JANUARY/FEBRUARY 2010 · ISSUE 148

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13 Projects that Break the Grid

4-Shaft Velvet for Quick Pile Rugs

My Space— More Studio Tips & Tricks

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FLOWER-POWER PURSES, *60–61*



ON THE COVER
VELVET RUG
woven by Suzie Liles.
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From the Editor

MADELYN VAN DER HOOGT

There are quite a few projects that were planned for this issue that you will not see in it. In fact, thinking about the lost projects made me picture a national event called Weaving with the Stars . . . or The Weaving Apprentice . . . or The Weaving Survivor. I'd assign a project to a group of weavers (much as an editor actually does) and bring them together each week to see whose project gets eliminated.

The factor that caused the eliminations in this issue of *Handwoven* is this: you can't always predict what will happen with fibers during wet finishing. I should have known this before I predicted that everyone's proposal for the issue would succeed. A few Convergences ago, I taught a workshop in creating Fabrics That Go Bump. We workshop teachers sometimes use workshop sample assignments as experiments, thinking these dangerous words as we get a great idea: "There's no reason why this shouldn't work." So, operating under the I've-always-known-it misapprehension that silk doesn't shrink, I planned a workshop sample in silk and merino wool. The idea was that the wool would shrink and the silk would not, creating a puffed fabric with silk's glow, sheen, and hand.

It was a round-robin workshop, so everyone wove on all the looms with high anticipation. (You had to promote anticipation, because fabrics that are supposed to do something fabulous during wet finishing don't look that great while you're weaving them.) With our anticipation at its apex, we all traipsed to the university-dorm laundry room to do our magic. The sampler of silk and wool went in one machine, hot water, lots of agitation. We checked often: nothing. Then we noticed that something actually was happening. The whole sampler was getting smaller and smaller. Well. Maybe silk shrinks.

Disappointed, we carried that sample along with the more successful ones back to the workshop room to do our post mortems. We passed the failed sample around the room, each of us verifying that, indeed, this one hadn't worked. As the still-wet sample went from hand to hand, someone said suddenly: It's getting puffy! The merino wool was shrinking further from handling ("agitation"), but not the silk. Next time? Wash in cold water (there's no reason why *that* shouldn't work).

As I think about it, I'm not sure a reality show would work very well for weavers. Weavers would never be able to eliminate one of their own. They would all be saying: "Yours is much better than mine; just look at my terrible selvedges, uneven beat, and that treadling error. . . ."

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

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.

November/December 2010 **Not Just for Rugs.** Rugs, too, but this issue includes a wide range of thick, color-intense fabrics that are weft dominant.

HANDWOVEN

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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!



MARITA PENNANEN

of Hämeenlinna, Finland, works as a weaving, dyeing, felting, and textile-printing lecturer at the School of Crafts and Design in Hämeenlinna. Between work and family, she also finds time to do some weaving.

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GLORIA MITCHELL

of Bungalow, Queensland, Australia, feeds her artistic soul by starting with extraneous fibers and ending up with completed projects. She is currently entranced with her rigid-heddle loom.

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MALGORZATA DEYRUP

of Gainesville, Florida, has beeen weaving for twenty years. She uses warp painting with cut wood pieces as weft for hangings. Her idea was inspired by a *Handwoven* article on warp rep by Lucienne Coifman.

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JENNIFER MOORE

of Santa Fe, New Mexico, has been weaving and teaching doubleweave for over twenty-five years. She is the author of the newest book in The Weaver's Studio series, *Doubleweave* (out in summer 2010).

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GUDRUN POLAK

of Sunnyvale, California, uses software extensively to develop interesting designs and weave-structure innovations for simple tools. You can see more of her design tools at www.theloomybin.com.

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SUZIE LILES

of Eugene, Oregon, has a masters in fiber art. She considers herself a weaver's weaver more than an artist. Household linens are her first love, but rugs come a close second. She teaches at the Eugene Textile Center.

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ROBYN SPADY

of Bremerton, Washington, teaches workshops in many weaving techniques. She has just published *Handwoven Decorative Trim* (passementerie). Visit her at www.spadystudios.com.

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SARAH FORTIN

of Mason, New Hampshire, began weaving as a clothing and textiles student in college. She teaches workshops and explores the use of color, especially in shadow weave and three-dimensional structures.

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KAREN DONDE

of Asheville, North Carolina, can be found most days at Sutherland, a handweaving gallery and teaching studio she opened with a friend. Karen will be teaching beginning and intermediate weaving starting in January.

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BARBARA LAYTON RUCKER

of Santa Fe, New Mexico—former social worker, foreign service spouse, freelance writer, color/wardrobe consultant, and English teacher—is very pleased to join the weaving community.

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SU BUTLER

of Woodstock, Illinois, leads workshops, heads a study group on tied weaves, and mentors weavers on the Internet. Her book *Understanding Chenille* is available on CD at www.subudesigns.com.

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JILL DE WAELE

of Tampa, Florida, graduated cum laude with a bachelor's degree in art and industrial design. She also earned a master's degree in textiles from Northern Carolina State University.

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SUSAN BOWMAN

of Colorado Springs, Colorado, works to push the "color-and-texture" envelope in weaving and dyeing. She recently won the HGA award at the Surface Design Association's Off the Grid exhibit.

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TRACY KAESTNER

of Katy, Texas, weaves, teaches, and sells yarns and supplies. She has been a leader in the Contemporary Handweavers of Houston for many years and participates in setting standards for their annual sale.

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ANITA OSTERHAUG

of Hillsboro, Oregon, is a writer, weaver, spinner, knitter, lifelong fiber fondler, and the new associate editor of *Handwoven* magazine. She especially loves old looms and slow weaving.

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Letters

IN YOUR WORDS

MORE ABOUT COPYRIGHT

Our local weaving group had a very interesting meeting yesterday, during which the topic of copyright came up. Most of us felt strongly that it is important for us to respect the rights of the creator of a published project.

Thank you for continuing to discuss this issue in *Handwoven*. By keeping it front and center there can be no excuse of "ignorance of the law." We weavers often think of ourselves as a community—or even a family—and as such we need to treat each other respectfully . . . dare I say even lovingly?

—Mary Anne Mullins, via e-mail

GIVING HANDMADE GIFTS

Today at our study group meeting, a member mentioned as part of a larger story that her daughter-in-law's mother never acknowledged a handwoven gift (and was therefore off our friend's list to receive handmade gifts in the future). Other members erupted with stories of their own about underappreciated and discarded handmade gifts.

Personally, I have developed a few rules, such as: Once a gift is given, cut all ties to it. Don't project the value you place on handmade gifts onto the recipient (what I value may not apply to others). I'm wondering if there are other ways of looking at this?

—Cory Zann, via e-mail

FROM ANOTHER HARE

Oh, my! How I laughed when I read Janet Dawson's Endnotes, "Weaving for Hares," November/December 2009, page 80. It helped me rationalize the past three years of my life.

I was given a 2-shaft table loom as my introduction to weaving and quickly decided a 4-shaft loom was what I really needed. A year later, I had dabbled with four shafts, inkle looms, Weave-its, and more. Then I realized what I *really* needed was a full-size, heavy-duty, 8-shaft countermarch floor loom (although I had never seen one), not an easy acquisition in remote north Queensland, Australia.



So it was that I searched out a copy of *Wheels and Looms* by David Bryant and somehow persuaded my inkle loom-, warping board-, temple-, shuttle-maker (a.k.a. husband) to make it. My role was to painstakingly teach him the language of weaving so he could follow the plans ("Is this a lamm or a couper, dear?") and then sit back and wait. A photo of my youngest son Kieran standing proudly before my new loom made of recycled timber speaks volumes.

Do I qualify as a hare? Certainly! Have I developed adequate coping mechanisms? Absolutely! Do I yearn for a cure? No, but I do thank you, Ms Dawson, for the diagnosis!

—Julia Toft, via e-mail

CRITTERS ARE BREEDING

I am happy to let you know that there is a new generation of critters—new pupils of mine have become little weavers. Have a nice winter, full of friendly pets. (For project directions for "Woven Critters," see Weaving Projects for Children at handwovenmagazine.com.)

—Olga Pikousová, Czech Republic



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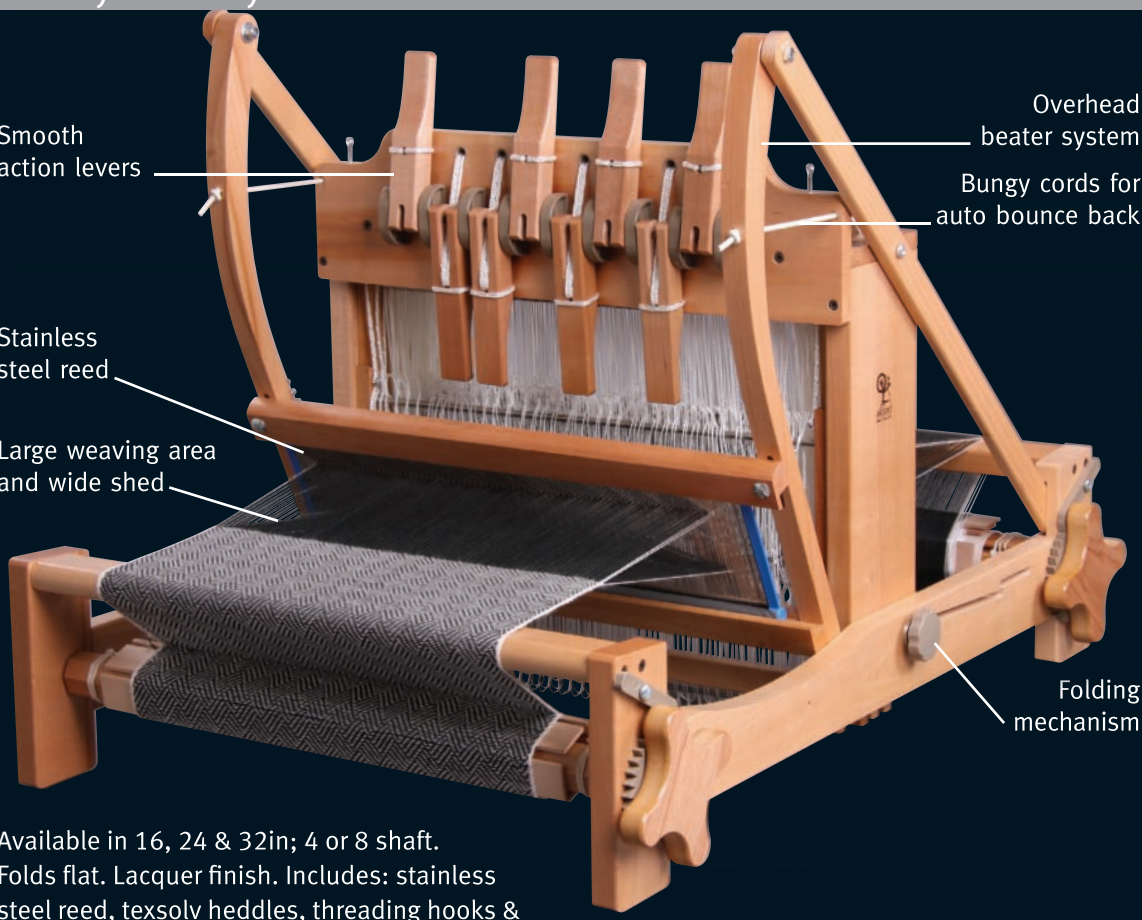
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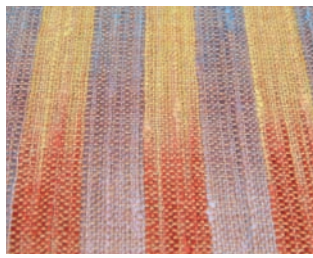
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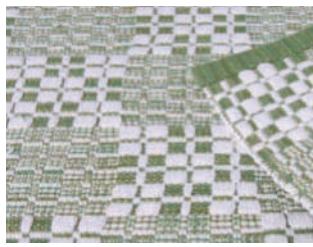
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What Will You Make?



CARRY WILCOX / WEAVER

Carry Wilcox's passion for textiles began early. A vivid childhood memory dates to a second grade construction paper weaving project. "Few of the other children 'got it', while I was completely fixated with weaving the colored strips over and under." Later, Carry took a weaving class while at university and soon thereafter she purchased her first loom. That was 30 years ago. "There's so much to explore with weaving," she notes. It is the endless possibilities and the process of throwing the shuttle that draws her to her Baby Wolf every day.

Carry Wilcox's scarf *Circle of Grace* was the Weaving Grand Prize Winner in our "I Made It On My Schacht" Contest.



Standard Floor Loom



Flip Rigid Heddle Loom on Stand



Baby Wolf Floor Loom

What's Happening

A WARM FEELING





PHOTOS COURTESY OF WHATCOM WEAVERS GUILD

Top: A fleet of mugs on mug rugs handmade by the Whatcom County weavers. **Bottom, from left to right:** Jo Collinge, Joyce Noordmans, Sheri Ward, Ann Suloway, and Sondra Rose gather around the packaged mugs, rugs, and goodies presented to the YWCA. Collinge is president of the Y's Board of Directors, Suloway is housing director; Noordmans, Ward, and Rose are all guild members.

What's more comforting than a nice hot cup of tea? A nice hot mug of tea on its own cheery mug rug. That's the thought that struck Sheri Ward and Joyce Noordmans, two members of the Whatcom Weavers Guild in northern Washington State, as they chatted together last spring. The pair didn't have to look far to find folks in need of some cheer: there are four group housing programs in their community alone. So they proposed the project to the guild and decided the response would determine what lucky program would receive handmade gifts for its residents.

Over the course of last summer, individual guild members came up with a variety of mug rugs, some woven, some felted, and some quilted. Guild volunteers packaged up the mug rugs with mugs, tea, and other goodies. Then in October, the Whatcom Weavers Guild presented its local YWCA with the gifts of handmade mug rugs and coordinating coffee mugs, enough for each of its current thirty-six residents. The YWCA provides temporary housing, with typical stays of up to six months, for women in transition from abusive relationships, treatment programs, or other situations. Sheri Ward says the YWCA, staff, and the guild look forward to future collaborations such as knitting, felting, and small-loom weaving classes for the residents.

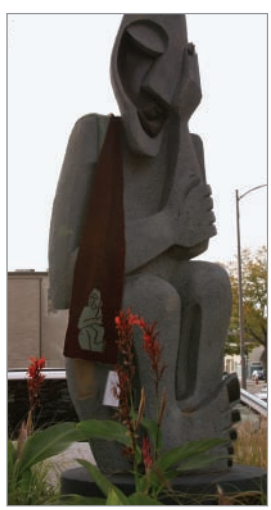
Joyce Noordmans explains that guild members involved in the project wanted to express their regard for women living at the YWCA. "Making these mug rugs and giving them was a warm feeling for us. We appreciate these women for being part of our community." In accepting the gift, Jo Collinge, president of the Board of Directors for the YWCA, said simply "There is so much love in this." The residents of the housing program were unable to be at the presentation, because women coming from abusive situations often need to remain "below the radar." But while they are in this life transition, every day a bright mug rug will be there to remind them that their community cares.

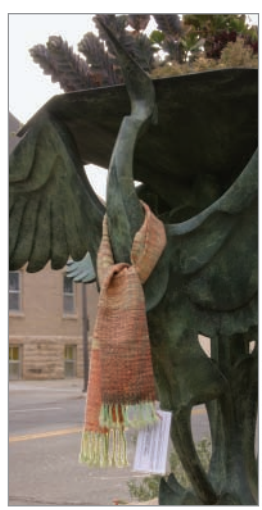
A Night on the Town

Grooming is so important, especially when you're spending a night on the town. So Liz Gipson, our former managing editor, thought perhaps the famous bronze statuary in *Handwoven's* hometown of Loveland, Colorado, could use some accessorizing for National Spinning and Weaving Week, October 5–11, 2009. With the permission of the Loveland Arts Council, " The Downtown Scarf Project" was launched. The Northern Colorado Weavers Guild took up the cause, sizing up the personality of each statue and weaving more than fifty scarves to adorn the sculptures and to benefit the Interfaith Hospitality Network Angel House, a day program that helps homeless families with children get back on their feet.

Liz draped the statues in their stylish attire for the week. Then on Friday night, as part of Loveland's monthly "Night on the Town" art and entertainment event, dedicated guild members stood outside (in the cold!) by each statue with clipboards so passersby could participate in a silent auction to buy the scarves. When the lights went off in downtown Loveland that night, hundreds of people had experienced the comfort and fun of handmade cloth, the project had raised more than $600 for Angel House, and there were yet more scarves (and a few knitted hats) to be donated to homeless families in the program. No one knows what the statues thought of their snazzy duds, but Liz is more than pleased at the results. "You wouldn't think that hanging a handwoven scarf from a statue would strike such a chord, but it certainly did. It raised the entire community's appreciation of weaving and served to remind us to be thankful for all that we have."

For a scarf slideshow, visit interweave.com/weave/events_exhibits/Scarf-Project/.





PHOTOS BY ANN SWANSON

Left: Thinker with scarf by Karen Hutchinson, president of Northern Colorado Weavers Guild. **Bottom:** Crane with scarf by Robin Wilton.

Not Just for Socks! Reader Challenge

Sock yarns are everywhere, so why not on your loom? Let your imagination run wild, and then send us pictures of your woven flights of fancy.

Weave a project using any sock yarn of your choice as the main design element and enter it to win prizes and amaze your friends! Yarn of any fiber, color, or pattern is okay, as long as it is identified by the manufacturer as a sock yarn.

Visit handwovenmagazine.com for more contest details.



Ask Madelyn

HAVE A QUESTION?
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madelynv@interweave.com

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 the most 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.

SEO for Weavers

Syne Mitchell



BOBBIE CLIMER

In earlier columns, I've talked about creating websites, blogs, and online shops. But once you are on the Web, how do you get people to come to your site? By doing "search-engine optimization," or SEO.

When people look for things on the Web, they're likely to use a search engine such as Google, Yahoo!, or Bing. They type in keywords—"handwoven shawl" or "weaving classes," for example—and the search engine returns a list of websites, ranked from the most relevant match to the least. The closer you are to the top of this list, the more people will click through to your site.

How search engines determine which sites are most relevant is kept secret to prevent people from tricking the system to get their pages ranked higher. Here are some best practices to make your site more search-engine friendly. Best of all, they'll also make your site more useful to your human visitors.

Frequently updated content. The fresher the content on your site, the better its search-engine ranking. If you have a site that's static, such as "about the artist" site, consider adding a blog or other easy-to-update content.

Descriptive page titles. Search engines use page titles for ranking and give the page title in search results. "Teaching Rigid-Heddle Weaving at Rhinebeck" is a more descriptive and helpful title than just "Teaching," for example. (In most browsers, the title of the Web page shows at the left in the top menu bar. If you're using Wordpress or Blogger, this is the same as your blog post's title.)

