

HAND WOVEN

**Embellish: Contact
Prints from Nature**

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MARCH/APRIL 2012 • ISSUE 159

13 PROJECTS *that
celebrate nature's bounty*

- **Hemp towels**
- **A bamboo V-shawl**
- **Soysilk for summer**

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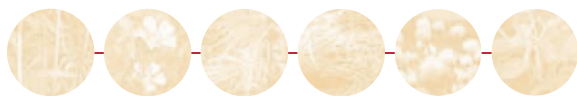
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From the Editor

ANITA OSTERHAUG

I am prone to ear worms, those tunes that get stuck in one's head. (I was amazed recently to learn that this is a legitimate scientific term and that people actually study the phenomenon.) As I worked on this issue of *Handwoven*, the song that kept playing in my head was the theme song to the Stephen Sondheim musical *A Funny Thing Happened on the Way to the Forum*: "Something familiar, something peculiar, something for everyone, a comedy tonight." I take my duties as editor very seriously, and yet this zany lyric kept playing in my head.

No one knows where ear worms come from, but as I thought about this one, I realized it was a metaphor for my editorial goals. Weavers are a diverse community. Some of us have woven for decades, some are just beginning. Some love the latest loom technology, and some love simple looms or weaving with no loom at all. Some do production weaving, and some revel in slow, hand-controlled weaves. *Handwoven* really does need to offer something for everyone. Although I'll try to avoid the overtly peculiar, it should also be fun! In that spirit, this issue brings you innovative materials and techniques in Sarah Jackson's huck-lace tunic, Kate Lange-McKibben's bright raffia placemats, and Robyn Lynde's clever V-shawl. Weavers of all levels will enjoy the serene simplicity of Tom Knisely's linen rugs and the exuberance of Coreen Hartig's Pacific Waves scarves. For the adventurous, Sandra Doak shares a journey of discovery and invites you to embark on your own.

The other subliminal truth imparted by my ear worm is that *Handwoven* is and should be a forum. I love old magazines because they are a time capsule, a snapshot of the aspirations, knowledge, and concerns of the reader community in that moment. This issue is no exception: Robyn Spady's hemp towels article and Michelle Belson and Katzy Luhning's Endnotes invite us to help save the world "a thread at a time." Weavers are exceptional, so who better to take on this quest?

This issue also marks the beginning of my journey as your editor. I invite you to be my traveling companions. Please write and tell me what you like or don't like, what you want more of, and please consider contributing your weaving and your ideas to future issues. I look forward to knowing you better.

FUTURE THEMES

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.

September/October 2012 Garment Issue: *Look, Ma, No Sleeves!*

From simple to sophisticated, loom-shaped to tailored, this issue brings an array of fun-to-weave sleeveless garments to flatter every body, plus sewing and designing tips, and more!

November/December 2012 Embellish and Adorn

Enhance your weaving and showcase your other textile talents with projects that combine weaving with beading, braiding, embroidery, surface design, even knitting.

HANDWOVEN

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of Bremerton, Washington, was introduced to weaving and other fiber arts at a very young age. She enjoys sharing her love of weaving through her classes and articles.

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LIZ GIPSON
of Fort Collins, Colorado, is a devoted fan of all those who make the tools and provide the supplies that make it possible for weavers like her to weave.

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JUDILEE FITZHUGH
of Molalla, Oregon, explores natural dye plants and methods from a little farm she shares with her family and a multitude of animals.

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PATTIE GRAVER
of Loveland, Colorado, can usually be found either practicing yoga or weaving in her studio. She is extremely grateful for all of life's wonderful blessings.

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EILEEN HALLMAN
of Black Mountain, North Carolina, provides supplies, techniques, and workshops to handweavers via her company, New World Textiles.

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REBECCA FOX
of Leesburg, Virginia, is a pediatrician who weaves as often as she possibly can. Designing with color is her favorite aspect of weaving and spinning.

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THERESA ADAMS
of Carlton, Washington, has lived on top of a mountain for years. Snow closes the road in winter and weaving keeps the cabin fever away.

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KATE LANGE-MCKIBBEN
of Guemes Island, Washington, is an active member of Seattle and Whidbey weavers guilds. She enjoys the challenge of weaving with new plant fibers.

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

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LYNNETTE LYNCH
of Vancouver Island, British Columbia, enjoys exploring her new island home and being inspired by the beautiful coastal scenery when at the loom.

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SANDRA DOAK
of Austin, Texas, is currently developing classes from the experiences she's gathered through twenty-six years of teaching. Her website is www.sdoakdesigns.com.

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ROBIN LYNDE
of Vacaville, California, is a sheep farmer and weaver. She has creatively combined these two passions in Meridian Jacobs, a full-service farm and fiber shop.

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

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JUDITH SHANGOLD
of Lexington, Massachusetts, enjoys weaving on a rigid-heddle loom and creating garments. She's also been a shop owner, teacher, and yarn importer.

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SARAH H. JACKSON
of Santa Ana, California, finds joy in weaving and designing garments. She belongs to two study groups and edits her guild newsletter.

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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 active in the fiber community.

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KATZY LUHRING
of Havana, Florida, is a mom of two active boys, co-owner and general manager of Lunatic Fringe Yarns, and a tapestry weaver whenever she finds the time.

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MICHELLE BELSON
of Tallahassee, Florida, is co-owner of Lunatic Fringe Yarns, a weaver, a costumer for the FSU School of Theater, and a grandmother.

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WANT TO CONTRIBUTE?

If you have an article idea or a project to share, send a photo or slide and a brief proposal or description to **Anita Osterhaug**, 24520 Melott Rd., Hillsboro, OR 97123, or email her at aosterhaug@interweave.com. Note that your submission does not have to be related to an issue theme!



PEGGY CHURCH

FROM YOUR STUDIOS

Amelia Church, five, has been weaving on a little Structo loom for several years and recently asked to weave on a floor loom. She demonstrated her weaving at Grammy's recent open studio event. It was Amelia's idea to get out "my old loom" for little sister Madeline, two, to weave on. Madeline treadles and beats nicely but needs help passing the shuttle through the shed.

—Peggy Church
via email

One picture says most of it. Uh, this doesn't look promising. Oh well, I'm doing it anyway. I taught myself to weave, with Debbie Chandler's book in one hand and the warp in the other, and from the looks of things, I need to study up on *Weaving Well*. Thank you so much for all the materials I have invested in from Interweave, especially the DVDs. Trust me; this would be much more of a joke without them!

—Suzanne Cannon
via email



SUZANNE CANNON

AN "INFAMOUS" MISTAKE

In the January/February 2012 article "Eighty-Five Years Woven in Time," I find it interesting that Charles Lindbergh's solo flight across the Atlantic is referred to as "infamous." I would suspect that most people would refer to his flight as "famous."

—Frances McClure
via email

Frances, you are right; the word was changed in editing, and somehow we all missed it. We'd also like to say sorry to author Karen Holzhausen, who had it right in her original article.

MEMORIES OF ELSE

Anita, best wishes in your new position as editor of *Handwoven*. In the "New Beginnings" article in the January/February 2012 issue, you mentioned weaver Else Regensteiner and her work. I was a student of Else at the Art Institute of Chicago. She was a great teacher who inspired her students to think of weaving as an art form. I am now eighty-three years old and still weaving. Mention of Else's in your article brought back wonderful memories.

—Stella Kapsalis
via email

PRAISE FOR HANDWOVEN

I just want to thank all of you who put together the January/February 2012 issue of *Handwoven*; what a treasure for all weavers. This has to be one of your very best issues, and I'm sure it will become a classic. All of your projects that included 4- and 8-shaft instructions were a great resource for weavers like me. Having the projects shown both ways was a real treat. I started weaving four years ago, and I always look forward to my next issue of *Handwoven* for inspiration and instruction. Keep up the great work.

—Cindy Reynolds
via email

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What's Happening

Sumptuous silks on display

PHOTOS COURTESY OF THE TEXTILE MUSEUM



Above: *Uchigi*, a colorful ceremonial robe worn under formal outer garments, twenty-first century. Detail at upper right: Courtesy of Hyoji Kitagawa. **Inset:** National Living Treasure and eighteenth-generation head of the Tawaraya workshop, Hyoji Kitagawa.

The Tawaraya workshop is one of the oldest and most celebrated weaving workshops in Japan. Located in the famed Nishijin textile district in the city of Kyoto, the Tawaraya's expert silk weavers have been weaving fine silks for over five hundred years for the Japanese Imperial Household, the Ise Grand Shrine, and for traditional Noh theater productions. Today, the workshop is run by eighteenth-generation head weaver Hyoji Kitagawa, who was designated as a National Living Treasure by the Japanese government for keeping alive the traditional weaving techniques, color combinations, and patterns.

The Textile Museum in Washington, D.C., in cooperation with Kitagawa and the Tawaraya workshop, is hosting the exhibit *Woven Treasures of Japan's Tawaraya Workshop*. The exhibit will run from March 23 until August 12. It features thirty-seven stunning silks including *uchigi* (colorful robes worn underneath formal garments), a *kosode* (robe used in Noh theater), and the silks used to make the robes worn by the Emperor Akihito and the Empress Michiko during their 1989 coronation. *Woven Treasures*, which is being held as part of the National Cherry Blossom Festival, marks the first time textiles from the Tawaraya workshop have been on display in the United States.

Woven Treasures is supported by grants from the S&R Foundation, the E. Rhodes and Leona B. Carpenter Foundation, The Japan Foundation, and the Asian Arts Council. More information on the exhibit can be found at the Textile Museum's website, www.textilesmuseum.org.



Garment Challenge Update

The first round of judging for *Handwoven's* 2012 garment challenge, "Look Ma, No Sleeves," is underway. We've received many simply stunning sleeveless submissions, and while your hard work has finished, ours is just beginning. For the next few weeks, the judging panel will have the difficult job of choosing which garments will make it to the second round of the contest. On or around April 20, the semifinalists will be notified, and the final round of judging will begin.

In addition to choosing the ten winning garments that will be featured as projects in the September/October 2012 issue of *Handwoven*, our judges will choose winners in each of our six categories: Best Loom-shaped Garment,

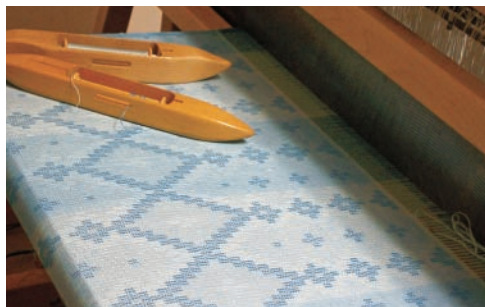
sponsored by Halcyon Yarn; Best Tailored Garment, sponsored by Mountain Meadow Wool; Most Original, sponsored by Paradise Fibers; Best Project on a Rigid-heddle Loom, sponsored by Ashford; Best Use of Knitting Yarns, sponsored by Patternworks; and Best Use of Handspun Yarns, sponsored by *Spin•off*. The winners of these categories will not only have their garments featured as projects in the September/October 2012 issue of *Handwoven*, they will also receive a prize from one of our wonderful sponsors.

There will be more news to come, so keep an eye on our official contest page on weavingtoday.com.

Weaving Today Roundup—Study Groups Start Soon

Our *Weaving Today* study groups will soon be starting a new challenge! This year's theme is "Picture This." Study group members will be asked to take an image or idea and translate it into a weaving structure or technique of their choice. You can do this using color, texture, shape, or pictorial weaving techniques—it's completely up to you!

As always, each group has an official group mentor: an expert weaver who's available to guide the group and answer questions. Whether you're a beginner wanting to spread your weaving wings or an experienced weaver who loves to exchange ideas with others, *Weaving Today* has the perfect study group for you. For more information on the groups and how to join, go to weavingtoday.com.



MARIE-CLAIRE DECLERCK

Detail of a crackle weave shawl by Marie-Claire Declerck from last year's Crackle Weave Study Group.

Ask Madelyn

Have a question?
Madelyn has the answer.
madelyn@interweave.com

Come to weavingtoday.com to join our forums, sign up for your free Weaving Today e-newsletter, read Madelyn's answers to your weaving questions, and get up-to-date weaving news and views and funky fiber facts. See you there!

Weaverville Rendezvous

Robyn Spady

Mark your calendar and join us for the first-ever simultaneous bicoastal rendezvous of weavers. On October 6, during American Craft Week and National Spinning and Weaving Week, weavers will gather in Weaverville, North Carolina, and Weaverville, California, to take mill tours, network, and demonstrate weaving. Weavers across the country will also collectively hold a virtual rendezvous online to talk with each other.

The goal of the Weaverville Rendezvous is to increase weaving's viability as a profession, not just for today but also for generations to come. First, it's a way to get together and celebrate contemporary weaving, weavers, and our shared passion. Second, it's an opportunity to pull together at a community level and discuss what we can do to promote weaving as a profession and to better market the value of handwoven goods in the United States and in individual communities.

Both Weaverville gatherings are taking place in small mountain towns. There will be activities such as studio hops, gallery receptions, and mill tours throughout the day for weavers and the general public, and each town will have a central gathering place with demonstrations and fiber fellowship. If you'd like to get involved, email your name and email address to the appropriate contact below and tell us if you want to volunteer to help with planning, take part in the online conversation, or receive updates about this event. You can also check the event website at www.weavervilleusa.com for more information.

For more information on Weaverville, North Carolina, please contact Judi Jetson at judi@judijetson.com, and for more information on Weaverville, California, please contact Robyn Spady at robyn@spadystudios.com.



ROBYN SPADY



FROM OUR Roving Reporters

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

Study Groups show their stuff



RUTH RONAN

Members of Las Arañas Spinners and Weavers Guild tapestry group pose in front of their works.

Pushing the limits of design, color usage, and technique experimentation, the tapestry group of Las Arañas Spinners and Weavers Guild created a diverse body of work that begged to be exhibited together. The *Tapestry Plus* show featured tapestries, doubleweave pick-up, and transparencies by member artists: Dick Bailey, Ann Blankenship, Elizabeth Buckley, Mary Colton, Karen Crislip, Christine Hill, Naomi Julian, Dan Klinglesmith, Vivian Skadron, Jaye Whorton, and Nancy Wohlenberg. The show was a grand success. Congratulations, Tapestry Group!

—Mary Moore, New Mexico

Last year, a few members of the Qualicum Weavers and Spinners Guild started a study group called More Than Four, with the goal of examining, studying, and weaving cloth using more than four shafts. Later, a goal was set for members to weave a piece with a block design in an unfamiliar structure to stretch their learning. At the end of the project, members presented their journey of learning to the rest of the guild. As a result, two new study groups emerged, and the More Than Four group continues. Guild members have found that study groups offer gentle and continuous encouragement to learn as well as support for inquiry and efforts of each member.

—Jackie Worboys, British Columbia

The Roanoke, Virginia-based study group of the Handweavers Guild of the New River Valley has been using Leslie Voiers's book *Plain Weave Is Anything but Plain* to aid in their studies of color. After completing all eighteen projects, study group members decided to apply what they had learned by each making a project of their choice, sharing photos and project notes along the way. Study group members agree that their experiences together have been wonderfully satisfying, and all members are looking forward to beginning work on a new topic.

—Linda Hayes, Virginia

Homeschooling Weaving Program



MARYANNE MCDEVITT

The Philadelphia Guild of Handweavers began offering weaving classes for homeschooled children several years ago, with impressive results. Classes run for three hours, one day per week for a semester. Each semester, students select a project, make color and pattern choices under the guidance of expert teacher, Nancy Shiffrin, and roll sophisticated, well-crafted items off their looms. This innovative homeschooling program held an open house recently where visitors were invited to watch as a group of homeschool students demonstrated weaving. Guests were also encouraged to try weaving for themselves with looms that had been prewarped. It was inspiring to see these children working competently on an exacting craft and wonderful to get a glimpse of the future of weaving in these young people. Hats off to PGHW's homeschoolers!

—Maryanne McDevitt, Philadelphia

Eugene Weavers' Guild

The Eugene Weavers' Guild recently presented an altar cloth and pulpit hanging as a gift of appreciation to the Westminster Presbyterian Church, where the guild held its meet-



LARRY L. LARSON

ings for over thirty years before moving to the Eugene Textile Center. The Celtic cross design was created by Nancy Arthur Hoskins, and the summer and winter textiles were woven by Emily Guillard-Larson.

—Emily Guillard-Larson, Oregon

For more guild news, including the full article on the Weavers' Guild of St. Louis's new museum exhibit featured in the January/February 2012 issue, check out the Roving Reporter Forum on WeavingToday.com.

ASHFORD RIGID HEDDLE LOOMS

There's one for you...

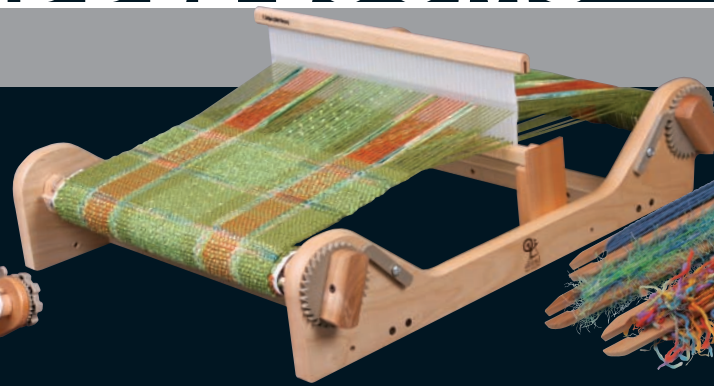
Knitters Looms available in 2 weaving widths 12 or 20 inch. Include 7.5 dpi reed, clamps, threading hooks and step-by step color warping instructions. Everything you need to weave - just add yarn!



Optional accessories: carry bags, stands, 5, 10 and 12.5 dpi reeds, and shuttles. Double heddle kit for double density, double weave or double width weaving.

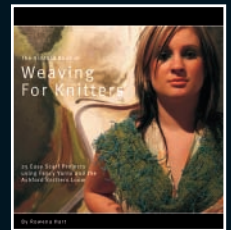


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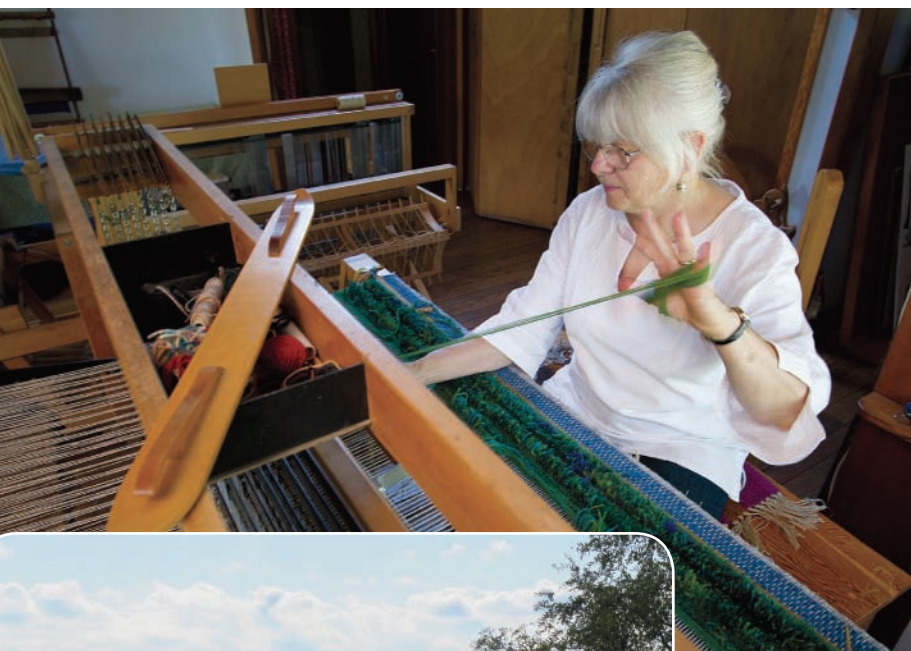
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CARVING HER NICHE

Monica Setziol-Phillips's studio sits nestled on a mountainside near Sheridan, Oregon, surrounded by lush forest, rolling hills, and majestic cloudscapes. "Living in the [Pacific] Northwest we get to see so many kinds of clouds," says Monica. "It's so magical, the way the light comes through the clouds and the rain comes." Surrounded and inspired by these breathtaking views, Monica weaves the colorful tapestries and carves the wood sculptures she combines to create her art.



