HAND WOVEN®

A Slow Cloth Gallery Page 30

NOVEMBER/DECEMBER 2010 • ISSUE 152



Slow Cloth...

10 PROJECTS YOU'LL LOVE TO WEAVE

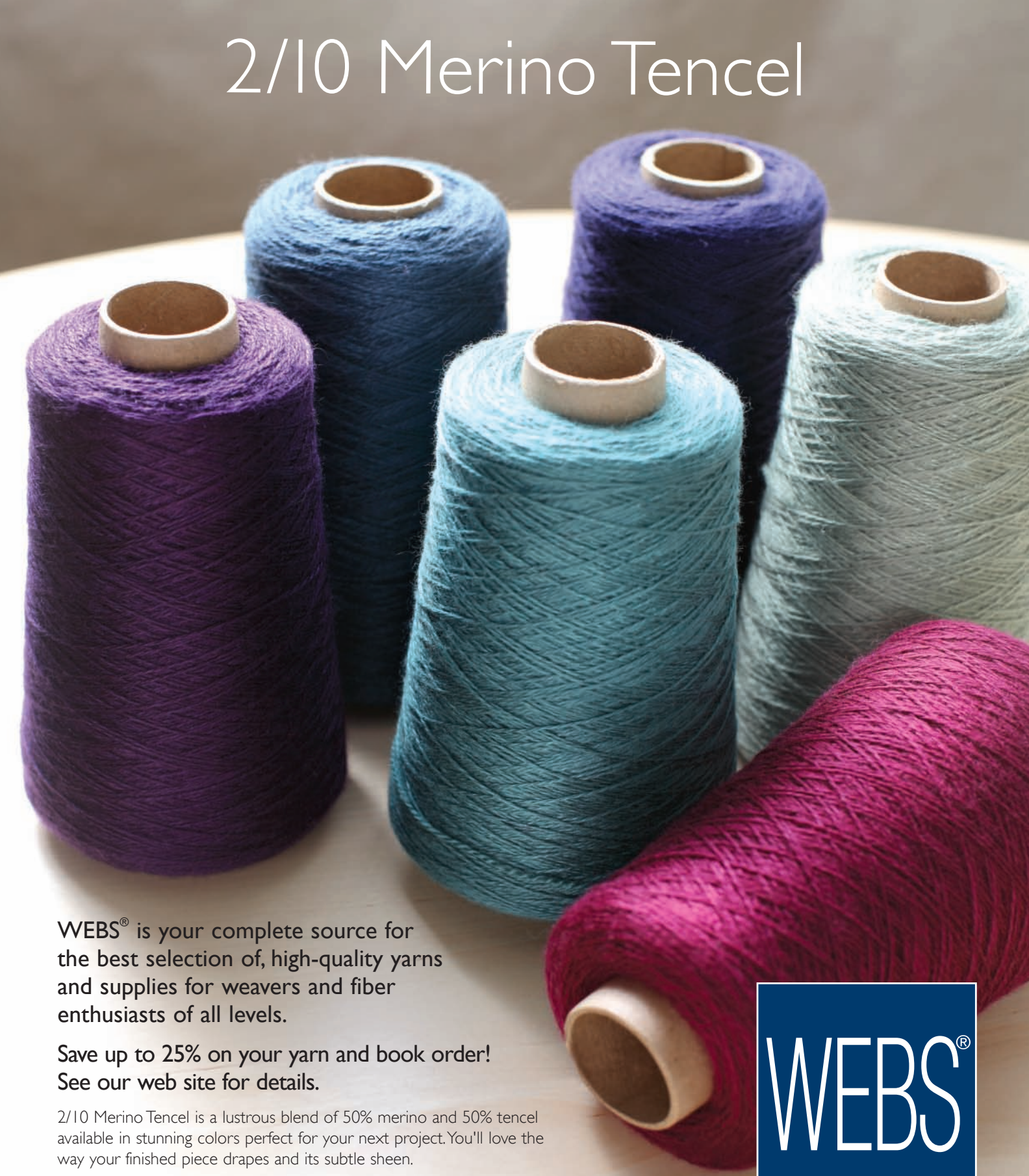
- *Tapestry*
- *Boundweave*
- *Damask*
- *Overshot*
- *Shaft Switching*

Spinning for Weaving —two ways!

Pages 29, 68

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From the Editor

MADELYN VAN DER HOOGT

Working on this issue of *Handwoven* has made me more aware of the Slow Movement generally, in addition to its application to making cloth. In theory, the principles of the Slow Movement could be applied beneficially to many aspects of life (er, Slow Housework?). But since I spend most of my day in tasks related to weaving, I look there first. My weaving tasks include planning, warping, weaving, and finishing. Also related to weaving, however, I spend a lot of time at my computer: editing, writing, researching, creating weaving drafts, and e-mailing.

For my weaving tasks, I work in my studio with my looms and yarns and other weaving tools. For my computer tasks, I'm in my office with my monitors and printers and other technical tools. Right there, the contrast is stark. Don't get me wrong—I love my 27-inch screen, fast Internet, and glossy laser-printer printouts. But I can't stroke my computers in the same way I love to run my hand along the smooth wooden front beam of a loom. My Magic Mouse is nice, but which would I rather have in my hand: it or a rosewood shuttle?

The goal of the Slow Movement that I strive for most is finding joy in process. This seems so easy with weaving! At the warping board and bobbin winder, I get to move yarn through my fingers. Threading the loom is a meditative, soothing process: sliding the heddles into position, picking up the threads one at a time, checking and counting as I work. The activity of weaving itself, it goes without saying, is rhythmic, repetitive, meditative, tactile, and aesthetic. Even when something goes wrong, there is hope for the eventual aha! feeling that comes from successful problem solving (why did that warp thread break, why is that selvedge uneven, why is that shaft not moving?).

When something goes wrong in my office, I almost never get any aha! joy. Username Unknown, Not Connected, Printer Error, Error 404, Password Already Taken—most computer-related "problems" have causes I can't figure out on my own. Sometimes, after an eternity on hold, someone somewhere in the world does something that gets me up and running, but I am never sure what they did and will have to call them up and go through the whole not-joyful process all over again the next time the same thing happens. I'd rather be weaving.

Madelyn

FUTURE THEMES

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.

September/October 2011 **A Special All-Garment Issue!**
This issue features handwovens to wear: loom-shaped, tailored—from practical everyday clothing to wearable art. Scarves and shawls are included for the nonstitchers.

HANDWOVEN

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Contributors



TOM KNISELY of East Berlin, Pennsylvania, weaves, spins, and dyes. He studies weave structures from old textiles and draws lots of inspiration from observing the beautiful colors in the area surrounding his home.

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MARY CREE MARKER of Mt. Hood, Oregon, is a retired CPA with twenty-plus years of passion for hand-weaving and dyeing. That obsession conflicts with the time she spends charting the stock market.

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MARY BERENT of Eagle, Idaho, has been weaving for thirty-five years and teaching for twenty-five. She loves sharing her knowledge with students. She has a degree in fine arts and earned HGA's Certificate of Excellence in 2006.

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RITA HAGENBRUCH of Harvard, Illinois, teaches at Sievers School of Fiber Arts and at The Fold. She enjoyed being a "history detective" in order to create her handwoven coverlet. Rita cherishes her weaving friends.

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RITA BUCHANAN of Winsted, Connecticut, has been weaving with handspun for over thirty-five years. She makes towels, rugs, blankets, clothing, and more. She also knits and hooks with handspun yarn.

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SARAH SWETT of Moscow, Idaho, finds a thrill in starting a new tapestry and great satisfaction in completing one. However, she is also fond of the work-in-progress knowing there could be months or years of work ahead.

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ALISON IRWIN of Duncan, British Columbia, loves her looms, camera, computer, and early morning walks. She finds that all of these passions help keep her mental marbles rolling in the right direction!

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MAURINE ADREZIN of Las Vegas, Nevada, enjoys designing her own cloth-art dolls and weaves their clothes. She also loves to needle-felt and wet-felt her creations and especially enjoys crafting with her grandchildren.

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HAZEL SPENCER of Trinity Center, California, has been weaving on small looms and playing with dolls since childhood. She has now combined the two for twice the fun. She is also the creator of Hazel Rose Looms.

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GISELA VON WEISZ of Lidingö, Sweden, teaches weaving and specializes in shaft switching. She is the author of a book on shaft switching and the recipient of a scholarship from Stockholm Handweavers in 2010.

Page 62



JEAN DOWN of Ottawa, Ontario, is a former environmental consultant and founding partner of Studio Three Fibre Arts. She is currently exploring many new ways to integrate design, color, and weave structure.

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SARA LAMB of Grass Valley, California, creates knotted-pile designs in a yurt near her home. She has taught workshops throughout the continent and abroad. Sara is the author of Interweave's *Woven Treasures*.

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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



MICHELE DIXON

THE NEWEST WEAVER

I thought you might like to see my four-year old granddaughter Angelica, happily weaving. She is singing as she moves the levers down, "One and three going down", and then, after she carefully puts the shuttle through and angles the yarn, it's "one and three going up—beat beat beat!" She goes on to two and four in the same way. She's doing it all on her own; I'm on standby, just in case.

—Michele Dixon
via e-mail

EFFICIENT *AND* JOYFUL

Handweaving is a complex process that involves many steps, utilizes many tools, and requires a set of physical skills. Some people enjoy the slow pace of weaving and don't want to hurry. They find weaving to be a respite from the busyness of modern life. But working efficiently has nothing to do with being in a hurry. It is about minimizing extraneous movements, using tools that perform well, and not making (too many!) mistakes.

I want to make cloth as efficiently as possible, partly because I want to make so much more cloth than I have time to make. I want to experience as much joy as possible, which manifests itself in the creation of another fabric and another design concept.

To that end, I have adapted my tools to make weaving pleasurable and take other steps to increase efficiency—such as always putting on enough warp for more than one item (as for the Tencel and bamboo scarf, below left).

—Laura Fry
Prince George, British Columbia



LAURA FRY



JOYCE LAVASSEUR

THANK YOU ROBYN AND *HANDWOVEN*

Many Moons is the most recent of my explorations in velvet that began when I followed Robyn Spady's directions for weaving velvet in *Handwoven* (see "Small-Scale Velvet for an Evening Bag," January/February 2010, pages 44–46). Velvet weaving matches my favorite pace of weaving—slow and deliberate. The ground warp is 8/2 rayon at 30 ends per inch; the pile warp is 20/2 rayon at 60 ends per inch. I used large pill bottles filled with pennies to make eight ounces of weight for each inch of pile warp.

—Joyce LaVasseur
via e-mail

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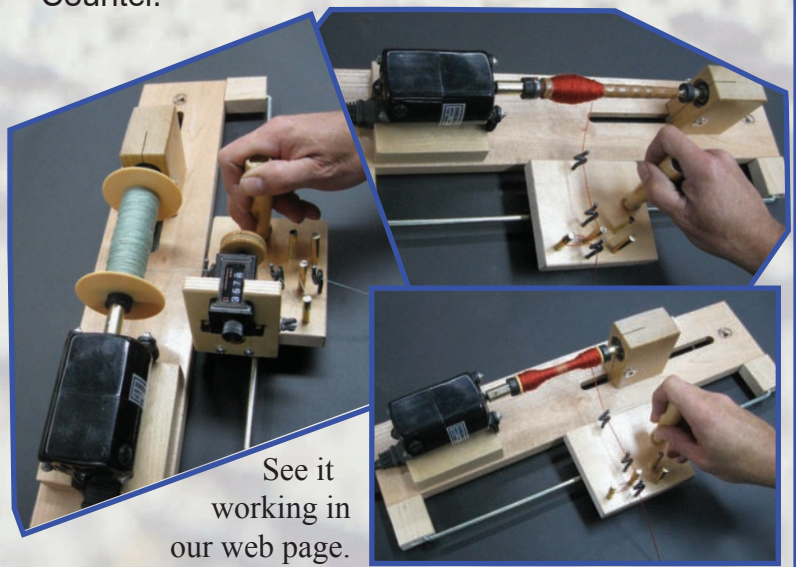
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For centuries, tapestry weaving has been a slow manual process of artistic expression. Today's tapestry weavers still engage in an unhurried process in which each thread influences the intended outcome of the final piece.

Every other year, the American Tapestry Alliance (ATA) presents an exhibition to showcase the work of its members. This year, sixty-four contemporary pieces comprise the American Tapestry Biennial Eight 2010 exhibition. This show can be seen through November 15 at the Elder Gallery of Nebraska Wesleyan University in Lincoln, Nebraska. In 2011, it will be on exhibit at the American Textile History Museum in Lowell, Massachusetts, from January 22 through May 1. Rebecca A. T. Stevens, consulting curator for The Textile Museum in Washington, D.C., served as juror. This year's exhibition cochairs were Michael Rohde and Susan Iverson.

The show represents international weavers and includes artists who are able to weave full-time as well as others who organize weaving around careers. It is a stunning representation of contemporary tapestry. The first- and second-prize winners received a cash award from the Teitelbaum Family Trust.





Divided Landscape by Suzanne Pretty. First Prize. 35" × 43½", linen warp, wool, silk, cotton, metallic weft.

The first-prize winner, Divided Landscape, was woven by Suzanne Pretty who states, "Using the labor-intensive method of tapestry, images grow thread by thread, a contrast to the fast-paced world of sound bites that technology represents. It provides a chance to step back and put these images in a different context to allow a refocusing on the world around us."

ABOVE: *Shiva Dances* by Barbara Heller. Second Prize. 36½" × 24½" linen warp, wool and rayon weft; some hand-dyed yarns.



RIGHT: *Hang Up and Draw* by Sarah Swett. Honorable Mention. 56" × 37", wool warp and weft, natural dyes.



Nesting #2 by Inge Norgaard. Honorable Mention. 43" × 42", cotton warp, wool weft.

Weaving Today Roundup

If you are not already a member, please be sure to visit weavingtoday.com and join our community. You'll receive our weekly e-newsletter, have access to free stuff that includes projects and tips and tricks, plus you'll enjoy the kinship of weavers with all levels of experience.

If you're yearning for more Convergence, check out our *Weaving Today* blog and read the post on joyful diversity. If you missed Convergence, enjoy a taste by clicking on the links to video postcards. In one of them, Jennifer Moore demonstrates a fabulous way to tie a handwoven scarf that will dazzle your friends and family.



A first project from CapeChris on weavingtoday.com (CHRIS KAELIN)

You can also sign up at weavingtoday.com to join a *Handwoven* Study Group. You can join as an individual, or the members of your local study group can join together. There are fourteen possible topics! Each group has an experienced mentor, bibliographies are posted, discussion is underway, and weavers are already sharing their work.

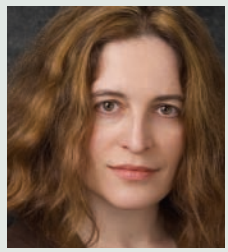
January looms ahead, and that's when we will be asking you to post photos of your samplers to the *Handwoven* Study Group gallery. Later in 2011, we'll be searching the gallery for final Study Group projects to be photographed for our 2011 *Handwoven* Calendar. You could become a Calendar gal or guy!

Ask Madelyn

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

Come to weavingtoday.com to get our free weekly e-newsletter with Madelyn's answers to your weaving questions, up-to-date weaving news, and interesting fiber tidbits in *Beweave It*.

WEAVING THE WEB: Online Study Groups



BOBBIE CLIMER

Syne Mitchell

One of the best things about belonging to a weaving guild is participating in their study groups. These are small groups of weavers who meet to investigate a particular structure or aspect of weaving and then share what they've learned, often by exchanging sample swatches. Being part of a study group accelerates your learning, gives you peers with whom you can brainstorm and troubleshoot, can add to your collection of handwoven examples—*and* bring you new friends!

There are lots of study groups out there. Google "weaving study group" and you'll find folks who are interested in learning more about whatever byway in weaving is currently tickling your fancy. With luck, they'll even meet in your area.

But what if you're the only weaver within 100 miles who's excited about summer and winter? The Internet can help. Many weaving study groups meet online and exchange samples and information through the mail.

Twice I've been a part of an online study group (one public, one private), and each time I've enjoyed and learned from seeing how other weavers interpret the material. No two weavers think alike, and that's the real value of working in a study group; you'll discover new ways of looking at the topic that you wouldn't have discovered on your own.

Complex Weavers has several long-running study groups that are administered online and through the mail (www.complexweavers.org/studygrp.htm). Several groups on Yahoo hold sample exchanges periodically, and social-networking sites such as *Ravelry* and *Weavolution* run weave-a-longs and organize interest groups around a given structure or fiber.

In addition, *Handwoven* has recently launched an ambitious set of online study groups, organized by weave structure and mentored by talented weavers in each subject area. These are available on the Weaving Today website and are administered as forums where weavers can exchange advice and pictures of samplers and projects (go to weavingtoday.com; click on Forums and then *Handwoven* Study Group).

Wherever you are, whatever aspect of weaving you want to learn more about, others who share your interest are only a browser-click away.

Syne Mitchell is the editor of WeaveZine.com and blogs as *WeaveGeek*.

My Space MAKING THE MOST OF IT

How does your work space contribute to your working philosophy? What allows you to have a contemplative rather than a mindless experience? How does the "time it takes" affect the depth of your experience? What role does efficiency and the need to get something done play in your work? We asked these questions of three exceptional members of the fiber community. Here's what they generously shared with all of us.

"The satisfaction of one good thing thoroughly made and enjoyed for decades is immeasurable. It's what counts."



The light on Sarah's sewing machine. (SARAH SWETT)

Sarah Swett

My working philosophy is to keep after it—whatever "it" might be at any given time. To that end, I do what I can to make my work space comfortable, practical, and inviting. It is a large light-filled room, at once permanent and flexible. There is a dedicated dye area with stove, sink, drawers, cupboards, and a sturdy wooden counter. The windows are mostly high, leaving wall space free for cartoons, work, and tools. Lights are clamped to a decrepit aluminum ladder hanging from the ceiling. The middle of the room is open. I rearrange it for nearly every new project.

Most of my waking hours are spent in this room, so it is filled with useful things that are also beautiful enough to pull me in day after day. The way the morning light hits my sewing machine, for instance, will find me patting its cabinet first thing in the morning while I'm clutching a cup of tea. Once I'm really in the room and ready to start, though, I prefer not to gaze at the magnificence of the space but to get to work, so my current project is always the focal point, the spot that holds me like a magnet, so that despite the inevitable tugs of the world, a bobbin or pencil flies into my hand and stays there.



Focusing on one thing at a time really helps—including things like answering e-mail, shipping tapestries, and writing articles. So is being curious about the work—noticing, and then forgetting, how comfortable I am with yarn in my hand. One thing I particularly value is a certain confidence in my internal critic. If a problem comes up, something that feels a little off or just okay, I'll notice and fix it before it's too late. This frees me to be content and excited as I work. Keeping the distractions at a minimum is also essential. I discourage casual visiting and never listen to the news or even the radio; if in need of external input, I prefer long Victorian novels.

The longer a project takes me, the better. Though it is always a thrill to begin a new tapestry and immensely satisfying to complete one, there is nothing like being smack in the middle, with weeks of steady work behind and months or years unrolling ahead. Rushing ruins things, as does fretting about "what next." There will be time to focus on the new project when I get there. What's the hurry? The satisfaction of one good thing thoroughly made and enjoyed for decades is immeasurable. It's what counts.

I love this work and consider myself extremely fortunate to be able to devote my time to it, but that doesn't mean the work isn't hard or even, occasionally, tedious. The nature of the whole enterprise requires such focus and time that my commitment to it flourishes when neither mind nor body have to leap over obstacles to accomplish my Penelopian tasks. So when the ball winder is in its place, the swift is by the jug of pencils, and a handful of empty bobbins are in my great-great-granduncle's baby mug, my imaginary world is at peace, and I can settle into this wacky job, which just happens to involve tapping untold yards of yarn into stories.

My Space FROM OUR CONTRIBUTORS

Rita Buchanan

My studio (see below) is in a separate building that is a short walk from home, all surrounded by gardens and nature. There is no phone or Internet there, no computer or TV, no paperwork or distractions. It's clean, calm, orderly, uncluttered, and decorated with my fiber-art pieces. It's easy for me to focus there. I walk in, settle down, and get right to work. I'm very project-oriented, so I sketch a plan and decide about color, fiber, quantities, and yarn style before I start to spin. Once spinning is underway, my mind is free. I listen to music, memorize poems, look at maps or pictures, or even read as I spin. I listen to classical music as I weave and sing along.

I work on only one or two projects at a time. When each is finished, I clean up and put things away and immediately start on the next. I barely notice how long I spend on one project or another, as my work proceeds like weather or the changing seasons; there's always something going on. I do care a lot about creating each individual towel, rug, or other project, but in the long run they merge into something bigger, a life's work in fiber. It's like watching the plants that I set out as wee starts grow into a substantial landscape.



