

**Rigid-Heddle
Doubleweave**

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HAND WOVEN

Doubleweave!
15 PROJECTS
in two layers

**Weave stitched,
stuffed, doublewide
& patterned fabrics**

**WEAVE A
YOGA MAT** pg 46

Learn
doubleweave
with *Jennifer
Moore*
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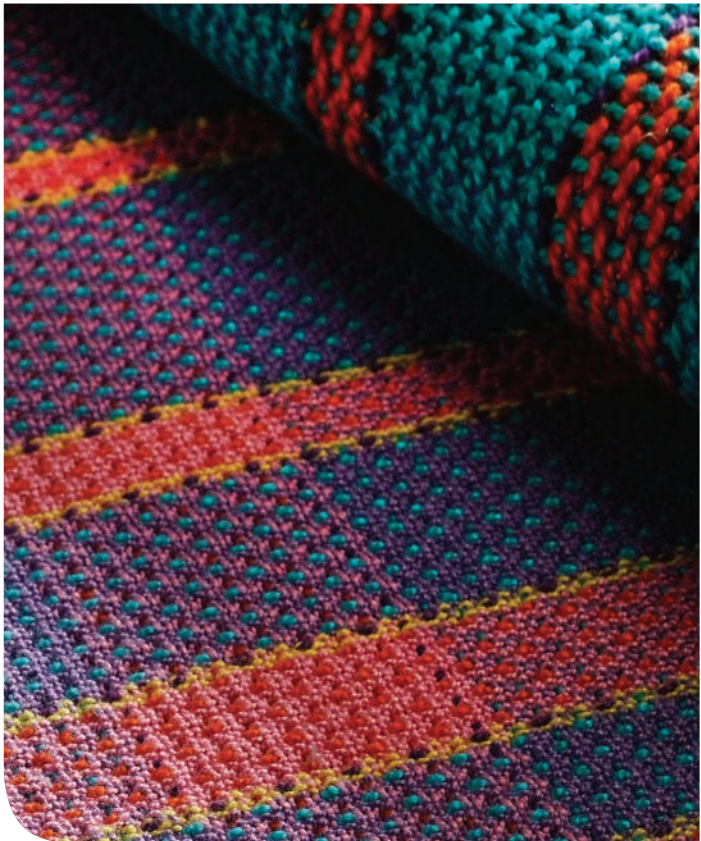
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HANDWOVEN[®]

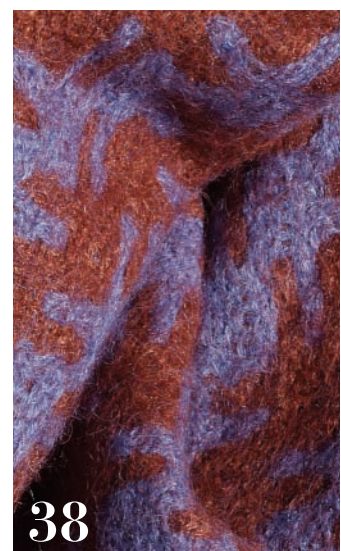
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From the Editor

MADELYN VAN DER HOOGT

I love *Cook's* magazine. I love it for many reasons, but one of the things I love about *Cook's* is a tidbit I heard somewhere (which could be wrong, as are so many things I've heard somewhere). I do know that *Cook's* does a lot of tests and surveys. What I heard is that over and over again, surveys show that *Cook's* readers want chicken recipes. I feel like this information puts me "in the know," and so every time I open my *Cook's*, I say, "Aha! Another chicken recipe!" I don't do much with chicken, but I like knowing that I have a collection of the best recipes in case I need one. A lot of the best recipes.

I also know that these are the "best" recipes because they have been tested. I picture a giant kitchen at *Cook's* with many stations, kind of like my home economics kitchen in junior high (do they still have those?) only bigger with lots more stations and everything in stainless steel. TV-type chefs with aprons work away, and a board of tasters sits at the ready.

I'm thinking that's how you might think of us at *Handwoven*. You might picture a huge room equipped with many weaving stations, each with its own warping and bobbin-winding equipment, sink and washing machine, dye table, dryer. An evaluation team travels from station to station, recommending a closer sett, longer time in the washer, more pressing, different color orders.

Maybe you don't want to know how close to reality this vision isn't, but I think you should know that we would love to have time for testing. I always want to "test" everything that we show in *Handwoven*, and I was especially attracted to the paper yarn in the waffle-weave hot pads in the January/February 2010 issue. With my paper yarn, I am weaving a doubleweave box. I planned to feature it in this issue, but I'm not there yet. We should have included a few process photos with that article showing what it's like to warp and weave with paper yarn. That's my warp in the photo on this page. It's in two chains because the first half sprang off the warping board all by itself. As a weaver, I am often reminded of the phrase: "famous last words." "You don't have to make more than one choke tie in the warp," were just the first famous last words of mine connected with this project. You will see my box after a bit more testing.



Madelyn

A CALL TO GUILDS—CHOOSE A HANDWOVEN ROVING REPORTER!

Send the contact information for your enthusiastic *Handwoven* Roving Reporter to Pattie Graver (pgraver@interweave.com); see more on page 9.

FUTURE THEMES

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

September/October 2010 It's All About Yarn! Projects and design inspiration based on yarns—many that are new to handweavers.

November/December 2010 Slow Weaving/Fast Weaving. Weaving can be either Slow (recreational, meditative, rhythmic, zen) or Fast (productive, efficient, goal-oriented). Projects and tips for doing both—or the one for you.

January/February 2011 The Meaning of Cloth. Inspiration from ceremonial textiles and motifs from other cultures (Peru, Guatemala, Native America, and more) plus how-tos for some of their off-loom techniques.

HANDWOVEN

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of Lower Lake, California, has pursued a career in textiles since her graduation from California College of Arts & Crafts. She often expresses a love of beauty and humor in her work.

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of Ann Arbor, Michigan, is a spinner, weaver, and teacher. She travels to Mongolia and Quebec for research and lectures widely about Mongolian feltmaking and Quebec weaving.

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SALLY KUHN

of Golden, Colorado, travels the windy mountain roads to Boulder to share her fiber obsessions. Sally has served as the president of both the Boulder and Denver Weavers Guilds.

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SARAH FORTIN

of Mason, New Hampshire, began weaving in college. She teaches and continues her exploration of color in doubleweave, shadow weave, and three-dimensional weave structures.

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DORAMAY KEASBEY

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JANE PATRICK

of Boulder, Colorado, is the creative director for Schacht Spindle Co. Her new book, *The Weaver's Idea Book: Creative Cloth on a Rigid-Heddle Loom*, will be published this fall.

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LETITIA ROGERS

of Fredericksburg, Texas, has been weaving for over thirty years, and she weaves tapestry rugs on commission. Of the many weaves that interest her, doubleweave is her favorite.

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JENNIFER MOORE

of Santa Fe, New Mexico, has been weaving and teaching doubleweave for over twenty-five years. Look for her new book *The Weaver's Studio: Doubleweave* this summer.

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WANT TO CONTRIBUTE?

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

PRICING HANDWOVENS

I would like to comment about an article in the January/February 2010 issue, "The Price is Right," by Tracy Kaestner. In discussing pricing handwovens by size, Tracy advises "a much lower amount for rag rugs" than for weft-faced wool rugs. I weave and sell rag rugs. I use new fabric in my rugs that I wash and iron and cut into strips that I sew together and pass through a bias-tape maker. My rugs are woven with care to each client's specifications, the fringe is twisted, and the rug is washed to set the fabric. If I were to sell my rugs at \$5 a square foot, I would make little if anything for my time and effort. I sell them (as do others in my guild) for \$10 a square foot and feel buyers are getting a good deal.

I would be interested in your comments.

—Gale Mosher, via e-mail

Your point is very well taken. Not all rag rugs are the same, just as not all placemats, scarves, or items in any other category of handwovens are the same. Quality of materials, excellence of design and craftsmanship, amount of labor required—all of these elements must be considered when you are pricing. Tracy's biggest concern was that weavers tend to underprice their work, so she would support your point. She also wanted to open this issue for more discussion. Thank you!

—Madelyn

WEAVING MATTERS

In "Weaving Matters," the Endnotes in the January/February 2010 issue, Anita Osterhaug writes about the magazine, *Handweaver and Craftsman*. About five years ago, I came across a little Dorset loom languishing away in a junk shop. When I got it home, I was surprised to find the premier issue of *Handweaver and Craftsman*, April 1950, in with some papers that accompanied the loom. On the back cover, are the words "Someday . . . this first issue, Vol. 1, No. 1, of *Handweaver and Craftsman* will be a collector's item." Sixty years later, it is.

In her first editorial, Mary Alice Smith asks, "Why a magazine for handweavers? To those who haven't been following the exciting progress of weaving and other

important handicrafts in the United States, the project at first glance might seem like a sort of silly business. Handweaving, they tell us, disappeared with the ox cart. That is just their mistake. There were, a sound trade source estimated about two years ago, some 125,000 handweavers in the United States and Canada."

In her premiere article "American Handweaving—A Mid-Century Viewpoint," Berta Frey asks, "Aside from the fun of handweaving, can we find justification for it in this machine age and world?" She sums up a future challenge with, "We will consider carefully the use to which we are going to put our fabrics, and then we will choose the most appropriate yarns, the most interesting draft, and the most advantageous treadling to produce the best possible fabric to fit its proper place perfectly." Whew! A mission statement!

As Anita did, I found myself drawn back in time experiencing the birth of a crafts magazine and the wonderful hope it brought to handweaving.

—Rob Lilley, Belvidere, New Jersey

WARPING WOES

I thought you might like to see a warp we have just taken off one loom (a few problems to solve) and are putting on another. I guess wool wasn't the best choice to begin with, but we just love to keep humbling ourselves, right? Now to thread—at least there are enough heddles on each shaft! It's those small victories that make us so happy while we are getting our giant doses of humility.

—Sheila O'Hara and student Pam Perry, via e-mail



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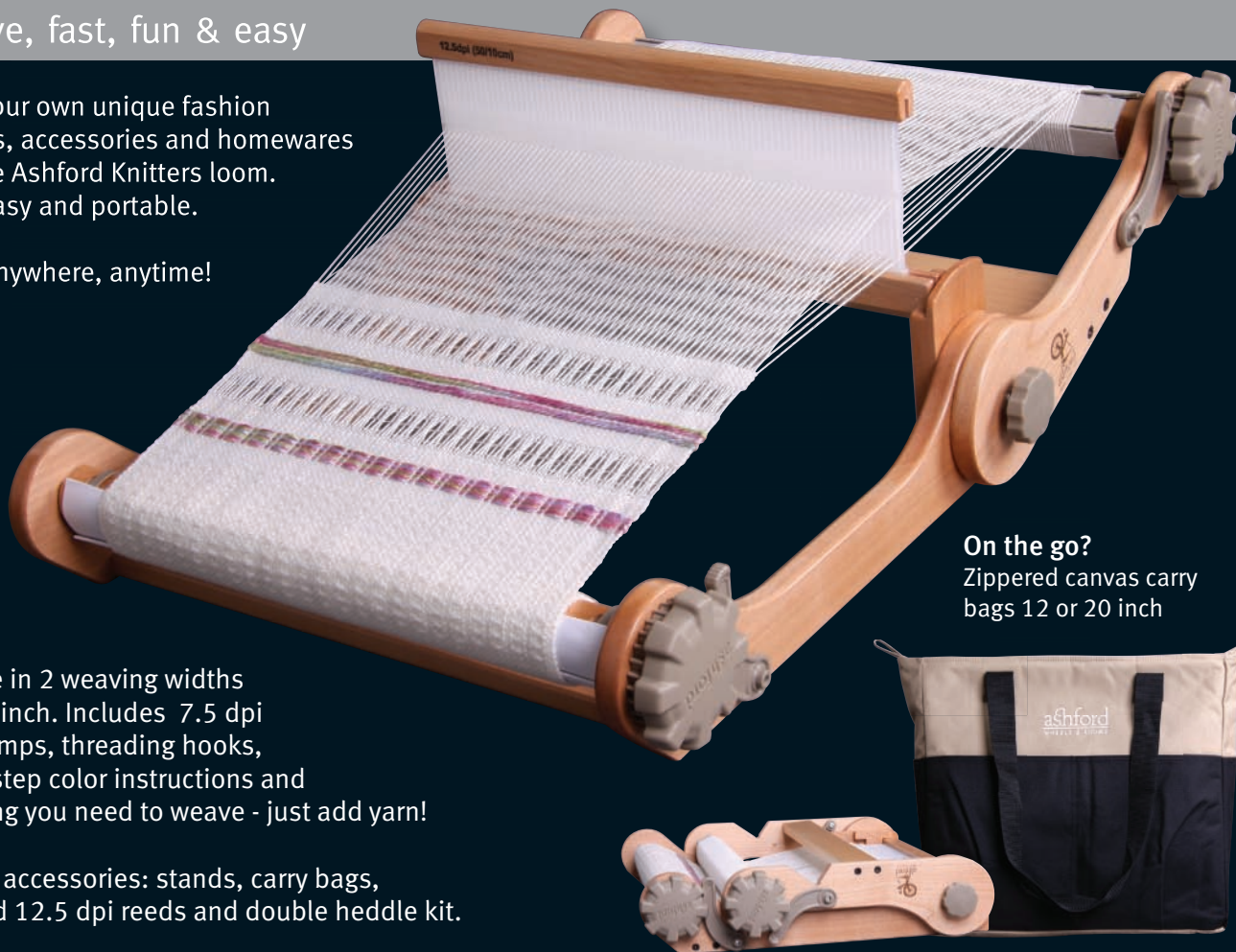
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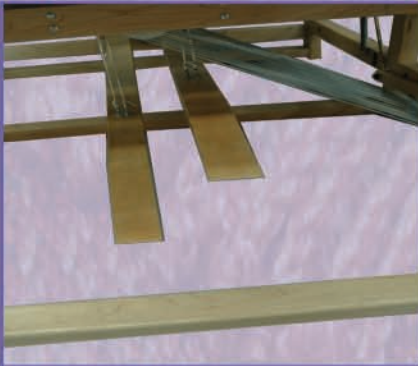
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What's Happening

RUSSELL GROFF, 1924–2010



PHOTO COURTESY OF THE YAMHILL VALLEY NEWS-REGISTER

Russ Groff at the store he made into the traveling weaver's favorite stop—Robin and Russ Handweavers, McMinnville, Oregon (2005).

For decades, Russell Groff has been a quiet force in the weaving world. From the time he was taught weaving by Army occupational therapists after suffering rheumatic fever during service in World War II, Russ was a tireless proponent of the craft. Fresh out of college, he “scrounged up” fifteen looms and started a weaving program in Santa Barbara, California, that has more than doubled in the ensuing years, and he established a commercial weaving business selling handwoven garments to retailers such as I. Magnin.

Robin and Russ Handweavers began in the 1950s, when people visiting his Santa Barbara apartment asked to buy yarn from the piles sitting in boxes and hanging on the walls. He moved the business to Oregon in 1962, and over the next forty-three years, Russ taught more than 400 weavers on looms set up in his shop.

Through his shop, Russ brought us weaving materials and tools from around the world. He published two newsletters, *Warp and Weft* and *Drafts and Designs*, and more than sixty books. When Peter Collingwood needed a publisher to reprint *The Techniques of Tablet Weaving*, Russ agreed to help, and the book is now in its tenth printing. When tablet weaver Linda Hendrickson was getting started, he published her *Tubular Cardwoven Neckpieces* and gave her a ride to Convergence 1994 and a spot to demonstrate in his booth.

As his health declined, Russ's greatest concern was that his publications remain available to coming generations of weavers. In a 2005 interview, he spoke enthusiastically of a textile expert who had generously mentored him early in his career. He admired people who had knowledge and were willing to share. Many a weaver today has reason to thank Russ for those same gifts.

October 2010—Gathering of Weavers of the Americas

This coming October 12–18, weavers, spinners, and dyers from all over the world will gather in Cusco, Peru, for Encuentro de Tejedores de las Américas, the Gathering of Weavers of the Americas. They will come to celebrate the rich textile heritage and cultures of the Americas, to share knowledge, and to build ties of friendship. The conference will include lectures and workshops, an international weaving fair, exhibits, and cultural events. You can also sponsor a village weaver to attend the conference by sending \$50 to help cover travel and lodging to Andean Textile Arts, PO Box 1378, New Haven, CT 06505. For more information, visit www.textilescusco.org.



Guilds Getting Wired

Communication is critical to a vibrant handweaving guild. The Whatcom Weavers Guild has gotten great publicity lately, including television coverage of its annual sale (<http://www.whatcomweavers.blogspot.com/>). Julie Barnes, our first *Handwoven* Roving Reporter, talked to us about how a blog can complement a guild website.

Julie says, “Your guild blog and website should work together. The website is static ‘meat and potatoes’ information: membership, bylaws, etc. The blog is the fun part that keeps people coming back. The first thing on the blog should be your next event. You can use the blog to promote programs, but don’t make it a hodgepodge. Focus in depth on interesting stories. For example, we had a program on the Barber skirts that were woven years ago on the Lummi Reservation by Native American weavers. To promote it, I posted a picture of a Barber outfit in an antique store and gave a little background on the business.”

Another great feature of a blog is that anyone can contribute. You can invite guild members to put in entries and images to show what they’re doing. It’s a good idea to have a moderator who checks the site regularly to make sure information is accurate and appropriate.

Watch for more ideas about guild publicity in a future issue of *Weaving Weekly*, *Handwoven's* e-newsletter. Subscribe for free at www.handwovenmagazine.com.



Call for Roving Reporters!

Here at *Handwoven*, we recognize that guilds are the cornerstone and heartbeat of our weaving community. We recently asked guilds to include us in their newsletter distribution lists, and the response has been tremendous! We are so excited to learn what all of you are doing: celebrating special anniversaries, doing exceptional outreach, offering exciting workshops, sharing great cookie recipes, and holding successful sales and exhibitions. All of you are producing dazzling handwoven pieces.

In 2010, we want to partner with guilds to help them thrive and grow, and we'll devote space in each magazine to guild news. To do this, we're looking for a *Handwoven* Roving Reporter from each guild—someone who will tell us what's happening in the guild, let us know what weavers want and need, and tell the guild what's going on at Interweave. Our Roving Reporters will be an essential component of our future community-based website. Choose a Roving Reporter at your next guild meeting and let us know who it is (e-mail Pattie Graver at pgraver@interweave.com or call her at 970-613-4629, ext. 629). We look forward to hearing from you!

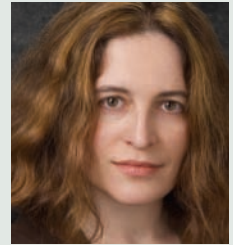
Ask Madelyn

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

Weaving the World a Better Place!

Syne Mitchell



BOBBIE CLIMBER

As I write this, the tragedy of the catastrophic earthquake in Haiti is all over the news. It is gratifying to see that online fiber artists are using the Internet as a way to band together and send aid. The Web makes it easy to contact and organize people, and that ability has no higher purpose than when it's used to help others.

The biggest fund-raising success in the fiber world is Stephanie Pearl-McPhee, whose efforts have raised \$834,217 on behalf of Doctors Without Borders—and all with a simple call-out on her knitting blog.

But what about weavers? What online resources are there to help us make the world a better place, one weft thread at a time?