Link love. The more sites that link to yours, the more relevant and useful your site looks to search engines. (A caveat here: Avoid offers to link to your site for a fee. Being listed on a "link farm" can get your website banned by search engines.)

There is, of course, a lot more to SEO. In addition to these three ways to make your site more search-engine friendly, here are some good resources for learning more about SEO:

The Search-Engine-Optimization Starter Guide (http://www.google.com/webmasters/docs/search-engine-optimization-starter-guide.pdf)

The Ultimate List of Basic SEO Resources (http://www.searchenginejournal.com/ultimate-list-of-basic-seo-resources/12050/)

Or you could type "SEO basics" into your favorite search engine. The site at the top of that ranking probably knows its stuff.

Syne Mitchell is the editor of WeaveZine *(www.weavezine.com), an online magazine for weavers featuring projects and articles, audio interviews, videos, and more.*

My Space

YARN STORAGE IDEAS

Your stash, now in fiber-vision

Whether you are a professional weaver with a working palette of yarn types and colors or a yarn "collector" with a stash that provides materials and inspiration, it's helpful to keep your yarns visible and accessible. A good yarn storage system can save you time in locating just the right yarn for a project, and it can save you money, because you don't end up buying something new when the right yarn is languishing at the bottom of a box or basket.





PHOTOS BY JEAN SPARKS

"Neither of these storage options is particularly neat, but seeing the colors inspires me. "

JEAN SPARKS

Jean Sparks likes to be able to see the colors and textures of her weaving yarns. She stores her cones on restaurant-style metal shelves, with similar colors grouped together.

As Jean plans projects, she puts candidate yarns on a yarn tree near her loom to view them together. The yarn tree takes up very little space and is easy to set up and take down. Jean bought the stand from a craft store that was closing, but says it's easy to make one. You just buy a 6-foot-long piece of four-by-four lumber for the post, cut a two-by-four board into four equal lengths and nail or screw them to the post for a base, then drill holes at an angle and insert dowels for yarn cones.

Jean says, "Neither of these storage options is particularly neat, but seeing the colors inspires me. "



Upper left: Jean Sparks keeps her stored cones of yarn visible on restaurant-style steel shelving that is available at specialty stores, home supply stores, and wholesalers such as Sam's Club or Costco. **At left:** To plan projects, she displays the yarns under consideration on a yarn tree placed near her loom. **Above:** Construct a yarn-tree base with four two-by-fours enclosing the four-by-four "trunk."

PAM HOWARD

Pam Howard of Murphy, North Carolina, co-owns a lovely store called Yarn Circle and is also the resident weaver at the John C. Campbell Folk School. When her shop first opened, she and her partner had trouble displaying the yarns so weavers could see the colors. Stuffing the cones in the shelved cubbies did not work. So when the shop moved to a new home almost two years ago, Pam came up with the idea of using slatwall (bought in bulk from a wood-supply store) and 12-inch hooks from a company called M. Fried Store Fixtures. Two cones of yarn fit nicely on one hook, she can put a lot of yarn in a very small space, and people can see the colors easily. People have even visited the shop to have their photos taken at the "Wall of Color."

Pam transferred this success to the yarn storage system in her home studio. "This past month I was lucky enough to finish my basement and get a nice new studio. So I followed the same process as at the store and put up slatwall with plenty of hooks. It is great to have my AVL loom facing the wall of color!"





PHOTOS BY PAM HOWARD

Pam Howard's "Walls of Color" (above)

SHARON ALDERMAN

Internationally known weaver Sharon Alderman is the author of *Mastering Weave Structures* and a frequent contributor to *Handwoven*. She specializes in fabrics to wear, interior fabrics, and color studies woven of cotton sewing thread. Sharon stores her spools of thread, sorted by color, in metal drawers that are part of a shelving system from Sweden. (She bought the system with royalties from her first weaving book.)

The ability to view a whole color group together is critical to Sharon's work. "It is easier to judge whether a red has a drop or two of yellow in it, or the red has a little blue in it. When they are separated on a shelf, it isn't as easy to tell what's what."



SHARON ALDERMAN

Sharon Alderman organizes her spools of sewing thread in drawers, by color. The storage system she bought is no longer available, but similar systems are available from stores such as Home Depot.

Goods

WHILE THE GETTING IS GOOD



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SETT TOOL

Halcyon Yarn offers a sett tool for weavers who give a cold shoulder to the sampling process. Before throwing all caution to the wind, needle weave a sample on the sett tool. Cut the sample off the sett tool, split it into two samples (front and back), and you can keep one as is and wash the other to test for shrinkage or bleeding. The tool measures 3" × 3" and comes with a needle and directions.
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Bluster Bay Woodworks is offering a smaller, lighter weight end-feed shuttle. These mini end-feed shuttles are perfect for narrow warps; using with rigid-heddle looms, table looms, or floor looms with small sheds; weavers with small hands; and weavers with arthritis or other physical limitations that make large shuttles difficult to handle. The mini end-feed shuttles are 11" long, 1 5/8" wide, and 1 1/8" tall and are available with either open or closed bottoms. Their aluminum spindles are spring-loaded and designed to carry Glimakra's lightweight and inexpensive Swedish paper pirns. The shuttles are made from a wide variety of hardwoods, which vary in color and weight.
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Media Picks

BOOKS VIDEOS CDs DVDs

MANUELA & ESPERANZA: THE ART OF MAYA WEAVING

Endangered Threads Documentaries

VALLEJO, CALIFORNIA, 2009. DVD, 29 MINUTES, $20 PLUS SHIPPING AND HANDLING. NARRATED IN SPANISH AND ENGLISH.



Manuela & Esperanza introduces two indigenous Mayan backstrap weavers in Guatemala carrying on the traditions of their ancestors. Both accept the task of creating a huipil (a Mayan blouse) within a ninety-day period—the duration of the documentarian's visa. We accompany them from the purchase of the yarns through the completion of the garments.

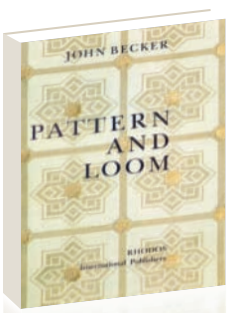
We first meet Manuela, who lives with her extended family in the town of Chichicastenango. We learn that the huipil often identifies a specific community by its design and color. The warping board is homemade, the loom is simple, and her shuttle is a stick. Her huipil is woven in two panels; each panel has four selvedges. This reduces the amount of loom waste and stabilizes the elaborately brocaded geometric design Manuela creates with her fingers. As Manuela sits on her feet and works at her unpretentious loom, it's hard to believe that she is a contemporary weaver.

Next we meet Esperanza, a confident artisan from San Antonio Aguas Calientes near Antigua. We see her collection of sticks and rods, and it seems incomprehensible that, together with the warp, this will become her loom. She, too, creates two panels, each with four selvedges. Esperanza works with a pick to create her design. Bold, beautiful flowers come to life at her loom. It is miraculous to watch her complete the last few picks of her weaving with an ancestral tool—an umbrella spoke!

Both women learned to weave as children. Weaving enables them to support their families, carry on cultural traditions, and have a creative channel of self-expression. Their work requires skill, flexibility, and resourcefulness. They waste nothing, and when supplies fall short, they manage with materials on hand. Today, the influence of Western culture jeopardizes the custom of backstrap weaving, and few girls learn to weave.

Seeing the completed garments, one is struck by the paradox of the complex cloth created on the simple looms. There are no drafts in sight, and it appears the weavers work from intuition. The next time I find myself feeling limited by the number of shafts on my multiple looms, I will remember the elaborate work of Manuela and Esperanza. They completed their cloth in ninety days from sticks and thread—the kind of intricate and beautiful work I will likely never do, even with the aid of a fancy loom, computers, and every other modern weaving tool.

—Pattie Graver



PATTERN AND LOOM: A PRACTICAL STUDY OF THE DEVELOPMENT OF WEAVING TECHNIQUES IN CHINA, WESTERN ASIA, AND EUROPE.

John Becker in collaboration with Donald B. Wagner.

2ND EDITION, 2009. AVAILABLE AS A FREE DOWNLOAD AT WWW.STAFF.HUM.KU.DK/DBWAGNER.

This out-of-print, highly sought study of historical weaving techniques is now available, free. It outlines the loom construction and methods for weaving the highly patterned textiles of early China, Western Asia, and the Mediterranean. This book is must-have for drawloom weavers.



STRING FELT THREAD: THE HIERARCHY OF ART AND CRAFT IN AMERICAN ART

Elissa Auther

JANUARY 2010. AVAILABLE FROM UNIVERSITY OF MINNESOTA PRESS, PAPERBACK, 280 PAGES. $29.95. ISBN 978-0-8166-5609.

String Felt Thread examines the advances of fiber art through the 1960s and 1970s, when fiber artists ignored commentary that regarded hand techniques and fiber as a craft of women, used only to create decorative items. Today, the resurgence of fiber crafts contributes to the social acceptance of fiber media as art. Although a hierarchy still exists between art and craft, Auther concludes that fiber has found its way into acceptance in the contemporary art world.



SOCIAL MEDIA FOR YOUR CRAFTY BUSINESS

Diane Gilleland

2009. E-BOOK AVAILABLE FROM WWW.CRAFTYPOD.COM. $12.50.

By now, most of us have heard of Facebook and Twitter. If you have basic computer skills and would like to understand these social media sites and how they can relate to your Internet-based craft business, read Diane Gilleland's *Social Media for your Crafty Business*. It is well organized, impeccably laid out, and easy to understand. Find out how online culture presents a marketing paradigm shift from traditional broadcasting to building cyberspace relationships with your customers.

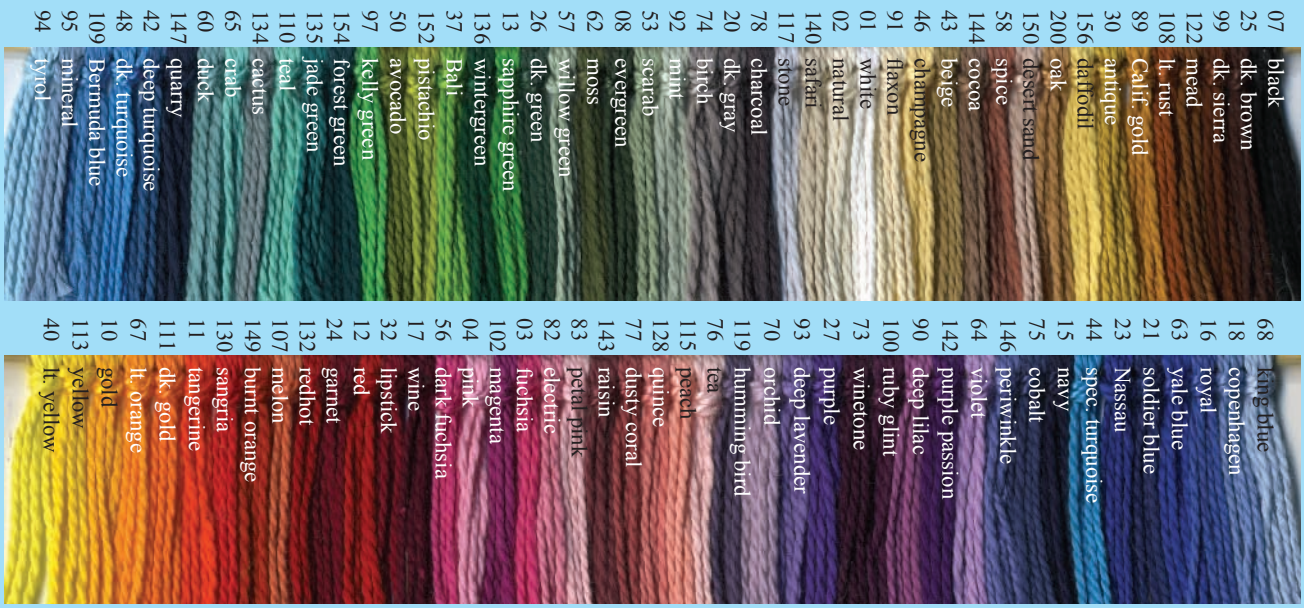
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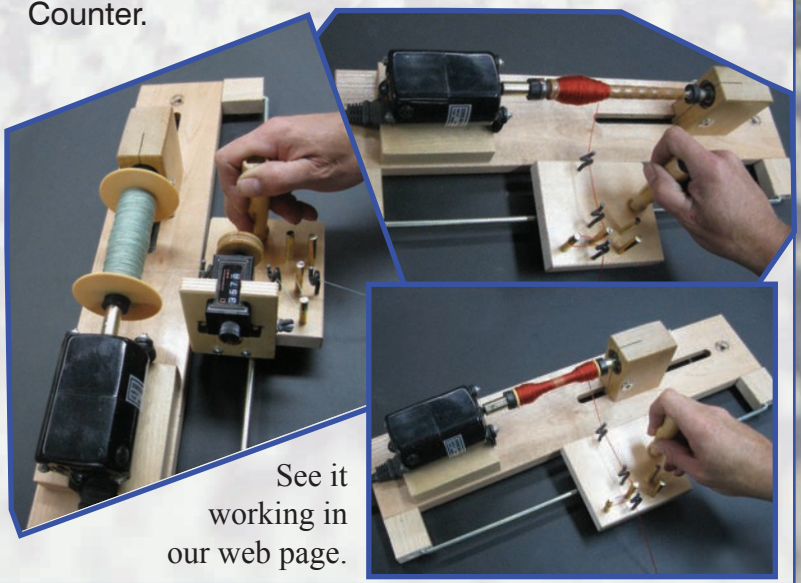
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Spotlight **DECORAH, IOWA**

A SMALL TOWN WITH BIG WEAVING APPEAL



PHOTO COURTESY OF VESTERHEIM MUSEUM

Vesterheim Norwegian-American Museum's main building in downtown Decorah, Iowa.

Nestled among rolling hills and shale bluffs in the curve of the Upper Iowa River, Decorah offers a winning mixture of hospitality, textile heritage, and a thriving art community.



Traditional Norwegian overshot weave with "fertile field" design symbolizing the wish for a good harvest

Your weaving visit to Decorah, Iowa, might begin with a class at **Vesterheim Norwegian-American Museum** (www.vesterheim.org). Founded in the 1870s, Vesterheim is the oldest and most comprehensive museum in the United States dedicated to a single immigrant group. Vesterheim's textile collection includes nearly 6,000 decorative, ceremonial, and household textiles, garments, and accessories. The collection also houses some extremely fine embroideries and other textiles sent by Norwegian museums in the 1920s to help Norwegian-Americans remember their heritage. The permanent exhibit features traditional textile techniques, from tapestry and lace to bandweaving and braiding, plus changing exhibits such as Sacred Symbols, Ceremonial Cloth (on view until February 21, 2010), an exploration of ancient symbols used in family textiles up to modern times. Vesterheim offers ongoing education in traditional Norwegian crafts, with studios, library, and a crafts book and supply store. In the weaving studio, students learn traditional techniques by studying textiles in the museum collection, and researchers can also make appointments with textile curator Laurann Gilbertson to view pieces in storage.

During your visit, you might also take in a fiber-arts exhibit at **Luther College** (www.luther.edu). Completed in 2003, the college's spacious Center for the Arts also hosts ongoing fiber-arts classes. A recent exhibit in the Center's gallery featured the Navajo rug collection of Deborah Norland, professor of education at Luther, and the college's décor includes several woven pieces by Syvilla Bolson, local weaver, teacher, and Luther alumna.

For lunch, the **Dayton House Café** next to the Museum offers *smørbrød* (open-faced sandwiches), crepes with lingonberry jam, and other Scandinavian specialties. When you're ready for an afternoon stroll, window shop on Water Street, Decorah's downtown, and meet the friendly people. Decorans never fail to give you a smile and a cheerful hello. Drop in at the **Agora Arts** gallery (www.agoraarts.com), which exhibits art and fine craft by over 250 American artists and craftspeople, including quirky narrative art and furniture by StoryPeople, the Decorah-based brainchild of artist and storyteller Brian Andreas. Down the street, **Vanberia** offers Scandinavian imports, including hard-to-find hardware for hanging textiles, and if you need a knitting project for your off-weaving hours, the **Blue Heron Knittery** has a nice yarn selection, cozy atmosphere, and friendly service.

To please your other (nontextile) senses, drop in at **Seed Savers Heritage Farm**, just north of town, to enjoy the colorful test gardens and the beautiful post-and-beam visitors' center, built with the help of the local Amish community. It's a short drive or bike ride to neighboring Spillville, where Czech composer Antonin Dvořák composed his famous American Quartet. And to see spectacular views of the lovely Oneota valley, choose among the miles of wooded hiking trails along the river and up the bluffs. For more information on local events, accommodations, camping, and hiking, visit www.decoraharea.com.



Spotlight

AMY PRECKSHOT

"Design is what fascinates me . . . But I steer away from analysis. I like the things that just happen."



JENNY CHICONE

ABUNDANT LIFE

AMY PRECKSHOT IS NINETY-FIVE YEARS OLD WITH MORE THAN FORTY YEARS AT HER LOOM, BUT HER LIFE AND WEAVING ARE STILL EVOLVING. IN 2002, SHE SELF-PUBLISHED *WEAVING A ZOO*, A BOOK OF DRAFTS AND SEWING PATTERNS FOR SIXTEEN REALISTIC STUFFED ANIMALS. RECENTLY, SHE HAS MASTERED A NEW 24-SHAFT COMPUTERIZED TOIKA LOOM, DESIGNED DOZENS OF NEW DRAFTS FOR ANIMALS, AND STILL FINDS TIME FOR CHARITY FUND-RAISING AS A MEMBER OF THE COLUMBIA WEAVERS AND SPINNERS' GUILD OF CENTRAL MISSOURI.

Handwoven: *How did you become a weaver?*

Amy Preckshot: It started with sewing. I had seven sisters and two brothers, and I liked to sew. So I would do it in exchange for other chores, dishwashing and such. When I got married, I continued sewing for my husband and four children. Then a friend said I needed to learn to weave. So she brought me to a Columbia Weavers and Spinners' Guild meeting, and we found for me an old, used Macomber loom—probably eighty years old, because its serial number is 113. I learned to weave on it, and that was that.

And what was the origin of the "zoo"?

AP: When *A Weaver's Book of 8-Shaft Patterns* (Carol Strickler, Interweave, 1991) first came out, one of the samples suggested a turtle's back to me. So I wove it, sewed a turtle, and took the turtle to the Small Fashions Show at the 1992 Convergence. About that time, the guild was starting to hold an annual sale. I found another draft that suggested an alligator and I made that for the sale, and it just took off! As a result, I had to make a new animal pattern every year. Eventually, my husband suggested that I write a book, so I did. Because everyone in my family has published articles in their various professions, I feel I've really joined the family. Actually, I'm the first to write a book!

After all these years, what keeps you interested in weaving?