Rita's studio in Winsted, Connecticut (RITA BUCHANAN)



Sara's yurt in the forest. (SARA LAMB)

Sara Lamb

Ten years ago, I had a 20-by-30-foot bright, spacious, airy studio above the garage in my home. It had a dye counter and sink, a bathroom, and plenty of light with windows facing each direction: a large window facing east with a distance view of the Sierras, a north-facing window by my dye area, all of my yarns stored on the wall surrounding the south-facing window, and a large window shaded by an oak tree to the west.

In those days, I loved working with color and weaving yards of fabric. I painted warps and wove scarves, shawls, and clothing with silk and cotton. I made lots of noise in that studio, turning the music up to be heard over the banging of shafts and swinging beater.

Then, I learned to weave knotted pile on an upright loom. This is close work, needing only a small space and a good task light.

I moved to a different house; many of my friends thought I was crazy to leave my studio behind. For my new studio, my husband built a yurt from a kit in the forest where we now live. The yurt is a very different space. It is smaller, and while it still has four windows, two of them gaze at the hill above and two others watch the forest. The views are close, the light is much diminished, and my work has changed quite a bit.

I still occasionally weave fabric. Mostly, I work close, sitting almost still, using a direct light source with the colors in front of me. I focus more on graphic images rather than large blocks of color, and the work is slow and contemplative. I have plenty of time to think while I work. I listen to books on tape, music, and sometimes nothing. I can hear birds and squirrels outside. I have to pay more attention to the environment around me. It is more intrusive.

My studios have worked well for the different styles of weaving. The amount of space and light in each one is so different and yet so suited to each phase of my weaving life.



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Congratulations to Mary-Kay Tilden, a winner in our I Made It On My Schacht contest.



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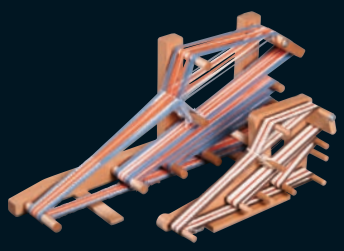
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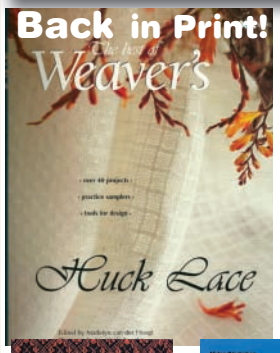
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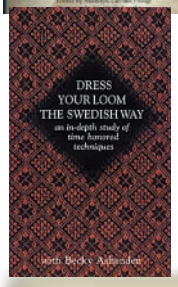
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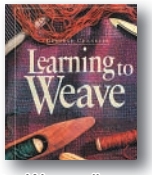
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Backstrap weaver
Laverne Waddington

If Laverne Waddington wrote a memoir of her weaving life, you would think it was pure fiction, so full it would be of plot twists and drama.

Laverne's introduction to weaving was by accident, literally. She had a wreck on her mountain bike in the U.S. Southwest, and unable to proceed, ended up studying for some weeks with Navajo-style weaver Gladys Miller in Grand Junction, Colorado. Textile work was not unfamiliar to Laverne, though; she had developed a knitting-machine business while ski-bumming in Australia and France. Some of the headbands she was producing used—such a foreshadowing!—Mayan and Aztec backstrap pick-up motifs.

Fast-forward, but not too fast. You'll find Laverne in Patagonia, from where she traveled north into Peru, Bolivia, Chile, Argentina, Ecuador, and Guatemala—a true itinerant weaver. She studied with native weavers wherever she went. She encountered Adele Cahlander's work on backstrap doubleweave, met Roderick Owens of kumihimo fame, and corresponded with Carol Ventura, who is as accomplished in backstrap weaving as she is in tapestry crochet. She became acquainted with Ann Pollard Rowe, author and curator of western hemisphere textiles, who introduced her to anthropologist Kathleen Klumpp. Laverne traveled to Ecuador with Kathleen in 2007 and studied with weavers who produced cotton saddlebags. Wherever she went, whomever she met, her fascination for the ancient techniques only grew.

From her home in Santa Cruz, Bolivia, Laverne studies, analyzes, and replicates all manner of backstrap techniques. At the same time, she blogs and networks incessantly via *Weaving Today, Ravelry, Weavolution,* and more. And therein lies an interesting ambiguity. Pick-up weaving on a backstrap loom is ploddingly slow. It's not just one pick at a time—often it's three or four labor-intensive steps to produce just one pattern pick. On the other hand, the Internet is the fastest communication medium in human history (if you don't believe in ESP). You might expect a backstrap weaver to write long letters out by hand and post them by slow mail. For Laverne, though, these disparate parts of her life are in balance. "I could burn out from blogging," she says, "but then I can sit at my loom, thinking and learning in solitude."

And for people who grow up in a backstrap weaving tradition, it's not slow, she notes. It perfectly fits the rhythm of their days. "Like the plants they are growing, the fabrics will grow and will follow them and their families for life."

You can find Laverne's excellent backstrap tutorials on *Weavolution* (www.weavolution.com), and her electronic monograph devoted to Andean pebble weave is available from *Weavezine* (www.weavezine.com). Her story isn't over, though, by any means. There are all those backstrap techniques to be found in Southeast Asia. And beyond.



Doubleweave (LAVERNE WADDINGTON)



Pebble weave (LAVERNE WADDINGTON)



Three pick-up techniques (LAVERNE WADDINGTON)

Slow and thoughtful backstrap weaving from Laverne Waddington

Not Just for Socks – take two!

IN OUR LATEST *HANDWOVEN* SURVEY, WE LEARNED THAT TIME AND SPACE ARE TWO OF THE THINGS OUR READERS WISH FOR MOST IN THEIR WEAVING LIVES. MANY ENTRIES IN OUR RECENT NOT JUST FOR SOCKS CONTEST HAD BEEN THOUGHTFULLY WOVEN ON SMALL LOOMS. HERE'S A LOOK AT SOME OF THOSE ITEMS THAT HAVEN'T QUITE GOTTEN AWAY FROM US YET. LET THEM BE INSPIRATION FOR SEIZING BITS OF TIME AND WEAVING "SMALL."



Joe Sullins wove two stylish bags on a small table loom. Both are twill with color-and-weave effects. The fringed bag is perfect for carrying along a knitting project or spindle and fiber. The other, with a "sandwich-bag" fold, is just the right size for your on-the-go necessities.



Hazel Spencer (of Hazel Rose Looms) enjoys weaving on small looms and insists that "small looms are real looms." She wove this adorable dress on a pin loom for an 18-inch doll. Hazel also creates darling toddler clothing on her small looms.



Attracted to the bright colors of her chosen yarn, **Melita Gill** created a cheerful petal scarf on a 12-inch triangular loom. She started out with a different idea but allowed the piece to evolve into a smart scarf embellished with coordinating buttons.



Remember that great lamp that received Honorable Mention for Most Innovative in our Not Just for Socks contest? That was by **Christine Hensolt,** who also submitted this lovely triangular shawl. The structure is a foundation layer of plain weave with a second layer needle-woven along the diagonal. The result is a colorful shawl with a pleasant drape.



Verena Lilljeqvist of Switzerland designed these boundweave motifs on a rosepath threading to represent Appenzell farmers, Snow White and the Seven Dwarfs, and Santa.

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WEAVING FOR BEGINNERS: AN ILLUSTRATED GUIDE

Peggy Osterkamp



SAUSALITO, CALIFORNIA: LEASE STICKS PRESS, 2010. HARDBOUND SPIRAL, 406 PAGES, $49.95. ISBN 978-0-9768855-1-1

Whether you are learning to weave or teaching weaving, this book offers everything you need to know. Based on Osterkamp's years of weaving and teaching using time-honored European weaving techniques, *Weaving for Beginners* opens by guiding the beginner through the basics of equipment and back-to-front warping and then presents a sampler cleverly designed to introduce balanced, weft-faced, and warp-faced weaves on the same warp. The first project is followed by an in-depth discussion of the benefits of back-to-front and front-to-back warping, with a section written by Patricia Townsend on front-to-back warping that includes mixing warp colors at the loom and specific instructions for weaving a chenille scarf. Later chapters suggest future projects for the beginning weaver, explore hand-manipulated weaves, and teach the basics of rigid-heddle weaving.

Advanced chapters include an in-depth discussion on how to read and write a draft and then progress to drafting for block weaves, such as overshot and summer and winter. One might wish that the later chapters on sett, selvedges, project planning, and troubleshooting were laminated, because they are so packed with useful reference information that they are likely to be worn out over the course of a weaving career. Worksheets and formulas for determining sett using grist, diameter, and weave structure; tips for good selvedges and diagnostics for poor selvedges; and well-illustrated, step-by-step instructions for repairing a fixed thread or threading error, finding a lost cross, or fixing weaving mistakes—all are designed to get the beginning-to-intermediate weaver off to a smooth and confident start.

The chapter on computer software and the chapter on knots are especially innovative and informative. Written by experts among Osterkamp's students and colleagues, the computer chapter explains the benefits of WIF files, tells how to choose a weaving software package, explores the design capabilities of weaving programs, and gives a sample assignment to get the reader started. In the final chapter of the book, Osterkamp answers your questions about what knot to use when and relieves all knot anxiety: snitch knots, lark's head and double half hitches are all revealed through excellent illustrations. After you finish reading the "rabbit hole story," you will never forget the weaver's knot again.

Weaving for Beginners is clearly a labor of love by an outstanding teacher and a community of enthusiastic and dedicated weavers. It will be a welcome addition to many a weaver's bookshelf, beginning weaver or otherwise.

—Anita Osterhaug

THE BEST OF WEAVER'S: SUMMER AND WINTER PLUS

Edited by Madelyn van der Hoogt



SIOUX FALLS, SOUTH DAKOTA: XRX BOOKS, 2010. PAPERBOUND, 123 PAGES, $28.95. ISBN 978-1-933064-21-5

Summer and Winter Plus is the latest volume in the excellent *Best of Weaver's* series. The books in this series are compilations of articles originally published in *Weaver's and Prairie Wool Companion* magazines. *Summer and Winter Plus* is a comprehensive collection of informative articles—a workshop in a book—for anyone interested in tied-weave structures (weaves such as summer and winter that use tie-down threads to interlace with a pattern weft). By weaving the projects in succession or by using each as inspiration to create something unique, weavers are offered an opportunity to gain a thorough understanding of tied weaves and discover many of the variations possible with these versatile structures.

To form a foundation for understanding how tied weaves work, the book begins with instruction in the most basic example, summer and winter. A variety of techniques are covered in the articles that follow, such as using tie-down threads to create secondary patterning, using pick-up for patterning, designing tied weaves with profile drafts, creating color effects, changing the structure of the ground cloth, turning drafts for efficient weaving, and more. An excellent tutorial by Jacquie Kelly covers tied weaves and their many variations, outlining their complex interrelationships.

In addition to two-tie weaves, articles are included that cover three- and four-tie weaves as well as the related weft-faced structures that can be woven on the same threadings: taqueté (weft-faced compound tabby) and samitum (weft-faced compound twill). While most articles cover structures with a one-to-one ratio of tie-down to pattern threads, there are a few that delve into the use of other ratios to create unique patterning and texture. Several authors introduce creative options for varying the tie-down threads and treadling orders in ways that create either texture or secondary patterning.

Tied weaves are shaft-efficient (each pattern shaft functions as an independent pattern block) but treadle-hungry structures. Fortunately, many of the contributors to this volume use skeleton tie-ups that allow tremendous versatility and require fewer treadles to create cloth. Terminology used in available tied-weave reference material can be confusing, since some terms are different or have different meanings in the available sources. Van der Hoogt's intelligent editing has tempered that problem, and every article uses concise and understandable terminology.

Overall, this book is a must-have valuable reference for any weaver interested in this family of weaves.

—Su Butler

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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.

FROM OUR Roving Reporters

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



ROXANNE MCCAULEY PAIVA

Mary Welch looks on as Bei Meh weaves.

Weavers Helping Weavers

The Contemporary Handweavers of Houston, in association with Community Cloth, has formed a relationship with a local group of refugee women from Nepal, Bhutan, and Burma who are backstrap weavers and knitters. Guild members are introducing the women to new fibers and weaving equipment that can expedite their ability to transform yarns into products.

—Mary Welch, Texas

Let's Raise Our Shuttles!

MARLIS HANSON



Lu Sever appears in an upcoming TWG documentary

The Tacoma Weavers Guild (TWG) is proudly celebrating its seventy-fifth anniversary! Several events are planned including a major show, The Art of Weaving, at the Handforth Gallery of the Tacoma Public Library. Lu Sever, an accomplished weaver and elder of the guild, participated in a television documentary that will premier in November.

—Trish Randall and Marlis Hanson, Washington



SUSAN LENARD

Carol Dees and Nadine Shafer look on as Gina Ziegler ties on the warp.

The Helena Weavers and Spinners Guild enthusiastically took part in a sheep-to-scarf demo at the Lewis and Clark County Fair.

—Carol Dees, Vicki Lynne, Montana

INDIANA STATE FAIR

Woolly Friends, a new statewide group, is open to anyone who loves wool. For the Indiana State Fair style show, they created garments that all began with raw wool. They sold some of their items right off the runway and hope to return to the fair next year—bigger and better!

—Donna Jo Copeland, Indiana



WOOLLY FRIENDS

The Woolly Friends at the Indiana State Fair.

Going on to Tucson

Creative juices are churning in Arizona as members of the **Tucson Handweavers and Spinners Guild** partake in the Southwest Fiber Arts Festival and plan for the guild's fashion extravaganza—By Hand: Art to Wear—to be held in March 2011. They will host a tea complete with cozies created by members to represent different fiber crafts.

—Sarah Sammons, Arizona



PHOTO COURTESY OF BENITA STORY

Winning scarf from The Traveling Gypsies is third from the left.

The Spinners and Weavers of Indiana—Fiber and Textiles (SWIFT) supported four youth teams from Conner Prairie History Park at the Indiana State Fair during the annual sheep-to-scarf competition. Their looms were prewarped, and they had four hours to card, spin, ply, and weave their scarves. Blue ribbons were awarded to The Traveling Gypsies.

—Benita Story, Indiana

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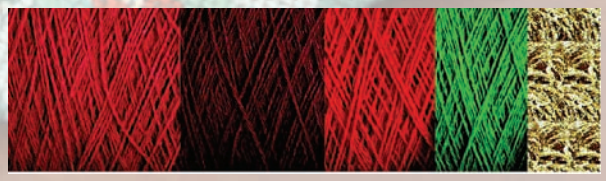
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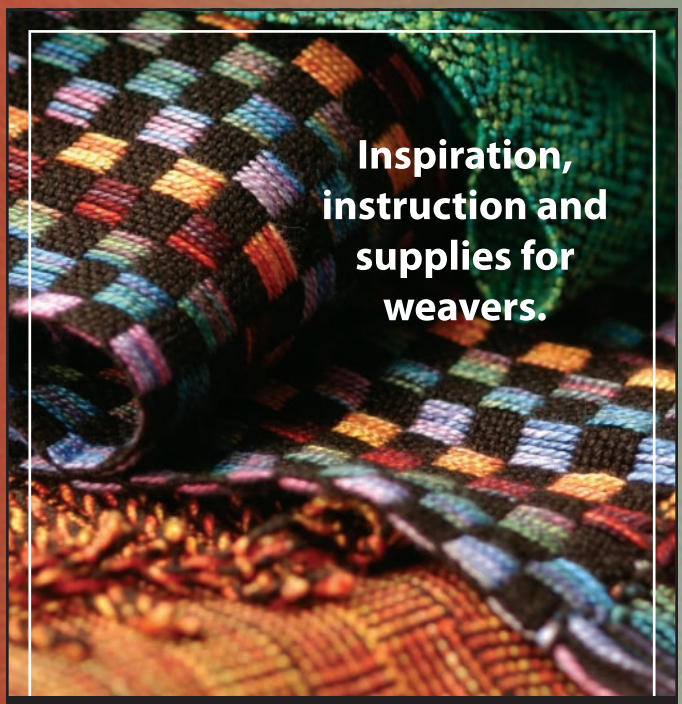
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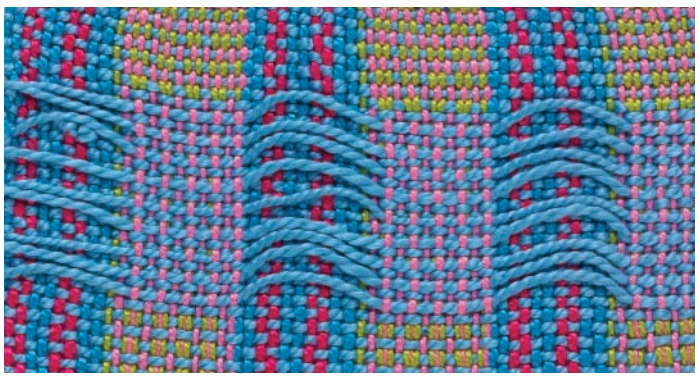
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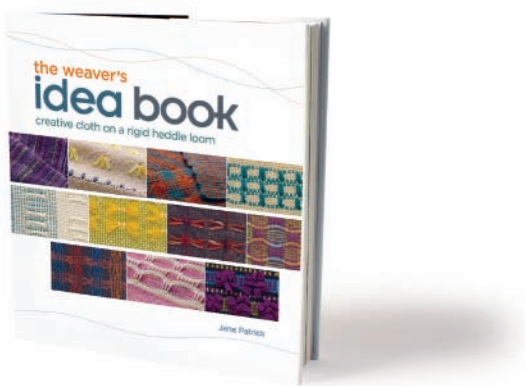
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Tricks of the Trade

One weaver's approach to spinning

BY LINDA LIGON

I'm not one of those admirable souls who plans ahead. (For one who does, see Maggie Casey, pages 68–69. She sets a fine example!) And while I sometimes conceive of a handspun, handwoven project and go from there, more often, I proceed in an impetuous, feely way.

This usually begins when I'm exposed to a lot of great fiber. I don't think ahead at all; I just swoon and buy. Turn me loose in the market at SOAR or Rhinebeck or any weaving conference or local shop, and I fall in love at first sight—over and over. I go for small quantities for the obvious reason: what am I going to do with it? Unless it's an unusually yummy fleece, of which I have a few.



In this manner, I have amassed a significant stash. I run my hands through it from time to time in a Scrooge McDuck fashion, loving the feel, the sheen, the squeezability. When I have a bit of time to spin, I pull out whatever speaks to me at the moment and spin it however it seems to want to be spun.

I do have general preferences. I like fine, fairly regular yarns. Not just because that's the easiest kind to spin, but because they lend themselves best to weaving wearable fabrics. And while knitters savor the time they get to fondle their handspun while they are knitting, I plan to savor the feel of my handspun in the silk scarf around my neck or the woolly little blanket on my lap.

So I take the fiber that calls out to me at the moment, spin it willy-nilly for the pleasure of the process, and hang it up where I can look at it. Now, I'm not one of those spinners who makes yarn skeins as ends in themselves; I really do want to use my handspun. My collection of skeins gathers there on a hanging rod, and I look at them daily. Then, when I have the time and temperament to do some weaving, I visit my yarn just as I would visit my local yarn shop. That is, I see a yarn that quite catches my fancy—or maybe three or four yarns together that sing in harmony—and I think, "What can I make out of that?" Only then do I go into analytical mode and figure how much yarn I have, what sett it requires, what weave structure would show it off well, how long to measure my warp, and so on.

This is backward, I know. I so admire spinner-weavers like Maggie who take the opposite approach. But I've gotten a lot of casual pleasure from making yarn and cloth this way. However you think about spinning and weaving, here are some basics that I find useful:

✦ You *can* weave on a handspun singles warp. This is good to know if you are spinning a variably dyed fiber and want clear color effects in the warp. It's no big trick—just avoid lumps that will catch or skimpy areas that will drift apart.

✦ Check your handspun warp for strength by tugging gently on a bundle of ends, not just one. If your warp has good, even tension, the strength of the whole will be much greater than its parts. You might be surprised at how easy it is to spin a good handspun warp.

✦ If you're truly nervous about warp breakage, use a warp sizing. This can be as simple as mixing a packet of nonfat dried milk power and two cups of water, *or* two tablespoons of unflavored gelatin in two cups water (as for making jello), immersing your warp chain in it, and wringing it out and drying it well before dressing the loom. This will make the fibers cling together and not abrade against each other, the heddles, or the reed. (Voice of experience: If you live in a humid climate, the milk sizing could get a little stinky before you've finished weaving. . . .)

✦ You don't need to spin a ton of yarn to achieve an effective piece of cloth. Throw in stripes or even single ends of your most gorgeous handspun against a plain warp or weft. Be inventive. That's a great part of the fun.

