

HAND WOVEN

**How to spin a
perfect lace yarn**

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MAY/JUNE 2011 • ISSUE 155

Woven Lace!

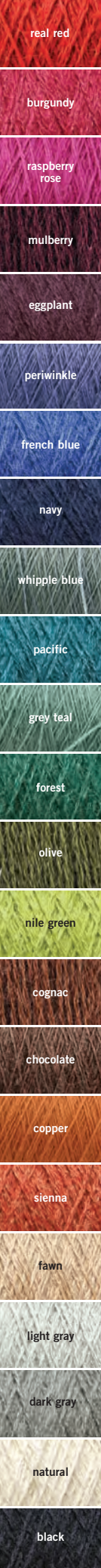
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 lace projects

- linen you'll love
- leno made easy
- lace with burnout

**Teacher
of the Year!**

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PATTIE GRAVER

ON THE COVER
LACE AND
TWILL SCARVES

woven by Coreen Hartig.
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Halcyon Blake



From the Editor

MADelyn VAN DER HOOGT

If I weren't a happy weaver/editor, I'd like to be a novelist (I'd really like to be an opera singer, but lack of a voice is a problem). What I know the most about, however, is weaving. It's hard to figure out a compelling plot for a novel about weaving. We've all learned the vocabulary of police/detective novels, law novels, spy novels—we've even learned Swedish geography—but is the public ready for treadles and heddles? Not only that, but it's hard to dream up a plot whose main characters are bent over looms all day long.

Any other subject I can think of has been done superlatively by someone else. Annie Dillard, in *An American Childhood*, wrote all the words I wish I'd written about growing up in a city in the 1950s. Jane Smiley, in *A Thousand Acres*, gave the insights about the death of the family farm that during my back-to-the-land years I thought were original to me. And Jonathan Franzen has delivered every perception a post flower child could ever have wanted to share with the world (if any remain unsaid, he'll probably get them in his next book).

Another problem I'd have as a novelist is that I never kept a journal. Surely their journals have to be the sources of these writers' incomparable capacity to include the time- and place-specific details an ordinary person could not possibly remember. Especially someone like me.

Unfortunately, Nora Ephron has already written that book, too: it's called *I Remember Nothing*. She tells how she was backstage when the Beatles were on the *ED SULLIVAN SHOW*, in front of the White House when Nixon resigned, and at the March on Washington in 1967—but she remembers nothing about these events. My favorite line of hers in this book is: "I was not at Woodstock, but I might as well have been because I wouldn't remember it anyway." I can so relate.

I don't know why it is that I can't remember specifics about events, but ask me the threading for huck lace, and I can come right up with it, any time, anywhere. If there were a way to work this detail into a thriller or a romance or even a short story, I'd give it a shot. Meanwhile, I'm weaving. I'll wish I had written it, though, if someone writes the perfect novel about huck lace.

FUTURE THEMES

September/October 2011 A Special All-Garment Issue!

This issue features handwovens to wear: loom-shaped and tailored! Projects include the winners of the Väv Garment Challenge.

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.

March/April 2012 A New Look at Plant Fibers

Cotton and linen have long been staples on weavers' shelves. This issue gives tips for weaving and finishing with these yarns—plus new ones: hemp, bamboo, pine, pineapple, ramie, nettles, paper, and more!

HANDWOVEN[®]

VOLUME XXXII

MAY/JUNE 2011

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ANNE DIXON
of Norfolk, England, loves exploring the possibilities and pushing the boundaries of weave structures. She is the author of *The Handweaver's Pattern Directory*.

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KATE LANGE-MCKIBBEN
of Guemes Island, Washington, is an active member of the Seattle Weavers' Guild and the Whidbey Weavers Guild. She enjoys the challenge of new yarns.

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VICKI TARDY
of Iowa City, Iowa, has a long-standing passion for exploring the infinite possibilities in weaving various structures to create handwoven functional pieces to wear and use.

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RITA HAGENBRUCH
of Harvard, Illinois, weaves by a picture window overlooking her neighbor's beautiful garden. She enjoys watching the birds and butterflies while she weaves.

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SARAH H. JACKSON
of Santa Ana, California, sometimes looks to knitting schematics for inspiration when creating woven clothing. She enjoys blogging about her fiber adventures.

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LYNETTE LYNCH
of Coldstream, British Columbia, became interested in weaving while living in New Zealand. When she isn't weaving, she enjoys growing heirloom tomatoes and blogging.

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COREEN HARTIG
of Pacifica, California, manages to find time for creating jewelry and handwovens to sell in her etsy.com shop when she is not chasing after her three beautiful children.

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JANE PATRICK
of Boulder, Colorado, is a strong proponent of the rigid-heddle loom. She authored the *Weaver's Idea Book: Creative Cloth on a Rigid-Heddle Loom*. and stars in *Weaving on a Rigid Heddle Loom*.

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JUDITH SHANGOLD
of Lexington, Massachusetts, loves to create simple, fashionable garments with her rigid-heddle loom. She has been a weaving teacher and shop owner.

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ANNE FIELD
of Christchurch, New Zealand, has been weaving and spinning since 1962. For the past twenty-five years, she has been teaching regularly all over the world.

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SUZIE LILES
of Eugene, Oregon, loves to share her weaving knowledge. She is co-owner of the Eugene Textile Center and has been teaching handweaving for over twenty years.

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

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MARILYN ROMATKA
of Issaquah, Washington, is a folk art instructor. She teaches young adults and the young at heart in the Pacific Northwest. She loves passing on traditional skills.

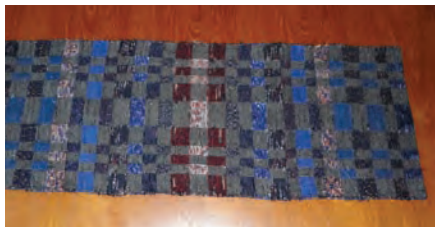
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WANT TO CONTRIBUTE?

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 email her at madelynv@interweave.com. Note that your submission does not have to be related to an issue theme!

A WAY TO REMEMBER

CYNDI JARA-ALMONTE



Ties that Bind woven by Cyndi Jara-Almonte

In memory of my late father-in-law, I created this table runner *Ties that Bind*. When we were cleaning out his closet after his death, we found that he had hundreds of neckties, spanning the many decades of his life. I kept the silk ties that were in decent shape in order to use them in runners like the one shown here for family members.

The structure is double-binding with 8/2 Tencel as the warp, sett at 20 ends per inch. The gray weft is silk douppioni fabric cut into half-inch strips on the bias. The weft for the color blocks is from silk ties cut into strips that are one-half inch wide. I sorted the ties into color groups and decided to use one color group of ties for each runner along with gray fabric weft to unify the piece.

My inspiration for the structure came from the *Handwoven Treasury* "Table Mat in Double-Binding" by Inga Krook.

—Cyndi Jara-Almonte
Kenosha, WI

BRAD ZEITHAMEL



Adam at "his" loom

A YOUNG WEAVER

Years ago, I taught a good friend of mine, Barb Zeithamel, how to weave. She has since introduced her loom to her five-year-old grandson, Adam Zeithamel. Adam's great-uncle was a rug weaver. I wonder how Barb will

get her weaving done now that Adam has taken over!

—Kathy Bright
Salida, Colorado

HANDWOVEN PARAMENTS



Handwoven parament

It all started out as a seed, or more aptly put, a fiber, that eventually took flight as a plan to create handwoven paraments for the 2011 Lenten season.

Our adventure began in the summer of 2008. A few members of St. Matthew's Evangelical Lutheran Church in Wauwatosa, Wisconsin, had traveled to a retreat at Holden Village in Chelan, Washington. There, in the large craft center, some of them wove and the Spirit moved. Members of our group became increasingly interested and acquired a loom for St. Matthew's.

It would take two full months of cleaning, assembling, shopping, measuring, and warping the loom before the weaving could begin. The congregation located the loom in the lobby of the St. Matthew's Education Building. There, members could watch progress and volunteer for the effort.

Our two-and-a-half-year journey finally came to an end on March 6, 2011, when these magnificent handwoven paraments were dedicated for use during Lent.

—Marge Crawford
Wauwatosa, Wisconsin

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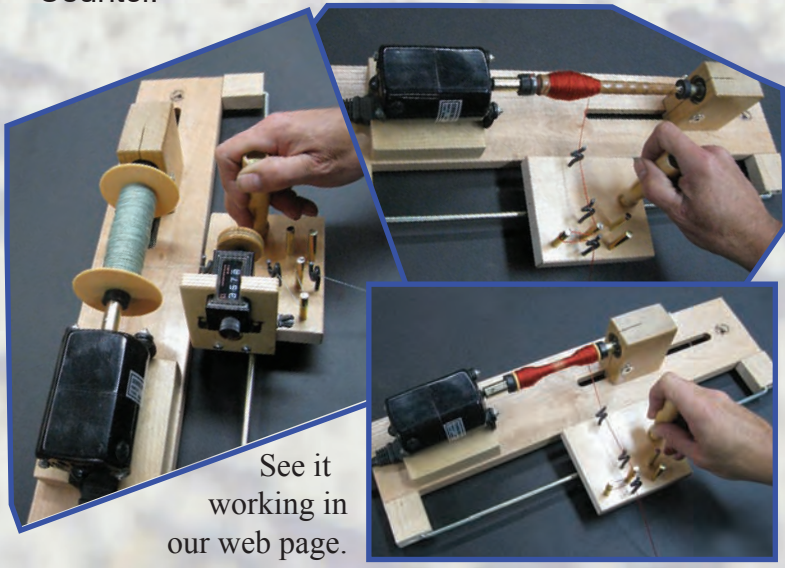


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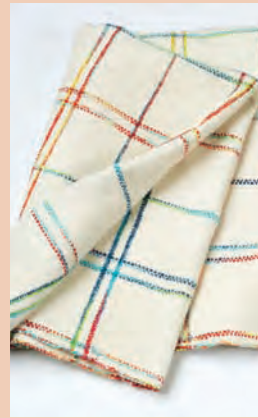
Handwoven's **WEAVING FOR THE HOME Award of Excellence** is designed to recognize and encourage exceptional functional weaving. Items such as table linens, pillows, throws, curtains, towels, rugs, upholstery, blankets, and more are eligible for this award. Here is a look at the fantastic work that received the award in 2010 (to offer this award at your conference or show, contact handwoven@interweave.com or call the *Handwoven* office).



LARRY SANDERS

Lori Pruessing was honored at the Wisconsin Handweavers show, Loominosity. Her warp-rip rug, *Common Ground*, measures 32" by 54" and was woven on eight shafts. She used 8/4 cotton for warp at 16 ends per inch and prewashed black cotton corduroy torn into strips as weft. Lori is inspired by Scandinavian ripsmatta and the infinitely varying ways it can be designed to show color.

Common Ground
by Lori Pruessing



Betty Bell's cheerful throw in cotton chenille measures 34" by 49". Betty dyed two skeins of chenille yarn to create its window-frame design. She received her award at the 2010 Puyallup Fair in Puyallup, Washington. Betty is a member of The Tacoma Weavers Guild. Her special weaving interests include pattern weaves, household textiles, tied weaves, and stash reduction!

Cotton-chenille throw
by Betty Bell



SARAH FORTIN

With gardens and wild flowers as inspiration, Sarah Fortin wove 113" of this yardage. The cloth is 32½" wide and will be used as a room divider. It is woven doublewidth in 20/2 cotton at 40 ends per inch per layer. Sarah was honored at Fiber Celebration sponsored by the Northern Colorado Weavers Guild. Sarah is drawn to shadow weave, weaving for clothing, and block doubleweave.

Through the Garden Gate, yardage
by Sarah Fortin



LAURE AUTO

For Georgia Handley's entry in the Blue Ridge Fiber Show sponsored by the Western North Carolina Fibers/Handweavers Guild, she wove a flossa rug with uncut loops. The rug is woven in wool and measures 30" by 58". Georgia found inspiration in the mesmerizing large floating squares and rectangles of the abstract expressionist, Mark Rothko.

Detail of Rug #3
by Georgia Hadley



SUSAN JOHNSON

Susan Johnson entered her twill table mat in the Sixteenth Biennial Fiber Show of the Michigan League of Handweavers. It measures 24" by 38". The warp is 5/2 cotton in a mixture of light colors; the weft is a variegated green. The mat was inspired by a piece from *Weaver's* magazine. Susan is a member of the Woodland Weavers and Spinners Guild.

Advancing-Twill Mat
woven by Susan Johnson



MARYANNE MCDEVITT

Kay Finney's 25" by 64" summer-and-winter rug was the winning entry at Celebration of Fibers, the annual show of the Philadelphia Guild of Handweavers. Kay enjoys rag weaving with discarded family items, including her parents' and grandparents' linens. She dyed the linens for this rug with indigo. She is a member of the Philadelphia Guild of Handweavers.

Kay Finney and her rug at
Celebration of Fibers 2010

Weaving Today Roundup

The Weave-Along

Things have been wild on *Weaving Today*! Besides choosing garments for the Väv garment challenge (stay tuned!), we've also introduced our first-ever Weave-Along. Go to weavingtoday.com, and under the tab for Free Stuff in the Projects category, you can download the 2-block draft we will be using. You are invited to weave the design in the block weave of your choice. Write about your experience in the Weave-Along Forum and load photos to the Weave-Along Gallery. We'll feature some of the completed projects in the November/December issue of *Handwoven*.

Teacher of the Year

Please be sure to vote for *Handwoven's* Teacher of the Year! The winner will be chosen based on reasons that you give and the number of votes received. He or she will be awarded a \$500 grant from *Handwoven*. To cast your vote, go to weavingtoday.com and click on the link in the upper left-hand corner that says "Voting for Teacher of the Year is **here**." We have extended the voting through June 1, 2011.

Free eBooks

Finally, throughout the year, we will be offering free eBooks to members of our *Weaving Today* community. The title of our first is *Learn How to Weave*. Look for our next free eBook in May.

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: Digital Downloads

Syne Mitchell



BOBBIE CLIVER

Digital patterns and eBooks are a trend that's been a long time coming. With paper and shipping costs up, the speed and ease of online transactions and the improvements in digital readers and digital media are compelling. Another trend I'm excited about is that of independent designers selling their patterns and projects online. It's a way for consumers to have access to new talent and for cottage-industry designers to get seen and be rewarded.

The knitting world jumped on the digital bandwagon years ago, and there are literally thousands of patterns available at sites like Payloadz, Ravelry, and Patternfish. Until recently, there hadn't been a centralized place for independent *weaving* designers to market their patterns. This past spring, Patternfish became the first digital distributor to feature weaving as a category.

I caught up with Julia Grunau, the owner of Patternfish, at a recent conference and asked her about this bold move and why she was so enthusiastically supportive of weaving. The answer is as simple as it is personal: Julia's mother was an avid weaver, and Julia herself learned to weave from Jane Stafford.

Digital distributors are websites that, for a small fee, host patterns uploaded by designers and sell them to customers. The digital distributor takes over the job of setting up and maintaining the site, handling transactions, and dealing with customer service. It's a partnership that lets the designers get back to what they do best: creating new projects for the rest of us to enjoy.

Patternfish is unique in that patterns are reviewed before they are placed online and the website attaches digital watermarking to help protect the designer's intellectual property.

Right now, weaving represents a tiny fraction of the over 8,000 patterns that Patternfish sells, but I'm hoping that number will grow as weaving designers look to digital distribution as another way to get their projects and patterns out into the world.

On a personal note, this is my last "Weaving the Web" column for *Handwoven*. It's been fun introducing weavers to the many weaving resources and digital media available online. We think you are well on your way to exploring what's available out there. I look forward to continuing to chat with you (where else?) online, at my new website <http://www.synemitchell.com>.

—Syne Mitchell

My Space **MAKING THE MOST OF IT**

As soon as you pass through Susan Wilson's front door, you know you are in the home of a person who loves textiles. There are Navajo rugs on the wall, handwoven rugs on the floor, handwoven pillows on couches and chairs, and an extraordinary collection of towels, all woven by friends—arranged in stacks on open shelves that allow her to look through them and remember each of the weavers who contributed to the collection.

A conversation with Susan about crackle weave is a combined weaving lesson and history class. One cannot help but be impressed by her extensive and thorough knowledge of the topic.

.....
Mary Atwater
gave it the name
crackle because it
reminded her
of the cracks
in pottery glaze.
.....



WHAT IS CRACKLE WEAVE?

Susan explains that crackle is a block weave that shares some of the qualities of summer and winter and overshot. When it is woven in what Harriet Tidball calls the "classic" manner, crackle requires three shuttles (one pattern weft and two background wefts). Four shafts provide four blocks. With more shafts, you gain more blocks, a third structural element providing true "background," and many more exciting design challenges.

SOME HISTORY

Crackle comes from Sweden where it is known as *jamtlandsväv* and is woven with a pattern and tabby weft, similarly to overshot. In 1927, it was introduced in the United States by Mary Meigs Atwater. She gave it the name crackle because it reminded her of the cracks in pottery glaze. Throughout the 1930s, she published crackle drafts in the *Shuttle-Craft Guild Bulletin*, and they proved to be popular among Shuttle-Craft Guild members.