AP: It's the designing that fascinates me—trying to find new things, new ways. Like my new Toika loom. It would take years to learn all about a loom like this, but it is fascinating to experiment. I've been surrounded by engineers in my family, my husband and now two of my children, but I steer away from analysis. I like the things that just happen—to pick them up and work with them, especially *new* things. I recently traded in my old Cadillac for a new Honda hybrid. At my retirement community, they call me "the ninety-five-year-old teenager" because I have a new car, but I get a kick out of it!



JENNY CHICONE

Just a few of Amy Preckshot's creations for this year's Columbia Weavers and Spinners' Guild annual sale.

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Tricks of the Trade

Breaking the Grid: A Guide

MADELYN VAN DER HOOGT

Texture is a characteristic of all fabrics, from smooth satins to ribbed rugs. Since weavers are constrained to vertical and horizontal threads in a flat plane on our looms, however, we are especially attracted to ways we can defy these constraints. We love to make warp and weft threads zig, zag, and curve to make bumpy, wavy, or pleated surfaces. Here is a brief resource guide to weaving fabrics with unexpected texture and dimension.

Create textured surfaces with unusual yarns and methods for displaying them.

Chenille weft

Ulrike Beck, January/February 2008, pp. 36–39; the weft is handwoven chenille planned so that when it is used in the rug, it creates a pattern.



Novelty yarns: warp floats

Bobbie Irwin, November/December 2009, pp. 28–29; knitting ribbons float as a supplementary warp along one edge of a chenille scarf.



Novelty yarns: warp and weft

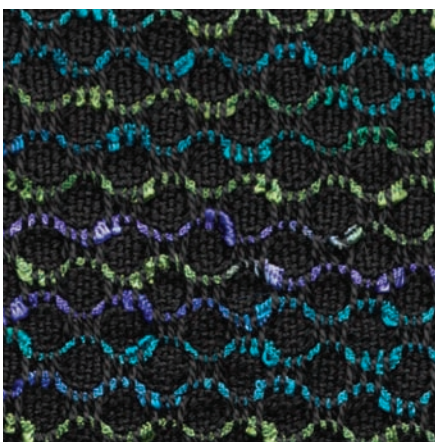
Ruth Buchman, January/February 2009, pp. 56–57; warp and weft are wool and knitting novelty yarns; the wool shrinks, giving emphasis to the novelty yarns.



Use weave structures that create dimensional cells.

Honeycomb

Sally Gelbaugh, September/October 2004, pp. 64–71; a thick weft outlines round cells.



Huck

Karen Tenney, September/October 2008, pp. 58–60; floats frame small squares.



Waffle weave

Terry Collard, November/December 2003, pp. 64–66; seven shafts create deep cells.



Experiment with "tracking."

A twill look with plain weave

Mary Underwood; Webs 14/2 silk/alpaca tracks unexpectedly with wet-finishing.



MARY UNDERWOOD

Use spaced elasticized yarns.

Silk and elastic warp threads

Lana Schneider; fiber-wrapped yarns with an elastic core create a gathered fabric.



LANA SCHNEIDER

Exploit different shrinkages.

Seersucker variation

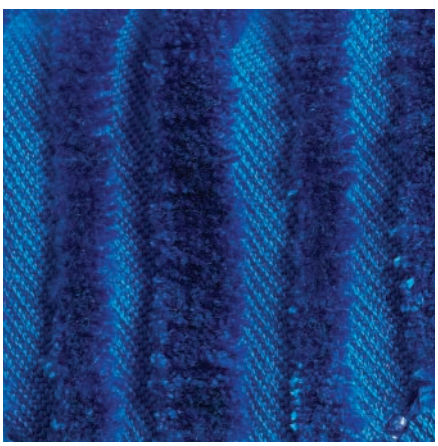
Kristin Kelley, January/February 2009, pp. 34–35; wool stripes shrink and gather.



Create pile with a supplementary warp, either as loops or cut tufts.

Velvet and twill

Robyn Spady, this issue, pp. 44–46; a silky supplementary warp is threaded in stripes.



Allover velvet

Suzie Liles, this issue, pp. 40–42; a wool supplementary warp makes a plush rug.



Supplementary warp floats

Laurie Brown, March/April 2006, pp. 48-51; long, offset grouped warp floats are cut.

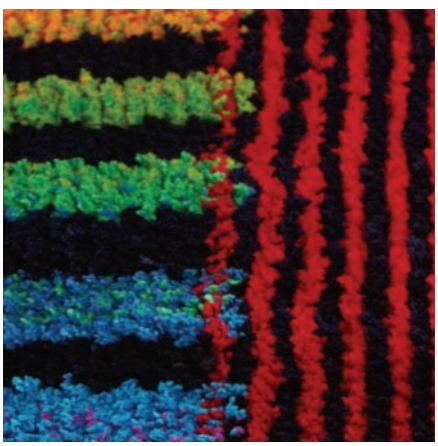


LAURIE BROWN

Create pile with a supplementary weft—or use both a supplementary weft *and* warp.

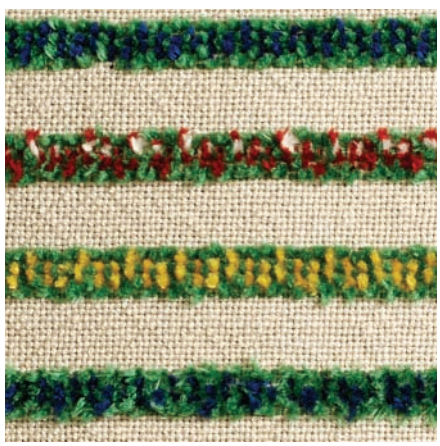
Corduroy

Rosalie Neilson, January/February 2005, pp. 66–69; weft floats are cut during weaving.



Corduroy and plain weave

Robyn Spady, November/December 2009, pp. 32–34; cut floats are woven in stripes.



Cut warp and weft floats

Kathleen Morris, January/February 2008, pp. 60–61; long floats make "eyelashes."



Choose structures that pleat.

Yvonne Stahl; stripes of 3/1 twill alternate with stripes of 1/3 twill to create pleats fabric (the other side is all black).



Use an overtwisted weft.

Cynthia Hall, January/February 2005, pp. 48–51; a very fine (15,000 yd/lb) overtwisted weft "collapses" into pleats.



Make ribs with Bedford cord.

Ruth Morrison, September/October 2006, pp. 64–67; warp-way ribs are created with complementary wefts.



Make ribs with piqué.

Madelyn van der Hoogt; weft-way ribs are created with a highly tensioned stitching warp and a "stuffer" weft.

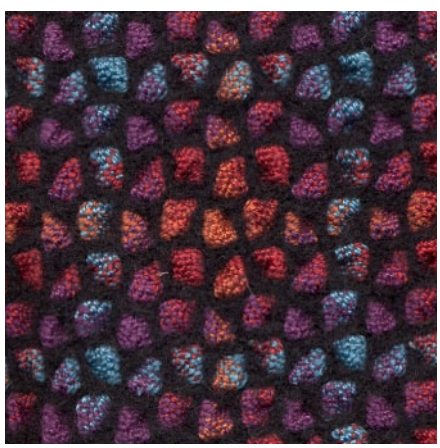


Create dimension with two layers in doubleweave.

Sarah Fortin, May/June 2007, pp. 48–51; the warps of two layers are held at different tensions and one is gathered.



Madelyn van der Hoogt, January/February 2002, pp. 52–54: the wool layer of a deflected doubleweave shrinks.



Texture and the rigid-heddle loom

Rigid-heddle looms weave more than plain weave! Here are two fabrics from members of Ravelry's Rigid-Heddle Looms group.



ANNE THOMPSON

Scarf with pick-up floats

Anne Thompson wove her cool "Blueberry Crush" scarf out of sock yarn (www.needlefood.co.nz) using pick-up (every other slot thread is picked up on a pick-up stick behind the heddles). The stick rests at the back beam of the loom and is brought forward every sixth pick and turned on edge to make the shed that creates the weft floats.



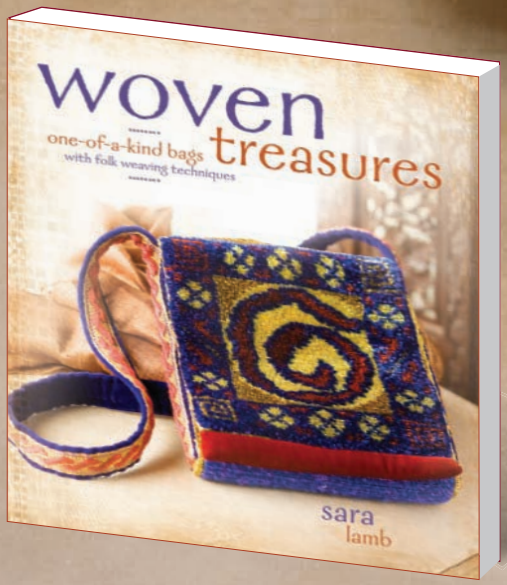
JACKIE SARIO

Leno shawl

Jackie Sario threaded only the slots in her rigid-heddle loom and used two pick-up sticks and a dowel with hand-tied string heddles (acting as a shaft) to weave this leno shawl in linen and novelty knitting yarns.

Create beautiful bags using the most simple techniques

Get an inside look at the groundbreaking work of renowned fiber artist Sara Lamb. From inspiration and project planning, to her signature hand-manipulated techniques, Lamb leads weavers through the steps of making exquisite bags using folk weaving techniques that evoke modern ideas in brilliant colors and textures.



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MARITA PENNANEN

A cool weave for a hot pad

FOR A STURDY, DURABLE, UNIQUE WOVEN TEXTURE

STRUCTURE
Waffle weave.

EQUIPMENT
4-shaft or 6-shaft loom, 10" weaving width; 10-dent reed; 1 shuttle.

YARNS
Warp and weft: paper yarn (400 yd/lb; 218 yd/250 g tube, Glimakra USA, or 175 m/200 g skein, Webs), blue, 381 yd, (2 tubes or skeins).

WARP LENGTH
91 ends 2½ yd long (allows 4" for take-up, 34" for loom waste).

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

DIMENSIONS
Width in the reed: 9 1/10". Woven length (measured under tension on the loom) 13" each hot pad, 52" total. Finished sizes: four hemmed hot pads 8" × 8" each.

Waffle weave produces a texture like the waffles for which it is named. Paper yarns make the texture more rigid than cotton or linen yarns. The threads slide into deep cells and stay there!

This project comes to us courtesy of Toika's semiannual weaving magazine *Loimien Lomassa* (see below). The hot pads are quick to weave, and you'll love watching the cells take shape. Try wider mats or runners—they'd make great gifts! The hot pads are woven on six shafts; four shafts produce smaller cells, but with a very similar waffle-weave texture.

1 Paper yarn is easier to use moist. Wind into a ball and soak for a few minutes. Remove, drain, blot dry, and store in plastic bag during project (for one or two days only). Wind a warp of 91 ends 2½ yd long. Thread the loom following Figure 1 or 2 using your preferred warping method. Like linen, paper yarn is not resilient; keep the tension even.

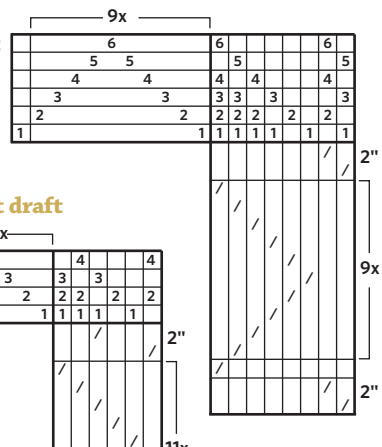
2 Spread the warp with scrap yarn and weave each hot pad with moist weft following the treadling. Pad the breast and cloth beams and don't allow the cells to flatten going over front and back beams. Separate pieces with 1–2 picks of scrap yarn. If you weave many pieces, remove them as they are completed.

3 Remove the fabric from the loom and apply FrayCheck to both sides of marker threads. Cut pads apart along marker threads, turn ends under twice, and sew hems by hand. For future care, wash but never soak.

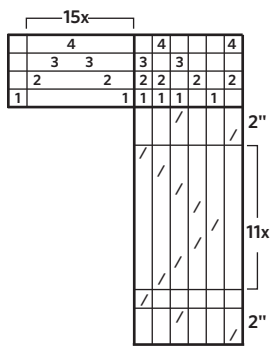


PHOTOS COURTESY OF *LOIMIEN LOMASSA*

1. 6-shaft draft for hot pads



2. 4-shaft draft





GLORIA MITCHELL

Novelty yarns and a rigid-heddle loom

PERFECT PARTNERS FOR A SHIMMERING, SILKY SCARF WITH NUGGETS OF COLOR AND A FEATHERY TEXTURE

STRUCTURE

Plain weave.

EQUIPMENT

Rigid-heddle or 2-shaft loom, 12" weaving width; 7½-dent (Ashford Knitters Loom) or 8-dent rigid heddle or reed; 1 shuttle.

YARNS

Warp: polyester knitting yarn with eyelash fringe and chenille bobbles (30 m/50 g, Moda Vera Medley), multicolored, 36 yd, 1 ball; knitting ribbon (55 m/50 g, Moda Vera), champagne/silver and champagne/green, 35 yd or 1 ball each; 100% bamboo knitting yarn (125 m/50 g, 1,240 yd/lb, Cleckheaton), taupe #49, 65 yd (1 ball) and green #63, 38 yd. Weft: Bamboo knitting yarn, green, 95 yd (1 ball, including warp). These yarns are available at Spotlight stores in Australia.

WARP LENGTH

91 ends 80" long (allows 2" for take-up, 26" for loom waste; loom waste includes fringe).

SETTS

Warp: 7½ epi (1/slot/hole in a 7½-dent heddle; the first and last 2 ends 2/hole) Use 8 epi for other looms. Weft: 5 ppi.

DIMENSIONS

Width in the reed: 11⅞" or 10⅛". Woven length (measured under tension on the loom): 52". Finished size after washing: 10¾" or 9¾" × 48" with 4" fringe.

This scarf is more an idea than a project. The yarns are available in Australia, but I designed the scarf by visiting my local knitting store and choosing a ribbon yarn, a knobby eyelash yarn, and a smooth yarn for their great contrast in texture. You should do that, too!

Knitting yarns available in yarn shops can vary from shop to shop (let alone from hemisphere to hemisphere), and they are also always changing, replaced by newer styles, different colors, new fibers and blends. For these reasons, instead of searching for the yarns used in this scarf, lose yourself in a yarn store (also see some tempting examples of knitting novelties in Yarn of the Hour, pages 66–67).

My 48" countermarch loom often sits idle because my rigid-heddle loom is always ready to use and easy to carry with me. It is perfect for people on the move, especially for those we call the "gray nomads," the retired folk in Australia who follow the sun from south to north in winter. You can weave this scarf on any loom, of course. If you have a rigid-heddle loom with an 8-dent heddle, you can also use that instead of the 7½-dent heddle on the Ashford.

1. Warp color order

	14x			
29		2	1	taupe bamboo
14		1		champagne/green ribbon
15	1	1		champagne/silver ribbon
17	1 1	1	1	green bamboo
16	1 1	1		eyelash/bobble yarn
91				

1. Wind a warp of 91 ends 80" long. Thread them into the rigid heddle placing the first and last 2 bamboo ends together into the first and last holes of the heddle (or your weaving width).

2. Spread the warp with scrap yarn. Hemstitching both ends and allowing 6" for fringe (including amount used to tie on), weave the scarf in plain weave with green bamboo weft for 52". Space weft threads gently and carefully at 5 ppi.

3. Remove the scarf from the loom and prepare a twisted fringe of 6 ends per fringe. Wash the scarf by hand in warm water and mild soap; lay flat to dry. If you don't want to waste those gorgeous thrums, try felting them into another piece as I did for a vest!



a. Warp with bubbled weft



b. Thrums felted into a vest front



c. Felted vest back with cat design

PHOTOS BY GLORIA MITCHELL



It's all in the yarn: complex texture with a simple loom.

MALGORZATA DEYRUP

Try something *really* new—weave with wood!

THIS 5/2 COTTON WARP IS HANDPAINTED, BUT YOU CAN USE ANY COMMERCIALLY DYED YARNS.

STRUCTURE

Warp-faced plain weave.

EQUIPMENT

2-shaft or 4-shaft loom, 6" weaving width; 12-dent or 6-dent reed; 1 shuttle; 1 flat pick-up stick; tools used by quilters to turn corners; Plexiglas shaped with gentle curves (optional); scroll saw; black acrylic spray paint.

YARNS

Warp: 5/2 pearl cotton (2,100 yd/lb), black and assorted colors (171 black, 75 colored in the sample hanging). Weft: 5/2 cotton, black; 4/4 or 8/8 cotton (840 yd/lb), black; strips of plywood (15 in this sample) cut from Finnish birch plywood (Lee Valley, 3-ply, 1.5 mm, 25" × 25").

WARP LENGTH

Add ½ yd loom waste and 25% take-up to length of final piece(s) desired. Plywood used for this sample is 6" × 10½" before cutting.

SETTS

Warp: 48 epi (4/dent in a 12-dent reed or 8/dent in a 6-dent reed).

DIMENSIONS

Width in the reed for the warp in the sample: 5⅛". Woven length (measured under tension on the loom): 12½" not including headings. Finished size: 6" × 12½" before matting (wood weft adds to warp width).

Collaborations with quilter Candace McCaffery and wood turner Dixie Biggs led to my weaving these small hangings. Their construction is based on warp rep, except the weft is made of pieces of a very thin sheet of wood cut into strips with a scroll saw. You start with a single sheet, mark curves to outline the pieces, and then cut along the lines. One hanging might have from ten to twenty pieces.

For the warp, I usually alternate black 5/2 pearl cotton with natural 5/2 that I paint with Procion fiber-reactive dyes (see how in the article by Daryl Lancaster in Resources). You can use any handpainted or space-dyed yarns.

Because the wood pieces do not advance over the front beam, weaving height is limited to the area between the front beam and the reed (measure this distance on your loom before designing). For small art pieces to mat and frame, however, this is not a problem!

RESOURCES

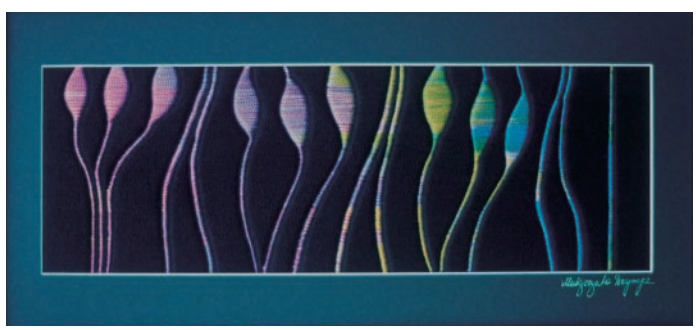
Lancaster, Daryl. "Warp Painting for a Scarf in the Night at the Arcade Palette." *Handwoven*, May/June 2006, pp. 71–72.



