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Weaver's Guide to Wool!
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ISSUE 163

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• KATHY AUGUSTINE



From the Editor

ANITA OSTERHAUG

When I was a child, I loved running errands with my Aunt Katy. She was fun and curious and always ready to try something new. So when a new little coffee store called Starbucks opened in our Seattle suburb, we had to go check it out. We were amazed at the huge selection of coffee and tea with exotic names like Sumatra Mandheling and Lapsang Souchong. Not the Folgers or Lipton that my family was used to, but coffee beans and tea leaves with the unique tastes of one variety or one place. That store heralded an era when Americans learned to appreciate varietal wines and coffee, heritage fruits and vegetables, and other foods from at home and around the world. Today, we also are beginning to celebrate the environmental, economic, and health benefits of consuming locally. From farmers markets to "fibersheds," we look to buy goods from local farms, businesses, and craftspeople, and to celebrate the seasons and traditions of the places we live.

For many cultures, seasons and traditions have long been defined by the production of wool. Weaver and spinner Judith MacKenzie claims that humans didn't really domesticate sheep; instead, sheep chose to "walk with us." In exchange for our protection down the centuries, sheep have given us food, clothing, and whole ways of life based on shepherding and the production of woolen cloth.

This issue of *Handwoven* celebrates the goodness and diversity of wool. We look at the benefits of "varietal" wools from specific breeds, and Robin Lynde explains how to find just the right wool yarns for your weaving needs. The projects in this issue highlight the many characteristics of wool: warm garments, scarves, and a handsome wool rug for cold floors; a wool-blend vest, shawl, and scarves, suitable for any season; a dramatic wool-silk cape-jacket, a clever felted satchel, a wool and leather rug, and a new Sharon Alderman swatch collection that explore the design possibilities of this most versatile of fibers. To keep us learning, Tien Chiu gives a new view on Complex Weavers and a straightforward explanation of how to turn a draft, and Laura Fry presents fulling in a nutshell.

I hope the projects will warm your loom and the stories of sheep and the people who love them will warm your heart.



FUTURE THEMES

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.

September/October 2013 **Garment Issue: *A Night on the Town***
Weave to be seen! This issue brings favorite garments and accessories to wear for evenings out (or in), plus articles on weaving techniques, sewing tips, and garment design.

HANDWOVEN

VOLUME XXXIV
JANUARY/FEBRUARY 2013

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TIEN CHIU
of Sunnyvale, California, weaves, dyes, and sews handwoven couture garments. She's also blogging a book about how to create original craftwork, at www.creatingcraft.com.

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of Loveland, Colorado, lives with her yoga mat, looms, and the most generous and amazingly supportive husband. She is blessed with a happy and joyful life.

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

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YVONNE STAHL
of Denver, Colorado, enjoys weaving for the sake of weaving and believes artists have no control over failure or success in their work: they can only do their best and then let it go.

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

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LINDA WILLIAMS
of Ashby, Massachusetts, learned to weave from her Finnish grandmother. After retiring, she turned a fifty-year hobby into a business, Country Weaver Designs.

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BEVERLY JONES
of Manhattan, Kansas, is privileged to design and weave surrounded by the natural beauty of the Kansas Flint Hills.

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TOM KNISELY
of East Berlin, Pennsylvania, teaches weaving at The Mannings Handweaving School. He was named 2011 Teacher of the Year by *Handwoven* and his textilian fans.

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SARAH H. JACKSON
of Santa Ana, California, was invited to join Designing Weavers, a distinguished juried fiber guild known for the diversity of work produced by its members.

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NORMA SMAYDA
of Saunderstown, Rhode Island, first learned to weave in Norway. In 1974, she established the Saunderstown Weaving School, which she continues to run.

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KATE LANGE MCKIBBEN
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CEI LAMBERT
of Fort Collins, Colorado, is an MFA graduate student at Colorado State University. When he's not weaving, he enjoys bird watching, drawing, reading science fiction, and riding his bike.

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

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SHARON ALDERMAN
of Salt Lake City, Utah, has been weaving nearly daily since 1969. Living in and maintaining her 1886 Victorian adobe requires her to be very handy!

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

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KATHERINE AUGUSTINE
of Palmerton, Pennsylvania, has always loved all things fiber. She sews, knits, weaves, and spins alongside her husband and two daughters.

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KATHLEEN ENGLAND, ROBBY ENGLAND, AND BARB CONDON
of Pennsylvania, run Glenfiddich Wool. Robby is a shepherd, shearer, and beginning weaver. Barb and Kathleen spin, dye, design, and knit. All feel blessed to work with one hundred Border Leicester ewes raised on a small farm in the hills.

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Letters



PHOTO BY GISELA VON WEISZ

ANOTHER QR CODE BAG

When I saw Michael Cook's QR Code Bag [*Handwoven*, November/December 2012], I realized that weavers love the patterns it brings. This pattern was my contribution to embellish the totes being sold at VÄV 2011 in Borås [Sweden] last September. I made this for myself; the QR was printed on special paper and ironed onto the pocket.

—Gisela von Weisz
via email

COMPLIMENTS

I just looked through [the *Handwoven* November/December 2012] issue and had to tell you it's superb! I loved all the very creative ideas in the issue. Three of my favorites are the contemporary spin of the miniature overshot towels [Bertha's Towels], the details in the Crested Butte Purse, and the use of the materials in the *Voie Royale* Muff. So great. The lace pillows were pretty wonderful, also. Hope there will be more inspiration to come.

—Vilija Deutschman
via email

WASHING HANDWOVENS

I enjoyed the article on washing handwoven textiles [*Handwoven* September/October 2012]. I think it is helpful to remember that for thousands of years, handspun, handwoven textiles were washed by beating them on rocks in rivers. There is nothing inherently delicate about handwoven cloth. (My personal feeling is that anything that can't be thrown in the washing machine is a waste of time and effort.) I made two outfits (shirt, trousers, and belt) about three years ago out of cotton. They are part of my regular clothing rotation, so they get machine washed and dried regularly. I use the permanent-press setting (warm wash, cold rinse) and the gentle cycle on the dryer. I also wove a cotton carry-on bag for air travel about ten years ago. Since I drag it everywhere, including on camping trips, it too gets washed regularly. It has held up very well. Even the corners have not yet worn out!

—Martha Monsson
via email

A VOLUNTEER'S STORY

I was a volunteer at the Bradford Farm Museum in 2001 where I wove on a two-hundred-year-old barn loom. The couple that used to do it had retired, so I had to try to explain how and why it worked to all of the sixth graders who were stopping by on a field trip; there were 235, I think, in groups of twenty to thirty at a time. I explained how the farmers' wives made simple things to use on the farm. They really didn't have time to weave fancy coverlets, although some still did. Most of the coverlets came from men that carried their looms in the wagon. My lecture was only five minutes and then I wove a few strokes. At the end, I asked if there were any questions. One little boy asked, "Did the men weave faster?" I didn't know what to say—I said yes, they were professionals and didn't have to do all the things the women did. Afterward, while I was traveling home, I thought, "When did those women weave? Before the cows were awake, after milking, after breakfast, after laundry?" Anyway, I can only guess. I still find time to weave. We all have busy days, but we still weave and design.

—Miriam Olson
Sheffield, PA

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What's **Happening**

Weaving Lives: A New Textile Exhibit

From February 21 until August 2, 2013, the Avenir Museum of Design and Merchandising at Colorado State University in Fort Collins, Colorado, will be hosting the exhibit Weaving Lives: Transforming Textile Traditions in the Peruvian Highlands. Cocurated by Nilda Callañaupa Alvarez, founder of the Center for Traditional Textiles of Cusco (CTTC), and Marilyn Murphy, founding partner of Cloth Roads, the exhibit features traditional textiles from contemporary weavers living in the nine communities associated with the CTTC.



The exhibit features four mannequins dressed in traditional clothing, including the everyday attire found in the village of Accha Alta and the full wedding outfits worn in Chahuaytire.

As part of its mission, the CTTC works to revitalize traditional Peruvian weaving through the development of self-governing cooperatives and to educate people on Peru's textile heritage including weaving, spinning, and dyeing. The items chosen by Alvarez and Murphy reflect the tradition, diversity, and skill of the CTTC weavers and include mantas, ponchos, tapestries, and traditional outfits—most of which will be for sale.

The exhibit's grand opening on February 21 will include a lecture by Nilda, backstrap weaving demonstrations by a CTTC weaver, and a trunk show which will continue through the weekend. Also part of the exhibit are two workshops by Nilda, one on knitting Andean hats in the Chinchero style and one on the ñawi awapa style of tubular edging, and two additional lectures. More information on the exhibit, lectures, and workshops can be found at the Avenir's website, www.dm.cahs.colostate.edu/welcome/museum, or by calling (970) 491-6648.



Closeup of a woman's manta woven in Sallac, Cusco. Unlike the other CTTC communities, artisans in Sallac are known for their use of ikat. PHOTOS BY SHAWN SALLEY

2013 *HANDWOVEN* GARMENT CHALLENGE

What's your idea of a perfect night on the town? Is it getting dressed up and going to the opera? Would you prefer to attend a gallery or museum exhibit opening? Maybe your ideal night is heading to a downtown coffee shop or café with friends to laugh and socialize. Or maybe you'd like to curl up in front of the TV, turn on old movie classics, and get nostalgic watching *On the Town*. Whatever your ideal night on the town might be, our 2013 *Handwoven* Garment Challenge is about weaving your perfect outfit or accessory for that perfect evening.

From January 7 until March 15, 2013, we'll be accepting entries for the challenge, so you have plenty of time to start planning and get creative. Don't sew? Make a loom-shaped garment or collaborate on your project with a friend who does. This year we have a category just for accessories, which means scarves, shawls, and other adornments.

We'll be giving out five fantastic sponsored prizes for the projects we vote Best Accessory, Most Elegant, Best Loom-Shaped Garment, Best Tailored Garment, and Best Use of Knitting Yarns. All five of the top prize-winning garments will also be given the star treatment and featured as projects in the September/October 2013 issue of *Handwoven* along with five other runners-up.

Get your looms warped and your sewing machines oiled, because the official *Handwoven* 2013 garment challenge "A Night on the Town" is about to begin! For more information on rules, specific garment requirements, and how to enter, go to weavingtoday.com today!



Previous winners of the *Handwoven* Garment Challenge. At left, Judilee Fizhugh's Kasuri Dragonflies Vest won in 2012, and at right, John Mullarkey's Controlled Chaos Vest was a winner in 2011.

Winning Haiku

It was incredibly tough, but after reading over 150 haiku submitted for the Handwoven and Bijou Basin Ranch Haiku Contest, we have a winner! Judy Ranta of Long Beach, New York, charmed the judges with this lovely haiku:

A stringed instrument,
my loom makes a melody
of clattering cloth.

Congratulations to Judy and a big-thank you to everyone who entered the contest. We'll be having some more giveaways soon, but until then, here are a few of our other favorites (and you can read more at weavingtoday.com).

How do I weave dreams?
With warp of joy and pleasure
And weft of the earth.
—Mary Anderson

I will warp my loom,
Today, perhaps tomorrow
Or another day.
—Mary Coburn

Tibetan glacier
Thupten spins yak down, smiling.
Past and future merge.
—Cynthia Berman

These three things shape cloth:
Color, texture, and design.
Color always trumps.
—Jody Williams

Penelope's ways
are mine. Unweave now for that
Far-off, off-loom day.
—Cathy Fredrickson

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Reduce Treadle Anxiety

S.A. Zielinski once wrote in a 1952 issue of *Master Weaver* that "every loom has too few treadles." He then suggested that, in an ideal world, a 4-shaft loom would have 14 treadles. Much has changed in the past sixty years, but the frustration of having too few treadles remains the same. Fortunately, the free online program known as Tim's Rudimentary Treadle Reducer (www.cs.earlham.edu/~timm/treadle/index.php) was developed to solve just this problem. Created by Tim McLarnan, a professor of mathematics at Earlham College, the program is simple to use—just enter in information about the draft, and the program creates an appropriate skeleton tie-up if one is possible.

The program started out as a question posed by weaver Elaine Zimmerman to her former college roommate and mathematics professor Tekla Lewin: Could she could use math to solve the treadle problem? Tekla developed a theorem, but wanted to make the solution more accessible to Elaine and other weavers, so she asked Tim for help.

Though he was neither a weaver nor a programmer, Tim took on the problem and came up with a web-based application that weavers from around the world can easily access regardless of computer type or software updates. He also made the source code and algorithm information open and available so anybody who wanted to could make updates or improvements.

According to Tim, weavers have enthusiastically embraced the Treadle Reducer and even send the occasional letter thanking him, something he enjoys. "I would love to hear from other users of the Treadle Reducer and to see what I've helped them weave," he says. "I'd love to see more pictures as a free response to a free gift."

Through it all, Tim has gained a new appreciation for weaving and weavers. While working on his program, Tim read Shirley Held's book *Weaving* and spent time in Earlham's weaving studio and with *Handwoven* contributor Nancy Taylor to learn weaving vocabulary and see exactly how the looms worked. He's also integrated weaving into his calculus class, using it as an example when he explains Cavalieri's principle. "So much of math has traditionally been about guy things like shooting cannon balls at other people, that an example based on measuring fabric is a lovely bit of relief, especially since it actually has some pretty deep mathematical ideas lurking inside of it," explains Tim.

While Tim doesn't yet weave, he's proud to be an honorary member of the weaving community. "I enjoyed writing the Treadle Reducer and meeting the weavers I have," shares Tim. "I'd be delighted if it continues to do its tiny part in helping wonderful people make beautiful things."



FROM OUR Roving Reporters

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



An Atlantic Spinners and Handweavers guild member weaving on a giant inkle loom.
PHOTO BY RICHARD NOWAKOWSKI

Outstanding Acts of Outreach

This fall, the Atlantic Spinners and Handweavers participated in Nocturne, a city-wide nighttime art celebration in Halifax, Nova Scotia, ending at midnight. We had fifteen spinners demonstrating on spinning wheels covered in glow-sticks and and five weavers demonstrating on illuminated looms, including a 6-foot high inkle loom custom built by a member's daughter. Although it was very cold, close to 2,800 passersby stopped to watch, talk, and even try their hands at spinning and weaving.

—Fran Nowakowski, Halifax, Nova Scotia

Education and community involvement have been part of the Wisconsin Handweavers, Inc. (WHI), mission since its founding in 1950. In 2012, WHI members also used their talents to create rugs for new residents moving into community housing as part of a continuing cooperative effort with Capuchin Apartments, St. Ben's Community Meal Program, Milwaukee city and county government, and other local agencies. Using donated supplies, the weavers presented the first batch of woven rugs in November.

—Susan Knorr, Milwaukee, Wisconsin

What says "summer" more than a county fair? It's the place to celebrate our summer's work, whether it be gardening, preserving food for winter, raising livestock, or processing fibers. The Helena Weavers and Spinners Guild celebrates the latter each year at the Lewis and Clark County Fair in Helena, Montana. At the 2012 fair, the guild collaborated for a modified version of a sheep-to-shawl demonstration. The guild's demonstration began with a group of spinners spinning hand-dyed silk hankies into fine threads. In the meantime the weavers warped a loom with a strong silk noil yarn. The brightly colored weft threads were woven in plain weave, the colors woven randomly as the various spinners filled their bobbins with different hues. The result, after nearly four hours of weaving, was a beautiful silk table runner that was raffled off during the fair.

—Kathy O'Hern, Helena, Montana

Helping Weavers Rebuild

The summer of 2012 was a difficult season for the Pikes Peak Weavers Guild (PPWG) in Colorado Springs, Colorado. Due to the Waldo Canyon fire, many PPWG members in the area were forced to evacuate, and one member had her house and studio destroyed by the fire. As a response to this disaster, a hope and renewal celebration was organized for the person who lost her home, and included some fiber-related gifts for her new studio. In addition, PPWG members have decided to cosponsor a juried exhibit, Woven Together: Firestorm, which will open on the one-year anniversary of the fire in June, 2013. For more information or to download a prospectus, go to www.pikespeakweavers.org/firestorm.

—Beverly Weaver, Colorado Springs, Colorado

In January, an assistant principal for the High School of Fashion Industries (HSFI) in New York City contacted the New York Guild of Handweavers hoping to find someone to evaluate some of the school's looms, many of which were missing pieces and had free-hanging harnesses. Over the course of several weeks, guild members Darby Downey and Terry Henley went to the school armed with tools, Murphy's Oil Soap, and a large can of WD-40, and after much hard work put thirteen looms back in working order. Darby and Terry were also asked if they could put together a short introductory weaving class. Originally a class for six or eight students, it quickly morphed into one for the entire tenth grade! By the end of the class, it was clear that some of the kids were hooked on weaving and Darby and Terry have been asked to come back for more teaching!

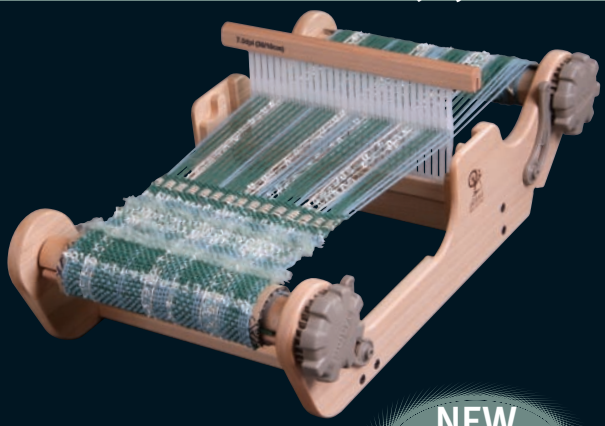
—Ria Koopmans, New York City, New York



New York Guild of Handweavers member Terry Henley teaches students the basics of weaving at the High School of Fashion Industries.
PHOTO BY DARBY DOWNEY

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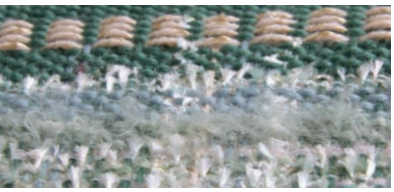


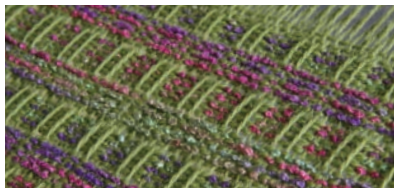
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Spotlight

WEAVING LOCAL

In 2010, author and textile artist Rebecca Burgess had an epiphany. She was thinking about the ways in which countries were exploited for oil and other resources, and how unacceptable it was. Then she looked down and saw her plastic chair and her clothing colored with synthetic chemical dyes. At that moment, she decided she needed to change. "I couldn't be a paradox anymore, writing about natural dyeing and wearing synthetic," she remembers thinking. For the next year, Rebecca challenged herself to live only in clothes produced and dyed within 150 miles of her California home.



Rebecca Burgess wears a hand knit indigo piece made of Sally Fox's yarn, while working in her Japanese indigo field.

Over time, Rebecca's personal challenge led to a local fiber movement, and the nonprofit organization Fibershed has taken its place. While sourcing her local wardrobe, Rebecca introduced local farmers and ranchers to designers who used their fiber to create stylish garments and accessories. Through their collaborations, yarn and fiber producers began to think more about creating product for the designers, while the designers were coming up with innovative new ways to use local products. It got people connected, and it got them excited.

This spirit of cooperation is part of the reason *Handwoven* contributor and shepherd Robin Lynde enjoys being a part of the Fibershed movement. "I think it's such a fantastic thing," says Robin. "Our fiber has the potential to do so much." One of the things Robin enjoys about the project is seeing how skilled designers transform her Jacob yarn or woven fabric into clothing. Through Rebecca's initial challenge, she was introduced to knitwear designer Kacy Dapp, who used Robin's yarn to create a versatile knit top, and later designer Mali Mrozinski, who created a cardigan from Robin's weaving.

Fibershed also holds workshops, tours, and presentations to educate the public about the importance and benefits of locally produced, naturally dyed textiles. It also strives to better educate the public on the value of local handmade objects and to promote appreciation of the work—and love—that goes into each one. "These kinds of efforts change perceptions," explains Rebecca. "It's happening here, and it's a beautiful thing to watch."

Another aspect of education that Fibershed highlights is the idea of "reskilling." According to Rebecca, this means learning the skills our parents or grandparents may have had but that were lost along the line. This includes sewing, farming, knitting, and—of course—weaving. Rebecca believes that reskilling is a vital part not just of the Fibershed movement, but also in empowering people. "Otherwise we become unthinking consumers," explains Rebecca.

While the local fiber movement embraces the idea of slow cloth, it doesn't completely eschew modern technology. In fact, Rebecca has made it a priority to have a strong online presence with the Fibershed website (www.fibershed.com), where people can learn about the movement, its mission, and how they can get involved. The farmers and artisans involved in Fibershed also run a separate marketplace website where people in northern California can find local textiles as well as kits, yarn, and



Julie Rosenfeld, alpaca rancher sits with members of her flock in Mt. Aukum, California. PHOTOS BY PAIGE GREEN

fiber to make their own.

As Fibershed grows, other communities from around the country have expressed interest in starting their own local fiber movements. Rebecca has some advice for anyone wanting to take on such a project. "Trust the process," says Rebecca. "There's nothing about this that hurts." She also encourages organizers to consider local geography when determining the area of their bioregion. While 150 miles might work in California, a bioregion in New Mexico might need to be quite a bit larger. And, of course, Rebecca reminds people to have fun with it: "Have a good time. Enjoy each other's company, and create from those relationships."



Allison Reilly, an angora farmer, wears a piece designed and sewn by Oakland designer Mali Mrozinski, made from fabric woven by Robin Lynde with yarn from her Jacob sheep.

WEAVERVILLE RENDEZVOUS

On October 6, 2012, a coast-to-coast weavers' rendezvous was held simultaneously in Weaverville, North Carolina, and Weaverville, California. At these events, weavers got together to discuss common issues and to celebrate weaving and other fiber arts. Robyn Spady helped organize the California rendezvous, and Judi Jetson helped organize the one in North Carolina. Here are their reports on the first-ever Weaverville Rendezvous.

Weaverville, North Carolina

The Weaverville Rendezvous was an opportunity for fun and camaraderie in North Carolina. Local knitters decorated the town the night before with a yarn-bombing effort dubbed Operation Colorstorm, so everything looked festive as weavers took part in morning fiber demonstrations. Locals were delighted and stopped to talk and find out where they might take weaving classes.

At noon, participants moved to Weaverville's new fiber mill, Echoview, where they were treated to a delicious lunch and talked about how to use more local fiber in their weaving. Fiber farmers asked what weavers want, and weavers replied without hesitation: "Two-ply that's about 5,000 yards per pound, please."

