

From Inspiration to Design: Idea to Cloth

# HANDWOVEN<sup>®</sup>

May/June 2018

## A World of Ideas

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in Everyday Objects

12 Weaving  
Projects

Unlimited Inspiration

Make Your Tie-up  
Work for You



Reimagine  
the Coverlet p. 59

www.interweave.com

Shawl  
p. 32



# PROJECTS, FIBERS & LOOMS GET INSPIRED!



## 1 | #127 Parallel Wanderings

Valley Yarns Parallel Wanderings designed by Barbara Elkins makes a statement with its bold colors and shimmering pattern. This shawllette is woven in Tencel—a joy to weave and wear—the design contains lines that parallel the colors, the threading and the treadling for a rich and moving piece. **\$4.99 draft download**

## 2 | #133 Chiyo Mobius Shawl

Bands of lace alternate with plain weave that showcases the beautiful hand dyed Charlemont. Change up the colorway to suit your taste, the natural color of the Tencel and Alpaca Silk provides the perfect complement. And the combination of fibers is deliciously soft and drapery and quite warm for its light weight. **\$4.99 draft download**

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EILEEN SCALLY

# FROM THE EDITOR

**A FEW YEARS AGO**, I attended the exhibition of Pablo Picasso's *Guernica* mural at the Reina Sofia Museum in Madrid. Picasso started the mural upon hearing about the bombing of the Basque city in April 1937, and by June 1937 he had finished what has become one of his most famous paintings. Besides the power of the piece, what struck me about the exhibition was the large room full of drawings that Picasso created prior to putting paint on canvas. The sheer volume of sketches was overwhelming. Some of those images made it into the final piece, others did not. Picasso had the knowledge and experience from a lifetime of painting and studying art to enable him to go from inspiration to idea to implementation in only three months.



That exhibit came to mind while putting together this issue about inspiration. Many of the project designers and article authors wrote about the paths they took from primary inspiration to developing and implementing their designs.

Not that we are all Picassos, but it is gratifying to know that our knowledge and experience as weavers help us to design and weave, as well as grow in the craft. In some cases inspiration came from problem-solving, such as Sherrie Amada Miller finding in dimity weave the perfect texture needed for her Noah's Ark foot sculpture, and Eileen Scally wondering how to weave clouds and then discovering it was possible with krokbragd. In the same vein, Tom Knisely writes about an ongoing question about threading log cabin, finding the answer when he wasn't really looking for it, and how that set him on a new path of discovery. Like building blocks, Deanna Deeds went from one weaving experience to the next in working toward designing her Plaid Windows Blouse, as did Marty Benson in designing her bath mats, Lea Vennix with her pillow, and Marcia Kooistra when planning her foulard.

Yarn colors and nature photographs inspired four of the designers: Sarah H. Jackson, Tracy Kaestner, Deborah Jarchow, and Tien Chiu. Others were more directly inspired by nature, such as Donna Wildearth, who pays homage to the California quail in her scarf, and Jenny Sennott, who reminisced about the colors of a Florida beach when designing her towels. Nancy Dunlap shared that her weaving is tightly related to her love of music with her rug, *Symphony No. 1 in Rep Minor*. Finally, in her Spotlight article, Toby Smith lets us in on how she plans her travel-journal-inspired weavings.

I hope you will be as inspired by the projects and articles in this issue as I am, all the while marveling at the paths the weavers took from inspiration to implementation.

Weave well,

## FUTURE THEMES

SEPTEMBER/OCTOBER 2018

### The Great Group Weaving Challenge

Study groups, start your engines! For this issue, we challenge weaving guilds and study groups to choose a theme that takes members in interesting new directions and expands their skills. We will present a set of projects from each winning group.

NOVEMBER/DECEMBER 2018

### Lace and Friends

In this issue, we explore the marriage of cloth and air. Handwoven lace can be subtle or striking, and it can be paired with other weave structures for interesting effects. We will also look at some of lace's cousins, such as spot weaves.

JANUARY/FEBRUARY 2019

### The Best of Both Worlds: Yarn Blends

Combining fibers in one yarn often brings out their best qualities, and lately it seems there are many blends to choose from. Yarn blends behave differently while weaving and in wet-finishing, sometimes making them the perfect choice. Send us your projects and articles about yarn blends and smart fiber choices.

# HANDWOVEN

May/June 2018, Volume XXXIX, Number 3

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FIBER PROJECTS ARE

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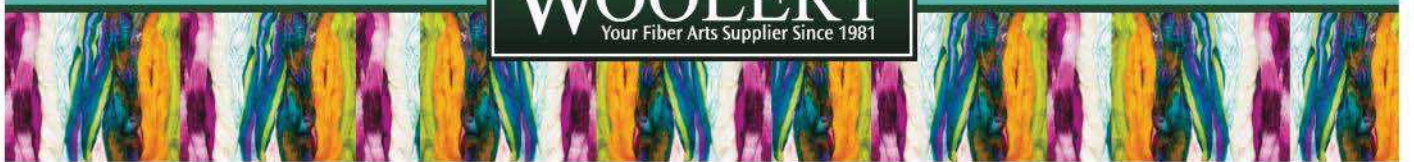
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# LETTERS

## ON LIFE AND WEAVING

Here's my current project on the loom. The picture is just eye candy. I wanted to share with you how much I've learned about life from weaving. It started when I realized that there's always a reason for what's happening on the loom, even when I can't understand it right away. With patience, grace to myself, and practicing curiosity rather than frustration, I can figure it out.

Why is my floating selvedge not as high in the reed on the left as on the right? I look and see the hanging selvedge is resting on the top of the back beam! Time to lengthen it. Why does the weaving look too open there? Oops, I missed a dent in the threading. Unweave those first 2 inches. Patiently. Then move those last few threads over to fill in the dent—and be thankful it occurred near the edge, and I found it right away this time because I learned from mistakes I made as a beginner when I didn't notice until halfway through a project.

Weaving has taught me not to force anything. A forced thread breaks. A tight thread among loose ones is tight for a reason. As I carefully unweave the first 2 inches of my scarf so I could fix my denting error, it struck me how much like people and relationships those threads on my loom are!

When I began weaving, I did it for the joy of the craft and I knew I would never run out of things to learn. Now I realize that weaving has changed me on a fundamental level, and it's all good—even the hard parts!

I'm more patient now, with myself and with others. I'm less likely to react before I think. I take whatever time I need to figure things out—with my threads on the loom and with my life threads, too.

—Cindy Bills, via email



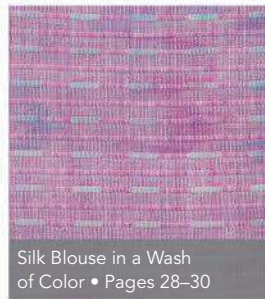
Cindy's current weaving project.

PHOTO BY CINDY BILLS

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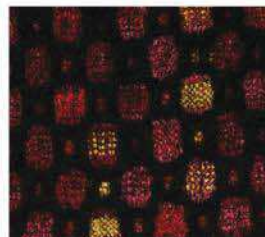
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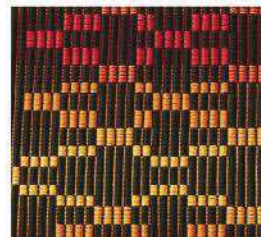
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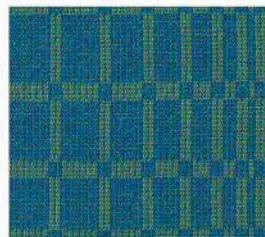
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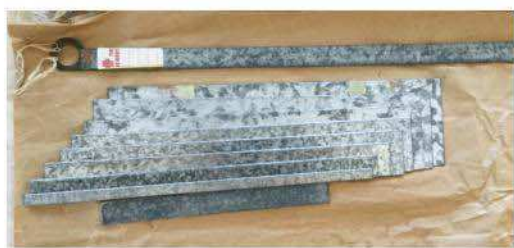
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## IDENTIFY THIS TOOL

Here is a photo of a weaving tool (I think) that I inherited in 1993. From some research, the original Weavery shop no longer exists. As near as I can tell, all of these pieces belong together. The graduated metal pieces that have a fold on one side appear to fit into a slot on the long bar that is 38 inches long minus the round end. These were all bundled together. The largest is 4 inches wide, and they decrease in half-inch increments. The previous owner had many looms and a wide variety of crafty interests. These pieces came from Michigan in 1993 and have hibernated in my basement ever since.



Sue's mysterious (possible) weaving tool.

PHOTO BY SUE WHITE

I have been searching and inquiring online to no avail. If anyone has information about these metal pieces or their intended use, I would love to know it. Thank you!

—Sue White, via email

*This question has us all stumped, so we're putting out the call! Readers, if you think you know what this tool is, please email us at [handwoven@interweave.com](mailto:handwoven@interweave.com) with the subject Tool ID and give us your ideas! We'll update readers here.*

—Christina and Susan

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# WHAT'S HAPPENING

The Sheep Parade is one of the many highlights of the Idaho Trailing of the Sheep Festival.



PHOTO BY CAROL WALLER

## FIBER FESTIVALS ROUNDUP

**YOU CAN MEET YOUR MAKER**—or at least your yarn’s maker—when you shop at wool and fiber festivals. A bit like a cross between a county fair and your favorite local yarn shop, a fiber festival features fiber animals, spinning and weaving contests, juried exhibits, demonstrations, classes, food, and, of course, plenty of opportunity to buy fiber in all its forms directly from local ranchers and spinners.

Each fiber festival has something to make it unique, such as sheepdog demonstrations, live music, folk dancing, and sheep parades, but they all provide weavers, spinners, and other fiber enthusiasts a chance to meet the folks—and animals—who produce their fleeces, roving, and yarns. Most fiber festivals take place yearly in the United States from May through October. Here’s a short roundup of six upcoming fiber festivals happening in different parts of the U.S.

### 1 Wisconsin Sheep & Wool Festival

Jefferson County Fair Park

Jefferson, Wisconsin

September 7–9

[www.wisconsinssheepandwoolfestival.com](http://www.wisconsinssheepandwoolfestival.com)

Unlike the other fiber festivals in this roundup, the Wisconsin Sheep & Wool Festival specifically focuses on sheep. Many of the events and competitions are designed for local shepherds, including an equipment auction, stock dog trials, sheep shows, and livestock sales. For those interested in sheep products, the festival has plenty of vendors, classes, fiber art demonstrations, and competitions for spinners, knitters, and photographers.

### 2 Salida Fiber Festival

Riverside Park

Salida, Colorado

September 8–9

[www.salidafiberfestival.com](http://www.salidafiberfestival.com)

Founded in 2012, the Salida Fiber Festival has much to offer. Located near the Arkansas River, the festival boasts 70 vendors, an activity tent with make-and-take crafts for all ages, a pop-up fashion show, and a beer garden featuring local microbrews, wines, and other beverages. There is also a fiber art exhibition open to vendors and artists who reside within 50 miles of Salida. Visitors can take advantage of the local hot springs as well as hiking, rafting, kayaking, and other outdoor activities when not at the fiber festival.

### 3 Shenandoah Valley Fiber Festival

Clarke County Ruritan Fair Grounds

Berryville, Virginia

September 29–30

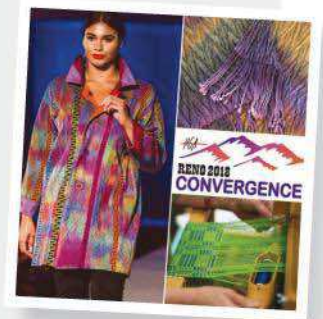
[www.shenandoahvalleyfiberfestival.com](http://www.shenandoahvalleyfiberfestival.com)

Taking place in the small, charming town of Berryville, Virginia, the Shenandoah Valley Fiber Festival features over 100 vendors—including a local winery—as well as a wide variety of fiber-bearing animals on display, sheepdog demonstrations, classes, spinning and knitting competitions, and the official Virginia Make It With Wool competition and fashion show. Part of the proceeds from the festival goes to support local schools and other organizations, including Berryville’s volunteer fire



# CONVERGENCE 2018

**ONCE EVERY TWO YEARS,** weavers from around the world make the pilgrimage to the Handweavers Guild of America (HGA) Convergence conference for a week of fiber-related workshops, field trips, shopping, and speakers. Most importantly, though, it's an opportunity for weavers to meet, network, and simply spend time with others who speak the same language and understand the "weaver's handshake."



If this sounds like heaven to you, you're in luck—there's still time to make plans to attend the 2018 HGA Convergence. This year, the conference will take place in Reno, Nevada, at the Peppermill Resort. HGA has put together a diverse schedule filled with workshops and classes led by heavyweights of the weaving world including Rosalie Neilson, John Mullarkey, Daryl Lancaster, and Robyn Spady. Classes cover a wide range of subjects, and although some do require previous weaving knowledge, there are plenty for new weavers or anyone wanting to pick up a new skill such as dyeing or kumihimo braiding.

Convergence offers much to do outside the classroom as well. You can wander any of the five juried exhibits, attend the City Lights/Festive Nights runway fashion show, or take in one of the many special presentations, including "Those Fabulous MGM Costumes," a presentation by Karen Burns on the costumes used in the MGM cabaret show *Hollywood Hello—A Tribute to the Magic World of Movies*. There will also be a kitchen towel exchange.

No weaving conference would be complete without a marketplace, and Convergence doesn't disappoint. Browse the booths and stock up on yarn, handcrafted weaving tools, or maybe that 16-shaft loom you've had your eyes on. More than just a shopping venue, the marketplace also serves as the stage for demonstrations, a sheep to shawl contest, a fashion show, and more.

Outside the convention center and hotel, you can visit the always-popular juried show by Complex Weavers, *Complexity 2018: Innovations in Weaving*, at the Reno City Hall Metro Gallery, and the American Tapestry Alliance will display its (unjuried) show *Biggest Little Tapestry in the World* at the Northwest Reno Library.

General registration for the event closes on June 15 and reopens on July 5 at the conference site, where last-minute attendees can register for the conference or simply purchase a day pass. For more about Convergence 2018, including hotel information, class registration, purchasing tickets for special events, and how to enter the towel exchange, visit [www.weavespindye.org/convergence-2018](http://www.weavespindye.org/convergence-2018).

and rescue company, Project Linus, school arts programs, and local chapters of 4-H and Future Farmers of America.

## 4 Taos Wool Festival

Kit Carson Park

Taos, New Mexico

October 6–7

[www.taoswoolfestival.org](http://www.taoswoolfestival.org)

Held in the artsy mountain town of Taos, New Mexico, the Taos Wool Festival celebrates the fiber animals, ranchers, and fiber artisans and artists of Colorado, New Mexico, and Texas. Highlights of the two-day festival include the Critter Corner, where festival-goers can meet sheep, alpacas, rabbits, and other fiber-bearing animals; demonstrations; a fiber arts marketplace; and fun competitions where participants can enter fleeces, handspun yarns, and hand-dyed fibers. The festival also features several contests in which spinners, crocheters, and knitters race against each other—sometimes blindfolded—to see who can create the most yarn or cloth the fastest.

## 5 Vista Fiber Arts Fiesta

Antique Gas & Steam Engine Museum

Vista, California

October 6–7

[www.vistafiberartsfiesta.com](http://www.vistafiberartsfiesta.com)

At first glance, the Antique Gas & Steam Engine Museum (AGSEM) might not sound like a weaver's paradise, but the AGSEM is home to a 4,000-square-foot Weavers' Barn, over 50 looms, and the annual Vista Fiber Arts Fiesta. Organized with the help of the Palomar Handweavers' Guild at AGSEM, the festival features vendors, demonstrations, and a "spinning corral" where handspinners bring their wheels or spindles to join fellow spinners in making yarn. The museum's brand-new Spinners Cottage will be open in time for the event. The cottage is the new home of the Susie Henzie Collection, an assortment of over 100 weaving and spinning tools from around the world. Museum admission is free for Fiber Arts Fiesta attendees.

## 6 Idaho Trailing of the Sheep Festival

Various Locations

Hailey, Ketchum, and Sun Valley, Idaho

October 10–14

[www.trailingofthesheep.org](http://www.trailingofthesheep.org)

Spanning three towns, the Idaho Trailing of the Sheep Festival (ITSF) might be geographically the largest fiber festival out there. Along with the usual fiber festival trappings, the ITSF features the Shepherd's Ball with live music, cooking classes with local chefs, a farm-to-table dinner, a guided hike, and the Folklife Fair, complete with folk dancers and musicians. The highlight of the festival and the source of its unique name is the annual Sheep Parade: 1,500 sheep and their shepherds parade down Ketchum's main street accompanied by historic sheep wagons, folk dancers, and musicians.

# HERE'S HOW WITH ASHFORD

## Linked Warp

This linked warp scarf was featured in Ashford's Wheel magazine, issue 29. Inspired by the link between the snowy peaks of Mt Hutt in New Zealand to the Pacific Ocean. A linked warp gives you a little extra interest and will draw attention when you wear it.

### You will need:

Loom: 16ins or wider rigid heddle

Reed: 10dpi

Warp yarn: Ashford Mercerised Cotton 5/2 (100% cotton; 927yds; 200gm net) 1 cone each Bleached White #101, Scuba Blue #144, Green Glow #152 and Dazzling Blue #146

Weft yarn: Ashford Mercerised Cotton 10/2 (100% cotton; 1854yds; 200gm net) 1 cone

Bleached White #801

Other: Ashford Fringe Twister

### Here's how:

Number of ends: 160 doubled ends  
– total 320

Warp length: 90ins

Width in loom: 16ins

Finished size: 70 x 14¼ins plus fringes

Weave structure: Tabby (plain weave)

### Warping

Begin as you would normally set up for warping a rigid heddle loom (refer to our tutorials on rigid heddle warping [www.ashford.co.nz/tutorials/weaving-tutorials](http://www.ashford.co.nz/tutorials/weaving-tutorials)).

You will take a loop (two ends) through each slot **and** each eye as you warp. Start with your white 5/2 cotton tied to the back-warp stick. Tie the blue 5/2 cotton to the warp peg at the other end of the table. **See photo 1.** Take a loop of white through the first slot in the reed, bring the cone of blue towards the loom and take it through the white loop and back to the warp peg. **See photo 2.** Adjust tension by pulling either color.

Take the second loop of white through the next eye in the reed and bring the blue down from the warping peg and through the loop again. Each time you will take the blue back around the warping peg. Continue across the full width of the reed. **See photo 3.** To change colors, tie the end of the first color to the warp peg then tie the new color to the warp peg and continue. You can adjust the lengths of each link to your preferred design.

Once the reed is threaded, wind on to the back roller. As all the eyes and the slots are already threaded, tie the warp in 1in groups and leash on to the front warp stick (for simple leashing on instructions watch our Youtube video *Tying on a warp* <https://youtu.be/bnrCoijfZVY>).

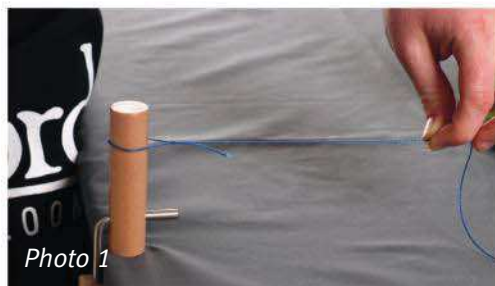


Photo 1



Photo 2



Photo 3



### Weaving

Leave a 2ins header (for fringe), spread the warp and weave the length of the warp with the 10/2 cotton. Beat very gently for your finished scarf to be soft and drapey.

### Finishing

Cut the warp from the loom, untie knots at the beginning and make fringes at both ends using an Ashford Fringe Twister. Wash the scarf on a regular wash in the machine. Lay flat to dry. Press with a hot iron. Enjoy!





# ASHFORD Weaving Accessories

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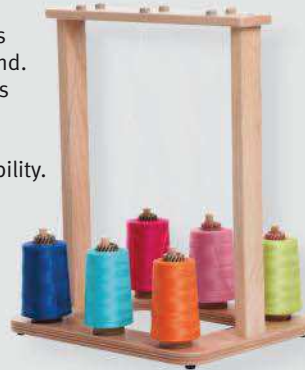
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Wind your warps without fuss on this handy six-cone stand. Smooth yarn guides ensure tangle and snag-free warping. Rubber feet for stability. Lacquered.



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# SPOTLIGHT

## TRAVEL, DESIGN, WEAVE: MEXICO

BY TOBY SMITH



PHOTO BY TOBY SMITH

Toby's finished runner in its place of honor in her living room.

**I VIEW THE DESIGN PROCESS** as a giant rabbit warren. Once I get my head into that burrow, I may be gone until Christmas. Much of weaving is nicely ordered—after you learn how to dress your loom, read a draft, and throw a shuttle, you can make some lovely items. If you use common materials and follow instructions well, success is pretty much guaranteed.

Design, on the other hand, is more elusive. Although there are many books on weaving practice and structures, only a few tackle weaving design. I constantly look for ways to learn more about color and design as it relates to weaving. I studied art, but theories for the fine arts don't adapt easily to weaving—and there are enough color wheels going around out there to detach your retinas.

I decided to explore design in weaving by giving myself ten design projects, each of which will feature a different country and will be based on my collection of handmade travel journals. I am organizing the projects around three topics: Travel, Design, and Weave. The projects will feature different weave structures and use a wide range of materials. Through them, I will explore my process of moving from inspiration to cloth.

### TRAVEL

My travel journals have two purposes: they record my experiences and provide a place to think. After all, it is not

seeing, hearing, and feeling that changes me; rather, reflecting on these experiences attaches them to my memory, builds my visual vocabulary, and shapes inspiration into idea. For example, my journal for Puebla and Oaxaca, Mexico, is full of observations about color and design as well as reflections about the nature of sounds: church bells, loudspeakers, music coming from shops, and languages. The smells of new foods, mingled with the familiar aroma of coffee and baked goods, all add texture to the overall experience of being in Mexico. I write and draw in my journals. I collect product labels, ticket stubs, and any other well-designed image that catches my eye. And, of course, there are pictures: brochures, postcards, and my own photos.

### DESIGN

Sifting and synthesizing all that stimulation into a design that reminded me of Mexico was the hard part. My process had three stages. First, I went through my travel/design journal and looked for patterns that signified "Mexico" to me. My journal focuses on the fully saturated and lively colors of Mexico, the brightness of the sun, and the clarity of the light. Along streets in Puebla or Oaxaca, the colors change as one house or business transitions into another, each shift of color broken by the rhythm of doors and windows. I also noticed a consistency in colors: cobalt blue, true yellow, golden yellow, terra-cotta,

and mint green. In Puebla, the blue and white Talavera tile work for which the region is famous was everywhere. Its small organic and decorative designs are a perfect complement to the walls of pure color.

In the second part of my design process, I reviewed this list with a weaver's eye. What could I represent through the languages of fiber, structure, and design? For fiber, I chose to use cotton because it is the dominant fiber in most Mexican textiles: bandwoven items and the traditional clothing of indigenous Mexicans such as the Maya are all made of cotton. I then decided on mercerized cotton because its sleek surface reflects light well.

When choosing a structure, I required one that would not only show off color but would also present enough fiber surface to catch the light. Floats work well for this, but supplementary weft structures such as overshot or crackle contain halftones, and I did not want a speckled surface anywhere—I wanted pure slabs of color and a loom-controlled weave.

Weft-faced and warp-faced cloth as well as doubleweave blocks present color well. But weft-faced would be too slow with cotton, and I do not have enough shafts to get the color changes I wanted in doubleweave. (Besides, there is something very Scandinavian about the fixed angles of the doubleweave block; it is more Finland and less Mexico.) From there, I settled on rep weave. The visual rhythm of rep with its alternating ridges reminds me of the lively main squares and streets of Puebla and Oaxaca. Rep presents generous floats of warp, all jammed closely together, each one climbing up over the thick weft and then plunging into the valleys of the thin weft. This also increases the surface area for reflecting light and provides shadow in the depth to create rippling surface movement and rhythm.

