

**Weave-Along
Highlights**

Page 30

NOVEMBER/DECEMBER 2011 • ISSUE 157

HAND WOVEN

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15 PROJECTS,
15 WEAVES

- **A ply-split basket**
- **Doubleweave piano scarves**

**Weave
a Coverlet**

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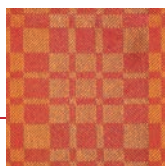
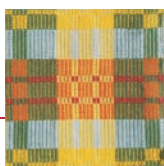
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Contents

HANDWOVEN[®]

NOVEMBER/DECEMBER 2011, VOLUME XXXII, NUMBER 5



28 Block Weave Basics: Using a Profile Draft

TIEN CHIU

30 Unit Weaves, Profile Drafts, and the Weave-Along

MADELYN VAN DER HOOGT

34 Linen Table Squares

DEEDEE WOODBURY

36 Mixing Colors in Turned Twill for Coordinated Pillows

SARAH H. JACKSON

40 Two-Block Doubleweave Runner on Only Four Shafts

DORAMAY KEASBEY

42 Two-Block Doubleweave Table Mats on Only Four Shafts

ROBYN SPADY

46 A Halvdräll Runner

RITA HAGENBRUCH

50 "Double Two-Tie" A Study of Multiple Options

MADELYN VAN DER HOOGT

54 Quigley by Any Name Is Sweet

SUZIE LILES

56 A Not Quite Weft-Faced Rug for a Very Good Reason

TOM KNISELY

58 Gemstone Rug in Warp Rep

ROSALIE NEILSON

62 A Small Coverlet Is Within Your Reach

LARISSA GIBSON

64 Two Piano Keyboard Scarves in Doubleweave

JUDITH YAMAMOTO AND
PATRICIA STEWART

68 A Tisket, a Tasket, a Ply-Split Basket

LOUISE FRENCH

70 MATERIAL MATTERS The Essential Weaving Library

ON THE COVER

COVERLET

IN SUMMER AND WINTER

woven by Larissa Gibson.
See pages 62–63.

36

46

62

2 From the Editor

3 Contributors

4 Letters

8 What's Happening

10 My Space

12 Goods

14 Media Picks

18 Spotlight

23 Roving Reporters

27 Tricks

72 Reader's Guide:
Project Directory
Yarns and Suppliers
How to Use This Issue

74 Classified Ads

79 Advertisers' Index

80 Endnotes: Bobbie Irwin



From the Editor

MADelyn VAN DER HOOGT

Multi-tasking is getting harder and harder for me to do. I blame my Auto Pilot. She used to cover for me in very important ways. She'd pay attention to conversations when I wanted to think about something else. I could count on her to remember what had been said and tell me the appropriate spots where I needed to exclaim "That's just great!" or "I'm really sorry to hear that."

When we're driving, she's the one who's supposed to keep track of where we are and let me know when we need to make a turn so I can listen to NPR. When we're shopping, it's her job to remember where we put our shopping cart so I don't have to wander up and down the aisles looking for it. She's also supposed to keep me from putting my purchases in someone else's cart. If I try on an outfit in the dressing room and need a different size, she's supposed to remember what rack in the store the outfit came from.

It's among her duties to know where we put such things as keys, glasses, credit cards, and cell phones. At least you can call your cell phone when she fails at this task; you should be able to call your keys, too.

I know I'm not the only one having trouble with her Auto Pilot. One time, when I opened the refrigerator door in the home of a workshop coordinator who was hosting me, there was an iron on the top shelf with the cord carefully wrapped around it. I figured there must be some new energy-efficient cold-pressing method of ironing, but No, she told me, she had no idea how the iron got in there.

My Auto Pilot is falling down in the studio, too. She used to remember every treadling sequence, so we didn't need a draft. I could count on her to step on the right treadles while I listened to books on tape and enjoyed the rhythm of weaving. I never used to unwind fabric from the cloth beam to see a missed pick about three inches back. She's the one who's supposed to know how many heddles are on each shaft and figure out if we have enough before we start threading, so I can enjoy handling the threads and dreaming about the finished cloth. She should know how much warp is left on the warp beam, too, instead of guessing and then running out. I'd really like to replace her, but my expectations might be too high.

Madelyn

FUTURE THEMES

January/February 2012 Color-and-Weave

Log cabin, shadow weave, and a special section on towels are the focus of this issue for shawls, scarves, runners, and throws. 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!

May/June 2012 Expand Your Weaving Repertoire

Explore the possibilities with three versatile weaves: taqueté, diversified plain weave, and the many looks of waffle weave—on rigid-heddle looms or with two, four, or eight shafts.

HANDWOVEN®

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NOVEMBER/DECEMBER 2011

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TIEN CHIU of Sunnyvale, California, is a cofounder of Weavolution, the weavers' social networking site. She weaves, dyes, and sews, and she blogs about it all at www.tienchiu.com.

Page 28



DEEDEE WOODBURY of Houston, Texas, is an active member of the Contemporary Handweavers of Houston. She enjoys weaving (especially household textiles), reading about weaving, and teaching weaving.

Page 34



SARAH H. JACKSON of Santa Ana, California, is passionate about color and texture in weaving. She is currently exploring fiber combinations and weave structures that are particularly suitable for clothing.

Page 36



DORAMAY KEASBEY of Eugene, Oregon, enjoys unusual aspects of weaving. Her book, *Designing with Blocks for Handweavers*, is available from the Eugene Textile Center, www.eugenetextilecenter.com.

Page 40



ROBYN SPADY of Bremerton, Washington, is the author of *Handwoven Decorative Trim and Jewelry Making for Fiber Enthusiasts*. She explores the potential of weave structures and passementerie.

Page 42



RITA HAGENBRUCH of Harvard, Illinois, thinks her looms look best when they are dressed. Although she cannot weave every day (she is often away teaching), they are ready and waiting for her when she can.

Page 46



SUZIE LILES of Eugene, Oregon, is the owner of the Eugene Textile Center. She has an MFA in fibers from the University of Oregon, and she is very active in the fiber community.

Page 54



TOM KNISELY of East Berlin, Pennsylvania, teaches weaving classes at The Mannings Handweaving School. He was named weaving teacher of the year by *Weaving Today* and his textilian fans.

Page 56



ROSALIE NEILSON of Milwaukie, Oregon, continues her exploration of structure and design in her newly published, limited-edition book, *The Twenty-Four Interlacements of Edo Yatsu Gumi*.

Page 58



LARISSA GIBSON of Loveland, Colorado, is a weaver, knitter, spinner, and all-around fiber fanatic. As the assistant editor of *Interweave Knits*, she loves contributing to *Knits's* sister magazine, *Handwoven*.

Page 62



JUDITH YAMAMOTO of Washington Island, Wisconsin, places weaving first among the creative pursuits that keep her busy during long winters on a small island in the north end of Lake Michigan.

Page 64



PATRICIA STEWART of Berkeley, California, finds delight in playing around with weaving drafts to see if she can make them more efficient. She is very active in the Loom & Shuttle Guild in San Francisco.

Page 66



LOUISE FRENCH of Saint Paul, Minnesota, delights in the interplay of structure and color. She additionally enjoys the portability of ply-split braiding while traveling or sitting on the deck of her cabin.

Page 68



BOBBIE IRWIN of Montrose, Colorado, teaches weaving workshops throughout the United States and Canada. She enjoys textile research, including her ongoing study about weaving iridescent fabrics.

Page 80

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.

Letters **IN YOUR WORDS**



KAREN ISENHOWER

PETAL-SOFT SHAWL

I wanted to thank Jane Patrick for the beautiful pattern for her “Petal Pink, Petal Soft” shawl in the May/June 2011 issue of *Handwoven* (pages 52–54). I’m looking forward to a symphony date with my husband so I can wear it! It is the first time I have used yarns this fine, and I’m very pleased with the outcome. Jane’s instructions are well-written and very easy to follow! Thank you!

—Karen Isenhower
via email

FASHION ISSUE ELICITS STRONG REACTIONS

Weavers you are, fashionistas you are not. From the front cover to the last page of your special fashion issue (September/October 2011) you featured some of the dowdiest items of clothing I have seen in print. Even your pretty models look like frumps. I know we see weavers wearing their homemade clothing all the time, but it doesn’t mean that they look good. Please, in the future stick to what you know — weaving — and leave fashion to the fashion magazines!

—Linda Meyer
via email

The September/October issue of *Handwoven* is a knockout! The photography is great and the models are pleasing. I make handwoven garments, so it was especially pleasing to me.

—Karen York
via email

The September/October issue is the most beautiful and stimulating issue of *Handwoven* I’ve ever opened. Actually, I didn’t even have to open the pages to be in awe because of Tien’s jacket on the cover! Thank you!

—Kati Meek
via email

Just a note to say thank you for including a men’s project in your September/October issue. It’s nice to see your male subscribers haven’t been forgotten.

—David Schulz
via email

CHEMO TOWELS

These towels are special to me—I call them my chemo towels. Using Mary Frost’s directions but in different colors (March/April 2002, pages 52–54), I wound the warp about a year and a half ago when I started chemo. August 20, 2011, marks a year since my last session. My towels are finished, and I’m all well and able to work full time and weave and spin as I please!

—Chris Schiessel
via email



CHRIS SCHIESEL

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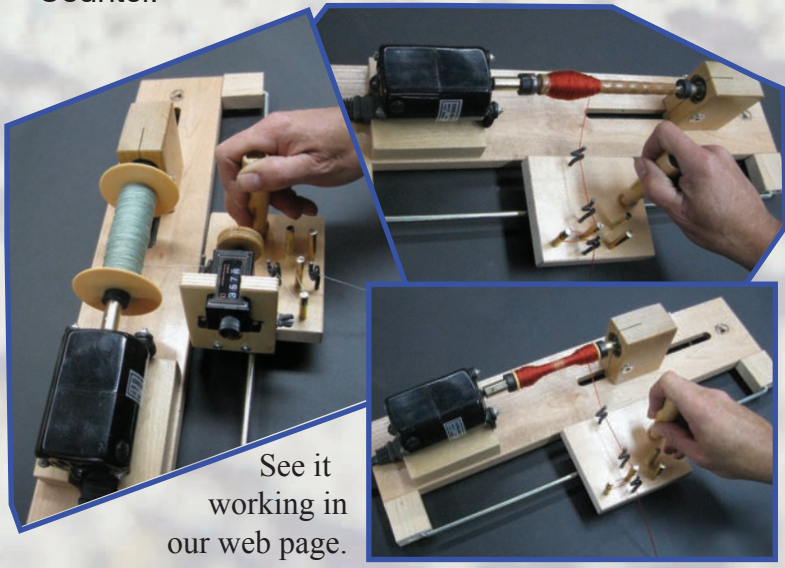


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What's Happening

Pastrana tapestries on Display

AMCOS WRIGHT



Assault on Asilah is just one of the four tapestries on exhibit. The Belgian weavers did not know anything about North African architecture and instead made Asilah look like a typical northern European city.



Close-up of Assault on Asilah showing Alfonso V as he charges into battle in full armor and with sword held high.

While modern weavers have brought tapestry into the twenty-first century, for many people, nonweavers especially, tapestries evoke images of the Middle Ages. Available only to wealthy nobility and the church, tapestries provided a beautiful and portable way of keeping drafty castles and churches warm. Tapestries also served as status symbols. They were labor intensive: a single large tapestry panel required several skilled artisans months to weave, making them a costly investment for even the simplest of works. For those who wanted a truly exceptional work with detailed imagery and the best weaving materials, the additional cost was extensive. Some today could argue that the cost was worth the outcome as many of the surviving tapestries of this caliber are considered priceless works of art.

The Pastrana tapestries, a series of four panels commissioned by the Portuguese King Alfonso V, are considered some of the most outstanding known Gothic tapestries. Currently, for the first time in the United States, all four of the panels are on display at the National Art Gallery as part of its exhibit *The Invention of Glory: Alfonso V and the Pastrana Tapestries*. Delicately woven from wool and silk threads, the tapestries were most likely created in the famed workshop of Pasquier Grenier in Tournai, Belgium.

These particular tapestries are praised not just for their beauty and the exceptional quality of the weaving, but also for their historical significance. Most tapestries at that point of time depicted religious or allegorical scenes meant to educate or inspire. In contrast, the Pastrana tapestries were woven to glorify Alfonso V and his conquests of the Moroccan cities of Asilah and Tangier. They are some of the first known examples of tapestries woven to commemorate current events.

The tapestries will be on view until January 8, 2012, and will then travel to Meadows Museum in Dallas, Texas, and later to several other cities in the United States. More information on the exhibit and the tapestries is available at the National Gallery of Art website, www.nga.gov.

PAUL M. R. MARGAERT



Founder of Halcyon Yarn, Halcyon Blake serves happy partygoers at the ruby anniversary homecoming party.

Halcyon Yarn Celebrates its Ruby Anniversary in Style

In honor of its fortieth anniversary, Halcyon Yarn threw a homecoming party in the shop in Bath, Maine, where hundreds of partygoers throughout the day enjoyed live music, prize drawings, and food. Those attendees who own one of Halcyon's famous Yarn Stores in a Box were also treated to a free lobster-roll lunch.

Throughout 2011, Halcyon Yarn has been celebrating its ruby anniversary with events, such as the Ruby Lunch lecture series and an open house. A variety of special-edition ruby-themed products have also been introduced in honor of Halcyon's forty years in the yarn business.

Of course, the year is not over yet. Beginning in November, Halcyon Yarn will introduce its "Countdown to the Next Forty Years," featuring forty days of specials, customer surveys, and prizes. For more information, go to www.halcyonyarn.com/ruby.html.

Weaving Today Roundup

If this issue inspires you to get your personal or guild library into shape, help can be found on *Weaving Today*. The “Pourrey Cross Textile Library Classification Schedules” provide easy-to-understand cataloging guidelines for any textile-based library. The document contains advice on cataloging by instinct, helps with assigning catalog numbers, and gives a detailed classification schedule that makes finding books on any subject a snap. This download can be found in the Free Resources section of *Weaving Today* under the Tips and Tricks heading.

New to *Weaving Today* is the Roving Reporters photo gallery. See photos of what's going on in other guilds or contribute by posting photos of your own guild's events—and you don't have to be an official Roving Reporter to do so. For information on how your guild can become part of our Roving Reporter program, send an email to handwoven@interweave.com.

AuSable-Manistee Fiber Arts Guild member Rosemary Malbin shows off her indigo-dyed cotton sheet.



MARCIA KOPPA

Ask Madelyn

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

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

Ralph's Dream: Weaving Resources for All

Books, articles, and other writings on weaving are an important part of any weaver's arsenal. They can teach a beginner how to warp the loom or give an advanced weaver instructions on preparing a warp for ikat. With the right document, all things weaving are possible. Having a substantial weaving library is like having some of the best-known weavers in history as your own personal mentors.

For those without the space or money for an extensive library, the University of Arizona's "Digital Archive of Documents on Weaving and Other Topics" (www.cs.arizona.com/patterns/weaving/) offers over eight thousand weaving-related documents as varied as they are vast. On the site, you can choose to peruse everything from a book of drafts from the colonial period to highly technical modern monographs.

The site was the brainchild of Ralph Griswold, a computer scientist with a degree from Stanford, a former head researcher for Bell Laboratories, and a well-respected retired professor. He also never wove a single inch in his life.

Ralph became fascinated by weaving after playing around with an advanced graphic arts computer program. He discovered the program had a hidden capability to create weaving patterns, and after making a few himself, Ralph was hooked. The programming language used to create drafts, the mathematical aspects of weaving, and the patterns themselves all fascinated him. Ralph learned as much about weaving as he could, and in the process, he accumulated an eclectic library of around one thousand weaving-related documents.

A firm believer in free information, Ralph began scanning public domain weaving publications and uploading them to his site as PDFs. Along with a small group of volunteers, Ralph had each document meticulously scanned page by page and then made the PDFs available for free download. As time went by, lacemaking was incorporated and the site expanded further.

Looking at many of the items in the archive is like peering back in time. Every page of each document was scanned, not just those items related to textiles. This means that the original illustrations, advertisements, and, in the case of some of the

older ladies' magazines, scandalous short stories are all presented as they were when first published.

The archive is not limited to books and articles, either. Ralph loved what he labeled as "ephemera" and as a result, a whole portion of the archive is devoted to them. Ephemera documents include postcards, sheet music, and even a letter written to Alexander Graham Bell by his sister wherein she praises a piece of Japanese silk he bought for her "off the weaver's loom."

While Ralph sadly passed away in 2006, his archive lives on and continues to slowly grow. As can be imagined, given the archive's current size, it's become difficult to find public domain documents not already scanned. To date, over ten million PDFs have been successfully downloaded from the archive, showing that while the addition of new documents has slowed down, the usefulness of the archive has not diminished. And of course, unlike a brick-and-mortar library, there are no overdue fines.

My Space MAKING THE MOST OF IT

Where the Knowledge Stays

When Victoria Johnson-Parratt accepted the position of librarian for the Cuyahoga Weavers Guild (Cleveland, Ohio), she was in charge of just under two hundred books, documents, and videos. That was in 2001. Today the library has grown to contain thousands of documents of all descriptions that come from around the world. Teaching notebooks from the 1920s, an ancient treatise on the batiks of Java, scrapbooks from guilds long dispersed, and much, much more reside within its crowded walls.

.....
"Make sure you have the physical address of everyone who checks out your books. That way you can look them in the eyes and say, 'I know where you live.'"
.....



Victoria hard at work shelving a few books; they're just a small portion of the library's vast collection of over a thousand books.

Inset: The Cuyahoga Weavers Guild library collection includes many Shuttle-Craft Guild Monograph's "Portfolio Editions," complete with the original samples.



From the very beginning, Victoria took her job seriously. She wanted an accurate inventory of the guild's collection, so she compared the physical holdings to the box of index cards that served as the library catalog. This turned out to be a frustrating task. "Some of the cards contained fantasies; some new books had appeared that had no cards. I sorted it and made a list and printed the first true catalog."

Since that time, the collection has grown from a combination of books culled from "dead weaver sales" and donations of duplicate books from guild members. When Victoria's mentor, beloved friend, and master weaver Alberta "Bertie" Parkinson passed away, the family wanted Victoria to buy Bertie's house along with all the books and weaving supplies contained within. They made her "an offer too good to refuse," leading not only to the library drastically growing in size but also giving it (and Victoria) a new place to call home.

More recently, one of the Cuyahoga Weavers Guild members "potlatched" most of her weaving supplies when she moved house. Naturally, she gave the library all the weaving books, papers, and notes she had accumulated over a lifetime.

The library's organization has improved drastically from the original box of index cards. Victoria uses software designed for libraries to help her slowly catalog the collection, a difficult task as the majority of the library contains out-of-print or unpublished materials that require manual entry.

Victoria has developed her own system for organizing the eclectic collection. For example, books are organized into three main categories. The first category is Inspiration, meaning books not technically useful but fun to look through. These are organized by continent and then country of origin. The next category is Education, meaning books that contain basic weaving instructions. These are organized alphabetically by author. The last category is Instruction, which holds books containing directions on how to do specific techniques. These books are organized alphabetically by technique.

After ten years in the job, Victoria's passion has only grown. To her, it's not just a collection of books and magazines, but rather it's a core of information that continues to grow. It is a place where new weavers can access the wisdom of others throughout the ages and from around the world. As Victoria succinctly puts it, "There has to be a place where the knowledge stays."



A selection of some of the many antique and out-of-print books that can be found in the Cuyahoga Weavers Guild library.

JOHN PARRATT

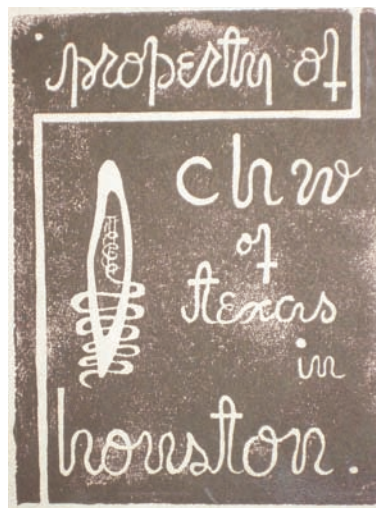
Most weaving guilds recognize the importance of building and maintaining a library. Here are some tips from guild librarians about running one.

NORMAN HENDERSON



In the beginning of our library, books had to be carried in boxes each month to guild meetings. There just wasn't sufficient storage space at the meeting site for our guild. To fix this, Dorothy Peterson, a charter member, had her talented husband specially build a wooden top to cover a standard library cart. Now the library can be locked securely and remain at the meeting place permanently. The cart is rolled out one-half hour before the meeting for browsing. When there is a special theme for a meeting or a speaker is engaged, related materials are collected from the cart and displayed for the use of the members.

