

HAND WOVEN

PORTABLE Projects
for Summer Weaving

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MAY/JUNE 2012 • ISSUE 160

13 PROJECTS to expand your weaving repertoire

- Diversified plain weave
- 4-color doubleweave
- Transparent weaving to wear

**Yakking
about Yaks**

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ON THE COVER
**Not My
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From the Editor

ANITA OSTERHAUG

When we chose the theme for this issue, expanding one's weaving repertoire, I wanted to feature weave structures that not everyone has tried and unusual variations on common weaving structures. What can you do with diversified plain weave, and do waffle weaves always have to look like waffles? What I've realized in living with this idea is how quickly and continuously our shared weaving repertoire is expanding. Weavers take a structure used one way and adapt it for their own purposes or just to see "what if." By changing structure, materials, sett, and color, infinite variations are possible.

The projects in this issue illustrate the power of that all-important question, "What if?" Sarah Jackson looked at transparency, traditionally used for window hangings, and challenged herself to use the technique for an elegant overblouse. Tracy Kaestner decided that doilies are nice, but they don't have to look like the ones that her grandmother made. Su Butler shares the fruits of her explorations with four-color doubleweave, bringing us striking examples of how color choices affect how we see patterns. Artist Nicki Bair lets her imagination run wild with taqueté and makes three-dimensional objects, from insects to sparkling bracelets that remind us of turquoise and silver from the American Southwest.

Let us also not forget the happy accidents that add to our knowledge. Suzie Liles tried an unwaffle-like waffle weave in bright cottons and got a baby blanket with one side that's almost solid and another that's almost iridescent. Hmm. What if you made it in shiny bamboo or Tencel?

We also take time this issue to celebrate people whose "what ifs" have affected many lives. We remember the late Robert Leclerc, who joined his father's loom business as a salesman, but made it his business to make the looms better and the weaving community stronger. He leaves a legacy of knowledge that will last for generations. And we salute the members of Weave a Real Peace as they celebrate twenty years of working to improve the lives of weavers worldwide. As Cindy Lair points out in Endnotes, a single thought shared can alter the course of many lives. Just think, what if everyone shared the same way?

FUTURE THEMES

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**

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January/February 2013 **Rediscovering Wool**

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Contributors



MONICA SHANAHAN of Portland, Oregon, is a partner and teacher at Ruthie's Weaving Studio. She weaves on Beka rigid-heddle looms, a Glimakra, and a variety of looms at Ruthie's.

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MARILYN MURPHY of Fort Collins, Colorado, enjoys traveling to places with rich textile traditions. In 2011, she launched www.clothroads.com, a global textile market, with four of her friends.

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SARAH JACKSON of Santa Ana, California, learned to weave at the University of Kansas under Mary E. Synder. She blogs about her work at www.sarahHjackson.blogspot.com.

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BEVERLY WEAVER of Colorado Springs, Colorado, freely and happily admits that she has a major addiction to rug weaving and a minor addiction to ply-split braiding.

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NICKI BAIR of Pacific Palisades, California, is an artist who enjoys capturing unique patterns from nature in unexpected ways. Her specialties are taqueté, tapestry, and creating beetles in fiber.

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CASSANDRA LEA-KENFIELD of Selma, Alabama, studied at the Fashion Institute of Technology, and she's worked in both textile design and conservation. Her work is handled by Black Belt Treasures.

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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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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 an active member of the fiber community.

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LAURA FRY of Prince George, British Columbia, is the author of *Magic in the Water: Wet Finishing Handwovens*. She also teaches workshops and answers questions on her blog and YouTube channel.

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NANCY TAYLOR of Richmond, Indiana, has taught weaving at Earlham College for over thirty years, and she still finds delight in learning from each and every one of her students.

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

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CEIL LAMBERT of Westminster, Colorado, is a recent graduate of Colorado State University where he earned a BFA in fiber art. He works at Schacht Spindle Company and will start his MFA this fall.

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SUSAN POAGUE of Ames, Iowa, holds degrees in both art history and craft design. A handweaver for over forty years, Susan frequently blogs about weaving and fiber at www.iowaweaver.com.

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TRACY KAESTNER of Houston, Texas, recently moved back to Houston from Southeast Asia. She enjoys going to her local guild meetings and weaving projects for her new home.

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SU BUTLER of Woodstock, Illinois, thinks color explodes on the surface of cloth woven in four-color doubleweave. She enjoys using this technique to create complex-looking designs in her weaving.

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RAMONA ABERNATHY-PAINE of Tallahassee, Florida, enjoys working with both color and structure in weaving. She equally enjoys teaching weaving to others.

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

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CINDY LAIR of Boulder, Colorado, is the production manager at Schacht Spindle Company, she is on the board of Weave a Real Peace, and she has a spinning DVD out now.

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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.

NOT-QUITE-NATURAL YARNS

Regarding your comments about Tencel in "Living in Trees" (March/April 2012), an "organic solvent" does not mean that the solvent is natural and nontoxic. In chemistry, organic means having to do with carbon-based compounds, hydrocarbons, and their derivatives; that is, it's made from such things as petroleum or coal tar.

Also, most bamboo yarn is in fact viscose (rayon) made from dissolved and processed bamboo cellulose. The Federal Trade Commission wants these yarns to be termed rayon or rayon from bamboo. You might look for viscose on the label or check out the manufacturer to see if they use the mechanical process (spinning from actual bamboo fibers) or "chemical" process (breaking down the fibers and making viscose).

I hope this helps readers more accurately understand the way these fibers are produced. Thank you for introducing the topic in your article.

—Pam Engberg
via email

DIAPER TROUBLE

A correction on the marvelous twill diapers (March/April 2012): on p. 67, under "Using your twill diapers," it should read, "When diapering, put the thick fold in the front for a boy and in back for a girl." Little boy plumbing is in front of his legs, so that is where the diaper gets the wettest and therefore needs to be the thickest. (Ask any mother of a little boy, who has gotten a special "shower" during a diaper change!) A great issue this time!

—Debbie Forrest
via email

HEMP RESOURCES

In the March/April 2012 issue, I was intrigued by Robyn Spady's hemp project and the problems she had in locating hemp for weaving. I live on the east coast of Canada and found an absolutely magnificent supplier of hemp in California (www.hemptraders.com) who sells 2.2-pound cones (1 kg) for

\$30 each. It comes in several weights of thread that are much finer than what Robyn had to work with. I recently completed a similar project designing my towels in canvas weave using Hemp Traders 10/2, which is very close to 8/2 cotton in thickness. It was a dream to work with—not a single broken thread on a 6-yard warp!

—Linda Maxwell
via email

SEEING SPOTS

Lynette Lynch's Paper Spot Scarves (March/April 2012) are lovely, and the weaving is impeccable; however, the structure is not paper spots. Rather, it is a structure known as dumb flowers or dumb flower spot.

Many nineteenth-century weaving references include drafts for paper spots—John Duncan, John Murphy, and Alexander Peddie, to name a few. Paper spots is a supplemental weft structure. The pattern weft interlaces only at the spot in plain weave, twill, or satin weave, and flushes over the interval between spots. Once off the loom, the supplemental weft floats between spots are clipped away.

By contrast, dumb flower spots are weave structures with warp floats on one side of the cloth and weft floats on the reverse. Dumb flowers use a single weft interlaced between spots, forming a ground cloth. In paper spots, the spotting weft can be removed and a viable ground cloth remains. In dumb flowers, the floats that form the pattern cannot be removed as they are integral with the cloth.

—Jean Hosford
via email



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What's Happening

WARP Turns Twenty

In 1992, Deborah Chandler had an idea. She imagined a group of weavers, spinners, and dyers in the United States networking with and providing support to international textile artisans from communities in need. She talked about this idea at Convergence, and people got excited. So excited, in fact, it was decided that this fledgling group, which they named Weave a Real Peace (WARP), needed its own meeting. Later that year, the first WARP annual meeting was held in a mountain cabin near Kremmling, Colorado.

Twenty years later, WARP is celebrating its anniversary by bringing the annual meeting back to where it all started. In May, members of WARP met in Boulder, Colorado, for networking, fund-raising, and presentations on WARP programs. According to board member Cindy Lair,

the meeting is "one of the most critical things we do as a group—and it's also a lot of fun." Along with the usual business, members toured Schacht Spindle Company, shopped at some local businesses, and celebrated WARP's birthday with a good old-fashioned cake.

For more on WARP in this issue, read Cindy Lair's article on page 80. Further information on WARP can be found on its website, www.weavearealpeace.org.



Warp members load into a pickup for transport over rough terrain during a trip to Guatemala. CINDY LAIR

Fiber Philadelphia

BY MARYANN MCDEVITT

In March, the city of brotherly love became the city of fiberly love when Philadelphia hosted its biennial Fiber Philadelphia, a veritable feast for fiber lovers of all kinds. After mayor Michael Nutter officially declared March "fiber month" at the opening ceremonies, the festivities began.

Along with workshops, artist talks, and receptions, over sixty exhibitions throughout the city showcased exquisite works of fiber art, including an impressive number of handwovens. Lovers of all kinds of weaving were happy as the items on display ranged from the more traditional techniques and structures to experiments with unusual materials. Judging by both the quality and quantity displayed, it's clear that fiber art is thriving in Philadelphia.

If you couldn't make it to the celebration in person, the Fiber Philadelphia website (www.fiberphiladelphia.org) provides an armchair tour of the festivities with slide shows of many of the major exhibit pieces. This year's fun may be over, but the next Fiber Philadelphia is already in the works for 2014. We can hardly wait!

Teacher of the Year contest 2012

When we announced our first-ever *Handwoven* Teacher of the Year contest last year, we had no idea how popular it would be. When the polls closed, we had ninety-nine nominees and hundreds of votes to sort through before we could declare a winner. When the final votes were tallied and the final essays read, Tom Knisely of The Mannings Handweaving School was officially named as our 2011 *Handwoven* Teacher of the Year. Since then, a year has just about passed, and the time has come to crown a new winner.



We're accepting nominations for all types of weaving teachers, whether they teach at a school, travel around doing workshops, or do outstanding work teaching weaving in the community. The winner not only gets bragging rights for a full year, we'll also award a \$500 grant, generously donated by Schacht Spindle Company, to further his or her work in weaving.

We're accepting nominations now until July 20. If you want to nominate your weaving teacher—or teachers—go to weavingtoday.com for more information. After the deadline, we'll go through the ballots and choose a winner based on both the number of nominations and the reasons given. Just remember, the grant cannot be awarded to the same teacher two years in a row, so Tom Knisely, the 2011 winner, is not eligible. (But please feel free to send us your shout-outs for Tom, and we'll forward your appreciation.)



Tom Knisely, our 2012 Teacher of the Year, a true lover of looms.

Plan Your Summer Fiber Adventures on *Weaving Today*

Ah, summer, the season not only of warmer weather, but also of fiber festivities. From Convergence to wool markets and beyond, summer 2012 has something for everyone. If you're planning on taking advantage of the summer weaving adventures, be sure to check out the events calendar on weavingtoday.com.

Instead of searching through dozens of sites to find something fun to do this summer, our online calendar lets you browse upcoming exhibits, wool festivals, conferences, and more from one page. Whether you're looking to plan a vacation or simply hoping to find a weekend excursion close to home, you can find it at *Weaving Today*. And please don't forget to share your photos in our Events gallery when you get back home!

If you're an organizer with an event you want to promote, getting a listing is quick, simple, and completely free. Just click the "submit calendar entries" link on the *Weaving Today* homepage to send us your submission.

While summer is the busiest season for weaving events, weaving events are happening year round. Keep an eye on *Weaving Today's* events calendar even after summer to keep abreast of the latest and greatest weaving events, classes, trips, and more!

Ask Madelyn

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

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

Tartan Technology

Weavers know that tartans only look simple. Weaving row after row of squares the same height and width all at perfect right angles requires a combination of skill, patience, and finesse. Tartan patterns are also full of history and symbolism, adding even more depth to these elegant plaids. For those of us captivated by tartans, the Internet is rife with resources on their history, symbolism, and design.



The website for the Scottish Tartans Authority (STA; www.tartansauthority.com), a nonprofit organization with the mission of promoting the tartan, is one of the best of these online resources. Among its many resources are essays tracing the history of the tartan from the millennia-old mummies of Ürümchi to the tartan fashions of today. You can also learn the answers to common questions about tartans and related items (including the proper, ahem, "under attire" for kilts) and which well-known tartan "facts" are really myths.

While browsing the STA site, it's hard to miss the red-and-green-tartan ferret sitting in the upper left-hand corner of the screen. More than just a cute icon, clicking on the ferret allows you to search the website's tartan archive. You can find tartans by their official name or number, associated clan name, color, or any other keywords related to the pattern in question. The information page for each tartan features the color sequence and the thread count, so you'll have the information you need to get started on a draft.

If your lineage doesn't boast any Scottish heritage, or if you'd rather design your own unique tartan, the Croft Weaver tartan designer does all the heavy lifting. Located in the "Tartan" portion of the site, this tool lets you select one of fifteen existing registered tartans to modify, or you can design your own tartan from the ground up. Simply choose the colors and thread counts and the Croft Weaver creates the pattern.

If you create a new design, you can choose to register it with the Scottish Register of Tartans (www.tartanregister.gov.uk). Using that website, you can browse registered tartans or start the process of registering your own design. Anyone, regardless of nationality, can register a tartan so long as the design adheres to the definition of a tartan pattern and is unique compared to existing registered tartans.

While these websites won't help you get a tartan's squares just so when you weave, they can help you pick the perfect design for your weaving adventures and teach you a thing or two about history along the way.



FROM OUR Roving Reporters

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

Always More to Learn

Fiber Celebration, the Northern Colorado Weavers Guild (NCWG) juried show at the Longmont Museum, will mark its thirty-eighth year in 2012. The show not only provides a well-publicized display for fiber artists, it also encourages members to compete with national and international peers. During this year's show, NCWG sponsored a workshop with nationally known weaver, garment maker, and Fiber Celebration juror Liz Spear. Members wove "good cloth" in her two-and-a-half-day workshop and had a fun time comparing drafts and fibers while pushing the boundaries of handwoven fabric for garments. —Liz Moncrief, Colorado

Who knew that weaving lime green and red together created such beautiful iridescent cloth? That's exactly what the Helena Weavers & Spinners Guild members learned during a two-day workshop in January. The class was based on Bobbie Irwin's workshop *Shimmering Colors: The Magic of Iridescence*. The guild learned about the effects of hue and value and about color combinations that result in iridescence. Later, in February, a day of spinning and twining provided something for all guild members. A fun art-yarn workshop kept the spinners happy, while a twining class taught new techniques for weavers. Several multitalented members were so torn by the choices that they spent the day going from one workshop to the other. —Kathy O'Hern, Montana

Recently, Brenda Nicolson of the Victoria Handweavers and Spinners gave a presentation to the guild about the four weeks she spent in Peru last fall as part of a trip organized by Puchka Tours. Along with other fiber adventures, Brenda had the opportunity to study tapestry with Maximo Laura and his assistants in Arequipa. Classes were taught without step-by-step instruction. Instead, students would watch and then learn by imitating the instructors. Brenda found herself drawn to the way her instructors blended the strands of colored wools to create shading across the tapestry. After learning the techniques, she used them to weave her own small tapestry. Brenda also purchased one of Maximo's tapestries and finds that it brings a breath of Peru to her living room. —Jennifer Verrall, British Columbia



BRENDA NICOLSON

Weaving Connections

The Lake Charlevoix Area Weavers Guild sponsored the first-ever Michigan Up North Dish Towel Exchange. Organizers sent invitations to all the northern Michigan guilds they could identify, eight in total. Seven guilds and one unaffiliated weaver responded with interest, and everyone enthusiastically wove away to meet the March 15th deadline. Most of the participating guilds are small, with members scattered over a wide area. In addition to making household chores more enjoyable with the handwoven towels, organizers hope to encourage interaction among the guilds and to foster future joint activities. —Julie Hurd, Michigan



RIA KOOPMANS

Out and About

In early March, members of the New York Guild of Handweavers visited the New York Public Library (NYPL) to assist at a "Crafternoon" focused on weaving. The event was organized by guild member and NYPL Librarian Jessica Pigza together with Maura Madden, author of *Crafternoon*. Members set up tables in a large room along with all weaving supplies; then throughout the event, they roamed the room, assisting participants and answering questions. The weaving event was so popular—around fifty people took part—a waiting list was required! The afternoon was very successful and enthusiastically received by the participants, many of whom managed to weave quite lovely little projects on their very first attempt. —Ria Koopmans, New York

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A LEGACY OF LOOMS

ROBERT LECLERC — 1917–2012



BARRY SCHACHT

In March, the weaving community lost one of its strongest longtime supporters. While not a weaver himself—except when testing out the mechanics of a loom—Robert Leclerc was a driving force in the world of weaving for over half a century, and his presence will be sorely missed. An innovator who strove to meet the ever-changing needs of weavers while maintaining the highest standards of quality, Robert leaves behind a legacy of education, outreach, and, of course, looms.

Robert's passion for looms was a family affair, one that began in the late 1800s when his grandfather's wood mill began making looms along with furniture for homes and churches. In 1924, Oscar Bériau, founder of the Provincial School of Handicrafts in Quebec, commissioned Robert's father, Nilus, to build a modernized compact floor loom. Up to that point, looms had been built too large to fit in most homes. The new Leclerc loom's convenient size helped to revitalize weaving in Quebec and later throughout the rest of Canada. The looms were adopted enthusiastically, not only by home weavers but also by Canadian government-sponsored weaving programs throughout the country.

In 1926, at the Quebec Exposition, famed weaver Emilie Chamard demonstrated the Leclerc loom with the help of a young boy who helped her warp the loom. This historic moment was young Robert Leclerc's introduction to the machine that was to become his focus later on in life. The spirit



The factory where some of the first Leclerc looms were manufactured.
PHOTO COURTESY OF LECLERC LOOMS

of change and innovation surrounding the debut of that extraordinary loom characterized Robert's work for the rest of his life. In 1936, he officially began working for his father's company, then known as Alfred Leclerc and Sons, as a loom assembler and salesman. As a sales representative, he worked directly with the weaving community and built connections that would serve him well throughout his career. Robert didn't just try to sell the looms already in production; he listened to

weavers and created new looms to fit their needs. He especially enjoyed designing custom looms, such as those for postwar occupational-therapy programs, including one that could be used in bed.

Robert also recognized that the weaving community needed more than looms; it needed educational resources as well. In the 1950s, he worked with Stanley Zielinski to publish two newsletters, *Master Weaver* and later, *Modern Weaver*. These bimonthly bulletins provided valuable information on structure and technique and even philosophical articles on

weaving. They encouraged dialogue and experimentation. Now available as the Master Weaver book series, the writings are as useful and relevant today as when they were first published.

In 1961, after the death of his father, Robert was named president of Nilus Leclerc, which was by then an international company. Even as president, he remained active in the weaving community and made sure his company was responsive to the needs of weavers. According to Ivan Menard, Robert's nephew who worked under him in the

1970s, Robert continued to travel and meet with shop owners and weavers around North America and then internationally, when he was tapped by the United Nations to travel to developing nations and work directly with local weaving communities. He knew the key to success was to understand weavers, described by Ivan as "a market who know what they're talking about."

Mary Underwood, a weaver and textile researcher who interviewed Robert several times before his death says, "He was very interested in the

world of weaving, not just with his books but also with his support of people weaving at the time." She notes that Robert was especially proud of this work and recalled it fondly in his later years.

Though he retired from Nilus Leclerc in 1986, Robert Leclerc's passion for weavers continued. According to Mary, during their interviews "he would light up when he would talk about weaving." To the very end, he was a man proud of his life's work, his family's legacy, and of the looms that still bear his name.

GUIDING THE LITTLE WEAVERS

The year of 1994 brought new beginnings for Olga Piksová: new husband, new job, and new home, and it was on Christmas day of that year when Olga discovered a new love: weaving. It was all because of one gift, a little rigid-heddle loom made with love by her husband. "I remember weaving my first uneven woven stripe through the Christmas night," Olga reminisces. "The weaving passion was born at Christmas."

Since that first sweet gift, Olga's passion has turned into a mission to teach weaving to children in the Czech Republic. She first began showing children how to weave in the early 1990s after noticing how eager they were to learn when she gave public workshops and demonstrations. As she began to work with children, she witnessed firsthand the joy weaving gave to them. "Weaving can show children that there is something which brings them no money, no success, and no prestige, but instead very strong inner satisfaction and good feelings," Olga explains.

Over time, Olga developed techniques to handle common issues and problems. "I noticed that the children's questions were often repeated, so I [made note of] the answers and explained them every time I was working with a new weaver," Olga recalls. "Then I saw that the little weavers' mistakes were also often repeated, so I thought of the sentences to prevent them."