At around 2:30 pm, we connected with weavers on the West Coast to talk about how to grow our fiber economy and individual businesses. We focused on what could be done locally, and shared information about our Local Cloth group, which is working to grow the fiber economy by connecting producers, processors, artisans, designers, garment makers, and retailers.

—Judi Jetson



Operation Colorstorm PHOTO BY JUDI JETSON

Weaverville, California

Both Weaverville locations are small mountain towns with a growing presence in their local arts communities. Each group had an agenda of activities for the day; however, the shared purpose was a celebration of weaving, weavers, and our passion. It was also an opportunity to pull together at a community level and discuss what we can do to promote weaving as a profession and to better market the value of handwoven goods.

In California, the event coincided with Weaverville's annual quilt festival and its "Quarter Mile of Quilts" display, so Main Street was lined on both sides with handmade quilts. Our rendezvous was held at Sweet Sheep, the local yarn store.

In addition to the spirit and camaraderie with weavers in both locations, our discussions seemed to encompass the same things when it comes to improving professional opportunities: pricing, the need for increased quality, and the development of business skills. Everyone agreed that efforts to improve professional opportunities and perceptions are best made at the local or regional levels where promoters can better understand the business and cultural climate and the opportunities available.

Will we do it again? I don't know. We're still mulling everything over, but I'm confident about the future for weavers and other fiber artists.

—Robyn Spady

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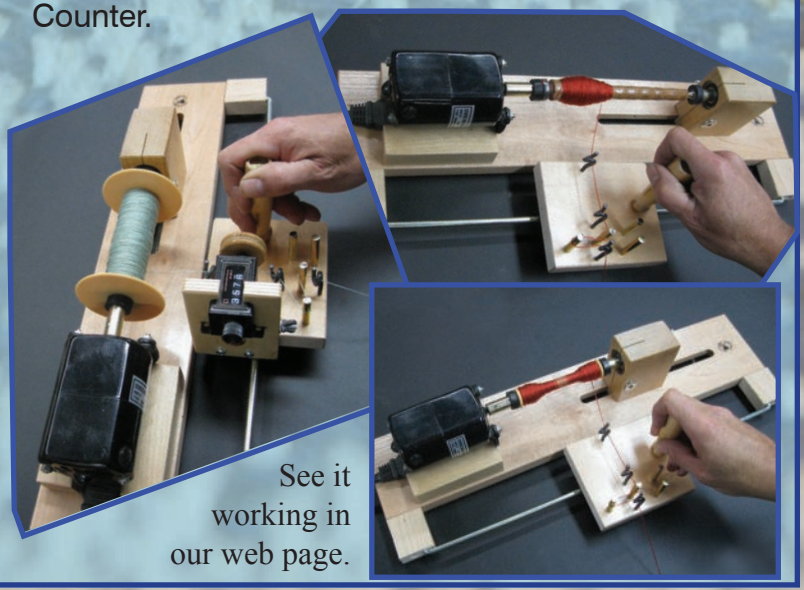
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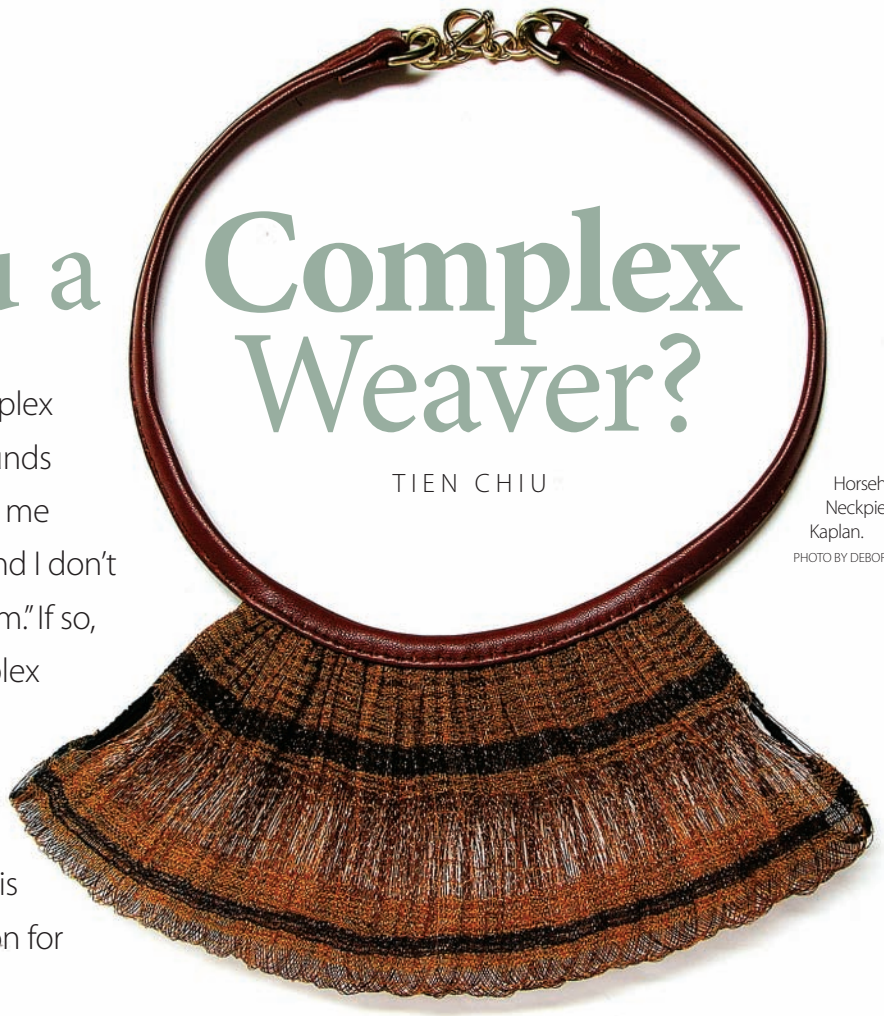
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Are You a Complex Weaver?

TIEN CHIU



Horsehair and Copper Neckpiece by Deborah Kaplan.
PHOTO BY DEBORAH KAPLAN

You may have heard of Complex Weavers and thought, "It sounds interesting, but that's not for me because I'm not an expert and I don't have 24 shafts or an AVL loom." If so, it's time to reconsider. Complex Weavers has a lot to offer weavers of any level, with any kind of loom. All you really need to be a member is a lively curiosity and a passion for weaving.

Complex Weavers, founded in 1978, is an international organization of weavers that fosters education in weaving, helping its more than one thousand members develop a deeper understanding of weave structures, fabric design, historical techniques, and the methods and tools for creating woven fabric.

Complex Weavers provides many resources to its members:

- The full-color *Complex Weavers Journal,* published three times a year, allows members to share their ideas and studies. (An index of the journal is available on the Complex Weavers website and will give you an idea of the topics covered.)
- Complex Weavers study groups and sample exchanges are an ongoing and vital part of our education program. Self-organized, they produce samples, newsletters, or other materials for exchange among members. Just a small

Complex Thoughts

Here's what our members say about Complex Weavers (or CW, as we affectionately call it):

"Complex Weavers is not necessarily about 'complex' weaving. Rather, it offers members the ability to further study specific weaving topics at their own pace in a noncompetitive and supportive environment through the study groups."

—Nancy McKenna

"...it only takes that 'first step' of getting involved with CW. Then one finds a wealth of information, friendly resources, and unlimited opportunities to learn, regardless of the equipment one has available to use. I have purposely stayed with 8 or fewer shafts and find great satisfaction in achieving a cloth on 4 shafts that other people can't believe is done on only 4 shafts. CW helps me keep alive the 'What if . . . ?' train of thought."

—Leslie Killeen

"Complex weaving is about the ongoing pursuit of considering the infinite possibilities when crossing two threads. It transcends the number of shafts on a loom or the



spectrum of hues on a color wheel because weavers are only limited by their imaginations."

—Robyn Spady

"I joined Complex Weavers four years ago. I had been weaving intensively for about three years and wanted to start

sampling of study group topics includes: weaving for garments, early American coverlets, medieval textiles, kumihimo, and weaving with fine threads. Structure study groups include crackle, doubleweave, fine threads, lace weaves, and tied weaves (to name just a few!). A complete list can be found on the Complex Weavers website, at www.complex-weavers.org/stdylist.htm.

- Don't see a study group you like? Start a new one! Any member interested in a topic can start a new study group, as long as the topic is relevant to Complex Weavers and not covered in an existing group.
- The Complex Weavers library has an extensive collection of books, manuscripts, and samples that members may borrow by mail. The complete list of library contents is available at LibraryThing, www.librarything.com/catalog/CWLibrary.
- Complex Weavers Seminars is a three-day conference held in even-numbered years, a place where members can exchange information and forge new friendships. The conference seminars offer a wide array of options for learning new techniques plus the chance to meet others passionate about weaving!
- The membership directory lists members and their interests and equipment, as well as contact information, enabling easy exchange of ideas between members.
- Regional meetings are held throughout the world, often in conjunction with regional conferences, helping bring together Complex Weavers members who live near one another.

You may also want to check out WeaveTech, an online discussion group frequented by Complex Weavers members, that offers a daily exchange of ideas, tips, and resources, and an opportunity to ask questions and discuss topics of interest. Recent topics include everything from weaving with angora to turned honeycomb, loom lubrication, ondolé reeds, and weaving swords. You can find out how to join at groups.yahoo.com/group/WeaveTech/.

Complex Weavers is an all-volunteer organization, so membership is not expensive: within the United States, dues are $35 per year; in Canada and Mexico, they are $40 per year, and $45 per year outside North America. (The slightly higher international costs are to defray mailing costs for the journal.)

Guilds can also join Complex Weavers! Guilds receive access to the membership directory and the journal, but only individual members have library access privileges.





Left: *Dyad* (8 shafts, ply-split braiding), by Barbara J. Walker, won the Complex Weavers Award at the 2012 Complex Weavers Exhibit, Glamour, Glitter, Glitz. PHOTO BY KELLY J. JAMES
Right: Self-Pleating Neckpiece by Wendy Morris, 8 shafts. PHOTO BY WENDY MORRIS.

designing original work rather than weaving projects out of books and magazines. I was a bit nervous about joining because I wasn't sure my work qualified as 'complex.' But a few members emailed me and let me know that Complex Weavers wasn't just for weavers with a gazillion shafts or thirty years of weaving experience. It's for any weaver with a curious mind, interested in studying weaving more deeply. That was me! So I joined. This turned out to be one of the best decisions I ever made. I have grown incredibly as a weaver with help from the study groups and other Complex Weavers members."

—*Tien Chiu*

To find out more about Complex Weavers, go to our website at www.complex-weavers.org/whyjoin.htm. We welcome you!

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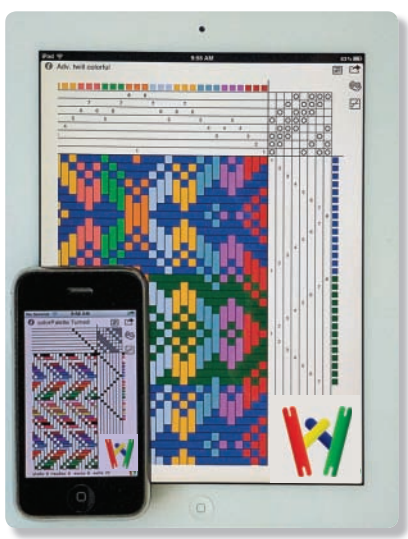


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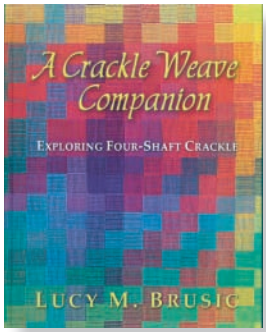
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The iweaveit is a weaving draft and design app from **Canyon Art** for the iPad, iPod, and iPhone. Use it to enter your weaving drafts and then edit them to view it with your own yarns and colors. Learn how the threading, treadling, and tie-up relate and see a drawdown of the pattern. The app allows you to compute how much yarn you'll need and provides you with heddle counts, making threading a snap. You can also track your treadling by just tapping on the screen to advance to the next pick. Search for the iweaveit in the Apple App Store.
www.weaveit.com



Media Picks



A CRACKLE WEAVE COMPANION: EXPLORING 4-SHAFT CRACKLE

Lucy M. Brusic

MINNEAPOLIS, MINNESOTA: KIRK HOUSE PUBLISHERS, 2012. HARDCOVER, 125 PAGES, $29.95. ISBN 978-193379456-3.

If you are interested in 4-shaft crackle weave, take a deep breath and dive into Lucy Brusic's *A Crackle Weave Companion*. Brusic has packed forty years of study into 125 pages of solid information complemented by inspiring color photographs, clear illustrations, and an uncluttered layout. Her work successfully combines drafts from Mary Atwater, Marguerite Davison, and Mary Snyder, with an easy notation system to aid those readers who may not have access to the past publications of these revered weavers.

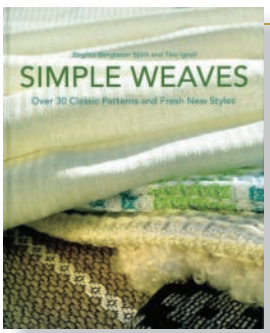
The beginning chapters cover the basics of 4-shaft crackle, color choices, threading, and treadling. Brusic also explains that crackle can be extended beyond the traditional expectation of a sturdy cloth toward more a drapey fabric by experimenting with sett. She greatly illuminates the concept of mixing and matching of threading and treadlings, a suggestion that lends itself to an endless crackle study using a simple 4-shaft loom.

Subsequent chapters are organized to include drafts and observations based on shared characteristics such as the number of crackle blocks. For example, Chapter 9, "Three-Block Patterns: Easy Rotations," discusses how the omission of one of four possible blocks on four shafts allows a single block to be woven to attain crisp design elements (omitting a block does away with the usual crackle result of two blocks weaving together due to common threads). Later chapters discuss crackle for clothing and rugs. The book also has a bibliography and appendices covering additional material on treadling, crackle borders, incidentals, and other topics.

Brusic's talent for color and her technical expertise resonate throughout the book. Her lucid explanations and appropriate use of repetition make *A Crackle Weave Companion* beneficial to experienced beginners as well as advanced weavers. I think the very best use of this book would be to study the concepts at the loom or perhaps at a computer with a drafting program.

I found this to be a hefty effort and confidently recommend that weavers consider it for their personal libraries.

— Pattie Graver



SIMPLE WEAVES: OVER 30 CLASSIC PATTERNS AND FRESH NEW STYLES

Birgitta Bengtsson Björk and Tina Ignell

NORTH POMFRET, VERMONT: TRAFALGAR SQUARE BOOKS, 2012. HARDBACK, 128 PAGES, $24.95. ISBN 978-1-57076-555-1

A weaver visiting Scandinavia is quickly struck by the simplicity and beauty of the household textiles, weaves that combine structure and color in fresh and satisfying ways. This lovely book explores the relationship between color, structure, and function, lending insight into that appealing aesthetic.

The authors' approach combines the best aspects of a weaver's study course with a set of projects that readers will delight in making for their homes. The book explores a series of weave structures, from plain weave and twill to "true dräll" (damask), through projects with a purpose. Each chapter centers on a family of weave structures and each teaches multiple lessons. For example, the first chapter illustrates how many variations of plain weave and twill can be woven on the same warp. Another chapter compares the very different effect of canvas weave (a kind of huck) in two different qualities of tow linen: a coarse linen for rustic placemats and a fine linen for very contemporary two-tone throw pillows. Featured weave structures include various twills and rosepath; overshots, including monk's belt and crackle (called Jämtlandsdräll in Sweden); waffle weave; color-and-weave patterns; honeycomb; and M's and O's, halvdräll, and other structures related to damask.

As with coauthor Tina Ignell's *Väv magazine*, this is a weaving book, not a recipe book. Drafts are given in the Scandinavian style, with minimal finishing or sewing instructions. The weaving drafts and instructions are clear, the projects use classic yarns that are available to weavers worldwide, and the authors have thoughtfully given translations for uniquely Swedish weave structure names. The stylish projects, from towels and rugs to a cozy bathrobe, reflect the authors' combined years of experience in weaving and commercial design, and the gorgeous, light-filled photos by Bengt Arne Ignell will make the reader long to remodel as well as redecorate with handwoven cloth. *Simple Weaves* is a treasure trove of weaving ideas and inspiration.

— Anita Osterhaug

Check out weavingtoday.com for more reviews of weaving books and DVDs.

A Weaver's Guide to Wool

ROBIN LYNDE





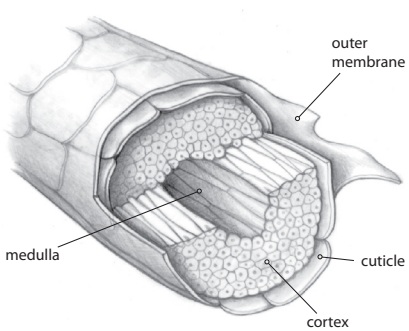
Wool can vary widely, from the short, soft crimpiness of Merino to the lustrous, wavy 8" to 12" staple of Wensleydale fleece.

As more small farms offer their products through local "fibersheds," farmers markets, and online marketing, a whole new world of yarns is available to us. Just as you can buy wine and coffee by the grape or bean variety, enjoying the unique characteristics of a type or place, you can also buy "varietal" wool yarn. You can still buy generic wool yarn, but now you can also find yarn that's 100% Cotswold, or Cormo, or Columbia. With so many choices, how is a weaver to decide?

The good news is that there is a wool for every purpose. You may have swooned over a fine Merino yarn or admired a Navajo-style rug made with wool from Navajo-Churro fleece. And I'm sure you've heard (or said): "I can't wear wool. I'm allergic to it." Or "I won't wear wool. It's too scratchy." This is where knowing a bit about the biological properties of wool and the different sheep breeds can be useful.

Webster's defines wool as "the soft wavy or curly, usually thick undercoat of various hairy mammals and especially the sheep, made up of a matrix of keratin fibers and covered with minute scales." All wool and hair fibers have an outer cuticle surrounding a cortex, and coarser fibers also have a central medulla. But some characteristics are unique to wool, providing the elasticity, warmth, strength, and affinity for dyes that figure into our yarn choices:

- The cortex is the major component of the wool fiber. The cellular structure of the cortex contributes to wool's elasticity, resiliency, and durability. The cortex is made up of paracortex and orthocortex cells in varying proportion, depending on the sheep breed. The ratio of these cells influences the amount of crimp (waviness) in the wool fiber and its affinity for dye.



Cross section of wool fiber.

- Overlapping scales on the cuticle give wool its ability to felt. The edges of these scales are more prominent on fine wool fibers than coarse wool fibers, adding to the luster of the latter.
- Coarser fibers may contain a medulla, or central hollow core. These fibers (including hair) generally lack crimp. In kemp fibers, the coarsest fibers grown by sheep, the medulla occupies 60 percent of the fiber diameter. Kemp is coarse, brittle, and does not accept dye. Kemp is undesirable in fleeces except in breeds such as Scottish Blackface, in which it is a breed characteristic.

We describe different breeds of wool in terms of their fiber diameter (fineness), fiber length, and crimp. (Within a breed, these traits can vary by individual animal.) The average fiber diameter (AFD), measured in microns (μ) is the most important factor in determining the commercial value of wool and the appropriate end use of the fiber. It is this trait that you are experiencing when you

describe a yarn as soft or scratchy. Wool ranges from 17µ to over 40µ AFD. (Human hair is 60–80µ—very coarse, in comparison.) Fibers larger than 30µ do not bend when they touch your skin. This characteristic creates the itchiness or irritation that many people refer to as an allergy to wool. When more than 5 percent of the fibers in a yarn are coarser than 30µ, the effect is quite noticeable. True wool allergies are rare; sensitivity to coarse wool's prickle factor is much more common.

AFD is the most important factor in making a yarn suitable for a specific use, but fiber length and crimp (measured in crimps per inch) also influence the decision. In general, as the fiber becomes finer, the fiber length also decreases and crimps per inch increase. Yarn made from longer, coarser wool will generally be less soft and springy, more lustrous, and more durable. Yarn made from shorter, finer wool will be softer and more elastic, and less durable. Commercially, it is the combination of these traits that dictates whether the wool is used for worsted (smooth, lightweight) or woolen (tweedy, fuzzy, or bulky) yarns.

Now you know why one wool yarn will weave into a fabulous baby blanket but would be the wrong choice for a hardwearing tote bag or rug, and that almost everyone CAN wear wool, given the right choice. So how do we relate this back to sheep breeds? In general, these traits are genetically determined, so we can go by breed to determine what type of yarn to choose for a particular purpose.



PHOTO BY ROBIN LYNDE

When Robin Lynde thinks "sheep," she thinks of her horned, multi-colored Jacob flock.

You could probably describe many dog breeds, from Chihuahua to Saint Bernard, by their size, color, and other characteristics. Sheep breeds are equally diverse. When I think sheep, I think of a four-horned black-and-white spotted Jacob with a lofty, soft fleece. My neighbor thinks of her badger-faced brown California Variegated Mutant (CVM) with dense, very soft fleece. Another friend envisions her fat-tail, double-coated silver Karakul with coarse wool, perfect for rugs.

We categorize sheep breeds using descriptions of their wool: longwool (coarse, lustrous, and durable), fine wool (soft and springy), down (short and springy, but not necessarily soft), and double-coated. Each breed can be described by its typical range of AFD, fiber length (called staple length), and crimpiness, plus luster, natural colors, and how cloth made from it feels, what we call its "hand." (Describing hand is somewhat subjective, a bit like describing wine.)

Armed with a little knowledge, you can choose yarn with just the right combination of softness, luster, elasticity, and durability for your project. You may have to do some research and experimenting to know for sure, but won't that be fun, especially if that research involves buying more yarn and weaving?

Wool classes and breeds

Wool class	Characteristics	Some common breeds	Typical uses
Longwools and crossbred wools	AFD 32–42µ (except Bluefaced Leicester, 24–30µ); staple length 5–8½" (130–220 mm) with some up to 12" (300 mm); wavy, open crimp; durable and lustrous	Bluefaced Leicester, Border Leicester, Cotswold, Lincoln, Romney, Wensleydale	Rugs, bags, tapestry, upholstery, outerwear
Fine wool	AFD 17–31µ; staple length 3–6" (76–152 mm); tight crimp with high crimps/inch; soft and elastic	Merino, Corriedale, Columbia, Cormo, CVM, Rambouillet, Romeldale, Targhee	Inner and outer garments
Down wool	AFD 23–32µ; staple length 2–4" (50–102 mm); dense, resilient, tight spiral crimp; elastic with a crisp or spongy hand	Cheviot, Hampshire, Shropshire, Suffolk	Socks, throws, blankets, outer garments (often blended with other wools)
Double-coated	Short, fine inner coat (AFD 20–30µ) and a longer, coarser outer coat (AFD 27–35µ); range of natural colors	Icelandic, Karakul, Navajo-Churro	Rugs and outer garments, unless the coarser outer coat is removed

RESOURCES

If you want to learn more about wool and breeds, I recommend these books. In *The Fleece & Fiber Sourcebook*, Deborah Robson and Carol Ekarius delve into families of sheep, a fascinating way to work your way through the world of wool.