—Sara Henderson, Jockey Hollow Weavers Guild, New Jersey



In the early days of their library, the Contemporary Handweavers of Houston used this lovely bookplate, designed by founding member Margaret S. Sheppard, to identify their books. While the bookplate is no longer in use, several of the founding members of the guild have had brooches made from the shuttle design.

—DeeDee Woodbury, Texas

Keep your fragile antique books safe with these tips from professional conservator Silvia Marinas-Feliner.

- Always store documents in acid-free materials.
- Coat wooden shelving with water-based varnish to prevent the wood's acid from harming the books.
- Use clean cotton gloves or thoroughly wash your hands immediately before, and often during, the handling of older books.
- Use sticky traps to keep track of insect populations. Date them each time you check them and check the traps regularly. Remember, what you find is only a small percentage of what's actually living in your library.
- Dust attracts insects so make sure you clean regularly.
- Moderate temperatures (68–71°F) and low humidity (below 50%) can greatly increase the lifespan of a book.
- Try to keep light levels on sensitive books at 50 lux or lower. Turn lights off when possible and block light from windows.
- Sensitive materials should be kept in acid-free boxes for extra protection from light, dust, and the elements.
- Fragile documents made up of loose pages can be kept in individual Mylar sleeves.
- Never try to "fix" a document or book. Glues and tapes can do irreparable damage. Keep the item stable and ask a conservator for help. Conservators can be found using the American Institute for Conservation website, www.conservation-us.org.

For more of Silvia's tips, go to weavingtoday.com and for more detailed information on caring for paper and books, see the Canadian Conservation Institute's CCI Notes, which can be found on its website, www.cci-icc.gc.ca.

Acid-free boxes and other supplies can be found at www.gaylord.com or www.lightimpressionsdirect.com.

Dealing with Slim Volumes

An odd but useful category in our guild library is monographs. Our Shuttle Craft Monographs, thin publications with a stapled binding, consistently got lost among regular-sized books, so they were given their own section based on physical size rather than content. When guild members research a topic, they can use our searchable spreadsheet to find monographs rather than comb through the section.

—Connie Geller, Jacksonville Weavers' Guild, Florida

I found it helpful to put booklets and slim volumes into stiff plastic portfolios. The portfolio spines are one-fourth inch wide, providing enough room to attach a label. The thin volumes stand on the shelf in their proper order without being hidden between the books. They can be found easily, are borrowed and returned in the protective portfolios, travel well to the borrower's home, and come back in good condition to the library.

—Linda Snook, Weaver's Guild of Boston, Massachusetts

LINDA SNOOK





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www.wif-nproof.com



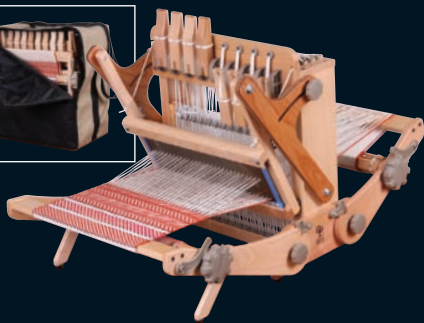
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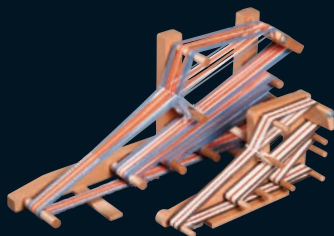


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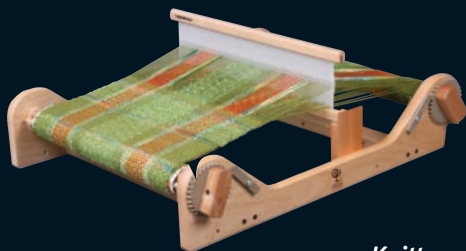


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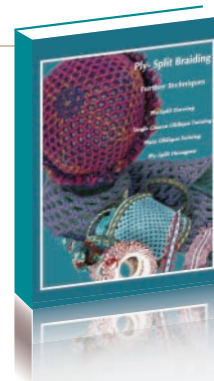
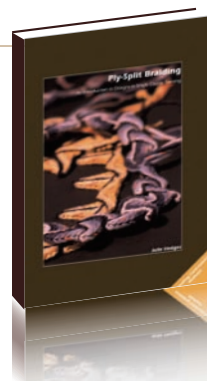
Weavers often keep their eyes open for a fiber art that is portable and, with any luck, uses yarn from their stash. For many, ply-split braiding fills that bill. We who are splitters and those who'd like to learn have two excellent books by Julie Hedges as resources and inspiration: *Ply-Split Braiding: An Introduction to Designs in Single Course Twining*, published in 2006, and *Ply-Split Braiding: Further Techniques*, published in 2011. The first book contains instructions in the basics of the technique along with easy-to-follow step-by-step instructions for designing and creating beautiful and useful projects. Hedges also discusses finishing techniques, making cords, acquiring and using ply-splitting tools, and selecting and blending colors. A glossary of ply-split braiding terms in the back of the book provides a handy reference.

The newly released second book explores advanced design techniques, including ply-split darning, and takes many of the techniques introduced in the first book to a new level, such as SCOT (single course oblique twining) tubes, loops, and spirals. There is an extended section on the use of POT (plain oblique twining), POTholes, and hexagons using three-ply cords. Both books contain beautiful full-color gallery pages of the work of the author and others.

Peter Collingwood would indeed be proud of his protégée Julie Hedges!

The two books are available from the author in the United Kingdom (www.juliehedges.co.uk) and online in the United States from www.braidershand.com and www.louisefrench.com as well as from selected yarn shops. For an introduction to ply-split braiding, see Barbara Walker's article "Learn Ply-Splitting with Two Summer Trivets," *Handwoven*, March/April 2011, page 40, and for a three-dimensional project, see "A Tisket, A Tasket, a Ply-Split Basket," in this issue, pages 70–71.

—Louise French

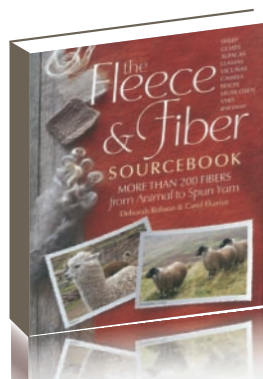


WARP AND WEFT: LESSONS IN DRAFTING FOR HANDWEAVING

Mariana Eriksson, Gunnell Gustavsson,
and Kerstin Lovallius

NORTH POMFRET, VERMONT: TRAFALGAR
SQUARE, 2011. HARDCOVER, 187 PAGES, \$29.95.
ISBN 978-1-57076-473-8.

Warp and Weft features something for weavers at just about every level. The book starts with the basics of weaving and ends with complex structures for more advanced weavers. Originally published in 1999, this expanded update contains nearly twice the techniques

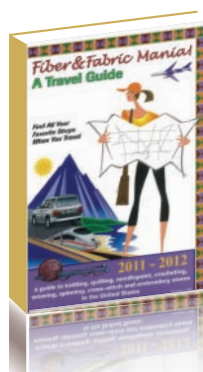


presented in the original. *Warp and Weft* features close to two hundred examples of weave structures, from plain weave to damask. Each structure is accompanied by a basic description, a draft complete with drawdown, and an informative color photo of a woven example.

THE FLEECE AND FIBER SOURCEBOOK

Deborah Robson and Carol Ekarius

NORTH ADAMS, MASSACHUSETTS: STOREY
PUBLISHING, 2011. HARDCOVER, 438 PAGES, \$35.
ISBN 978-1-60342-711-1.



The *Fleece and Fiber Sourcebook* is a fantastic compendium of over two hundred fiber-producing animals from around the world. For each breed, there is a detailed discussion of the animal and its fleece as well as a description of the fiber's best uses. Most of the descriptions are accompanied by color photographs that show the fleece, samples of singles and two-ply yarns in the fiber, and both woven and knitted squares using the yarn.

FIBER AND FABRIC MANIA! A TRAVEL GUIDE

Edited by Michele Merin

OLON, OHIO: DIRECTION PRESS, 2011.
PAPERBACK, 542 PAGES, \$15.95. ISBN 0-9776012-4-2.

Fiber fanatics with a penchant for travel will love this guidebook of American fiber shops. The book features nearly five thousand shops specializing in weaving, spinning, needlepoint, cross-stitch and embroidery, quilting, and yarn. Updates to the book are available online at www.needletravel.com.

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ONE OF THE LAST MASTERS OF DONEGAL TWEED

Debra Carpenter-Beck

Michael Doherty remembers how he and his siblings helped his father, Eddie Doherty, wind the warp onto his well-used loom. “We’d sit on the floor, two of us on either side, pulling against the beam while he’d keep the tension.”



PHOTOS BY AINSHA BECK

ABOVE: Eddie Doherty and his son, Michael, whom Eddie is training to weave.

INSET: A visual feast of Donegal tweed awaits lucky visitors to Eddie Doherty’s shop in Ardara, Ireland.



Michael is standing in his father’s weaving shop in Ardara, Donegal County, Ireland. As we chat, we are surrounded by colorful cones of yarn and bolts of expertly handwoven cloth. We are in the studio of a master weaver of Donegal tweed.

Eddie is on a two-week holiday when my daughter and I visit his shop—a rare occasion, according to Michael. At age seventy-two, Michael’s father is normally up and weaving by six or seven in the morning, and you can usually find him in his shop seven days a week.

Eddie’s life reflects the history of Donegal tweed in this ruggedly beautiful region of northwest Ireland. Born in Belfast, he moved to Ardara, his father’s family home, when he was a small boy. In those days, most families in town had weaving sheds beside their homes. The men were the weavers,

explains Michael, while the women spun and knitted. “The men would work during the day, come home, get their dinner, then go out to these sheds and weave before going to the pub for a drink at the end of the day.”

Ardara’s production weaving history dates back to 1883 when philanthropist Ernest Hart, proprietor of the *British Medical Journal*, and his wife, Alice, saw potential in the area for a cottage industry in tweed manufacture. After several years of famine, local families were eager to learn a new trade that would supplement their limited incomes from farming and fishing.

The homespun cloth was sold outdoors at monthly fairs until 1912, when a building called “The Mart” was built in Ardara to provide a space to inspect, store, and sell the fabric. World War II created a boom period for Donegal tweed as demand for the cloth abroad soared. That demand was still strong when Eddie left school at sixteen to work in a nearby handweaving factory.

First learning to warp, he soon showed the talent and interest that would put him in the ranks of the company’s weavers.

“Then the power looms took over and a lot of the handweaving work died,” says Michael about the 1970s. While Eddie found himself without a job, he luckily had the family pub to fall back on as his main business. But his love for weaving continued, and, as was true for many Ardara men before him, his off-work hours were spent in front of his loom. Eddie sold his beautiful handcrafted goods out of the back of the pub until about ten years ago, when he opened his current shop on Main Street.

As visitors in the shop today, we watch as Michael demonstrates on his father’s large industrial-size loom. “My father would say this is a young loom; it was made in the 1960s.” From this and several other looms, Eddie produces lengths of



Eddie weaves lengths of cloth that reflect the colors of the Donegal landscape.

cloth that are turned into capes, caps, waistcoats, scarves, and throws—most in either plain or herringbone Donegal tweed. “What makes it Donegal tweed is the color flecks,” Michael explains. Originally, the yarn for Donegal tweed came from the local Donegal Blackface sheep, a breed suitable to withstand

the harsh weather and limited food supply of the area. The yarn was typically dyed using local lichen, heather, peat soot, and other natural materials. Today, the yarn Eddie uses is still locally spun and dyed in nearby Kilcar, although softer imported wool is usually used (Donegal Blackface wool is coarse, in excess of 30 microns).

Spotlight THROCKMORTON COAT

Just thirty years ago, seven hundred weavers could be found throwing shuttles and producing yards of fine cloth in The Mart building just up the street from Eddie’s shop. Now Eddie is one of only four master handweavers left in the area. “No young men are doing it [as a profession],” says Michael, explaining that they feel the money is not there for the work involved. But he is seeing some women pick up the tradition, including Clare O’Presco, who bought a loom from Eddie and now sells modern versions of Donegal tweed from her studio in Donegal town, about 14 miles away.

While the number of Ardar’s weavers has drastically declined, the demand for handwoven Donegal tweed has not. “He’s turning away business,” Michael says. But sales are not what drive his father to weave. It’s the rhythm of the loom, the luscious color and texture of handwoven cloth, and a love for sharing with others the knowledge and history of Irish weaving that fuels Eddie Doherty’s work.

I can hear the pride in Michael’s voice as he describes in simple terms his father’s passion. “He told me this is the longest two weeks of the year,” says Michael about his father’s vacation. “He’d rather be here weaving.”



PHOTOS BY DAVE COX

ABOVE: A group of the weavers as they quickly warp the loom with the freshly spun yarn.

RIGHT: The finished coat worn by MP Richard Benyon, who is standing next to another replica of the coat that was created by the guild in 1991.



Reweaving the Newbury Coat

On June 25, 1811, Sir John Throckmorton sat down to dinner in a coat woven of yarn spun from wool that had been sheared from the sheep that very same morning. He won 1,000 guineas from his dinner guests, who had not believed such a thing possible, and the legendary Newbury Coat was born.

In honor of the two-hundredth anniversary of the coat, the Kennet Valley Guild of Weavers, Spinners, and Dyers took on the challenge of duplicating the feat. Starting on June 25, 2011, after a short opening ceremony, over 130 guild members and other volunteers led by event organizer Linda Scurr got started.

Ten Dorset sheep were handsheared and their wool was picked, combed, and carded for the team of thirty spinners, who quickly spun yarn from a total of six fleeces. From this yarn, ten weavers—most of whom had not seen the two looms they would use until that morning—began warping (a dummy warp was already on the loom) and weaving. After weaving seven and a half meters (over 24 feet) the cloth was fulled, dyed, and finally sewn by the twelve expert tailors.

All in all, it took a grand total of fourteen hours, forty-four minutes, and twenty-five seconds over two days to turn the freshly shorn wool into a beautiful replica of the original coat. The new coat was then modeled by MP Richard Benyon. More pictures of the event are available on weavingtoday.com in our Roving Reporters Gallery.

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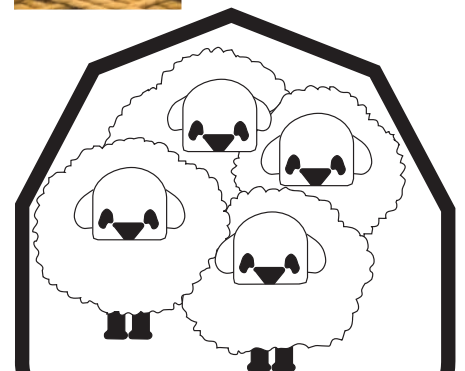


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Dye Samples

Whether your approach to color is by the kitchen or the laboratory, make your fabric keeping a record of dye colors that have you going through a color wheel rather than a traditional project, take inspiration from the colors you see in nature or in your own imagination, or as an artist on a mission about a year ago.

A Fiber Artist's Palette
Each sample has a card with one very complex knitting pattern that required heavy colors of yarn. When the project was finished, she had a wonderful array of colors that she could choose from. She touched out from the original palette.

novelty formulas to create variation. "To investigate however, I started with a mixture, black combination, then added blue and purple and I liked the results," she says.

The project is a blend of separate methods and personal taste. She uses color combinations that she likes in nature or in her own imagination, or as an artist on a mission about a year ago.

Inspired from one dyer, Corinne, Corinne's methods for mixing dye samples were refined and built upon her to compare color easily.

Digital Palette
To find the colors for her original knitting project, she looked at the resulting color. She mixed the colors in a digital color wheel, compared the samples I did with the original on my screen, and adjusted the formula when necessary."

Indigo Growing Blue participant dyers off with their dye vats.

Indigo Growing Blue, which is intended to give anyone interested, whether on campus or in the community, a firsthand experience of creating something from a handful of seeds. Some of the indigo from this will be used to make a community indigo vat that will be open to people involved in the project.

I hope that Indigo Growing Blue will receive into a number of indigo production in the Midwest that involves local organic farms in indigo growing and production, compared outside for sale so that other dyers throughout the United States will be able to work with this regionally appropriate, sustainable natural dye.

OBJECTIVE
Visit the Indigo Growing Blue website for more information about the project.

Join the Indigo Growing Blue Facebook group for news and updates.

To see more of Barbara's work as well as detailed images of the growing and composting process, visit her website.

Two Ways to Create an Indigo Vat

By Dagmar Kloss

"A few years ago, when I was first introduced to indigo, I found it a very magical experience, and I still do to this day. In the beginning I approached indigo with some skepticism because the dye process was unlike others. Indigo has a mind of its own, and certain elements must be in balance in order for it to work. Armed with Dagmar's knowledge I forged ahead, and proceeded to make every mistake in the book. Still, my love of the blue kept me going, and before I knew it I had an understanding of indigo."
- Corinne

The latest issue of *Colorways* offers an extensive exploration of the ancient and universal use of indigo, the only reliable natural blue dye. It includes a video of indigo dyeing in China, an in-depth story on the Japanese method of producing blues, and a world map showing the many cultures, traditions, and plant species involved with this tradition.

There is more fun to be found in this issue of *Colorways*. Get a fun and wide-ranging look at all the colors that can be derived from grocery-store produce and spices. Discover the mysterious colors that can be produced from forest lichens. Plus, an interactive color planning tool based on the classic color wheel will have you creating and using color like a professional in no time.

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

BETH OKRES



A Trapeze Tapestry

Inspired by the painting *Trapeze* by Sally Bowring currently on display in the Taubman Museum of Art in Roanoke, Virginia, the Handweavers Guild of the New River Valley sponsored a project to weave a community tapestry. The bright colors and geometric shapes in the painting were ideal for rendering in a tapestry format. Meridith Entingh, who collaborates with the museum to

support the inclusion of weaving in its educational programs for children, led the project for the guild. Children as young as two and adults as old as ninety-three have taken part in the project. The tapestry weaving began on May 28 and finished in late August. The completed tapestry, with a list of the names of all participants—over two hundred to date—is on display in the museum through December.

—Meridith Entingh, Virginia

Let's Raise Our Shuttles

On June 21, the Langley Weavers and Spinners Guild celebrated its fortieth anniversary. Past members and guests joined the one hundred-plus current members in the ruby anniversary event. In addition to displays of albums showing the guild's history, presentations and demos of weaving, spinning, basketry, knitting, and felting took place. Cake and refreshments were enjoyed by all.

A booklet, *Ruby Reflections*, was compiled in honor of the event with descriptions of

historical guild activities, including write-ups from members both past and present reminiscing about what brought them to the guild. These were given to guild members as keepsakes in addition to door prizes and other gifts.

—Virginia Evens, British Columbia

BUD FROHIN



Helen Vest, a member of the South Coast Weavers and Spinners Guild, demonstrates weaving at the Orange County Fair with the rest of her guild. The SCWSG has been showing weaving, spinning, knitting, and basketmaking at the fair for the last twenty-five years.

LAURA REDFORD



Celebration through an Exhibition

The Northwest Arkansas Handweavers Guild in collaboration with the Northwest Arkansas Fiber Seminar sponsored an exhibit celebrating twenty years of sharing weaving and weaving education. The exhibit, *Weaving Threads, Weaving Lives*, featured handwoven works by past and present students and instructors of the Fiber Seminar as well as current members of the guild.

—Beverly Maloney, Arkansas

Postmaster, by Louise Maringer, was just one of the many works on view at the *Weaving Threads, Weaving Lives* exhibition.

MARYANNE MCDEVITT



Weaving a Mural

In 1992, the building housing the Philadelphia Guild of Handweavers was selected as part of the Mural Arts Program, a program developed to beautify buildings in Philadelphia and combat graffiti. Over time, the original colorful mural (designed by Mindy Springer) of weavers, spinners, and dyers had faded and was in dire need of restoration.

Guild member Kathryn Pannepacker, who had previous mural experience with the Mural Arts Program, was named to take on the task. She wanted to preserve the original design while giving it a new look. She created a tapestry that she and fellow muralist Mary Newson used as the design to paint over the original images. Now, all the

figures can be seen clearly. The distinctive decoration makes it easy to find the PGHW's building, and the guild is pleased to be able to invite the public in to discover the wonders of fiber art and to join the community of weavers.

