

HAND WOVEN

**New Technique
No Loom Required**

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MARCH/APRIL 2011 • ISSUE 154

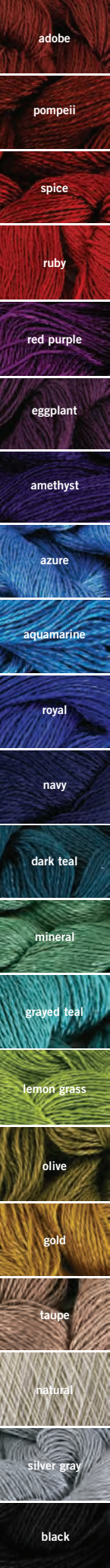
Designer Secrets

12 projects
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- create texture
- make beauty

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Daryl Lancaster



From the Editor

MADelyn VAN DER HooGT

I can't draw. I know this, because my mother told me so. Plus, when I was in school, you didn't get praised for your ability to draw, so art never got on my To Learn list (I'm not proud of this). All I ever knew about color and design was not to mix plaids with florals and never to use red and pink together.

When I first started weaving, my mother said: "I'm so surprised! You can't even draw!" (Her idea of a worthy career was doctor, lawyer, or, best of all, university professor. Or marrying one of the three.) I retorted, "But mother, you don't have to know how to draw to be a weaver. You don't have to know *anything* about art." Many years later, I know it sure helps.

We have all become weavers for a variety of reasons. Back in the days when you couldn't buy interesting fabric in a fabric store, sewers became weavers to create the fabric they wanted. At one point in our not-so-long-ago history, people even wove fabric as an economy: they spent less on the yarns than they would on the fabric itself. We all know *that* time is over! But in my earliest Show and Tells at guild meetings, weavers would hold up a towel or scarf they had just finished and say something like: And I got the yarn at a garage sale for fifty cents! In those days, some weavers became spinners to save money, and they did their own carding (I don't remember being able to buy roving).

I thought I would spend my whole life as a weaver weaving coverlets with traditional designs in blue and white—no drawing required, no need to know anything about color. I thought coverlets were the only items worth weaving, anyway. They were big (very impressive all by itself), they looked like antiques (you couldn't afford to buy an authentic one), they proved that miracles can come true (an ordinary human being in the twentieth century can actually make one).

That was then, this is now. Now, I love finding out what happens when one color meets another, especially when they are not accustomed to being together. Handpainted skeins in baskets are my favorite decorative item in a room, and I have pounds and pounds of blue and white yarn I'm not using.

Madelyn

FUTURE THEMES

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.

November/December 2011 Understanding Blocks

Projects in this issue all use the same two-block profile draft, each in a different weave structure (doubleweave, overshot, summer and winter, Atwater-Bronson lace, and more). The two-block design is posted on weavingtoday.com as a reader's challenge. Visit us there!

January/February 2012 Color-and-Weave

Log cabin, shadow weave, and a special section on towels are the focus of this issue. Learn several methods for designing fabulous shadow-weave fabrics.

HANDWOVEN[®]

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MARCH/APRIL 2011

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DARYL LANCASTER of Lincoln Park, New Jersey, weaves, sews, and blogs from her home studio. She teaches workshops and seminars in weaving and garment construction.

Page 30



ROSALIE NEILSON of Milwaukie, Oregon, has been weaving rep designs for over thirty-five years. She continues to explore this favorite structure in combination with her love of color.

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ROBYN SPADY of Bremerton, Washington, learned to weave in 1969. She holds HGA's Certificate of Excellence in Handweaving with specialized study in loom-controlled, stitched double cloth.

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BARBARA WALKER of Salem, Oregon, divides her creative time equally between ply-splitting and weaving. Her students love her innovative approaches to teaching both fiber arts.

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RAMONA ABERNATHY-PAINE of Tallahassee, Florida, enjoys both color and structure in weaving and draws inspiration from the world around her. She also teaches weaving to others with enthusiasm.

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LESTRA HAZEL of Kalamazoo, Michigan, has been weaving for almost fifty years. Her adorable golden retriever, Casey, and frequent trips to visit family on both coasts keep her very busy.

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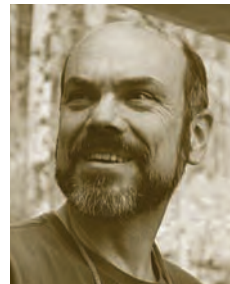
TRACY KAESTNER of Katy, Texas, is currently living and weaving in Singapore. She loves sharing her extensive knowledge of dyeing and Scandinavian weaving techniques with others.

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MARY BERENT of Eagle, Idaho, is known for her never-ending use of cotton yarn in traditional and innovative structures. Breaking rules is a favorite passion.

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SCOTT NORRIS of Florence, Massachusetts, dyes and weaves with linen at his home studio. He specializes in weaving functional items. He also writes about craft, including pottery.

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SARAH JACKSON of Santa Ana, California, recently started weaving again after a hiatus of more than twenty years. She finds the present an exciting time to rediscover weaving.

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ANNEKE KERSTEN of Nijmegen, Netherlands, first studied weaving in Eugene, Oregon, during a sabbatical. She enjoys incorporating different materials and striking colors into her work.

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CONNIE WESTBROOK of Sherwood, Wisconsin, has passionately pursued weaving since throwing her first shuttle. Her current fascination is blending texture and dimension.

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ROBIN LYNDE of Vacaville, California, weaves and raises Jacob sheep. She combined these two passions by opening a fiber shop and classroom named Meridian Jacobs.

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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!



Laurel Johnson's first scarf

JOANNA JOHNSON

bi-lingual sociologist, Noris Binet. I used this event as inspiration to weave a shawl that reflected the coming together of two cultures. The shawl has a snowflake-twill pattern on one side, an embroidered plain-weave "rebozo" on the other, and a blending of the vibrant embroidery colors in twill at the center. We displayed it as part of the annual Day of the Dead celebration, and it seemed a fitting symbol of the ongoing work of building community.

—Ellen LaBruce
Sonoma Valley, California

A SCARF FOR SPRING AND SUMMER

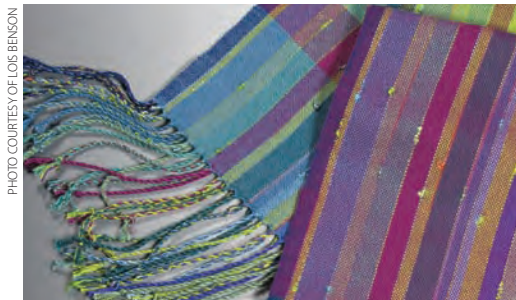


PHOTO COURTESY OF LOIS BENSON

Lois Benson's delightful scarf is woven from leftover bobbin yarn

A YOUNG WEAVER

My name is Laurel, and I am nine years old. This year I learned to weave on a Cricket Loom. The first thing I made on it was a scarf. The warp is lavender cotton yarn and the weft is big stripes of dark purple, pink, orange, and sky-blue wool. It took about five weeks to make. It was fun to do.

—Laurel Johnson
Loveland, Colorado

WEAVING CULTURES TOGETHER

In October, Anglo and Latina women from Sonoma Valley, California, gathered at our local community center for a cross-cultural workshop designed by

"Rebozo de Dos Culturas—Weaving Cultures Together"
by Ellen LaBruce



ELLEN LABRUCCE

Recently, I needed to wind a bobbin for a scarf I had on the loom. I was out of empty bobbins! Annoyed at myself for having loads of full bobbins left over from past projects, I sorted them into categories: Tencel, cotton, chenille, wool. The colors in my Tencel pile all looked fabulous together, so I started winding them off one by one on my warping board. I loved how the stripes looked, and then I remembered some slubby hand-dyed rayon yarn that was in the same color palette and put a strand of that yarn between each stripe. Looking good! I warped the loom for plain weave. Then I had to decide what color to use for the weft. I still had some full bobbins, so I started weaving as I had wound the warp (omitting the slubby yarn) until each bobbin was empty. The result was a cheery colorful scarf—and empty bobbins for the next project!

—Lois Benson
Alexandria, Virginia

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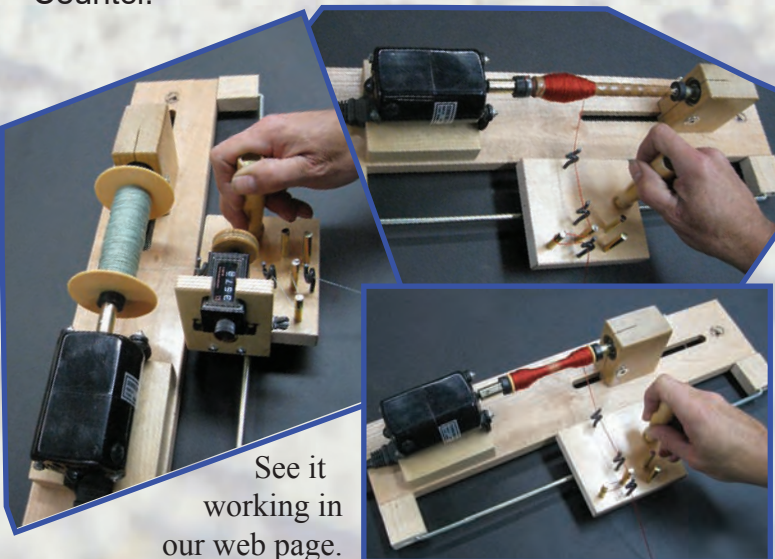
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What's Happening

Guild Rating and Study Programs

Have you ever considered embarking on an extensive study of weaving that could result in a professional certification or master weaver rating? Among other national and regional guilds, the Ontario Handweavers and Spinners offer this type of program, and it can be completed entirely through independent study.

The Canadian guild Ontario Handweavers and Spinners (OHS), which accepts members from any part of the world, offers the comprehensive Frances Forstner* Home Study Course for weavers. The course consists of eighteen units that include weave structures and techniques as well as topics titled Fabric to Fashion, Fabric for Interiors, Public Relations, and Fabric Analysis. According to Diane Woods, OHS Weaving Education Chair, the units require plenty of work to complete and mount for presentation to instructors. She estimates that it may take thirty to forty hours to fulfill the requirements for a unit. Upon successful completion, participants are awarded the OHS Weaving Certificate. For those weavers not interested in the certificate, individual units can still be studied.

Costs include membership dues, \$10 for student guidelines, a \$20 fee for notes that are available in either electronic or hard-copy form, and a \$40 fee that is paid to an instructor when each unit is submitted for examination.

Weavers who achieve the OHS Weaving Certificate with a B average or higher are qualified to pursue the OHS Master Weaver Certificate. For more information, please go to <http://www.ohs.on.ca/education>.

**Frances Forstner was a member of the Burlington and Ontario guilds. After her death, her family chose to honor her memory by generously sponsoring the development of the Frances Forstner Home Study Course.*

Inge Dam is a recipient of both the OHS Weaving Certificate and Master Weaver Certificate. Her Master Weaver study concentrated on Iron Age textiles from Scandinavia. She became particularly fascinated with tablet-woven borders. To see more of her work, visit www.ingedam.net.

COURTESY OF INGE DAM



Samples from Inge Dam's study on the Iron Age Textiles of Scandinavia

Other guild study and rating programs:

- **Chattahoochee Handweavers Guild** Standards and ratings program: Apprentice and Journeyman; www.chgweb.com
- **Guild of Canadian Weavers** Testing program offered in four stages: Basic, Intermediate, Senior, and Master; www.thegcw.org
- **Handweavers Guild of America** Certificate of Excellence in Handweaving: Level 1 and Level 2 for specialized study; www.weave.spindye.org
- **Handweavers' Guild of Connecticut** Ratings program: Apprentice, Journeyman, and Master Weaver; www.handweavers.guildofct.org
- **Weavers' Guild of Boston** Ratings program for full members: Apprentice, Journeyman, Master, and Master Plus; www.weaversguildofboston.org
- **Weaver's Guild of Greater Baltimore** Ratings program: Apprentice, Journeyman, and Master; www.wggb.org

If you are aware of similar programs, please let us know about them at pgraver@interweave.com, and we'll be glad to post the information on weavingtoday.com.

Special thanks to Diane Woods and Master Weavers Ingrid Boesel and Inge Dam for their help with this article.

Handwoven's *Teacher of the Year*

Have you been looking for our annual FiberHearts award? This year, we're trying something different. *Handwoven* wants to recognize an individual who excels at teaching our craft to others. Nominate your candidate at weavingtoday.com by May 15, 2011. The Teacher of the Year will be chosen by members of the Interweave staff based on the reasons you give.

Weaving Today Roundup— Join our Weave-along!

We've got many exciting events coming up! First, don't miss your chance to be a *Handwoven* calendar gal or guy! You have until April 1 to post your final study-group project and to be considered for a spot in our *Handwoven* 2012 wall calendar.

Remember, too, to submit your garment photos to the *Handwoven* Garment Challenge, due April 1st. Winners will be featured in the September/October 2011 issue of *Handwoven* and shown with *Väv magasin* winners in a joint fashion show at the *Väv* weaving conference in Borås, Sweden, this September.

And, last but not least, is our Weave-along! We're posting a two-block profile draft at weavingtoday.com. The challenge is to weave this design in the block weave of your choice. We'll publish a gallery of your pieces in the November/December 2011 issue. Meanwhile, as we all weave, we'll share our steps with each other. Visit weavingtoday.com for more information.

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: eTextiles!

Syne Mitchell



BOBBIE CLIVER

I have a new obsession: eTextiles! These are items that combine electronics and fiber arts. An eTextile can be as simple as adding twinkling lights to a scarf or as involved as creating a jacket that uses sonar to detect objects so a vision-impaired wearer can avoid them, such as Lynne Bruning's *Bats Have Feelings Too* jacket (www.lbruning.com).

Outside the weaving world, eTextile enthusiasts are busy creating "soft circuits" by sewing conductive thread and fabrics together with lights, sensors, and programmable controllers. But we weavers have an advantage, we can build circuits into the fabric itself! Weaving can do for eTextiles what woven shibori does for handstitched shibori.

The eTextile world brings art and science together in interesting ways, blending fashion and technology to make things both beautiful and useful. Manufacturers are beginning to create specialty products for the eTextile market, such as LED sequins (www.aniomagic.com/store) and washable, sewable microcontroller components.

The secret of blending electronics with textiles is that, truly, it's not hard. There are a wealth of tutorials online. Go to www.instructables.com for the gamut of soft-circuit and eTextile how-to information. In addition, Leah Buchley and other members of the high-low tech team at MIT have recently created a new social networking site for eTextile enthusiasts, Lilypond, where people can upload pictures and details of the projects they're creating (www.lilypond.media.mit.edu). This site is a smorgasbord of inspiration! You can spend hours wandering through it, marveling at the inventiveness of others.

Thus far, there are a few people incorporating weaving into their eTextile work. Most notable is Lynne Bruning (www.lbruning.com) who showed off her techniques at the Surface Design Booth at the 2010 Convergence. She's published many how-tos online, both on *WeaveZine* and on *Instructables*, where she is a featured author.

ETextiles have lit a spark in me, bringing together my love of fiber arts with my training in the sciences. Like weaving, it makes both my left brain and right brain happy. ETextiles are the current focus of my weaving playtime—exploring the possibilities of combining circuits with handweaving techniques. I invite you to join me!

Syne Mitchell blogs and podcasts at WeaveZine.com.

.....
The Saunderstown Weaving School recently celebrated its thirty-sixth anniversary with an exhibition of work at the Hera Gallery in Wakefield, Rhode Island.
.....

Looming in Rhode Island

In talking with Norma Smayda about weaving, one gets the impression that Norma didn't really choose weaving, weaving chose her, and she agreed to be its gracious host. While living in Oslo, Norway, she noticed a handwoven blanket for sale and realized it was possible to make cloth. That was all it took to spark her interest.



PHOTOS BY JAN PRAGER

The Saunderstown Weaving School has large light-filled rooms and a silo.

She learned to weave in Oslo and established the Saunderstown Weaving School in Rhode Island while also working on her MFA degree in 1974. The school is located in a beautiful building that includes a silo. It is an inviting studio, with rough wooden walls, skylights, and big windows. The school began with six looms and six students and currently accommodates over forty looms and twenty-six to thirty students each semester. There are three fifteen-week semesters each year with three classes per week. Students can also arrange to take a shorter class of at least one week's duration. Jack, counterbalance, and countermark looms are available to the students, plus one tapestry loom and one computerized dobby loom. Most of the looms have four to eight shafts; however, up to sixteen shafts are on hand.

Inspiration is abundant throughout the school from the many warped looms and the many weavings displayed. Students at Saunderstown range from beginners through advanced weavers, and instruction is individualized. Beginners often start with a warp for three twill dish towels. The first towel is a sampler with a half dozen or so treadlings. The students discover their favorite treadlings and use them for two more towels. Throughout this exercise, they are learning the skills necessary for good selvages, even beat, and error-free treadling. As homework, students are encouraged to finish items and bring them back to class to share.

The environment at Saunderstown supports weavers networking and helping each other. New weavers are



The library at Saunderstown is cataloged using an adaptation of the Pourrey Cross Textile Library Classification Schedule.

My Space SAUNDERSTOWN WEAVING SCHOOL



Norma Smayda established the Saunderstown Weaving School in 1974.

In addition to all the looms and the support that can be found at Saunderstown, there is also a fabulous library that is cataloged using an adaptation of the Pourrey Cross Textile Library Classification Schedule developed by Carol Strickler.

If you would like to experience this little bit of weaving heaven, please go to www.saunderstownweavingschool.com for more information.

inspired by those who are more experienced. The latter have the opportunity to solidify their understanding by explaining concepts to novice students. When projects are cut from the loom, there are always accolades. Ensuing discussions stimulate a lot of “how abouts” and “what ifs” that often lead to suggestions on how to expand a design.

Suzi Ballenger has been Norma’s invaluable assistant for nearly ten years. Norma states, “Suzi is very much a part of the structure of the school. She teaches with me two of the three classes each week.” Together they often experience a kind of life cycle of different weave structures at Saunderstown. Someone will opt to study a particular draft, others become interested, and over a span of time, variations of the weave will appear on several looms.

Norma speaks about her students fondly; she feels they are the best part of the school. They share so much, and it is not uncommon for them not only to lend their weaving knowledge, but also to share expertise in other fiber crafts. Students frequently return to the school for more than one semester of study. Although much of the work at the school focuses on independent study, there is emphasis on the work of Weaver Rose (William Henry Harrison Rose of Rhode Island) and Bertha Gray Hayes and on Scandinavian weave structures.