Over the years, Olga learned much about teaching and honed her techniques. For Olga, teaching is all about letting children see not just her weaving skills, but also her passion. "Children must see that you can weave, that you are an expert in weaving. Then they should realize that you keep improving yourself not only in weaving but also in weaving theory and history," explains Olga. "Then they should feel you love doing it. When they recognize that the process of weaving brings a joy into you, they will start searching for joy in themselves while weaving. They will feel it. You can infect them."



Olga Piksová teaching a young pupil how to weave. Go to weavingtoday.com to find free projects from Olga, perfect for teaching the little weavers in your life. PHOTOS BY MIROSLAV PIKOUS



Some of Olga's students weaving away.

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Visions in the Web: Weaving Transparency

Inspired by my son's early steps in fine art, I took my first steps in weaving transparency. This would be a great portable project for summer weaving.

By Monica Shanahan

When asked to weave a transparency, I decided that the rigid-heddle loom would be perfect for my first transparency project. The challenge for me was finding the right simple design for this first effort. Then I remembered a framed painting hanging in our guest bedroom. My youngest son painted it in kindergarten, almost twenty years ago, when his class was studying Monet. It was perfect!

After consulting with weaving friends at Ruthie's Weaving Studio in Portland, Oregon, where I teach and was going to do the weaving, I was ready to explore this new weave structure. One of these friends is Gorel Kinersly, a member of our local weaving guild and a well-known weaver of transparencies, so I was in good hands. Gorel lent me some of her beautiful transparencies to study and told me how to handle the inlay. For the best look, she advised me to design the pattern so that the edges of the design don't increase or decrease by more than one warp thread from one pick to the next.

Armed with lots of great advice, I forged ahead with my weaving. I found that transparencies are a wonderful way to use small amounts of wool yarn, and that butterflies or small shuttles work well for inlaying the beautiful colors. My transparency is complete. My son's Monet-inspired tulip is floating in a web of fine linen.

RESOURCES

Keasbey, Doramay. *Sheer Delight—Handwoven Transparencies*. Petaluma, California: Stellar, 1990.

INSTRUCTIONS

- 1 Use your preferred method to warp the rigid-heddle or other loom for plain weave, centering the warp and doubling the next-to-outside thread on each side.
- 2 Weave ¼" to ½" with scrap yarn to spread the linen. Weave an inch or so with the linen, being very careful to balance your weft with your warp. Do some sampling with your



ANITA OSTERHAUG



As the subject of her first transparency piece, Monica chose a Monet-inspired painting that her son, Kevin, now twenty-six, made when he was in kindergarten.
MONICA SHANAHAN



Two transparencies by Gorel Kinersly.
PHOTOS BY JOE COCA




design yarn to see how dense you want it. (You may decide to use it without doubling, or you may want to use even more strands per pick.) When doing this, use butterflies of yarn, small shuttles, or tapestry needles to pass the yarn through the shed. Weave with the design yarn first, then follow in the same shed with the linen, completely across the warp.

3 When finished sampling, weave enough with the linen for your desired hem width plus 2–3" before beginning your design. Pin your design under the warp, pinning through the sample area that you wove and using small bulldog clips to hold it at the edges. (I tied a string from one side of my rigid-heddle loom to the other under the paper to help keep the cartoon closer to the warp.) Begin your design, following your cartoon and inserting picks of design yarn between the plain-weave picks. Whenever you start

weaving with one of your design yarns, leave a tail a few inches long that you can split and weave in later. As you change directions from one design pick to the next, try to increase or decrease your design by one warp thread. Continue weaving as your design dictates, alternating design picks and plain-weave picks.

4 When your design is finished, weave a few inches of plain weave as in the beginning, then ending by weaving $\frac{1}{4}$ " to $\frac{1}{2}$ " with scrap yarn.

5 Apply fabric glue or Fray Check to the scrap yarn, let dry, then remove fabric from the loom. Cut off the scrap yarn and sampling area, then turn both ends under $\frac{1}{2}$ " and press. Turn ends under $\frac{1}{2}$ " and press again, then handstitch the hems as invisibly as possible. Hang your weaving using a small dowel or frame, or you can have it mounted so it appears to be floating in glass. 

AT A GLANCE

What you'll need to make a transparency:

- Rigid-heddle loom or any other loom with two or more shafts, at least 10" weaving width
- 12-dent reed that fits the loom
- One boat or stick shuttle for the linen weft and small shuttles, tapestry needles, or butterflies for the design wefts
- 12/1 linen (3,300 yd/lb), about 225 yards, for warp and plain-weave weft
- Yarns of your choice for your design. Monica used an 18/2 wool/silk blend (5,040 yd/lb) and Maypole 3-ply Nehalem (ashlandbay.com; 2,240 yd/lb), both doubled.
- A cartoon of your chosen design to put behind the warp as you weave
- T-pins and small bulldog clips to hold the cartoon in place as you weave

Warp length: 98 ends 1 yd long (allows about 15" for the woven design plus hems and 21" for sampling and loom waste).

Setts: Warp: 12 epi. Weft: about 14 ppi for the plain weave.

Width in the reed: 8"

PEEKABOO WEAVING

Transparency is a method of creating woven pictures by inlaying design threads into a very open, fine plain-weave ground cloth. According to Doramay Keasbey, who literally "wrote the book" on transparency, no one knows for sure where the technique originated, whether in Japan or in Scandinavia, but transparent textiles with inlaid designs have been popular in Scandinavia since the early twentieth century.

In her book *Sheer Delight*, Doramay says that the ground cloth for transparency is usually woven of linen because its stiffness yields a stable cloth, even at the open sett required for transparency. Wool or linen is traditional for the design weft, but you can choose to use silk or other yarns as well. For decorative hangings that are meant to hang straight, Doramay suggests not laundering after weaving, so that the weaving retains the natural stiffness of the linen.



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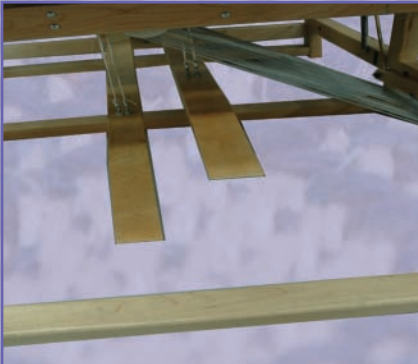


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www.cottonclouds.com; (800) 322-7888



THE CRICKET GETS WIDER

Schacht's friendly Cricket rigid-heddle loom is now available in a new 15-inch weaving width, wide enough for larger projects and still portable enough to take wherever you want to weave. Like the 10-inch Cricket, the new Cricket loom comes complete with an 8-dent rigid heddle and the new 15-inch slim stick shuttles, plus everything you need for weaving on the go.

A special 15-inch Cricket pick-up stick is available separately.

www.schachtspindle.com

IMPERIAL YARNS

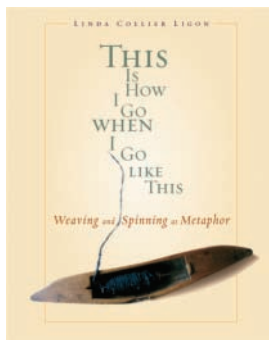
Once a year, the Columbia sheep at the Imperial Stock Ranch are shorn, and their beautiful soft white fleece is minimally processed and custom milled to become the Imperial Yarn collection. Soft, versatile, and dyed in hues inspired by the Oregon high desert, these yarns are a delight to weave. The collection features two woolen-spun yarns and two worsted-spun yarns. Both woolen-spun yarns, the Columbia (2-ply mulespun, 880 yd/lb) and the Native Twist (a soft-spun single, 600 yd/lb), are available as either 4-ounce skeins or as 1-pound cones. The worsted-spun yarns Erin (3-ply, 980 yd/lb) and Tracie Too (2-ply, 1600 yd/lb) are both available as either 4-ounce skeins or as 2- to 3-pound cones. www.imperialyarn.com; (541) 395-2507



TRAVEL TAPESTRY LOOM

Take your weaving on the road with this handcrafted tapestry loom from Intertwined. The beautiful small-format loom is designed with adjustable tension to weave with the quality of bigger looms, but it is small enough for easy travel. Made of American hardwoods with stainless steel fasteners, the 9" x 10" loom is available by itself or as part of a kit. The kit includes loom, brass tapestry beater, warping instructions, and a blunt-tip 6-inch weaving needle.

www.intertwinedbyjean.com; (815) 236-3664



THIS IS HOW I GO WHEN I GO LIKE THIS (AUDIO BOOK)

Written by Linda Collier Ligon, read by Syne Mitchell

FALL CITY, WASHINGTON: WARP THREAD MEDIA, 2012. MP3, 2 HOURS, 19 MINUTES, \$9.95.

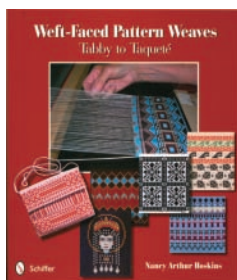
Linda Ligon, founder of Interweave Press, is a juggler of words and concepts and, no matter how commonplace the subject—yarns, threads, tools, and cloth—she continually delights us with her musings on them. From discussing selvages (“The edges are lively, challenging, dangerous, fraught with spiders.”) to learning by watching (“My wrist learned from her hand; it was that subtle and that direct, and it made all the difference.”), she has the ability to record her speculations, challenges, confessions, and classifications as one who has tried and erred along the way.

Ligon wrote essays for many years that appeared in the Unravelings column in *Handwoven*. In 2004, a collection of thirty-one of these essays were bound into a small book entitled *This Is How I Go When I Go Like This*, named for the title of one of the essays. The book’s subtitle, *Weaving and Spinning as Metaphor*, gives us a hint as to what is contained within. Although the book is no longer available in print form, Syne Mitchell of WeaveZine, has published it as an audio book with three additional essays. Although her voice does not carry Linda’s soft Oklahoma accent, Mitchell reads each piece with clarity and lyricism as if she understands some of the same zigs and zags that Ligon has discovered about life.

While the book was originally sold in the general trade press, it seems that in an audio book designed for a fiber-loving audience it would have been informative to say who Linda Ligon is and where the essays were first published. It would ground some of the essays when references are made to magazine and book publishing. The spoken version also doesn’t have the clipped quote that was chosen from each essay that accompanied the titles. These quotes, by themselves, are worth writing down and learning from. They also give the subtext to each essay; for example, the quote for “Time and Thread” was “This was life as a great wheel,” and the quote for the essay “Working Life” was, “What’s warp? What’s weft? What are the interlacements?”

All in all, I found the audio book as delightful as the print version. The best part, perhaps, is that I can listen to the essays while weaving, the words conjuring up my own thoughts on similar subjects, making me laugh at the vagaries of life as a spinner and weaver.

—Marilyn Murphy

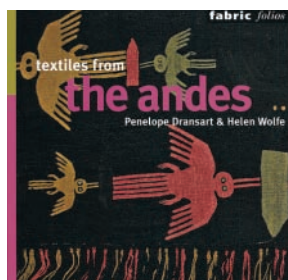


WEFT-FACED PATTERN WEAVES: TABBY TO TAQUETÉ

Nancy Arthur Hoskins

ATGLEN, PENNSYLVANIA: SCHIFFER, 2011. SPIRALBOUND, PAPERBACK, 352 PAGES, \$39.99. ISBN 978-0-7643-3851-9.

Since its initial release in 1992, *Weft-Faced Pattern Weaves* has been considered the must-have book on boundweave for weavers of all levels. This new edition has all the same great information as the previous edition, combined with stunning color photographs of the samples and fifty-three projects in boundweave structures, simple to complex. A durable spiral binding allows the pages to lie flat for easy reference as you weave.



TEXTILES FROM THE ANDES

Penelope Dransart and Helen Wolfe

LONDON: INTERLINK, 2011. PAPERBACK, 88 PAGES. \$22.95. ISBN 978-0-7141-2584-8.

Lovers of historical textiles rejoice! The newest addition to the British Museum’s Fabric Folio series does not disappoint. The extensive introduction traces the development of the Inca civilization based on the evolution of its textiles. The rest of the book is devoted to brilliant photographs of textiles from the museum’s collection, many with colors so vivid that it’s hard to believe their antiquity. If the book leaves you hungering for more, the comprehensive



bibliography offers plenty of options for future reading.

KUMIHIMO WIRE JEWELRY: ESSENTIAL TECHNIQUES AND 20 JEWELRY PROJECTS FOR THE ART OF JAPANESE BRAIDING

Giovanna Imperia

NEW YORK: POTTER CRAFT, 2011. PAPERBACK, 144 PAGES, \$21.99. ISBN 978-0-8230-8551-4.

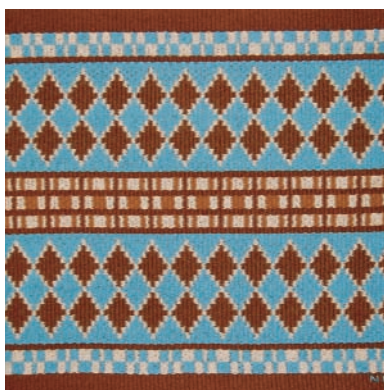
This gorgeous book respectfully applies the tradition of kumihimo, the art of Japanese braiding, to create innovative jewelry using modern materials. Renowned kumihimo artist Giovanna Imperia introduces the history and aesthetic of kumihimo and traditional braiding tools, then teaches braid structures through a series of projects that use fine wire to create striking, wearable jewelry in bright colors and organic forms. Excellent diagrams and clear instructions make the techniques accessible to weavers, braiders, or jewelry makers of any level.

A Brief History of Taqueté

The history of taqueté shows how weave structures evolve


The history of taqueté is anything but brief, but a brief look at this ancient technique shows us how weave structures can be evergreen, constantly leading weavers in new directions. Taqueté is variously described as a weft-faced compound tabby weave, weft-faced polychrome summer and winter, or weft-faced two-tie unit weave, meaning that two shafts are used as tie-down or binding threads for all units of weaving. The rest of the available shafts can each be used for a pattern block. Each weft pass is accomplished with multiple picks (called *lats*), and multiple passes are required to complete a treadling unit.

Nancy Arthur Hoskins, artist, teacher, and author, says that, like many of today's lifelong weavers, she learned taqueté as a structure for rug weaving, popular in Scandinavia. When she began to study Coptic textiles, at first she couldn't relate taqueté rugs to the fine, delicate patterns she was seeing in the ancient pieces. According to Nancy, taqueté was probably introduced into Egypt from China early in the Coptic period (from the mid-third century to the seventh century A.D.). The Copts may have analyzed warp-faced textiles brought from China along trade routes and recognized taqueté as an innovative and slightly faster way to create weft-faced images than the tapestry techniques they had learned from the Greeks. During the Coptic period, weavers in the Near East and Egypt, using a prototype patterning loom, wove fine geometric designs and pictorial designs from warriors to flowers and lions in taqueté for pillows, coverlets, and garments. What many of us learned as rug weaving was used to make "the really elegant cloth." Exquisite textiles such as those worn by the Emperor Justinian and Empress Theodora and the



Ecclesiastics were of finely woven wool taqueté or silk samitum (weft-faced compound twill).

How taqueté came to Scandinavia and evolved into a rug-weaving technique is a mystery. There is no evidence of taqueté in the Nordic countries during the Coptic or Viking periods. In any case, after the Coptic period, taqueté somehow became the province of rug weavers.

But in recent decades, the work of Nancy Arthur Hoskins brought the Coptic taqueté textiles to light, and Handweavers Guild of America (HGA) master weaver Lillian Whipple and her students began to explore the use of taqueté to weave delicate images with fine threads. Lillian Whipple is known for handwoven silk motifs of nature images and kimonos, and artist Nicki Bair (www.nickibair.com), whose work you'll see in this issue, loves to weave taqueté images of beetles—subject matter of which the ancient Egyptians, with their scarabs, would have approved. An ancient weaving technique has come full circle. 

RESOURCES

Hoskins, Nancy Arthur. *Weft-Faced Pattern Weaves: Tabby to Taqueté*. Atglen, Pennsylvania: Schiffer, 2011.

———. *The Coptic Tapestry Albums and the Archeologist of Antinoé, Albert Gayet*. Seattle, Washington: Skein, 2004.

Whipple, Lillian. "Summer-and-Winter to Taqueté." *Weavezine*, March 12, 2009.

———. "Designing for Summer and Winter and Taqueté." *Weavezine*, July 24, 2009.

Becker, John. *Pattern and Loom*. Copenhagen: Rhodos International, 1987.

TOP: A 5-shaft pattern found on the Tunic of Tutankhamun is woven as taqueté with wool at 10 epi. NANCY ARTHUR HOSKINS

CENTER: Byzantine Empress Theodora, taqueté by Nancy Arthur Hoskins. NANCY ARTHUR HOSKINS

BOTTOM: *Lilyscape* by Nicki Bair. NICKI BAIR

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"Syne Mitchell's Stash-busting Scarves (Handwoven November/December 2009, page 24) are delightful to make with fancy knitting yarns."

ELEGANCE MADE EASY



Weave this beautiful scarf on the Cricket Loom with handknitting yarns from S. Charles Collezione. Four stunning yarns—Luna, Stella, Crystal and Eclipse—are combined in the warp and crossed with Luna, weaving up a soft, stylish look. It's all so simple on the Cricket Loom from Schacht.



Download this pattern at:
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In the September–October Issue

The candidates have come in—scores of them. The judges have pored over them. The finalists have been chosen and photographed. The suspense is thrilling.

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For their support and recognition of all this creative output, we thank our sponsors: Halcyon Yarns, Patternworks, Ashford, Paradise Fibers, Mountain Meadow Wool, and our own sister publication, *Spin·Off*. Check out WeavingToday.com to learn more about these companies.

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STRUCTURE

Plain weave with inlay.

EQUIPMENT

2-shaft loom, 30" weaving width; 12-dent reed; 1 shuttle, 6 embroidery floss bobbins or butterflies for inlay weft; single-side corrugated cardboard to pad cloth beam.

YARNS

Warp: 8/2 Tencel (3,360 yd/lb, Cotton Clouds), Taupe, 1,665 yd.
Weft: 8/2 Tencel, Taupe, 1,292 yd.
Inlay weft: Skinny Majesty Variegated (100% viscose novelty yarn, 2,300 yd/lb, Cotton Clouds) used doubled, #518 Ecology, 352 yd.

WARP LENGTH

370 ends 4½ yd long (allows 6" for take-up, 6" for sampling, and 32" loom waste).

SETTS

Warp: 12 epi (1/dent in a 12-dent reed), except first and last 12 warp ends, which are 24 epi (2/dent in a 12-dent reed).
Weft: 12 ppi. Inlay weft: 12 ppi (each pick is a doubled thread).

DIMENSIONS

Width in the reed: 29⁵/₆".
Woven length (measured under tension on the loom): 118" (front and back, 36" each; 2 sleeves, 23" each).
Finished sizes after washing: two pieces 28" x 31" each for front and back; two pieces 28" x 21" for sleeves.

SARAH JACKSON

Golden Windows overblouse

AN ATYPICAL TAKE ON TRANSPARENCY

Handwoven transparency is an inlay technique most commonly used for window coverings, room dividers, or wall hangings. I was curious to see how the translucent quality of transparency might be used in the design of a garment. Sampling led to using 8/2 Tencel for the ground cloth, a variegated novelty yarn for the inlaid design, and a sett of 12 ends per inch for the soft hand and silky drape I wanted. This combination does, however, produce a fabric with several special considerations.

When finished, the ground cloth does not produce a perfectly balanced plain weave. As you weave, and when the fabric is removed from

the loom, some of the wefts move out of place. Denting the warp at 24 ends per inch for ½" on both selvages adds stability and "reminds" the weft threads to stay in place, but some shifting is inevitable. Wet-finishing the cloth returns most threads to their proper places. Imperfect plain weave? Yes, but with a unique, handwoven texture in its place.

RESOURCES

Keasbey, Doramay. "How to Weave a Transparency." *Handwoven*, January/February 1983, pp. 27–30.
Orgren, Sally. "Diaphanous Leaves." *WeaveZine*, September 14, 2008. www.weavezine.com/content/diaphanous-leaves.

Weaving the Inlay Squares

Both the solid squares and open-in-the-middle squares are inlaid over 30 ends (2½"). The fabric is woven facedown to give a smoother edge to the inlaid squares and to simplify weaving of the inlay wefts.

To begin weaving, raise shaft 1 and insert the inlay yarn from left to right. Separate the doubled weft into two strands and pull one of them to the surface ¾" from the leftmost raised end of the group of 30. Wrap the second end around the leftmost down end, through the open shed and back to the surface, overlapping the first end for 1" or so (see Photo A). Close the shed and use the beater to gently move the pattern yarns into place against the last tabby pick. Open the same shed and follow with a pick of plain weave in the same direction (left to right). Beat the pattern weft and tabby wefts separately.