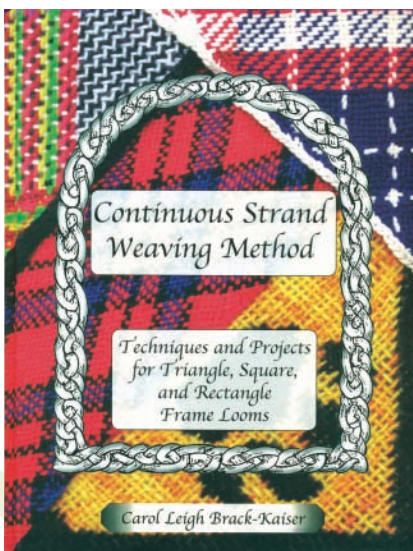
—Maryanne McDevitt, Pennsylvania

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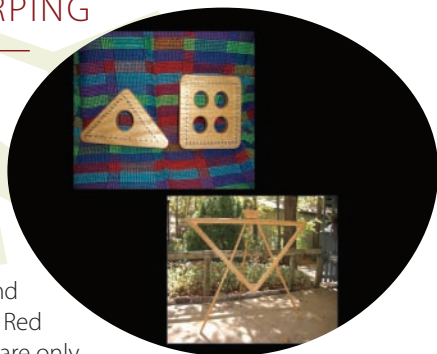
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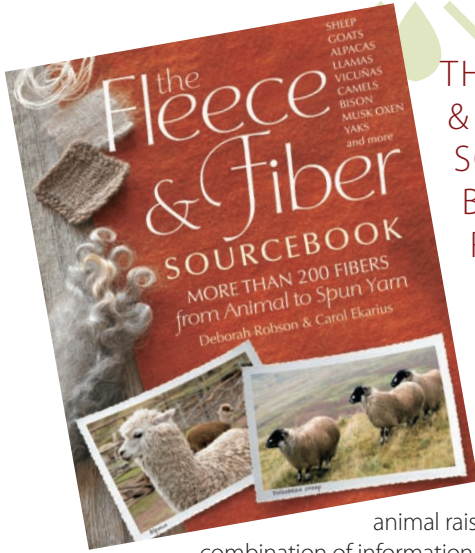
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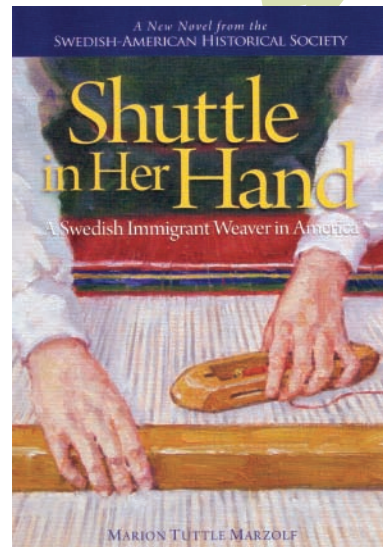


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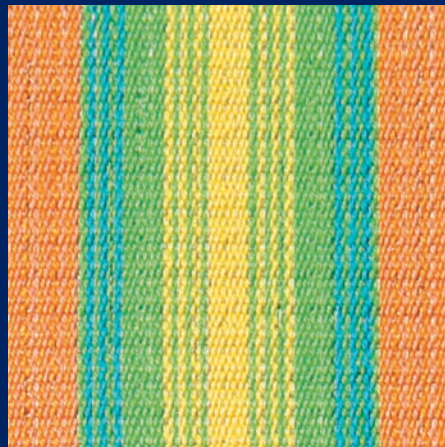
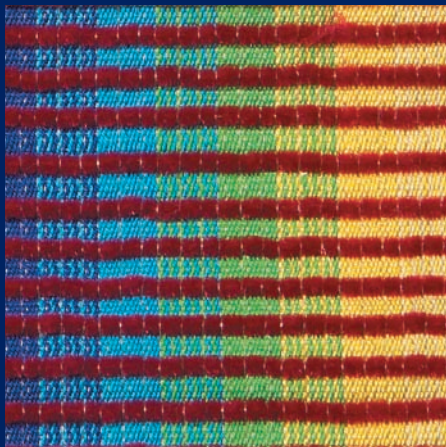
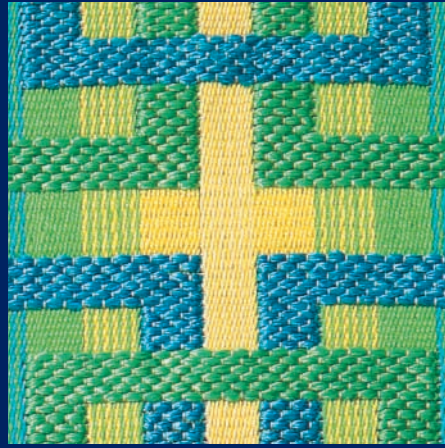
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Tricks of the Trade

Best block-weaving practices

BY MADELYN VAN DER HOOGT

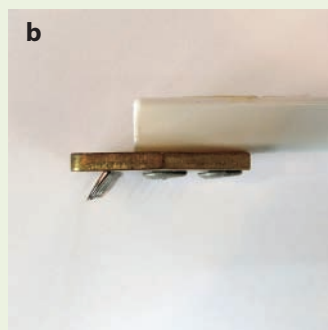
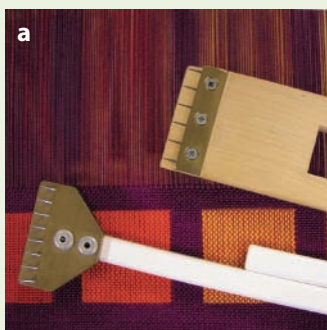
Block weaves love smooth selvages and square designs

Good weaving techniques are especially important with block weaves. Block weaves are most often used for rugs, table linens, or blankets, where selvages show. The motifs (roses, stars, tables) are usually designed to be symmetrical—or “square”—a goal that depends on your beat.

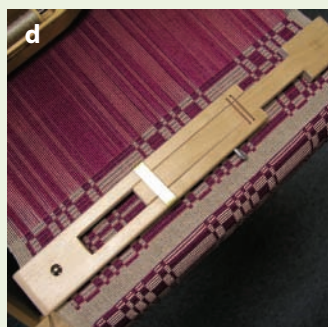
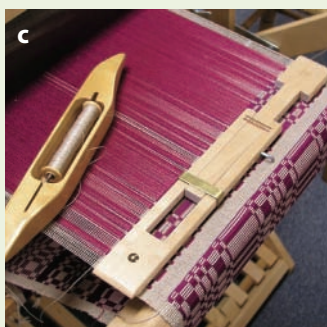
Selvedge secrets

Most block weaves involve floats of some kind, either with twill or with a pattern weft. Others include two fabric layers, and still others are weft dense. In these cases, with a fabric wider than, say, 15", a temple is an extremely helpful tool for creating smooth selvages.

Two basic types of temples are available (Photo a). One is wooden with straight, fine teeth. The other is metal, with slanted teeth that are wider at the base than on the wooden temples (Photo b). For fine fabrics, I like to use the wooden ones; the teeth seem a bit more gentle to the selvages. For rugs, the metal temples are essential, since only they can grab into the thick rug edges.

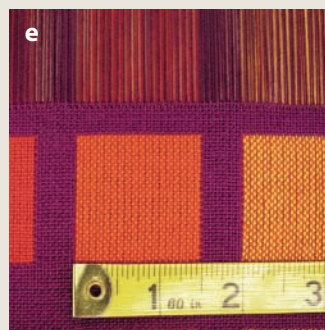


It is very important to set the temple's width so that the base of the teeth are even with the warp in the reed on each side. Place the temple about $\frac{1}{8}$ " below the fell (c). Insert the teeth right inside the last 1 or 2 warp threads of the selvage. Move the temple after every $\frac{3}{4}$ –1" of weaving (it is time to move the temple in Photo d). If you don't do that, your cloth will draw in.




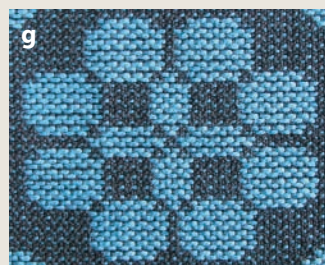
Weaving to square

Block-weave motifs that are intended to be symmetrical usually should be. You can tell your audience that you preferred a squished or elongated rose, but if they are weavers, they won't really believe you. You'll need to practice before you start weaving a final piece. Measure to see that the height of a motif is the same as the width (Photos e–f). Don't assume that if a motif is taller than wide on the loom, relaxing warp tension will make up the difference. Measure both under tension and with the tension released to determine any percentage to add to motif height. For very dense interlacements, this difference will be small, if any.

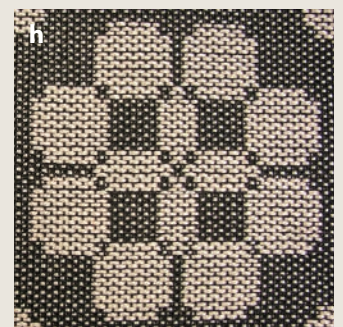


PHOTOS BY MADELYN VAN DER HOOGT

For some weaves, beating more or less firmly is not the best solution to weaving a square motif. You might like the density that a particular weft sett produces. In that case, you can add or subtract squares in the profile treadingling draft as long as you maintain the general proportions. In Photo h, two treadingling units have been added to each section of “petals” in the rose. 



A squished rose motif is not as sweet as a “square” rose.



Block weave basics: using a profile draft

To a new weaver, block weaves can be a daunting prospect. You've just figured out how to read a draft, and now there are profile drafts, too? As confusing as it may seem at first, a profile draft is an aid, a shortcut, a time-saver. When you understand how block weaves work and how to make and use profile drafts, you are on your way to creating your own original designs.

Most of the projects in this issue of *Handwoven* are designed using what is called a “profile” or “block” draft. A profile draft is not a thread-by-thread draft, although it looks a lot like one: it gives the threading and treadling order of “blocks,” not threads.

So what is a block? A block is a group of threads that can interlace in two different ways; one way is usually referred to as “pattern,” the other as “background.” The profile drawdown shows where each block weaves pattern and where it weaves background.

PROFILE DRAFT ADVANTAGES

A profile draft allows you to plan a design before you worry about the weave structure you are going to use. The profile draft lets you see the overall look of the fabric without having to create and manipulate a thread-by-thread draft. Compare the three fabrics on page 29. You can see that while the weave structures are quite different, the overall design in the fabric is the same: the arrangement of the pattern blocks (red) and background blocks (gold) is identical in all three.

The profile draft condenses information. The threading section of the profile draft for the Weave-Along, for example (see page 30), contains 57 squares. Using a weave structure with

four threads per square, a thread-by-thread draft would have to show 228 ends! A profile draft allows you to design the overall look of the fabric and then create the thread-by-thread draft by simple substitution.

HOW TO USE A PROFILE DRAFT

1 Select a profile draft

For these steps, we'll use as an example the 2-block profile draft in Figure 1. In the profile threading, a square in the bottom row represents a group of threads for Block A (instead of a single thread on shaft 1). The second row represents Block B (the third row C, fourth row D, etc., for a profile draft with many blocks).

2 Choose a weave structure

More than two dozen weave structures can be used with profile drafts. They are known as unit weaves because their threading and treadling groups, or “units,” can be substituted for squares in profile threading and treadling drafts without alteration. For these steps, we'll use the structure often called “turned twill” or “twill blocks”; it is used to weave the fabric example in Photo a.

Each block of turned twill requires four shafts; two blocks therefore require eight shafts. Block A is threaded on shafts 1–4, Block B on shafts 5–8. In turned twill, the two interlacements that act as pattern vs background are 3/1 twill and 1/3 twill; examine the thread-by-thread draft and drawdown in Figure 2.

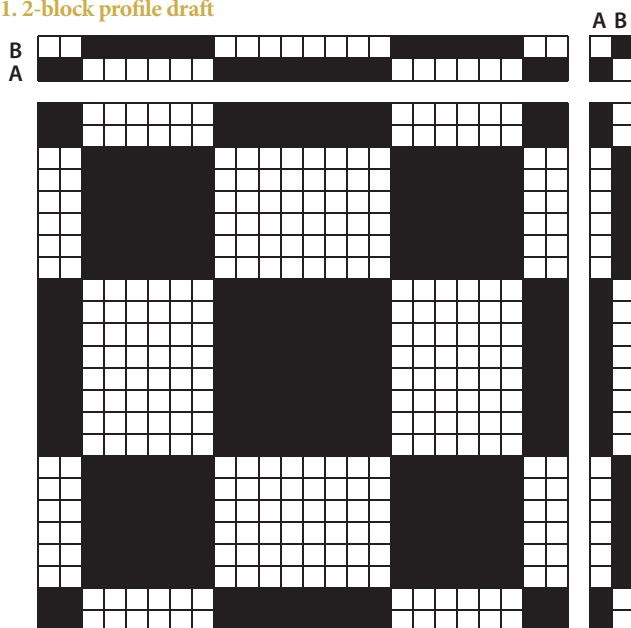
3 Substitute threading units for profile threading squares

To establish the threading for the thread-by-thread draft, simply plug in one unit of Block A (shafts 1-2-3-4) for each black square in the bottom (A) row of the profile threading draft and one unit of Block B (shafts 5-6-7-8) for each black square in the second (B) row.

4 Derive the tie-up

The tie-up must produce pattern or background as needed in the appropriate block. For turned twill, let's assign the pattern interlacement to 3/1 twill, the background interlacement to 1/3 twill. The first four treadles in Figure 2 weave pattern (3/1 twill) in Block A, background (1/3 twill) in Block

1. 2-block profile draft



2. Threading and treadling units for turned twill

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


A = 3/1 twill,
B = 1/3 twill

B = 3/1 twill,
A = 1/3 twill

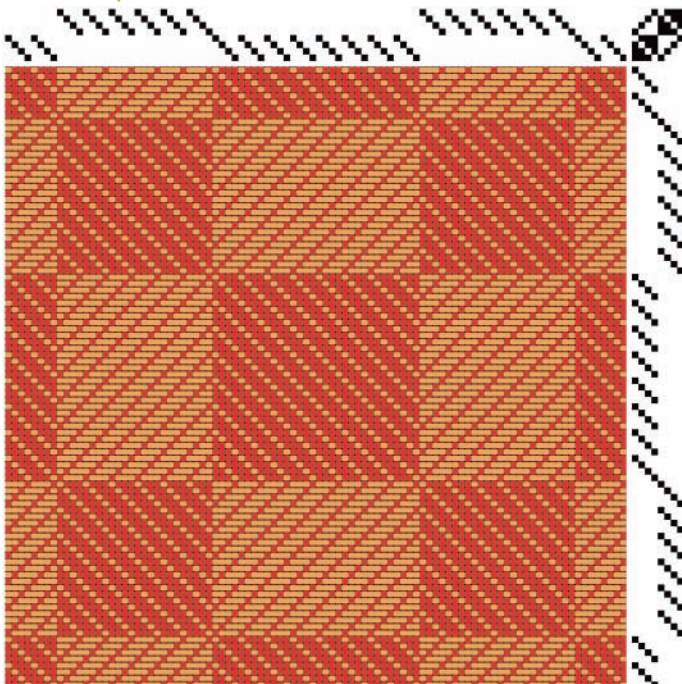
B. The second four treadles weave pattern in Block B (3/1 twill), background in Block A (1/3 twill).

5 Substitute treadling units for profile treadling squares

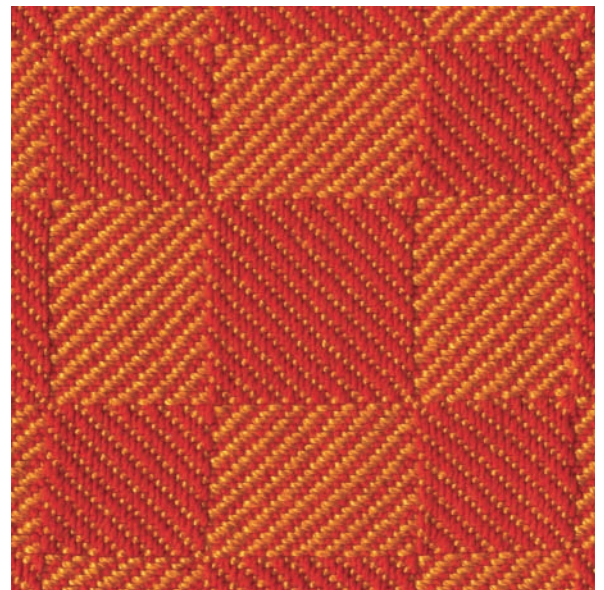
To derive the pick-by-pick treadling draft, simply substitute the 4-pick treadling unit for pattern in Block A (background in Block B) for black squares in the Block A column of the treadling profile draft and pattern in Block B (background in Block A) for black squares in the Block B column. The finished thread-by-thread draft will look like the draft in Figure 3.

When you understand how a particular unit weave works, you actually don't need to write out a full thread-by-thread draft at all. You can thread the shafts, tie up the treadles, and weave the fabric using only the profile draft and the threading, tie-up, and treadling units of your chosen structure. 

3. Thread-by-thread draft for turned twill



a. Turned twill



b Warp rep

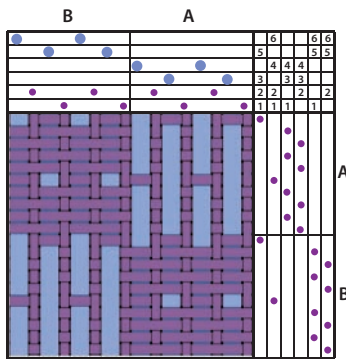


c. Patterned doubleweave

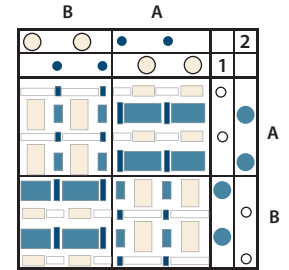




2. Turned beiderwand



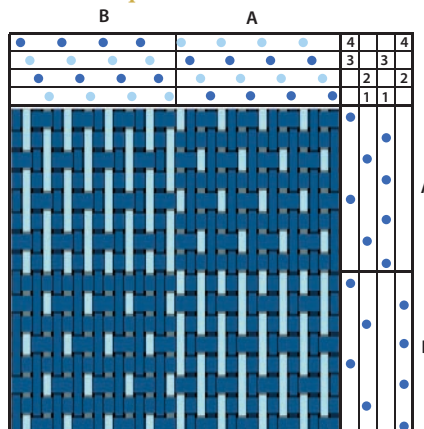
3. Thick and thin threads alternating as in log cabin



Clockwise from top left: turned beiderwand scarves by Karen Donde, placemats in a variation of diversified plain weave by Erica de Ruiter, and turned taqueté scarves by Lestra Hazel.



4. Turned taqueté



A “turned” draft is one that has been rotated 90 degrees so that warp becomes weft and weft becomes warp.



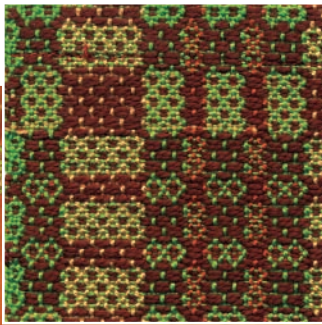
PHOTOS BY SIGRID PIROCH

Clockwise from top left: turned twill silk scarves by Sigrid Piroch, doubleweave wall hanging by Bonnie Kay, summer and winter placemats by Kaaren Krueg.

5. Turned broken twill (“false damask”)

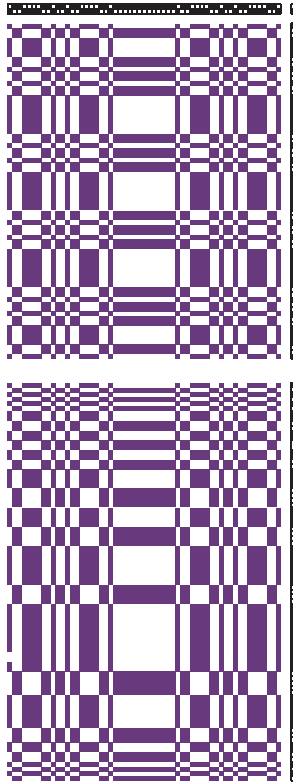
B		A				8		8		8		8	
8						8		8		8		8	
7						7		7		7		7	
6						6		6		6		6	
5						5		5		5		5	
4						4		4		4		4	
3						3		3		3		3	
2						2		2		2		2	
1						1		1		1		1	

To see the Weave-Along profile draft woven in other block weaves, visit the Weave-Along gallery and forum at weavingtoday.com.



KAAREN KRUEG

6. Varied treadling orders of the blocks



7. Summer and winter

B		A				4		4		4		3		3	
4						4		4		4		3		3	
3						3		3		3		2		2	
2						2		2		2		1		1	
1						1		1		1		1		1	



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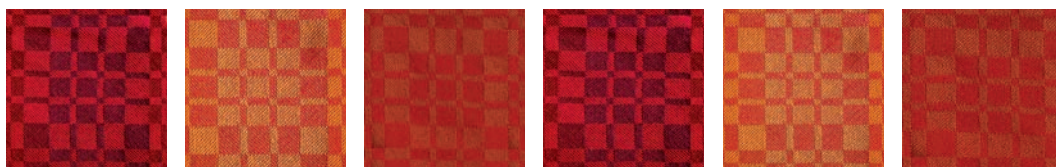
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SARAH H. JACKSON

STRUCTURE

Turned twill, plain weave.