Some of the looms have their own stories to tell. Saunderstown has a loom built by Weaver Rose, one built for Osma Gallinger by her husband, and a loom from the Bauhaus. Norma likes to think that Annie Albers may have sat at the Bauhaus loom. She also once housed two looms that were owned by Mary Meigs Atwater before they settled into their museum homes.



The first loom built for Osma Gallinger by her husband, Milo O. Gallinger, resides at the Saunderstown Weaving School.



“OVX” Triptych by Saunderstown Weaving School student Katie Heaton at the Hera Gallery.

from our Facebook friends

Last issue, we asked folks to tell us about nonweaving tools that they use in their studios. This time, we asked what weaving tools you find invaluable. Here are some of your responses:

Deidre Susan Hockman: “My fringe twister is awesome. It has saved my fingers.”

Carla Tilgham: “Celtic Swan reed hook, my one and only end-feed shuttle . . . and my ARM loom. Adore it!”

An Boeks: “My spool winder . . . and my first 4-shaft floor loom. . . .”

Leslie Thornton Butler: “Ball winder and swift. I could wind balls of yarn all day!”

Margaret Thorson: “I love my Leclerc boat shuttle. . . . It just zips through the shed. . . .”

Laurie Autio: “My drafting program, Fiberworks. It feels like a direct brain plug-in, allowing me to design as fast as I can think, without diverting any effort into thinking about the tool.”

Nina Veronica Macchia: “Ropes that I’ve twisted from strong surplus yarn. Great for tying up what you need while dressing the loom.”



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*Sapa is a mountainous area in Vietnam where the local women alternate between working at agricultural tasks and handwork.



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LEARNING TO WARP YOUR LOOM

Joanne Hall

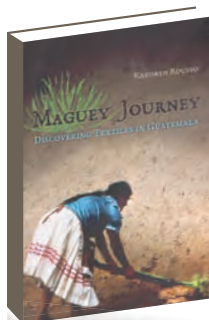
JOANNE HALL, 2010. AVAILABLE FROM GLIMAKRA USA, 50 HALL LN., CLANCY, MONTANA 59634; (406) 442-0354. SPIRALBOUND, 50 PAGES, \$20.

In *Learning to Warp Your Loom*, Joanne Hall presents the complete steps for warping back to front (i.e., beaming before threading). Each step is clearly explained and illustrated with line drawings that accompany the text: winding the warp on a warping frame or reel; counting the threads; tying the crosses and chokes (one per yard); chaining the warp from the frame or reel; placing lease sticks in the cross; pre-sleying the reed or spreading the warp in a raddle; securing the warp, lease sticks, and reed or raddle to the loom; attaching the warp-beam apron rod; transferring the cross to the other side of the reed if a reed has been pre-sleyed; and winding the warp on the warp beam. For this beaming method, heavy weights, such as bricks, are placed on bouts of the warp chain where they rest on the floor. Threading the heddles comes next (with a discussion and diagrams of heddle types), followed by sleying the reed, tying the warp onto the front apron rod, and equalizing the tension on the individual bouts.

Included in the book with these warping steps are additional techniques and weaving information. A basic weaving vocabulary is presented at the front of the book (with illustrations of the different types of looms), and a glossary of drafting, warping, and loom terms is at the back. Steps for planning a project are given: choosing a sett for your yarn with a sett chart for common yarns, how to read a draft for weaving, and how to determine warp length and yarn amounts (including loom waste, sampling, take-up, and fringes). Also included is a sample record sheet to use for keeping accurate project information.

Joanne Hall, an experienced weaving teacher—especially of Scandinavian techniques—gives specific tips for working with table looms, jack looms, countermarch looms (detaching lamms, securing shafts in reed holders, reattaching lamms after beaming, tying up the treadles to achieve a clear shed, etc.), and counterbalance looms (with diagrams of horses and pulleys and tips for using them). A section called “Solving Problems” covers how to fix broken warp threads, how to correct threading errors (both before and after you have started weaving), how to add an extra heddle after the loom is warped, how to fix sleying errors, and more. Also included are steps for winding a quill or bobbin for a boat shuttle, how and when to use a temple, and a conversion chart for metric and English weights and measures.

— Madelyn van der Hoogt



MAGUEY JOURNEY: DISCOVERING TEXTILES IN GUATEMALA

Kathryn Rousso

TUCSON, ARIZONA: THE UNIVERSITY OF ARIZONA PRESS, 2010. PAPERBACK, 162 PAGES, \$35. ISBN 978-0-8165-2698-7.

Maguey is a plant fiber derived from the agave, or century plant. Kathryn Rousso, a gifted textile artist, spent years studying the production and use of maguey fiber in Guatemala. She describes the the people who cultivate maguey and the effects of modern life



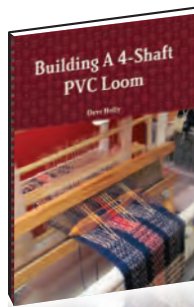
on their traditions. During her study, she acquired the skills for creating useful maguey items. The book includes color and black-and-white photographs as well as clear diagrams of techniques.

JEWELRY FROM YOUR YARN STASH

Robyn Spady

BREMERTON, WASHINGTON: SPADY STUDIOS, 2010. SPIRALBOUND, 25 PAGES, \$15. ISBN 978-0-9842675-1-4.

Would you like to use your thrums instead of throwing them away or



putting them in a container for “someday”? If you answered “Yes,” let Robyn Spady show you how to transform your “leftovers” into stylish jewelry. This informative monograph contains chapters on tools, basic supplies, jewelry-making techniques, and more. The instructions are easy to follow with clear color photographs.

BUILDING A 4-SHAFT PVC LOOM

Dave Holly

COLLEGEVILLE, PENNSYLVANIA: LOOMATIONS PRESS, 2010. SPIRALBOUND, 158 PAGES, \$29.95. ISBN 978-0-615-41899-5.

With the intention of making weaving accessible to more people, Dave Holly provides step-by-step instructions for building a fully functional 4-shaft table loom from PVC components. The book contains clear illustrations and directions to facilitate the construction of the loom. Most of the materials can be purchased from a hardware store. A few items, such as a reed and heddles, can be sourced from a weaving shop.

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WEAVING TOGETHER IN HOPE AND JOY

Anita Osterhaug

In November 2010, in the Andean spring, four hundred weavers from South and Central America, Canada, and the United States gathered to share and laugh and dance—and be inspired by one another. Down from the mountains and up from the jungles and the coasts and the plains they came. In their native costumes, they traveled to Peru, to the Sacred Valley of the Incas, with their weaving traditions and tools, with their dreams of self-expression and self-sufficiency, and with the songs and dances of their far-flung communities. Some had never before left their native villages, and some flew for the first time. Many were sponsored by their cooperatives and by weavers in other countries, and many felt keenly the responsibility to learn and take their experience to the weavers back home.



This first-ever *Tinkuy de Tejedores*, Gathering of Weavers of the Americas, was organized by the Center for Traditional Textiles of Cusco (CTTC) and lovingly hosted by its founder and director, Nilda Callañaupa Alvarez. The weavers learned of each other and their heritages in the conference presentations given in Spanish, English, and Quechua, the most widely spoken language of the Andes.

Among the presentations were stories of tradition and of courage. D. Y. Begay of the Navajo Nation told the story of how Spider Woman taught the Diné to weave, and she explained the meaning of traditional rug designs. Weavers from Mayan Hands in Guatemala and Tejedores ASUR in Bolivia told how weaving and fair trade are bringing pride and economic improvement to their villages. Weavers from the nine CTTC communities told of weaving techniques snatched from oblivion, resurrected from a few fabric scraps and the memories of the elders. They spoke of the challenges and satisfaction of growing weaving cooperatives in



All photos by Joe Coca

their communities, and they showed slides of festivals where they still burn incense and offer coca leaves and flowers to the *apus*, the mountain spirits, to ensure the fertility of their llamas and alpacas.

Other presentations gave the history of weaving in the Americas. Judith MacKenzie described the fibers of the Americas, from cotton and cedar bark to bison and the now-extinct fur dogs, and Ann Pollard Rowe showed traditional American looms, from “body-tensioned” (backstrap) to V-frame, A-frame, and X-frame looms. Michele Wipplinger spoke on natural dyes, and Mary Frame described Inca textiles and their symmetrical *tukapu*, or coded designs, reflecting a very Andean vision of balance in the universe. A master weaver from Mexico told how he rescued an antique serape design from the mid-seventeenth century, and another showed how she weaves ikat-dyed silk shawls fine enough to slip through a ring. Researchers from Peruvian universities spoke of the Inca system of recording information on knotted cords (*quipus*),

TOP: A Bolivian weaver creates mythical beasts as she demonstrates traditional *Jalqa* designs. BOTTOM: Tinkuy participants get a little spinning done during coffee break.

Spotlight **TINKUY DES TEJEDORES**



Harvesting cochineal from a prickly pear cactus on the way to lunch.

of pre-Inca textiles, and of the simple and beautiful clothing found on the mummified Ice Maiden of the Andes.

At every break, brightly clothed weavers spilled outdoors to demonstrate the weaving, spinning, and sometimes knitting patterns of their communities, and to rest and chat as they nibbled on tamales (sweet or savory) and sipped their tea (coca, anise, or black). Poncho-clad men from Pitumarca, Peru, photographed the black and red mythical beasts in a *Jalq'a* weaving from Bolivia. A woman absorbed in her weaving never noticed the weaver behind her, appraising the border pattern of her manta, a square shawl that is used as a backpack, a suitcase, or a baby carrier, as the need arises.

In the evenings, the chairs were pushed aside, and friendly spinning competition commenced, old versus young, spindle versus wheel. Lesson: spinning technology is great, but nothing beats a drop spinner with six or seven decades of experience under her belt. When the spinners were worn out, a local *huayno* band broke out *zampoñas* and *toyo* (panpipes), *quena* (flute), and the lute-like *charango*; the children of the village of Chinchero delighted everyone by performing festival dances and costumes; and then young and old of every country grabbed partners and headed for the dance floor, with smiles as their common language. Tinkuy was an experience that none of them will ever forget.

KUDOS TO KATI REEDER MEEK

Congratulations to Michigan weaver Kati Reeder Meek! Kati created the official tartan for the state of Michigan. Kati's inspiration for the project began over ten years ago while she was observing Lake Huron on a crisp autumn morning. She noticed "sun on the whitecaps, red-top grass in the sand, all emerging from the cedar forest." The five colors of the tartan she designed include blue-green, deep green, tan, white, and red. Each color represents various characteristics of the state, including lakes, forests, snow, summer cherries, and even the Model T.

On December 17, 2010, the *Alpena News* reported that the "Certificate of Tribute" for the Michigan Tartan was signed by Governor Jennifer Granholm and Lieutenant Governor John Cherry on November 2, 2010. Kati is thrilled to have designed the tartan for her state, and she also acknowledges that many dedicated people throughout Michigan worked to make it a reality. On her blog, Kati notes, "Now the tartan mills of Scotland and weavers everywhere can weave their own copies. I hope that weavers in states still without tartans will learn the joys of tartan weaving and design a plaid to represent their states—as well as find citizen support to make the tartans official."

Kati has been weaving since the 1960s. She is currently a member of the Northeast Michigan Weavers Guild, the Michigan League of Handweavers, and other weaving organizations.

Let's raise our shuttles to Kati!



Michigan Tartan samples woven by Kati Reeder Meek



FROM OUR Roving Reporters

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

Chapel Hill—fifty years!

The **Chapel Hill Handweavers** recently celebrated the guild's fiftieth anniversary. Members enjoy a special camaraderie and history that they seek to preserve in this busy world. They are very grateful to those early weavers in Chapel Hill who had the wonderful foresight to organize themselves as a guild and set in motion fifty years of friendship and shared knowledge.

—Jean Johnson, North Carolina



Chapel Hill Handweavers celebrate the guild's fiftieth anniversary.

Secret scarf pals

The **Lake Charlevoix Area Weavers** enjoyed a scarf exchange in 2010. First, they discussed design considerations. Then participating members each wrote down their names, listed their desire for size, favorite colors, preferred fibers, and purpose, and put the list in a sealed envelope. Each participant then drew an envelope and wove a scarf for her "secret scarf pal."

—Julie Hurd, Michigan



The Lake Charlevoix Area Weavers wearing scarves from their "secret scarf pals."



Jacquard weaving by Sara von Tresckow.

Wisconsin—sixty years!

To celebrate the sixtieth anniversary of **Wisconsin Handweavers, Inc. (WHI)**, member Sara von Tresckow adapted the WHI logo to weave banners in five-end satin damask on an industrial Jacquard loom at the Oriole Mill/Jacquard Center in Hendersonville, North Carolina. The banners are dedicated to the memory of Ruth Ronk, a longtime member and past president of WHI. Sara also wove a stunning runner with images of her garden poppies.

—Susan Knorr, Wisconsin

At the **Twisted Threads Fiber Guild**, the rigid-heddle loom has been generating lots of interest. Many guild members have recently bought rigid-heddle looms, and new and experienced weavers alike are very much enjoying the ease of weaving on them.

—Jojo (Jolie) Spencer, Arizona



Members of NCWG gather for fun and inspiration between scheduled meetings.

Fun between meetings

A monthly guild meeting just doesn't do it for members of the **Northern Colorado Weavers Guild (NCWG)**. Some folks gather between meetings to celebrate friendships and discuss upcoming project challenges.

—Liz Moncrief, Colorado

Handwoven's Guide to Workshops, Events, and Fiber Tours



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Colorado

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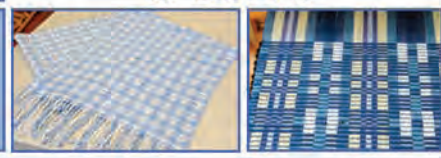
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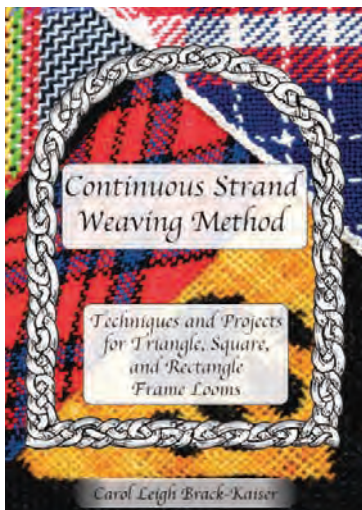


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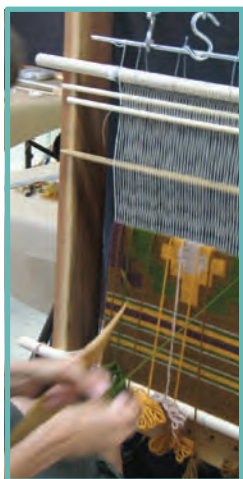


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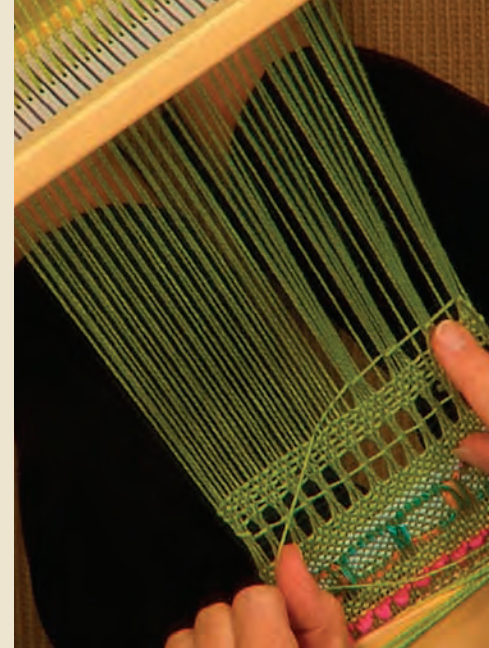
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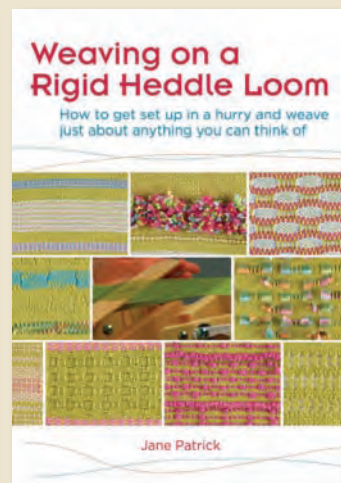
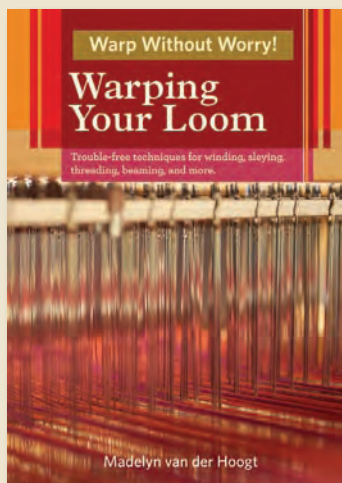
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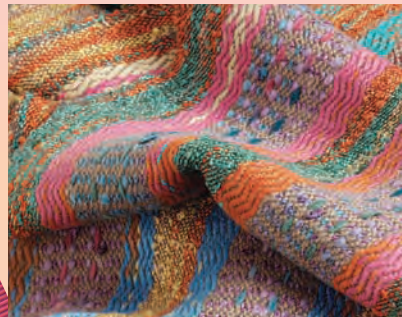
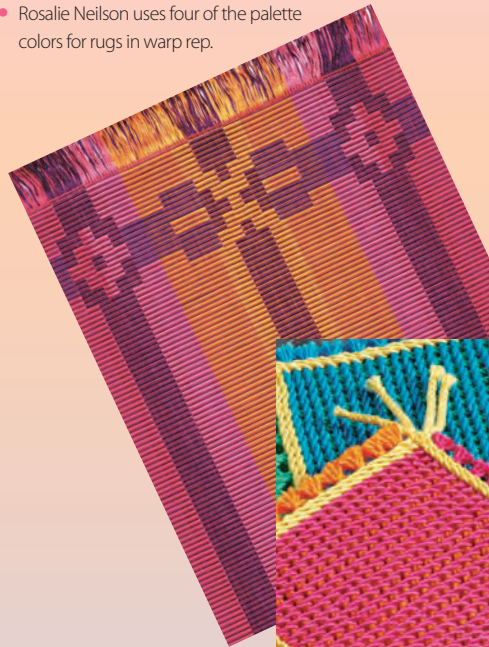


Designer Secrets: Start with a palette



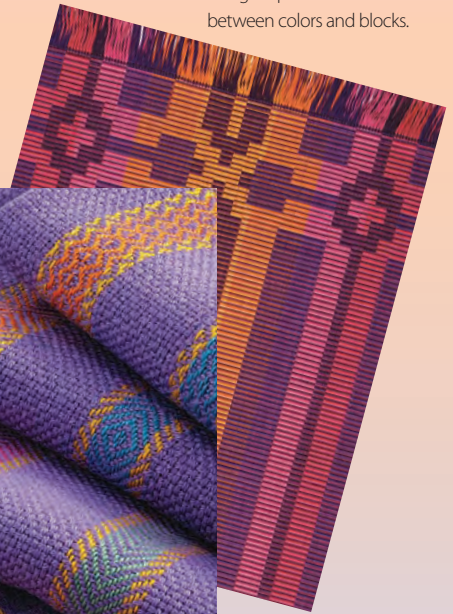
Do you want to weave something really special (a scarf, a towel, a shawl, a blanket), but you don't know where to start? You know the fiber that works best for your fabric—but the colors! How do you come up with colors that sing? This issue is full of ways to do just that. Four of our designers started with a palette, a Pantone Spring 2011 fashion forecast. See how they worked, then continue reading for more design ideas.