At the top of the squares, the last pick should be from right to left. With the shed open, separate the

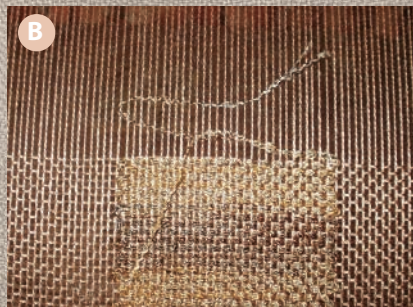
doubled weft, pull one strand to the surface ¾" from the leftmost raised end of the group of 30. Wrap the second end around the leftmost upper end, through the open shed and back to the surface overlapping the first end for 1" or so (see Photo B).

The open squares are woven as follows: begin by weaving 8 picks over 30 ends as above. Raise the next shed and pass the inlay weft under 4 raised ends. Pass a second bobbin or butterfly of inlay weft under the 4 rightmost of the 30 ends securing the inlay. Each bobbin weaves over a total of 8 ends for 16 picks. On the 16th pick, end the second bobbin as described above. In the next shed, use the first bobbin to weave all the way across, closing the square. Weave 7 more picks for a total of 32 picks. Leave 3" or 4" tails on the yarn ends and weave them back into the pattern area with the crewel needle as you go (see Photo C). Do not clip short until after washing and pressing.

Sewing Supplies: Butterick 5948 sewing pattern. A sewing machine with a zigzag stitch option; matching sewing thread; crewel needles; 12½ ft plastic-coated freezer paper; pattern cutting board with grid, ½ yd 45" wide linen-like commercial fabric to make 3 yd bias binding 1⁵/₈" wide.



A. Beginning an inlay square

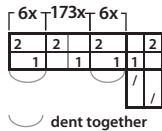


B. Separate the doubled wefts and weave in the ends at the end of an inlay square.



C. Use two bobbins to weave the sides of an open inlay square.

1. Draft



1 Wind a warp of 370 ends Tencel 4½ yd long. Centering for a weaving width of 30", use your preferred method to warp the loom and thread the shafts following the draft in Figure 1.

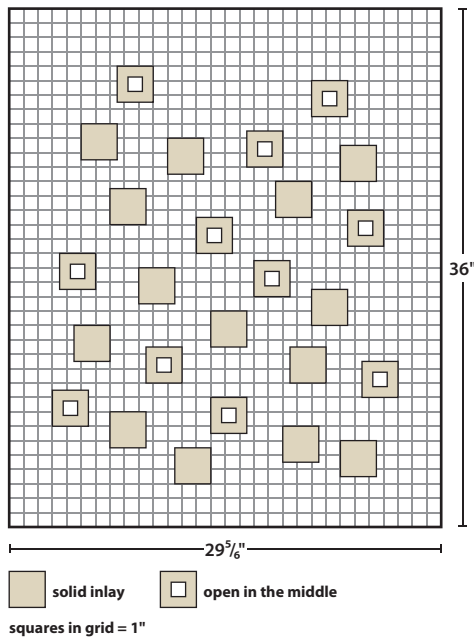
2 Wind a bobbin with Tencel. Wind several small butterflies with two strands of the inlay weft or wind several embroidery floss bobbins with a doubled strand of inlay yarn 4 to 5 yd long. (More yarn on the bobbin makes it difficult to pass through the raised warp threads.)

3 Use scrap yarn to spread the warp. To practice weaving a pattern square, weave 1" plain weave (12 picks) and then weave a square and an open-in-the-middle square (32 picks) as described in the box on page 24. Weave ½" plain weave. End with 2 picks of waste yarn. For the blouse front, weave following Figure 2, padding the cloth beam as you weave. End with plain weave for a total length of 36" and 2 picks of waste yarn. Repeat for the back. Weave the first sleeve following Figure 3, ending with plain weave for a total length of 23". Put in 2 picks of waste yarn, then repeat for the second sleeve.

4 Remove the fabric from the loom. Zigzag the raw edges and on both sides of the waste yarn. Cut the pieces apart along the waste yarn. Hand-wash in warm water with mild soap; roll in a towel to remove excess moisture. Dry in the dryer with a terry-cloth towel on low heat until barely dry. Press, right side down, on a terry-cloth towel with a warm iron.

5 Always make a muslin to check fit before cutting handwoven fabric. Using front and back from View F and long sleeves from D and E, press the paper pattern pieces with a warm iron. Fold or cut off the front

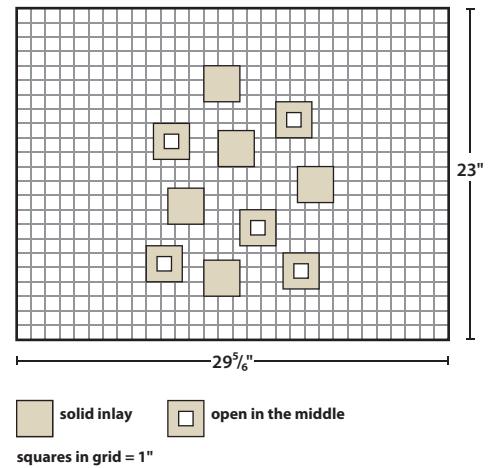
2. Body inlay Front and Back (weave 2)



and back hem allowances. (For a three-quarter-length sleeve, fold or cut the sleeve at the fold line.) Place freezer paper (taped as necessary) shiny side down, on top of right-side-up pattern pieces and trace the cutting line; trace half the front and back, mark the centers, then flip the pattern to trace the opposite side. (Note that the sleeves are not symmetrical. Trace one right side up and one facedown.) Transfer all markings: grainlines, bust points, seam-matching symbols, etc. Mark a ⅝" seam inside the cutting lines and cut the freezer paper on the seam lines.

6 Lay the front tissue pattern piece on a pattern cutting board, aligning the straight edges with the grid on the board, and pin or tape in place. Lay the front fabric piece wrong side up on the tissue pattern, using the grid to make sure it lies square. Note the bust points on the pattern and lay out the fabric to avoid centering inlaid motifs on them. Carefully lay the front freezer paper pattern on top of the handwoven fabric, shiny side down, to correspond with the tissue pattern. With a warm iron, press the freezer paper. Use light pressure in the middle, just enough to ensure that it sticks and firmer pressure around the

3. Sleeve inlay Sleeves (weave 2)



edges. Do not press the tape. Re-press if the paper loosens. Straight stitch around the entire piece next to the cut edge of the freezer paper to stabilize the seam lines. Stitch again ⅜" outside first stitching; then zigzag, centering the zigzags on the outer stitching line. Leaving the freezer paper attached, carefully cut the handwoven fabric outside the zigzagging, leaving a ½" seam allowance. Repeat for all pattern pieces.

7 Follow the pattern directions for sewing the shoulder seams, stitching close to the freezer paper. For the sleeve, remove the freezer paper from the top edge to the underarm; avoid stretching or pulling the fabric. Pin to the armhole edge, matching the inside stitching lines, and sew along the edge of the freezer paper on the front and back. Pin and sew the side and underarm seams along the edge of the freezer paper; finish seams per pattern directions.

8 Make bias binding: Cut fabric strips 1⅞" wide at a 45-degree angle; sew together for one long strip. Press under ⅜" on one long edge. Apply binding to the neckline, lower hem, and sleeve hems, right sides together, using ½" seams. Grade the seam allowance, turn pressed edge to inside, and handstitch in place. Carefully remove the freezer paper. To remove freezer paper caught in a seam, moisten the paper, let stand for several minutes, and remove. ⇄

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BEVERLY WEAVER

STRUCTURE

Taqueté.

EQUIPMENT

4-shaft loom,
26" weaving width;
8-dent reed;
2 rag or rug shuttles.

YARNS

Warp: 12/6 cotton warp
(1,450 yd/lb, Bockens),
#42 gray, 513 yd.
Weft: 100% cotton fabric,
washed (either two flat
sheets, full size or larger,
or 5 yards of 45" wide
fabric) in two
contrasting colors.
Cut into ½" wide
dark strips,
20 yd; ½" wide light
strips, 31 yd; 1" wide
strips, dark and light,
175 yd each.

WARP LENGTH

205 ends (includes
doubled floating sel-
vedges) 2½ yd long
(allows 8" for take-up,
36" for loom waste).

SETTS

Warp: 8 epi (1/dent in an
8-dent reed; 2/dent for
floating selvages).
Weft: 12 ppi.

DIMENSIONS

Width in the reed: 25¾".
Woven length
(measured under
tension on the loom):
46" including hems.
Finished size after
washing: 1 hemmed rug
23½" x 38½".

Bold and handsome rug in taqueté

Taqueté, a weft-faced tied weave woven on a summer and winter threading, makes a sturdy rug using either yarns or fabric strips for weft. In this handsome rag rug, the two fabrics are chosen for shared colors, creating a harmonious look.

Like summer and winter, taqueté can weave two pattern blocks on four shafts. When woven as taqueté, you can weave either of the two blocks as pattern or background or both blocks together in pattern or in background. Because a pattern block is woven with tie-down shaft 1, followed by the opposite block(s) with shaft 1, and then the same pattern block is woven with tie-down shaft 2, followed by the opposite block(s) with shaft 2,

it can be difficult to have enough treadles to tie up your design. However, it is possible to weave all the 4-shaft possibilities on 6 treadles by using a skeleton tie-up and treading either one or two treadles for each pick.

RESOURCES

van der Hoogt, Madelyn. "Tricks of the Trade: Best Block-Weaving Practices." *Handwoven*, November/December 2011, p. 27.

Tips for weaving a rag rug in taqueté

Because taqueté is a block weave, the weft fabric should be in either contrasting colors or contrasting values to accentuate the blocks. The wefts are placed on top of one another as you weave, and sometimes one color weft may show between the opposite wefts. In that case, it helps if the weft fabrics are prints with a little bit of the opposite color or value in them. For example, a dark green weft that has a little bit of light green will look nice with a light green weft that has a bit of dark green in the print.

Fabric strips for weft should be 100% cotton or a polyester/cotton blend with more than 50% cotton. Used sheets or cotton fabrics of about the same weight make a good, sturdy rug. Lots of tools can be used to cut the fabric. Scissors, rotary cutters with pads, butcher knives, and Fraser cutters all work fine. Some are easier on the hands or faster than others. You can even tear fabric into strips, but you should do that outside with a wind blowing so that you do not breathe the small fibers.

Instead of cutting all the fabric at once, it is a good idea to cut the strips as needed. Once you get started, you may find

that one fabric is heavier or doesn't compress as much, and it must be cut narrower than the other fabric. Besides, getting up from the loom now and then to cut fabric and to stretch is a good idea.

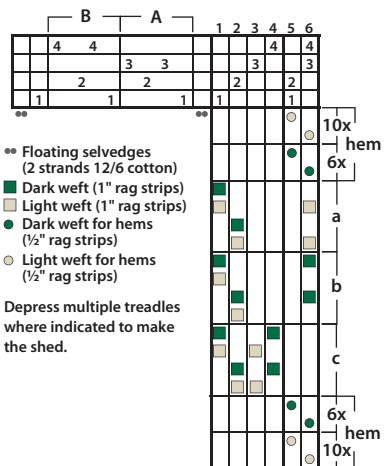
Finishing rag rugs

When you wash the rug and hang it to dry, you can straighten the hem by grabbing each side of the hemmed edge and pulling on it a bit. If the rug doesn't lie flat when dry, it can be ironed with a steam iron on a cotton setting. However, most rugs will lie flat if they are woven correctly and left on the floor overnight.



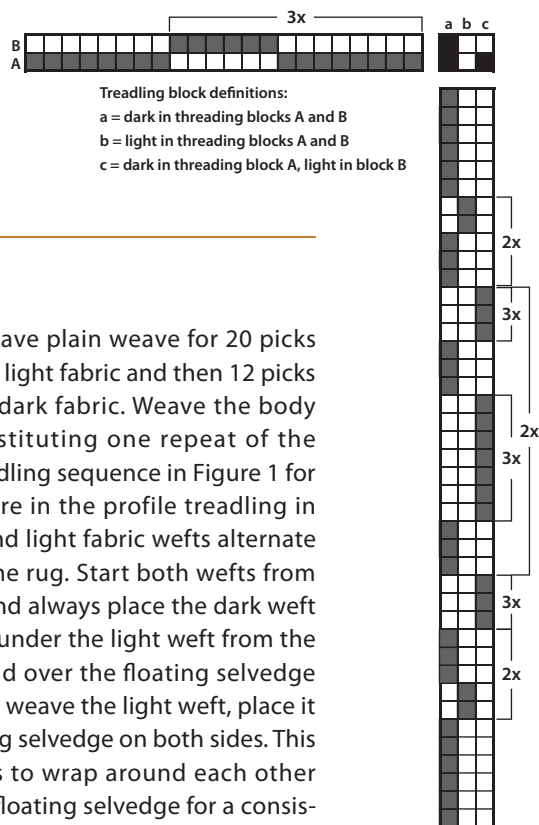
Project

1. Draft




- 1 Wind a warp of 205 ends (including 2 doubled floating selvages) 2½ yd long. Use your preferred method to warp the loom and thread, using the appropriate block threading from Figure 1 for each black square in the profile threading in Figure 2. Sley the warp 1/dent in an 8-dent reed, except for the floating selvages, which are sleyed together and weighted separately from the rest of the warp. Make sure that all warp ends have equally tight tension.
- 2 Spread the warp with scrap yarn or fabric until you can insert the temple. (Although optional, a temple is highly recommended for a weft-dominant rug. See Resources for more information on using a temple.)
- 3 Prepare the weft by cutting strips of fabric in two colors (light and dark). The strips for the body of the rug should be 1" wide and those for the hem should be ½" wide. If you cut all the fabric into 1" strips, then you can split the strips to weave the hems as needed. Cut the ends of the strips on a diagonal for about 3" and overlap the ends as you weave.

2. Threading and treadling blocks

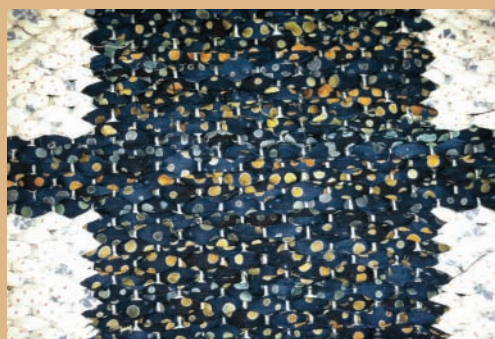


- 4 For the hem, weave plain weave for 20 picks (about 1¾") with light fabric and then 12 picks (about 1") with dark fabric. Weave the body of the rug, substituting one repeat of the appropriate treadling sequence in Figure 1 for each black square in the profile threading in Figure 2. Dark and light fabric wefts alternate in the body of the rug. Start both wefts from the same side, and always place the dark weft first by taking it under the light weft from the previous pick and over the floating selvedge on both sides. To weave the light weft, place it under the floating selvedge on both sides. This allows the wefts to wrap around each other and around the floating selvedge for a consistent edge. Move the temple frequently as you weave. Weave the last hem in plain weave with 12 picks of dark and then 20 picks of light fabric strips.

- 5 Remove the rug from the loom and secure the edges using a zigzag stitch. Turn the hems twice and sew by hand or machine. The light portion of the hem should show on the back of the rug, and the dark portion of the hem should show on the front side of the rug. If you sew the hem by machine, use two colors of thread, one for the needle and one for the bobbin. Machine or handwash the rug in warm water and line dry. 



A temple helps keep an even width and good selvages. See Resources for more information on using a temple.
BEVERLY WEAVER



The shared blue and gold shades in the two weft fabrics in this rug help to create a harmonious and integrated look.
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STRUCTURE

Taqueté (weft-faced compound tabby).

EQUIPMENT

8-shaft loom, 5" weaving width; 10-dent reed; 3 boat shuttles with spindles long enough to hold 2 spools.

YARNS

Warp: Maxi-Lock serger thread (100% polyester; 3,000 yd/cone, Jo-Ann), Black, 376 yd.

Weft: Sulky 40-wt rayon decorative thread, (100% rayon; 250 yd/spool, Jo-Ann), #942-1005 Black and #942-1252 Bright Peacock, 2 spools each; #942-1086 Pale Sea Foam, 1 spool. Sulky Holoshimmer (thin, ribbonlike polyester film; 250 yd/spool, Jo-Ann), #145-6008 Yellow Gold, 1 spool.

OTHER SUPPLIES

Metallic slap bracelets (available from amazon.com); ruler; fabric marking pencil; sewing machine, matching sewing thread.

WARP LENGTH

188 ends 2 yd long (allows 2" for take-up, 26" for loom waste).

SETTS

Warp: 40 epi (4/dent in a 10-dent reed).
Weft: About 36 ppi (3 shots equals one pick).

DIMENSIONS

Width in the reed: 47/16".
Woven length (measured under tension on the loom): 44" (4" for sampling plus four 10" bracelets).
Finished sizes: four 4 3/8" x 10" fabric pieces for four 1 1/2" x 9 1/4" slap bracelets.

NICKI BAIR

“Taqueté in turquoise”slap bracelets

EXPLORING COLOR WITH TAQUETÉ IN FINE THREADS

I was hooked on taqueté the moment I saw a butterfly magically appear on my loom during a Lillian Whipple workshop. This structure creates exquisite loom-controlled images and designs. In this project, it makes an ordinary slap bracelet into a bracelet reminiscent of the turquoise and silver jewelry of the southwest.

After being introduced to taqueté at a Lillian Whipple workshop, I was simply mesmerized by the weave structure and spent many months exploring the design possibilities. I find designing in taqueté intellectually challenging because it requires balancing the complexity of a design with the limits imposed by the number of shafts and shuttles that I want to use. I'm also fascinated by the way the multiple weft colors blend as they move up to the surface or trail underneath the warp, causing subtle and often unexpected color shifts.

WEAVING TAQUETÉ USING FINE THREADS

This project gives the slap bracelets of my childhood a new look. “Fiber slaps” are a wonderful way to explore taqueté weaving with fine threads. With three shuttles and some sewing thread, you can create a shimmering turquoise bracelet that will fit any wrist size, and you only have to weave 10 inches to do it!

Warping with serger thread is no different from warping with other yarn; however, since the warp is black, I put a white cloth under my loom for better contrast when threading the heddles. Each boat shuttle carries two spools of thread. For stress-free weaving, the thread must unwind off both spools easily, uniformly, and in same direction, without catching on anything.

This specific design creates an optical illusion. The placement of the peacock blue against the

light and dark stripes causes the blue's brightness to change, tricking the eye into seeing three shades of blue stripes even though only one is used. This effect is called the Munker-White illusion. It's a favorite of mine because it allows much greater color variety without changing shuttles. The addition of holoshimmer yellow-gold thread adds a jewel-like sparkle to the finished bracelet.

After weaving one of these bracelets, try weaving another. By varying the positions of the three colors from the order in the draft, you can get as many as six different looks. My favorite variation is to switch the positions of the blue and the black.

1 Wind a warp of 188 ends and thread the loom following Figure 2. (Use the heddle counts in Figure 1 to verify that you have enough heddles on each shaft.)

2 Spread the warp with scrap thread. Place two spools of weft on each of the shuttles, two black on the first, two peacock blue on the second, and the pale sea foam and holoshimmer on the third. Practice weaving with three shuttles following the lift plan in Figure 2. Aim for a firm and uniform beat so the threads are nicely placed.

3 For the slap bracelet, begin by weaving 1/4" of plain weave (using treadles 1 and 2 vs 3 through 8) and using only the black weft.

CASSANDRA NANCY LEA-KENFIELD

TIP: To “stretch” your color choices without adding another bobbin, you can create a new color by using two colors on the same shafts in a pick. The orange in this bookmark is created by duplicating picks with red and then yellow.

STRUCTURE

Taqueté (weft-faced compound tabby).

EQUIPMENT

8-shaft loom, 3" weaving width; 12-dent reed; 3 netting or other small shuttles or 3 E-Z Bob bobbins.

YARNS

Warp: 8/2 cotton-linen (50% cotton/50% linen, 3,360 yd/lb, Valley Yarns or WEBS), #2550 blue, 100 yd.
Weft: 8/2 cotton-linen, #2550 blue, #3611 red, and #1205 yellow, 22 yd each.

WARP LENGTH

60 ends 1²/₃ yd (60") long (allows 2" for take-up, 30" for loom waste and fringe).

SETTS

Warp: 24 epi (2/dent in a 12-dent reed).
Weft: 46 ppi.

DIMENSIONS

Width in the reed: 2¹/₂".
Woven length (measured under tension on the loom): 18" (two bookmarks, 9" each).
Finished size after washing: 2 bookmarks 2" x 8" plus 1¹/₂" (or desired length) knotted fringe at each end.