Gossip, 9" × 17" (5/2 cotton, painted warp)



Puzzles of the Mind, 8½" × 16" (5/2 cotton, painted warp, two blocks)



Field of Flowers, 8½" × 17" (5/2 cotton, painted warp)



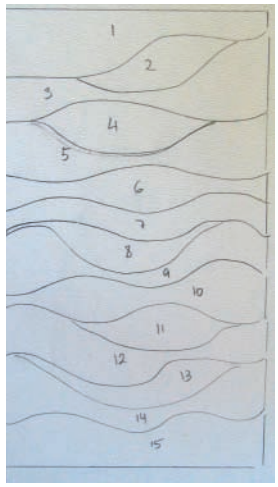
Lovely like tapestry, but quick and easy and a joy to weave!

1 Draw a pattern, number the pieces, and cut them from a thin sheet of birch plywood 6" × 10½" using a scroll saw with a fine blade. Spray paint (black acrylic) on both sides. Air-dry and keep pieces in order with masking tape. (Remember: The height of the weaving is limited by the distance from the front beam to as close to the shafts as you can weave.)

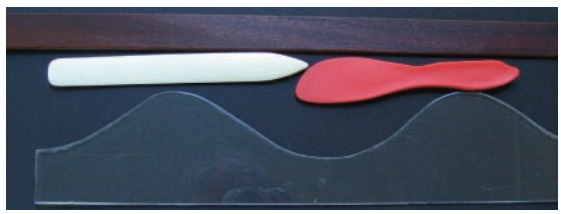
2 Wind a warp (5/2 pearl cotton) of 48 black ends, 150 alternating black/color (75 ends each), and 48 black ends, and thread the loom for plain weave. Weave a ½–1" header in plain weave using 5/2 black pearl cotton (longer than 1" is shown in Photo a, but it is not needed). Use the flat pick-up stick to press the weft in firmly. Then for each wood pattern piece: First insert the 5/2 cotton weft, place a wood piece in the same shed, change the shed, and press very firmly with the tools available. For places where just a line is desired (in this hanging, I chose to do this between pieces 3 and 4 and pieces 6 and 7), use 4/4 or 8/8 cotton for a thick line or 5/2 pearl cotton for a thinner line instead of a wood piece. Depending on your loom, by the time you have inserted the last piece of wood, the total space between the reed and the breast beam will have been utilized. End with ½–1" in plain weave with 5/2 black cotton as at the beginning. (For longer pieces or a more restricted weaving area, you could design sections of straight wood or yarn wefts to allow bending over the breast beam between shaped-wood sections.)

3 Remove the piece from the loom. A characteristic of this technique is that the wood weft pieces extend beyond the edges of the warp. For this reason, I mat and frame all my pieces. Attach the finished piece to a foam board with masking tape, mat, and frame.

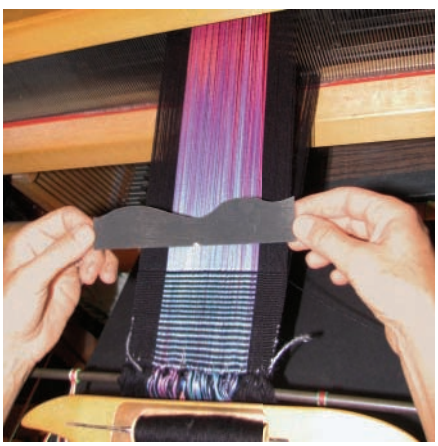
Getting started



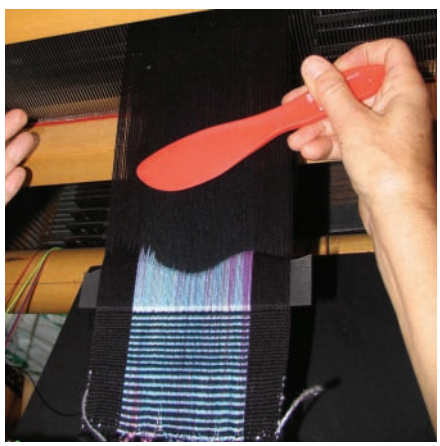




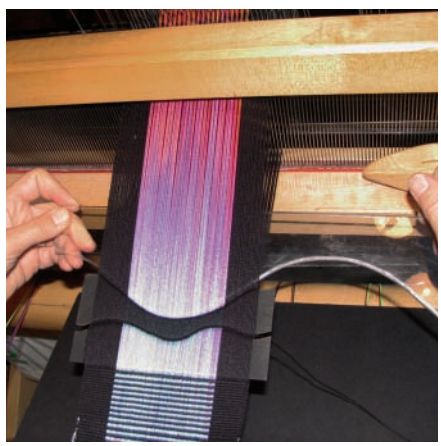
At top: pattern and plywood weft pieces. At bottom: a flat pick-up stick; quilter's tools (used for turning corners) and a Plexiglas template (optional) for pressing curves.



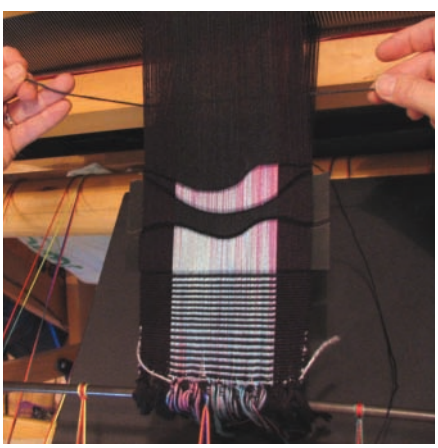
a. Insert the first piece with colors raised.



b. Change sheds; press with quilter's tool.



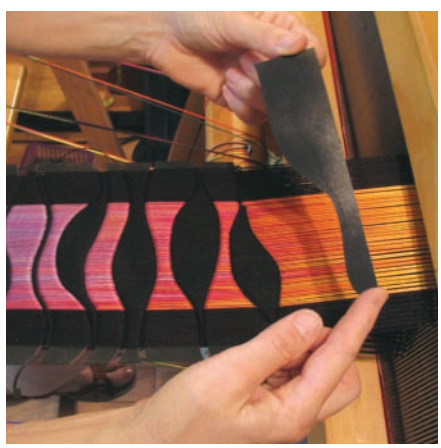
c. You can use Plexiglas to press curves.



d. Use 4/4 cotton for outlines as desired.



e. Continue, with wood in alternate sheds.



f. End without advancing the warp.

PHOTOS BY JIM DEYRUP


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JENNIFER MOORE

Play with layers for doubleweave scarves

CHOOSE DIFFERENT FIBERS FOR THE LAYERS AS WELL AS DIFFERENT COLORS TO ADD CONTRAST IN TEXTURE.

STRUCTURE

Block doubleweave.

EQUIPMENT

8-shaft loom, 10" weaving width; 12-dent reed; 2 shuttles.

YARNS

Warp and weft: 10/2 bamboo (4,200 yd/lb, Valley Yarns, Webs), Mineral Green, 1,152 yd. 18/2 wool/silk (5,040 yd/lb, Zephyr, Jagger-Spun), Vanilla, 977 yd.

WARP LENGTH

432 ends 3 yd long (allows 4" for take-up, 28" for loom waste).

SETTS

Warp: 48 epi (24 epi per layer; 2/dent in a 12-dent reed in single-layer areas of green at the edges; 4/dent where both layers are sleyed). Weft: 40 ppi (20 ppi per layer).

DIMENSIONS

Width in the reed: 9¾". Woven length (measured under tension on the loom): 76". Finished size after washing: 8½" × 62" plus 2½" twisted and plain fringes at both ends.

This scarf uses bamboo for one layer and wool/silk for the other. I expected a greater difference in shrinkage between the two fibers —try others, such as silk and wool or bamboo and merino wool.

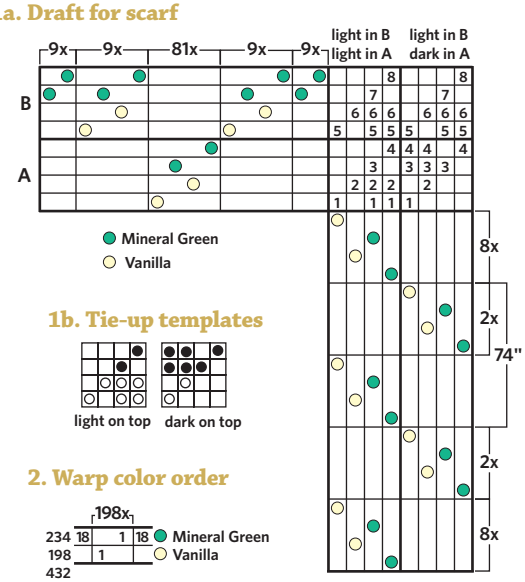
The two layers are integrated in the body of the scarf where the layers exchange, but along the selvedges the two layers remain separate from each other. I imagined that the wool/silk layer (white) would shrink considerably more than the bamboo layer, causing the bamboo edge to become ruffled. In actuality, the difference in shrinkage between the two fibers was not as great as I'd hoped (try merino wool instead of wool/silk next time, I told myself!), but was still enough to create a gentle rippled effect along the selvedges.

In the basic 4-shaft threading that I use for doubleweave, the light layer is threaded on shafts 1-2, the dark layer on 3-4, with light and dark threads alternating. This threading can be a template used for any set of four shafts: 5–8, 9–12, etc.

In the same way, tie-up templates can be used to produce either the light layer on top or the dark layer on top for any set of four shafts (see Figure 1b). In addition to the two effects in the scarf tie-up, two other effects are possible: dark on top in both blocks and light on top in A, dark on top in B. The number of combinations grows exponentially with each set of four shafts. Treadling units always contain 4 picks using the appropriate set of 4 treadles (LDLD).

Look for more about designing and drafting doubleweave in my upcoming book, *The Weaver's Studio: Doubleweave,* to be published by Interweave in the summer of 2010.

1a. Draft for scarf



1b. Tie-up templates

2. Warp color order

1 Use your preferred method to warp the loom following Figures 1a and 2. Allowing 5" for fringe, weave the scarf following Figure 1a. Always keep the Zephyr shuttle closer to the reed at rest to avoid interlocking wefts from the two layers.

2 Again allowing 5" for fringe, remove the scarf from the loom. Prepare a twisted fringe or tie overhand knots at the fell (the white layer is twisted with two groups of 3 ends per fringe, the green layer tied in groups of 6 ends for this scarf). Machine wash on delicate cycle. Machine dry, checking every 5 minutes for desired shrinkage (about 20 minutes for this scarf). Steam-press. Trim fringe evenly.



Doubleweave layers are rewarding tools for design!

GUDRUN POLAK

Two-for-one scarves in lazy, lacy doubleweave

IT'S SERENDIPITY! DOUBLEWEAVE CAN CREATE LACY SPACES, BREAK THE RIGID WOVEN GRID, *AND* LET YOU WEAVE TWO SCARVES AT THE SAME TIME.

In this version of doubleweave, groups of threads in one layer create and protect the lacy holes in the other layer. A dummy weft keeps the two layers together on the loom.

STRUCTURE

Doubleweave and 2-block log cabin.

EQUIPMENT

4-shaft loom, 14" weaving width; 12-dent reed; 5 shuttles.

YARNS

Warp: 18/2 wool/silk (5,040 yd/lb, Zephyr, JaggerSpun), Ruby, 270 yd; Apricot, 225 yd; Marine Blue, 252 yd; and Turquoise, 210 yd.
Weft: 18/2 wool/silk, Ruby, 150 yd; Apricot, 180 yd; Marine Blue, 147 yd; and Turquoise, 176 yd.
Dummy weft: 3-ply cotton (size 10 crochet cotton, 1,940 yd/lb), 125 yd.

WARP LENGTH

319 ends 3 yd long (allows 4" for take-up, 27" for loom waste; loom waste includes fringe).

SETTS

Warp: 24 epi (12 epi per layer; 2/dent in a 12-dent reed).
Weft: 24 ppi (12 ppi per layer), not including dummy weft.

DIMENSIONS

Width in the reed: 13 1/3".
Woven length (measured under tension on the loom): 75".
Finished sizes after washing: two scarves 66" long plus 2" fringe at each end (the red scarf is 10" wide; the blue scarf 9 3/8" wide).

Some time ago, I was intrigued by a fabric with long floats in alternating colors. Feathery transitions occurred where the yarn had the space to move freely. I thought I might create this effect using a log-cabin pattern of woven squares surrounded by empty squares and floats. But how to keep the empty squares open without weaving cardboard strips into the fabric? Then, a simple solution came to mind—instead of cardboard, a second layer!



DOUBLEWEAVE

For the blue and red scarves, page 37, eleven threads of one layer alternate with eleven threads of the other in both warp and weft. The cloth appears to be a single layer on the loom, and the side-by-side alternating groups of threads from each layer prevent groups of the other layer from sliding out of place (see Photo a, page 38). A temporary "dummy" weft further prevents any tendency to slide.

Choose one colorway for each layer



and weave two different lacy scarves at once!

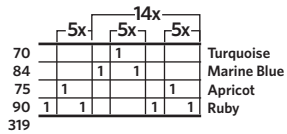
1 Wind a warp of 319 ends 3 yd long alternating colors following the warp color order in Figure 1. Prepare the loom using your preferred warping method following Figure 2 (see Resources at handwoven magazine.com for complete warping instructions).

2 Weave ½–1" in a single layer of plain weave using scrap yarn (I used the crochet cotton for this). Then weave for 75" following the treadling repeat in Figure 2. Note that you'll be using five shuttles, two for each layer and one for the dummy (crochet-cotton) weft. As you weave, your fabric should look like Photo a (note the two dummy-weft crochet-cotton picks after the section of Turquoise/Marine Blue). Allow the loops of crochet cotton to run up the selvedges; these dummy-weft threads will be removed later. To manage the five shuttles and make sure the wefts don't interlock; keep blue shuttles closest to you, then the red shuttles, then the crochet-cotton shuttle. Make sure each 11 picks of the blue layer begin and end with Turquoise and each 11 picks of the red layer begin and end with Apricot. Maintain a balanced weave of 24 picks per inch (not including the crochet cotton; these will pack into a single line across the warp).

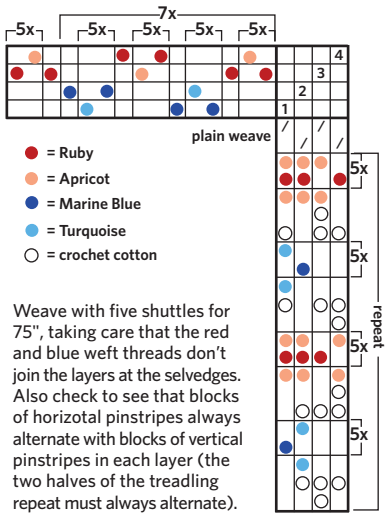
3 End with ½–1" scrap yarn in plain weave as at the beginning. Cut the scarf from the loom allowing about 1" fringe length beyond the scrap yarn. Wash the fabric gently by hand in lukewarm water with a small amount of liquid dish soap. Agitate evenly and thoroughly. Rinse, squeeze out water, wrap the fabric in a dry towel, and let stand for two hours. Then machine dry, checking frequently until the desired amount of fulling takes place.

4 Remove the scrap yarn from both ends of the fabric without disturbing the positions of the warp threads. Then carefully clip and pull out all dummy weft threads. When they are all removed, slowly pull apart the two layers, working from each end toward the center until the two scarves are completely separate.

1. Warp color order



2. Draft for scarves



Weave with five shuttles for 75", taking care that the red and blue weft threads don't join the layers at the selvedges. Also check to see that blocks of horizotal pinstripes always alternate with blocks of vertical pinstripes in each layer (the two halves of the treadling repeat must always alternate).

Two-block log cabin in two layers of doubleweave

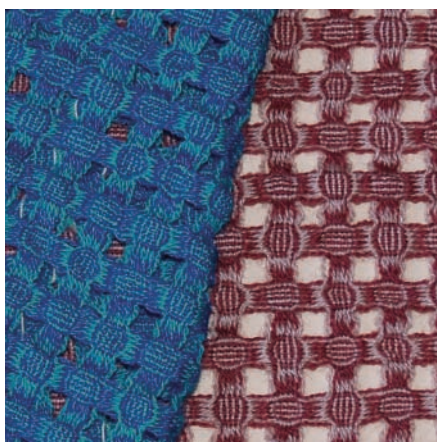
Log cabin is a block weave in which pattern is created by contrasting areas of vertical and horizontal pinstripes. Two blocks can be woven on two shafts. Block changes (vertical pinstripes to horizontal or vice versa) are created by interrupting the alternation of the colors.

When two layers of two blocks of log cabin each are woven so that the blocks of one layer are separated by blocks of the other, the result is small alternating sections of vertical vs horizontal pinstripes separated by lacy holes in each layer. The threads spread slightly to create circular outlines for the blocks when the layers are separated from each other. (Fulling before separating prevents the threads from slipping very far.) Also because of fulling, the ends can be trimmed without securing the fringe.

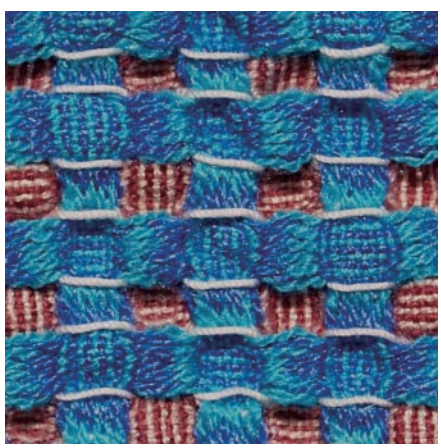
Several other exciting options are possible: If two narrow layers are woven doublewide in the middle of the scarf length (joined by one of the wefts and using a temporary floating selvedge), the result is one scarf with two differently colored end sections, joined at one selvedge around the neck. The copper and gray scarf, page 36, was woven this way. Side fringe can be created by using dummy warp threads an inch or so beyond the selvedges.



a. Both layers as they appear on the loom



b. The two scarves as they are separated



c. The blue side of the fabric after washing



d. The red side of the fabric after washing

PHOTOS BY GUDRUN POLAK

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SUZIE LILES

Try velvet (warp pile) for a lush, plush rug

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STRUCTURE

Velvet.

EQUIPMENT

4-shaft loom, 31" weaving width, two warp beams (or system of weights); 8-dent reed; 1 shuttle; two sets of lease sticks; 7 flat sticks 13/16" × 3/16" × 34" (or longer); small X-acto knife.

YARNS

Ground warp: 2-ply wool (1,800 yd/lb, Harrisville Shetland), Iris, 1,085 yd.
Pile warp: 2-ply wool (900 yd/lb, Harrisville Highland), Iris, Chianti, Aubergine, 720 yd each.
Weft: 2-ply Harrisville Shetland, 615 yd.

WARP LENGTH

Ground warp: 482 ends 2 1/4 yd long (allows 4" for take-up, 33" for loom waste).
Pile warp: 240 ends 9 yd long (allows 6 yd for take-up, 63" for loom waste and possible variation in take-up).

SETTS

24 epi (16 epi, 2/dent in an 8-dent reed for ground warp; 8 epi, 1/dent for pile warp).
Weft: 18 ppi for hems, 15 ppi for pile areas.