Weaving with handspun holds many of the same pleasures for me as cooking from scratch. It would be most unusual to think, in April, that I will want a gazpacho in July so I'd better get those tomatoes, cucumbers, peppers, and whatnot in the ground. Instead, I love going out into the garden and inventing a meal from what I find. Weaving from scratch is even better, though, because the end product has a long life of its own.

Slow cloth: it's all about process

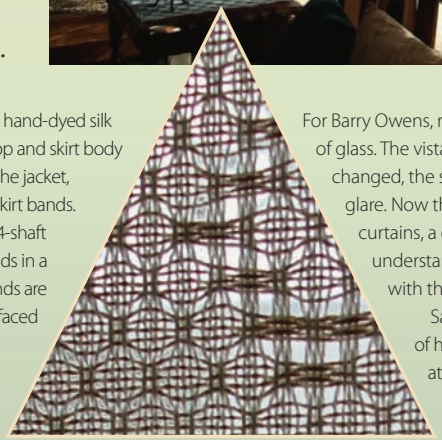
Slow Cloth is a philosophy and approach to working with textiles, created and developed by Elaine Lipson in 2007 (read her blog at lainie.typepad.com). The philosophy seems especially relevant to weaving. Here is a small gallery of handwoven pieces that fit the Slow Cloth concept.

About Slow Cloth Elaine Lipson says, "I'd worked in the organic foods and fiber world for many years, and was influenced by Carlo Petrini's Slow Food movement. I wanted to find a way to integrate similar principles with my lifelong experience of studying and working with textiles. A few years ago, I'd just get blank looks when I talked about this idea, but now it's starting to make sense to people. Slow Cloth is not a project or a technique; it's about working with textiles with a focus on process, quality, skill, mastery, joy, community, sustainability, contemplation, and preserving and protecting tradition."

It's clear what Slow Cloth *isn't*. It isn't fast and easy. It's about planning, designing, and taking each step toward a final product in a deeply mindful way. Whether you are weaving a garment, an art piece, or textiles to use and/or decorate your home, the fibers and colors, the design and the weave structure—all should work together to bring joy in the process and in the result.

BARRY OWENS





For Barry Owens, remodeling a home resulted in a wall of glass. The vista was beautiful, but as the seasons changed, the sun sometimes produced too much glare. Now the sun is filtered through his huck-lace curtains, a different design in every panel. A deep understanding of huck lace and the joy of living with the curtains are his lasting rewards.

Sara Lamb's shawl (26¾" × 92") is woven of hand-dyed silk/yak and silk/camel yarns at 48 ends and picks per inch. The joy of weaving it is matched only by the joy of wrapping herself in it.

INGE DAM



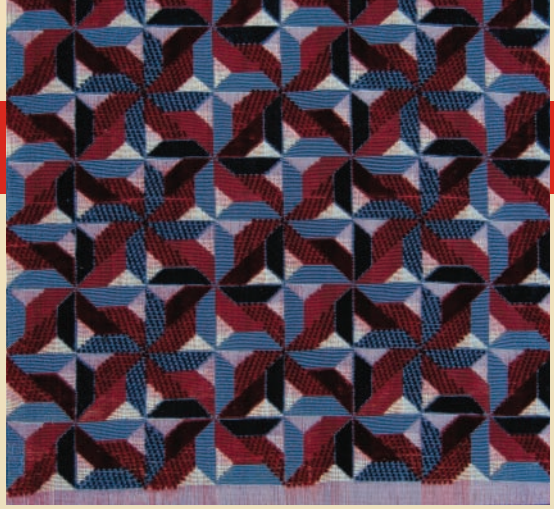
Inge Dam's outfit includes hand-dyed silk duoppioni fabric for the top and skirt body and hand-dyed yarns for the jacket, waistband, top trim, and skirt bands. The jacket is woven in a 24-shaft fancy twill, the purple bands in a 13-shaft twill. The skirt bands are tablet woven in doubled-faced plain weave and double faced 3/1 broken twill. Seed beads decorate the ends of the bands.



SARA LAMB

Weaving velvet

Velvet is a pile fabric. It is woven with two warps, a ground warp and a pile—or supplementary—warp. To create the pile, the pile warp is raised and a thin rod inserted under the threads. The rod is secured with a ground pick or more, and that process is repeated. When enough rods have been inserted so that the first ones are very secure, the loops that go over them are cut and the first rods removed and reused. Different patterns can be created by not raising loops in some areas (voided velvet) or not cutting loops in some areas (uncut velvet). If all pile warp threads are raised together throughout a fabric, two warp beams are required, one for the pile and one for the ground. If pattern is created by selecting some to form loops and not others, they have to be tensioned separately.

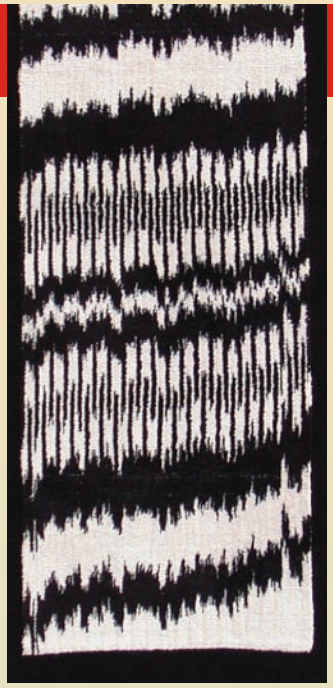


BARBARA SETSU PICKETT

Barbara Setsu Pickett wove Girandola ("pinwheel" in Italian) on a manual Jacquard loom with 400 hooks at the Foundation Lisio in Florence, Italy. At 10¾" × 10¾", the piece includes 300 silk pile strands in each square inch. The design reminds her of a circus plate spinner, delicately balancing a series of plates on thin wires, keeping them all constantly spinning.



SANDRA CLARK



SANDRA CLARK

Sandra Clark uses a quilt rack and film canisters filled with pennies on her jack loom (at left) to provide the tension required for the pile warp that created the velvet ikat (14" × 10¾") in the photo above. (The ankle weights keep the quilt rack from tipping over!) The ground warp and weft are cotton; the pile warp is 100% bamboo and over 2" high.



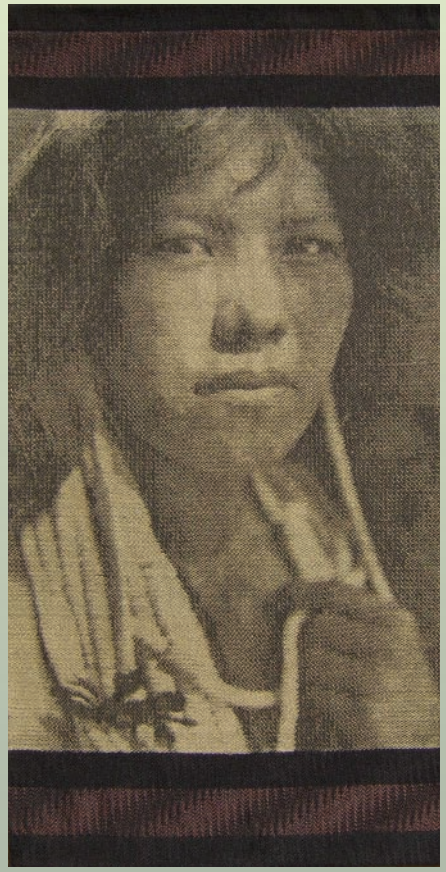
STACEY HARVEY-BROWN



Stacey Harvey-Brown teaches Jacquard weaving in the United Kingdom. She teaches on older manual Jacquards like the one in the photo at left. She finds that her students appreciate the slow and thoughtful pace of designing and weaving on these looms. A piece called Poppies is in process below left; below that, a detail of Hummers.



Sheila O'Hara wove Pomo Girl (at right) on her AVL computerized Jacquard loom. Pomo Girl (14" × 10¾") is one of a series she has designed and woven from scanned photogravure prints by photographer Edward Curtis; Pomo Girl is from 1924.

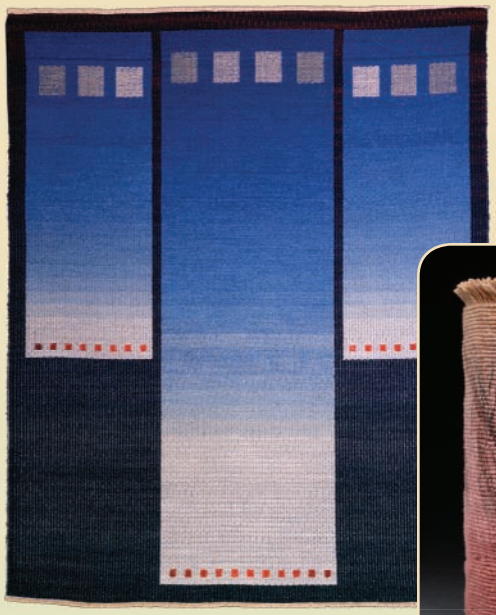


SHEILA O'HARA

Jacquard looms

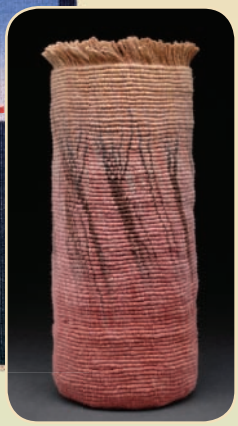
Jacquard looms allow the individual control of each warp thread. This means you can weave any structure in any design, options that seem almost scary. It used to be that the only Jacquard looms available to handweavers were old ones abandoned by industry after mechanization. But modern Jacquard looms are now available that will fit in a weaver's studio. The old Jacquards (precursors to the computer) use punched cards to identify the warp threads raised for each row; today's Jacquards (appropriately!) use sophisticated computer weaving software.

Slow cloth: it's all about process



MICHAEL ROHDE

Michael Rohde began weaving rugs in the mid-1970s. His designs became more and more complex, requiring inlay; and he dyed the colors specifically for each one (at left, Winter/Lake Biwa, 48" × 59", taqueté with inlay). Since his rugs always were designed for the wall, he has shifted to tapestry for freer design potential in his current work.



Michael Rohde has also turned to knotting. "Vessel" is 4½" × 11" in linen that he dyed with natural dyes. Knotting is slow but portable—you don't have to drag a loom around. Knotting makes him think of the way Ed Franquemont described spinning with a drop spindle: "Slower by the minute, faster by the week."



EMILIE PRITCHARD

Emilie Pritchard uses shaft switching for her rugs. One limitation of shaft switching is that you are limited to two colors side by side in any weft row. She has incorporated the tapestry technique of hatching with shaft switching in order to achieve three colors in a single row. This rug is from her Stripe Series, 40" × 69", natural linen warp, hand-dyed wool weft. Its design would not be possible using only two colors.

Weft-faced weaves

Weft faced weaves such as those used for rugs (taqueté, boundweave, krokbragd) allow color purity and color gradations in ways that balanced weaves cannot. Inspired by Peter Collingwood, some rug weavers use a technique called shaft switching (see pages 62–65 in this issue), which allows many, many pattern blocks across a single warp.

Tapestry

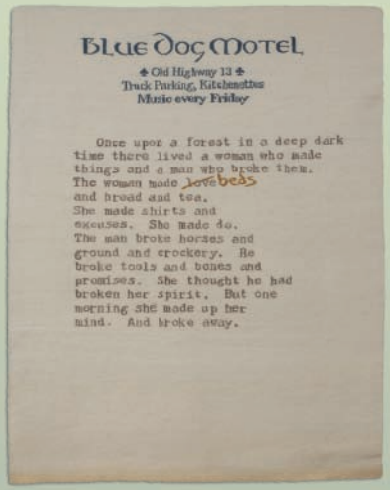
For tapestry weavers, every warp is a blank canvas. Every strand of weft requires a plan—no rhythm of weaving or pre-determined weave structure takes over after the loom is threaded. Tapestry can convey meaning in a way most loom-woven textiles do not. The tapestry weaver creates a story in addition to mixing fibers and colors.



TOMMYE SCANLIN

Tommye Scanlin started weaving her tapestry diaries in May 2008. She set up a loom with a warp 4" wide and wove 1½–2" each day of the month with no plan in mind. She had few rules; one was to use only yarn from unfinished bobbins. In 2009, she decided to do this for an entire year (shown at left). She is doing the same for 2010.

SARAH SWETT



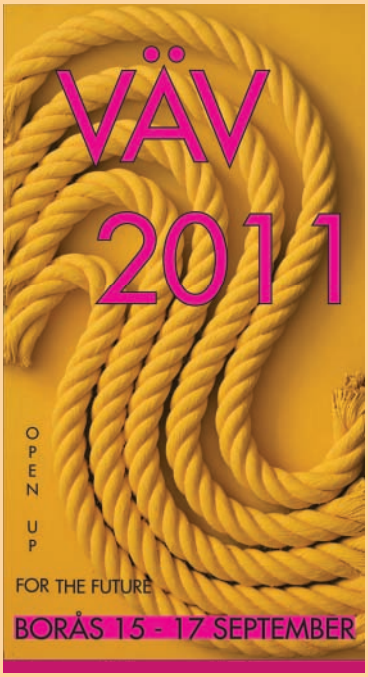
The Blue Dog Motel is one of the tapestries Sarah Swett created by enlarging text typed on an Olympus manual typewriter and using the enlargement as a cartoon. For more about these tapestries, see "Slow Literature," pages 50–52 in this issue. The Blue Dog Motel is 35" × 45"; the warp is handspun wool; the weft is handspun wool dyed with natural dyes.

KATHE TODD-HOOKER



This tapestry is So Many Chances (8" × 14½") from a series of tapestries Kathe Todd-Hooker calls her So series. Each of the So tapestries illustrates a puzzlement or is a statement about an issue or event that she is not sure she understands. The tapestry helps clarify and document the issue(s). Each piece takes from thirty-five to forty days, weaving four to six hours a day. She describes the process of weaving them as very satisfying, producing a sense of accomplishment as she finishes each one.

Attention All Garment Weavers!



This challenge is for **YOU!**

Väv magasinet and *Handwoven* will cosponsor a runway fashion show at Väv (Sweden's every-three-years version of Convergence) in Borås, Sweden in 2011. *Handwoven* will select ten garments for the show, five loom-shaped and five tailored. All ten will appear as projects in *Handwoven*. Photos for jurying (a detail and full view) must be submitted by April 1, 2011. Come to weavingtoday.com for entry information.



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Finished	Yes	Some
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Free DVD	Yes	No

See our Web Page for Dealer List

TIP: For firm, smooth selvedges and minimal draw-in, use a temple (or stretcher) for weft-faced rugs. Choose a metal temple with slanted teeth that can accommodate a rug's thickness.



TOM KNISELY

A boundweave rug

SLOW WEAVING BUT SOOOO SATISFYING!

STRUCTURE

Weft-faced twill.

EQUIPMENT

4-shaft loom, 27" weaving width; 8-dent reed; 4 ski or rug shuttles; metal temple.

YARNS

Warp: 8/5 linen rug warp, used doubled (500 yd/lb, The Mannings), natural, 511 yd.

Weft: 3-ply rug wool used doubled (578 yd/lb, The Mannings), Dark Brown, 380 yd; Brick, 975 yd; Brown and Sable, 325 yd each. (This yarn comes on ½ lb tubes.)

WARP LENGTH

212 ends 2¼ yd long (allows 4" for take-up, 35" for loom waste; loom waste includes fringe). 8 ends 4 yd long for floating selvedges.

SETTS

Warp: 4 doubled epi (1 doubled end alternating with an empty dent in an 8-dent reed; first and last ends are tripled, floating selvedges are quadrupled).

Weft: 28 doubled ppi.

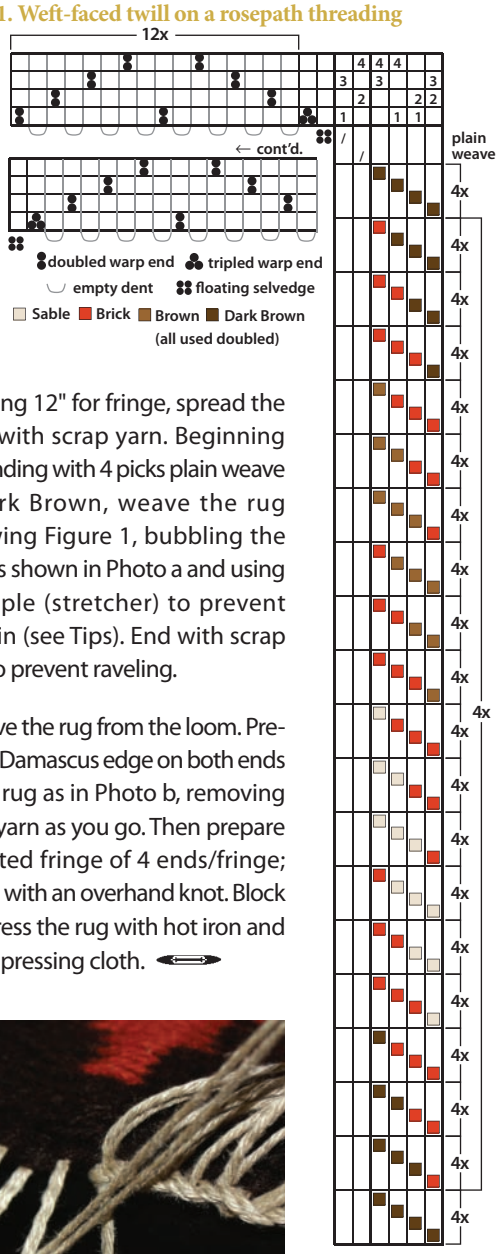
DIMENSIONS

Width in the reed: 26⅜". Woven length (measured under tension on the loom): 42". Finished size after blocking: 24½" × 40" plus 6" fringe.

Many of us follow daily schedules that leave very little time for weaving, so we look for projects we can complete in the little free time we have. Here is a different way to look at time.

Warping the loom for weft-faced rugs is very fast. It's the weaving that takes time, but it's the weaving that brings great satisfaction. Whenever you have a moment, you can spend it joyfully at your loom (no thinking or planning, only the rhythm of weaving, the feel of the weft, watching the growing pattern).

1. Weft-faced twill on a rosepath threading



1 Wind a warp of 212 ends 2¼ yd long and prepare the loom using your preferred method following Figure 1. Centering for a width of 26⅜", sley 3 ends in the first dent, *skip a dent, then sley 2 ends in the next dent. Repeat from *, ending with 3 ends in the last dent. (The ends in each dent go through a single heddle.) The floating selvedges are wound separately and not beamed: Wind 8 ends 4 yd long. Place 4 ends in a separate dent on each side and weight heavily (I use C-clamps).

2 For each of the four weft colors, wind 2 strands together on the shuttle (wind from two ½ lb tubes). Allowing 12" for fringe, spread the warp with scrap yarn. Beginning and ending with 4 picks plain weave in Dark Brown, weave the rug following Figure 1, bubbling the weft as shown in Photo a and using a temple (stretcher) to prevent draw-in (see Tips). End with scrap yarn to prevent raveling.

3 Remove the rug from the loom. Prepare a Damascus edge on both ends of the rug as in Photo b, removing scrap yarn as you go. Then prepare a twisted fringe of 4 ends/fringe; secure with an overhand knot. Block and press the rug with hot iron and damp pressing cloth.





Photo a. Bubbling the weft to accommodate weft take-up. **Photo b.** Working a Damascus edge before twisting.



Bound to the loom

Weavers who like weaving (as opposed to counting heddles, drafting, planning, ordering yarn, and warping) will love boundweave. Every part of the project goes quickly except the weaving. It's like taking a month for a vacation instead of a weekend—you can savor instead of rush.

MARY CREE MARKER



Doubleweave rainbow windows in embroidery thread

A NEW TAKE ON WARP-WEIGHTED WEAVING (ER, WARPING)!

STRUCTURE

Doubleweave.

EQUIPMENT

8-shaft loom, 10" weaving width; 10-dent reed; 2 shuttles, 13 bobbins; 100 large paper clips, 300 1" washers; piece of cardboard about 10" × 15".

YARNS

Warp: 6-strand embroidery floss (2,075 yd/lb, DMC) used singly (12,466 yd/lb), black (BK) #310, 26 skeins; red (R) #304, red-orange (RO) #606, orange (O) #947, yellow-orange (YO) #742, yellow (Y) #444, yellow-green (YG) #906, green (G) #700, blue-green (BG) #806, blue (B) #824, blue-violet (BV) #796, violet (V) #552, and red-violet (RV) #917, 2 skeins each. Weft: same as warp, 22 skeins of black, 2 skeins of each color. (Total: 48 skeins of black, 4 skeins of each color).

WARP LENGTH

588 ends about 4⅓ yd (½ skein) long (allows 4" take-up and 26" loom waste for two scarves).