Harriet Tidball standardized the crackle drafting system that is still used today by American handweavers. In 1961, Mary E. Snyder published her monograph *The Crackle Weave*, but later during that decade, crackle lost popularity.

WHY CRACKLE WEAVE?

In 1969, Susan's college weaving instructor, Winifred Shaw, introduced her to crackle. At that time, it had all but disappeared from the American weaving scene.

She was fascinated by its versatility and her ability to "push it around." Because blocks are not independent, crackle presents some design challenges but allows for effects she couldn't get with other weave structures.

With four-shaft crackle, she was able to weave polychrome (a way to get the appearance of colors side by side while weaving selvedge to selvedge), lace, weft-faced patterning, and a variety of other unusual fabrics.

In the late 1980s, Susan decided to make crackle weave the topic of her study for HGA's Certificate of Excellence (COE). It was during these years of study that she developed the workshops for which she is sought after today. Susan's thoroughness and ability to explain weaving concepts precisely make her a popular teacher.



Crackle pieces woven by Susan Wilson

Susan Wilson at home in her studio



SUSAN'S "VERY SERIOUS" STUDIO RULES

- Work only from the stash (except for the frequent need for something new for the next project).
- Keep the yarn stash carefully stored in the storage cabinets (except for those great bargains that don't seem to fit and cones that never ever shrink to a smaller size regardless of how many projects are woven from them).
- Unpack suitcases immediately after each teaching trip (so why are the suitcases still not unpacked weeks later?).
- Be sure that weaving time exceeds computer time (one can hope).
- Every warp must have more than one purpose (except workshop warps), such as samples for an exchange, items for guild sales, workshop teaching examples, items for gifts, sampling to learn a new technique or structure. All kidding aside, this rule *is* serious (so much to weave, so little time!).

FIFTY YEARS INTO THE PRESENT

The last major publication on crackle weave was Mary E. Snyder's booklet of fifty years ago.

Susan's forthcoming book on crackle weave is expected to be published later in 2011 by Schiffer Publishing. It will cover classic crackle, treadling variations, polychrome techniques, and multishaft crackle, as well as other miscellaneous ways to push crackle weave to create unique, beautiful, interesting designs.

Susan Wilson of Arvada, Colorado, holds the Handweavers Guild of America's Certificate of Excellence (COE) Level II with specialized study in crackle weave. She is a member of the Rocky Mountain Weavers' Guild, the Handweavers Guild of Boulder, and the San Juan Weavers Guild.

Back in the 1960s when Susan was studying for her degree in occupational therapy at the University of New Hampshire, weaving was a required course. It was during this class that she realized that weaving would always be an important part of her life. Although she has a COE and teaches classes around the country, she sees herself as an ordinary weaver and participates in study groups, takes workshops, and weaves functional pieces.

from our readers

Way back in March on *Weaving Today* and on Facebook, we asked what you do while you are weaving. Do you listen to music (what kind?), books, TV, or do you prefer silence? Here's some of what you had to say.

"I always have music in the studio... Bryan Adams, Bon Jovi, Eric Clapton, 54-40, Cold Play, Santana ..."

Laura Fry

"... ABBA ..." **Madelyn van der Hoogt and Suzie Liles**

"...Clannad, Loreena McKennit, Music from the Great Hall, Enya ... Old Pink Floyd or maybe Stevie Ray Vaughn ..."

Liz Moncrief

"... very heavy rock or contemporary jazz ..."

Su Butler

"... talk radio ... classic rock, jazz, classical, show tunes ..."

repweaver

"Books on tape and British period movies ..."

Carla Tilghman

"Folk music ..."

Kathie Dupler Roig

"... HGTV..."

Patsy Nelson Lydell

"Talking books keep me at the loom."

Barbara Bitetto

"I listen to CBC (Canadian Broadcasting Corporation)."

Inge Dam

"I switch between TV and music."

Elizabeth Herbst Mullins

"Today it's Dr. Horrible's Sing-Along Blog."

Nancie McCraw

"... I find trying to listen to anything is distracting."

Dayle Ann Stratton

"TV or NPR!"

Bridget Hanson

"I like quiet, too. If music is on, my brain goes there instead of designing."

Lucille Crighton

"I listen to the Kinks."

Denise Jackson

"... loud classical music or Celtic music ..."

Celestine Getty

"... classical music... the Kinks ..."

Joan E. Martin

"MSNBC or NPR."

Sally Knight

"... Internet radio to blues from the 1960s or 1970s ..."

Lynn Mantell

"CBC radio ..."

Alison Horwood

"I watch/listen to movies if I'm inside ... outside ... I just enjoy quiet and the clanking of the loom."

Amanda Bockman Cutler

"... RENT..."

Leslie Alperin

"I weave in Memphis, TN, so I listen to ... allmemphismusic.com."

Felicitas Sloves

"Books on tape ..."

Sara Bixler

"Books on CD, our local classical station, NPR ... Weavecast ..."

Margaret Zeps

"Radio National (Australia), books on CD ... country, folk, gospel—sometimes classical!"

Pam Hutley



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The original Swedish cottolin yarn (a blend of cotton and linen), known for its strength and absorbency, is now available from **Glimakra USA** on large cones. Usually offered on 8.8-ounce tubes, the big cones hold 30 ounces, available in bleached and unbleached. **(866) 890-7314; www.glimakrausa.com**



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SHUTTLE IN HER HAND: A SWEDISH IMMIGRANT WEAVER IN AMERICA

Marion Tuttle Marzolf

CHICAGO: SWEDISH-AMERICAN HISTORICAL SOCIETY, 3225 W. FOSTER AVE., BOX 48, CHICAGO, IL 60625; (773) 583-5722; WWW.SWEDISHAMERICANHIST.ORG, 2010. PAPERBACK, 253 PAGES, \$15.95. ISBN 0-914819-07-0.

Shuttle in Her Hand traces the fictional life of Swedish immigrant weaver Lisa Lindholm from the 1930s to the 1960s. After studying weaving at Handarbetets Vänner (Friends of Handicrafts) in Stockholm and gaining subsequent teaching experience in Sweden, Lisa comes to the United States by herself in 1931 to take a job teaching weaving as well as sewing, spinning, dyeing, and embroidery at a craft school in the mountains of North Carolina.

She next teaches at nearby Penland, where she gets to know Lucy Morgan and Edward Worst, and she travels with a Penland log cabin to demonstrate weaving at the Century of Progress World's Fair in Chicago in 1933. She marries a woodworker, also from Sweden, and they live for several years in Grand Rapids, Michigan. There she discovers Mary Meigs Atwater's *Shuttle-Craft Guild Bulletin* and takes a weaving workshop led by Atwater entitled (I adore this title) "The First National Weaving Institute in the United States."

Lisa Lindholm's Chicago experience exposes her to the Bauhaus style, and after the death of her husband in World War II, she earns a four-year degree at the Chicago Art Institute, studying under Else Regensteiner. In the weaving classes Lisa teaches after she graduates, among other applications from the art world to weaving, she morphs a technique used by Josef Albers (who did not apply it to yarn) into the yarn "wraps" we are so familiar with today: deriving proportions of texture and color by wrapping yarns in stripes around a cardboard strip. She remarries and partners with her second husband (a yarn-mill owner) to establish weaving workshops in his family's summer lodge on the shores of Lake Michigan.

The foreword to *A Shuttle in Her Hand* describes the book as unusual in its depiction of a strong, single woman (rather than a family) coming to America to establish a career (rather than farming) and doing so during the depression (rather than during the heyday of Scandinavian immigration). In addition to this historical perspective, weavers will appreciate the glimpses in the book of figures of great interest to us, such as Mary Atwater, Edward Worst, Else Regensteiner, and Mary Black, as well as of places like Cranbrook, the Chicago Art Institute, Berea, Penland, and more. Lisa Lindholm is a strong voice for weaving as an art form and for keeping its instruction alive during a period when universities and colleges were eliminating vocational training from their curriculum.

— Madelyn van der Hoogt



A CARPET RIDE TO KHIVA: SEVEN YEARS ON THE SILK ROAD

Christopher Aslan Alexander

LONDON: TOTEM, 2010. DISTRIBUTED BY CONSORTIUM BOOK SALES AND DISTRIBUTION, PAPERBACK, 334 PAGES, \$14.95. ISBN 978-184831-149-7.

Christopher Aslan Alexander visited Khiva, Uzbekistan, intending to write a guidebook. Instead, he stayed for seven years, learned the language, purchased a parrot, and became close with an Uzbek family. He opened a carpet-weaving workshop for UNESCO that offered employment opportunities for women and disabled people. The book explores the history of



the Silk Road, sericulture, weaving traditions, and the politics and traditions of the Uzbek people in Central Asia.

REP WEAVES

Laila Lundell

NORTH POMFRET, VERMONT: TRAFALGAR SQUARE, 2010. HARDCOVER, 112 PAGES, \$27.95. ISBN 978-1-57076-467-7.

Back in print! In 1986, *Rep Weaves* was originally published in Sweden under the title *Ripsvävar*; an English translation became available in 1987. Twenty-seven projects are included that progress in difficulty. All measurements are metric; however, conversion tables are included.



No project in the book requires more than eight shafts.

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BRINGING THE UNICORN TAPESTRIES INTO THE TWENTY-FIRST CENTURY

Deborah Robson

In a project extending from 2001 to 2013, the weavers of the West Dean Tapestry Studio, in West Sussex, England, are making replicas of the seven *Hunt of the Unicorn* tapestries at the Cloisters branch of the Metropolitan Museum of Art. The contemporary set will hang at Scotland's Stirling Castle, in the renovated Royal Palace, which reopens this year.



ABOVE: At the Stirling Castle studio, weavers Rudi Richardson and Louise Martin work on the fourth tapestry in the sequence, *The Unicorn Defends Itself* (also known as *The Unicorn at Bay*).

PHOTOS BY DEBORAH ROBSON

INSET: Samples of the color palette for the tapestries, resting on a digital reference printout and a portion of a working cartoon. The weavers do the actual color matching, not from the scan but in person from the original tapestries, marking numbers on a copy of the cartoon.

The Stirling Castle complex incorporates structures from different eras. The Renaissance-style Royal Palace was built in 1540 by King James V, father of Mary, Queen of Scots, to welcome his French wife, Marie de Guise. The infant Mary, born in 1542 shortly before her father died, was taken to the castle for safety and crowned queen of Scotland within its walls.

None of the tapestries from a 1539 royal inventory has survived, although the list includes a set called “the histoire of the unicorne.” The tapestries at the Metropolitan Museum of Art, woven between 1495 and 1505, may be similar. Two teams of weavers work full time on the project, sponsored by Historic Scotland and the American Cinque Foundation and its patron, Helen D. Buchanan. One group is in West Sussex, and the other works at Stirling Castle in a specially built studio that can be relocated at the conclusion of the project.

The tapestries are interpretations, not exact duplicates. They are woven at a ten percent reduction in size to fit in the spaces in the palace, and at 4 ends per centimeter (10 ends per inch) instead of 7 ends per centimeter (about 18 ends per inch). As Louise Martin, head weaver of the Stirling Castle team notes, these changes allow the modern artisans the scope to interpret and evaluate what’s important.

Whereas the Met’s tapestries were constructed from wool in both warp and weft with shimmering accents of silk, silver, and gilt among the naturally dyed colors, conservators have advised on alternatives for the twenty-first century. The primary worsted-spun weft is 12/2 and 28/2, used in various combinations to create texture, woven on a cotton warp. Mercerized cotton is used for the silk. The metallic, a two percent gold thread spun around a cotton core, will not discolor.

The synthetically dyed colors—extensively tested for fastness—encompass a palette that has grown from about 60 to about 110 colors. Hand-dyed four hanks at a time, the colors are coded to the graphic design industry’s Pantone standards.

Preparation for each tapestry takes about five months. The Met has provided digital references of both the fronts and the backs of the tapestries and gives the weavers access to the originals. They are able to take extensive



color notes as they match colors against the originals and reference the colors numerically on a copy of the cartoon. After the cartoon is prepared, they begin weaving samples and testing colors. Although worked in traditional Gobelin style, the tapestry is woven from the front of the cloth so the weavers and visitors can appreciate the emerging imagery. As long as the results are achieved, each well-trained weaver is free to use his or her preferred methods.

At the end of a long day's work, some of the weavers engage in contrasting activities. Others, like Louise Martin, keep on weaving, turning to their own creative textile work.

Special thanks to Louise Martin for delightful conversation and insights and to the public relations office at Stirling Castle for special access to the studio and its weavers.

The first four tapestries are on display in the chapel, which is their temporary location while renovations have been underway on the palace.

- 1 *The Hunters Enter the Wood*, also known as *The Start of the Hunt*, woven at West Dean, millefleur (the background is filled with small flowers and plants)
- 2 *The Unicorn is Found*, woven at West Dean, low-warp (woven on a horizontal loom); the rest are high-warp (woven on vertical looms)
- 6 *The Unicorn Is Killed and Brought to the Castle*, woven at Stirling
- 7 *The Unicorn in Captivity*, woven at Stirling, millefleur

RESOURCES

Martin, Louise, professional website. <http://www.louisemartintapestry.com/>.
 Metropolitan Museum of Art. <http://www.metmuseum.org/>.
 Penney, Caron, and Josephine Oxley. *The Stirling Palace Tapestries: Official Souvenir Guide*. Revised edition. Edinburgh: Historic Scotland, 2009.
 West Dean Tapestry Studio. <http://www.westdean.org.uk/Tapestry/TapestryHomepage.aspx>.

JAMES KOEHLER

April 14, 1952 – March 4, 2011

The weaving world was stunned into silence at the news of James Koehler's sudden passing on March 4. How could such a vibrant creative force not be with us anymore?

When I think of James, one of the images that comes first to my mind is of his beautiful, graceful hands moving across his warp threads, creating perfectly undulating weft passes, as though he were playing a celestial harp. Everything that James did, he did with such impeccable grace, from weaving a tapestry to cooking a dinner for friends.

James learned to weave and became a master weaver during his ten years as a Benedictine monk at a monastery in northern New Mexico. When life at the monastery no longer fit him, he made the difficult passage to the outside world; yet in many ways, I felt that James never really stopped being a monk. He approached every aspect of his craft—his design process, his teaching, and his career—with the same unwavering focus and devotion.

James's search for the essential in life led him to study sacred geometry, Zen koans, sine waves, and most recently, Bauhaus design theory, all of which were incorporated into his designs. His mastery of the dyeing process led to impossibly subtle nuances of color and to tapestries that glowed from within with James's own special light.

While James was in some ways a very private person, he was utterly open and generous in sharing his knowledge, experience, and advice. A gifted teacher, his workshops were in great demand, and there was always a long list of weavers who wanted to come to his studio and take a class or work as an apprentice.

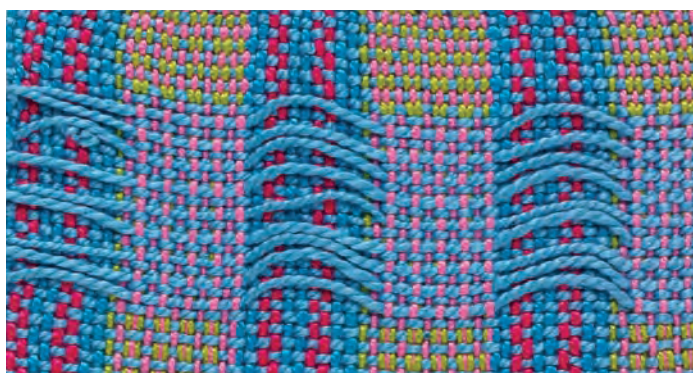
Though the field of tapestry weaving may have lost a guiding star, James has left stardust scattered throughout the world in the form of his extraordinary tapestries and in the inspiration he gave to the thousands of students and friends whose lives he touched.

—Jennifer Moore



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FROM OUR Roving Reporters

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PATRICIA JACOBY



Distinguished and well-loved weaver, Dorrie Burton

Honoring Dorrie Burton

Dorothy S. Burton, a retired dean of the **Weavers' Guild of Boston (WGB)**, recently donated a blue linen damask runner to the Museum of Fine Arts (MFA), Boston. The museum wanted to purchase her work, but "Dorrie" made it a gift. Dorrie is ninety-six years old and has received the Distinguished Achievement Award from WGB. This is awarded to a master weaver who has made a major contribution to fiber arts on a national level. Dorrie is the author of *Versatile Bronson*, and her Bronson archive was accessioned by the Thousand Island Art Center in Clayton, New York. She remains very active, and her favorite pastime is talking weaving with her friends.

—Barbara Herbster, Massachusetts

MARY MOORE



Martha Graham and Nancy Brouillard examine workshop samples.

Two Sides to Every Cloth

Robyn Spady taught members of **Las Arañas Spinners and Weavers** various weaves that produce two-sided cloth. Looms with three, four, and eight shafts were warped for various weave structures that included hand-controlled and loom-controlled matelassé, mock

twill, double-faced corduroy, overshot-patterned doubleweave (looks like needlepoint), and various twills.

—Mary Moore, New Mexico



RITA HAGENBRUCH

Members of Woodstock Weavers Guild display their squares for the Friendship Coverlet Project

Summer Outreach

The Lorain County Spinners and Weavers Guild near Elyria, Ohio, plans on doing lots of summer outreach that includes demonstrations of weaving and spinning and participating in county fairs and craft events.