Finally, I designed the surface of the cloth itself. I had to take a journey, with its experiences, tastes, sounds, and textures, and turn it into a (mostly) flat surface: a runner for a cabinet. Working on graph paper, I used paints and water-color pencil crayons. (I find it quicker to do a number of layouts with a brush, and I can produce more colors when I can mix them.) The yellows used in Mexico vary from true yellow through a range of ochres to terra-cottas. The pure yellow that looks so fabulous on a wall in Puebla would be too harsh in a room where all the colors are complicated; instead, I chose a golden yellow and terra-cotta. A true blue worked well with these and, combined with small amounts of white, reminded me of the blue and white tile in Puebla. After playing with paint and dimensions for a while, I was ready to weave.

## WEAVE

All the planning in the world does not substitute for sampling. I love to sample. I could just weave samples endlessly and never weave anything real, which worked for me in this case because it took seven samples before I was ready to weave the

final cloth. I planned a thick nylon cord for the thick weft but I ended up with two mop cottons. I planned to use two shuttles; I ended up with three shuttles and a sword, with the mop cottons on two separate shuttles going in opposite directions for each thick pick. I tried 36 ends per inch. Too wide. I tried 72 ends per inch, and the shed wouldn't open. I ended up with 60 ends per inch. Through this sampling, I also learned that I would need to clear the shed with a sword for every single pick. Sampling is a form of thinking, and I only skip this step if I am repeating something—but since I have a short attention span, I rarely do that.

In the end, I have a runner that glows with the colors of Oaxaca and Puebla, sparkles with their clarity of light, ripples along with the energy of lively communities, and nods to the Talavera ceramics of Puebla. Weaving for me is a form of voice. When I layer meaning in a textile, I communicate my reflections and thoughts, as well as my love of color and design. This makes it well worth the journey down the rabbit hole. 🐰



PHOTO BY TOBY SMITH



PHOTO BY DANIEL LLERANDI ESTRADA

Above top: Photos from Toby's Mexico travel journal and the sampling they inspired. Above: Talavera vases in a window of the Armando Workshop in Puebla, Mexico.

# GOODS

## Handywoman Rigid-Heddle Shuttles

These low-profile boat shuttles from Handywoman are just the right size to throw through the shed of your rigid-heddle loom. Available in a wide variety of lengths, all the shuttles are handmade from either recycled barn wood or sustainable, responsibly harvested woods. These sleek shuttles are available with an optional beater edge for weaving on frame looms or even large pin looms.

[www.etsy.com/shop/Handywoman](http://www.etsy.com/shop/Handywoman)



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## Schacht Lilli

Weave almost anywhere with Schacht's new Lilli loom. This 10" x 15" frame loom is just the right size to slip in a tote bag and take to the park, the doctor's waiting room, or even the DMV—wherever you want to weave! The loom's compact size also makes it ideal for weaving on a cozy couch if you prefer to stay in. Each loom is made of solid maple and comes with a beater, stick shuttle, pick-up stick, shed stick, and weaving needle.

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## Halcyon Yarn's Kumihimo Kit

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# MEDIA PICKS



## ON WEAVING: NEW EXPANDED EDITION Anni Albers

Anni Albers and her book *On Weaving* have inspired weavers for the past 50-odd years. This new and expanded full-color

edition of *On Weaving* includes 105 color illustrations and new color photographs replacing the black-and-white versions of the first edition without changing the book's design and structure. In addition, the new edition includes an afterward by Nicholas Fox Weber, director of the Josef and Anni Albers Foundation and personal friend of Albers and her husband, and two essays about Albers and her achievements by scholars T'ai Smith and Manuel Cirauqui. These additions provide context for the book and the framework of Albers's personal philosophy.

Albers had an important influence on design and contemporary art, and she used weaving as her medium. Her work was bold, abstract, and architectural. Her unique ability to find the particular qualities of available materials and use them to construct her works of art is unmatched and still resonates today with designers and weavers as they search for ways to express themselves. She was a pioneer in the movement that continues to incorporate art into daily life.

*On Weaving* is arranged into two sections; the first is strictly text and the second is images. In the first section, Albers uses the fundamentals of textile construction as a framework for talking about all sorts of issues in design, weaving, and other fields of study. The intent is not to teach weaving but to approach design problems using weaving as a base. The second section supports the text with full-page illustrations and photographs. As a reader, you can start in either section and on any page and easily pull the text together with its accompanying image or images.

In addition to the beautiful color plates of Albers's work and her textile collection, some of my favorite parts of the book are the snippets that let us into her mindset. "Beginnings are usually more interesting than elaborations and endings" caught my imagination as a concise way of saying it is often the process more than the result that keeps our attention. In the preface, she refers to the relationships among weaving, spinning, and other fiber arts as being "traced back to the event of the thread," and it's true, for surely there must be a beginning.

*On Weaving* is an important resource for weavers and designers, and this new and expanded edition is a welcome addition to the library of books on textiles and textile design.

—Susan E. Horton

Princeton, New Jersey: Princeton University Press, 2017, hardcover, 258 Pages, \$90.00, ISBN 978-0-6911-7785-4

## HANDWOVEN TABLE LINENS: 27 FABULOUS PROJECTS FROM A MASTER WEAVER

Tom Knisely

Table linens are one of the nicest ways to display the art of weaving. They are also a wonderful avenue to explore different weave structures using affordable yarns that you probably have on hand. With those goals in mind, Tom Knisely's latest book, *Handwoven Table Linens*, takes us on a tour of charming projects suitable for tables everyday to formal, with weave structures for every experience level and loom.

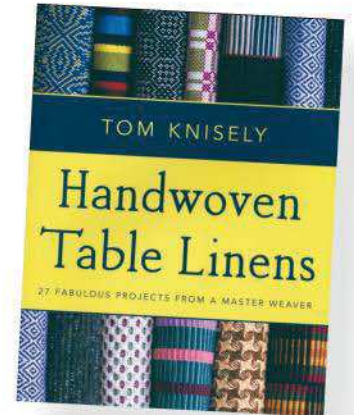
The book begins with ruminations on the Knisely family tables, past and present; it is full of memories that will be familiar to any reader and resolutions to inspire your own weaving goals. Knisely then takes a quick dive into the history of table linens (da Vinci, anyone?) before getting down to the basics of materials and project planning. There's also a chapter on techniques and trade-offs in finishing—for example, rolled hems are more work but hold up better than fringe through frequent washings—plus advice for laundering and maintaining table linens.

The projects in the book are written mostly for four shafts, but at least two could be done with two shafts. There are some patterns for eight shafts, including an interesting Finnish twill, an elegant tricot, and block drafts in false satin, summer and winter, and Quigley. The textiles include napkins, placemats, table runners, a tablecloth (for those with ambition and a 41-inch loom), and assorted mug rugs and "cocktail carpets." My favorite projects are the spectacular geometric placemats in complementary plain weave, a springy riff on a Bertha Gray Hayes miniature overshot pattern, an Africa-inspired rep runner, and spicy mock-satin placemats designed to set off vintage Fiesta ware.

*Handwoven Table Linens* is a perfect book to tempt you to the loom; it is full of fun, achievable projects you can customize with colors and weave structures you may not have tried before. And for those of us who have come to treasure Tom Knisely as a weaver, teacher, writer, and self-proclaimed "textile-ologist," it is yet another weaving gift from a delightful man.

—Anita Osterhaug

Guilford, Connecticut: Stackpole Books, 2017, paperback, 88 pages, \$22.95, ISBN 978-0-8117-1617-8



# THE DRAFT

## ALL ABOUT TIE-UPS

BY MADELYN VAN DER HOOGT

You will face many challenges when you first say “I want to be a weaver.” One of the first is understanding the connection between what happens on the loom and the draft that represents it. Within the draft itself, the tie-up can be the most perplexing element.

**IN WEAVING**, we have a lot of phrases with the word “tie” in them: tie-up, tie in, tie down, and tie on. They all mean something different, but when you are a beginner, they all sound the same. The tie-up is probably the most important of our “tie” phrases and the one that can lead to the most confusion.

### WHAT IS A TIE-UP?

A complete weaving draft shows four different elements: the threading (the order in which warp threads are threaded through the heddles on the shafts), the tie-up (the shafts that must be raised/lowered to make the required sheds), the treadling (the order in which the treadles are used for inserting the weft), and the drawdown (the interlacement produced by the other three). We have developed a standard format for weaving drafts that are used in this magazine and in most contemporary weaving texts. A variety of different formats are used in other places, and even others are found in older texts.

Our standard format appears in Figure 1. The threading is given in numbers; the bottom row represents Shaft 1. The threading is read from right to left (1-2-3-4). The tie-up is to the right of the threading. If the treadles are numbered, they are read from left to right. (It’s helpful to number the treadles so that you can write treadling directions giving only those numbers.)

### RISING VS SINKING

Every time you insert the weft into a shed, some shafts are up and others are down. In our standard tie-up format, we

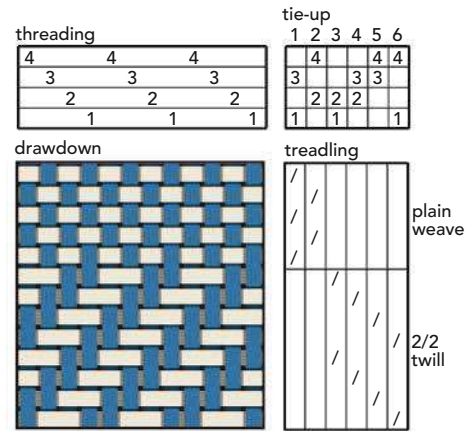
write the numbers of the shafts that are raised by each treadle. This has often been called a tie-up for “rising-shed” looms or a “rising shed” tie-up. These are really misnomers because the shed doesn’t rise, only the shafts indicated on each treadle. Equally important to forming the open shed are the shafts that are down. Treadle 1 in Figure 1, for example, shows that shafts 1 and 3 are raised; shafts 2 and 4 are therefore down (not raised). Notice that the beige weft goes over every 2 and 4 and under every 1 and 3. The opposite interlacement takes place with treadle 2.

Most looms in which shafts are raised by stepping on a treadle are called jack looms (levers, or “jacks,” pull the shafts up). The treadles on counterbalance looms create sheds by pulling shafts down. Each shaft is connected over a pulley (or by a “horse”) to another shaft, so that the connected shaft is pulled up. Figure 2 shows a tie-up for counterbalance or “sinking-shed” looms. Treadle 1 brings shafts 2 and 4 down; when they go down, shafts 1 and 3 go up. The standard format for showing shafts that are lowered is to indicate them with an “x.”

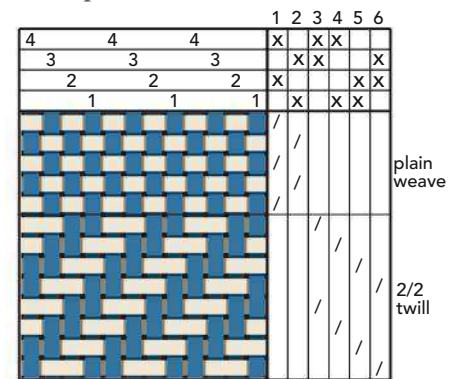
Jack looms didn’t exist until the middle of the last century, so the tie-ups for weaving texts before that time (Marguerite Davison’s *A Handweaver’s Pattern Book*, for example) were all for “sinking-shed” looms. To use Davison’s drafts with a jack loom: For each treadle, tie up the blank squares in the tie-up; do not tie up the marked squares.

The treadles on countermarch looms both raise shafts and lower them. The

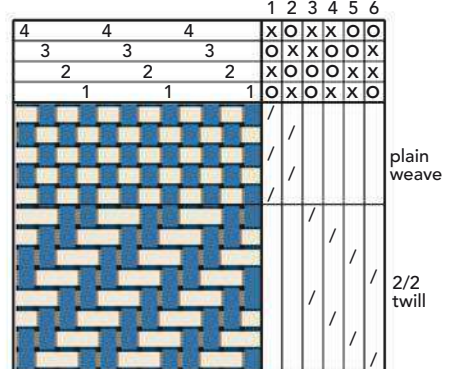
1. Standard draft: tie-up indicates shafts that rise



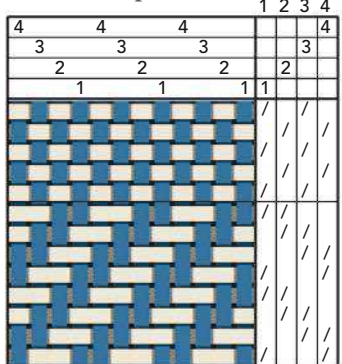
2. Tie-up indicates shafts that sink



3. Tie-up indicates shafts that rise and shafts that sink



4. Direct tie-up





warp threads at rest are in the center of the shed and moved either up or down by the treadles. Figure 3 shows a tie-up for a countermarch loom. Rising shafts are indicated by a circle (think balloon); sinking shafts by an x (think anchor). To use a tie-up such as the one in Figure 1, tie the numbers given on a treadle to go up and the blanks to go down.

### TIE-UP FORMATS

Some drafts require more treadles to form the necessary sheds than are available on most looms. For these drafts, a tie-up must be derived that allows stepping on more than one treadle at a time.

If only one shaft is tied to each treadle, the tie-up is called a direct tie-up. Figure 4 shows a direct tie-up for a 4-shaft loom. In the treadling draft, more than one mark is placed in each horizontal row to indicate the treadles that are depressed together.

Table looms use a similar format, but a lever raises each shaft instead of a treadle. To make the lifting order easy to follow, rewrite it to match the positions of the levers on your table

loom; see Figure 5.

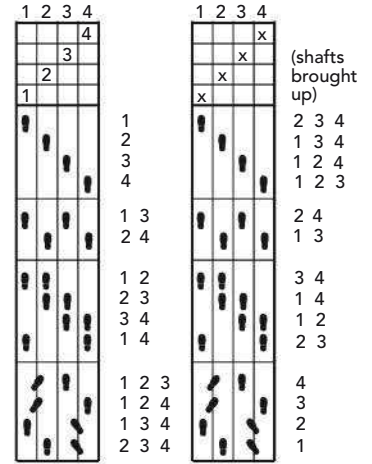
On a 4-shaft floor loom, either jack or counterbalance, all of the possible sheds can be made using a direct tie-up; see Figure 6. When three treadles are depressed together, one foot steps on two treadles.

We don't have enough feet to use direct tie-ups for looms with more than four shafts. Tie-ups that use more than one treadle at a time but are not direct tie-ups are called skeleton tie-ups. Figure 7 shows an 8-shaft draft for summer and winter with a full tie-up (7a). A corresponding skeleton tie-up for a jack loom is shown in 7b, and for a countermarch loom in 7c.

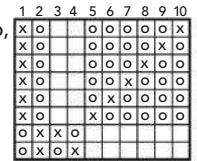
### 5. Format for table looms

Levers numbered from left to right	Levers numbered from right to left	
1 3	3 1	plain weave
2 4	4 2	
1 3	3 1	-----
2 4	4 2	
1 2	2 1	2/2 twill
2 3	3 2	
1 4	4 1	
1 2	2 1	
2 3	3 2	
3 4	4 3	
1 4	4 1	

### 6. Universal direct tie-up for four shafts



c. Skeleton tie-up, countermarch looms



b. Skeleton tie-up, jack looms

### 7. 8-shaft summer and winter draft



Note that for countermarch skeleton tie-ups, treadles used together cannot ask any shaft to go both up and down and must move every shaft.

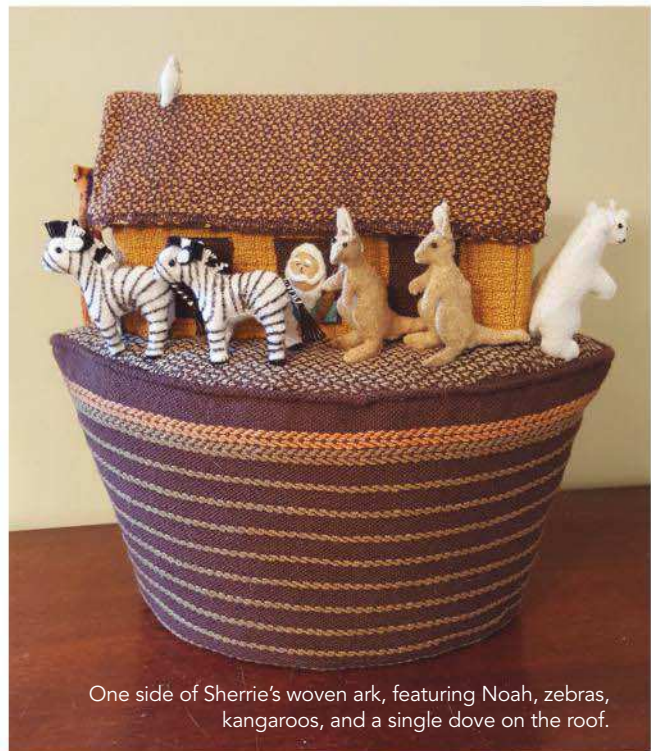
# idea gallery

## INSPIRATION FROM A COOKIE JAR

BY SHERRIE AMADA MILLER



The inspiration for it all: Sherrie's cookie jar.



One side of Sherrie's woven ark, featuring Noah, zebras, kangaroos, and a single dove on the roof.

PHOTOS BY SHERRIE AMADA MILLER

**FOR ANY ARTIST,** inspiration arrives as a welcome gift. Some find their muse in nature or perhaps hanging on the wall of an art museum. My inspiration came from something sitting on my kitchen counter: a ceramic Noah's Ark cookie jar.

I've had this cookie jar for a long time, but it has never faded into the clutter of my kitchen counter. The brown clay ark is unadorned except for a few glazed accent colors. Noah, staring out at me from a cabin window with his white hair, has always caught my eye whenever I glance in his direction. The anonymous designer used minimal color and simple incised lines to create texture. The curving parallel lines on the ark suggest the planks of an old wooden ship hull, and a series of short lines on the top of the cabin imply a thatch roof. The artist told a timeless story in brown clay. I've always viewed this ark as an enchanting ceramic sculpture, but the only inspiration I ever felt when admiring it was the occasional motivation to bake cookies for my grandchildren.

### THE INITIAL SPARK

I first started thinking about creating texture through weave structures during a workshop for advancing twill. The

foundation concepts unfolded logically and I involuntarily nodded my head in understanding. Then I stopped nodding. Within seconds of "getting it," I didn't "get it." The seminar continued without me, and judging from the continuing nods of understanding all around me, I knew I had been left behind.

Then I noticed something more interesting to me than the threading and treadling sequences being discussed: the twill drawdown looked like the patterned skin of a giraffe. That was my weaving epiphany. I could simulate actual textures and patterns through my weaving! How could I use my new magic power? The answer came when, by chance, I saw the plaited twill dinosaurs in *The Best of Weaver's: Twill Thrills* and I knew I had found my weaving sweet spot: the land of soft sculpture.

### THE FIRST DESIGNS

*A Weaver's Book of 8-Shaft Patterns* by Carol Strickler has enough plaited twill drafts in Chapter 10 to suggest the scaly skin of just about every creature, past and present. Using 10/2 pearl cotton at 30 ends per inch, I watched as dinosaur skin slowly took shape on my loom. For my first soft sculpture, I designed a jaunty stegosaurus with a row of felt

bony plates along its back. I made five more before the fascination of seeing how stuffing made this creature come to life finally wore off.

Still reveling in my ability to simulate scales, I decided to move on from a prehistoric creature to an imaginary one. I turned to a different plaited twill draft, this time using 5/2 pearl cotton to create a contemplative, serene mermaid. After that, I knew I had reached the end of my “scale” period.

### MAKING THE ARK

Without any inspiration for a new soft sculpture, I resumed two-dimensional weaving as usual. It wasn't until a fellow guild member passed around a scarf for show-and-tell that a new idea for a soft sculpture was born. The scarf was woven in dimity, which uses a close sett to create raised-twill warp stripes. There it was! I was looking at the perfect weave structure for the hull of a woven Noah's Ark. Inspiration immediately replaced the few remaining chocolate chip cookie crumbs at the bottom of the jar.


After the inspiration came the perspiration. How in the world could I distill the charm of this ceramic container and translate it into a handwoven soft sculpture? Figuring out what I loved about the cookie jar was easy: a graceful hull shape and a realistic cabin filled with curious animals gazing out from its windows, and, of course, Noah, with his bushy white beard, holding a stick with a white dove perched on top. These were the elements I needed to reproduce in fabric instead of clay.

Working with old manila file folders, I began cutting out patterns for a hull. Many revisions later, I had the shape I wanted. Conveniently, the November/December 2008 issue of *Handwoven* included an article on dimity scarves by Sally Orgren, the same weaver who had inspired me with her dimity scarves at the guild meeting.

I once again turned to Carol Strickler's book to find weave structures to simulate the texture and look of a deck, cabin, and roof. Her chapter on simple straight twill threading and treadling with tie-up variations gave me the other elements of the ark.

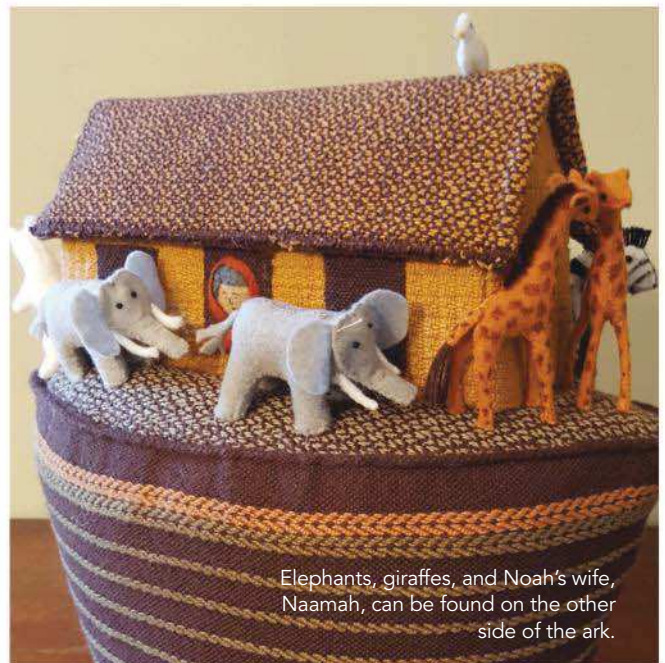
### MAKING A MENAGERIE

There was nothing easy about making the animals. I found patterns on the internet, but they all had to be scaled down to mere inches to fit on the deck. At first, I naively thought I could weave the fabric for each animal, but when I thought about sewing 1/2-inch darts and minuscule seam allowances in handwoven fabric, I opted for sanity. Felt was the better choice, but even with that nonshredding, forgiving fabric, the tiny animals took painstaking work. Just as with garment construction, I had to copy the pattern marks for shaping darts directly onto the felt. When marking the darts for the elephants, I must have pressed very hard—those marks are now a permanent part of my kitchen table.

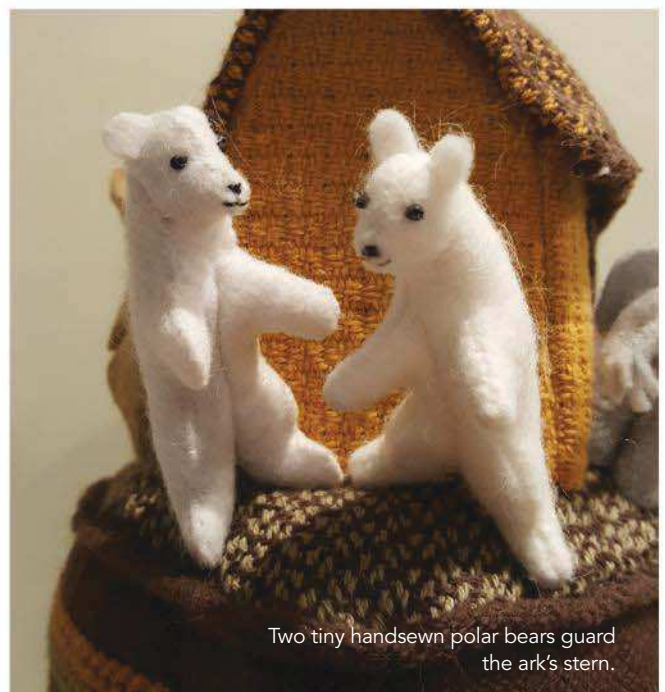
My handwoven Noah's Ark is my all-time favorite project. I still enjoy “normal” weaving, but nothing has brought me the joy this piece of folk art brings whenever I look at it, and I know why: it's because this Noah's Ark soft sculpture is filled with my spirit instead of with cookies. 