Weave a Real Peace (weavearealpeace.org) is a networking organization for individuals working with indigenous people to preserve their textile traditions and help them earn a living wage. Many of their members, such as Marrakesh Express (you can find their link at Weave a Real Peace) and Serrv (serrv.org), use the Internet as a way to market these textiles so the goods can reach a worldwide audience and so that the profits go to the artisans rather than to middlemen.

Afghans for Afghans (afghansforafghans.org) is an organization that collects handcrafted goods for Afghan refugees. It has worked with weavers in the past (through a *WeaveZine* weave-a-long) and welcomes handwoven items for its blanket and shawl projects.

There are also many grassroots initiatives, supporting causes as varied as crafting for soldiers, helping the homeless, blankets for preemies, and others. A great online resource for discovering opportunities in your area is Knitting for Charity (knittingforcharity.org). Until someone establishes a weaving forcharity.org site, it's your best bet for finding an organization that can use your woven items to help others. After all, a scarf is a scarf, whether it's knitted or woven. (Be sure, though, to check with the organization before you begin warping up your loom. Many have requirements for the things they can accept, such as no fringe on baby blankets.)

Weaving is a rewarding occupation and so is using the Internet to connect with people all over the world. What better way to combine the two than by doing something to make the world just a bit better?

Syne Mitchell is the editor of WeaveZine.com.

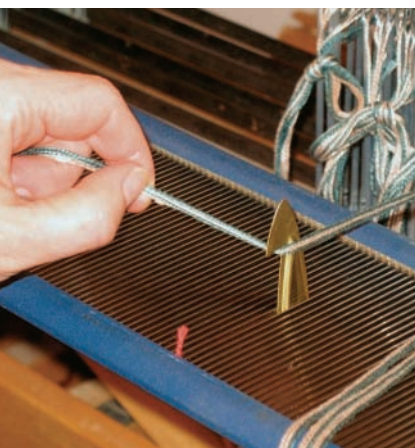
The demands of doubleweave

Doubleweave, the weaving of two layers of cloth at the same time, provides myriad and magical possibilities. With doubleweave, you can make cloths of varying widths, shapes, textures, and patterns. And you may be surprised to learn how much you can do with basic looms and simple tools. Here are some tips from Jennifer Moore, author of the upcoming book *The Weaver's Studio: Doubleweave*.



PHOTOS BY DOUG STEWART

Because there are two layers of cloth, doubleweave is sett at twice the density of a single layer, making it especially important to provide a clean shed.



At left: Use a reed that gives four ends per dent at the chosen sett, so it will be easy both to see mistakes and to count warp pairs for doubleweave pick-up. At right: You can create elaborate doubleweave patterning with simple tools.



“Here’s a doubleweave fact that may surprise you: you don’t need a lot of shafts to have a lot of pattern choices.”

According to Jennifer Moore, you can maximize your doubleweaving success and enjoyment by taking steps to have as large and clean a shed as possible. This can be a challenge, because when you are weaving with two layers at the same time, the sett becomes very dense. For example, a fabric that would be sett at 16 ends per inch for one layer becomes 32 ends per inch for two. The densely sett threads can stick together, causing threads from one layer to weave with threads from the other and stitch the layers together accidentally.

There are several things you can do to help create a good shed. If you have a choice of looms, use the one with the largest shed. Your warp yarn can be cotton, linen, wool, or any type of fiber, but make sure the yarn is smooth and strong so warp threads won’t stick together, and the yarn will stand up to high warp tension. Jennifer recommends using a reed that allows four ends per dent, two from each layer. This makes it easier to check to see that the threads are in the right sheds and much easier to count in pairs if you’re doing patterning with doubleweave pick-up. As you warp, be careful to maintain even and firm tension so that the tension between the layers will be consistent.

Simple tools

The only special tools you need for doubleweave are a good pick-up stick (a smooth, narrow stick) and a shed stick (a flat, wide stick). As you weave, Jennifer suggests using the shed stick to clear the shed before each pick, if necessary, to prevent threads accidentally crossing between the layers. Both sticks should both be 2 to 4 inches longer than the warp width so you can pass them through the shed and grasp them comfortably, but no longer or they become cumbersome. It’s nice to have a collection of pick-up sticks of different lengths if you’re doing a lot of doubleweave pick-up. The pick-up stick should be no more than one 1 inch wide (thinner is better), so that it doesn’t narrow the shed too much. The shed stick, on the other hand, should be 1/2 inches wide to open up the shed when you flip it on its side.

There are pros and cons to all kinds of shuttles. Boat shuttles are faster to use but require a wider shed. Stick shuttles are thin, but they can catch on the selvages and annoy the weaver. (Talk about high tension!)

A few shafts, many possibilities

Here’s a doubleweave fact that may surprise you: you don’t need a lot of shafts to have a lot of pattern choices. With a 4-shaft loom, you can create doublewidth cloth, independent or interchanging layers, tubes, quilting, or piqué. You can also create patterns with color-and-weave or pick-up. An 8-shaft loom, more shafts, or a Jacquard loom only extends the possibilities: complex shapes such as boxes or “books,” multiple interchanging layers, complex stitched patterns, multiblock designs, and more.

You can see Jennifer Moore’s work and find out about her workshops at www.doubleweaver.com.

The weaver's supple mind

Way back last November, we asked our Weaving Weekly subscribers to tell us ways they use weaving equipment for nonweaving uses. We knew you were creative, but your ideas are really amazing, and we learned that there is a lot of crossover between weaving and nonweaving equipment.

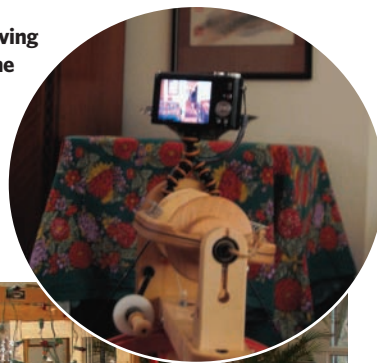


JEFF WENK

My husband's family's textile business brought us things like fabric in cars and airplanes and the first panty hose—but I try to forgive them for the latter. Sometime during the early 1960s, his grandmother had a shuttle from one of their early mills made into a vase that hung in her breakfast room. I imitated her idea and have made shuttle vases as a gesture of thanks to people who helped with my beginning weaving efforts.

—Carol Orion

Okay, it's not weaving equipment, but one moment it's a Ladybug spinning wheel and the next—voila!—it's the "SpinCam"!
—Debbie Hertz



JOAN SHERIDAN

When is a loom not a loom? Why, when it is a Christmas tree, of course! —Joan Sheridan



DEBBIE ELLIS

For several years, I have been making art clocks that I sell at various shows and galleries in my area. Displaying them attractively was somewhat problematic, as I wanted to hang them at eye level. Then I cast an eye on my spool rack, sitting there in the corner unused. . . .

Yours in alternative and sustainable uses,

—Debbie Ellis

Try to visualize these

A friend of mine who is new to spinning and weaving needed to wind two-ounce hanks from forty pounds of yarn that was in balls. I suggested he buy an umbrella swift, but after making several hanks, he found the process slow going and decided to speed things up a bit and attached his electric drill to the swift. Hey, presto! He motored his way through the job in record time.

—Susan Hoyland, Pembrokeshire, Wales, United Kingdom

We live in a one-room cabin in Alaska, and my husband graciously puts up with my weaving equipment taking up at least a quarter of our space! My bobbin winder is clamped to the edge of the pantry shelves, and he has found it to be the perfect hook to hang bunches of bananas on. It bugs me, but I figure fair's fair, and it works really well!

—Jasmine Johnson



EVA DOUTHIT

Did you ever wonder what to do with your empty yarn cones? Wonder no more. Your cones make the best volcanoes. Put your cone in a cup or a bowl. Put in a bit of water, baking soda, food coloring, dish-washing detergent and add vinegar. Watch the volcanic fun!

—Eva Douthit

Can you top these? Write us at handwovenmagazine.com.



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Pollika shawl pins are designed in Switzerland. The large selection includes various shapes in bright colors and natural wood tones. The colorant/sealant provides a smooth finish that is toxin free. The pins are lightweight and are great accessories for handwoven shawls, jackets, purses, or other creations. Available in your local yarn or craft store or online. www.pollika.com



NANTUCKET BAG

With thirty pockets, the Nantucket Bag is a great way to transport your weaving tools for workshops and conferences. Its sturdy zippered construction provides a reversible bag allowing you to carry your shuttles and yarns inside or outside of the tote. Carry it by the handles on your way to class, and when you get there, unzip it, lay it flat, and have easy access to all your weaving necessities. The bag is offered in two sizes and is available from **The Woolery**. (800) 441-9665; www.woolery.com



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TWIST & TWINE: 18 IDEAS FOR RAG RUGS AND HOME DÉCOR

Bobbie Irwin

2009. KRAUSE PUBLICATIONS, PAPERBACK, 144 PAGES. \$24.99. ISBN 978-0-89689-736-6

Bobbie Irwin, twining expert, delightful teacher, and master weaver, has completed a second attractive book on the 28,000-year-old craft of twining. The projects represent a diverse collection of items to make for the home. In addition to new and unique rag-rug designs, other projects include placemats for a round table, chair seats, napkin rings, and even a basket.

Information on the best materials and techniques to use for twining is based on Bobbie Irwin's twenty years of experience making samples and a great many projects. The instructions, complete with color illustrations on loom construction, twining techniques, and fabric selection and measurement, are excellent. Illustrations showing twining patterns and the ways changes in the color direction of the fabric strips affect the finished project are especially helpful.

Twining should appeal to weavers who are interested in learning another textile technique for creating rag rugs and other home decor items. The chapter titled "What is Twining?" clearly explains the differences (and some similarities) between twining and weaving. Twining has a number of appealing features. The initial expense for twining materials is very affordable, and a simple but effective loom can be constructed from readily available, inexpensive items. The looms are, in general, smaller and easier to store than weaving looms. Twined projects usually use fabric strips. These can be new, but recycling old fabrics makes twined projects far less expensive. Twining can be done by anyone with some manual dexterity, so twining techniques lend themselves to introducing nonweavers to a textile craft. This includes residents in assisted-living homes where twining has been known to increase the dexterity of older fingers. Twining can be as time intensive as weaving, but it is easier to work on twined projects in short time segments—even just a row at a time!

Twist & Twine is a beautiful and complete guide to this ancient textile craft. Beginners will find a thorough introduction to twining, and the more experienced will find new home project ideas. Bobbie Irwin has produced a clear, complete overview that makes twining relevant for contemporary fiber artists.



—Barb Richards



WEAVING UN-LOOMED: SIMPLE WAYS TO WEAVE COOL THINGS

"Sister" Diane Gilleland

2009. EBOOK AVAILABLE FROM WWW.CRAFTYPOD.COM. \$10.50

Whether you're looking for take-a-long projects when you are away AWOL (away without loom) or want to weave without a lot of equipment, this well-organized and easy-to-understand eBook will inspire you. Printer-friendly



instructions are included for all projects. Placemats, jewelry, and other un-loomed handwoven creations will inspire you.

ONE-YARD WONDERS

Rebecca Yaker and Patricia Hoskins

2009. AVAILABLE FROM STOREY PUBLISHING, HARDCOVER WITH CONCEALED SPIRAL, 303 PAGES, \$20.95. ISBN 978-1-60342-449-3

Experienced and inexperienced sewers will find great ideas for using a single yard of fabric in this book. Every-



thing from sewing fundamentals to best practices and key techniques is covered—all adaptable to handwovens though intended for commercial fabrics. Projects include household items, craft organization ideas, simple clothing for adults and kids, and treasures for our furry friends.

SIXTY SCARVES FOR 60 YEARS

Weavers Guild of Baltimore

2009. AVAILABLE FROM [HTTP://WWW.WGGB.ORG/SIXTYSCARVES.HTML](http://www.wggb.org/sixtyscarves.html), PAPERBACK, SPIRAL BOUND, 131 PAGES, \$29.95 PLUS \$4.95 SHIPPING AND HANDLING. ISBN 978-0-615-30575-2

In celebration of their sixtieth anniversary, The Weavers Guild of Greater Baltimore has published a beautiful collection of sixty handwoven scarves complete with beautiful color photographs and weaving instructions. Drafts vary from two to twenty-four shafts, and the scarves are woven with a variety of yarns and techniques. Rose Meagher of WGB describes this book as "the very best potluck dinner."

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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.



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Flip Rigid Heddle
Loom on Stand



Baby Wolf
Floor Loom

WHITE, BRIGHT CITY OF THE ANDES

From Andean textiles and culture to Andalusian architecture and famous chocolate, the “white city” offers many delights.



Two weavers at the museum.



Above: Men in typical costume at Tarabuco.

Inset: Close-up of typical Jalq'a weaving with mythical beasts.



View over Sucre, showing the graceful Andalusian-style architecture that gives “the white city” its nickname. Sucre was designated as a UNESCO World Heritage Site in 1991.

Lured by nearby silver mines and a sunny, temperate climate, the Spanish founded Sucre (pronounced “soo-creh”) in 1538. Our Bolivian source, expat Australian and backstrap weaver Laverne Waddington, says textile experiences abound in and around Sucre.

In the city itself, you can visit the Museo de Arte Indígena ASUR to see traditional weavings by the indigenous cultural groups, the Tarabuqueños and the Jalq'a. There is usually a weaver from each local village demonstrating at the museum. Tarabuqueños weave warp-faced cloth with tiny figures of daily life—horses and mules or people preparing meals. Orange and red designs are for festive occasions, while purple and blue are the colors of mourning. Jalq'a weavings from the village of Potolo feature mostly black backgrounds filled with red figures representing mythological themes. The Quechua word for these figures is *khurus*, meaning something wild that can't be changed.

Many stores in Sucre sell traditional weavings, traditional clothing, and home furnishings based on the local textiles. Sucre is also famous for its homemade chocolates. One store, Para Ti, makes a wooden box inlaid with Potolo weaving and filled with chocolates!

You can also visit the weavers in their home villages. Locals wear their traditional costumes to the Sunday market in Tarabuco, and there are all kinds of textiles for sale, some made for tourists and some antique.

In Candelaria, beyond Tarabuco, you will see weavers at work in their home studios. Laverne says the tiny village museum is normally locked, but the people will find you, and inevitably you will be invited to someone's home to see weaving in progress. On the drive to Candelaria, you'll see mountain scenery and women singing as they herd their sheep or llamas. The trip to the Jalq'a village of Potolo is over rough roads, but there are daily buses or you can hire a taxi.

The people in the villages speak the Quechua language, but Laverne says you can get by with a little Spanish. No one in the outlying villages speaks English, so if you know neither Quechua nor Spanish, she advises arranging a visit through a local tour agency.

EXPLORING SUCRE

The constitutional capital of Bolivia, Sucre is full of quiet cobbled streets, colonial-era houses with overhanging balconies, black Spanish wrought iron, and window boxes of geraniums. The roof of the San Felipe de Neri monastery, now a school run by Carmelite nuns, is a great place to look out over the city and see the many beautiful churches and cathedrals. Take a bus or a stroll up to the hills

if you're not bothered by the altitude. You can see and buy handcrafts in the city plazas and shops, or if you like chaos, go to the Mercado Campesino, the farmer's market, where you can buy spindles and llama fiber. (Just make the motion of twirling a spindle, and someone will point you to the right vendor.) The local travel agencies run a dinner and show each night, *Origenes Bolivianos*, featuring ethnic and contemporary dances from

all over Bolivia. Accommodations in the area range from home stays and backpacker hostels to historic hotels.

For information about accommodations and tours, see Candelaria Tours, the oldest tour agency in the area (www.candelariatours.com). You can also see examples of Laverne's weaving (including doubleweave on a backstrap loom!) at www.backstrapweaving.wordpress.com.

*"Life is so good here.
And to have a job like this!
People say, 'You're so lucky,'
and I say, 'Yes, I am.'"*

PHOTO COURTESY OF JOHN C. CAMPBELL FOLK SCHOOL



The John C. Campbell Folk School, in Brasstown, North Carolina.



BECKY HOWARD

THE WEAVER IS IN

PAM HOWARD BEGAN HER CAREER WEAVING AND SELLING SCARVES AND TOTE BAGS IN HER HIGH SCHOOL COLORS. AFTER STUDYING ART AND DESIGN AND A VERY SUCCESSFUL STINT AS A TOMBSTONE DESIGNER(!), PAM HAS JUST CELEBRATED HER TENTH YEAR AS THE RESIDENT WEAVER AT THE JOHN C. CAMPBELL FOLK SCHOOL IN NORTH CAROLINA.

Handwoven: So, really, a tombstone designer?

Pam Howard: (Laughing.) Yes, I always joke that my customers never complained. It was a very artful thing. People would want a bulldozer on a stone, and then I would have to draw it. My biggest job was a

Pam Howard just celebrated her tenth year as resident weaver at the John C. Campbell Folk School.

six-column colonnade for Jackie Gleason that was on the front cover of the *National Enquirer* in 1996.

How did you go from tombstones to resident weaver?

PH: In the mid-1980s, my "weaving mom" Betty Smith was teaching at the Folk School and brought me as her assistant. In the early 1990s, I started teaching children's classes here because I had been doing lots of demonstrations for kids when my daughter was in school. My husband and I fell in love with the Brasstown community, and we moved here in 1999. I was going to retire and just weave, but the school approached me to be their new resident weaver.


What does a resident weaver do?

PH: It's a big job. I manage our huge studio and maintain the equipment. I schedule and handle logistics for around fifty-five weaving classes or thread-art classes each year. I answer questions when people call, and I handle donations when someone says, "Aunt Lucy died and left the school her 60-inch Macomber twelve-shaft loom." The school has several resident artists in different areas. Each of us has to know trends in our craft, who are the topnotch teachers, new equipment—everything. I think it's a wonderful program because it makes the school run more efficiently.

Can you tell us a little about the school?

PH: It was founded in 1925 by Olive Campbell, who had visited Danish folk schools with her late husband, John, and wanted to help rural people in America. The community of Brasstown donated land, time, and money, and Olive got seed money from other organizations. They had a homesteading program, forestry, a dairy barn, a woodcarving studio, and weaving studios. Young people could come and learn a trade that they could do at home, and the school would market their products in more prosperous parts of the country. Berea, Penland, and some other folk schools started at the same time.

Looking back after ten years, what do you enjoy the most?

The fun of living in this community. My husband is on a Border Morris dance team, and I'm the "professional" tambourine player and wanna-be English concertina player. Life is so good here. And to have a job like this! People say, "You're so lucky," and I say, "Yes, I am." 

PAM HOWARD



Left: The weaving studio with "guest" from a neighboring class.

Right: Old weavings from folk school weavers.





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Tricks of the Trade

Getting into the Fold

TIPS FOR DOUBLEWIDTH WEAVING FROM TOM KNISELY

Planning a doublewide fabric

Weaving a fabric twice as wide as the weaving width of your loom is a thrilling experience. Many weavers miss out on it because they are afraid of the biggest challenge: weaving so that when the fabric is unfolded, there is no evidence that it ever was folded. This is difficult for several reasons: Draw-in causes threads to be denser at the selvages, so the same thing will happen at the fold edge of a doublewide fabric. Avoiding draw-in by turning the weft loosely at the fold edge can cause weft loops and other irregularities there. Here are some things you can do to weave a smooth and invisible fold line.

Choose warp stripes

Stripes in the warp—even narrow stripes—draw the eye to the stripes instead of to irregularities created by crowded warp threads or too much or too little weft tension. If the warp stripes are wider than a thread or two (they are narrow for this blanket), make the stripe at the fold a dark color and use a dark weft. Any differences in density or alignment show *much* less in dark colors.