EQUIPMENT

8-shaft loom, 25" weaving width; 12-dent reed; 2 shuttles, 3 bobbins.

YARNS

Warp: 8/2 unmercerized cotton (3,360 yd/lb) from UKI (U), Yarn Barn of Kansas (Y), and Webs (W);

Lt Red #29 (U) and Garnet #5193 (Y), 1,170 yd each; Lipstick #61 (U), 1,456 yd. Weft: 8/2 cotton. Pillow 1:

Rust #42 (U) and Cinnamon #37 (U), 268 yd each; Pumpkin #8265 (Y), 333 yd.

Pillow 2: Rust #42 (U) and Burnt Sienna #7198 (W), 268 yd each; Cayenne #5213B (Y), 333 yd.

Pillow 3: Chocolate #71 (U) and Wine #5115B (Y), 268 yd each; Wine #62 (U), 333 yd.

Weft for welting fabric: Lipstick #61, 600 yd.

OTHER SUPPLIES

Three 18" zippers, three 22" feather-pillow forms, 8 yd 1/2" welt cord.

WARP LENGTH

584 ends 6 1/2 yd long (allows 10" for take-up, 35" for loom waste, sampling).

SETTS

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

Weft: 24 ppi twill, 18 ppi plain weave.

DIMENSIONS

Width in the reed: 24 1/2".

Woven length: 49" per pillow, 42" for welting.

Finished sizes after washing:

6 pieces 21" x 21" each, plain-weave piece 21" x 38", for 3 pillows 20" x 20" each.

Mixing colors in turned twill for coordinated pillows

BLENDING CLOSELY RELATED COLORS GIVES THESE PILLOWS EXTRA DIMENSION. CHANGING WEFT COLORS FOR EACH ONE PROVIDES A COORDINATED YET VARIED SET.

If you have leftover 8/2 cotton from other projects, start with a sampler using the Weave-Along profile draft and select colors from your stash.

When I am weaving several pieces on one warp, the weaving is more interesting for me when no two of them are exactly alike.

Wanting lots of color in these pillows, I first wove a sampler using nine (related) colors in the warp, thinking each pillow could then be woven using one of the colors as weft—a different one for each. The result was that the many warp colors obscured the graphic nature of the block design, which I definitely wanted to preserve.

I wove a second sampler, narrowing my choice of warp colors to three reds. After experimenting with a number of different weft combinations, I chose three for each pillow. The pillows are related visually by the red warp and the plain-weave cording fabric woven in a single shade of red that frames them, but each is unique in its weft colors.

TWO FACES OF TWILL

While I wove two identical pieces for the two faces of each pillow, the turned-twill structure creates two different-looking sides; blocks that are weft-dominant on one side are warp-dominant on the other and vice versa. By using the two different sides as the right side for the pillow top and back, each pillow has two different looks! Compare the sides of Pillows 1 and 3 that are shown on page 37 with the same pillows showing the opposite sides on page 38. If you used colors that contrasted more strongly than these, the difference between the two sides would be greater yet.



SARAH H. JACKSON

A sampler in many warm hues leads to selecting eleven warp and weft colors for the three pillows.

BLENDING COLORS

To avoid sudden color changes in both the warp and the weft, two colors alternate for 32 ends in each direction to make a transition between the two. Softening the color changes this way maintains the dominance of the block design.

SEWING TIP

For informative videos that demonstrate exactly how to cut bias strips, how to join them in one continuous strip, how to cover welt cord, and how to insert zippers, check www.youtube.com. Type in the task you'd like to learn and you'll find just what you need!

Each pillow uses three weft colors that are closely related: yellow-orange (Pillow 1, front), orange-red (Pillow 2, center), and red-brown (Pillow 3, back).

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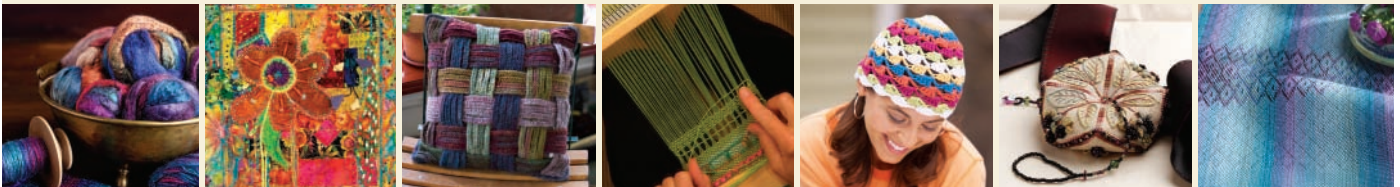
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STRUCTURE

2-block color-effect doubleweave.

EQUIPMENT

4-shaft loom, 11" weaving width; 10-dent reed; 2 shuttles.

YARNS

Dark warp: 8/2 Tencel (3,360 yd/lb, Webs), Iris Combo (variegated), 459 yd.
 Light warp: 10/2 pearl cotton (4,200 yd/lb, Lunatic Fringe), Middle Gray, 459 yd.
 Dark weft: 8/2 Tencel, Iris Combo (variegated), 290 yd.
 Light weft: 10/2 pearl cotton (4,200 yd/lb, UKI), Electric #82, 290 yd.

WARP LENGTH

408 ends 2¼ yd long, alternating dark and light ends (allows 2" for take-up, 32" for loom waste).

SETTS

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

DIMENSIONS

Width in the reed: 10½".
 Woven length (measured under tension on the loom): 46¾".
 Finished size after washing: one hemmed runner 9" × 41".

1. Profile draft



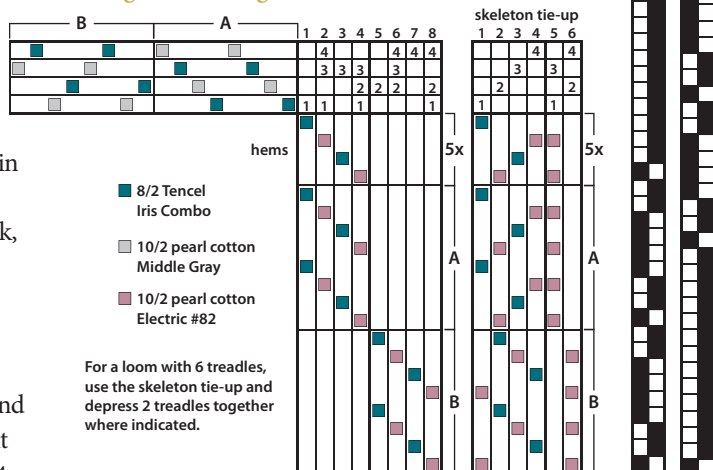
In the usual version of patterned doubleweave, each block requires its own set of four shafts, two for each layer.

The two layers exchange faces to show light on top or dark on top in each block independently (light warp and weft on top in one block, dark warp and weft on top in the other, and vice versa).

In this 4-shaft version, both blocks are threaded on the same four shafts. In Block A, shafts 1 and 3 carry dark threads, 2 and 4 light threads; in Block B, shafts 2 and 4 carry dark threads, 1 and 3 light threads. One weft always weaves in the top layer in both blocks, and a different weft always weaves in the bottom layer in both blocks. If shafts 1 and 3 weave on top, Block A is mostly dark, Block B mostly light. If shafts 2 and 4 weave on top, Block A is mostly light, Block B mostly dark.

The two faces of the cloth can show very different color effects, depending on the two weft colors you choose. Furthermore, you can weave several runners on the same warp, each different in color from the other; see Robyn Spady, pages 42–44. Weft colors must be compatible with warp colors since both weft colors interlace with both warp colors as the warp exchanges layers.

2. Threading and treadling units



- 8/2 Tencel Iris Combo
- 10/2 pearl cotton Middle Gray
- 10/2 pearl cotton Electric #82

For a loom with 6 treadles, use the skeleton tie-up and depress 2 treadles together where indicated.

1 Wind a warp of 408 ends 2¼ yd long alternating Iris Combo and Middle Gray. Use your preferred method to warp the loom and thread the shafts, substituting the threading for Block A or Block B in Figure 2 for squares in the profile threading draft in Figure 1.

2 Begin and end the runner with the hem section (about ½"). Weave the runner substituting 4-pick treadling units of Block A or Block B in Figure 2 for black squares in the A or B column of the profile treadling draft in Figure 1.

3 Remove the runner from the loom and machine zigzag cut ends of each layer separately. Press hem allowances to the inside and stitch hems invisibly by hand with a needle and dark sewing thread. Wash the runner by hand in warm water with mild detergent; rinse; spin out excess water and press using a pressing cloth.





ROBYN SPADY

STRUCTURE

2-block color-effect
doubleweave.

EQUIPMENT

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

YARNS

Warp: 5/2 pearl cotton
(2,100 yd/lb, UKI),
Black #116 and white,
627 yd each.
Weft: 5/2 pearl cotton,
Mat 1: Black #116 and
white, 165 yd each;
Mat 2: Mead #122 and
Spearmint #153,
165 yd each;
Mat 3: Purple Passion
#142 and Light Blue #1,
165 yd each.
Sewing thread
for hems: 42 yd.

OTHER SUPPLIES

Transparent sewing
thread, 1 yd double-
faced fusible tape.

WARP LENGTH

456 ends (228 ends
black/228 ends white)
2¾ yd long (allows 3"
for take-up, 24"
for loom waste).

SETTS

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

DIMENSIONS

Width in the reed: 14¼".
Woven length (measured
under tension on
the loom): 72"
(24" for each mat).
Finished sizes after
washing: three
hemmed table mats
12¾" × 22¼" each.

Two blocks of doubleweave on four shafts for table mats

HERE'S ANOTHER TAKE ON THIS SPECIAL VERSION OF
DOUBLEWEAVE (SEE ALSO DORAMAY KEASBEY, PAGES 40–41).

When you understand block weaves, a whole new world opens up! You'll learn how to get more design out of fewer shafts—and what to do with more shafts if you get a multishaft loom. This way of using color with doubleweave, however, can make you very happy with your 4-shaft loom.

When I saw the announcement for the Weave-Along on *Weaving Today*, I read with interest the statement: "Those with 8-shaft looms can use doubleweave." Well, I just love to defy the limitations some weavers attribute to 4-shaft looms, so here are table mats in 2-block doubleweave on only four shafts.

CHOOSING THE COLORS

With the materials and setts used for these mats, each square in the threading and treadling profile represents 8 threads (two repeats of the 4-thread unit). To make the contrast between the dark and light blocks as strong as possible, I chose black as the dark and white as the light warp threads. Mat 1 is woven using these same two colors as weft (black in the top layer, white in the bottom layer).

Since the weft colors mix with the warp colors in equal amounts, any weft color that weaves with white creates a tint of that weft color; any weft color that weaves with black creates a shade of that weft color. Mat 2 is woven with brown in the top layer and green in the bottom layer; Mat 3 is woven with purple in the top layer and light blue in the bottom layer.

I chose to hem the ends of the mats for a tidy look. (An advantage of this doubleweave is that two completely independent layers are always

produced, so ends can be turned to the inside for hems.) Using sewing thread to weave the section of hem that will be turned inside reduces bulk.

THE WEAVE STRUCTURE

Whether you are weaving Block A dark, Block B light or Block A light, Block B dark, the cloth forms two independent layers (connected at the selvages only if you interlock the two wefts). Whenever you change to Block A light, Block B dark (or vice versa), the shafts weaving the top layer shift to the bottom; the shafts weaving the bottom layer shift to the top. The two layers of cloth therefore interchange across the width of the warp whenever you change blocks, creating horizontal tubes.

In the mats, the center portion of the mat (Block B dark, Block A light) is repeated for about 12" in order to achieve finished dimensions close to the Golden Ratio. The two layers are therefore independent for that 12" section.

SMOOTH SELVEDGES

You can choose to weave so that both layers are separate at the selvages, or you can interlock the wefts to join the layers. The threads of one layer are less likely to show at the selvages of the other if the layers are kept separate. To do this, keep the shuttle of the upper layer closest to the reed after each pick.





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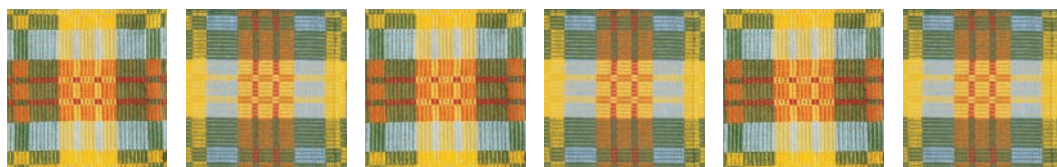
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RITA HAGENBRUCH

STRUCTURE

Halvdraell.

EQUIPMENT

4-shaft loom,
16" weaving width;
12-dent reed;
2 shuttles, 5 bobbins.

YARNS

Warp: 16/2 unmercerized cotton (6,480 yd/lb, Glimakra USA), Dark Green #490, 831 yd; Yellow #101, 837 yd.
Tabby weft: 16/2 unmercerized cotton, Yellow #101, 731 yd.
Pattern weft: 22/2 cottolin, 60% cotton/40% linen/(3,300 yd/lb, Nialin, Glimakra USA), Light Blue #2027, 450 yd; Gold #2012 and Orange #2014, 120 yd each; Red #2020, 36 yd.

WARP LENGTH

556 ends 3 yd long (allows 4" for take-up, 16" for sampling, 27" for loom waste).

SETTS

Warp: 36 epi (3/dent in a 12-dent reed).
Weft: 42 ppi (21 ppi tabby weft, 21 ppi pattern weft); 36 ppi in plain-weave areas.

DIMENSIONS

Width in the reed: 15½".
Woven length (measured under tension on the loom): 60" (plus 16" for sampling).
Finished size after washing: one hemmed runner 13½" x 55½".

A halvdraell runner

ADD PATTERN-WEFT COLOR CHANGES TO A SIMPLE BLOCK DESIGN TO GIVE IT GREATER DEPTH AND INTEREST.

Winter brings football to mind, and the warp sequence for this runner uses the green and gold colors of the Green Bay Packers. Bittersweet and bright mums for sale on the drive through Wisconsin to a game inspired the other pattern-weft colors. Design a runner in your favorite team's colors for the perfect centerpiece for your next tailgate buffet!

Halvdraell is a Swedish supplementary-weft structure that works a lot like crackle. The threads in one block act as the tie-down ends in the opposite block. The threading key for Block A is 1-2-1-2-3-1-2-1-2-4 (shafts 3 and 4 are the tie-down ends). Block B is 4-3-4-3-2-4-3-4-3-1 (shafts 1 and 2 are the tie-down ends).

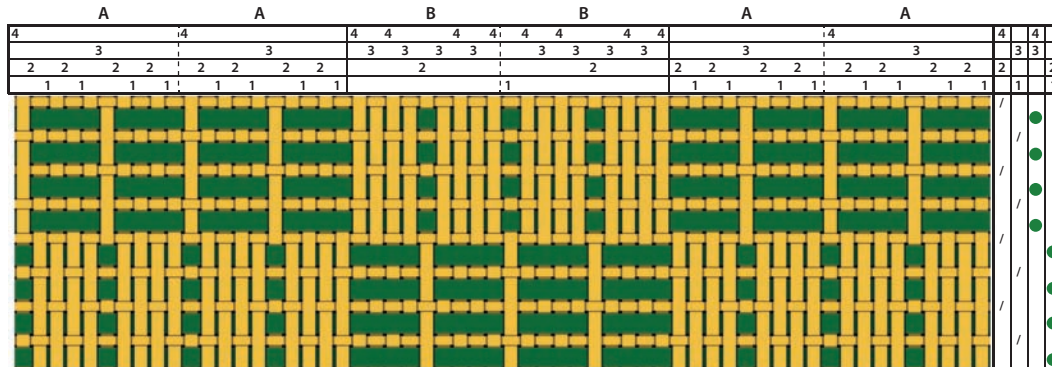
When Block A changes to Block B or Block B changes to Block A in the threading, a thread must be dropped to avoid placing 2 ends adjacent to each other on the same shaft (examine the draft and threads below in Figure 1). For this reason, although you can use a profile draft to plan a design (see Figure 4, page 48), you have to account for the dropping of a thread at each block change when you plan your actual warp.

The advantage to halvdraell over crackle or summer and winter, say, is that the pattern weft floats over or under aligned groups of 4 ends in halvdraell to build columns of vibrant color with fewer interruptions from the tie-down ends.

Weaving halvdraell on a striped warp can add especially interesting color effects. The pattern-weft colors appear to change shades as they cross light and dark warp stripes. This happens especially with the light blue pattern weft here.

The possibilities for playing with color in halvdraell abound. Besides treading the blocks in the same order as they are threaded and changing weft colors, you can also develop new patterns entirely by changing the order and number of times you treadle each block.

1. Two blocks of halvdraell





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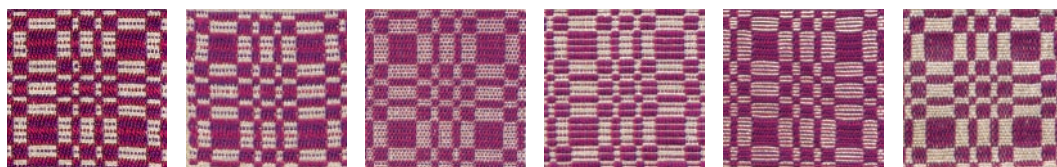
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MADELYN VAN DER HOOGT

STRUCTURE

Plain weave with supplementary-warp patterning and doubleweave.

EQUIPMENT

6-shaft loom, 2 warp beams, 17" weaving width; 12-dent reed; 2 sets of lease sticks; 1 temple; 2 shuttles.

YARNS

Ground warp: 40/2 line linen (6,000 yd/lb, Webs), Natural, 1,600 yd.

Supplementary warp: 5/2 pearl cotton (2,100 yd/lb, UKI), Magenta #102 and Purple Passion #142, 736 yd ea.

Weft: 40/2 line linen, Natural, 1,568 yd.

Weft for doubleweave: 3/2 pearl cotton (1,260 yd/lb), Safari #140, and 10/2 pearl cotton (4,200 yd/lb), Purple Passion #142, 42 yd for sampling, 550 yd for two runners.

WARP LENGTH

Ground warp: 400 ends 40/2 linen 4 yd long.

Supplementary warp: 368 ends 5/2 alternating Magenta/Purple Passion 4 yd long. (Amounts allow 20" sampling, 6" take-up, 27" loom waste.)

SETTS

Ground warp and supplementary warp: 56 epi (4-4-5 in a 12-dent reed) or 48 epi (4/dent in a 12-dent reed). (Selvedge warp threads are sleyed 2/dent, 24 epi).

Weft: 24–28 ppi.

DIMENSIONS

Width in reed: 14½" or 16⅔".
Woven length: 111" for sampling and runners.

Finished sizes after washing: two runners 13½" or 15½" × 40" each.

“Double two-tie” A study of multiple options

IF YOU USE THE “DOUBLE TWO-TIE” THREADING SYSTEM FOR A SUPPLEMENTARY WARP, YOU CAN WEAVE SEVERAL DIFFERENT STRUCTURES ON THE SAME THREADING.

This runner is woven in a structure very much like summer and winter. The pattern floats are longer, however, causing greater contrast between pattern and background areas. The pattern area is solidly covered with floats, and the background shows rows of orderly dotted lines.

I really, really, really loved weaving this project. And that is saying a lot, because it was trouble from beginning to end. That is why I’m going to suggest you don’t do it the way I did.

THE WEAVE STRUCTURE

In her 1966 monograph (see Resources), Harriet Tidball calls summer and winter a “two-tie unit weave” (each threading unit includes two ends that tie pattern-weft floats to the cloth, hence “two-tie”). In the same monograph, she explores the use of a similar threading but with two pattern shafts per block instead of one: 1-3-2-4 instead of 1-3-2-3, 1-5-2-6, instead of 1-4-2-4, etc.). It turns out that this threading can produce twills in addition to supplementary-warp patterning. To distinguish between the two systems, Tidball calls summer and winter a “single two-tie unit weave” and the other a “double two-tie unit weave.”

Interestingly, when a double two-tie threading is used to weave twill, it is no longer a two-tie unit weave, but the label has stuck.

SUPPLEMENTARY WARP

I can’t even remember what first made me think about using the double two-tie threading system for a supplementary warp. As soon as I did, though, I found the options exciting. With a supplementary pattern weft, the threading

predetermines the points at which the pattern float is tied to the cloth. With a supplementary warp, you can choose the point as you weave: the float is tied on the face by weaving a ground pick with the supplementary warp down. The float is tied to the back by weaving a ground pick with the supplementary warp raised.

