

Stay Connected! It's good for your health . . . and your weaving p. 28

HANDWOVEN®

January/February 2024

11 *Beautiful Bast Projects*

WEAVE WITH
*hemp, linen,
banana,
and more!*

**Bespoke
Wedding Towels**
p. 68

*Want to put on
800 yards?*

Tom Knisely has some advice
p. 16



100%
COTTON
BOUCLÉ

*Available in
mini cones!*

HALCYON

MAINE YARN EST. 1971

HALCYONYARN.COM • 800.341.0282

*Luxurious natural fibers, quality tools, kits, & original designs for weavers, since 1971.
Friendly service and fast shipping. Everything a weaver needs, always at Halcyon Yarn.*

Project kits to grow by!



Unsure how to go from an idea to a finished piece? Get more experience with our project kits and you'll be on your way to designing your own.

Yarn Barn of Kansas

800-468-0035
yarnbarn-ks.com



Scan code to sign
up for emails.



Since 1876

Arizona

FIBER CREEK
Prescott AZ 86305
(928) 717-1774
fibercreek@hotmail.com

California

CUSTOM HANDWEAVERS
Mountain View
Tel: (650) 967-0831
Fax: (650) 967-1005
www.customhandweavers.com
webemit@sbcglobal.net

CUSTOM HANDWEAVING
Redondo Beach
Tel: (310) 316-0910
or: (866) 656-1060
www.nancyscustomhandweaving.com
customhandweavin@aol.com

JULIAN WEAVING WORKS
Julian
(760) 765-2432
info@weaverslink.com

SAN FRANCISCO FIBERS CO.
Oakland
(510) 893-2015
www.sanfranciscofiber.com
lou@sffiber.com

Colorado

BOUNTIFUL
Livermore
(877) 586-9332
info@bountifulspinweave.com
www.bountifulspinweave.com

FIRESIDE COUNTRY STORE
Grand Junction
970-858-9288
lynnjenks@gmail.com

Florida

SERENDIPITY FARM & STUDIO
Leesburg
(757) 651-2632
serendipityfarmstudio@gmail.com

Illinois

FINE LINE CREATIVE ARTS CENTER
St. Charles
(630) 584-9443
www.fineline.org
info@fineline.org

Indiana

THE WEAVERS LOFT
Guilford
(812) 576-3904
weaving@nalu.net
www.weaversloft.com

Kansas

THE YARN BARN
Lawrence
(800) 468-0035
yarnbarn@sunflower.com

Kentucky

THE WOOLERY
Frankfort
tel: (502) 352-9800
fax: (502) 352-9802
http://www.woolery.com
info@woolery.com

Louisiana

WEAVIN' PLACE
Folsom
(985) 796-8048
www.weavinplace.com
cheryl@weavinplace.com

Maine

HALCYON YARN
Bath
(207) 442-7909
(800) 341-0282
www.halcyon yarn.com

PORTLAND FIBER GALLERY & WEAVING STUDIO
Portland
(207) 780-1345
www.portfiber.com
portfiber@gmail.com

Massachusetts

A LOOM WITH A VIEW
Newburyport
(978) 463-9276
betsy@aloomwithaview.com

FIBER LOFT / BARE HILL STUDIO
Harvard
(978) 456-8669
www.thefiberloft.com
yarn@thefiberloft.com

T.R. BEAUDET & CO.
Westfield
(413) 564-0204

WEBS
Northampton
(413) 584-2225

Michigan

ABILITY WEAVERS LLC
Lowell
616-929-0211
www.abilityweavers.com
email@abilityweavers.com

BAKER ALLEGAN STUDIOS
Allegan
(269) 903-6883
sowspunsilk@yahoo.com

HERITAGE SPINNING & WEAVING
Lake Orion
(248) 693-3690
joan@heritagespinning.com

Minnesota

DEPTH OF FIELDS INC
Minneapolis
(612) 340-0529
depthoffieldyarn@gmail.com

New Hampshire

THE FIBER STUDIO
Henniker
(603) 428-7830

New Jersey

WOOLBEARERS
Mt. Holly
(609) 914-0003
woolbearers@verizon.net

New Mexico

MIRIAM'S WELL
Sante Fe
(505) 982-6312

New York

CRAZY AS A LOOM WEAVING STUDIO
Hudson Falls
(518) 747-4147
crazyasaloom@aol.com

DAFT DAMES HANDCRAFTS
Akron
(716) 542-4235

North Carolina

EARTH GUILD
Asheville
(800) 327-8448

Oregon

EUGENE TEXTILE CENTER
Eugene
(541) 688-1565
www.eugenetextilecenter.com
info@eugenetextilecenter.com

PACIFIC WOOL AND FIBERS
Newberg
2505 Portland Rd. Ste#104
Tel: (503) 538-4741
Fax: (503) 538-8005
www.pacificwoolandfiber.com

Pennsylvania

RED STONE GLEN FIBER ARTS CENTER
York Haven
717-212-9022
redstoneglen@gmail.com

South Carolina

LOFTYFIBER
Easley
864-810-4747
www.loftyfiber.com
info@loftyfiber.com

South Dakota

LYLA AGIUS DESIGNS
Ipswich
(605) 380-3619
www.lylaagiusdesigns.com
info@lylaagiusdesigns.com

Tennessee

SMOKY MOUNTAIN SPINNERY
Gatlinburg
(865) 436-9080
smokymountainspinnery.com
nancy@smokymountainspinnery.com

Texas

APPLE LEEF FARM
Van Alstyne
(903) 482-5128
leef@appleleeffarm.com

FANCY FIBERS
Farmersville Tx 75442
(972) 616-3276
www.fancyfibers.com
fancyfiberstexas@gmail.com

YARNORAMA
Paige TX 78659
(512) 253-0100
www.yarnorama.com
info@yarnorama.com

Vermont

VERMONT WEAVING SCHOOL
Putney
(802) 387-2656
dena@vermontweaver.com

Virginia

TREEDITIONS
Appomattox
(434) 664-5538
www.treeditions.com
info@treeditions.com

Washington

PARADISE FIBERS
Spokane
(888) 320-7746
Fax: (509) 533-0828
info@paradisefibers.net

WEAVE YOUR 'ART OUT
Kennewick
(509) 528-3782
flyingfibers@gmail.com

WEAVING WORKS
Seattle
(206) 524-1221
www.weavingworks.com
info@weavingworks.com

Wisconsin

FIBERWOOD STUDIO
Milwaukee
Tel: (414) 302-1849
Fax: (262) 860-0985
oldmillyarn@gmail.com

SIEVERS LOOMS
Washington Island
(920) 847-2264
mail@sieversschool.com

SUSAN'S FIBER SHOP
Columbus
(920) 623-4237
www.susansfibershop.com
susanfiber@internetwis.com

INTERNET TECHNICAL SERVICE: T.R. BEAUDET
TBEAU1930@AOL.COM

CANADA

Alberta

A&B FIBERWORKS
Linden
(403) 333-5801
aandbfiberworks@gmail.com

GATHER TEXTILES
Edmonton
780-777-5568
www.gathertextiles.com

British Columbia

FIBRES PLUS
Maple Ridge
(604) 467-1178
www.fibresplus.com
fun@fibresplus.com

JANE STAFFORD TEXTILE DESIGNS
Salt Spring Island
(250) 537-9468
jane@janestaffordtextiles.com

PENELOPE FIBRE ARTS
Surrey
(778) 292-1282
http://www.penelopefibreats.com
info@penelopefibreats.com

SWEETGEORGIA YARN INC
Vancouver
604-569-6811
www.sweetgeorgiayarns.com
info@sweetgeorgiayarns.com

Nova Scotia

ARMSTRONG TEXTILE
Halifax
(902) 220-5430
info@armstrongtextiles.ca

GASPÉREAU VALLEY FIBERS
Wolfville
www.gaspereauvalleyfibres.ca
brenda@gaspereauvalleyfibres.ca

LAHAVE WEAVING STUDIO
Pleasantville NS B0R 1H0
www.lahaveweavingstudio.ca
lesley@lahaveweavingstudio.ca

Ontario

CAMILLA VALLEY FARM WEAVERS' SUPPLY
Orangeville
(519) 941-0736
nmanners@camillavalleyfarm.com
www.CamillaValleyFarm.com

TAPESTRY LINE UNLIMITED
Holland Landing
(416) 333-4227
linedufour@outlook.com

FRANCE

SARL AU FIL DE LINA - ARTIFILUM
Plombières-les-Bains
www.artifilum.com
contact@artifilum.com

GERMANY

WALLMONTE
Illingen
www.wallmonte.de

UNITED KINGDOM

FRANK HERRING & SONS
Dorchester Dorset
130-526-4449

Can we Build one for you?

Weavebird

16, 24 or 32s
36", 45" or 60"



COLONIAL V2

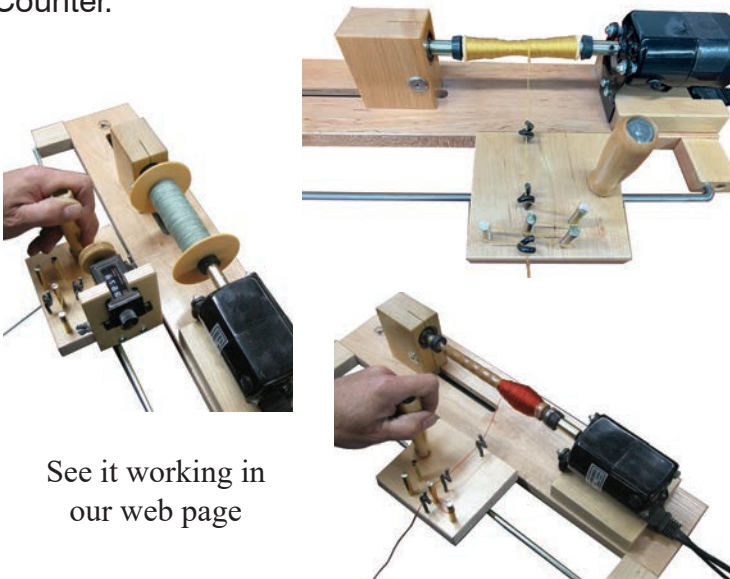
Major Enhancements to the Colonial make it our Premier Multi-harness Jack Loom with 8 or 12 Harnesses.

- Wider and Cleaner Shed
- Greater Weaver Comfort through Back-Hinge Treadle Repositioning
- Jacks now ride on Bushings for Even Easier Treading
- New tie-up system delivers Faster tie-ups and Reduced Chance of Errors.

Winder Tension Device

Wind your bobbins, pirns and spools quickly and more efficiently with our tension device attachment adaptable to any double ended Leclerc Electric Bobbin Winder.

Can be used with or without a Leclerc Yardage Counter.



See it working in
our web page

Leclerc Looms

Since 1876



www.leclerclooms.com

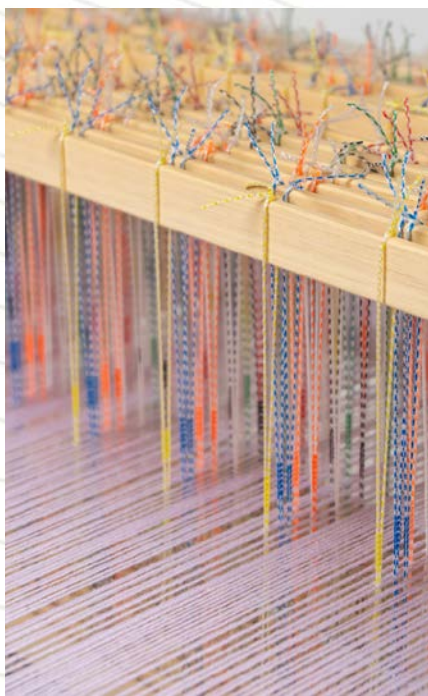
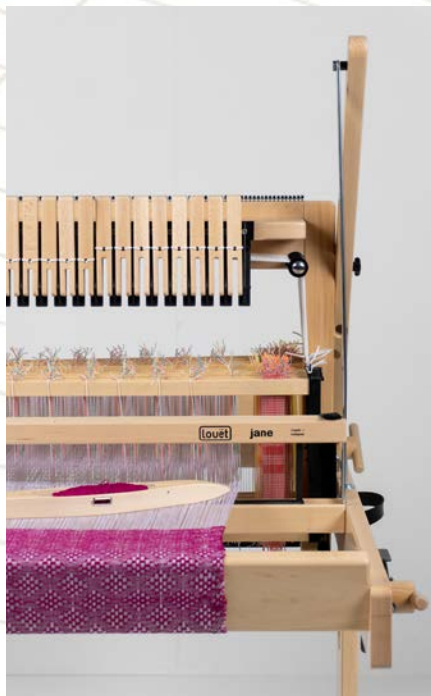
The Louët logo, consisting of the word "louët" in a white, lowercase, sans-serif font inside a white rectangular border.

Jane

16 shaft

The 16-shaft loom will be available in January 2024. It is available in weaving widths of 50 cm and 70 cm. Jane 16 can be ordered as an 8 shaft loom and expanded to 16 shafts at a later date.

If you are ready for 16 shafts now, you can also order Jane 16 as 16 shafts out of the box. See more details on our website.



www.louet.nl

www.louet.com

For more information about our products and dealers, check our website.
Louët BV | Kwikweerd 139 7241CW Lochem The Netherlands | +31 (0)573 252229



Contents

Handwoven January/February 2024, Volume XLV Number 1

FEATURES

16 *Notes from the Fell* Production Weaving

TOM KNISELY

When his good weaving friend Laura mentioned putting 800-yard warps on her loom for weaving rag rugs, Tom just had to see her setup. During a visit to her studio, he learned all about Laura's hybrid warping method as well as an interesting fact about the studio's location.

20 *A Covid Journal*

TOBY SMITH

Need a boost to get started journaling? Follow Toby as she describes her process and the very special journal she created during the COVID-19 lockdown. Toby's journal features weaving samples, embroidery, and printing. Seeing her examples, you'll be inspired to begin your own . . . today!

24 *Island Indigo: A Visit to the* *Daufuskie Blues Studio*

REBECCA FOX

On a tiny island off the coast of South Carolina, an intrepid pair of women have started an indigo-dye studio and shop. Learn more about the history of indigo in South Carolina and how Leanne Coulter and Rhonda Davis are helping indigo make a comeback.

28 *Vintage Weavers* Staying Connected and Upbeat

TINA FLETCHER AND CYNTHIA EVETTS

Weaving by its very nature can be isolating. In this first part of a new series about how to continue to weave throughout your lifetime, Tina and Cynthia look at ways for weavers to maintain their connections with other weavers and perhaps improve their sense of well-being in the process.

72 *Yarn Lab* Going Boldly in a Hemp Exploration

ROBIN LYNDE

When she tried weaving with hemp from Lunatic Fringe Yarns, Robin was stymied by her inability to weave a balanced cloth when she sett it in the reed as recommended. This intrigued her and set her on a course to weaving plain-weave and twill samples at three warp setts. In this article, she shares her findings about the different types of cloth she wove.

PROJECTS

32 *Indigo Windows* REBECCA FOX

36 *Ribbons of* *Rosepath Blankets* MALYNDA ALLEN

40 *Bamboo Panda* DEBORAH BAGLEY

44 *Versatile Cowl in Twill* CHRISTINE JABLONSKI

47 *Freeform Shawl* DAWN HUMMER

50 *Elegant Hemp Runner* ROBIN MONOGUE

54 *Rosepath and* *Raffia Runner* KATE LANGE-MCKIBBEN

58 *Rustic Pineapple Placemats* JACQUIE CREMA

61 *Top Banana Table Topper* SUE ANNE SULLIVAN

64 *Linen Towel for Margaret* KAREN LEACH

68 *Bespoke Wedding Towels* SUSAN E. HORTON

DEPARTMENTS

4 From the Editor

6 Letters

6 Project Index

8 Goods

12 Media Picks

14 What's Happening: *Over/Under at Mingei* CHRISTINA GARTON

23 What's Happening: *Weave Together with* *Handwoven Retreat* CHRISTINA GARTON

76 Reader's Guide *Project Directory* *Yarn Suppliers* *Finishing Techniques* *Reading Drafts*

80 Endnotes REGINA MCINNES



Two weeks ago while in Boston, I visited the Isabella Stewart Gardner Museum. The museum is housed in a beautiful Venetian-style mansion and holds a collection of art that is mind-boggling in its beauty and scope. I lived in Boston in the early 1980s and went there frequently, often attending small classical concerts and superficially admiring the artwork. I hadn't been there since. Forty years later, both of us had changed. In the

1980s, a path led to the mansion's front door. In 2016, a gorgeous modern glass structure was added to the museum to protect and expand it. That enclosure contains the library, gift store, entrance lobby, and café. The artwork and architecture that I didn't fully appreciate in my 20s completely overwhelmed me in my 60s. My sister and I spent several hours at the museum and left only because we were becoming oversaturated.

I led with that story because I want to tell you about other changes, this time to the *Handwoven* issue schedule and subscriber benefits. Over the same 40-plus years, *Handwoven* has been published five times a year. That frequency has always been awkward; our founder Linda Ligon might have said it was so she could work in her garden in July and August, but it's never been a comfortable fit with our other magazines' schedules. To mitigate those problems, we've decided to reduce the number of issues from five to four per year and at the same time, increase the volume of online content for subscribers. Our goal is to provide a rich mixture of subscriber-exclusive online articles and projects, some that work in conjunction with the print issues and others that are stand-alone. I'm excited about this change. Not only does it get rid of the awkward schedule, but it also lets us take on some pieces that we couldn't fit into the print issue or ones that work better digitally. Those could be things such as projects with six pages of drafts or articles that could be linked to other online resources for a fuller experience.

Weave well,

Susan

PS: I'd like to thank Marilyn Murphy for the use of her beautiful home for this issue's photo shoot. It was the perfect backdrop for these bast projects.

FOLLOW & SHARE

Find us online



@Handwoven



@longthreadmedia



Explore our videos!
Long Thread Media
YouTube

Share your projects
#handwovenmagazine

FUTURE THEMES

SPRING 2024

Flights of Fancy

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.

SUMMER 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.”

FALL 2024

Anything but Twill!

For many good reasons, twill is a popular weave structure, but we want to learn about the other ones! We'll include projects and articles that focus on some of the lesser-known weave structures, such as crêpe, dimity, damask, piqué, corduroy, velvet, canvas, and even structures that don't yet have names.

HANDWOVEN®

JANUARY/FEBRUARY 2024, Volume XLV Number 1

EDITORIAL

EDITORIAL DIRECTOR Anne Merrow

EDITOR Susan E. Horton

CONTRIBUTING EDITOR Christina Garton

MANAGING EDITOR Laura Rintala

PROJECT EDITOR Angela K. Schneider

TECHNICAL EDITORS Malynda Allen, Rona Aspholm, Deanna Deeds, Greta Holmstrom, Merriel Miller, Anita Osterhaug, Bettie Zakon-Anderson

EDITORIAL ASSISTANT Katrina King

COPY EDITOR Katie Bright

PROOFREADER Deirdre Carter

CREATIVE

DESIGNER Samantha Wranosky

PRODUCTION DESIGNER Mark Dobroth

PHOTOGRAPHY Matt Graves

PHOTOSTYLING Carol Beaver

long thread

MEDIA

FOUNDERS Linda Ligon, Anne Merrow, John P. Bolton

PUBLISHER John P. Bolton

DIRECTOR OF MEDIA SALES & BRAND PARTNERSHIPS Julie Macdonald

DIRECTOR OF MARKETING Haydn Strauss

DIRECTOR OF DIGITAL CONTENT & STRATEGY Tiffany Warble

DIRECTOR OF EVENTS & CUSTOMER SUCCESS Rachel Martin

Handwoven® (print ISSN 0198-8212; online ISSN 2381-2303) is published bi-monthly, except July/August, with a total of 5 issues by Long Thread Media LLC, 1300 Riverside Ave, Ste 206, Fort Collins, CO 80524; phone (888) 480-5464. Periodicals postage paid at Fort Collins, CO, and additional mailing offices. All contents of this issue of *Handwoven*® are copyrighted by Long Thread Media LLC, 2023. All rights reserved. Projects and information are for inspiration and personal use only. *Handwoven*® does not recommend, approve, or endorse any of the advertisers, products, services, or views advertised in *Handwoven*®. Nor does *Handwoven*® evaluate the advertisers' claims in any way. You should, therefore, use your own judgment in evaluating the advertisers, products, services, and views advertised in *Handwoven*®. Reproduction in whole or in part is prohibited, except by permission of the publisher. Subscription rate is \$39.99/year in the U.S., \$49.99/year in Canada, and \$59.99/year in other countries, surface delivery. Printed in the U.S.A.

Postmaster: Please send address changes to 1300 Riverside Ave, Ste 206, Fort Collins, CO 80524.

Subscribers: For subscription information, call (888) 480-5464, email support@longthreadmedia.com, or visit handwovenmagazine.com. Please allow six weeks for processing address changes.

Shops: If you are interested in carrying this magazine in your store, email Michaela Kimbrough at mkimbrough@longthreadmedia.com.

Contact us: For questions about purchases made on the website, call (888) 480-5464 or email support@longthreadmedia.com.

For advertising information, call Julie Macdonald at (888) 480-5464 ext. 705, or email sales@longthreadmedia.com.

For editorial inquiries, email handwoven@longthreadmedia.com.

VISIT US ON THE WEB

longthreadmedia.com
handwovenmagazine.com



A



B

**Buy more.
Save more.
Every day!**

**DEDUCT UP TO 25% ON
YOUR YARN ORDER.**
see yarn.com for details



C



D

Great towels for every taste!

A. Valley Yarns #218 Good Vibrations Towels Made with our absorbent Valley Yarns 8/2 unmercerized cotton.
\$4.99 PDF download

B. Valley Yarns #206 Twill Party Towels Made in our super-absorbent Valley Yarns 8/2 unmercerized cotton.
\$4.99 PDF download

C. Valley Yarns #222 Spring Blooms Towels Made with our thirsty 8/2 cotton, they are delicious to weave and a feast for the eyes!
\$4.99 PDF download

D. Valley Yarns #186 Pinwheel Towels Pinwheels are so much fun! Here we give you 4 tie-ups on one warp so you can spin Valley Yarns Pinwheels Plus towels many ways.
\$4.99 PDF download

Your favorite yarns for weaving!

At WEBS, you'll find just the yarn you're looking for to complete your next project. From cotton to Tencel, you're sure to find one you love.



Toika, Schacht, Louet, and more!

We have a wide selection of looms, so you're sure to find one that fits your budget and preference.

WEBS offers a huge selection of tools and accessories

Whether you're looking for shuttles, reeds, books, or anything in between, you'll find just what you need.



America's Yarn Store®

Letters

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

I was so pleased to see the article on Toshiko Taira in the September/October 2023 *Handwoven* ("Toshiko Taira: Reviving a Cultural Tradition"). The first time I met her was in 2009. I was with a tour group, and when our tour leader told her that I was a spinner and a weaver, she graciously offered to give me a personal tour of the workshop. The highlight of that day was when she introduced me to their spinning wheels and let me try my hand at one. I was a total failure because I had no experience in spinning off the tip at that time, but we had a good laugh at my

efforts. I saw her again in 2011 and was able to present her with a gift that I had made for her. I treasure the few items I have from her workshop that are made of *bashōfu*.

—Veryl Ann Grace, Hawaii

Photo courtesy of Veryl Ann Grace



Famed *bashōfu* weaver Toshiko Taira with Veryl Ann

I loved the September/October 2023 issue with such beautiful, lustrous fabrics. Several authors commented that shiny yarns provide good results, but I didn't notice an explanation for it. There is a reason for luster: specular reflectivity. The color we usually see in a matte yarn is what is left over after the original light is absorbed. But a shiny yarn will reflect a small amount of light that is not absorbed, showing a mirror-like quality, which is the meaning of specular. Several fabrics in that issue show this wonderful quality. It is difficult to photograph, so kudos to the artists as well as the photographers.

Thank you for a beautiful issue!

—Marcy Petrini

Without question, this towel pattern was one of the most colorful weavings I've ever done! Kathie Roig's "Random Exchange Towels" from the September/October 2021 issue were definitely eye-catchers. When I read the directions to choose 12 different colors of yarn, wind 8 of them as one warp 6 times, then drop 1 color and pick up another, and keep doing that until you had 554 ends, I thought, "This is crazy!" But I decided to give it a go. I changed up the 12 colors from those in the original pattern and laid the cones in a row on the floor, putting numbers on each cone so I could keep track. Even if you are usually a back-to-front warper, Kathie's recommendation to warp the loom from front to back makes sense. Because you must deal with 8 ends in each warp group, slewing the reed from the front and then threading the heddles aligns the yarns and helps reduce crossed yarns when you start tying on to the back beam. The straighter the warp, the better the tension, which is critical. It's an easy, rhythmic weave, and the resulting color dynamics and the weave structure of these towels are quite interesting. Thanks, *Handwoven*!