SETTS

Warp: 60 epi (6/dent in a 10-dent reed), 30 epi per layer. Weft: 60 ppi (30 ppi per layer).

DIMENSIONS

Width in the reed: 9⅘". Woven length (measured under tension on the loom): 58½" each scarf. Finished sizes after washing: two scarves 8¾" × 55" each plus 4" fringe.

The embroidery skeins are kept in order during warping by being wound onto small weighted bobbins. The silky texture of the yarn prevents tangling.

I'm an accountant. I don't "do" colors easily. Using twelve color-wheel colors in rainbow order does not require color genius! With a 10-dent reed and 60 ends per inch, the 6-strand embroidery skeins divide perfectly for warping.

I wound each 6-strand skein onto a cardboard "bobbin" and sleyed each bobbin into two dents (each dent has 3 ends black, 3 ends color for the two doubleweave layers). The weighted bobbins hang from the front beam during beaming.

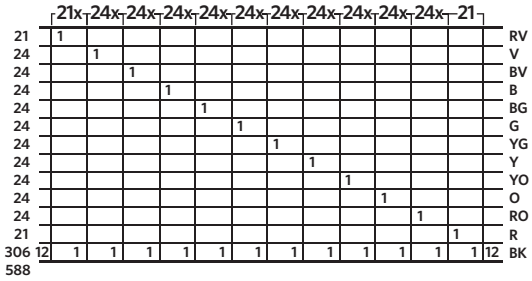
1 Make cardboard bobbins: 1" x 1¼" with a punched hole to hold a paper clip with three washers and a slit to prevent unwinding; 52 bobbins black, 4 bobbins per color. Cut each skein in half and wind each half (4⅓ yd) onto a bobbin with about 18" yarn unwound and secured in the slit. Following Figure 1, divide the 6 strands into two groups of 3; sley one group in each dent (6/dent total, 3 black/3 color except at beginning and end where all 6 are black). You can sley the reed at a table with the bobbins resting in front of the reed; tie slip-knots of large bunches behind the reed.

2 Place the reed in the beater. Rest the bobbins on a bench or table in front of the loom. Separate the three threads into single strands and thread as in Figure 2 (unwind yarn from bobbins as needed) and then tie onto the back apron rod. Unwind 18–24" more and suspend the bobbins from the front beam. Wind the warp on the warp beam, unwinding yarn from the bobbins and tensioning the warp at the front. Finally, remove the bobbins and tie the warp onto the front apron rod.

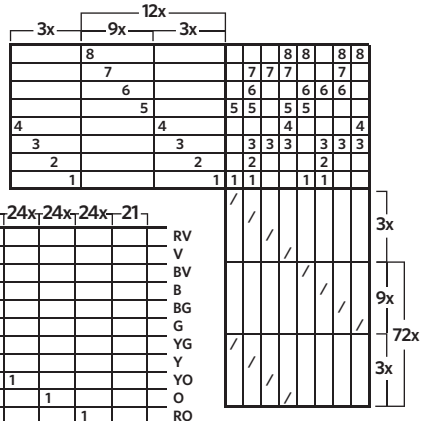
3 Allowing 5" for fringe including amount used to tie on, spread the warp with scrap yarn and then weave the scarf following Figure 1 using the same color order as in the warp (separate the strands from the skein and wind them singly on the bobbin). End with scrap yarn. Allowing 10" for fringe, weave the second scarf the same way as the first. (Loom waste is limited; you can weave one longer scarf instead of two by adding to the number of repeats.)

4 Remove the scarves from the loom, cut apart, and prepare a twisted fringe of two groups of 6 ends each. Wash by hand in warm water; lay flat to dry; press.

1. Warp color order



2. Draft





Finer Threads —A Finer Experience

There are almost 600 warp threads in this scarf, which seems like a lot for a weaving width of under ten inches! And there are close to 3,500 picks! But each color change is a joy to observe if you take your time—like watching the moving sun through stained-glass windows.

TIP: If you're unsure about what colors to use in overshot, choose a pattern weft in a saturated color and then a ground warp and tabby weft in a much lighter (paler) version of the same hue. If both the pattern weft and the tabby weft are pearl cottons, your choices are limitless!

MARY BERENT

Pearl cotton and overshot: a perfect union

A DEEP UNDERSTANDING OF THE WAYS IN WHICH YARN AND WEAVE STRUCTURES WORK TOGETHER CAN MAKE YOUR PROJECTS SHINE. PEARL COTTON IS A FIRST CHOICE FOR HOUSEHOLD TEXTILES, ESPECIALLY IN OVERSHOT.

STRUCTURE
Overshot.

EQUIPMENT
4-shaft loom, 20" weaving width; 15-dent reed; 2 shuttles.

YARNS
Warp: 20/2 pearl cotton (8,400 yd/lb, Pearly Perle, Cotton Clouds), #46 Champagne and #91 Flaxon, 578 yd each.
Tabby weft: 20/2 pearl cotton, Pearly Perle #29 Old Gold, 672 yd.
Pattern weft: 10/2 pearl cotton (4,200 yd/lb, Pearly Perle), #143 Raisin, 612 yd.

WARP LENGTH
577 ends (includes 4 ends for 2 doubled floating selvedges) 2 yd long (allows 4" for take-up, 28" for loom waste).

SETTS
Warp: 30 epi (2/dent in a 15-dent reed).
Weft: 58 ppi (29 ppi tabby, 29 ppi pattern) in pattern areas; 30 ppi in plain-weave areas.

DIMENSIONS
Width in the reed: 19¼".
Woven length (measured under tension on the loom): 40".
Finished size after washing: one hemmed runner 17" × 35½".

Pearl cotton comes to us from many different makers. Why should you know about more than one? The answer is color! Most of the companies that manufacture pearl cotton offer dozens—even hundreds—of colors, and no two companies offer exactly the same ones. Imagine—*thousands* of colors! We have the opportunity to include yarns from different companies in our projects to get exactly the colors we want.

PEARL COTTON AND COLOR

Each company offers a range of sizes, colors, and put-ups from which to choose. Some retailers wind off "minicones," allowing the freedom to purchase many colors without major expense. Companies that specialize in embroidery threads also offer small skeins or balls of pearl cotton.

Pearl cotton comes in a great variety of sizes, from relatively thick 3/2 (1,260 yd/lb) all the way to very fine 40/2 (16,800 yd/lb). The overshot runner on page 39 uses 20/2 for the warp and tabby weft and 10/2 for the pattern weft. Another combination that works well is 10/2 cotton for warp and tabby weft and 5/2 for pattern weft.

Order sample cards to study how the colors differ from company to company. For example, DMC tends to have colors in a run—the same hue but available in several different values. Sample cards are a great way to study color so you can bring subtlety and depth to your handwovens.

From the sample cards, you can compare other differences, too. Some pearl cottons have a tighter twist than others, which makes them more durable but not as soft. Some are very shiny, while others have a softer sheen. Once you assess these differences, you can choose the yarn that gives you the qualities best suited to your project.

OVERSHOT AND COLOR

Since overshot is relatively busy visually, it tends to look best in smooth, evenly spun yarns. Novelty, nubby, or space-dyed yarns can obscure the pattern or make it look busy and confusing. The pattern-weft yarn needs to provide richness of color, durability, and a hint of shine to accommodate and enhance pattern floats.

Traditionally, overshot has been woven with a white or off-white warp and tabby weft and a dark pattern weft. The runner on page 39 uses two different yellows in the warp and a gold for the tabby weft. The three yellows blend to make a soft golden background for a brownish red-purple pattern weft. The two warp colors are deliberately not threaded in consistent alternation for a slightly livelier effect. The overall design follows the traditional formula of light ground cloth with darker pattern weft, but color choices give it an updated look.

Another way to update overshot is to reverse the tradition and use a dark warp and tabby weft

Exploring color and pattern



Pattern Pleasure

Almost no experience in weaving is as magical as your first few picks of an overshot pattern. It seems unbelievable that only four shafts—only four different controls for all the warp threads on the loom—can result in such intricate and infinitely variable designs.

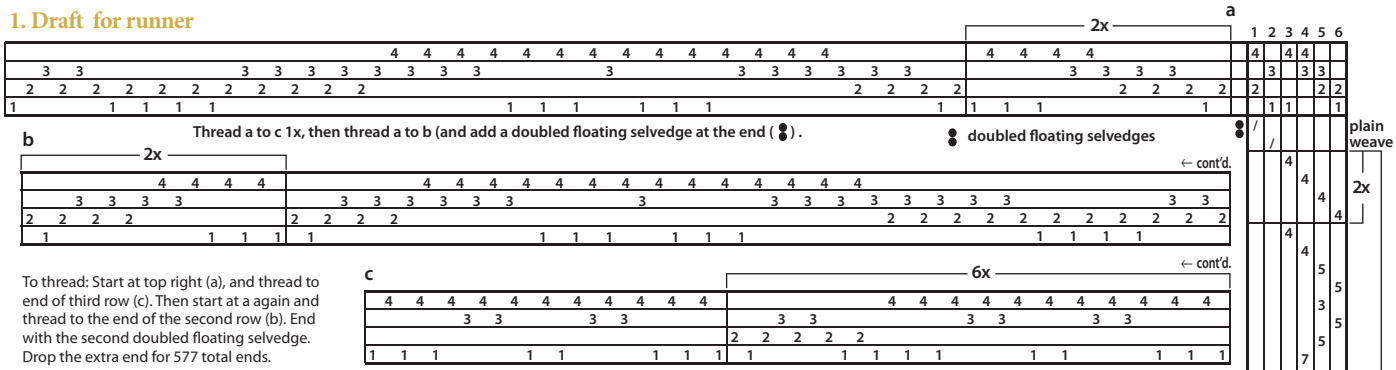
in overshot is a rewarding adventure with every design.

with a lighter pattern weft. White on white or any single color used for all three (warp, tabby weft, pattern) can also be effective. One more thing to try with overshot is to use a radically different color for the tabby weft than the warp color.

Don't forget that you can use two strands together as the pattern weft: either two strands of the same color or two slightly different colors. Mixing two is a great way to introduce subtle color variations. It's also another way to blend available colors to get exactly the color you had in mind. Substitute two strands of 20/2 for one 10/2; two strands of 10/2 for one 5/2, etc. An added bonus is that two strands give slightly better coverage than a single strand since they lie flatter.

It's always a good idea to put on extra warp length for any overshot project so you can experiment with tabby and pattern-weft colors (as well as the treadling orders of overshot blocks). If your plan is to use off-white for the warp and tabby weft and navy for the pattern weft, try sampling with pastel or even bright colors for tabby. You will be surprised by the results!

1. Draft for runner



To thread: Start at top right (a), and thread to end of third row (c). Then start at a again and thread to the end of the second row (b). End with the second doubled floating selvedge. Drop the extra end for 577 total ends.

1 Wind a warp of 578 ends 2 yd long holding 1 end Champagne and 1 end Flaxon together, keeping a finger between them to prevent twisting. Thread following Figure 1, a to c; then return to the top of the draft and thread a to b (place a doubled floating selvedge on each side). Select from the 2 colors in each dent randomly (you'll have 1 end left over that you can remove or let hang from the warp beam).

2 Weave 60 picks plain weave at both ends for hems using 20/2 Old Gold. Weave the runner following Figure 1. Use tabby: Before each pattern pick (10/2 Raisin) weave a tabby pick (20/2 Old Gold). Numbers indicate the number of times to weave the pattern weft using that treadle, always alternating with tabby.

3 Remove the runner from the loom, turn ends ¼", then ½", and sew hems by hand or machine. Hand or machine wash; lay flat to dry. To avoid pressing, smooth the fabric flat on a counter surface to dry, or use steam or press while still damp.

Pearl Cotton Directory

Manufacturer	UKI		Valley Cotton		Silk City		Lunatic Fringe	
Source	Most yarn retailers		Webs		Cotton Clouds			
Yarn Size	Put-up	Colors	Put-up	Colors	Put-up	Colors	Put-up	Colors
3/2 (1,260 yd/lb)	1 lb cone minicone*	141 141	1 lb cone	61	1 lb cone	7		
5/2 (2,100 yd/lb)	1 lb cone minicone*	141 141	1 lb cone	61	1 lb cone	62		
10/2 (4,200 yd/lb)	1 lb cone minicone*	141 141	1 lb cone	61	1 lb cone	11	8 oz cone 1 lb cone	27 27
20/2 (8,400 yd/lb)	1 lb cone minicone*	141 141						

* minicones available from some retailers ** special order; also available from www.presenciausa.com

Manufacturer	Maurice Brassard		Finca by Presencia		Anchor (Coats)		DMC	
Source			**Cotton Clouds					
Yarn Size	Put-up	Colors	Put-up	Colors	Put-up	Colors	Put-up	Colors
3/2 (1,260 yd/lb)			10 g ball 50 g ball	123 123			16 yd skein	289
5/2 (2,100 yd/lb)			10 g ball 50 g ball 100 g ball	156 155 32			27 yd skein 49 yd/10 g ball	309 114
8/2 (3,360 yd/lb) (yd/lb varies)	150 g tube	21	10 g ball 50 g ball 100 g ball	156 45 32	85 yd/ 10 g ball	228	87 yd/ 10 g ball	238
12/2 (5,040 yd/lb)			5 g, 10 g balls 50 g ball 100 g ball	156 31 42	68 yd/ 5 g ball	47	131 yd/ 10 g ball	40
16/2 (6,720 yd/lb)	150 g tube	21	5 g, 10 g ball 50 g ball	156 56				
20/2 (8,400 yd/lb)	150 g tube	21						

Manufacturer	Tamm		Venne	
Source	**Cotton Clouds			
Metric Yarn Sizes	Put-up	Colors	Put-up	Colors
Nm (metric m/kg) 1.5; Ne (English count) 3.5/2 (1,492 yd/lb)	8 oz cone	24		
Nm 34/2 (Ne 20/2); (8,470 yd/lb)			12 g, 50 g 100 g, 1,000 g	113
Nm 40/2 variegated; (9,460 yd/lb)			7 g, 50 g 1,000 g	39
Nm 70/2 (Ne 40/2); (17,300 yd/lb)			8g, 1,000 g	114

Use tabby: Before every pattern pick, weave a tabby pick, alternating treadles 1 and 2.

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It's never too early for the holidays!



Handwoven Magazine presents 2011 Wall Calendar

Weaving Inspiration *for* Every Month *of the* Year

Glorious photos of selected *Handwoven* projects will inspire you each month. Important weaving dates are noted for you, such as regional conferences and sheep and wool shows. You'll also find interesting tidbits from weaving history—everything you need to make 2011 your year to weave!



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TIP: To weave the motifs to square: Add to warp length for sampling. Weave one repeat of the treadling. Place a sturdy piece of paper on the web and mark the width of the major woven motifs (here, the X, the table, and the half-tone squares between X's). Use this paper vertically as a guide.

RITA HAGENBRUCH

Reproduce a coverlet that was with Lincoln at Antietam

OVERSHOT COVERLETS ARE ONE OF EARLY AMERICA'S MAJOR CONTRIBUTIONS TO OUR WEAVING HERITAGE. WEAVING A COVERLET IS DEEPLY SATISFYING.

The joy and challenge of getting to know and reproducing a coverlet from an important moment in our history are added rewards.

STRUCTURE
Overshot.

EQUIPMENT
4-shaft loom, 61" weaving width (or weave it in two panels with a 35" or 27" weaving width; see page 44); 12-dent reed; 3 shuttles.

YARNS
Warp: 16/2 unmercerized cotton (6,479 yd/lb, Lone Star Loom Room), natural, 7,574 yd.
Tabby weft: 20/2 pearl cotton (8,400 yd/lb), natural, 3,114 yd.
Pattern weft: 18/2 merino (5,040 yd/lb, Superfine Merino, JaggerSpun, Halcyon), #41 dark blue, 2,003 yd; #74 dark red, 1,068 yd.

WARP LENGTH
2,164 ends 3½ yd long (allows 6" for take-up, 32" for loom waste).

SETTS
Warp: 36 epi (3/dent in a 12-dent reed).
Weft: in pattern areas, 19 ppi tabby weft, 19 ppi pattern weft, 38 total ppi; in plain weave areas, 36 ppi.

DIMENSIONS
Width in the reed: 60⅛".
Woven length (measured under tension on the loom): 88".
Finished size after fulling: one hemmed coverlet 55½" × 79½".

The January 2009 issue of *Smithsonian* magazine includes an article about Abraham Lincoln called "Lincoln as Commander in Chief." In it, there is a photograph featuring Lincoln and George McClellan sitting in a tent at Antietam. I decided to weave a reproduction of this coverlet for an exhibition in June 2010 with the theme "Looking for Lincoln." Thus began a rewarding adventure in analyzing, designing, and weaving!



PHOTO FROM THE DIGITAL ARCHIVES, LIBRARY OF CONGRESS

Abraham Lincoln and George McClellan at Antietam in 1862

THE PROCESS

The Lincoln photo, taken on October 3, 1862, during the Civil War, is available from the Library of Congress as a JPG or TIFF file (go to www.loc.gov; see Digital Collections, Alexander Gardner's glass negatives). When I enlarged the photo on my screen, I detected a threading error: there is an extra block in one of the major motifs. It makes me wonder about the weaver! Did she notice this mistake and decide it would take too much time to correct? Discovering another error in the treadling allowed me to ascertain that the coverlet was woven in two panels and one panel turned around to meet the other (so that the error appears in the opposite direction in each). What fun sleuthing!

For the most part, the blocks in this coverlet are woven in the same order as they are threaded (a diagonal line of pattern squares is the evidence for this). To analyze the draft, I started at the edge of one design repeat and moved up the diagonal, identifying the four unique blocks and giving them a label: A, B, C, or D. (I decided not to repeat the threading error.)

This coverlet is somewhat unusual in that in some places, blocks are treadled "on opposites": Block A next to Block C, Block B next to Block D. This produces the asymmetrical appearance of the wavy lines between the blocks in the large table motif. For more information about designing and drafting overshot, see Resources.

I wove the coverlet in one panel, but you can weave it in two panels on a narrower loom.

RESOURCES

van der Hoogt, Madelyn. "Understanding Overshot." *The Complete Book of Drafting for Handweavers*. Petaluma, California: Shuttle-Craft Books, 1993, pp. 39–49.



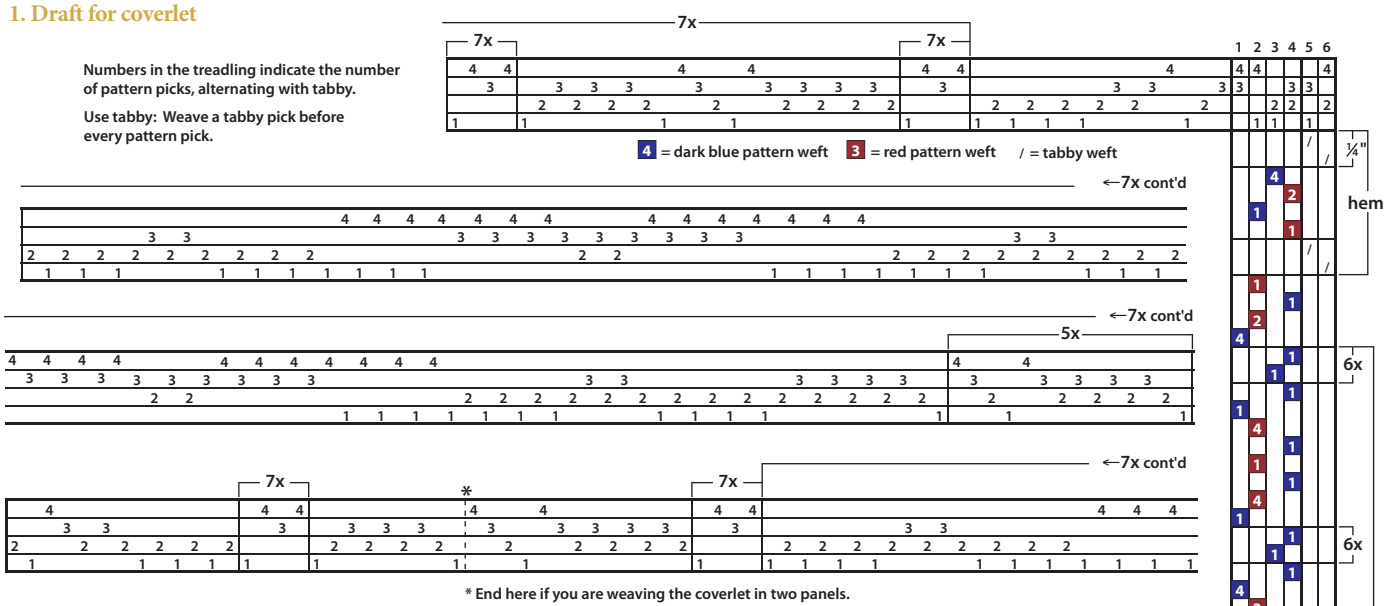
Weaving a coverlet

It already seems like a miracle that you can start with a strand of thread and end up with a fabric. The joy of that transformation is multiplied infinitely when you weave something as large and highly patterned as a coverlet. You sit down and lose yourself in the weaving, day after day. One day, you surprise yourself by coming to the end. You unwind the cloth beam, out spills the cloth, and you are dumbstruck by what you have made.

