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- Peek-a-boo rep rug
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NOVEMBER/DECEMBER 2012
ISSUE 162

Explore
e-Textiles

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HANDWOVEN

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• ELISABETH HILL



From the Editor

ANITA OSTERHAUG

At this year's Convergence conference, keynote speaker, Dr. Lucy Dunne, an e-textile expert and researcher, said that one of the great challenges of e-textiles is the emotional impact of putting electronics on your body. To illustrate the point, she pointed out that most of us think about our cell phones in terms of the phone's features or our service plan, not its looks. But, she said, take a cell phone and put it on your head. You'll definitely think about how that looks.

While most of us aren't going to be wearing video-screen dresses or sensor networks any time soon, the emotional impact of textiles is undeniable, and never more than in seasons of celebration. We long to adorn our homes, ourselves, our lives. I love the words of the Wessex carol: "Our King is well dressed in silks of the West, in ribbons so rare no king can compare." Whatever the holidays we celebrate, in this season, we want our celebratory textiles, like festive food, to be rich and fine and satisfying.

This issue celebrates the possibilities of adornment, dressing up your weaving with beads, lace, shining threads, bright patterns . . . even light! We have twinkling snowflake twill and e-textile stars to bring magic to your table. There are inlay cushions as fluffy as new fallen snow, miniature overshot towels that glow with rich winter colors, and a bright rep rug to warm your home. You can adorn yourself, too, in huck lace silks of the West (or East); soft, beaded Atwater-Bronson lace; a bright shawl with tablet-woven inset; a kumihimo-and-bead-embellished purse inspired by memories of summer; or a fur-trimmed and thoroughly modern muff. There are even projects to adorn your gifts, from gift cards to the electronic gadgets on your friend's and family's wish lists. And Anita Luvera Mayer and Robyn Spady share even more ideas for enhancing your weaving with embroidery and inlay.

Exuberantly embellished cloth is a part of so many textile traditions worldwide, why not bring a little extra exuberance into your own woven creations?

FUTURE THEMES

January/February 2013 Rediscovering Wool

Explore the diverse properties and weaving possibilities of "varietal wools," different wool yarn structures, and interesting new wool blends. You can make woollens for every reason and season.

March/April 2013 Weaving Our Heritage

Honor your weaving heritage or weave an heirloom. This issue features projects inspired by traditional weaving from the Americas, Europe, Asia, and Africa.

May/June 2013 Color My Weave!

Explore how color interacts with different weave structures, materials, and patterns to bring new dimensions to weaving. Try new color techniques, from warp painting to the Fibonacci sequence.

HANDWOVEN[®]

VOLUME XXXIII

NOVEMBER/DECEMBER 2012

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Contributors



ALISON IRWIN of Duncan, British Columbia, says that her favorite four-letter word is play, and she applies it to both her on-loom and off-loom projects.

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ROSANNE WHITE of San Antonio, Texas, draws much of her inspiration from nature, and particularly from the American Southwest.

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ANITA LUVERA MAYER of Anacortes, Washington, is a designer of contemporary clothing. She teaches and has exhibited her work around the world.

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LYN LUCAS of Coweta, Oklahoma, is a lifelong weaver. Her snowflake twill reminds her of chilly winters growing up in Massachusetts. Today, she prefers the warmer Oklahoma winters.

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LYNNE BRUNING of Denver, Colorado, creates work that challenges people to see beyond the fabric and into the current technology of textiles. Her website is www.lbruning.com.

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ROBYN SPADY of Bremerton, Washington, enjoys sharing her love of weaving through her classes, articles, and publications.

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GISELA VON WEISZ of Lidingö, Sweden, is the author of the Swedish book *Shaftswitching*. After retiring as a handweaving teacher, she dove into piled-up ideas and materials.

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PATTIE GRAVER of Loveland, Colorado, weaves for the pure joy of it. Her work in this issue is dedicated to the memory of her beloved yoga teacher.

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ELLEN LABRUCE of Sonoma, California, learned to weave thanks to Interweave, Deborah Chandler's wonderful book, and a twenty-year subscription to *Handwoven* magazine.

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HELEN BRESSLER of Lakewood, Colorado, is having a blast designing, dyeing, weaving, sewing, embellishing, teaching, exploring, and always learning more.

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ANTOINETTE ROY of Quebec City, Canada, weaves, sews, and teaches color in textile design. Nature is the source of color in her garments and accessories.

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KARLA STILLE of Wellsburg, Iowa, has turned the house into a weaving mecca (and remained married!) so she can focus on rug weaving innovations and Navajo techniques.

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CHARLENE KOLB of Houston, Texas, has been weaving since 2004, and every new warp has been a lesson in design, color interaction, and fiber choices. She now likes to weave yardage for future projects.

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SARAH H. JACKSON of Santa Ana, California, was honored to receive the Handweavers Guild of America (HGA) award for weaving at HGA's Convergence 2012 for her yardage entry.

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GENIE STEWART of Salem, Oregon, also known as Genie the Weaver, has a weaving studio in the country. This has been her home, life, and livelihood since 1980.

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PAT ZIMMERMAN of Scappoose, Oregon, is a retired software engineer and loves complicated projects. She believes chance and even chaos are integral to weaving creatively.

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MICHAEL COOK of Dallas, Texas, lives with his handsome husband, Chris; three dogs; three cats; and many silkworms. He weaves with silk often, and his website is www.wormspit.com.

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KAREN DONDE of Asheville, North Carolina, shares a studio space with Barb Butler at Sutherland Handweaving Studio where she teaches weaving. She specializes in block designs.

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BARB BUTLER of Asheville, North Carolina, works at Sutherland Handweaving Studio (www.sutherlandhandweaving.com). She loves to weave gossamer cloth from superfine threads.

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ELISABETH HILL of Conway, Massachusetts, is currently being led into the depths of dimity by her friend and fellow master weaver Ute Bargmann.

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Letters



CHARMAINE CUNNINGHAM

A DELIGHTFUL GIFT

A while back, my friends John and Wendy Kelsey came to visit. When Wendy held some of my handwovens she asked all those questions that started with “how.” Soon after, she had my Louet on her dining room table and was weaving her first project. When John came to help take the table loom home for Wendy’s weaving, he saw my study group’s Friendship Wall Hanging displayed on a lowly dowel rod. As a weaver, I look at the weaving, but he, as a woodworker, saw the dowel rod.

Time went by, and before Christmas, John and Wendy came to visit bringing with them an odd-looking package wrapped in Christmas paper. When I opened it John said, “I didn’t like that dowel rod in your wall hanging.”

Needless to say, the concept and execution are truly a delight. Weaving is a creative craft that uses an idea, color, yarn, and a loom. It is so similar to woodworking where an idea, wood, and tools end in something to hold and enjoy. I certainly lift my glass to John’s woodworking mind!

—Charmaine Cunningham
via email

WEAVING AND WEDDINGS

Here is a portion of the letter my daughter Julie Austin wrote to enclose with some items I made for her to give as a wedding present. It was very simple weaving, but the letter made it special.

“The harmony and beauty of woven cloth is created by the blending of many elements to produce unique woven pieces. From my own experience with weaving, and from observing my mom’s work, here’s how I see this

woven piece of fiber art symbolizing your union.

May your relationship experience longevity and beauty, and may your love for one another be strong as you smile throughout your lives and into old age, as my mom has enjoyed weaving and creating beauty all her life. May you be creative in your marriage and unafraid to try new things and new patterns, just as my mom creates new and different works of fiber art—she weaves scarves, napkins, placemats, rugs, and continues to experiment. May your relationship give you and those around you joy and pleasure over time.

Both warping the loom and weaving take time, effort, and faith. Sometimes you have to go back and take apart what you have woven if you see a mistake or if you want to make a change. It takes patience to start again and make corrections to improve the weaving and make it more pleasing to the eye and to the senses. May you never fear mistakes and may you be unafraid to go back and try again. Know that this is part of the process of creating art, beauty, and a strong relationship.

You are the warp and the weft of your union. The relationship needs both elements to be strong and durable as well as beautiful. Both the warp and the weft support each other, and one could not exist without the other. May your marriage be supportive and contain an ongoing vision of harmony. Have a wonderful wedding day and much joy in your lives together!”

—Carolyn Hoedl
via email

PRAISE FOR ENDNOTES

Kudos to Allen Walck for coming out of the “weaving closet” and weaving every day. [*Handwoven*, September/October 2012, p. 80.] It’s not always easy being a male weaver.

—Bruce McLaughlin
via email

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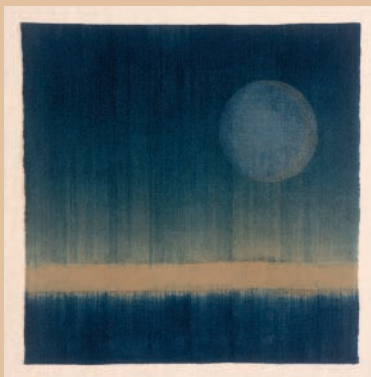


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What's Happening

Contemporary weaving on display



"There Under the Moon," handwoven silk, and indigo ikat by Barbara Shapiro.

PHOTO COURTESY OF THE PETALUMA ARTS CENTER

Petaluma Arts Center in Petaluma, California, is exploring the many dimensions of weaving with its new exhibit *4 Weavers: Contemporary Expressions of an Ancient Craft*. Sponsored by the Barbro Osher Pro Suecia Foundation and Thai Silks, Exotic Silks, the exhibit features woven multidimensional work by artists Candace Crockett, Ulla de Larios, Suki Russack, and Barbara Shapiro. The art featured in the exhibit show-

cases a wide variety of weaving and embellishing techniques including ikat, tablet weaving, and doubleweave pick-up. Contemporary clothing woven and constructed by the artists will also be displayed, some of which will be part of a fashion show during the opening reception.

The exhibit opens January 12 with a reception from 2 to 4 p.m. and runs until March 10. Throughout the course of the exhibit, the featured artists will present lectures,

give demonstrations, and teach workshops for those interested in learning more. Events include a lecture on and demonstration of warp and weft painting by Ulla de Larios on February 2 and a workshop on dyeing with indigo using a "greener" method by Barbara Shapiro on February 23. For more information on the exhibit and upcoming events related to the exhibit, call the Petaluma Arts Center at (707) 762-5600 or visit www.petalumaartscenter.org.

HANDWOVEN'S 2012 TEACHER OF THE YEAR



Robert shows some weaving students how to repair a broken floating selvedge.

PHOTOS COURTESY OF THE SOUTHWEST SCHOOL OF ART.

Robert Hils is a man who still loves to teach weaving, even after twenty-nine years in the profession. "The students are great," he explains. "It's an ideal job." Even in a brief conversation about his work, Robert's passion for his students and the Southwest School of Art (SSA) in San Antonio, Texas, quickly becomes apparent. The feeling is obviously mutual, as his students voted in droves to make Robert this year's *Handwoven* Teacher of the Year, sponsored by Schacht Spindle Company. "I was completely surprised and honored. It came out of nowhere," said Robert, who also serves as chair of the SSA Fiber Department, about winning the award. He also

said that the \$500 grant, donated by Schacht Spindle Company, will be used to help maintain the school's extensive loom collection.

His advice to other weaving teachers is simple: "Be patient." This attitude toward teaching and his desire to see his students succeed were given by many voters as the reasons for their nomination. "Mr. Hils gives one-on-one advice and help to each of his students—and he often extends lab time beyond the allotted time in order for students to complete projects," explains one student. His extensive knowledge of weaving and his sense of humor in the classroom also helped endear him to his students.

When asked about the future of handweaving, Robert is confident that "it will go on forever." He's seen this firsthand, as part of his work involves overseeing programs aimed at weavers of all ages and abilities, including children. "We have a large kids program," he explains. "It's gener-

ating new students and weavers." He also works with weavers with special needs, and no matter the challenge, Robert finds a way to include everyone in weaving. "If they can't use their feet they can use levers," said Robert, "If they can't use levers they can use their feet. If they have one hand, they can still throw a shuttle."

We at *Handwoven* thank you, Robert, for your passion and patience and for spreading your love of handweaving to new generations of weavers. Let's raise our shuttles for Robert Hils, *Handwoven's* newest Teacher of the Year.



Along with weaving, Robert also teaches students dyeing techniques. In this photo, he's demonstrating how to do injection dyeing into a ball of Tencel.

Next Garment Challenge Announced!

It's official: the theme for the 2013 *Handwoven* garment challenge is "A Night on the Town." From an evening at the opera to a casual dinner at a downtown café, we want to see what handwoven wearables you'll create for a night out. We'll announce sponsors, rules, and contest details later, so you have plenty of time to brainstorm and design your entry. Keep an eye on weavingtoday.com for future announcements. We can't wait to see what you come up with!



We think Yvonne Stahl's vest from the September/October 2012 *Handwoven* would be perfect for an evening at an art gallery.

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!

Weaving around Blogosphere

When blogs first started appearing on the Internet, they were mainly used as a sort of online diary for people to write about their lives and everyday experiences. Over the years, blogging has evolved and now, along with the personal blogs, there are also instructional blogs. These websites provide educational information on just about any subject, including weaving.

Regardless of the subject, the best bloggers update regularly, provide useful information on weaving in most of their posts, and encourage discussion. These blogs entertain as well as inform and keep the reader engaged and coming back. Sorting through the many weaving blogs to find the best ones takes time that could be spent weaving, so to save you at least a little time, here are a couple of our favorite weaving blogs.

When she's not teaching workshops, writing articles, or tech editing for *Handwoven*, Robyn Spady manages to find time to update her blog (spadystudios.wordpress.com) with weaving tips, tricks, resources, and stories of her travels. On her site, you can find a detailed post on determining sett using Ashenhurst's formula, a tutorial for making a weaving *etui* (small ornamental cases), information on textile-related museum exhibits she's visited around the country, and other treasures.

One part education and one part inspiration, Amanda Cutler's blog (weave-away.blogspot.com) is full of handwoven eye candy and, in many cases, the drafts to make some eye candy of your own. Perhaps the best reasons to check out her blog, though, is for color inspiration. In much of her weaving, Amanda deftly combines bright colors in just the right ratio to create vibrant handwovens that are sure to inspire.

For those interested in the cultural aspects of weaving, try Laverne Waddington's blog (backstrapweaving.wordpress.com). She is based in Bolivia, and backstrap weaving is Laverne's method of choice, using techniques she has learned from indigenous weavers in both Bolivia and Peru. Laverne uses traditional motifs and color combinations from around the world to create what she describes in one post as a "weaving melting pot," which she shares on her blog.

There is a myriad of weaving blogs, but these three epitomize the best of the blogosphere. Informative, inspirational, and well written, they will keep you coming back for each updated post. Did we miss your favorite blog? Write us at handwoven@interweave.com and let us know!



FROM OUR Roving Reporters

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

Weaving Guilds *Out and About*

The Philadelphia Guild of Handweavers (PGHW) managed to keep busy all summer. First, the guild initiated a partnership with its neighbor Awbury Arboretum to develop a dye garden. The initiative uses land in the Arboretum to develop a local source for dyestuff. Awbury gave PGHW a dedicated space in a farm on Arboretum property, called—appropriately enough—Weavers Way. Members and their families have been busy clearing weeds, prepping beds, and preparing the soil. Project director Kathy Selbst chose plants appropriate for fall planting and also for their color-yielding properties. Madder, indigo, and marigolds were planted to achieve the primary colors, and next spring the palette possibilities will expand. The dye works initiative hopes to have colorful dyed wool for sale by this time next year.

PGHW members were also at the Delaware County 4-H fair held

in August. The fair was held at the 4-H Farm and Education Center in Newtown Square, Pennsylvania, a site that has been a part of 4-H for twenty-five years. Members had great fun seeing young people engaged in finding new ways to market the lovely fleeces from their prize-winning sheep. Some 4-H members have expressed a strong interest in learning how to spin and weave all the wool produced by their Sheep Club, and PGHW members have agreed to come out to help them. Many guild members are excited to work with all that lovely wool.

—*Maryanne McDevitt, Philadelphia, Pennsylvania*

This year, the Indiana State Fair featured a very special event: the Wool Shepherdess Style Show. Held in the Ellison Bakery Home and Family Arts Building, the show was sponsored by Donna Jo Copeland of



PGHW Members hard at work in the Awbury Arboretum dye garden. PHOTO BY MARYANNE MCDEVITT

Breezy Manor farms. The event showcases Indiana wool, its farms, farmers, spinners, knitters, and weavers. Over one hundred garments were modeled this year, all of which started as Indiana farm wool and were spun and constructed locally. As Donna Jo narrated the show, her eighty-two-year-old mother, Josephine Barlow, modeled for her along with eight-year-old Peggy Smith. Farms all over Indiana were represented, as was the Woolly Knob Fiber Mill, an Indiana mill where most of the roving was processed.

—*Donna Jo Copeland, Mooresville, Indiana*



PHOTO BY RUTH RONAN

Have you ever wanted to proceed with a weaving project but looked at your loom with an elevated level of anxiety? Did many years of making a living get in the way of maintaining familiarity with the loom and skills necessary for starting a project? Did it feel comfortable and relaxing to weave in class

Helping EACH OTHER OUT

but intimidating to work without an instructor's oversight? Commonly, this anxiety leads to weavers' block: the inability to begin a weaving project. These issues have been addressed by the Las Arañas Spinners and Weavers Guild through specialized instruction they call Weavers' Review. For the third time since 2008, veteran Las Arañas weavers in New Mexico provided a supportive review for members who have wound at least one warp, warped a loom, and finished a woven project. This year, seventeen weavers of all skill levels attended these popular sessions, which, while not introductory classes, did cover the basics for

preparing to weave on floor or table looms. The classes were especially helpful for the less experienced weavers but also provided a forum for all weavers to trade information and tips. Veteran weavers who provided instruction included Ruth Ronan, Nancy Brouillard, Greg and Deborah Schwartz, Nancy Crowley, and Tina Martin. Weavers' Review is offered free of charge to members and has been a valuable resource for maintaining an active weaving community in New Mexico and building camaraderie among local fiber artists.

—*Mary Moore, Rio Rancho, New Mexico*

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Spotlight

WEAVING HOPE IN CAMBODIA

For centuries, weaving was a strong Khmer tradition passed down from mother to daughter. Then came the Cambodian Civil War in the 1970s. Weavers were forced to work in the fields, and most of the looms were destroyed. Today, Weaves of Cambodia, a creative weaving studio in the Preah Province, is helping to revive silk weaving in one of the poorest areas in Cambodia. The weaving project also provides sustainable incomes to a small community of skilled artisans who are able to build homes with electricity, have access to clean water, and send their children to school.



PHOTOS BY ANNA LAURE CAMILLERI

Weaves of Cambodia currently employs thirty rural people as weavers, spinners, and dyers.

The project started in 1997 when Bud Gibbons, a Vietnam veteran working with Veterans International Cambodia, established a silk-weaving center to provide jobs and incomes to polio and landmine victims. The project included silk farming, and five weavers produced silk scarves and sarongs for an overseas market. The program encountered technical difficulties and some staff problems until Bud asked Carol Cassidy for advice.

A former United Nations advisor, Carol traveled to the remote and dusty town of Tbeng Meanchey where she provided training in weaving, dyeing, and designing. It was also at her advice that the costly and labor-intensive silk farming was abandoned. Most importantly, Carol modified the looms and

designed a weaving system specifically for the landmine amputees. The usual two bamboo treadles (foot-pedals) were replaced by three pedals, allowing the weavers to rest their prosthetic leg on a stone while working the three treadles with one foot. In 2003, the Vietnam Veterans of America Foundation could no longer support the program, and Bud asked Carol to take over for good.

Weaves of Cambodia currently employs thirty rural people, most of whom live in the nearby village, so they can easily walk or use their wheelchairs to go back home. In the neatly organized studio, everybody specializes in his/her own craft, and all the work is done by hand under the supervision of the manager and master dyer, Niep Maline. “Some of us went to Siem Reap



The spinners wind silk using old bicycle wheels.



Weavers turn the silk into fine scarves sold around the world.

to learn how to build a wooden loom. Later, we traveled to Vientiane to learn dyeing and new weaving designs from Lao Textiles,” Niep explains.

Amid the dust and heat, the spinners wind silk using old bicycle wheels, while the weavers produce fine silk scarves, frequently applying rice paste to the warp threads to protect the silk. In the finishing room, women make the fringes by rolling the warp threads against customized foam-padded shin guards, then wash and iron the scarves.

The dyer is busy working outdoors, preparing the rice paste for the weavers or dyeing the skeins for the next orders.

All the workers know their jobs like the back of their hands, and their commitment to the studio is overwhelming. The silks they produce speak for their enthusiasm. Weaves of Cambodia has come a long way, and the workers have proved they can make high quality products despite their disabilities. The Cambodia Collection is selling successfully at the Raffles Grand

Hotel d’Angkor in Siem Reap, the Guggenheim Museum in New York, the DeYoung Museum in San Francisco, and the Smithsonian Museum’s Freer-Sackler Galleries in Washington.

Weaves of Cambodia is not financially self-sustaining yet, but Carol is pleased with the developments. She truly admires the workers and firmly believes Weaves of Cambodia will ultimately become profitable, proving that small-scale, modestly funded programs can succeed and restore hope in small communities.

A WEAVER ON

Luciano Abbarno is a young man on the verge. Like most eighteen year olds, he’s on the verge of college, jobs, and a world filled with possibility. He’s also a weaver who wants to make a career out of his passion. As Luciano looks toward the future, we took some time to talk to him about his past.