Taqueté bookmarks

Taqueté has intrigued me since the first time I saw Lillian Whipple's work. This structure makes exquisite little loom-controlled tapestries, and although taqueté is a natural fit for the doobby loom, it's also a great structure to weave with your table loom!

In fact, weaving taqueté on a standard floor loom is not recommended because you often have to lift all but one of eight shafts at once, and the shed combinations involved far exceed the normal complement of treadles. The hot-air balloon bookmark shown here would require fifty-three treadles to weave on a treadle loom!

Taqueté is a weft-faced, tied-unit weave that can be designed using the same kind of profile drafts as summer and winter. The big difference is that taqueté does not use a tabby weft. Instead, two or more pattern wefts combine into what looks like a single row of weaving, with each color filling in the gaps left by the others. A good look at the treadling in Figure 1 will show exactly what's going on.

DESIGNING TAQUETÉ

As with summer and winter, in taqueté you lift the pattern warp ends on shafts 3 through 8 where you don't want to see the color. As you design drafts, remember that whichever shafts are not being used for the color picks must be filled in by a background color pick. Once you grasp that, it's a cinch to design taqueté drafts. As you work out your treadling, it's far easier to create and to read a lift plan rather than a tie-up. While weaving, I put a piece of foamcore or Styrofoam next to the loom, where it's easy to see, and use a T-pin to keep track of which pick I am on.

YARNS FOR TAQUETÉ

The cotton-linen yarn used here weaves a well-proportioned hot-air balloon pattern. Different yarns may beat in differently and

distort the pattern. I also wove the balloons in 20/2 silk, and they appeared a bit squashed because silk packs in more tightly than the cotton-linen. To adjust for distortion with different yarns, you can either remove two 3-pick rows at a time to shorten the pattern or duplicate two rows to elongate it. The only rule is that you have to add or remove rows in pairs.

WEAVING TAQUETÉ

The thing I enjoy most about weaving a taqueté design is watching the motif develop with each shot. A good, firm, even beat is essential. Make sure that the first weft (usually the background color) goes under the other yarns, and line up the rest of the colors in the order they are used.

If you are weaving something as narrow as bookmarks, try alternatives to full-sized shuttles. I use E-Z Bobs, small, round plastic bobbins used by knitters and braiders. They hold enough yarn to get you through one or more bookmarks, and they make it easy to keep your weft yarns in order, which is essential for creating a neat selvedge. Another nice thing about E-Z Bobs is that your bobbin doesn't unwind if you drop it!

Keeping your design to eight shafts can be a real challenge, but it is a lot of fun. I encourage you to try my designs and then strike out and see what you can come up with on your own. Charted-needlepoint books are a great source for design ideas (see Resources for two of my favorites). For more information on weaving taqueté, I highly recommend Lillian Whipple's *Lesson on a Disk* and Nancy Hoskins's book.

1. Draft

● Blue weft ● Red weft ● Yellow weft

Each complete "row" of weft consists of 3 picks, one of each color, always woven in the same order (blue, red, yellow). For each pick, raise the shafts with numbers in their squares. Colored squares in 3 through 8 represent the weft color(s) that will appear on the face when that row is woven. Shafts 1 and 2 are tie-down shafts, which do not affect which colors appear in the blocks.

To weave a bookmark as shown, weave the repeat 2x, then weave the last 12 rows to balance.

(The draft given here is for two bookmarks in the hot-air balloon design. Drafts for the other two bookmark patterns will be available at weavingtoday.com.)

RESOURCES

Hoskins, Nancy Arthur. *Weft-faced Pattern Weaves: Tabby to Taqueté*. Atglen, Pennsylvania: Schiffer, 2011.

Spies, Nancy. *Here Be Wyverns: Hundreds of Patterns Graphed from Medieval Sources*. Jarrettsville, Maryland: Arelate Studio, 2002.

— — — *Here Be Drolleries: Hundreds More Patterns Graphed from Medieval Sources*. Jarrettsville, Maryland: Arelate Studio, 2007.


Whipple, Lillian. *Lesson on a Disk*. <http://ca.astound.net/~whipple/index.html>.

1 First, decide how many bookmarks you plan to make. I allow 16" of warp per bookmark and add at least ¾ yd of loom waste. For two hot-air balloon bookmarks, wind a warp of 60 ends 1⅔ yd (60") long. Centering for a weaving width of 2½", use your preferred method to warp a table loom and thread the shafts following Figure 1.

2 Wind E-Z Bob bobbins, netting shuttles, or other small shuttles with each of the three weft colors. Allow at least 4" for knotted fringe at the beginning of the bookmark, then weave following the lift plan in Figure 1. For each pick, raise the shaft numbers indicated, leaving shafts in any colored spaces down. The colored spaces in the picks indicate the weft colors that will appear on the face of the cloth. Managing the bobbins is crucial to a neat edge. Keep them in order on

each side and make sure that the background color passes under the colored yarns on each set of picks. Use a firm, consistent beat.

3 Weave 10" of plain weave with waste yarn after the first bookmark to allow for knotted fringe, then weave the second bookmark. (If you want to tie the fringes at top and bottom, more length between bookmarks lets you manage the knots more easily—the longer, the better.)

4 Remove fabric from the loom. Cut bookmarks apart in the center of the area woven with the waste yarn. Tie warp ends in groups of four for fringe. Twist fringes, tie ends, and trim to desired length. (You could also seal the fringe ends with Fray Check or some other textile glue if desired.) Handwash the bookmarks in hot water, air-dry, and iron. 

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TIP: Sampling with waffle weave is fun and educational. Try different weights of yarns for very different looks: a lighter yarn for a silkier waffle or a heavier yarn for a firmer, denser waffle.

COREEN HARTIG

“Leap of Faith” waffle-weave scarf

STRUCTURE

Waffle weave and plain weave.

EQUIPMENT

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

YARNS

Warp: 8/2 Tencel (3,360 yd/lb, WEBS), Fire Combo variegated, 364 yd; Burgundy, 972 yd.
Weft: Bambu 12 (6,300 yd/lb, Cotton Clouds) China Red, 690 yd.

WARP LENGTH

334 ends 4 yd long (allows 78" for scarf, 16" for fringe, 14" for take-up, plus 36" for sampling and loom waste).

SETTS

Warp: 30 epi (2/dent in a 15-dent reed).
Weft: 26 ppi.

DIMENSIONS

Width in the reed: 11²/₁₆".
Woven length (measured under tension on the loom): 78". Finished size after washing: 7" x 70 ¹/₂" plus 5" twisted fringe at each end.

I love the texture of waffle weave, but I didn't want to create a scarf that could be mistaken for a kitchen towel hanging around my neck. Tencel and bamboo yarns were the perfect answer to creating a warm, yet light and silky scarf.

After much sampling, I chose two different yarns for my waffle-weave scarf. This is not typical for a waffle weave: they are usually balanced between warp and weft. I adjusted the sett to be closer than typical for 8/2 Tencel and used a much lighter-weight yarn for the weft. This allowed the variegated plain-weave stripes between the waffle stripes to remain warp-faced, giving the variegated sections a ribbonlike look. The lighter bamboo yarn also shrank more than the Tencel. This made the cells more rectangular than square.

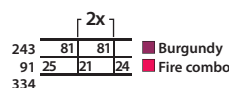
For the draft, I used Sharon Alderman's 6-shaft waffle weave from her book *Mastering Weave Structures* to create deep cells. The result is a waffle scarf that looks almost knitted with bands of ribbon. One note of caution: this weave structure creates some very long floats. If you are concerned about snagging, you can adjust the waffle sections to have shorter floats by using four instead of six shafts for the point twill; however, this will also create shallower cells.

I like to call this scarf my “leap of faith” scarf because the cloth on the loom looked very different from the finished scarf. There was a very tense moment when I pulled the scarf out of the dryer, hoping that my leap of faith would be rewarded; this time it was. Now, next time is another matter.

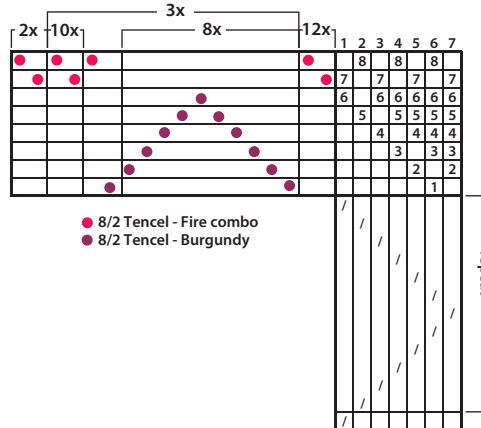
RESOURCES


Alderman, Sharon: *Mastering Weave Structures*. Loveland, Colorado: Interweave, 2004, p. 86.

1. Warp color order



2. Draft



- 1 Wind the warp according to the warp color order in Figure 1. Use your preferred method to warp the loom following Figure 2.
- 2 Spread the warp with scrap yarn. Sample as desired. Leave 8" for fringe, then weave 2 picks of plain weave and hemstitch. Weave, following the treadling order in Figure 2 for 78". Weave 2 picks of plain weave and hemstitch.
- 3 Remove from the loom, leaving 8" for fringe. Finish both ends with twisted fringe.
- 4 Machine wash separately in warm water with a mild detergent on a gentle cycle. Dry in the dryer on medium heat. Do not iron! 



SUZIE LILES

“Sweet honey in a waffle” baby blanket

STRUCTURE

Brighton honeycomb
waffle weave.

EQUIPMENT

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

YARNS

Warp: 8/2 cotton
(3,360 yd/lb,
unmercerized),
#34 Old Gold,
#56 Light Turquoise,
1,560 yd each.

Weft: 8/2 cotton,
Old Gold, Light Turquoise,
1,291 yd each.
(Available as a kit from
Cotton Clouds.)

WARP LENGTH

960 ends 3¼ yd long
(allows for two blankets
plus 29" for sampling,
take-up, and loom waste;
add 44" warp length for
each additional blanket).

SETTS

Warp: 24 epi (3/dent
in an 8-dent reed).
Weft: 24 ppi.

DIMENSIONS

Width in the reed: 40".
Woven length: 88" total
(44" for each
of 2 blankets).
Finished sizes after
washing: 2 hemmed
baby blankets
36" × 36" each.

NOT ALL WAFFLE WEAVES HAVE TO LOOK LIKE WAFFLES!

In most waffle weaves, the floats and the depressions line up in squares, making them look like the breakfast treat for which they are named here in North America. (The British call these weaves “honeycomb,” which means something completely different to North American weavers. To paraphrase The Bard, “A waffle by any other name would taste as sweet.”)

This baby blanket uses a waffle weave called Brighton honeycomb, in which the three-dimensional depressions don’t line up like a waffle but are offset from each other, more like the cells in a real honeycomb. And while most waffle weaves have depressions on both sides, just like their namesakes, Brighton honeycomb has depressions on only one side of the cloth.

Waffle weaves offer opportunities to play with color. In this blanket, the threads that form

around each depression are one color, and the threads that interlace more frequently within the depressions are another color. With the Brighton honeycomb weave, the threads inside the depression draw together on the back of the cloth, creating an almost solid color, while the outlined depressions give almost a look of iridescence on the front. This project has a lot of warp ends to thread, so the instructions are written for two blankets to double your weaving pleasure. You could make one with the weft colors listed and then try varying the weft colors on the second blanket. Who knows what delicious combinations you’ll find?

RESOURCES

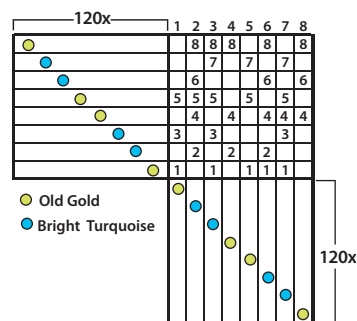
Alderman, Sharon. *Mastering Weave Structures*. Loveland, Colorado: Interweave, 2004.

1 Wind a warp of 960 ends and use your preferred method to warp the loom following the color order in Figure 1. (You can add floating selvages in either color if you like.)

2 Weave the first blanket for 44", following the treadling in Figure 1. Put in 4 picks of scrap yarn to separate the blankets, then weave the second blanket.

3 Remove the fabric from the loom. Zigzag either side of scrap yarn, then cut blankets apart. Turn ends under 1" twice for hems and sew by hand or machine. Machine wash in hot water on normal cycle.

1. Draft





STRUCTURE

Waffle weave and
point twill.

EQUIPMENT

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

YARNS

Warp for 4-shaft draft: 20/2
pearl cotton (8,400 yd/lb,
Maurice Brassard & Fils),
#P-101 bleached white,
#P-100 natural, #P-2 beige,
and #P-5109 flax,
1,134 yd each.

Weft for 4-shaft draft:
16/2 unmercerized cotton
(6,720 yd/lb, Maurice
Brassard & Fils), #1451,
ivory, 3,802 yd.

Warp for 8-shaft draft: 20/2
pearl cotton (8,400 yd/lb,
Maurice Brassard & Fils),
#P-112 Bleu Galaxie
and #P-3616 Vieux Bleu,
2,011 yd each.

Weft: 16/2 unmercerized
cotton (6,720 yd/lb,
Maurice Brassard & Fils),
#94 Vieux Bleu, 3,379 yd.

WARP LENGTH

864 ends (216 ends each
of 4 colors) for 4-shaft draft
or 766 ends (383 each of
2 colors) for 8-shaft draft,
5¼ yd long (allows
9" for take-up,
36" for loom waste).

SETTS

Warp: 36 epi for 4-shaft draft
(3/dent in a 12-dent reed);
32 epi for 8-shaft draft
(2-3-3/dent in a
12-dent reed).

Weft: 36 ppi for 4-shaft draft;
32 ppi for 8-shaft draft.

DIMENSIONS

Width in the reed: 24".
Woven length (measured
under tension on the loom):
144" (36" each towel).
Finished sizes: four hemmed
towels 19¼" x 28¾".

LAURA FRY

Tea towels in waffles and twills

Although it is usually woven on a point-twill threading, waffle weave can be done in many different twill variations. By using variations of straight and point-twill threading, the indentations typical of waffle weave produce a different look, more of a texture than an actual three-dimensional dimple.

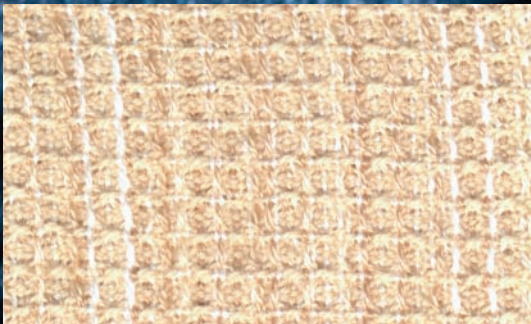
When plain weave is used with waffle weave, the difference in take-up generally causes the plain weave to flare out, ruffle, or produce seersucker effect. These towels use variations of point twill for the hems and as twill bands repeated throughout the towels to control the differences in width between the twill and the waffle bands. Rather than fret about flaring at the hems, I turned it into a design feature!

The long floats characteristic of waffle weave cause the cloth to draw in and “shrink” much more than most other weave structures. The tighter the sett and the beat (epi/ppi), the less the waffle weave will shrink, but the stiffer the cloth will be. In the project towels, the 8-shaft towels are sett at 32 ends per inch while the 4-shaft towels are sett at 36 ends per inch. Another way to reduce draw-in is to use a threading other than point twill.

The blue towels are woven on an 8-shaft threading (Figure 1) with two different blues, and the beige towels are woven on a 4-shaft threading (see Figure 2) with four closely related natural colors. Combining twill with waffle weave takes quite a few treadles: twelve for the 8-shaft draft and eight for the 4-shaft draft. If your loom doesn't have that many-treadles, use the skeleton tie-up in Figure 1 for the 8-shaft towels or the direct tie-up in Figure 2 for the 4-shaft towels, and depress more than one treadle as shown.

1 For the 8-shaft towels, wind a warp of 766 warp threads 5¼ yd long, holding the two blue warp threads with a finger between them and taking them through the cross as one. For the 4-shaft towels, wind a warp of 864 ends 5¼ yd long, holding the four colors of warp threads in your hand and taking them through the cross as one. Keep your fingers between the threads at all times to prevent them from twisting. (If you want floating selvages, wind two extra threads for the 4-shaft draft or one extra thread for the 8-shaft draft.)



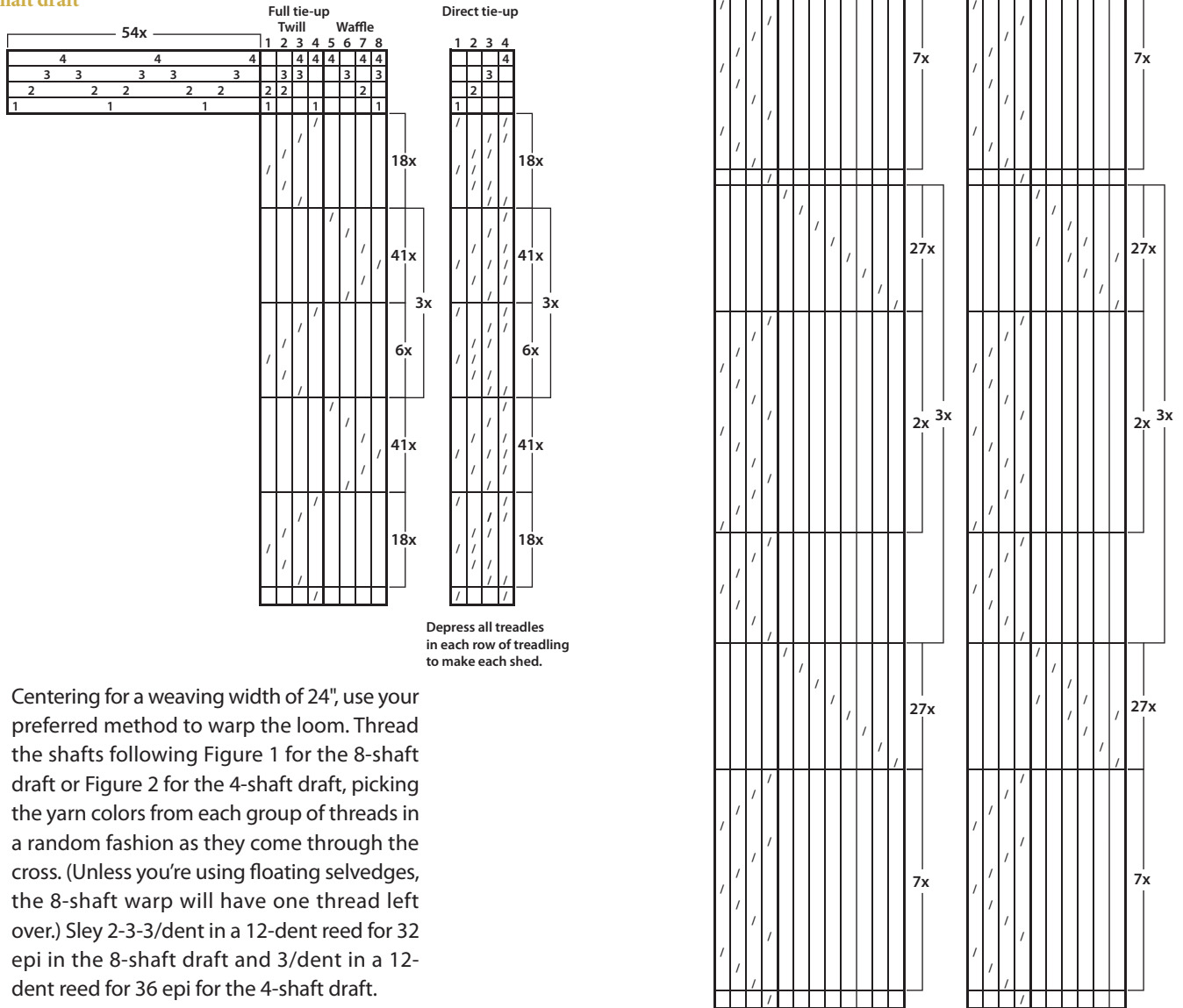


Close-up of the beige towel fabric.

1. 8-shaft draft

25x								Full tie-up												Skeleton tie-up													
								Twill				Waffle								Twill					Waffle								
8	7	6	5	4	3	2	1	1	2	3	4	5	6	7	8	9	10	11	12	1	2	3	4	5	6	7	8	9	10				
8	7	6	5	4	3	2	1	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8
7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7				
6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6				
5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5				
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4				
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3				
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2				
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1				

2. 4-shaft draft



Centering for a weaving width of 24", use your preferred method to warp the loom. Thread the shafts following Figure 1 for the 8-shaft draft or Figure 2 for the 4-shaft draft, picking the yarn colors from each group of threads in a random fashion as they come through the cross. (Unless you're using floating selvages, the 8-shaft warp will have one thread left over.) Sley 2-3-3/dent in a 12-dent reed for 32 epi in the 8-shaft draft and 3/dent in a 12-dent reed for 36 epi for the 4-shaft draft.

