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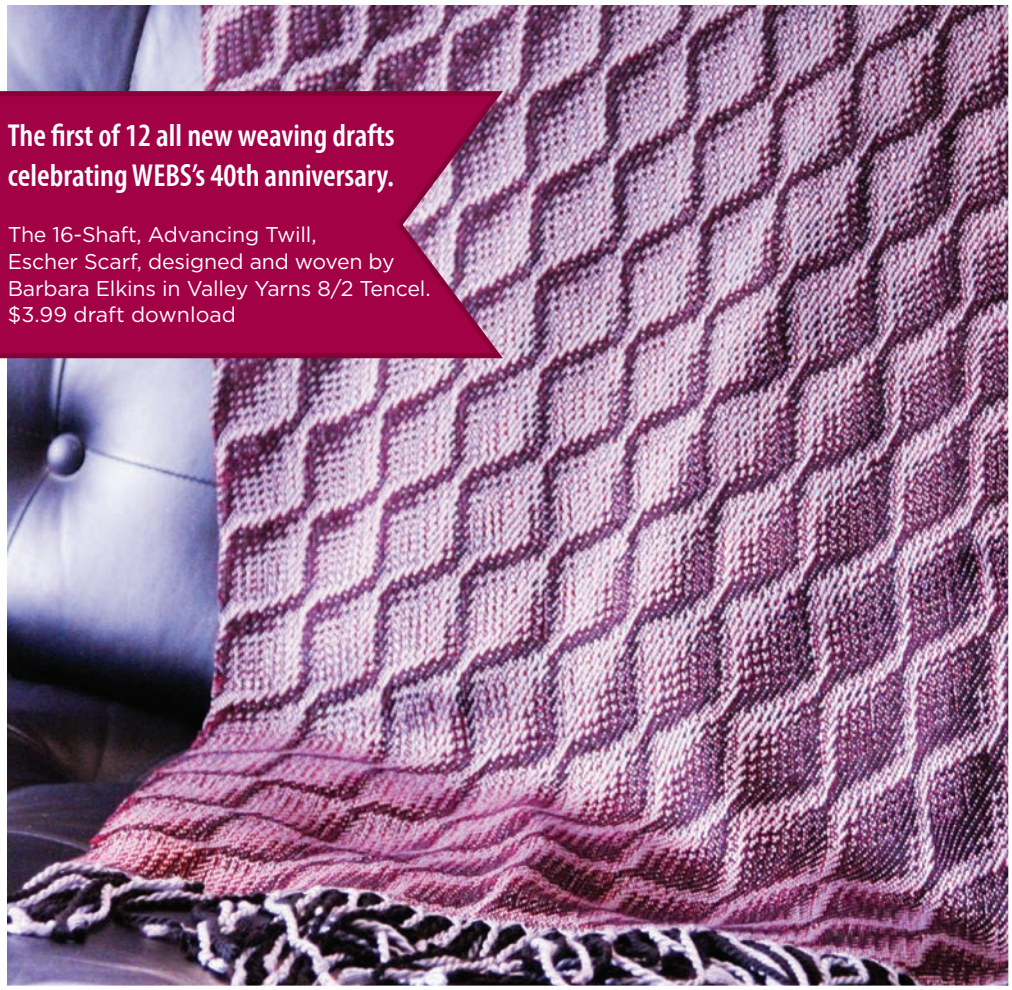
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MARCH/APRIL 2014
ISSUE 169

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HANDWOVEN

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From the Editor

ANITA OSTERHAUG

When weavers meet, cloth begets cloth. We love cloth. We want to touch it. (Hence the "weaver's handshake" in which we walk up and pet another weaver's garment). We want to see every kind of cloth there is, we want to know how it is made, and we want to try it for ourselves.

This ravenous curiosity connects weaver to weaver the world around. At the 2010 Tinkuy conference in Peru, I'll never forget seeing one weaver demonstrating her work as another weaver stood behind her analyzing the *manta* she was wearing. On a recent Traditions Mexico textile tour to Oaxaca, our group laughed and joked with native Mixtec weavers, unhindered by the lack of a common spoken language. A group of Amuzgo weavers showed us bright handwoven *huipiles* with traditional pick-up designs, but one of our group spotted an unusual fabric with a peacock pattern. The weavers explained that they had found the design on a cross-stitch pattern and decided to reproduce it in their weaving. A weaver's mind is fertile ground.



This issue celebrates weaverly curiosity and the lure of cloth. There is expert advice from Nancy Arthur Hoskins and Rabbit Goody on how to research and reproduce historic textiles. Tom Knisely tells how his quest to learn of a nineteenth-century Pennsylvania weaver led him home again, and the stories of the Spurlock Museum project and the weavers of Timberline Lodge may inspire you to weave for your own community. And then there are the projects, inspired by everything from Viking-era artifacts and lush Baroque fabrics to our favorite blue jeans and popular movies. May they beget new weaving adventures for you.



P.S. If you've bought this issue on the newsstand, you'll also find a special insert full of rigid-heddle projects and ideas, courtesy of our friends at Schacht Spindle Company. If you're a subscriber, you can download the rigid-heddle insert at weavingtoday.com. Share it with your friends!

FUTURE THEMES

May/June 2014 Designing at the Loom
Whether you like the efficiency of weaving multiple designs on one warp or you just like to play with treadling, tie-ups, color, and texture, this issue is for you. Join us to explore the many degrees of freedom we have in weaving.

September/October 2014 Handwoven for the Home
From the perennial favorite, dish towels, to table runners and throw pillows, weavers love to surround themselves with handwoven textiles that are as useful as they are attractive. From pure décor to to functional fabrics, our 2014 reader challenge celebrates weaving for the home.

November/December 2014 Plain with a Plus
Plain weave is the workhorse of the cloth world, but it can also be a star as a canvas for fabulous color and texture, as ground cloth for overshot and inlay, in warp-faced and weft-faced designs, and in doubleweave. This issue celebrates its possibilities, plain and fancy.

HANDWOVEN
VOLUME XXXV
March/April 2014

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Handwoven (ISSN 0198-8212) is published bimonthly except July/August (five issues per year) by Interweave Press, a division of F+W Media, Inc., 201 E. Fourth St., Loveland, CO 80537-5655, (970) 669-7672. USPS #129-210. Periodicals postage paid at Loveland, CO 80537, and additional mailing offices. All contents of this issue of *Handwoven* are copyrighted by F+W Media, Inc., 2014. All rights reserved. Projects and information are for inspiration and personal use only. *Handwoven* does not recommend, approve or endorse any of the advertisers, products, services, or views advertised in *Handwoven*. Nor does *Handwoven* evaluate the advertisers' claims in any way. You should, therefore, use your own judgment in evaluating the advertisers, products, services, and views advertised in *Handwoven*. Reproduction in whole or in part is prohibited, except by permission of the publisher. Subscription rate is $31.95/year in the U.S., $35.95 in Canada, and $38.95 in other international countries (surface delivery). Printed in the U.S.A.

POSTMASTER: Please send address changes to *Handwoven*, PO Box 469106, Escondido, CA 92046-9106.

For advertising information, call Sarah Rovelli at (770) 683-4714, email srovelli@interweave.com, or visit the website at interweave.com.

For sales information, call (800) 272-2193, email sales@interweave.com.

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Pages 15, 20



S. RABBIT GOODY
is a textile historian and weaver. Her studio, Thistle Hill Weavers, reproduces textiles for museums, the film industry, and individuals using both repurposed industrial looms and handlooms.

Page 18



SARAH H. JACKSON
of Santa Ana, California, tries to weave each day and feels blessed by her passion for weaving. When not weaving, she enjoys reading, knitting, and bike riding.

Pages 24, 52, 54



DIANE PALME
of Woodside, California, is a weaver with a running problem: she loves to turn "you can't" into "I did."

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JUDY NESS
of Eugene, Oregon, is a tapestry weaver. She teaches weaving, spinning, and dyeing, and is interested in rugs, Norwegian textiles, and Diné (Navajo) weaving.

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

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MARILYNN COWGILL
of Boulder, Colorado, has been weaving for twenty-five years and still finds more to learn. She loves weaving luxurious fabrics and using them to make elegant garments.

Page 44



CAROL JAMES
lives in Winnipeg, Manitoba, and explores ancient textile techniques. She creates replica pieces and teaches, and is the author of *Fingerweaving Untangled* and *Sprang Unsprung.*

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LINDA SILVERN
of Baltimore, Maryland, often asks, "What will happen if I . . ." and is then off exploring a different twist on an old technique, most often name drafts for *tallitot*.

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

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CONSTANCE HALL
is lost in the woods in central Ohio and lost on this fiber journey with no path in sight. Each new technique is a crumb leading the way, no destination in mind, it's about the journey.

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CHRISTINE CARRELL LIVINGSTON
is a retired music teacher who can be found each day scouring, spinning, weaving, and/or sewing, and is rarely without knitting needles in her hands.

Page 63



SUZI BALLENGER
likes challenging the preconceived boundaries of order, grid, and symmetry in weaving. Otherwise, she likes gardening, mountain biking, and swimming in the ocean.

Page 64



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

Page 66



ROBYN SPADY
of Bremerton, Washington, enjoys sharing her love of weaving through her classes, articles, and publications, as well as two brand new workshop videos on weaving twill.

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ROBERT SCHWEITZER
is a chemistry teacher who also teaches tablet weaving and has performed historical weaving demonstrations at museums and at L'Anse aux Meadows World Heritage site.

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THANKS TO OUR PHOTO SHOOT LOCATIONS

Thank you to Toby Terhune and Sandra Steinmetz of Shadow Creek Construction for the use of their Shadow Creek Homes model home in Fort Collins, Colorado. The home worked wonders for this issue's location shots. Also a special thanks to Susan Skog for opening her home for makeup and more photos.



WANT TO CONTRIBUTE?

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

Letters

SILK ISSUE COMPLIMENTS

Congratulations on the January/February 2014 issue of *Handwoven*. Well done. I enjoyed in particular the Idea Gallery article by Tien Chiu and Beth Ross Johnson. I was so much reminded of my early weaving years. Before I came to this country I had never made a warp without a paddle or without a 1:1 cross. I also agree that threading with two people can be faster than half the time when done by only one person. Next they mentioned round lease sticks. Today I prefer and love my acrylic half-inch tubes. Last, but not least, I enjoyed seeing the photo of the paper-clip temple—so simple, so useful.

—Ulrike Beck, via email

Thanks for a remarkable issue. I am educated, entertained and inspired to weave. The best issue ever.

—Ruth Cannon, via email

NEW WEAVER



PHOTO COURTSEY OF SHARON ALLEN

This is a picture of my six-year-old grandson Benjamin Hebert, one of many members of my family who participated in making a table runner for another member of our family recently. Ben was the experienced weaver of the group having made a mug rug on a 4-shaft table loom previously, as well as having a bookmark project going on a Cricket loom right now. He attended a recent weavers' guild meeting with me to show off our finished project and was enthralled by the drop spindle spinning going on in the row behind him . . . I sense another craft in the new year!

—Sharon Allen, via email

CALL FOR INFORMATION

Harriet Colburn Douglas Tidball (1909–1969) has greatly furthered and influenced the craft of handweaving in this country. Although much has been written by her, almost nothing has been written about her. Surely many readers of *Handwoven* knew or perhaps even studied under her and would be willing to share memories of Harriet with someone who would write a short biography.

—Jen Burchell, via email

We agree with Jen that it's time we published an article about the life of Harriet Tidball, an influential weaver and writer. If you knew Harriet and have information on her you would like to share with us, you can email Handwoven*'s assistant editor, Christina Garton, at cgarton@interweave.com.*

WEAVERLY POEM

Mark Pilipski recently sent us the following poem he wrote for a weaver. We hope you enjoy it as much as we do.

The Weaver

The weaver upon whom the Fates have smiled
Sits at her loom, the yarn in piles.
The shuttle clicks, as it makes its rounds.
She combs the woof and sets the bounds.
Her arms and hips move and sway
With the eccentricity of the sley.

She feels the fabric grow within
The frame of life beneath her chin.
She works with deft
both warp and weft.

Who wears the fabric that she makes
Warms themselves by her embrace.
Her caress travels from her hand
With a little kiss to every strand.

Whether blouse for bodice or blanket for bed
Her love is stitched in every thread.

—Mark Pilipski, via email

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What's **Happening**

Gathering of SAORI Weavers



SAORI weaving is an excellent way to explore color and texture without worrying about pattern and structure.
PHOTO BY DENISE PRINCE

Registration is officially open for the SAORI International Conference 2014 in Peachtree City, Georgia. Cosponsored by the SAORI Canada United States Association (SCUSA) and the Sakaiseikisangyo Co., Ltd., of Japan, and hosted by HanDen Studios, the conference is for anyone with an interest in SAORI weaving and the SAORI philosophy, regardless of level of experience.

The SAORI International Conference lasts from July 11–13 and includes a fashion show, various roundtable discussions on topics such as the SAORI philosophy, yarn choices, and weaving techniques, and a traditional SAORI Kai where participants can share their SAORI weaving with one another.

For those who have never woven on a SAORI loom, there will be opportunities to sit down at a warped loom and to have some fun and to learn about SAORI weaving equipment from inventor Kenzo-san. The fun doesn't end with the conference, however, as several post-conference workshops will take place July 14–16.

According to HanDen Studios owner and conference organizer Denise Prince, there's much to look forward to at the conference: "We have many wonderful conference sessions lined up. Sue's Hat is a hands-on workshop where participants will learn to make a no-sew hat."

There's even a special session for experienced weavers who want to learn how to weave and design using the SAORI philosophy. According to Denise, "Often there is the perception that a weaver has to be either traditional or SAORI: one or the other. This is not the case. I know many weavers who weave quite comfortably in both traditions. SAORI offers a weaver freedom in the moment to let go of pattern and structure and let color and texture shine. And in the end, to discover something new about themselves."

More information on the conference can be found at www.handen-studios-saori.com/saori-international-conference-2014.html or by emailing Denise at handenstudios@gmail.com or calling her at (952) 200-4869.

ORIOLE MILL ON *CRAFT IN AMERICA*

The May 2 episode of the PBS series *Craft in America* titled "Industry," explores businesses around the United States that focus on bringing handcrafted goods to the market in creative ways. One of the businesses featured is Oriole Mill, an American textile mill located in Henderson, North Carolina, and the feature of the September/October 2011 Spotlight in *Handwoven*. Founded in 2006 by Bethanne Knudson and Stephan Michelson, the Oriole Mill produces heirloom-quality artisan textiles on dobby and Jacquard looms.

Also featured in the episode are quilters in Gee's Bend, Alabama; Lowell's Boat Shop in Amesbury, Massachusetts; and the Etsy headquarters in Brooklyn, New York. More information on the "Industry" episode and when it will air on your local PBS station can be found at www.craftinamerica.org/tvseries/.



The Oriole Mill staff with their bedding products.
PHOTO BY MARK MARKLEY.

Out and About

Are you looking for some fun fiber-related activities to attend? Check out this small selection from our online calendar. You can find additional information about conferences, festivals, classes, and more on weavingtoday.com.

MAY 2–4. The Portland Handweavers Guild is holding its annual sale, Handwovens Plus. The sale showcases the work of over forty regional textile artists and will be held at the Oregon Convention Center as part of the annual Gathering of the Guilds event. The event will also feature sales from artists in other mediums, demonstrations, live music, and more. More information can be found at www.facebook.com/gatheringoftheguilds.

APRIL 7–AUGUST 1. The Complex Weavers' biennial juried exhibit Complexity 2014 will be on display starting at the Robert Hillestad Textiles Gallery in Lincoln, Nebraska, and then moving to Tacoma, Washington, and Providence, Rhode Island. More information on the exhibit and its travel dates can be found at www.complex-weavers.org/news-events/complexity-2014/.

SEPTEMBER 27–28. The second annual Heart of New Mexico Fiber Gathering will be held in Moriarty, New Mexico. The gathering is free of charge and will feature fiber and textile vendors, wool judging, fiber arts demonstrations, and children's crafts. All proceeds of the event will benefit the Torrance and Santa Fe 4-H Clubs. More information can be found at www.heartofnmfibergathering.com, or by contacting Gayle Bone at (505) 384-2293.

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!

Crowdfunding 101

When Sally Fox of Fox Fibre (www.vreseis.com) wanted to restart her colored cotton breeding program, she knew she'd have to raise around $20,000 for farm equipment, parts, and labor. After learning about crowdfunding from her customers, Sally decided to give it a try and set up a campaign on Indiegogo. In just over a month, Sally was able to raise $24,524 to get her cotton production up and running again.

In crowdfunding, money is raised from a large group of donors. There are hundreds of crowdfunding websites, and all of them have different requirements, restrictions, commissions, and fees. If you're considering crowdfunding, it's important to understand the differences so you can find the one that best fits your needs.

One of the most well-known websites used for crowdfunding is Kickstarter (www.kickstarter.com). There are three main requirements for Kickstarter: each campaign must raise money for something creative, it must result in a completed project, and a specific fund-raising goal must be met in a set period of time or no money will be given (known as "fixed funding"). If you choose Kickstarter, you are also expected to give rewards for different tiers of donations. These rewards can be anything, but they must be fulfilled if you meet your fund-raising goal.

Another popular website, and the one used by Sally Fox, is Indiegogo (www.indiegogo.com). Indiegogo offers a choice between fixed funding (the Kickstarter model) and flexible funding. Flexible funding lets you raise money even if you don't meet your goal. Indiegogo doesn't have strict limitations on fund-raising campaigns, so you can use the money for things like travel and supplies. As with Kickstarter, rewards are offered for different tiers of donations.

One other site to consider is Rally (www.rally.org). With Rally, anyone can raise funds for just about anything, campaigns don't have to meet a set goal, fund-raising can last for long periods of time, and there are no rewards for donations. What really sets Rally apart is that fund-raisers can access money in their accounts while still raising money, making it ideal for long-term projects that will need money throughout. Rally has also worked hard at creating tools for promoting campaigns on social media, making it easier to share fund-raising efforts with the world.

While online crowdfunding isn't the right choice for every fund-raiser, it is an excellent way to connect with donors from around the world and to support weavers, fiber producers, and others who need money for their causes.

From Our
Roving Reporters

A YEAR TO REMEMBER



PHOTO BY JACQUELINE P. STEWART

In 2013, The Sandhills Handweavers Guild (North Carolina) flourished. It was a full year starting in January with Roc Day, when we celebrated the day spinners and weavers of yesteryear returned to work following the Christmas holiday. As is the guild's custom, everyone gathered at one member's house and had a great beef stew lunch with every imaginable side dish. After lunch, challenge items from 2012 were presented before members received the new challenge for 2013. It is the best possible way to start out the new year—members' creativity is truly challenged and everyone is really fired up.

One beautiful weekend in April, two members organized a two-day round-robin huck workshop. Eight participants brought their looms (both 4- and 8-shaft) prewarped and ready to go. The weaving sessions were interspersed with the theory of huck and lots of discussion about weaving lace—but not more than could be absorbed at one sitting.

Immediately following the workshop, guild members started to investigate the possibility of mounting a weaving exhibition at Sandhills Community College as a way of saying thank you to the college for donating space for our meetings each month. By the end of September, all the final details were in place: the college's library hosted the event and gave us an enormous bulletin board to display our theme of "From Fiber to Fabric," and the event was planned to coincide with Spinning and Weaving Week. Three display cases were filled with beautiful examples of guild members' work. And to top it all off, guild members held a reception one afternoon and demonstrated weaving on a floor loom as well as tapestry, spinning, and inkle loom weaving to about forty guests.

But we weren't done yet! Many members expressed an interest in learning about tartan weaving, and one of our members knew a professional tartan weaver from Lake Junaluska in the mountains of North Carolina. In the middle of November, native Scot Marjorie Warren of Thistle Studio conducted a two-and-a-half day workshop on tartans. Eleven participants each wove twelve samples of tartan in a wide variety of fibers and discussed the history of tartans and what they represented in Scotland. The members also were introduced to the Scottish Register of Tartans, and in addition to weaving, everyone enjoyed the fellowship and the academic portions of the workshop.

And that was the year that was!

—Jacqueline P. Stewart

A TRIP TO TIMBERLINE LODGE

On a sunny August day, members and friends of the Central Oregon Spinners and Weavers made a visit to Timberline Lodge on Mount Hood to see the handwoven draperies and upholstery fabrics that are still in use at the historic lodge. The group embarked on a tour of the facility to see all the handcrafted fabrics, forged ironwork, carved woodworking, and original paintings that make this lodge so special. The handwoven draperies and upholstery fabric in all the main areas have been replaced and rewoven several times since the lodge was dedicated by President Franklin Roosevelt in 1937. The Timberline Lodge was one of the Works Progress Administration (WPA) projects, and was built between 1936 and 1938. Architects and administrators decided the lodge would be furnished with hand-forged wrought iron, handmade wood furniture, handwoven fabrics, and hand-hooked rugs using three major design elements: pioneer heritage, Native American motifs, and native plants and wildlife. A local Portland interior designer, Margery Hoffman Smith coordinated the interior furnishings of the lodge. Women working under the Women's and Professional Projects Division of the WPA wove upholstery and drapery materials, hooked rugs, and sewed fabrics using designs by Smith. Originally all of the rugs were hand hooked from recycled materials, the drapery and upholstery fabrics were handwoven, and the guest room textiles were sewn and appliquéd by hand. Today the replacement upholstery and draperies continue to be handwoven in patterns and colors in the spirit of the originals.

—Linda Gettmann

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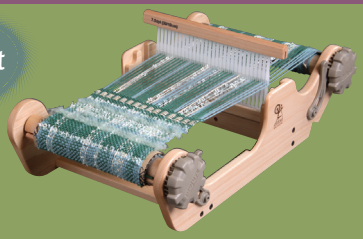
16-shaft Table Loom
24" weaving width.
Stand available.



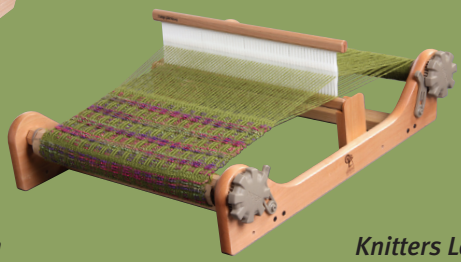
Folding Table Loom
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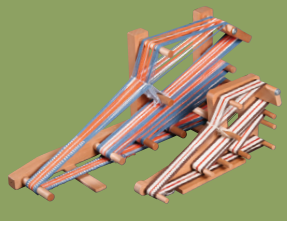
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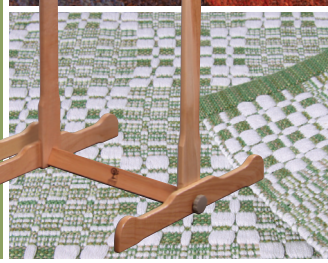


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Spotlight

WEAVING ART FROM ART

BY NANCY TAYLOR

One of the best things about being weavers and fiber artists is knowing we are part of a rich cultural, historical, and contemporary mix. Textiles have played an important role in almost every time and place throughout human history, and as contemporary fiber artists, we have the ability to call on a wide array of technical and aesthetic resources from that history. Art grows out of art, and so we are often motivated and inspired by work from artists whom we will probably never meet.





Left: Ikat textiles from Indonesia. **Right:** Student Hannah Fox shown with her response weaving to the Indonesian ikat. "The original pieces were created by a meticulous ikat process, which I attempted to emulate, although my ikat patterns are not nearly so intricate. I chose the black border striping to mirror the borders created in the Indonesian pieces. My warp is bamboo and the weft is cotton." PHOTOS BY NANCY TAYLOR

This is a subject I deal with in my fiber classes at Earlham College in Richmond, Indiana. One morning last spring, in my advanced weaving class, I greeted the students with a large pile of fiber work from around the world—weavings, baskets, embroidery, lace, and beadwork. We had Tuareg saddle decorations, Guatemalan *huipiles*, Maasai beadwork, Indonesian ikat wrap skirts, a silk sari from India, Zulu baskets, Navajo rugs, delicate linen handkerchiefs and napkins from the United States, kente cloth, Vietnamese batik, and a great number of other treasures.

I asked each of the students to choose a piece that moved them in some way. We took time to look, touch, and think together about what we cared about and what was beautiful or intriguing. I then asked the students to design and weave their own pieces in response to the ones they had chosen. This response could take any form they chose, and certainly did not need to be a duplication of the original. It did, however, need to be handwoven, even though some of the inspiration pieces were not.