—Bernie Freeman

Project Index



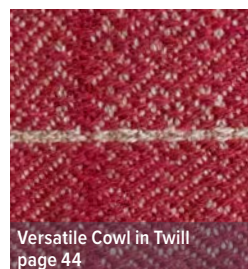
Indigo Windows
page 32



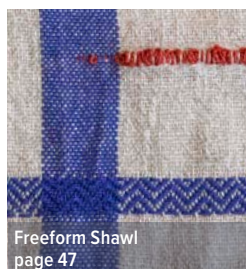
Ribbons of Rosepath Blankets
page 36



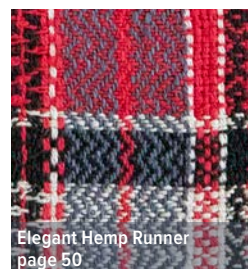
Bamboo Panda
page 40



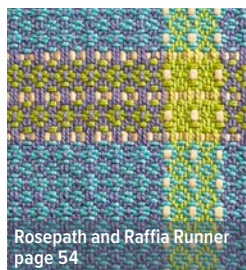
Versatile Cowl in Twill
page 44



Freeform Shawl
page 47



Elegant Hemp Runner
page 50



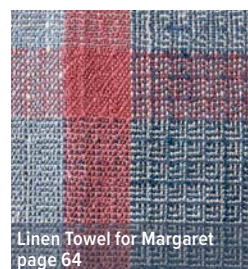
Rosepath and Raffia Runner
page 54



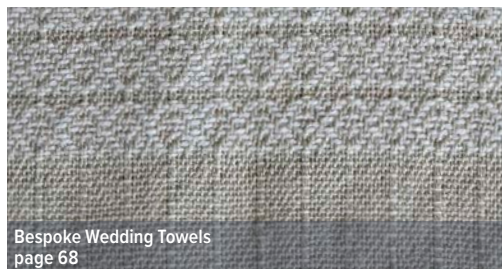
Rustic Pineapple Placemats
page 58



Top Banana Table Topper
page 61



Linen Towel for Margaret
page 64



Bespoke Wedding Towels
page 68



The Adopt-A-Native-Elder Program

SCOTTSDALE NAVAJO RUG SHOW & SALE

February 16-18, 2024

Hosted by The Holland Community Center

34250 N 60th St. Scottsdale, AZ

Authentic Navajo Rugs, Jewelry & Crafts ~ Rug Sale Proceeds Directly Support The Weaver



Cermonial Rug by Master Weaver Nellie Curley

FRIDAY VIP PREVIEW & SALE

Feb 16: 5 pm - 8 pm

At door & online tickets: \$50

www.hollandcenter.org

- * First opportunity to preview & purchase traditional hand-woven Navajo rugs, jewelry & crafts
- * Navajo weavers will be in attendance
- * Hors d'oeuvres, Native music
- * Raffle of 4 Navajo rugs

SATURDAY Feb 17:

10 am - 5 pm

Free Admission

- * Sale of traditional handwoven Navajo rugs, jewelry & crafts
- * Weavers' stories
- * Weaving demonstrations by Navajo weavers
- * Cultural Teachings
- * Raffle of a Navajo rug

SUNDAY Feb 18:

10 am - 5 pm

Free Admission

- * Sale of traditional handwoven Navajo rugs, jewelry & crafts
- * Weavers' stories
- * Weaving demonstrations by Navajo weavers
- * Cultural teachings
- * Raffle of a Navajo rug

www.AnElder.org

Adopt-A-Native-Elder is a 501 (c)(3), tax-exempt, nonprofit charitable organization.



Favorite Finds

Add a new, thicker organic cotton to your stash, keep your clothes and house linens looking fresh, and check out some new/old drafts for your next project.

Chunky Cotton

Looking for a heavyweight cotton to bulk up your weaving game? Gist Yarn has added 3/4 organic cotton in 13 fabulous colors to its regular 8/2 and 3/2 Beam line. Beam 3/4 comes on 4-ounce cones, each containing 155 yards, which translates to 630 yards per pound.

This new size works great for coasters and placemats and pairs wonderfully with the other weights of Beam cotton. gistyarn.com



Photos by Matt Graves

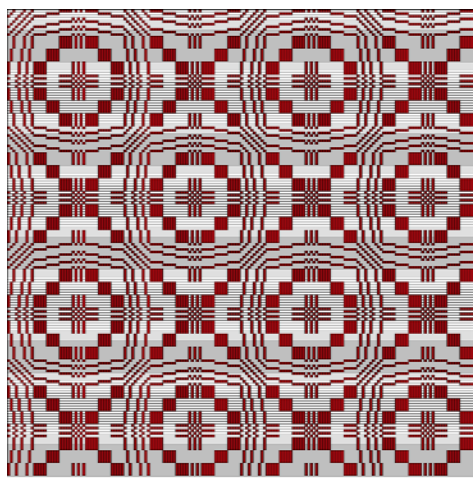


Fabric Care

Make your clothing, blankets, and upholstery last longer by using a Gleener Fabric Shaver and Lint Brush. With an ergonomic design, three changeable heads to match fabric types, and a lint brush on the opposite end, tackling pills, pet hair, and lint becomes a breeze. No batteries to worry about going dead or ending up in a landfill—you have all the control. gleener.com

Color Catcher

Keep your colorful napkins and placemats from sharing shades with a Dr. Beckmann Re-usable Colour Collector. This laundry sheet is 100% cotton and specifically designed to pick up loose dyes in the wash and keep them from redepositing on other items. The color catcher comes one to a package and is good for 30 washes to keep your fabrics looking bright. amazon.com



New Block Profile Drafts

Find more draft inspiration for your weaving. Handweaving.net recently added a beautiful collection of 138 block profile drafts from a manuscript obtained from the Free Library of Philadelphia, which appears to have been created circa 1771. The drafts are suitable for eight or fewer shafts and are like summer and winter patterns in structure. The original pattern book can be downloaded for free, but a subscription will give you access to the associated WIFs. handweaving.net



THE FOLK SCHOOL CHANGES YOU.

— Weaving —

JOHN C. CAMPBELL FOLK SCHOOL

For centuries, weaving has been a feat of labor and a work of art. It's an Appalachian tradition deeply rooted in the history of the Folk School. Continue the custom by making heirlooms of your own, from scarves and table runners to bed covers or yardage for garments.

— folkschool.org/handwoven —

BRASSTOWN, NORTH CAROLINA 1-800-FOLK-SCH

Keep warm. Craft cozy. Weave Woolery.



The **WOOLERY**®
Your Fiber Journey Starts Here!



Scan the QR code to
explore our
weaving collection!



Brooklyn Four Shaft Loom

The **NEW** Brooklyn Four Shaft Loom has been designed to be an economic stepping-stone for rigid heddle weavers who are ready to expand their weaving skills and explore the wonderful world of multi-shaft weaving.

Includes: 2 shuttles, 5 cross/warp sticks, 10 cardboard warp sticks, threading hook and a full step-by-step assembly, warping and weaving instruction booklet.

Choose to leave natural or finish with Ashford Finishing Wax Polish, oil, lacquer or decorate with your favorite designs.

4 Shaft, 16" weaving width.



Ashford Book of Weaving Patterns From Four to Eight Shafts

By Elsa Krogh



All of Elsa's favorite patterns - a mixture of classic weaves and modern techniques - for fashion and homeware. 92 pages

Katie Loom

Perfect for travel, workshops, sampling and fun. 8 shaft, compact, portable loom.



Fold and go with weaving in place!

ashford
WHEELS & LOOMS



Visit www.ashford.co.nz/where-to-buy for your local Ashford dealer.



Table Looms - 4 and 8 Shaft

Weave traditional and modern patterns to create your own original fabrics. Castle folds flat for transport and storage.

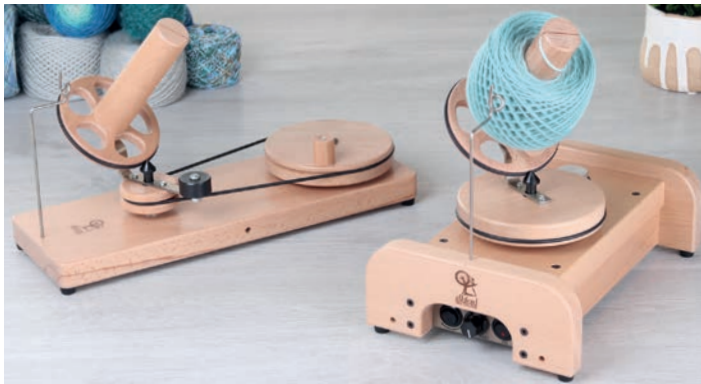
Choose 4 shaft 24", 8 shaft 16", 24", or 32" weaving width. Stands available.



Jack Loom

Expand as a weaver - choose the loom that will suit your needs now and in the future.

Eight shafts, 10 treadles, 38" weaving width.



Ball Winders

Wind yarn into balls quickly, smoothly and effortlessly. Perfect balls every time. Both winders hold up to 17½ozs. Lacquer finish. *Choose electronic or manual.*

e-Ball Winder

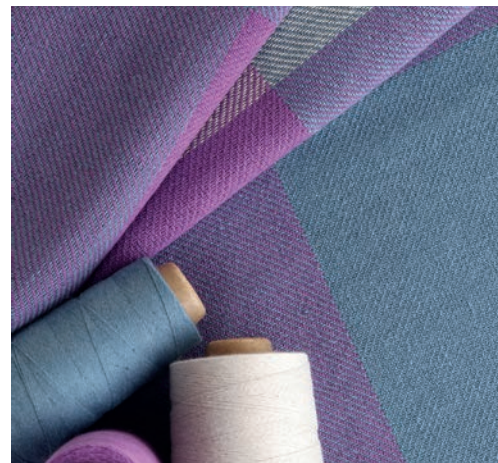
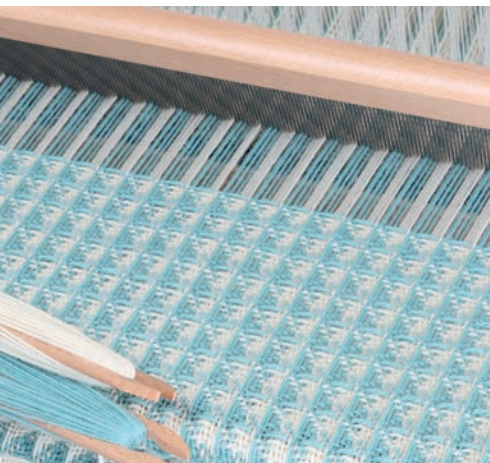
Infinitely variable speed. Soft start allows you to control the yarn as it starts to wind onto the cone. Foot switch for better control of your yarn. Powerful 12v 2.0-amp DC motor drives balanced cone assembly. *12v mains power cord and foot switch included.*

Cottolin

A lovely blend of 70% Cotton 30% Linen. The combined softness of cotton and crispness of linen result in a woven fabric that is very versatile. This durable yarn can be substituted in any project requiring 8/2 cotton.



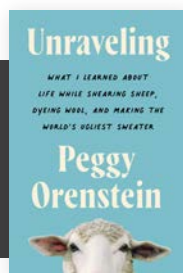
Available in 18 vibrant modern colors, 200gm cones.



Unraveling

What I Learned about Life While Shearing Sheep, Dyeing Wool, and Making the World's Ugliest Sweater

By Peggy Orenstein



process and meaning of making a sweater from scratch—from wrestling a sheep to the ground to relieve it of its fleece, to cleaning and carding and spinning and dyeing said fleece, to fashioning it into a sweater that is, trust me, not the ugliest in the world or even close to it. (Well, maybe it pooches a little in the back, but my first handspun sweater was much uglier.) It's quite a journey and one told with great humor and insight.

You wouldn't read this book as a "how-to." You probably already know how making a sweater from scratch happens. But to read it as a reflection on fast fashion, the environmental impact of our clothes, the emotional journey of spinning through grief and change, the community-building that is so much a part of almost any learning process—it's all here, and so much more. This is a book to binge on and then pass on to all your nonfibery friends. And now it's available in paperback.

—Linda Ligon

Photo courtesy of Peggy Orenstein



Peggy Orenstein's sweater from scratch, which isn't the ugliest by a long shot.

First, you shear a sheep . . .

Do you remember that time (very long ago for me) when everything about spinning wool and making things from that gnarly, very personal yarn was new and fresh?

I can still feel to this day the pungent aroma of unwashed fleece, the squishy feel of raw lanolin on my fingertips, and the thunk of my homemade spindle crashing to the floor over and over again. I was reinventing history, and it was thrilling.

So, there's a strong nostalgia factor for me in reading Peggy Orenstein's book *Unraveling: What I Learned about Life While Shearing Sheep, Dyeing Wool, and Making the World's Ugliest Sweater*.

When the COVID-19 pandemic landed in 2020, Orenstein had had several books on national best-seller lists and an abundance of rave reviews. But the lockdown brought up that question we all faced: "What now?" For Orenstein, it involved a leap from writing about gender issues to pondering the

New York: Harper Collins, 2023. Hardcover and paperback, 224 pages. \$27.99 (hardcover); \$18.99 (paperback). ISBNs: 978-0063081727 (hardcover); 978-0063081734 (paperback).

LINDA LIGON is a founding partner of *Long Thread Media*. She founded *Handwoven* magazine against her better judgment in 1979.

Fabric

The Hidden History of the Material World
by Victoria Finlay



I acquired this book as the result of an accident of sorts. My husband, Tim, an oil painter, noticed the detail of the painting *Penelope and the Suitors* by John William Waterhouse on the cover and assumed the book was about the Pre-Raphaelite crowd.

(Words don't command his attention, pictures do.) I am grateful for his mistake because missing this wonderful find would have been a shame. Victoria Finlay's sprawling epic of the hidden history of fabric is like stumbling upon a monograph

on, say, the American Civil War written by Mary Stewart or Georgette Heyer.

Finlay presents seven fiber-to-fabric histories that include barkcloth (or *tapa*) still made traditionally in Papua New Guinea, cotton, wool (with excursions into Harris tweed and pashmina), sackcloth, linen, and silk, before ending with techno-chic albeit environment-be-damned synthetics. The histories are thoroughly researched and well written, filled with factoids and

etymology, and related in an engaging—and humorous—way.

Finlay keenly observes her subjects and surroundings, recording what she hears, smells, touches, and tastes. Her sensory input (a feature often neglected or absent in textile literature) captivated me. However, the deeper charm of Finlay's book lies in how she weaves her own story into the mix. When was the last time you read a book about cloth that made quotidian necessities—making the bed, going to the grocery store, sleeping, anything that doesn't allow you to read while you're doing it—seem like cruel and arbitrary interruptions? How often has the final chapter of a book about fabric brought tears to your eyes?

Finlay not only lays out the facts of how various fibers became cloth but goes on to reveal how those fabrics shaped the

people and cultures who first produced them, as well as the entrepreneurs who appropriated and monetized them. She highlights the romance behind designs still recognizable today that the original artists painted on, printed on, or wove into their pieces. For instance, what we call pashmina is a far cry from real pashm, the superfine and expensive wraps made exclusively in Assam, India, using only the belly hair of Cashmere goats. A single shawl could take years to design and weave—a process still impossible to replicate by machine. Josephine Bonaparte was accused of trying to bankrupt France through her passion for them. Then there's the surprising backstory of calico, involving industrial espionage and theft, economic booms and busts, kingdoms changing hands, and a shift of the world

power axis. Never again will I stroll into the local fabric store to pick up some fat quarters without thinking about this. Finlay even makes the story of jute sackcloth riveting.

If you read only one weaving-related book this year, make it *Fabric*. You'll be glad you did.

New York: Pegasus Books, 2022.

Paperback, 528 pages, \$19.95.

ISBN: 978-1-63936-390-2.

After completing this review, KATHY FITZGERALD went online to order Victoria Finlay's Color: A Natural History of the Palette and is now anxiously awaiting its arrival.



**multi-shaft, inkle,
rigid-heddle, finishing,
and more**

The Beauty of Boundweave
with Tom Knisely

Experiments in Deflected
Doubleweave

Designing Shadow Weave:
Create Your Own Dazzling
Patterns in Simple Cloth

Totally Twill Series

The Loom Owner's Companion

Huck Lace on the
Rigid-Heddle Loom

Weave Turned Krokbragd
on an Inkle Loom

Wet-Finishing for Weavers

No matter your skill level, there's something for you!
Start learning at learn.longthreadmedia.com

long
thread
MEDIA



SCHACHT

Transform
YOUR CREATIVE JOURNEY

Wolf Pup 8.10 Loom

SCHACHT SPINDLE CO | USA MADE | LEARN MORE at SchachtSpindle.com

Over/Under: Woven Craft at Mingei

By Christina Garton

Mingei International Museum in San Diego, California, has an incredible collection of items, both artistic and everyday and those that span the two, showcasing how artisans around the world have created objects that are beautiful and useful. Part of the museum's extensive collection includes articles woven using a myriad of materials and techniques. To highlight this part of the collection, Mingei presents its new exhibit, *Over/Under: Woven Craft at Mingei*.

Organized by Director of Exhibitions and Chief Curator Emily G. Hanna, the show aims to put a spotlight on not just the importance of the woven objects but also, in many cases, the importance of weaving in general to the cultures presented. "Woven crafts hold a unique place in human culture, intertwining beauty and functionality seamlessly," said Hanna. "*Over/Under* not only celebrates the creative brilliance that emerges from weaving but also delves into the stories woven into the works, making this exhibition an immersive experience."

Among the 75 pieces on display, visitors can find traditional woven rain boots, Filipino fish traps, and an Ethiopian basket for *injera* (traditional Ethiopian bread). While the museum could easily have filled the exhibit with historical and international items from its collection, the curators chose also to feature articles from artists currently active in the

local arts and fiber-arts communities. In that same vein, the museum is having Brazilian-American multidisciplinary artist Yomar Augusto create a mural especially for the exhibit.

Beyond just works on display, *Over/Under* features interactive components that will enable visitors to take part in weaving activities within the exhibit gallery. According to Mingei's media contact, Ashley Christie, the museum hopes that "by participating in this hands-on weaving activity, visitors can forge a

personal connection with the art on view and spark their own creativity."

Over/Under will be on display at Mingei November 4, 2023, through March 10, 2024. More information about the exhibition can be found at mingei.org/exhibitions/over-under.

CHRISTINA GARTON is the editor of *Easy Weaving with Little Looms*. When not focused on weaving (hers or others'), she's usually baking, reading, or playing with her two boys.



1. Lidded *Injera* Basket, Ethiopia, Palm fiber raffia, Gift of Robert and Martha Baumberger, 1978-13-018A-B. 2. Rectangular Basket with Fabric Cover, Japan, Bamboo, cotton, Gift of Esther and Morgan Sinclair, 2009-05-147. 3. Traditional woven boots (*Zunbe*), 20th Century, Japan, Palm, Gift of Esther and Morgan Sinclair, 2009-05-111-A-B and 2009-05-112-A-B. 4. Eve Gulick, *Broken Moon, Double Weave*, 1964, USA, Linen, Gift of Sidney L. Gulick, III, 2001-40-004

Photos courtesy of Mingei International Museum

JST
Jane Stafford
Textiles
School of Weaving

Learn to weave with Jane Stafford School of Weaving

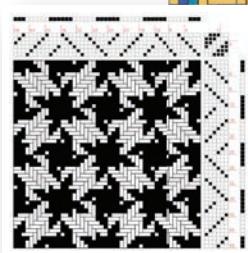
**ENJOY 7 SEASONS OF REMARKABLE VIDEOS
FOR ALL SKILL LEVELS**

all-inclusive subscription

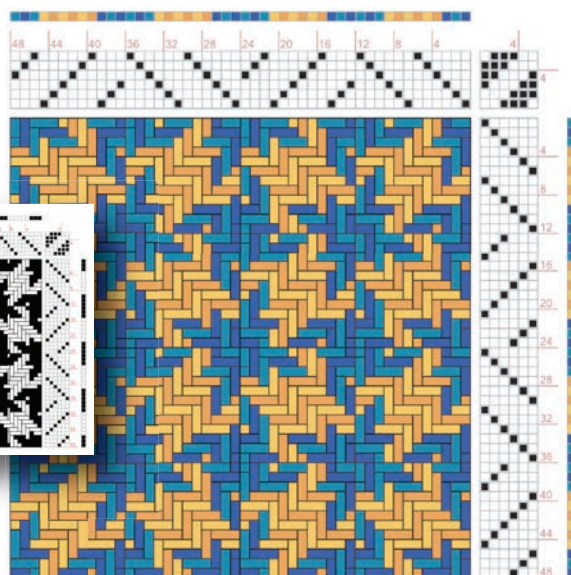
www.schoolofweaving.tv

Modern tools for curious weavers

- 75,000+ BEAUTIFUL DRAFTS
- INTUITIVE COLOR TOOLS
- POWERFUL DRAFT EDITOR
- RARE HISTORICAL DOCUMENTS
- ALL AT YOUR FINGERTIPS FROM ANY WEB BROWSER!



*Easily create and customize
any draft with our Draft
and Color Editing Tools!*



Handweaving.net

WWW.HANDWEAVING.NET



Photos by Tom Knisely

Laura's modified Swedish-style loom

Production Weaving

BY TOM KNISELY



I am a very lucky man. In my many years of teaching weaving, I have met some incredible and interesting people with amazing stories to share. Such is the case of Laura Logston. One day, while Laura was weaving a baby blanket for her soon-to-arrive granddaughter, we started talking about weaving rag rugs. Weaving rag rugs is a subject that's near and dear to both our hearts. Laura has been a rug weaver for many years. She loves turning waste material into beautiful rugs, and she sells them at a market not far from her home. Laura gathers and collects unwanted fabrics and cuts them into strips that she then artfully arranges into lovely, patterned rugs. Besides weaving rag rugs, Laura also loves weaving overshot and other structures that are often associated with our American textile heritage.

Another area of commonality between Laura and myself is we both love antique woven coverlets. Laura has collected coverlets for many years and has amassed quite

a large collection of Jacquard-woven coverlets and others in different weave structures. I want to tell you more about Laura's coverlets later, but for now, I want to get to the

amazing story behind Laura's rag rug production weaving.

During our conversation, Laura said that when she got back home to her studio, she would have to finish up the last few remaining rugs on her loom and rewarp for the next group of rugs. "It's a big undertaking and costly," she said, "but I won't have to warp again for a year or more." "My goodness!" I said. "How many yards do you put on your loom?" Laura smiled and said, "800 yards." What?! I have warped looms with sectional warp beams and put on as much as 50 yards at a time, but I have never heard of putting on

such a long warp in my life. I needed to know how she went about setting up such a long warp.

Laura explained that she weaves on a converted Swedish-style loom with a special braking system that applies pressure to the needed 320 warp ends and tensions them perfectly. In the back of the loom sits a large spool rack that holds spools of 8/4 carpet warp. Each spool is a half pound in weight and holds 800 yards. Laura purchases 320 spools at a time. She then loads the spools onto a very tall spool rack and guides the individual ends down through a reed at the bottom of the loom. The reed gathers and collects the ends of the thread in a specific pattern order that Laura has selected. “You need to find a pattern and color arrangement that will work with a lot of different

fabrics,” she said. “A warp that’s 800 yards long is a commitment.”

I couldn’t believe my ears and, against my better manners, promptly invited myself and my wife to Laura’s home and studio to see this amazing loom and weaving setup. On a cold January day, we drove through miles of Pennsylvania’s backcountry roads. It was a treat to discover parts of my home state that I had never been to before. When we arrived, Laura met us and welcomed us into her beautiful home that was constructed in the mid-nineteenth century. The house was built into a hillside and has many floors. The upper floors of the main house have balconies that look over the rolling farmland surrounding it. I could have sat in a rocking chair gazing out onto the

I couldn’t believe my ears and, against my better manners, promptly invited myself and my wife to Laura’s home and studio to see this amazing loom and weaving setup.

farm for hours, but it was January, so we went into the house and enjoyed a lovely lunch and conversations around rag rugs and coverlets.

After lunch, we went down to the lower level of the home, which houses several large looms in a weaving studio. I noticed in the corner of the room the beauty that we came to see: the Swedish counterbalance loom with the continuous warp and spool rack. I stood there in awe and knew I



As Laura advances the warp, more yarn comes off the spools behind the loom, through a reed, around a beam wrapped in fine-grit sandpaper, through heddles, and through the front reed where it’s perfectly tensioned. This setup allows Laura to continuously weave about 800 yards before needing to rewarp.

I was completely blown away by this ingenious way of warping a loom. It makes perfect sense to me to adapt your loom if you are a production weaver.

had to take pictures of this fabulous loom and share them with all of you. I quickly went behind the loom to get a better understanding of how the whole process works. The individual

ends of carpet warp travel downward from the rack and are sleyed through a reed at the bottom of the loom. Each end is then individually wrapped around the loom's original warp

beam, which is covered with fine-grit sandpaper. (The sandpaper was added to the warp beam as part of this unique adaptation—it's not considered standard equipment.) From there, the warp ends travel up and over the back beam of the loom and are threaded through the heddles and reed in the usual fashion. The weaving and the advancing of the warp work as usual, but it is the uniqueness of the sandpaper beam that allows the weaver to have such a long warp and keep it under even tension.