Within Monica's work, a kind of magic happens. Somehow Monica takes two completely contrasting elements—firm carved wood and supple woven fabric—and combines them to create a piece of art that feels completely natural. Looking at her work you feel that the wood and weaving somehow belong together, balancing one another in perfect harmony. Monica says she loves the opposing processes of her two chosen mediums. "In weaving you are forming something by adding threads to create a fabric, and in carving you create by taking away."

Monica's connection to wood started in her childhood. Her father, Le Roy Setziol, was a famous wood sculptor in the Pacific Northwest, and it was from him that she first learned to carve. However, she was a weaver first.

While in her senior year at Portland State University, Monica had enough credit hours for her major in foreign languages, so she decided to take an art class. Monica enrolled in a weaving class taught by Solange Kowert. Rather than trying to control her students' art, Kowert provided them with guidance as they explored weaving on their own. Monica flourished under this system, and by

ABOVE: Monica at the loom.

LEFT: Monica is inspired by the changing views from her mountainside studio.



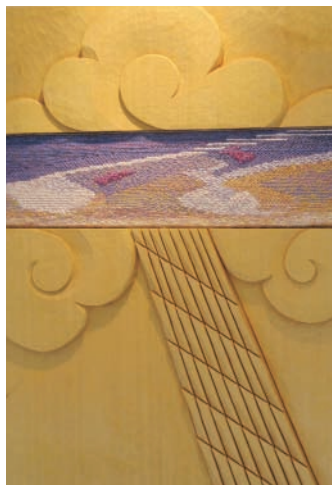
ANITA OSTERHAUG

the end of her schooling she was spending so much time in the weaving lab that the janitor often had to ask her to leave as he closed the building.

Upon graduation, Monica continued weaving and developing both her skills and her own unique style. Early in her weaving career, Monica used wood as a decorative way to hang her weavings. As time went on, she began to carve pieces of wood and incorporate them into her woven

fabrics. Then one evening, she had an epiphany that she likens to a favorite quote from Einstein: "If you are patient, there may come that day when, while eating an apple, the answer politely presents itself and says 'Here I am.'" One night, as Monica was preparing for bed, the idea of combining her weaving with sculpted wood politely presented itself, and Monica's personal art form was born.

Monica began to carve wood with her father. He started her practicing on his scraps before giving her boards of her own to work with. Much like an apprentice, she learned by working alongside the master, eventually helping him with some of his own large commissioned pieces.



Monica's works deftly combine subtly woven tapestries with bold carved wooden pieces.

Today Monica is a renowned wood-carver and weaver. In recent years, she's rediscovered soumak as a way to create the colorful tapestries that adorn her wood sculptures. Soumak, an ancient technique used originally for rug weaving, lets Monica weave in a "painterly way" while exploring texture and shape in new ways.

Spotlight **RACHEL BROWN**

When choosing a board for her art, Monica looks for woods with beautiful grain lines and striking color such as mahogany, teak, Alaska yellow cedar, and Oregon white oak. "Each piece has its own individual entity and its own mandates," explains Monica. The same is true for the yarns with which she weaves; the texture, color, and thickness of the yarn must enhance the wood without sinking into the background. She uses mostly Shannock tapestry yarns from Australia, but she has a stash of older yarns from Scandinavia and from Berea, Kentucky. She observes, "You have to build your palette of yarn over time." And then she laughs, "I can't even bring myself to get rid of scraps. But it works! I have this little library of butterflies, and sometimes I find a bit that's just what I need in a particular spot. Still, I try not to save a piece if it's less than a foot."

Looking back on the years and all the art, Monica is grateful. "I'm very fortunate to have had a father who let me get involved with his craft, very fortunate to have had those few extra credit hours at PSU. It's been a wonderful journey."

RACHEL BROWN—1926-2012

Rachel Brown was a consummate fiber artist and teacher. Born in Buffalo, New York, in 1926, Rachel received a bachelor of fine arts degree from Radcliffe College, concentrating on color theory. She went on to study architecture at the Harvard Graduate School of Design. After years in New York City, immersed in the world of painting, drawing, and design, she moved to Taos in 1956 with her husband, Malcolm. There she raised her three children and learned to weave in the Rio Grande style. In the mid-1960s, she started exhibiting her tapestries nationwide.

Devoted to quality materials for her artwork, Rachel Brown opened Rio Grande Weaving Supply in 1985 (now Weaving Southwest), offering quality hand-dyed yarns to other weavers. She passed on her vast knowledge to daughter Lorelei and granddaughter Teresa Loveless who now handle the day-to-day dyeing for the business.

Always the teacher, Rachel wrote *The Weaving, Spinning, and Dyeing Book* (Knopf, 1978), and she helped establish the curricula for both the master weaver program at Tierra Wools,



a weaving cooperative in northern New Mexico, and for the fiber arts program at the Northern New Mexico Community College. Rachel helped launch the careers of such well-known tapestry weavers as Rebecca Bluestone and James Koehler by establishing a gallery devoted to tapestry in her beloved New Mexico. Today her granddaughter Teresa Loveless has brought the gallery online so that Rachel's vision can be seen worldwide.

In October 1993, Rachel received a Lifetime Achievement Award at the National Museum of Women in the Arts in Washington, D.C. She lived out her final days in a retirement community with two lifelong friends and fellow weavers, Kristina Wilson (her sister-in-law) and Joan Potter Loveless, author of *Three Weavers* (University of New Mexico Press, 1992), a chronicle of the three friends' weaving life in Taos.

In an interview in the March/April 2006 issue of *Handwoven*, Rachel Brown recalled setting up her first loom—backwards.

She thought to herself, "Please let me live long enough to master this craft." Her wish came true.

—Liz Gipson



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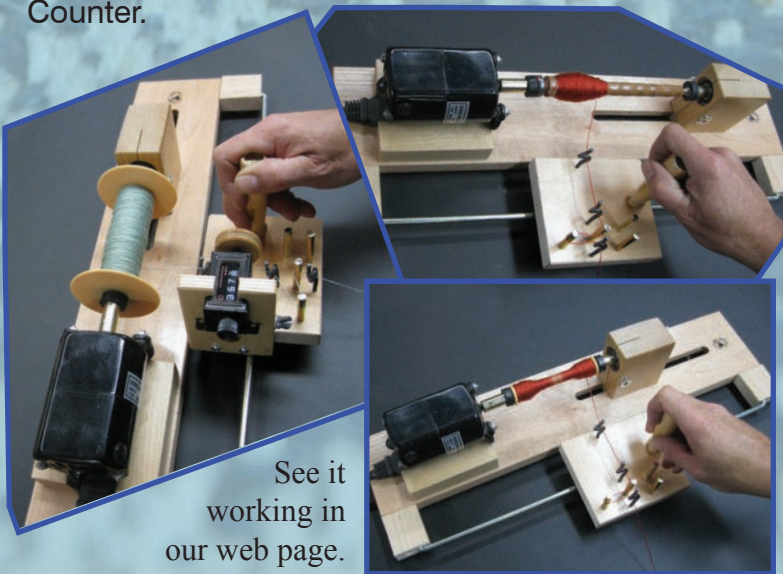
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Memories of Autumn

By Judilee Fitzhugh



Impressions of maple leaves on a wet Portland sidewalk.

I live on a small farm near Portland, Oregon. I love the cycle of life in the country: planting the garden, shearing the sheep, tending, and harvesting, and “putting by.” Having used natural plant dyes nearly all my adult life, I eliminated all other colorants from my personal work when my family moved to our farm about twelve years ago. Now the residue from our garden harvest may go to dyepot, chicken feed, or compost, but it all ends up back in the garden to begin the cycle again!

.....
“Opening the fabric bundle is like opening an unexpected gift . . .”
.....



When autumn arrives in our part of Oregon, it brings a few beautiful clear days with tremendous views of Mt. Hood, the distinctive aroma of hazelnuts roasting, and our famous brewfests . . . but mostly, it brings back the “Portland mist,” as we affectionately call our fall rains. Portland receives 55 percent of our annual 40 inches of precipitation between November and February each year. When I walk downtown in the fall, I notice artistic images on the wet sidewalk where fallen leaves have left temporary impressions.

For years, I snapped photos of these images and wondered how I could interpret them on cloth. Then, a couple of summers ago, a wonderful workshop with India Flint allowed me to accomplish my leaf-inspired surface designs without compromising my lifestyle choices. I’ve experimented a great deal with India’s method of rolling plant material in cloth and boiling the plant-cloth package. Contained within the individual leaves are natural pigments that will readily transfer to cloth or paper under heat and pressure. These anthocyanin carotenoids (water-soluble pigments) are found to varying degrees in most plant material including leaves, stems, roots, flowers, and fruits.



Above: Weaving the shawl on my trusty 8-shaft Harrisville Designs 22” loom. The fabric is 17” in the reed, with an 8-shaft straight threading. The twill tie-up is from *A Weaver’s Book of 8-Shaft Patterns* by Carol Strickler (draft #13). **Lower left:** Laying the plant material out on the woven shawl. **Lower right:** The shawl/leaf bundle folded and wrapped around a 12-inch nail.

PHOTOS BY JUDILEE FITZHUGH

I usually combine local native plants and traditional Japanese shibori techniques to produce cloth and paper products. The basic idea is to place plant material in direct contact with the fabric, then apply heat and pressure to transfer the plant pigments. I first learned to roll the fabric with a variety of collected leaves onto a round stick, tie it tightly with strong twine, and boil the package for an hour. You can vary results by rolling the fabric on different materials that change the chemistry of the bundle, by using a shibori fold-and-clamp technique instead of rolling, by boiling in plain water or in another dyepot, by enclosing found objects in the fiber bundle, or by varying the length of time the fabric is in the pot. We have a nice stand of native oak trees in one pasture and my favorite Pacific madrone (*Arbutus menziesii*) in the front yard; the leaves from both are wonderful as pot dyes and as contact prints, my term for the image transfer. No mordant is necessary for this process, but I often intensify the prints by using a rusty metallic object, as I have done with the shawl shown here by rolling it onto a large nail. Rolling fabric onto a stick produces a fabric on which the images of the leaves are intermingled to resemble the forest floor (or leaves on a wet sidewalk!).

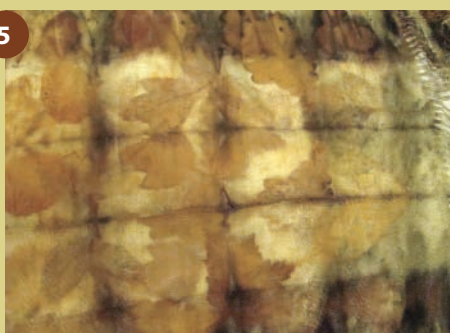
As with most natural-dye processes, this method works best on protein fibers (silk and wool). For this article, I wove a wool shawl from my stash of Robin & Russ Handweavers yarn. It's a medium-weight, soft but sturdy wool at 22 wraps per inch and 2,100 yards per pound. I sleyed a 3-yard length of 214 ends at 12 ends per inch because I knew this wool would full nicely with a soft washing. I also added a pair of threads at each selvedge for more stability in the finished cloth. I began with a hemstitched edge, then alternated plain weave and twill for a border (4 rows plain weave, 1 twill repeat, 10 rows plain weave, 2 twill repeats, 10 rows plain weave, 1 twill repeat; this order is reversed at the far end of the weaving). I realized that the twill would probably obscure most of the detail of the leaf prints; I wanted large plain-weave areas to showcase the leaf impressions, but I didn't want a plain-weave shawl, so I picked up the twill pattern along the right-hand side of the warp and only wove plain weave on the left-hand side. This gave me the advantage of large open spaces for the contact prints and held my interest with the random twill pick-up design. It also gave me a better fit in the finished textile: the twill takes up a bit differently in the final wash and creates a little structural shaping around the shoulders.

To produce the surface design on the finished cloth, I collected leaves from the farm: oak, cherry, maple, blackberry, and plum. I laid the fabric out flat on a big table and distributed the leaves in a pleasing pattern. Then I folded the fabric onto itself so that it would fit the length of the metal nail I wanted to use as a base. (My weaving was 17" wide, but my nail is only 12" long.) Tightly rolling the fabric around the slender nail was a challenge. In order to compress the roll further and protect the handwoven edges in the dyepot, I wrapped a wool knitted "waste" cloth around the handwoven roll and tied it fast with a thrum of undyed carpet warp.

The entire bundle went into a big pot of hot water; I let it come to a soft boil and then reduced the heat slightly. After simmering the contents for an hour, I turned the heat off, put a lid on the pot, and let it sit overnight. The next morning, I removed the fabric from the pot and squeezed out the excess water.

Opening the fabric bundle is like opening an unexpected gift: the print from each leaf varies depending on its genus, the proximity to the metal nail, and whether it was the front or the back of the leaf that was in contact with the cloth. I am constantly amazed at the amount of detail the leaves will transfer: veins, color shifts, ragged edges all make the transition. It's the perfect memento of autumn.

1. Encased in a "waste" cloth and tied up with cotton warp thread. **2.** Fresh from the pot. **3.** The shawl bundle removed from the outer layer, a wool knitted "waste" cloth. **4, 5.** When unwrapped, the end of the shawl that was nearest the iron nail is darker than the other end, but the details of the leaf impressions are evident throughout the cloth.



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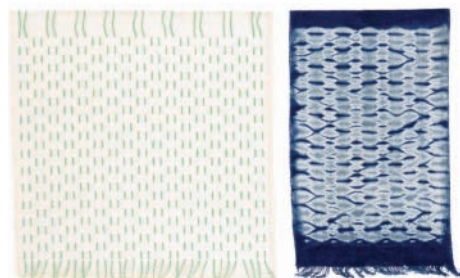
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All fabric is made of high-quality mercerized Pima cotton, which dyes beautifully. The pattern/gathering threads are supplemental to the ground cloth and are used to gather the fabric and make a resist for the dye. Ultimately, the pattern threads will be removed from the cloth, leaving only their memory in the dyed pattern. The blanks vary in design and size so you can use them to make scarves or shawls or just a sample collection of patterns.

www.clothroads.com



www.clothroads.com

RIBBON TAGS

Make your handwoven presents even more personal with these labels from **Sublime Stitching**. Let loved ones know their gift was "*fait avec amour*" (made with love) by stitching on one of these elegant satiny tags. For a feistier message, try the "THIS TOOK FOREVER" label.

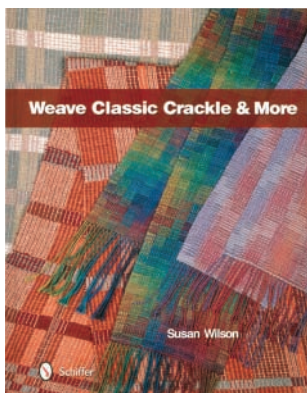
Whichever one you choose, it's sure to bring a smile. The tags come in quantities of four, and each tag is 3 inches long and 3/8 inch wide, with heat-sealed edges to prevent fraying.

info@sublimestitching.com; www.sublimestitching.com



Media Picks

BOOKS VIDEOS CDs DVDs



WEAVE CLASSIC CRACKLE & MORE

Susan Wilson

ATGLEN, PENNSYLVANIA: SCHIFFER, 2011. HARDCOVER, 128 PAGES, \$34.99. ISBN 978-0-7643-3940-0.

Originally from Sweden where it is known as *jämtlandsväv* or *jämtlandsdräll*, crackle weave was introduced to American weavers by Mary Meigs Atwater in the 1920s. In 1961, Mary Snyder wrote *The Crackle Weave*, and that was the last publication entirely devoted to crackle—until now. Susan Wilson, who received the Master-Level Certificate of Excellence from the Handweavers Guild of America in 1990, has distilled her extensive study of crackle into her new book, *Weave Classic Crackle & More*.

This book is not a collection of projects with directions; rather, it is a lively text and thorough course on the topic. Susan writes with crystal clarity, and if you are new to the study of weave structures, you may find this book serves as the missing link between initial learn-to-weave material and the next step. It is notable that when Susan explains something, she doesn't leave you feeling frustrated with more questions.

The first three chapters offer history and all that is needed to gain a solid understanding of 4-shaft crackle. This includes threading and tie-up, block design, and profile drafts. At the end of Chapter 2, the reader is encouraged to make a sampler designed to actively explore the concepts in later chapters. Chapter 3 unlocks the exciting world of treadling variations. This was my personal favorite, and I can't imagine any weaver not being inspired by the possibilities.

In Chapter 4 you will discover the exciting world of polychrome using two, three, and four wefts. There is an easy-to-follow exercise on how to design 4-shaft polychrome with colored pencils and graph paper.

I did struggle with Chapters 5 and 6 as these are the "meat and potatoes" for more advanced weavers. Chapter 5 delves into "more than 4-shaft" crackle including tie-ups. Chapter 6 addresses turned crackle drafts, color-and-weave for crackle, and a way to get 8 blocks from 4 shafts.

This book did not disappoint me in any way. It is organized logically and accompanied by meaningful photographs, clear technical illustrations of cloth and drafts, and a glossary. Although not for an absolute beginner, I believe this to be an excellent resource for the study of crackle. Whether you are a novice or a more experienced weaver, you will want *Weave Classic Crackle & More* in your weaving library.

—Pattie Graver



HARRIS TWEED: FROM LAND TO STREET

Lara Platman

LONDON: FRANCES LINCOLN, 2011. HARDCOVER, 144 PAGES, \$40. ISBN 978-0-7112-3216-7.

Celebrate one hundred years of the Harris tweed orb, the famous symbol that signifies true Harris tweed, with author and photographer Lara Platman in her new book. In *Harris Tweed*, Platman follows the production of Harris tweed from the wool to the handweavers of the Western Isles of Scotland and the tailors of Savile Row in London. The book is full of stunning full-



color photographs that bring the story of this time-honored fabric to life.

BLUE ALCHEMY

New Deal Films

CORRALES, NEW MEXICO, 2011. DVD, 79 MINUTES, \$29.95. ISBN 978-1-878917-17-1.

Let director Mary Lance take you around the world as she looks at the varied meanings of indigo in this stunning documentary. Once one of the most important dyes in the world, indigo became nearly obsolete with the advent of synthetic dyes. *Blue Alchemy* looks at the individuals and communi-



ties who are reviving indigo traditions to create economic stability and sustainable development.

A TEXTILE GUIDE TO THE HIGHLANDS OF CHIAPAS

Walter F. Morris Jr.

LOVELAND, COLORADO: THRUMS, 2011. PAPERBACK, 151 PAGES, \$24.95. ISBN 978-0-9838860-0-6.

The small isolated Mayan communities throughout Chiapas, Mexico, have evolved their own unique weaving traditions over millennia. Techniques, colors, and motifs often vary greatly from village to village and can serve as identifiers to a piece's origin. This newly revised bilingual guide to the region's textiles explores the weaving traditions of twenty Mayan villages and their culture and history. Beautiful photographs adorn most pages, giving the reader a glimpse of everyday life in these secluded communities.

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

Events Not to Miss!

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Natural Fiber Fair—Arcata

September 10–11

At the Arcata Community Center. Vendors, workshops, demos, fleece, food, fun!

(707) 599-2729

www.naturalfiberfair.com

California Wool and Fiber Festival with the Mendocino County Fair—Boonville

September 14–16

A real old-time county fair and wool show. Demos, vendors, spinning contest, much more.

(707) 459-8558

www.fiberfestival.com

Tradition/Innovation—A Fiber Artisans Conference—Oakland

May 18–20

Classes, vendors, galleries for weavers, spinners, and basket makers by the Conference of Northern California Handweavers.

(415) 648-1382

www.CNCH.org

Colorado

Fiber Celebration 2013—Loveland

February 16–April 14, 2013

Northern Colorado Weavers Guild juried exhibit. Loveland Museum/Gallery. Deadline for entries November 30. Contact Barb Richards for details.

barbrichards@airbits.com

(970) 962-4011

www.fortnet.org/NCWG

Pagosa Fiber Festival—Pagosa Springs

May 28–29

Workshops, competitions, vendors, and more. See our website for details.

www.pagosafiberfestival.org



**12th Annual
Maine Fiber Frolic!**

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photography, skein, fleece and cooking competitions.
The Bluegrass Stockdog Trial.

www.kentuckysheepandfiber.com

New Jersey

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September 8
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www.njsheep.org

New Mexico

Wool Festival at Taos—Taos

October 6–7 festival; October 1–10 workshops
Huge Outdoor Fiber Market, Kit Carson Park. Deb
Menz, Abby Franquemont, Sarah Swett, Cat Bordhi,
and more. allie2012workshops@gmail.com.

