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**Weaving
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Boston Bra
Project page 25

**10 Yarns
for \$10**

page 66



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Contents

HANDWOVEN®

SEPTEMBER/OCTOBER 2009, VOLUME XXX, NUMBER 4

25 FiberHearts Winners!

27 Get More Bang for Your Weaving Buck

MADELYN VAN DER HOOGT

28 Stash Reduction Placemats

TABLE MATS BY LAURA FRY

32 A Versatile Draft for Hand or Dish Towels

TOWELS BY GUNNEL ORESJO

34 Serendipity Warps for Waffle-Weave Towels

TOWELS BY CONNIE WESTBROOK

36 Weave Clothing on a Very Narrow Loom!

FULLED VEST BY NANCY MCRAY

40 Twill and Tencel for a Line of Luxury Scarves

PLAITED-TWILL SCARVES BY BARBARA ELKINS

44 One Threading, Four Patterns, Four Towels

HUCK AND WAFFLE-WEAVE TOWELS BY LYNN TEDDER

48 Budget Bamboo Shawl

LACE SHAWL BY MADELYN VAN DER HOOGT

50 Pom-Poms Add Fun to Scarves and Shawls

SCARF BY BARBARA F. MORSE

54 A Quick-and-Easy Rug with Chenille "Worms"

TAQUETÉ RUG BY SU BUTLER

56 Ditchling Throw: Reinvent Yarn with a Spinning Wheel

TWILL THROW BY LIZ GIPSON

60 Warp Once, Weave Two Throws—or More!

SUMMER AND WINTER THROW BY JULIE MCCLURE

64 **WEAVE TO SELL**
Twill Blocks are a Weaver's Best Friend

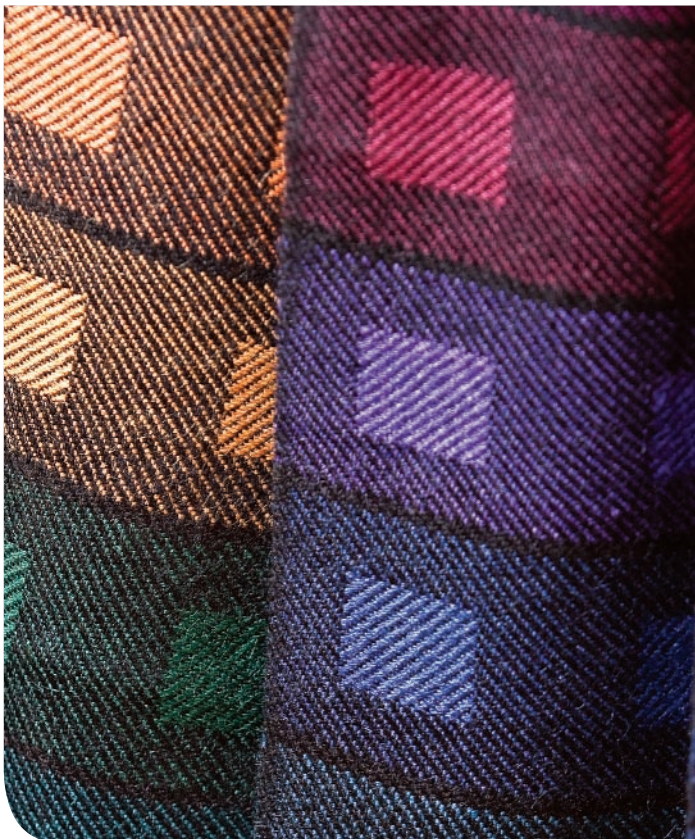
TWILL-BLOCK SCARVES BY PATTIE GRAVER

66 **THE YARN OF THE HOUR**
Ten Yarns for Ten Bucks

MY SPACE
What to do with
Leftovers, page 10



ON THE COVER
TWILL-BLOCK
SCARVES
woven by Pattie Graver.
See pages 64–65.



40



60

- | | | | |
|----|---------------------|----|--------------------------------------|
| 2 | From the Editor | 66 | Yarn of the Hour |
| 3 | Contributors | 68 | Calendar |
| 4 | Letters | 72 | Reader's Guide:
Project Directory |
| 8 | What's Happening | | Yarns and Suppliers |
| 10 | My Space | | How to Use This Issue |
| 12 | Goods | 74 | Classified Ads |
| 14 | Media Picks | 79 | Advertisers' Index |
| 18 | Spotlight | 80 | Endnotes: Linda Ligon |
| 26 | Tricks of the Trade | | |

PHOTOS TAKEN AT
THE HOME OF
STEVE WHITTALL AND JEFF YETTER
of By Design Homes



From the Editor

MADELYN VAN DER HOOGT

Thirty years ago, the premier issue of *Handwoven* (Fall/Winter 1979) dazzled the weaving world. Those of us who became weavers after 1979 tend to take for granted the presence of a magazine with complete instructions for weaving specific items. Most of us don't realize that before then, you could only get step-by-step guidance from a teacher or, if you were lucky enough to be part of a culture with a weaving tradition, from your mother or grandmother or aunt who wove before you. That was usually part of a long learning process that started when you were a child. By weaving projects in *Handwoven*, you can get a jump start on learning how interacements work plus end up with the project you admire in the photo.

If you have a complete set of the one-hundred forty-six issues (!) of *Handwoven*, you can infer our recent history by looking through their pages. I think of this period as the post Mary Meigs Atwater period. (Thinking about her made me realize how little our leaders—so important to us—are known to the world at large. Mary Meigs Atwater, for example, is mentioned in Wikipedia, but how? With a quote she made about Basin, Montana, as the wife of zinc-miner Max Atwater.)

A history of the last thirty years (see a time line, page 19) would include both discovery and rediscovery. We have rediscovered the overshot, summer and winter, doubleweave, laces, twills, rep weaves, and more from the Atwater years, but we have extended them to multishaft and dobby looms and applied colors and fibers to them in new ways. In the early 1980s, the introduction of the computer for creating drafts for weaving made it possible to try out ideas without weaving them. Advancing twills and network drafting were among the many benefits. Comparing the books and yarns and looms available to readers of the first issue of *Handwoven* to those available now shows an explosion of resources. We have everything we need to create beautiful, unique fabrics, including our treasured sets of *Handwoven*.

The next thirty years for weavers (as for all of us) will be shaped in great part by the Internet. Added to the influence of guilds and study groups and the online groups that are currently active will be much-increased online communication—already growing rapidly—making it possible for each of us to “meet” any weaver anywhere in the world. *Handwoven* will be there, too!

Madelyn

A CALL TO GUILDS AND STUDY GROUPS!

The May/June 2010 issue will share fabrics resulting from sample exchange and study groups and give great ideas for forming new groups. Send photos of projects or samples from your group to madelynv@interweave.com.

FUTURE THEMES

November/December 2009 Your Space! Weavers and yarn shops share their tips for studio design and yarn and equipment storage ideas. Project articles include time-saving tips and techniques.

January/February 2009 Texture! A focus on texture made by unusual weave structures (corduroy, pleats, velvet) and other clever ideas.

March/April 2010 Doubleweave A handbook of doubleweave techniques: doublewidth fabrics, stuffed and stitched fabrics, and *lots* of pattern.

May/June 2010 Sample Mania. A collection of projects inspired by sample exchanges and study groups.

HANDWOVEN

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SEPTEMBER/OCTOBER 2009

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Contributors



Laura Fry

of Prince George, British Columbia, has been learning, teaching, and writing about weaving since 1975, when she chose weaving as a career. She is author of *Magic in the Water* and *CD Weaver* and blogs at laurasloom.blogspot.com.

Page 28



Gunnel Oresjo

of Loveland, Colorado, started weaving at Malin Selander's vocational school in Örebro, Sweden. She enjoys sharing her Swedish weaving heritage with American weavers and using new yarns, such as buffalo.

Page 32



Connie Westbrook

of Sherwood, Wisconsin, discovered weaving at a local art fair several years ago. She lovingly refers to her husband as a "patron of the arts"; she creates art and he supports it.

Page 34



Nancy McRay

of East Lansing, Michigan, is the owner of Woven Art, a yarn shop and fiber-art gallery in East Lansing. Her most current weaving fascination is the amazing pattern capacity of the simple rigid-heddle loom.

Page 36



Barbara Elkins

of Amherst, Massachusetts, continues to find exciting challenges along the "what would happen if . . ." trail. She hangs out a lot at Webs, now ably run by Steve and Kathy Elkins, where she weaves and visits with customers.

Page 40



Lynn Tedder

of Tulsa, Oklahoma, still finds herself stuck on huck after more than twenty years of exploring its many possibilities. When she's not weaving, she is working as a technical editor for *Handwoven* magazine.

Page 44



Barbara F. Morse

of Amherst, Massachusetts, has been knitting, sewing, and baking since she was eight years old. She is working toward her Master Weaving Certificate at the Hill Institute and teaches knitting and baking.

Page 50



Su Butler

of Woodstock, Illinois, has been weaving for thirty-five years. She is author of *Understanding Rayon Chenille*, mentors weavers on the Internet, and is chairperson of the Tied Weaves study group in Complex Weavers.

Page 54



Liz Gipson

of Loveland, Colorado, is a spinner, weaver, shepherdess, writer, wife, cat lap, TV co-host, author, cook, and managing editor of *Handwoven* magazine—not necessarily in that order. She is fascinated by all yarn.

Page 56



Julie McClure

of Norwalk, Connecticut, has been weaving since she took an undergraduate elective class that led to a degree in textile design. Her career in marketing research doesn't keep her from her loom.

Page 60



Pattie Graver

of Loveland, Colorado, splits her days between weaving at her loom and sessions on her yoga mat. She only wishes that her precious grandbabies, Kirpal and Zivian, lived right next door.

Page 64



Linda Ligon

of Loveland, Colorado, is the creative director and steady contributor to *Handwoven* magazine. For thirty years, she has loved being a part of *Handwoven* and trying out new ideas on her loom.

Page 80

WANT TO CONTRIBUTE?

If you have an article idea or a project to share, send a photo or slide and a brief proposal or description to **Madelyn van der Hoogt, PO Box 1228, Coupeville, WA 98239**, or e-mail her at madelynv@interweave.com. Note that your submission does not have to be related to an issue theme!

HIGH ROLLERS

Since July of 2008, a group from the Tucson Handweavers and Spinners Guild has volunteered at the Western Archeological Conservation Center (WACC), a repository for collections of the National Parks and Monuments of the Southwest. Our job is to "roll" the textiles from Far Away Ranch, a homestead located in the Chiricahua National Monument area. It was the center of a working ranch for almost 100 years. In 1973, the family sold the ranch to the National Park Service. Financial restrictions kept the WACC from properly storing the textiles. In the spring of 2008, the WACC was able to purchase tubes and archival-quality paper. Ten members of the guild formed WACCy Rollers. We rolled beautifully antique towels, aprons, bed spreads, sheets, kitchen towels, and even Navajo rugs. We also checked or added to information about the textiles, such as weave structure, and fiber content. We just rolled our 500th textile!

—Mary Weinzirl
Tucson, Arizona

TAILGATE WEAVER

Because of work, I used to feel like my weaving time was confined to early mornings, evenings, or weekends. That is just not enough time! I realized that I could weave during my lunch hour by placing my table loom on the tailgate of my little pickup. It is a wonderful way to relax on my lunch hours. I love being outside weaving!

—Mary Van Duzer
Indio, California



CUTTING A RUG

I am a new weaver and I'm interested in weaving with fabric. Where can I find directions for cutting yardage into strips suitable for weaving and suggestions on how to sett the appropriate yarns for weaving with them?

—Diane Baumgartner
Via e-mail

Handwoven has published many articles on rag weaving. If you visit our online index, and look up *Weaving with Rags*, you'll find a long list. (Go to interweave.com/weave/weaving_resoures.asp and click on *Indexes*. The indexes are in a PDF format that enable you to search for keywords electronically.) In the Sept/Oct 2008 issue there are articles on rag weaving for clothing and rugs with tips for cutting rags. Interweave also published *Rag Rug Handbook* by Janet Meany and Paula Pfaff.

A PICTURE IS WORTH A THOUSAND WORDS

I am interested in the *Best of Handwoven: A Bakers Dozen: Top Projects in Overshot* collection. Are these new projects, or have they been published in previous issues of *Handwoven*? I don't see photos of the projects on your website.

Our *Best of Handwoven* series are electronic collections of popular projects from the first twenty years of *Handwoven*. You can now see a slideshow of the projects in each collection by visiting interweavestore.com/Weaving/Best-of-Handwoven-eBooks.html. Click on the book you are interested in and scroll to the bottom.

WEEKLY WEAVING

Thanks so much for launching *Weaving Weekly*! It has just the right amount of information. It is a nice way to keep in touch with the weaving world between magazines.

—Claudia Stine
Milton, Wisconsin

To sign up for our free e-newsletter, visit handwovenmagazine.com.

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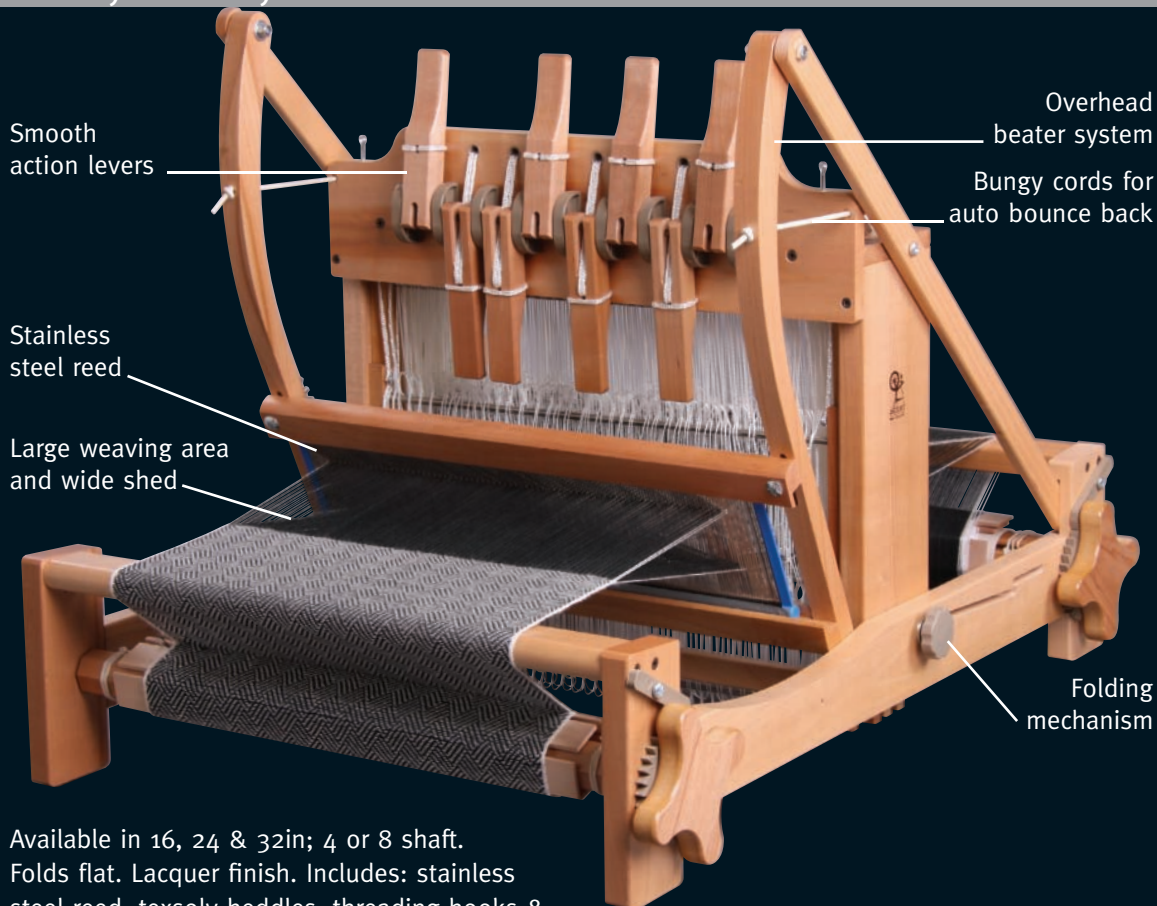


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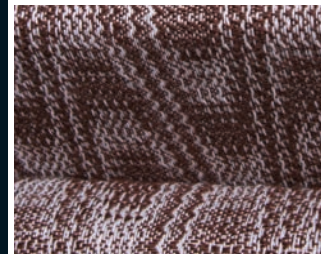
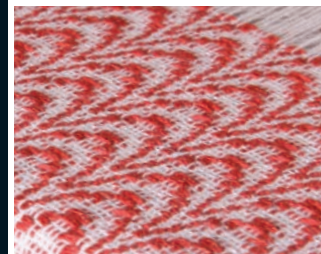
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Barry (left) and Dan Schacht in an early promotional photo.



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What's Happening

ROOTS

It's 1978, and I'm sitting in an "establishment" in Boulder, Colorado, with Barry Schacht and a couple of other people in the weaving business. They're trying to persuade me to launch a brand-new kind of magazine for weavers—one that would actually give detailed instructions for making stuff.

That doesn't sound so revolutionary, does it? But at the time, it was a truly visionary idea, and it wasn't mine.

It came from Barry and a few others* who felt that a great many weavers would welcome the same kind of expert guidance in producing a good end result that knitters, sewers, and home cooks had enjoyed for generations.

They were right.

Over the years, I've often looked to people on the supply side—the loom makers, the yarn manufacturers—for wisdom in gauging the state of the craft. Schacht Spindle Company turns forty this year, and it seemed like a good time to catch up with Barry and his wife and sales director, Jane Patrick (former editor of *Handwoven*—it's a small world!).

As we chatted, Barry recalled his earliest days—making handspindles on contract, selling rope machines on the University of Colorado campus (girls were attracted to them), peddling tapestry looms and other early products out of a VW bus or off a motorcycle up and down the coasts, and running a weaving shop crammed with yarns and looms of all kinds.

The modern, automated loom and wheel factory that is Schacht Spindle today seems like a different world—until you notice the chicken coop by the parking lot, or the beehives out back, or the employee-managed vegetable and flower gardens by the fence. There's an interesting tension between a carefully managed business and a very human culture, and it's not limited to Schacht Spindle. It pervades the weaving and spinning supply community.

"So what's kept life interesting for the past forty years?" I asked. Not just the thrill of conceiving a new piece of equipment to meet the needs of the community, but carrying an idea from paper to production to market, with a lot of thought every step of the way—and running a healthy, ethical business. It is, you might say, a craft in its own right.

—Linda Ligon

*Halcyon Blake of Halcyon Yarns, the late Bill and Louise Green of Greentree Ranch Wools, Walter Schutz of Sievers Weaving School.

THANKS TO THE TOOLMAKERS AND SUPPLIERS WHO HAVE BEEN WITH *HANDWOVEN* SINCE ITS FIRST ISSUE: ASHFORD, GLIMAKRA, HALCYON YARNS, HARRISVILLE DESIGNS, LECLERC, THE MANNINGS, SCHACHT SPINDLE COMPANY, SIEVERS.



COURTESY OF SCHACHT SPINDLE COMPANY

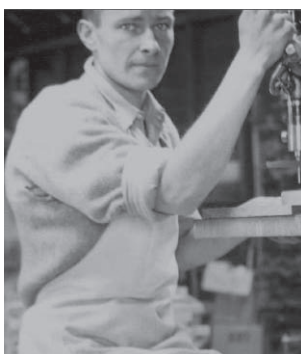
Although it took Barry Schacht a considerable amount of time to figure out that he could not make good yarn from his own hair, he did figure out how to make a loom.

