

HAND WOVEN

*A Weaver's
Guide to YARN*

SEPTEMBER/OCTOBER 2010 • ISSUE 151

BONUS!

Special **YARN** issue!

14 PROJECTS
IN YAK, CASHMERE,
ALPACA, PAPER,
and more...

***FiberHearts
Winners*** page 27

5
***rigid-heddle
projects***

Pages 28, 32, 46, 54, 60

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SCARF USING
HANDPAINTED YARN

woven by Ruth B. Ronan.
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From the Editor

MADELYN VAN DER HOOGT

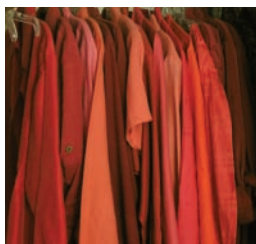
As a weaver, I've long been aware of a shortcoming I bring to the craft. You could say I'm color challenged. One of the first times I became aware of this flaw was when I was browsing through a yarn store with natural-dye expert Michele Wiplinger some years ago. As we passed by a shelf of green yarns, I remarked, "I don't like green." "Oh!" she said. "You don't like green!" Words clearly failed her as she was probably wondering how I fared out in nature surrounded by so much color I don't like.

I could tell I had said something that betrayed my ignorance (similarly to the time I called a radio station and suggested that they not play so much Shostakovich "because nobody likes Shostakovich"), so I've thought a lot about it since. My problem is more that I really, really love some colors. I love them so much I can't focus on any others.

This is a problem in many ways. I come home from every conference with skeins of silk and handpaints in the same colorways. In garden shops, I pass by pink, lavender, periwinkle, and yellow without a glance. In clothing stores, I buy the same shirts over and over.

It's only recently that I've realized that the colors I love in the garden I love because of the way they look with, well, with green. I am also aware that the handwoven fabrics I find most beautiful are beautiful because of the way colors are used together, any one of which I might not "like" alone. I'm on my way to Convergence in Albuquerque next week, and I'm determined to give green a chance.

Madelyn



HANDWOVEN

VOLUME XXXI

SEPTEMBER/OCTOBER 2010

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FUTURE THEMES

November/December 2010 Slow Cloth

This issue has evolved into the joys of weaving Slow Cloth—a term coined by Elaine Lipson (lainie.typepad.com) and the name of a Facebook group she created. Weavers can really relate to this concept, and the Slow Cloth issue will be full of projects reflecting our take on it.

January/February 2011 The Meaning of Cloth

Inspiration from the significance of textiles and motifs in other cultures (Peru, Guatemala, Native America, Scandinavia, and more) and in our own. The issue looks at the meaning weavers give to the fabrics they weave.

March/April 2011 Design Matters!

Do you start with "scarf"? A yarn? A weave structure? Learn different approaches to design and ways to use fiber, color, and texture in handwovens.

May/June 2011 Lace and Lacy Effects

Summer is for light and lovely linen and lace. Look for lacy scarves, table linens, a summer top or two—plus a handbook of lace weaves and needle finishes.



JUDITH SHANGOLD
of Lexington, Massachusetts, has experience as a weaver, knitwear designer, and importer of Manos yarns. She is currently excited about exploring the creative possibilities of rigid-heddle weaving.

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SANDRA DOAK
of Austin, Texas, graduated from Kent State, receiving a bachelor's degree in fine arts. She wants to continue sharing what she has learned and keep exploring all the fiber arts.

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MARY BERENT
of Eagle, Idaho, has been weaving for thirty-five years. She shares her love of weaving through teaching. She has a degree in fine arts and earned HGA's Certificate of Excellence in 2006.

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MARILYN MURPHY
of Fort Collins, Colorado, has been weaving for thirty-five years. She is the former Publisher of *Handwoven* and is now making time to weave. She is exploring simple but intriguing weave structures.

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RUTH B. RONAN
of Albuquerque, New Mexico, serves as the Las Arañas Spinners & Weavers Guild newsletter editor. She has been weaving since 1967, and for the past ten years, she has made weaving a serious hobby.

Page 40



SHARON ALDERMAN
of Salt Lake City, Utah, weaves, gardens, and works on her 124-year-old adobe Victorian house. She teaches workshops at her home and throughout the continent and abroad.

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LESLIE ANN BESTOR
of Amherst, Massachusetts, works and teaches at Webs Yarn Store in Northampton. She is following in the weaving footsteps of her grandmother, and she hopes to learn to weave overshot soon.

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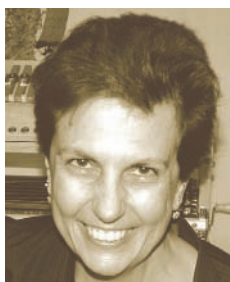
CARRY WILCOX
of Silver City, New Mexico, enjoys weaving outdoors. Her most favorite colors to create with are inspired by the splendid natural beauty of the Southwest mountain forests and deserts.

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REBECCA FOX
of Leesburg, Virginia, is a practicing pediatrician and weaves as often as possible. This busy doctor finds that designing with color is her favorite aspect of weaving, spinning, and knitting.

Page 50



GIOVANNA IMPERIA
of Katy, Texas, explores the tactile, organic nature of fiber while pushing the boundaries of body adornment. Her work has been exhibited nationally and internationally and has been published.

Page 52



NANCY MCRAY
of East Lansing, Michigan, has earned her MFA in fibers. She loves the creative potential of the rigid-heddle loom, and she enjoys encouraging others to come over to the warped side.

Page 54



YVONNE STAHL
of Denver, Colorado, enjoys weaving for the sake of weaving. She believes artists have no control over failure or success in their work; they can only do the best they can and then let it go.

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SARAH JACKSON
of Santa Ana, California, has a bachelor's degree in fine arts. She is passionate about daily weaving and intrigued by the interplay of color and texture. She dyes yarn and fabric and designs reconstructed clothing.

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DIANE AYERS
lives and weaves in Arroyo Grande on the central coast of California. Whether she is weaving on four or twenty-four shafts, she enjoys using both structure and color to make interesting fabric.

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WANT TO CONTRIBUTE?

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

Letters **IN YOUR WORDS**

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A GREAT IDEA!

Members of the New Hampshire Weavers Guild participated in a demonstration day at the League of New Hampshire Craftsmen in Concord and wove this scarf as part of our demonstration.

The warp and weft are two ends of dark blue Harrisville wool and six ends of different self-patterning sock yarns, woven in plain weave. The scarf was first washed by hand and then by machine—it shrank in width by a full inch.

Because it wasn't very long to begin with, the scarf ended up too short to use, so we devised an innovative way to lengthen the look. We machine zigzagged one raw edge and turned it under for a hem. We joined the two selvages at the hemmed end and sewed them together by hand for 1¼", forming a very short sleevelike opening and made a twisted fringe on the other end. You just pull the end with the twisted fringe through the short sleeve opening to get the look of a "European-style" tied scarf requiring half the usual length!

—Jane Dumais
Wilmot, New Hampshire

HANDWOVEN STUDY GROUPS!

Your study groups sound wonderful, can you sign me up now? Most of my very limited knowledge has been gleaned from books and just "sitting down at the loom and working it out" with, of course, the inevitable frustration when it all goes wrong. I have made numerous inquiries to find weaving groups (I live in France).

—Judith Viola, via e-mail

To sign up for a study group, all you have to do is come join us at weavingtoday.com. Then go to Forums, Handwoven Study Groups, and pick your group. There are fourteen different topics you can study. If you are already in a guild study group or find other weavers in your area who want to work with you, your group can join together. You'll learn what other people are doing, share questions and solutions, and get help from the group Mentor. You'll also get our free weekly e-newsletter. For the rest of this year, everyone is weaving samplers. Next year, we'll all be weaving final pieces in our study structure, and one will be chosen from each group for a fabulous 2012 Handwoven Calendar (for the 2011 Handwoven Calendar, see page 26).

—Madelyn

THRUMS PALACE

Early this spring I wove towels in naturally colored cotton. I decided to save the thrums for the birds that would soon be nesting. I put some of the 6" thrums in last year's hanging pot of now-dead flowers. I soon found the fibers missing and replaced them with more. These, too, went missing, so I started looking for the bird couple who might be using them. I discovered them on our south-facing side on the rail that supports our awning. Their final home was enormous and composed of twigs, grass, plastic shreds, and lots of cotton yarns—the Taj Mahal of bird nests. I plan to save all my thrums for next spring's feathered neighbors.

Donna Hopkins
Avon, Connecticut



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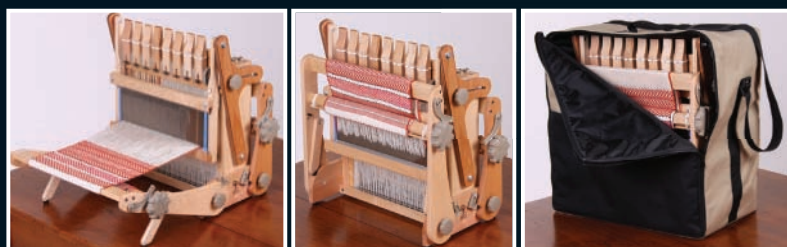
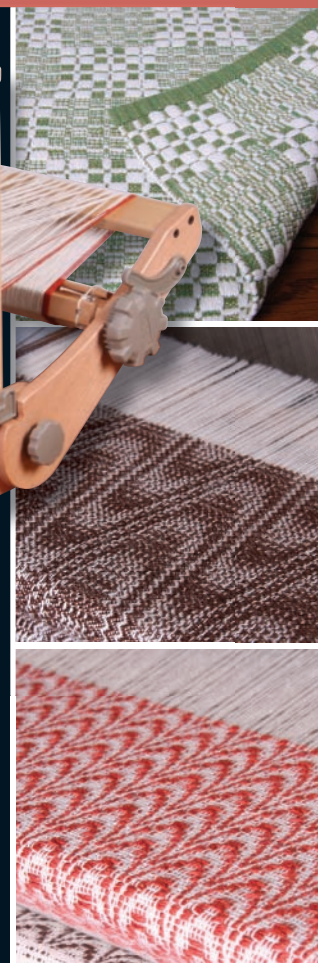
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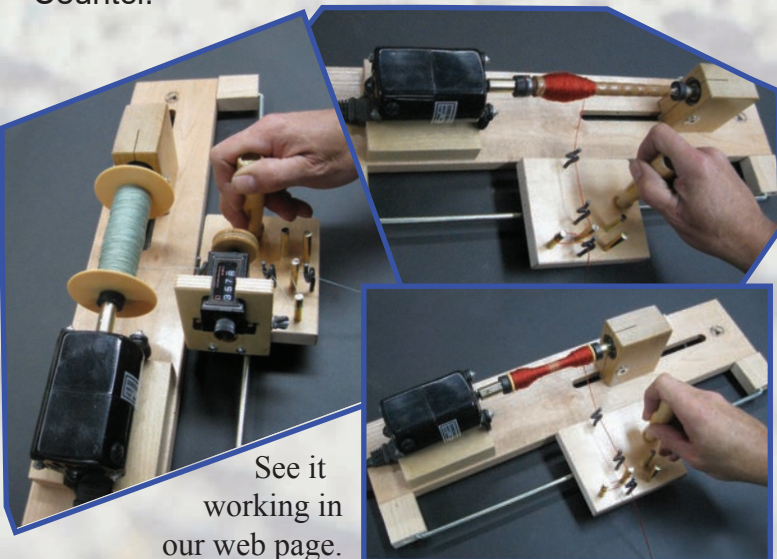
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What's Happening



Left: Qing Dynasty Dragon Robe from China, with nine embroidered dragons. The symbolic ninth dragon was always hidden inside the flap. Right: A traditional bib worn by Vietnamese women for special occasions. Far right: A rug from Otavalo, a weaving center in Ecuador. Below: *The Mourning Star* by Debra and Robyn Sparrow, a Coast Salish-style robe from British Columbia.



Weaving Heritage *Seattle, Washington*

Seattle's Burke Museum cares for objects of cultural heritage from living cultures of the Americas, the Pacific Islands, and Asia. But industrial textile production, cultural and economic changes, and scarcity of traditional materials are threatening the survival of hand-woven textile traditions in many of these cultures. This fall, the first major exhibition of the museum's international textile collection will give visitors a unique opportunity to learn about the cultural significance of traditional textiles, the role of weavers in their communities,

the threats to traditional textile arts, and efforts to preserve them. Weaving Heritage: Textile Masterpieces from the Burke Collection will feature over one hundred textiles from Indonesia, Micronesia, Japan, China, Tibet, the Philippines, Southeast Asia, South and Central America, and Native American tribal groups such as the Salish, Tlingit, Haida, and Navajo. It will draw on the Burke Museum's extensive collection of ethnic textiles and on the expertise of master weavers and cultural leaders from the communities represented in the exhibit. There will be examples of traditional looms and other weaving equipment, and a hands-on area will allow visitors to try weaving on different types of looms and touch samples of fibers used.

The Weaving Heritage exhibit will run from October 2, 2010, to February 27, 2011, at the Burke Museum of Natural History and Culture, Seattle, Washington. For more information, call (206) 543-5590 or visit www.burkemuseum.org.

PHOTOS COURTESY OF THE BURKE MUSEUM



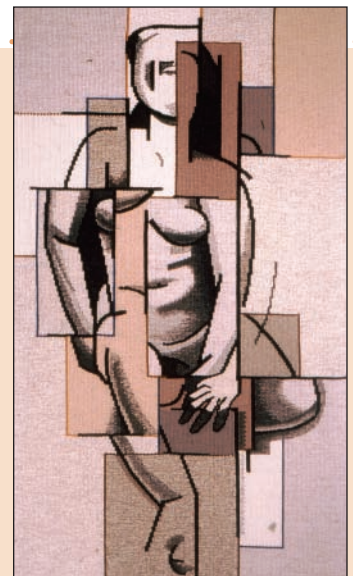
Under the Influence of Tapestry

Over many decades and through hundreds of woven tapestries, internationally known tapestry artists Archie Brennan and Susan Martin Maffei have explored myriad aspects of the medium and its expressive possibilities. This fall, a large show at the GAGA Arts Center in Garnerville, New York, celebrates the fruits of their combined eighty-five-plus years of weaving.

Susan Maffei's work in *Under the Influence—Objects of Obsession* focuses on the narrative of everyday life and personal events. Influenced by ancient and historical tapestry forms, her exhibit is an exploration of scrolls, storyboards, murals, and miniatures.

Archie Brennan's *Exploring Woven Tapestry* includes both retrospective and recent works, providing a representative journey of his efforts to identify and extend this ancient medium through a range of pictorial themes.

The Weaving Heritage exhibit will run from September 10, 2010, to October 3, 2011, at the GAGA Arts Center, Garnerville, New York. For more information, call (845) 947-1155 or visit www.gagaartscenter.org.



Drawing Series LXI—Seated Female by Archie Brennan.

ARCHIE BRENNAN

Weaving Today Roundup

With the birth of our new website, the *Weaving Weekly* e-newsletter has become *Weaving Today*. This spring, we also launched our first-ever *Handwoven* study group, a place for weavers to mentor each other online “just as if we met in person.” The groups are already rocking and rolling, but there’s plenty of time for you to join. You could become Ms. July or Mr. October of our 2012 *Handwoven* calendar! Find out more at weavingtoday.com (go to Handwoven Study Group under Forums).

You’ll get all kinds of helpful weaving information when you visit in addition to receiving the weekly e-newsletter. Want to know about a sheep-to-custom-tailored-coat-in-one-day event? Check out the Great Moments in Weaving in the *Weaving Today* blog. You also can ask your weaving questions and share discoveries.

For other thrums of weaving history to keep with you all year, get the 2011 *Handwoven* calendar, full of fiber facts and events to attend (see page 26).

Thanks to all of you—especially the study group Mentors—for being so generous with your knowledge at weavingtoday.com. And here’s one intriguing question for you that hasn’t been answered yet: has anyone tried Kevlar as warp thread? Curious member “Charles the Bodger” wants to know.

Above: Bumberet blocks on the loom by *Weaving Today* study group (Surface-Texture Weaves) member Leslie Mulliken.

Ask Madelyn

Have a question?
Our editor has the answer.
madelynv@interweave.com

When you join *Weaving Today*, you also receive our free e-newsletter. Every week, you can read Madelyn van der Hoogt’s answers to weavers’ questions; get weaving news and up-to-date information about Interweave events and sales; and read *Beweave It* for interesting insights and oddities of the weaving world. To subscribe, visit weavingtoday.com.

WEAVING THE WEB: Kickstart a Project

Syne Mitchell



BOBBIE CLIVER

One of the great things about the Web is that it brings people together, and with enough people, small individual efforts can create big results. A case in point is the microfunding trend. Once upon a time, financing projects was the purview of a handful of venture capitalists and grant administrators with millions of dollars to spend. Now there are websites that make it possible for a project to be funded by hundreds of people, each donating a small amount.

How does this relate to weaving? Consider Kickstarter (www.kickstarter.com), a website that helps launch creative projects. It’s essentially a community-based art grant. Projects are proposed and published on the site, then donors choose which projects to support. A project that reaches its pledge goal is funded. One that doesn’t is canceled, with no money changing hands.

Kickstarter.com was recently used by Margarita Benitez to fund OSLOOM, an initiative to create an open-source set of plans that anyone could use to build their own Jacquard loom. She dreamed up the project after studying at the Jacquard Center. When she returned home and looked into purchasing a Jacquard loom for her home studio, the cost was prohibitive. So why not build a prototype Jacquard loom from scratch and share the plans with others? With a team of engineers ready to donate their time, all she needed was funds for solenoids and other supplies. Through Kickstarter.com, she was able to connect with weavers all over the globe who shared her enthusiasm for a Jacquard loom for the masses, and the project was successfully funded.

Other fiber-related projects have found funding through Kickstarter: Lexie Barnes hosted a knitting event in New York during Fashion Week. There’s a knitting pinup calendar looking for prepress money, as well as a textile arts center that needs funding to be able to provide free weaving classes to the public.

Do you have an artistic endeavor that you’ve always wanted to tackle but didn’t have the money? Is there a weaving book you’d publish if you had the funds to print it? An instructional video you’d like to produce? A weaving conference your guild would put on if it had the down payment for a convention center?

Microfunding through websites such as Kickstarter and Fractured Atlas (www.fracturedatlas.org) are making it possible for these types of projects to find support.

Syne Mitchell is the editor of WeaveZine

A Loom Away from Home

How do you know when it's time for a change of weaving scenery? Perhaps you've outgrown your studio space, need a break from the household chaos, or just want a place that helps you focus your creative energy. Weaver Sharon Allworth has made the leap from home to renting a studio, so we asked her about the joys and trade-offs of becoming an artist in residence.

.....

"I can't describe how wonderful it is having the camaraderie and ideas from other people who are so tuned in to art!"

.....



Sharon Allworth is a versatile weaver, reveling in everything from deflected doubleweave scarves to wall-sized warp-rep hangings. Her loom needs are as diverse as her weaving interests, and as spare bedroom, loft, and landings filled with weaving equipment, her family began to discuss building her a studio and reclaiming the house. But serendipity or karma took over with an invitation to apply to the Sequoia Gallery in nearby Hillsboro, Oregon, as an artist in residence.

Establishing residence

The Sequoia Gallery and Studios were created by the city under the umbrella of Hillsboro's 2020 Vision project. As part of a community plan to enhance arts and culture, the city took over and gutted an old thrift-store building, then rebuilt it with gallery, classroom and meeting space, and studios for thirteen artists. The city worked with local artists to design the new interior, and the studios are nicely laid out, well lit, and welcoming.

To become an artist in residence, Sharon had to submit a portfolio for jury selection, then interview with a selection committee. Artists in residence must be in their studios at least fifteen hours a week, with studios open to the public at least eight of those hours and for evening gallery openings on the first Tuesday of each month. Sharon had participated in juried shows before, but she was a bit nervous about the interview process. Fortunately, it turned out to be a pleasant two-way conversation.