(800) 684-0340

www.taoswoolfestival.org

New York

CNY Fiber Artists & Producers Fiber Festival—Bouckville

June 9–10
Fiber animals, demonstrations, workshops, vendors,
and children's activities. Located near Syracuse.

(315) 899-7792

www.cnyfiber.org

Ohio

WOOLFEST—Kirtland

June 23–24
Vendors, festival, workshops, animals, rug and fiber
arts show. Lake Metroparks Farmpark.

(800) 366-3276

www.lakemetroparks.com

Wisconsin

Wisconsin Sheep & Wool Festival—Jefferson

September 7–9
Fiber-arts classes, fleece show/sale, over 190 vendor
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(608) 868-2505

www.wisconsinssheepandwoolfestival.com



**Workshops, Retreats,
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Hillary Steel—*Woven Inheritance: Ikat, Shibori, & Handweaving*

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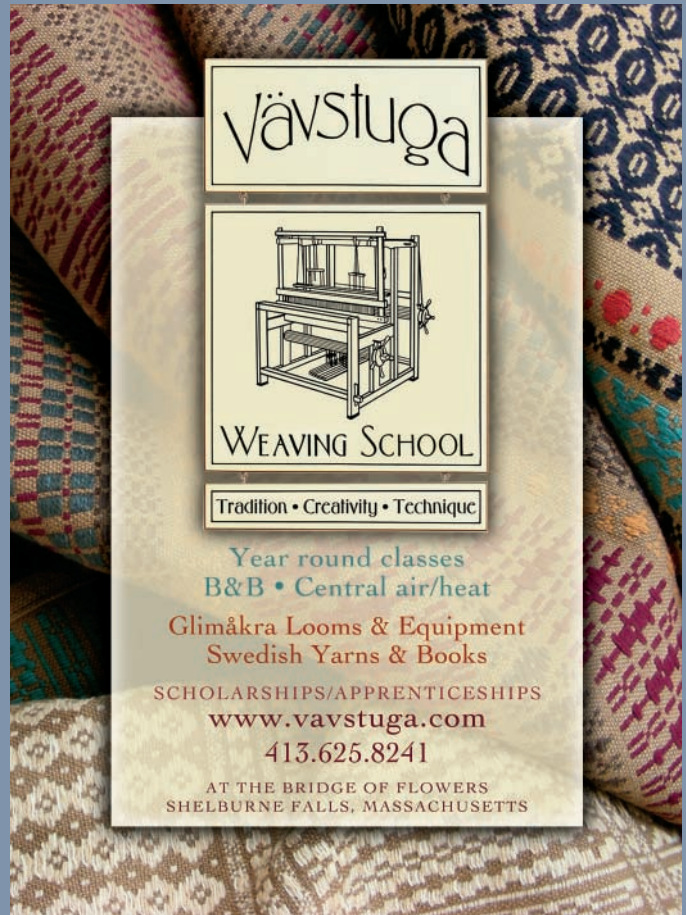


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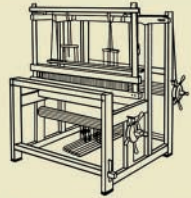
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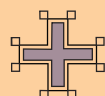


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Fruits of the Earth, Food of the Loom

Sprouting, blooming, growing, renewing, plants provide us with a joyful abundance of weaving materials and fabric properties. Against the skin, they are cool and comfortable. We value the crispness of a linen suit, the durability of cotton denim, the strength and luster of ramie, and the slinky drape and quick-drying practicality of the many silklike cellulose fibers available to us today.

For household items, we choose the pleasure of traditional, natural materials. Thirsty cotton towels and napkins mop up spills and hold up to years of washing. Linen for table “linens,” lace curtains, luxurious towels, even rugs, gives years of pleasure, becoming softer and more beautiful with age. And historical favorites, such as hemp, are once again becoming available, offering environmental advantages along with beauty and strength.

In the pages to follow, we celebrate Mother Nature’s bounty to weavers. Thanks, Mom.



PHOTO COURTESY OF THE SUSTAINABLE COTTON PROJECT

Cotton, a relative of the mallow plant, thrives in hot climates.



GEORGES JANSSONNE

De vlasoogst (Flax Harvesting) by Belgian painter Emile Claus. Flax is one of the world’s oldest fiber crops.



NABOKOV

Hemp has properties similar to linen, and it is easy to grow and process with minimal water or chemical use.



PHOTO COURTESY OF TREES FOR THE FUTURE

Ramie, a relative of the common nettle, produces a lustrous fiber that is wrinkle resistant and antibacterial.

The Fibers of Our Lives

Cotton and linen are many a weaver's bread and butter, our standbys of the stash. We often take them for granted, but they really are miracle fibers with illustrious histories and marvelous properties.

Anyone who's ever woven household textiles has likely gathered a palette of cotton and linen yarns on his or her shelves. Here are some facts to help you view those unassuming cones with new appreciation.

GREAT BOLLS OF FIBER!

Cotton surrounds us from our first diapers and swaddling clothes through the whole of our lives. The soft, fluffy staple of the cotton boll, or seed capsule, has been used to make soft, absorbent, breathable fabrics since prehistoric times. Our ancestors knew a good thing: cotton was domesticated independently on the Eurasian continent and in the Americas. The earliest fragments of cotton fabric, found in Mexico and Pakistan, date from 5,000 B.C. Today, cotton production is estimated to account for 2.5 percent of the world's arable land.

The cotton staple is almost pure cellulose, the most common organic compound on earth. Cotton fibers have a natural twist that makes them suitable for creating strong yarns. This natural twist is stretched out during the spinning process and relaxes in hot water, which is why cotton fabric shrinks, especially during a first wash. Cotton is absorbent because water can penetrate to the core of the fibers, a property that also helps cotton take dye and retain color well. According to the Sewing and Craft Alliance, cotton can absorb up to twenty-seven times its weight in water.

Today's weavers have a wealth of cotton yarns to choose from, ranging from our basic mercerized or "pearl" cotton threads, unmercerized cottons, and cabled cottons used for rug and tapestry warps to new blends that merge cotton with linen, hemp, ramie, wool, silk, man-made cellulosic fibers such as bamboo and Tencel, and even luxury fibers such as alpaca.

OF LINEN FINE

The linen we use for everything from everyday kitchen towels to crisp summer clothing was once the fabric of kings. Archeologists have found dyed flax fibers over 36,000 years old in the Eurasian



The cotton seed capsule, or *boll*, is filled with a strong, soft fiber made of almost 100% cellulose.



Linen's name and fibers come from flax, *Linum usitatissimum*.

PHOTO COURTESY OF THE SUSTAINABLE COTTON PROJECT

PHOTO COURTESY PHOTOS-PUBLIC-DOMAIN.COM


state of Georgia. Egyptian mummies were wrapped in linen because it was seen as a symbol of light and purity and as a display of wealth. The Phoenicians introduced linen to Ireland before the Common Era. During the Victorian era, Belfast produced the majority of the world's linen, and Irish linens are prized to this day.

Linen has historically been considered a luxury fiber because of the efforts required to grow the flax from which it comes, to process the linen fibers out of the flax, and to spin and weave the long, stiff, fragile fibers. It has been valued for millennia because of its high natural luster, its strength, durability, and stain resistance, and its tendency to grow softer with use. The long linen fibers, up to 55 inches, make linen so strong that it was used for shields in the Middle Ages and for a type of body armor called *linothorax* in ancient Greece. (Kevlar, eat your heart out.) The United States and many other countries make their currency from 25 percent linen paper.

Today, more than 70 percent of linen is used for clothing, and we delight in its exceptional coolness in hot weather. Because it is abrasion resistant, linen is also used for bed linens, upholstery, and other interior fabrics. The shorter flax fibers are used to make canvas for sails and tents.

Most of the linen yarn sold for handweaving comes from Ireland, Scandinavia, and other areas of northern Europe. Lucky modern weavers! We can take our choice of the former fiber of kings, available to us in grists from fine 40/2 to heavy-duty rug warp and in colors from rustic natural and dazzling white to jewel tones.

HUG YOUR STASH

Now you know that your fiber staples are anything but ordinary. So, the only question is, have you hugged your stash today? 

ROBYN SPADY

STRUCTURE

Huck lace.

EQUIPMENT

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

YARNS

Warp: Hemp 3
(1,620 yd/lb,
Lunatic Fringe),
Natural, 1,114 yd;
Aubergine, 45 yd.
Weft: Hemp 3
(1,620 yd/lb,
Lunatic Fringe),
Natural, 822 yd;
Aubergine, 34 yd.

WARP LENGTH

309 ends 3¾ yd long
(allows 5" for take-up,
31" for loom waste).

SETTS

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

DIMENSIONS

Width in the reed: 20⅝".
Woven length (measured
under tension on the
loom): 99"
(33" for each towel).
Finished sizes:
three hemmed towels
18" × 27" each.

Saving the world a thread at a time—hemp towels

IF YOU LOVE MOTHER NATURE, TRY WEAVING WITH HEMP, A FIBER WITH A LONG HISTORY AND ONE OF THE MOST ECOLOGICALLY FRIENDLY YARNS IN THE WORLD.

Like most people, I've been familiar with hemp mostly as cord or rope. But in 2000, I came across a small quantity of amazing hemp yarn scavenged from a mill in Croatia that closed during the Croatian War of Independence. Still wound on spools, this hemp had a smooth, luxurious hand, and it was very strong.

Spurred on by my find, I began to learn about the benefits of hemp, among them that hemp fiber can be between 3 and 15 feet long, and it is one of the most ecologically friendly fibers in the world. My search was on to find a source of hemp yarn for weaving!

IN SEARCH OF HEMP

At that time, there was hemp cord available for jewelry making, and in 2010, Weaving Works (my local weaving store in Seattle) located a wonderful yarn that is a combination of organic cotton and *chanvre* (French for hemp). But 100% hemp yarn eluded me until, while teaching at the Florida Tropical Weavers Conference in Leesburg, Florida, I ventured into the Lunatic Fringe booth in the vendor hall. Lo and behold, there were cones of 100% hemp yarn! Hemp 3 is a three-ply yarn similar in size to an 8/4 cotton. I was intrigued and purchased every cone.

WORKING WITH A NEW YARN

I experimented with setts and weave structures for the Hemp 3 yarn before deciding to weave a set of dish towels. I chose to weave the towels in

one of my favorite weave structures—huck. To achieve a supple, stable, and absorbent cloth, I settled on a sett of 15 ends per inch (epi). With the relatively thick yarn, the five-thread huck floats would be ⅓" long, so I knew I needed to stabilize the cloth with areas of plain weave. The first set of towels was woven in an 8-shaft huck with small changes to the tie-up to achieve different patterns. The second set of towels was woven in a 4-shaft huck. Again, small changes to the tie-up help achieve warp spots, weft spots, and huck lace. For 4-shaft dish towels, I recommend using warp or weft spot huck patterns because with this thicker yarn, the open interlacement of an all-over huck lace pattern wouldn't produce a stable cloth for a durable dish towel. Huck-lace patterning would work well for towels at a finer sett with a smaller yarn.

HEMP FOR THE FUTURE

I enjoyed working with this long-sought hemp yarn, and I love the rustic look of the finished towels. Besides, at \$20 for a 1-pound cone, it's affordable! Options for 100% hemp yarn are limited today, but I hope that increased interest from weavers will generate more yarn sizes and color choices for us in the future.

RESOURCES

van der Hoogt, Madelyn. *Huck Lace: The Best of Weaver's*, Sioux Falls, South Dakota: XRX, 2000.
Voiers, Leslie. *Lace Weaves Portfolio*, Water's Edge Weaving Studio, 1999.

A FEW FACTS ABOUT HEMP

On an annual basis, 1 acre of hemp will produce as much fiber as 2 to 3 acres of cotton or as much paper as 2 to 4 acres of trees.

Hemp is frost tolerant, requires only moderate amounts of water, and can grow in all fifty of the United States.

Hemp requires no pesticides, no herbicides, and only moderate amounts of fertilizer.

Hemp fiber is stronger and softer than cotton, lasts twice as long as cotton, and will not mildew.

From 1776 to 1937, hemp was a major American crop, and textiles made from hemp were common.

Millions of wild hemp plants currently grow throughout the United States. Wild hemp, like hemp grown for industrial use, has no drug properties because of its low THC content (Tetrahydrocannabinol, commonly referred to as THC, is the principal psychoactive ingredient in marijuana.)

Marijuana laws in the United States prevent farmers from growing hemp, although products made from hemp are legal.

The growing and cultivation of hemp is increasing in many places, such as Canada, Australia, and many countries in Western and Eastern Europe.

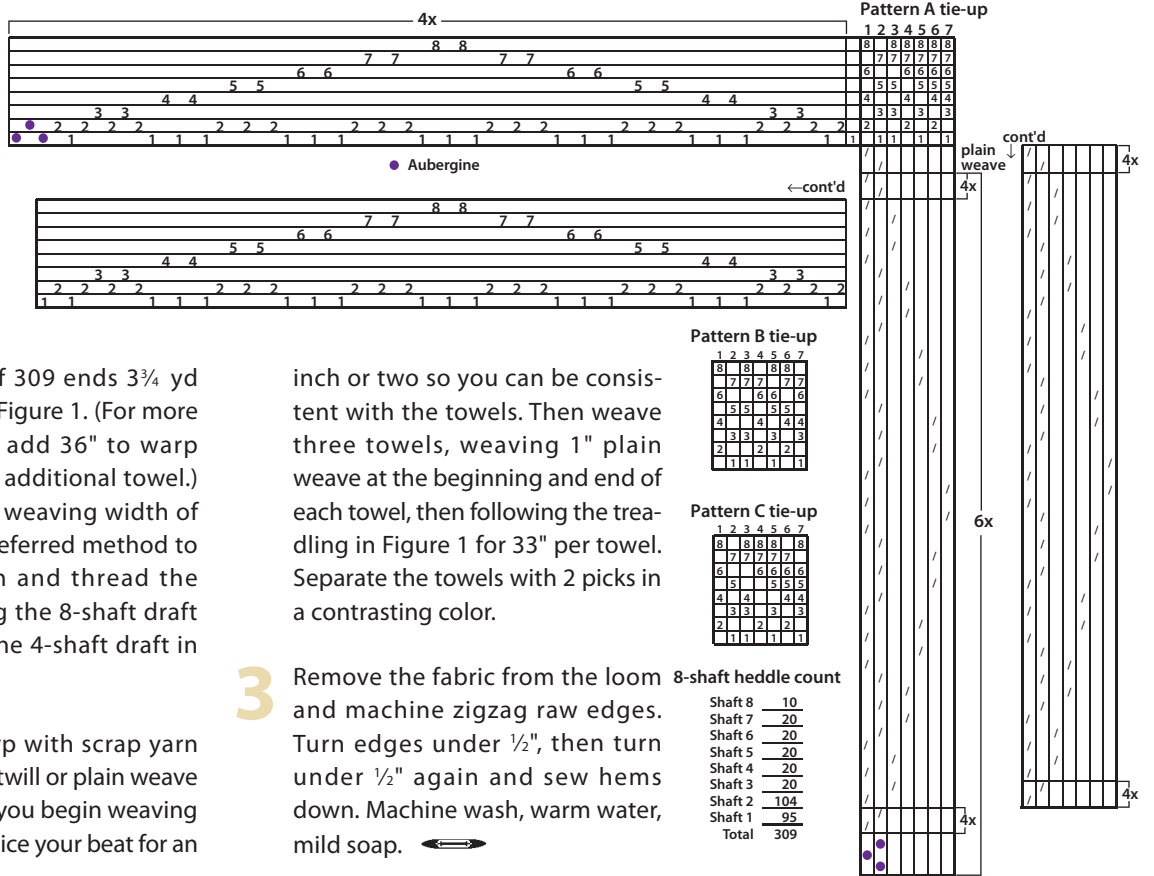
The following websites have more information on hemp:

Hemp Basics, <http://hempbasics.com/>

Hemp Industries Association (HIA), www.thehia.org/facts.html

North American Industrial Hemp Council, Inc. (NAIHC), http://naihc.org/hemp_information/hemp_facts.html

1. Draft for 8-shaft towels



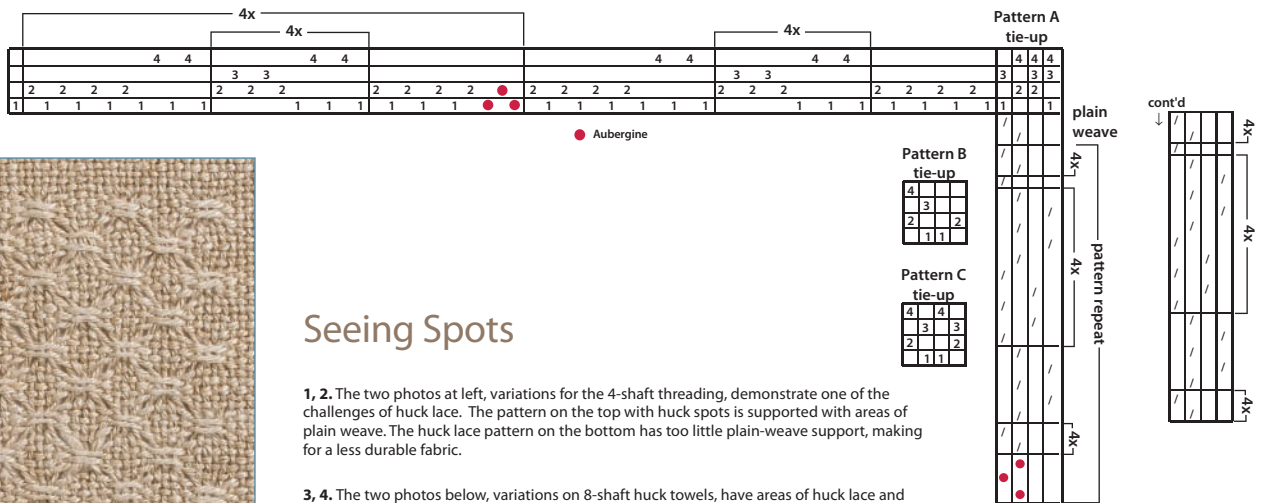
1 Wind a warp of 309 ends $3\frac{3}{4}$ yd long, following Figure 1. (For more than 3 towels, add 36" to warp length for each additional towel.) Centering for a weaving width of 21", use your preferred method to warp the loom and thread the shafts following the 8-shaft draft in Figure 1 or the 4-shaft draft in Figure 2.

2 Spread the warp with scrap yarn (you can weave twill or plain weave for this). Before you begin weaving the towels, practice your beat for an

inch or two so you can be consistent with the towels. Then weave three towels, weaving 1" plain weave at the beginning and end of each towel, then following the treadling in Figure 1 for 33" per towel. Separate the towels with 2 picks in a contrasting color.

3 Remove the fabric from the loom and machine zigzag raw edges. Turn edges under $\frac{1}{2}$ ", then turn under $\frac{1}{2}$ " again and sew hems down. Machine wash, warm water, mild soap.

2. Draft for 4-shaft towels



Seeing Spots

1, 2. The two photos at left, variations for the 4-shaft threading, demonstrate one of the challenges of huck lace. The pattern on the top with huck spots is supported with areas of plain weave. The huck lace pattern on the bottom has too little plain-weave support, making for a less durable fabric.

3, 4. The two photos below, variations on 8-shaft huck towels, have areas of huck lace and spots with areas of plain weave. The plain weave helps stabilize the cloth, counteracting the effect of the floats, which reduce the amount of interlacement in the fabric.



Dyeing Gets EZ-er

I was first drawn to EZ Dye cotton when I learned about its unique capabilities and the savings it could offer handweavers. When I learned about its environmentally sound production process, I was hooked!

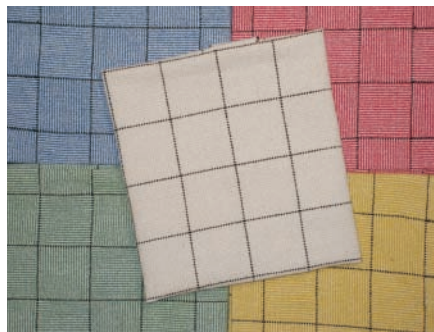
Dyeing can be an important part of a weaver's toolkit, a way to create just the fabric we envision or to exactly match an outfit or the color scheme in a room. Cotton is also a staple on our shelves—cool, strong, and absorbent—but dyeing cotton is less appealing than dyeing silk, wool, or other protein fibers because of the more complex process and the multiple chemicals involved. So I was excited to learn about EZ Dye Cotton, a new cotton yarn that needs no mordants or other auxiliaries applied before dyeing.