ASHFORD: SEVENTY-FIVE YEARS

Necessity is the mother of invention. Walter Ashford was a young man caught in the worldwide depression in 1934 in New Zealand, and what could be better to do than use his woodworking skills to make fireside stools to sell by mail order? How better to deal with shipping than to send them in parts for home assembly? Thus was born the kit-set idea.

Fireside stool kits evolved to spinning wheel kits (all those New Zealand sheep!) and a clever tensioning system dubbed "Scotch." After WW II, spinning wool went dormant with the introduction of synthetics. Dormant, but not dead. As handcrafts became a global craze during the 1960s, Walter Ashford ramped up production and developed a worldwide distribution network. The upshot? More than 500,000 spinning wheels to date.

Today, the company continues to flourish under second-generation leadership, with Richard and Elizabeth Ashford at the helm. Other family members are involved, boding well for a lively old company heading toward the century mark. Cheers!



COURTESY OF ASHFORD HANDICRAFTS

Walter Ashford in his first shop.

LOUET SALES: TWENTY YEARS

In the beginning (1974) Loet was a small Dutch company, run by a couple of out-of-the-box engineers, Jan Louet Feisser and Clemens Claessen. The place? An old chicken shed in rural Holland. Spinning was a hot trend in the Netherlands, and the Louet team took a fresh approach to wheel design. Their S-10 wheel was sleek, versatile, functional, and odd-looking to traditional eyes.

Jump to 1989, Ontario, Canada. Trudy Van Stralen had immigrated from the Netherlands. A back-to-the-lander, she had been teaching natural dyeing and spinning all over North America since the mid-1970s. Her natural-dyed, handspun yarns were the basis for a home business, Hilltop Wools, which grew until her husband, Jan, quit his job to join her. They took on North American distribution for Loet—twenty years ago. The business now comprises commercial yarn manufacture, knitwear design, and a suite of looms from simple to complex—and those distinctive Loet wheels. While Trudy and Jan are still active in the business, general management has been passed on to their son, David. Two generations, heading toward their Silver Anniversary—we congratulate them.

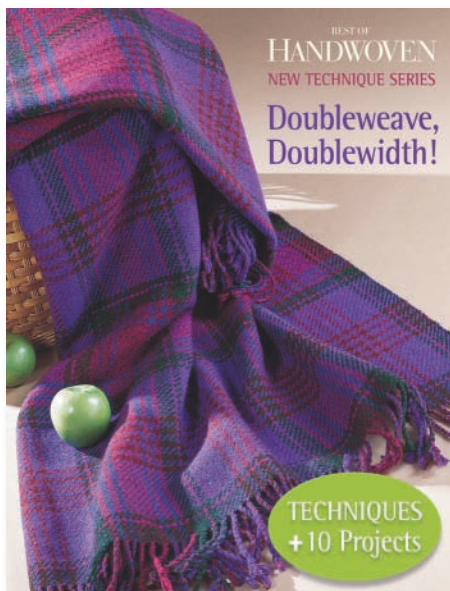


COURTESY OF LOUET

From left to right, Jan Louet Feisser, Clemens Claessen, Linda Berry Walker, Rachael Crowder, and Trudy van Stralen (in 1980).

Handwoven's New eBook series!

You asked for doubleweave and we delivered! This collection is the first in our new technique series. *Doubleweave, Doublewidth!* is a collection of ten projects that you can weave twice as wide as the weaving width of your loom. And there is more! Included are articles that explain the theory behind the projects. For your copy, visit handwovenmagazine.com.



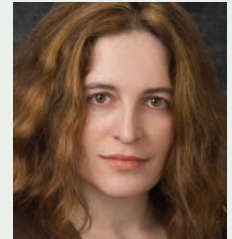
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Weaving the Web: Weavolution

Syne Mitchell



In the first of these columns, I talked about social networking and Ravelry.com, a place where knitters and crocheters can go online to share information about their projects. As of this writing, Ravelry doesn't officially support weaving, though there are several lively weaving discussion groups there.

In June, however, a new site launched: Weavolution. This is a social networking site specifically for weavers. The company behind the site, Weavolution LLC, is owned by Claudia Segal, Tien Chiu, and Alison Giachetti, all of whom are weavers excited about bringing a great new weaving resource to the Web.

Each partner has specific skills that are instrumental in creating the site: Tien Chiu is a software project manager who had previous experience with social networks, Claudia Segal is a former social worker who knows how to promote and build community, and Alison Giachetti has over twenty years of finance and accounting management experience.

After nine months of planning, fund-raising, working with a professional Web-development team, and testing the site, Weavolution launched on June 8 to an enthusiastic audience. Within the first week they had more than 1,800 users and are still growing.

I interviewed the Weavolution founders shortly before the launch. They said their goal was to make a site that would be inclusive and welcoming to all weavers, from a new weaver working on a potholder loom to a production weaver working on a twenty-four-shaft loom. Basketry, off-loom weaving—all are welcome on Weavolution. You can check them out online at www.weavolution.com.

Syne Mitchell is the editor of WeaveZine. Listen to an interview with Weavolution founders at www.weavezine.com/audio, click on installment 38.

Leftovers?

After reading "Answering the age-old question: What to do with leftovers," visit handwovenmagazine.com to see a short slideshow on even more ways to use up little bits of yarn. (By leftovers we mean the yarn that is left when you cut cloth from the loom—the thrums), Shown here is a crocheted buffalo/alpaca hat, pincushion, and eyeglass case made by Alice Selby. Since buffalo is too precious to waste, Selby has figured out clever ways to make the most of every inch of yarn!



Answering the age-old question: What to do with leftovers?

Thrums is the term we use to name the short bits of yarn that are left when woven cloth is cut from the loom. Weavers have come up with lots of clever ways to use these leftovers, since none of us are capable of throwing away perfectly good yarn. Here are just a few ways to put those short bits to good use. To see a slide show of more ideas, visit our website, handwovenmagazine.com.



Liz Gipson of Loveland, Colorado, dyed a hank of naturally-colored cashmere with Still River Mill's new line of environmentally friendly acid dyes. Using the yarn to weave an orange version of her One-Skein Scarf from the May/June 2009 issue, she tied together the leftovers to create an eyelash yarn to use as the border in a future scarf project.



Terri Bibby of Salt Spring Island, British Columbia, uses her thrums for Saori weaving. Saori is a style of weaving started in Japan that encourages serendipitous exploration of weaving in mostly a plain-weave structure. Saori weavers call thrums, "treasure." With some of her treasure, Bibby created a set of postcards. (If weaving postcards tickles your fancy, check out the valentine remaining program of our sister publication *Fiberarts* at www.fiberarts.com/postcards. Weavers can play, too!)



Joy Winther of Kalama, Washington, makes Japanese-style kumihimo braids from her thrums to use in jewelry that coordinates with her handwovens.

Linda Ligon of Loveland, Colorado, brought home this tassel from the Contemporary Handweavers of Texas biennial conference. It is made from handpainted silk thrums and topped with a silk cocoon.





Rebecca Smith of Salt Spring Island, British Columbia, has become an expert in using little bits of yarn. Pictured here are two small bags and a set of earrings made from thrams. Interested in weaving with thrams on the go? See page 12 for her portable "loom in a tube."

Barbara F. Morse of Amherst, Massachusetts, creates coordinating pom-pom fringes with her thrams. See instructions for weaving this pom-pom scarf on pages 50-52.



More Ways to Use Thrams

- Use them for inlay
- Use them as hair or wadding for small stuffed animals or dolls
- Set them out in the spring for birds' nests
- Use them to make rya knots
- Make a boa using a skinny warp and thrams for weft
- Rug hooking anyone?
- Use them to mark measurements as you weave
- Use them to spread the warp before weaving
- Make passementerie (decorative trims)
- Use them to tie up your lease sticks or hold the reed in place
- Join a thread on the Warped Weavers list at Ravelry.com which started a thrams swap so that members could create a notebook of yarn samples with each other's yarns

For illustrations of some of these ideas, visit our website at handwovenmagazine.com.



Joy Gerard of Courtland, Minnesota, makes adorable puppets with her thrams using rya knots in doubleweave.



BEAUTIFUL BUTTONS

Cool Earthwear announces its new line of buttons—you have never seen buttons like these before! These buttons are made from recycled organic material such as bamboo (cut with and against the grain), corn husks and cobs, eggshells, honeycombs, and other exotic materials. Earthy hues and rich patterning will complement handwoven fabric beautifully.

www.coolartwear.com



NIDDY-NODDY

Schacht Spindle Company introduces its new niddy-noddy. This lightweight, versatile skein winder is able to create skeins of either 1½ or 2 yards and is a perfect tool for weavers who like to dye or spin their own yarn. The Schacht Niddy Noddy is easy to collapse to lie flat, even when loaded! It is available in cherry or maple. For a list of dealers, visit the Schacht website.

info@schachtspindle.com; www.schachtspindle.com



LB COLLECTION

Lion Brand announces the LB Collection, a new line of affordable luxury yarns including superwash merino (shown in Sky), stainless steel wool blend (see page 67), cashmere, a cotton/bamboo blend, organic wool, and a silk/mohair blend. With generous put-ups and a wide choice of colors, these yarns would make a nice addition to a weaver's stash.

(800) 258-YARN (9276); www.lionbrand.com



LOOM IN A TUBE!

Welcome Loom in a Tube, a newly available loom with accompanying kits and books from Rebecca Smith. This loom is designed to help you weave on the go. Perfect for beginners, tapestry weavers, and bead weavers, the Loom in a Tube includes everything you need to begin to weave. This simple frame loom has a clever tensioning device, a built-in tape measure on either end for easy centering of the warp, and enough heft to stay in place as you work. Also available is a tabletop stand.

info@loominatube.com; www.loominatube.com



YARN CASE

Designed by Walker for knitters who work with more than one ball of yarn, weavers will find many uses for this handy mesh bag called the Yarn Case. Use it to wind multistranded warps and wefts, to wind wide solid warps faster, or to ply yarns using a spinning wheel. Lightweight and easy to store, you will find this bag a welcome addition to your studio space.

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Traditional shadow weave is a color-and-weave technique that features two colors in blocks of vertical vs horizontal stripes. The actual weave structure is mostly plain weave. Two-thread floats, often called feather-stitching, appear at block edges. The fabric is reversible (the opposite face of a block with vertical stripes shows horizontal stripes and vice versa).

Marian Powell's book on shadow weave, *1000 (+) Patterns in 4, 6, and 8 Harness Shadow Weaves*, was published in 1976. It includes 100 threadings with an average of twelve treadling variations for each threading, totalling 1,236 shadow-weave drafts with photos of fabric samples. Fifty of the drafts are on four shafts. Marian Powell's method of drafting shadow weave was to use pairs of shafts for the blocks (A = 1-2, B = 3-4, etc.) and has been called the "Powell" method. Many weavers find the draft notation in her book challenging because it is unfamiliar. Shadow weave in most other sources is drafted using what is called the "parallel" method, in which the shafts are divided in half and Block A is the first shaft from both sets, Block B the second from both sets, etc.

On this CD, Charles Lermond has entered the drafts from Powell's book into weaving software. The CD includes all 1,236 drafts as WIF (Weaving Information File) files. Each draft includes one repeat and uses blue and white for warp and weft colors. The CD uses the same naming system as the book, which makes it easy to find the draft you want from the photos in the book (copies of the book are still available from the Yarn Barn of Kansas).

Because you can bring these drafts into your weaving software program, you can easily experiment with color and number of repeats to design a project, saving you hours of drafting time. You can manipulate the threading to change from the Powell to the parallel shadow-weave drafting method, if you like. Many rep-weave and doubleweave drafts can be created easily from these shadow-weave drafts, and they can also be used as the design inspiration for other block weaves.

The drafts on the CD open in most available weaving software that uses WIF files. The CD is both Windows and Mac compatible.

—Judie Eatough



WEAVING WITH KNITTING YARNS

Rebecca L. Smith

SAN DIEGO, CALIFORNIA: REBECCA SMITH TAPESTRY ART, 2009. SPIRALBOUND, 75 PAGES, \$24.95 PLUS SHIPPING AND HANDLING. ISBN 0-9822937-0-4.

From the creator of Loom in a Tube comes a project book designed for simple, beginner-friendly looms. The projects use easily available knitting yarns—from self-striping to plain to novelty. Projects include amulet bags, cell-phone carriers, evening purses, South-west inspired tapestry mugs, and more!



COLORSENSE: CREATIVE COLOR COMBINATIONS FOR CRAFTERS

Susan Levin

NEW YORK: SIXTH & SPRING, 2008. HARDBOUND, 200 PAGES. \$19.95. ISBN 1-933027-29-0.

If you struggle with creating color combinations that work for you, this book can help. It is filled with time-tested color combinations based on the principles of color theory. Included is a chapter on The Language of Color with a take-out section of color chips and a color wheel. Although this book does not address



the interlacement of yarns specifically (how two differently colored yarns interact to alter the viewer's perception of the two original colors), an issue that weavers face regularly, it does provide a good foundation for the principles for creating pleasing color effects.

WOVEN IMAGES, UNRAVELLED MOTIFS

Otfried Staudigel

NORDERSTEDT, GERMANY: OTFRIED STAUDIGEL, 2008. DISTRIBUTED BY UNICORN BOOKS AND CRAFTS, PAPERBOUND, BLACK AND WHITE, 191 PAGES, \$53. ISBN 978-3-8370-6924-2.

This is the second of two books on tablet-weaving by Otfried Staudigel. The text in both books is in German and English. The first one, *Tablet Weaving Magic*, gives comprehensive instructions for tablet weaving and historical patterns from Asia. This book is a collection of over 100 pages of intricate double-faced patterns, primarily from Burma and Tunisia, with graphs for weaving them and accompanying photos of the bands.

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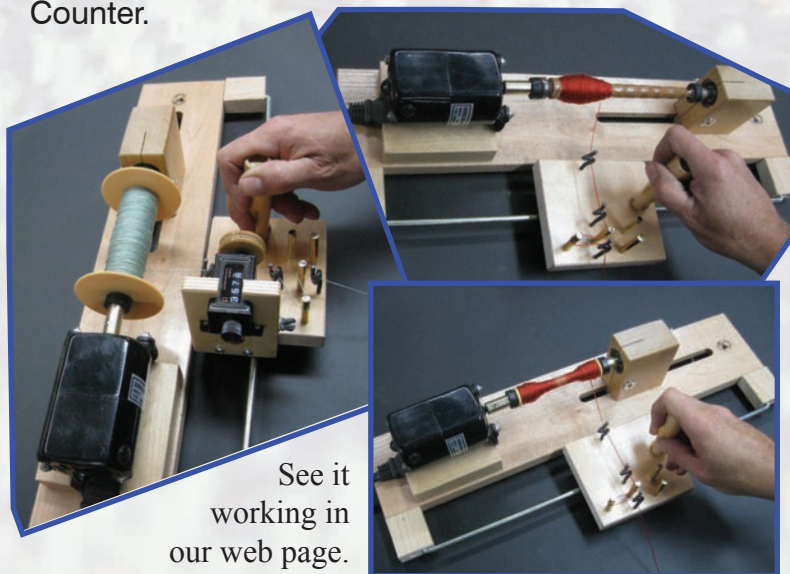
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A (VERY) SHORT HISTORY OF AMERICAN HANDWEAVING

YOU MIGHT HAVE HEARD THE QUOTE FROM THE AMERICAN PHILOSOPHER GEORGE SANTAYANA, “THOSE WHO CANNOT REMEMBER THE PAST ARE CONDEMNED TO REPEAT IT.” WEAVERS CAN, ON ONE HAND, REJOICE IN THE FACT THAT WE DON’T KNOW OUR HISTORY INTIMATELY. PART OF THE JOY OF BECOMING A WEAVER IS REDISCOVERING WHAT MILLIONS OF WEAVERS HAVE “INVENTED” OR KNOWN FOR THOUSANDS OF YEARS. ON THE OTHER HAND, WE DO KNOW HISTORY IS IMPORTANT. IT PUTS OUR WEAVING LIVES INTO PERSPECTIVE. TO CELEBRATE OUR OWN HISTORY (*HANDWOVEN* TURNS THIRTY WITH THIS ISSUE), WE TAKE A BRIEF LOOK BACK—AND OH, IF THE SPACES BETWEEN THESE LINES COULD TALK!

HANDWEAVING 1540–1978

Prelude: The time line up to 1978 is a condensed version of “Thread that runs so true—a weaving time line” compiled by Carol Strickler (*Handwoven*, November/December 1982, pp. 45-55).

1540 Pueblo Indians begin to spin and weave wool introduced by the Spanish.

1543 First American fulling mill is established.

1653 The British are alarmed at colonial home textile production, and they pass acts prohibiting wool export. Domestic spinning quotas are set for colonial households. Sheep are allowed to graze on the commons.

1669 Fulling or finishing mills gain popularity as home weaving becomes widespread.

1718 Experienced Irish linen spinners and weavers immigrate to the United States; the Boston Spinning School is founded.

1760-1820 A spurt of textile innovation parallels the colonies’ fight for independence from British rule. British bans on exported machinery (much of it related to textile production) and the skill to run it cause the colonies to rebel. In turn, war puts new demands on production and changes the economy. The first improvements are to the looms, followed by improved carding and spinning machines. Finally, in 1793, Eli Whitney invents a mechanized cotton gin that enables the slowest part of the textile manufacturing process—the harvesting of raw fibers—to be greatly accelerated.

1830 Large-scale, water-powered cotton textile industry established in New England.

1850 Steam power arrives.

1859 Increasing industrial production and Civil War greatly reduces domestic handweaving.

1890 Berea College in Kentucky begins encouraging Appalachian Mountain weavers by accepting coverlets as tuition payment and sponsoring homespun fairs.

1900 The handcraft revival inspired by the Arts and Crafts movement results in an American handweaving revival particularly in the Southern Highlands. Many craft schools and cottage industries are founded.

1924 Mary Meigs Atwater begins publication of the monthly *Shuttle-Craft Guild Bulletin*.

1944 American Craftsmen’s Council is formed.

1945 Marguerite Davison publishes *A Handweaver’s Pattern Book*.

1948 Weaving guilds begin to establish themselves in large numbers across the country and begin hosting regional conferences.

1950 *Handweaver & Craftsman* magazine is founded.

1969 The Handweavers Guild of America is established; *Shuttle, Spindle & Dyepot* begins publication.

1972 First Convergence held in Pittsburgh. *Väv Magasinet*, a Scandinavian weaving magazine distributed in the United States, launches.

1976 *The Weaver’s Journal* begins publication.



FOUR TRENDS THAT DEFINE THE POST-MODERN WEAVER

The Personal Computer

As personal computers became prevalent, weavers put them to work. Drafting software started to appear about 1982. It enabled the invention of network drafting and the exploration of advancing twills, made it easy to manage block substitutions, and helped to bypass other drafting obstacles. Computerized looms were soon to follow. (For a survey of computer software drafting programs, visit handwovenmagazine.com/software.)

The Internet

Starting in the seventies, women joined the workforce in large numbers. Their ability to keep up with guild responsibilities and meet in person diminished. The Internet allows weavers (of both genders) to communicate with one another on a global scale.

Print Publications

A publishing revolution of sorts began in the latter part of the twentieth century. With a wealth of new books and magazines, weavers had clear, concise how-to information at their fingertips that included information on how to get the tools they need (i.e., advertising). This enabled more weavers to weave.

Tools and Materials

With the boom in weaving came a wealth of businesses that supplied and developed new tools and yarns (see page 8 to read about a few toolmakers also celebrating anniversaries this year).

