NOVEMBER/DECEMBER 2009 · ISSUE 147

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Jan Myers and Vivian Downing



From the Editor

MADELYN VAN DER HOOGT

There should be a support group for people like me. "My name is Madelyn, and I'm a loomaholic." I'm not a danger on the highway because of this problem, but it does have repercussions.

Some people start weaving because they want to make fabrics. The first time I saw a loom, I pictured one by my fireplace, the bench inviting me to sit down. It seemed only a bonus that if I did, I would be doing something productive like making cloth. I wanted a loom in my room, no matter what.

When you are first bitten by the loom bug, everyone is very supportive. In fact, sometimes it isn't even you who brings the first loom into your house. Many a spouse has given his loved one a loom as a gift, thinking: This would be a nice hobby for her. In the years that follow, the spouse will frequently look back to the turning point represented by that day.

If you are a loomaholic (could this be genetic?), for some time the joy brought into your life by that first loom is very fulfilling. You do weave on it, but you also move it about the house, loving it by this window, in that nook. You try it *with* the family and *away* from the family, seeing if you weave more on it here or there. After awhile, you decide it needs its own room and your studio is born.

Your loom needs some things in its room, too—shelves for yarns and books, tables for measuring the fabrics it will weave, a sewing station, a warp-winding corner. For awhile, you and your loom are very happy there, acquiring wooden shuttles, colorful cones of yarn, a weaving library. One day, though, you realize that a project you want to do is too wide for your loom or needs more shafts. Also, you remember the special joy of the days when your loom was new. You want that feeling back.

This is probably the point at which a loomaholic can be distinguished from a normal person. A normal person would say: I can learn how to weave doublewidth on the loom I have. Or: In a lifetime of weaving, I'll never come to the end of what I can weave with the number of shafts on this loom. But if you're a loomaholic, sooner or later you'll be rearranging first your studio and then your house to welcome one loom after another, and your loved ones will be thinking: intervention.

Normal people can follow the advice: Love the loom you're with. For the rest of us, there is nothing like a new loom.

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

January/February 2010 **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.

September/October 2010 **Weaving and Folk Art**. Projects and design inspiration from weaving in indigenous and other cultures.

HANDWOVEN

VOLUME XXX
NOVEMBER/DECEMBER 2009

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Handwoven (ISSN 0198-8212) is published bimonthly except July/August (five issues per year) by Interweave Press LLC, 201 E. Fourth St., Loveland, CO 80537-5655, (970) 669-7672. USPS #129-210. Periodicals postage paid at Loveland, CO 80537, and additional mailing offices.

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Subscription rate is $31.95/year in the U.S., $35.95 in Canada, and $38.95 in other international countries (surface delivery). Printed in the U.S.A.

POSTMASTER: Please send address changes to *Handwoven*, PO Box 469106, Escondido, CA 92046-9106.

SUBSCRIBERS: Please allow six weeks for processing address changes. Your customer number on the address label is your key to the best service possible. Please include it with all correspondence to avoid delays or errors.

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Contributors



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of Montrose, Colorado, has been weaving since 1973. She travels throughout the United States teaching workshops on a variety of subjects. She looks for time to catch up on her own weaving whenever she is home.

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RUBY LESLIE

of Hardwick, Vermont, maintains a full-time weaving and teaching studio. The rhythms of her looms inspired her children to produce a rap music video for her at www.youtube.com/user/WFLLTV.

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ROBYN SPADY

of Bremerton, Washington, teaches workshops in many weaving techniques. She is especially interested in showing what can be done on a four-shaft loom in her workshop: The Fab Four.

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TOM KNISELY

of East Berlin, Pennsylvania, teaches and is general manager at The Mannings Handweaving School & Supply Center. A weaver since 1976, in his own weaving Tom specializes in historical textiles and rugs.

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TRACY KAESTNER

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BARBARA WALKER

of Salem, Oregon, is an HGA master weaver and a fiber artist. She teaches workshops on warp patterning, color-and-weave, name drafting for blocks, and ply spitting. Visit her at www.barbarjwalker.com.

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VIRGINIA WEST

of Baltimore, Maryland, is being honored for fifty years of membership in the Weavers Guild of Greater Baltimore. She is the author of *Finishing Touches for the Handweaver* and teaches widely.

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JUDIE EATOUGH

of Provo, Utah, uses computers to explore design ideas. Creating drafts, whether for four-shaft looms or drawlooms, is her passion. She is always searching for new approaches to known structures.

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KAREN TENNEY

of Cobleskill, New York, has been weaving for eleven years. She especially loves towels—designing, weaving, or even hanging them on the clothesline with twelve hens and a rooster underfoot.

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JANET DAWSON

of Sydney, Nova Scotia, spends the long Canadian winters weaving. Last winter, she tried to weave a scarf a day. Read about her two-month scarf binge on her blog: www.scarfaday.blogspot.com.

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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!

Letters

IN YOUR WORDS



A BLANKET ON A TABLE LOOM?

Thank you, Interweave for the projects you present to us! I had been puttering around with an old loom and decided to buy an Ashford 8-shaft table loom. I joined the Hand Weavers and Spinners Guild of Victoria to learn what I should know. Then, in *Handwoven* magazine, I found a 4-shaft blanket with huck blocks (Rita Hagenbruch, May/June 2008, pages 34–37). As a experiment, I figured out how to weave it in double-weave and wove it on my table loom!

—John Curran, Puckapunyal, Australia

FLYING WITH AN IDEA

Every couple of days I have a "great" idea. (Fortunately there is not always agreement on the value of these ideas.) In What's Happening, September/October 2009, page 8, Linda Ligon called the idea of a handweaving magazine with instructions visionary. This wasn't one of those ideas that floated into my head and needed release to make room for others. It was the result of thoughtful analysis made by several people intimately involved in the craft and the business of the craft. The perfection of this vision was truly Linda's ability to grasp hold of the idea and go forward with it in an indisputably successful way. All of us in this craft and industry salute her role in the perpetuation of the craft we treasure.

—Barry Schacht, Schacht Spindle Company

DETROIT IS THE PLACE

I was delighted to see the interest in weaving history presented in Spotlight, September/October 2009, pages 18–19. Michigan has contributed a lot of firsts in this field, including hosting the first convention of HGA, called Convergence, in Detroit, Michigan, in 1972. Somehow, your listing put that event in Pittsburgh. You might not know that the name Convergence was coined by Gerhardt Knodel, textile professor at Cranbrook Academy of Art at the time.

—Marion Marzolf, via e-mail

FROM SCARF TO BEDSPREAD

I loved seeing your e-newsletter hint about making a scarf as a sampler. That's exactly what I did with a block-twill idea as a prelude to weaving a king-size bedspread in three parts. Extra bedspread warp became pillow covers, extra leftover scarf warp became a loom-bench cover. Thanks for all the inspiration!

—Carol Reinhold, Newport Beach, California



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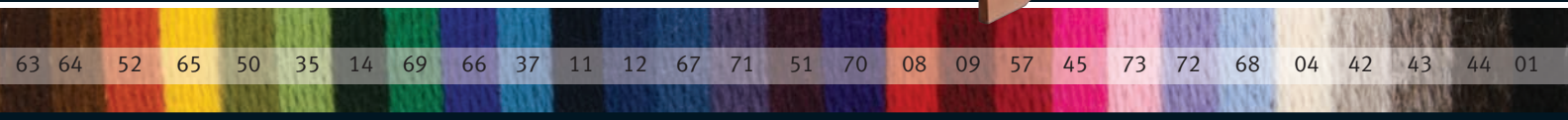




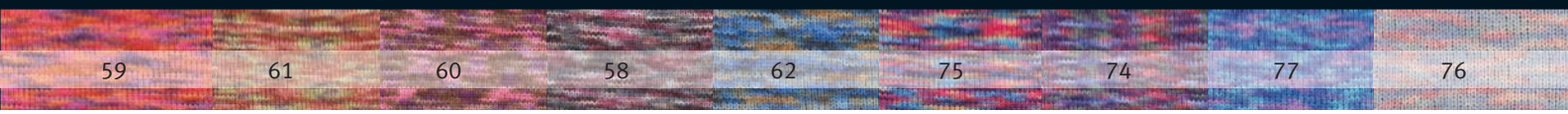
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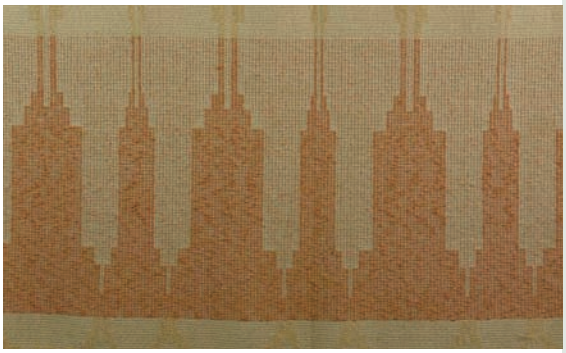


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What's Happening

FROM ARTIFACT TO ART







PHOTOS COURTESY OF THOUSAND ISLANDS ARTS CENTER

Preservation is a vital mission of any museum. But the Thousand Islands Arts Center ~ Home of the Handweaving Museum, goes beyond that (no, that's not a typo; the graceful tilde is part of the Museum's name). Located in Clayton, New York, the museum uses the textiles in its collection to pass on the skills and knowledge of the artists who made them.

The Handweaving Museum's collection, a treasury of 1,400 textiles from around the world, focuses especially on works by internationally recognized twentieth-century American handweavers, such as Berta Frey and Mary Snyder. The Museum's library, with 1,600 books on textile techniques and related social and economic history, also specializes in twentieth-century American handweaving and includes printed materials and woven samples—vital resources for today's weavers and textile scholars.

Shortly after its establishment in 1964, the Museum's original Craft School opened its doors to a class of forty-four handweaving students. Today, the Arts Center uses the works in its collection to instruct and inspire in its many classes. In "Weaving with Berta," for example, students studied the works of Berta Frey and created their own cloth based on what they learned. The Arts Center offers more than 100 classes throughout the year, plus an after-school arts program for elementary and middle-school children and weekly open-studio time for weavers.

Weaving had a social impact on twentieth-century America. Berta Frey and many of her contemporaries came to weaving through work as occupational therapists after World War I and continued that work during World War II. Mary Snyder did contract weaving for NASA.

Rebecca Hopfinger, Executive Director of the Center, hopes someday to partner with a Women's Studies program at a nearby University to further explore the contributions of these involved and innovative women. Hopfinger sees the museum's mission as "Celebrating the possibilities of its many resources—textile collection, libraries, and arts programming—in a way that makes each one stronger."

For more information, visit www.hm-ac.org or call (315) 686-4123.

From top to bottom: detail of "Skyline," by Berta Frey (1898–1872), a group of samples from the Museum's collection, and two weavers in Open Studio.

The Paper Runway

We have all come to expect delays whenever we head to the airport to catch a flight. Fortunately, an increasing number of airports have been turning their corridors into art galleries. Take, for example, the Hartsfield-Jackson Atlanta International Airport. It is currently hosting The Paper Runway, an exhibit sponsored in part by the Robert C. Williams Paper Museum at Georgia Tech. Paper garments from all over the world are displayed just outside the main security checkpoint at the T gate. Included are fanciful shoes, elegant evening wear, formal jackets, and, of course, the ubiquitous woven scarf.

How exactly is yarn made from paper? The quick version is that sheets of paper made from plant fibers are cut into thin strips that can be twisted into yarn by spinning. Transforming paper into yarn is an ancient art form that has thousands of years of tradition behind it.

The Paper Runway will be on display through January 2010. Visit www.ipst.gatech.edu/amp to learn more about the Robert C. Williams Paper Museum and sponsored events.



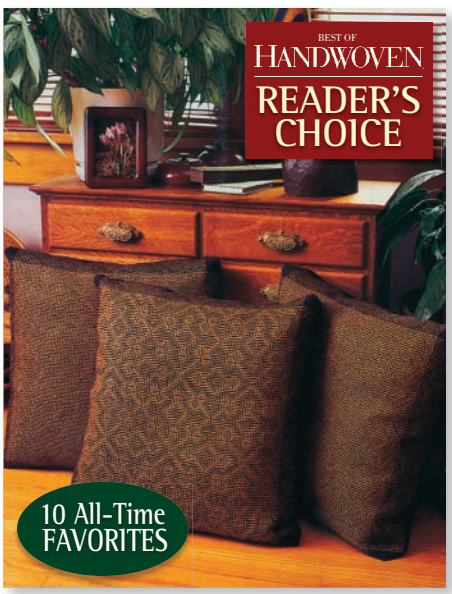


PHOTOS COURTESY OF THE ROBERT C. WILLIAMS PAPER MUSEUM AT GEORGIA TECH

Tibetan weaver Deepak Shrestha makes paper from the fibrous daphne plant, cutting and twisting it into a fine string for pants and shirt ensembles and inlaid scarves.

A New eBook: *Reader's Choice*!

To celebrate thirty years of *Handwoven*, we asked you, our readers, which projects are your all-time favorites. This new electronic collection includes the ten that received the most acclaim. You'll find all types—from decorator ensembles for home decor by Connie La Lena to shawl patterns from Olive and Harry Linder to tartan towels, a baby blanket, curtains, pillows, and more.

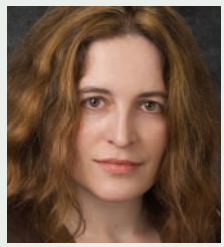


Ask Madelyn

HAVE A QUESTION?
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Sign up for *Weaving Weekly*, *Handwoven*'s free e-newsletter. Every week, you can read Madelyn van der Hoogt's answers to weavers' questions; get up-to-date information about Interweave events, sales, and weaving news; and read our weekly column Beweave It, where we share interesting insights and oddities of the weaving world. To subscribe, visit handwovenmagazine.com.

Weaving the Web: How tweet it is!


BOBBIE CLIMER

Syne Mitchell

Things happen so fast on the Web that a poor columnist has a hard time keeping up! In the September/October 2009 issue of *Handwoven*, I reported that ravelry.com didn't support weaving on its social-networking site. Less than a week after that information presented itself in print, Ravelry officially added weaving to its list of project types! You can now store your weaving projects in Ravelry alongside your knitting and spinning projects.

This has the potential to be huge for handweaving. Ravelry has over 400,000 registered users and is where the knitters and fiberistas (young and old) hang out. If they start searching for projects using their favorite yarn and see gorgeous weaving projects come up, you have to imagine that a number of them will give weaving a try.

On to Twitter! When I first heard about this micro-blogging site where user posts are limited to 140 characters, I thought it was a crazy idea. What could you say in 140 characters? Which just goes to show that you should never underestimate the ingenuity of humanity! Businesses use Twitter to get the word out about new products, friends use it to stay in touch, Twitter has even been used by Iranian protestors to organize and report police brutality.

But why should you, a weaver, get involved with Twitter? Because, as is true of many other interest groups, fiber enthusiasts have been organizing there. In Twitter, you can choose whom to follow, and others can follow you. You can tag posts with keywords that make it possible for Twitter to aggregate all the posts on a given subject into a single content stream. This is a great feature for conferences. Ever wished you could be in three classes at once during a big event? With folks in the audience posting updates about what's happening, you can get a feel for what you're missing!

This feature was used to great effect recently by the Sock Summit event in Portland, Oregon. To see what I mean, go to twitter.com and type in #socksummit—you'll get a wonderful feel for the event in snippets of thoughts and impressions from a wide range of attendees. Now just imagine it: #convergence.

If weaving is to attract a growing and enthusiastic audience to this age-old craft, those among us with weaving knowledge and skill need to make our art visible in this bold new electronic world. That means using tools like Ravelry and Twitter.

Syne Mitchell tweets on Twitter as "WeaveZine" and is the editor of WeaveZine.com. Interweave tweets on Twitter as "Interweave News."

Our Space

STUDIO TIPS

The Way We Work

The editors of *Handwoven*—from our copy editor to our editor in chief—are weavers. When they aren't weaving on paper, you can often find them in their studios. Here is a small glimpse into their personal weaving worlds. All the editors of *Handwoven* share a passion for shelving and natural light, efficient use of space, and visual displays of yarns and books.



LYNN TEDDER

Lynn Tedder, one of *Handwoven*'s two technical editors, lives in a 1930s bungalow-style house in an older area of Tulsa, Oklahoma. "My weaving room is a garret over a detached garage in our backyard. The room is large enough to accommodate (most of) my weaving equipment, books, and supplies (something none of the small rooms in my house can do), and once I'm up there, I have few distractions (no phone calls and no pets, and people have to trek out to the garage to talk to me). I can concentrate on weaving to my heart's content."



LIZ GIPSON

Liz Gipson, managing editor of *Handwoven*, weaves in her studio adjacent to her goat pasture.

"Sharon Alderman once wrote that weavers have a rich interior life, that as we sit at our looms the world within comes alive. For me, this is both a truism and an aspiration. When I sit at my loom banging out a project, my interior world can be focused on how many inches I can generate in the next hour.

However, there are those occasions when I sit at my loom with its delicious view of my back pasture, where my goats frolic and play. I throw the shuttle, marveling at the fact that I do have a room to call my own, a place my inner self is allowed to bloom. This is why I call my studio the W. I. T. room (Woolfian Inspired Textiles) with a nod to Virginia Woolf."



JOE COCA

"I throw the shuttle marveling at the fact that I do have a room to call my own. "

The studio of Linda Ligon, founder and creative director of *Handwoven*, is also her bookkeeping, writing, e-mailing, knitting, and reading room with a pullout couch for excess guests and large windows that face south. "The high shelves for yarn and book storage mean more floor space, and the rolling library ladder means I'm less likely to fall and crack my head trying to reach stuff. It's also a great climbing gym for grandkids.

My favorite storage place for skeins of yarn is on rods. At the moment, I have batches of yarn for my next six projects hanging in full view to inspire me along with a couple of intriguing yarns for which I have no ideas yet. I can look and plan and imagine and move colors around and just generally play with them in a space-efficient way."

Our Space



MADELYN VAN DER HOOGT

Madelyn van der Hoogt, editor in chief, doesn't just have a studio in her home, she has an entire school! "My favorite items in my school are my looms. (I'm embarrassed to show how many I have of them!) I also love my Ivar shelves by IKEA. They are modular and can be arranged easily in any format; they even have special sections for turning corners. Shown here are the classroom shelves of samples that I use for teaching. Ivar shelves also line the walls of the loom room, where they are packed with the yarns and tools that students use.

Another IKEA item I find useful is the piano stool (at right), adjustable to any height for threading or weaving."





LIZ GOOD

Liz Good, senior editor of *Handwoven*'s sister publication *Fiberarts*, lives in a house that has only 600 square feet! Small spaces don't keep her from weaving. "The rigid-heddle loom is my best option because it stores so easily. I keep some of my yarn in the open in decorative baskets, while the rest of my stash is tucked in bins, out of sight."



JANE PATRICK

Jane Patrick, former editor of *Handwoven* and a frequent contributor, has beautiful shelves in her studio for her vast collection of weaving books, but what to do with all her yarn? "I store my yarn in plastic stackable bins that I keep in the closet, under the table in the spare bedroom, and . . ."

Diane Kelly, *Handwoven*'s other tech editor, devised a way to keep track of heddles for threading. "I paint on both sides of each heddle, above and below the eye so as not to allow paint to rub off on the yarn. I use a four-color repeating sequence: no color (shaft 1), yellow (shaft 2), red (shaft 3), blue (shaft 4). I repeat this for as many shafts as I have. For instance, to code my eight-shaft loom, I continue my four-color repeat as follows: no color (shaft 5), yellow (shaft 6), red (shaft 7), blue (shaft 8). I can easily tell which shaft is which when I'm threading."



DIANE KELLY

Lynn Tedder started using music stands because her loom at the time didn't have a high castle. "I couldn't find a place to clip a draft that I could see as I wove. I found that a music stand also makes a pretty good spot to rest a shuttle when you are using two. I often place the stand by the warping board while I wind so I can keep track of numbers and color orders. Then I just carry it over to whatever loom I'm using when I'm ready to thread. The stand is pretty handy for all sorts of things, like taking to workshops or holding a mirror so you can see the inside (or underside)" of doubleweave.