Having a creative community

Is it a problem having a studio where strangers can walk in? "No," says Sharon. The atmosphere is conducive to focus and creativity, without the myriad interruptions of home life. If she really needs quiet while winding warp or doing a complicated threading, she shuts her studio door. And the company of other artists is invaluable. "Whenever I have questions, I can ask the other artists. For example, the painters know so much more than I do about color, and each has a different perspective, depending on their medium. I can set out yarns and ask them in for their opinions. I can't describe how wonderful it is having the camaraderie and ideas from other people who are so tuned in to art!" The artists also have scheduled time to brainstorm and share ideas. "Every Tuesday afternoon at three o'clock sharp, everyone grabs a beverage of their choice and gathers in the meeting area. People bring projects for critique or bring up issues they're struggling with. Getting that input is the best part. Sometimes people will say, 'Don't bother struggling with that. Just put it away.' Other times they'll say 'That's wonderful! Why would you change a thing?'"

Sharon weaves many of her pieces on her AVL loom.



Above: Sharon's warp-rep piece *Welcome to the 21st Century* hangs above the main stairwell at the Sequoia Gallery and Studios.

Inset: Sharon's scarf, *Bursting Out*, is on display at a First Tuesday gallery opening. Sharon was one of three featured artists in the show.

PHOTOS BY ANITA OSTERHAUG AND JOE RABINOWITZ



JOE RABINOWITZ

The Sequoia Gallery and Studios are part of Hillsboro's long-term plan to enhance culture and the arts.


Being at home away from home

The Sequoia studio doesn't have room for all of Sharon's looms. The AVL and Baby Wolf live at Sequoia, but the 60-inch loom she uses for wall hangings is still at home. Dual residence has its challenges. Sometimes Sharon is working on a big warp-*rep* project at home, and studio projects languish. Frequent visitors to the studio will ask, "Is that same project still on your loom?" Having the right materials at hand also takes planning. Many days Sharon arrives at the studio with big loads of equipment and materials from home. "Honestly, sometimes I feel like a bag lady. But it's the same for all the other artists. It's just part of the deal!"

Becoming a cheerleader for the arts

The Sequoia Gallery gives Sharon an ongoing venue to sell her weaving, while the open studio helps her to promote weaving as an art. While Sharon does sell her larger warp-*rep* pieces, she says scarf sales are her bread and butter. "A woman can spend \$75 to \$125 on a scarf and feel the satisfaction of having a one-of-a-kind designer piece in her wardrobe."

The chance to see the weaver and the work in progress gives people a new appreciation for the craft of weaving and its products. Sharon says women typically like the artistic aspects of the woven cloth, while men are most often fascinated with the mechanical aspects of the loom, "and they love the AVL because it's driven by a computer." Many visitors have never seen a loom at work, and they are amazed when Sharon pulls out her notebooks of samples and drafts and explains the process of designing and selecting materials, figuring out sett, warping, weaving from a draft, and finishing. At the end of a visit, people will often say, "How can you sell a scarf for *only* \$125?"

For Sharon, seeing that realization is the reward for her hours in the studio. "I love it. I think by being here I've opened a lot of eyes to weaving. I feel like a cheerleader for the arts." 

You can read about the Sequoia Gallery and Studios at www.sequoiagallerystudios.org. To find a similar organization near you, enter "community art studios" in your favorite Internet search engine.

Wide Open Spaces

With a dozen art galleries and studios, tiny Silver City, New Mexico, is an arts destination and home to eight enthusiastic weavers. The Mogollon Rim Fiber Guild welcomes fiber artists of all persuasions, but the local weavers wanted more time together and a place to call their own. So a member who owns a yarn shop and rents out several storefronts in town offered an empty rental property, and "The Weaving Space" was born.

The weavers brought whatever portable looms they had, and a routine evolved. The group meets all day Saturdays and on Tuesday afternoons. Production weaver Carry Wilcox says, "None of us is into organized anything, but we're as organized as we can be without being organized." There is an informal study group with projects such as a towel exchange and studies in differential shrinkage. Color play is a regular part of study.

The group didn't plan to do outreach, but their first space had a lot of foot traffic, and when interested passersby stopped to look in the windows, the weavers invited them in. Some visitors had old looms, so the group helped clean up the looms and got the owners started weaving. Another man needed help mending a rug. Now all sorts of equipment has come to live at the ad hoc studio, and the group has invited the community in to experience weaving firsthand.

The original meeting space rented after a few months. (The owner credits the interest generated by the weavers!) Now the group meets in an old carriage house and former restaurant with a big patio and a garage-type door that can be opened in warm weather. One member carved a sign that's set out when the group is there. One Saturday, they invited the local handsp spinners to drop by, and the turnout was so high the group spilled out onto the sidewalk. Locals will often bring a cup of coffee from the shop next door and just drop in to visit. Carry says, "Weaving is such a solitary sport, and most of us like it for that reason. But it's fun to come together and have this focused space to weave and share ideas. It's a safe and satisfying place where we can open our arms and welcome new people to weaving."



PHOTOS BY CARRY WILCOX

Above: The group demonstrates to the public on the patio of their current space. **Below:** The Weaving Space meets in empty rental properties such as this gallery in Silver City, New Mexico.



Do you have a public weaving space? E-mail us: weavingtoday@interweave.com.



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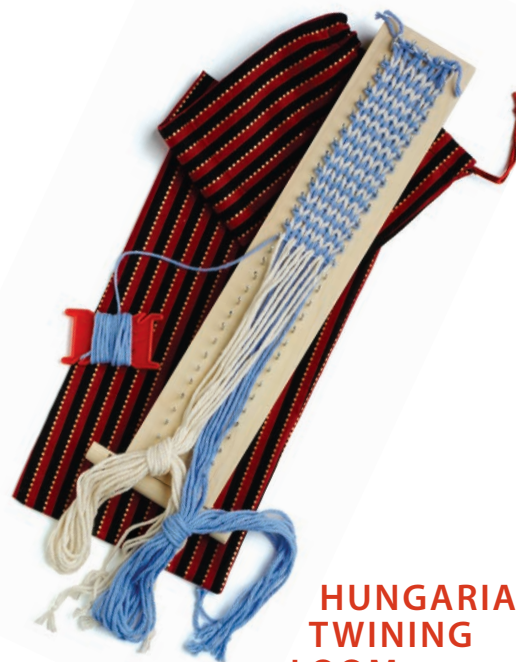
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FINNISH AMERICAN RAG RUGS: ART, TRADITION & ETHNIC COMMUNITY

Yvonne R. Lockwood

EAST LANSING, MICHIGAN: MICHIGAN STATE UNIVERSITY PRESS, 2010. DISTRIBUTED BY UNICORN BOOKS AND CRAFTS. HARDBOUND, 256 PAGES. \$29.95. ISBN 978-0-87013-864-5.

Finnish Americans living in Michigan's Upper Peninsula have long been known for their colorful and sturdy rag rugs. Rag-rug weaving is common to many Nordic groups, but Finnish Americans may be one of the few populations in which this activity has persisted and evolved while retaining its cultural importance. "Home is not home without rag rugs," asserts a Finnish American quoted in this book.

Yvonne Lockwood, Curator of Folklife Emeritus at Michigan State University Museum, details the findings of the museum's extensive research on Michigan's Finnish American rug weavers. Beginning in 1985, museum staff identified and interviewed rag-rug weavers, documenting their life stories and weaving practices. They also collected Finnish American rag rugs for the museum and curated an interpretative exhibit to tell the story of this rich tradition.

Lockwood relates the weaving of rag rugs to the attitudes, beliefs, and values of this immigrant population. Much of the text focuses on the stories of individual weavers and their attitudes toward their weaving. This group values reuse of worn clothing and household textiles, and the weavers share their methods for assembling and preparing their rag wefts. Their looms are described as well. Many were built by family members or others in the local community using either lumber on hand or milled from trees selected specifically for the qualities that are valued in a "good" rug loom. Two hundred color photographs show the weavers, their many unique looms, and the colorful rugs they have created.

This is not a how-to book; readers will find no drafts, drawdowns, or supply lists. Nonetheless, the narrative provides sufficient guidance to those who might wish to weave a traditional Finnish American rag rug. The weavers interviewed tell how they prepare their weft, dress the loom, and weave their rugs. They speak to the technical and aesthetic aspects of producing a "good" rag rug that will be functional and bring color and comfort to their homes.

Finnish American Rag Rugs is an absorbing story of the importance of weaving to a group of people who value family, hard work, and frugality. Despite societal changes, these rag rugs are "a living folk tradition" that continues to reflect the culture in which the rugs are created. This book provides valuable insights for rag-rug weavers, Finnish American weavers, and others who appreciate the historical and cultural roots of textiles.

— Julie Hurd

Handwoven Roving Reporter, Lake Charlevoix Area Weavers



ANDEAN PEBBLE WEAVE

Laverne Waddington

2010. EBOOK PDF, 5.6MB, 63 PAGES. \$16. WWW.WEAVEZINE.COM

Laverne Waddington's eBook monograph includes clear step-by-step instructions for weaving Andean pebble-weave designs from the Peruvian and Bolivian highlands. She includes complete information on looms, materials, and warping instructions. This delightful monograph is well illustrated with color photos, clear drawings, and pattern charts.



CLASSIC AND MODERN FABRICS: THE COMPLETE ILLUSTRATED SOURCEBOOK

Janet Wilson

NEW YORK: THAMES & HUDSON, 2010. HARDBOUND, 320 PAGES. \$75. ISBN 978-0-500-51507-5.

Janet Wilson has provided a thorough and comprehensive reference of over six hundred woven and nonwoven fabrics that range from classic to contemporary structures. Included are descriptions, color photographs, details of construction,



historical information, common uses for fabrics, cross-referencing, a glossary, and a bibliography.

FAVORITE SCANDINAVIAN PROJECTS TO WEAVE: 45 STYLISH DESIGNS FOR THE MODERN HOME

Tina Ignell

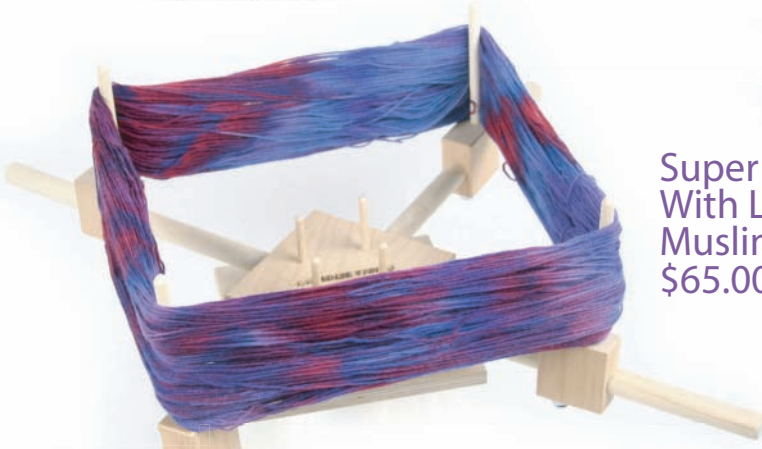
NORTH POMFRET, VERMONT: TRAFALGAR SQUARE, 2010. DISTRIBUTED BY UNICORN BOOKS AND CRAFTS. HARDBOUND, 128 PAGES. \$24.95. ISBN 978-1-57076-449-3.

There are forty-five classic projects for the home from the Scandinavian magazine *Vävmagasinet* included in this book. It is composed of beautiful color photographs and the information necessary to weave these attractive items. Instructions are included for blankets, table runners, curtains, pillows, and other household textiles.



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willowsandwool.com

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What Will You Weave?



ELISABETH HILL / WEAVER

A mother of three children and five looms, Elisabeth Hill loves to spin, knit, bake, sew, but most of all weave. Her ten-year-old son describes her as “make-y”. She is in her fourth year of the Master Weaver Program at the Hill Institute in Florence, Massachusetts, where she saw an entry form for the I Made It On My Schacht contest. Inspired by an article in *Handwoven* on deflected doubleweave, she created this shawl by combining her handspun (spun on her Schacht Matchless wheel) and a 20/2 silk. And yes, she sampled, sampled, sampled—that doesn’t come easily for her, but she recommends it! The more Elisabeth learns about weaving the more avenues she is inspired to pursue. Weaving is a companion she will keep for the rest of her life.

Congratulations to Elisabeth Hill, a winner in our I Made It On My Schacht Contest.



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Spotlight **UMBRIA, ITALY**

THE GREEN HEART OF ITALY

Sustainability reigns in Umbria, from growing organic fibers to preserving medieval textile traditions.

From the Middle Ages through the nineteenth century, the wealth of Umbria, the center of Italy, was based on the textile industry, and each little walled city had its specialty. In Renaissance paintings, the nobility wear rich brocades, silks, and velvets that are a testament to the textile skills of the region.

Linda Kirsch, owner of Focus on Fiber Tours, says that during the Industrial Revolution, the textile industry declined. But in the early twentieth century, noblewomen founded trade schools to provide work and income for local women and to help them preserve the skills of their grandmothers: linen weaving, silk reeling, needle lace, or cutwork. For example, the Tela Umbra workshop in Città di Castello was founded in 1908 by American-born Baroness Alice Franchetti to provide income to women who had previously woven only to clothe their own families. Today Tela Umbra is known for the quality and beauty of its linen tablecloths, curtains, and other household fabrics. Linda says many cities have a small museum associated with a “laboratory” (workshop) and a guild where women can learn the textile skill of that community. Often the workshops use not only the skills but the equipment of their ancestors: artisans at Guiditta Brozzetti Laboratoria in Perugia use antique Jacquard looms to weave




PHOTOS COURTESY OF LINDA KIRSCH

The Guiditta Brozzetti workshop weaves cloth in the Renaissance tradition, using antique Jacquard looms.

cloths with fantastic animal motifs in the medieval and Renaissance traditions, and at the museum in Bevagna, women demonstrate silk reeling using a room-sized reeling machine dating from 1275. People sat on seats on the machine and turned it like a carousel by pushing with their feet.

As the cities preserve textile traditions, some farms of Umbria focus on sustainable natural

fiber. Maridiana alpaca farm is a favorite on Linda’s Umbrian tours. Maridiana was one of the first agritourism (farm stay) businesses in Umbria, and it is the largest alpaca farm in Italy. Alpacas, Angora goats, and Merino sheep graze freely in the olive groves, pasture, and woods of the 100-acre farm, and visitors stay in two restored stone farmhouses, each with a panoramic view of the Umbrian countryside. The Chianti Cashmere goat farm in nearby Tuscany also offers farmhouse stays on a working farm.

The textiles and the views are matchless, but Linda Kirsch says the most unforgettable thing about Italy is the people, so passionate they will choke up while telling you the history of their textile cooperative. And they are so welcoming that if you take an unknown road and end up at their door, Linda says they will offer you food, wine, and a place to sleep, and you’ll likely have a new friend for life. 



Above: Skeins drying in a workshop on natural dyeing using local plants.

Right: Contented alpacas graze under Umbrian skies.



visit to experience the bounty of the area. (Best farm meal ever: fresh, warm Italian goat cheese on fresh-baked bread with a bottle of ice-cold Belgian beer.)

Linda suggests visiting from late fall through early spring. The crowds are gone, and the music is especially fabulous at Christmastime. You can read about Linda’s tours at www.focusonfiber.com.

EXPERIENCING UMBRIA

Each Umbrian town has its unique textiles, food, and festivals. Each also has a tourist information booth, marked with a large “i” and staffed by knowledgeable guides who can tell you what to see and help you make reservations for many of the small museums and workshop tours. Linda Kirsch’s must-see list includes the Busatti textile mill in Anghiari (“Bring earplugs!”); the Textile Museum in Prato; a concert (Italians love music, and there are world-class concerts even in tiny churches); and a farm

“Growing up, I always kept a skein in each color of my mother’s DMC embroidery yarn on my desk so that I could put one color next to another just to see what happened. Playing with colors is an ongoing process, and I never get tired of it.”

Right: Vivian wearing her design *Dancing*.
Far right: Vivian never tires of playing with color.
Inset: Vivian’s new palette from Harrisville Designs.



BORN TO COLOR

DANISH DESIGNER VIVIAN HØXBRO HAS AN INTIMATE RELATIONSHIP WITH COLOR. SHE LOVINGLY DESCRIBES THE INTERPLAY OF LIGHT AND SHADOW AND HOW POPPY CAN “WAKE UP” TURQUOISE AND GREEN. WHEN SHE SHOWED THE FOLKS AT HARRISVILLE DESIGNS HER YARN COLOR WISH LIST, THEY ASKED HER TO CREATE THEIR NEW PALETTE FOR WEAVERS AND KNITTERS. WE TALKED TO HER ABOUT THE EXPERIENCE AND THE SIREN CALL OF COLOR AND FIBER.

Handwoven: *How did you become a fiber artist?*

Vivian Høxbro: I guess I was born like that. My grandmother had a shop with everything from woolen underwear and feathered hats to beautiful embroidery yarn and needles. My mother had an embroidery shop, and later, when I met my birth mother (I am adopted), she had a yarn shop. So you see, I could not help it. In 1984, I quit a good teaching job, and somehow I was hired by a yarn company as a designer. Believe me, I didn’t know anything, but I learned and I loved it. It is now more than twenty-five years, and I am still happy designing.

How did you first fall in love with color?

VH: Growing up, I always kept a skein in each color of my mother’s DMC embroidery yarn on my desk so that I could put one color next to another just to see what happened. I literally “grow” colors! I have balls of colorful yarn in flat baskets, and I constantly go switch one color with another. Playing with colors is an ongoing process, and I never get tired of it.

How did you end up designing the color palette for Harrisville Designs?

VH: Like everything in my life, it just happened! When I started working with Harrisville in 2004, I told them that I would need more “light” for my designs. No problem—Harrisville spun special colors for me. I used to buy yarn in colors I like wherever I go, and I ended up with a beautiful color palette. I shipped it to Harrisville and told them: “If you ever consider changing your colors, here is what I want!” They said they were considering a new color card, and would I be kind enough to help? Yes!



Lolli (left) and *Pop* (right) show how colors sometimes play with Vivian.

I went there in October 2009, and we played with colors—we carded, we spun, and we worked night and day until we got the result we wanted. Harrisville has an excellent color specialist, Babs, at the mill. I would give her a certain color and ask, “How can we get this?” And she would say, “Oh, if we put 65 percent of this, 2 percent of that, and a bit of this!” She’s magic! I tried to create the color palette so that it would satisfy every fiber artist, and Pat Colony, co-owner of Harrisville Designs, is a weaver, so she could see it from a weaver’s point of view.

When you design a piece, how do you go about choosing the colors?


VH: There are so many approaches. The Navajo design, for instance, was inspired by an exhibit I saw at the Denver Art Museum on Native American art. *Lolli* and *Pop* are examples of how colors sometime play with me. I designed the *Lolli* sweater with the same stripes in all colorways but with neutral backgrounds such as Aubergine, Oatmeal, Hemlock, etc. Then one day I thought, “What if I knitted the stripes without the background?” The colors looked luminous, and that became the *Pop* design.

What advice would you give our readers in choosing colors?

VH: First, be true to your feelings. I’m not a weaver, but when I study fabric samples, I so admire the way that colors change when the threads are woven together. I think it must be very similar to when I work with shadow knitting. It’s challenging because the interlacing of warp and weft threads and the shadows created change the colors completely, making it hard to predict what will happen. So the best advice I can give is “See . . . try . . . enjoy!”





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Not Your Grandmother's Spinning Wheel

16 Jun

We've been reviewing the results of our reader survey, and it's apparent that you are a multitasking group. In addition to spinning, which is great to see. Besides providing balance for the often-solitary sport of weaving, spinning gives us an art with which we weavers, which, like the weavers I know, are constantly improving and changing.

I've been spinning for almost 18 years now, and really amazed at how this ancient craft continues to evolve, embracing new tools. For example, Carol Rhoades has a innovative techniques for spinning loftier, yet still using yarn diva and star of the very entertaining video Jill at Cavatid urges us to expand our hand-spinning repertoire another article introduces the wonders of square-wheel (Confession: I have at least three. If you drop spin, an terminology is still evolving. When I started spinning, MacKenzie, Now halos, coils, and beehives have taken who spin with spirals are not just spinners, they are and worsted have come a long way from the days, who I dream of weaving projects these days, but spinning curiosity and to inform

my weaving. In this latest Spin-Off, a, elegant textured bamboo scarf woven on a rigid heddle loom reminds that plain weave need not be plain.