EZ Dye Cotton is created by adding a molecule to the cellulose that attracts and permanently bonds to a dye molecule, causing the fiber to take dye without the use of auxiliaries such as salt or washing soda.

This dye-only process eliminates the step of pretreating with other chemicals. More dye is taken up than with untreated cotton, reducing dye costs and chemicals in the waste water, and very little dye remains on the fiber that is not permanently attached, so less rinsing is needed after dyeing. Less water use, less dyestuff, and no auxiliaries mean lower cost and a greatly decreased environmental impact.

The other great advantage of EZ Dye Cotton is that it can be dyed so easily after weaving. You can put on a long white warp, weave up a storm, and then piece-dye fabrics to fit the season's fashions or in every relative's favorite color. When that lady with the purple hat and purple shoes comes into your guild sale booth full of red, yellow, and blue towels and asks if you have them in purple, don't fret. You can take her address and money, go back to your stock of white towels, and send her purple-dyed towels within a week instead of clearing a loom and putting on a purple warp.

The textile industry uses this treated cotton in a technique known as differential dyeing. Treated cotton is woven with untreated cotton. When the fabric is dyed, the treated yarns will accept the dye and the untreated will not. This strategy can be a boon to handweavers, especially production weavers who want to sell products in seasonal colors. I wove the simple log cabin




I wove white-on-white log cabin towels with EZ Dye and untreated cotton, then dyed them each a different color. This kind of differential dyeing offers enormous possibilities for production weavers.

towels at left as an example; alternating EZ Dye cotton with regular cotton in both warp and weft. Dyeing after finishing and hemming gives me a wide variety of colors that would normally require a separate warp for each color. If I wanted to, I could even tie-dye them!

EZ Dye cotton makes dyeing so simple that any weaver can become a dyer with a minimal investment of time and money. All you need are masks, a scale, some measuring and stirring spoons, a couple of buckets, dyestuff, and warm water. With the available nontoxic dyes, you could even

dye your weaving in the washing machine and let the wastewater go into the septic tank without ill effect. In addition to the fiber-reactive and direct dyes commonly used for cotton, EZ Dye Cotton can be dyed with acid dyes, natural dyes, or even foodstuffs such as beets, onions, or tea. Simply scour the fiber, and it's ready to dye.

For immersion dyeing, you simply add dye powder to warm water, add the yarn, move it around in the dyebath for a few minutes, remove, rinse, and dry. The water temperature should be at least 80°F, but no higher than 140°F, which is as high as most home water heaters will go. With any chemical reaction, the speed of the reaction increases with temperature. The strike is very fast, so level dyeing is actually better achieved in the lower temperature range. Do your own testing, but typically at 140°F, you only need to keep your piece in the dyebath for five minutes, while at 80°F it may require fifteen minutes. Rinsing is minimal: usually one rinse is all that is required. Even fiber-reactive turquoise needs only two rinses, whereas normally it requires so much rinsing that new dyers may despair that it will all wash out.

The textile industry owes its existence to handweaving. Now EZ Dye Cotton comes as a gift from the textile industry back to handweavers. I can't wait to see what we'll do with it. 

You can find information on EZ Dye Cotton and more specific dyeing instructions at www.charkha.biz.

REBECCA FOX

STRUCTURE

Atwater-Bronson Lace.

EQUIPMENT

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

YARNS

Warp: 16/2 mercerized
cotton (6,720 yd/lb,
WEBS), White, 3,668 yd.
Weft: 16/2 mercerized
cotton, White, 3,100 yd.

OTHER SUPPLIES

DMC 6-ply embroidery
floss:
Black #310, 4 skeins
Yellow #743, 2 skeins
Red #321, 1 skeins
embroidery hoop;
cross-stitch needle;
disappearing-ink marker.

WARP LENGTH

524 ends 7 yd long
(enough for 8 napkins,
plus take-up, sampling,
and 27" waste).

SETTS

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

DIMENSIONS

Width in the reed: 21 $\frac{7}{8}$ ".
Woven length
(measured under
tension on the loom):
190" (23 $\frac{3}{4}$ " for
each napkin).
Finished sizes:
eight hemmed napkins
19 $\frac{7}{8}$ " × 21 $\frac{1}{2}$ " each.

Which came first?

CRISP WHITE COTTON, CHEERFUL CHICKENS, AND AN AGE-OLD QUESTION TO PONDER OVER BREAKFAST.

Let your imagination run wild with these napkins combining Atwater-Bronson lace and cross-stitch embroidery. Then you can decide which came first . . . the chicken or the egg!

I have two antique kitchen towels embroidered with chickens that have always delighted and amused me. I don't remember exactly how I came to own these towels, but I think they were given to me by my late former mother-in-law, and it's likely she did the cross-stitch and embroidery herself.

Inspired by my inherited towels, I was interested in making a napkin that could integrate an embroidered chicken and use texture to create an egg-like shape. With only an 8-shaft loom, making an egg shape in the weave would be a challenge, so I decided to embroider the egg and use an Atwater-Bronson lace pattern to mimic hexagonal chicken-wire fencing.

With previous napkins, I had used 8/2 cotton. For these napkins, I wanted something lighter and more delicate, so I chose 16/2 pearl cotton. This had the added advantage of more threads per inch, and the cross-stitch could be more detailed.

These napkins could be modified in so many ways by changing the color of the pearl cotton or only using one plain-weave panel insert. I plan to make more of these with embroidered violets on yellow fabric background to match some antique china that I have. Also, I will be making some of these with monograms for wedding presents. Weaving these as towels using 8/2 or 10/2 cotton, they would make lovely monogrammed guest towels!

RESOURCES

Strickler, Carol. *A Weaver's Book of 8-shaft Patterns*.
Loveland, Colorado: Interweave, 1991, Draft #649
(adapted), p. 194.

- 1 Wind a warp of 524 ends 7 yd long. (For more than eight napkins, add 24" to warp length for each additional napkin.) Centering for a weaving width of 22", use your preferred method to warp the loom and thread the shafts following Figure 1. (Note: Because of the distribution of heddles across the shafts, use the heddle counts in Figure 2 to verify that you have enough heddles on each shaft.)
- 2 Spread the warp with scrap yarn. Before you begin weaving the napkins, practice your beat for an inch or two so you can beat consistently with the napkins. Then weave eight napkins, weaving 1 $\frac{1}{2}$ " plain weave at the beginning and end of each napkin and following the treadling in Figure 3 for 23 $\frac{3}{4}$ " per napkin. Separate the napkins with 2 picks in a contrasting color for a cutting line.
- 3 Remove the fabric from the loom and machine zigzag raw edges. Machine wash and dry with warm water and a mild soap. Press the fabric and then cut apart between cutting lines. Hem the napkins with a 1" hem ($\frac{1}{2}$ " folded twice).



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Blooming Leaf runner

STRUCTURE

Overshot.

EQUIPMENT

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

YARNS

Warp: Mercerized
crochet cotton thread
#10 (2,800 yd/lb,
Walmart), Natural, 844 yd.
Weft: Mercerized
crochet cotton thread #10,
Natural, 342 yd.
Pattern weft:
about 1,000
dried lavender stems
(purplehazelavender.com).

WARP LENGTH

375 ends 2¼ yd long
(allows for doubled
floating selvages
and 29" for take-up
and loom waste).

SETTS

Warp: 15 epi (1/dent
in a 15-dent reed).
Weft: 16 combined ppi
(8 ppi tabby wefts
and 8 ppi lavender stalk
pattern wefts).

DIMENSIONS

Width in the reed: 25".
Woven length (measured
under tension on
the loom): 52"
including 4" for hems.
Finished size after
hemming: 24" × 40".

If you grow your own lavender, cut the stems long, tie them in small bundles, and hang them upside down to dry. If you need to buy lavender, there may be a local grower where you live or you can purchase dried lavender from any of several websites.

WHAT BETTER WAY TO CELEBRATE THE SEASON THAN BY WEAVING WITH FRAGRANT LAVENDER FROM THE GARDEN?

The pattern for this table runner or wall hanging is a blooming leaf.

It is beautiful, and it looks complicated, but it is simple to thread and treadle.

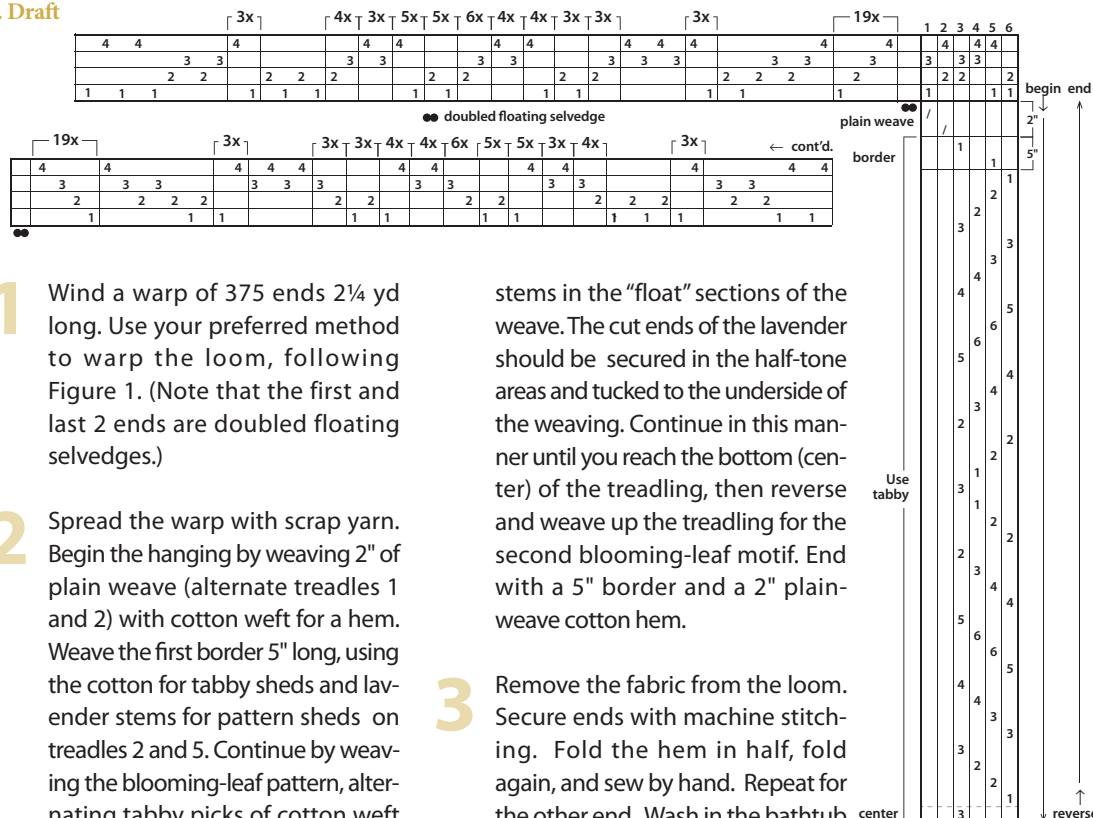
I have been weaving with plants for years. In the fall, after harvest, I choose from dried or fresh herbs to create gifts for family and friends as well as for myself.

Lavender is strong, lovely, and fragrant, a combination that makes it one of my favorite plants to use in curtains, wall hangings, or table runners for every day and special days. Sometimes I use just the stems, as in this piece, and sometimes I use the whole stalk with the flower.

Flowers are spectacular extending from the selvage or in the web of the cloth. For weaving, try to get 12" to 14" stems.

You can grow your own lavender or buy it (see the inset below Project at a Glance). But wherever you get your lavender, consider a visit to a local lavender farm this summer. There's no lovelier view than acres of lavender in bloom. It will be a treat for your eyes, nose, and heart!

1. Draft



1 Wind a warp of 375 ends 2¼ yd long. Use your preferred method to warp the loom, following Figure 1. (Note that the first and last 2 ends are doubled floating selvages.)

2 Spread the warp with scrap yarn. Begin the hanging by weaving 2" of plain weave (alternate treadles 1 and 2) with cotton weft for a hem. Weave the first border 5" long, using the cotton for tabby sheds and lavender stems for pattern sheds on treadles 2 and 5. Continue by weaving the blooming-leaf pattern, alternating tabby picks of cotton weft with pattern picks of lavender stems. Lay the lavender stems across the entire width of the warp for the pattern picks, overlapping the stems 2–3", making certain not to overlap

stems in the "float" sections of the weave. The cut ends of the lavender should be secured in the half-tone areas and tucked to the underside of the weaving. Continue in this manner until you reach the bottom (center) of the treadling, then reverse and weave up the treadling for the second blooming-leaf motif. End with a 5" border and a 2" plain-weave cotton hem.

3 Remove the fabric from the loom. Secure ends with machine stitching. Fold the hem in half, fold again, and sew by hand. Repeat for the other end. Wash in the bathtub in warm water with mild, fragrance-free soap, gently lifting and collapsing repeatedly. Rinse; hang to dry. Press lightly and carefully with a warm iron.

Numbers in treadling are the number of pattern picks needed to weave each block.
Use tabby: throw a pick of tabby weft before each pattern pick.



Project

Lavender Dreams

*Lavender is for lovers true,
Which evermore be faine;
Desiring always for to have
Some pleasure for their paine:
And when that they obtained have
The love that they require,
Then have they all their perfect joie,
And quenched is the fire.*

—Clement Robinson,
Handfull of Pleasant Delites, 1584



NAPKINS

KATE LANGE-MCKIBBEN

STRUCTURE

Plain weave.

EQUIPMENT

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

YARNS

Warp: 10/2 mercerized
cotton (4,200 yd/lb,
Cotton Clouds),
Yellow #113, 460 yd;
Nassau #23, 60 yd;
Fuchsia #3, 720 yd;
Tangerine #11 and
Malay Purple #59,
30 yd each.

Weft: 10/2 unmercer-
ized cotton,
Yellow #113, Fuchsia #3,
Tangerine #11, and Malay
Purple #59, 350 yd each.

WARP LENGTH

392 ends 5 yd long
(allows 8" for take-up, 2
8" for loom waste).

SETTS

Warp: 24 epi (2/dent
in a 12-dent reed).
Weft: 20 ppi.

DIMENSIONS

Width in the reed: 16½".
Woven length (measured
under tension on
the loom): 144"
(18" for each napkin).
Finished sizes
after washing:
eight hemmed napkins,
15" × 14¾" each.

Sunshine napkins and raffia placemats

Summer is just around the corner, so put on a sunny mood to weave these raffia weft placemats, perfect for outdoor entertaining. They take a bit of futtering (fussing plus muttering), but the end results are well worth the effort. Weave the matching napkins for even more fun and color!

It's three-in-one summer fun! Here, for your weaving pleasure, are two different projects for placemats using raffia in the weft, plus a set of bright matching napkins. One placemat draft uses a summer-and-winter weave, and the other uses a crammed-and-spaced technique.

Raffia comes on spools or skeins in one continuous 100-yard length. Some of the raffia available today is natural, but most is more processed than what was available in the 1970s and 1980s. The raffia used for the crammed-and-spaced placemats is made from rayon. It has more sheen and is a bit heavier than the

paper raffia used in the summer-and-winter placemats. I didn't notice much difference in working with the two kinds, but I did discover some helpful practices that are described in the steps for the two placemats. So happy weaving and happy summer eating.

RESOURCES

Selander, Malin. *Swedish Swatches*. Petaluma, California: Unicorn Books and Crafts. 1990, Red #10.
van der Hoogt, Madelyn. "School for Weavers: A Summer and Winter Family Reunion." *Handwoven*, May/June 2006, pp. 74–75.

SUMMER FUN NAPKINS

- 1 Wind a warp of 392 ends following Figure 1. Use your preferred method of warping the loom and thread the shafts following Figure 2. Weave eight napkins for 18" each, using each of the four weft colors (Fuchsia, Malay Purple, Tangerine, and Yellow) for two napkins. Separate napkins with 2 picks in a contrasting color.
- 2 Remove the fabric from the loom, secure the raw edges with machine stitching.

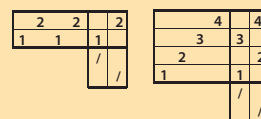
Wash in warm water, gentle cycle (especially if using a front-load machine). Dry three-quarters of the way, steam-press, and hang to finish drying.

- 3 Cut apart and secure the raw edges. Fold to square, press hemline, then turn hems under one more time and machine or handstitch. Steam-press and enjoy!

1. Warp color order for napkins

92	2	2	2	2	2	72	2	2	2	2	2	2	Yellow
12	2		2		2	2		2		2		2	Nassau
144			72							72			Fuchsia
72										72			Tangerine
72										72			Malay Purple
392													

2. 2-shaft and 4-shaft drafts for napkins



Projects



SUMMER-AND-WINTER PLACEMATS

STRUCTURE

Summer and winter.

EQUIPMENT

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

YARNS

- Warp: 5/2 pearl cotton (2,100 yd/lb, Cotton Clouds),
 Malay Purple #59, 204 yd;
 Fuchsia #3, 540 yd;
 Tangerine #11, 272 yd;
 Yellow #113, 56 yd;
 Nassau #23, 48 yd.
- Weft: Paper raffia (100 yd/tube) #29, 4 tubes;
 20/2 pearl cotton (8,400 yd/lb, Cotton Clouds),
 Red Hot #132, 575 yd.

WARP LENGTH

280 ends 4 yd long
 (allows 10" for take-up,
 34" for loom waste).

SETTS

- Warp: 20 epi (2/dent
 in a 12-dent reed).
 Weft: 22 ppi (11 tabby,
 11 pattern).


DIMENSIONS

- Width in the reed: 14".
 Woven length (measured
 under tension on
 the loom): 100" total,
 25" each placemat.
 Finished sizes after
 washing: four placemats
 12½" × 20¾" each.

1 Wind a warp of 280 ends following Figure 3. Warp the loom using your preferred warping method, following the draft in Figure 4.

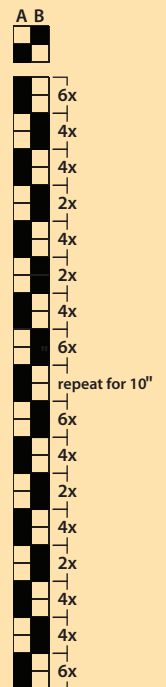
2 Begin and end each placemat with 1¾" plain weave with 20/2 pearl cotton for hems. Then weave each placemat, substituting the treadling unit for Block A or Block B in Figure 4 for squares in the treadling profile draft in Figure 5. At the right selvedge, shaft 1 is always in the open position for the pattern pick, so fold the raffia down, under the tabby thread. (I throw 1-2 tabby picks from right to left, and 3-4 tabby picks from left to right.) The left selvedge is variable depending upon the block being treadled. Block A is handled the same as the right selvedge. For Block B, the last thread is down on the pattern pick, so fold the raffia up and over the tabby thread. (You could also choose to put in a floating selvedge.)

3 Remove placemats from the loom and machine stitch between each mat before cutting apart. Hem each mat using sewing thread or 20/2 pearl cotton.

4 Handwash placemats. Roll each one up in a towel and add pressure to remove excess water. Machine dry for about 10 min on medium heat. Hand press and lay flat until mostly dry. Press once more with a medium iron while still slightly damp. 



5. Treadling block sequence for summer-and-winter placemats



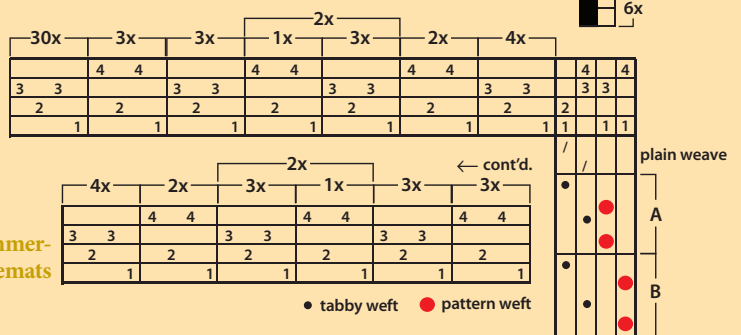
TIPS: The raffia is easiest to work with if you wind it onto a stick shuttle with as little twist as possible. Between picks, check for and unwind any twist that builds up as you weave.