Sleying the reed

Loosen the sett at the fold edge

Only sampling can help you determine the ideal sett at the fold for a particular yarn and weave structure. For the blanket on pages 30–32, sleying the last two ends singly instead of two per dent counteracts draw-in to create the right density at the fold. You can check the warp density at the fold when you start weaving by raising the top layer and opening the fold with your index finger.



PHOTOS BY SARA KNISELY



Using a temple

Wood or metal?

The slanted teeth on most metal temples work best for fairly thick fabrics, such as doubleweave in relatively heavy wools, or rugs. The straight teeth on most wooden temples work best for delicate fabrics. Set the temple at the width of the fabric in the reed. Advance the temple every 1½–2". Place the teeth very close to the edge of the fabric. Both these steps are very important.

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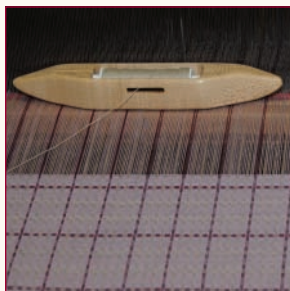
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Doubletalk

MADELYN VAN DER HOOGT

No weave structure offers as much variety and excitement to handweavers as doubleweave. Doubleweave allows maximum potential for working with pattern, creating woven texture, blending and contrasting colors, even making sculptural shapes. The possibilities are so many as to be almost overwhelming. Here's a handy doubleweave overview to get you started.

■ Connecting and exchanging layers

Weaving tubes and doublewidth fabrics

On a 4-shaft loom, you can weave two layers of plain weave, one above the other. You can connect both edges to weave a tube, or you can connect one edge to weave doublewidth fabrics. You can also exchange the two layers to make horizontal tubes (bringing the bottom layer to the top and taking the top one to the bottom). If the two layers are different colors, the tubes will also show as horizontal stripes of pure contrasting color.

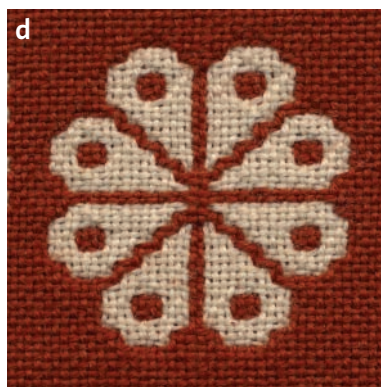
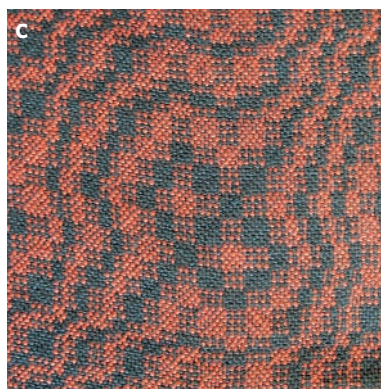
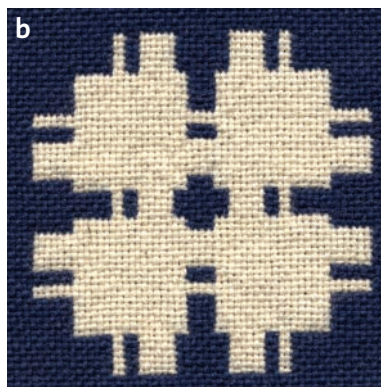
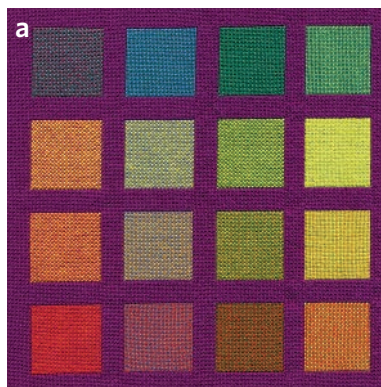
Weaving loom-controlled blocks

On eight shafts, you can weave two layers of plain weave with one set of four shafts and two layers with the second set. The threads in the two sets can exchange layers independently of each other so that one color can appear as a figure on a background of the other color. Photo a shows a typical 2-block pattern on eight shafts. One layer is all purple; warp and weft stripes in the other layer appear as framed windows. Each new set of four shafts adds a new block. The motif in Photo b can be woven on sixteen shafts (a 3-block design with an edge block that always weaves background). There are more shaft-efficient options, however, for loom-controlled designs using color-and-weave effects. Photo c shows a 4-block vest fabric by Robyn Spady, woven loom-controlled on four shafts. To learn how this works, see Keasbey in Resources.

Weaving many blocks with pick-up

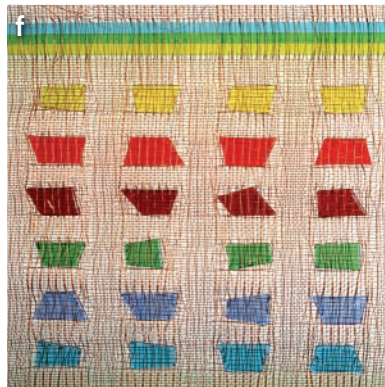
On four shafts, you can use a pick-up stick to choose the threads (colors) that weave on top. Doramay Keasbey wove *Men of Note* (at far right on this page) with pick-up. It took more than five years and many encounters with Murphy's famous law! She graphed each design on paper 100 squares wide, 125 squares tall, and used 60/2 silk at 60 ends per inch. About two-thirds up Mozart's face, she had to stop for a long while, leaving a pick-up stick piercing his forehead.

Another doubleweave pick-up method, finnweave, creates very smooth design edges; see Photo d and Resources.



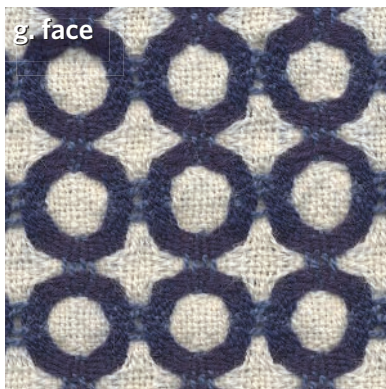
Stuffing the blocks

Whenever you see layers on the loom, you can't help but want to stuff them. A 2-block checkerboard design can allow stuffed pockets, as in the pillow in Photo e by Anneke Kersten. Using the same draft as for Photo a, but with widely spaced threads, Anneke Kersten places glass in the windows (Photo f).



▪ Deflected doubleweave Blocks with grouped threads

In deflected doubleweave, instead of alternating warp threads and weft threads from each layer in threading and treading, groups of threads alternate in both (see van der Hoogt in Resources). Each group can act as a pattern block (four blocks on eight shafts in Photos g and h). Off the loom, the threads deflect to make curved shapes, and the two sides are very different from each other.



▪ Stitched doublecloth Invisible and decorative

It is also possible to weave two layers of fabric that do not exchange surfaces but are "stitched" together when warp threads of one layer weave with weft threads of the other. This can be done invisibly (see Lange-McKibben, pages 50–52) or decoratively (see O'Hara, pages 34–36). You can even stuff the cloth between the two layers, as for piqué; see Photos i and j below, woven by Ruth Morrison.



Bookshelf by Barbara J. Walker, in Theo Moorman. Theo Moorman is a stitched doublecloth in the design areas, but only the top-layer weft shows (the top-layer warp is very fine).

BARBARA WALKER

Resources

General doubleweave

Moore, Jennifer. *The Weaver's Studio: Doubleweave*. Loveland, Colorado: Interweave, Summer 2010.

Doubleweave and finnweave pick-up

Handwoven, January/February, 1999, pp. 35–49.

Block doubleweave, stitched doublecloth, and piqué

Strickler, Carol, ed. *A Weaver's Book of 8-shaft Patterns*. Loveland, Colorado: Interweave, 1991, pp. 208–218.

4-shaft, 4-block doubleweave

Keasbey, Doramay. "4-Shaft, 4-Block Doubleweave." *Handwoven*, March/April 2005, pp. 60–63.

Theo Moorman

Handwoven, May/June, 1994; pp. 32–42.

Deflected doubleweave

van der Hoogt, Madelyn. "School for Weavers: Designing Deflected Doubleweave." *Handwoven*, January/February 2007, pp. 72–73.

BETTY BELL

4-shaft, 4-block doubleweave for winning placemats

STRUCTURE

Doubleweave with color-and-weave effects.

EQUIPMENT

4-shaft loom, 14" weaving width; 12-dent reed; 3 shuttles.

YARNS

Warp: 10/2 pearl cotton (4,200 yd/lb, Lunatic Fringe), Bleached White and #10 Blue, 985 yd each; #10 Yellow, 169 yd. Weft: 10/2 pearl cotton, Bleached White and #10 Blue, 784 yd each; #10 Yellow, 128 yd. 8 yd contrasting color for cutting lines.

WARP LENGTH

658 ends 3¼ yd long (allows 4" for take-up, 29" for loom waste).

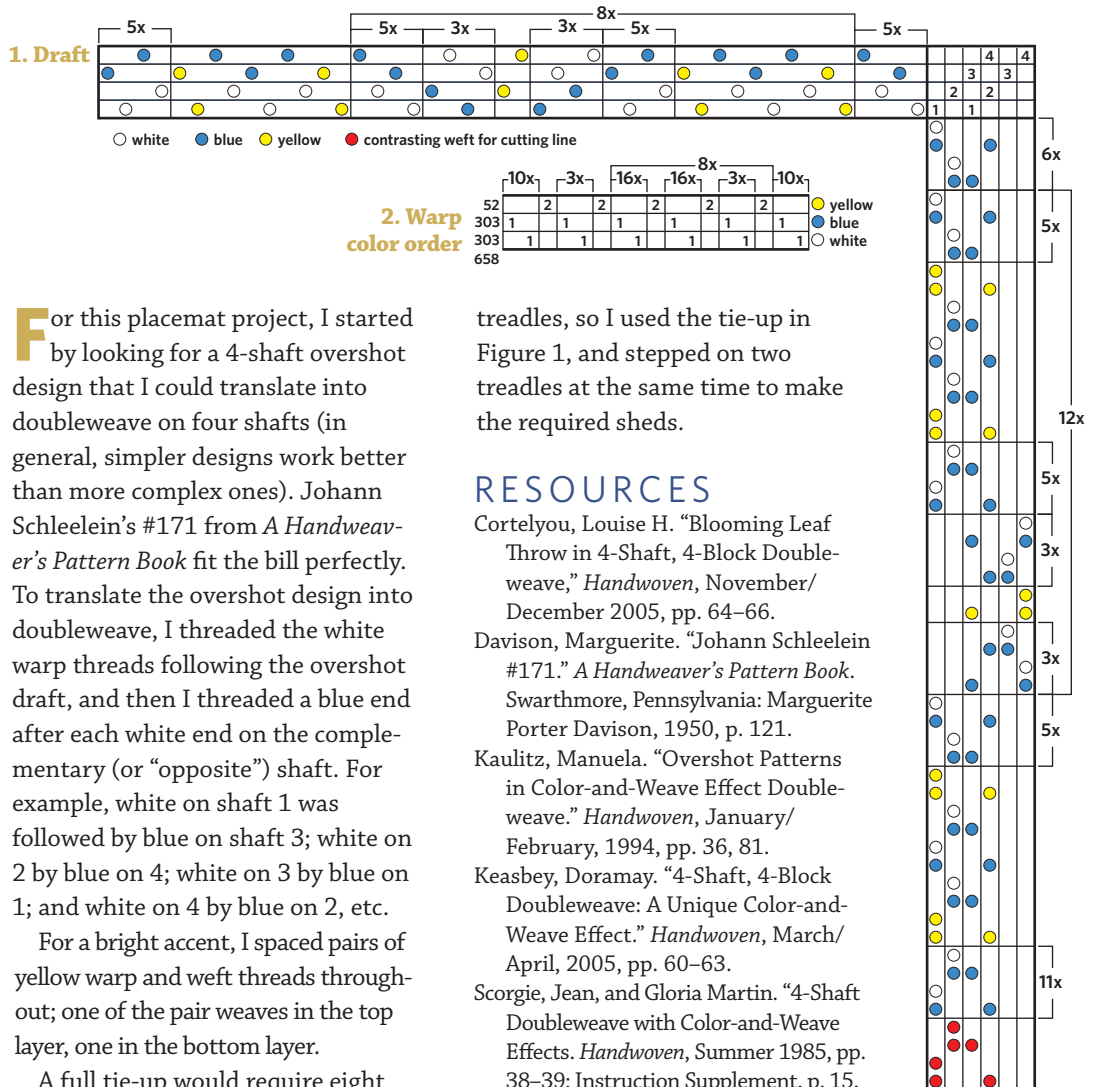
SETTS

Warp: 48 epi; 24 epi/layer (4/dent in a 12-dent reed). Weft: 48 ppi; 24 ppi/layer.

DIMENSIONS

Width in the reed: 13¾". Woven length (measured under tension on the loom): 84" (21" per placemat). Finished sizes after washing: four hemmed placemats 12½" × 18½" each.

I've been hooked on doubleweave since *Handwoven's* premier issue. I chose doubleweave for my first sampler as a beginning weaver in 1980, and it remains one of my favorite structures. This set of placemats won *Handwoven's* Weaving for the Home Award at the Western Washington State Fair in 2008.



For this placemat project, I started by looking for a 4-shaft overshot design that I could translate into doubleweave on four shafts (in general, simpler designs work better than more complex ones). Johann Schleelein's #171 from *A Handweaver's Pattern Book* fit the bill perfectly. To translate the overshot design into doubleweave, I threaded the white warp threads following the overshot draft, and then I threaded a blue end after each white end on the complementary (or "opposite") shaft. For example, white on shaft 1 was followed by blue on shaft 3; white on 2 by blue on 4; white on 3 by blue on 1; and white on 4 by blue on 2, etc.

For a bright accent, I spaced pairs of yellow warp and weft threads throughout; one of the pair weaves in the top layer, one in the bottom layer.

A full tie-up would require eight


treadles, so I used the tie-up in Figure 1, and stepped on two treadles at the same time to make the required sheds.

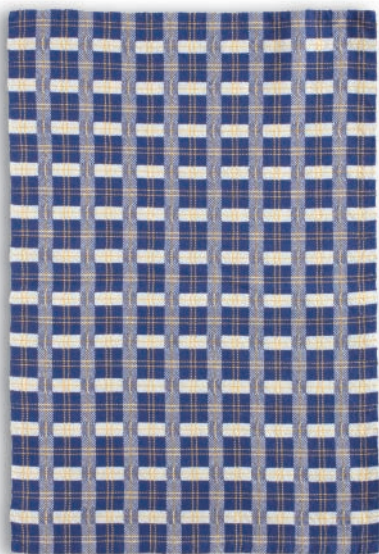
RESOURCES

- Cortelyou, Louise H. "Blooming Leaf Throw in 4-Shaft, 4-Block Doubleweave," *Handwoven*, November/December 2005, pp. 64–66.
- Davison, Marguerite. "Johann Schleelein #171." *A Handweaver's Pattern Book*. Swarthmore, Pennsylvania: Marguerite Porter Davison, 1950, p. 121.
- Kaulitz, Manuela. "Overshot Patterns in Color-and-Weave Effect Doubleweave." *Handwoven*, January/February, 1994, pp. 36, 81.
- Keasbey, Doramay. "4-Shaft, 4-Block Doubleweave: A Unique Color-and-Weave Effect." *Handwoven*, March/April, 2005, pp. 60–63.
- Scorgie, Jean, and Gloria Martin. "4-Shaft Doubleweave with Color-and-Weave Effects." *Handwoven*, Summer 1985, pp. 38–39; Instruction Supplement, p. 15.

Weaving for the Home Award Winners!

TIP: You can turn any overshot design into doubleweave. You'll need twice as many threads: Thread the original draft as usual, but alternate each thread with a thread on the opposite shaft (1 is opposite to 3, 2 to 4).

- 1** Wind a warp of 658 ends $3\frac{3}{4}$ yd long following Figure 2. Use your preferred method to warp the loom as in Figure 1.
- 2** Weave four placemats as in Figure 1 (the first and last blocks are longer than others for hems). Beat firmly. Cut and fasten off yellow weft by threading weft tails into a tapestry needle, running the needle into the pocket of the block, and bringing the needle back out of the fabric. Separate mats with contrasting color as shown.
- 3** Cut the fabric from the loom and cut mats apart between contrasting-color cutting lines. Secure cut edges with machine zigzagging or serging. Turn raw edges $\frac{1}{2}$ " into the tubular openings, press, and sew ends closed by hand. Machine wash warm, gentle cycle. Dry on low. When dry, clip any tails; press. 



Project

Perfect placemats for a spring table

TOM KNISELY

TIP: The finished width of this blanket is 52"; the width of the warp in the reed is 30". Plan on a shrinkage/draw-in percentage using wool of about 15 percent. If you have a wider loom, you can weave a wider blanket. But even a 25" weaving width can produce a throw close to 45" wide.

STRUCTURE

Doubleweave.

EQUIPMENT

4-shaft loom,
30" weaving width;
8-dent reed;
metal temple
adjustable to 30";
1 ski or rug shuttle.

YARNS

Warp: 2-ply wool
(900 yd/lb, Harrisville
Highland), Gold, Melon,
Azure, Cocoa, and Topaz,
384 yd each.
Weft: 2-ply wool,
Iris, 1,155 yd.

WARP LENGTH

480 ends (96 ends each
of 5 colors) 4 yd long
(allows 9" for take-up,
45" for loom waste;
loom waste includes
fringe and small
amount for sampling
or a longer blanket).

SETTS

Warp: 16 epi; 8 epi/layer
(2/dent in an
8-dent reed).
Weft: 12-14 ppi;
6-7 ppi/layer.

DIMENSIONS

Width in the reed: 30".
Woven length: 90".
Finished size after
washing: 52" × 77" plus
5" fringe at each end.

A doublewide blanket on a mid-size loom

WEAVE A BLANKET TWICE AS WIDE AS THE WEAVING WIDTH OF YOUR LOOM ON ONLY FOUR SHAFTS.

Doubleweave is an amazingly versatile and magical structure—you can create so many different but unique fabrics with it: loom-controlled block patterns, pick-up patterns, backed cloths, decoratively stitched doublecloths, and two-layer fabrics that can be unfolded to twice their width on the loom. This last is one of my favorites, and this doublewide blanket is a good place to start if you haven't tried the technique before.

It is a thrill to weave a few inches and then pinch the top and bottom layers of the fabric, separate them, and see a pocket or space appear. And there is nothing quite like removing a blanket or tablecloth from the loom and opening it up—much like opening a book—to reveal a supersized fabric.

Since two shafts are needed to weave a single layer of plain weave, you can weave two layers of plain weave doublewidth on a 4-shaft loom. On eight shafts, you can weave two layers of twill or some other 4-shaft structures.

A challenge for doublewidth weaving is achieving a smooth fold. The warp threads tend to crowd there if the fold edge draws in or show loops there if your weft does not turn snugly enough. See "Getting into the Fold," page 21, for some tips.

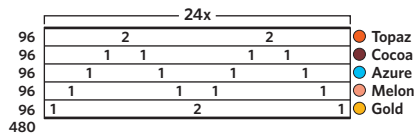


Using a temple for doublewidth weaving helps prevent the crowding of the warp threads at the fold and allows you to pull the weft snugly there; see page 21.