THE MOST RECENT THIRTY: 1979-2009

- 1979** Interweave founder Linda Ligon launches *Handwoven* magazine, a spin-off of *Interweave* established in 1977.
- 1981** Spinning and Weaving Week is established by the Spinning and Weaving Council (now the Spinning and Weaving Association).
- 1982** Weaving software programs begin to hit the market.
- 1984** *Learning to Weave* by Deborah Chandler is published.
- 1986** *Weaver's* magazine appears as a rebranded version of *Prairie Wool Companion*.
- 1985** Jane Patrick becomes editor of *Handwoven*. Interweave's first Forum on Fashion Fabrics is held.
- 1987** *Handwoven's* Weaving for the Home award of excellence is established.
- 1988** Chicago Convergence boasts of the highest attendance ever! Interweave Forum on The Business of Weaving is held.
- 1992** Jean Scorgie becomes editor of *Handwoven*.
- 1999** Madelyn van der Hoogt becomes editor of *Handwoven*.
- 2000** Complex Weavers upgrades their newsletter to a quarterly journal. *Weaver's Craft* launches.
- 2001** WeaveTech, a Yahoo! chat room, is established.
- 2005** *Handwoven* publishes its first eBook.
- 2006** WeaveCast, a podcast for weavers, begins broadcasting.
- 2007** DIY television programming gains popularity. *Handwoven* editors, past and present, and other weavers make guest appearances on DIY and HGTV networks.
- 2008** Interweave sponsors three PBS television shows on beading, quilting, and knitting. *Knitting Daily TV* includes weaving content. *WeaveZine*, an online magazine, is established.
- 2009** *Handwoven* introduces *Weaving Weekly* eNewsletter. Weavolution launches a social networking site for weavers.



From left to right: A weaver at work on a typical colonial loom. Weavers depicted in the Merrimack Manufacturing Company in Lowell, Massachusetts, circa 1822. The cover of the first issue of *Handwoven*. Deborah Chandler, Linda Ligon, and Jane Patrick at the 1981 Colorado State Fair wearing their sheep chapeaus (created by Deborah) and their Spinning and Weaving Week T-shirts. Liz Gipson Managing Editor of *Handwoven* and co-host of *Knitting Daily TV* readies for a segment on weaving with recycled plastic bags. She is wearing the scarf woven by Linda Ligon for *Handwoven's* twentieth anniversary issue (cover image at top).



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Spin-Off – features everything about making yarn by hand, in-depth fiber information, and basic-to-experienced projects and techniques

Crochet – features original crochet patterns for all skill levels, tips and techniques, and inspiring fiber stories

Handwoven – the go-to source for weaving, supplies, patterns, tips, and techniques for handweavers

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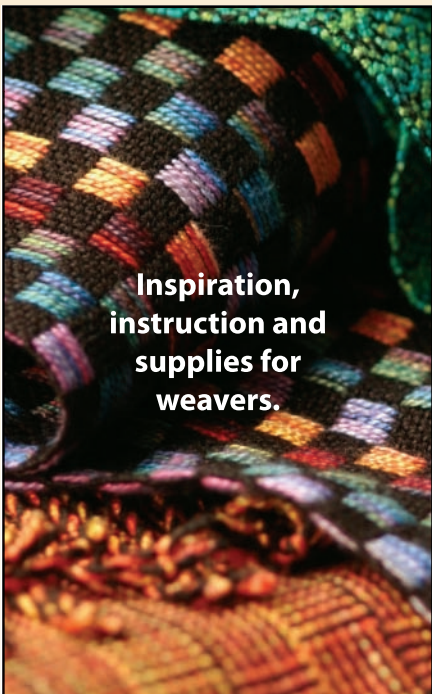
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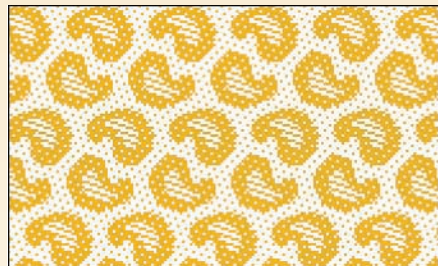


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Looking for innovative ideas for guild outreach? Look no more! Here are seven great ways to attract more weavers to your guild.

FUZ-E FiberHearts WINNERS!

The Weavers' Guild of Boston wins *Handwoven's* first FUZ-E \$500 Award

One of the largest, longest-established guilds in the country has created an event that is both BRAiny and BRAve. Noting that some of their nearly 300 members, including two past Deans, are breast cancer survivors, the guild set out to create a fanciful exhibit of, yes, handwoven bras! The event's goal is to generate publicity and funds for cancer research, to highlight the caring, creative nature of guild life, and to show handweaving as a modern, living, and lively art form.

At right: Barbara Herbster, one of the instigators of the Boston Bra Project, wears her handwoven bra during a guild presentation.

*We can BRacket the options
or BRAnch out on a limb,
BRAnd new and BRASH
without being BRAwny.
So throw off the BRAkes ,
Avoid all the BRAmbles
Be BRAzen! Be BRAssy!
Be BRAiny! Be BRACING!
Be utterly BRAzilliant!
And bring on the BRA
With BRAvos and BRAvado
To emBRAce your sisters.*



Burlington Handweavers & Spinners win *Handwoven's* FiberHearts \$500 Award

Inspired by a lecture given by a local textile artist and professor lamenting the lack of studio space for graduates, the Burlington Guild started a weaver-in-residence program. The guild has a beautiful studio in the Burlington Art Centre located in Burlington, Ontario. A win-win for guild and guest artist, the artist agrees to have an open studio policy and act as a weaving am-

bassador to the general public. In addition to the \$500 cash award to support this innovative program, the first weaver-in-residence, Laura Marotta, who is studying Fine Art at the University of Guelph, will receive fifty minicones from Halcyon Yarn's Signature Yarn line to keep the guild's looms warped and ready.

Weavers Guild of Greater Baltimore maintains its own weaving school! Twice a year the guild offers a six-week beginning weaving class at the Bloomsbury Community Center. To support the task of winding bobbins for all those students and in honor of its sixtieth anniversary, the guild is awarded a Golding bobbin winder. The **Alpine Weavers and Spinners Guild** of Kalispell, Montana, bought a used table loom many years ago to lend to new weavers who join the guild. The guild also hosts many innovative community demonstration programs using this loom, including weaving with recycled T-shirts. To support these activities, the guild will receive a brand new Jane table loom from Louet. **Woodstock Weavers Guild** in Harvard, Illinois, is a relatively new guild (formed in 1997). Woodstock weavers have provided weaving support and outreach to an area that previously did not have an organized community of weavers. They will receive a

beautiful Kessenich table loom to support their programs.

Weavers Guild of Greater Cincinnati is celebrating a sixtieth anniversary (1948 was a big year for guilds, see Spotlight, page 18). With over two hundred members, this guild has added fifty-five of them in just this last year! The guild has a permanent home where members will put their new Flip loom, awarded by Schacht Spindle Company, to good use.

The **Chilliwack Spinners and Weavers Guild** in Chilliwack, British Columbia, is a small guild with a big heart. The guild's Scarf City exhibit was featured in the May/June 2008 issue of *Handwoven* (page 24). Chilliwack Spinners and Weavers will receive a complement of small portable looms to use for weaving demonstrations, including a Schacht inkle loom sponsored by Bountiful, a J.K. Seidel tape loom, a Journey Loom from Weaving A Life, and a Good Wood peg loom.



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Tricks of the Trade

Making Yarn Substitutions

MADELYN VAN DER HOOGT

You see a project you really love, but you don't have the right yarns. You could order them, but you want to start weaving today. Here are some tips for using the yarns you have. Of course, you need to have yarns to do this, so acquiring a yarn stash is ever the goal of a weaver. A stash gives inspiration just by being there.

Choosing your own yarns for a project is rewarding on many levels. You get the satisfaction of using up something you already have (always good when family members look perplexed every time you bring in more). And you have the joy of creating something completely new from changes in color, sett, yarn texture, or all of these.

There are several factors to consider: the yarn's thickness, its fiber content, and the intended fabric hand.

Yarn size

An important guide to the thickness of a yarn is the yardage per pound. If your yarn has the same yd/lb as the original yarn in a project, you can usually substitute it straight across (with some attention to twist for fibers such as wool and silk).

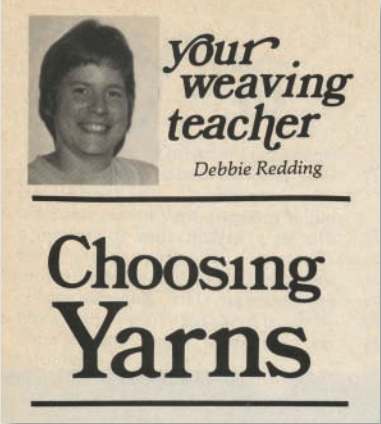
If you don't know the yd/lb, you can use a McMorran balance (see Photo a) or make your own (see Photo b and Christine Hammel's "Demystifying Mystery Yarns with an Easy-to-Make Yarn Balance" under Free Projects and Articles, Equipment, at handwovenmagazine.com).

Yardage per pound is very useful as a measurement for comparing cotton and

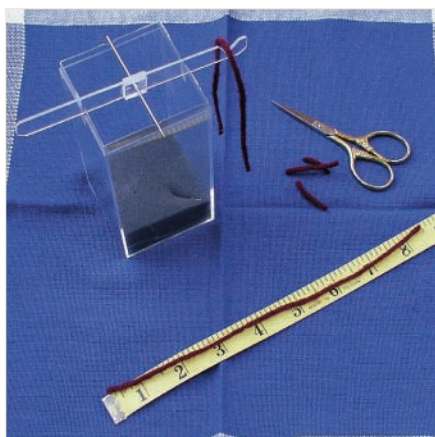
linen yarns, less so for silk, and even less so for wool. For silk and wool, much depends on the tightness of the spin. A very lightly spun, lofty wool, for example, requires a different sett from that of a tightly spun wool—a sett that is also dependent on the desired hand of the fabric. Sampling is the only way to be sure.

Determining sett

When your yarn is a different size from the example you are inspired by, you'll have to choose an appropriate sett. The tried-and-true method is to wrap an inch of a ruler with the yarn (Photo c). For a balanced plain weave, use a sett that has half as many ends per inch as threads as in the wrap to accommodate the interlacing weft. I usually wrap a bit tightly if I know I want a firm plain weave, a bit loosely if I want it open (as for lace). Use a closer sett for twill (how close depends on twill float length; the longer the floats, the closer the sett because of the absence of interlacing wefts between warp threads). You can use the sett numbers in the Master Yarn Chart (see Resources at handwovenmagazine.com) as a guide. And as always, sample to be sure!



In the premier issue of *Handwoven*, (Fall/Winter 1979, page 49) Deborah Redding (now Chandler) concludes an article very much like this one by saying: "There is as much (or more) joy in the doing as in the having done. It is the exploring and learning and discovering that hold perpetual fascination for weavers, and the beginning weaver on his or her very first day is just embarking on that great excitement. Welcome to this group of eternal pioneers!"



a. Find yards per pound with a McMorran balance.



b. Make your own yarn balance.



c. Make a yarn wrap to determine sett.

Get More Bang for Your Weaving Buck

Here are some thoughts about the projects and ideas in this issue. Both the economy and *Handwoven's* thirtieth anniversary encourage us to look at the rewards of weaving, both tangible and intangible, over time.

WEAVING IS A GOOD INVESTMENT

My journey as a weaver began almost thirty years ago. When I started, *Handwoven* was brand new (subscriptions were \$7 for two issues a year). The first brand-new loom I bought was an 8-shaft Glimåkra counter-march loom for about \$1,000. The same loom today sells for about \$3,800. The average income in 1979 (according to an online source) was \$17,500. Today it is

\$70,354, an increase percentage slightly more than the increase in the price of my loom. A complaint often made by new weavers (and it's a reasonable one) is that the entry cost is so high. But I still have that loom, and if I were to want my money back, I could more than double it. I still have all my *Handwovens*, too, and you should see what old weaving magazines are selling for today on eBay.



My first Glimåkra loom: it's almost thirty years old and still perfect.

WEAVING IS PRODUCTIVE

What I would never trade in are all the hours I've spent with that loom and the other looms that came after it. It is as much a pleasure to me to weave as to downhill ski, sail, scuba dive, surf, do yoga, or play golf might be to someone else, and all I have to do is walk into the next room. Although I do have to buy yarn, I turn it into a cloth that is usually worth more than the yarn that made it. When this is not the case (there are those disasters!), I have usually learned something important to apply to future cloth.

WEAVING IS HEALTHY FOR THE BODY

The motions of weaving don't just feel good, they are good for me. Sitting straight, raising my legs from the hip, reaching my arms to throw and catch the shuttle—all these motions help maintain flexibility and strength.

WEAVING IS HEALTHY FOR THE MIND AND THE SPIRIT

Weaving is a field so full of complex calculations and areas of knowledge (color theory and practice, infinite possible interacements and the relation of equipment and diagrams to them) that no single lifetime is enough to learn them all. Nonweavers don't get this (unless maybe they have a weaving spouse). But if crosswords and sudoku help keep a mind active, weaving has to be doing that even more. And after the loom is threaded and the plan is working so your thinking is over, the repetitive acts of stepping on a treadle, throwing and catching the shuttle, and swinging the beater to the fell are supremely meditative (unless something goes wrong, of course).

WEAVE SMART

The projects in this issue focus on yarns and ideas that can help you save your weaving dollars. One guiding principle is to buy good quality yarn at a good price when you see it (not only when you know how you are going to use it). Over time, you will build your "stash." Doing so has an advantage beyond the savings from the original cost: you will become more creative as yarns and colors give you ideas that you could never get from empty shelves.



A yarn stash is a rich source of inspiration for new projects.

LAURA FRY

STRUCTURE

2/2 broken twill.

EQUIPMENT

4-shaft loom, 15" weaving width; 12-dent reed; 1 stick shuttle.

YARNS

Warp: 8/2 unmercerized cotton (3,360 yd/lb, Maurice Brassard et Fils), brick red and chocolate brown, 900 yd each.

Weft (bundled together): 3 strands 8/2 brick red cotton, 1,350 total yd; and 2 strands pink cotton slub (3,750 yd/lb, Maurice Brassard et Fils), 1,060 total yd.

WARP LENGTH

360 ends (180 each brick red and chocolate brown) 5 yd long (allows 10" for take-up, 28" for loom waste; loom waste includes fringe).

SETTS

Warp: 12 working ends per inch (24 actual ends; each working end = 1 brick red/1 chocolate brown); 1 working end/dent in a 12-dent reed. Weft: 10 ppi (each working pick is 5 threads).

DIMENSIONS

Width in the reed: 15". Woven length (measured under tension on the loom): 20" each placemat, 44" for the runner, 4" unwoven warp between pieces. Finished sizes after washing: four placemats 11½" × 18" each and one table runner 11½" × 36" with ¼" fringe at each end.

Stash Reduction Placemats

MOST OF US HAVE YARN ON OUR SHELVES THAT WE NEED TO USE. HERE'S AN IDEA FOR A PROJECT THAT IS FUN TO PLAN AND WEAVE—AND COSTS NOTHING!

Choose any cotton yarns on your shelves in colors that blend together well (analogous colors, for example, or colors that are similar in value), and you're ready to go!

When a local artists' consignment shop asked me if I could supply them with sets of placemats, I decided that I would not buy more yarn to weave them. I'd challenge myself to use up some of my already much-too-large yarn stash.

SELECTING YARN TYPES FOR PLACEMATS

In order to make appropriate yarn choices for any project, the first question to ask is: What job does this fabric do? Placemats need to provide some protection for the table against heat from hot plates, so they should be fairly thick for general everyday use. They should absorb spills and be easy to wash (and stand up to repeated washings). Placemats should lie flat. They should complement the dishes you use and your décor.

My first choice for the fiber to use for placemats is cotton because it's so easy to clean. For this project, a look at my shelves showed a good supply of 8/2 cotton. Both to avoid using a large quantity of one color and

to give added color depth, I decided to wind two colors together for each working warp thread, one end each of brick red and chocolate brown. Wrapping a ruler with the doubled ends led me to select a sett of 12 ends per inch for a broken twill

I applied the same principle of blending to the weft. Instead of using the brick red with a darker color as for the warp, I chose a lighter color, a cotton slub (of similar size to the 8/2) in pink. Experimenting with sizes in the weft to achieve just the right thickness for the placemat in my chosen warp sett resulted in bundling 3 strands of the cotton slub and 2 of the 8/2 brick red as weft for these mats.

Although instructions given here are for the mats I wove, my intention is to encourage you to use yarns you have on hand. Try using two or three 10/2 cotton ends in the warp with setts of 16 (for 2) or 12 (for 3). Use single ends of 5/2 at 15 epi or doubled 5/2 at 10. Always put on a long enough warp to experiment with weft thickness and color. For the weft, consider bundling any cottons—bouclés, slubs, space-dyed, and/or smooth yarns.

Instead of adding to your yarn stash,



make new yarns by blending some you already have.

1 Wind a warp of 180 working ends 5 yd long (each working end is 2 strands 8/2, one brick red, one chocolate brown, held together). You can use your preferred warping method for these yarns. I use a back-to-front method in which I wind the warp on the beam rough-sleyed through a reed instead of a raddle.

2 Thread the shafts following Figure 1. If you warp from back to front, starting the threading with the back shaft as you sit in front of the loom and working toward the front shaft is easier than starting with the front shaft if you are right-handed.


3 Wind the five weft yarns (two brick red, three pink slub) on a stick shuttle using a figure-eight path along one edge. It's easiest to do this if you place the cones or tubes on the pegs of a cone stand and pull the yarns evenly from the tops of each cone or tube. (Stand each tube on the end that causes the thread to unwind counterclockwise to avoid adding twist to the thread.) When you use the shuttle, insert it with the smooth edge down.

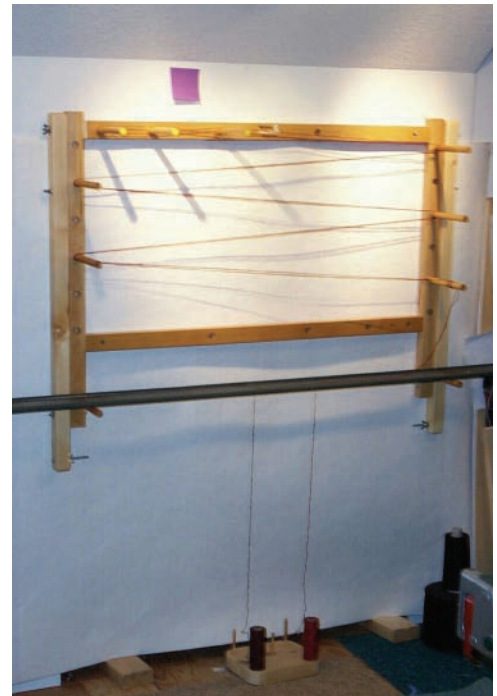
4 Begin and end each placemat and the runner with 8/2 brick red cotton and hemstitching as shown in

1. Draft for shawl

45x	1	2	3	4	5	6
	4			4	4	4
	3	3	3	3		
	2	2	2		2	
	1	1	1	1		
plain weave	/					/
broken twill		/		/		/

Photos d-f. Allow 4" unweven warp between mats. Weave each of the four placemats for 20" following the broken-twill treadling and using the stick shuttle with bundled weft. Weave the runner for 42". (The treadling order is a "walking" order. You'll shift from foot to foot in a balanced way that is kind to your body. Start each 4-pick sequence entering the shuttle from the right. To begin and end the thick weft, taper the new and old ends by clipping each of the 5 strands in a different place and overlapping the two tapered sections.