—Katy Farr, Ohio

Friendship Coverlets

In February, weavers from the **Woodstock Weavers Guild** received tote bags filled with cotton, wool, and overshot drafts for a Friendship Coverlet Project led by Rita Hagenbruch. They expect to have coverlets completed by February 2012.

A Loving Remembrance

The **Mainly Weavers** of southern Maine lost one of its revered members, Margaret Singer, this year. Margaret was ninety-four years old and had been a cheerful, active member, always willing to help with weaving predicaments. To honor her memory, the members wove quilt squares and presented a completed quilt to Margaret's church. —Lorinda Hilton, Maine

Left to right: Martha Lee St. Amand, Lorinda Hilton, Else Cook, Sue Hardy, and Paula Taggart.



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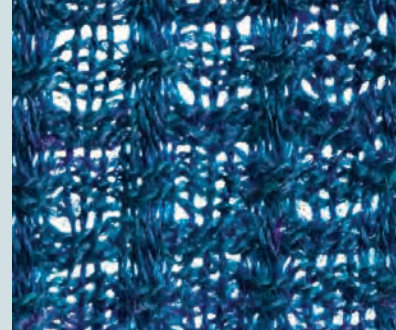
Tricks of the Trade

Spinning a yarn for weaving

BY SARAH ANDERSON (SPINNER) AND KAREN CHABINSKY (WEAVER)

Some tips from a spinner and a weaver

Most handspun yarns can be used for weft, but extra care is required to spin warp yarns. Every inch of a warp yarn must be uniformly strong, and joins must be indistinguishable from the rest of the yarn. Plied yarns work well—they are strong and less likely to be energized.



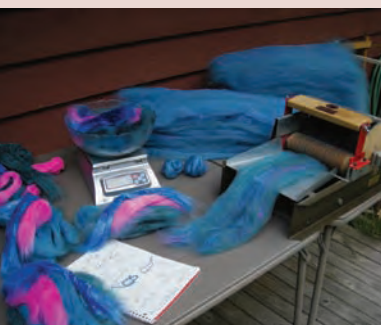
—from spinner Sarah Spin with a worsted, forward draft

For a strong, consistent yarn, spin with a worsted, forward draft with plenty of twist. Twist, like water always flows to the point of least resistance (thin spots), so the yarn will be strongest if the diameter is consistent. Too much or too little twist in any area of the warp will create a weak spot. Plying can strengthen and even out a yarn, but I like to spin a singles as if I were going to use it alone.

Fiber choices

Use fibers that have a long enough staple to give strength to the yarn. Silk is a great choice as the main fiber or as one of a blend of fibers because of its fineness and its strength—and silk's beautiful drape and sheen don't hurt! That said, however, even very short fibers like cotton can be spun for a

PHOTOS BY SARAH ANDERSON



warp yarn (even as singles) if you obtain a consistent diameter and enough twist.

The yarns shown here have silk in their blend (one with merino, alpaca, and cashmere, one with merino alone). The merino and/or the alpaca would have been strong enough to be used alone. (Cashmere adds softness, and even though I'm sure it would be possible to spin a 100% cashmere warp—never say never!—it would be risky with such a delicate fiber.)

Tips for blending

When blending fibers for warp, use fibers with similar staple length. They will blend more completely for a more consistent and therefore stronger yarn.


—from weaver Karen Warp with extra care

Don't wash skeins of handspun yarns before you start warping and weaving with them; unwashed yarn is stiffer, more stable, and less fuzzy. It is also easier to space the weft of an unwashed (unfulled) yarn. Warping back to front with two crosses prevents wear and tear (though for the relatively loose sets of lace weaves, any method can be used with appropriate care).

Sampling is important

Lace weaves need to look lacy. I experimented by sampling to determine the sets for this yarn (15 ends and picks per inch). Washing the samples was also an important step. An advantage to blending silk with animal fibers is that the silk prevents the degree of fulling that might tend to close the lacy holes.

Controlling weft sett

The relatively open sett required by lace weaves is easy to obtain in the warp (just sley the reed!) but trickier in the weft. I found the beat needed to be different, also, to achieve the same picks per inch in a wide piece that I produced in my narrow samples. To be sure I achieved a consistent 15 picks per inch for this yarn, I took a 3" x 5" card and marked the picks and matched the marks as I went. The shawls were washed by hand, warm water, no agitation, and dried flat. 

PHOTOS BY BARBARA RITZIE



Sarah and Karen collaborated to produce two shawls: one in alpaca, merino, silk, and cashmere (detail photos, upper right), the other in merino and silk (remaining photos).

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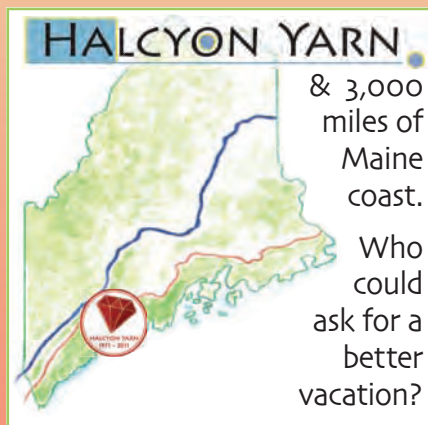
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ANNE DIXON

Huck lace: a love affair

I'VE BEEN WEAVING HUCK LACE FOR YEARS. I NEVER TIRE OF ITS POTENTIAL FOR CREATIVE DESIGN!

The ways that huck drafts can be varied and the range of fibers, yarn sizes, and colors that can be used for huck fabrics make this a weave structure you can spend a lifetime exploring.

Here are some dictionary definitions for huck: “Huckaback: stout linen fabric with rough surface for towels, etc.” And: “A huckster is a peddler or hawker, circa 1200.” So did the huckster originally sell huck?

Loom-controlled lace weaves, of which huck is one (as opposed to bobbin lace, needle lace, or hand-manipulated laces, such as Spanish lace), are woven interlacements. Small groups of threads that include warp or weft floats slide together, forming lacy holes between groups. Because the groups can form either lace (floats) or plain-weave, lace weaves are block weaves, and each small group of threads is a block.

THE FAMILY OF LACE WEAVES

The primary members of the loom-controlled lace-weave family are huck lace, Atwater-Bronson lace, and Swedish lace. Each of these structures has its own specific interlacement, although they have certain features in common.

Wherever there is a warp-float group of threads on one face of the cloth, there is a weft-float group on the other side—and vice versa. Each of these lace weaves incorporates plain weave as part of the structure and as part of the design: Threads within each block interlace in plain-weave order to stabilize the floats; each block can produce either plain weave or lace; plain weave can be threaded independently of the lace groups.

HUCK BASICS

Huck lace uses an odd number of threads in each block in both threading and treadling. The number is usually five, but 3-thread and 7-thread blocks can be used as well. With more than seven threads, the floats may be too long unless the threads are very fine.

The odd number is important—because of it, the threads in each group behave symmetrically, making possible the little textural circles that are characteristic of huck and only huck (see Photo b, page 31). Because of this, adjacent blocks must begin and end on a different shaft (shaft 1 in one block, shaft 2 in the next) to avoid doubled threads. Therefore, in huck, each block of five, three, or seven threads is actually a “half-unit” and must always alternate with a half-unit beginning and ending on the opposite shaft.

Although huck can be threaded many different ways, the threading in Figures 1 and 2, pages 30 and 31, ensure that plain weave is formed by odd shafts alternating with even shafts. The threads on shafts 3 and above determine whether the block weaves lace (floats) or plain weave; they are often called the

Warp and weft of the white scarf on page 29 are 30/2 Tencel; weft in the pale green scarf is 60/2 silk; warp and weft in the burgundy scarf (detail at left) is 30/2 Tencel; the sett is 35 ends per inch; the 16-block designs require eighteen shafts.

Weave huck lace on four shafts

Project

or more, in wool, cotton, linen, silk—or any yarn!

pattern threads and their shafts, the pattern shafts. To extend the threading to more shafts, just remember that shaft 2 always alternates with an odd pattern shaft; shaft 1 always with an even pattern shaft (2-O-2-O-2; 1-E-1-E-1).

As a result of this, almost two-thirds of the total warp threads in a huck draft are threaded on shafts 1 and 2. You'll need to make sure that you have enough heddles on these shafts before you thread a huck draft.

WEAVING HUCK

Huck is usually woven with a single shuttle using a weft of the same thickness, fiber type, and color as the warp (color is more often varied than fiber type or yarn thickness).

The treadling order for each block is similar to the threading. For 5-thread huck, for example, each group of picks is treadled: plain weave, pattern, plain weave, pattern, plain weave. So that two weft threads are not woven consecutively in the same shed, these five picks can be thought of as treadling half-units, one beginning with the even plain-weave shed, and the other with the odd plain-weave shed.

Plain weave can be woven in all blocks by alternating even shafts with odd shafts in the treadling. Lace happens in a block when a shaft is added to or removed from one of the plain-weave sheds: Warp floats occur when pattern shafts are raised in a group when they would be down for plain weave. Weft floats occur when pattern shafts are left down when they would be up for plain weave. These alterations occur in what are considered the "pattern picks," the second and fourth picks in the block of five (the same way the second and fourth ends in a group of five determine pattern in the threading). Examine Figure 1 closely.

If we think of 2-3-2-3-2 as Block A and 1-4-1-4-1 as Block B, there are seven possible structural combinations on a 4-shaft loom.

1. A and B both plain weave
2. A warp float, B plain weave
3. A weft float, B plain weave
4. A plain weave, B warp float
5. A plain weave, B weft float
6. A warp float, B weft float
7. A weft float, B warp float

Any area threaded alternately on shafts 1 and 2 always weaves plain weave. With eight shafts or more, design options increase geometrically, making a table or dobby loom desirable for exploring the possibilities. (My first foray into designing an 8-shaft huck lace required forty-seven different pattern sheds!)

YARN TYPES

Traditionally, huck was woven in fine natural linen. However, many other types of yarn can be used and in a range of thicknesses. Medium-weight wool, for instance, is very successful because, even though the floats can be relatively long, fulling can stabilize them. Linen, cotton, silk, rayon, and Tencel all allow the threads to migrate easily, creating lacy holes. If you have a favorite yarn—try it in a sample to see how it works.

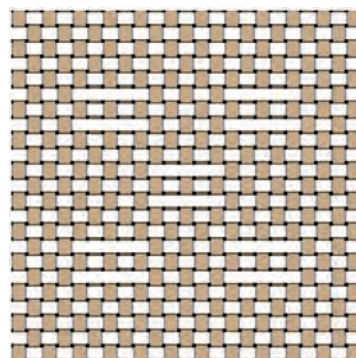
COLOR

Natural colors, including white or cream, and pale pastels are the most effective in showing contrast between warp and weft floats. They also provide the most contrast with the shadows created by the lacy holes. Traditionally, the warp and weft are the same color, although different colors can be used for each. Tones or shades of the same hue or colors that

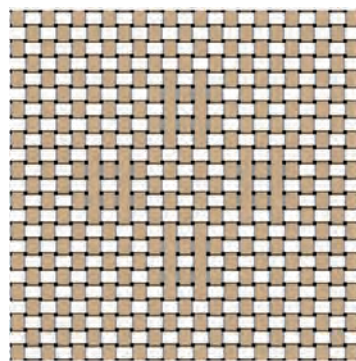
1. 4-shaft huck draft

pw	A	B	A	pw	1	2	3	4	5	6	7	8
	3 3	4 4	3 3		3	4	4	4	4	3	3	3
2 2	2 2 2		2 2 2	2 2	2	2	2	2	2	2	2	2
1 1		1 1 1		1 1	1	1	1	1	1	1	1	1

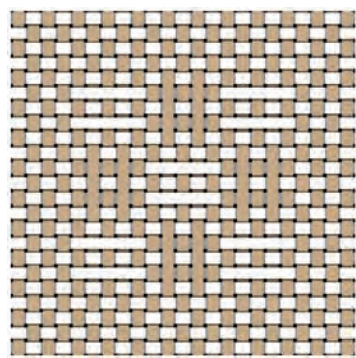
a. Weft floats



b. Warp floats



c. Weft and warp floats



are close in value are probably best, but pleasant surprises can also happen with other combinations.

SETTS

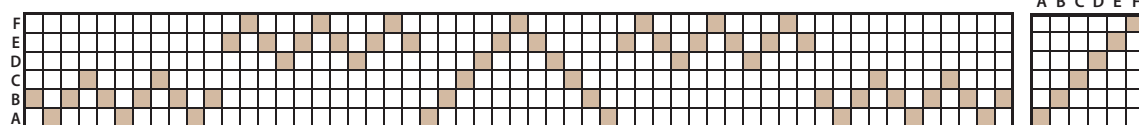
For the threads to move to form lacy holes, the sett should be a bit more open than the usual sett for plain weave in a given yarn. Sections of plain weave in the threading help control your beat (think of it as placing the weft rather than beating). The more floats produced in a given treadling sequence, the more lightly you must "place" the weft to achieve the same picks per inch.

Project :





4. Profile draft for Atwater-Bronson lace runner



5. Threading and treadling units

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

6. Warp color order

4	2	2	Green Tea
338	3	332	Corn
342			

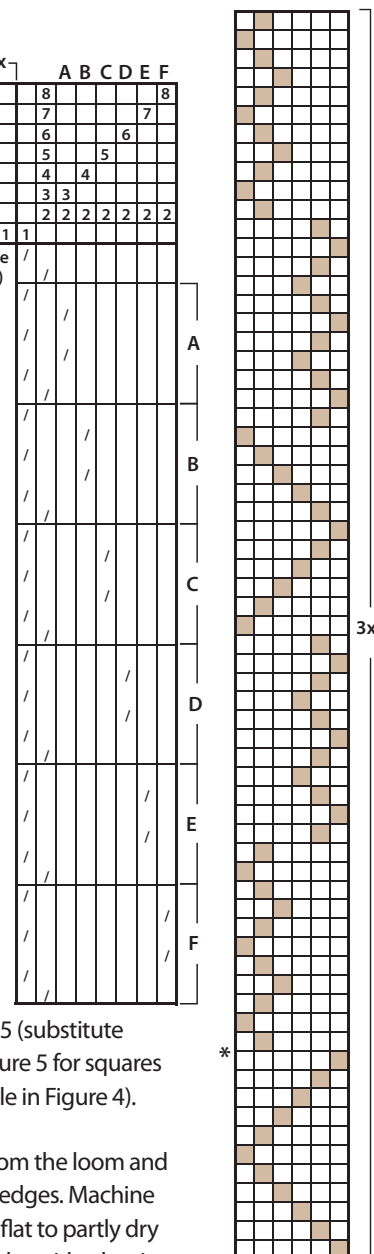
ATWATER-BRONSON LACE

Atwater-Bronson lace is an ideal weave structure to use with this very fine linen yarn. One shuttle makes the 30 picks per inch go quickly, and it's easy to maintain a consistent beat. The finished fabric hand is one that only linen can provide—crisp and light with a unique heft and drape.

When you use Atwater-Bronson lace with a profile draft, you can choose whether pattern is woven as lace and background as plain weave or vice versa. In the treadling, if a block weaves lace, the pattern shaft for that block is down for the pattern picks; if the block weaves plain weave, the pattern shaft is raised. For that reason, I chose to weave pattern as plain weave and background as lace. Pattern is woven in one block at a time in this profile draft, all the other blocks weave background. So for any given row, only the pattern shaft for a single block is raised, making the lifting very light.

- For both the basketweave and lace runners: wind the warp and prepare the loom using your preferred method following Figures 1–2 or 4–6 (for the lace runners, substitute threading units in Figure 5 for squares on the profile draft in Figure 4). It is extremely important that warp tension is very firm and very even with linen.
- Spread the warp with scrap yarn. Begin and end each runner with 1¼" plain weave for hems (use the finer linen for hems in basketweave runners).

- Weave two runners as in Figure 1 (one runner with Flax, one with Cream) or Figures 4–5 (substitute treadling units in Figure 5 for squares in the treadling profile in Figure 4).
- Remove the fabric from the loom and machine zigzag raw edges. Machine wash, hot water. Lay flat to partly dry and then press until dry with a hot iron (press straight from machine for high sheen). Sew hems by hand.



STRUCTURE

Atwater-Bronson lace.

EQUIPMENT

8-shaft loom, 12" weaving width;
10-dent reed; 1 shuttle.

YARNS

Warp: 48/2 linen (7,000 yd/lb, Linen

#14, Cotton Clouds), Corn, 1,112 yd;
Green Tea, 13 yd.
Weft: 48/2 linen, Corn, 856 yd.

WARP LENGTH

342 ends 3¼ yd long (allows 4" for
take-up, 31" for loom waste).

SETTS

Warp: 30 epi (3/dent in 10-dent reed).

Weft: 30 ppi.

DIMENSIONS

Width in the reed: 11⅝".
Woven length (measured
under tension on the loom): 82"
(41" for each runner).
Finished sizes: two hemmed
runners 10¾" × 32" each.



Project

VICKY TARDY

“Dotted Swiss” napkins with Atwater-Bronson lace

ELEGANT, WASHABLE, AND A DELIGHT TO WEAVE AND USE!