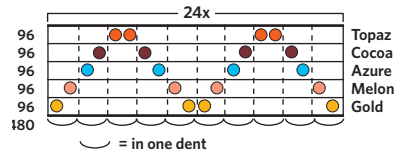
You'll love cutting your cloth off the

loom and unfolding it to its full width!

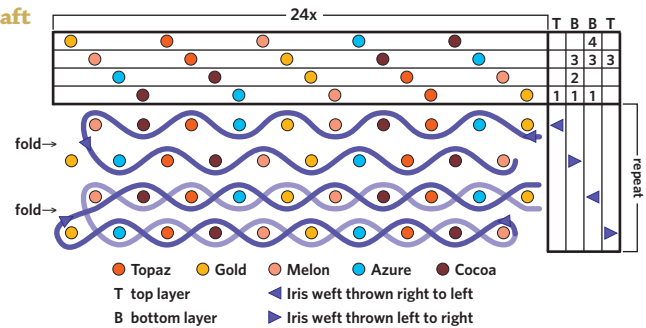
1a. Warp color order



1b. Warp color order for denting



2. Draft



1 If you warp the loom back to front, wind the warp as shown in Figure 1a. I warped front to back, which made winding the warp a little easier (and slewing the reed a little harder). To do this: Wind three warp chains, one with 192 ends total of Gold and Melon, holding 1 strand of each color together with a finger between them to prevent twisting. Wind the second chain of 192 ends Azure and Cocoa in the same way, and a third chain of 96 ends Topaz. Centering for 30", sley the first 2 Gold and Melon ends in 1 dent, *skip 3 dents; sley a Gold/Melon pair in each of the next 2 dents and repeat from asterisk, ending with the last Gold/Melon pair. Next, sley 2 Azure and Cocoa ends in the 1st and 3rd dents of each section of 3 empty dents. Sley 2 Topaz ends in each of the remaining empty dents; see the denting order in Figure 1b.

2 Spread the warp with scrap yarn following the treadingling given for the

blanket. (Treadingling plain weave will weave the two layers together, which would make the blanket difficult to open when you're finished.) Allow 6" for fringe, including the amount you used to tie on.

3 Weave following Figure 2 for 90". After weaving the first inch, place a temple on your work, making sure the teeth go down through and secure both layers. Move the temple after every 1½-2". Make a large arched bubble in the center of each pick (Photo b), making sure the weft turns snugly at the edges; beat at a consistent 6-7 ppi per layer. Check frequently to see that you haven't closed or stitched the layers together by mistake: Remove the temple and lift shafts 1 and 3. Run your hand between the two layers and feel for any stitched areas. (If you find this after you remove the blanket from the loom, simply snip the stitching warp or weft thread and reweave the area with a needle and

the appropriate yarn. When you change to a new bobbin, overlap old and new weft tails in the upper layer (Photo a).

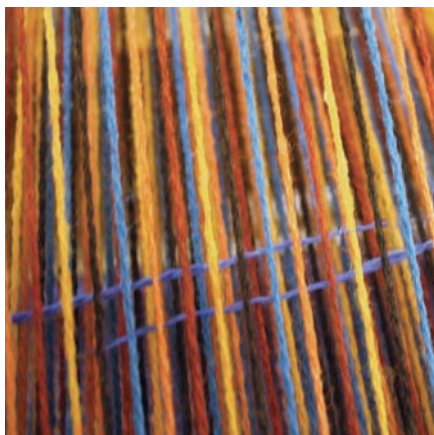
4 Remove the fabric from the loom and tie the fringe in overhand knots with 6 ends/knot. Realign and smooth warp threads in the fold as needed with a blunt tapestry needle and flatten the fold with your hand.

5 Fill a top-loading washer with hot water and ⅓ cup Orvus Paste. Immerse the blanket and agitate for 1 min, gentle cycle. Stop the machine and allow the blanket to soak for 20 min. Spin out water and remove the blanket. Refill the machine with hot water and add ⅓ cup hair conditioner (it's a lot of hair!). Distribute the conditioner and return blanket to soak for 20 min more. Spin out water. Remove from machine and brush carefully while still damp with a nylon hairbrush to raise a soft nap.

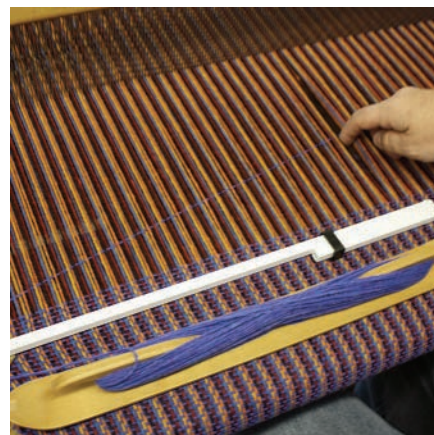
Weaving tips

To achieve a smooth fold edge, see "Getting into the Fold," page 21. For a smooth fabric surface, make weft joins in upper-layer picks so you can see the overlap (as in Photo a). Bubble the weft in each shed (Photo b) and be sure the layers are not joined accidentally (Photo c).

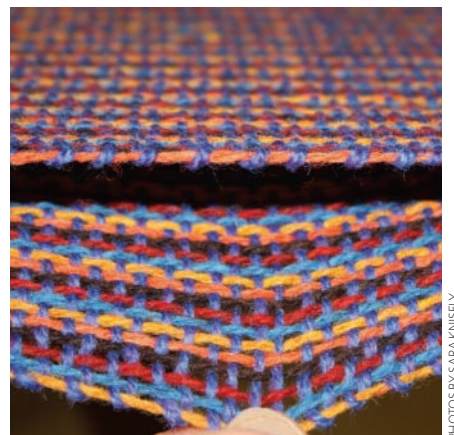
a. Overlap the new and old weft threads.



b. Bubble the weft in the shed.



c. Check often to make sure edges are separate.



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SHEILA O'HARA

STRUCTURE

Stitched doublecloth.

EQUIPMENT

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

YARNS

Light warp: 10/2 pearl cotton (4,200 yd/lb, UKI, Village Spinning & Weaving) Bermuda and Dk. Turquoise, 76 yd each; Cactus, Jade, Tyrol, Baby Blue, Lt. Blue, Copen, Violet, and Deep Lavender, 72 yd each. Dark warp: Midnight and Black, 74 yd each; Yale Blue, Pacific Blue, Deep Lavender, Purple, Ruby Glint, Wine Tone, Grape, and Deep Purple, 72 yd each. Light weft: 10/2 pearl cotton, Copen and Bermuda used together, 168 yd each. Dark weft: Black and Grape used together, 168 yd each.

WARP LENGTH

363 working ends (726 actual ends) 2 yd long (allows 3" for take-up, 27" for loom waste; loom waste includes fringe).

SETTS

Warp: 32 working ends per inch (64 actual ends); 16 working ends per layer (8 actual ends/dent in an 8/dent reed). Weft: about 22 doubled ppi (11 working ppi per layer; varies with stitching).

DIMENSIONS

Width in the reed: $11\frac{3}{8}$ ".
Woven length : 42".
Finished size after washing: $10\frac{3}{8}$ " \times 39" plus $\frac{3}{4}$ " fringe at each end.

TIP: If a thread of a certain thickness is needed for a project, you can always use two or more finer threads equal to the required thickness instead. This way, the visual color blends give the cloth a livelier look than single threads of one color.

A stitch in time

THIS LOVELY REVERSIBLE RUNNER IS PATTERNED WITH DIAMOND DESIGNS CREATED BY WARP THREADS OF ONE LAYER STITCHING OVER WEFT THREADS OF THE OTHER.

The time-consuming part of this project is winding the warp. That's why it's a good idea to wind a long one—enjoying the colors and yarns as you wind—and weave more items!

In April 2009, the Conference of the Northern California Handweavers (CNCH) hosted a conference in nearby Sonoma, California. One of the table looms I use for teaching in my home studio was available, so I signed up for Jennifer Moore's Doubleweave Workshop. Several of my weaving friends and I rented a house together for the event. Going to conferences is like going to reunions or summer camp! I warped my loom, packed the car, and drove south. I returned with my loom ready to weave this runner, a better grounding in doubleweave, and great memories of fun!

CHOOSING YARNS

The workshop warping instructions called for 5/2 pearl cotton. But since I have so many colors of 10/2 on hand, I decided to use two strands of 10/2 as each working warp thread, allowing me to mix two colors for each one. I also made the warp long enough to weave a project after the workshop. My motto: Always warp at least twice what you think you'll need.

You might not have the collection of 10/2 cotton I do—or your color choices may be quite different. Use this project as a chance

to see how colors work together. Divide your cones of 10/2 into a dark group and a light group. Then gradate the colors in each group, from dark to light, warm to cool, whatever works. If you have only two colors, you can use one as the dark warp and one as the light (you can also use single strands of 5/2 pearl cotton as per the original instructions).

STITCHED DOUBLECLOTH

Stitched doublecloth is a doubleweave in which two layers are woven simultaneously, one above the other, and stitched together on the loom. In this version, the "stitching" happens when warp threads from the bottom layer are raised over weft threads of the top layer. The stitches show as tiny vertical dots of color (see the purple threads in the light blue—top-layer—surface of this runner). For decorative stitching, more than four shafts are required: two for the top-layer plain weave and enough for the bottom layer to weave plain weave and also create a pattern when they are raised to do the stitching. For this runner, six shafts are threaded in a point for the bottom layer.

It's fun to design and weave stitched



doublecloth—learn how with a runner!

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STRUCTURE

Deflected doubleweave.

EQUIPMENT

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

YARNS

Warp: 14/2 alpaca/silk,
(80% alpaca, 20% silk,
3,472 yd/lb, Webs),
Periwinkle, 784 yd;
Sienna, 770 yd.
Weft: 14/2 alpaca/silk,
Periwinkle and Sienna,
600 yd each.

WARP LENGTH

444 ends (includes
4 floating selvages) 3½
yd long (allows
5" for take-up, 31" for
loom waste; loom
waste includes fringe).

SETTS

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

DIMENSIONS

Width in the reed: 22⅖".
Woven length
(measured under tension
on the loom): 90".
Finished size after
washing: one shawl
17½" × 81" plus
4½" fringe at each end.

I no longer knit in bed. I nodded off once working on a complicated Fair Isle pattern. When I woke up there was a mess that I had no recollection of knitting. Same goes for drinking hot milk and honey. One night I woke up just in time to catch my mug tipping into my lap. Now I play it safe. As my day winds down, I drift off with a bed full of weaving magazines and books. This way, I end my day thinking of what the next day can bring. Sweet dreams!

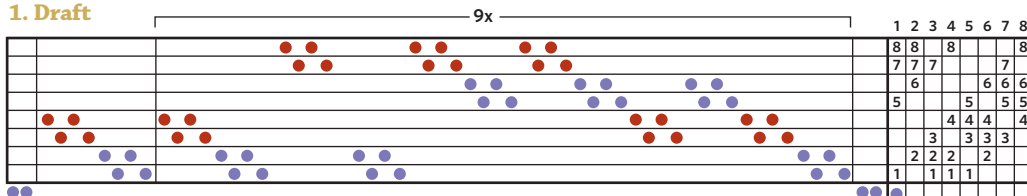
That's how I happened upon deflected doubleweave. It took two articles and a book—but I got it! The result was a new weave structure

to play with and this shawl. Go on a study of your own and learn how to vary the threading and treadling orders of the blocks for original deflected doubleweave designs. 

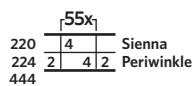
RESOURCES

van der Hoogt, Madelyn. *The Complete Book of Drafting for Handweavers*. Petaluma, California: Shuttle-Craft Books, 1993. Units and blocks, pp. 25–57.
____. "Deflected Doubleweave." *Weaver's*, Summer 1999, pp. 54–59.
____. "School for Weavers: Designing Deflected Doubleweave." *Handwoven*, January/February 2007, pp. 72–73.

1. Draft



2. Warp color order

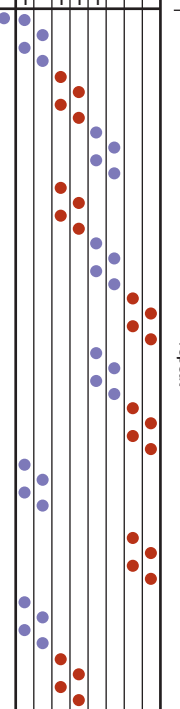


1 Wind a warp 3½ yd long as in Figure 2 and prepare the loom as in Figure 1 using your preferred method. Allowing 6" for fringe, weave the shawl for 90" following the treadling in Figure 1. Carry the yarn you are not using up the selvage, catching it with the working weft.

2 Remove the fabric from the loom and prepare a twisted fringe with 8 ends/fringe. Machine wash, gentle, in a top loader with warm water using either Orvus Paste or Ivory Liquid. The alpaca/silk yarn does not full as readily as wool does, so

fulling can take several minutes. Stop the machine frequently to measure and feel the fabric. When the fabric either measures 17–18" in width or the texture pleases you (spaces between threads close but fabric still has drape), remove the shawl and rinse in warm water. (It is my experience that some colors of these same yarns full and finish differently than others.)

3 Remove excess moisture with a towel or by line drying. While still damp, iron with a pressing cloth. To restore a little loft, place in a dryer on air or delicate. You may want to touch up the shawl with an iron when the piece is dry. As with the fulling process, monitor the shawl to avoid further shrinkage.





Weave a soft, patterned shawl in an alpaca/silk blend.

STRUCTURE

Doubleweave.

EQUIPMENT

4-shaft loom, 5" weaving width; 10-dent reed; 2 shuttles; coil-less safety pin.

YARNS

Warp: 18/2 wool/silk (5,040 yd/lb, Zephyr, JaggerSpun), Peacock, 240 yd; Mulberry, 128 yd; Copper, 32 yd.

Weft: 18/2 wool/silk (5,040 yd/lb, Zephyr, JaggerSpun), Peacock, 172 yd; 2 yd length of sturdy thread for the right edge of the warp.

WARP LENGTH

200 ends 2 yd long (allows 3" for take-up, 36" for loom waste, including fringe and length for warp threads used as weft).

SETTS

Warp: 40 epi; 20 epi/layer (4/dent in a 10-dent reed).
Weft: 40 ppi; 20 ppi/layer.

DIMENSIONS

Width in the reed: 5".
Woven length: 28" for two separate layers; 5" for section in which the warp from one layer is weft in the other.
Finished size after washing: 4½" × 31" from fringe to point on each side, plus 2" twisted fringe at the ends and both sides of the point.

SALLY KUHN

Weave a V-shaped scarf with doubleweave

HERE'S A SCARF THAT STAYS PUT ON YOUR SHOULDERS AND ADDS AN ATTRACTIVE FRINGE IN THE BACK.

The idea for this unique doubleweave scarf comes from a 1984 article by Olive and Harry Linder, reprinted recently in *Best of Handwoven: Reader's Choice* (see Resources).

Several methods are well known for weaving triangular scarves or scarves that make right angles such as this one, but only one method uses doubleweave. In it, the two "arms" of the right angle are first woven as two separate layers. When their length is sufficient, the warp of one of the layers is used as the weft for the other, creating the point of the right angle formed by joining the two layers (see Figure 3, page 42).

One advantage of using doubleweave to get a V-shaped fabric is that both layers, and therefore both ends of the scarf or shawl, are always exactly the same length and width (and they would both have the same weft color order if you were to weave stripes). A disadvantage is that the section where the threads change from warp to weft is especially visible. The center line down the back is the "fold" on the loom.

The wool/silk yarn used for this scarf has the advantage of being slightly sticky. This helps keep the threads from sliding out of control when you cut the warp threads that you are using for weft. Warp stripes are especially effective because they create a plaid

TIP: For this project, choose yarns that are not very slippery. You'll be cutting warp threads on one edge and weaving them through the sheds as weft. A slippery yarn is likely to slide out of control, while wool yarns and/or yarns that have some texture will be easier to use.

when the warp from one layer becomes the weft of the other. A darker color (Peacock) is used for the two edges of the warp as well as for weft to improve the look of the selvages and the fold (irregularities show less in a dark color).

To weave the scarf, you'll use two doubleweave techniques: weaving two independent layers with two shuttles, and weaving a section that is essentially doublewidth, the section in which you use the warp threads of one layer as the weft threads of the other. The challenge is that as you use the cut warp threads for weft, the remaining warp threads need to remain under tension. You should plan to weave this section in one sitting so that your beat and treatment of the fold remains as consistent as possible.

RESOURCES

Linder, Olive and Harry. "The Evolution of an Idea: Olive and Harry Develop Some New Angles on Weaving a Stole," *Handwoven*, January/February 1984, pp. 66–67. Revised and reprinted in *Best of Handwoven: Reader's Choice* (an Ebook), 2009, pp. 13–14.

Design stripes in the warp for fringed



plaids at the points of scarves and shawls.

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SARAH FORTIN

STRUCTURE

2-block doubleweave.

EQUIPMENT

8-shaft loom, 13" weaving width; 15-dent reed; 2 shuttles, 4 bobbins.

YARNS

Warp: Lace Yarn (80% cotton/20% silk, 425 yd/skein, 8,100 yd/lb, Touch of Twist), 1,170 yd; 20/2 cotton (8,400 yd/lb, UKI), Hummingbird, 492 yd, Oak, 384 yd, Cactus 288 yd. Weft: Lace Yarn, 9z00 yd. 20/2 cotton, Hummingbird, 810 yd; Oak and Cactus, 51 yd each.

WARP LENGTH

390 ends Lace Yarn, 388 ends 20/2 cotton, 778 total ends (includes 2 floating selvages), 3 yd long (allows 4" for take-up, 29" for loom waste; loom waste includes fringe).

SETTS

Warp: 60 epi (4/dent in a 15-dent reed), 30 epi/layer. Weft: 58 ppi, 29½ ppi/layer.

DIMENSIONS

Width in the reed: 13". Woven length (measured under tension on the loom): 75". Finished size after washing: 11¾" × 68½" plus ¾" fringe on each end.

Doubleweave colorplay for a painterly scarf

SCARVES MAKE GREAT PROJECTS FOR EXPERIMENTING WITH COLOR IN TWO DOUBLEWEAVE BLOCKS.

Weave a fabric with patterning that looks much more complex than two blocks of doubleweave usually produce. When you use several colors, the focus becomes color instead of the checkerboard designs typical of two blocks. I like using a handpainted, space-dyed yarn with several coordinating solid colors, but you could use all solid colors instead. For this scarf, I chose a fine cotton-silk blend in a range of gold, amber, and purple and picked coordinating solid colors of 20/2 pearl cotton. Since specialty yarns disappear quickly, look for any yarn similar in size to 20/2 cotton (7,500–8,500 yd/lb); 30/2 silk would work well. You can achieve the same color-blending effects with thicker yarns (widening the setts as appropriate), but the finer the yarn, the more two colors will become a third as they weave together, one in the warp and one in the weft.

SETT CONSIDERATIONS

To weave two layers of a structure, the rule of thumb is to choose a sett twice that of the sett you would use for a single layer. At 30 epi per layer, this scarf has a somewhat solid hand. A sett of 25 epi per layer would make a more drapable, softer fabric. If you choose heavier yarns, remember that the scarf (in two layers) will also be relatively heavy. You can try the same effect for table runners and mats, however, which benefit from a sturdier hand.