5 Remove the fabric from the loom. Machine wash, hot water, cold rinse. When you remove the fabric from the machine, while it is still wet, press flat on top of the machine with your hands and cut the pieces apart. Allow to partly dry and press with a hot iron. Trim fringe evenly. 



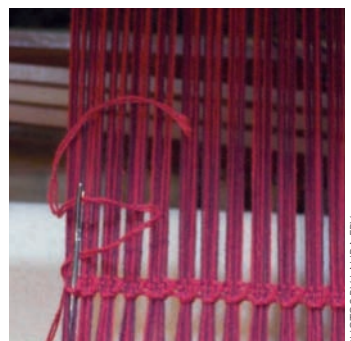
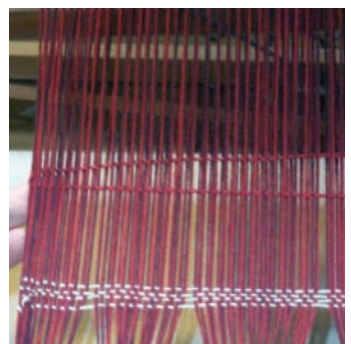
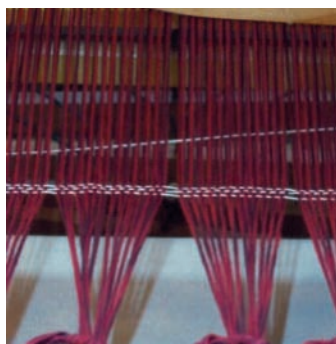
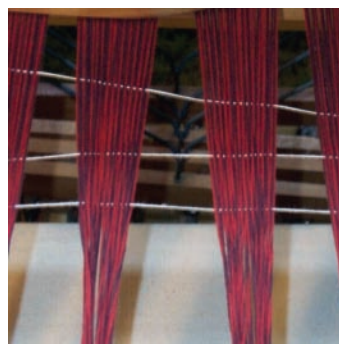
Tips for warping

Place the warping board so the pegs for the cross are shoulder height. Working with your hands below your shoulders reduces fatigue. My warping board has removable pegs. I can plan a path for the exact length the warp should take, and I don't skin my knuckles on pegs that I'm not using. I put two pegs at the bottom of the board and rest a reed on them to separate the warp threads coming from the yarn packages. Cones or tubes are placed so that twist is not added to the yarn as it unwinds (usually counterclockwise).

Getting started

Instead of weaving a header in scrap yarn, first weave 3 picks of plain weave using a smooth yarn and do not beat them in (Photo a). Press these rows together with the beater. Then weave a 4th pick (Photo b), which will fill in the remaining space between warp groups.

Allowing 2" of unweven warp for fringe, start weaving the first mat using 2 strands of brick red 8/2 cotton (Photo c). After 3 picks, hemstitch (Photos d, e, and f). Hemstitch both ends of each mat, allowing 3" of unweven warp between mats. As the cloth winds on the cloth beam, make sure unweven warp threads stay on top of the roll.



PHOTOS BY LAURA FRY

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CHOOSE ANY COTTON, COTTOLIN, OR LINEN YARNS TO WEAVE TOWELS IN A VIKING-ERA TWILL DESIGN.

STRUCTURE

2/2 broken point twill.

EQUIPMENT

4-shaft loom, 17" weaving width; 12-dent reed; 1 shuttle.

YARNS

Warp: 8/2 unmercerized cotton (3,360 yd/lb, Yarn Barn of Kansas), Khaki, 2,346 yd.

Weft: 8/2 unmercerized cotton, Peacock, 1,580 yd.

WARP LENGTH

408 ends $5\frac{3}{4}$ yd long (allows 10" for take-up, 29" for loom waste).

SETTS

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

DIMENSIONS

Width in the reed: 17".
Woven length (measured under tension on the loom): 168" (28" for each towel).
Finished sizes:
six hemmed towels
16" × 24" each.

These towels are a great way to use mill-ends or leftover yarns from your shelves. See page 26 for tips on making yarn substitutions.

These towels are the result of a towel exchange held last year by the Northern Colorado Weavers Guild. I “drew” twill. This gave me an opportunity to use a draft from the Viking era (analyzed by Agnes Geijer; see Resources). I wondered how weavers of the time managed to weave this twill on the relatively primitive warp-weighted looms of the tenth century and thought of this project as paying respect to the weavers who have gone before me.

Instead of buying new yarn, I went to my shelves and used mill-ends and leftover yarns from other projects. You can do that, too. Select a warp sett slightly closer than plain weave for your yarn.

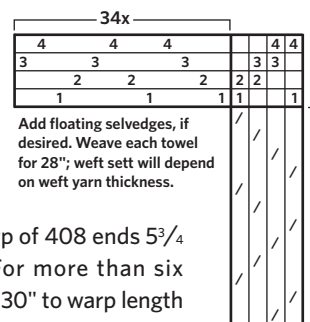
To weave towels that look like these, use 8/2 unmercerized cotton (see Yarns). Available in a wide range of colors, it is relatively inexpensive and with its absorbency, ideal for towels. Other similar-weight options are 22/2 cottolin and 20/2 linen, which can be used at the same sett.

Warp amounts are for six towels. For 8/2 cotton, you’ll need two 8 oz cones for the warp and one for the weft (a total cost of under \$30). Or you can use 8/2 cotton for the warp and turn to your stash for the weft, weaving each towel in a different color/type of yarn, as I did.

RESOURCES

Geijer, Agnes. *A History of Textile Art*. London: Pasold Research Fund and Sotheby Parke Bernet Publications, 1979 (out of print), p. 71.

1. Draft for towels



1 Wind a warp of 408 ends $5\frac{3}{4}$ yd long. (For more than six towels, add 30" to warp length for each additional towel.) Centering for a weaving width of 17", use your preferred method to warp the loom and thread the shafts following Figure 1. (See Resources at handwovenmagazine.com for complete warping directions.)

2 Spread the warp with scrap yarn (you can weave twill or plain weave for this). Before you begin weaving the towels, practice your beat for an inch or two so you can be consistent with the towels. Then weave six towels following the treadling in Figure 1 for 28" per towel. Separate the towels with 2 picks in a contrasting color for a cutting line. Experiment with different weft colors and sizes—you can also design borders with stripes in a different color and varying stripe sizes from one towel to the next.

3 Remove the fabric from the loom and machine zigzag raw edges. Machine wash, warm water, mild soap. Hang to dry. Press the fabric and then cut apart between cutting lines. Turn hems up $\frac{3}{8}$ ", then turn again. Press. Sew hems by hand or machine and give them a final press.



Weave a twill pattern from the tenth century.

Multicolored
warps add interest
to waffle weave.

NANCY MCRAY

STRUCTURE

Plain weave and basketweave variation.

EQUIPMENT

Rigid-heddle loom, 7" weaving width; 12-dent rigid heddle; 2 pick-up sticks, 3 stick shuttles; size D crochet hook; 47" and 16" circular knitting needles, U.S. size 4.

WARP 1

YARNS

All yarns are 2-ply wool (1,800 yd/lb, Harrisville Shetland, Harrisville Designs).

Warp: Topaz #040 and Garnet #036, 140 yd each.

Weft: Garnet, 180 yd; Topaz, 132 yd; Bluegrass #070, 48 yd.

For all trims and joins: Garnet, 360 yd; Bluegrass, 60 yd.

OTHER SUPPLIES

Matching sewing thread, three ¾" buttons.

WARP LENGTH

84 ends 3⅓ yd long (120", allows 4" for take-up, 12" for loom waste).

SETTS

Warp: 12 epi.
Weft: 14 ppi.

DIMENSIONS

Width in the reed: 7".
Woven length: 52" for each of two panels.

Finished sizes after washing: 5⅓" × 46" each. (Final vest dimensions are 40" bust, 22" length.)

You can weave clothing on a *very* narrow loom!

A SMALL RIGID-HEDDLE LOOM CAN BE A CATALYST FOR UNIQUE GARMENT DESIGNS, TRIMS, AND FINISHES.

Garments made by sewing together narrow handwoven fabric strips have been used around the world for centuries. The Japanese kimono is traditionally made from 15" wide fabric strips and African kente cloth robes from strips 3" to 5" wide.

Garments made from narrow strips have several advantages. They can be planned to have no leftover fabric scraps—very thrifty! Styling, shaping, and trim can be worked at many points during weaving, assembly, and finishing. And, if the loom is small enough, the project can be portable. This vest is made up of two narrow warps (the wider one is only 7") woven on a 10" wide rigid-heddle loom.

warp (that go over the shoulders to form fronts and back), add or subtract twice the desired length to the plain-weave areas between the basketweave sections in each panel. For the panels in the second warp, add or subtract the desired length in the plain-weave areas after each basketweave section.

THE VEST

Different stripe arrangements are used for the two warps in this vest. The contrasting bands that mark the vest's waistline are woven with two pick-up sticks using a doubled weft in a variation of basketweave. The heavier weft floats over 3 threads contrast with the plain weave in the rest of fabric and also add shaping by drawing in more when the garment is wet-finished.

The vest is assembled and trimmed with a combination of crochet and knitted stockinette (see Winslow in Resources) and fullled in a washing machine after assembly.

It's easy to adjust size: add or subtract pairs of warp threads. One pair added or removed from the two warps will alter the finished circumference of this vest by ¾". Changing vest length is equally straightforward. For panels in the first

RESOURCES

- Gipson, Liz. *Weaving Made Easy*. Loveland, Colorado: Interweave, 2008, pp. 24–39 (rigid-heddle warping and weaving).
- Winslow, Heather. "A Primer for Adding Knitted and Crocheted Trims to Handwoven Cloth." www.interweave.com/weave/projects_articles/knitcrochetprimer.pdf.





Plan pieced garments and weave them on the go.

WARP 2

YARNS

Warp: 2-ply wool, Topaz and Garnet, 72 yd each.

Weft: 2-ply wool, Garnet, 85 yd; Topaz, 57 yd; Bluegrass, 29 yd.

WARP LENGTH

64 ends $2\frac{1}{4}$ yd long (81", allows 3" for take-up, 16" for loom waste).

SETTS

Warp: 12 epi. Weft: 14 ppi.

DIMENSIONS

Width in the reed: $5\frac{1}{3}$ ".
Woven length: 62" (26" center back panel, 18" each for two underarm panels.
Finished sizes after washing: 4" × 21" center back panel; 4" × $14\frac{1}{2}$ " each underarm panel.

1 Warp 1 is for the left side front/back and right side front/back panels, Warp 2 for the center back and underarm side panels. Wind stick shuttle #1 with Garnet and stick shuttle #2 with Topaz for plain-weave areas. Wind stick shuttle #3 with 1 Topaz/1 Bluegrass together for basketweave/pick-up areas. For both warps, put in pick-up stick A just after threading the loom: With heddle in down position, insert the stick behind the reed and pick 1 up, 1 down across the warp; slide stick to the back of the loom until needed.

2 To weave plain weave, alternate the heddle in the up and down positions. To weave basketweave/pick-up areas: With heddle up, bring pick-up stick A forward behind heddle. Weave 1 pick. Push pick-up stick A to the back of the loom. With heddle down, use pick-up stick B in front of the reed and pick 1 down, 1 up across. Turn pick-up stick B on edge against the heddle and weave 1 pick. Remove pick-up stick B. Repeat.

3 Warp 1: Wind a warp of 84 ends $3\frac{1}{3}$ yd long as in Figure 1 and thread the loom. Weave: 8" plain weave with Garnet; 4" basketweave/pick-up; 28" plain weave alternating 2 picks Topaz/2 picks Garnet; 4" basketweave/pick-up; 8" plain weave with Garnet. Weave 2 picks in contrasting color for cutting line and weave the second panel the same way as the first. Remove the fabric from the loom, cut panels apart along cutting line, and machine zigzag cut edges.

4 Warp 2: Wind a warp of 64 ends $2\frac{1}{4}$ yd long as in Figure 2 and thread the loom. For center back panel, weave 8" plain weave with Garnet, 4" bas-

ketweave/pick-up, 14" plain weave alternating 4 Garnet/4 Topaz (26" total length). Weave 2 picks in a contrasting color. For the underarm side panels, weave 8" plain weave with Garnet, 4" basketweave/pick-up, 6" plain weave alternating 4 Garnet/4 Topaz (18" total). Weave 2 picks in contrasting color and repeat for second panel. Remove, cut apart, and secure edges.

5 Assembly and sewing: Lay out pieces as in Figure 3. Using Bluegrass, crochet seams together, matching basketweave/pick-up areas. (Don't worry about matching bottoms—you can even them out later.) To crochet: Working from the right side, insert a size D crochet hook into the space between the first two warp threads in the panel on your right. Pull up a loop, wrap hook and pull yarn through loop. Insert the hook into panel on your left, pull up a loop, wrap hook and pull through two loops. Continue, joining the two sides, alternating from right to left, spacing the crochet stitches so that the fabric stays flat.

6 Fold long panels over and match up basketweave/pick-up sections in fronts and underarm panels. Crochet into place. Trim bottom of striped sections, securing any cut edges with zigzagging. Turn zigzagged edge to wrong side ($\frac{1}{8}$ - $\frac{1}{4}$ ") and sew hems by hand.

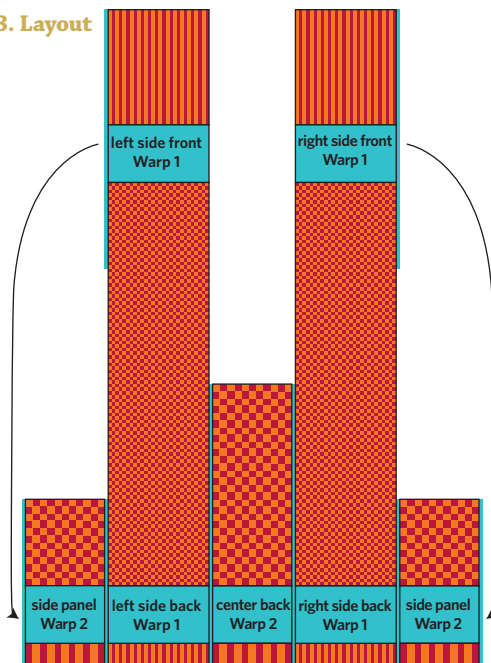
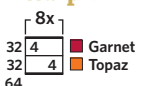
7 For collar and front band, use a size 4 circular knitting needle 47" or longer and Garnet yarn. Working from the right side and starting at the lower right front (as you'll wear it), pick up 320 stitches evenly from lower right

3. Layout

1. Color order Warp 1



2. Color order Warp 2



front around the neck to lower left front. (See Winslow in Resources.) Turn work at the end of each row; do not join (knit back and forth).

8 Row 1 (wrong side): Knit. Row 2: Knit to 1 stitch before center back stitch; increase 1 into each of the next 2 sts; knit to end. Row 3: Purl. Row 4: Knit. Repeat Rows 3 and 4 until you have 2". To make three buttonholes (optional): On next right-side row, knit 25 sts. Bind off 2 sts, knit 13 sts, bind off 2, knit 13, bind off 2, knit to end. Purl the next row until you get to the first bound-off st. Cast on 2 st; repeat for all three buttonholes; purl to end. Knit 2" more as before and bind off. Tack down edging around the back neck edge.

9 For the armholes: With Garnet yarn and a 16" size 4 circular needle, pick up and knit 106 stitches evenly around each armhole opening. Knit 3 rows; bind off. Weave in all ends.

10 To full: I have a front-loading washing machine. I set it on hot wash/cold rinse, a medium cotton wash setting, and put in two bath towels. Then I crossed my fingers and went to lunch. When the wash cycle was complete, I placed the vest flat on a countertop and carefully rolled the collar into shape, keeping the bottom part of the knitted front panel flat.

"Congratulations Jorge, for your latest commission from Brad Pitt & Angelina Jolie!"

"There's only one loom that allows me to make magic."

Jorge Lizarazo

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**12 months
of spinning!**

Each month depicts a photo collage of season fiber, handspun yarns, spinning tools, knitting, weaving, crocheting, rug hooking, and more. Plus, spinning haikus from *Spin-Off* readers are sprinkled throughout the calendar, along with relevant spinnerly dates of importance.

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BARBARA ELKINS

Twill and Tencel for a line of luxury scarves

STRUCTURE

Plaited twill.

EQUIPMENT

8-shaft loom, 10" weaving width; 12-dent reed; 1 shuttle.

YARNS

Warp: 8/2 Tencel (3,360 yd/lb), Valley Yarns, Webs), variegated Lake Combo, 1,476 yd.
Weft: 8/2 Tencel, Black, 1,200 yd.

WARP LENGTH

246 ends 6 yd long (allows 8" for take-up, 48" for loom waste and sampling; loom waste includes the fringe at beginning and end of the warp).

OTHER SUPPLIES

About 40 iridescent beads for fringe, if desired.

SETTS

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

DIMENSIONS

Width in the reed : 9¼".
Woven length: 72" each scarf not including fringe (with 16" unwoven warp between scarves).
Finished sizes after washing: two scarves 8¼" × 68" each plus 5" fringe at the ends.

HERE'S A WEAVE STRUCTURE AND A YARN THAT WHEN COMBINED MAKE A TRULY LUXURIOUS FABRIC WITH FABULOUS DESIGN AND COLOR OPTIONS.

The colors available in Tencel yarn and the many twill designs that can be woven using the "double two-tie" threading system make for unending pattern variations and color effects even on one warp.

I first became aware of plaited twills at the New England Weavers Seminar in 1967. Robert Stafford from the Philadelphia College of Textiles was the keynote speaker, and his subject was twills. One of the subtopics was plaited twills, and as a very beginning weaver, I made a mental note to learn about them. In 1983 came publication of *Double Two-Tie Unit Weaves* by Clotilde Barrett and Eunice Smith, which featured many plaited twills. I updated my mental note, but still didn't get to it.

When the opportunity arose to develop this project, my time had arrived. It's yet another reminder that no matter how many years we weave, we will never run out of areas to explore!

PLAITED TWILLS

In appearance, plaited (or braided) twill designs look like strips woven together on the bias—much like what you see in baskets or in leather shoes and bags. Plaited twills can be woven on a threading system commonly called the "double two-tie unit" system. This system allows fancier twills on fewer shafts than twill threadings. In double two-tie, ends

on shafts 1 and 2 are threaded alternately with ends on the other shafts in order between them: 1-3-2-4-1-5-2-6-1-7-2-8. One interesting aspect of this threading is that eight shafts provide an incredible number of potential twill designs, while four shafts are not enough to apply the technique, and more than eight shafts do not add much extra design potential. So if you have an 8-shaft loom and haven't used all those shafts yet, plaited twills are a great way to start.

Double two-tie threadings usually arrange the shafts other than 1 and 2 in straight or point order. With these threadings, simple changes in tie-up and treadling orders result in different designs. Some designs require more than ten treadles. When you need more than you have, check out Tim's Treadle Reducer online for possible skeleton tie-ups.

THE SCARVES

These scarves are woven in Tencel because of its similarity to silk's luster and hand yet its lower cost and wide range of available colors. I chose a variegated yarn for the warp. This

Choose solid or variegated colors



for warp and change weft colors for each scarf.

produces warpwise sections of different colors, similar to warp painting. Variegated warps can mask the plaited-twill designs, however, so if you are looking for more prominent design, choose solids. I like the way the twill comes and goes as the yarns in the scarf catch the light.

RESOURCES

Barrett, Clotilde, and Eunice Smith. *Double Two-Tie Unit Weaves*. Boulder, Colorado: Weaver's Journal Publications, 1983, pp. 51, 61.