• Rosalie Neilson uses four of the palette colors for rugs in warp rep.

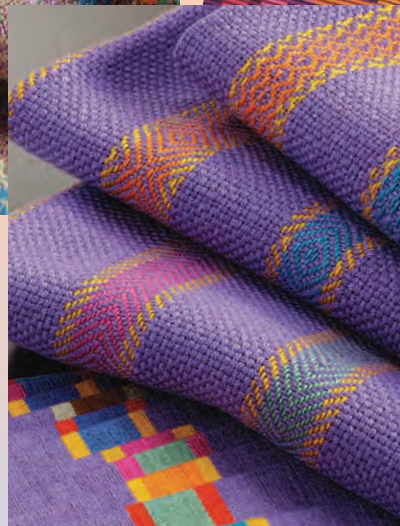


• Daryl Lancaster gathers several variegated yarns for scarves using five palette colors.

• Rosalie's rugs explore the connection between colors and blocks.



• Barbara J. Walker introduces ply-splitting with five palette colors.



• Robyn Spady plays with yarn wraps in all the palette colors to design a set of towels.

In the pages that follow, read how Ramona Abernathy-Paine creates new hues by blending yarns, Lestra Hazel exchanges fabric faces for color contrast, Scott Norris uses color and treading orders for myriad designs in overshot, and Sarah Jackson turns summer and winter into a colorist's dream structure. And if you just want to weave happy, try Tracy Kaestner's towels.



DARYL LANCASTER

Using twill, plain weave, and supplementary-warp floats creates a fabric with drape and appealing contrasts in color and texture. ▶

Designer's notebook

Using color forecast palettes for warp stripes

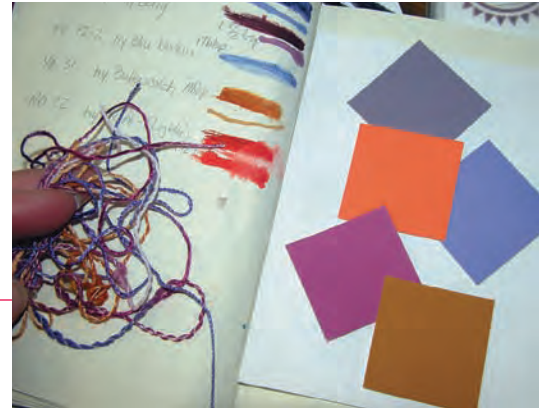
MOVE OUT OF YOUR COLOR COMFORT ZONE!

Type "colors spring summer 2011" into your favorite search engine and you'll instantly have fantastic palettes of colors at your fingertips with great ideas for combining them.

That's just what I did last summer when our guild sponsored a Dye Day. One of our members, a prolific dyer, brought her huge stash of MX fiber-reactive dyes, and we all brought an assortment of warps/skeins/scarves, etc., to dye or paint using them. From my Internet search, I had found a lovely grouping of colors from a French design firm, Interfilière (www.fashiontrendsetter.com/interfiliere). I printed the page and raced off to our Dye Day. Using color forecasts is a quick and easy way of coming up with interesting color combinations that I might not think to put together, pushing me out of my color comfort zone. The results are always fresh and fun.

I painted three different ten-yard warps that day in related shades of purple and orange, each using a different yarn. Back at home, I sat down with my weaving software and designed a weave structure for them, filling in as needed with commercial yarns and a ribbon.

From a palette to painting warp chains to designing and weaving a fabric: surprises all the way! The fabric is the result of last summer's Dye Day.



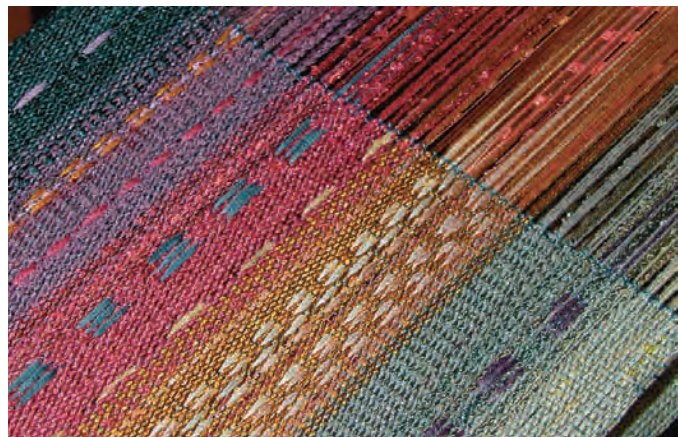
USING FORECASTS

Most forecast palettes involve a theme. Studying the words about the forecast can help your design process. Many forecasts for Spring 2011 take inspiration from exotic travels and faraway places. Since I had just returned from Key West, Florida, the Pantone Spring 2011 fashion palette (see page 29) suggested to me the colors of a coral reef, sandy beaches, and wavy, flowing kelp gardens. You can always pick just one or two colors in a palette, or you can work with many, including shades (black added to a hue) and tints (white added). Out of the ten colors in the original Pantone palette, I worked primarily with five.





A good method for creating warp stripes is to make a yarn wrap. These Pantone colors, wrap, and fabric are derived from the Lush Vegetation palette that appeared in the Spring/Summer '08 *Handwoven Fabric Forecast*. ▼



CHOOSING WEAVE STRUCTURES

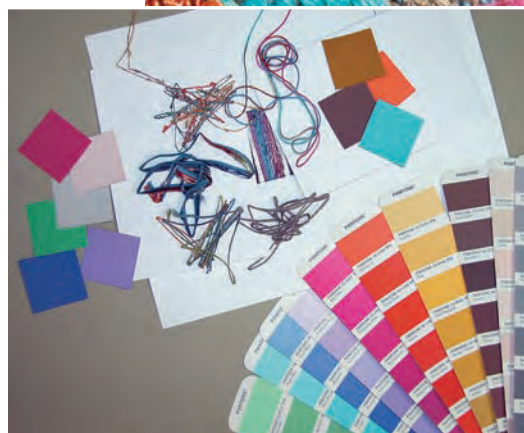
I like to juxtapose different weave structures, such as twill next to plain weave next to supplementary-warp floats. An 8-shaft loom provides considerable flexibility for combining different structures within the same cloth, while four shafts allow the mixing of plain weave and warp floats.

I sample with different weft yarns, and when I've found an effect I like, I weave enough fabric to cut into three sections for my records: one remains unwashed, the second section is gently handwashed and hung to dry, and the third is machine washed and dried.

I especially love mixing weave structures with variegated or warp-painted yarns. Each time I advance the warp, the colors change, and I get a new surprise. If warp painting is not for you, many beautiful variegated yarns are available that can achieve similar effects to warp painting.

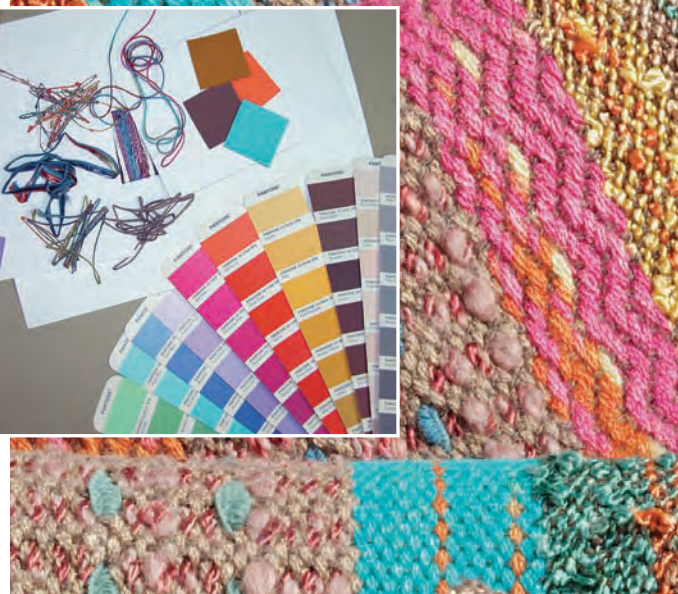
Adding novelty yarns and ribbons to a fabric, especially in the supplementary-warp floats, gives the fabric texture and originality. (If you use a slub, ribbon, or other bulky novelty, remember to choose a reed with relatively few dents per inch to avoid abrasion.)

You can wind warps from variegated yarns just as they come, but the effect will be a speckled color mix in the woven fabric. To control the placement of color for a warp-painted effect, you can wind the warp so that the colors are somewhat aligned. Wind in a circle (as opposed to back and forth on the warping board), since the colors will align in one direction only. For more about this process, see Ruth Ronan in Resources.



RESOURCES

- Lancaster Daryl. "Handwoven's Fabric Forecast, Spring/Summer '08." *Handwoven*, September/October 2007, p. 78.
- _____. "Jump Start: Warp Painting," *Handwoven*, May/June 2006, pp. 71–72.
- Menz, Deborah. *Color Works: The Crafter's Guide to Color*. Loveland, Colorado: Interweave, 2004.
- Ronan, Ruth. "Turning a Handpainted Skein of Yarn into a Painted Warp." *Handwoven*, September/October 2010, pp. 40–42.



The warp colorways in the project scarves feature five of the Pantone Spring 2011 fashion forecast colors plus some shades and tints.



STRUCTURE

Plain weave with a supplementary warp (four shafts) and 2/2 twill (eight shafts).

EQUIPMENT

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

YARNS

Warp: Bambu 7 (2,100 yd/lb, 100% bamboo, Morocco #420 (variegated), 180 yd; Hazelnut #579 (solid light brown), 240 yd; Avanti (950 yd/lb, viscose/cotton), Pottery #605 (variegated), 78 yd; Skinny Majesty (2,300 yd/lb, 100% viscose novelty), Sun Valley #831 (variegated), 351 yd; Cotton Gauze (1,300 yd/lb, cotton/nylon ribbon), Niagara Falls #378 (variegated), 13 yd.
Weft: Bambu 12 (6,300 yd/lb, 100% bamboo), Truffles #110, 357 yd.
All yarns are from Cotton Clouds.

WARP LENGTH

249 ends 3 yd long (allows 5" for take-up, 29" for loom waste); additional extra warp is required to align colors.

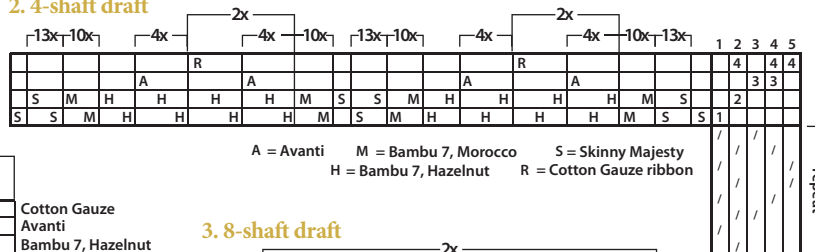
SETTS

Warp: 28 epi (3-4/dent in an 8-dent reed, not including ribbon).
Weft: 18 ppi.

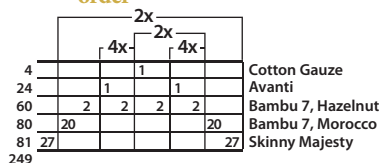
DIMENSIONS

Width in the reed: 8¾".
Woven length (measured under tension on the loom): 74".
Finished size after washing: 8" x 69" plus 1¼" fringe.

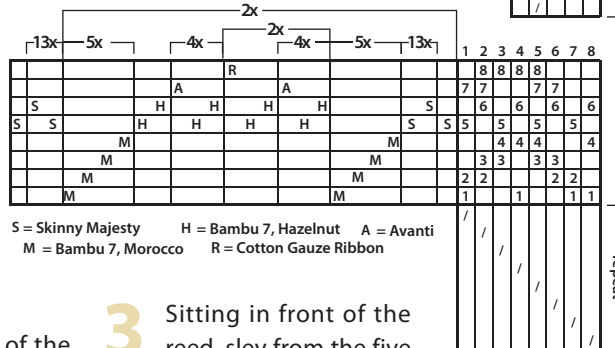
2. 4-shaft draft



1. Warp color order



3. 8-shaft draft



1 Wind each of the five yarns as a separate chain. To create an ikat effect with a variegated yarn, first unwrap enough to gauge the length of the color repeat. Then wind the warp chain in a circular fashion on the board instead of back and forth, making the length of the warp a multiple of the length of the color repeat. As you wind, eliminate yarn as needed at the start/end peg to align colors, securing strands with tape on the start/end peg. You need at least a 3 yd warp length for the scarf. For the Morocco, I wound 122" warp length (61" color repeat); for the Skinny Majesty, 156" (78" color repeat); for the Avanti, 116" (58" color repeat); for the 4 ends Cotton Gauze ribbon, 110" (55" color repeat). Wind the solid-color Hazelnut 3 yd long. Tie a choke 25–30" from the end of the cross for each chain (or the same length as the distance from your front beam to about 12" past the last shaft).

2 Tie the chains to the front beam of the loom using the tails of the choke ties. Secure the beater halfway between the front beam and the castle with cords joining beater and front beam and cords joining beater and castle. Tie sturdy pieces of string around the teeth of an 8-dent reed to create five levels (five vertical spaces) within each dent. The cords will be horizontal (perpendicular to the teeth in the reed) and reach beyond the width of the project on both sides.

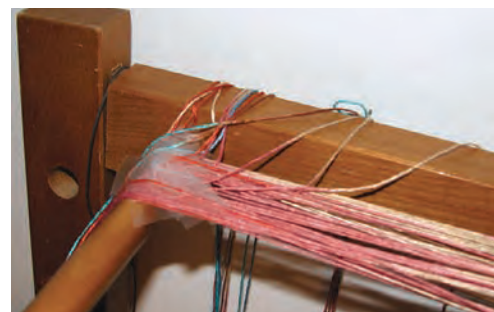
3 Sitting in front of the reed, sley from the five chains following the warp color order (taking an end from each chain as needed) alternating 3 and 4 ends per dent. For each dent: Put the first end in the bottom section, next end in the section above it, etc. The fifth section in each dent is reserved for the ribbons, which are added at the end whenever the color order places them (in a dent with either 3 ends or 4 ends already). Thread the shafts taking ends from the sections in order (I take the top thread from each section first) and tie onto the front apron rod.

4 Allowing about 4" for fringe, begin weaving, leaving a tail for hemstitching. Hemstitch over 2 weft rows including ends from 1 dent in each stitch. Weave for 72–74" as desired; repeat hemstitching. Cut from the loom, again allowing 4" for fringe. To protect the fringe during washing, trim to even ends and fuse a folded strip of fusible interfacing that catches the ends of the warp about 2" from hemstitching. Machine wash, delicate cycle, cold water. Hang to dry. Press and trim off interfacing.

a. Wind the warp in a circle to align colors.



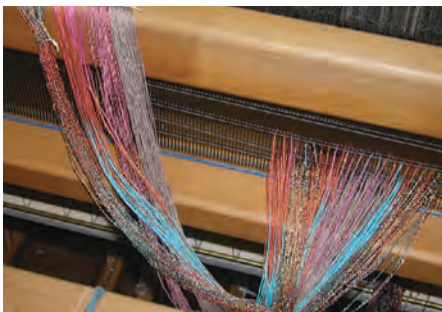
b. Eliminate yarn as needed to align colors; tape strands to secure.



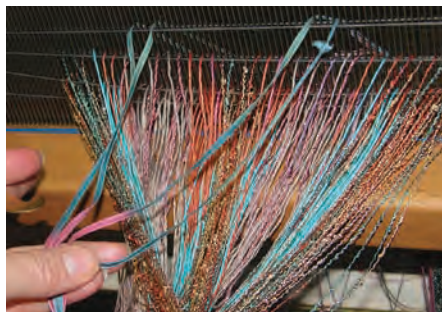
PHOTOS BY DARYL LANCASTER



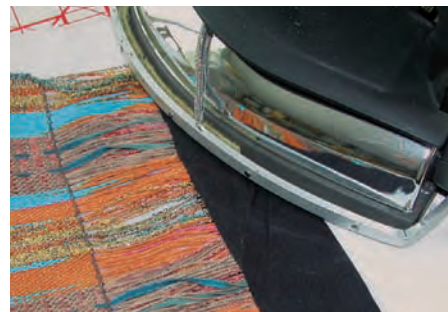
c. Sley 3-4 ends/dent, each end in a separate section.



d. Sley the 4 ribbons in the top section.

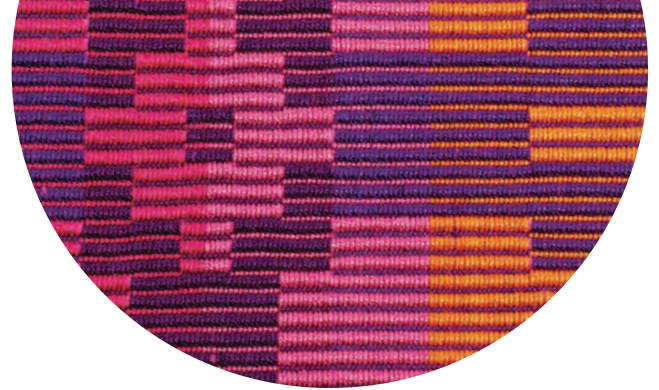


e. Protect fringe for washing with fusible interfacing.