THE YARN

Weaving Today’s Weave-Along seemed the perfect opportunity to revisit this idea. It also seemed appropriate to use for the runner some 40/2 linen that I bought in Lille, France, on a trip through Scandinavia that I took with Clotilde Barrett. The side trip to Lille used up my visa for France (who knew?) so that instead of the two days on my own in Paris that I planned at the end of the trip, my linen and I spent two days in the de Gaulle airport.

RESOURCES

Atwater, Mary Meigs. *The Shuttle-Craft Book of American Hand-Weaving*. Petaluma, California: Shuttle Craft Books; draft #157, p. 215.
Barrett, Clotilde, and Eunice Smith. *Double Two-Tie Unit Weaves*. Boulder, Colorado: Fiber Center, 1983.
Tidball, Harriet. *Summer and Winter and Other Two-Tie Unit Weaves*. Petaluma, California: Shuttle Craft Books, 1966.
van der Hoogt, Madelyn. “Double Two-Tie Unit Weave.” *Summer and Winter Plus*. Sioux Falls, South Dakota: XRX, Inc., 2010, pp. 116–121.



Project

1. Profile threading and treadling



1 Wind a ground warp of 400 ends Natural 40/2 linen (or substitute 16/2 cotton) and a supplementary warp of 368 ends 5/2 cotton, alternating Magenta and Purple Passion, 4 yd long. These directions are for warping back to front (see What I Did).

2 Center both warps for a weaving width of 14½" or 16⅔" depending on selected sett (see What You Should Do). Using lease sticks in the cross, beam the ground warp on the warp beam that will place this warp underneath the supplementary warp (see Photo h). After the ground warp is beamed, position its lease sticks temporarily so that they are not in the way. Then beam the supplementary warp on the second warp beam. (You can center this warp for a weaving width that is 1" narrower than the ground-warp width because of the 16-end ground-warp selvages, or you can beam it at the same width).

3 Secure both sets of lease sticks behind the shafts for threading, the supplementary-warp set above the ground-warp set. Thread the shafts substituting the Block A or B threading units in Figure 3 for squares on the profile threading draft in Figure 1, taking the threads from each set of lease sticks as needed. Note that the first and last 16 threads are in the ground warp only.

4 Sley a 12-dent reed 4-4-5 (56 epi) or 4/dent (48 epi; see What You Should Do). Note that the 16 selvedge threads on each side are sleyed 2/dent in both cases. Center the warp in the reed for 14½" for a sett of 56 ends per inch, 16⅔" weaving width for 48 ends per inch. For the 4-4-5 sequence, you'll sometimes be sleying 2 ground/3 supplementary ends in the dent with 5 ends, sometimes 3 ground/2 supplementary ends. Tie the warp onto the front apron rod, the ground warp first, then the supplementary warp.

5 With 40/2 linen (or 16/2 cotton) as weft, weave a header (see Figure 3) for ½–¾". Then weave a hem section for 1½" (only the ground warp weaves; the supplementary warp floats underneath). If your ground warp is 40/2 linen, a temple set at the width

2. Heddle count

92	shaft 6
92	shaft 5
92	shaft 4
92	shaft 3
200	shaft 2
200	shaft 1
768	

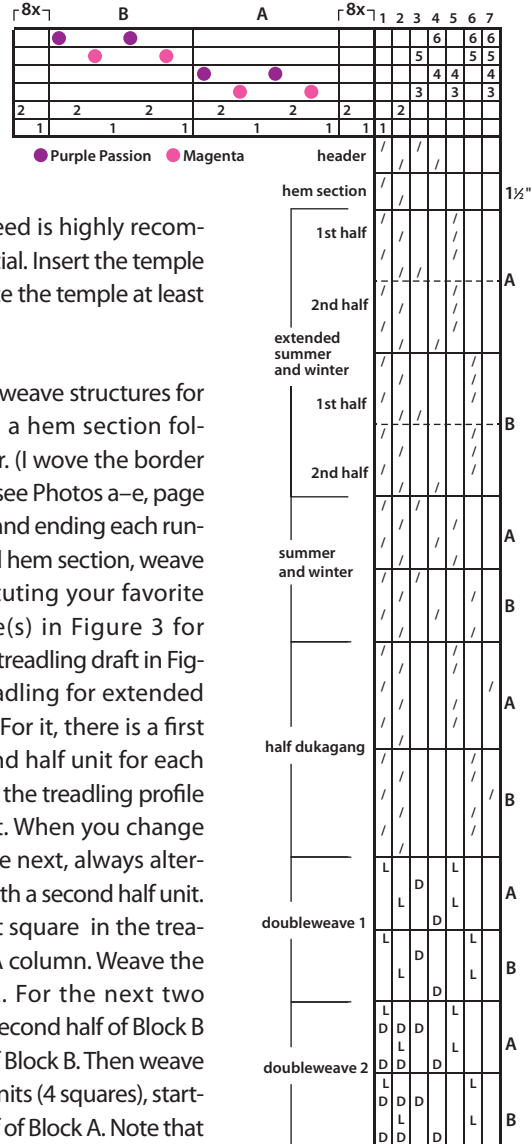
of the fabric in the reed is highly recommended, if not essential. Insert the temple in the header; advance the temple at least every ¾"; see page 27.

6 Sample the different weave structures for about 18"; end with a hem section followed by a ½" header. (I wove the border motif in each weave; see Photos a–e, page 53). Then, beginning and ending each runner with a header and hem section, weave two runners, substituting your favorite treadling sequence(s) in Figure 3 for squares in the profile treadling draft in Figure 1; I used the treadling for extended summer and winter. For it, there is a first half unit and a second half unit for each block. One square on the treadling profile is equal to a half unit. When you change from one block to the next, always alternate a first half unit with a second half unit. For example, the first square in the treadling is in the Block A column. Weave the first half of Block A. For the next two squares (B), weave a second half of Block B and then a first half of Block B. Then weave Block A for four half-units (4 squares), starting with a second half of Block A. Note that Block B is woven for 24" (or length desired) for the center of the runner. As you weave, the difference between take-up on the ground and supplementary warps will require frequent tightening of the supplementary-warp beam. Advance the warp and adjust the tension very frequently.

7 If you decide to weave your runner in doubleweave, you can drop the 16 threads at each selvedge since the dark weft does not weave with these threads. If you leave them there, you'll be turning the dark weft around the edge threads of the supplementary warp. (Doubleweave 2 is actually the reverse of doubleweave 1.)

8 Remove the fabric from the loom. Machine stitch edges of all headers; cut pieces apart.

3. Threading and treadling units



9 Wash by hand in cool water. Roll in towels to remove water and press with a hot iron until dry.

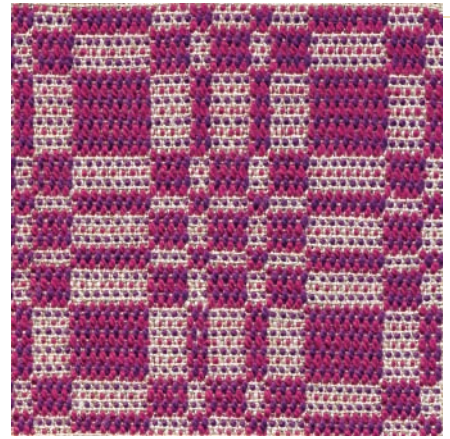
10 Trim each piece along the edge of the hem sections. Then trim the supplementary-warp ends to about ¼" long on the underside. Turn the hem section under twice to enclose the supplementary-warp ends and stitch hems by hand.

The interlacements

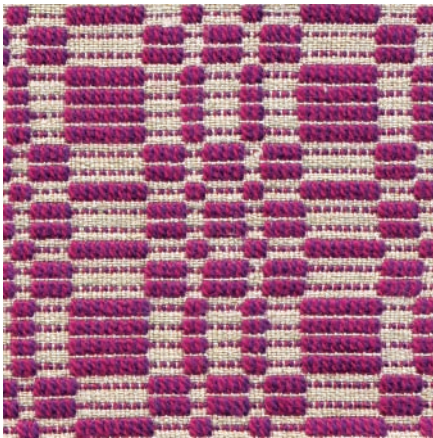
The different structures vary in the firmness of beat needed to weave the designs to square. The easiest one to beat perfectly at 56 epi is extended summer and winter (Photo a). Both summer and winter and half dukagang are easier to square at 48 epi. For the doubleweave versions, experiment with sizes of the light and dark wefts. The light weft should be thick; the dark weft, thin. I used 3/2 pearl cotton for the thick weft and 10/2 pearl cotton for the thin weft in these examples with a warp sett of 56 epi. At 48 epi, you might try a thicker light weft.



a. Extended summer and winter



b. Summer and winter



c. Half dukagang

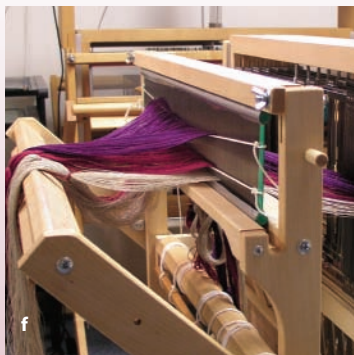


d. Doubleweave 1



e. Doubleweave 2

PHOTOS BY MADELYN VAN DER HOOGT



f



g

What I Did

I warped front to back, first dividing the reed into three levels (Photo f) to maintain the exact order of the ground warp and alternating ends of the supplementary warp. This would have worked if I had been better able to see which dent the threads were in; I had to correct many threading and denting errors.

After I finished threading, I tied the supplementary-warp chain tightly on top of the loom to prevent interference with the ground warp as I beamed it. I then tied the ground warp onto the front apron rod (Photo g) so I could beam the supplementary warp without interference. This worked well, but

it would have been much easier to beam both warps first, then thread.

What You Should Do

Most important recommendation—Warp back to front as instructed in the Steps!

Weaving to square is desirable with this design. Weft yarn, number of picks per treadling unit, and the density of the interlacement vary from structure to structure. Start out with a 12-dent reed at 4/dent (2/dent at the selvages), centering for 16 $\frac{1}{2}$ ". Sample each structure at this sett, and then if your motifs are shorter than they are wide in the structure you want to use for a runner, change the sett to closer by resleying for 56 epi.

When I washed my runner, the cotton in the supplementary warp shrank slightly, causing a bit of curling on the linen-only selvages. Although the runner has the satisfying hand only linen can provide, a cotton ground cloth would make a fine runner, and the selvages would be less likely to ripple. 16/2 cotton is close to the same grist as 40/2 linen and would work well as a substitute.

I used two colors in the supplementary warp because I didn't have enough of either one to use it alone. It turned out to be a lucky choice. Instead of having to remember whether I was on an "even" or "odd" treadle, I could think "magenta" or "purple."



SUZIE LILES

Quigley by any name is sweet!

THE PATTERN WEFT IN QUIGLEY PRODUCES A TWILL DIAGONAL AND LONGER FLOATS THAN IN SUMMER AND WINTER.

STRUCTURE

Quigley (a single 4-tie unit weave).

EQUIPMENT

6-shaft loom,
20" weaving width;
12-dent reed;
temple (stretcher;
optional); 2 shuttles.

YARNS

Warp: 10/2 pearl
cotton (4,200 yd/lb),
Natural, 1,260 yd.
Tabby weft: 10/2 pearl
cotton, Natural, 455 yd.
Pattern weft: 3/2 pearl
cotton (1,260 yd/lb, UKI),
Forest Green #154,
412 yd.

WARP LENGTH

458 ends 2¾ yd long
(allows 4" for take-up and
33" for loom waste).

SETTS

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

DIMENSIONS

Width in the reed: 19⅞".
Woven length (measured
under tension
on the loom): 62".
Finished size after
washing: one hemmed
runner 17½" × 54".

A weaver named Joyce Quigley is credited with introducing the concept of using four tie-down warp threads in a weave that otherwise operates like summer and winter (a plain-weave ground cloth with a pattern weft tied to the cloth by two regularly spaced tie-down ends). In Quigley, raising the four tie-down ends in a straight sequence (1-2-3-4) creates a diagonal line in the pattern-weft area.

Other possibilities with four tie-down ends around. They can be threaded in point-twill, rosepath, or broken-twill order. Two tie-down ends can be raised together for each pattern pick for a 2/2 twill look for the pattern weft. Raising the tie-down ends one at a time causes the pattern weft to show on the back of the cloth less than on the face, so the cloth is not reversible (compare photos of both sides above).

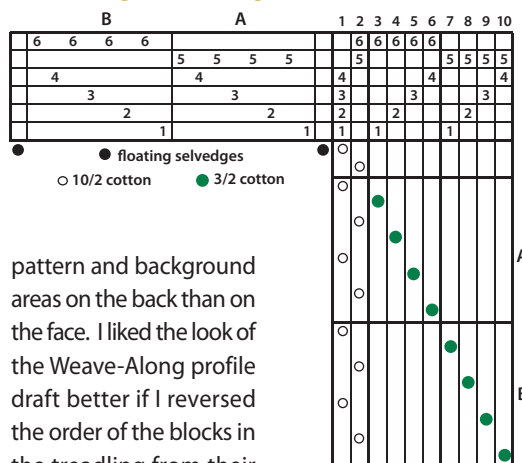
1. Profile draft

1 Wind a warp of 458 ends 2¾ yd long. Use your preferred warping method to thread the shafts substituting threading units from Figure 2 for squares in the profile threading draft in Figure 1.

2 Beginning and ending with 1½" plain weave for hems, weave the runner substituting treadling units from Figure 2 for squares in the profile treadling draft in Figure 1. Use a temple, if available, and maintain a careful beat of 24 total picks per inch to square the design (see page 27).

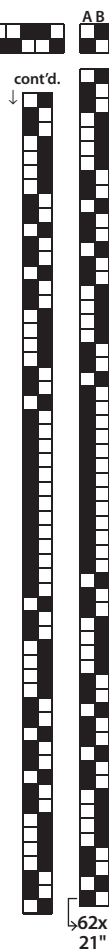
Because the tie-down ends are raised singly, three tie-down ends are down for every pattern pick. They show on the back of the cloth, causing less contrast between

2. Threading and treadling units



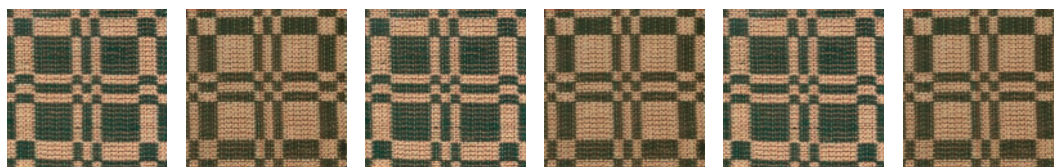
pattern and background areas on the back than on the face. I liked the look of the Weave-Along profile draft better if I reversed the order of the blocks in the treadling from their order in the threading. Because I couldn't just turn the cloth over to show that effect (as you can with summer and winter, doubleweave, and most other unit weaves), I shifted the two blocks in the profile treadling (compare the profile threading and treadling drafts in Figure 1).

3 Remove the runner from the loom and machine staystitch raw edges. Wash the runner by hand in warm water; lay flat to dry. Turn ends under twice and sew hems by hand. Steam-press with a hot iron.



Project





TOM KNISELY

STRUCTURE

Taqueté.

EQUIPMENT

4-shaft loom,
30" weaving width;
8-dent reed;
30" temple (stretcher;
optional); C-clamps for
floating selvages;
1 boat shuttle, 2 rug
or ski shuttles.

YARNS

Warp: 8/4 cotton carpet
warp (1,680 yd/lb,
The Mannings),
Cranberry #38, Copper
#35, and Bronze Gold
#40, 400 yd each.
Weft: 8-ply mop cotton
(420 yd/lb, The Mannings)
used doubled, Deep Green
and Beige, 452 yd each.
8/4 cotton carpet warp
(2 colors used as 1 strand
for hems), Cranberry #38 and
Copper #35, 65 yd each.

WARP LENGTH

474 ends (158 groups of
3 different colors) 2½ yd
long (allows 6" for take-up,
36" for loom waste) plus 2
groups of 3 ends each for
floating selvages.

SETTS

Warp: 16 epi (2/dent
in an 8-dent reed).
Weft: 12 ppi.

DIMENSIONS

Width in the reed: 29⅝".
Woven length (measured
under tension
on the loom): 48".
Finished size: one
hemmed rug
28½" × 42½".

A not quite weft-faced rug

FOR A VERY GOOD REASON

In this version of weft-faced taqueté, the weft does not cover the warp. The three visible warp colors add depth to the beige and green weft colors.

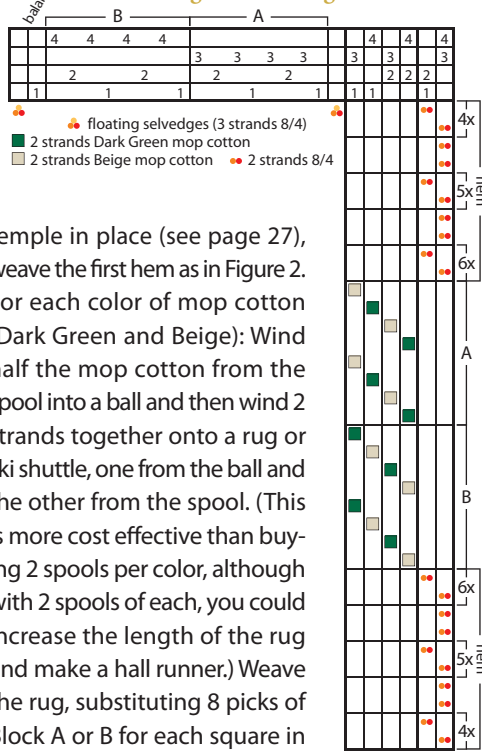
1. Profile draft



Weft-faced weaves using a summer and winter threading are correctly called "taqueté," though in the United States, they have long been called "summer and winter polychrome without a tabby." Whatever it's called, this is an ideal structure for rugs.

- Wind the warp from 3 spools of 8/4 cotton—red (R), orange (O), and yellow (Y)—keeping them separate with your fingers to prevent twisting. Centering for 29⅝", sley the reed 2/dent (RO-OY-YR) for 473 ends; drop the last end (these instructions are for front-to-back warping).
- Thread the shafts substituting Block A or B threading units for each square in the profile threading draft; balance with 1 end on shaft 1 on the final edge. (Thread the ends so the colors are threaded in this order: R-YY-OO-R; R-YY-OO-R, etc.) Add 3 ends to each edge for floating selvages and weight with heavy C-clamps for tight tension.
- Spread the warp with scrap yarn until you can insert the temple (although optional, a temple is highly recommended). With the

2. Threading and treadling units



temple in place (see page 27), weave the first hem as in Figure 2. For each color of mop cotton (Dark Green and Beige): Wind half the mop cotton from the spool into a ball and then wind 2 strands together onto a rug or ski shuttle, one from the ball and the other from the spool. (This is more cost effective than buying 2 spools per color, although with 2 spools of each, you could increase the length of the rug and make a hall runner.) Weave the rug, substituting 8 picks of Block A or B for each square in the profile treadling draft. Advance the temple frequently. End with the second hem.

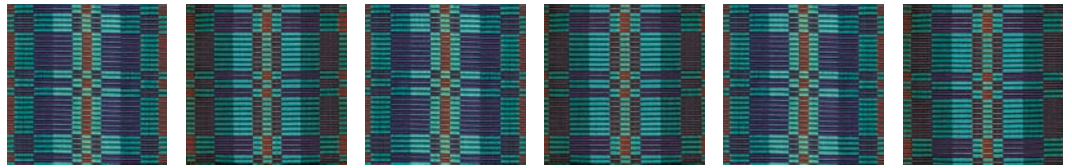
- Remove the rug from the loom and turn hems twice along the doubled 8/4 sections. Steam-press the hems and sew by hand securely with 8/4 cotton or a matching finer thread.

3. Warp color order

	78x			
158	2	2	2	■ Bronze Gold
158	2	2	2	■ Copper
157	2	1	1	■ Cranberry
473				

Project





ROSALIE NEILSON

STRUCTURE

Warp rep.

EQUIPMENT

4-shaft loom,
38" weaving width;
10-dent reed; 1 ski shuttle,
1 boat shuttle.

YARNS

Warp: 3/2 pearl cotton
(1,260 yd/lb).
Pattern colors:
Garnet #24, 245 yd;
Ruby Glint #100, 420 yd;
Purple Passion #142, 560 yd;
Deep Lilac #90, 420 yd;
Magenta #102, 350 yd.
Background colors:
Jade Green #135, 1,015 yd;
Teal #110, 490 yd;
Forest Green #154, 490 yd.
Thick weft: Maxi String
Yarn (123 yd/lb, 275 yd/
36 oz cone, Vävstuga),
Blue #6252, 240 yd.
Thin weft: 3/2 pearl cotton,
Purple Passion #142, 300 yd
(includes amount for hems).