STRUCTURE

Atwater-Bronson lace.

EQUIPMENT

8-shaft loom (7 shafts are used), 19" weaving width; 15-dent reed; 1 shuttle.

YARNS

Warp: 20/2 pearl cotton (8,400 yd/lb), natural, 3,864 yd.
Weft: 20/2 pearl cotton (8,400 yd/lb), natural, 3,610 yd.

WARP LENGTH

552 ends 7 yd long (allows 10" for take-up, 32" for loom waste); 551 ends if you drop the last end on shaft 2.

SETTS

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

DIMENSIONS

Width in the reed: 18 $\frac{3}{4}$ ".
Woven length (measured under tension on the loom): 210" (21" for each napkin).
Finished sizes: ten hemmed napkins 16 $\frac{3}{4}$ " × 16 $\frac{3}{4}$ " each.

TIP: If you don't like moving heddles to get 276 heddles all on shaft 1, you can rewrite the draft to divide the threads on shaft 1 between shafts 1 and 8 (alternate every other thread or every other block). Rewrite the tie-up by adding shaft 8 to every treadle that has shaft 1 tied to it.

This cloth takes me back to another era, reminding me of the dotted Swiss pinafores I wore as a child and my mother's special-occasion aprons. The "dot" is a short weft float that occurs at regular intervals in the background.

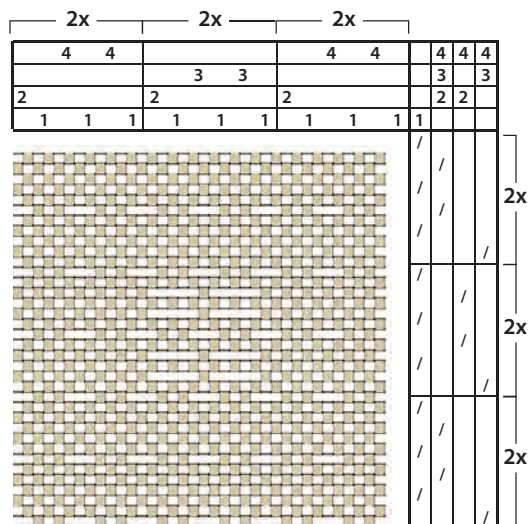
Atwater-Bronson lace is one of my favorite block weaves because my 8-shaft loom can produce six pattern blocks—a lot! This year, the Cross Country Weavers' swatch exchange focused on using drafts from Dorothy S. Burton's *Versatile Bronson* to honor Dorothy, a founding member of Cross Country Weavers over fifty years ago. I've had the dotted Swiss treadling from her book on my List of Future Projects for a long time. It was an easy step from my swatches to these napkins.

CHOOSING A BLOCK PROFILE DRAFT

Jacob Angstadt Designs, Drawn from His Weavers Patron Book (see Resources) is a rich source for block drafts. Most of them are designed for turned twill or doubleweave, which require four shafts per block. I found a 4-block motif that was perfect for the 6" × 6" swatches needed for the swatch exchange—and also for the corner motif in this set of napkins. Four blocks require only six shafts in Atwater-Bronson lace (instead of the sixteen for turned twill or doubleweave).

In traditional Atwater-Bronson lace, areas that weave plain weave throughout can be threaded on shafts 1 and 2. However, to produce the "dot" in the background for "dotted Swiss," a "background" block must be threaded instead, even if it never weaves lace. Block B (1-4-1-4-1-2) is shown weaving the dotted background in Figure 1; Block A (1-3-1-3-1-2) weaves lace in the

1. "Dotted Swiss" variation of Atwater-Bronson lace

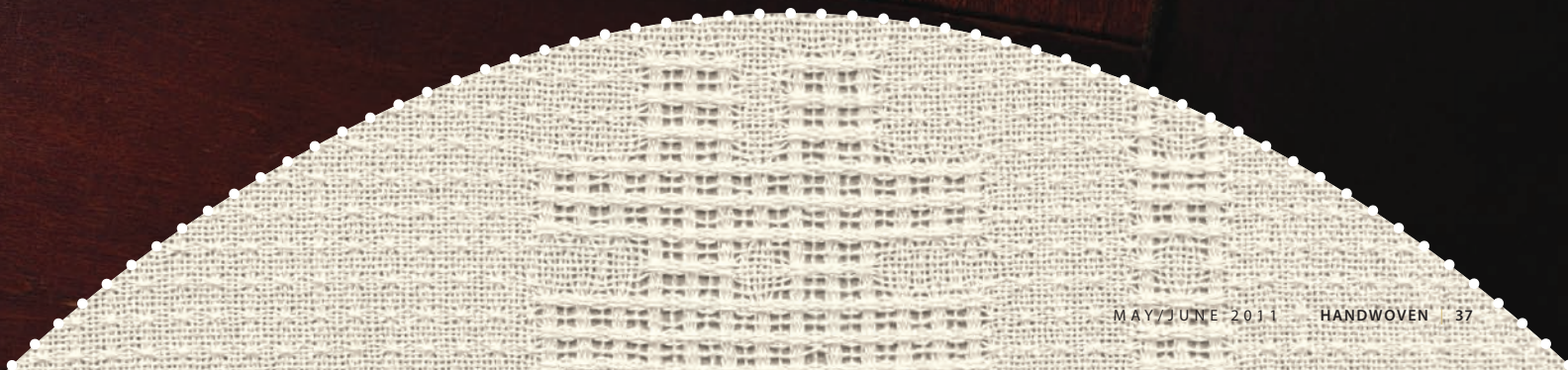


center. Four-shaft weavers can plan squares of lace (Block A) in a background of "dotted Swiss." For the 4-block design in the napkins, I used Block E as the background block (1-7-1-7-2). Block E never weaves lace in the napkins, although it could. Plain weave can be woven in all blocks (for hems in the napkins).

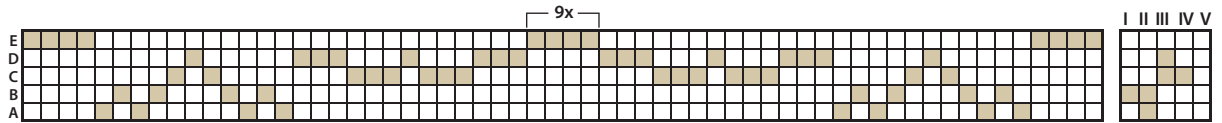
The fabric is light and airy with a lovely texture and drape—also ideal for a summer top or curtains.

RESOURCES

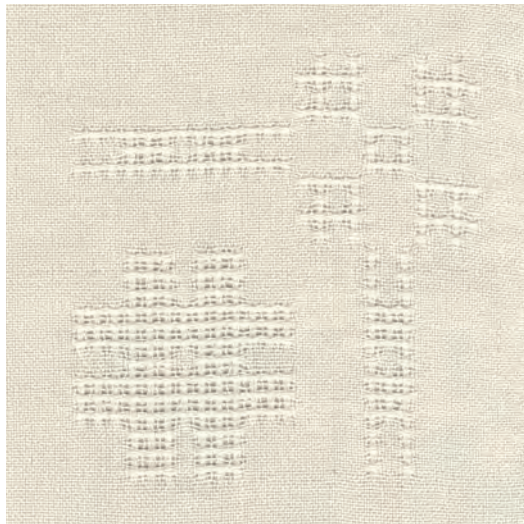
Burton, Dorothy S. "Bronson Lace and Dotted Swiss." *Versatile Bronson*. Monograph 5. Boston: Weavers' Guild of Boston, 1984, p. 43.
Holroyd, Ruth N., with Ulrike L. Beck. *Jacob Angstadt Designs, Drawn from His Weavers Patron Book*. Hartford, Connecticut: Ruth N. Holroyd, 1976 (out of print), draft #49, tie-up #58–59.



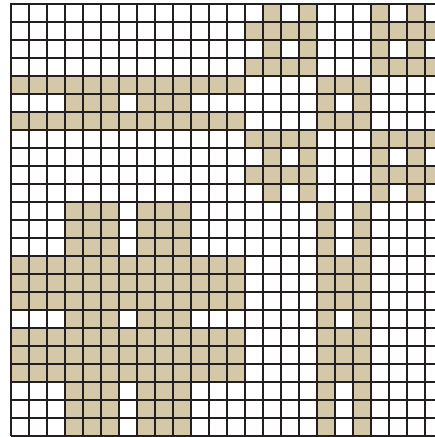
2. Profile draft for napkins



a. Atwater-Bronson lace with plain-weave background

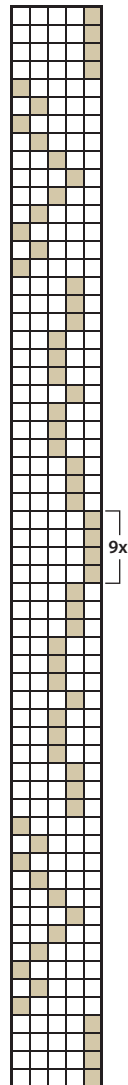


3. Profile drawdown of one design corner



4. Heddle count

shaft 7	88
shaft 6	32
shaft 5	32
shaft 4	16
shaft 3	16
shaft 2	92
shaft 1	276
	552



1 Wind a warp of 552 ends of 20/2 pearl cotton 7 yd long for ten napkins. Before beginning the warping process, check to make sure you have the required number of heddles on each shaft, especially shaft 1 as it will hold half of all the warp threads (276 heddles!). See the Tip on page 36 for another option. For step-by-step warping directions, visit weavingtoday.com (under Learn to Weave in the menu bar, click on How-To Instructions).

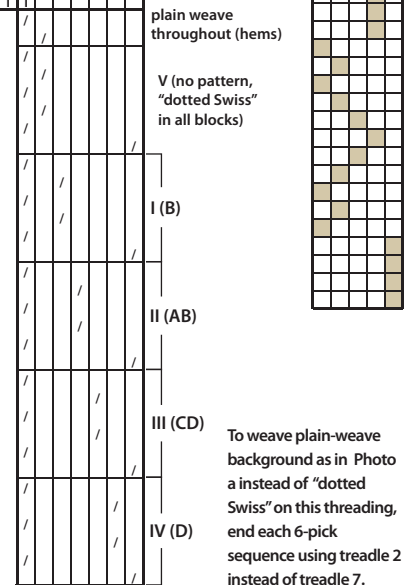
2 Centering for a weaving width of 18½", use your preferred method to warp the loom. Thread the shafts by substituting threading units in Figure 5 for squares in the profile draft in Figure 2; each square equals 6 warp threads. Note that Block E never weaves pattern, only the dotted background. One edge of the warp will produce a 3-thread float (the edge that ends with a thread on shaft 2). To avoid that (it has a tendency to scallop the edge), I dropped the last warp thread on that side (my left).

3 On a 6-shaft loom, you can weave the napkins with an all plain-weave background as in Photo a. Instead of Block E, thread 1-2-1-2-1-2. Eliminate shaft 7 and treadle 7 and use

5. Threading and treadling units

D			C			B			A			E			1	2	3	4	5	6	7
															7	7	7	7	7	7	
6	6														6	6	6	6	6	6	
			5	5											5	5	5	5	5	5	
						4	4								4	4	4	4	4	4	
									3	3					3	3	3	3	3	3	
2			2			2			2			2			2	2	2	2	2	2	
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	

b. Atwater-Bronson lace with "dotted Swiss" background



treadle 2 at the end of every sequence of 6 picks instead of treadle 7.

4 Spread the warp in plain weave with scrap yarn. Begin and end each napkin with 1½" in plain weave for hems. Weave the body of each napkin substituting 6-pick treadling units in Figure 5 for squares in the treadling profile draft in Figure 2. Advance the warp often (every inch or so), keeping

tension even. Separate napkins with 1 or 2 picks of a contrasting color.

5 Remove the fabric from the loom and serge or machine zigzag between napkins; cut apart. Machine wash, delicate cycle, warm water, mild soap. Tumble dry; remove while still damp. Press with the iron on a cotton setting and turn up hems two times. Hand-sew hems and press again.

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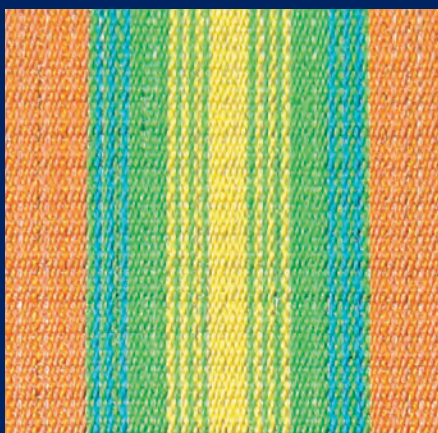
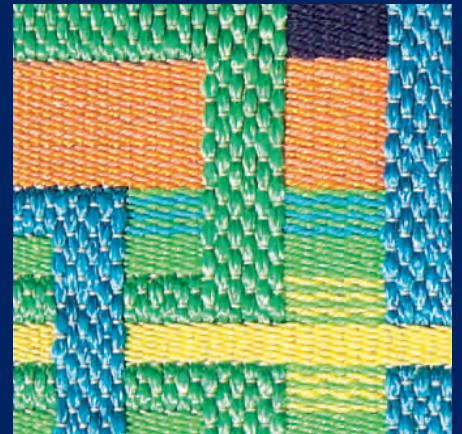


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Project



STRUCTURE

Swedish lace variation, spot Bronson, plain weave.

EQUIPMENT

4-shaft loom, 29" weaving width; 15-dent reed; 1 shuttle; sewing machine; pinking shears; sharp crewel needle.

YARNS

Warp: Rayon Ric Rac (1,200 yd/lb, Fiberquest), Ivory or Strawberry, 1,885 yd; or rayon bouclé (100% rayon, 1,200 yd/lb, Yarn Barn of Kansas), Natural or Ruby, 1,885 yd.
Weft: rayon/cotton/flax slub (1,800 yd/lb, Fiberquest), Natural or Clay (a dark brick), 1,582 yd; or rayon slub (100% rayon, 1,680 yd/lb, Yarn Barn of Kansas), Natural or Curry, 1,582 yd.

OTHER SUPPLIES

3 yd matching bias hem facing, 1 $\frac{7}{8}$ " wide; sewing thread to match.

WARP LENGTH

435 ends 4 $\frac{1}{2}$ yd long, includes 2 floating selvages (allows 6" for take-up, 31" for loom waste).

SETTS

Warp: 15 epi (1/dent in a 15-dent reed).
Weft: 14 ppi.

DIMENSIONS

Width in the reed: 29".
Woven length: 119" total (front and back, 33 $\frac{1}{2}$ " each; two sleeves, 26" each).
Finished fabric: 25" × 105" total (front and back, 25" × 29 $\frac{1}{2}$ " each, and two sleeves, 25" × 22 $\frac{3}{4}$ " each).

SARAH H. JACKSON

Summer tunic in Swedish lace

In this variation of Swedish lace, the floats add a patterned texture instead of creating lacy holes. Novelty yarns give the fabric a luscious drape, and the easy-sew tunic pattern produces a flattering garment shape.

The draft for this fabric combines a Swedish lace variation (6-thread groups that interlace similarly to Atwater-Bronson lace) with spot Bronson (pairs of 4-span floats). As you weave the fabric, the pattern shows on the face as weft floats. I liked the way the light catches the rayon in the warp floats, which appear on the back of the cloth as you weave, so I used that as the right side in the tunics. The novelty bouclé and slub yarns emphasize the textured pattern created by the floats instead of showing lacy holes (finer yarns with a smoother twist would give a lacier effect).

The warp yarn used in the tunics is a rayon bouclé and the weft a cotton/linen/rayon slub. The yarns I used are available in a limited supply, so substitutions are suggested. Yarn amounts given are enough to weave either tunic with long sleeves (as in the natural tunic).

RESOURCES

Davison, Marguerite. "Johann D's #32." *A Handweaver's Pattern Book*. Chadds Ford, Pennsylvania: Marguerite Davison, 1950, p. 97.



Project





2011 Teachers include:
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LYNNETTE LYNCH

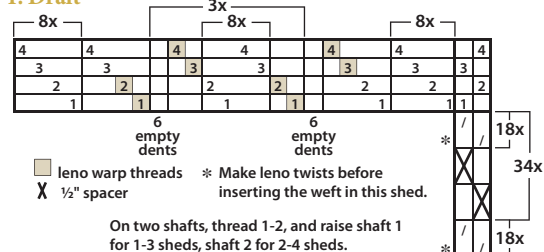
Spaced warp with leno

To maintain a crisp separation of the woven squares in this scarf, 1/1 leno is worked for the internal selvages of each woven square. Weighting instead of beaming the leno threads accommodates their greater take-up. Use this idea in other yarns (sett the woven sections as for plain weave).



a. The same technique and sets are used for this scarf in 8/2 bamboo.

1. Draft




1 Wind the main warp of 164 ends 3 yd long and a separate leno warp of 16 ends 3 yd long. Spread the main warp in a raddle: 17 ends each in the first two sections, skip a section [16 ends each in two sections, skip a section] 3x, 17 ends each in the last two sections. Beam the warp and secure lease sticks for threading. Fasten the leno warp temporarily to the back beam by its choke tie and suspend its cross in separate lease sticks above the main warp. Thread following the draft in Figure 1. Sley 36 ends 3/dent, skip 6 dents; repeat.