### RESOURCES

- ♦Orgren, Salley. “Divine Dimity Goes Technicolor.” *Handwoven* November/December 2008, 52–54.
- ♦Stickler, Carol, ed. *A Weaver's Book of 8-Shaft Patterns*. Loveland, Colorado: Interweave, 1991.
- ♦van der Hoogt, Madelyn. *Best of Weavers: Twill Thrills*. Souix Falls, South Dakota: XRX, 2014.



Elephants, giraffes, and Noah's wife, Naamah, can be found on the other side of the ark.



Two tiny handsewn polar bears guard the ark's stern.



10/2 cotton woven in plain weave and twill sett at 20, 24, and 30 ends per inch (left to right).

---

# READY, SETT, GO!

BY DEB ESSEN

**ALL WEAVING PROJECTS** start the same way. First, decide on the project and draft. Second, select the yarn. Third, determine the correct sett. Let's stop there. It would be easy to always use the same sett for the same yarn for every project, but there's more to consider. What is the textile's purpose? How do you want the fabric to feel? What weave structure are you using? The fiber content and size of the yarn are starting points, but the sett is key to achieving the results you envision.

Sett is another name for the number of warp ends per inch (epi) in your project. It's important to calculate the sett based on yarn size, weave structure, and the final fabric you are aiming for. To complicate things, yarns labeled as the same size (grist) can require different setts depending on the manufacturer and the fiber content. Yarn charts establish a sett range, but you really do need to know how to calculate the proper sett for the yarn you are using.

To calculate the sett of a yarn, wrap the yarn around a ruler for 1 inch or use a sett gauge. When wrapping the

yarn, keep the yarn taut but don't stretch it or pull it too tight. The wraps should lie next to each other, with no squishing or spaces between them. Count the number of wraps in 1 inch and divide that number by two. (Why divide by two? The warp threads are only half of the number of threads in a square inch of woven fabric; the other half is made up of weft threads.) This is the sett for the yarn for a balanced plain weave, which means there are the same number of warp ends (epi) and weft ends (picks per inch [ppi]) in 1 square inch of fabric.



Wrap your yarn around either a ruler or a sett gauge to determine wraps per inch. From there, you can calculate sett.

The more ends per inch, the denser and stiffer the resulting fabric. When using a yarn chart, you'll see plain weave with a range of setts. For instance, you'll often see the plain-weave sett range for 10/2 cotton as 24 to 28 ends per inch. This is where project choice comes in:

think about what kind of fabric you want to weave and let that guide you in your sett choice.

When I do the wrap test for 10/2 cotton, I get 40 wraps in an inch for a plain-weave sett of 20 epi.

At 20 epi, the fabric has a nice, soft hand that's perfect for a

scarf. At 24 epi, the fabric hand is more firm, just right for weaving towels and napkins. At 30 epi, the fabric is very dense and stiff, delightful for bags or placemats.

All weave structures affect the sett. Twill needs a closer sett because the weft thread is floating over and under multiple warp threads rather than intersecting with each one. A closer warp sett gives a nice hand while keeping the fabric stable. As a general rule, twill is sett with 25 percent more warp threads per inch than plain weave. Using 20 epi for plain weave, this equals 5 more warp threads per inch ( $20 \times .25 = 5$ ). That gives you your sett of 25 epi—just make sure to sample to ensure you are getting the desired fabric.

If I am weaving a project using weave structures such as overshot or summer and winter, which have a plain-weave (tabby) base cloth with a second pattern weft, I opt for a more open sett. In overshot, pattern yarns are typically about twice the size of the base cloth threads. As you'll need to weave the same number of pattern and base cloth wefts in 1 inch of woven fabric, a slightly more open sett gives room between the base cloth threads for the pattern weft to move without distorting the fabric.


But then there's the "squishability factor": softer pattern weft yarns such as wool are easier to squish into a smaller space between the base cloth warps than firmly spun pattern weft yarns such as pearl cotton. (Think of the difference between squishing the middle of a soft down

pillow versus a firm foam pillow.) More squish means you can use a larger pattern weft yarn without distorting the fabric. If you've woven placemats with a band of overshot pattern in the midst of plain weave and the fabric selvedges bulge out in the overshot pattern section, you are stuffing

too much yarn into those sections. The laws of physics work against you and spread your fabric out to the sides to make room for the pattern weft. To resolve this issue, use a more open sett for the base cloth or a softer weft yarn for the pattern.

## ***A closer warp sett gives a nice hand while keeping the fabric stable.***

This leads me to my little soapbox about beating your fabric. Just because you can beat in more picks per inch doesn't mean you should! I am grateful that my beginning weaving teacher talked about beat and instructed us to think of it as pressing the weft threads into place. There are times to beat hard (rag rugs and rep weaves need a firm beat) and there are times to press into place (huck lace loves a gentle beat). A 2/2 twill sett properly will make float patterns at the ideal 45-degree angle, but if you beat too hard, the float pattern will dramatically change the drape and hand of the fabric.

How do we know what sett is going to work? Sample + Experience = Success. You can add warp length to a project to test the sett, but if you need to re-sley to a new sett, you will change the width of your textile. The best route is to weave a sett sample. Wind a warp 6 to 8 inches wide and 1½ to 2 yards long and sley at the sett you calculated with the plain-weave wrap test. Weave several inches, cut off the sample, and re-sley at a different sett. Repeat, weaving and re-sleying to a new sett until you run out of warp. Compare the fabrics and attach notes to each sample with sett/ppi/yarn, yarn size and manufacturer, and anything else you find pertinent, such as how you washed the samples. A few samples will save you much frustration, time, and money, and creating samples is a low-pressure way to perfect your weaving skills. 



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# notes from the fell

## DESIGN INSPIRATIONS

BY TOM KNISELY

**WHEN YOU'RE A NEW WEAVER** and just starting out on your newfound adventure, it's sometimes hard to actually design a project. After all, there is so much to learn about yarn and yarn sizes—just learning about thread properties and making the correct choice for those placemats that you want to make for a wedding gift is sometimes overwhelming.

For each new project, you may be going by the recommendation of friends and the suggestions of shop owners—and thank goodness for them! When you are just starting out, it's not likely that you have a huge amount of yarn to pull from. You are just beginning to build your stash. Nothing grows a stash of yarn and thread more quickly than the suggestions of these folks. (Side note: Hang in there. The stash will grow. Stay mindful; just as you tend your plants and garden, your yarn garden will grow with bargain opportunities, guild sales, toss-away threads, and everyone's favorite, the "Dead Weaver's Sale." If you knew and were close to the deceased, I am sorry for your loss.)

If you are reading this, you have come to a great source for inspiration. *Handwoven* and *Interweave's* projects and books are sure to inspire you to weave. I think I speak for all of us who design and submit articles to *Handwoven*: we love to hear back from you and see what you have woven and the changes that you made to the original design to make the project your own.

Now, what if you want to start from the beginning? How do you start?

Many people will tell you to look around, take a lesson from nature, and be inspired by the colors of flowers and trees. I have bought many books with pictures of paintings and art to help me with color choice. Even the lyrics of a song might be a source of inspiration—"Don't it make my brown eyes blue." As it turns out, blue and brown is one of my favorite color combinations.

Sometimes you find inspiration for a project in the most unlikely places. It will take you by surprise at first, but then you will come to realize that this is a eureka moment and a gift from the universe. I clearly remember the time I finally grasped the idea of profile drafts and could assign different weave structures to this form of shorthand drafting. I started seeing weaving drawdowns and their potential profile drafts everywhere I went. During a quick stop in an O'Hare Airport men's room, I looked down at the tiled floor and there was a

pattern in black and white tile that could be reproduced as a piece of fabric. Like a child, I wanted to visit restrooms everywhere, regardless of whether Mother Nature was calling, just to see if the tiled floors were weave-worthy.

Madelyn van der Hoogt once had a studio roof in black and white asphalt shingles arranged in a twill order. I loved the idea so much that when we needed to reroof the studio at The Mannings, we copied Madelyn's wonderful idea and did a different twill. I also wove a towel to match the roof. Now you don't hear that very often, do you?

I have always loved the patterning on a stately looking giraffe. If only I could weave a fabric that imitated those patterns with a reasonable number of shafts. One day, I came across an article describing how deflected doubleweave works, and there in front of me was the answer. Even better, I could weave those stylized giraffe patterns on just four shafts. Merino wool thread that surrounds blocks of Tencel will shrink at a greater rate than the Tencel when washed. This creates oddly shaped squares of pattern that look much like the patterns on my giraffe. How cool is that?

You never know when an idea is going to come to you. Sometimes the answer is right there in front of you. A friend was telling me how she wished she was less rigid about designing and how she felt that each warp containing stripes must be balanced. In her mind, the stripes must be symmetrical in both the warp and weft directions to be pleasing. Oh, how she wished she could loosen up a little and be just a little freer to create random stripes! Then one day she was baking biscuits and noticed the barcode on the can of baking powder. Huh, random stripes. She took a picture of the



Everyday barcode or inspiration for random warp stripes?

PHOTO BY TOM KNISELY





PHOTO BY TOM KINSELY

PHOTO CREDIT: GETTY IMAGES/VOLANTHEVIST

Tom's giraffe-inspired scarf.

barcode and blew the picture up to make it easier to read. My friend assigned a certain number of ends to represent the width of each stripe on the barcode, and there you have it—random stripes.


Many years ago, I was given some advice on creating my own designs in fabric, and I want to pass it on to you. I was told that there are three elements to a good design—color, texture, and pattern—and you should only ever use two of these elements together. Let's just think about this for a moment. When weaving overshot, you use the pattern and color elements. A colorful textured yarn is best woven in plain weave or the simplest of twill. Weaving a complex pattern with a variegated colored thread or one with texture such as a brushed mohair yarn would result in the loss of the pattern.

Eric Sandberg, a well-known rug hooking instructor, says that it is important to have elements of light, bright, dark, and dull in each rug that he hooks. Try thinking about this rule

when choosing yarns for your next woven piece. It might be fun to see what happens when you warp with unmercerized cotton with a matte finish and cross it with shiny pearl cotton in the weft. Then add light- and dark-colored threads in the design. See, this is not so hard, is it?

Take a deep breath and sit quietly for some time with graph paper and colored pencils. Try designing your next project with some of these hints to help you along. Warp, weave, and explore the possibilities that hide deep within the creative parts of your mind. Share what you find with your friends and guild buddies. If you have some ideas that you are excited about, why not share them with *Handwoven*? You just might find your beautiful project featured in the pages of this magazine.

Enjoy creating your new designs and as always, happy weaving.

Tom 

# Plaid Windows Blouse

DEANNA DEEDS

**INSPIRATION SOMETIMES COMES ALL AT ONCE** in an exhilarating rush, but for me, it happens most often in increments, with one idea building on a previous one. Many times, the inspiration for my fabric is another fabric. A sample will suggest a further development, sparking an idea for a finished product.

This blouse was the result of several ideas coming together. A small study group I participate in was working on projects combining thick and thin yarns. One study took me through a series of alternating stripes of fine and heavy yarns, keeping the sett the same for the fine yarn as for the heavy, resulting in lacy “windows” in the cloth. I had several pretty colors of Brown Sheep Company Cotton Fine left over from Yarn Lab for the September/October 2017 *Handwoven*, and I thought the colors contrasted nicely with a neutral thin yarn.

I had originally thought to make a large wrap from the fabric but once it was finished, I decided the colors were a bit too bright and the fabric just a bit too crisp for a shawl. Building on some ideas from Sara Goldenberg and Jane Patrick’s *Simple Woven Garments*, it became this airy summer blouse.

## RESOURCES

♦ Goldenberg, Sara, and Jane Patrick. *Simple Woven Garments*. Fort Collins, Colorado: Interweave, 2014.



## WEAVING THE FABRIC

- 1 Wind 392 warp threads 3¼ yd long following the warp color order in Figure 1. Use your preferred method to warp the loom and thread for plain weave. Sley 1 end per dent in a 15-dent reed, centering for a width of 26<sup>2</sup>/<sub>15</sub>".
- 2 Wind bobbins of each of the 5 weft colors.
- 3 Spread the warp with scrap yarn. Weave plain weave, following the same color order as used in the warp color order repeat. (You can “read” the colors right to left off the

## STRUCTURE

Plain weave.

## EQUIPMENT

2-shaft loom, 27" weaving width; 15-dent reed; 2 shuttles; 5 bobbins.

## YARNS

**Warp:** Cotton Fine (80% cotton/20% wool; 2,000 yd/lb; Brown Sheep Company), #865 October Leaf, 234 yd; #365 Peridot, 208 yd; #725 Buttercream and #305 Tropical Coral, 104 yd each. Tubular Spectrum 20/2 cotton (8,400 yd/lb; Lunatic FringeYarns), Dark Gray, 624 yd.  
**Weft:** Cotton Fine, #865 October Leaf, 179 yd; #725 Buttercream, 90 yd; #365 Peridot, 167 yd; #305 Tropical Coral, 84 yd. 20/2 cotton, Dark Gray, 518 yd.

## OTHER SUPPLIES

Liquid seam sealant such as Fray Check; nylon tricot seam binding such as Seams Great; 2 buttons.

## WARP LENGTH

392 ends 3¼ yd long (allows 4" for take-up, 28" for loom waste).

## SETTS

**Warp:** 15 epi.  
**Weft:** 15 ppi.

## DIMENSIONS

**Width in the reed:** 26<sup>2</sup>/<sub>15</sub>".  
**Woven length:** (measured under tension on the loom) 85".  
**Finished size:** (after washing) 23½" x 80" before sewing.

warp as you weave.) Beat very lightly when weaving the dark gray stripes to maintain the square pattern. Repeat the color sequence about 3½ times until your fabric measures about 85".

- 4 Weave a few picks of scrap yarn to protect your weft.

- 5 Remove the fabric from the loom. Zigzag across the scrap yarn headers to secure the weaving. Wet-finish in warm water, line-dry, and press.

## SEWING THE BLOUSE

- 1 Refer to the sewing diagram, Figure 2, for guidance. Fold the fabric widthwise, lining up the plaid stripes to create two rectangular pieces about 33" long for the front and back panels of the blouse. A yellow stripe should be at the center of each panel. Zigzag along the end lines of the pieces you have measured and cut the panels apart. For the remaining fabric,



## 1. Warp color order

	4x						
32	8						#305 Tropical Coral
64	8	8					#365 Peridot
32	8						#725 Buttercream
192	8	8	8	8	8	8	Dark Grey
72	8	8				8	#865 October Leaf
392 ends total							

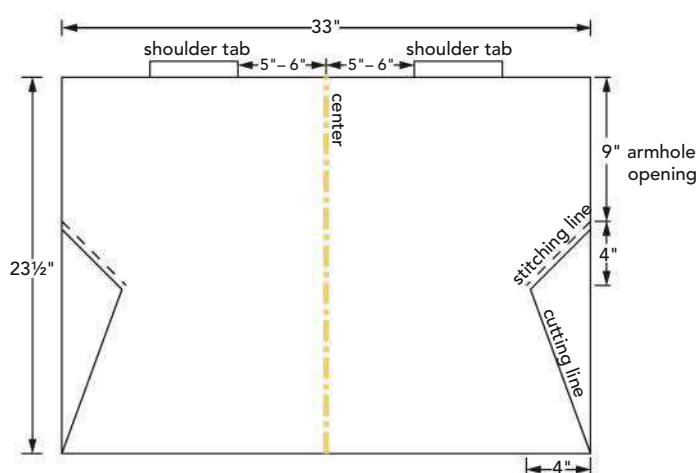


zigzag, then cut a strip about  $2\frac{3}{4}$ " wide across the width of the fabric, including a yellow stripe with an orange stripe on either side. Zigzag, then cut this strip into four equal rectangles about  $6" \times 2\frac{3}{4}"$  for the shoulder tabs. Press under  $\frac{1}{4}"$  on both short sides of all four shoulder tab rectangles.

**2** Place one shoulder tab faceup on a work surface. Layer the blouse back panel facedown over the tab with its top edge along the long tab edge so that the tab starts  $5"-6"$  from the center of the blouse and the stripes are aligned. Layer a second tab piece over these facedown, sandwiching the blouse panel between the tabs, again matching the stripes; pin in place. Stitch a  $\frac{1}{2}"$  seam on this edge through the three layers. Repeat for the other shoulder tab. Press the tab pieces away from the blouse back panel.

**3** Place the blouse front panel on the tab piece that will be on the right-hand side of the garment, right sides together and aligning the stripes the same as for the back. Stitch the two layers of fabric in a  $\frac{1}{2}"$  seam along the edge. Repeat for the other tab. Press the seam allowances toward

## 2. Sewing diagram



the tabs. Press under  $\frac{1}{2}"$  on the remaining  $6"$  edges of the other two tab pieces. Whipstitch the short ends of the tabs closed and stitch the pressed-under edge to the seam.

**4** Stitch the front and back blouse panels together with an underarm seam at a 45-degree angle, starting  $9"$  down from the top corner and ending  $4"$  below the armhole opening and  $4"$  in from the side edge. For the side slits below the underarm seams, hand-baste through each single layer of fabric to mark a line from the inside point of this seam straight to the bottom corner of the panel. Run a line of liquid seam sealant along the cutting line, about  $\frac{3}{8}"$  outside this basting. Run a line of seam sealant on both layers of the underarm seam allowance about  $\frac{3}{8}"$  from the underarm seam. Let dry completely.

**5** Cut along the cutting lines next to the lines of seam sealant. Remove basting guide stitches. Bind the cut edges with nylon tricot binding. Hem the armhole with double-fold hems. Hem the side-slit edges with single-fold hems.

**6** Lap each front sleeve flap over the back  $1"$  to  $1\frac{1}{2}"$  and secure with button. 

**DEANNA DEEDS** loves both simple and complex weaves. She blogs her experiments at [www.fiberartisan.com](http://www.fiberartisan.com).

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# Silk Blouse in a Wash of Color

TRACY KAESTNER

## THE WORLD IS FULL OF COLORFUL INSPIRATION—

but how do you turn what you see into a piece of fabric? I work best from images, which give me something to refer to as I plan my fabric. I match the colors in the image to Color-Aid paper, a set of 314 colors often used for teaching color theory and design. I pull out every color I see and then cull the deck of colors to a workable number for my project. From there I choose my yarn, or in this case, dyes.

I'm a member of a study group that is weaving swatches inspired by the book *Colors of the World: A Geography of Color*. I picked images of a cemetery in Guatemala. The colors are vibrant with an overall ethereal feeling, and I wanted to get the same feeling in my fabric. I used Color-Aid paper to plan my color scheme, then I mixed blue, blue-green, purple, and pink dyes and used them to paint my warp in several shades of each color, plus a very light gray. Once the warp was on the loom, I needed to choose a weft color, and although it meant straying from the colors in the original image, I chose pink.

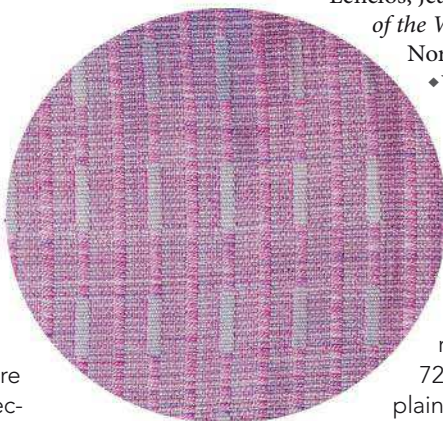
I found a Finnish stripe draft in *The Virginia West Swatch Book* that would give the columnar feel created by the structures in the cemetery. Following the draft, I crammed some of the dents to create warp and weft-faced columns and left other dents uncrammed for columns of balanced weave. Finally, I adjusted the draft, adding 2 more ends to each block so that the total threading repeat was 36, which was also the sett I wanted for 30/2 silk.

I have several silk tees in my wardrobe; they are comfortable and easy to wear. I used those tops to design the pattern for this top. Because I hand-dyed the silk (see Resources), you can't re-create this blouse, but this draft would work well using some of the beautiful hand-dyed silks, cottons, or Tencel readily available for home weavers.

## RESOURCES

- ◆ Kaestner, Tracy. "Paint a Rainbow." *Handwoven*, March/April 2000, pp. 58–61.
- ◆ ———. "A Sunset to Dye For." *Handwoven*, November/December 2004, pp. 78–80.
- ◆ [www.interweave.com/article/weaving/colors-from-the-masters/](http://www.interweave.com/article/weaving/colors-from-the-masters/)

**1** Wind 1,025 warp threads  $3\frac{3}{4}$  yd long. Wind 2 ends for floating selvages and set them aside. Thread following the draft in Figure 1. The edges are sleyed slightly differently than the repeat section, which is sleyed 2-2-2-3-4-5. Sley the reed as noted in the draft, taking care to cram the dents as indicated. Center for a width of  $28\frac{1}{2}$ ". Sley the floating selvages through an empty dent on either side of the warp and weight them over the back beam.



**2** Wind a bobbin and weave the yardage following the pattern repeat in the draft in Figure 1 for a length of 72" for front and back; then weave 22" of plain weave for bias trim and sleeves.

**3** Remove the fabric from the loom. Machine zigzag or serge raw edges. Wash on delicate cycle with Synthrapol, and tumble dry on low heat. Press with a hot iron.

## STRUCTURE

Rib weave variation.

## EQUIPMENT

6-shaft loom, 29" weaving width; 12-dent reed; 1 shuttle; 1 bobbin.

## YARNS

**Warp:** 30/2 spun silk (7,500 yd/lb; Treenway Silks), Natural, 3,852 yd.

**Weft:** 30/2 spun silk (7,500 yd/lb; Treenway Silks), Natural, 2,471 yd.

## OTHER SUPPLIES

Sewing thread; Synthrapol textile detergent.

## WARP LENGTH

1,027 ends  $3\frac{3}{4}$  yd long (includes floating selvages; allows 10" for take-up, 31" for loom waste).

## SETTS

**Warp:** 36 epi (2-2-2-3-4-5/dent in the center repeat section).

**Weft:** 30 ppi.

## DIMENSIONS

**Width in the reed:**  $28\frac{1}{2}$ ".

**Woven length:** (measured under tension on the loom) 94".

**Finished size:** (after washing)  $26\frac{1}{2}$ " x  $89\frac{1}{2}$ ".

## NOTES

- Tracy hand-dyed the yarns for this project in shades of pink, purple, blue, and blue-green, as well as a light gray.
- The finished size is medium. Making a muslin to check fit before starting is recommended to allow for adjustments to warp width and length.