ROSALIE NEILSON



Designer's notebook

Juxtaposing warp colors in 4-block, 4-shaft warp rep

WARP REP CAN PRODUCE FOUR COMPLETELY DIFFERENT DESIGNS—OR EVEN MORE!—ON A 4-SHAFT LOOM. ADD COLOR, AND THE SKY'S THE LIMIT!

Here's my challenge: Select colors from a Pantone Spring 2011 forecast palette and design a rug in warp rep on four shafts. Choices for the pattern colors were easy for me to make: Honeysuckle, Coral Rose, and Beeswax. I included a tint (white added to Honeysuckle), and for the background color, I used two different shades of purple (black added to Lavender).

These colors are easy to find among the many available colors of UKI pearl cottons—especially fuchsias, oranges, and golds. The design for the rug, however, was not as easy to accomplish as choosing the colors, directly due to the incredible versatility of designing with blocks and color in warp rep.

WARP REP BLOCKS

Warp rep is warp-faced plain weave that can be arranged into blocks, each formed by two contrasting colors (one pattern color and one background color) alternating in the warp. Thick and thin yarns alternate in the weft. The warp color raised for the thick weft visually dominates; the warp color raised for the thin weft appears only as a thin horizontal line. Therefore, whether the block shows the pattern color or the background color depends on which of the two colors is raised for the thick weft.

Two independent blocks can be woven on four shafts, one block on shafts 1 and 3 and the second block on shafts 2 and 4. Therefore, any 2-block profile draft can be interpreted in warp rep on four shafts

(for more about using blocks in warp rep, see Neilson in Resources).

Four shafts can produce *four* blocks if the positions of pattern and background colors are reversed to make two additional blocks that use the same pair of shafts. For example, if in Block A, the pattern color is on shaft 1 and the background color on shaft 3, and in Block C, the pattern color is on shaft 3 and the background color on shaft 1, every time Block A shows one color for the thick weft, Block C will show the opposite color. A new Block D on shafts 4 (pattern) and 2 (background) can be added in the same way.

With this threading, blocks always weave two by two (Blocks A and B pattern, C and D background; B and C pattern, A and D background; C and D pattern, A and B background; or D and A pattern, B and C background).

If all the pattern threads are the same color and all the background threads a contrasting color (dark pattern, light background, for example), the black-and-white profile draft on page 35 can be used for 4-block designs. Many other designs could be produced by varying the treadling order of the blocks.

MULTIPLE COLORS

In addition, however, warp rep offers an unusual opportunity to use more than one pattern color in the blocks—not to mention more than one background color. (Not many weave structures allow contrasting solid colors to appear side by side in the same fabric, and none do it on so few shafts as warp rep!) So instead of creating a design that reads only as pattern vs background (black vs white), with multiple pattern colors you can add complexity and gain design options. If you have computer weaving software, you can use it to make profile drafts in color to check the effects (to create the profile draft, pretend that the blocks are shafts, the warp color is the pattern color, and the weft color is the background color).

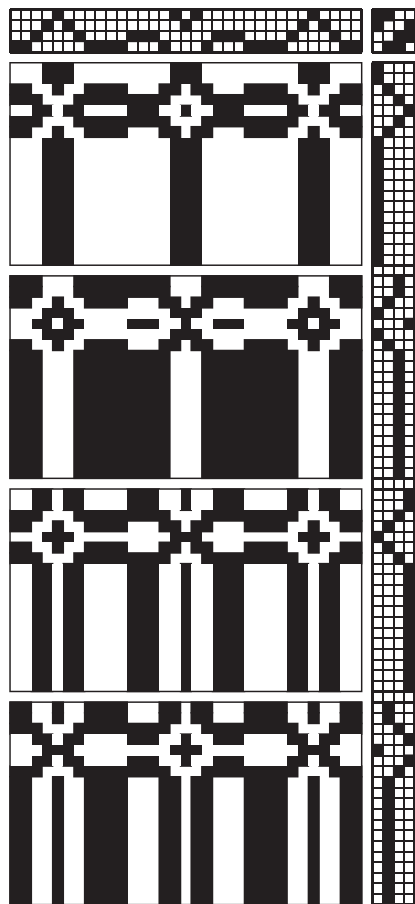
SPECIAL CONSIDERATIONS

When you weave warp rep from a profile draft, you need to do some additional calculations. First, you'll have to determine the number of warp threads that correspond with each square on the profile threading. This will depend on

desired rug size and warp-yarn thickness. When you weave, you'll have to determine the number of thick and thin picks needed for each row in the profile treading. This will depend on the width of each threaded block and your choice of thick weft yarn. For the 3/2 pearl cotton warp in these rugs, each profile threading square represents 10 ends. Each square in the treading profile represents three thick/thin weft pairs.

Why not plan to weave eight rugs on this threading (adding 5½ yd to warp length) and design the second set of four on your own!

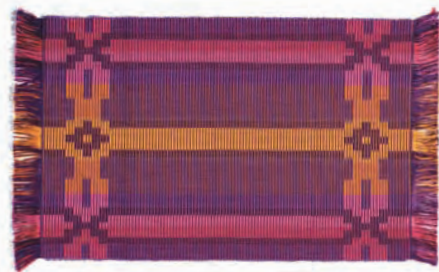
a. 4-block profile draft for warp rep



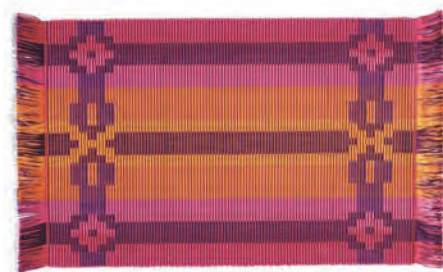
RESOURCES

Menz, Deb. *Color Works: The Crafter's Guide to Color*. Loveland, Colorado: Interweave, 2004.

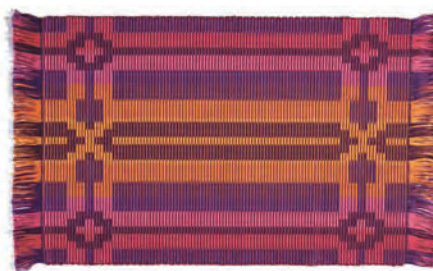
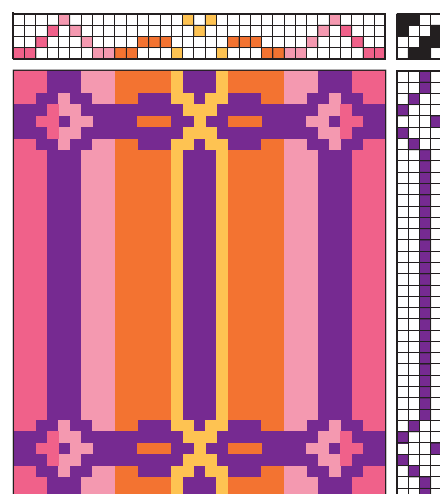
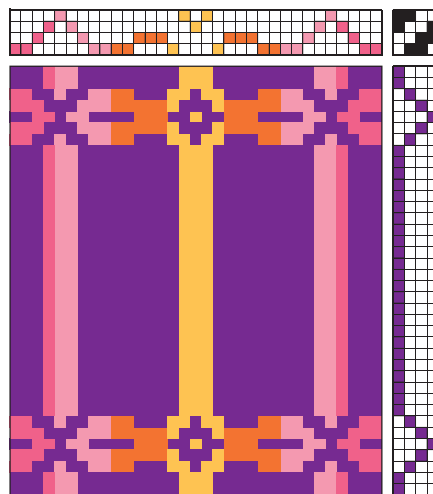
Neilson, Rosalie. "Designing with Blocks in Warp Rep." *Best of Handwoven: Comprehensive Guide to Designing and Weaving with Blocks*. Loveland, Colorado: Interweave, 2011. E-book, pages 35–40.



b. Rug 1 and profile draft with four pattern colors



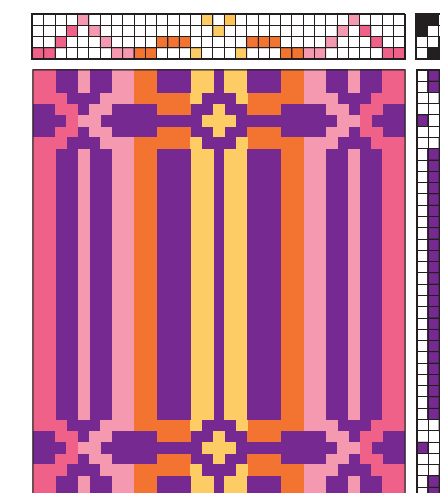
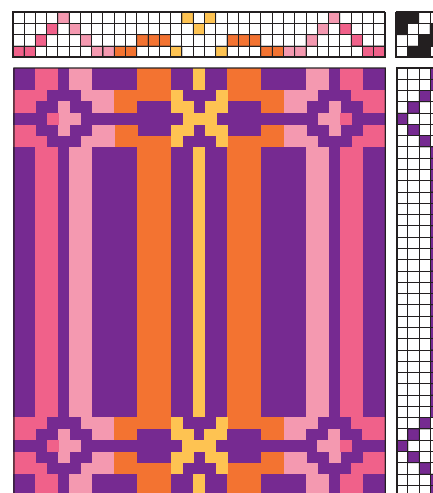
c. Rug 2 and profile draft with four pattern colors



d. Rug 3 and profile draft with four pattern colors



e. Rug 4 and profile draft with four pattern colors





STRUCTURE

Warp rep.

EQUIPMENT

4-shaft loom, 22" weaving width; 10-dent reed; 2 ski shuttles, 1 boat shuttle, small netting shuttle (optional); 8 strips cardboard 2½" × 24" each.

YARNS

Warp: 3/2 pearl cotton (1,260 yd/lb, UKI), Purple #27, 1,170 yd; Purple Passion #142, 975 yd; Fuchsia #3, Dark Fuchsia #56, and Light Orange #67, 585 yd each; Dark Gold #111, 390 yd.
 Thick weft: Midi String Yarn (137 yd/9 oz tube; 244 yd/lb, Borgs, Vävstuga), used doubled, 142 yd/rug.
 Rug 1: Lavender #504;
 Rug 2: Pink #502; Rugs 3 and 4: Wine #238.
 Thin weft: 3/2 pearl cotton, 82 yd/rug. Rug 1: Purple #27; Rug 2: Fuchsia #3; and Rugs 3 and 4: Purple Passion #142.

WARP LENGTH

660 ends 6½ yd long (allows 37" for take-up, 49" for loom waste and fringe, 12" for sampling).

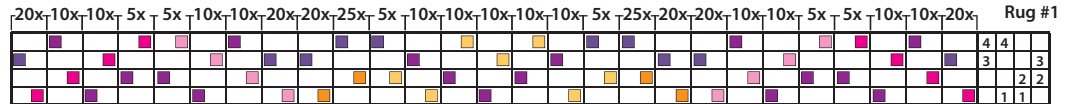
SETTS

Warp: 30 epi (3/dent in a 10-dent reed).
 Weft: 8 ppi (4 doubled thick ppi/4 thin ppi).

DIMENSIONS

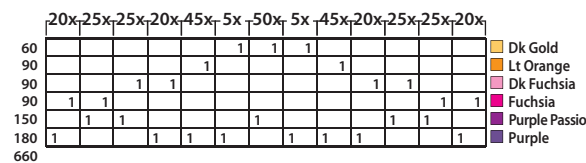
Width in the reed: 22".
 Woven length (measured under tension on the loom): 35" each rug.
 Finished sizes: four rugs, each 22" × 33" plus 2½" fringe at each end.

1. Draft for rugs



Warp (3/2) ■ Purple ■ Purple Passion ■ Fuchsia X Spacer
 ■ Dark Fuchsia ■ Light Orange ■ Dark Gold * Cavandoli knots

2. Warp color order

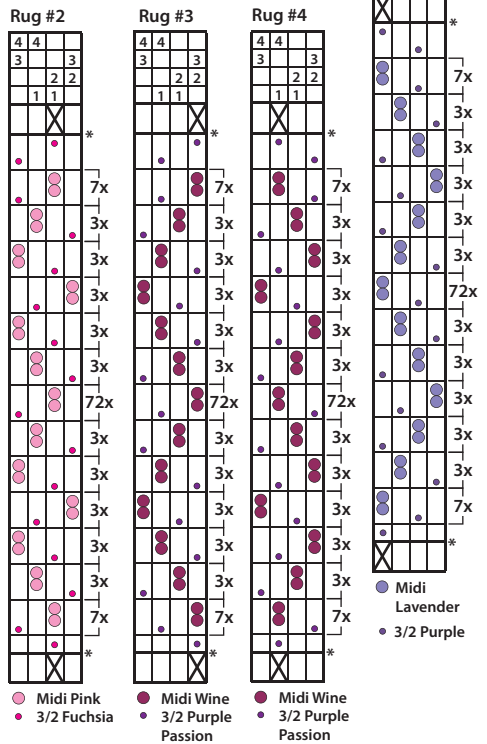


1 Wind a warp of 660 ends 6½ yd long following the warp color order in Figure 2. Centering for a weaving width of 22", use your preferred method to warp the loom and thread the shafts following Figure 1.

2 Spread the warp with 4-6 thick picks raising 1-2 vs 3-4. Begin and end each rug with a cardboard spacer. (For cardboard shorter than 24", you can overlap shorter pieces.) Insert the spacer in a thick-pick shed so that the fringe is the same color that shows over the thick pick. Wind a 4 yd length of 3/2 cotton onto a netting shuttle or into a butterfly. Make Cavandoli knots over every two dents' worth of warp.

3 Use two ski shuttles wound with nearly equal amounts of Midi String Yarn to use together for the thick weft and a boat shuttle of 3/2 cotton for the thin weft. Weave the first 2 thin picks (Figure 1). On the side where the boat shuttle exited, begin the thick pick by splicing: Weave 1 thick pick with first shuttle. About 5" from the first selvage, bring a 5" tail out of the weaving between 2 warp ends. Divide into two equal sizes. Reinsert one tail into the open shed and bring out about 2" from same selvage. In same shed, throw the second shuttle in the same direction from selvage to selvage, leaving an 8" tail at first selvage. Turn the tail around the edge thread and reinsert into shed to pull out between the 2 warp ends 2" from selvage. Divide the tail into equal sizes. Reinsert one tail into the shed and bring it out between the same 2 warp ends at the 5" spot. Trim tails after a couple of inches of weaving.

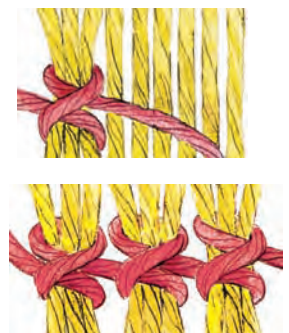
4 The thin pick always follows 2 thick picks in the same direction. For smooth selvages: Place the first thick pick straight in the shed and then the second thick pick in the same shed and beat. Weave 1 thin pick. Then, if the thin pick came out under the last warp thread at the selvage, insert the next thick



pick into the shed under the thin weft. (Thin out under = thick in under thin.) If the thin pick comes out over the last warp thread on the selvage, insert the next thick pick into the shed over the thin weft. (Thin out over = thick in over thin.) At the end of the rug, splice the thick weft threads in reverse; then weave 2 thin picks (second will be in the same shed as the last thick pick). Work Cavandoli knots. Insert cardboard spacer in thick-pick shed so fringe color matches the end of the rug. Change to the new treadle combination for the next rug and insert cardboard spacer for the next rug. Repeat for each rug.

5 Remove the rugs from the loom, cut apart between spacers, lay flat, and press.

3. Cavandoli knots





Project



Designer's notebook

Twill and basketweave stripes on four shafts

When I first looked at Pantone's Spring 2011 color collection ("An Exotic Journey"), I was intrigued by the joy of the colors, especially appealing during a dark and dreary Northwest winter.

Dish towels, always a favorite project of mine, seemed like just the right canvas for this palette!

One of my favorite weave structures combines twill and basketweave. Only four shafts are required, dispelling the myth that four shafts limits you to a single weave structure. I use the twill areas to showcase colors, the basketweave areas for colors that do not overwhelm.

I planned ten twill stripes and eleven basketweave stripes across the width of a 22" towel. The relationship between twill and basketweave stripe width is determined by the Golden Ratio (twill stripe width is .618 times the basketweave stripe width; see Resources). The point-twill direction in alternate stripes is reversed, creating a subtle difference between them.

1. Pantone palette and corresponding colors of pearl cotton

Pantone Colors	UKI Colors
Lavender	Deep Lavender #93
Beeswax	Gold #10
Blue Curaçao	Bermuda Blue #109
Coral Rose	Light Orange #67
Regatta	Periwinkle #146
Honeysuckle	Dark Fuchsia #56
Peapod	Scarab #53

COLOR AND STRIPES

Because the color intensity of violet is lower than that of the other colors, I chose lavender—a tint of violet—for the basketweave. (Plus, even though I didn't believe her at the time, I now use the color advice I received over twenty-five years ago from a salesclerk at I. Magnin's: lavender is a great neutral color and everything goes with it.)

The best way to plan stripe color and proportions is with yarn wraps. Stripes often look better if they are "framed" with an accent color. I used the Golden Ratio

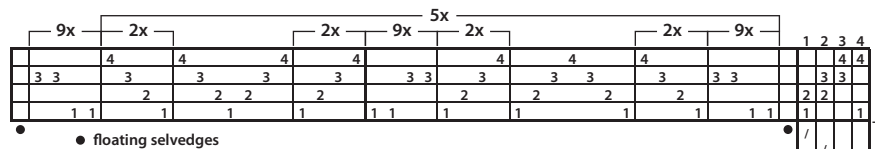
again for a proportion of 4 accent warp ends on either side of 15-end stripes. Of the palette colors, I liked yellow best as the accent. It also unified the other colors so that all of them worked well in the stripes.

Each towel uses a different treading, keeping my interest up through the weaving of all three!

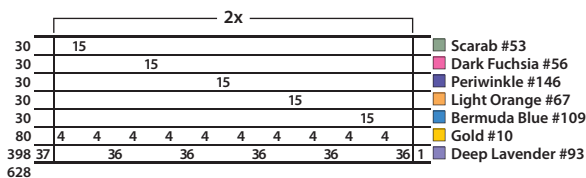
RESOURCES

- Itten, Johannes. *The Elements of Color*. New York: Van Nostrand Reinhold, 1970.
- Moore, Jennifer. "The Golden Proportion." *Handwoven*. September/October, 2000. pp. 64–67.