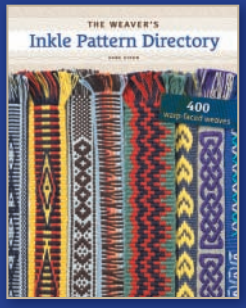
Fournier, Nola, and Jane Fournier. *In Sheep's Clothing: A Handspinner's Guide to Wool.* Loveland, Colorado: Interweave, 1995.

Robson, Deborah, and Carol Ekarius. *The Fleece & Fiber Sourcebook: More Than 200 Fibers, from Animal to Spun Yarn.* North Adams, Massachussetts: Storey, 2011.



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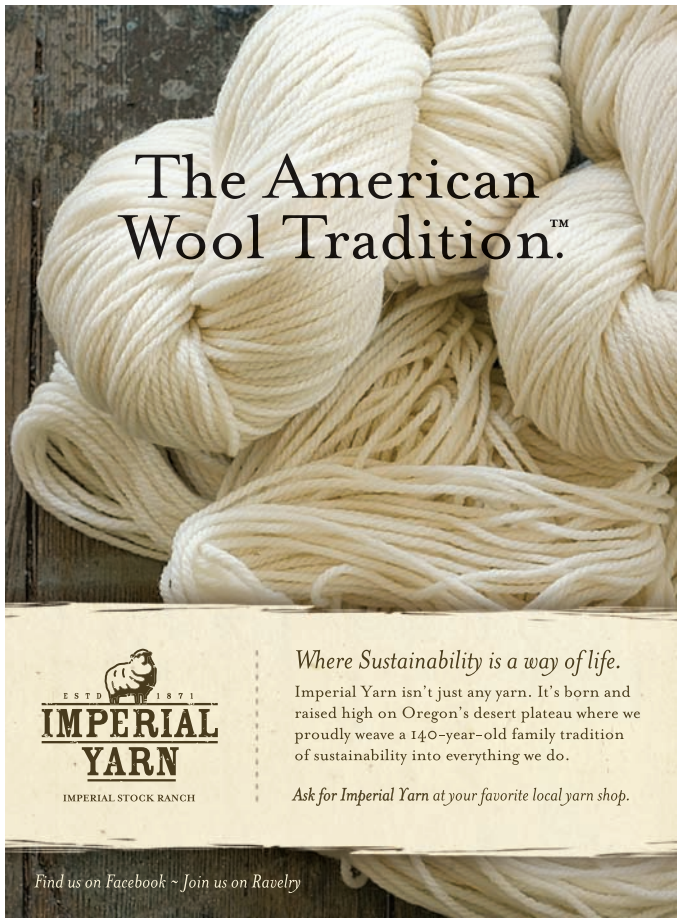
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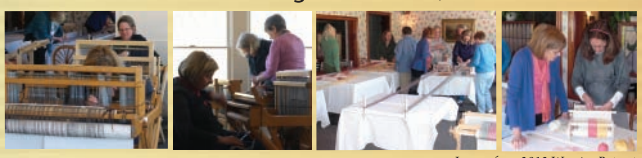
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FROM THE LAND TO THE LOOM

Diversity is one of the many wonders of wool. Here are three projects made from yarns that showcase the different qualities of sheep breeds and the land that they live on.



HEBRIDEAN CARDIGAN
BY YVONNE STAHL
PAGE 26

Yvonne Stahl's jacket is woven with yarn from the Hebrides, in rich colors that reflect the Hebridean sea and sky.



JACOB'S COAT SHAWLS

BY ROBIN LYNDE

PAGE 28

Robin Lynde's timeless shawls showcase the beautiful natural colors of the ancient Jacob breed.





IMPERIAL RUANA

BY SUZIE LILES

PAGE 30

Made with Columbia wool yarn from the Oregon high desert, Suzie Liles's cozy ruana is fun to weave and fun to wear.

Hebridean Cardigan

YVONNE STAHL



The yarns used for patterning in this jacket were designed originally for knitting by Alice Starmore, in colors inspired by the landscape of the Outer Hebrides of Scotland, where she lives. I fell in love with the rich, heathery colors of the yarns, and their soft hand, and I wanted to use them in a cardigan jacket. I typically combine many colors in my weaving, sometimes changing color with every pick in order to create depth to the fabric, but these colors have so much depth to them already, they called out for a simple pattern that would allow them to shine by themselves.

The Hebrides have a long and colorful history. The earliest archaeological remains in the islands date back to around 3,000 BCE, during the Neolithic era. From 1079 to 1266, they were a Norse kingdom, ruled by Vikings who settled and intermarried with the islanders. In the ensuing centuries, the inhabitants were ruled by various Scottish "Lords of the Isles," one of whom, MacNicol (or Nicolson, of Viking descent) built the original Stornoway Castle on the Isle of Lewis during the High Middle Ages. During the eighteenth-century Scottish rebellion against England and during the "land struggles" of the nineteenth century, many islanders emigrated to the New World. Today, the Isle of Lewis is the center of the traditional Harris Tweed industry. While the yarn is now produced by machine spinning and dyeing, an act of Parliament in 1993 decreed that Harris Tweed is defined as "hand woven by the islanders at their homes in the Outer Hebrides."

The patterning of this jacket celebrates the diverse history of the Hebrides, as the yarns celebrate its landscape. The small overshot squares might be the ribbing of a gansey sweater or the battlements of Stornoway Castle, and the zigzag pattern is reminiscent of geometric Fair Isle knitting patterns, the traditional Viking lynild (lightning) design, or the handwoven twill of Harris Tweed. My collaborator, designer and seamstress, Helen McKee, brought her usual magic to make a garment worthy of all this illustrious history.

WEAVING STEPS

1 Wind a warp of 525 ends Suede Zephyr 5 yd long, and warp the loom using your preferred method.

2 Spread the warp with scrap yarn, then weave 6 picks of plain weave. Weave 120" using the treadling and weft color rotation sequence shown in Figure 1 to make the fabric for the front, back, and sleeves of the jacket. When weaving with the pattern weft

STRUCTURE

Plain weave and twill.

EQUIPMENT

8-shaft loom, 35" weaving width; 15-dent reed; 2 shuttles, 9 bobbins.

YARNS

Warp: 2/18 merino/tussah silk (5,040 yd/lb, Zephyr, JaggerSpun), Suede, 2,625 yd.
Weft: 2/8 worsted wool (2,240 yards/lb, Maine Line, JaggerSpun), Sagebrush Heather, 800 yd;
Pattern weft: wool knitting yarn (1,800 yd/lb, Hebridean 2-ply, Alice Starmore), Red Deer (dark red) and Sea Ivory (medium gray), 270 yd each; Witchflower (bright blue) and Selkie (dark gray), 190 yd each; Pebble Beach (light gray), Driftwood (warm beige), Poppy (scarlet red), and Lapwing (dark green), 185 yd each.

WARP LENGTH

525 ends 5 yd long (allows 4" for take-up and 26" for loom waste).

SETTS

Warp: 15 epi.
Weft: 15 ppi.

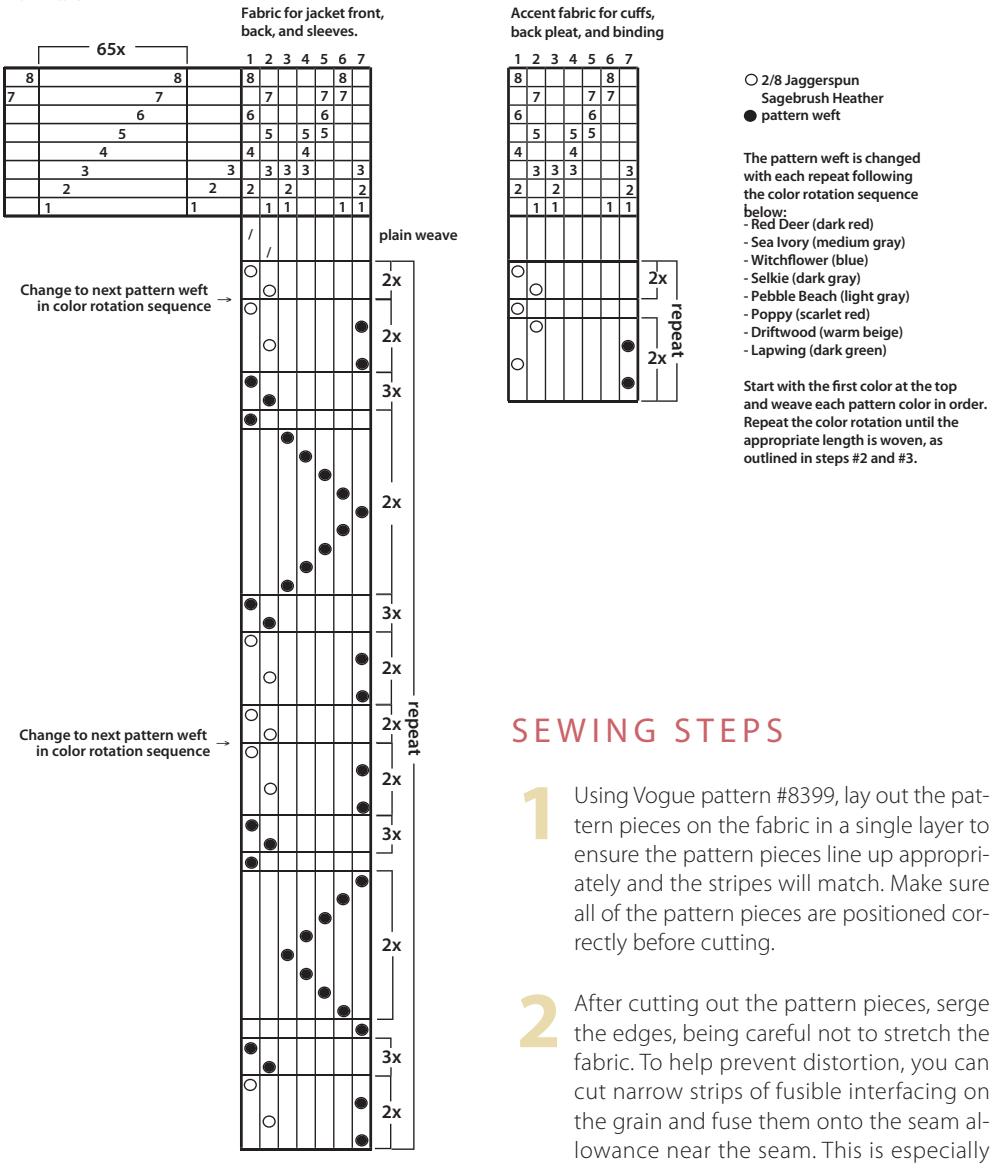
DIMENSIONS

Width in the reed: 35".
Woven length (measured under tension on the loom): 150".
Finished size after washing: 32" x 132".

ADDITIONAL MATERIALS

Vogue Pattern #8399, Marcy Tilton Jacket & Vest; lining and fusible interfacing per pattern instructions; sewing thread.

1. Draft



yarn, make sure to bubble the yarn as you throw the shuttle to reduce draw-in and avoid shrinkage in the fabric.

3 Weave 30" using the treadling and weft color rotation sequence for the accent fabric shown in Figure 1.

4 Remove fabric from the loom. Serge the ends of the fabric. Lightly wet-finish the fabric by placing the fabric in the washing machine with warm water and 3 capfuls of Eucalan. Agitate 15 seconds, stop the washing machine, and allow the fabric to sit for 30 minutes. Run the fabric through the spin cycle to remove excess water. Remove fabric from washing machine and allow to air-dry.

5 Once the fabric is dry, hard-press with a steam iron or take it to a dry cleaner for a hard press.

SEWING STEPS

1 Using Vogue pattern #8399, lay out the pattern pieces on the fabric in a single layer to ensure the pattern pieces line up appropriately and the stripes will match. Make sure all of the pattern pieces are positioned correctly before cutting.

2 After cutting out the pattern pieces, serge the edges, being careful not to stretch the fabric. To help prevent distortion, you can cut narrow strips of fusible interfacing on the grain and fuse them onto the seam allowance near the seam. This is especially important for the angled edges that are more prone to stretching.

3 Cut a piece of fusible interfacing about 2½" wide on the grain, so it does not stretch, and fuse it to the hemline on the inside of the jacket pattern pieces. When the hem is turned up, the interfacing should show on the inside about ½" above the edge of the hem. This will create a smoother hemline and keep the bottom edge from stretching.

4 After preparing the jacket pieces for construction, compare it with the paper pattern pieces to ensure they have not been distorted.

5 Assemble and line the jacket per the instructions in the pattern.







Jacob's Coat Shawls

ROBIN LYNDE

The Jacob sheep breed may have originated in Syria some three thousand years ago. Named after the Biblical Jacob's spotted sheep, they have provided warmth, beauty, and colorful wool through the centuries, and they are still gracing our looms today.



With the local fiber movement has come a growing interest in buying direct from farmers. What fun to be able to meet the flock (or even the individual sheep) that produced your fiber! Buy from the local source with a different mindset than when you purchase anonymously. Remember that production is limited and each year's products may be different. Be an informed shopper: learn what you can about the breed you are buying, the farmer's goals and methods, and how to evaluate the wool. By supporting your local farmer, you can learn about the trials and pitfalls of farming, and you can share in the satisfaction of a successful year.

I love the Jacob sheep that I raise on my farm. I like knowing each individual sheep at a glance. I admire their good mothering ability, unique look, and personality. I love their wool for its soft loftiness and all-round versatility. The Jacob sheep is a rare breed that dates back to Biblical times, striking in appearance with its black or gray and white face, spotted fleece, and multiple horns. (At first glance many people think the Jacob sheep is a goat.)

As with many breeds, different Jacob sheep can produce a range of fibers. One Jacob may have wool that is suitable for next-to-the-skin wearables, and another may have coarse wool that is better suited to a saddle blanket. Fiber is the focus in my breeding program, so my fleeces are on the softer end of the spectrum. The fleeces that are not sold on shearing day I sort by color—white, light gray, dark gray, black, and lilac (produced by less common Jacobs that have gray-brown

STRUCTURE

Twill.

EQUIPMENT

4-shaft loom, 27" weaving width; 8-dent reed; 1 shuttle, 2 bobbins.

YARNS

Warp: Jacob wool yarn, from Meridian Jacobs:
White (1,390 yd/lb), 168 yd; Medium Gray 1 (880 yd/lb) and Light Gray 2 (900 yd/lb), 150 yd each;
Lilac (1,420 yd/lb), 126 yd; Black-Gray (895 yd/lb), 108 yd; Light Gray 1 (1,810 yd/lb) and Medium Gray 2 (1,900 yd/lb), 96 yd each; Black (1,330 yd/lb), 84 yd; White-Gray (970 yd/lb), 72 yd.
Weft for Shawl 1: Jacob wool yarn (1,390 yd/lb), White, 483 yd.
Weft for Shawl 2: Jacob wool yarn (880 yd/lb), #1205 Medium Gray 1,424 yd.

WARP LENGTH

175 ends 6 yd long following the color order in Figure 1 (allows 6" for take-up, 36" for loom waste; loom waste includes fringe).

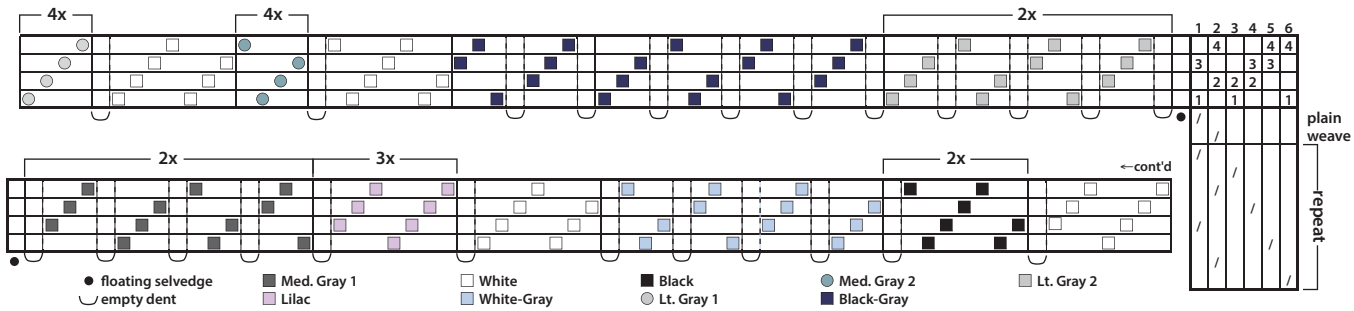
SETTS

Warp: 6 epi (1-1-1-0/dent in an 8-dent reed) for 880–970 yd/lb yarns; 7 epi (1-1-1-1-1-1-1-0/dent in an 8-dent reed) for 1,330–1,420 yd/lb yarns; 8 epi (1/dent in an 8-dent reed) for 1,810–1,900 yd/lb yarns.
Weft: 7 ppi for Shawl 1; 6 ppi for Shawl 2.

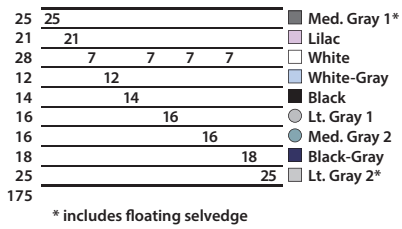
DIMENSIONS

Width in the reed: 26¼".
Woven length (measured under tension on the loom): 174" (86" for Shawl 1; 88" for Shawl 2) not including fringe.
Finished size: Shawl 1: 20" x 66½" plus 4" hemstitched fringe at each end; Shawl 2: 21" x 71" plus 5" twisted fringe at each end.

2. Draft



1. Warp color order



* includes floating selvedge

markings instead of black)—and send them to a mill for carding, spinning, and felting.

I planned these shawls to use some of each of the yarns from this year's shearing. Striped warps can lead to problems if the fibers and, therefore, the yarns have different elasticity. (If seersucker is what you want, that's OK, but otherwise it can be an unfortunate surprise.) I know from experience that I can successfully use all my Jacob yarns in one project. This year, for the first time, I had had yarn spun at 3 different weights, but I wanted to use them all for this project. They varied in grist from 880 to 1810 yards/pound. To compensate, I varied the sett from 6 ends per inch for the heavier yarn to 8 ends per inch for the lightest yarn.

As I am weaving, I always wonder "What if?" So I almost always allow enough warp for more than one piece. For this project, I wove two shawls using the same weave structure but changing the weft yarn color and weight. Don't be afraid to substitute yarns of similar weights for your shawls, but do weave and wet-finish samples to check that they full as you intend. (My latest "surprise seersucker" happened when I pulled yarns from my stash, forgetting that one was a llama blend. Oops!)

1 Wind a warp of 175 ends 6 yd long, following the warp color order in Figure 1. Set aside 2 ends, one Light Gray 2 and one Medium Gray 1, for floating selvedges. Warp the loom using your preferred method following Figure 2. Sley the two floating selvedges in the outermost dents, then weight and suspend them from the back beam.

2 Leaving 5" for fringe, begin the first shawl, weaving with the white weft yarn. Begin weaving, following the treadling in Figure 2 and leaving a tail three times the width of the warp for hemstitching. Weave about an inch, then hemstitch, 4 warp ends per bundle. (You will end up with 3 warp ends in the final bundle, so you can bring your hemstitching thread down through that bundle as the fourth end.) Continue weaving the first shawl until it is 86", then hemstitch the end as before.

3 Leaving a space of 16" for fringes, weave several picks of scrap yarn to spread the warp for the second shawl. (The best way to do this is to loosely lay in 3 or 4 picks without beating, then push them into place with the beater. This will help prevent draw-in and give you a straight fell to begin weaving against.) Weave the second shawl for 88", using the medium-gray weft yarn and following the treadling in Figure 2. Finish with several picks of scrap yarn to protect the edge until you make the twisted fringe.

4 Remove the fabric from the loom, leaving at least 8" of warp to make twisted fringe on the second shawl. Cut the shawls apart, leaving at least 5" of fringe for the first shawl (in case you need to even it up) and 8" for twisted fringe on the second shawl. Prepare the twisted fringe on the second shawl, removing the scrap yarn as you go.

5 To full the shawls, handwash in hot water very gently with mild soap. Rinse thoroughly in cold water, then hang to air-dry.

Imperial Ruana

SUZIE LILES



It gives special pleasure and meaning to weaving when I know the story behind the yarn. Here in Oregon, we have an abundance of sheep farms, so I can fairly easily find wool yarn made from specific breeds. This ruana project is especially meaningful because it's made with a yarn that has deep roots in Oregon history.

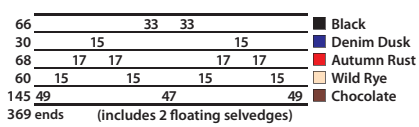
The Columbia breed of sheep, named for the Columbia River, was developed in Oregon. According to *The Fleece and Fiber Sourcebook*, in 1912, the U.S. Department of Agriculture began developing an improved sheep breed for production on rangelands such as we have in the eastern Oregon high desert. At that time, Oregon was fifth in the United States in wool production and second in sheep population. R. R. Hinton, the original homesteader of the Imperial Stock Ranch in Shaniko, Oregon, was one of the first to experiment with what would become the Columbia breed of sheep. The breed is a cross between Lincoln Longwool and Rambouillet (a breed that originated from Spanish merino sheep).

Imperial Stock Ranch has been in continuous operation since the 1870s and is still producing yarn from springy, soft Columbia wool. Columbia yarn is perfect for garments like this cozy ruana, woven in colors that remind me of weathered barns, wild rye grass, and the denim jeans worn by the ranchers who carry on the farming traditions of the Oregon rangelands.

RESOURCES

Robson, Deborah, and Carol Ekarius. *The Fleece & Fiber Sourcebook: More Than 200 Fibers, from Animal to Spun Yarn*. North Adams, Massachussetts: Storey, 2011.

1. Warp Color Order





STRUCTURE

Extended point twill.

EQUIPMENT

4-shaft loom, 47" weaving width; 8-dent reed; 2 shuttles, 10 bobbins.

