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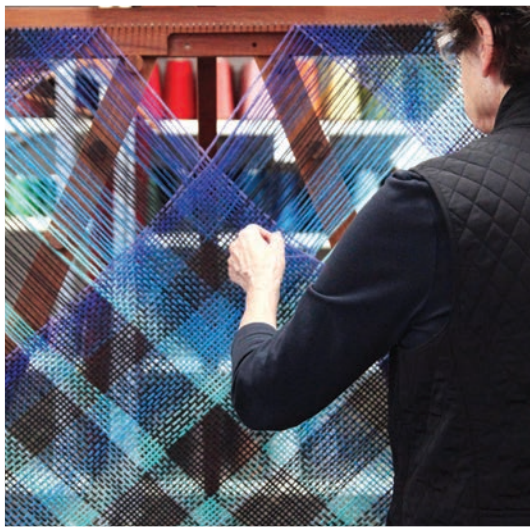

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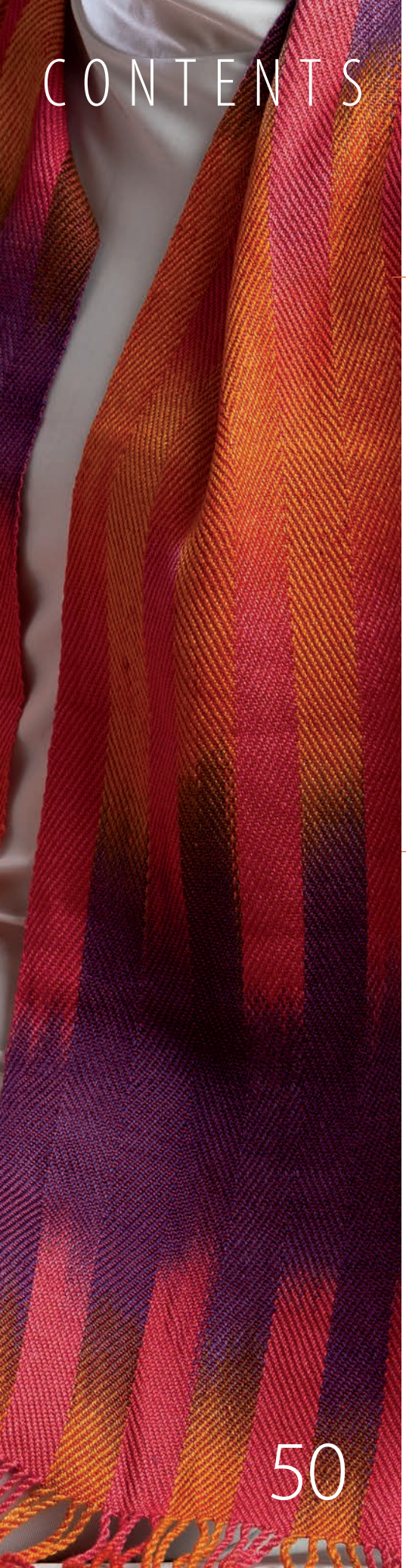

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From the Editor

ANITA OSTERHAUG

Color is at the heart of what we weave. Color is science, and it is art. It depends on myriad factors: the qualities of light, the chemistry of materials, the textures of yarn and fabric surfaces, the adjacent colors, and the eye of the beholder. Color theory has fixed rules, and yet it is subjective and deeply personal. Colors evoke memories of holidays, seasons, people, and places. Studies have shown that colors in our environment can affect our moods, and the colors we choose to wear can telegraph our moods to others.

In weaving, our choice of colors can make an otherwise simple project spectacular or it can disappoint, leaving the weaver feeling that costly materials and hours of work were wasted. (This is an especially high risk if you are an off-road weaver like me—one who loves a puzzle and takes project instructions as mere guidelines. Writer Garrison Keillor once said that intelligence is like 4-wheel drive: it just gets you stuck in more interesting places.)

Over my years of fiber arts, I've read loads of good books and taken plenty of excellent classes on color theory, fiber blending, dyeing, etc., but the biggest thing I've learned about color selection is that there is never one right answer. (Although there are often multiple wrong answers.)

In this issue, we bring you a rainbow of ideas for using color in your weaving. Sara Lamb and friends offer ideas for playing with color values plus the one answer that is always right: "Sample!" (Painful for an off-road weaver to admit, but there it is.) Cari Malver brings us the vibrant colors and thoughts of tapestry weaver and Peruvian national treasure Máximo Laura, Nancy Roberts teaches us about weaving with dyed knitted blanks, and a whole host of our weaving friends share their project and what they've learned in exploring the relationships between color and weave structure. The intrepid Rita Hagenbruch launches our new Traditions feature with her take on an old Scandinavian weaving technique and charming "happy shuttle" towels that will make your dishes and your kitchen sparkle. We all invite you to raise your shuttles and join in the dance of color and fiber, warp and weft.

FUTURE THEMES

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

November/December 2013 **Twills Galore!**
Explore what's possible with this most versatile weave structure. From elegantly simple traditional weaves to gamps and fancy network twills, there is a twill for every purpose. Plus, see ideas for last-minute gift-making.

January/February 2014 **Weaving Down the Silk Road**
Celebrate silk's rich history in worldwide weaving traditions, its shine and drape, its warmth and strength, and its many uses. We'll also look at the many different varieties and preparations of silk available to weavers.

HANDWOVEN

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MAY/JUNE 2013

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Contributors

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Page 10

SARA LAMB of Grass Valley, California, spins, weaves, dyes, and sometimes knits in her backyard yurt studio. Her new book, *Spin to Weave*, is due out in May 2013. Details at www.saralamb.com.

Page 22

SARAH H. JACKSON of Santa Ana, California, holds a BFA, concentration in textiles, from the University of Kansas. She teaches weaving, designing, and sewing with handwovens.

Page 27

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

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SUSAN E. HORTON of Villa Park, California, leads her guild's weave structures group. From the group, she gains inspiration and insights into her weaving.

Page 32

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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ANNEKE KERSTEN of Nijmegen, Netherlands, began weaving in the 1980s while at college in Oregon. She's a weaving teacher and artist, and a member of the Dutch Weaving Board.

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

Page 40

LINE DUFOUR of Holland Landing, Ontario, has taught weaving for sixteen years at the Toronto Weaving School and sells woven creations that she and others have made through her Tapestry Line collection label.

Page 42

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

Page 46

CARI SAMPLE MALVER of Telluride, Colorado, is a proficient weaver and is passionate about exposing others to global fiber arts through her company, Loom Dancer Weaving Odysseys.

Page 48

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.

Page 50

GERI FORKNER of Sweetwater, Tennessee, exhibits and teaches fiber arts internationally. From 2005 until today, she has used found items to weave one small square per day.

Page 54

NANCY ROBERTS of Albany, California, is the owner of Machine Knitting to Dye For in the San Francisco Bay Area. She teaches machine knitting and dyeing at her studio, at guilds, and at fiber conferences.

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JOHN MULLARKEY of St. Louis, Missouri, can't stop talking, teaching, and writing about card weaving. He also explores contemporary ways to use the bands he weaves.

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GISELA VON WEISZ of Lidingö, Sweden, is the author of the Swedish book *Shaftswitching*. She has created a simple tool for shaft switching that is easy to handle and use.

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DEEDEE WOODBURY of Houston, Texas, volunteers and teaches weaving at Houston's new weaving school, Guild House.

Page 60

RITA HAGENBRUCH of Harvard, Illinois, salutes handweavers everywhere who are busy with ordinary life duties and dream of future weaving projects while drying dishes.

Page 64

SARAH GOLDENBERG WHITE of Boulder, Colorado, is an artist and teacher. She received her BFA from California College of the Arts and her MFA from Colorado State University.

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CHARLENE SCHURCH of Moore Haven, Florida, has been weaving since 2009. After a career of writing technical knitting books, she works at weaving and using color like a painter.

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Letters

PRAISE FOR MARCH/APRIL

I want to compliment Julia Allison on her recent article "To Make Clothing for My Family." I picked up my *Handwoven* to thumb through it before settling down for a read and my eyes fell on the name Mary Rabb. My goodness, she is writing about my great-great-great-grandmother Mary Crownover Rabb who came to Texas with her husband, John Rabb, to settle in East Texas. Mary and John were prominent settlers in Texas and established a grain grinding mill near what became known as "Rabb's Prairie." Mary and her children were often left alone at night and the story is told that she kept her spinning wheel whirring to calm her nerves.

—Bettie Rabb Giesen Green, via email

The most recent issue of *Handwoven* (March/April 2013) is FABULOUS! "Weaving Our Heritage" reminds me why weaving is so much more than a hobby—it continues to connect me to weavers and weaving traditions across time and space.

—Linda Temple, via email

I want to let you know how much I have enjoyed the March/April issue of *Handwoven*. I was especially interested in the article on Sámi weaving. We were on a twelve-day trip to Sámiland this past summer. We were in Sweden and Norway—beautiful countries! There is another weave of the Sámi people, called *grene*, which is a 2-shaft weave, usually woven on a warp-weighted loom. But of course, the grene can be woven on a regular loom, too.

—Gayle Bingam, via email

[Editor's note: If any of you readers have photos or other information on interesting weaving traditions, please write!]

AN INSPIRED BEDSPREAD

I had been spinning wool and other fibers for quite a few years and I made articles for wearing including scarves, hats, and purses. I had accumulated a large colorful stash of handspun skeins. What to do with so many skeins of wool, silk, and mohair? It seemed I needed a challenge to create something that was different from the usual. Creating something new and using materials in a different way from knitting or crocheting was a wonderful challenge to me. I decided that I would make a bedspread and pillow cover, but where to start? I had some books in my library on weaving with a rigid-heddle loom, a 32-inch rigid-heddle loom in my possession, and an ever-growing array of handspun yarns to begin my project.

Carol's beautiful rigid-heddle woven bedspread, which she estimates is made up of 90% handspun yarns.
PHOTO COURTESY OF CAROL KEAR

I gathered my wool stash and some commercially made materials, and I planned my bedspread. I decided to create three different panels, and I laid out my materials in unusual ways. Ribbon, crochet, and weaving more than one color in the same pick added a fun, whimsical look. Some of the yarn had a novelty look as I made little knots by plying one strand at a right angle against the other, to add a raised surface and interest to the bedspread. To cover the seams connecting the panels, I made a 2-inch strip on my inkle loom.

I left some [warp] spacing at the end of the first, second, and third panels to create a short fringe on the pillow cover to match the end of the bedspread.

I used my creative imagination to make this project. Every time I look at it I feel wonderful.

—Carol Kear, via email

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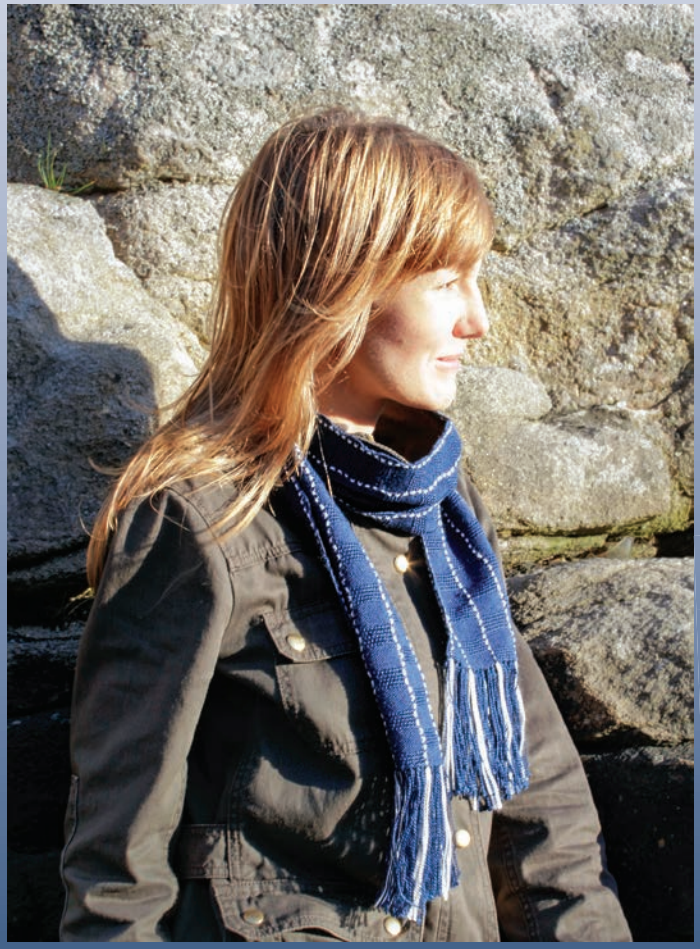

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What's Happening

Keeping the Stories Alive

Dr. Stephanie Zollinger and Jack Lenor Larsen. PHOTO BY PAUL ZOLLINGER

Montage, Villa Nove, 1958, Gift of Jack Lenor Larsen, Collection of Goldstein Museum of Design. PHOTO COURTESY OF GOLDSTEIN MUSEUM OF DESIGN

Recently, the University of Minnesota's Goldstein Museum of Design made a weaving-history treasure publicly available online. The Jack Lenor Larsen Oral History Project includes transcripts of interviews not just of famed textile designer Jack Lenor Larsen but also of Larsen's former employees, designers, and colleagues.

The oral history project was the brainchild of Dr. Stephanie Zollinger, an associate professor in the College of Design at the university. After curating an exhibit of Larsen's work (the University of Minnesota, along with the Minneapolis Institute of Arts, houses part of Larsen's archives), Zollinger felt a strong connection to the collection. She believed that an oral history would be a perfect complement to the items in the archive. "I felt it would grow in value if we had stories to go with the archive and if we could preserve the stories in the studio," explained Zollinger. "I didn't want the stories to die."

While much has been written about Larsen in the past, Zollinger wanted to tell a different story about the man and the company with her interviews. "If you look at everything that was written about Larsen, they always write about the aesthetic side; they don't write about the business side. They don't write about how the company worked—what the stories were behind the scenes," said Zollinger.

After receiving a grant to do the oral history, she did her research and went to New York where there was a large population of Larsen's former associates for her to interview, as well as the man himself. Even though Zollinger had met Larsen several times before the oral history project and had written about him previously, she still learned much from interviewing him. "Every time I talk to him, I learn more," said Zollinger. "He talked about the value he placed on creativity, and he really helped me understand his weaving background and his journey."

Full transcripts of the interviews conducted by Zollinger can be found on the Goldstein Museum of Design's website (goldstein.design.umn.edu/collection/jll/).

EMPOWERING WOMEN

From June 12 through October 27, the Burke Museum of Natural History and Culture will be hosting the exhibit Empowering Women: Artisan Cooperatives That Transform Communities. The exhibit features the stories and crafts of ten artisan cooperatives around the world, all of whom are working to better their communities through art.

The exhibit features two weaving cooperatives including Ock Pop Tok in the Lao People's Democratic Republic. Ock Pop Tok, which means "east meets west," started as a one-room weaving studio and has since spread to include around two hundred artisans in seven villages.

Lace Thornberg, who is coordinating this exhibit with the Burke Museum, hopes it will inspire visitors "to take responsibility for a positive change in their own communities" and to realize that simple acts such as buying fair-trade items can make a big difference.

More information on the exhibit and related events at the museum can be found on the Burke Museum's website, www.burkemuseum.org.

A Tai Lue woman from Ban Na Nyang teaches spinning cotton to a Tai Dam woman from Phongsaly, Lao PDR, 2010. PHOTO BY JACK PARSONS.

Loomerick Fun

For a bit of St. Patrick's Day fun, we had a "loomerick" challenge on the *Weaving Today* Facebook page. When the contest was over, we had many colorful entries, but in the end there could only be one winner.

Congratulations to Judy, who took home the grand prize of a giant skein from Hand Painted Knitting Yarns for her limerick.

The threads are all warped tight and fine,
With colors so warm and sublime,
The feisty ole maverick,
Loves to make fabric,
But all in his own good ol' time.

A big thank-you goes to everyone who entered this colorful contest. It was great fun reading everyone's poems and sharing them on the Facebook page.

If you want to know about the latest and greatest *Handwoven* and *Weaving Today* contests and giveaways, get sneak peeks and early bird access to Interweave sales, and enjoy some truly awful puns, make sure to Like the *Weaving Today* Facebook page at www.facebook.com/WeavingToday.

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

Design Resources

Designing with color involves much more than choosing a pleasing palette. It also requires deciding how and in what ratios to use the chosen colors. While you can plot this all out by yourself, there are some great resources available online to help you out.

If you want to plan random stripes in the warp or weft, try using a random stripe generator, such as the one found on the website Biscuits and Jam (www.biscuitsandjam.com/stripe_maker.php). While this online tool was designed for knitters, it works fine for weaving if you think of the rows as picks, ends, blocks, or inches. Just choose your desired colors, stripe widths, and how many "rows" you'd like, and the program will create a pattern for you. If you don't like the pattern at first, hit the refresh button to see a new one.

The Fibonacci sequence and the golden section are also great tools for weaving design. It's thought that patterns based on these two mathematical ratios, often seen in nature, are naturally pleasing to the eye. Both the Fibonacci series and the golden ratio can be used in textile design to help determine dimensions, stripe length, and color ratios.

The website Knitfits has an excellent written explanation of how the Fibonacci sequence can be used to design stripes in fabric (knitfits.theotherbell.com/fibonacci.htm). Author Brenda A. Bell describes in detail how she planned the stripes on a baby blanket she was knitting, and her techniques can easily be applied to designing stripes in either the warp or weft.

If you want this process made even easier, the Fibonacci and phi tool found at www.e-weaving.com/Fibonacci.html will calculate not only the Fibonacci sequence related to any number you type in, but also has a golden ratio calculator as well. Simply replace the default number in the black boxes and the golden ratio calculator will do the rest. These numbers can then be used to help you plan stripe widths, color ratios, and much more. (And for just plain fun, you can learn more about these and other things mathematical at www.maths.surrey.ac.uk/hosted-sites/R.Knott/Fibonacci/fib.html.)

Of course, color is a matter of individual taste, but the resources here may afford some useful ideas for designing colors in your handwoven cloth. In the end, there's no substitute, mathematical or otherwise, for the skilled eye of a human weaver to determine when a design works . . . and when it doesn't.

From Our
Roving Reporters

GETTING TO KNOW YOU

The South Coast Weavers and Spinners Guild had an unusual program in February. The theme was "What are your other passions?" Of the twenty at the meeting, there were two ornamental gardeners, a silk embroiderer, a former skydiver, a woodworker who built his own loom, and a paper cutter of the Jewish tradition, to just name a few. It was fun to get to know the other side of people I have been interacting with for years in the fiber arena.

—Susan Horton, Newport Beach, California

LOOMS *in* BLOOM

The Philadelphia Flower Show features displays, competitions, lectures, demonstrations, and more. This year's theme was "Brilliant" and featured all things British. Loom to Bloom, a lovely exhibit in this year's show, was presented by the Langhorne Carpet Company. The booth was located in a prominent spot in the British village, a natural venue for Langhorne as it is the only Philadelphia area charter member of Prince Charles's landmark global campaign for wool. The booth arrangement, entitled The Parlour, included a lovely Macomber loom operated by volunteer weavers including Maryanne McDevitt of the Philadelphia Guild of Handweavers and students of Philadelphia University weaving teacher Marcia Weiss. The weaving demonstration was well attended, and many folks declared it as their favorite exhibit. It was hard to contain the excitement of passers-by as they wove the simple twill pattern threaded on the loom.

—Maryanne McDevitt, Philadelphia, Pennsylvania

HANDS-ON FIBER FUN

The weather in October proved to be the perfect time in Southern Oregon for the Rogue Valley Handweavers Guild to hold its annual Dye Day. This year, members were invited to bring a warp of animal protein fiber to dye, and some members shared dyes from their own personal stashes. A few camp stoves were set up to "cook" the yarn after it was colored as the dyed yarn required heating, so that's when the guild held its regular business meeting. By the time the meeting had ended, the dyes were set and the projects were taken home to rinse and dry. It has been fun seeing the projects that have come from this enjoyable day.

—Bridget Bloch, Central Point, Oregon

PHOTO BY KATHY O'HERN

While still waiting for winter to end and spring to show its smiling face during March in Montana, the Helena Weavers and Spinners Guild spent a day making felted bags. It's amazing how "spring madness" appeared in the majority of the bag colors and designs. It was obvious that the entire group was ready for spring, gardening, and colors! The guild's premier felter, Laurel Orthmeyer, made a fabulous instructor. With patience, she showed the large (and unruly) group how to take dyed wool batts, cross the fibers while working with colors, form a bag shape, and then felt the shape into a tight and useful purse. The resulting handbags were true works of art!

—Kathy O'Hern, Helena, Montana

MAGIC *in* TUCSON

The Tucson Handweavers and Spinners Guild hosted their biannual fashion show, "Magic of Tucson" on March 2 at the Doubletree Resort. More than two hundred attendees enjoyed a wonderful luncheon and dozens of handcrafted garments and accessories on the runway. Items were made by members of the guild's many study groups: knitting, spinning, weaving, surface design, clothing design, book arts, tapestry, basketry, felting, and rug weaving. Baskets with hundreds of dollars of merchandise, supplies, and finished products were raffled off to thrilled guests. Educational displays on various study groups and technique demonstrations were available for the public to view before the luncheon.

—Angela Alter, Tucson, Arizona

PHOTO BY TED FLEMING

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

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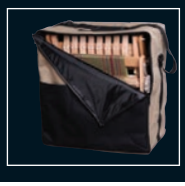
Relax, create and enjoy...



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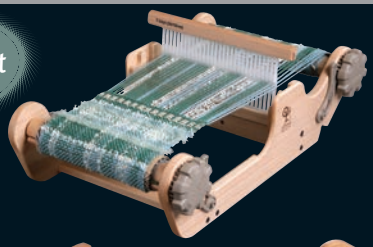

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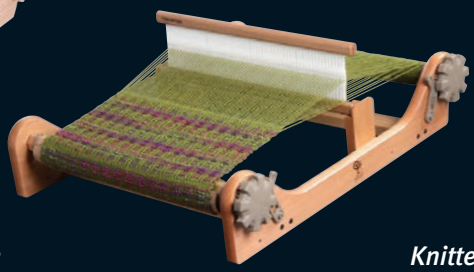

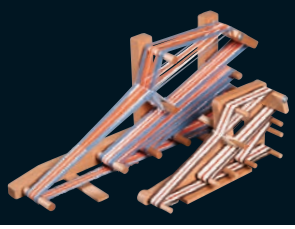

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Spotlight

THE POWER OF NEEDLE AND THREAD

LINDA LIGON

How to describe the Self Employed Women's Association (SEWA)? It's a national trade organization founded by Indian women, for Indian women who do undocumented work, such as domestic services and embroidery. It's a fashion brand, with high-end stores featuring elegant handmade goods. It's a lifeline for hundreds of thousands of Indian women, providing education, housing, negotiated wages, insurance, and marketing. SEWA is so large and encompassing (with more than a million members) that its impact in India is hard to comprehend.

One of SEWA's artisans skillfully embroiders a piece of cloth.
PHOTOS BY JEAN ZUNKEL, BJ ADVENTURES (WWW.BJADVENTURES.COM).

The group was greeted by Rabari women who sang and danced a welcome for the visitors.

Yet when I visited one of SEWA's district centers in the flat, barren Patan district of Gujarat in northwestern India, the experience was deeply personal. First, my small group was invited to leave our van and mount beautifully decorated carts pulled by camels and bullocks (also beautifully decorated). We were thus brought in style to the SEWA compound, where seminomadic Rabari women draped us with marigold leis and danced and sang a spirited welcome. Next was a tour of the museum, where each cultural group had a display of traditional textiles and other crafts, which they showed with pride.

This is a part of India known especially for its mirror embroidery, but those glittering accents are set against a background that may be handwoven and naturally dyed, that probably includes rich expanses of vivid square-stitch motifs, that shimmers with color and pattern. There's a richness to the work that contrasts sharply with the austere landscape. In an airy studio, women train each other in intricate techniques.

The most unforgettable part of our visit was a gathering of some thirty or forty Rabari women in which we were asked to speak of what brought us to them, and they to speak of what SEWA, and the crafts it sustains and promotes, means to them. We were happy to see that the group was multigenerational; mothers and their adult daughters were sharing and sustaining their needlework traditions. This is one of the shining accomplishments of SEWA: making it possible for young women to earn money of their

own while staying in their extended family groups.

Older women spoke of their pride in contributing to their families' wellbeing by selling their textiles; younger women spoke with gratitude of the opportunities SEWA created for them, including furthering their education and providing leadership roles in the organization. They ended the meeting by singing "We Shall Overcome"—in Hindi: a huge testament to the power of needle and thread.

Bullocks elaborately decorated in textiles pull carts carrying visitors to one of SEWA's district centers.

CHANGES AT THE DAM

New and exciting changes are happening within the Denver Art Museum's (DAM) textile department. Thanks to a grant of $3 million by the Avenir Foundation, the museum has been able to reclaim around 7,000 feet of storage space and renovate it into a new textile art gallery, exhibit staging area, and educational space. Equally exciting, the DAM has also hired a full-time textile conservator which means many objects previously in too poor a condition to exhibit will now be able to receive treatment and ultimately go on public display.