1 Wind a warp of 390 ends Lace Yarn and a separate warp of 390 ends 20/2 pearl cotton as in Figure 2. Use your preferred method to warp the loom. (I used back to front with a separate pair of lease sticks for each warp.) Thread the shafts substituting one unit of Block A or B in Figure 3 for each square in the profile threading in Figure 1. Allowing 6" for fringe, weave the scarf following the treadling for Block A or B as indicated in Figure 4. (Lace Yarn is not shown in the color order, but always alternates with 20/2 using the even treadles.) Carry weft yarns you are not using up the selvage (only 2 shuttles are used in the scarf body).

2 Cut the scarf from the loom and prepare a twisted fringe. Machine wash, warm water, gentle cycle, with liquid detergent and fabric softener, about 6 min agitation only. Machine dry 10 min; hang to finish drying. Steam-press.

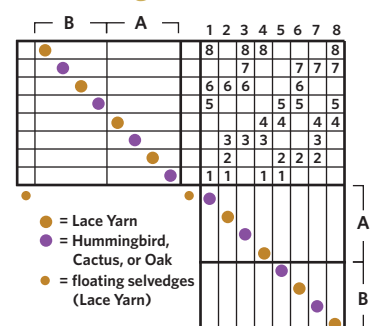
2. 20/2 warp color order

128	3x	16	16	16	16	Oak
96	8	8	8	8	8	Cactus
164	4	32	4	32	4	Hummingbird
388						

4. 20/2 weft color order

						Hummingbird
						Cactus
						Oak
3x	4	8	16	8	4	A 2x
B	8	16	16	8	4	B 4x
B	8	16	16	8	4	B 8x
2x	4	8	16	8	4	A 4x
B	8	16	16	8	4	A 2x
B	8	16	16	8	4	B 4x
B	8	16	16	8	4	A 4x
11x	90	32	4	32	4	A 45x
B	32	4	32	4	4	B 16x
B	32	4	32	4	4	A 2x
B	32	4	32	4	4	B 16x
90	8	16	16	8	4	A 45x
B	8	16	16	8	4	B 4x
B	8	16	16	8	4	A 2x
2x	4	8	16	8	4	B 4x
B	8	16	16	8	4	A 2x
B	8	16	16	8	4	B 4x
3x	4	8	16	8	4	A 8x
B	8	16	16	8	4	B 4x
B	8	16	16	8	4	A 8x
B	8	16	16	8	4	B 4x
B	8	16	16	8	4	A 2x

3. Threading units



1. Profile threading





Mixing colors in doubleweave is like mixing paints.

SUZIE LILES

STRUCTURE

Doubleweave.

EQUIPMENT

4-shaft loom, 29" weaving width; 10-dent reed; 1 shuttle.

YARNS

Warp: 8/2 unmercerized cotton (3,360 yd/lb, Cotton Clouds, available as a kit), #10 Natural, 720 yd; #40 Purple, #39 Sp. Blue, #55 Aqua, #03 Mint, #32 Yellow, #44 Lt. Orange, #27 Rose, 700 yd each. Weft: 10/2 unmercerized cotton, #10 Natural, 3,809 yd. Add 20 yd each of the above colors and 40 yd Natural for inkle band warp, 15 yd 8/2 unmercerized Natural for weft.

OTHER SUPPLIES

5 yd of 8 oz polyester quilt batting 48" wide, off-white sewing thread.

WARP LENGTH

1,124 ends 5 yd long (allows 28" for take-up, 27" for loom waste).

SETTS

Warp: 40 epi (4/dent in a 10-dent reed), 20 epi per layer. Weft: 36 ppi (18 ppi per layer).

DIMENSIONS

Width in the reed: 28 $\frac{8}{10}$ ". Woven length (measured under tension on the loom): yoga mat fabric 91", pillow fabric 17 $\frac{1}{2}$ ", carrier fabric 16 $\frac{1}{2}$ ". Finished sizes after washing: yoga mat 24 $\frac{1}{2}$ " × 70", yoga pillow 10 $\frac{3}{4}$ " × 24 $\frac{1}{2}$ ", carrier 13" × 24". The inkle strap is 1 $\frac{1}{2}$ " × 32".

TIP: When you are looking for a way to arrange colors in warp stripes, consider the Lucas series as well as the Fibonacci series. The Lucas series starts with 2 + 1 instead of Fibonacci's 0 + 1, so the numbers are 1, 3, 4, 7, 11, 18, 29, etc., giving wider stripes sooner.

Padded yoga mat, pillow, and matching carrier

THIS PROJECT IS RESTORATIVE IN MORE WAYS THAN ONE! YOU GET THE FUN OF WEAVING AND STUFFING THE TUBES AND THE PLEASURE OF USING THE MAT AND PILLOW.

The padded yoga mat is not the sticky kind, but my yoga friends tell me it works well in their practice, especially for doing restorative poses. I know that weaving it was mesmerizing!

The unmercerized 8/2 cotton used as the warp in these pieces has a soft quality in both look and feel. The fabric is slightly warp-emphasis, so the warp colors show more than the weft, and their intensity is only slightly softened by it.

WARPING TIPS

The most time-consuming part of this project is winding the warp. Since there are two layers, there are a lot of threads—over a thousand for a warp a little more than 28" wide. I used the Lucas series (see Tip above) to create gradated stripes moving through a range of purple-blue-green-yellow-orange-red, with natural on both edges. There are two ways to wind this warp; neither is easy.

One way is to wind each color separately. I did it this way. I placed the chains for each color on a set of lease sticks in the order they are used (72 Natural, 140 of each of the other colors from Purple to Rose, ending with 72 ends Natural). Then I sleyed each chain following the Warp Color Order (which is not their exact

order on the lease sticks) in Figure 2, page 48 (always 4 ends in a dent; sometimes 2 of one color, 2 of the next). Much care is required to follow the exact color order using this method.

The second way is to wind the warp following the Warp Color Order in Figure 2 (dividing the warp into two or more chains because there are so many threads). You can then warp the loom either front to back or back to front. Start with Natural, then shift between Natural and Purple, then shift to new colors as indicated—you don't need to cut and tie the threads as you shift; just wind the end around the last peg a few times and keep the cone(s) you are not using at the side of the warping board (you'll never work with more than three cones at a time). Careful counting is required!

ANOTHER COLOR IDEA

You can use only two colors, alternating them one and one. If you do, the puffed ribs will alternate from one color to the other in horizontal stripes as the layers exchange, and preparing the loom will be much easier!

You can use this mat for basking in

the sun on the lawn or padding your loom bench or . . .

KATE LANGE-MCKIBBEN

STRUCTURE

Stitched doublecloth.

EQUIPMENT

4-shaft loom with 14" weaving width, 10-dent reed; or 8-shaft loom with 15" weaving width, 8-dent reed; 2 shuttles.

YARNS

Warp and weft: 10/2 pearl cotton (4,200 yd/lb, Cotton Clouds) and 3/2 pearl cotton (1,260 yd/lb, Cotton Clouds); see Figures 3-5, page 52, for colors and amounts.

WARP LENGTH

400 ends as in Figure 4, page 52, for 4-shaft runner; 480 ends as in Figure 3 for 8-shaft runner, 3½ yd long each (allows 3" for take-up and 36" for loom waste).

SETTS

Warp for 4-shaft runner: 30 total epi (20 epi for 10/2 cotton, 10 epi for 3/2 cotton).

Warp for 8-shaft runner: 32 total epi (24 epi for 10/2, 8 epi for 3/2).

Weft for 4-shaft runner: 18 ppi (12 for 10/2, 6 for 3/2). Weft for 8-shaft runner: 20 ppi (15 for 10/2, 5 for 3/2).

DIMENSIONS

Width in the reed: 13⅓" for 4-shaft runner, 15" for 8-shaft runner.

Woven length (measured under tension on the loom): 43" each runner.

Finished sizes after washing: two hemmed 4-shaft runners 11⅛" × 38" each or two hemmed 8-shaft runners 12⅞" × 38" each.

Weaving backed cloths

DOUBLEWEAVE TECHNIQUES ALLOW THE CREATION OF TWO DIFFERENT CLOTHS, ONE ON TOP OF THE OTHER, THAT ARE STITCHED TOGETHER, SOMETIMES INVISIBLY.

The yarn for the face cloth in these runners is 3/2 pearl cotton; the yarn for the backing cloth is 10/2. The face shows off the heavier yarn because it can be more widely spaced than for a single cloth.

Here's a variation of doubleweave that begs for more exploration by handweavers: backed cloths. Backing one cloth with another can highlight a textured yarn on the face while providing stability with the other; it can create a thick fabric from relatively fine yarns (perfect for runners and placemats such as these); or it can produce a reversible fabric especially suitable for garments.

BACKED CLOTHS AS DOUBLEWEAVES

All doubleweaves are characterized by having two sets of warp and weft: one warp weaves with one weft, the other warp with the other weft—i.e., two weaves. To weave one cloth on the top and another beneath it, warp threads in the top layer are raised to make the sheds for the top layer's weft; all the top-layer warp threads are raised with shafts from the bottom layer for the bottom layer's weft. For a cloth to be "backed," the two layers must be stitched together in some way. The stitching can be decorative (see Sheila O'Hara, pages 34-36) or, as in the case of most backed cloths, it can be more or less invisible.

CHOOSING A DRAFT

The drafts on page 52 come from Harriet Tidball's *Shuttle-Craft Monograph Two, Surface Interest: Textiles of Today* ("today" being 1961), pages 20-21. The general idea is to thread the top (face) cloth on two shafts and the bottom (backing) cloth on the remaining shafts. The more shafts available, the more options you have for spacing the threads of the top cloth and for invisibly stitching the two together. (More shafts also provide the capacity to make one or both of the cloths twill.) The runner on page 51 is woven on eight shafts, the runner in Photo b, page 52, on four.

MATERIALS AND SETTS

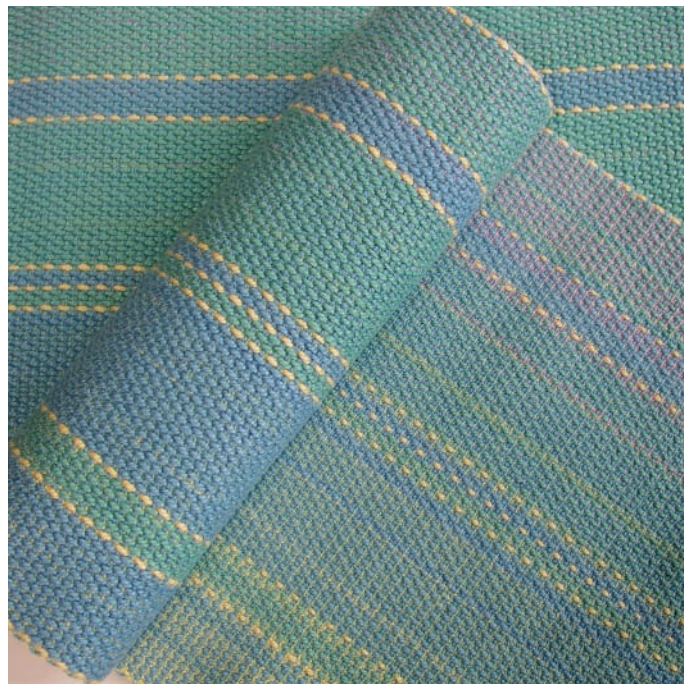
These runners are my first experiment in backed cloths, and I hope they will inspire you to begin yours. The yarn on the face of the runners is sturdy 3/2 cotton, but, depending on your fabric use, it could be a special or fragile yarn—consider handspun, for example. The stabilizing backing cloth allows the surface yarn to be widely spaced and therefore more visible. The fine threads of the backing cloth show very little on the face.

Backing a cloth can give it stability,

show off a yarn, and/or provide two different faces.



a. 8-shaft runner: backing cloth is at lower left; rolled fabric shows the face.



b. 4-shaft runner: backing cloth is at right; rolled fabric shows the face.


1 Wind two warps, one of 10/2 pearl cotton, the other of 3/2 pearl cotton, following the color orders in either Figure 3 or Figure 4, or choose your own. You can design less complicated warp stripes (I used Fibonacci proportions for these) and/or choose colors that contrast more strongly with each other for the face vs backing cloth. There is more contrast between face and back colors in the 8-shaft runner than in the 4-shaft runner, because the face warp and weft threads float over more picks of the backing cloth. These directions are for warping front to back.

2 Sley the 4-shaft warp with two 10/2 and one 3/2 ends/dent in a 10-dent reed (you'll have one 10/2 end in a single dent at the end). Sley the 8-shaft warp with three 10/2 and one 3/2 ends/dent in an 8-dent reed. Thread the shafts following Figure 1 or 2 and beam the warp.


3 Begin and end each runner with 1" using 20/2 cotton or sewing thread to reduce hem bulk (treadles 1-6, 1-8; repeat). Weave each runner following the treadling for 41". Separate runners with 1-2 picks in a contrasting color. The 3/2 cotton warp will become loose (it takes up


less): raise these shafts and slide a wooden dowel under these threads behind the shafts, take it down below the warp beam, and add weight to both ends (plastic bottles with water work well) to equal the tension on the 10/2 warp. You can use the weft colors suggested with the drafts or design weft stripes.

4 Remove the fabric from the loom; machine zigzag raw edges and on both sides of contrasting marker; cut runners apart. Turn ends under twice and sew hems by hand.

5 Machine wash, warm water, gentle cycle, mild detergent. Machine dry, but remove from the dryer while still damp. Press with a hot iron and then hang until completely dry. Press again. 

4. Warp color order for 4-shaft runner

3/2 pearl cotton, top cloth				10/2 pearl cotton, bottom cloth				
62	21	30	3	8				
62		8	3	30	21			
9	1	1	1	1	1	1	1	
133								
	Duck (light green), 217 yd				466 total yd			
	Paradise (light blue), 217 yd							
	Champagne (yellow), 32 yd							

10/2 pearl cotton, bottom cloth				3/2 pearl cotton, top cloth				
50				3	5	8	13	
79				3	5	8	13	
79	3	5	8	13	21	13	8	
59	21	13	8	5	3	1	1	
267								
	Violet, 175 yd				936 total yd			
	Copen (blue), 277 yd							
	Willow (green), 277 yd							
	Lemonade, 207 yd							

1. Draft for 8-shaft runner

60x							
	1	2	3	4	5	6	7
8	8			8	8	8	8
7		7			7		7
6			6			6	
5				5	5		5
4	4	4	4	4	4	4	4
3		3			3		3
2			2			2	
1	1			1			1



2. Draft for 4-shaft runner

66x					
	1	2	3	4	5
4			4	4	4
3			3		3
2			2		2
1	1	1	1	1	1

● = 3/2 pearl cotton
● = 10/2 pearl cotton

For weft, use Duck for 3/2 pearl cotton, Willow for 10/2 pearl cotton.

3. Warp color order for 8-shaft runner

3/2 pearl cotton, top cloth								10/2 pearl cotton, bottom cloth							
81	34	21	13	8	5			Caribbean, 284 yd							
29		3	5	8	13			Tangerine, 102 yd							
10	1	1	1	1	1	1	1	Purple, 35 yd							
120								421 yd total							
243	102	63	39	24	15			Deep Lavender, 851 yd							
87		9	15	24	39			Wisteria, 305 yd							
30	3	3	3	3	3	3	3	Yellow, 105 yd							
360								1,261 yd total							

5. Weft amounts

For 8-shaft runners, 3/2 pearl cotton: 188 yd
10/2 pearl cotton: 564 yd

For 4-shaft runners, 3/2 pearl cotton: 200 yd
10/2 pearl cotton: 400 yd
44 yd 20/2 cotton for hems



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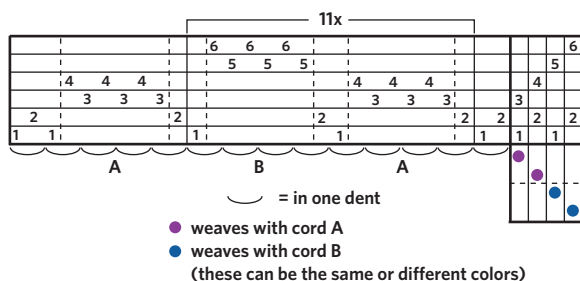
Sunglasses cases in Bedford cord

Bedford cord was developed originally as a durable fabric for outer garments, but it is also suitable for upholstery, pillow covers, vests, table mats, or other items. As you weave, the fabric develops a ridged surface as if by magic. In addition to its unusual texture, colors in Bedford cord can be varied so that from a single warp each piece can look quite different. Try this quick, small project to see how it works. Note that Bedford cord is not a doubleweave. Instead of two wefts each weaving with its own warp, two wefts weave with only one warp.

1. Draft for glasses cases

2. Warp color order

56		8		Royal Blue
64	8		8	Plum
68	2	8	8	2 Navy
188				



Try Bedford cord —vertical ridged ribs that can show many color effects when you change weft colors.

In Bedford cord, one weft weaves with one group of warp threads and floats across the adjacent group; a second weft weaves with the second group of warp threads and floats across the first. The two groups (cord A and cord B in Figure 1) alternate throughout. In Figure 1, cord A is controlled by shafts 3 and 4, cord B by shafts 5 and 6. The two wefts weave plain weave with their separate cords, and both wefts weave with shafts 1 and 2 to create the sharp furrows between cords. The back of the cloth shows only floats.

In this version, the two plain-weave picks for each cord alternate in pairs (2 plain-weave picks in one cord followed by 2 plain-weave picks in the other). Note that because weft threads weave with only half of the threads in the warp as they float across alternate cords, the overall sett must be closer than for plain weave. Also, the ends on shafts 1 and 2 (which weave with all the weft threads) do a better job of creating the furrows if they are placed in separate dents, as in Figure 1. To raise fewer shafts, this cloth is woven face down—the weft floats are on the surface as you weave.

For other projects, consider ribs of 4 or 8 or more ends each. An even number of ends will maintain the plain-weave order of cords and furrows.

This simple structure offers tremendous potential for color interaction. The three warp colors used here allow subtle variations. You can use the same color for both wefts (one shuttle), or a different color for each, or vary weft colors for horizontal stripes. For future projects, consider making the warp a single color, alternating colors from cord to cord, or even making each cord a different color.

STRUCTURE

Bedford cord.

EQUIPMENT

6-shaft loom, 7" weaving width; 15-dent reed; 2 shuttles; sewing machine.

YARNS

Warp: 10/2 pearl cotton (4,200 yd/lb), navy blue, 204 yd; plum, 192 yd; royal blue, 168 yd. Weft: 10/2 pearl cotton, navy blue, plum, royal blue or other colors, 92 yd per case, 460 yd total.

OTHER SUPPLIES

Navy sewing thread, 5½" × 14" lining

fabric for each case, ½ yd for five cases, black or dark blue.

WARP LENGTH

188 ends 3 yd long (allows 4" for take-up, 24" for loom waste).

SETTS

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

DIMENSIONS

Width in the reed: 6¼".
Woven length measured under tension: 16" for each glasses case, 80" total.
Finished sizes after washing: five sunglasses cases 4" × 7" each.




1 Wind a warp of 188 ends 3 yd long (enough for five sunglasses cases). Spread the warp with scrap yarn, following the treadling repeat a few times. Then weave each of the five cases for 16" measured under moderate tension. Separate the cases with 1-2 picks of a contrasting color. Use one color weft (therefore 1 shuttle) or alternate two colors: 2 picks of one color using treadles 1 and 2 (cord A) alternating with 2 picks of the other color using treadles 3 and 4 (cord B). Plum and Navy alternate in the fabric for the glasses case at upper left in the photo above. The other cases

in the photo each use a single weft color (plum, royal blue, and a lighter red).