LYNN TEDDER

Goods

WHILE THE GETTING IS GOOD



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The Woolery has been the go-to mail-order catalog since 1981 for fiber-art supplies. The catalog/Internet operation has been moved to Frankfort, Kentucky, where the new management has opened a full-service storefront so that the staff can enjoy more personal time with their customers. They offer spinning, weaving, needlefelting, and knitting classes as well as workshops. (800) 441-9665; www.woolery.com



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PETER COLLINGWOOD: SPECIAL EDITION OF THE JOURNAL FOR WEAVERS, SPINNERS & DYERS

Peter Collingwood with an introduction by Jason Collingwood

UNITED KINGDOM: THE ASSOCIATION OF GUILDS OF WEAVERS, SPINNERS & DYERS, SUMMER 2009. DISTRIBUTED BY UNICORN BOOKS AND CRAFTS, PAPERBOUND, COLOR, 52 PAGES, $15.95.



With a moving introduction by his son, Jason, this collection of the writings of Peter Collingwood, some never published before, will not only remind you of Peter's personality and the depth and quantity of contributions he made to weavers, but it will also add to the store of knowledge you have already gained from him. (Although in formal prose we usually refer to an artist by his or her last name, Peter was Peter to weavers and we are deeply grateful we knew him that way.)

The bulk of this publication is a collection of articles Peter wrote over many years for a national guild publication in the United Kingdom, the *Journal for Weavers' Spinner's & Dyers*. For most of us in the United States, this is all new material. Articles include (many illustrated with his careful drawings): ply-split braiding, a personal account of how and where he learned to weave, how to use an ondulé reed to distort the weft not just the warp, a tie-and-dye rug, macrogauze techniques, shaft switching, rug finishes, clever selvedge treatments, an analysis of a Guatemalan belt, a shaped man's tie woven with tablets, and other tidbits and tributes. A previously unpublished article covers Burmese "manuscript bands" (with an introduction by Ralph Isaacs).

The publication includes an essay that I had heard quoted years ago as a new weaver and had no idea it came from Peter Collingwood. Reading it brought me to tears. It is called "Weavers I Have Known by Peter D Bunker." It is about a weaver who has such a desire to get to the root of things that although she had taken up weaving thirty years before she has not, yet, woven a single thing. She feels she should first grow the tree for the wood she'll use to make her loom and raise the cotton from which she'll sew the apron that . . . you get the picture. This little essay as much as the wealth of technique and wisdom in the collected articles reminds me of the weaver we all miss and who continues to give us the gift of his knowledge and of himself.

—Madelyn van der Hoogt



WEAVING FROM FINLAND II

Ooyama Elina Marketta

JAPAN: OOYAMA ELINA MARKETTA, 2009. AVAILABLE FROM HALCYON YARN, HARDBOUND, COLOR, 83 PAGES, $43.95. ISBN 978-4-529-04702-9.

With text in Japanese and English, this book is a second collection of projects combining classic styles from Finland and Japan. Projects include many room dividers, wall hangings, and rugs as well as some blankets, cushions, belts, and shawls. Most are on four shafts, some on eight—some doubleweave.



VARP OCH INSLAG BINDNINGSLÄRA

Mariana Eriksson, Gunnel Gustavsson, Kerstin Lovallius

STOCKHOLM: NATUR OCH KULTUR, LTS FÖRLAG, 2008. AVAILABLE FROM VÄV MAGASINET, HARDBOUND, COLOR, 186 PAGES, $50–55, DEPENDING ON CURRENCY EXCHANGE. ISBN 978-91-27-08819-1.

Although the text is in Swedish, this book is a treasure! It includes close to 200 drafts with drawdowns and fabric samples in color on four, eight, and more shafts. Weave structures include twill, damask, taqueté, doubleweave, lampas, piqué, crepes, and much, much more.

All of the information is accessible to the non-Swedish weaver since there is very little text and the language of drafting is universal (the treadling is written from bottom to top as it is in most Scandinavian texts, but the format is very clear). The fabric samples are beautifully inspiring, and the interpretations of some of the weave structures especially innovative.



VÄV & WEAVE

Mariana Eriksson and Kerstin Lovallius.

STOCKHOLM: VÄVD FORM, 2008. DISTRIBUTED BY UNICORN BOOKS AND CRAFTS, HARDBOUND, COLOR, 108 PAGES, $45. ISBN 978-91-633-3158-9.

This collection of nearly forty projects gives weaving directions in both Swedish and English. The projects (most on four shafts) are grouped by type and include rugs, linens, curtains, upholstery, and clothing. The book ends with two special sections: one on ways to create textural effects and another on weaving tips.

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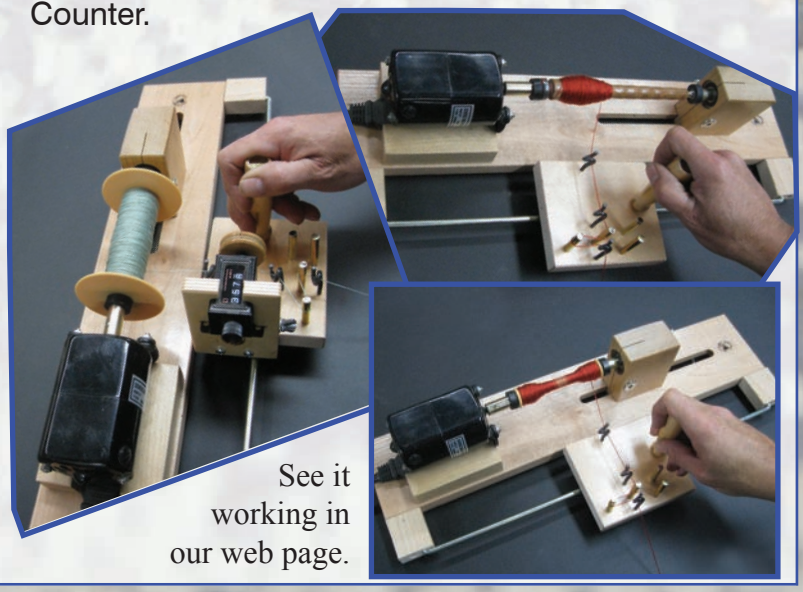
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MEET YOUR MAKER

Above: The Eugene Textile Center—a weaver's paradise. **Top right:** Fiona, a Shetland sheep, shows off her naturally colored fleece just before shearing. **Bottom right:** In May, Meet Your Maker celebrated its one-year anniversary.

Settlers heading west in the late 1800s decided to jump off the trail at the Willamette Valley and call it home. Located in the southernmost tip of the valley is the community of Eugene. The picturesque countryside that surrounds this imaginative city makes it a perfect place for a weaver to spend a little time.

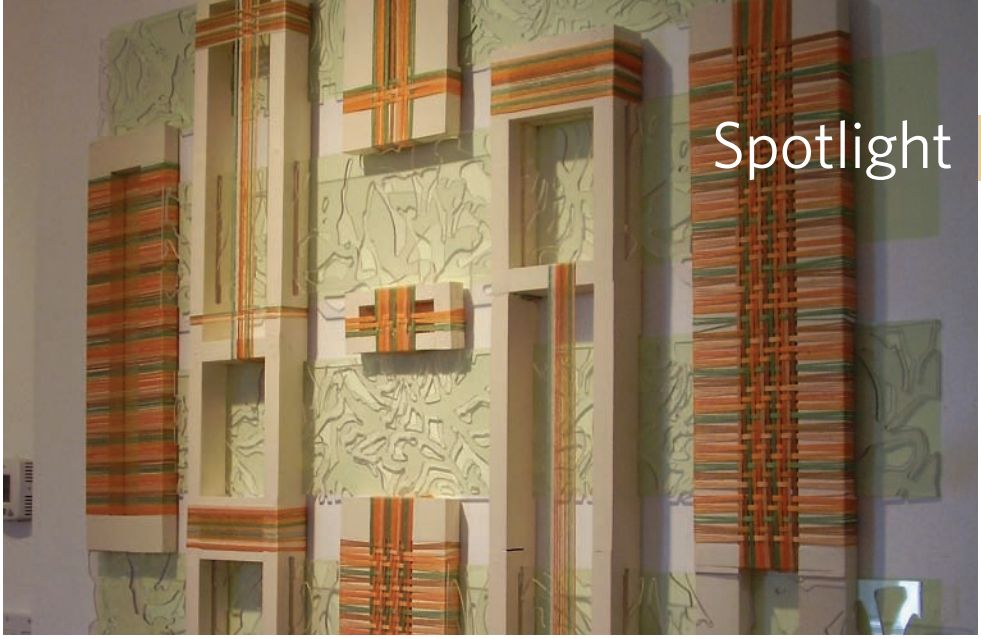
Take your first stop at the newly opened **Eugene Textile Center.** This fully equipped studio is designed with the weaver in mind. It is owned and operated by frequent *Handwoven* contributor Suzie Liles and her business partner Marilyn Robert. Between them, they have decades of weaving experience, and they offer classes in weaving, spinning, and surface design. If you don't have a loom, you can use the looms in the studio.

Each June, fiber enthusiasts of all sorts descend on Eugene for the **Black Sheep Gathering**. Originally an afternoon potluck, the now three-day event brings growers and fiber artisans together to celebrate the incomparable beauty of naturally colored animal fibers.

The University of Oregon has a strong fibers program. Both Liles and Robert are graduates. Check the schedule for the **LaVerne Krause Gallery** located at the University to see if there are any current fiber-related exhibits.

On Saturdays from April through November, the Eugene **Farmer's Market** is open in downtown Eugene, rain or shine. As is true for many markets across the country, craft vendors are participating in increasing numbers. Be on the lookout for **The Divine Cupcake** cart at various outdoor Eugene events or visit their website to find a venue that carries the tasty tiny cakes. The owners of The Divine Cupcake are sponsors of **Meet Your Maker,** a monthly indie craft show largely made up of screen printers, stitchers, makers of handcrafted beauty products, and mixed-media artists who sell their wares in local independent shops and on Etsy.com. (*Indie* is a catch-all term for what is traditionally called a cottage industry—home-based businesses that make stuff. Many of our current suppliers started as cottage industries.)

For a little noncrafty adventure, visit the **Owen Memorial Rose Garden**, home to over 400 varieties of roses. After a stroll in the gardens, visit the **Shelton-McMurphey-Johnson House**, known to the locals as the castle on the hill. Three times a year they offer a full tea service that includes a tour of the house. The house is open for tours year-round.



LAURA MORATTA

Spotlight

LAURA MAROTTA

"It dawned on me that I could warp the frames—although I didn't know that was what I was doing—and weave the structures I saw in books."

Above: Laura Marotta's work. As a painting student, she learned to build stretcher frames. Inspired by textiles she found in books, she began using the stretchers as looms.



BURLINGTON HANDWEAVERS AND SPINNERS GUILD

LAURA MAROTTA DECLARES HER WEAVING LIFE STARTED IN 2007 WHEN SHE TOOK A WEAVING CLASS AT THE BURLINGTON ART CENTRE. THE CENTRE IS HOME TO THE BURLINGTON HANDWEAVERS AND SPINNERS GUILD IN BURLINGTON, ONTARIO. LONG BEFORE THAT, THOUGH, SHE BUILT FRAMES AND NEEDLEWOVE THE WEAVE STRUCTURES THAT SHE SAW IN BOOKS WHILE SHE STUDIED FOR HER FINE ARTS DEGREE FROM MCMASTER UNIVERSITY. SHE IS THE BURLINGTON GUILD'S FIRST WEAVER-IN-RESIDENCE.

Handwoven: *How did weaving find you?*

LM: I visited the Textile Museum of Canada in Toronto to do research for an art history class on issues that impacted the art and visual culture of the nineteenth century. I had picked the Jacquard loom to study. While I was researching the loom, I marveled at the photos of historic textiles. I thought the weave structures were so intriguing!

At the time, I was experimenting with techniques that I learned building frames for stretching painting canvas. I built multiple frames of various sizes and displayed them as actual installations. It dawned on me that I could warp the frames, although I didn't know that was what I was doing, and weave the structures I saw in books.

Did learning to weave on floor looms change the way you work?

It introduced me to the guild. I didn't know there was such a thing! They host really interesting exhibits, and the people are wonderful. I've taken three other classes at the Art Centre. I learn so much from them and I try to give back. I now help out with their programs.

How did you become the Burlington guild's weaver-in-residence?

I had become an active member of the guild. They knew I was starting graduate school at the University of Guelph, studying fine art. There are no looms at the University. I live in a small apartment with no room in it for a loom.

This is the first year for this program and we are figuring it out as we go along. I'll work in the studio one day a week on my own projects and also keep some of the looms warped so that visitors can give weaving a try.

The Burlington Handweavers and Spinners Guild won Handwoven's *FiberHearts $500 cash prize in 2009. Additionally, Laura Marotta was awarded Halcyon Yarn's gift of fifty minicones of signature yarns, allowing her to keep the guild's studio looms warped.*

NO LOOM? NO PROBLEM.

Rent a loom. Many guilds and shops have looms for rent that you can use either at home or on location. Sometime they will allow you to apply part of the rental fee toward purchase. To find a list of guilds and shops, visit *Handwoven*'s website (see learntoweave.com).

Volunteer at a museum. Many museums have a textile component. Museum staff recognize that weavers at work are a draw for the public. Check to see if your local museum has a volunteer program. You might be able to learn to weave if you are willing to weave in public.

Check with your local library. Recently, the Metropolitan Library System that serves the Oklahoma County area purchased ten rigid-heddle looms and began offering free classes. They recruited their local weaving-shop owner to teach the classes. They are not alone! Many other libraries offer such programs.

Ask a weaver if she has a spare. Many weavers have more than one loom. They are usually willing to loan a loom to a weaver in need. It is nice to reciprocate with a rental fee or a gift certificate to her favorite weaving shop.

Read Watch Click Shop

Magazines















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Piecework – for those with a passion for historical work—knitting, crochet, needlework—and intriguing stories and techniques

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

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Tricks of the Trade

Tool Tips

Readers share clever tips to make your weaving life easier and more organized!

Get better selvedges

Weaving with multiple wefts

Instead of trying to wind several threads onto a single bobbin (which usually results in their unwinding unevenly), Robyn Spady uses old sewing machine spools. Wind each weft onto a spool and place the spools on the shuttle spindle, separating them from each other with beads (below).

A temple for every warp

Sandra Rude uses a temple made following an idea of William Koepp's. This temple works with any warp width and doesn't cover up the weaving. Tie a cord to a clamp (the kind that attaches cords to tarpaulins) for each side of the warp with a fixed loop at the other end. On each side: Clamp the cloth just below the fell, hang the cord over the side of the loom, shape a paper clip into an S, and attach it to the loop with a weight (1½ lb fishing weights work well).



ROBYN SPADY



SANDRA RUDE



JOAN GRIFFIN

Yarn storage—and display

A spool rack of chains and dowels allows Joan Griffin to pull off yarn as she needs it. It adds color and beauty and is also an efficient storage system.

Carts for weavers

The Föhöja

Barbara Walker uses IKEA's Föjöja kitchen cart. Kitchen-counter height and on wheels, it is convenient for sorting, planning, and holding the needed items for any weaving task at hand.



BARBARA WALKER

Cafe Cart

Beside each of Dawn McFall's looms resides a "Portable Work Station" (Cafe Cart by Whittier Wood Products from Mills Fleet Farm). The drawer in each cart has all the items that she needs for any project (see below). The shelves are then available for yarns and other tools and materials specific to the project she's working on.





DAWN MCFALL

LINDA LIGON

A studio is where your loom is!

It might be just a nook, a dining room you don't dine in, or a guest bedroom when guests arrive, but wherever your loom is, that's your studio!

We all need a place . . .

Humans are social animals, but give any small child a packing box and she will crawl right into it—and not give it up easily. We seem to have an innate need for a special place of our own. A place to savor solitude, to have uninterrupted creative thinking time, and for weavers—to leave our tools and materials and half-finished projects undisturbed.

The need for that place is *especially* compelling for weavers. Unlike knitting or needlework, a weaving project can't be stuffed in a chair-side basket. Our looms, even table-top rigid-heddle ones, require some space. (Looms tend to beget more looms, too, but that's another discussion.) Loom preparation demands even more room to maneuver. And while it's possible to own only enough yarn for the project at hand, it's the rare weaver who would care to adopt that degree of austerity. Our yarns are sources of inspiration.

If our homes include a dedicated studio or an unused bedroom that can double as one, we're lucky. If they don't, then carving out the mental and physical space we need will require adaptation and ingenuity. And weavers are nothing if not ingenious. You'll see that in the following pages, in spaces that range from expansive to tiny. You'll see myriad solutions to space and storage challenges, personal touches.



Jan Myers and Vivian Downing share a rag-rug warp.



A detached garage between two houses is a shared weaving studio for next-door neighbors, who just happen to both be weavers. How lucky is that!

But if you don't have one . . .

What's the next best thing to a room of one's own? A room shared with a kindred spirit—a friend to encourage, support, assist, challenge (and get out of the way sometimes, too). Very best, in fact, is to have both. Solitude and personal space to create, communal space to collaborate, produce, and celebrate.

Jan Myers and Vivian Downing, two Loveland, Colorado, weavers, have it all. Next-door neighbors in the foothills near town, active members of their local guild, Wednesday library volunteers at Interweave—Jan and Vivian also share a very special place. A detached garage just steps away from each home has become a shared weaving studio. The two women have equipped it with secondhand looms, troves of bargain yarn, and small equipment made by supportive spouses.

The space accommodates three floor looms—one for each and one to share—and Jan's Navajo loom. The shared loom (at left) holds a long rug warp, which they planned and prepared together, but from which each will weave her own distinctive rag rugs.

Jan and Vivian's shared studio hosted the photo shoot for this issue of *Handwoven*.

SYNE MITCHELL

Stash-busting scarves

A SPECIAL WARPING METHOD MAKES DESIGNING WITH YOUR STASH EASY, FUN, AND ALWAYS SUCCESSFUL.

STRUCTURE
Plain weave.

EQUIPMENT
Rigid-heddle loom, 9" weaving width; 8-dent heddle; 1 shuttle.

YARNS
Warp: armload of worsted-weight or finer yarns in colors and fiber types that look good together, including wools, mohair, angora, silks, rayons. Weft: worsted-weight yarn in color that coordinates with warp colors (plain, brushed, bouclé, or chenille, 800–1,000 yd/lb).

WARP LENGTH
72 ends 96" long (allows 4" for take-up, 20" for loom waste; loom waste includes fringe and a bit of sampling).

SETTS
Warp: 8 epi. Weft: about 7 ppi depending on weft yarn.

DIMENSIONS
Width in the heddle: 9". Woven length (measured under tension on the loom): 72". Finished size after washing: one scarf 8½" × 70" with 3½" fringe at each end.

All you need is an armload of yarns—knitting yarns, yarns left over from other projects, thrums from other weavers.

Color inspiration comes from unexpected sources, but I never thought it could come from a garbage can! Every two years my guild holds a "stash-clearing" sale in which members sell off unwanted equipment or yarn. At the end of one sale, I saw a woman lower a bag of unsold yarn into a trash can otherwise filled with paper. Silently cursing my yarn-acquisitiveness, I stalked the garbage can and as soon as dignity would allow scooped that bag up and escorted it nonchalantly to my car.

When I got home, I discovered why the bag had been discarded. It was filled with a tangle of yarn. Many little balls had merged into a giant snarl. But mixed in among a few acrylics and some peaches-and-cream cotton were tiny jewels: balls of handspun silks, angoras, and fine wools. It looked like the remnants of several spinning and dyeing workshops.

I spent a few happy hours one night untangling and rewinding yarn and ended up with a suitcase-sized pile of golf-ball to fist-sized balls, no two yarns the same—too little of any one for a project.

PLANNING A WARP

For my first scarf, I sorted all the autumnal colors into a pile, then squinted at it and removed any colors whose values were noticeably darker or lighter than the majority (a trick I learned from a Joanne Tallarovic workshop). Most of the threads were approximately worsted weight, which would work well using my loom's 8-dent rigid heddle. I combined the thinner ones to make single strands of worsted-weight thickness.

With no more color planning than that, I warped the loom in a manner I call "symmetrical randomness." Using the warping peg that comes with the loom (see Steps, page 26), I warped from both sides simultaneously, moving toward the middle. In this way, although the threads were randomly chosen, the end product was pleasingly symmetrical.

What I discovered in this color-play with free yarn was a richness, depth, and spontaneity that had been missing from my other weaving projects. Mixing color, texture, and fiber wildly and then pulling it together with a single weft made for an intriguing and huggable scarf.

What to do if you don't have a garbage bag full of free yarn? Run to your stash, pull out those tail-ends of old projects, those single balls of a discontinued color that you just had to have because it was so beautiful, even some yarns that never seemed to go with anything. Stack the colors together until they make you smile!