In honor of this expansion, the campus-wide exhibition Spun: Adventures in Textiles will open on May 19 and run through September 22. The main feature of the exhibit is Cover Story, the inaugural exhibit in the new textile gallery. Cover Story focuses on the many ways textiles are integral to human life, from ritual textiles to those for keeping warm. Avenir Foundation curator of textile art Alice Zrebiec said she chose objects to reflect the museum's diverse textile collection, including textiles from a wide range of cultures and time periods, as well as pieces that represent a variety of construction and embellishment techniques including ikat, quilting, embroidery, and—of course—weaving.

Along with Cover Story, Spun is comprised of other, smaller exhibits throughout the museum showcasing how textiles feature in the museum's other departments. These other Spun exhibits highlight textiles in art from the expected—one features colorful resist-dyed fabrics from throughout Asia—to the unexpected—as in an exhibit of Western art paintings that feature archetypal "Western duds."

The new textile area will also include an exhibit staging area titled PreVIEW where visitors can watch collections personnel and conservators at work through windows as they prep textiles for display. During special scheduled times each week, visitors will be able to interact with these behind-the-scenes personnel.

The Nancy Lake Benson Thread Studio will offer visitors the opportunity to experience textiles in a more hands-on way. According to Stefania Van Dyke, master teacher for textile art and special projects, attendees will be able to weave at either a large wall loom or on found-object looms such as bicycle wheels and fencing. The educational area also includes displays of contemporary textiles made by mostly local artists, including a number of weavings donated by the Handweavers Guild of Boulder, and the tools used to create different textiles.

More information on the DAM textile department, Spun: Adventures in Textiles, and other upcoming textile exhibits can be found on the DAM website (www.denverartmuseum.com).

Above center: Fireman's coat from Japan, late 1800s or early 1900s. **Above:** Batik (wax resist-dyed) wrapper from Indonesia, circa 1900s.

PHOTOS COURTESY OF THE DENVER ART MUSEUM

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Media Picks

INDIGO: THE COLOR THAT CHANGED THE WORLD

Catherine Legrand

NEW YORK: THAMES AND HUDSON, 2013. HARDCOVER, 288 PAGES, $50.00. ISBN 978-0-500-51660-7.

No color is more iconic than indigo blue. From Japanese shibori to dashing blue military uniforms, from folk costumes to blue jeans, indigo has been the stuff of history and the color of life. In this stunning book, Catherine Legrand traces the origins and uses of indigo dyes around the world, giving us a whirlwind tour of textile traditions from Asia, Europe, Africa, and Central and South America.

Indigo plants (including woad) grow on every continent except Antarctica, and Legrand gives a brief overview of these plant families and the "universal process" of indigo dyeing before setting off to explore indigo in its many cultural incarnations. She introduces us to chemists, dyers, printers, and farmers reviving the use of woad in Europe. We visit kasuri (ikat), shibori, and katazome (stenciling) masters at work in Japan and the "blue minorities" of China, the Guizhou peoples who maintain their independence by preserving weaving, embroidering, fabric painting, and batik traditions intimately tied to indigo. We learn the history of indigo production in India and the resulting uprisings familiar to every Indian schoolchild. We follow the indigo trail from Central Asia to West Africa, from the robes of the Tuareg to the folk patterns of Mali, and trace indigo in the Americas from its pre-Columbian roots to present-day production in Guatemala.

Legrand calls indigo "a blue thread linking humanity," and her gorgeous book puts a very human face on this magical color. Her book is a feast for the eye and the mind.

— Anita Osterhaug

PHOTO BY CATHERINE LEGRAND

TEXTILES: THE ART OF MANKIND

Mary Schoeser

NEW YORK: THAMES AND HUDSON, 2012. HARDCOVER, 568 PAGES, $95. ISBN 978-0-500-51645-4.

Mary Schoeser's new book is eye candy for the fiber artist. Overflowing with glorious photos of sumptuous textiles from around the world and through the ages, this book leaves no doubt why textiles have such cultural significance and value, and why, as Schoeser says, "Alliances were sealed, allegiances sworn, and passages to heaven bargained for with textiles."

In her text, Schoeser gives a an overview of the historical and cultural impact of textiles, fibers, and structures, from weaving to needle arts, including surface design and other techniques. Although the text is secondary to the myriad images, Schoeser doesn't hesitate to address big subjects: she begins by tackling head-on the question of whether textiles have "artistic clout," examines the use of color from pre-Columbian Peru to the Bauhaus and beyond, and traces the relationship between textile imagery and cultural ideology. While many ideas are painted with a broad brush, annotations in the text point the reader to textile examples that illustrate the author's points.

Schoeser also deals broadly with the subjects of materials and structures. The chapter on "ingredients" briefly acknowledges yarn and then moves on to paper, cloth, plant materials, metal, and electronics as textile materials. The discussion on structure ranges from basketry and braiding to knitting, crochet, needle lace, and loom-woven cloth. Throughout, Schoeser acknowledges the work of collectors, artists, and contemporary thought leaders such as Anni Albers, Peter Collingwood, and Jack Lenor Larsen. A comprehensive list of further reading and a listing of contact information for the artists, designers, and manufacturers featured in the book also make this a useful reference.

This is a book of substance (both physical and intellectual), but it is the visual tour de force that makes it a treasure and a delight.

— Anita Osterhaug

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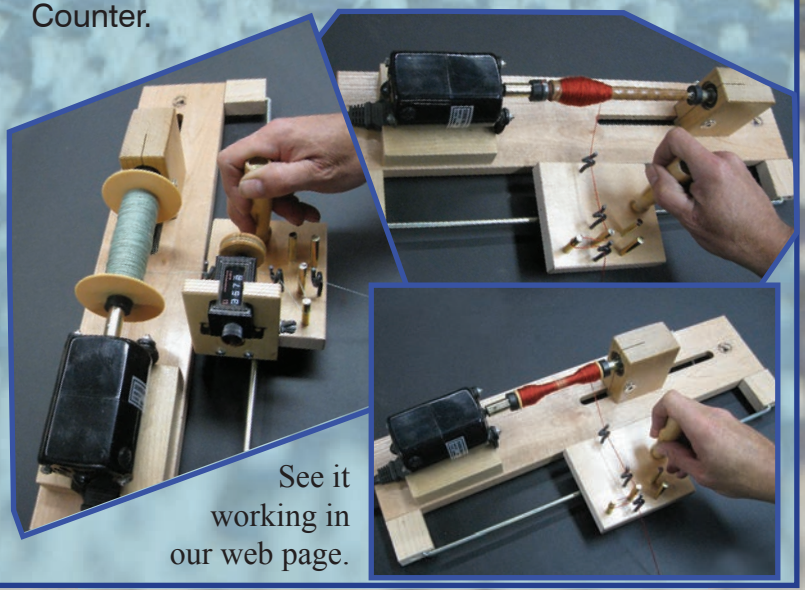

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Shadow *and* Light:

MAKING MAGIC WITH COLOR

SARA LAMB

Finding common ground among such a diverse lot as weavers can be a challenge: we weave fabrics, rugs, baskets, and tapestries, on horizontal looms, upright looms, or no loom at all. We use cotton, wool, linen, silk, rushes and reeds, and man-made fibers. One thing we all have in common is color, yet color sense is as individual as our weaving interests.

Color is everywhere; we are surrounded by it, it affects us all, and we make color choices in every one of our projects. Color is personal, and while no color is wrong, we like some more than others. Even the use of all white or all black is a color choice. Often we opt to keep it simple: one solid-color warp, perhaps the same or another single-color weft. But there is so much we can do that will make our weaving livelier and more personal and give our fabrics more depth. Here are some tools for adding color interest to your weaving and loads of samples to help you see the magic that variations in hue, value, weave structure, and yarn can work with your weaving.

TONES AND TINTS AND SHADES, OH MY!

Scientists tell us that the first color distinction most people perceive is the variation between dark and light. One of the ways we can express this dark/light variation is in choosing a color's *value*; this is defined as the base hue (the saturated color) plus the amount of white, gray, or black that has been added to create its *tint, tone, or shade*, respectively. The best way to see how all these tints, tones, and shades will affect your fabric is (yes, and you knew this was coming) to weave a sample.

First, we choose a *hue:* red, blue, yellow, violet, orange, or green. Pull out some cones of a color from your shelf, or the samples from any supplier. The wrap below uses two blues: cobalt and turquoise.

Weaving a sampler like the one at left shows us how these related colors will interact: each color, its tint, and its tone is threaded for 2 inches, then the weft is woven for 2 inches in the same color order: light, medium, dark, dark, medium, light.

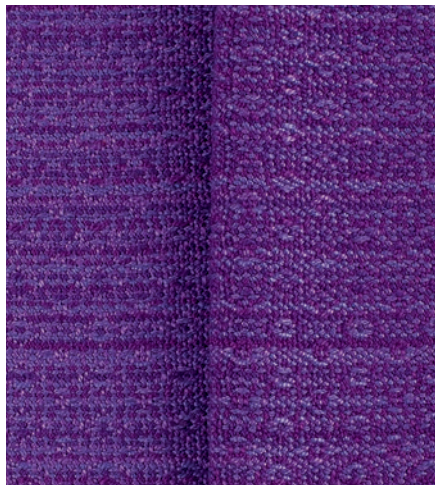
Does it matter which color is in the warp or weft? Yes, in most cases, either warp or weft will dominate, and the sampler helps us decide which combination we prefer.

Manufacturers and shops are not always so obliging as to have the full range of saturation in every color we want, so we should learn to recognize and use the

5/2 cotton sample in goose-eye twill, sett at 24 epi, woven by Eileen Lee. The squares show how different the same colors can look when woven as warp versus weft.

If we line up these two variations of blue, we can clearly see a progression from the lightest (the tint) to medium (the base color) to darker (its shade).

Placing acetate sheets over this gray-scale sampler, you can see a series of colors, all based on the same hues but of differing levels of saturation. Sample is bird's-eye twill in 8/2 cotton, sett at 24 epi, woven by Lynn Harper.



Multiple strands of purples close in saturation, 5/2 cotton sett at 24 epi, woven in two versions of 8-shaft twills, with two different wefts. Woven by Mollie Freeman.

colors we have available to us. A gray-scale sampler like the one above is a simple tool that will help you determine the relative tint, tone, or shade of a color.

There are degrees in each classification, too: a tint may have some added gray, making it not only a lighter color than the original, but also a more muted color. In the red and orange samplers below, red is preceded by its tint (pink) and followed by its tone (dull red) and finally its shade (wine red). But the orange series is a tint (peach), *a tone of the tint* (melon), the color orange, and its shade (brown).

Weave structure will matter too. Look at the two purple samplers with the same sett, but in two different twills.

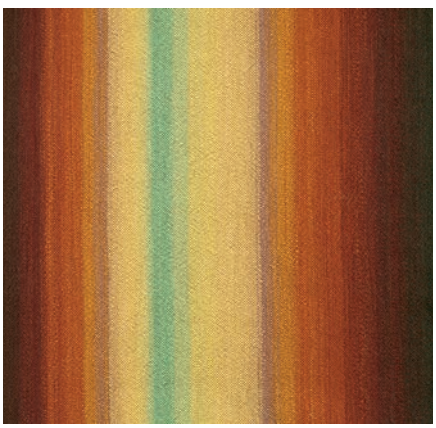
MIXING IT UP AROUND THE COLOR WHEEL

Another way to affect the apparent value of a color is to add its complement: the color from across the color wheel. The sample below weaves together purple, yellow, and yellow-green (split complements, in color terminology) plus tints, tones, and shades of each. These colors are rich and complex when viewed close-up, but they blend when viewed from a distance. Many tweed fabrics use this technique: multiple small dots of color which give the appearance of brown, gray, or tan from afar but on close inspection are indeed very colorful.

So what do all these samplers tell us? Each of us may take away a different message, but what I find most interesting is the intersection of different colors that are close in their levels of saturation. They seem lively to me, without being bold. Mollie Freeman used this idea in the purple samples she wove (above). The colors of the warp obscure the exact twill patterning, and the weft blends the various purples into a cohesive and yet interesting fabric.

Samples above are the same warp woven in plain weave with 5/2 cotton and sewing thread as weft.

Plain-weave sample in 8/2 wool, sett at 20 epi, woven by Diane Palme. Notice how the contrasting colors blend almost to a neutral in the highlighted square.



Samples, top to bottom: Wool fabric woven from handspun Reflection Farm Romeldale sett at 20 epi. Silk fabric woven from handspun tussah silk, sett at 40 epi. Wool fabric woven from handspun Fiber Optic Gradients, sett at 20 epi. Wool fabric woven from handspun Bluefaced Leicester with two different wefts.

I use tints, tones, and shades to make plain-weave fabrics luminous, and then I change the weft for subtle variations, as in the samples at left.

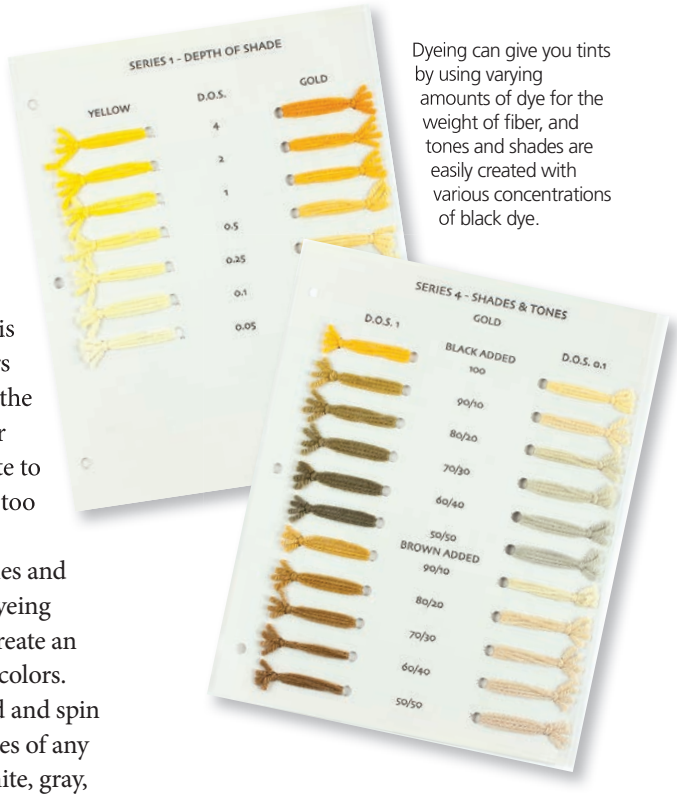
GETTING TO THE COLOR YOU WANT

What do you do if your yarn is not the color you want? Weavers can use a tint, tone, or shade of the desired color as warp or weft, or they can use gray, black, or white to visually alter the colors that are too bright or saturated.

Dyers can easily combine tones and shades in their fabrics by overdyeing white, gray, and dark yarns to create an instant series of multisaturated colors.

And lucky spinners can blend and spin a range of tints, tones, and shades of any color they choose by adding white, gray, or black fiber or by combining complementary colors. You can blend by carefully weighing and measuring, or you can blend by eye, or you can ply white, gray, or black with any color to change its visual effect.

Value is just one color tool, but it can take on many faces: by varying warp or weft, weave structure or technique, or by dyeing or spinning. However you use it, the *visual blending* of color can make your work truly your own.



Dyeing can give you tints by using varying amounts of dye for the weight of fiber, and tones and shades are easily created with various concentrations of black dye.

RESOURCES

Menz, Deborah. *Color Works.* Loveland, Colorado: Interweave, 2004.

Menz, Deborah. *Color in Spinning.* Loveland, Colorado: Interweave, 1997.

Fiber Optic Yarns (www.kimberbaldwindesigns.com).

Reflection Farm (home.earthlink.net/~mattsonr/reflectionfarm).

Schafenfreude Fibers (www.schafenfreude.com).

Handspinners can blend fibers to produce different color values.

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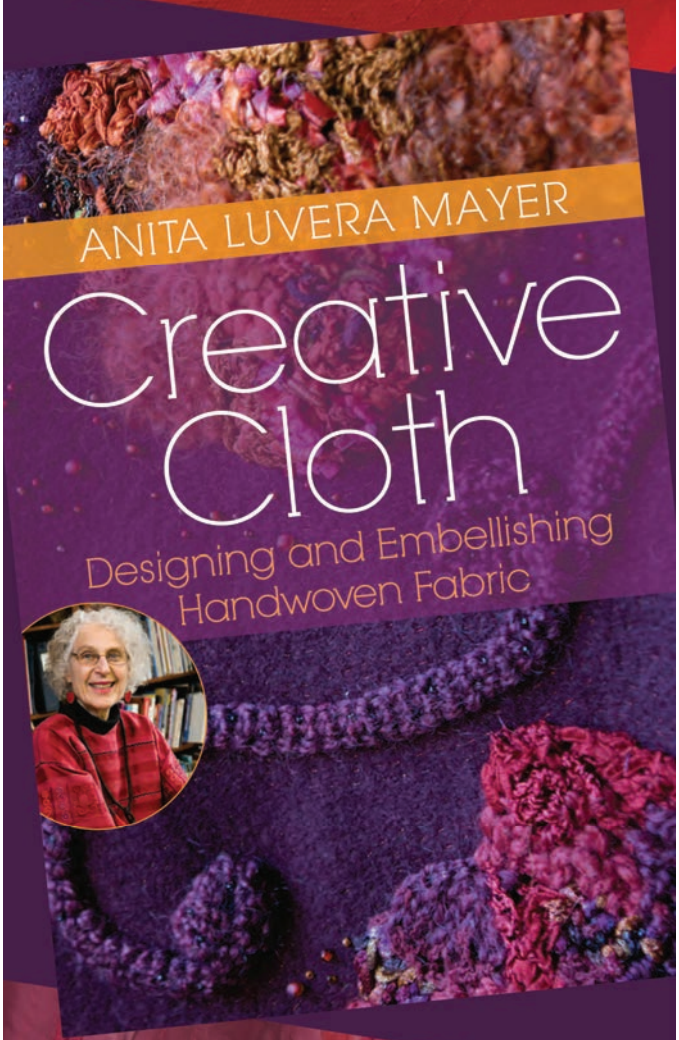

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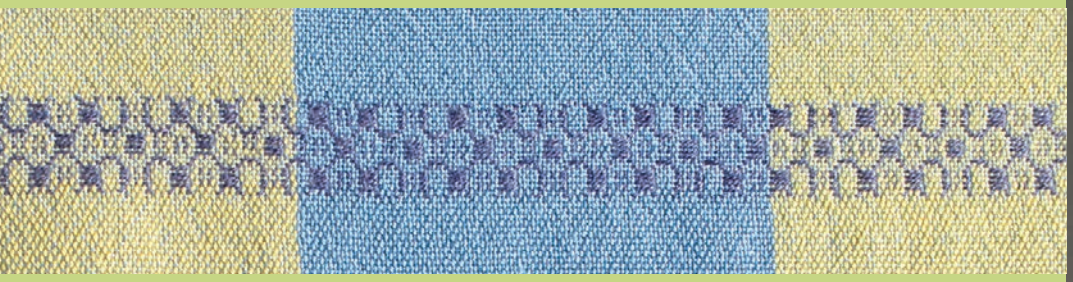
COLOR & STRUCTURE

Color and weave structure are intimately linked. Contrasting ground cloth makes an overshot pattern pop. Warp and weft colors blend and transform one another in a bright and breezy summer-and-winter fabric. Doubleweave layers interchange in windows of color. These projects explore the dance of color and fiber, warp and weft.



Four Blocks on Four Shafts: Summer and Winter Towels

SARAH H. JACKSON

Summer and winter is a traditional weave long known for its use in Early American two-color coverlets; predominantly dark on one side and light on the other, with the plain-weave ground cloth woven in a finer thread than the pattern thread. A dramatically different fabric can be woven by combining the traditional structure with multiple colors plus weaving with threads that are all the same size. In *Summer & Winter: A Weave for all Seasons*, author Donna Sullivan discusses a way to thread four blocks on only four shafts. The result is a surprisingly complex cloth that yields intriguing secondary patterns and textures.

Rotating colors in the warp, pattern weft, and tabby weft allows innumerable variations. These five towels show just a few of the many ways the colors can be combined. In the first towel, the weft colors rotate in the same order as the warp. In the second, each weft color combines with each warp color. The third towel employs one color (Duck) consistently as either a tabby weft or pattern weft. In the fourth towel, one color (Kiwi) is used as pattern weft throughout, and in the fifth towel, a nonwarp color (Dusty Blackberry) is introduced and used as pattern weft in every block. The possibilities of color interaction seem

STRUCTURE

Summer and winter.

EQUIPMENT

4-shaft loom, 21" weaving width; 12-dent reed; 2 shuttles; 6 bobbins.

YARNS

Warp: 8/2 cotton (3,360 yd/lb, UKI), Special Green #11, Plum Green #4, Duck #68, and Turk #57, 372 yd each; 8/2 cotton (Yarn Barn of Kansas), Kiwi #4269, 372 yd; 8/2 cotton (WEBS) Gray Blue #2868, 372 yd. **Weft:** 8/2 cotton, Special Green, 434 yd; Kiwi, 595 yd; Plum Green, 416 yd; Duck, 704 yd; Turk, 300 yd; Gray Blue, 372 yd; 8/2 cotton (Lunatic Fringe), Dusty Blackberry, 278 yd.

WARP LENGTH

370 ends 6 yd long (includes 2 separate ends for floating selvedges; allows 9" for take-up, 32" for loom waste).

SETTS

Warp: 18 epi (1–2 per dent in a 12-dent reed). **Weft:** 28 ppi (14 ppi pattern; 14 ppi tabby).

DIMENSIONS

Width in the reed: 20⅔". **Woven length (measured under tension on the loom):** 175" (35" each towel). **Finished size after washing and hemming:** 5 towels, 17" × 28".

SIMPLE DESIGNS

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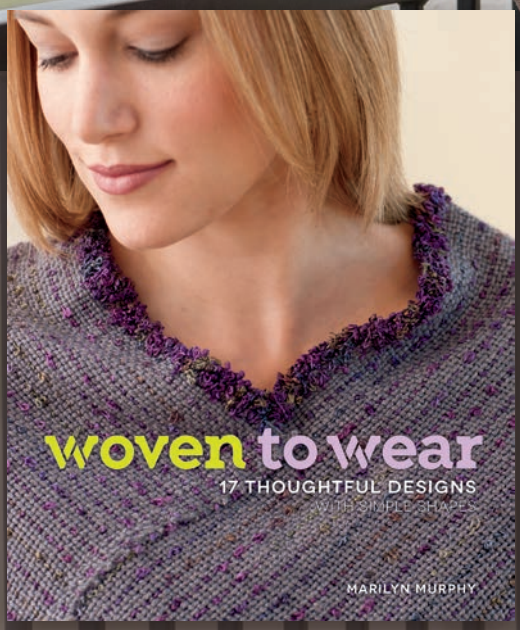

Author Marilyn Murphy and several contributors at the forefront of handwoven wearables offer guidance for fashionable garments, along with advice for finishing, cutting and sewing the fabric.

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THE STRUCTURE OF 4-BLOCK/ 4-SHAFT SUMMER AND WINTER

In these towels, the blocks function as pairs (A & B and C & D). Each block consists of five 4-thread units in the warp and five units with 4 tabby and 4 pattern threads in the weft. Where a block from one of the pairs meets a block from the other, a transitional thread or incidental weft, must be inserted to maintain the plain-weave ground. The threading blocks are arranged in ABCD order; the treadling blocks, in ACBD order.

RESOURCES

Sullivan, Donna. *Summer & Winter: A Weave for All Seasons.* Loveland, Colorado: Interweave, 1991. "Coaxing Four Blocks from Four Shafts," pp. 53–59. (Out of print.)

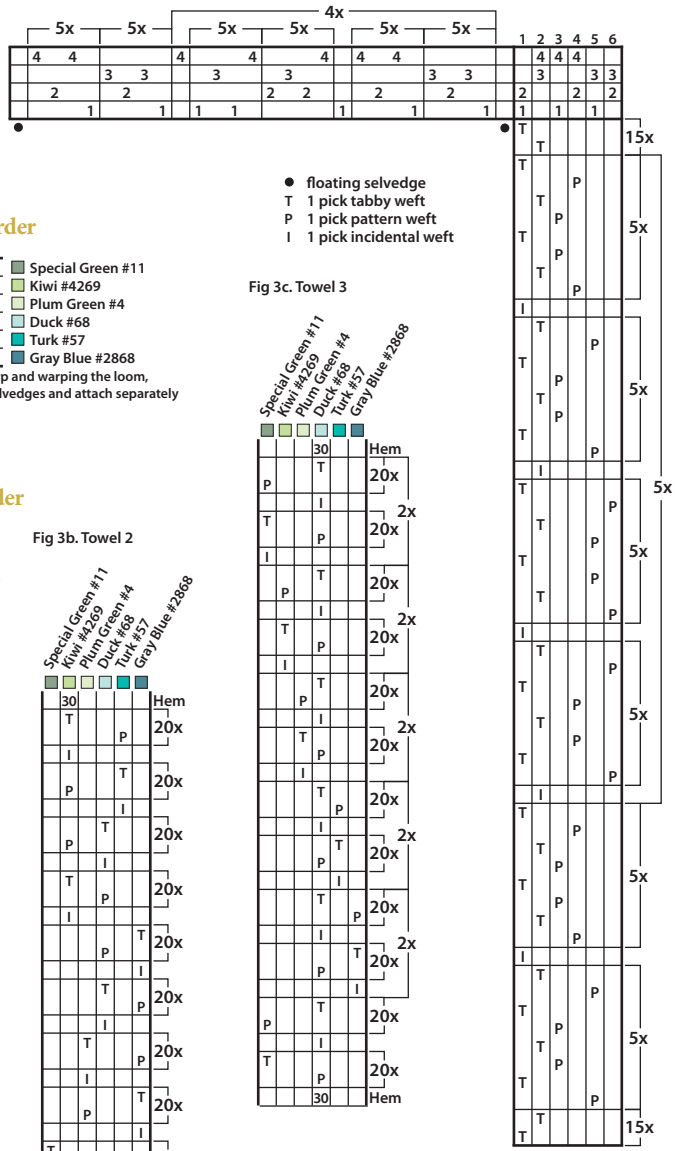
1 Wind a warp of 368 ends 6 yd long following the warp color order in Figure 1. For ease in warping, wind a second ball of yarn from each cone; hold 2 ends together separated by your fingers to prevent twisting. Measure 2 floating selvedges and set them aside. Warp the loom using your preferred method following the draft in Figure 2. Note that the ends are sleyed 1–2 per dent in the 12-dent reed for a total of 18 epi. Sley the 2 floating selvedges and weight them over the back beam.