2 Remove the warp from the loom. Machine zigzag on both sides of contrasting markers. Wash by hand in warm water; lay on a towel to dry. Cut pieces apart.

3 For each case: Cut a piece of lining material the same size as each woven section. Place right sides together. Stitch lining to fabric across each short end using a straight stitch. With a warm iron, press these seams toward the lining. Turn right side out and press only the

seams to flatten. Topstitch across each end as close as possible to the edge.

4 Lay the seamed piece right side up. Measure and mark 4" from one stitched end. Fold both stitched ends to the 4" mark with the lining side on the outside. Hold the folded layers firmly and seam them together along the outer edges with machine straight stitching $\frac{5}{8}$ " from each selvedge. Turn the completed case right side out. By hand, tack the corners of the slit where topstitched edges meet to strengthen the opening. 

JANE PATRICK

Rigid-heddle doubleweave

YOU CAN WEAVE AMAZING WEAVE STRUCTURES ON YOUR PORTABLE RIGID-HEDDLE LOOM—EVEN DOUBLEWEAVE! FOLLOW THESE EASY STEPS.

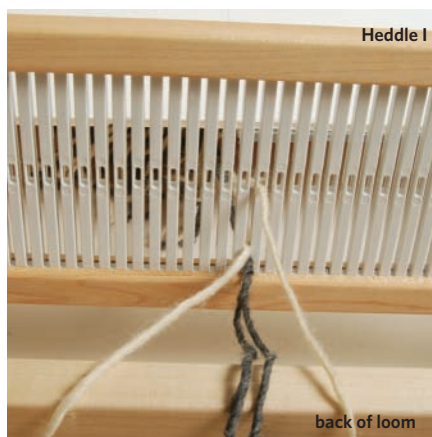
This lesson in doubleweave is a preview of Jane Patrick’s new book *The Weaver’s Idea Book: Creative Cloth on a Rigid-Heddle Loom* coming soon (see interweave.com). You’ll need two heddles and several pick-up sticks. Choose a smooth, strong practice yarn and start with a sampler to learn how to use several doubleweave techniques.

With doubleweave, you can weave two independent cloths at the same time, one above the other; you can connect the layers at one edge for a doublewidth fabric; you can weave tubes or even pockets that can be stuffed!

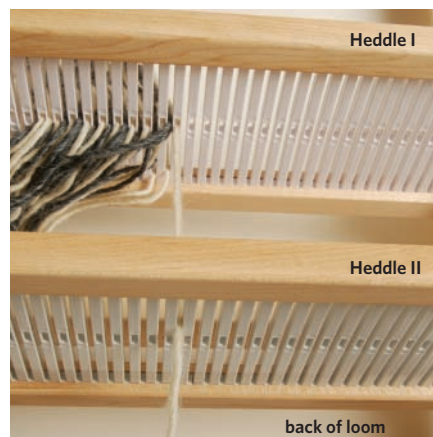
Use twice the sett for a single layer of plain weave (for example, sett 3/2 pearl cotton at 20 epi for two 10 epi layers). This sampler uses a different color for each layer (dark gray and off-white).

THREAD THE HEDDLES

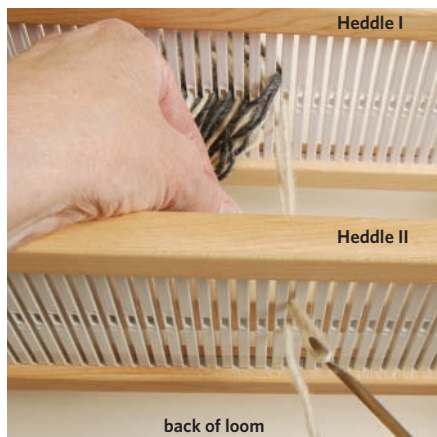
Wind the warp on a warping board and thread the heddles from front to back. (Heddle I is closest to the front.)



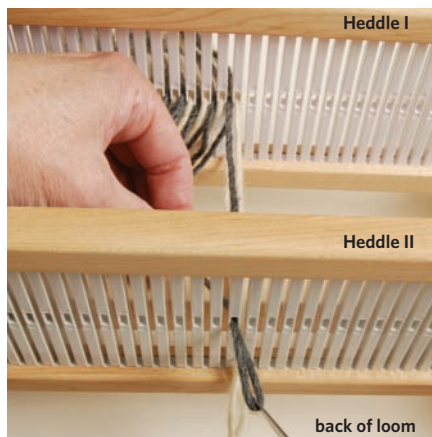
Step 1. Thread Heddle I with 1 light thread per hole and 3 threads per slot—2 dark and 1 light. Repeat.



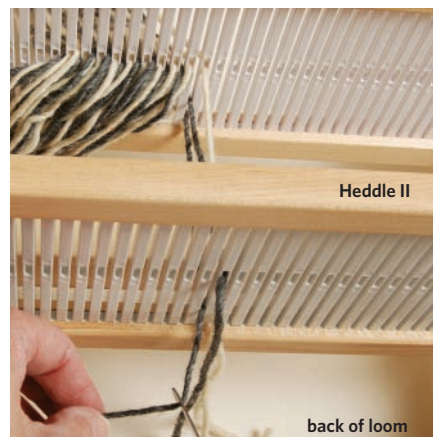
Step 2. Sley the light hole thread from Heddle I into the slot to the right of the corresponding hole in Heddle II.



Step 3. Sley the light slot thread from Heddle I through the same slot in Heddle II as the previous thread.



Step 4. Sley one of the dark slot threads from Heddle I in the hole to the left of the slot with light threads in Heddle II.



Step 5. Sley the other dark thread in the slot to the left of the dark hole thread in Heddle II. Repeat from Step 2, starting with this slot.

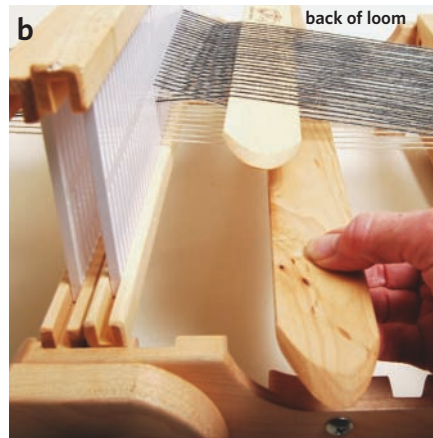
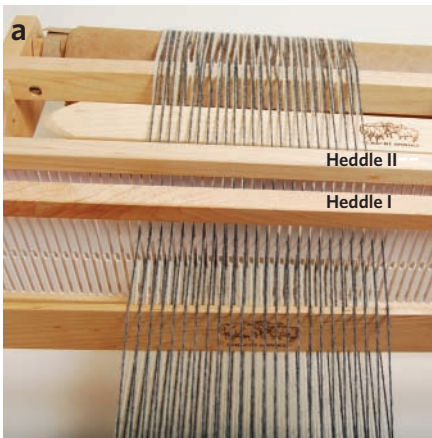
INSERTING PICK-UP STICKS A AND B

First weave 2" in a single layer of plain weave (move both heddles up and then down together) to space the warp. To make it easier to see the threads, do the pick-up in front of the heddles and transfer the stick to the back as described below for pick-up stick A.

Pick-up stick A. With both heddles down, pick up on a pick-up stick each dark thread, skipping over each light thread. Put the heddles in neutral, turn stick on edge, insert a second pick-up stick (A) in

the same shed behind the heddles (*Photo a*), and slide it to the back of the loom. Remove the first pick-up stick.

Pick-up stick B. At the back of the loom, with the heddles up, slide pick-up stick A forward to just behind the heddles and then slide pick-up stick B into the narrow bottom shed behind the heddles (between the light threads and under all the dark threads; *Photo b*). Both pick-up sticks A and B remain in place on the loom as you weave.



INSERTING PICK-UP STICKS C AND D

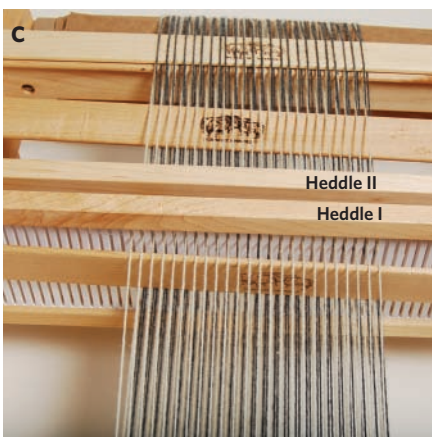
To exchange layers to weave light on the top and dark on the bottom, you'll need two more pick-up sticks. (Pick-up sticks A and B can stay in place at the back of the loom until needed again.)

Pick-up stick C. Place both heddles in the down position. Pick up each light thread, skipping over each dark thread.

Transfer these threads onto another pick-up stick behind the heddles as you

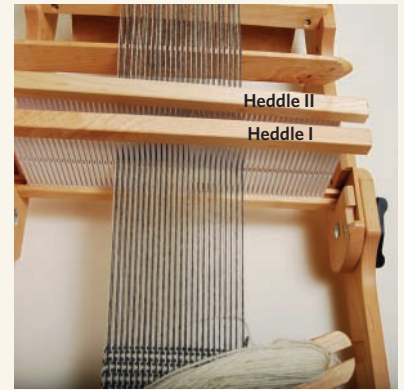
did for pick-up stick A (*Photo c*).

Pick-up stick D. Place both heddles in the up position. At the back of the loom, move pick-up stick C forward to just behind the heddles and then slide pick-up stick D into the resulting lower shed, *Photo d*). Push both pick-up sticks to the back of the loom until they are needed. Remove these sticks after weaving areas of light on top.

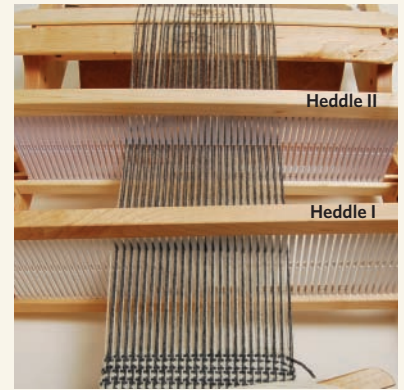


Weave dark layer on top

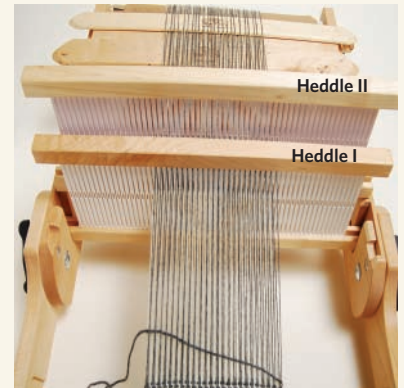
To use each pick-up stick, move it forward; turn on edge. Repeat these four steps.



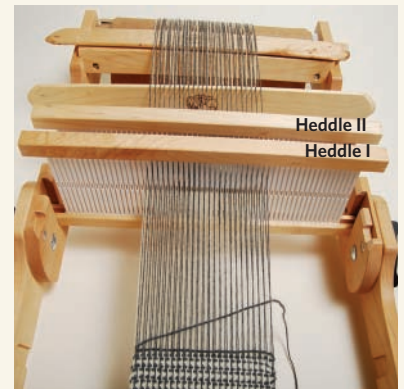
Step 1. Pick-up stick B, light weft.



Step 2. Heddle I down, light weft.



Step 3. Heddle II up, dark weft.



Step 4. Pick-up stick A, dark weft.

Weave light layer on top

To use the pick-up sticks, bring each stick forward toward the heddles and turn on edge. When you change to dark layer on top or other configuration, remove pick-up sticks C and D. Repeat these steps:

Lower layer (dark):

Step 1. Pick-up stick D, dark weft.

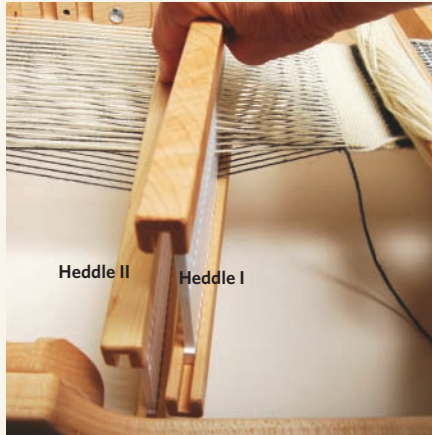
Step 2. Heddle II down, dark weft.

Upper layer (light):

Step 3. Heddle I up, light weft.

Step 4. Pick-up stick C, light weft.

Repeat these four steps.



For Step 2: Pull up on Heddle II and push down on Heddle I with the same hand.



As you do this, insert the shuttle with the other hand.

JOIN THE LAYERS

To join the top and bottom layers along one selvage, the weaving is the same as for two single layers, but the wefts are interlocked at one edge. In this example, the dark layer is on top, the light layer is on the bottom, and they are joined along the right selvage. (Note that interlocking the wefts at both selvages will create a tube.) You'll be weaving the bottom layer first with the light weft and carry that weft over the weft of the top layer to make the interlock.

Lower layer (light):

Step 1. Pick-up stick B, light weft; weave left to right. When the shuttle comes out of the shed, pass it over the dark weft.

Step 2. Heddle I down, light weft; weave right to left.

Upper layer (dark):

Step 3. Heddle II up, dark weft.

Step 4. Pick-up stick A, dark weft.

Repeat these four steps.

WEAVE DOUBLEWIDTH

Use one shuttle. The layers will be joined at the opposite side from which the shuttle starts (the shuttle in this sample starts at the left selvage).

Step 1. Pick-up stick B (lower layer).

Step 2. Heddle II up (upper layer).

Step 3. Pick-up stick A (upper layer).

Step 4. Heddle I down (lower layer).

Repeat these four steps.

WEAVE A TUBE

To weave two layers closed on both sides to form a tube, use one shuttle and alternately weave 1 pick each of the top and bottom layers. An odd number of warp ends are required to avoid a doubled warp thread at the selvage.

Step 1. Pick-up stick B (lower layer).

Step 2. Heddle II up (upper layer).

Step 3. Heddle I down shed (lower layer).

Step 4. Pick-up stick A (upper layer).

Repeat these four steps.

ADD A SLIT ON THE TOP

To weave a tube with a slit in the center of the top layer, use one shuttle and start in the center of the top layer: Weave to the right selvage, from right to left across the bottom layer, left to right (in the same shed as first half of the top layer) across the other half of the top layer, ending at the center. Change sheds and weave from right to left across half of the top layer, across the bottom left to right, and across the other half of the top layer, right to left.

Step 1. Heddle II up (upper layer; begin in center, weave out to selvage).


Step 2. Pick-up stick B (lower layer).

Step 3. Heddle II up (upper layer; weave to center).

Step 4. Pick-up stick A (upper layer; weave back to selvage).

Step 5. Heddle I down (lower layer).

Step 6. Pick-up stick A (upper layer; weave to center).

Repeat these six steps. 





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STRUCTURE

Block doubleweave.

EQUIPMENT

8-shaft loom, 7" weaving width; 10-dent reed; 2 shuttles.

YARNS

Warp: 60/2 silk (14,800 yd/lb, Valley Yarns, Webs), black and white, 910 yd each.

Weft: 60/2 silk, black and white, 740 yd each.

OTHER SUPPLIES

Sewing machine or serger; sewing thread; small amount fusible interfacing; Citra Solv Natural Cleaner & Degreaser Concentrate, citric acid crystals, cotton balls, small glass bowl, metal spoon, rubber gloves.

WARP LENGTH

560 ends alternating black and white 3/4 yd long (allows 4" for take-up, 27" for loom waste).

SETTS

Warp: 80 epi; 40 epi/layer (8/dent in a 10-dent reed). Weft: 80 epi; 40 ppi/layer.

DIMENSIONS

Width in the reed: 7". Woven length (measured under tension on the loom): 86". Finished size after washing: 6 1/8" x 76 7/8".

I wanted to do something to honor my mother, who died recently—a huge loss for me. I came up with the idea of a woven “filmstrip,” using some photographs from her life.

Doubleweave can provide squares of white as a background for the photos that can be framed in the black “filmstrip.” The white squares would take one block, the sides of the frame a second—two blocks on eight shafts. If I wanted to represent the sprocket holes of the film strip along the black edges, I’d need a

third block, or twelve shafts. The draft given here is for the filmstrip without the sprockets.

I learned the photo transfer technique in a Jane Dunnewold workshop. The photos must first be printed using a toner copier. A solvent then transfers everything, so choose photos that are not busy. Practice first on scrap materials for best results.

For the 12-shaft draft I used for this scarf and photos of the transfer process, see “The Celebration of Life Scarf” at handwovenmagazine.com.

1 Wind a warp of 560 ends alternating 1 white/1 black 3/4 yd long. Use your preferred method to warp the loom following Figure 1. (If your loom doesn’t have 12 treadles, tie the first 4 treadles as for treadles 1-4 and change the tie-up on these treadles to the tie-up for treadles 5-8 and back as needed.)

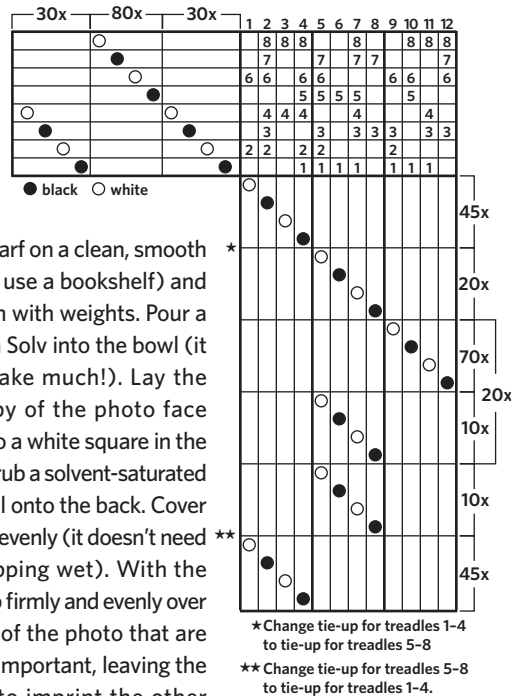
2 Space the warp with scrap yarn. Weave following Figure 1, keeping the black shuttle closest to the reed to avoid interlocking the wefts. Beat consistently and adjust pick numbers so white squares are square.

3 Remove the scarf from the loom; machine zigzag raw edges. Wash in warm water, mild soap, and rinse three times using 2 tbsp of citric acid crystals dissolved in water in the last rinse. Hang until damp and hard-press until dry. Trim to stitching lines. Cut 4 pieces of interfacing 1" by scarf width and fuse to wrong side of all cut edges. Fold in ends, press, and stitch together by hand.

4 Lay the scarf on a clean, smooth surface (I use a bookshelf) and hold down with weights. Pour a little Citra Solv into the bowl (it doesn’t take much!). Lay the photocopy of the photo face down onto a white square in the scarf and rub a solvent-saturated cotton ball onto the back. Cover the paper evenly (it doesn’t need to be dripping wet). With the spoon, rub firmly and evenly over the parts of the photo that are the most important, leaving the solution to imprint the other areas. Repeat for each white square and image.

5 Leave the scarf placed flat on a smooth surface overnight to “cure.” Wash and press in the same way as in Step 3 (omitting the citric acid crystals).

1. Draft





JENNIFER MOORE

TIP: To weave a tube-within-a-tube for a larger-sized purse or bag using different materials from these, choose a sett four times the sett for plain weave in a single layer (or slightly more open) in your yarn. You can use two warp colors, or even four, which would make each side of each tube a different color.