DIMENSIONS

Width in the reed: 30 1/8".
Woven length (measured under tension on the loom): 44".
Finished size: one hemmed rug 30" × 41".

Warp pile is often overlooked as a technique accessible to handweavers because of the extra setup required to accommodate two differently tensioned warps. For rugs, which require a firm beat to secure the pile and give the rug enough substance to lie flat on the floor, a countermarch loom with two warp beams and an overhead beater is ideal. But this rug can also be woven on other looms. The lighter the loom, the narrower the rug must be to achieve the same degree of firmness. If you are in any doubt, start with something small. A plush mat near the bed or in front of a sink can bring as much pleasure as a larger rug.

USING TWO BEAMS

If your loom has two warp beams, first decide which warp will go on which beam. The pile warp needs advancing often; if one beam is easier to release than the other, the pile warp should be beamed on it.

You can use a front-to-back warping method for two warps, but I prefer back-to-front. With the raddle on the front beam and lease sticks secured behind the shafts, I beam one warp completely (in this case the pile warp, which I put on the upper warp beam; see Photo a, page 42). When it is completely beamed, I let the lease sticks in its cross rest out of the way of the second warp beam. Then, just as though the first warp were not there, I beam the second warp in the same way as the first.

To thread the shafts, I suspend one set of lease sticks above the other so that as I sit in front of the shafts, I have access to both sets.

SINGLE-BEAM ALTERNATIVE

If your loom does not have two beams, you can weave a velvet fabric using weights to tension the pile warp, but it's trickier, especially with a wide dense, sticky wool warp (see also Robyn Spady, pages 44–46).

Beam the ground warp first. Then, with lease sticks in both warps and the pile-warp chain tied around the back beam to hold it in place, thread the shafts with both warps and tie both onto the front apron rod. Untie the pile warp from the back beam and attach weights to sections of 2–3" each. Plastic jugs with water allow adjusting the amount of weight to achieve the right tension. With a pile warp such as the one used for this rug, you'll have to advance the weights unusually often.

If you've never woven velvet before,

DID YOU KNOW:
Velvet is distinguished from velveteen by the method of production. Velvet is pile fabric created with a supplementary warp (velveteen with a supplementary weft). This rug is "cut velvet." Loops not cut are "uncut velvet," and areas where no pile is pulled up (to create a design in contrast with pile areas) are "voided velvet."



this rug will knock your socks off—literally!

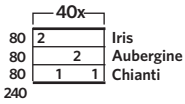
1 Wind a ground warp of 482 ends Harrisville Shetland and a separate pile warp of 240 ends Harrisville Highland following the warp color order in Figure 1. (For this warp, I wound all 6 ends in the Highland color repeat together in the cross, keeping them separate with my fingers. Beaming wool with the lease sticks in this 6-end cross goes more easily than if you use a one-and-one cross.)

2 Wind the ground warp on one warp beam (see page 40 for more about this) and the pile warp on the second beam. Secure the lease sticks for both warps in a position for threading (one set above the other) and thread the shafts following Figure 2. (If you wound the 6 pile ends together, select from the 6 in the color order shown in Figure 1.) Note that you'll need 241 heddles on shafts 1 and 2 and 240 on shaft 3.

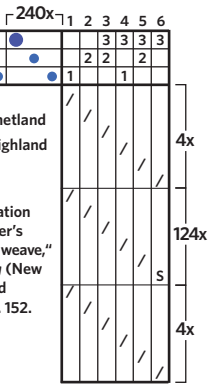
3 Weave the rug following Figure 2. Beat very firmly after inserting each stick. After you have woven in seven sticks, cut out the one closest to you and place it in the next "S" shed. To cut, slide the X-acto knife along the top of the stick, with your index finger and thumb keeping the knife in place; see Photos c–d. I wove this rug on a countermarch loom and released four notches on the beam holding the pile warp to insert each stick. A friction brake would make this step easier, although the firm tension of the ratchet-and-pawl system (and the overhead beater) on my loom helped achieve a firmly beaten rug.

4 Remove the rug from the loom. Machine stitch two rows of straight stitching along the last picks of the headings on both ends. Trim and turn ends under once to meet pile section and sew hems by machine.

1. Pile-warp color order



2. Draft for rug



● = Harrisville Shetland
● = Harrisville Highland
S = place stick

This draft is a variation of Else Regensteiner's "three-harness pile weave," *The Art of Weaving* (New York: Van Nostrand Reinhold, 1970), p. 152.

TIP: For warping paper, try "red rosin" paper (available in 36" × 100' rolls for about $10 from home improvement stores; see Photo a).

Weaving a warp-pile (velvet) rug

The pile warp is pulled up by inserting a narrow flat stick after every 5 picks. With the sticks used in this rug, 1¾" of warp take-up occurs with each stick. You can use sticks of a different size, but remember to recalculate warp length (over 6 yd needed for this 42" rug, not including waste).



a. Two warp beams: the pile warp is on the upper beam, ground warp on the lower beam.



b. Seven sticks are firmly woven in before the first stick can be cut out safely.



c. Cut, holding the X-acto knife with thumb and index finger on opposite sides of the stick.



d. Remove the stick after cutting to use in the next "S" shed.



e. End with a hem section, using the same treadling sequence without inserting sticks.



f. The finished rug needs only quick machine-stitched hems to be ready for the floor!

PHOTOS BY MADELYN VAN DER HOOGT

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ROBYN SPADY

Small-scale velvet for an evening bag

USE VELVET FOR SOFT, SILKY FABRICS THAT BEG TO BE TOUCHED. VELVET IS ESPECIALLY APPEALING IN STRIPES, PROVIDING BOTH COLOR AND TEXTURE CONTRAST.

STRUCTURE
2/1 twill and velvet.

EQUIPMENT
4-shaft loom, 11" weaving width; 10-dent reed; 1 shuttle.

YARNS
Warp and weft: 8/2 Tencel (3,360 yd/lb, Valley Yarns, Webs), Ming Blue, 975 yd.

OTHER SUPPLIES
7 film canisters or plastic prescription bottles, one piece 1/8" brass angle 36" long, Pacific Purse Collection pattern by Revisions, 1/4 yd lining fabric, 1/4 yd quilt batting (if desired), seed beads (optional), matching sewing thread.

WARP LENGTH
Ground warp: 303 ends 1½ yd long (allows 2" for take-up, 27" for loom waste. Pile warp: 81 ends 4 yd long (allows 3 yd for take-up, 1 yd for loom waste).

SETTS
Ground warp: 30 epi (3/dent in a 10-dent reed). Pile warp: 30 epi (3/dent in a 10/dent reed); 60 total epi in pile sections. Weft: 24 ppi.

DIMENSIONS
Width in the reed: 10 1/10". Woven length (measured under tension on the loom): 25" total (15" for velvet section). Finished size: 6" × 7" with 36" strap.

Few textiles in the world are as luxurious and remarkable as velvet. It conjures up visions of royalty swathed in sumptuous garments, rooms full of ladies in Victorian-era ball gowns.

Recently, I had the opportunity to examine a collection of antique ball gowns. One in particular—in a brown silk—was captivating. The fabric of the fitted bodice featured velvet stripes contrasting with satin areas between stripes. As I took a closer look at the fabric, I realized the velvet stripes, which appeared significantly darker and richer in color than the satin, were actually the same color. They only appeared to be darker because the pile ends absorb light; the satin sections reflect it. I remember thinking, "Wow! Texture and color contrast using the same yarn!" That Victorian ball gown was the inspiration leading to this small bag with its alternating twill and velvet stripes.

VELVET CHALLENGES

What is velvet? Velvet is a warp-pile fabric (see also Suzie Liles, pages 40–42) and therefore requires two warps. One warp weaves the ground fabric that provides structural integrity. The pile-warp threads are a supplementary warp that is pulled into loops over rods and then cut to produce the velvet tufts. This warp requires a separate warp beam and must be longer than the ground warp to accommodate the take-up for the loops. Tension on the pile warp must be released when the loops are formed and then restored for the next ground pick.

This little purse is an excellent introduction to weaving velvet. First, it's a small project since only 15" of velvet-striped fabric are woven for the panel that creates the back and the front flap of the purse (straight twill is used for the flat fabric in the purse front). Second, by setting up the velvet pile warp in stripes and suspending and weighting the threads for each stripe separately over the back beam, a set of seven little supplementary-warp "beams" is created, whose tension releases and is restored without effort.

RESOURCES

Keasbey, Doramay. "Weaver's Primer: Velvet." *Weaver's*, Issue 8, 1990, pp. 20–24.

Pickett, Barbara. "Weaving Solid Velvet." *Complex Weavers Newsletter*, January 1993, #41, pp. 3–13.

Znamierowski, Nell. "The Allure of Velvet." *Handwoven*, September/October 1992, pp. 41–45.

Here's a great first project in velvet—



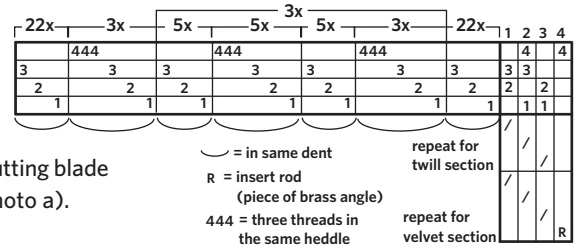
it's small and you can weave it on any 4-shaft loom.

1 Wind a ground warp of 303 ends 1½ yd long, spread in a raddle, and beam at a width of 10". Wind ends 4 yd long for each of the 7 velvet stripes, first on the warping board and then around 7 film canisters or prescription bottles (9, 15, 9, 15, 9, 15, and 9 ends, respectively). Secure the wound threads to the film canisters with covered hair bands allowing enough length to thread them through the shafts with the canister placed at the back of the loom. Place coins equal to 3½ oz weight in each canister (about 30 pennies each) and rest the canisters on a table or TV tray behind the back beam of the loom for threading.

2 Thread the shafts with both warps following the draft in Figure 1. Thread 3 ends of the pile warp through each heddle on shaft 4.

3 Make the velvet rods: Cut the 36" length of ⅛" brass angle into four 9" pieces (you can use a pair of kitchen shears for this) and close the angle over a metal ruler with jeweler's pliers carefully leaving room for the cutting blade to fit in the channel (see Photo a).

1. Draft for purse



4 Spread the warp with a few picks of scrap yarn (treadles 1-2-3). Then weave 15" of velvet: Weave 3 twill picks, (1-2-3), then raise shaft 4 (treadle 4) and insert a velvet rod with open edge facing upward (it's a little like setting a nickle on edge, but you'll get better with practice). Beat very firmly. Repeat for 3 more rods. Then cut the first rod out with an X-acto knife or similar blade (see Photo d) to use as the fifth rod and continue, always cutting out only the rod closest to you. Draw the knife slowly and carefully between the edges of the folded rod. At the end of 15", cut off the pile warp threads, cut out remaining rods, and weave 10" plain twill.

5 Remove the fabric from the loom and machine zigzag raw edges. Run a steam iron over the fabric without pressing and then fluff in a warm dryer. Cut and sew the purse using the pattern and instructions for Purse D in the Pacific Purse Collection (shorten the pattern for the purse body by 2"). I used a brocade fabric for the lining and sandwiched quilt batting between the purse fabric and lining to add body to the purse. Create the purse strap by separately twisting three groups of 12 ends Tencel 60" long in the same direction, then twist together in the opposite direction, and secure both sets of ends with an overhand knot. I stitched beads around the seam of the purse and made a beaded tassel at the center of the flap.

Tips for weaving velvet

Use a very firm beat so that the velvet rods are woven securely in place, the twill in the flat-woven stripes are a firm interlacement, and the velvet warp threads can't pull out of the fabric when they are cut (Photo c). Place the blade very carefully in the angle groove to cut the pile (see Photo d). Cut out only the rod closest to you. Always work with a sharp blade and change blades when necessary. Be patient! Velvet fabrics are labor intensive, which is why they were used for the garments of the nobility!

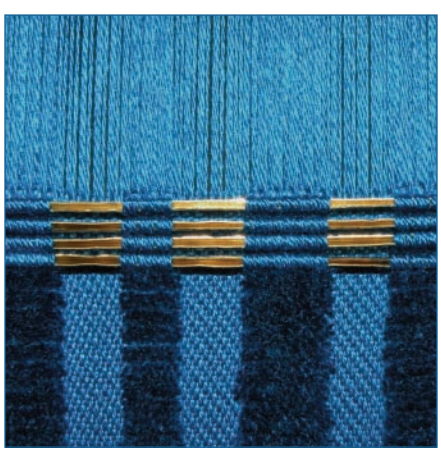


a. Bend brass angle to nearly closed (magnified).

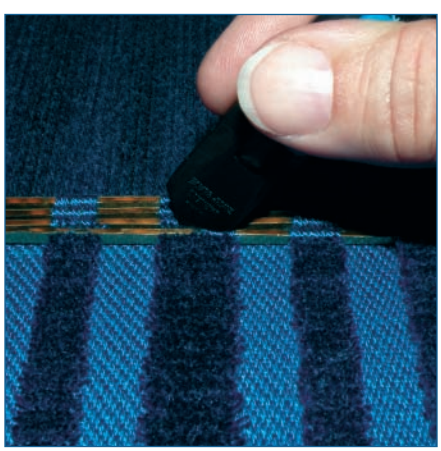


b. Wrap canisters with velvet warp threads.

PHOTOS BY ROBYN SPADY



c. Weave in four angle rods before cutting.



d. Cut in the groove of the rod closest to you.



e. The purse back shows velvet stripes.

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SARAH FORTIN

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IN A LUXURY BLEND OF WOOL, SILK, AND ALPACA

STRUCTURE

Deflected doubleweave.

EQUIPMENT

8-shaft loom, 48" weaving width; 15-dent reed; 2 shuttles.

YARNS

Warp: 18/2 wool/silk (5,040 yd/lb, Zephyr, JaggerSpun), Cinnabar, 1,626 yd; Mulberry, 1,584 yd; fingering-weight alpaca (1,920 yd/lb, Wolf Creek Wools), Color #202, 1,062 yd.

Weft: 18/2 wool/silk, Suede, 1,730 yd; fingering-weight alpaca, Color #202, 862 yd.

WARP LENGTH

1,424 ends (includes 2 floating selvedges) 3 yd long (allows 4" for take-up, 29" for loom waste; loom waste includes fringe).

SETTS

Warp: 30 epi (sley wool/silk 3/dent and alpaca 1/dent for a combined sleying of 3-3-1-1/dent in a 15-dent reed).

Weft: 24 ppi (16 ppi for wool/silk; 8 ppi for alpaca).

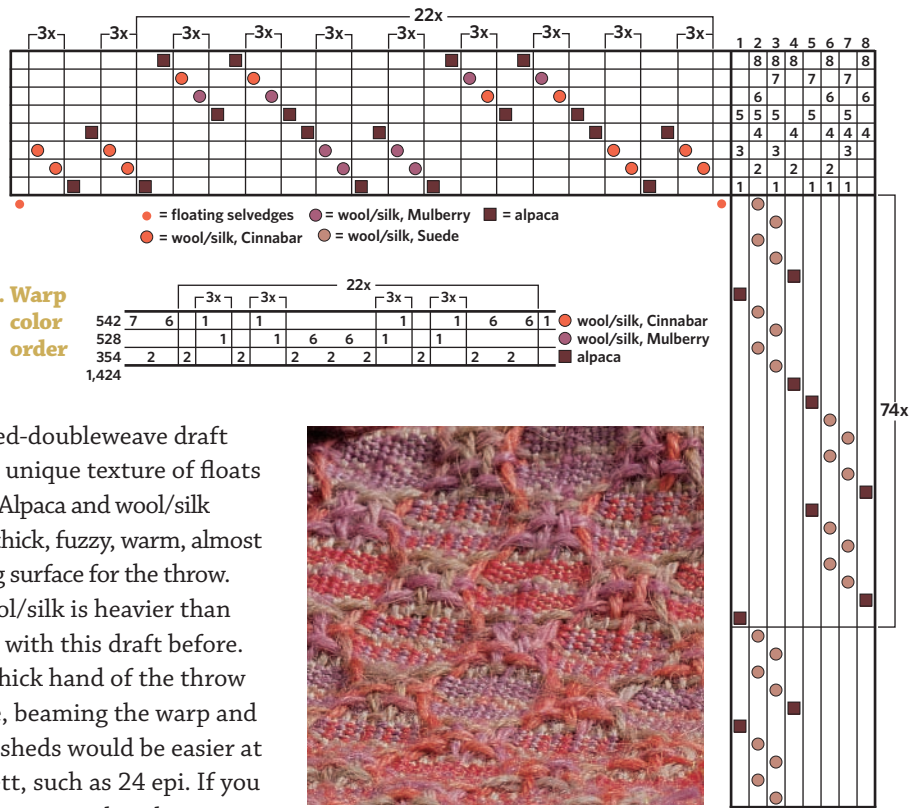
DIMENSIONS

Width in the reed: 47½".

Woven length: 74½ ".

Finished size after washing: 40¼" × 62" plus 6" fringe at each end.

1. Draft for throw



2. Warp color order

This deflected-doubleweave draft produces a unique texture of floats on plain weave. Alpaca and wool/silk contribute to a thick, fuzzy, warm, almost brushed-looking surface for the throw.

The 18/2 wool/silk is heavier than yarns I've used with this draft before. Although the thick hand of the throw is a result I like, beaming the warp and separating the sheds would be easier at a more open sett, such as 24 epi. If you choose 30 epi, weave with tight tension to help clear the sticky sheds.

The throw before wet-finishing: patterned floats contrast with plain-weave cells.

1 Wind a warp of 1,424 ends 3 yd long following Figure 2 and use your preferred method to warp the loom following Figure 1. Allow 8" for fringe and begin and end the throw with a few picks of scrap yarn. Weave the throw for 74½" following the treadling in Figure 1 at 24 ppi using Suede wool/silk and alpaca as weft. If you do not want a crocheted edge, you will need to carry the alpaca weft up the selvedges, taking the wool/silk around the alpaca with the floating selvedge. With a crocheted edge, you can allow the alpaca weft to loop at the selvedges.

2 Cut the fabric from the loom. Prepare a twisted fringe of 6 wool/silk ends and 1 alpaca end in each fringe. Crochet the selvedge edges with alpaca, if desired. Machine wash, gentle cycle, with liquid detergent and liquid fabric softener for about 3 min, agitation only (depending on your washer). If you want to minimize the shrinkage and fulling of the alpaca, I suggest rinsing, starting the spin cycle, then removing. This piece went through a full wash/rinse cycle. Machine dry for 5–10 min on delicate. Hang to finish drying. Steam-press to block. Trim fringe evenly.



This throw is the essence of “warm and fuzzy”!

KAREN DONDE

Dozen Roses scarf in deflected doubleweave

IN SPECTACULAR 3-D WITH DIFFERENTIAL SHRINKAGE!

STRUCTURE

Deflected doubleweave.

EQUIPMENT

8-shaft loom, 9" weaving width; 12-dent reed; 3 shuttles, 4 bobbins.