2 For the first towel, weave 30 picks of plain weave with Special Green, then follow the treadling in Figure 2 and the weft color order in Figure 3a. End with 30 picks plain weave using Duck. Weave 2 picks of scrap yarn. Weave the remaining towels following the same treadling and the weft color orders in Figures 3b through 3e, weaving 2 picks of scrap yarn between each towel and 30 picks of plain weave at the beginning and end of each towel.

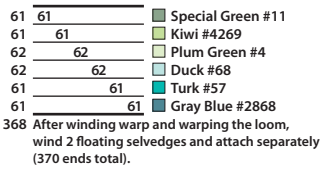
3 Remove the fabric from the loom. Machine zigzag the raw edges and on both sides of the scrap yarn. Machine wash with mild soap in hot water. Machine dry on low heat with a terry-cloth towel until barely dry. Press with a warm iron. Cut between the picks of scrap yarn.

4 Press the plain-weave hem allowance under ½". Turn again. Press and machine stitch.

2. Draft



1. Warp color order



368 After winding warp and warping the loom, wind 2 floating selvedges and attach separately (370 ends total).

3. Weft color order

Fig 3a. Towel 1

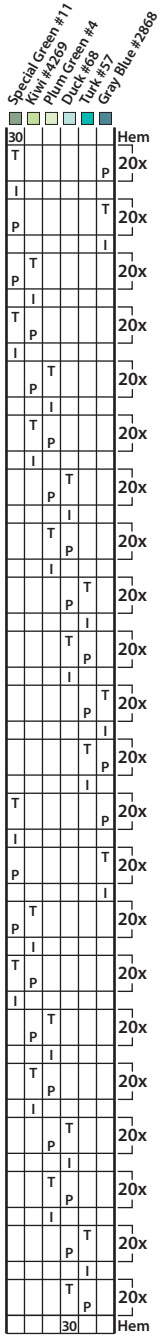


Fig 3b. Towel 2

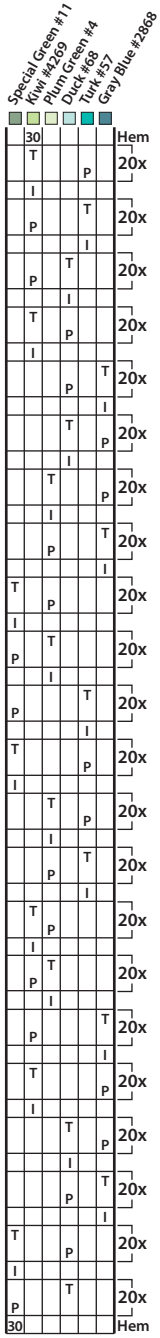


Fig 3c. Towel 3

T 1 pick tabby weft
P 1 pick pattern weft
I 1 pick incidental weft

Fig 3d. Towel 4

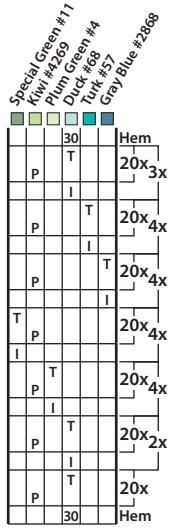
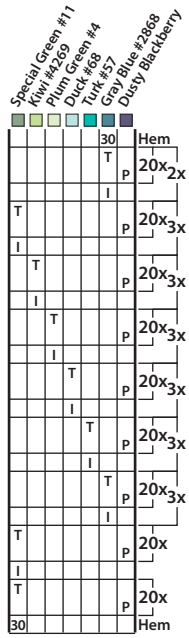


Fig 3e. Towel 5



Circles Scarf

SUSAN POAGUE

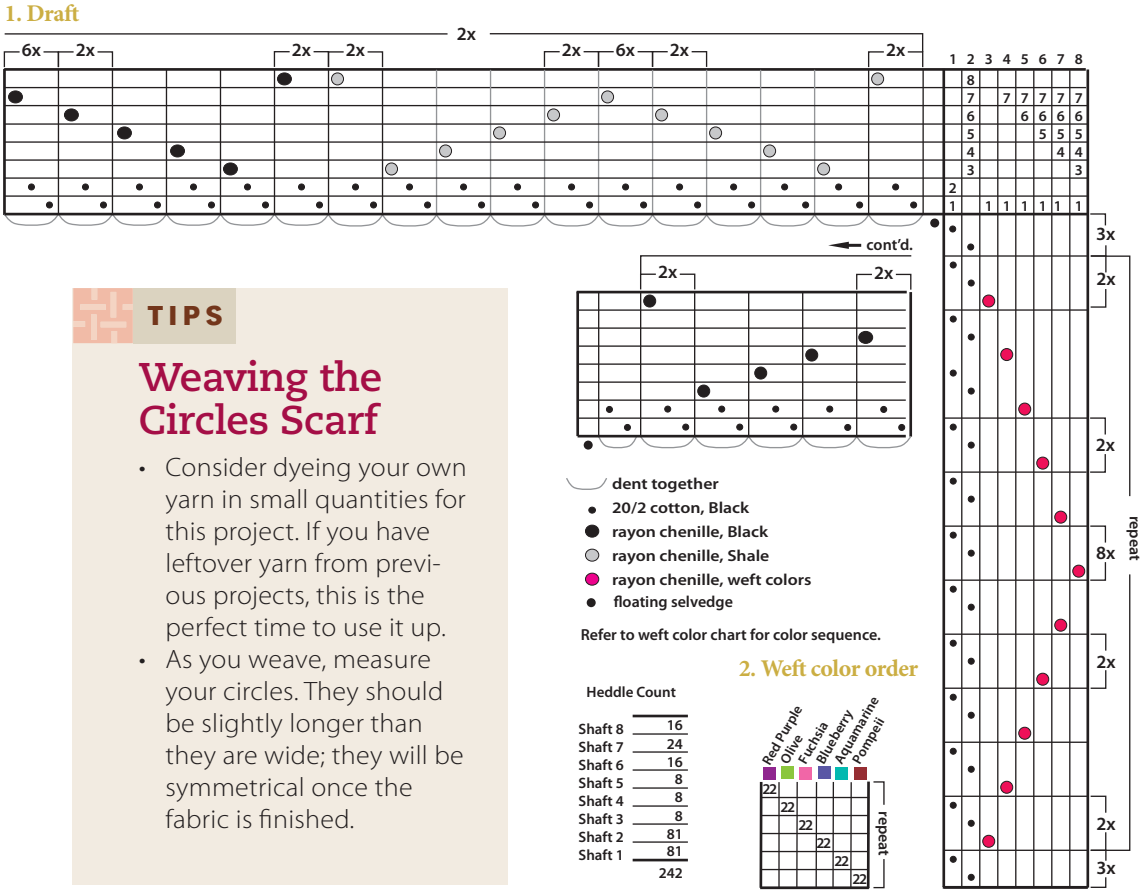
Weaving a circle is inherently challenging given the nature of the warp/weft grid, less so for those with 16 to 24 harnesses at their disposal, but especially so for an 8-harness weaver such as myself. The circles draft I used called for six blocks, and it is not a perfect circle by any means, but it was exactly right for my loom's capabilities.

I chose diversified plain weave for this scarf, first, because I really like working with it, and second, because it is particularly appropriate for a circle motif. In this weave structure the contrast between pattern and ground is very defined. Further, back and front show off the interaction between color and structure in very different ways. I chose warp stripes in neutrals—black and gray—combined with weft stripes in a palette rotation of six colors.

Rayon chenille and 20/2 cotton work extremely well with diversified plain weave. Float length is confined to two ends. The colors pop, and the hand of chenille is always drapey and soft.

1 Wind a warp of 242 ends 3 yd long. (For ease in warping, wind a second ball of 20/2 cotton from the cone; while winding the warp, hold 2 ends of cotton and 1 end of chenille together separated by your fingers to prevent twisting.) Measure 2 floating selvedges (20/2 cotton) and set aside. Warp the loom using your preferred method following the draft in Figure 1. Note that the 8-dent reed is threaded 3 per dent (1 chenille, 2 cotton) for 24 epi. Thread the floating selvedges and weight them over the back beam.

1. Draft



2. Weft color order

Heddle Count

Shaft 8	16
Shaft 7	24
Shaft 6	16
Shaft 5	8
Shaft 4	8
Shaft 3	8
Shaft 2	81
Shaft 1	81
	242

TIPS

Weaving the Circles Scarf

- Consider dyeing your own yarn in small quantities for this project. If you have leftover yarn from previous projects, this is the perfect time to use it up.
- As you weave, measure your circles. They should be slightly longer than they are wide; they will be symmetrical once the fabric is finished.

STRUCTURE

Diversified plain weave.

EQUIPMENT

8-shaft loom, 11" weaving width; 8-dent reed; 2 shuttles; 7 bobbins.

YARNS

Thick warp: Valley Yarns Rayon Chenille (1,450 yd/lb, WEBS), Shale, Black, 122 yd each. **Thin warp:** 20/2 cotton (8,400 yd/lb, UKI), Black, 498 yd. **Thick weft:** Valley Yarns Rayon Chenille, Red Purple, Fuchsia, Olive, Aquamarine, Pompeii, Blueberry, 35 yd each. (The author hand-dyed the chenille weft yarns; these colors are substitutes.) **Thin weft:** 20/2 cotton, Black, 420 yd.

WARP LENGTH

244 ends 3 yd long (includes 2 floating selvedges; allows 7" for take-up, 31" for loom waste; loom waste includes fringe).

SETTS

Warp: 24 epi (8 thick, 16 thin, 3/dent in an 8-dent reed). **Weft:** 27 ppi (9 thick, 18 thin).

DIMENSIONS

Width in the reed: 10¼". **Woven length (measured under tension on the loom):** 70". **Finished size after washing:** 8" × 61½" plus 4" fringe at each end.

2 Wind one bobbin of each of the chenille weft colors and one of the 20/2 cotton. Using treadles 1 and 2, weave 7" with scrap yarn (to be used for fringe). Continuing with treadles 1 and 2, weave 6 picks with 20/2 cotton.

3 Weave the scarf following the treadling in Figure 1 and the weft color order in Figure 2, keeping medium tension on the warp and maintaining a consistent beat. Do not try to square up the circle motif; the slightly longer length will result in a rounder shape after wet-finishing.

4 Weave the scarf for 70" (or longer if desired) following the color rotation in Figure 2. End by weaving 6 picks of 20/2 cotton and then 7" with scrap yarn.

5 Remove the scarf from the loom. Machine zigzag the ends to secure the scrap yarn. Handwash in lukewarm water with mild soap. Roll in a towel and spin in the washing machine to remove the excess water. Machine dry on high heat, checking every 6–8 minutes; remove when dry. If necessary, steam-press on the lowest steam setting; using a cotton cloth between the scarf and the iron, very lightly press and steam to remove wrinkles.

6 Working on one end at a time, remove the scrap yarn from the fringe allowance. Tie overhand knots across the width of the scarf with four 3-thread groups in each knot. Divide each knotted group into 2 groups containing 4 cotton and 2 chenille ends and prepare a tightly twisted fringe, securing each end with an overhand knot.

"Origami" Napkins with Silk Overshot

SUSAN HORTON

I could wish it were otherwise, but the inspiration for these napkins came while I was ironing. As I was pressing a store-bought napkin, it occurred to me that it would be great to have napkins that look pretty when open but could be folded in different ways to achieve different looks. After playing with construction paper, tape, and colored pencils, I designed these napkins. They can be folded traditionally, but in four different ways to show various aspects of the design. One of my friends called them "origami" napkins and the name stuck.

I used three strong colors, yellow, blue, and aqua, in large swaths strategically placed in the warp and weft. When woven across one another, they create three softer colors. To add interest and get my different looks, I added four stripes of overshot, also strategically placed. The overshot is woven in blue violet, a color close to the blue and almost opposite the yellow on the color wheel. The blue violet "pops" when it crosses the yellow but is much more subdued when it crosses the blue. I chose "Primrose" by Bertha Gray Hayes as my overshot pattern for its clean, modern look. To keep the overshot stripes from dominating, I didn't double the pattern weft as is usually done in overshot. (Silk pattern weft is an unusual choice for napkins, I know, but

STRUCTURE

Overshot and plain weave.

EQUIPMENT

4-shaft loom, 23" weaving width; 12-dent reed; 2 shuttles, 4 bobbins.

YARNS

Warp: 10/2 pearl cotton (4,200 yd/lb, UKI,), Duck #60, 745 yd, Yellow #113, 1,330 yd, Paradise #105, 585 yd.
Tabby weft: 10/2 pearl cotton, Duck, 559 yd, Yellow, 685 yd, Paradise, 695 yd.
Pattern weft: 20/2 silk (4,900 yd/lb, RedFish DyeWorks), Blue Violet BP4d, 500 yd.

OTHER SUPPLIES

Sewing thread; Synthrapol textile detergent.

WARP LENGTH

530 ends 5 yd long (allows 7" for take-up, 35" for loom waste). Add ¾ yd for each additional napkin.

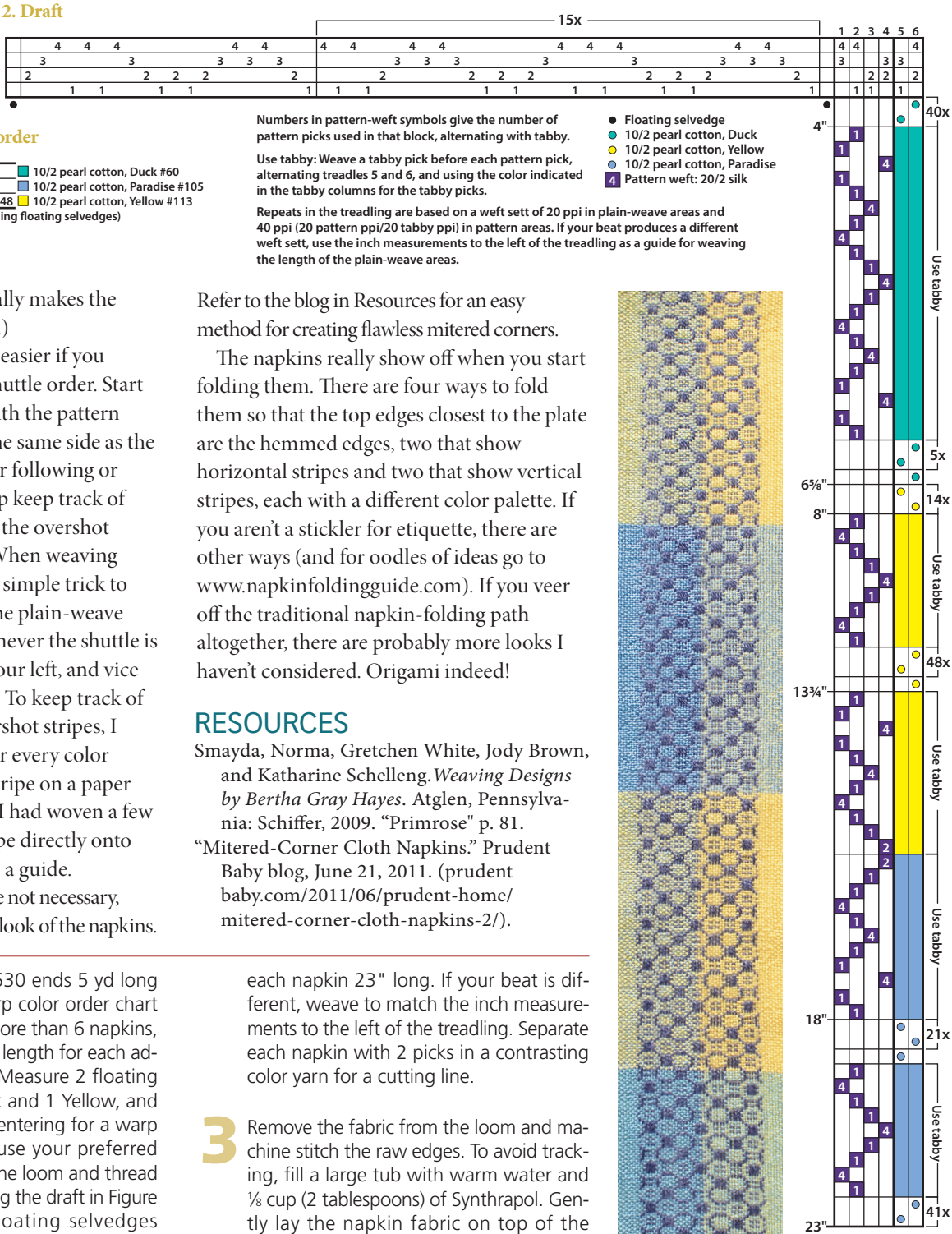
SETTS

Warp: 24 epi (2 per dent in a 12-dent reed). **Weft:** 20 ppi in plain-weave areas; 40 ppi (20 ppi tabby, 20 ppi pattern) in overshot areas.

DIMENSIONS

Width in the reed: 22¼". **Woven length (measured under tension on the loom):** 138" (6 napkins 23" each). **Finished size after washing:** 6 napkins 19" × 19" with ¾" hems on 4 sides.

2. Draft



Numbers in pattern-weft symbols give the number of pattern picks used in that block, alternating with tabby.

Use tabby: Weave a tabby pick before each pattern pick, alternating treadles 5 and 6, and using the color indicated in the tabby columns for the tabby picks.

Repeats in the treadling are based on a weft sett of 20 ppi in plain-weave areas and 40 ppi (20 pattern ppi/20 tabby ppi) in pattern areas. If your beat produces a different weft sett, use the inch measurements to the left of the treadling as a guide for weaving the length of the plain-weave areas.

- Floating selvedge
- 10/2 pearl cotton, Duck
- 10/2 pearl cotton, Yellow
- 10/2 pearl cotton, Paradise
- 4 Pattern weft: 20/2 silk

1. Warp color order

148 148 — 10/2 pearl cotton, Duck #60
117 117 — 10/2 pearl cotton, Paradise #105
265 117 148 — 10/2 pearl cotton, Yellow #113
530 ends (not including floating selvedges)

it holds up well and really makes the overshot pattern shine.)

Weaving overshot is easier if you practice a consistent shuttle order. Start each overshot stripe with the pattern shuttle coming from the same side as the tabby shuttle and either following or leading it. This will help keep track of your progress through the overshot portions of the draft. When weaving plain weave or tabby, a simple trick to avoid errors is to use the plain-weave treadle on the left whenever the shuttle is entering the shed on your left, and vice versa for the right side. To keep track of color changes and overshot stripes, I marked the location for every color change and overshot stripe on a paper measuring tape. Once I had woven a few inches, I pinned the tape directly onto the cloth and used it as a guide.

Mitered corners, while not necessary, contribute to the overall look of the napkins. Refer to the blog in Resources for an easy method for creating flawless mitered corners.

The napkins really show off when you start folding them. There are four ways to fold them so that the top edges closest to the plate are the hemmed edges, two that show horizontal stripes and two that show vertical stripes, each with a different color palette. If you aren't a stickler for etiquette, there are other ways (and for oodles of ideas go to www.napkinfoldingguide.com). If you veer off the traditional napkin-folding path altogether, there are probably more looks I haven't considered. Origami indeed!

RESOURCES

Smayda, Norma, Gretchen White, Jody Brown, and Katharine Schelleng. *Weaving Designs by Bertha Gray Hayes*. Atglen, Pennsylvania: Schiffer, 2009. "Primrose" p. 81.

"Mitered-Corner Cloth Napkins." Prudent Baby blog, June 21, 2011. (prudentbaby.com/2011/06/prudent-home/mitered-corner-cloth-napkins-2/).

1 Wind a warp of 530 ends 5 yd long following the warp color order chart in Figure 1. (For more than 6 napkins, add ¾ yd to warp length for each additional napkin.) Measure 2 floating selvedges, 1 Duck and 1 Yellow, and set them aside. Centering for a warp width of 22⅛", use your preferred method to warp the loom and thread the shafts following the draft in Figure 2. Thread the floating selvedges through the reed and weight them separately over the back beam.

2 Spread the warp with scrap yarn. Weave 6 napkins, following the treadling in Figure 2. Take care to start each new color and each stripe of overshot as indicated to ensure that the napkins can be folded into the traditional rectangle shape showing the 4 different looks. The repeats in the treadling draft are based on 20 ppi for the plain-weave areas and 40 ppi for the overshot stripes, to weave each napkin 23" long. If your beat is different, weave to match the inch measurements to the left of the treadling. Separate each napkin with 2 picks in a contrasting color yarn for a cutting line.

3 Remove the fabric from the loom and machine stitch the raw edges. To avoid tracking, fill a large tub with warm water and ⅛ cup (2 tablespoons) of Synthrapol. Gently lay the napkin fabric on top of the water and leave it for 24 hours without disturbing it. You may see some color migration into the yellow. Machine wash with hot water and an additional ⅛ cup of Synthrapol if needed. Machine dry and hard-press the fabric.

4 Cut apart between cutting lines. Trim and adjust where needed to square up the napkins and press in ¾" hems (⅜" folded twice). Miter the corners, then topstitch the hems down on all 4 sides. For help with the mitered corners, refer to the blog listed in Resources.

Mondrian in Moorman Pillows

ROBIN LYNDE

The idea for this project originated with a show I did at The Artery, an artists' cooperative in Davis, California, in 2010, whose theme was using fine art as inspiration for weaving. Ever since that show, I have been returning to that theme as I weave new pieces, and these pillows are a direct result.

Piet Mondrian was a Dutch artist known for nonrepresentational art that he called neoplasticism. The right angles and rectangular shapes of Mondrian's work lend themselves perfectly to weaving, but how best to portray his work? I toyed with several ideas but kept coming back to the Theo Moorman inlay technique as the perfect weave structure.

Theo Moorman (1907–1990) developed a way to weave images without using time-consuming tapestry techniques. Theo Moorman's inlay technique usually uses three types of threads: a thread used for warp and weft that becomes the ground cloth, a much finer thread used in the warp as a tie-down, and a thicker weft thread that is inlaid under the tie-down threads to create the design. This technique appeals to me because of the design freedom it allows; you can inlay pattern threads anywhere on the weaving.

I planned to weave two identical Mondrian pillow fronts on this warp, but after weaving the first one, I was ready for more creativity. The first pillow copied Mondrian's well-known 1930 painting, *Composition with Red, Blue, and Yellow*. The second pillow is woven using the same basic design, as determined by the black threads in the ground warp, but I designed a different color placement using graph paper and colored pencils. The colored blocks are woven using the Theo Moorman technique, but the partial horizontal black lines are woven using a variation of the clasped weft technique described in the steps.

RESOURCES

Moorman, Theo. *Weaving as an Art Form: A Personal Statement*. West Chester, Pennsylvania: Schiffer, 1975.

1 Wind two sets of warp threads, each 3¾ yd (336 ends of 5/2 cotton following the warp color order in Figure 1, and 167 ends of 10/2 cotton), and tie off each set separately. The instructions given here are for warping back to front. (Note: If you prefer to thread front to back, see Line Dufour's Moorman inlay scarf, page 42.) You can use two warp beams to accommodate the two warps or wind them onto one beam. To wind onto one beam, place the ground warp threads into the raddle first, then place the tie-down warp threads on top of the ground warps. Attach each of the warps to the warp beam apron rod separately. Wind onto the back beam making sure to tension each warp separately.

2 Note the heddle count, Figure 2, to make sure you have enough heddles on shafts 1 and 2 before you begin threading. To thread, insert one set of lease sticks into the cross of each warp. For ease in threading, space the two sets of lease sticks by suspending them from the castle at different heights. Following the draft in Figure 3, thread the heddles, then sley the reed using 3 ends per dent (2 ground warps, 1 tie-down) except in the last dent (2 ground warps).

3 Weave 1½" of ground cloth at the beginning and end of each pillow front. The black horizontal lines are woven into the ground cloth with 4 picks using a clasped weft technique, as follows:

STRUCTURE

Theo Moorman inlay.

EQUIPMENT

4-shaft loom, 21" weaving width; 8-dent reed; 1 boat shuttle; 5 stick shuttles for pattern inlay and clasped-weft threads (optional); raddle; 2 sets of lease sticks.