YARNS

Warp: 2-ply sport weight wool (1,580 yd/lb, 395 yd/4 oz skein; Tracie Too, Imperial Stock Ranch), #314 Chocolate, 478 yd; #351 Autumn Rust (orange), 221 yd; #23 Black, 215 yd; #315 Wild Rye (tan/yellow), 195 yd; #326 Denim Dusk, 98 yd.
Weft: 2-ply sport weight wool, Chocolate, 680 yd; Autumn Rust, 96 yd; Black, 92 yd; Wild Rye, 85 yd; Denim Dusk, 44 yd.

WARP LENGTH

371 ends 3½ yd long following warp color order in Figure 1 (includes 4 warp ends for floating selvedges; allows 6" for take-up, 27" for loom waste; loom waste includes fringe).

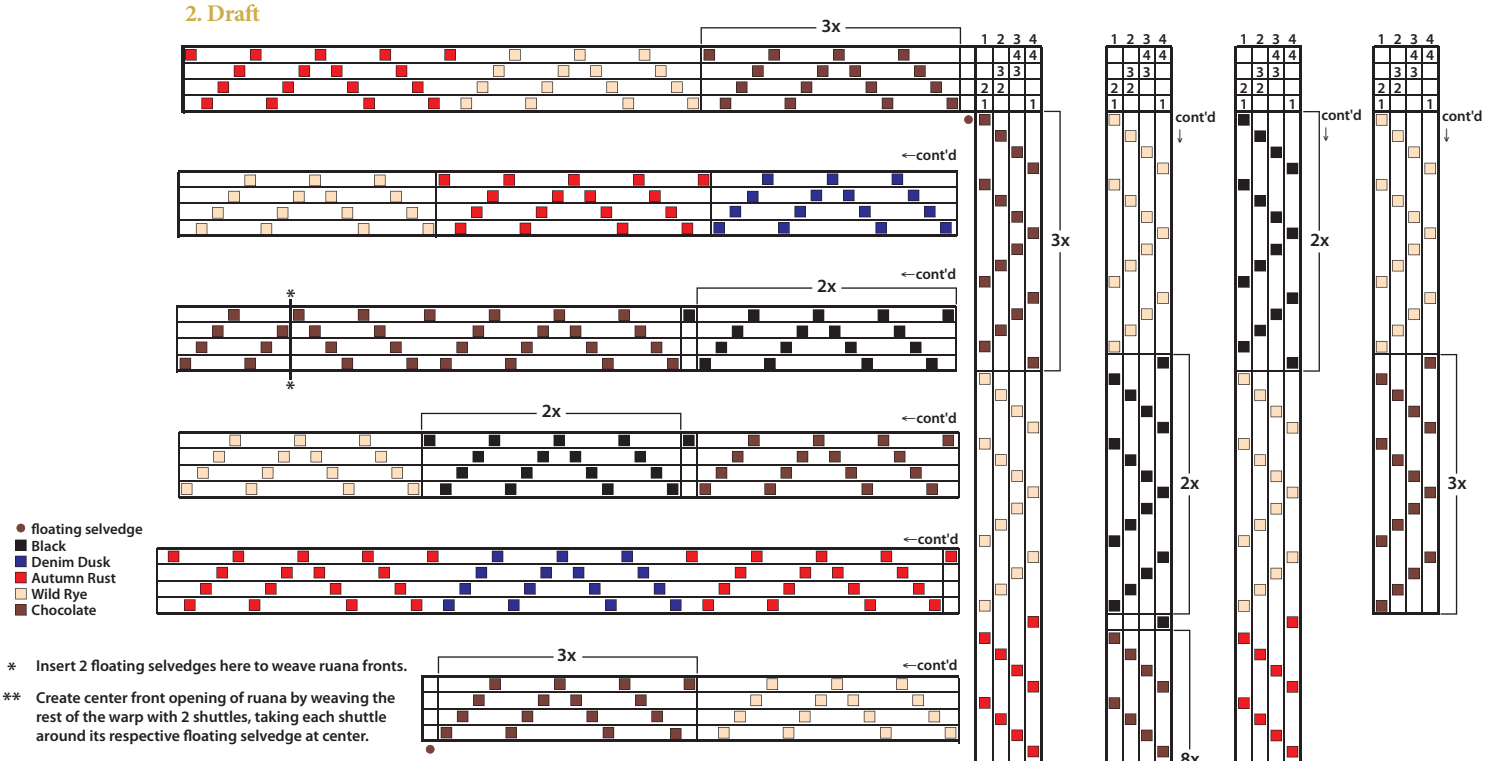
SETTS

Warp: 8 epi (1/dent in an 8-dent reed).
Weft: 8 ppi.

DIMENSIONS

Width in the reed: 4 6⅛".
Woven length (measured under tension on the loom): 86" (38" full width of warp; 48" woven as 2 panes).
Finished size after washing: 38" x 72" plus 5" twisted fringe at each end.

2. Draft



1 Wind a warp of 369 ends 6 yd long, following the warp color order in Figure 1. (This will include the floating selvedges shown in the draft.) Measure and set aside 2 more ends of #314 Chocolate for floating selvedges that will be added later, when you weave the front of the ruana in 2 sections. Warp the loom using your preferred method, following Figure 2. Sley the 2 floating selvedges in the outermost dents, then weight and suspend them from the back beam.

2 Wind at least 2 bobbins of each weft color. (You will need 2 bobbins of each when you weave the 2 front sections with separate shuttles.)

3 Leaving 8" for fringe, leave several picks of heavy waste yarn to space the warp evenly. Following the treadling sequence in Figure 2 and allowing 5" for fringe, weave the ruana up to the neck split indicated in the draft, about 38". Locate on the threading draft the point for the center front opening. Add floating selvedges for what will become the inner selvedges of the front sections. To add the floating selvedges at the split, pin them to the fabric somewhere above the fell, thread them through the reed in the dents holding the warp ends on either side of the split, and weight and suspend them from the back beam.

4 Weave the front sections of the ruana, using 2 shuttles to weave the front sections separately and turning picks around the inner floating selvedges. (It may be easiest to keep track of picks if you always start both shuttles from the same side of their respective front sections.) Continue weaving until the rest of the pattern is completed, about 48".

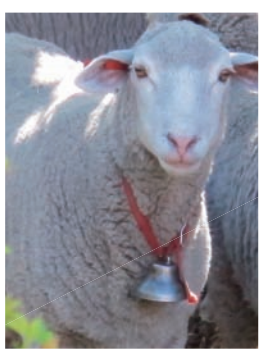
5 Remove the fabric from the loom, leaving at least 8" of warp to make twisted fringe. Weave in ends of floating selvedges added at the center opening. Add a few whip stitches at the beginning of the center front opening to reinforce the edge there. Prepare the twisted fringe at both ends and trim to 5".

6 To full fabric, handwash ruana in hot water very gently with mild soap. Rinse thoroughly in cold water, then hang to air-dry.

For a larger, printable version of this draft, visit weavingtoday.com.

Note

Preserving the Breed and the Land



The Imperial Stock Ranch has been in continuous operation since the 1870s. The current owners, Dan and Jeanne Carver, are the third family to own the ranch, and they consider themselves stewards of the land, the Columbia breed, and the traditional ways of fiber production. They use natural artesian springs to provide water for their stock, they are restoring streams and topsoil, and instead of traps and shotguns, they use dogs to protect their flock from predators.



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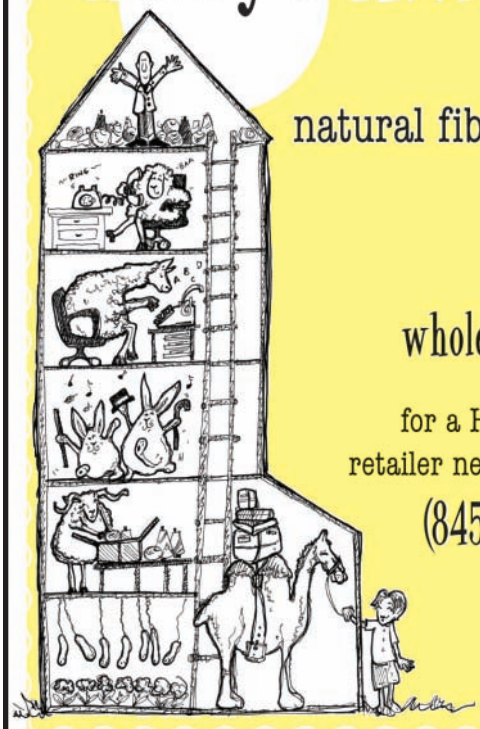
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Border Leicester sheep come in many natural colors.



Weaver Robby shearing one of the flock.



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From Shepherds to Weavers

KATHLEEN ENGLAND

When my husband, Robby, and I began to raise sheep, we became part of a millennia-old tradition that began simultaneously in the Middle East, Asia, Africa, the Americas, and Europe. We started with two pet sheep on our dairy farm. We fell in love with the shepherding life and the chance to produce artisan yarns. The cows are gone now, but we have a flock of one hundred breeding ewes.

Over the last twenty-five years, we have had several breeds of sheep. We ultimately chose to raise Border Leicester because of the breed's ability to flourish in hilly terrain with a grass-based diet. They are a dual-purpose breed. Their meat is mild tasting, and their wool is long and soft, dyes beautifully, and has a mohairlike sheen. Add in their pleasant personalities, and they are the perfect choice for us.

Our flock spends January and February in full fleece outdoors. The pregnant ewes are brought into the barn early in March to be shorn before lambing. This keeps the fleece from being soiled during the birth process and yields the best quality wool, because as birth approaches, most of a ewe's nutrition is devoted to producing and feeding the lamb, which would cause a weak point in the wool.

As Robby shears, my business partner, Barb Condon, and I skirt and sort the fleeces by quality and staple length. The fleeces with the longest locks are sent to Gurdy Run Woolen Mill in Halifax, Pennsylvania, to be made into worsted yarns in the natural colors of our fleeces. The fleeces with shorter staples are sent to Bartlett Yarns in Harmony, Maine. This mill began processing wool into yarn in 1821 and continues today to use the same type of spinning "mule" to create a lofty yarn that mimics handspun. Both mills produce different weights of yarn ranging from laceweight to bulky. We sell the Gurdy Run yarns in their natural colors or hand-dye them here on the farm.

So why did we choose to spend our lives with wool? Wool is a natural fiber, and no other fiber, man-made or natural, combines the qualities of warmth, comfort, durability, and versatility. I wish I could describe the softness, warmth, and luster of a newly shorn fleece as it comes off the sheep, still glistening with her lanolin, still steaming with her body heat. The artisan's job is to preserve these natural qualities in the garments that we make, and a yarn made with wool from a single breed and flock achieves this like no other.

Barb and I are knitters and spinners. Lucky for us, we live in a rural area full of spinners, knitters, and weavers who appreciate the beauty of unique fibers. Robby refuses to learn to knit, but he thought weaving would suit him. He took a beginning class with Tom Knisely at The Mannings and is taking classes locally from Deb Schilt of Handmade in the Hills (her business known for quality hand-woven garments). Robby works at our local hospital, manages our flock, and farms 150 acres, so his time is limited. As a novice weaver, he has decided to practice his weaving by making coverlets for our granddaughters' American Girl dolls. The little girls love the blankets, and the older granddaughter likes the history. We've shared the drafts (at weavingtoday.com), in case you know a doll who needs a blanket. If there are no grandchildren to give these to, you can use them for table mats.

Shepherding and producing artisan yarn is a hard-working but satisfying life. Barb and I recently received a letter from a customer saying that our Border Leicester is the "George Clooney" of woolen yarn, and we (naturally) agree! It is extremely satisfying to be able to combine our rural lifestyle with the age-old craft of weaving. We hope to continue this tradition for many years to come.



Robby's doll blanket woven with dyed Border Leicester wool. PHOTO BY ANN SWANSON



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WOOL FOR WARMTH

Wool cloth has protected us from the elements for millennia. Here are three lovely ways to keep warm with wool, from our heads to our toes.

VERSATILE CAPE

BY LINDA WILLIAMS

PAGE 38

A simple garment in a sophisticated shadow weave, Linda Williams's fabric drapes beautifully as a capelet or a full-length cape.



GUY IN MIND SCARF

BY BEVERLY JONES

PAGE 40

Beverly Jones's handsome scarf is designed with the guy in mind, but anyone would enjoy the cozy softness.

CHIEF'S RUG

BY TOM KNISELY

PAGE 43

Inspired by rare First Phase Diné (Navajo) Chief's blankets, Tom Knisely's warp-faced rug provides a warm accent for a cold floor.

Versatile Cape

LINDA WILLIAMS

I love weaving simple garments that will fit a variety of shapes and sizes. There are lots of knitted capelets and shrugs around lately, and I thought some of the styles would be perfect for handwoven fabric. I came up with a simple pattern, which can easily be modified to be anything from a tiny shoulder capelet to a full-size cape by simply extending the shoulder line and the front and back lines. The cape works equally well over a suit jacket for day wear or over an evening ensemble. The soft merino/Tencel yarn makes it a cozy cover-up, and the weave structure creates an intriguing pattern.



STRUCTURE

Shadow weave.

EQUIPMENT

8-shaft loom, 28" weaving width; 8-dent reed; 2 shuttles.

YARNS

Warp: 10/2 merino/Tencel (2,800 yd/lb; Colrain Lace, WEBS), Navy, 1,000 yd; Majestic Blue, 1,000 yd.
Weft: 10/2 merino/Tencel (2,800 yd/lb), Plum, 894 yd; Elderberry, 894 yd.

WARP LENGTH

442 ends (including floating selvedges) 4½ yd long (allows 6" take-up and 26" for loom waste).

SETTS

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

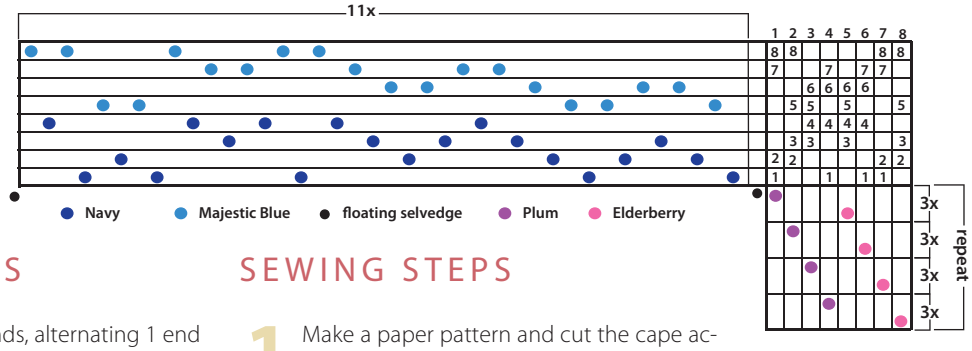
DIMENSIONS

Width in the reed: 27¾".
Woven length (measured under tension on the loom): 130".
Finished size: 23" x 122".

ADDITIONAL MATERIALS

¾ yd navy douppioni silk for binding; lining fabric scraps for Hong Kong finish on shoulder seams; matching sewing thread; 2 pewter clasps or 2 frogs for closure.

1. Draft



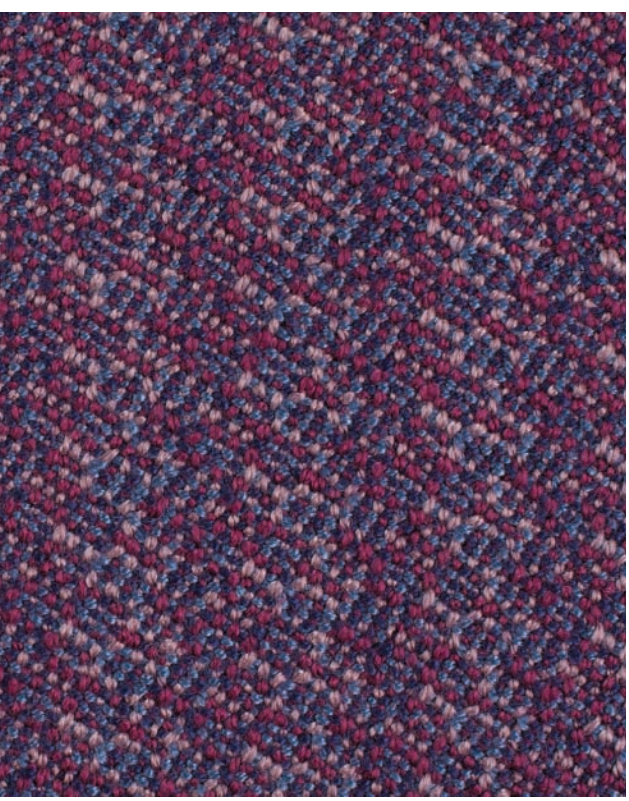
WEAVING STEPS

1 Wind a warp of 440 ends, alternating 1 end of Navy and 1 end of Majestic Blue. Wind 2 threads together, keeping a finger between them at all times to prevent twisting and taking them through the cross as one. Measure and set aside 2 extra ends for floating selvedges.

2 Use your preferred method to warp the loom following the draft in Figure 1. Sley the floating selvedges one per dent, and weight them behind the back beam.

3 Wind a bobbin of the Plum yarn and a bobbin of the Elderberry. Following the treadling sequence in Figure 1, weave 130", the entire length of the warp.

4 Remove the fabric from the loom and machine zigzag the raw edges. To full, machine wash on handwash cycle and spin at a medium speed. Air-dry the fabric. Press with a steam iron.



SEWING STEPS

1 Make a paper pattern and cut the cape according to the diagram in Figure 2. Cut the right front and right back first, matching the pattern at the shoulder, then reverse the pattern and cut left front and back. (Note that the cutting diagram will not work for fabric that has a one-way design.)

2 Zigzag raw edges or stitch with a short straight stitch. Finish the shoulders first, using a Hong Kong finish. Cut 1½" bias strips of lining fabric. With right sides together, stitch the strip to the shoulder seam in a ¼" seam. Press the strip toward the lining and stitch in the ditch from the right side. Trim away any excess lining and press. Center back seam is on the selvedge, so it may be left as is.

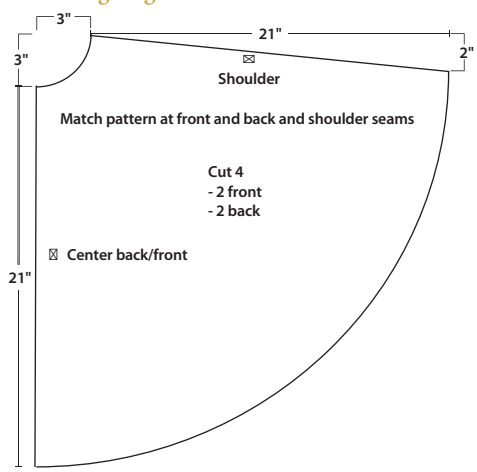


3 Sew shoulder seams and center back seam.

4 Cut two ½" wide bias strips of silk, joining them to make a piece about 6 yards long. Fold in half, right sides together, and press. Stitch raw edges of bias strip to raw edges of cape, right sides together. Miter the corners. Press strip away from cape. Turn the folded edge to the inside and handstitch in place on the wrong side. Press.

5 Add pewter clasp(s) or frog closures.

2. Cutting diagram



A Scarf Designed with the Guy in Mind

BEVERLY JONES



STRUCTURE

Twill.

EQUIPMENT

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

YARNS

Warp: 3-ply alpaca (1,190 yd/lb, Peruvian Tweed Alpaca, Henry's Attic), #112, 154 yd; 3-ply alpaca (1,330 yd/lb, Prime Alpaca, Henry's Attic), Natural, 66 yd, Musk, 33 yd, Charcoal, 88 yd; sportweight alpaca (1,189 yd/lb, Alpaca Sport, Frog Tree), Navy, 50 yd.
Weft: Peruvian Tweed Alpaca, #112, 277 yd; Prime Alpaca, Natural, 33 yd, Musk, 7 yd, Charcoal, 8 yd; Frog Tree Alpaca, Navy, 21 yd. Sewing thread, 28" in a color similar to Peruvian Tweed.

All yarns are available from Yarn Barn of Kansas.

WARP LENGTH

140 ends 2¾ yd long plus 2 ends for floating selvedges (allows 3" for take-up, 32" for loom waste and fringe).

SETTS

Warp: 15 epi (1–2/dent in a 10-dentr eed).
Weft: 18 ppi.

DIMENSIONS

Width in the reed: 9⅜". Woven length (measured under tension on the loom): 64".
Finished size after washing: 9" x 60" plus 1" hemstitched fringe.

When my son requested a scarf to wear with his tweed sport coat, it led me to consider the differences between men's and women's scarves. I concluded that men's scarves differ distinctly in dimensions, color, and pattern. Men traditionally wear their scarves either wrapped once around the neck with the ends hanging equally down the front or knotted in the front and tucked into the gorge of a jacket, so they are typically shorter than women's scarves.

Similarly, the textured earth-tone fabrics commonly used in sport coats call for a scarf with more contrast and movement. The colors and patterns of traditional plaids complement and contrast with the jacket fabric.

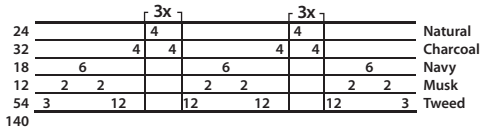
For this project, I chose alpaca wool for its high tensile strength, lack of pilling, and wide variety of natural colors. I wove stripes of dyed alpaca for increased contrast. The balanced twill weave structure produces a finished scarf with a soft drape that rivals any fine men's scarf you could buy.

1 Wind a warp of 140 ends 2¾ yd long following the warp color chart in Figure 1. Separately wind 2 extra ends of the Peruvian Tweed for floating selvedges. Centering for a weaving width of 9½", use your preferred method to warp the loom and thread the shafts following the threading in Figure 2a. Thread the floating selvedges through the reed and weight them behind the loom.

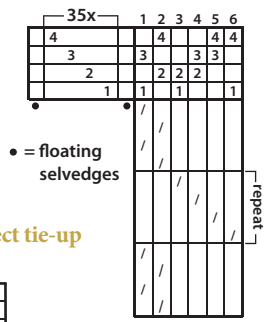
2 Spread the warp with scrap yarn. Weave the plain-weave border following the treadling drafts in Figures 2a or 2b, inserting a strand of sewing thread in the first shot. (Use Figure 2b if you are weaving the scarf on a table loom or direct tie-up loom.) Hemstitch the edge, including 4 threads in each group. Follow the color sequence in the weft color order chart, Figure 3, using a consistently soft beat (see Tips.) Include a strand of sewing thread in the last shot of plain weave and hemstitch the edge.