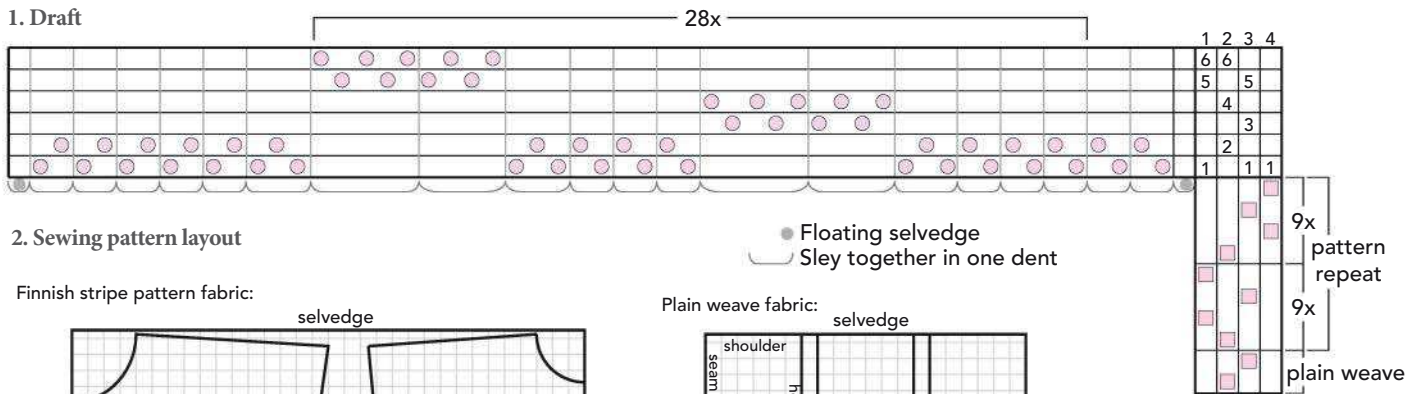
◆ Lenclos, Jean-Philippe, and Dominique Lenclos. *Colors of the World: A Geography of Color*. New York: Norton, 1999.

◆ West, Virginia. *The Virginia West Swatch Book*. Baltimore, Maryland: Virginia West, 1985, p. 10.

◆ [www.coloraid.com](http://www.coloraid.com)

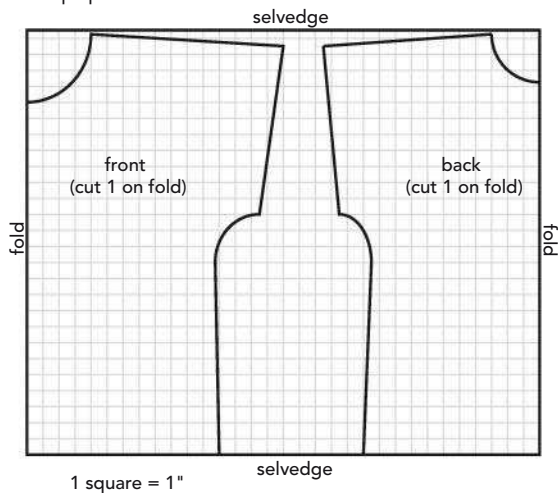


## 1. Draft

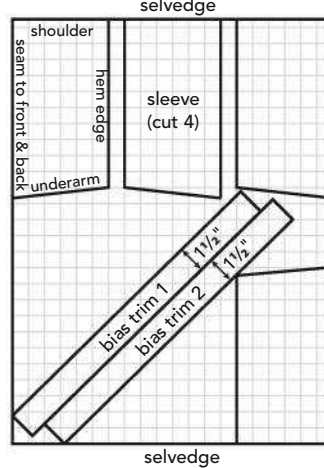


## 2. Sewing pattern layout

Finnish stripe pattern fabric:



Plain weave fabric:



### Heddle count

Shaft 6	140
Shaft 5	112
Shaft 4	140
Shaft 3	112
Shaft 2	232
Shaft 1	289
<b>Total</b>	<b>1,025</b>

## PREPARING FOR TOP ASSEMBLY

**1** Make a muslin out of commercial fabric to check the fit of the top. The top as shown is a loose-fitting size medium. The main body pieces are cut on the crosswise grain so the columns are horizontal in the top, and one selvage edge is the bottom edge. You must change the width of the warp on the loom if you want to lengthen or shorten the top.

**2** Cut out pattern pieces following the sewing pattern layout in Figure 2.

**3** Think about how you will finish your seams prior to assembly. To eliminate raw edges, Tracy likes to enclose handwoven seams with French seams as long as the fabric isn't too thick. If you do not want to use French seams, finish edges of front, back, and shoulders before assembly in your chosen method. Do not finish the edges of the bias binding, the neckline, or the sleeve pieces and sleeve ends that attach to the sleeve pieces.

## ASSEMBLY

**1** With right sides together, stitch back and front together at the sides and shoulders; press seams open.

**2** Use the narrow plain-weave bias trim to encase the neckline. Put two bias strips together and stitch across one end. Press the seam open to make one long strip. Fold the bias trim in half lengthwise and press; unfold.

**3** With right sides together, place one edge of bias trim along the neckline. Stitch with a 1/4" seam allowance,

PHOTO CREDIT: GETTY IMAGES/HARRY KIKKSTRA



Cemetery, Chichicastenango, Guatemala

leaving enough on each end to stitch together. Seam the two ends of binding together; press the seam open and trim any excess.

**4** Press neck seam allowance toward binding. Fold raw edge of binding under on the inside of the neck edge, just covering the previous stitching. Press. Handstitch in place.

**5** Stitch each plain-weave sleeve piece together at underarm and shoulder. Press seams open. With right sides together, sew sleeve piece to top with a 1/4" seam allowance. Press seam allowance toward sleeve.

**6** Turn raw edge of sleeve under 3/8" and fold in to cover sleeve seam. Handstitch in place. Press. Repeat with the other sleeve.

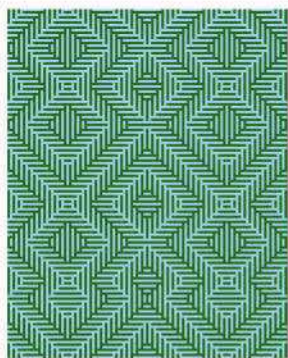
**7** Machine wash and dry on delicate; press with hot iron.

**TRACY KAESTNER**, owner of the Lone Star Loom Room in Houston, Texas, loves living in the technicolor world of weaving.



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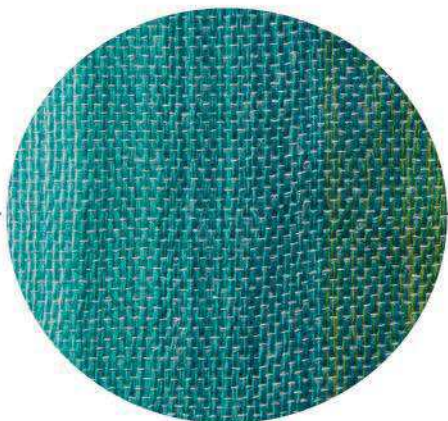
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# Travel Shawl

DEBORAH JARCHOW

**MY INSPIRATIONS** usually come from beautiful colors. I often have an idea about a particular project but don't get too excited about it until I envision the palette that will bring it to life. Fortunately, my studio is filled with an abundance of yarn, and as I weave, it's easy to gaze at my yarns and dream about my next project before I'm finished with my current one!

I'm also sometimes inspired by need. As a frequent traveler, I find that airport lounges and airplanes are often too cold for my comfort. I challenged myself to design a durable and lightweight shawl small enough that I could easily slip it into my carry-on bag, yet still big and toasty enough to keep me warm. I chose a lightweight cotton/acrylic blend for warp and a slightly fuzzy mohair/silk blend for weft to keep the fibers in place in the relaxed sett. By weaving three narrow panels that I then sewed together, I was able to make the project on a 10-inch loom. The range of colors in the gradient-dyed yarn allowed me to get smooth color changes without too much effort on my part. The yarn did the hard color work, so I could just enjoy the process and the results.



## WARPING NOTES

- Follow the warp color order in Figure 1 to warp the loom for the three separate warps. As the yarn is wound into a ball, the colors automatically change. In this colorway, Deborah designated the light turquoise on the inside of the ball as color 12 and the green on the outside of the ball as color 1. As the colors change progressively through the ball, the color numbers change correspondingly.
- There are some special considerations when using this warp yarn. It is made up of four strands that are not plied, which makes tension maintenance a bit tricky and requires extra attention when rolling on the back beam and threading the holes.
- Sometimes only one of the four strands changes when there is a transition from one color to the next, so it's important to look for the small knot in the yarn when you have finished warping and are winding off each color.

## STRUCTURE

Plain weave.

## EQUIPMENT

Rigid-heddle loom, 10" weaving width; 10-dent heddle; 1 shuttle; 1 bobbin.

## YARNS

**Warp:** Trendsetter Smoothies (52% cotton/48% acrylic; 880 yd/7 oz; 2,011 yd/lb; Trendsetter Yarns), #202 Gulliver's Travels, 68 yd each of the 12 colors in the Smoothies ball, 816 yd total.

**Weft:** Silkhair (70% kid mohair/30% silk; 230 yd/25 g; 4,177 yd/lb; Trendsetter Yarns/Lana Grossa), #042 Grey Sky, 568 yd.

## OTHER SUPPLIES

Tapestry needle; cardboard strip for back beam; Fray Block.

## WARP LENGTH

3 warps of 96 ends each 102" long (allows 4" for take-up, 18" for loom waste; loom waste includes fringe).

## SETTS

**Warp:** 10 epi (1 per slot and hole in a 10-dent heddle).

**Weft:** 8 ppi.

## DIMENSIONS

**Width in the heddle:** 9<sup>5</sup>/<sub>10</sub>".

**Woven length:** (measured under tension on the loom) 80" for each warp.

**Finished size:** (after washing) 3 panels, 9" x 78" each with 4" fringe.

**Finished size of shawl:** 26" x 78" plus 4" fringe.

## WARPING AND WEAVING

**1** Direct warp the loom for the center panel following the warp color order, Figure 1. Center 24 ends (filling 12 slots) of color 1 in your heddle. Then add 12 ends (filling 6 slots) of color 2 on either side of color 1. Next add 12 ends of color 3 to each side, and finally add 12 ends of color 4 to each outside edge. When transferring the threads from the slots to the holes, be careful to separate the yarn into the strands that were originally together in the ball. Keeping the original strands together will eliminate tangles in the shed as you weave.

**2** Weave a header with scrap yarn to even out the warp threads. Allow at least 5" for tie-on and header to use later for fringe.

**3** Wind a bobbin with Grey Sky.

**4** Weave a few picks and hemstitch across the warp in bundles of 4 warp ends.



**5** Weave in plain weave for 80" and hemstitch. To keep tangles to a minimum while weaving, put the heddle in the down shed and insert a 3/4" cardboard strip in the shed behind the reed. Slide the cardboard strip all the way to the back beam and let it rest there while weaving. Each time you advance the warp, slide the strip back, using your fingers to push any tangles to the back of the back beam.

**6** Remove the fabric from the loom, leaving 5" for fringe on both ends.

**7** Direct warp the loom for the first side panel, starting with 12 ends of color 5 on one side and ending with 12 ends of color 12 on the other. Wind off the remainder of each color as you warp and save them for the second side panel.

**8** Weave the side panel as you did the center panel.

**9** Direct warp and weave the second side panel as you did the first one.

## ASSEMBLY AND FINISHING

**1** Match up a side panel with the center panel so that the colors flow in a continuous progression. Pin together.


**2** Using 1 strand of color 5, handstitch the panels together by whipstitching, catching the weft loops and the edge warp thread on each panel. The panels will be butted up next to each other without overlapping.

**3** Attach the other side panel to the center panel in the same manner.

**4** Twist the fringes and trim all the twisted groups to 4". (Deborah lays the piece on a blocking grid and places the edge of the shawl across a line, then makes the knots in the end of the fringe to be even across a line 4" away from the edge of the shawl.)

**5** Wet-finish by filling the sink with cool water and a tablespoon of liquid fabric softener. Submerge the shawl and allow it to rest in the water for about 30 minutes.

**6** Rinse, squeeze out any excess moisture, roll in a towel, then hang over a shower bar and allow to air-dry.

**7** Trim the tails on the fringes to be even with the knots. Add a drop of Fray Block to keep the knots from raveling over time. 

**DEBORAH JARCHOW** is a full-time weaver and teacher based in Camarillo, California, who travels the country to share her passion for fiber arts.

### 1. Warp color order

Center panel (make 1)

24	12	12	■ Color 4
24	12	12	■ Color 3
24	12	12	■ Color 2
24	24		■ Color 1
96 ends total			

Side panel (make 2)

12	12	■ Color 12
12	12	■ Color 11
12	12	■ Color 10
12	12	■ Color 9
12	12	■ Color 8
12	12	■ Color 7
12	12	■ Color 6
12	12	■ Color 5
96 ends total		

# Double Gray Hayes Foulard

MARCIA KOOISTRA

**I LOVE OVERSHOT**, especially the innovative ways Bertha Gray Hayes designed and wove it. It's a shame we don't know more about her. In fact, if it weren't for the fantastic work of the Weaver's Guild of Rhode Island, I wouldn't know about Bertha Gray Hayes at all.

I decided to weave one of her patterns, Unnamed 4, but in doubleweave, and chose a Venne Nm 50/2 cotton yarn, otherwise known as sewing thread. Let's call it a challenge! (The directions for the foulard substitute 30/2 cotton, which has a similar weight.) For beginning weavers and those not interested in this sort of weaving challenge, the pattern also looks good in 22/2 cottolin sett at 40 epi.

In the end, I didn't like the result of "tromp as writ" and chose a twill-like treadling instead. You can choose one of two tie-ups: one that uses six treadles, which requires two treadles to be pushed down for every other pick, or one that uses eight treadles. Both tie-ups are given for this project.


I wove a foulard, not so much for warmth but for show, with patterning that reminds me of M. C. Escher designs.

## RESOURCES

- ♦ Moore, Jennifer. *Doubleweave*. Loveland, Colorado: Interweave, 2010, pp. 86-87.
- ♦ Smayda, Norma, Gretchen White, Jody Brown, and Katharine Schelleng. *Weaving Designs by Bertha Gray Hayes: Miniature Overshot Patterns*. Atglen, Pennsylvania: Schiffer, 2009.

**1** Wind 456 warp threads 2¼ yd long using the color sequence indicated in the draft, Figure 1. If desired, measure the two colors at the same time, keeping a finger between them to prevent twisting. Use your preferred method to warp the loom following the draft in Figure 1 for threading. Sley 4-3-3 per dent in a 15-dent reed for an epi of 50, centering for a weaving width of 9<sup>2</sup>/<sub>15</sub>".

**2** Spread your warp with scrap yarn. Weave 46" according to the draft in Figure 1. Remove the fabric from the loom. Machine zigzag the ends. Handwash in cold water with mild soap. Lay flat to dry. Press when dry.

**3** Fold over ½" twice for the hems on each end and sew in place. Press again if desired. 

**MARCIA KOOISTRA** of *Champsecret, France*, is a weaver and spinner who enjoys the experience of turning unspun fiber into fabric.

## STRUCTURE

Overshot-patterned doubleweave.

## EQUIPMENT

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

## YARNS

**Warp:** 30/2 cotton (11,955 yd/lb; Borgs; Vävstuga), #9251 Flamingo and #9269 Navy, 513 yd each.

**Weft:** 30/2 cotton, #9251 Flamingo and #9269 Navy, 321 yd each.

## WARP LENGTH

456 ends 2¼ yd long (allows 4" for take-up, 31" for loom waste).

## SETTS

**Warp:** 50 epi (4-3-3 in a 15-dent reed).

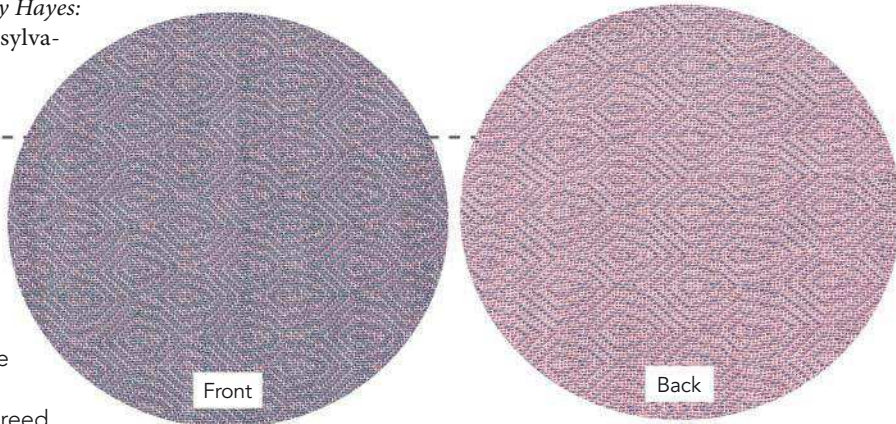
**Weft:** 50 ppi.

## DIMENSIONS

**Width in the reed:** 9<sup>2</sup>/<sub>15</sub>".

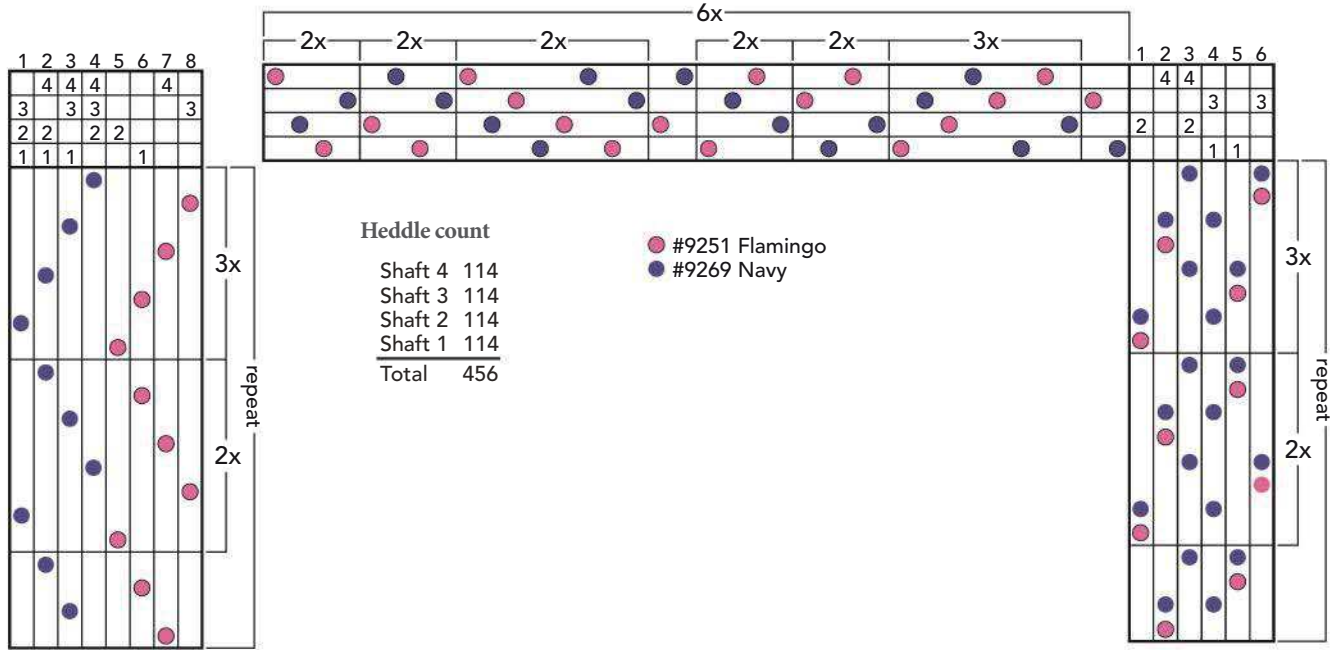
**Woven length:** (measured under tension on the loom) 46".

**Finished size:** (after washing and hemming) 8¼" x 41½" with ½" hems.



In her book *Doubleweave*, Jennifer Moore explains how to transform an overshot threading into an overshot-patterned doubleweave threading by using two colors in the warp. One color is assigned to the original threading of the overshot draft; the other color is assigned to the opposite shafts to those used in the draft and follows the original threading. For example, an original threading of 1, 4, 1, 4 becomes 1, 3, 4, 2, 1, 3, 4, 2 in the new threading.

1. Warp color order





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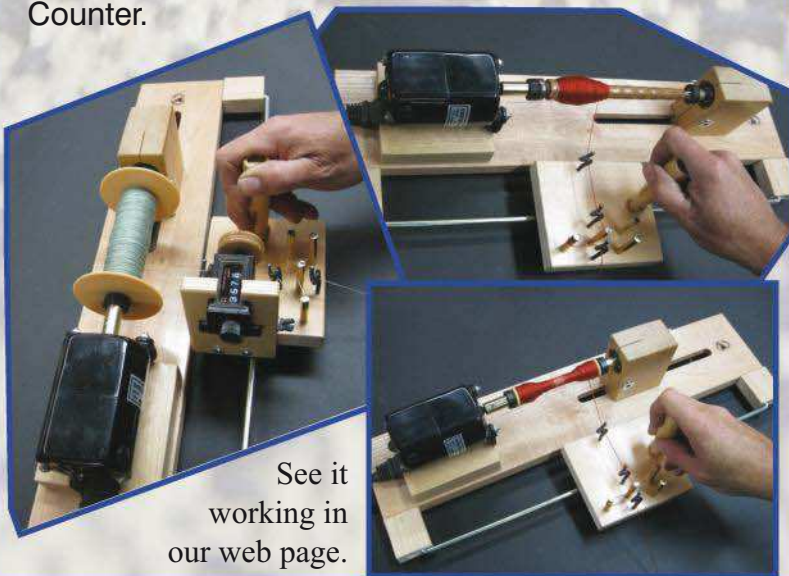
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# Flower Scarves

TIEN CHIU

**I LOVE WEAVING WITH BRIGHT COLORS**, and I often draw ideas from nature. When a friend returned from his Hawaiian vacation and showed me a photo of tropical flowers, I knew I wanted to capture the colors in a handwoven scarf.

Using colors from a photo to design handwoven cloth can be complicated because the warp and weft colors mix where they interlace. With four vastly different hues in the photo—fuchsia, green, yellow, and purple—I knew that weaving them together would create a chaotic mess that would look nothing like the clear colors I loved in the photo. To avoid that, I separated the colors into stripes in the warp and chose a black weft to keep the hues as “true” as possible.

To evoke the look and feel of the original image, I used my colors in about the same proportions as the photo: mostly fuchsia and green, with tiny accents of purple and yellow. Next, I did a few yarn wraps, playing with the width and placement of the warp stripes. To create flowers in the warp stripes, I used stripes of magenta to form “petals,” with narrow stripes of yellow and purple forming the center of each blossom. For a more natural feel, I made each bloom a different size and set them against a green background. With weaving software, I created a small flower design in four-shaft extended point twill and placed a flower motif in the center of each of the fuchsia and green stripes. The resulting scarf is full of tropical blossoms.

If you don't have a four-shaft loom, or you want two different scarves, the color design also looks beautiful in plain weave. For the plain-weave version, I kept the twill warp sett, which is denser than I would

**1** Wind 364 warp threads 5 yd long following the warp color order, Figure 1. Tien didn't use floating selvages, but if you want to use them, measure 2 additional ends of Dark Green and set them aside.

**2** Use your preferred method to warp the loom, and thread following the draft in Figure 2 (or for plain weave if you only want to weave plain-weave scarves). Sley 2 per dent in a 15-dent reed, centering for a weaving width of 12<sup>2</sup>/<sub>15</sub>". If using them, sley the floating selvages in the 2 outermost dents on either side of the warp and weight them over the back beam.

**3** Wind a bobbin of Black weft. Spread your warp with scrap yarn, leaving at least

## STRUCTURE

Twill and plain weave.

## EQUIPMENT

4-shaft loom, 13" weaving width; 15-dent reed; 1 shuttle; 1 bobbin.

## YARNS

**Warp:** 10/2 pearl cotton (4,200 yd/lb; Lunatic Fringe Yarns), #5 Yellow, 175 yd; #10 Purple Blue, 70 yd; #10 Red, 750 yd. 10/2 pearl cotton (4,200 yd/lb; UKI), #26 Dark Green, 835 yd.  
**Weft:** 10/2 pearl cotton, Black, 1,468 yd.