Any yarns that look good together in



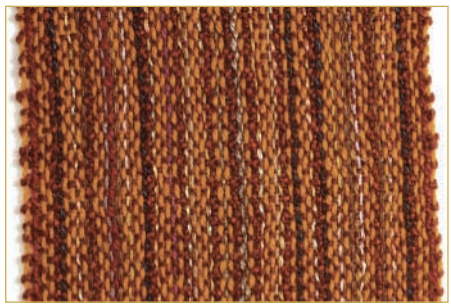
a pile on the floor will look good in a scarf!

1 Tie one warp thread onto the back beam at one edge of the centered warp width. Bring the thread through the corresponding slot or hole directly in front of where it is tied and take it around the warping peg, back to the back beam, and cut, allowing enough for tying to the back apron rod. Now thread the cut end through the corresponding slot or hole at the opposite edge of the centered warp width and tie it to the back apron rod. (For example: if you started with the sixth slot from the left, the corresponding slot would be the sixth slot from the right.) Selecting threads randomly, repeat, working from the outside in. If you aren't sure that you have enough yarn for a specific width, you can work from the center out.

2 Allowing 6" for fringe, tie the warp onto the front apron rod. Weave plain weave for 72". Beat gently at about the same number of picks per inch as ends per inch (or slightly fewer so that the warp shows more than the weft).

3 Remove the scarf from the loom. Prepare a twisted fringe and secure with an overhand knot. Wash in hot, soapy water; agitate by hand to desired fulling. Rinse in cold water. Tumble-dry, low, with a couple of clean towels until almost dry.

Note: This method of random warping can be used on a shaft loom, too. Judith MacKenzie McCuin teaches a method for this that she calls "Mother MacKenzie's Miracle Warp."



Autumn colors scarf

TIPS: Put delicate threads in slots instead of holes for less abrasion. Add occasional wild complementary colors for liveliness, metallic threads for flash. Mix different fiber types well and equally (no stripes of one kind) across warp width to ensure even shrinkage. Use the weft yarn occasionally in the warp to unify colors. No knots in the warp!

Studio by IKEA

My studio is done in a style I think of as "early IKEA." The Swedish-owned company carries many products that are useful to weavers. Given the strong weaving heritage of that Scandinavian culture, I sometimes wonder whether that's entirely coincidental. . . .

What I love about IKEA is that their furniture is modular—like Legos for grown-ups. I've stacked their Norrebo wood shelving units snugly along one wall.

I've always liked the look of antique libraries with their rolling ladders. IKEA carries a low-cost ladder I can move around to reach the top shelves.

To protect my yarn from fading and to give my stash a clean, uniform look, I store cones, balls, skeins, and spinning fiber in large square baskets that fit into the shelving units. Because I do a lot of overdyeing and warp painting, I group by fiber and/or by grist. Then, when I want to create a new project, I can just grab what I want and start designing. Because I shift the baskets around when I work, I've labeled them with hangtags from a stationery store.

For a sewing table, I use a Norden gateleg table from IKEA. It is designed for small dining spaces: two fold-down leaves can change its dimensions from 11" × 31" to over 10 *feet* × 31". My sewing machine and serger fit on the top of the table when it's folded up, and there are six storage drawers in the table to hold my notions. Since the table is only unfolded when I'm sewing, it takes up little space, and, even better, doesn't accumulate clutter as an always-available tabletop would.







PHOTOS BY SYNE MITCHELL

As with any studio, mine is a work in progress. When I'm weaving, I like to think about improving it. For example, I'm currently thinking about adding pulleys to the ceiling from which I can suspend a warping trapeze. Each passing year, the space becomes a little more customized, more uniquely mine.


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BOBBIE IRWIN

Chenille scarves with knitting-ribbon accents

VERY FANCY YARNS FLOAT ON A SURFACE OF SOFT, PLUSH CHENILLE IN THESE YUMMY SCARVES.

STRUCTURE

Plain weave with a supplementary warp.

EQUIPMENT

2-shaft or 4-shaft loom, 8" weaving width; 12-dent reed; 2 shuttles or 1 shuttle and 2 bobbins; two 3" S-hooks or similar for weights.

YARNS

Ground warp and weft: rayon chenille (1,450 yd/lb, Valley Yarns, Webs), Azure or Spice, 640 yd for warp, 540 yd for weft. Selvedge warp ends and weft for hems: 20/2 pearl cotton (8,400 yd/lb, UKI), Pacific Blue #125 or Red Hot #132, 20 yd for warp, 45 yd for weft. Supplementary warp: nylon ribbon (1,008 yd/lb, 110 yd/50 g ball; Incredible, Lion Yarns), Carnival #520-205 or Copper Penny #520-208, 11 yd.

WARP LENGTH

128 ends chenille and 4 ends 20/2 cotton 5 yd long (allows 7" for take-up, 29" for loom waste) and 2 ends nylon ribbon 5½ yd long.

SETTS

Warp: 16 epi (1-1-2/dent in a 12-dent reed). Weft: 16 ppi for chenille; 25–30 ppi for 20/2 cotton.

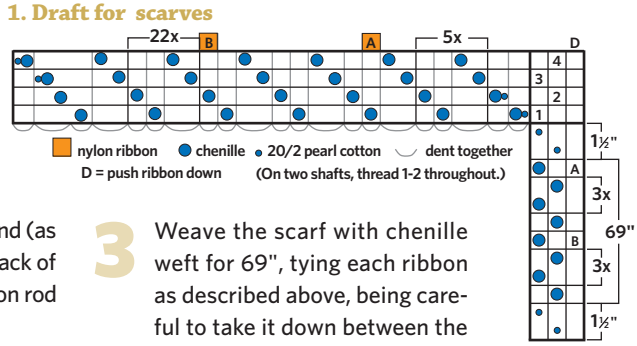
DIMENSIONS

Width in the reed: 8". Woven length: 144" (72" for each of two scarves). Finished sizes after washing: two rust or two blue hemmed scarves 6½" × 62¾" each.

Fringe on a rayon chenille scarf must be very tightly twisted to avoid its tendency to "worm" (kink and twist). Even with a fringe twister, it can take longer to twist the fringe than to weave the scarf! A hemmed edge is not only more practical (chenille fringe can fray with wear), it's much, much faster!

Note that the supplementary-warp ribbon interlaces much less frequently than the ground warp, so it needs to be tensioned separately. After some experimentation, I found it best to attach a weight to each ribbon at the back of the loom. The ribbon acts much like a floating selvedge, sleyed through the reed but not through any heddle. For most of the weaving, the shuttle passes under it. Leave an extra loop in the ribbons between scarves in case the ribbon shrinks differently from the chenille when it is wet. It can be easily adjusted so that it lies flat after the scarves are dry.

1. Draft for scarves



1 Wind the chenille warp including 1 end of 20/2 cotton (to reinforce selvedge threads) with each of the first and last 2 chenille ends. Cut 2 strands of ribbon, each 5½ yd long. Sley the chenille warp and sley 1 strand of ribbon with the 25th end of chenille, 1 with the 34th end (as in Figure 1). Weight each ribbon at the back of the loom and tie both onto the front apron rod with the chenille and the 20/2 cotton.

2 Begin with ½" using 20/2 cotton; hemstitch roughly to secure the edge. Now push down 1 strand of ribbon so it is on the bottom of the shed and weave the next plain-weave pick to tie it down. You can use a pick-up stick, but I like to use my fingers to take the ribbon down between 2 warp threads and hold it in place as I guide the shuttle over it. (This is easiest if the shuttle is entering the shed on the same side as the ribbon.) Beat and bring the ribbon back to the surface (top of the shed). Repeat the process with the other strand at the 1" point, so the tie-downs are staggered by ½" and each strand is tied down every 1". End the 20/2 cotton hem section at 1½" (tying down the first ribbon with the last pick of fine yarn).

3 Weave the scarf with chenille weft for 69", tying each ribbon as described above, being careful to take it down between the same pairs of warp threads. Weave 1½" with 20/2 for the second hem; weave 1–2 picks of a contrasting yarn and weave the second scarf in the same way.

4 Remove the scarves from the loom without cutting apart. Hem raw edges, turning under twice and machine stitching. Saturate fabric with warm water, roll and squeeze out excess water, and roll in a terry-cloth towel to remove additional moisture. Machine dry on a permanent-press setting until completely dry. Cut the two scarves apart and pull to adjust the ribbon so it lies flat and smooth. Hem the cut end on each scarf. If pressing is necessary, place the fabric on a velvet board or terry-cloth towel and cover with another towel to preserve the nap.



Have fun choosing a luxury yarn for these scarves!

RUBY LESLIE

All you do is spritz!

TWILL STRIPES AND A VERY FINE WEFT CREATE SCARVES THAT WANT TO PLEAT, ESPECIALLY WHEN WET!

STRUCTURE
3/1 vs 1/3 broken twill.

EQUIPMENT
8-shaft loom, 9" weaving width; 12-dent reed; 1 shuttle.

YARNS
Warp: 8/2 Tencel (3,360 yd/lb, Valley Yarns, Webs), Lemongrass, 216 yd; Mineral Green, Olive, Gold, Adobe, and Gray Mauve, 60 yd each; Grayed Teal and Sienna, 57 yd each. (Another option is to choose one color or alternate two in the warp; if you thread one color on shafts 1–4 and the other on 5–8, a different color will show on each side.)
Weft: 60/2 silk (14,800 yd/lb, Valley Yarns, Webs), two colors used together, #612 Light Seafoam/#613 Banana, #624 Black/#645 Marine, or #655 Sepia/#613 Banana, 685 yd each color.

WARP LENGTH
210 ends (includes 2 floating selvedges) 3 yd long (allows 4" for take-up, 42" for loom waste; loom waste includes fringe).

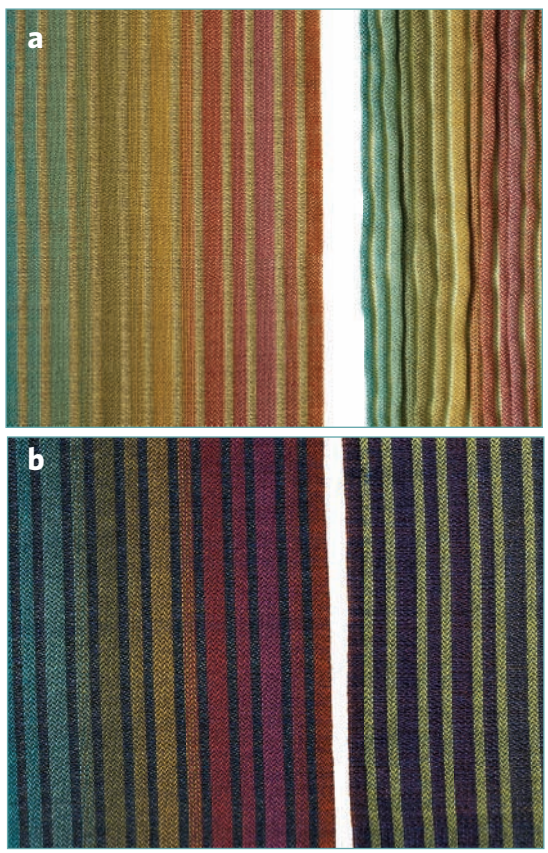
SETTS
Warp: 24 epi (2/dent in a 12-dent reed).
Weft: 42 ppi (2 strands 60/2 silk used together).

DIMENSIONS
Width in the reed: 8¾".
Woven length: 62".
Finished size after washing: one scarf 7¼" (flat) or 4¾" (pleated) × 58½" with 4½" fringe at both ends.

Turned straight or broken twill woven in relatively narrow vertical stripes can create a fabric that collapses into furrows (like ribbing in a knitted sweater). With a spritz of water, the furrows deepen and become wrinkle resistant. This effect occurs because weft-faced surfaces tend to curl in upon themselves, forming warp-dominant ribs on the opposite side of the cloth. The collapse effect is enhanced when a fine weft provides little resistance.

These cloths can be hard-pressed flat. However, if you are caught wearing a pressed scarf in a rainstorm, you'll suddenly find yourself wearing a narrower ribbed scarf instead! You can achieve the same effect by spritzing the fabric on both sides.

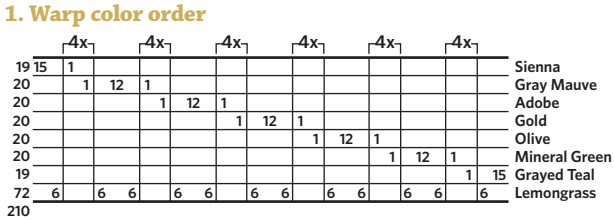
Changing weft colors can dramatically change the scarf's appearance. The weft in the scarf on page 31 is one strand each of Banana and Seafoam; in Photo a, above right, Sepia and Banana; and in Photo b, Black and Marine. Put on a longer warp (allow 2 yd per scarf) and weave many!



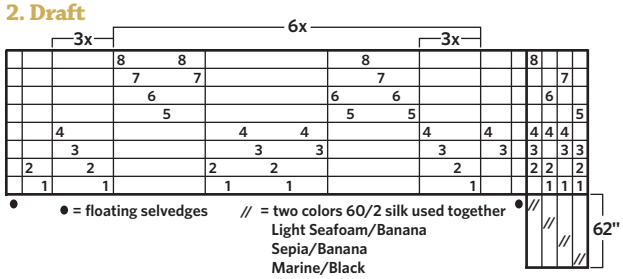
1 Warp the loom using your preferred method following Figures 1–2. Wind two colors 60/2 silk together on a bobbin (see also Tricks, page 22) and weave for 62" following Figure 2. Hemstitch, including 4 ends and 2 picks per stitch.

2 Remove the scarf from the loom allowing 6" for fringe. Twist fringe with two groups of 4 ends per fringe; secure with an overhand knot. Handwash, hot water, mild detergent. Rinse, squeeze out water, and dry flat on a towel. Steam-press while still damp for a flat scarf. For pleats, spritz with a mister after pressing, gently pulling the fabric lengthwise from both ends. Trim fringe evenly.

1. Warp color order



2. Draft





ROBYN SPADY

Striped corduroy throw pillows

HANDWOVEN CORDUROY IS A FUN AND EASY WAY TO GIVE FABRIC A UNIQUE TEXTURAL QUALITY—AND TO EXPERIMENT WITH BLENDING COLORS IN THE PILE.

STRUCTURE

Corduroy and plain weave.

EQUIPMENT

4-shaft loom, 18" weaving width; 8-dent reed; 3 shuttles, 5 bobbins; small sharp scissors or a footed rotary cutter.

YARNS

Warp and ground weft: 5/2 pearl cotton (2,100 yd/lb, Weaving Works), Pompeii Dust, 1,749 yd. Corduroy weft: 6-strand cotton embroidery floss (8.7 yd/skein, DMC), #367 green, 16 skeins; #3777 red, #728 yellow, and #336 dark blue, 3 skeins each.

OTHER SUPPLIES

Two 14" × 14" pillow forms, ½ yd 44" wide muslin, two 14" zippers, matching sewing thread.

WARP LENGTH

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

SETTS

Warp: 16 epi (2/dent in an 8-dent reed). Weft: 18 ppi in plain-weave areas; 28 ppi in corduroy stripes.

DIMENSIONS

Width in the reed: 18". Woven length (measured under tension on the loom): 20" each for two corduroy pillow faces including hem sections, 45" total for plain-weave pillow-back fabric. Finished sizes after washing and sewing: two pillows 14" × 14" each.

Because corduroy and velveteen are weft-pile fabrics (velvet and terry cloth have pile warps), color choices can be spontaneous!

These corduroy-striped pillows require a single warp in a sett appropriate for plain weave. In the pillow fronts, stripes of plain weave alternate with stripes of a supplementary weft that is cut to produce the pile. In the pile stripes, a plain-weave pick is woven after every two supplementary-weft picks to secure the floats and give the cloth stability. The supplementary-weft floats stack up on top of one another in vertical columns. When the floats are cut across the pile stripe, the cut ends pop up, creating the pile. The cutting is done on the loom because it is easier to cut accurately when the threads are under tension.

Allover corduroy fabrics can be labor intensive. When the corduroy is woven in narrow stripes with plain weave in between, however, the weaving goes quickly.

The 6-strand cotton embroidery floss used in these pillows "blooms" after cutting to produce a denser pile than a similar-sized 2-ply cotton yarn would produce. Since the narrow pile stripes don't require much yardage, using small skeins of embroidery floss for this purpose is not very expensive. Embroidery floss also comes in a wide range of colors, allowing for an almost infinite number of color combinations.

CORDUROY TIPS

Use a firm beat. The pile weft must be firmly secured to keep the tufts of pile from pulling out after the floats have been cut.

Pile fabrics absorb light—the colors will appear darker after cutting. If you need an exact match to a particular color, sample first. An interesting variation is to leave some areas of floats uncut and let the reflection vs the absorption of light create a pattern contrast.

If the corduroy pile looks a bit skimpy as you are cutting it on the loom, don't worry—it will "bloom" further and fill in after the fabric has been wet-finished.

Be careful to avoid cutting the ground fabric when you cut the floats. Use a sharp pair of small scissors or an Olfa Chenille Cutter or Clover Slash Cutter. These small rotary cutters have a foot that fits under the floats and protects the ground fabric. They make the cutting go more quickly and can be found where quilting supplies are sold.

Cut the floats slowly and carefully. They should cut easily. If they don't, you may not have a sharp enough cutting implement or the weft pile picks may not have been beaten in firmly enough.

Change the colors of the pile weft



for several different but coordinating pillows.

1 Wind a warp of 288 ends 3¼ yd long. Use your preferred method to warp the loom. For complete warping steps, see Resources at handwovenmagazine.com.

2 Wind one bobbin with 5/2 cotton, and one bobbin for each of the four colors of embroidery floss. For each corduroy pillow front, weave 1" plain weave with 5/2 pearl cotton and then 15 corduroy stripes followed by 12 picks of plain weave following Figures 1–3. Beat very firmly. Using small sharp scissors or a footed rotary cutter, carefully cut the embroidery floss in the center of the columns of floats before each advance of the warp. End with 1" plain weave as at the beginning. Then weave 45" in plain weave with 5/2 pearl cotton for the pillow backs. Separate pillow fronts from each other and from the back fabric with 1–2 picks of a contrasting color.

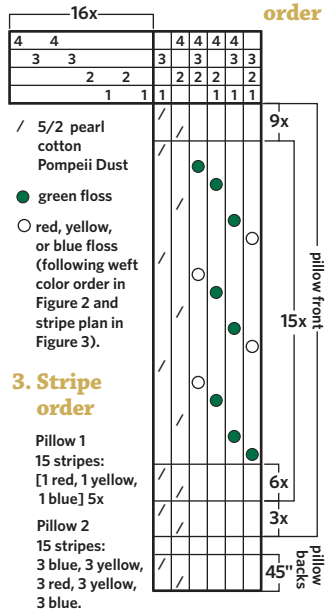
3 Remove the fabric from the loom. Machine zigzag or serge raw edges and wash in warm water with a small amount of laundry detergent. Machine dry, warm. Press the fabric, but do not crush the areas of corduroy pile.

4 For each pillow front: Trim pillow face to 15" length and zigzag raw edges. From muslin, cut an underlining piece to match each of the pieces of handwoven fabric. Sew muslin to the wrong side of each handwoven piece about ¼" from all four edges. (For additional reinforcement, if desired, apply a medium-weight fusible interfacing to the wrong side before reinforcing with muslin.)

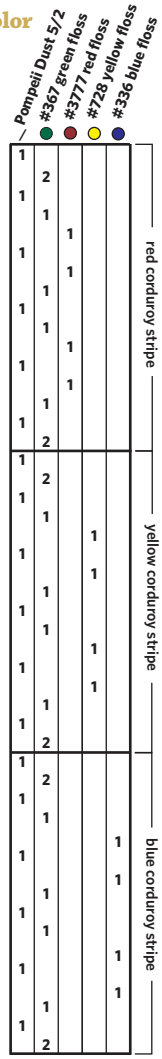
5 For each pillow back: From the length of plain-weave fabric, cut a piece 8" (× 15", selvedge to selvedge) and one 10" (× 15"). Sew the zipper following package instructions to join one long edge of the 10" piece to one long edge of the 8" piece with a flap from the 8" piece extending over the zipper. When the zipper is closed, each pillow back should measure 15" × 15".