3 Remove the scarf from the loom, allowing 2" for fringe. Handwash in lukewarm water with a mild detergent. Rinse until water is clear. Roll scarf in a towel to remove excess moisture and lay flat to dry. Trim the hemstitched fringe ends to 1". ⟷

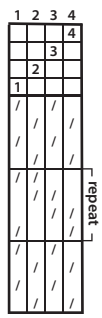
1. Warp color order



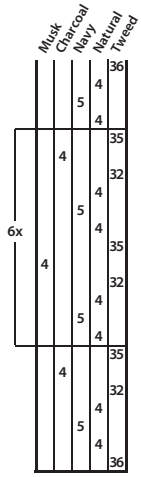
2a. Draft



2b. Direct tie-up



3. Weft color order



Tip Tips for Weaving Alpaca

- Achieve a soft drape and less wear on the yarn by just pressing the weft into place with the beater. Use a gentle hand, and beat on an open shed.
- Check ppi frequently and measure your stripes to ensure uniform width.
- Change the shed with the beater still forward.
- Add a strand of matching sewing thread to the weft yarn at the beginning of the header for strength at the hem line.



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The Chief's Rug

TOM KNISELY

I have been interested in all types of rugs for as long as I can remember. I also love the simple, bold horizontal lines of the early woven Navajo blankets that have come to be called First Phase. (As years passed and the designs became more complex, scholars assigned the designs into three more categories or phases.)

When I bought my first loom in 1976, one of the first projects I wove was my interpretation of a First Phase Navajo Chief's blanket (see www.chiefsblankets.com). It was wrong in so many ways! I warped the loom with an Irish linen warp, finished it with simple overhand knots and left the fringe just hanging loose—looking like little gray mouse tails. Not even a twisted fringe did I consider. At least the weft was beautifully spun wool in all the right colors, naturals with cochineal red.

Because Navajo textiles are classically weft-faced, they take considerable time to weave, so here I go again reinterpreting the Chief's blankets that I love and putting my own twist on them. I am crazy about warp-faced rugs and rep weave, so I decided to turn a classic Chiefs blanket design 90° and weave my rug warp-faced.



STRUCTURE

Warp-faced plain weave.

EQUIPMENT

4-shaft loom; 31" weaving width; 8-dent reed; 1 boat shuttle, 2 rug shuttles.

YARNS

Warp: 3-ply rug wool (578 yd/lb, The Mannings or Maurice Brassard), #84 Brick, 208 yd; #66 Brown, 196 yd; #48 Marine Blue, 260 yd; #61 Sable, 624 yd; #68 Dark Brown, 312 yd.
Weft: 3-ply rug wool, #66 Brown, 1,455 yd.

WARP LENGTH

492 ends 3¼ yd long (allows 14" for take-up and 33" for loom waste).

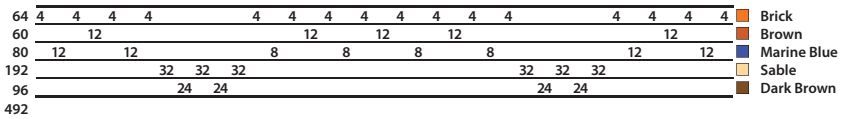
SETTS

Warp: 16 epi (2/dent in an 8-dent reed).
Weft: 4 ppi (6 strands per pick) for body of rug; 8 ppi for hems.

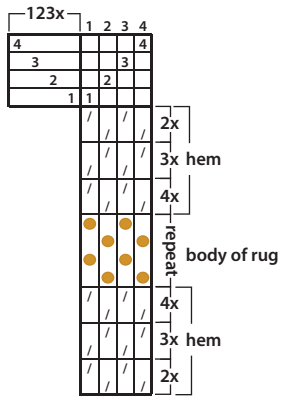
DIMENSIONS

Width in the reed: 30¾".
Woven length (measured under tension on the loom): 70".
Finished size after steaming and hemming: 30" x 65".

1. Warp color order



2. Draft



/ 1 strand Brown 3-ply wool
● 6 strands Brown 3-ply wool

For easier opening of warp-faced sheds, use a direct tie-up, as shown here, and step on one treadle to open half the shed first and then step on the other treadle for that shed with the other foot.

1 Wind a warp of 492 ends 3¼ yd long following the color order in Figure 1. Centering for a weaving width of 31", use your preferred method to warp the loom.

2 Weave several picks of heavy waste yarn to space the warp evenly. (When weaving, step on one treadle to raise one shaft and then step on the second treadle to raise the other shaft. You may also need a stick to clear the shed.) Weave the hem using the boat shuttle and a single strand of the 3-ply brown rug wool, following the treadling in Figure 2.

3 Wind three strands of weft yarn on each of the two ski shuttles. Following the treadling in Figure 2, weave the body of the rug as follows: Open the shed and throw one shuttle from the right and the other shuttle from the left, letting them cross over each other in the open shed and letting the weft lay ***straight*** from one side to the other. (Because the weft doesn't interlace with the warp in a warp-faced weave, there is no weft take-up. Instead of angling or bubbling, the weft is placed straight from selvedge to selvedge.)



Trim the three ends diagonally, neatly tuck the ends back into the shed, and then beat firmly. Trimming the ends diagonally will create less bulk where the ends are tucked. Repeat for the next shed, laying the wefts straight across.

4 Weave the ending hem as for the beginning with a single strand of wool. Weave several picks of waste yarn to secure the hem and remove the rug from the loom. Finish the rug by handsewing a rolled hem with a strong thread. Steam-press with a pressing cloth. Remove any wool fluff from the surface of the rug by dampening your hand or a dishcloth with a little water and brushing over the surface.

Tips

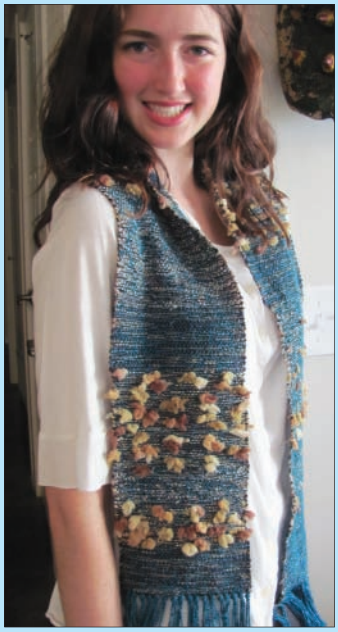
Tips for Weaving Warp-faced Fabrics

- When opening the closely sleyed wool warp, the action of a countermarch or counterbalanced loom is preferable to that of a jack loom. If you are using a jack loom, be sure the framework is strong enough to endure the heavy beating that is required.
- A direct tie-up is also very helpful in opening the sheds on a warp-faced piece. Step first on one treadle to raise one of the shafts that make the shed; then step on the other treadle to complete the shed.
- To eliminate extra bulk that occurs at the selvedge when you turn the weft back on itself, I chose to weave with two shuttles, each wound with three strands of the rug wool. I opened the shed, threw one shuttle from the right and the other from the left, letting them cross over one another in the shed.
- Lay the wefts of a warp-faced piece straight across the shed, without angling them, and beat very firmly.
- The warp threads move around the weft picks, so that the weft simply acts as a filler. The take-up in a warp-faced fabric is always only in the warp direction, and depending on the thickness of the weft, warpwise take-up can be as much as 20 to 30 percent.
- As there is no weftwise draw-in, the use of a temple is not necessary.

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WOOL FOR ALL SEASONS

When you think wool, don't just think winter. Wool yarns are available to us in an increasing number of versatile blends.



SERENITY SHAWLS
BY KATE LANGE-MCKIBBEN
PAGE 53

Huck lace provides subtle texture, and a fine cotton/wool blend yarn gives weightless warmth to Kate Lange-McKibben's graceful shawls.



NORTH LIGHT SCARVES

BY NORMA SMAYDA

PAGE 50

Fine alpaca-blend yarn in heathery colors makes these scarves a nice year-round accessory and a comfortable choice for the wool-sensitive neck.

ILLUSIONS VEST

BY SARAH JACKSON

PAGE 48

Subtly contrasting colors and the magic of wet-finishing transform this turned Atwater-Bronson lace fabric between the loom and the garment.

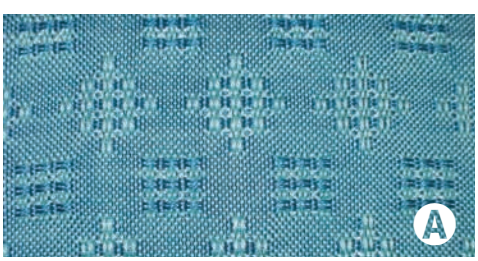
Illusions in an Atwater-Bronson Lace Vest

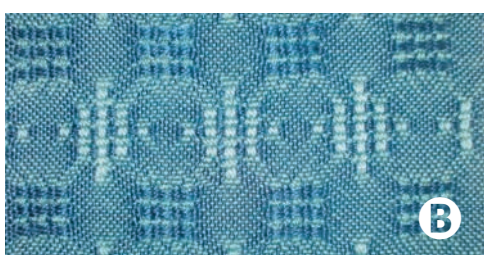
SARAH H. JACKSON



By its very nature, weaving tends to be square; warp and weft threads run perpendicular to one another and often result in right angles and straight lines. One exciting thing about weaving lace is the way the fabric is transformed during the wet-finishing process. In the unfinished cloth (Photo A), the plain-weave areas between the warp and weft floats that create the lace have very straight edges.

When the fabric is wet-finished, magic happens: the ends in the lace areas relax and collapse, creating a dramatically different pattern (Photo B). The threads in what were square areas have shifted, creating the illusion of circles and an almost bead-like appearance in their centers. The difference between a lace-weave fabric as it comes off the loom and its final appearance is striking.





STRUCTURE

Atwater-Bronson lace.

EQUIPMENT

8-shaft loom, 28" weaving width; 12-dent reed; 1 shuttle.

YARNS

Warp: 10/2 merino/Tencel (2,800 yd/lb, Colrain Lace, WEBS), Grey Teal, 2,036 yd (includes 20 yd for button loop).
Weft: 10/2 merino/Tencel, Ocean Blue, 1,792 yd.

OTHER SUPPLIES

Dana Marie Pattern 1007, Kimono Jacket & Vest; lining and fusible interfacing (Sheer Knit) per pattern instructions; sewing thread. If using optional button, 1⅜" button, 2½" x 2½" piece of heavy fleece interfacing, and Fray Check.

WARP LENGTH

504 ends 4 yd long (allows 5" for take-up, 27" for loom waste).

SETTS

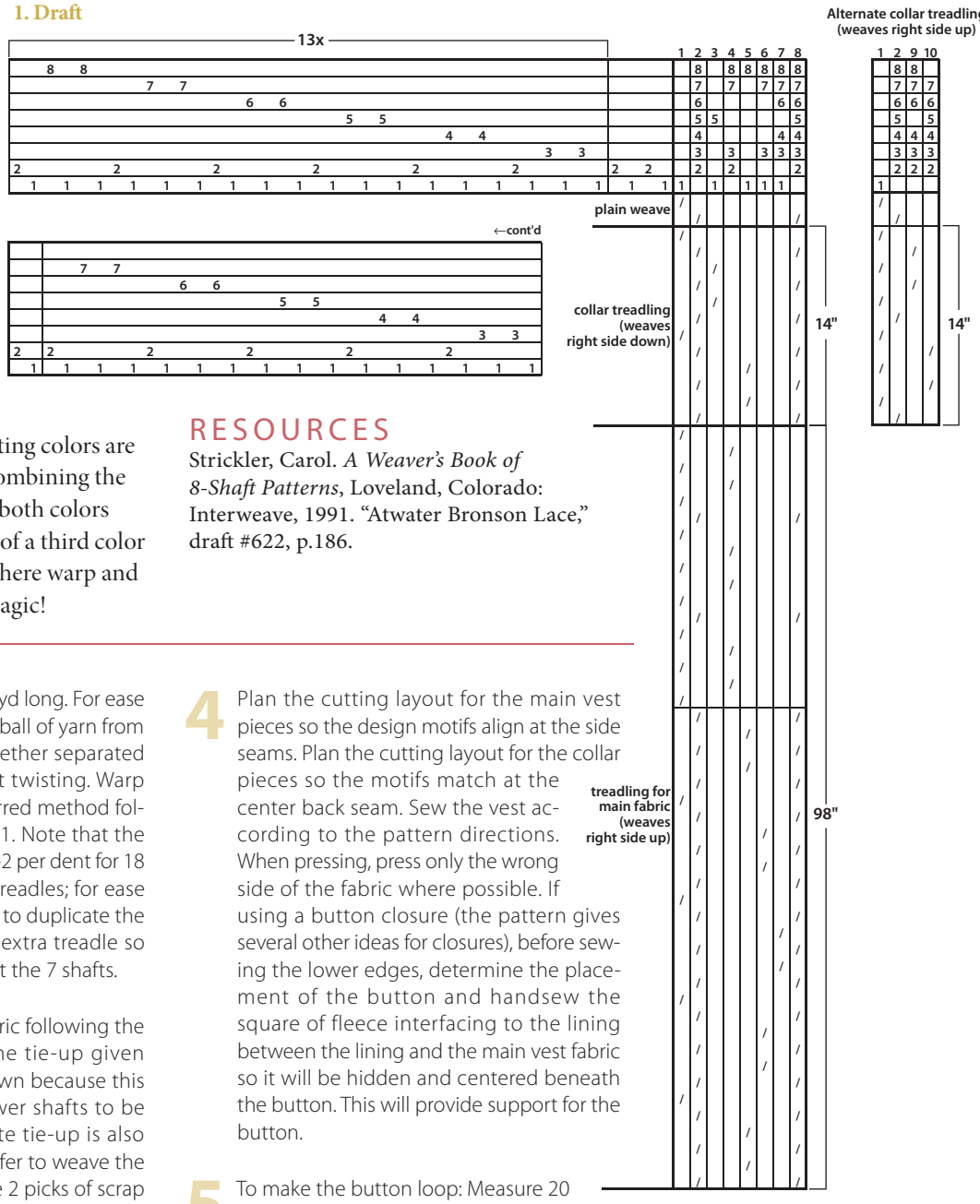
Warp: 18 epi (1–2/dent in a 12-dent reed).
Weft: 18 ppi.

DIMENSIONS

Width in the reed: 28"
Woven length (measured under tension on the loom): 112" (14" collar fabric, 98" main fabric).
Finished size after washing: 23¾" x 95" (12" collar fabric, 83" main fabric).

In traditional Atwater-Bronson lace, pairs of weft floats form patterns on a plain-weave ground, but Atwater-Bronson lace can also form patterns in warp floats. When the two are combined so that both show on the same side, it is known as "turned lace." The effect shows most clearly when contrasting colors are used for warp and weft. Combining the colors this way showcases both colors while creating the illusion of a third color in the plain-weave areas where warp and weft are balanced. More magic!

1. Draft



RESOURCES

Strickler, Carol. *A Weaver's Book of 8-Shaft Patterns*, Loveland, Colorado: Interweave, 1991. "Atwater Bronson Lace," draft #622, p.186.

1 Wind a warp of 504 ends 4 yd long. For ease in warping, wind a second ball of yarn from the cone; hold 2 ends together separated by your fingers to prevent twisting. Warp the loom using your preferred method following the draft in Figure 1. Note that the 12-dent reed is threaded 1–2 per dent for 18 epi. The tie-up requires 7 treadles; for ease in treadling, you may want to duplicate the tie-up for treadle 2 on an extra treadle so you can use both feet to lift the 7 shafts.

2 Weave 14" of the collar fabric following the treadling in Figure 1. (The tie-up given weaves this fabric face down because this arrangement requires fewer shafts to be lifted at once. An alternate tie-up is also given in Figure 1 if you prefer to weave the fabric right side up.) Weave 2 picks of scrap yarn. Weave the main vest fabric following the second treadling in Figure 1a for 98". Maintaining an even beat will ensure that the motifs match in the side seams.

3 Remove the fabric from the loom. Machine zigzag the raw edges and on both sides of the scrap yarn. Fill the washing machine with cold water and mild soap. Lay the fabric on the surface of the water allowing it to sink naturally; do not press or push. Leave it undisturbed for 24 hours. Complete the wash cycle using a gentle or delicate setting. Air-dry (no heat) for several minutes in the dryer with a terry cloth towel. Hang to dry. Press with a warm iron on the wrong side only.

4 Plan the cutting layout for the main vest pieces so the design motifs align at the side seams. Plan the cutting layout for the collar pieces so the motifs match at the center back seam. Sew the vest according to the pattern directions. When pressing, press only the wrong side of the fabric where possible. If using a button closure (the pattern gives several other ideas for closures), before sewing the lower edges, determine the placement of the button and handsew the square of fleece interfacing to the lining between the lining and the main vest fabric so it will be hidden and centered beneath the button. This will provide support for the button.

5 To make the button loop: Measure 20 yd Grey Teal yarn and handwash in cold water with mild soap. Hang to dry. Divide the length into 16 ends, each 41" long. Twist the 16 ends together very tightly and fold in half, allowing the bundle to twist on itself to form a 32-strand cord. Hold the ends of the cord, fold in half again, then tie the ends of the cord together with an overhand knot, making a loop just large enough to slip over your button. Pull tight. Trim the loose ends to the desired length. Tie an overhand knot at the end of each of the strands and dot with Fray Check. Sew the loop securely to the vest by stitching through the back of the large knot. Attach the button, sewing through all layers of fabric and interfacing.

Project | 4-SHAFT OR 8-SHAFT

North Light Scarves

NORMA SMAYDA

Depending on your definition, sheep are not the only wool-bearing animals. Extraordinarily light, lustrous, and silky, alpaca makes a lovely alternative to sheep's wool for all seasons and for those with sensitive skin or allergy to sheep's wool. There is little shrinkage or fulling with alpaca or bamboo, so it is advisable to sett them closer than one would for a similar weight wool.

In addition to the environmental benefits of natural fibers such as wool, it pleases me when my weaving choices bring economic benefit to small farms and businesses in my community. The alpaca-blend yarn used in these scarves comes from a new family-run mill on Block Island, 12 miles off the coast of Rhode Island where I live. The island is a birding center, and almost half of it is protected from development. Its beaches and scenery make it a popular summer destination, but many of the nine hundred or so year-round residents struggle for a living in the winter months. The owners of North Light Fibers, Laura and Sven Risom, are helping to build sustainable year-round employment for the island residents with their mill, retail business, and weaving and spinning retreats and classes. I was delighted to try out their yarns in these heathery scarves, in the colors of the rocks and lichen and the many colors of the sea around their island home.



The North Light on Block Island PHOTO COURTESY OF NORTH LIGHT FIBER



STRUCTURE

Extended point twill (M's and W's variation).

EQUIPMENT

4-shaft or 8-shaft loom, 9" weaving width; 10-dent reed; 1 shuttle, 1 bobbin.

YARNS

Warp (not including floating selvedges): lace-weight 80% alpaca/20% bamboo (3,000 yd/lb, Forever Lace, North Light Fibers), Forest Green, 253 yd; Sea Green, 116 yd; Spring Green, 25 yd; Cranberry, 33 yd. Fingering Weight 70% alpaca/30% Soysilk (1,600 yd/lb, Fingering Yarn, North Light Fibers) Black Sand Beach, 22 yd.

Floating selvedges: 6 yd Forever Lace, Sea Green for 4-shaft scarf or White Sand for 8-shaft scarf.

Weft for 4-shaft scarf: Forever Lace, Sea Green, 350 yd.

Weft for 8-shaft scarf: Forever Lace, White Sand, 350 yd.

WARP LENGTH

163 ends 2¾ yd long (allows 4" for take-up, 27" for loom waste and fringe), plus 2 ends for floating selvedges.

SETTS

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

DIMENSIONS

Width in the reed: 8⅗".
Woven length: 68".
Finished size after washing: 7½" x 63" plus 4" fringe at each end.

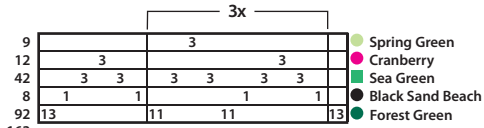
1 For either the 4 or 8-shaft version of the scarf, wind a warp of 163 ends 2¾ yd long following the chart in Figure 1. Centering for a weaving width of 8⅖", use your preferred method to warp the loom and thread the shafts following Figure 2 for the 4-shaft pattern or Figure 3 for the 8-shaft pattern. Separately wind 2 ends of Sea Green for the 4-shaft version or White Sand for the 8-shaft version, to use as floating selvedges. Sley the floating selvedges separately through the empty dents to either side of the sleyed warp and weight them behind the loom.

2 Spread the warp with scrap yarn. Allowing 6" for fringe, begin with 4 picks in plain weave, then follow the treadling in either Figure 2 or 3. Weave the first border (the 3x repeat), then weave the center repeat for a total of 66". End by weaving the second border, for a total woven length of 68".

3 Remove the scarf from the loom, allowing at least 6" of unwoven warp at each end for fringe. Trim the fringe ends to 6" and make twisted fringe using groups of 8 warp threads.

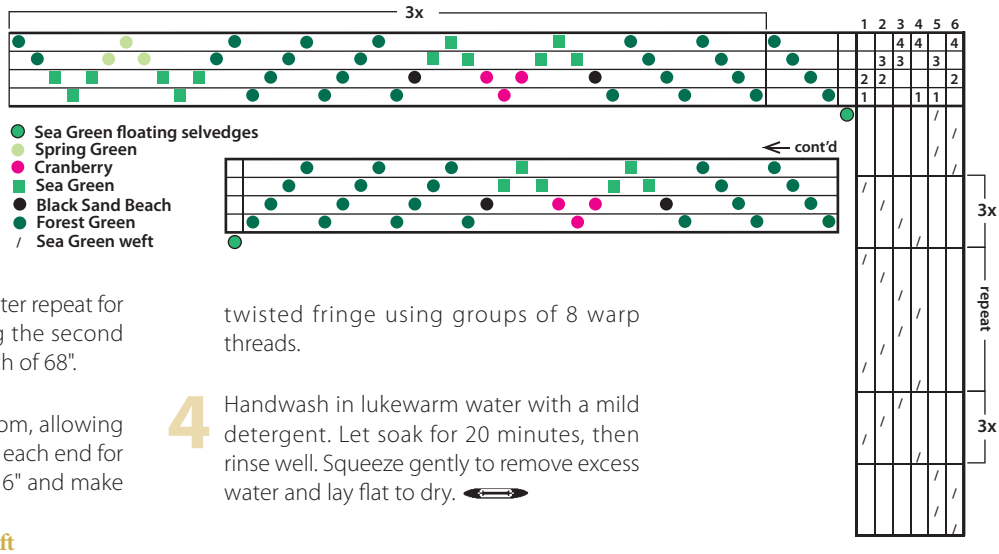
4 Handwash in lukewarm water with a mild detergent. Let soak for 20 minutes, then rinse well. Squeeze gently to remove excess water and lay flat to dry.