The students began with a rough draft of sorts, designed specially to offer experience with any elements of the proposed piece that the student hadn't worked with before. The piece was meant to help answer questions such as: Am I going to be able to dye that shade of red? Can I find a twill that gives the effect of inlay? What if I make an extreme change in the scale of the original? Will a glittery gold thread wash up soft enough to wear? How do you add beads to a piece? The focus of the rough draft was on risk taking, process, and exploration—not on the product.

Many of the students found the response weaving a challenging project conceptually. How do you respond intentionally to someone else's work, particularly when that work is rooted in a heritage that you don't share? What exactly do you respond to? Color? Fiber? Scale? Function? Technique? Materials? Or is there something much harder to articulate in how you relate to a piece? In general, we answered yes to all of the above, and the results took many different directions.

The final pieces ranged from delicate silk to the heaviest wool, from two shafts to eight, and from small to large. We exhibited each of these pieces along with

a photograph of the original and a brief artist's statement in our college gallery. We enjoyed watching the reactions of gallery visitors as they looked back and forth at the original and the response.

Here are some pieces from the show and excerpts from the students' statements about their work:

JOY DOUCETTE: "I wanted to make a piece that was quite similar to the original in its structure and materials. My piece is a white silk scarf with sections of gold weft banding repeating the zigzag of the original. I felt that keeping it simple, using fine silk, and using only gold and white yarns gave my piece elegance. I chose a rib pattern to repeat throughout the whole piece, which is close to the plain weave of the original. I also reacted to the symmetry of the original, so the ends of my piece are symmetrical with the pattern of the gold banding, ending with an elegant hemstitch."

BRAD MAISEY: "I responded by weaving a tapestry piece that allowed me to create a pattern using solid areas of color and geometrical forms, similar to the original, and also of the same width as the original. I chose to use red, black, and white because those are the three main colors used in traditional Maori culture back in my homeland of New Zealand."

ANICKA MEYERS: "I chose this piece to respond to because I have always been drawn to lace: the evenness, the consistency, and the delicacy of fine work are features I appreciate and attempt to emulate in my own weaving. In responding to this piece, I pushed my boundaries a little bit. Instead of small and concise, I went huge. Instead of tiny threads, I worked with the bulkiest material I could find. I decided to see what would happen if I took the same ideas and magnified them. And through this process, I came to appreciate what I love about lace in a whole different light."



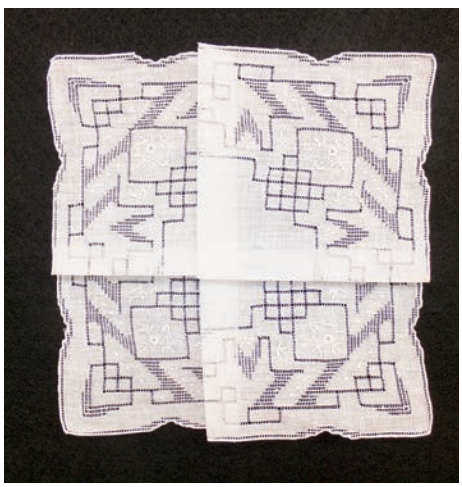


Left: Silk fabric from Thailand. **Right:** Student Joy Doucette wearing her response piece





Left: A strip of kente cloth from Ghana. **Right:** Student Brad Maisey with his tapestry response piece





Left: A linen pulled-thread handkerchief from the United States. **Right:** Student Anicka Meyers with her response piece: a lace blanket dyed with tea.

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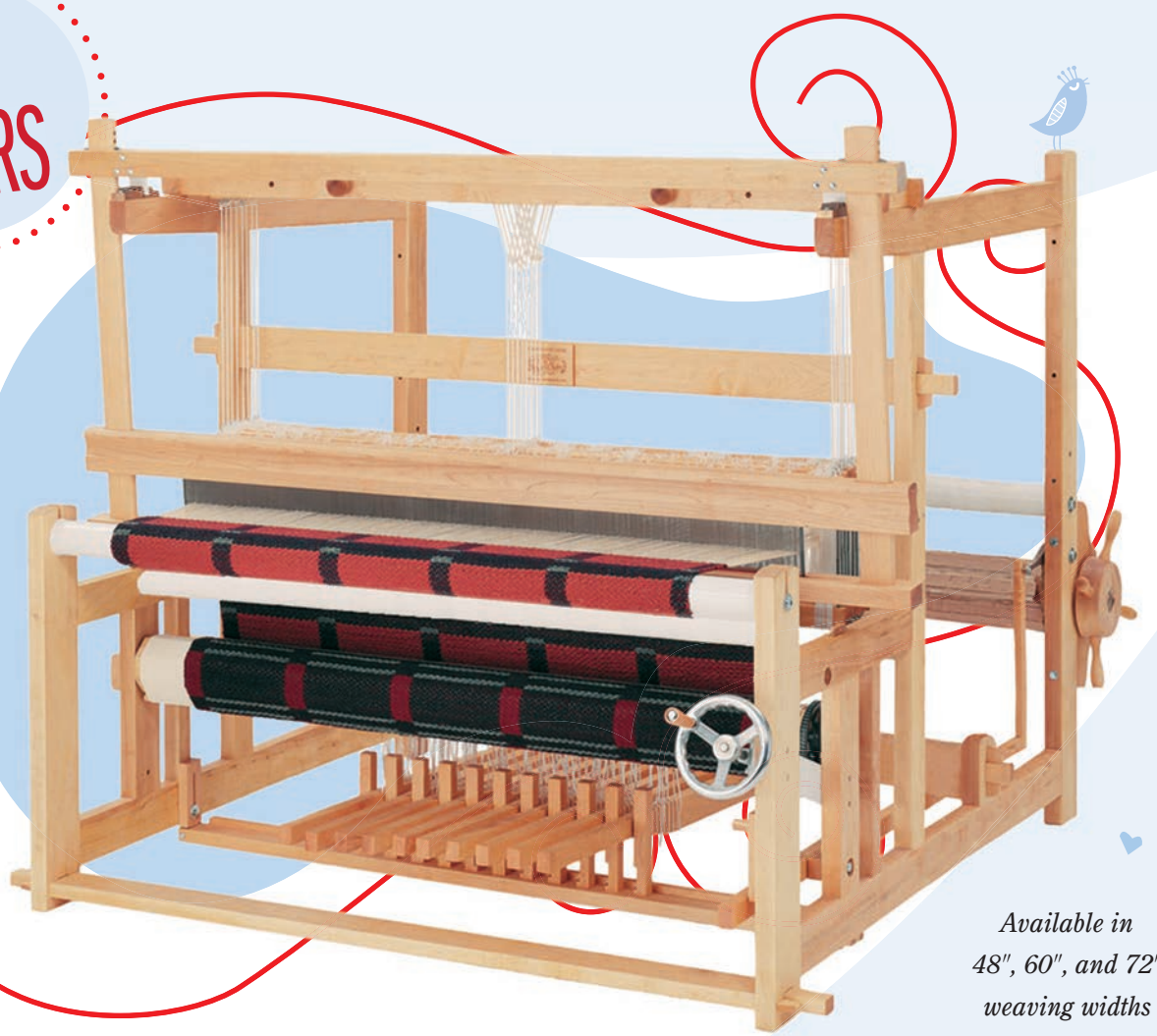
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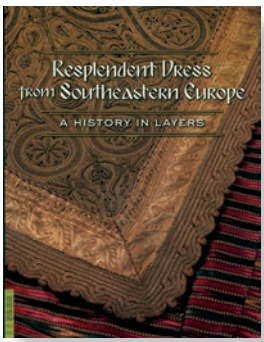
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Media Picks



RESPLENDENT DRESS FROM SOUTHEASTERN EUROPE: A HISTORY IN LAYERS

Edited by Elizabeth Wayland Barber and Barbara Belle Sloan

LOS ANGELES: FOWLER MUSEUM AT UCLA, 2013. SOFTCOVER, 275 PAGES, $35, 978-0-9847550-3-5.

Imagine a young girl dancing in a billowing skirt that swirls and sings as it swings with beads, baubles, and bells. Her partner is outfitted in an ornately embroidered shirt, vest, hat, and pants. Every stitch of both of their ensembles conforms to the custom of the village culture and identifies the dancers' standing in their social structure. She has spent years with needle-pricked fingers, learning to work with the materials and methods of her people to create and carry on their traditional folk costume.

Handmade costumes of the nineteenth and twentieth centuries from southeastern Europe, embellished with every type of embroidery, bead, button, bow, braid, and bijou, are illustrated in color photographs in this well-designed book. The full-page photos of ensembles are supplemented with many views of costume details, and every stitch, embellishment, and symbolic motif is visible. More importantly, the authors explain the cultural history of the decorations and the dedication of those women who created the garments according to centuries-old traditions. Documentation on the provenance, size, fiber, fabric, weave, and embellishment follows each photo or can be found in the Appendix. The book begins with a regional map and a four-page historical timeline and ends with abundant notes and references.

In the first chapter, Barber leads us from prehistorical string skirts to the ornate clothes of the more recent past with her usual omniscient and eloquent style. The final touching chapter by coeditor Sloan tells the "stories behind the clothes." Other chapters are by three scholars of textile and folklore history. Jirousek discusses Ottoman influence in Balkan dress. Thread and living traditions is the subject of the third chapter by Corbett. "After the Ashes of War" by Dunin compares the changes in villages she visited before and after some of the devastating geopolitical events in the region. The villagers lament, "All that we had, all that we were, reduced to memories." A chapter on festive dress and dance events in the Romani community, also by Dunin, discusses the sedentary Macedonian Romani families and the evolving modernity of their costumes with commercial fabrics.

This book is a bouquet of ideas and inspiration for those in our weaving world who make personalized items to wear by hand, from scratch.

— Nancy Arthur Hoskins



MEDIEVAL GARMENTS RECONSTRUCTED: NORSE CLOTHING PATTERNS

Lilli Fransen, Anna Nørgaard, and Else Østergård

OAKVILLE, CONNECTICUT: DAVID BROWN BOOK CO., 2011. HARDCOVER, 143 PAGES, $50, 978-87-7934-298-9.

Nearly a century ago, archaeologists made an incredible discovery when excavating an old Norse settlement in the southwestern tip of Greenland. They found a variety of medieval Norse-Greenlander garments, hoods, caps, and stockings, making it one of the greatest archaeological textile finds. Scientists were able to learn a great deal about how the garments were made, from the spinning and weaving to the dyeing and sewing of the cloth.

The authors have taken this information and used it to create this excellent guide on how to re-create these garments. The first chapter of the book details the excavation, analysis, and preservation of the textiles. The next two go into detail about how these garments were constructed from the wool on up.

In the second chapter, a great deal of information is given on the materials and methods originally used by the Norse Greenlanders, and it is left up to readers as to how "authentic" they wish to make their reconstructed versions. The truly dedicated historical textile enthusiast will find information on how the wool was spun on spindles, colored with natural dyes, and then woven in a 2/2 twill on a warp-weighted loom with a weaving sword. Less historically zealous readers will find information on suitable commercially spun yarn substitutes. The authors also provide information on how to create the various embellishments and sewing techniques used by these medieval people, including tablet-woven piping and footweaving.

The third and final chapter gives information for reconstructing the textiles from sewing patterns. The patterns are designed to be as close to the measurements of the original garments as possible, so it would be best to start by making a muslin before working with any handwoven cloth.

The book includes photos of the original garments and a modern reconstruction of each item. There is information on measurements of each garment, the different pieces, and how to lay out the pieces on fabric. Patterns are printed on grids at a scale of 1:5 without seam allowance.

Medieval Garments Reconstructed is an excellent resource for anyone interested in historic textiles. The detailed information on the materials, methods, and garments themselves is informative and a delight to read whether you want to actually spin, weave, and sew the garments or not.

— Christina Garton

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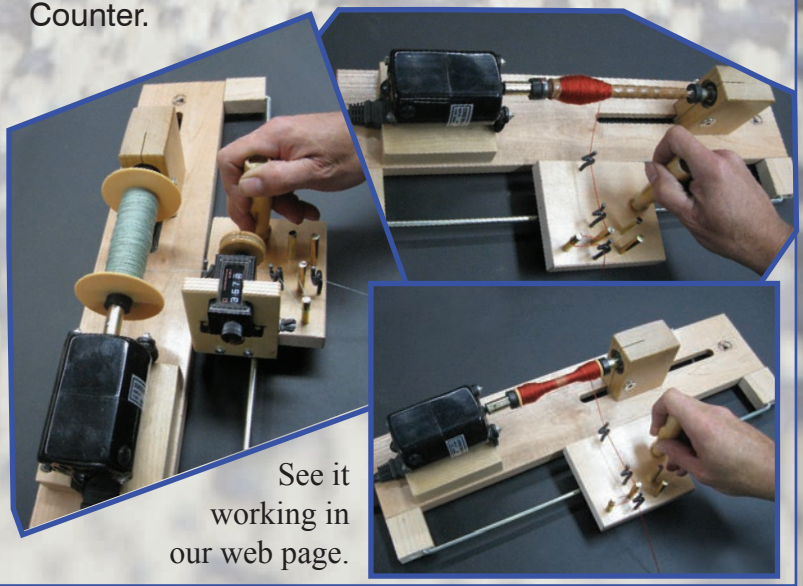


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A Weaver By Trade

S. RABBIT GOODY



Historic Venetian carpet and the reproduction on the loom. PHOTOS COURTESY OF RABBIT GOODY

I am a weaver by trade, and I began my weaving career reproducing fabric from the early nineteenth century. I have woven fabrics that are very close reproductions, and I have woven what we euphemistically call "traditionally inspired" fabrics. I weave on handlooms and on old industrial looms repurposed from the past. Some of the looms at my studio Thistle Hill Weavers date back to the early 1900s.

A CAREER IN CLOTH

I love doing this work for two reasons. First, my interest is in the transition from handcraft to mechanical processes, which fits into the time period from 1700 to 1840. During those one hundred forty years, there was a great deal of innovation in textile process. Second, I am a good technical weaver who enjoys the structure of pattern weaving, the height of which I believe came before the mechanical and powered weaving industry. I am not an artistic weaver, and although I create some designs, I rely on pattern and weave structure for my creations.

I began my weaving career when I was sixteen by spinning wool using a stick and a potato. Later, I worked in the weave shop at Mystic Seaport, a museum in Mystic, Connecticut, where I learned from two masters: Jane Keener and "Granny," an elderly woman with a great deal of handweaving knowledge. I began my first handweaving business, Bramble Bridge Weave Shop in 1976, and then changed it to Rabbit Goody Wools and Cashmere as I wove cashmere and silk scarves for the New York City accessories market. In 1983, I began work at the Farmers' Museum, Cooperstown, New York. Under the direction of David Parke, I was able to research and explore textile technology of the seventeenth through nineteenth centuries.

I realized early on that weaving exclusively by hand would not give me a living wage and that my body would probably not last either. In the late 1980s, I began acquiring commercial looms that were being discarded by large mills, repurposing them to fit my needs. I had the rare and unique opportunity of combining my academic studies, my museum curatorial duties, and my skills as a weaver into a very interesting weaving business, Thistle Hill Weavers, where my employees and I weave custom fabrics, carpet, and trim for homeowners, designers, museums, and even the film industry.

I started weaving clothing fabric: wool jean cloth (cotton warp, singles woolen or worsted filling woven in 2/1 twill), historic blankets, satinette, ticking, thickset, and dimities for living history museums and civil war reenactors. Over time, I shifted my focus to weaving reproductions of interior furnishing fabrics: damasks, furniture check, calamancoes, and baize for bed hangings, drapery, and upholstery.

THE REPRODUCTION CONTINUUM

My ability to understand early textile production and study weavers' draft books, hand tools, and extant textiles affords me a very special approach to reproducing fabric, so here is my advice to other weavers who want to reproduce historic textiles: There are different types of reproductions, each having a set of choices that need to be made. What does the reproduction need to accomplish?



Scottish shawl reproduction from an existing shawl circa 1840. We had to spin the yarn for the marl brown and white stripe that was in the original shawl.

Knowing the purpose of the reproduction is essential.

The truth is, we can never exactly reproduce a textile. Fibers, spinning technology, dyestuffs, and methods of production have changed. But if we think of a continuum on which to place a particular reproduction, goals and finances will govern how closely we can and need to reproduce an original piece.

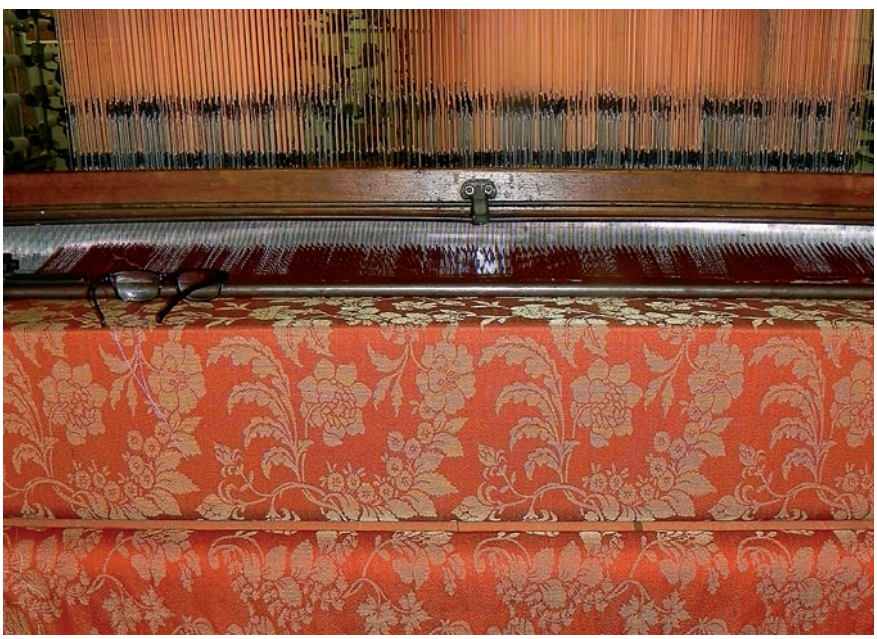
Here's how we go about it: We examine each aspect of a textile—the fiber, yarns, dyes, weave structure, density, scale, and finishing. We make a spreadsheet to define the essential ingredients that we need to preserve and reproduce. On one end of the continuum is the "perfect replica," everything that can be achieved without limits on cost of production. On the other end is a textile that just has to appear visually the same as the original. In this case, the method is unimportant, and the materials can be completely different from the original.

When doing professional reproduction, it's important to understand your client. Some aspects of a reproduction are more important to me as a historian than they are to the client who may see the fabric only in the visual sense. Keeping my perspective separate from my client's is sometimes difficult but often necessary!

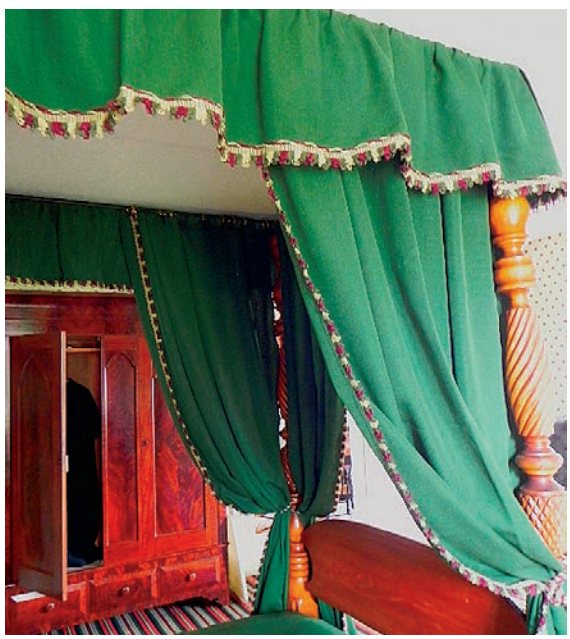
For example, for the National Park Service, we reproduced the sleeping tent which George Washington used at Valley Forge. The sleeping tent is a version of bed hangings that were inside the marquee tent that housed General Washington and his staff. The fabric is a 2/1 twill woven from singles linen. The National Parks conservation department sent us an original piece. (We could say "Washington slept under this . . .") The linen had aged and was a different color from linen available today. We dyed the linen the "right color" of natural to match. Written supporting evidence was available to know from whom Washington had purchased the fustian fabric for this tent, so we had both physical and written evidence for the fabric. We matched fiber, color, weight, and weave structure. However, we wove our reproduction on a power loom, not by hand, and we used a two-ply linen that was the correct size but machine spun. No textile expert in the future should mistake this for the original!

For the film industry, we want a visually accurate reproduction in natural fibers. We reproduced a pair of pants for the movie *The Curious Case of Benjamin Button*. The pants were cotton and wool jean twill and were worn by Brad Pitt in the movie. The wardrobe department sent the original pair of pants that they wanted reproduced, and of course, all of the women in the mill put them on for size—34 regular—so we said we had been "in Brad Pitt's pants"! Now how many weavers can claim that? We often reproduce fabrics that have not been seen for a few hundred years and that are found only in weavers' draft books. When we reproduce from written sources, we are somewhat in the dark about certain aspects of the fabric. We cannot know what exact color, weight, and yarn quality were used originally just by reading a weaver's draft. We have sample books from the period of similar fabrics, so weight, color, and fiber content are often available as references, and we look at many existing textiles of similar construction. But we are still taking a leap of faith that we are close to the intent of the original weaver when we reproduce from a draft book.

On rare occasions, I do take the journey to creating inspired fabric. Using weave structures that I am fond of, I create fabrics reflective of my own color choices, my own fiber favorites, and my own feeling for drape and texture. These are fabrics that are truly inspired by other cloth—sometimes ancient, sometimes modern, but inspired by my passion for process, pattern, and style.



Watercolor drawing for a silk damask,1751, drawn by Anna Maria Garthwaite. In the collection of the Victoria and Albert Museum, London, England. Reproduction on our Jacquard loom.



Bedhangings at the Granger Homestead. Rep-woven worsted with polychrome loop fringe and dimity tester cloth. Silas Burton, The Hartford Figure, Venetian-style carpet on floor.

A Day at the Museum: Researching Historic Textiles

NANCY ARTHUR HOSKINS

"But there was one elephant, a new elephant—an elephant child—who was full of satiable curtiosity, and that means he asked ever so many questions!"

–"The Elephant's Child" by Rudyard Kipling



A 7-shaft weft-faced cartouche pattern from the tunic of Tutankhamun at the Egyptian Museum, Cairo.
PHOTOS BY NANCY ARTHIUR HOSKINS



Nancy weaving a reproduction of a 10-shaft weft-faced patterned band from the tunic of Tutankhamun.

It all begins with that satiable curtiosity. That compelling ethnic, antique, or ancient textile that asks who, what, where, when, why, and how? To discover the answers, you are launched on a research journey. Oh, the things you will see, the places you'll go! I could never have imagined when I began my quest that someday I would visit the archives of the world's greatest museums.

I caught the wave of interest in creative embroidery in the early 1960s and became curious about the history of stitches. Searching for fine embroidery cloth for my samplers led to a long-lasting research topic when I purchased a handwoven towel and discovered that Oregon had once had a thriving flax and linen industry. Coptic tapestries captured my attention when I took my first weaving and art history course in 1974. My research on embroidery stitches, linen, and the fascinating Coptic fabrics expanded to include earlier Pharaonic and later Islamic textiles from Egypt and multiple weaving structures beyond tapestry. For me, it has been a process of interconnecting the research, re-creating embroidered or woven works, writing, and teaching.

Our textile field is so very broad and deep. Your interest may be in exotic animal fibers, plant fibers, natural or chemical dyes, or natural fabrics. Perhaps handspinning captures your interest or learning about nets, knits, laces, braids, bands, looms, or woven textiles of infinite variety. Items of fiber and cloth have been created since prehistory in all parts of the planet. To study any one of these facets of fiber and fabric requires an interdisciplinary approach—a dip into many diverse fields of study.

If you have a passionate interest in a topic and have exhausted the resources available via the library, the Internet, or explorations at the loom, you may need to study actual examples in a museum. I have visited over eighty public and private collections in eleven countries to study Egyptian textiles. The museum trips were funded by teaching, writing, and the sale of my woven works. (A grant from the Oregon Council for the Humanities sponsored one trip to French museums.)

GAINING ACCESS TO THE RIGHT COLLECTION

So much has changed with the advent of the Internet. A computer search can lead you to the appropriate museum website replete with information about the collection, contact information, and often the process for requesting a research appointment. The curators are generally pleased to help a visitor with a special interest and knowledge about their textiles.

To arrange your museum visit, start with a letter to the collection curator. Compose a statement of interest and

intent about the type of textile you wish to study. For example, my initial goals were to analyze Coptic tapestry techniques, to diagram the techniques, weave samples, teach the techniques, and publish the findings.