Tie up the treadles as shown in Figure 1 or 2. If your loom has fewer treadles than the full tie-up given in your chosen draft, use either the skeleton tie-up or the direct tie-up and depress more than one treadle where indicated to make the sheds.

2 Spread the warp with scrap yarn. Wind a bobbin with 16/2 yarn (Vieux Bleu for the 8-shaft draft or natural for the 4-shaft pattern). Following your chosen treadling in Figure 1 or 2, weave the first towel. Weave 4

picks of scrap yarn and begin the next towel. Continue weaving in this manner until you have completed four towels.

3 Remove the fabric from the loom and machine zigzag the raw edges. Machine wash in hot water and machine dry. Press the fabric and then cut apart between the picks of scrap yarn. Fold the ends under 3/4" twice and use a matching sewing thread to hem the towel by hand or machine.

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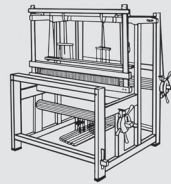
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Postcards from the field

Let your memories take shape and then take wing! Weave yourself a lasting memory of your travels, then make it into cards to send to friends and family.

Many of us who love to weave also love to travel. I'm lucky to have a wonderful job that combines teaching fibers at Earlham College and leading the college's study-abroad program to East Africa. Unfortunately, the loom that is an essential part of my life at home is most unlikely to fit into an overhead bin. On a program trip some years ago I was feeling particularly fidgety at having nothing to do with my hands, so I wandered down to Nairobi's business district, Biashara Street, to search the stores, hoping for yarn. I found string for warp, embroidery floss for weft, and after cutting the flap off a cardboard box, I had my first traveling loom.

Since then I've never traveled without a weaving project tucked into my shoulder bag. I have upgraded my loom from cardboard (a bit too flexible) to foamcore board and my materials to pearl cotton. Add a pair of folding scissors, a large tapestry needle, and a ziplock bag, and I'm fully equipped. I can create my own postcards wherever I go.


WEAVING A TAPESTRY POSTCARD

I draw my design either from life or from a photograph onto a small piece of graph paper. I place the graph paper cartoon on the foamcore board and wrap the warp right over it. The warp holds the cartoon in place. The lines on the graph paper provide an easy guide for wrapping a consistent sett; for 12 ends per inch, I wrap three warps per quarter-inch square. Then I can weave and beat with the tapestry needle. The warp tension holds well but can also be tightened by inserting a pencil under the warp on the back of the board. When starting or stopping a weft color, I leave fairly long ends hanging off the back of the piece.

When I'm finished, I cut the warp in the middle of the back of the board. This leaves long enough warp ends for knotting. I use a Philippine edge for a smooth finish (see Resources). Since pearl cotton is slick, I secure the weft ends on the back of the piece by knotting pairs together and then trimming the ends. (On

a larger tapestry, you could also use a tapestry needle to weave them into the back of the piece along the warp threads.) To mount these small tapestries, I stretch a piece of fabric around a larger piece of foamcore board. Folding the warp ends under, I stitch the tapestry to the fabric.

SHARING YOUR TAPESTRY POSTCARDS

User-friendly technology makes it possible for anyone to turn woven postcards into real cards. I take digital images of each piece, being careful to get excellent focus since the images will be printed life-size. I use Snapfish (one of many online printing sources), upload the images, and have them printed as cards. 

RESOURCES

Baizerman, Suzanne, and Karen Searle. *Finishes in the Ethnic Tradition*. St. Paul, Minnesota: Dos Tejedoras, 1978.
Scorgie, Jean. "Weaving a Tapestry Sampler." *Handwoven*, March/April 1988, pp. 45-48. Snapfish. www.snapfish.com/.

MATERIALS FOR YOUR TAPESTRY POSTCARDS

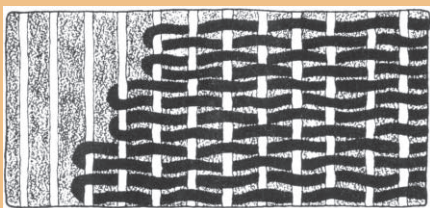
Warp: DMC Cotton Perle 5, gray, or any other 5/2 pearl cotton, 20 yd
Weft: DMC Cotton Perle 5 or any other 5/2 pearl cotton in a variety of colors
Foamcore board, 5" x 7"
Graph paper
Large tapestry needle
TSA-approved folding scissors
Ziplock or other bag to hold your project





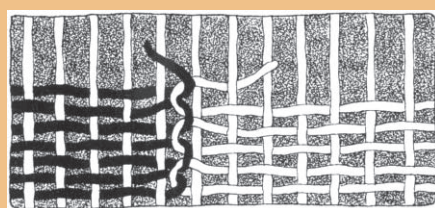
Mind the Gap

Weaving a tapestry is a little like painting by number. You put the cartoon behind the warp to show the areas to be filled in. Starting at the bottom, weave in each area of color in plain weave, beating or pushing down the weft to cover the warp threads. The big question with tapestry is what to do where color areas meet at a warp thread. Here are three choices to try. Each has different advantages, depending on how you want your tapestry to look.



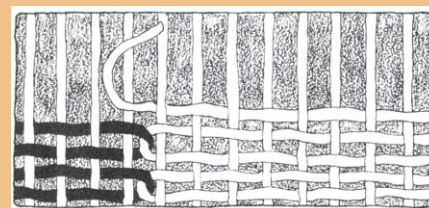
Slit Tapestry

In slit tapestry, shapes can be worked independent of their neighbors. You can fill in a whole color area at a time, creating the shape by increasing or decreasing warp threads covered by the picks. Weave adjacent sections by turning around open warps threads next to the already-worked section. This technique will leave small slits in the tapestry. To avoid distortion around the slits, sections woven next to each other should have the same number of weft picks (i.e., they should be woven at the same density or picks per inch). For a small tapestry, slits will likely be small and create no problems with fabric stability.



Double-Weft Interlock

A double-weft interlock avoids slits in your tapestry and creates a very stable fabric. With this technique, you weave the weft picks that go toward each interlock, make the interlock, then turn and weave one weft in the other direction and back, locking again. Then you repeat with the other weft, weaving away from the interlock, back, and interlocking again. The interlock makes a slight ridge, so with this technique, the tapestry is generally woven from the back so that the interlock ridges can be placed neatly on the back side of the cloth.



Single-Weft Interlock

Single-weft interlock, also called *rolakan*, avoids slits, and it is reversible, so the tapestry can be worked from the front. In this technique, all picks across the design are worked in one direction. For example, if all threads are on the left side of their color sections, you start by taking the leftmost weft thread around the left selvedge and weaving it to the right across its color section. Then you take the next thread, interlock it with the one just woven and weave it right, repeating across the entire warp.

You can take it with you . . .

A portable *marudai* for kumihimo

I was introduced to kumihimo, an ancient Japanese braidmaking technique, fourteen years ago. Within minutes, I was intrigued. My husband built me a beautiful *marudai*, the round stand used while making many kumihimo braids. However, I'm frequently on the go, and I like to take projects along, so I made myself a small portable *marudai* from recycled materials. This summer would be a great time to make your own portable *marudai*. It's an easy and affordable way to introduce yourself to a new textile craft that you can take with you, too!

MAKING YOUR MARUDAI

For this project, you'll need:

- An empty and rinsed out ½-gallon milk jug
- An old CD or DVD
- An adhesive that will adhere plastic to plastic (I like E6000, which is available at many craft stores)
- Bobbins (I like the small E-Z Bobs found at many yarn stores)
- A couple of binder clips
- Two colors 8/2 Tencel or other yarn for weaving

Cut one of the long sides out of the empty milk jug, leaving the neck opening intact. Using the E6000 adhesive, attach the CD to the neck of the milk jug. Let the adhesive dry. You now have a small, portable *marudai*.

WEAVING A SIMPLE BRAID

Put something in the bottom to steady the *marudai*. I use a flat rock. Wind your cord or yarn around the bobbins. I used three strands of 8/2 Tencel for each bobbin. For the project shown here, four bobbins were each wound with three strands of blue 8/2 Tencel and four were wound with three strands of black. Knot the strands together, place the knot through the hole in the CD, and distribute the bobbins around the CD. Two of the blue working ends are at the top (the side farthest from you as you braid), and two are at the bottom (the side closest to you). Two of the black working ends are at the




right side, and two are at the left side, as shown in Figure 1.

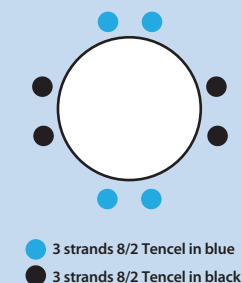
Attach a small weight to the knot hanging through the center of the CD into the milk jug. I like to use a binder clip or two. This will help the formed braid drop down into the *marudai* as you work.

For a simple square braid, rotate the bobbins as shown in Figure 2, repeating the steps until you reach your desired length. As the braiding

process continues, the binder clips will come to rest on the bottom of the jug. Periodically move them up so they will continue to add weight to the braid instead.

To transport the *marudai*, use a large rubber band around the working ends and the jug to keep the bobbins in place. 

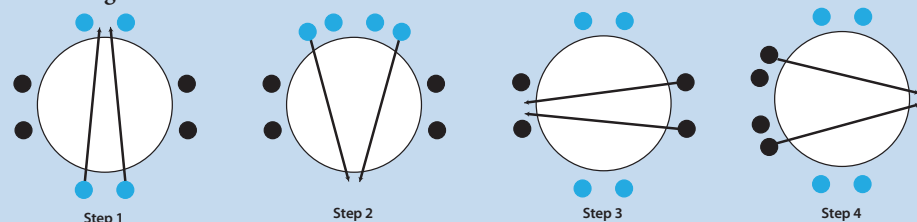
1. Setup



RESOURCES

If you are intrigued to learn more about kumihimo, I recommend these books:
 Carey, Jacqui. *Japanese Braiding: The Art of Kumihimo*. Turnbridge Wells, United Kingdom: Search Press, 2009.
 Owen, Roderick. *Braids: 250 Patterns from Japan, Peru & Beyond*. Loveland, Colorado: Interweave, 1995.

2. Braiding



1. Move the two blue bobbins at the bottom across the CD so they are in the middle of the two blue bobbins at the top. There are now four blue bobbins at the top of the CD.

2. Move the two outside blue bobbins from the top to the bottom of the CD.

3. Move the two black bobbins at the right across the CD so they are in the middle of the two black bobbins at the left. There are now four black bobbins at the left side of the CD.

4. Move the two outside black bobbins to the right side of the CD.

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Cotton Ne 10/2
Cotton Nm 34/1
Cotton Nm 34/1x2
Cotton Nm 50/2 mercerized



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<p><i>Glimakra Julia Loom</i></p> <p>SALE - CALL</p>	<p><i>Ashford Folding Table Loom</i></p> <p>SALE - CALL</p>	<p><i>LeClerc Compact Loom</i></p> <p>SALE - CALL</p>

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STRUCTURE

Plain weave with
reverse soumak

EQUIPMENT

Rigid-heddle or 2-shaft
loom, 10" weaving width;
12-dent heddle or reed;
3 boat shuttles
or 3 stick shuttles.

YARNS

Warp: Bambu 7
(525 yd/4 oz cone, 2,100
yd/lb, Cotton Clouds),
Apache Blue #034,
Cilantro #883, Lime #797,
132 yd each; Golden
Wheat #845, 33 yd.
Weft: Bambu 7, Apache
Blue #034, Cilantro #883,
Lime #797, 105 yd each;
Golden Wheat
#845, 40 yd.
(Available as a kit from
Cotton Clouds.)

WARP LENGTH

156 ends (78 doubled)
2¾ yd long (allows 4" for
take-up, plus 29" for
loom waste and fringe).

SETTS

Warp: 12 doubled epi
(24 actual epi; 2/dent
in a 12-dent reed).
Weft: 13 ppi (using
doubled threads
for weft).

DIMENSIONS

Width in the reed: 6½".
Woven length (measured
under tension
on the loom): 66".
Finished size after
washing: 5½" x 63" plus
6" fringe at each end.

Summer plaid scarf

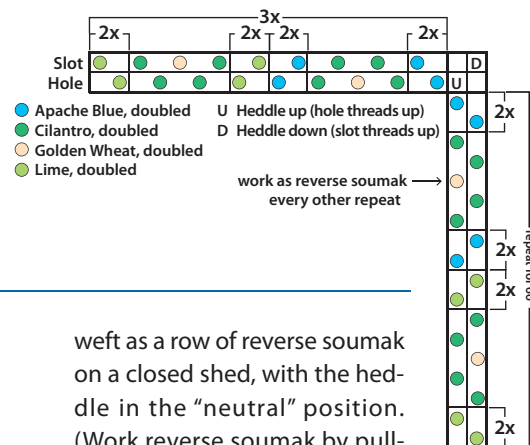
You never know how colors are going to look until you actually weave them, so plaid is a fun way to experiment with color. For this scarf, I chose bright eye-catching hues that hearken to summer. It's a great take-along project for your summer weaving, too.

In my book, plaids are never boring; they offer up infinite variations. I love plaid so much that I own enough plaid shirts to wear a different one each day for two weeks. Part of my fascination with plaids is the way the colors play against each other. Colors that look at odds with one another sitting on cones often make interesting and attractive complements when woven into a plaid pattern. For this scarf, for example, I mixed bright green and blue that might have been too garish. But a grayed turquoise yarn together with a gold accent stripe tone down the bright colors and make the finished cloth work, and accents of reverse soumak worked

every other pattern repeat give a little extra dimension and style.

This relatively narrow scarf was a quick and fun way to get my plaid fix, and it helps me justify all those shirts in my closet: they make excellent studies for my plaid designs!

1. Draft




1 Set up your loom to direct warp a length of 2¾ yd (99"). The warp ends are doubled, so warp by pulling a loop through each slot and each hole following the draft in Figure 1. (If you prefer to use a warping board, wind a warp of 156 ends 2¾ yd long doubling each end shown in Figure 1. Then use your preferred method to warp the loom centering for a weaving width of 6½".)

2 Wind a bobbin or make a butterfly with scrap yarn. Allowing 8" for fringe, weave a heading to spread the warp with scrap yarn. Leaving a tail of the first pick for hemstitching, weave three picks in Apache Blue. Hemstitch groups of 2 warp ends (4 threads). Weave the scarf for 66" following the weaving order in Figure 1. On every other repeat, instead of a regular pick, you will work the first Golden Wheat

weft as a row of reverse soumak on a closed shed, with the heddle in the "neutral" position. (Work reverse soumak by pulling the weft under a group of 2 warp ends, around in front of those ends, and then under the same 2 ends and the following 2 ends to begin the next loop, as shown in Photo A). After 66", hemstitch as before. To help achieve uniform selvages, weave tails into the next shed and then start the new color at the opposite edge.

3 Remove the scarf from the loom, leaving 8" of unwoven warp at the end for fringe. Prepare a twisted fringe using two groups of hemstitched warp ends in each fringe.

4 Handwash in hot water with mild soap. Lay flat to dry. If necessary, press with a warm iron. 

Project



PHOTO BY CEI LAMBERT

STRUCTURE

Diversified plain weave,
plain weave.

EQUIPMENT

8-shaft loom, 29" weaving
width; 10-dent reed;
2 shuttles; 3 bobbins.

YARNS

Warp: 8/4 cotton carpet
warp (1,600 yd/lb,
Maysville), black, 843 yd;
10/2 cotton (4,200 yd/lb,
UKI), natural, 1,692 yd.
Weft: 8/4 cotton carpet
warp, natural, 528 yd;
black, 114 yd. 10/2 cotton
(4,200 yd/lb, UKI),
black, 828 yd.

OTHER SUPPLIES

2 tsp Synthrapol (a textile
detergent formulated to
prevent dye from migrat-
ing); fabric for lining and
inside pocket, 36"x 44";
featherweight fusible inter-
facing, 40"x 48"; 8" zipper
for inside pocket; sewing
machine, black thread.

WARP LENGTH

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

SETTS

Warp: 30 epi (3/dent
in a 10-dent reed).
Weft: Combined 30 ppi:
carpet warp at 10 ppi and
10/2 cotton at 20 ppi over
diversified plain weave,
12 ppi over plain weave.

DIMENSIONS

Width in the reed: 28¹/₅".
Woven length (measured
under tension on the
loom): 70" (includes
48" diversified plain weave
and 22" plain weave).
Finished size after washing:
25³/₄" x 56".

SARAH H. JACKSON

Diversity in the Bag

IN THIS NEW TAKE ON DIVERSIFIED PLAIN WEAVE, THE "FINE" THREADS BECOME PART OF THE DESIGN, MAKING AN ATTRACTIVE, STURDY FABRIC FOR A TAKE-ANYWHERE TOTE.

In diversified plain weave, one color of heavy warps and a second color of heavy wefts form pattern using a straight or twill threading draft. The heavy warp and weft threads are flanked by two finer threads, which interlace in an almost indiscernible plain weave that ties down and stabilizes the heavier pattern threads. Each fine/heavy/fine combination is sleyed through one dent in the reed. A significant advantage of diversified plain weave is that there are no long floats; the surface is tightly interlocked making it suitable for everything from upholstery fabric to fine, lightweight fabric for clothing.

The heavier thread chosen for diversified plain weave is commonly five or six times the diameter of the finer threads. I experimented using pattern and tie-down threads that were closer in size. The relatively heavier tie-down threads altered the main pattern and created an interesting "in-between" pattern that would otherwise be unnoticeable. In Photo A, the light and dark diamonds would appear more solid if the light thread (10/2 cotton) was significantly finer. In Photo B, note how the 10/2 cotton spaces the heavier black threads (8/4 carpet warp) farther apart in both the warp and weft directions.

For the handles and rim fabric of this bag, I created a color-and-weave-like pattern on the same warp by alternating picks of only the heavy light and dark threads using the tabby treadles. The woven cloth is two-sided, with the reverse pattern showing on the back.

The tote bag pattern is from *Carry Me: 20 Boutique Bags to Sew* (see Resources). You could also use the fabric for a bag pattern of your choice.

I made two changes to the original pattern: longer and wider handles, and wider seam allowances of $\frac{1}{2}$ " instead of $\frac{3}{8}$ ". Author Yuka Koshizen described her bag as "... designed with shopping at flea markets and antique fairs in mind. Its deep side slits allow the bag to open wide, accommodating anything you want to toss in there." Perfect for toting summer weaving projects!

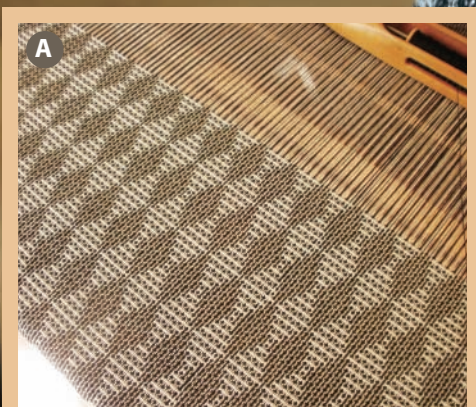
RESOURCES

- Koshizen, Yuka. *Carry Me: 20 Boutique Bags to Sew*. Loveland, Colorado: Interweave, 2005.
"Left Bank Granny Bag and Drawstring Day Bag," pp. 74–78.
- Strickler, Carol. *A Weavers Book of 8-Shaft Patterns*. Loveland, Colorado: Interweave, 1991. Chapter 17, "Diversified Plain Weave," pp. 166–172.

Tips:

For ease in warping, wind a second ball of 10/2 cotton from the cone. Warp two strands of 10/2 cotton and one strand of the black carpet warp together by holding them in your hand, separated by your fingers.

Warping the loom for the tote bag requires more time than weaving, so consider putting on a longer warp and weaving fabric for more than one bag. Yarn amounts for an additional bag are given in the weaving instructions on page 54.



A, B. With less difference between the heavy and fine threads, the fine thread becomes part of the pattern.