YARNS

Warp: 30/2 bombyx silk (7,500 yd/lb, Treenway Silks), #20 Bordello and #43 Harlequin, 477 yd each; 18/2 merino wool (5,040 yd/lb, Superfine Merino, JaggerSpun), Black, 78 yd.

Weft: 30/2 bombyx silk, #20 Bordello and #43 Harlequin, 700 yd total; 18/2 merino wool, Black, 51 yd; Peacock, 23 yd.

WARP LENGTH

238 ends (includes 2 floating selvedges) 4⅓ yd long (allows 6" for take-up, 30" for loom waste).

SETTS

Warp: 12 epi (1/dent in a 12-dent reed) for merino; 32 epi (2-3-3/dent in a 12-dent reed) for silk; the silk threading groups end in the middle of this denting order.

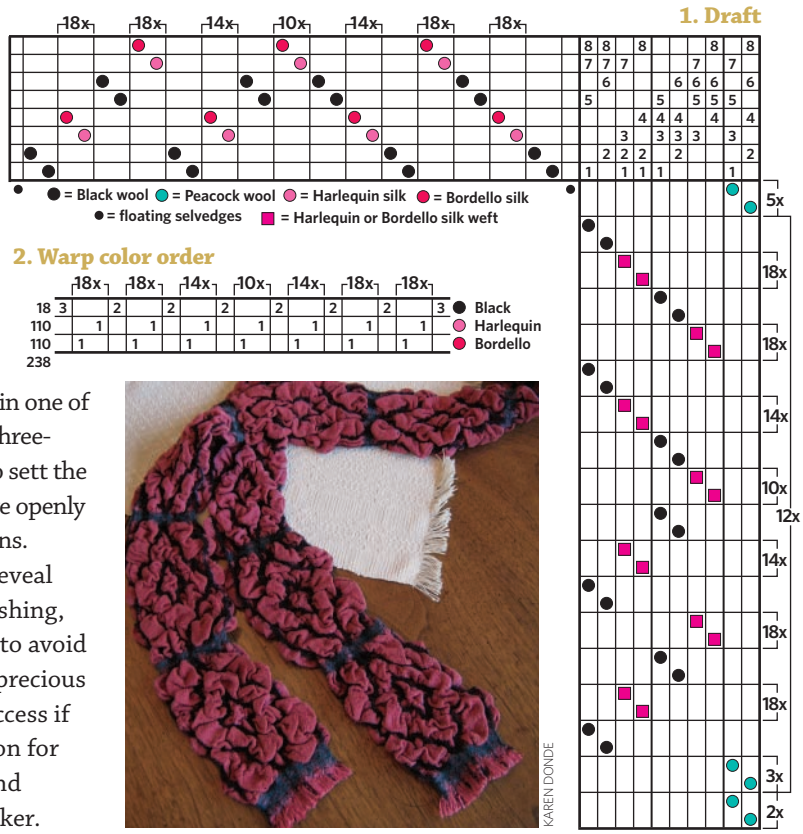
Weft: 12 ppi for merino; 26 ppi for silk.

DIMENSIONS

Width in the reed: 8⅔". Woven length: 120". Finished size after wet finishing: 3½" × 53" plus ⅜" fringe.

In deflected doubleweave, blocks from two layers alternate in both warp and weft. The blocks from each layer lie side by side on the loom but shift or "deflect" around each other during wet finishing to form wavy, curvy shapes. When yarns that shrink are used in one of the layers, the options go three-dimensional. The trick is to sett the shrinking yarns much more openly than the nonshrinking yarns.

Because results don't reveal themselves until wet finishing, sampling is the best way to avoid expensive mishaps with precious yarns. You can expect success if you use spun silk or cotton for the nonshrinking yarn and merino wool as the shrinker.



1 Wind a warp and thread the loom using your preferred method as in Figures 1 and 2 (these instructions are for the rose-pink scarf; the warp for the multicolored scarf uses 36 purple, 36 pink, 76 green, 36 pink, 36 purple cotton with purple wool and is treadled as drawn in). Begin and end the scarf with 1" in scrap yarn; separate this section from scarf body with 1¼" paper spacers. Weave the scarf as in Figure 1 at 26 ppi for silk and 12 ppi for wool. The weft color changes in this scarf between Harlequin and Bordello don't show much after finishing, so you can use all one color, alternate colors, or choose your own order. (For the silk weft in this scarf: repeats 2, 4, 6, 7, 9, and 11 are solid Bordello; 3, 10 solid Harlequin; 1, 12 Bordello with center block Harlequin; 5, 8 Bordello at each end and Harlequin in the three center blocks.) Remove the scarf from the loom and loosely machine zigzag over scrap-yarn sections; remove spacers.

2 Wash by hand in tepid water with Orvus Paste. Agitate vigorously and evenly until the roses are just short of the puckered state you're trying to achieve (about 20 minutes for my scarf). Rinse and finish agitating to state desired. Roll in a towel to remove as much water as possible and hang to dry. Shape roses while still wet. When dry, tumble in the dryer on no heat to soften the silk or shake the scarf and strike it against a counter a couple of times. Cut off waste yarn sections and trim fringe evenly.



Give flat fabrics dazzling dimension just by washing!

BARBARA LAYTON RUCKER

Bumpy bamboo scarves in M's and O's

COLOR-AND-WEAVE EFFECTS IN M'S AND O'S CAN CREATE SURPRISING COLOR AND TEXTURE CONTRAST.

I love weave structures that appear very complex, but I've not had the shafts, the software, nor the brains to design with them on my own—that is, until I met M's and O's.

Or rather—until I met Kathleen Farling's M's and O's (see Resources, page 54). For some reason, her use of a center block in a draft for kitchen towels made me realize I, too, could easily manipulate M's and O's blocks. That center block would keep both my brain and my design grounded.

M'S AND O'S

M's and O's is usually woven as two blocks on four shafts. One block produces ribbed floats, the other plain weave, or vice versa. Blocks usually consist of 8 warp threads and 8 weft threads. You can double the width of a block by threading it two times in succession (or even more times, although cloth stability can be affected if blocks are too wide). The same is true in the treadling; though again, too many picks in the same block can affect cloth stability.

I decided to start with a simple profile draft and stick with it until I had woven as many different scarves as possible by playing only with warp and weft color combinations. I've yet to exhaust the possibilities! For Scarf 1 (at left and center on page 53), I used colors in a Modigliani print in more or less the same proportions as in the print. It was easy to plan 8 ends of color for a regular-sized block, 16 for a doubled block, or 4 for a half-sized block. I placed the same colors on the other side of the center block, but in reverse. The weft colors were inspired by the kente cloth of Ghana.



The colors in Scarf 2 (at upper right of page 53) were intended to go with a turquoise and silver necklace I inherited from my mother (and my gray/white hair). When choosing colors, remember you needn't "color inside the lines." I wove one scarf that merged from ginger to persimmon with no correlation to the blocks at all. When (and if) you ever get tired of shifting colors about, try changing the profile draft.

Raid your stash to play with color in

STRUCTURE

M's and O's.

EQUIPMENT

4-shaft or 6-shaft loom, 10" weaving width; 8-dent reed; 2 shuttles.

YARNS

Warp for Scarf 1: 100% bamboo (2,100 yd/lb, Bambu 7, Cotton Clouds), Rosemary #520 (aqua), 124 yd; Persimmon #028 (red orange), 88 yd; Topaz #228 (gold), Truffles #110 (light brown), and Onyx #360 (black), 66 yd each; Ginger #393 (light orange), 22 yd.
Weft for Scarf 1: Bambu 7, Onyx #360 and Topaz #228, 164 yd each.
Warp for Scarf 2: Bambu 7, Rosemary #520 (aqua), 256 yd; Pearl #102 (white) and Cloud #333 (silver gray), 88 yd each.
Weft for Scarf 2: Bambu 7, Sand #023 (ecru), 328 yd.

WARP LENGTH

157 ends (includes 2 floating selvedges for 4-shaft draft) 2¾ yd long (allows 4" for take-up, 27" for loom waste and fringe).

SETTS

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

DIMENSIONS

Width in the reed: 9⅞".
Woven length: 68".
Finished size after washing: 8½" × 65" plus 6" twisted fringe at each end.

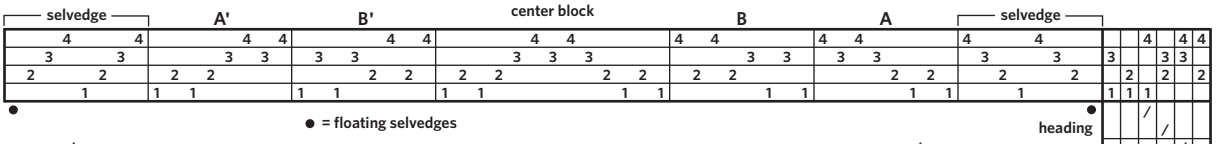


both warp and weft in versatile M's and O's!

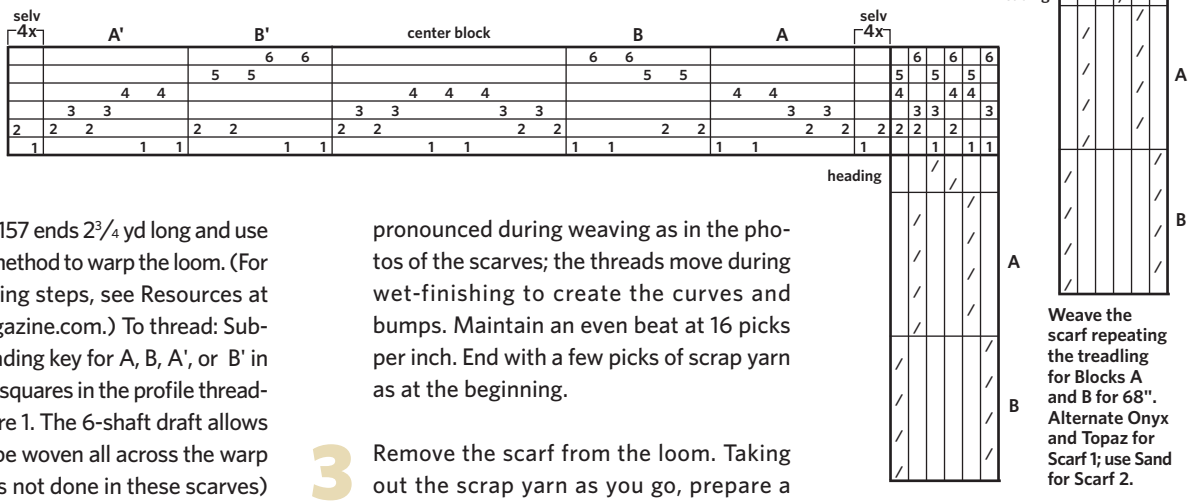
1. Profile draft



2. 4-shaft threading keys



3. 6-shaft threading keys



Weave the scarf repeating the treadling for Blocks A and B for 68". Alternate Onyx and Topaz for Scarf 1; use Sand for Scarf 2.

1 Wind a warp of 157 ends $2\frac{3}{4}$ yd long and use your preferred method to warp the loom. (For complete warping steps, see Resources at handwovenmagazine.com.) To thread: Substitute the threading key for A, B, A', or B' in Figure 2 or 3 for squares in the profile threading draft in Figure 1. The 6-shaft draft allows plain weave to be woven all across the warp (although this is not done in these scarves) and provides an 8-thread plain-weave selvedge. The 4-shaft draft requires floating selvedges and produces a 8-thread ribbed interlacement along the edges of the scarf.

2 Allowing 8" for fringe, weave a heading in scrap yarn and then weave the scarf following the treadling in Figure 2 or 3 for 68". Alternate Onyx and Topaz for Scarf 1 and use Sand throughout for Scarf 2. Don't worry if the pattern and texture are not as pronounced during weaving as in the photos of the scarves; the threads move during wet-finishing to create the curves and bumps. Maintain an even beat at 16 picks per inch. End with a few picks of scrap yarn as at the beginning.

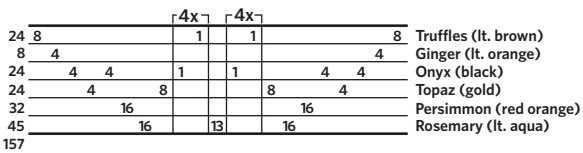
3 Remove the scarf from the loom. Taking out the scrap yarn as you go, prepare a twisted fringe on both ends with two groups of 4 ends in each fringe. Wash the scarf gently in tepid water with a small amount of Dawn liquid. Rinse several times. Gently squeeze and wrap in a towel. Before the scarf is dry, hard press with the iron on a wool setting. (This is an important step if you wish your scarf to feel very silky.) When you do the final press, move the iron from side to side to avoid snagging the floats.

RESOURCES

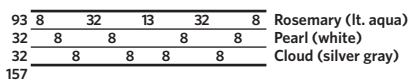
Dixon, Anne. *The Handweaver's Pattern Directory: Over 600 Weaves for 4-Shaft Looms*. Loveland, Colorado: Interweave, 2007.

Farling, Kathleen. "Learning from a Weaver's Exchange: Towels in M's and O's." *Handwoven*, January/February, 2006, pp. 64–66.

4. Warp color order for Scarf 1



5. Warp color order for Scarf 2







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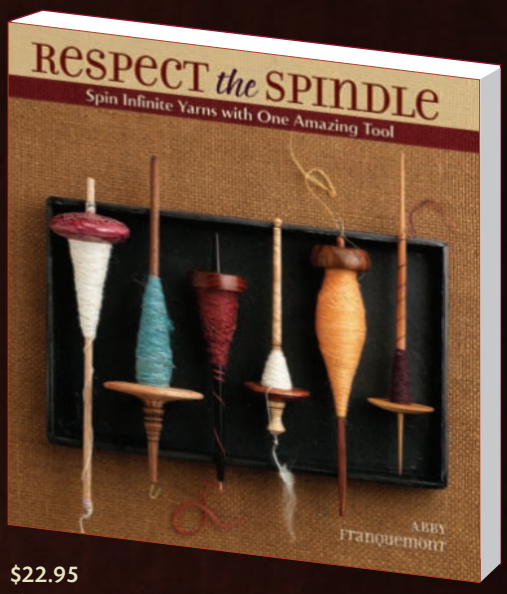
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STRUCTURE
Plain weave or 2/2 twill.

EQUIPMENT
2-shaft, 4-shaft, or rigid-heddle loom, 24" weaving width; 12-dent reed or rigid heddle; 1 shuttle; canner or deep pot with rack.

YARNS
Warp: 20/2 wool (5,600 yd/lb, Maine Line, Jagger-Spun), natural, 1,296 yd. Weft: 20/2 wool, natural, 1,144 yd.

OTHER SUPPLIES
Procion MX fiber-reactive dyes (PRO Chemical & Dye): Ultra Violet #8194, Silk Black #610, Fuchsia #308, and Sun Yellow # 108; PRO Thick SH (dye thickener); foam brushes; dust mask, rubber gloves, and dye supplies recommended by manufacturer; about 50 small marbles.

WARP LENGTH
288 ends 4½ yd long (allows 5" for take-up, 25" for loom waste; loom waste includes fringe).

SETTS
Warp: 12 epi (1/dent in a 12-dent reed or 1/slot/hole in a rigid heddle). Weft: 12 ppi.

DIMENSIONS
Width in the reed: 24". Woven length (measured under tension on the loom): 130". Finished size after fulling: 11" × 65" with 2–3" fringe at each end.

You can use this finishing technique with commercially dyed yarns to achieve shaped textures, but if you haven't tried painting with dyes, this is a good first project. Weave a loosely sett wool fabric, full it slightly, and paint. Tie objects in the fabric, full to desired hand, and remove the objects, leaving permanent shapes.

As a student, before I embarked on any new project my art teachers always prodded me to ask "What would happen if . . .?" Forever grateful to them for their incessant badgering, I ask myself that question each time a new weaving project is in the planning stages. When I was considering the theme of this issue of *Handwoven* (fabrics that are *not* flat), I asked myself, "What would happen if I wove and then shaped a scarf using techniques similar to felting? What if I planned the shapes and painted them on the fabric beforehand?"

Using the Leaves and Berries palette from the Fall/Winter '05–'06 Fabric Forecast (*Handwoven*, January/February 2005, page 77) as inspiration, it was an easy jump to picture weaving dimensional leaves and berries!

SOME CONSIDERATIONS

I've experimented before with "forced shaping," my name for this method of creating a piece of cloth that cannot be produced by weaving alone; see "Every Last Penny Scarf," *Handwoven*, November/December 2005, pages 48–51. It is fast, fun, and effective and offers design possibilities that go beyond flat woven cloth. This scarf adds the step of painting the shapes before they are created.

The weaving can be done very quickly. Although the weft sett does not have to be absolutely even, a very open weave is critical to ensure that the finished feltlike texture retains a soft hand and drape.

Since color placement is key, dyeing after weaving is a logical choice. Dye painting is easy and fast and allows colors to be placed precisely where they are needed. Using Procion MX dyes and steam setting the color gives quick results. Mixing and painting with dye also adds to a weaver's knowledge of color theory, and binding objects into shapes in a fabric is a good exercise in consequence. The finished scarf is soft, pliable, textured, and anything but flat!

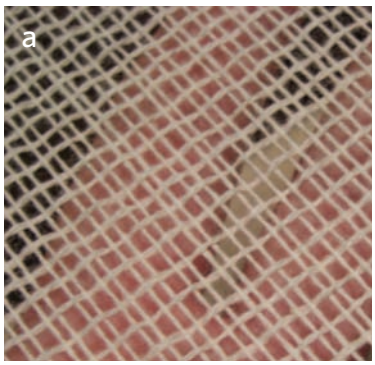
Amaze your felting *and* your weaving

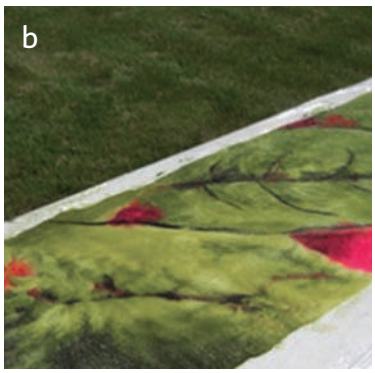


friends with this drapable, dimensional scarf.

From the loom to the cloth: a. fabric on the loom with very open setts; b. the fabric being painted after soaking; c. painted fabric with "berries" tied for fulling, d. finished scarf after final fulling.









1 Use your preferred method to warp the loom for plain weave or 2/2 twill (twill produces a slightly more drapable fabric). Allowing 10" for fringe at each end, weave 130" of plain weave or 2/2 twill at 12 ppi.

2 Gently remove the fabric from the loom and prepare a loosely twisted fringe with 8 ends/fringe. Put fabric in a mesh laundry or similar bag. Soak (no agitation) in warm water with a little Synthrapol or detergent for 30 min. Add 1 qt vinegar and let soak an additional 15 min. Carefully squeeze out excess moisture.