Strickler, Carol, ed. *A Weaver's Book of 8-Shaft Patterns*. Loveland, Colorado: Interweave Press, 1991, pp. 100–107.

Oelsner, G. H. *A Handbook of Weaves*. New York: Dover Publications, 1975, fancy plaited twill variations requiring more than eight shafts, pp. 122–124.


1 Wind a warp of 246 ends 6 yd long. Use your preferred method to warp the loom following the draft in Figure 1. Tie the warp onto the front apron rod in small groups (I used ends from 8 dents in each).

2 After sampling, allow 8" for fringe and weave using a selected tie-up and treadling order with Black or other color for 72" or desired length (allow about 5 percent for shrinkage). Avoid draw-in! Note that the tie-up and treadling in 1b shows more warp on one side, more weft on the other (the variegated warp for the scarf on page 41 blurs this effect).

3 Allowing 16" for fringe between scarves, weave the second scarf using a different tie-up and trea-


ding order and/or different weft color, if desired.

4 Remove the fabric from the loom allowing 8" for fringe, cut scarves apart, trim fringe evenly to about 7", and make a twisted fringe including 14–15 ends per fringe. If you want to insert beads, using a needle thread each bead onto both the last thread of one fringe and the first thread of the next. The beads will settle between fringes.

5 Wash the scarves in cool water with a little Eucalan or other quality washing product, add a few drops of softener to the rinse water, roll in a towel to remove excess moisture, and hang to dry or dry flat. Press using the synthetic setting on a steam iron. 

1. Draft for scarves

12x											
8											
			7			7					
			6			6					
			5			5					
4		4						4			
	3								3		
	2		2		2		2		2		2
	1		1		1		1		1		1



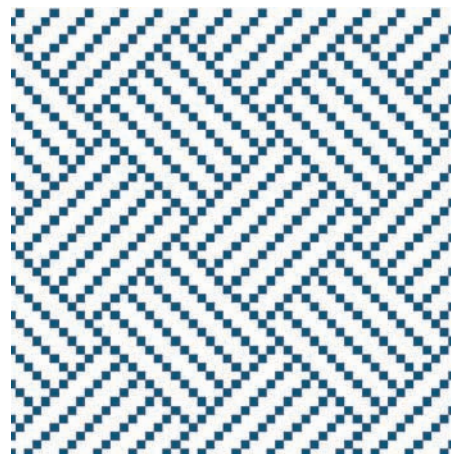
8	8	8	8	8	8
7	7	7	7	7	7
6	6	6	6	6	6
5	5	5	5	5	5
4	4	4	4	4	4
3	3	3	3	3	3
2	2	2	2	2	2
1	1	1	1	1	1

repeat

● = floating selvages

Weave each scarf following the selected treadling repeat for 72".

a. Tie-up and treadling for scarf on the right, page 41



b. Tie-up and treadling for scarf on the left, page 41

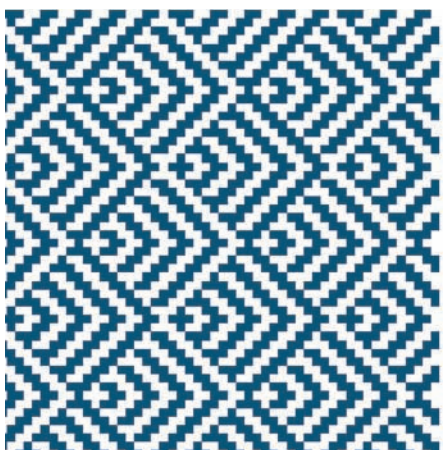
			8			8					
			7			7					
			6			6					
			5			5					
			4			4					
			3			3					
			2			2					
			1			1					

repeat

c. Strickler, page 103

8	8	8	8	8	8
7	7	7	7	7	7
6	6	6	6	6	6
5	5	5	5	5	5
4	4	4	4	4	4
3	3	3	3	3	3
2	2	2	2	2	2
1	1	1	1	1	1

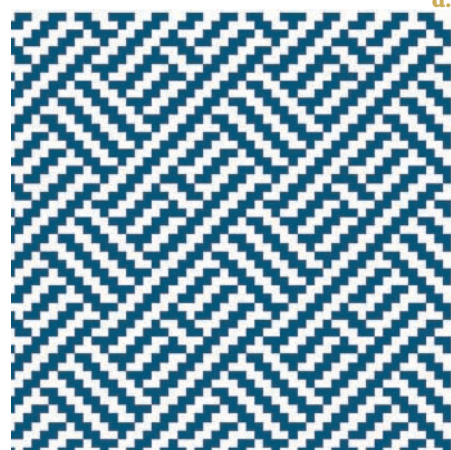
repeat



d. 8-treadle variation

			8			8					
			7			7					
			6			6					
			5			5					
			4			4					
			3			3					
			2			2					
			1			1					

repeat



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LYNN TEDDER

STRUCTURE

Huck and variations of waffle weave.

EQUIPMENT

4-shaft loom, 21" weaving width; 12-dent reed; 2 shuttles, 3 bobbins; beeswax; temple or stretcher (optional).

YARNS

Warp and weft: 10/2 unmercerized cotton (4,200 yd/lb, Lunatic Fringe), Natural, 3,208 yd. 10/2 unmercerized cotton (Good Byes, Lunatic Fringe), Brick, 740 yd; Cinnamon, 361 yd.

OTHER SUPPLIES

Off-white cotton sewing thread.

WARP LENGTH

493 ends (includes 2 floating selvages) 5yd long (allows 8" for take-up, 12" for sampling, and 28" for loom waste).

SETTS

Warp: 24 epi (2/dent or 3-1/dent in a 12-dent reed). Weft: 24 ppi.

DIMENSIONS

Width in the reed: 20²/₃". Woven length: 132" total (36" for Towel 1; 32" for Towels 2-4). Finished sizes after washing and hemming: Towel 1, 15¹/₂" × 28"; Towels 2-4, 16¹/₂" × 26".

One threading, four patterns, four towels

YOU CAN WEAVE HUCK AND SEVERAL VERSIONS OF WAFFLE WEAVE ON A HUCK THREADING—ALL PERFECT FOR TOWELS!

In addition to their practical value, easy care, and easy weaving, these towels use a very economical yarn. Choose accent colors and have yarn leftover for your stash.

Waffle weave is made up of warp and weft floats of varying lengths arranged around a plain-weave center. It's very popular for towels, both for its absorbency and appearance. Off loom, the floats contract, forming a texture that looks very much like a breakfast waffle.

Most 4-shaft waffle weaves are woven on a point-twill threading, producing rectangular waffle cells 6 threads wide and 8 threads tall. The draft used here (see Malin Selander in Resources), uses a huck threading that alternates two block sizes (3 threads in Block B with 5 threads in Block A) for waffle squares 8 threads wide and tall. (In the huck version, float lengths on the underside are different from those on the face.)

Experimenting with tie-ups and treadling variations using this threading for different textures is irresistible. Retaining the long warp and weft floats that outline the waffle while increasing the amount of plain weave in the centers forms "windowpanes" of plain weave surrounded by floats. These four towels give three waffle/windowpane variations plus one version of huck.

Super Saver!

Cost per pound/cone:
\$9–10.

Total cost for towels:
\$30; with 1²/₃ lb leftover for other projects!

YARNS

Because it is softer, fuzzier, more absorbent, and generally less expensive than pearl cotton, unmercerized cotton is ideal for towels. Best known in its 8/2 size (3,360 yd/lb), it can also be found in finer sizes like 10/2 (4,200 yd/lb), 12/2 (5,040 yd/lb), and 16/2 (6,720 yd/lb). These finer sizes are often available only as mill ends. Since mill ends are also very economical, when you find them, it's a good idea to stock up.

For this project, two colors of 10/2 unmercerized cotton (currently available in sixteen colors as "Good Byes" from the Lunatic Fringe) are used as accents with 10/2 Natural. Choose any two colors or use a single color; you'll need a little over one pound.

RESOURCES

Selander, Malin. "Hand Towel in Waffle Weave." *Weaving Patterns*. Göteborg, Sweden: Wezäta Förlag, 1956 (out of print), p. 40.

Brighten your kitchen with these



crisply striped towels



1 Wind a warp of 493 ends 5 yd long following the color order in Figure 1. Warp the loom as in Figure 3a using your preferred method. In a 12-dent reed, sley the floating selvages singly in separate dents, then sley the rest of the warp at 24 epi, either 2/dent (best for smooth beaming if you warp front to back) or 3-1/dent (after the floating selvages, beginning and ending with 3/dent), which more evenly spaces the warp ends that form the floats.

2 Spread the warp with scrap yarn and then weave 2" of plain weave with Natural, placing the weft at a steep angle to avoid draw-in (at least 30°) and beating on a closed shed. Insert a temple if you have one and strengthen and smooth selvedge threads with beeswax (waffle weave tends to produce draw-in). Practice beat and stripe and weft placement; extra warp length (12") is provided for sampling.

3 Weave following the treadling and color orders in Figures 3-5 for Towels 1-3; weave Towel 4 following Figure 6 with Natural weft only. (The different tie-ups make the treadling orders easy to use and remember.) Continue to place the weft at a generous angle, wax the selvages often, and move the temple (if you are using one) often. I carried the Natural weft up the selvages in the stripe areas, beginning and ending each Brick/Cinnamon weft as used. Separate towels with 2 picks plain weave in a contrasting color.



Towel 1



Towel 2




Towel 3



Towel 4

4 Remove the fabric from the loom and machine zigzag raw edges. Machine wash, regular cycle, with a couple of bath towels to eliminate reed marks and form waffle cells; machine dry.

5 Cut towels apart and machine zigzag or serge cut edges. Fold all stitched edges $\frac{3}{8}$ " to the wrong side and press.

Fold again to the wrong side, bringing each pressed edge to meet the first row of the pattern. Press again. The hems will be about $\frac{1}{2}$ " deep. With a needle and off-white sewing thread, sew the hems by hand, easing the plain-weave hem to match the contrasting stripes in the body of the towel. Press. 

1. Warp color order

330	50	7	7	23	39	39	23	7	7	50	Natural
118	25	25	9	25	25						Brick
45	9	9	9	9							Cinnamon
493											

2. Heddle count

Shaft 4	62
Shaft 3	122
Shaft 2	183
Shaft 1	124
	491

3a. Draft

	4			4			
		3	3				3
		2	2	2			
	1	1			1	1	

plain weave

3b. Tie-up and treadling for Towel 1

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

repeat

balance

1 1/4"

3c. Weft color order, Towel 1

	Natural	Brick	Cinnamon
1 1/4"			
48	25	9	
7			
7	25	9	
23			
39	9		
39			
23	9		
7			
7	25	9	
48			
1 1/4"			

5x

4a. Tie-up and treadling for Towel 2

	1	2	3	4
1	4	4	3	3
2			1	1
3	1	1		

plain weave

repeat

balance

1 1/4"

4b. Weft color order, Towel 2

	Natural	Brick	Cinnamon
1 1/4"			
42	7	25	
5			
5	7		
5			
5	25		
5			
5	7		
17"			
5	7	25	
5			
5	7		
5			
5	25		
5			
5	7		
42			
1 1/4"			

5a. Tie-up and treadling for Towel 3

	1	2	3	4
1	4	4	3	3
2			1	1
3	1	1		

plain weave

repeat

balance

1 1/4"

5b. Weft color order, Towel 3

	Natural	Brick	Cinnamon
1 1/4"			
48	7	7	
35			
35	7	7	
48			
1 1/4"			

6x

6. Tie-up and treadling for Towel 4

	1	2	3	4
1	4	4	4	4
2			3	3
3			2	2
4	1	1	1	1

plain weave

repeat

balance

1 1/4"

28"

The weft in Towel 4 is all Natural 10/2.

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MADELYN VAN DER HOOGT

Budget Bamboo Shawl

AUNT LYDIA'S CROCHET BAMBOO—AVAILABLE FROM CRAFT STORES AND BIG-BOX STORES WITH CRAFT DEPARTMENTS—IS LOVELY AND VERY EASY TO USE.

STRUCTURE

Atwater-Bronson lace.

EQUIPMENT

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

YARNS

Warp and weft: size 10 bamboo crochet thread (2,500 yd/lb, 300 yd/50 g ball, Aunt Lydia's Bamboo Crochet Thread), natural, 1,420 yd (five balls).

WARP LENGTH

262 ends 3 yd long (allows 3" for take-up, 27" for loom waste; loom waste includes fringe).

SETTS

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

DIMENSIONS

Width in the reed: 17½".
Woven length: 78".
Finished size after washing: 15¼" × 74" with 3" fringe at each end.

When I was a new weaver, Aunt Lydia's Rug Yarn was one of the first yarns I used—as a pattern weft for overshot pot holders in my beginning weaving class. This Aunt Lydia's is not like that rug yarn at all! It is perfect for a slinky, silky, all-season shawl.

If you glance at this yarn on the shelf, you might not look twice. If your hand brushes it, however, you won't be able to resist picking it up and holding it to your cheek. Its price may vary depending on where you find it, but in my local store, it was \$2.47 a ball.

Crochet bamboo, like crochet cotton, is made of three 2-ply strands, but the bamboo fiber makes this yarn highly flexible. The plies are nearly invisible; the yarn looks more like a singles.

I planned a 2-block design for my shawl, but when I started weaving, I liked the way it looked with only Block A weaving lace. You can experiment with different treading orders of the blocks.

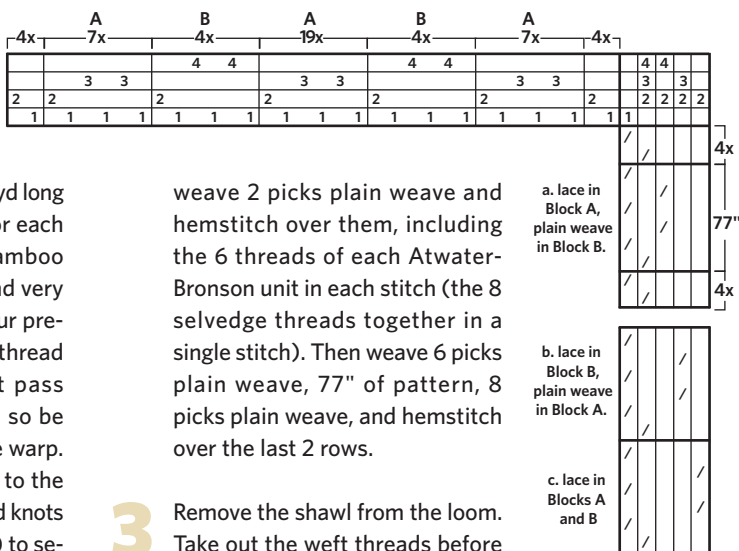
Super Saver!

Cost per ball: \$2.47.

Total cost of shawl:
\$12.35 plus tax.

Allow 4 balls (\$10) each additional shawl.

1. Draft for shawl



1 Wind a warp of 262 ends 3 yd long (add 2¼ yd warp length for each additional shawl). The bamboo crochet thread is strong and very smooth, so you can use your preferred warping method to thread the loom. Knots will not pass through the 15-dent reed, so be sure not to allow any in the warp. Use square knots to tie on to the front apron rod (or overhand knots if you use a lashing system) to secure the somewhat slippery yarn.

2 Begin weaving plain weave with the bamboo weft to spread the warp. When it is spread evenly,

weave 2 picks plain weave and hemstitch over them, including the 6 threads of each Atwater-Bronson unit in each stitch (the 8 selvedge threads together in a single stitch). Then weave 6 picks plain weave, 77" of pattern, 8 picks plain weave, and hemstitch over the last 2 rows.

3 Remove the shawl from the loom. Take out the weft threads before the first hemstitching. Twist the fringe with two groups of hemstitched ends/fringe. Wash in lukewarm water, mild soap. Rinse; hang to dry. Trim fringe evenly.

Follow treading a for the shawl in the photo, alternate treadings a and b for a 2-block design, or use treading c for all-over lace.

Project



BARBARA F. MORSE

STRUCTURE

Huck lace variation and plain weave.

EQUIPMENT

4-shaft loom, 16" weaving width; 10-dent reed; 1 shuttle.

YARNS

Warp: 100% Peruvian Highland wool (2,112 yd/lb, 231 yd/50 g ball, Palette, Knit Picks), Hyacinth and Eggplant, 350 yd each; Huckleberry Heather, 420 yd.
Weft: 18/2 merino wool (5,040 yd/lb, Superfine Merino, JaggerSpun), Plum 728 yd; or substitute laceweight merino wool (6,040 yd/lb, 440 yd/50 g hank, Shadow Lace Yarn, Knit Picks), Vineyard Heather, 728 yd.

WARP LENGTH

320 ends 3½ yd long (allows 5" for take-up, 47" for loom waste; loom waste includes yarn for pom-poms).

SETTS

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

DIMENSIONS

Width in the reed: 16".
Woven length (measured under tension on the loom): 74".
Finished size after washing and hemming: 12" × 69" plus five 3" diameter pom-poms on each end.

Pom-poms add fun to scarves and shawls

MAKE FLUFFY POM-POMS FROM THRUMS TO DRESS UP SCARVES AND SHAWLS—OR BAGS OR GARMENTS!

The warp for this scarf uses six balls of fingering-weight knitting yarn that cost about two dollars each. You could substitute a laceweight yarn for the weft (keeping the total cost of yarns for this scarf under \$20), but I used wool I had on hand.

Although I wove this scarf for my “all wool” requirement toward my Master Weaver Certificate, it had been percolating in my mind for a long time. It was inspired by a scarf I bought at an import store in San Francisco that had subtle color changes and a soft hand. I added huck lace to the stripes in my scarf for textural interest and pom-poms instead of fringe for fun.

THE YARNS

Some knitting yarns are impractical for weaving projects—not strong enough, too elastic, too fuzzy, too thick, or even too expensive. The yarns used in this scarf are none of these. The Peruvian Highland wool warp yarn is a 2-ply fingering-weight yarn (similar in size to 8/2 wool yarns available to weavers) strong enough to hold up as warp. Because it is somewhat fuzzy (not unlike wools used for weaving), I warped from back to front using a method that did not require dragging the warp through lease sticks during

beaming. I spread the warp in a raddle using the end opposite from the threading cross and beamed it through the raddle only. When the threading cross reached a convenient position behind the shafts for threading, I placed lease sticks in the cross. A 3 yd warp is enough for one scarf plus the pom-poms, but because two balls of each color allow a longer warp, I made it 3½ yd long.

THE STRUCTURE

Two different elements create the interest in this scarf. One is the use of color: five warp stripes blend from all light, to alternating light/medium, to all medium, to alternating medium/dark, to all dark. The weft is all dark. The second element is the weave structure. Huck lace, threaded in the centers of the solid stripes, shows dramatically in the light stripe, less so in the medium stripe, and as texture only in the dark stripe. The stripes of alternating colors between solid stripes add subtle color-and-weave patterning.

Super Saver!

Cost per ball:

About \$2.

Total cost of scarf:

\$18 plus tax.

Use thrums and inexpensive yarns

for a scarf that is a showstopper.

1. Warp color order

	20x ₁	20x ₁			
100	80	1			Eggplant
120	1	80	1		Huckleberry Heather
100			1	80	Hyacinth
320					

2. Draft for scarf



1 Wind a warp of 320 ends 3½ yd long as in Figure 1. Use a back-to-front warping method that does not require moving the warp through lease sticks (see Warping Steps, Warping Back to Front with Two Crosses, in Resources at handwovenmagazine.com). Thread the shafts following the draft in Figure 2.