Hand pressing is crucial for these raffia mats because the cotton shrinks more than the raffia. To hand press, tug in the weft direction at the hems and in the warp direction for the body of the placemat.

3. Warp color order for summer-and-winter placemats

51	14	11	12	14	Malay Purple
135	8	119	8		Fuchsia
68	11	12	12	11	Tangerine
14	3	3	4	4	Yellow
12	1	1	1	1	Nassau
280					

4. Draft for summer-and-winter placemats



TOM KNISELY

STRUCTURE

Plain weave.

EQUIPMENT

2-shaft or 4-shaft loom,
26" weaving width;
8-dent reed;
26" temple (stretcher;
optional); 1 boat and
1 rug shuttle or ski shuttle.
For the multicolored rug:
3 colors of Cushing
Direct Dyes or other dyes
appropriate for linen,
enough of each color to
dye 1 pound of fabric.

YARNS

Warp: 8/4 linen rug
warp (600 yd/lb,
The Mannings), Natural,
1,020 yd for two rugs.
Weft: 8/4 linen rug warp
(600 yd/lb, The
Mannings), Natural, 88 yd.
Rag weft: suit-weight
100% linen fabric
(56" wide, Denver Fabric
Outlet) white,
10 yd (5 yd per rug).

WARP LENGTH

204 ends 5 yd long (allows
22" for take-up, 36" for
loom waste) including two
groups of 3 ends each to
strengthen selvages.

SETTS

Warp: 8 epi (1/dent
in an 8-dent reed).
Weft: 10 ppi for hems,
3 to 3½ ppi for rags.

DIMENSIONS

Width in the reed: 25".
Woven length (measured
under tension on the
loom): 61" including
hems. Finished size of
each hemmed rug
24" × 56".

“Gift to be simple” rag rugs

TEN YARDS OF LINEN, TWO RUGS, AND PURE SATISFACTION.

Simple and classic, the combination of natural linen warp and Irish linen fabric can be as elegant as a string of pearls or as colorful as a bouquet of spring flowers.

As the Shaker hymn says, “It’s a gift to be simple,” and what could be simpler than the goodness of Irish linen? I was delighted recently to discover very reasonably priced suit-weight linen fabric available by the 10-yard bolt. One bolt yields enough linen rags for two rugs, so I wove one in purest white and dyed one for some spring color play. I hope you enjoy them as much as I do.

1 Prepare the linen rags by washing the fabric and hanging to dry. Then fold the 10-yard length in half lengthwise, then in half again. Lay flat on a table and cut lengthwise into 1½-inch strips. Cut the strips to taper 4 or 5 inches from each end.

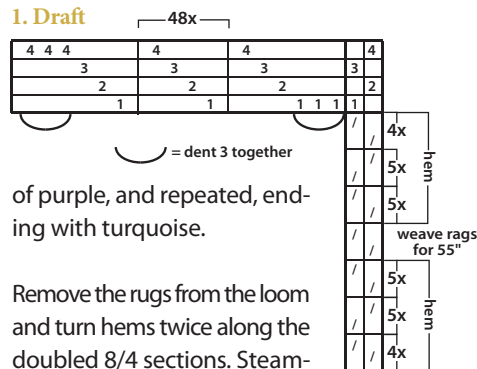
For the colored rug, separate out fifteen 10-yard strips and dye five strips each in three colors. I used Cushing Direct Dyes for cotton and linen, and I dyed my strips turquoise, bright green, and purple.

2 Warp your loom according to the draft, tripling the edge threads as shown in Figure 1.

3 Spread the warp with scrap yarn until you can insert the temple (although optional, a temple is highly recommended). With the temple in place, weave the first hem with the 8/4 linen as shown in Figure 1.

4 For the white rug, wind one 10-yard linen strip at a time onto the rug or ski shuttle and weave for 55". As you come to the end of each strip, overlap the tapered end with the next strip. While weaving, advance the temple frequently. End with the second hem. For the multicolored rug, you can cut the strips of one color in half to vary warp stripe length. I started with a strip of turquoise, wove a half-strip of purple, then a strip of green, another half-strip

1. Draft



of purple, and repeated, ending with turquoise.

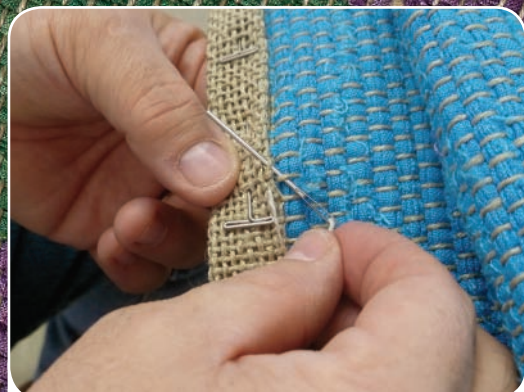
5 Remove the rugs from the loom and turn hems twice along the doubled 8/4 sections. Steam-press the hems and sew by hand securely with 8/4 linen or a matching finer thread.



Tom Knisely is never happier than when he’s playing with new fibers and colors.

SARA KNISELY

Project



To finish the hems, turn under twice, folding at the doubled wefts, and sew them down with some of the natural linen rug warp.

Living in Trees

Yes, weavers are living in trees. You might be living in one right now. But wise weavers are careful in choosing their trees and their yarns.

BETWEEN THE SEED AND THE WARPING BOARD

I know you haven't moved your domicile to the forest canopy (probably), but weavers in droves are wearing and weaving with fibers made from eucalyptus or beech trees and a host of other plants, from corn to kelp. We love bamboo, Tencel, Soysilk, Sea Silk, and other man-made "natural" fibers for their drape, shine, carefree wrinkle resistance, and their silky feel against our skin.

But are we being good stewards of the planet when we choose these oxymoronic yarns? In fact, the idea of man-made natural fibers is less contradictory than you might think, but not all synthetic fibers are created equal. All of these yarns start with cellulose, the natural polymer that makes up the living cells of all vegetation, but a lot can happen between the seed and the warping board.

SPINNING ORGANICALLY

Yarns such as Tencel and modal are produced by the lyocell process, an "organic solvent spinning process" pioneered by a British firm in 1987 and currently owned by Lenzing AG of Lenzing, Austria.


With the lyocell process, yarns can be made from various plants. (The Tencel brand of lyocell is made from eucalyptus trees, and modal is typically made from beech trees.) The trees are sustainably grown on plantations, then harvested and turned to pulp using an organic solvent. The pulp mixture is extruded, like a spider extrudes silk from its spinnerets, into fine filaments that are made into yarn. According to Lenzing, 99 percent of the nontoxic organic solvent is recovered and recycled in its "closed loop"

process, and wastewater and plant emissions are lower than with other man-made fiber manufacturing. The entire process consumes only 1 percent of the water used in conventional industrial cotton production.

Lyocell fabrics are also fairly eco-friendly. Unlike rayon production, the cellulose doesn't undergo significant chemical changes in the lyocell process. Fabrics made from lyocell are recyclable and biodegradable.

NO PERFECT YARN

It all sounds pretty wonderful, doesn't it? But alas, Virginia, there is no perfect yarn, ecologically speaking. Even responsibly made cellulose "miracle fibers" can consume chemicals and create waste in the dye process. And not all cellulosic yarns are made with equal care for the environment or the end product. For example, many yarns sold as bamboo are really rayon, made by a process that uses more harsh chemicals, produces more waste and pollution, and doesn't retain the natural antimicrobial or other properties of the bamboo plant. The United States Federal Trade Commission pursues and prosecutes these misrepresentations.

We live and craft close to the earth, and we care about its future. The best way to weave sustainably is to learn about the yarns we use and make conscious, informed choices. That way we can be happily living in trees and with trees for generations to come. 

FOREST AND KIM STARR



Weavers particularly love bamboo. But be careful, you may be buying rayon instead.

Eucalyptus trees, beech trees, even seaweed and soybeans are used to create yarns by the lyocell process.



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STRUCTURE

Spot weave.

EQUIPMENT

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

YARNS

Yellow scarf

Warp: 8/2 bamboo
(3,360 yd/lb, Yarn Barn of
Kansas), Marigold, 474 yd.
Weft: 8/2 Tencel,
Lemon Drop, 261 yd.

Mauve scarf

Warp: 8/2 Tencel
(3,360 yd/lb, Webs),
Grey Mauve, 561 yd.
Weft: Grey Mauve, 398 yd.

WARP LENGTH

Yellow scarf: 158 ends
3 yd long (includes
63" for scarf plus
45" for fringe
and loom waste).

Mauve scarf: 187 ends
3 yd long (includes
70" for scarf plus 38" for
fringe and loom waste).

SETTS

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

Weft: yellow scarf, 20 ppi;
mauve scarf, 24 ppi.

DIMENSIONS

Width in the reed:
yellow scarf, 6½";
mauve scarf, 7¾".

Woven length (measured
under tension on the
loom): yellow scarf, 63";
mauve scarf, 70".

Finished sizes:

yellow scarf
5¾" × 58¾", plus
9" twisted fringe;
mauve scarf
6⅞" × 66", plus
7" twisted fringe.

LYNNETTE LYNCH

Paper Spot scarves

THE SHEEN OF BAMBOO GIVES AN EMBOSSED QUALITY TO THESE ELEGANT AND APTLY NAMED ACCESSORIES.

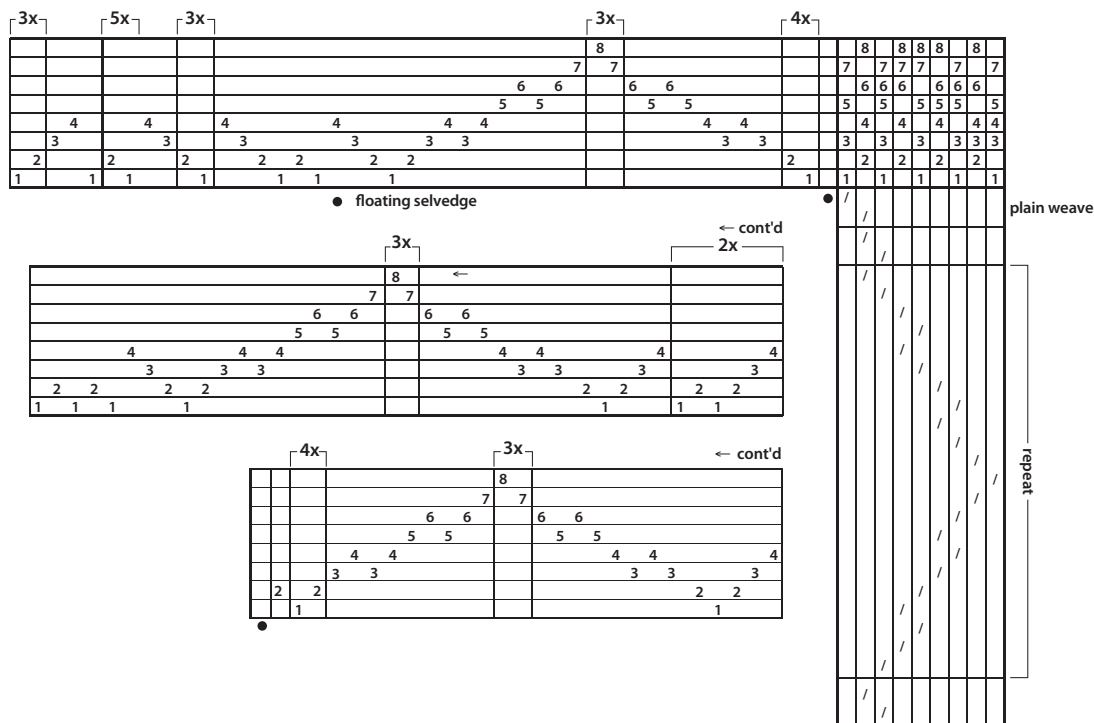
I first came across the term "Paper Spot" in S.A. Zielinski's book *Master Weaver Library*, Volume 12. The pattern was appealing because the floats are vertical on one side of the fabric and horizontal on the other. The original motif shown in the book used eight shafts and ten treadles, which arranged the pattern motifs in horizontal lines. I turned the pattern to arrange the motifs vertically down the length of the scarf and included areas of tabby to space out the motifs. This increased the required number of shafts; however, by reducing the length of the

paper spot motif, I was able to weave the pattern on eight shafts. I have woven two variations of the pattern. Paper spots are best woven with the same color warp and weft or a slight variation of tone-on-tone or matte-and-shine.

RESOURCES

Zielinski, S.A. *Master Weaver Library, Vol. 12, Spot Weaves, Old and New*. Ottawa, Ontario, Canada: Nilus Leclerc, 1982.
West, Virginia. *Finishing Touches for the Handweaver*. Loveland, Colorado: Interweave, 1988.

1. Draft for yellow scarf





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SANDRA DOAK

STRUCTURE

Crammed-and-spaced
plain weave.

EQUIPMENT

4-shaft loom,
22" weaving width;
5-dent reed;
1 shuttle.

YARNS

Warp: Wool crepe (2,250
yd/lb, Silk City), black,
175 yd; rayon slub yarn
(575 yd/lb), dk blue,
280 yd; shiny rayon yarn
(1500 yd/lb), blue, 280 yd.
Weft: A pleasing mix of
weights, colors, and
textures from your stash.

WARP LENGTH

210 ends 3 yd long
(allows 31" for take-up,
loom waste, and fringe).

SETTS

Warp: Sandra's warp
is 9½ epi overall
with cramped-and-
spaced warps.
Check wraps per inch
on your own warp yarns
and then experiment.

DIMENSIONS

Width in the reed: 22".
Woven length (measured
under tension
on the loom): 77".
Finished size: 20" x 73"
with a 5" fringe.

*It is good to have an end
to journey towards;
but it is the journey
that matters in the end.*

—Ursula K. Le Guin

Destination: Colorado River

AN INVITATION TO YOUR OWN WEAVING EXPLORATION.

Living in Texas during the longest, hottest, and driest summer in history, I looked around for something positive and beautiful. I found the never-ending blue skies and the lower Colorado River that runs through Austin.

Looking at water and sky, I was inspired to make a piece to share with the gods in hopes of some rain! At the same time, I was inspired by several weaving books nudging me to return to the basics and play at weaving while having some “fun in the sun.” I hope my project notes provide inspiration for you to begin your own weaving journey.

The adventure begins

I knew I wanted something wearable and light in color and weight, something that drew me to the loom every available second. At the same time, I decided rules wouldn't apply. I had woven some cramped-and-spaced projects, and I knew I could get a lighter piece with interesting effects using that approach.

For the warp, I looked for contrasting yarns in varying sizes to create interest. After surveying the yarns I had, I decided to use three yarns in my warp: a heavy indigo blue rayon slub, a black wool crepe for grounding, and a thinner watery blue shiny, *slinky* rayon.

My palette for the weft was any and everything that reminded me of a river—blues, reflections, rocks, moss—you get the idea. I gathered all my weft choices so that they were there at my fingertips for exploration.

Setting out

I decided to make my shawl 20" wide. When winding the warp, I made three chains, one for each of my warp yarns, then sleyed them through a 5-dent reed, as shown in Figure 1.

After sleying my warp chains through the reed, I threaded the loom for plain weave, a straight draw onto four shafts, and I beamed the warp.

The journey

After tying to the front apron bar, I was ready to play . . . I mean weave. I chose five yarns from the palette of weft threads I had gathered earlier: bright green silk fabric strips; sparkly handspun purple silk; thin rayon, black with white dashes; variegated railroad in blue green; and *Madeira*, thin viscose filament, in bright green.

I wanted to create some cohesion by repeating yarns and elements, but I did not measure; I let the visuals stimulate my choices. I used mostly the black-and-white thin rayon yarn throughout the weft to give the watery quality I was looking for. (You could substitute another thin variegated yarn or even a rayon sewing thread.) I used some hand-manipulated techniques that I had previously learned, and I was inspired to incorporate some new and refreshed ideas from *The Weaver's Idea Book* by Jane Patrick.

Reflections

After weaving the length of the shawl, I removed the fabric from the loom. I noticed that the densely threaded yarns hold everything together without letting loosely woven threads wander, while the sparsely threaded areas create such a lovely lacy area. It's magic!

I hope this piece inspires you to create your own weaving adventure and to have some creative fun with no limits.

RESOURCES

- Patrick, Jane. *The Weaver's Idea Book: Creative Cloth on a Rigid-Heddle Loom*. Loveland, Colorado: Interweave, 2010.
- Van der Hoogt, Madelyn. *Design Collection 19: Scarves and Shawls for All Seasons*. Loveland, Colorado: Interweave, 2002.



1. Sandra's Draft



To make the Möbius shape: Tie fringes in bundles to secure the ends. Lay the fabric horizontally on a flat surface, then flip the left edge over, creating a twist at the center. Bring the right-side end of the fabric to align with the upper selvedge of the left side, overlapping the right and left side ½". Topstitch along the overlapping selvedge of the left edge to connect the two edges.

ROBIN LYNDE

Parallel fusion V-shawl

THINK PARALLEL LINES NEVER MEET? THIS FUN AND FLATTERING V-SHAWL WILL SURPRISE YOU.

STRUCTURE

Plain weave woven in two layers.

EQUIPMENT

4-shaft loom, 19" weaving width; 6-dent reed; 2 boat shuttles; 1 stick shuttle for starting the "V"; pattern cutting board (optional).

YARNS

Warp: Bambu Lace (92% bamboo, 8% nylon; 650 yd/lb), Mineral, 325 yd; Teal, 195 yd; Ivory, 40 yd.

Weft: Bambu Lace, Teal, 255 yd. (Available as a kit from Cotton Clouds.)

WARP LENGTH

224 ends 2½ yd long (allows 6" for take-up, 27" for loom waste).

SETTS

Warp: 12 epi (6 epi/layer; 2/dent in a 6-dent reed).
Weft: 12 ppi (6 ppi/layer).

DIMENSIONS

Width in the reed: 18⅔".
Woven length of the doubleweave section before the V-section: 39" (57" including V-section).
Finished size after washing: one shawl 13½" × 52" (from fringe end to edge of V-section on both sides) plus 5¼" fringe on each end and on both edges of the V.

The stripes of this shawl grow as straight and side by side as stalks of bamboo. But then two layers become one to create a whole new design.

The V-shawl is one of my favorite things to weave. I love the surprise of opening up a shawl once it's off the loom for my first view of the design created by this unusual adaptation of a doubleweave technique.

WHAT IS A V-SHAWL?

Simply, this is a shawl woven in the shape of the letter "V." A V-shawl stays put on your shoulders, with the point of the V falling gracefully on your back. It can be woolly and warm or lacy and lightweight. I have woven V-shawls for brides and mothers-of-brides, for elegant holiday parties, and for casual wear, in yarns that range from fine wool to heavy handspun wool, luxurious chenille, and mixes of leftover yarns and ribbons.

There are other methods for producing V-shawls (see Shangold in Resources), but the

technique used here is from *Weave a V* by Kerstin Fröberg. In this technique, the shawl is woven in two layers, using two shuttles, up to the point where the layers are joined to create the V. At that point, successive pairs of warp threads are cut at the back of the loom and then used as weft. The thread from the top layer is used as weft in the bottom layer and vice versa, thus joining the two layers and creating a new pattern as the stripes cross at right angles. The remaining warp threads get narrower in the reed as each pair is cut and woven, forming the V. Finally, the last pair is cut and the piece is removed from the loom.

RESOURCES

Fröberg, Kerstin. *Weave a V*. Prince George, British Columbia: Laura Fry Weaving Studio, 2004.
Shangold, Judith. "V-Shaped Scarves." *Handwoven*, January/February 2012, pp. 52–53.

DESIGNING A V-SHAWL

You can use graph paper to plan your own stripe arrangements. Because the two front pieces are woven as two separate layers and joined only at the V-section, you can design different stripe arrangements for each if you wish. The warp threads from both form the plaid in the V-section.

First draw two rectangles the same size, one vertical and one horizontal, overlapping their top left corners to form the V. Draw your warp stripes running from top to bottom in the vertical rectangle. If you want both sections to have the same stripe arrangement, draw the same stripes from end to end in the horizontal section, or you can draw a different arrangement of stripes. (But

remember that when you wind your warp, you'll be alternating a thread from the top layer with one from the bottom layer, so you'll have to keep track of both stripe arrangements.)

Pay attention to which stripes you want on the inside of the V and which on the outside. I always plan the inside stripes (the fold of the V) to be on my right side while I'm weaving, so I thread the loom that way. (See Photos a and b on page 64).