1. Draft for coverlet

Numbers in the treadling indicate the number of pattern picks, alternating with tabby.

Use tabby: Weave a tabby pick before every pattern pick.



* End here if you are weaving the coverlet in two panels.

1 Wind a warp of 2,164 ends 3½ yd long to weave the coverlet in one panel as I did (or see instructions under "Weaving Two Panels"). Centering for a weaving width of 60⅛", use your preferred method to warp the loom following Figure 1. (I did not use floating selvedges, but you can choose to do so if you wish, adding one to each side.)

2 Spread the warp with scrap yarn in plain weave (treadles 5 and 6). To minimize draw-in, insert a temple in the scrap yarn section spread to a 60⅛" width. Begin weaving the coverlet by treadling plain weave for ¼" using 20/2 cotton (tabby weft), and then weave the pattern picks indicated for the hem section in Figure 1, alternating with tabby; end with 2 picks plain weave with tabby weft only. (The blocks in the hem section are designed so that they will match the blocks on the back when the hem is turned and sewn, making the coverlet reversible; the 2 plain-weave picks mark the turning line.)

3 Weave the body of the coverlet following the treadling in Figure 1 using the pattern-weft color indicated. Use tabby throughout: weave a tabby pick before each pattern pick. Numbers in the treadling draft indicate how many times to weave successive pattern picks using the same treadle (always alternating with tabby). End with the second hem section in the same way as you wove the first.

4 Remove the fabric from the loom and machine zigzag raw edges. For the hems: Turn the plain-weave section under and press. Fold the hem again along the 2 plain-weave picks, press, and sew hems by hand with sewing thread. (To calculate shrinkage for future planning, measure the coverlet after hemming.)

5 Fill the washing machine with warm water. Do not agitate the coverlet in the machine, but do so gently by hand. Spin out water, fill with warm rinse water, and repeat. Lift the coverlet from the machine and lay flat to dry. Press and block with the iron on a wool setting, taking care not to catch pattern floats. Measure to calculate shrinkage.

Weaving two panels

For a 35" loom, wind a warp of 1,232 ends (34¼" weaving width for a finished coverlet width of 63"); for a 27" loom, wind a warp of 938 ends (26½" weaving width for a finished coverlet width of 48") 7 yd long. This length allows two 88" panels, 12" take-up, 1 yd sampling, and 28" loom waste. (When you are weaving two panels, it is important to sample to establish a consistent beat before you start the actual coverlet.) For other coverlet widths, calculate 8⅛" per repeat in the draft (the bracketed 7x section in Figure 1).

Thread the repeat 4x for the 34¼" weaving width, 3x for the 26½" weaving width. Stop at the asterisk (*) after the last repeat. Use the extra yard for sampling. These panels are narrower than the 60" weaving width used for the coverlet shown here, so the weft will tend to pack in more. Adjust the numbers of picks in each block if necessary to weave to square. Then weave each panel following the Figure 1 treadling. Measure carefully and weave to square so the two panels will match when you sew them together.

Remove the panels from the loom, cut apart, and sew hems as in Step 4. It's easier to block the two panels to size if you sew them together before fulling. Rotate one of the panels 180 degrees, abut the two edges (corresponding to the asterisk in the draft), and sew them together in a figure-eight stitch with sewing thread. Match the pattern, easing in any differences. Full, block, and press as in Step 5.



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RITA BUCHANAN

Sumptuous terry cloth: take it for a spin

THE MOST LUXURIOUS LOOPS COME FROM YARN YOU MAKE YOURSELF. THE LONGER IT TAKES TO SPIN, THE MORE HOURS OF SPINNING PLEASURE YOU GET.

This article is intended to encourage you to embark on your own adventures in terry cloth instead of giving specific weaving instructions—whether you use handspun or commercial yarns.

Most of the time my loom waits empty. Then one evening I'll put on a warp. The next day I'll weave the fabric, cut it off, and clean up!

Spinning for me is a very different story. I spin the warp and/or weft for almost everything I weave. Making enough yarn for a single project can occupy a couple of hours every evening for a month or six weeks, plus extra time on the weekends. Sometimes I buy yarn and marvel at how convenient that is—and what a bargain, too! Per pound, yarn often costs less than fiber. But then I turn that thought around and say to myself that spinning is the real bargain, as starting with fiber gives me so many *more* hours of fun.

Terry cloth is one of my favorite fabrics because of its absorbency, cushy softness, and lively resilience. By examining a purchased towel, I realized that this kind of looped pile is actually a rather simple weave structure. Surely cloth like this was handwoven in the past, I thought, but I couldn't find any good descriptions or directions in contemporary weaving books. So I went ahead with a series of samples and projects in order to reinvent handwoven terry cloth.

After practicing with millspun yarn, I've now done several towels featuring handspun cotton, hemp, linen, and bamboo, as well as a pillow and some little bags with silk. The sumptuous handspun pile feels luxurious in each one of them, while also projecting the unique qualities of each fiber.



PHOTOS BY RITA BUCHANAN

One setup for weaving terry cloth: the second beam on this loom has been "borrowed" from another loom; its ratchet can just be glimpsed below the C-clamp.

Terry cloth is *slow* in four ways. I worked off and on for years figuring out how to do it, and I still have to think very carefully as I plan a project (first way). Loops eat yarn, so a handspun towel represents a lot of spinning (second way). Warping requires extra steps (third). And the weaving calls for a very deliberate pace, as it's very hard to undo any rows to correct a mistake (fourth). So, unlike my usual speed weaving, terry cloth reminds me to linger, pause, and savor.

All this is *so* worthwhile. The challenge is engaging, the process is fulfilling, and using handspun, handwoven terry-cloth towels makes me feel like a queen.

"Using handwoven terry cloth



Savoring

Savor the experience of making and using this sauna set. The handspun, handwoven sauna towel contrasts the textures of natural brown cotton—soft as chocolate pudding—and cracker-crisp, cream-colored hemp. The matching scrub mitt has loops of both yarns on the outside and a flat surface inside.

in handspun yarns makes me feel like a queen."

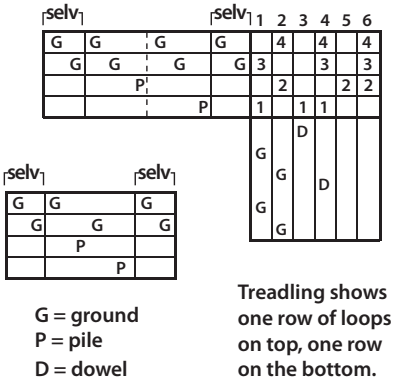
Here's how it works. There are two sets of warp threads: a taut ground warp that forms the basic fabric, and a longer, loosely tensioned supplementary warp that forms the pile loops. The weft interlaces with both warps. You create a row of loops all at once and all the same height by putting a slim, smooth dowel rod into a shed with the pile warp separated from the ground warp (above it for loops on the top of the cloth and below it for loops on the bottom). You secure the loops by weaving back and forth in the ground sheds.

The draft

I thread the pile warp ends on shafts 1 and 2, the ground ends on 3 and 4 using either one of two simple drafts. Threading 1-3-2-4 alternates ground and pile ends and spaces the loops closer together. Threading 1-3-4, 2-3-4 puts 2 ground ends between the pile ends, making a less dense pile but allowing 2-block designs (repeating 1-3-4 for one block, 2-3-4 for the other). With either draft, I thread ground ends on each side for nice wide selvedges and add floating selvedges just in case I want to weave more than one pick in the same shed.

For either draft, tie shafts 1 + 3 to one treadle and shafts 2 + 4 to another treadle to make the ground sheds that the weft passes through. Use the other four treadles for the loop sheds. To form loops on top of the cloth, you raise shaft 1 or shaft 2. To form loops on the bottom of the cloth, raise shafts 1+3+4 or 2+3+4.

Drafts for terry cloth



Treadling shows one row of loops on top, one row on the bottom.

Yarns

I've been using 8/2 millspun cotton or handspun yarns of similar size for the pile warp and 10/2 or 12/2 cotton or equivalent handspun for the ground warp at a combined sett of 30 or 32 epi. It's easier to watch for errors if ground and pile yarns are different colors. If the pile warp yarns on shafts 1 and 2 are the same color, the towel will look the same on both sides. With different colors on shafts 1 and 2, the towel will be two-faced, like the brown cotton and creamy hemp towel in the photo on page 47.

Making loops uses so much yarn that the pile warp must be four to ten times longer than the ground warp, so of course, I have to wind separate chains for the two warps. For weft, you can use 8/2, 10/2, 12/2 cotton, or equivalent handspun (similar to the warp yarns). I try for an approximately balanced weave, with about the same number of ppi and epi.

Warping

Structurally, the pile warp is the supplementary warp, but because it must be advanced so frequently, I choose to wind it onto my loom's regular warp beam. I wind the ground warp onto an extra beam. The big challenge is what to use for that beam. I've improvised by putting my two looms back to back and winding the ground warp onto the farther loom. This works fine. Also good is winding the ground warp onto a 1" × 4" board and clamping that to the loom's back beam or "borrowing" a beam from another loom and attaching it however you can. In any case, you have to get up and loosen the ground warp when it's time to advance the cloth, but this only happens once or twice an hour because this weaving goes so slowly!

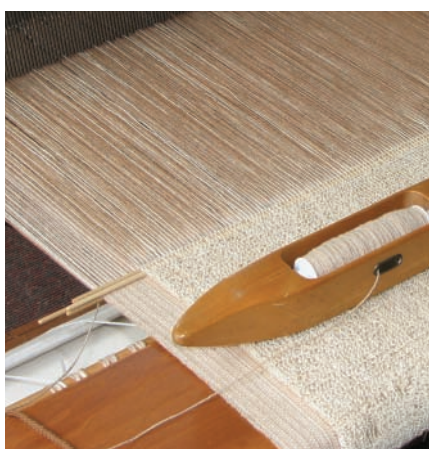
I insert a thick lease stick to separate the pile and ground warps, with the taut ground warp above and the slack pile warp below, and I tie the stick to the sides or back of the loom. Seeing how far this stick hangs down shows me at a glance how much slack there is in the pile warp so I can tell when to release that warp beam.

Finally, I wind a length of sash cord with the warp around the pile-warp beam on one edge and bring the tail end of that cord to the front of the loom. While I am weaving, I can release the friction brake and pull on the cord so more pile warp will unwind without advancing the woven cloth.

a. Skeins of cotton and hemp for towel on page 47



b. Dowels inserted above and below the ground warp



c. Top view of top two dowels









Clockwise from upper left: towel with handspun cotton pile warp; purse with pile warp of hand-dyed bombyx silk, about 112 loops per square inch; towel with handpainted pile warp in color changes every five inches.

The loom

The ideal loom for terry cloth is a sturdy jack loom with two warp beams (eight shafts give more pattern options), but I've managed to weave terry cloth on a lightweight 4-shaft counterbalance loom with one beam and a lot of inventiveness.

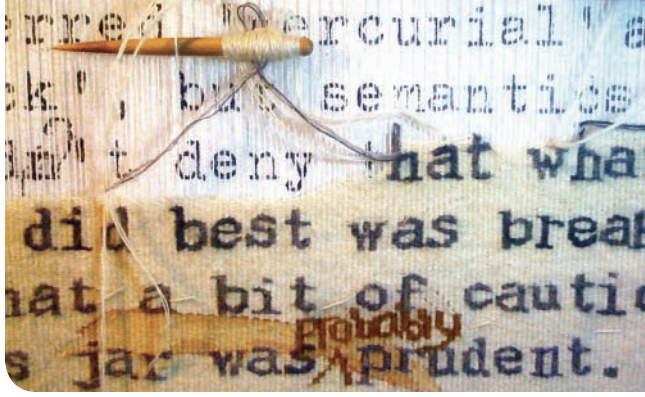
Dowels

Dowels create uniform loops. I make sets of four a few inches longer than the width of the warp, sanded smooth, and lightly waxed. I use ⅛" dowels for neat short loops, and 3/16" dowels for longer, bolder loops.

Weaving

Start by adjusting both warps to equal, firm tension and weave a plain, flat fabric for headers and hems. Then, release the brake and pull on the cord (or turn the pile-warp beam) to release some warp. Weighted by the lease stick, mine sags a few inches below the ground warp. Weave following the treadling sequence in the draft. Release more pile warp. Carefully slide out the two dowels that are closest to you. Now beat very firmly, repeatedly, to close the gap and produce a dense cloth. Repeat.

Always be sure the loop warp is loose when removing the dowels! If it's too tight, making the next shed will pull out previously formed loops. But if it's too loose, the loops may be sloppy. Every few inches, when it's time to advance the cloth, be sure all the dowels are in place to secure the last rows of loops. Loosen the tension on the cloth beam and release some ground warp from the supplementary beam and plenty of pile warp, too. Wind the cloth onto the cloth beam until the ground warp is taut. Finally, adjust the tension on the loop warp.



SARAH SWETT

Slow literature

TELLING STORIES IN TAPESTRY

STRUCTURE

Plain weave with discontinuous weft (tapestry).

EQUIPMENT

Tapestry loom (such as an Archie Brennan pipe loom, www.brennan-maffei.com), 9" weaving width; several tapestry bobbins, scissors, tapestry needle.

YARNS

Warp: singles wool (2,240 yd/lb, Weavers Wool Warp, Brown Sheep Company), 117 yd.
Weft: handspun or commercial knitting wool (about 1,100 yd/lb), natural, about 300 yd; Paternayan needlepoint yarn (680 yd/lb) in several colors (the three 2-ply strands are used separately or as two together, 2,050 yd/lb each strand), about one 8 yd skein per word or ½ yd per letter.

WARP LENGTH

78 ends 54" long wound as one continuous strand.

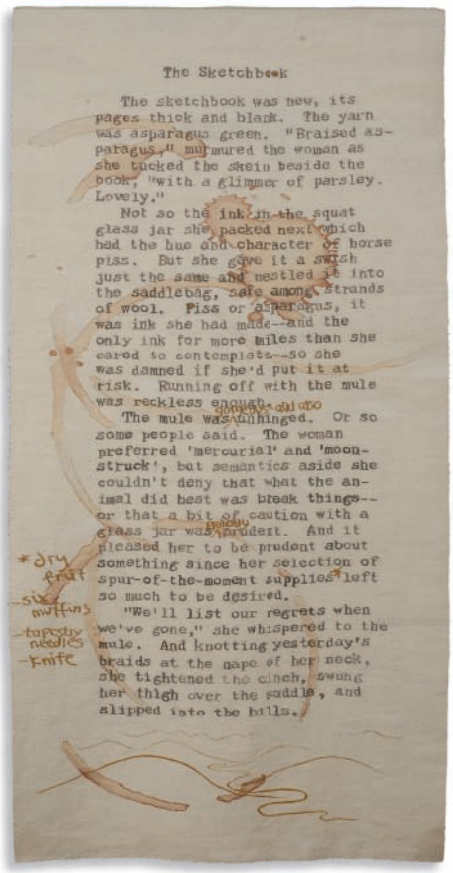
SETTS

Warp: 9 epi.
Weft: about 34 ppi (17 passes per inch).

DIMENSIONS

Width in the reed: 8⅔".
Woven length (measured under tension on the loom): 36".
Finished size: 8⅔" × 36".

The plan was to weave a page of type—the goal: to cure my addiction to fiction. I gleaned the text from an unfinished novel and named the first tapestry *Chapter One*—though quickly changed it to *The Sketchbook* when I realized that chapters two and three might imply I was contemplating a series, which I was not. Weren't eighteen square feet of white fabric, two hundred thirty-one words, and a few splashes of spilled tea commitment enough? Surely this tapestry would do the job.


The Sketchbook

The sketchbook was new, its pages thick and blank. The yarn was asparagus green. "Braised asparagus," murmured the woman as she tucked the skein beside the book, "with a glimmer of parsley. Lovely."

Not so the ink in the squat glass jar she packed next which had the hue and character of horse piss. But she gave it a swish just the same and nestled it into the saddlebag, safe among strands of wool. Piss or asparagus, it was ink she had made--and the only ink for more miles than she cared to contemplate--so she was damned if she'd put it at risk. Running off with the mule was reckless enough, to do so

The mule was unhinged. Or so some people said. The woman preferred 'mercurial' and 'moonstruck', but semantics aside she couldn't deny that what the animal did best was break things--or that a bit of caution with a glass jar was prudent. And it pleased her to be prudent about something since her selection of spur-of-the-moment supplies left so much to be desired.

"We'll list our regrets when we've gone," she whispered to the mule. And knotting yesterday's braids at the nape of her neck, she tightened the cinch, swung her thigh over the saddle, and slipped into the hills.

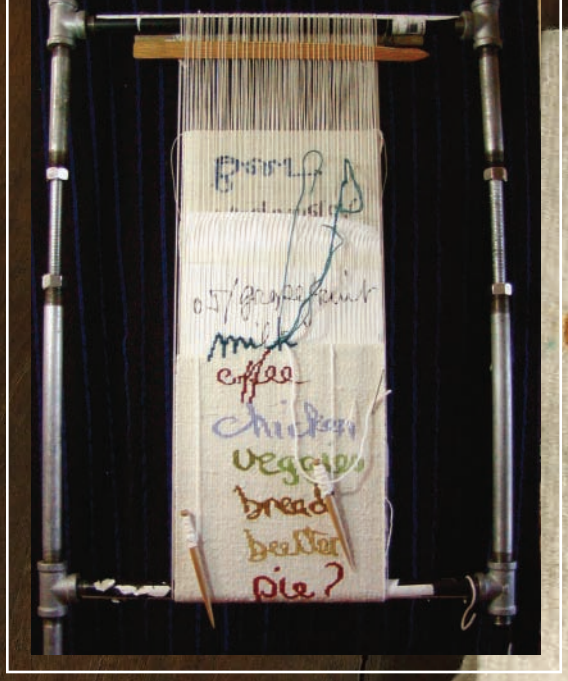
Ha! As if. Words, yarn, and long-term projects are some of my very favorite things, so how could telling a story with woolly a's and e's and s's, lead anywhere but to a longing for more of the same? I have succumbed to the lure of slow literature and cannot resist telling stories by the yard, bringing them to life through the satisfying tap, tap, tap of bobbin against fell.

Combining text and textiles is not a new idea; words have been appearing in cloth for untold centuries. It just feels fresh to my image-oriented brain. And what I'm finding in woven words is not only the story in my unfinished novel, but also a tale about the way stories unfold from the discarded scraps of our lives. For real stories are messy, often careless. They can be found scribbled on a napkin, dashed off on the back of a receipt, or hiding between the lines of a grocery list fished from the trash in a soon-to-be-sold family house in Rhode Island.

See, here is my father's neat cursive, his passion for the top of the day—juice and coffee essential. Here, too, are traces of the millions of lists my mother has made, the items general, for who knows what she'll find at the store. Will there be pie? In my sister's hand I see celery for her husband's lobster salad and watermelon for my niece and nephew. There is beer for balmy evenings on the wraparound porch, and Fritos—salty, oily, tacitly forbidden—for the glass jar with the noisy lid from which Swetts have been sneaking snacks for nearly a hundred years. This list is the story of a summer: hastily made, slowly unfolded, never forgotten.

Your tapestry will be different from this one, depending on your story. See tips for designing and weaving your Slow Literature on page 52.

This list is the story of a summer



Woven stories

When the right story appears—in the recycling bin, under a coffee cup, in the pocket of an old sweater—it is worth the trouble to weave. And in an age of instant everything, total immersion in the vanishing scraps of life feels almost illicit. Which is half the fun!

—hastily written, slowly unfolded, never forgotten.

1 These tapestries are woven using slit-tapestry technique, in which areas of fabric are built up a section at a time, not woven selvedge to selvedge, even in large sections of one color. This helps keep the tension consistent and also helps prevent distorted selvedges (Photo a).

2 The cartoon: My handwritten grocery list was originally 2" × 9" enlarged 400% to make a cartoon 8" × 36". When you enlarge words, pay close attention to the relationship between letter size and sett. Too small, and the letters' edges will not line up with the warp ends. Too large, and it will be hard to decide how many warp ends to use for each letter. This is particularly true with typed words, which need to be consistent. For those, I enlarge words typed on a manual Olympus typewriter 800% and weave at about 5 warp ends per letter.