## WARP LENGTH

366 ends 5 yd long (includes 2 optional floating selvages; allows 14" for take-up, 34" for loom waste and fringe between scarves; loom waste includes fringe).

## SETTS

**Warp:** 30 epi (2/dent in a 15-dent reed).

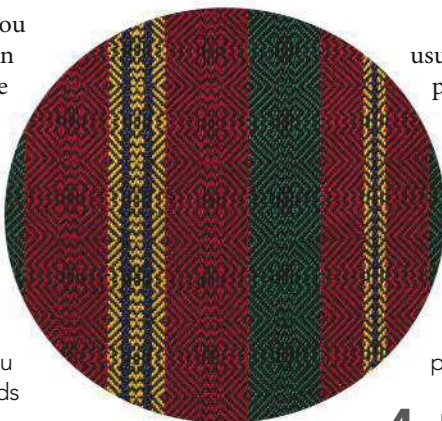
**Weft:** 30 ppi.

## DIMENSIONS

**Width in the reed:** 12<sup>2</sup>/<sub>15</sub>".

**Woven length:** (measured under tension on the loom) 132".

**Finished size:** (after washing) twill scarf, 10<sup>1</sup>/<sub>4</sub>" x 60" with 3<sup>3</sup>/<sub>4</sub>" fringe; plain-weave scarf, 11" x 61" with 3<sup>3</sup>/<sub>4</sub>" fringe.



usually use for balanced plain weave; this produces a warp-dominant cloth that shows off the colors more clearly.

6" unwoven for fringe. Begin weaving following the treadling in Figure 2 for twill or plain-weave.



**4** Leave a weft tail 40" long when starting to weave. Weave 1" and then use the tail for hemstitching along the end. Tien grouped like-colored warp ends in her hemstitching, with the exception of the Yellow and Purple Blue ends, which she grouped together. Her hemstitched groups include 5–10 warp ends.

**5** Weave for 66".

**6** Hemstitch as at the beginning. Allowing 12" total of unwoven warp for



## 1. Warp color order

14	3	3	4	4	#10 Purple Blue
35	4	4	4	4	#5 Yellow
150	13	13	21	21	#10 Red
165	19	43	35	68	#26 Dark Green
364 ends total					

## Heddle count

Shaft 4	99
Shaft 3	83
Shaft 2	83
Shaft 1	99
<b>Total</b>	<b>364</b>

## 2. Draft

	3x		2x		3x		7x			2x		7x			1	2	3	4	5	6
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	3	4	4	4	4	
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	

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3x		5x			2x		4x			3x		2x		← cont'd
4	4	4	4	4	4	4	4	4	4	4	4	4	4	
3	3	3	3	3	3	3	3	3	3	3	3	3	3	
2	2	2	2	2	2	2	2	2	2	2	2	2	2	
1	1	1	1	1	1	1	1	1	1	1	1	1	1	

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

- floating selvedge (optional)


repeat for plain-weave scarf



PHOTO BY LIEVEN LEROY

fringe, start the second scarf, choosing one of the treading orders and hemstitching if desired. Weave for 66".

**7** Remove the scarves from the loom, allowing at least 6" of unwoven warp at both ends. Cut the scarves apart. Make a twisted fringe, keeping the colors together except in the Yellow/Purple Blue areas, where you will twist Yellow and Purple Blue ends together. Each fringe will contain between 10 and 19 warp ends.

**8** Machine wash with warm water. Tumble dry. Press with a steam iron. 

**TIEN CHIU** is a color nut. She enjoys teaching people how to solve their color problems at [www.warpandweave.com](http://www.warpandweave.com).



# Black Windows Pillow

LEA VENNIX

**I DON'T REMEMBER HAVING** an “aha” moment of inspiration—a moment where I knew precisely what color or structure to use for this specific project. This project began as I was weaving a color-study sample for the Complex Weavers Double Weave Study Group. I warped with rayon chenille, with the goal of seeing how colors would interact in four-color two-block doubleweave.

I wove the first sample exactly as printed in an article by Paul O'Connor (see Resources), and I enjoyed playing with the many color combinations. The sample was nice and the colors blended well, but along the way, I started thinking about other possibilities. I thought about adding lines of colors, changing the warp or weft colors, adding supplementary warp, or using different warp and weft threads to add contours to the blocks.

The sampling took off on its own and became a mix of discovery, frustration, and learning experiences. I made a yarn wrapping to check my color choices and wound a second warp. My goal was to continue the doubleweave background but add black threads to outline the block contours. I wanted the bottom layer to act as a self-lining for the fabric, which meant hiding the supplementary warp and weft threads between the two layers.

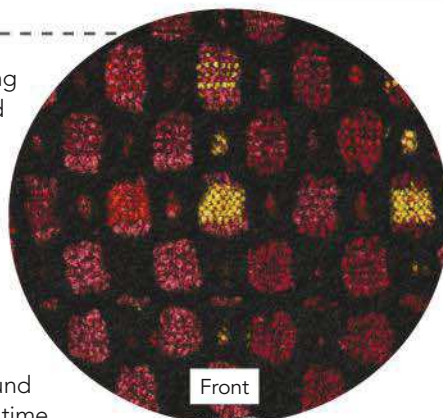
On the loom, the fabric is flat with long floats. After washing, drying, and ironing, the fabric appears quite different due to the shrinkage of the wool. The underside of the fabric forms little puffs of chenille and the top looks like windows framed in black. Before trying this project, make a sample. Depending on the wool, your washing machine, and the water temperature, you could have very different results.

## RESOURCES

♦O'Connor, Paul. “Color! In Loom Controlled Doubleweave.” *Weaver's* Volume 5, No. 1, Issue 17 (1992), pp. 10–15.

**1** Wind 754 warp ends 4 yd long following the warp color order (Figure 1), or wind two warps, one with 578 ends in chenille and one of 176 ends in wool. For easier warping, wind with two threads in hand, one top-layer color and one bottom-layer color held together but separated by your fingers to prevent twisting.

**2** Warp back to front, centering the warp for 24%. Lea wound both ground warp and supplementary warp at the same time without tension problems during the weaving process. However, if you prefer to wind two separate warps, place the first in the raddle, then place the second warp on another tie-on rod and place it in the raddle. Tie the two tie-on rods firmly together and wind onto your back beam.



Front



Back

## STRUCTURE

Doubleweave with supplementary warp and weft.

## EQUIPMENT

12-shaft loom, 25" weaving width; 6-dent reed; 3 shuttles; 5 bobbins.

## YARNS

**Warp:** Rayon chenille (1,450 yd/lb; Valley Yarns, WEBS), Burnt Orange and Lemon Grass, 192 yd each; Fuchsia, 864 yd. Rayon chenille (1,450 yd/lb; Maurice Brassard et Fils), R882 Purple, 1,064 yd. 8/2 wool (2,100 yd/lb; Blue Mountain, Maurice Brassard et Fils), M339 Noir, 704 yd.  
**Weft:** Rayon chenille, Burnt Orange, 167 yd; Lemon Grass, 250 yd; R882 Purple, 334 yd; Fuchsia, 250 yd. 8/2 wool, M339 Noir, 500 yd.

## OTHER SUPPLIES

Black sewing thread; 18" x 18" pillow form.

## WARP LENGTH

754 ends 4 yd long (includes floating selvages; allows 10" for take-up, 50" for loom waste and sampling).

## SETTS

**Warp:** 32 epi (8-8-4-4-4-4/dent in a 6-dent reed).

**Weft:** 24 ppi.

## DIMENSIONS

**Width in the reed:** 24%".

**Woven length:** (measured under tension on the loom) 84".

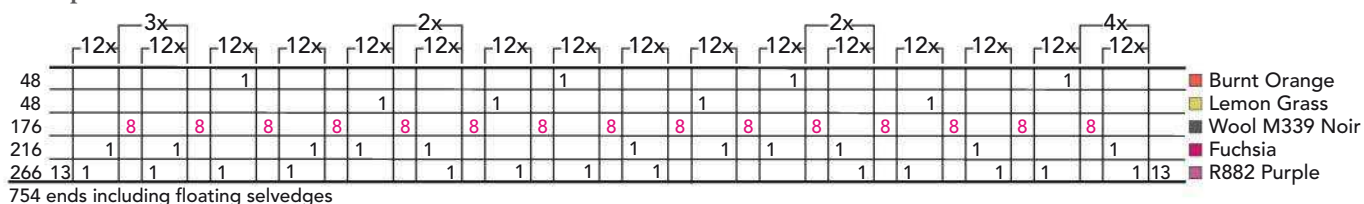
**Finished size:** (after washing) 18" x 18" pillow and 24" fabric.

A free downloadable WIF for this project that you can view and edit on almost any weaving software is available at [www.interweave.com](http://www.interweave.com).

**3** Thread according to the draft in Figure 2. Note that the black wool ends are threaded only on shafts 1 and 2, and 7 and 8.

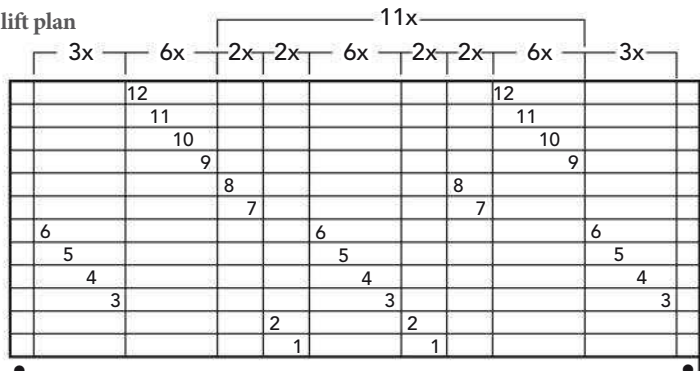


## 1. Warp color order



8 Worsted wool can be wound separately and beamed together with the chenille

## 2. Draft with lift plan



## Heddle count

Shaft 12	72
Shaft 11	72
Shaft 10	72
Shaft 9	72
Shaft 8	44
Shaft 7	44
Shaft 6	72
Shaft 5	72
Shaft 4	72
Shaft 3	72
Shaft 2	44
Shaft 1	44
<b>Total</b>	<b>752</b>

- floating selvedge
- R882 Purple
- Fuchsia
- Wool M339 Noir
- Lemon Grass
- Burnt Orange

**4** Sley a 6-dent reed as follows: Starting from the right side with the floating selvedge in its own dent, sley 4, 4, 4, 4, 4, 4, 4 (all chenille) then repeat \* [8 ends: 4 chenille, 4 wool], [8 ends: 4 wool, 4 chenille] 4, 4, 4, 4 (all chenille)\* for the body of the fabric; end with 4, 4, 4, 4 (all chenille) and sley the second floating selvedge in its own dent on the left side. Tie on and weave a few picks with scrap yarn to spread the warp.

**5** Wind a bobbin of each weft color.

**6** Weave a few picks with scrap yarn to protect the weft.


**7** Remove the fabric from the loom. Machine zigzag both ends. Wash using the delicate cycle of your machine with cold water and a low-speed spin setting. Air-dry and expect close to 30% shrinkage after drying and ironing.

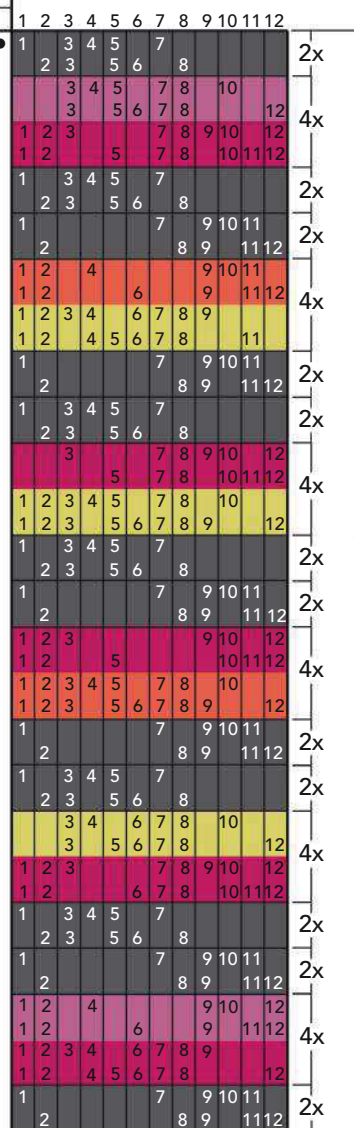
## SEWING

**1** Cut two pieces of fabric 18" x 18" with the selvages left intact. Zigzag the raw ends. If your fabric width is greater than 18", cut your length to match and use wider seam allowances in step 3.

**2** Place the two pieces together with one side of "black windows" facing one side of "chenille puffs."

**3** Sew on three sides with 1/2" seam allowances. Turn the pillow cover right side out and insert the pillow form.

**4** Handstitch the fourth side closed. 



LEA VENNIX weaves in Richmond, British Columbia, and she feels that samples are a necessary learning tool.

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# Symphony No.1 in Rep Minor

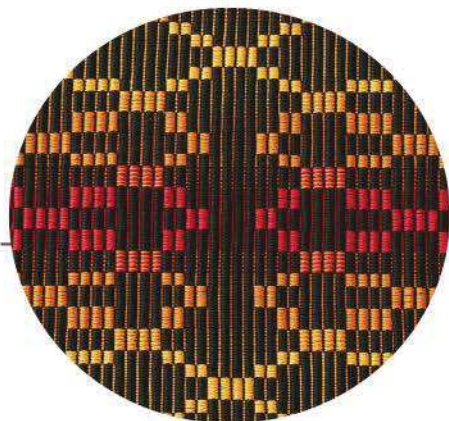
NANCY DUNLAP

**YEARS AGO, MY WEAVING TEACHER,** Beth Wilson, told me to pick a twill pattern from *A Handweaver's Pattern Book* by Marguerite Porter Davison and weave a towel. I opened the book and saw not drafts but musical notes reminiscent of my piano-playing days. Each twill pattern looked like a continuous musical composition that if combined would form a symphony. I started to weave my masterpiece. After a while, Beth asked if I was done and I responded, "Not yet." She came over to see my towel, and in surprise, explained that I was supposed to have picked a single twill pattern. I thought she had said pick whatever I wanted to use! I had eight twill patterns flowing through my towel.

I continue to see drafts as musical compositions. There are some projects inspiring enough that I feel they transform from compositions into symphonies. Those symphonies inspire me to work for hours until the project is complete. As a composer leans over his musical sheets, I lean over my loom, watching my masterpiece flow from my shuttle onto the cloth.

## RESOURCES

♦Knisely, Tom. "Notes from the Fell" and "Rag Rug with a Triple Finish." *Handwoven*, May/June 2017, pp. 18–19 and 50–52.



- 1 Wash and dry the black cotton fabric. Cut lengthwise into 1½" strips.
- 2 Wind 876 warp threads 3 yd long using the color sequence indicated in the warp color order, Figure 1. Use your preferred method to warp the loom following the draft in Figure 2 for threading. Sley 2 per dent in a 15-dent reed, centering for a weaving width of 29<sup>3</sup>/<sub>15</sub>".
- 3 Wind a bobbin with 1 strand of Black carpet warp. Wind a second bobbin with a strand each of Red and Burnt Orange carpet warp. Wind a rag shuttle with black cotton rag strips.

## STRUCTURE

Rep weave.

## EQUIPMENT

8-shaft loom, 31" weaving width; 15-dent reed; 1 boat shuttle; 2 bobbins; 1 rag shuttle.

## YARNS

**Warp:** 8/4 cotton carpet warp (100% cotton; 800 yd/8 oz tube; Maysville), #2 Black, 1,314 yd; #22 Red, 558 yd; #18 Burnt Orange, 492 yd; #10 Gold, 264 yd.

**Weft:** 8/4 cotton carpet warp, #2 Black, 89 yd; #22 Red and #18 Burnt Orange, 8 yd each; black cotton fabric, 45" wide, 4 yd.

## WARP LENGTH

876 ends 3 yd long (allows 18" for take-up, 45" for loom waste; loom waste includes fringe).

## SETTS

**Warp:** 30 epi (2/dent in a 15-dent reed).

**Weft:** about 5 ppi (2½ picks each of thick and thin).

## DIMENSIONS

**Width in the reed:** 29<sup>3</sup>/<sub>15</sub>".

**Woven length:** (measured under tension on the loom) 45".

**Finished size:** (after washing) 29½" x 37¼" plus 6" fringe at each end.

- 4 Spread the warp using scrap yarn, allowing for at least 12" of unwoven warp at the beginning of your rug for the fringe. Weave 4 picks of plain weave using the Red and Burnt Orange bobbin. Change to the Black bobbin. Weave your first pick of rag strips, leaving a 5" tail hanging out the side of the selvedge. Beat in. Taper the tail and then pull it back into the same shed, placing the fold just outside the selvedge. Continue to weave the body of the rug following the draft, Figure 2, and using the rag strips as thick weft and the Black cotton warp as thin weft. Taper the ends of the rag strips when ending and adding them. When you have finished your last pick of rag strips, leave a tail and repeat the process you used for the first pick to tuck in the end.
- 5 Weave 4 picks of plain weave using the Red and Burnt Orange bobbin. Weave several rows of scrap yarn to hold the carpet warp in place.
- 6 Remove the rug from the loom, allowing at least 12" for fringe at both ends.



**TRIPLE FINISH: DAMASCUS EDGE, V-SHAPED BRAIDS, 3-STRAND BRAIDS (SEE RESOURCES)**

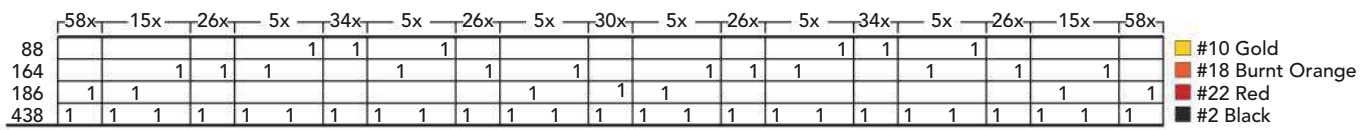
**1** Place the rug at the edge of a table and weight it down so it won't move as you tie the Damascus edge and braid the fringe. If you are right-handed, work right to left; if you are left-handed, work left to right. Remove just a small amount of scrap yarn and start the Damascus edge by tying half hitches along the edge. When you come to the end of the row, turn the rug over and repeat. The result is a full Damascus edge.

**2** Turn the rug over to the right side and count out 19 threads from either edge. Each bundle of 19 threads has one center thread and 9 threads on either side of it. Using an edge thread, make half hitches on each of the 8 threads next to it plus the center thread, then let that thread drop. You now have 2 center threads. Go to the first thread on the opposite side of the bundle and work half hitches in toward the center again. Make the last half hitch around the 2 center threads and drop the working thread to create 3 center threads. Repeat the process with the second thread in on each edge of the bundle until all 18 threads are attached to the center thread and a V-shape has developed.

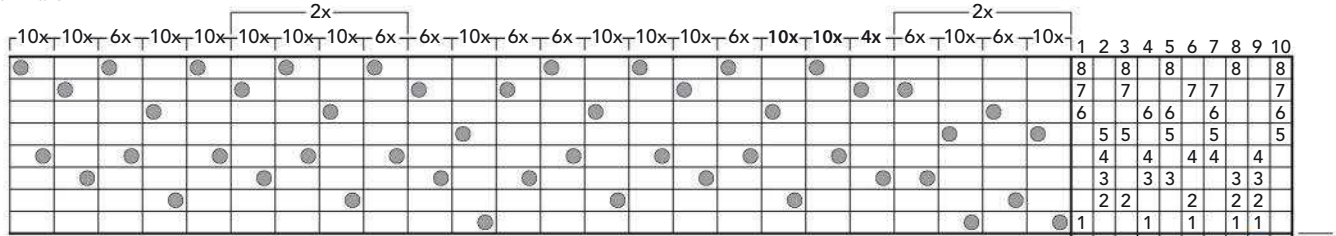
**3** Divide the warp ends into 3 groups of 6, 7, 6, and make a 3-strand braid. When the braid reaches a length that you like, secure the ends: take 2 strands of colored warp ends,



### 1. Warp color order

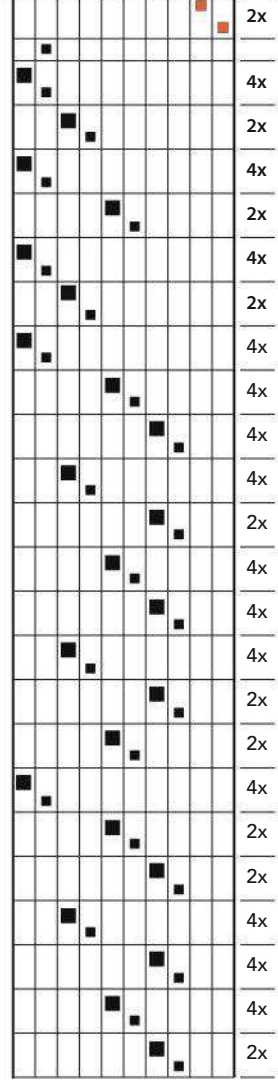
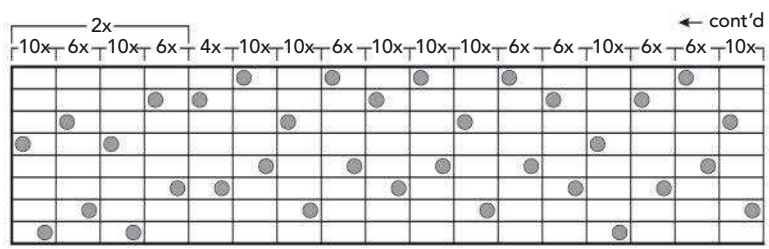


### 2. Draft

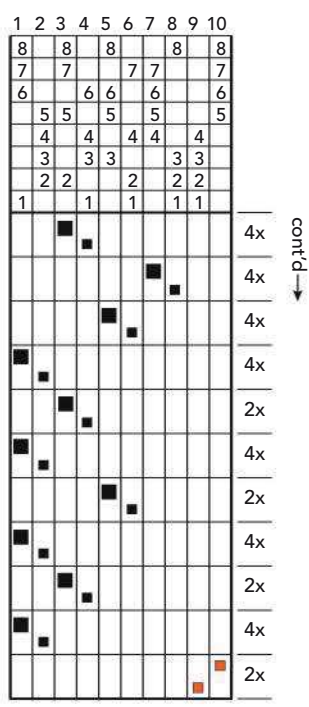


### Heddle count

Shaft 8	128
Shaft 7	106
Shaft 6	104
Shaft 5	100
Shaft 4	128
Shaft 3	106
Shaft 2	104
Shaft 1	100
Total	876



- Thick weft: rag strip
- Thin weft: Black carpet warp
- Thin weft: Red and Orange carpet warp



The "wrong" side.

wrap them around the bundle, and tie a half hitch. Tie 2 or 3 more half hitches for added security.

**4** Work the next bundle of 19 warp ends in the same way, but secure the end of the braid with half hitches of Black warp. Continue across the end of the rug, alternating between colored warp and Black warp to make half hitches around the bundles. There are 3 extra warp ends. Incorporate those extra ends by making 3 bundles of 20 ends with 2 center ends to start. Trim the bundles so that you have about 1" of warp fringe exposed at the end.

**5** Handwash in cold water with mild soap. Lay flat to dry.

NANCY DUNLAP lives in Prescott, Arizona. She is always looking for new creative expressions through her love of weaving, spinning, and knitting.





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# Inspired by Color Towels

SARAH H. JACKSON

**THE INSPIRATION FOR THESE TOWELS** grew out of a color workshop I teach. I encourage students to translate their explorations of color from the workshop into their own designs, and that leads to using profile drafts as a design tool. To illustrate the concept, I substituted a two-tied structure into a two-block profile draft originally designed for the traditional Swedish structure of *halvdräll*.

Using a “block substitution” tool in weaving software, I plugged in the structure and a variety of color combinations to get an idea of how it might work. The graphic quality of the profile draft appealed to me and seemed to be a good fit for placing the design emphasis on color.