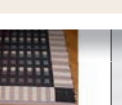
Have you spun a singles warp. Linda Ligon says "Yes, you can!" I wish Beth Smith's treatise on how to finish manufactured fibers had been available before I wove and finished a bamboo store last year for a friend's opinion. I'm taking Linda Ligon's article, "Singles warp?" Yes, you can!" as a personal challenge and considering Ingrid Brundin's cute and clever shell-knitting technique as a way to use up those too-pretty-to-throw-away thrums.

If you're a weaver who spins, you know how your spinner's knowledge of fibers and yarn structure deepens your weaving skills. If you haven't read Spin-Off lately, you might consider taking another look to see how the latest spinning trends can also open new possibilities.

GALLERIES

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FROM OUR Roving Reporters

Thanks to all of the *Handwoven* Roving Reporters. For more information on these stories and others, please visit weavingtoday.com.

PHOTO COURTESY OF KAREN HOLZHAUSEN



From left to right: John Blumenfeld, Helen Wenzel, Connie Hilgert, Lucy Primm, and Betty Epstein

Let's raise our shuttles!

The second oldest guild in the country, the **Weavers' Guild of St. Louis**, recently honored four members with a high tea. Their collective membership totals over two hundred years! One of the four, Connie Hilgert, was a student of Mary Atwater. In 1946, she tried to bring Mrs. Atwater to St. Louis for a workshop, but her non-negotiable fee was \$75 per week plus expenses. Alas, the guild treasury held only \$111.57!

The guild's volunteer attorney, John Blumenfeld, was also recognized for thirty-four years of service to the guild. Many members said the tea was a highlight of their membership in the guild—the weavers of St. Louis are very proud of their elder members and their guild history.

—Karen Holzhausen, Missouri

Destined for the runway

Excited by endless design possibilities, the **Desert Sage Spinners & Weavers Guild** of Canada launched a garment study group. Members designed and wove fabrics for simple garments. Senior guild members served as guides and helped the participants with construction, offering tips on sewing, finishing, and embellishments. The study group concluded with a mini-fashion show.

—Ewa Ardiel, British Columbia



NANCY FARINA

Happy members of Sandhills

The next generation

Members of the **Topeka Handweavers & Spinners Guild** attended a conference in Emporia, Kansas. Their newest member, ten-year-old Camille, was granted a guild scholarship to attend. She wrote in an essay, "Weaving . . . interests me because it has a certain look about it, and it is unique." She enjoys "the look and feel of all the different types of yarn and the woven texture."

—Lois Herr, Kansas

Paying it forward

The **Handweavers Guild of Peoria** presented a handwoven gamp as a thank you to Dennis Didesch. He generously provides space to the guild for meetings and workshops and to house equipment and library books.

—Lisé Mundwiller, Illinois



Comfort towels

PHOTO COURTESY OF ROSEMARY ANZICEK

Comfort zone

Members of **Greater Lansing Weavers Guild** recently held a towel exchange. With a theme of "comfort zone," contributors wove three or four towels in either their favorite comfort colors or comfort weave structure.

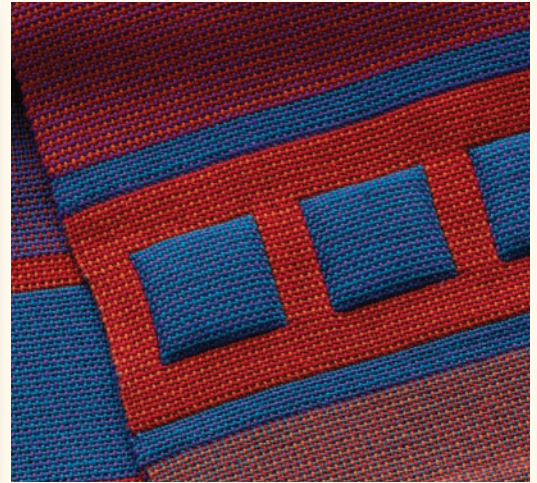
—Rosemary Anzicek, Michigan

Fiber and good food—*mmmm!*

The **Sandhills Handweavers Guild of North Carolina** held a dye day to paint homespun and commercial sock yarns. Each of the attendees painted one or more skeins of yarn with colorful acid dyes. The yarns were set in a microwave, washed, and hung on the clothesline to dry. The group shared yummy homemade baked goods that included Yorkshire fat rascals.

—Nancy Farina, North Carolina

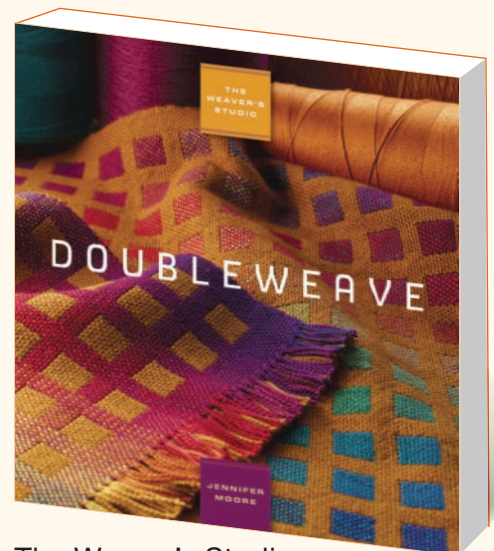
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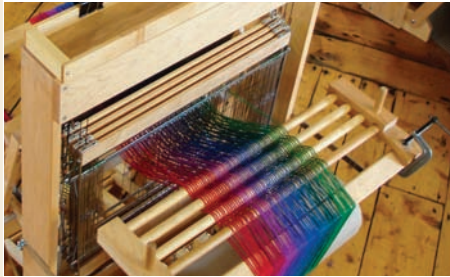
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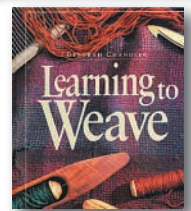
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Jennifer Moore is widely known as an artist and weaver. Her award-winning pieces are notable for their luminous color gradations, distinctive designs, and impeccable craftsmanship. She's also known as a master teacher of this mind-bending weave structure. She currently maintains a studio in Santa Fe, New Mexico, and travels throughout the world teaching and lecturing on weaving and design.



2 Disc Set • Running time: Part 1, 76 minutes; Part II, 64 minutes • \$34.95

Tricks of the Trade

Weaving with elastic yarns

BY GIOVANNA IMPERIA

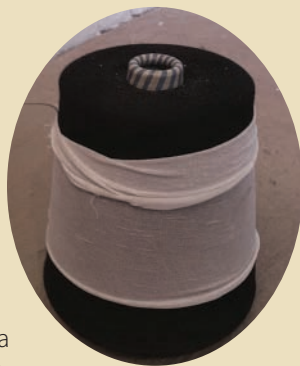
Active yarns can cause a woven cloth to be transformed completely during wet-finishing, forming pleats, bumps, furrows, and other wavy and unusual textures. Active yarns include fullable wools, highly twisted (crepe) yarns, some metallics, and elastic yarns—perhaps the most “active” of all.

What is an elastic yarn?

Elastic yarns can be composed of wool, silk, viscose, cotton, nylon, polyester, or even metallics plied with an elastic material made of polyurethane (Lycra, Spandex, Elite). Today’s elastic yarns retain their elastic properties for a very long time with normal care. Three factors determine their elasticity: how much polyurethane they contain, how the polyurethane and the fiber are plied together, and the size of the fiber relative to the elastic. Polyurethane yarn is quite thin. Combined with a much thicker fiber, it will not contract as much as if it is plied with a fine one. Unbalanced plies, in which the fiber and the polyurethane tend to separate, are the most elastic.

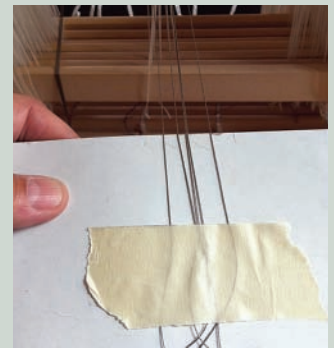
Winding from cones

To wind bobbins, make sure that: 1) the yarn coming from the cone is under tension, and 2) the yarn is wound on the bobbin with tight and very even tension. Use a stocking (or knitted sock) around the cone when unwinding from it. As you wind the bobbin, maintain steady pressure on the yarn and keep the bobbin winder rotating at a consistent speed. An electric winder allows better control than a manual one.



Threading

Thread a few ends at a time, never removing tension from the ones you aren’t handling. Tape the ends to the cloth beam or use a small piece of cardboard and tape the ends to it.



Warping

When you are using elastic yarns in the warp, do not beam them with the rest of the warp but suspend them from the back beam with weights. Elastic yarns must be kept under tension at all times. Attach weights or cover with a heavy book as you pull elastic threads through reed and heddles. When the rest of the warp is beamed, weight the elastic thread or threads at the back.




PHOTOS BY GIOVANNA IMPERIA

Weaving

To weave with an elastic yarn, place the yarn flat against the fell and control the spinning bobbin with your finger. Elastic yarns cause extreme draw-in, so it’s best to use a temple. Choose one with very fine teeth so as not to tear the fabric’s edge.

Finishing

Cloth woven with active yarns should be finished in warm to hot water—lots of water. Stop the machine after it is full to allow the fabric to soak, making sure that the active yarns have time to shrink completely. Silk crepe will need extra time in the water to contract, while very active elastic yarns will contract a lot more quickly. Sometimes, if you live in a humid climate, elastic yarns will start moving immediately after the cloth is removed from the loom. For further shrinkage, you can place the washed cloth in a steam dryer and dry the fabric on a warm setting. 

Weaving Inspiration for Every Month of the Year!



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FiberHearts 2010

For the last seven years, *Handwoven* has given the FiberHearts award to guilds with exceptional programs that create new weavers. For its most astonishing weaving and outreach program with the city's homeless population, the **Philadelphia Guild of Handweavers** is the 2010 recipient of the \$500 cash award. PGHW worked together with urban mural artist and weaver Kathryn Pannepacker to mentor new weavers at Arch Street Studio. Through weaving, the participants have been able to share their stories and learn the craft.

More than fifty mats woven by Philadelphians were joined to create an immense tapestry painted by Josh Sarantitis. Words pertaining to the journey "home" are hidden throughout the tapestry.

Guild members readily gave their time and provided looms and yarns from their personal stashes. Maryanne McDevitt, the 2009–2010 president of PGHW states, "It's exciting and gratifying to see the joy the weaving studio provides to this population that has so many personal struggles to surmount—for this reason, we'd like to expand our help." The guild intends to apply the cash award toward a permanent loom for the studio, where new weavers are producing scarves to sell for yarn money. The scarves, the FiberHearts award, and two Cricket looms supplied by *Schacht Spindle Company* will help this innovative and worthwhile project to continue.



PHOTO COURTESY OF MARYANNE MCDEVITT

Tapestry created from woven mats.

Other grants of yarn and equipment

- **Southern Nevada Handweavers and Spinners** received fifty minicones from *Halcyon* yarn.
 - A *Golding* bobbin winder was granted to **Arrow Rock Handweavers Guild**.
- **Duluth Fiber Handcrafters Guild** was given a *Gilmore* shuttle and shuttle shelf.
 - **Job's Peak Weavers and Spinners** accepted a *Weaving a Life* gift pack.
 - **Whatcom Weavers Guild** received a *Glimakra* swift and shuttle.
- **Malabar Farm Spinning & Weaving Guild** welcomed a *Jonathan K. Seidel* paddle loom and shuttle.



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Looms

GAD *Glimakra*

TIP: To use thick knitting yarns, consider combining them with finer yarns. A darker value in the finer yarn of one of the colors in the knitting yarn will intensify that color. Alternating the colors/yarns in the warp two by two but one by one in the weft creates a color-and-weave effect.

STRUCTURE

Plain weave.

EQUIPMENT

Rigid-heddle loom, 20" weaving width; 10-dent rigid heddle or reed; 4 shuttles; tapestry needle; sewing machine.

YARNS

Warp: worsted-weight cotton (93 yd/50 g, 850 yd/lb, Lovely Jeans, Filatura di Crosa, Cotton Clouds), Charcoal #77 (color A), 400 yd; 5/2 bamboo (2,100 yd/lb, Bambu 7, Cotton Clouds, available as a kit), #360 Onyx (color B), 400 yd. Weft: Lovely Jeans, Charcoal (A), 240 yd; contrasting color #76 Ebony (CC1), 50 yd; contrasting color #78 Silver (CC2), 25 yd; 5/2 bamboo #360 Onyx (B), 270 yd.

OTHER SUPPLIES

4 buttons, pin closure, matching sewing thread.

WARP LENGTH

198 ends 4 yd long (allows 8" for take-up, 10" for retying, 27" for loom waste).

SETTS

Warp: 10 epi (1/dent in a 10-dent heddle or reed). Weft: 9 ppi.

DIMENSIONS

Width in the reed: 19½". Woven length (measured under tension on the loom): 63" for body, 18"/sleeve (99" total including scrap yarn). Finished sizes after washing: fabric 17" × 58", sleeves 17" × 15" for a top 17" long (20" across the back) to fit a 32–36" bust.

JUDITH SHANGOLD

Splash! jacket in knitting yarns

THIS GARMENT REQUIRES MINIMAL SEWING WITH NO LEFTOVER SCRAPS—PERFECT FOR SPECIALTY YARNS.

Weave this fabric on your rigid-heddle loom or on your floor loom.

Suitable for any season (look for spring or summer colors in worsted-weight cotton knitting yarns), this top is fun to weave and to wear!

Filatura di Crosa's Lovely Jeans is a fairly thick cotton knitting yarn. To give drape to a garment fabric using such a thick yarn, I decided to alternate it with a finer yarn in both warp and weft in a 10-dent rigid heddle instead of using it alone in a more open sett. The result is a fabric with a surprisingly delicious hand and texture—it looks almost as if it were constructed in some other technique than weaving—and certainly not in just plain weave! The fabric maintains the stretchy flexibility of the knitting yarn—ideal in a garment.

THE JACKET DESIGN

This jacket is an easily constructed and wearable shape for which you can use any weave structure, from the simplest plain weave to a complex multishaft weave. Be sure your materials provide a soft but substantial drape—silk, Tencel, bamboo, for example (or consider using these yarns with heavier knitting yarns), and have fun creating your own fabric design.

The jacket fit is loose and drapey. This one finished to be 20" across the back with each front 18" in width. Jacket length is determined by the width of the warp on the loom, so if your loom is wider than 20", your jacket can be longer than this one (17" after finishing). To determine the finished measurement you need, first determine how wide the back needs to be and add extra for ease. The width of each front is 2" less than the width of the



back. Add 10–15% for take-up and shrinkage. These three pieces determine the fabric length for the jacket body; add 18" or more for each sleeve.

Note: The armhole for this jacket is half the width of the warp. This size makes it possible to weave the sleeves on the same warp as the body. If, however, you are going to make the warp wider for a longer jacket but you don't want a bigger armhole (and a wider sleeve), you will need to set up a second warp for your sleeves. The armhole for the sample is 8½". I recommend an armhole from 8–9½".

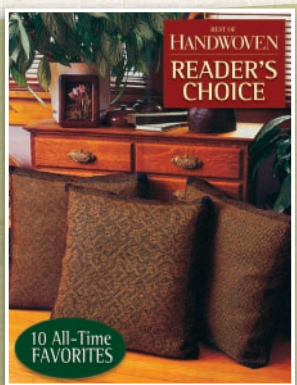
Here is a simple top



to wear with jeans or a dressy long skirt.

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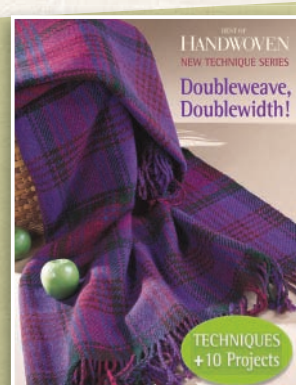
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TIP: Although it is easy to use for weaving, the bamboo tape does not stretch; it is not resilient. Avoid excessive tension, or it might “pop.” When you press the runner after washing, use a pressing cloth in order to avoid catching the tip of the iron under the long floats.

SANDRA DOAK

STRUCTURE

Plain weave.

EQUIPMENT

2-shaft or rigid-heddle loom, 16" weaving width; 12-dent reed or rigid heddle; 2 shuttles; tapestry needle.

YARNS

Warp: 100% cotton (Cotton Gima, Habu, 265 yd/oz, 4,240 yd/lb, Habu Textiles and Old Oaks Ranch), Item A-174, color 34 (blue), 346 yd. 44% polyamide/29% cotton/27% acrylic (3,000 yd/lb, Pompeii, Old Oaks Ranch), Dakota Hills (brown), 35 yd. Weft: Cotton Gima, color 28 (aqua), 167 yd. 100% bamboo tape (1,344 yd/lb, Old Oaks Ranch), hand-dyed, 188 yd.

WARP LENGTH

148 ends Cotton Gima, 15 ends Pompeii, 2½ yd long (allows 3" for take-up, 31" for loom waste; loom waste includes fringe).

SETTS

Warp: 12 epi not including spaces (1/dent in a 12-dent reed or rigid heddle, 2/dent where Pompeii is threaded). Weft: 19 ppi Cotton Gima, 12 ppi bamboo tape.

DIMENSIONS

Width in the reed: 16". Woven length (measured under tension on the loom): 50". Finished size after washing: 15¼" × 48" plus 3½" fringe at each end.

Cool Waters table runner

PAPERLIKE YARNS ARE A JOY TO USE FOR WEAVING. A SPACED WARP SHOWS OFF THEIR UNIQUE TEXTURES AND COLORS.

After many years of weaving, plain weave is still my favorite structure.

Just as with a great pair of jeans, you can dress it up or dress it down.

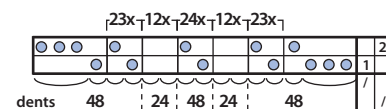
Fiber always inspires my projects. The soft blue-gray-violet-brown colors of this hand-dyed bamboo tape remind me of cool waters. Holding the skein in my hand, I am transported to the edge of a rocky-bottomed pond peppered with cattails. The Pompeii yarn picks up some of the brown tones in the bamboo to imitate the cattails in my memory pond. To achieve my waterlike image, I decide to float the weft over some areas. I'm on a roll! Several thumbnail sketches later, I am ready to weave.

THE RUNNER

As I began to weave, I discovered I needed to hemstitch the vertical edges in at least some of the sections to keep the warp yarns from wandering into the spaces. The vertical hemstitching also adds a unique look to the piece and can be done on the loom.

The Cool Waters table runner is a simple plain-weave structure and design that can be woven on any loom. It also has infinite possibilities for variations on a theme—you can change the colors to change the mood, change the width of the warp spacing, combine solid colors or variegated colors—any number of these variations and more will keep this idea fresh and exciting and make it uniquely yours. The Cotton Gima behaves the way most cotton yarns do during weaving. It's strong enough to use as warp, it combines well with other yarns, and shrinkage is only about 3%.

1. Draft for runner



1 Wind separate warps of 148 ends Cotton Gima and 15 ends Pompeii 2½ yd long. (These directions are from front to back.) Centering for 16", sley the first 3 ends together in a dent and then sley 1/2 dent for 47 ends, skip 24 dents, and continue, following Figure 1. Then sley the 15 ends Pompeii randomly with Cotton Gima ends, 5 per stripe. Thread following Figure 1; note that the 3 selvedge ends are threaded as one. Thread the rigid-heddle loom in the same way skipping slots/holes for the dents in Figure 1 (thread 4", skip 2", etc.).

2 Spread the warp with scrap yarn. Allowing 5" for fringe, weave 2" plain weave with aqua Cotton Gima; hemstitch over first 2 rows. Weave 4" bamboo tape. Hemstitch along four inside vertical edges of Cotton Gima (you do not need to hemstitch in the areas woven with the hand-dyed bamboo tape). Repeat the weaving and hemstitching sequence eight times and end with 2" Cotton Gima and hemstitch.

3 Allowing 5" for fringe, cut the runner from the loom. Handwash, roll in a towel to remove moisture, then air-dry. Use a pressing cloth and steam iron to smooth out any wrinkles and flatten the floats. Trim fringe evenly to 3½".

Table runners are an

<<< ABOUT THIS YARN >>>

100% bamboo tape

This paperlike yarn is actually a bamboo yarn made into a flat tape. It takes dye well and can be treated as any cellulose yarn. It winds on a bobbin easily and glides off it easily (maybe a bit too easily), too. As you beat, it makes a little crunching sound. When it gets wet, it becomes nearly translucent, returning to its color as it dries. It produces fabric with a crisp, linenlike hand.

especially appropriate use for spaced warps.