“I was introduced to the fiber world when my mom took me to guild meetings at four,” says Luciano. At these meetings he did a few make-and-take projects and even took a bobbin-lace workshop when he was seven. Then, at thirteen he started weaving on his mother’s loom and never looked back.

Part of the reason Luciano has stuck with weaving is the variety of organizations that have given him a reason and venue for his weaving. At age nine, Luciano joined 4-H and credits the organization with helping him grow as an artist. “4-H has given me many opportunities to compete,” says Luciano, “I have done really well against other weavers, but when I compete in mixed textile categories I haven’t done nearly so well. This forced me to see past the flat rectangle on the loom. I had to move into the third dimension.” Through 4-H, Luciano has learned sewing and garment construction techniques that take his weaving to the next level. He’s also participated on his local 4-H’s fleece-to-shawl team.

Along with 4-H he also serves as the student historian at the Ephrata Cloister National Historic Landmark where he also does textile-related historical demonstrations including tape weaving,

Right: “From the Hubble: Omega Nebula,” a shawl woven by Luciano in advancing twill.
Below: Luciano at age seven making a bobbin-lace bookmark.



PHOTO BY BRUCE WATERS



PHOTO BY STEPHANIE DAUGHERTY

THE VERGE

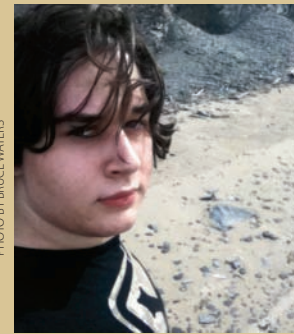


PHOTO BY LUCIANO ABBARNO

processing flax for spinning, and weaving linen on the museum’s historic barn loom.

Today he’s an accomplished weaver with articles published

in both *Handwoven* and *Spin Off*. He’s been a part of several exhibitions, won many awards for his weaving, and is currently planning for college and beyond.

When he’s not weaving, Luciano also has an interest in photography, and he’s found the two arts often inform one another. “Since photog-

raphy trains your mind to see, it has definitely helped my weaving,” explains Luciano. “What is more surprising is the impact weaving has had on my photography. Regardless of my camera, film, or subject choices, I am frequently complimented on the texture in my photographs.”

Luciano dreams of combining his two passions. “I’ve been working with shaded twills to convert my photos into draw-downs. Next year I plan on taking a workshop on drawloom weaving, and the ultimate goal is to weave my photographs.

He’s still uncertain of what the future will ultimately hold, but he hopes it will involve art. “I want to choose a college where I can double major in both weaving and photography,” says Luciano, “After graduation I plan to attend graduate school. After that I don’t know, maybe I’ll have my own fine arts studio.”



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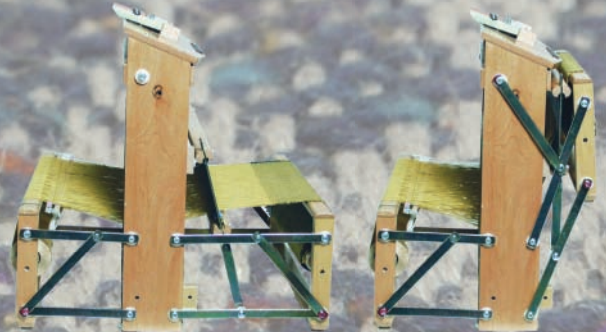
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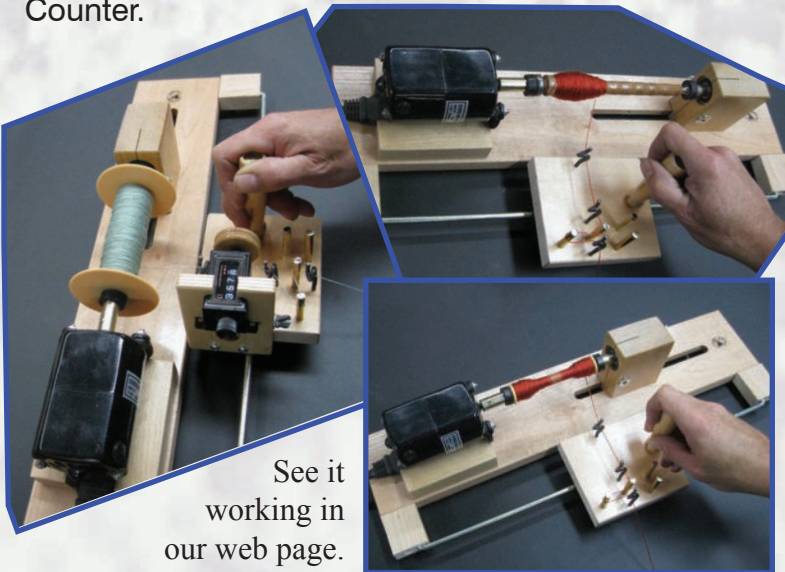
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Quick Gifts to Weave and Embellish

ALISON IRWIN AND
ROSANNE WHITE

Here are two ideas for fun, fast, and pretty gifts to weave. Alison Irwin's woven paper bags invite you to play with lovely art papers and unique buttons. Rosanne White's felted ornaments or sachets make great hostess gifts or charming additions to your own holiday décor.

PLAYING WITH PAPER

ALISON IRWIN

While youngsters are often exposed to weaving with paper as an art project in primary school, we grown-ups sometimes forget in our rush to increase the number of shafts on our looms that an ordinary piece of paper torn or cut into strips may be all that's necessary to ignite that creative spark.

When I'm playing with paper, the hard thing is knowing when to *stop* chasing after new ideas! Each sample I weave always leads to more "What if . . . ?" and "Why not . . . ?" questions, and sometimes it's only because a deadline is looming that decisions are made. The paper projects accompanying this article were all woven in response to a challenge; by adding little extras, such as beads, to the weaving, each piece has taken on its own personality.

With the festive season fast approaching, I hope weavers will see these bags' potential as novel envelopes for gift cards, coupons, or very special treasures. Readers who set out place cards when dressing their tables for a holiday dinner might use a similar bag, minus the cord, as a unique place marker. Why not print the diner's name on the flap and slip a tiny memento or season's greeting inside?

INSTRUCTIONS:

- Cut or tear 5" × 5" squares from each corner of a sheet of cardstock to create a symmetrical cross shape with a 2" × 2" center and arms 2" × 5" long. Set aside the cutout corners to use later.
- Cut or tear the arms of the cross into



Technique

Materials for Woven Paper Bags



Woven for a miniatures show, the red bag, with adjustable kumihimo braid was designed to be both framed and wearable art. When not being worn as a necklace, a slim magnet keeps it anchored to the spotted background. Alison created the Snowflake Bag for a scrapbooking workshop on texture. PHOTOS BY ALISON IRWIN

- 12" x 12" sheets of Core'dinations cardstock or similar heavy art paper
- 4/8 cotton
- Pencil
- Scissors or art knife and cutting board
- Metal-edged ruler
- 1/8" hole punch
- Double-sided tape
- Extras: corner rounder, embossing tool, embossing stencil, buttons, beads, sewing thread, a fine tapestry needle, and sandpaper

four strips, each 1/2" wide, leaving the center of the cross intact as a 2" × 2" square. Fold the cross on the diagonal.

- Weave the arms of the cross following a plain-weave pattern. (Note that the warp strips on one side become the weft strips on the other.) Weaving it this way will form a pocket.
- Trim the top of the pocket. Punch two small holes on the sides near the top. If desired, use sandpaper to distress the surface.
- Create a lining and flaps for the pocket from two of the cutout corners that you saved.
- Embellish the flaps as desired.
- Add twisted cords (kumihimo or

other braid) to turn the pocket into a bag. Embellish as desired.

PICTURE-PRETTY ORNAMENTS OR SACHETS

ROSANNE WHITE

These little ornaments began with a handwoven shawl inspired by Native American art and by the deserts and canyonlands of the West. I imagined myself wrapped in a shawl of white wool, adorned with little creatures of the desert.

With some pondering, I hit upon woven, felted wool squares as a way to apply felted-beaded-embroidered embellishments to relatively thin wool

cloth. I was amazed how adding a tiny amount of wool or the placement of one or two beads can make an enormous difference in the picture.

After embellishing the shawl, I found these squares are also ideal for making ornaments and sachets. I encourage you to try your own designs.

INSTRUCTIONS:

- Using the instructions provided with the pin loom, warp the loom with wool yarn and weave two squares for each ornament or sachet.
- Felt the squares by agitating in a top-loading washing machine for about 10 minutes with a very small amount of detergent. (The squares do not need to be highly felted. It is preferable to be able to see the stitches.) Squares should measure about 3¼–3½" after felting. Dry flat and cut off the yarn tails.
- Trim index cards to the size of felted squares to make templates for needlefelting. Trace or sketch desired shape in the center of the trimmed card and cut around the outline with an X-Acto knife. (Some advertising and greeting cards come on heavy cardstock that is ideal for a template.)
- To needlefelt designs onto squares, use the foam block as a base for punching with the felting needle. Put the wool square on the foam with the template positioned over it and pin it down, using four straight pins. Take a small amount of roving and begin punching inside the template with the felting needle. As you punch with the needle, the roving itself is felted and is punched into the wool square. Use more roving as needed, always working with very small amounts. Be careful to have about the same thickness of roving across the whole area. Punch neatly along the edges, angling the needle toward the center. You can take out one or two pins to peek at your work as you go and make any necessary adjustments. When you are satisfied with the felted shape, remove the pins and gently



PHOTO BY MICHAEL MEHL

Rosanne's Spirit of the West Wind shawl incorporates images of Southwestern plants and animals.

- pull the square from the foam.
- Using a beading needle, polyester sewing thread, and your choice of beads, embellish your design. Add embroidery as desired.
- To finish, cut 8–9" of contrasting ribbon or yarn for a hanger loop and sew it to the inside top of the square. Using another felted square for the back, put a small amount of stuffing between the front and back and baste the two pieces together. For a sachet, make a pouch of organza, fill it with potpourri or lavender, and put it in with the stuffing. Using contrasting embroidery floss or yarn, stitch the edges together with a decorative blanket stitch or add a beaded edge. ➤



Technique

Materials for Felted Ornaments



This yucca design with beaded edge is one of Rosanne's favorite ornaments. A paper template helps to create a crisp edge on needlefelted designs. PHOTOS BY ROSANNE WHITE

- 4" Weave-It loom or similar pin loom
- Felting needle
- Beading needle
- Sewing/embroidery needle
- Dense foam block
- X-Acto knife to cut light cardboard
- Index cards
- About 8 yd of 100% wool yarn for each woven square
- Small amounts of roving in colors of your choice
- A few beads in various colors and sizes
- Good-quality polyester sewing thread
- Embroidery floss in colors of your choice
- Bits of clean fleece, roving, or commercial stuffing
- Small amount of organza and potpourri or dried lavender for sachets

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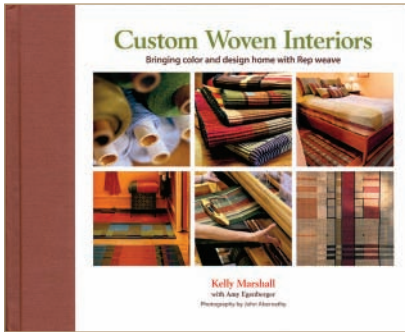
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CUSTOM WOVEN INTERIORS: BRINGING COLOR AND DESIGN HOME WITH REP WEAVE

Kelly Marshall with Amy Egenberger

MINNEAPOLIS, MINNESOTA: CUSTOM WOVEN INTERIORS, 2012. HARDCOVER, 130 PAGES, \$45. ISBN 978-0-9852071-0-6.

Kelly Marshall's new book is an enchanting story about weaving for her own home, a 512-square-foot house built in 1923 where, as she writes, "... Each room can be seen from all the others." If you've ever dreamed of furnishing your home exclusively with handwoven textiles, Kelly's book will encourage and inspire you to achieve that goal.

All of Kelly's colorful textiles are woven in the warp-faced technique of rep. She uses this technique not just for rugs, table runners, and placemats, but also for upholstery. She achieves a malleable fabric by using a lightweight thick weft. She also produces drapable fabrics by using a warp-predominant sett (wider than warp-faced rep) for textiles such as bedspreads, curtains, throws, and towels.

The first third of the book is richly illustrated with color photos of Kelly's home and outdoor space and the colorful textiles she uses to integrate each room. It also describes what inspired each design and the materials and tools she uses, and it provides helpful hints for warping, beaming, weaving, and finishing the rep textiles.

The remainder of the book focuses on projects and documents each of the handwoven textiles in her home. This section features eighteen projects, some of which have directions to modify them into something different, and seventeen different warp plans, plus a project for a self-closing tote bag that is included with one of the rug and upholstery fabric projects. The majority of the projects are for 8-shaft looms, although three projects require a 10-shaft loom (one has the option of converting to an 8-shaft loom), and two projects (a rug and set of kitchen towels) use a 6-shaft loom.

Kelly is as comfortable using traditional Swedish motifs—giving them a new placement and employing a contemporary sense of color—as she is with the patterns she developed from her study of architecture from the Arts and Crafts era. Her décor ideas offer a beautiful exploration of the possibilities of rep weave and a starting point for your own design adventures.

—Rosalie Nielson

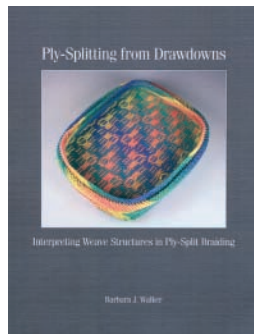


THE TEXTILE ARTIST'S STUDIO HANDBOOK

Owyn Ruck and Visna Popvic

BEVERLY, MASSACHUSETTS: QUARRY BOOKS, 2012. PAPERBACK, 176 PAGES, \$24.99. ISBN 978-1-59253-777-8.

If you've been itching to try a new fiber-related technique, *The Textile Artist's Studio Handbook* has you covered. This new book teaches the basics of weaving, knitting, printing on fabric, and more in an easy-to-understand format. While the segment on weaving is aimed at those with no experience, the sections on printing, dyeing, and using needlework to embel-



lish fabrics will inspire beginning and experienced weavers alike.

PLY-SPLITTING FROM DRAWDOWNS

Barbara J. Walker

SALEM, OREGON: BJW PUBLICATIONS, 2012. SPIRALBOUND, 49 PAGES, \$34. ISBN 978-0-9856293-0-4.

Barbara J. Walker takes ply-split braiding to a new level as she teaches readers how to turn handweaving drawdowns into ply-split designs. Any drawdown can be used, even those for looms with many shafts. Aimed at more experi-



enced ply-splitters, Walker's book is not one of step-by-step projects; rather, it gives readers the information needed to design and produce their own ply-split creations.

PEACE FIBRES: STITCHING A SOULFUL WORLD

Karen Lohn

GRAND MARAIS, MINNESOTA: INTEGRAL PRESS 2011. PAPERBACK, 176 PAGES, \$29.99. ISBN 978-0615456119.

In this soulful book, clinical psychologist and textile artist Karen Lohn explores the fabrics and fibers that "build connections between individuals, cultures, and nations." Karen presents a range of fiber arts—weaving, spinning, dyeing, and more—as an avenue toward peace within ourselves and in the world. The book is replete with fun projects, textile-related quotes and history, and beautiful photos and stories of weavers the world around. This thoughtful work would make an engaging and meaningful gift to yourself or someone you love.

The Only Three Stitches You'll Ever Need

ANITA LUVERA MAYER

I am from the generation of women who learned embroidery by stitching designs in lazy daisy and chain stitch onto bleached flour sacks that would later become household dish towels. So embroidery was an integral part of my life from an early age. In my mid-thirties, I had the opportunity to take a workshop with Constance Howard, an internationally recognized artist from England, who was known for her creative and contemporary use of traditional embroidery. (I have to confess, however, that she was perhaps equally well known for her glowing green hair!) I was so excited about this opportunity to study with her, that I was the first person to register for class, for I knew that I would learn a wide range of embroidery stitches and unique ways to use them. The opening morning of class found me seated center front, pencil in hand, just waiting to record the words of wisdom that I knew were coming my way. Constance Howard began by saying, “The most stitches you need in your repertoire

are three, and if you are terribly clever, one stitch will last you a lifetime.” I was totally stunned and shocked. How could a renowned artist make such a blatant statement? Three stitches? Using just one when the books were filled with pages of possibilities?

For forty years, I have continued my love affair with embroidery, and for forty years, I have regularly apologized to Ms. Howard, because she was precisely correct and years ahead of her time. Less is more, simplicity has visual impact, and it is not the number of stitches you know but the way in which you use those stitches that is important.

Though I know how to do a wide range of embroidery, the three stitches I most often use are satin, Roumanian, and running stitch. The first appeals to me because the side-by-side threads add a new surface to the cloth, reflecting light in a unique way that shows off the beauty and color of the thread. The Roumanian stitch has a “tie-down” knot in the center of the



Running stitch holds layers together and outlines shapes in a manner reminiscent of Japanese *sashiko* designs.

PHOTOS BY PETER KUHNLEIN.

stitch that secures it and provides a contrast to the even surface of the satin stitch.

The running stitch gives a subtle depth to the surface and can hold together several layers of fabric. There is a wonderful rhythm of the needle going in and out of the material that connects me to the women of India doing *kantha* embroidery and the women of Japan stitching *sashiko*, both techniques using the same simple running stitch.

My embroidery is used to embellish clothing fabric to add surface interest and to make the fabric uniquely mine. My fabric choices include material I have woven, plain commercial fabric, or patterned textiles that I further embellish.




Left, a combination of Roumanian and satin stitches reflect the light differently, creating different textures and adding visual interest. Right, Roumanian stitch creates patterns of fallen leaves.

I keep a book of design ideas that come from items I have collected in my travels, magazine illustrations, photographs, or quick sketches in my design book. I frequently use the copy machine to obtain the design size I need for a particular project and water-soluble stabilizer (available in lightweight at fabric and quilt stores) to trace and stitch the design accurately. I use a wide variety of threads in various sizes, selecting whatever material best enhances the design and easily pulls through my fabric. DMC pearl cotton, size 5, is one of my frequent choices because it comes in a wide range of colors, wears well, and provides a sheen to the embroidery. But I also use wool, silk, rayon, and blends; the choice is dependent upon the effect I want to create.

In her book, *Embroidered Textiles*, Sheila Paine states that embellishing an existing fabric with other threads or materials has been practiced for thousands of years throughout the world. The primary function of embroidery was to

decorate textiles that were needed for daily existence, and early man believed he could protect himself from the mysteries and vagaries of life by decorating his clothing with symbols of power. Today we are continuing this visual legacy of personal adornment as we add embroidery to our fabric. Our reasons may have changed, but the importance of stitching remains the same. As we transform a simple cloth with decorative stitches, we are celebrating our individuality, honoring the women and cultures before us, and affirming our belief in the importance of handwork.

The needle entering the surface of a cloth, producing patterns and color, continues to create powerful and magical textiles. It is a tradition that is an integral part of my work. 



Embroidery has been used for millennia to invest cloth with meaning and to decorate our clothing with symbols of belief and power.

RESOURCES

- Paine, Sheila. *Embroidered Textiles: Traditional Patterns from Five Continents*. London: Thames and Hudson, 1990.
- Montano, Judith Baker. *Elegant Stitches*. Concord, California: C&T, 1995.

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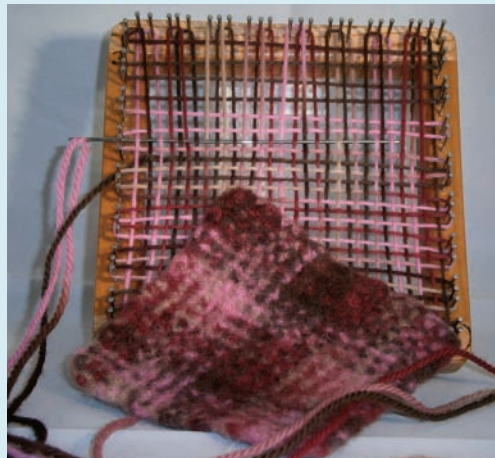


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Lynne Bruning's twinkling e-textile runner lends glimmer and glamour to your table.

STARLIGHT e-TEXTILE RUNNER


BY LYNNE BRUNING

PAGE 30



A hint of metallic yarn brings
twill snowflakes to light in Lyn
Lucas's winter table runner.

**SPARKLING
SNOWFLAKE
RUNNER**
BY LYN LUCAS
PAGE 28



Topped with
frothy lace
inlay, Gisela
von Weisz's
cushions are
a sweet treat
to weave and
enjoy.

**CREAM CAKE
CUSHIONS**
BY GISELA VON WEISZ
PAGE 36

Sparkling Snowflake Runner

LYN LUCAS



I have always been fascinated with the beauty and complexity of the advancing twill patterns called snowflake twills. This snowflake pattern has been the logo for the Tulsa Handweavers Guild for as long as I can remember, and I was in awe of the beautiful shawls other members wove using this pattern. I found the perfect yarn for this project in the incredibly white laceweight bamboo from Habu, but it needed a little something more. Although it was as white as new-fallen snow, it didn't have the wonderful, sparkling, reflective quality of real snow, which was my goal. I auditioned many

different yarns, but none of them were perfect, so I began to look at the specialty threads at my local sewing stores. I finally chose Sulky's Silver Metallic, a nylon thread with a wonderful opalescent quality that worked perfectly with the bamboo to create a sparkling snowflake runner.