The first sample I wove using this draft was a major disappointment. Using soft colors, I just couldn't find the right combination to fit the bold look of the draft. I shifted gears to focus on stronger colors.

In the next sample I warped two colors, hoping to create a blend of color somewhere between the two. In addition to the blended color, the two warp colors created an unanticipated stripe in the nonpattern blocks, adding textural and visual interest to the overall design.

Whatever inspires you, I encourage you to try your hand at designing. Choose colors and a structure, and weave a sample. No matter what happens, the process will move you forward in your development as a weaving designer.

## RESOURCES

♦ <https://weavolution.com/draft/halvdr-ii>

**1** Wind 360 warp threads 3¾ yd long following the draft in Figure 1. For ease in warping, wind 2 ends together holding 1 end of each color separated by your fingers to prevent twisting. Measure 2 floating selvages, 1 Kelly and 1 Jade, and set them aside.

**2** Use your preferred method to warp the loom, and thread following the draft in Figure 1, centering for a weaving width of 20". Sley 1-2 per dent in a 12-dent reed for a total of 18 epi. Sley the floating selvages in the 2 outermost dents and weight them over the back beam.

**3** For the first towel, weave 24 picks of plain weave with Deep Royal, then follow the treadling order in Figure 1. Check your ppi as you weave, aiming for 25–26 ppi. End with 24 picks of plain weave with Deep Royal. Weave 2 picks of scrap yarn. Weave the remaining towels following the treadling and weft color sequence in Figure 1 for each additional

## STRUCTURE

Summer and winter.

## EQUIPMENT

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

## YARNS

**Warp:** 8/2 unmercerized cotton (3,360 yd/lb, UKI), #67 Jade and #07 Kelly, 679 yd each.

**Weft:** 8/2 unmercerized cotton (UKI), #27 Rose Red, 222 yd; #40 Purple, 444 yd; #51 Deep Royal, 755 yd.

## WARP LENGTH

362 ends 3¾ yd long (includes floating selvages; allows 9" for take-up, 30" for loom waste).

## SETTS

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

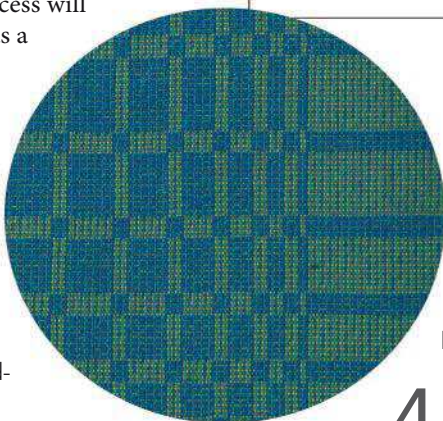
**Weft:** 25–26 ppi.

## DIMENSIONS

**Width in the reed:** 20½".

**Woven length:** (measured under tension on the loom) 96" (32" each towel).

**Finished size:** (after washing and hemming) 3 towels, 16¾" x 25" each.



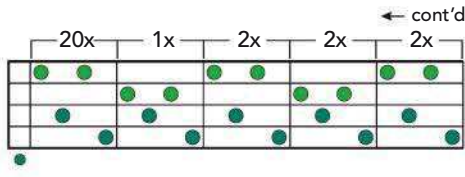
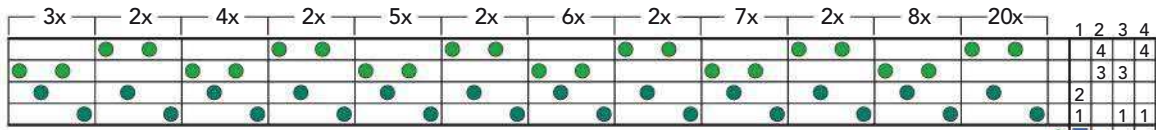
towel. Weave 2 picks of scrap yarn between each towel.

**4** Remove the fabric from the loom. Zigzag the raw edges and on both sides of the scrap yarn. Machine wash with a small amount of mild soap (Synthrapol is recommended) and hot water. Machine dry on medium heat with a terry-cloth towel until almost dry. Press with a warm iron. Cut between the picks of scrap yarn.

**5** Press the hem allowance under twice. Press and machine stitch. 

**SARAH H. JACKSON** is blessed by her passion for weaving and the people she meets when teaching for guilds and conferences. She also loves Bible study, hula hooping, and walking her harrier-mix hound, Dixie.

1. Draft



Heddle count

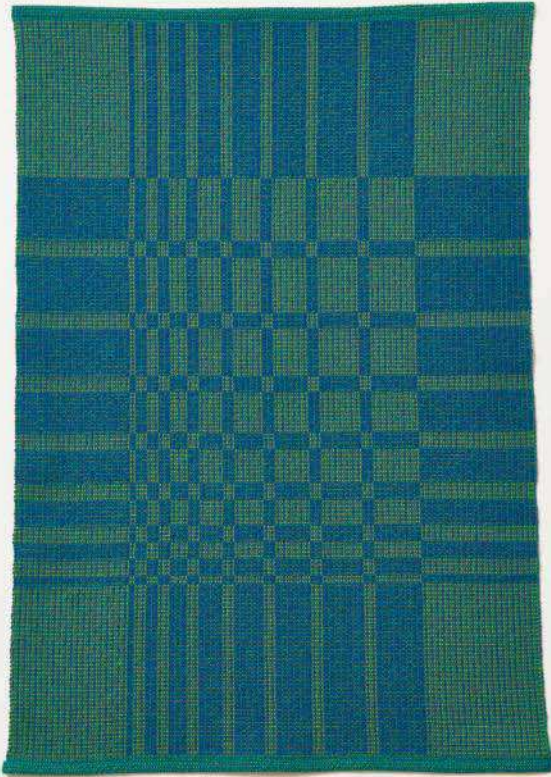
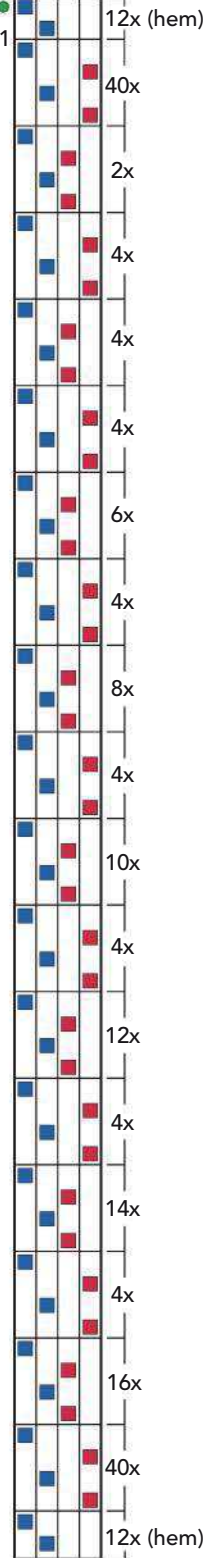
Shaft 4	108
Shaft 3	72
Shaft 2	90
Shaft 1	90
<b>Total</b>	<b>360</b>

- 8/2 cotton #67 Jade
- 8/2 cotton #07 Kelly
- Floating selvedge
- 8/2 cotton #51 Deep Royal
- 8/2 cotton #40 Purple
- 8/2 cotton #27 Rose Red

The color order for the towels is as follows:

- Towel 1 - Hem and tabby: Deep Royal; pattern: Rose Red
  - Towel 2 - Hem and tabby: Deep Royal; pattern: Purple
  - Towel 3 - Hem and pattern: Deep Royal; tabby: Purple
- Treadles 1 and 2 are tabby, treadles 3 and 4 are pattern.

Towel 1



# Huck Towels with Color-and-Weave Effects

TOM KNISELY

**MY INTEREST IN WEAVING** typically leans toward weaving rugs of all sorts—in other words, not lace. When it comes to huck lace, however, my experience was similar to being adopted by a stray cat: I didn't think I needed a cat, and I didn't go out searching for a cat, but a cat adopted me. Let me explain how I came to weave huck lace with color-and-weave effects.

My exploration began when I came across a piece of fabric woven with the smallest example of log cabin that I had ever seen. The pattern blocks contained only five ends, and each block began and ended with a dark end. It was different from the way I had learned to thread plain-weave log cabin. Thinking about it, I realized that the five-end block would be simple to thread on two shafts, but expanded to a four-shaft straight draw, the five-end block would have to be repeated four times, requiring twenty ends to create a pattern block that started on shaft 1 and ended on shaft 4. I decided that was too long and too complicated.

I put that log cabin threading on the back burner for another day. Not long after, while looking through *The Best of Weavers: Huck Lace*, I glanced at the explanation of how the structure works and had an “aha” moment: I had found the answer to my log cabin dilemma. Huck threading units use an odd number of ends and can have as few as three ends, although the most common is five ends. Eureka! If I threaded my log cabin arrangement dark, light, dark, light, dark over a huck threading and simply treadled it for plain weave, the threading would be easier. Then I had another epiphany: What if I treadle it for huck lace using the same color-and-weave pattern? Within the hour, I was winding and warping and sliding down the path on an unexpected journey that has kept me intrigued for several years now. I keep thinking and asking myself “What if?” and then I go and wind another warp to satisfy my new curiosity. The weaving has been mind-blowing.

These three towels are based on my experiments using color-and-weave effects with weave structures not commonly

## STRUCTURE

Huck lace with color-and-weave effects.

## EQUIPMENT

4-shaft loom, 19" weaving width; 10-dent reed; 2 shuttles; 2 bobbins.

## YARNS

**Warp:** 16/2 linen (755 yd/4.4 oz, 2,738 yd/lb; Bockens), #487 dark blue, 840 yd; #1023 peach, 540 yd.

**Weft:** 16/2 linen, #487 dark blue, 614 yd; #1023 peach, 512 yd.

## WARP LENGTH

368 ends 3¾ yd long (allows 9" for take-up, 27" for loom waste).

## SETTS

**Warp:** 20 epi (2/dent in a 10-dent reed; selvedge threads are sleyed singly).

**Weft:** 20 ppi.

## DIMENSIONS

**Width in the reed:** 18<sup>5</sup>/<sub>10</sub>".

**Woven length:** (measured under tension on the loom) 99".

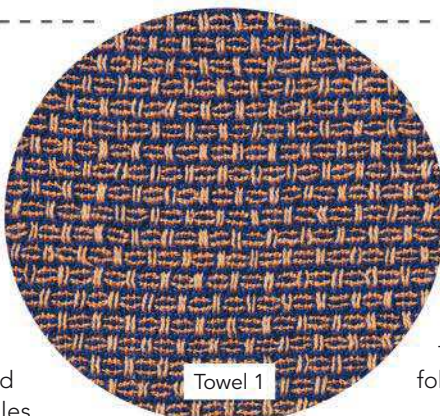
**Finished size:** (after washing and hemming) 3 towels, 15¾" x 28½" with ¾" hems.

combined with color-and-weave—in this case, huck lace. Who knew that I would become a lover of all sorts of lace weaves? I hope you try weaving these towels and become as excited as I am about applying color-and-weave effects to less commonly used weave structures.

## RESOURCES

- ♦ van der Hoogt, Madelyn, ed. *The Best of Weavers: Huck Lace*. Sioux Falls, South Dakota: XRX, 2000.

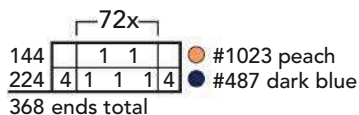
**1** Wind 368 warp threads 3¾ yd long using the color sequence indicated in the warp color order, Figure 1. Use your preferred method to warp the loom and thread following the draft in Figure 2 and centering for a weaving width of 18<sup>5</sup>/<sub>10</sub>". Sley a 10-dent reed 2 per dent for an epi of 20. Sley the selvedge threads (first and last threads of the warp) in the 2 outermost dents singly. They are not floating selvedges and are included in the threading of the heddles. Wind 2 bobbins with each of the weft colors.



**2** Weave a header using scrap yarn to spread the warp. Starting with dark blue, weave the hem of Towel 1 as shown in Figure 2. When weaving the doubled picks in the hems, catch the selvedge threads with the weft. Continue to weave following the draft for 60 full repeats or 30", ending with another hem. Weave 2 picks of a contrasting color to separate the towels and repeat for Towels 2 and 3, following the treadling in Figure 2.

**3** Remove the fabric from the loom and machine stitch the raw edges on each side of the scrap yarn. Cut the towels apart between the stitching. Machine

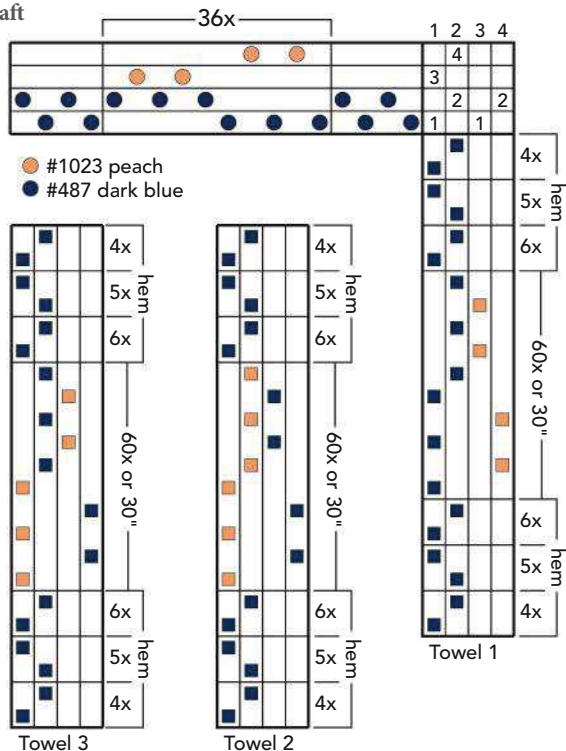
### 1. Warp color order



### Heddle count

Shaft 4	72
Shaft 3	72
Shaft 2	112
Shaft 1	112
<b>Total</b>	<b>368</b>

### 2. Draft



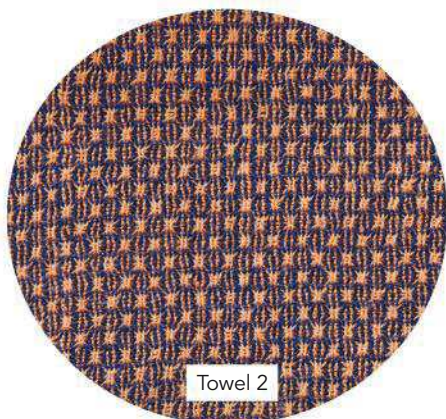
### SOME HINTS FOR WEAVING WITH LINEN

- Use a spool rack to wind your warp. If you don't have a spool rack, simply put a dowel or large straight knitting needle through the sides of a cardboard box and place the tube on the spool.
- Use lease sticks when you beam the warp to get even tension.
- Lash the warp to the apron rod rather than tying on directly.
- Keep your warp and weft damp. As you wind the bobbins, dip your fingertips in a cup of water to moisten the thread as it passes through your fingers and onto the bobbin. Wind only a bobbin or two at a time. To keep your warp damp, apply a little water to the warp just in front of the reed with a sponge brush.
- Use a temple to help maintain the width of the fabric as you weave.

wash in warm water using a mild soap. Dry and hard-press with a steam iron.

**4** Press the hem allowances under twice using the doubled picks of weft as folding guides. Machine or handstitch the hems. Press.

**TOM KNISELY** is a resident weaving and spinning instructor at Red Stone Fiber Arts Center in York Haven, Pennsylvania. He is a self-proclaimed textile-ologist. He is working on a pattern book of huck lace with color-and-weave effects, due for release in fall 2019.



# California Quail Scarf

DONNA WILDEARTH

**AS A BIRD-WATCHER**, I've often admired the plumage of birds and considered using their colors as the basis for a weaving project. But it wasn't until I discovered the scientific name of the California quail—*Callipepla californica*—that I found my inspiration. The genus name *Callipepla* is composed of two Greek root words: *calli*, which means beautiful, and *pepla*, which is translated as woven robe or gown. Beautiful woven robe! I decided to weave a scarf in homage to the California quail.

I drew a schematic of the quail's colors and patterns on graph paper and determined that the design should alternate between solid and patterned areas. I remembered a project in a back issue of *Handwoven* (see Resources) that alternated plain weave with shadow weave, and though I hadn't woven shadow weave before, I decided to try it for this project. After much deliberation with yarn color cards, I settled on seven colors of 10/2 pearl cotton that approximated the colors of the quail in my bird book.

I chose a pattern from Marian Powell's *1000 (+) Patterns in 4, 6, and 8 Harness Shadow Weave* that resembled the feather pattern on the quail. After weaving a small sampler, I chose my favorite treadling and modified it slightly to make it smaller in scale. My scarf designed, I decided to further highlight the bird motif of the scarf by fringing the sides as well as the ends for a "feathery" look.

I learned a new weave structure and created a scarf I'm proud to wear as a tribute to the California quail—the bird with a beautiful woven robe.

## RESOURCES

- ◆ Ahearn, Bren. "Celebrate with Cloth." *Handwoven*, March/April 2005, p. 52.
- ◆ Powell, Marian. *1000 (+) Patterns in 4, 6, and 8 Harness Shadow Weave*. McMinnville, Oregon: Robin and Russ Handweavers, 1988.

**1** Measure a warp of 236 ends 3/4 yd long following the warp color order in Figure 1. Wind the Black and Champagne yarns together, keeping a finger between them to avoid twisting and to ensure that the colors alternate at the cross.

**2** Use your preferred method to warp the loom and thread following the draft in Figure 2. Thread the yarn 2-2-2-2-1 in a 15-dent reed for a sett of 27 epi, centering for a weaving width of 8<sup>1</sup>/<sub>15</sub>".

**3** Spread the warp with scrap yarn. Wind a bobbin with Dark Sierra and weave several inches in plain weave to

## STRUCTURE

Plain weave and shadow weave.

## EQUIPMENT

4-shaft loom, 9" weaving width; 15-dent reed; 2 shuttles.

## YARNS

**Warp:** 10/2 cotton (4,200 yd/lb; UKI; Yarn Barn), #116 Black and #46 Champagne, 381 yd each. 3/2 cotton (1,260 yd/lb; UKI; Yarn Barn), #7 Oak (or similar color), 7 yd.

**Weft:** 10/2 cotton, White, 60 yd; #116 Black, 101 yd; #46 Champagne, 77 yd; #99 Dark Sierra, 140 yd; #141 Silver, 103 yd; #144 Cocoa, 122 yd; #145 Bark, 37 yd. 3/2 cotton, #7 Oak (or similar color), 1 yd.

## OTHER SUPPLIES

Black sewing thread.

## WARP LENGTH

236 ends 3/4 yd long (allows 7" for take-up, 40" for sampling and loom waste).

## SETTS

**Warp:** 27 epi (2-2-2-2-1/dent in a 15-dent reed).

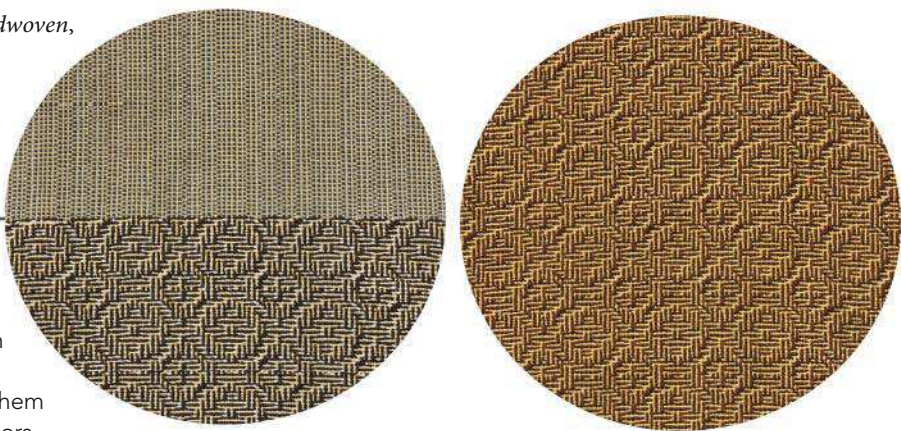
**Weft:** 30–32 ppi.

## DIMENSIONS

**Width in the reed:** 8<sup>1</sup>/<sub>15</sub>".

**Woven length:** (measured under tension on the loom) 70".

**Finished size:** (after washing) 6<sup>1</sup>/<sub>4</sub>" x 62<sup>1</sup>/<sub>2</sub>" plus 3/4" fringe on all four sides.

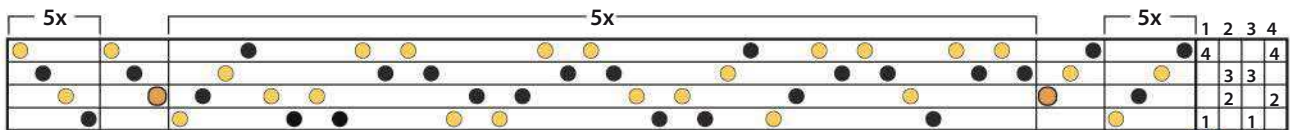


establish your beat at 30–32 ppi and form the fringe at the beginning of the scarf. Weave 1 pick of 3/2 cotton, leaving a short tail at each selvedge.

**4** Weave the body of the scarf following the color and treadling sequence in the draft, Figure 2. After weaving the center section, follow the treadling sequence in reverse back to the beginning of the treadling. At the end of the treadling



## 2. Draft



### 1. Warp color order

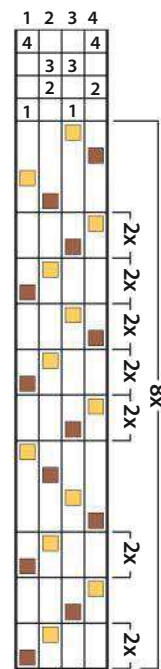
	11x	95x	11x
2	1	1	1
117	1	1	1
117	1	1	1
236 ends total			

- #7 Oak 3/2 cotton
- #46 Champagne 10/2 cotton
- #116 Black 10/2 cotton
- #116 Black 10/2 cotton

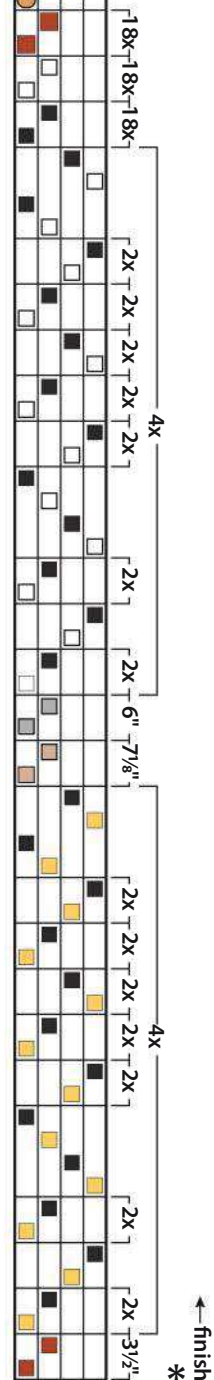
### Heddle count

Shaft 4	62
Shaft 3	62
Shaft 2	57
Shaft 1	55
<b>Total</b>	<b>236</b>

- #7 Oak 3/2 cotton
- #46 Champagne 10/2 cotton
- #116 Black 10/2 cotton
- #99 Dark Sierra 10/2 cotton
- White 10/2 cotton
- #141 Silver 10/2 cotton
- #144 Cocoa 10/2 cotton
- #145 Bark 10/2 cotton



Continue from \* in reverse.