2 Untie the choke tie in the leno warp threads. Take each thread through a hole in a piece of 8" cardstock and into a weighted film canister (see Photo b) or attach other weight and let hang below the warp beam.

3 Spread the warp with scrap yarn allowing 12" for fringe. Weave 2 picks (enter the shuttle from the left on the 1-3 shed, from the right on the 2-4 shed); hemstitch. Then weave 1 pick in the 1-3 shed. With the shuttle on the right and the 2-4 shed open, insert the pick-up stick from the right through the shed until you reach the last 2 warp threads of the first group (the separately weighted leno threads). Slip the point of the pick-up

stick under the last thread in the lower layer of the shed, and tip the point up over the last top thread so that the lower thread now lies on top of the pick-up stick, and the warp thread that was on top is underneath. Slide the pick-up stick through the open shed to the first 2 threads in the next warp group, make the leno twist here the same way and then on last 2 warp threads of the group; repeat to the selvage (Photo c). Turn the pick-up stick on edge and weave (Photo d), allowing ample weft ease. Remove the pick-up stick and beat. Weave in the 1-3 shed from left to right without any twists; this locks the leno twist in place. After weaving the last leno pick in a section, insert two 1/2" spacers (remove and reuse them as you go). Hemstitch over the last 2 picks.

4 Remove the fabric from the loom and make a twisted fringe of two groups of 6 ends in each. Wash by hand in warm soapy water, gently swishing. Squeeze the soap from the scarf and rinse in clear water. Squeeze out excess water, roll in a towel, and hang to dry. Bead between fringes with Delica or seed beads, if desired. Press with a steam iron using a pressing cloth. 

b. A cardboard "comberboard" prevents twisting.



c. The leno crossings are made with a pick-up stick.



d. The stick is turned on edge to insert the shuttle.



STRUCTURE

Plain weave with leno on a spaced warp and weft.

EQUIPMENT

2-shaft or 4-shaft loom,
7" weaving width;
12-dent reed; 1 shuttle;
1 pick-up stick,
1–2" wide; 4 cardboard
spacers ½" x 8" each;
raddle with ½" spaces;
16 weighted film canisters;
8" x 4" cardboard with
16 holes to separate
leno warp ends.

YARNS

Warp and weft: 30/2 muga
(wild) silk (6,800 yd/lb,
Treenway Silks),
natural 810 yd.

OTHER SUPPLIES

120 Delica or seed beads;
beading needle and
thread (for optional
beading in fringe).

WARP LENGTH

Main warp: 164 ends
3 yd long; leno warp:
16 ends 3 yd long (allows
3" for take-up, 36" for
loom waste).

SETTS

Warp: 36 epi (3/dent
in a 12-dent reed,
spaced in five stripes
of 36 ends each separated
by 6 empty dents).
Weft: 36 ppi.

DIMENSIONS

Width in the reed: 7".
Woven length (measured
under tension on
the loom): 69".
Finished size after
washing: one scarf
6" x 66" with 7" twisted
fringe at each end.



Combining twills with huck lace

With three children under six running around the house (and the loom), I don't get to weave nearly as much as I'd like. I look to *Handwoven* for shortcuts to good weaving ideas. An article from 1987 gave me the idea of combining two weaves in one piece. The fun of designing twill and huck in stripes for the red scarves on page 49 led to a different twill and lace "fusion" for the pink scarves on page 51.

In her article (see Resources, page 50), Patrice George describes a beautiful piece of cloth that combined leno and a spot weave. Inspired by it, she created her own version. Her draft got me dreaming of a cloth that would look like bands of twill ribbons joined to bands of lace. I needed to be able to weave both twill and lace at the same time, and I needed to do it on eight shafts with ten treadles—no skeleton tie-ups. (Little ones and complicated treadlings do not mix!)

THE "RIBBON AND LACE" RED SCARVES

To create the scarves on page 49, I planned the threading for two blocks of huck lace on shafts 1–4 and for a goose-eye twill on shafts 5–8 for the "ribbons." Plain weave on shafts 1–2 joins the lace and twill stripes.

The next step was to design a tie-up and treadling sequence that would allow the three weave structures to be woven at the same time without using a skeleton tie-up. Huck lace is usually woven alternating two treadles over five picks (for example, 1, 4, 1, 4, 1 alternating with 2, 3, 2, 3, 2). Twill, on the other hand, usually works in a linear pattern, for example, 1, 2, 3, 4, etc. To weave both structures together without using a skeleton tie-up, I needed to

"unpack" and expand the number of treadles used for the lace treadling and tie-up. Instead of using just two treadles for one block of huck lace, therefore, I needed to use five, even though I'd be raising the same shafts for the lace on more than one treadle. Next, I expanded the twill treadling so that instead of a point treadling, the treadling would work in straight order.

After plugging all this into a tie-up and doing some adjusting, I saw that treadles 1 and 5 raised the same shafts as did 6 and 10, so I could reduce the treadles needed from ten to eight and leave treadles 9 and 10 free for plain weave at the beginning and end of the scarf. The trade-off is that this second tie-up requires a treadling that is not in straight order: 1, 2, 3, 4, 1, 5, 6, 7, 8, 5 (see Figure 1, page 50). For interruption-proof ease of weaving, I used the original 10-treadle tie-up for pattern and retied two of the treadles to plain weave when at the beginning and end of each scarf for hems. With three little ones and constant interruptions, this was more convenient for me.

I avoided using floating selvages by removing one thread from one side of the draft (eliminating a float on that selvage). Because the threads were so fine, there was no visible difference in the size of the borders. For thicker yarns, I would recommend making the borders symmetrical and using floating selvages.

My only remaining concern was the difference in take-up between the twill and lace bands. There was a slight difference; however, the lacy holes accommodated it beautifully. Because of the easy treadling sequence, I was able to sit down for short periods of time, get interrupted, and still keep my place.

Weave these scarves with an

STRUCTURE

Huck lace and
2/2 twill.

EQUIPMENT

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

YARNS

Warp: 20/2 silk
(4,930 yd/lb, Webs),
Salvia (red), 769 yd;
Orange, 203 yd;
Dahlia (purple) 171 yd.
Weft: 20/2 silk,
Salvia and Burgundy,
458 yd each.

WARP LENGTH

214 ends 5½ yd long as in
Figure 2, page 50
(allows 7" for take up,
45" for loom waste
and fringe).

SETTS

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

DIMENSIONS

Width in the reed: 7⅞".
Woven length
(measured under
tension on
the loom): 140"
(70" for each scarf not
including fringe).
Finished sizes after
washing: two scarves,
each 6⅞" × 65" with
4" twisted fringe
at each end of
Salvia scarf, 2½" plain
fringe at each end of
Burgundy scarf.

easy straight treadling order—it's like magic!

THE PINK SCARVES

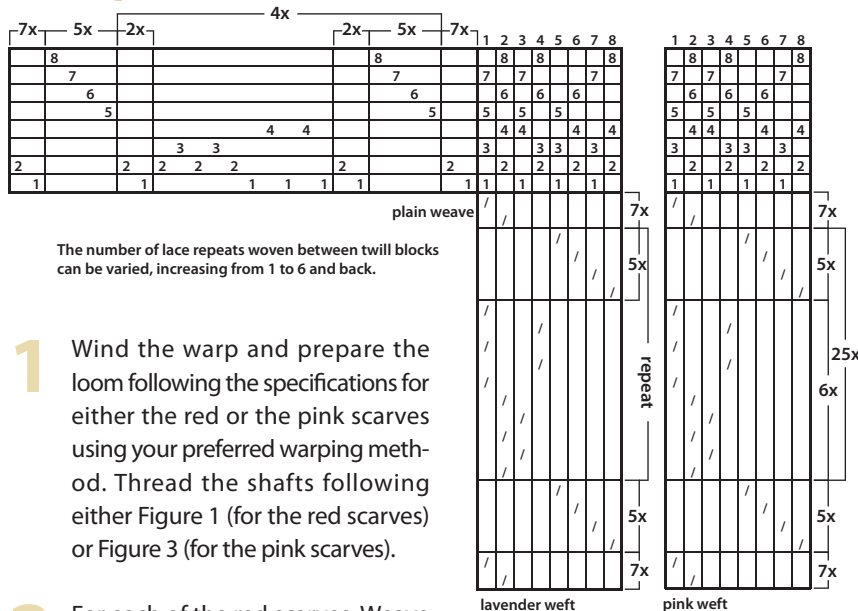
The Pantone palette for 2011 that was used as a springboard for designs in the March/April 2011 issue of *Handwoven* made me want to weave something silky and lacy in these colors. The “color of the year” is a beautiful intense pink called Honey-suckle. I chose a yarn in this color for the warp and used the same color as weft for one scarf and a lavender that was also a part of the palette for another.

The draft for these scarves combines sections of straight twill with small sections of huck lace; a few threads of plain weave separate the sections in the warp.

Shafts 1–4 weave the huck lace and plain-weave sections; 5–8 weave the twill squares. In these scarves, when huck lace is woven, the twill sections weave plain weave and vice versa.

I wove the lace sections as squares in the scarf with the lavender weft, but as rectangles in the all-pink scarf. These scarves were a joy to weave, and the silk yarns seem even more lustrous and intense after they are removed from the loom.

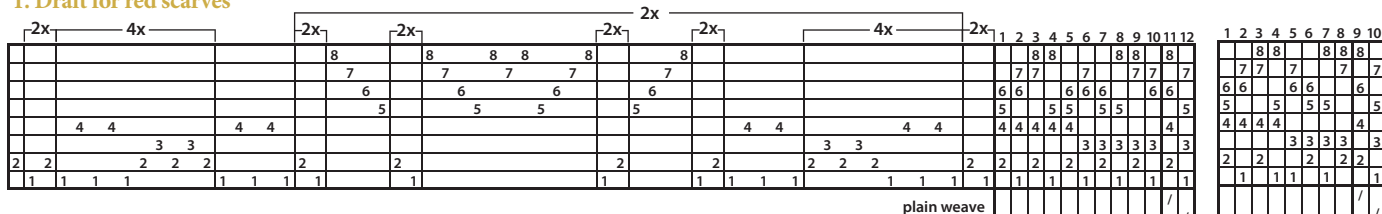
3. Draft for pink scarves



The number of lace repeats woven between twill blocks can be varied, increasing from 1 to 6 and back.

- 1 Wind the warp and prepare the loom following the specifications for either the red or the pink scarves using your preferred warping method. Thread the shafts following either Figure 1 (for the red scarves) or Figure 3 (for the pink scarves).
- 2 For each of the red scarves: Weave a heading with scrap yarn in plain weave. If you plan a twisted fringe, allow 6" for fringe at each end of each scarf; for a plain straight fringe, allow 3". Using Salvia for one scarf and Burgundy for the other, weave the scarves following the treadling in Figure 1 for 70". Begin and end each scarf with 2 picks of plain weave and hemstitch, including 4 ends in each stitch.
- 3 For the pink scarf with Lavender weft: Hemstitching both ends, follow the first treadling in Figure 3 until the scarf measures 1½" less than the desired finished length (68½"), and then weave the balancing twill square and end with 14 picks plain weave for the second border. For the scarf with the Rose weft: Hemstitching both ends, follow the second treadling in Figure 3. (If you vary the length of the lace blocks, weave pattern until the scarf measures 68½", then weave the balancing twill square and the second border.) For both scarves, allow 6" at each end of each scarf for twisted fringe, 3" for straight fringe.
- 4 Remove the scarves from the loom. Cut the scarves apart and trim warp ends evenly. Make the twisted fringe using 4 warp ends per fringe (2 ends/ply). Handwash the scarves in cold water with mild soap and hang to dry. When the scarves are almost completely dry, put them in the dryer on delicate/low heat for about 10 min to soften the fabric and allow the silk to bloom. Iron on low heat.

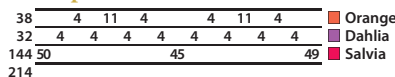
1. Draft for red scarves



RESOURCES

- Alderman, Sharon. “Some of This, Some of That.” *Mastering Weave Structures*. Loveland, Colorado: Interweave, 2004, pp. 207–225 (combining weave structures).
 George, Patrice. “Lace and Flowers: Vintage Inspiration.” *Handwoven*, November/ December 1987, pp. 68–69.

2. Warp color order



STRUCTURE

Huck lace, 1/3 twill, and plain weave.

EQUIPMENT

8-shaft loom, 7" weaving width; 15-dent reed; 1 shuttle.

YARNS

Warp: 20/2 silk (4,930 yd/lb, Webs), Rose, 1,068 yd.
Weft: 20/2 silk, Lavender and Rose, 428 yd each.

WARP LENGTH

200 ends 5½ yd long (allows 7" for take-up, 45" for loom waste and fringe).

SETTS

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

DIMENSIONS

Width in the reed: 6⅔".
Woven length (measured under tension on the loom): 140" (70" for each scarf not including fringe).
Finished sizes after washing: two scarves, each 5⅞" × 65" with 3" hemstitched fringe or 4" twisted fringe at each end.



JANE PATRICK

Petal pink, petal soft

SOFT, FUZZY, DRESSY—HERE'S THE PERFECT SHAWL FOR SUMMER EVENING WEAR.

STRUCTURE

Plain weave with Spanish lace.

EQUIPMENT

Rigid-heddle or 2-shaft (or more) loom, 20" weaving width; 12-dent reed or rigid heddle; 1 stick or boat shuttle; hand (tapestry) beater; straight pins for marking Spanish lace.

YARNS

Warp: Silky Alpaca Lace (70% alpaca/30% silk; 440 yd/50 g ball, 4,169 yd/lb, Classic Elite Yarns), #2471 Pixie Pink, 720 yd. Weft: Kid Seta (70% Super Kid Mohair/30% Seta Silk; 230 yd/25 g ball, 4,181 yd/lb, Cascade Yarns), #463, pale pink, 550 yd.

WARP LENGTH

240 ends 3 yd long (allows 4" for take-up, 29" for loom waste).

SETTS

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

DIMENSIONS

Width in the reed: 20". Woven length (measured under tension on the loom): 74½". Finished size: 1 shawl 17" × 67½" plus 6" fringe each end.

I wanted to weave a wrap with large holes in it—mega lace, so to speak. After sampling, I found that a finger-controlled technique, Spanish lace, gave me just the effect I wanted.

Spanish lace is made by weaving plain weave with only a small group of warp threads for 3 or more picks and then moving to an adjacent group of warp threads and weaving 3 or more picks and continuing this way across the warp to the opposite selvage. In each section, the picks are beaten in with a hand beater.

Drawing the weft tightly as each section of warp is woven creates openings between them, especially if more than 3 picks are woven in the sections. The one diagonal thread in the hole is the weft that weaves in the top of one section and then moves to weave in the bottom of the next section. Many different and lovely effects are possible with Spanish lace (see Resources).

THE SHAWL

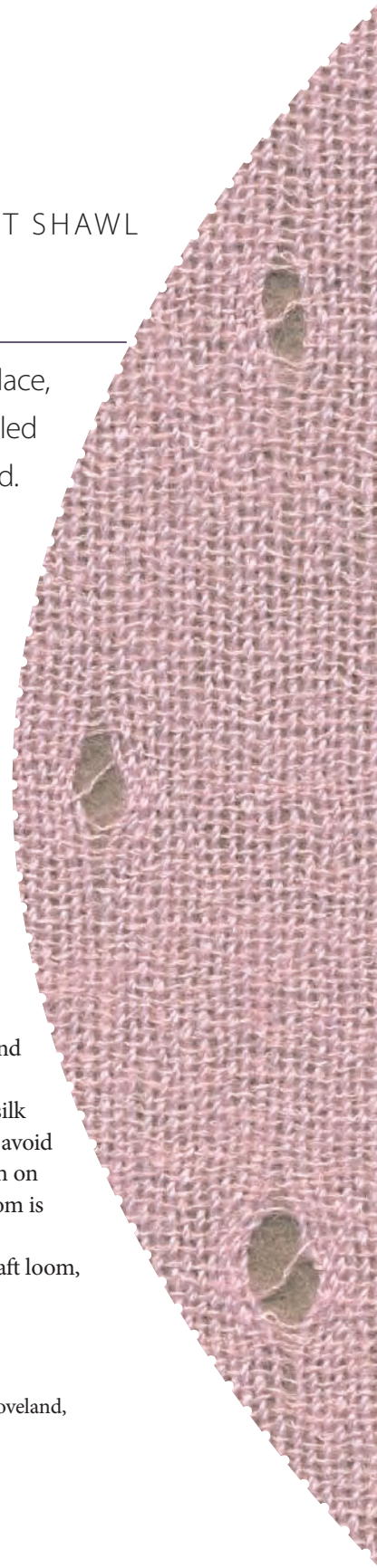
In this shawl, the lacy openings are offset from one another, with eight openings beginning 3" from the selvages for one row of Spanish lace and seven openings beginning 4" from the selvages for the alternate row.

I used two fine luxury knitting yarns for this wrap, a smooth alpaca-silk yarn for the warp and a fluffy mohair-silk yarn for the weft. (It's best to avoid using brushed yarns like mohair for warp, because the fuzzy fibers catch on one another, making it hard to open a clean shed.) The fabric on the loom is quite open; heavy fulling in the washer created the effect I was after.