6 With the zipper open about halfway, join each pillow front with each pillow back, right sides together and matching all of the edges. Sew a ½" seam around all four edges of the pillow. Turn each pillow right side out and push out the four corners. Insert the 14" × 14" pillow form and zip the pillow closed.

1. Draft for pillows



2. Weft color order



3. Stripe order

Pillow 1
15 stripes:
[1 red, 1 yellow, 1 blue] 5x

Pillow 2
15 stripes:
3 blue, 3 yellow, 3 red, 3 yellow, 3 blue.

RESOURCES

Collingwood, Peter. *The Techniques of Rug Weaving*. New York: Watson-Guptill, 1968.

Keasbey, Doramay. "Corduroy: A Guide." *Weaver's* Issue 11, 1991.

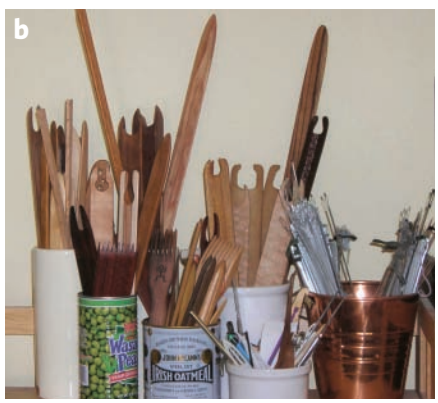
Scorgie, Jean. "Flower Garden Rug." *Handwoven*, September/October 1992, pp. 60, 80–81.

Straight, Dixie. "Corduroy Pillow." *Handwoven*, January/February 1990, pp. 53, 80–81.

TIP STUDIO STORAGE



My studio is probably my favorite place in the world. I never get tired of being in it. One thing I've learned over the years is that I'm more productive if I'm organized. For projects where I'm rotating or prewinding many bobbins, I use a sewing-thread spool organizer (a) to keep my bobbins and spools on hand while I'm weaving. These organizers are available for a few dollars. They keep my bobbins and pirns organized, within reach, and prevent them from rolling around. I use utensil crocks (b)—the kind that are usually found in the kitchen for cooking utensils—to hold stick shuttles, pick-up sticks, weaving swords, sley hooks, and tapestry beaters. I love shuttles and have a large pegboard (c) hanging on my studio wall that I use to arrange and display my treasured collection of boat shuttles.





PHOTOS BY ROBYN SPADY


HOTTER THAN HOT OVERSHOT
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STRUCTURE
Plain weave.

EQUIPMENT
2-shaft or 4-shaft loom; 10-dent or 12-dent reed; 1 shuttle.

YARNS
Warp: 100% bamboo (2,100 yd/lb, Bambu 7, prewound kit from Cotton Clouds) in 12 colors corresponding to Warp Color Orders on page 38 (read from bottom to top): Pansy #603, Magenta #126, China Red #565, Watermelon #4, Pumpkin #885, Tangerine #980, Sunflower #606, Lime #797, Emerald #521, Apache Blue #034, Chagall Blue #297, Emperor Blue #557. Add border color (Black for Schmoller shawl, China Red for Atwater shawl).
Weft: 100% bamboo (Bambu 12, 6,300 yd/lb), Black for Schmoller shawl, Magenta for Atwater shawl.

WARP LENGTH
360 working ends (400 actual ends) per color repeat, not including solid-color borders.

SETTS
Warp: 20–24 epi (2/dent in a 10-dent reed or 12-dent reed). Allow 12% for take-up and shrinkage.
Weft: 15–18 ppi.

DIMENSIONS
Kit amounts are enough for one shawl the width of one color repeat, not including borders: 14–17" × 70" plus fringe.

BONNIE TARSES

Color combinations based on the stars

THE CONSTELLATIONS OF THE ZODIAC AND OTHER ELEMENTS OF THE ASTROLOGICAL CHART CAN BE USED AS A BASIS FOR UNIQUE, DYNAMIC COLOR ORDERS.

Weavers have devised many systems for arranging colors—from musical scales to algebraic equations. Here is another one!

I have always been fascinated by color systems, color codes, and the ever surprising interplay of color between warp and weft. In my desire to create meaningful and personal textiles, I developed the idea of translating the language of astrology into cloth that has truly unique color combinations and proportions. Twelve spectrum colors can multiply into myriads of bands of color too numerous to imagine. For each color order I create this way, I experience the joy of discovering new color relationships.

WEAVE A HOROSCOPE SHAWL

This article is designed to give you a taste of color sequences based on astrological data. If you want to weave your own horoscope, you can order the specific warp winding order and directions from me and a premeasured kit from Cotton Clouds. Or you can weave a shawl based on the horoscope of Irene Schmoller of Cotton Clouds (page 37) or Mary Meigs Atwater (see Photos b and d, page 38). Irene Schmoller's birthday is July 14, 1948, and Mary Atwater's is February 28, 1878. You can use the 12-color color orders on page 38 with other yarns for other fabric uses.



PHOTO COURTESY OF BONNIE TARSES

Mary Meigs Atwater and her son Monty (circa 1910) in a photo cut from an unknown magazine. For more photos and the complete story of the life of Mary Meigs Atwater (much of it written by her), see *Weaving a Life* (Interweave, 1992). For instructions for a shawl in colors based on Mary Atwater's horoscope, see page 38.

Weave a shawl in colors inspired by



a horoscope for unexpected combinations and blends.







a and c: Schmoller shawl; b and d: Atwater shawl (with changes in weft color).

Wind a warp in selected color order. (For other yarns than Bambu 7, choose a sett slightly closer than for plain weave so that the fabric is a bit warp-emphasis.) Add border ends (Black or China Red for these shawls); 2–3" on each side make a pleasing proportion. Sley 2/dent in a 10-dent or 12-dent reed. Treat all 5-end groups as a single (thick) end, but thread and sley all other ends singly (2 single ends, 11 single ends, 26 single ends, etc.). Thread and weave plain weave.

TIP STUDIO DESIGN

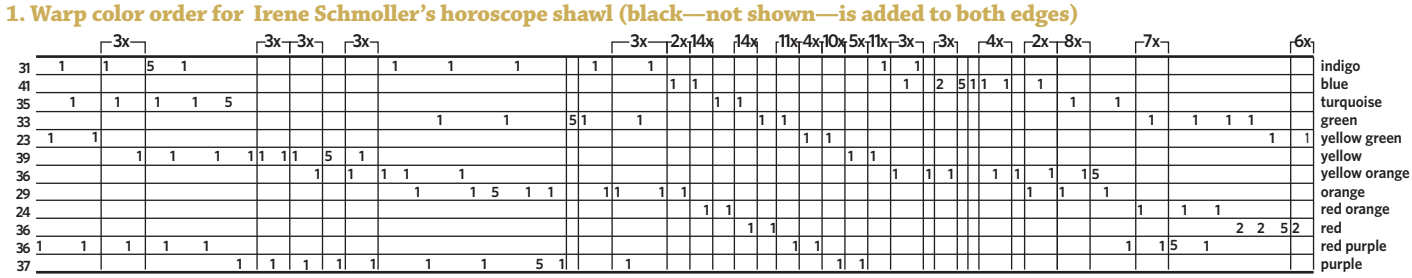


PHOTOS BY BONNIE TARSES

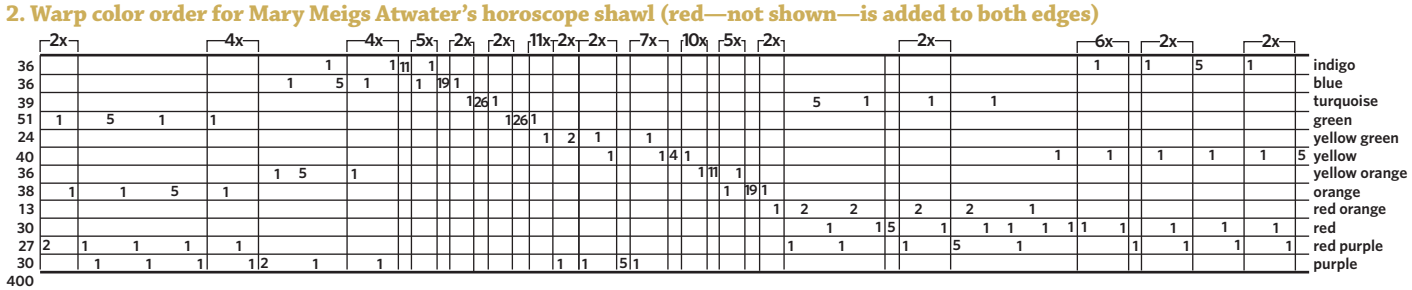


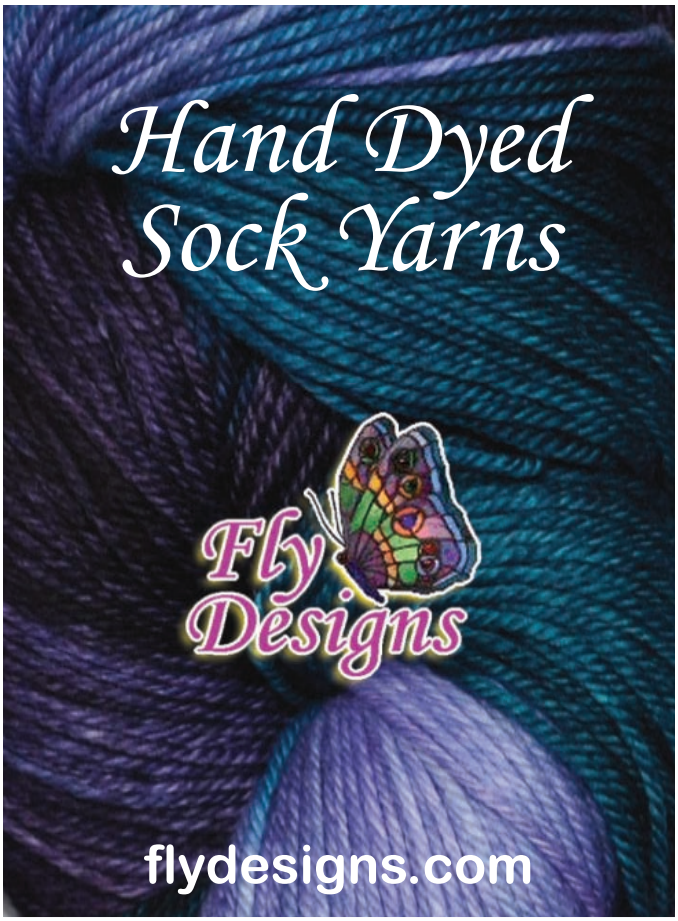
Above: Fill your studio with handwovens! Add baskets and bowls filled with balls of yarn. You can make your studio a riot of inspiring color and texture. Keep it fluid by changing displays often.
At left: Warp rep and plain-weave piece with colors based on the horoscope of Bonnie Tarses.

1. Warp color order for Irene Schmoller's horoscope shawl (black—not shown—is added to both edges)



2. Warp color order for Mary Meigs Atwater's horoscope shawl (red—not shown—is added to both edges)





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SIGRID PIROCH

Spot Bronson takes a turn in striped pillows

HERE'S A GREAT CHANCE TO PLAY PEEKABOO WITH COLOR IN THIS QUICK-TO-WEAVE VERSION OF HONEYCOMB.

This project will turn you into a happy color designer! Use almost any series of hues in the outlined cells—they'll be unified by the background warp and weft. Start with a simple sequence; repeat or reverse it; use lots of colors or only one or two. Change weft colors on the loom for an even greater variety of color effects.

STRUCTURE

Turned spot Bronson woven as honeycomb.

EQUIPMENT

4-shaft loom, 16" weaving width; 15-dent reed; 1 shuttle.

YARNS

Warp: 10/2 pearl cotton (4,200 yd/lb, Tubular Spectrum Color Gamp Kit, Lunatic Fringe), #10 Blue, #5 Blue, #10 Blue Green, #5 Blue Green, #10 Green, #10 Green Yellow, #5 Green Yellow, #10 Yellow, #5 Yellow, #10 Yellow Red, #5 Yellow Red, #10 Red, #5 Red, #10 Red Purple, #5 Red Purple, #10 Purple, #5 Purple, #10 Purple Blue, #5 Purple Blue, 38 yd each. 10/2 pearl cotton (UKI), #79 Natural, 739 yd; 3/2 pearl cotton (1,260 yd/lb), #79 Natural, 285 yd. Weft: 10/2 pearl cotton: #79 Natural, #113 Yellow, and #116 Black, 275 yd each.

OTHER SUPPLIES

1½ yd cording per pillow in same color as weft, sewing thread to match cording, three 12" pillow forms.

WARP LENGTH

463 ends (includes 2 floating selvedges) 3¾ yd long (allows 8" for take-up, 31" for loom waste).

SETTS

Warp: 30 epi (2/dent in a 15-dent reed). Weft: 18 ppi.

DIMENSIONS

Width in the reed: 15 8/15". Woven length: 96". Finished sizes after washing and sewing: three pillows 12" × 12" each.

The draft for this very unusual turned honeycomb on a spot Bronson threading comes from Diane Green of Oxford, Ohio. In a turned draft, the threading becomes the treadling and the treadling becomes the threading. Although you could weave this cloth the other way around, turning the draft means that all the color and yarn changes happen in the warp, making the weaving fast and easy with one shuttle.



SIGRID PIROCH

a. In turned spot Bronson/honeycomb, the colors are in the warp, and the cells are vertical on the loom.

COLOR CHOICES

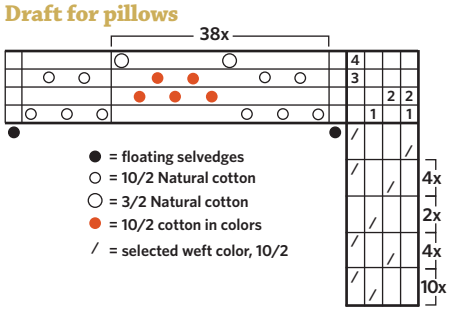
The warp colors in these pillows are from Lunatic Fringe's Tubular Spectrum—twenty colors of 10/2 pearl cotton based on the Munsell Color-Order System (nineteen colors are used in the pillow). Professor Albert H. Munsell first published his system in 1909, exactly a century ago, at a time when there were many color theories but none confirmed by physics. He established models that show, in their natural order, the placement of all possible colors by their attributes: hue, value and chroma. Today the Munsell system is an international science and color standard for companies as diverse as archeological institutes, Evan Picone, and Hershey.

Choose bright colors for dimensional



cells in one-shuttle honeycomb!

1. Draft for pillows



1 These steps are for warping from front to back. It is easiest to wind this warp in three separate chains: 197 ends 10/2 Natural, 76 ends 3/2 Natural, and 190 ends 10/2 colors as in Figure 2.

2 Sley the Natural 10/2 chain first, centering for 15½": 1-2-2-1 in the first 4 dents, *skip 3 dents, sley 2-2-1 in the next 3 dents, and repeat from * until you reach the last 6 ends and sley them 2/dent. Sley the 10/2 colors 2-2-1 in each group of 3 empty dents. Then sley the 3/2 cotton 1/dent in every dent with only 1 end so all dents have 2 ends.



SIGRID PIROCH

A long room is perfect for lining up looms on both sides. Sigrid's ARTS studio has a great diversity of equipment. At back right, David Bell is weaving rugs on Anni Albers's Bauhaus loom. At back left, Blanche Hall is threading a New Zealand loom with the aid of her granddaughter, Abby Hall. At front right, Judy Hanninen weaves on a 24-shaft dobby.



The seamstress for the project pillows is Katrina Campbell.

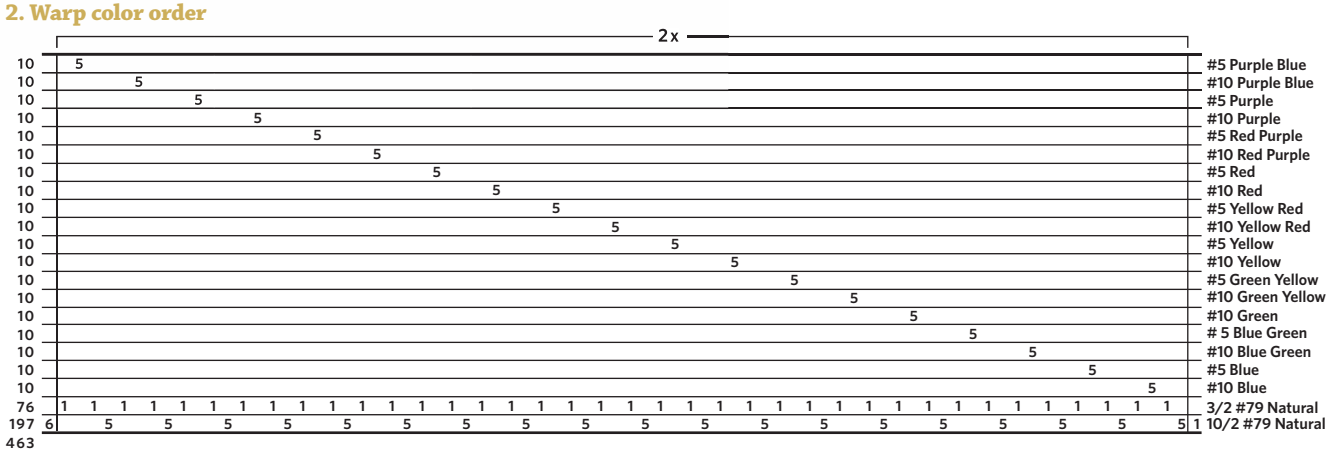
3 Thread the shafts following Figure 1. (If you have six or eight shafts available, you can thread the first and last 6 threads alternately on shafts 5 and 6. Tie shaft 6 to treadle 1, shaft 5 to the rest. The selvedges will then weave plain weave, and you won't need floating selvedges.)

4 Weave each pillow following the treadling repeat for 32". Use a different weft color for each one, if desired. For these pillows, I used 10/2 Natural for one pillow, Yellow for the second, and Black for the third. Separate pillows with 2 picks plain weave.

5 Remove the fabric from the loom and machine zigzag raw edges. Wash fabric by hand in warm water with mild soap, rinse, roll in a towel to remove excess water, block, and hang. Just before dry, iron, using lots of steam and just a little pressure from the wrong side of the fabric over thin toweling to maintain the texture.

6 Trim pieces to make 13" squares and machine zigzag raw edges. With cording that matches weft color sandwiched between, place wrong sides together and sew seams, leaving one side open. Turn right side out, insert 12" pillow forms, and sew opening closed by hand.

2. Warp color order





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TOM KNISELY

A lacy linen curtain in spot Bronson blocks

WHEN I SHOW THIS CURTAIN TO WEAVERS, THEY USUALLY THINK THAT IT TAKES MORE THAN FOUR SHAFTS TO WEAVE. GUESS AGAIN!

STRUCTURE

Spot Bronson.

EQUIPMENT

4-shaft loom, 37" weaving width; 12-dent reed; 1 shuttle (preferably an end-feed shuttle); temple (stretcher).

YARNS

Warp and weft: 20/2 linen (3,000 yd/lb, Normandy Linen, The Mannings Handweaving School), bleached white, 2,821 yd for warp, 1,946 yd for weft. Filler weft: 8/4 cotton carpet warp or similar (1,680 yd/lb), natural or a washfast color, 44 yd.

WARP LENGTH

868 ends 3¼ yd long (allows 3" for take-up, 24" for loom waste).

SETTS

Warp: 24 epi (2/dent in a 12-dent reed). Weft: 20 ppi.

DIMENSIONS

Width in the reed: 36⅙". Woven length: 88" for one curtain, not including filler. Finished size after washing: hemmed curtain 32½" × 80".

Weaving with linen is a pleasure if you understand the yarn's properties, use appropriate practices, and have good tools.

The primary characteristic of linen is its inelasticity. I find that weaving on a countermarch or counterbalance loom puts less strain on a linen warp than a jack loom and allows tighter and more even tension. Countermarch and counterbalance looms raise *and* lower threads. All warp threads therefore move the same distance, which is only half the distance that raised threads must move on a jack loom to make a shed.

Whatever loom you have, if you take care to make sure warp tension is even, you can weave successfully with linen. If you are weaving a relatively wide project like this curtain, there are two tools I find really helpful: an end-feed shuttle and a temple that adjusts to the width of my warp. The wider the warp, the more important both of these tools become. (See Tracy Kaestner, page 50, for how to use a temple.)