1. Warp color order

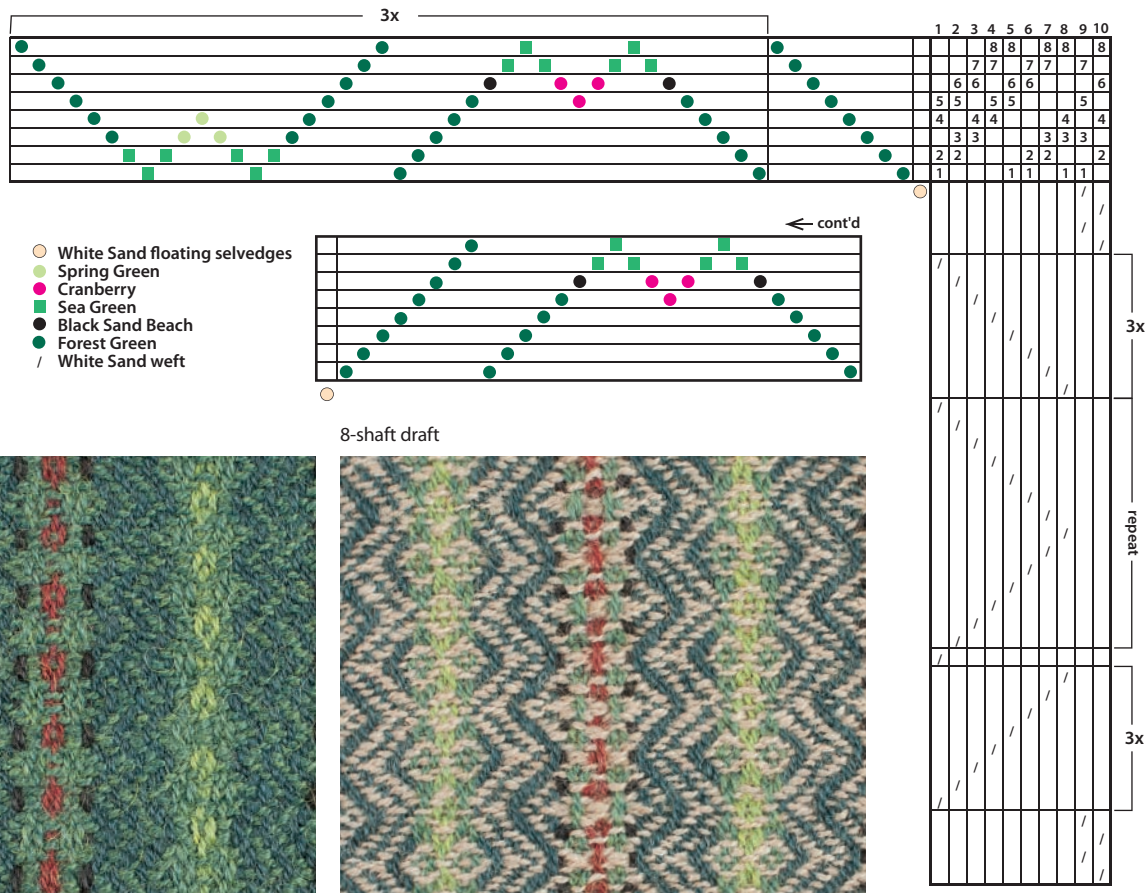


Warp color order does not include floating selvedges.

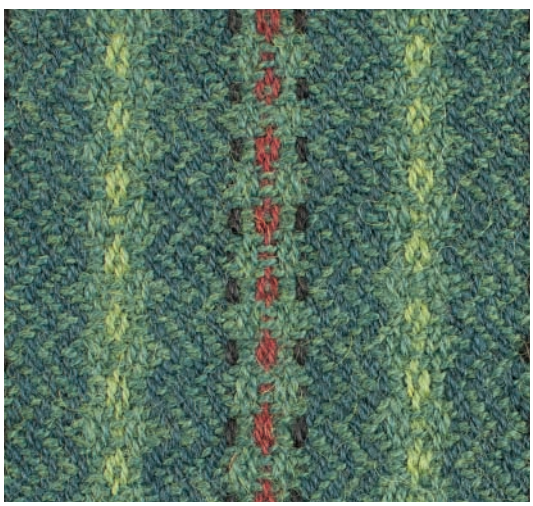
2. 4-shaft draft



3. 8-shaft draft



4-shaft draft



8-shaft draft



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Serenity Shawls

KATE LANGE-MCKIBBEN

In some seasons and climes, or when alternating between exercise and repose, one wants the lightness of cotton with just a hint of warmth from wool. The 80% cotton/20% wool blend yarn in these huck lace shawls offers the best of both. My yoga/meditation group gave these shawls two thumbs up, saying that they are a perfect weight for seated meditation or as a lightweight blanket during *shavasana* (corpse pose) at the end of our yoga practice.

I learn something new from every project I weave, and this one was no exception. So here are my lessons, to add to your weaving serenity:

- Concentration is important, even with a simple treadling.
- You can avoid mistakes if you tie up only the treadles you will be using.

STRUCTURE

Huck lace.

EQUIPMENT

4-shaft or 8-shaft loom, 25" weaving width; 12-dent reed; 1 shuttle.

YARNS

Warp: 80% cotton/20% merino sportweight yarn (2,000 yd/lb, Cotton Fine, Brown Sheep), Oriental Jade, 891 yd; Wild Orange, 18 yd.
Weft: 80% cotton/20% merino sportweight yarn, Wild Sage, 825 yd.
(Available as a kit from Cotton Clouds.)

WARP LENGTH

303 ends 3 yd long (allows 2" for take-up and 24" for loom waste; loom waste includes fringe).

SETT

Warp: 12 epi (1/dent in a 12-dent reed).
Weft: 13 ppi.

DIMENSIONS

Width in the reed: 25¼".
Woven length (measured under tension on the loom): 82".
Finished size after washing: 21½" x 72½" plus 4" fringe on each end.

ADDITIONAL MATERIALS

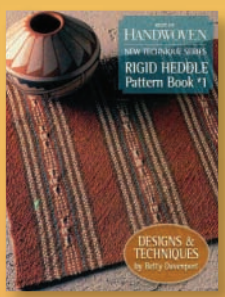
Delica beads in size 8 (optional).



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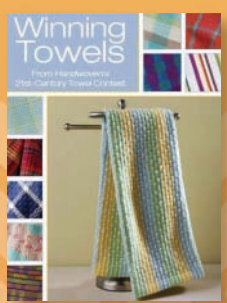
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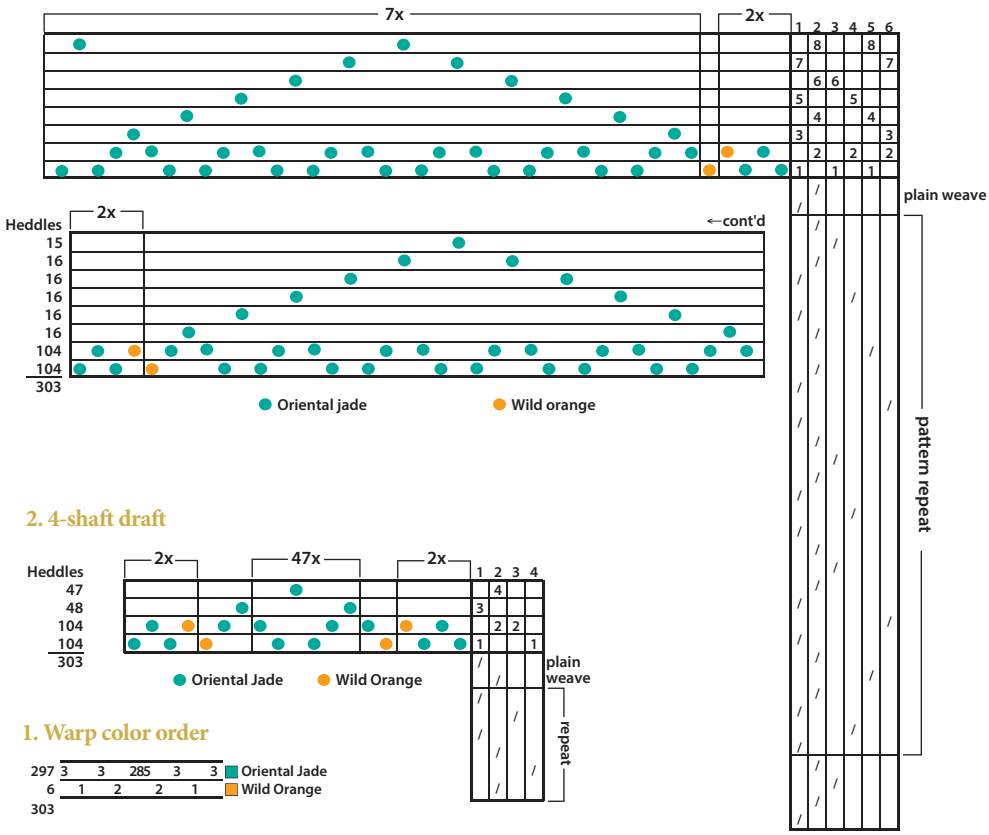
1 Wind a warp of 303 ends 3 yd long following the warp color order in Figure 1. Warp the loom using your preferred method, following Figure 2 for 4 shafts or Figure 3 for 8 shafts.

2 Spread the warp with scrap yarn. Weave 3 picks of plain weave, leaving a tail 3 times the width of the warp for hemstitching. Hemstitch using 3 warp ends per bundle to match the threading unit. Weave 3 more picks of plain weave. Weave 80" (or more depending on your loom waste) following the pattern repeat treadling sequence in Figure 2 for 4 shafts or Figure 3 for 8 shafts. Weave 6 picks of plain weave and then hemstitch.

3 Remove from the loom. Twist the fringe using 2 groups of 3 ends, and knotting ends or adding a Delica bead to ends as desired.

4 Handwash in warm water with mild soap. Roll between several bath towels to remove excess water. Air-dry, then tumble in a warm dryer for approximately 5 minutes to soften. Press with a steam iron.

3. 8-shaft draft



2. 4-shaft draft

1. Warp color order

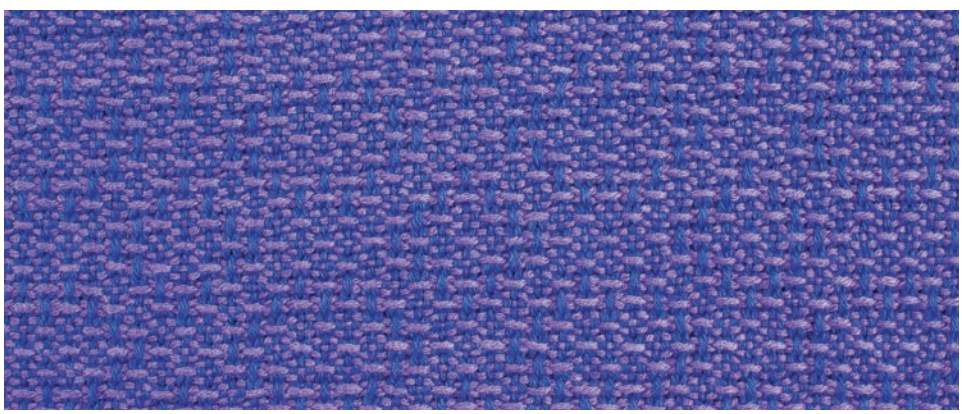


PHOTO BY ANN SWANSON

Detail of the 8-shaft draft. Warp colors are Wild Iris and Gold Dust (edge accent stripes). Weft color is Woodland Lavender.

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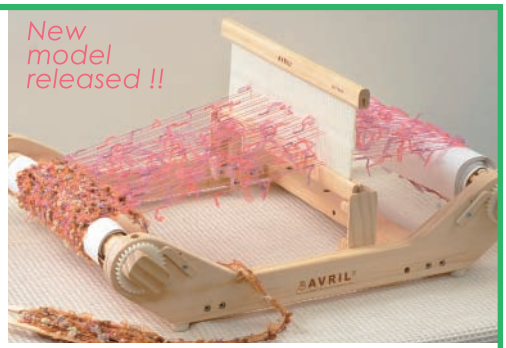
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<details>
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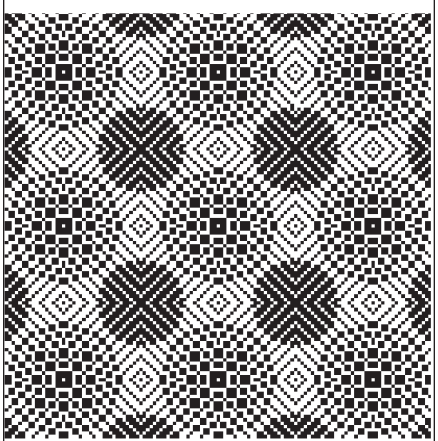
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FALL COLORS CRAFT SATCHEL
BY CEI LAMBERT
PAGE 62



Cei Lambert's handsome almost-felted bag with recycled leather accents is just right to carry a small loom for crafting on the go.



Rebecca Fox brings natural wool and leather together to commemorate the range wars of the American West.

SHEEP WARS RUG

BY REBECCA FOX

PAGE 66



CELTIC BRAID CAPE

BY TIEN CHIU

PAGE 59

The wool/silk twill fabric for Tien Chiu's dramatic cape can be woven on 7 or 15 shafts.

Celtic Braid Cape

TIEN CHIU

BY TURNING THE DRAFT, YOU CAN WEAVE THIS 15-SHAFT PATTERN ON JUST 7 SHAFTS.



STRUCTURE
Fancy twill.

EQUIPMENT
8-shaft loom (7 shafts used), 32" weaving width; 12-dent reed; 1 double-bobbin shuttle, 2 bobbins.

YARNS
Warp: 18/2 wool/silk, used doubled (5,040 yd/lb; JaggerSpun Zephyr), Ebony (black), 8,952 yd.
Weft: 18/2 wool/silk, used doubled, Garnet (red), 7,590 yd.

OTHER SUPPLIES
Vogue pattern #8674, view B; notions and commercial fabric for under-vest, lining, and collar as specified in pattern.

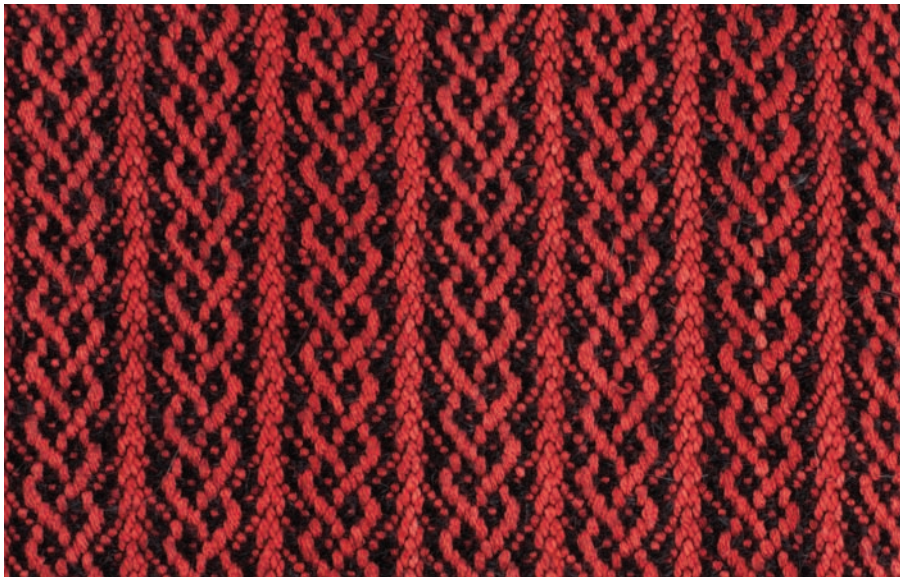
WARP LENGTH
746 doubled ends (1,492 threads), including doubled floating selvedges, 6 yd long (allows 10" for take-up, 40" for loom waste).

SETTS
Warp: 24 doubled epi (2 doubled ends/dent in a 12-dent reed. Total of 4 threads/dent).
Weft: 24 doubled ppi.

DIMENSIONS
Width in the reed: 31⅛".
Woven length (measured under tension on the loom): 166".
Finished size after washing: yardage 27" x 144". (Pattern pieces are laid out crosswise, so that stripes run vertically.)

This project began in 2008, when I was working from home in an unheated garage. I live in a mild climate, but it can still get quite chilly during the winter. After the fourth or fifth day of warming my fingers on a mug of hot water to keep them warm enough to type, I decided to weave myself some fabric for a nice, warm coat. So I got some yarn, designed a striped Celtic braid draft on 15 shafts, and wove many yards of nice, warm fabric. Then I got engaged and spent the next year weaving and sewing my wedding dress, and the coat fabric languished in my stash for several years.

Reading about the sleeveless garment theme of the *Handwoven* 2012 Garment Challenge reminded me of this fabric and the fact that I had just the right sewing pattern for it—Vogue #8674, a cape over a vest. It would be perfect: just warm enough for a



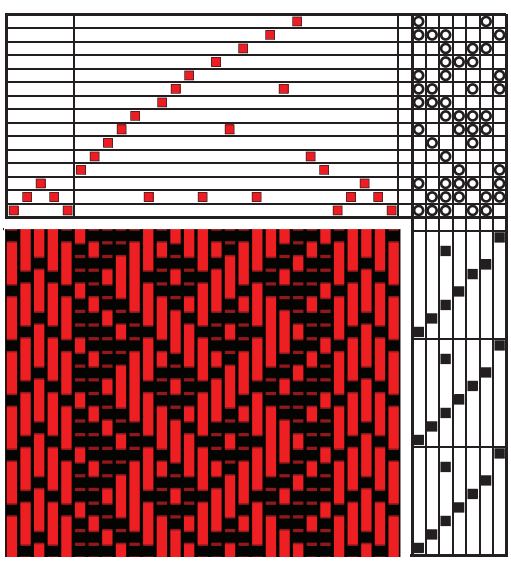
mild winter's day. The idea haunted me until I just had to make it. I used black suede for the vest, because I loved the deep dark black against my garnet red fabric. I adjusted the width of the center front of the suede vest to add a stripe of the handwoven fabric down the center, and lowered the collar by half an inch or so. (My neck is shorter than a model's!) I enjoyed weaving and sewing the Celtic braid coat, but if I were doing it again, I'd use fabric such as Ultrasuede or black silk instead of suede for the vest part. Leather is very tricky to sew.

TURNING A DRAFT

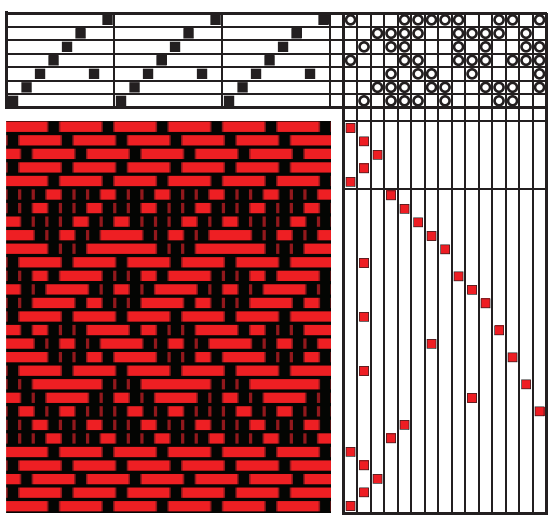
The draft I wove (Figure 1) requires 15 shafts and 7 treadles and weaves the Celtic braid as warp stripes. (Instructions for weaving my original draft or warp stripes using a simplified 7-shaft draft are available at weavingtoday.com.) However, by turning the draft—using the treadling as the threading and vice versa—you can weave the identical pattern as weft stripes on just 7 shafts. Many computer weave drafting programs can turn a draft automatically, but the process is easy enough to do by hand. First write out the complete threading, tie-up, and treadling of the original draft as shown in Figure 1. (If you are turning a supplementary-weft weave like overshot, be sure to include tabby wefts between the pattern wefts.) Next, rotate the draft so that the treadling becomes the horizontal rows of the threading, and what was the threading becomes the vertical treadling. So that the fabric weaves right side up, invert the tie-up by erasing the old tie-up and tying to what were the blanks. The result is a 7-shaft draft that uses 15 treadles (Figure 2).

Not many 8-shaft looms have 15 treadles, so unless you are using a table loom, you will need to use a skeleton tie-up that forms sheds by depressing more than one treadle at a time. Tim's Treadle Reducer (see Resources) is an online program that analyzes a tie-up with too many treadles along with the number of treadles you have available and determines if a skeleton tie-up can be devised. Figure 3 gives a skeleton tie-up that can make all 15 sheds needed to weave the Celtic braid fabric with 10 treadles.

1. 15-shaft drawdown with 7 treadles



2. 7-shaft turned drawdown with 15 treadles



Note that an uneven beat can result in horizontal stripes of different sizes, which can be difficult or impossible to match when sewing the garment pieces together. So establish an even beat early and measure the stripes often as you weave to ensure that you're maintaining a consistent width.

RESOURCES

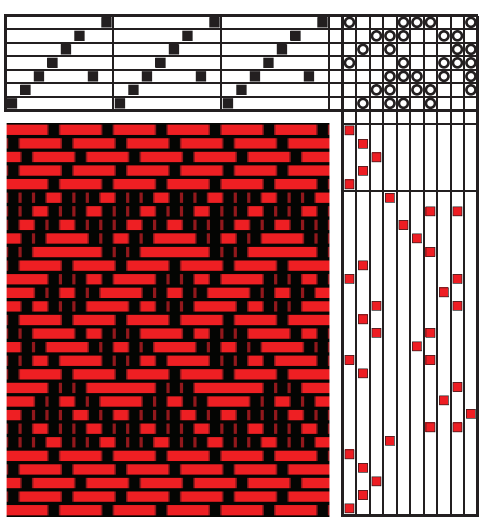
Tim's Rudimentary Treadle Reducer. www.cs.earlham.edu/~timm/treadle/index.php

WEAVING STEPS

1 Wind a warp of 746 doubled ends Ebony (1,492 actual ends; includes 2 doubled ends for floating selvedges) 6 yd long. Wind 2 strands together, keeping a finger between them at all times to prevent twisting, and taking them through the cross as one. Use your preferred method to warp the loom, following the threading in Figure 4 and sleying 2 strands in each heddle. Center for a weaving width of 31". Sley 2 doubled ends (4 threads/dent in a 12-dent reed), making sure to place both threads in a heddle into the same dent. Sley the doubled floating selvedges in separate dents from the other warps and weight them behind the back beam. (Since the fabric will be cut, the floating selvedges may be omitted.)