Doubleweave doubled

A REVERSIBLE, LINED GAME BAG AND CHECKERBOARD

Checkerboard

STRUCTURE

2-block doubleweave.

EQUIPMENT

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

YARNS

Warp: 5/2 pearl cotton
(2,100 yd/lb, UKI),
Cayenne #131 and Black
#116, 360 yd each.

Weft: 5/2 pearl cotton,
Cayenne #131 and Black
#116, 102 yd each.

WARP LENGTH

480 ends (240 ends
each color) 1½ yd long
(allows 3" for take-up,
34" for loom waste).

SETTS

Warp: 32 epi (16 epi/
layer; 4/dent in an
8-dent reed).

Weft: 24–26 ppi
(12–13 ppi/layer).

DIMENSIONS

Width in the reed: 15".
Woven length measured
under tension on the
loom: 17".

Finished size: hemmed
checkerboard
14" × 14¼".

When I saw a drawstring pouch recently, I wondered if I could weave one that was reversible with an enclosed drawstring channel using doubleweave. It worked! When you weave a bag like this, you are actually weaving four layers of fabric. One weft weaves in the two center layers, joining them on both sides. A second weft weaves with the top and bottom layers, joining them on both sides. Correct handling of the shuttles keeps the two tubes completely separate from one another. Using the same colors but winding a separate warp, you can weave a coordinating, classic checkerboard.

Many intriguing configurations can be woven with four layers of plain weave on eight shafts. A favorite of mine is the seemingly magical tube-inside-a-tube. I used this process to weave the lined bag for the checkers, shifting the layers to make the channel for the drawstring.

To weave the drawstring channel, the inside tube comes to the outside and the outside tube goes to the inside. Unless you are working on a table or doobby loom, this requires retying your treadles and then changing them back again to weave the top of the pouch. However, the weaving goes very quickly and you will learn something about switching layers in the process.

For more ideas and many innovative ways to weave with multiple layers, watch for my new book, *The Weaver's Studio: Doubleweave*, available in the summer of 2010.

1 For the checkerboard: Wind 480 ends (240 of each color) 1½ yd long. Hold 2 ends together as you wind, 1 of each color, keeping a finger between them to prevent twisting. Use your preferred method to warp the loom following Figure 1, page 64. (I usually warp back to front for doubleweave.) For complete warping steps, see Resources at handwovenmagazine.com.

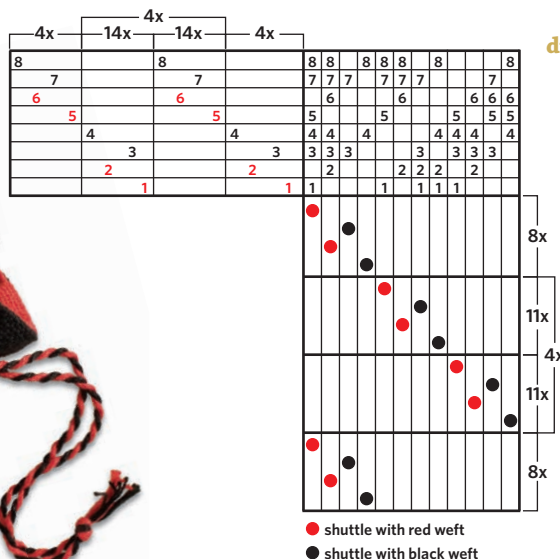
2 Weave the checkerboard following the treadling in Figure 1. Start both shuttles from the side where you began the threading with shaft 1 and interlock the wefts at the selvages.

3 Secure raw edges with Fray Check or machine zigzagging but keeping the two layers separate. Turn raw edges of both layers to the inside and crease them together, following one weft row consistently across the width of the weaving. Using a needle and thread, stitch the two layers together by sewing through one weft thread from each layer.

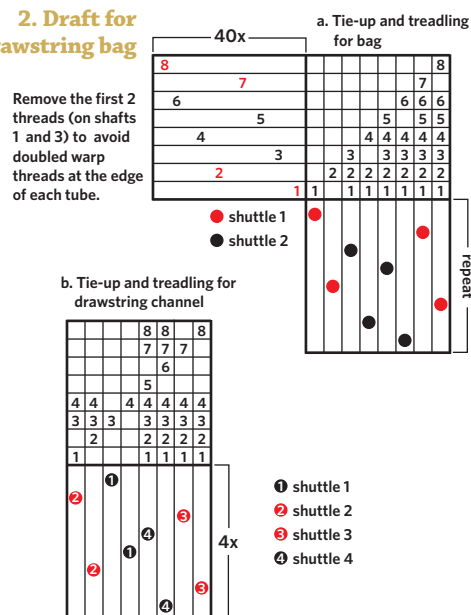
Weave this easy-to-pack game board and

reversible bag to take on your summer travels.

1. Draft for checkerboard



2. Draft for drawstring bag



Drawstring bag

STRUCTURE

Doubleweave (four layers).

EQUIPMENT

8-shaft loom, 5" weaving width; 8-dent reed; 4 shuttles.

YARNS

Warp: 5/2 pearl cotton (2,100 yd/lb, UKI), Cayenne #131 and Black #116, 240 yd each.
Weft: 5/2 pearl cotton, Cayenne #131 and Black #116, 76 yd each.

WARP LENGTH

320 ends (160 ends each color) 1½ yd long (allows 4" for take-up, 36" for loom waste).

SETTS

Warp: 64 epi total; 16 epi/layer (8/dent in an 8-dent reed).
Weft: 56 ppi; 14 ppi/layer.

DIMENSIONS

Width in the reed: 5".
Woven length (measured under tension on the loom): 14" (7" per bag).
Finished: two hemmed bags 4⅝" × 5¾" each.

1 Wind 320 ends (160 each color) 1½ yd long. Hold 2 ends together, 1 of each color, keeping a finger between them to prevent twisting. Use your preferred method to prepare the loom following the draft in Figure 2. Tie up the treadles using tie-up **a**.

2 Remove the first red and black warp thread on the edge from which you started the threading (on shafts 1 and 3) in order to avoid having doubled threads on one edge of each tube.

3 Weave the bag body using 2 shuttles, 1 for each weft color. Start both shuttles from the side of the loom where you removed the 2 threads. Be sure not to interlock wefts at the selvages: Place each shuttle closest to you after weaving each pair of picks. Weave 5" of treadling sequence **a**. You will be weaving a tube inside a tube. Change to tie-up **b** for the drawstring channel. In this section, each layer is woven separately with its own shuttle (2 shuttles of each color) to weave all four layers independently and form the openings for the drawstring. Place each shuttle you just used closest to you to prevent interlocking wefts at the selvages. Change the treadles back to tie-up **a** and weave 1½" of treadling sequence **a** using 2 shuttles as before.

4 Remove the fabric from the loom and secure the raw edges with Fray Check or machine zigzagging, keeping the two layers separate. At the top edge of the bag, turn the edges of both tubes in toward each other. Using a needle and thread, stitch the two layers together all the way around the tube. Repeat

this process on the bottom edge, stitching the two edges together all the way around the tube. Then stitch both sides of the bottom of the tube together all the way across to close off the tube on the bottom.

5 To make each of four total drawstrings: For each of the two colors, cut 8 strands about 30" long. Take 4 strands of each color and tie them together with a loose overhand knot about 2" from one end. Pin down or weigh down the knotted end. Make a long twisted cord by twisting both groups to the left while passing the left group over the right. When you get within a couple inches of the end, tie a loose overhand knot in this end.

6 Attach a safety pin to the knot on one end of your cord. Using the safety pin, thread the cord between the layers of the drawstring channel all the way around the tube. Once both ends of the cord are all the way through the tube and back out of the same opening, untie the knots at each end and tie both ends together with one large overhand knot. Trim the tails evenly on both ends of the cord. Repeat this process with the second cord, but begin and end from the opposite opening of the tube. When you pull on both drawstring cords, they will gather the neck of the bag together. Repeat for second bag.

7 The bag can be turned inside out, and the drawstrings can be pulled through to the other side if you want to reverse your colors; see the photo above. Consider using this idea for other reversible purses or carriers.

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For guidelines and an application, visit handwovenmagazine.com



Weaving with Wool

Welcome to our new *Handwoven* feature, Material Matters. In this column, we'll be looking at all the ways that materials can contribute to the success of a handwoven project. To begin our quest, we decided to ask **John Colony of Harrisville Designs** to talk to us about **the qualities that make a wool yarn good for handweaving.**



Dyed wool at the beginning of the carding process



The wool beginning to blend



The finished yarn weighed into cones

CONSISTENCY COUNTS

When John Colony founded Harrisville Designs in 1971, he had two goals: to save the New England mill town where his family had been in the textile business for five generations and to make a yarn that wasn't like everyone else's yarn. He visited and interviewed many handweavers and was told that the highest-quality yarns had to be imported from Scandinavia, because no mill in the United States was making top-quality wool yarns for handweavers at that time. Harrisville Designs set out to change that, and today its yarns have become a staple on many a weaver's yarn shelves.

Quality on the Hoof

Weavers need consistent colors and quality in their yarn, and both begin with the raw materials. Harrisville yarn begins with wool from New Zealand, a Perendale/Suffolk cross that is consistently available, clean and free of vegetable matter, and pure white (what spinners and dyers call "optic white") so that the fleece color doesn't darken or "sadden" the color from the dye. This is especially important to Harrisville because its heathered yarns are made by blending very bright colors.

For example, a heathered teal yarn is made by blending fibers dyed very bright green and bright navy. If the initial colors aren't bright enough, the blends become dingy.

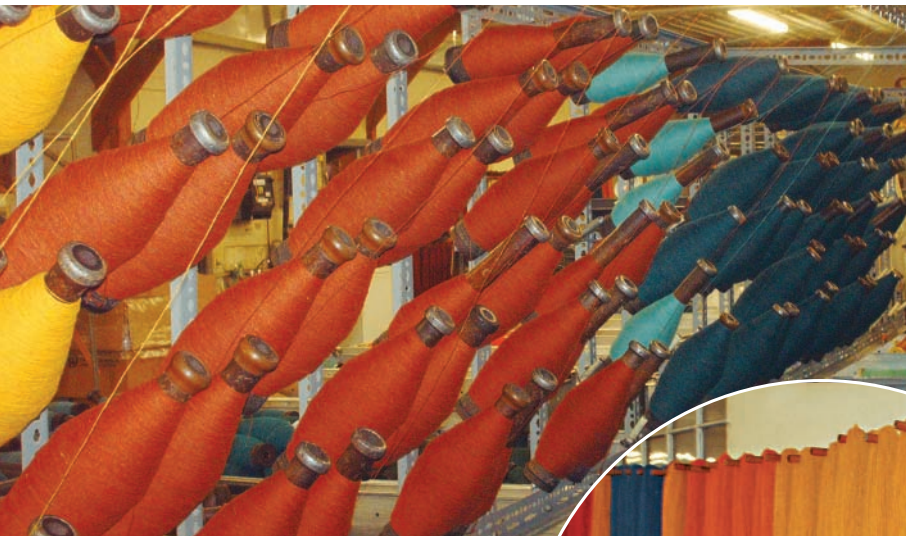
Dyed in the Wool

At Harrisville, the next step in yarn production is dyeing the fiber. Few yarns these days are "dyed in the wool." Dyeing spun yarn is more economical because dyeing is expensive, and some of the dyed fiber will end up as waste in the spinning process. But a weaver needs to know that the initial yarn color will carry through to the finished, fulled fabric. John Colony explains that dyeing before spinning creates the most colorfast yarn because unspun fiber is more open and therefore better able to accept the dyestuff.

Harrisville dyes 500 pounds of a color at a time. This starts with around fifteen solid colors that are then blended to create another fifty heathered colors. Harrisville's color designer works with its U.S. dye house and then supervises blending at the mill to ensure color consistency. Harrisville colors are easy for weavers to mix and match, because, for example, every green yarn begins with the same base shade of green.

Recipe for Good Yarn

At the mill, the dyed fibers are weighed and mixed in precise proportions, just as you would ingredi-



Singles being plied

ents in a cooking recipe. Then they are blended, carded into roving, and spun. Harrisville produces yarns on the "woolen system," meaning the fibers are carded rather than combed, producing a softer, fuzzier yarn. Whereas combing removes any shorter fibers, carding equalizes fiber lengths throughout the mix. The shorter fibers in a woolen yarn can produce pills, but because Harrisville uses strong fleece with a medium staple (hair length), the yarn wears well. John Colony tells of one weaver who made upholstery fabric from Harrisville tweed yarns and sent it for professional abrasion testing. The tester said that they'd never had a yarn hold up that well.

The trick with spinning is to achieve a good balance between twist and softness. The thicker the yarn, the less twist you want in the ply so that the yarn retains some loft and softness and doesn't cause twist in the finished fabric. Harrisville uses spinning machinery that John Colony's grandfather bought in the 1920s. He points out that the problem of how to spin smooth, consistent yarn was solved during the Industrial Revolution, so early twentieth-century machinery works just fine. To protect the health of its



Finished skeins hanging to dry

employees, Harrisville doesn't treat its finished yarn with mothproofing or superwash chemicals.

Choose Wisely

John Colony observes that weavers typically use Harrisville yarns for blankets, upholstery, rugs, and outer garments. He points out that the most important thing when you are planning materials for weaving is to choose the best yarn you can get for your intended project. "We all weave because we love to weave, not just to make a piece of cloth. You put hours and hours into these projects. To put in those hours and not end up with a quality product would be a sad waste of time."



PHOTOS BY LUCY WEAVER

THE HISTORY OF HARRISVILLE

Woolen yarn has been spun in the water-powered, brick mill town of Harrisville since 1794. This small village nestled in the Monadnock Highlands of southwestern New Hampshire is the only industrial community of the early nineteenth century that still survives in America in its original form. In 1977, the Department of Interior designated the village of Harrisville as a National Historic Landmark.

Harrisville Designs was started in 1971 as an effort to preserve and help reestablish the economic vitality of this historic mill town. Beginning with a line of high-quality woolen handweaving yarns, it soon branched out into handweaving looms, benches, warping boards and reels, shuttles, swifts, and weaving tools for children. You can find out more at www.harrisville.com.

IN THE WOOL

For the fiber-philes among us, here is some background on the Perendale and Suffolk sheep breeds from *In Sheep's Clothing* by Jane and Nola Fournier (Interweave, 1995).

Perendale is a dual-purpose sheep breed created in New Zealand by crossing Cheviot and Romney stock. Perendale fleece is noted for its bulk and low luster. Its springiness makes the finer of the Perendale fibers ideal for use in knitwear and blankets, whereas the stronger fiber is used in carpet making.

Suffolk is the most widespread breed in the United Kingdom, where it is used primarily as a sire for market lambs. The short, down-type fleece is full-handling and springy. Commercially, the wool is used for tweeds, flannels, hosiery, and handknitting yarns.

Calendar

EXHIBITS, SHOWS, AND SALES

COLORADO

June 4–July 11. Fiber Celebration 2010, international juried exhibit, at Tointon Gallery for the Visual Arts, Greeley. Lisa Blankenship, (970) 669-8749; lisablank@gmail.com; www.fortnet.org/ncwg.

CONNECTICUT

July 15–17. Craft Expo 2010, on Guilford Green, Guilford. Guilford Art Center, 411 Church St., PO Box 589, Guilford, CT 06437. (203) 453-5947; fax (203) 453-6237; expo@guilfordartcenter.org; www.guilfordartcenter.org.

DISTRICT OF COLUMBIA

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

NEW MEXICO

March 19–April 28. Sandy Voss, New Hand-Woven Rugs, at Marigold Arts, 424 Canyon Rd., Santa Fe, NM 87501. (505) 982-4142; fax (505) 820-1975; marigoldarts@newmexico.com; www.marigoldarts.com.

March 26–27. Spider's Market, annual sale by Las Arañas Guild, 10120 Lomas Blvd., NE, Albuquerque, NM 87112. www.lasaranas.org.

July 3–August 27. Interwoven Traditions:

New Mexico and Bauhaus, exhibit at Open Space Gallery, 6500 Coors Blvd., Albuquerque. (505) 897-8831; www.bauhaus-tapestry-project.com.

NEW YORK

May 7–August 1. American High Style: Fashioning a National Collection, exhibit at Brooklyn Museum, 200 Eastern Pkwy., Brooklyn, NY 11238. (718) 638-5000; fax (718) 501-6134; www.brooklynmuseum.org.

May 22–23. Spring Crafts and Fine Art Fair, at Nassau County Museum of Art, Roslyn Harbor. American Concern for Artistry and Craftsmanship, PO Box 650, Montclair, NJ 07042. (973) 746-0091; acainfo@gmail.com; www.craftsatlincoln.org.

June 19–20 and 26–27. American Crafts Festival, at Lincoln Center for the Performing Arts, New York. American Concern for Artistry and Craftsmanship, PO Box 650, Montclair, NJ 07042. (973) 746-0091; acainfo@gmail.com; www.craftsatlincoln.org.

OHIO

May 15–16. Upper Valley Fiber Fest 2010, at Miami County Fairgrounds, 650 N. County Rd. 25A, Troy, OH 45373. www.uppervalleyfiberfest.org.

OKLAHOMA

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

OREGON

March 27. High Desert Wool Growers Fiber Market Day, at Kerry Foster Hall, Crook County Fairgrounds, Prineville. www.highdesertwoolgrowers.com.

PENNSYLVANIA

March 12–21. Celebration of Fibers, members' show by the Philadelphia Guild of Handweavers, at the Guild House, 3705 Main St., Philadelphia. www.pghw.org.

TENNESSEE

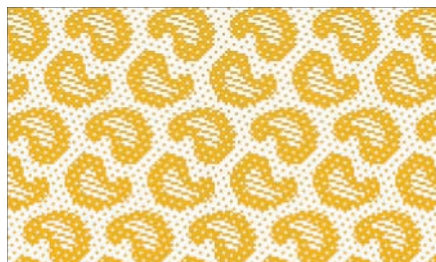
May 28–30. Middle Tennessee Fiber Festival, in Dickson. Beth or Steve Shafer, (615) 789-5943; tnfiberfestival@yahoo.com; www.tnfiberfestival.com.

TEXAS

March 15–April 30. Dallas Weaves, juried show, sponsored by Dallas Handweavers and Spinners Guild, at J. Erik Jonsson Central Library, 1515 Young St., Dallas. www.dallasweavers.org/index.asp.

VIRGINIA

May 18–June 20. Water, Water Everywhere, juried show, at Potomac Fiber Arts Gallery, Studio 18, Torpedo Factory Art Center, 105 N. Union St., Alexandria, VA 22314. (703) 548-0935; carolbodin@verizon.net; www.Potomacfiberartsgallery.com.



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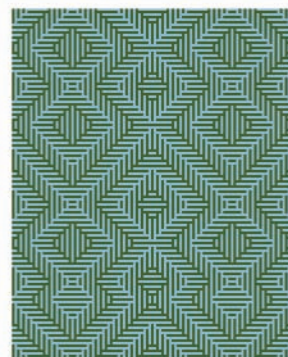
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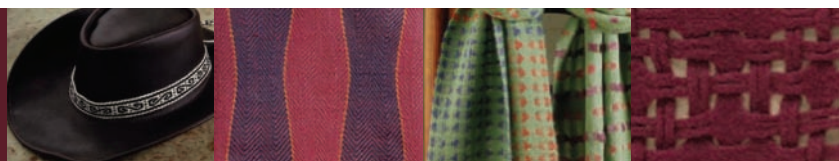


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WASHINGTON

April 15–18. Shepherds' Extravaganza, at Puyallup Fairgrounds, Puyallup, Lin. (425) 432-3455; www.shepherds-extravaganza.com.