YARNS

Ground warp: 5/2 mercerized pearl cotton (2,100 yd/lb, UKI), #0 Bleached White, 1,230 yd; #116 Black, 30 yd. **Tie-down warp:** 10/2 mercerized pearl cotton (4,200 yd/lb, UKI), #0 Bleached White, 628 yd. **Ground wefts:** 5/2 mercerized pearl cotton, #0 Bleached White, 674 yd; #116 Black, 21 yd (for clasped weft). **Inlay weft:** 3/2 mercerized pearl cotton (1,260 yd/lb, UKI) used doubled, #130 Sangria (red), 162 yd; #23 Nassau (blue), 44 yd; #10 Gold, 66 yd; #135 Jade Green, 18 yd. (Yarns for this project are available from Cotton Clouds as a kit.)

OTHER SUPPLIES

Chalk marker; two 18" pillow forms; six 2½" pieces Velcro; sewing thread.

WARP LENGTH

503 ends (336 ends 5/2 cotton; 167 ends 10/2 cotton) 3¾ yd long (allows 8" for take-up, 27" for loom waste).

SETTS

Warp: 24 epi (16 epi ground; 8 epi tie-down; 3 ends [2 ground/1 tie-down] per dent in an 8-dent reed). **Weft:** 11 ppi ground; 11 ppi inlay weft.

DIMENSIONS

Width in the reed: 21". **Woven length (measured under tension on the loom):** 100" total (2 inlaid panels about 23" each; 54" plain ground for pillow backs. **Finished size after washing:** 20" x 90" yardage for two 18" × 18" pillows.

1. Warp color order

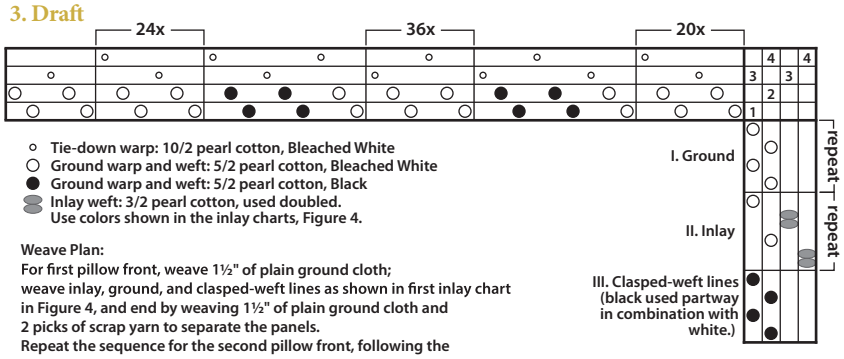
8	4	4	●	5/2 pearl cotton, black
328	100	146	82	○ 5/2 pearl cotton, white
336				

Note that this color order is for the ground warp. Wind a second warp of 167 ends of 10/2 pearl cotton, bleached white, for the tie-down warp.

2. Heddle count

Shaft 4	83
Shaft 3	84
Shaft 2	168
Shaft 1	168
	503

3. Draft



- ○ Tie-down warp: 10/2 pearl cotton, Bleached White
- ○ Ground warp and weft: 5/2 pearl cotton, Bleached White
- ● Ground warp and weft: 5/2 pearl cotton, Black
- Inlay weft: 3/2 pearl cotton, used doubled. Use colors shown in the inlay charts, Figure 4.

Weave Plan:
For first pillow front, weave 1½" of plain ground cloth; weave inlay, ground, and clasped-weft lines as shown in first inlay chart in Figure 4, and end by weaving 1½" of plain ground cloth and 2 picks of scrap yarn to separate the panels.
Repeat the sequence for the second pillow front, following the second chart in Figure 4.
Weave the remaining warp (at least 54") as plain ground cloth for the two pillow backs.

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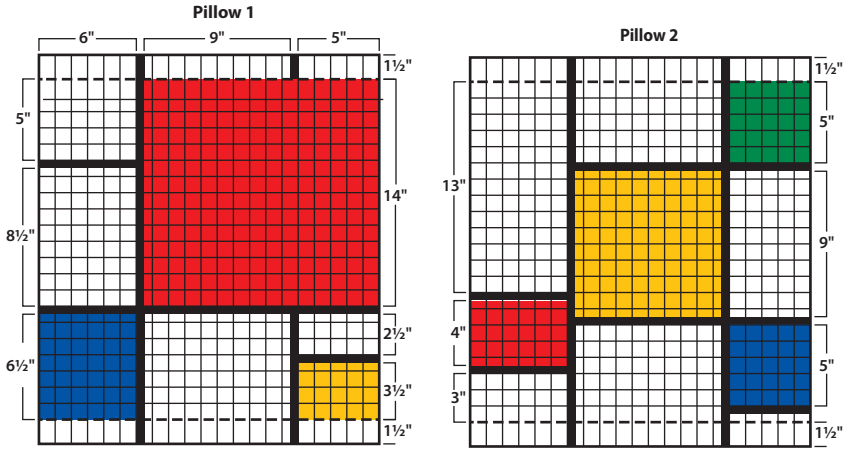
4. Inlay charts



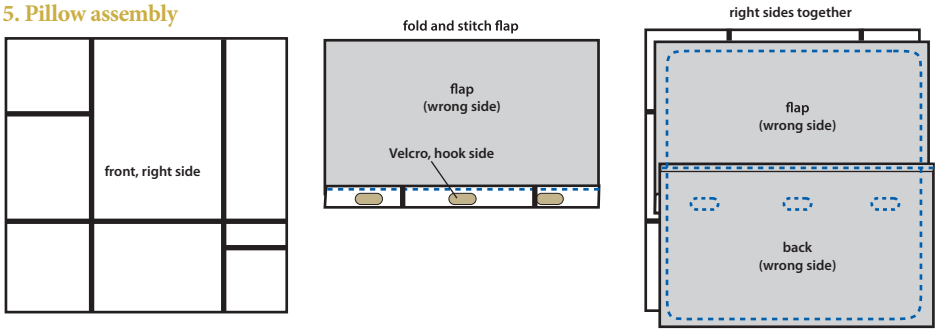
- Wind black 5/2 cotton onto a small stick shuttle or make a butterfly.
- Open the shed; weave with both the white ground thread and the black thread, one from each selvedge, and bring them out of the warp where the white thread meets the closest black warp end.
- Cross the threads, change the shed, and insert the threads again, weaving them in the opposite direction and making sure the black is aligned with the black warp.
- Repeat once more to make 4 picks with the black weft.

4 Follow the draft to weave the pattern areas. Wind 3/2 cotton, doubled, onto a stick shuttle or make a butterfly; place the pattern threads following the charts in Figure 4 or design your own arrangement. As you weave, the tie-down threads in the areas that do not have pattern threads may become slack. While they will even out when pattern is woven in those areas, be careful to not catch any of the slack threads when you throw the shuttle. When inlaying colors, weave each section slightly taller than the length indicated in Figure 4. Releasing the tension will relax them to square. Weave 1½" of ground cloth. Weave 2 picks of scrap yarn. Weave the second pillow top as for the first (using the same or a different design). Weave the remaining 54" of plain-weave fabric for the backs of the pillows. (You will need two 12" pieces for each of the pillow backs.)

5 Remove the fabric from the loom. Machine zigzag the raw edges and on both sides of the scrap yarn dividing the pillow fronts. Place in the dryer with a damp (not wet) terry-cloth towel and tumble on a cool setting for 5–10 minutes. This will help turn the woven threads into a cohesive cloth. Turn the dryer to warm for 5 more minutes. Remove from the dryer and hang to dry. Press with a hot iron.

6 Cut the pillow tops apart between the scrap yarn. With a chalk marker, mark an 18" (18½" for a looser fit) square on the wrong side. For each pillow back, cut two pieces 12" long for the pillow back and a flap (see Figure 5). Mark the right side of each with a safety pin and zigzag the cut edges. Fold one long edge on each piece over ½" twice, press and stitch. On the right side of the back piece, stitch three Velcro loop strips along the folded edge. On the wrong side of the flap, on the folded edge, mark positions to add three Velcro hook strips so that they will align with the Velcro on the back, then sew the strips in place. Pin the back and the flap to the pillow front, right sides together, overlapping so that the Velcro comes together. Sew a ½" seam around the outside edges along the line marked on the front. Turn the pillow right side out and press. Insert pillow form. Repeat for second pillow.

5. Pillow assembly



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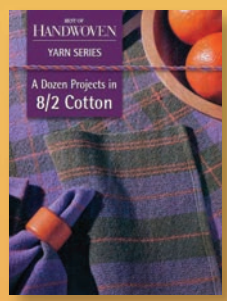

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Doubleweave Curtains Scarf

ANNEKE KERSTEN

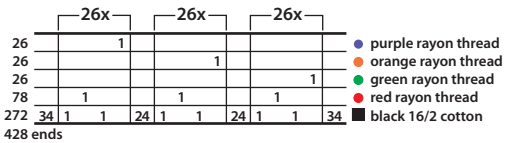
When I visited a fiber market, cones of shiny, bright-colored rayon thread caught my eye and fascinated me. I bought a few cones of the colors I liked best and took them home to plan a project that would set them off.

To emphasize the character of the rayon, I decided to weave a scarf in doubleweave, using the rayon warp layer to form blocks of floats. All the rayon blocks use a deep red in combination with one other color—green, orange, or purple. The bright rayon is set off by a background layer of black cotton that makes the colors pop.

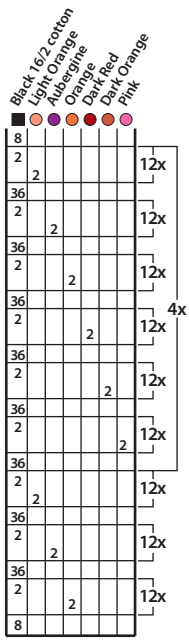
Doubleweave allows one to weave two layers of plain weave on only four harnesses. Because the two layers are woven independently from one another, they can be of different widths. I used a wider black cotton layer in my scarf as a frame to support the finer, slippery rayon. The narrower rayon warp can be woven neatly when it is woven as the top layer because you can see the edges. It would be more difficult to weave when the layers trade places. Fortunately, allowing the lovely rayon warps to float had been exactly my plan, so I simply chose not to weave the rayon layer when it was underneath!

To enhance the design and to stabilize the scarf before and after each block of rayon warp floats, I wove all threads together into a single layer of plain weave. For the weft in the cotton layer, I used the same unmercerized black cotton as in the warp. The rayon is too slippery to use as both warp and weft, so I used mercerized cotton to weave the

1. Warp color order

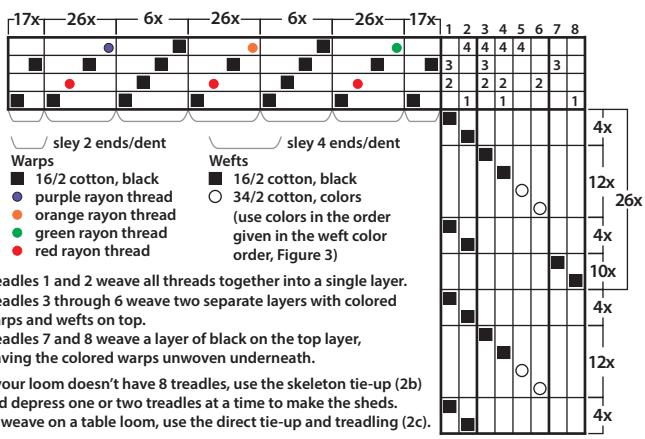


3. Weft color order

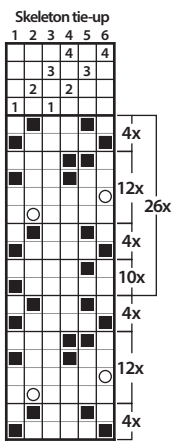


2. Draft

(2a)



(2b)



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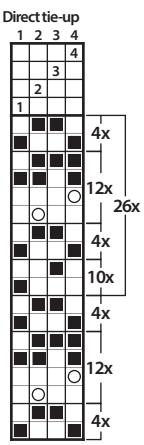


Treadles 1 and 2 weave all threads together into a single layer.
Treadles 3 through 6 weave two separate layers with colored warps and wefts on top.
Treadles 7 and 8 weave a layer of black on the top layer, leaving the colored warps unwoven underneath.

If your loom doesn't have 8 treadles, use the skeleton tie-up (2b) and depress one or two treadles at a time to make the sheds. To weave on a table loom, use the direct tie-up and treadling (2c).

Note: Black wefts weave from selvedge to selvedge, while colored wefts weave across only the colored warp.

STRUCTURE

Doubleweave.

EQUIPMENT

4-shaft loom, 9" weaving width; 15-dent reed; 2 shuttles; 7 bobbins.

YARNS

Warp: 16/2 unmercerized cotton (6,720 yd/lb, Venne, www.vennecolcoton.com), black, 816 yd. 30-weight rayon machine embroidery thread (12,600 yd/lb, 180 yd/spool, Sulky), red, 234 yd; green, orange, and purple, 78 yd each.
Weft: 16/2 unmercerized cotton, black, 403 yd. 34/2 mercerized cotton (8,400 yd/lb, Venne), Light Orange #7-2002, Aubergine #7-3046 and Orange #7-2009, 25 yd each; Dark Red #7-3039, Dark Orange #7-2003, and Pink #7-3037, 20 yd each. (Note: this yarn is about the same size as 20/2 pearl cotton.)

WARP LENGTH

428 ends 3 yd long (allows 2" for take-up, 26" for loom waste and fringe).

SETTS

Warp: 30 epi (2/dent in a 15-dent reed) in single layer areas; 60 epi (30 epi/layer; 4/dent in a 15-dent reed) in doubleweave areas.
Weft: 20 ppi/layer.

DIMENSIONS

Width in the reed: 8¼".
Woven length (measured under tension on the loom): 80".
Finished size after washing: 7½" × 76" with 1½" fringe each end.

rayon layer when it is on top, rotating light orange, aubergine, orange, dark red, dark orange, and pink as the weft colors as I wove the blocks.

One more fun fact about this scarf: I wove it on a Fireside loom that I bought in 1984 in Oregon and shipped to the Netherlands. It might well be the only Fireside loom in Europe!

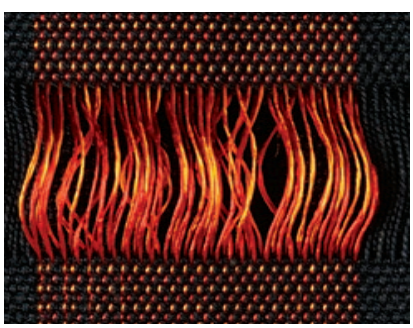
1 Wind 428 warp threads 3 yd long, using the color sequence indicated in the warp color order, Figure 1. Use your preferred method to warp the loom and thread following the draft in Figure 2a. Center the warp for a weaving width of 8¼" with the colored warp ends centered for 6". Sley the outer 34 ends on each side 2 ends per dent in a 15-dent reed, and the rest of the warp, 4 ends per dent. Do not use floating selvedges. The tie-up for the scarf requires 8 treadles; if your loom has only 6 treadles, use the skeleton tie-up in Figure 2b and depress one or two treadles at a time to make each shed. If you are weaving on a table loom, use the direct tie-up given in Figure 2c.

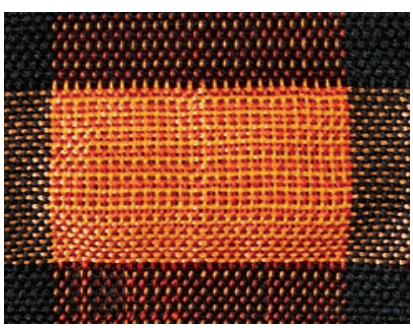
2 Space the warp with fine waste yarn by alternating treadles 1 and 2 to weave a single layer with all warps. Wind a bobbin with each of the weft colors.

3 Weave the first 8 picks of the scarf, then hemstitch around bundles containing 2 warp ends in the black-only areas, and 4 ends in the doubleweave areas. Following your chosen treadling in Figure 2 and the weft color order in Figure 3, weave the scarf. Note that the black threads are always woven from selvedge to selvedge, while the colored wefts weave across only the narrower rayon warp. Hemstitch the end of the scarf as at the beginning.

4 Remove fabric from the loom, leaving several inches of unwoven warp at each end.

5 Hand wash with mild detergent, rinse, and roll in a towel to remove excess water. Dry flat. When dry, steam-press with a press cloth and trim the fringe to 1½".





Color Study Towels

REBECCA FOX

SHADES, TINTS, TONES, AND TOWELS

Every time we weave, we intuitively use many aspects of color theory. One of the most basic aspects of color design is the gray-scale value of the colors chosen. (Gray scale can be thought of as how dark or light the colors look in a black-and-white photograph; you can easily see this using a digital camera set to black-and-white mode). This is the quality of color design that is most visible from a distance. When colors are mixed with the neutrals white, gray, or black, the resulting blends are called tints, tones, and shades, respectively.

I wanted to play around with these hue variations. Equal-size stripes of white and black do not appear equal to the eye; instead the white appears wider than the black. Using this knowledge, I designed the stripes in my warp so that white was the narrowest stripe in the center and black the widest stripe at the edges. The gray stripes were sized in between these two extremes. I used pearl cotton simply because I could find two different (and nice) shades of gray.

For the weft, I used 8/2 unmercerized cotton in the three primary colors, red, yellow, and blue, and the three secondary colors, orange, green, and purple, all in bright crayon hues. I arranged them in rainbow or color wheel order. It was fascinating to see how each of the colors interacted with the neutrals to produce the shades, tints, and tones of each hue family.

Just for fun, I wove a section with the same neutrals used in the warp in approximately the same proportions to create a gray-scale gamp. These would make a handsome set of napkins.

Finally, because I had some warp left, I made a third towel using leftover partially filled bobbins for the weft. Removing thread from bobbins seems like such a waste (and I have been known to buy more bobbins because all in my possession are partially filled!). My weaving friends provided me with a good supply of partially filled bobbins to play with. It was fun to blindly pick out bobbins and see how the colors reacted to one other and how they changed depending on which section of warp they were woven against. One word of warning here: make sure you use wefts that are all of the same grist so that your selvedges are even!

This project is an excellent way to explore this important aspect of color theory. So measure a neutral warp, grab some colors, and have fun "painting with thread!"

1 Wind 500 warp threads 3½ yd long, using the color sequence indicated in the warp color order, Figure 1. Use your preferred method to warp the loom, and thread for plain weave, threading 2 warp ends into each of the first 2 heddles on each side. Centering for a weaving width of 20¾", sley 3 per dent in an 8-dent reed, except in the last dent on each side, which will have 5 threads in each dent. Do not use floating selvedges.

2 Wind one bobbin of each of the weft colors.

3 Begin by weaving 3" of Deep Royal 8/2 cotton. Continue to weave following the towel weft color order in Figure 2 and weaving 2" stripes of each color. Try to maintain a consistent beat of 16 ppi. Finish the towel by weaving 3" of orange 8/2 cotton, insert 2 threads in a contrasting color to make a cutting line, and weave the second towel the same way as the first.

STRUCTURE

Plain weave.

EQUIPMENT

4-shaft or 2-shaft loom, 21" weaving width; 8-dent reed; 1 shuttle; 10 bobbins.

YARNS

Warp: 10/2 mercerized pearl cotton (4,200 yd/lb, UKI), Black #116, 616 yd; Medium Grey #19, 504 yd; Stone #117, 420 yd; White, 210 yd.
Towel weft: 8/2 unmercerized cotton (3,360 yd/lb, UKI), Deep Royal #51 and Orange #43, 144 yd each; Wintergreen #70, 122 yd; Dark Red #28 and Purple #40, 82 yd each; 8/2 unmercerized cotton (Yarn Barn), Yellow Orange #3161, 122 yd.
Gamp weft: 10/2 mercerized pearl cotton, Black, 144 yd; Medium Grey, 94 yd; Stone, 78 yd; White, 40 yd.

OTHER SUPPLIES

Sewing thread.

WARP LENGTH

500 ends 3½ yd long (allows 5" for take-up, 30" for loom waste). Add 1¼ yd for each additional towel, 24" for each additional gamp.

SETTS

Warp: 24 epi (3/dent in an 8-dent reed).
Weft: Towels: 16 ppi; gamp: 24 ppi.

DIMENSIONS

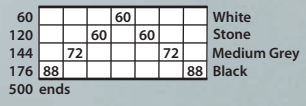
Width in the reed: 20¾".
Woven length (measured under tension on the loom): 91" (two towels, 34" each, and one 23"gamp.
Finished size after washing and hemming: 2 towels 18¼" × 28" and 1 gamp 18½" × 18½".

4 After finishing the second towel and inserting 2 threads for a cutting line, start the gray-scale gamp by weaving 4⅔" of black 10/2 pearl cotton, adjusting your beat to 24 ppi. Continue to weave, following the gamp weft color order in Figure 3. Finish the gamp by weaving 4⅔" of black pearl cotton.

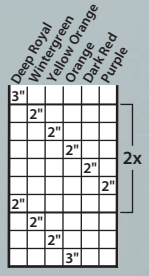
5 Remove the fabric from the loom. Machine stitch the raw edges.

6 Machine wash warm and tumble dry. Cut apart along the contrasting thread cutting lines. Press. Press the ends under ½" twice to hem, and machine stitch.

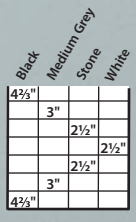
1. Warp color order



2. Weft color order



3. Gray weft color order



Iridescent Inlaid Scarves

LINE DUFOUR

Like most weavers and knitters, I have a huge stash of yarn. Whenever I finish a project, I sort whatever yarn is left into color groupings in clear plastic drawers, ready for whatever idea might strike me. And, like most weavers and knitters, I fell in love with the ribbon yarns that were so readily available a few years ago, and there are a lot of partial balls left in my stash. The ribbon yarns seemed a perfect fit for my foray into Theo Moorman inlay.

Born in 1907, Theo Moorman was a prolific British weaver who had close ties with the United States. Though her weaving training was for household items and the textile industry (in the 1920s, it was not customary to weave wall hangings or art pieces), she rallied against utilitarian weaving. Frustrated with the slowness of tapestry weaving, which at the time was the only "art weaving," she developed the inlay technique that bears her name.

Theo Moorman's book *Weaving as an Art Form: A Personal Statement*, clearly explains the techniques she used to create her wall hangings and liturgical commissions. The Moorman inlay technique begins with a ground warp threaded on two shafts to weave plain weave. By adding a second, very fine, widely spaced warp on two other shafts to tie the inlay weft to the plain weave ground, she was able to achieve incredible design freedom and artistic expression. The design on the fabric is achieved by inlaying yarns under the fine tie-down warp.

In addition to exploring Moorman, I wanted to achieve iridescence in this fabric. Iridescence occurs in nature—in water, butterflies, insects, and some shells, and iridescent fabric was wildly popular in the 1980s when sumptuous Thai silks were the rage. Woven iridescence is achieved by weaving plain weave in two colors that are similar in value and intensity and either opposite to one another on the color wheel or analogous (see Resources). The ribbon yarn in these scarves looks like beads woven into this plane of iridescence, making them especially unusual and appealing.

To get a consistent mosaic or beaded look to the ribbon patterning, I used only one shaft for the fine tie-down threads, a variation on the usual threading for Moorman inlay. The finished scarves have a lustrous and luxurious feel to them.

RESOURCES

Irwin, Bobbie. "The Magic of Iridescence." *Handwoven*. January/February 2004, pp. 68–72.

Moorman, Theo. *Weaving as an Art Form: A Personal Statement*. West Chester, Pennsylvania: Schiffer, 1975.

Lambert, Patricia , Barbara Staepelaere, and Mary G. Fry. *Color and Fiber*. West Chester, Pennsylvania: Schiffer, 1986, pp. 220–221.

1 Wind two sets of warp threads and tie off separately: 152 ends of rayon flake and 34 ends of sewing thread, each 8 yd long. With the two warps, you should use the front-to-back method to warp the loom. To begin, tape a set of wood blocks about 14" apart, centered on the front beam. Insert one pair of lease sticks into the cross of the rayon flake warp; place the lease sticks on top of the wood blocks about 1" apart and tape together by wrapping around the blocks, lease sticks, and front beam with masking tape. Place a second set of wood blocks over the first. Insert the second set of lease sticks into the cross of the sewing thread warp. Position and secure as for the rayon warp.

2 Keep the lease sticks attached while threading the reed and heddles. Spread the warps, clip the loops, and thread according to the draft in Figure 1. Sley the first 2 dents with 4 rayon ends per dent and the third one with 2 ends. The remaining dents are sleyed 1 dent with 1 end sewing thread and 2 ends rayon, and

STRUCTURE

Theo Moorman inlay variation.

EQUIPMENT

4-shaft loom, 18" weaving width (to accommodate warping blocks for lease sticks); 10-dent reed; 1 boat shuttle; 1 flat shuttle 8–10" long. For warping: 2 sets of lease sticks; four 1" x 2" x 2" wood blocks; masking tape; eight 3" x 10" cardboard or poster board strips.

YARNS

Ground warp: Rayon flake (3,700 yd/lb, Maurice Brassard), Jose (blue-green), 1,216 yd. **Tie-down warp:** Sewing thread in color to match warp, 272 yd. **Ground weft:** Scarf 1: Xie (100% bamboo, 4,200 yd/lb), lavender #470, 380 yd. Scarves 2 and 3: Bamboo 8/2 (100% bamboo, 3,360 yd/lb, Maurice Brassard), Bleu Moyen #BB5977, 334 yd each. **Inlay Weft:** Eros II ladder ribbon yarn (100% nylon; 165 yd/50 gm; Plymouth Yarns) #3013, 40 yd for Scarf 1. Eros II ladder ribbon yarn, #3012 for Scarf 2 and #4796 for Scarf 3, 30 yd each.