2 Spread the warp with plain weave using scrap yarn. Weave the scarf following the treadling in Figure 2, beginning and ending with 1" plain weave. Hemstitch over the first and last 2 rows of plain weave, including 3 warp threads in each stitch.

3 Remove the scarf from the loom, cutting the warp threads about 1" from

the hemstitching at each end. You'll be leaving the remaining warp hanging from the reed to pull forward later to use for the pom-poms.

4 Fill a sink with warm water plus 1 tablespoon of laundry soap and add the scarf. Swish the scarf around in the water for a good 5 min and then rinse well using the same temperature water. Fill the sink again with the same temperature water and 1-2 tablespoons fabric softener. Swish again 2-3 min and rinse. Gently press water from the scarf and roll in a towel to extract as much water as possible without rubbing fabric. Place in the dryer on medium heat for 10 min. Fold in the selvages ¼" two times, press with a steam iron on a wool setting, and sew

hems by hand with sewing thread. Hem the ends of the scarf the same way, folding under ½" two times. Press.

5 For the pom-poms (see Photos a-f): Divide the warp on the loom into ten sections (16 dents per section). Release the brake, pull the warp forward as far as possible, and wrap each group of 32 ends twice around a 5" cardboard. Align cut ends with cardboard edges (not shown in the photos); you'll use about 20" warp length per pom-pom. Make the ties with the same yarn as in the pom-poms, doubled. Thread the tails of the ties into a needle and sew pom-poms to the ends of the scarf. ✎



Make pom-poms from thrums in six easy steps (the example in the photo is not from the scarf warp).



a. Wrap 32 ends around 5" cardboard twice; cut.



b. Slide the group off the cardboard.



c. Tie tightly in the center of the group.



d. Cut through the loops at both ends.



e. Shake pom-pom to spread yarns.



f. Shape and trim ends into a ball.

PHOTOS BY BARBARA F. MOISE



woven treasures

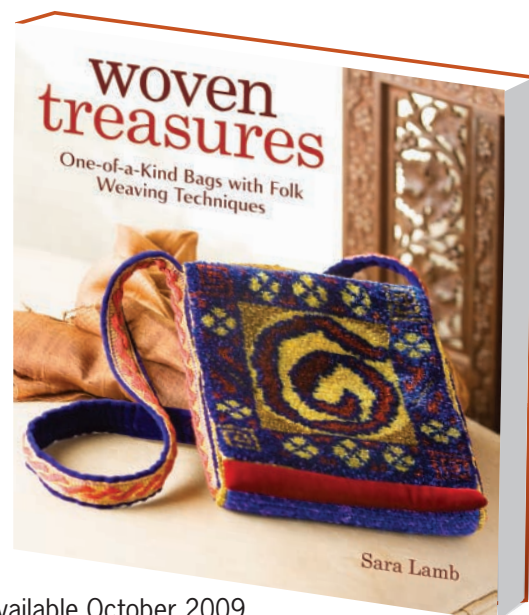
One-of-a-Kind Bags with Folk Weaving Techniques



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ISBN: 978-1-59668-102-6

SU BUTLER

A quick-and-easy rug with chenille “worms”

STRUCTURE

Taqueté.

EQUIPMENT

4-shaft loom, 36" weaving width; 8-dent reed; 2 or 3 ski shuttles.

YARNS

Warp: 8/4 cotton carpet warp (1,600 yd/lb, Maysville, Great Northern Weaving), Natural, 936 yd.
 Weft: 8/4 cotton carpet warp (used singly for header and footer, doubled for hems), Natural, 200 yd. Rayon chenille selvages (about 42 yd/lb; weights may vary, Great Northern Weaving), taupe, 8 lb (308 yd); black and cream, 5 lb (about 200 yd) each.

WARP LENGTH

288 ends 3¼ yd long (allows 4" for take-up, 25" for loom waste).

SETTS

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

DIMENSIONS

Width in the reed: 36".
 Woven length: 88", including 10" for hems, header, and footer.
 Finished size: one hemmed rug: 34½" × 78".

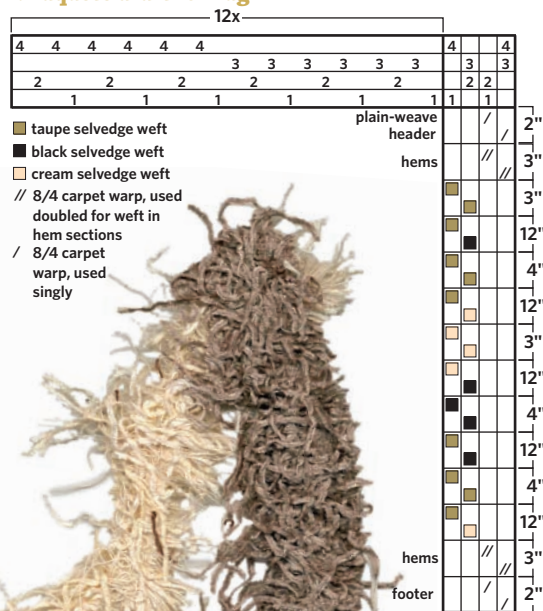
GO GREEN! RECYCLE SELVEDGES DISCARDED FROM COMMERCIALY WOVEN CHENILLE FABRICS INTO RUGS!

Recycling and minimizing waste help keep our planet alive. When money is tight, time is precious, and living “green” is atop your agenda, try weaving this sumptuous, thirsty, very sturdy rug. The good feeling you’ll get from bypassing the landfill as well as the rug’s low cost in materials (about \$35) and time (9–10 hr) are wonderful added rewards. The “worms” used as weft are selvages cut from rayon-chenille fabrics. Because they are so thick and lofty, very few picks per inch are necessary, so the rug weaves up *fast*.

Weaving this project is easy enough for even a beginner. The 2-block taqueté draft allows vertical stripes of alternating colors. You can choose other colors than these—look for high value contrast—and you can use selvages from fabrics other than rayon chenille.

Weaving with worms creates a lot of lint. A box fan with a standard furnace air filter or a piece of lightweight fabric taped to the intake side of a fan placed near the loom will help keep the lint from getting into your lungs—or you can use a dust mask.


1. Taqueté draft for rug



These selvages are shown at a little less than half the actual size.

1 Warp the loom using your preferred method following Figure 1. Weave the rug following Figure 1. Beat firmly in hem sections; run a line of Fray Block along hem sections at edge of header/footer. Cut chenille weft-strip ends at a 45° angle to prevent fraying. Allow weft tails to extend 3" and fold around selvages into the next shed. Avoid draw-in: Bubble the weft by lifting it in the center and making a “mountain” prior to beating. For best coverage, beat the picks in pairs: Open the shed, enter the first pick, bubble the weft, and press the beater against the weft, leaving about 1"

between the pick and the fell line. Open the second shed, throw the next pick, bubble the weft, and then beat both picks firmly into place. The result should look like a single weft that covers the warp, in some cases with alternating sections of color .

2 Remove the rug from the loom and trim off the header and footer outside the Fray Block on both ends. Turn ends under twice and pin hems. Sew hems by hand with quilting thread. Take the rug outdoors and give it a hearty shake to remove any remaining lint. 

Project 1



LIZ GIPSON

Ditchling Throw

REINVENT YARN WITH A SPINNING WHEEL

STRUCTURE

1/3 twill.

EQUIPMENT

4-shaft loom, 36" weaving width; 15- or 10-dent reed; 2 shuttles.

YARNS

Warp: wool singles (1,600 yd/lb, LanaLoft, Brown Sheep), Sea Fog and Turquoise Magic, 578 yd each. (Warp yarns are spun Z before using.)

Weft: wool singles, Southern Breeze and Turquoise Magic 344 yd each. (Weft yarns are spun S before using.)

Yarn amounts allow for 7% take-up during the spinning process.

WARP LENGTH

540 ends 2 yd long (allows 10" for take-up, which includes 25% take-up from the extra twist added to the yarn, and 24" for loom waste)

SETTS

Warp: 15 epi (1/dent in a 15-dent reed or 1-2 in a 10-dent reed).
Weft: 16 ppi.

DIMENSIONS

Width in the reed: 36".
Woven length (measured under tension on the loom): 36".

Finished size after washing: 29½" × 30½" plus 1½" fringe at each end.

Adding twist to a commercial singles yarn can result in handwoven fabrics that have the look of "homespun." Adding twist to yarns is also an easy way to get comfortable with using a spinning wheel.

Ethel Mairet founded an influential weaving workshop in Ditchling, England. (Peter Collingwood apprenticed with Mairet while he explored the idea of becoming a production weaver.) Swayed by the Arts and Crafts movement, Mairet produced yardage for design houses in simple structures using handspun yarn. To me, her fabric is the essence of artisanship. I constantly explore ways to create its look and feel.

HOW MUCH TWIST?

Twist is just one way to add dimension to fabric. Spinners refer to yarn with extra twist as energized. This term aptly describes the life that yarn with twist can bring to cloth. This effect is often called tracking or by some a mistake!

There are very few commercially available yarns that have extra twist (and just what constitutes "extra" has been the cause for many a late-night debate!). Generally speaking, high-twist yarns have a 35- to 40-degree twist angle. You can measure the twist angle of a yarn with a protractor (see Buchanan in Resources).

ADDING ENERGY TO YARN

Unless you want your fabric to be trapezoid shaped, you need to use two different yarns: one with twist angling to the right (Z) and one with twist angling to the left (S). This will balance energized yarn's tendency to skew the fabric.

To create these yarns, begin by determining the direction in which your commercial yarn was spun (see page 58). We will assume that your yarn is spun in the same direction as mine (clockwise). Set up your wheel to produce the highest drive ratio. Tie the commercial yarn to your leader and spin it through the wheel clockwise. You want to add a good amount of twist, enough so that it looks wrong! (There will be little kinks in the yarn as you work.) This is not an exact science. Exploration is half the fun of messing with yarn.

Wind the yarn off the bobbin using a niddy-noddy or swift. Do not block. This yarn goes on the loom as is!

Now here comes the fun part—spinning counterclockwise. Mastering this technique will prepare you for spinning fiber if you are new to spinning. As you can see in Photo d, page 58, when you untwist the yarn it relaxes and looks like fiber again. The trick is to allow it to continue spinning past this stage until the extra twist is added to the yarn in the opposite direction from which the yarn was originally spun. I recommend jumping down a drive ratio and easing up on your take-up to help get you past the tenuous point between

Fabrics from left to right (these are the backs of the fabrics as woven on the loom): in the yarn directly off the cone; with extra twist added to warp yarn; with extra twist added to warp and weft (Ditchling Throw).

Homespun fabric has a special verve;

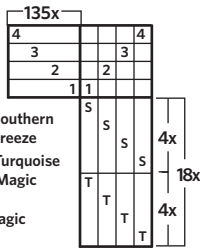


Three handwoven textures are possible by transforming a singles yarn.

Project

add twist to commercial yarns for a similar look.

1. Draft for throw



2. Warp color order



TIP: Setting the twist of newly spun yarn makes it more manageable.

It also erases some of the newly gained energy (as does letting it sit on the bobbin too long). If you want a lot of twist, consider spinning and setting the yarn more than once.

fiber and yarn. This yarn will be blocked, so it is a good idea to give it a good dose of twist as some of it will be lost in the blocking process.

To block: Wind the yarn into a skein and soak the skein in warm water. Hang it to dry with a light weight. This counterclockwise (S-spun) yarn will be your weft, and it is much more manageable to use if it has been set by blocking.

WEAVING CONSIDERATIONS

There are lots of options for sett when using yarns with extra twist. In my case, I chose a relatively close sett of 15 ends per inch to create a sturdy yet supple fabric for a throw. (The usual sett for this yarn off the cone would be 12 ends per inch, but the diameter of the yarn shrinks when you add twist.) A looser set would allow the energized yarn more room to move and increase the crepe effect, which might be a good choice for a shawl or scarf.

RESOURCES

- Buchanan, Rita. *Spin-Off*, Winter 1993. "Measuring Yarn: Part 3 Twist," pp. 56–60.
- Casey, Maggie. *Start Spinning*. Loveland, Colorado: Interweave, 2008.
- Field, Ann. *Collapse Weave: Creating Three-Dimensional Fabric*. London, England: Trafalgar Square Books, 2008.
- Various authors. *Handwoven*, November/December 1996. "Creased, Puckered, and Pleated," pp. 31–38.

1 Wind three 90-end chains Turquoise Magic and three 90-end chains Sea Fog, 2 yd long each (540 total ends). Tie a very firm choke at the distance from the cross end of each chain that is equal to the distance between the front and back beams of your loom.

2 Using a front-to-back warping method (for complete warping steps, see Resources at handwovenmagazine.com), tie each chain to the front beam with the choke, alternating between the two colors. Then sley Turquoise Magic for 1" and skip 1". Repeat until you have sleyed all of the Turquoise Magic. Sley Sea Fog in the empty dents.

3 Thread the shafts following the draft in Figure 1 (color changes do not coincide with threading repeats). Tie the warp onto the back apron rod in 1" bundles, beam the warp, and tie onto the front apron rod in 1" bundles.

4 Spread the warp using a few picks of smooth, bulky scrap yarn. Weave 16 picks of Turquoise Magic and then switch to Southern Breeze and weave 16 picks. Repeat, alternating the two colors for a total of 18 times or until the blanket measures 36".

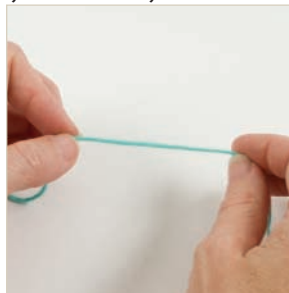
5 Remove the fabric from the loom and the scrap yarn from both ends. Work a twisted fringe of 4 ends per fringe and secure with an overhand knot 1/2" from the cloth. Trim fringe tails to 1" from knots. Soak the throw in warm water with mild soap and little agitation. Roll in a towel and press out the moisture. Lay flat to dry.



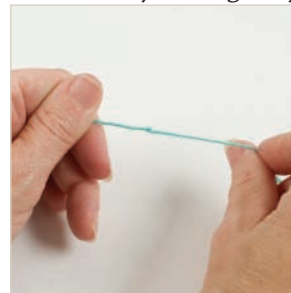
a. Clockwise from the top: Singles on the cone; yarn spun counterclockwise before blocking; yarn spun counterclockwise and blocked.

This Way or That? Adding Twist

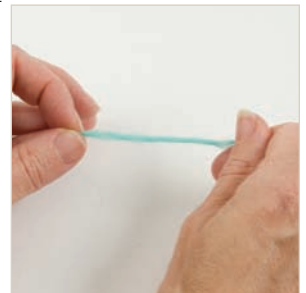
To find the direction in which your yarn was spun, hold a short length of the yarn between your hands using the thumb and index finger of each hand. Assume that your left hand represents the spinning wheel that introduces twist into the yarn. Turn the yarn away from you (clockwise) with your left hand. If kinks are introduced (the yarn is twisted tighter), the yarn was originally spun clockwise. If you turn the yarn toward you, (counterclockwise), the yarn originally spun clockwise will untwist.



b. Singles yarn off the cone. The left hand acts as the "wheel."



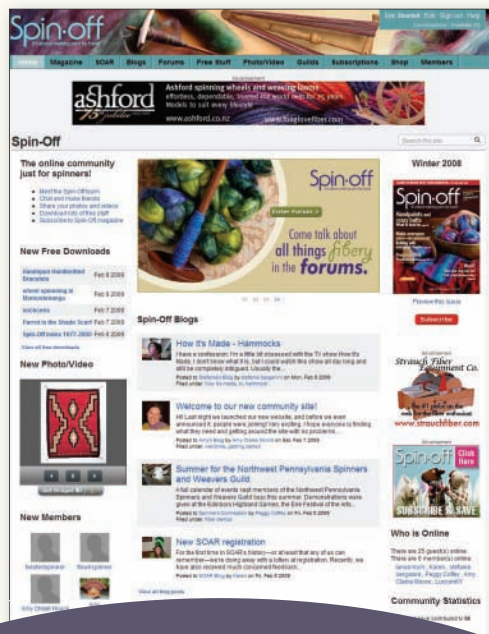
c. Kinks are added when the yarn is twisted clockwise.



d. When this yarn is twisted counterclockwise, it opens.

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 INTERWEAVE™



JULIE MCCLURE

STRUCTURE

Summer and winter.

EQUIPMENT

6-shaft loom,
46" weaving width;
12-dent reed; 2 shuttles.

YARNS

Warp: 2-ply wool (1,800 yd/lb, Harrisville Shetland, Harrisville Designs), Pearl #045, 3,128 yd.
Tabby weft: 2-ply wool, Pearl, 2,338 yd.
Pattern weft: 2-ply wool (900 yd/lb, Harrisville Highland, Harrisville Designs), 1,158 yd Blackberry #19 for the throw on page 61, Navy #32 for the throw on page 60.

WARP LENGTH

544 ends $5\frac{3}{4}$ yd long (allows 10" for take-up, 8" for sampling, 12" for fringe between blankets, and 27" loom waste at beginning and end of the warp, which also includes fringe.)

SETTS

Warp: 12 epi (1/dent in a 12-dent reed).
Weft: 22 ppi (11 epi tabby, 11 epi pattern).

DIMENSIONS

Width in the reed: $45\frac{1}{3}$ ".
Woven length (measured under tension on the loom): 75" each throw (162" total woven length including 12" fringe between throws).
Finished sizes after washing: two throws 40" × 65" each plus 5" fringe at each end.

Warp once, weave two throws—or more!

WITH SUMMER AND WINTER, YOU CAN WEAVE MANY DIFFERENT-LOOKING THROWS ON THE SAME WARP.

Summer and winter is a great structure for weaving multiple items on the same warp. Each piece can use a different color for the pattern weft, and you can also change the treadling order of the blocks and/or the treadling method for each piece.

I don't consider myself a production weaver, but I like to weave multiple items on each warp. It's a great way to economize since loom waste is added only once, keeping the frugal part of my nature satisfied. I also thread only once for more than one item, so it saves threading time, too.

If I see a big cone of yarn at an attractive price, I buy it and decide on the project later. Weaving more than one item from a single inexpensive yarn supply saves even more.

COVERLET TO THROW

For a weaver who is not terribly interested in historical patterns, I am unusually fond of the pine-tree borders in traditional coverlets. Coverlets have always seemed too ambitious for my limited weaving time. When I found a 4-block turned-twill horse blanket in *Keep Me Warm One Night* with a double pine-tree border, I thought, Hooray! Four twill blocks require sixteen shafts (too many for my 8-shaft



Throw with Navy pattern weft, "brick" treadling method.

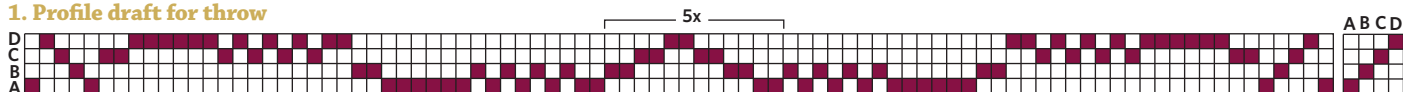
loom), but four blocks of summer and winter use only six shafts. In addition to changing pattern-weft colors between pieces with summer and winter, you can use different treadling methods ("bricks," "o's," or "x's").

Choose summer and winter for the



perfect throw to use this fall.