You can happily weave this project on either a rigid-heddle or any shaft loom, provided it has a 20" weaving width.

RESOURCES

Patrick, Jane. *The Weaver's Idea Book: Creative Cloth on a Rigid Heddle Loom*. Loveland, Colorado: Interweave, 2010. Spanish lace, pp. 64–69.



Project



1 Wind a warp of 240 ends 3 yd long. Centering for a weaving width of 20", use your preferred method to warp the loom for plain weave at 12 epi.

2 Spread the warp in plain weave with scrap yarn, allowing 8" total of warp for fringe (including the amount used for tying on), and weave 4" plain weave with Kid Seta.

3 Note that in the following instructions, the term "row" is used to refer to all of the weft picks that create one sequence of Spanish lace across the warp. "Section" is used to refer to the individual groups of warp and weft threads that make up the row. In the shawl, rows of Spanish lace are separated by 2½" of plain weave. The lace openings are offset from one row (Row A) to the next (Row B).

4 As a guide to weaving the Spanish lace, I marked the divisions for each warp section of "lace" with straight pins in the plain-weave areas before beginning each pair of lace rows. For Row A, place the first pin 3" from the selvage (36 threads), then place seven more pins 2" apart across the warp (every 24 threads) for a total of nine sections (two selvage sections 3" wide, and seven center sections each 2" wide). For Row B place the first pin 4" (48 threads) from the selvage, then six more pins 2" apart (24 threads) for a total of eight sections, two selvage sections 4" wide, and six center sections 2" wide.

5 To weave the first section of Row A (the 3" section at the right if you are right-handed; reverse all directions if you are left-handed): After a plain-weave pick from which the shuttle exits on the right, open the next plain-weave shed, insert the shuttle to the first pin, and bring it out of the shed. Beat gently with the hand beater. Change sheds, return the shuttle back to the selvage, and pull the weft to draw in the warp threads at the edge of the section. Beat. Change sheds, and weave in the same section again, bringing the

shuttle out at the same spot as before. Beat. Change sheds, return the shuttle to its starting point. Beat.


6 You're now ready to move to the section of warp threads at the left of the selvage section you just wove: Change the shed, weave through the first *and* second sections of warp threads (to the next Row A pin), and bring the weft out of the shed. Beat. Change the shed, return the shuttle just to the opening between the first and second sections, and bring the weft out of the shed, pulling to draw in the warp. Beat. Change shed and weave, bringing the weft out at the same spot as before. Beat. Change shed, return the shuttle to the opening between sections, and pull the weft to draw in the warp. Beat.

7 Repeat this process for each successive section across the warp corresponding to the Row A pins. When all the sections are woven, weave 2½" of plain weave, now throwing the shuttle across the full width of the warp; measure as you go to be sure your beat is even at 12 picks per inch. (You are weaving a very gauzy fabric. To maintain a consistent weft sett of 12 picks per inch in both lace and plain-weave sections, your beat must be very light. I pressed the weft into place very gently in the Spanish lace sections. For efficiency, I held the beater in my hand instead of setting it down after each use.)

8 Now repeat the Spanish lace weaving sequence, but follow the pins for Row B. Weave 2½" plain weave and move the pins for Rows A and B to this new plain-weave area.

9 Continue, weaving the complete sequence (Row A, 2½" plain weave, Row B, 2½" of plain weave) eleven times, ending with one Row A to balance, and then weave 4" plain weave for the second end of the shawl.

10 Remove the fabric from the loom allowing 8" for fringe. Tie each group of 6 threads in an overhand knot. (I overlapped the outside warp threads so that the last thread of one fringe was used as the first thread of the next and vice versa for a more secure tie at the fell.)

11 Place clean cotton dish towels on top of the shawl and roll the fabric and towels up so that the towels separate the layers of the shawl. Tie the bundle tightly with yarn in several places, insert the bundle in a pillowcase, secure the opening, and machine wash, hot water for 10 min on gentle. (I have a front-loading washer; you may want to check frequently after the first 5 min if you have a top-loading machine.) When the fabric is sufficiently full, remove it from the pillowcase and unroll it from the towels. Rinse the shawl by hand in lukewarm water; lay flat to dry. Trim the fringe to 6" and steam-press on a medium setting. 

Straight pins mark the lace sections.



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STRUCTURE

Plain weave with leno and Danish medallion.

EQUIPMENT

Rigid-heddle or 2-shaft loom, 19" weaving width; 12-dent or 12.5-dent rigid heddle or 12-dent reed; 4 shuttles; pick-up stick 19" or longer; size E crochet hook; tapestry needle.

YARNS

Warp: Serena (60% baby alpaca/40% pima cotton, 170 yd/50 g skein, 1,552 yd/lb, Manos del Uruguay), Mermaid #9796, 528 yd; Boysenberry #2621, 144 yd. Weft: Serena, Boysenberry, 62 yd; Mermaid, 367 yd. Silk Blend (30% silk/70% merino, 150 yd/50 g skein, 1,370 yd/lb, Manos del Uruguay), Deep Sea #3302, 25 yd. Seduce (47% rayon/25% linen/17% silk/11% nylon, 100 yd/40 g skein, Berroco), Absinthe #4453, 32 yd.

WARP LENGTH

224 ends 100" long (rigid-heddle loom) or 3 yd long (shaft loom); allows 4" take-up, 22" loom waste (rigid-heddle) or 30" (shaft loom).

SETTS

Warp: 12 or 12.5 epi (1/hole, 1/slot in 12- or 12.5-dent rigid heddle, 1/dent in 12-dent reed). Weft: 12 ppi.

DIMENSIONS

Width in the reed: 18 $\frac{2}{3}$ " or 18". Woven length: 74". Finished size after washing: 16" x 72".

JUDITH SHANGOLD

Little-sew lacy vest on a simple loom

Turn a woven rectangle into a vest with drape and style for day or evening wear.

I am always looking for ideas for garments that don't require too much construction, drape well, and flatter most figures. I came across such a garment at a gift market. It was a commercial piece with wonderful drape, and I bought it mostly to copy the style. Here it is, slightly modified. It is basically a shawl that, with a little folding and stitching and a clever little neckband, wears like a vest. Working on a rigid-heddle loom, I used two finger-controlled weaves to create a lacy effect: leno and Danish medallion. An alpaca/cotton yarn gives the

fabric its drape; a variegated colorway adds overall interest. A thicker yarn is used for outlining the Danish medallions, and a yarn with a bit of sheen brings out the sections of leno. The style is just about a one-size-fits-all, and you can invent your own interesting closures at the front.

RESOURCES

Patrick, Jane. *The Weaver's Idea Book: Creative Cloth on a Rigid Heddle Loom*. Loveland, Colorado: Interweave, 2010. Danish medallions, pp. 47–52; leno pp. 53–57.

Leno instructions

Twenty-four ends on the Mermaid edge are worked in 1/1 leno, the center 152 ends in 2/2 leno, and the 48 Boysenberry ends at the other edge in 1/1 leno (1/1 on the edges discourages draw-in). To work each leno row: On a closed shed with the pick-up stick in your right hand, start at the right (Mermaid) edge (left hand and left edge if you are left-handed), bring the first warp thread over the second, placing the second warp thread on the stick. Repeat for 24 ends (12 pairs). Then bring the next 2 ends over the following 2, putting the first pair on the stick (Photo a). Continue 2/2 leno to the Boysenberry border; finish with 1/1 leno. Turn pick-up stick on edge and insert the shuttle (Photo b) with Absinthe. Flatten the pick-up stick to press the weft in firmly (Photo c). Remove the stick.



PHOTOS BY JUDITH SHANGOLD





1 Wind a warp of 176 ends Mermaid, 48 ends Boysenberry, 100" long (3 yd for shaft loom). With the Boysenberry stripe on the left side if you are right-handed, right side if left-handed, thread 2 ends through each slot and beam. Then rethread 1 end of each pair in the adjacent hole. For a shaft loom, use your preferred warping method. Tie the warp onto the front apron rod and weave plain weave with scrap yarn for 3" (for fringe). Wind a shuttle each with Mermaid, Boysenberry, Deep Sea, and Absinthe (if you have only 2 shuttles, keep Mermaid on the main one).

2 For the border (7"): Weave 18 picks Boysenberry. Work a row of Danish medallion; see instructions below. Repeat the plain-weave section and the Danish medallion two more times.


3 *Weave 24 picks Mermaid. Cut yarn; weave in tail. With Absinthe, starting at the right edge if you are right-handed,

left edge if you are left-handed, weave 2 picks. Work a row of leno (see page 56). Weave 2 picks. Cut Absinthe; weave in tail. Weave 24 picks Mermaid. Then work a row of Danish medallion. Repeat from * eleven times (total measurement to this point should be at least 67"). Weave the second border (7"): [18 Boysenberry, 1 row Danish medallion] 2x; end with 18 Boysenberry.

4 Remove the fabric from the loom allowing 3" for fringe. Tie fringe in overhand knots with 4 ends in each knot. Work a twisted fringe with each 4-end group; secure with second overhand knot. Trim tails evenly. Handwash fabric in lukewarm water, mild detergent; agitate gently. Hang to dry. Press.

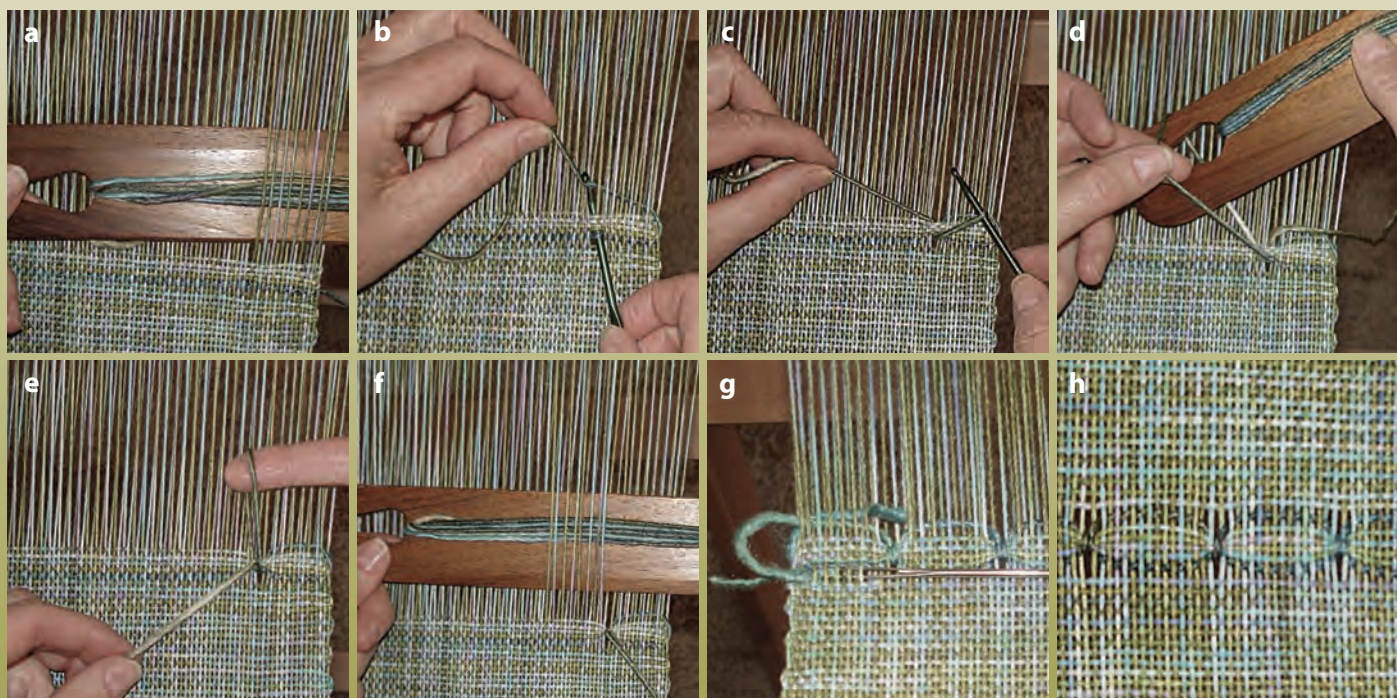
5 For the ½" x 7" neckband: You can crochet, braid, bead, or weave this decorative band, or you can use purchased ribbon, trim, or chain. I cast on 47 sts in Mermaid using a U.S. size 4 knitting

needle and worked 4 rows of seed stitch (K1, *p1, k1; repeated from * across) and bound off in pattern.

6 To sew and assemble: Mark the center point along the Boysenberry selvedge. Measure 10" to each side of center and place a pin at each spot. Stitch one end of the neckband to each of these points. On the Mermaid selvedge, measure 24" from each fringed end. Fold each end to the marker and stitch the selvages together from the 24" point toward the fold for about an inch using a figure-eight stitch. This will form a loop of fabric for a "sleeve" on each side. Sew a hook and eye to the front edges as a closure or make a tie: Cut two 24" strands Boysenberry. With a needle, pull them through one front edge 11" from the bottom to make 4 strands 12" long; tie an overhand knot at the top. Work as for a twisted fringe; secure with second overhand knot. Repeat for the other front edge. 

Danish medallion instructions

To work a row of Danish medallion: Make the next plain-weave shed and weave 1 pick with Deep Sea (from left to right if you are right-handed; reverse these directions if you are left-handed), leaving a 1" tail hanging from the selvedge. Weave 4 picks Mermaid. In the next shed, insert the shuttle with Deep Sea under 8 warp threads (Photo a); tuck in weft tail hanging from first row in this shed. Insert crochet hook through the web from top to bottom and underneath the first pick of Deep Sea, hook the yarn coming off the shuttle (Photo b), and pull it up through the space made by the hook into a loop (Photo c). Insert the shuttle through this loop from right to left (Photo d). Tighten up the loop (Photo e). Insert the shuttle under next 8 warp threads and repeat process (Photo f); continue across the row. Cut end, thread into a tapestry needle, and weave back into first row of Deep Sea (Photo g). Then continue weaving plain weave as directed (Photo h).



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8019	navy
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STRUCTURE

Plain weave.

EQUIPMENT

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

YARNS

Warp: 18/2 merino wool
(5,040 yd/lb, Superfine
Merino, JaggerSpun) or
110/3 (Tex) merino wool
(4,800 yd/lb, Anne Field),
white, 720 yd.

Weft: 18/2 merino or 110/3
merino, white, 580 yd;
100% bamboo (6,300 yd/lb,
Bambu 12), #647 Riverbed
(variegated), 599 yd.

OTHER SUPPLIES

Fiber Etch (Silkpaint), 8 oz;
craft brush with stiff
bristles; freezer paper for
template; plastic sheet
about 75" long, scissors
(or craft knife and cutting
board); several pieces
aluminum foil 12" long
each; mask; rubber gloves.

WARP LENGTH

144 ends 5 yd long
(allows 6" for take-up,
33" for loom waste; loom
waste includes fringe).

SETTS

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

DIMENSIONS

Width in the reed: 9".
Woven length (measured
under tension on the
loom: 68" for each scarf.

Finished sizes after
dévoré and washing:
two scarves 8" × 62"
each plus 2½" fringe
at each end.

ANNE FIELD

Dévoré for light-as-lace scarves


I have been exploring dévoré, or “burnout,” for several years. In these scarves, the fabric is woven with both cellulose (bamboo) and protein (wool) fibers. When a solution of sodium bisulfate is applied to the fabric and heated, the cellulose is burned away, leaving the wool fibers intact. The solution will not damage your skin, but take care not to rub your eyes.

- 1 Prepare the loom using your preferred method. Wind both weft yarns together on a bobbin (see Tip). Beating evenly, weave two scarves 68" long each; allow 4" at each end for fringe.
- 2 Remove the scarves from the loom, cut apart, and twist the fringe. Measure freezer paper the same length as one scarf. Draw a design in pencil on the dull side of the paper and cut pieces out carefully (the cut pieces are the template for one scarf, the remaining paper for the other).
- 3 Pin the design part of the freezer paper onto the first scarf securely and then press with a dry iron, wool setting. With the scarf on a plastic sheet and wearing rubber gloves, paint Fiber Etch onto areas not covered by the paper. Work outward; don't allow solution to seep under the paper. When one side is saturated, turn the scarf over and paint where solution has not penetrated. Press brush firmly if necessary. Let dry overnight, leaving paper on (you can speed up the drying process with a hair dryer).

For the scarves, I cut shapes as a template for one scarf and used the remaining paper for the other. If your first burnout is not sufficient, repeat when the scarf is dry (you won't need to use the template).

RESOURCES

Field, Anne. *Dévoré for Weavers & Knitters*. North Pomfret, Vermont: Trafalgar Square, 2010.