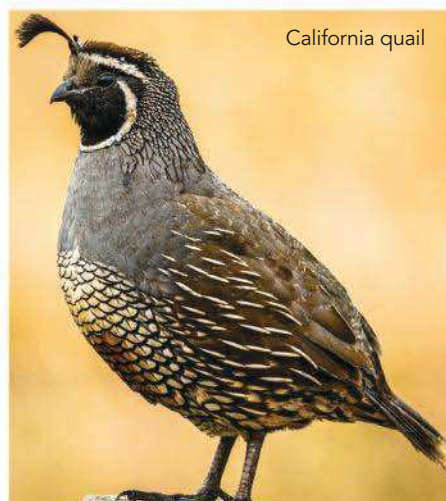


sequence, weave in 1 end of 3/2 cotton, leaving a short tail at each selvedge. Then weave 2"–3" using Dark Sierra as weft. This will form the fringe at the end of the scarf. The scarf should measure close to 70" under tension on the loom.

**5** Remove the scarf from the loom and immediately zigzag with black sewing thread two times around the entire scarf over the 3/2 cotton guide strings at the selvages and ends of the scarf. Trim the fringe allowance on each end to 3/4". Carefully cut off the outermost warp end on each selvedge and pull off the warp ends up to the guide string. This is best done by pulling off small groups of ends at a time. Remove the weft from the ends of the scarf.

**6** Machine wash the scarf on delicate setting and machine dry for 15 minutes. Press with a hot iron when dry.

**DONNA WILDEARTH** fell in love with weaving many years ago and is hopeful that repeatedly solving weaving challenges is keeping her brain agile and healthy. She lives in Eureka, California.



California quail

PHOTO CREDIT: GETTY IMAGES/KEVIN THRASH



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# A Day at the Beach Towels

JENNY SENNOTT

**EVEN THOUGH I AM HAPPY** being a landlocked Midwestern girl, I love visiting my mother in south Florida. No visit is complete without a trip to the ocean, where the colors and textures of the landscape, sky, and plants are so different from those in Missouri. I always return home with the Florida beach palette shimmering in my memory. This pair of kitchen towels is inspired by those “beachy” colors: the sand, sky, waves, jellyfish, seashells, and seaweed that I relish on my beach walks all spring to mind when I look at these towels.

For warp, I used Halcyon Yarn’s lovely Block Island Blend Fine yarn. Its luster, crisp hand, and subdued heathery colors make it the ideal yarn for my beach-inspired towels. I used double strands of the contrast colors for a little extra emphasis. I chose Earth Guild’s 4/2 matte cotton as my weft. Its soft cushiness pairs perfectly with the Block Island Blend for everyday towels that don’t need ironing.

If you are new to using pick-up sticks, I recommend weaving Towel 1 first, which uses only one pick-up stick, and then progressing to Towel 2, which requires two pick-up sticks. A bonus of both towel patterns is that the back sides are different from the front sides but are also pleasing. After some deliberation, I decided to hem my towels faceup, as I wove them. You, of course, are free to hem yours as you wish. Weaver’s choice.

## STRUCTURE

Plain weave with warp floats.

## EQUIPMENT

Rigid-heddle loom, 19" weaving width; 12-dent heddle; 1 shuttle; 2 pick-up sticks.

## YARNS

**Warp:** Block Island Blend (1,575 yd/lb; 35% hemp/35% cotton/30% rayon; Halcyon Yarn), #1010, 428 yd; #2090, 54 yd; #2030, 54 yd; #2100, 50 yd.

**Weft:** 4/2 matte cotton (100% cotton; 1,600 yd/lb; Earth Guild), natural, 344 yd.

## WARP LENGTH

225 ends (260 total threads) 2¼ yd long (allows 6" for take-up, 16" for loom waste).

## SETTS

**Warp:** 12 epi (1/slot or hole in a 12-dent heddle; contrast yarn used doubled).

**Weft:** 10 ppi.

## DIMENSIONS

**Width in the heddle:** 18½".

**Woven length:** (measured under tension on the loom) 59".

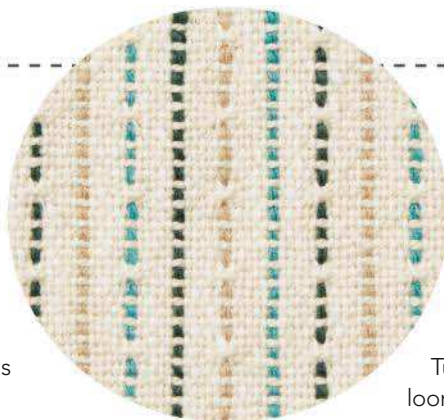
**Finished size:** (after washing and hemming) 2 towels 15½" x 23 with ⅝" double-fold hems.

**1** Wind a warp of 225 working ends 2¼ yd long using doubled strands of the contrast colors (2090, 2030, 2100) as one working end, following the warp color order in Figure 1. Starting with a slot, thread the heddle following the sleaying order in Figure 2, and center for a weaving width of 18½". **Note:** All of the doubled ends are threaded in slots.

**2** Spread the warp with scrap yarn. Wind a stick shuttle or fill a boat shuttle bobbin with the 4/2 matte cotton.

**3** Begin Towel 1 with 1¾" plain weave for the hem.

**4** Place the heddle in the down position and starting at the right side and in front of the heddle, pick up the raised slot ends in the following order: 5 down, \*1 up, 5 down, repeat from \* 18 times. You will be picking up every other pair of doubled contrast-warp threads as you make your way across.



**5** After you complete the pick-up pattern setup, turn the stick on edge and slide it against the heddle. Transfer the raised threads to a second stick behind the heddle and remove the first stick. This second stick will remain in place throughout the weaving. Turn it flat and slide it to the back of the loom when not in use.

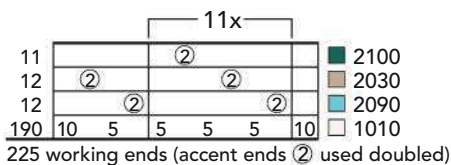
**6** Weave in pattern for 26" using the pick-up stick weaving sequence in Figure 3.

**7** End with 1¾" plain weave for the hem. Do not remove the pick-up stick.

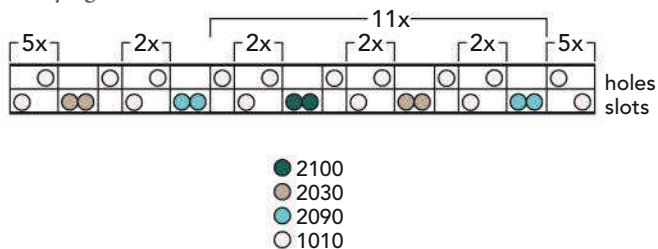
**8** Weave 2 picks of a contrasting yarn before beginning Towel 2. Weave 1¾" plain weave for the hem.

**9** Towel 2 requires two pick-up sticks. Label the pick-up stick you inserted for Towel 1 as pick-up stick “A.” Weave following steps 1–7 of the pick-up weaving sequence

### 1. Warp color order



### 2. Sleying order



### 3. Pick-up weaving sequence

**Up and pick-up stick:**  
Place the heddle in the up position and slide pick-up stick forward behind the heddle, keeping stick flat.

#### Pick-up weaving sequence Towel 1

1. Heddle Down
2. Up and pick-up stick
3. Heddle Down
4. Heddle Up
5. Heddle Down
6. Heddle Up
7. Heddle Down
8. Heddle Up

Repeat steps 1–8 for 26".

#### Pick-up weaving sequence Towel 2

1. Heddle Down
2. Up and pick-up stick A
3. Heddle Down
4. Heddle Up
5. Heddle Down
6. Heddle Up
7. Heddle Down
8. Up and pick-up stick B
9. Heddle Down
10. Heddle Up
11. Heddle Down
12. Heddle Up

Repeat steps 1–12 for 25½".


in Figure 3. After step 7, push pick-up stick A to the back of the loom and put the heddle back in the down position. Label a second pick-up stick "B" and starting at the right side and in front of the heddle, pick up the raised slot threads in the following order: 8 down, \*1 up, 5 down, repeat from \* 16 times, end with 1 up, 8 down. (The slot threads picked up on pick-up stick B are all the contrast warps not picked up on pick-up stick A, so it is easier to pick up these warp ends by sight



rather than by counting.) Put the heddle in the up position and weave 1 pick (step 8 of the pick-up pattern). Remove pick-up stick B and weave steps 9–12. Weave in pattern, alternating the two pick-up sticks for 25½".

**10** End the body of the towel by repeating steps 1–6 once more to balance the pattern. Weave 1¾" plain weave for the hem.

**11** Remove the fabric from the loom and zigzag raw edges and on either side of the picks of contrasting yarn. Cut the towels apart between the contrasting yarn picks.

**12** Machine wash using cool water and dry on low heat. Steam-press on a cotton setting. Turn hems under 5/8" twice and press. Stitch by hand or machine. 

**JENNY SENNOTT** does her weaving, bicycling, and gardening in rural Missouri among the trees and songbirds. She also teaches weaving at Access Arts in Columbia.

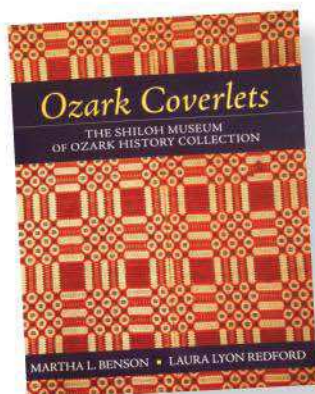


PHOTO COURTESY OF THE SHILOH MUSEUM OF OZARK HISTORY/JERRY RITTER COLLECTION (S-2004-20-6)

# OVERSHOT COVERLETS & HOW THEY WERE WOVEN

BY MARTHA "MARTY" L. BENSON AND LAURA LYON REDFORD

Women of the Heagerty family demonstrate the steps involved in creating thread from cotton, Cave Springs (Benton County), Arkansas, circa 1900.



The following text is excerpted from the book *Ozark Coverlets: The Shiloh Museum of Ozark History Collection* by Martha L. Benson and Laura Lyon Redford. Check out the book for more information on the coverlets, their weavers, and weaving drafts. (Springdale, Arkansas: Shiloh Museum of Ozark History, 2015.)

## OVERSHOT COVERLETS

Various weave structures were used to make coverlets including overshot, twill, summer and winter, and double weave. While all these weave structures could be woven on relatively simple four-harness looms (also known as four-shaft looms) available to most 1800s housewives, twill, summer and winter, and double weave structures are limited in their design possibilities when using only four harnesses. However, four-harness overshot produces readily visible and complex patterns, as well as a warm, stable, durable fabric. It was the weave structure most often used for coverlets by the nonprofessional home weaver.

## WHAT IS OVERSHOT?


Overshot is a weave structure consisting of two elements: the ground cloth and the pattern. The ground cloth is the foundation of the coverlet: woven in plain weave (the simple over-under interlacement of threads), usually of equal size warp (the threads under tension on the loom) and weft (the threads inserted in the warp with a shuttle). The pattern is usually woven with a thicker, colored thread, most often wool. The pattern design is created when these colored threads float over several threads of the ground cloth to create solid areas of color, often forming complex designs.

These designs can be broken down into smaller units. Overshot coverlets typically have four pattern blocks, or areas where color appears on the surface of the cloth. These square or rectangular colored pattern blocks can be combined to create different motifs, and the motifs combined to create larger patterns. When overshot weaving is examined, these smaller motifs and the larger patterns they create appear repeatedly.

Typically, the four overshot pattern blocks create an area of solid color, an area of mixed color, and an area of no color or ground cloth. A subset of overshot patterning is "overshot

on opposites.” These overshot coverlets have areas of solid color and areas of ground cloth without the “mixed” areas. This creates a strong geometric pattern and usually a very stunning coverlet. The Shiloh Museum collection includes four coverlets with some elements of opposites patterning.

## PATTERN NAMES

The pattern names given to the groupings of motifs range from the purely descriptive (Cat Track and Snail Trail) to the geographic (Tennessee Trouble) to the romantic (Young Man’s Fancy). Some pattern names seem to be unique to the region where they were woven, and often the same pattern will have a different name when woven elsewhere. Similarly, the same name is used to describe different patterns. Each weaver—by accident or design—also has the opportunity to change the pattern as she prepares the loom. Variations abound. It is no wonder that many authors choose to eliminate pattern names in their publications. 

The coverlet at right shows an example of a well-matched seam.



PHOTO COURTESY OF THE SHILOH MUSEUM OF OZARK HISTORY/DAN RUSSELL AND ALAN JEFFERSON COLLECTION (S-81-126)

4-SHAFT

Project

# Ring of Fancy Bath Mats

MARTY BENSON

**AS A NEW WEAVER,** I hopped from project to workshop to study group to conference, creating piles of less-than-wonderful cloth with no loss of enthusiasm. As I did so, I unwittingly built a collection of component parts—weaving techniques and knowledge.

This project began with an overshot draft written in the 1800s by an unknown weaver. I came across it in the collection of the University of Arkansas Museum while researching for the sequel to *Ozark Coverlets*. Labeled “Ring of Fancy,” its interlocking circles looked like they might make an interesting design motif for bath-related textiles. Several months later, I saw some bath mats woven with hefty cotton yarns in lovely colors. Remembering the Ring of Fancy circles, I considered and then discarded the idea of weaving bath mats in conventional overshot because the weft floats would be too long to be practical.

A week or so later, still thinking about the mats, a ghost from my weaving past popped up and settled into place. I visualized using a doubleweave structure based on the overshot draft that would create those circles in sturdy plain weave (see Resources). Inspired idea? Maybe, but it springs from years of studying how to translate old weaving drafts, lots of experimentation with that particular doubleweave technique, and a few hours browsing in a well-stocked yarn store.

Inspiration is essential, but you need weaving experience and knowledge to implement ideas.

## STRUCTURE

Overshot-patterned doubleweave.

## EQUIPMENT

4-shaft loom, 31" weaving width; 8-dent reed; 1 boat shuttle; 1 bobbin; 1 stick shuttle.

## YARNS

**Warp:** 8/16 cotton (420 yd/lb; Yarn Barn of Kansas), #100 Natural, 988 yd; #1451 Ivory, 312 yd; #8115 Stone, 328 yd; #5068 Dusty Teal, 348 yd.

**Weft:** Sugar 'n Cream 4-ply worsted-weight cotton (800 yd/lb; Lily), Ecru, 1,153 yd; thick waste yarn, 30 yd.

## WARP LENGTH

494 ends 4 yd long (allows 18" for take-up, 30" for loom waste).

## SETTS

**Warp:** 16 epi; 8 epi each layer (2/dent in an 8-dent reed).

**Weft:** 14 ppi; 7 ppi each layer.

## DIMENSIONS

**Width in the reed:** 30 $\frac{7}{8}$ ".

**Woven length:** (measured under tension on the loom) 96".

**Finished size:** (after washing and hemming) 2 mats, 26 $\frac{3}{4}$ " x 36" with  $\frac{1}{2}$ " hems.

## RESOURCES

♦Moore, Jennifer. *Doubleweave*. Loveland, Colorado: Interweave, 2010, pp. 86–91.

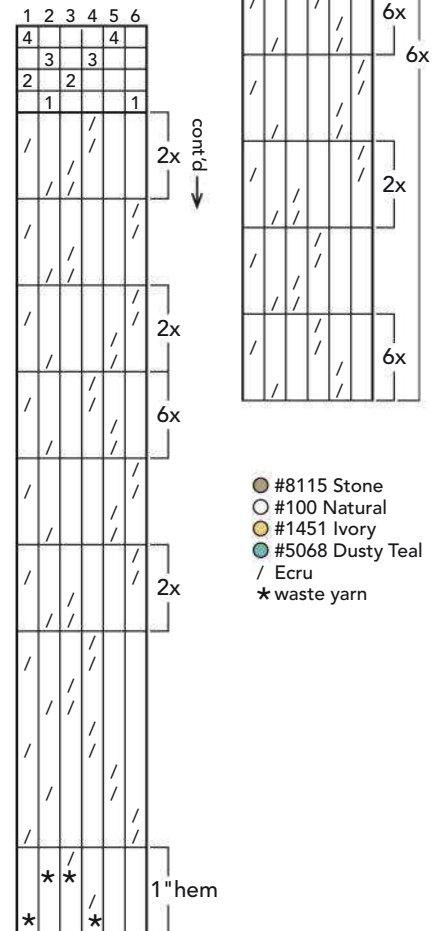
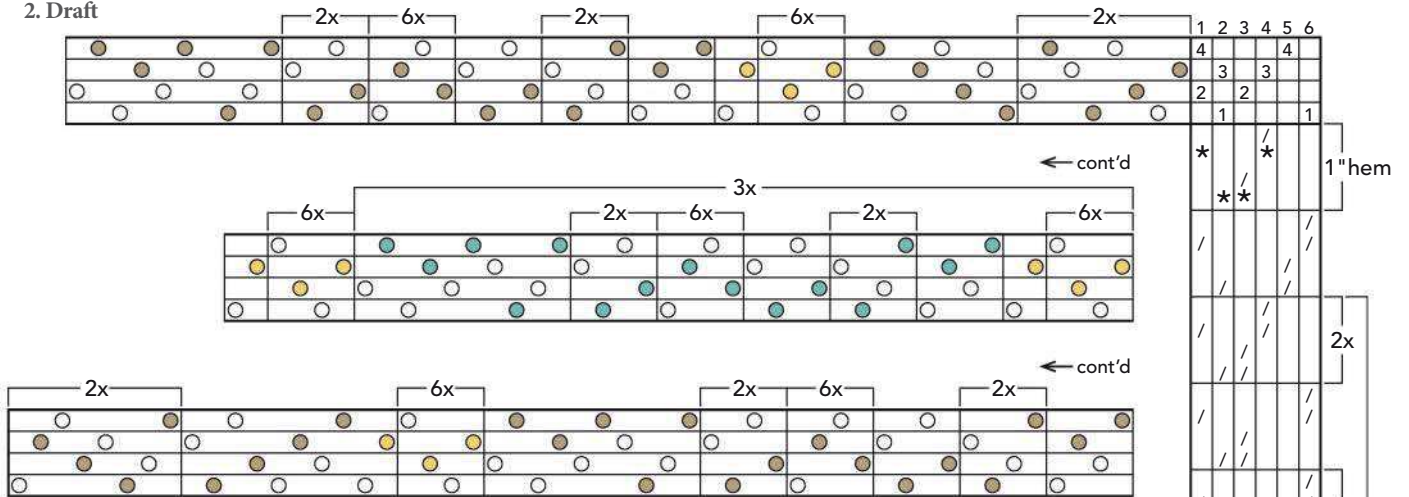
### 1. Warp color order

	12x	13x	29x	13x	29x	13x	29x	13x	12x	
87					1					
78		1		1		1		1		
82	1		1		1		1		1	
247	1	1	1	1	1	1	1	1	1	1
494 ends total										

### Heddle count

Shaft 4	123
Shaft 3	124
Shaft 2	123
Shaft 1	124
<b>Total</b>	<b>494</b>

### 2. Draft



- #8115 Stone
- #100 Natural
- #1451 Ivory
- #5068 Dusty Teal
- / Ecu
- \* waste yarn

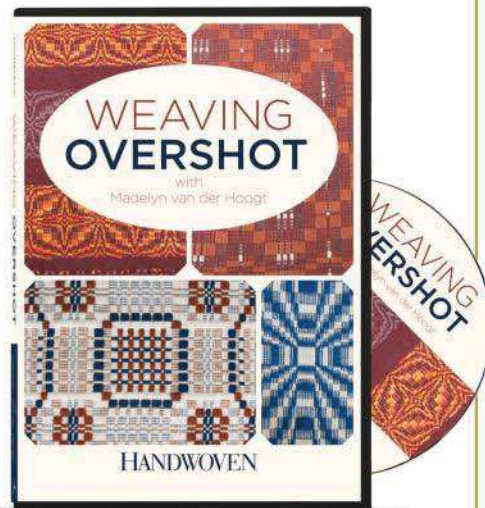
**1** Wind 494 warp ends 4 yd long following the warp color order in Figure 1. The top and bottom layers of the warp can be wound and sleyed separately, or you can wind them at the same time, holding a top color and the background color together, separated with your fingers to keep them from twisting together. Use your preferred method to warp your loom, centering in the reed for a width of 30 $\frac{7}{8}$ ". Thread following the draft in Figure 2. Sley 2 ends per dent in an 8-dent reed, for a total of 16 epi.

**2** Spread the warp with scrap yarn.

~continued on page 67

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## FUN WITH JAGGER SPUN

BY DEB ESSEN

Jagger Spun is based in Maine and has been spinning yarns since 1898. I'd woven with the Zephyr and Maine Line yarns a great deal—both are excellent yarns—but I wanted to try some of Jagger Spun's other offerings and push the envelope with yarns that might be considered knitting yarns.



### THE YARNS

**Superfine Merino:** 18/2 laceweight, 5,040 yd/lb, 100% superfine-grade Australian merino.

**The Green Line:** 8/3 sportweight, 1,490 yd/lb, 100% organic merino wool.

**Mousam Falls Sock Yarn:** 14/4 fingering weight, 848 yd/lb, 100% superwash wool.

**Kokadjo:** 14/4 fingering weight, 1,960 yd/lb, 90% superwash wool, 10% silk. (Note: The name "Kokadjo" caught my eye and the story behind the name clinched the deal. This yarn is named after a small trading post in northern Maine where the sign reads, "Population: not many" and the saying goes, "Where the pavement ends and the moose outnumber people.")

### Sample 1: Differential Shrinkage

**Sample yarns:** Kokadjo (Riverwalk) and Superfine Merino (Williamsburg Blue).

**Sett:** 10 ends per inch (epi).

**Shrinkage in length:** 27%.

**Shrinkage in width:** 33%.

The key to differential shrinkage is that one yarn shrinks while the other yarn doesn't. Differential shrinkage is easy to achieve when combining wool with silk or cotton, but what about using superwash wool instead? I warped my rigid-heddle loom, alternating 2 warp threads of Superfine Merino with 10 threads of superwash Kokadjo,

and used the same pattern of threads for my weft. I tried fulling the cloth by hand with hot tap water and dish soap but couldn't get the fulling I wanted before the water got too cold. I then added boiling water to the basin and wore heat-proof rubber gloves. It took 15 minutes of really working the sample and then, *boom*—the Superfine Merino shrank and I got the puffy squares I was looking for. The dry fabric is wonderfully bumpy, stable, and soft, and it drapes well! The Kokadjo kept its bit of shine and did not full at all.



Sample 1, differential shrinkage.



## Samples 2 and 3: Rigid-Heddle Pick-Up

**Sample yarns:** Warp and weft, Green Line (Cinnamon and Gunmetal Blue).

**Sett:** 8 epi.

**Shrinkage in length:** 10%.

**Shrinkage in width:** 13%.

This yarn is amazingly soft, smooth, and silky, and it has nice but not excessive elasticity. It creates a soft fabric with a lovely hand. Green Line has the same sett/size/plies/twist as Jagger Spun's more familiar Maine Line but is very smooth in comparison (Maine Line is a bit hairy), and the bounce and feel of the yarns are completely different. I decided to play with pick-up patterns from Jane Patrick's *The Weaver's Idea*

Book with this yarn. I began with Gunmetal Blue weft floats separated by blue plain weave. Then I switched to Gunmetal Blue plain weave/Cinnamon float picks (Sample 2). I varied my beat in the float sections: very light in the blue section with spaces between the warp and weft yarns, then a little firmer for the Cinnamon yarns with the plain-weave pick snugged up to the float. Then I switched to 5/1 spot lace, weaving Gunmetal Blue and then Cinnamon (Sample 3). The samples with a slightly firmer beat in the lace sections have a more defined lace pattern.



Sample 2, pick-up weft floats.



Sample 3, 5/1 spot lace.

## Samples 4 and 5: Four-Shaft Summer and Winter

**Sample yarns:** Warp and plain-weave weft, Superfine Merino (Williamsburg Blue); pattern weft, Mousam Falls (Pacific) and Kokadjo (Riverwalk).