Include a résumé with your letter. There are many templates available on the Internet, but be creative. I have a one-page version with a photo and information about my education, relevant employment, publications, exhibitions, and other collections I have visited. List significant credentials such as the HGA Certificate of Excellence or workshops with master weavers. These days, you can send your letter and résumé by email s provided as attachments or as links to your website or Facebook page.

PREPARING FOR YOUR VISIT

Research time is precious, so find out all you can before your museum visit. Learn ahead of time about the collection and the museum's protocol for examining items in it.

A collection visit is often a one-time opportunity, so think through what you want to find out. Create a documentation sheet that covers the basic data about each piece and contains a space for notes or a sketch, and take multiple copies with you. The Centre International d'Etude des Textiles Anciens has an internationally respected documentation outline that I use with some alterations to suit my interests. Each museum will also have its own format for documenting each piece in its collections. You may be able to get a copy of their information or at least make notes from it.

I keep my a small bag permanently packed with the items I need for examining textiles: gloves, a flashlight, pick glasses with different levels of magnification, a handheld, battery operated, 30x mini-microscope to examine fibers, a measuring tape, documentation sheets, and other items. I use a measuring tape with inches on one side and metric measurements on the other. You can mark a measurement on the tape with a pin and record the numbers from each side to save time calculating. I bring a notebook with plastic protection sheets to hold the documentation sheets, graph paper, notebook paper, business cards, photos or samples of my work, and a copy of my publications. I carry a card with yarn samples for color matching so I can accurately plan a reproduction. Pens and colored pencils cannot be used near archival textiles but are handy to have for later notes.

A separate bag should be packed with all of your computer and camera gear. The museum may have restrictions on the use of a computer and rules about photography. Find out the process for ordering a museum photo and any required permissions or fees for future publication. If you are taking photos, keep a record of the textile number and photo number so you can match the information when you are home.

Once you are in the storage area, you may be sequestered for a long time, so bring a bottle of water, an energy bar, and maybe an aspirin. Bring small gifts such as handwoven bookmarks, mug mats, or a specialty food item from your home state for those who assist you during the appointment. I travel with all of this gear in a rolling suitcase so I can save my energy for the research.

MAKING THE MOST OF YOUR RESEARCH TIME

Arrive at your appointment neatly dressed, with no dangles or bangles, and wearing comfy walking shoes. Remember to take a photo of the staff or of the room if permitted. Ask about time constraints and protocol for examining the textiles, and find out the location of the nearest restroom. The research room may have several people working on different projects, and the staff will be interested in what you are doing, both of which can be distracting.

Coping with a foreign language can also be a challenge. In France, I found my French and the curator's English adequate for communication about textiles. You might also find someone helpful with written material in another language through Complex Weavers, and some of our reference books cite textile words in other languages.

FOLLOWING UP

After a research trip, there are always things to do once you are home. Take notes so you will remember what tidbit of information, reference, photo, name, or address you promised to send back to the museum. The appointment should be promptly acknowledged with a thank-you note and, if possible, contribute something that you have learned back to the museum. It could be information about the technique or weave structure, a good photograph, a note about a comparable piece in another collection, or a reference to a relevant article or book. If you publish about your research, be sure to acknowledge their help and donate a copy to the museum.

For me, it is important to re-create an example of a museum textile that I have studied. It allows me to test my theories about the construction techniques and to share the privilege of researching these ancient fabrics through my writing and teaching. You will find, as I have, that there are always new questions to pursue in our vast textile world. The "curtiosity" never ends.

On the web

You can download Nancy's checklists for museum research at weavingtoday.com.



Nancy taking notes on a large Coptic tunic in the British Museum. London, England, 1985 PHOTO COURTESY OF NANCY ARTHUR HOSKINS

INSPIRED BY:

Weaving New Connections

ANITA OSTERHAUG



Jane Barry presented her overshot design at a group meeting.
PHOTO COURTESY OF JANE BARRY

Weaving can be a solitary occupation, but over the past four years, a guild in Illinois showed that it can also be an amazing way to connect with the past, the local community, and one's own creative spirit, and how everyone is left richer by the experience.

The members of the Champaign-Urbana Spinners and Weavers Guild have a long history of volunteer work with the Spurlock Museum at the University of Illinois. Because the museum focuses on world history and culture, the museum staff has a lot of ground to cover, so the guild has pitched in as exhibit consultants, mount preparators, and event leaders. In 2010, guild member Jane Barry approached Assistant Director of Education, Kim Sheahan, with an idea for a new kind of collaboration: creating an exhibit of textiles inspired by objects in the museum collection to raise public awareness of fiber crafts and the museum. Kim was delighted, and the museum quickly assembled a collection of objects to inspire the weavers, from a tiny Middle Eastern seal to a chair from East Asia.

To kick off their design efforts, the museum invited internationally known weaver and artist Anita Luvera Mayer to present a workshop on her creative process. Anita showed the group how she keeps notebooks to record her ideas and to collect images, colors, and concepts that inspire her. Anita encouraged the weavers to create a process and a timeline for the project, so they held monthly meetings to present their ideas and review progress. Jane Barry said that the advice enriched the experience. "It was wonderful because weavers so seldom get to see what others are doing and thinking. Anita recommended journaling, and that was a good thing to share."

To help the public understand what was involved in creating the pieces, the weavers supplied process photos that became part of the exhibit, and the museum also taped them talking about their process and their experiences.

The guild members chose a variety of objects as inspiration. A handspinner chose a tiny scraper from Micronesia, made from a shell. She spun three skeins of yarn inspired by the colors, then a weaver asked her to spin more from which she wove a two shawls. Esther Peregrine raised silkworms, reeled and hand-dyed the silk, and wove a plaited twill scarf mimicking the incised patterns on a betel bowl from the Philipines. Knitter Debbie Mandel's creative journey led from a Bavarian china cup and saucer in the collection, to a Polish lacemaker, and on to the twentieth-century German lacemaker Herbert Niebling. In the process, she explored her own German and Polish heritage, made new friends around the world, and learned more about lacemaking in the round.



Ann Bergeron's fabric inspired by an Inuit pouch. (She later made it into a pouch.)
PHOTO COURTESY OF ANN BERGERON



Jane Barry's paisley-inspired overshot.
PHOTO COURTESY OF JANE BARRY

Top right: The Kerman paisley table topper that inspired Jane's overshot and twill fabrics. **Lower right:** The Inuit pouch that inspired Ann Bergeron's recycling project.
COURTESY OF SPURLOCK MUSEUM, UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN

Several weavers took inspiration from textiles in the collection. Ann Bergeron wove a pouch with recycled materials inspired by an embroidered Inuit pouch from Greenland, and Jane Barry wove several pieces based on a Kerman paisley table throw from Iran. She says, "One of the items that appealed to me greatly was the paisley table cover because of the colors and the paisley design. My mother usually had a paisley dress in her closet and paisley pajamas as well, and the first dress I bought for myself was a paisley. So, it goes back a long way."

Jane's first project was an overshot shawl. She had collected a palette of colors that she liked, and the Kerman paisley pattern reminded her of an X, so she took that as the starting point for her design. She worked up drafts on paper and on the computer, then wove and washed small samples (100–150 threads) but wasn't satisfied with the results. "I was getting the colors and size that I liked, but that X was just kind of harsh. It didn't have anything curvaceous about it that a paisley does." So she went back to square one and found a variation of the Blooming Leaf pattern called Lee's Surrender. "My husband is a Civil War historian, so that was interesting to me. So I made some samples and decided this was the design that I liked, so I wove up the shawl. "When you look at the it, you'll see that it has five red bands, each about 3 inches wide, broken up with green bands. But when you look closer, you'll notice that each one of those bands is different from the others—one may have crimson and orange and a bright red, and another might have burgundy and rusts. The variations give the design depth."

After the overshot, Jane found she wanted to explore the curviness of the paisley pattern more, so she began experimenting again. She ended up weaving a delicate undulating twill in fine wool, yardage that she plans to make into a jacket someday, and she went on to make a nuno-felted scarf with paisley-like patterning.

Jane wasn't the only weaver who found that the creative process fueled itself: Several weavers wove more than one piece based on the museum objects. "I think people surprised themselves. The ideas just kept coming."

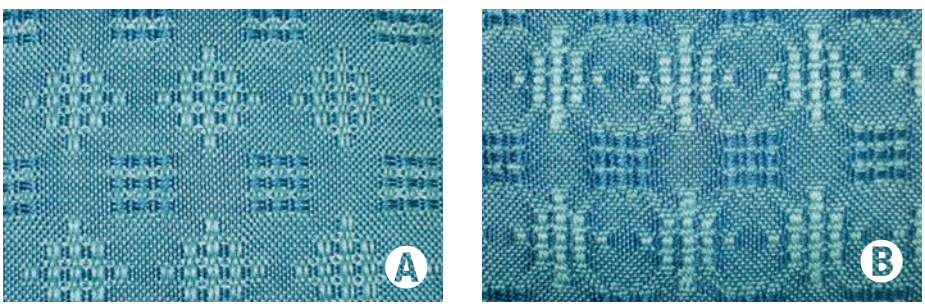
Kim Sheahan says that the museum benefited from the project as much as the weavers: "This was one of those wonderful ways we can show the community how we can work together with them. And it was a learning experience for all of us. For example, we learned that taking inspiration from photographs is not sufficient: the shell scraper looked gray in the photo, but when we took it out of storage to look at, there were subtle lavenders and greens and other colors that the spinner incorporated into her yarn."

Kim says the project also illustrates how artisans can contribute to the museum's store of knowledge. Kim did some research about the objects for the guild members, but some did research on their own on the patterns, the materials, and the people who made the pieces, research that Kim is very glad to have. She says that some objects are donated with little accompanying information, and others came into the collection a hundred years ago with scant notes jotted on a slip of paper. "You hope when people use your collection for research that they'll send you the paper that they wrote about your piece or the article in the scholarly journal. I tell people that I am one person showing people a museum full of objects from all over the world, and I'm not an expert on any of them. So if you know something I should know, tell me. If we can tap into the expertise of experts in other areas, it makes our information so much better."

Ratios, Rationale, and Rate of Shrinkage

SARAH H. JACKSON

When you design cloth, calculating and allowing for shrinkage is a critical step; it is also one of the most misunderstood.



Lace before and after wet-finishing.
PHOTOS BY SARAH H. JACKSON

Many weavers routinely add extra warp length and extra width "just to be sure" they have enough finished cloth for their projects. But to conserve precious materials and time, one needs to understand how to accurately determine warp and weft dimensions.

An online search for a "warp calculator" reveals a number of sites that will automatically calculate the necessary warp length if one already knows the rate of shrinkage. One site, while encouraging the use of its calculator, takes "no responsibility for projects gone awry." So there is no magic bullet: understanding the process and the formula for determining shrinkage will assure that you can plan your own projects confidently.

The first step in planning is to sample. Shrinkage is determined by both your materials and the weave structure, so even if you've worked with the same yarns before, don't assume. If you haven't used these yarns in this structure before, sample. (8"–10" is a good sample size.)

Once your sample is woven, it's time to figure length. Carefully measure the woven length of your sample while it is still under tension on the loom. When the sample has been removed from the loom and wet-finished, measure it again. The difference between the two measurements will give you the percentage of shrinkage. For example, if the sample measures 10" long on the loom and 8" long after finishing, the shrinkage rate is 20% (10"– 8" = 2" which is 20% of 10").

It may seem logical, if the shrinkage rate is 20%, to simply add 20% to the desired finished length, but . . . it doesn't work! Many experienced weavers make this mistake; a recently published book by a well-known author as well as a highly regarded website both include this erroneous instruction. Let's see what happens if we simply increase the warp length by the percent of shrinkage: If I want my finished length to be 10" and I add 20% for shrinkage, I will weave 12". If the 12" shrinks 20%, my finished length will be only 9.6" long. That's not a huge difference (less than ½" short), but what happens over a longer length? If I need 3 yards (108") of finished cloth and add 20% for shrinkage, I will weave 130" (129.6" rounded up). If 20% is lost in the wet-finishing process, the cloth will be 26" shorter, so the finished measurement will be only 104": 4" short! That is a huge difference, especially if it means there's not enough cloth for the intended project.

So here's the secret: Rather than the percentage of shrinkage, it is the ratio of woven cloth to finished cloth that gives the correct warp length.

To understand how the ratio works, let's use the 3-yard example above:

- Sample measured under tension on the loom is 10".
- Sample measured after wet-finishing is 8".
- The ratio is 1.25. (10 divided by 8).
- Multiply the desired finished length by the ratio: 3 yards (108") x 1.25 = 135".
- 135" less 20% shrinkage equals 108" (exactly the 3 yards I needed!).

When determining the ratio, remember that the on-loom measurement always goes above the line to be divided by the finished length, which always goes below the line.

The same formula is used to determine the required width of cloth: Establish the ratio by dividing width in the reed by the finished width of your sample. Multiply the desired finished width by the resulting ratio.

If you wish to modify a project from *Handwoven*, you can easily determine the working ratio by checking the dimensions listed for the project For example, the woven length of fabric for a vest in the Jan/Feb 2013 issue is 112". The finished length is 95". Using the above formula, divide 112 by 95 to get a ratio of 1.1789. For simplicity, round the ratio up to 1.2. To make the vest longer by 12", multiply 12 by 1.2, which yields 14.4". Round up again to 15" and add that amount to the warp length.

Finally, don't forget to add enough to the warp length for fringe and loom waste. Now you're ready to weave with confidence, knowing you'll have exactly the amount of finished cloth you need.

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"WORTHY OF PILGRIMAGE"
The Textiles of Timberline Lodge

ANITA OSTERHAUG

"Worthy of pilgrimage by America's hand weavers are the beautiful hand woven textiles at Timberline Lodge on Mt. Hood near Portland, Oregon. They are an expression of the best in modern American design." So wrote Mary Elizabeth Starr in *The Weaver*, just three years after Timberline Lodge was completed in 1937 by President Franklin Delano Roosevelt's Works Progress Administration (WPA). The lodge was built during the Great Depression of the 1930s but also in the midst of a renaissance of handweaving in America, one that continues today.



Oregon's Timberline Lodge, built in the 1930s. PHOTO COURTESY OF TIMBERLINE LODGE

The story of the Timberline textiles is also a story of the Oregon landscape and of generations of Oregon weavers. The textiles were designed by Margery Hoffman Smith, born in Portland in 1888. Her father, Lee Hoffman, built the first bridge across the Willamette River and her mother, Julia Christianson Hoffman, founded the Arts and Crafts Society (1907), now the Oregon College of Art and Craft. Smith graduated from Bryn Mawr in 1911, then studied design at the Art Students League of New York and painting at the Museum Art School in Portland.

As assistant state director of the Federal Art Project, Smith directed the artisans creating furnishings for the lodge, including handmade wood furniture, wrought-iron decorations, paintings, murals, and, of course, the textiles. Under WPA rules, only one member of a family could work for the agency, so the few women it employed were mostly unmarried, divorced, or widowed. Smith hired the Timberline women for their sewing skills and taught them to weave. Under her direction, they produced 119 hooked rugs, 136 yards of handwoven curtain material, 322 yards of material for bedspreads, and 564 yards of material to upholster the lodge chairs, benches, couches, and stools.

Smith drew her design inspiration from local Native American legends and from the flowers of Mount Hood's alpine



Chair fabric in process. PHOTO BY KAREN GELBARD



Weavers in the 1970s creating new fabric for the lodge.
PHOTO COURTESY OF LINNY ADAMSON



The lodge furniture today with handwoven upholstery.
PHOTO BY KAREN GELBARD

meadows and forests. Designs such as the trillium flower found their way into paintings, carvings, and other aspects of the lodge decor. She used local materials wherever possible: The lodge is made of local timber and stone, and the dining room curtains were handwoven from Oregon-grown flax and wool. The fabrics were woven in simple designs to complement the rustic forms of the building and furniture with warm-colored stripes in the draperies, and simple herringbone twills and crackle blocks for the upholstery fabrics.

The lodge opened in 1937 with the fanfare of a presidential visit, but it was closed during World War II and was not maintained after the war. It was in disrepair in 1955 when Richard L. Kohnstamm (known as "RL") was granted the operating permit. In 1975, the nonprofit Friends of Timberline was formed to preserve the lodge and its artifacts, at the same time America was experiencing a new renaissance of handweaving. Linny Adamson, a young member of the Portland weaving community, was part of that renaissance when she was hired as the lodge's first full-time curator in 1979, shortly after Timberline Lodge became a National Historic Landmark. She says that there have been many journeys and lessons learned in over forty years of preserving and reproducing the lodge's many works of art and textiles.

The textile renovation project started in 1975, sponsored by the Comprehensive Employment and Training Act (CETA), a descendent of the WPA. Adamson says that, in the beginning, the Friends were concentrating on the original paintings. But Margery Hoffman Smith was still alive and opened their eyes to the fact that the fabrics were all handmade. Marlene Gabel, who headed the project for the first four years, hired local handweavers to reproduce the main lobby draperies. Pendleton Woolen Mills and other local businesses donated mill ends of Oregon wool yarns, and Oregon-based Robin and Russ Handweavers supplied the linen.

Since Adamson became curator, she has employed local handweavers working in their own studios to create thousands of yards of textiles for the lodge. She says it's a constant challenge to keep enough cloth ready for replacement and repairs. "Last year, Timberline had 1.9 million visitors, so the furniture gets a lot of wear and tear. We have to always weave extra yardage and plan around the workings of the lodge. For example, couch seat cushions will wear out before the backs, so now I have weavers make enough yardage to recover the whole couch once and then replace the seat cushions later. We also put an acrylic backing on the fabrics to help them wear better. We have samples of the original fabrics, and our handwoven fabric today is higher quality, with higher setts and better natural materials, but always preserving the spirit of Margery's original designs."

Linny says there were no pattern drafts for the original Timberline fabrics. "Margery made watercolor records of what each room scheme looked like, with design elements including large and small zigzags and chevrons." Instead of trying to maintain a color scheme for each room, Linny's weaving team uses Margery's design elements in their stock fabrics. But, she says, it's always a juggling act. The work still relies heavily on donated materials. A loom donated by long-time Portland weaver and gallery owner Leslie Moorehead was given to a Hood River fiber studio whose students are now weaving fabric for the lodge.

The Timberline textiles continue to have roots in the Oregon crafts community, many created by weavers from the Oregon College of Art and Craft, the Damascus [Oregon] Fiber Arts School, and the Portland Handweavers Guild. Jaye Campbell, head of the textiles department at Portland's Multnomah Arts Center weaves almost 50 yards of fabric a year for Timberline, and local tapestry weaver Pam Patrie is helping to repair and restore the dining room curtains. Linny is also working to bring younger weavers into the effort. "When I met Margery Hoffman Smith, I was in my twenties and she was in her nineties. It was a link between the generations that kept us all connected. Now it's important for me start bringing in the next generation."

After forty years, Linny is still passionate about carrying on Margery's work. "People don't always know why they love the lodge, but I think the fabrics really bring a warmth that makes it special. The color scheme and flow come from natural elements: the greens and blues of the flowers in the WPA paintings and the warm reds of the trees here in the fall. Margery brought the outside inside. When you think of her eye for making classic, timeless designs, she was fabulous. Her work has stood the test of time."

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(563) 920-7704 *www.IowaSheepAndWoolFestival.com*

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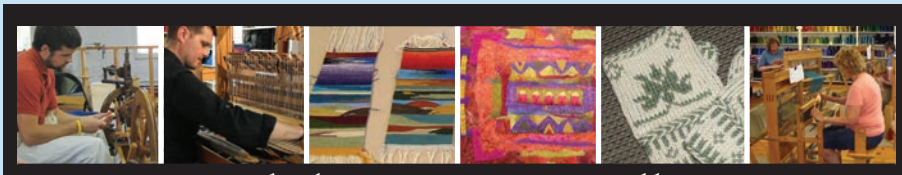
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July 30 - Aug 1	Exploring Color Knitting Techniques	Donna Kay	$295
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August 18 - 19	Felt Art Inspired by Nature	Martien van Zuilen	$250
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www.BlackHillsFiberArtsFair.org

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www.bigriverfiberfling.com
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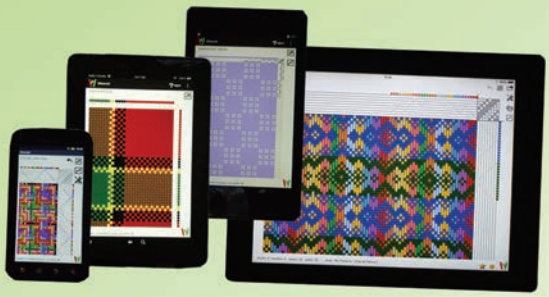
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Japanese Log Cabin Shirt

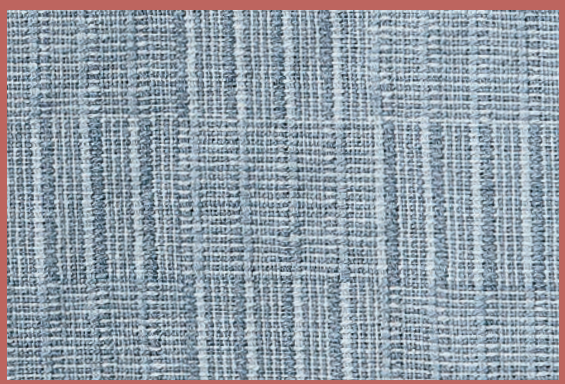
DIANE PALME

Last summer, an oversized envelope arrived in my mailbox. Inside the envelope, I found a gift from a dear friend in the United Kingdom, a copy of *Textile Design III: Traditional Stripes and Lattices* by Kamon Yoshimoto. This amazing book is a collection of 1,026 photographs of traditional Japanese stripe patterns that range from the Edo (1604–1867) through the Meiji (1868–1912) and Taisho (1913–1926) periods. Each photograph is large enough to encompass a repeat of the fabric, but there's no information on sett, drawdown, or yarns used.

I spent the next few evenings devouring the book, pages of fabrics and patterns, most simply executed in earthy, rich colors of indigo, deep reds, and mustards. I was particularly attracted to a pair of log cabin motifs. Those photos, along with the log cabin chapter in Margaret Windeknecht's *Color-and-Weave II*, inspired the cloth for this project.

Aiming for a cloth suitable for a lightweight shirt, I chose 20/2 unmercerized cotton in a tint and a tone of a gray-blue with enough contrast to act as light and dark threads. I used Fiberworks to work out a draft that yielded the desired basketweave effect and then adjusted the scale of the pattern block to fit the finished piece. I also tuned the thick/thin ratio based on sett and threading of the reed. Once I had the final cloth in hand, I chose a pattern that was easy to sew and that harmonized with the origin of the design.

I really enjoy reverse engineering cloth as a launching point for my own fabric designs, and this book should keep me busy for a long time.



STRUCTURE

Log cabin (plain weave with color-and-weave effect).

EQUIPMENT

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

YARNS

Warp: 20/2 unmercerized cotton (8,400 yd/lb; Lunatic Fringe), Dusty Blue and Lavender, 2,342 yd each.
Weft: 20/2 unmercerized cotton, Dusty Blue and Lavender, 2,220 yd each.

OTHER SUPPLIES

Textile Studio pattern #1213 Mandarin Shirt Jacket (www.textilestudiopatterns.com); notions per pattern instructions.

WARP LENGTH

720 ends 6½ yd long (allows 7" for take-up, 27" for loom waste).

SETTS

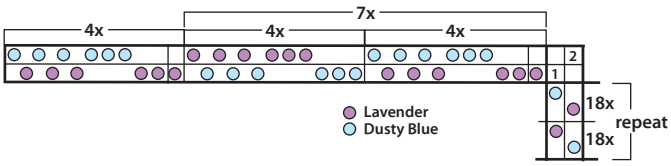
Warp: 36 epi (3/dent in a 12-dent reed).
Weft: 36 ppi.

DIMENSIONS

Width in the reed: 20".
Woven length (measured under tension on the loom): 200".
Finished size after washing: 180" x 18".



1. Draft



RESOURCES

Yoshimoto, Kamon, *Textile Design III: Traditional Stripes and Lattices.* Singapore: Page One, 1993, pp. 4, 119.

Windeknecht, Margaret B. *Color-and-Weave II.* Clarkston, Michigan: T. G. Windeknecht, 2002. "Log Cabin, Shadow Weave and Related Effects," p. 76.

1 Wind 720 warp threads 6½ yd long. For ease and speed in warping, hold 1 blue and 1 lavender end together separated by your fingers to prevent twisting; you can reorganize the colors when threading. Use your preferred method to warp the loom and thread following the draft in Figure 1. Sley 3 per dent in a 12-dent reed for a total of 36 epi.