Using an end-feed shuttle

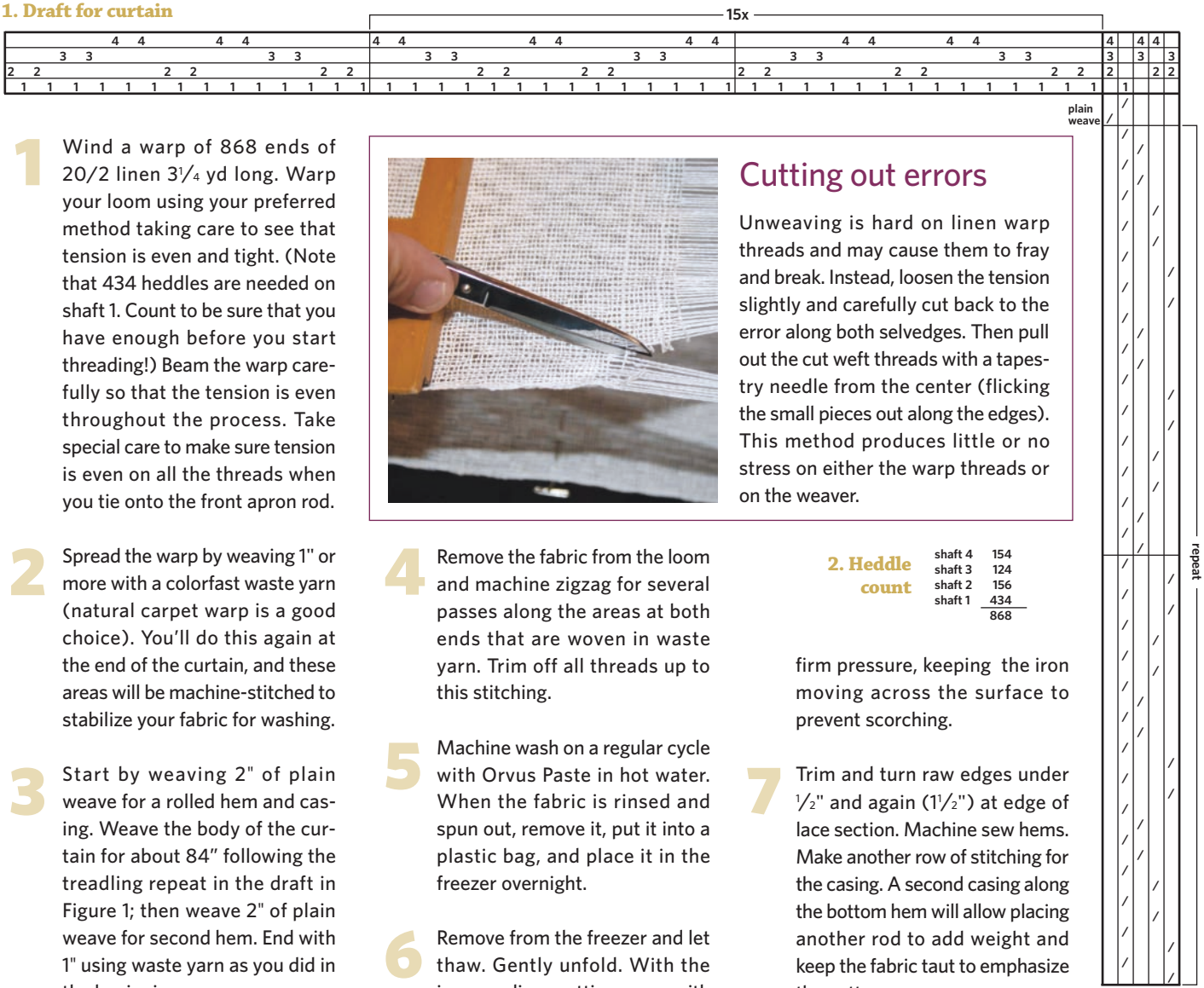
An end-feed shuttle uses a stationary pirn instead of a bobbin. The thread is pulled off the pirn without any drag. Tension is kept even by a tensioning device, on this shuttle by passing the thread around hooks. The pirn is wound starting at the base and moving the hand back and forth over about an inch until full, then moving up the pirn and repeating. This way, the thread always unwinds where it is closest to the tip of the pirn.







1. Draft for curtain



1 Wind a warp of 868 ends of 20/2 linen 3¼ yd long. Warp your loom using your preferred method taking care to see that tension is even and tight. (Note that 434 heddles are needed on shaft 1. Count to be sure that you have enough before you start threading!) Beam the warp carefully so that the tension is even throughout the process. Take special care to make sure tension is even on all the threads when you tie onto the front apron rod.

2 Spread the warp by weaving 1" or more with a colorfast waste yarn (natural carpet warp is a good choice). You'll do this again at the end of the curtain, and these areas will be machine-stitched to stabilize your fabric for washing.

3 Start by weaving 2" of plain weave for a rolled hem and casing. Weave the body of the curtain for about 84" following the treadling repeat in the draft in Figure 1; then weave 2" of plain weave for second hem. End with 1" using waste yarn as you did in the beginning.

Cutting out errors

Unweaving is hard on linen warp threads and may cause them to fray and break. Instead, loosen the tension slightly and carefully cut back to the error along both selvedges. Then pull out the cut weft threads with a tapestry needle from the center (flicking the small pieces out along the edges). This method produces little or no stress on either the warp threads or on the weaver.

4 Remove the fabric from the loom and machine zigzag for several passes along the areas at both ends that are woven in waste yarn. Trim off all threads up to this stitching.

5 Machine wash on a regular cycle with Orvus Paste in hot water. When the fabric is rinsed and spun out, remove it, put it into a plastic bag, and place it in the freezer overnight.

6 Remove from the freezer and let thaw. Gently unfold. With the iron on a linen setting, press with firm pressure, keeping the iron moving across the surface to prevent scorching.

2. Heddle count

shaft 4	154
shaft 3	124
shaft 2	156
shaft 1	434
	868

7 Trim and turn raw edges under ½" and again (1½") at edge of lace section. Machine sew hems. Make another row of stitching for the casing. A second casing along the bottom hem will allow placing another rod to add weight and keep the fabric taut to emphasize the pattern.

TIP STUDIO STORAGE

At The Mannings, storage and tools have to be accessible and handy for student access. Our "holds-all" is a movable table with holes drilled in the legs for rods—a spool rack! Shelves hold a bobbin winder and a cone winder, and the top can accommodate lots of loose items. Our modular wall shelves house yarns (labeled by kind) and all sorts of tools—including a row of clamps, useful in countless ways.







PHOTOS BY SARA KNISELY

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TRACY KAESTNER

A linen runner to warm a room in winter

THIS RUNNER WAS INSPIRED BY A LUSCIOUS SKEIN OF SPACE-DYED 14/2 LINEN. ALTHOUGH INTENDED FOR KNITTERS, IT IS A *VERY* WEAVERLY YARN!

Both the handpainted 14/2 linen and the solid-color 16/2 linen used in this runner come in literally *dozens* of colors. Choose a handpainted yarn and then choose three coordinating colors in 16/2 linen for a runner or curtains to brighten a favorite room. Or, use the same draft for towels for bath or kitchen.

STRUCTURE

Plain weave with warp and weft floats.

EQUIPMENT

6-shaft or 8-shaft loom (5 shafts are used), 15" weaving width; 10-dent reed; 3 shuttles, 5 bobbins, temple that adjusts to 15" weaving width.

YARNS

Warp and weft: 14/2 linen (2,450 yd/lb, 540 yd/100 g skein, Claudia Hand Painted Yarns), space-dyed colorway "John B.," 60 yd. 16/2 linen (2,705 yd/lb, 750 yd/spool, Bockens, Lone Star Loom Room), #122 coral, 500 yd; #62 pumpkin, 387 yd; #104 camel and #906 yellow-green, 46 yd each.

OTHER SUPPLIES

Matching sewing thread.

WARP LENGTH

290 ends (includes 2 floating selvedges) 2¼ yd long (allows 5" for take-up, 28" for loom waste).

SETTS

Warp: 20 epi (2/dent in a 10-dent reed). Weft: 18 ppi.

DIMENSIONS

Width in the reed: 14½". Woven length (measured under tension on the loom): 48". Finished size after washing: hemmed runner 13" × 41½".

I don't knit. I know how, but I have found knitting to be a way for me to create UFOs and irritate my thumb joints to the point of severe pain. However, with the resurgence of interest in knitting and crocheting, I have tried to find ways to use the lovely yarns that the yarn manufacturers are making for knitting and crochet. I have a stash of some irresistible knitting yarns and a stash of drafts that will show them off to their best advantage. I look for drafts that allow a yarn to be emphasized rather than hidden deep inside the woven fabric!

This runner is for my guest bedroom, something I have not had for the nineteen years since my first child was born. New furniture to celebrate a room for adults needed a pretty runner for the dresser. I decided to look for a new draft to add to my collection that would show off this wonderful space-dyed linen—a good excuse to spend an

—continued on page 50



Margaretha Essén-Hedin's runner (above) inspired the linen project runner (at right). Both analogous color schemes and schemes with high contrast work well.

This runner shows off a lovely linen



in long, raised stitches on a plain-weave ground.

—*continued from page 48*

evening thumbing through books and magazines looking for inspiration. A runner on the cover of *A Handwoven Treasury* (see Resources) sparked my interest. Since *Handwoven* magazine celebrated its thirtieth anniversary this year and *A Handwoven Treasury* celebrated *Handwoven*'s tenth, the runner seemed an especially appropriate choice!

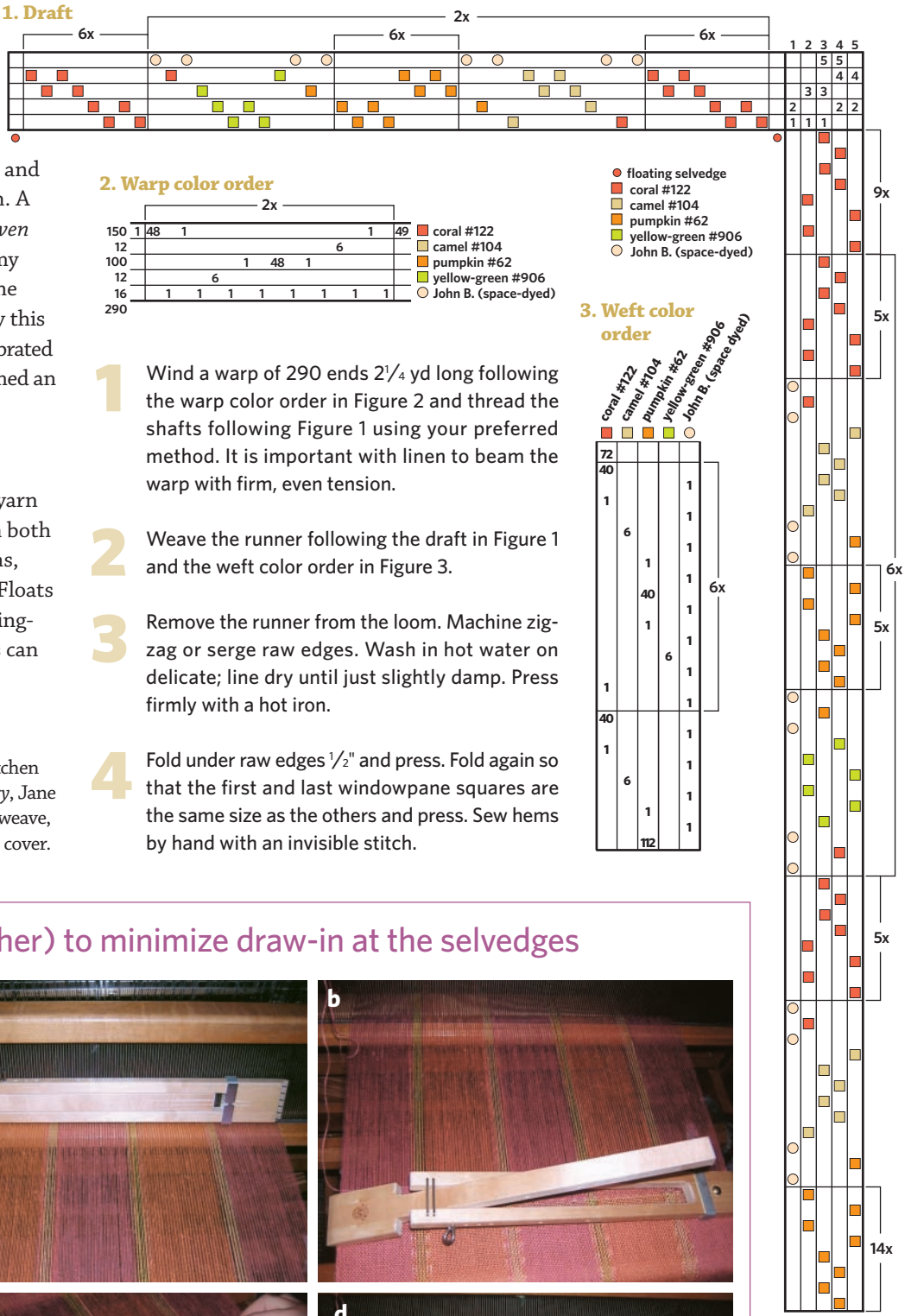
THE DRAFT

With this draft, the handpainted yarn floats over 4 threads for 2 picks in both warp and weft. Consider variations, depending on the selected yarns. Floats can be longer and/or the contrasting-color picks between pairs of floats can be taller and wider.

RESOURCES

Essén-Hedin, Margaretha. "Country Kitchen Checked Cloth." *A Handwoven Treasury*, Jane Patrick, ed. Loveland, Colorado: Interweave, 1989 (out of print), p. 136 and on the cover.

1. Draft



2. Warp color order

floating selvedge
coral #122
camel #104
pumpkin #62
yellow-green #906
John B. (space-dyed)

3. Weft color order

1. Wind a warp of 290 ends 2¼ yd long following the warp color order in Figure 2 and thread the shafts following Figure 1 using your preferred method. It is important with linen to beam the warp with firm, even tension.

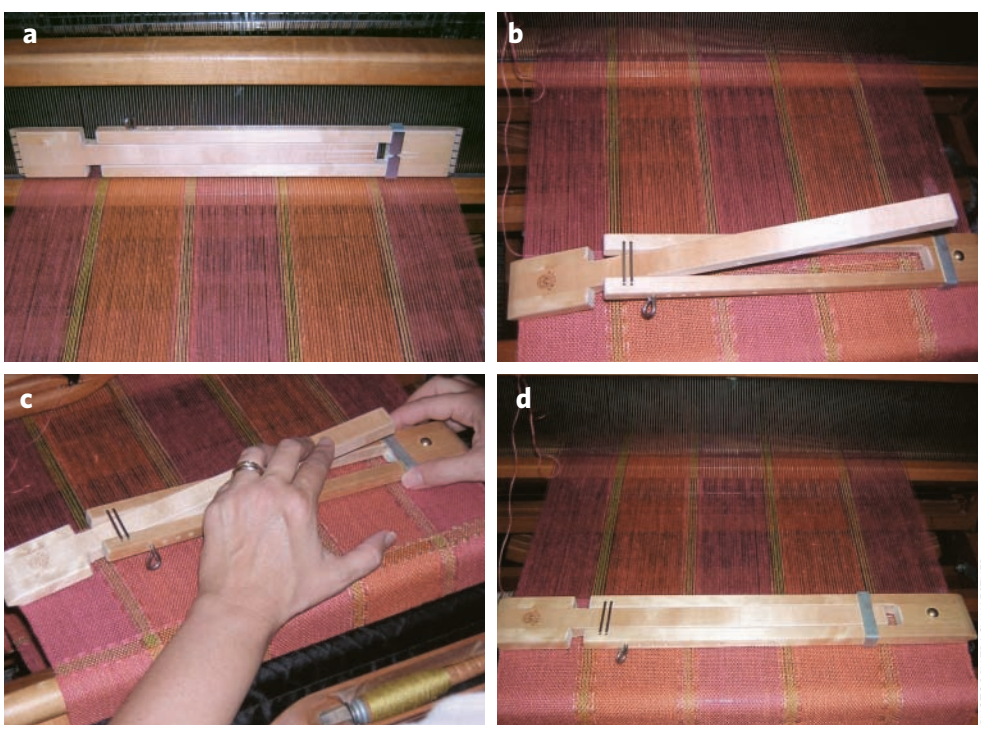
2. Weave the runner following the draft in Figure 1 and the weft color order in Figure 3.

3. Remove the runner from the loom. Machine zigzag or serge raw edges. Wash in hot water on delicate; line dry until just slightly damp. Press firmly with a hot iron.

4. Fold under raw edges ½" and press. Fold again so that the first and last windowpane squares are the same size as the others and press. Sew hems by hand with an invisible stitch.

Use a temple (stretcher) to minimize draw-in at the selvedges

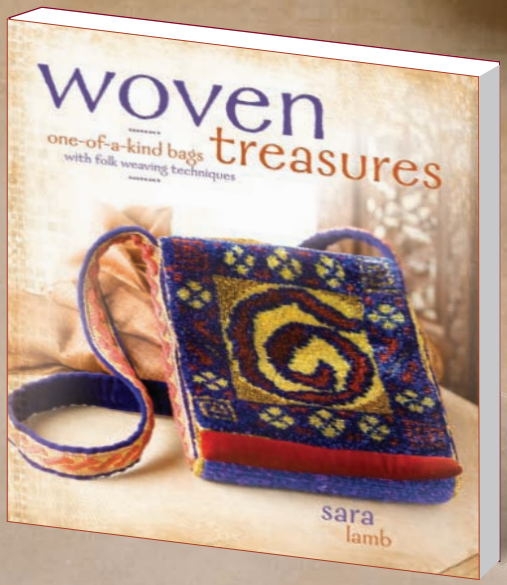
To adjust temple width: Put the temple on its side. Place the base of the teeth at the edge of the warp in the reed on both sides of the warp (a). Place the pivot pin in the hole that secures this width. Insert the teeth into the left selvedge, one to two warp threads inside the edge thread (b); do the same thing on the opposite selvedge. Gently push down on the center bar (c). Move the metal slider to secure the center bar (d). Advance the temple every 1–1½".



PHOTOS BY TRACY KAESTNER

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BARBARA WALKER

Striped runner in overshot and lace

VERTICAL STRIPES MAKE THIS RUNNER ESPECIALLY EFFECTIVE ON A LONG TRESTLE-TYPE TABLE.

STRUCTURE

Plain weave with supplementary warp and Atwater-Bronson lace.

EQUIPMENT

8-shaft loom (seven shafts are used), 12" weaving width; 12-dent reed; 1 shuttle; 2 warp beams or five 1 lb weights for supplementary warp.

YARNS

Warp: 10/2 pearl cotton (4,200 yd/lb, UKI), #90 Deep Lilac, 385 yd; #102 Magenta, 315 yd. 6-strand cotton embroidery floss (8.7 yd/skein, DMC), light green, 13 yd (the green 10/2 used doubled in this runner is discontinued). Supplementary warp: 5/2 pearl cotton (2,100 yd/lb, UKI), #39 Special Navy, 138 yd. Weft: 10/2 pearl cotton, #90 Deep Lilac, 402 yd.

WARP LENGTH

Ground warp: 285 ends 2½ yd long; supplementary warp: 55 ends (five sections of 11 threads each) 2½ yd long (allows 3" for take-up, 36" for loom waste).

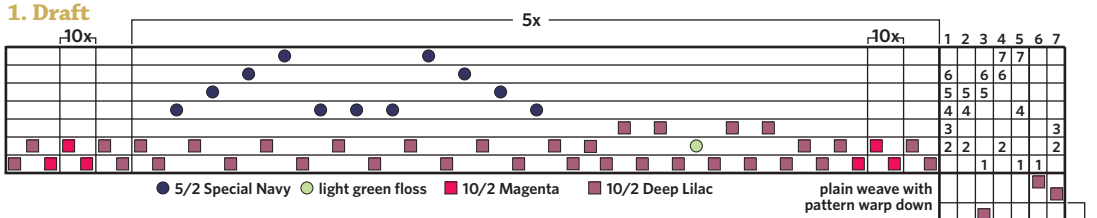
SETTS

Warp: 24 epi (2/dent in a 12-dent reed) in plain-weave/lace areas; 48 epi (4/dent) in supplementary-warp stripes. Weft: 22 ppi.

DIMENSIONS

Width in the reed: 11⅞". Woven length: 50½". Finished size after washing: one runner 10½" × 46¾" plus 1¼" hemstitched fringe at each end.