Finally, consider your weft! At the point where you begin weaving the V, the warp threads become the weft. If you use a very different yarn as weft for the two layers, you will notice the difference between the fronts and the V-section. Use a weft yarn that is dominant in the warp or similar in color and grist.



Project



1 Wind a warp of 224 ends 2½ yd long and warp your loom following Figures 1 and 2 (I use a back-to-front method that places warp loops on the back apron rod).

2 Wind 2 bobbins and load 2 shuttles with the weft yarn. If you are new to doubleweaving, practice weaving for a few inches, following Figure 2 and using two colors of waste yarn, so that you can be sure the two layers are weaving separately. Then, allowing 8" for fringe, weave the shawl in two layers for 39" following the repeat and shuttle order in Figure 2, keeping the weft yarns separate at the edges.

3 End the weft yarns using treadles 4 and 3 (shuttles 1 and 2 from right to left), cut the wefts to about 10", and leave them hanging as fringe on the left side. Cut the first loop of warp on the back apron rod for the first pair of warp threads on the right (or cut the first two threads on the right at the back apron rod if you tied onto it) and

use them as weft, one at a time. Pull the first (top-layer) thread out of Shaft 4 and the reed and weave it through a bottom layer shed (shafts 1-2-4 raised). Then pull the next (bottom-layer) from Shaft 3 and weave it through a top-layer shed (shaft 4 raised). As long as you pay attention to the mantra "top thread weaves the bottom layer and bottom thread weaves the top layer" and you maintain the correct treadling order, you'll be fine. Keep the tension consistent with the previous tension. (For a wide shawl, I use the stick shuttle at first to push the yarns through to the other side where I can reach them by hand.) Every inch or two, tie a group of these weft threads in a loose knot to keep the left edge warp threads from spreading out. As the piece becomes narrower, measure often to maintain the correct beat. As you get near the end, you might not even use the beater but instead place the yarn with your fingers. Take care as you

wind the warp forward to keep the warp threads under the same tension as before and not tighter.

4 Carefully open up the shawl and smile at the results! Spread the shawl on a pattern cutting board, if available. Use the grid to pin the shawl into a relatively square shape. (If it is not square, don't worry—use the board to help make the sides straight.) Carefully straighten out the fringe on the edges of the V. At the point of the V, be sure to correctly identify the vertical and horizontal yarns and how they intersect before combing them straight. Tie overhand knots in each group of 6 threads, exchanging the edge threads in adjacent groups to keep the weft threads firmly in place. Tie knots in groups of 6 threads at both ends of the shawl in the same way.

5 Wash by hand, roll in a towel to remove most of the moisture, and lay flat to dry. Trim the fringe evenly.

1. Warp color order

16	2	2	2	2	2	2	2	Ivory
78	48	18	8	4				Teal
130	42	28	14	4	42			Mineral
224								

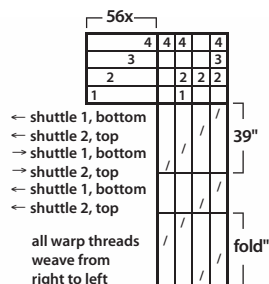
a. The center of the V begins to form as warp thread pairs are cut and used as weft threads in the opposite layer.



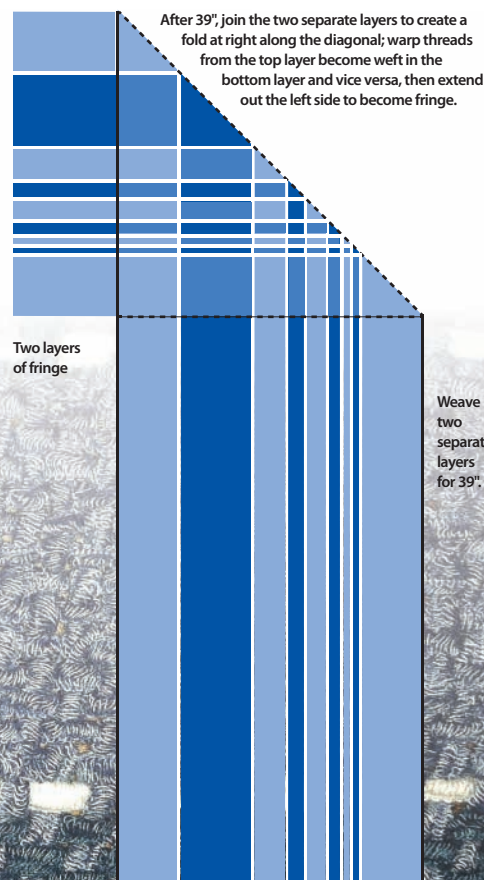
b. The warp-become-weft threads are left hanging on the left edges of the layers to become fringe.



2. Draft



3. Weaving the fold



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COREEN HARTIG

STRUCTURE

Plain weave
and twill.

EQUIPMENT

8-shaft loom,
10" weaving width;
15-dent reed;
1 shuttle, 1 bobbin,
blunt tapestry needle.

YARNS

Warp: 8/2 Tencel
(3,360 yd/lb, WEBS),
Lake Combo
(variegated), 963 yd,
Navy and Grayed Teal,
450 yd each.
Weft: Bambu 12
(6,300 yd/lb;
Cotton Clouds),
Emperor Blue, 820 yd
for collapse-weave scarf;
410 for plain-weave scarf.

WARP LENGTH

298 ends 6¼ yd long
(18" for sampling, 8" for
take-up, plus 35" for
loom waste and fringe).

SETTS

Warp: 30 epi (2/dent
in a 15-dent reed).
Weft: 36 ppi for collapse
scarf; 18 ppi for warp-
faced plain weave.

DIMENSIONS

Width in the reed: 10".
Woven length (measured
under tension on the
loom): 75", collapse-
weave scarf; 75" plain-
weave scarf.
Finished sizes
Collapse-weave scarf,
4" x 67½" plus 4" twisted
fringe; plain-weave scarf,
8½" x 70", plus 4" twisted
fringe.Pacific Waves in
Tencel and bamboo

Warp once and weave two scarves that capture the constantly changing colors and movement of the Pacific Ocean.

I have always loved the ocean—the colors, the movement of the waves, the sound, and the smell of the salt water. Every morning when I walk my son to the bus stop, we look out at the Pacific Ocean to admire its constantly changing colors. I wanted to weave a scarf that would capture the colors and movement of the ocean. I found the perfect combination with a variegated Tencel yarn of blues and teals, Bambu 12 for weft, and a collapse-weave structure that creates pleats or furrows in the fabric. The closely sett warp also allowed me to weave a warp-dominant plain-weave scarf on the same warp.

1. Warp color order

	2x		2x		2x		2x		2x		2x		
72	8	8	7	6	5	4	3	2	1				Teal
72			1	2	3	4	5	6	7	8	8		Navy
154	9	8	8	8	8	8	8	8	8	8	8	9	Lake Combo
292													

2. Draft

2x		18x														
	8	8											8	8	8	
		7	7										7	7	7	7
			6	6									6	6	6	6
				5	5								5	5	5	5
4					4	4							4			4
	3					3	3						3	2	2	3
		2					2	2					2	1	1	2
			1					1	1				1	1	1	
													/	/	/	plain weave
													/	/	/	
													/	/	/	

- Wind a warp of 298 ends following Figure 1. Use your preferred method to warp and thread the loom, following Figure 2.
 - Spread the warp with scrap yarn using treadles 1 and 2. Sample as desired for 18". Allowing 7" for fringe, weave 2 picks of plain weave, then hemstitch encircling every 4 ends within the warp stripes to encourage pleating in the scarf. Weave the scarf for 75" following the twill treadling. End with 2 picks of plain weave and hemstitch. Allowing 14" between scarves, weave the second scarf in plain weave, beginning and ending with hemstitching as for first scarf.
 - Remove fabric from the loom. Prepare a twisted fringe at both ends of both scarves.
 - Wash the pleated scarf in hot water in the washing machine with mild detergent on a regular cycle. Dry in the dryer on medium heat to help set the pleats.
- Handwash the plain-weave scarf in warm water with a mild soap. Lay flat to dry. When almost dry, put in the dryer on a gentle cycle for 10 minutes. Press on a rayon setting to bring out the sheen of the yarns. ⇄



Designing for Collapse

To create the pleats, this collapse-weave scarf alternates warp- and weft-faced stripes. When removed from the loom and washed, the stripes collapse, creating pleats where only the warp-faced stripes appear. In this scarf, block A (shafts 1-4) warp stripes appear on one side of the scarf, while block B (shafts 5-8) stripes appear on the other. I arranged the warp stripes so that one side of the pleated scarf shows only the variegated yarn, while the other side shows stripes gradually moving from teal to navy.

For a collapse weave to work, the warp sett must be closer than normal, the weft must be beaten closer than normal, and the weft needs to shrink more than the warp during finishing. Unless you want a scarf that resembles the weight of chain mail, the weft needs to be a much finer yarn, as well. For this scarf, Bambu 12 meets all of these needs: it is much finer than the 8/2 Tencel warp, shrinks more, and sets the pleats better.

For a collapse weave, you also need to plan warp stripes based on the fiber type and size. I found a helpful article in *Fabrics That Go Bump* (see Resources). And of course, one must sample, sample, sample to find just the right combination of sett, beat, and fiber.

Resources

- Field, Anne. *Collapse Weave: Creating Three-Dimensional Cloth*. North Pomfret, Vermont: Trafalgar Square, 2008.
- van der Hoogt, Madelyn. "A perplexing plethora of pleats." *The Best of Weaver's: Fabrics That Go Bump*. Sioux Falls, South Dakota: XRX, 2002, pp. 60-65.

STRUCTURE

Plain weave with color-and-weave.

EQUIPMENT

Rigid-heddle or 2-shaft loom, 20" weaving width; 10-dent rigid heddle or reed; 3 slim boat shuttles, 4 bobbins.

YARNS

Warp: 100% Soysilk (480 yd/skein, 4,388 yd/lb, Conjoined Creations "Pastimes Too"), used doubled. Eggplant PST205, 602 yd; Dusty Lavender PST223, 609 yd; Lettuce PST222, 242 yd.
Weft: 100% Soysilk, "Pastimes Too," used doubled. Eggplant, 628 yd; Lettuce, 640 yd. Filler (waste) yarn: 5/2 cotton or similar (2,100 yd/lb, used singly), 112 yd.

OTHER SUPPLIES

Sewing machine; matching sewing thread; handsewing needles; 1 larger button for closure, and 2 smaller buttons for lapels.

WARP LENGTH

198 doubled ends (396 actual ends) 3½ yd (132") long (allows 5" for take-up, 27" for loom waste).

SETTS

Warp: 10 doubled epi (20 actual epi; 2/dent in a 10-dent reed).
Weft: 12 doubled ppi (24 actual ppi).

DIMENSIONS

Width in the reed: 19½".
Woven length (measured under tension on the loom): 100" (25" each of four panels).
Finished sizes: four panels 16½" × 23" each for a sleeved top 46" around × 21" long, hemmed.

JUDITH SHANGOLD

Soysilk top in color-and-weave

Several colors of fine Soysilk yarn used doubled in warp and weft make a log-cabin fabric with a wonderful hand that you can weave on a rigid-heddle loom and sew into this elegant top.

The Soysilk in this shirt makes a soft, drapery fabric with a lovely, silky hand. The colors are dyed to be "almost solid," so the log-cabin stripes have an interesting striated look.

WARPING LOG CABIN ON A RIGID HEDDLE

When you use the direct warping method with a rigid-heddle loom, it can be a challenge to thread color-and-weave patterns like log cabin. With direct warping you usually warp a loop of two ends in a slot, then draw one of them out and place it in an adjacent hole, so you have two ends the same color next to one another. Log cabin needs alternating ends of different colors. My solution was to use a fine Soysilk yarn doubled and use the direct warping method to pull a loop of one color through a slot and a loop of another color through the hole next to it.

For one block of log cabin, dark loops go in the slots and light ones into the holes; to switch blocks, the dark loops are placed through the holes and light loops into the slots. By direct warping the slots and holes together, the whole threading process happens at once, so you just have to beam the warp, tie it to the front beam, and you are good to go. (For more information on direct warping, see Resources.)

1. Warp color order

	5x		2x		5x		11x		12x		12x		
166	2	2			2		6		2	2	2		■ Dusty Lavender
66							6						■ Lettuce
164	2		2		2		6		2		2		■ Eggplant
396	actual ends (198 working ends)												
	Warp threads are used doubled.												

DESIGNING A TOP TO FIT

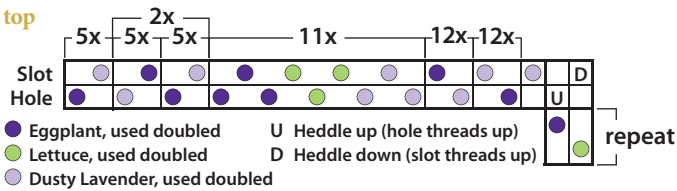
This garment is designed with extra ease to be loose with lots of drape. The finished measurements for the top are: chest, 46"; center back of neck to bottom edge of sleeve, 17"; and finished length, 21". To adjust the size, add 8" to your chest measurement, divide this number by the four panels that make up the body of the garment, and add 5" for the sleeves to get the desired finished width of your fabric after draw-in and shrinkage. You can lengthen the panel for a longer garment. (You might also want to make a muslin pattern to check the fit.) To calculate the weaving width and woven length needed, allowing for take-up, draw-in, and shrinkage with these yarns, add 22% to the desired finished width and 9% to the desired finished length of each panel.

RESOURCES

Gipson, Liz. *Slots and Holes: 3 Ways to Warp a Rigid-Heddle Loom*. (DVD or video download). Loveland, Colorado: Interweave, 2012. www.weavingtoday.com. (Warping a rigid-heddle loom using the direct warping method.)
van der Hoogt, Madelyn, and Lynn Tedder, "All You Need for Shadow Weave." *Handwoven*, January/February 2012, pp. 26–28. (Information on log cabin and color-and-weave effects.)



2. Draft for top



1 Set up your rigid-heddle loom to direct warp a length $3\frac{2}{3}$ yd (132") long. Warp following the draft in Figure 2, threading loops of 2 strands through both holes and slots as indicated and centering for a weaving width of 20". Wind onto the warp beam and tie onto front beam. To weave on a shaft loom, wind a $3\frac{2}{3}$ yd warp on a warping board following the warp color order in Figure 1. For a 2-shaft loom, use your preferred method to warp the loom, threading doubled ends into heddles on shaft 1 (the "hole" threads in the threading in Figure 2), and shaft 2 (the "slot" threads).

2 Wind a bobbin with waste yarn and weave a heading to spread the warp. The Soysilk wefts are used doubled. Boat shuttles are useful for weaving with finer yarns. Wind separate bobbins, 1 bobbin with Eggplant and 2 bobbins with Lettuce weft, using 2 strands of each color together. Keep an even tension on the 2 threads as you wind so that the threads wind on evenly and check your weaving often to be sure they remain evenly tensioned.


3 Weave, alternating Eggplant and Lettuce throughout, and making sure the wefts catch at the edges. A rule of thumb: If the shuttle emerges from the shed under the last warp end, take the next shuttle under the last warp thread before inserting it into the next shed. If the shuttle comes out over the last warp, take the next shuttle over the last warp before you insert it into the next shed.

4 Following the weave plan in Figure 3, reading from the bottom, weave the 4 pattern pieces. Using a separate shuttle and the second bobbin of Lettuce, weave 12 rows for each underarm facing over 4" (40 working ends) of warp. Then weave the shaded areas with waste yarn of similar weight as

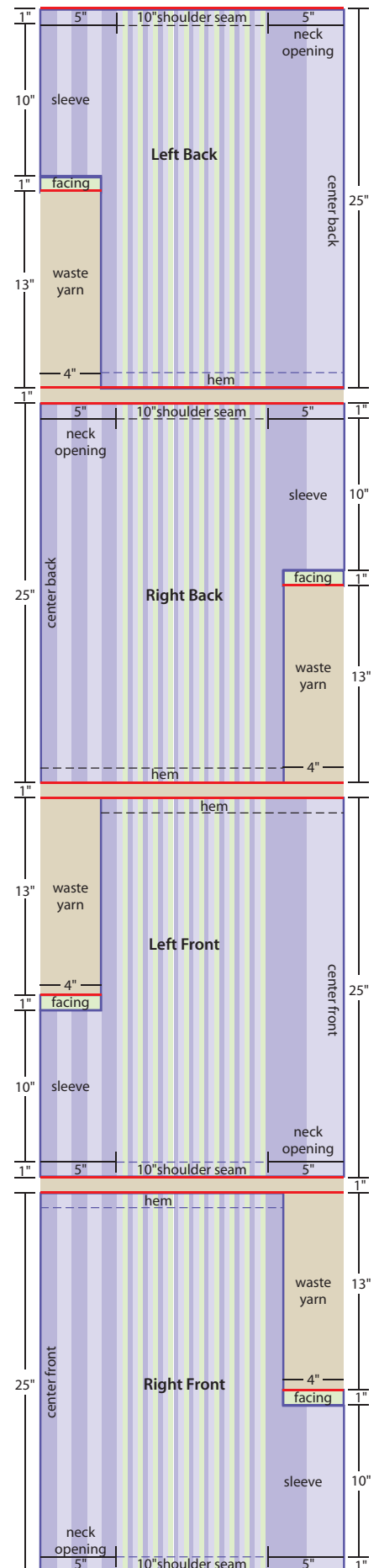
weft, being careful to maintain the same tension on these warp ends as on the Soysilk. Weave 1" of waste yarn between each piece to respace the warp and weave 1" of waste yarn after the last piece to prevent raveling.

5 Remove fabric from the loom. Zigzag along top and bottom of each section, as indicated by the red lines in Figure 3. Cut the pieces apart and remove waste yarn. Handwash in cool water with a few drops of dish soap. Rinse in water the same temperature. Place in the dryer on low heat until almost dry, then lay the pieces flat until they are completely dry.

Trim ends close to the zigzag stitching. Right sides together, pin the left front and left back pieces together at the shoulder seams. Allowing a $\frac{3}{4}$ " seam allowance, machine stitch the center 10" of the shoulder seam, leaving 5" open at each edge. Roll under the raw edges of the unstitched sections on the shoulder to the wrong side and hem by hand. Repeat for underarm seam facings. With a single strand of weaving yarn, join the side edges together from the right side using a figure-eight (baseball) stitch. Repeat for the right front and right back pieces.

Overlap the two back pieces by $\frac{3}{4}$ " and sew the center back seam together from wrong side, leaving 5" open at the bottom. Try it on. Overlap the right front over the left for 2" and place a pin where you want the button. Sew on the button through both layers. Pin bottom hem to the desired length. Roll raw edges to the wrong side and hem by hand. Fold over collar corners and tack in place as shown in the photo and sew a decorative button at each corner. Steam-press seams and hems flat. 

3. Weave plan



Read weave plan from the bottom up.
Red lines are cutting lines.



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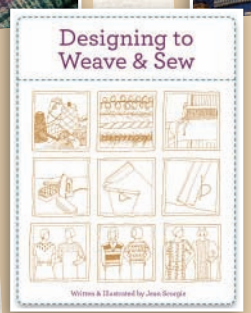
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STRUCTURE

3-thread huck lace and plain weave.

EQUIPMENT

6-shaft loom (5 shafts used), 10" weaving width; 8-dent reed; 1 shuttle; 6 film canisters or prescription pill containers with coins to weight the ribbon.

YARNS

Warp: Bambu 7 (100% bamboo; 2,100 yd/lb, Cotton Clouds), #628 Walnut, 1,147 yd; Luna Ribbon (50% cotton/40% Tactel nylon/10% polyamide; 675 yd/lb, Cotton Clouds), #852 Beach, 51 yd.

Weft: Bambu 7, #816 Water Chestnut, 1,557 yd; Luna Ribbon, 65 yd (includes amount for joining panels).

OTHER SUPPLIES

Blunt-end tapestry needle with large eye; sewing machine, matching thread; quilter's pins.

WARP LENGTH

Bambu 7, 139 ends 8¼ yd long, Luna Ribbon, 6 ends 8½ yd long (allows 12" for take-up, 30" for loom waste and fringe).

SETTS

Warp: about 15 epi (132 ends 2/dent in a 8-dent reed and 13 ends 1/dent in an 8-dent reed). Weft: 20 ppi.

DIMENSIONS

Width in the reed: 9⅞". Woven length (measured under tension on the loom): 258". Finished size: yardage for a top, 8" × 6½ yd.