3 Also take into account the shapes of the words, the spaces between them, and the letters themselves. A word with too many m's might be a hassle to weave (see Photo b), for instance—another word might work better that means the same thing.

4 After you've started weaving, stitch the cartoon to the tapestry with cotton twine to keep it from shifting and continue to tack it to the tapestry as you weave.



5 To support each letter or series of letters, weave the negative space beneath and around the letter(s) before beginning the letter itself. This creates a cradle into which each letter shape can nestle (Photo c).

6 To begin and end weft yarns, pull apart the ends to taper them, then overlap them in the shed to make a single thickness. If a weft ends where it is wrapped around a single warp thread, thread the yarn into a needle, bury it (Photo d), and trim.

7 For the raw edges of this tapestry, the bottom fringe was twined and then cut. At the top along the ragged edge, each warp end was threaded on a needle, slipped ½–1" into the back of the tapestry, and trimmed. The bottom could be done this way, too.

8 As long as the weft slides into place and covers the warp without pounding, almost any yarn can be used. Tapestry can, indeed, be a wonderful way to experiment with leftovers from other projects or with colors you thought you didn't like but which, when they are woven into words, are just right.



PHOTOS BY SARAH SWETT

a. Build up the weft in sections.



b. M's are fiddly letters.

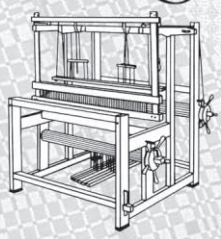


c. Weave the negative space first.



d. Stitch back into the fabric and trim.

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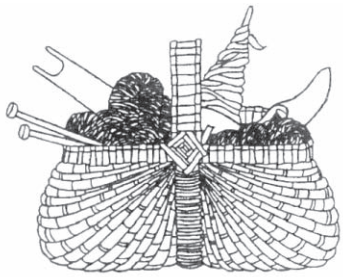
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TIP: An even beat is important with damask-like weave structures. Any irregularity shows. Instead of pinning a tape measure to the cloth, I weave in small bits of contrasting-color sewing thread with the weft. I place them the distance apart that should be 1" of weaving and then measure.

ALISON IRWIN

Pick-up pattern in "mock-satin" damask

"To teach is to learn twice," said Joseph Joubert, and my students are great teachers! Each class is also a learning opportunity for the instructor. A great "aha!" moment for both students and teacher happened recently during a pick-up weaves workshop. This Pocket for a Bag project grew out of that workshop experience.

I presented the pick-up weaves workshop to the Tzouhalem Spinners & Weavers Guild in Duncan, British Columbia, this spring. We had finished doubleweave and finnweave pick-up and were just beginning to tackle "mock-satin" damask, another name for turned broken twill. One of the tips I was keen to share is my use of sewing thread as a marker in the first pick-up shed. This simple aid had worked well for me since I'd first thought of it back in the fall of 1996. At the time I was working on my Berries and Branches table mat (see Resources).

After I demonstrated the seven-step sequence to the group, each weaver moved back to her own loom to start on her sampler. Unlike some classes, pick-up sessions tend to be quiet because everyone is so busy counting: dark squares on charts, warp threads to bring up, warp threads to leave down. Moving from student to student, it was good to see simple shapes appearing in the woven cloth. But I could also hear some muttering from one corner: "I can't see the sewing thread very well!"

For this student, a combination of factors led to her frustration: end of workshop fatigue, not the best overhead lighting, plus an older set of eyes. Her solution? Use a second pick-up stick to lift the next set of threads *before* the first pick-up stick is pulled out. What a brilliant idea!

It was such a good technique and works so well for all ages that I've added it to my teaching notes (see instructions for using the knitting needles on page 56). The Pocket for a Bag project grew out of that workshop experience, and it was an opportunity for me to combine a favorite technique with a favorite yarn.

For someone new to slow weaving, there may be just enough pattern in the dotted zigzag line to spark an interest in doing a second, third, or even fourth piece. (The warp for this project is long enough for four pocket panels. Just take out some graph paper and start designing new designs for those twenty-five graph-paper squares!)

My Ginkgo Gold hand towel may inspire those who want more of a challenge. While no directions for it are included with this article, more experienced weavers can expand on the warp stripes portion of the draft for Pocket for a Bag to create a wider cloth. This structure is ideal for towels and other decorative household textiles.

RESOURCES

Irwin, Alison. "Berries and Branches Table Mat." *Handwoven*. March/April 1997, pp. 33, 76.

STRUCTURE

Turned broken twill.

EQUIPMENT

4-shaft loom, 8" weaving width; 12-dent reed; 1 shuttle, 2 bobbins; two 8" double-pointed size 0000 (1.25 mm, or as fine as possible) knitting needles; 1 narrow, pointed pick-up stick; 1 flat stick 1½–2" wide; wooden needle (optional).

OTHER SUPPLIES

Bag to decorate, or make your own using black denim, lining fabric, iron-on interfacing, sewing thread, and 4 buttons.

YARNS

Warp: 22/2 cottolin (3,274 yd/lb, Nialin, Bockens), #2011 gold, 300 yd; #2005 black, 56 yd; #2015 paprika, 24 yd.
Weft: 22/2 cottolin, #2011 gold, 215 yd.
16/2 unmercerized cotton (6,720 yd/lb, Maurice Brassard), #83 black, 94 yd.

WARP LENGTH

190 ends 2 yd long (allows 2" for take-up, 22" for loom waste) following the warp color order.

SETTS

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

DIMENSIONS

Width in the reed: 8".
Woven length (measured under tension on the loom): 48" (12" per pocket).
Finished sizes after washing: four pockets 6⅝" × 8" plus seam allowances.

Practice with a small



Pick-up is meditative

Once you have mastered the steps for doing pick-up in a particular weave, you'll discover that counting graphed squares, moving the sticks through the warp, and watching the pattern grow are mesmerizing. You'll find yourself saying, "Just one more row," over and over.

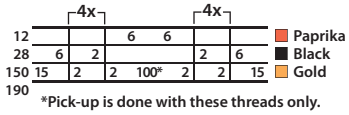
piece and you'll soon be dreaming up designs

GETTING STARTED

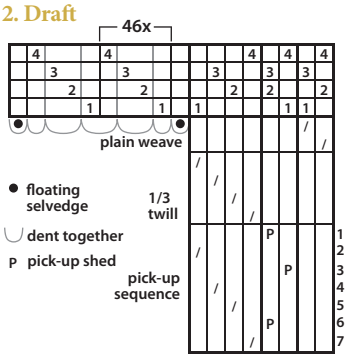
1 Wind a warp and thread the shafts following Figures 1 and 2. Weave 1½" plain weave using black cotton for hem. Weave 180 picks 1/3 twill (45 repeats) using gold cottolin. Follow the Pick-up Sequence below for the next 5 rows (20 picks); then weave 5 repeats 1/3 twill. End with 1½" plain weave in black cotton.

2 Remove the fabric from the loom, machine zigzag raw edges, and wash by hand in hot water. Press with a hot iron. Sew onto bag, dark side up.

1. Warp color order

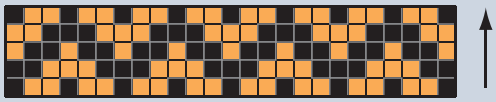


2. Draft

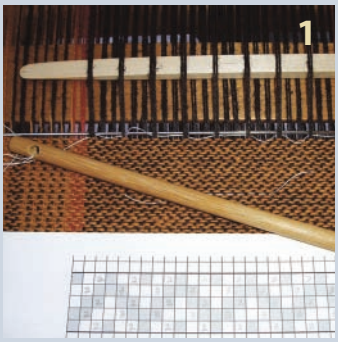


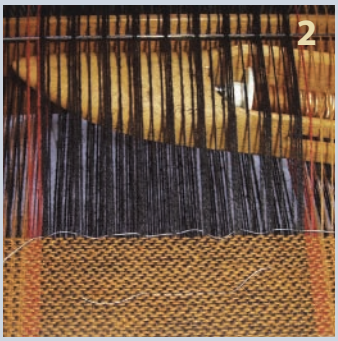
PICK-UP SEQUENCE

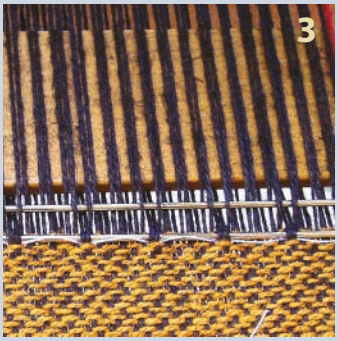
3. The design



Each row in the design graph represents 4 picks and 7 actual steps; each column represents 4 warp threads (one threading repeat, 1-2-3-4). Consult the photo, the written instructions, and the treadling sequence in Figure 2 to do each step.







Raise shafts 2 and 3. Place the flat stick in the shed along the fell. With the narrow pick-up stick, pick up pairs of 2-3 warp threads corresponding to black squares on the bottom row of the graph. With the wooden needle (or your fingers), place sewing thread in the shed created by the pick-up stick. Put a double-pointed knitting needle in the same shed. Remove the flat stick and the pick-up stick.

Raise shaft 1. Slide the knitting needle to the reed. Insert the flat stick into the open shed, including the first floating selvedge with the raised threads. Turn the stick on edge against the reed and weave. Remove the stick. Beat with the knitting needle still in place.

Raise shafts 1 and 4. Insert the flat stick as before. Leaving the first knitting needle at the fell, with the second knitting needle pick up the 1 and 4 on either side of the 2-3 pair on the first needle. Remove the flat stick and the first needle.

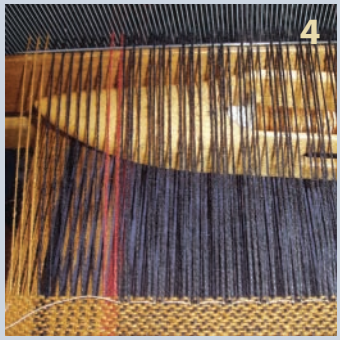
Raise shaft 3. Slide the knitting needle to the reed. Insert the flat stick into the open shed, including the first floating selvedge with the raised threads. Turn the flat stick on edge against the reed and weave. Remove the stick and beat.

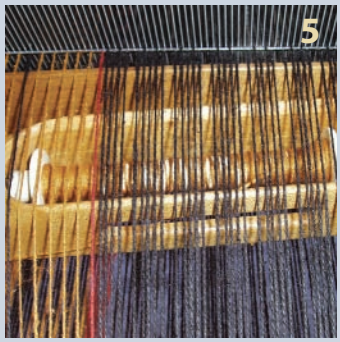
Raise shaft 2. Slide the knitting needle back to the reed. Insert the flat stick into the open shed, including the first floating selvedge with the raised threads. Turn the flat stick on edge against the reed and weave. Remove the stick and beat.

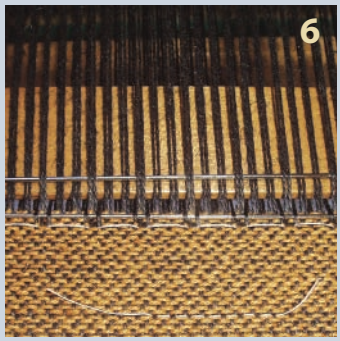
Raise shafts 2 and 3. Insert the flat stick. With the second knitting needle, pick up the 2-3 pairs *between* the 1 and 4 pair on the first needle (the same pairs picked up in Step 1; use the sewing thread as your guide). Remove the stick and the first knitting needle.

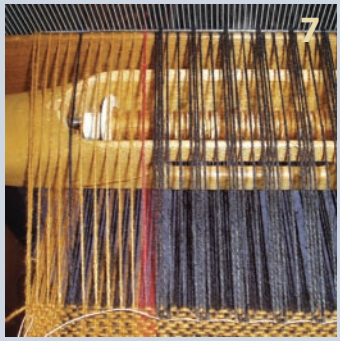
Raise shaft 4. Slide the knitting needle to the reed. Insert the flat stick into the open shed, including the first floating selvedge with the raised threads. Turn the stick on edge and weave. Remove the stick with knitting needle still in place. Beat again on a closed shed.

Repeat Steps 1–7 for each row in the graphed design and then repeat for three more pockets. Try your own designs!









PHOTOS BY ALISON IRWIN

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YARNS

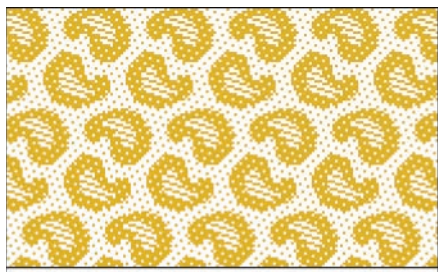
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MAURINE ADREZIN

Tapestry wall dolls

A SIMPLE IDEA FOR DESIGNING FUN

These tapestry dolls are intended for display on the wall but can be designed for a little girl's play. You can vary each doll's clothes, face, and hair and imitate different characters, such as witches, gnomes, princesses—just use your imagination! Amounts given here are enough for several dolls.

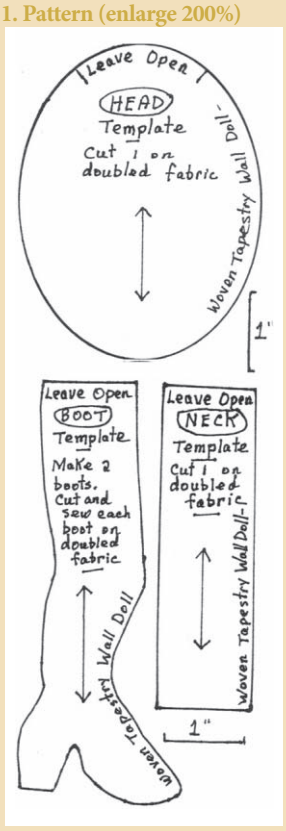
1 Warp the loom as in Photo a. Using a rotary cutter and a quilter's ruler, cut fabric strips ½" wide as you need them and weave the skirt in plain weave, pressing firmly with a fork (Photo b). For the blouse, use two colors of rug yarn and two plastic-needle "shuttles." Weave plain weave in green; then alternate red and green (Photo c), changing color order as desired. Weave slit tapestry with red and green (see Photos d and g); end with all green. Remove from the loom; darn in loose ends.

2 Trace head, neck, and boot patterns onto freezer paper, cut out, and press patterns onto folded fabric, right sides together. For the head: Place a doubled piece of batting underneath the double layer of fabric and sew next to the freezer-paper edge. Trim close to sewing and turn right side out.

3 For the features: Draw an eye shape on an all-purpose label, fold in half, and cut two eyes. Draw a mouth shape and cut. Place on face; trace with mechanical pencil; remove labels. Outline with brown marker and add nose, eyebrows, eyelids. Color with Prismacolor pencils. Paint the pupils black and add highlights with white acrylic (Photo e).

4 Work 2 rows single crochet 14–15" for arms in green (Photo f). For each hand, work single crochet using hand color 4 times into the end of the arm; single crochet 3 times more into hand, and then with a tapestry needle pull loose end through the hand to the back side; trim. Sew arms to blouse along the top using sewing thread. Machine sew boots as for the face (without batting). Turn right side out; stuff with polyfill. Sew neck template and turn right side out. Insert popsicle stick cut to 3½" length; sew to back of head and body (Photo g). Needlefelt mohair fleece into the doll's head for hair.

1. Pattern (enlarge 200%)

















PEG LOOM OR RIGID-HEDDLE PROJECT

STRUCTURE

Plain weave.

EQUIPMENT

7" × 10" peg loom (Harrisville Designs), two 6" plastic needles for shuttles, tapestry or regular fork, sewing machine, G/6 (4.25 mm) crochet hook, scissors, size 01 brown Sharpie pen, acrylic paint in white and black, fine paintbrush, rotary cutter and quilter's ruler, straight pins, 12" x 12" piece of freezer paper, Prismacolor pencils in eye and lip colors, jumbo popsicle stick 6" by ¾", #40 felting needle, 1 sheet all-purpose labels.

YARNS

Warp: 8/4 cotton carpet warp (1,680 yd/lb), 5 yd long per doll in color coordinating with skirt fabric.
Weft: ½ yd cotton fabric, 1 skein each of two colors Aunt Lydia's Rug Yarn. Small amount in desired flesh color for hands.

OTHER SUPPLIES

12" × 12" fabric and batting for face, fabric for boots and neck, small amount polyfill; small amount mohair fleece for hair.

WARP LENGTH

1 continuous end (14 working ends, 1 doubled working end on each edge) 5 yd long per doll.

SETTS

Warp: about 5 epi.
Weft: varies with structure.

DIMENSIONS

Width on the loom: 3".
Woven length: 9½".
Finished size: wall doll 3½" × 17½".

Holiday dolls

Use odd scraps of yarn, fabrics, thrums—whatever strikes your fancy for these dolls. Play with hand-manipulated techniques for clothes to fit different personalities (rya knots are used for the skirt in the doll at the right). A peg loom allows shaping the doll's body as you weave, and a mix of yarns, fabrics, and techniques can provide endless variation. You can weave the dolls on a shaft loom, too; just omit using the beater to achieve a shaped body.

HAZEL SPENCER

Doll dress in sock yarn

CREATING PIECED GARMENTS FOR DOLLS ALLOWS YOU TO PLAY WITH COLOR, YARN, AND GARMENT DESIGNS IN ADDITION TO DELIGHTING A FAVORITE LITTLE GIRL.

STRUCTURE

Plain weave.

EQUIPMENT

4" × 4" pin loom (Hazel Rose Multi-Loom, Weavette, or Weave-It); 7" weaving needle, large-eyed tapestry needle, large snap fasteners.

YARNS

Warp and weft: 90% superwash merino/ 10% nylon sock yarn (195 yd/50 g, 1,635 yd/lb, Happy Feet, Plymouth), color #25, one 50 g skein or 160 yd; ½ yd yarn in contrasting color for basting.

OTHER SUPPLIES

18" American Girl doll or similar.

WARP AND WEFT LENGTH

64 "threads" 4" long each in one continuous thread in both directions.

SETTS

Warp and weft: 7¾ threads per inch.

DIMENSIONS

Sixteen woven squares 4" × 4" each.

I have loved both weaving and dolls for years. I have knitted many outfits for my dolls. Yes, mine! I'm one of many grandmas who play with dolls—some of us don't even have grandchildren as an excuse for collecting dolls and making doll clothes. But it only recently occurred to me to combine my two loves—so I am now weaving wardrobes for my "girls."

The dress in this project uses a 4" square pin loom. If you start creating doll wardrobes, you'll find that having several sizes and shapes of pin looms will extend your garment-design possibilities.

1. Follow the instructions that come with your pin loom to weave sixteen finished squares, each measuring 4" × 4". Darn in all loose ends except for a single long tail on each to use for sewing squares together.

2. Sew two squares together in a diagonal seam across corners (Photo a). Use the tail of the yarn to tack the corners down. Sew at sides to join two more pieces, sewing together only the third and fourth loops at the selvedges. Use a contrasting color yarn to baste a guide line (Photo b).

3. Sew together seven squares for the bottom tier of the skirt and five squares for the top tier (Photo c). Run a gathering thread through the top edge of the bottom tier and gather the edge so it fits the bottom of the five squares. Pin (Photo d) and top-stitch in place. Run a gathering thread through the top of the top tier and pin just below the baste line on the bodice (Photo e). Stitch in place.

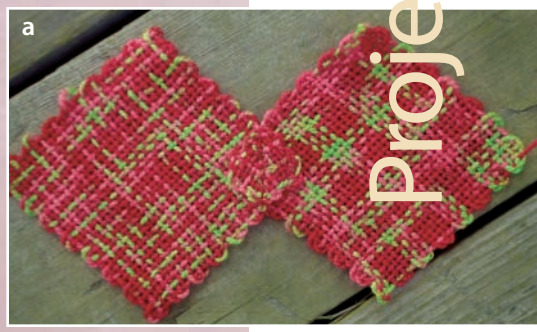
4. Fold the dress wrong side out, matching the corners at the shoulders and sew across the corners with a 1" seam. Sew a back seam to join the bottom tier of the skirt at the back. Sew snap fasteners at waistline and on the bodice. Add a bow or decorative buttons to front of the bodice as desired.





The two dolls at the right on this page are dressed in other outfits created from squares woven on pin looms with sock yarn (see also page 19). The doll on page 61 is wearing the project dress.













a. Join two squares for top; **b.** add two squares; baste guide line; **c.** sew two rows of squares for skirt; **d.** gather bottom tier; pin and sew to top tier; **e.** pin and sew skirt to top along basting line.

4-SHAFT PROJECT WITH SHAFT SWITCHING OR 6-SHAFT PROJECT

TIP: For rag rugs, two thinner strips of cloth cover better than a single heavier strip. Experiment with strip width and number before you start weaving. When you use a folded cloth so the print shows on both sides, folding and ironing as you cut is faster than folding as you weave.