- 4 Remove the paper when the scarf is completely dry. Place an old towel on an ironing board with the scarf on top. Wearing a mask in a well-ventilated area, press (dry iron, wool setting) one area of the scarf at a time with a piece of foil between iron and fabric. Move the iron constantly; check frequently to see if Fiber Etch areas have turned a pale brown and scratch the browned areas with a fingernail to see if fibers have dissolved. The fabric should feel brittle and small flecks should fall out (if not, the iron is not hot enough or the solution did not penetrate thoroughly enough).
- 5 Wearing rubber gloves, soak the scarf, warm water, 1–2 min, and then gently rub browned areas under the water. The cellulose fibers should loosen and fall out (note that too much rubbing may felt the wool). Fiber Etch can cause dyes to run, so change the water frequently. Finish with warm soapy water, rinse, hang to dry. Repeat the process for the second scarf using the background template. 

Place the design template on one scarf, the background template on the other, and brush the FiberEtch on the areas not covered by the paper.



PHOTOS BY MARILYN REA-MENZIES

Project



WEAVE TO SELL

SUZIE LILES AND ROBIN LYNDE

STRUCTURE

Huck lace.

EQUIPMENT

4-shaft loom, 9" weaving width; 10-dent reed; 1 shuttle.

YARNS

Warp and weft: 454 yd for one scarf; 390 yd each additional scarf woven on the same warp.

For blue scarf (page 63) and dark red scarf (page 64):

Riveting (95% unmercerized cotton/5% cotton blend, 100% recycled jeans, 350 yd/100 g skein, 1,600 yd/lb, Cotton Clouds), Dusk Denim or Lava Denim.

For red and tan scarves (page 63): Allegoro (30% linen/70% organic cotton, 152 yd/50 g, 1,400 yd/lb, Classic Elite, Cotton Clouds), #5636 Linen or #5655 Picante.

For dark tan/green scarf (bottom, page 63): Pakucho (100% organic cotton, 150 yd/50 g, 1,375 yd/lb, Ecobutterfly, Eugene Textile Center), Forest Mist.

WARP LENGTH

87 ends 3 yd long for one scarf (allows 4" for take-up, 32" for loom waste; loom waste includes fringe).

SETTS

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

DIMENSIONS

Width in the reed: 8 $\frac{7}{16}$ ".
Woven length (measured under tension on the loom): 72".
Finished size (after washing): one scarf 7" × 66" plus 3" fringe.

Use soft eco-friendly cottons for quick-to-weave casual scarves

THESE SCARVES MAKE AN IDEAL PRODUCT FOR SUMMER AND FALL SALES: THREAD ONCE AND WEAVE MANY!

The three different yarns used in these scarves all have a similar feel and grist and come in a wide range of colors. The floats of huck lace show off the textures of the yarns and give the scarves a supple feel. It is also easy to maintain a consistent beat and smooth selvages using these yarns—your fingers and feet will fly through every scarf you weave.

The yarns in these scarves are more familiar to knitters than to weavers, but their weight and spin make them ideal for weaving—they are soft, strong, and not stretchy. Riveting (used in the blue scarf on page 63 and in the dark red scarf on page 64) is made of 100% recycled jeans. The Allegoro (used in the paprika-red scarf and the lighter tan scarf on page 63) is an organic cotton/linen blend. The Pakucho (in the darker tan/green scarf on page 63) is a free-trade, organically grown, all-cotton yarn from Peru; all-cotton makes this yarn especially soft. Not only are the three yarns easy to work with, but their relatively thick (sportweight) grist makes warping and weaving very quick—only 87 warp threads and 10 picks per inch!

VARYING THE PRODUCTION LINE

The 4-shaft huck-lace threading (see the draft on page 64) produces two different interlacings in the scarves: the huck boxes used for four of the scarves and the huck ovals used for the blue scarf. The versatile threading allows many other options as well; see Resources.

To change colors completely from one scarf to another, you'll probably have to thread the loom anew rather than tie onto the old warp. The knots are likely to be too big to pass through the dents of a 10-dent reed. With so few warp threads, however, threading a new warp is not time-consuming.

These scarves are so much fun to weave that you may find yourself looking for other yarns of similar weight to add variety. Consider sportweight yarns of 1,200 to 1,600 yd/lb to use at the same sett. Avoid stretchy yarns, though, and check for strength.

PRICING THE SCARVES

The cost for materials range from \$20 to \$30 (depending on the yarn) for the first scarf, but less for each additional scarf woven on the same warp. A suggested retail price to charge per scarf is \$75, but potential markets will vary greatly from one area of the country to the next.

RESOURCES

Tedder, Lynn. *The Best of Weaver's: Huck Lace*. Sioux Falls: XRX Inc., 2000; "Stuck on Huck" (gives twelve different patterns on the same 4-shaft huck threading), pp. 6–9.

Add a huck-lace scarf to

Time:

- Wind warp: 15 min
- Prepare loom: 1 hr
- Weave scarf: 1 hr
- Wet-finish: 10 min (not including drying time)
- Total: 2½ hr first scarf, 1¼ hr each additional scarf

Materials:

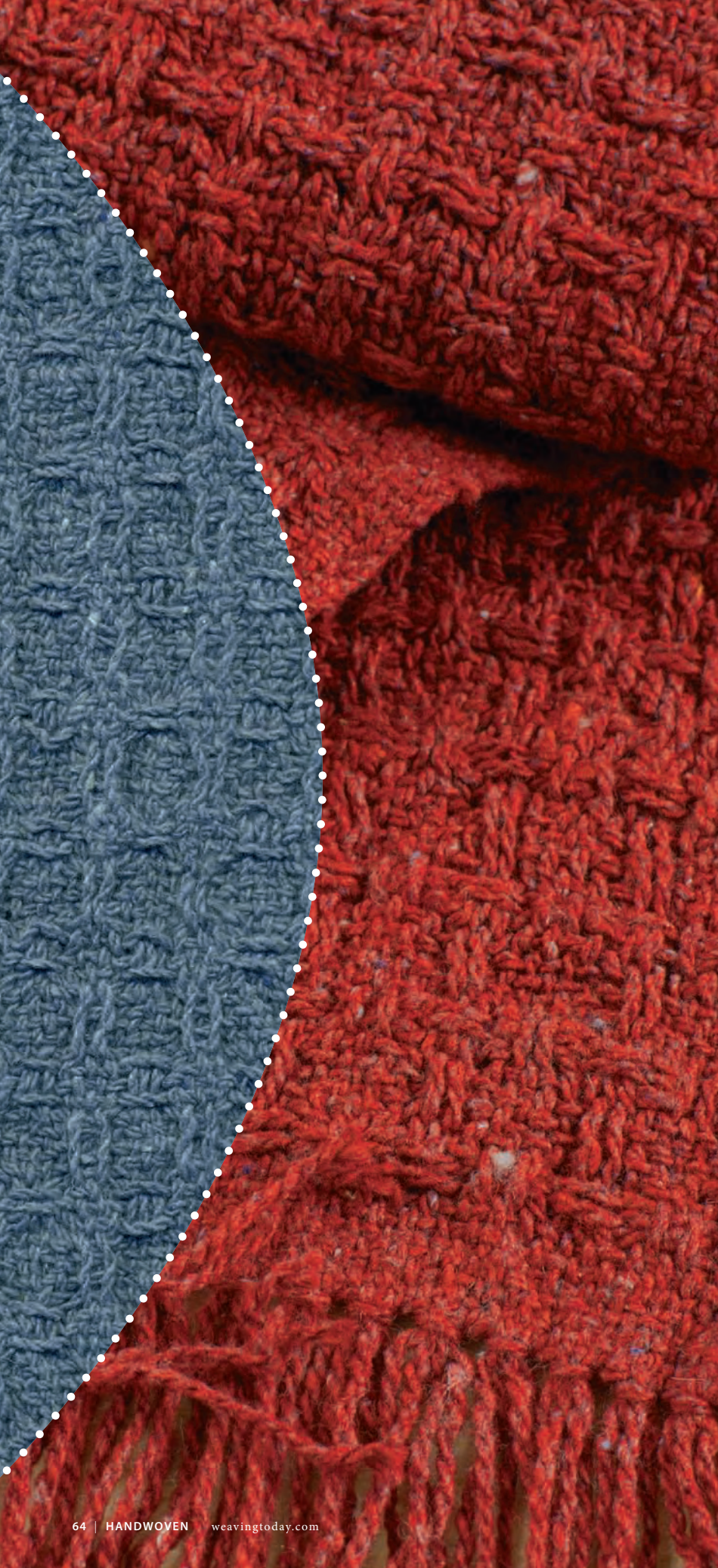
For one scarf:

- 454 yd (261 yd warp, 193 yd weft)

For four scarves on the same warp:

- 1,644 yd (218 yd for warp, 193 yd for weft per scarf)

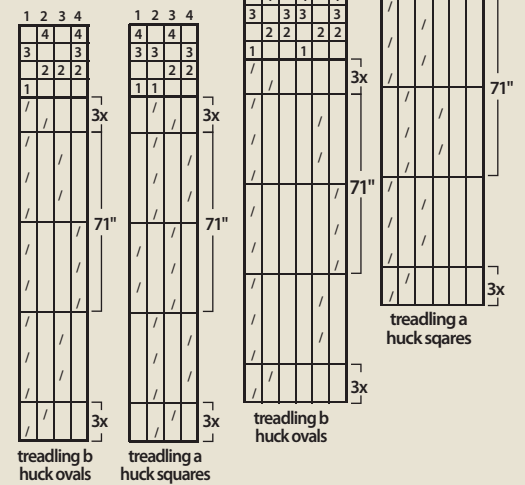
to your line of handwovens for sale.



1. Draft for scarves

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


2. Walking tie-ups



1 Wind a warp of 87 ends 3 yd long for one scarf (add 84" to warp length for each additional scarf). Use your preferred method to warp the loom following the threading draft in Figure 1.

2 Allow 4" for fringe including the amount used to tie on. Weave a few picks of plain weave in scrap yarn. Then weave the scarf following treadling a (produces huck squares as in all scarves shown here except the blue one) or treadling b (produces the huck ovals such as in the blue scarf). After the first 2 picks of plain weave, hemstitch over these 2 picks, including 4 ends in each stitch. End the scarf by hemstitching over the last 2 picks of plain weave in the same way. Figure 2 gives walking tie-ups for both variations for easier treadling.

3 To begin a new weft and end an old one, take a tail of the old weft into the next plain-weave (not a float) pick and taper the end of the yarn. Taper the end of the new weft and overlap the ends in the plain-weave shed.

4 Remove the scarf from the loom and trim fringe evenly to 3". Wash by hand in warm water, mild soap. Lay flat to dry (you can also fluff lightly in the dryer). Steam-press with gentle pressure on top of a terry-cloth towel. 

These two scarves are woven in Riveting, made from recycled jeans.

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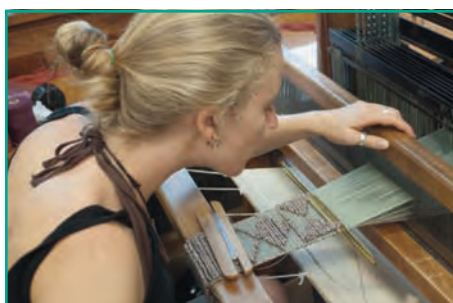
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MAKING THE LOOM

Open two sturdy paper clips to an S shape and duct tape them to each end of the dowel with a bit peeking out to make an “eye” for attaching the warp (Photo a). Place both eyes in the same plane to prevent twisting of the warp threads.

WARPING

Cut 5 warp threads the length of the dowel and join in an overhand knot about 1" from one end. Choose any 2 of the warp threads and, using the dental-floss threader as a needle, string 100 beads onto each of these 2 warp threads (Photo b). These 2 threads will become the selvages of the band and the 3 inside

warp threads will be plain-weave threads. Tie slipknots into the beaded warp threads before you move the bundle, or you may have to start over!

Open a third paper clip to an S shape and tie the top of the warp bundle to it with a second overhand knot and hook the paper clip into the top eye of the loom (Photo c). To string the bow, tie an overhand knot about 1" from the bottom of the warp, taking care to keep the warp threads all the same length. The beaded threads are heavier and will sag. Pull these slackers tight before you undo the two slipknots and tie the bottom knot. Tie a second overhand knot farther up and insert a fourth paper clip.

Grasp the end of the bow firmly in one hand and gently pull the warp bundle toward you (Photo d). The dowel will bend surprisingly well without breaking. (I do lose about one bow in twenty,

probably from imperfections in the wood, so bend carefully.) Hook the fourth paper clip into the bottom eye and check the tension. You should be able to “bounce” your hand on the warp and feel the tension you would normally feel on a loom. If it is “mushy,” disconnect and tie a new knot for the bottom paper clip farther up the warp.

PLACING THE “BRIDGE”

I have designed a spacer for the bow loom warp threads. It is a piece of foam rubber, about 2" × 1" cut and slotted as in

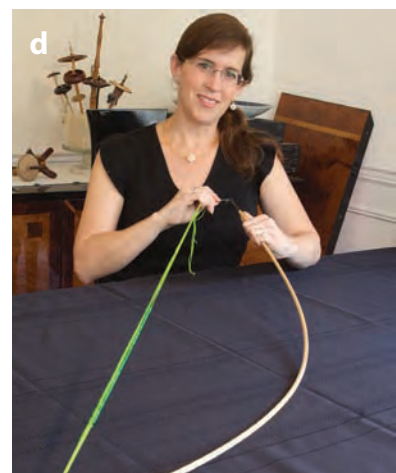
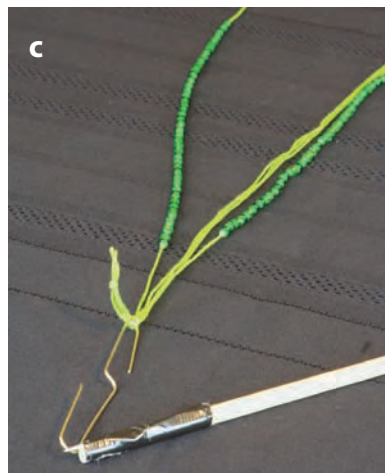
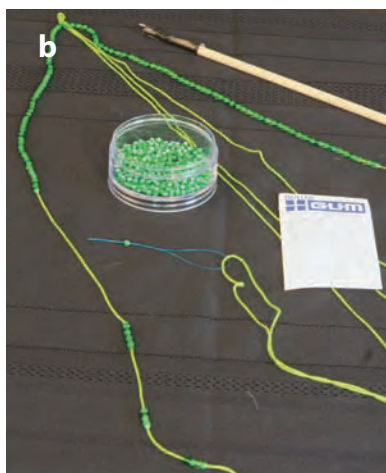


Photo e. The notched sides hold the beaded warp threads (and keep the beads out of the way), and the slots in the top hold each of the three inner warp threads. The bridge (like the bridge on a violin) keeps the warp threads visible and tidy and helps set the width of the weaving. When I start weaving, I keep the bridge close to encourage the warp threads to spread out (forming a triangle of fabric) to the appropriate weaving width. Once the weaving is under way, the bridge must be moved as far up the warp as possible or the band will continue to widen.

WEAVING

Thread about 1 yd of weft thread through a tapestry needle and leaving a tail, tie the end around all 5 warp threads about a third of the way up the warp; the unwoven section will be used as a tie for the band. To hide the tail, place it along one of the outside warp threads and include it in the weaving or leave it hanging and needle weave in after the band is finished.

Weave across all 5 warp threads. Beat, using either the needle or by pulling downward with the next weft as you go. Tight packing will give a tidy band. The width will increase after 5–10 picks (see Photo e) to the width the band “wants” to be. When you have reached that width, prepare for the first 2 beads by weaving plain weave on *only* the inner 3 warp threads until the packed picks reach the height of a bead. Slide a bead on each edge warp thread toward you into this space. Weave across all 5 warp threads once to lock in the bead. Repeat, weaving on *only* the inner 3 warp threads to the height of


one bead and then locking in the bead with 1 pick until all beads are used up.

Begin any new wefts when you are weaving across all 5 warp threads between beads. Cut the weft that is ending to a few inches and leave the tail hanging. Come in from the opposite side with a new weft on the needle and follow the ending weft’s path exactly (2 threads in one shed). Leave its tail hanging from the opposite side and continue weaving. When you are finished with the band, needle weave the tails into the band.

FINISHING

Weave a final triangle across all 5 warp threads: Pull each pick gradually tighter, taking care to match the pitch of the starting triangle, until the warp threads are tightly joined. Two half hitches will bind them together for good. The warp “fringe” can be used as ties for the band and knotted or braided and trimmed as desired.

VARIATIONS

Place more than 1 pick between bead pairs—weave for an inch or more between beads if you wish! Use a different number of warp threads (four is the minimum you can use). 