SARAH H. JACKSON

Elemental huck-lace top

My design challenge for this top was to incorporate three different elements: huck lace, which my weave structures group was studying; using strips of cloth for garments, which my clothing group was exploring; and using bamboo yarn, to fit with the theme of this issue of *Handwoven*. I chose pale shades of Bambu 7 to highlight the huck lace and a coordinating ribbon to emphasize the joined panels and add textural interest.

Additional challenges presented themselves when I began considering how to fit the weft stripes of huck and areas of plain weave into the width of panel I needed and how to sley the ribbon to avoid undue friction as it passed through the reed.

While huck is normally sett for plain weave and can be sleyed at 3/dent for 3-thread huck (see Resources), I opted for 2/dent and a more open sett to achieve the width I needed and to balance the two huck blocks. Although my sample resulted in an unbalanced plain weave with 16 ends per inch (epi) and 20 picks per inch (ppi), the drape of the fabric worked well for the top.

DESIGNING THE TOP

The woven lengths allow for an extra 1" to 1½" at the ends of each piece except the fringed front A, so you have some flexibility in deciding exactly where to join the pieces (see Figure 2). Make sure to consider hem allowances as you place the ribbon wefts. Weaving the ribbon so that it matches across the panels can be problematic. A more random placement of the ribbon wefts and different textures gives you greater freedom as you weave and is ultimately more interesting. Not always changing the huck or plain-weave texture at the ribbon adds an element of surprise and visual appeal. Limiting the length of the huck stripes to about 5" will

minimize the warp tension differential that can sometimes be a problem when huck is woven in columns. Beginning and ending each piece with an area of plain weave simplifies hemming and provides greater stability in the shoulder seams.

RESOURCES

Sullivan, Donna. "A Designer's Handbook for Huck." *The Best of Weaver's: Huck Lace*. Madelyn van der Hoogt, ed. Sioux Falls, South Dakota: XRX, 2009, pp. 20–24.

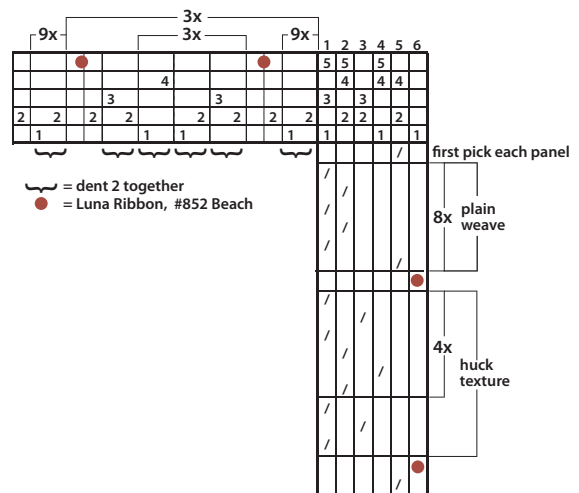




Project

1 Wind a warp of 139 ends of Bambu 7, Walnut, 8¼ yd long. Wind a separate warp with 6 ends of Luna ribbon 8½ yd long. Use your preferred method to warp the loom, following Figure 1 and centering for a weaving width of 10". Do not attach the ribbon to the warp beam. Sley the warp following the denting instructions in Figure 1 (18 ends 2/dent in plain weave stripes, 1/dent, then 1 ribbon in the next dent; for huck-lace stripes, sley 20 ends 2/dent, followed by 1/dent, then 1 ribbon. Extend ribbon over back beam and weight just heavily enough to maintain tension (film canisters or prescription pill containers weighted with coins work well).

1. Draft



2 Wind a bobbin with Water Chestnut Bambu 7. Allowing 6" at beginning for fringe, weave front A to measure 29", following Figure 1 or changing textures and inserting ribbon as desired, but beginning and ending with at least 48 picks of plain weave (just over 2") for hems. When inserting ribbon, extend ends 1½" beyond selvages, wrap around outermost warp end and weave in for 1" with cut end extending slightly on the wrong side. End with 2 picks in a contrasting color. Weave the remaining panels to the length indicated in Figure 2, beginning and ending each panel with 48 picks of plain weave and separating each piece from the next with 2 picks of contrasting yarn.

3 Remove the fabric from the loom. Machine zigzag on both sides of contrasting picks. Keeping the ribbon warps free, prepare twisted fringe on front panel A, dividing each section of Bambu 7 into three fringes of six or seven warps each. Secure the plies with an overhand knot. Handwash in warm water, mild soap. Lay flat to dry. Press on wrong side with warm iron while still damp.


4 Cut pieces apart between contrasting picks. Lay out the panels as shown in Figure 3, using the extra length to position the crosswise stripes. After adjusting, trim pieces to length indicated in Figure 2, and zigzag all cut edges.

5 Machine sew shoulder seams together: stitch right back and front A and left back and front B together at the top of the panels, beginning ½" down at neckline and ending 2" below cut edges at the shoulders (see Figure 3). Press seams open, trim seam allowances to an even width, and finish raw edges.

6 Fold 1½" to wrong side at the top of center front and back panels C for neck facings and handstitch with sewing thread.

7 Wrong sides together, pin center front and back C to right front and back A spacing the pins 1" apart, placing the neck edge of center front C 3" below shoulder seam and the neck edge of center back C ½" below shoulder seam. Thread a tapestry needle with length of ribbon and, using pins as a guide, loosely overcast stitch ¼" from selvages, beginning

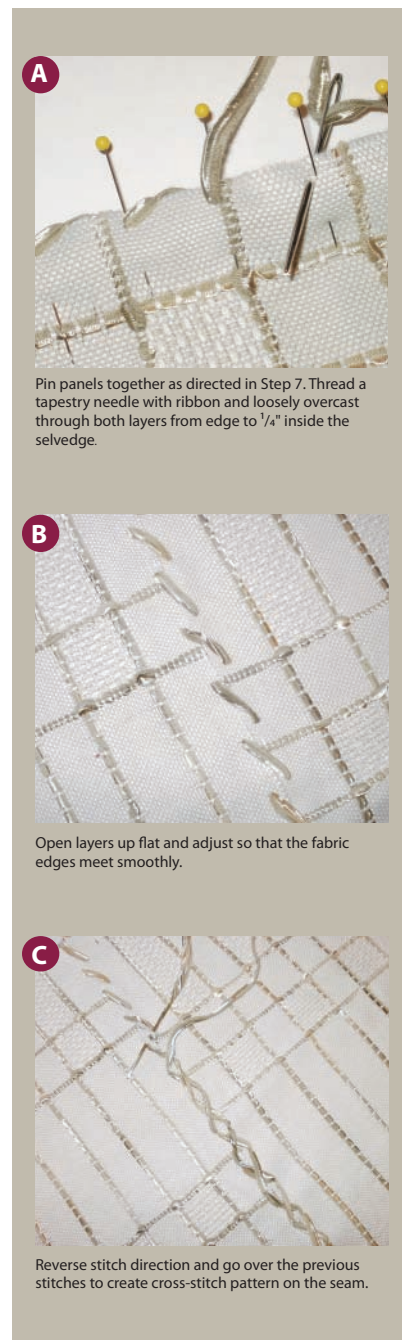
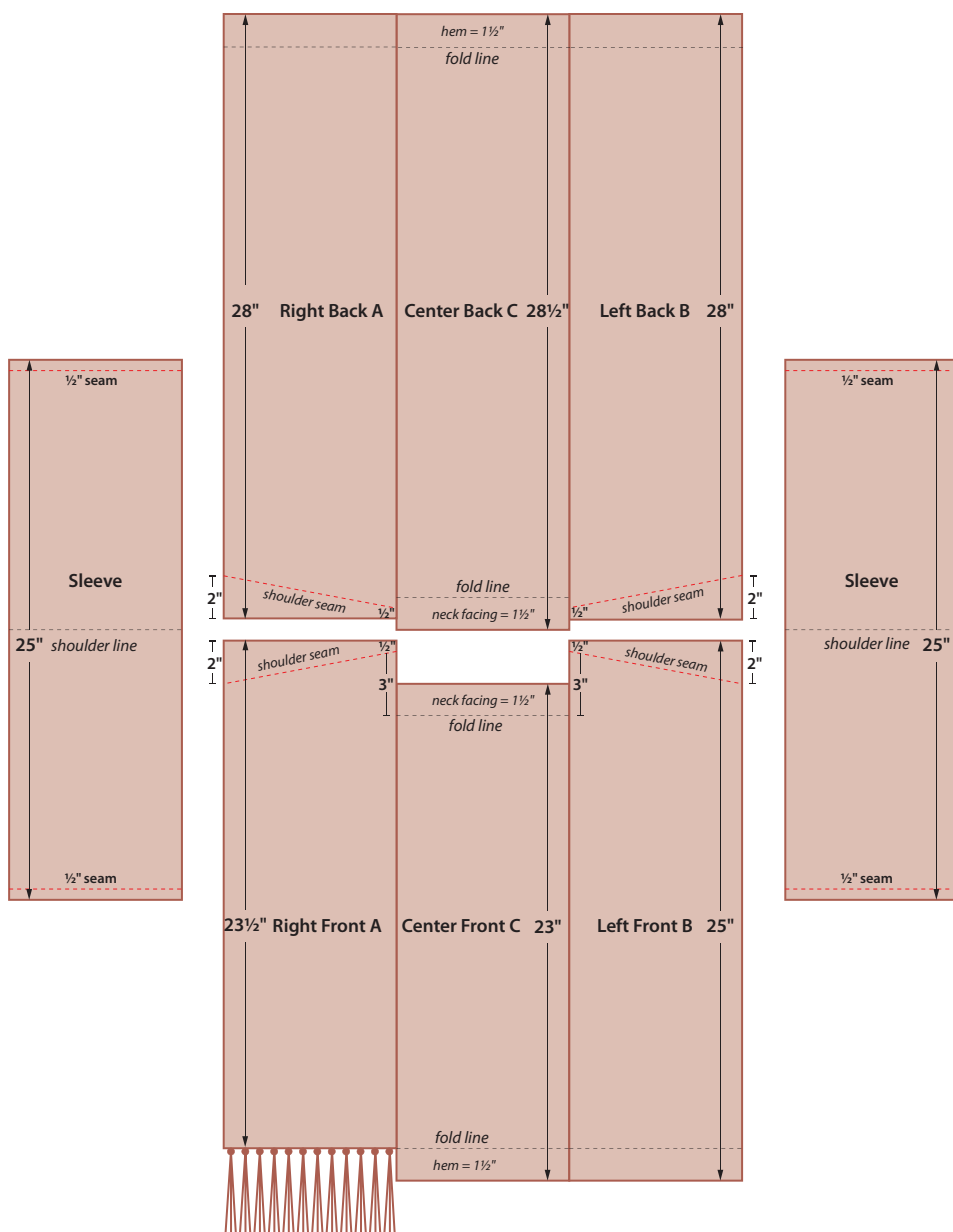
at lower edge of center back C and right back A up to back neck (see Photo A, right). Continue stitch pattern through the single layer of fabric over shoulder to front neck edge, stitching the ribbon from just inside the selvedge edge to about ½" inside the selvedge edge. Stitch through both layers of right front A and center front C, again overcasting ¼" from selvages and stopping before the fringe at lower edge of right front A. Without cutting the ribbon being stitched, open the two layers of fabric flat, right sides up, and adjust ribbon so that the fabric edges meet smoothly without overlapping or bunching (see Photo B, right). Trim the ribbon slightly longer than the twisted fringe at lower edge of front A. Rethread the tapestry needle with more ribbon, and leaving a length of ribbon for fringe, reverse the stitch direction to create a cross-stitch, working from fronts A and C up and over the shoulder and down along the back pieces (see Photo C, right). Fasten off. At lower front edges, tie an overhand knot with the two ends of ribbon and trim the same length as twisted fringe. Pin and stitch left front and back B to center front and back C as for A. Reinforce neck edges by handstitching for 1" on wrong side. Press under 1½" hem allowances front and back and handstitch, securing ribbon ends. (Note that the back hemline is designed to be 3" longer than front.)

8 Sleeves: Fold in half to mark the center and place fold at shoulder seam. Attach one sleeve to front and back A with ribbon in the same manner as the panels were assembled. Repeat for second sleeve, attaching it to front and back B. Reinforce shoulder seams by handstitching on the wrong side for 1" or so. Keeping the ribbon free, machine stitch the underarm seams right sides together and press seams open. Attach fronts to back at side seams with ribbon as you joined the panels, beginning the ribbon stitching 2" above lower edge of front and stitching across seam at lower edge several times to reinforce it. 

2. Panel measurements

Panels	Woven Length	Wet Finished Length	Cut Pattern Length
Right Side Front A	29" (+ 6" fringe)	26" (+ fringe)	23½" (+ fringe)
Left Side Front B	31"	27½"	25"
Center Front C	29"	26"	23"
Right Side Back A	35"	31"	28"
Left Side Back B	35"	31"	28"
Center Back C	35"	31"	28½"
Sleeve A	32"	28"	25"
Sleeve B	32"	28"	25"

3. Assembling the panels



SUZIE LILES

Twill diaper—for diapers!

TWILL-CHECKED DIAPERS IN ORGANIC COTTON ARE SOFT ON BABY'S BOTTOM AND GOOD FOR BABY'S FUTURE.

STRUCTURE

Twill diaper (aka twill blocks, turned twill).

EQUIPMENT

8-shaft loom,
33" weaving width;
12-dent reed;
2 shuttles.

YARNS

Warp: 10/2 cotton
(4,200 yd/lb,
unmercerized
organic cotton),
Natural, 1,970 yd;
Dk Brown, 1,920 yd.
Weft: 10/2 cotton,
Natural 1,253 yd;
Dk Brown, 1,198 yd;
Lt Brown, 817 yd.

WARP LENGTH

778 ends (includes
2 floating selvages)
5 yd long (allows
12" for take-up,
32" for loom waste;
add 1 yd warp length for
each additional diaper).

SETTS

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


DIMENSIONS

Width in the reed: 32½".
Woven length: 136" total
(34" for each of
four diapers).
Finished sizes after
washing: four hemmed
diapers 27" × 27" each.

In the Middle Ages, the word “diaper” meant a cloth with a small pattern repeating all over the fabric, and “diaper cloth” was woven with precious silk and threads of gold. That’s a long way from the disposable paper and plastic diapers going into our landfills today or the commercial cotton used to make most diapers.

Organic cottons, such as the yarns used in these diapers, are grown in a more sustainable way. The seeds are not treated with fungicides or insecticides, nor are they genetically modified. Instead of using synthetic fertilizers, organic cotton farmers enrich the soil with organic matter, which also cuts down on the water needed to grow a cotton crop. The healthy soil helps make the cotton more disease-resistant and attracts beneficial insects that keep away

pests, so the cotton can be grown without pesticides.

While these diapers aren’t made of silk and gold, they are pretty enough that you’ll want baby to wear them with a see-through diaper cover. They’re fun to weave, and the naturally colored organic cotton in these natty nappies is easier on the world that baby will inherit. And isn’t that priceless? 

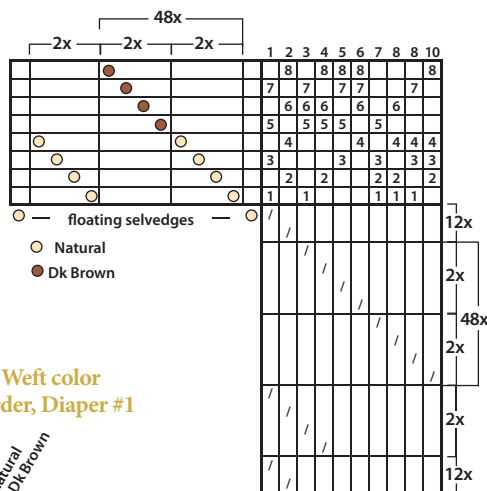
RESOURCES

The Sustainable Cotton Project,
www.sustainablecotton.org
About Organic Cotton, www.aboutorganiccotton.org

1. Warp color order

384	8	Dk Brown
394	8	Natural
778		

2. Draft for diapers



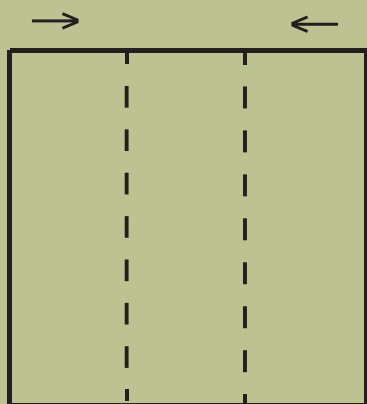
3. Weft color order, Diaper #1

32	8	48x
8		
24		

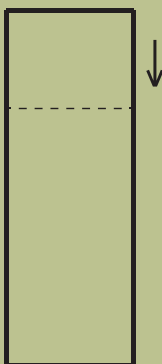
- 1 Wind a warp of 778 ends following Figure 1. Use your preferred method to warp the loom following Figure 2.
- 2 Begin and end each diaper with 24 picks plain weave for hems. Follow the treadling in Figure 2 for all four diapers. Use the weft color order in Figure 3 for Diaper #1. Then, for Diaper #2 use all Natural for weft, for Diaper #3 Dark Brown, and for Diaper #4 Light Brown. Separate diapers with 1 or 2 picks of a contrasting color.
- 3 Remove the fabric from the loom. Cut diapers apart along contrasting-color threads. Turn ends under twice for narrow hems and sew hems by hand or machine. Machine wash, hot water, regular cycle.



USING YOUR TWILL DIAPERS



Put the diaper on a flat surface and smooth out the wrinkles. Then fold one side and then the other about one-third toward the middle.



Bring the top quarter of the diaper down to around the middle and smooth it on the fold. (Adjust length of this fold depending on the size of the baby.)



When diapering, put the thick fold in back for a boy and in front for a girl. Bring the diaper between the baby's legs and pin it.

Wash all new cloth diapers in a mild, non-allergenic detergent and add fabric softener to the rinse cycle. Dry thoroughly before putting them on your baby.

HANDWOVEN[®]

Magazine Presents The 2012

Garment Challenge

“Look Ma, No Sleeves!”



2011 Garment Challenge Winner
Long Vest in Twill Blocks by Cheri Bridges

We had so much fun with our garment challenge last year that we are doing it again! And, yes, we are looking for anything handwoven and sleeveless (not just vests, be creative!).

We'll be picking winners in six specific categories: best loom-shaped garment, best tailored garment, most original, best project on a rigid-heddle loom, best use of handspun yarns, and best use of knitting yarns. The winner of each category will then have their project featured in the September/October special garment issue of *Handwoven*. Oh, and we should mention that there will be some fabulous prizes.

General Rules:

1. All garments must be the original design of the weaver. Judging will be based on the originality of the piece as well as the mastery of the chosen technique.
2. All garments must be handwoven and sleeveless.
3. The deadline to enter is April 12, 2012 at 11:59 p.m. MT. Only photographs will be accepted for the first round of judging.
4. If selected as a finalist, the finished piece must be delivered to *Handwoven* by May 9, 2012.

Visit Weaving Today for official rules and news on sponsors!

WeavingToday.com/content/GarmentChallenge2012.aspx

Best Loom-Shaped Garment



Best use of Knitting Yarns



Weaving Challenge Sponsors

Best Project on a
Rigid Heddle Loom



Most Original



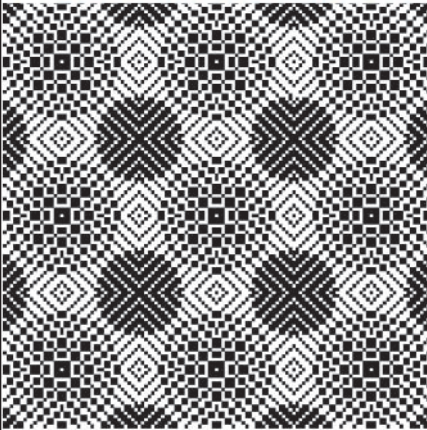
Best Tailored Garment



Best use of Handspun Yarns



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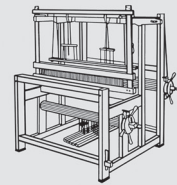
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Warp on the Wild Side

by Sarah H. Jackson



SHAWN SALLEY
FOREST AND KIM STARR



Pineapple

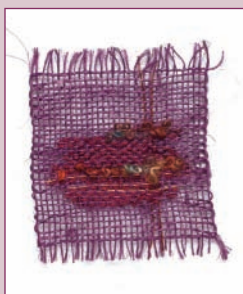
Pineapple fiber, also known as piña, was first woven in the Philippines after the Spanish introduced the pineapple plant in the sixteenth century. Soon after, the fine and silky woven piña became known as a luxury fabric popular among royalty and the Filipino elite. Piña was, and still is, used to make clothing, including the traditional barong Tagalog garment, tablecloths, and handkerchiefs.