WARP LENGTH

186 ends (152 rayon flake, 34 sewing thread) 8 yd long (allows 12" for take-up, 60" for loom waste; loom waste includes fringe).

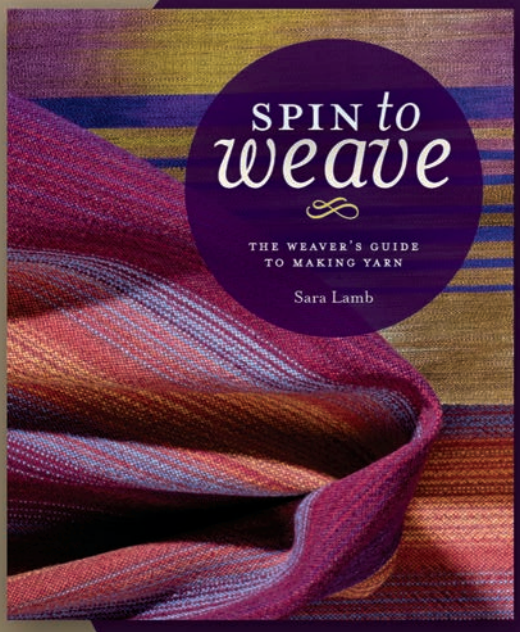
SETTS

Warp: 25 epi (3-2/dent [2 rayon plus 1 sewing thread; 2 rayon] in a 10-dent reed except 2 outer dents on each side [see draft]).**Weft:** Scarf 1, 24 ppi. Scarves 2 and 3 (Bamboo 8/2), 21 ppi.

DIMENSIONS

Width in the reed: 7⅕". **Woven length (measured under tension on the loom):** 3 scarves, 72" each. **Finished size after washing:** 3 scarves 6½" x 68" plus 4" fringe at each end.

the HOW-TO-SPIN-EXACTLY-WHAT YOU-WANT BOOK



Author Sara Lamb focuses on the process of spinning for specific results, providing detailed instructions, a sampling of projects, variations, and a gallery of pieces by other spinners.

In *Spin to Weave*, Sara takes the reader to the very source of woven fabric- introducing the thought processes and concepts related to choosing fibers and how to spin them with finished fabric in mind.

ISBN: 978-1-59668-648-9
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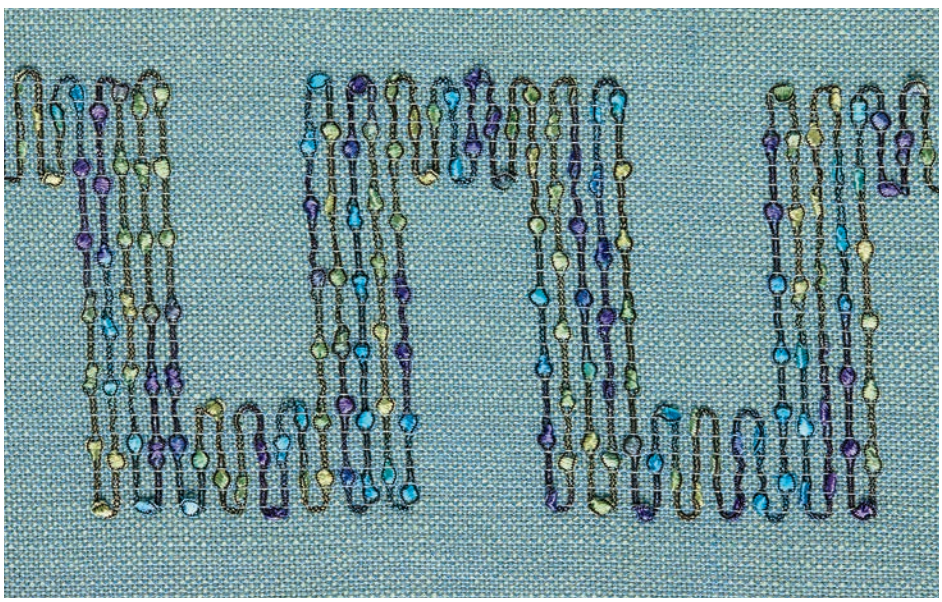
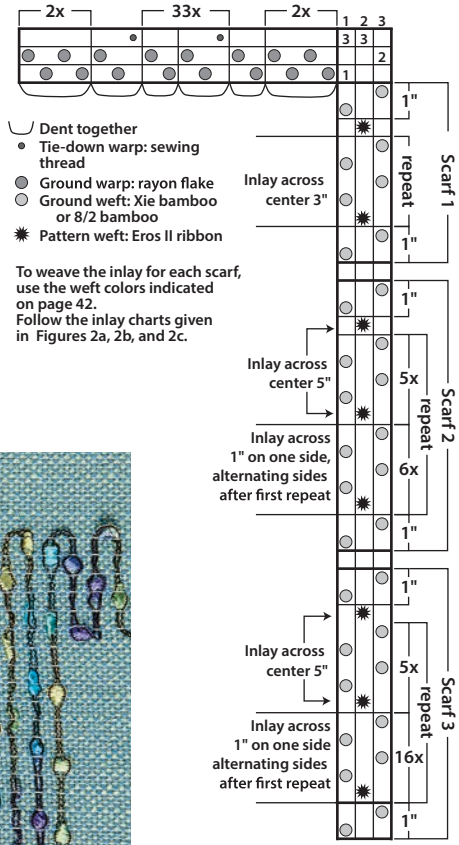
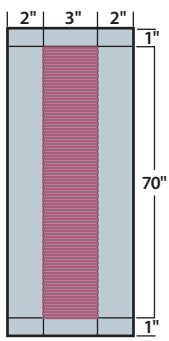


1. Draft

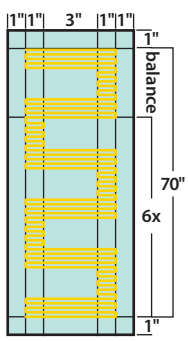


2. Inlay Charts

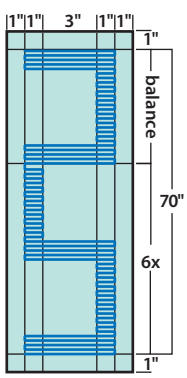
a) Scarf 1



b) Scarf 2



c) Scarf 3



Read the charts from the bottom up, as they are woven.

the next with 2 ends rayon repeated across the width of the warp. Sley the last 2 dents with 4 ends rayon each, then thread the heddles.

3 Tie onto the back beam centering for a 7⅕" weaving width. Wind onto the warp beam; remove lease sticks and blocks. Tie onto the apron rod.

4 To weave the scarves, refer to the charts in Figure 2 to see how the ribbon weft is placed in each scarf. All scarves begin and end with 1" of ground cloth woven with either the Xie or 8/2 bamboo. The ribbon weft is always woven under the fine ends on treadle 2. To begin the ribbon, open the shed, using treadle 2, and insert the ribbon under the desired number of fine threads. Wrap the end of the ribbon around the nearest fine thread and tuck it under the ribbon pick. End the ribbon in the same manner.

In the first scarf, the ribbon is woven over the center 3" of the scarf, every fourth pick. In the second scarf, the ribbon is woven over the center 5" every fourth pick for 5 picks, and then travels up one side for 6 picks 1" wide, then across the center 5" for 5 inlay picks, then up the opposite side for 6 inlay picks 1" wide and so on. The third scarf is woven in similar fashion; across the center 5" for 5 inlay picks, then up one side for 16 inlay picks 1" wide, across the center 5" for 5 inlay picks, then up the opposite side for inlay 16 picks 1" wide and so on. There are always 4 picks of tabby between the inlaid ribbon. Weave in four 3" cardboard strips to allow 12" unwoven warp between scarves for fringe.

5 Remove the scarves from the loom. Cut the scarves apart, allowing 6" fringe at each end, and prepare a twisted fringe using 8 rayon ends and 4 sewing thread ends per bundle (except in the selvedges where there is no sewing thread).

6 Handwash in warm water with mild soap. Hang to dry and press on the wrong side while slightly damp.

Spring Bouquet Towels

LAURA FRY

A variegated yarn can add zest to your weaving, but variegated yarns are often more expensive than solids, so I like to use them as an accent and a color inspiration.

Recently, a variegated 8/2 cotton became available to go with the nice array of solids in my yarn palette. (The yarn I use is "warp twist" from Maurice Brassard.) The first thing I do with a variegated yarn is to identify the colors in it. In this colorway called Sherbet, the colors are all a lighter value. The main colors are green, blue, yellow, and peach. Where the blue and peach overlap there is lavender. There is less yellow than any of the other colors, because a little yellow goes a long way!

I decided to design a set of towels to experiment with the colors in my new variegated yarn. (The project instructions are written so you can weave four towels in each of my colorways. You can pick your favorite or go wild and weave them all.)

To begin my design, I came up with a stripe sequence based on the colors in the variegated yarn. I chose to have stripes of three solid colors plus the variegated. Stripe A is the main color, stripe B is the secondary color, stripe C is the accent color, and stripe D is the variegated. I used the proportions of the Fibonacci sequence to design the stripes. (You can see the Fibonacci proportions in the warp color order, Figure 1.)

Then I designed four different colorways for the towels, again using my palette of colors from Maurice Brassard. (Maurice Brassard is based in Ontario, Canada, hence the French color names.) The same colors appear in multiple towels but in different proportions, as shown in Table 1:

Table 1: Towel colorways

	Pink Towel	Blue Towel	Yellow Towel	Green Towel
A	salmon	slate blue	pale yellow	pale green
B	peach	lavender	honey	lavender
C	pale yellow	pale rose	peach	pale yellow
D	variegated yarn			

A and C are always chosen from the variegated yarn colors to bring out those accents. For color B, I experimented. In the pink towel, the B stripe is a pale version of the main color. In the blue towel, B is halfway between the A and C colors; in the yellow towel, it is a neutral; and in the green towel, it is opposite the main color on the color wheel.

I used a cotton slub weft yarn to make the towels nice and absorbent, and I chose the weft colors for their contribution to the color effects in the towels. For the peach, blue, and green towels, I used the main color (or as close as I could find in the cotton slub yarn). For the yellow towels, I wanted to tone it down (because a little yellow really does go a long way), so I chose natural for two towels and ivory for the other two.

Variegated yarns are a relatively new addition to the weaver's palette, but I encourage you to add them to yours. They are a fun and challenging invitation to color exploration and colorplay!

1 Wind 488 warp threads 5 yd long, using the warp color order in Figure 1 for the colorway you wish to weave. Use your preferred method to warp the loom, and thread following the draft in Figure 2. Sley 2 per dent in a 10-dent reed, centering for a weaving width of 24⅖".

2 Wind one bobbin of each weft yarn for your chosen colorway (see the project specifications).

3 Begin by weaving 24 shots of hem weft following the treadling in Figure 2. Switch to the slub cotton for the towel body and continue to weave in herringbone twill for 32". (For the yellow towel, use the natural cotton slub for two towels and the ivory for the other two.) Start each towel with the shuttle coming into the shed from the

Structure

Twill.

Equipment

4-shaft loom, 25" weaving width; 10-dent reed; 2 shuttles; 2 bobbins.

Yarns

Warp: 8/2 unmercerized cotton (3,360 yd/lb, Maurice Brassard), color A, 1,000 yd; color B, 640 yd; color C, 320 yd; color D, 480 yd.

	Pink Towel	Blue Towel	Yellow Towel	Green Towel
A	#1317 Saumon	#112 Slate	#1512 Jaune Pale	#1831 Vert Pale
B	#1525 Peche	#1410 Lavande	#5212 Honey	#1410 Lavande
C	#1512 Jaune Pale	#1768 Rose Pale	#1525 Peche	#1512 Jaune Pale
D	#9946 Sherbet Combo			

Weft: Cotton slub, (3,750 yd/lb, Maurice Brassard), 1,920 yd; 8/2 unmercerized cotton (3,360 yd/lb, Maurice Brassard), 144 yd.

	Pink Towel	Blue Towel	Yellow Towel	Green Towel
Cotton slub	#640 Saumon	#694 Vieux Bleu	#600 Naturel, 960 yd; #633 Ivoire, 960 yd	#981 Vert Pale
8/2 cotton	#1317 Saumon	#112 Slate	#1512 Jaune Pale	#1831 Vert Pale

Other Supplies

Sewing thread.

Warp Length

488 ends 5 yd long (allows 7" for take-up, 36" for loom waste).

Setts

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

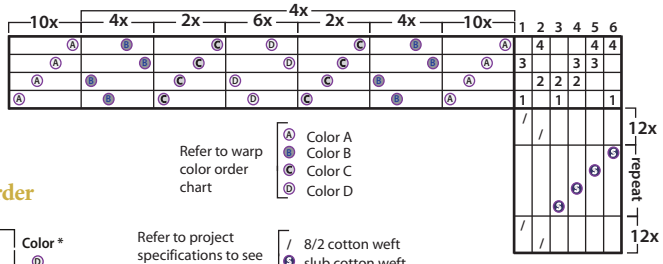
Dimensions

Width in the reed: 24⅖". **Woven length (measured under tension on the loom):** 138". **Finished size after washing:** 4 hemmed towels 20½" × 28¾".

right. Aim for a consistent twill line with an even beat of 20 ppi. End by weaving 24 shots of hem weft. Insert 2 shots of a contrasting thread to make a cutting line and start the next towel.

4 Remove the fabric from the loom and machine zigzag the raw edges. Machine wash in warm water and machine dry. Press the fabric and then cut apart between cutting lines. Hem the towels by hand or machine with a 1½" hem (¾" folded twice).

2. Draft



1. Warp color order

	4x	Color *
96	24	D
64	8 8	C
128	16 16	B
200	40 40	A
488		

* Refer to project specifications to see yarn colors for each towel colorway

Máximo Laura

CARI SAMPLE MALVER

Visiting with a Visual Poet

Peruvian artist Máximo Laura's weaving is inspired by the natural and spiritual world.
PHOTOS COURTESY OF MÁXIMO LAURA

Escaping from the monochromatic concrete landscape of a Lima suburb into the private studios of Máximo Laura is like stepping through an exotic portal. Welcomed by Máximo's dazzling smile into a virtual kaleidoscope of color and texture, alive with glowing animals and ancient images, one immediately senses the presence of a visionary artist.

Máximo Laura is an internationally recognized tapestry weaver whose works have been featured in more than 150 exhibitions in 40 countries. In his native Peru, he was named a "National Living Human Treasure" in 2010. The son of Andean weaver Don Miguel Laura, Máximo has weaving in his blood. As a young boy growing up in Ayacucho, Peru, Laura began by assisting with the preparation of materials, dyeing with natural dyes, and finally weaving cushions, runners, and tapestries in traditional Peruvian style.

Upon entering his private realm, one is immediately struck by Laura's brilliant use of color. Each vibrant piece leaves the viewer's senses dazzled and imagination ignited. Having had the privilege of visiting with Máximo twice, I reached out to learn more about his personal relationship with color and his creative journey as an Andean weaver.

Your weavings are very distinctive, and your use of color is singular. Where do you think your sense of color comes from and what inspires you?

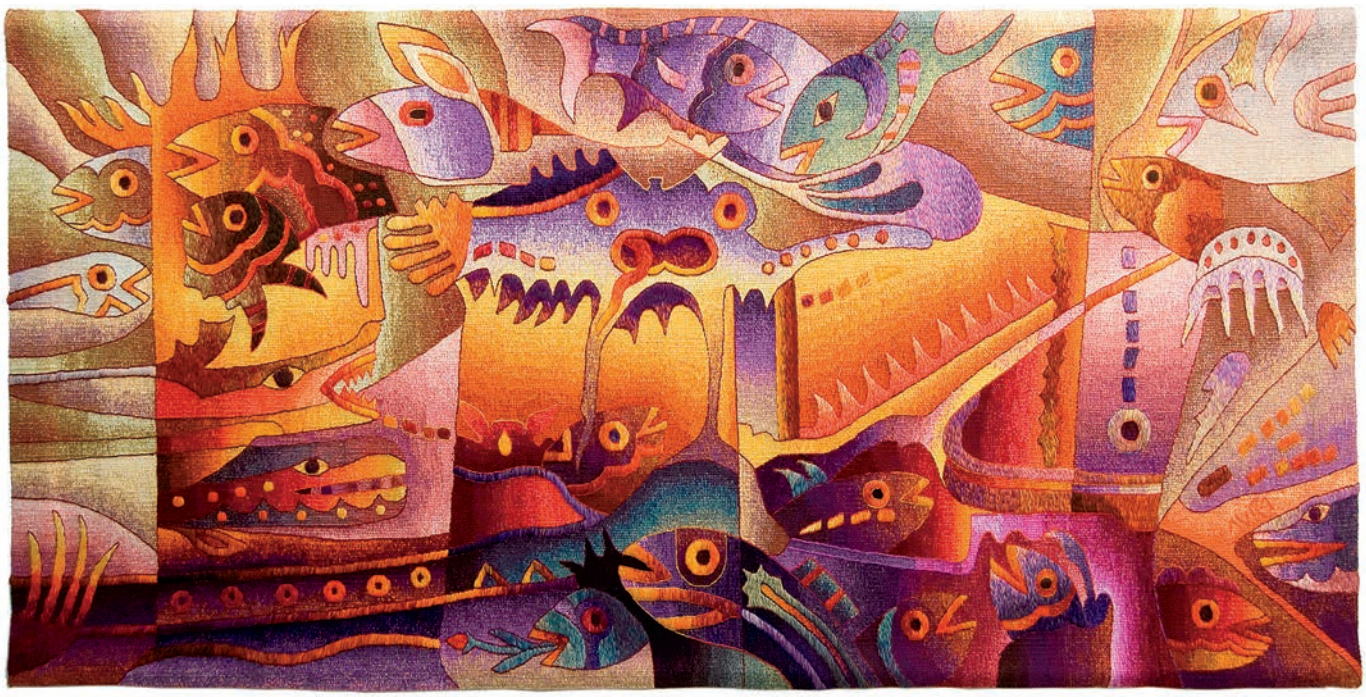
Since I can remember, I have been an obsessive maniac about the search for color through the physical, virtual, artistic, and natural worlds. A flower, butterfly, or fire might especially astonish me. Natural phenomena such as dawn, dusk, flowering, flight, journeys, etc., are ephemeral and all are a part of my repertoire. I delight in living life surrounded by colors.

Growing up in a weaving village in Peru, did you have any "formal" art training with respect to color or design?

I began as an intuitive, self-taught artist, as there were very few classes available. Later I became a disciplined researcher and experimenter. I am a fanatical collector of books, especially ones about color technique and theory. My main academic resources have been books about artists and painters of any style who emphasize color.

With a traditional Andean weaving background, how did you find your own "artistic voice?"

It has been a process for me, researching traditional Peruvian tapestry as well as contemporary international textile art, to create something personal in color designs and technique. I admire various textile artists but consider my primary



Laura's favorite shades range from yellow to red to ochre and blue to violet, lending his work "richness and moving, strong optics."

teacher to be Italian textile artist Helvecia Kela Cremaschi. She taught me how to break away from the basic structures of weaving to experiment and create my own style. I have offered courses, demonstrations, and conferences to promote other weavers and interns in the art. All this has been a great honor for me.

What do you strive to convey with your choice of colors?

Color allows me to freely reinterpret and emulate, redesign, and assign the feelings I wish to give to each weaving. In every work, I try to achieve a profusion of variety, contrast, shine, harmony, and the visually poetic. My intention with color is to create a realism that is magical and lyrical by emphasizing the symbolic and ritualistic dimension of my inner vision. I try to make color touch on the sacred as well as the secular. Color enables discoveries of visual impact and excitement for the characters and icons that are recognizable to human experience.

Do you have a particular favorite color or color scheme?

Each individual color is beautiful, though I have a partiality toward combinations of color. I like colors that are vibrant, intense, and energetic: qualities I find in warm yellows, oranges, and reds. My favorite shades range from yellow to red to ochre and blue to violet. I feel that these lend a richness and moving, strong optics. In my weavings, I emphasize colors that are warm and cozy, mysterious and abundant—colors that can stand out.

Each of your weavings seems to have a fantastic blending and shading of each color family. How do you achieve that?

Choosing the colors is the aesthetic "birth" of a work, beginning with appropriately balancing the selection of colors, evaluating the hues for correct intensity in a group of color, and finally unifying it all by color temperature. The mixture of thread is then selected for the degradations, distortions, and dramatizations that are used to soften, blur, transition, connect, excite, or even to create discord. I strive to achieve the illusion of new colors through the mixing of the colors. I work with more than two hundred colors, which I can mix virtually without limit.

Vibrant colors and intense contrasts give life and energy to Laura's images.

Your colors are so fabulously rich and striking. Does the type of fiber you use affect the coloration?

I mainly use alpaca because it is naturally soft, shiny, and warm, but I also use other natural fibers—animal and vegetable—as well as mixtures of these with synthetic fibers. Each fiber reflects light differently, enriching the varieties of color.

I am struck by the intensely spiritual nature of your weaving. Where does this come from and what is its importance to you?

I have a personal preoccupation with my spirituality and my soul. I think it comes from my encounters since childhood with beliefs, rituals, and holidays tied to the spirituality of life. As a child, I was influenced by my parents, who were deeply rooted in Catholicism, as well as my religious village and its patron saint festivals. As a youth, I encountered the millennial Andean worldview. Its profound spirituality and validity for contemporary times moved me. I feel that the richness of humanity lies in its energy, faith, and its essence of the transcendent. In my work, I try to demonstrate this in a deliberate, gestural, and suggestive manner through the use of color and symbols that are related most directly to spiritual content.

What advice can you offer to other fiber artists?

Understand that coloration is a magical encounter discovered through process. For me, a piece is only finished when I feel that there is nothing lacking and nothing extra.

PAINT WITH COLOR

Handwoven fabric becomes a painter's canvas. We paint warp or weft or both before we weave, color flowing into color in the warp or painted weft adding depth to a simple twill. We paint on the woven grid with fiber, turning delicate fabric to resilient felt. Weaving is the journey, color the beginning and the end.

Colorplay Scarves

SUZIE LILES

USE WARP PAINTING TO CREATE DIFFERENT COLOR EFFECTS WITH ONLY ONE COLOR OF YARN.

Warp painting is a fun, easy way to get spectacular color effects with fairly simple weave structures. For these silk scarves, I wound eight small warp chains, laid them out flat in parallel, dyed sections of color across all the chains, and then flipped every other chain end to end before warping the loom. In the 8-shaft scarf, each chain is the warp for one twill block. In the 4-shaft scarf, the color changes give the impression of blocks in the straight 2/2 twill.

Warp painting can be very involved, but this project requires no special equipment, and it uses acid dyes that are safe to use in your home and will work on silk or any animal fiber. I chose sunny yellow, deep orange and red, and purple for my colors, but you can choose whatever colors you like, with just a few caveats:

- Stick to three or four colors. In 72" of weaving, that allows you enough 5- to

STRUCTURE

Twill and twill blocks.

EQUIPMENT

8-shaft or 4-shaft loom, 9" weaving width; 15-dent reed; 1 shuttle; 1 bobbin.

YARNS

Warp: 12/2 silk (2,950 yd/lb, Henry's Attic or Eugene Textile Center), natural, 775 yd. **Weft:** 30/2 silk (7,440 yd/lb, Henry's Attic or Eugene Textile Center), natural, 308 yd.

OTHER SUPPLIES

Jacquard Acid Dyes in 3 colors; rubber gloves (recommended); 3 plastic cups; ¼ cup white vinegar; three 16 oz squeeze bottles; good-quality plastic wrap; large

7-inch repeats of each color to establish a color pattern.

- As you dye, beware of color sections bleeding together. Whereas a turquoise and a green might bleed together and create a pretty transitional shade, a red and green together could create a muddy brown that you don't want. To prevent this, wring your warp chains out well after presoaking, and don't overapply dye, especially at the edges of the color sections. If you're not sure how the colors might blend, you can test them by squirting or painting a little dye onto a paper coffee filter.
- Be aware that your weft color will visually blend with and affect perception of the other colors. In my scarf, I chose a blue-violet (a slightly diluted version of my purple) that created a nice contrast with each of the three main colors. I also warped at a denser sett than normal for the 12/2 silk so that the fabric would be warp-dominant, thus emphasizing the three main colors. Your weft could actually brighten or tone down the appearance of the main colors, depending on your color choices.

Warp painting is a great way to experiment with color without having to own a full spectrum of yarns. And there's no experience necessary: just grab some warp, dye, plastic wrap, and a pair of rubber gloves, and have fun!

pot (not used for food) with a steamer rack or large steaming basket.

WARP LENGTH

258 ends 3 yd long for the 8-shaft scarf; 251 ends 3 yd long for the 4-shaft scarf (allows 3" for take-up, 33" for fringe and loom waste).