2 Weave the fabric for 200" following the color and treadling order in Figure 1. Note that there are 2 picks of the same color between the blocks. To avoid skips while weaving, simply wrap the shuttles around each other to twist the wefts when they are on the same side.

3 Remove the fabric from the loom. Machine zigzag the raw edges together to form a tube. Machine wash with mild soap in hot water. Machine dry on low heat with a terry-cloth towel until barely dry. Cut the raw edges apart and press with a warm iron.

4 Make a muslin to check the fit of the pattern before cutting your handwoven fabric. To accommodate the narrow fabric, add a ⅝" seam allowance to the center back fold line and cut the back in two pieces. Plan the cutting layout so the log cabin squares match at the sides, center back, and front. Sew the shirt according to the pattern directions.







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- Misao Jo, the founder of SAORI Weaving



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More information on SAORI is available at: www.saoriglobal.com.

Inner Lights: A Contemporary Krokbragd

JUDY NESS

In the old days, a krokbragd coverlet on a wooden bed may have been the only spot of bright and cheery color in the gray interior of a smoky, one-room cabin. Krokbragd (pronounced "croak-brahg") translates as "crooked line," referring to the small stepped designs typical of this weft-faced boundweave structure, usually woven on a three-shaft point-twill threading. Patterns are built by weft color choices used in the three-pick lift sequence. Krokbragd rugs are thick and reversible, with a distinctly patterned front and a blocky geometric back that displays twill floats. This rug offers the opportunity to practice several weft-faced weaving skills, including shuttle rotation, hand packing, and the use of floating selvedges.

DESIGNING MY RUG

In this project, I've taken some liberties to create a contemporary interpretation of traditional krokbragd. This piece has a lighter-weight warp and a closer sett than a traditional rug. A variegated rayon yarn is used as the "core" color in each colored lozenge. (Usually, the wefts would all be wool.) Black wool yarn borders the lozenge shape to create a lacy lattice that sets off the color within the lozenges so that it glows: thus the title "Inner Lights." The rainbow color sequence with five different values of each hue allowed me to play with color using leftover rug yarns that I had on hand.

To keep it simple, the yarns recommended with this project are mainly commercial wool yarns (except for the rayon accent yarn in the centers of the lozenges) with approximately 900 yd/lb. If you are interested in using what you have on hand for weft, it is important to use yarns that are all of equal thickness/weight. If you have a variety of yarn weights, you can use a tapestry weaving technique and bundle several finer yarns together to achieve the size you require.

RESOURCES

Collingwood, Peter. "Maori Twined Edge." *The Techniques of Rug Weaving*, New York, New York: Watson-Guptill Publications, 1969, pp. 461 (twining), 489–490 (Maori edge).

1 Wind 205 warp threads 2 yd long. Set aside 4 ends for doubled floating selvedges, then warp according to Figure 1, centering for 25⅛" width and sleying 1 end/dent in the 8-dent reed. Sley the doubled floating selvedges at either side of the warp and weight them separately off the back beam.

2 Tension the warp tightly and weave at least 4 inches of waste header in plain weave. Twine a base for the rug. Cut 2 sets of 20 strands of seine twine twice the weaving width (50"). Tie an overhand knot 6 inches from one end of the 20 strands, and separate into 2 bundles of 10 strands each. Place the knot snugly at one side of the warp, and twine across the warp. Tie a second knot on the other side to secure. Adjust any areas that are not straight and beat into place. Refer to The *Techniques of Rug Weaving* (see Resources) for twining instructions. Set the other set of 20 strands aside for the end of the rug.

3 To start the pattern rows, wind 2 bobbins with 2 strands of 2-ply black rug wool, 2 bobbins with 2 strands of white rug wool, and a fifth bobbin with 3 strands of 12-ply

STRUCTURE

Krokbragd (weft-faced boundweave woven on a 3-shaft point twill).

EQUIPMENT

4-shaft loom (3 shafts used), 26" weaving width; 8-dent reed; heavy rug or tapestry fork beater; 3 boat shuttles and at least 5 bobbins.

YARNS

Warp: 12/6 cotton seine twine (1,500 yd/lb; Bockens), natural, 470 yd (includes amount for twining).
Weft: 12-ply Frizz, 100% rayon (1,050 yd/lb, 525 yd/8 oz skein; Interlacements) 3 strands used as 1, variegated Woodlands, 670 yd.
(***Note:*** all wool weft yarns are used doubled, in the combinations indicated in Figure 2.)
2-ply wool (900 yd/lb; Harrisville Highland; Harrisville Designs), #50 Black, 690 yd; #21 Violet, #12 Sea Green, #67 Marigold, #66 Melon, and #64 Raspberry, 34 yd each; #44 White, 31 yd; #27 Cornflower, 17 yd; #72 Lilac, #28 Iris, #30 Azure, #10 Spruce, #84 Lime, #6 Cornsilk, #81 Mustard, #65 Poppy, #4 Gold, #62 Water Lily, and #36 Garnet, 26 yd each.
Collingwood Rug Wool, 80% wool/20% nylon (900 yd/lb; Valley Yarns; WEBS), Royal, 42 yd; Purple and Ocean Blue, 26 yd each.

WARP LENGTH

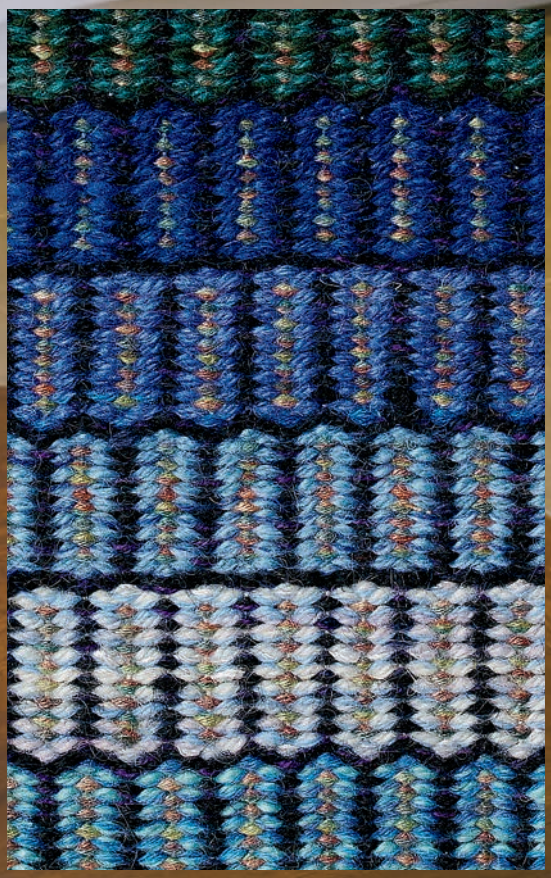
205 ends 2 yd long (includes 4 ends for doubled floating selvedges, allows 4" for take-up, 33" for loom waste).

SETTS

Warp: 8 epi (1/dent in an 8-dent reed).
Weft: 28 ppi (after packing).

DIMENSIONS

Width in the reed: 25⅜".
Woven length (measured under tension on the loom): 35".
Finished size: 1 rug 23¼" × 34".



Frizz for the center of the lozenges. (You won't use the Frizz in the black and white patterns at the beginning and end of the rug. See Weaving Instructions for the patterning and shuttle rotation.) If you have more bobbins, wind 2 more with the next weft color in the treadling sequence.

4 At the end of the weaving, make another twining row against the fell, then weave at least 4 inches of tabby waste header.

5 Remove the rug from the loom, leaving at least 5 inches of warp beyond the waste header. Remove the tabby waste header and finish the rug with a Maori twined edge from *The Techniques of Rug Weaving* (see Resources).

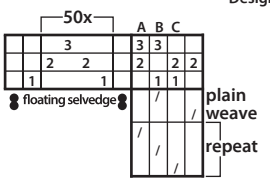
6 Tuck all the weft ends in the back. Using a big-eye blunt needle, thread each weft into the warp channel for an inch or so. Pull the tucked weft up slightly to stretch it and clip very carefully. It will recede into the channel. The ends left from twining can be braided or tucked into the weft. (If tucked, it will pull in the width at the bottom and top.) To block, steam-press using a damp pressing cloth and an iron. Steam-press one side, let it dry, then press the other.

TECHNIQUE

Weaving Instructions

- Begin weaving the first design row of each pattern in Figure 2 from the right side, placing the shuttle into the shed over the floating selvedge and allowing it to exit the shed under the floating selvedge.
- Each design row consists of 3 picks. For each row, treadle A and insert a pick of the color shown for that row in Figure 2, treadle B and throw a pick of the color shown, then treadle C and insert a pick of the indicated color.
- After weaving a pick, put the shuttle you just wove closest to you on the cloth (at the bottom). The shuttle farthest away from you (at the top) is the one to weave next. Keep the same shuttle rotation until you change colors.
- You want to rotate the shuttles to keep track of the color sequence, so when the color in a column changes, replace the bobbin in that shuttle with the new color.
- Leave a 4" tail on the back when changing colors or adding weft.
- Use a temple to keep the rug width consistent, as twills tend to draw in. Bubble the weft generously with a dozen 1"–1½" mountains and valleys in each row.
- Use the loom beater to place the yarn and then handpack every 3 rows with a heavy rug beater. The top 2 or 3 rows may not look like they are packing, but they should cover the warps as you progress. If the yarn does not pack in to cover the warp completely, increase the warp tension and bubble the weft more.

1. Draft



Each repeat represents 1 design row of 3 picks using 3 shuttles with different colors.

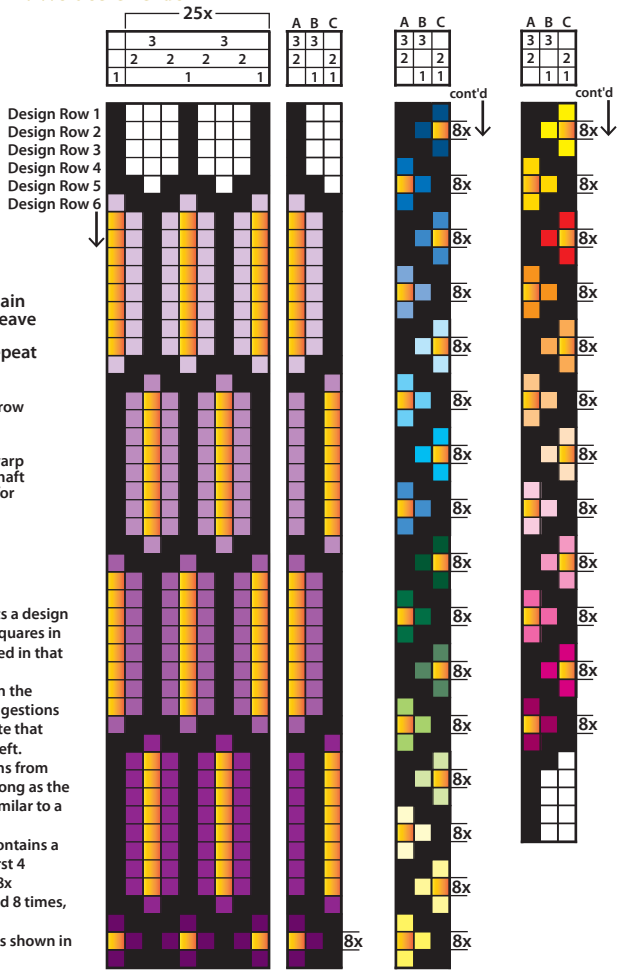
The colors will appear over the warp threads NOT lifted for that pick: Shaft 1 for treadle A, 2 for treadle B, 3 for treadle C.

Each row of the treadling represents a design row consisting of 3 picks. Colored squares in each row indicate the weft color used in that pick.

The Weft Color Key lists the colors in the order they are used, along with suggestions for yarns to produce each color. Note that 2strands of yarn are used in each weft. Alternate colorways or combinations from your stash can be used instead, as long as the threads produce a yarn diameter similar to a yarn at 900 yd/lb.

The first column of treadling also contains a drawdown of the border and the first 4 motifs of the rug. Note that where 8x appears, that design row is repeated 8 times, for a total of 24 picks of each color, producing the same lozenge shapes shown in the first column.

2. Weft color order



Weft color key

Weft Color Key

- White: 2 strands HD #44 White
- Black: 2 strands HD #50 Black
- Variegated: 3 strands Frizz, "Woodlands"
- Light Violet: 2 strands HD #72 Lilac
- Medium Light Violet: 1 strand Lilac + 1 strand Violet
- Violet: 2 strands HD #21 Violet
- Medium Dark Violet: 1 strand Violet + 1 strand Collingwood Purple
- Dark Violet: 2 strands Collingwood Rug Wool, Purple
- Dark Blue: 2 strands Collingwood Rug Wool, Royal
- Blue: 2 strands HD #28 Iris
- Medium Light Blue: 1 strand Iris + 1 strand Collingwood Ocean Blue
- Light Blue: 2 strands Collingwood Rug Wool, Ocean Blue
- Light Sky Blue: 2 strands HD #27 Cornflower
- Sky Blue: 2 strands HD #30 Azure
- Medium Dark Sky Blue: 1 strand Azure + 1 strand Collingwood Royal
- Dark Blue: 2 strands Collingwood Rug Wool, Royal
- Dark Green: 2 strands HD #10 Spruce
- Medium Dark Green: 1 strand Spruce + 1 strand Sea Green
- Green: 2 strands HD #12 Sea Green
- Medium Light Green: 1 strand Sea Green + 1 strand Lime
- Light Green: 2 strands HD #84 Lime
- Light Yellow: 2 strands HD #6 Cornsilk
- Medium Light Yellow: 1 strand Cornsilk + 1 strand Marigold
- Yellow: 2 strands HD #67 Marigold
- Medium Dark Yellow: 1 strand Marigold + 1 strand Mustard
- Dark Yellow: 2 strands HD #81 Mustard
- Red Orange: 2 strands HD #65 Poppy
- Dark Orange: 1 strand Poppy + 1 strand Melon
- Orange: 2 strands HD #66 Melon
- Medium Light Orange: 1 strand Melon + 1 strand Gold
- Light Orange: 2 strands HD #4 Gold
- Light Pink: 2 strands HD #62 Water Lily
- Medium Pink: 1 strand Water Lily + 1 strand Raspberry
- Rose: 2 strands HD #64 Raspberry
- Dark Rose: 1 strand Raspberry + 1 strand Garnet
- Garnet: 2 strands HD #36 Garnet

SCHACHT®

The Schacht Guide to the

Rigid Heddle Loom

Projects
Tips
Inspiration



Chunky Plaid Pillow



Big yarns and a mega plaid design make this pillow fast to warp and quick to weave. It's easy to sew, too. *Designed by Jane Patrick and Stephanie Flynn Sokolov.*

Overview: This fabric sett at 5 epi can be woven in an afternoon. We accented this nautical look with hemp stitching and a rope trim.

Weaving: *Note: All measurements are made off-tension.*

Step 1: Weave 6" with white.

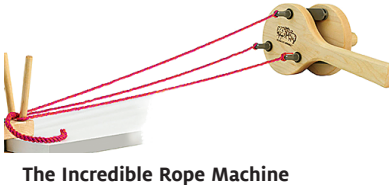
Step 2: Weave blue for 3½" (19 picks) or to square. *Note: The blue square should measure the same warp-wise and weft-wise.*

Step 3: Weave white for 12".

Step 4: Weave blue for 3½" (19 picks) or to square.

Step 5: Weave white for 6".

Finishing: Remove from the loom, secure the ends, and handwash in hot, soapy water. Press out (don't wring) as much water as possible. Machine dry on medium hot to further full the fabric. Check often so as not to over full. When fabric measures 13" across, remove and lay flat to dry, then steam press on wool setting.



The Incredible Rope Machine
A fast and fun way to make rope trims.

Accent: Using hemp rope (ours is from the hardware store) or thick linen, stitch accent lines using a running stitch. Make 52" of braid or twisted rope trim using the Schacht Incredible Rope Machine.

Assembly: Mark the center of the length of the fabric, zigzag on either side of the cutting line and cut apart for two equal pieces. With right sides together, stitch around all four sides, leaving at least an 8" opening for the pillow form. Turn the fabric right side out, insert the form and hand stitch the opening closed, leaving a ½" hole. Stuff the end of the trim into the hole and stitch the trim all the way around the pillow. Insert the other end into the hole and stitch the hole closed.

Weave Structure: Plain weave

Finished Size: 12½" x 12½"

Equipment: 15" Cricket Loom, 5-dent reed, 2 stick shuttles, tapestry needle, sewing machine (you can also hand stitch), 12" pillow form. Optional: Incredible Rope Machine.

Yarn: Brown Sheep Lamb's Pride Bulky 175 yds or 2 skeins (4 oz/125 yd per skein) of M-11 White Frost and 60 yds (1 skein) of M57 Brite Blue. You'll also need a small amount of hemp rope or heavy linen yarn for the stitched accents and rope trim.

Warp Length: 1¾ yards which includes 24" for take-up and loom waste. If weaving on a floor loom, allow 36" loom waste and increase warp yardage by one third.

Width in reed: 15" (*Note: you will fill every slot and hole in the heddle.*)

Number of warp ends: 77

EPI: 5

PPI: 5

Warping Plan:

				Totals
White*	29		29	58
Blue		19		19
		Total ends		77

*begin and end in a hole

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Get the Gear





The Cricket Loom is just about the friendliest loom around and comes with everything you need to weave, including yarn. Available in 10" and 15" weaving widths. Here the Cricket Loom is shown on the optional Cricket Stand.

The Cricket Bag is made exclusively for us by the women of Mayan Hands co-op in Guatemala who support their families and traditional way of life through weaving fabric on back strap looms. Available in four colorways.

The Variable Dent Reed lets you mix and match dents. An assortment of rigid heddle reed sections in 5, 8, 10 and 12 dents can be inserted into a special rigid heddle frame for different setts in the same reed.



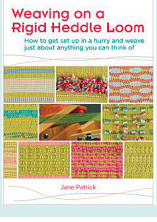
Same But Different

The same windowpane plaid pattern is given two quite different looks by altering the colors and yarns. For the pink swatch, the double windowpane is separated by a single pink thread; for the blue swatch the double windowpane is highlighted by a contrasting white thread. Small amounts of novelty yarns make a big impression. Yarns: Background yarn for both swatches is Tahki Cotton Classic Lite. Accent for blue fabric is TSC Filatura Di Crosa's Tempo Fancy. Accent yarn for the pink swatch is Tandem. Sett is 10 epi.



Coordinating Stripes and Plaid

Different weights and styles of yarns offer many textural possibilities. This fabric feels as light as air and would be lovely woven up into a scarf. Sett: 10 epi. Yarns are Filatura Di Crosa's Nirvana used double, Tempo, and Superior.



A workshop you can watch over and over again. This video is by Schacht's own Jane Patrick.

Weave Speak

epi (ends per inch): The number of warp ends in 1".

heddle: On a rigid-heddle loom, the device that holds the warp, determines sett, and beats the weft into place. Also: rigid-heddle reed.

pick: One row of weaving.

ppi (picks per inch): The number of weft rows, or picks, in 1" of weaving.

selvedge: The edge threads in weaving.

sett: Number of warp ends in one inch.

shed: The space between raised and lowered warp threads through which the shuttle passes during weaving.

shuttle: The tool that holds the weft yarn.

warp: The set of threads held taut by the loom.

weft: The threads that cross the warp.

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Felted Fringy Bag



Felting or heavily fulling makes a thick and sturdy fabric perfect for this versatile bag. The rough warp ends were cut off the fabric and then sewn on the bag for the carrying handles. Designed and woven by Stephanie Flynn Sokolov.



For this elongated variation, we used an orange variegated Lamb's Pride Worsted and Dune in Red Blaze. Square bone handles lend a sophisticated look.

Overview: This snappy bag is woven with two yarns and then felted. The sewing is simple and the handles and thrum trims are the finishing touches that say "designer bag".

Weaving: Beat at 8 epi. The plaid will be somewhat elongated. If you would like to square the plaid, weave fewer white picks between the rows of Dune. Measure off-tension.

Step 1: Weave handle holders. With Dune, weave 3 picks, leaving a tail four times the width of the warp (37"). Hemstitch over 2 warps and wefts. Alternate 2 picks of Lambs Pride and 2 picks of Dune 9 times.

Step 2: Weave 10 picks of the Lamb's Pride followed by 2 picks of Dune for the remaining warp length. End with 2 picks of Dune and hemstitch to finish.

Finishing: Wash the fabric in the washing machine with laundry detergent on a gentle cycle. Place a bath towel along with the bag fabric into the dryer. Dry on medium heat checking often. If the fabric is not sufficiently felted to make a dense fabric, repeat, checking progress often.

Assembly

Step 1: Using pinking shears, cut off the felted fringe and hemstitching from both ends of the fabric.

Weave Structure: Plain weave.

Finished Size: 11½" wide x 8½" tall, 11½" wide x 14½" tall including handles.

Equipment: 10" Cricket Loom, 8-dent heddle, 2 stick shuttles, pinking shears, sewing machine.

Notions: 2 bamboo handles, 6" in diameter.

Yarns: Brown Sheep Company Lamb's Pride Worsted, 1 skein (190 yd/skein) or 190 yd of White Frost M-11 and Trendsetter Yarns Dune, 1 ball (1.76 oz/80 yd ball) or 60 yds of Red Blaze #91.

Warp length: 2 yards, which allows for take-up and 24" loom waste. If weaving on a floor loom allow 36" loom waste and increase the warp yardage by one third.

Width in reed: 9¼"

Number of warp ends: 78

EPI: 8

PPI: 8

Warping Plan:

	2x		5x		2x			Totals
Red	2		2		2		2	20
White		2		10		2		58
							Total ends	78

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Meet and weave. Join the Cricket Club. Check with your favorite yarn shop about joining their Cricket Club.

Step 2: Cut off the section with the alternating 2 picks of Dune and Lamb's Pride.
Step 3: Cut this piece in half lengthwise to make the handle holders. These pieces will measure 4" long by 4½" wide.
Step 4: Sew the ends of the 25" piece together using ⅜" seam allowance. The fabric now forms a loop. Press the seam allowance open and topstitch. .
Step 5: Turn the bag wrong side out (topstitched seam will be on inside). Position the seam in the center of the right side of the bag. Sew along one of the selvedge edges to make the bottom seam using a ⅜" seam allowance. Press this seam open and topstitch.
Step 6: Make the bottom gussets. At one end of the bottom seam, push the side of the bag down so you can fold the bottom and side to form a triangle, 2" across, perpendicular to the bottom seam, and 1" tall. Stitch across. Repeat on the other side. Fold triangles to bottom of bag and tack down. See illustration.
Step 7: Attach the handle holders. With the bag still inside out, measure and mark the center between the two sides along the top edge. Place the handle holder in the center. Sew the handle flap down on the inside of the bag, 1½" from the top edge. Once the handle flap is secured on the inside, turn the bag right side out, insert the handle, fold handle holder over the handle. Place half the cut fringe piece underneath the handle flap and top stitch to secure. Repeat for the other side.



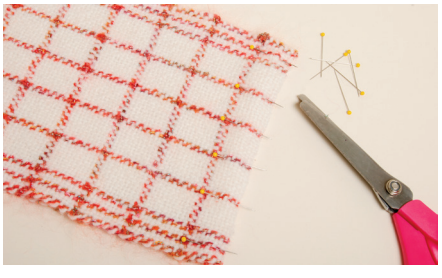
Great project ideas for the Cricket Loom from Jane Patrick and Stephanie Flynn Sokolov.

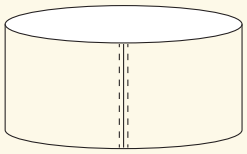

The woven fabric, with one end of 2 x 2 stripes.

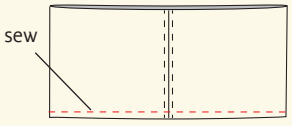

Step 1. Using pinking shears, cut off the felted fringe, including the hemstitching.


Step 2. Cut off the section of 2 picks of red/2 picks of white.

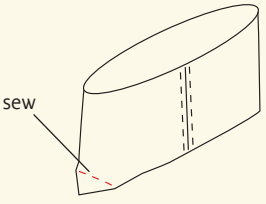

Step 3. Cut this section in half to form the handle holders.


Step 4. Sew the ends of the long piece together to form a loop. This will be the body of the bag.

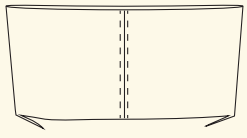

Step 4. Press the seam allowance open and topstitch.