WARP LENGTH

1,140 ends 3½ yd long
(allows 10" for sampling,
18" for take-up,
30" for loom waste).

SETTS

Warp: 30 epi (3/dent
in a 10-dent reed).
Weft: 3 thick/3 thin ppi
(15 ppi in hem sections).

DIMENSIONS

Width in the reed: 38".
Woven length (measured
under tension on the
loom): 68" (includes
6" for hem sections).
Finished size: 37" × 56"
including hems.

Gemstone rug in warp rep

WARP REP ALLOWS MORE VARIATION IN PATTERN AND BACKGROUND COLORS THAN MOST OTHER BLOCK WEAVES.

Warp rep is an ideal weave structure for rugs and mats. It's also a versatile block weave. Four shafts can produce either two independent blocks, as in this rug, or four blocks with certain limitations (see Resources).

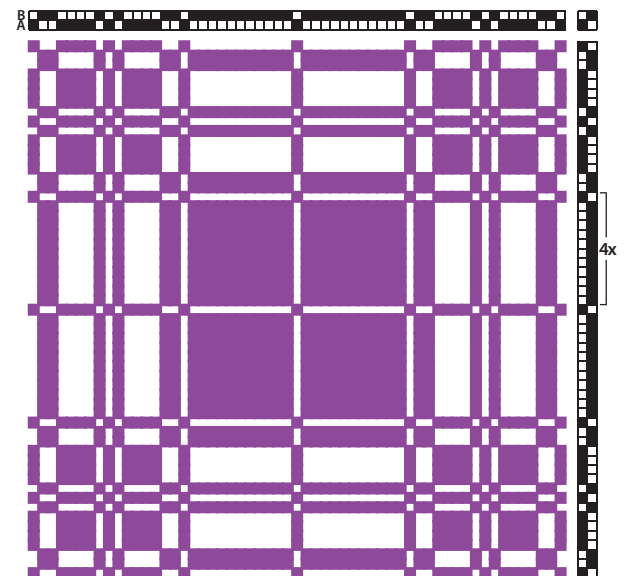
The 2-block design from Mary Meigs Atwater's *Shuttle-Craft Book of American Hand-Weaving* that inspired *Weaving Today's Weave-Along* is a bit busy for a large rug. For this rug, the border design is slightly simplified and the center block is divided in two (the same simplified draft is used for Tom Knisely's weft-faced rug, pages 56–57).

COLOR AND WARP REP

Color variation can add detail and depth to warp-rep block designs in ways that are more difficult, if not impossible, with other block weaves. Instead of two contrasting solid colors, think in terms of two contrasting colorways—in this rug a green colorway vs a purple colorway. One of the colorways forms pattern, the other background. If the pattern colorway were a single color, the effect would be much like the profile drawdown in Figure 1. Varying the purples (pink to magenta to dark violet) and the greens (jade to teal to forest) creates color interest and makes the design seem more complex than one with only two blocks.

Though it is more subtle, another contribution to the overall effect is the color of the thick weft. My original intent was to use wine for this rug, but after sampling, I found that I liked the effect of

1. Profile draft for Gemstone rug



a color that isn't in the warp at all, namely a dark blue. The blue enhances the vibrancy of the greens and adds a sparkle to the magentas and purples.

Adding extra inches to warp length is always a good idea for warp-rep projects so you can experiment with different thick wefts before starting your final piece. Despite the fact that the textile is warp-faced, the color of the thick weft does peek through to affect the overall look.

RESOURCES

Neilson, Rosalie. "One Warp, Four Rugs, Eight Looks." *Handwoven*, January/February 2008, pp. 44–47.



Project

2. Warp color order

70			1	1	1	1	1				Teal	90			1	1	1	1	1			Jade	70			1	1	1	1	1				Teal
100	1	1	1	1	1	1	1	1	1	1	Purple Passion	140	1	1	1	1	1	1	1	1	1	Forest	100	1	1	1	1	1	1	1	1	1	1	Jade
80											Ruby Glint	10										Garnet	80											Purple Passion
60											Garnet	100										Magenta	60											Ruby Glint
30	1											120	1									Deep Lilac	30	1									Garnet	
340	left border										460	center section										340	right border											

3. Profile threading



Warp-Rep Tips

Splicing to start the thick weft About 3" from the starting selvage, bring a 6" tail of the first thick weft out of the weaving between two warp ends. Divide the tail into two equal sections. Leave one tail hanging at the fell and reinsert the other tail into the open shed so that it extends 2" beyond the starting selvage. Take the tail around the edge thread, reinsert it into the shed, and pull it up between the same two warp ends as the tail left hanging. Trim both ends closely after a couple of inches of weaving. Use the same process at the end of the rug when you use the thick weft for the last time.

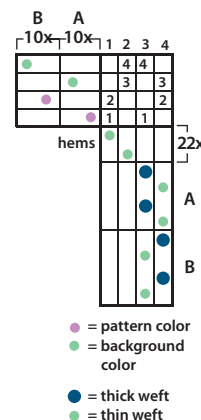
Splicing to change to a new thick weft Do not overlap thick wefts when you end one and begin another. Bring a 5" tail of the ending thick weft out of the weaving between two warp ends. Divide it into two equal sections. Leave one tail hanging and reinsert the other tail into the open shed, pulling it out about 2" away from the first tail. In same shed, throw the new thick pick of weft in the same direction. Pull a 5" tail up between the same two warp ends where the shorter tail of the ending weft is hanging. Divide the tail into equal sections. Leave one section hanging and take the other one into the shed, bringing it out between the same two warp ends at the original 5" tail's spot. Trim both sets of ends closely after a couple of inches of weaving.

Achieving smooth selvages The thin pick always follows the thick pick in the same direction. If the thin pick exits *under* the last warp thread at the selvage, simply place the boat shuttle on the woven rug (this places the thin pick physically on top of the thick pick). If the thin pick exits *over* the last warp thread at the selvage, take the boat shuttle under the thick pick before placing the boat shuttle on the woven rug. Make these adjustments *before* changing to and inserting the thick picks into the next shed.

4. Profile treading



5. Threading and treading units



- 1 Wind the warp following the color order in Figure 2. (Note that warping is the biggest task in warp rep. The weaving is quick, but winding and beaming the warp both require care and time.) Wind 1 end pattern color and 1 end background color together, keeping a finger between them. In Figure 2, the warp is divided into three sections; you can wind it in three chains or break it up into more chains (such as two chains per section) for easier handling. For best results, use a back-to-front warping method with a raddle cross at one end (20 ends per group) and a threading cross at the other end. Beam the warp from the raddle-cross end with lease sticks in the raddle cross (for complete instructions for doing this, see *Warping Back to Front with Two Crosses* under Free Resources/How-To Instructions at weavingtoday.com).
- 2 Thread the shafts substituting 20 ends of Block A or 20 ends of Block B in Figure 5 for each square in the profile threading draft in Figure 3.
- 3 To weave the rug, use a ski shuttle for the thick weft and a boat shuttle for the thin weft. Spread the warp using the thick weft, alternating treadles 1 and 2. Then weave 44 picks of thin weft (alternating treadles 1 and 2) for the first hem. At

the side where the boat shuttle emerged from the last hem pick, begin the thick pick by splicing (see Warp-Rep Tips). Weave the rug by substituting the Block A or Block B 4-pick treading sequence in Figure 5 for each square in the profile treading in Figure 4. The thin pick always follows the thick pick: if the thick pick enters the shed from left to right, the thin pick follows from left to right and vice versa. Each time you weave a thick pick, before entering the shed with the shuttle, adjust the multistrand weft at the selvage it's about to enter by rolling the yarn between your fingers to form a coiled "rope." Then throw the shuttle straight across, beat on open shed to place the weft, adjust the yarn so that the coiled section snugs right next to the selvage, and beat a second time. With the beater still forward to hold the thick pick in place, change to the opposite shed for the thin pick. End the last thick pick by splicing followed by 44 thin picks for the other hem. Note that when you change blocks (A to B or vice versa), a thick and thin pick will be woven in the same shed.

- 4 Unroll the cloth from the cloth beam and run a line of fabric glue along the outer edges of the hem sections at both ends of the rug. Let dry and then cut the fabric from the loom. Turn raw edges under twice and sew hems by hand.

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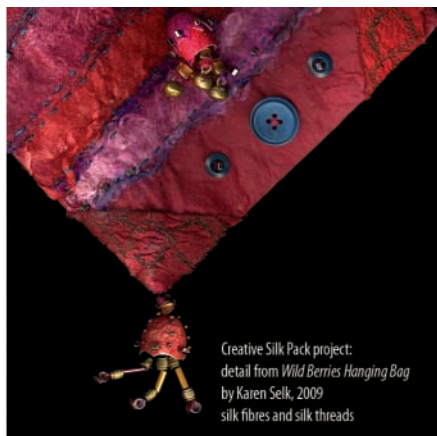
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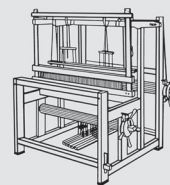
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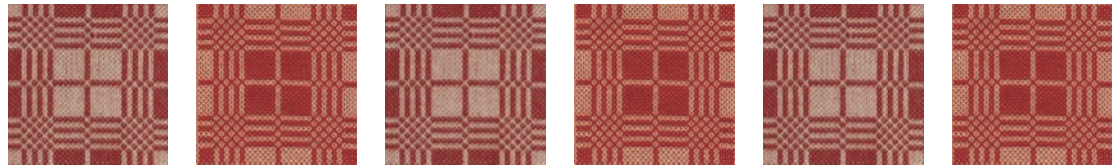
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LARISSA GIBSON

A small coverlet is within your reach

TO WEAVE AND TO USE.

I like to think that I am environmentally conscious and frugal. So when my couch and love-seat upholstery were in tatters, I couldn't just send the pieces to the landfill—as humble as they are—but I also couldn't justify the time or expense of reupholstering them. My solution? Handwoven coverlets, of course! I get the joy of planning and weaving fabulous textiles and then get to live with them in the very heart of my home. The furniture is still a disaster, but the coverlets hiding them are a treasure.

I adore traditional textiles and scour old books for inspiration. This draft is adapted from a 4-block profile draft called Lover's Knot in the *Shuttle-Craft Book of American Hand-Weaving*; see Resources. I threaded the shafts in many small sessions so that the warping that at first seemed daunting was done in no time. The beds may be next!

RESOURCES

Atwater, Mary Meigs. *The Shuttle-Craft Book of American Hand-Weaving*. Petaluma, California: Shuttle Craft Books, 1973. "Lover's Knot from Pennsylvania, No 198," p. 227.

1. Summer and winter threading and treadling units

D		C		B		A		A		B		C		D	
1	2	3	4	5	6	7	8	9	10	1	2	3	4	5	6
6	6									6					6
		5	5							5				5	
				4	4					4	4				
						3	3			3	3				
		2		2		2		2		2		2		2	
		1		1		1		1		1		1		1	

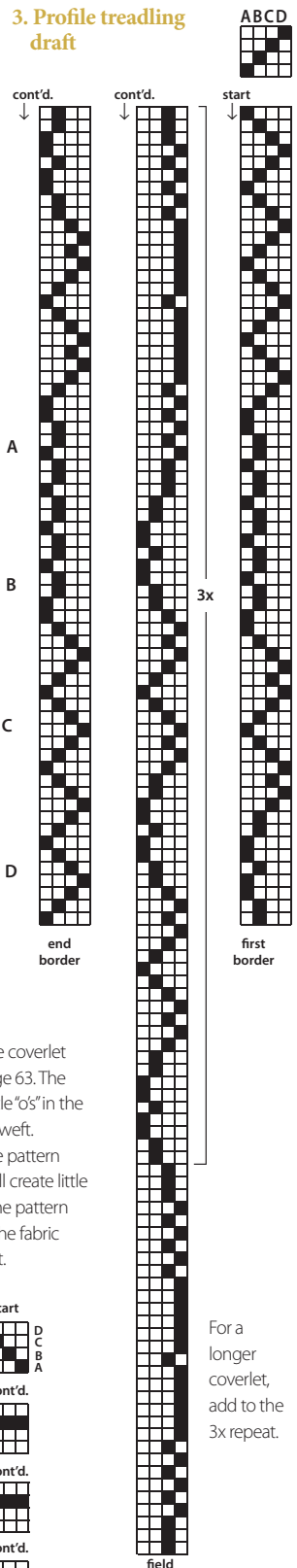
• = floating selvages plain weave

1 Wind a warp of 1,150 ends $3\frac{1}{2}$ yd long. Centering for a weaving width of 48", use your preferred method to warp the loom and thread the shafts, substituting threading units from Figure 1 for squares in the profile threading draft in Figure 2.

2 Spread the warp with scrap yarn. Practice a firm and even beat by weaving a sample using the treadling units in Figure 1 for about 10". The coverlet design would be squared (see page 27) with 24 tabby, 24 pattern picks per inch, but with these materials and sets, about 22 ppi each are possible, slightly elongating the design. Begin and end with $1\frac{1}{2}$ " plain weave for hems. Weave the coverlet substituting treadling units in Figure 1 for squares in the profile threading draft in Figure 3.

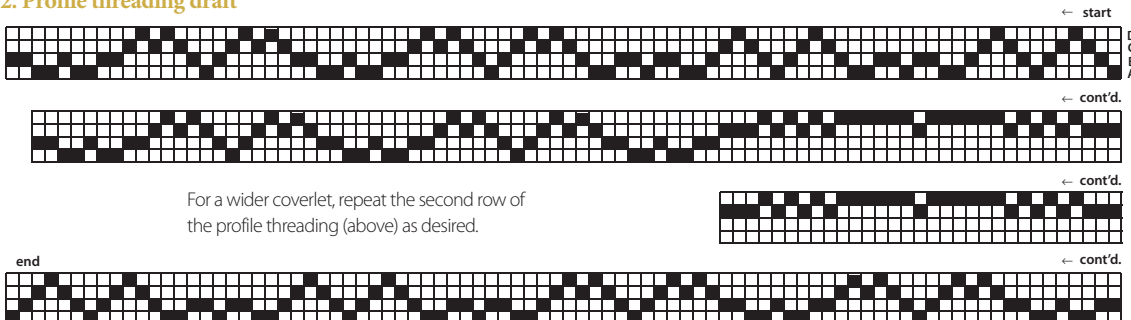
3 Remove the fabric from the loom. Turn ends twice and sew hems by hand or machine. Wash by hand in cool water. Roll in towels to remove excess water; lay flat to dry. Press.

3. Profile threading draft



Figures 1 and 3 weave the coverlet "winter" side up as on page 63. The treadling order creates little "os" in the areas covered by pattern weft. Reversing the order of the pattern treadles for each block will create little "xs" in areas covered by the pattern weft. The reverse side of the fabric shows the opposite effect.

2. Profile threading draft



For a wider coverlet, repeat the second row of the profile threading (above) as desired.

For a longer coverlet, add to the 3x repeat.

STRUCTURE

Summer and winter.

EQUIPMENT

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

YARNS

Warp: 10/2 pearl cotton
(4,200 yd/lb, UKI),
Safari, 4,025 yd.
Tabby weft: 16/2 cotton
(6,720 yd/lb),
natural, 2,825 yd.
Pattern weft: 8/2 wool
(2,240 yd/lb, Maine Line,
JaggerSpun),
Cinnabar, 2,720 yd.

WARP LENGTH

1,150 ends 3½ yd long
(allows 5" for take-up,
41" for loom waste
and sampling).

SETTS

Warp: 24 epi (2/dent
in a 12-dent reed).
Weft: 43 ppi
(21½ pattern, 21½ tabby;
aim for 24 ppi each).

DIMENSIONS

Width in the reed: 48".
Woven length (measured
under tension
on the loom):
80" including hems.
Finished size after
washing: one hemmed
coverlet 45" × 73".

JUDITH YAMAMOTO AND PATRICIA STEWART

Two piano keyboard scarves in doubleweave

HERE ARE TWO TAKES ON THE SAME DESIGN WITH TIE-UP INNOVATIONS THAT YOU CAN APPLY TO OTHER DOUBLEWEAVE PROJECTS.

—from Judith Yamamoto —

Each summer, our community has a small but excellent two-week chamber music festival. A substantial portion of its funding comes from a benefit event that includes a concert, dinner, and silent auction. This year for the silent auction, I decided to weave a piano keyboard.

A standard piano keyboard has 88 keys—36 black and 52 white. Clearly, doubleweave blocks were required to preserve the crisp black vs white contrast between the keys. I also wanted my keyboard to be as close as possible to actual keyboard size. Wikipedia gave me the precise dimensions of the keys more quickly than I could locate a grand piano to measure. The 6" length of a white key determines the width of the warp, in this case, a little over 7" to allow for width-wise take-up. The black keys are about two-thirds the length of the white keys and about $\frac{5}{8}$ " wide. All of that information made designing a profile draft fairly easy to do.

The successful bidder was Joan Reynolds, a fabulous jazz pianist and founder and leader of the Red Rose Ragtime Band, so I know my woven keyboard will be loved! She graciously loaned it for this photograph.

—from Patricia Stewart —

Mostly what I wanted to do was demonstrate to some of my guild colleagues (Loom & Shuttle in San Francisco, California) that you can weave two blocks of doubleweave on an 8-shaft loom using a 10-treadle skeleton tie-up rather than the 16 treadles required with a full tie-up to form the four possible block combinations. In the piano scarf, three block combinations are used: Blocks A and B both black on top, Blocks A and B both white on top, Block A black and B white on top. The fourth combination is given in Figure 3 (Block A white and B black on top), though it is not used in the scarf.

I actually devised a different threading from the one used in this article, a threading that helped me derive reduced tie-ups in other weave structures as well. The draft and skeleton tie-ups on page 67 use the threading most weavers are accustomed to using with doubleweave.

There are two options for weaving. You can alternate 1 pick white with 1 pick black or you can alternate 2 white with 2 black. In the latter case, the foot pressing the treadles that determine which blocks weave in which layer stays on one treadle for 2 picks while the other foot treadles 1-2-3-4 repeatedly. One question that I had was whether weaving 2 white picks and then 2 black instead of alternating would show a sawtooth effect at block interchanges. Although this was slightly visible on the loom, it disappeared when the yarns relaxed.



Choose a profile draft



and your favorite yarns and design and weave a keyboard.

STRUCTURE

Block doubleweave.

EQUIPMENT

8-shaft loom (or 12-shaft loom), 8" weaving width; 15-dent reed; 2 shuttles.

YARNS

Warp: 100% viscose (1,600 yd/lb, Slinky, Sievers) white and black, 303 yd each.
Weft: rayon chenille (1,450 yd/lb, Sievers), natural and black, 210 yd each.

WARP LENGTH

220 ends 2¾ yd long (allows 5" for take-up, 31" for loom waste; loom waste includes fringe).

SETTS

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

DIMENSIONS

Width in the reed: 7⅓".
Woven length (measured under tension on the loom): 63".
Finished size after washing: one scarf 6" × 52" plus 1¼" fringe at each end.

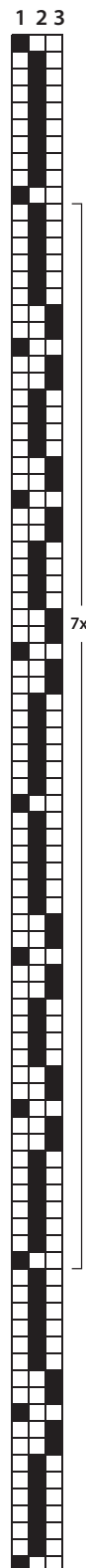
1a. 3-block (12-shaft) profile threading draft for chenille scarf



1b. 2-block (8-shaft) profile threading draft for chenille scarf




1c. Profile treadling



1 Wind a warp of 220 ends 2¾ yd long for Judie's chenille scarf or 384 ends 3 yd long for Patricia's wool/silk scarf, alternating 1 white/1 black. Hold both ends together with a finger between them to prevent twisting. Use your preferred warping method and thread the shafts substituting threading units from Figure 3 or 4 for squares in the profile threading draft in Figure 1 or 2. Note that Judie threaded one unit of Block C on each side to give the scarf a black edge (see the chenille scarf at the right on page 65 and below). If you have a 12-shaft loom, you can use the profile threading draft in 1a.

2 Spread the warp with scrap yarn using 1 shuttle and repeating treadling sequence 1 in Figure 3 or 4 (do this for about 1¼" for Judie's scarf to protect the fringe). Then weave the scarf substituting treadling sequences 1, 2, or 3 for squares in columns 1, 2, or 3 of your selected profile draft. For Judie's scarf, you can hemstitch the edge or machine zigzag later. (Judie wove a few rows of plain weave at each edge. To do this, use treadles 9-10 in tie-up 3a or 3b.) For Patricia's scarf, the raw edges are turned to the inside and the folded edge sewn together by hand.