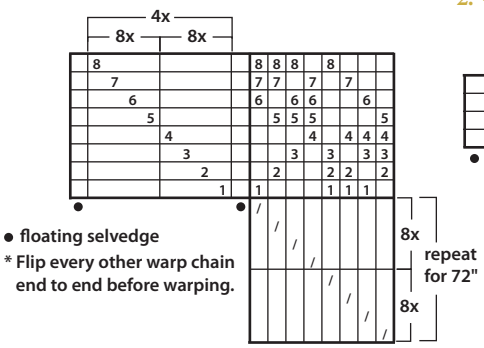
SETTS

Warp: 30 epi (2/dent in a 15-dent reed).
Weft: 16 ppi

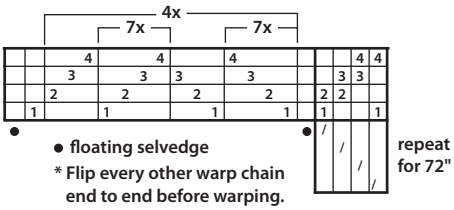
DIMENSIONS

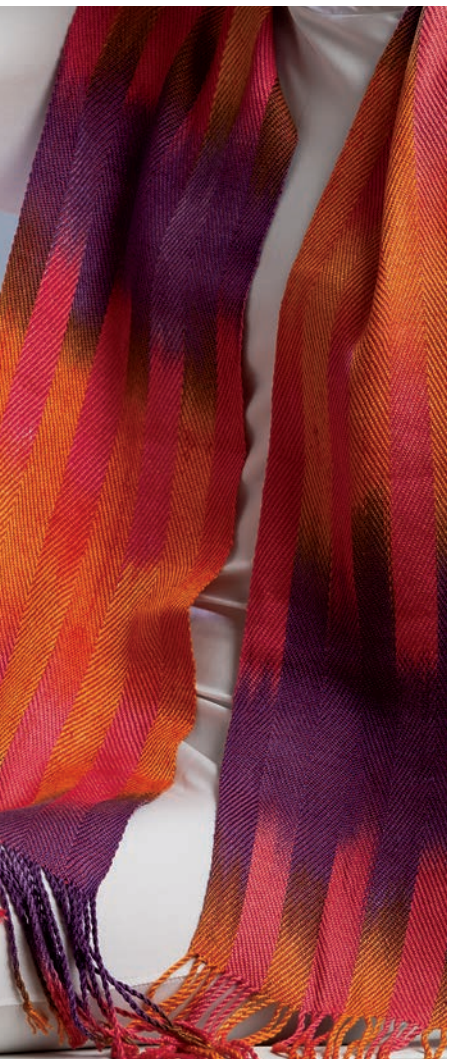
Width in the reed: about 8¾"(8-shaft); 8⅖"(4-shaft). **Woven length (measured under tension on the loom):** 72". **Finished size after washing:** 7.5"× 68" plus 6" fringe at either end.

1. 8-shaft draft



2. 4-shaft draft





PAINTING THE WARP

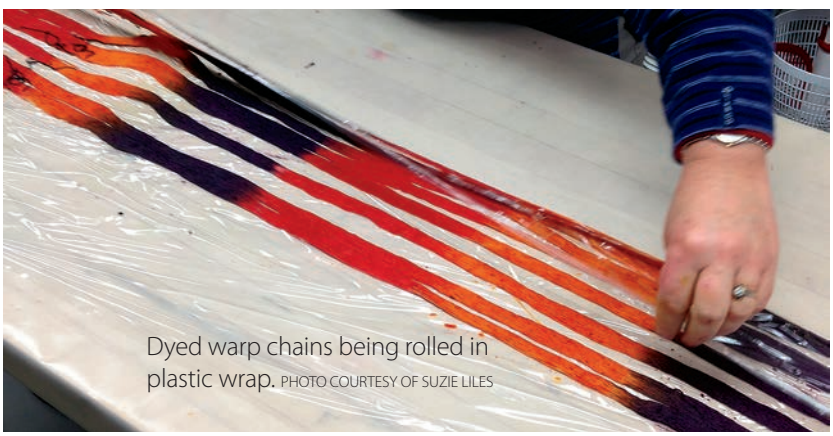
1. Wind 8 warp chains 3 yd long, making crosses at both ends of each chain. For the 8-shaft scarf, wind 2 chains of 33 threads each and 6 chains of 32 threads each. For the 4-shaft scarf, wind 1 chain of 33 threads, 1 chain of 32 threads, and 6 chains of 31 threads each. (The larger chains include the floating selvedges.) Tie the ends of the warp very tightly, but tie the crosses very loosely so that dye can soak in, and do not use choke ties. Handle the warps gently.

2. Measure out the 30/2 silk weft into a skein and tie loosely.

3. Soak the warp chains and weft skein in 1 gallon of warm water mixed with ¼ cup white vinegar for 30 min while you mix your dyes, following all manufacturer's safety precautions.

4. Put 1 cup of warm water into each of three small containers. Mix 1 tsp of dye powder into each cup, using three colors of your choice, then transfer the dye mixtures into three separate 16 oz squeeze bottles.

5. Protect your dyeing work surface with plastic wrap. Squeeze as much water as possible out of your warp chains and lay them parallel on the plastic. Use the squeeze bottles to apply the dye colors one at a time in 5–7" sections across all the warp chains, leaving gaps between sections for the other colors (10–14" gaps between sections of the first color, and 5–7" gaps after sections of the second color). The dye will wick some, so don't apply too much dye near the edges of the sections or they may blend, yielding unintended colors. (You want to dye all the warp chains in the same sequence because you will flip every other chain when preparing to warp your loom.) When all three colors are applied, wrap the warp chains in a long piece of plastic wrap and coil the plastic into a circle.



Dyed warp chains being rolled in plastic wrap. PHOTO COURTESY OF SUZIE LILES

6. Squeeze the water from your weft skein and place it on a clean piece of plastic wrap. Choose a single color and dye the weft skein, then wrap it in plastic and place it in the center of your warp coil.

7. Place the warp coil and the weft in a plastic shopping bag or vegetable bag and steam for 20 min. Allow to cool completely, then rinse thoroughly in cold water until no more dye comes out, and hang to dry.

WEAVING AND FINISHING

1. Before warping, flip every other warp chain in the sequence end to end to create the color pattern and set aside one thread from each of the two larger warp bundles to use for floating selvedges. Centering for a weaving width of 8¾" (8⅖" for 4-shaft), use your preferred method to warp the loom following either Figure 1, the 8-shaft draft, or Figure 2, the 4-shaft draft, then thread the floating selvedges through the reed and weight them separately over the back beam.

2. Leaving 9" at the beginning for fringe, weave according to Figure 1 (8-shaft) or Figure 2 (4-shaft) for 72".

3. Remove fabric from the loom, leaving at least 9" at each end for fringe. Make a twisted fringe by twisting 2 groups of 4 threads tightly in the same direction and then allowing the bundles to ply around each other. Tie an overhand knot in each bundle at around 5¾". When all the fringe bundles are twisted, trim the fringes to 6".

4. Handwash gently with cold water. Towel-dry or spin out in the final spin cycle, then lay flat to dry. Press with a slightly damp cloth on top of the silk.

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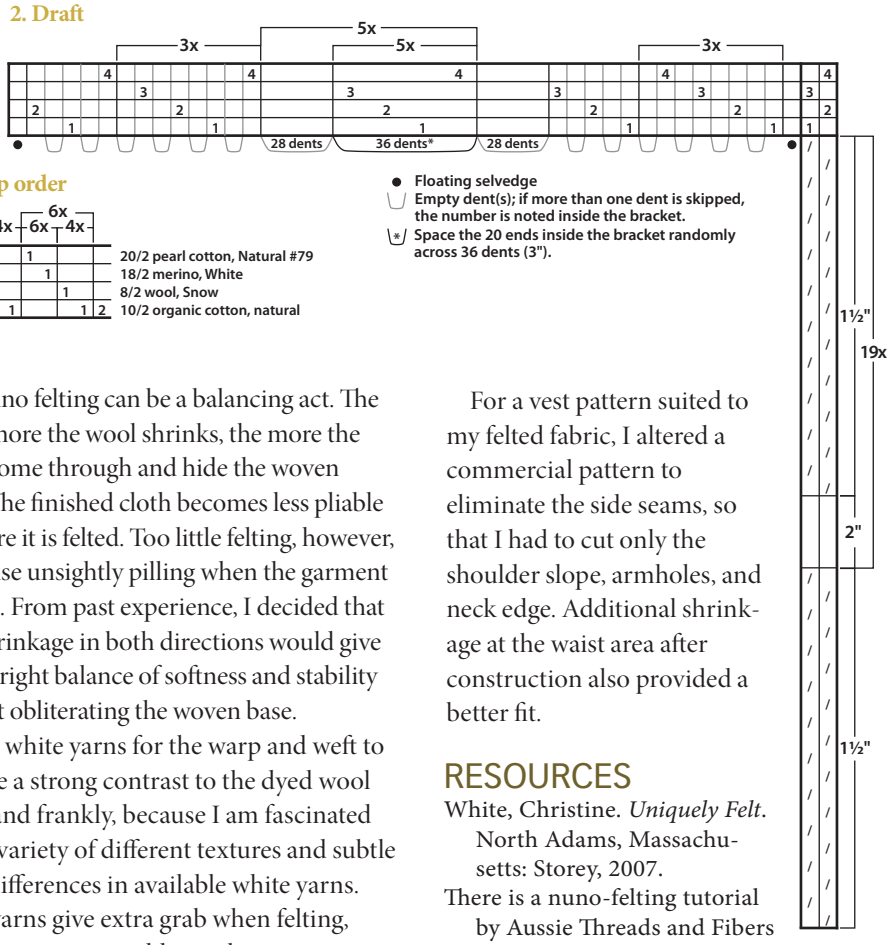
Colors of Nature Nuno-Felted Vest

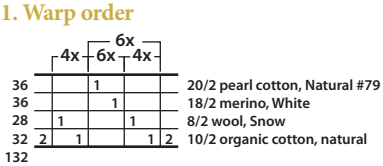
GERI FORKNER

Even after making and teaching nuno felting for years, I still find new techniques that are unique to the process. Recently, I became intrigued with weaving the base cloth as the foundation for a nuno-felted vest.

2. Draft



1. Warp order



● Floating selvedge
Empty dent(s); if more than one dent is skipped, the number is noted inside the bracket.
(*) Space the 20 ends inside the bracket randomly across 36 dents (3").

Nuno felting can be a balancing act. The more the wool shrinks, the more the fibers come through and hide the woven cloth. The finished cloth becomes less pliable the more it is felted. Too little felting, however, can cause unsightly pilling when the garment is worn. From past experience, I decided that 30% shrinkage in both directions would give me the right balance of softness and stability without obliterating the woven base.

I use white yarns for the warp and weft to provide a strong contrast to the dyed wool fleece and frankly, because I am fascinated by the variety of different textures and subtle color differences in available white yarns. Wool yarns give extra grab when felting, while cotton yarns add visual texture.

I wove a very delicate web, so widely spaced that it required very careful weaving and support just to move it from the loom to the table. Felting provided the stability for the fabric to be cut and sewn. After gently placing the cloth on the table, I shingled out wool roving on the base fabric and wet-felted everything together. (Shingling means to lay sections of roving over the base fabric, overlapped like shingles. For more information on nuno felting, see Resources.)

For a vest pattern suited to my felted fabric, I altered a commercial pattern to eliminate the side seams, so that I had to cut only the shoulder slope, armholes, and neck edge. Additional shrinkage at the waist area after construction also provided a better fit.

RESOURCES

White, Christine. *Uniquely Felt*. North Adams, Massachusetts: Storey, 2007.

There is a nuno-felting tutorial by Aussie Threads and Fibers online at scribd.com/doc/26625021/Nuno-Scarf-Tutorial and you can find numerous video tutorials at www.youtube.com by searching on "nuno felting".

1 Choose a vest pattern with side seams but without darts. (I used McCall's #2260, size small). Remove the side seam by overlapping the seam allowances on the pattern pieces. Make a muslin to check the

STRUCTURE

Plain weave with spaced warp and weft.

EQUIPMENT

2-shaft or 4-shaft loom, 35" weaving width; 12-dent reed; 1 shuttle.

YARNS

Warp: 10/2 cotton (4,200 yd/lb, New World Textiles, Natural Organic Cotton), natural, 88 yd; 8/2 worsted wool (2,240 yd/lb, JaggerSpun, The Maine Line), Snow, 77 yd; 18/2 merino wool (5,040 yd/lb, JaggerSpun, Superfine Merino), White, 99 yd; 20/2 pearl cotton (8,400 yd/lb, UKI) #79 Natural, 99 yd.
Weft: 10/2 organic cotton, natural, 418 yd.

OTHER SUPPLIES

Wool top (Gale's Art, www.etsy.com/shop/galesart), Moldy Pumpkin colorway, 5 oz; masking tape; foam pool noodle, approximately 38" long; 1 sheet each of bubble wrap and 1-mil plastic, at least 38" × 88"; castile or other mild liquid soap. Sewing pattern, McCall's #2260 or similar; muslin for altering and fitting pattern; sewing machine, matching sewing thread.

WARP LENGTH

132 ends 2¾ yd long, following the warp color order in Figure 1 (allows 3" for take-up, 33" for loom waste).

SETTS

Warp: About 6 epi (1-0/dent in a 12-dent reed) randomly sleyed in between spaces. **Weft:** About 6 ppi between spaces.

DIMENSIONS

Width in the reed: 34⅛". **Woven length (measured under tension on the loom):** 63". **Finished size after felting:** 22" × 40".

sizing, adjusting the length and width as necessary. Measure the maximum width and length of your muslin and add 30% to both dimensions to weave fabric that will felt to the right size. (Some additional shaping is possible during the felting process, and blocking is possible while ironing.)

2 Wind a warp 2¾ yd long, following the warp order in Figure 1, and warp the loom from front to back. Center for a weaving width of 34" and distribute the warp threads in the reed as shown in the draft in Figure 2. After sleying the first 15 warp ends at 6 epi (1-0 in a 12-dent reed), leave 28 dents (2⅓") empty. Distribute the next 20 warp ends randomly across the next 36 dents (3"). Leave 28 dents empty. Repeat this sequence of 20 ends in 36 dents, followed by 28 dents skipped 4 times more. Sley the last 15 ends at 6 epi. The floating selvedges should be sleyed in the dents next to the outermost warps. Thread the loom following the draft (or on alternate shafts for a 2-shaft loom).

3 Before beginning to weave, leave a 2–3" gap after spacing the warp. Because the garment is intended to have finished uncut edges, do not pack in waste yarn to keep the warp from unraveling when taken off the loom. (Tape applied in step 4 will hold everything in place.) This very wide-sett warp requires some special, gentle handling both during weaving and immediately afterward. Weave according to the draft in Figure 2, taking care to gently press (not beat) the weft into place, especially at the edges of the 2" spaces. Do not use spacers because pulling them out is likely to shift the wefts more than they would otherwise. The wefts do slide around a bit, and the selvedges don't like the process one bit and will become messy, but while the warp is under tension, the wefts never get so out of order as to be a problem. (Once the web is felted, the selvedges will clump together and neaten up.)

4 The fabric needs to be handled especially carefully as you remove it from the loom. When the warp tension is released, it becomes very unstable and won't hold together on its own. To keep it intact, place the foam noodle under the warp, and tape the warp to it about 3" beyond the last pick. Cut the warp off the loom (beyond the tape) and roll it around the foam noodle, maintaining a little tension as you unwind it off the loom and onto the noodle. Tape the starting edge of the fabric as you did the end, leaving 3" of unwoven warp.

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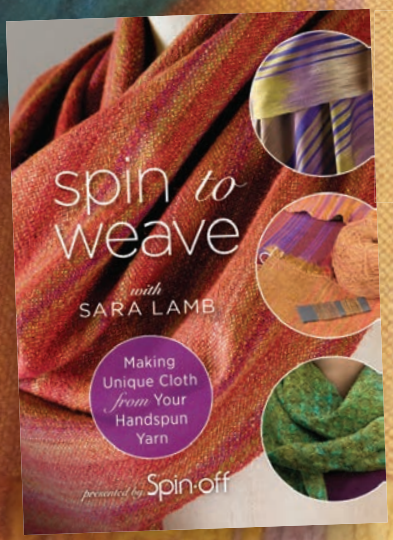

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5 Unroll the warp onto a worktable covered with bubble wrap (bubble side down) at least 12" longer than the fabric on each end. Remove the foam noodle, leaving the masking tape in place on the fabric. The masking tape will hold everything in place while the wool fibers are added. After everything is wet, the extra warp will be cut away. Shingle the merino fibers onto the web in two perpendicular layers using about 5 oz of fiber for a medium-weight cloth.

6 Wet thoroughly with tepid soapy water (hot water will cause the wool to felt to itself before penetrating the cloth). Cover with 1-mil plastic and press the water into the wool and cloth. Rub gently with wet hands or another piece of plastic to ensure that the woven yarns are completely saturated. When everything is thoroughly wet, gently fold back the plastic and trim away the unwoven warp yarns from the beginning and end of the warp. Fold over any stray wool fibers at the edges and replace the plastic.

7 Roll the entire package around the pool noodle. Roll gently for 10 minutes. Unroll and reroll from the other end. Roll using some pressure for 10 minutes. Continue to roll alternating ends until wool begins to felt and penetrate the fabric, adding warm water as necessary. Remove the top plastic. Continue to felt by squeezing in hot soapy water, rolling between your hands, and throwing. (Literally throw the sheet of felt down hard onto a flat surface to shock the fibers into felting more tightly.) Stretch the fabric out several times to check the size.

8 When the felted fabric reaches the desired size, rinse gently in tepid water, roll in a towel or spin to remove excess water, and hang or lay out flat to dry. Steam iron to block when completely dry.

9 Construct the vest. The fabric is laid out so that bottom edge of the vest pattern is along one selvedge and front openings are where the warp ends were. Do not cut these edges, except for the neckline at the front. (For McCall's #2260, in place of the V-neck, cut a curve starting at the shoulder and ending 3–4" below the vertical center front line.) Cut out the vest and stitch shoulder seams, overlapping and topstitching both sides so vest is reversible. (Felt edges are left raw.) Reinforce the armhole and neck edges ⅛" inside the edge using an invisible backstitch. Use a buttonhole or machine stitch to finish the cut edges.

Geri weaves a crammed-and-spaced cloth as a base for her felted cloth.
PHOTOS COURTESY OF GERI FORKNER

Pieces of colored roving are "shingled" onto the cloth in preparation for felting.

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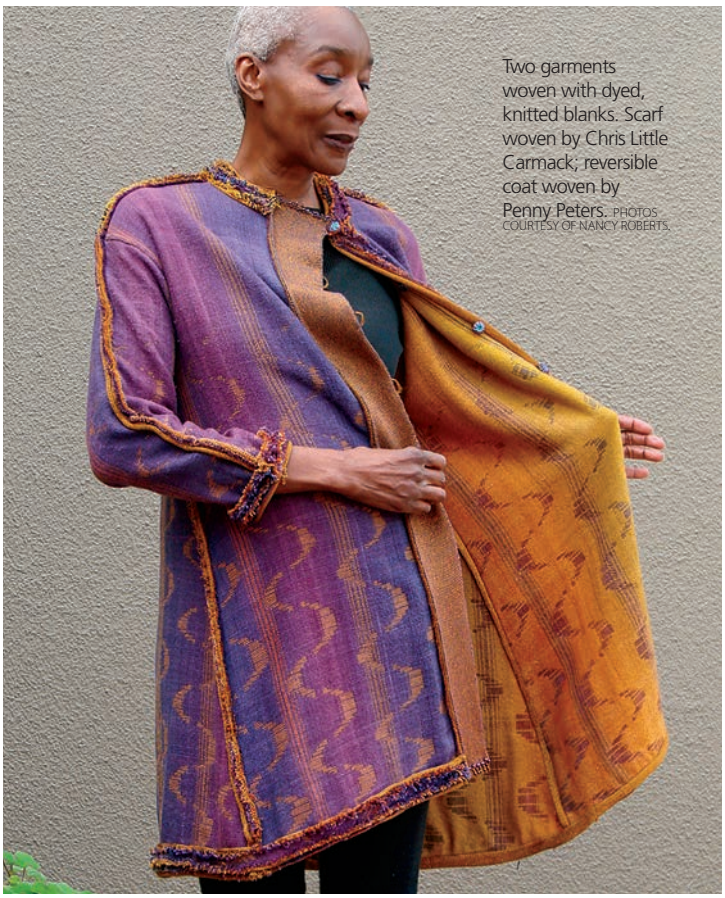
Dyeing Knitted Blanks for Color Effects in Weaving

NANCY ROBERTS



Two garments woven with dyed, knitted blanks. Scarf woven by Chris Little Carmack; reversible coat woven by Penny Peters. PHOTOS COURTESY OF NANCY ROBERTS.

I am a knitter who can spin, dye, and weave. All my fiber skills coalesced when I discovered new dyeing possibilities with the use of a knitting machine. Years before, I had read in *Threads* magazine about dyeing knitted "blanks" to create self-striping yarns with long color repeats.[1] With a knitting machine, I could make knitted fabric quickly, so I began to experiment!

At first, I used the yarn for knitting, but at some point in my exhilarated experimentation I decided to dye blanks for weaving. I was enthralled with machine knitting and dyeing, so I enlisted friends to weave with my yarns. I knitted enough yarn for warp, weft, or both, depending on the direction(s) we wanted the stripes to flow. I tried bold color shifts, then subtle shifts for an ombré effect.

My friends came up with new weaving patterns that would showcase my dyeing: plain weave, twills, doubleweave, stripes, and more. I teamed up with skilled weaver Penny Peters, and we mixed and matched techniques to create coats and jackets with both woven and knitted elements.

Dyeing knitted blanks is a fun way to create dramatic effects in your weaving. I offer you the following instructions based on my years of experimentation and collaborative creation of finished pieces.

MAKING KNITTED BLANKS

I use a Silver Reed standard-bed knitting machine to knit blanks for weaving yarns. The standard-bed machine will easily knit 20/2 silk (5,000 yd/lb). With mindful weighting, I can machine knit yarn as fine as 30/2 (7,500 yd/lb) and even 60/2 (15,000 yd/lb).

Both the width of the blank and the height of horizontal stripes you paint will affect the yardage yield of each color: the wider the blank and the taller the stripe, the longer the color repeat. If you want to be meticulous about your color blocks, you can calculate the number of stitches

1. Younger, Rebekah. "Subtle Color Shading for Patterned Knits." *Threads* 50 (June/July 1995), pp. 68–71.

necessary to yield the length of one weft shot to figure out how many rows to dye for each color area. To do this, unwind a few yards of the yarn and make a mark with a felt-tipped pen. From that mark, measure off the length needed for one shot, and make another mark. Then machine knit the yarn and count the number of stitches or needles between the dots. Multiply this by the number of weft picks for your color block, then divide by the width of your blank, and you'll know how many rows to dye.

You can also knit in "marker" rows to delineate areas for particular colors. Just increase the knitting machine's tension dial to create a row of wider stitches that will mark a color boundary.

MIXING THE DYES

Use a dye that will bond with your chosen yarn fiber. Plant dye extracts can be used if they are painted on premordanted fiber. The following are instructions for using an acid dye on a 720-yard 20/2 silk blank weighing 65 grams.[2] This will yield enough yardage to make a 48" x 9" warp at 20 ends per inch or two wefts for 72" x 9" scarves at 20 picks per inch.

1. Soak knitted fabric blank for 24 hours in soak solution made with :
   1.5 liters (quarts) water
   2 c. distilled white vinegar
   1 tsp. Synthrapol or Dawn dish soap
2. Remove excess liquid from fabric by running it through the washing machine spin cycle (not the rinse cycle), or by putting it in a salad spinner. Before dyeing, the fabric should feel damp, but not wet.
3. Select three colors, measure the amounts of acid dye powder shown in Table 1 and place each in a separate cup.

Table 1. Dye Measurements

Pale Shade	Med. Shade	Dark Shade
¼ tsp.	½ tsp.	¾ tsp.

4. Add 40 cc (1 cc = 1 ml) of water to each of the cups of dye powder and mix according to manufacturer's instructions. For subtle gradations, you can make six colors by blending 10 cc of each of the original colors with 10 cc of each of the other colors (pale plus medium, pale plus dark, medium plus dark).
5. After you have finished blending the dyes, add ½ teaspoon vinegar to each of the final cups of dye.

2. These silk blanks can be purchased on Nancy's website, www.machineknittingtodyefor.com.

Dyeing a silk blank

DYEING THE BLANK

To dye the blank, lay a piece of plastic wrap on ½-inch-thick foam board. Lay the presoaked and washing-machine-spun silk fabric blank, purl side up, on top of the plastic wrap. Pin the fabric flat on the board with pushpins. Apply the dye solution with a stencil brush across the width of the fabric.

To avoid applying too much dye to one area, it's best to paint two light strokes or "coats" of each color stripe and then go back and fill in the remaining dye. *It is very important not to saturate the fabric with too much liquid.* The risk is that the colors will merge into brown or black oblivion.

If you run out of dye, you can paint on a little water to spread the dye over any undyed spots. You can also cover the dyed blank with another sheet of plastic wrap and roll it with a rolling pin or PVC pipe to spread the dye evenly.

To create a scarf with mirrored striping, start dyeing stripes from the center (a marker row can be knitted into the very center row) and paint the mirror image on both sides of that first center stripe. For less abrupt color transitions, paint the new dye color over the edge of the last stripe painted. Pay attention to the selvedges, as stockinette-knitted fabric curls, and the curled edges will resist dye saturation. Once the purl side of the fabric is covered in dye, remove the pins, carefully flip the fabric to the knit side, and dot dye onto any white spots.

After applying the dye, roll the fabric in the plastic lengthwise like a jelly roll or sausage, then coil it into a circle.

Steam the dyed fabric for 20–30 minutes in a dyepot with a vegetable steamer insert. Check to see if the dye has bonded with the fiber by opening a section of the rolled fabric and blotting the yarn with a paper towel. If the towel is color free, the dye has bonded. If not, return the fabric to the pot and steam for another 15–20 minutes. After rechecking, turn off the heat and leave the fabric in the steamer to cool slowly.