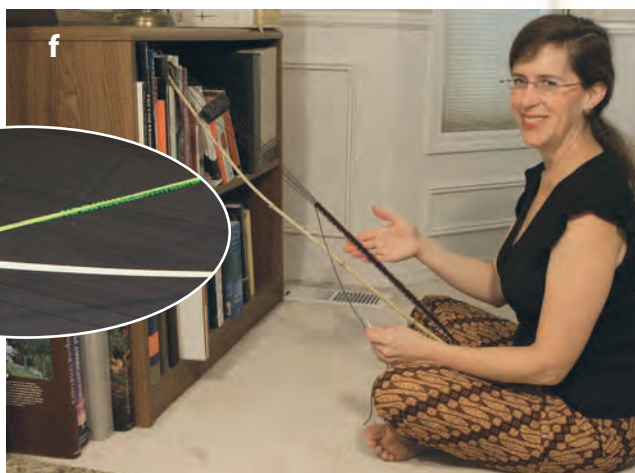
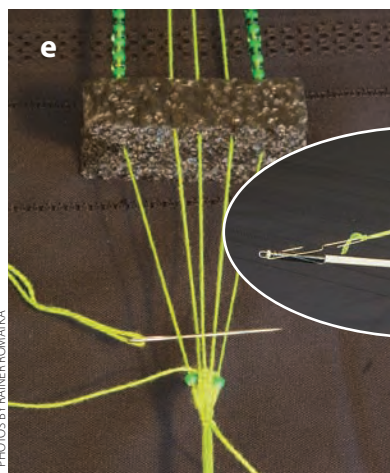


Equipment:

- Wooden dowel ¼" × 4'
- Four sturdy paper clips
- Small amount of duct tape
- Foam rubber 1" × 2"
- Tapestry needle (shuttle)
- GUM dental floss threader

Materials:

- For one band about 13" long:
- 3/2 or 5/2 pearl cotton, about 8 yd total for warp and weft
 - 200 size 6° seed beads



PATTIE GRAVER

Materials that matter for weaving huck lace

Inspired by the *Weaving Today* Huck Lace Study Group and with the generous help of Lynn Tedder, I decided to experiment using different fibers with the same threading for huck lace (six blocks in a point, producing a lace heart). The yarns in the samples shown here are 10/2 pearl cotton, 10/2 bamboo, 20/2 silk, 18/2 wool/silk (laceweight), 10/2 linen, and 8/2 cotton/linen.



10/2 pearl cotton sample before wet-finishing

10/2 pearl cotton

Yd/lb 4,200
Ends 193 **Sett** 24 epi
Width on loom 8½" **Width off loom** 7¼"
Width after wet-finishing 6¾"
Draw-in and shrinkage 16%
Woven length 7"
Length after wet-finishing 6⅝"
Take-up and shrinkage 9%
Appropriate uses Items requiring a stable cloth without a lot of drape, such as dish towels, pillowcases, table runners



10/2 pearl cotton sample after wet-finishing



2/18 wool/silk sample before wet-finishing

18/2 wool/silk (50/50)

Yd/lb 5,040
Ends 193 **Sett** 24 epi
Width on loom 8½" **Width off loom** 7⅝"
Width after wet-finishing 7⅜"
Draw-in and shrinkage: 8½%
Woven length 7⅝"
Length after wet-finishing 7½"
Take-up and shrinkage 1⅓%
Appropriate uses Items requiring a light but warm cloth, such as scarves, shawls, baby blankets



2/18 wool/silk sample after wet-finishing



20/2 silk sample before wet-finishing

20/2 silk

Yd/lb 4,900
Ends 193 **Sett** 24 epi
Width on loom 8½" **Width off loom** 7¼"
Width after wet-finishing 6⅝"
Draw-in and shrinkage 18%
Woven length 7⅞"
Length after wet-finishing 6⅝"
Take-up and shrinkage 7%
Appropriate uses Items requiring a sturdy, smooth cloth, such as garments, pillowcases



20/2 silk sample after wet-finishing



10/2 bamboo sample before wet-finishing

10/2 bamboo

Yd/lb 4,200
Ends 193 **Sett** 24 epi
Width on loom 8½" **Width off loom** 7¼"
Width after wet-finishing 6½"
Draw-in and shrinkage 19%
Woven length 7½"
Length after wet-finishing 7"
Take-up and shrinkage 6½%
Appropriate uses Items requiring cloth with drape and sheen, such as shawls, curtains



10/2 bamboo sample after wet-finishing



10/2 linen sample before wet-finishing

10/2 linen

Yd/lb 1,500
Ends 69 **Sett** 15 epi
Width on loom 4¾" **Width off loom** 4¼"
Width after wet-finishing 3⅝"
Draw-in and shrinkage 20%
Woven length 4¾"
Length after wet-finishing 3½"
Take-up and shrinkage 20%
Appropriate uses Items requiring a rustic cloth, such as table mats and runners, lined bags



10/2 linen sample after wet-finishing



8/2 cotton/linen sample before wet-finishing

8/2 cotton/linen (50/50)

Yd/lb 3,360
Ends 193 **Sett** 20 epi
Width on loom 9⅒"
Width off loom 8⅝"
Width after wet-finishing 8"
Draw-in and shrinkage 17½%
Woven length 8⅝"
Length after wet-finishing 8¼"
Take-up and shrinkage 1½%
Appropriate uses Table mats, runners, towels



8/2 cotton/linen sample after wet-finishing

THE LESSONS I LEARNED

- Huck is plain weave with skips in the interlacement that create floats.
- In a 5-thread block of huck, the second and fourth threads determine the difference between skips and plain weave. Therefore, if Block A is threaded 2-3-2-3-2, the threads on shaft 3 create skips and are considered the pattern threads; in Block B (1-4-1-4-1), the threads on shaft 4 are the pattern threads.
- In each treadling block, the first, third, and fifth picks weave plain weave (even shafts are raised in one 5-pick set, odd shafts in the alternate set); the second and fourth picks create the skips and are considered the pattern picks. For the pattern picks: Subtract a pattern shaft from the plain-weave treadle to create a weft float; add a pattern shaft to create a warp float. Warp and weft floats alternate in adjacent blocks in both warp and weft directions.
- There is no wrong or right side to the cloth: warp floats appear on the back of the cloth wherever weft floats are on the face and vice versa.
- The more blocks that weave lace in a 5-pick treadling sequence, the lighter the beat must be to square the design. Areas of plain weave (threaded on shafts 1 and 2) between areas of motifs and/or along the selvages help control the beat.

Download the draft used for these samples at weavingtoday.com (under Free Stuff, Projects)

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PROJECT DIRECTORY

DESIGNER/WEAVER	PROJECT	PAGE	WEAVE STRUCTURE	SHAFTS	LEVEL
Anne Field	Scarves	60–61	Plain weave with dévoré	2, 4	All levels
Rita Hagenbruch	Runner	40–41	Atwater-Bronson lace, spot Bronson	8	AB, I, A
Coreen Hartig	Scarves	48–51	Twill, huck lace, and plain weave	8	All levels
Sarah H. Jackson	Tunics	42–44	Swedish lace and plain weave	4	All levels
Kate Lange-McKibben	Runners	32–33	Basketweave variation	8	AB, I, A
	Runners	34–35	Atwater-Bronson lace	8	AB, I, A
Suzie Liles, Robin Lynde	Scarves	62–64	Huck lace	4	All levels
Lynnette Lynch	Scarf	46–47	Plain weave with leno	2, 4	AB, I, A
Jane Patrick	Shawl	52–54	Plain weave with Spanish lace	RH, 2, 4	All levels
Marilyn Romatka	Bands	66–67	Plain weave	Bow loom	All levels
Judith Shangold	Vest	56–58	Plain weave with Danish medallions	RH, 2, 4	All levels
Vicky Tardy	Napkins	36–38	Atwater-Bronson lace variation	6, 8	All levels

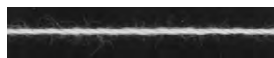
AB = Advanced beginner (some experience reading a draft, warping, and weaving); I = Intermediate; A = Advanced. "All levels" includes very new weavers.

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



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



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



8/2 cotton/linen; 3,360 yd/lb (6,675 m/kg); 15, 20, 24



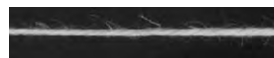
22/2 cottolin (60% cotton, 40% linen) 2,900 yd/lb (5,815 m/kg); 15, 20, 24



48/2 line linen; 7,000 yd/lb (14,120 m/kg); 30, 32, 36



48/2 4 line linen; 1,750 yd/lb (3,530 m/kg); 12, 16, 20



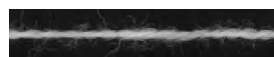
10/2 linen; 1,500 yd/lb (3,025 m/kg); 10, 15, 18



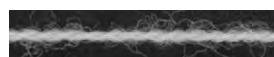
30/2 muga (wild) silk; 6,800 yd/lb (13,720 m/kg); 24, 32, 40



20/2 silk; 4,930 yd/lb (10,010 m/kg); 22, 26, 30



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



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



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



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



70% alpaca, 30% silk; 4,169 yd/lb (8,420 m/kg); 20, 24, 28



70% kid mohair/30% silk; Kid Seta 4,181 yd/lb (8,445 m/kg); 20, 24, 28



Rayon/cotton/flax slub; 1,800 yd/lb (3,630 m/kg); 12, 15, 18



95% cotton/5% blend, Riveting 1,600 yd/lb (8,475 m/kg); 8, 12, 15



60% alpaca/40% cotton; Serena 4,200 yd/lb (8,475 m/kg); 20, 24, 28



30% linen/70% organic cotton; Allegoro 1,400 yd/lb (2,825 m/kg); 10, 12, 15



100% organic cotton; Pakucho 1,375 yd/lb (2,775 m/kg); 10, 12, 15



70% merino/30% silk; Silk Blend 1,370 yd/lb (2,780 m/kg)



100% rayon; Rayon Ric Rac; 1,200 yd/lb (2,420 m/kg); 10, 15, 20



47% rayon/25% linen/17% silk; Seduce 1,150 yd/lb (2,320 m/kg); 10, 15, 20

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Cotton Clouds, 5176 S. 14th Ave., Safford, AZ 85546, (800) 322-7888, www.cottonclouds.com. (Lange-McKibben 32–35, Patrick 52–54, Field 60–61, Lyles/Lynde 62–64)
Eugene Textile Center, 1510 Jacobs Dr., Eugene, OR 97402, (541) 688-1565, www.eugenetextilecenter.com. (Liles/Lynde 62–64)

Fiberquest, elmccrack@earthlink.net; (562) 693-1561. (Jackson 42–44)

*JaggerSpun, Water St., Springvale, ME 04083, (207) 324-4455, (800) 225-8023, www.jagger yarn.com. (Field 60–61, Material Matters 68–69)

Lone Star Loom Room, (888) 562-

7012, www.lonestarloomroom.com. (Hagenbruch 40–41)

Treenway Silks, 501 Musgrave Ave., Salt Spring Island, BC, Canada V8K 1V5, (888) 383-7455, www.treenway silks.com. (Lynch 46–47)

UKI Supreme Corporation, PO Box 848, Hickory, NC 28603, (888) 604-6975. (Tardy 36–38)

Webs, 75 Service Center Rd., Northampton, MA 01060, (800) 367-9327, www.yarn.com. (Hartig 48–51, Material Matters 68–69)

Yarn Barn of Kansas, 930 Massachusetts, Lawrence, KS 66044, (785) 842-4333, (800) 468-0035, www.yarnbarnks.com. (Jackson 42–44)

NOTE

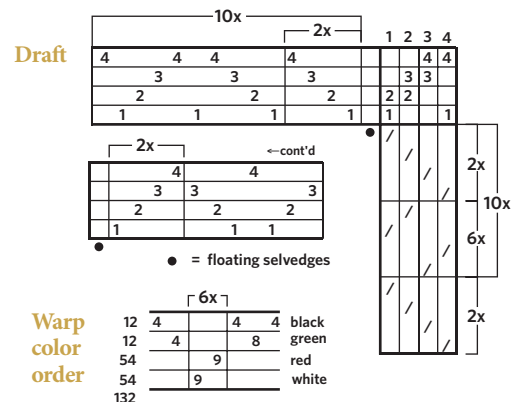
In the March/April issue: "Designing the Ultimate Dish Towel," by Mary Berent, pages 54–55: Note that these towels require only one shuttle. "Ground" picks alternate with "pattern" picks, but both use the same weft.

WARPING NOTES

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

READING DRAFTS

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



FINISHING TECHNIQUES

TWISTING (OR PLYING) THE FRINGE

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



SIMPLE HEMSTITCHING

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

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

group of ends. Pass the needle under the same group, bringing it out through the weaving two (or more) weft threads below the fell.

Repeat for each group of ends across the fell. Needle weave the tail into the selvedge and trim.

DOUBLE (ITALIAN) HEMSTITCHING

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

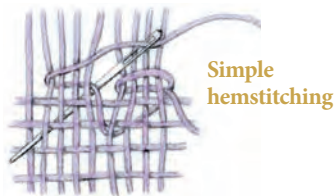
Take the needle under a selected group of warp threads above the fell and bring the needle back to encircle the ends. Next, pass the needle under the same ends but come up two or more weft rows down from the fell. Then bring the needle back around the same group of ends below the fell. Repeat, encircling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

LADDER AND ZIGZAG HEMSTITCHING

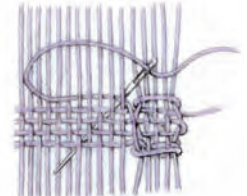
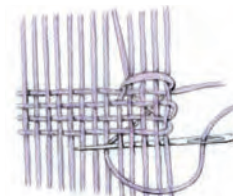
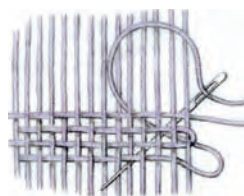
For ladder hemstitching, work a row of simple hemstitching, following instructions given here. Insert a spacer of heavy yarn or yarn bundle. Leaving a tail three times the warp width, weave four picks of plain weave. Thread the tail in a needle and hemstitch over two rows above the spacer, encircling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

For zigzag hemstitching, encircle groups of ends in the second row starting at the mid-point 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.



Double hemstitching



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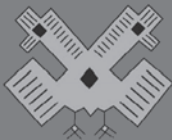


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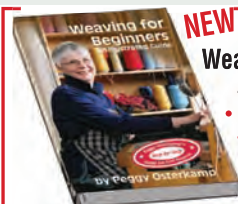


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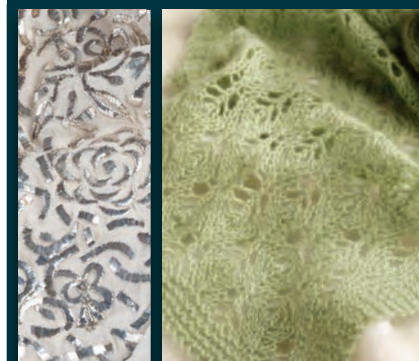
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Halcyon Blake: The First Forty Years of Fiber



The result of a collision of right brain and left brain qualities is celebrating its fortieth anniversary in the fiber arts business. Halcyon Yarn (originally Halcyon the Weaver's Friend) grew out of a convergence of my love of weaving and fascination with mathematical patterns.

Like many 1960s-era California hippie girls, I got caught up in the desire to create something with my hands. I'd been sewing and knitting since I was a kid, but weaving was new and fascinating to me, combining the potential of color and texture with the intricacies and patterns of math. With a just-finished MBA from Stanford and full of youthful confidence, I decided that I could make weaving into a business.

I moved home to Denver, Colorado, and with help from my sister Sara, my boyfriend, and a loan from my parents, bought and renovated a historic storefront with a shop downstairs and living and classroom space upstairs. I still have the handcarved wooden sign my father made for the front door.

Our shop was a haven for fiber artists of all kinds, but mostly for weavers. I experienced the real-life challenges of business, including the frustration of rarely having enough time to actually enjoy weaving myself, which I continue to assuage by helping other people plan and execute their projects.

I learned in business school that if businesses aren't willing—even eager—to change, they'll die; and while weaving is an ancient art, I've tried to accommodate and even pioneer changes over the years. That's meant taking innovative approaches to marketing, the first being our signature Yarn Store in a Box, introduced in 1978 along with a toll-free phone number. More changes followed.

The boyfriend became my husband and we had a daughter, Gretchen. He missed the ocean and his family so in 1981 we moved to Maine and once again renovated a historic building into an upstairs/downstairs live-and-work arrangement. When we opened here, our business became entirely mail order. Our first ad after our move was a black-and-white photo of Gretchen, parked on a Maine sand dune, with phone in hand ready to take




Denver store sign handcarved by Halcyon's father; Halcyon in the Denver store (*Rocky Mountain News*, 1972); Halcyon's daughter in ad, (*Handwoven*, 1982)

orders. We offered our first color catalog fifteen years later.

We've gone from all retail to all phone/mail order and back to a mix. We opened a retail shop in the 1990s and added onsite classes. Now we're considered a "destination" in mid-coast Maine, drawing tourists who once might have stopped only at L.L. Bean. Our staff has grown to nineteen, some of them former customers.

The Internet brought even more changes. HalcyonYarn.com debuted fourteen years ago for online order, and we've added an email newsletter, a blog, videos, Ravelry and Facebook pages, and we "tweet." It's where the market's going, so that's where we need to be, too.

There's also been a transition among our customers. Early on, most of our customers were weavers; then our customer base tilted toward knitters. Now weaving seems to be making a comeback. Perhaps retiring Baby Boomers are refocusing on interests they had back in the 1960s. I know I'm looking forward to working on my own projects again at some point. We've benefited from this trend because while many other yarn stores catered almost exclusively to knitters in the last ten years, we continued to support the weaving community with expertise and products.

Looking back, it doesn't seem possible that forty years of changes have flown by, but I've always liked rubies, so we'll celebrate our Ruby Anniversary with special events all year—especially the left brain/right brain collision that brought us to this place in time in the first place. 

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