I was completely blown away by this ingenious way of warping a loom. It makes perfect sense to me to adapt your loom if you are a production weaver. Having a continuous warp of 800 yards sounds like a gift from heaven for some people. Of course, as much as I love this idea for some weavers, it's not the warp for me. I need to change things up too often. Ten yards is about my limit, and my wife, Cindy, likes a 20-yard warp for dish towels. She is a very fast weaver, and I noticed her eyes sparkle with the idea of a long continuous warp, although probably not one 800 yards long.

Now I want to circle back to tell you more about Laura's coverlets. One thing I know well is that all collectors like to show off their collections, no matter what they collect. Laura graciously opened her cupboards to reveal stacks of beautiful coverlets. She pulled them out one by one. There were examples of overshoot, summer and winter, and tied overshoot such as the star and diamond patterns that are prevalent here in south-central Pennsylvania. There were also several Jacquard coverlets, all bearing the same weaver's name: Lewis Weighley. These



Laura buys 320 half-pound spools at a time for her extralong warps.



One of Laura's many "signed" Lewis Weighley coverlets. The cartouche on this one tells us that the coverlet was woven in 1856.


"signed" coverlets represented the years 1850 through 1860, approximately. I had to ask, "Why so many of this one particular weaver's work?" Laura smiled and beamed when she answered, "Tom and Cindy, you are sitting in the house of Lewis Weighley. The log and clapboard building along the driveway was the loom house where Lewis Weighley wove these coverlets."

Laura continued her story and told us that she and her late husband loved history and antiquing. They started collecting, as most

people do, one at a time. After acquiring several Weighley coverlets and doing some research on this weaver, they came to find out that the Weighley farm was going to be coming up for sale. "We just had to move to the farm and return the coverlets to where they originated," she said. I must tell you that the goose bumps on my arms were noticeable at that moment. I would say that this was clearly supposed to happen and was meant to be.

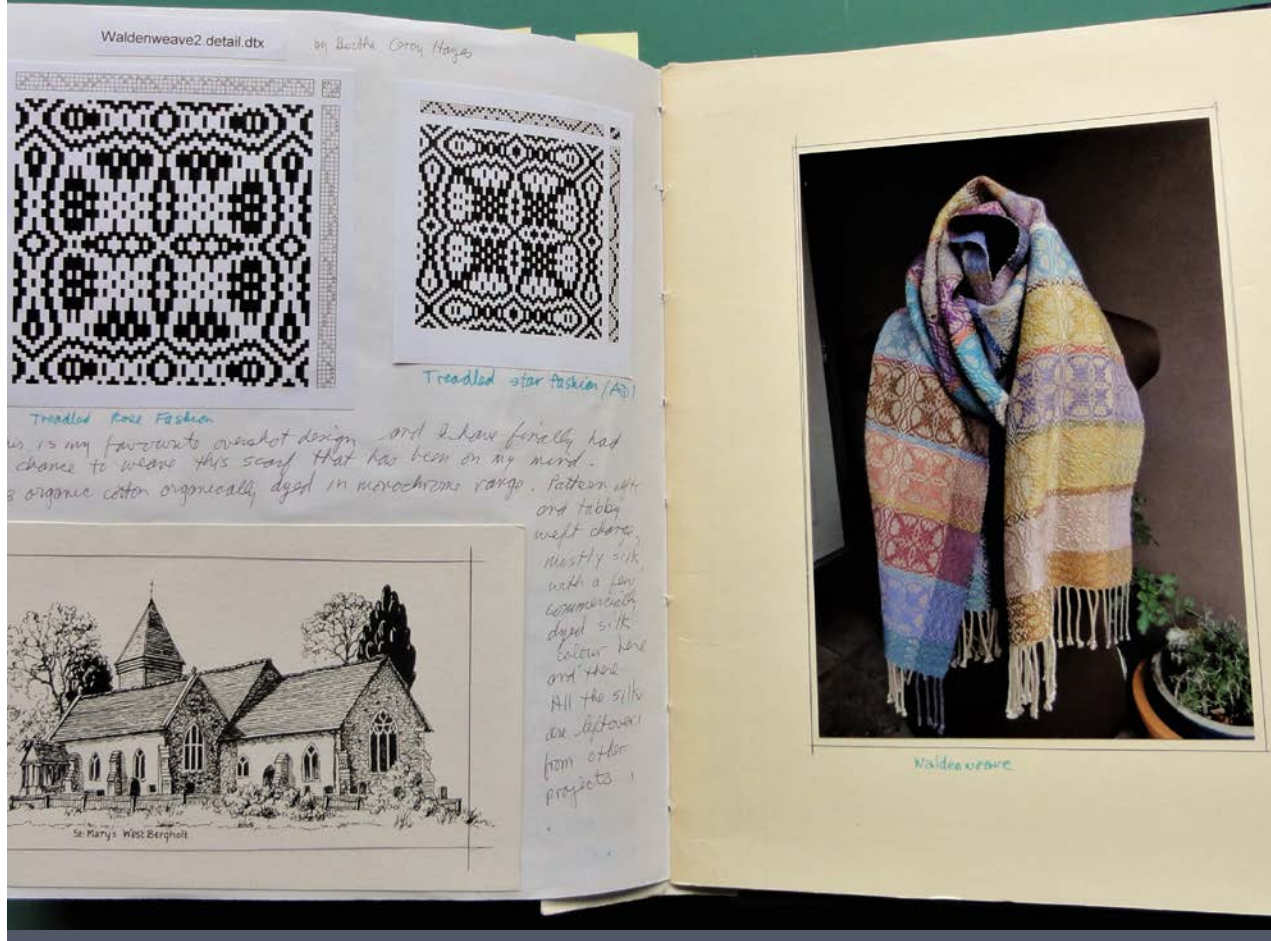
Our visit with Laura Logston is etched in my brain forever, and I have

thought about that lovely Saturday afternoon many times—the delicious homemade blue-crab soup, talking about coverlets, and, of course, the warp that almost never ends.

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.



Photos by Toby Smith

Photos of weavings, drawings, and musings about her life fill some of Toby's journal.

A Covid Journal

BY TOBY SMITH



Art school destroyed my brain. Long after graduation, I find it hard to think in a linear way. We were trained to strive for something new and different, turn things upside down, pull random things together, and never do the same thing twice. Think the unexpected. Think laterally. Think creatively. While this seemingly random way of thinking is not compatible with the requirements of everyday life, I cannot get what I learned in art school out of my head. I am always looking for new combinations and perspectives.

One of the ways I do this is by merging my interests in traveling, drawing, writing, handcrafts, and a fondness for the decorative—wherever I find it—with my hobby of making travel journals by hand. It is the perfect combination. Drawing and writing are observational skills. They require

me to be fully present in a situation, be it in a museum, in an art gallery, on a train, or walking along the street. The handcrafts are artistic expressions of those observations. Making books is a way of bringing it all together and preserving thoughts, new knowledge, and artworks.

I currently have 27 travel journals. For a while I was on a roll, making one or two a year. Then COVID-19 hit. An entire generation of epidemiologists had no idea what was going on. Until they figured it out, we had to stay home and stay away from other people. We walked like drunken sailors as we went for our walks and encountered others. Off we went onto the road, into bushes, onto lawns, between parked cars, and anywhere that allowed us to stay 6 feet away from each other. My local community center, where I take classes and run the weaving studio, was closed

indefinitely. The city, usually a hive of activity, was a ghost town.

I took the opportunity to stay home and play—no teaching to organize, no talks to give, no obligations or duties to be performed. During that year, I recorded my observations, did drawings, logged some weaving projects, made small embroideries, joined my first Zoom weaving class, and began a series of linocuts of “Covid” goddesses. I brought all these interests together into a handmade journal. The Covid Journal is 2 inches thick and dense with material, but here are a few of the activities that took me through that first year of the lockdown. I would never have appreciated that remarkable year if I had not kept the journal.

WEAVING

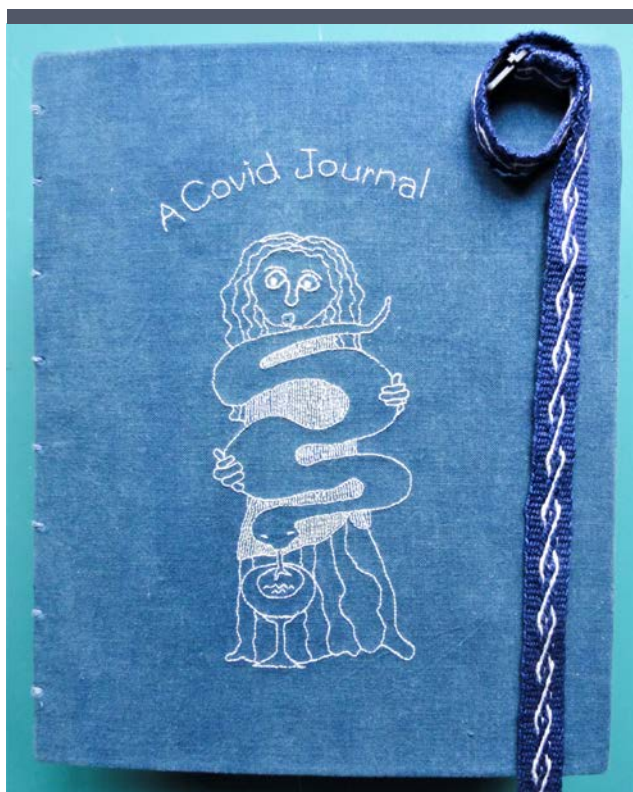
One project I had been planning was to weave the small rosepath

figures in *A Weaver's Book of 8-Shaft Patterns* (see Resources). They needed to be small enough to fit on a page in my journal (7 by 8½ inches), so I put a 6-inch wide warp of fine linen on my table loom and had great fun watching rows of tiny purple beets, strawberries, snowflakes, butterflies, flowers, trees, and eight-pointed stars emerge. After filling two pages of the journal with these figures, I made many cards and sent them to weavers who were not enjoying the lockdown as much as I was. In an age of electronic communication, it is a joy to receive a handmade, handwritten card in the mail. It marches right through the barriers of isolation to connect in a material way.

Another weaving I had been wanting to do was to make a tablecloth in the “3920” tartan I had designed in

memory of my old home of 47 years from which I moved the very day before lockdown started. I had already woven a small wool lap blanket in this tartan (see *Handwoven*, May/June 2021), but a tablecloth would be something I would use every day. Now I had the time to do it. As it turned out, I had almost the exact colors used in the blanket in my 8/2 cotton stash. It was quite a surprise because I had dyed the wool for the blanket with plants I had grown in my garden over the years. Not only did the colors turn out well, but I even managed to convince the two halves to line up across the table.

After a few months, this newfangled idea of Zoom came along. At first, I was unimpressed, as I was quite happy with my busy life of making things. Then I found out I could take a course in Andean



During lockdown, Toby embroidered Hygieia on her journal's cover and wove a decorative band for its tie.



Having time at home gave Toby the chance to do some of the things on her to-do list, such as weaving rosepath figures.

pebble weave with Laverne Waddington, something I had been wanting to do for some time. Laverne lives in Bolivia; I live in Canada. Maybe this Zoom thing wasn't so bad after all. The course was excellent; Laverne's videos had detailed close-ups, and we could ask questions and get one-on-one advice. I wove several samples that went into my Covid Journal. A bonus to Zoom was that the course could be spaced out over time, rather than jammed together in three days like before the pandemic. Afterward, I wove a band with which to tie up my journal.

LINO PRINTS

When I was in high school, we did linocuts in art class. I have always been fascinated with the humble and immediate nature of the linocut. It does not require expensive equipment like other forms of printmaking, and instead of linoleum, we can now use a rubbery substance that cuts like butter. I wanted to make "stay-well" cards as well as images to illustrate my journal. I planned a series of three, working off images of Greek and Roman goddesses that I could relate to COVID-19. Using their established attributes, I developed simple designs that would work as linocuts.

The most obvious goddess was Hygieia, goddess of good health and cleanliness and the source of our word hygiene. Her attributes were a snake drinking from a bowl of life-saving medicine. I developed my own depiction of Hygieia and printed her on top of the World Health Organization's COVID-19 guidelines recommending we wash our hands, disinfect surfaces, and generally use hygiene as a prevention of disease. I also did an embroidery of Hygieia




Using stash cottons, Toby wove a tablecloth to commemorate a home she left behind the day before lockdown began.



Toby added small embroideries to her journal that were based on her own drawings.

for the front cover of the journal. My next print was of Hestia, goddess of home and hearth. Her attributes are a hearth and a pot of food. This seemed appropriate because we were stuck in our homes, and a lot of cooking was going on. The third in the series was Soteria, Greek goddess of safety and salvation. Let's hope she's on duty this winter.

The Covid Journal has given me more than I expected. It was enjoyable to bring all those activities together in one place. As that

unusual time in my life passes into history, the journal makes me appreciate the gift of good health and normal times. 

RESOURCES

Strickler, Carol, ed. *A Weaver's Book of 8-Shaft Patterns*. Loveland: CO, Interweave, 1991, 30–33.

TOBY SMITH lives in Vancouver, British Columbia. She is a retired academic and a lifelong learner.

What's Happening: Weave Together with Handwoven Retreat

By Christina Garton

Come and join the fun, build community, and surround yourself with weaving at the upcoming, first-ever Weave Together with Handwoven retreat. The four-day event is an all-inclusive retreat where students can relax, take classes, and build friendships with fellow weavers while event organizers take care of the hotel, meals, and entertainment.

Along with the usual retreat activities, the event features weaving classes from world-class teachers, including weaver Bobbie Irwin, who will be teaching her famous two-day iridescence workshop as well as a one-day transparency workshop. Deb Essen, who has written myriad articles for *Handwoven* on color theory, will be taking her expertise to the classroom for a two-day class on color in weaving.

For anyone looking for a chance to try a new technique, weaving style, or loom, Weave Together with *Handwoven* offers classes in diverse fiber techniques so it's a great opportunity to pair multi-shaft classes with something new. For example, you can start the week with Bobbie Irwin's

Photo courtesy of Sarah Neubert



iridescence class and end it with an intro to inkle. You'll learn new ways to think about color and how light plays off your yarn and then pick up a new technique that you can incorporate into your multi-shaft weaving projects. (Who doesn't love a towel with a coordinating inkle tab?)

For students who want to learn about new and portable techniques, there are multiple class options perfect for beginners. Just one example schedule might include Introduction to Continuous Strand Weaving (a pin-loom class), Visible Mending, Weaving with a Backstrap Rigid Heddle, and Textural Weaving (a tapestry class). Not sure what to take? Event staff are more than happy to help you build your schedule.

If you are concerned about lugging looms to the event or buying a new loom you may not use again, don't worry! Looms will be available to borrow, not rent, at the event—the only cost is a small, fully refundable deposit. No need to buy an inkle or tapestry loom if you don't already own one or fret about your table or rigid-heddle loom getting lost in checked luggage. Weather in Colorado might also be a worry for those not familiar with the state. While most folks imagine snowy ski slopes when they hear winter in Colorado, the reality is northern Colorado is usually sunny when you're

Photo courtesy of Deb Essen



Top: While we often think of textural techniques as being strictly for tapestry, they also work well on multi-shaft looms. Learn basic techniques and how to expertly use them in your designs with Sarah Neubert's class on textural weaving. *Bottom:* Learn how to wield colors to create incredible effects with Deb Essen's class on color in weaving.

not in the mountains—the area enjoys an average of over 300 days of sunshine a year! A shuttle to and from the event site is included for anyone flying into Denver's International Airport, so there's no need to rent a car.

Weave Together with *Handwoven* will take place in Loveland, Colorado, February 25–29, 2024, and anyone interested in learning more about the classes, the instructors, what the event includes, or how to sign up for the event can find all that information and more at the event's website, weavetogether.handwovenmagazine.com. ➡

CHRISTINA GARTON is the editor of *Easy Weaving with Little Looms*. She lives with her family in New Mexico, where she enjoys hiking, gardening, and red chile.



Photos courtesy of Daufuskie Blues unless otherwise indicated

On the island, Leanne and Rhonda are instantly identifiable by their indigo-stained hands.

Island Indigo

A Visit to the Daufuskie Blues Studio

BY REBECCA FOX



Daufuskie Island is the southernmost inhabited island in South Carolina. Measuring just 3 by 5 miles with a population of five hundred people and no bridge, everything and everyone must travel there by boat. While there are a few cars, most people get around in golf carts. Should you ever have the good fortune to travel to Daufuskie, your itinerary should include a visit to Daufuskie Blues, an indigo dyeing studio and shop.

To those outside of the area, it might seem odd to find an indigo studio on this small island, but the history of indigo has deep roots in South Carolina. The first major agricultural crop of the low country was rice, but limited amounts of indigo were also grown in the beginning of the late 1600s. Due to

the value of indigo, and that it is lighter to transport than a cargo of rice, the blue dye became important to the colonial economy.

The peak of indigo production in the low country started in the 1740s, and by 1775, over one million pounds of indigo were produced and shipped from South Carolina

to England's textile mills. The shameful history of both indigo and rice cultivation was the heavy reliance on enslaved people, and the industry would not have prospered without their unpaid labor. Even so, the indigo industry dwindled to practically nothing by 1800 due to cheaper imports from Asia to England. Farmers in South Carolina eventually turned to cotton production, which became the state's major crop.

The owners of Daufuskie Blues, Leanne Coulter and Rhonda Davis, each moved to Daufuskie Island

around 2013, and they met through mutual friends. For fun, the two took a dye class in 2014 and enjoyed working with indigo so much that they spent every week-end afterward playing with this fascinating blue dye. After a few years, the local paper did an article about them, and people began asking if they could buy their work. Rhonda had been selling items from her front porch, and Leanne sold items out of a suitcase on the back of her golf cart. At this point, they realized they needed to have a physical location.

Their studio and shop are in a single classroom of the Mary Fields



Photo by Rebecca Fox



Top: Visitors to the studio will find a variety of indigo-dyed textiles for sale. Bottom left: Indigo growing near the studio. Bottom right: Leanne (left) and Rhonda (right) working together on an indigo vat.

Both Rhonda and Leanne enthusiastically discuss and demonstrate indigo dyeing with visitors and have an encyclopedic knowledge about their blue passion. They even have indigo plants growing just outside the door, including a small variety native to the island.

School building, constructed in the 1930s as a school for the island's Black children. This is the same school where the author Pat Conroy taught classes in 1960 and memorialized his experience in his book *The Water is Wide*.

Leanne and Rhonda make indigo dye vats using a fructose fermentation process, and upon entering the Daufuskie Blues, you first notice the unmistakable aroma of indigo. The smell is quickly forgotten when you feast your eyes on the incredible blue items for sale.

The shop is in one corner of the room, and the dye studio is in the opposite corner. The “indigo ladies” are always busy dyeing things in their 5-gallon buckets on the floor with an outdoor industrial sink for washing out the excess dye. Both Rhonda and Leanne enthusiastically discuss and demonstrate indigo dyeing with visitors and have an encyclopedic knowledge about their blue passion. They even have indigo plants growing just outside the door, including a small variety native to the island. The two owners, often seen out on the island, are instantly recognizable by their blue hands.



Photo by Rebecca Fox



Top: The Daufuskie Blues studio is in a small former school classroom. **Bottom:** The temperate climate makes it possible to have an outdoor studio extension where Leanne and Rhonda can rinse out excess dye and hang freshly dyed cloth to dry.

A large part of the studio's inventory consists of artistically indigo-dyed T-shirts, but they also offer scarves, shawls, napkins, dresses, aprons, and other items.

I hope you get the chance to visit our little island paradise someday, and make sure to visit the island's “indigo gals” at Daufuskie Blues. ➡➡



Model T8
36" 8H, 10T



Harrisville Designs

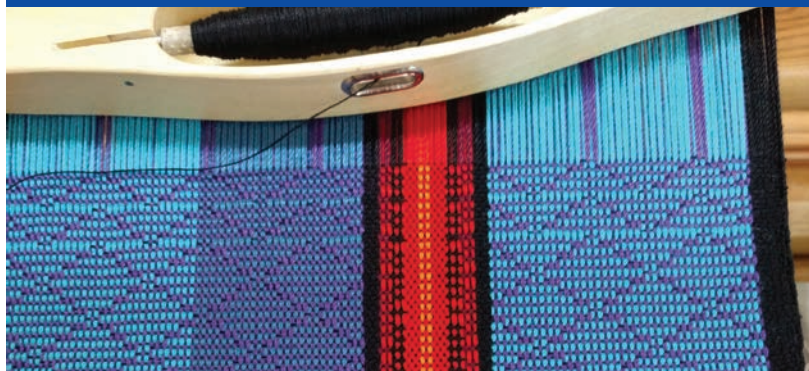
Quiet. Dependable.
Affordable. Portable.



Scan to learn more.

Ships free from
harrisville.com

Weaving • Spinning • Dyeing • Felting



WE CARRY ALL YOUR FAVORITES

Louët • Harrisville Designs • Schacht • Glimåkra
Ashford • Leclerc • Kromski • Jagger Spun • Earth Guild
Lunatic Fringe • Maurice Brassard

psst...
Always FREE
shipping on orders
over \$150

**WE HAVE EXPERT
STAFF FOR ALL
YOUR QUESTIONS**

www.EugeneTextileCenter.com • 541-688-1565



At 95 years old, Tina's mother-in-law, Lillian Selvaggi (now deceased), offered opinions regarding weave structure, color, and fiber.

Photo by Tina Fletcher

Vintage Weavers

Staying Connected and Upbeat

BY TINA FLETCHER AND CYNTHIA EVETTS



Did you know that 10,000 Americans turn 65 every day, and some of them might be weavers? Welcome to the Handwoven Vintage Weaver column!

MEET FAYE

Faye is a 76-year-old weaver. For years, she balanced family life, including her spouse, children, and grandchildren, with work, time

spent weaving, and guild activities—until COVID-19 hit. Faye's husband died, she retired, her grandchildren were in college, and her guild disbanded. As the world

recovered, Faye felt uncertain about returning to her routine, especially driving. Faye's doctor also confirmed her hearing was not as crisp as it had been. While Faye continued to weave, her work had more errors and wasn't as fun when she couldn't strut her stuff for guild

buddies. Loneliness was her new norm, and she missed her old life.

It's no surprise that an aging body and mind can impact so much in our lives—what we create, how our bodies perform, and the choices we make about weaving. We can optimize how and what we weave by keeping our capabilities in mind and adjusting our weaving tasks to match. We can also optimize our health, stamina, and mood to fully engage in our weaving. We can take advantage of technology and the power of collaboration for ideas, inspiration, and guidance. Both of us are vintage weavers and occupational therapists. We searched through literature about isolation, loneliness, anxiety, and depression. Here's what we learned—and recommend.

- Older adults can do more than many give them credit for, including working while providing wisdom and guidance for younger people. Consider mentoring a younger or newer weaver for your mutual benefit.
- Hearing loss leads to social isolation. Adjustments to the environment or using technology such as hearing aids or amplifiers can make a difference. It might be time to get that hearing checked, especially if you envision future guild meetings.
- Older adults have a range of life experiences and time to devote to their communities. Over the years, they may have developed even tempers and fewer inhibitions and figured out how they learn best. Don't hesitate to try something new—like a new pattern, a fiber, or a way of pacing yourself. Our friend Diane picked up small-loom weaving after retirement. "I had

more leisure time and decided to try weaving again after 35 years. I found it rewarding to have the familiarity of weaving but learn new tools and techniques." In two years, Diane has collected over five small looms to add variety to her leisure pursuits.

- The Centers for Disease Control (CDC) reminds us that isolation, loneliness, anxiety, and depression are threats to our mental health and not a normal part of aging, even though 1 in 10 seniors are affected. Depression isn't just a sad or bad mood; it can be low energy, agitation, slowed thinking, confusion, or feeling hopeless. The CDC recommends social and activity programs to beat depression. Weaving is a meaningful way to get active, and if you want company while no one is around, consider using a speakerphone to chat with a friend while you weave. Our friend Mary recommends, "Take a class

We can optimize how and what we weave by keeping our capabilities in mind and adjusting our weaving tasks to match.

periodically, a real human-to-human class, not an online class, where you will not only learn something but also have conversations [on topics] other than weaving."

- Life satisfaction is also important for well-being. Doing something satisfying—such as designing a new project, making progress on a weaving project, enjoying the rhythm and sounds of the loom, or finishing a project—can lighten your mood and have a positive impact on your health.
- Most of all, don't hesitate to seek out help from a healthcare provider rather than trying to tough it out. Depression is a medical condition



Add dark chocolate and nuts to your diet. The chocolate in particular is good for managing anxiety . . . but you already knew that!

Photo by Amirali Mirhashemian on Unsplash

and often treatable. See the resources in “Want to Learn More?” to help you get started on a path to mental health.

WAYS TO BEAT THE BLUES

Along with death and taxes, we have little control over some things—COVID-19, for example—but there are things we can do. We can modify what we eat, investigate our hearing health, help ourselves through rough patches with a little help from our friends, and use technology to our benefit.

HELP YOUR BODY

Many foods promote health and reduce anxiety. If you are about to take a step toward getting your weaving life back to where you want it, it's a good idea to eat and drink things that make you feel better and more relaxed. It's probably no surprise that what some call squirrel food (seeds, nuts, berries, and green vegetables) plus water are great choices, but you might be extra happy to hear that regularly adding dark chocolate, green tea, almonds, and blueberries to your meals is especially good for managing anxiety.