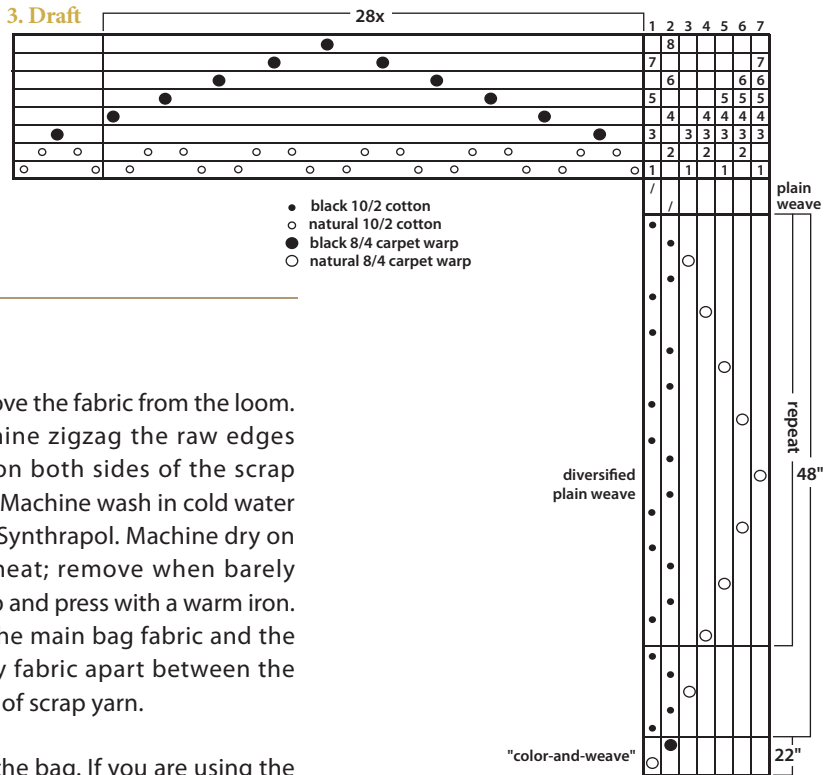
1. Warp Color Order

281x		■ black 8/4 carpet warp
281	1	□ natural 10/2 cotton
564	2	
845		

2. Heddle Counts

Shaft 8	28
Shaft 7	56
Shaft 6	56
Shaft 5	56
Shaft 4	56
Shaft 3	29
Shaft 2	282
Shaft 1	282
	845

3. Draft



1 Following Figure 1, wind a warp of 845 ends (281 ends of carpet warp and 564 ends of 10/2 cotton) 3 yd long. For ease in warping, wind a second ball of 10/2 cotton from the cone. Warp 2 strands of 10/2 cotton and 1 strand of the black carpet warp together by holding them in your hand separated by your fingers.

Warping the loom for the tote bag requires more time than weaving, so consider putting on a longer warp and weave fabric for more than one bag. For one additional bag, add 2 yd to warp length (black carpet warp, 562 yd; natural 10/2 cotton, 1,128 yd).

2 Warp the loom using your preferred method following Figures 2 and 3. Note that each fine/heavy/fine group of warp ends is dented together, 3 threads/dent, except for the first and last warp end groups, where the outer 10/2 cotton ends are doubled, so there will be 4 threads in each of the end dents.

3 Spread the warp with scrap yarn using treadles 1 and 2. Wind a bobbin with black 10/2 cotton and one with natural carpet warp. Weave 48" of the diversified plain-weave pattern with the black 10/2 cotton and natural carpet warp following the treadling in Figure 3. Put in 4 picks of scrap yarn. Wind a bobbin with black carpet warp and one with natural carpet warp. Weave 22" of the "color-and-weave" pattern following the treadling in Figure 3. End with 2 picks of scrap yarn.

4 Remove the fabric from the loom. Machine zigzag the raw edges and on both sides of the scrap yarn. Machine wash in cold water with Synthrapol. Machine dry on low heat; remove when barely damp and press with a warm iron. Cut the main bag fabric and the tabby fabric apart between the picks of scrap yarn.

5 Sew the bag. If you are using the Yuka Koshizen bag pattern:

- Plan the cutting layout for the main bag piece so the diamonds at the side seams are aligned. Cut the handles and the rims from the color-and-weave fabric. Cut the handles 6" wide by the width of the fabric and the rims 2¾" wide by 12" long. The handles will be 1½" wide when finished and will be adjusted for length in step 5 of the pattern.

- When completing step 4C of the pattern, fold carefully down the middle of the diamonds to maintain the symmetry of the overall design (see Photo C).

- Adjust the handle length in pattern step 5D: "Sandwich the handles between the top opening rim fabrics, adjust to desired length, and sew them together."

- Add some handsewing in pattern step 6, E2: fold in the hem of the unsewn seam allowance, handsew in place, and machine stitch ¼" from the edge.



C. Fold carefully down the middle of the diamonds to maintain the symmetry of the design.



D. If you match the seams carefully, they will disappear in the design. The seam here is between the center rows of diamonds.



From natural pigments to synthetic dyes, *Colorways* invites you to explore a wide range of possibilities for working with color and cloth. This interactive eMag gives you the tools to experiment with, practice, and ultimately master using color in your work. From unspun fiber to yarn to

finished cloth, color touches every fiber medium and inspires every crafter. *Colorways* teaches fiber artists of every stripe to produce beautiful, inspiring, and successful color within any piece.



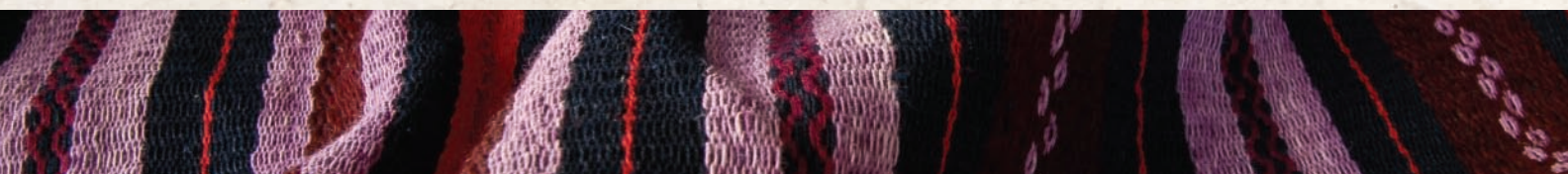
The latest issue of *Colorways* explores several cultural traditions of color, the mechanics of resist dyeing, the lives of individuals dedicated to color, and the art of coaxing color from the earth.

Colorways provides techniques, tools, and insights into the magical world of color. Its approach is both global and practical. It offers traditional as well contemporary techniques from around the world that you can experience through:

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- 🌀 Entertaining and Informative videos
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Houndstooth scarf in diversified plain weave

STRUCTURE

Diversified plain weave.

EQUIPMENT

- 8-shaft loom;
- 10" weaving width;
- 8-dent reed;
- 3 shuttles, 3 bobbins.

YARNS

- Warp: rayon chenille (Valley Yarns; 1,450 yd/lb, WEBS), Shale and Burgundy or Ruby, 108 yd each; 20/2 cotton (UKI; 8,400 yd/lb), Wine, 444 yd.
- Weft: rayon chenille, Shale and Burgundy or Ruby, 92 yd each; 20/2 cotton, Wine, 366 yd.

WARP LENGTH

220 ends 3 yd long (allows 4" for take-up and 34" for fringe and loom waste).

SETTS

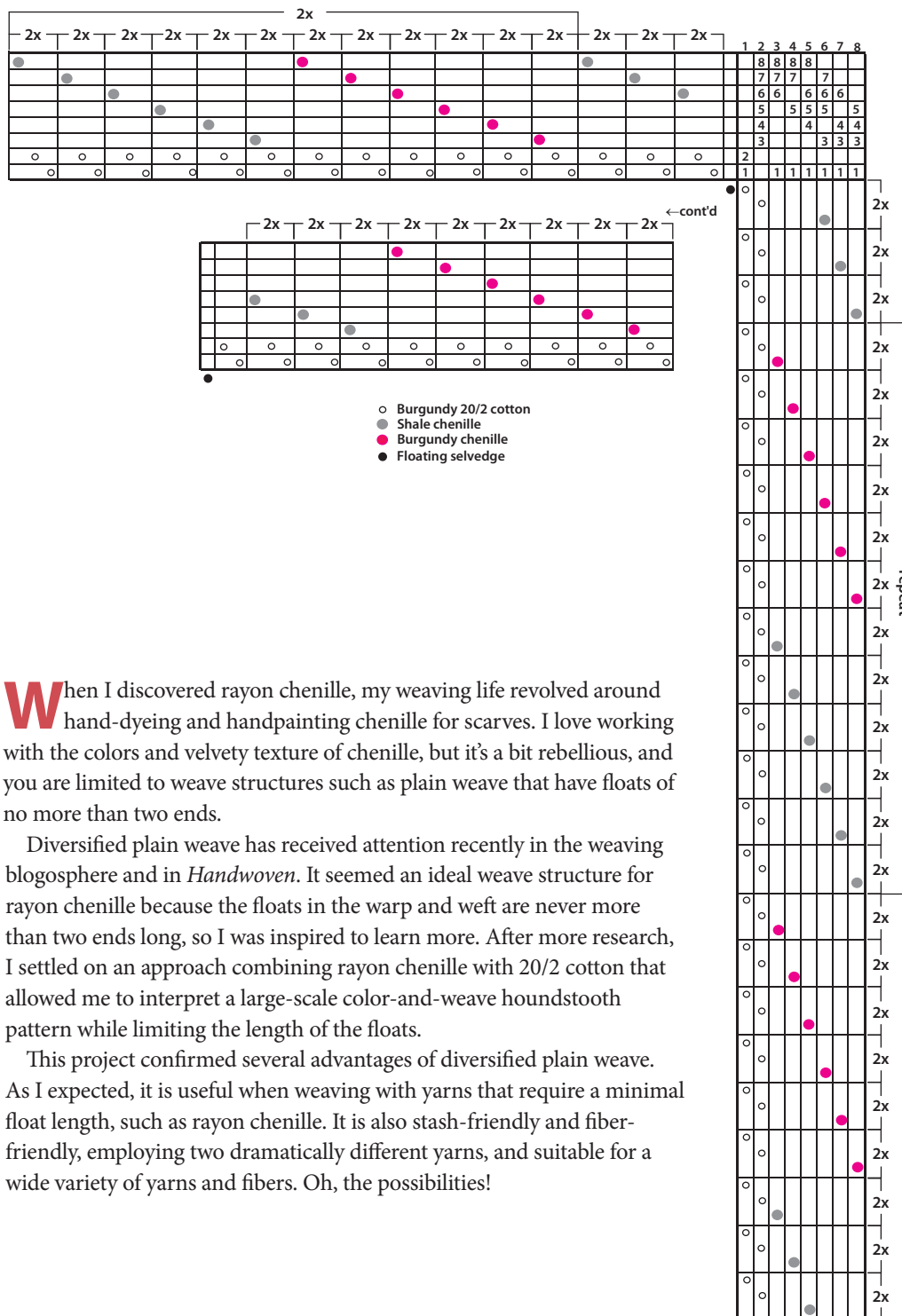
- Warp: 24 epi combined (8 epi chenille, 16 epi 20/2 cotton), 3/dent in an 8-dent reed.
- Weft: 27 ppi combined (9 epi chenille, 18 epi 20/2 cotton).

DIMENSIONS

- Width in the reed: 9½".
- Woven length (measured under tension on the loom): 70".
- Finished size after washing: 7½" x 60" plus 4–5" fringe at each end.

I love to dye and paint rayon chenille, but being limited to one- or two-end floats also limited my patterning options . . . until I explored diversified plain weave!

1. Draft



When I discovered rayon chenille, my weaving life revolved around hand-dyeing and handpainting chenille for scarves. I love working with the colors and velvety texture of chenille, but it's a bit rebellious, and you are limited to weave structures such as plain weave that have floats of no more than two ends.

Diversified plain weave has received attention recently in the weaving blogosphere and in *Handwoven*. It seemed an ideal weave structure for rayon chenille because the floats in the warp and weft are never more than two ends long, so I was inspired to learn more. After more research, I settled on an approach combining rayon chenille with 20/2 cotton that allowed me to interpret a large-scale color-and-weave houndstooth pattern while limiting the length of the floats.

This project confirmed several advantages of diversified plain weave. As I expected, it is useful when weaving with yarns that require a minimal float length, such as rayon chenille. It is also stash-friendly and fiber-friendly, employing two dramatically different yarns, and suitable for a wide variety of yarns and fibers. Oh, the possibilities!

STRUCTURE

Diversified plain weave.

EQUIPMENT

6-shaft loom (5 shafts used)
or 4-shaft loom, 15" weaving
width; 10-dent reed;
2 shuttles, 5 bobbins.

YARNS

Thick warp: 16/2 line linen
(2,750 yd/lb, Lone Star Loom
Room), #104 Gold, 1,050 yd.

Thin warp: 16/1 line linen
(5,500 yd/lb, Lone Star
Loom Room), #454 Dark
Gold, 1,036 yd.

Thin weft: 16/1 line linen,
#454 Dark Gold, 576 yd.

Thick weft for 5-shaft
patterns: 16/2 line linen,
#492 Dark Blue-Green,
238 yd; #478 Burgundy,
147 yd; #487 Dark Blue-Vio-
let, 64 yd; #104 Gold, 99 yd.

Thick weft for 4-shaft
patterns: 16/2 line linen,
#492 Dark Blue-Green, 330
yd; #478 Burgundy, 55 yd;
#487 Dark Blue-Violet, 64 yd;
#104 Gold, 99 yd.

WARP LENGTH

596 ends (300 thick,
296 thin) 3½ yd long
(allows 5" for take-up,
32" for loom waste).

SETTS

Warp: 40 epi combined
(20 epi thick, 20 epi thin;
4/dent in a 10-dent reed).

Weft: 30 ppi combined
(15 ppi thick, 15 ppi thin),
40 ppi plain weave for
hems (thin weft only).

DIMENSIONS

Width in the reed: 15".
Woven length (measured
under tension on the
loom): 89" (2 doilies
23" each, 1 runner 43").
Finished sizes after washing
and hemming: 2 doilies 14"
x 19¾", 1 runner 14" x 36½".

TRACY KAESTNER

Not my grandmother's doilies

DIVERSIFIED PLAIN WEAVE PRODUCES A
PLETHORA OF PATTERNS ON ONE THREADING.

Doilies. You remember those useful bits of lace that your grandmother had lying on tables and under lamps? Without a bit of fabric on them, end tables look bare to me, so I've made numerous "table mats" over the years, but really, they're just my handwoven version of a doily.

We recently moved into a new house, and after several months and fresh paint, the house feels like a home. A new bedspread to match the new paint was the finishing touch in our bedroom—or was it? The table mats I had been using on the bedside tables did not match the new paint and bedspread. The two colors in this warp blend together to match our new paint perfectly, and once these new doilies are in place, the room will be finished.

This is one of those projects where, as you weave it, you realize you have more pattern options than available warp! Squares, lines, dashes—there are endless possibilities on this simple draft. My intention was to make four doilies until I realized the warp also matched the new paint in my dining room, so I made two doilies and a runner for the dining room instead! Not only that, but the patterns on the backs of both the doilies and the runner were as decorative as those on the fronts, providing even more ways to use them.

DIVERSIFIED PLAIN WEAVE

Diversified plain weave (a term coined by Klara Cherepov to refer to one threading system) is a block weave in the thick-and-thin group of weave structures. These structures combine thick threads with thin ones to produce sturdy, yet pliable patterned fabrics. The version of diversified plain weave in this project uses a less complicated threading and treadling sequence

than the classic diversified plain weave (used in Sarah Jackson's tote bag project on page 52). It also requires fewer treadles to weave and, in some cases, fewer shafts. Although the threads in this version interlace differently from the classic version, it's hard to see any difference just by looking. (For more information, see Resources.)

A threading unit of this version of diversified plain weave consists of two fine ground threads on separate shafts that are shared by all blocks, followed by a unique pattern shaft threaded with a pair of thick threads. Units can be repeated as desired. This project was designed using three blocks so that I could stagger the blocks across the width of the warp. Four-shaft looms can weave two blocks that will weave together across the warp. Compare the profile drawdowns for the five-shaft and four-shaft runners to see the differences. If you thread the five-shaft draft, you can also weave the four-shaft projects by changing the tie-up (see Figure 3c).

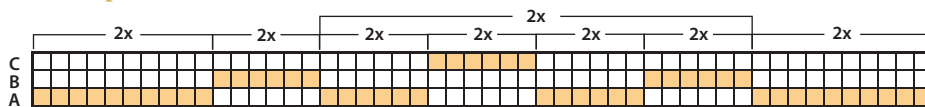
The project is woven with two sizes of linen, a fiber that doesn't stretch much, if at all. There is little difference in the take-up between the thick and thin threads, so beaming them together for this project works fine. For a longer warp, you might want to beam the thick and thin threads onto separate beams.

RESOURCES

van der Hoogt, Madelyn. *The Best of Weaver's: Thick 'n Thin*. Sioux Falls, SD: XRX, 2001. "Thick 'n Thin Theory," pp. 8–11.



3a. 5-shaft profile draft

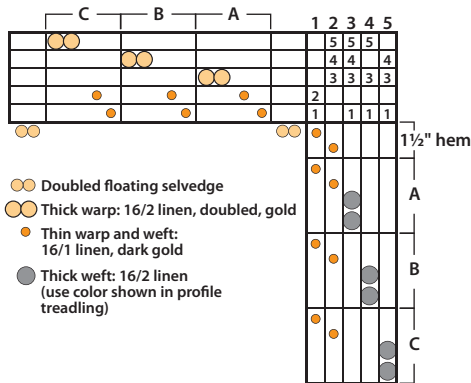


Each square in the profile represents one unit of thick and thin.

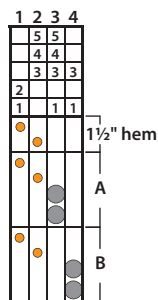
The color of the square indicates the color of 16/2 linen pattern weft to be woven in that unit.

gold pattern yarn
 green pattern yarn
 burgundy pattern yarn
 blue-violet pattern yarn

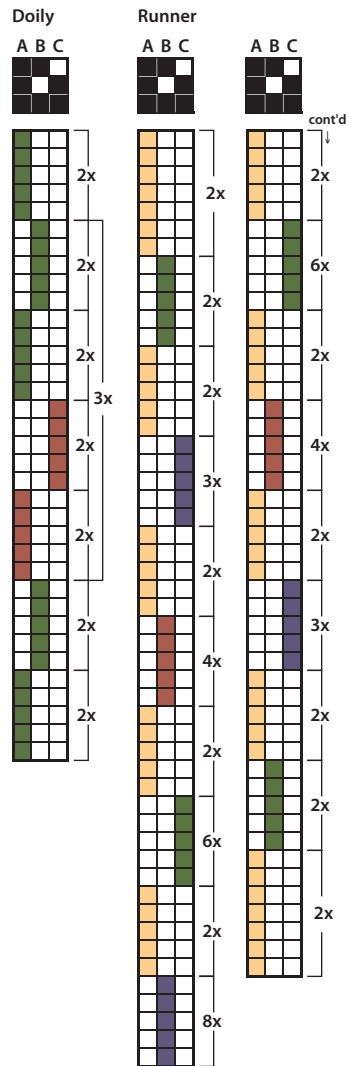
3b. 5-shaft threading and treadling units



3c. 5-shaft treadling units for 2-block patterns



To weave 4-shaft patterns on 5 shafts, retie the treadles as shown and follow the profile treadlings in Fig. 2a.



1 Wind a warp of 596 ends following the warp color order in Figure 1. With linen, I recommend warping the loom from back to front. After beaming, thread following the profile and threading unit drafts in Figure 2 to weave the 4-shaft draft or Figure 3 for the 5-shaft draft. The first 2 and last 2 ends are floating selvages. To use the profile drafts, for each square in the profile threading (2a or 3a), thread 1 threading unit from the unit threading (2b or 3b). Tie up the treadles for the patterns that you plan to weave. (Note that 5-shaft weavers can also weave 4-shaft patterns using the tie-up in Figure 3c.)

2 Wind a bobbin with thin weft and one with each of the four colors of thick weft. Begin the first doily by weaving 1 1/2" in plain weave using thin weft only for the hem. Then weave about 20" following the color order and block sequence in the profile treadling in Figures 2a or 3a and the unit treadlings in Figures 2b, 3b, or 3c. End by weaving 1 1/2" plain weave using thin weft for the second hem. Weave 2 picks of scrap yarn.

Repeat for the second doily. Weave the runner: 1 1/2" plain weave with thin weft, 40" in pattern following the profile and unit treadlings for the runner in Figures 2 or 3, and 1 1/2" plain weave for the second hem.

3 Remove the fabric from the loom. Machine zigzag raw edges on both sides of the scrap yarn. Cut apart between scrap yarn. Machine wash, delicate cycle, with mild soap. Hang to dry; press with a hot iron while still damp. Fold the hem allowance under twice; press and handstitch in place.