TIP #1: To offset the effects of draw-in with warp stripes, add two (or more) extra threads at each selvedge. This will make those stripes the same width as the others.

TIP #2: Hem pieces before washing to make the hem lie flatter and prevent it from flaring out at the sides.

MARY BERENT

STRUCTURE

Plain weave with doubleweave or 2/2 twill stripes.

EQUIPMENT

6-shaft loom, 19" weaving width; 12-dent reed; 2 shuttles, 6 bobbins.

YARNS

Warp: 10/2 pearl cotton (4,200 yd/lb, UKI), Navy #15, 490 yd. 5/2 pearl cotton (2,100 yd/lb, UKI), Deep Lilac #90, 140 yd; Deep Turquoise #42, Violet #64, Crab #65, and Copen #18, 120 yd each.

Weft for doubleweave checked towel: 10/2 pearl cotton, Navy #15, 167 yd. 5/2 pearl cotton, Deep Lilac #90, 41 yd; Deep Turquoise #42, Violet #64, Crab #65, and Copen #18, 37 yd each.

Weft for twill striped towel: 10/2 pearl cotton, Navy #15, 390 yd.

WARP LENGTH

444 ends 2½ yd long (allows 3" for take-up, 27" for loom waste).

SETTS

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

Weft: 22 ppi for doubleweave checks; 23 ppi for twill stripes.

DIMENSIONS

Width in the reed: 18½". Woven length (measured under tension on the loom): 60" (30" for each towel).

Finished sizes after washing: two hemmed towels 15½" × 24" each.

Pearl cotton: the go-to yarn!

ALMOST EVERY WEAVER HAS USED PEARL COTTON—IT'S PROBABLY THE FAVORITE YARN FOR BEGINNING WORKSHOPS.

Pearl cotton is the main staple in a weaver's stash. It's reliable, results are predictable, and it's readily available. The draft for these towels allows both doubleweave and twill stripes and opportunity for playing with color.

New weavers often ask, "What is pearl cotton?" First of all, pearl cotton is a generic name, not a brand name—many companies make pearl cotton. It may also be found labeled *pearle* cotton or *perle* cotton or #5 cotton; these are all the same types of cotton. As the name suggests, they are 100% cotton. They are also mercerized. Mercerization refers to a chemical process of treating the cotton, under tension, with sodium hydroxide (NaOH, also known as lye) and/or caustic soda, changing the pH toward basic. This process plumps the individual fibers and makes them shiny, stronger, more resistant to mildew, and more absorbent. Because this extra processing is also an extra expense in making the yarn, the manufacturer usually chooses to mercerize a higher quality combed fiber from a cotton species with longer fibers.

Pearl cottons are always 2-ply yarns (two spun strands twisted together). In fact, the bottom number of 10/2, 20/2, 5/2, etc., indicates the number of plies. The top number indicates weight (and therefore thickness). For cotton, multiply the top number by 840 and divide by the number of plies to get the yards per pound. For 10/2 cotton, for example: $10 \times 840 = 8,400$, divided by 2 = 4,200 yd/lb. The higher the top number, the finer the yarn and therefore the more yards per pound.

WHY CHOOSE PEARL COTTON?

Weavers often choose pearl cotton because of the many, *many* colors available or for the attractive shine of the yarn. From a functional standpoint, however, there is much more to recommend it. The mercerization process makes the yarn accept dye better than an unmercerized yarn and also adds absorbency (contrary to what most weavers think). Thus pearl cotton is ideal for table linens, towels, and bath mats.

Pearl cotton comes in a wide variety of sizes. (See page 36 for a chart with the sizes that are readily available to weavers and appropriate setts for plain weave and for twill.) You may find other sizes available as well. Brands sold for needlework offer 8/2 and 12/2 sizes. Yarns finer than 20/2 are used for bobbin lace and crochet as well as for weaving.

Pearl cotton can be combined with other yarns within the same project. Pearl cotton works well with linen, cottolin, and unmercerized cotton yarns. With some attention to shrinkage differences during wet-finishing, it can be used with animal yarns such as wool and mohair, too. Historically, in fact, cotton and wool were used together in coverlets and other traditional items.

Pearl cotton can be used as the plain yarn with mixed warps and texture weaves. With the vast array of sizes and colors available, it's a great choice for weft in painted-warp projects. Several sizes of pearl cotton can be used in the same

Weave a doubleweave

<< ABOUT THIS YARN >>
pearl cottons

Pearl cottons might be the easiest yarns of all for new weavers to use, yet they are the favorite yarns of experienced weavers. Pearl cottons are strong, are available in many sizes and colors, and take dyes well. Contrary to popular belief, they are even more absorbent than unmercerized cottons (see Tom Beaudet in Resources). They are suitable for linens, garments, hangings, warp rep rugs—for almost any fabric type.

towel and a twill towel on the same warp!

project, either with a traditional structure or in something of your own design. Of course, pearl cotton is most often used as the only yarn in a piece, especially in some of our favorite weave structures.

1. Pearl cotton sett chart

Size	Yd/lb	Plain-weave sett	Twill sett
20/2 pearl cotton	8,400 yd/lb	26–36 epi	32–40 epi
10/2 pearl cotton	4,200 yd/lb	20–24 epi	24–30 epi
5/2 pearl cotton	2,100 yd/lb	12–16 epi	15–20 epi
3/2 pearl cotton	1,260 yd/lb	10–12 epi	14–18 epi

CHOOSING WEAVE STRUCTURES

To exploit the assets of pearl cotton, particularly its shine, choose weave structures with floats. Twill is an ideal choice because its floats can showcase the twist and the shine of the yarn. Satin, crepe weaves, and huck and Atwater-Bronson laces also feature short floats.

Pearl cotton is outstanding to use for color studies and gamps because of its wide range of available colors. For the same reason, it is a frequent choice for doubleweave wall hangings. Very fine yarns allow maximum color mixing in plain-weave layers. Pearl cotton is also very durable, and even fine yarns will tolerate the close setts and consequent crowding in the reed that doubleweave requires.

Because cotton is very durable, washable, and resistant to damage from sunlight and mildew, pearl cotton is a perfect choice for kitchen and bathroom curtains. Naturally, these same qualities make pearl cotton the perfect choice for towels. Pearl cotton will withstand repeated laundering, will retain its color, and will resist pilling better than unmercerized cotton. (Remember that automatic clothes dryers are hard on all fabrics—your handwovens will last longer and look better if you can air-dry them.) For maximum absorbency, omit fabric softener.

Is there a downside to pearl cotton? While it is beautiful and shiny, it is not as soft and drapable as silk or Tencel for scarves and shawls. While it is more

durable, it is not as inexpensive as unmercerized cotton for warp in rugs. As is true of other kinds of cotton yarn, pearl cotton doesn't make the best fringe. Fringe should be twisted or braided to withstand repeated washing and drying.

Pearl cotton is strong, shiny, and comes in many colors and several sizes. It is absorbent, combines well with other fibers, is very washable, and is relatively inexpensive. What more could a weaver want?

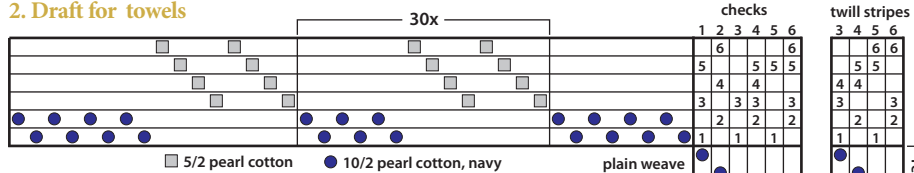
RESOURCES

- Beaudet, Tom. "What is Mercerized Cotton?" *Fiberarts.org*, 1999. <http://fiberarts.org/design/articles/mercerized.html>.
- Eychaner, Barbara. "Cheery Checked Towels." *Handwoven*, September/October 1982, p. 82 (for the draft used for these towels).

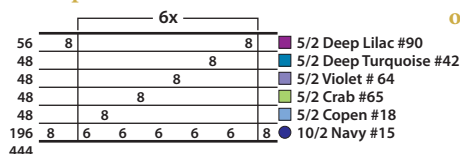
1 Wind a warp of 444 ends 2½ yd long for two towels (one in each structure) following the warp color order in Figure 3. (Add about 1 yd to warp length for each additional towel.) Use your preferred method to warp the loom following the draft in Figure 2. Notice that even though two sizes of yarn (10/2 and 5/2) are used, you will be sleying them both in the reed at 24 epi. This may seem odd, but the heavier 5/2 yarn is either weaving a double layer or a warp-emphasis twill stripe.

2 To weave the doubleweave check towel: Weave 28 picks plain weave at the beginning and end of the towel for hems using 10/2 Navy. Follow the treadling and weft color order in Figures 2 and 4 for the towel body. As you weave, carry the 10/2 Navy weft up the selvedge, catching it with the working 5/2 weft. Begin and end each 5/2 weft stripe by overlapping the new and old weft tails about 1". The towel should measure about

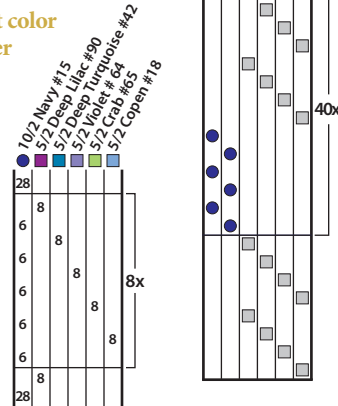
2. Draft for towels



3. Warp color order



4. Weft color order

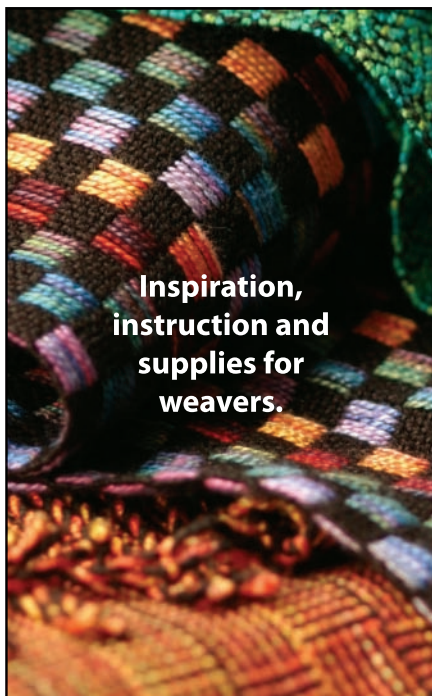


30" on the loom including the hem sections, which are about 1¼" each.

3 To weave the twill towel, retie treadles 3–6 as for the twill tie-up in Figure 2. Beginning and ending with 28 picks plain weave in 10/2 Navy, weave the towel (also with Navy) following the twill treadling for 30" including hems.

4 Remove the towels from the loom, cut apart, turn ends under ¼" then ½", and stitch by hand or machine.

5 Machine wash; lay flat to dry. Smooth the fabric flat on a counter surface for an ironed look without ironing. (You can machine dry them, but doing so will shorten the useful life of your towels.)



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Folds	Yes	Some
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TIP: Instead of waiting to wet-finish a sample, first wash strands of a yarn you've never used before. Measure two strands of, say, 20" length. Wash one by hand or machine (the way you plan to wash the finished project). Compare the two strands to assess fulling and measure shrinkage.

MARILYN MURPHY

A guide to designing for weaving with a new yarn

YOU'RE IN A YARN SHOP STROKING A SOFT SKEIN. THE GAUGE—6 STITCHES PER INCH—IS HELPFUL FOR KNITTERS, BUT YOU WANT TO WEAVE WITH THIS YARN. WHAT NEXT?

STRUCTURE
Plain weave and a variation of basketweave.

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

YARNS
Warp and weft: 4-ply 75% yak down, 25% bamboo (180 yd/2 oz skein, 1,440 yd/lb, Bijou Spun Lhasa Wilderness, Bijou Basin Ranch), 700 yd, 4 skeins.

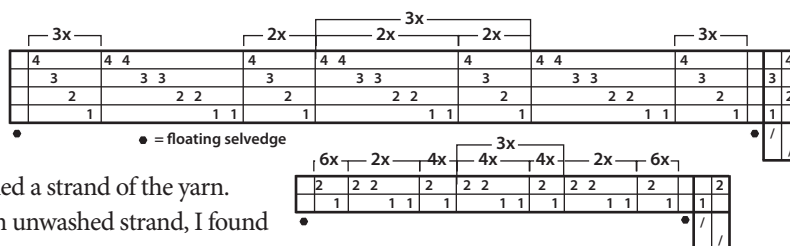
WARP LENGTH
122 ends 3 yd long
(allows 6" for take-up,
30" for loom waste).

SETTS
Warp: 10 epi (1/dent
in a 10-dent reed).
Weft: 12 ppi.

DIMENSIONS
Width in the reed: 12½".
Woven length (measured
under tension on
the loom): 72".
Finished size after
washing (allow up to
20% for shrinkage in
width, at least 10% in
length): 9" × 65"
including ½" hems.

One of the first things you need to know is sometimes the last thing you find out—and it can be a disappointing surprise: How does the yarn behave during wet-finishing? It's a good idea to start there.

1. Draft for scarf



To do that, I first washed a strand of the yarn. Comparing it with an unwashed strand, I found that it bloomed rather than fulling, and it shrank close to 20 percent.

Make a wrap Wrap the yarn around a ruler. For this yarn, I counted 17 wraps per inch. The appropriate sett for plain weave would therefore be between 8 and 9 ends per inch. Both the washed and unwashed strands of yarn produced the same wraps per inch, confirming that fulling is minimal.

Weave a sample Sampling with this yarn taught me something very interesting. I wanted an open effect so decided to alternate plain weave and basketweave, hoping for a lacy look in the basketweave areas. I first tried a sample at 12 ends per inch (thinking that the close plain weave would help keep the basketweave areas open). Too close! I sett my second sample at 8 ends per inch.


Wash the sample The unexpected result of wet-finishing was that the open spaces I had hoped for in the basketweave areas did not occur in either sample. The yarn tended to shrink to fill in whatever space was available to it.

With these observations in mind, I decided on a sett of 10 ends per inch for the final scarf and a goal of textured stripes rather than lacy ones.

1 Wind a warp and thread the loom following the draft in Figure 1. If you have four shafts, use all four to allow the threads room to move. (I put the yarn on a swift to wind into balls. Be sure not to wear black, or small fly-away hairs will cling to you during this process. This was not a problem during weaving.)

2 Weave following the draft for 72". The bamboo adds a slippery quality to the yarn and makes placing the weft evenly very important. Streaks in the weft direction will not disappear during finishing.

3 Remove the scarf from the loom and prepare a twisted fringe if desired. I felt the fringe was so soft that a hem would wear better. I hemstitched the ends with sewing thread and turned them twice for a narrow hem.

4 Soak in warm water about 15 min. Rinse, squeeze out water, and lay flat to dry. Steam-press. 

ABOUT THE YARN

<·<· ABOUT THIS YARN ·>·>

75% yak, 25% bamboo

Yak down supplies the extremely soft hand of this yarn. Bamboo adds a bit of shimmer (more visible in person than in a photo) and strength and stability, making it easy to use as warp. The yak blooms with wet-finishing but without fulling the way a wool yarn would. To be safe, calculate 15–20 percent shrinkage. In contrasting warp and weft colors, twill would be a lovely structure for a winter scarf.

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A Weaver's Guide

Yarn samples shown here are *Handwoven Editor's choice*—the yarns we love to use!

Silk

30/2 silk, 7,850 yd/lb; 24, 32, 40

20/2 silk, 5,000 yd/lb; 20, 25, 30

2-ply silk, 1,725 yd/lb; 12, 15, 18

Linen

8/1 linen
2,400 yd/lb; 15, 20, 24

tow linen singles
4,300 yd/lb; 20, 24, 28

16/2 linen
2,400 yd/lb; 15, 20, 24

20/1 linen
6,000 yd/lb; 24, 30, 36

14/2 linen
2,100 yd/lb; 12, 16, 20

10/2 linen
1,600 yd/lb; 10, 15, 18

8/3 linen
800 yd/lb; 8, 10, 12

8/4 linen
600 yd/lb; 8, 10, 12

8/5 linen
480 yd/lb; 6, 8, 10

Wool

20/2 wool
5,600 yd/lb; 20, 24, 30

18/2 wool
5,040 yd/lb; 20, 24, 30

12/2 wool
2,980 yd/lb; 12, 15, 20

2-ply Shetland wool
1,800 yd/lb; 12, 15, 20

3-ply fingering-weight wool
2,800 yd/lb; 15, 18, 20

100% 2-ply spelsau wool
1,245 yd/lb; 10, 12, 15

8/3 wool
1,490 yd/lb; 10, 12, 15

Blends

14/2 alpaca/silk
80% alpaca, 20% silk
3,472 yd/lb; 18, 20, 24

22/2 nialin
60% cotton, 40% linen
2,740 yd/lb; 15, 20, 24

22/2 cottolin
60% cotton, 40% linen
3,000 yd/lb; 15, 20, 24

18/2 wool/ silk
50% wool, 50% silk
5,040 yd/lb; 20, 24, 30

10/2 merino/Tencel
50% merino, 50% Tencel
2,800 yd/lb; 12, 15, 18

75% yak, 25% bamboo
1,440 yd/lb; 8, 10, 12

Cotton

20/2 cotton, 8,400 yd/lb
30, 36, 48

16/2 cotton, 6,720 yd/lb; 24, 30, 36

10/2 pearl cotton, 4,200 yd/lb; 20, 24, 28

10/4 cotton, 2,100 yd/lb; 12, 15, 18

5/2 pearl cotton, 2,100 yd/lb; 12, 16, 18

3/2 pearl cotton, 1,260 yd/lb; 10, 12, 15

Rayon

Tencel

Bamboo

10/2 rayon, 4,200 yd/lb; 20, 24, 28

10/2 bamboo, 4,200 yd/lb; 20, 24, 30

5/2 Tencel, 2,100 yd/lb; 12, 16, 18

5/2 bamboo, 2,100 yd/lb; 12, 15, 18

rayon chenille, 1,450 yd/lb; 12, 15, 18

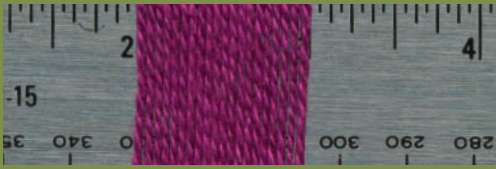
Numbers after yd/lb indicate ends per inch (open for lace, medium for plain weave, close for twill). These will vary according to desired fabric hand.

to Yarn

Build your stash! Take this guide to your local yarn store to help you choose new yarns to love plus identify weavers' all-time favorites.

Using wraps to determine sett

Wind the yarn around a ruler for one inch. Wind firmly and evenly without stretching; don't overlap and don't leave spaces. Count the number of wraps.



Balanced plain weave wraps per inch ÷ 2 = epi

Warp-faced plain weave wraps per inch × 2 = epi

Weft-faced plain weave wraps per inch ÷ 3 = epi

Balanced 2/2 twill wraps per inch × 2/3 = epi



To mix yarns, wrap the ruler with each yarn in the proportion it will appear in the cloth. Wind more than one inch and divide by the number of inches you wind for an average of all the yarns.