AMP IT UP

About one in four people over age 65 have hearing difficulties, and men are more likely to need hearing aids than women. Hearing loss causes declines in employment, education, and community life, including guild meetings and other social functions weavers enjoy. To offset this, a first consideration is your environment. One of the easiest things to do in a meeting is to sit where you offset your hearing loss. If the room is well

lit, you also have an easier time reading gestures and lips. Advocate for meetings in small rather than large rooms. A classroom is a better choice than a fellowship hall.

If you want to take a step toward technology, first, you can try over-the-counter hearing amplifiers. They are not customized, but amplify all sounds, and depending on your hearing loss, this may help you hear better or can make matters worse, including damaging your hearing. These amplifiers are designed for mild hearing losses, and individuals with significant hearing loss should consult a hearing specialist.

A second option for meetings is using an assistive listening system. You have probably seen them in churches or concert halls. They have a transmitter with receivers and earbuds and filter out background noise and deliver sound directly to your ears. A third option is prescription hearing aids.



Headphones and earbuds connected to your computer can cancel out background noise and allow you to hear more clearly when attending classes online.

Photo by cottonbro studio from Pexels

Hearing aids can be tuned to accommodate the shape and noise level of rooms, and Bluetooth technology can link them to a clip-on microphone, microphone station, or smartphone. Hearing aids clarify speech and filter out background noise, and hearing aid dispensers make custom adjustments, so be sure to tell them about your hearing needs. For example, when Tina is teaching, her hearing aids are set to classroom mode.

MAKE FRIENDS WITH THE INTERNET

If you aren't quite ready to return to guild meetings, you can venture into internet weaving. We all gripe about COVID-19, but it's provided the unexpected benefit of creating user-friendly and fun online courses and groups.

Tina met a weaver in her 80s who told her she took monthly Zoom classes and also took self-paced lessons throughout the month. Her

We all gripe about COVID-19, but it's provided the unexpected benefit of creating user-friendly and fun online courses and groups.

teacher mailed her little bundles of supplies and patterns and offered studio hours for online trouble-shooting—from Norway!

- Before you take the internet plunge, ask yourself:
 - › Does the site have good sound and visual quality?
 - › What's the charge for taking classes and downloading materials?
 - › Does your technology device support the platform used, such as Zoom or Google Meet?
- Want to join a group that meets in real time? Everyone logs on at the same time. This feels like a traditional classroom, with students participating in discussions and listening to lectures. Our friend Mary and her guild have an interesting way to mix Zoom with real time. She told us, "To learn about Bateman weaves, we had an expert Zoom lecture us, and then each of us picked a Bateman draft to weave for everyone."
- Want an asynchronous (on-demand) program? This allows you to take classes when you want, and instructors worldwide can participate.
- Shop around and figure out what you like. Some examples of online weaving classes include those from *Handwoven* and Long Thread Media at learn.longthreadmedia.com, School of SweetGeorgia at schoolofsweetgeorgia.com, and School of Weaving at jane.staffordtextiles.com.

TRY SOME APPS

If you feel anxious, try a meditation app to prepare for weaving and guild meetings. With a calm mind and body you will create fewer errors, more effectively deal with challenges, and relax as you prepare for meetings. You can also enjoy calming music to help establish a gentle yet productive weaving pace. Here are apps we enjoy:

- Buddhify (buddhify.com): Non-conformists will appreciate that this app doesn't tell you what to do and offers 200-plus meditations.
- Calm (calm.com): This app offers meditations and music from mindfulness experts.
- Ten Percent Happier (tenpercent.com): This app gets to know you. It offers guided meditations, talks, daily features, and uplifting stories to relieve stress.

REMEMBER FAYE?

Faye contacted a grandson who walked her through online weaving groups until she found an asynchronous program. The added benefit of the online aspect was that she could turn up the volume on her computer to what worked for her. He also helped her pick a calming app she felt wasn't too hocus pocus. As she became comfortable with online weaving classes and app meditations, she planned a visit to a guild meeting in person. She learned to use Uber for transportation and found a few friends who also returned. Three of them agreed to

try hearing aids, which made it easier to participate in discussions and workshops. Together, Faye and her friends are happier, more energetic, and looking forward to many years of weaving together. 

WANT TO LEARN MORE?

Centers for Disease Control and Prevention and National Association of Chronic Disease Directors. "The State of Mental Health and Aging in America Issue Brief 1: What Do the Data Tell Us?" Atlanta, GA: National Association of Chronic Disease Directors, 2008. cdc.gov/aging/publications/mental-health.html.

Centers for Disease Control and Prevention. "Depression Is Not a Normal Part of Growing Older." Last reviewed September 14, 2022. cdc.gov/aging/depression/index.html.

Hanna, G. P., L. S. Noelker, and B. Bienvu. "The Arts, Health, and Aging in America: 2005–2015." *Gerontologist* 55, no. 2 (April 2015): 271–277. doi.org/10.1093/geront/gnu183.

Madans, J. H., J. D. Weeks, and N. Elgaddal. "Hearing Difficulties among Adults: United States, 2019." NCHS Data Brief no. 414 (July 2021). cdc.gov/nchs/data/databriefs/db414-H.pdf.

National Endowment for the Arts. "Creativity and Aging Fact Sheet." Accessed October 10, 2023. arts.gov/sites/default/files/Creative-Aging-Fact-Sheet.pdf.

Together, CYNTHIA EVETTS and TINA FLETCHER have 83 years of weaving experience, 78 years of occupational therapy practice, 47 years in higher education, and 19 years of friendship and shockingly similar interests. They are Vintage with a capital V.



Indigo Windows

REBECCA FOX

STRUCTURE

Plain weave with warp and weft floats.

EQUIPMENT

6-shaft loom, 38" weaving width; 15-dent reed; 1–3 shuttles; 3 bobbins.

YARNS

Warp: 20/2 line linen (3,000 yd/lb; Bockens), #0002 Half Bleached, 1,456 yd. 16/2 line linen (2,400 yd/lb; Bockens), #0000 Unbleached, 154 yd; #603 Navy Blue, 462 yd.

Weft: 20/2 line linen, #0002 Half Bleached, 1,152 yd. 16/2 line linen, #0000 Unbleached, 65 yd; #132 Dusty Blue Gray, 195 yd.

OTHER SUPPLIES

Synthrapol.

As so often happens, when a weaver needs fabrics for the home, the only shopping trip is to the yarn store. As I have spent the past 40 years collecting yarns and thread, I have amassed a prodigious bounty. I am consciously trying to reduce my stash; therefore, I went shopping on my own shelves. I was asked to create a companion project for my article about the Daufuskie Blues Indigo Studio (see page 24), and I needed curtains for an upstairs guest bathroom. Luckily my yarn collection contained the answer!

The yardage to make ruffled curtains should be 1½ to 2 times the width of the window. For a 36-inch-wide window, that was 60 to 72 inches wide but only 30 inches tall as I only needed to cover the lower half of the window. I decided to weave the fabric “sideways” on my loom, which has a maximum weaving width of 55 inches.

In my linen stash, I had a large amount of 16/2 unbleached and 20/2 half-bleached linen, and I was delighted to find that the warp setts for both yarns in lace structures are similar (15 to 16 ends per inch). I initially wanted to use indigo-dyed linen but realized that most weavers do not have access to a dye vat, so also finding indigo-colored commercial linen in my stash was a bonus! However, I had only one tube each of Dark Navy Blue and Dusty Blue Gray 16/2 linen. Naturally dyed indigo yarn will have variations depending on the vat concentration as well as the number and duration of dips. Although you wouldn’t expect it based on their names, when held side by side, the Navy and Dusty Blue Gray yarns looked identical. I used one color in the warp and the other in the weft. Unless you look very closely you can’t tell the warp and weft stripes apart when the curtain is hung in a window.

A note about weaving with linen: So many weavers are afraid to use linen because it has absolutely no stretch. As my Swedish

WARP LENGTH

570 ends (592 total threads) 3½ yd long (allows 8" for take-up and 42" for loom waste).

SETTS

Warp: 15 epi (1/dent in a 15-dent reed. **Note:** Unbleached ends are used doubled in reed and heddles.

Weft: 16 ppi.

DIMENSIONS

Width in the reed: 38".

Woven length: (measured under tension on the loom) 76".

Finished size: (after wet-finishing and hemming) 30" × 70".

weaver friend Kirsi Manni advised, “Wet linen bends; dry linen breaks!” While weaving, I frequently misted the warp with water from a spray bottle. I also sprayed the bobbins with water and stored them in the refrigerator when not weaving (I did not want them to mildew). I can report that I had no broken threads!

Kirsi also gave great advice for wet-finishing linen fabric. She recommended soaking it in water for 6 to 12 hours and then machine washing on a low spin cycle, ironing while damp, and then line-drying. Since learning this trick, I have been washing all my handwoven linen fabric this way with no problems and no permanent creasing.

1 Wind a warp of 570 ends 3½ yd long following the warp color order in Figure 1 and treating doubled strands of Unbleached 16/2 linen as one end. Warp the loom using your preferred method following the draft in Figure 2, threading 2 threads of the Unbleached 16/2 linen together in a heddle. Centering for a weaving width of 38", sley 1 per dent in a 15-dent reed, slewing the 2 Unbleached threads together in a dent as 1 end.



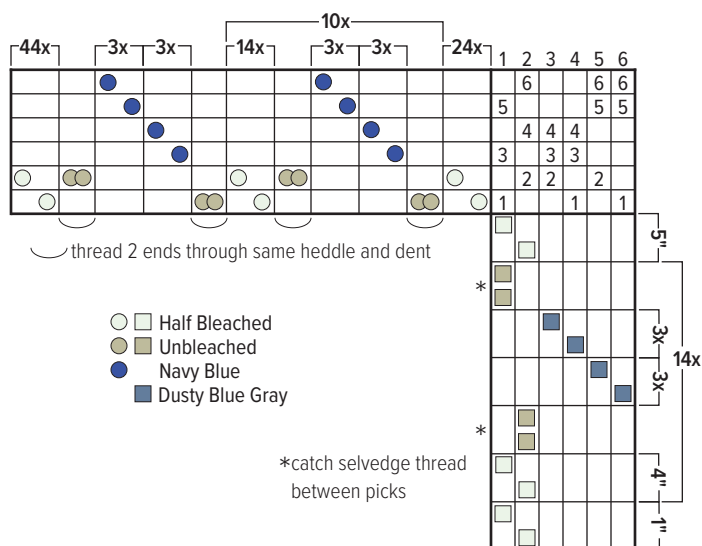
HEDDLE COUNT

Shaft 6	33
Shaft 5	33
Shaft 4	33
Shaft 3	33
Shaft 2	219
Shaft 1	219
Total	570

1. WARP COLOR ORDER

10x			
132	12	12	Navy Blue 16/2
22	1	1	Unbleached 16/2 (doubled)
416	88	28	48 Half Bleached 20/2
570 ends total (592 threads total)			

2. DRAFT



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

3 Weave following the draft in Figure 2 for 5" and place the first stripe. Begin weaving with 2 picks of Unbleached in plain weave in the same shed, catching the selvedge thread to anchor the picks. Weave the blue stripe with the lace spot and finish with 2 picks of Unbleached in the same shed of plain weave, again catching the edge thread to anchor. Weave 4" of Half Bleached. Continue weaving for 14 stripes or to desired length, ending with 5" of plain weave. Weave a few picks of scrap yarn to protect the weft.

4 Cut the fabric from the loom and secure the raw edges by tying knots up close to the scrap yarn or machine stitching along the raw edges.

5 Wet-finish by first soaking the fabric in water with Synthrapol for 6–12 hours, then machine wash in warm water with a low spin. Iron while damp, then line-dry.

6 Hem both ends and one selvedge by turning under ½" twice and sewing in place by hand or machine. Create a pocket for a curtain rod by folding the other selvedge under ½" and then 2½" to meet the first stripe and sewing in place.

Note about misting linen

Linen is stronger when wet than when dry. Mist the warp with water from a spray bottle while weaving. Hemming is also easier if the linen is dampened with a spray mist.

RESOURCES

Berntsson, Ingela. "Snowflake" Curtain. *Väv*, 2012, no. 1, 46–47.

REBECCA FOX likes to manipulate colors and structures in her weaving designs. Her favorite loom is her standard Glimåkra (but don't tell the other looms!).

Fiberworks

Weaving Design Software
That Thinks Like Weavers Do



Windows

XP - Vista - 7 - 8 - 10 - 11

Mac

OS X 10.5 - 10.15, macOS 11-12

No prepayment required to download and try out!

Download and information: www.fiberworks-pcw.com

Download and sales: www.seguinlooms.com
info@seguinlooms.com

1-450-848-9935

A Winter Confection

2 Scarves Kit featuring Resilience Yarn
(60% silk/40% retted bamboo)



Designed & woven
by Sandra Hutton

TREENWAY
silks

www.treenwaysilks.com
toll-free 1.888.383.silk (7455)



Glimåkra
www.GlimakraUSA.com

FIBER-ARTS BOOKS & DVDS
(also Swedish Yarn, Looms, & Equipment)
We Sell Retail & Wholesale

Lunatic Fringe Yarns
Unique Yarns for Unique People!

Lyte Hemp Yarns

We have
Hemp yarns
to *Lyte*
your fire!

Lyte Hemp

www.LunaticFringeYarns.com
800-483-8749

American Maid Yarns
Gevolve Yarns
Singular Spectrum Yarns

Ribbons of Rosepath Blankets

MALYNDA ALLEN

STRUCTURE

Twill.

EQUIPMENT

4-shaft loom, 35" weaving width; 10-dent reed; 1–3 shuttles; 3 bobbins.

YARNS

Warp: 16/2 cotton (6,720 yd/lb; Maurice Brassard), #100 Naturel, 2,896 yd; #4272 Bleu, 452 yd; #1317 Saumon, 472 yd; #415 Gris Pâle, 328 yd.
Weft: Lyte Hemp Fine (100% hemp, 5,000 yd/lb; Lunatic Fringe Yarns), Bleached or Periwinkle, 1,220 yd; 16/2 bamboo (6,720 yd/lb; Maurice Brassard), #BB8021 Cactus, 1,420 yd; #BB5229 Viel Or, 27 yd; #BB5977 Bleu Moyen, 18 yd.

WARP LENGTH

1,037 ends 4 yd long (includes floating selvages; allows 11" for take-up, 35" for loom waste and sampling). Allow 54" warp length for each additional blanket.

SETTS

Warp: 30 epi (3/dent in a 10-dent reed).

Weft: Hemp, 24 ppi; bamboo, 28 ppi.

DIMENSIONS

Width in the reed: 34 $\frac{7}{10}$ ".

Woven length: (measured under tension on the loom) 98" (49" per blanket).

Finished size: (after wet-finishing and hemming) two blankets, hemp weft, 32" × 43", and bamboo weft, 30" × 43 $\frac{1}{2}$ ".

Sometimes, my children influence my choice of yarn fibers when I weave. I will never forget one hot summer day when my week-old baby insisted on being swaddled, even though it was at least 108 degrees Fahrenheit outside. I looked at him and asked, "You really want to be swaddled when we are both dripping in this heat?" He happily snuggled deeper into his cotton blanket.

When Lunatic Fringe Yarns introduced its Lyte Hemp yarn line, I jumped at the opportunity to play with it. I decided to combine a cotton warp with a hemp weft to weave a soft, light blanket perfect for swaddling a new baby, even in warm summer weather.

In these blankets, ribbons of rosepath point twill are interspersed with ribbed pinstripes on a cotton warp. I used a point-twill treadling to create a light hemp and cotton blanket. I wove a second blanket with bamboo weft and a straight treadling to showcase the rib pattern between the point-twill sections. The bamboo is soft and silky, contrasting nicely with the airy hemp.

1 Wind a warp of 1,035 ends 4 yd long following the warp color order in Figure 1. Wind 2 additional ends of Naturel 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 34 $\frac{7}{10}$ ", sley 3 ends per dent in a 10-dent reed. Sley the floating selvages through the reed on each side of the warp and weight them over the back beam.

2 Spread the warp by weaving an inch or two with scrap yarn.





3 Wind a bobbin with the hemp weft, either Bleached or Periwinkle. Weave following the draft in Figure 2. When the body of the blanket reaches about 47" from the beginning of the weaving, weave the balance and the final hem.

4 Weave 2 picks of contrasting yarn for a cutting line.

5 Wind bobbins with each of the 16/2 bamboo yarns.

6 Weave the second blanket using bamboo weft and following the draft in Figure 2.

Weaving tips

- Bamboo and cotton draw in more than hemp weft, so Malynda recommends weaving any hemp weft blankets first to avoid tension problems from having narrower fabric on the cloth beam than what you are weaving next.
- If you find it hard to see the doubled picks of fine yarn, look for the diamonds where the twill changes directions in the hem area. These mark the fold lines.
- If you want to weave towels instead of blankets, reduce the warp color order repeat from 4 times to 2 times and the threading pattern repeat from 8 times to 4 times. This will give you a warp of 651 ends (not counting floating selvages) and a weaving width of 21 inches.
- Instead of hemp or bamboo, 16/2 cotton may be used as weft. Malynda got 28 ppi (same as with bamboo) when she wove a blanket with cotton weft. The take-up with cotton weft was slightly more than with bamboo.

Shaft 4	204
Shaft 3	300
Shaft 2	220
Shaft 1	311
Total	1,035

1. WARP COLOR ORDER

4x																				
					5	5						3	5	5	3		#415 Gris Pâle			
3		5	5		3						6	6	3	6	6		#1317 Saumon			
3				3	3	3	3	3	3		3	5		5	3		#4272 Bleu			
21	21	16		16	21	21	16		16	21		7		7		14	#100 Nature			

← cont'd

82	3	5	5	3	5	5
118	6	6	3	6	6	
113	3	5	5	3	3	3
722	14	7	7	21	16	16

1.035 ends total

2. DRAFT

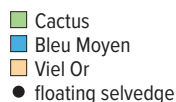
7x		4x			2x		4x		Temp Blanket			
4		4	4		4		4		4	2	3	4
3	3	3		3	3	3	3	3	3			3
	2	2		2		2		2			2	2
1	1		1		1	1		1		1	1	

← cont'd

[illegible]

← cont'd

3x		3x		4x		7x	
4		4		4	4		4
3		3	3	3	3	3	3
2	2	2	2	2	2	2	2
1	1	1	1	1	1	1	1



Hemp Blanket

[illegible]


Bamboo Blanket

7 Weave several picks of waste yarn to protect the weft.

8 Cut the fabric from the loom. Zigzag stitch the ends of each blanket to secure the weft.

9 Wet-finish by machine washing in warm water as you plan to wash the finished blankets. Tumble dry until damp dry. Press.

10 Cut apart the blankets along the contrasting yarn cutting line.

Fold the hems under twice along the doubled picks to enclose the raw edges. Press. Sew the hems in place by hand or machine. 

RESOURCES

Davison, Marguerite Porter. *A Handweaver's Pattern Book*. Rev. ed. Swarthmore, PA: M. P. Davison, 1971, 15.

*A mother of nine, MALYNDAL ALLEN
delights in swaddling babies in
lightweight handwoven blankets.*

Vävstuga



SWEDISH WEAVING CLASSES
Tradition, Creativity & Technique
IN PERSON OR ONLINE
Lodging & Hospitality

Sales of:
SWEDISH LOOMS
DRAWLOOMS
BANDLOOMS
WEAVING TOOLS
& ACCESSORIES
SWEDISH YARNS
WEAVING BOOKS

80 Bassett Road
Shelburne, MA 01370
413-625-8241

WWW.VAVSTUGA.COM

LONE STAR LOOM ROOM

Venne and Bockens Yarn · Books
Kits · Looms and Equipment
VÄV Magazine



www.lonestarloomroom.com
888.562.7012



dje handwovens

"Easy Weaving with Supplemental Warps"
by Deb Essen has been re-released by
Schiffer Publishing in hard cover!

Deb is booking guild presentations and
classes (via Zoom or in-person) for 2024
and 2025! Visit www.djehandwovens.com/
teaching for schedule and topics.

Kits for handweavers • Swatch Critters kits for pin looms
Kits for Rigid Heddle, 2, 4 and 8 Shaft Looms include pre-wound warps!

VISIT: www.djehandwovens.com/retail-shops.html
FOR A RETAILER NEAR YOU!



LoftyFiber

Weaving Technology

TempoWeave design software
TempoTreadle tracking hardware

LoftyFiber Helping Hands &
Raddle Kits for many looms

Fabulous Yarns and Weaving Kits
Euroflax linen

Many looms in stock!

www.loftyfiber.com
learn.loftyfiber.com
email: info@loftyfiber.com



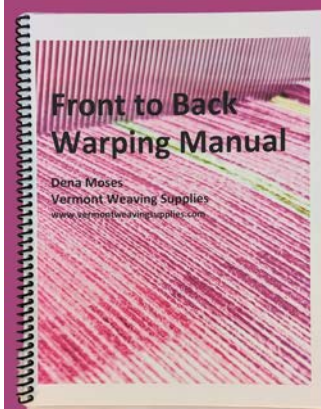
Employing Weavers
including those with
Special Needs since 2016

- Maurice Brassard & Maysville Yarns
- Premium Wool Selvedge
- Leclerc Full Line Dealer
- Free Shipping (\$125 minimum)
- Looms, Tools & Benches
- Rugs, Towels & Handbags
- All Profits used only to employ weavers

AbilityWeavers.com



Lowell, Michigan



Fall in Love With Front to Back!

The most misunderstood technique in weaving

Available as a booklet or as a full course
including step by step videos.

www.vermontweavingsupplies.com



Bamboo Panda

DEBORAH BAGLEY



STRUCTURE

Plain weave.

EQUIPMENT

2" square, 4" square, and 2" × 4" rectangle pin looms; weaving needle.

YARNS

Warp and weft: Bamboo Pop (50% cotton/50% bamboo; 292 yd/3.5 oz; Universal Yarn; Yarn Barn of Kansas), #101 White, 72 yd; #112 Black, 52 yd; #120 Graphite, 6 yd; #108 Lime, 20 yd; #110 Sand, 5 yd.

OTHER SUPPLIES

Dry beans (to add weight to the bottom); stuffing; black felt, 4" × 4"; fabric glue; washable fabric marker; straight pins (optional).

Note: Deborah constructed the panda cub in the same way as the adult, using pin looms that were the same shape but half the size: 1" square, 2" square, and 1" × 2" rectangle. She wove the cub with the yarn held double for the first two warp layers and held single for the third warp layer and final weaving layer. **Yardages listed above are for the adult bear only.**

DIMENSIONS

Finished size: (after wet-finishing and construction) adult bear about 8" × 8" × 5".

I am a pin-loom enthusiast. I enjoy weaving different shapes and figuring out how to manipulate them and piece them together to make fun and beautiful projects. When thinking of bast fibers, bamboo and pandas came instantly to mind.

Years ago, when my children were young, I crocheted a fun panda set, and I based these stuffed pandas on that one. Though I had already thought through the various pieces needed for constructing a crocheted panda, it was a fun challenge to translate that project into a woven project. The facial features were especially challenging. After multiple attempts to make all the facial features using pin-loom-woven 1-inch squares folded into various configurations, I finally settled on felt, which made a cleaner and more distinctive look.

Pandas eat between 20 and 30 pounds of bamboo a day, so it is only fitting that this panda is made from bamboo yarn. As the saying goes, you are what you eat. Weaving with bamboo on a pin loom brought up another challenge. Most bamboo yarns are DK weight, which is a little light for making stuffed animals. I doubled the yarn to create solid shapes that wouldn't allow the stuffing to show through. Bamboo Pop is a static yarn without much give, so be sure to warp your pin loom loosely or the final weft layer will be difficult to weave.

Pandas eat throughout the day, so I knew this panda could not be far from his bamboo. This was, perhaps, the easiest part of the project. Each section of the stalk is a 2-inch square rolled up and whipstitched to the next section. My sons agreed that the bamboo was the finishing touch the panda needed.

1 With the yarn held double, plain weave 24 shapes as listed in Figure 1.

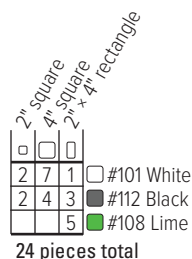
2 For the head, with right sides together, whipstitch three 4" White squares to make a 1 × 3 rectangle as shown in Figure 2.

3 For the upper body, with right sides together, whipstitch three Black 2" × 4" rectangles along the 2" sides to make a 1 × 3 rectangle as shown in Figure 3.

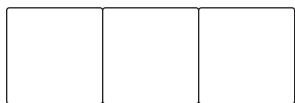
4 Use Graphite and double-overcast stitch to join the head and upper body together along the 12" edges by sewing from the right side. See Figure 4.