3 You can choose to weave by alternating single picks of black and white (Figure 3a or 4a) or alternating pairs of picks (Figure 3b or 4b). You have two options for selvedge treatments. One is to join the layers at the edges; the other is to keep the two layers separate. The layers are kept separate in Judie's scarf and joined in Patricia's. To keep the layers separate when you alternate single picks, the shuttle that weaves the upper layer must be placed closer to the reed after each pick, the lower-layer shuttle closer to you. The opposite shuttle placement joins the layers. To keep them separate when alternating pairs, start each shuttle from the opposite side. (Separating the layers tends to require a little less care to achieve smooth edges.) End the scarf as at the beginning (including scrap yarn to protect the fringe for the chenille scarf).

4 Cut the scarf from loom and machine zigzag the edges of the chenille scarf if you did not hemstitch; remove scrap yarn. Trim and turn the ends of the wool/silk scarf to the inside and join the folds together with a blind stitch. Handwash in warm water with mild detergent, rinse well, and roll in a towel to remove excess water. Steam-press wool/silk scarf; lay flat to dry; press again. Lay chenille scarf flat on a terry-cloth towel until nearly dry; fluff 10 min or so in the dryer. 

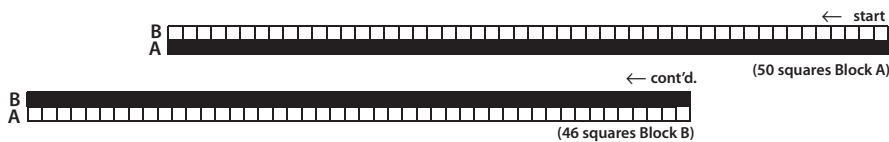
After wet-finishing, the edges where blocks exchange have a scalloped look.



JUDITH YAMAMOTO



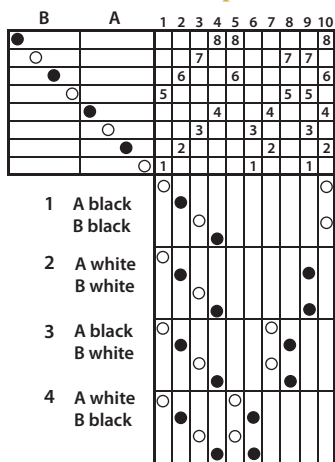
2a. Profile threading draft for wool/silk scarf



2b. Profile treadling

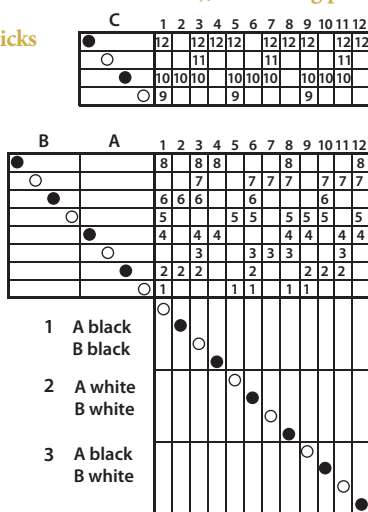
Wool/silk scarf by Patricia Stewart

3a. Threading and treadling units with a skeleton tie-up; alternating picks



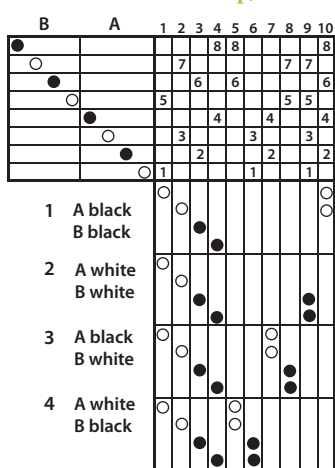
Sequence 4 is not used in the scarves.

4a. Full tie-up (including Block C for 12-shaft looms); alternating picks

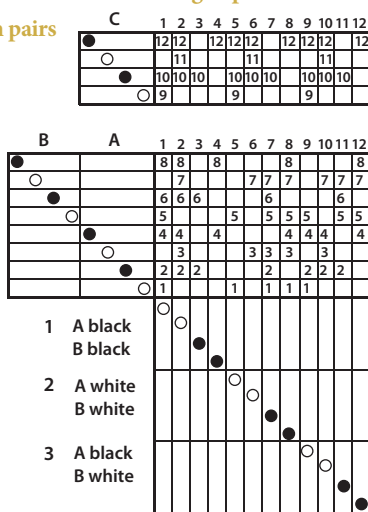


4b. Full tie-up (including Block C for 12-shaft looms); treadling in pairs

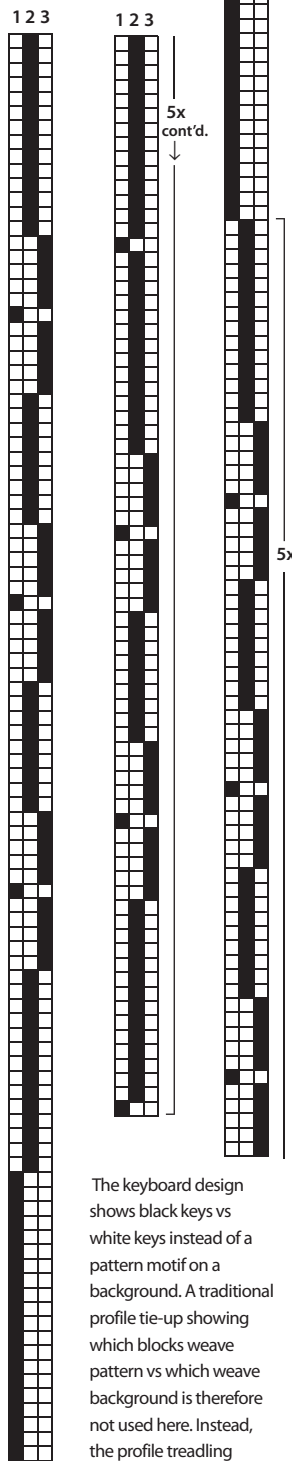
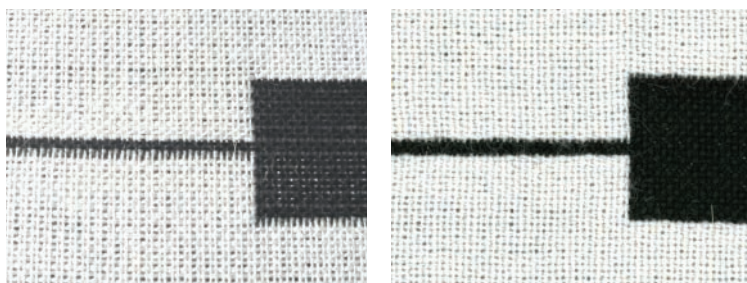
3b. Threading and treadling units with a skeleton tie-up; treadling in pairs



Sequence 4 is not used in the scarves.



Alternating 2 white/2 black picks can create a jagged edge where layers exchange. This shows slightly on the loom under tension, but disappears with wet-finishing. The treadling sequence is easier to follow and shuttle handling more convenient using this method.



The keyboard design shows black keys vs white keys instead of a pattern motif on a background. A traditional profile tie-up showing which blocks weave pattern vs which weave background is therefore not used here. Instead, the profile treadling columns are labeled by which treadling sequence to use, 1, 2, or 3. Sequence 4 is given in case you'd like to use the skeleton tie-up with other 2-block designs.

STRUCTURE

Block doubleweave.

EQUIPMENT

8-shaft loom (or 12-shaft loom), 10" weaving width; 10-dent reed; 2 shuttles.

YARNS

Warp: 24/2 wool (5,960 yd/lb, JaggerSpun), Ecrú and Black, 576 yd each. Weft: 20/2 spun silk (4,900 yd/lb, Webs), black, and 18/2 wool/silk (5,040 yd/lb, JaggerSpun), Vanilla, 480 yd each.

WARP LENGTH

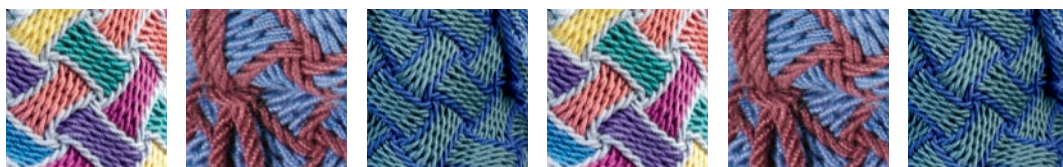
384 ends 3 yd long (allows 5" for take-up, 25" for loom waste).

SETTS

Warp: 40 epi (20 epi/layer; 4/dent in a 15-dent reed). Weft: 42 (21 ppi/layer).

DIMENSIONS

Width in the reed: 9 3/8". Woven length (measured under tension on the loom): 78". Finished size after washing: one hemmed scarf, 8 3/4" x 22".



LOUISE FRENCH

A tisket, a tasket, a ply-split basket

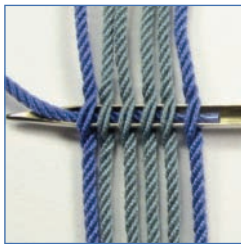
TRY PLY-SPLIT BRAIDING: IT'S PORTABLE AND YOU CAN USE YARNS IN YOUR STASH!

Weavers take weft threads over and under warp threads in a particular order. Ply-split braiders split plied cords and bring other cords through them, also in a particular order. Once you've completed a two-dimensional ply-split project or two (see "Learn Ply-Splitting with Two Summer Trivets," Barbara Walker, *Handwoven*, March/April 2011, pages 40–42), you'll be ready to add a dimension with this basket.

The cords in the basket are worked in groups of 6 in the color order ABBBBB. Groups always alternate between being split (splittees) and doing the splitting (splitters). Until the base of the basket is formed, it's easiest to work on a flat surface.

For a larger basket, simply increase the number of groups of cords or the number of cords in each group. Try multiple colors for the groups of cords. You will soon see that the possibilities for shape and design are almost endless.

1 Find the center of each cord in a group and split with a gripfid so that 2 plies are on top of the gripfid. Pull an A cord from a new group through.



2 Using a quarter-twist split, insert a B cord. Repeat three times for 3 more B cords. Using a quarter twist, insert an A cord. Center the 6 splitters and snug the splittees together.



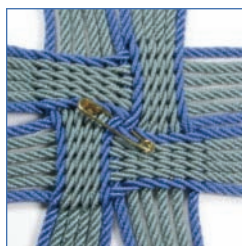
3 Rotate work clockwise 90°. Split the splitter cords from the previous step close to the fell line. Add another group of cords (ABBBBA) and center them.



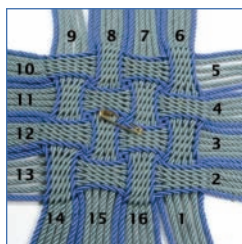
4 Rotate work clockwise 90° and add another group of cords to the vertical group on the left.



5 Rotate work clockwise 90° and turn over so cords to be split are in the lower-right quadrant. Split these cords and pull the group from the lower-left quadrant through. Tighten all splitters. Mark the center with a small pin to make it easy to identify.



6 Add one group of cords to each side of the square. Each group will alternately split and be split. You will need to rotate and even turn the work over so that the group of cords to be split is in the correct position. As you work, make sure all splits are close to the previous fell and that you tighten all splitters.



7 For the basket sides, adjacent groups of cords work together, one as splittees, the other as splitters. Split the right-hand vertical group #1 (see Step 6 for numbers) and pull adjacent vertical group #16 through. Pull the splitter cords tight. Split horizontal group #3 and pull horizontal group #2 through. Pull the splitter cords tight.



8 Continue, working around the square with adjacent pairs, pulling splitter cords tight. Adjacent groups will slant toward each other. One group will have just been the splittees, the other group, the splitters; they will be the working pairs for the next round. You will sometimes need to turn the basket over or work from the inside to get the splittee group in the correct position to split. Always make the first row of splits close to the fell and pull the splitters tight. Continue, working with adjacent pairs until the basket is about 6" tall. On the last round, split the splittee cords three times only to help even out the top.



9 Apply white glue in a straight line around the top, using your fingers to work the glue into the cords.





STRUCTURE

Ply-split braiding.

EQUIPMENT

4.5 mm gripfid
(www.louisefrench.com).

CORDS

4-ply Z-twist cotton cords,
1/8" diameter: 16 Periwinkle
cords (Color A) 27" long,
32 Scarab cords (Color B)
27" long, 4 Periwinkle
cords (Color A) 10" long
(for decorative knots).
These cords are made
from UKI 10/2 pearl
cotton using 4 strands
per ply (16 strands per
cord). If you make your
own cords, you'll need
250 yd Periwinkle #146
and 450 yd Scarab #53
(allow 15% take-up).
Cords and cord makers
are available from
www.louisefrench.com.

OTHER SUPPLIES

Scissors, white glue,
small safety pin.

DIMENSIONS

One basket
4" diameter × 7" tall.



10 Allow to dry until tacky; trim away excess cord.

11 Carefully fold down the top about 5/8" to the outside.
With your fingers, press the folded-down area to the

basket sides. Roll the top down
another time to conceal the raw
edge. Work with the rolled top
to make it smooth and even. If
desired, add four decorative
cords evenly spaced around the
rim of the basket. Attach by
using a lark's head knot.



Ply-splitting glossary

quarter twist—the most common way to split cords. In the first split of a 4-ply cord, two plies are over the gripfid and two plies under. In the next split, working down the cord, the first ply below the previous split and the adjacent previously split ply are on top.

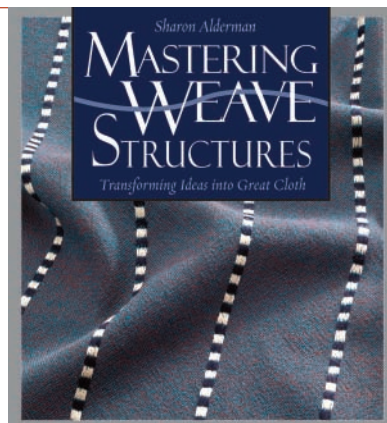
splittee—the cord or cord that is split by another cord.

splitter—the cord that passes through or splits another cord.

The Essential Weaving Library

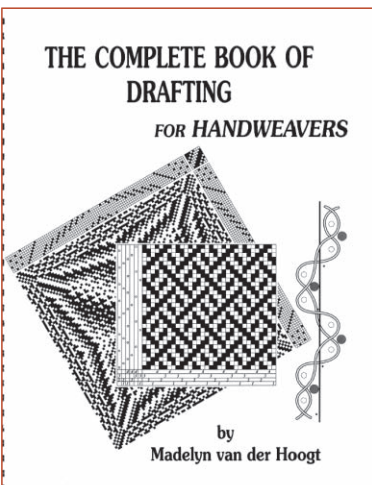
When you are working on your own in block theory and design, a good teacher or a good set of weaving books will be your best friend. While we can't help you pick out a teacher, we can help you build your weaving library. These books are the "top ten" chosen by members of *Weaving Today*. They cover just about every aspect of weaving, from the basics to designing with blocks.

Using the wrong weave structure in a project can make the difference between a lacy scarf and a clunky mess. Fortunately, *Mastering Weave Structures* by Sharon Alderman can help prevent such disasters. Alderman doesn't just describe the basics of each weave structure, she goes into detail about the characteristics of each one and explains how each one can be manipulated for different effects. Her goal is for readers to learn to design their own threadings, derive the tie-ups, and explore all the possible treadling options with each weave. Color photos show beautifully woven and inspiring examples by the author. With *Mastering Weave Structures* at your side, you can be assured that the weave structure you pick will be the right choice for your fabric use.

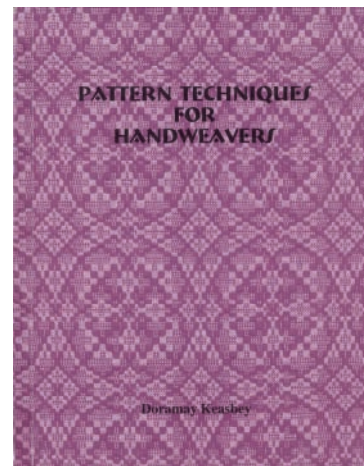


All weavers know that Marguerite Davison's *A Handweaver's Pattern Book* is one of the most extensive sources of loom-controlled 4-shaft patterns available. However, it's more than just a book of inspiration; it's also an archive of patterns once in danger of being lost. Rather than see them die out, Davison replicated the drafts in this book along with many twentieth-century threadings as well. Sixty-five years later, the book is still a must-have for weavers, and the once-endangered patterns are still going strong.

Pattern Techniques for Handweavers by Doramay Keasbey tells how to create pattern in all the basic weave structures with photos of woven examples, many on multi-shaft looms. Beginning weavers will find the introductory chapters on weaving tools and basic drafting and design very useful, while weavers of all levels will find patterns for inspiration. If you're an advanced weaver, this book is sure to excite with comprehensive chapters on creating pattern with pick-up and drawloom techniques.



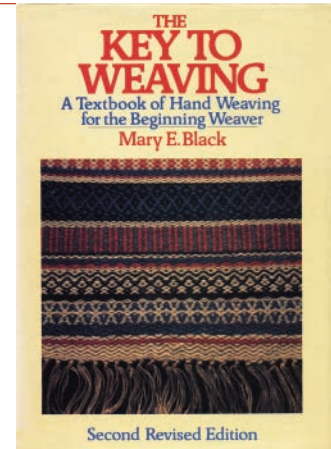
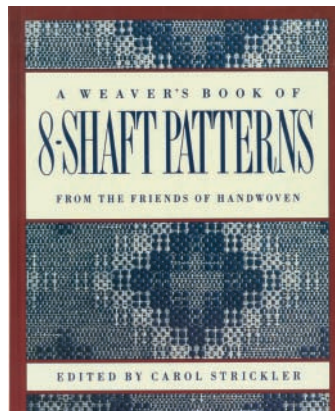
If you find drafts for weaving a mystery and the thought of creating your own leaves you terrified, *The Complete Book of Drafting for Handweavers* by Handwoven's own Madelyn van der Hoogt is the perfect choice for you. This book is more than just an explanation of drafting; it is a textbook of weave structures filled with interactive exercises and lessons designed to make sure you understand how to apply what you've just read. One voter even described the book's Key to Block Weaves chart as "weaving nirvana."



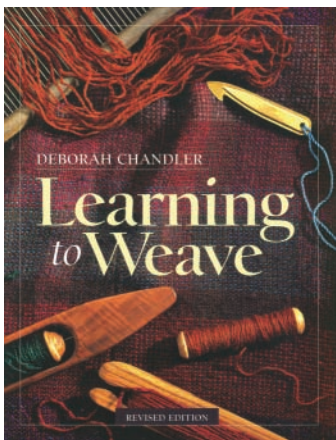


Anne Dixon's *The Handweaver's Pattern Directory* is an expansive presentation of the weave structures you can produce on a 4-shaft loom. More than a collection of patterns, this book includes explanations of how each weave works accompanied by vibrant color photographs. You'll understand all the 4-shaft possibilities as well as learn how to pick the right pattern for your project.

If you can follow a draft, you can weave any of the nearly one thousand patterns in Carol Strickler's *A Weaver's Book of 8-Shaft Patterns*. Boasting twenty-five loom-controlled weave structures, the book is full of exciting patterns with photos of woven samples—all of which were submitted by readers of *Handwoven*. Strickler explains the components of each weave structure so you'll have the information you need not only to re-create the patterns as shown but also to use them as springboards for your own designs.



Mary E. Black once said that when she was writing *The Key to Weaving*, she had to pretend to know nothing about the subject “to explain it so that anyone who was a beginner would understand what it was all about.” It’s this simple approach to writing that makes Black’s book so useful for weavers of all levels. While this classic is sadly out of print, used copies are still widely available, and they are very much worth the hunt.

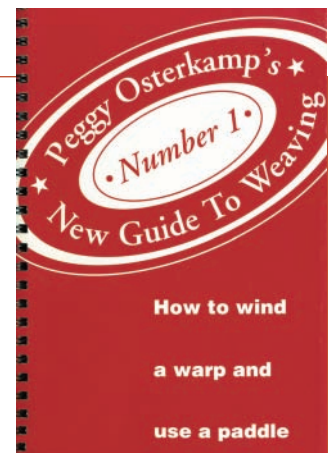


Since its first publication in 1995, Deborah Chandler's *Learning to Weave* has become a staple for new weavers and weaving teachers alike. As one of our voters put it, “It is the most fundamental book for learning to weave, and it reinforces what I teach my students.” If you have little-to-no knowledge of

weaving, this book will walk you through the concepts and processes step-by-step, getting you well on the way to weaving your own exciting creations.

In Peggy Osterkamp's *How to Wind a Warp and Use a Paddle*, she argues that warping can be a very enjoyable task, especially if you know the best methods for achieving a trouble-free warp. If getting perfect tension when you are winding and beaming makes you apprehensive, this book will alleviate all

your fears. The section on using a paddle so you can wind multiple strands of the warp at once will no doubt inspire many a weaver to try it.