GISELA VON WEISZ

Shaft switching for versatile patterning in taqueté

YOU CAN MAKE YOUR OWN SHAFT-SWITCHING SETUP FOR A COUNTERMARCH OR COUNTERBALANCE LOOM AND GET ULTIMATE DESIGNING FREEDOM ON ONLY FOUR SHAFTS.

Shaft switching is a technique developed by Peter Collingwood. Because warp threads are manually "switched" from one shaft to another, shaft switching works best with the open setts (and fewer warp threads) of weft-faced weaves.

STRUCTURE

Taqueté (weft-faced compound tabby).

EQUIPMENT

4-shaft countermarch or counterbalance loom with shaft-switching device or 6-shaft loom (for a slightly different design), 41" weaving width; 10-dent reed; 2 rug shuttles; temple (stretcher; see page 34).

YARNS

Warp: 12/6 (1,407 yd/lb, Bockens) or 8/4 (1,680 yd/lb) cotton rug warp, dark blue, 2,277 yd.
Weft: lightweight 45" fabric cut in strips ⅞" wide, solid-color dark blue, about 5½ yd (268 total length of strips); one or more different prints in light blues and aquas, 5½ yd total; about 10 yd rug warp for headers.

WARP LENGTH

407 working ends (828 actual ends)
2¾ yd long (allows 12" for take-up, 34" for loom waste).

SETTS

Warp: 10 doubled epi (1 doubled end/dent in a 10-dent reed; 1 quadrupled end/dent at selvedges). Weft: 8 ppi.

DIMENSIONS

Width in the reed: 40⁷⁄₁₀".
Woven length (measured under tension on the loom): 53".
Finished size: Toasters rug (page 63), 40" × 51¾".

My love of weaving rag rugs grew in leaps and bounds when I discovered shaft switching. What pattern freedom! I get inspiration from my collection of some hundred pounds of used clothing and washed fabrics, arranged according to color on open shelves—as well as from paintings, photos, and nature. I sketch first with water colors on graph paper and then transfer the designs to finer graph paper to use for the shaft switching (see Figures 6 and 7, page 64).

This article gives directions for making a shaft-switching device for a counterbalance or countermarch loom. I used materials available in Sweden, so you may have to do some scouting around for similar materials in your area.



GISELA VON WEISZ

Pattern heddles with a wooden bead as a stopper are moved from one shaft to the other by sliding them in and out of the open dents.

TAQUETÉ

Taqueté is an ideal weave structure to use for shaft switching. Sometimes called "summer and winter polychrome without a tabby" (the threading is identical to that of summer and winter) or "warp stuffer rug weave," taqueté is a complementary-weft structure in which one weft color shows on the face in the "pattern" area, the other weft color on the face in the "background." The colors are reversed on the back (see Figure 4, page 65). In a two-block threading (Block A =1-3-2-3; B = 1-4-2-4), the colors show on the face or back depending on the lifting orders of shafts 3 and 4. If you could change warp threads at will from shaft 3 to shaft 4 or vice versa, you could weave either color wherever you like across the entire warp. This thought is undoubtedly what inspired Peter Collingwood to develop his innovative shaft-switching device.

RESOURCES

Collingwood, Peter. *Rug Weaving Techniques: Beyond the Basics.* Loveland, Colorado: Interweave, 1990.

Eriksson, Mariana, Ulla Getzmann, Gunnel Gustavsson, and Kerstin Lovallius. *The Swedish Weaving Book: Project Planning, Loom Dressing, and Finishing.* Shelburne Falls, Massachusetts: Vävstuga Press, 2008, knotted-warp edge, p. 108.

von Weisz, Gisela. *Skaftväxling, det enkla sättet att väva mönster.* Lidingö, Sweden, 2004.



Shaft-switched rugs

Because everything about the rug's design (except the width) depends on weft colors and the almost unlimited pattern choices with shaft switching, you can weave many different rugs on the same warp. You'll find yourself fully absorbed, rug after rug, as new designs and weft color combinations occur to you. You can use yarn as weft, of course, instead of rags. (Note that take-up is less on the pattern threads; to keep warp tension even, cut off and retie after each rug.)



Ribbons, 39¾" × 57", by Gisela von Weisz. (face and back)

Making a shaft-switching device

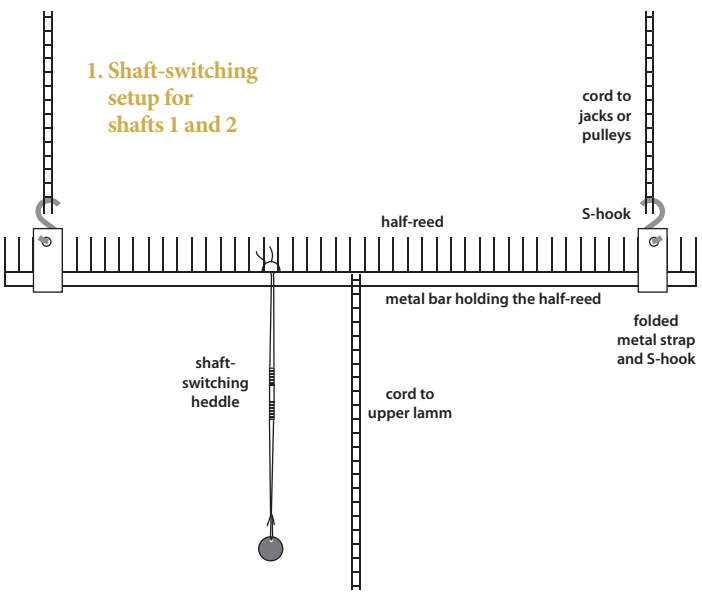
PARTS AND SUPPLIES

The shaft-switching heddles shift between two suspended open-topped reeds that replace shafts 1 and 2; see Figures 1 and 2. You'll need:

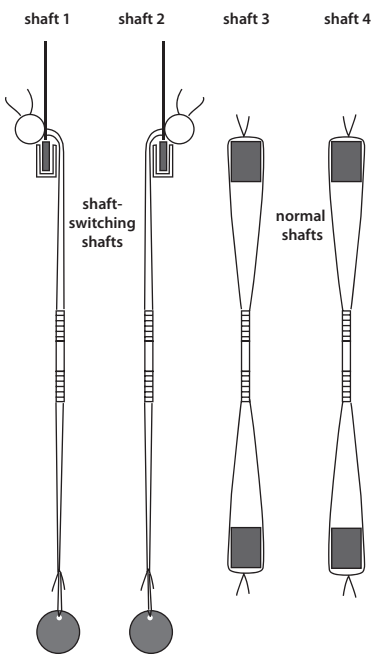
- Two 10-dent "half reeds" as long as your weaving width (or one reed cut in half lengthwise so the teeth are 2" long); both half reeds must have one rigid metal edge and open teeth on the other edge (like a comb).
- A U-shaped metal channel the same length as the reed and wide enough for the reed to fit inside it.
- Four pieces of sheet metal about 1" × 8" (two per shaft) that can be bent to enclose the supports and drilled with a hole for an S-hook.
- 200 shaft-switching heddles. These are easiest to make and will be the most durable if you simply adapt standard Texsolv heddles. Use a piece of strong cotton twine to tie a ¼" diameter bead to the top loop and add a ¾ to 1 oz weight to the bottom loop so that the weight hangs 1" or so below the bottom of the heddle.
- About 4 yd Texsolv link-loop cord.

CONSTRUCTION

For each shaft-switching shaft: Fold the metal straps around the metal channel, drill holes in the top part of the doubled edges of the straps, insert S-hooks, and place the half reed in the channel. Suspend one of these shafts in front of shafts 3 and 4. Slide the bead of each shaft-switching heddle through the appropriate dents of the half reed on the new shaft 2. Place the new shaft 1 in front of shaft 2 after threading. (Because the shaft-switching heddles must be accessible to the weaver, the pattern shafts and binder shafts are reversed from their usual order in taqueté; 3 and 4 are the binder shafts, 1 and 2 the "pattern" shafts.)



1. Shaft-switching setup for shafts 1 and 2

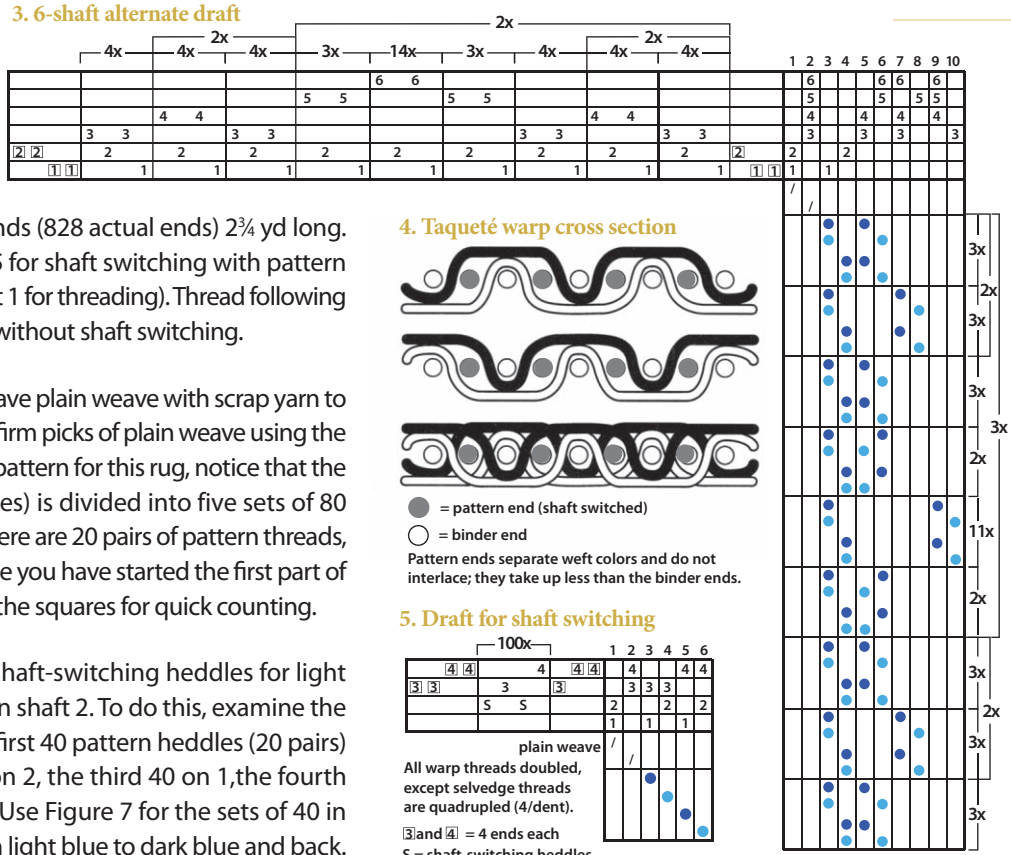


2. Positions of the four shafts

Weaving the rug

Use Figures 5–7 with shaft switching or weave a similar rug (horizontal and vertical lines alternate from row to row) on six shafts following Figure 3.

3. 6-shaft alternate draft



All warp threads doubled, except selvedge threads are quadrupled (4/dent).

1 and 2 = 4 ends each

= dark blue rags

= light blue rags

1 Wind a warp of 407 working ends (828 actual ends) 2¾ yd long. Thread the shafts as in Figure 5 for shaft switching with pattern heddles on shaft 2 (remove shaft 1 for threading). Thread following Figure 3 to weave a similar rug without shaft switching.

2 Allowing about 6" for fringe, weave plain weave with scrap yarn to spread the warp. Weave several firm picks of plain weave using the rug warp as weft. To weave the pattern for this rug, notice that the design (excluding the selvedges) is divided into five sets of 80 threads each. Within each 80, there are 20 pairs of pattern threads, 20 pairs of pattern heddles. Once you have started the first part of the pattern, it's easy to identify the squares for quick counting.

3 To start the pattern, place all shaft-switching heddles for light blue on shaft 1, for dark blue on shaft 2. To do this, examine the start (bottom) of Figure 6. The first 40 pattern heddles (20 pairs) go on shaft 1, the second 40 on 2, the third 40 on 1,the fourth 40 on 2, and the final 40 on 1. Use Figure 7 for the sets of 40 in which the design changes from light blue to dark blue and back. Weave two sets of 4 picks (two graph-paper rows). Then, for the vertical stripes in the second square on the right, change pattern-heddle pairs 5–8 and 13–16 from shaft 2 to shaft 1. You don't have to worry about the exact slot in the reed to use; just grab the heddles and slide them in the reed as a group.

4. Taqueté warp cross section

= pattern end (shaft switched)

= binder end

Pattern ends separate weft colors and do not interlace; they take up less than the binder ends.

5. Draft for shaft switching

All warp threads doubled, except selvedge threads are quadrupled (4/dent).

3 and 4 = 4 ends each

S = shaft-switching heddles

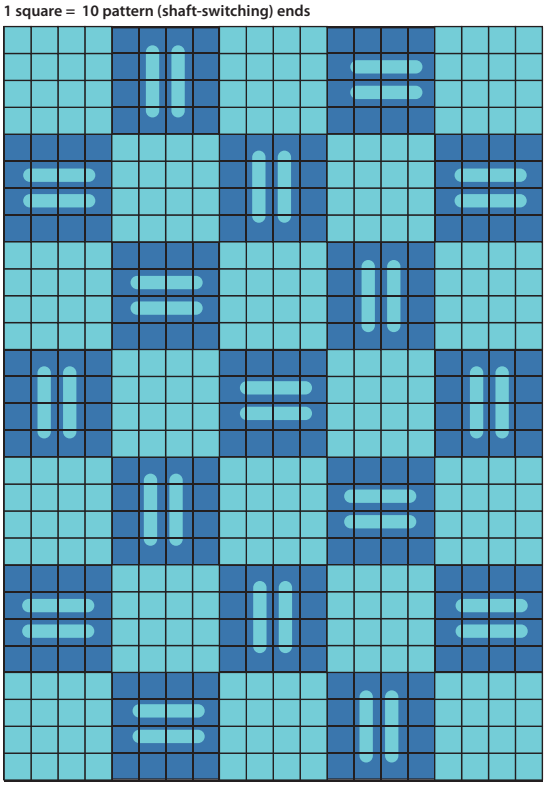
= light blue rags

= dark blue rags

Note that the usual taqueté threading (with binder warp threads on shafts 1 and 2, pattern ends on 3 and higher) is reversed for shaft switching. This places the two pattern shafts where the shaft switching occurs at the front of the loom for easy access.

6. Sketch of Toasters rug design

1 square = 10 pattern (shaft-switching) ends



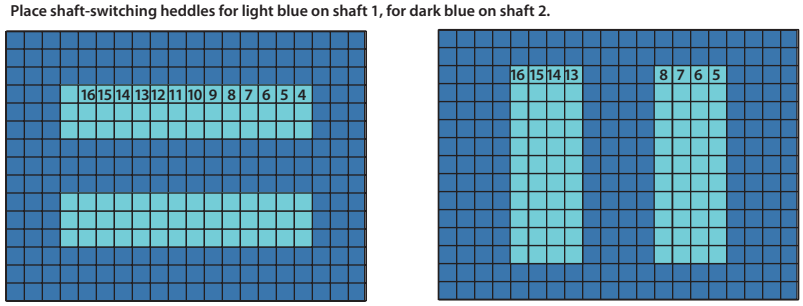
4 Continue, following Figure 6 (from bottom to top) to see which squares are all light blue and which show both colors and Figure 7 to make the color changes within the dark blue squares. Start both shuttles on the same side. End with several picks of plain weave and scrap yarn.

5 Allowing 6" for fringe, remove the rug from the loom and finish the edges removing scrap yarn as you go: Take two doubled warp threads on one side and tie a square knot firmly against the fell. Place the tails against the fell and tie the next two doubled ends around them. Continue, so that square knots enclose tails from previous knots. Wrap the remaining ends that extend from the opposite edge to form a tassel, or you can braid them.

7. Graph for shaft switching

1 square = 2 pattern (shaft-switching) ends and 4 picks (DLDL)

Place shaft-switching heddles for light blue on shaft 1, for dark blue on shaft 2.



TIP: We usually think that sampling means to weave a small example. But in some cases this gives misleading results. Since a narrow piece is likely to shrink more in the weft direction than a wider piece, it is more informative to sample on the intended final width.

JEAN DOWN

Water Lilies fabric for a vest

DIFFERENTIAL SHRINKAGE AND DOUBLEWEAVE COMBINE FOR SCULPTURAL EFFECTS IN A SUPPLE FABRIC.

STRUCTURE
Doubleweave.

EQUIPMENT
8-shaft loom, 16" weaving width; 12-dent reed; 2 warp beams if available; 2 shuttles; small sharp scissors.

YARNS
Warp: 60/2 silk (14,880 yd/lb, Treenway Silks), Peacock or Azure, 2,850 yd; 18/2 merino (5,040 yd/lb, Superfine Merino, JaggerSpun), natural, 950 yd. Weft: 60/2 silk, Peacock or Azure, 2,474 yd; 18/2 merino, natural, 825 yd.

OTHER SUPPLIES
6 mm yellow Swarovski crystal beads (plus smaller ones as desired).

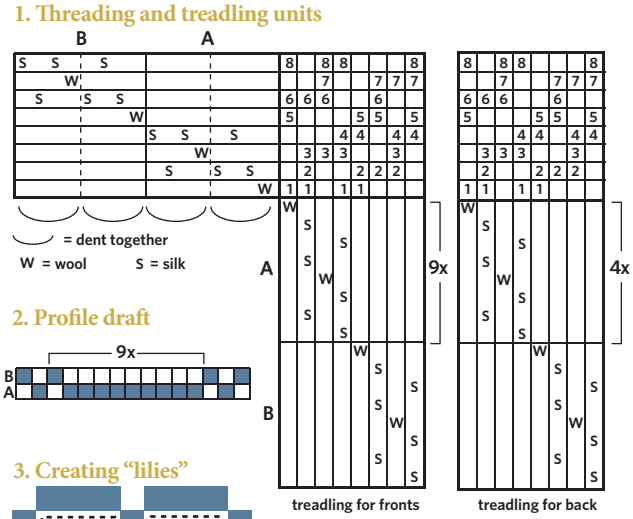
WARP LENGTH
760 ends (570 silk, 190 merino) 5 yd long (allows 6" for take-up, 52" for loom waste and sampling).

SETTS
Warp: 48 epi (4/dent in a 12-dent reed; 36 epi silk, 12 epi wool). Weft: 48 ppi (36 ppi silk, 12 ppi wool).

DIMENSIONS
Width in the reed: 15⅝". Woven length (measured under tension on the loom): 122", not including sample. Finished size after washing: 11" × 88" (44" for front pieces, 44" for back pieces).

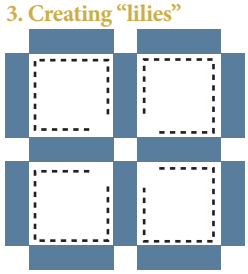
Weaving is all about challenge! For this vest, the challenge was to "Weave a Different View" for an exhibit at the Mississippi Valley Textile Museum in Almonte, Ontario, presented by Weavers Unlimited, a group of weavers in the Ottawa Valley. My inspiration was a pond in the garden of a weaving friend, and my challenge was to capture elements of the pond: color, sparkle, and flow—and the water lilies. Instructions here are for the fabric. A garment from it should fit your own sense of style. This can be your challenge! The fabric is a stitcher's delight since it can be cut without raveling.

1. Threading and treadling units



2. Profile draft

3. Creating "lilies"



To make the lilies, place the finished fabric with the light side up. Gently pinch apart the layers in four adjacent white wool squares. Carefully cut along three edges of each square, leaving each cut section attached at the center. Trim to a petal shape. Fold petals toward the center and steam. Sew a yellow bead onto the center of the flower, if desired. I also scattered other small crystal beads along the silk frames to mimic the sparkling water in my friend's pond.

RESOURCES

Black, Mary E. *New Key to Weaving*. New York: Macmillan, 1975, pp. 193–195.

Arn-Grischott, Ursina. *Doubleweave on Four to Eight Shafts*. Loveland Colorado: Interweave, 1999.

1 Wind a warp and thread the shafts substituting one threading unit of Block A or B from Figure 1 for squares in the profile draft in Figure 2. Use your preferred warping method. Note that the threading order is 1 wool/3 silk ends throughout. Beam the silk warp on one beam, the wool warp on the other. If you have only one beam, you may have to add weight to the wool warp as you weave. (I hand-dyed the silk yarn for this fabric. You can mix several colors for a similar effect and/or use a different color in the weft.)