1. PIN-LOOM PIECES



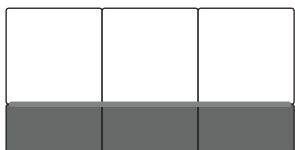
2. HEAD ASSEMBLY



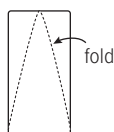
3. BODY ASSEMBLY



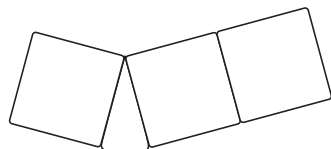
4. JOINING HEAD AND BODY



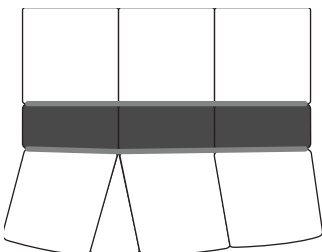
5. BELLY GUSSET



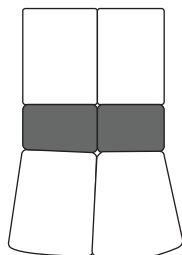
6. BELLY ASSEMBLY



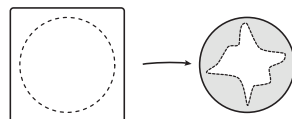
7. BODY ASSEMBLY



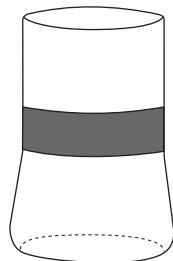
8. HEAD AND BODY ASSEMBLY



9. BOTTOM CIRCLE



10. BOTTOM ASSEMBLY

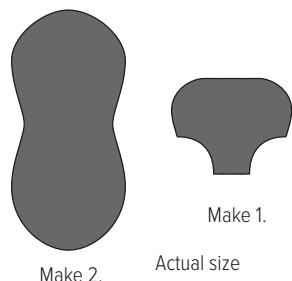


11. ARM AND LEG ASSEMBLY

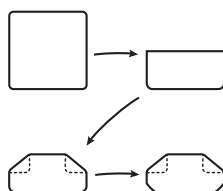


Make 4.

12. EYE AND NOSE PATTERNS



13. EARS AND TAIL ASSEMBLY



Make 2 black ears.
Make 1 white tail.

5 For the belly, find the center of the top 2" side of the White 2" x 4" rectangle. Fold the left edge in from the top center point to the bottom right corner and tack in place. Repeat for the right edge. See Figure 5. Note that the corner tips at the top will be at the back of the gusset.

6 Using White, with right sides together, whipstitch a 4" White square to the folded edge of the belly gusset on the wrong side. Leave the excess from the folds in step 5 on the wrong side. Repeat on the other side of the triangle. Whipstitch another White 4" square to the right of the 4" square. See Figure 6.

7 Using Graphite, and double-overcast stitch, join the belly to the upper body portion along the 12" edges by sewing on the right side. See Figure 7.

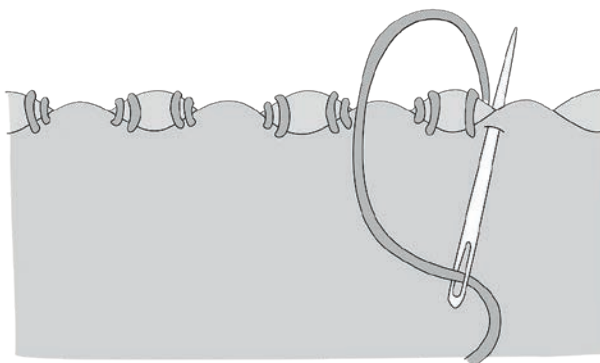
8 Fold the body in half with right sides facing so the head, upper body, and belly are aligned. See Figure 8. Using White, whipstitch together along the 10" edge. Weave in ends. Turn right side out.

9 For the bottom of the bear, draw a 3¾" circle on a White 4" square. Fold the circle in along that line and tack in place. See Figure 9.

10 Using White, whipstitch the circle to the bottom of the body section evenly on the right side using small stitches. See Figure 10.

WHIPSTITCH AND DOUBLE-OVERCAST JOINS

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



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

11 Fill the bottom of the bear with beans. Finish filling with stuffing. Using White, sew a running stitch through all the loops at the top of the bear. Pull tightly to cinch closed; knot and weave in ends.

12 For each arm and leg, fold a 4" Black square in half and whipstitch along the 4" edge to make a cylinder. Turn right side out. Using Black, sew a running stitch through all the loops on one end and pull tightly to cinch closed. Knot and weave in all ends. Repeat for a total of four limbs. See Figure 11.

13 Stuff legs and arms lightly, fold one side of the open end in. See Figure 11. Decide which section of the bear will be the front. The triangle section of the body can be on the side or back. Deborah put it on the side so one of the legs covered part of it. Pin legs and arms to the bear at the desired angle. Use Black to sew in place. See photo for placement.

14 Using Black, create a neck by sewing a running stitch around the top of the black section of the

upper body just below the Graphite. Pull gently to the desired amount, knot, and weave in ends. See photo.

15 For the snout, draw a 1¾" circle on the wrong side of a White 2" square. Fold the corners and edges in and tack in place. See Figure 9. Whipstitch to the front of the bear about ⅛" from the upper body, being sure to stuff lightly before completely sewing it on. Weave in ends.

16 From the black felt, cut out the eyes and nose (see Figure 12) and glue in place. See photo for placement.

17 For each ear (Black, make 2) and the tail (White, make 1), fold a 2" square in half. Tuck the top corners of the folded edge in and use whipstitches to keep it in place. See Figure 13. Fold the bottom two corners of the open end toward the front about ¼" and tack in place. Sew the ears to the top of the head and the tail to the back close to the bottom edge. Weave in ends. See photo for ear placement.



18 For the bamboo stalk, roll a Lime 2" square tightly all the way across. Sew closed along the 2" length to create a dense cylinder. Weave in ends. Make 5. Double overcast stitch the cylinders together on the right side using Sand. Sew one stalk to the hands of the bear. Weave in ends. Repeat to create desired number of stalks. ➡

RESOURCES

Yarnitect. "Behind the Scenes: Panda Set." Yarnovations, February 13, 2015. yarnovations.com/behind-the-scenes-panda-set/.

DEBORAH BAGLEY, of *yarnovations.com*, has been a crochet and weaving designer since 2011. A former elementary and middle school teacher, she enjoys teaching her two sons and mountain biking with her family.



Versatile Cowl in Twill

CHRISTINE JABLONSKI

STRUCTURE

Twill.

EQUIPMENT

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

YARNS

Warp: Eco Jeans recycled yarn 12/2 (48% cotton/47% polyester/5% other; 2,925 yd/lb; Venne), #6047 Sandalwood, 806 yd; #3005 Deep Red, 33 yd.
Weft: #6047 Sandalwood, 36 yd; #3005 Deep Red, 609 yd.

WARP LENGTH

305 ends 2¾ yd long (includes floating selvages; allows 7" for take-up, 26" for loom waste).

SETTS

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

DIMENSIONS

Width in the reed: 17".

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

Finished size: (after wet-finishing and sewing) 15" × 58" circumference when sewn as a cowl.

I think it's coded into the DNA of weavers to want to make things for friends and loved ones. However, when the weaver loves to work with warm, cozy animal fibers and the intended recipient is a vegan, the fiber options can feel limited. Plant fibers aren't the go-to when you want to weave a wearable appropriate for a New England winter. When I discovered Venne Eco Jeans recycled yarn, I was struck by its slightly woolly feel and thought this might be the answer to my animal-fiber substitute conundrum. Venne Eco Jeans has the texture of a laceweight wool, and in a 1/3 twill structure, it blooms with a bit of loft to trap air and keep my wool-averse friend cozy. The added benefit of a 1/3 twill is the reversible nature of the pattern, so there is no wrong way to seam or wear this cowl.

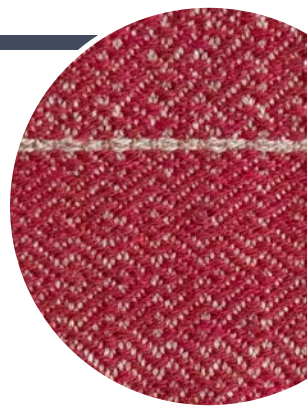
1 Wind a warp of 303 ends 2¾ yd long following the warp color order in Figure 1. Wind 2 additional ends of Deep Red to be used as floating selvages and set them aside. Warp the loom using your preferred method following the draft in Figure 2. Centering for a weaving width of 17", sley 1-2 per dent in 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 colors. Spread the warp with scrap yarn.

3 Weave following the draft in Figure 2 for about 66". Weave a few picks of scrap yarn to protect the weft.

When is a 1/3 twill a 3/1 twill?

When you turn over a 1/3 twill, the same cloth can be called a 3/1 twill. In one repeat of a 1/3 twill, 1 warp end sits above the weft and 3 below. On the other side of the cloth, 3 warp ends sit above the weft and 1 below.



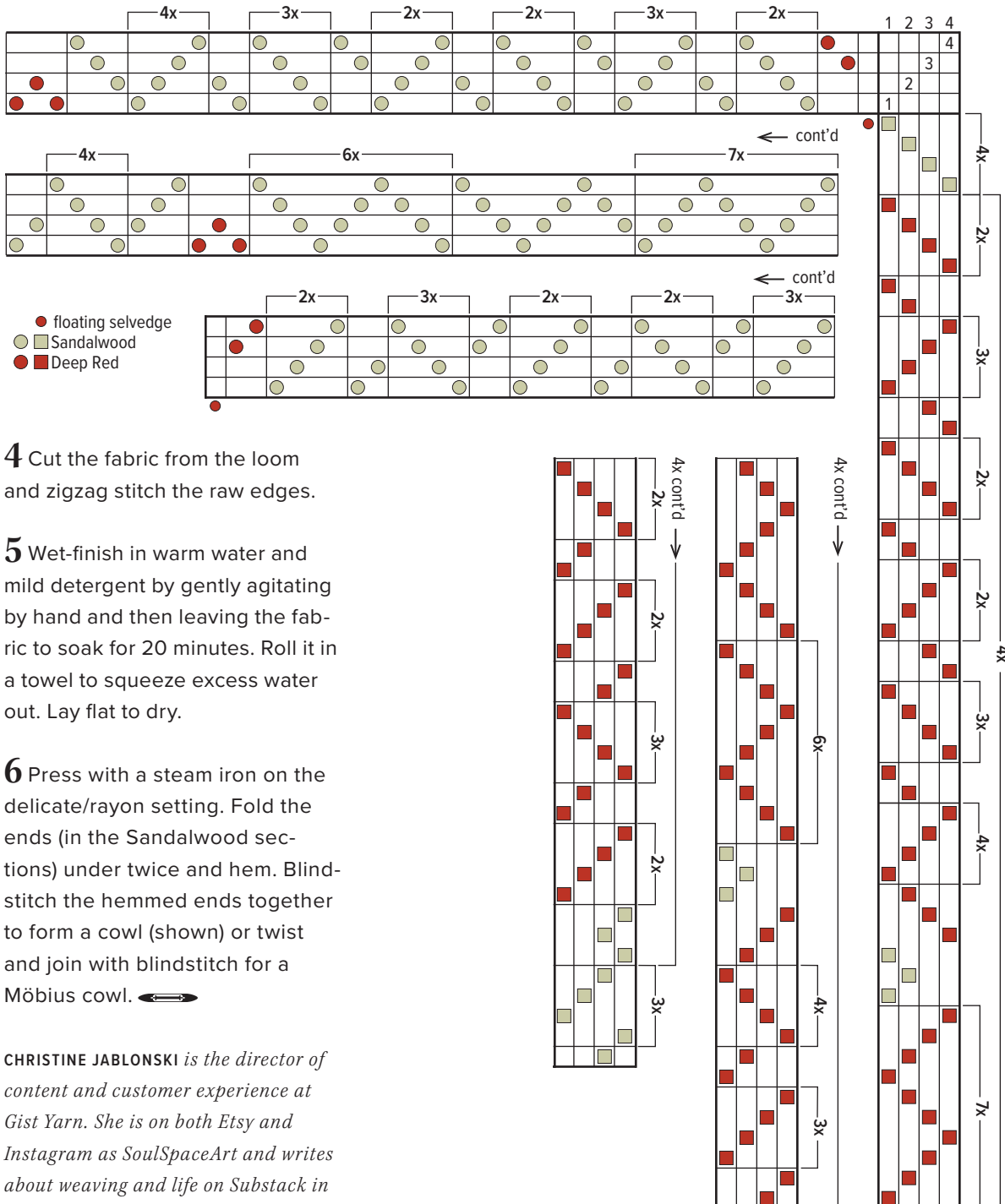
HEDDLE COUNT

Shaft 4	68
Shaft 3	82
Shaft 2	84
Shaft 1	69
Total	303

1. WARP COLOR ORDER


293	77	139	77	■ Sandalwood
10	2	3	3	2 ■ Deep Red
303 ends total				

2. DRAFT



4 Cut the fabric from the loom and zigzag stitch the raw edges.

5 Wet-finish in warm water and mild detergent by gently agitating by hand and then leaving the fabric to soak for 20 minutes. Roll it in a towel to squeeze excess water out. Lay flat to dry.

6 Press with a steam iron on the delicate/rayon setting. Fold the ends (in the Sandalwood sections) under twice and hem. Blind-stitch the hemmed ends together to form a cowl (shown) or twist and join with blindstitch for a Möbius cowl. 

CHRISTINE JABLONSKI is the director of content and customer experience at Gist Yarn. She is on both Etsy and Instagram as SoulSpaceArt and writes about weaving and life on Substack in her monthly column, SoulSpace Notes.

Freeform Shawl

DAWN HUMMER

STRUCTURE

Twill and plain weave with clasped weft.

EQUIPMENT

4-shaft loom, 16" weaving width; 14- or 10-dent reed; 3 shuttles; 3 bobbins.

YARNS

Warp: Duet (55% linen/45% cotton; 2,390 yd/lb; Gist Yarn), Marble, 378 yd. Beam 3/2 Organic Cotton (1,260 yd/lb; Gist Yarn), Cobalt, 258 yd.

Weft: Duet, Marble, 182 yd. Beam, Cobalt, 113 yd. Mallo 3/2 Cotton Slub (55% organic cotton/45% conventional cotton; 1,500 yd/lb; Gist Yarn), Brick, 45 yd.

WARP LENGTH

212 ends 3 yd long (includes floating selvages; allows 6" for take-up, 39" for loom waste; loom waste includes fringe).

SETTS

Warp: 14 epi (1/dent in a 14-dent reed or 1-2-1-2-1/dent in a 10-dent reed).

Weft: 11 ppi.

DIMENSIONS

Width in the reed: 15½".

Woven length: (measured under tension on the loom) 63".

Finished size: (after wet-finishing) 13" × 59" plus 4½" fringe.

For this project, I wanted to use my SAORI loom to make a simple piece of wearable art focusing on muted primary colors and using a mix of linen and cotton. I chose a neutral cottolin for the primary yarn in both the warp and the weft, with a red cotton-slub yarn and a blue unmercerized organic cotton yarn as companion yarns. Gist Yarn was my muse as I had recently ordered several cones to try out.

After hemstitching with the Duet cottolin, I wove with no plan or intent and let the piece call for color whenever it seemed fitting. I used a natural rhythm and enjoyed the ease of putting in a pop of color or pattern whenever I felt like it.

I ended up incorporating clasped weft, a few skinny and fat stripes of pattern from an assortment of unplanned bird's-eye treadlings, and a few roly-poly worms of red stuck into an open shed just for fun.

1 Wind a warp of 210 ends 3 yd long following the warp color order in Figure 1.

2 Wind 2 additional ends of Cobalt 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 15¾", sley 1 per dent in a 14-dent reed, or 1-2-1-2-1 per dent in a 10-dent reed). Sley the floating selvages through the reed on each side of the warp and weight them over the back beam.

3 Wind bobbins with each of the weft colors. Leaving 6"–8" of warp for fringe, spread the warp with scrap yarn.

Making yarn worms or roly-polies

Wind multiple wraps of yarn tightly around a pencil, a weaving quill, or the shaft of a bobbin winder, then slide the coil off. Put the worm into the shed and beat tightly.

4 Leaving a tail 1 yd long for hemstitching, weave at least ½" of plain weave before hemstitching. Dawn began with Marble and hemstitched in groups of 8 ends over 4 picks.

5 Continue weaving, adding color and/or pattern treadling wherever you like. Between sections of plain weave, Dawn treadled several repeats in Cobalt and Brick using treadlings II and III from Marguerite Davison's traditional bird's-eye draft (see Resources). To add pops of color and texture, she used Brick to make worms or roly-polies (see Making yarn worms or roly-polies) and laid them into an open shed, following with a firm beat. Dawn randomly placed sections of





HEDDLE COUNT

Shaft 4	52
Shaft 3	70
Shaft 2	53
Shaft 1	35
Total	210

1. WARP COLOR ORDER

		2x	
126	63	Marble	
84	28	28	Cobalt
210 ends total			

2. DRAFT

				17x						1	2	3	4	5	6
	4		4	4	4	4	4	4	4	4					
	3	3		3	3		3	3		3		3		3	
	2		2		2		2		2	2	2				
			1			1			1		1		1		1

● floating selvage

plain weave or clasped weft

(treading II)

balance pick

(treading II)



Weaving notes

This is your piece, so it will reflect the color and pattern choices you make. Consider it a freeform project that allows you to warp and weave in the colors you choose, adding textures, clasped weft, twill patterning, and anything else you decide to do.

If there happens to be a skipped thread or an end randomly hanging from the selvage, it can be a nice decorative element. Notice the natural asymmetry forming and the ease of making your own choices of color and pattern at random while weaving. If you run out of one color, it's okay! Weave the rest in the remaining color(s).


clasped weft using two interlocking colors across the warp (see Resources).

6 Continue weaving following your natural rhythm and color choices, designing while weaving the piece (see Weaving notes). Weave for about 62".

7 End with at least ½" of plain weave (Dawn ended with Marble), then hemstitch as you did at the beginning.

8 Leaving at least 5" for fringe on both ends, cut the fabric from the loom. Trim the fringe ends to the length you prefer. Dawn trimmed her fringe to 4½".

9 Wet-finish by hand in warm water, gently agitating and then leaving it to soak for 20 minutes. Gently squeeze water out, roll the shawl in a towel for more squeezing, then line-dry or lay flat to dry.

10 Wear loose as a shawl, or lay the shawl flat and fold it lengthwise, then sew or simply clasp two inner selvages together with a pin to create a vest or poncho shape. 

RESOURCES

Davison, Marguerite Porter. *A Handweaver's Pattern Book*. Rev. ed.

Swarthmore, PA: M. P. Davison, 1950, 20.

Garton, Christina. "Clasped-weft Weaving 2 Ways!" May 3, 2023. littlelooms.com/clasped-weft-weaving-2-ways.

DAWN HUMMER is a weaver and basket-maker residing in Chapel Hill, North Carolina. Her studio, *Wildflower Woven Design* (wildflowerwovendesign.com), has welcomed over one thousand students and visitors within the last eight years.



Elegant Hemp Runner

ROBIN MONOGUE

STRUCTURE

Twill and basketweave.

EQUIPMENT

4-shaft loom, 13" weaving width; 8-dent reed;
1–3 shuttles; 3 bobbins.

YARNS

Warp: 2-ply hemp yarn (2,450 yd/lb; Bluegrass Mills; The Woolery), Queen Anne Lace, 114 yd; Tulip, 213 yd; Onyx, 294 yd; Grey, 186 yd.

Weft: 2-ply hemp yarn, Queen Anne Lace, 560 yd; Tulip, 38 yd; Onyx, 21 yd.

OTHER SUPPLIES

Color-catching laundry sheet; Synthrapol (optional).

WARP LENGTH

269 ends 3 yd long (includes floating selvages; allows 4" for take-up, 28½" for loom waste; loom waste includes fringe).

SETTS

Warp: 21½ epi (2-3-3 per dent in an 8-dent reed).

Weft: 21 ppi.

DIMENSIONS

Width in the reed: 12⅞".

Woven length: (measured under tension on the loom) 75½".

Finished size: (after wet-finishing) 11" × 71" with 1¾" fringe at each end.

Hemp yarn is becoming increasingly available and, as a result, is garnering more interest among weavers. It has many admirable qualities. Hemp is stronger than cotton, uses less water, and grows faster. Hemp yarn is made with the same retting, scutching, and hackling process used to produce linen. It is a slightly crisp, inelastic yarn that softens with repeated washing. When I ran across a hemp yarn made in the United States by Bluegrass Mills, I wanted to give it a try. The dyes used for the yarn are Bluesign-approved, meeting standards for both environmental and worker safety.

On the loom, the hemp yarn had a slightly waxy feel, similar to linen, but was softer and easier to weave with. It made the turns at the selvages nicely, if not quite as smoothly as cotton does. The yarn is slightly slubby with thick and thin areas that give it a bit of character. There was a small amount of dye bleed during wet-finishing, but using a color-catching laundry sheet worked well to remove the excess dye.

I designed a patterned table runner by combining several four-shaft twill threadings separated by basketweave stripes, using three neutral colors with a single bright red accent color. The runner appears elaborate, though it is woven on four shafts. The complexity is in the warp color order and threading; once the loom is set up, treadling goes quickly and easily.

The cloth felt quite stiff right off the loom. Washing it softened it up considerably, but it still maintained a crisp hand and sturdiness that make it an excellent choice for table linens, bags, or jackets. It is absorbent enough to use for dish towels. The fabric wrinkles easily, which should be considered when designing a project. Overall, I am very pleased with both my new runner and the hemp yarn.

Handling frequent warp color changes

- While winding the warp in places where there were many ends of a given color, Robin cut and tied off the yarn at color changes. In the places where the color changes were frequent, she left one color attached while winding the next color. You can do this when warping on a board simply by leaving one cone on the floor or a table near the warping board.
- It is a little bit more complex if you use a warping mill, but Robin found a solution. She attached small wood clamps at the top and bottom of her warping mill and placed the resting cone over the vertical bar of the wood clamps so it could "go for a ride" while she wound another color. The only caveat was making sure that the resting cone would be at the correct end of the warp when she needed it again. If not, she had to cut and tie on the new color.



1 Wind a warp of 269 ends 3 yd long following the warp color order in Figure 1. This includes 2 ends to be used as floating selvages that are beamed with the rest of the warp. Warp the loom using your preferred method following the draft in Figure 2. Centering for a weaving width of $12\frac{7}{8}$ ", sley 2-3-3 per dent in an 8-dent reed. Sley the floating selvages through empty dents on each side of the warp.

2 Wind bobbins with each of the weft colors. Leaving at least 3" of unwoven warp for fringe, spread the warp with scrap yarn.

3 Begin weaving with Tulip following the draft in Figure 2, leaving a short tail that will become part of the fringe on whichever side you prefer to begin hemstitching. Weave 2 picks, then leaving a tail about 40" long for hemstitching, cut the Tulip weft.

Use the tail to hemstitch in groups of 6 warp ends.