1. Draft

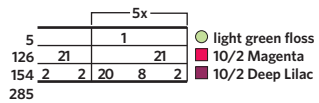


Different warp tensions are the biggest issue in this project. First, the supplementary pattern warp does not interlace as often as the ground warp and must therefore be tensioned separately, either wound onto a second warp beam or weighted. The ground warp is wound onto the primary warp beam.

The ground warp, however, includes stripes of lace and stripes of solid plain weave. Some of the lace threads take up less than the plain-weave threads and can become slack. When this happens, insert a stick or dowel under the loose threads (raise shaft 3) and slide it around to rest under the warp beam. Add weights to this stick as necessary.

Finally, with their extra warp, the pattern stripes become thicker on the cloth beam than the plain-weave stripes. To correct this, cut layers of tissue paper or paper towels to the width of the sections between pattern stripes and place them in the layers at the cloth beam as necessary.

2. Ground- warp color order

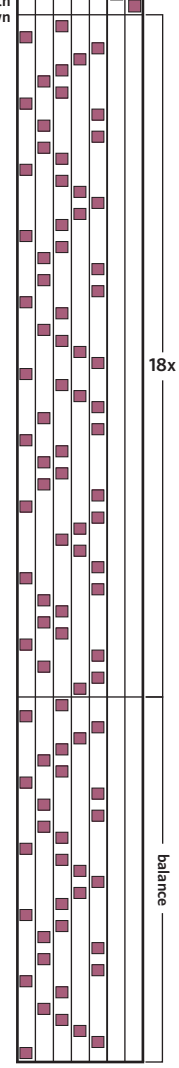


1 Wind a ground warp of 285 ends 2½ yd long as in Figure 2. Beam using raddle and lease sticks. Wind the navy supplementary warp in five 11-end sections. Wind them onto a second warp beam (separated into their approximate positions in the raddle) or secure them to the back beam for threading.

2 Thread following Figure 1. Sley the ground warp 2/dent and sley each pattern end with its adjacent ground end. Tie the ground warp to the apron rod in 1" sections. Tie the supplementary warp to the apron rod between ground-warp sections. If this warp is not beamed, straighten each section, attach a weight to each, and hang over the back beam.

3 Weave a plain-weave heading (treadles 6-7). Weave 2 picks plain weave and hemstitch over them, including 4 ground ends and any adjacent pattern ends in each stitch. Weave the runner following Figure 1; advance weights as needed. End with 2 picks of plain weave and hemstitch.

4 Wash by hand in warm water. Lay between towels and squeeze out excess moisture. Press until dry on a cotton setting. Trim fringe.





Choose
different colors,
weave a wider runner,
and/or change the width
of the stripes—this draft invites experimenting!

VIRGINIA WEST

A shimmering scarf in advancing point twill

TENCEL AND TWILL ARE PERFECT PARTNERS FOR SHOWING OFF COLOR, SHINE, AND DRAPE.

STRUCTURE

Advancing point twill.

EQUIPMENT

8-shaft loom, 9" weaving width; 12-dent reed; 1 shuttle.

YARNS

Warp: 8/2 Tencel (3,360 yd/lb, Webs), Iris, Red Purple, and Royal, 145 yd each; Blue Ming, 73 yd. Weft: 8/2 Tencel, Red, 375 yd.

WARP LENGTH

203 ends 2½ yd long (allows 3" take-up, 27" loom waste; loom waste includes fringe).

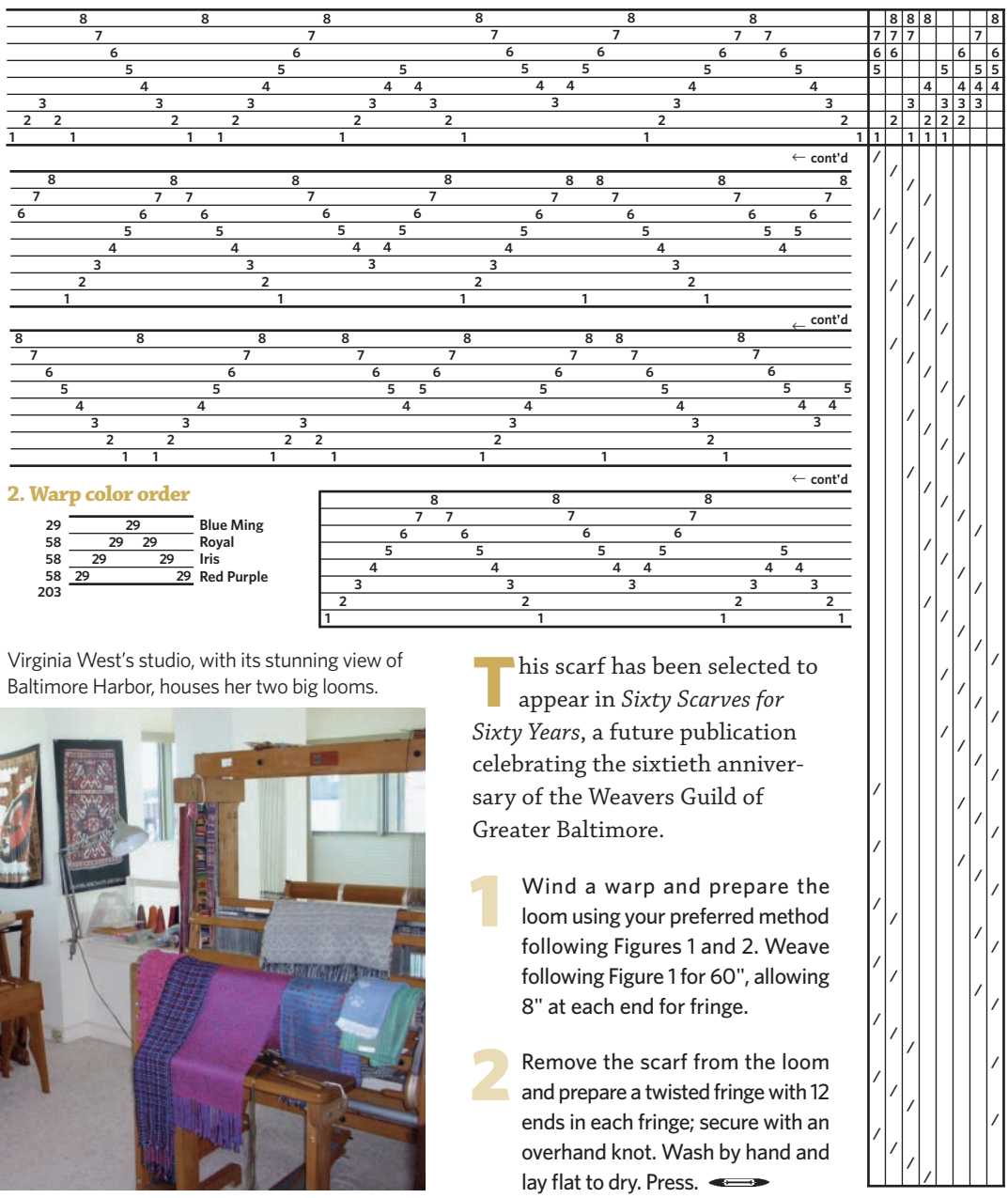
SETTS

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

DIMENSIONS

Width in the reed: 8½". Woven length (measured under tension on the loom): 60". Finished size after washing: 7" × 58" with 6" twisted fringe.

1. Draft



2. Warp color order



VIRGINIA WEST

Virginia West's studio, with its stunning view of Baltimore Harbor, houses her two big looms.

This scarf has been selected to appear in *Sixty Scarves for Sixty Years*, a future publication celebrating the sixtieth anniversary of the Weavers Guild of Greater Baltimore.

1. Wind a warp and prepare the loom using your preferred method following Figures 1 and 2. Weave following Figure 1 for 60", allowing 8" at each end for fringe.

2. Remove the scarf from the loom and prepare a twisted fringe with 12 ends in each fringe; secure with an overhand knot. Wash by hand and lay flat to dry. Press.


Images from the Region of the
Pueblo Indians of North America
Virginia West

JUDIE EATOUGH

Computer drafting made easy: using color

HERE ARE SOME STEPS FOR WORKING WITH TWO COLORS. YOU CAN TRY THEM WITH A FREE DEMO AND/OR WEAVE THE RUNNER AND MUG RUGS DESIGNED WITH THEM.

STRUCTURE
Plain weave in log cabin and doubleweave.

EQUIPMENT
4-shaft loom, 12" weaving width; 15-dent reed; 2 shuttles, 3 bobbins.

YARNS
Warp: 5/2 pearl cotton (2,100 yd/lb, UKI), Magenta, 405 yd, and Grass Green, 333 yd. Weft: 5/2 pearl cotton, Magenta, 250 yd, and Grass Green, 225 yd. Cotton sewing thread for hems, magenta or green.

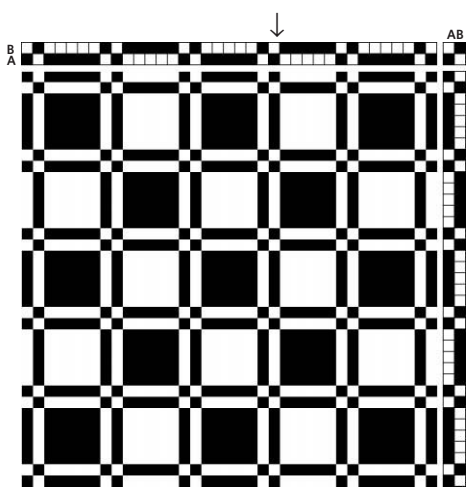
WARP LENGTH
164 ends 4½ yd long (allows 5" for take-up, 15" for tying on mug rugs, 40" for loom waste; loom waste includes fringe for runner).

SETTS
Warp: 15 epi for runner (1/dent in a 15-dent reed), 30 epi for mug rugs (2/dent). Weft: 15 ppi for runner, 30 ppi for mug rugs.

DIMENSIONS
Width in the reed: 11" for runner; 5½" for mug rugs. Woven length (measured under tension on the loom): one runner 48½" long and eight mug rugs 6½" long each including hem sections. Finished sizes: one runner 9¾" × 45" with 4" fringe, eight hemmed mug rugs 5" square each.

The program featured in this article is Fiberworks PCW. Future articles will explore other techniques using other programs.

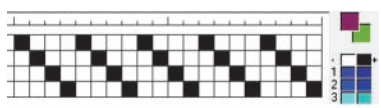
One of the advantages to designing with a computer program is that you not only can create a draft, but you can include the colors you are thinking of using and see how they look together. Let's practice with a specific project in mind. We'll create a draft with log cabin, since it uses two colors, and plan a runner. We'll start with a 2-block profile draft (we could create it on the computer, too).



THE THREADING

The structure of log cabin is plain weave. The pattern blocks are created by altering the positions of two colors (light/dark vs dark/light, say). We'll designate each square on our profile threading draft to represent 4 threads, threaded in straight order, 1-2-3-4: Block A = LDLD; Block B = DLDL. An arrow marks a repeat of our block order; there are two and one-half repeats in the draft.

We can enter the threading with the mouse by clicking on a square for each thread on each shaft or by selecting the straight draw symbol in the tool bar and clicking and dragging.





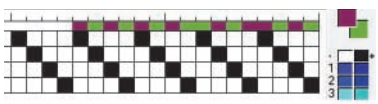
CHOOSING COLORS

Now it's time to add color. Choose two colors from the two-column palette at the right of the draft. Left click on a color (magenta, say) and it appears in the left square (called a "patch") above the colors. Double left click on another color (lime green, say) and it appears in the right patch. The left patch is the "main" color; the right patch the alternate color.

ALTERNATING COLORS

There are two ways to alternate two warp colors in the draft. A left click above the thread in the threading draft will place the main color there, a double left click will place the alternate color there. You can now work across the color bar, alternating colors, changing to DLDL for the 4 threads of each B block and back to LDLD for the 4 threads of each A block.

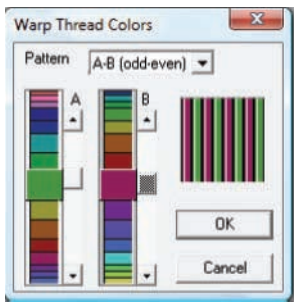
You can weave this runner in log cabin *plus* a matching set of mug rugs in doubleweave—on the same warp! Simply double the sett (from 15 ends per inch to 30) and change the tie-up. A computer weaving program can give you a good idea of how selected colors will look. For more lessons in computer drafting using Fiberworks and other programs, visit Judie Eatough at http://weavenotes.net/drafting-made-easy.htm and look for future articles.



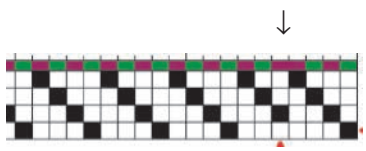
Continue across the draft following the profile; you can stop at the arrow that marks one repeat of the block order.

It takes some time to click on each of the squares, and there is a another way that can be faster. First, select Colors under Warp in the top menu bar to open the Warp Thread Colors window (see the top of the next column):

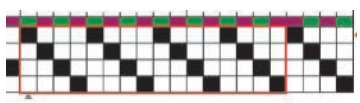
Select A-B (odd/even) and choose a color for A (green is shown here) and a color for B (magenta). As soon as you do this, these colors will appear in the color bar above the threading in alternate order.



In log cabin, however, the color alternation changes from block to block instead of alternating throughout. In order to create the places where two threads of the same color are next to each other, you'll have to delete a thread. As you do this, the threading will be disrupted.



You can fix that by selecting the straight draw tool and clicking and dragging:



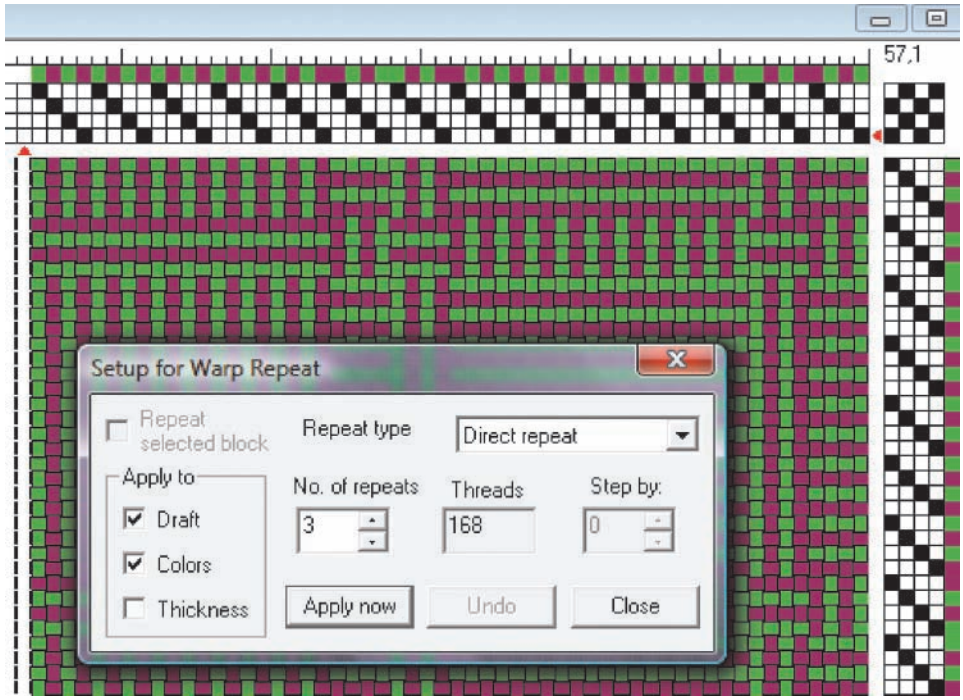
Continue until you have completed the first repeat in the profile draft (to the arrow). Since it is easy to create repeats in this program, if there are threads beyond the repeat, delete them now: Go to the thread at the end of the repeat. Click and hold the keyboard delete key until all of the threads have been deleted.

Next, under Warp in the top menu bar, choose Repeat. A window will open and you can select Draft, Colors, and the number of repeats. Select three since there are just over two and a half repeats in the draft. You can then use the delete key to delete the extra threads.

ADDING A BORDER

I added a border of 8 ends magenta to each side. To do this: Click on the insert tab in the toolbar to the left of the draft on your screen. Now each click anywhere in the draft adds an unthreaded thread. Add 8 on each side and then use the straight draw tool or click individually to thread. To color, click on magenta in the color bar and click and drag across the squares above the new threads.

Fill in the tie-up as shown and then under Weft in the top menu bar, choose Weave as Drawn In, click on Draft and Colors, and choose Exactly as Drawn In. The treadling and colors will appear automatically.



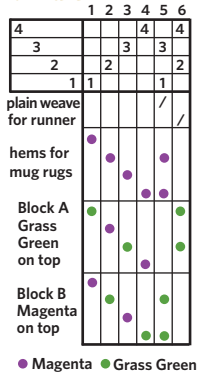
insert threads delete threads

To add or delete threads, click where the change is desired. Select the insert or delete icon and click; repeat as desired.

Runner and mug rugs

Seeing the doubleweave design option in Fiberworks gave me the idea of resleying and weaving doubleweave mug rugs to go with my runner. Warp length includes enough for you to do this, too.

1. Draft



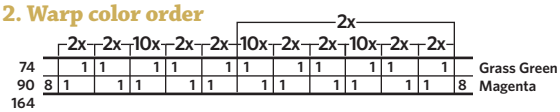
1 Warp the loom following Figures 1 and 2 using your preferred method. Weave the runner in plain weave following Figure 3.

2 For mug rugs: Cut the runner from the loom, allowing 8" for fringe. Resley to 30 epi; tie onto front apron rod. Begin and end each rug with ¼" in sewing thread and ½" in 5/2 cotton using hem-section treadling. (This makes a tube so sewing thread sections can be turned inside for hems.) Experiment with different treadlings and color orders for each rug. You can use the color order in Figure 3 up to the 200x section (change blocks at color changes), use one color for both layers, or try other orders. The plaid mug rugs use the hem-section treadling, changing only the colors at block changes.

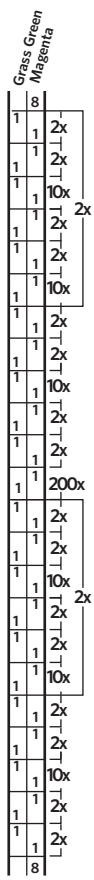
3 Hem the mug rugs and twist the fringe on the runner including two groups of 4 ends in each fringe. Machine wash, dry. Press on a cotton setting.



2. Warp color order



3. Weft color order for runner



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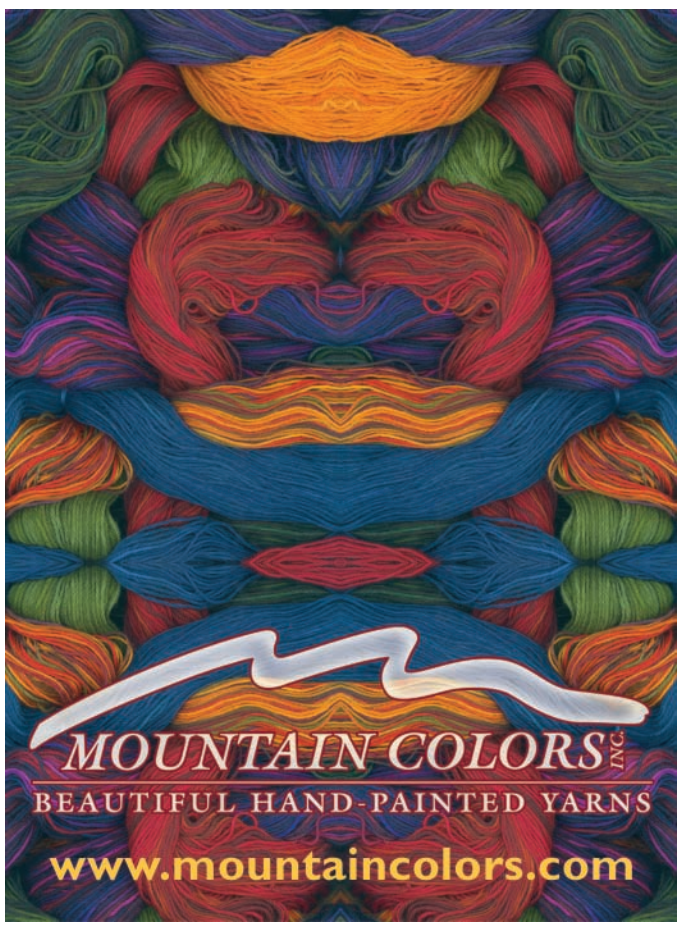
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SUZIE LILES

Elegant placemats

PLACEMATS ARE GOOD SELLERS, BUT THEY NEED TO USE INEXPENSIVE YARNS AND BE QUICK TO WEAVE AND FINISH!