2. Draft



3. Warp color order

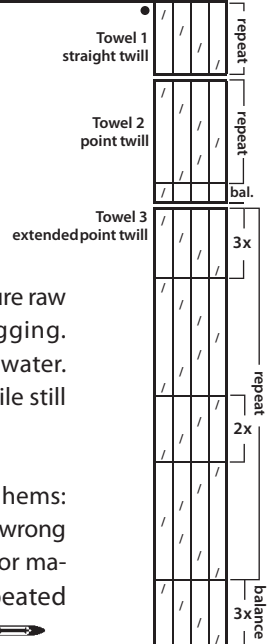


1 Wind a warp of 628 ends 4 yd long following the warp color order in Figure 3. Centering for a weaving width of 22½", use your preferred method to warp the loom following Figure 2.

2 Spread the warp with scrap yarn (use treadles 1 vs 3). Weave each of the three towels following the treading in Figure 2 for 36". (Note that where the point twills reverse, the basketweave is disrupted, but the effect is very subtle.) Separate the towels with 2 picks in a contrasting color.

3 Remove the fabric from the loom and secure raw edges with serging or machine zigzagging. Machine wash, gentle detergent, warm water. Machine dry, warm, and press towels while still slightly damp with a very warm iron.

4 Cut towels apart and sew narrow rolled hems: For each hem, fold the raw edge ½" to the wrong side, then fold again, and stitch by hand or machine. Pearl cottons can withstand repeated washings, so plan to use your towels!



STRUCTURE

2/2 twill and
basketweave.

EQUIPMENT

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

YARNS

Warp: 10/2 pearl cotton
(4,200 yd/lb, UKI), Deep
Lavender #93, 1,592 yd;
Gold #10, 320 yd; Bermuda
Blue #109, Light Orange
#67, Periwinkle #146,
Dark Fuchsia #56, and
Scarab #53, 120 yd each.
Weft: 10/2 pearl cotton,
Deep Lavender #93,
2,087 yd.

WARP LENGTH

628 ends 4 yd long
(allows 5" for take-up,
31" for loom waste).

SETTS

Warp: 28 epi (2-2-3/dent
in a 12-dent reed).
Weft: 28 ppi.

DIMENSIONS

Width in the reed: 22½".
Woven length (measured
under tension on
the loom): 108"
(36" for each towel).
Finished sizes after
washing: three hemmed
towels, 21" × 32" each.





Learn ply-splitting with two summer trivets

WEAVERS OFTEN BEMOAN THAT WEAVING IS NOT PORTABLE. HERE'S A PROJECT YOU CAN TAKE ON THE ROAD THAT WILL DELIGHT YOUR WEAVER'S SOUL.

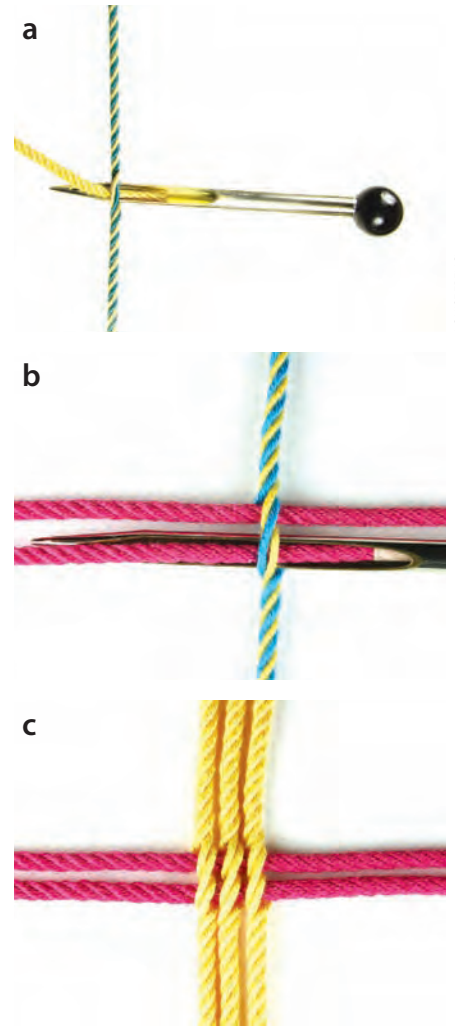
On hot summer days, a cold pitcher of iced tea or lemonade begs for a colorful thirsty trivet on our glass-top patio table. Try ply-splitting to create a sturdy but eye-catching table protector.

PLY-SPLITTING

Ply-splitting (also called ply-split braiding) is a portable technique that requires only 4-ply cords and a tool called a gripfid (Photo a). In weaving, threads move over and under each other. In ply-splitting, plied cords move through each other. The

plies of one cord (the “splittee”) are split with the point of the gripfid so that two plies are on top of it, two under it. A cord (the “splitter”) is then placed in the gripfid and pulled through the opening. The most common method for pulling through successive splitters is the “quarter twist”: the first ply is shared with the splittee above, a new ply brought above the gripfid, and one ply previously on top dropped below the gripfid; see Photos b and c.

All of the splitters in the trivets are separated by a quarter twist.



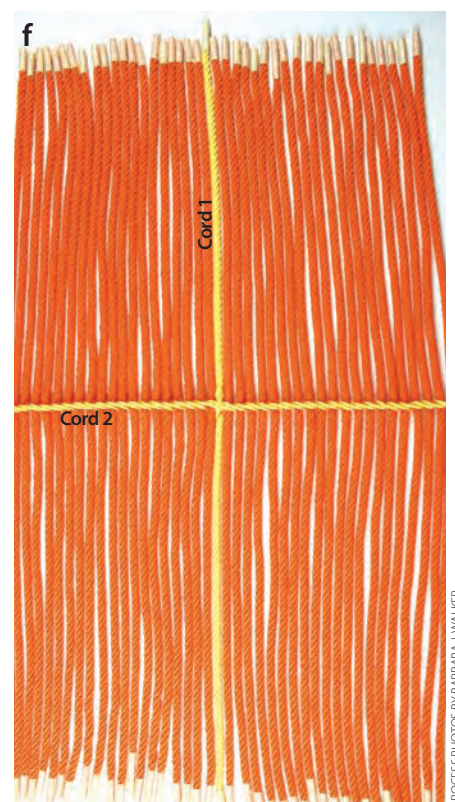
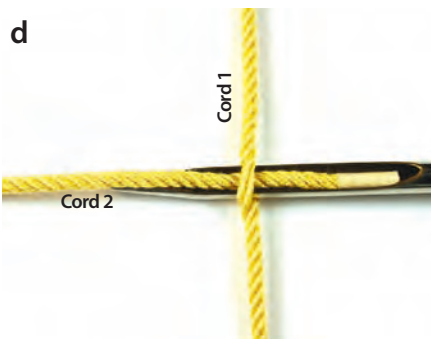
LOUISE FRENCH

1 Before cutting each 11" cord, wrap a piece of 3/4" masking tape on either side of cutting points to secure ends and then cut cords. Find the center of a yellow cord (Cord 1), split it with the gripfid (Photo d), and pull a second yellow cord (Cord 2) through Cord 1 to the center of Cord 2.

2 On your work surface, rotate the two cords 90° so Cord 2 is vertical. Split Cord 2 below Cord 1, and pull an orange cord through Cord 2. Continue

splitting Cord 2 with a quarter twist between each split, pulling orange cords through for 20 total orange cords. Even up the orange cords and straighten Cord 2. Rotate the trivet 180°. Split Cord 2 on the other side of Cord 1 and pull through an orange cord (Photo e). Continue for 20 orange cords. Even up and center all the orange cords and straighten Cord 2.

3 Rotate the work so all the orange cords are vertical (Photo f).



PROCESS PHOTOS BY BARBARA J. WALKER

The colors in these trivets are inspired by the Pantone Spring 2011 fashion forecast.

STRUCTURE

Ply-split braiding.

TOOLS AND SUPPLIES

4.5 mm gripfid (www.louisefrench.com), 10" x 10" cardboard or foam core for a working surface; matching sewing thread or pearl cotton, white glue.

YARNS

4-ply Z-twist cord, 3 mm diameter (available from www.louisefrench.com), 11" long each piece: 40 pieces Oleander #80, 40 Lt. Orange #67, 20

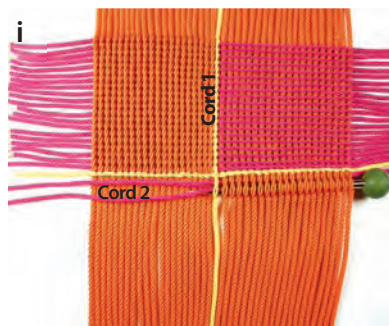
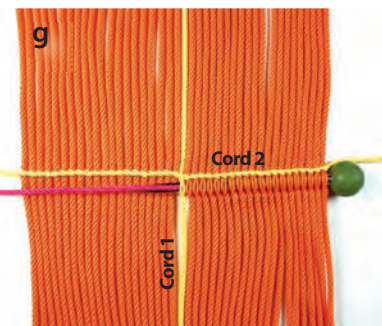
Daffodil #156, 40 Deep Turq #42, and 40 Teal #110. If you ply your own cord, you need 16 strands 13½ yd long each of UKI 10/2 pearl cotton per cord, 210 total yd each color except Daffodil, for which you need 7½ yd cord, 114 total yd.

YARN LENGTH

90 cords per trivet, 11" long each.

DIMENSIONS

Finished sizes: two trivets 6¾" x 6¾" each not including corner ties.



4 Split all 20 orange cords in the lower right quadrant very close to Cord 2 and also split Cord 1 (Photo g). Pull one pink cord through all the openings with the gripfid.

5 Rotate the trivet 180° and repeat Step 4 in the quadrant diagonally opposite. (Starting one cord in the opposite quadrant helps keep the orange cords properly aligned for the rest of the project.) In the new quadrant, continue splitting until you have pulled through 20 pink cords. Adjust the orange cords so they are evenly spaced.

6 Rotate the trivet counterclockwise 90°. Split all the pink cords just below Cord 1 and pull the first orange cord through (Photo h). Continue until all 20 orange cords have been pulled through the pink ones. Adjust the pink cords so they are evenly spaced.

7 Rotate the trivet counterclockwise 90° and split the orange cords in the lower right quadrant (Photo i) and pull through 19 more pink cords.

8 Rotate 90° counterclockwise and split the pink cords to pull through each of the 20 orange cords in the remaining quadrant (Photo j).


9 At this point, even up the spacing of the cords in all the quadrants. As splitting occurs, the cords being split bunch up on the gripfid. If left bunched together, the overall dimensions of the project can become distorted. This step takes awhile, because the cords have to be coaxed and nudged a little at a time.

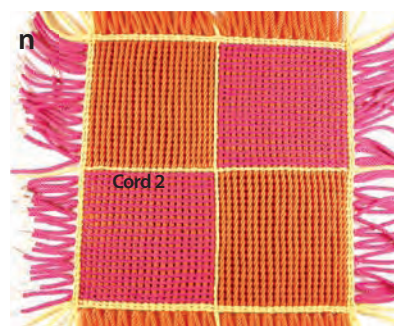
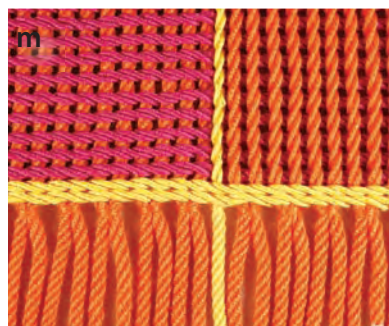
10 To frame the project in yellow: Find the center of two yellow cords and split with the gripfid. Pull the end of Cord 1 through them on an edge of the trivet. Then split the two yellow cords (Photo k) on both sides of Cord 1 to pull through all orange cords on that edge. Repeat this for each edge of the trivet, including the corners where the two pairs of yellow cords meet (Photo l).

11 To finish the trivet: Coax and nudge the cords again to space them as evenly as possible. Turn the trivet

over. To prevent cord ends from retracting into the yellow frame cords, wrap sewing thread or pearl cotton three or four times around pairs of cords as close to the yellow cord frame as possible (Photo m). Wrap the tails of Cords 1 and 2 individually. Tie these wraps off and place a tiny dot of white glue on the knot. When the glue is dry, cut the tails from the knots.

12 Wrap the corner yellow cords individually and tie knots near their ends to create a modest 4-cord tassel (see Photo n and page 41). Trim the tails of all cords to a desired length. Do a final coaxing and straightening of all cords if necessary.

13 Repeat the process above using blue and green cords to make the second trivet. Note that you can ply your own cords for ply-split braiding following a comprehensive tutorial at www.louisefrench.com, "Making Cords for Ply-Split Braiding." Other helpful information is also available there, including an article on "Getting Started in Ply-Split Braiding." 





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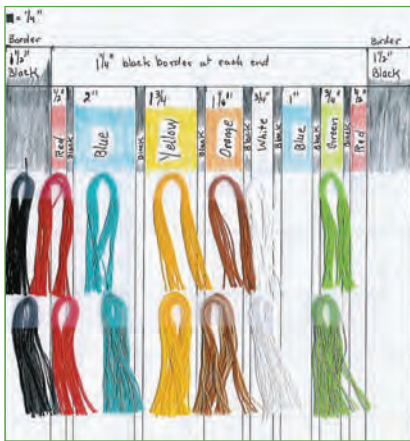
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RAMONA ABERNATHY-PAINE

Designer's notebook

Blending yarns to create new hues

A yarn stash is a designing weaver's best friend. When you don't have the colors you need, you can blend two finer yarns, taking advantage of the principles of pointillism and achieving greater color depth.

A gifted potter in my community, Barbara Duramus, creates exquisite raku pots, adding brilliant colored glazes to an ancient art form that is traditionally black and white. The colors and raku effects in one of Barbara's pots inspired these placemats. I started with graph paper and colored pencils to sketch the proportions of each color, modeling my pattern areas after the areas of color in the pot. Then came a search through my considerable stash to find matching colors of 10/2 pearl cotton (a wonderful yarn for warp-*rep* placemats, both in size and general availability of colors). I found good matches for the red and the yellow, moderately okay for the rust and the blue, and screamingly awful for the green! I discovered I could get a green that matched the pot, however, if I wound together two different greens of 20/2 pearl cotton to substitute for a single strand of 10/2.

A WEAVER'S POINTILLISM

As impressionist and pointillist painters knew well, our eye automatically blends small bits of different colors into what we perceive as a single color. Combining two fine yarns of slightly different colors achieves much the same effect. Not only did this idea allow me to create the green I needed for this project, but it turns out that blends of two colors provide a depth and vibrancy that is missing from a single solid color. I began looking for color pairs to achieve each of the hues I needed to match the pots—even for black and white!

COLOR AND WARP REP

Warp *rep* (sometimes called *ripsmatta*) allows four independent color blocks on eight shafts (for four blocks that weave “two by two,” see Rosalie Neilson, pages 34–37).

It is easiest to wind this warp in two separate warp chains: one with all the black threads and one with all the colors. Because the warp is dense and fine, I wound both chains with two crosses (a threading cross and a raddle cross) and warped back to front, beaming through a raddle only (no lease sticks; for step-by-step directions, go to weavingtoday.com, Learn to Weave, How-To Instructions, Two Crosses).

I tied up two treadles so that I could weave all the colors raised on the face, black on the back, and vice versa (the edge block and vertical stripes between color blocks are black on both faces). Then I tied up three other pairs of treadles to produce different combinations of colors on the face (see Figure 4, page 46). This allows playing with many effects; by varying color combinations and block heights; no two mats are alike!

Combining yarns to get specific colors is a technique I now use in almost everything I weave. You can tone down a color that is too bright or jazz up one that is a little dull. You can also control gradations of color, moving from green to blue, for example, by changing just one thread at a time in a group. Try it yourself and see!



PHOTO BY SHARRI MICHOSK; POTTER BY BARBARA DURAMUS



STRUCTURE

Warp rep.

EQUIPMENT

8-shaft loom, 14" weaving width; 12-dent reed; 1 stick or ski shuttle, 1 boat shuttle; raddle with 1/2" spaces; two sets of lease sticks.

YARNS

Warp: 20/2 pearl cotton (8,400 yd/lb, UKI), Black #116 and Charcoal #78, 1,728 yd each; Caribbean #148 and Cactus #134, 288 yd each; Yellow #113 and Dark Gold #111, 168 yd each; Light Rust #108 and Beige #43, 120 yd each; Cayenne #131 and Sangria #130, 96 yd each; Bleached White, Stone #117, Bali #37, and Birch #74, 72 yd each.
 Thick weft: 4/8 cotton (384 yd/lb, 4/8 Repp Filler, Lunatic Fringe), Black, 176 yd. Thin weft: 20/2 pearl cotton, Black, 288 yd.

WARP LENGTH

432 paired ends (864 actual ends) 4 yd long for dark warp chain; 204 paired ends (408 actual ends) 4 yd long for colored warp chain (allows 20" for take-up, 36" for loom waste).

SETTS

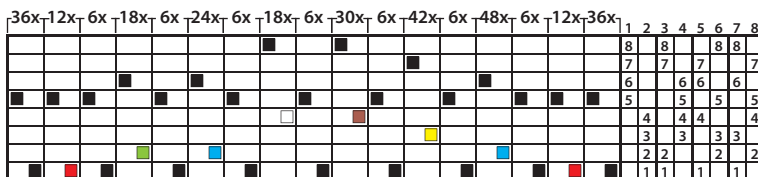
Warp: 48 paired ends per inch (96 actual ends; 4 pairs/dent in a 12-dent reed).
 Weft: 12 ppi (6 thick/6 thin) in warp-rep areas; 24 ppi in hems.

DIMENSIONS

Width in the reed: 13 1/4".
 Woven length: 88" (22" for each mat).
 Finished sizes: four mats 12 7/8" x 16 3/4" each.

1. Draft for placemats

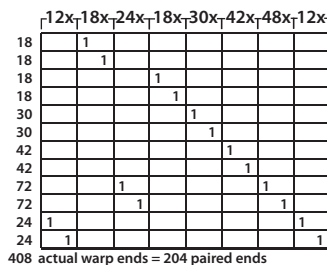
- black (Black/Charcoal)
- red (Sangria/Cayenne)
- blue (Caribbean/Cactus)
- yellow (Yellow/Dark Gold)
- rust (Light Rust/Beige)
- white (Bleached White/Stone)
- green (Bali/Birch)



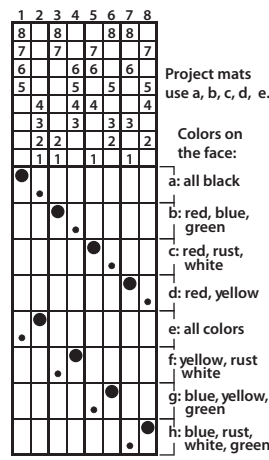
2. Heddle counts

- 48 shafts 4 and 8
- 42 shafts 3 and 7
- 90 shafts 2 and 6
- 138 shafts 1 and 5
- 636 total heddles

3. Colored-warp order



4. Block combinations



1 These directions are for warping back to front with two crosses (a threading cross and a raddle cross for 1/2" raddle spaces). Wind the dark warp first, holding 1 strand Black, 1 strand Charcoal for 432 (paired) ends 4 yd long (place 16 paired ends in each raddle-cross group for 27 total groups). Tie the threading cross and use lease sticks or cords to secure the raddle cross. Place the raddle securely on the back beam and spread the warp in the raddle (using 27 spaces and centering for a warp width of 13 1/2"). Remove the lease sticks or cords used for the raddle cross.