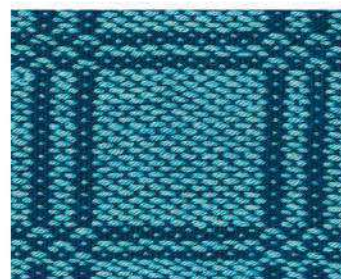
**Sett:** 16 epi.

**Shrinkage in length:** 11%.

**Shrinkage in width:** 15%.

The Superfine Merino is a very elastic yarn, so it's important to avoid pulling on the ends when threading and slewing. Be gentle and careful—and tie slipknots in your sleyed warp ends every 4 ends to keep them from zinging back behind the reed. The Superfine Merino is worth the effort! This yarn makes amazing fabric; it is soft,

with great drape, body, and hand. The yarn stretches a lot under tension and gets much thinner, so watch your beat. The take-up in plain weave is 1/4" per 1" woven, which is a lot of yarn movement. For the summer and winter pattern, take-up in the pattern sections is about 10%. I'd planned to use only the Mousam Falls sock yarn, and it worked wonderfully. I then decided to try the Kokadjo, which has slightly larger grist. I loved the weight and fabric, but the space-dyed yarn makes the pattern less distinct in the block change.



Sample 4, summer and winter using Mousam Falls as weft.



Sample 5, summer and winter using Kokadjo as weft.

## FINAL THOUGHTS

After weaving all my samples, I have a few cautions for weaving with knitting yarns: (1) Be consistent and gentle when winding the warp, even letting the yarn hang loosely. Pulling on it will stretch the yarn and substantially shorten your warp. Uneven pulling can alter individual thread lengths, making tie-on more challenging. (2) Beat gently. The elasticity under tension makes the yarns much thinner on the loom, and if you beat too firmly, you will get a stiffer fabric (and possibly

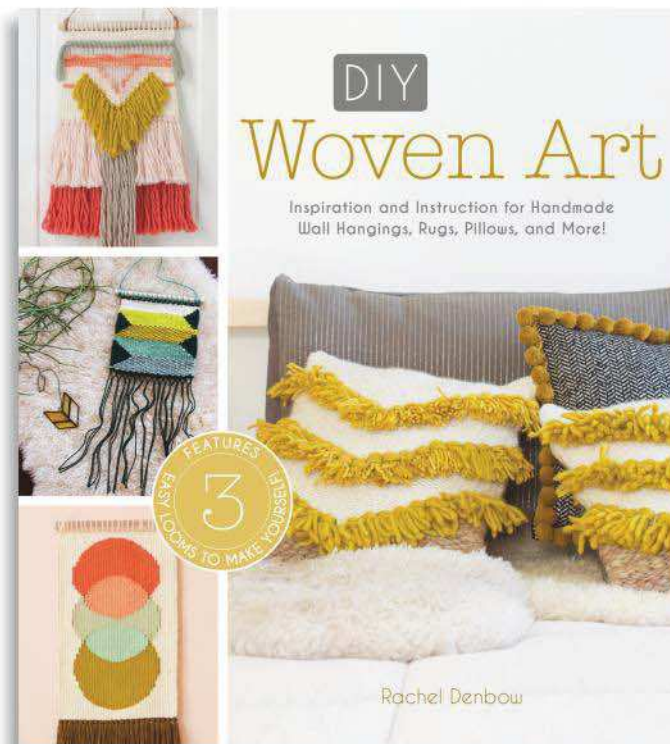
some distortion). (3) Lash on to the front apron rod rather than tying on to it for easier tensioning with these yarns.

## RESOURCES

- ◆ Davison, Marguerite Porter. *A Handweaver's Pattern Book*. Revised edition. Swarthmore, Pennsylvania: Marguerite Porter Davison, 1977.
- ◆ Patrick, Jane. *The Weaver's Idea Book*. Loveland, Colorado: Interweave, 2010.



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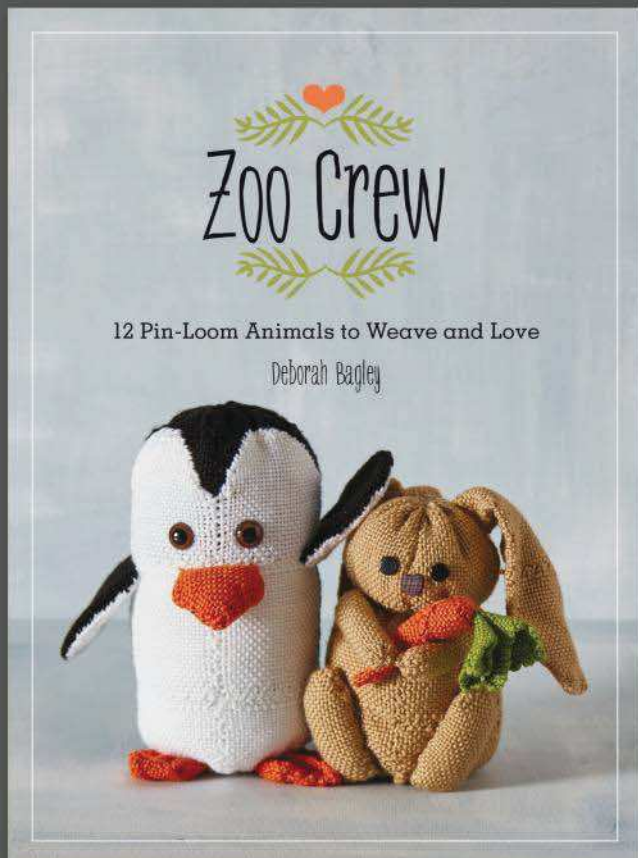
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# READER'S GUIDE | how to use this issue

## PROJECT DIRECTORY

DESIGNER/WEAVER	PROJECT	PAGES	WEAVE STRUCTURE	SHAFTS	LEVEL
Benson, Marty	Ring of Fancy Bath Mats	59–60, 67	Doubleweave	4	I, A
Chiu, Tien	Flower Scarves	38–39	Twill and plain weave	4	All levels
Deeds, Deanna	Plaid Windows Blouse	24–26	Plain weave	2	All levels
Dunlap, Nancy	Symphony No. 1 in Rep Minor	44–46	Rep weave	8	AB, I, A
Jackson, Sarah H.	Inspired by Color Towels	48–49	Summer and winter	4	AB, I, A
Jarchow, Deborah	Travel Shawl	32–33	Plain weave	RH	All levels
Kaestner, Tracy	Silk Blouse in a Wash of Color	28–30	Rib weave variation	6	AB, I, A
Knisely, Tom	Huck Towels	50–51	Huck lace	4	AB, I, A
Kooistra, Marcia	Double Gray Hayes Foulard	34–35	Doubleweave	4	I, A
Sennott, Jenny	A Day at the Beach Towels	56–57	Plain weave with warp floats	RH	All levels
Vennix, Lea	Black Windows Pillow	40–42	Doubleweave	12	A
Wildearth, Donna	California Quail Scarf	52–54	Shadow weave	4	AB, I, A

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

## SUPPLIERS

Brassard, Maurice, et Fils, 1573 Savoie, C. P. 4, Plessisville, QC, Canada G6L 2Y6, (819) 362-2408, [www.mbrassard.com](http://www.mbrassard.com) (Vennix 40–42).

Brown Sheep Company, Inc., 100662 County Rd. 16, Mitchell, NE 69357, (800) 826-9136, [www.brownsheep.com](http://www.brownsheep.com) (Deeds 24–26).

Earth Guild, 33 Haywood St., Asheville, NC 28801, (800) 327-8448, (828) 255-7818, [www.earthguild.com](http://www.earthguild.com) (Sennott 56–57).

Great Northern Weaving, 451 East D Ave., Kalamazoo, MI 49009, (269) 341-9752, (800) 370-7235, [www.greatnorthernweaving.com](http://www.greatnorthernweaving.com) (Dunlap 44–46).

Halcyon Yarn, 12 School St., Bath, ME 04530, (800) 341-0282, [www.halcyonyarn.com](http://www.halcyonyarn.com) (Chiu 38–39; Sennott 56–57).

Jagger Spun, Water St., Springvale, ME 04083, (207) 324-4455, (800) 225-8023, [www.jaggeryarn.com](http://www.jaggeryarn.com) (Yarn Lab 62–63).

Jo-Ann Fabric and Craft Stores, (888) 739-4120, Fax: (330) 463-6760, [www.joann.com](http://www.joann.com) (Benson 59–60, 67).

Lone Star Loom Room, (888) 562-7012, [www.lonestarloomroom.com](http://www.lonestarloomroom.com) (Kaestner 28–30).

Lunatic Fringe Yarns, 2008 E. Indianhead Dr., Tallahassee, FL 32301, (800) 483-8749, (850) 539-1964, [www.lunaticfringeyarns.com](http://www.lunaticfringeyarns.com) (Chiu 38–39).

Treenway Silks, 2060 Miller Court, Lakewood, CO 80215, (888) 383-7455, (303) 383-7455, [www.treenwaysilks.com](http://www.treenwaysilks.com) (Kaestner 28–30).

Trendsetter Yarns, 16745 Saticoy St., Ste. #101, Van Nuys, CA 91406, (818) 780-5497, (800) 446-2425, (818) 780-5498, [www.trendsetteryarns.com](http://www.trendsetteryarns.com), [information@trendsetteryarns.com](mailto:information@trendsetteryarns.com) (Jarchow 32–33).

Vävstuga Swedish Weaving and Folk Arts, 16 Water St., Shelburne Falls, MA 01370-1119, (413) 625-8241, [www.vavstuga.com](http://www.vavstuga.com) (Kooistra 34–35).

WEBS, 75 Service Center Rd., Northampton, MA 01060, (800) 367-9327, [www.yarn.com](http://www.yarn.com) (Knisely 50–51; Vennix 40–42).

Yarn Barn of Kansas, 930 Massachusetts, Lawrence, KS 66044, (785) 842-4333, (800) 468-0035, [www.yarnbarn-ks.com](http://www.yarnbarn-ks.com) (Benson 59–60, 67; Jackson 48–49; Wildearth 52–54).

## READING DRAFTS

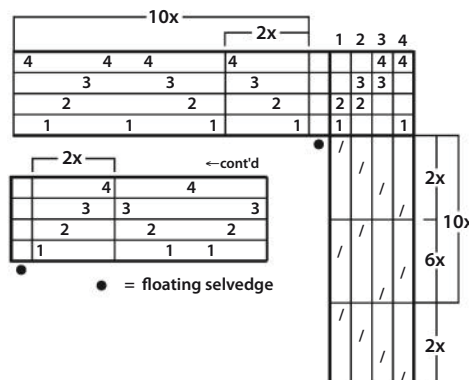
Some drafts for weaving are very, very long if they are written out thread by thread. To save space, wherever any section of the threading or treadling is repeated, a bracket is placed above it with the number of times to do that section.

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

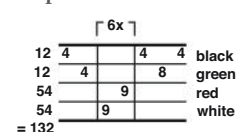
Repeats in the treadling and in the warp color order are treated in the same way. Note that the color order chart looks like a threading draft but indicates the order in

which to wind warp colors (4 black, 8 green, 4 black, then 9 red and 9 white six times, 4 green, 4 black).

Draft



Warp color order



## YARNS

This chart gives yards per pound, meters per kilogram, and a range of sets (wide as for lace weaves, medium as for plain weave, and close as for twills); no sets are given for yarns not suitable to use as warp. For a complete directory of yarns used in *Handwoven*, see the Master Yarn Chart at [www.interweave.com/weaving](http://www.interweave.com/weaving).



30/2 unmercerized cotton; 11,055 yd/lb (22,300 m/kg); 30, 45, 54



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



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



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



80% cotton, 20% wool (Cotton Fine); 2,000 yd/lb (4,040 m/kg); 12, 15, 20



4/2 unmercerized cotton; 1,680 yd/lb (3,390 m/kg); 10, 15, 18



3/2 pearl cotton; 1,260 yd/lb (2,442 m/kg); 10, 14, 16



4/4 cotton; 800 yd/lb (1,615 m/kg); 4, 6, 8



8-ply (8/16) mop cotton; 420 yd/lb (848 m/kg)



70% kid mohair, 30% silk (Kid Seta); 4,181 yd/lb (8,445 m/kg); 20, 24, 28



8/2 wool; 2,240 yd/lb (4,520 m/kg); 12, 15, 20



30/2 silk; 7,850 yd/lb (15,840 m/kg); 24, 32, 40



16/2 linen; 2,400 yd/lb (4,840 m/kg); 15, 20, 24



Rayon chenille; 1,450 yd/lb (2,926 m/kg); 12, 15, 18



35% hemp, 35% cotton, 30% rayon; 1,400 yd/lb (2,820 m/kg); 12, 15, 20



**3** Wind a bobbin of Ecu weft. Wind a stick shuttle with about 15 yd of waste yarn.


**4** To create the hems: At the beginning and end of each mat, weave 1" of Ecu weft for the top layer (the top layer is formed in sheds where you are lifting one shaft), simultaneously weaving 1" of waste yarn on the bottom layer (the bottom layer is formed in sheds where you are lifting three shafts). Do not interlock the edges and keep the top and bottom layers separate.

**5** Using just the Ecu weft yarn and one shuttle, weave the top and bottom layers of the body of each mat, following the treadling draft. Weave a total of 48" for each of two mats.

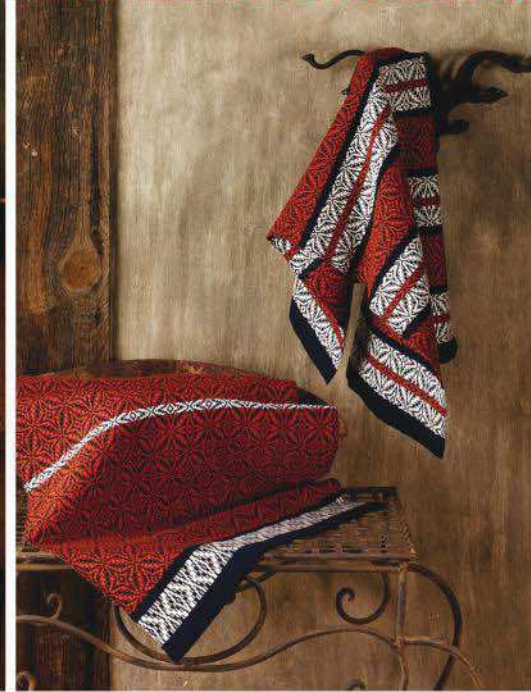
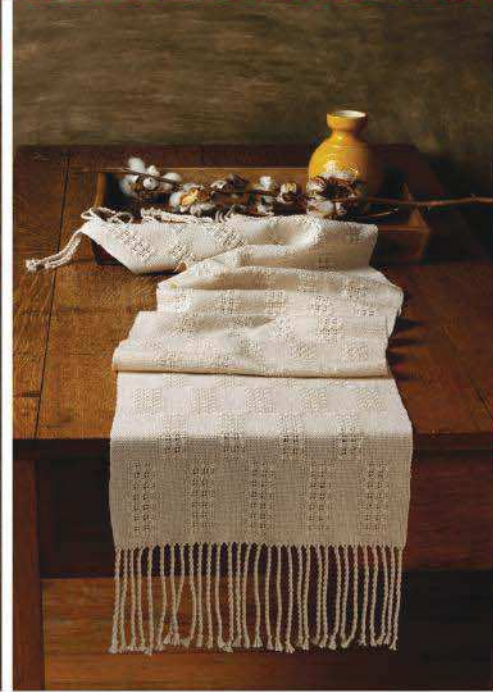
**6** Separate the two mats with a few weft picks in a contrasting color of waste yarn.

**7** Carefully cut the mats apart using the contrasting weft picks as a guide. Zigzag the top layer hem allowances at the raw edge, keeping the waste yarn hem allowances (bottom layer) out of the way. Turn the mat over and zigzag the waste yarn hem allowances close to the body of the mat, then trim off the excess.

**8** Soak undisturbed for 2 hours in cold water. Roll in an absorbent towel to squeeze out excess water and hard-press with a warm iron. Machine wash in warm water and dry on a permanent-press setting. While the mats are still a bit damp, hard-press again.

**9** Turn and press the top hem allowances to the back, covering the trimmed bottom hem allowances. Turn and press again to form hems. Hem using an invisible stitch and matching thread. 

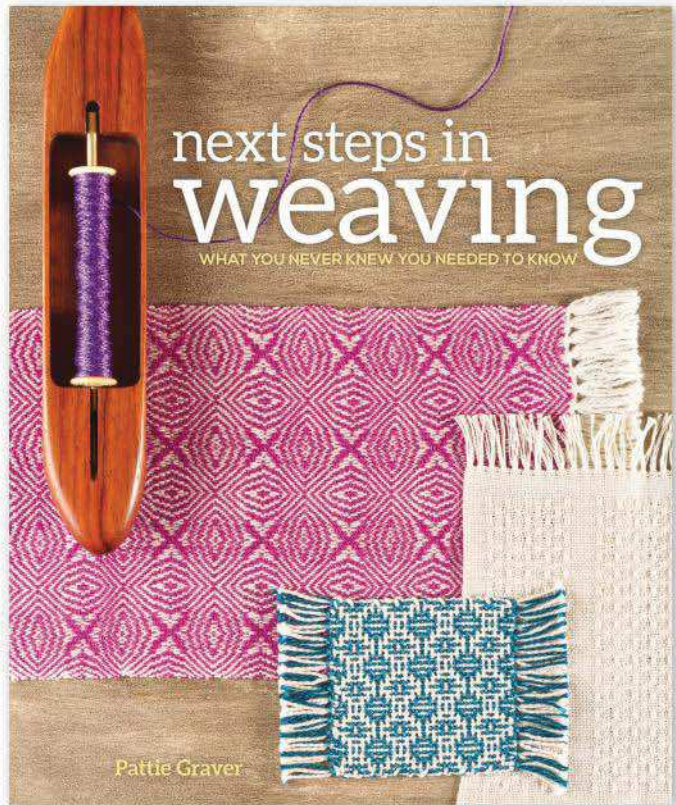
*Happiest when she is puzzling over an old weaving draft, MARTY BENSON is currently working on a sequel to Ozark Coverlets with Laura Redford.*



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**LANCASTER FIBER FESTIVAL**. A Celebration of Paper, Fabric, Yarn & Thread! Lancaster, PA; August 16-18, 2018. [lancafiberfestival@gmail.com](mailto:lancafiberfestival@gmail.com)

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# ENDNOTES

## SKY'S THE LIMIT

BY EILEEN SCALLY

### "SKY."

That's it? Sky? Pardon me, but that's a big topic!

Disbelief and amazement were my first reactions when the guild project was announced at our first meeting in September. We were challenged to use any color, any fiber, and any technique to create something that evoked "sky" to each of us. I was intrigued, but I soon put those thoughts in the back of my mind. You know how it is—June and the end of the guild year are so far away.

As the months went by, I found myself noticing the sky at all hours of the day and night. There were fluffy white clouds, angry skies, and sunsets (no sunrises—I'm not a morning person). There were wide-open skies that dominated the landscape and tiny pieces of sky peeking through the leaves of trees.

In April, I took a workshop with Tom Knisely on krokbragd. I loved the earthy, almost folkloric style of design in the sample we made. The fine wool yarns became thick and luscious, almost ruglike. The slow pace of krokbragd suited my own poky pace of weaving, and I was content.

June inched closer. One day, I was describing to my mother the events of the weaving year and the upcoming "sky" challenge when I said jokingly, "Too bad I can't make clouds in krokbragd because there's still warp left on the loom and I wouldn't have to warp again. Ha ha."

Then again, maybe not so ha ha, I thought. There is a pattern I can use to suggest clouds, but why clouds? I immediately thought of one of my favorite paintings by Georgia O'Keeffe, *Sky Above Clouds IV* at the Art Institute of Chicago. An homage to her painting would be a challenge to do in krokbragd. Could I capture the ethereal quality and vastness of her painting in such an earthy technique?

I set about designing. O'Keeffe made many versions of her painting that evolved from curvilinear to geometric shapes. *Sky Above Clouds IV* was the most geometric and fit the vertical and horizontal demands of a loom-woven piece. Working from my stash, I chose colors that echoed O'Keeffe's palette. Too impatient to take the time to plan out my piece, I dove right in. With a little tweaking, the three-color medallions pattern made fine rectangular "clouds."

The next section of the painting strongly suggested perspective, with the clouds going far into the horizon, almost like a large, marble-tiled ballroom. My new pattern would have to have diagonals to get that feeling of distance. The colors would need to be muted, going from palest blue to almost white. I used the two-color cross pattern in that section, so the colors would keep receding toward the distance, where I switched to tabby to get the strong solid horizon line, first in blue, then in terra-cotta.

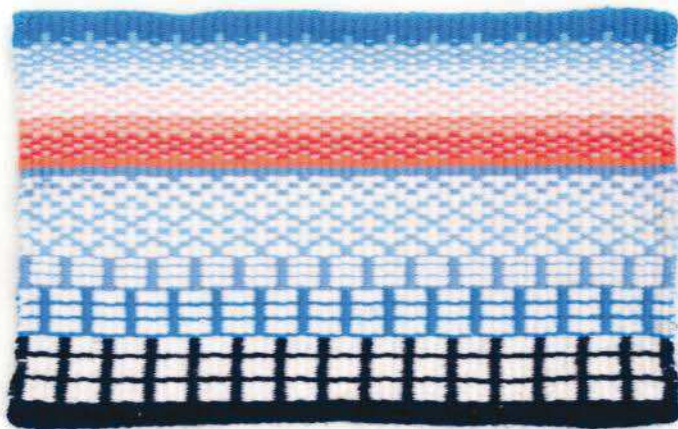


PHOTO BY EILEEN SCALLY


One of Eileen's O'Keeffe-inspired tapestries.

***"One day when I was flying back to New Mexico, the sky below was a most beautiful solid white. It looked so secure that I thought I could walk right out on it to the horizon if the door opened. The sky beyond was a light clear blue. It was so wonderful that I couldn't wait to get home to paint it."***

—GEORGIA O'KEEFFE

With a copy of the painting always by my side, the next difficulty to overcome was the blaze of color in the sunset. Three-color point twill was the ideal way to bundle colors that were analogous but could show brilliance. By changing the balance of lights and darks in the wool fibers, I hoped to evoke the gradations of the sky in O'Keeffe's painting. I finished with the two-color point twill pattern in white and blue to create horizontal bands of color that led to a single, deep-blue twill that made me think of an infinite canopy.

Such poetry of feeling! I had been wrapped up in an intense connection to a painting I had long admired. It felt good to finish—but was I finished? Sky is a big topic, and I had a dinky little 8½ by 13 inch tapestry that had none of the majesty and power of an 8 by 24 foot painting. Fortunately, I followed the advice of my weaving mentors and had carefully written down each pattern, each color, and the number of picks per inch. So I made two more tapestries. I put each tapestry in its own shadow box but displayed them close together to keep the aspect of O'Keeffe's original painting. The negative space surrounding the woven pieces helps to suggest the vastness that I so admire in her work.

One word started my path to inspiration. I followed that path, tucking little pieces into my thoughts here and there—images of skies, a new weaving technique, and pictures of paintings seen long ago—until the day they all came together. In true synthesis, a new whole was created from many parts. What a deeply satisfying journey! 

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[halcyonyarn.com](http://halcyonyarn.com)

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Salt Spring Island, BC V8K 1N4  
(ph&fx) 250-537-9468  
[jane@janestaffordtextiles.com](mailto:jane@janestaffordtextiles.com)  
[www.janestaffordtextiles.com](http://www.janestaffordtextiles.com)

The Fine Line  
Creative Arts Center  
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St. Charles, IL 60175  
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[www.fineline.org](http://www.fineline.org)

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800-441-9665  
[www.woolery.com](http://www.woolery.com)

Lofty Fiber LLC  
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Yarnorama  
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Castle Creek Fiber Studio  
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Naples, FL 34112  
239 793-8141  
[www.castlecreekstudio.com](http://www.castlecreekstudio.com)

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Spokane, WA 99205-4830  
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