3 Follow all safety precautions that come with the dyes. Dissolve 2 tsp PRO Thick SH in 250 ml water one day prior to use. Then, when you are ready to paint the fabric: Using Procion MX dyes, mix a 4% dyestock solution for each color (a 4% dyestock solution is 4½ tsp dye powder per 300 ml of water). For Ultra Violet #8194, Silk Black #610, and Fuchsia #308, mix 2 tsp dye powder in 125 ml water each; mix 4½ tsp in 300 ml water for Sun Yellow #108. Mix three (or more) greens by adding a different number of drops of black to yellow, each in a separate cup. Use Ultra Violet as is or add a drop or two of black. To make a lighter tone of fuchsia, add 1–2 tbsp dyestock to 1 cup of water. To make a darker fuchsia, in a different cup add 3 tbsp dyestock to ½ cup water, then add black one drop at a time until the color is the shade you desire.

4 Cover a long table with plastic wrap at least 10" longer than the cloth. Lay the fabric on the table and tape the fringes to hold in place. Add PRO Thick SH thickener to dye cups until dye is consistency you desire for control (dyes can paint with blurred edges like watercolors or make distinct shapes). If you use thickened dye, be sure both sides of the cloth are saturated. Paint a leaves-and-berries design or other design with foam brushes, dabbing on color. When the cloth is completely painted/saturated with color, place a layer of plastic wrap on top of the painted cloth and roll up tightly.

5 Fill a canning pot with about 3" of water and place the wrapped cloth on the rack, above water level. Cover and heat to a boil. Reduce the heat slightly and steam 30 min to set the dye. Let cool, open the package, and rinse the scarf in lukewarm water to remove excess dye until the water runs clear (do not agitate) and lay flat to dry.

6 For berries, tightly bind marbles in the red sections of the cloth with rubber bands. Place the scarf in washing machine in hot water, agitate for 3–6 min, checking every minute until fulled as desired (4 min for this scarf). Spin out water and then roll the fabric in a towel to remove excess moisture. Place in dryer on low heat for 5 min to soften and finish the felting process; dry flat. Remove the objects bound into the cloth, cut around the leaf shapes in the cloth, and trim fringe as desired. If your design is not clearly drawn enough, you can use fabric markers to fill details, dabbing gently.

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JILL DE WAELE

Flower-power handwoven handbags

A BIG RESULT FROM A SMALL INVESTMENT

STRUCTURE
Plain weave with inlay.

EQUIPMENT
2-shaft or rigid-heddle loom, 8" weaving width; 10-dent reed; 1 shuttle; scissors; needle; sewing machine.

YARNS
Warp: 8/4 cotton carpet warp (1,680 yd/lb), yellow, 120 yd. Ground weft: 4-ply worsted-weight cotton (768 yd/lb, Sugar 'n Cream), Sunshine, 40 yd. Pile weft: 2 yd 45" lightweight cotton fabric.

OTHER SUPPLIES
Magnetic purse closure, 7" curved metal (or other type) purse handle (Jo-Ann Fabrics, Michaels, or Marc De Waele at www.ArtSymphonyllc.com), sewing thread, ⅓ yd lining fabric.

WARP LENGTH
80 ends 1½ yd long (allows 4" for take-up, 36" for loom waste; calculate shorter warp length for rigid-heddle loom).

SETTS
Warp: 10 epi (1/dent in a 10-dent reed). Ground weft: 10 ppi.

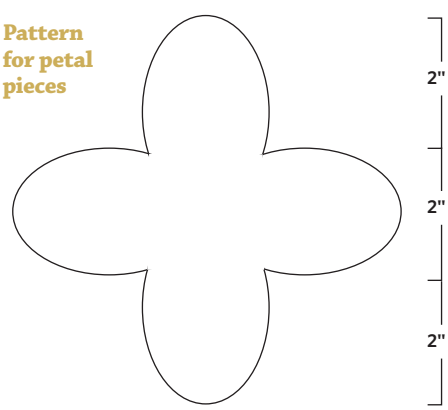
DIMENSIONS
Width in the reed: 8". Woven length (measured under tension on the loom): 14" total (10" pile). Finished size: 7" × 5" with 1½" pile length and handle.

Here are some easy-to-weave-and-sew bags that are fun for both casual and dressy wear—use a ragbag of colors to go with jeans or black (and/or sparkly) fabrics for a chic, but contemporary, look.

I grew up in Saudi Arabia, where my first rug was handwoven by Bedouin women. My childhood home was full of color, texture, art, and music, and even though I didn't know it at the time, it was the beginning of my love for art and fashion. This early influence in my life instilled a desire to create fabrics and design with fabrics, such as for the flower-petal bags that I have been creating since I was in college.

The possibilities for playing with color, embellishments such as beading and sequins, and bag style will give you ideas that never end. Consider changing the weave structure, the shape for the fabric pieces, the shape of the bag itself, type of bag handle, type of fabric for inlay, and type of bag closure. You can also apply this inlay technique to fabrics for other uses, such as vests, rugs, wall hangings, pillows, and more.

1. Pattern for petal pieces



1 Wind a warp of 80 ends and thread the loom for plain weave using your preferred method. Spread the warp with scrap yarn and then weave 2" of plain weave for a hem section.

2 Cut 80 pieces from fabric using the pattern in Figure 1 at three times the size shown (6" × 6"). After you have woven the first hem section, space eight fabric pieces across the warp: Fold each piece along a diagonal and tuck around a warp thread so that the four petals come up out of the shed, two on each side of the warp thread. Insert the weft and press firmly. Weave 1". Repeat inlay, staggering positions of pieces. Continue this way until you have 10" of pile fabric. (On the rigid-heddle loom, you'll have to wind some of the pile fabric around the cloth beam.) Weave 2" for second hem.

3 Remove the fabric from the loom; machine stitch raw edges. Turn ends under to the edge of the petals and sew hems by hand. Fold bag in half right sides together and sew side seams by hand. Turn right side out. Cut lining fabric 1" wider than bag fabric and construct lining the same way as bag, except use machine stitching and ½" side-seam allowances. Place lining in bag, wrong sides together. Stitch lining to bag around top by hand; as you do this, sew in magnetic closures to secure between the lining and center top edge of bag on each side. Using the lining fabric or the same fabric you used to make the flower petals, attach a purse handle with two tabs, each stitched in a tube about 3" long and ⅝" wide and sewn to lining on both sides of top bag edges.



Visit your local fabric store and go wild! Weave bags for the beach, for work, for parties—any style for any occasion on any loom!

SUSAN BOWMAN

The newest wrinkle on the skinny scarf

REALLY PERMANENT PLEATS WITH A POLYESTER WEFT

Catharine Ellis and Yoshiko Iwamoto Wada both describe the use of polyester to achieve texture in handwovens (see Resources). Wada gives directions for using a large pressure cooker to provide the temperature that can soften polyester to create permanent pleats.

STRUCTURE

1/3 vs 3/1 broken twill.

EQUIPMENT

8-shaft loom, 10" weaving width; 20-dent or 10-dent reed; 2 shuttles; pressure cooker; small bread pan; cooker insert; parchment paper; string.

YARNS

Warp: 20/2 silk (4,900 yd/lb, Valley Yarns, Webs), Pacific Blue, 960 yd; Felt Green, 900 yd. Weft: Tex 40 Spun Polyester Thread (12,000 yd/lb, 6,000 yd/cone, www.zipperstop.com), Green #4089 and Peacock Blue #21915, 600 yd each. Gathering weft: Size 20 crochet cotton (3,800 yd/lb, 415 yd/ball, Cebelia, DMC), Natural or white, 120 yd.

WARP LENGTH

372 ends 5 yd long (allows 8" for take-up, 26" for loom waste; loom waste includes fringe at the beginning and end of the warp).

SETTS

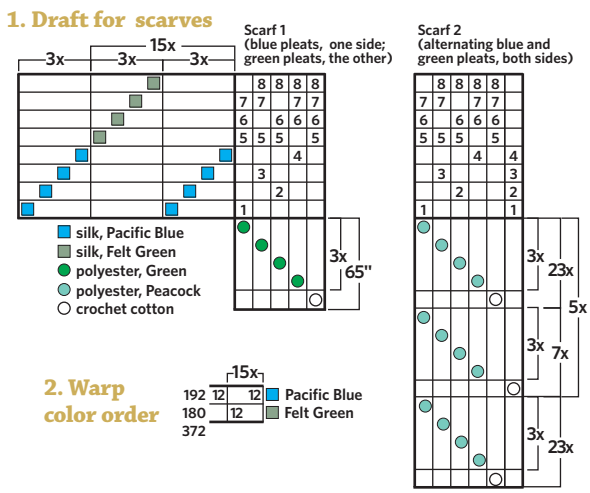
Warp: 40 epi (2/dent in a 20-dent reed or 4/dent in a 10-dent reed). Weft: 32 ppi for ground thread; 2 2/3 ppi for gathering weft.

DIMENSIONS

Width in the reed: 9 3/10". Woven length: 65" for each of two scarves (plus 16" warp for fringe between scarves). Finished sizes after pleating and "cooking": two scarves 2 1/2" × 57" each with 5" twisted fringe at the ends.

Silk is the warp of choice for permanent pleating in these scarves since it is soft and easy to shape. The high-quality polyester weft is about twice the thickness of sewing thread. The warp is closely sett because the weft is significantly finer. A broken twill in contrasting warp- and weft-dominant stripes produces a natural tendency to pleat without the pronounced diagonals of straight twill.

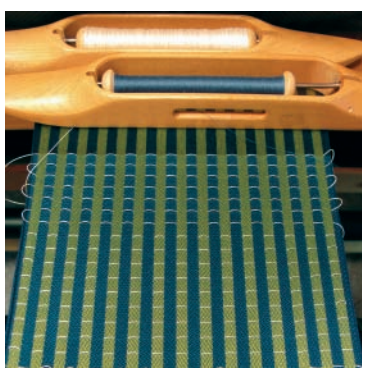
A temporary gathering weft is drawn up off the loom. Its placement determines the color that shows on each face rather than changes in warp and weft dominance. (In Scarf 2, sections of weft-dominant pleats are brought to the face in five places along the cloth.) After pressure cooking and cooling, the gathering thread is removed and the pleats are permanent.



RESOURCES

Ellis, Catharine. *Woven Shibori*. Loveland, Colorado: Interweave, 2002, pp. 98, 99, 101, 102.

Wada, Yoshiko Iwamoto. *Memory on Cloth: Shibori Now*. Japan: Kodansha International Ltd., 2002, p. 192.



a. Gathering thread in Scarf 2



b. Sample with alternating pleats



c. Pulled gathering threads

Weave amazingly crisp pleats that never wash out!

1 Wind the warp and prepare the loom following Figures 1 and 2 using your preferred method. Allowing 8" for fringe at each end, weave two scarves for 65" each as in Figure 1. Leave weft loops in the crochet cotton at the selvedges for gathering the fabric later (Photo a). Hemstitch both ends of both scarves.

2 Remove the scarves from the loom and cut apart leaving 8" fringe for each and prepare a twisted fringe on each end. Wash in warm water and mild detergent and lay flat to dry. Pleat both scarves by pulling the gathering threads from one side until about half the width is gathered up and tying an overhand knot in each loop. Then gather from the other side, pull tightly, clip loop, and knot. Wrap the scarves loosely in parchment paper and tie with string.

3 Follow all directions and safety precautions for the pressure cooker. Add recommended amount of water, place a small metal bread pan in the bottom of the pressure cooker, place the flat plate that comes with the pressure cooker on top of the pan, and the wrapped scarves on top of the plate (above water level). Cook for 45 minutes after reaching 15 lb pressure. Allow the cooker to cool completely before opening. Remove and unwrap the scarves. Carefully cut and pull out the gathering threads (suture scissors work well). For future care, wash by hand.



PHOTOS BY SUSAN BOWMAN

d. Scarves in pressure cooker



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TRACY KAESTNER

The price is right

Pricing handwovens is never easy. The Contemporary Handweavers of Houston have just held their twenty-fifth annual show and sale. Pricing is always a big topic of conversation. Here are some tips we've learned!

Do not underprice

Underpricing gives the impression that a low price is the true value of a handwoven. As a group, weavers tend to undervalue their time. We need to give our customers good value for their money—not bargains. There is a difference!

Here are my responses to the reasons weavers often give to defend underpricing their work:

"I am a new weaver; I should charge less for my pieces."

Response: If the item is well made it does not matter how long you have been weaving.

"I got the yarn on sale."

Response: So what? The customer doesn't know how much you paid. Would you be able to get the yarn for that price again?

"I don't have an established reputation as a weaver."

Response: For functional pieces, the "name" of the weaver doesn't make the difference it might for an art piece, such as a tapestry.

Set pricing guidelines

Here are three methods we've developed at CHH to determine prices for handwovens. (Don't forget to add any commission charged by the venue.)

By time Keep track of the time you spend designing, winding the warp, dressing the loom, weaving, and finishing. Determine a price per hour you would like to get for your work.

Example: For a set of eight towels: 18 hours × $15 per hour = $270 divided by 8 towels = $33.75 per towel.

By materials Total up the cost of your materials, divide by the number of items (if more than one is involved in one production run), and multiply by three.

Example: For a set of eight towels: $80 in materials divided by 8 towels = $10 × 3 = $30 per towel.

By size Determine an amount per square foot for rugs and tapestries (a higher amount for tapestries and tapestry-type rugs, a much lower amount for rag rugs).

Example: For a 3 ft × 5 ft wool weft-faced rug = 15 sq ft × $30 per sq foot = $450. For a 3 ft × 5 ft rag rug = 15 sq ft × $5 per sq foot = $75.



Towels woven by CHH members Tracy Kaestner, DeeDee Woodbury, Deborah Harrison, and Joan Brown. Personalized name tag from Heirloom Woven Labels, www.heirloomlabels.com.

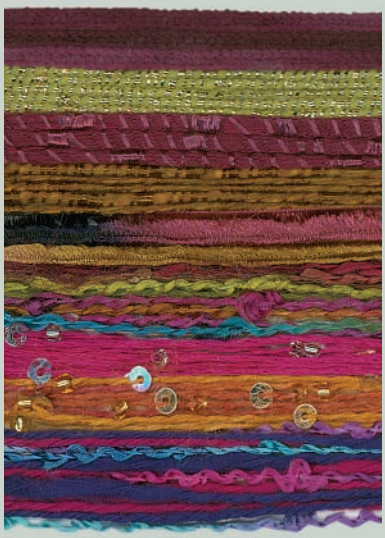
And finally . . .

Give prices in whole numbers only! Cents are for bargain pricing. Whole numbers are also easier to write up at sales.

About each price, ask yourself: Is it reasonable? Would you pay it? If the answer is No, it might be better not to make that item for sale or to change something about it (materials, simpler weave structure) to bring the cost down. Would you make the same item again for this price? The answer should be Yes!

Novelty knitting yarns

Every now and then weavers get a yen for a bit of novelty, something shiny that doesn't come on a cone. **Beribboned, beaded, or bouclé, novelty yarns** are soooo tempting, and while they generally cost more per pound than standard weaving yarns, they can add a bit of **inspiration to your weaving** and glamour to the finished projects. Just keep in mind that these yarns may also call for special techniques to work well in a weaving context.



Suede from Berroco; 100% nylon ribbon, available in ten colors, 1 20 yd/50 g (1,100 yd/lb)

Lumina from Berroco; 54% cotton/36% acrylic/10% polyester, eleven metallic colors, 95 yd/25 g (1,700 yd/lb)

Bonsai from Berroco; 97% bamboo/3% nylon ribbon, available in sixteen solid and five multicolor choices, 77 yd/50 g (700 yd/lb)

Seduce from Berroco; 47% rayon/25% linen/17% silk/11% nylon corded yarn, fifteen solid colors and five variegated, 100 yd/40 g (1,100 yd/lb)

Party from Crystal Palace; 100% nylon ribbon, available in thirteen solid colors and thirty-one printed colorways, 87 yd/50 g (800 yd/lb)

La Boheme from Fiesta Yarns; 50% rayon/32% brushed kid mohair/14% wool/4% nylon rayon bouclé stranded with brushed kid mohair, in twelve colorways, 165 yd/4 oz (660 yd/lb)

Rayon Bouclé from Fiesta Yarns 100% rayon bouclé, in fifty colorways plus black, 960 yd/lb (240 yd/4 oz)

Beaded Silk & Sequins from ArtYarns; 100% silk with glass beads and sequins, in twelve colors, 78 yd/50 g (700 yd/lb)

Beaded Mohair & Sequins from ArtYarns; 20% mohair/80% silk with glass beads and sequins, available in many colors, 114 yd/50 g (1,000 yd/lb)

Sky from Ironstone Yarns; 70% cotton/30% rayon multiply yarn, in ten colorways, 70 yd/60 g (500 yd/lb)

Novelty yarns require some extra planning in terms of sett and tension, especially when used as warp. Most of these yarns have been designed for knit or crochet, processes that involve minimal stress or abrasion, and not for the hardships that a warp thread must endure. Bumps may catch on reed or heddles, fuzz can wear, woven yarns can stretch or fray. And yet, those sparkly beads, shiny ribbons, or eye-catching bumps down the length of a scarf are tempting.

If you are considering using a novelty yarn as warp, take a small piece and pull it between your hands to see how it holds up to tension. If it ravels or breaks under moderate tension, it's probably unsuitable as warp. If it passes that test, and it doesn't have a smooth surface, tie a piece on your loom through the reed and slide the beater back and forth a couple of dozen times to see if the yarn will withstand the abrasion and if beads or bumps catch on reed or heddles. (Texsolv heddles are likely to be easier on the yarn. If you are using metal heddles, always advance the warp very carefully.)

If the yarn is at all delicate, consider warping back to front to minimize wear and tear. If the yarn tends to stretch, it may require a different tension than your primary warp. You can use a supplementary warp beam or simply hang the supplementary warp threads off the back of the loom with a light weight, as you would do with a floating selvedge. If the yarn is bumpy, use a reed with fewer dents per inch and sley more threads per dent to get the correct sett.

If you are determined to use a very delicate yarn as warp, you might also try loosely plying the novelty yarn with a stronger yarn such as a fine silk that will lend stability without showing up strongly in the weaving. If you do get into trouble, be sure you have enough extra yarn to repair a few warp threads if necessary, and most important, keep the Fray Check handy!

Yarn of the hour



Ribbon yarns
Ribbon yarns come in many variations: woven ribbon, crocheted ribbon, ladder yarns, and more. They also vary greatly in strength and stretchiness. They can make a very nice warp accent but often require beaming at a lower tension than other warp threads.

Bouclé yarns
Bouclé yarns vary even more than ribbon yarns, ranging from huge loops in a mohair bouclé to subtle bumps in rayon or silk. Bouclé is most likely to fray from reed abrasion, so either use a reed with widely spaced dents or use the bouclé as weft only.