RESOURCES

Morrison, Ruth, Madelyn van der Hoogt, and David Xenakis. "Silk Snowflakes and Stars." *The Best of Weaver's: Twill Thrills*, edited by Madelyn van der Hoogt. Sioux Falls, South Dakota: XRX, 2004. pp. 55–57.

STRUCTURE

Snowflake twill.

EQUIPMENT

8-shaft loom, 18" weaving width; 15-dent reed; 1 boat shuttle for hems, 1 double-bobbin boat shuttle (or single-bobbin boat shuttle large enough to hold a bobbin for bamboo and spool of metallic thread), 2 bobbins; 2 weights for floating selvages.

YARNS

Warp: laceweight bamboo (338 yd/oz, 5,408 yd/lb; Habu), #XS-6 white, 1,298 yd; metallic thread (250 yd/spool, Sulky), #145-8040 silver, 1,298 yd; 60/2 silk (14,800 yd/lb, WEBS), white, 6 yd. **Weft:** laceweight bamboo, white, 756 yd; metallic thread, silver, 756 yd; 60/2 silk, white, 96 yd.

OTHER SUPPLIES

2x4 mm opalescent berry beads; 3mm opalescent bugle beads, size 11 opalescent seed beads; 6 lb fishing line; beading needle; matching sewing thread.

WARP LENGTH

519 working ends (1 lace bamboo/1 silver metallic used together) 2½ yd long (allows 3" for take-up, 14" for sampling, and 34" for loom waste). 2 ends 60/2 silk 3 yd long for floating selvages.

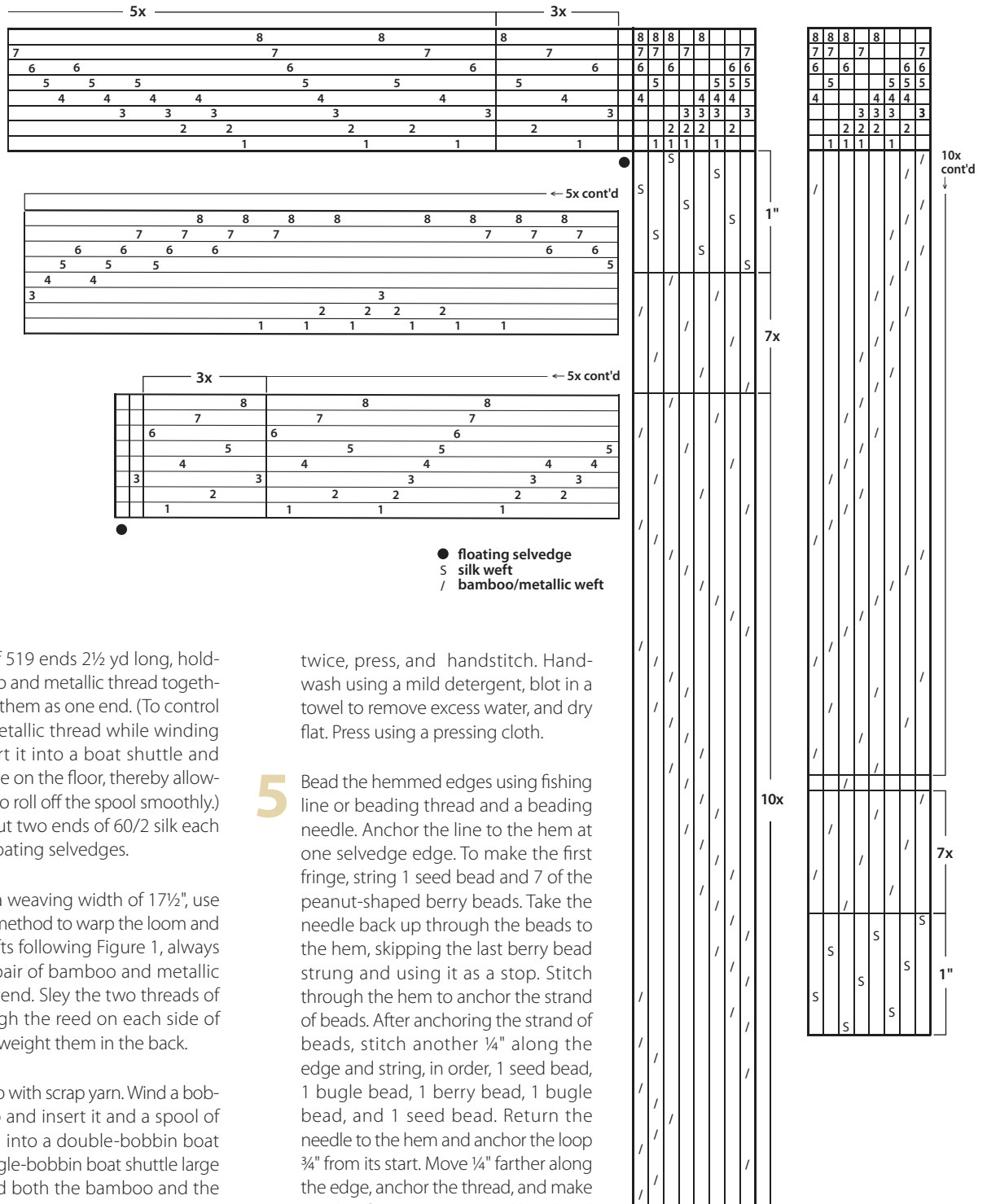
SETTS

Warp: 30 epi (2 working ends/dent in a 15-dent reed; one working end is 1 bamboo and 1 metallic). **Weft:** 30 ppi on main pattern; 60 ppi allowed for silk in hems.

DIMENSIONS

Width in the reed: 17½". **Woven length (measured under tension on the loom):** 37¼" for runner; 14" allowed for sampling. **Finished size after washing:** 1 runner 16¼" x 30½" with ½" rolled hems and beaded fringe on each end.

1. Draft



1 Wind a warp of 519 ends 2½ yd long, holding the bamboo and metallic thread together and treating them as one end. (To control the spool of metallic thread while winding the warp, insert it into a boat shuttle and place the shuttle on the floor, thereby allowing the thread to roll off the spool smoothly.) Measure and cut two ends of 60/2 silk each 3 yd long for floating selvages.

2 Centering for a weaving width of 17½", use your preferred method to warp the loom and thread the shafts following Figure 1, always treating each pair of bamboo and metallic threads as one end. Sley the two threads of 60/2 silk through the reed on each side of your warp and weight them in the back.

3 Spread the warp with scrap yarn. Wind a bobbin of bamboo and insert it and a spool of metallic thread into a double-bobbin boat shuttle (or a single-bobbin boat shuttle large enough to hold both the bamboo and the metallic). Sample for several inches to perfect your beat. Following the treadling in Figure 1, begin the runner by weaving 1" with 60/2 silk for the hem. Change to the double-bobbin shuttle and weave the body of the runner using the bamboo and sewing threads together as one weft thread. End by weaving 1" with silk for the hem.

4 Remove the fabric from the loom. Machine zigzag to secure ends. Turn under the hems

twice, press, and handstitch. Hand-wash using a mild detergent, blot in a towel to remove excess water, and dry flat. Press using a pressing cloth.

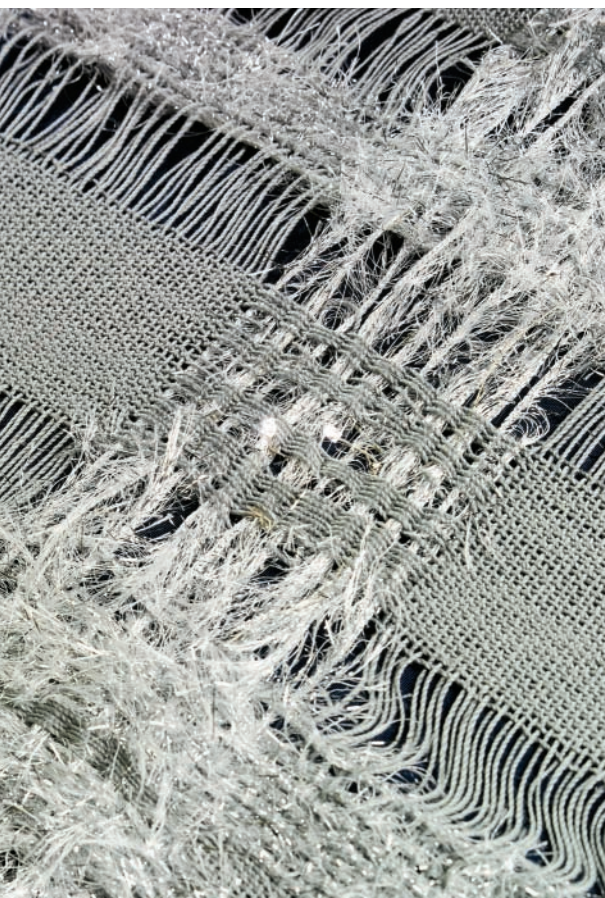
5 Bead the hemmed edges using fishing line or beading thread and a beading needle. Anchor the line to the hem at one selvedge edge. To make the first fringe, string 1 seed bead and 7 of the peanut-shaped berry beads. Take the needle back up through the beads to the hem, skipping the last berry bead strung and using it as a stop. Stitch through the hem to anchor the strand of beads. After anchoring the strand of beads, stitch another ¼" along the edge and string, in order, 1 seed bead, 1 bugle bead, 1 berry bead, 1 bugle bead, and 1 seed bead. Return the needle to the hem and anchor the loop ¾" from its start. Move ¼" farther along the edge, anchor the thread, and make another fringe, using 1 seed bead and 5 berry beads rather than 7. Continue across the hem alternating beaded loops and fringe strands with 5 berry beads and a seed bead and ending with a fringe strand of 7 berry beads and a seed bead. Repeat the beaded fringe on the other hem. ⇄

Starlight e-Textile Runner

LYNNE BRUNING

Dazzle your dinner guests with twinkling lights in this easy-to-weave e-textile table runner.

In 2009, *Weavezine* published my first article on weaving e-textiles, which explained how to use a clasped-weft technique with conductive threads and LEDs. Since then, I've found a lower-resistance conductive thread that allows a greater distance between electrical connections, resulting in the ability to use conductive thread as a warp thread.



By using conductive thread in the warp, a new method of attaching the electronic hardware had to be developed. This technique uses crimp beads to connect the LED leads anywhere along the length of the warp. Exciting? Yes, because the placement of the electronics is now more flexible.

To begin, let me introduce the light

emitting diode or LED. LEDs are available in a wide variety of colors, shapes, and sizes. One thing they share in common is the longer lead is the positive terminal. You can easily test this by holding corresponding leads to a 3-volt coin cell battery.

With any electrical connection, there is a power source; an electrical conduit (trace) and the activated object. For example, in Figure 3, the current flows from the battery along the negative trace (green wire), through a resistor to the negative lead of the LED. There is an energy exchange at the LED, which emits light. The electrical current returns to the battery along the positive trace (red wire), and the cycle begins again creating a constant glow.

To use LEDs with conductive thread, the hardware is attached to the textile fiber, creating an electrical connection. The traditional method is to solder the components together. Although you can solder to some conductive threads, it's not an ideal solution for many textiles. The method we will be using for this table runner project is connecting the LED lead to the corresponding conductive thread via a crimp bead. To attach the crimp bead to the appropriate thread, use needle-nose pliers to bend the LED leads apart. Then bend the leads at right angles, orienting the plastic lens of the LED in the correct direction. Feed the LED leads through the crimping bead on the corresponding positive or negative conductive warp thread, position with your fabric, and gently close the crimp bead with the needle-nose pliers.

RESOURCES

Bruning, Lynne. "Clasped Weft Weaving with Conductive Thread and LEDs." weavezine.com/content/clasped-weft-weaving-conductive-thread-and-leds.

STRUCTURE

Plain weave.

EQUIPMENT

2-shaft or 4-shaft loom, 12" weaving width; 6-dent reed; 2 shuttles.

YARNS

Warp: 8/2 unmercerized cotton (3,360 yd/lb), gray, 200 yd; Schachenmayr Nomotta Brazilia Lamé, 18 yd; Numen Trace conductive thread with 9.5 ohms/ft resistance, 6 yd. **Weft:** 8/2 unmercerized cotton, gray, 80 yd; Brazilia Lamé, 20 yd.

ELECTRONICS SUPPLIES

Ten 1.8mm white LEDs from Unique LEDs (www.unique-leds.com); sixty 2mm metal crimp beads; 3V coin cell battery CR 2032 (www.batteriesandbutter.com); battery holder BU2032SM JJ Mini GTR (www.batteryholders.com).

OTHER SUPPLIES

Needle-nose pliers; wire cutter; alligator clips; thin bubble wrap sheet about 12" x 45".

WARP LENGTH

112 ends 2 yd long (allows 32" for take-up and loom waste).


SETTS

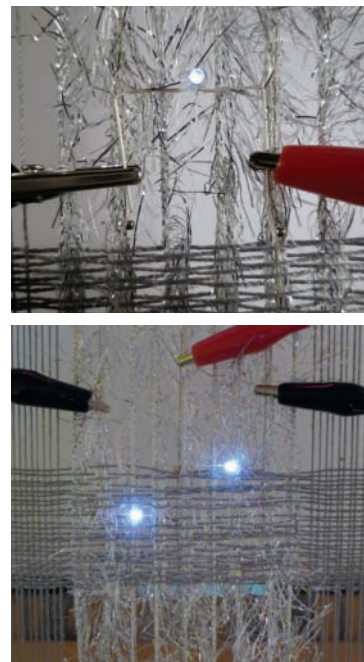
Warp: 8/2 cotton, 12 ppi (2/dent in 6-dent reed); Brazilia Lamé and Brazilia Lamé with conductive thread, 3 ppi (every other dent in 6-dent reed). **Weft:** 8/2 cotton, 18 ppi; Brazilia Lamé, 7 ppi.

DIMENSIONS

Width in reed: 11½". Woven length: 40". Finished size, after wet-finishing: 33" x 9½".

- 1 Wind a warp of 112 ends 60" long per the warp color order shown in Figure 1.
- 2 Using your preferred method, warp and thread the loom per the threading draft in Figure 2. Before tying the warp to the cloth beam, string 20 crimp beads onto each of the conductive threads as shown in Figure 3. (If you warped front to back, you will need to remove the conductive thread warp ends from the reed to string the crimp beads on and then resley.)
- 3 Wind one bobbin with the gray 8/2 cotton and one bobbin with the lamé yarn. Spread the warp with scrap yarn. Follow weaving order steps until complete. Test the electrical circuit as you weave the cloth by taping the conductive thread to the battery. Attach alligator clips to the thread tails and connect the other end of the alligator clips to the appropriate warp ends. The second and eighth conductive thread ends are negative (black) and the fifth is positive (red).

- 4 Remove the fabric from the loom, leaving the conductive thread tails as long as possible. You will use these tails to handsew the battery holder to the circuit. Once the fabric is off the loom, test the circuit with your battery and alligator clips. If desired, the LED leads may be trimmed with a small wire cutter.
- 5 Machine sew the hems with a matching thread. Handsew the battery holder in place. Negative traces come together at the middle and are sewn to the positive terminal of the battery holder. The positive trace will terminate at the positive terminal of the battery holder. If you don't have a battery holder, you can tape the conductive thread to a 3V coin cell battery.
- 6 If desired, you may wet-finish the table runner. Conductive thread and the hardware may be handwashed once you have removed the battery. Be careful because the metal leads and crimp beads will easily snag the fabric. 



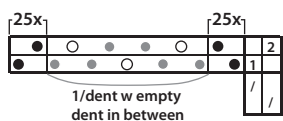
Testing one set of LEDs with alligator clips attached to a 3V coin cell battery. For more photos showing how to hook up and test the lights, visit weavingtoday.com.

WEAVING ORDER

- Weave 7 picks of Brazilia Lamé (7 picks should equal 1").
- Weave 9 picks of 8/2 gray cotton (9 picks should equal about 1/2").
- Weave 7 picks of Brazilia Lamé.
- Repeat 5 times:
 - Leave a gap of 1 3/4" and weave 17 picks with gray cotton.
 - Insert LED on left circuit: Bring crimp beads on #2 negative trace and #5 positive trace into position. Prepare the LED by bending the leads. Connect longer positive lead on the right with conductive thread #5. Connect shorter lead on the left with conductive thread #2. Test the LED before inserting into the crimp beads. (Red alligator clip is positive and black clip is negative.) Slide the LED leads into crimp beads, position the LED within the fabric, and flatten crimp beads, using needle-nose pliers to close the crimp beads around the conductive thread and LED lead.
 - Weave 9 picks with gray cotton.
 - Insert LED on right circuit: Bring crimp beads on #5 negative trace and #8 positive trace into position. Prepare the LED by bending the leads. Connect longer positive lead on the left with conductive thread #5. Connect shorter lead on the right with conductive thread #8. Test the LED before inserting into the crimp beads. Slide the LED leads into crimp beads, position the LED within the fabric,

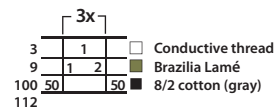
- and flatten crimp beads, using needle-nose pliers to close the crimp beads around the conductive thread and LED lead.
- Weave 17 picks of gray cotton.
- Leave a gap of 1 3/4" and weave 7 picks with Brazilia Lamé.
- Weave 9 picks of gray cotton.
- Weave 7 picks of Brazilia Lamé.

2. Draft

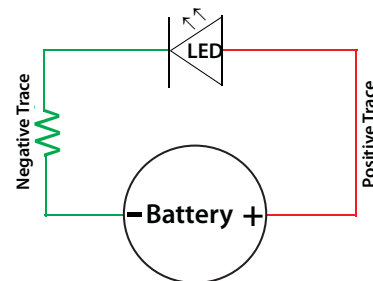


- 8/2 cotton (2/dent)
- Brazilia Lamé
- Brazilia Lamé and conductive thread (one each threaded together) as one end

1. Warp color order



3. LED circuit



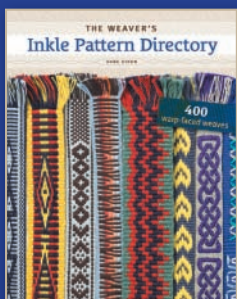
Notes

- Use bubble wrap on the cloth beam to protect the LEDs.
- Close the crimp beads firmly but gently to avoid cutting the conductive thread.
- If the positive and negative traces touch at any point along the electrical path, a short circuit will occur; this will prevent the LEDs from illuminating. Test this by touching the conductive thread traces together or using alligator clips. The LEDs will dim or not illuminate. Separate the traces and, *voilà!* let there be light!
- Depending upon the novelty thread you use, you may wish to weave 2 picks of cotton before and after each lamé segment. This will help to hold the weft in place.



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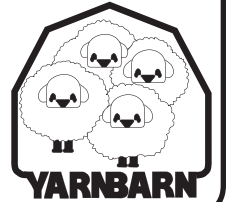
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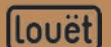


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Embellish as you weave: a primer of inlay techniques

ROBYN SPADY

Do you ever wonder what do with thrums and leftover yarns or how to show off a small amount of a very special yarn? Would you like to use simple woven cloth as a canvas for colors and texture without being limited by the number of shafts on your loom? Inlay techniques may be just the thing!



Weft broché being woven at La Maison des Canuts in Lyon, France. PHOTOS BY ROBYN SPADY

The older I get, the more I appreciate techniques that slow me down and encourage greater intimacy with the cloth I'm weaving. I also value the ability to place pattern wherever I wish, and inlay techniques answer both of these needs.

There are many names for inlay and related techniques—brocade, laid-in technique, weft broché, embroidery weave, discontinuous weft, and more. Regardless of what you call it, inlay is one of the easiest and quickest ways to embellish your fabric as you weave and add that something extra.

Inlay is a supplementary weft that enters the shed between warp ends and does not weave selvedge to selvedge. Inlay is often done from the back of the fabric so that the points where the inlay yarn changes direction or skips threads

will lie on the back of the fabric, and the inlay looks tidier on the front. But it's also possible for turns and skips to become part of the design as shown in Photo A, a 2/2 twill inlay pattern used to create diagonal lines.

To try the simple inlay techniques shown here, thread for plain weave as shown in Figure 1, setting your warp for plain weave. I often use 5/2 cotton at 16 ends per inch or 10/2 cotton at 24 ends per inch. For other yarn setts, you can refer to the *Handwoven Master Yarn Chart* available at weavingtoday.com. When choosing an inlay yarn, look for one that has “squish,” the ability of a yarn to compress when woven into the ground cloth, yet full out nicely. This will keep the inlay yarn from distorting

the ground cloth.

There are a number of possibilities to keep your inlay yarns orderly while weaving. You can make a butterfly bundle or use a separate shuttle. My preference is to use a netting shuttle or a knitting bobbin designed for managing small amounts of yarn. Check out your local yarn store for options. I hope you'll give some of these techniques a try. You may find inlay techniques are to your liking, too.

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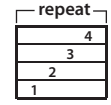
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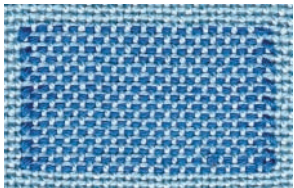
1. Threading



2. Inlay variations

Below are 10 simple inlay techniques. All of the techniques were woven on a 5/2 cotton warp set at 16 epi threaded as shown in Figure 1. The ground weft is the same 5/2 cotton. The inlay pattern weft is 6-strand embroidery floss.