1. Profile draft for throw

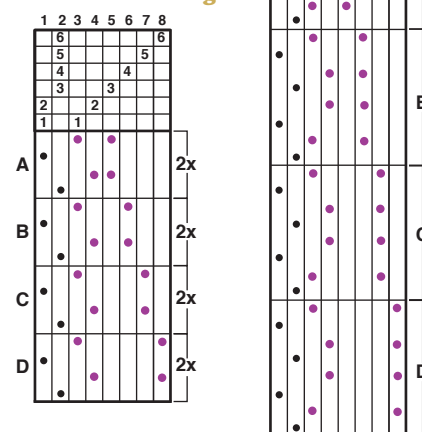


2a. Threading units and "o's" treading

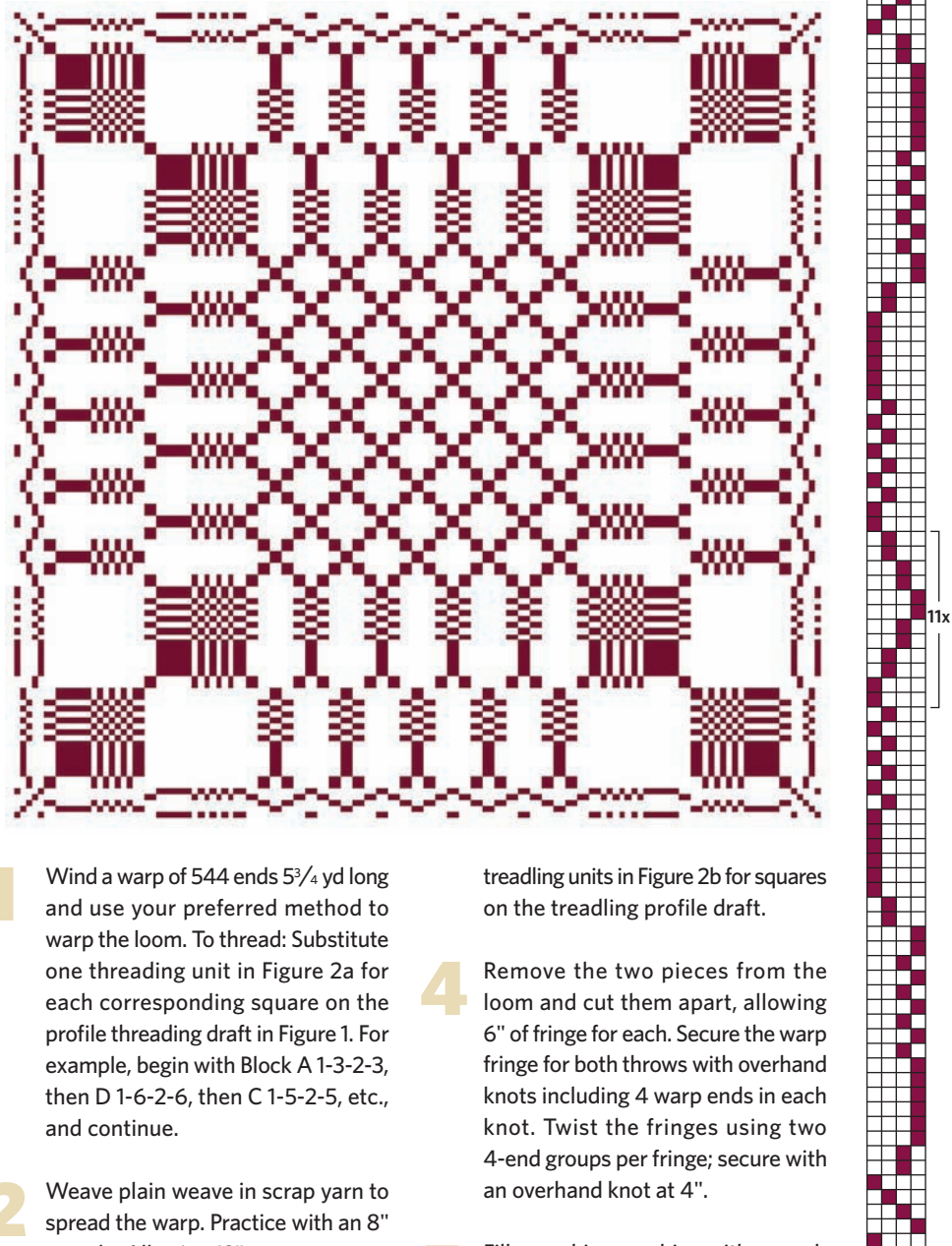
D				C				B				A			
1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8
6	6														
		5	5							4	4				
										3	3				
2	2			2	2			2	2			2	2		
		1	1			1	1			1	1			1	1

- tabby weft
Shetland (Pearl)
plain weave
- pattern weft
Highland

2b. "Brick" treading



3. Profile drawdown



SOME CHOICES

The yarns I used for these throws are mill ends. They are very much like the Harrisville yarns recommended in this article, but you can also make other substitutions. Besides Harrisville Highland for the pattern weft, JaggerSpun Maine Line 8/3 wool is suitable or you can choose from most 4-ply knitting worsteds. An extra 8" warp length is included for sampling yarns and treading orders.

Both of my throws were entered in this year's Biennial Show of the Handweavers' Guild of Connecticut, and both won awards in the home furnishings category. That's a lot of bang for the buck!

RESOURCES

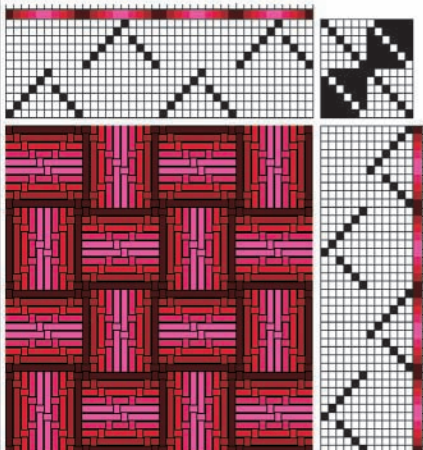
- Burnham, Dorothy K., and Harold B. Burnham. *Keep Me Warm One Night: Early Handweaving in Eastern Canada*. Toronto: University of Toronto Press, 1972, #396, p. 295, (out of print).
- van der Hoogt, Madelyn. *The Complete Book of Drafting for Handweavers*. Petaluma, California: Shuttle-Craft Books, 1993, summer and winter treading methods, pp. 77-79.

- 1 Wind a warp of 544 ends $5\frac{3}{4}$ yd long and use your preferred method to warp the loom. To thread: Substitute one threading unit in Figure 2a for each corresponding square on the profile threading draft in Figure 1. For example, begin with Block A 1-3-2-3, then D 1-6-2-6, then C 1-5-2-5, etc., and continue.
- 2 Weave plain weave in scrap yarn to spread the warp. Practice with an 8" sample. Allowing 12" unwoven warp between the sample and first throw and between the two throws for fringe, begin and end each throw with 4 picks plain weave using tabby weft. Weave the first throw by substituting a treading unit in Figure 2a for each square on the profile treading in Figure 1, alternating tabby (Pearl) and pattern (Blackberry). Note that there are 11 diamond repeats in the throw; 5 are shown in the drawdown in Figure 3. Weave the second throw the same way as the first but use the blue (Navy) as pattern weft and substitute
- 4 Remove the two pieces from the loom and cut them apart, allowing 6" of fringe for each. Secure the warp fringe for both throws with overhand knots including 4 warp ends in each knot. Twist the fringes using two 4-end groups per fringe; secure with an overhand knot at 4".
- 5 Fill a washing machine with enough very warm water (include some mild detergent) to completely cover the two throws. Soak for 15-20 min, then agitate, gentle cycle, for about 6 min. Rinse and spin out the water on the gentle cycle, then spin again using the normal cycle. Shake each throw gently and lay flat to dry, preferably on a drying rack or flat sweater-drying frames. Steam-press on both sides, holding the iron just above the surface of each throw. Finally, trim the ends of the fringe evenly below the knots.

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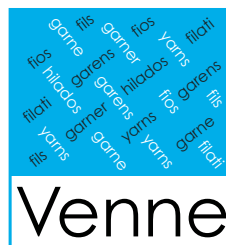
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- Thread shafts: 75 min
- Beam warp: 15 min
- Weave: 3 hr
- Twist fringe: 1 hr
- Wet finish: 15 min (not including drying time)
- Total: 6½ hr

Materials:

Allowing 3 yd warp length for one scarf:

- 240 ends = 720 yd for warp
- 1,640 picks = 500 yd for weft
- Total yardage per scarf 1,220
- Number of scarves per 1 lb cone: four





Yarns for Baby

Weavers love to weave baby blankets. There are hundreds of beautiful yarns on the market that are designed for the easy care of baby garments and accessories. Consider using these yarns for more than just baby.

A SELECTION OF YARNS DESIGNED WITH BABY IN MIND (FROM TOP TO BOTTOM):

Baby Bamboo from Sirdar Spinning Ltd.; 80% bamboo/20% wool in Poppy; 104 yd/50 g (950 yd/lb); \$6.95. This yarn would work well as weft. Made of six loosely plied two-ply yarns, the ends might have a tendency to ravel if used for fringe.

Baby Ull from Dale of Norway; 100% machine washable wool in teal (#6435); 180 yd/50 g (1,650 yd/lb); \$6.90. Available in thirty-five different colors, this fingering-weight yarn is a nice all-around yarn.

Sierra from Cascade Yarns; 80% pima cotton/20% merino wool in lavender (#29); 191 yd/100 g (873 yd/lb); \$7.90. Machine washable, this yarn is available in a wide variety of solids and multicolored blends.

Little Lehigh from Kraemer Yarns; 45% cotton/55% acrylic in It's A Girl (#Y1706); 250 yd/100 g (1,142 yd/lb); \$5.95. Don't sell today's acrylic blends short. Synthetics have come a long way (see Today's Synthetics, next page). This yarn has a great hand and is made in the United States.

Ten Yarns for Ten Bucks (or less)!

Handwoven hit the floor of The National Needlearts Association (TNNA) trade show with one thing in mind—finding good value in yarns. TNNA is where knitting and crochets shops go to find the latest accessories, tools, and yarns, the last being something we share in common. Cost is one thing, but what constitutes good value? We looked for **inexpensive, hard-wearing yarns** with **generous yardage**. Here is what we found.

KNITTING VS WEAVING YARN

The real difference between knitting and weaving yarns is how they are prepared. Because of the abrasion of the heddles and the reed, weaving is much harder on yarns than knitting or crochet. Weaving yarns are often treated with a light sizing or spun with more grease in the fiber—either natural or added. This helps protect the yarn during the coning and weaving process. This is also why so many “weaving” wools bloom and soften, sometimes dramatically, after finishing.

That said, yarn is yarn. Most any knitting yarn will work as weft. Strength is one consideration when it comes to evaluating yarn for warp. Another is how the yarn is spun or plied. Often knitting yarns have a lesser amount of twist. This can cause the yarn exposed in the fringe to fray and look unattractive. The best course of action is to make a sample, even if on just a small peg loom, and wash it to see how the yarn will function in the over-under world of weaving.

MAKING SENSE OF KNITTING-YARN LABELS

For weavers, reading a knitting-yarn label can be a mystery. Yarns made for knitters often present their yardage in relation to grams, for example, 104 yd/50 g. Here is a simple formula for translating these measurements into something useful: First, convert grams to ounces. To do this, multiply the number of grams by 0.035. In the case above, you would have 1.75 ounces per 104 yards. Divide the yardage (104) by the number of ounces (1.75) to get 59.4 yd/oz. Then multiply this figure by 16—the number of ounces in a pound. Using this method you can determine that this yarn has about 950 yd/lb.

Knitting yarns are also described by grist or the thickness of the yarn—such as lace, fingering, sport, etc. The chart at right was compiled by our sister publication, *Spin-Off*, years ago to translate grist into yards per pound and wraps per inch, something much more meaningful to weavers.

Riverstone from Louet; 100% wool in Eggplant; 193 yd/100 g (882 yd/lb); \$7.50. With a plain-weave sett of 6, this yarn would weave up quickly for fulling projects such as handbags and vests.

Lava Spaced Dyed from Punta Yarns; 30% wool/70% acrylic in gray blue (#SPD401); 230 yd/100 g (1,051 yd/lb); \$9.50. A bulky singles with an artisan kettle-dyed look and the added strength of acrylic.

Wool Stainless Steel from Lion Brand's LB Collection; 75% wool/25% stainless steel in Dusty Blue; 273 yd/1/2 oz (8,736 yd/lb); \$10. Part of Lion Brand's new low-cost luxury line (see Goods, page 12), the stainless steel helps the fabric retain its shape, offering tempting possibilities for the weaver.

Fortissima Socka from Schoeller + Stahl; 75% superwash wool/25% polyamide in one of the new Mexiko colorways (#44); 230 yd/50 g (2,103 yd/lb); \$7.50. We have said it once, and we will say it again: sock yarns provide great value and a wide spectrum of styles and colors.

Mochi Plus from Crystal Palace Yarns; 80% superwash wool/20% nylon in Treasure Chest; 95 yd/50 g (1,013 yd/lb); \$8.30. A heavier version of the popular Mochi Mini, this singles yarn is designed to self-stripe.

1/36 Paper Yarn from Habu; 100% linen in natural; 1,112 yd/oz; \$9.95 per oz. Habu imports a wide array of ultra-fine yarns from Japan ("ultra" is almost an understatement!). This particular yarn is suggested as weft.


PHOTO: SBY ANNSWANGON

SETT

After you have all this information, what do you do with it? Most of this hard-won data is used to determine how to sett the yarn. You might find it handy to refer to *Handwoven's* Master Yarn Chart, available online. (Visit handwovenmagazine.com and click on "Resources" in the left-hand navigation bar. The chart is at the bottom of the page.) By finding a similar yarn, you can get a feel for an appropriate sett for your newfound knitting yarn. For comparison, remember that things like ply and fiber types should be similar. For more about sett, see Tricks of the Trade on page 26.

TODAY'S SYNTHETICS

Synthetics are added to increase a yarn's durability and ease of care and to lower cost. Today's synthetics are different from those of yesteryear. To make synthetic yarn (this includes regenerated yarn from natural sources), raw materials are exposed to high heat and then extruded through a spinneret.

The result used to be a single unit, lacking texture. Improved technology has resulted in synthetic yarns with similar characteristics of natural materials such as wool and silk. They can have hollow cores, crimp, and texture, making them function like their natural counterparts. 

Some Approximations for Plain Yarns

These numbers are compiled from a variety of sources, including the experience of the *Spin-Off* magazine's editors and the patterns themselves, none of which precisely agree! Use them as rough estimates only.

Yarn Style	Yards/pound	Approximate wraps/inch
Lace	2,600+	18+
Fingering	1,900-2,400	16
Sport	1,200-1,800	14
Worsted	900-1,200	12
Bulky	600-800	10
Very bulky	400-500	8 or fewer

EXHIBITS, SHOWS, AND SALES

CALIFORNIA

November 1. Weaving and Fiber Festival hosted by The Southern California Handweavers' Guild. Torrance Cultural Arts Center, 3350 Civic Center Dr., Torrance. (818) 370-3602; www.schg.org/festival.

COLORADO

September 11–12. Guatemalan Textile Trunk Show. The Rug Source in Denver, Denver Design Center, 595 S. Broadway, #126E, Denver. www.friendshipbridge.org.

November 6–14. Handwoven Holiday Sale by Handweavers Guild of Pueblo. Vail Hotel, Pueblo. Peggy McIntosh, (719) 783-9382; plmcintosh@gmail.com.

November 21. San Juan Weavers Guild show and sale. Holiday Inn Express, 1391 S. Townsend Ave., Montrose, CO 81401. Bobbie Irwin, (970) 249-2981; irwin@rmi.net.

DISTRICT OF COLUMBIA

Through January 3, 2010. Recent Acquisitions. The Textile Museum, 2320 S St., NW, Washington, DC 20008. (202) 667-0441; www.textilemuseum.org.

FLORIDA

August 26–December 12. Coat Couture: Inspiration to Creation. Ruth Funk Center for Textile Arts, 150 W. University Blvd., Melbourne. (321) 674-6129; cfunk@fit.edu; <http://textiles.fit.edu>.

ILLINOIS

October 10. Weavings & Diversities, show and sale by Weavers' Guild South. Flossmoor Community House, 847 Hutchison, Flossmoor. Ginny, (708) 747-9246.

October 18. Uncommon Threads, runway fashion show and boutique to benefit The Fine Line Creative Arts Center. Show held at The Stonegate, 2401 W. Higgins Rd., Hoffman Estates, IL 60169. (630) 584-9443; info@fineline.org; www.fineline.org.

MARYLAND

October 30–December 11. Weavers Guild of Greater Baltimore 60th Anniversary Show and Sale. Howard County Center for the Arts, 8510 High Ridge Rd., Ellicott City, MD 21043. (410) 313-2787; www.hocoarts.org.

MICHIGAN

September 25–27. Northern Michigan Lamb and Wool Festival. Ogemaw County Fairgrounds, West Branch. lambandwool@gtlakes.com; (231) 582-3206; www.lambandwoolfestival.com.

September 26–27. Sheep and Wool Festival. Mt. Bruce Station, 6440 Bordman Rd., Romeo, MI 48065. (810) 798-2568; uhlianuk@sheepstuff.com; www.sheepstuff.com.

NEW HAMPSHIRE

September 18–December 11. Celebrating the Loom, exhibit by The New Hampshire Weavers Guild. League of New Hampshire Craftsmen Gallery, 205 N. Main St., Concord. (603) 224-3375.



Coat Couture: Inspiration to Creation is the inaugural exhibit of the newly opened Ruth Funk Center for Textile Arts at the Florida Institute of Technology. Pictured here is a piece from the exhibit, a warp-faced ikat coat from Uzbekistan woven in silk and cotton. For more information, visit <http://textiles.fit.edu>.

NEW YORK

August 1–September 17. Tapestries Celebrating Henry's Hudson, by the Wednesday Group. Greene County Council on the Arts, 398 Main St., first floor gallery, Catskill. (518) 943-3400; www.greenearts.org. **November 7–31,** exhibit moves to Arts Society of Kingston, 97 Broadway, Main Gallery, Kingston. (845) 338-0331; www.askforarts.org; info@wedsgroup.com; www.wedsgroup.com.

November 6–8. Holiday Sale by The Weavers' Guild of Rochester. Clark Lodge, Brighton Town Park, 777 Westfall Rd., Rochester, NY 14620. www.weaversguildofrochester.org.

SOUTH CAROLINA

August 16–October 16. Woven Visions, exhibit by Tapestry Weavers South. Anderson Art Center, 110 Federal St., Anderson, SC 29625. Connie Lippert, indigo55@bellsouth.net; or Janet Haase, haase@ufl.edu.

VERMONT

October 3–4. Vermont Sheep and Wool Festival. Tunbridge Fairgrounds, Tunbridge. (802) 453-3001; info@vtsheepandgoat.org; www.vermontsheepandgoat.org.

WASHINGTON

October 9–11. Schafer Meadows Fiber Festival. Old Game Farm, near Montesano, Grays Harbor County. Betty Downes, PO Box 611, Ocean Shores, WA 98569. (360) 289-2015. Janet, midearth@techline.com.

October 16–17. Fibers & Beyond, Whatcom Weavers Guild annual show and sale. Fox Hall, Bellingham. Juliet Barnes, (360) 380-9203; www.whatcomweaversguild.org.

October 22–24. Seattle Weavers Guild Annual Sale and Show. Lower level Bloedel Hall, St. Mark's Cathedral, 1245 10th Ave. E., Seattle, WA 98102. www.swg-sale.com.

November 6–7. Uncommon Threads, Whidbey Weavers Guild Fall Sale. Greenbank Farms, SR 525 and Wonn Road, Greenbank, Whidbey Island. whidbeyweaversguild.org.