Tips for weaving with doubled ends:

For doubled warp ends, consider threading them through separate heddles to encourage them to lie side-by-side and not roll around each other as you weave. For doubled weft ends, here are some options:

- Using one weft, go through the shed, catch it around the floating selvedge and pass it back through the same shed.
- Double the weft on the bobbin. (If you do this, be careful to wind the bobbin with the weft threads under equal tension or they will not come off of the shuttle evenly when you weave.)
- Use a shuttle designed to accommodate two bobbins and wind each weft on separate bobbins. If you use a longer shuttle that will accommodate two shorter bobbins, placing a bead in between will help the wefts from tangling around each other.

SU BUTLER

Four-color doubleweave scarf on eight shafts

STRUCTURE

Doubleweave.

EQUIPMENT

8-shaft loom,
9" weaving width;
10-dent reed;
2 shuttles and
2 bobbins.

YARNS

Warp: rayon chenille,
(1,300–1,450 yd/lb,
WEBS or Yarn Barn of
Kansas) royal blue
and bright burnt
orange, 255 yd each.
Weft: rayon chenille,
bright yellow and
lavender, 230 yd each.

WARP LENGTH

169 ends 3 yd long
(allows 80" for scarf,
4" for take-up,
and 24" loom waste).

SETTS

Warp: 20 epi (2/dent
in a 10-dent reed).
Weft: 20 ppi to 22 ppi.

DIMENSIONS

Width in the reed: 8½".
Woven length (measured
under tension on the
loom): 80". Finished size:
one hemmed scarf
7½" x 72".

Several years ago, I read an article by Marguerite Gingras titled "Four Color Double Weave" in the September 2002 issue of the *Complex Weavers Journal*. I was immediately intrigued and began to play with the idea of drafting my own designs. I successfully designed patterns for many shafts, and when I showed the pieces at workshops, students would ask if they could do *that* on eight shafts. So I set forth to accomplish *that*.

Color explodes on the surface of cloth woven in four-color doubleweave! The name is misleading: in four-color doubleweave, four distinct colors create pattern on the surface of the cloth, but the perceived colors are produced by the two warp colors interlacing with the two weft colors to create four optically blended colors. For example, if the warp colors are red and yellow and the weft colors are blue and green, the viewer's eye will blend the interlacements to create four additional colors: red/blue, seen as purple; red/green, seen as grayed red; yellow/blue, seen as green; and yellow/green, seen as a brighter lime green.

CHOOSING COLORS

Four-color doubleweave is an exciting way to produce designs that appear more complex than they are. Changing the colors will change the look of the weave, but it is important to consider the value (dark versus light) of each color. My preference is to use a dark-value hue and a medium-dark-value hue in the warp and a medium-light-value and a light-value hue in the weft. Any colors will work as long as there is sufficient contrast in the values. As an aid, I sometimes use a value scale like that shown in Figure 1 to check the values of the colors I'm considering.

DOUBLEWEAVE PATTERN

Doubleweave is often threaded on a twill threading. Four-color doubleweave is woven in two layers, threaded in parallel to one another with alternating warp colors, one for each layer. In the draft in Figure 2, one threading sequence is shown in blue. The other, shown in orange, is offset by four shafts and alternates with the blue warp ends.

When weaving the top layer, only the shafts required to create pattern on that layer are raised, and a weft thread is passed through the shed. When weaving the bottom layer, the shafts that create pattern on that layer are lifted together with all the shafts for the top layer. When you weave four-color doubleweave on eight shafts, either one layer weaves a twill pattern while the other layer weaves plain weave, or each layer weaves a different 1/3, 2/2, or 3/1 twill.

Eight shafts afford limited possibilities for changing the tie-up, but you can vary threading or treadling to create curving lines and wonderful effects with color. Four-color doubleweaves can be treadle hogs, so a table loom is an excellent tool to weave them. But some of the treadlings can be reduced for an eight-shaft, ten-treadle loom. These patterns are a challenge to design; but they may be just the incentive you need to get started with computer-aided design. I hope you'll experiment with your weaving software and create some stunning designs all your own!

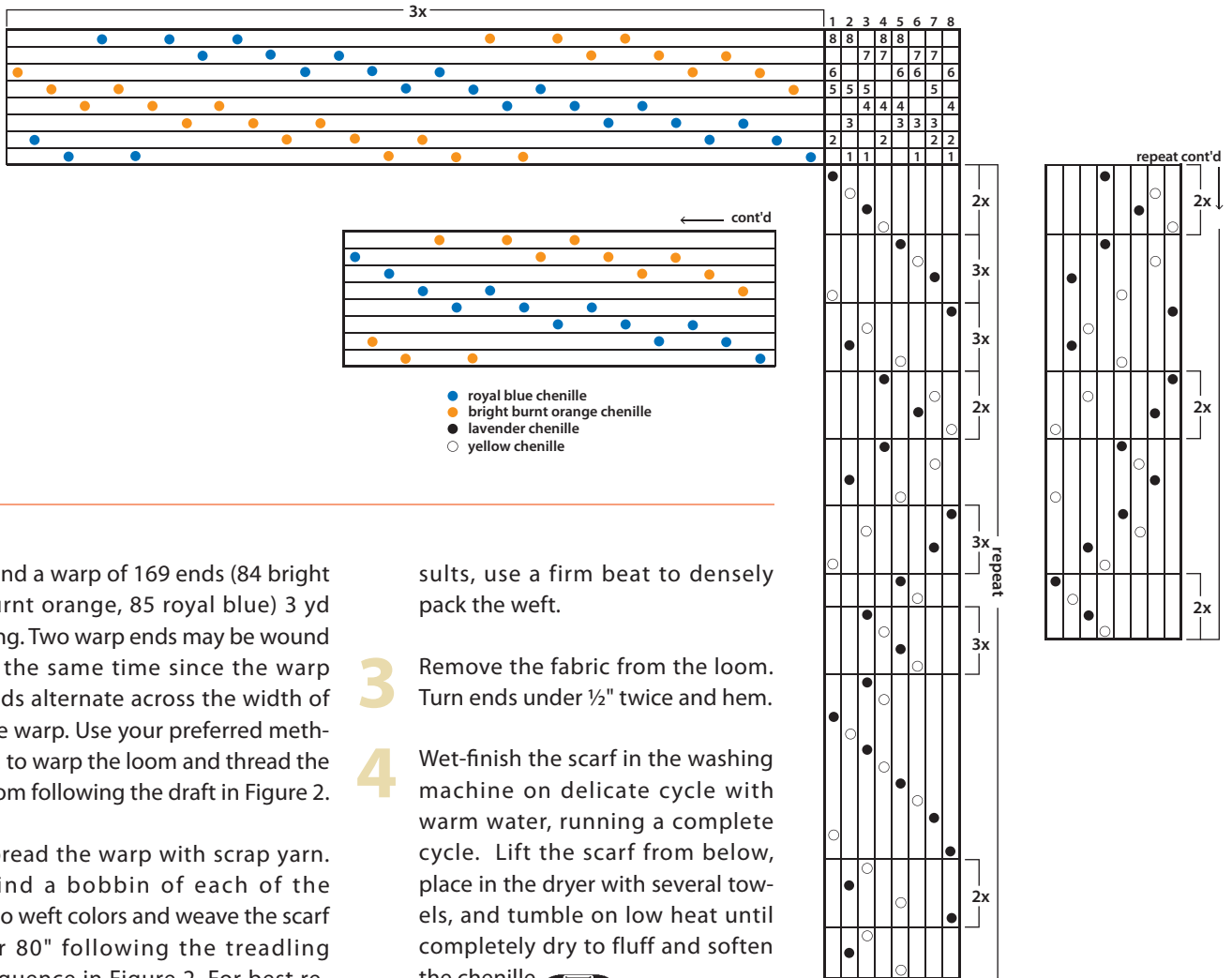


Project

1. A value scale



2. Draft



- 1 Wind a warp of 169 ends (84 bright burnt orange, 85 royal blue) 3 yd long. Two warp ends may be wound at the same time since the warp ends alternate across the width of the warp. Use your preferred method to warp the loom and thread the loom following the draft in Figure 2.
- 2 Spread the warp with scrap yarn. Wind a bobbin of each of the two weft colors and weave the scarf for 80" following the treadling sequence in Figure 2. For best re-

sults, use a firm beat to densely pack the weft.

- 3 Remove the fabric from the loom. Turn ends under 1/2" twice and hem.
- 4 Wet-finish the scarf in the washing machine on delicate cycle with warm water, running a complete cycle. Lift the scarf from below, place in the dryer with several towels, and tumble on low heat until completely dry to fluff and soften the chenille.



Value/color selection is critical to achieving attractive four-color doubleweave patterns. Here, darker shades in the warp and lighter shades in the weft create a distinct pattern.

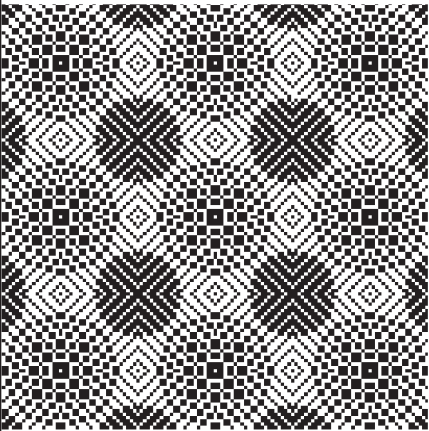


In this example, there is too little value difference between the warp and weft yarns, so the pattern appears muddy and indistinct.

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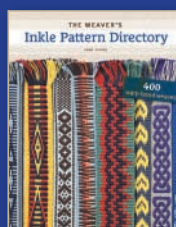
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RAMONA ABERNATHY-PAINE

STRUCTURE

Bead leno.

EQUIPMENT

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

YARNS

Warp: Artisan hand-dyed 50/50 alpaca and soy 3-ply sportweight knitting yarn (about 1,000 yd/lb, Alpacas Pure and Simple), Indian Corn, 400 yd.
Weft: Same as warp, 136 yd.

OTHER SUPPLIES

Twenty 6x9 mm plastic pony beads (available at craft stores).

WARP LENGTH

80 ends 5 yd long (allows for two 72" scarves, plus 36" for fringes, sampling, take-up, and loom waste).

SETTS

Warp: 10 epi overall (4/dent in a 10-dent reed with three empty dents in between).
Weft: 4 ppi (averaged over lace and half-basketweave areas).

DIMENSIONS

Width in the reed: 7 $\frac{1}{2}$ ".
Woven length (measured under tension on the loom): 72" each scarf.
Finished size after washing: 6" x 68" plus 6" fringe at each end.

Warped and Twisted Scarves

LENO (PRONOUNCED LEE-NO) IS A LACE WEAVE CREATED BY TWISTING WARP ENDS AROUND EACH OTHER AND HOLDING THE TWIST WITH A WEFT END. THIS INTERESTING LACE PROJECT USES BEADS, BUT NOT THE WAY YOU THINK.

Bead leno sounds like beads are woven into the lace fabric. In reality, beads are used to help twist warp threads to create the leno effect and are not woven into the fabric. The outermost threads in each 4-thread group of warp ends are crossed under their adjacent ends and threaded through a bead in front of the heddles but behind the reed. When either of the shafts with a warp end that runs through the bead is raised, it pulls the other warp end under the two nonbeaded ends, twisting the warp group. The weft pick is then inserted to hold the twist in place.

In standard leno, open areas appear against a ground cloth of plain weave. When weaving bead leno, the "plain-weave" background area is really a half basketweave with single weft threads passing over and under doubled warp threads.

A friend who saw my scarf dubbed the structure "warped and twisted." And so the scarf is named.

INSPIRATION

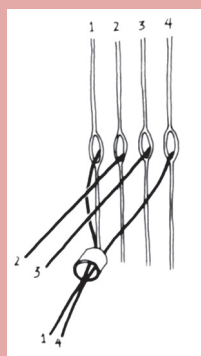
Hand-dyed yarns from Alpacas Pure and Simple just begged to be woven. Since I live in north Florida, where the weather is hot and humid ten months of the year, I knew the weave structure would have to be open to allow air to circulate around the wearer. So I began experimenting with bead leno to find out how much yarn would be needed to weave a scarf. One skein produced a scarf too short for today's fashions, and two skeins of hand-dyed alpaca seemed like a big investment for one scarf. Aha! Two scarves from two skeins! This yarn is so easy to work with that I have taught this project to absolute beginning weaving students as well as to advanced weavers.



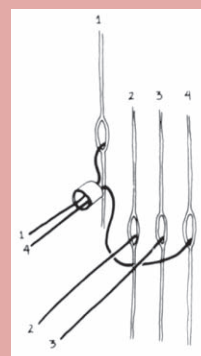
RESOURCES

Wertenberger, Kathryn. "Weaver's Challenge: Bead Lenno." *Handwoven*, March/April, 1987, p. 89.

How Bead Lenno Works



Bead leno threaded in straight twill is shown. The beads are placed between the heddles and the reed. For a rising-shed loom, the warp ends from shafts 1 and 4 are threaded through a bead below the warp ends on shafts 2 and 3.



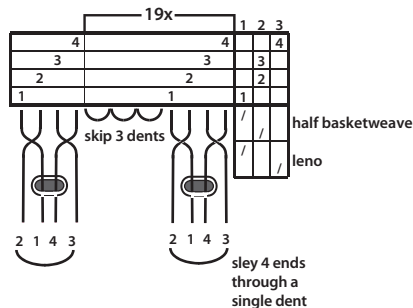
When shaft 1 or 4 is raised, the bead pulls the warp on the opposite shaft to the raised shaft's side of the stationary warps in the center.

For a sinking-shed loom, the bead works the same way except that the beaded threads cross above the center threads, and an outer thread shifts sides when the other outer thread is pulled down.

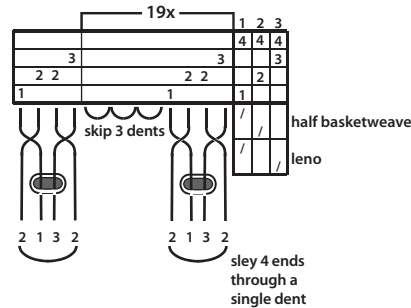
Project



1. Rising-Shed Draft



2. Sinking-Shed Draft



1 Wind a warp of 80 warp ends 5 yards long. (This is enough for two scarves.)

Use your preferred method to warp the loom. Beam the warp using lease sticks in the cross to help keep the fluffy yarns separate. For a rising-shed (jack) loom, thread the loom as shown in Figure 1. For a sinking-shed (counterbalance) loom, thread the loom as shown in Figure 2.

2 Add the beads. For a rising-shed (jack) loom, when adding the beads to each warp group, cross the threads from shafts 1 and 4 under the threads on shafts 2 and 3. For a sinking-shed (counterbalance) loom, when adding the beads to each warp group, cross the threads from shafts 1 and 3 over the threads on shaft 2.

If warping back to front, thread the appropriate warp ends through the beads after threading the warp ends through the heddles and prior to sleying the warp ends through the reed.

If warping front to back, sley and thread without the beads, then wind onto the warp beam. Next, remove each group of 4 warp ends from the reed and thread the beads onto the appropriate warp ends in front of the heddles. Resley that group and tie on.

3 Spread the warp with scrap yarn, then sample as desired. Allowing 6" for fringe, weave 8 picks of the half basketweave and hemstitch over the first 4 picks, encircling 4 ends per hemstitch.

Weave 72" for the first scarf alternating 4 picks of leno with 4 picks of half basketweave and using a gentle but firm beat. End by weaving 8 picks of plain weave and hemstitching over the last 4 picks. Leave 12" of fringe between the scarves and weave the second scarf.

4 Remove fabric from the loom, containing your excitement and paying attention so the beads don't fall off and roll all over your studio floor.

5 Wet-finish in tepid water with Eucalan, keeping the unplied fringe out of the water and using very little agitation. (Eucalan does not require rinsing.) Roll scarves in towel to blot and then lay flat to dry.

Notes on Weaving Bead Leno

Each 4-end leno threading unit must be sleyed through a single dent to allow the twisting of the warp ends.

The use of beads to control the twisting of warp ends around each other will reduce the size of the shed. Adjustments to the tension may help improve the size of the shed. A low-profile or stick shuttle will go through the diminished shed better than a large boat or ski shuttle. A pick-up stick or weaving sword may also come in handy as a tool for clearing the shed, and you can turn it on its edge while in the shed to keep the shed open when putting the shuttle through it.

Advance the warp often while weaving. Shed geometry will improve the greater the distance between the fell line and where the beads are twisting the warp ends.

Leno areas will have far fewer picks per inch than the plain-weave areas.

LEARNING ABOUT LENO

Leno belongs to the family of woven laces: open areas appear against a ground cloth, traditionally of plain weave. Originally, leno was formed using a pick-up stick to twist warp threads, passing the shuttle through the area formed by the twist. Later, specialized heddles called *doups* were used to twist the threads. Eventually someone had the bright idea of replacing doups with beads to form the twists, and this last method came to be called bead leno. The ground cloth in bead leno is a half basketweave rather than a plain weave.

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Yakking about Yak

by Pattie Graver

As weavers attend this season's festivals and gatherings, they may have a tempting encounter with yak yarn. It's so soft and surprisingly practical to own and wear. To help you with your decisions, here are my observations and results from sampling with small amounts of yak yarn from Bijou Basin.



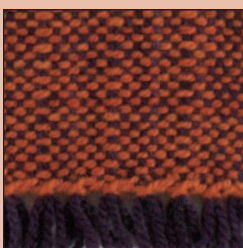
General thoughts and recommendations:

- Samples were wet-finished in warm water and dried flat.
- I recommend beating lightly on a closed shed.
- Bijou Bliss and Lhasa Wilderness can be used for warp. The fingering-weight yak down passed the "tug test," but I did not have enough yarn for warp and weft.
- Twisted fringe would be an appropriate finish for items woven with yak yarns. Although more experimentation is necessary, initial indications are that yak fibers can be combined successfully with other yarns.

YAK DOWN/CORMO BLEND

THE YARN: Bijou Bliss, 50% yak down/50% Cormo wool, 150 yd/2 oz or 1,200 yd/lb.

To this occasional handspinner, Bijou Bliss has the look and feel of handspun, hand-dyed yarn. My first instinct was to sample for shadow weave to highlight the contrasting colors, but I had only 4 ounces of yarn and also wanted to weave a twill sample. I decided to thread for twill knowing that I could also treadle for "almost" plain weave, and those results would indicate the hand of shadow weave.



Bijou Bliss in "almost" plain weave

"Almost" Plain Weave

With a plain-weave sett, Bijou Bliss would be appropriate for projects such as scarves and shawls. The finished sample has a lovely drape and soft bloom.

SAMPLE YARNS: Bijou Bliss Regal (purple) and Salmonberry (orange)

SETT: 7 ends per inch (epi)

DIMENSIONS: *Width on loom:* 8.6"; width off loom: 6.875"; width after wet-finishing: 6.625"; draw-in and shrinkage: 23%. *Woven length:* 6.25"; length after wet-finishing: 6.125"; take-up and shrinkage: 2%.



Bijou Bliss in twill

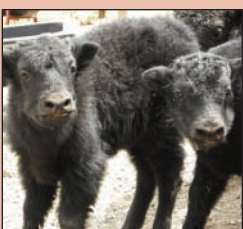
Twill

At this sett, Bijou Bliss would work for warm blankets and dense scarves or shawls. The finished sample is solid, yet supple, with a soft bloom.

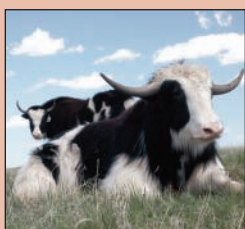
SAMPLE YARNS: Bijou Bliss Regal (purple) and Salmonberry (orange)

SETT: 9 epi

DIMENSIONS: *Width on loom:* 6.7"; width off loom: 5.875"; width after wet-finishing: 5.5"; draw-in and shrinkage: 18%. *Woven length:* 5.75"; length after wet-finishing: 5.25"; take-up and shrinkage: 9%.



COURTESY OF BIJOU BASIN



COURTESY OF BIJOU BASIN

A Comparison of Fibers

Yaks, musk oxen, and buffalo are all big shaggy-haired animals, but their fibers are very different. People often compare the softness of yak to qiviut (musk-ox fiber), but that's where the similarity ends. According to Carl Koop of Bijou Basin Ranch, buffalo fiber and qiviut are hair, while yak fiber is actually wool.

Wool, unlike hair, has crimp, and it has scales on the surface of the fibers. Because yak fiber has these scales, it can and will felt. Carl says that in the Himalayas, yak fiber is woven and then felted more often than not. Unless fulling is your goal, anything you make with yak fiber should be hand-washed with cool water and dried flat.

YAK DOWN/BAMBOO BLEND

THE YARN: Lhasa Wilderness, 75% yak down/25% bamboo, 180 yd/2 oz or 1,440 yd/lb.