Beaded yarns
Beads are lovely to look at in a woven textile, but the pleasure or frustration of your weaving experience will be determined by the base yarn. If you've ever bought and threaded beads, you know that a certain number in every batch will be rough inside and tend to wear the underlying yarn. The stress of weaving will only add to this damage, so if you want a beaded warp, choose a strong yarn such as a beaded silk that will wear well during weaving and through the life of the fabric. If you want to go from shine to out-and-out glitter, you could even use a sequined yarn, but save this for weft.

Novelty yarns are especially suitable for rigid-heddle looms. You wouldn't use these visually complex yarns with a complex weave structure anyway. The direct warping method on a rigid heddle is easy on the yarn, and it's also easy to baby the warp a bit as you weave.

Novelty yarns are easy to use as weft for an effective accent. You can stretch your budget by using a more standard yarn as the main weft and putting in a stripe or throwing in a pick of beaded yarn or bouclé only every so often. Whether you use novelty yarn in the warp or in the weft, a more open sett is likely to show off the novelty yarn better, allowing beads and bumps to pop and ribbons to shine.

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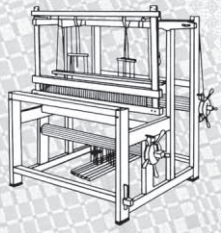
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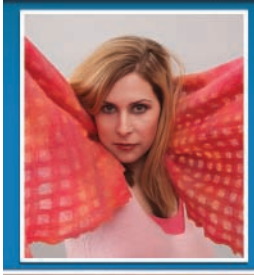
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Calendar

EXHIBITS, SHOWS, AND SALES

DISTRICT OF COLUMBIA

Through January 3. Recent Acquisitions. *Contemporary Japanese Fashion: The Mary Baskett Collection.* Through April 11. The Textile Museum, 2320 S St., NW, Washington, DC 20008. (202) 667-0441; www.textilemuseum.org.

NEW MEXICO

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

March 26–27. Spiders's Market Las Aranas Guild's Annual Sale. Featuring "Handwoven, Handknit, Handspun, and Handmade Arts." 9:00 a.m. – 7:00 p.m. Friday and 9:00 a.m. to 4:00 p.m. Saturday. 10120 Lomas Blvd., NE, Albuquerque, NM 87112. www.lasaranas.org.

OKLAHOMA

June 19–July 17. Fiberworks 2010, at Individual Artists of Oklahoma, 706 W. Sheridan, Oklahoma City, OK 73102. www.fiberartistsok.org.

TENNESSEE

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

ONLINE

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

CONFERENCES

CALIFORNIA

March 19–24. 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. Conference of Northern California Handweavers, at Santa Clara Convention Center, Santa Clara. Susan Ford, (408) 677-4553; www.cnch.org.

FLORIDA

March 18–21. Florida Tropical Weavers Guild Conference in Leesburg. Ann Welly Revels; 1320 Bahama St., Titusville, FL 32780. 321-267-0009. weaverwelly@juno.com.

MINNESOTA

June 5–6. 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. 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. 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. Scythia 8, international biennial symposium and textile art exhibition, in Kherson. Ludmila Egorova, Ave. Textilshikov 14A/30, Kherson 73028. anschnei@public.kherson.ua; anschnei.public.kherson.ua.

TO ENTER

COLORADO

Fiber Celebration 2010. International juried exhibit, June 4–July 11, in Greeley. **Entry postmark deadline February 12.** 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.

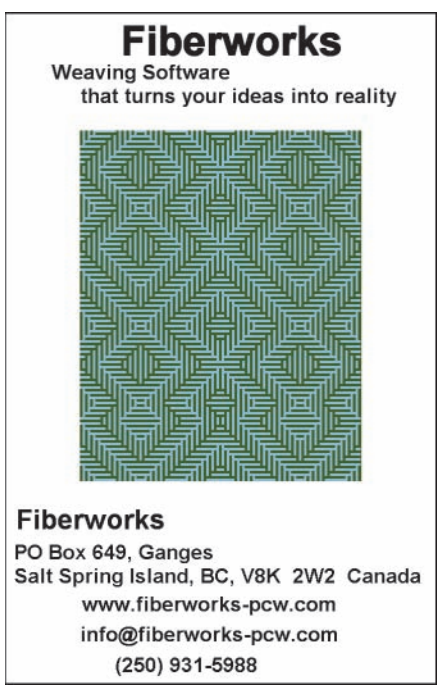
MICHIGAN

New Fibers 2010. National juried exhibition October 28–December 10, in Ypsilanti. U.S. residents. **Entry deadline March 25.** Jill Ault, 2531 Meade Ct., Ann Arbor, MI 48105. www.fiberartsnetwork.org.

OKLAHOMA

Fiberworks 2010. Juried exhibit June







19–July 17, in Oklahoma City, for current Oklahoma residents. Juried from actual work, due **June 12 and 14.** Sue Moss Sullivan, (405) 831-0245. Individual Artists of Oklahoma, 706 W. Sheridan, Oklahoma City, OK 73102. Fiberworks@fiberartistsok.org; www.fiberartistsok.org.

OREGON

Call for Instructors! **The 2011 ANWG Conference** will be held in Salem at Willamette University. **Exploring Fiber Horizons; May 29–June 5, 2011;** Submit Proposals: 1-, 2-, and 3-day workshops and half-day seminars. **Deadline March 31, 2010.** For Information, please contact Patty Huffer, loomroom@gmail.com.

PERU

Gathering of Weavers of the Americas, conference in October, in Cusco, seeks proposals from presenters. **Second Call, January; Third Call, June.** 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, in Kherson. **Entry deadline for exhibit and teaching proposals, February 1.** Ludmila Egorova, Ave. Textilshikov 14A/30, Kherson 73028. anschnei@public.kherson.ua; 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.

NORTH CAROLINA

The Fantastic Fitted Vest, January 3–9, with Daryl Lancaster. **Rag Rug Design,** January 10–16, with Nanette Davidson. **Doubleweave—Beyond the Basics,** January 17–24, with Jennifer Moore. **The Alexander Technique for Craft Artists and Musicians,** Janurary 22–24, with Christina Myers. **Weaving: Beginning and Beyond,** January 24–30, with Pam Howard. **Overshot for Today's Experienced Weavers,** January 31–February 6, with Susan Leveille. **Weft-faced Rugs,** February 7–13, with Nancy Crampton. **Weaving a Mixed-Warp Scarf,** February 19–21, with Christine Stanton. **Rag Rugs,** February 28–March 6, with Christie Rogers. 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.

Please send your event information at least twelve weeks prior to the month of publication to:
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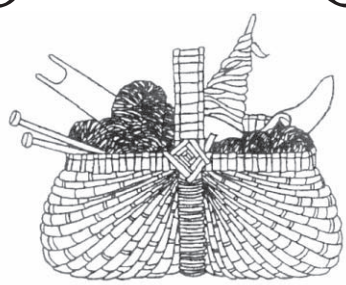
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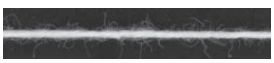
DESIGNER/WEAVER	PROJECT	PAGE	WEAVE STRUCTURE	SHAFTS	LEVEL
Susan Bowman	Scarves	62–63	1/3 vs 3/1 broken twill	8	All levels
Su Butler	Scarf	56–58	Plain weave	RH, 2	AB, I, A
Jill De Waele	Handbag	60–61	Plain weave with inlay	RH, 2	All levels
Malgorzata Deyrup	Hanging	30–32	Warp rep	2–4	AB, I, A
Karen Donde	Scarf	50–51	Deflected doubleweave	8	AB, I, A
Sarah Fortin	Throw	48–49	Deflected doubleweave	8	AB, I, A
Suzie Liles	Rug	40–42	Velvet	4	I, A
Gloria Mitchell	Scarf	28–29	Plain weave	RH, 2	All levels
Jennifer Moore	Scarf	34–35	Doubleweave	8	AB, I, A
Marita Pennanen	Hot pads	26–27	Waffle weave	4–6	AB, I, A
Gudrun Polak	Scarves	36–38	Log cabin, doubleweave	8	AB, I, A
Barbara Layton Rucker	Scarves	52–54	M's and O's	4–6	All levels
Robyn Spady	Purse	44–46	Velvet and 2/1 twill	4	AB, I, A

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 *.*


4-ply cotton; 768 yd/lb (1,528 m/kg); Sugar 'n Cream; 4, 6, 8

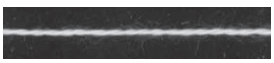

8/4 cotton carpet warp; 1,680 yd/lb (3,390 m/kg); 10, 15, 18

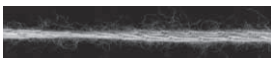

5/2 pearl cotton; 2,100 yd/lb (4,238 m/kg); 12, 16, 18


3-ply size 20 crochet cotton, 3,800 yd/lb (7,650 m/kg); 16, 20, 24


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


20/2 spun bombyx silk; 5,000 yd/lb (10,020 m/kg); 22, 26, 30


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

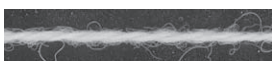

100% bamboo cabled knitting yarn (Cleckheaton), 1,240 yd/lb (2,500 m/kg; 10, 12, 14


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

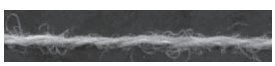

10/2 bamboo; 4,200 yd/lb (8,475 m/kg); 20, 24, 28


20/2 wool; 5,600 yd/lb (11,300 m/kg); 20, 24, 30

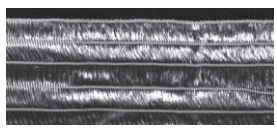

2-ply wool (Harrisville Highland) 900 yd/lb (1,816 m/kg); 6, 8, 10

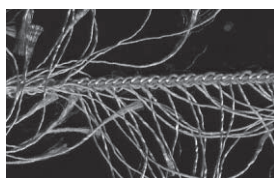

2-ply wool (Harrisville Shetland) 1,800 yd/lb (3,630 m/kg); 12, 15, 20


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


2-ply fingering-weight alpaca; 1,920 yd/lb (3,860 m/kg); 16, 20, 24


Paper yarn, 400 yd/lb (805 m/kg) 6, 8, 10


Moda Vera knitting ribbon




Moda Vera Medley (polyester, with sections of eyelash and bobbles)

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Glimakra USA, 50 Hall Ln., Clancy, MT 59634, (866) 890-7314, (406) 442-0354, www.glimakrausa.com. (Pennanen 26–27)

*Harrisville Designs, Center Village, Harrisville, NH 03450, orders: (800) 338-9415, info: (603) 827-3996, www.harrisville.com. (Liles 40–42)

*JaggerSpun, Water St., Springvale, ME 04083, (207) 324-4455, (800) 225-8023, www.jaggeryarn.com. (Moore 34–35, Polak 36–38, Fortin 48–49, Donde 50–51, Butler 56–58)

Treenway Silks, 501 Musgrave Rd., Salt Spring Island, BC, Canada V8K 1V5, (888) 383-7455, www.treenwaysilks.com. (Donde 50–51)

Webs, 75 Service Center Rd., Northampton, MA 01060, (800) 367-9327, www.yarn.com. (Pennanen 26–27, Moore 34–35, Spady 44–46, Bowman 62–63)

PRO Chemical & Dye, PO Box 14, Somerset, MA 02726, (800) 228-9393 (orders), www.prochemical.com. (Butler 56–58)

Wolf Creek Wools (Sweet Grass Wool), 4528 U.S. Hwy. 12 West, Helena, MT 59601, (888) 222-1880, (406) 442-8366; www.sweetgrasswool.com. (Fortin 48–49)

CORRECTION

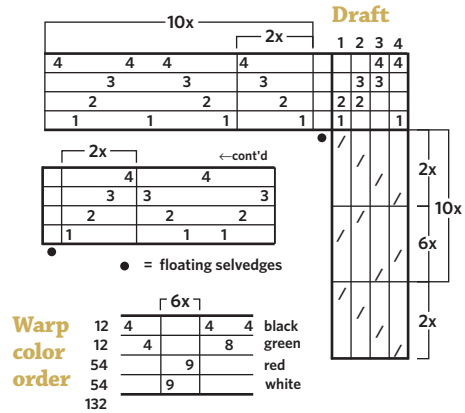
November/December 2009

In "A Studio Is Where Your Loom Is," page 23, we misspelled the last name of Jan Meyer. This is especially egregious since Jan is a very much-appreciated caretaker of the weaving library at Interweave.

WARPING NOTES

Handwoven's project instructions do not include specific warping steps. Smooth, strong yarns can be warped front to back *or* back to front. For fragile, sticky, or overtwisted yarns, back to front through a raddle (i.e., "with two crosses") is usually recommended. Find specific warping steps for all these methods at handwovenmagazine.com (click on Resources).

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.

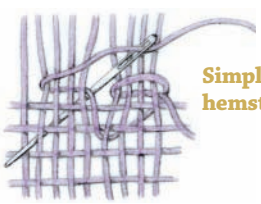
Take the needle under a selected group of warp threads above the fell and bring the needle back to encircle the ends. Next, pass the needle under the same ends but come up two or more weft rows down from the fell. Then bring the needle back around the same group of ends below the fell. Repeat, encircling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

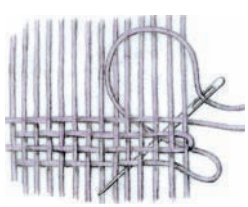
For zigzag hemstitching, encircle groups of ends in the second row starting at the midpoint of the ends encircled in the previous row to offset the two rows of stitches.

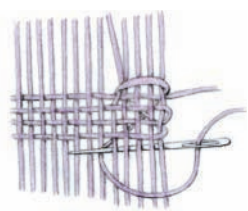
Hemstitching tip: To hemstitch the first end of a piece, weave a header, weave four or five picks of plain weave (or of the basic weave structure used in the piece), and hemstitch over the top two or three weft rows. Weave the piece and then hemstitch the other end over the last two or three weft rows.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

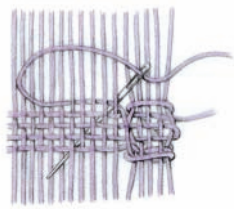


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Double hemstitching







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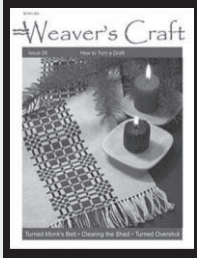
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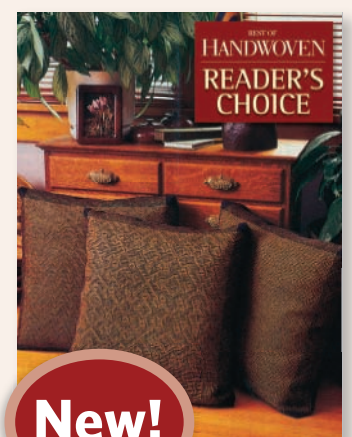
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Anita Osterhaug: Weaving matters

Last August, an envelope showed up in my mailbox with the Winter 1971 issue of *Handweaver & Craftsman*, a weaving magazine that was published from 1950 to 1975. An old friend had sent it to me, knowing I was a weaver. The issue begins with an obituary for Mary Alice Smith, the magazine's founder, by renowned American weaver Berta Frey. Berta writes that when Mary Alice was complimented on the magazine, she would simply say, "I saw the need and I filled it."

Compared to today's digital publishing and editorial style, the magazine seemed a bit quaint to me at first, with its black-and-white pictures and formal writing style. Women in the articles are referred to as "Miss" and "Mrs," and some wear dresses while they weave. Many of the woven pieces are what I think of as very "1970s": bumpy and primitive-looking wall hangings or pile rugs that scream brown and orange, even through the black-and-white photos.

But as I read the stories, what shone from each page, as bright as the day the ink met that now-yellowed paper, was how much weaving mattered. To then seventy-five-year-old Mary Bridget Plaisted, carrying on the weaving traditions of her mother, grandmother, and great-grandmother and teaching weaving to college students and retired people—anyone who came to learn. To Mary Alice Smith, who wagered her inheritance from her parents to found *Handweaver & Craftsman*. To Evelyn DeGraw, who took some rickety WPA looms from the 1920s and founded and patiently grew a weaving degree program at the University of Kansas. To the members of the Weavers Guild of Minnesota, who took a financial leap of faith to start their own Textile Center and were amazed to have earned enough on the first year of classes that they could repay the guild members who had put up funds to start the center.

As I read the stories, I stood in grateful witness to the sacrifices and determination of these and other weavers like them who made possible the weaving community, opportunities, and marketplace that we enjoy today. And then I thought about why weaving matters. In this throw-away world, where you can buy a perfectly good kitchen towel very cheaply from Wal-Mart and a cute scarf from Macy's or Target, perhaps it matters even more that we weave a towel or scarf or blanket with our own hands: because working with our hands is a basic human drive and need; because it gives us peace and respite from the myriad beeping devices that demand and disperse our attention; because it connects us, present to past, weaver to weaver, and maker to receiver.

All of which begs the question of what we will leave to the next generation of weavers. How can we make weaving accessible and relevant in this busy world? How will we build community with the incoming generation of texters and tweeters?

I don't know all the answers, but as I see the current frenzy around knitting, spinning, beading, and other crafts, I know the next generation needs weaving as much as we do. As we weigh our resolutions for the coming year, I hope that we will set aside the time, not just to demonstrate, but to pass along the joy of weaving, whether with shuttles or simply fingers, on-loom or off. I hope that as weavers, teachers, and guilds, just as Mary Alice Smith did, we will find a way to fill that very human need, because weaving still matters.



From top right: the cover of the Winter 1971 issue of *Handweaver & Craftsman*, Evelyn DeGraw showing a student project, a rya rug by Klara Cherepov, Julienne Krasnoff at her loom.

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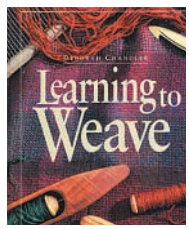
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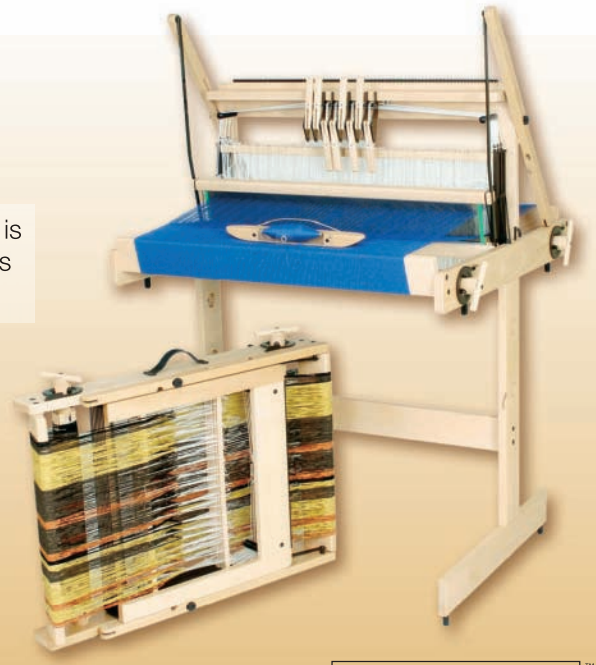
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