STRUCTURE

Huck and huck lace.

EQUIPMENT

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

YARNS

Warp: 3/2 pearl cotton (1,260 yd/lb, Eugene Textile Center), natural, 620 yd.
Weft: 3/2 pearl cotton, natural, 420 yd.

WARP LENGTH

177 ends 3½ yd long (allows 4" for take-up, 30" for loom waste; loom waste includes fringe).

SETTS

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

DIMENSIONS

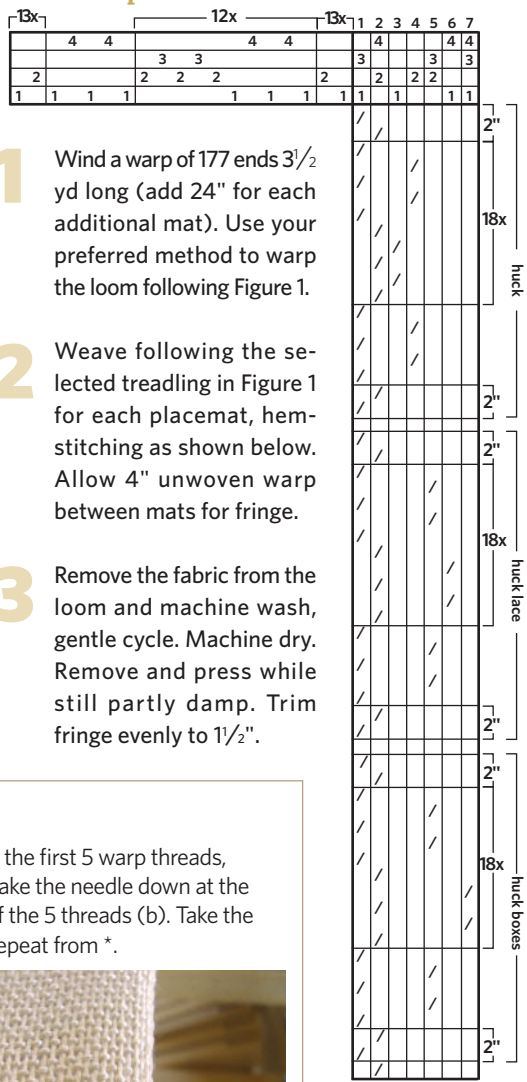
Width in the reed: 14¾".
Woven length: 20" per placemat plus fringe.
Finished sizes: four placemats 13" × 18" each with 1½" fringe at the ends.

Some years ago, I supported myself by selling my weaving at craft shows and outdoor markets. My best sellers were these placemats, and I sold hundreds of them. My favorite testimonial came from a bed-and-breakfast owner: she returned to buy more because the placemats washed so well and were so easy to use with varied table settings.

The placemats can be woven in any colors, not just natural. Natural yarn can be half the price of dyed yarn, however, so natural was my most profitable choice. Placemats in natural also look more elegant—or formal—than colors and make great wedding gifts.

The estimated times given here are much longer than it takes me. After a few sets, you will get to be *very* fast, close to halving these times. I sold my placemats at about $50 a set, though they should bring more now (four sets can be woven from a $30 three-pound cone). You'll be able to weave four sets in about twenty hours to start—much less as you practice!

1. Draft for placemats



1 Wind a warp of 177 ends 3½ yd long (add 24" for each additional mat). Use your preferred method to warp the loom following Figure 1.

2 Weave following the selected treadling in Figure 1 for each placemat, hemstitching as shown below. Allow 4" unwoven warp between mats for fringe.

3 Remove the fabric from the loom and machine wash, gentle cycle. Machine dry. Remove and press while still partly damp. Trim fringe evenly to 1½".

The fastest hemstitching

Thread a weft tail three times as long as the warp width into a needle. Take the needle under the first 5 warp threads, around those 5 and up inside the loop made by the stitch (a). *For the next 5 warp threads, take the needle down at the right of the 5 threads 2 weft rows above the bottom and bring it back up at the bottom left of the 5 threads (b). Take the needle around these 5 threads again and bring it up inside the loop made by the stitch (c). Repeat from *.



PHOTOS BY SUZIE LILES

Weave all four mats in huck (top mat in the photo at right), in huck lace (middle mat), or in huck boxes (bottom mat)—or weave mixed sets.

Time per set of four placemats:

- Wind warp: 45 min
- Sley reed: 15 min
- Thread shafts: 1½ hr
- Beam warp: 30 min
- Weave four mats (and hemstitch): 3 hr
- Wet finish: 30 min (not including drying time)
- Total: 6½ hr first set

Materials:

Allowing 3½ yd warp length for one set of four placemats, 2⅔ yd each additional set:

- 177 ends = 620 yd for warp
- About 235 picks = 430 yd for weft
- Total yardage for first set of four = 1,050
- Yardage for each additional set = 900
- 3 lb cone = four sets of four placemats



Use a different huck treadling for each set of mats.

KAREN TENNEY

Holiday towels

I LOVE TOWELS—USING THEM AND WEAVING THEM! THESE TOWELS ALSO MAKE PERFECT HOLIDAY GIFTS.

Use small bits of embroidery floss or leftover yarns for decorative borders in a rosepath threading on eight shafts.

STRUCTURE

Plain weave with supplementary-weft pattern on a rosepath threading.

EQUIPMENT

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

YARNS

Warp: 10/2 unmercerized cotton (4,200 yd/lb, Lunatic Fringe), natural, 1,608 yd. Weft: 10/2 unmercerized cotton, natural, 1,041 yd; green, 84 yd. 16/2 unmercerized cotton (6,720 yd/lb, Lone Star Loom Room), natural, 44 yd. 8/2 unmercerized cotton (3,360 yd/lb), red, 5 yd.

WARP LENGTH

402 ends (includes 2 floating selvedges) 4 yd long (allows 6" for take-up, 32" for loom waste).

SETTS

Warp: 24 epi (2/dent in a 12-dent reed). Weft: 20 ppi in plain-weave areas, 40 ppi in pattern areas (20 tabby, 20 pattern).

DIMENSIONS

Width in the reed: 16¾". Woven length (measured under tension on the loom): 26½" each towel, 106" total. Finished sizes after washing: four hemmed towels 14¾" × 20" each.

Having a supply of hostess gifts during the holiday season is always good, but it is especially gratifying when you can present your hosts with a treat from your own studio. These sweet little fingertip towels with their sprightly row of trees make lovely gifts, are easy to sell at your local holiday market, or can be proudly displayed in your guest bath.

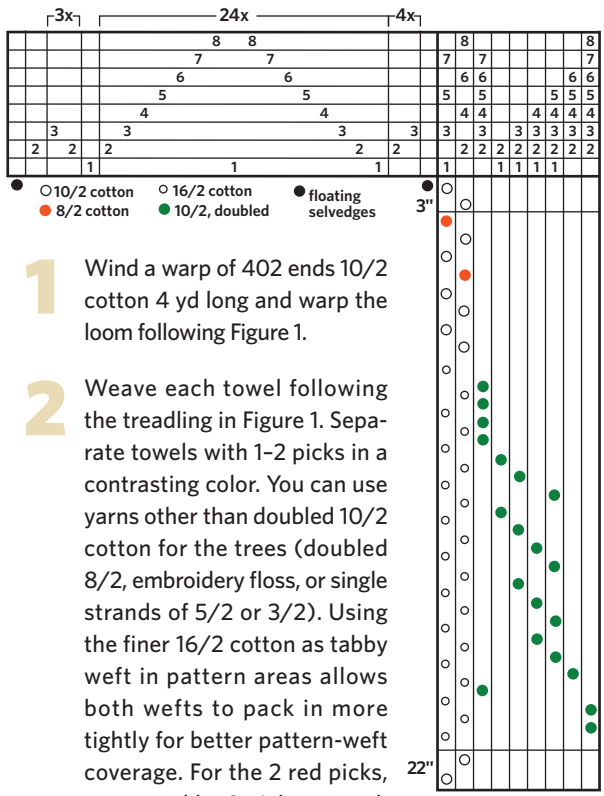
TIP STUDIO STOOL

To wind two yarns at the same time (as for the doubled green pattern weft in this project), I like to use my versatile step stool from IKEA. It has a hole in the top for a handhold that can double as a slot through which I feed a thread from a cone underneath the stool. The height is perfect for taking both threads to my bobbin winder, and the stool is always handy for reaching yarns on high shelves.



KAREN TENNEY

1. Draft for towels



1 Wind a warp of 402 ends 10/2 cotton 4 yd long and warp the loom following Figure 1.

2 Weave each towel following the treadling in Figure 1. Separate towels with 1–2 picks in a contrasting color. You can use yarns other than doubled 10/2 cotton for the trees (doubled 8/2, embroidery floss, or single strands of 5/2 or 3/2). Using the finer 16/2 cotton as tabby weft in pattern areas allows both wefts to pack in more tightly for better pattern-weft coverage. For the 2 red picks, separated by 2 picks natural, leave a tail for the first red weft, weave 2 picks natural, cut the red weft, and then bring both red tails into the second red shed and overlap them. Carry the 10/2 natural up the selvedge for both red picks.

3 Remove the fabric from the loom and machine zigzag on both sides of contrasting-marker threads. Cut apart and wash the towels by machine, warm water, mild soap, regular cycle. Machine dry. Steam press on the wrong side. Turn under raw edges ½", turn again, and sew hems by hand. Press again. For hems that are less bulky, you can use 16/2 or other finer yarn for the first and last inch of each towel.





Yarns with twist (left to right): silk crepe from Habu, high-twist wools from Kathryn Alexander, Laura Fry Weaving Studio, and Heritage Spinning and Weaving.

Twist and Bounce

Cloth that transforms from a flat surface to a textured one has long fascinated weavers. There are **many ways to weave cloth that defies the two-dimensional plane**—structures such as turned twill that make pleats, waffle weave with its deep cells, and variations of deflected doubleweave that bend warp and weft threads, to name a few. Combining yarns that shrink differently is another way. Still a third is to **use yarns with extra twist or yarns with bounce**. Twist is introduced into the yarn during the spinning process, while bounce is achieved by adding elastic to the yarn.



TWIST

Just how much twist is needed to achieve a three-dimensional fabric is a matter of debate. A yarn sold as "high twist" usually has 35–40 degrees of twist, meaning that if the angle in the twisted fibers were measured with a protractor, it would be between 35–40 degrees of vertical. This is called the twist angle. Typically, these yarns are available as very, very fine singles yarns in protein fibers such as wool and silk. Yarns with extra twist have a crepe-like texture, and while they usually have some give, they can't be flattened once they are finished.

BOUNCE

Yarns with bounce are made either by plying a fine strand of elastic with another yarn or by spinning the fiber around an elastic core. Fabrics made with elastic yarn retain some give. They can be stretched flat, but once the tension is removed, they spring back into their finished shape. Some sock yarns are made with elastic to make them long-wearing and to add to their capacity to achieve a snug fit.

WEAVING TIPS

With either of these types of yarn, you can count on about 30% shrinkage in both length and width. Take care when you are winding an elasticized warp. If you are mixing yarns that have bounce with yarns that don't, add extra warp length to the elasticized yarn. Even if you take great care and wind the warp under no tension, the elastic yarn will probably come up short.

RESOURCES

Buchanan, Rita. "Measuring Yarn: Part 3: Twist," *Spin-Off*, Winter 1993. pp. 56–60.

Field, Ann. *Collapse Weave: Creating Three-Dimensional Fabric*. London: Trafalgar Square Books, 2008.

Osterkamp, Peggy. *New Guide to Weaving 2: Warping Your Loom & Tying On New Warps*. Sausalito, California: Lease Sticks Press, 2002.

Ueki, Takako. "Dividing Air With Air," *Handwoven*, January/February 2003. pp. 40–43.

van der Hoogt, Madelyn, ed. *Fabrics That Go Bump*. Sioux Falls, South Dakota: XRX Books, 2002.

Whipple, Lillian. "Weaving with Fine Silk Threads," *Weaver's*, Issue 37, Winter 1997. p. 31.



Yarns with bounce create this plain-weave scarf made with a fine wool mixed with a thicker elastic yarn (shown here in the ball). When it is released from tension and washed, the elastic yarn causes the wool to pucker. Also shown are tubes of Cocolastic and a pirn with a wool/Lycra blend from Laura Fry Weaving Studio.

Weaving with Fine Yarn

Very fine yarns are weaker than heavier yarns. They require a warping technique that minimizes stress and abrasion. With very fine threads, use back-to-front warping with two crosses and beam the warp through the raddle only (not through lease sticks). Use a raddle with spaces no larger than ¼" or use a reed as a raddle (a "drawing-in comb," which is a reed with a removable top, is a good tool to have if you use fine threads often).

Place threads individually in the threading cross. Use lots of choke ties, especially if you are using energized fine yarns.

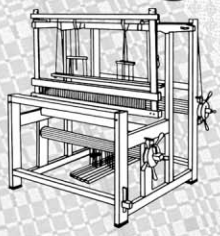
Warps of very fine threads usually need lots of heddles. Before you thread, make sure you have enough on the right shafts and that they don't have rough or rusty spots that could snag or cut the threads.

You can sley multiple threads in each dent of the reed. Lillian Whipple, who weaves with superfine silk, recommends sleying one unit of the weave structure per dent, e.g., 4/dent for summer and winter, 6/dent for Atwater-Bronson lace. Even so, you'll need reeds of 15-, 18-, or 20-dents per inch. Double the first and last two warp threads to strengthen selvedges.

Weaving with fine threads isn't too different from weaving with heavier threads; you just have to do more of it, longer. Use medium-firm warp tension. Minimize draw-in (and breakage) by using a temple with fine teeth and an end-feed shuttle.

Weaving with fine yarns successfully takes planning, patience, and time, but your reward is a fabric that is fine in every sense of the word.

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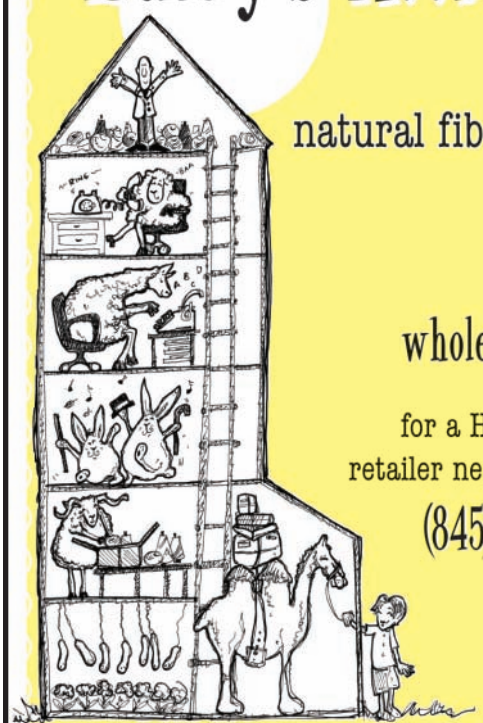


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Sharon Alderman, Jason Collingwood, Virginia West, and Heather Winslow

KAREN DONDE

Teacher talk

Sharon Alderman, Jason Collingwood, Virginia West, and Heather Winslow take time to share observations about teaching and learning.

Together, the teaching experience of these four weavers adds up to more than 100 years! They got together at the Mid-Atlantic Fiber Association's Workshop Weekend this August to share their impressions as weaving teachers. All four find that today's weaving students are a joy to teach.

"The thing that impresses me most is the students' courage," Sharon Alderman began. "Anytime you put yourself in a position where you're facing something you didn't know before, that's scary. The people who show up in my classes are keen and willing to give it a go."

Jason Collingwood teaches a five-day residential class in his U.K. workshop that challenges students to weave their own three-foot by five-foot rugs in the course of learning block weaves and shaft switching. Even the most inexperienced students finish their rugs. "It may start as a holiday," he said, "but by day two, it's a really hard boot camp, and they stick with it."

"When I started to teach, weavers generally preferred to copy drafts wthout knowing what it was all about," Virginia West added. "Now, they know how to analyze drafts and choose the right materials and setts."

When Winslow started teaching in the United States in 1978, the finest sett anyone used for weaving—at least in the Midwest—was 12 ends per inch. "Not anymore," she said. "There's been a real growth in sophistication, elegance, and appropriateness of yarns and structure for the end product."

UNDERSTANDING IS THE KEY

With all their admiration for today's weaving students, the teachers admit there are some characteristics that can limit students' return on their workshop investment.

"People are sometimes too quick to move onto the next thing," Collingwood said. "They'll weave a very small amount and immediately want to go on, and I know full well they haven't understood what they've just done." He said he appreciates students' desire to get to everything, but advises them to choose the techniques they want to explore and concentrate on fully understanding those.

West lamented that many weaving students today do not like to weave samples, especially long samplers, which she finds invaluable to hang in her studio as references.

Winslow agreed. "To some degree, I think students are not putting enough effort into understanding what will happen with a given yarn in a given fiber in a given weave structure," all of which can be learned by sampling, she explained. "I see a lot of desire for instant gratification and end products."

ADVICE FOR FUTURE TEACHERS

Teachers on the weaving circuit need both specialization and breadth of knowledge. "To teach, you have to be able to teach more than one technique," West said. "When my kids were very small, I taught myself to weave to fill my new home with drapery, rugs, upholstery, etc. Then I wanted my own wardrobe, so I began weaving clothing. Then I began experimenting with silk, then linen. So I have had various specialties, and as a result, I had something new to offer guilds that wanted me to come back for a second or third workshop."

Winslow, who also has built her career in teaching, said teachers do need to be specialized enough to know more than their students. "You need to really understand what you're doing to be able to teach it successfully," she explained.

"Unlike most of you, I just do one thing," Collingwood said. "In twenty-three years of weaving, I've never retied my pedals. I've never thrown the shuttles in a different order. And I'm okay with that! I'm happy repeating designs people have commissioned in their own sizes and colors, because the bottom line is—it's my job. I just want to weave another rug."

Specialization such as Collingwood's is unusual, but the teachers all agreed it can help production weavers both become more efficient and build a reputation. Looking back over their careers, neither West, Winslow, nor Alderman wished to change anything, not even their mistakes.

Alderman compared life's tough lessons to weaving samples. "While you're sampling, you can't make a mistake, because you're simply learning what happens if I do this," she said. "Each mistake is simply a signpost that says if you want to go in that direction next time, here's how."

Collingwood said the only thing he might change is to specialize in something lighter to haul around than rugs.

Calendar

EXHIBITS, SHOWS, AND SALES

CALIFORNIA

October 31. A Celebration of Thirty Years of Fiber Fantasies, show and sale by Handweavers of the Valley Guild, at Exeter Memorial Bldg., 324 N. Kaweah Ave., Exeter. weave@gotsky.com; www.hwotv.org.

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

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 & 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. *Contemporary Japanese Fashion: The Mary Baskett Collection.* October 17–April 11, 2010. The Textile Museum, 2320 S St., NW, Washington, DC 20008. (202) 667-0441; www.textilemuseum.org.

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. 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.

MASSACHUSETTS

November 5–7. Weavers' Guild of Boston Annual Exhibit and Sale, at Josiah Smith Barn, 358 Boston Post Rd., Weston, MA 02493. Suzanne Rothstein, suzr17@aol.com; www.weaversguildofboston.org.

MICHIGAN

December 5–6. Christmas Weekend, at Mt. Bruce Station, 6440 Bordman Rd., Romeo, MI 48065. (810) 798-2568; uhlianuk@sheepstuff.com; www.sheepstuff.com.

NEW HAMPSHIRE

Through 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.

NEW MEXICO

December 5–31. Tapestries by Skaidrite McKeag, at Weaving Southwest, 216-B Paseo del Pueblo Norte, Taos. (575) 758-0433; weaving@weavingsouthwest.com.

NEW YORK

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

November 7–31. Tapestries Celebrating Henry's Hudson, by the Wednesday Group. Arts Society of Kingston, 97 Broadway, Main Gallery, Kingston. (845) 338-0331; www.askforarts.org. info@wedsgroup.com; www.wedsgroup.com.