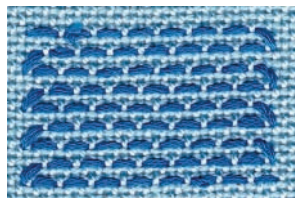
A: Plain-weave inlay on plain-weave ground



1	2		
4			
3			
2			
1			
○	●		
○			
○			

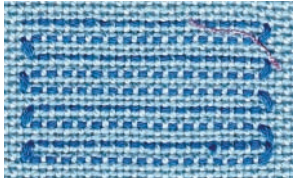
○ Ground weft
● Inlay weft

F: Ryss weave with double tabby



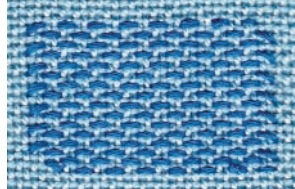
1	2	3	4
4			
3			3
2			
1			1
○			
○	●		
○			
○			●

B: Plain-weave inlay on double-tabby plain-weave ground



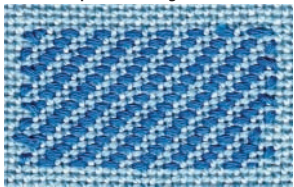
1	2		
4			
3			
2			
1			
○	●		
○			
○			
○			

G: Finnish weave



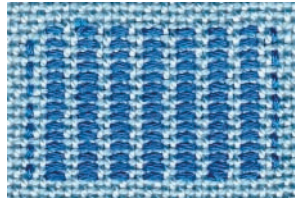
1	2	3	4
4	4		
3		3	
2			2
1			1
○			
○	●		
○			
○			●

C: 2/2 twill inlay on plain-weave ground



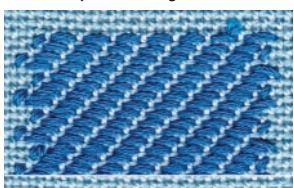
1	2	3	4	5	6
4				4	4
3			3	3	
2	2	2	2		
1		1			1
○					
○	●				
○					
○					●

H: Finnish variation



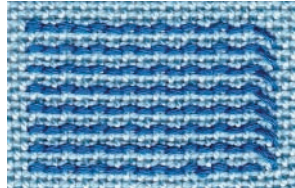
1	2	3
4	4	
3		3
2		
1		
○		
○	●	
○		
○		●

D: 3/1 twill inlay on plain-weave ground



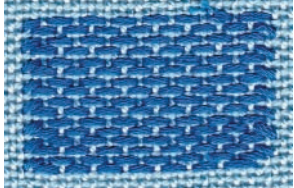
1	2	3	4	5	6
4					4
3				3	
2	2	2			
1		1			
○					
○	●				
○					
○					●

I: H.V. technique variation



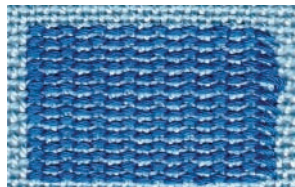
1	2	3	4
4	4		
3		3	
2			2
1			1
○			
○	●		
○			
○			●

E: Ryss weave



1	2	3	4
4			
3			3
2			
1			1
○			
○	●		
○			
○			●

J: French or Greek inlay variation



1	2	3	4
4	4		
3			3
2			2
1			1
○			
○	●		
○			
○			●

Cream Cake Cushions

GISELA VON WEISZ

My stash consists more of old and used material than yarn. For this project, I cut an inherited, wrongly washed, bleached, and worn-out damask tablecloths into rag strips. They are lovely and very soft to use as weft.

I also had many worn-out old sheets that had lace as decoration. The lace was stronger than the sheet fabric and still in good condition, so I raveled the seams and cut the lace into short tufts. An old aunt had a box full of samples for her lacemaking. They were lovely, and she had no hard feelings that I cut her handmade lace into pieces. Some leftovers from other sewing decorations came also conveniently to hand. The cream cake cushions now live on a twin bed in a romantic guestroom in our country house.




1 Wind a warp of 86 ends $2\frac{1}{4}$ yd long. Warp the loom using your preferred method following Figure 1. (Direct warping is quickest for a rigid-heddle loom.) Note that the 2 ends at each selvage are doubled.

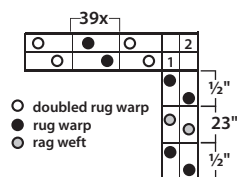
2 Wind rag weft on a stick shuttle or rag shuttle and wind a few yards of the rag warp on the other stick shuttle.

3 Weave $\frac{1}{2}$ " of plain weave with the rug warp, then weave 2" with the linen rag weft. On next pick, begin lace inlay as shown in the inset. Repeat the inlay sequence 10 times, weaving 1 pick of ordinary plain weave between each inlay row and then finishing with inlay row 1. Weave 2" more with the linen rag weft, and then $\frac{1}{2}$ " of plain weave

with the rug warp. Weave in a few picks of scrap yarn and repeat for second pillow.

4 Remove the fabric from the loom, cut pillows apart, and machine zigzag the raw edges. Using rug warp sections as seam allowance, fold each pillow in half with right sides together and sew ends together to make a tube. Handstitch one open edge with the rug warp, insert a pillow form, and then handsew the other edge. Fluff lace ends for a tufty look and enjoy. 

1. Draft



Technique Inlay



Inlay row 1:

- Open next shed, insert rag weft and beat in lightly.
- With same shed open, find center 3 raised warp ends.
- Lay a strip of the lace under these warp ends, centering the lace.
- Skip 3 raised warp ends on either side of this strip and inlay another lace strip under the next 3 ends. Repeat, moving outward from the last strips (5 strips total).

Inlay row 2:

- Change shed, insert next pick of rag weft, and beat in lightly.
- Lay strips of lace under each set of 3 warp ends skipped between the inlaid pieces in the previous row (4 strips total).

STRUCTURE

Plain weave with inlay.

EQUIPMENT

Rigid-heddle or 4-shaft loom, 12" weaving width; 8-dent reed or rigid heddle; two 12" stick shuttles or a stick shuttle and a rag shuttle.

YARNS

Warp: 12/6 unbleached cotton rug warp (1,450 yd/lb, Vävstuga), 194 yd.

Weft: 12/6 unbleached cotton rug warp, 10 yd; strips of bleached linen rags, $\frac{1}{2}$ "– $\frac{3}{4}$ " wide, 120 yd; 190 3" lengths of 1"-wide lace for inlay.

WARP LENGTH

86 ends $2\frac{1}{4}$ yd long (allows for two 24" pillow covers plus 33" for sampling, take-up, and loom waste).

SETTS

Warp: 8 epi. (1/dent in an 8-dent reed, except for double-dented selvage threads).

Weft: About 8 ppi for rag weft.

DIMENSIONS

Width in the reed: $10\frac{1}{4}$ ".
Woven length (measured under tension on the loom): 24" each pillow.
Finished size of pillows: about 10" x 10".



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IN THE DEEP Midwinter

BERTHA'S TOWELS

BY PATTIE GRAVER

PAGE 41

When the weather outside is frightful, warm up with rich colors to adorn yourself and your home. Here are five projects to revel in.

TABLETS AND TWILL SHAWL

BY ELLEN LABRUCE

PAGE 44



Inspired by Bertha Gray Hayes's miniature overshot patterns, you could weave variations on Pattie Graver's charming towels all winter long.



Embellish as you weave: Ellen LaBruce's shawl incorporates a coordinating tablet-woven band right into the twill.

Helen Bressler turned a vacation memory of leaves and sky into a striking twill purse adorned with bead accents and matching kumihimo trim.



**CRESTED
BUTTE PURSE**
BY HELEN BRESSLER
PAGE 48



**PEEK-A-BOO
REP RUG**

BY KARLA STILLE
PAGE 54

Karla Stille uses multicolored rag warp in a not-quite-warp-faced rep weave to create depth and interest in her rugs.

VOIE ROYALE MUFF

BY ANTOINETTE ROY

PAGE 52



Antoinette Roy wove leather and fur to create an unusual and very contemporary accessory rich in old-fashioned luxury.



Bertha's Towels

PATTIE GRAVER

THE MINIATURE OVERSHOT DRAFTS OF BERTHA GRAY HAYES PROVIDE A GREAT CANVAS FOR EXPERIMENTING WITH COLOR AND TREADLING VARIATIONS.

STRUCTURE

Overshot.

EQUIPMENT

4-shaft loom, 18" weaving width; 10-dent reed; 3 shuttles, 5 bobbins.

YARNS

Warp: 10/2 pearl cotton (4,200 yd/lb, UKI, Village Spinning and Weaving), #142 Purple Passion, 960 yd.

Tabby Weft: 10/2 pearl cotton, #142 Purple Passion, 678 yd.

Pattern Weft: 5/2 pearl cotton (2,100 yd/lb, UKI, Village Spinning and Weaving), #44 Special Turquoise, 150 yd; #106 Persian Green, 192 yd; #2 Light Turquoise, 78 yd; #152 Pistachio, 104 yd.

WARP LENGTH

349 ends (includes 2 floating selvages) 2¾ yd long (allows 6" for take-up and 29" loom waste).

SETTS

Warp: 20 epi (2/dent in a 10-dent reed).

Weft: 40 ppi (20 ppi pattern, 20 ppi tabby) in pattern areas; 20 ppi in plain-weave areas.

DIMENSIONS

Width in the reed: 17½".

Woven length (measured under tension on the loom): 64" (2 towels 32" each).

Finished size after washing and hemming: 2 towels 16" x 26".



My interest in the miniature overshot drafts of Bertha Gray Hayes began when Amanda Cutler posted a very modern-looking sample on the *Weaving Today* website. I was intrigued by the modern look, so I purchased *Weaving Designs* and various colors of 10/2 and 5/2 pearl cotton, and I was off to my studio. I also found inspiration in the work of Susan Wilson who introduced me to the amazing world of treadling variations. She taught me that one could wring a lot out

of a 4-shaft loom and that weave structures can be “pushed around.”

I made the towel given here and two other towels from a single warp, threaded for Waldenweave (Design 2), from the book *Weaving Designs*. For this towel, I treadled the pattern as written, and the next two I created by taking my treadling from different Bertha Hayes designs and experimenting with more color choices. Now that I have dipped the tip of my shuttles into this

Consider the values of your colors. If warp and pattern weft are too close in value, the overshot designs will not appear in strong contrast. Remember, too, that the eye follows light, so bits of lighter pattern weft add interest to the cloth.

RESOURCES

Bress, Helene. *The Weaving Book: Patterns and Ideas*. Gaithersburg, Maryland: Flower Valley, 2009.

Dixon, Anne. *The Handweaver's Pattern Directory*. Loveland, Colorado: Interweave, 2007.


Smayda, Norma, Gretchen White, Jody Brown, and Katharine Schelleng. "Waldenweave," in *Weaving Designs by Bertha Gray Hayes*. Atglen, Pennsylvania: Schiffer, 2009, p. 39.

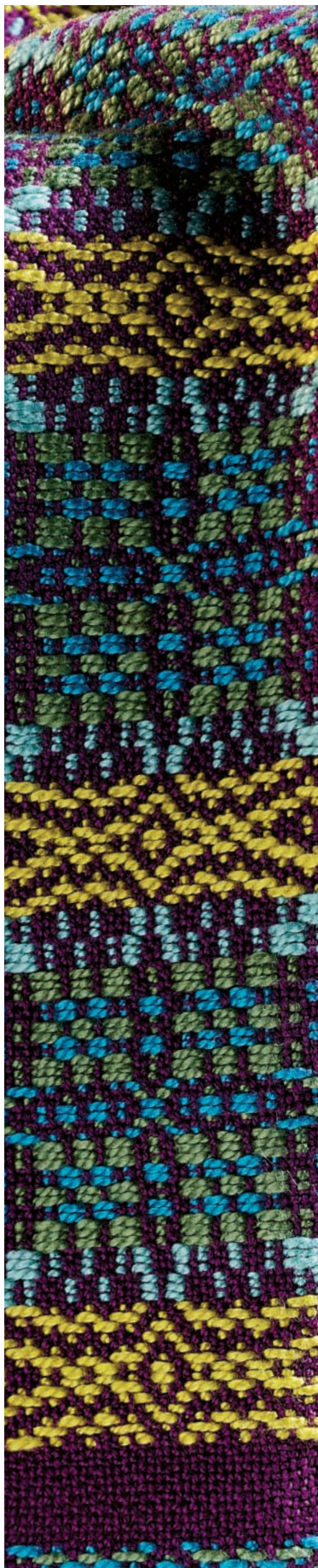
Wilson, Susan. *Weave Classic Crackle and More*. Atglen, Pennsylvania: Schiffer, 2011.

1 Wind a warp of 347 ends $2\frac{3}{4}$ yd long. Measure 2 floating selvages and set them aside. Count out heddles (see Figure 1, Heddle count) and use your preferred method to warp the loom and thread, following the draft in Figure 2. Sley 2 per dent in a 10-dent reed, centering for a weaving width of $17\frac{3}{8}$ ". Thread the two floating selvages 1 per dent and weight them separately over the back beam of your loom.

2 Wind a bobbin each of the 4 pattern weft colors and another for the tabby weft. Following the treadling in Figure 1, begin weaving the first towel with 3" of plain weave for the hem using the tabby weft. Colored squares in the treadling represent the pattern weft color, and the numbers inside the squares are the number of pattern picks to be woven in that color. Use tabby in the pattern areas: precede each pattern pick with a plain-weave pick, alternating picks to produce a background of plain weave. At the end, weave another 3" of plain weave. Weave 2 picks of scrap yarn in a contrasting color to separate the towels. Repeat for the second towel.

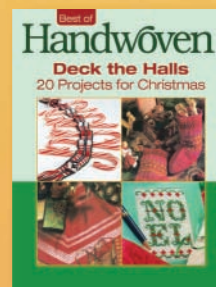
3 Remove the fabric from the loom. Machine zigzag the raw edges and on both sides of the scrap yarn. Machine wash in warm water with mild soap. Machine dry, removing while still slightly damp. Hard-press with a warm iron and then cut apart between the picks of scrap yarn.

4 Turn the ends under twice and hem by machine or by hand. 



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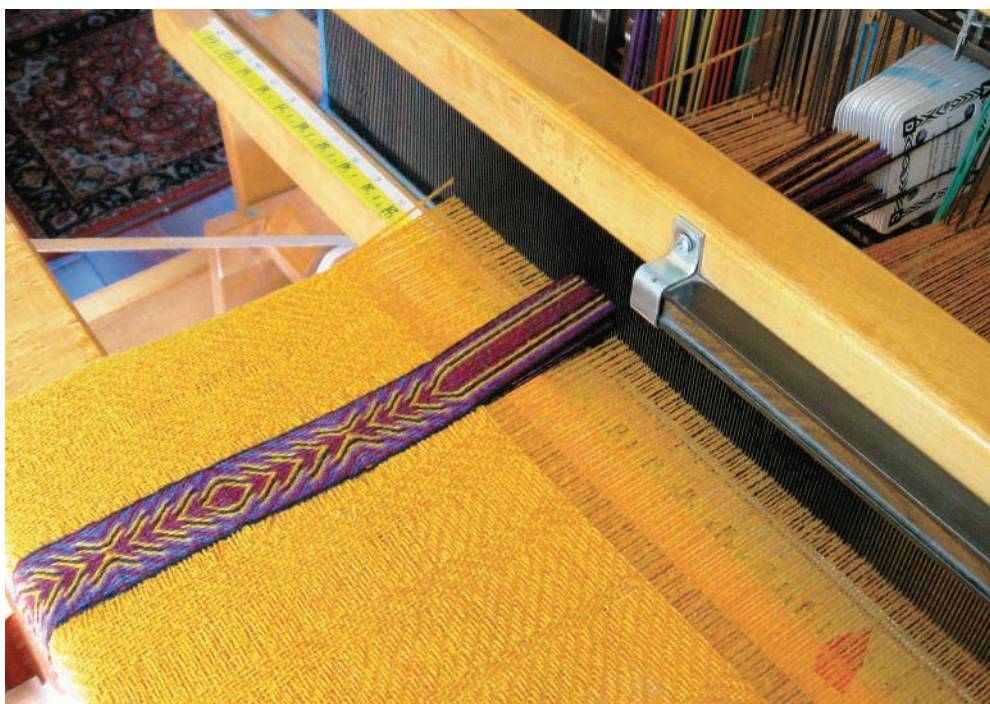


PHOTO BY ELLEN LABRUCE

Tablets and Twill Shawl

ELLEN LABRUCE

While exploring various off-loom weaving techniques, one concept that grabbed me and wouldn't let go was the idea that you could incorporate tablet (or card) weaving into a loom-woven fabric. It had been on my mind to try one day, when recently, a weaving friend of my mother's shared her notes from a workshop with Master Weaver Inge Dam and sent me a link to her website.

The tablet warp is threaded through cards instead of heddles, and the cards sit in the loom behind the beater, with the heddles threaded for the main fabric on either side. Turning the cards and raising the heddles creates a single shed through which a shuttle passes, bringing the elements together. Inge's practical tips and encouraging responses to my emails gave me the confidence to embark on my own adventure in tablet-woven insertion.

For my first project, a shawl, I decided to keep the process simple by bulking up the yarn size to a 2-ply wool at 1,800 yd/lb, picking a one-shuttle twill pattern with an easy-to-remember treadling, and choosing a

tablet-weaving sequence where all the cards are turned together either forward or backward. (Wool yarn can be a bit sticky to work with, but it responds to a little attention and blooms nicely when the garment is finished.) I wove a few samples to try out the materials and settled on a 1½" wide tablet-woven stripe near the left side of the fabric. The main body of the shawl is a solid color, two-block turned twill that adds texture to the background and is adapted from a throw designed by Constance LaLena (see Resources).

Once you've tried this technique, new possibilities will come to you with more complicated patterns for the tablet-woven band. But for now, wrap yourself in this

STRUCTURE

Turned twill and tablet weaving.

EQUIPMENT

8-shaft loom, 27" weaving width; 12-dent reed; 18 4-hole tablet-weaving cards; 1 shuttle; weights for the tablet warp.

YARNS

Tablet Warp: 2-ply wool (1,800 yd/lb; Shetland, Harrisville Designs), #446 Garnet, 88 yd; #453 Violet, 72 yd; #401 Black and #420 Gold, 64 yd each.

Main Warp: 2-ply wool (1,800 yd/lb), #420 Gold, 900 yd.

Weft: 2-ply wool (1,800 yd/lb), #420 Gold, 680 yd.

WARP LENGTH

For tablet warp, 72 ends 4 yd long (allows 14" for take-up and 54" for loom waste and fringe). For main warp, 300 ends 3 yd long (allows 4" for take-up, 34" for loom waste and fringe).

SETTS

Warp: 12 epi (1/dent in a 12-dent reed) for main warp; 48 epi (4/dent in a 12-dent reed) for tablet warp.

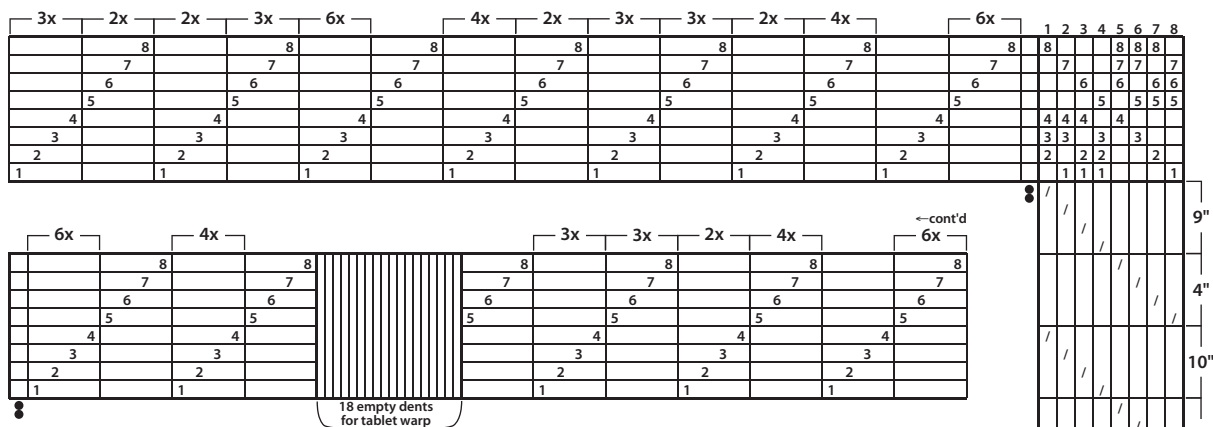
Weft: 11–12 ppi.

DIMENSIONS

Width in the reed: 26⅓".
Woven length (measured under tension on the loom): 70".

Finished size after washing: 21½" x 61½" plus 6" fringe at each end.

2. Turned Twill Draft



● Doubled floating selvedge (sley both together in one dent)

The main fabric is woven following the treadling, while simultaneously weaving the tablet pattern, 4 quarter turns forward (top of cards are turned away from the weaver) 6 times, then 4 quarter turns back (top of cards are turned toward the weaver) 6 times. To make each shed, manually turn the tablet pack a quarter turn, treadle the shed for the main fabric, and weave. Every time the tablet pack returns to its starting position (A-D side on top), treadle and weave 3 picks of the main fabric without rotating the tablet pack, so that the fell of the cloth remains level.