Conversions

MEASUREMENTS (rounded off)

Linear

1 in	=	2.54 cm
1 ft	=	30.5 cm
1 yd	=	.91 m
10 cm	=	4 in
1 m	=	39 in, 1.09 yd
100 cm	=	1 m

Weight

1 oz	=	28.4 gm
1 lb	=	454 gm
1 g	=	.035 oz
50 g	=	1.75 oz, .11 lb
100 g	=	3.5 oz, .22 lb
500 g	=	17.6 oz, 1.1 lb
1,000 g	=	2.2 lb, 1 kilo

To convert knitting-yarn skeins to yd/lb

m/50 g
multiply by 8.3 to get m/lb
multiply by 9.14 to get yd/lb

m/100 g
multiply by 4.15 to get m/lb
multiply by 4.57 to get yd/lb

m/250 g
multiply by 1.66 to get m/lb
multiply by 1.83 to get yd/lb

Knitting-yarn directory

SUPERFINE (LACEWEIGHT)

	wpi	yd/lb	plain-weave sett
wool	30-40	5,000-6,000	18-28
cotton	25-68	2,000-8,000	15-40
linen	28-54	2,100-4,200	14-30
silk	30-100	2,800-17,000	15-65
bamboo, Tencel, etc.	30-84	3,360-12,600	15-48

FINE (FINGERING OR SPORTWEIGHT)

wool	14-22	1,500-2,800	8-14
cotton	15-24	1,000-2,000	8-12
sock	18-20	about 2,000	8-15
silk	14-22	1,100-2,000	8-12

DK (DOUBLE KNITTING)

wool	11-16	900-1,500	6-8
blends	15-16	1,000-1,250	8-10
silk	14	1,500	8-10
bamboo, Tencel, etc.	12-22	1,000	10-12

MEDIUM (WORSTED)

wool	10-12	640-1,000	6-8
wl/blends	10-13	800-1,200	4-8
cotton	10-13	630-900	5-8
cot blends	12-16	840-1,000	7-9
alpaca, angora blends, etc.	12-18	1,200-2,200	6-8

BULKY

wool	6-10	250	4-6
wl/blends	6-10	280-800	4-6
alpaca	7-8	490-600	4-6

SUPER BULKY

wool and wl/blends	4-7	260-420	4
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Reed chart

Order of sley in the reed	Dents per inch					
	6	8	10	12	15	20
0-0-1	2	3	3	4	5	7
0-1	3	4	5	6	7½	10
0-1-1	4	5	7	8	10	13
0-1-1-1	4½	6	7½	9	11½	15
1	6	8	10	12	15	20
1-1-1-2	7½	10	12½	15	19	25
1-1-2	8	11	13	16	20	27
1-2	9	12	15	18	22½	30
1-2-2	10	13	17	20	25	33
1-2-2-2	10½	14	17½	21	26	35
2	21	16	20	24	30	40
2-2-2-3	13½	18	22½	27	34	45
2-2-3	14	19	23	28	35	47
2-3	15	20	25	30	37½	50
2-3-3	16	21	27	32	40	53
2-3-3-3	16½	22	27½	33	41	55
3	18	24	30	36	45	60
3-3-3-4	19½	26	32½	39	49	65
3-3-4	20	27	33	40	50	67
3-4	21	28	35	42	52½	70
3-4-4	22	29	37	44	55	73
4	24	32	40	48	60	80
4-4-5	26	35	43	52	65	87
4-5-5	28	37	47	56	70	93
5	30	40	50	60	75	100

Sett (ends per inch)

Determining yardage

Count system There are several methods for designating yarn size from which yardage per standard weight can be derived. The system most used for spun yarns is the *count* system. It is based on the number of yards in a pound of a single standard strand. Size 1 is the lowest count. Here are the yardages for size 1 of some common fibers:

Cotton, spun silk	840
Linen, hemp, jute, ramie	300
Woolen	256
Worsted	560

To find the yardage of a yarn of a higher count than size 1 (finer), multiply the count times the yardage of size 1. For a size 20 (20/1) cotton: 840 × 20 = 16,800 yd/lb

To find the yardage of a plied yarn, multiply the count times the yardage of size 1 and divide by the number of plies. For example, for 20/2 cotton: 840 × 20 divided by 2 = 8,400 yd/lb.

A Weaver's Guide to Yarn Shops

Grab your *Weaver's Guide to Yarn* and visit one of these weaver friendly yarn stores to explore the endless variety of fiber options for your next project!

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Martinsville, IN 46151
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Halcyon Yarn

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STRUCTURE

Plain weave and 3/1 twill.

EQUIPMENT

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

YARNS

Handpainted warp: 100%
rayon (550 yd/8 oz skein,
1,100 yd/lb, Rayon

Metallic, Blue Heron Yarns),
Mossy Place/Copper,
470 yd (topaz shawl),
435 yd (black shawl).

Other yarns for topaz
shawl: 5/2 bamboo (2,100
yd/lb, Bambu 7, Cotton
Clouds), Topaz, 902 yd for
warp, 1,070 yd for weft;
Onyx, 70 yd for warp.

Other yarns for black
shawl: 5/2 bamboo,
Onyx, 902 yd for warp,
1,047 yd for weft;
Magenta, 70 yd for warp.

WARP LENGTH

140 ends handpainted
rayon (topaz shawl), 130
ends handpainted rayon
(black shawl), 3½ yd long;
290 ends bamboo, 3½ yd
long for each shawl (allows
35" for take-up, sampling,
and loom waste; loom
waste includes fringe).

SETTS

Warp: 20 epi handpainted
rayon (2-2-1 in a 12-dent
reed), 18 epi bamboo
(2-1). Weft: 18 ppi.

DIMENSIONS

Width in the reed: 23½"
topaz shawl, 22½" black
shawl. Woven length: 84".
Finished sizes after wash-
ing: 20" × 81" topaz shawl,
19½" × 81" black shawl,
with 7" fringe at the ends.

RUTH B. RONAN

Turning a handpainted skein of yarn into a painted warp

IF YOU'VE EVER FALLEN IN LOVE WITH A SKEIN OF GLORIOUS HANDPAINTED YARN AND HAD IT TURN INTO A MUDDY TWEED IN YOUR HANDWOVEN CLOTH, THIS ARTICLE IS FOR YOU!

The trick is to wind the yarn in a circle around your warping board instead of back and forth. You'll be able to see the color repeats in full, and you can slide the warp around the board to place the colors exactly where you want them in the woven piece. This is easier than you might think!

In the past, I frequently purchased beautiful skeins of handpainted yarn only to be disappointed when I used them for weaving. The colors mixed together to become muddy and dull. After some experimenting, I developed a way to wind a warp from these skeins so that the colors line up with each other in the fabric as they do in a painted warp, maintaining clear hues.

These shawls use a beautiful handpainted rayon (one skein each) in stripes that alternate with a solid-color bamboo yarn. The handpainted yarn is woven in 3/1 twill, the solid-color bamboo yarn in plain weave. Both the matte texture of the bamboo and its plain-weave interlacement add to the contrast it makes with the twill floats of shiny Rayon Metallic. Two bamboo threads in a contrasting solid color outline the handpainted warp stripes and weave 3/1 twill with it. The weft is bamboo in the same color as the plain-weave warp stripes.



TIP: If you need more than one skein of handpainted yarn for a project, make sure the colors match when you purchase the skeins. Place the second skein on the swift so the colors go on the warping board in the same direction as for the first skein. Use the first skein as a guide for determining the cross and cutting point for the second.



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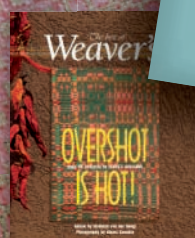
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SHARON ALDERMAN

Swatch Collection #39: a new palette!



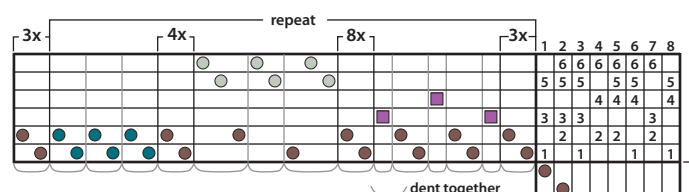
This collection features yarns from Harrisville Designs' new color palette, created by Vivian Høxbro. I chose autumn hues for these warm fabrics in weights suitable for vests, coats, and jackets.

Swatch #1 features a vest-weight fabric in which a brown plain-weave ground is patterned with warp stripes in three colors and three interlacements: plain weave, pairs of 3/1 twill-aligned floats, and floats in what I call “kimono stitch” because they have the rhythm of kimono handstitching.

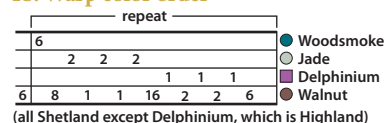
Swatch #2 is coat-weight stitched doublecloth. Thicker Highland yarns (900 yd/lb), interlacing in plain weave, float on the surface of a plain-weave fabric in the finer Shetland (1,800 yd/lb).

Swatch #3 is a Brighton honeycomb. (In the United Kingdom, “honeycomb” is the name of the class of weaves Americans call waffle weaves.) Unlike waffle weave, Brighton honeycomb is not the same on both sides and does not consist of rows of squares. In this structure, the little squares are arranged along the diagonal, forming a very interesting allover pattern.

1a. Draft for Swatch #1, warp stripes



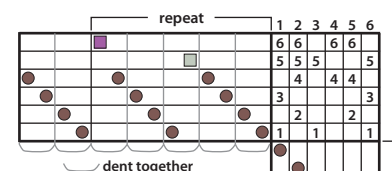
1b. Warp color order



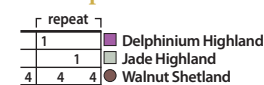
RESOURCES

Alderman, Sharon. *Mastering Weave Structures*. Loveland, Colorado: Interweave, 2004, pp. 90–93 for Brighton honeycomb.

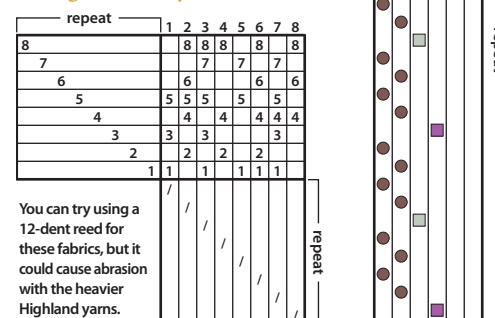
2a. Draft for Swatch #2, stitched doublecloth



2b. Warp color order



3. Draft for Swatch #3 Brighton honeycomb



You can try using a 12-dent reed for these fabrics, but it could cause abrasion with the heavier Highland yarns.

Swatch #1

3/1 twill and “kimono stitch” stripes on a plain-weave ground.

YARNS

Warp: 100% woolen-spun wool (1,800 yd/lb, Harrisville Designs, Shetland), Walnut, Jade, and Woodsmoke. 100% woolen-spun wool (900 yd/lb, Harrisville Designs, Highland), Delphinium. Weft: Harrisville Shetland, Walnut.

SETTS

Warp: 12 epi in a 6-dent reed (see Figure 1). Weft: 14 ppi.

TAKE-UP & SHRINKAGE

15½% in width, 7¾% in length.

Swatch #2

Doubleweave (stitched doublecloth).

YARNS

Warp and weft: Harrisville Shetland, Walnut. Harrisville Highland, Delphinium and Jade.

TAKE-UP & SHRINKAGE

18% in width, 11% in length.

SETTS

Warp: 12 epi in a 6-dent reed (see Figure 2). Weft: 12 ppi Shetland, 4 ppi Highland.

Swatch #3

Brighton honeycomb.

YARNS

Warp and weft: Harrisville Shetland, Delphinium.

SETTS

Warp: 14 epi (2-2-3/dent in a 6-dent reed). Weft: 14 ppi.

TAKE-UP & SHRINKAGE

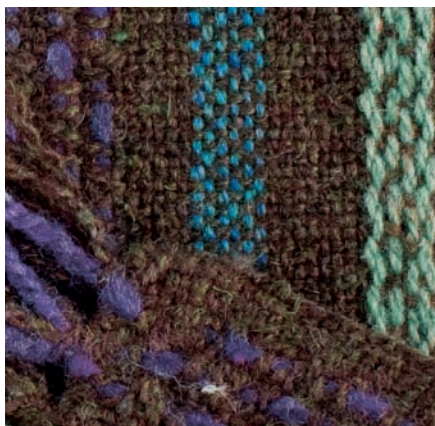
25% in width, 17% in length.

FINISHING

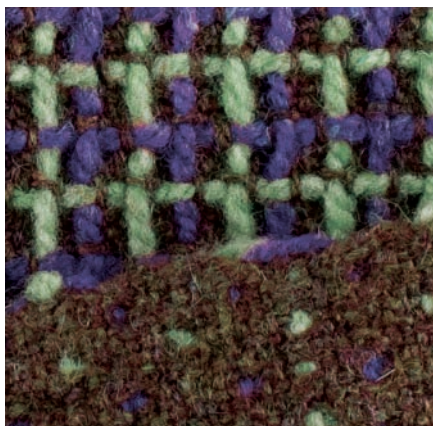
Handwash, mild detergent, hot water. Soak 20–60 minutes. Agitate by hand, rinse three times in same temperature, dry flat until damp. Press from back side.



Swatch #1



Swatch #2



Swatch #3



TIP: The rigid-heddle loom has the advantage over a floor loom of allowing relatively loose tension with stretchy knitting yarns. Place the weft at about a 30-degree angle, bring the heddle forward, and press in the weft. If you are using pattern sticks, you might have to increase the tension.

LESLIE ANN BESTOR

A cushy alpaca pillow for a first project in knitting yarns

STRUCTURE

Spot Bronson variation.

EQUIPMENT

Rigid-heddle or 4-shaft loom, 19" weaving width; 12-dent rigid heddle or reed; 1 or 2 pick-up sticks; 1 shuttle.

YARNS

Warp: 50% alpaca/50% wool (144 yd/50 g skein, 1,315 yd/lb, Berroco Ultra Alpaca Light, Webs), #4281 Redwood, 405 yd. Weft: same as warp, #4204 Buckwheat, 245 yd.

OTHER SUPPLIES

16" square pillow form, matching sewing thread.

WARP LENGTH

224 ends 65" long (allows 2" for take-up, 27" for loom waste).

SETTS

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

DIMENSIONS

Width in the reed: 18 $\frac{2}{3}$ ". Woven length (measured under tension on the loom): 36" (18" for each panel of the pillow). Finished sizes after washing: two pillow faces 16 $\frac{1}{2}$ " x 16 $\frac{1}{2}$ " each for a pillow 16" x 16".

WARP FLOATS (REDWOOD) SHOW ON ONE SIDE OF THIS PILLOW, WEFT FLOATS (BUCKWHEAT) ON THE OTHER.

What's tricky about weaving with knitting yarns is that they can be stretchy. If stretchy yarn is beaten too hard during weaving, the fabric can become too dense and stiff. Weaving with light tension is the solution to this—especially easy to do on a rigid-heddle loom.

I work a lot with knitting yarns on my rigid-heddle loom. DK (double knitting) weights (900–1,500 yd/lb) and worsted weights (640–1,000 yd/lb) are well suited for 12-dent and 10-dent rigid heddles. Loom waste is less on a rigid-heddle loom, important with luxury yarns.

1 Wind a warp of 222 ends 65" (1 yd 29") long. Centering for 18 $\frac{1}{2}$ ", thread 2 ends through each slot, beam, and then rethread 1 end of each pair in the adjacent hole. Tie onto the front apron rod and spread the warp with scrap yarn. Weave $\frac{1}{2}$ " plain weave with Buckwheat.

2 With the heddle down (slot threads up), insert Pattern Stick A behind the heddle: over 5 warp threads, *under 3, over 3, and repeat from * across the warp, ending over 7. Weave 8 picks as follows:
*1. Heddle down, stick pushed back.
2. Heddle up, stick brought forward (to just behind the heddle).
3–6. Repeat from * two times.
7. Heddle down.
8. Heddle up.

With the heddle down, remove Pattern Stick A and insert Pattern Stick B as follows: over 8, *under 3, over 3, and repeat from * across the warp ending over 4. Use the same weaving sequence with Pattern Stick B as for A and remove stick. (If you have two

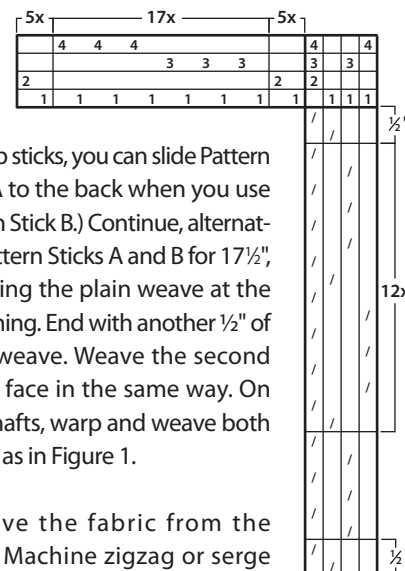
THE PILLOW

This pillow uses a pick-up pattern of floats and plain weave (see Resources). I wove two pillow faces and sewed them together so that warp floats appear on one side and weft floats on the other. If you weave the pillow on four shafts, allow two yards for warp length and use light tension.


RESOURCES

Davenport, Betty Linn. *Textures and Patterns for the Rigid Heddle Loom*. St. Paul, Minnesota: Dos Tejedoras, 1980, pp. 7, 27 (pick-up technique).

1. 4-shaft draft



pick-up sticks, you can slide Pattern Stick A to the back when you use Pattern Stick B.) Continue, alternating Pattern Sticks A and B for 17 $\frac{1}{2}$ ", including the plain weave at the beginning. End with another $\frac{1}{2}$ " of plain weave. Weave the second pillow face in the same way. On four shafts, warp and weave both pieces as in Figure 1.

3 Remove the fabric from the loom. Machine zigzag or serge raw edges and between pillow faces. Cut faces apart. Wash in Eucalan or other wool soap and air-dry. Pin the two faces together with weft floats on the right side on one piece, warp floats on the other. Machine stitch around three sides. Turn pillow right side out, insert pillow form, and hand-stitch remaining side. 

<.< ABOUT THIS YARN .>.>

**50% alpaca,
50% wool**

The alpaca is “superfine” alpaca and very soft to the touch. The wool is a Peruvian wool and adds fulling capacity to the yarn. The three plies are firmly twisted, but the yarn has considerable stretch. Choose a sett of 10 ends per inch for plain weave and a closer sett if there are floats, as for this pillow. Even though this soft yarn is ideal for scarves and shawls, it makes a decorative accent pillow that invites a quick nap!

TIP: I use satin cording, sold by the yard in fabric stores, to spread the warp. To do this: Weave 4–6 picks with the cording without beating, leaving loops at the selvages. Then pull the beater forward to align the warp threads. Later, you can pull on the loops to remove the cording.

CARRY WILCOX

Cashmere/silk and bamboo shawl

TO SHOW OFF A SPECIAL YARN, IT SHOULD FLOAT IN THE WARP, ESPECIALLY IF IT IS A VARIEGATED YARN.

STRUCTURE

Atwater-Bronson lace, turned overshot, and plain weave.

EQUIPMENT

8-shaft loom, 19" weaving width; 15-dent reed; weight for supplementary warp; 1 shuttle.

YARNS

Ground warp and weft: 2-ply bamboo (2,100 yd/lb, Bambu 7, Cotton Clouds), Dusty Peach, 1,402 yd. Pattern warp: 45% cashmere/55% silk (400 yd/55 g skein, 3,320 yd/lb, Cashmere Silk, Jade Sapphire Yarns), Blue Spruce, 114 yd.

WARP LENGTH

277 ends bamboo, 38 ends cashmere/silk 3 yd long (allows 6" for take-up, 36" for loom waste; loom waste includes fringe). Add 2 yd for each additional shawl; there is enough cashmere/silk in one skein for three shawls.

SETTS

Warp: 15 epi (1/dent in a 15-dent reed) for plain weave and lace; 30 epi (2/dent) in supplementary warp areas. Weft: 15 ppi.

DIMENSIONS

Width in the reed: 18³/₈". Woven length (measured under tension on the loom): 66". Finished size after washing: 16¹/₂" × 61¹/₂" plus 4" twisted fringe at each end.

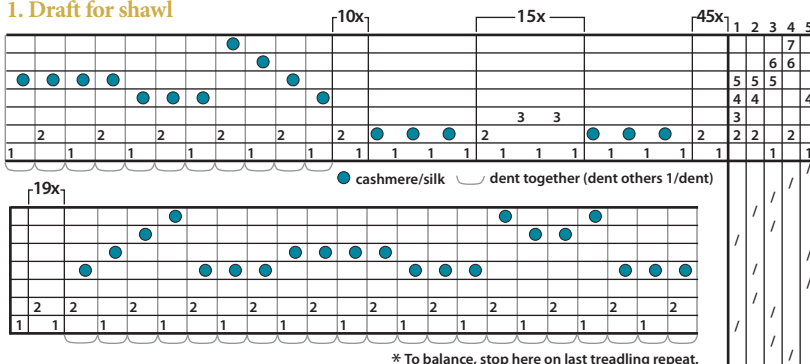
Cashmere is often used by knitters for lace sweaters or lightweight shawls. It is amazing to think that it has an insulating quality greater than sheep's wool. Cashmere comes from Cashmere goats, whose fleece consists of a fine, soft undercoat comingled with a straighter and a coarser outer coat of guard hair. The fiber must be dehaired, a process that separates the coarse hairs

from the fine. After dehairing the resulting fine fiber cashmere is ready to be spun into yarn. Much of this work is done by hand.