2 Wind 2 bobbins with single strands of Garnet and place them in a double-bobbin boat shuttle. Following the treadling repeat in Figure 4, and maintaining an even beat as close as possible to 24 ppi, weave 166" using a doubled weft from the 2 bobbins in each pick.

3. 7-shaft turned drawdown with skeleton tie-up (10 treadles)



3 Remove the fabric from the loom and machine zigzag the raw edges. Handwash gently in warm water with mild soap. Dry flat and press using a press cloth with a steam iron on the wool setting.

SEWING STEPS

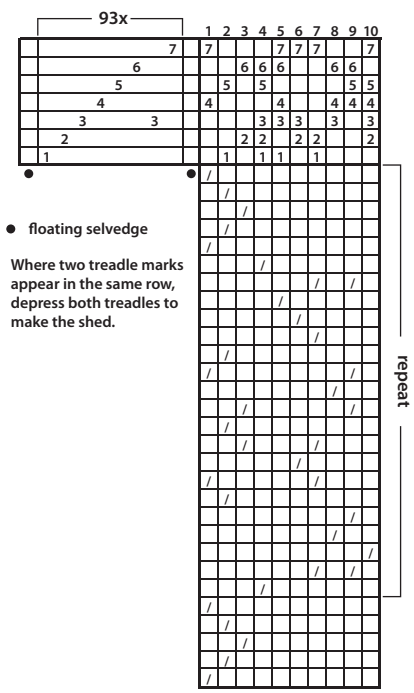
1 Cut out the paper pattern pieces from Vogue #8674 and adjust the right center front to insert a stripe of Celtic braid fabric (Tien's insert was a 4" stripe the length of the right center front and included seam allowances). Adjust the collar pattern height as needed.

2 Lay out each of the 4 pattern pieces for the cape on the handwoven fabric so that the stripes are aligned with the straight grain markings on the pattern. (This will actually be the crosswise grain.) Cut out the back pieces first, making sure the center back seam will correctly align the center stripes. Cut out the fronts, making sure the stripes will match at the shoulder seams. Cut out the insert for the front of the vest so that the insert is centered across 2 pattern stripes. Secure the cut edges with machine zigzagging or serging to prevent raveling.

3 Following the instructions in the pattern, cut out the remaining pieces and assemble the garment.



4. 7-shaft draft with skeleton tie-up (from turned 15-shaft/7 treadle draft)



Fall Colors Craft Satchel

CEI LAMBERT



We all know how frustrating it can be to cram all our tools and materials into bags with too little space. This bag is a great way to combine the hip fashion of the satchel with the utilitarian space needed by artists and craftspeople. I designed this rigid-heddle project to have the vintage appeal of Pendleton-like woolen striping while showing off a range of texture elements. The ultra-fulled handwoven wool fabric and leather accents give this bag durability and reliability with an artisanal look. It's also a fantastic carry-on bag!

Fulling is the process of subjecting wool and other protein fabrics to moisture, heat, and agitation to make the microscopic scales on the fibers permanently interlock, making the fabric thicker, more stable, and less elastic. (Fulling is sometimes referred to as felting, which is technically the same process when it is applied to unspun fibers.) In this bag, intense fulling transforms a soft, pliable wool fabric into a strong, sturdy fabric that can hold and protect your traveling tools beautifully for a long time.

RESOURCES

Gipson, Liz. *Weaving Made Easy: 17 Projects Using a Simple Loom*. Loveland, Colorado: Interweave, 2008, pp. 24–39. [Instructions for indirect warping.]

Patrick, Jane. *The Weaver's Idea Book: Creative Cloth on a Rigid Heddle Loom*. Loveland, Colorado: Interweave, 2010, pp. 44–47. [Loop pile technique.]

WEAVING STEPS

1 On a warping board, wind 2½ yd warp chains of each of the following colors: 50 ends dark brown, 50 ends green, 40 ends light brown, 30 ends gold, and 30 ends red, for a total of 200 warp ends.

2 Except for the gold and red yarns, each color is warped randomly across the full 25" width in an 8-dent rigid heddle. The red and gold yarns will be picked up for the pattern, so they must all be threaded through slots, not placed in holes. Begin by distributing each of the gold and red yarns into slots randomly across the width of the heddle. (Note that 140 slots will be left empty after the gold and red yarns are distributed.) Distribute each of the remaining colors randomly until all 200 slots and holes are filled. Wind onto the warp beam using plenty of heavy paper or corrugated cardboard to prevent the warp ends from sticking together. Tie the warp to the front beam and weave a header to even the tension.

3 Wind a stick shuttle of each of the five colors. Using the dark brown yarn, weave 3

STRUCTURE

Plain weave with pick-up and loop pile.

EQUIPMENT

Rigid-heddle loom, 25" weaving width; 8-dent rigid heddle; 5 stick shuttles; 1 pick-up stick and a ½" smooth wooden dowel, both longer than 25".

YARNS

Warp and Weft: Worsted-weight wool/mohair singles (760 yd/lb; 190 yd/4 oz skein; Lamb's Pride Worsted), M-151 Chocolate Soufflé (dark brown), 209 yd; M-113 Oregano (green), 207 yd; M-175 Bronze Patina (light brown), 190 yd; M-181 Prairie Fire (red) and M-14 Sunburst Gold (gold), 157 yd each.

OTHER SUPPLIES

Matching sewing thread; 1 yd dark brown corduroy or thick suede-like commercial fabric; 3 pieces leather each 4" x 8"; size XL leather belt for shoulder strap; ten 1" rivets and riveting tool.

WARP LENGTH

200 ends (50 each dark brown and green, 40 light brown, and 30 each red and gold) 2½ yd long (allows 3" for take-up and 22" for loom waste).

SETTS

Warp: 8 epi (1 per slot and hole in an 8-dent rigid heddle).
Weft: About 7 ppi.

DIMENSIONS

Width in the reed: 25".
Woven length (measured under tension on the loom): 65".
Finished size after fulling: 20" x 52".

Weaving Pattern

Pick-up 1: With the heddle in the down position, insert the pick-up stick randomly under about half of the red and gold warp ends behind the heddle. Slide the pick-up stick to the back of the loom.
Row 1: Weave one pick with the heddle still in the down position.
Row 2: Place the heddle in the up position. Keeping it flat, slide the pick-up stick forward against the back of the heddle, then turn it on its side to raise the picked up warp ends. Weave a pick, passing the weft under the threads raised by the heddle and those raised by the pickup stick, then lay the pick-up stick flat and slide it to the back of the loom.
Rows 3–6: Repeat Rows 1 and 2 two times more. Remove pick-up stick.
Pick-up 2: With heddle in the down position, make the second pick-up as for the first, but pick up a different sequence of red and gold warp ends. Slide the stick (laying flat) to the back of the loom.
Rows 7–12: Weave as for rows 1–6, then remove pick–up stick.
Row 13: To weave a row of accent loops, leave the last up shed open and unwind a length of weft yarn from your stick shuttle. Loosen the last pick in the shed, and draw a loop of weft up through the first pair of raised warp threads. Working on top of the raised warp threads, insert the dowel through the loop and pull the weft snug to make a loop over the dowel. Draw up another loop of weft through the next opening, insert the dowel, pull the loop snug, and repeat all the way across. At the end of the warp, pull the dowel snugly toward the fell with the yarns looped around it, press it into place with the heddle, and leave the dowel in place until the next row of accent loops.

picks of plain weave, hemstitch, then follow the Weaving Pattern to make the first stripe and loop pattern.

4 Weave the pattern and loop accent again, this time using light brown yarn. When you are ready to make the pulled-loop accent, gently remove the dowel from the pulled loops of the previous stripe and use it to make the loops in the new one. Repeat the weaving sequence with red, green, and gold stripes to complete the first stripe sequence. Weave 5 more full repeats of the dark brown, light brown, red, green, and gold stripe sequence, followed by 1 dark brown and 1 light brown stripe. At the end of the piece, weave an extra 8 picks after the light brown pulled-loop accent, and then hemstitch and remove from the loom.

FELTING STEPS

1 This bag needs a lot of fulling to be sturdy, so don't be afraid to be assertive as you process it. Machine wash the fabric in hot water on a delicate cycle, then dry on a high setting for about 50 minutes. At this point, the fibers should have begun to felt.

2 Fill a large (about 8-gallon) pot with water and place fabric in the pot on the stove. Add a small amount of Synthrapol or detergent, bring to a gentle boil, and simmer for 30 minutes or so. Remove from heat and let cool.

3 When the fabric is cool enough to touch, remove it from the pot and lay it out on a clean, heavy drop cloth so that the fabric is completely enclosed and not touching itself anywhere. (It can felt together where it touches.) Fold the drop cloth and fabric into a square, then roll and hand agitate for five minutes. Open and fold into a new configuration and repeat. Repeat the hand agitation for 20 minutes or so. [Ed note: Rolling fabric and drop cloth around a heavy dowel and rolling the dowel underfoot is another good way to felt.]

4 When fully felted, return the fabric to the washing machine on spin setting to remove the excess water, then put it in the dryer on high for another 30 minutes. You should now have a thoroughly felted, nicely textured, and very durable fabric with finished dimensions around 20" wide x 52" long. If your fabric is much larger than this, keep fulling!

ASSEMBLING THE BAG

1 Fold the cut ends of the woven fabric to the wrong side and hem. Do not make a double-fold hem. The fabric is very thick, and it has been fulled enough that it won't ravel.

2 Fold the bag into the shape of the finished bag. (About 18" each works well for the front and back height, with a 15" flap.) Mark the fold line between the front and the back.

3 To reinforce the base of the bag, it is sandwiched between strips of a durable, non-stretch commercial fabric in a color that matches or complements the bag. Cut two 6" x 21" strips of this fabric. Hem both strips on all 4 sides with a ¼" hem. Centering on



the fold where the front and back come together, pin one of the hemmed strips right on the fold. Pin your other hemmed fabric strip to the other side, sandwiching the handwoven fabric between them and matching the second strip precisely to the one you've already pinned. Using a straight stitch, carefully stitch the 3 layers of fabric together around the edges.

4 For the sides of the bag, cut 2 strips of the commercial fabric 19½" long and 1" wider than the bag base. With right sides together, pin the short end of one unhemmed fabric strip to one end of the bag. Stitch, using ½" seam allowance. Repeat with the other fabric strip on the other side of the base. Right sides together, pin one of the fabric strips up the sides of the fulled fabric that will form the front and back of the bag. Stitch both sides, using ½" seam allowance and leaving 1" unstitched at the top. Repeat on the other side. (You may need to turn the bag inside out.)

5 Fold over the 1" ends and stitch so that they are flush with the front of the bag. At this point you may either decide to leave the outside of the bag with its top hem exposed, or you may choose to line the side panels by adding a facing of commercial fabric. To face the edge of the bag front, cut a strip of fabric 2" x 21" long. Press a ¼" hem into the fabric, pin, and stitch to the inside of the front.

6 The leather straps complete your bag. For the front fastenings, cut 2 strips of durable leather or leatherette 1½" x 4" and 2 strips 1½" x 8". You may choose to round off the corners for a cleaner look. Following the riveting instructions, use 1" rivets and a 1" rivet tool to attach the short leather strips horizontally across the bottom of the front of the bag with 2 rivets, and attach the long leather strips vertically from the flap with 1 rivet each. Make sure to line everything up so that the long strips will slide into the opening made by the short strips.

7 Use a size XL leather or leatherette belt (to make the shoulder strap. Buckle the belt through the outermost hole and fold it in half with the buckle at the top. Cut the belt in half at the other end of the loop. Separate the belt halves. Making sure each belt half faces up, use 2 rivets, one above the other, to attach the belt to either side of the bag. (It helps to stitch an X where the rivets will be placed on the fabric sides of the bag. This helps to reinforce the sides and reduce the wear of the rivets pulling on the bag.)

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The Sheep Wars Rug

REBECCA FOX

A deadly conflict, commonly referred to as "The Sheep Wars," occurred in the American West between cattle ranchers and sheep ranchers. In the late 1800s, both types of livestock grazed unfenced in the open rangelands of the Great Plains. Cattle eat taller, mature grasses, while sheep prefer to eat shorter grasses and weeds that cows will not touch. As a result, sheep can completely clear an area of all vegetation, especially if allowed to stay in one area too long. These very different grazing preferences and the grassland decimation by sheep led to conflict and sometimes violence between shepherds and cowboys. At least fifty-four men were killed and as many as a hundred thousand sheep were slaughtered.

I wanted to create a project that would incorporate products from both sheep and cattle to commemorate the sad events of the sheep wars. I used natural-colored Karakul roving and yarn from two blended fleeces. In between every five picks of roving, I used two rows of thin leather lacing in dark and medium brown, thus uniting sheep and cow in a soft, harmonious rug.

1 Wind a warp of 200 ends 2¼ yd long. Measure and set aside 2 more ends for floating selvedges. Warp the loom using your preferred method following Figure 1. For a firmer selvedge, sley the first and last 2 warp ends at each side together in one dent. Add the floating selvedges, sleying them in the outermost dents, then weight and suspend them from the back beam.

2 Cut the leather lace into strips 52" long: 18 strips of Dark Brown and 17 strips of Medium Brown. Wind a Dark Brown strip onto a ski shuttle, then a Medium Brown strip, and continue, alternating colors, until all the strips are wound on the shuttle. Gently wind the roving onto the second ski shuttle. Wind the bobbin with yarn.

3 Weave several picks of heavy waste yarn to space the warp evenly. Following the draft in Figure 1 and allowing 5" for fringe, start the rug, leaving a tail 3½ to 4 times as long as the rug is wide. After several rows, use the long tail to hemstitch the lower edge, catching 6 ends in each cluster at the sides of the rug to include the floating selvedges, 5 ends in all other clusters.

4 Using a temple to prevent draw-in at the selvedges, continue to weave the rug following Figure 1. When weaving the roving,

STRUCTURE

Twill.

EQUIPMENT

8-shaft loom, 25" weaving width; 8-dent reed; 1 boat shuttle; 2 ski shuttles; temple.

YARNS

Warp: Karakul yarn (680 yd/lb, Solitude Yarn), Natural Taupe, 456 yd.
Weft: Karakul yarn, Natural Taupe, 30 yd.
Karakul roving (12 yd/oz, Solitude Yarn), Natural Taupe, 138 yd;
3/32" Superior Calf Lace (50 yd/spool, Tandy Leather Factory), 30 yd each Dark Brown and Medium Brown.

WARP LENGTH

200 ends 2¼ yd long (allows 4" for take-up, 36" for loom waste; loom waste includes fringe).

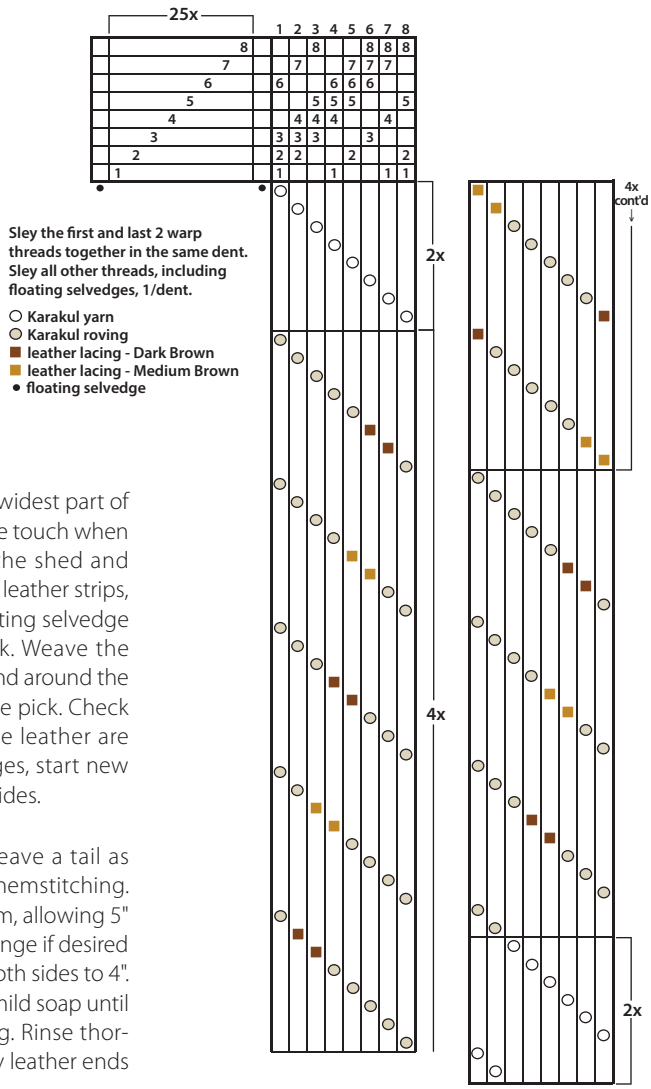
SETTS

Warp: 8 epi (1/dent in an 8-dent reed, except first and last 2 ends, which are sleyed 2/dent).
Weft: Karakul yarn, 16 ppi; roving, 6 ppi; leather, 8 ppi.

DIMENSIONS

Width in the reed: 25".
Woven length (measured under tension on the loom): 41".
Finished size after washing: 23½" x 36" plus 4" fringe each end.

1. Draft



slide the shuttle through the widest part of the shed and use a very gentle touch when pulling it straight. Change the shed and beat very firmly. To weave the leather strips, fold about 1" around the floating selvedge and tuck it into the first pick. Weave the next pick, again tucking the end around the floating selvedge and into the pick. Check to make sure the ends of the leather are secured. For uniform selvedges, start new leather strips on alternating sides.

5 After the last pick of yarn, leave a tail as above and finish the rug by hemstitching. Remove the rug from the loom, allowing 5" for fringe. Prepare a twisted fringe if desired or trim the fringe evenly on both sides to 4". Handwash in hot water with mild soap until the rug is fulled to your liking. Rinse thoroughly in cold water. Trim any leather ends that do not lie flat.





A Swatch Collection for Wool Weavers

SHARON ALDERMAN



This collection is intended to be worn in the autumn and winter, so wool figures prominently. No other fiber is so insulating, easy to tailor, and lovely to wear. All the wools used here are soft enough to be worn next to the skin, even though the jacket, coat, and vest would probably be lined. I wish you could touch these fabrics, because that is such a large part of the pleasure. The colors came from a color palette titled Kiss and Makeup. The lipstick colors with their vibrant pinks, fuchsia, and magenta, along with a taupe, caught my eye, and I was off and running!

One of the yarns used here is a somewhat fancy loop mohair. Notice that the fancy yarn is used with yarns that are plain, the same color everywhere and consistent thickness. The contrast makes the fancier (and more expensive) yarn stand out.

Squares appear as a motif in two of the three fabrics. In the coat/jacket fabric, the squares are staggered every other row. The squares in the jacket/vest fabric form an allover pattern.

My goal with this collection was to design cloth that could be worn anywhere when you want to look well turned out, even elegant. Put any of these pieces with a silky white or taupe blouse, and you'll be ready for any occasion!

1 FABRIC FOR A COAT OR JACKET



STRUCTURE

Plain weave with mohair in a half-drop pattern (supplemental warp and weft).

YARNS

Primary warp and weft: 2/8 worsted wool (JaggerSpun Maine Line, Halcyon Yarns), #13 Arrowhead. **Accent warp and weft:** loop mohair (Halcyon Yarns), #139 Fuchsia.

SETTS

Warp: 14 epi (2/dent in a 7-dent reed). **Weft:** 14 ppi.

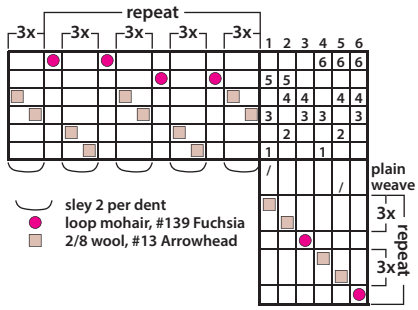
SHRINKAGE

(Difference between fabric on the loom and finished fabric.) **Width:** 14%. **Length**: about 11%.

FINISHING

Handwashed in very warm water with mild dish soap. Agitated by hand, then rinsed 3 times at the same warm water temperature. After blotting, cloth was pressed at the Wool setting.

1. Draft



NOTES

The loop mohair was carried up the selvedges because the selvedge is intended to be cut off when the cloth is sewn. Check your beat often to ensure that the fabric is square (epi equals ppi).

2 FABRIC FOR A JACKET OR VEST



STRUCTURE

Plain weave.

YARNS

Warp: 2/8 worsted wool (JaggerSpun Maine Line, Halcyon Yarns), #13 Arrowhead.

Weft: 2/8 worsted wool (JaggerSpun Maine Line, Halcyon Yarns) #51 Fuchsia.

SETTS

Warp: 16 epi (2/dent in an 8-dent reed). **Weft:** 14 ppi.

SHRINKAGE

Width: 19%. **Length:** 10%.

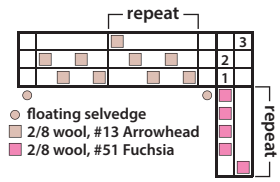
FINISHING

Handwashed in very warm water with mild dish soap, same as Fabric 1.

NOTES

Don't beat too hard, and check your beat often to ensure that the fabric is square.

2. Draft



3 FABRIC FOR A SKIRT



STRUCTURE

5-shaft satin.

YARNS

Warp: 20/2 worsted wool (JaggerSpun, Halcyon Yarns), #51 Fuchsia, #52 Magenta, and #59 Mulberry.
Weft: 20/2 worsted wool, #59 Mulberry.

SETTS

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

SHRINKAGE

Width: about 10%. **Length:** about 7%.

FINISHING

Handwashed in very warm water with mild dish soap, same as Fabric 1.

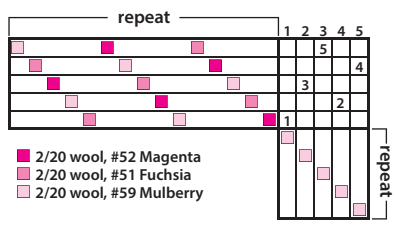
NOTES

The warp colors were repeated over and over again, 52/59/51. I wanted to avoid creating a streaky cloth. The regular color repeat makes the cloth look a little more formal, as befits its satin structure.

By weaving this cloth upside down, only 1 out of 5 ends is lifted for any shed. Even so, because this yarn is a little sticky, keep a close eye on the rising threads. Repairing skips in the cloth, even before it is washed, is much, much more difficult than unweaving and reweaving. (I speak with the voice of experience here.) Making repairs after the first washing is all but impossible.

Don't worry that the weft does not catch the first and last threads with every pick. Each side will be caught every fifth pick, and that is enough. I used no special edge threads or floating selvedges here, but the selvedges are quite sound. As always, check your beat often to ensure that the fabric is square.

3. Draft



Note: Treadles are tied to weave upside down.