SOUTH CAROLINA

Through 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.

TENNESSEE

May 28–30, 2010. Middle Tennessee Fiber Festival, in Dickson. Beth or Steve Shafer, (615) 789-5943; tnfiberfestival@yahoo.com; www.tnfiberfestival.com.

VERMONT

October 3–4. Vermont Sheep and Wool Festival, at Tunbridge Fairgrounds, Tunbridge. Olga Boshart Moriarty, (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 Rd., Greenbank, Whidbey Island. www.whidbeyweaversguild.org.

GREAT BRITAIN, ENGLAND

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.

ONLINE

www.americantapestryalliance.org/Exhibitions/jplyl/Welcome.html. Jean Pierre Larochette and Yael Lurie: A Study in National Treasures.

CONFERENCES

CALIFORNIA

March 19–24, 2010. Reinvention, conference cosponsored by Surface Design Association, Studio Art Quilt Associates, and San Francisco State University Textile Department, at Seven Hills Conference Center, San Francisco State University, San Francisco. www.saqa.com; www.surfacedesign.org.

April 9–13, 2010. Conference of Northern California Handweavers, at Santa Clara Convention Center, Santa Clara. Susan Ford, (408) 677-4553; www.cnch.org.

DISTRICT OF COLUMBIA

October 16–18. From Kimono to Couture: The Evolution of Japanese Fashion, fall symposium. The Textile Museum, 2320 S St., NW, Washington, DC 20008. (202) 667-0441; www.textilemuseum.org.

FLORIDA

March 19–21, 2010. Florida Tropical Weavers Conference in Eustis. Betty Ann Wyman, 6840 NE 35th Ln., Silver Springs, FL 34488. (352) 895-3813; jandbwyman@gmail.com.

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@xtra.co.nz; www.creativefibre.org.nz.

PERU

October 2010. Gathering of Weavers of the Americas, at Cusco Municipal Convention

Center, Cusco. Center for Traditional Textiles, Av. Sol 603, Cusco-Peru. 0051-84-228117; fax 0051-84-236880; Paula Trevisan, paulatrevisancusco@gmail.com; www.textilescusco.org.

UKRAINE

June 22–26, 2010. Scythia 8, international biennial symposium and textile art exhibition, in Kherson. Ludmila Egorova, Ave. Textilshikov 14A/30, Kherson 73028. anschnei@public.kherson.ua; http://anschnei.public.kherson.ua.

TO ENTER

COLORADO

Fiber Celebration 2010. International juried exhibit, June 4–July 11, 2010, in Greeley. **Entry postmark deadline February 12, 2010.** Lisa Blankenship, (970) 669-8749; lisablank@gmail.com; www.fortnet.org/ncwg.

FLORIDA

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

PERU

Gathering of Weavers of the Americas, conference in October 2010, in Cusco, seeks proposals from presenters. **Second Call, January 2010; Third Call, June 2010.** Center for Traditional Textiles, Av. Sol 603, Cusco-Peru. 0051-84-228117; fax 0051-84-236880; Paula Trevisan, paulatrevisancusco@gmail.com; www.textilescusco.org.

UKRAINE

Scythia 8, international biennial symposium and textile art exhibition, June 22–26, 2010, in Kherson. **Entry deadline for exhibit and teaching proposals, February 1, 2010.** Ludmila Egorova, Ave. Textilshikov 14A/30, Kherson 73028. anschnei@public.kherson.ua; http://anschnei.public.kherson.ua.

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: Tommye 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

Weaving: Beginning and Beyond, October 11–17, with Pam Howard. **Weave a Scarf: The Intro Class,** October 30–November 1, with Pam Howard. **Weaving Shaker Rag Rugs,** November 1–7, with Nanette Davidson. **Exploring Weave Structures on a Single Warp,** November 8–14, with Robyn Spady. **Weaving Linen on the Loom,** November 15–20, with Linda Beckley. **Weave a Lumpy, Bumpy Scarf!** November 20–22, with Pam Howard. **The Fantastic Fitted Vest,** January 3–9, 2010, with Daryl Lancaster. 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

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.

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

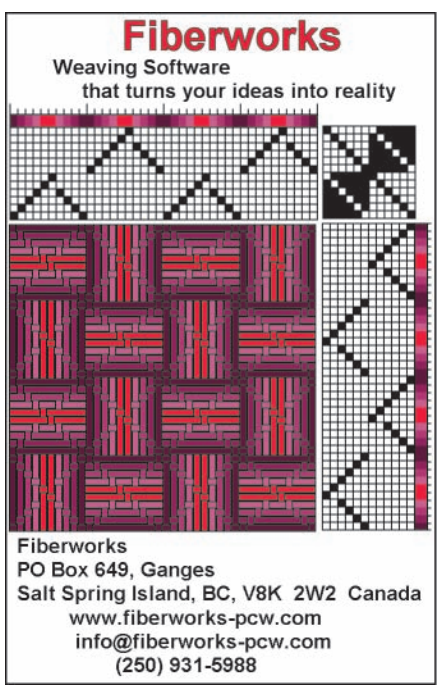
***Handwoven* Calendar**

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Listings are made as space is available.









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KEY: ● = Storefront/Mail Order ■ = Online Shop

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Stafford, AZ 85546
(800) 322-7888
www.cottonclouds.com

Grandma's Spinning Wheel ●
6544 E. Tanque Verde Rd. #150
Tucson, AZ 85715
(520) 290-3738
www.grandmasspinningwheel.com

CALIFORNIA

Lake Tahoe Yarn Company ● ■
11008 Donner Pass Rd.
Truckee, CA 96161
(530) 587-1060
www.laketahoeyarncompany.com

The Village Spinning & Weaving Shop ● ■
425 Alisal Rd.
Solvang, CA 93463
(888) 686-1192
www.villagespinweave.com

COLORADO

Desert Weyr LLC ● ■
16870 Garvin Mesa Rd.
Paonia, CO 81428
(970) 527-3573
www.desertweyr.com

Highlands Ranch String, A Knitting Boutique ●
9325 Dorchester, #F121
Highlands Ranch, CO 80129
(720) 344-9276
www.stringboutique.com

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1408 W. Mountain Ave.
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www.mysisterknits.com

Table Rock Llamas Fiber Arts Studio Inc. ● ■
6520 Shoup Rd.
Colorado Springs, CO 80908
www.tablerockllamas.com
(866) 495-7747

TheKnitter.com ■
(303) 530-1845
(866) 402-5045
www.theknitter.com

KENTUCKY

LunabudKnits ■
(859) 608-5419
www.lunabudknits.etsy.com

MAINE

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(800) 367-9327
www.yarn.com

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NEW HAMPSHIRE

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(603) 428-7830
www.fiberstudio.com

NEW YORK

Knitting Nation ●
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(845) 348-0100
www.knittingnation.com

Seaport Yarn ● ■
181 Broadway, 5th Floor
New York, NY 10007
(212) 220-5230
www.seaportyarn.com

OREGON

Knit Purl ● ■
1101 SW Alder
Portland, OR 97205; (503) 227-2999
www.knit-purl.com

PENNSYLVANIA

Natural Stitches ●
6401 Penn Ave.
Pittsburgh, PA 15206
(412) 441-4410
www.naturalstitches.com

Silverbrook Fiber Arts & Sheepskins ●
16040 U.S. Hwy. Rt. 119 N.
Marchand, PA 15758
(724) 286-3317
www.silverbrookfiberarts-sheepskin.com

SOUTH CAROLINA

yes yarn ● ■
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Anderson, SC 29621
(864) 222-8244
www.yesyarn.com

TENNESSEE

Smoky Mountain Spinnery ●
466 Brookside Village Wy., Ste. 8
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(865) 436-9080
www.smokymountainspinnery.com

TEXAS

Rose Path Weaving ●
2808 S. Main St. #E
Lindale, TX 75771
(903) 882-3234
www.rosepathweaving.net

VIRGINIA

Uptown Stitches ■
Lynchburg, VA
www.UptownStitches.com

WASHINGTON

NW Handspun Yarns ●
1401 Commercial St.
Bellingham, WA 98225
(360) 738-0167
www.NWHandspunYarns.com

Paradise Fibers ● ■
1101 N. Thor St.
Spokane, WA 99202
(888) 320-7746
www.paradisefibers.net

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20 Beebe Bridge Rd.
Chelan Falls, WA 98817
www.warehousewoolery.com
(509) 888-0285

WISCONSIN

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St. Croix Falls, WI 54024
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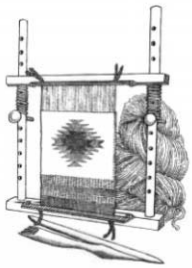
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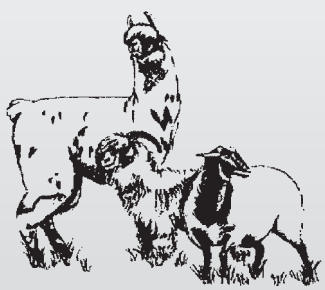
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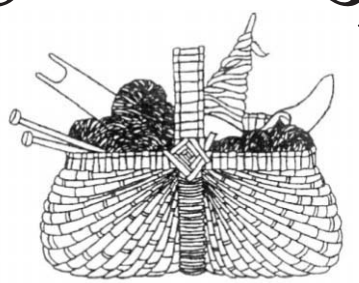
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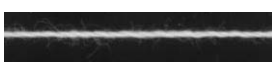
PROJECT DIRECTORY

DESIGNER/WEAVER	PROJECT	PAGE	WEAVE STRUCTURE	SHAFTS	LEVEL
Judie Eatough	Runner, mug rugs	56–58	Log cabin and doubleweave	4	AB, I, A
Bobbie Irwin	Scarves	28–29	Plain weave with supplementary warp	2–4	All levels
Tracy Kaestner	Runner	48–50	Plain weave with warp/weft floats	5	AB, I, A
Tom Knisely	Curtain	44–46	Spot Bronson	4	AB, I, A
Ruby Leslie	Scarf	30–31	Turned broken twill	8	All levels
Suzie Liles	Placemats	60–61	Huck and huck lace	4	All levels
Syne Mitchell	Scarf	24–26	Plain weave	RH	AB, I, A
Sigrid Piroch	Pillows	40–42	Turned spot Bronson, honeycomb	4	AB, I, A
Robyn Spady	Pillows	32–34	Plain weave and corduroy	4	AB, I, A
Bonnie Tarses	Shawls	36–38	Plain weave	2–4	AB, I, A
Karen Tenney	Towels	62–63	Plain weave with supplementary weft	8	All levels
Barbara Walker	Runner	52–53	Plain weave, Atwater-Bronson lace overshot with supplementary warp	7	I, A
Virginia West	Scarf	54–55	Point twill, advancing twill	8	All levels

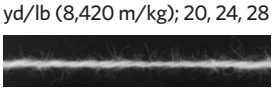
RH = rigid heddle, AB = Advanced beginner (some experience reading a draft, warping, weaving); I = Intermediate; A = Advanced. All levels includes new weavers.

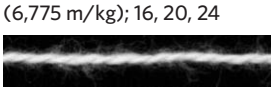
YARNS AND SUPPLIERS

*This chart gives yards per pound, meters per kilogram, and a range of setts (from 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 *.*

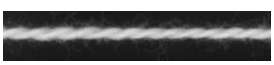

16/2 unmercerized cotton; 6,720 yd/lb (13,560 m/kg); 24, 30, 36

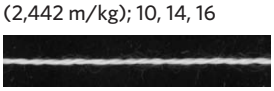

10/2 unmercerized cotton; 4,200 yd/lb (8,420 m/kg); 20, 24, 28

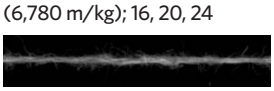

8/2 unmer. cotton; 3,360 yd/lb (6,775 m/kg); 16, 20, 24

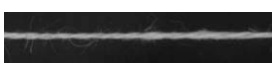

5/2 pearl cotton; 2,100 yd/lb (4,238 m/kg); 12, 16, 18

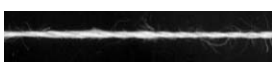

8/4 cotton carpet warp; 1,680 yd/lb (3,390 m/kg); 10, 15, 18

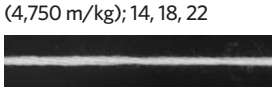

3/2 pearl cotton; 1,260 yd/lb (2,442 m/kg); 10, 14, 16

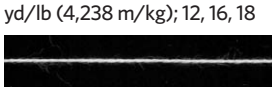

8/2 Tencel; 3,360 yd/lb (6,780 m/kg); 16, 20, 24

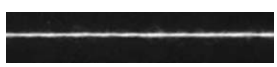

20/2 linen; 3,000 yd/lb (6,050 m/kg); 15, 20, 24


16/2 linen; 2,705 yd/lb (4,840 m/kg); 15, 20, 24

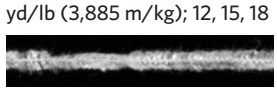

14/2 linen; 2,450 yd/lb (4,750 m/kg); 14, 18, 22

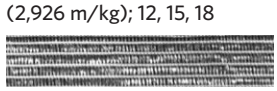

6-strand embroidery floss; 2,100 yd/lb (4,238 m/kg); 12, 16, 18


60/2 silk; 14,880 yd/lb (30,028 m/kg); 40, 45, 60


100% bamboo (Bambu 12); 6,300 yd/lb (12,690 m/kg); 20, 30, 36


100% bamboo (Bambu 7); 2,100 yd/lb (3,885 m/kg); 12, 15, 18


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


Nylon ribbon (Incredible, Lion Yarns) 1,008 yd/lb; 110 yd/50 g ball

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The Mannings, 1132 Green Ridge Rd., PO Box 687, East Berlin, PA 17316, (717) 624-2223, (800) 233-7166, www.themannings.com. (Knisely 44–46)

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Väv Magasinet, Westmansgatan 47, Linköping, Sweden 582 16, 013-13 84 60, info@vavmagasinet.com, www.vavmagasinet.se. (Media Picks 14)

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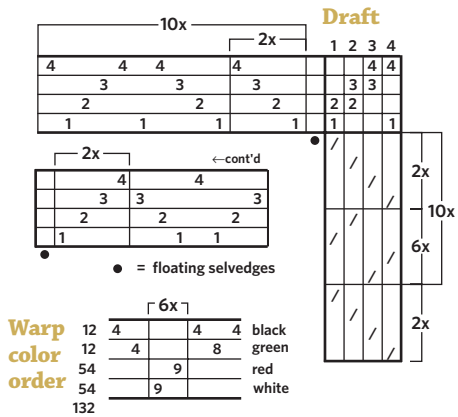
WARPING NOTES

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 handwoven magazine.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. Since the 2x is directly above these threads, you will thread that two times. Then continue, 1-2-3-4-1-4-3-2-1-4. You are now at the end of the 10x bracket, so you'll do everything under that bracket (including the 2x section) ten times. When the threading continues to another row, you also read that row from right to left. Repeats in the treadling and in the warp color order are treated in the same way. Note that the color order chart looks like a threading draft but indicates the order in which to wind warp colors (4 black, 8 green, 4 black, then 9 red and 9 white six times, 4 green, 4 black).

FINISHING TECHNIQUES

TWISTING (OR PLYING) THE FRINGE

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



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 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 warp width, cut, and thread this tail into a blunt tapestry needle.

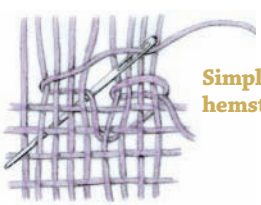
Take the needle under a selected group of warp threads above the fell and bring the needle back to encircle the ends. Next, pass the needle under the same ends but come up two or more weft rows down from the fell. Then bring the needle back around the same group of ends below the fell. Repeat, encircling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

LADDER AND ZIGZAG HEMSTITCHING

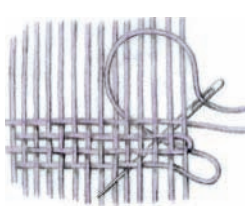
For ladder hemstitching, work a row of simple hemstitching. Insert a spacer of heavy yarn or yarn bundle. Leaving a tail three times the warp width, weave four picks of plain weave. Thread the tail in a needle and hemstitch over two rows above the spacer, encircling the same groups of ends as for the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

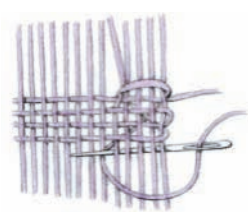
For zigzag hemstitching, encircle groups of ends in the second row starting at the midpoint of the ends encircled in the previous row to offset the two rows of stitches.

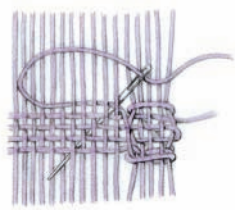
Hemstitching tip: To hemstitch the first end of a piece, weave a header, weave four or five picks of plain weave (or of the basic weave structure used in the piece), and hemstitch over the top two or three weft rows. Weave the piece and then hemstitch the other end over the last two or three weft rows.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


Simple hemstitching

Double hemstitching







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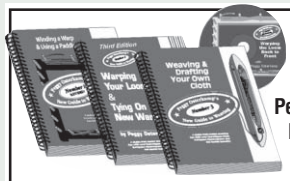
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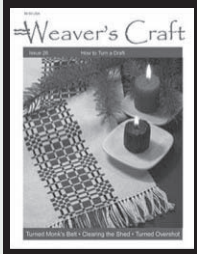
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Janet Dawson: Weaving for hares: what to do when your attention span is shorter than your warp!

I've always been a binge kind of person: I tend to do things intensely for a while and then not at all instead of doing a little bit all the time. I'm a hare rather than a tortoise, you might say, and frequently after a brisk and energetic start out of the gate I find myself lounging by the side of the track, taking a break and watching all the tortoises trundle slowly by.



As a weaver, this means I'm prone to putting on long warps and then realizing partway through that the prospect of weaving umpteen more yards is really daunting. Since there's no way I'm going to cut yards of perfectly good warp off the loom, I've come up with some tricks to avoid the problem and thereby keep my inner hare happy. If you are a binge-weaving hare like me, these suggestions might help you, too.

Avoid extra-long warps. If you're a hare, you'll run out of energy after that first mad sprint, so don't expect yourself to be a distance runner. A tortoise will tell you that it's more efficient to put on a long warp—it will produce less loom waste. This is true, but it also means you'll have to weave for the length of that long warp. If you put on enough warp for two dozen placemats but stall after the first six, what you've got is eighteen placemats worth of loom waste. Short warps can be finished quickly while the rush of enthusiasm is still upon you, so plan for six (or four!) placemats in the first place. If you want to weave more, you can always put on a second warp.

Learn to warp the loom quickly. Weaving is an ideal craft for hares, since so much of the effort involved in weaving happens up front while we're still gung ho about the project. Remember, you're not racing against the tortoises, you're racing against the moment when your inner hare is ready for a change. The farther you can get before that happens, the better. Also, if you can warp quickly, it'll be easier to convince yourself to put on more warps, more often.

Choose simple drafts that don't require much concentration to thread or to weave. If you're a product person rather than a process person (almost a certainty for a hare), choose structures that are so simple you can weave them on autopilot. That way you can think about something else entirely, listen to books on tape, even chat with friends on the phone while you are threading or weaving. My friends are quite used to hearing the clack of the loom in the background of our calls.

A word of caution: avoid threading anything more complicated than a straight draw if you're going to be talking on the phone.

Choose projects with lots of potential for variation. Hares are much better at starting projects than finishing them, so if you do put on a warp for more than one item, make each unique in some fashion. Change the treadling. Use a different weft. Rethread with a different structure. Resley and turn those placemats into shawls—anything to mix it up. A corollary: Don't plan these variations in advance. A lot of the excitement is wondering how the colors or structures will look. As long as there's some mystery ahead, curiosity will keep a hare on track. As a bonus, you won't waste all your initial energy on the planning stage. You can mull over choices for the next item while your autopilot is weaving.

The scarves pictured here are a perfect example of a project for hares. The warp was relatively short: enough for three scarves. At 120 warp threads, it only took about two hours to warp the loom. Its plain weave treadling made it possible for me to keep weaving while hanging out with my Mom, who was visiting at the time. (Fortunately Mom's a weaver, too, so watching me weave qualifies as "hanging out" in her book.) I changed the weft color for each scarf and even rethreaded to make a different stripe pattern.

As a result, when I got to the end of the three scarves I found myself wishing the warp were longer so that I could keep weaving—just how it ought to be at the end of a warp, whether you're a tortoise *or* a hare.

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