2 Weave a sample following the treadling in Figure 1 for about 20" (use sections of both treadlings) so you can practice finishing the sample before the final fabric. Weave the vest front fabric for 61" following the treadling for the fronts in Figure 1. (The large 9x squares of Block A should measure 1½"; adjust your beat as needed.) For the back fabric, follow the treadling in Figure 1 for the backs for 61" or you can use another variation (I used several from Arn-Grischott, Section 5.7, pages 74–78). Remove the fabric from the loom and serge raw edges of sample and vest pieces.

3 Full the sample first to test: I used a front-loading washer, wool cycle, cold water, small amount of detergent, slow spin cycle. If you use a top loader, check frequently to prevent overfulling. Block A should finish at about 1" × 1". Full the fabric as for the sample. Steam-press on both sides while slightly damp. Plan your lilies so they will appear where you wish using your vest pattern, create them following Figure 3, and sew your vest.





PHOTOS BY STEVE TEMPLETON



How slow can you go?

Before there can be cloth, there must be yarn! Many weavers also own spinning wheels, and they have the luxury of enjoying the slow, creative process of spinning their own yarn. Maggie Casey, who holds the Certificate of Excellence, Level I, in Handspinning from the Handweavers Guild of America, shares with us some of her thoughts on spinning yarn for weaving.



Handspun and handwoven samples and scarf by Maggie

Who is learning to spin?

In the 1980s, when Maggie began teaching spinning, most of her students were weavers. That trend later moved toward knitters. Today, she finds that just as many weavers as knitters are interested in learning to spin. She attributes this to the growing popularity of the rigid-heddle loom and the fact that there is less loom waste of precious handspun with these small and portable looms. She also notes that rigid-heddle weavers often branch out to floor looms.

PLAN, SAMPLE, TEST

✦ Spin with an intention. Have a project in mind so you don't waste precious time and fiber. Success requires planning, and it is important to sample to create the yarn most suited for its purpose. *Proper twist and good joins are essential!* Pull out a length of yarn periodically and give it a good tug to test for strength; make sure it has enough twist and doesn't drift apart. Allow a length of yarn to twist back on itself to be sure there is adequate twist for plying.

✦ Think about how much handspun yarn you will need and make extra—at least 10 percent. If you run out during the weaving process, you will have to spin more because a quick run to your LYS (local yarn store) isn't an option with handspun.

✦ As Judith MacKenzie points out in *The Intentional Spinner*, it is especially important to consider the twist of a yarn used for weaving. Most handspun yarns are spun in a clockwise direction (Z-twist) and plied counterclockwise (S-twist), resulting in a final S-twisted yarn. When you cross a final S-twist weft yarn with a final S-twist warp yarn, the weft yarn is held in place. Crossing a final S-twist weft yarn with a final Z-twist warp yarn results in the yarn sliding for easier packing—think rugs!

✦ Warp threads undergo abrasion in the reed. Enlist a friend to hold a strand of handspun warp yarn between two fingers. Rub back and forth to get an idea of how it will react in the reed. If the yarn starts coming apart, plan on using a reed with fewer dents per inch while maintaining the appropriate sett. The larger dents of the downsized reed will allow more space for the yarns to move.

✦ Handspun warp can be tested for strength by giving it a good snap. If you hear a crisp snap, it is fine for warp. On the other hand, if the yarn drifts apart, it is not a suitable warp yarn.

Special care and feeding

✦ The addition of sizing to handspun yarn is frequently a topic of discussion among handspinning weavers. Sizing is usually not necessary to give a wool warp yarn strength. However, extra care must be taken to make sure there is enough twist in the yarn and that joins are strong and smooth. Sizing may be useful for controlling fuzziness, which can lead to abrasion and sticking of adjacent warp threads.

✦ Wool with lots of crimp, such as merino, can result in a very elastic yarn. Before weaving, lightly block

the warp on a warping board or reel. But remember—after the woven fabric is washed, the warp will draw back up. Be sure to sample!

✦ Think about how yarns will interact when combined in a fabric. Can handspun yarns be combined with commercial yarns? Yes, they can. *Just remember that the same rules apply that you would use with combining commercial yarns.* Consider possible variations in shrinkage and how much you do or don't want them to be a factor in your piece. Also remember when you are using a yarn spun in the grease that a greasy or unwashed yarn may shrink more than a finished yarn. Again, sample!

✦ Should you use small bits of handspun throughout a piece? Should handspun alternate with a commercial yarn in the warp? It depends! Your choices depend on the desired outcome.



Maggie weaving at her shop in Boulder, Colorado

MAGGIE AT THE LOOM

Maggie claims to have learned the craft of handspinning "a hundred years ago" when she first discovered the drop spindle. Later, she broadened her spinning skills to include the spinning wheel.

She is also a weaver, and her daily life is blessed with all things weaving and spinning. She is co-owner of the yarn shop Shuttles, Spindles and Skeins in Boulder, Colorado, with Judy Steinkoenig. Maggie is happy to share her expertise, and she acknowledges that others may find that different techniques work for them (see Linda Ligon's take on spinning for weaving in Tricks, page 29).

Why spin to weave?

Maggie believes that if you are going to spend the time to create something, it is worthwhile to sample and immerse yourself in the slow, joyful process of creating the most amazing piece possible. She believes that handspun yarn is always better than commercial yarn. It may not be as consistent as a commercial yarn, but it always has more life. She compares the difference to tasting a garden cherry tomato versus one bought from the grocery store.



Skeins of Maggie's handspun yarns—in a wide range of colors and textures

PROJECT DIRECTORY

DESIGNER/WEAVER	PROJECT	PAGE	WEAVE STRUCTURE	SHAFTS	LEVEL
Maurine Adrezin	Doll	58–59	Plain weave, tapestry	Peg loom, RH	All levels
Mary Berent	Runner	38–40	Overshot	4	All levels
Jean Down	Vest fabric	66–67	Deflected doubleweave	8	AB, I, A
Rita Hagenbruch	Coverlet	42–44	Overshot	4	AB, I, A
Alison Irwin	Pocket	54–56	Turned broken twill	4	AB, I, A
Tom Knisely	Rug	34–35	Boundweave	4	AB, I, A
Mary Cree Marker	Scarf	36–37	Doubleweave	8	I, A
Hazel Spencer	Doll dress	60–61	Plain weave	Pin loom	All levels
Sarah Swett	Tapestry	50–52	Plain weave, tapestry	2	I, A
Gisela von Weisz	Rug	62–65	Taqueté	4 (with shaft switching) with 6-shaft draft	I, A AB, I, A

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

YARNS AND SUPPLIERS

This chart gives yards per pound, meters per kilogram, and a range of setts (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 Resources at handwovenmagazine.com. Suppliers for yarns used in this issue are listed below. Wholesale suppliers are noted with an *.



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



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



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



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



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



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



12/6 cotton; 1,407 yd/lb (2,820 m/kg); 10, 14, 18



8/5 linen; 480 yd/lb (968 m/kg); 6, 8, 10



22/2 cottolin (60% cotton, 40% linen) 2,900 yd/lb (5,815 m/kg); 15, 20, 24



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



Singles wool; 2,240 yd/lb (4,490 m/kg); 12, 15, 20



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



3-ply rug wool; 578 yd/lb (1,160 m/kg); 6, 8, 10



Paternayan rug wool; 672 yd/lb (1,350 m/kg); 6, 8, 10



90% superwash merino/ 10% nylon sock yarn; 1,635 yd/lb (3,280 m/kg); 10, 15, 20



2-ply wool; 1,100 yd/lb (2,240 m/kg); 6, 8, 10

Brassard, Maurice et Fils, 1573 Savoie, C. P. 4, Plessisville, QC, Canada G6L 2Y6, (819) 362-2408, www.mbrassard.com. (Irwin 54–56)

*Brown Sheep Company Inc., 100662 County Rd. 16, Mitchell, NE 69357, (800) 826-9136, www.brownsheep.com. (Swett 50–52)

Cotton Clouds, 5176 S. 14th Ave., Safford, AZ 85546, (800) 322-7888, www.cottonclouds.com. (Berent 38–40)

Halcyon Yarn, 12 School St., Bath, ME 04530, (800) 341-0282, www.halcyonyarn.com. (Hagenbruch 42–44)

*JaggerSpun, Water St., Springvale, ME 04083, (207) 324-4455, (800) 225-8023, www.jaggeryarn.com. (Down 66–67, Hagenbruch 42–44)

Lone Star Loom Room, (888) 562-7012, www.lonestarloomroom.com. (Hagenbruch 42–44, Irwin 54–56, von Weisz 62–65)

The Mannings, 1132 Green Ridge Rd., PO Box 687, East Berlin, PA 17316, (717) 624-2223, (800) 233-7166, www.themannings.com. (Knisely 34–35)

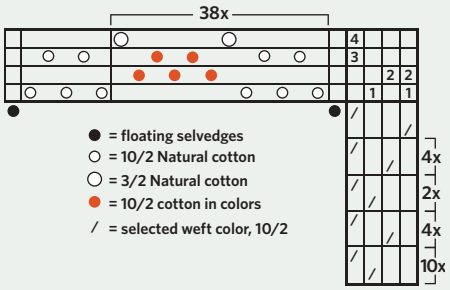
Treenway Silks, 501 Musgrave Ave., Salt Spring Island, BC, Canada V8K 1V5, (888) 383-7455, www.treenwaysilks.com (Down 66–67)

*UKI Supreme Corporation, PO Box 848, Hickory, NC 28603, (888) 604-6975. (Hagenbruch 42–44, Berent 38–40)

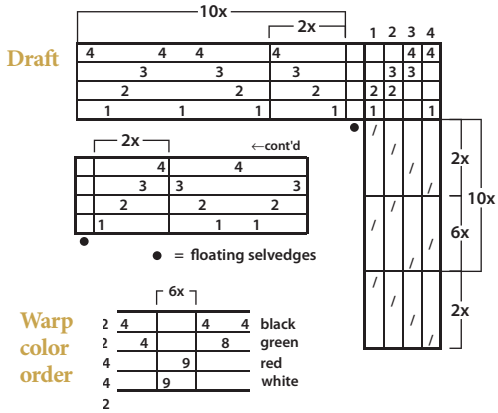
Vävstuga Swedish Weaving and Folk Arts, 16 Water St., Shelburne Falls, MA 01370-1119, (413) 625-8241, www.vavstuga.com. (Hagenbruch 42–44, Irwin 54–56, von Weisz 62–65)

CORRECTION

In the November/December 2009 issue, a mark was missing in the treadling for Sigrid Piroch's pillows, page 42.



READING DRAFTS



Some drafts for weaving are very, very long if they are written out thread by thread. To save space, wherever any section of the threading or treadling is repeated, a bracket is placed above it with the number of times to do that section. For example, in the threading draft shown here, there are two levels of brackets, one marked 2x and one marked 10x. To thread: Start at the right side and thread (after the floating selvedge) 1-2-3-4. Since the 2x is directly above these threads, you will thread that two times. Then continue, 1-2-3-4-1-4-3-2-1-4. You are now at the end of the 10x bracket, so you'll do everything under that bracket (including the 2x section) ten times. When the threading continues to another row, you also read that row from right to left. Repeats in the treadling and in the warp color order are treated in the same way. Note that the color order chart looks like a threading draft but indicates the order in which to wind warp colors (4 black, 8 green, 4 black, then 9 red and 9 white six times, 4 green, 4 black).

WARPING NOTES

Handwoven's project instructions do not include specific warping steps. Find complete directions at weavingtoday.com under Learning to Weave.

FINISHING TECHNIQUES

TWISTING (OR PLYING) THE FRINGE

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



SIMPLE HEMSTITCHING

Weave several picks of plain weave (or 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 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 and trim.

DOUBLE (ITALIAN) HEMSTITCHING

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

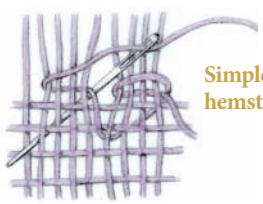
Take the needle under a selected group of warp threads above the fell and bring the needle back to encircle the ends. Next, pass the needle under the same ends but come up two or more weft rows down from the fell. Then bring the needle back around the same group of ends below the fell. Repeat, encircling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

LADDER AND ZIGZAG HEMSTITCHING

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

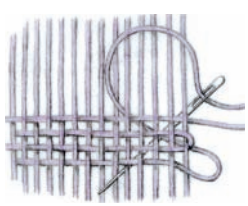
For zigzag hemstitching, encircle groups of ends in the second row starting at the midpoint of the ends encircled in the previous row to offset the two rows of stitches .

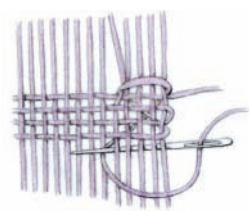
Hemstitching tip: To hemstitch the first end of a piece, weave a header, weave four or five picks of plain weave (or of the basic weave structure used in the piece), and hemstitch over the top two or three weft rows. Weave the piece and then hemstitch the other end over the last two or three weft rows.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

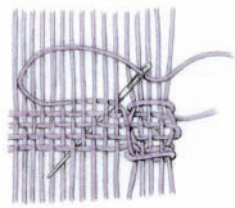


Simple hemstitching

Double hemstitching







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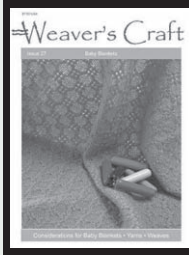
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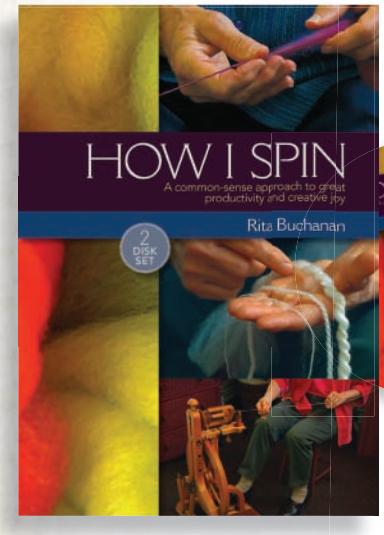
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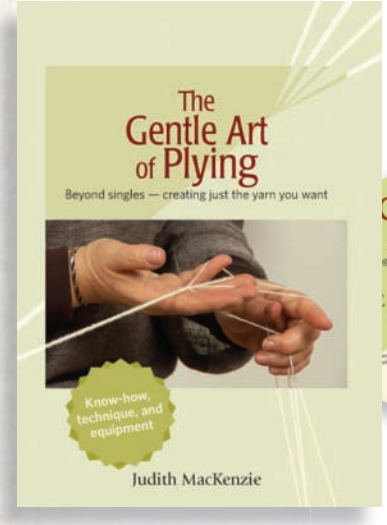


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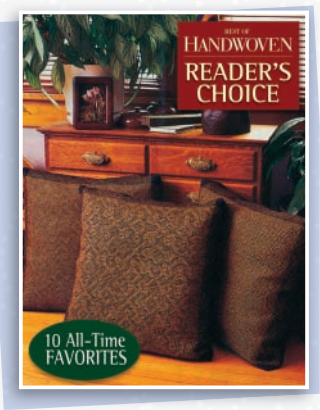
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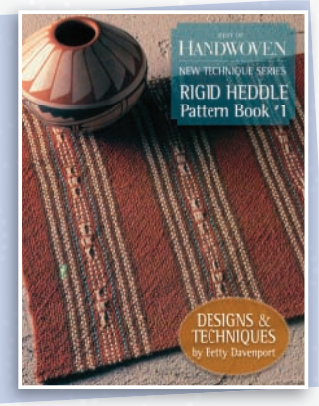
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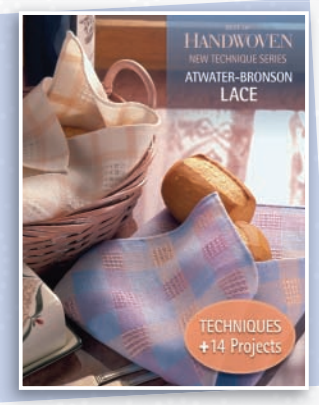
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Sara Lamb: Surround yourself with fair-trade textiles

Many weavers I know surround themselves with beautiful handwoven textiles from around the world. We appreciate these textiles because we have at least some awareness of the effort that goes into making them. They inspire us and inform our work, in color, design, and technique.

We do much to keep an interest in indigenous textiles alive. As we learn their methods and techniques, we become interested in the people who still make and use them. We read about them, sometimes travel to their neighborhoods, and even bring some of the weavers to our conferences to show their work. Our purchases of textiles help women in developing countries feed and clothe and shelter their families.



SARA LAMB

Fair-trade textiles from the Center for Traditional Textiles of Cusco, Peru. The tag on each textile gives the name of the weaver.

Textile production in the third world is worthy work, often empowering women with few employment options. There is a great deal of romanticism about third-world textile producers, however. The downside to textile work in third-world countries can be poverty, exploitation, poor education, or limited educational opportunities, along with a cultural bias against women's work. The women who create these textiles often must produce them in less than optimum circumstances, in all climates, often outdoors, sometimes on dirt floors, sometimes in cooperative locations with other weavers, dyers, and spinners, sometimes alone. Sometimes the labor required to produce the textiles we love is painful and causes bodily harm.

Fair-trade organizations work to prevent these kinds of exploitation. Some organizations do more than just sell fair-trade goods: they are involved in weavers' communities, helping weavers find markets and improve their conditions. Here are just some of them:

Weave a Real Peace (www.weavearealpeace.org) is a networking organization of weavers, academics, and interested supporters who value the importance of textiles to communities around the world. Founded in 1992 by Deborah Chandler, a weaver known to many of us as the author of *Learning to Weave*, WARP serves as a catalyst for improving the quality of life of weavers and textile artisans in communities-in-need. Any of you can join WARP, attend their meetings, and receive their informative quarterly newsletter with stories of fair-trade projects around the globe.

Fair-trade textiles from Guatemala are available under several umbrella resources: Mayan Hands (www.mayanhands.org) founded by Deborah Chandler; UPAVIM (www.upavim.pursuantgroup.net), a nonprofit women's cooperative in Guatemala City; and RedCorn Tours & Textiles, a U.S. based company dedicated to empowering indigenous weavers and promoting their work.

The Center For Traditional Textiles of Cusco in Peru (www.cttccusco.org) helps preserve and celebrate Andean textiles and assists their makers in carrying on a tradition practiced for more than 2,000 years. Textiles made by the women of the cooperative are often for sale at booths during weaving conferences in the United States and from vendors who carry a selection in their shops, such as the Spinning Loft in Howell, Michigan.

DOBAG is the acronym in Turkish for a cooperative the name of which in English is the Natural Dye Research and Development Project (www.themagiccarpet.biz/DOBAG.htm). Organized in the early 1980s with the assistance of Dr. Harald Bohmer, its goal is revitalizing rug making in rural Turkey to benefit the weavers and their communities.

The Cultural Survival Barakat Ersari Project aids Afghan Turkmen refugees in north Pakistan. Founded in 1988 by Chris Walter, the Project's goal is to revive the art of traditional Ersari Turkmen weaving using only handcarded, handspun, and vegetable-dyed wool with traditional Turkmen designs.

Lesotho Weaving Cooperatives (www.setsotodesign.com) in South Africa employs women in spinning, dyeing, and weaving local mohair yarns into rugs and tapestries and indirectly supports local farmers raising Angora goats. Many of the weavers are sole breadwinners, supporting survivors of the AIDS pandemic.

I'm a contemporary craftsperson, keeping textile traditions alive in the work that I do. I want weavers from cultures all over the world to be able to live and raise their children in conditions that promote health and a sustainable future.





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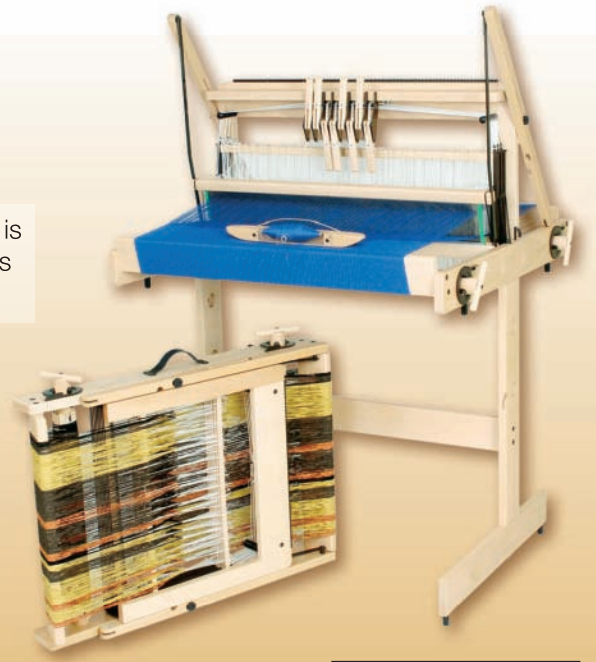
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