UNITED KINGDOM

October 30–31. Exhibition by The East Sussex Guild of Weavers, Spinners & Dyers. Lewes Town Hall, Lewes, East Sussex. thehappyspinner1@gmail.com; www.esgwsd.org.uk.

CONFERENCES

CALIFORNIA

April 9–13, 2010. Conference of Northern California Handweavers in Santa Clara. www.cnch.org.

MINNESOTA

June 5–6, 2010. Artwear Symposium. The Textile Center, 3000 University Ave. SE, Minneapolis, MN 55414. Becka Rahn, (612) 436-0464; brahn@textilecentermn.org; www.textilecentermn.org.

NEW ZEALAND

April 8–11, 2010. Creative Fibre Festival in Whangarei. Rosemary Burnby, 18 Kotare Pl., Sandspit, R.D. 2, Warkworth, NZ 0982; wburnby@extra.co.nz; www.creativefibre.org.nz.

OREGON

October 25–November 1. Spin-Off Autumn Retreat (SOAR) at the Sunriver Resort, 17600 Sunriver Dr., Sunriver, OR 97707. spinoffmagazine.com.

POLAND

September 3–4. International Cotton Conference, in Gdynia. IYNF-2009@fao.org.

TO ENTER

FLORIDA

Florida Tropical Weaver's Guild welcomes applications from teachers and vendors for 2011 conference and beyond. www.ftwg.org.

INSTRUCTION

NATIONWIDE

Helping Hands Distance Learning Program, ongoing, mentoring for beginning tapestry weavers. American Tapestry Alliance, Helping Hands, Joyce Hayes, 5229 Ivanhoe Pl., NE, Seattle, WA 98105. joyce.hayes@comcast.net.

Distance Learning Program for intermediate tapestry weavers: Tommy Scanlin, 177 S. Park St., Dahlonega, GA 30533; Education@americantapestryalliance.org; www.americantapestryalliance.org.

ILLINOIS

Altered Woven Jewelry, October 23–24, with Mary Hettmansperger. The Fine Line Creative Arts Center, 6N158 Crane Rd., St.

Charles, IL 60175. (630) 594-9443; info@fineline.org; www.fineline.org.

NORTH CAROLINA

Scottish Estate Tweeds, September 6–12, with Marjorie Warren. **Two-color Warp with Thick & Thin Weft**, September 13–18, with Christine Stanton. **Twining: Native American Style Bags**, October 4–10, with Monica Newman Moore. **Weaving: Beginning and Beyond**, October 11–17, with Pam Howard. Additional classes in weaving, rugs, spinning, dyeing, and basketry year-round. John C. Campbell Folk School, 1 Folk School Rd., Brasstown, NC 28902. (800) 365-5724; (828) 837-2775; www.folkschool.org.

WISCONSIN

Overshot Odyssey, September 13–18, with Rita Hagenbruch. **A Wearable Extravaganza**, September 20–25, with Daryl Lancaster. **Beyond Beginning Weaving**, September 20–25, with Nancy Adams. **Beginning Weaving**, October 11–16, with Lynn Schuster. **Rag Rug Weaving**, October 18–23, with Deb Sharpee. Sievers School of Fiber Arts, PO Box 100, Washington Island, WI

54246. (920) 847-2264; sievers@itol.com; www.sieversschool.com.

SOUTH AFRICA

Weaving courses, September 6–11, in connection with Fibre Break-Away, sponsored by Johannesburg Weavers and Spinners Guild, PO Box 84736, Greenside 2034, South Africa. Gisela Knox, +27 11 787 4724; knox@gnet.co.za; or Erika Cheetham, +27 11 573 4517; tony@mweb.co.za.

TRAVEL

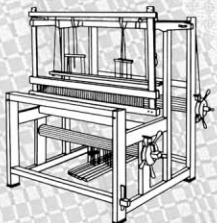
Ecuador, October 13–20. Discover the Americas Trip. Horizons, PO Box 634, Leverett, MA 01054. (413) 367-9200; fax (413) 367-9522; horizons@horizons-art.com; www.horizons-art.com.

Southern Africa, August 25–September 4. Horizons, PO Box 634, Leverett, MA 01054. (413) 367-9200; fax (413) 367-9522; horizons@horizons-art.com; www.horizons-art.com.

Please send your event information at least twelve weeks prior to the month of publication to:

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Listings are made as space is available.



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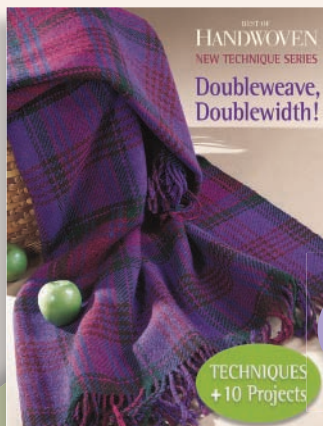
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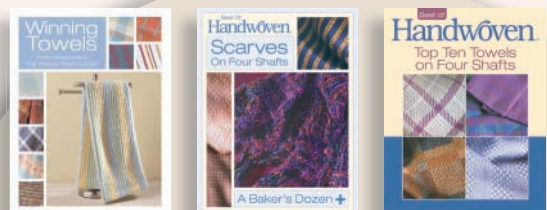
Weave cloth twice as wide as the weaving width of your loom by delving into the wonders of doubleweave. This is the first edition of our new *Best of Handwoven* technique series. Here all in one place you will get indepth articles on specific weaving techniques including a basic overview, analysis, and tips in addition to ten intriguing projects.

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PROJECT DIRECTORY

DESIGNER/WEAVER	PROJECT	PAGE	WEAVE STRUCTURE	SHAFTS	LEVEL
Su Butler	Rug	54-55	Taqueté	4	All levels
Barbara Elkins	Scarves	40-42	Plaited twill	8	AB, I, A
Laura Fry	Table mats	28-30	Broken twill	4	All levels
Liz Gipson	Throw	56-58	Twill	4	AB, I, A
Pattie Graver	Scarves	64-65	Twill blocks	8	All levels
Julie McClure	Throws	60-62	Summer and winter	6	AB, I, A
Nancy McRay	Vest	36-38	Plain weave and basketweave	rigid heddle	All levels
Barbara F. Morse	Scarf	50-51	Huck variation and plain weave	4	All levels
Gunnel Oresjo	Towels	32-33	Point twill	4	All levels
Lynn Tedder	Towels	44-46	Huck and waffle weave	4	AB, I, A
Madelyn van der Hoogt	Shawl	48-49	Atwater-Bronson lace	4	All levels
Connie Westbrook	Towels	34-35	Waffle weave variation	4	AB, I, A
	Towels		Waffle weave	8	AB, I, A

AB = Advanced beginner (some experience reading a draft, warping, and weaving); I = Intermediate; A = Advanced. "All levels" includes very new weavers.

YARNS AND SUPPLIERS

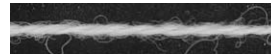
This chart gives yards per pound, meters per kilogram, and a range of setts (wide as for lace weaves, medium as for plain weave, and close as for twills; no setts are given for yarns not suitable to use as warp). For a complete directory of yarns, see the Yarn Charts under Resources at handwovenmagazine.com. Suppliers for yarns used in this issue are listed below. Wholesale suppliers are noted with an *.



10/2 unmercerized cotton; 4,200 yd/lb (8,420 m/kg); 20, 24, 28



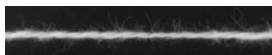
8/4 cotton carpet warp; 1,680 yd/lb (3,390 m/kg); 10, 15, 18



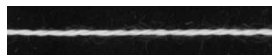
2-ply wool (Harrisville Shetland) 1,800 yd/lb (3,630 m/kg); 12, 15, 20



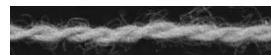
Wool singles, 1,600 yd/lb (3,210 m/kg); 10, 12, 15



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



8/2 Tencel; 3,360 yd/lb (6,780 m/kg); 16, 20, 24



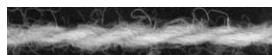
2-ply wool (Peruvian Highland) 2,112 yd/lb (4,234 m/kg); 18, 20, 24



18/2 wool/silk; 5,040 yd/lb (10,170 m/kg); 20, 24, 30



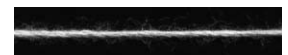
Cotton slub, 3,750 yd/lb (7,520 m/kg); 18, 20, 24



2-ply wool (Harrisville Highland) 900 yd/lb (1,816 m/kg); 6, 8, 10



18/2 merino wool; 5,040 yd/lb (10,170 m/kg); 20, 24, 30



100% bamboo, 2,500 yd/lb (5,010 m/kg); 15, 18, 24

Brassard, Maurice et Fils, 1573 Savoie, C. P. 4, Plessisville, QC, Canada G6L 2Y6, (819) 362-2408, www.mbrassard.com. (Fry 28-30)

*Brown Sheep Company Inc., 100662 County Rd. 16, Mitchell, NE 69357, (800) 826-9136, www.brownsheep.com. (Gipson 56-58)

Great Northern Weaving, 451 E. D Ave., Kalamazoo, MI 49007,

(269) 341-9752, (800) 370-7235, www.greatnorthernweaving.com. (Butler 54-55)

*Harrisville Designs, Center Village, Harrisville, NH 03450, orders: (800) 338-9415, info: (603) 827-3996, www.harrisville.com. (McRay 36-38, McClure 60-62)

*JaggerSpun, Water St., Springvale, ME 04083, (207) 324-4455, (800) 225-8023, [\[yarn.com\]\(http://yarn.com\). \(Graver 64-65\)
Knit Picks, 13118 N.E. 4th St., Vancouver, WA 98684, \(800\) 574-1323, \[www.knitpicks.com\]\(http://www.knitpicks.com\). \(Morse 50-51\)](http://www.jagger</p>
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Lunatic Fringe, 2008 E. Indianhead Dr., Tallahassee, FL 32301, (800) 483-8749, (850) 539-1964, www.lunaticfringeyarns.com, info@lunaticfringeyarns.com. (Tedder 44-46)

UKI Supreme Corporation,

PO Box 848, Hickory, NC 28603, (888) 604-6975. (Westbrook, 34-35)

Webs, 75 Service Center Rd., Northampton, MA 01060, (800) 367-9327, www.yarn.com. (Elkins 40-42)

Yarn Barn of Kansas, 930 Massachusetts, Lawrence, KS 66044, (785) 842-4333, (800) 468-0035, www.yarnbarnks.com. (Oresjo 32-33)

WARPING NOTES

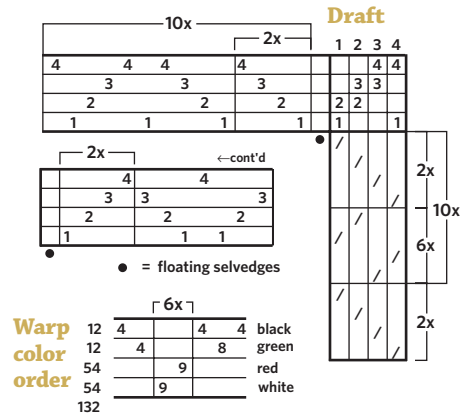
Handwoven's project instructions do not include specific warping steps in order to save magazine space so that we can bring you more projects and articles. If the materials used in a project will work equally well with any warping method, instructions will say to use your preferred method.

Smooth, strong yarns like pearl cottons can be warped using any technique: front to back (sleying and then threading) or back to front (beaming before threading with the warp spread in a raddle and lease sticks placed in the cross).

For warp yarns that are especially fragile, sticky, or overtwisted, back to front through a raddle only (i.e., "with two crosses") will usually be recommended. You can find specific warping steps for all these methods at handwovenmagazine.com (click on Resources and then on Warping Steps for downloadable pdfs).

READING DRAFTS

Some drafts for weaving are very, very long if they are written out thread by thread. To save space, wherever any section of the threading or treadling is repeated, a bracket is placed above it with the number of times to do that section. For example, in the threading draft shown here, there are two levels of brackets, one marked 2x and one marked 10x. To thread: Start at the right side and thread (after the floating selvedge) 1-2-3-4. Because 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).



FINISHING TECHNIQUES

TWISTING (OR PLYING) THE FRINGE

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



same group of ends. Pass the needle under the same group, bringing it out through the weaving two (or more) weft threads below the fell. Repeat for each group of ends across the fell. Needleweave the tail into the selvedge and trim the end.

DOUBLE (ITALIAN) HEMSTITCHING

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

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

LADDER AND ZIGZAG HEMSTITCHING

For ladder hemstitching, work a row of simple hemstitching. Insert a spacer of heavy yarn or yarn bundle. Leaving a tail three times the warp width, weave four picks of plain weave. Thread the tail in a needle and hemstitch over two rows above the spacer, encircling the same groups of ends as for the first row.

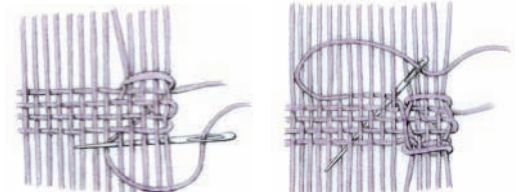
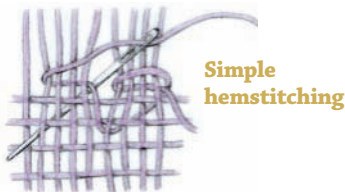
For zigzag hemstitching, encircle groups of ends in the second row starting at the midpoint of the ends encircled in the previous row to offset the two rows of stitches.

Hemstitching tip: To hemstitch the first end of a piece, weave a header, weave four or five picks of plain weave (or of the basic weave structure used in the piece), and hemstitch over the top two or three weft rows. Weave the piece and then hemstitch the other end over the last two or three weft rows. Remove the fabric from the loom and discard the header and weft threads that were placed below the first hemstitching.

SIMPLE HEMSTITCHING

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

Take the needle under a selected group of ends above the fell and bring it up and back to the starting point, encircling the



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Advertiser Index

AVL Looms.....39
Bountiful/Alpine Meadow Yarns.....24
BraidershHand74
C. Cactus Flower Miniature Looms.....70
Camilla Valley Farm Weavers' Supply.....70
Canyon Art Co. (Weavelt)75
Cotton Clouds.....22
Dachele Enterprises.....76
Daft Dames Handcrafts74
Designing Weavers.....63
Eaton Hill Textile Works75
Eugene Textile Center.....74
Fiber Studio, The74
Fiberwood Studio Ltd.....74
Fiberworks.....63
Fine Line Creative Arts Center75
Fireside Fiberarts.....74
Foxglove Fiberarts Supply5
Gilmore Looms74
Giovanna Imperia Designs75
Glimakra Looms/
Elkhorn Mountain Weaving.....23
Good Wood Looms.....74
Gowdey Reed Co.69
Great Northern Weaving76
Halcyon Yarn.....23, ibc

Harrisville Designs24
Heritage Spinning & Weaving Inc.23
HouseWarps.com75
Interweave.....20, 23, 39, 43, 47, 53, 59, 70, 77
John C. Campbell Folk School43
Just Our Yarn.....76
Kessenich Loom Co.....74
Lacemaker, The.....24
Leclerc Looms16-17
Lone Star Loom Room & Nordic Studio76
Louet North America.....bc
Lunatic Fringe Yarns.....75
Mannings, The.....63
Mayan Hands.....22
Mendocino Art Center.....75
Montana Looms LLC74
New Voyager Trading Co.....21
Paradise Fibers.....21
Peggy Osterkamp/
Lease Sticks Press.....75
Pixeloom/
Kitchen Table Software.....24
Purrington Looms74
R & M Yarns.....75
Rose Path Weaving24
Royalwood Ltd.75

Rugmark.....77
Schacht Spindle Co. Inc.6-7
Shannock Tapestry Looms.....74
Shuttlecraft Books c/o Unicorn.....75
Shuttles, Spindles & Skeins.....69
Silver Needles Inc.75
Singing Weaver76
Still River Mill.....43
Synergo Arts.....70
Toika Looms.....31
Treenway Silks75
UKI Supreme Corporation13
Vavstuga LLC Swedish Weaving
& Folk Arts69
Venne-Colcoton Unikat63
Village Spinning & Weaving Shop, The.....63
W.A.R.P. (Weave A Real Peace)75
Walter Turpening.....74
Weaver's Craft/
Plain Tabby Press75
Weaving Works.....70
Webs-America's Yarn Store.....ifc
Woolery, The.....31
Yarn Barn of Kansas.....15
Yarnorama.....24

Linda Ligon: Why I love to weave (or, Don't try this at home...)

I've always been enchanted by doubleweave and all the clever tricks you can do with it. Cloth twice as wide as your loom! Pleats! Pockets! Tubes! You can make tubes!

I was messing around with a warp on my loom while working on a doubleweave book manuscript by Jennifer Moore that Interweave will publish in 2010. One thought led to another, and I decided to weave a little pillow. I'm going to tell you how I did it, and I'm going to tell you right up front: this is not how you should do it.

First, I wove a little hem on the top layer only, leaving the bottom layer unwoven. This I would turn under later and stitch in place, enclosing the unwoven warp threads within it. Then I changed layers, bringing the lower layer to the top.

Next, I wove a pocket the full width of the warp and about an inch and a half tall. Into this pocket, I inserted a length of fat piping—two inches in diameter it was. Then I closed the pocket. This formed the bottom edge of my pillow.

I proceeded to weave a tube a little longer than my fourteen-inch pillow form. At this point, you might be thinking, "How is she going to get her pillow form into that tube? She forgot to leave a slit on the side." Good question. But I didn't forget. I had delusions.

I loosened the tension on my warp, pulling it forward through the heddles and reed. And then, Dear Reader, I treadled to separate the two layers and took my pillow form and stuffed that sucker into the tube. Now try to imagine it. On my loom, there are maybe ten inches between the beater and the breast beam. I have crammed a fourteen-inch-square lump into the tube I've just woven. I am struggling to re-tension my warp so I can close the tube by weaving to join the layers. I am winding a whole pillow forward over the breast beam. It is like wrestling a small hippopotamus with a handful of shuttles. (Did I remember to mention that I'm weaving log cabin so I'm using two shuttles?)

Well, eventually I got the monstrous wad under control and, with the aid of a tapestry beater and much vigor, closed the tube, wove another little pocket for the final strip of piping, and wove the end hem. And then I cut the whole thing off my loom and laughed and laughed.




Doubleweave pillow (in front) and pillow from Morocco (behind).

That is why I still love to weave, after some forty years. I can respect the limits of my loom and weave lovely cloth, or I can defy the rules and weave a funky pillow that, magically, has no seams whatsoever. It's why I still love working on this magazine after thirty years, too. I can think back on the shared experience and wisdom of literally hundreds of contributors, and take from them what I choose. I can think to myself, "I would never make that!" or I can think "I wish I had thought of that." I can look to better designers than I for color combinations, weave structures, and finishing details, or I can "improve" on what I see to suit my own taste or whim.

Humans have been devising ways to interlace thread to make fabric for eons, and the range of invention is mind-boggling. If I'm still weaving thirty years from now (let's see—at 96—why not?) I won't have scratched the surface of what's possible.

I look at the Moroccan pillow that was my color inspiration next to my little one and think of the elegant complexity of the former—all accomplished with intricate manually picked-up patterns on a primitive frame loom—and the latter, accomplished by going ape on a contemporary floor loom, complete with treadles, heddles, and shafts. All I can think is, "What next?"

(In case you were wondering: I handstitched the hems, threw the whole thing in the washing machine, and then dried it and dried it and dried it. The pillow casing, woven of Harrisville Shetland at 10 epi and ppi, shrank to fit the pillow. I may or may not embroider a reminder to myself on it: "Leave a slit, dummy".) 

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Pictured in #11



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