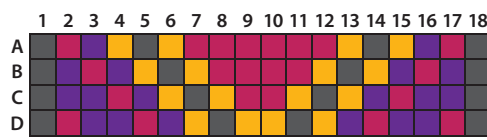
wonderfully warm, soft shawl and amaze your weaving friends!

RESOURCES

Crockett, Candace. *Card Weaving*, revised edition. Loveland, Colorado: Interweave, 1991.

LaLena, Constance. "Fabrics for Interiors 12: Accent Pieces to Chase Away the Winter Blahs." *Handwoven*, January/February 1988, pp. 88–90.

1. Tablet-weaving Draft



■ Black = 16 ends → Card threaded from left side to right (S threading)
 ■ Garnet = 22 ends ← Threaded from right side to left (Z threading)
 ■ Violet = 18 ends
 ■ Gold = 16 ends
 Total = 72 ends

Each numbered column represents a card. Thread each hole in the card with the color indicated in the row with that letter. All four threads in each card must be threaded from the same side.

Sley the 4 threads in each card through the same dent in the reed.

Starting position for the tablet pack is A-D side up.

The entire pack is rotated forward or back as one.

Card-woven pattern:

6 complete rotations (4 quarter turns per rotation) forward (top of cards are turned away from weaver);

6 complete rotations backward (top of cards are turned toward the weaver); repeat throughout.

1 Measure 72 ends for the tablet warp, following the color chart in Figure 1. Mark the edge of 18 cards on the A-D side with a marker. When the A-D side is on top, the tablets are in their starting position. With the printed side of the cards facing right, thread the cards in the color order and direction indicated in the draft in Figure 1. Slip a rubber band around the cards to keep them together. Knot the ends closest to the cards together and tie that end to something fixed and sturdy. Slip the rubber band off and begin to draw the cards through the warp, gently combing the yarns to align them. Stop every yard or so, replace the rubber band, and tie a choke tie to keep the tablet warps untangled. Before your cards reach the other end, slip the rubber band around the cards, knot these warp ends together, chain the warp, and set aside. The rubber band can remain behind the cards during weaving to secure them when you leave the loom and loosen tension.

2 Measure the main warp of 300 ends 3 yd long.



Tips

Weaving Tablet Insertions

- A longer shuttle (I used a 15") helps negotiate the 1" difference between the larger heddled shed and the smaller tablet shed with a little coaxing.
- Warping front to back is easier when dealing with both tablet-weaving and fabric warps.
- Sample or wind on extra warp to practice getting the beat of 11 to 12 ppi, which may seem too open but will full beautifully when washed and will give a soft drape to the finished garment.
- To keep track of which way the cards were turning, I mounted a clothespin on the castle to hold a small card with "Forward" or "Away" on one side, "Back" or "Toward" on the other, along with a schematic of what the design looks like when it is turned in this direction.



3 Facing the front of the loom and centering for a width of $26\frac{1}{2}$ ", mark the starting and ending dents in the reed. (You will be warping front to back.) Count over 49 dents from the left marker and mark the first dent for the tablet warp. Bring the end of the tablet warp nearest the cards through the loom from the back for slewing. (I find it helps to tie the beater in an upright position and wedge a small pillow under it to use as a platform for the cards as I'm threading.) From the front of the loom, the printed side of the cards should face to the right. Slip the rubber band off the cards and thread all four warp ends from each card through the same dent. Check that they fill 18 dents, then tie on to the front beam, making sure you leave at least 8–10" of warp to use for the fringe.

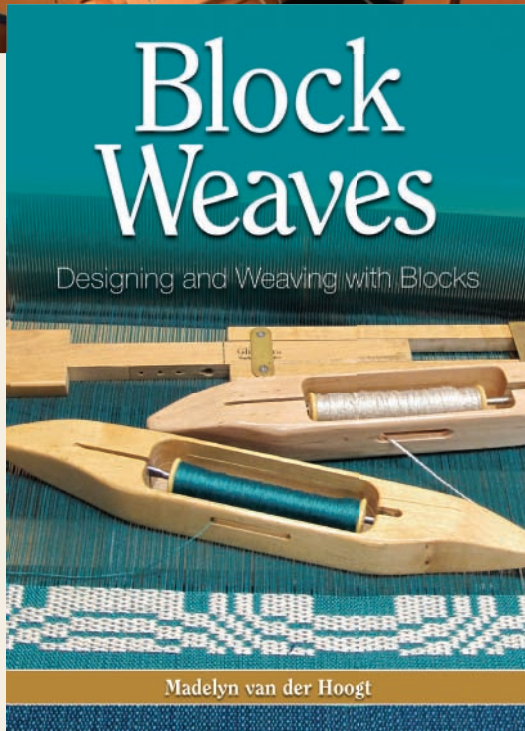
4 Sley the reed on either side of the tablet warp with the main warp and thread the heddles. Wind on the main warp, letting the tablet warp chain rest on top of the castle out of the way. (I used long rubber bands fastened with picture hooks to the top and bottom heddle bars on the first and eighth harnesses to keep the heddles from sliding into and tangling with the cards.)

5 Attach weights to the tablet warp behind the back beam, experimenting to determine how much weight you need for a good shed. (I used an assortment of heavy washers and then threw in a socket wrench for good measure.) [Ed. note: Inge Dam uses 2-liter pop bottles filled with an appropriate amount of water to suit the strength of the warp thread.] The tablet rotation in this project has 6 repeats of 4 quarter turns forward and an equal number backward in order to keep from accumulating twist in the warp. Before you start weaving the shawl, throw a few picks just into the tablet warp to make sure the cards are facing the proper direction to produce the smooth chevron on top. If the pattern is jagged, you'll want to flip the deck over and resley the card warp in the reed so they face the opposite direction. Take out the test weaving, untwist the warp, and you're ready to begin.

6 To weave, rotate the cards behind the beater, and clear the tablet shed with your hand. Raise the shafts, pass the shuttle through the shed, and beat the weft gently into place to maintain 11–12 ppi. Turn the cards for the next pass, clear the tablet shed, treadle the fabric shed, and throw the shuttle. To keep the fell of the fabric and the band the same, weave two extra picks (three in all) in the fabric warp after every four picks. Every time the cards return to the starting position with A-D on top, leave the cards in the same position for three picks of the main fabric. It's like skipping ahead! (With this size yarn, if you lose track, you can quickly do a visual check by counting the weft threads in the tablet shed.) Hemstitch the beginning edge. (I doubled the weft at the beginning and end of the fabric for a couple of picks and used the doubled yarn for a sturdier hemstitch.) Weave 70", following the treadling in Figure 2.

7 Hemstitch the end and remove from the loom. Repair any skips and loosely tie the fringe together for washing. Fill a tub or bucket with very warm water and dish detergent and full the fabric by hand for 5 minutes. Rinse in warm water, agitating for 2–3 minutes more, roll in towels, and press out excess water. Lay the shawl flat on dry towels to dry. Comb and trim the fringe to 6" and lightly steam-press on a wool setting. 

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Crested Butte Purse

HELEN BRESSLER

Surface embellishment may be exactly what your project needs to finish it with flair. Add a decorative accent with embroidery and beading, and then, for the ultimate touch, add some kumihimo braids dressed up with beads. It is easier than it looks and only takes one simple embroidery stitch and a little know-how. Let me show you how. It's fun!

I created this purse as a reminder of a great vacation in Crested Butte, Colorado. I designed an undulating twill to mimic the pattern in the rich profusion of leaves that had delighted me on vacation. The undulation was easier to design horizontally rather than vertically, so the twill leaf pattern is woven, then rotated 90 degrees to become the body of the purse. I wanted my dyed warp to reflect the amethyst of lupine, the bright green leaves, and the white clouds in the brilliant blue sky. To simplify the palette, I blended the blue and green into turquoise, for a color set of purple, white, and turquoise.

Following the weaving and wet-finishing, and before assembling the purse, I created a decorative band along the top of the purse using a simple embroidery stitch called backstitch to emphasize the woven pattern,



STRUCTURE

Undulating twill.

EQUIPMENT

8-shaft loom, 24" weaving width; 12-dent reed; 1 shuttle; 1 bobbin; weights for floating selvages.

YARNS

Warp: 8/2 unmercerized cotton (3,360 yd/lb, WEBS), #9843 Wild Grape, 1,120 yd.

Weft: 8/2 unmercerized cotton (3,360 yd/lb, Yarn Barn of Kansas), #40 Purple, 620 yd weft plus 12 yd for embroidery and braids, 632 yd total.

EMBROIDERY AND SEWING SUPPLIES

Tapestry needle #20; wooden embroidery hoop (1" thick x 20" diameter); 1" twill tape, 2 packages; ½ yd lining fabric; ½ yd fusible knit interfacing

(such as Fusi-Knit); ½ yd Pellon fusible batting; magnetic snap closure; Microtex Sharp 80/12 sewing machine needles; purse base 32" circumference x 4½" tall (see Resources).

BEADING SUPPLIES

#11 or #12 Sharps sewing needles; Nymo, size D beading thread to match fabric or beads; 11/0 seed beads with AB finish (9 g each of amethyst, light purple, and light blue); size 6/0 size beads with AB finish (8 g of dk purple silver-lined and purple); 8 g 5mm straight bugle beads, amethyst; 5x9mm crystal oval beads (19 each dark purple, light blue); 72 6x5mm crystal bicone beads, light purple; 18 each 6x4mm crystal beads, dark purple and light blue.

OTHER SUPPLIES (OPTIONAL)

Rotary cutter; self-healing cutting mat; quilting ruler (straight edge).

WARP LENGTH

502 ends 2¼ yd long (allows 6" for take-up, about 30" for loom waste, and 4" for sampling).

SETTS

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

Weft: 24 ppi.

DIMENSIONS

Width in the reed: 21" (for 16" purse body plus two 2" wide straps).

Woven length (measured under tension on the loom): 40".

Finished fabric size after washing: 18½" x 34".

and then I handstitched seed beads and crystals to further accentuate the twill “leaves.” The base of the purse is a shallow oval bowl formed from stitched, fabric-wrapped clothesline (see Resources).

Kumihimo is a newfound passion for me, so I wove two different braid patterns using the thrums and bobbin remnant. One braid provides the finishing touch for the top of the bag, and the other decorates the join between the body and base of the bag. I couldn’t resist adding a few more beads while I was attaching the braids.

My golden rule of surface embellishment is that beading (and embroidery) should always emphasize and enhance the handwoven fabric, *never* detract or obscure! Unlike weaving, this part of your project does not follow a draft or a plan; it comes from your imagination. It can be as complicated or simple as you want it to be. If your stitching isn’t perfect, no one will ever know. So have fun!

RESOURCES

- Breier, Susan. *It’s a Wrap: Sewing Fabric Purses, Baskets, and Bowls*. Bothell, Washington: That Patchwork Place, 2006.
- Carey, Jacqui. *Beads & Braids*. Kent, United Kingdom: Search, 2001.

1 Wind warp of 502 ends 2¼ yd long of a variegated or hand-dyed 8/2 unmercerized cotton. Use your preferred method to warp the loom and thread the loom following the draft in Figure 1.

2 Spread the warp with scrap yarn. Wind a bobbin with the solid-colored 8/2 unmercerized cotton and weave the fabric following the treadling sequence for 40”.

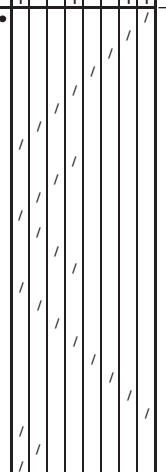
3 Remove the fabric from the loom and machine zigzag the raw edges. Machine wash, warm water, gentle cycle, with mild detergent or 1 tbsp Synthrapol. Lay the fabric to air-dry until almost dry. To protect the texture of the twill, lay the fabric facedown on a single layer of towel over the ironing board and give the fabric a good, firm press on cotton setting with steam. Take care to maintain the fabric’s straight grain.

4 It is best not to cut the handwoven fabric to size until after the embellishment is complete. The fabric width includes a 2” purse strap on each side, so chalk-mark a 2½” guideline along each selvedge for the top and bottom of the purse. Rotate the fabric 90° and mark the purse width (34” total) and seam allowances (1” on all sides and inside chalked guidelines). The crosswise stretch of the interfacing should run the width of the purse body. Fuse the interfacing to the wrong side of the fabric, starting below the top edge’s seam allowance (you can tell the top by the patterns on the fabric) and downward through the decorative band area for a total height of 6”.

1. Draft

10x										1	2	3	4	5	6	7	8
7	7	7	8	7	8	8	8	7		7	8	8	8	8	8		
		6	6	6	6	6	6	6		6		6	6	6			
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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
1	1	1	1	1	1	1	1	1	1	1		1					1

• floating selvedge



Technique

How to Backstitch

The stitches all begin with a knot and a backstitch to secure the end. Work these knots into the area with fusible knit interfacing only. Pass the needle to the front side of the fabric, pick up a bead combination on the needle, and slide the beads down the thread to the fabric. The beads should not bow away from the fabric. If they do, use fewer beads or a longer stitch.



5 Working in a twill-tape-wrapped embroidery hoop, embellish the top of the purse with beads (see How to Backstitch). Use the beads to outline the “leaf” pattern and the diamond shapes between the rows of the leaf pattern (see Photo A). Add larger crystal beads to the center of each leaf. (Do not embellish within the chalked seam allowance guidelines.) Detailed beading instructions are also available at weavingtoday.com.

6 Make the kumihimo braids using instructions available at weavingtoday.com. To cut kumihimo strands, measure out the desired length plus 40%. The round braid provides a decorative lip edge for the purse. The flat braid dresses up the join between the wrapped-cord base and the handwoven fabric. Handstitch the braids into place. Once the braid is securely in place, embellish with a single 6/0 bead at every other ridge or chevron of the braid. Stitch along both sides of the flat braid, and along the seam line attaching the round braid to the purse.

7 Make a corded base according to the directions in *It's a Wrap* (see Resources) or sew a base from heavy purchased fabric reinforced with fusible interfacing.

PURSE ASSEMBLY

1 The interlacement at the selvage is denser than the fabric body and will draw in at a different rate. To avoid the problem, trim $\frac{1}{8}$ " off both selvages before cutting straps. After removing selvages, cut a 2" wide strip from each side of the fabric for the purse straps. Cut the strips to the desired strap length plus 2" for the seam allowances. After trimming the straps away, trim the purse fabric to 34".


2 If desired, apply fusible batting to the purse fabric and straps to increase the structural integrity. Cut batting for two straps 2" x 27" (or your desired length) and one purse body batting 32" x 22". Place fabric right side down on a single layer of towel, to preserve twill texture. Place nubby side (glue dots) of fusible batting against wrong side of fabric. Cen-

ter batting and do not place within seam allowances. Fuse the body and straps per manufacturer's directions.

3 Cut lining for two straps 2" x 27" (or your desired length) and one purse body lining 34" x 24".

4 Using a 1" seam allowance, stitch short ends of purse body together (remember, the fabric is rotated 90° from the weaving direction), right sides together. Do the same for the lining. Press seam open and turn right sides out. Fold lining in half and lightly press to mark center of each side. At the center point of lining, $1\frac{1}{2}$ " down from lining edge, reinforce the wrong side of lining with a small square of interfacing and add magnetic closure following manufacturer's instructions. Overlap the purse fabric $\frac{1}{2}$ " inside the corded base and stitch with medium zigzag stitch. Attach flat braid over join and embellish the braid with beads (see Photo B).

5 Fold long sides of fabric straps around fused interfacing. It is nice if you can center the twill pattern, but make sure the edges are well folded over. Press in place. Press the strap lining along long sides to create a scant 1" band. Pin into place over folded edges, from previous step, and edgestitch the lining into place. Find the press-marked center point of the lining. Straddle one strap on each side of purse lining, $4\frac{1}{2}$ " from each side of center mark on lining. Align the edges of the strap with the lining edge, fabric side of strap against right side of lining, and pin into place. The looped strap will be lying against the lining. Zigzag stitch straps securely within seam allowance at $\frac{1}{2}$ " and $\frac{3}{4}$ " from lining edge.

6 Fold straps between layers inside of purse. With right sides of purse and lining together, stitch top edge of purse with a 1" seam allowance. (Note that bottom of lining is still open.) Press flat and then turn lining inside purse and press flat again. Attach round braid along seam and embellish (see Photo A). Stitch bottom of lining closed. 



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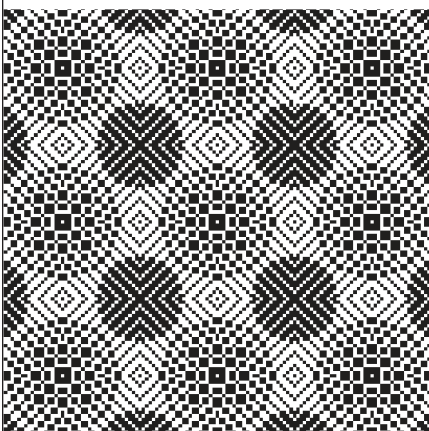


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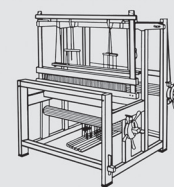
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Voie Royale Muff

ANTOINETTE ROY

A LUXURIOUS ACCESSORY EVOKES BYGONE DAYS AND OFFERS A FUN INTRODUCTION TO WEAVING WITH RECYCLED LEATHER AND FUR.

Winter is my favorite season. Québec artists of the past illustrated elegant ladies skating on ice ponds wearing luxury muffs to protect their hands against the bitter cold. Hence my fascination for this jewel of feminine apparel that wraps up the hands with warmth and emphasizes the seductive gesture. The muff “Voie Royale” gave me an

opportunity to experiment with blending lush materials, innovative techniques, and luxurious style to create textile art.

The double-faced weave technique, with its two distinct layers, brings out the attributes of the materials, ensuring a firm ground for the fur and leather strips, and, with the sewn-in pocket and wrist strap, you can also use this muff as a purse.

RESOURCES

Chetwynd, Hilary. *The Weaver's Workbook*. New York: St. Martin's, 1989.

Cook, Bonny. *Weaving With Antique Fur*. Port Ludlow, Washington: Print Shop, 1971.

Patrick, Jane with Ann Wittpenn. “Weaving in the fur weft,” in *Handwoven*, January/February 1983, pp. 33–36, 80–81.

Ternullo, Eileen. “Weaving With Leather,” in *Handwoven*, January/February 1984, pp. 52–53, 102–103.

Yoshida, Shin-Ichiro and Dai Williams. *Riches From Rags: Saki-ori & Other Recycling Traditions In Japanese Rural Clothing*. San Francisco: San Francisco Craft and Folk Art Museum, 1994, p. 37 (illustration of a muff with rag strips).



1 Wind a warp of 384 ends 2¼ yd long and use your preferred method to warp the loom following Figure 1. (A rising-shed loom such as a jack loom is easiest to use for this technique.)

2 Spread the warp with scrap yarn in plain weave. Weave a sample following Figure 1. (The alternate draft in Figure 2 will weave a more stable fabric for larger projects.) Weave the backing cloth in 8/2 Tencel with a firm, even beat



until the exact width of the fur or leather strip has been woven (Photo A). Next, raise shaft 1 and lay in a strip long enough to make the fringe (Photo B). On the left side, leave about ½" of the strip hanging out of the selvedge and the rest of the length hanging out the right side. On the right, pull the strip up and left to release the selvedge for ¾" (Photo C). As you place it, the strip will slide down and be supported by the backing cloth. Finally, use treadle 6 to fix the strip with a

STRUCTURE

Plain weave and double-faced weave.

EQUIPMENT

4-shaft loom, 16" weaving width; 12-dent reed; one rag shuttle, 1 boat shuttle.

YARNS

Warp: 8/2 Tencel (3,360 yd/lb, WEBS or Valley Yarns), variegated, 864 yd.

Weft: 8/2 Tencel (3,360 yd/lb, Maysville), variegated, 220 yd; strips of fur about ½" x 25" for edges of muff; strips of leather about ⅛" x 25", 220 pieces; gold ribbon, and other novelty yarns of your choice.

OTHER SUPPLIES

Polyester fiberfill batting; satin fabric for back of muff (Antoinette used peau de soie), 1½ yd; lining fabric; underlining fabric, 1½ yd; sewing machine needle for leather; 7" invisible zipper; metallic embroidery thread and embroidery needle; braid for wrist strap.

WARP LENGTH

384 ends 2¼ yd long (allows 34" for two muff faces, 10" for sampling, 37" for take-up and loom waste).

SETTS

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

Weft: About 10 ppi for backing cloth. Your ppi will depend on the width of the leather or fur strips and novelty yarns you choose.

DIMENSIONS

Width in the reed: 16".
Woven length (measured under tension on the loom): 17" each muff face.
Finished size: 1 muff face 14¼" x 14½" plus fringe from leather and fur strips.