To showcase such a special yarn, I used a draft designed by Barbara Walker that features a narrow band of overshot as a supplementary warp on a ground cloth of bamboo, another soft yarn that compliments the cashmere/silk.

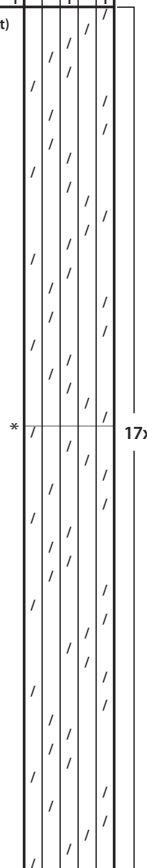
This draft is from Barbara Walker in "One Shuttle and Two Weaves," *The Best of Weaver's: Overshot is Hot!* Madelyn van der Hoogt, ed. Sioux Falls, South Dakota: XRX, 2008, pp. 72–75.

1. Draft for shawl



- 1 You can choose one of several warping methods for this project. You can wind and thread the supplementary warp as a separate chain and weight it, or you can wind both warps together. If you beam both warps together, raise shafts 3 through 7 and loop a cord (just above the warp beam) around the supplementary warp when it gets loose and add weight (a plastic water bottle works well); the weight will slide to rest under the warp beam).
- 2 Allowing 6" for fringe, weave the shawl following the treadling in the draft. Adjust the weight on the supplementary warp as needed. On the 17th repeat, end at the * to balance the pattern.

- 3 Remove the fabric from the loom and prepare a twisted fringe with 6 ends per fringe; secure each fringe with an overhand knot.
- 4 Soak in Synthrapol or mild detergent for about 20 minutes in the washing machine. Without agitation, spin out water, rinse, and spin out again. Tumble in the dryer for 10–15 minutes along with clean dish towels or bed-sheets without allowing to dry completely. Hang the shawl on a padded rod to finish drying. Press, moving the iron in the warp direction to bring out the sheen and align the cashmere ends. The bamboo and cashmere shrink at similar rates in this project. 



<< ABOUT THIS YARN >>

**45% cashmere,
55% silk**

The cashmere portion of this yarn contributes incredible softness and capacity for insulating warmth. The silk adds strength and can accept intense colors, which is especially important for these luscious hand-dyed variegated yarns. The yarn is available in seventy colorways.

TIP: Variegated yarns have a stronger color presence if they are used in the warp for a fabric that is somewhat warp dominant. Variegated Tencel is available in both 5/2 and 10/2 sizes, so use 5/2 Tencel in the warp and 10/2 Tencel in the weft. A solid-color weft also works well.

REBECCA FOX

STRUCTURE

Doubleweave with differential shrinkage.

EQUIPMENT

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

YARNS

Warp: 5/2 variegated Tencel (2,100 yd/lb, Aziza, Just Our Yarn [JOY]), Winter (TTF08-024) and Summer (TT07-0010), 214 yd each; Spring (TTF08-018) and Fall (TT07-031), 160 yd each.

65% wool/35% camel down (2,100 yd/lb, Caravan, JOY), green (CWK-02) and blue (CWK-01), 67 yd each.

Weft: 10/2 variegated Tencel (4,200 yd/lb, Almaza, JOY), blue (TT08-022) and green (TT06-033), 324 yd each.

WARP LENGTH

264 ends 3½ yd long (allows 4" for take-up, 34" for loom waste; loom waste includes fringe).

SETTS

Warp: Tencel, 20 epi/layer (2/dent for single layer, 40 epi and 4/dent for two layers, in a 10-dent reed); wool, 20 epi (2/dent for doubleweave center section, 10 epi/layer).

Weft: 17 ppi/layer.

DIMENSIONS

Width in the reed: 8½".
Woven length (measured under tension on the loom): 82".
Finished size after washing: 6½" × 51" (48" at center stripe), plus 5" fringe.

Four seasons doubleweave scarf

THIS SCARF IS DESIGNED TO REPRESENT THE FOUR SEASONS AND "RIDGED" SKYLINE OF THE BLUE RIDGE MOUNTAINS.

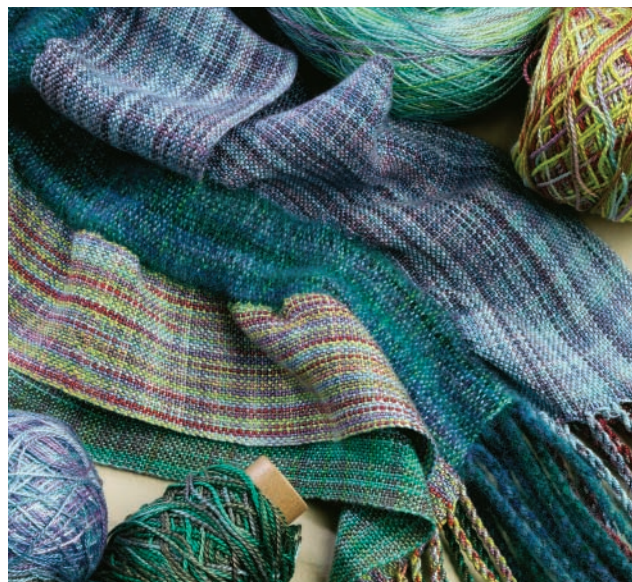
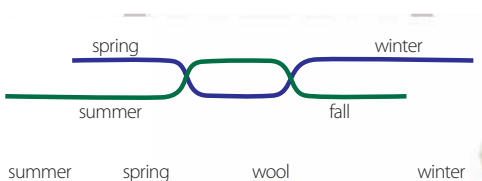
Woven in doubleweave, two Tencel layers along each side of the scarf are joined by a center section of wool. On one side of the center section, the top layer (winter) extends beyond the bottom layer (fall), and on the other side of the center section, the bottom layer (summer) extends beyond the top layer (spring). The yarns are all Tencel except the warp in the center section, which is wool. When the scarf is wet-finished, the wool warp threads in the center full and shrink, pulling the Tencel layers into soft ruffles. The weft color in the top layers (winter and spring) is a blue variegated yarn; in the bottom layers (summer and fall) a variegated green.


My weaving plan was a good one, but I never got around to a finishing plan. (Sample? Uh, no.) So I tried handfulling by rubbing the wool section of the scarf on a washboard and next by machine drying but couldn't get the results I

wanted. Then my husband accidentally washed the scarf with our sheets! My gasp of surprise caused the color to drain from his face until he understood that I was elated with the results (and that a divorce was not in his immediate future!).

This scarf not only stands up like a collar, but it also goes with absolutely everything in my wardrobe because of the amazing variegated colorways from Just Our Yarn.

In the nonwool layers, 5/2 Tencel is used as warp, 10/2 Tencel as weft. I like the hand and drape with this combination. Also, the finer weft allows the variegation in the warp to remain more prominent. Note, too, that you can use different colorways or a solid color in the weft. When choosing variegated yarns, choose combinations with at least one color in common. The most wonderful thing about combining colors, especially with this hand-dyed yarn, is that your piece will be unique in this world of mass production.



- 1 Wind a warp of 264 ends $3\frac{1}{2}$ yd as in Figure 1. Centering for a weaving width of $8\frac{3}{5}$ " use your preferred method to warp the loom following Figure 2.
- 2 Sley Summer at 2/dent; sley Spring 2/dent (in dents with Summer; see P in Figure 2). Sley the wool with one of each color per dent (2 threads/dent). Sley Winter 2/dent; sley Fall 2/dent (in dents with Winter; see F in Figure 2). Note that the yarns in the warp are sleyed at several different densities because of the areas with single and double layers and to allow the wool/camel down to shrink and create the ruffles.
- 3 Allowing 8–10" for fringe, weave 2 picks of the blue (o) followed by 2 picks of green (x) until the scarf measures 82". Shuttle o (blue) weaves the top layer of Tencel (the Winter and Spring layers), while Shuttle x (green) weaves the bottom layer (Summer and Fall).
- 4 Remove the fabric from the loom and, keeping the layers separate, prepare a twisted fringe with 8 ends in each fringe. Machine wash, mild soap, warm water, (with sheets or towels!), regular cycle. Hang to dry. 

1. Warp color order

	24x		20x		24x				
64	16	2							S Summer (Aziza TT07-0010)
48	2								P Spring (Aziza TTF08-018)
20			1						B blue (Caravan Wool/Camel)
20			1						G green (Caravan Wool/Camel)
48					2				F Fall (Aziza TT07-031)
64					2	16			W Winter (Aziza TTF08-024)
264									

2. Draft

8x	24x	10x	24x	8x	1	2	3	4	
	P			W	W				8 8 8
	P			W	W	7			7 7
S		S			F				6
S		S			F				5
		G				4	4		4
		B				3	3		3
		G				2			2
		B				1			1
						O			
						O			
						X			
						X			

S Summer (Aziza TT07-0010)
 P Spring (Aziza TTF08-018)
 B blue (Caravan wool/camel)
 G green (Caravan wool/camel)
 F Fall (Aziza TT07-031)
 W Winter (Aziza TTF08-024)
 O blue 10/2 Tencel (Almaza TT08-022)
 X green 10/2 Tencel (Almaza TT06-033)
 dent together



<.< ABOUT THIS YARN .>.>

**71% silk, 29%
polyurethane**

This yarn—silk elastic—is the weft in the scarf on the right. It is composed of single strands of polyurethane and silk plied together. The polyurethane gives the yarn its elasticity and contracts during wet-finishing to draw the fabric into vertical pleats. The finer the silk fiber is relative to the elastic polyurethane, the more the yarn contracts.



NANCY MCRAY

Tunic

STRUCTURE

Doubleweave.

EQUIPMENT

Rigid-heddle loom,
13" weaving width;
two 12-dent heddles;
2 pick-up sticks; 2 shuttles;
sewing machine; large
tapestry needle.

YARNS

Warp: 65% merino/30%
silk/5% nylon (191 yd/
50 g skein, 1,750 yd/lb,
Staccato, Shibui Knits),
Tide (blue), 528 yd;
Beach Ball (variegated,
used doubled), 176 yd;
Watermelon, 88 yd;
Apple Green, 44 yd.
Weft: same as warp,
Tide (blue), 650 yd.

OTHER SUPPLIES

Matching sewing thread,
2 yd bias tape (armholes).

WARP LENGTH

304 ends $2\frac{3}{4}$ yd long
(allows 4" for take-up,
25" for loom waste).

SETTS

Warp: 24 epi (12 epi/layer
Tide and Apple Green,
6 epi/layer Watermelon,
24 epi/layer Beach Ball).
Weft: 24 epi, (12 ppi/layer).

DIMENSIONS

Width in the reed: $12\frac{2}{3}$ ".
Woven length (measured
under tension on the
loom): 70" (34" for
doublewidth fabric, 36"
for two separate layers).
Finished size after
washing: fabric
(unfolded) 21" x 62".

Doublewoven tunic and scarf collar on a rigid-heddle loom

WITH TWO RIGID HEDDLES, YOU CAN WEAVE AN EASY-SEW GARMENT IN DOUBLEWEAVE.

The tunic is woven doublewide in sock-weight knitting yarn. The scarf collar is woven on a separate warp in a single layer using the same yarn.

Staccato is a wonderful yarn from Shibui Knits designed for knitting socks. It has a great feel and loads of bounce. I played around with different setts (and even different looms) before settling on weaving with it at 12 epi on a rigid-heddle loom. This yarn is stretchy and lofty, and I wanted a fabric that would take advantage of its springiness. It is easier to control gentle placement of the weft using a rigid heddle than on a shaft loom.

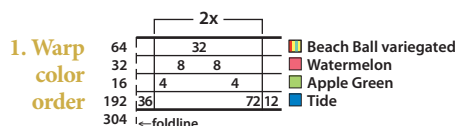
The tunic is woven doublewidth (with a fold on one side) for 34" for the back and in two separate layers for 36" for the front pieces. The doublewidth back is woven with a single shuttle, the front pieces with two.

1 Wind a warp of 304 ends $2\frac{3}{4}$ yd long as in Figure 1 (do not cut end loops). Place Heddle II (the one closest to the back of the loom) on the loom. Centering for $12\frac{2}{3}$ ", draw two loops (4 ends) through each slot for all green and blue ends. Skip a slot after each 4 ends red. Draw 4 loops per slot of variegated (Beach Ball) yarn. Beam the warp.

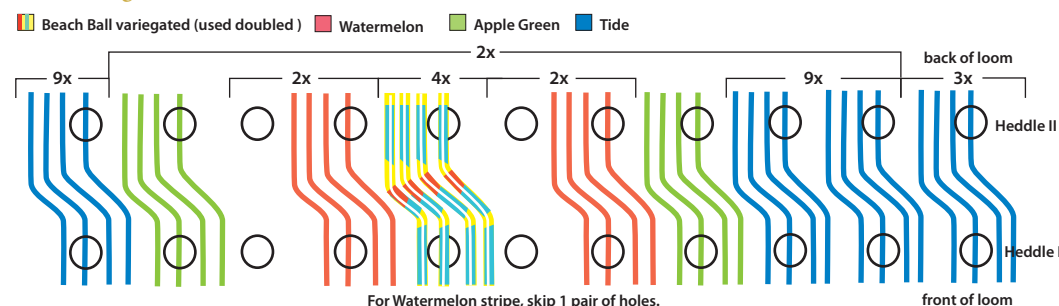
2 Cut end loops of the warp, and from the front of the loom, draw 1 thread out of each slot and take it through the hole to the right. Then place Heddle I in front of Heddle II, aligning slots. Thread Heddle I as in Figure 2: For each group, draw the hole thread in Heddle II through the slot to the right of the corresponding hole in Heddle I. Draw a thread from the adjacent slot in Heddle II into the same slot in Heddle I that contains the hole thread. Take the next slot thread in Heddle II and thread it through the hole in Heddle I. Draw the remaining slot thread in Heddle II into the slot to the left of the filled hole in Heddle I. Repeat for each group. In the stripes, there will be an empty hole after each red group, doubled threads in the variegated groups. When you have finished threading, tie the warp onto the front apron rod.

RESOURCES

Patrick, Jane. "Rigid-Heddle Doubleweave."
Handwoven. March/April, 2010, pp. 56–58.



2. Threading order

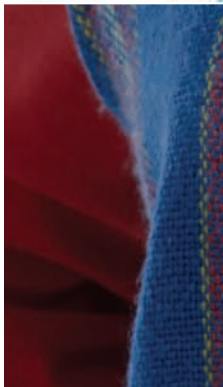




a. Tunic back



c. Scarf collar



b. Armhole finish



d. Scarf, outside back



e. Scarf seam, inside front

<.< ABOUT THIS YARN .>>

**65% merino, 30% silk,
5% nylon, 25 degrees
of twist**

This 2-ply sock-weight yarn is a bit stretchy and very bouncy and lofty. It blooms with wet-finishing rather than shrinking. It measures 20 wraps per inch, but 12 ends per inch produces a balanced plain weave. The weft must be placed gently to achieve 12 picks per inch, which is easier to do on a rigid-heddle loom than on a shaft loom. The yarn is a bit hairy and sticky, but not to excess.

Scarf Collar

STRUCTURE

Plain weave.

EQUIPMENT

Rigid-heddle loom,
6" weaving width;
12-dent reed;
1 shuttle.

YARNS

Warp: 65% merino/30%
silk/5% nylon
(191 yd/50 g skein,
1,750 yd/lb, Staccato,
Shibui Knits),
Beach Ball
(variegated), 165 yd.
Weft: same as warp,
Watermelon, 133 yd.

WARP LENGTH

66 ends 2½ yd long
(allows 3" for take-up,
21" for loom waste; loom
waste includes fringe).

SETTS

Warp: 12 epi.
Weft: 12 ppi.

DIMENSIONS

Width in the reed: 5½".
Woven length (measured
under tension
on the loom): 66".
Finished size after
washing: 4½" × 62"
plus 3" fringe.

3 Spread the warp with scrap yarn in plain weave. To place the two pick-up sticks (behind the heddles, where they will remain during weaving): For Stick A, both heddles down (there will be 2 ends/slots up): Pick up the right thread and skip over the left one in each slot. For Stick B, both heddles up: Slide Stick A (flat) just behind the heddles. Insert Stick B into the open shed underneath Stick A. Slide both sticks to the back.

4 Weave doublewidth fabric for tunic back (fold is on side with narrower 1½" stripe) with Tide weft. Weave 2 picks in the bottom layer:

1. Both heddles neutral: Bring Stick B forward, turn on edge, and weave (enter shuttle from the side with the narrower 1½" stripe). Slide Stick B to the back.

2. Heddle II down, Heddle I neutral. Weave. Weave 2 picks in the top layer:

3. Heddle I up, Heddle II neutral. Weave.

4. Both heddles neutral. Bring Stick A forward, turn on edge; weave; slide Stick A to the back. Repeat these 4 picks for 34" at 12 ppi/layer.

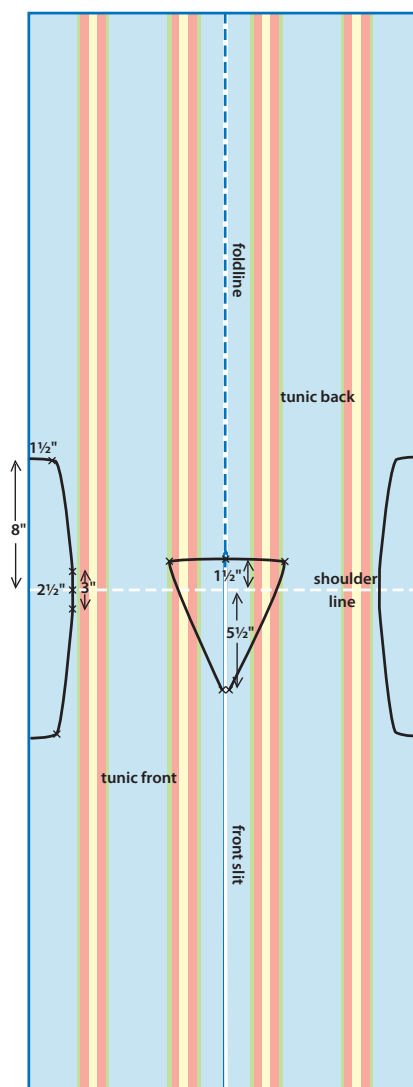
5 Then weave separate layers for the fronts using 2 shuttles (Tide weft) in the same sequence (first shuttle in bottom layer, second in top layer) for 36". Remove the fabric from the loom and secure cut ends with machine zigzagging.

6 To weave the scarf fabric, wind a warp of 66 ends Beach Ball 2½ yd long and thread the loom for plain weave. Allowing 4" for fringe, weave the scarf for 66" with Watermelon. Remove from the loom and tie fringe in overhand knots of 6 threads each.


7 Check fold in back section. If two warp threads weave together, pull one out. Soak scarf and tunic fabric, warm water, mild soap. Rinse and roll up in a beach towel. Squeeze out excess moisture; dry flat. Press. Trim scarf fringe to 3".

8 Mark the shoulder line by basting a contrasting thread across the fabric 1" from the start of the front slit. For each armhole: measure and mark the points indicated in Figure 3 and baste along the line connecting these points. Machine zigzag just outside this line. Take a deep breath and cut just outside the machine stitching. Yikes! Breathe again. You did it. Place one edge of the bias seam binding just inside the stitched line, right sides together, and machine straight stitch around the armhole. Fold bias tape and seam to the wrong side and press. Machine straight stitch the other side of the binding to the vest, enclosing the raw edge.

3. Layout for tunic fabric




9 Fold vest in half along shoulder line. With a tapestry needle threaded with Tide yarn, seam the fronts to the back at the sides from the bottom of the armholes to the bottom of the tunic using a figure-eight or mattress stitch.