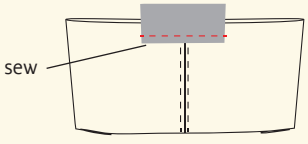


Step 5. With the bag wrong side out, sew the bottom seam (red line).

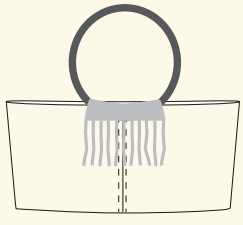


Step 6. With the bag wrong side out, push the side down and form a triangle at the end of the bottom seam. Sew across the triangle.


Step 6. Fold triangles to bottom of bag and tack down.



Step 7. Attach handle holder to the center of the wrong side of the bag.


Step 7. Turn the bag right side out, and fold the handle holder over the handle. Put half the cut fringe piece under the handle flap. Topstitch to secure.

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Spring Garden Table Runner



Fabric strips, whether recycled or purchased yardage, weave up into smashing textiles perfect for your table. We've used a blue and white striped warp and bright colors for a spring look. Translate this idea to any other season by just changing the colors. *Designed and woven by Stephanie Flynn Sokolov.*

Weave Structure: Plain weave.

Finished size: 12" x 34".

Equipment: 15" Cricket Loom, 10-dent heddle, 2 or more 15" stick shuttles, hand beater, rotary cutter, straight edge, and selfhealing cutting mat, sewing machine (optional).

Yarn: *Warp:* 8/4 Cotton Carpet Warp (800 yd/8 oz tube), 130 yd of Natural and 1120 yd of Parakeet. *Weft:* 8/4 Cotton Carpet Warp (800 yd/ 8 oz tube), 75 yd Old Rose, 15 yd Pear, and 15 yd Parakeet, and 3 coordinating cotton fabrics, cut into ½" rag strips, 1 yd main color, ½ yd accent colors.

Warp length: 1¾ yd which allows for take-up and 24" loom waste. If weaving on a floor loom, allow 36" loom waste and increase warp yardage by one third.

Width in reed: 13.8"

Number of warp ends: 138

EPI: 10
PPI: 10-11

Warp color order:

	11x			Totals
Natural	6		6	72
Parakeet		6		66
			Total ends	138

Weaving: Use a hand beater to firmly press the weft into place.

Border

Step 1: Weave 1¼" of header using the Old Rose carpet warp and hemstitch 2 warps by 2 wefts.

Step 2: Alternate white fabric and Old Rose cotton carpet warp 2 times. End with 1 pick of white fabric.

Step 3: Alternate Pear carpet warp and green/blue fabric 6 times, end with Pear carpet warp.

Step 4: Alternate blue fabric and Old Rose carpet warp 2 times. End with 1 pick of blue fabric.

Step 5: Alternate Pear carpet warp and green/blue fabric 6 times. End with 1 pick of Pear carpet warp.

Field

Step 1: Alternate white fabric and Old Rose carpet warp 9 times.

Step 2: Alternate white fabric and Parakeet carpet warp 3 times.

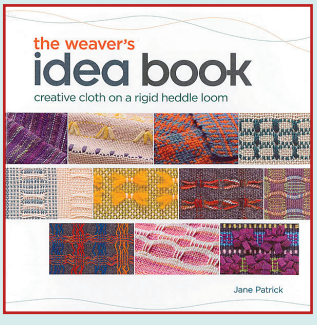
Step 3: Repeat steps 1 and 2 nine times.

Step 4: Alternate white fabric and Old Rose 9 times. End with 1 pick of white fabric.

Border

Weave the border above in reverse, step 5 to Step 1.

Finishing: Wash in warm water and dish detergent and lay flat to dry. Steam press as needed. Turn the ends under twice and machine or handstitch into place. Press.



The comprehensive guide for rigid-heddle weaving: everything you need to know, from warping to weave patterns. Projects with complete instructions are included throughout.

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Subscribe to Yearning to Weave and Spin. Weave along with Melissa Ludden Hankens and spin along with Stephanie Flynn Sokolov in their monthly inspirational musings. schachtspindle.com

Rag Tips & Techniques



For a lively surface, try alternating two colors in the warp (blue and white here). Subtle changes make a difference. From top to bottom:
Sample 1: One fabric weft used throughout.
Sample 2: Fabric strips are alternated with blue cotton carpet warp. The blue is inserted when the blue warps are raised, creating a solid blue line.
Sample 3: Natural cotton carpet warp is inserted when the natural warp yarns are raised. A subtle blue print fabric is woven when the blue picks are raised.
Sample 4: Two fabrics are used for this sample, one for the borders and the other for the center.
Sample 5: Two different fabric strips are alternated. The light blue strip is inserted when the blue warp yarns are raised.



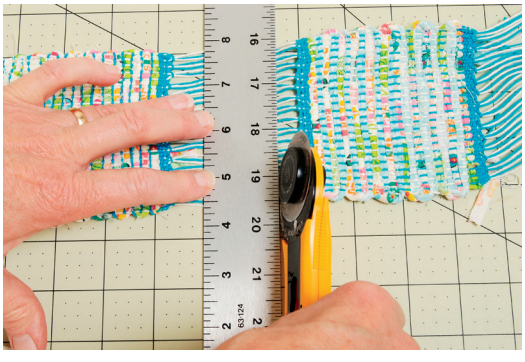
Weighted, single-end, and double-end tapestry beaters.



Reduce bulk when beginning and ending rag wefts by cutting the rag in half. Overlap this reduced strip at the selvedge.



For beautiful selvedges: twist the fabric strip at the selvedge after you've inserted the weft into the shed.



For even fringe, use a self-healing cutting mat, straight edge, and rotary cutter to cut the fringe to the desired length. This is an efficient way to cut your fabric strips, too.

Attaching strips: a glue stick makes fast work of this and washes out afterwards. A little dab will do ya—the strip only needs to hold together long enough to be woven.

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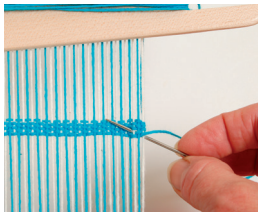
Go wide: The Flip Folding Rigid Loom accommodates 2 heddles and comes in 15", 20" and 25" weaving widths. Optional Trestle Floor Stand available.

Good to Know

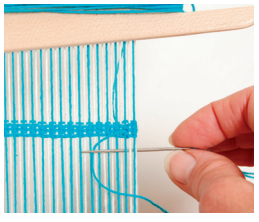
Hemstitching

Begin and end your weaving with hemstitching. It's easy, just follow these steps:

Step 1: Leave a weft tail 4 times the width of the weaving.



Step 2: Weave a few rows and then thread a tapestry needle with the tail.



Step 3: Insert the needle diagonally under the fabric. Here we counted up 2 weft rows and over 3 warps. Bring the needle up through the fabric and draw the needle and tail through.

Step 4: Make a loop pointing in the direction you are working. Then, insert the needle horizontally along the bottom edge of the weaving and under the same three warp yarns and over the loop.

Step 5: Pull tight toward the weaving.

Step 6: Repeat steps 3–5 all the way across the warp.

Step 7: Weave the tail into the weaving and trim off the end after washing.

Tip: Spreading the warp

When you begin to weave, you need to spread the warp to make a good base for your weaving. Using the same yarn you'll be using for weft, weave back and forth 3 times but don't beat. Press these 3 rows down and repeat. The warp should be spread evenly and you can begin weaving. If not, repeat again.

You Have to Be Warped to Weave

Warping is made easy with the direct peg warping method.

Step 1: Place the peg as far warp away from the back of the loom as your warp is long. (Peg is closest to front of loom.) [photo 1]

Step 2: Clamp the loom on a table with the back facing the edge.

Step 3: Place heddle in neutral and your yarn source on the floor.

Step 4: With the apron rod over the back beam, tie onto the apron rod. [photo 2]

Step 5: Determine the edge of the weaving and begin threading at this point. Insert the heddle hook into the slot at this point and draw a loop through. There will be 2 warp threads in the slot. [photo 3]

Step 6: Place the loop around the warping peg.

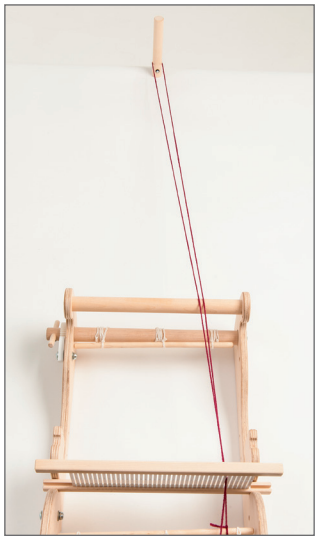
Step 7: When all of the slots for your project are threaded, tie and cut off the yarn.

Step 8: Remove the loop warping peg, cut it and tie in a loose overhand knot. [photo 4]

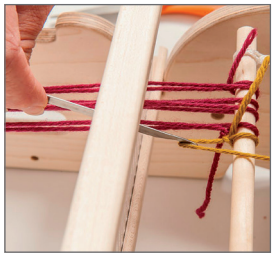
Step 9: Wind onto the back beam, separating the layers with heavy paper. Stop winding when the knot is about 8" from the heddle. [photo 5]

Step 10: Untie the knot in the warp and thread the holes, taking one warp out of a slot and threading in an adjacent hole. Repeat. [photo 6]

Step 11: Tie onto front apron rod and you're ready to weave. [photo 7]


1


2


3


4


5


6


7

Get the gear: Instead of direct peg warping, you can measure your warp on a warping board before threading your loom. Choose either our 14 yard or 4½ yard warping board. Find more information at schachtspindle.com.

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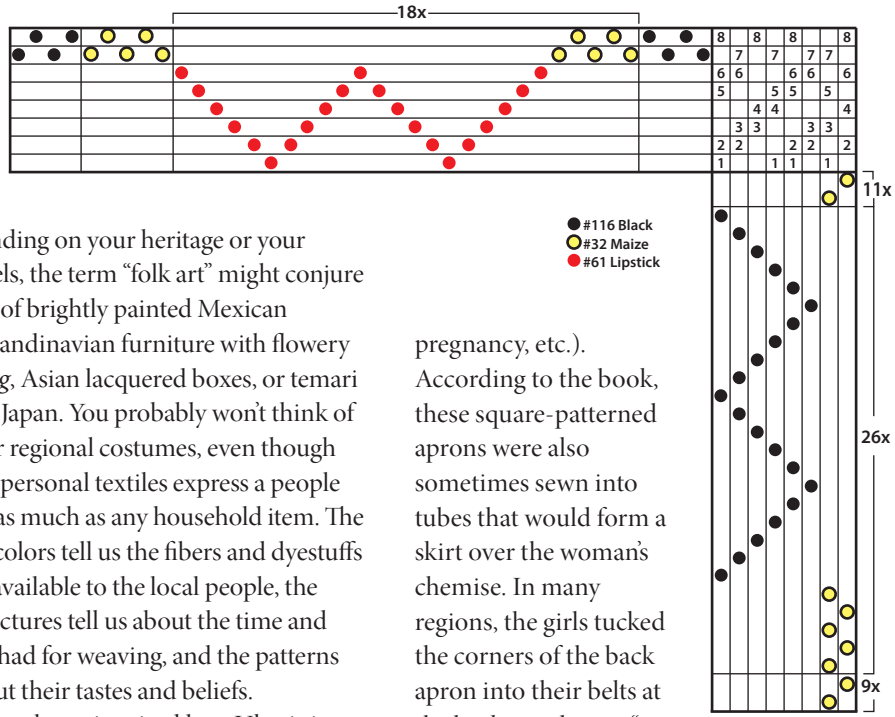
Order or download online at **InterweaveStore.com**.



Folk Art Towels

SUZIE LILES

1. Draft



Depending on your heritage or your travels, the term "folk art" might conjure up images of brightly painted Mexican pottery, Scandinavian furniture with flowery *rosemaling*, Asian lacquered boxes, or temari balls from Japan. You probably won't think of national or regional costumes, even though these very personal textiles express a people and place as much as any household item. The cloth and colors tell us the fibers and dyestuffs that were available to the local people, the weave structures tell us about the time and tools they had for weaving, and the patterns tell us about their tastes and beliefs.

These towels are inspired by a Ukrainian back apron shown in the book *Resplendent Dress from Southeastern Europe*, companion book to a 2013 exhibit at the Fowler Museum at UCLA. The exhibit celebrates the work of girls in rural southeastern Europe who spent their whole childhoods weaving, sewing, and embroidering lavishly patterned, embroidered, and ornamented garments so that when they reached puberty, they could join the Sunday afternoon village dances in resplendent attire. By looking at a woman's clothes, a potential husband (and his parents) could tell her marital status, religion, wealth, and textile skills. So the woman's artistic prowess also helped her in the art of love.

By the beginning of the twentieth century, the folk costume had evolved to have many layers. Women often wore aprons both in front and back, in place of a skirt (allowing her to show off more textile skills, and probably also more practical than a fitted garment as a woman's shape changed with pregnancy, etc.). According to the book, these square-patterned aprons were also sometimes sewn into tubes that would form a skirt over the woman's chemise. In many regions, the girls tucked the corners of the back apron into their belts at the back, producing "an interesting beetle-wing shape," and allowing them to show off embroidery on the inside of the apron.

The original apron was woven in cotton overshot in a traditional "Star of the Ukraine" pattern, an ancient sun motif believed to protect the wearer from sickness, bad luck, or the "evil eye." For these towels, I interpreted the red and black motif in a point twill, dividing the pattern squares with bands of sunny yellow, just like in the original apron. I hope these towels brighten up your home, protect you from spills, and bring to mind images of resplendent maidens dancing with their swains on a village green.

RESOURCES

Barber, Elizabeth Wayland, and Barbara Belle Sloan. *Resplendent Dress from Southeastern Europe: A History in Layers*. Los Angeles, California: Fowler Museum at UCLA, 2013. (See Media Picks for Nancy Hoskins's review of this book.)

STRUCTURE

Twill and plain weave.

EQUIPMENT

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

YARNS

Warp: 8/2 unmercerized cotton (3,360 yd/lb; UKI), #61 Lipstick, 1,890 yd; #32 Maize, 475 yd; #116 Black, 40 yd.
Weft: 8/2 unmercerized cotton, Black, 1,610 yd; Maize, 502 yd.

WARP LENGTH

481 ends 5 yd long (allows 9" for take-up, 27" for loom waste).

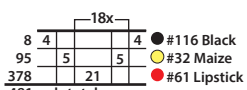
SETTS

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

DIMENSIONS

Width in the reed: 24 1/10".
Woven length (measured under tension on the loom): 144" (approx. 36" each towel).
Finished size after washing and hemming: 4 towels, 21" × 30".

2. Treadling and color order



1 Wind 481 warp threads 5 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 1. Sley 2 per dent in a 10-dent reed for a total of 20 epi. (The last thread will be sleyed singly.)

2 Weave the first towel following the treadling and color order in Figure 2 using a firm beat. Weave 2 picks of scrap yarn. Weave the remaining towels following the same treadling and weft color order, weaving 2 picks of scrap yarn between each towel.

3 Remove the fabric from the loom. Machine zigzag the raw edges 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 almost dry, then 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 handstitch hems.



Baroque Napkins

MARILYNN COWGILL

What does one weave for a friend who is getting married for the second time and has everything she needs for her household? I decided to weave a set of napkins for her and make them dressy enough for the dinner parties she loves to give. The pattern of this point twill is suggestive of one of my favorite periods in history. I love the Baroque period, its music (especially Bach), its sculpture (Bernini), its painting (Caravaggio, Rubens, Bernini). And especially I love the fabrics from this time. The designs are complex, curvilinear, and have a lot of dynamism and energy in them. I'm inspired by geometric forms, and the Baroque designs suit my tastes to a tee.

I chose relatively neutral colors so that my friend could mix and match as she wished. The pattern is an 8-shaft point twill that weaves up into a very nice Baroque-like fabric—dressy and different enough for someone who entertains a lot. What I especially like about the threading is that it has an infinite number of variations. I wove four of them and made two napkins of each: one patterned overall and the other alternating stripes of pattern and tabby. There are many more treadling variations waiting to be discovered!

RESOURCES

Handwoven's Design Collection 11: Heirloom Table Linens. Loveland, Colorado: Interweave, 1987, pp. 10–11.

STRUCTURE

Point twill.

EQUIPMENT

8-shaft loom, 21" weaving width; 10-dent reed; 2 shuttles.

YARNS

Warp: 10/2 mercerized pearl cotton (4,200 yd/lb; UKI), Natural, 2,218 yd.
Tabby weft: 20/2 mercerized pearl cotton (8,400 yd/lb; UKI), natural, 2,946 yd.
Pattern weft: 10/2 mercerized pearl cotton (4,200 yd/lb; UKI), Maroon, California Gold, Hummingbird, and Deep Purple, 928 yd each. (Weft amounts given are enough for 2 solid-patterned napkins in each color.)

OTHER SUPPLIES

Sewing thread.

WARP LENGTH

403 ends 5½ yd long (includes floating selvedges; allows 8" for take-up, 30" for loom waste).

SETTS

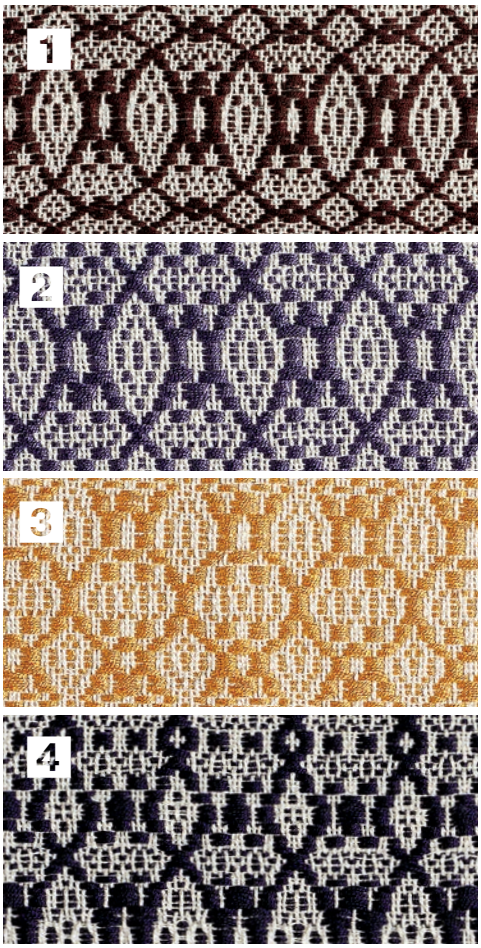
Warp: 20 epi (2/dent in a 10-dent reed).
Weft: 40 ppi (20 tabby, 20 pattern).

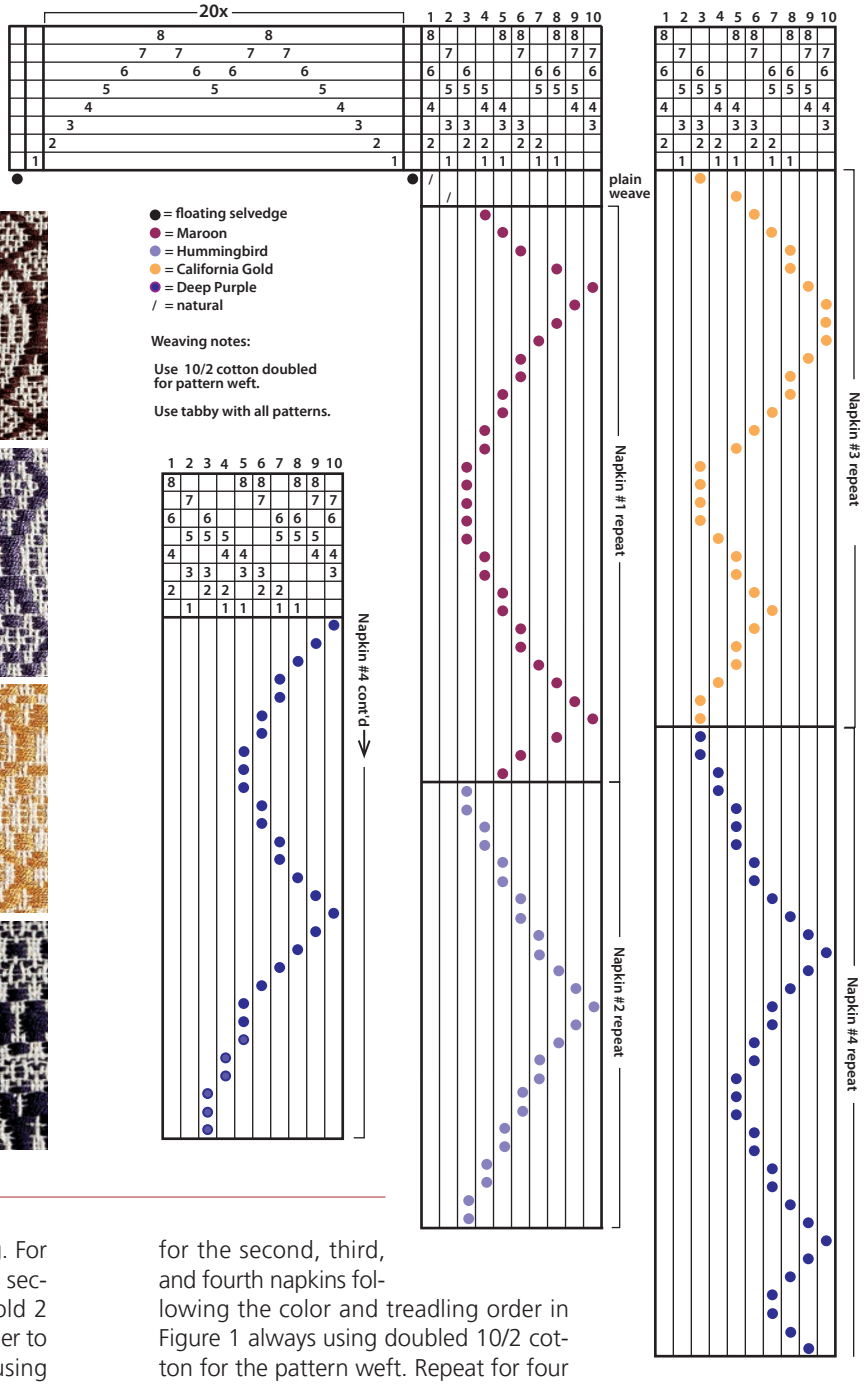
DIMENSIONS

Width in the reed: 20 3/10".
Woven length (measured under tension on the loom): 160".
Finished size after washing and hemming: 8 napkins, 16" × 16".



1. Draft





● = floating selvedge
● = Maroon
● = Hummingbird
● = California Gold
● = Deep Purple
/ = natural

Weaving notes:

Use 10/2 cotton doubled for pattern weft.

Use tabby with all patterns.

1 Wind 401 warp threads 5½ yd long. For ease and speed in warping, wind a second ball of yarn from the cone; hold 2 ends together separated by your finger to prevent twisting. Warp the loom using your preferred method following the draft in Figure 1. Note that the 10-dent reed is threaded 2 per dent for a total of 20 epi. Measure 2 floating selvedges, sley them through the 2 outermost dents, and weight them over the back beam.

2 Wind one bobbin of the natural 20/2 cotton for plain weave and tabby weft, and one bobbin of 2 strands of Maroon 10/2 cotton for pattern weft.

3 Weave 1½" of plain weave. Follow the treadling draft in Figure 1 for the first napkin, repeating the treadling for 17" using tabby. Weave 1½" of plain weave in natural. Weave 2 picks of scrap yarn. Repeat for the second, third, and fourth napkins following the color and treadling order in Figure 1 always using doubled 10/2 cotton for the pattern weft. Repeat for four more napkins, or you can make the striped napkins by weaving plain weave for hems as before and then alternating 1" stripes of pattern with 1" stripes of plain weave.

4 Remove the fabric from the loom. Machine zigzag the raw edges and on both sides of the scrap yarn. Machine wash with cool water and mild soap. Machine dry. Press with a warm iron. Cut the napkins apart between the scrap yarn picks. Turn and press the cut ends up ½" and then another ½" to form double hems. On the selvedge edges, turn under single hems of ½". Adjust the hems if necessary to square the napkin, then machine stitch.

2. Heddle count

Shaft 8	40
Shaft 7	80
Shaft 6	80
Shaft 5	60
Shaft 4	40
Shaft 3	40
Shaft 2	40
Shaft 1	21
Total	401

Felt Resist Bananagram Scarf

STEPHANIE FLYNN SOKOLOV

This scarf's unique look is created by making a felt resist with Bananagram tiles (other small plastic tiles could be used as well), then controlling the finishing of the fabric to create permanent three-dimensional shapes. The technique is simple: after weaving, tiles are secured in the fabric with small rubber bands. The fabric is then heavily fulled or felted, leaving permanent shapes in the fabric in a design created by where it was allowed to felt and where it wasn't.