Peekaboo Rep Rug

KARLA STILLE

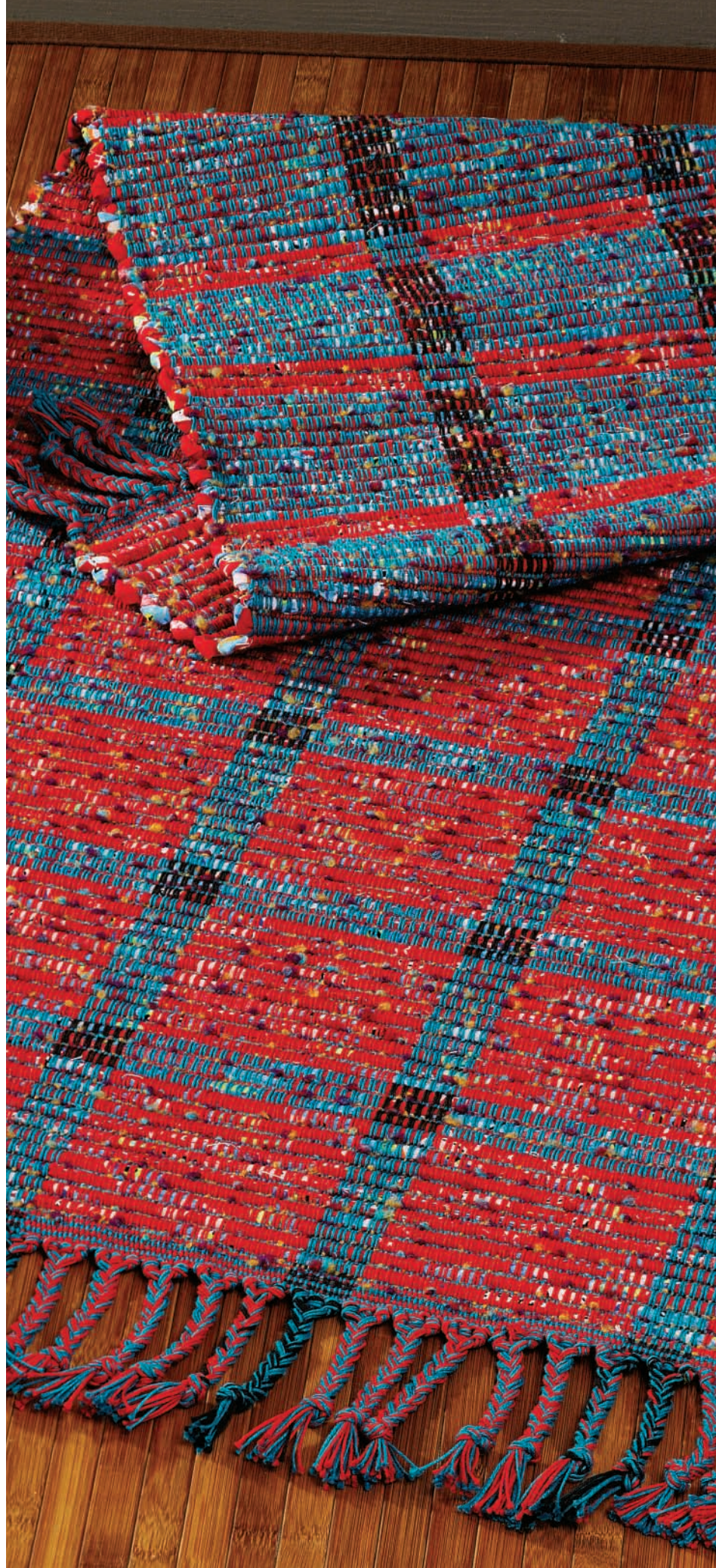
What do you get when you combine log cabin and block geometric designs with Swedish rep weaving? A fairly easy-to-weave, beautiful, reversible, wonderful-to-touch rug that's almost too pretty to walk on.

I wanted to do a rep rug after looking at the book *Rep* by Catharina Carlstedt and Ylva Kongbäck in our guild library. At the same time, I was drooling over the wonderful examples of warp-faced block weaving done by Lynne Giles and Bryn Pinchin in *A Rug Weaver's Source Book*. I wanted to use some cotton carpet warp I already had but didn't have enough for the 36 ends per inch suggested for the rep weave. After some calculations, my project worked out to a "two-thirds rep" sett of 24 ends per inch (epi).

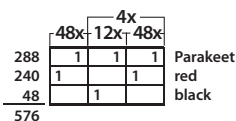
With only 24 epi for my warp, my weft was going to show through the warp a little bit. I wanted the weft to complement the warp, so I purchased 6 yards of 100% cotton fabric. After prewashing the fabric, I cut it into 2" wide strips about 6 yards long and folded and ironed the strips like bias tape.

The thin weft can be any coordinating novelty yarn with compatible fiber. I like bumpy bouclé yarns with little tufts here and there for textural effect. Whatever you choose, the size does need to be considerably thinner than the thick weft. [*Ed note:* Rep weaver Rosalie Neilson recommends that the thick weft be at least seven times the thickness of the thin weft.]

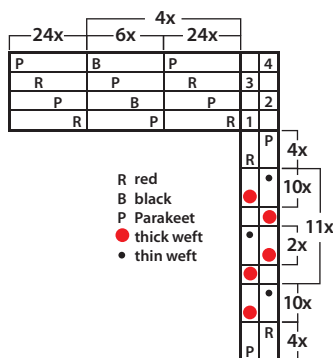
A Rug Weaver's Source Book offers suggestions for measuring and warping your loom, or you can follow your own preferred method. Before beginning to weave the rug, be sure that the threading is correct. With warp this closely sett, make sure your sheds open cleanly and the warps don't stick to each other. My loom requires



1. Warp color order




2. Draft



me to pay close attention to the sheds.

You will love how easily this rug weaves. You might even find yourself daydreaming as you weave! Just remember to count rows for even blocks. It's amazing to see a rug with two very different faces.

The variations of this rug are endless. You can use two or four colors of warp instead of three and still get the look of blocks. The thin weft could be a contrasting color instead of a coordinating one. The weight of the fabric and the width of the strips will make a difference. With all these choices, this is my favorite rug to weave. 

RESOURCES

Ligon, Linda, ed. *A Rug Weaver's Source Book: A Compilation of Rug Weaving Techniques*. Loveland, Colorado: Interweave 1984, pp. 97–114, 133–156.

STRUCTURE

Warp rep.

EQUIPMENT

4-shaft loom, 24" weaving width; 12-dent reed; three 24" stick shuttles, 1 ski shuttle.

YARNS

Warp: 8/4 cotton carpet warp (1,600 yd/lb, Maysville), Parakeet, 864 yd; black, 144 yd; red, 720 yd. **Thick weft:** 2" wide strips of washed red print cotton fabric

cut lengthwise along the grain, 115 yd (takes 6 yd of 40" wide fabric). **Thin weft:** Bouclé or novelty knitting yarn (255 yd/5 oz skein, 816 yd/lb; Bernat Soft Bouclé), Folksong, 99 yd. **Weft for hems:** 8/4 carpet warp, Parakeet, 6 yd; red, 6 yd.

WARP LENGTH

576 ends, 3 yd long (allows 19" for take-up, 27" for loom waste; loom waste includes fringe).

SETTS

Warp: 24 epi (2/dent in a 12-dent reed). **Weft:** 10 picks per 2" (5 thick picks/5 thin picks) in rep areas; 8 ppi in hems.

DIMENSIONS

Width in the reed: 24". **Woven length (measured under tension on the loom):** 62". **Finished size:** 1 rug 24" x 55½" plus 3½" braided fringe at each end.

Carlstedt, Catharina, and Ylva Kongbäck.


"Checked Simon." *Rep: A Guide to Swedish Warp-faced Rep*. Helsingborg, Sweden: AB Boktryck, 1987, pp. 68–69.

1 Machine wash and dry the cotton fabric. Using scissors or a rotary cutter, remove the selvages. Cut the rest of the fabric into 2" strips lengthwise. With wrong sides together, fold the strips in half and press. Open, fold each long edge into the center, and press again. When the fabric strips are ready, wind them onto a ski shuttle.

2 Wind a warp following the color chart in Figure 1. Wind the two colors of each section together, separating them with your fingers as you wind to prevent them from tangling. Warp the loom using your preferred method of warping following Figure 2.

3 Wind the bulky knitting yarn, the Parakeet carpet warp, and the red carpet warp onto separate stick shuttles.

4 Allowing 7" of warp at the beginning for the braided fringe, spread the warp using scrap yarn. Start the rug with a header of 8 weft picks alternating between the red and Parakeet carpet warp, then follow the treadling sequence in Figure 2, starting with a thin weft and then alternating between thin and thick weft picks. Leave a tail hanging out of the selvedge on the first thick weft pick and tuck it in as described in Notes. Weave enough picks to square your design, about 10 picks of the thick weft or 4" of weaving. To change blocks, reverse the colors by omitting the thin weft shot and weaving two thick wefts in a row as shown in Figure 2. For the shorter blocks, weave 5 shots of thick and thin weft, or enough to equal 1", and reverse the colors again by weaving two shots of the thick weft to start the next large block. Continue to weave in this manner until you have completed 12 large blocks. After the last thick weft pick, cut the fabric weft 5" past where it exits the selvedge, and tuck it in as described in the Notes. Finish the rug with a header of 8 picks, alternating Parakeet and red carpet warp. Weave in scrap yarn to secure the ends and remove the rug from the loom, leaving at least 7" of warp for fringe.

5 Trim the warp ends to 7" on both ends. Working across each end and removing the scrap yarn headers as you work, divide the warp ends into groups of 6 ends. Tie an overhand knot in each group tight to the rug's edge, then combine groups to make 3-strand braids, securing each braid end with an overhand knot. 



Notes

Rep Weaving with Rags

- When starting the first pick of thick fabric weft, leave a tail of 5" hanging out of the shed. Miter that end (cut it at an angle), open the same shed, pull the end over an edge thread to secure it, and tuck it into the shed. Tuck in the tail the same way at the end of the last thick weft pick.
- Lay each weft into place straight across the warp to keep the selvages straight.
- If the sheds aren't clear when you treadle, you can clear the shed with a pick-up stick or sword, or you can retie each shaft to a separate treadle and raise the shafts separately for each shed.
- As you weave, miter the ends of the strips of fabric as you add them to the rug, overlapping the mitered ends inside the sheds. You could also prepare longer strips of fabric weft by using fabric glue to attach the shorter strips together before winding them on the ski shuttle.

LUXURY IN Lace

Spruce up your winter wardrobe with classic, classy lace.



Sophisticated cloth in a simple shape, Charlene Kolb's elegant huck-lace vest is a perfect way to add interest to your favorite little black dress.

STORMY NIGHT VEST

BY CHARLENE KOLB

PAGE 58



SQUARES WITHIN SQUARES

BY SARAH
H. JACKSON

PAGE 60



Sarah Jackson's snowy, showy Atwater-Bronson top proves that you can fit a round bead in a square hole (inside another square hole, inside another . . .).

Stormy Night Vest

CHARLENE KOLB

Weather the holidays in style draped in fine, silky huck lace. It's simply elegant.

I started this piece intending to make a shawl. I fell in love with the fabric the moment I took it off the loom. It had a wonderful soft drape, shimmered in the light, and had a light side and a dark side to the fabric. In my mind, the shawl had transformed into a piece of yardage, and the challenge was how to create a simple garment with the amount of fabric I had. After admiring it for several weeks, I decided that the fabric had to stand on its own: it could not be constructed with seams, it could not be lined, and it just had to softly skim the body. The commercial patterns I looked at had too many seams or required more yardage than I had, so I turned to my Japanese pattern books and found a strong possibility. With a few changes, I had a simple pattern, basically a

doughnut shape with two seams. The next step was the one I dread most: cutting into my beautiful fabric and committing to a design. Did I want the vest to be dark or light? Why not both, I decided; hence the right side is dark and the left is light. The vest is designed to be worn over a sweater or a black dress for a shiny nighttime look.

RESOURCES

Hiraiwa, Natsumi. "Reversible Circle Vest." *Shape, Shape: Sewing Clothing Patterns to Wear Multiple Ways*. Loveland, Colorado: Interweave, 2012, pp. 28–29, 87–89.
van der Hoogt, Madelyn, ed. *The Best of Weaver's: Huck Lace*. Sioux Falls, South Dakota: XRX, 2000. (The huck tie-up is from The Weaver's School, Coupeville, Washington.)


1 Wind a warp of 1,060 ends $3\frac{1}{4}$ yd long. For ease in winding, wind a second ball of yarn and hold two ends together separated by your fingers. Make sure you have enough heddles on shafts 1 and 2 before you begin to thread (see Figure 1), then warp the loom using your preferred method, following the threading draft in Figure 2 and centering for a weaving width of $23\frac{1}{2}$ ".

2 Weave the fabric following the treadling order in Figure 2 for 85". Remove the fabric from the loom. Machine zigzag the raw edges. Machine wash in warm water with mild soap on delicate cycle. Machine dry on low heat. Hard-press on both sides with a warm iron.

3 Always make a test garment to check fit before cutting handwoven fabric. Lay out the two main pattern pieces on the fabric, matching pattern motifs where necessary.

Pin and cut. Machine zigzag all the cut edges; press with a warm iron. Sew the two pieces together at the back neck edge with a flat felled seam. (The Internet is a great place to find directions for making continuous-cut bias binding, mitering corners, sewing flat felled seams, and covering snaps with fabric.)

4 Cut the 2 facing pieces from silk douppioni and sew to the back closing, following the pattern instructions. Make $154"$ of $2"$ wide silk douppioni bias binding. Press under $\frac{3}{8}"$ on one long edge. Right sides together, sew the remaining long edge around the entire piece, mitering the corners at the back closing. Turn the binding to the inside and handsew the pressed edge to the seam line.

5 Make buttonholes at the back closing, if desired, or use fabric-covered snaps with decorative buttons on top. 

STRUCTURE

Huck lace.

EQUIPMENT

8-shaft loom, 24" weaving width; 15-dent reed; 1 shuttle.

YARNS

Warp: 60/2 silk (14,800 yd/lb, Webs), #624 Black, 3,446 yd.

Weft: 3 Color silk (15,200 yd/lb, Giovanna Imperia Designs), Gris Gray, 3,065 yd.

OTHER SUPPLIES

Reversible Circle Vest pattern from *Shape Shape: Sewing Clothing Patterns to Wear Multiple Ways*; $\frac{1}{2}$ yd douppioni silk fabric, 44" wide; $\frac{1}{2}"$ buttons, 5; snaps.

WARP LENGTH

1,060 ends $3\frac{1}{4}$ yd long (allows 4" for take-up and 28" loom waste).

SETT

Warp: 45 epi (3/dent in a 15-dent reed).

Weft: 50 ppi.

DIMENSIONS

Width in the reed: $23\frac{1}{2}"$.

Woven length (measured under tension on the loom): 85".

Finished size after washing: $22" \times 76\frac{1}{2}"$.

Squares Within Squares Atwater-Bronson Beaded Top

SARAH H. JACKSON

A *Weaver's Book of 8-Shaft Patterns* includes a photograph of “concentric squares” from *Versatile Bronson* by Dorothy S. Burton, and it prompted me to wonder if squares of various sizes could be woven in a random or scattered fashion across the width of a fabric. With eight shafts, I found I could weave three different squares. In Atwater-Bronson lace, two shafts are needed for plain weave, and two shafts are required for each square. Squares can be woven with the outermost edges outlining a square in lace or with the shape filled in with “solid” lace (oxymoronic as that sounds). The open, plain-weave areas between the woven lace



squares provide a just-right space to echo the lace motifs with embroidery and beads.

I used a computer drafting program to work out the placement of squares and then realized it would require eighteen treadles for all the necessary treadle combinations! Fortunately, several months ago, I'd read on Robyn Spady's blog about Tim's Treadle Reducer, a free online program that re-designs a tie-up to produce the same pattern with fewer treadles used in combinations (what we call a skeleton tie-up). The program reduced my treadle requirements to twelve, but my loom has only ten treadles. By reworking a couple of the treadle combinations, I was able to configure it for ten treadles, the only caveat being that I occasionally had to depress three treadles (two with one foot and one with the other) at the same time.

I wove the fabric using Tencel for the picks woven on treadle 1 and 8/2 cotton for picks on the other treadles. While weaving, the cotton warp floats will be on the surface of the fabric. I chose to use the underside (weft floats) for the “right” side of the fabric, but either side can be used as they are equally appealing.

RESOURCES

Strickler, Carol, ed. *A Weaver's Book of 8-Shaft Patterns*. Loveland, Colorado: Interweave, 1991, p.184.

Tim's Treadle Reducer: <http://www.cs.earlham.edu/~timm/treadle/index.php>

Robyn Spady's blog: spadystudios.wordpress.com

STRUCTURE

Atwater-Bronson lace.

EQUIPMENT

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

YARNS

Warp: 8/2 cotton (3,360 yd/lb), natural, 1,337 yd; 8/2 Tencel (3,360 yd/lb), natural, 1,337 yd.

Weft: 8/2 cotton, natural, 1,166 yd; 8/2 Tencel, natural, 1,166 yd. (Yarns are available as a kit from Cotton Clouds.)

OTHER SUPPLIES

Butterick 5948 sewing pattern; matching thread; 45" wide commercial fabric for bias binding, ½ yd; plastic-coated freezer paper 15" x 1¼"; Fray Check; crewel embroidery needle; DMC 100% rayon embroidery floss, Mother of Pearl #30712, 3 skeins; Beader's Paradise Czech glass beads, size 0/6, Color #LT6E353, two 24 g tubes. Floss and beads are available from Jo-Ann Fabrics.

WARP LENGTH

594 ends 4½ yd long (allows 6" for take-up and 28" loom waste).

SETTS

Warp: 18 epi (1–2/dent in a 12-dent reed).

Weft: 18 ppi.

DIMENSIONS

Width in the reed: 33".

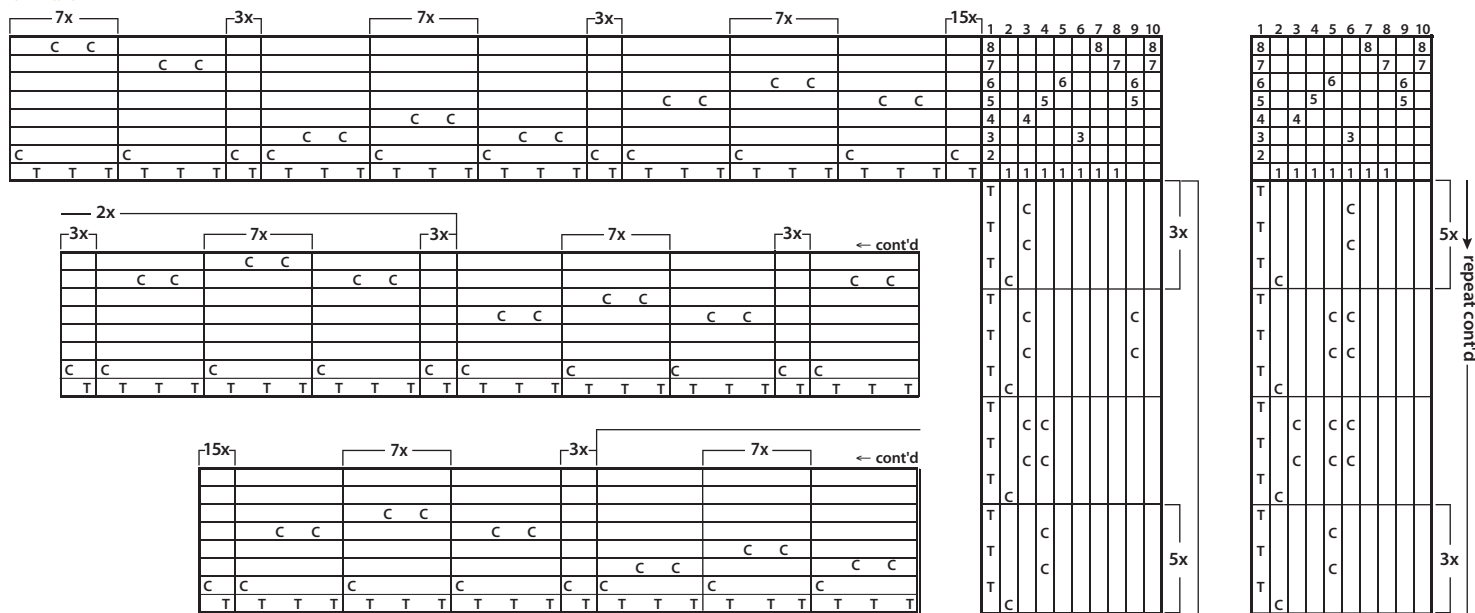
Woven length (measured under tension on the loom): 128".

Finished size after washing: 27¾" x 112".

1 Wind a warp of 594 ends 4½ yd long holding 1 strand each of Tencel and cotton together and using a finger to keep the

threads separate. Warp the loom using your preferred method following Figure 1. Note that the ends are sleyed alternating 1 and 2

1. Draft



T 8/2 Tencel
C 8/2 Cotton

If two or more symbols appear in a row of treadling, all treadles marked must be depressed to make the shed.

pendent in the 12-dent reed. Before beginning to thread, make sure that you have enough heddles on shafts 1 and 2 (see the heddle count in Figure 2). All Tencel threads are threaded on shaft 1, while the cotton is threaded on the remaining shafts.

2 Wind a bobbin each of Tencel and cotton. Using Tencel for the picks woven on treadle 1 and cotton for picks woven on the other treadles, weave 128" following the the treadling given in the draft in Figure 1.

3 Remove the fabric from the loom and machine zigzag the raw edges. Fill the washing machine with hot water and a small amount of mild soap. Gently ease the fabric onto the surface of the water. Do not push the fabric into the water; allow it to sink on its own and rest *undisturbed* for 24 hours. This will prevent tracking in the plain-weave areas. Complete the wash cycle and dry on low heat with a terry-cloth towel until barely dry. Press with a warm iron.