10 For the neck opening, measure, mark, and baste as in Figure 3, from stripe edge to stripe edge. Machine zigzag over the basted line and cut out the neck opening. To attach the collar, fold the scarf in half crosswise and pull the center weft thread to gather. Pin the side of the scarf with the loop of pulled weft to the center back of the neckline, even with the cut edges of the neck opening so that the seam allowance is on the right side of the vest. Sew the scarf to the neck opening. Tack the other selvedge of the scarf to the back neck, covering the raw edge and folding the rest of the scarf back over the raw edge like a collar. Finish the bottom of the tunic with a rolled hem. 

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STRUCTURE

Summer and winter.

EQUIPMENT

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

YARNS

Warp: 18/2 wool/silk (5,040 yd/lb, Zephyr, Jag-gerSpun), Jade 1,595 yd. Pattern and tabby wefts: 50% wool/50% silk (5,400 yd/lb, Winter Lace, Mountain Colors), Red Willow (variegated), 397 yd. 18/2 wool/silk, Peacock, 604 yd; Copper, 163 yd; Mahogany, 89 yd; Cinnebar, 57 yd.

WARP LENGTH

580 ends 2¾ yd long (allows 6" for take-up, 35" for loom waste).

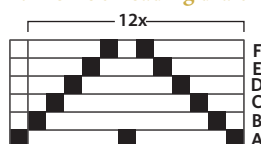
SETTS

Warp: 20 epi (2/dent in a 10-dent reed). Weft: 18 ppi in plain-weave areas, 24 ppi in pattern areas with one pattern weft, 30 ppi with two pattern wefts.

DIMENSIONS

Width in the reed: 29". Woven length (measured under tension on the loom): fabric 58" long. Finished size after washing: fabric 25" × 52" for a medium-size vest.

1. Profile threading draft



2. Threading units and treadling directions

F	E	D	C	B	A	a	b	1	2	3	4	5	6	7	8
8	8														
	7	7													
			6	6											
				5	5										
					4	4									
						3	3								
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

plain weave, tabby

Weave: *3" plain weave (P); weave I, II, III, IV, V, IV, III, II, I; repeat from *; end with 3" plain weave (P).

Weave 1 tabby pick (t) in the color indicated before the pattern pick(s) in each row below; alternate a/b.

I [t P, 1-3 P, 1-4 W] 4x
[t P, 1-5 P, 1-6 W] 4x
[t P, 1-7 P, 1-8 W] 4x
Weave 10 picks plain weave (P).

II [t P, 1-3 W] 4x
[t P, 1-4 W] 4x
[t P, 1-5 W] 4x
[t P, 1-6 W] 4x
[t P, 1-7 W] 4x
[t P, 1-8 W] 4x
[t P, 1-7 W] 4x
[t P, 1-6 W] 4x
[t P, 1-5 W] 4x
[t P, 1-4 W] 4x
[t P, 1-3 W] 4x
Weave 10 picks plain weave (P).

III [t P, 1-8 W] 14x
[t C, 1-3 W] 4x
[t P, 1-8 W] 14x
Weave 6 picks plain weave (W).

IV [t Cu, 1-3 W, 1-4 Cu] 2x
[t Cu, 2-3 W, 2-4 Cu] 2x
[t Cu, 1-5 W, 1-6 Cu] 2x
[t Cu, 2-5 W, 2-6 Cu] 3x
[t Cu, 1-7 W, 1-8 Cu] 2x
[t Cu, 2-7 W, 2-8 Cu] 2x

V Weave plain weave (6 M, 2 Cu, 4 C, 4 M).
[t M, 1-3 M, 1-4 Cu, 1-3 M, 1-4 Cu] 2x
[t M, 1-4 Cu, 1-5 C, 1-4 Cu, 1-5 C] 2x
[t M, 1-5 P, 1-6 C, 1-5 P, 1-6 C] 2x
[t M, 1-6 P, 1-7 W, 1-6 P, 1-7 W] 2x
[t M, 1-7 W, 1-8 M, 1-7 W, 1-8 M] 2x
[t M, 1-6 P, 1-7 W, 1-6 P, 1-7 W] 2x
[t M, 1-5 P, 1-6 C, 1-5 P, 1-6 C] 2x
[t M, 1-4 Cu, 1-5 C, 1-4 Cu, 1-5 C] 2x
[t M, 1-3 M, 1-4 Cu, 1-3 M, 1-4 Cu] 2x
Weave plain weave (4 M, 4 C, 2 Cu, 6 M).

Trreading example for:
t ○, 1-3 ●, 1-4 ◐
t ○, 1-5 ●, 1-6 ◐

t = tabby a or b
P = Peacock
W = Red Willow
C = Cinnebar
Cu = Copper
M = Mahogany

The word “polychrome” simply means more than one color, but its most frequent use in weaving is with summer and winter. It refers to the insertion of more than one pattern weft between tabby picks—one pattern weft (i.e., one color) shows in one block or more, the second pattern weft (a second color) in a different block or blocks. Because the two wefts interlace with the same tie-down end (on shaft 1 or 2), they compress together so that two completely different colors appear side by side.

THE VEST FABRIC

This fabric is the result of playing with colors and treadling orders. You can duplicate it, but it will be easier and more fun to play with your own treadling and weft color orders. Each bracketed row of the treadling directions tells which treadles and colors to use for each block. First, weave tabby (t, always alternating a and b). 1-3 P means to step on treadles 1 and 3 together and weave with Peacock. The number outside the bracket indicates how many times to repeat the sequence. Note that in Patterns I and IV, you’ll be making two pattern picks between tabbies; in Pattern V you’ll be making four! (Specific sewing directions are not included.)

- 1 Wind a warp of 580 ends 2¾ yd long. Using your preferred method, thread the shafts substituting the corresponding 4-end unit in Figure 2 for each square on the profile threading in Figure 1.
- 2 Weave following Figure 2. Each row starts with a tabby pick (t); always alternate between tabby a and tabby b. The other numbers and letters indicate the treadles to press together, the pattern-weft color to use, and (outside the brackets) the number of times to repeat the row. For the first row: weave tabby (Peacock), use treadles 1 and 3 (Peacock), then 1 and 4 (Red Willow); repeat 4x.
- 3 Remove fabric from the loom. Machine wash, warm water with Eucalan; soak 30 min; agitate 1 min. Hang on rod to dry; steam-press.

<< ABOUT THIS YARN >>

50% wool, 50% silk

This vest began as an idea for a way to feature Mountain Colors hand-dyed, variegated wool/silk yarn. The colors used in the vest were inspired by a skein of Red Willow in a wonderful range of reds and violets. Mountain Colors wool/silk has more bounce than JaggerSpun's Zephyr (and it draws in a bit more when the fabric is removed from the loom). It works especially well as a pattern weft, where its lovely range of colors can be truly appreciated.

This lined vest is designed and sewn by Helen McKee. A rope braid (created like a twisted fringe) is sewn to black bias binding that is enclosed like piping in the handsewn seam that joins vest and lining. Helen also made the buttons.



Pattern V

Pattern IV

Pattern III

Pattern II

Pattern I

WEAVE TO SELL

SARAH JACKSON

STRUCTURE

Plain weave with needle embellishment.

EQUIPMENT

Rigid-heddle or 2-shaft loom, 8" weaving width; 12-dent rigid heddle or reed; 1 shuttle; large tapestry needle.

YARNS

Warp and weft: 100% Rayon Rikrak (1,000 yd/lb), 425 yd Tomato for red scarf, Ciel for pale blue-green scarf. Spacer warp: 3/2 pearl cotton (1,260 yd/lb), natural, 30 yd/scarf. Embellishing yarn: Colinette Giotto ribbon (144 m/100 g, 600 yd/lb), 25 yd Fire for red scarf, 25 yd Caramel for pale blue-green scarf.

WARP LENGTH

86 ends 3 yd long (allows 4" for take-up, 32" for loom waste; loom waste includes fringe); add 2½ yd to warp length for each additional scarf.

SETTS

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

DIMENSIONS

Width in the reed: 7½".
Woven length (measured under tension on the loom): 72".
Finished size after washing: one scarf, 5½" × 68" with 4" fringe at the ends.

Pieces appearing in Weave to Sell are published with permission granted by the author and Handwoven for readers to weave for sale.

A line of embellished scarves

THESE SCARVES ARE QUICK TO WARP AND WEAVE AND INVITE CREATIVE DESIGN USING KNITTING RIBBON AND NOVELTY YARNS.

Your customers will love these playful scarves. A small amount of knitting ribbon goes a long way—one ball for five or six scarves!

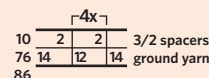
Drawn to Colinette's Giotto knitting ribbon by its gorgeous range of colors, I designed these scarves as part of my production line. The ribbon yarn floats in high contrast to the ground, similarly to a supplementary warp, but is added off the loom. Each scarf is one of a kind, selling at \$100–\$125.

Rayon Rikrak is the ground yarn in these scarves (widely available on eBay). It is slightly heavier than a bouclé, which would yield a similar texture.

Also consider other worsted-weight yarns such as Yarn Barn's 4-ply bamboo (similar yd/lb) or finer yarns in closer setts (probably requiring a shaft loom) such as Silk City's Marbella or Bambu 7.

Temporary spacer ends make an opening for the knitting ribbon, which is added using two embroidery techniques: a stem stitch and French knots. Other novelty ribbons and an embroidery-stitch dictionary will give you more design ideas!

1. Warp color order




1 Wind a warp as in Figure 1 and thread the loom for plain weave. Weave plain weave for 72", allowing 6" at each end for fringe.

2 Remove the scarf from the loom. Prepare a twisted fringe between spacer warp ends (three fringes per section); secure with an overhand knot. Handwash, hot water, mild soap; squeeze out excess moisture between towels; lay flat to dry. Press on both sides, iron on hot.

3 Prepare ribbon yarn: for pale blue scarf (knots) cut 70 pieces, each 12" long. For red scarf (French knots) cut 5 pieces, each 5 yd long. Remove each pair of spacer ends only when you are ready to embellish in their space.

4 For pale blue-green scarf: Place scarf horizontally in front of you on a flat surface. Thread ribbon yarn into a tapestry needle. Attach ribbon to left side of scarf with an overhand knot, leaving tail as part of the fringe. Moving from right to left, insert the needle about 1" to the right of the knot, catching 1 weft thread in space left by spacer threads. Repeat, and continue (modified stem stitch), making sure stitches lie fairly flat but do not pull or pucker

the fabric. Stop when the tail is 2½–3". Thread needle with another length of ribbon yarn and make a stitch about 1" from the last one, leaving a 2½" tail. Tie tails in a square knot. Repeat and continue to the end, secure with an overhand knot, and trim even with fringe. Repeat for each pair of spacers, staggering the knots.

5 For red scarf (French knots): Stitch as for blue scarf but with one continuous length of ribbon. Make 5–7 stitches, then work one French knot: With your needle just above the point where it last emerged, wrap the emerging ribbon fairly loosely twice around the needle and push the needle through the fabric while holding the wraps with your left thumb. You will be pulling the long length of the ribbon through the knot. Come up from the back very close to the French knot. Repeat the sequence (5–7 stitches, 1 French knot) until you reach the fringed edge on the right. End with an overhand knot and trim to the same length as the fringe. Work the next embellishment row the same way but stagger the placement of the French knots. 

Time:

- Wind warp: 20 min
- Prepare loom: 1½ hr
- Weave scarf: 1½ hr
- Wet-finish: 10 min (not including drying time)
- Embellish: 1½ hr
- Total: 5 hr first scarf, about 3–3½ hr each additional scarf

Materials:

For five scarves:

- 76 ground-warp ends = 1,000 yd (for 13 yd warp)
- 130 yd for spacer ends
- About 950 yd for weft
- One ball Colinette Giotto (156 yd)

DIANE AYERS



STRUCTURE

Twill (with a large proportion of plain weave).

EQUIPMENT

Any loom, 40" weaving width; 6-dent reed; 2 shuttles.

YARNS

Warp and weft: worsted-weight merino wool (250 yd/100 g, 1,120 yd/lb, Swans Island Yarns, AVL Looms) Grape, 876 yd (4 skeins), Kiwi, 305 yd (2 skeins). Kits for similar blankets are available from AVL looms.

WARP LENGTH

240 ends 3 yd long (allows 8" for take-up, 37" for loom waste; loom waste includes fringe).

SETTS

Warp: 6 epi (1/dent in a 6-dent reed).
Weft: 6 ppi.

DIMENSIONS

Width in the reed: 40".
Woven length (measured under tension on the loom): 63".
Finished size after washing: 29" x 48" with 4" fringe at each end.

Stadium blanket in a soft worsted-weight merino yarn

HERE'S A PERFECT YARN FOR BLANKETS AND TROWS—IN PLAIN WEAVE OR TWILL, ON ANY LOOM.

Whether you weave this blanket in plain weave on two shafts (or on a rigid heddle in panels), on four shafts in 2/2 twill, or on six to twenty-four shafts in this plain weave/twill combination, the soft merino and the interaction of the colors in a plaid will be very much the same. Choose a draft that fits your loom and weave a lap robe for winter evenings—or use your team's colors and take it to the stadium.

CHOOSING A DRAFT

The blanket on page 63 is woven on twenty-four shafts, but a similar effect can be produced on six, ten, twelve, or sixteen. The only difference would be the distance between twill diagonals. On six shafts, the diagonals are separated by 2 threads, on twenty-four shafts by 20.

SETT CONSIDERATIONS

The hand of this blanket is deliciously soft and warm. The sett is very open, however, making it difficult to space the weft threads evenly. For easier beating, a sett of 8 ends per inch would work well with this yarn. Fulling was kept to a minimum in the finishing of this sample to find the amount you like.

1 Wind a warp of 240 ends 3 yd long, thread the loom, and allowing 6" for fringe, weave the blanket for 63" following your selected draft.

2 Remove the fabric from the loom and prepare a twisted fringe with 6 ends in each fringe. Fill the sink with warm water and mix with a capful of shampoo. Submerge the blanket and let it soak. Drain the sink and squeeze water out of the blanket in the sink. Refill the sink with warm water and allow to soak. Do not agitate. Repeat until the water runs clear. Squeeze out water and place the blanket on one or two large towels, roll up, and gently squeeze and press the roll. Repeat as needed until blanket is almost dry. Hang over a padded rod to finish drying. For greater fulling, practice first with a sample.

4. Drafts for two, four, six, and sixteen shafts

15x															
16	16	16	16	16	16	16	16	16	16	16	16	16	16	16	16
15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15
14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14
13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13
12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12
11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11
10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8
7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6
5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

1. 8-shaft draft

30x							
8	8	7	8	8	8	8	8
7	7	6	7	7	7	7	7
6	6	6	6	6	6	6	6
5	5	5	5	5	5	5	5
4	4	4	4	4	4	4	4
3	3	3	3	3	3	3	3
2	2	2	2	2	2	2	2
1	1	1	1	1	1	1	1

2. Warp color order

72	18	12	6	6	12	18	Kiwi
168	30	6	6	84	6	6	Grape
240							

3. Weft color order

40x			
6	6	6	6
5	5	5	5
4	4	4	4
3	3	3	3
2	2	2	2
1	1	1	1

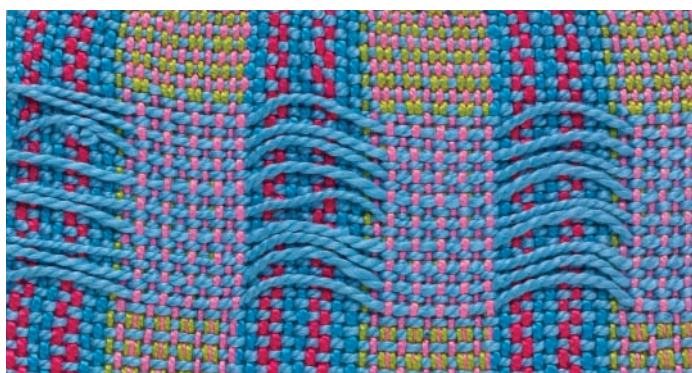
<◀• ABOUT THIS YARN •▶>

worsted-weight merino

This is a three-ply merino wool yarn by Swans Island (also available in fingering weight (2,600 yd/lb)). It is certified organic and dyed with natural dyes. It is deliciously soft and can be fullled to taste. Worsted-weight yarns can be woven in sets that are appropriate for rigid-heddle looms to make wonderful scarves, blankets, and coat-weight fabrics. For the fingering-weight yarn, consider sets of 12 to 15 ends per inch.

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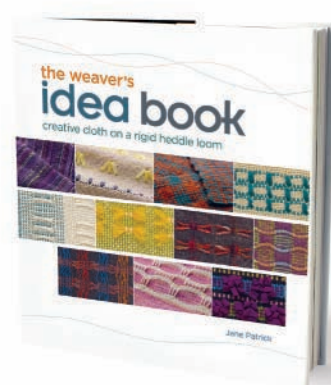
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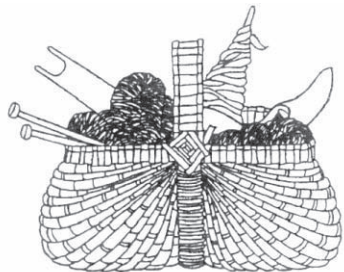
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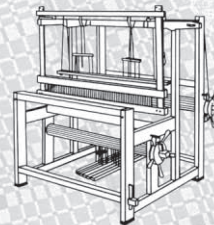
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The National Needlework Association (TNNA) semiannual trade shows are like that Great Yarn Store in the Sky that you can only dream of—with every new yarn in the world, plus most of the old ones as well. This is where yarn shop owners go to shop. This is the Mother Lode of yarn.



Mountain Colors; Bearfoot; 60% superwash wool, 25% mohair, 15% nylon; 400 yd/100 g; Snapdragon



Schaefer Yarn; Anne; 60% merino superwash, 25% mohair, 15% nylon; 560 yd/4 oz, Julia Child

*H*andwoven went to the TNNA show in Columbus, Ohio, in June, and handpicked some of the most interesting and beautiful new yarns that seemed especially suitable for weaving. While these yarns are marketed primarily for knitting, we found a lot that would be right at home on the loom. We looked for yarns that were reasonably abrasion-resistant, that had good “bounce” but little stretch, and that could be sett between about 8 epi and 15 epi in plain weave. Just look what we found!

All about color

Handpainted skeins continue to assert themselves. Many of the companies we chose from are small owner-operated firms with highly creative owners. Of course, they want to paint skeins with new palettes every season! So if you love that look but don't want the mess or riskiness of dyeing your own, you are in luck.

In this category, the Schaefer Yarn Company has developed a truly endearing marketing hook, naming their yarn colorways after the women we most admire. This season, they've created Andrea, a 30/2 silk in a color called Billie Holiday (moody blues and violets). They also feature Anne, a superwash merino/mohair/nylon in the color Julia Child (warm, crusty browns). Their yarns would make

elegant warps crossed with a plain weft. Consider threading a steep point twill or twill blocks—the colors would dance.

Koigu Yarns are great favorites among sock knitters, and there's no reason weavers shouldn't enjoy their lovely merino or merino/silk blends, as well. They're stretchier than the Schaefer yarns, up to 10 percent stretch, which means maybe ten inches on a three-yard warp. You'd need to plan for that draw-in and take-up, but the resulting fabric would be soft and cushy. These yarns are designed for self-patterning socks, so the color changes tend to be fairly short. But there's a whole palette of solids that could be striped along with the handpaints for interesting ikat-like effects.

Mountain Colors yarns are also favorites among sock knitters, and no wonder. The yarns are soft, the colors subtle and earthy. The superwash wool/mohair/nylon blend Bearfoot is especially touchable, has less than 10 percent stretch, and would work beautifully at 10 epi for plain weave. We liked the Snapdragon colorway of warm, cozy reds with a touch of gold. If novelty yarns are your thing, Mountain Colors is offering a variegated 100% merino “Half Crepe” yarn that's a firm enough spin not to get hung up in a 10-dent reed.



Koigu Mori; 50% merino, 50% mulberry silk, 185 yd/50 g, #20 dyelot



Schaefer Yarn, Andrea, 100% cultivated silk, 1,093 yd/3.5 oz, Billie Holiday



Blue Ridge Yarns, 100% sportweight linen, 270 yds/skein, Wild Cherry


Blue Ridge Yarns does subtle. Their three-ply mercerized pima cotton in a colorway called Sandy Foam is a great example—the hues range from burnt sugar to butterscotch to sandy gold, but the color changes are so gradual that they sneak up on you. They also do linen, which is unusual in the handpainted skein world. The colorway called Wild Cherry, a wash of rose to lavender to blue to willow green, would make a lovely table runner

set at 12 epi in plain weave with a bit of leno at the ends. White dishes, of course.