Do you have a fondness for Swedish floor looms and weaving techniques? If so, check out *The Big Book of Weaving* by Laila Lundell. Originally published in 1976, it's viewed by many as the best book on Swedish weaving. Lundell takes you through the entire process,



from picking out and dressing a Swedish loom to learning a wide variety of weaving techniques. Weavers of all levels will appreciate the forty featured projects—many of which are new to this edition—including curtains, towels, pillows, and more.

PROJECT DIRECTORY

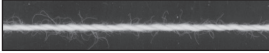
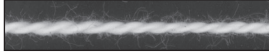
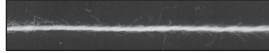
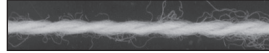
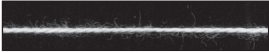


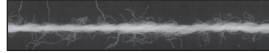


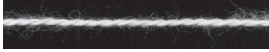
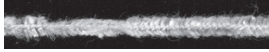

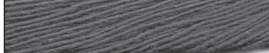


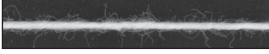
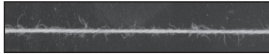

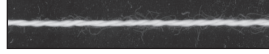
DESIGNER/WEAVER	PROJECT	PAGE	WEAVE STRUCTURE	SHAFTS	LEVEL
Louise French	Basket	68–69	Ply-splitting	0	AB, I, A
Larissa Gibson	Coverlet	62–63	Summer and winter	6	AB, I, A
Rita Hagenbruch	Table runner	46–48	Halvdräll	4	AB, I, A
Sarah H. Jackson	Pillow covers	36–38	Twill blocks (turned twill)	8	All levels
Doramay Keasbey	Table runner	40–41	Color-effect, 2-block doubleweave	4	All levels
Tom Knisely	Rug	56–57	Taqueté	4	All levels
Suzie Liles	Table runner	54–55	Quigley	6	All levels
Rosalie Neilson	Rug	58–60	Warp rep	4	AB, I, A
Robyn Spady	Table mats	42–44	Color-effect, 2-block doubleweave	4	All levels
Patricia Stewart	Scarf	64–67	Doubleweave	8	I, A
Madelyn van der Hoogt	Table runner	50–53	Plain weave with supplementary warp	6	I, A
DeeDee Woodbury	Table mats	34–35	Twill blocks (turned twill)	8	All levels
Judith Yamamoto	Scarf	64–67	Doubleweave	8, 12	I, A

Levels indicate weaving skills, not sewing skills

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 *.

 16/2 unmercerized cotton; 6,720 yd/lb (13,560 m/kg); 24, 30, 36	 3/2 pearl cotton; 1,260 yd/lb (2,442 m/kg); 10, 14, 16	 28/2 linen; 3,505 yd/lb (7,070 m/kg); 20, 24, 28	 8/2 wool; 2,240 yd/lb (4,520 m/kg); 12, 15, 20
 10/2 pearl cotton; 4,200 yd/lb (8,475 m/kg); 20, 24, 28	 Z-twist 4-ply cotton cord 1,050 yd/lb (2,120 m/kg); 8, 10, 12	 22/2 cottolin (50% cotton, 50% linen) 3,170 yd/lb (6,390 m/kg); 15, 20, 24	 18/2 wool/silk; 5,040 yd/lb (10,170 m/kg); 20, 24, 30
 8/2 unmer. cotton; 3,360 yd/lb (6,775 m/kg); 16, 20, 24	 8-ply mop cotton 420 yd/lb (848 m/kg)	 20/2 silk; 4,930 yd/lb (10,010 m/kg); 22, 26, 30	 Rayon chenille, 1,450 yd/lb (2,926 m/kg); 12, 15, 18
 5/2 pearl cotton; 2,100 yd/lb (4,238 m/kg); 12, 16, 18	 Cotton string yarn (Maxi); 123 yd/lb (250 m/kg); 10, 12, 15	 24/2 wool; 5,960 yd/lb (12,005 m/kg); 20, 24, 30	 100% viscose (Slinky); 1,600 yd/lb (3,225 m/kg); 12, 15, 18
 8/4 cotton carpet warp; 1,680 yd/lb (3,390 m/kg); 10, 15, 18	 40/2 linen; 6,000 yd/lb (12,108 m/kg); 24, 30, 36	 18/2 merino wool; 5,040 yd/lb (10,170 m/kg); 20, 24, 30	 8/2 Tencel; 3,360 yd/lb (6,780 m/kg); 16, 20, 24

SUPPLIERS

Glimakra USA, 50 Hall Ln., Clancy, MT 59634, (866) 890-7314, (406) 442-0354, www.glimakrausa.com. (Hagenbruch 46–48)

*JaggerSpun, Water St., Springvale, ME 04083, (207) 324-4455, (800) 225-8023, www.jaggeryarn.com. (Gibson 62–63, Stewart 64–67)

Lone Star Loom Room, (888) 562-7012, www.lonestarloomroom.com. (Woodbury 34–35)

Louise French, www.louisefrench.com. (French 68–69)

Lunatic Fringe, 2008 E. Indianhead Dr., Tallahassee, FL 32301, (800) 483-8749, (850) 539-1964, www.lunaticfringeyarns.com. (Jackson 36–38)

The Mannings, 1132 Green Ridge Rd., PO Box 687, East Berlin, PA 17316, (717) 624-2223, (800) 233-7166, www.themannings.com. (Knisely 56–57)
Sievers School of Fiber Arts, 986

Jackson Harbor Rd., Washington Island, WI 54246 (920) 847-2264, www.sieversschool.com. (Yamamoto 64–67)

*UKI Supreme Corporation, PO Box 848, Hickory, NC 28603, (888) 604-6975. (Jackson 36–38, Keasbey 40–41, Spady 42–44, van der Hoogt 50–53, Liles 54–55, Neilson 58–60, Gibson 62–63, French 68–69)
Vävstuga Swedish Weaving and Folk

Arts, 16 Water St., Shelburne Falls, MA 01370-1119, (413) 625-8241, www.vavstuga.com. (Neilson 58–60)

Webs, 75 Service Center Rd., Northampton, MA 01060, (800) 367-9327, www.yarn.com. (Jackson 36–38, Keasbey 40–41, van der Hoogt 50–53)

Yarn Barn of Kansas, 930 Massachusetts, Lawrence, KS 66044, (785) 842-4333, (800) 468-0035, www.yarnbarnks.com. (Jackson 36–38)

CORRECTION

We neglected to give well-deserved credit to Kathryn MacKay and Emily Choi for their styling for the photos of the winning garments for the Väv Garment Challenge (September/October 2011, pages 25–37). Kathryn was responsible for the models' hair styling and makeup, and Emily did the photo styling.

WARPING NOTES

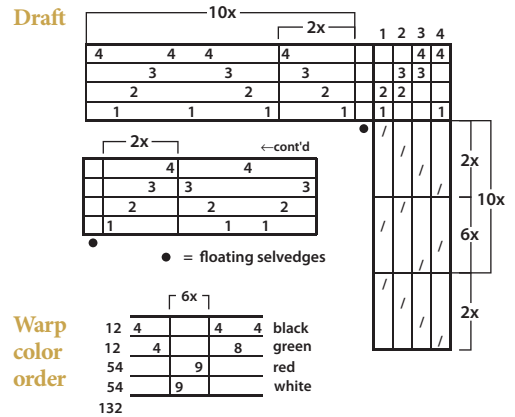
Handwoven's project instructions do not include specific warping steps in order to save magazine space for more projects and articles. For specific warping steps for the three basic warping methods, visit weavingtoday.com and click on How-To Instructions under Free Resources.

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 thread or weave that section.

For example, in the threading draft shown at the right, 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 placed directly above these threads, you will thread that section 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.

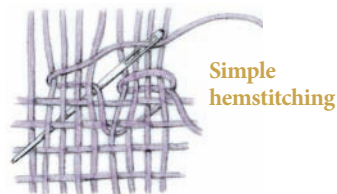
Take the needle under a selected group of warp threads above the fell and bring the needle back to encircle the ends. Next, pass the needle under the same ends but come up two or more weft rows down from the fell. Then bring the needle back around the same group of ends below the fell. Repeat, encircling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

LADDER AND ZIGZAG HEMSTITCHING

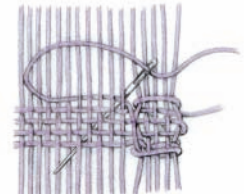
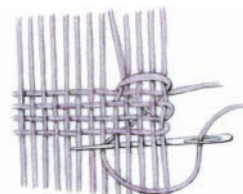
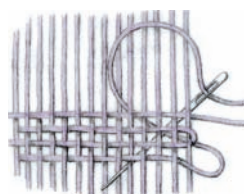
For ladder hemstitching, work a row of simple hemstitching, following instructions given here. Insert a spacer of heavy yarn or yarn bundle. Leaving a tail three times the warp width, weave four picks of plain weave. Thread the tail in a needle and hemstitch over two rows above the spacer, encircling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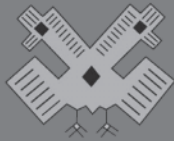


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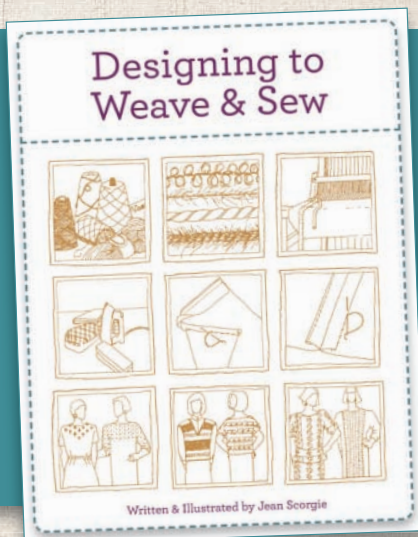
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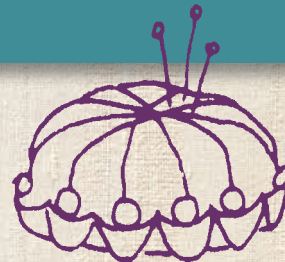


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Advertiser Index

Blue Butterfly Originals.....	74	Harrisville Designs.....	25	Purrington Looms.....	74
Bountiful/Alpine Meadow Yarns	49	Hay Creek Station	49	R & M Yarns	74
Canyon Art Co. (Weavelt).....	75	Hazel Rose Looms.....	75	Royalwood Ltd.....	74
Carol Leigh's Hillcreek Fiber Studio.....	24	Interweave.....	20, 22, 26, 39, 61, 76, 77	Schacht Spindle Co. Inc.....	16, 17
Cotton Clouds.....	24, 33	John C. Campbell Folk School.....	49	Shannock Tapestry Looms.....	74
Davison Publ., Marguerite.....	45	Just Our Yarn.....	75	Storey Publishing.....	25
Dewberry Ridge.....	24	Leclerc Looms.....	6, 7	Toika Looms.....	39
Eaton Hill Textile Works.....	74	Lone Star Loom Room & Nordic Studio.....	74	Treenway Silks.....	61
Endangered Threads Documentaries	75	Loom In A Tube.....	74	Vavstuga LLC	
Fiberwood Studio Ltd.....	74	Louet North America.....	c4	Swedish Weaving & Folk Arts	61
Fiberworks.....	45	Lunatic Fringe Yarns.....	74	Venne-Colcoton Unikat.....	45
Foxglove Fiberarts Supply.....	13	Mannings, The.....	61	Village Spinning & Weaving Shop, The	45
Gilmore Looms.....	74	Marion Marzolf.....	25	Walter Turpening.....	74
Giovanna Imperia Designs.....	74	Mendocino Art Center	74	Weaver's Craft/Plain Tabby Press	75
Glimakra-USA LLC	49	New Mexico Fiber Artisans	75	Weaving Works.....	49
Good Wood Looms.....	74	New Voyager Trading Co.....	33	Webs—America's Yarn Store.....	c2
Gowdey Reed Co.	61	Paradise Fibers.....	c3	Woolery, The.....	15
Great Northern Weaving.....	75	Peggy Osterkamp/Lease Sticks Press	75	Yarn Barn of Kansas.....	21
Halcyon Yarn.....	5	Pixeloom/Kitchen Table Software.....	75		

Bobbie Irwin: A Weaver Named Squirrel

The ad for the yard sale mentioned looms, or I would not have gone. I recognized the location—storage units rented by a woman whose business was disposing of other people’s excess. The looms and related items must have been from someone’s estate, but not from any weaver I knew, and in our town, I know most of them.

Although I was certainly not the first weaver to arrive, at least three small floor looms were still there. They were dusty, unvarnished, with rusty heddles and reeds, and they must not have been used for years. The brands were unfamiliar, probably from before I started weaving in 1973.

I don’t remember seeing many small accessories or yarn. Had other weavers found those first? Surely this weaver must have had a yarn stash, probably including lovely fine Maypole wool, Lily cotton, delicate linen, and some of those early synthetics from the 1960s.

Surprisingly, little of what was left tempted me, even the looms. But rummaging through an old box, I found her weaver’s notebook, and *that* I took home with me.

Her name was inside the cover in precise lettering: Sarah Ann Ballard. A street address and a phone number (starting with letters) I guessed were probably from the 1950s. A 1955 letter inside from Lily Mills confirmed that guess, addressed to Mrs. Robert Ballard in San José, California. She might have been my mother’s age. She called herself Squirrel.

I wondered about her unusual nickname. Was it because she squirreled away her yarn for future projects as so many of us yarn hoarders do? Did she have prominent teeth? Did her friends and family think she was nuts? She must have had a sense of humor!


Squirrel may have studied weaving in college. There are some large mounted

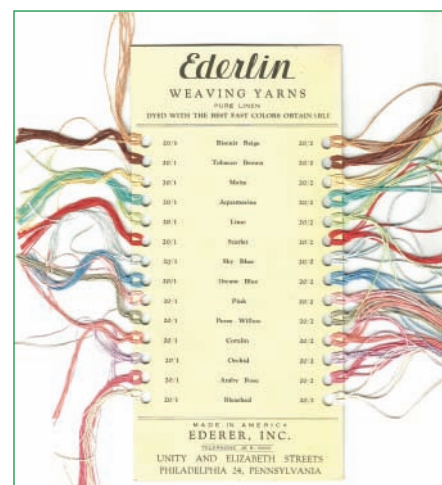
swatches and a notation, “Weaving 115B.” She apparently studied with weaving legend Kay Geary, whose mimeographed 1949 course guide is included and who taught in California. Scattered through the notebook are lovely small samples woven at 36 ends per inch, with hemstitching as meticulous as Squirrel’s printing. There are color cards from Lily Mills and Ederlin and samples of yarn for prewarped spools by Structo. A few of Mary Meigs Atwater’s distinctive instructions, distributed by Structo, are there. Typewritten notes accompany a series of small swatches.

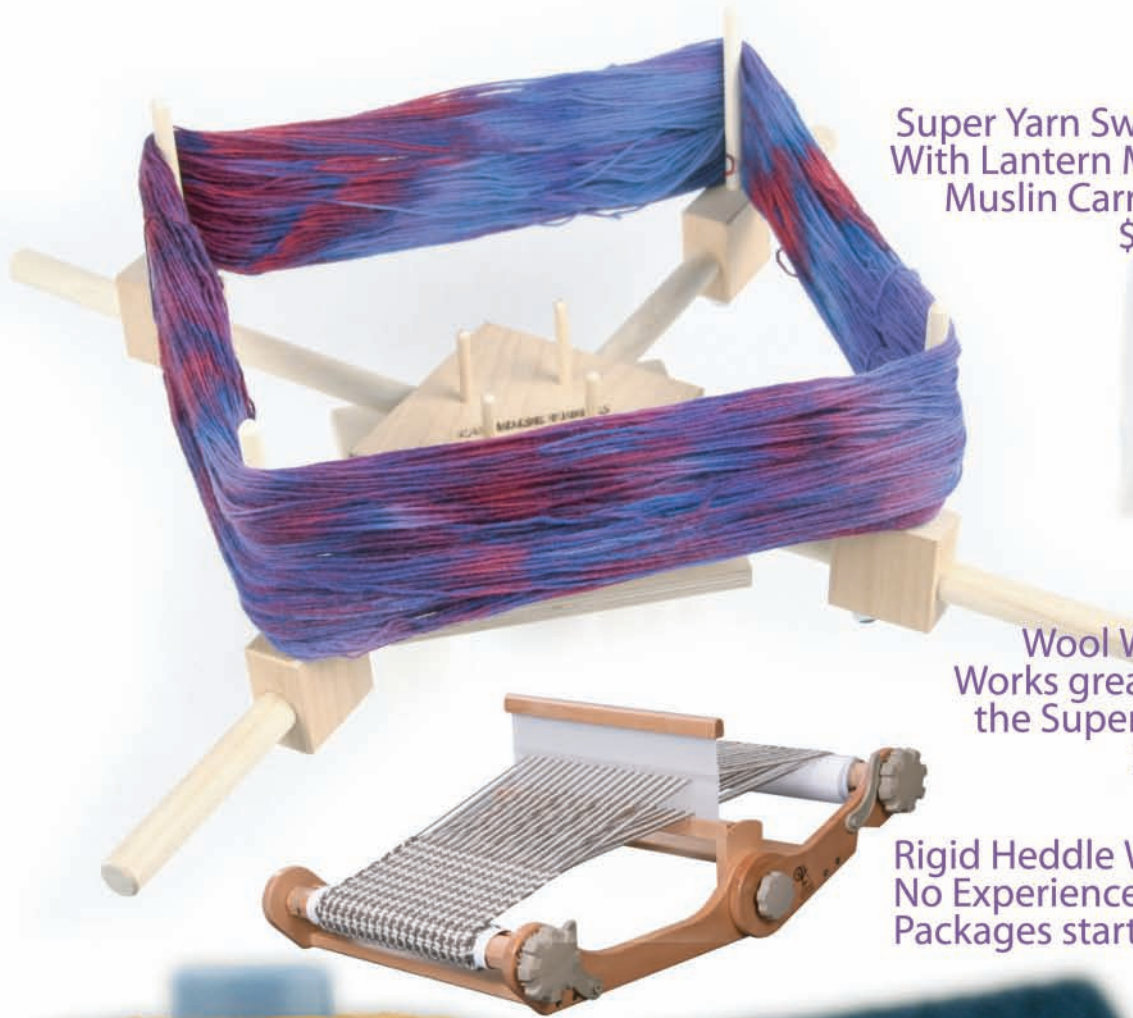
Eventually Squirrel became a grandmother and saved her granddaughter Heather’s early drawings in her weaving notebook. She may have had an older grandson, since there’s a good drawing of a sports car accompanied by a graph of the car Squirrel might have designed for inlay. I assume Squirrel moved to Colorado to be closer to a family member—probably not so long ago. I imagine her in her eighties bringing her looms with her but probably not using them much.

What will become of the contents of my own basement studio when it’s no longer practical for me to go downstairs and our acre of land and large house become too much to care for? Will I willingly move to assisted living, selling my looms and yarn? Or will I cling to my looms the way Squirrel did?

In the meantime, I continue to acquire yarn and will weave as long as I can. Similarly to the studios of many other weavers, mine holds the legacies of weavers who have gone before me. I’ll not easily let go of my own weaving legacy, and I suspect I’ll cling to my

looms just like Squirrel. I like to think that some day some weaver may look through my notebooks and wonder about a weaver named Bobbie. 





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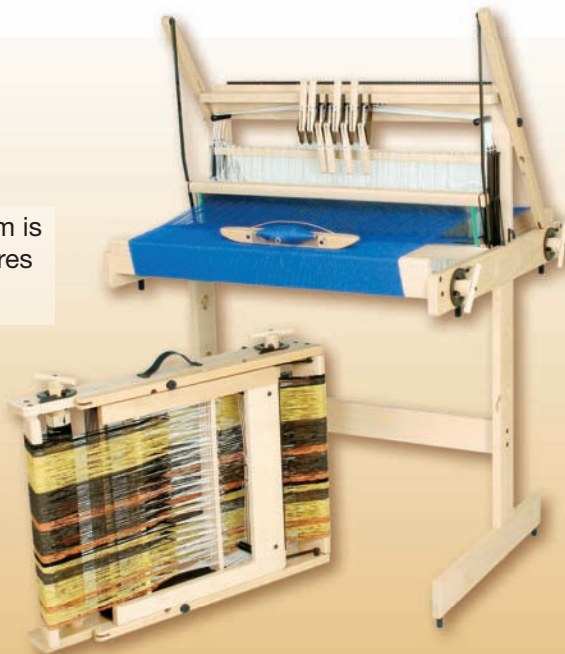
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