Wool: The Full Story

by Laura Fry



Wool fibers come in an incredible variety of lengths, thicknesses, and crimp. There is one quality that some wool fibers have that is quite magical: the ability to full. Fulling adds stability to the cloth and, used on unspun fibers, may create a dense cloth called felt. For this Yarn Lab, I wove with and then fulled wool yarns from Brown Sheep Company and Henry's Attic to see how different yarns and weave structures affect fulling.



Lamb's Pride in waffle weave

Lamb's Pride

THE YARN: Lamb's Pride Worsted, 85% wool/15% mohair, 190 yd/133 g or 760 yd/lb.
Lamb's Pride Worsted is a very stable singles yarn with very little elasticity. It weaves and fulls beautifully. During wet-finishing, a great deal of dye came out of the burgundy, so plenty of rinsing is a must. All the samples were scoured and then fulled in the dryer for twelve minutes with a towel added for bulk. The resulting lusciously thick fabric would be perfect for weaving up thick warm textiles for winter.

Waffle Weave

The waffle-weave sample turned out wonderfully thick and fluffy after fulling. It also turned out to be a great way to showcase multiple colors of yarns. I fulled this particular sample just long enough so the fabric would be suitable for a nice scarf or muffler, but if it were fulled longer, it would be perfect for a blanket.

SAMPLE YARN: Brown Sheep Company Lamb's Pride Worsted
SETT: 6 epi
DIMENSIONS: *Width on the loom:* 8.66"; *width off the loom:* 7.375"; *width after wet-finishing:* 6.25"; *draw-in and shrinkage:* 28%. *Woven length:* 55"; *length after wet-finishing:* 49.5"; *take-up and shrinkage:* 10%.



Lamb's Pride in plain weave

Plain Weave

For the plain-weave sample, I used the Lamb's Pride yarn in the warp and a brushed mohair in the weft. The wool blooms nicely when fulled, and the brushed mohair gave the finished sample a subtle halo effect. It has a nice drape and would make a lovely scarf.

SAMPLE YARN: Brown Sheep Company Lamb's Pride Worsted
SETT: 6 epi
DIMENSIONS: *Width on the loom:* 8.66″; *width off the loom:* 7.875″; *width after wet-finishing:* 6.5″; *draw-in and shrinkage:* 25%. *Woven length:* 22.5″; *length after wet-finishing:* 21″; *take-up and shrinkage:* 7%.

Pony

THE YARN: Pony Worsted, 100% merino wool, 1,750 yd/8 oz or 3,500 yd/lb.
Pony is a lofty and elastic yarn that would work great for making garments. It fulls very well if desired. Since the yarn is very stretchy, a slightly higher epi than I used may be required, depending on the project. I recommend sampling to determine the appropriate density. As with the Lamb's Pride, the Pony samples were scoured and then fulled in a dryer for twelve minutes along with a towel.

Huck

After fulling, the huck pattern became much more subtle, giving the piece an understated elegance. While the Pony is soft to begin with, it became even more lusciously soft after fulling, and it developed an even better drape. I imagine this sample would make a sophisticated scarf or a nice, comfortable blouse.

SAMPLE YARN: Henry's Attic Pony Worsted, (natural)
SETT: 20 epi
DIMENSIONS: ***Width on the loom:*** 10″; ***width off the loom:*** 8.5″; ***width after wet-finishing:*** 7.875″; ***draw-in and shrinkage:*** 21%. ***Woven length:*** 30″; ***length after wet-finishing:*** 27″; ***take-up and shrinkage:*** 10%.



Pony in huck

Waffle Weave

Unlike the Lamb's Pride waffle-weave sample, the Pony waffle weave is not nearly so fluffy after fulling. As with the huck sample, the waffle patterning became more subdued after fulling, while still retaining the wonderful bumpy texture of waffle weave. This sample would make a lovely shirt.

SAMPLE YARN: Henry's Attic Pony Worsted,
SETT: 20 epi
DIMENSIONS: ***Width on the loom:*** 10″; ***width off the loom:*** 8.5″; ***width after wet-finishing:*** 7.5″; ***draw-in and shrinkage:*** 25%. ***Woven length:*** 30″; ***length after wet-finishing:*** 27″; ***take-up and shrinkage:*** 10%.



Pony in waffle weave

Fulling Basics

Fulling is what happens when you subject wool to moisture and movement. Wool fibers are made up of overlapping scales. When moist, the scales open up away from the shaft of the fibers. Add movement, and the scales catch one another and the fibers become entangled. Adding heat to the process will accelerate it, so those not familiar with fulling should take it a bit slowly to begin with and full the cloth at a low water temperature so that they can carefully monitor the process.

Just note that not all wool fibers will full. If you are relying on fulling during wet-finishing to add stability to the cloth, I strongly recommend that you weave a sample and wet-finish it first.

When I get a new (to me) yarn, one of the first things I do is wind a warp 10-inches wide and about 3 to 5 yards long at a density that I think might be suitable for either plain weave or twill. I then weave some samples and wet-finish them. Based on what happens in the water, I may resley and weave a few more samples. Sometimes I will take the process to the extreme, just to see what happens.

Most commercially spun wool yarns have some spinning oil in them, so the first step is to scour the cloth to remove any oil and/or dirt. This is done with warm water and soap or detergent, depending on the quality of your water. You can use either if you have soft water, but if you have hard water, you should use detergent. Whichever product you use, choose one without whiteners, brighteners or perfumes.

Once the oils have been removed, fulling can begin. There are two approaches to applying movement to the cloth: agitation and intermittent compression. Agitation alone will produce a fluffier textile as the loose fibers pop up out of the textile, creating a nap. Intermittent compression will produce a somewhat harder textile with less nap as the compression pushes the loose fibers back down into the cloth. Fulling by hand can be done either way. A small sample can be fulled in a basin and swished back and forth with your hand. This will apply agitation. To apply intermittent compression, the cloth can be picked up and squeezed, kneaded on a hard surface, or even thrown down onto a hard surface. Just make sure to squeeze the excess water out first or you'll wind up wet!

When using a washing machine to apply fulling, it is never a good idea to just turn the machine on and let it run. The fulling process can be fickle. It may take quite a long time to begin, but once it starts, it proceeds rapidly. To check for doneness run a fingernail across the cloth. If you can easily shift the threads from their proper path in the cloth, it may not be done and more fulling is needed. Top-loading washing machines apply agitation only, while front-loading machines will apply intermittent compression, as will a dryer.

How much fulling is required will depend on the function the cloth is to serve. A scarf may not need to be fulled as much as a cushion top or a winter garment.

More information on scouring and fulling can be found on my YouTube channel, www.youtube.com/user/LauraAnnFry1 and in *The Fleece and Fiber Sourcebook* by Deborah Robson and Carol Ekarius.

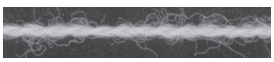
PROJECT DIRECTORY

DESIGNER/WEAVER	PROJECT	PAGE	WEAVE STRUCTURE	SHAFTS	LEVEL
Tien Chiu	Celtic Braid Cape	59–61	Fancy twill	8	I, A
Rebecca Fox	Sheep Wars Rug	66–67	Twill	8	All levels
Sarah H. Jackson	Illusions Vest	48–49	Atwater-Bronson lace	8	I,A
Beverly Jones	Guy in Mind Scarf	40–41	Twill	4	All levels
Tom Knisely	Chief's Rug	43–44	Warp-faced plain weave	4	AB, I, A
Cei Lambert	Fall Colors Craft Duffel	62–63	Plain weave	RH, 2, or 4	All levels
Kate Lange-McKibben	Serenity Shawls	53–54	Huck lace	4 or 8	AB, I, A
Suzie Liles	Imperial Ruana	30–31	Point twill	4	AB, I, A
Robin Lynde	Jacobs Coat Shawls	28–29	Twill	4	AB, I, A
Norma Smayda	Northern Light Scarves	50–51	Extended point twill	4 or 8	AB, I, A
Yvonne Stahl	Hebridean Cardigan	26–27	Twill	8	I,A
Linda Williams	Versatile Cape	38–39	Shadow weave	8	AB, I, A

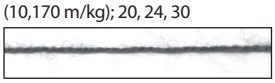
AB = Advanced beginner (some experience reading a draft, warping, and weaving); I = Intermediate; A = Advanced. "All levels" includes very new weavers.

YARNS AND SUPPLIERS

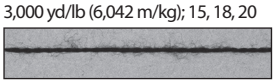
This chart gives yards per pound, meters per kilogram, and a range of setts (from wide as for lace weaves, medium as for plain weave, and close as for twills; no setts are given for yarns not suitable to use as warp). For a complete directory of yarns, see the Yarn Charts under Resources at weavingtoday.com.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



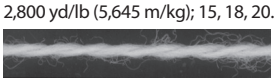
18/2 wool/silk; 5,040 yd/lb (10,170 m/kg); 20, 24, 30



80% alpaca, 20% bamboo (Forever Lace); 3,000 yd/lb (6,042 m/kg); 15, 18, 20



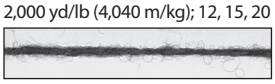
10/2 merino/Tencel (Colrain Lace); 2,800 yd/lb (5,645 m/kg); 15, 18, 20.



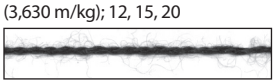
8/2 wool; 2,240 yd/lb (4,520 m/kg); 12, 15, 20



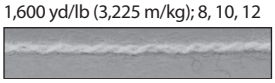
80% cotton, 20% wool (Cotton Fine); 2,000 yd/lb (4,040 m/kg); 12, 15, 20



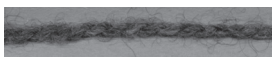
2-ply Hebridean wool; 1,800 yd/lb; (3,630 m/kg); 12, 15, 20



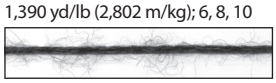
70% alpaca, 30% soysilk; 1,600 yd/lb (3,225 m/kg); 8, 10, 12



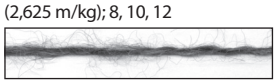
2-ply sport-weight wool (Imperial); 1,580 yd/lb (3,185 m/kg); 8, 10, 12



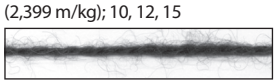
2-ply sport-weight wool (Meridian Jacobs); 1,390 yd/lb (2,802 m/kg); 6, 8, 10



4-ply alpaca; 1,300 yd/lb (2,625 m/kg); 8, 10, 12



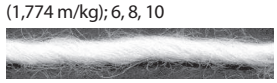
3-ply alpaca; 1,190 yd/lb (2,399 m/kg); 10, 12, 15



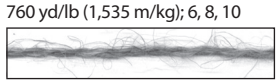
Sport-weight alpaca; 1,179 yd/lb (2,377 m/kg); 10, 12, 15



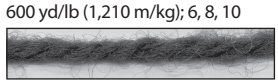
2-ply worsted wool; 880 yd/lb (1,774 m/kg); 6, 8, 10



85% wool, 15% mohair (Lamb's Pride Worsted); 760 yd/lb (1,535 m/kg); 6, 8, 10



2-ply worsted-weight karakul; 600 yd/lb (1,210 m/kg); 6, 8, 10



3-ply rug wool; 578 yd/lb (1,160 m/kg); 6, 8, 10

Alice Starmore Yarns, www.virtualyarns.com, info@virtualyarns.com (Stahl 26–27).

Brown Sheep Company, Inc., 100662 County Rd. 16, Mitchell, NE 69357, (800) 826-9136, www.brownsheep.com (Lambert 62–63).

Cotton Clouds, 5176 S. 14th Ave., Safford, AZ 85546, (800) 322-7888, www.cottonclouds.com (Lange-McKibben 53–54).

Glenfiddich Wool, (570) 549-5661, www.glenfiddichwool.com (England 34).

Halcyon Yarn, 12 School St., Bath, ME 04530, (800) 341-0282, www.halcyonyarn.com (Chiu 59–61, Stahl 26–27).

Imperial Yarn, 92462 Hinton Rd., Maupin, OR 97037, (541) 395-2507, www.imperialyarn.com, contact@imperialyarn.com (Liles 30–31).

The Mannings, 1132 Green Ridge Rd., PO Box 687, East Berlin, PA 17316, (717) 624-2223, (800) 233-7166, www.themannings.com (Knisely 43–44).

Meridian Jacobs, 7811 N. Meridian Rd., Vacaville, CA 95688, (707) 678-5750, www.meridianjacobs.com, robin@meridianjacobs.com (Lynde 28–29).

North Light Fibers, (401) 466-2050, www.northlightfibers.com, sven@northlightfibers.com (Smayda 50–51).

Solitude Wool, 34923 Snickersville Turnpike, Round Hill, VA 20141, (540) 554-2312, www.solitudewool.com, f-fsolitude@mindspring.com (Fox 66–67).

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Yarn Barn of Kansas, 930 Massachusetts, Lawrence, KS 66044, (785) 842-4333, (800) 468-0035, www.yarnbarn-ks.com (Jones 40–41).

CORRECTIONS

The author of "Weaving Hope in Cambodia," page 10, should have been listed as Anne-Laure Camilleri; in the November/December 2012 Yarn Lab, the sett for the 3/2 pearl cotton should have been listed as 10 epi, not 110 epi.

WARPING NOTES

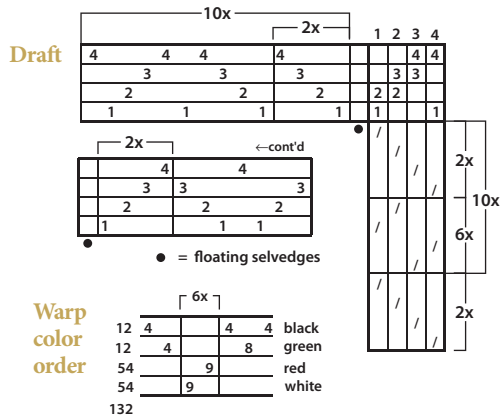
To save magazine space so that we can bring you more projects and articles, project instructions do not include specific warping steps. If the materials used in a project will work equally well with any warping method, instructions will say to use your preferred warping method.

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

FINISHING TECHNIQUES

TWISTING (OR PLYING) THE FRINGE

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



SIMPLE HEMSTITCHING

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

Take the needle under a selected group of ends above the fell and bring it up and back to the starting point, encircling the same group of ends. Pass the needle under the same group, bringing it out through the weaving two (or more) weft threads below the fell. Repeat for each group of ends across the fell. Needle weave the tail into the selvedge and trim.

DOUBLE (ITALIAN) HEMSTITCHING

Weave several picks of plain weave (or 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, cut, and thread this tail into a blunt tapestry needle.

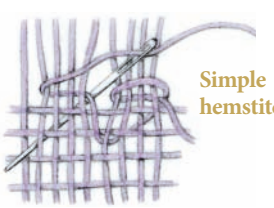
Take the needle under a selected group of warp threads above the fell and bring the needle back to encircle the ends. Next, pass the needle under the same ends but come up two or more weft rows down from the fell. Then bring the needle back around the same group of ends below the fell. Repeat, encircling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

LADDER AND ZIGZAG HEMSTITCHING

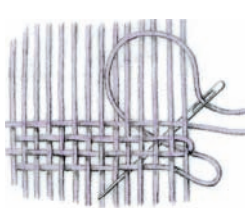
For ladder hemstitching, work a row of simple hemstitching. Insert a spacer of heavy yarn or yarn bundle. Leaving a tail three times the warp width, weave four picks of plain weave. Thread the tail in a needle and hemstitch over two rows above the spacer, encircling the same groups of ends as for the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

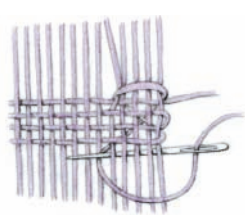
For zigzag hemstitching, encircle groups of ends in the second row starting at the midpoint of the ends encircled in the previous row to offset the two rows of stitches.

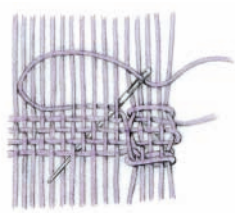
Hemstitching tip: To hemstitch the first end of a piece, weave a header, weave four or five picks of plain weave (or of the basic weave structure used in the piece), and hemstitch over the top two or three weft rows. Weave the piece and then hemstitch the other end over the last two or three weft rows.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


Simple hemstitchng

Double hemstitchng







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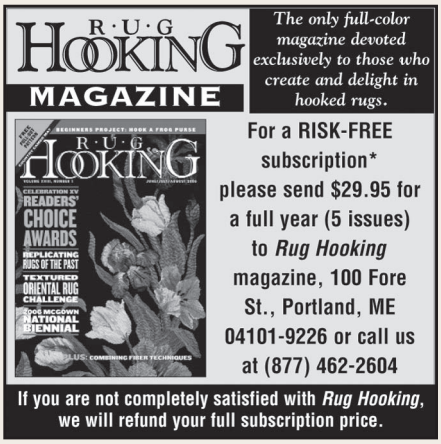
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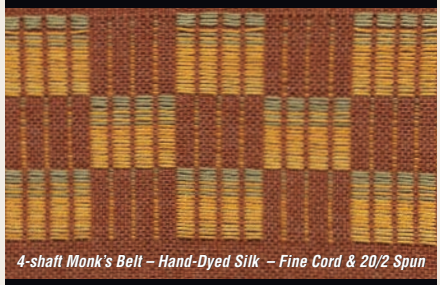
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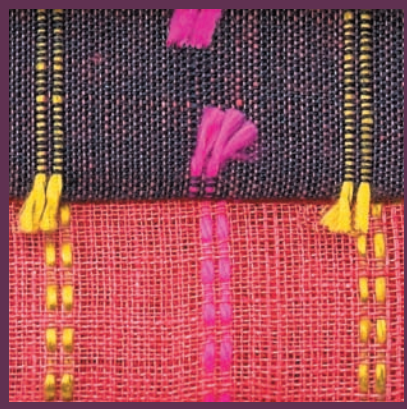
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CONTEMPORARY HANDWEAVERS OF TEXAS biennial conference: *Weave Across Texas*. Classes, workshops, tours, vendors. Dallas, May 30 – June 2, 2013. www.weavetexas.org.

FIBRES WEST—Abbotsford, BC Canada. BC's largest fiber trade show. March 22–23, 2013. Vendors, Classes: weaving, spinning, felting, dyeing, and knitting. info@penelopefibrearts.com; www.fibreswest.com.

INTERMOUNTAIN WEAVERS CONFERENCE. IWC will celebrate its 30th anniversary, July 25– 28, 2013, at Fort Lewis College in Durango, Colorado! Mark your calendars so you will not miss this wonderful event with 3-day workshops, exhibits, vendor market, fashion show and raffle. www.intermountainweavers.org.

IOWA SHEEP and WOOL FESTIVAL—June 8–9. Fiber arts and more. Details at www.iowasheep.com or call Margie Meehan at (563) 920-7704.

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

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Winning With Wool

KATHY AUGUSTINE

Recently, fashion designers have been trending toward natural fibers, something the American Sheep Industry Women have been promoting for over sixty years through the National Make It With Wool contest. This annual competition welcomes wool enthusiasts of all ages and offers a wonderful opportunity for weavers to show their talents.

Make It With Wool participants compete in several age divisions, from preteens (ages twelve and under) to adult (twenty-five and older), for prizes including sewing machines, wool fabric, notions, savings bonds, and college scholarships. The contestants create and model outfits made from at least 60% wool for a panel of judges who evaluate the pieces on style, fit, creativity, and construction. Participants must first compete at the state level, then winners (except the preteens) advance to the national competition held each January in conjunction with the American Sheep Industry's annual convention. For some families, Make It With Wool has become an annual tradition: some of today's participants follow mothers and even grandmothers who competed in past contests.

Months of preparation, planning, and perseverance go into each contestant's garment, from initial style sketching to finding the perfect combination of wool fabrics, stitching the final hem, and styling the outfit for the runway show. Handweavers know that today's wool yarns are soft and supple, and some are machine washable—a long way away from the stereotypical scratchy sweaters of yesteryear. Make It With Wool runways have been graced with many beautiful wool garments, from suits and coats to prom dresses, pajamas, and even a bathing suit!

Make It With Wool is much more than a sewing contest. "The guidelines for judging provide wonderful opportunities in interviewing, building self-confidence, and teaching life skills," said Carol Battenberg, Wisconsin state director. Helen Lechman, director for Colorado, agrees, "The confidence, poise, and education that the participants gain through this experience is beyond compare." The ultimate goal for state participants is the privilege of attending the three-day national competition. Besides the excitement of travel, competitors have the opportunity to forge new and lasting friendships with others who share their passion.

The potential to design or handweave the cloth for wool garments adds another dimension to the Make It With Wool experience. If you are interested in getting involved as a mentor, judge, or participant, please visit the web site www.makeitwithwool.com.

You can become part of what Pennsylvania state director Jodell Antram calls "an excellent learning opportunity on the road to becoming successful adults and citizens." For sheep in the field, wool may only be the coat on their backs, but for Make It With Wool contestants, it is the fuel for dreams.



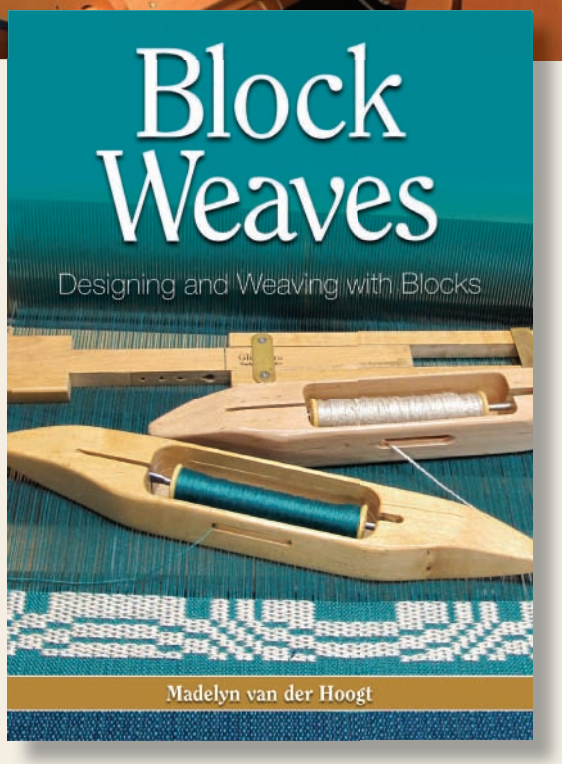
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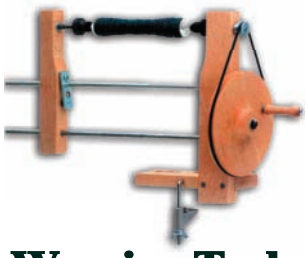
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