Attention to Fiber

Judith MacKenzie is legendary in the spinning world as a teacher, spinner, yarn designer, and all-around fiber maven. She has collaborated with a California yarn company, Elemental Affects, to produce two-ply yarns spun from 100% domestic Shetland wool. These yarns, in earthy

colors with a sturdy feel, would be great for outerwear. The yarn weights are knitting lace and fingering weights, which translate to perhaps 12 and 8 epi respectively for plain weave. They look as though they would full well.

These random picks are only a peek into the world of wonderful yarns we have available to us. The next TNNA show is only seven months away! A whole new crop! So much yarn, so little time. 

Elemental Affects, Natural Shetland, Rustic Lace, 370 yd/2 oz, Red Bark



Blue Ridge Yarns, Cotton Candy, 100% pima cotton, 200 yd/100 g, Sandy Foam



Elemental Affects, Natural Shetland, fingering weight, 118 yd/oz, Burnt Cinnamon



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- Challenges and results
- Keywords like tapestry, warp-faced and weft-faced, Indigo dyeing or any other areas of interest



EDITORIAL CALENDAR 2008

Jan/Feb: Two Faces of Weave

This issue focuses on warp-faced and weft-faced weaves, and weaves that create texture with special effects.

There is a special tapestry section and a feature on sock yarn.

Mar/Apr: Color and Lace

Lace is great in white and natural, but it comes alive with color. This issue features huck, Swedish, and Bronson laces in spring and summer rainbows of color for interiors and wearables. A special article covers creating iridescence in lace weaves.

May/Jun: Coordinated Fabrics for Interiors

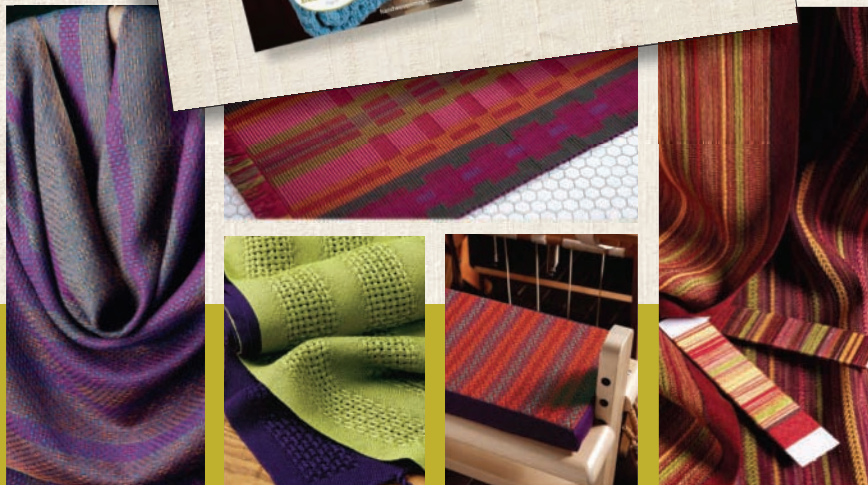
Projects in this issue come in pairs: each article presents two or more coordinated textiles to decorate a room. Winners of *Handwoven's* Synchronized Swatches contest are presented and a feature gives tips on showing off novelty yarns.

Sept/Oct: Weaving inspired by other times and places

Weavers get inspiration from other weavers more than from any other source. This issue presents projects inspired by weaving around the world with special features on easy indigo dyeing and using eco-cotton.

Nov/Dec: Fulling and Felting

This issue explores the fascination weavers have with what can be created in the fulling process. We explore all of the magic that can happen after the cloth leaves the loom.



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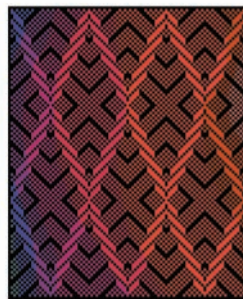
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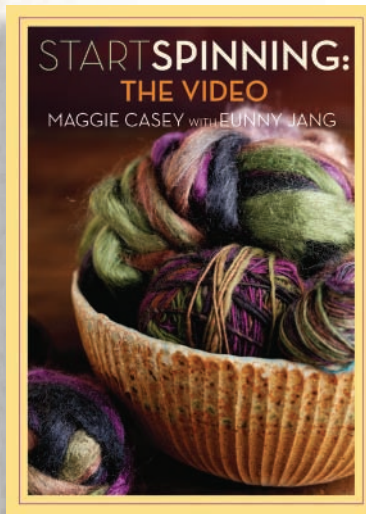
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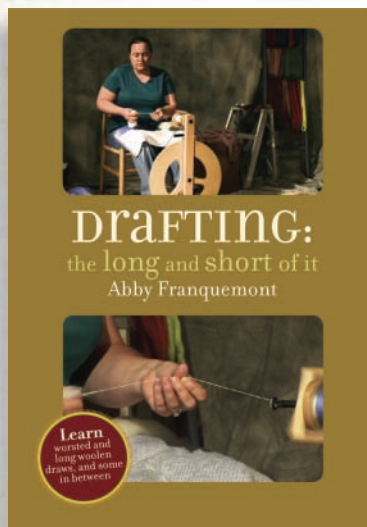


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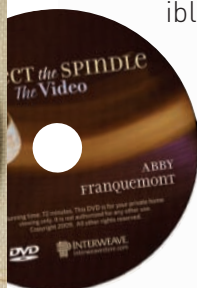


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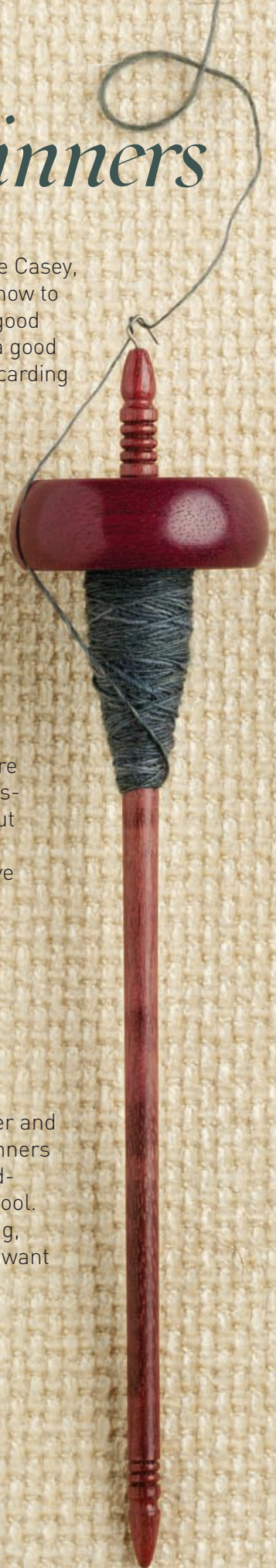
In *Respect the Spindle: The Video*, veteran spinner and spindle aficionado Abby Franquemont shows spinners old and new how to create volumes of incredible yarn with this amazing yet simple tool. Spinning will become your take-along, anytime, anywhere craft. You won't want to leave home without it.



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PROJECT DIRECTORY

DESIGNER/WEAVER	PROJECT	PAGE	WEAVE STRUCTURE	SHAFTS	LEVEL
Sharon Alderman	Swatches	44–45	Brighton honeycomb, stitched doublecloth, plain weave, twill	6–8	AB, I, A
Diane Ayers	Blanket	62–63	Twill and plain weave	2–16	All levels
Mary Berent	Towels	34–36	Doubleweave and twill	6	All levels
Leslie Ann Bestor	Pillows	46–47	Spot Bronson variation	RH, 4	All levels
Sandra Doak	Runner	32–33	Plain weave with spaced warp	RH, 2	All levels
Rebecca Fox	Scarf	50–51	Doubleweave	8	AB, I, A
Giovanna Imperia	Scarves	52–53	Cord weave	4	All levels
Sarah Jackson	Scarves	60–61	Plain weave with embellishing	RH, 2	All levels
Nancy McRay	Vest	54–56	Doubleweave	RH	AB, I, A
Marilyn Murphy	Scarf	38–39	Plain weave and basketweave	4	All levels
Ruth B. Ronan	Shawls	40–42	Plain weave and twill	6	AB, I, A
Judith Shangold	Jacket	28–30	Plain weave with hatching	RH, 2	AB, I, A
Yvonne Stahl and Helen McKee	Vest	58–59	Summer and winter polychrome	8	A
Carry Wilcox	Shawl	48–49	Atwater-Bronson lace and supplementary warp in overshot	7	AB, I, A

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

YARNS

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 used in *Handwoven*, see the Master Yarn Charts under Free Stuff at weavingtoday.com.



100% cotton (Gima); 4,240 yd/lb (8,555 m/kg); 15, 20, 24



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



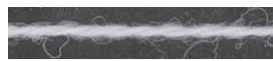
5/2 pearl cotton; 2,100 yd/lb (4,238 m/kg); 12, 16, 18



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



Worsted-weight cotton; 850 yd/lb (1,715 m/kg); 6, 8, 10



2-ply wool (Harrisville Shetland) 1,800 yd/lb (1,816 m/kg); 12, 15, 20



3-ply merino wool; 1,120 yd/lb (2,260 m/kg); 8, 10, 12



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



50% wool, 50% silk; 5,400 yd/lb (10,890 m/kg); 20, 25, 30



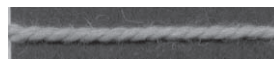
18/2 wool/silk; 5,040 yd/lb (10,170 m/kg); 20, 24, 30



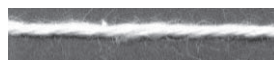
45% cashmere/55% silk; 3,320 yd/lb (6,700 m/kg); 15, 18, 24



65% wool, 35% camel down 2,100 yd/lb (4,238 m/kg); 12, 15, 20



65% merino, 30% silk, 5% nylon 1,750 yd/lb (3,532 m/kg); 10, 12, 16



4-ply 75% yak down, 25% bamboo 1,440 yd/lb (2,906 m/kg); 6, 9, 12



50% alpaca, 50% wool; 1,315 yd/lb (2,654 m/kg); 6, 8, 10



5/2 bamboo (Bambu 7); 2,100 yd/lb (3,885 m/kg); 12, 15, 18



100% bamboo tape; 1,344 yd/lb (2,712 m/kg); 10, 14, 16



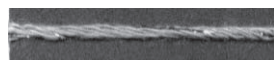
30/2 Tencel; 12,600 yd/lb (25,425 m/kg); 30, 40, 48



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



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



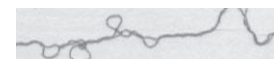
100% rayon metallic; 1,100 yd/lb (2,220 m/kg); 10, 15, 20



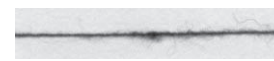
Rayon Rikrak ribbon; 1,000 yd/lb (2,018 m/kg); 10, 12, 16



100% rayon ribbon (Colinette Giotto) 600 yd/lb (1,210 m/kg); 8, 10, 12



Silk elastic; 13,600 yd/lb (27,445 m/kg); use only with other yarns in the warp.



100% viscose (Makeup); 13,600 yd/lb (27,445 m/kg); 36, 48, 60



Viscose/Elite (Jump); 7,040 yd/lb (14,205 m/kg); use only with other yarns in the warp.



44% polyamide, 29% cotton, 27% acrylic (Pompeii); 3,000 yd/lb (6,055 m/kg); 16, 20, 24



CORRECTION

The photos of Amy Preckshot's fabulous hand-woven animals ("Weave a Bear—or a Whole Zoo," May/June 2010, pages 60–61) were taken by Barbara Gordon of the Pioneer Valley Weavers.

WARPING NOTES

To save magazine space, project instructions do not include specific warping steps. Smooth, strong yarns such as pearl cottons can be warped using any warping method. For yarns that are especially fragile, sticky, or overtwisted, back to front through a raddle (i.e., "with two crosses") will usually be recommended. You can find complete steps for all of these warping methods under Learning to Weave at weavingtoday.com.

TWISTED FRINGE

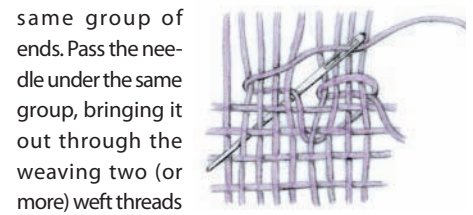
Divide the number of threads for each fringe into two groups. Twist each group clockwise until it kinks. Bring both groups together and allow them to twist around each other counterclockwise (or twist in that direction). Secure ends with an overhand knot. (Also use this method to make a plied cord by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



SIMPLE 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 three times the warp width and cut, leaving the measured length as a tail. Thread the tail into a blunt tapestry needle.

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

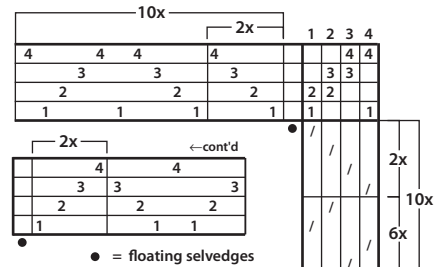


same group of ends. Pass the needle under the same group, bringing it out through the weaving two (or more) weft threads below the fell. Repeat for each group of ends across the fell. Needle weave the tail into the selvedge; trim.

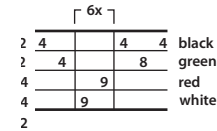
READING DRAFTS

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).

Draft



Warp color order



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Bijou Basin Ranch, PO Box 154, Elbert, CO 80106, (303) 601-7544, www.bijoubasinranch.com. (Murphy 38–39)

Blue Heron Yarns, 29532 Canvasback Dr., Ste. #8, Easton, MD 21601, (410) 819-0401, www.blueheronyarns.com. (Ronan 40–42)

Cotton Clouds, 5176 S. 14th Ave., Safford, AZ 85546, (800) 322-7888, www.cottonclouds.com. (Shangold 28–30, Ronan 40–42, Wilcox 48–49)

Giovanna Imperia Designs, 934 Caswell Ct., Katy, TX 77450, (832) 455-4269, www.giovanaimperiadesigns.com. (Imperia 52–53)

*Habu Textiles, 135 W. 29th St., Ste. 804, New York, NY 10001, (212) 239-3546, www.habutextiles.com. (Doak 32–33)

Halcyon Yarn, 12 School St., Bath, ME 04530, (800) 341-0282, www.halcyonyarn.com. (A Weaver's Guide to Yarn)

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

(Alderman 44–45)
Jade Sapphire, 148 Germonds Rd., West Nyack, NY 10994, (845) 215-9946, www.jadesapphire.com. (Wilcox 48–49)

*JaggerSpun, Water St., Springvale, ME 04083, (207) 324-4455, (800) 225-8023, www.jagger yarn.com. (Stahl 58–59)

Just Our Yarns, 6801 Montour Dr., Falls Church, VA 22043, (571) 201-7992, www.justouryarn.com. (Fox 50–51)

Mountain Colors Inc., PO Box 156, Corvallis, MT 59828, (406) 961-1900, www.mountaincolors.com. (Stahl 58–59)

Old Oaks Ranch, 601 Old Oaks Ranch Rd., Wimberley, TX 78676, (512) 847-8784, www.oldoaksranch.com. (Doak 32–33)

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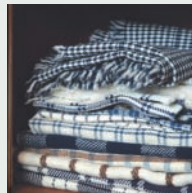
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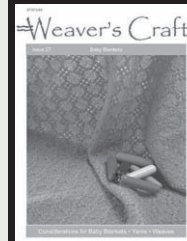
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Marilyn Murphy: lost in yarn memories

I've been in a quandary for years. How does one live lightly on the land and be a weaver? Weavers have yarn stashes and we have looms, both requiring space. Having owned a yarn store for some seventeen years, I have bought a lot of yarn and sold a lot of yarn. With every personal home move, I spend days going through tubs of yarns, debating what can go and what can stay. Almost every yarn I have holds a memory for me, and parting with it means letting go of a friend or life moment.

I just opened up one of those tubs, and here's the memory it brought back—the almost euphoric experience of diving for yarn. Let me explain. Shortly after buying the Weaving Workshop in Chicago in the late 1970s, a friend and I went on a mill-end buying trip to the northeast. The diving occurred at a warehouse in Rhode Island. The warehouse was one of those old three-story, musty smelling, creaky-wooden-floor types. The lighting was minimal—some fluorescent fixtures mixed with

lone hanging light bulbs. The yarns were all in big cardboard boxes, about five feet deep and four feet wide, and were somewhat divided by type—metallics, wool blends, cottons, linens, etc. But the only way to see what was in each box was literally to dive in and pull out the cones. And digging deep was required because there just might be a hidden gem near the bottom. You can imagine how giddy we became after days of this type of buying, moving from one mill-end place to the next, each warehouse having a bit of a specialty.

When those boxes arrived at the store, it was giddiness all over again, because this time I could actually see the yarns. Decisions had to be made on what to sell and what to stash. Some I never did part with even though I don't know if I ever will weave with them. I keep them because they remind me of that very special time in my life, of my friend who passed away years ago, and because I know I will never find weaving yarns of such unique texture and construction again. I'm saddened when I think of the demise of industrial weaving in

the United States. Not just for us, the hobbyist weavers who can no longer get those fabulous mill ends, but also for larger economic reasons.

But back to my stash, and the memories it holds. As my weaving store inventory shifted with the knitting boom in the 1980s, we took on a whole new approach to yarn buying. Sweaters required many skeins of a yarn and dyelots mattered. I fell in love with yarn in a whole new way—balls and skeins

of yarn are enticing in a very different way from weaving yarns on cones. These yarns are processed and constructed differently. And, at that time, imported yarns were also beginning to enter the marketplace.


A customer, just back from a trip to France, brought me the softest wool tweed yarn wound into a perfect ball with a little top knot. She asked me if there was any way I could start importing this yarn line for the store. I was immediately on the hunt. Remember, we're talking the mid-1980s



ROBERT MEDLOCK

This perfect ball of yarn from France is an art object in itself.

here, pre-Internet, pre-faxing. Perhaps my desire was strong enough to send a message to the ethers, as a few days later, a petite, sophisticated woman walked in to the store carrying a few suitcases and asked if I would like to buy a yarn line from France that she was starting to distribute. So I keep this ball of yarn to remind me of her and also of another friend the same yarn brought me—her nephew, who gradually took over his aunt's business.

Ah, but it's 2010 now, and I've looked at and bought more yarn than most people. And what I've come to realize after attending about fifty yarn-related trade shows over the years and visiting other countries with rich spinning, weaving, or knitting traditions, is that I really love finding that very special yarn or woven cloth and then figuring out a way to get it into the hands of a maker and inspiring them to create something unique. And I can answer part of my quandary of living lightly by retaining the memories of the people I met along the way or the place I found it, and *maybe* keep a bit of yarn for myself. 

YARNS

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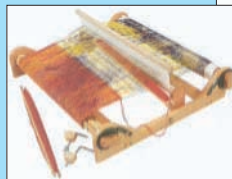


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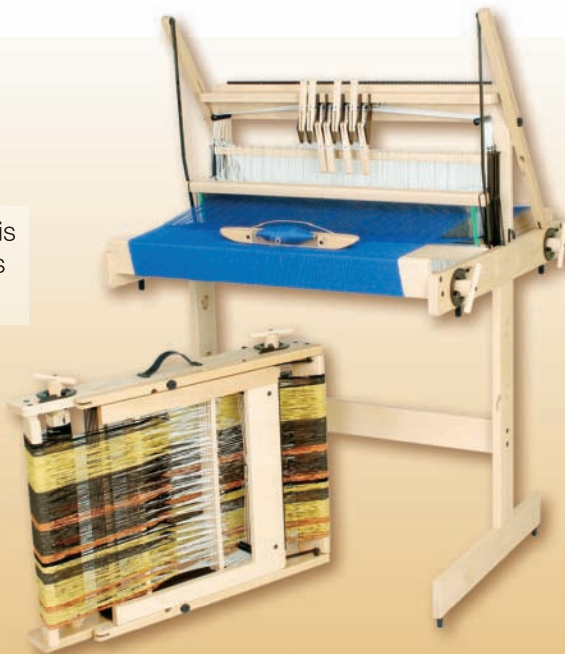
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