After the fabric has cooled, unroll it and examine for any noticeable white or light spots that may need touching up with reapplication of a diluted dye and vinegar solution. (The touched-up fabric will have to be resteamed.) If the offending spot is a very small area, you can also eliminate it by breaking the yarn when you make your warp or wind your bobbins.

Rinse the fabric in room-temperature water until there is no dye runoff. Remove excess water and hang to dry.

WEAVING WITH THE DYED YARN

When you ravel your blank, the yarn will be kinky. Don't worry; the kinks will disappear under the tension of weaving, and will not affect the appearance of your finished cloth. For a warp, you can ravel the blank as you wind directly onto a warping board or mill.

There are two ways to maintain the "dyed-in-the-knit" color sequence in the weft: either ravel the blank onto a set of numbered bobbins then weave them in reverse order, or you can fill a bobbin as needed from the dyed blank and then wind it back onto another bobbin to put the color in the original order.

Now the real fun begins: warp your loom and watch the colors on parade!

A Celebration of Color

Here are some truly novel ideas for colorplay from some of the most creative weavers we know. From inkle weaving to shaft switching, these pieces beckon us on to new color adventures.

THE RAINBOW BOA SCARF

BY JOHN MULLARKEY

We can always count on John Mullarkey to think outside the box, and this clever scarf wouldn't know a box if it saw one! John says, "The entire scarf is made from one type of yarn that has long, slow color changes. An inkle band of the same yarn holds it all together. I wove tons of squares on a pin loom, and then I wove the inkle band, attaching the squares by sewing the weft of the inkle band through the squares as I was weaving the band." How many of us have a ball or two of pretty sock yarn with those slow color changes, just waiting to bust out of our stashes and shine?

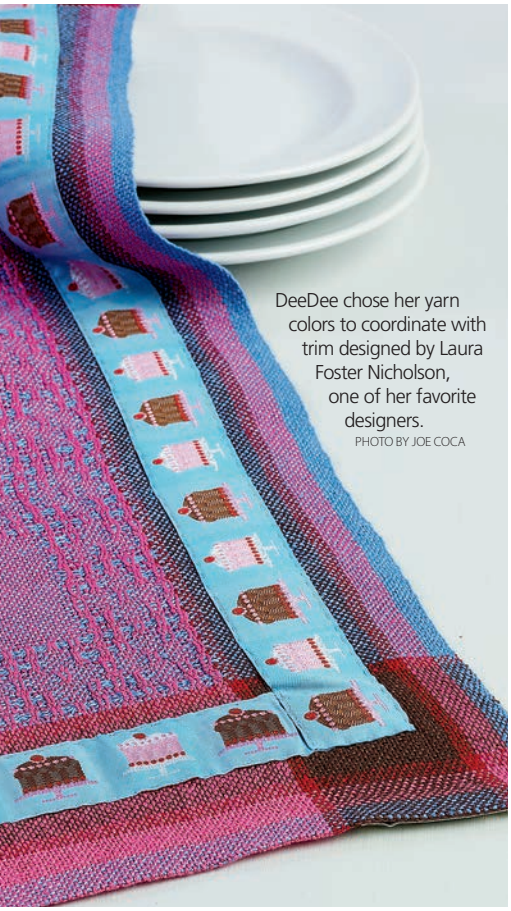
John created his clever "boa" scarf with squares of multi-colored sock yarn woven into an inkle band.
PHOTO BY JOE COCA

TABLE MAT

BY DEEDEE WOODBURY

Dee Dee's sweet table mat was inspired by ribbon designed by Laura Foster Nicholson, a weaver she has long admired. Here's her story.

When I first saw the woven tapestries of Laura Foster Nicholson I was immediately gripped by her color and composition. Inspired by farmland and gardens, she weaves incredible brocade tapestries. I have followed her work since the 1980s. While at a weaving conference, I spotted a beautiful ribbon in the vendor hall. Lo and behold, it was designed by Laura Foster Nicholson! She had released a



DeeDee chose her yarn colors to coordinate with trim designed by Laura Foster Nicholson, one of her favorite designers. PHOTO BY JOE COCA

line of ribbons that are available from retailers and online at renaissanceribbons.com. Laura continues to weave fine art tapestry but also designs a line of linens for Crate & Barrel.

Laura calls the series of ribbons her "tiny textiles." I planned to embellish linen with the Tiny Cakes ribbon. I chose the colors for the piece from the ribbon, right down to the cherry on top. The border was designed with enough space to handstitch the ribbon to the cloth.

On the web

You can download project instructions for weaving DeeDee's table mat at weavingtoday.com.

COLOR MAGIC

BY EILEEN HALLMAN

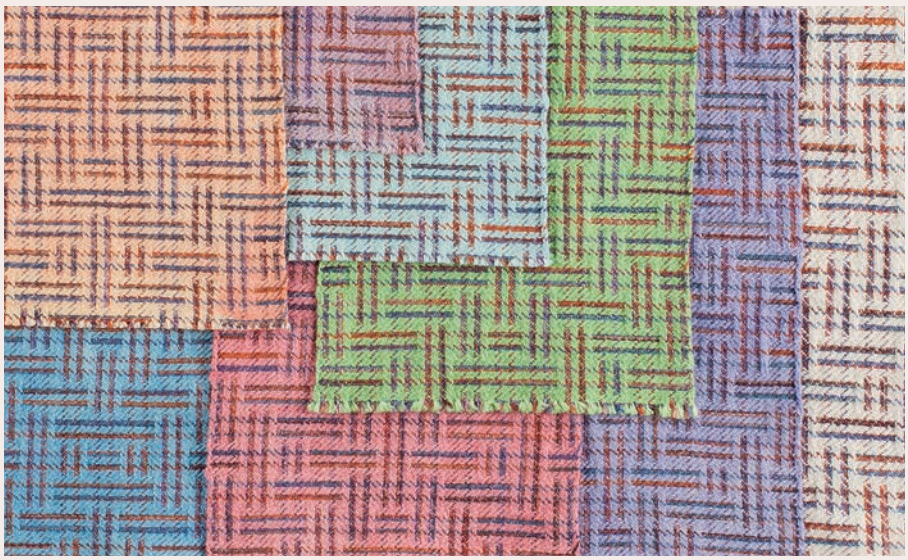
Eileen Hallman has been on a differential-dyeing odyssey ever since discovering ready-to-dye cotton yarn:

I'm not exactly color challenged, but I love weaving white, and prefer dyeing fabric rather than yarn. I have a new ready-to-dye yarn, Dye-Lishus cotton, that can be mixed in a fabric with a white or synthetic-dyed yarn and then dyed after it's woven.

In one set of these samples, I used the Dye-Lishus cotton in the warp and crossed it with natural brown cotton, white, and black wefts. I dyed the samples different colors to decide which weft and dye color to use in a larger project.

In the other set of samples, I used a space-dyed Tencel with the Dye-Lishus cotton in both warp and weft thinking that I could choose any color in the space-dyed yarn to dye the woven pieces. A friend suggested green, a color not in the Tencel, and I found that I really like it best.

I'm currently working on a structure for woven shibori. The possibilities are endless, and the ideas just keep coming!



Top: Eileen wove twill blocks with Dye-Lishus cotton warp and several colors of weft, then over-dyed. (Sample on the right is undyed.) Bottom: These swatches were woven with Dye-lishus and a variegated yarn and overdyed in a range of colors. PHOTOS BY ANN SWANSON

As the shafts are switched, the color blocks switch from one side of the cloth to the other.
PHOTOS BY JOE COCA

COLOR-SHIFT VEST

BY GISELA VON WEISZ

Blocks of color appear and disappear as if by magic in Gisela von Weisz's long and graceful vest. We were stumped until Gisela let us in on the secret: she created her color effects through the magic of shaft switching:

> The inspiration for this project came while I was writing a book about shaft switching with a device I invented. I had already designed several rug projects for the book, but my device easily works with thinner fabrics than rugs, so I decided to add instructions for table linens, upholstery, blankets, and clothing, including this vest. Because I think it is a pity to cut away a lot of my precious handwoven cloth (and sewing is not my cup of tea), I chose a simple pattern with a shoulder tuck for shaping. As one moves, the vest swings open, revealing the interesting color patterns on the reverse side of the fabric
>
> In my book, I don't give specific yarn colors for this vest. Instead, I wish for every weaver to make her or his own color choice. The only essentials are that the warp matches the color of the obverse side, and the weft yarn in both layers is about the same thickness.[1]

Contemporary weavers seldom think of taqueté as a weave structure for clothing, unlike ancient Greeks, Romans, and Egyptians, for whom taqueté and samitum were an important part of personal adornment. Gisela reminds us that not only can boundweave create wearable fabric, it also offers surprising color possibilities on only 4 shafts.

On the web

You can download an article on Gisela's shaft-switching technique at weavingoday.com.

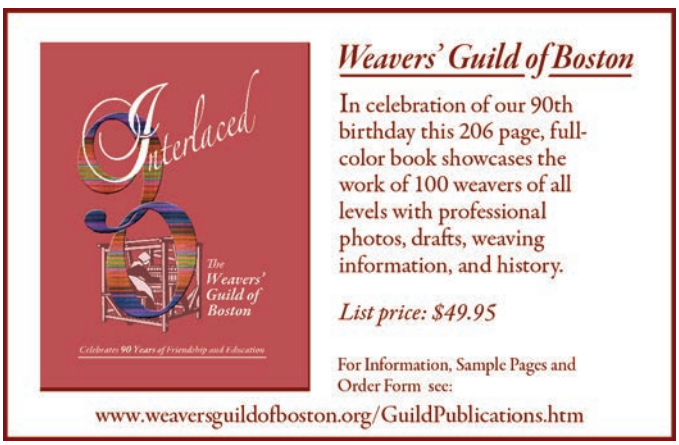
1 The instructions for the color block vest are in Gisela's book, *Skaftväxling*, (also available on CD), which includes an English insert covering critical information on her technique. Refer to the Project Guide for ordering information.

CRAZY TWILL WRAP

BY JOLANDA RIETDIJK

Twill is a great structure for playing with colors and also for using up your "weftovers." Jolanda Rietdijk used leftover 28/2 and 22/2 cotton from her stash and her striking and very European color sense to weave this simple, versatile garment in a 24-shaft twill pattern. A length of fabric is basically sewn into a circle, then one side of the circle is joined to the other with gathers, leaving an open hole at each end. Jolanda says it can be worn two ways. "You can put your arms through the 'sleeve' holes for a nice vest effect or you can drape the garment around your shoulders and twist the sleeve holes together to make a lovely, short cape.

The holes in this garment can be twisted together to make a short cape.
PHOTO COURTESY OF JOLANDA RIETDIJK



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8-SHAFT OR 10-SHAFT

Swords, Linen, and Lace: Happy Shuttle Towels

RITA HAGENBRUCH

I have inherited many red and white linen dish towels. They were woven in Sweden by my relatives with homegrown, handspun linen. They used dräll (damask), goose-eye twill, halvdräll (a kind of overshot), and M's and O's for weave structures. Many have lasted for more than three generations. Linen is a very durable fiber and is very absorbent. It is perfect for a towel to dry crystal and china; your glassware will shine!

In addition to the red and white stripes, these linen dish towels have a design of weaving shuttles and stars woven in Atwater-Bronson Lace. The draft I used has eight blocks and uses ten shafts to produce a curved "thread" of lace coming out of the lace "shuttle." I also wove it on eight shafts using a weaving sword, another traditional Scandinavian weaving technique. Read on for more about the towels, the history of the weaving sword, and one more of the many interesting ways we can make patterns in weaving.

The draft given here has a straight lace "thread," which needs only six blocks and can be woven on eight shafts. You can find the draft for the original design on the *Weaving Today* website along with instructions for weaving the two extra blocks on eight shafts using pick-up. When you are drying your dishes with these towels, I hope you will be thinking of more great projects to weave with linen.

1 Wind the warp following the warp color order in Figure 1.

2 Before beginning to thread the loom, check the heddle count in Figure 2 and make sure that you have enough heddles on each shaft, especially on shafts 1 and 2. Thread the loom according to the draft, Figure 3. (To reduce the weight of the pattern treadles, the tie-up is made so that the Atwater-Bronson lace pattern is woven with the warp floats on top.) Leave the lease sticks in the warp after threading, tied to the back beam. Swedish linen is highly twisted, and each end will try to ply with its neighbor between the back beam and the heddles as you weave. The lease sticks will keep them separated and your sheds clear.

3 Begin by weaving about 2" with red weft, then continue following the treadling draft and weft color order in Figures 3 and 4. After weaving the first shuttle-and-star sequence, weave about 8½" plain weave and then weave the pattern in reverse, ending with 2" of plain weave using red weft to complete the first towel. Throw 2 picks of a contrasting weft, and weave the second towel as for the first.

4 Cut the warp from the loom. Cut the towels apart along the marked lines and machine zigzag or serge the raw edges.

5 Turn the raw edges to the wrong side, press, and then fold ½" to the wrong side to form the hem and enclose the cut edges. Hem your towels using a blindstitch.

6 Wash towels in warm water. (Rita used Orvus Paste. She says liquid Ivory soap would work, too.) Let towels soak for 30 minutes, then agitate them by hand. Rinse in warm water. Blot by rolling the towels in terry-cloth towels and then lay them flat to dry, smoothing out any wrinkles. Before towels are completely dry, iron with a steam iron on the linen setting.

On the web

On the Weaving Today website, you will find the draft for Rita's original 10-shaft design or, if you're adventurous, you can try weaving the two extra blocks on eight shafts using either pick-up or a weaving sword.

STRUCTURE

Atwater-Bronson lace.

EQUIPMENT

8-shaft loom, 27" weaving width; 15-dent reed; 2 or 3 shuttles; 3 bobbins.

YARNS

Warp: 35/2 linen (4,600 yd/lb, Bockens Lingarn from Glimakra USA), #0000 natural, 1,854 yd; #0002 half bleached, 117 yd. 16/1 linen (4,800 yd/lb, Bockens Lingarn, Glimakra USA), #520 red, 423 yd.
Weft: 35/2 linen, #0002 half bleached, 1,098 yd; #0000 natural, 72 yd; 16/1 linen, #520 red, 332 yd.

WARP LENGTH

798 ends 3 yd long, following the warp color order in Figure 1 (allows 4" for take-up, 30" for loom waste).

SETTS

Warp: 30 epi (2/dent in a 15-dent reed).
Weft: 25 ppi.

DIMENSIONS

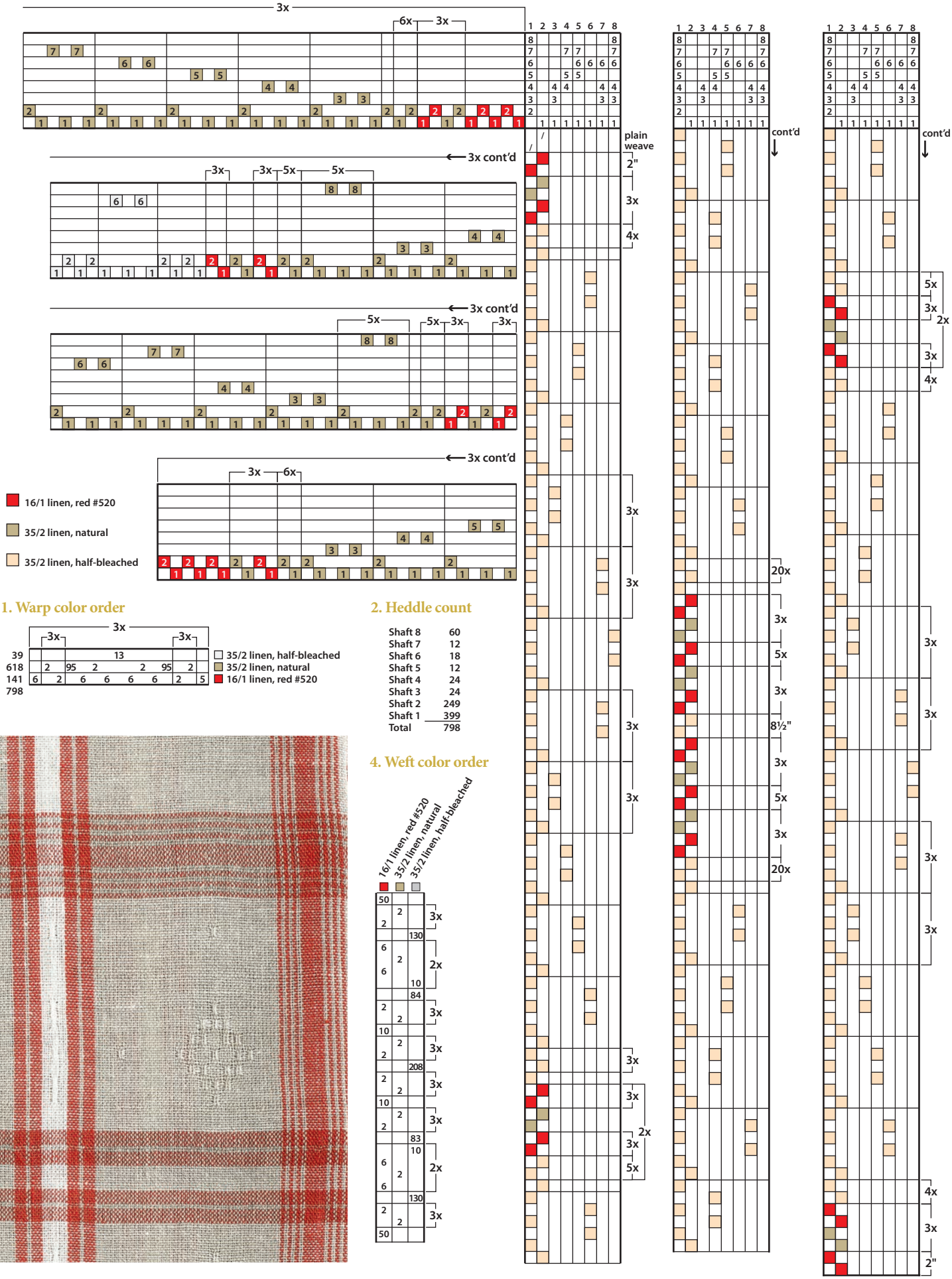
Width in the reed: 26⅗".
Woven length (measured under tension on the loom): 74" (37" each towel).
Finished size after washing: 2 hemmed towels 24½" × 33¾".

TIPS

Working with Linen

- With linen, Rita recommends warping back to front. It is less abrasive, especially with the singles linen used in this project for the red stripes. (You can find directions for back-to-front warping at weavingtoday.com.)
- Wind the warp beam snugly. There is no elasticity with linen, so time spent carefully beaming the warp will help keep the tension on all threads even as you are weaving.
- After you wind your bobbins, wrap them in a damp paper towel and put them in a plastic bag for about an hour. This "quiets" the wiriness of the linen and helps to keep the bobbins from overspinning as they exit the shed at the end of each pick.

3. Draft



1. Warp color order

2. Heddle count

Shaft 8	60
Shaft 7	12
Shaft 6	18
Shaft 5	12
Shaft 4	24
Shaft 3	24
Shaft 2	249
Shaft 1	399
Total	798

4. Weft color order

Marta Kløve Juuhl weaving at a warp-weighted loom in a class sponsored by the Vesterheim Norwegian-American Museum.
PHOTO BY KATHERINE LARSON

Tie-down threads keep warp ends in the long-eye heddles from floating up during plain-weave sections.
PHOTO BY RITA HAGENBRUCH

Patterning with a Weaving Sword

Scandinavian weaving began in Viking times with warp-weighted looms, a tradition that survives to this day, thanks to the efforts of Marta Hoffmann, museum education programs, and reenactors. The warp-weighted loom has rests for one or two heddle rods that the weaver can move to make sheds for the weft-faced weaving. The weaver lays in the weft by hand, often using pickup to make patterns, and then beats the weft upward into place using a "weaving sword," a wooden blade that used to be literally carved like a sword, sometimes with a handle that the weaver would grip two-handed to beat the weft upwards.

Scandinavia did not develop the massive textile industry that drove the Industrial Revolution in some European countries. Until at least the seventeenth century, most weaving in Scandinavia was for the home, and even when floor looms came into use, busy weavers in coastal and mountain villages had only simple counterbalance looms with two or four shafts. So it is not surprising that as more complex weave structures such as damask and opphämta began to be produced, Scandinavian weavers used heddle rods and weaving swords to supplement the patterning possibilities of their looms.

Weaver Dianne Seymour beating a weft pick into place with her weaving sword.
PHOTO BY ANITA OSTERHAUG

This method also works very well with lace blocks, and if you feel adventurous, you might want to try it. With a little patience, you can make creative designs that would not be possible using only the shafts on your loom. Here's Rita to tell you more:

My original draft for the Happy Shuttle towels used ten

NOTE

Weaving Swords and Jack Looms

If you use a weaving sword with a jack loom, the threads in the long-eye heddles will tend to float up as you weave the plain-weave sections. Rita found a good workaround: for the plain-weave sections, she ties the threads in the long-eye heddles down to the bottom heddle bar with a loop of thread that just comes up even with the tops of the eyes in the regular heddles, as shown in the photo above. (In effect, she turns the long-eye heddles into normal heddles for that part of the weaving.)

Rita says it's a little extra effort, but it's worth it to gain new patterning possibilities with the loom you have.

shafts, but I found I could also weave the six extra float picks in the shuttle pattern and the two extra float picks in the star using eight shafts, a heddle rod with half heddles in place of shafts 9 and 10 (photo 1), and a weaving sword.

To keep the threads for the heddle rods in place, I used 5/2 cotton to make long-eye heddles with 2.5-inch eyes on shaft 2 (photo 2). (If you have a jack loom, refer to the note about weaving swords and jack looms on page 67.)

When I wove the towels, I used blue thread for the half heddles taking the place of shaft 9 in the draft and black thread for the ones for shaft 10. This was helpful because I needed to take the dowel out of the blue half heddles to pick up the black ones. For the half heddles, I cut 24-inch lengths of pearl cotton, tied the ends in an overhand knot, and just looped them under the floats. They stayed in the back and were easy to see to pick up when needed (photo 3).

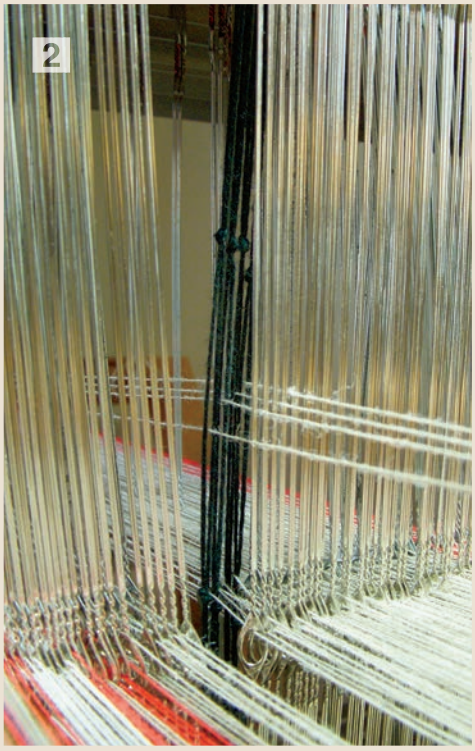
To weave the picks for shafts 9 or 10, I picked up the half heddles for the appropriate shaft, brought them forward to just behind the shafts, and lifted. (If you've used tie-downs for these threads on a jack loom, you'll need to untie those first.)At the same time, I pressed treadle 7 to lift shafts 1, 3, 4, and 6 for plain weave in the other areas. With the rod lifted and the treadle pressed, I placed my weaving sword into the shed formed behind the shafts and tilted the sword on edge to hold the shed while I wove the pick (photo 4). (If you try this and you have a larger floor loom, you may need a partner to press the treadle so you can reach in the back to place the weaving sword. A child in your household might be thrilled to help you weave!)

Weaving this way takes a little extra time, but it is well worth it to weave a pattern that requires more than the shafts on your loom. It works best with a longer distance from the castle to the back beam on a floor loom. I also wonder if one could place a sturdy form behind a table loom and have the warp go around it, increasing the distance to the castle.

Traditional weavers in Scandinavia have always used their ingenuity and the tools they have at hand to make wonderful cloth. Why not try this ancient method and see where your imagination leads you?

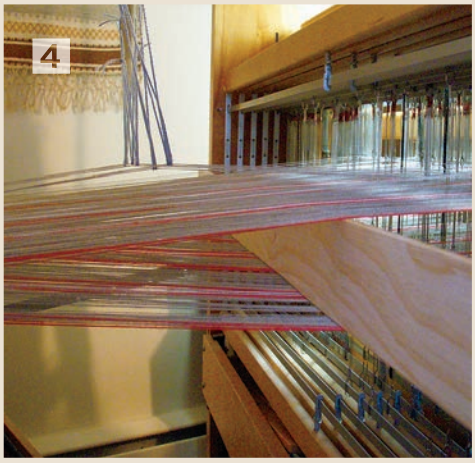
Heddle rod made with a dowel and half heddles.

PHOTOS BY RITA HAGENBRUCH



In this photo, the threads are lifted so you can see why you need 2.5-inch eyes for the heddles. This allows the weaving sword to lift these threads for the sheds that would have been on shafts 9 and 10.