WISCONSIN

March 26. Felt Show and Tell, at UW Foundation, 1848 University Ave., Madison. Preregister at hlatc@mail.soh.wisc.edu. (608) 262-1162; <http://textilecollection.wisc.edu>.

CANADA, ONTARIO

May 5–August 8. Weaving a Different View, exhibit by Weavers Unlimited, at Mississippi Valley Textile Museum, 3 Rosamond St. E., Almonte. (613) 256-3754; www.textilemuseum.mississippimills.com.

June 5–July 4. Sand and/or Sea, juried show by The Burlington Handweavers and Spinners Guild, at Burlington Art Centre, 1333 Lakeshore Rd., Burlington, ON, Canada L7S 1A9. info@burlingtonartcentre.on.ca.

THE NETHERLANDS

May 1–June 30. Weaving-Threads-Bronze exhibition, at Museum Casteelse Poort, Wageningen. www.casteelsepoort.nl.

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.surface.design.org.

April 9–13. A World of Creativity, 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 Conference in Leesburg. Ann Welly Revels, 1320 Bahama St., Titusville, FL 32780. (321) 267-0009; weaverwelly@juno.com; www.ftwg.org/conference.htm.

MINNESOTA

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

MONTANA

June 4–6. Under the Rims, Montana Weavers and Spinners conference in Billings. Linda, (406) 259-9160; <http://mawsonline.org/conference.html>.

NEW MEXICO

July 18–25. Convergence 2010, Handweavers Guild of America biennial conference, in

Albuquerque. hgaconvergence@weavespindye.org; www.weavespindye.org/convergence.

July 26–28. American Tapestry Alliance Educational Retreat, at St. John's College, Santa Fe. Marcy Fraker, (256) 239-9890, magnolia.tapestry@gmail.com; www.americantapestryalliance.org/Education/Edu_Workshops.html.

NEW ZEALAND

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

PERU

October 11–15. 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; <http://anschnei.public.kherson.ua>.



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Calendar

TO ENTER

FLORIDA

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

ILLINOIS

Uncommon Threads, juried runway fashion show and boutique of wearable art, October 17, in Hoffman Estates. **Entry deadline June 1.** (630) 584-9443; fashionshow@fineline.org; www.fineline.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

Exploring Fiber Horizons, Association of Northwest Weavers Guilds conference May 29–June 5, 2011, in Salem, is accepting

proposals from instructors for 1-, 2-, and 3-day workshops and half-day seminars.

Application deadline March 31, 2010.

Patty Huffer, loomroom@gmail.com.

TEXAS

Contemporary Handweavers of Texas 2011 Conference is accepting proposals from instructors, as well as vendor applications, for the June 2–5 conference in College Station.

Application deadline May 1. Helen Dewolf, hcdewolf@hotmail.com or Jan Folse, jcfolse@aol.com. www.weavetexas.com.

Material Matrix, juried show, sponsored by Contemporary Handweavers of Houston, October 20–November 14, in Houston.

Entry deadline August 2. Gallery M Squared, 339 W. 19th St., Houston, TX 77008. www.weavehouston.org.

PERU

Gathering of Weavers of the Americas, conference in October 2010, in Cusco, seeks proposals from presenters. **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.

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.

MICHIGAN

Michigan League of Handweavers Summer Workshops, August 6–8 and 6–10, at Hope College, Holland. www.mlhguild.org.

MINNESOTA

Woven Pixel Techniques for Dobby Looms, April 16–18, with Alice Schlein. Weavers Guild of Minnesota, in Minneapolis. (612) 436-0463; info@weaversguildmn.org; www.weaversguildmn.org.

NEW MEXICO

American Tapestry Alliance Educational Retreat, July 26–28, at St. John's College, Santa Fe. Marcy Fraker, (256) 239-9890; magnolia.tapestry@gmail.com; www.americantapestryalliance.org/Education/Edu_Workshops.html.

NORTH CAROLINA

Beginning to Intermediate Weaving, March 7–12, with Elaine Bradley. **Twining: Native American Style Bags**, March 14–20, with Monica Newman Moore. **Scandinavian**

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For more information, go to www.textilescusco.org

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Weaving, March 21–27, with Norma Smayda. **Tapestry**, March 28–April 3, with Tommye McClure Scanlin. **Log Cabin and Rep on One Warp!** April 4–9, with Kathrin Weber. **Weave It in a Weekend!** April 9–11, with Kathrin Weber. **Woven Bamboo Window Blinds**, April 9–11, with Carol Stangler. **Weaving: Beginning and Beyond**, April 11–17, with Pam Howard. **Weaving Rag Rugs**, April 18–24, with Joanne Hall. **Beginning Beadweaving**, April 25–30, with Ronald Midkiff. **Exploring Weave Structures on a Single Warp**, May 9–15, with Robyn Spady. **Natural Dye Extracts**, May 23–28, with Donna Brown. **Weave a Scarf**, May 28–30, with Elaine Bradley. 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.

OREGON

Wrap, Stitch, Fold, and Rivet, March 13–14, with Mary Hettmansperger. Eugene Textile Center, 1510 Jacobs Dr., Eugene, OR 97402. (541) 688-1565; www.eugenetextilecenter.com.

WISCONSIN

Turn, Turn, Turn: Twill Weaves, May 16–21, with Judith Yamamoto. **Beginning Table Loom Weaving**, June 4–6, with Nancy

Frantz. **Beginning Weaving**, June 6–11, with Lynn Schuster. Additional classes through October. Sievers School of Fiber Arts, PO Box 100, Washington Island, WI 54246. (920) 847-2264; sievers@itol.com; www.sieversschool.com.

TRAVEL

ECUADOR

September 24–October 1. Craft tour, including textiles and baskets. Horizons, PO Box 634, Leverett, MA 01054. (413) 367-9200; fax (413) 367-9522; horizons@horizons-art.com.

GUATEMALA

March 18–27. Weaving, Textiles and Craft Tour: Exploring the Ixil Triangle. Art Workshops in Guatemala, 4758 Lyndale Ave. S., Minneapolis, MN 55419. Liza Fourré, (612) 825-0747; fourre@artguat.org.

UKRAINE

August 5–20. Folk Art and Culture Tour of Ukraine. Martha Banias, (800) 661-3830, ext. 208; martha@gctc-mst.com; www.greatcanadiantravel.com.

SOUTHERN AFRICA

August 4–13. Southern Africa Safari, including visits with craftspeople and artists in South Africa and Zambia. Horizons, PO Box 634,

Leverett, MA 01054. (413) 367-9200; fax (413) 367-9522; horizons@horizons-art.com.

SOUTHWESTERN UNITED STATES

May 8–15 and July 11–18. Canyon Country trips, with visits to Navajo rug weavers and basketmakers. Horizons, PO Box 634, Leverett, MA 01054. (413) 367-9200; fax (413) 367-9522; horizons@horizons-art.com.

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

Handwoven Calendar

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Listings are made as space is available.

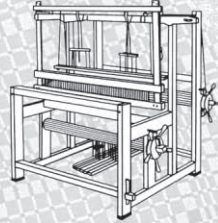
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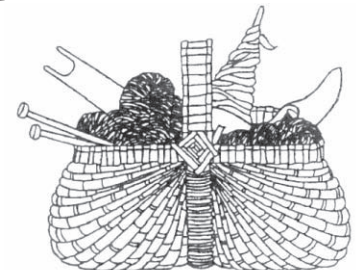
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PROJECT DIRECTORY

DESIGNER/WEAVER	PROJECT	PAGE	WEAVE STRUCTURE	SHAFTS	LEVEL
Betty Bell	Placemats	28-29	4-shaft, 4-block doubleweave	4	All levels
Sarah Fortin	Scarf	44-45	Doubleweave blocks	8	I, A
Doramay Keasbey	Glasses cases	54-56	Bedford cord	6	All levels
Tom Knisely	Blanket	30-32	Doublewidth plain weave	4	AB, I, A
Sally Kuhn	Scarf	40-42	Doublewidth plain weave	4	AB, I, A
Kate Lange-McKibben	Runner	50-52	Stitched doublecloth	4	AB, I, A
	Runner	50-52	Stitched doublecloth	8	
Suzie Liles	Yoga mat, pillow carrier strap	46-48	Doubleweave, two layers	4	AB, I, A
			Doublewidth plain weave		
			Warp-faced plain weave	Inkle	All levels
Jennifer Moore	Checkerboard	62-64	Doubleweave blocks	8	All levels
	Bag	62-64	Doubleweave, four layers	8	AB, I, A
Sheila O'Hara	Runner	34-36	Stitched doublecloth	8	I, A
Jane Patrick	Sampler	56-58	Doubleweave	RH	AB, I, A
Letitia Rogers	Scarf	60-61	Doubleweave blocks	8	AB, I, A
Mary Underwood	Shawl	38-39	Deflected doubleweave	8	All levels

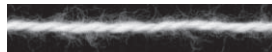
RH = rigid heddle, AB = Advanced beginner (some experience reading a draft, warping, weaving); I = Intermediate; A = Advanced. All levels includes new weavers.

YARNS AND SUPPLIERS

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



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



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



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



14/2 alpaca/silk (80% alpaca, 20% silk; 3,472 yd/lb (7,950 m/kg); 15, 18, 20



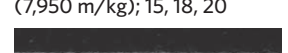
10/2 pearl cotton; 4,200 yd/lb (8,420 m/kg); 20, 24, 28



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



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



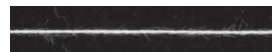
Lace Yarn (80% cotton, 20% silk) 8,100 yd/lb (16,344 m/kg) 425 yd/skein; 30, 36, 48



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



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



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

Cotton Clouds, 5176 S. 14th Ave., Safford, AZ 85546, (800) 322-7888, www.cottonclouds.com. (Liles 46-48, McKibben 50-52)
*Harrisville Designs, Center Village, Harrisville, NH 03450, orders: (800) 338-9415, info: (603) 827-3996, www.harrisville.com. (Knisely 30-32)

*JaggerSpun, Water St., Springvale, ME 04083, (207) 324-4455, (800) 225-8023, www.jagger yarn.com. (Kuhn 40-42)
Lunatic Fringe, 2008 E. Indianhead Dr., Tallahassee, FL 32301, (800) 483-8749, (850) 539-1964, www.lunaticfringeyarns.com. (Bell 28-29)

A Touch of Twist, 1286 Weast Rd., Pattersonville, NY 12137-2908, (518) 864-5885, www.atouchoftwist.net, info@atouchoftwist.net. (Fortin 44-45)
*UKI Supreme Corporation, PO Box 848, Hickory, NC 28603, (888) 604-6975. (Fortin 44-45, Moore 62-64)

Village Spinning & Weaving Shop, 425 Alisal Rd., Solvang, CA 93463, (805) 686-1192, (888) 686-1192, www.villagespinweave.com. (O'Hara 34-36)
Webs, 75 Service Center Rd., Northampton, MA 01060, (800) 367-9327, www.yarn.com. (Underwood 38-39, Rogers 60-61)

CORRECTION

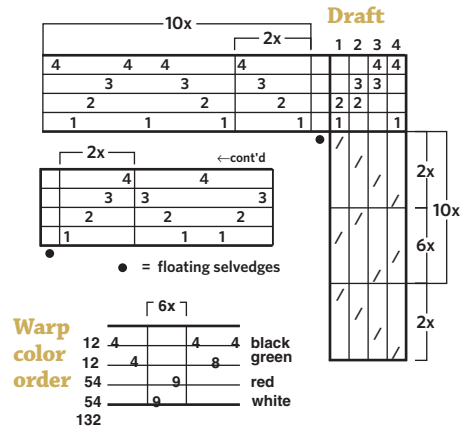
In Barbara Rucker's bamboo scarf, January/February 2010, page 54) two threads in the center of the warp color order (in Figure 4) should be moved so that a Truffles thread is closest to the 13 center ends of Rosemary on both sides.

4x		4x		
1		1		
1			1	
				13

Truffles (lt. brown)
Ginger (lt. orange)
Onyx (black)
Topaz (gold)
Persimmon (red orange)
Rosemary (lt. aqua)

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).



WARPING NOTES

Handwoven's project instructions do not include specific warping steps. Find directions for back-to-front and front-to-back warping at handwovenmagazine.com (click on Resources).

FINISHING TECHNIQUES

TWISTING (OR PLYING) THE FRINGE

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



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

DOUBLE (ITALIAN) HEMSTITCHING

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

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

LADDER AND ZIGZAG HEMSTITCHING

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

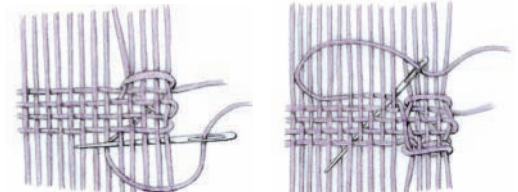
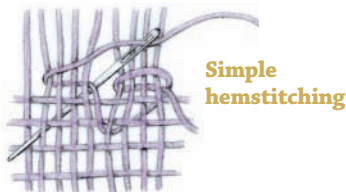
For zigzag hemstitching, encircle groups of ends in the second row starting at the midpoint of the ends encircled in the previous row to offset the two rows of stitches.

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

SIMPLE HEMSTITCHING

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

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



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Jennifer Moore: A schedule in violet

About a year and a half ago, I was asked by Interweave if I would write a book on doubleweave. At first, I thought I'd have at least a year to work on it. Then, we decided we should be able to release it at Convergence this summer, and suddenly I had only nine months to design all the projects, weave them all, and actually get the book written! I learned a lot about doubleweave in the process, but I think I learned even more about time and how to manage it.

In the past, when faced with a writing task of any size, I would extend the mulling over and researching part as long as possible. Then, all of a sudden, my inner time mechanism would tell me that this was the last possible moment I could begin writing and still get it done on time. I always made my deadlines, but not without a great deal of anguish.

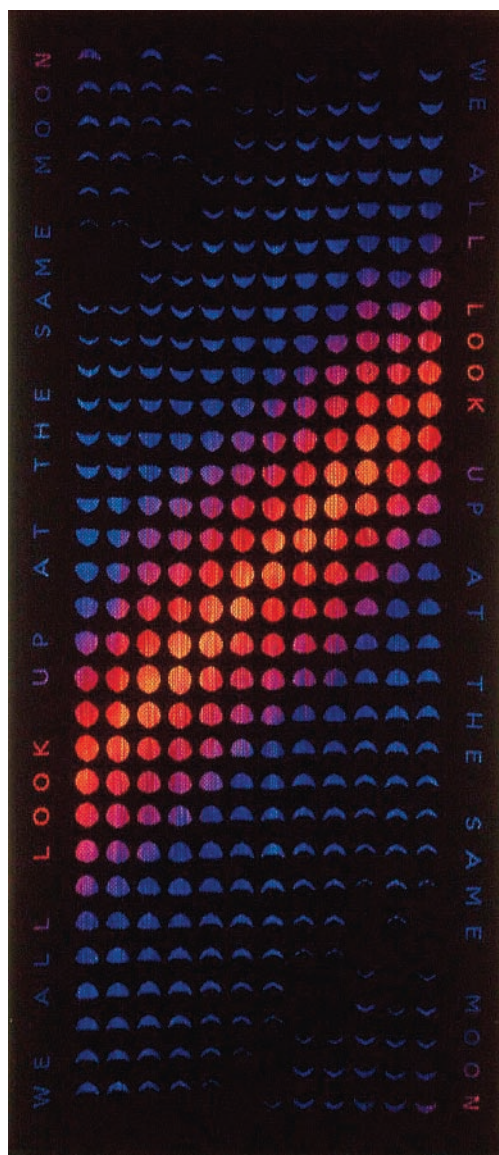
When I was a twenty-three-year-old college student, I spent a year carefully researching the history of anatomical illustration. I then spent one agonizing week parked on the pink couch of the house I lived in writing my entire eighty-page thesis, rewarding myself with a cigarette at the end of each page. (It's true!)

I also shunned outlines back then—they were unimaginative crutches devised by straight-laced English teachers who lacked the talent or the spontaneity to write anything of true creative genius.

The first thing I was required to do for my doubleweave book was submit an outline. This piece of paper saved my life. I plugged each step of my outline into a nine-month calendar and followed it to the letter. And you know what? I finished a week ahead of schedule with almost no stress at all. (And no cigarettes—my reward of choice now is chocolate!)

I've learned that tasks are almost always bigger in your mind than they are in reality. In the amount of time you spend fretting about having to do them, you could have gotten them done and be feeling good about what you have accomplished.

I have found that setting up daily quotas for work to get




*We All Look Up, 32" × 68",
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done is a huge help, whether it is a number of pages to write or a number of inches to weave. That way you have a specific amount to focus on, rather than feeling overwhelmed by the entire task. When you finish your daily quota, you can relax and enjoy whatever you want with the rest of your day, guilt-free. Or you can keep on going and get ahead of schedule, leaving a little extra breathing room for tomorrow.

As a corollary to this realization, a few months before this book entered my life, I had become aware that weaving was getting squeezed into the cracks of my existence and was not a priority. Once the work that pays the bills was done (plus exercise, laundry, grocery shopping, and house cleaning, as well as keeping up with friends), whatever time was left over was what I had for weaving.

This needed to change! I started writing studio days into my calendar and honoring them as I would any other writing, business, or social appointment. On days I schedule for studio weaving, I am not allowed to get in my car. I can go for a walk or a bike ride on breaks, but the car stays in the garage. I cannot clean the house or pay the bills. I don't have to answer the phone if I don't want to. I can only weave or draw or do other studio things that feed my creative soul.

Right after I started this practice, I was talking with another artist and she asked me how I managed to find time to work in my studio. I told her about my system of writing studio days into my calendar and that once they were in there they were inviolate. What she heard me say was "in violet." So I went out and bought myself a violet pen, and now my studio days are both inviolate and in violet.

When I think about how long it has taken me to learn these things, I am reminded of an old Pennsylvania Dutch saying: "Too soon old and too late smart." Fortunately, that thought is followed closely on its heels by another even more familiar one: "Better late than never." 



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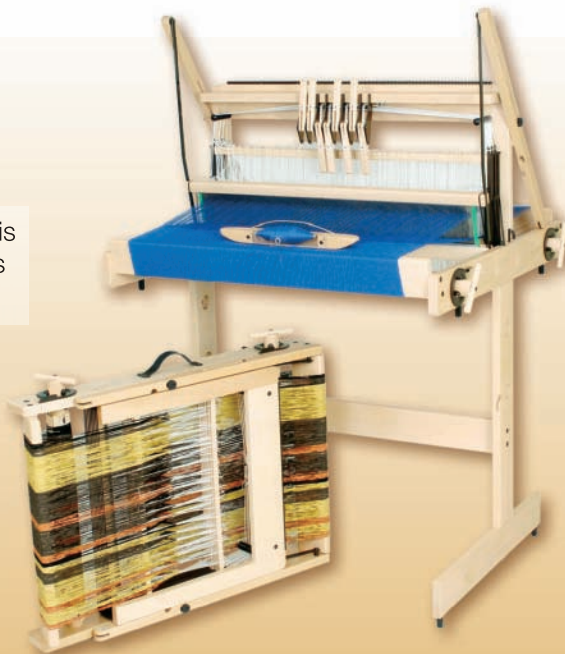
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