This yarn has a beautiful hand-dyed look, and because of the bamboo, I wanted to weave something lacy. My first sample (not shown) was a point twill with a leg of M and W sett at 9 epi. I did not like the result and ended up unweaving, re-sleying, and rethreading for a 4-3-2-1 straight draw.

Twill

At this sett and threading, Lhasa Wilderness is suitable for a throw or heavy scarf. I would be inclined to use different colors or combinations of colors in the warp and weft to avoid striping in the cloth. I did not have any breakage with this sample.

SAMPLE YARNS: Lhasa Wilderness (Teal)

SETT: 12 epi

DIMENSIONS: *Width on loom:* 4.0"; width off loom: 3.85"; width after wet-finishing: 3.625"; draw-in and shrinkage: 9%. *Woven length:* 3.25"; length after wet-finishing: 3.0"; take-up and shrinkage: 8%.

Twill

Combining Lhasa Wilderness with a wool-silk blend resulted in no differential shrinkage. I would like to weave a larger sample because I suspect it would be very nice for scarves and shawls. I think it may even be possible to use this combination for yardage with interfacing. I did not have any breakage with this sample.

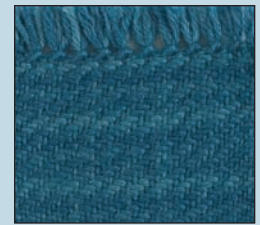
SAMPLE YARNS: Lhasa Wilderness (Teal)

SETT: 12 epi

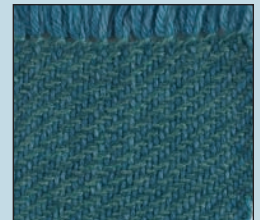
DIMENSIONS: *Width on loom:* 4.0"; width off loom: 3.625"; width after wet-finishing: 3.375"; draw-in and shrinkage: 16%. *Woven length:* 3.25"; length after wet-finishing: 3.125"; take-up and shrinkage: 4%.

Italian Hemstitching

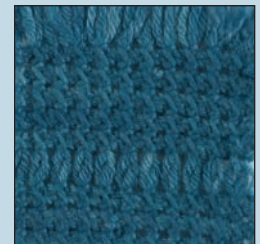
My idea was to sample for several rows of Italian hemstitching with larger spaces every few rows. I had lots of breakage due to abrasion from all of my rework and the draw-in from the stitching and narrow warp. I did not achieve a satisfactory lacy effect. Plus, the Italian hemstitching is excessively time-consuming and not practical on a large scale. The washed sample does show some hints of loveliness, and if one were inclined to "make it a career," an exquisite throw could be achieved with this technique and yarn.



Lhasa Wilderness in Twill



Lhasa Wilderness in twill with a wool-silk blend in the weft



Lhasa wilderness in Italian hemstitching

PURE YAK DOWN



Pure yak in twill with a wool warp

THE YARN: Fingering weight, 100% yak down, 100 yd/1 oz or 1,660 yd/lb.

For this yarn, I wanted to weave a more realistic sample and use a temple. With only 100 yards of the yak yarn, I decided to use a warp of 3/8 wool.

Twill

Combining the fingering-weight down with wool resulted in no differential shrink-

age. Use this sett and combination for scarves or blankets.

SAMPLE YARNS: Fingering Weight (Sage)

SETT: 14 epi

DIMENSIONS: *Width on loom:* 8.7"; width off loom: 8.125"; width after wet-finishing: 7.75"; draw-in and shrinkage: 11%. *Woven length:* 8.625"; length after wet-finishing: 8.375"; take-up and shrinkage: 3%.



COURTESY OF BIJOU BASIN

All About Yak

Yaks are native to the Himalayas where they were domesticated by the Qiang people thousands of years ago. To this day, yaks provide families in Nepal and Tibet with fiber, milk, meat, labor, and transportation. The first herds were imported to North America at the start of the twentieth

century, and today there are an estimated two thousands yaks in all of North America.

Yaks produce two types of fiber. Guard hair, the long, coarse outer hair, is perfect for making belts or ropes. The undercoat, or down, is especially coveted by fiber fanatics for its exceptional softness and warmth. Yaks only grow down during the winter, and the colder the winter, the more they grow. When the weather warms up and the yak begins to shed, the down is combed out by hand. A dehairing process carefully removes any guard hairs. Once cleaned, the down is ready for spinning, weaving, and felting.

PROJECT DIRECTORY

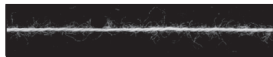
DESIGNER/WEAVER	PROJECT	PAGES	WEAVE STRUCTURE	SHAFTS	LEVEL
Ramona Abernathy-Paine	Scarf	66–68	Bead leno	4	All levels
Nicki Bair	Slap bracelets	32–33	Taqueté	8	AB, I, A
Su Butler	Scarf	62–64	4-color doubleweave	8	I, A
Laura Fry	Towels	42–44	Waffle weave, point twill	4 or 8	AB, I, A
Coreen Hartig	Scarf	38–39	Waffle weave, plain weave	8	All levels
Sarah H. Jackson	Tote bag	52–54	Diversified plain weave	8	AB, I, A
Sarah H. Jackson	Blouse	24–26	Plain weave with inlay	2 or 4	AB, I, A
Tracy Kaestner	Table runner and doilies	58–61	Diversified plain weave	4 or 6	I, A
Cei Lambert	Scarf	50–51	Plain weave with reverse soumak	RH, 2 or 4	All levels
Cassandra Nancy Lea-Kenfield	Bookmarks	34–36	Taqueté	8	AB, I, A
Suzie Liles	Baby blanket	40–41	Waffle weave	8	All levels
Susan Poague	Scarf	56–57	Diversified plain weave	8	AB, I, A
Monica Shanahan	Wall Hanging	14–15	Plain weave with inlay	RH	All levels
Nancy Taylor	Postcards	46–47	Tapestry	foamcore	All levels
Beverly Weaver	Rug	28–30	Taqueté	4	AB, I, A

Levels indicate weaving skills, not sewing skills

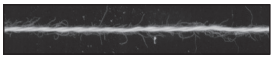
AB = Advanced beginner (some experience reading a draft, warping, and weaving); I = Intermediate; A = Advanced. "All levels" includes very new weavers.

YARNS

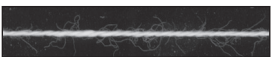
This chart gives yards per pound, meters per kilogram, and a range of setts (from wide as for lace weaves, medium as for plain weave, and close as for twills; no setts are given for yarns not suitable to use as warp). For a complete directory of yarns used in *Handwoven*, see the Master Yarn Charts under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



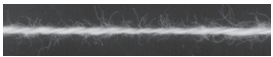
20/2 pearl cotton; 8,400 yd/lb (16,950 m/kg); 30, 36, 48



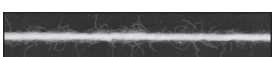
16/2 unmercerized cotton; 6,720 yd/lb (13,560 m/kg); 24, 30, 36



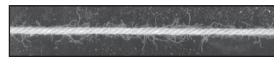
10/2 unmercerized cotton; 4,200 yd/lb (8,470 m/kg); 20, 24, 28



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



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



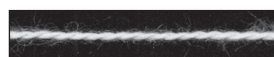
12/6 cotton rug warp; 1,450 yd/lb (2,925 m/kg); 10, 14, 16



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



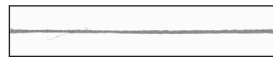
50% alpaca, 50% soy; 1,000 yd/lb (416 m/kg); 10, 12, 15



20/2 spun silk; 4,900 yd/lb (9,880 m/kg); 22, 26, 30



16/1 linen; 4,800 yd/lb (9,686 m/kg); 20, 24, 28



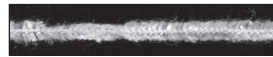
8/2 cottolin (50% cotton, 50% linen or 60% cotton, 40% linen); 3,360 yd/lb (1,397 m/kg); 15, 20, 24



12/1 linen; 3,300 yd/lb (1,372 m/kg); 15, 20, 24



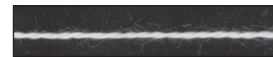
16/2 linen; 2,400 yd/lb (4,840 m/kg); 15, 20, 24



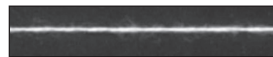
Rayon chenille; 1,450 yd/lb (2,926 m/kg); 12, 15, 18



Rayon chenille; 1,300 yd/lb (2,620 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



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



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

SUPPLIERS

Alpacas Pure and Simple, (850) 320-0972, (850) 320-0967, www.alpacaspureandsimple.com, alpacaspureandsimple@hotmail.com. (Abernathy-Paine 66–68)

Brassard, Maurice, et Fils, 1573 Savoie, C. P. 4, Plessisville, QC, Canada G6L 2Y6, (819) 362-2408, www.mbrassard.com. (Fry 42–44)

Camilla Valley Farm Weavers' Supply, PO Box 342, Orangeville, ON, Canada L9W 2Z7, (519) 941-0736, (519) 941-0804 fax, [\[valleyfarm.com\]\(http://valleyfarm.com\), \[nmanners@camillavalleyfarm.com\]\(mailto:nmanners@camillavalleyfarm.com\). \(Butler 62–64\)](http://www.camilla</p>
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Cotton Clouds, 5176 S. 14th Ave., Safford, AZ 85546, (800) 322-7888, www.cottonclouds.com. (Jackson 24–26 (available as a kit), Hartig 38–39, Liles 40–41 (available as a kit), Lambert 50–51 (available as a kit))

Halcyon Yarn, 12 School St., Bath, ME 04530, (800) 341-0282, www.halcyonyarn.com. (Shanahan 14–15, Jackson 52–54, Poague 56–57)

Jo-Ann Fabric and Craft Stores, www.joann.com. (Bair 32–33)

Lone Star Loom Room, (888) 562-7012, www.lonestarloomroom.com. (Kaestner 58–61)

Vävstuga Swedish Weaving and Folk Arts, 16 Water St., Shelburne Falls, MA 01370-1119, (413) 625-8241, www.vavstuga.com. (Weaver 28–30)

Webs, 75 Service Center Rd., Northampton, MA 01060, (800)

367-9327, www.yarn.com. (Lea-Kenfield 34–36, Hartig 38–39, Jackson 52–54, Poague 56–57)

The Woolgatherers, 35 N. Main St., Fond du Lac, WI 54935, (920) 907-0510, www.woolgatherers.com. (Shanahan 14–15)

Yarn Barn of Kansas, 930 Massachusetts, Lawrence, KS 66044, (785) 842-4333, (800) 468-0035, www.yarnbarn-ks.com. (Butler 62–64)

CORRECTIONS

Endnote contributors for the March/April 2012 issue are Katzy Luhning and Michele Belson (not Michelle).

The correct Web address for The Textile Museum (March/April 2012, page 6) is www.textilemuseum.org and the correct Web address for the Sustainable Cotton Project (page 80) is www.sustainablecotton.org.

WARPING NOTES

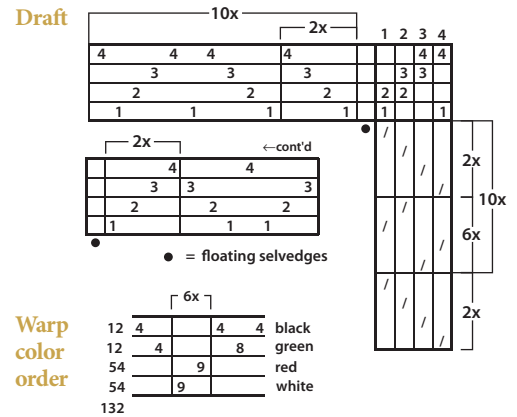
Handwoven's project instructions do not include specific warping steps in order to save magazine space for more projects and articles. For specific warping steps for the three basic warping methods, visit weavingtoday.com and click on How-To Instructions under Free Resources.

READING DRAFTS

Some drafts for weaving are very, very long if they are written out thread by thread. To save space, wherever any section of the threading or treadling is repeated, a bracket is placed above it with the number of times to thread or weave that section.

For example, in the threading draft shown at the right, there are two levels of brackets, one marked 2x and one marked 10x. To thread: Start at the right side and thread (after the floating selvedge) 1-2-3-4. Since the 2x is placed directly above these threads, you will thread that section two times. Then continue, 1-2-3-4-1-4-3-2-1-4. You are now at the end of the 10x bracket, so you'll do everything under that bracket (including the 2x section) ten times. When the threading continues to another row, you also read that row from right to left.

Repeats in the treadling and in the warp color order are treated in the same way. Note that the color order chart looks like a threading draft but indicates the order in which to wind warp colors (4 black, 8 green, 4 black, then 9 red and 9 white six times, 4 green, 4 black).



FINISHING TECHNIQUES

TWISTING (OR PLYING) THE FRINGE

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



SIMPLE HEMSTITCHING

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

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

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

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

DOUBLE (ITALIAN) HEMSTITCHING

Weave several picks of plain weave (or of the basic weave structure of the piece), ending with the shuttle on the right side if you are right-handed, on the left side if you are left-handed.

Measure a length of weft four times the warp width, cut, and then thread this tail into a blunt tapestry needle.

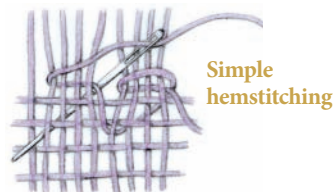
Take the needle under a selected group of warp threads above the fell and bring the needle back to encircle the ends. Next, pass the needle under the same ends but come up two or more weft rows down from the fell. Then bring the needle back around the same group of ends below the fell. Repeat, encircling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

LADDER AND ZIGZAG HEMSTITCHING

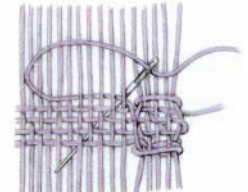
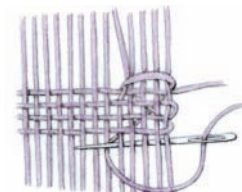
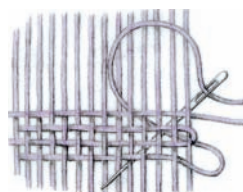
For ladder hemstitching, work a row of simple hemstitching, following instructions given here. Insert a spacer of heavy yarn or yarn bundle. Leaving a tail three times the warp width, weave four picks of plain weave. Thread the tail in a needle and hemstitch over two rows above the spacer, encircling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

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

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



Double hemstitching



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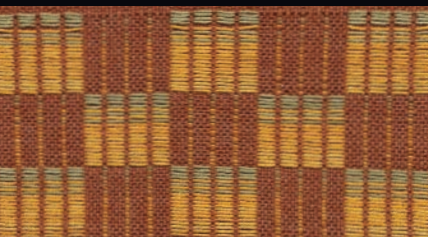
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EVENTS

FIBER FUSION NW (October 20-21); www.fiberfusion.net. Evergreen Fairgrounds Bldg. 400, Monroe, WA. Spin-In, Vendors, Fiber Animal Display, Demonstrations, and Classes.

IOWA SHEEP and WOOL FESTIVAL—June 9–10. Fiber arts and more. Details at www.iowasheep.com or call Margie Meehan at (563) 920-7704.

NATURAL FIBER FAIR. Arcata, CA, September 8–9 at the Arcata Community Center. Vendors, workshops, demos, fleece, food, and fun! (707) 599-2729; www.naturalfiberfair.com.

SALIDA FIBER FESTIVAL—Salida, Colorado, September 8–9. Fiber vendors, animals, spin-in, and fun activities in this beautiful mountain art town. See us at: www.salidafiberfestival.org.

SOUTHERN ADIRONDACK FIBER FESTIVAL—Greenwich, NY. September 22–23. 120 vendors, demos, classes and workshops, fleece show and sale, photo contest. (518) 692-2464; www.adkfiber.com.

INSTRUCTION

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.

ADVANCE YOUR UNDERSTANDING. Sharon Alderman offers workshops in her studio or travels to you. Visit www.sharonalderman.com; or SASE to PO Box 4225, Salt Lake City, UT 84110-4225.

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IDYLLWILD ARTS SUMMER PROGRAM. Workshops in Collage, Book Arts, Fabric Collage and Jewelry, Native American Basketry, Navajo Weaving, Assemblage, Mixed Media, and more. Located in the beautiful mountains of So. California. (951) 659-2171, ext. 2365. summer@idyllwildarts.org. www.idyllwildarts.org.

LITERATURE

HAND LOOMS, SUPPLEMENT #15, \$10. A Deen Loom Odyssey; Deen Loom Company History and Models; Springer Loom Collection; Restoring Two Early Looms in Massachusetts; Looms of the Settlement Schools; Hungarian Hand Looms. **The Spinning Wheel Sleuth**, PO Box 422, Andover, MA 01810. www.spwhsl.com.

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Cindy Lair: Weave a Real Peace...Celebrating Twenty Years!

Sometimes a single thought can alter the course of one life. Share the idea, and it may become a thread of change in many lives. Weave a Real Peace has become that thread, weaving lives, experiences, and fun, and now celebrating twenty years. Weave a Real Peace (WARP) is a nonprofit networking organization that works to improve the quality of life of textile artisans in communities in need. Deborah Chandler had the idea for WARP in 1992, after a series of events started her looking for a way to gather resources and share experiences and knowledge within the worldwide textile community.

"In 1989, I joined the Peace Corps, which led to working for Pueblo to People, which included selling the work of Mayan Hands, which contributed to the birth of WARP, which led to years of correspondence with Brenda Rosenbaum, which led to becoming director of Mayan Hands Guatemala, which led to . . . everything." —Deborah Chandler

WARP now has ties around the world, working to network with individuals, guilds, nongovernmental organizations (NGOs), and individual projects.

"When I learned about WARP six years ago, I felt an immediate kinship with others who have a passion for handmade textiles and who ask the broader question: 'Who makes these works of art and how do they live?' This resonated with the project I had been supporting in Peru for several years, working with women who make knitted finger puppets and other more traditional products." —Gloria Miller

"When I walked into my first annual WARP meeting in 2005, I felt the same as I did when I began Peace Corps in 1965: I'd found a preselected group of friends. Although I am not a weaver, I was warmly accepted and found several women who shared my experience of working with artisans overseas to help market their goods (www.marrakeshexpress.org). This is a unique, dynamic, and talented group of women, and I always feel really energized after our meetings." —Susan Schaefer Davis

Members of WARP have stayed connected, with a terrific newsletter published four times a year, a website, and a listserv. As Linda Temple observes, it wasn't always this easy.



Some of the weavers of Mayan Hands in Guatemala (www.mayanhands.org).
CINDY LAIR

"When we originally decided to create an international networking organization to support textile artisans and traditions, we had no idea what we were doing. Pre-listserv days, and with minimal communication resources beyond telephone (long distance calls cost a lot of money!) and the U.S. mail, we remained undaunted. Fortunately, technology has kept up with us." —Linda Temple

Participation in the annual meeting weaves the thread of change into more lives as we share cultures.


"The WARP 2007 meeting was held in Guatemala. During a break, Cindy and I sat by the hotel pool beside two Mayan girls. I tried to convince the girls to splash Cindy. Next thing I knew, I was in the water, fully dressed: Cindy had shoved me into the pool! I heard another splash—Jenny dove in. A few moments later, the pool was filled with WARP women and Mayan girls playing and laughing together. We were no longer awkward strangers—we'd become the goofy gringas, harmless, friendly, fun." —Deborah Brandon

WARP members have created strong friendships—an uncommon thread in today's world.

"Brenda, I want to thank you and your family for your kindness and generosity of spirit when I became ill while visiting Guatemala . . . I think I learned more about Guatemalan kindness and hospitality than I could have learned any other way." —Rev. Barbara F. Meyers

"Our textile travel group of women concluded its seventh textile tour (this one in Appalachia) with a stop at the WARP annual meeting in Asheville, North Carolina. It was the first time any of us had attended WARP. It was particularly rewarding to our Japanese member, Masami, who was thrilled to meet up with others who were familiar with Japanese fiber arts." —Carol Ireland

"From the very first WARP conference I attended, I have made some excellent friends that I know I will have the rest of my life. We not only share common interests in textiles, we also share a passion for international craft experiences." —Philis Alvic

The WARP community helps us see outside our own day-to-day existence, enriching and expanding our horizons, weaving the thread of change through every life touched. 

"Happy Birthday, WARP—and thanks!" —Deborah Chandler



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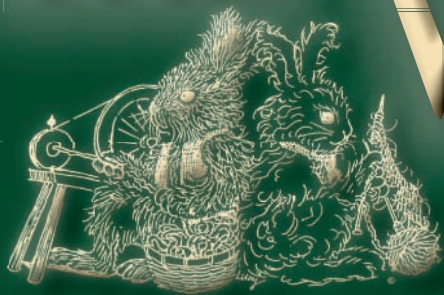
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