WEAVING AND FINISHING

1. Warp the rigid-heddle loom using your preferred warping method.
2. Wind Harmony on the stick shuttle. Leaving a tail four times the weaving width for hemstitching, weave 3 picks. Beat these picks firmly to compact them together, then use the tail to hemstitch over 3 warp ends and 3 weft picks. Weave for as long as your warp will allow, then end by hemstitching over 3 warps and 3 wefts.
3. Remove the fabric from the loom.

CREATING THE RESIST

Lay the fabric flat. Beginning about 1" (2.5 cm) from one end of the scarf, secure the tiles in a series of rows, leaving about 2½" (6.5 cm) between rows. For the first row, position three tiles evenly spaced across the width. Place each tile underneath the fabric, pushing it into the fabric and securing it in place from above the fabric with a small rubber band. (See photos on page 48.) For the second row, secure two tiles evenly between the tiles in the first row. Repeat in this manner for the length of the scarf. To help with even spacing along the length of the scarf, work from both ends and finish in the middle.

FELTING

Place the scarf in a lingerie bag and wash on the delicate cycle in the washing machine with cold water and mild detergent. If you're not sure of the delicate setting on your washing machine or are terrified of throwing it all in the machine, leave the scarf in a lingerie bag and wash it by hand in the sink with vigorous agitation. Check the scarf often to see how the felting is going. If it looks sufficiently felted, remove it from the machine and rinse it in lukewarm water. If the scarf needs further felting, place it in the lingerie bag in the dryer on medium heat and check it often.

When the scarf is almost dry, remove it from the bag and shape and reposition any tiles that have shifted. Steam-press them into place, using a pressing cloth to crisp up the edges of the fabric that is stretched over the tiles and hasn't felted.

Use small scissors to cut the rubber bands and gently ease the tiles out of the fabric. Trim the felted fringe to ⅛" (3 mm).

STRUCTURE

Plain weave with shaped-resist felting.

EQUIPMENT

10" wide, 12-dent rigid heddle reed; one stick shuttle; 73 Bananagram tiles; 73 small rubber bands.

YARN

Jojoland Harmony (100% merino wool at 8,000 yd/lb) in #HC06 red/green/blue mix (warp and weft): 1,060 yd total; 350 yd for warp and 600 yd for weft (2 balls at 880 yd/ball).

WARP LENGTH

104" (264 cm), which allows for 24" (61 cm) of loom waste. Total warp ends: 120.

DIMENSIONS

Width in reed: 10".
Ends per inch: 12.
Picks per inch: 24.
Finished size: 4½" wide and 53" long.



This scarf is just one of the creative projects in the new book *Woven Scarves: 26 Inspired Designs for the Rigid-Heddle Loom* by Jane Patrick and Stephanie Flynn Sokolov, available at your local yarn store or at www.interweavestore.com.

NOTES

Yarn Wrapping

This yarn wrapping is shown actual size to assist you in making substitutions. Just place the yarn you want to use on top of the yarn chart to see if the yarn is the same size. Substituting a yarn with similar fiber content will be most successful.



Jojoland Harmony in #HC06 red/green/blue mix.



The fine wool yarn used here is sett at 12 epi and woven at 24 ppi for a fairly open weave. Even though we warped the loom for the full 10" width of the reed, the felting process results in a scarf that's only 4½" wide—that's 65% shrinkage!



Preparing to Felt



Stephanie used the plastic tiles from a Bananagram game and small rubber bands.



Place the tile under the fabric and hold it in place, slipping the rubber band over it to secure it in the fabric.



Fabric ready for washing.

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TOIKA USA

Bog Baby Vest

CAROL JAMES

You may have never heard of it, but you've probably seen sprang many times before in shopping bags and hammocks. This ancient technique has been used for millennia to create clothing and accessories. Sprang textiles have been found with human remains in Scandinavian peat bogs, clothing Egyptian mummies, in ancient Peruvian burial mounds, and worn as military sashes in 18th and 19th century Europe. Sprang weaving has been depicted on early Greek vases .

Sprang is a braided or plaited structure in which one warp thread (or threads) is twisted around another. There is no weft. When sprang is done on a frame, whatever twist pattern the weaver creates at one end of the frame will be mirrored on the other end. Two rows of fabric for every one worked!

I have been exploring sprang for many years, and when I decided to write a book on this technique, *Sprang Unsprung*, I went in search of a North American example that would inspire my readers. I found a stunning piece at the Arizona State Museum. It is an intricately patterned cotton shirt that dates to between 1000 and 1200 A.D., well before Christopher Columbus's famous voyage. The front of the shirt is a mirror image of the back. This shirt inspired me to make a sprang shirt for myself, and I spent a couple of weeks making small vests as samplers to test my techniques. This child's vest is a result of those experiments. It's cute as a button, and it's a project you can finish before baby grows out of it. Remember, for the work of creating the front of this vest, you get the back automatically!

RESOURCES

Collingwood, Peter. *The Techniques of Sprang*. New York: Watson-Guptill, 1974.

James, Carol. *Sprang Unsprung*. Winnipeg, Manitoba: Carol James, 2011.

"Interlinking Weaving 1," YouTube video. http://youtu.be/CIVhCyQjodo

STRUCTURE

Sprang.

EQUIPMENT

30" sprang frame, 10" weaving width; shed sticks or weaving sword.

YARNS

Warp: worsted-weight cotton (about 850 yd/lb), 138 yd.

OTHER SUPPLIES

2 beads; large button for shoulder closure.

WARP LENGTH

80 figure-eight loops (160 threads) 30" long (allows 2" for take-up, 8" for loom waste; loom waste includes fringe).

1 Set up your frame so that it is oriented sideways (30" side-to-side) at a comfortable working height. Warp with 80 figure-eight crosses. (See Resources and instructions at weavingtoday.com.)

2 Rotate frame so that the warp runs vertically with a bead on the right and left selvedge threads. Make sure that your rightmost thread is a front thread.

3 Work initial row:

- Slide your left hand into the shed, then use your right hand to pick up the first back thread from the right side of the loom while pushing the front thread (your right bead thread) to the back. Be careful not to twist the marker bead into the row.
- Work your way across the warp, crossing threads in pairs. The last back thread to be picked up will be your left bead thread. Always begin by lifting a back thread.
- Push the twist up to the top of the frame



and down to the bottom as evenly as possible, maintaining the new shed with your hand. Insert a weaving sword or a holding stick into the shed and leave it at the bottom of the warp to hold the twist.You may also insert a heavy safety cord into the shed in the center of your warp and anchor it to the sides of your frame. (See Resources.) The safety cord is removed and reinserted every time you create a new shed, serving as a placeholder and enabling you to return to your last shed if you make a mistake.

4 Work plait row:

- Slide your left hand back into the shed.
- Pick up the first 2 back threads from the right side (1 will be a beaded thread) and move the first front thread to the back. The first stitch on a plait row always involves 3 threads.
- Proceed across the warp using plain stitches (picking up 1 back thread and pushing 1 front thread back).
- When you come to the end of your row, you will pick up the last back thread and push 2 front threads to the back (1 will be a beaded thread). Remove your safety cord from the last shed and reinsert it while keeping your right hand in your new shed.
- Remove the weaving sword from the last shed and use it to beat the twist into the new shed. Leave it in place in the new shed.

5 Work overplait row: Work plain stitches across the entire row.

6 Weave alternating plait and overplait rows until the bottom and top fabrics are 10" long, measuring to make sure that the bottom and top fabrics are beaten evenly. To keep track of the plait/overplait sequence, pay attention to the position of the selvedge bead. If the bead is down on your right selvedge, the next row will be a plait row. If the bead is up, the next row will be an overplait row

FINISHING

7 The 8" of untwisted warp between the upper and lower fabric will be your fringe. Cut the untwisted warp threads between the upper and lower fabric 10 threads at a time, remove selvedge beads and knot firmly at both edges. You will have 16 knots at the fringe edge of each of these two pieces.



On the web

Go to weavingtoday.com to download complete warping directions for this project.

2 Remove the pieces from the frame by untying your selvedge threads and sliding the loops off of the frame.

3 Use a crochet hook to chain the loops on both pieces. The last loop on one piece can be secured as a button loop, and the last loop on the second piece can be sewn in place as the button is attached. These will be at the right shoulder of the vest.

4 Place the pieces together matching button loop and button, then sew a shoulder seam along left shoulder. Sew side seams by starting at the fringe and sewing for 7", leaving a 3" armhole opening.

Viking-Inspired Tunic

SARAH H. JACKSON

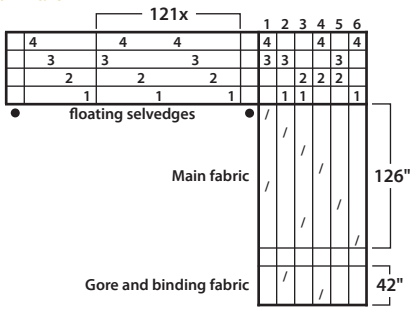
In 2011, the book *Medieval Garments Reconstructed* was published, analyzing a set of garments believed to have belonged to descendants of the early Vikings who explored and settled Greenland's coasts between 900 and 1200 A.D. Excavated in 1921 in the southwestern part of Greenland, the discovery was described at the time as the "single greatest historical textile event in Europe."

It is impressive to see the sophisticated textile traditions that existed so long ago. Four-hole bone tablets were used to weave piped edging for garments. Braided cords were used as embellishment as well as reinforcement for high-wear areas such as neck openings or pocket slits. Buttons made of cloth and stitched in concentric circles were used on several garments, as well as bone or walrus tusk buttons. The cloth was made of singles handspun (of course!) wool yarn, using Z-twist in the warp and S-twist in the weft, and woven on upright, warp-weighted looms that leaned against a wall. The weaver worked standing up, inserting picks with a stick shuttle or simply a butterfly of yarn and beating the weft upwards toward the cloth beam at the top of the loom. (They probably had arms of steel.)

The majority of the garments were woven in 2/2 twill. There is evidence of red-violet from lichen and/or madder, blues from woad and indigo, and red-brown derived from iron, although most color variations came from the natural colors of the fleece. (Over the centuries, the garments were turned brown by tannins in the soil where they were buried.)

While the original garment that inspired this project employs fourteen pattern pieces, I chose to simplify the construction by modifying a T-shirt pattern. I chose bamboo yarn for soft drape to minimize the width of the lower edge, two shades of brown in keeping with the current appearance of the garments, a twill variation for the weave structure, and buttons in a color resembling horn or bone. I added a tab above each gore

1. Draft



to suggest the braided reinforcement of the gore point.

During the weaving and the construction of the tunic, I thought often of the Greenlanders, marveling at the complexity of constructing such a piece of clothing from start to finish. They raised the sheep, spun the wool, wove the cloth, and assembled the garment, addressing every challenge of construction in elegant fashion. Now that's cloth that inspires!

RESOURCES

Fransen, Lilli, Anna Nørgaard, and Else Østergård. *Medieval Garments Reconstructed: Norse Clothing Patterns*. Denmark: Aarhus University Press, 2011.

Handweaving.net, Draft #49809, Figure 39: Twill Weaves and Derivatives Serial 506, International Textbook Company, United States, circa 1905.

Le Cotte Simple. "Setting a Gore into a Slit Fabric." http://cottesimple.com/tutorials/gore-in-slit-fabric/

http://sidneyeileen.com/sewing-2/tuts-costume/costume-making/slash-gore/3/#.UoYu5Sd4lyA

STRUCTURE

Plaited twill; plain weave with half-basketweave.

EQUIPMENT

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

YARNS

Warp: 100% bamboo (6,300 yd/lb; Bambu 12; Silk City), #110 Truffles, 5,358 yd.
Weft: Bambu 12, #568 Carob, 4,620 yd.

OTHER SUPPLIES

Butterick pattern #5948; black fusible knit interfacing (Sheer-Knit), ¾ yd; black hem tape; eight 5/8" buttons, thread.

WARP LENGTH

974 ends 5½ yd long (includes 2 floating selvedges; allows 3" for take-up, 27" for loom waste).

SETTS

Warp: 36 epi (3/dent in a 12-dent reed).
Weft: 36 ppi (main fabric); 24 ppi (gore & bias binding fabric).

DIMENSIONS

Width in the reed: 27⅛".
Woven length (measured under tension on the loom): 126" (main fabric); 42" (gore and binding).
Finished size after washing: 24" × 4⅕ yd, (includes 114" main fabric, 37" gore and binding).

On the web

Go to weavingtoday.com to download sewing directions for this project.

1 Wind 972 warp threads 5½ yd long. For ease in warping, wind a second ball of yarn from the cone and hold 2 ends together separated by your finger to prevent twisting. Measure 2 floating selvedges and set them aside. Use your preferred method to warp the loom, and thread following the draft in Figure 1. Note that the ends are sleyed 3 per dent in a 12-dent reed for a total of 36 epi. Sley the floating selvedges in the two outermost dents and weight them over the back beam. Before beginning to thread, make sure that you have enough heddles on all shafts.

2 Weave 126" for the main fabric following the draft in Figure 1. Weave 42" for the contrasting fabric.

3 Remove the fabric from the loom. Machine zigzag both raw edges. Machine wash with mild soap in warm water on the delicate cycle. Machine dry on low heat with a terry-cloth towel until barely dry. Press with a warm iron using a pressing cloth.





CONTEMPORARY

From the theater to the thrift store, contemporary cloth can spark the imagination.



Blue Jeans Vest

SARAH H. JACKSON

Upcycled, recycled, reconstructed—these terms are used somewhat interchangeably to describe the process of giving new life and purpose to something that is unwanted or no longer needed.

In 1853, at the height of the California gold rush, a 24-year-old German immigrant named Levi Strauss arrived in San Francisco planning to open a dry goods store. After hearing miners complain that their pants weren't strong enough to last, Strauss had tent canvas made into waist-high overalls. Still, the miners complained, saying the pants tended to chafe. Substituting a twill cloth from France called *serge de Nîmes* for the canvas proved satisfying to his customers. The fabric later became known as denim and the nickname "blue jeans" soon followed for the pants. On May 20, 1873, Strauss and a tailor, Jacob Davis, received a patent for the process of putting rivets in pants for strength; that date is now regarded as the official birthday of blue jeans.

It's estimated that over 450 million blue jeans are sold each year in the United States alone, so it's no surprise that jeans now fill multiple racks in thrift stores across the country. In addition to weaving, I like scouting my local thrift store, looking for cast-off clothing that can be reconstructed into something unique and fun to wear. In this project, I was able to combine my interest in reconstructed clothing with weaving and a yarn that is particularly apropos. Riveting yarn is made from 100% recycled blue jeans, perfect for weaving twill fabric to combine with remnants of blue jeans. An upcycled button made from a buffalo nickel is the perfect finishing touch.

RESOURCES

Strickler, Carol. *A Weaver's Book of 8-Shaft Patterns*, Loveland, Colorado: Interweave, 1991. "Block Twill," #225 & #226, p. 55.

http://inventors.about.com/od/sstartinventors/a/Levi_Strauss.htm

http://olahinc.com/denim_survival_guide/facts-about-denim/

1. Wind a warp of 272 ends 3¾ yd long. For ease in warping, hold 2 ends together separated by your fingers to prevent twisting. Measure 2 floating selvedges and set aside. Warp the loom using your preferred method following the draft in Figure 1. Note that the 10-dent reed is threaded 1-2 per dent for 15 epi. Thread the floating selvedges through the reed and weight them over the back beam.

2. Following the treadling in Figure 1, weave 54" of the stripe pattern, then 45" of the check.

3. Remove the fabric from the loom. Machine zigzag the raw edges. Machine wash in cold water, gentle cycle, with mild soap. Place in the dryer with a terry-cloth towel and tumble on the no-heat cycle for 30 minutes. Hang to dry. Press with a warm iron.

STRUCTURE
2-block twill.

EQUIPMENT
8-shaft loom, 19" weaving width; 10-dent reed; 1 shuttle.

YARNS
Warp: Riveting yarn (95% cotton, 5% other; 1,588 yd/lb; Cotton Clouds), #7906 Cloud Denim, 1,028 yd.
Weft: Riveting yarn, #7903 Night Denim, 836 yd.

OTHER SUPPLIES
Dana Marie pattern #1007, Kimono Jacket & Vest (www.voguefabricsstore.com/Patterns-Dana-Marie-1007-Kimono-Jacket-and-Vest.html); lining per pattern requirements; one pair of blue jeans; thread to match jeans topstitching; seam ripper; 2½" × 5" piece of heavy fusible interfacing; Steam-A-Seam Lite (double-stick lite fusible web); button.

WARP LENGTH
274 ends 3¾ yd long (includes 2 floating selvedges; allows 5" for take-up, 31" for loom waste).

SETTS
Warp: 15 epi (1-2/dent in a 10-dent reed).
Weft: 15 ppi.

DIMENSIONS
Width in the reed: 18⅖".
Woven length (measured under tension on the loom): 99" (54" stripe, 45" check).
Finished size after washing: 15 ¼" × 79" (44" stripe, 36" check).
(Available as a kit from Cotton Clouds.)



Vest front and back, showing the pieces of the jeans and handwoven fabric sections.



SEWING

Refer to photographs of the vest front and back for help with piecing and placement of the jeans pieces.

1 Remove a 3" long section of the jeans waistband that includes the buttonhole. Set aside.

2 For the collar, cut one piece from the leg so the flat-fell seam will be along the top edge when folded. Repeat for the second collar piece.

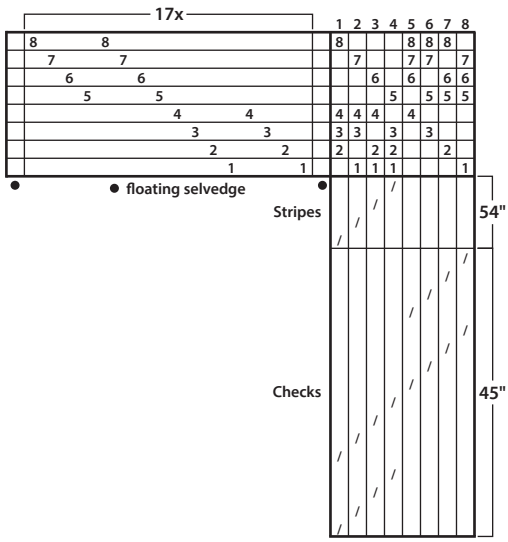
3 Use a seam ripper to open the right side seam of the jeans beginning 9"–10" below the waistband and working up. Leaving a seam allowance the same width as the opened seam (approximately ½"), cut through the waistband. At center front on the right side, cut close to the zipper seam through the waistband down to the crotch seam. Cut from the opened side seam across to the crotch seam. Lay the removed section of jeans flat; if the waistband curves, remove the waistband where necessary so the fabric can be adjusted to lie flat and the waistband is straight. Add an additional piece of denim and waistband so the usable piece is slightly wider than the vest front pattern piece.

4 Following the manufacturer's directions, use Steam-A-Seam to position the pieced denim on the check fabric. Stitch over the jean topstitching through all layers. On the front vest pattern piece, mark a ⅝" seam on the neck and front edges. Place the intersecting point just above the waistband of the denim where it meets the check fabric. Cut out the right front pattern piece. Zigzag the edges of the woven fabric; press. Wrong sides together, baste the buttonhole tab to the waistband with the raw edges even. The buttonhole tab will be stitched later between the vest and the lining.

5 Cut the left front pattern piece from the striped fabric. Zigzag all edges; press.

6 For the back, cut a piece of denim 8"–9" wide by 11" long including a pocket if desired. Use Steam-A-Seam to position the denim on the checked fabric; stitch over the existing topstitching. Referring to the photo for placement, sew the pieced section to the woven fabric. Press the seam open. Cut the back pattern piece.

1. Draft



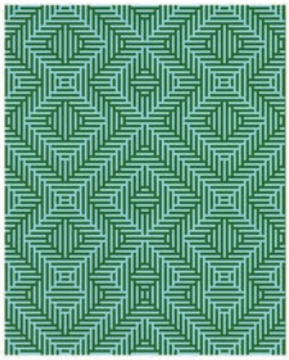
7 To reduce bulk when joining the collar pieces, insert a 3"–4" piece of denim between them at the back neck. Join per the pattern instructions and trim as necessary. Do not interface. Attach the collar and lining per pattern instructions. To provide support for the button: Before sewing the lower edges, determine the placement of the button and fuse 2 layers, 2½" x 2½" square, of fusible interfacing to the wrong side of the vest fabric so it will center beneath the button.

NOTES

- Sarah recommends that you always make a muslin before cutting handwoven fabric.
- To remove excess bulk in the seams with denim, carefully open the existing seam with a seam ripper and remove extra fabric where possible. Stitch over the existing topstitching to secure.

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Tarn-nation Rug

LINDA SILVERN

We recently moved, and in the process of packing, I rediscovered the stick and rag shuttles I had not used in years. Seeing them inspired me to come up with a quick project in heavy yarns, very different from the fine yarns I usually weave with. A chance encounter with some shaggy pillows woven in double corduroy, reading an article on using "tarn"—T-shirts cut into strips for crochet—and sending many T-shirts to recycling all came together in an Aha! moment. A double-corduroy rug made of tarn for my grandchildren's room in our new house; that would be my "quick" project.

I decided I should sample for this project, something I rarely do. I cut the T-shirts in a continuous ½" spiral up to the sleeve insets. After a couple of experiments, I learned that stretching the tarn makes for a less pleasant result, but weaving with it unstretched would take far more tarn and many more T-shirts than I had collected. I sent out a plea to friends and relatives for old T-shirts, and I tucked away unwearable T-shirts from my volunteer job at the women's shelter sorting room. I also learned that making tarn is a messy process: my clothes, the floor, the furniture, and even my hair were covered with dust and tiny pills of cut T-shirt. I recommend cutting outside on sunny days, as well as wearing a dust mask .

As soon as I had a few colors cut, I started weaving. I was creating on the fly, which I love to do, mixing colors to get the stripes I wanted. I began running out of light blues quickly, so I had to make more and more tarn. After three months (time out for a new grandson and life in general), I finally finished weaving the rug. So much for a quick project!

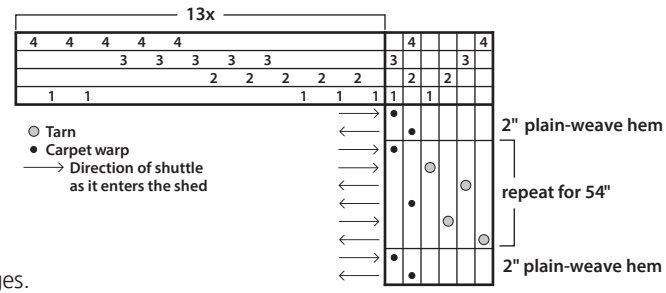
RESOURCES

Collingwood, Peter. *The Techniques of Rug Weaving*. New York: Watson-Guptill, 1968, pp. 399–405.

"How to Make Continuous T-Shirt Yarn for Craft, Jewelry, Crochet, Macrame, Rag Rugs." YouTube video. http://youtube/0JI4hr4zQes

1 Wind a warp of 260 ends 2¾ yd long. Use your preferred method to warp the loom and thread following the draft in Figure 1. Sley, alternating 1 end and 1 skipped dent in a 12-dent reed for 6 ends per inch, centering for a weaving width of 43¼". Do not use floating selvedges.

1. Draft



2 Wind a bobbin of the thin weft, and wind 6 strands of tarn together on a rag shuttle. Winding the tarn balls loosely without stretching the tarn works best, and winding the tarn onto the rag shuttle end over end decreases the amount of twist in the tarn and results in easier weaving.

3 Begin by weaving 2" of plain weave using the thin weft and following the treadling in Figure 1. Weave the pile pattern with tarn and carpet-warp tabby for 54" following Figure 1 and the weft color order in Figure 2, then finish with another 2" of plain weave for the hem. The directional arrows in the draft indicate from which direction your shuttle should enter the shed. Lay your tarn in carefully. You can adjust the pile length by gently pulling on the float areas from the side the shuttle has just left and continuing across the width of the rug. Join new lengths of tarn by laying it into the center of a float area

STRUCTURE

Double corduroy.

EQUIPMENT

4-shaft loom, 44" weaving width; 12-dent reed; 1 boat shuttle; 1 rag shuttle.

YARNS

Warp: 8/4 cotton carpet warp (1,600 yd/lb), natural, 715 yd. **Thick weft:** Assorted T-shirts cut into ½" wide strips and used in bundles of 6 strips; white, 572 yd; other colors, 874 yd. **Thin Wweft:** 8/4 cotton carpet warp (1,600 yd/lb), natural, 184 yd.