2 Wind 204 (paired) colored ends (408 actual ends) 4 yd long following the warp color order in Figure 3. Make two crosses with 10 paired ends in all raddle groups except put 12 red paired ends together in the first and last groups (20 total groups) and secure crosses as above. Spread the colored warp in the raddle on top of the dark warp as above, placing the first colored bout into the fourth section in from the outermost section of dark warp (1 1/2" inside the edge) for a width of 10". You should have 2" (4 sections) of dark warp on the other edge beyond the colored-warp sections.

3 Secure both warps to the warp-beam apron rod and beam the warp firmly and evenly. When the threading crosses arrive behind the shafts in a comfortable position for threading, insert one set of lease sticks into the threading cross of the dark warp and suspend from the loom in back of the shafts. Insert a second set of lease sticks into the threading cross of the colored warp, suspending them above the dark warp.

4 Thread the shafts following the draft in Figure 1 and sley 4 paired ends in each dent of a

12-dent reed (8 actual ends), centering for a weaving width of 13 1/4", and tie the warp onto the front apron rod.

5 Spread the warp with scrap yarn (treadles 1 and 2). Weave following the draft, inserting the weft straight across the fell. Maintain a weft sett of 6 thick/6 thin picks per inch. The treadling given in the draft in Figure 1 weaves the mat featured on page 45. Weave all four mats using this treadling or experiment with your own block sizes or sequences. The body of each mat should measure about 19" on the loom. Separate mats with 2 picks scrap yarn.

6 Remove the fabric from the loom and cut apart between mats. Machine zigzag raw edges. Machine wash on a regular cycle; use a warm wash and cold rinse with a mild detergent. Hang or lay flat to dry. To hem, turn zigzagged edges all under once, press, and turn again, bringing the folded edge to the first thick pick and pin. With black thread, stitch down the hem by hand.



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LESTRA HAZEL

Designer's notebook

Homage to Frank Lloyd Wright

I LIKE TO THINK OF THESE SCARVES AS A WEAVER'S "ARCHITECTURE." I LOVE BUILDING, JUXTAPOSING, AND EXCHANGING COLORS ON TWO FABRIC SURFACES.

STRUCTURE

Double-faced
plain weave.

EQUIPMENT

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

YARNS

Warp: 8/2 Tencel
(3,360 yd/lb, Webs) and
8/2 rayon (3,360 yd/lb,
Earth Guild). See specific
colors and amounts in
Figure 2, page 50,
828–936 total yd for
each scarf. For these
scarves, all warp yarns
are Tencel except Royal
Purple, which is rayon.

Weft: 60/2 silk.
(14,880 yd/lb, Webs),
350 yd for each scarf.

WARP LENGTH

276–312 ends 3 yd long
(allows 6" for take-up,
28" for loom waste; loom
waste includes fringe).

SETTS

Warp: 60 epi (4/dent
in a 15-dent reed).
Weft: 28 ppi.

DIMENSIONS

Width in the reed:
4 $\frac{3}{8}$ "–5 $\frac{1}{8}$ ".
Woven length (measured
under tension on
the loom): 74".
Finished sizes after
washing: one scarf
4–4 $\frac{7}{8}$ " × 68" plus 3–4"
fringe on each end.

Although you can weave any of these scarves by following the directions on page 50, my hope is that you will choose your favorite four to six colors of 8/2 rayon or Tencel and discover the joy of designing your own.

Inspiration for weaving can come from almost anywhere. For these scarves, my inspiration started with a three-day workshop given by Robyn Spady called "There Are Two Sides to Every Cloth." This weave structure was one of the many structures we explored. Imagine being able to weave a double-faced fabric on four shafts with only one shuttle! Robyn showed us examples of a shawl and table linens, and I was hooked.

For color and design inspiration, I turned to Frank Lloyd Wright. I thought: Simple. Geometric. Clean lines. Stained glass.

PLANNING SCARVES

In this structure, yarn sheen is highly desirable. For just the right shine and heft, my yarns of choice are 8/2 Tencel and 8/2 rayon. They also come in a very rich range of colors, including space-dyed hues. This yarn does make a double-faced fabric relatively heavy, so my scarves are narrow: 4–5" wide. I experimented with a variety of wefts and am happiest with 60/2 black silk. It shows only slightly, but black helps intensify the warp colors. (It is a little slippery, so a fine cotton might provide greater stability in a wider cloth.)

USING COLOR

Since one set of warp threads shows on one face and a completely different set on the other, this is an opportunity to vary the colors on the two faces. In keeping with my idea of simple geometric lines

and clear, clean colors, I used the same hues in different widths and positions for the two faces (with a surprise color or two on one of them) and planned for color changes to coincide at some stripe edges, but not all.

Doing careful yarn wraps (see page 49) is the ideal way to plan the color orders for both faces. For warp-faced weaves, yarn wraps accurately show each side of the fabric so you can determine what adjustments might need to be made in order to get the proper colors and proportions for each. Use them also as a chance to play with Fibonacci and other proportions.

WEAVING NOTES

Tencel and rayon yarns are not flexible, so warp tension should be firm and even. Advance the warp often (after each inch or two) as the abrasion caused by the heddles can result in fraying. With a wide warp, caution should be taken to minimize draw-in. Use a 15-dent reed so that the 4-thread units are each sleyed in a single dent.

During and after weaving, the scarves are quite stiff. Only after handwashing, line drying, and pressing with a steam iron do they become very supple and pliant.

This weave structure is incredibly versatile! Different yarns and setts from those used here can produce table runners and placemats as well as scarves and shawls and fabrics of almost any type.



*Scarves
are labeled
A, B, C, D, and E
to correspond with
instructions on page 50.*



1. Draft for scarves

B	4	4	
F	3		3
B	2	2	
F	1		1

face warp up

back warp up

2a. Color order: scarf A

face warp, shafts 1 and 3					
72 yd	24	12	12	Spice	
96 yd	32	16	16	Adobe	
60 yd	20	10	10	Royal Purple	
48 yd	16	8	8	Spice Combo	
138 yd	46	20	6	20	Burgundy
138					

back warp, shafts 2 and 4					
72 yd	24	12	12	Burgundy	
96 yd	32	16	16	Adobe	
48 yd	16	8	8	Spice Combo	
198 yd	66	30	6	30	Spice
138					

2b. Color order: scarf B

face warp, shafts 1 and 3						
36 yd	12	12		Blueberry		
108 yd	36	18	18	Royal Purple (rayon)		
108 yd	36	10	8	8	10	Black
180 yd	60	30		30	Olive	
144						

back warp, shafts 2 and 4					
60 yd	20	20		Royal Purple	
84 yd	28	14	14	Olive	
12 yd	4	2	2	Lemon Drop	
72 yd	24	6	12	6	Black
36 yd	12	6		6	Shale
60 yd	20	10		10	Spice
108 yd	36	8	8	20	Blueberry
144					

2c. Color order: scarf C

face warp, shafts 1 and 3					
120 yd	40	40		Burgundy	
60 yd	20	10	10	Black	
60 yd	20	10	10	Spice Combo	
180 yd	60	30		30	Pompeii
140					

back warp, shafts 2 and 4					
60 yd	20	20		Spice Combo	
60 yd	20	10	10	Black	
300 yd	100	50		50	Spice
140					

2d. Color order: scarf D

face warp, shafts 1 and 3						
48 yd	16	16		Gray Blue		
48 yd	16	8	8	Blueberry		
180 yd	60	30		30	Dark Teal	
48 yd	16	8		8	Burgundy	
144 yd	48	16	8	8	16	Black
156						

back warp, shafts 2 and 4					
48 yd	16	16		Blueberry	
48 yd	16	8	8	Gray Blue	
48 yd	16	8	8	Royal Purple	
180 yd	60	30		30	Black
144 yd	48	24		24	Dark Teal
156					

2e. Color order: scarf E


face warp, shafts 1 and 3					
120 yd	40	40		Gray Blue	
60 yd	20	10	10	Black	
60 yd	20	10	10	Lake Combo	
180 yd	60	30		30	Dark Teal
140					

back warp, shafts 2 and 4					
60 yd	20	20		Lake Combo	
60 yd	20	10	10	Black	
300 yd	100	50		50	Amethyst
140					

1 Wind two warp chains, one for the “face” and one for the “back.” Either can weave on either surface, but it’s easiest to think of them as separate warps. Because of the close sett, it is recommended that you warp back to front with two crosses (follow the instructions for the warp rep mats on page 46). If you warp to back, sley 2 ends/dent from each warp. Thread the shafts following Figure 1.

2 Allow 6” at each end for fringe. Begin weaving with face warp on top (using

treadles 1, 2, 3, 2) until you want to bring up the back (using treadles 1, 4, 3, 4). I often use Fibonacci proportions for changing faces (i.e., changing treadlings after 1”, 2”, 3”, 5”, 8”, for example), although random effects work well. Weave the scarf for about 74” total.

3 Remove the fabric from the loom. Prepare a twisted fringe, including about 10 ends in each fringe. Handwash in warm water, mild soap. Line dry. Steam-press on both sides. 



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heirloom (â€™ lōōm') n., *synonym= Glimakra.*
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STRUCTURE

Plain weave.

EQUIPMENT

2-shaft or 4-shaft loom,
23" weaving width;
10-dent reed; 1 shuttle,
several bobbins.

YARNS

Warp and weft for orange towels (center towel on page 53): 22/2 cottolin (3,250 yd/lb, Bockens and Borgs, Lone Star Loom Room), 1,870 yd total. 16/2 cotton/flax (6,800 yd/lb, Just Our Yarn), space-dyed color LE12, 545 yd total. Weft: 22/2 cottolin and 16/2 space-dyed, about 450 total yd per towel. Suggested yarn amounts for these warp and weft colors are shown in Figure 1.

WARP LENGTH

483 ends 5 yd long
(allows 13" for take-up,
31" for loom waste).

SETTS

Warp: 20 epi (2/dent
in a 10-dent reed) for
cottolin; 30 epi (3/dent)
for 16/2 cotton/flax.
Weft: 18 ppi.

DIMENSIONS

Width in the reed: 22⅓".
Woven length (measured
under tension on
the loom): 136"
(34" for each towel).
Finished sizes after
washing: four hemmed
towels 20" × 25" each.

TRACY KAESTNER

Designer's notebook Happy towels!

HERE'S A DESIGN IDEA THAT ALWAYS MAKES ME HAPPY. TRY IT AND SEE IF IT DOESN'T WORK FOR YOU, TOO!



Before our guild sale each year, I panic because I don't have enough kitchen towels to sell. My solution is a quick and colorful warp using yarn from my stash. Last year, I realized that weaving these towels makes me happy—the warp is so pretty, the weaving so quick, I'm smiling the whole way!

DESIGN PROCESS

First, consider the yarns in your stash that can be used for towels. This warp is mostly 22/2 cottolin, but 8/2 unmercerized cotton is also a great choice for towels. I like to start with a space-dyed yarn in a colorway I really like, such as the space-dyed 16/2 cotton/flax in the center towel on page 53. My goal is to use at least six solid colors, so I start with more. I leave these yarns in a visible place for a few days, moving colors in and out as I pass by. Small amounts of one or two accent colors are important to include (little odd bits left from previous warps work well). In the orange towels, the accents are lime and teal green. Pick one or two colors you really like for your main color(s). Calculate how long a warp you want to make with your selected colors and add at least three-quarters

of the warp-yarn amount to use for weft. (At this point you may need to order more yarn.)

WARPING AND WEAVING

I design the warp as I wind it, but yarn wraps work, too. Keep in mind: One single end of a color makes a dashed line in plain weave. Two threads side by side make a solid line. Break up wide solid stripes (boring!) with thin ones. Vary stripe widths. Make the main colors pop with accent colors. Alternate 1 end of two colors (1/1) or 2 ends of two colors (2/2) with strong value contrast for color-and-weave effects.

If you have more than four shafts, pick one of the colors (the space-dyed in the purple towel) to weave in twill (straight and point twill on six shafts in the purple towel, plain weave on shafts 1 and 2). Set twill warp threads closer than for plain weave.

Weave each towel for 34" using a different color order for each, using the same principles as for warp colors. I always weave the first towel in the warp color order, then play. Turn raw edges twice; sew hems by hand; machine wash and hang to dry.

You can weave the towels shown here for practice, but my hope is you'll try designing your own. Share photos of the results of your designs in the Weaving Today Gallery at weavingtoday.com.

1. Warp color order (orange towel set, center towel on page 53).

		5x ₁	6x ₁		3x ₁	2x ₁	5x ₁		5x ₁	2x ₁	3x ₁		6x ₁	5x ₁	
945 yd	108	20			6	7	7								20
368 yd	42	1			6				2				6		1
193 yd	22		1		6								6		1
315 yd	36			2		6						6		2	
648 yd	74			2	6			2	9				6	2	
630 yd	72				6					9	2			6	2
88 yd	10						1	10	10			10	10		
88 yd	10						1	1	1	1					
954 yd	109					2			1	1		2			
4,229 yd	483		20			30			9			30			20

Yarn amounts at far left are for both warp and weft with weft amounts calculated at ¼ warp amounts with extra for playing.

Project



Color orders for the orange and purple towel (top) and the purple and lime green towel (bottom) are posted at weavingtoday.com.

YARNS For an absorbent towel, cotton, linen, or cottolin are the best choices. Cotton comes in the most colors and is very economical. Linen (wet-spun line linen) is more durable but creates a stiffer, less drapable towel. Very fine linen makes gorgeous heirloom towels for drying your best crystal but is not available in a full range of colors. For the towels you want to use every day, cotton is my first choice every time.

STRUCTURE From a practical standpoint, a towel should lie flat and have no “wrong” side. For a durable towel, any


floats need to be short. To make elegant towels for drying fine china, huck and huck lace are time-tested structures. For a thicker, thirstier, everyday towel, waffle weave might be your choice.

The structure for this towel is turned taqueté—a sturdy interlacement requiring no floating selvedges and only one shuttle. Turned taqueté is warp dominant so provides drape with bulk.

COLOR AND DESIGN

Because of this warp dominance, the weft color in taqueté produces only a subtle effect. Natural colors are used for this

towel, but you can also choose bright and cheerful or bold and dramatic warp colors. If you select complementary colors in the warp, choose a neutral weft color that will not dull either of the warp colors.

A border on all four sides is a subtle design element that shows that the textile was designed and is not made of commercial fabric cut from a bolt. 

RESOURCES

Inouye, Bonnie. “Two Patterns for Two Scarves on One Warp.” *Handwoven*, January/February 2008, pp. 64–67.

STRUCTURE

Turned taqueté.

EQUIPMENT

8-shaft loom, 20" weaving width; 10-dent reed; 1 shuttle.

YARNS

Warp: 8/2 unmercerized cotton (3,200 yd/lb, Aurora Earth, Cotton Clouds), Beige #15 and Natural #79, 1,600 yd each.

Weft: 20/2 pearl cotton (8,400 yd/lb, Pearly Perle, Cotton Clouds), Desert Sand #150, 1,816 yd.

WARP LENGTH

800 ends (400 each alternating dark and light) 4 yd long (allows 6" for take-up, 26" for loom waste).

SETTS

Warp: 40 epi (4/dent in a 10-dent reed).
Weft: 25–26 ppi.

DIMENSIONS

Width in the reed: 20".
Woven length (measured under tension on the loom): 112" (28" for each towel).
Finished sizes after washing: four hemmed towels 17½" × 23" each.



Project

For a
WIF file of
this draft and
photos of other
colorways for these towels,
visit weavingtoday.com.

STRUCTURE

Overshot.

EQUIPMENT

4-shaft loom, 15" weaving width; 12-dent reed; 7 shuttles or 3 shuttles, 7 bobbins.

YARNS

Warp: 40/2 linen (6,000 yd/lb, Elam's Widow), Brown, 1,326 yd; Saffron, 1,320 yd.
Weft: 40/2 linen for both pattern weft (double strand) and tabby weft (single strand), Black, 2,162 yd; Bright Red, 926 yd; Saffron, 875 yd; Brown, 537 yd; Mint, 323 yd; Medium Blue, 182 yd.
8/2 linen (1,200 yd/lb, Elam's Widow), Old Gold, 20 yd (single strand).

WARP LENGTH

407 ends 6½ yd long (allows 9" for take-up, 18" for sampling, and 27" for loom waste).

SETTS

Warp: 28 epi (2-2-3/dent in a 12-dent reed).
Weft: 44 ppi (22 ppi pattern/22 ppi tabby) for overshot; 28 ppi for plain-weave areas.

DIMENSIONS

Width in the reed: 14¾".
Woven length (measured under tension on the loom): 180" (28–30" for each towel).
Finished sizes after washing: six hemmed towels 13" × 24" each.

SCOTT NORRIS

Designer's notebook

Color and pattern in overshot

THREAD ONCE BUT WEAVE MANY DIFFERENT DESIGNS, CHANGING TABBY AND PATTERN-WEFT COLORS AS WELL AS THE TREADLING ORDERS OF THE BLOCKS.

Although I have always been aware of overshot, weaving an overshot pattern that I designed feels somewhat like a journey to a foreign country—maybe a place like Scotland—unusual, but one that uses a language I understand.

The hand towels shown here were made at the instigation of weaver Barbara Elkins, who suggested that I explore overshot as a way to enrich my work. Beginning with a name draft (the words I used were “Japanese country textiles,” borrowed from the title of a favorite book), I arrived eventually at my version of the traditional “wagon wheel” pattern.

COLOR AND OVERSHOT

While not a weft-faced weave structure, overshot is weft-oriented, with its distinctive patterns formed almost entirely by the pattern weft and the shaded halftone areas showing a mix of warp with tabby and pattern wefts. As with other weft-patterned structures, in overshot a great deal of variety can be obtained simply by varying the weft colors—the tabby weft as well as the pattern weft. Samples I wove while I explored this threading demonstrated that the number of possible variations can quickly lead to chaos!