4 Always make a muslin from your pattern to check fit before cutting handwoven fabric. Using the front and back from View F and long sleeves from D and E, lay out the pattern pieces on the fabric. (For three-quarter-length sleeves, fold or cut the sleeve at the fold line.) Note bust points on the pattern and lay out the pattern to avoid centering bust points on any lace squares. Make certain the grainlines are straight and align the pattern motifs at the side seams, then cut. Zigzag all cut edges and press with a warm iron. Follow the pattern directions for sewing the shoulder and side seams.

5 To make the bias binding, cut fabric strips 1 5/8" wide at a 45-degree angle and sew together into one long strip. Press under 3/8" on one long edge. Apply binding to the neckline (stretching slightly) and sleeve hems (without stretching), right sides together, using 3/8" seams. Turn the pressed edge to the inside and handstitch in place. Turn under 1/4" hem and handstitch in place.

6 Cut the freezer paper into 1 1/4" x 1 1/4" squares. Lay the top on your ironing board and use the freezer paper squares to determine the placement of the embroidered squares, a few at a time. With the shiny side of the paper facedown, press the squares in place with a warm iron. Thread a crewel needle with a 16–18" length of floss, using all six strands, and knot securely at one end. Using the freezer paper as a guide, make straight running stitches around the square adding 3–5 beads randomly as you stitch. Knot the floss securely, leaving a slight tail when cutting off. Add a drop of Fray Check to the beginning and ending knots around each square.

7 Embellish the neck and sleeve binding by using a running stitch of embroidery thread through the top layer of the binding fabric and adding beads every 2 or 3 stitches. (The embroidery and beading could also be done prior to assembling the top.)

2. Heddle count

Shaft 8	42
Shaft 7	12
Shaft 6	42
Shaft 5	12
Shaft 4	42
Shaft 3	12
Shaft 2	135
Shaft 1	297
	594

Imagine, embellish, co-create

GENIE STEWART AND CELIA STAPLETON



Left: Genie and Celia co-designed this romantic short jacket with crocheted ruffle and gathered placket at the back for drape. PHOTO BY JOE COCA **Right:** Together, Genie and Celia design bright, lively clothing that reflects their combined aesthetic sense. PHOTO BY KIM ADAMS

Genie Stewart has supported herself by weaving throughout her career. Artists at cooperative galleries where she sells her handwoven garments speak of her with wonder: a craftsperson who has paid a mortgage and saved for retirement solely through her weaving. Her clothing features wonderful colors, simple cloth, innovative shapes, and eye-catching details. Genie has succeeded by making conscious choices in every aspect of her business, but a bit of serendipity and a new collaboration gave her the chance to see her work through new eyes.

Years ago, Genie knew a weaver named Marilyn Nelson who collaborated with a crocheter. Genie felt the combination took Marilyn's work to a whole new level, and she filed away the idea. In 2011, after a hiatus of several years, Genie was planning to show her work at the annual ArtWear event in Fort Collins, Colorado. One day she was working at Lunaria, a cooperative gallery in Silverton, Oregon, when crochet artist Celia Stapleton walked in (from the Purl District, the yarn shop she owns next door) and asked whether Genie was interested in collaborating. Genie proposed the Fort Collins show, and a collection was born.

Genie took samples of her handwoven fabric to Celia's shop, and Celia chose the ones she wanted to work with. Genie

sewed garments, and Celia added crocheted details. A coordinating sweater and skirt made an outfit, and Celia also took pieces of fabric to make shawls and small accessories. Genie and Celia both attended the ArtWear fashion show and got to see their garments on stage. (You can see pictures at genietheweaver.blogspot.com.)

Genie says the crochet brings a new dimension to her garments, but the biggest benefit of the collaboration is that it gives her a new perspective on her work. "Years back there was a business called Hatterdashery out of Seattle, and I would trade the owner my fabric scraps in return for hats made of my scraps. I loved seeing my work with different eyes, seeing it become more than it was. It's the same with Celia: she makes my work into something different than I would ever do with it. She's more hip than I am, so it's more playful, lively, and fun."

Genie says collaboration requires patience. With two artists involved, you have different skills, different aesthetics, different measures of craftsmanship. You need to look at each experiment as just that; it's all part of the adventure. She recommends trying a collaboration with a nonweaving friend or handing a project around for embellishment among friends in a weaving guild to see what happens.

"When you collaborate, you get surprises, and many of them will work. Either way, you have the refreshing experience of seeing your own work through someone else's eyes."

CELIA'S STORY

Celia Stapleton started handwork at age five, when her mother helped her handquilt and embroider a blanket for her sister's doll. She had a brief grade-school foray into knitting, but when she learned to crochet, in her twenties, she was amazed by its speed and the freedom to take off in different directions. "I make up my own designs for the ideas in my mind's eye! I've dyed my own yarn, spun my own yarn, and made freeform woven pieces. Since the 1970s, I've sold pieces in galleries, markets, and shows, while working a day job as a psychiatric registered nurse."

Celia says that Genie "bakes the cake, so to speak, and I do the frosting! We work well together. We don't really have similar design sense, but we speak each other's language, so we get to a place that works for us. Sometimes I am too loud with my colors, and sometimes she is too subdued. We work out a good new place, not a compromise, but a leap in the right direction. We never really know what will happen. That's the part I LOVE!"



Technique

Embellish with Crochet

Celia attaches her crochet directly to the woven fabric, typically starting with single crochet for firm attachment and then building out from there. The fabric is loosely woven enough that Celia can get in a crochet hook, so sometimes Genie adds a seam binding on the edges to stabilize them and prevent fraying and Celia attaches around that binding, using a single or double crochet.

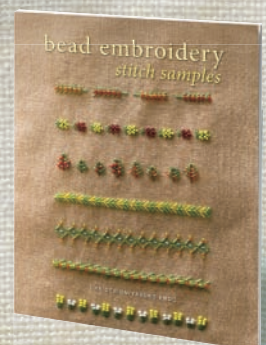
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GIFTS FOR THE Techie

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A NIFTY NOOK BAG
BY PAT ZIMMERMAN
PAGE 65

Pat Zimmerman's sweet twill bag keeps your e-reader nestled all snug in its bed.



QR CODE BAG
BY MICHAEL COOK
PAGE 68

Weave a fun e-greeting into Michael Cook's QR code bag, just right for a gift card, jewelry, or other small gift.

Nifty Nook Bag

PAT ZIMMERMAN

STRUCTURE

Bird's-eye twill.

EQUIPMENT

6-shaft or 4-shaft loom, 15" weaving width; 12-dent reed; 2 shuttles, extra bobbins for novelty weft.

YARNS

Warp: 8/2 Tencel (3,360 yd/lb, Camilla Valley Farm Weaver's Supply), purple #TN600, 608 yd; light gray #TN104, 203 yd.

Weft: 8/2 Tencel, purple, light gray; 10/2 bamboo (4,200 yd/lb, Camilla Valley Farm Weaver's Supply), Navy # BB-606; plus available novelty yarns such as hand-dyed silk, handspun, thrums, etc. Weft yarns together should total 600 yd (about 200 yd for each bag).

OTHER SUPPLIES

Medium-weight fusible interfacing, three 14" x 13" pieces; commercial lining fabric, three 14" x 13" pieces; dressmaker's pencil.

WARP LENGTH

360 ends, 2¼ yd long (enough for 3 bags plus 4" for take-up and 32" loom waste).

SETTS

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

Weft: 28 ppi.

DIMENSIONS

Width in the reed: 15".

Woven length (measured under tension on the loom): 45" total length (15" per bag).

Finished size: 3 pieces yardage 14" x 13" for 3 bags measuring 6" x 10" with flap closed.

This project came into being through a roundabout path. It was supposed to be doubleweave fabric for a reversible jacket, adapted from "A German Bird's Eye" in Davison's *A Handweaver's Pattern Book* (see Resources). My study group leader, Jerry Swick, and I tried everything we could think of to translate 4-shaft pattern into doubleweave for my 8-shaft loom, but finally had to admit defeat.

Instead I thought I would dress up the single-layer fabric with beautiful hand-painted silk yarn plus odds and ends of silk from workshops. But after weaving a few yards, it was obvious that the jacket would look better with purchased trim rather than wild-colored silk floats. After all, I planned to wear it around my rural Oregon town where formal wear is anything with buttons.

All of which led, finally, to the Nook bag. I finished the jacket yardage with about a yard of usable warp left, a tie-up that allowed for warp floats, and no idea what to do with it. So I threw caution to the winds and all kinds of silk across the warp, interleaving sections of the bird's-eye. It was really fun.

I cut off a 13-inch piece of the cloth, loaded up my sewing machine, iron, and assorted lining and interfacing fabrics, and headed off to the woods for the annual Portland Handweavers Guild retreat, with the thought that a cover for my Nook might



be an easy weekend project. Making a bag should be really simple, right? But if it hadn't been for designer extraordinaire Sarah Auker, I would have ended with nothing usable. The design is hers and makes best use of the handwoven fabric by minimizing cuts and seams and maximizing fabric stability. The lining is not attached to the handwoven fabric except where absolutely required. (Attaching the lining would cause the fabric to stretch and distort over time as the Nook is taken in and out of the bag.)

RESOURCES

Davison, Marguerite. "A German Bird's Eye." Treadling IV, in *A Handweaver's Pattern Book*, rev. ed. Chadds Ford, Pennsylvania: Marguerite Davison, 1950, p. 20.

1 Wind a warp of 360 ends (270 purple and 90 light gray) 2¼ yd long following the warp color order in Figure 1. Use your preferred method to warp the loom. Sley 2 ends per dent in a 12-dent reed, centering for a weaving width of 15", and thread the loom following the 6-shaft draft in Figure 2 or the 4-shaft draft in Figure 3.

2 Weave the first bag for 15" as desired, alternating the three treadlings A, B, and C as desired. Use treadling B when weaving novelty yarns. Use treadling C every 1½" or so to anchor the long warp floats that will occur on the reverse side of the fabric when weaving treadling B. Weave 2 picks of scrap yarn, then weave the second bag as desired. Repeat for the third bag.



More to Explore

Designing a Custom Bag

E-readers and similar devices vary in size. Specific measurements can be found online by searching for your particular device by name. Here is the formula for designing your own custom bag:

- Measure the width (W), length (L), and depth (D) of the device, rounding each up to the nearest quarter inch.
- To allow for the bulk of handwoven fabric, add ½" to all measurements.
- Determine the desired finished length of the flap (F).
- Width of the rectangle = $(2 \times W) + D + 2"$ for seam allowances.
- Length of the rectangle = $L + F + D + 1"$ for seam allowances.
- Distance from the top edge of the rectangle for the cutting line for the flap = $F + 1"$.
- Cuts made on either side of the flap cutting line = $D \div 2$.

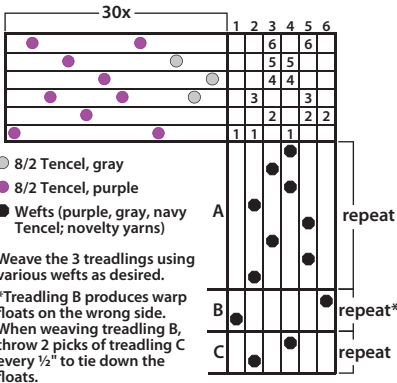
For additional yardage for larger bags:

- Add 36 yd purple, 12 yd light gray for every 1" increased warp length (24 ends; 18 purple, 6 light gray).
- Add 12–15 yd weft per 1" increased width.

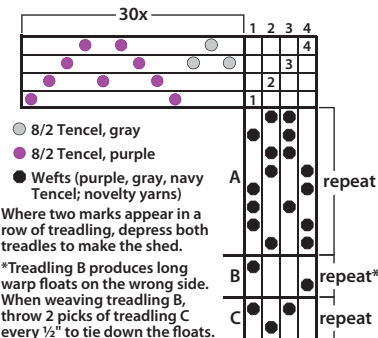
1. Warp color order

30x		
270	9	● 8/2 Tencel, purple
90	3	● 8/2 Tencel, gray
360		

2. 6-shaft draft



3. 4-shaft draft



3 Remove the fabric from the loom. Following the manufacturer's instructions, apply fusible interfacing to the wrong side of all three bags and cut them apart between the scrap yarn.

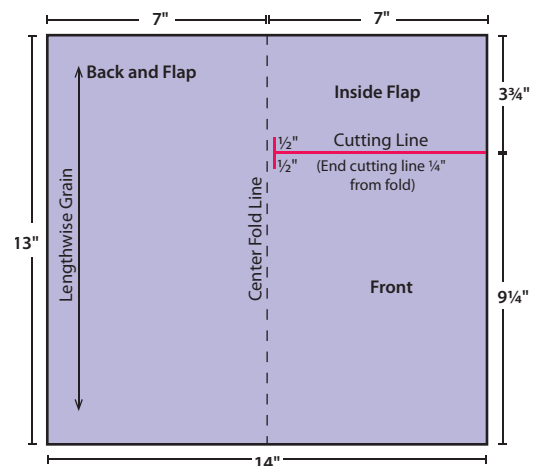
4 Cut two pieces of the lining fabric, one 7" x 9¼" and the other 7" x 13". Lay the shorter piece on top of the longer piece, right sides together, and stitch together along sides and bottom leaving ½" seam allowance. Slip over your e-reader to test fit before cutting handwoven fabric. Adjust seams if necessary. When fit is correct, press seams toward the center on each side, pressing edges of unseamed portion ½" toward center on wrong side. Make matching linings for other 2 bags. (Pat made three linings before she was happy with the fit. She finds that lining fabric is inexpensive enough to use as a pattern.)

5 For each bag, cut a 14" x 13" rectangle of the handwoven fabric and mark the cutting lines and fold line on the interfaced side of the bag according to the pattern diagram, Figure 4. Note that the cutting line for the flap stops ¼" short of the center fold. Fold the bag in half lengthwise, right sides together, matching the top, side, and lower edges. Pin and baste. Mark a seam line ½" from the sides and

bottom, adjusting sizing if needed to fit your e-reader. Sew the bottom and side seams for the bottom of the bag and the top and side seams for the foldover flap. Grade seams, clip corners, turn right side out and press.

6 Insert lining. Fold front cut edge of bag down ¼" (you may need to clip very carefully at the folded side, or, as Pat did, ease the handwoven into a very narrow fold) and handsew lining to both sides of opening.

4. Cutting diagram



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Hidden in Plain Sight: A QR Code Bag

MICHAEL COOK

This little tablet-woven bag is just big enough to hold an ID, a couple of credit cards, and some cash. It is also embellished with a secret message—Stay Warped—in the form of a Quick Response (QR) code that your smartphone can read.

You see them everywhere these days—those little squares of black-and-white dots that look like a crossword with no clues. A quick scan with a smartphone delivers a short message, a phone number, or a website URL. They're a great way to engage people: the information stays in the cell phone, and decoding the secret code is intriguing and fun. I enjoy having people come up to my woven QR codes, scan the code, and share a geeky, weaverly laugh when their cell phone deciphers, "Yes, I wove it." Because of the "block" format of QR codes, you can create them with any weaving technique that will create a strong two-color pattern. I use tablet weaving to make mine.



DESIGNING A QR CODE FOR WEAVING

QR codes come in different formats. The version I used for this project is 21 modules (little black or white squares) on a side, which can represent up to 25 alphanumeric characters, enough for short phrases, phone numbers, or Web URLs. To design your own code, you'll need a computer with Internet access and a smartphone with a QR reader. iPhones have a QR reader built in to their basic application set, and there are plenty of free readers available for Android phones. Find a website with a QR code generator (see Resources). Enter your phrase



Weave a secret message: this is the QR code for "Stay Warped." Try reading it with your smartphone.

POUCH FABRIC

Double-faced tablet weaving.

EQUIPMENT

75 four-hole tablet-weaving cards; inkle or other tensioned loom to support warp (optional); belt shuttle or small stick shuttle; cardboard spacer ½" x 3"; tapestry needle.

YARNS

Warp: 10/2 mercerized pearl cotton (4,200 yd/lb, UKI), bleached white and black #116, 300 yd each. **Weft:** 10/2 mercerized pearl cotton, black #116, 20 yd.

OTHER SUPPLIES

Black sewing thread and needle.

WARP LENGTH

300 ends (150 white, 150 black) 2 yd long (allows 6" for take-up and 36" loom for waste; loom waste includes fringe and sampling).

SETTS

Weft: 24 ppi.

DIMENSIONS

Weaving width: 2". **Woven length (measured under tension on the loom):** 12". **Finished fabric:** 2" x 11" plus 8" fringe at one end.

WOVEN STRAP

Tablet weaving.

EQUIPMENT

9 four-hole tablet-weaving cards, inkle or other tensioned loom (optional); 1 belt shuttle or small stick shuttle.

YARNS

Warp: 10/2 mercerized pearl cotton (4,200 yd/lb, UKI), bleached white and black #116, 36 yd each. **Weft:** 10/2 mercerized pearl cotton, black #116, 6 yd.

WARP LENGTH

36 ends (18 black, 18 white)

2 yd long (allows 9" for take-up, 33" for loom waste; loom waste includes fringe).

SETTS

Weft: 24 ppi.

DIMENSIONS

Weaving width: ¼". **Woven length (measured under tension on the loom):** 30". **Finished strap:** ¼" x 29½" plus 2¾" fringe at each end.

FINISHED POUCH

2½" x 3" with shaped plied fringe on the front flap and loose fringe on the bottom.

and generate the code module. Save this as a .jpg file or whatever format you prefer. (If you're going to use a program to make your weaving chart, check what formats it will accept.)

To turn the QR code into a weaving chart, you need to figure out how many warp threads you'll have for each little square, which will depend on your warp yarn thickness and how large a project you want to weave. Then you'll need either a chart-making program, such as PatternMaker, or graph paper and a pencil. With a chart-making program, crop the image to contain only the code module and import it as a new pattern. Constrain the chart to the number of squares you are working with, and it should create a nice strong pattern with clearly defined black and white squares. If you're working with graph paper, print out the graph and copy it onto the graph paper.

Either way, leave at least a 2-space and preferably a 4-space border around the code module. This space, called the "quiet zone," helps the QR code reader differentiate the coded information from background. Once you have your graph, use the smartphone to make sure it scans correctly. (It's easy to transpose black and white squares.)

TABLET WEAVING FOR QR CODES

I wove the code section of this pouch using 63 four-hole tablets plus another 12 tablets (6 on each side) for the quiet zone. Each tablet was threaded with two black and two white threads, in the double-faced technique. Since the "pixel" of this particular weaving technique is quite a bit longer than wide (my usual beat is about 2½ times as long as it is wide), I designed the pattern so that three cards across equal one square on the graph (see Figure 2). Because of this, my chart worked out to be 63 blocks (cards) wide, 21 blocks (picks) long. If you're using a format that is fairly square, such as doubleweave pick-up, you can use one square on the graph to represent one thread and one pick.

If you have difficulty getting the QR code reader to scan the code in your textile, consider using multiple threads to make each pixel—sometimes the reader is thrown off by the texture. Also avoid having a hem

or other textures that will curve or distort the QR code image. If you're scanning a woven code and it takes a long time to read or refuses to read, make sure that the design is in good light and lying flat. If the patterned area is rippled, at an angle, or pulled out of square, it can give the reader trouble. Try moving the phone closer to the weaving or farther away.

RESOURCES


Cook, Michael. "Copper Tablet-Weaving Loom." www.wormspit.com/blog/2007/06/21/copper-tablet-weaving-loom/

Cook, Michael. "Dream Ribbon." www.youtube.com/watch?v=FWjQCsI2BCE (Winding a continuous warp for tablet weaving.)

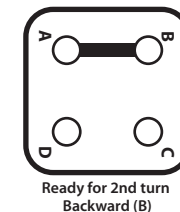
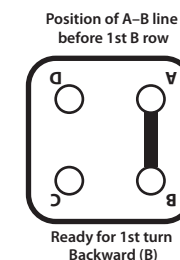
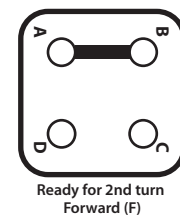
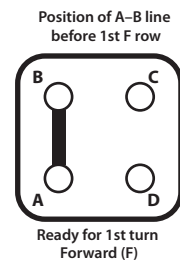
Mullarkey, John. "Controlled Chaos Vest." *Handwoven*, September/October 2011, pp. 63, 69.

QR Code Generator. www.racoindustries.com/barcodegenerator/2d/qr-code.aspx.

QR CODE BAG FINISHING AND ASSEMBLY:

- 1 Weave pouch fabric and strap according to directions available at weavingtoday.com. (The pouch is woven in the double-faced tablet-weaving technique shown in Figure 1.)
- 2 Hem the cut edge of the pouch: turn ½" to the wrong side twice and stitch it using a blindstitch.
- 3 For the plied shaped fringe on the front flap, divide the warps into 17 fringes, each with equal numbers of black and white threads. Separate the threads in each fringe by color and ply them together. Knot the 4 fringes at each edge 1½" from the fell of the cloth and the 9 fringes at the center 2½" from the fell. Trim the ends below the knots 1½" long.
- 4 Wrong sides together, fold the hemmed edge of the bag front up so that the front measures 3". Arrange one end of the strap so that the strap end is at the fold line of the pouch and the strap fringe hangs below it. Whipstitch one edge of the strap to the bag front, catch the woven end of the strap across the fold at the bottom, and whipstitch the other strap edge to the bag back. Making sure the strap is not twisted, arrange the other end of the strap on the other side of the bag and stitch it as for the first side. 