WARP LENGTH

260 ends 2¾ yd long (allows 14" for take-up, 27" for loom waste).

SETTS

Warp: 6 ends per inch (1-0/dent in a 12-dent reed). **Weft:** 5 combined ppi for pile weave.

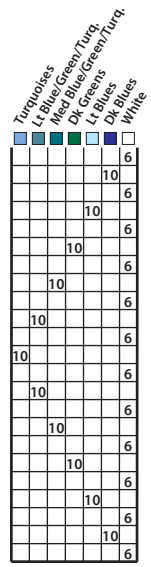
DIMENSIONS

Width in the reed: 43¼". **Woven length (measured under tension on the loom):** 58". **Finished size after washing and after loops are cut:** 43" × 43" (hemmed).

NOTES

Washing and drying the rug again once the pile has been cut will reduce lint and fluff the pile. If some tufts of pile change sides in washing, simply push them back into place. Also, Linda says she would pre-shrink the warp the next time she weaves a washable rug.

2. Weft color order



Numbers indicate the number of 6-strand pattern picks to be woven in the color combination specified.







where your last length ended and where it will become pile.

4 Remove fabric from the loom. Turn the plain-weave headers under and sew to the back of the rug. Avoid catching floats in the hem as you sew.

5 Wash in cold water and machine dry on medium until just damp. Lay flat, stretch into shape, and allow to dry completely.

6 Lay the rug on a flat surface and cut the floats using sharp scissors (see Resources).

Loki's Scarf

CEI LAMBERT

I admired the houndstooth scarf that the mischievous character Loki (played by British actor Tom Hiddleston) wore in the movie *Thor*, and I could readily see how to weave it on an 8-harness floor loom. But I wanted to adapt it to the rigid-heddle loom, a challenging proposition.

Initially, I used a pick-up stick to create warp floats in an ascending twill pattern, but I quickly found that on the rigid-heddle loom, the effect was so subtle that it didn't achieve the strong lines characteristic of houndstooth. After experimenting, I found that a doubled soumak wrap in a twill pattern brought out the most houndstooth-like look. The soumak technique is more time consuming than making twill with a pick-up stick, but the end result is more satisfying, and its texture lends an added dimension that makes this a uniquely rigid-heddle structure.

I used sturdy wool yarns, perfect for deflecting the biting cold of winter. (Loki is a child of the ice giants. No wonder he needed a warm scarf!) You will want to weave this scarf extra long because the wool has a lot of take-up and draw-in in the washing. It felts up considerably, creating a strong, warm fabric that really echoes the felted look of Hiddleston's scarf and will keep you toasty whether you're weathering a cold snap at home or planning a journey to Asgard.

1 Warp the loom using your preferred method, warping 108 ends 3 yd long and following the warp color order in Figure 1. (Note that the Charcoal and Teak are sleyed together.)

2 Wind one stick shuttle with Charcoal and Teak and a second stick shuttle with Natural.

3 Weave a narrow header with scrap yarn. Allowing a 48" tail for hemstitching, weave 1" with Natural. Hemstitch between the scrap yarn and the first pick of Natural. Weave the houndstooth pattern for 73", following the weaving sequence at right, and using Charcoal and Teak together for the dark weft picks. Weave 1" with Natural and hemstitch the end.

4 Remove the fabric from the loom. Trim close to the hemstitching on both ends.

5 Fill a sink with warm water and mild soap and agitate carefully by hand. (This wool fulls quickly, so check the cloth often and don't agitate too vigorously. Also remember that rinsing contributes to fulling.) Rinse in warm water until the water runs clear, gently squeeze to remove excess water, and air-dry on towels until barely damp. Press on low heat or block and allow to dry completely.

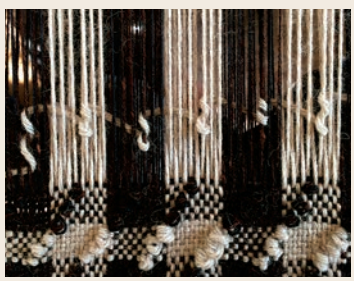
Weaving Sequence

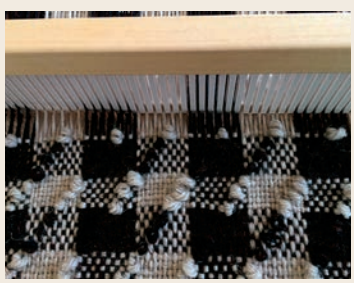
Note: All soumak wraps are double wraps.
Row 1: With the heddle in the up position, weave a pass with Charcoal/Teak, soumak wrapping around the first raised yarn in each stripe.
Row 2: With the heddle in the down position, weave one pick of Charcoal/Teak.
Row 3: In up position, weave with Charcoal/Teak, soumak wrapping the second raised end in each stripe.
Row 4: In down position, weave with Charcoal/Teak.
Row 5: In up position, weave with Charcoal/Teak, soumak wrapping the third raised end in each stripe.
Row 6: In down position, weave with Charcoal/Teak
Row 7: In up position, weave with Natural, soumak wrapping the fourth raised end in each stripe.
Row 8: In down position, weave with Natural.
Row 9: In up position, weave with Natural, soumak wrapping the fifth raised end in each stripe.
Row 10: In down position, weave with Natural
Row 11: In up position, weave with Natural, soumak wrapping the sixth raised end in each stripe.
Row 12: In down position, weave with Natural.

Weaving Sequence with Soumak

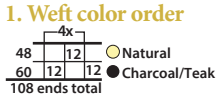
Double wrapping soumak: Using a stick shuttle, wrap twice fully around a raised warp end, then pass the shuttle underneath the warp until you come to the next raised yarn to be wrapped. Once you have wrapped all the warp yarns for a given pick, press the soumak into place with the rigid heddle. Make a plain weave pass between each soumak pass.







1. Weft color order



STRUCTURE

Plain weave with soumak.

EQUIPMENT

Rigid-heddle loom, 9" weaving width; 12-dent rigid heddle; 2 stick shuttles.

YARNS

Warp: Fingering-weight 100% merino (180 yd/25 gm skein; Be Sweet Skinny Wool; WEBS), Charcoal and Teak, 180 yd each; worsted-weight 100% wool, Fisherman's Wool (465 yd/8 oz skein; Lion Brand), Natural, 144 yd.
Weft: Fingering weight 100% merino, Charcoal and Teak, 62 yd each; worsted-weight 100% wool, Natural, 62 yd.

WARP LENGTH

108 ends 3 yd long (includes 48 ends Natural and 60 ends of Charcoal and Teak used together; allows 8" for take-up, 25" for loom waste).

SETTS

Warp: 12 epi (1 thread each of Charcoal and Teak used together as a single end). **Weft:** 6 ppi (1 thread each of Charcoal and Teak used together as the dark weft).

DIMENSIONS

Width in the reed: 9". **Woven length (measured under tension on the loom):** 75". **Finished size after fulling:** 7¼" × 60".



Idea Gallery

Unexpected Inspiration

CONSTANCE HALL, CHRISTINE CARRELL LIVINGSTON, AND SUZI BALLENGER

From a Turkish bazaar to Japanese Noh theater and space-dyed socks, three weavers share the cloth that piqued their imaginations and the end results of those creative journeys.

TA DA! EASY COLOR SHIFT

CONSTANCE HALL

Inspiration is easy to come by in the fiber world. Amazing textiles, new and old, challenge us to improve our skills. Patterns and colors in nature are just waiting to be translated into cloth. With luck and perseverance, we can hope to transform the sight that inspires us into our own vision in cloth.

The inspiration for this project came during a wonderful workshop called Weaving Summer Rainbows, taught by Kathrin Weber at the John C. Campbell Folk School. We were weaving on floor looms using Kathrin's hand-dyed warps. We learned fun and challenging techniques for warping with color, including color shifting.

While weaving my sampler in class, I kept thinking about how I could adapt these techniques to a rigid-heddle loom. Instead of using warp chains specially dyed for weaving, I wanted to use skeins of yarn that knitters and rigid-heddle weavers might have on hand. Handpainted, space-dyed skeins would work for this technique, I thought, and we all have these in our stash!

Space-dyed yarn is just the thing to make the color shift work, and space-dyed sock yarn would be perfect for a scarf. I had two skeins of Sweet Georgia Cashluxe just waiting to be used. Now, how to make this work with a warping peg using the easy, direct warping method? It took a bit of doing but it turned out to be simple enough: You just warp as usual but keep the color repeats in the skein all lined up across the warp. Then you move the yarn, in groups, to accomplish the color shift, before winding on and weaving. Ta da!





Color-shift vest and scarf made with space-dyed sock yarn.
PHOTO AT LEFT BY JOE COCA. PHOTO AT RIGHT BY ANN SWANSON.

TWILL WITH A TURKISH TWIST

CHRISTINE C. LIVINGSTON

A few years ago, my son and daughter-in-law traveled through the western region of Turkey. I secretly hoped that they would return with an exotic hank of silk yarn or a Turkish drop spindle, but as they were traveling light, my expectations were not high.

While in Istanbul, they visited the Grand Bazaar, one of the oldest and largest covered markets in the world. In addition to an array of jewelry and collectables, the Grand Bazaar is noted for its longstanding tradition of fabrics and finely woven carpets. Knowing my love of textiles, they returned with a bed runner made from a rich array of woven Turkish fabrics. I was so touched that they would haul back this 8-foot cloth home from a backpacking trip through Turkey that I decided to replicate the bed runner on my 4-shaft loom as a gift for them. The result of this inspiration was a multifaceted project including weaving, sewing, and quilting.

From the beginning, I faced the challenge of duplicating the complex woven fabrics. This was only my second project on a 4-shaft loom and I was competing with textiles dating back to the Ottoman Empire. I could not hope to reproduce the intricate designs found in the original bed runner, so I needed to create interest with a variety of colors and textures. I settled on a German bird's eye twill with a simple threading and five treadling repeats that would produce four different patterns, including the bird's eye, pointed herringbone, and rib weaves.

Because at the heart of all weaving is the desire to explore color in combination with treadling patterns, I did a lot of sampling. With four warp and six weft colors, and five different treadling patterns, the possibilities seemed endless. To replicate the original bed runner, I needed only forty-eight woven squares, but I wanted to be certain I would have a sufficient number of squares in each warp and weft color and pattern to choose from.



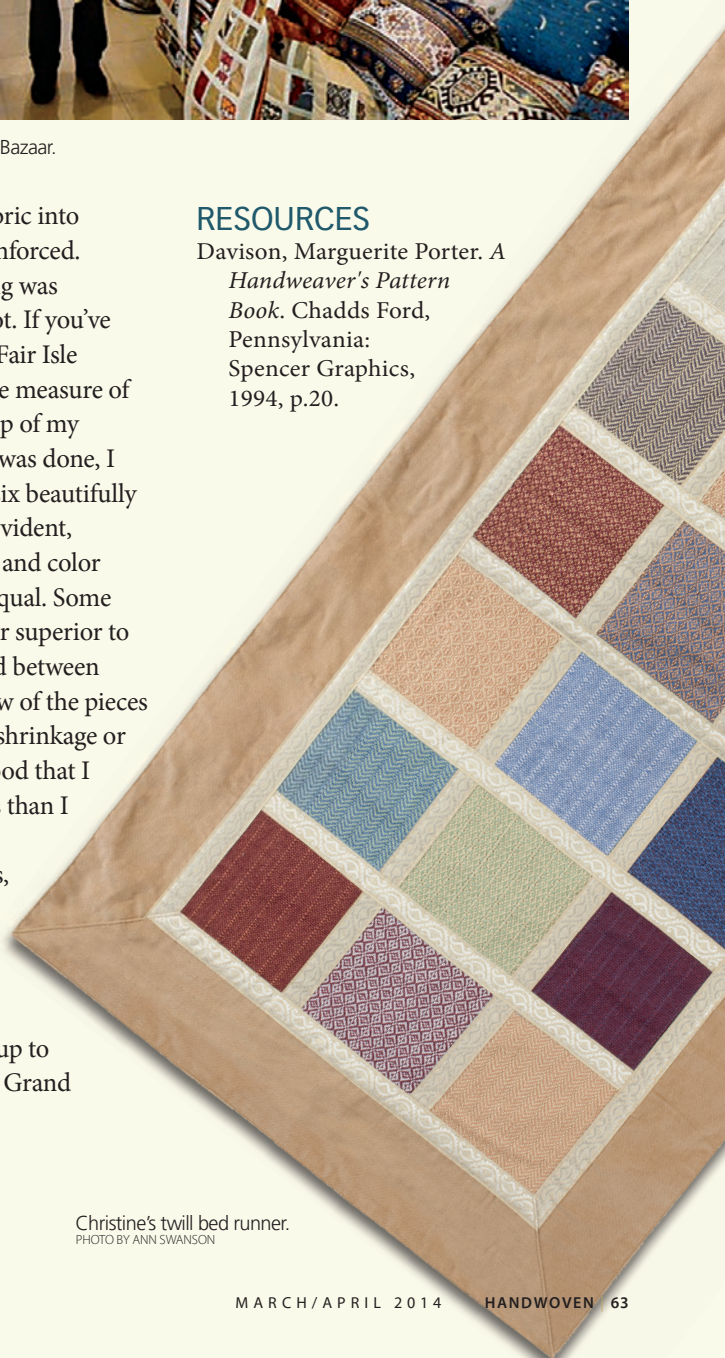
Runners for sale in Istanbul's Grand Bazaar.
PHOTO BY COREY LIVINGSTON II

Before I could cut the fabric into squares, it needed to be reinforced. While the machine stitching was painless, the cutting was not. If you've ever cut into the steek of a Fair Isle sweater, you understand the measure of faith that went into each clip of my scissors. When the cutting was done, I had a collection of ninety-six beautifully woven squares. It became evident, though, that not all weaves and color combinations are created equal. Some color combinations were far superior to others, weave quality varied between treadling patterns, and a few of the pieces were off square because of shrinkage or uneven selvedges. It was good that I had woven more variations than I needed for the runner.

The project was a success, and while my simple twill pattern is no match for the textiles of Turkey, my daughter-in-law insists that my handiwork stands up to the mass production of the Grand Bazaar.

RESOURCES

Davison, Marguerite Porter. *A Handweaver's Pattern Book*. Chadds Ford, Pennsylvania: Spencer Graphics, 1994, p.20.



Christine's twill bed runner.
PHOTO BY ANN SWANSON

MIZUGOROMO-INSPIRED CLOTH WITH A SUPPLEMENTARY BEATER

SUZI BALLENGER

One of most beautiful pieces of cloth I have seen is strikingly simple. This garment is called *mizugoromo*, an overgarment worn in Japanese Noh Theatre. The literal translation of mizoguromo is "water cloth."

The weaving style is called *yore*, a very open weave with intentionally displaced weft undulations. This handwoven style creates an appearance of threadbare poverty on stage. I think this cloth displays amazing skill in the understanding of fiber and structure and how far we can really push the limits of exposed warp floats while still making a usable cloth. The undulations created in the weft really give the impression of water on cloth.

Mizugoromo is usually made with bast fibers, but there is at least one historical sample using silk. The warp sett is open, allowing for the wefts to easily be moved into place with a fingernail or brush. When I first read this, I thought, "Well, *that* is crazy!" followed by, "But it is not sleazy. So how does the fabric keep its gauzy structure and look?" Well, the cloth is starched, even the silk (which goes against the traditional belief that silk cannot be starched). But there is no way I would be able to brush the weft in place that evenly across a warp. (Although I did try a toothbrush for about five picks. Not happening!)

Believing in the beauty of simplicity, fiber, and skill, I created a tool I call a "supplementary beater" to mimic this effect. Weft undulations are controlled by the weaver both by moving the supplementary beater left and right and by the forward pull of the tool. It has a flat edge held parallel to the reed and batten (which does not move) and an asymmetrical beveled edge that is used to place the weft in the shed.

The supplementary beater is most effective on warp threads without slubs, nubs, or loops. I have discovered that these weft undulations work best on simple variations of plain weave and modified tabby, including basketweave, canvas weave, and Ms and Os. The control of the weft pattern is at the handweaver's discretion, so the cloth highlights the knowledge and control of the weaver and the elegance of the fibers used.



Yore mizugoromo robe.

PHOTO COURTESY OF LOS ANGELES COUNTY MUSEUM OF ART, WWW.LACMA.ORG.



Supplementary beater in action. Notice the undulating twill pattern created with rhythmic right/left shifts of the beater. Bamboo warp threaded Ms and Os and woven in plain weave. PHOTO BY SUZI BALLENGER



In this photo, the warp is left to right, and the weft is pictured moving bottom to top. I call this piece Muddy Waters as a response to the flooding we had in southern coastal Rhode Island for the third year in a row. PHOTO BY SUZI BALLENGER

MORE RESOURCES

Collingwood, Peter. *Journal for Weavers, Spinners and Dyers*, No. 36, 1960.

Sutton, Ann, and Diane Sheehan. *Ideas in Weaving*. Loveland, Colorado: Interweave, 1989.

Tidball, Harriet. *Undulating Weft Effects*, Shuttle Craft Monograph Nine. Lansing, Michigan: Shuttlecraft Guild, 1963.

http://collections.lacma.org/node/206141

http://www.metmuseum.org/collections/search-the-collections/65062?img=1



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Traditions

In Search of Martin Brenneman, Coverlet Weaver

TOM KNISELY

A chance encounter in a weaving class turned me into a weaving history detective! I found the answers to my quest very close to home.



Tom's historical treasure: a Martin Brenneman coverlet
PHOTO BY JOE COCA

I met Elyse Rogers for the first time in the mid-1980s. She came to The Mannings Handweaving School in East Berlin, Pennsylvania, as a student in the weeklong beginning weaving class. During the course of the week, the conversations always becomes more informal, and the students start to talk about themselves and their interests. Elyse mentioned that she was living in a farmhouse no more than a few miles from The Mannings. In the process of restoring this eighteenth-century beauty, Elyse and her husband discovered hundreds of heddles in and around the foundation of an outbuilding that had fallen into disrepair. I honestly don't know if it was the heddles that sparked Elyse's natural curiosity for weaving or if weaving had been a lifelong wish, but those old heddles certainly sparked my interest.

Elyse told me that in researching through old deeds, she learned that her farmhouse had belonged to a Martin B. Brenneman and that he had been a coverlet weaver. He had a Jacquard loom on which he wove figured and fancy coverlets on commission for the people in and around the greater East Berlin community. According to the book *American Coverlets and their Weavers*, Martin Brenneman was born in 1803 in Lancaster County, Pennsylvania, and died in 1889. He was the fourth generation of weavers in his family, and his sons went on to weave as well. The 1850 local census listed Brenneman as a weaver in Washington Township, York County, Pennsylvania.

Brenneman sometimes included the names of his patterns in the borders of his coverlets, names such as Eagles, Fancy, and Grapevine. The book also mentions that Brenneman and his wife, Elizabeth, were buried in the Barrens Cemetery in York County. For heaven's sake, this is the same cemetery that my grandparents and great-grandparents are buried in, and their parents before them! It was time to go and pay my respects to my family and then see if I could find this Martin Brenneman.

Wouldn't you know it, there they were. Martin Brenneman, his lovely wife Elizabeth, and their weaver sons were all buried in the same row as my family and just a few plots up. At this point, my interest was really piqued, and I had goose bumps all up and down my arms. I just had to see if I could find one of the coverlets that Brenneman wove. It took a few years, but one day while I was perusing eBay I saw that someone had posted a coverlet for sale attributed to Martin Brenneman. Well, digitally challenged as I sometimes am, I was motivated, and I learned pretty darn quickly how to bid on eBay, and bid I did. At last, the message I was waiting for: "CONGRATULATIONS! You have won the high bid." "Oh my goodness," I thought, "in a few days I will have a Martin Brenneman coverlet in my hands."

Now I have to make a confession: I am not really all that attracted to Jacquard coverlets. I really love overshot and summer and winter coverlets, the type of structures and patterns that are possible to do with my limited equipment. But this was different. It made me feel like one of those history detectives shows on PBS. When I got the coverlet home and opened the box, I found a coverlet with an unusual color arrangement, certainly not the norm for Jacquard coverlets. The warp and tabby threads were a blue-green and the pattern thread was a striking orangey-rust color. The overall pattern was very

pretty, but my eyes went right away to the borders of the coverlet. There it was, written out as plain as day, the word, "GRAPEVINE". Above the word was a woven pattern of wandering vines with bunches of grapes. In the bottom two corners of the coverlet were the prized cartouches that read, "Martin B. Breneman Washington Township York Co. PA 1847" and below that the words "Lucy Ann Trostel," the woman for whom it was woven.

The spelling of the name Brenneman had been altered to Breneman so it would fit into the first line of the cartouche or corner block. But now the mystery continues, as I try to find the resting place for Lucy Ann Trostel. This will be harder because. I don't know if this is a maiden name or a married name. The search goes on, and I am having the time of my life. I keep thinking how wonderful it is that 166 years after the coverlet was woven for Lucy Ann, it is now in my hands for safekeeping as a tribute to the legacy of Martin Brenneman. It got me thinking of all the pieces I have woven and whether they, too, will be around as proof of my place here on this earth. Will they tell the story of a man who loved to weave? There is a saying that is sometimes found on antique samplers that goes like this, "When I am dead and in my grave and all my bones are rotten, when this you see remember me, lest I be forgotten". How appropriate, I think. Don't you?

RESOURCES

Anderson, Clarita S. *American Coverlets and their Weavers: Coverlets from the Collection of Foster and Muriel McCarl*. Athens, Ohio: Ohio University Press, 2002.



4-SHAFT Project

Wandering Vine Table Runner

TOM KNISELY

I wanted to weave something that mimicked the feel and coloration of Martin Brenneman's beautiful coverlet but in a weave structure that was possible on my loom. As I mentioned before, I love overshot, so I turned to my good friend Marguerite Porter Davison. There in the back of her book in the large overshot section was the pattern for Wandering Vine. That's it! Wandering Vine . . . Grapevine. This was the perfect pattern to use for a table runner inspired by Martin Brenneman. So here it is: my tribute to my good friend Martin. I hope he likes it. Perhaps someday we will meet up and he can tell me.

RESOURCES

Davison, Marguerite P. *A Handweaver's Pattern Book*. Swarthmore, Pennsylvania: Marguerite P. Davison, 1977, "Wandering Vine," p. 166.

1 Holding 2 ends together of Cobalt Blue and Jade Green and keeping the 2 ends separated by your fingers to prevent twisting, wind 452 warp threads 2¼ yd long. Use your preferred method to warp the loom and thread following the draft in Figure 1, threading the Cobalt Blue threads on shafts 1 and 3 and the Jade Green threads on shafts 2 and 4. Sley 2 per dent in a 12-dent reed, centering for a weaving width of 18⅝". (Add floating selvedges if you prefer. Tom likes to use them with overshot.)

2 Wind a bobbin of the Cobalt Blue cotton and another of the Bittersweet 8/2 wool.

3 After spreading the warp, weave 1½" of plain weave with the Cobalt Blue. Follow the treadling in Figure 1 for 48" using the Cobalt Blue for tabby and the Bittersweet for the pattern shots. Weave 1½" of plain weave for the second hem then weave several shots of waste yarn to secure the end.

4 Remove fabric from the loom. Apply a line of Fray Check along the lines separating the runner from the waste yarn. When dry, cut away the waste yarn. Using a steam iron, press a rolled hem into each end and hem by hand.

5 Handwash in warm water with a mild soap. Line-dry. Press using a press cloth between the iron and the runner.



STRUCTURE

Overshot.

EQUIPMENT

4-shaft loom, 19" weaving width; 12-dent reed; 2 shuttles.

YARNS

Warp: 10/2 mercerized pearl cotton (4,200 yd/lb; UKI), #75 Cobalt Blue and #135 Jade Green, 510 yd each.
Tabby weft: 10/2 mercerized pearl cotton, Cobalt Blue, 484 yd.
Pattern weft: 8/2 wool (2,240 yd/lb; JaggerSpun), Bittersweet, 442 yd.

OTHER SUPPLIES

Fray Check; sewing thread for hems.

WARP LENGTH

452 ends 2¼ yd long (allows 3" for take-up, 30" for loom waste).