Therefore, I devised a few self-imposed guidelines: Change weft colors at the end of a treadling sequence only; limit the colors used in each towel to no more than five; repeat weft color changes in a relatively consistent order.

TIP: Create new designs in overshot by threading any overshot pattern and using the loom as a design tool. Try the four pattern treadles in some kind of sequence (1-2-3-4-3-2; 1-2-1-4-3-4), then repeat each one to build up the blocks (1-1-1-2-2-2-3-3-3-4-4-4-3-3-3-2-2-2, etc.), using tabby.

BLOCKS AND OVERSHOT

Changing the treadling order of the blocks needs similar limits to avoid excessively busy, chaotic designs. I limited myself to treadling variations that were derived from two basic orders. Most of them are related to the “as-drawn-in” treadling order (i.e. weaving pattern in the blocks in the same order as they are threaded) that produces the wagon wheel pattern (see the middle towel on page 57 and Motif B in Figure 1 on page 58). I used a variation of the first half of that design for the first and final borders of five of the towels, as well as for bands of design in some of the towels.

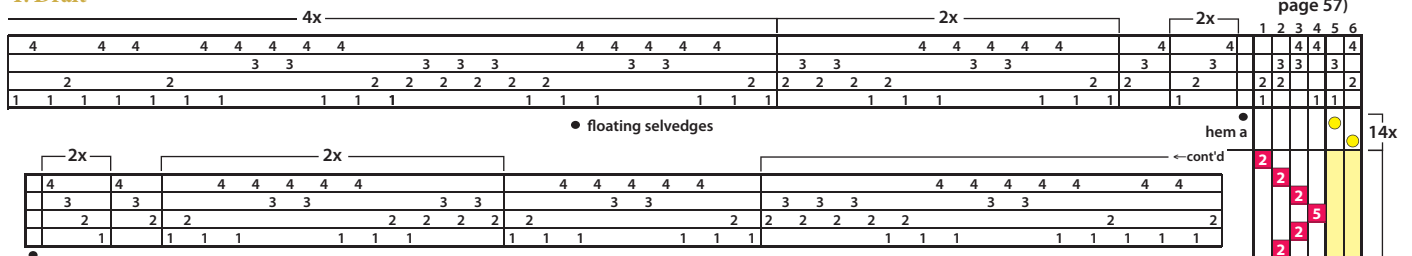
Another effective design treatment in overshot is to alternate bands of pattern and plain weave at virtually any time, a device traditionally used to create overshot borders for items that are otherwise woven in plain weave. In Towel 3 (the bottom towel on page 57), this technique is used for a simple arrangement of symmetrical overshot stripes.

These three strategies—changing pattern and tabby weft colors, changing the treadling order of the blocks, and shifting at any time between areas of pattern and areas of plain weave—offer a rich source of expressive detail to an imaginative weaver.

Weave six hand towels

and discover the unique design potential of overshot!

1. Draft



2. Warp color order



- pattern weft, Black (used double)
- tabby weft, Black
- pattern weft, Bright Red (used double)
- tabby weft, Bright Red
- pattern weft, Brown
- tabby weft, Brown
- pattern weft, Saffron (used double)
- tabby weft, Saffron
- pattern weft, Medium Blue (used double)
- tabby weft, Medium Blue
- tabby weft, Mint
- 8/2 linen, Gold

All weft yarns are 40/2 linen except 8/2 Gold. Use tabby (before every pattern pick, weave a tabby pick). Numbers in the treadling indicate number of times to weave a pattern pick using the treadle indicated. Color bars give tabby-weft color,

1 Wind a warp of 407 ends 6½ yd long following the warp color order in Figure 2 (add 1 yd to warp length for each additional towel). Hold the 2 strands together with a finger between them to prevent twisting. Use your preferred method to warp the loom with firm, even tension (important for linen) following the draft in Figure 1.

2 Practice weaving to square with Saffron tabby weft and Black (doubled) pattern weft (extra warp and weft are included for an 18" sample in these colors). Weave pattern at 22 tabby picks, 22 pattern picks per inch and plain weave at 28 picks per inch.

3 Begin and end each towel with 1" plain weave for hems, except weave 1½" for the hems in Towel 3. Weave the pattern for each towel following the treadling and color orders in Figures 1, 3, and 4 as directed. Separate towels with several picks in a contrasting color.

3. Weft color orders for Towels 2, 4, 5, and 6

Towel 2 (middle towel, page 57)

Motif	Pattern weft	Tabby weft
hem a		● Red
A	■ Black	● Red
B	■ Black	● Mint
C	■ Black	● Saffron
B	■ Black	● Red
A	■ Black	● Mint
B	■ Black	● Saffron
C	■ Black	● Red
B	■ Black	● Mint
A	■ Black	● Saffron
B	■ Black	● Red
C	■ Black	● Mint
B	■ Black	● Saffron
A	■ Black	● Red
hem b		● Red

Towel 4

Motif	Pattern weft	Tabby weft
hem a		● Black
A	■ Saffron	● Black
B	■ Brown	● Mint
B	■ Saffron	● Black
B	■ Brown	● Blue
B	■ Saffron	● Black
B	■ Brown	● Mint
C	■ Saffron	● Black
hem b		● Black

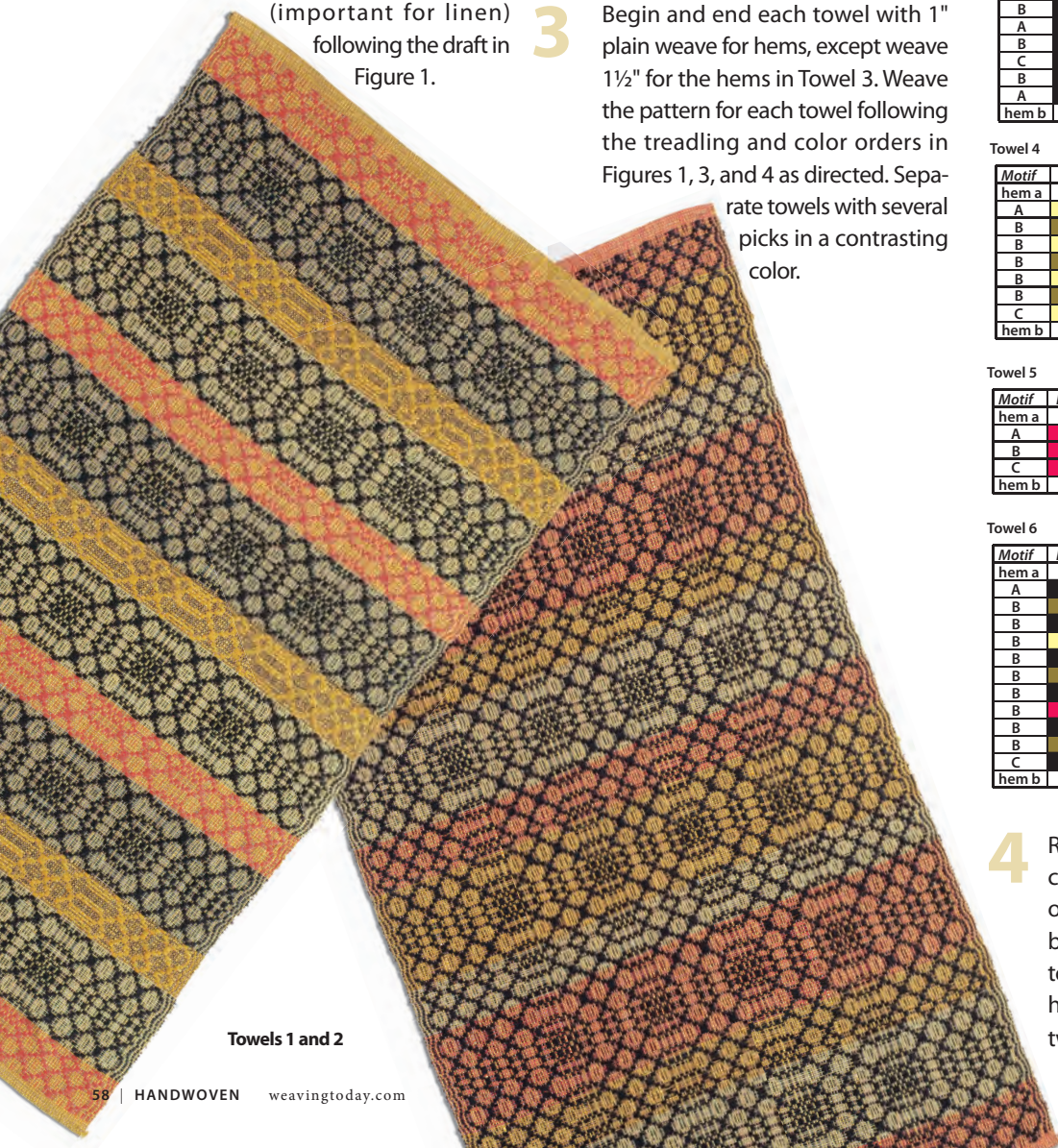
Towel 5

Motif	Pattern weft	Tabby weft
hem a		● Black
A	■ Red	● Black
B	■ Red	● Black
C	■ Red	● Black
hem b		● Black

Towel 6

Motif	Pattern weft	Tabby weft
hem a		● Red
A	■ Black	● Red
B	■ Brown	● Saffron
B	■ Black	● Mint
B	■ Saffron	● Red
B	■ Black	● Saffron
B	■ Brown	● Mint
B	■ Black	● Red
B	■ Red	● Saffron
B	■ Black	● Mint
B	■ Brown	● Red
C	■ Black	● Saffron
hem b		● Saffron

4 Remove fabric from the loom. Soak in cold water 5 minutes with a small amount of detergent. Rinse thoroughly. Roll in bath towels to absorb excess water. Hang to dry until slightly damp. Press dry with hot iron. Cut towels apart, turn ends twice, and sew hems by hand.



Towels 1 and 2

TIP: For informative videos that show how to cut bias strips, how to join them in one continuous strip, and how to cover welt cord invisibly (as well as how to insert zippers), check www.youtube.com. Just type in the task you'd like to learn and you'll find just what you need.

Designer's notebook

Color gradations in summer and winter

USE THIS SIMPLE TECHNIQUE FOR COLOR SUCCESS.

STRUCTURE

Summer and winter.

EQUIPMENT

4-shaft loom, 27" weaving width; 12-dent reed; 2 shuttles, 8 bobbins; sewing machine with cording or zipper foot.

YARNS

Warp and weft: 8/2 unmercerized cotton (3,360 yd/lb), Madder Brown #7382 (Webs), Light Brown #18 (UKI), Rust #42 (UKI), and Cinnamon #37 (UKI), 727 yd each; Wine #62 (UKI), 679 yd; Old Gold #34 (UKI), 635 yd; Chocolate #71 (UKI), 500 yd; Homestead Cotton, color #45 (Halcyon Yarn), 450 yd.

OTHER SUPPLIES

Two 18" zippers, matching sewing thread, two 22" pillow forms, 5 yd 1/2" welt cord.

WARP LENGTH

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

SETTS

Warp: 18 epi (1-2/dent in a 12-dent reed).
Weft: 18 ppi, plain weave areas; 24 ppi, pattern areas.

DIMENSIONS

Width in the reed: 26 1/2".
Woven length: 29" each pillow top and back, 32" plain weave, 148" total.
Finished sizes after washing: four pieces 21 1/2" x 21 1/2" and one plain-weave fabric for piping 21 1/2" x 27", to make two pillows 20" x 20" each.

Summer and winter traditionally features two contrasting colors: the pattern color and the background color. Here's a multicolor alternative!

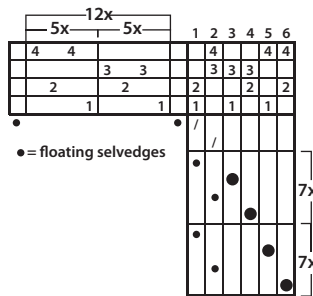
These pillows were inspired by the colors in a commercially woven tablecloth. I chose eight related hues close to those in the cloth, my initial intent being to weave two blocks of summer and winter following a design in a block profile draft. Sampling revealed something interesting: introducing a new color as the tabby weft in one block and then using it for the pattern weft in the next block created a harmonious color transition from one block to the next—much more appealing to me than the original block design.

BLENDING COLORS

Summer and winter is ideal for color experimentation as three yarns are interacting at any given time: the warp, the tabby weft, and the pattern weft. Most summer-and-winter drafts presume a pattern weft heavier than the warp and tabby weft, but using yarns that are all the same weight allows them all to be employed in any position and shifts the focus from textural contrast to color blends. The fine pattern weft also then blends with the other colors in a block rather than covering it (in a three-quarter mix if on the face, in a one-quarter mix if on the back).

Color in weaving is a complex issue. My magic formula for successfully

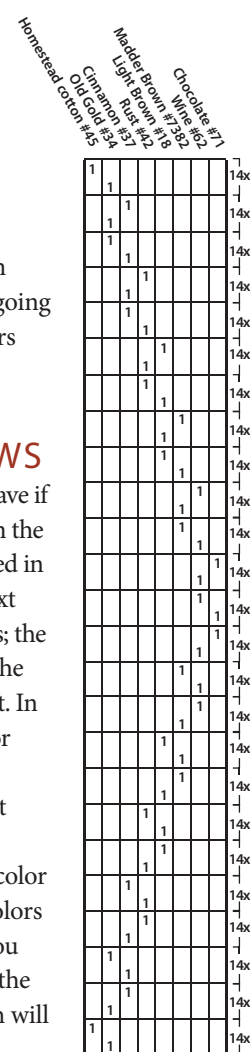
2. Draft



1. Warp color order

61	61	Chocolate #71
60	60	Wine #62
60	60	Madder Brown #7382
60	60	Light Brown #18
60	60	Rust #42
60	60	Cinnamon #37
60	60	Old Gold #34
61	61	Homestead cotton #45
482		

3. Weft color order




mixing colors is this: Sample! Even when you think you know what's going to happen when two or more colors meet, there are always surprises.

WEAVING THE PILLOWS

These pillows are not difficult to weave if you understand the color rotation in the weft: When a new color is introduced in a block, it is used as tabby. In the next block, the two colors trade positions; the original color weaves as tabby, and the newest color becomes a pattern weft. In the subsequent block, the same color weaves pattern while a new color is introduced as tabby. And in the next block the colors trade positions.

Directions are written with the color rotation positioning the darkest colors toward the center of the pillow. You could instead reverse the order of the colors at the top of Figure 3, which will put the lighter colors at the center.



- 1** Use your preferred method to warp the loom following Figures 1 and 2. Add 2 yd to warp length for each additional pillow.
- 2** Wind a bobbin of each of the eight colors. Weave the first pillow top following the treadling and color order in Figures 2 and 3. End with 2 picks of scrap yarn and repeat for a second top and two backs. Weave the remainder of warp in plain weave (for piping) using the warp color order for about 4" of each color.
- 3** Remove the fabric from the loom. Machine zigzag raw edges and on both sides of scrap yarn. Handwash in hot water, mild soap. Lay flat to dry. Press with warm iron while still damp.
- 4** Cut pieces apart between scrap-yarn picks. Cut bias strips $2\frac{3}{4}$ " wide from plain-weave fabric for welting casing and join ends to make one continuous strip. Wrong sides together, fold casing over welt cord, and with cording foot, stitch close to welting. Pin and then baste the welting to one pillow top, creating a soft curve around corners with several clips at the point where the welting turns the corner. Repeat for second pillow top.
- 5** Use your preferred method to sew a zipper along one edge of the pillow between the welting on the pillow top and pillow back. Sew remaining three sides, right sides together. Turn right-side out; insert pillow form. Repeat for second pillow. 



Project

Project



Honey, You Look Cold, inspired by Edouard Manet's *Le Dejeuner Sur L'Herbe*, hooded and fringed ruana in wool, silk, and rayon, 47" x 77".



ROBIN LYNDE

Artful Fibers: Art inspires art

THE ARTERY, AN ARTISTS' COOP IN DAVIS, CALIFORNIA, FEATURED MY WORK AND THAT OF FELTER JULIA KEHEW IN AN EXHIBIT—ARTFUL FIBERS—LAST NOVEMBER.

I'm often asked: What inspires you to weave? For this exhibit, Julia Kehew and I decided to use famous paintings as inspiration. It turned out to be a very exciting way to work!

We found inspiration in the colors, textures, and sometimes even the subjects of paintings. Van Gogh's *Garden in Bloom*, Thomas Hill's *Alaska Scene Near Juneau*, and Edouard Manet's *Le Dejeuner Sur L'Herbe*—inspired blankets, shawls, and a ruana. Of them all, though, the most satisfying sources for color and pattern were the paintings of Georgia O'Keefe, especially her *Red Cana*. Julia created a felted hat, and I wove two shawls in rayon chenille using O'Keefe's intense hues.

Deep Water (at right), inspired by Claude Monet's *Reflections of Clouds on the Water Lily Pond*, shawl in rayon chenille and bamboo, 14" x 67".
Petunias in Plaid (below), inspired by Georgia O'Keefe's *Petunias No. 2*, throw in rayon chenille, 45" x 65".



Scarves (at left), inspired by Natalia Gontcharova's *Blue-Green Forest*, Tencel, 6" x 68" each.

A corner of the gallery in The Artery, showing the *Ocean Sunset* shawl, *Red Canna* shawls, *It's All About Me* shawl (inspired by Edvard Munch's *The Scream*), and felted hats by Julia Kehew.



One of the most rewarding methods for designing from Georgia O'Keefe's paintings is to bring the painting and my yarn collection together. By placing cones and skeins in different arrangements around the painting, I can match them up, move them around, and plan warp stripes and proportions. Rayon chenille is especially wonderful to work with since it comes in such a wide range of dazzling colors.

Red Canna shawls (above right), 27" x 75" each. *Red Boa* (below left), inspired by Jules Cheret's *Poster Advertising Loie Fuller*, mohair, wool, cotton, acrylic, 58" long. *Ruffles 1* and *Ruffles 2* (below right), inspired by William Robinson Leigh's *Sofie Hunter Colston*, 8" x 63" each.



PHOTOS BY ROBIN LYNDE



Blue Horses scarves (at right), inspired by Franz Marc's *Blue Horses*, 5" x 70" each. *Ocean Sunset*, L-shaped shawl (in ghosted photo at right), inspired by Gustave Courbet's *Seascape*, doublewoven in hand-dyed superwash merino wool.