4 Switch to Queen Anne Lace and continue weaving following the draft. As you weave, you will see the shapes of alternating M's and W's develop in the cloth. Either cut the Queen Anne Lace weft or carry it along the selvage as you weave the Onyx stripes. If you carry it, wrap it with your weft as if it were a floating selvage. Continue

HEDDLE COUNT

Shaft 4	52
Shaft 3	87
Shaft 2	51
Shaft 1	77
Total	267

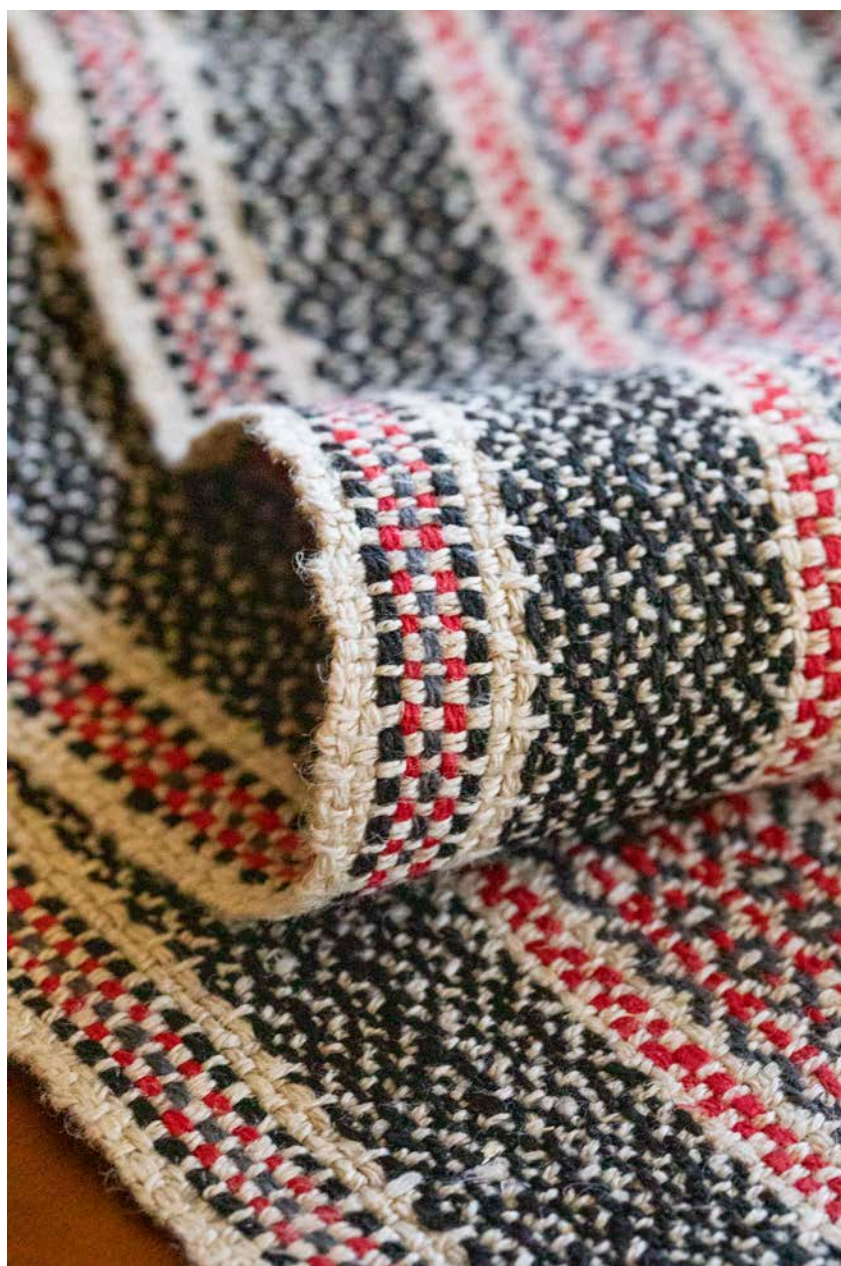
1. WARP COLOR ORDER

1. WARP COLOR ORDER																2x																							
16 16																3		2 2		3		2																Grey	
6 4 2 2 2 2 2 4 3																1 3		4		2 2																		Tulip	
5 10 5																				24 2 2																		Onyx	
2 2 2 2 2																				2 2 4 5																		Queen Anne Lace	

Grey
Tulip
Onyx
Queen Anne Lace

										6x		6x		2x		← cont'd
62	2				1			1								
71	2	2		2	2	1	1	1		6		1		1		
98	2		2	24							6		5		6	
38	5		4		2					2	2					
269 ends total (includes floating selvages)																

269 ends total (includes floating selvages)



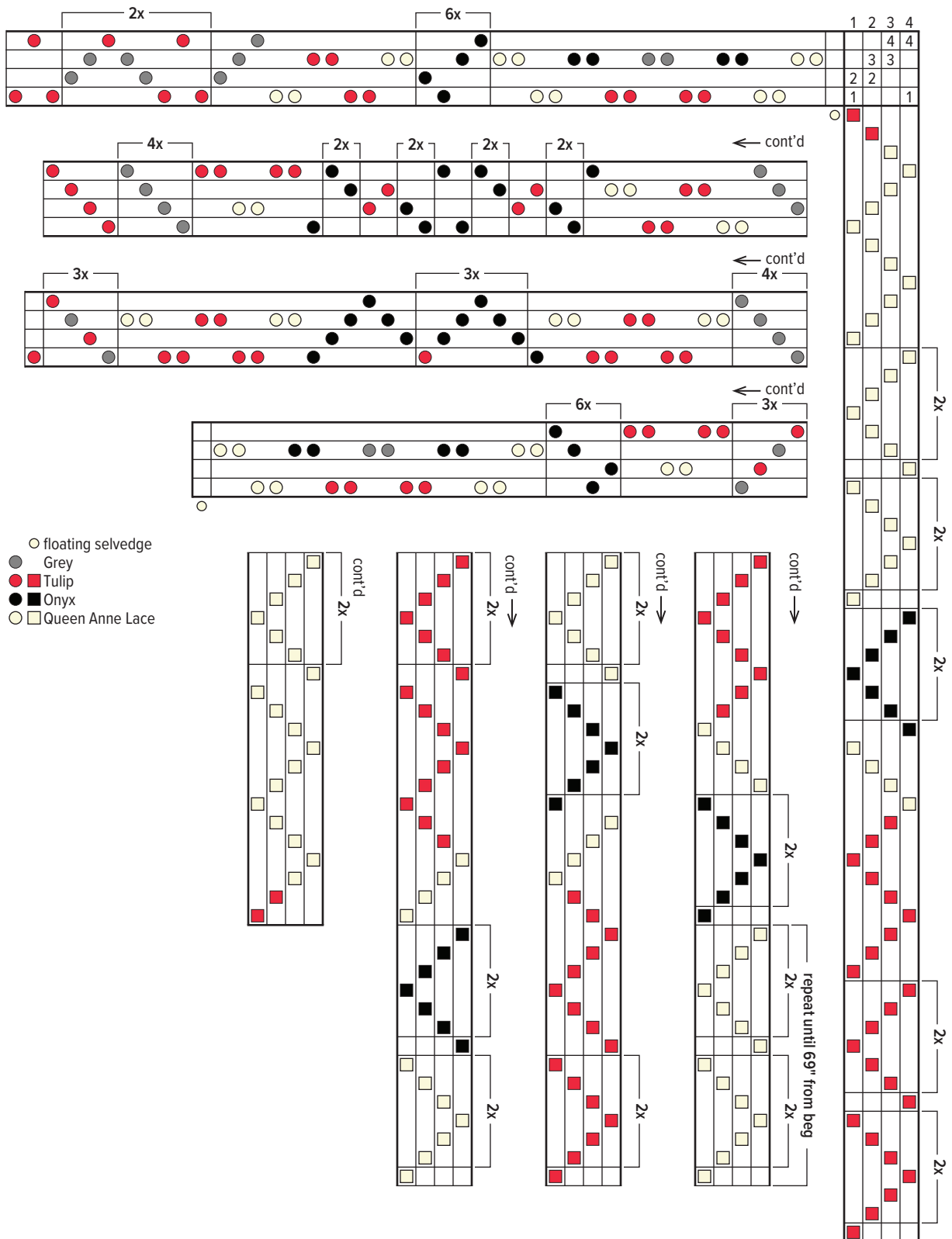
following the draft, changing colors as indicated until you have finished the stripe sequence. Weave the center portion with Queen Anne Lace until the total length is about 69" (or 3" shorter than your desired finished length), then repeat the weft stripe sequence in reverse as shown in the draft. End with 2 picks of Tulip and hemstitch as you did at the beginning, leaving the final tail to include in the fringe.

5 Leaving at least 3" for fringe on both ends, cut the fabric from the loom.

6 Wet-finish by hand in warm water with a small amount of mild detergent, such as Dawn or Synthropol, and with a color-catching laundry sheet to prevent any excess dye from redepositing on the fabric. Agitate and then allow the runner to soak for 20 minutes. Machine dry on moderate heat. Press with high heat; comb out the fringe and trim it to 1¾".

ROBIN MONOGUE is a member of Pikes Peak Weavers Guild in Colorado. She enjoys weaving, knitting, keeping reptiles, and playing World of Warcraft.

2. DRAFT





Rosepath and Raffia Runner

KATE LANGE-MCKIBBEN

STRUCTURE

Twill.

EQUIPMENT

4-shaft loom, 15" weaving width; 8-dent reed; 3 shuttles (at least 1 stick shuttle).

YARNS

Warp: 5/2 pearl cotton (2,100 yd/lb; UKI), #152 Pistachio, 95 yd; #119 Hummingbird, 392 yd. Ra-Ra Raffia (palm fiber; 273 yd/100 g; Wool and the Gang), Desert Palm, 21 yd.
Weft: 3/2 pearl cotton (1,260 yd/lb; UKI), #60 Duck, 280 yd; #152 Pistachio, 37 yd. Ra-Ra Raffia, Desert Palm, 8 yd.

WARP LENGTH

225 ends 2¼ yd long (includes floating selvages; allows 5" for take-up and 18" for loom waste).

SETTS

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

Weft: 14 ppi.

DIMENSIONS

Width in the reed: 14⅞".

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

Finished size: (after wet-finishing and hemming) 12¼" × 52".

Somewhere along the weaving path, we all make decisions about what sparks delight or which direction of study to pursue, and these decisions shape the stashes we build. Cotton, linen, bamboo, and now raffia fill my shelves. I've used raffia as weft with a cotton warp and as both warp and weft on a rigid-heddle loom with good results (see Resources). But could it be used as warp on a multi-shaft loom?

Yes, it is possible. This is my second attempt with a runner combining 5/2 cotton with raffia in the warp. I cut the length of raffia for the warp, then straightened it as I wound it on the warping board. I used less tension during the weaving process and tried to have just one strand of raffia per dent in the reed. Having woven this runner with some raffia in the warp, I've gained the confidence I need to use a higher percentage of raffia in a piece. I'm pondering a Linen 7 and raffia project and wondering if it could be used as fabric for a clutch.

1 Wind a warp of 223 ends 2¼ yd long following the warp color order in Figure 1. Note that Kate cut the length of raffia separately and then wound it on her board, smoothing it as she did so. Wind 2 additional ends of Hummingbird 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 14⅞", sley 2 per dent in an 8-dent reed. Sley the floating selvages through the reed on each side of the warp and weight them over the back beam.

2 Wind bobbins with each of the weft colors, using a stick shuttle for the raffia. Spread the warp with scrap yarn.

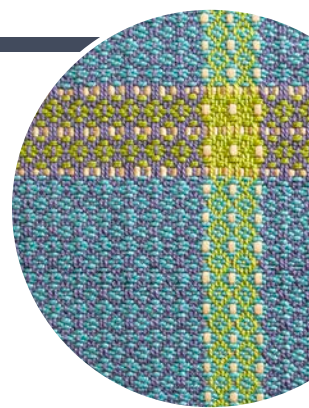
Note on rosepath twill

Rosepath twill is versatile threading that provides many options for overall patterning or unique borders on a piece.

3 Weave 1½" of plain weave, then begin the pattern treadling.

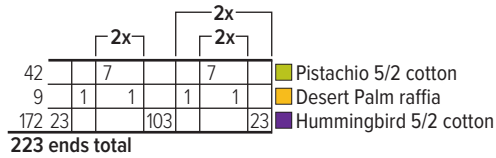
4 Continue weaving following the draft in Figure 2 for about 58". End with 1½" of plain weave. Weave a few picks of scrap yarn to protect the weft. Leaving 8" of fringe, remove the fabric from the loom. Tie bundles of fringe in overhand knots for the wet-finishing process.

5 Wet-finish in warm water by gently agitating and then leaving the runner to soak for 20 minutes. Roll it in a towel and squeeze out excess water. Kate dried the runner in the dryer on low for a few minutes every hour while the runner dried to speed up the slow drying process. Press while still a bit damp and hang to dry. The cotton shrinks more than the raffia.

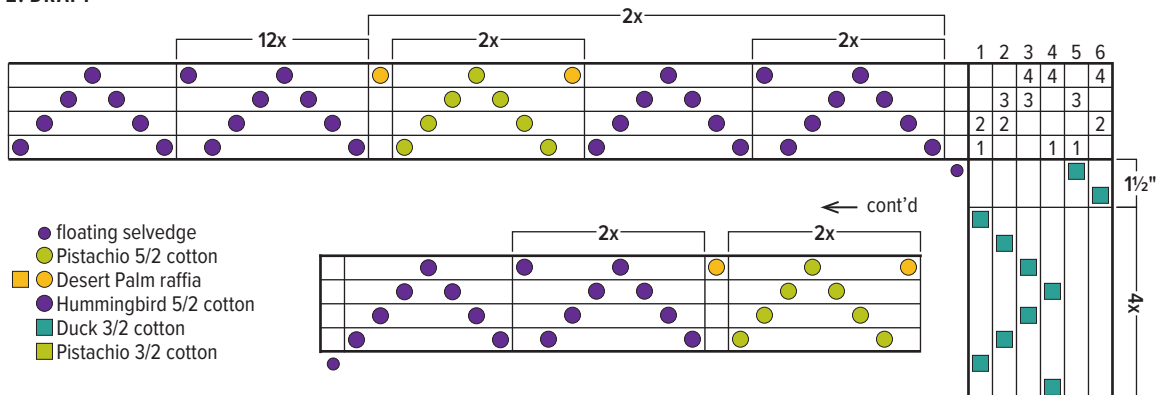



Shaft 4	55
Shaft 3	56
Shaft 2	56
Shaft 1	56
Total	223

1. WARP COLOR ORDER



2. DRAFT

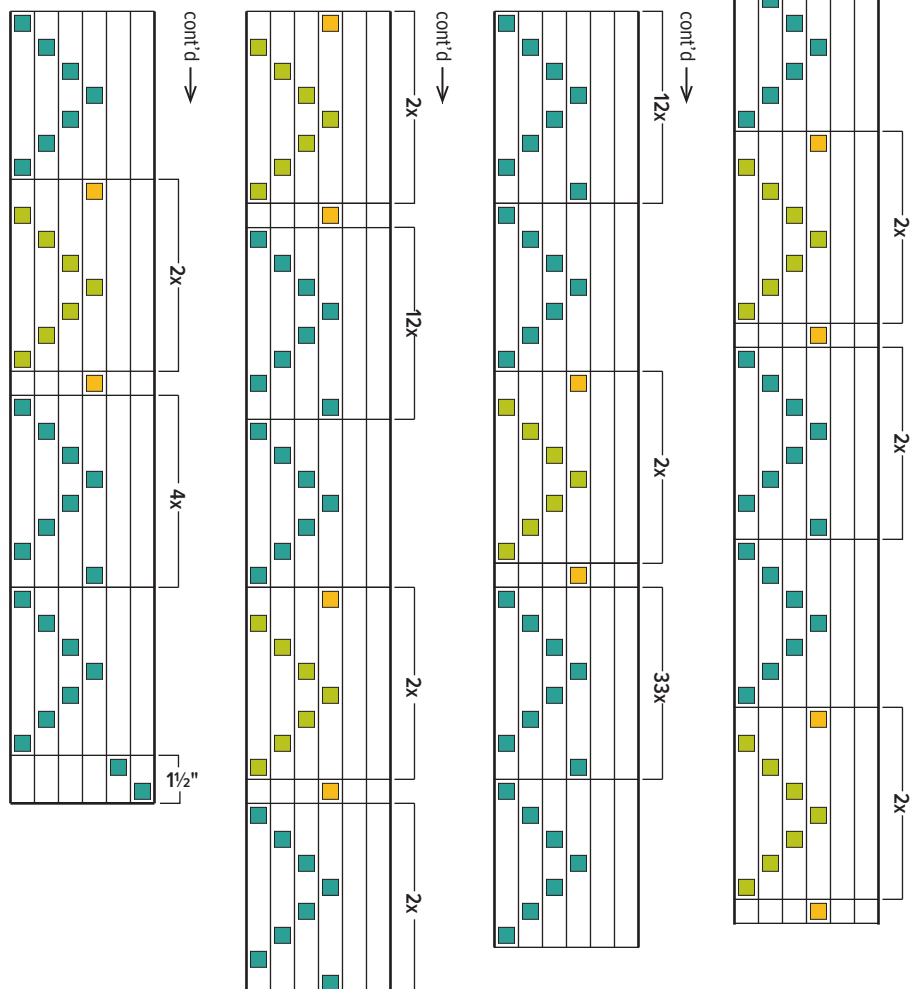


6 Once dry, untie the over-hand knots and pull gently to straighten any strands of raffia that are not smooth within the cloth. Machine stitch along the edges of the cloth next to the scrap yarn. Trim excess warp. Turn the ends under twice for a ½" hem and sew by machine or by hand. For optional fringe, do not hem; instead, use a needle to gently work the raffia ends back into the weaving and add additional ends of cotton to fill the spaces where the raffia was. 

RESOURCES

Lange-McKibben, Kate. "Hurrah for Ra-Ra Raffia." *Handwoven*, March/April 2020, 64–65.

KATE LANGE-MCKIBBEN *is happily back to weaving after a shoulder replacement.*





yarns • textiles • classes

2709 N. 92nd Street
Milwaukee, WI 53222
414.302.1849
info@fiberwoodstudio.com
fiberwoodstudio.com

• call for current hours •

Purrington Looms, LLC

Looms
Angel Wings
Doubling Stands

(304) 840-4467
PO Box 44, Scott Depot,
WV 25560-0044
www.purringtonlooms.com

R&M Yarns

Offering Quality Yarns since 1978

Regularly-Stocked Yarns and "Production Excess" Yarns at Deep Discounts!



Schacht & Kromski Dealer

WEAVING CLASSES

rmyarns.com
Georgetown, TN
423.961.0690
Phone Hrs: M-F, 10-5 EST

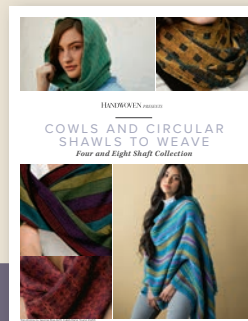
6.5/2-ply Cotton Limited Supply

Want More Weaving?

GET GREAT DESIGNS FOR 4-SHAFT, 8-SHAFT, AND MORE ONLINE!

Access patterns, eBooks, and WIFs instantly in the *Handwoven Library*.

Get started on your next weaving project today at LT.Media/HWLibrary



long thread
MEDIA

VIDEO COURSE

Push your loom's potential for

stunning texture
& shapes

Weave exciting cloth on your table or floor loom using fewer shafts and treadles than you might expect.



New Dimensions in Deflected Doubleweave with Janney Simpson

START LEARNING ONLINE TODAY!
LT.Media/Dimensions-DDW

long thread
MEDIA



Rustic Pineapple Placemats

JACQUIE CREMA

STRUCTURE

Plain weave with Danish medallions.

EQUIPMENT

Rigid-heddle or 2-shaft loom, 12" weaving width; 10-dent heddle or reed; 2 shuttles.

YARNS

Warp: 6-ply hemp (850 yd/lb; Lunatic Fringe Yarns), Natural, 400 yd.

Weft: FQ-1 Fique (100% fique; 170 yd/oz; Habu Textiles), #9 Brown and #22 Turquoise, 32 yd each. 6-ply hemp, Natural, 165 yd.

Note: Both yarns have been discontinued. Try 6-ply hemp (100% hemp; 815 yd/lb; Hemptique) in Natural as a substitute for the Lunatic Fringe Yarns hemp. For FQ-1 Fique, jute twine will give the same rustic look and somewhat circular medallions due to its stiffness. Two-ply Lyte Hemp Bold (100% hemp; 2,600 yd/lb; Lunatic Fringe Yarns) can also be used as a substitute but will not give the round circles that fique does.

OTHER SUPPLIES

H-8/5 mm crochet hook; tapestry needle; 2 rubber bands.

WARP LENGTH

120 ends 120" long (allows 4½" for take-up, 34" for loom waste; loom waste includes end fringe).

SETTS

Warp: 10 epi (1/dent in a 10-dent reed).

Weft: 7–9 ppi in plain weave.

DIMENSIONS

Width in the reed: 12".

Woven length: (measured under tension on the loom) 81½" (20½" each placemat plus 20" interstitial fringe).

Finished size: three placemats, 11½" × 20" plus 4½" fringe.

When Handwoven put out the call for bast-fiber projects for this issue, I was very excited! I had purchased a cone of six-ply hemp yarn at the Milwaukee Convergence in 2016 and wanted to put it to good use. I'd also purchased some pineapple (fique) yarn at a shop that was going out of business. Both were calling my name for this project.

After deciding on my yarns for these placemats, I initially thought a lace weave would be best. But then one day, while I was walking around in the weaving center where I teach, the words "Danish medallions" kept popping into my mind. I have no idea where that came from, but I've learned that when those intuitive thoughts come, I'd better follow them!

As I wove, I was pleasantly surprised that the emphatic words that had repeatedly come into my head brought up this wonderful hand-manipulated weave and that the pineapple yarn was stiff enough to make an entirely different shape than the Danish medallions I was accustomed to. The color and natural slubs in the hemp made the plain-weave section of the placemats reminiscent of the burlap potato bags that kids play games in at summer picnics—in a good way. The hemp is coated in a natural starch to aid in weaving (think stiff, starched doilies but much thicker), which adds to the stiffness and maintains the shape of the whole piece, including the fringes.

Once the fabric was off the loom, I discovered that the underside of the placemats had the traditional medallion look. Voilà! It was reversible. Such is the luck of weaving.

1 Set up your loom for direct warping a length of 120" or wind a warp of 120 ends 120" long using the natural 6-ply hemp. Centering for a weaving width of 12", warp the loom using your preferred method.

2 Wind one shuttle with natural hemp yarn. Hold both colors of fique together to wind a second shuttle—16 yd is sufficient to weave one and a half placemats. Place a rubber band lightly around the fique shuttle (widthwise) to keep the yarn in place. Allowing at least 5" for fringe, spread the warp with scrap yarn.

3 Leaving a tail 3" long, weave 1 pick of doubled fique from left to right. Wrap the tail around the last warp end and tuck the tail into the open shed. Close the shed, beat, and change sheds. Give a slight tug on the fique on the right-side end to straighten out any curves. Starting from the right, weave 3 picks of hemp, tucking the tail in at the beginning. **Note:** If you are left-handed, you may wish to



start the project on the right and work to the left and begin the Danish medallions from the left.

- a** After weaving 3 picks of hemp, open the next shed. Pass the fique shuttle under 3 raised warp ends and bring the shuttle up and out through the top of the warp.
- b** Insert the crochet hook under the first pick of doubled fique, 6 warp ends from the edge. Reach under the woven area, hook the doubled fique weft, and pull up a loop. Pass the shuttle through the loop. Keeping the 2 fique strands together as much as possible, pull the loop tight to make a circular-shaped Danish medallion. Adjust each thread as needed to make it lie flat and create a round shape. Reinsert the shuttle into the shed to pass under the next 3 raised warp ends.
- c** Continue across, creating 19 medallions with consistent shapes. Instead of creating one final medallion, pass the shuttle under the last 3 raised warp ends and place the shuttle off to the side.
- d** Change sheds. Using the hemp yarn, weave 3 picks.
- e** From the left side, weave 1 pick with doubled fique. Change sheds again and beat. Tug gently on the right-side end to straighten out any curves.
- f** Working right to left, make another row of Danish medallions working under 4 raised warp ends and inserting the hook after 8 total ends. Make 14 medallions in this row. Pass the shuttle under the last 4 raised warp ends and place the shuttle to the side.
- g** Weave 3 picks with hemp.
- h** Change sheds again and weave 1 pick of doubled fique from left to right. Change sheds and again straighten out the yarn by gently tugging on the right-side end.
- i** Work one more row of 19 medallions in the same way as

Notes

- If the amount of hand manipulation required to make the Danish medallions causes tension problems, cut off the last finished placemat leaving 5" unwoven for fringe at each end and retie the warp to finish the remaining placemats.
- To get a tighter plain weave, close the shed, beat, change sheds, and beat again.
- Expect more draw-in when weaving the medallions with fique than you would with more flexible yarns.
- The slubs in the hemp add to the rustic look of the piece. Occasionally, a slub in the hemp yarn will be too unstable to be used as a warp end. Use your discretion in adding it to the warp or not.
- If, while weaving, the fique gets excessively frayed, smooth it out with your fingers along the length of the thread. It may be necessary to trim off the small, frayed ends, being careful not to cut the main thread.

you did in the first row by going under 3 raised warp ends. Pass the shuttle under the last 3 raised warp ends and cut the fique yarn and tuck in the tails.

4 Plain weave 15" using hemp for the body of the placemat. Then, using the fique yarn again, weave Danish medallions in the same manner as you did in step 3.


5 Thread both fique wefts onto a tapestry needle. Starting from the

left, go across 3 hemp weft threads and over 2 warp ends and insert the needle from the top of the cloth down. Come up again between the third and fourth warp ends, right under where the medallion starts. Continue sewing with the yarn above 3 warp ends, and then below 3 warp ends. The yarn should be above and under each medallion, and below the spaces between each medallion. Follow through all the way to the right, cutting the fique off at the end of the last medallion and allowing the tail to hang loose.

6 Leave at least 10" of unwoven warp ends and weave the second placemat as the first. Repeat for placemat 3.

7 Leaving at least 5" for fringe, cut the fabric from loom. Cut

placemats apart. Trim fringe ends to 4½". No knotting or hemstitching is necessary.

8 Do not wet-finish. Spot clean only. Trim off excessive loose frayed ends from the fique. 

RESOURCES

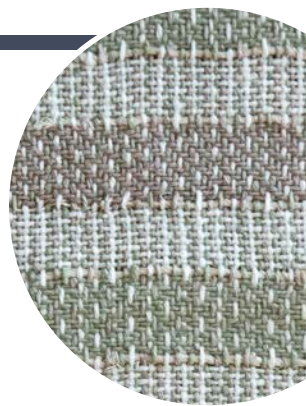
- Bodaly, Judy. "Danish Medallion #1." [youtube.com/watch?v=d6Ch51zPBs4](https://www.youtube.com/watch?v=d6Ch51zPBs4).
———. "Danish Medallions #2." [youtube.com/watch?v=tgGtCjwzV4k](https://www.youtube.com/watch?v=tgGtCjwzV4k).
Dixon, Anne. *The Handweaver's Pattern Directory*. Loveland, CO: Interweave, 2007, 158–159.
Patrick, Jane. *The Weaver's Idea Book*. Loveland, CO: Interweave, 2010, 47–49.