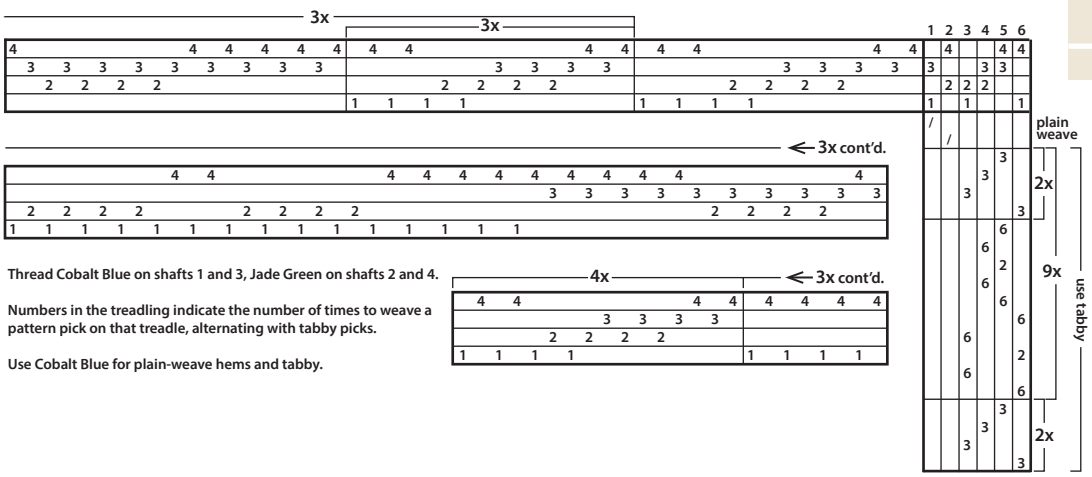
SETTS

Warp: 24 epi (2/dent in a 12-dent reed).
Weft: 32 combined ppi (16 ppi tabby, 16 ppi pattern); 24 ppi plain weave for hems.

DIMENSIONS

Width in the reed: 18⅝".
Woven length (measured under tension on the loom): 48".
Finished size after washing: 18"× 45" with ½" rolled hems on each end.

1. Draft



Thread Cobalt Blue on shafts 1 and 3, Jade Green on shafts 2 and 4.

Numbers in the treadling indicate the number of times to weave a pattern pick on that treadle, alternating with tabby picks.

Use Cobalt Blue for plain-weave hems and tabby.

2. Heddle count

Shaft 4	122
Shaft 3	113
Shaft 2	104
Shaft 1	113
Total	452

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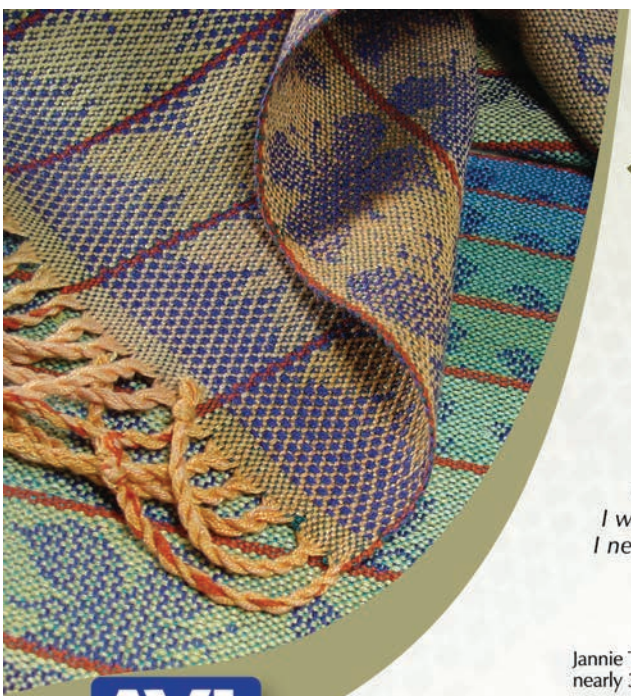
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Happy with Hemp

Robyn Spady



The more I weave with hemp, the more I'm reminded of the saying, "Everything old is new again." Hemp has been around for thousands of years, but yarn choices have been limited in recent decades. Fortunately, today they are increasing in availability and variety, and should increase more as weavers discover this versatile fiber. After working on a hemp project using 3-ply yarn for the March/April 2012 *Handwoven*, I wished I had a yarn of similar quality in a smaller size. Voila! I got my wish!

2-Ply Hemp

THE YARN: Lunatic Fringe Yarns 2-ply Hemp, 100% hemp, 250 yd/50 g, 2,265 yd/lb. This yarn is nearly identical to its 3-ply sibling, except, of course, for the fact that it has one less ply. It comes in natural, bleached, and a number of colors. The colors are sold on small cones, so they are best used as accents. This hemp 2-ply is a long-line wet-spun yarn, and working with it is similar to working with linen. The yarn is smooth, its strength is impressive, and it works well as warp and weft.

Spot and Huck Lace

The samples I wove are kitchen towels. Towels are an outstanding use for hemp, as it is more absorbent than cotton and has the added benefit of being stronger when wet. The durability of hemp ensures that towels used over and over again will hold up well with continued use. In fact, they will get better!

Sample Yarns: Lunatic Fringe Yarns 2-ply hemp, (classic, bleached, blue columbine, amethyst, fuschia).
SETT: 20 epi.
DIMENSIONS: ***Width on loom:*** *22.15"*; ***after wet -finishing:*** *19.875"*; ***draw-in and shrinkage:*** *10%*. ***Woven length:*** *36"*; ***after wet-finishing:*** *33"*; ***draw-in and shrinkage:*** *10%*.



Lunatic Fringe Yarns 2-ply hemp woven in spot lace



Lunatic Fringe Yarns 2-ply hemp woven in huck lace

Singles Hemp

THE YARN: Lunatic Fringe Yarns Singles Hemp, 100% hemp, 5,100 yd/lb.

I've had varying degrees of success weaving with singles linen yarn, so when this yarn became available, I was skeptical. Singles yarns tend to be unforgiving. Lunatic Fringe Yarns' singles hemp is no different: any flaw in the spinning of the yarn makes warp ends more vulnerable to breaking. To put this yarn through its paces, I decided to warp the loom with the bleached hemp singles. It was a little more temperamental to weave with compared to the 2-ply, and I did break a few warp ends. This yarn is definitely not for beginners and may be more suited to use as weft and/or to be combined with another yarn, such as cotton, in the warp.

Advancing-Like Twill

Because the kitchen towel for this sample was woven with singles hemp, it has a more delicate touch and better drape than the ones I wove from the 2-ply hemp. The twill pattern turned out more subtle than I had anticipated.

Sample Yarns: Lunatic Fringe Yarns singles hemp, (classic, bleached, blue, purple, pink).

SETT: 28 epi

DIMENSIONS: ***Width on loom:*** *23.2"*; ***after wet-finishing:*** *21.5"*; ***draw-in and shrinkage:*** *8%*. ***Woven length:*** *39"*; ***after wet-finishing:*** *37"*; ***draw-in and shrinkage:*** *8%*.



Lunatic Fringe Yarns singles hemp woven in twill

Final Observations

- The hemp yarn shifts minimally during finishing, making reed marks a greater possibility, especially with the singles. Weaving closer to the reed and advancing the warp often improved results.
- Hemp yarn tends to be rather stiff, which can encourage the yarn to spin off of the bobbin. Using an end-feed shuttle helped managed the weft, however, it wasn't perfect. There was a very slight variation in the grist (diameter) of the singles hemp yarn and the pressure plate on the end-feed shuttle was sometimes too tight or too loose, although this did not occur very often during weaving.
- Hard-pressing the fabric while still damp improved the results.
- Completing the wet-finishing process more than once helped improve the hand of the towels. Additional use and washing will soften them further.
- For a more supple fabric, consider combining the hemp with cotton.

Hemp Laws in the United States

The fiber used in Lunatic Fringe Yarns' and other companies' hemp yarn comes from industrial hemp. Industrial hemp and marijuana come from the same species (*Cannabis sativa* L.), but they are different varieties and have many different traits. Industrial hemp grows much taller than its cousin and contains less than 1 percent tetrahydrocannabinol, better known as THC, the psychoactive component found in marijuana.

Currently, federal law does not distinguish between industrial hemp and marijuana, and growing either is illegal. All hemp products in the United States, from twine to oil, must be imported. In 2011, around $11.5 million worth of hemp and hemp products were imported into the United States. Since then, state laws restricting industrial hemp have changed.

As of the writing of this article, nine states have legalized industrial hemp and many more have laws legalizing the research of such crops for future agricultural purposes. In the fall of 2013, the first industrial hemp crop in the United States in over fifty years was harvested in Colorado.

At the federal level, change is also happening, albeit slowly. The recently passed Farm Bill (Agricultural Act of 2014) allows for universities and state agencies in the nine states with legalized industrial hemp to grow and research the crop without any worry of federal prosecution.

What does this all mean for weavers? As the laws on industrial hemp change, and more hemp is grown in the United States, there are more opportunities for yarn companies to access the fiber. This can lead to not just more yarn options, but also to yarns made from U.S. hemp.

PROJECT DIRECTORY

DESIGNER/WEAVER	PROJECT	PAGES	WEAVE STRUCTURE	SHAFTS	LEVEL
Marilynn Cowgill	Baroque Napkins	44–45	Point Twill	8	I, A
Sarah H. Jackson	Blue Jeans Vest	54–56	Twill	8	AB, I, A
Sarah H. Jackson	Viking-Inspired Tunic	52–53	Plaited Twill	4, 8	AB, I, A
Carol James	Bog Baby Vest	50–51	Sprang	NA	All levels
Tom Knisely	Wandering Vine Runner	67–68	Overshot	4, 8	I, A
Cei Lambert	Loki's Scarf	60–61	Plain Weave and Soumak	RH, 2, or 4	All levels
Suzie Liles	Folk Art Towels	42–43	Point twill	8	AB, I, A
Judy Ness	Contemporary Krokbragd Rug	38–40	Krokbragd	4, 8	I, A
Diane Palme	Japanese Log Cabin Shirt	34–36	Plain Weave	2, 4	AB, I, A
Linda Silvern	Tarn-nation Rug	58–59	Double Corduroy	4, 8	AB, I, A
Stephanie Sokolov	Felt Resist Scarf	46–48	Plain Weave	RH, 2, or 4	All levels

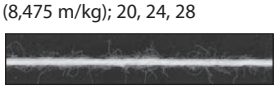
Levels indicate weaving skills, not sewing skills
AB = Advanced beginner (some experience reading a draft, warping, and weaving); I = Intermediate; A = Advanced. "All levels" includes very new weavers.

YARNS

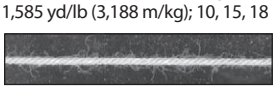
This chart gives yards per pound, meters per kilogram, and a range of setts (from wide as for lace weaves, medium as for plain weave, and close as for twills; no setts are given for yarns not suitable to use as warp). For a complete directory of yarns used in *Handwoven*, see the Master Yarn Charts under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

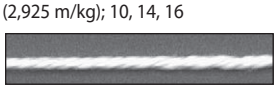

20/2 unmercerized cotton; 8,400 yd/lb (16,950 m/kg); 30, 36, 48

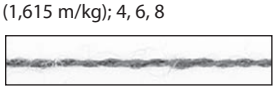

10/2 pearl cotton; 4,200 yd/lb (8,475 m/kg); 20, 24, 28


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


Recycled blue jeans (Riveting); 1,585 yd/lb (3,188 m/kg); 10, 15, 18

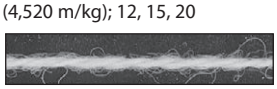

12/6 cotton rug warp; 1,450 yd/lb (2,925 m/kg); 10, 14, 16


4/4 cotton; 800 yd/lb (1,615 m/kg); 4, 6, 8


100% Merino (Harmony); 7,972 yd/lb (16,039 m/kg); 24,36, 45

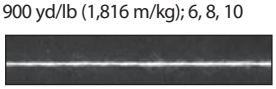

Singles merino wool (Be Sweet); 3,261 yd/lb (6,561 m/kg); 15, 18, 24


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


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


Worsted-weight virgin wool (Fisherman's Wool); 930 yd/lb (1,870 m/kg); 6, 8,10


2-ply wool (Harrisville Highland) 900 yd/lb (1,816 m/kg); 6, 8, 10


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

SUPPLIERS

Butterick Patterns, Consumer Order Processing Dept., P.O. Box 3755, Manhattan, KS 66505-3755, butterick.mccall.com (Jackson 52–53).

Cotton Clouds, 5176 S. 14th Ave., Safford, AZ 85546, (800) 322-7888, www.cottonclouds.com (Jackson 52–53 and 54–56, Silvern 58–59).

Dana Marie Design Co., 2502 Seaport Dr., Lewiston, ID 83501, (888) 455-5143, (360) 653-0901, Fax: (360) 653-0932, www.danamarie.com, info@danamarie.com (Jackson 54–56).

Halcyon Yarn, 12 School St., Bath, ME 04530, (800) 341-0282, www.halcyonyarn.com (Knisely 67–68).

Harrisville Designs, Center Village, Harrisville, NH 03450, orders: (800) 338-9415, info: (603) 827-3996, www.harrisville.com (Lambert 60–61, Ness 38–40).

Interlacement Yarns, www.interlacementsyarns.com (Ness 38–40).

Jojoland, (972) 624-8990, www.jojoland.com (Sokolov 46–48).

Lion Brand Yarn, (800) 258-9276, www.lionbrand.com (Lambert 60–61).

Lunatic Fringe, 2008 E. Indianhead Dr., Tallahassee, FL 32301, (800) 483-8749, (850) 539-1964, www.lunaticfringeyarns.com (Cowgill 44–45, Palme 34–36, Spady (70–71).

The Mannings, 1132 Green Ridge Rd., PO Box 687, East Berlin, PA 17316, (717) 624-2223, (800) 233-7166, www.the-mannings.com (Knisely 67–68).

A Touch of Twist, 1286 Weast Rd., Pattersonville, NY 12137-2908, (518) 864-5885, www.atouchoftwist.net, info@atouchoftwist.net (Palme 34–37).

Vävstuga Swedish Weaving and Folk Arts, 16 Water St., Shelburne Falls, MA 01370-1119, (413) 625-8241, www.vavstuga.com (Ness 38–40).

Webs, 75 Service Center Rd., Northampton, MA 01060, (800) 367-9327, www.yarn.com (Cowgill 44–45, Lambert 60–61).

Yarn Barn of Kansas, 930 Massachusetts, Lawrence, KS 66044, (785) 842-4333, (800) 468-0035, www.yarnbarn-ks.com (Liles 42–43).

CORRECTIONS

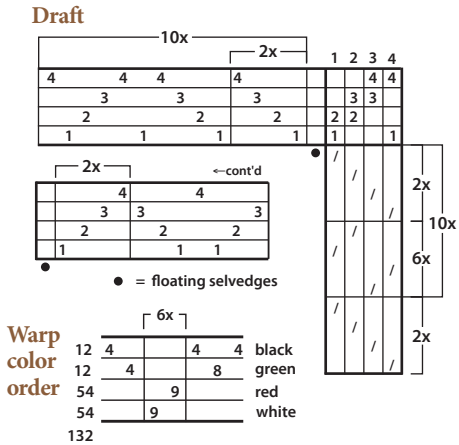
In the January/February 2014 issue we published the incorrect photo to go along with Marilyn Murphy's clasped-weft scarf on page 67. The piece shown is one of the Laotian weft-ikat textiles described by Marilyn in her article on pages 66–67, not a clasped-weft weaving. A photo of Marilyn's scarf can be found at 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).



WARPING NOTES

To save magazine space for projects and articles, project instructions do not include specific warping steps. If the materials used in a project will work equally well with any warping method, instructions will say to use your preferred warping method. For yarns that are especially fragile, sticky, or overtwisted, warping back to front is usually recommended. Instructions for both methods are available at weavingtoday.com (click on Resources).

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.

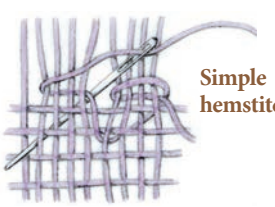
Take the needle under a selected group of warp threads above the fell and bring the needle back to encircle the ends. Next, pass the needle under the same ends but come up two or more weft rows down from the fell. Then bring the needle back around the same group of ends below the fell. Repeat, encircling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

LADDER AND ZIGZAG HEMSTITCHING

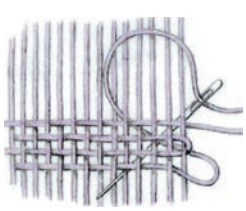
For ladder hemstitching, work a row of simple hemstitching. Insert a spacer of heavy yarn or yarn bundle. Leaving a tail three times the warp width, weave four picks of plain weave. Thread the tail in a needle and hemstitch over two rows above the spacer, encircling the same groups of ends as for the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

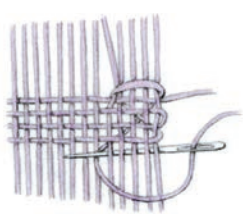
For zigzag hemstitching, encircle groups of ends in the second row starting at the midpoint of the ends encircled in the previous row to offset the two rows of stitches.

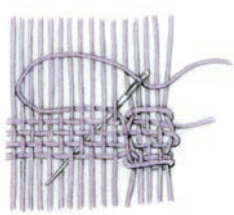
Hemstitching tip: To hemstitch the first end of a piece, weave a header, weave four or five picks of plain weave (or of the basic weave structure used in the piece), and hemstitch over the top two or three weft rows. Weave the piece and then hemstitch the other end over the last two or three weft rows.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


Simple hemstitching

Double hemstitching







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Joe Coca

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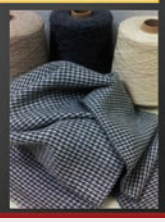
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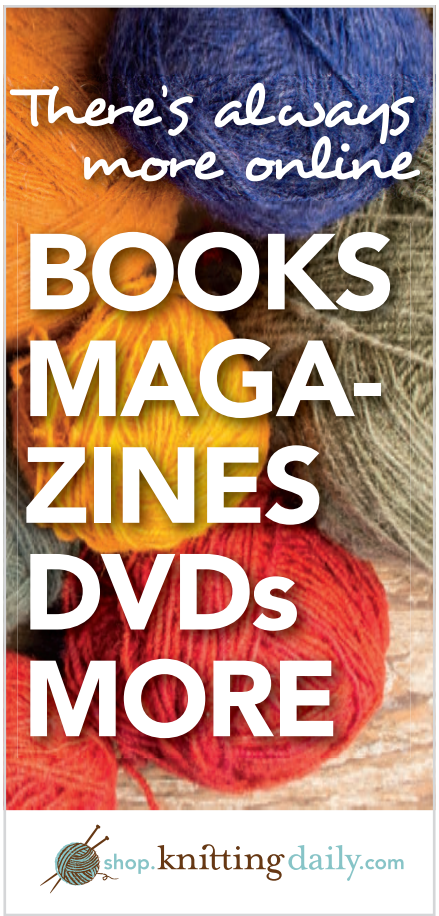
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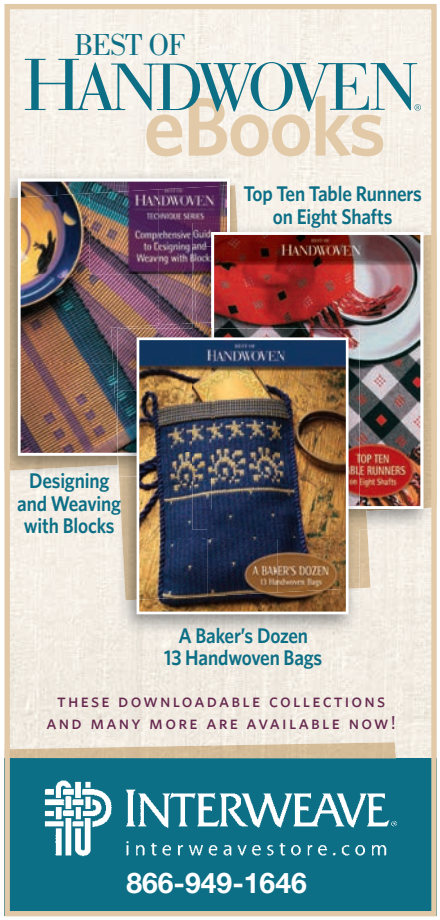
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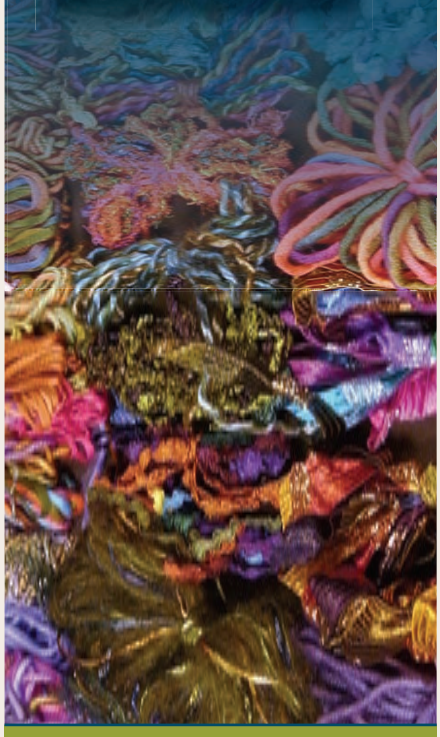
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Learning from Mistakes

ROBERT SCHWEITZER

If you're making mistakes, it means you're out there doing something. And the mistakes in themselves can be useful.

—Neil Gaiman, Commencement address May 17, 2012, University of the Arts[1]

Over twenty years ago, I taught myself tablet weaving using Peter Collingwood's *Techniques of Tablet Weaving*. Even with this amazing book to work from, being self-taught has led to numerous mistakes and learning experiences. My current project, a reproduction of a sixteenth-century Ethiopian curtain is a prime example of this, a process filled with "learning experiences."

Tablet weaving is a narrow-band technique. While there are some belts and girdles that are slightly wider, the vast majority of tablet-woven bands are less than an inch wide. The exceptions to this are a number of curtains, all from the 1600s, made in Ethiopia. One of these curtains now resides in the Royal Ontario Museum in Toronto, Canada. Professor Michael Gervers from the University of Toronto wrote an informative article in the September 2004 issue of the *Burlington Magazine* entitled "The tablet-woven hangings of Tigre, Ethiopia: From history to symmetry" that contains an overview of all the curtains known to exist.

These curtains represent the Mount Everest of tablet-weaving projects, and while I was unwilling to attempt to recreate the silk curtain in the Royal Ontario Museum, Gervers's article led me to a lovely geometric design from the Abba Yohanni church woven in more affordable cotton.

Very early on, I determined that I would not try to re-create the curtain thread for thread. The complex knot-work cross designs are error free, but even a cursory glance from an inexperienced observer reveals errors in the relatively simple diamond patterns. Judging by the types of errors, it seems apparent to me that several weavers were working at the same time, and that the master weaver in charge of the piece was likely not on hand when the diamonds were being woven. In one area in particular, the diamonds are interrupted by a zigzag line about a third of the way into the band, while the remaining two-thirds have their diamonds offset from one another. If you realize that each diamond represents hours of work, it is obvious that the weavers were either blind or too stubborn to fix the way the cards were being turned to synchronize the pattern. Once an error is introduced into the weaving, undoing the error is a slow process, so it is not surprising that they left the error in the curtain. The flawed area is eventually reset with several solid lines running across the band, but a second section of the same diamonds has even more flaws in the pattern.



Above: Work in process: Robert's reproduction of a historic tablet-woven band from Tigre, Ethiopia. PHOTO BY ROBERT SCHWEITZER

My own errors in the reproduction are not quite so dramatic, but I tend to bring it to all of my classes so that I can point out the variety of "beginner" errors. Many of my errors derive from the sheer number of threads involved. The threads are bundled in groups of over a hundred, so it is extremely difficult to maintain consistent tension. This has caused variations in the sizes of my diamonds. I suspect the Ethiopian pieces were woven using a warp-weighted loom or just by staking the threads in the ground. I will certainly be using a different setup when I weave the next section of the curtain, and a warp-weighted system may be one of the best approaches.

With the shed limited by the height of the 2-inch square cards but stretching 2 feet across the width of the band, it is difficult to have a clear shed. This has caused me to be more aware of subtle visual clues in the position and twist of the fibers as well as tactile clues, feeling for variations in individual thread tensions as I pass the weft through the shed.

The challenges of this project have caused errors, but the errors have helped me become a better weaver and a better instructor. By working outside of our comfort zone, we can create ever more elaborate and beautiful works of art, once we learn from our mistakes.

And now go, and make interesting mistakes, make amazing mistakes, make glorious and fantastic mistakes. Break rules. Leave the world more interesting for your being here. Make good art.

—Neil Gaiman

1 http://www.uarts.edu/neil-gaiman-keynote-address

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