1. Double-faced tablet-weaving sequence



All cards are threaded ← from Right to Left (Z), with white in the A and B holes and black in the C and D holes. Turning sequence for double-faced designs = FFBB. The A-B line connects the two holes (A and B) that contain the two white background threads. The black pattern threads are in the other two holes (C and D). Tablet packs weaving the pattern always turn in the opposite direction from packs weaving the background.

Holiday Glitz

by Karen Donde and Barb Butler

As weavers, we are used to weaving yarns that happily do our bidding. We love fine silk, Tencel, linen, bamboo, and cotton, which interlace cooperatively for plain weave, twills, or block patterns whether used alone or with each other. When we tried weaving with Louisa Harding Sari Ribbon, the subject of this Yarn Lab, it gave us a sly wink as if to say, “You’re going to have to do better than that.”



Louisa Harding Sari Ribbon

THE YARN: 90% nylon/10% metallic, 132 yd/100 g or 603 yd/lb.

Sari ribbon likes to play. This $\frac{5}{8}$ " wide polyamide (nylon) ribbon has a $\frac{1}{8}$ " wide center stripe of fine metallic mesh. It is available in eight variegated colorways. Our test yarn, Glint, was tints and shades of blue, ranging from navy to gray. It arrived from Halcyon Yarn together with an assortment of their silk and pearl cotton in similar colorways.

For weaving, we agreed that sari ribbon is most effective as a supplementary warp. Here it can shimmer to its heart's content on the surface of the cloth without being constrained by every weft pick. As weft, alternated with a thin 2/30 silk weft in a widely sett 3/2 pearl cotton warp, the ribbon would add sparkle to holiday table decor or a pretty evening bag. Lined, the fabric could make interesting clothing, but we didn't like the feel of the ribbon against the skin.

Finally, we decided that the ribbon wanted to play with other colors and textures, so we included several ends in a random warp that included contrasting colors of rayon chenille and a few other pearl cottons from the stash. This perked things up a bit, and the chenille added some soft textures to contrast with the rough metallic. Woven with the 2/30 silk, it created a bright striped fabric that would make a fabulous tote bag or pillow.



Plain Weave

For this sample, we combined the ribbon with 2/12 silk in the warp and 2/30 silk in the weft. The plain-weave sample had the best hand, but it's a bit scratchy where the metallic mesh is on the surface. Variegation and peekaboo metallic mesh add visual interest. We think it would work well as a skirt or other piece of light-weight clothing so long as it's lined.

SAMPLE YARNS: 2/12 Gemstone Silk (navy) and 2/30 Gemstone Silk (navy and silver)

SETT: 16 epi of silk with 7 ends sari ribbon spaced every inch at 8 epi.

DIMENSIONS: *Width on the loom:* 8.25"; *width after wet-finishing:* 7.25"; *draw-in and shrinkage:* 12%. *Woven length:* 8.75"; *length after wet-finishing:* 7.75"; *take-up and shrinkage:* 11%.

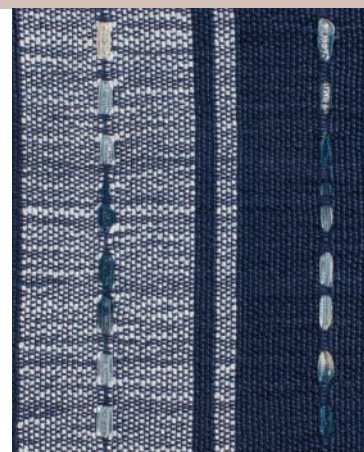
Plain Weave with Supplementary Warp

Barb was disenchanted with this sample on the loom, but we liked it much better after wet-finishing. Supplementary warps threw off the beat a little, but this ribbon loves sitting on top of the fabric, which also features 3/2 pearl cotton in the warp and 2/30 silk in the weft. Sometimes a little glitz goes a long way. This fabric would make an excellent lined vest or jacket, or a table runner.

SAMPLE YARNS: 3/2 pearl cotton (navy and silver) and 2/30 Gemstone Silk (navy)

SETT: 110 epi for the pearl cotton; 2 ends sari ribbon threaded as supplementary warp and weighted separately off the back beam. Sleyed with adjacent cotton end.

DIMENSIONS: *Width on loom:* 7.75"; *after wet-finishing:* 6.375"; *draw-in and shrinkage:* 18%. *woven length:* 8.5"; *after wet-finishing:* 7.5"; *take up and shrinkage:* 12%.



Plain Weave with Thick and Thin Wefts

A very light beat gives this textile plenty of sparkle. It would make a pretty placemat as long as you don't put hot plates on it, which would melt the nylon. The 3/2 pearl cotton warp and thin 2/30 silk weft give it stability, but it has a lot of stretch on the bias. We think this fabric could also make a nice table runner or evening bag.

SAMPLE YARNS: 3/2 pearl cotton (navy and silver) and 2/30 Gemstone Silk (navy)

SETT: 110 epi pearl cotton; 2 ends sari ribbon threaded as supplementary warp and weighted separately off the back beam. Sleyed with adjacent cotton end.

DIMENSIONS: *Width on loom:* 8"; *after wet-finishing:* 7"; *draw-in and shrinkage:* 13%. *Woven length:* 8.75"; *length after wet-finishing:* 7.75"; *take up and shrinkage:* 11%.



Plain Weave with Random Vertical Stripes

Karen went into her stash to add a variety of color and texture to this sample. The ribbon ends compressed quite a bit in this closer-sett warp, but the fuzzy chenille contrasted nicely with the rough metallic and the smooth cotton. Samples woven with rayon chenille weft were less successful because the ribbon was almost completely obscured.

SAMPLE YARNS: 3/2 pearl cotton (navy, silver, light blue, and purple), 5/2 pearl cotton (red), rayon chenille (black, taupe, and medium blue)

SETT: 8 epi for ribbon, about 20 epi for 5/2 cotton, 16 epi for all others.
DIMENSIONS: *Width on loom:* 7.5"; *width after wet-finishing:* 7"; *draw-in and shrinkage:* 7%. *Woven length:* 8.875"; *length after wet-finishing:* 8"; *take-up and shrinkage:* 10%.



Close up of the Louisa Harding Sari Ribbon in Dew.

PHOTO COURTESY OF HALCYON YARN

Technical Recommendations

ELASTICITY: As a warp yarn, Louisa Harding Sari Ribbon is a bit stretchy compared to silk and cotton, so it needs careful attention during beaming. Our warps were short, but over a longer length, it might cause tension issues.

SETT CONSIDERATIONS: Sari ribbon tends to fold over itself as it comes through the heddle and reed, hiding the glitzy metallic inside the nylon. We recommend denting the ribbon by itself in a 6-dent reed or even leaving an empty dent on either side to get more sparkle to the inch.

BEAT: As a weft, the ribbon should be beaten very lightly because it is easily crushed. It takes a good bit of fiddling and untwisting if you want the metallic to show on the surface of every pick.

WET-FINISHING: Because the sari ribbon is largely nylon, avoid high temperatures for washing, drying, or ironing. To be safe, use a press cloth. Our samples were washed by hand in tepid water, squeezed in a rolled-up towel, tumble dried on a low-heat, gentle cycle, and pressed with a medium iron and a press cloth.

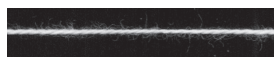
PROJECT DIRECTORY

DESIGNER/WEAVER	PROJECT	PAGE	WEAVE STRUCTURE	SHAFTS	LEVEL
Helen Bressler	Crested Butte Bag	48–50	Undulating twill	8	I,A
Lynne Bruning	Starlight e-Textile Runner	30–31	Plain weave	2, 4	AB, I, A
Michael Cook	QR Code Bag	68–69	Tablet weaving		I,A
Pattie Graver	Bertha's Towels	41–43	Overshot	4	AB, I, A
Sarah H. Jackson	Squares Within Squares Top	60–61	Atwater-Bronson lace	8	AB, I, A
Charlene Kolb	Stormy Night Vest	58–59	Huck lace	8	AB, I, A
Ellen LaBruce	Tablets and Twill Cape	44–46	Twill, tablet weaving	8	AB, I, A
Lyn Lucas	Snowflake Runner	28–29	Advancing twill, satin	8	All levels
Antoinette Roy	<i>Voie Royale</i> Muff	52–53	Plain weave, double-faced weave	4	I, A
Karla Stille	Peekaboo Rep Rug	54–55	Rep weave	4	AB, I, A
Gisela von Weisz	Cream Cake Cushions	36	Plain weave with inlaid pile	2	All levels
Pat Zimmerman	Nook Bag	65–66	Twill	4, 6	All levels

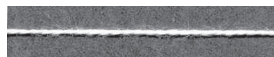
AB = Advanced beginner (some experience reading a draft, warping, and weaving); I = Intermediate; A = Advanced. "All levels" includes very new weavers.

YARNS AND SUPPLIERS

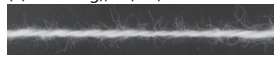
This chart gives yards per pound, meters per kilogram, and a range of setts (from wide as for lace weaves, medium as for plain weave, and close as for twills; no setts are given for yarns not suitable to use as warp). For a complete directory of yarns, see the Yarn Charts under Resources at weavingtoday.com.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



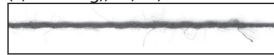
10/2 pearl cotton; 4,200 yd/lb (8,475 m/kg); 20, 24, 28



8/2 pearl cotton; 3,360 yd/lb (6,775 m/kg); 16, 20, 25



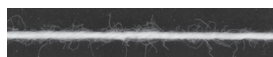
8/2 unmercerized cotton; 3,360 yd/lb (6,775 m/kg); 15, 20, 24



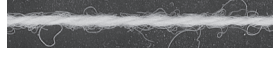
8/2 cottolin (60% cotton, 40% linen); 3,360 yd/lb (6,775 m/kg); 16, 20, 25



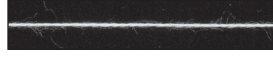
5/2 pearl cotton; 2,100 yd/lb (4,238 m/kg); 12, 16, 18



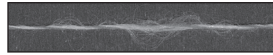
8/4 cotton carpet warp; 1,680 yd/lb (3,390 m/kg); 10, 15, 18



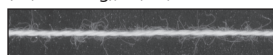
2-ply wool (Harrisville Shetland) 1,800 yd/lb (3,360 m/kg); 12, 15, 20



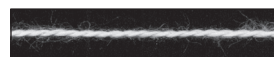
60/2 silk; 14,880 yd/lb (30,028 m/kg); 40, 45, 60



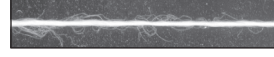
3-ply silk; 14,400 yd/lb (29,059 m/kg); 40, 45, 60



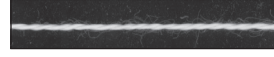
30/2 silk; 7,850 yd/lb (15,840 m/kg); 24, 32, 40



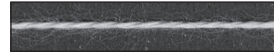
20/2 spun silk; 4,900 yd/lb (10,100 m/kg); 22, 26, 30



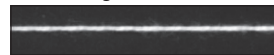
12/2 spun silk; 2,900 yd/lb (5,850 m/kg); 15, 18, 20



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



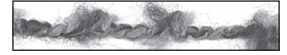
20/3 bamboo; 5,408 yd/lb (10,913 m/kg); 20, 24, 28



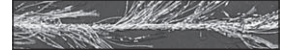
10/2 bamboo; 2,500 yd/lb (8,475 m/kg); 20, 24, 28



Conductive thread (Numen Trace)



97% acrylic, 3% polyester bouclé (Bernat); 800 yd/lb (1,614 m/kg); 8, 10, 12



78% polyester, 22% metallic novelty (Lamé by Brazilia); 753 yd/lb (1,520 m/kg)

Camilla Valley Farm Weavers' Supply, PO Box 342, Orangeville, Ontario, Canada L9W 2Z7, (519) 941-0736, Fax: (519) 941-0804, www.camillavalleyfarm.com, nmanners@camillavalleyfarm.com (Zimmerman 65–66).

Cotton Clouds, 5176 S. 14th Ave., Safford, AZ 85546, (800) 322-7888, www.cottonclouds.com. (Jackson 60–61)

Giovanna Imperia Designs, (832) 455-4269, www.giovanaimperia.com, giovanaimperia@mac.com. (Kolb 58–59)

Great Northern Weaving, 451 E. D Ave., Kalamazoo, MI 49007, (269) 341-

9752, (800) 370-7235, www.greatnorthernweaving.com. (Stille 54–55, von Weisz 36)

Habu Textiles, 135 W. 29th St., Ste. 804, New York, NY 10001, (212) 239-3546, www.habutextiles.com. (Lucas 28–29)

Halcyon Yarn, 12 School St., Bath, ME 04530, (800) 341-0282, www.halcyonyarn.com. (Cook 68–69, Labruce 44–46)

Hobby Lobby, (800) 888-0321, (405) 745-1200, www.hobbylobby.com. (Stille 54–55)

JoAnne Fabric and Craft Stores, (888) 739-4120, Fax: (330) 463-6760,

www.joann.com. (Lucas 28–29)

Lion Brand Yarn, (800) 258-9276, www.lionbrand.com. (Bruning 30–31)

Numen Trace, numen@numentrace.com, www.numentrace.com. (Bruning 30–31)

Shuttles, Spindles, and Skeins, 635 South Broadway, Unit E, Boulder, CO 80305, (800) 283-4163, (303) 494-1071, FAX: (303) 554-6593, www.shuttlesspindlesandskeins.com, shuttles@shuttlesspindlesandskeins.com. (Bruning 30–31)

Treenway Silks, 2060 Miller Ct., Lakewood, CO 80215-1325, (888) 383-7455, (303) 383-7455, www.treenway.com

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Village Spinning & Weaving Shop, 425 Alisal Rd., Solvang, CA 93463, (805) 686-1192, (888) 686-1192, www.villagespinweave.com. (Graver 41–43)

Webs, 75 Service Center Rd., Northampton, MA 01060, (800) 367-9327, www.yarn.com. (Kolb 58–59, Lucas 28–29, Roy 52–53, Bressler 48–50)

Yarn Barn of Kansas, 930 Massachusetts, Lawrence, KS 66044, (785) 842-4333, (800) 468-0035, www.yarnbarn-ks.com. (Bressler 48–50, Zimmerman 65–66)

CORRECTIONS

The author of the Roving Reporter story "Weaving for a Good Cause" should be Nancy Evans, not Nancy Evand, and the Pioneer Valley Weavers Guild meets in Northampton, Massachusetts, not Warren.

WARPING NOTES

To save magazine space so that we can bring you more projects and articles, project instructions do not include specific warping steps. If the materials used in a project will work equally well with any warping method, instructions will say to use your preferred warping method.

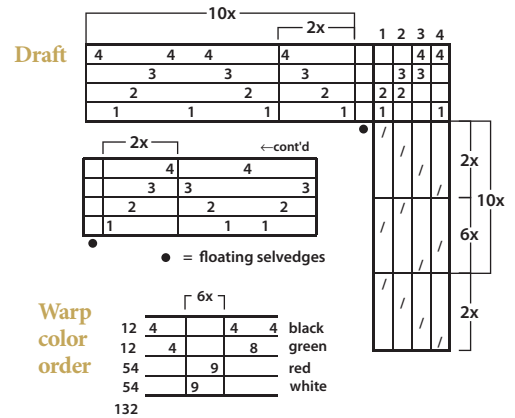
Smooth, strong yarns such as pearl cottons can be warped using any technique: front to back or back to front. For yarns that are especially fragile, sticky, or overtwisted, back to front through a raddle (i.e., "with two crosses") will usually be recommended. You can find specific warping steps for all these methods at handwovenmagazine.com (click on 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 do that section.

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

Repeats in the threading 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.)



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

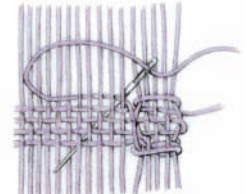
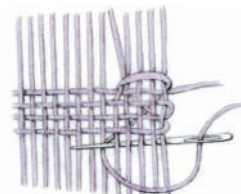
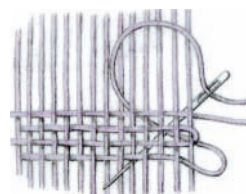
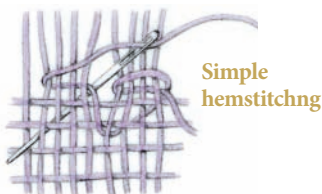
Take the needle under a selected group of warp threads above the fell and bring the needle back to encircle the ends. Next, pass the needle under the same ends but come up two or more weft rows down from the fell. Then bring the needle back around the same group of ends below the fell. Repeat, encircling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

LADDER AND ZIGZAG HEMSTITCHING

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

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

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





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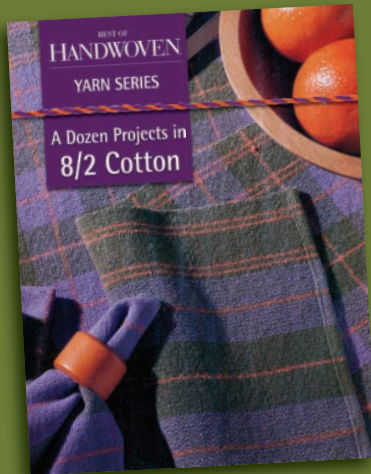
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Serendipity and/or Ignorance Is Bliss

ELISABETH HILL

If you (like many of us) have patched together a weaving education from a series of thrilling workshops, guild programs, study groups, and magazine articles, at some point, you may have faced the question of “how to proceed.” Just like the number of ways to warp a loom, the number of ways to proceed in a weaving life will match the number of weavers you ask. But I’ve found a couple of notions that are helpful no matter how you approach your weaving education. The first is that ignorance really *is* bliss, or, as Anni Albers so eloquently said:

Such a free way of approaching a material seems worth keeping in mind as far as the work of beginners is concerned. Courage is an important factor in any creative effort. It can be most active when knowledge in too early a stage does not narrow the vision.” (Anni Albers, *Selected Writings On Design*)


Ms. Albers is speaking about beginners, but I would argue that one is a beginner over and over again in the course of one’s weaving life. (Linen? New to me. Tapestry? Never done it.) These constant beginnings should be seen not as a stumbling block, but as an opportunity. Courage is critical in approaching each new weaving adventure: if you wait to know all there is before proceeding, you will run into problems. First of all, you can’t know all there is. Weaving knowledge is an ever-receding horizon—the more you know, the more you realize you don’t know. (We shouldn’t feel bad. Weavers have been creating that ocean of knowledge for more than 5,000 years.) Second, you can’t master a fiber or technique or structure until you weave it. So weave it with excitement, weave it with freedom, weave it knowing that your first effort might turn out to be a vevy, lively piece of “barbaric beauty” as Anni Albers puts it. Or it could be a memorable disaster that will teach you lessons you will never forget. Either way, you have added a few drops to your deepening pool of weaving knowledge and removed one item from your “too scary” list.

The second useful notion is serendipity, or “the best laid plans . . .” Any weaving project involves a huge number of

variables: sett, fiber, beat, humidity, structure, your emotional state, your cat’s weight as he sleeps on your warp, etc. And unless you have woven it before, chances are good that something will be slightly off, different than planned, or miscalculated. The answer is to sample, of course, or, failing that (ahem!), to make friends with serendipity.

Here’s my story: I was working on a project for my master weaver certification. I had an idea for a somewhat comical, large-scale, houndstooth throw in mohair. I have woven many mohair throws and felt pretty confident (mistake number one). I happened to have just woven off a mohair throw in the same dimensions, so I decided to do a quick tie-on, instead of rethreading (mistake number 2). The warp was striped in two shades of browney gray and looked good on the loom. So I wove a header and then proceeded to treadle the houndstooth. You have probably guessed my mistake. It was threaded in a 4-shaft straight draw. Fine for plain weave, fine for houndstooth, *but* it was sett for plain weave so I got a weft-dominant, squished little tooth: very unbecoming. I could easily resley, but the throw would then be too narrow. So, a plain-weave mohair throw in gray and brown checks? Less than inspiring.

As I sat at the loom, contemplating my doom, my husband walked by. (Or squeezed by. My big loom happens to be in his home office, and he says he never really understood the verb *loom* until my 60” Harrisville was 12” behind his chair.) As he passed, he said, “Wow, that looks good.” “What? The squished houndstooth, or the vaguely grayish furry part?” “No, the turquoise looks really good with that gray brown.” Hmmm. I had used a bobbin of leftover turquoise cotton chenille as my header, and it did look good. I hadn’t seen it at all because I was too focused on what hadn’t worked. But once I looked, I saw the possibility: a gray-brown throw with clasped-weft insets of dark brown, turquoise, and gray. It turned out to be one of my favorites among my master-weaver submissions.

I realize this may read as a horror story to those who are meticulous planners, but for me it is an important notion in “how to proceed.” I ended up with a better, more unusual piece than the houndstooth I had envisioned. While your ideal might be to become an encyclopedia of weaving knowledge, if you find that ideal hampers your ability to proceed, try embracing the notions of serendipity and ignorance is bliss. You might stumble into something great, and, either way, you will definitely and surprisingly accumulate knowledge and experience that will move you toward your goal. 



Elisabeth Hill is currently embracing serendipity as she explores doubleweave. PHOTO BY HARDY HILL



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