JACQUIE CREMA is a weaving instructor at ABK Weaving Studio as well as an acupuncturist and musician in Milwaukee, Wisconsin.



Top Banana Table Topper

SUE ANNE SULLIVAN



STRUCTURE

Twill and plain weave.

EQUIPMENT

4-shaft loom, 14" weaving width; 8- or 12-dent reed; 3 boat shuttles; stick shuttle (optional).

YARNS

Warp: Banana Yarn (1,960 yd/lb; Bellatrista), Cocoa Brown, 297 yd; Natural, 163 yd; Olive, 141 yd.

Weft: Banana Yarn, Cocoa Brown, 110 yd; Natural and Olive, 89 yd each. In the Raw Handspun Banana Yarn, (1,350 yd/lb; Spinning Yarns Weaving Tales), 30 yd.

Note: If this handspun yarn is not available, substitute other rustic-looking, natural-color yarns of similar weight for the accent picks. One such yarn would be Hemptique 3-ply hemp. Cocoa Brown is unavailable. The Banana Yarn comes in nine colors plus natural. Pick two colors that go well together to combine with Natural to design your own runner.

WARP LENGTH

218 ends 2¾ yd long (includes floating selvages; allows 10" for sampling, 6" for fringe, 5" for take-up, 30" for loom waste).

SETTS

Warp: 16 epi (2/dent in an 8-dent reed or 1-1-2/dent in a 12-dent reed).

Weft: 16 ppi.

DIMENSIONS

Width in the reed: 13⅝" or 13⅞".

Woven length: (measured under tension on the loom) 48".

Finished size: (after wet-finishing) 12¼" × 43" with 1½" fringe.

*In December 2019, I took a weaving lesson from local weaver Liz Moncrief. In addition to opening the door to the world of weaving, Liz gifted me with the then-current issue of *Handwoven*. I was intrigued by the beautiful weaving projects and articles that appeared to be written in a strange new language. I quickly purchased a *Handwoven* subscription, as I was eager to learn all I could about weaving. I was hooked!*

The next *Handwoven* issue soon arrived, featuring an article written by Liz titled "Going Bananas for Banana Fiber" (January/February 2020.) I was interested to learn that the long-lasting banana fiber has been used for hundreds of years in many ways, including for nautical rope, textiles, and currency. I filed away the idea of weaving with banana fiber as a "someday" idea.

Handwoven's plan to celebrate bast fibers gave me a nudge to make my "someday" idea into a "now" idea. I thought it would be interesting to see what could happen if rough handspun banana yarn was combined with smoother four-ply banana yarn. After experimenting with sett, treadling, and various techniques to manage the rougher handspun yarn, I settled on a pattern of alternating bands of plain weave and twill. I placed picks of the handspun yarn as out-line accents for the bands of plain weave, running loops along the selvedge to draw attention to its rough texture in contrast to the rest of the cloth. I placed the handspun picks either by hand or with a stick shuttle and joined ends when necessary with a simple untwist/split/overlap technique (see Weaving tips).

The Top Banana Table Topper provides a natural and texturally interesting cloth for a table or dresser.

Using an accent yarn to add interest

Sue Anne used a handspun yarn that was thicker than the other yarn used in her runner. She brought it up the selvages between accent picks without wrapping it with her weft. This created pretty loops on the sides of her runner.

1 Wind a warp of 216 ends 2¾ yd long following the warp color order in Figure 1. Wind 2 additional ends of Cocoa Brown to be used as floating selvages and set them aside. Warp the loom using your preferred method. Centering for a weaving width of 13⅝", sley 2 per dent in an 8-dent reed or 1-1-2 per dent in a 12-dent reed. Sley the floating selvages through the reed on each side of the warp and weight them over the back beam.

2 Wind bobbins with each of the Bellatrista Banana Yarn wefts. Allowing 3" for fringe, spread the warp with scrap yarn using plain-weave treadles 5 and 6. Wind a stick shuttle if desired with the handspun banana yarn.



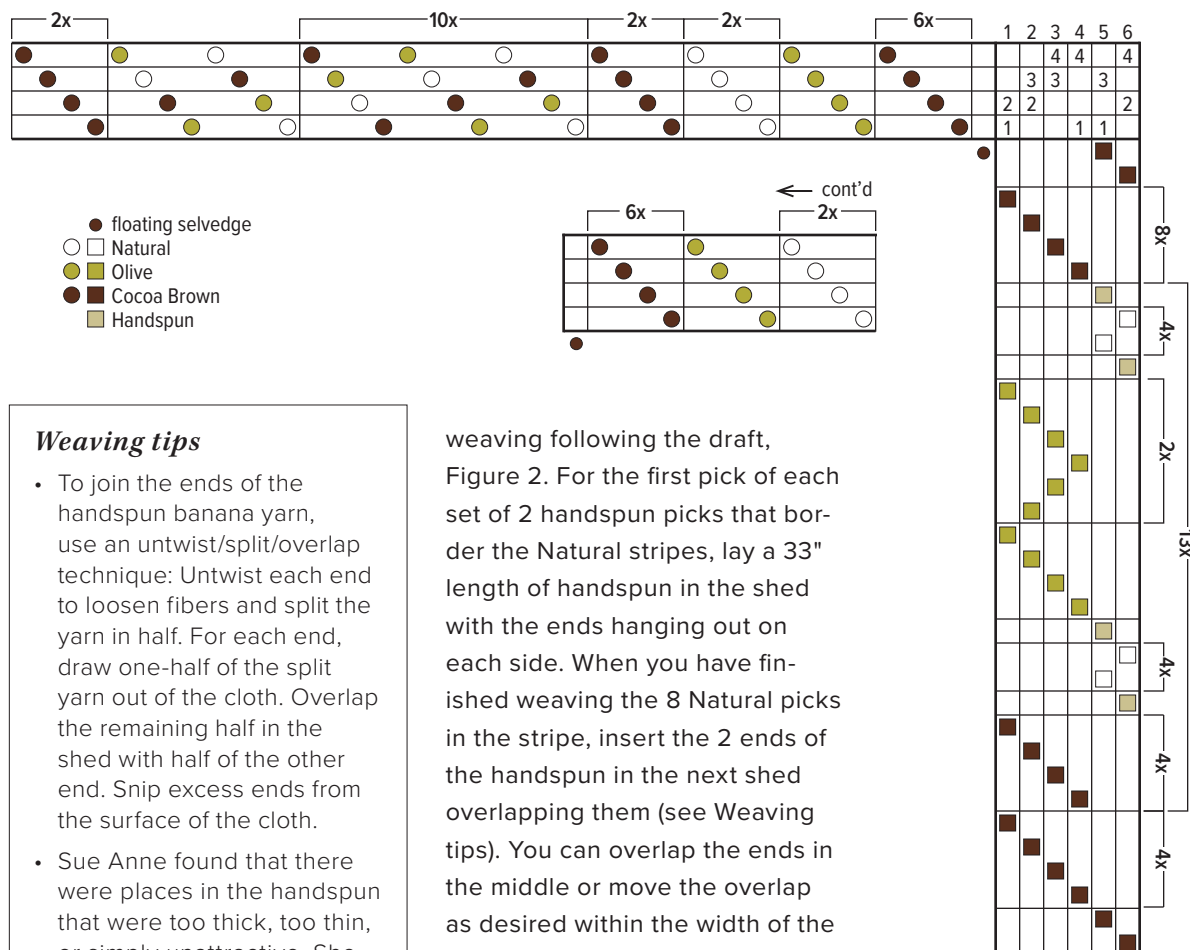
HEDDLE COUNT

Shaft 4	54
Shaft 3	54
Shaft 2	54
Shaft 1	54
Total	216

1. WARP COLOR ORDER

42x					
59	8	1	1	8	□ Natural
51	4	1	1	4	■ Olive
106	24	8	1	8	■ Cocoa Brown
216 ends total					

2. DRAFT



Weaving tips

- To join the ends of the handspun banana yarn, use an untwist/split/overlap technique: Untwist each end to loosen fibers and split the yarn in half. For each end, draw one-half of the split yarn out of the cloth. Overlap the remaining half in the shed with half of the other end. Snip excess ends from the surface of the cloth.
- Sue Anne found that there were places in the handspun that were too thick, too thin, or simply unattractive. She eliminated those sections as she worked. Extra yardage was included to compensate for doing this.

weaving following the draft, Figure 2. For the first pick of each set of 2 handspun picks that border the Natural stripes, lay a 33" length of handspun in the shed with the ends hanging out on each side. When you have finished weaving the 8 Natural picks in the stripe, insert the 2 ends of the handspun in the next shed overlapping them (see Weaving tips). You can overlap the ends in the middle or move the overlap as desired within the width of the cloth. Weave 13 repeats or for about 48". End with 2 picks of plain weave and hemstitch as you did at the beginning.

3 Leaving a tail about 3½ times the width of the warp for hemstitching, weave 2 picks of plain weave in Cocoa Brown. Use the tail to hemstitch in groups of 4 warp ends adding the floating selvages to the first and last groups. Those groups of fringe will have 5 ends in them. Continue

4 Leaving 3" for fringe, cut the fabric from the loom.

5 Wet-finish by hand by soaking for 10 minutes in lukewarm water with mild detergent. Rinse in cool water, gently squeeze, and lay flat to dry. Press.

6 Trim the fringe ends to 1½".

RESOURCES

Moncrief, Liz. "Going Bananas for Banana Fiber," *Handwoven*, January/February 2020, 64–65.

SUE ANNE SULLIVAN (@weavinginthewoods) is a Pacific Northwest weaver, a member of the Seattle Weavers' Guild, and happiest when designing and weaving gifts for family and friends.



Linen Towel for Margaret

KAREN LEACH

STRUCTURE

Twill with color-and-weave.

EQUIPMENT

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

YARNS

Warp: Euroflax 30/2 linen (4,500 yd/lb; LoftyFiber), Marine Blue, 360 yd; Heron Gray, 230 yd; Brick, 245 yd; Natural, 583 yd.

Weft: Euroflax 30/2 linen, Marine Blue, 248 yd; Heron Gray, 88 yd; Brick, 218 yd; Natural, 336 yd.

WARP LENGTH

567 ends 2½ yd long (includes floating selvages; allows 7" for take-up, 30" for loom waste).

SETTS

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

Weft: 27 ppi.

DIMENSIONS

Width in the reed: 20¼".

Woven length: (measured under tension on the loom) 53".

Finished size: (after wet-finishing and hemming) two towels, 18½" × 24½" each.

I have always been enamored with linen. I enjoy browsing antique stores and flea markets in search of those lovely old napkins and tablecloths, rich with the sheen of well-used cloth. Linda Heinrich's *The Magic of Linen* is a wonderful reference book with an apt title for this fiber with a fascinating history. Initially hesitant to weave with linen, fearing its fragility and perceived fussiness, I have found it surprisingly easy to work with. I used 14/2 and 18/3 linen in my first linen projects, but I wanted to try a finer linen for a set of towels, so for this project, I used 30/2 linen.

After attending Robyn Spady's color-and-weave class at Convergence 2022 and coordinating the Color-and-Weave Study Group for the Handweavers' Guild of Connecticut this year, it was an easy decision to choose a color-and-weave design for my dish towels. Margaret Windeknecht's many publications inspired my eight-shaft threading, and I found that simple changes to the color order and direction of the threading and treadling resulted in interesting corner motifs. I chose colors in 30/2 linen that evoke an antique feel, and after wet-finishing and a hard press, the finished towels are absorbent and a pleasure to use.

1 Wind a warp of 565 ends 2½ yd long following the warp color order in Figure 1. Wind 2 additional ends of Brick to be used as floating selvages and set them aside. For the Marine Blue/Natural, and Heron Gray/Natural portion of the warp, wind 2 threads at a time, keeping them separated with a finger as you wind. Warp the loom using your preferred method following the draft in Figure 2. Centering for a weaving width of 20¼", sley 3-2-2 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 colors. Spread the warp with scrap yarn.

3 Weave following the draft in Figure 2 for the first towel. Weave a few picks of contrasting yarn and repeat the treadling for the second towel.



HEDDLE COUNT

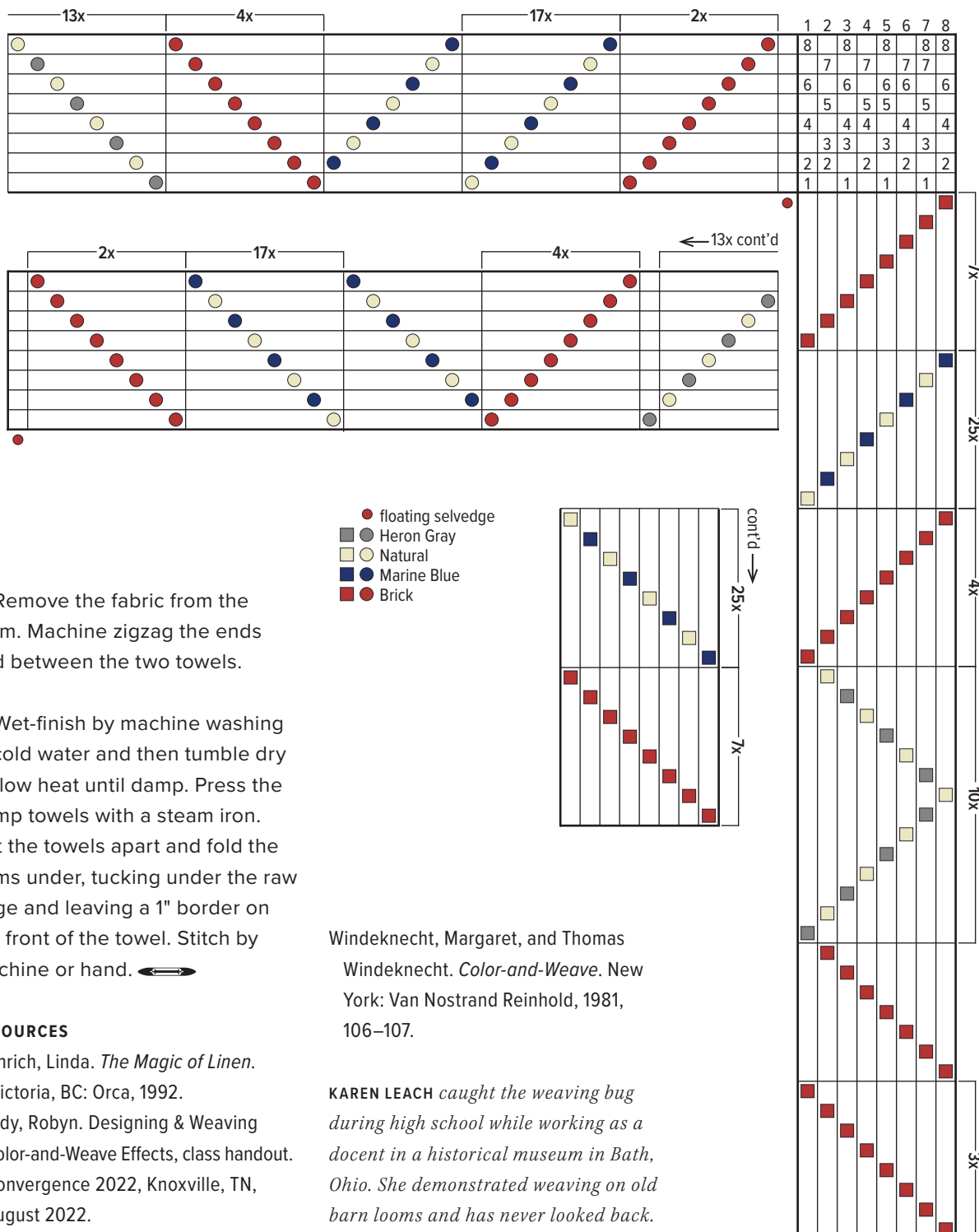
Shaft 8	61
Shaft 7	74
Shaft 6	74
Shaft 5	74
Shaft 4	74
Shaft 3	74
Shaft 2	74
Shaft 1	60
Total	565

1. WARP COLOR ORDER

	71x	91x	71x	
92		1	1	
233	1		1	1
144	1	1		1
96	16		32	16
565 ends total				

■	Heron Gray
■	Natural
■	Marine Blue
■	Brick

2. DRAFT



4 Remove the fabric from the loom. Machine zigzag the ends and between the two towels.

5 Wet-finish by machine washing in cold water and then tumble dry on low heat until damp. Press the damp towels with a steam iron. Cut the towels apart and fold the hems under, tucking under the raw edge and leaving a 1" border on the front of the towel. Stitch by machine or hand.

RESOURCES

Heinrich, Linda. *The Magic of Linen*.

Victoria, BC: Orca, 1992.

Spady, Robyn. *Designing & Weaving Color-and-Weave Effects*, class handout. Convergence 2022, Knoxville, TN, August 2022.

Windeknecht, Margaret, and Thomas Windeknecht. *Color-and-Weave*. New York: Van Nostrand Reinhold, 1981, 106–107.

KAREN LEACH caught the weaving bug during high school while working as a docent in a historical museum in Bath, Ohio. She demonstrated weaving on old barn looms and has never looked back.

Journey from **FIBER to FINISHED PROJECT**

Welcome to a behind-the-scenes exploration of yarn and knitting at their most authentic. With must-knit projects and unforgettable stories, Farm & Fiber Knits invites you to see the craft through fresh eyes.

- ▶ Exclusive articles, interviews, and yarn reports
- ▶ Virtual farm visits, expert roundtables, and other immersive experiences
- ▶ Monthly pattern releases, including original projects from trending designers

Join Our
NEWSLETTER



*Long Thread Media and the makers of Spin Off,
PieceWork, Handwoven, and Little Looms present*

Farm & Fiber Knits

Subscribe today and celebrate the fiber life. farmfiberknits.com/subscribe

Thank you to our partners



SIMPLY SHETLAND





Bespoke Wedding Towels

SUSAN E. HORTON

STRUCTURE

Twill and pseudo–plain weave.

EQUIPMENT

4-shaft loom, 19" weaving width; 12-dent reed; 2 shuttles and 3 bobbins.

YARNS

Warp: 16/2 line linen (2,700 yd/lb; Bockens; Yarn Barn of Kansas), #00 Natural, 1,351 yd.

Weft: Towel body: 16/2 cotton (6,720 yd/lb; Maurice Brassard; Yarn Barn of Kansas), #100 Natural, 828 yd. **Towel 1 pattern:** 8/2 cotton (3,360 yd/lb; Maurice Brassard; Yarn Barn of Kansas), #100 Natural, 175 yd. **Towel 2 pattern:** 8/2 cotton, #101 White, 175 yd. **Hems:** 20/2 pearl cotton or sewing thread in natural or beige, 27 yd.

Note: For each additional towel, add 1 yd of warp.

Weft yardages are generous: For the 16/2 cotton, there is enough weft yardage to weave two towels without any stripes. The 8/2 cotton yardages are based on weaving an "average" date of 6-15-23 using stripes of 7 picks each.

*My goal for this project was to design unique linen wedding towels for friends and family members. I started by sampling A German Bird's Eye twill in *A Handweaver's Pattern Book* (see Resources), a twill I chose because its pseudo–plain weave has three-thread warpwise ribs that break up the ground cloth, which I find appealing. I sampled using 16/2 linen, crossing it with the same linen for most of my sampling but then also weaving with 8/2 and 16/2 cotton. I used a sett of 24 ends per inch for my first samples, but I found that off the loom, they were a bit too sleazy for my taste, although I did like the combination of cotton with linen. For the second sample on the same warp, I upped my sett in the reed to 27 and wove almost exclusively with the 16/2 and 8/2 cotton. With the fabric off the loom and wet-finished, I knew I had found my warp, weft, and sett combination.*

At some point during sampling, I came up with the idea of weaving stripes to commemorate the date of each couple's wedding. For instance, for friends who married on February 5, 2023, I would weave 2 stripes, 5 stripes, and 23 stripes. For that couple, I wove using natural 16/2 cotton for the ground cloth and natural 8/2 cotton for the stripes and chose different twill patterns for each element of a date: day, month, and year. For the second towel, a couple to be wed on June 16, 2023, I wove the ground cloth using the 16/2 natural cotton but used white 8/2 cotton for the stripes. I wove 16 stripes in one twill pattern representing the day on one end, and then 6 stripes for the month on the other end in another twill pattern. For

OTHER SUPPLIES

Fray Check.

WARP LENGTH

491 ends $2\frac{3}{4}$ yd long (includes floating selvages; allows 6" for take-up, 15" for sampling, 24" for loom waste).

SETTS

Warp: 27 epi (2-2-2-3/dent in a 12-dent reed).

Weft: 28 ppi in the pseudo–plain-weave areas; about 20 ppi in the stripe areas.

DIMENSIONS

Width in the reed: $18\frac{1}{2}$ ".

Woven length: (measured under tension on the loom) $54\frac{1}{2}$ ".

Finished size: (after wet-finishing and hemming) two towels, each $16" \times 23"$.

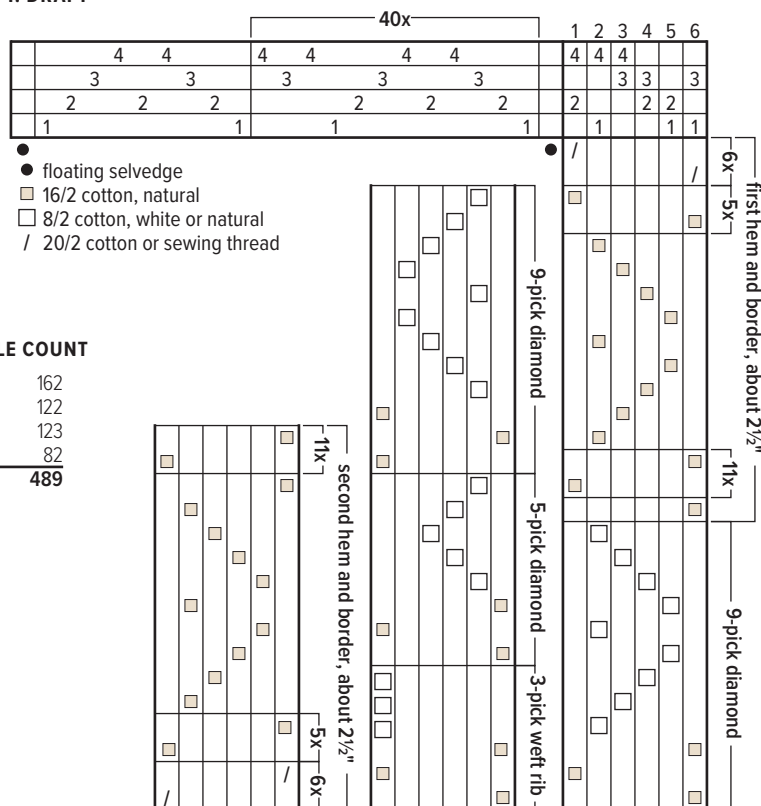
Tip for warping front to back

Tie your warping cross every 36 ends. This is a multiple of the 9-end sley pattern and the 12-end threading pattern, making tracking your slewing and threading easier on the loom.

me, one of the pleasures of weaving these towels was figuring out the stripe combinations for each couple and keeping the two people in mind as I wove.

You may need to get creative to weave similar towels for people in your life. For instance, for a wedding on the 31st of a month, you may want to use the date they met instead or maybe their birthdays, one on each end. I used diamond shapes for all my stripes, but you could weave stripes of points or even triple up weft picks to match the warpwise ribs and separate them with the pseudo–plain weave. This project requires some planning and math, and I recommend sampling to determine your beat and the width of your stripes.

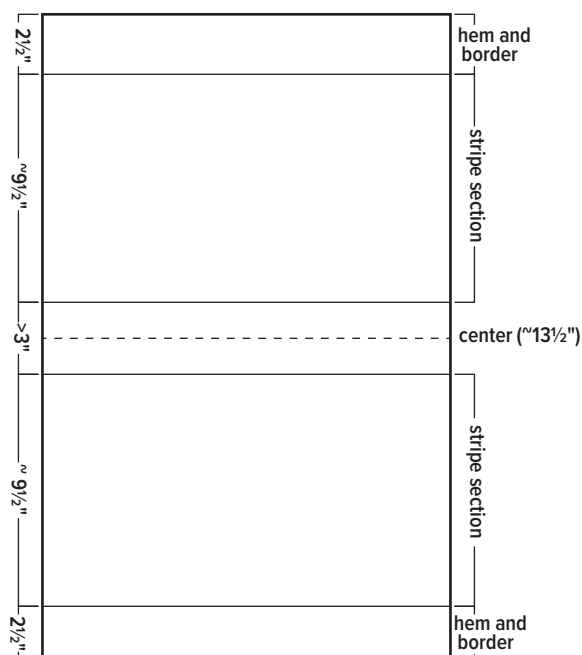
1. DRAFT



HEDDLE COUNT

Shaft 4	162
Shaft 3	122
Shaft 2	123
Shaft 1	82
Total	489

2. SCHEMATIC



1 Wind a warp of 489 ends 2¾ yd long (see warping tip on page 69). 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 18¼", sley 2-2-2-3 per dent in a 12-dent reed. Sley the floating selvages through the empty dents on each side of the warp and weight them over the back beam. **Note:** Susan warped front to back. She beamed her warp with two sets of lease sticks behind the heddles, one set captured the pseudo-plain weave using treadles 1 and 6, but to further separate the ends in the ribs, she used treadles 2 and 4 for the other set.