Over the years, the method for removing the piña fibers has been mechanized; the highest quality fibers are those still scraped and removed by hand, typically using broken porcelain plates, seashells, or coconut shells. Fine piña fibers are referred to as *liniwan* while the thicker, coarse fibers are called *bastos*.

The Habu Textiles yarn samples I received from *Handwoven* were sent to me care of my dad while I was visiting for Christmas. Seeing the pineapple yarn, he was reminded of a set of embroidered napkins (piña cloth) he purchased in the Philippines during World War II and sent home to my grandmother. The other yarns I received were a 100% fique yarn and a blend of pineapple and ramie.



Fique Sample 1, plain weave, 6 epi, wet-finished



Fique Sample 2, plain weave, 6 epi, inlay



Fique Sample 3, huck weave, wet-finished

FIQUE

Habu Textiles, Item #FQ-1, Fique, color 25 (purple), 170 yd/oz, 100% fique.

The sturdiness of this twine-like fiber made it easy to thread the heddles and reed without the use of a reed or sley hook. I sett the warp at 6 ends per inch (epi) in a 12-dent reed, tying small bouts as it went through the reed in order to tame the lively twist. While there was adequate space in the reed for the yarn, shredding was an issue as the hairy fibers caught at the back of the reed. This quality also made it difficult to undo any weaving. I wove two plain-weave squares: one to wet-finish and one for comparison. I wove another sample in huck to see if or how the fiber would shift when finished.

The openness of the plain weave seemed a good fit for inlay, so I wove bits and pieces of other fibers and wire into the second sample. After wet-finishing, the huck sample shifted a little on its own, but the yarn easily moved back into place by hand. The plain-weave sample distorted in an appealing manner but lost its unique texture.

Recommendations: A 6-dent reed would prevent the shredding problem. This yarn is suitable for inlay or transparencies and for combining with other nontraditional materials. It is well suited for off-loom techniques.



FOREST AND KIM STARR

Fique

Fique, a native of South America, has been cultivated and woven throughout the Andes for centuries. In Colombia, fique is considered the country's national fiber. Colombians use fique to make hammocks, shoes, and ropes. Fique is also the material used to weave the large bags that hold Colombia's most excellent export: coffee.

Fique plants have long, spiky leaves. The fibrous inner layer of these leaves is known as cabuya, and it is these fibers that are used for spinning and weaving. The outer layers of the leaves are removed to reveal the cabuya within, which is then fermented to get rid of any residues. Once fermentation is over, the fibers are hung outside to dry and bleach before they are ready for spinning and weaving.

PINEAPPLE RAMIE BLEND

Habu Textiles, Item #NS-6B, Pineapple/Ramie, color Beni Red, 910 yd/oz, 60% pineapple/40% ramie.

Habu recommends not using this slubby, very fine yarn as a warp unless you know how to starch well. I don't, but decided to try it anyway. The warp was sticky and had to be painstakingly coaxed through the lease sticks. I had to clear the shed often as I wove, and, like the fique, it was difficult to unweave.

The first sample was sett at 32 epi, 4/dent, in an 8-dent reed. There was little or no draw-in in the plain-weave sample. For the two-thread huck samples (one with weft floats, one with lacy huck squares), I resleyed the warp: 12-dent reed, 3/dent, plain weave, 3/dent for the center three threads of the huck blocks, then 2/dent for adjoining block threads. Thinking the sticky character of the yarn would make it suitable for a spaced warp, I again resleyed, leaving 1/2" between groups of warp threads.

Wet-finishing altered the huck samples slightly but supported the idea that lace works best with smooth yarns. The plain-weave sample, when pressed, has a hand and drape like crisp linen, and the reed marks are quite evident. The spaced-warp sample surprised me as the yarn shifted much more than expected, blurring the distinct squares.

Recommendations: Use this yarn for warp only if you like a serious challenge. It is not the best choice for lace weaves but works well for weft or adding texture. The spaced warp would be interesting as a window covering or a simple garment such as an overblouse or vest.



Pineapple Ramie Sample 1, plain weave, 32 epi, wet-finished



Pineapple Ramie Sample 2, huck weave with weft floats, 32 epi, wet-finished



Pineapple Ramie Sample 3, huck-lace squares, 32 epi, wet-finished



Pineapple Ramie, Sample 4, plain weave, 12 epi, spaced warps (1/2" spacing), wet-finished



THRES FOR THE FUTURE

RAMIE

Habu Textiles, Item #A-13, Kakishibu Ramie 40/2, color 33 (naturally dyed), 186 yd/.5 oz, 100% ramie

This smooth, strong yarn has a spring to it as it comes off the cone and was slippery to warp. I initially wove plain weave sett at 30 epi, 3/dent, in a 10-dent reed and then combined it with the light orange pineapple/ramie. Resleying at 36 epi, 3/dent, in a 12-dent reed, I wove twill, hoping the resulting fabric would have a softer drape than plain weave. For the last sample, I again used the orange weft; both in twill and plain weave.

Wet-finishing the samples resulted in little change. The samples using only the Kakishibu have a firm, coarse texture. The twill sample highlights the variation in the yarn in a pleasing manner, but reed marks are evident. The two samples using the orange pineapple/ramie have a somewhat softer hand but are quite crisp after pressing.

Recommendations: Like the fique, this yarn is suitable for inlay or transparencies and would be striking combined with other natural, nontraditional materials. It would also work for simple lined garments calling for crisp, linen-like fabric.



Ramie Sample 1, plain weave, 30 epi, wet-finished



Ramie Sample 2, plain weave, 30 epi, pineapple ramie blend in weft, wet-finished



Ramie Sample 3, twill, 36 epi, wet-finished



Ramie Sample 4, twill and plain weave, 36 epi, pineapple ramie blend in weft, wet-finished

Ramie

Ramie, a member of the nettle family, is native to Eastern Asia and is grown and woven primarily in Korea, China, the Philippines, Brazil, and Taiwan. In Korea, ramie fabrics have been woven for over fifteen hundred years and fashioned into light and airy garments, perfect for the hot, humid Korean summers. On the island of Hansan, ramie is still grown and produced using centuries-old methods. After harvest, female weavers use a specially designed ramie knife to remove the tough outer bark from the stalk. The inner fibers are then washed and hung outside to dry and bleach in the sun. Afterward, the fibers are soaked, and weavers manually cut them as thin as possible using only their lips and two front teeth. Once cut fine enough, the threads are carefully spun into fine, strong yarn. A full day is then spent starching the threads before they are suitable for weaving.

PROJECT DIRECTORY

DESIGNER/WEAVER	PROJECT	PAGE	WEAVE STRUCTURE	SHAFTS	LEVEL
Theresa Adams	Table runner	36–37	Overshot	4	AB, I, A
Sandra Doak	Shawl	50–51	Crammed-and-spaced plain weave	4	AB, I, A
Rebecca Fox	Napkins	32–34	Atwater-Bronson lace	8	AB, I, A
Coreen Hartig	Scarves	56–57	Plain weave and twill	8	All levels
Sarah H. Jackson	Top	62–65	Huck lace and plain weave	6	AB, I, A
Tom Knisely	Rugs	42–43	Plain weave	2, 4	All levels
Kate Lange-McKibben	Placemats, napkins	38–41	Plain weave, summer and winter, huck lace	2, 4	AB, I, A
Suzie Liles	Diapers	66–67	Twill blocks (turned twill)	8	All levels
Lynnette Lynch	Scarves	46–48	Spot weave	8	AB, I, A
Robyn Lynde	V-shawl	52–54	Plain weave, doublewoven in two layers	4	All levels
Judith Shangold	Shirt	58–60	Plain weave with color-and-weave	RH, 2, 4	All levels
Robyn Spady	Kitchen towels	28–30	Huck lace	4, 8	AB, I, A

Levels indicate weaving skills, not sewing skills

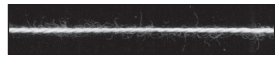
AB = Advanced beginner (some experience reading a draft, warping, and weaving); I = Intermediate; A = Advanced. "All levels" includes very new weavers.

YARNS

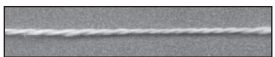
This chart gives yards per pound, meters per kilogram, and a range of setts (from wide as for lace weaves, medium as for plain weave, and close as for twills; no setts are given for yarns not suitable to use as warp). For a complete directory of yarns used in *Handwoven*, see the Master Yarn Charts under Resources at handwovenmagazine.com. Suppliers for yarns used in this issue are listed below. Wholesale suppliers are noted with an *.



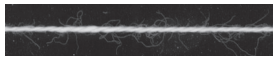
20/2 pearl cotton; 8,400 yd/lb (16,950 m/kg); 30, 36, 48



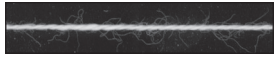
16/2 pearl cotton; 6,720 yd/lb (13,560 m/kg); 24, 30, 36



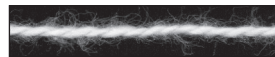
10/2 pearl cotton; 4,200 yd/lb (8,475 m/kg); 20, 24, 28



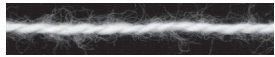
10/2 unmercerized cotton; 4,200 yd/lb (8,470 m/kg); 20, 24, 28



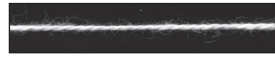
10/2 unmercerized organic cotton; 4,200 yd/lb (8,470 m/kg); 20, 24, 28



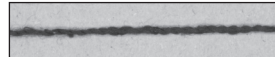
5/2 pearl cotton; 2,100 yd/lb (4,238 m/kg); 12, 16, 18



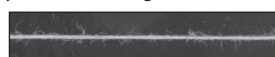
5/2 unmercerized cotton; 2,100 yd/lb (4,238 m/kg); 12, 16, 18



3-ply #10 crochet cotton; 3,050 yd/lb (6,155 m/kg); 16, 20, 24



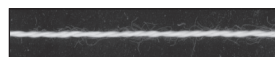
Wool crepe (Silk City Deluxe); 2,250 yd/lb (4,505 m/kg); 10, 12, 15



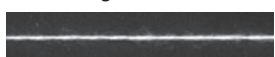
8/4 wet-spun linen; 600 yd/lb (1,210 m/kg); 8, 10, 12



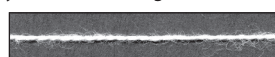
100% viscose (Slinky); 1,600 yd/lb (3,225 m/kg); 12, 15, 18



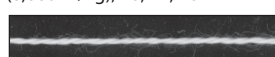
8/2 Tencel; 3,360 yd/lb (6,780 m/kg); 16, 20, 24



100% bamboo (Bambu 12); 6,300 yd/lb (12,690 m/kg); 20, 30, 36



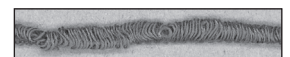
10/2 soy yarn (Soysilk); 4,300 yd/lb (8,660 m/kg); 20, 24, 28



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



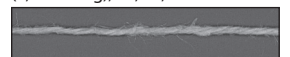
100% bamboo (Bambu 7) 2,100 yd/lb (4,210 m/kg); 12, 15, 18



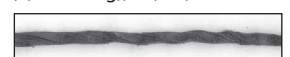
Bambu Lace (2% bamboo, 8% nylon) 650 yd/lb (1,301 m/kg); 10, 12, 15



50% cotton, 40% nylon, 10% acrylic (Luna Colors); 75 yd (69 m)/50 g (2,926 m/kg); 12, 15, 18



100% hemp; 1,600 yd/lb (3,225 m/kg); 12, 15, 18



Paper; 400 yd/lb (805 m/kg); 6, 8, 10

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Lunatic Fringe, 2008 E. Indianhead Dr., Tallahassee, FL 32301, (800) 483-8749, (850) 539-1964, www.lunaticfringeyarns.com. (Spady 28–30)
 The Mannings, 1132 Green Ridge Rd., PO Box 687, East Berlin, PA 17316, (717) 624-2223, (800) 233-7166, www.themannings.com. (Knisely 42–43)

Habu Textiles, 135 West 29th St., Ste. 804, New York, NY 10001, (212) 239-3546, www.habutextiles.com. (Yarn Lab 70–71)
 *UKI Supreme Corporation, PO Box 848, Hickory, NC 28603, (888) 604-6975. (McKibben 38–41)

Webs, 75 Service Center Rd., Northampton, MA 01060, (800) 367-9327, www.yarn.com. (Fox 32–34, Lynch 46–48, Hartig 56–57)
 Yarn Barn of Kansas, 930 Massachusetts, Lawrence, KS 66044, (785) 842-4333, (800) 468-0035, www.yarnbarnks.com. (Lynch 46–48)

CORRECTIONS

In Diane Kelly's shadow-weave scarves (January/February 2012, pages 44–45), remove the extra pink weft pick in the 8-shaft draft, left design, 9 picks from the bottom. Also please note that the bottom photos on page 45 are reversed.

A corrected draft for Terry Newhouse Flynn's baby blanket, page 58, has been posted on weavingtoday.com.

WARPING NOTES

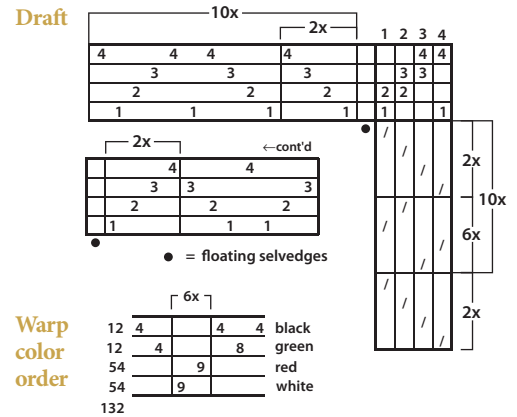
Handwoven's project instructions do not include specific warping steps in order to save magazine space for more projects and articles. For specific warping steps for the three basic warping methods, visit weavingtoday.com and click on How-To Instructions under Free Resources.

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.

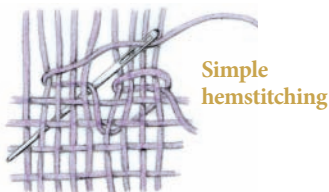
Take the needle under a selected group of warp threads above the fell and bring the needle back to encircle the ends. Next, pass the needle under the same ends but come up two or more weft rows down from the fell. Then bring the needle back around the same group of ends below the fell. Repeat, encircling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

LADDER AND ZIGZAG HEMSTITCHING

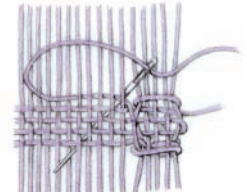
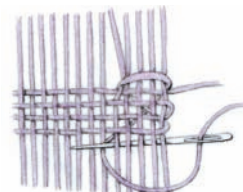
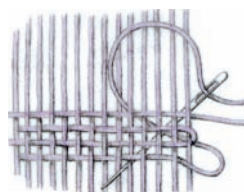
For ladder hemstitching, work a row of simple hemstitching, following instructions given here. Insert a spacer of heavy yarn or yarn bundle. Leaving a tail three times the warp width, weave four picks of plain weave. Thread the tail in a needle and hemstitch over two rows above the spacer, encircling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

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FIBER CELEBRATION 2013. February 16–April 14, 2013. Northern Colorado Weavers Guild juried exhibit. Loveland Museum/Gallery. Deadline for entries November 30. Contact Barb Richards for details. barbrichards@airbits.com; www.fortnet.org/NCWG; (970) 962-4011.

MAY 19–20, 2012, Upper Valley Fiber Fest, Miami County Fairgrounds, Troy, OH. A free family event for all of those interested in fiber arts. Visit website for more information, www.uppervalleyfiberfest.org.

MICHIGAN FIBER FIESTA. Saturday, May 19 from 10am – 5pm. Vendors, animals, and demos. Klackle Orchard Pavilion, Greenville, MI. mifiberfiesta@yahoo.com; www.mifiberfiesta.com.

SAVE THE DATE for the 3rd Annual Fiber “U”. July 14–15, in Lebanon, MO. Amazing classes and vendors. www.mopaca.org; (417) 533-5280.

INSTRUCTION

1-DAY NATURAL DYE WORKSHOP on Cape Cod. June 30, 2012, 10am - 4pm. (508) 681-5555; www.blacksheepstudiocapecod.com.

5-DAY CLASSES in beginning and intermediate weaving on scenic Whidbey Island. Madelyn van der Hooft, **The Weavers' School**, PO Box 1228, Coupeville, WA 98239. (360) 678-6225; mvdh@whidbey.net. For 2012 class schedule, visit www.weaversschool.com.

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LITERATURE

HAND LOOMS, Supplement #14, \$10. Restoring Two Ohio Looms; The Mystery of Thomas the Tailor's Loom; Two Reed Looms; Restoring a Marquardsen Loom; Tape Loom on a Frame. **The Spinning Wheel Sleuth**, PO Box 422, Andover, MA 01810. www.spwhsl.com.

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Michelle Belson and Katzy Luhring: A Yarn about Sustainability

We all hear about sustainability and the local food movement, and we can see the positive effect this has had on the products available in grocery stores. It's time to start a discussion of sustainability as it applies to our other great love, fiber. As handweavers, we have the power to make choices that will improve the sustainability of the textile industry, one thread at a time.

Sustainability means creating products in a way that fulfills the ecological, social, and economic needs of both present and future generations. To produce yarns sustainably, we need to reduce the amount of chemicals and water used to produce raw materials, and we need to minimize the distance the raw materials have to travel.

Currently, worldwide textile production creates a huge amount of waste every year. This includes the fabric left over from cutting out clothing, pesticides and herbicides used during the fiber production, high water usage for crop irrigation, and chemicals used in the manufacturing and dyeing processes. But there are alternatives. Organizations such as the Sustainable Cotton Project are developing methods to grow crops using fewer chemicals and less water. Manufacturing plants can choose less toxic processes and closed-loop systems to recycle chemicals. For example, yarns dyed with fiber-reactive dyes don't require the heavy metal mordants necessary with union dyes or natural dyes. (Natural dyes can actually produce more toxic waste than chemically created fiber-reactive dyes.)

Buying local to minimize transport is a bigger problem at present. When we started Lunatic Fringe Yarns in 1992, it was easy to support local farmers and our regional textile industry. We used Georgia cotton, spun and mercerized in Tennessee and dyed in North Carolina. Now, there is a patchwork of American dye houses and spinning mills that are struggling to stay in



GENOVA BELSON



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TOP: Michelle Belson and Katzy Luhring of The Lunatic Fringe, with Colin and Isaac, part of the future generation of textile consumers. CENTER: Naturally colored cotton reduces the need for water and chemical use for dyeing. BOTTOM: Organizations such as the Sustainable Cotton Project (sustainablecotton.org) are developing new farming methods that reduce chemical and water use. Here, SCP Field Scout Luis Gallego and grower Joe Del Bosque discuss a new crop.

business, and all mercerized yarns come from overseas because the last mercerizing plant in the United States closed its doors in 2009. But we buy locally when we can because we believe this helps to forge the links in a sustainable supply chain.

Unfortunately, most sustainably produced fabrics and yarns cost more at present because the economies of scale aren't in place. People at all levels are making financial sacrifices for sustainability. Farmers are taking less for their crops, retailers are spending more to bring the yarns to the shelves, and customers are paying more for the finished yarns. But higher demand for sustainably produced yarns can improve the economies of scale and bring prices down. Organic food is becoming more affordable, so why not sustainably produced yarns?

There is a growing movement in the textile community toward sustainability and environmental stewardship. People are organizing international conferences to discuss the issues, farmers are trying innovative new practices, and consumers are becoming more aware of how their choices can make a difference. You can help encourage manufacturers and suppliers to make sustainable choices by demanding information about where their fiber comes from and how it was produced. Ask for yarns, fibers, and textiles that are produced and dyed sustainably. Choose local when you can to support businesses that are regulated in ways that you have a say in and that

provide local jobs. And until sustainability becomes the accepted normal, you can help show demand by choosing sustainably produced products, even if they cost a little more.

The yarns you select for your stash should be beautiful and pleasurable to work with, but they should also be made with a thought for the world around us. Even small changes can add up. 



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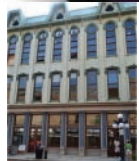


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