ROBYN SPADY

“Thrums are the crumbs of thread, and crumbs are the thrums of bread.”

—*Barry Schacht*

Loom waste. We all have it. Some weavers toss it, others save it, and some actually find ways to use it. Here's Robyn Spady to give us a great idea on how we can turn our thread crumbs into extra-special jewelry that can complement our handwovens or stand on their own.

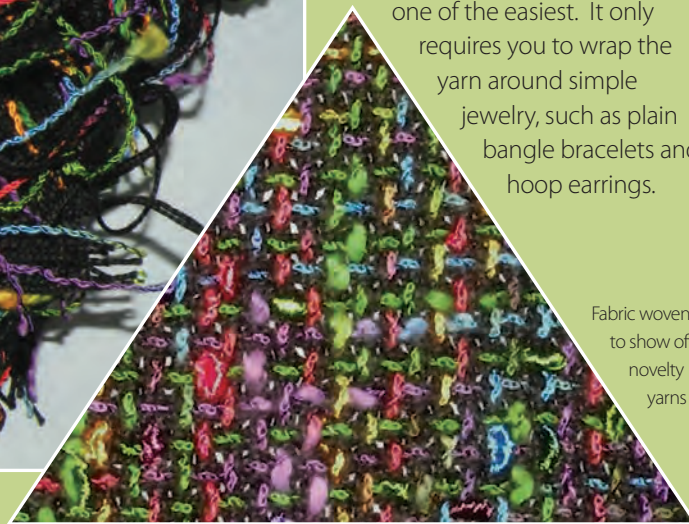
Thrums of novelty yarns



PHOTOS BY ROBYN SPADY

As soon as you begin weaving or working in any fiber-related technique, you will accumulate leftover yarns. Although often too short for many purposes, odds and ends of yarn can be transformed into something wonderful. I've been experimenting with using leftover yarns with different jewelry-making techniques, and here is one of the easiest. It only requires you to wrap the yarn around simple jewelry, such as plain bangle bracelets and hoop earrings.

Fabric woven to show off novelty yarns



I recently wove some yardage for a vest using one of the weave structures I included in the article “Showing Off Novelty Yarns” in the May/June 2008 issue of *Handwoven*. The yarns are a 5/2 pearl cotton in black and a rayon/cotton-blend novelty yarn (950 yards per pound) in rainbow colors.

I used some bangle bracelets acquired from thrift stores and hoop earrings from a clearance sale. Don't worry if the surfaces of the pieces you find are discolored or damaged. You're going to cover them up completely.

Material Matters

To create an even-colored surface, I find it helpful to paint the pieces before wrapping. I first rough up the surface using sandpaper or steel wool to help the paint adhere. Place the jewelry on newspaper and paint the pieces with a dark matte-finish spray paint. Don't worry if the coverage isn't perfect, you're going to cover the surface with yarn. But the dark paint will prevent the jewelry from showing through any slight space between wraps.

Bracelets are spray painted to create an even-colored surface.

Now start wrapping your yarns around the bracelet or earring. If the bracelet is wide, I will often put a strip of nontoxic double-stick tape on the outside and inside surfaces of the bracelet. This helps manage the yarns for wrapping and keeps them in place during wear. For smaller items, such as hoop earrings, I place a small drop of an adhesive to keep the end secure. I like E-6000, an epoxy-like adhesive that does not require mixing. E-6000 is popular with many jewelry artists, and it is available at most craft stores. It will adhere fiber to metal, plastic, and many other surfaces. When you've completed wrapping the yarn around the bracelet or earring, use a little adhesive to discreetly secure the end.

Voila! Jewelry made from leftover yarns! The earrings and bracelets on the right were made from yarns left over from the yardage project mentioned at the beginning of this article. The bracelets on the left were made using leftover yarns from the towels in the article on pages 38–39 in this issue of *Handwoven*.

Most of us have leftover yarns we have no idea what to do with! Use Robyn's idea for reducing your stash of thrums and odds and ends of yarn. Be sure to show us your creations. Post them to the Weaving Today Gallery on weavingtoday.com.

Jewelry made from leftover yarns



Wrap yarn around the prepared surface.



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PROJECT DIRECTORY

DESIGNER/WEAVER	PROJECT	PAGE	WEAVE STRUCTURE	SHAFTS	LEVEL
Ramona Abernathy-Paine	Placemats	44–46	Warp rep	4	AB, I, A
Mary Berent	Dish towels	54–55	Turned taqueté	8	I, A
Lestra Hazel	Scarves	48–50	Double-faced plain weave	4	AB, I, A
Sarah Jackson	Pillows	60–61	Summer and winter	4	All levels
Tracy Kaestner	Dish towels	52–53	Plain weave	2–4	All levels
Anneke Kersten	Mat	62–63	Plain weave	2–4	AB, I, A
Daryl Lancaster	Scarves	30–33	Plain weave; plain weave and twill	4, 8	AB, I, A
Rosalie Neilson	Rugs	34–37	Warp rep	4	AB, I, A
Scott Norris	Hand towels	56–59	Overshot	4	AB, I, A
Robyn Spady	Towels	38–39	Basketweave and twill	4	All levels
Barbara Walker	Trivets	40–42	Ply splitting	0	All levels
Connie Westbrook	Table runner	64–65	Deflected doubleweave	8	AB, I, A

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

YARNS

This chart gives yards per pound, meters per kilogram, and a range of setts (from wide as for lace weaves, medium as for plain weave, and close as for twills; no setts are given for yarns not suitable to use as warp). For a complete directory of yarns used in *Handwoven*, see the Master Yarn Charts under 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



4/8 cotton (Repp Filler); 384 yd/lb (775 m/kg); 4, 6, 8



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



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



16/2 cotton/flax; 6,720 yd/lb (13,510 m/kg); 24, 30, 36



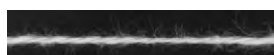
Cotton string yarn; 244 yd/lb (495 m/kg); 4, 6, 8



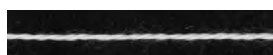
22/2 cottolin (60% cotton, 40% linen) 2,900 yd/lb (5,815 m/kg); 15, 20, 24



Viscose/cotton; 950 yd/lb (Avanti) (1,918 m/kg); 10 12, 15)



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



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



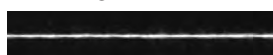
60/2 silk; 14,880 yd/lb (30,028 m/kg); 40, 45, 60



100% viscose; 2,300 yd/lb (4,645 m/kg); 12, 15, 18



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



100% bamboo (Bambu 12) 6,300 yd/lb (12,780 m/kg); 20, 30, 36



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



Cotton/nylon ribbon; 1,300 yd/lb (2,625 m/kg); 10, 12, 15

SUPPLIERS

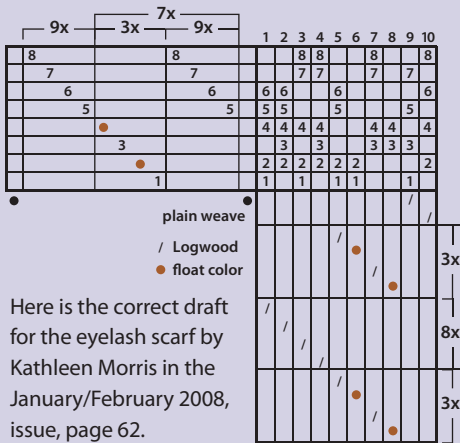
Cotton Clouds, 5176 S. 14th Ave., Safford, AZ 85546, (800) 322-7888, www.cottonclouds.com. (Lancaster 30–33, Berent 54–55,)
 Earth Guild, 33 Haywood St., Asheville, NC 28801, (800) 327-8448, (828) 255-7818, www.earthguild.com. (Hazel 48–50)
 Elam's Widow, 20 Wilder Pl., Florence, MA 01062, (413) 586-1341, www.welamswidow.com (Norris 56–59)

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Lone Star Loom Room, (888) 562-7012, www.lonestarloomroom.com. (Kaestner 52–53, Kersten 62–63)
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 Lunatic Fringe, 2008 E. Indianhead Dr., Tallahassee, FL 32301, (800) 483-8749, (850) 539-1964, www.lunaticfringeyarns.com. (Abernathy-Paine 44–46)
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28603, (888) 604-6975. (Neilson 34–37, Spady 38–39, Walker 40–42, Abernathy-Paine 44–46, Westbrook 64–65)
 Vävstuga Swedish Weaving and Folk Arts, 16 Water St., Shelburne Falls, MA 01370-1119, (413) 625-8241, www.vavstuga.com. (Neilson 34–37)
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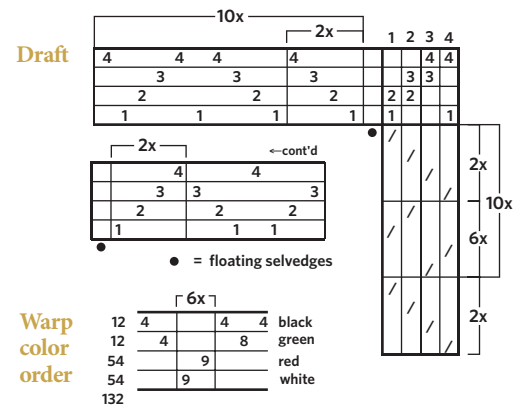
CORRECTION



Here is the correct draft for the eyelash scarf by Kathleen Morris in the January/February 2008, issue, page 62.

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

For complete warping steps using several methods, visit 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.)



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 hemstitching, 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.

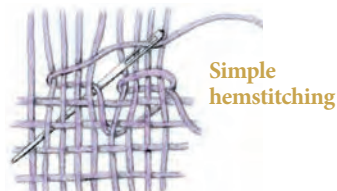
For zigzag hemstitching, encircle groups of ends in the second row starting at the midpoint of the ends encircled in the previous row to offset the two rows of stitches.

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

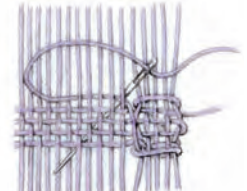
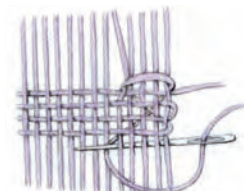
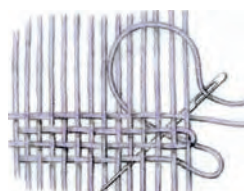
Weave several picks of plain weave (or the basic structure of the piece), ending with the shuttle on the right side if you are right-handed, left side if you are left-handed. Measure a length of weft three times the warp width and cut, leaving the measured length as a tail. Thread the tail into a blunt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



Simple hemstitching

Double hemstitching



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Daryl Lancaster: Designing as adventure

I travel a lot. I teach workshops to guilds in new parts of the country, where I sample new cuisines, stay in unfamiliar homes, see new landscapes. I love new experiences. That's why I never read the same book twice or see a movie for the second time—even when I own the movie. Once I know how it turns out, the magic is gone. It is the mystery of the unknown that captures me.

I approach everything I do in my studio with the same sense of adventure. I take a pile of yarn or a grouping of fabrics, look at photographs of my travels and inspirational images, research things on the Internet, and add that to the mix. And then I set out as if I packed my bag, and I and the contents of the suitcase dive into a grand creative adventure. I never know where I'm going, and I definitely don't have a clue how it will all turn out. I stopped worrying long ago that I might create a disaster and be mortified that anyone seeing it might think: Daryl, what were you thinking?

I figure I own a good pair of fabric shears. If something isn't working, I can cut it and make it into something else. I've added and subtracted warps, tweaked and chopped and gone to plan B, then C, and always somehow when I come to the end of the grand adventure, I'm happy. It's not so much the results that make me happy but instead the adventure of getting there.

Except once.

A few years ago, I thought it would be helpful (since I do work alone in my studio) to get feedback, and so I started a blog. I had just finished weaving a combination twill and plain-weave fabric in hand-dyed rayon. I made a couple of muslins, sketched some things in Photoshop, and posted the ideas on my blog. To my surprise, people were honest. They were kind, but many suggested I rethink the direction I was going.


Inspired and challenged, I took the fabric, bypassed the patterns completely, and jumped into uncharted territory by just draping the fabric on my dress form. A few photos and blog posts later, the cheering section urged me enthusiastically in this new direction. I worked feverishly to get the dress far enough along so I could take it to my next guild meeting.

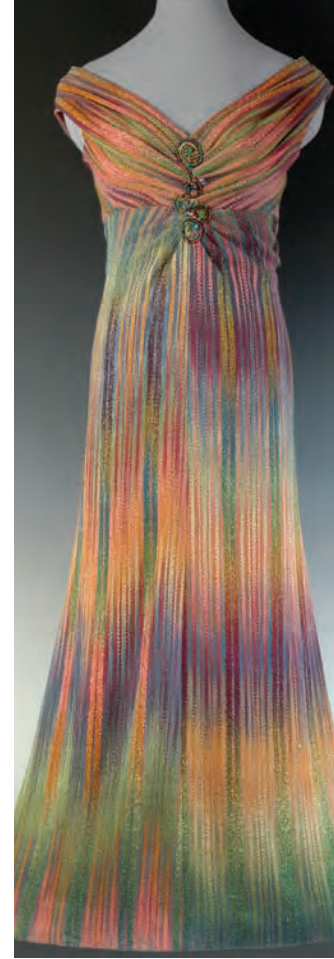
I love Show and Tell at guild meetings—especially seeing the design process and the end results from fellow members. At this particular meeting of the Frances Irwin Handweavers in New Jersey, I planned to model my nearly finished gown. We photograph our Show and Tell, so I turned the camera over to another member and slipped into the restroom to change. When I came out wearing my handwoven gown, the room erupted in applause and I was pleased as punch. Then someone asked me to turn around. I did, and the room fell deathly silent.

The member who had my camera handed it back to me, and as I scrolled through the images, I quietly asked the guild member if the dress really looked like “that” in the back. She discreetly nodded.

The placement of the warp-painted stripes on the back of the fabric made it look like there was a full-sized beach ball stuck in the back of the dress.

I wasn't home from the meeting five minutes before I grabbed my shears and started to rip. Luckily, I was able to realign the stripes to make the dress a success.

I still stick by my design methods, because I know I can always take something apart, repurpose it, or cut it into pieces. My studio is like a busy airport, there are planes leaving constantly on new fiber adventures, and I've only to hop on one whenever I'm in the mood. 



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Lawrence, KS 66044
(785) 842-4333
(800) 468-0035 (toll free)
(785) 842-0794 (fax)
yarnbarn@sunflower.com

KENTUCKY

The Woolery
239 West Main Street
Frankfort, KY 40601
(800) 441-9665 (toll free)
(502) 352-9802 (fax)
info@woolery.com
www.woolery.com

MAINE

Halcyon Yarn
12 School St.
Bath, ME 04530
(207) 442-7909
(800) 341-0282 (toll free)
(207) 442-0633 (fax)
halcyon@halcyonyarn.com
www.halcyonyarn.com

MARYLAND

Vulcan's Rest Fibers
106 George Street
Chesapeake City, MD 21915
(410) 885-2890
(410) 755-6818 (fax)
info@vulcansrest.com
www.vulcansrest.com

MASSACHUSETTS

The Fiber Loft / Barehills Studio
9 Massachusetts Ave. (Rte. 111),
Box 327
Harvard, MA 01451
(978) 456-8669
yarn@TheFiberLoft.com
www.TheFiberLoft.com

MICHIGAN

Heritage Spinning & Weaving
47 E. Flint St.
Lake Orion, MI 48362
(248) 693-3690
info@heritagespinning.com
www.heritagespinning.com

MONTANA

Willows & Wool
1331 Summerdale Rd
Corvallis, MT. 59828
406-961-3582
debbie@willowsandwool.com
www.willowsandwool.com

NEW HAMPSHIRE

The Fiber Studio
161 Foster Hill Rd.
Box 637
Henniker, NH 03242
(603) 428-7830
(603) 428-3758 (fax)
sales@fiberstudio.com
www.fiberstudio.com

NEW YORK

A Touch of Twist
1286 Weast Rd.
Schenectady, NY 12306
(518) 864-5885
(518) 887-5734 (fax)

Eastside Weavers

1 Carlyle Ave.
Troy, NY 12180
(518)-274-1931
eastsideweavers@earthlink.net
www.eastsideweavers.com

NORTH CAROLINA

Earth Guild
33 Haywood St.
Asheville, NC 28801
(828) 255-7818
(828) 255-8593 (fax)

PENNSYLVANIA

Manning's Creative Crafts
Box 687
1132 Greenridge Rd.
East Berlin, PA 17316
(717) 624-2223
(717) 624-1425 (fax)
mannings@sun-link.com

TEXAS

White Rock Weaving Center
1212 Tavaros Ave.
Dallas, TX 75218
(214) 320-9276 (ph&fax)
whiterockweaving@aol.com

VIRGINIA

Misty Mountain Farm
P.O. Box 133
154 Quail Call Lane
Ammissville, VA 20106-0133
(540)-937-4707
info@mistymountainfarm.com

Simpson & Co.

P.O. Box 693
Blacksburg, VA 24063
(888)431-0061
desimpson@cyberfyber.com
www.cyberfyber.com

WASHINGTON

Paradise Fibers
225 W Indiana Ave
Spokane, WA 99205
888-320-SPIN (toll free orders)
509-536-7746
info@paradisefibers.net
www.paradisefibers.net

The Weaving Works

4717 Brooklyn Ave NE
Seattle, WA 98105
206-524-1221
206-524-0250 (fax)

WISCONSIN

Earthsong Fibers
1782 40th Avenue
Osceola, WI 54020
(715) 268-5298
esf@earthsongfibers.com
www.earthsongfibers.com

Susan's Fiber Shop

N250 Hwy. "A"
Columbus, WI 53925
(920) 623-4237
(888) 603-4237 (toll free)
(920) 623-0120 (fax)
susanfiber@internetwis.com
www.susansfibershop.com

CANADA

ALBERTA

Shuttleworks Ltd.
Site 5, Box 9, RR 1
De Winton (Calgary) AB T0L 0X0
403-938-1099
403-938-1046 (fax)
mail@shuttleworks.com
www.shuttleworks.com

BRITISH COLUMBIA

Jane Stafford Textile Designs
142 Richard Flack Rd.
Salt Spring Island BC V8K 1G1
(250) 537-9468
jane@janestaffordtextiles.com
www.janestaffordtextiles.com

NOVA SCOTIA

Gaspereau Valley Fibres
PO Box 2368
830 Gaspereau River Rd.
Wolfville, NS B4P 2N5
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