Rita used two different colors for her half heddles so she could quickly tell which went with shaft 9 and which with shaft 10.



With treadle 7 pressed and the heddle rod lifted, the weaving sword is placed behind the shafts to make a shed for the weft pick.

RESOURCES

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Johansson, Lillemor. *Damask and Opphämta with Weaving Sword or Drawloom.* Stockholm, Sweden: LTs förlag, 1984.

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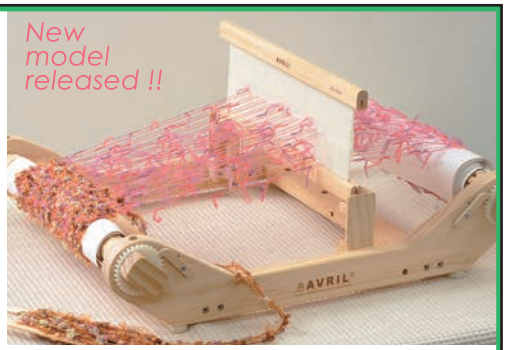

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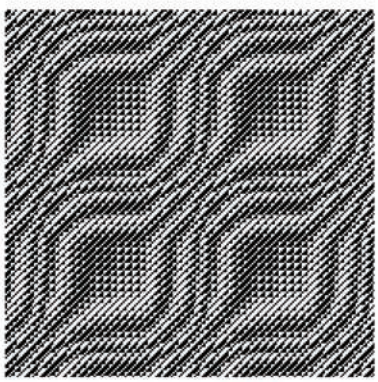

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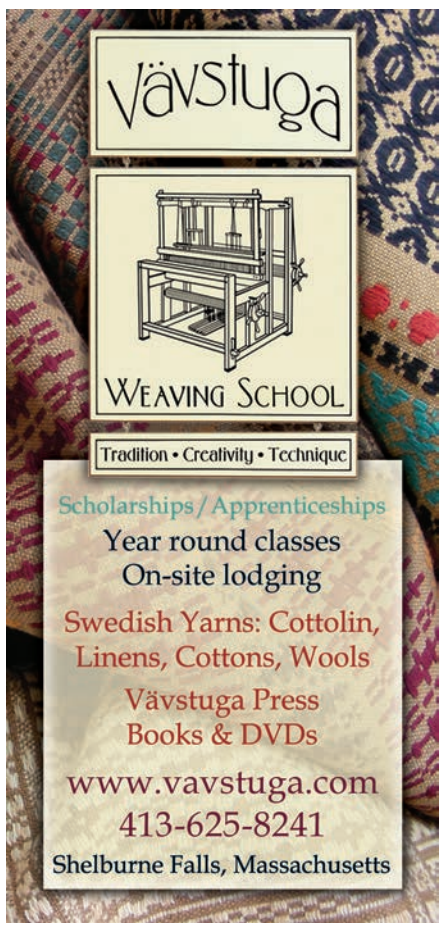


Yarn Lab

Dreaming *in* Color

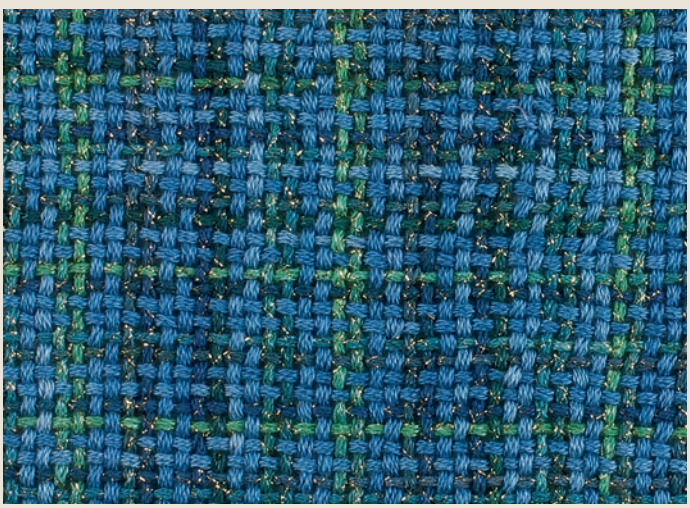
by Sara Goldenberg White

Often, working with variegated yarns can lead to unpredictable and staggered patterning. One way to make variegated yarns more predictable and pleasing to the eye is to mix them with a solid color found in the color palette of the skein. For this Yarn Lab, I matched either the lightest or darkest tone in the skein and peppered the patterns with solid colors to help break up the variegated pattern, creating fun, consistent results in the cloth.

Interlacements

The Yarns: Irish Linen, 40% flax/31% cotton/29% rayon, 600 yd/8 oz; Irish Jig, 40% flax/31%cotton/29% rayon with metallic thread, 600 yd/8 oz; Cabled Cotton, 100% mercerized cotton, 270 yd/4 oz skein; 12-Ply Frizz, 100% rayon, 525 yd/8 oz skein. All are hand-dyed.

Each yarn has a unique texture, color, and feel. All of the fibers are sturdy and soft, making the yarns a pleasure to work with. The color schemes that dyer Tracey Schuh creates lead to stunning and unique cloth. All of the samples were handwashed and laid flat to air-dry. Always make sure to wash the fabric thoroughly to flush out the excess dye from the hand-dyeing process. For a denser finished cloth, dry the cloth in the drier for 5 minutes toward the end of the air-drying process or increase the ends per inch from 8 to 10. For cloth with more drape, air-dry only.



Cabled Cotton and Irish Jig in a houndstooth plaid

Houndstooth Plaid

Houndstooth alternating two picks of a variegated yarn with two picks of a solid color yarn in both warp and weft provides a fun tweed look. A sett of 8 epi gives the cloth a great drape and an open, airy feel. This structure would work well for a scarf or a lightweight sweater for a cool summer evening. The metallic thread in the Irish Jig adds an eye-catching, subtle sparkle, giving the cloth a unique flair.

SAMPLE YARNS: Interlacements Cabled Cotton (Imperial Blue) and Irish Jig (Oceans).
SETT: 8 epi.
DIMENSIONS: *Width on the loom:* 7.75"; *width off the loom:* 7.25"; *width after wet-finishing:* 6.9"; *draw-in and shrinkage:* 11%. *Woven length:* 20"; *length after wet-finishing:* 20"; *take-up and shrinkage:* 0%.

Plaid

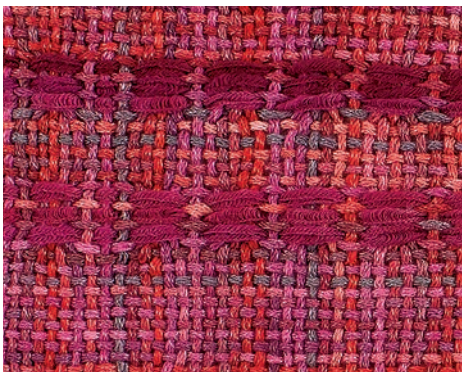
Combining cotton and rayon in this sample gives the cloth a unique drape. The cotton gives extra support to the rayon, allowing the cloth to wear well over time. Because the deep blue of the rayon matches so well with the blue in Forest Floor, the transition from one yarn to the next is subtle, making the plaid less dramatic and very usable for a variety of projects, including wraps, jackets, or table runners.

SAMPLE YARNS: Interlacements Cabled Cotton (Forest Floor) and 12-Ply Frizz (Midnight Blues).

SETT: 8 epi.

DIMENSIONS: ***Width on the loom:*** 8.25"; ***width off the loom:*** 7.75"; ***width after wet-finishing:*** 7.5"; ***draw-in and shrinkage***: 9%. ***Woven length:*** 12"; ***length after wet-finishing:*** 12"; ***take-up and shrinkage:*** 0%.

Cabled Cotton and 12-Ply Frizz in plaid



Irish Linen and Mountain Colors Merino woven with warp floats

Warp Floats

This cloth was designed as a warp-float pattern, but upon completion, the flip side where the weft floats shine through was equally appealing. This cloth would be great for a bag with a folded top, showing off the reversibility of the fabric, or a reversible cushion with warp floats on one side and weft floats on the other. A sett of 10 epi creates a sturdier fabric, and the use of the ribbon yarn in a solid maroon creates a place for the eye to rest when looking at the cloth.

SAMPLE YARNS: Interlacements Irish Linen (Reds Plus) and Mountain Colors Merino Ribbon (Ruby River).

SETT: 10 epi.

DIMENSIONS: ***Width on the loom:*** 8.5"; ***width off the loom:*** 8"; ***width after wet-finishing:*** 7.25"; ***draw-in and shrinkage:*** 14.7%. ***Woven length:*** 5"; ***length after wet-finishing:*** 4.5"; ***take-up and shrinkage:*** 10%.

Honeycomb

This honeycomb is woven with a thin outline yarn which makes the structures more subtle and fun for a wide variety of projects. The linen weaves up quite smoothly and drapes well at 10 epi. This sturdier fabric would work well for pillow covers, a lined bag, or a vest.

SAMPLE YARNS: Interlacements Irish Linen (Reds Plus) and Mountain Colors Merino Ribbon (Ruby River).

SETT: 10 epi.

DIMENSIONS: ***Width on the loom:*** 8.5"; ***width off the loom:*** 8"; ***width after wet-finishing:*** 7.25"; ***draw-in and shrinkage:*** 14.7%. ***Woven length:*** 6"; ***length after wet-finishing:*** 5.5"; ***take-up and shrinkage:*** 8.3%.

Irish Linen and Merino in honeycomb

Cabled Cotton, 3/2 perle cotton, and alpaca in meet and seperate/clasped weft

Meet and Separate/ Clasped Weft

Meet and separate is a fun, fast way to make tapestry-like cloth with either organic or geometric patterns. Using a solid yarn and a variegated yarn creates a great deal of depth and movement in the cloth. Use this technique to make a wonderful wall hanging, a sturdy, artistic throw rug, or a set of placemats in which each one has its own unique flair.

SAMPLE YARNS: Sample yarn: Warp 3/2 perle cotton; Weft Interlacements Cabled Cotton (Forest Floor) and Berrocco Ultra Alpaca Light (Pea Soup Mix).

SETT: 8 epi.

DIMENSIONS: ***Width on the loom:*** 9"; ***width off the loom:*** 8.5"; ***width after wet-finishing:*** 8.5"; ***draw-in and shrinkage:*** 5.5%. ***Woven length:*** 15"; ***length after wet-finishing:*** 14.25"; ***take-up and shrinkage:*** 5%.

PROJECT DIRECTORY

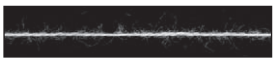
DESIGNER/WEAVER	PROJECT	PAGE	WEAVE STRUCTURE	SHAFTS	LEVEL
Line Dufour	Iridescent Inlay Scarves	42–45	Theo Moorman inlay	4	AB, I, A
Geri Forkner	Nuno-Felted Vest	54–57	Plain weave	2, 4	AB, I, A
Rebecca Fox	Color Study Towels	40–41	Plain weave	2, 4	All levels
Laura Fry	Spring Bouquet Towels	46–47	Twill	4	AB, I, A
Rita Hagenbruch	Happy Shuttle Towels	64–68	Atwater-Bronson lace	8, 10	I, A
Susan Horton	"Origami" Napkins	32–33	Overshot	4	AB, I, A
Sarah H. Jackson	Summer and Winter Towels	27–29	Summer and winter	4	AB, I, A
Anneke Kersten	Doubleweave Curtains Scarf	38–39	Doubleweave	4	I, A
Suzie Liles	Colorplay Scarves	50–52	Twill	4, 8	All levels
Robin Lynde	Mondrian Pillows	34–37	Theo Moorman inlay	4	AB, I, A
Susan Poague	Circle Scarf	30–31	Diversified plain weave	8	I, A

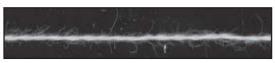
AB = Advanced beginner (some experience reading a draft, warping, and weaving); I = Intermediate; A = Advanced. "All levels" includes very new weavers.

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 *.

50/3 sewing thread; 14,000 yd/lb (28,250 m/kg); 36, 48, 60

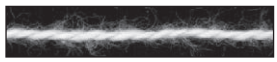

20/2 pearl cotton; 8,400 yd/lb (16,950 m/kg); 30, 36, 48


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

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

Cotton slub; 3,750 yd/lb (7,520 m/kg); 18, 20, 24

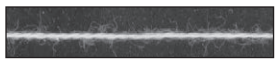
8/2 cotton; 3,360 yd/lb (6,775 m/kg); 16, 20, 24


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

3/2 pearl cotton; 1,260 yd/lb (2,442 m/kg); 10, 14, 16

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

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

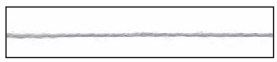

30/2 silk; 7,850 yd/lb (15,840 m/kg); 24, 32, 40

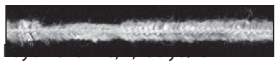
12/2 silk (Cascade Petite, Henry's Attic); 3,000 yd/lb (6,050 m/kg); 20, 22,24.

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

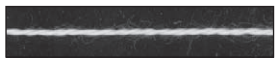
35/2 Linen; 4,600 yd/lb (9,282 m/kg); 20, 24, 28

Machine embroidery thread 22,000 yd/lb (44,400 m/kg)


Rayon flake; 3,700 yd/lb (7,463 m/kg); 20, 24, 28


(2,926 m/kg); 12, 15, 18

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


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

100% nylon knitting novelty (Eros, Plymouth); 1,508 yd/lb (3,044 m/kg)

Aurifil, (312) 212-3485, www.aurifil.com, info@aurifilusa.com (Kersten 38–39).

Cotton Clouds, 5176 S. 14th Ave., Safford, AZ 85546, (800) 322-7888, www.cottonclouds.com (Jackson 27–29, Lynde 34–37).

Eugene Textile Center, 1510 Jacobs Dr., Eugene, OR 97402, (541) 688-1565, www.eugenetextilecenter.com (Liles 50–52).

Gales Art, www.galesart.com (Forkner 54–57).

Gisela von Weisz, Stallbacken 5, Lindingo, Sweden SE-18161, +46-8-766-16-03, giselavonweisz@telia.com (von Weisz 62).

Glimakra USA, 50 Hall Ln., Clancy, MT 59634, (866) 890-7314, (406) 442-0354, www.glimakrausa.com (Hagenbruch 64–68, Woodbury 60-61).

Halcyon Yarn, 12 School St., Bath, ME 04530, (800) 341-0282, www.halcyonyarn.com (Forkner 54–57, Poague 30–31).

Interlacement Yarns, www.interlacementsyarns.com (White 70–71).

Lunatic Fringe, 2008 E. Indianhead Dr., Tallahassee, FL 32301, (800) 483-8749, (850) 539-1964, www.lunaticfringeyarns.com (Jackson 27–29).

The Mannings, 1132 Green Ridge Rd., PO Box 687, East Berlin, PA 17316, (717) 624-2223, (800) 233-7166, www.the-mannings.com (Fox 40–41).

Maurice Brassard & Fils, 1573 Savoie, C. P. 4, Plessisville, QC, Canada G6L 2Y6, (819) 362-2408, www.mbrassard.com (Dufour 42–45, Fry 46–47).

New World Textiles, PO Box 1484-W, Black Mountain, NC 28711, (828) 669-1870, www.charkha.biz, cotton@charkha.biz (Forkner 54–57).

RedFish DyeWorks, (800) 916-0353, (661) 269-0010, www.redfishdyeworks.com (Horton 32–33).

Southwest Trading Company, www.soysilk.com (Dufour 42–45).

Venne-Colcoton Unikat, www.vennecolcoton.com, sales@vennecolcoton.com (Kersten 38–39).

Village Spinning & Weaving Shop, 425 Alisal Rd., Solvang, CA 93463, (805) 686-1192, (888) 686-1192, www.villagespinweave.com (Horton 32–33).

Webs, 75 Service Center Rd., Northampton, MA 01060, (800) 367-9327, www.yarn.com (Dufour 42–45, Forkner 54–57, Poague 30–31).

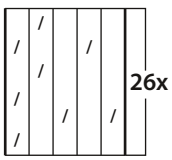
Yarn Barn of Kansas, 930 Massachusetts, Lawrence, KS 66044, (785) 842-4333, (800) 468-0035, www.yarnbarn-ks.com (Fox 40–41, Fry 46–47, Jackson 27–29).

Yarns by Design, 123 W Wisconsin, Neenah, WI 54956, (888) 559-2767, (920) 727-0530, (920) 727-0580, www.yarnsbydesign.com, info@yarnsbydesign.com (Fox 40–41).

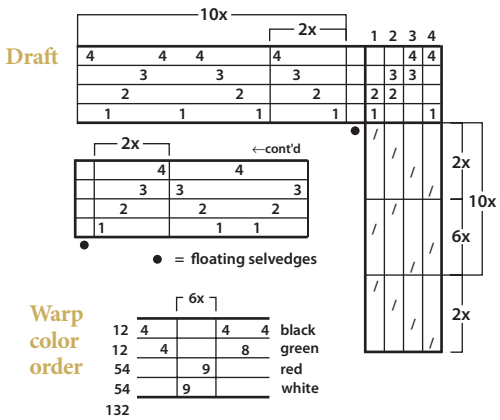
CORRECTIONS

In the March/April 2013 Yarn and Suppliers list we incorrectly listed Blue Heron Knittery's website as www.blueheronyarns.com. It should have been listed as www.blueheronknittery.com.

In the March/April 2013 issue, there is an error in the treadling for Kay Faulkner's project, Sotis Cloth from West Timor. In the section of the treadling that is repeated 26 times, there is a pick on shaft 1 missing in the sequence.The corrected segment is shown below, and the complete corrected draft is posted on weavingtoday.com.



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.

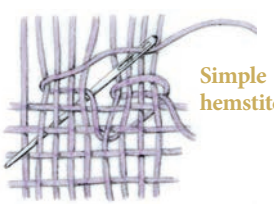
Take the needle under a selected group of warp threads above the fell and bring the needle back to encircle the ends. Next, pass the needle under the same ends but come up two or more weft rows down from the fell. Then bring the needle back around the same group of ends below the fell. Repeat, encircling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

LADDER AND ZIGZAG HEMSTITCHING

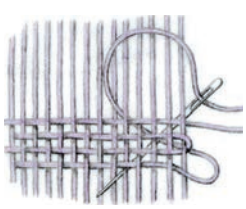
For ladder hemstitching, work a row of simple hemstitching. Insert a spacer of heavy yarn or yarn bundle. Leaving a tail three times the warp width, weave four picks of plain weave. Thread the tail in a needle and hemstitch over two rows above the spacer, encircling the same groups of ends as for the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

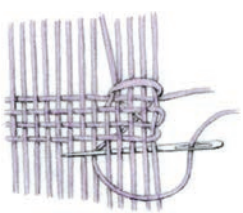
For zigzag hemstitching, encircle groups of ends in the second row starting at the midpoint of the ends encircled in the previous row to offset the two rows of stitches.

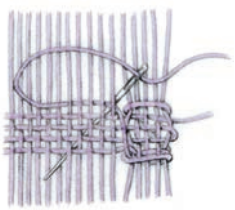
Hemstitching tip: To hemstitch the first end of a piece, weave a header, weave four or five picks of plain weave (or of the basic weave structure used in the piece), and hemstitch over the top two or three weft rows. Weave the piece and then hemstitch the other end over the last two or three weft rows.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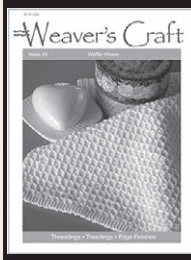

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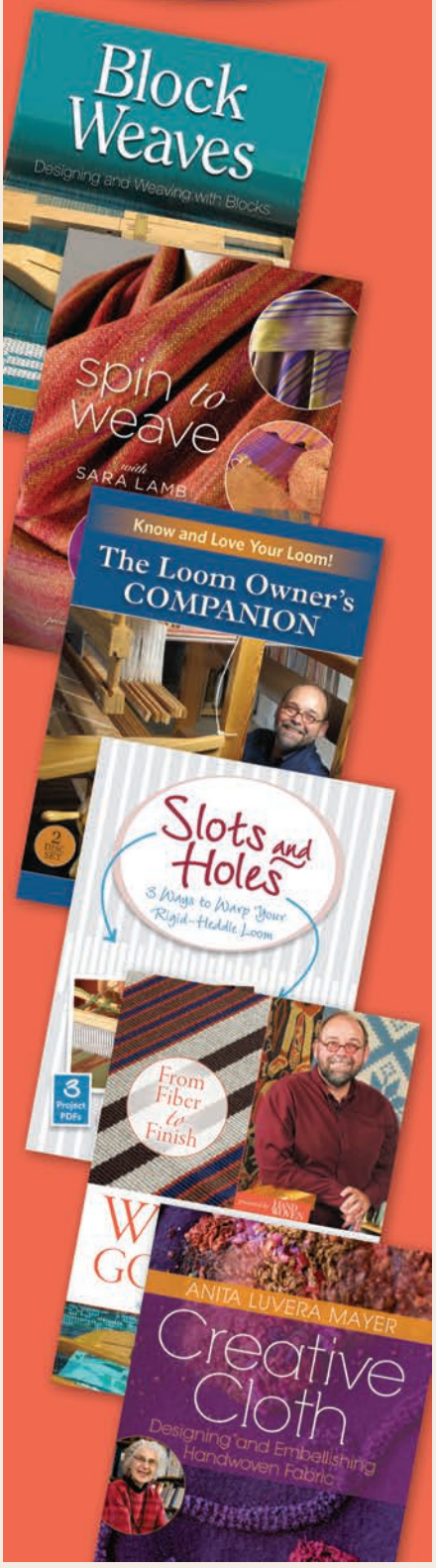

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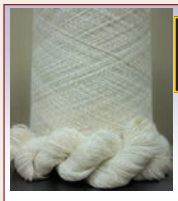

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Dancing *in the* Dark

CHARLENE SCHURCH

I'm a knitter and weaver, and in both crafts, there are a series of decisions to be made when designing a project. You need to decide on the piece you are going to weave, the yarn, the yarn colors, and the design or draft. There is no prescribed order for these decisions, but all have to be made at some point. Sometimes inspiration begins with a design, sometimes a yarn, and sometimes serendipity takes a hand in the process, but in the end, it all has to work together. Here's the story of one of my projects.

While thumbing through *Handwoven*, I was struck by the interesting Dimity Shawl in the November/December 2008 issue [Sally Orgren, p. 52]. I kept staring at the photo of the shawl, which was woven in Tencel and cotton. I decided to weave a scarf using Harrisville yarns, as I happen to own the full range of their colors. All the yarns were wound into balls. This makes the process of selecting colors easier for me; I'm not distracted by the "designer" color names on the labels.

I liked the look of the original scarf: the lighter and brighter yarns used for the dimity cord were sett twice as densely as the tabby yarns, making them more prominent. The color choices and the texture of the weave structure really made the stripes stand out. In lining up the bright colors, I noticed that there was a lovely analogous sequence from yellow-yellow to orange-orange to rust, so I selected those yarns from a larger series of yellows and oranges.

I wanted to make two scarves and soon realized I didn't have enough of any one color for the dark plain-weave sections between stripes, so I selected six of the darkest yarns that I had. The six colors I chose were mostly cool—dark purple, brown, dark green, navy blue, and a grayed dark blue—but I also chose a dark red for a little spark.

On a painterly note, I've noticed in some paintings and in pastel work that the shadows are made with many dark colors. It's livelier and more interesting than a solid dark color that would just recede. While weaving my scarf, I noticed that my eye was drawn to the dark part, loving how beautiful it was. Up close, you can distinguish the individual colors in the finished scarf, but at a distance, they visually blend to just dark.

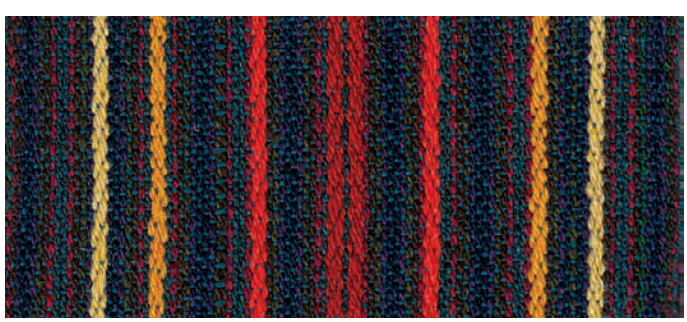
For the dimity cords, I decided I liked the colors in order, both light to dark, and progressing around the color wheel. I experimented with the colors on the computer and discovered that if I put the lightest color in the middle, I only looked at the center yellow stripe. Instead, I placed the darker colors in the middle, progressing out to the lightest, so the whole scarf draws my eye.

It was a delight to weave these scarves, and while the eye is usually attracted to lighter and brighter colors, I found I kept looking at the dark warp, finding it very interesting and beautiful.

Light colors make Charlene's dimity scarf pop, while a rich blend of dark colors gives the weave depth. PHOTO BY CHARLENE SCHURCH.

I've done a lot of colorwork with fiber, and I've learned that most things matter: what color you select, how much of it is used, where the colors are placed, and in what order. In the end, the beauty of my scarf came from the mix of colors that made up "dark" and the placement of the colors in the light sections.

It doesn't matter where your project starts. If you see a skein or cone of yarn that is just too beautiful to pass by, start there. Your process will take you to a selection of weave structure, pattern, etc., in a different order, but the aspects of color are always important to the final outcome of the piece. The critical thing is to give yourself time, play with the colors, really look, and embrace what you see.



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