2 Wind a bobbin with 16/2 natural cotton and one with either 8/2 white cotton or 16/2 white cotton. Wind another with the hem weft.

Note: If you use sewing thread, you may be able to put the spool directly in your boat shuttle. Spread the warp with scrap yarn, weave another 10 picks with scrap yarn, and apply Fray Check along the first few picks of those 10 picks of scrap yarn. Sample the stripe patterns in Figure 1 or develop your own to determine which ones will work for your beat and the dates you want to commemorate and then use the schematic in Figure 2 to roughly plan out your towel. Note that the stripes of 8/2 cotton are separated by 3 picks of 16/2 cotton. To match with the borders, Susan separated her blocks of stripes with 23 picks of pseudo-

plain weave in the towel with the month and day on one end.

3 Start weaving pseudo–plain weave using the 20/2 cotton or sewing thread for the inner hem. Switch to the 16/2 natural weft to weave the second part of the hem and then use it to weave the diamond motif before starting the pseudo–plain-weave border. After finishing the first hem and border section, you will have woven about 2½". Weave the first half of the stripe pattern you have developed for your towel. If you find your beat isn't quite what it was during sampling, you may

Planning stripes for weft and shuttle management

- Susan recommends using stripe treadlings that have odd numbers of picks and separating them with an odd number of pseudo–plain-weave picks. Doing so causes the shuttles to move their starting side for each stripe or series of separation picks. As she wove, Susan brought the inactive weft up the sides and wrapped it with the active weft. By moving the shuttles' starting point, there was a more equal distribution of weft carried along the edges.
- It's a very slight design element, but Susan suggests sampling to determine which pseudo–plain-weave treadle you want to start and end with for the stripe pattern you are treadling. In some cases, it enhances the stripe pattern.

want to make modifications as you work. The first half of your towel should finish at or before 12" so that you will have a pseudo–plain-weave center. Weave to 13½" and then start the second half of your towel with at least 1½" of pseudo–plain weave before starting your stripes. Depending on the stripes you have planned, you may need to start the second set of stripes immediately or weave a bit more pseudo–plain weave. **Note:** If you are giving one towel per couple, a few inches plus or minus will go undetected.


4 Continue weaving following your plan until you reach about 24½". Reverse the border and hems sequence by weaving the second hem and border treadling in the draft. Weave a couple of picks of contrasting scrap yarn and weave the second towel.

5 Weave 10 picks of scrap yarn to protect the weft. Apply Fray Check to the last picks of scrap yarn and along the first picks of each towel. Let dry. Cut the fabric from the loom.

6 Stitch two lines of zigzag or straight stitch along the scrap yarn ends to secure. **Note:** Because she has had experiences with the stitching along the edge letting go during wet-finishing, Susan weaves 10 extra picks with scrap yarn. She folds the scrap fabric ends over and secures the fold with stitching within the scrap-yarn area.



7 Wet-finish by hand or machine in warm water. Dry on a warm cycle until slightly damp. Press and then let dry fully.

8 Trim off the scrap yarn. Fold under the inner hems and press. Fold again so that the diamond-twill pattern is centered on the hem on the front. Press. Stitch hems by hand. Stitch the ends of the hems closed. 

RESOURCES

Davison, Marguerite Porter. *A Handweaver's Pattern Book*. Rev. ed. Swarthmore, PA: M. P. Davison, 1971, 20.

SUSAN E. HORTON is the editor of *Handwoven*. Besides weaving, she loves to solve puzzles and read mysteries. She enjoys incorporating little messages in her work even if the recipients may be unaware of them.

Going Boldly in a Hemp Exploration

BY ROBIN LYNDE



Photos by Matt Graves

In 2023, I bought some Lyte Hemp Bold from Lunatic Fringe Yarns for a project and, using the recommended sett of 24 ends per inch (epi), wove a plain-weave fabric. Even though I found I couldn't weave a balanced plain weave at that sett—the best I could do was 12 picks per inch (ppi)—I liked the fabric and wove another piece at that same sett for a sturdy bag. Later, to weave a hemp project for Easy Weaving with Little Looms (Winter 2023) using a rigid-heddle loom, I doubled the yarn in a 12-dent heddle.

I liked these fabrics but wanted to figure out how to weave a balanced plain weave with the hemp. I am used to working with wool yarns sett at 8 to 10 epi that require a light beat, and maybe I was so used to weaving in this way, I couldn't beat the hemp hard enough. Although I had some challenges when I wove with this inelastic yarn on the rigid-heddle loom, I didn't have problems with it on my floor loom other than not being able to consistently weave a balanced plain weave. To investigate the question further, I planned three groups of samples using the yarn.

I wound a 5-yard warp with three color stripes and wove four samples at 24 epi. I resleyed and wove

another group of seven samples at 18 epi. Finally, I resleyed the warp to 15 epi and wove two more samples. I used hemp as weft for most of the samples, but I used a cotton weft in some to see how the combination of fibers worked in the cloth.

I used three colors in warp and weft so that it would be easier to see (not just count) whether the weave was balanced. It turns out that many are not balanced, but the fabrics are still attractive and functional. The fabrics that are closest to a balanced weave are those in my second group, the ones sett at 18 epi in the reed.

All samples were hemstitched on the loom. Once off the loom, I cut

them apart and machine washed and dried them. I machine stitched a few samples for which I left a short fringe.

Lyte Hemp is a European hemp sold by Lunatic Fringe Yarns. It is available in 21 colors as well as bleached and natural. Lyte Hemp Bold is 2,600 yards per pound, and Lyte Hemp Fine is 5,000 yards per pound.

THE YARNS

Lyte Hemp Bold from Lunatic Fringe Yarns: (100% hemp; 2,600 yd/lb), Burnt Umber, Kelp, and Gold.

10/2 Tubular Spectrum from Lunatic Fringe Yarns: (100% pearl cotton; 4,200 yd/lb), Gold, Light Gray, and Burnt Umber.

3/2 Tubular Spectrum from Lunatic Fringe Yarns: (100% pearl cotton; 1,260 yd/lb), Gold.



A1



A2



A3



A4

Lyte Hemp Bold warp sample group A

Warp sett: 24 epi.

Structure, weft, beat style, weft sett:

1. Plain weave, Hemp Bold (Burnt Umber, Gold, and Kelp), very hard beat, 17 ppi.
2. Plain weave, Hemp Bold (Burnt Umber, Gold, and Kelp), soft beat ("normal" for Robin), 10 ppi.
3. 2/2 twill, Hemp Bold (Burnt Umber, Gold, and Kelp), hard beat, 19 ppi.
4. Plain weave, 10/2 pearl cotton (Burnt Umber, Light Gray, Gold), firm beat, 16 ppi.

Shrinkage in length: 11%.

Shrinkage in width: 8–11%.

In this first sample group, I tried changing my beat from very hard to soft and achieved a range of picks per inch.



B1



B2



B3



B4

Lyte Hemp Bold warp sample group B

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

Structure, weft, weft sett:

1. Plain weave, Hemp Bold (Burnt Umber, Gold, and Kelp), 15 ppi.
2. Plain weave, 10/2 pearl cotton (Burnt Umber, Light Gray, Gold), 17 ppi.
3. 2/2 twill, Hemp Bold (Burnt Umber, Gold, and Kelp), 18–20 ppi.
4. 2/2 twill, 10/2 pearl cotton (Burnt Umber, Light Gray, Gold), 18 ppi.
5. Horizontal herringbone twill, Hemp Bold (Gold), 16–17 ppi.
6. Horizontal herringbone twill, 10/2 cotton (Gold), 18 ppi.
7. Plain weave and 2/2 twill alternating picks, Hemp Bold (Burnt Umber, Gold, and Kelp), 16 ppi.

Shrinkage in length: 9–11%.

Shrinkage in width: 12–15%.

I used what I considered a consistently firm beat on all the samples in group B. My ppi changed depending on the weave structure and weft yarns.



B5



B6



B7



C1



C2

Lyte Hemp Bold warp sample group C

Warp sett: 15 epi.

Structure, weft, weft sett:

1. Plain weave, Hemp Bold (Burnt Umber), 14 ppi.
2. Plain weave, 3/2 cotton (Gold), 11 ppi.

Shrinkage in length: 15%.

Shrinkage in width: 10%.

I wove with two wefts on one sample for this group and used a firm beat for both. At this sett, I came close to a balanced weave using the Hemp Bold. For this sample, I hemstitched one end (C1) and finished the other end in two ways, using knotted fringe for half the width and twisted fringe for the other (C2).

FINAL THOUGHTS

One would think that changing a yarn's sett in the reed from 24 to 18 to 15 epi would result in dramatically different fabrics, but I don't see them that way. I would describe most of the samples from groups A and B as sturdy. Sample group C, sett less closely at 15 epi, isn't as sturdy but still very strong and more flexible. Samples A1, A2, A4, B1, and both samples from group C are crisper than the other fabrics. That

makes sense because the combinations of warp and weft yarns and weave structure for those samples make for somewhat denser fabrics.

The finishing was a good example of how this inelastic yarn and the wools and cotton yarns I am more accustomed to differ. At the more open sett of 15 epi, the hemstitching loosened. The twisted fringe also became quite loose, even though

I twisted it in my usual fashion. It has an interesting look but was not what I intended to create.

I like all these fabrics, and I can see the potential for a variety of projects using these fabrics ranging from a lightweight jacket to a sturdy bag to household fabrics. I just dried my dishes with the towel I made after weaving these samples, and it worked perfectly. 

ROBIN LYNDE typically weaves using wool produced by her Jacob sheep but enjoys weaving with all yarns and teaching weaving at her farm studio in northern California.

Come weave
with us!

weave
together
with
HANDWOVEN

Tickets
on Sale
NOW

Immerse yourself in weaving and fiber with top-notch workshops and a welcoming community. Whether you're a multi-shaft or small-loom weaver, you'll love this new weaving retreat.



TREENWAY
silks



long thread

MEDIA

Join us February 25-29, 2024, in Loveland, CO

HandwovenRetreat.com

PROJECT DIRECTORY

<i>Designer/Weaver</i>	<i>Project</i>	<i>Page</i>	<i>Structure</i>	<i>Shafts</i>	<i>Levels</i>
Allen, Malynda	Ribbons of Rosepath Blankets	36	Twill	4	AB, I, A
Bagley, Deborah	Bamboo Panda	40	Plain weave	PL	All levels
Crema, Jacquie	Rustic Pineapple Placemats	58	Plain weave with Danish medallions	RH or 2	AB, I, A
Fox, Rebecca	Indigo Windows	32	Plain weave with warp and weft floats	6	AB, I, A
Horton, Susan E.	Bespoke Wedding Towels	68	Twill and pseudo-plain weave	4	I, A
Hummer, Dawn	Freeform Shawl	47	Twill and plain weave with clasped weft	4	All levels
Jablonski, Christine	Versatile Cowl in Twill	44	Twill	4	AB, I, A
Lange-McKibben, Kate	Rosepath and Raffia Runner	54	Twill	4	AB, I, A
Leach, Karen	Linen Towel for Margaret	64	Twill with color-and-weave	8	I, A
Monogue, Robin	Elegant Hemp Runner	50	Twill and basketweave	4	All levels
Sullivan, Sue Anne	Top Banana Table Topper	61	Twill and plain weave	4	All levels

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

YARN SUPPLIERS

Bellatrista, bellatrista.com (Sullivan 61).

Eugene Textile Center, eugenetextilecenter.com (Fox 32, Lange-McKibben 54).

Gist Yarn, gistyarn.com (Hummer 47).

Habu Textiles, habutextiles.com (Crema 58).

LoftyFiber, loftyfiber.com (Leach 64).

Lone Star Loom Room, lonestarloomroom.com (Jablonski 44).

Lunatic Fringe Yarns, lunaticfringeyarns.com (Allen 36, Crema 58, Lynde 72).

Maurice Brassard et Fils, mbrassard.com (Allen 36, Horton 68).

Spinning Yarns Weaving Tales, spinningyarnsweavingtales.com (Sullivan 61).

Wool and the Gang, woolandthegang.com (Lange-McKibben 54).

The Woolery, woolery.com (Monogue 50).

Yarn Barn of Kansas, yarnbarn-ks.com (Allen 36, Bagley 40, Horton 68).

FINISHING TECHNIQUES



Twisting (or plying) the fringe

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

Double (Italian) hemstitching

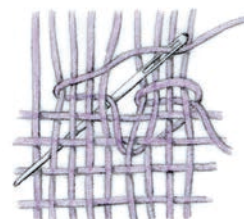
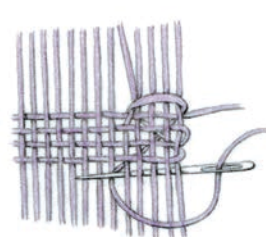
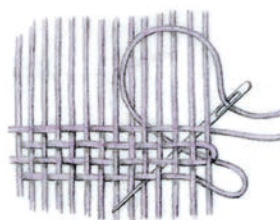
Weave several picks of plain weave (or the basic structure of the piece), ending with the shuttle on the right side if you are right-handed, the left side if you are left-handed. Measure a length of weft four times the warp width, cut, and thread this tail into a blunt

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

Simple hemstitching

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

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



READING DRAFTS

Some drafts for weaving are very, very long if they are written out thread by thread. To save space, wherever any section of the threading or treadling is repeated, a bracket is placed above it with the number of times to do that section.

For example, in the threading draft shown here, there are 2 levels of brackets, one marked 2x and one marked 10x. To thread: Start at the right side and thread (after the floating selvedge) 1-2-3-4. Since the 2x is directly above these threads, you will thread that 2 times. Then continue, 1-2-3-4-1-4-3-2-1-4. You are now at the end of the 10x bracket, so you'll do everything under that bracket (including the 2x section) 10 times. When the threading continues to another row, you also read that row from right to left.

Repeats in the treadling and in the warp color order are treated in the same way. Note that the color order chart looks like a threading draft but indicates the order in which to wind warp colors (4 black, 8 green, 4 black, then 9 red and 9 white 6 times, 4 green, 4 black).

DRAFT

10x				2x				1	2	3	4
4	4	4	4	4					4	4	
	3		3		3			2	3	3	
	2		2		2			2	2		
1	1		1		1			1			1
2x				← cont'd							
	4		4								
	3		3		3						
	2		2		2						
1			1	1							

● = floating selvedge

WARP COLOR ORDER

6x				
12	4		4	4
12	4		8	
54		9		
54		9		

black
green
red
white

132 ends total



Photo by Matt Graves

Elegant Hemp Runner, page 50



Interviews with your favorite needleworkers and fiber artists...

Stories of Cloth, Thread, and Their Makers

SEASON 7
STREAMING
NOW

Start Listening Today!
longthreadmedia.com/podcast

Sponsored by



Now Available On



long thread
MEDIA

ALASKA



Untangled Yarn & Fiber

1624 Tongass Ave
Ketchikan, AK 99901
(907) 225-YARN (9276)
www.untangledyarnandfiber.com
Ketchikan's key stop for fiber artists. Ashford dealer. Looms, wheels, supplies, hand-dyed yarn local and sourced directly from dyers. Open year-round or see our website.

ARIZONA

Fiber Creek

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

Tempe Yarn & Fiber

1415 E University Dr
Tempe, AZ 85281
(480) 557-9166
tempeyarnonline.com

CALIFORNIA

Alamitos Bay Yarn Company

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

COLORADO

Blazing Star Ranch

3424 S Broadway
Englewood, CO 80113
(303) 514-8780
blazingstarranch.com

Entwine Studio

4003 North Weber St
Building H
Colorado Springs, CO 80907
(719) 761-1211
entwinecos.com

Lambspun of Colorado

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

Longmont Yarn Shop

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

Serendipity Yarn & Gifts

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

FLORIDA

Sheep Thrills

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

GEORGIA



Georgia Yarn Company

4991 Penfield Rd
Union Point, GA 30669
(706) 453-7603
gayarn.com
Selling cotton, linen and silk yarns.

IDAHO

Lunatic Fringe Yarns, Inc.

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

ILLINOIS

Fine Line Creative Arts Center

37W570 Bolcum Rd.
St Charles, IL 60175
(630) 584-9443
fineline.org

INDIANA

Spinnin Yarns

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

KANSAS

Yarn Barn of Kansas

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

KENTUCKY

LSH Creations

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

The Woolery

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

MAINE

Belfast Fiber Arts

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

Halcyon Yarn

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

MARYLAND

Black Sheep Yarn Shop

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

MASSACHUSETTS

The Fiber Loft

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

Vävstuga Weaving School

80 Bassett Road
Shelburne, MA 01370
(413) 625-8241
www.vavstuga.com

WEBS - America's Yarn Store

75 Service Center Rd
Northampton Rd, MA 01060
(800) 367-9327
yarn.com

MICHIGAN

Fibershed Yarn and Fiber Arts

111 S. Lake St
Boyer City, MI 49712
(503) 209-0431
michiganfibershed.com

Heritage Spin & Weaving

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

Leelanau Fiber

310 N. St. Joseph St.
PO Box 52
Suttons Bay, MI 49682
(231) 271-9276
www.leelanaufiber.com/

Stash Crafters Lounge

113 Cleveland Avenue
Ishpeming, MI 49849
(906) 458-0626

The Hen House Quilt Shop

211 S Cochran Ave
Charlotte, MI 48813
(517) 543-6454
thehenhousemi.com

MINNESOTA

Bella's Flock

11 Division St E
Suite 200
Buffalo, MN 55313
(612) 741-6437
<https://bellasflock.com>

Weavers Guild of Minnesota

1011 Washington Ave S, #350
Minneapolis, MN 55415
(612) 436-0463
weaversguildmn.org

MISSOURI

Hillcreek Yarn Shoppe

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

NEBRASKA

Plum Nelly

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

NEW HAMPSHIRE

Harrisville Designs

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

Lilac + Finch Yarn and Weavery

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

NEW JERSEY

The Spinnery

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

NEW YORK

CeCe's Wool

2080 Western Ave
Suite 138
Guilderland, NY 12084
(518) 779-9985
www.ceceswool.com

Daft Dames Handcrafts

13384 Main Rd
Akron, NY 14001
(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

41 E Main St
Franklin, NC 28734
(828) 349-0515
silverthreadsyarn.com

Studio 256

106 S Greene Street
Wadesboro, NC 28170
(704) 507-1160
Studio256.online

The Tail Spinner

109 North Wilmington Street
Richlands, NC 28574
(910) 324-6166
www.thetailspinner.com



Yadkin Valley Fiber Center

321 East Main Street
Elkin, NC 28621
our mailing address:
Post Office Box 631
Elkin, NC 28621
(919) 260-9725
yadkinvalleyfibercenter.org
*Fostering creativity in the fiber arts
with beginning to advanced classes,
Master Weaving Program and guest
instructors throughout the year.*

OREGON

Eugene Textile Center

2750 Roosevelt Blvd
Eugene, OR 97402
(541) 688-1565
eugenetextilecenter.com

Little Hawk Yarns

544 SE Main Street
Roseburg, OR 97470
(458) 262-0046
www.littlehawk yarns.com

Pacific Wool & Fiber

13520 SE Southwood Drive
Prineville OR 97754
(503) 538-4741
pacificwoolandfiber.com

PENNSYLVANIA

The Speckled Sheep

2707 Old Philadelphia Pike
Bird in Hand, PA 17505
(717) 435-8359
thespeckledsheep.com

Twist Knitting & Spinning

5743 Route 202
Lahaska, PA 18938
(215) 794-3020
twistknittingandspinning.com

SOUTH CAROLINA

LoftyFiber

415 E 1st Ave
Easley, SC 29640
864-810-4747
loftyfiber.com

TENNESSEE

Smoky Mountain Spinnery

466 Brookside Village Way Ste 8
Gatlinburg, TN 37738
(865) 436-9080
smokymountainspinnery.com

Sunshine Weaving and Fiber Arts

327 W. Main Street
Lebanon, TN 37087
615-440-2558
sunshineweaving.com

TEXAS

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

241 25th St
Ogden, UT 84401
(801) 394-4355
needlepointjoint.com

WISCONSIN

Icon Fiber Arts

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

Fiber Garden

N5095 Old Hwy. 54
Black River Falls, WI 54615
(715) 284-4590
fibergarden.com

Fiberwood Studio

2709 N. 92nd St
Milwaukee, WI 53222
(414) 302-1849
fiberwoodstudio.com

WYOMING



The
Fiber
House

The Fiber House

146 Coffeen Ave
Sheridan, WY 82801
*Vendors for Schacht, Ashford, and
Kromski wheels and looms. Supplies
for all fiber arts needs. Individual
and group classes. See our website
for more.*
(877) 673-0383
thefiberhouse.com

AUSTRALIA

The Lucky Ewe

50 High Street
Oatlands, TAS 7120
402 149 404
www.theluckyewe.com/

JAPAN

Kakara Woolworks

580 Yagami
Akaiwa-shi, Okayama-ken
709-0734
+81-(0)86-995-9988
kakara-woolworks.com

UNITED KINGDOM

Coorie Creative

Marches Mall, Thistle Centre
Stirling, Scotland, UK, FK8 2EA
+441786 450416
www.coorie-creative.co.uk/

George Weil & Sons

Old Portsmouth Rd
Peasmarsh, Guildford GU3 1LZ
01483 565 800
www.georgeweil.com

The Handweavers Studio and Gallery

140 Seven Sisters Road,
London N7 7NS
020 7272 1891
handweavers.co.uk

Weft Blown Ltd

17 Ailsa View
West Kilbride North Ayrshire
Scotland, UK, KA23 9GA
by appointment only
+44 (0) 7930 657900
info@weftblown.com

Advertiser Index

Ashford Handicrafts LTD	10-11
Ability Weavers.....	39
Adopt-A-Native Elder	7
dje Handwovens.....	39
Eugene Textile Center	27
Fiberwood Studio Ltd.	57
Fiberworks.....	35
Georgia Yarn Company	78
Glimåkra USA.....	35
Halcyon Yarn.....	C4
Handweaving.net.....	15
Harrisville Designs, Inc.....	27
Jane Stafford Textiles.....	15
John C. Campbell Folk School	9
Leclerc Looms	C2-1
LoftyFiber	39
Lone Star Loom Room	39
Louët BV	2
Lunatic Fringe Yarn	35
Purrington Looms.....	57
R & M Yarns.....	57
Schacht Spindle.....	13
The Fiber House	79
The Woolery.....	9
Treenway Silks	35
Vägstuga LLC.....	39
Vermont Weaving Supplies	39
WEBS - America's Yarn Store.....	5
Yarn Barn of Kansas	C3
Yadkin Valley.....	79
Untangled Yarn & Fiber.....	78

The Intangible Value of Handmade

By Regina McInnes

After Christmas last year, I was in the kitchen with my daughter drying dishes using one of my handwoven tea towels. My daughter commented on the towel, describing how much she used the one I had given her a couple of years earlier. She said that while wiping dishes, she often thinks about times past spent together and the values we share. We both love the garden and growing fruits and vegetables and cooking them up at home, involving the next generation in the process.

Even though you can buy beautiful home decorations, from bargain-priced to high-end quality products, the value of decorating the house with things made by our own hands or that of a dear friend or family member, for me, is the essence of making a house a home.

Handmaking items for the home differs from buying something off the shelf, which is usually a quick process. When making something like a woven tea towel or tablecloth or anything handmade, a lot of thought goes into the project before the actual making begins. What will be its purpose? What size, color, texture, or pattern will it be? Next, the raw material must be calculated. Can the material I have on hand be used for all or part of it, or will I need to buy supplies? Then there is the budget for the project. How much can I spend?

I often think of times past when most people relied on making items for themselves as a necessity. I imagine how much more they would have



Top: Woven knee rug on recliner chair. Left: Tea towels in Regina's kitchen. Right: Hand-embroidered wildflower motif on handwoven linen tablecloth

Photos by Regina McInnes

valued their possessions and taken care of them. For example, I still have a white linen tablecloth handed down to me through my maternal line. It was woven almost a hundred years ago by my grandmother's sister. It came to be my mother's, who much later embroidered her own flower motifs on it. I now own it with pride, and it is often on our large dining table for display. No store-bought piece, no matter how beautiful, could reproduce that connection. It is a link through generations. When my children and grandchildren come to visit, they see it, and sometimes it starts a conversation about the past, about family, and about the generations that have gone before.

For us today, in a fast-paced world where almost everything changes at an ever-increasing rate, the real value

of making handwoven items is in the grounding of the mind and the chance to refocus on simple things. Even though the resulting object is tangible, the importance for the craftsperson lies first in the planning and making, and perhaps in the giving of a unique piece to someone dear, but also in the continued satisfaction of using it and reflecting on it as time goes by.

On a quiet evening after a hectic day, using my handmade towel gives me some pleasure. My mind is led to reassess what really matters, slowing down and letting go of tensions.

REGINA MCINNES is a semiretired nurse and hobby weaver who enjoys exploring weave structures and experimenting with different yarns—and is still very much at the beginning of the weaving journey.