# HAND WOVEN®

ANNIVERSARY ISSUE:
35 YEARS OF DESIGNING WEAVERS!

## Designing *at the* Loom

How to **weave many patterns** from **just one warp**



*A Scarf* INSPIRED BY **Anni Albers**
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MAY/JUNE 2014
ISSUE 170

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MAY/JUNE 2014, VOLUME XXXV, NUMBER 3


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MADELYN VAN DER HOOGT



# From the Editor

ANITA OSTERHAUG

In this, *Handwoven's* 35th anniversary issue, Linda Ligon explains why life is not like weaving—how it lacks predictable patterns and neat crossing of threads But life is very like weaving in one way: both abound with "what ifs." The infinite possibilities are probably what attract many of us to weaving. Whenever I am with a group of weavers, I am struck by the diversity of their interests and their boundless curiosity. At my guild's retreats, conversations skip nimbly from weaving to design, politics, literature, education, science, and more. I think weaving attracts agile minds, and if ever a craft were tailor-made for lifelong learners, weaving is it.

Weaverly curiosity probably explains why so many of us can happily plan a project only to become bored after weaving the first few inches. This is certainly my struggle. While learning to serenely weave yards of the same cloth would no doubt build character, I've accepted that I'm more likely to finish a project that allows me to play with patterns, colors, or yarns as I work. There are plenty of other good reasons to design at the loom: to sample before committing precious yarn and time to a project; to learn lessons about the interaction of threadling, treadling, color, and texture; to make a set of coordinated linens; or simply to get more weaving satisfaction from your warping efforts. Me, I'm just in it for the lure of the "What if?"

This issue explores the many ways and reasons to design at the loom. Diane Palme offers clever tips for sampling, Tien Chiu illustrates the versatility of block weaves and profile drafts, and Melodie Usher tells how solo warpers can put on a long warp for sampling. Robyn Spady's intriguing towels use an unusual overshot gamp. Rebecca Fox and Christina Garton present coordinated napkin sets for gracious entertaining, Katzy Luhring and friends make a vibrant shawl and runner by changing setts mid-warp, and Deborah Jarchow and Nancy McRay show possibilities for on-the-fly design on rigid-heddle looms.

This issue, we also celebrate 35 years of *Handwoven* magazine with reminiscences from our staff, past and present. We thank you lifelong learners who have read and taught and contributed to our community throughout that journey.



## FUTURE THEMES

**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.

**January/February 2015** **Celebrating Cotton**
From household textiles to comfortable garments, cotton really is the fiber of our lives. In this issue, we'll celebrate the beauty and utility of this ancient fiber, its history, and its future, with new projects for your cotton yarn palette plus a few unexpected ways to use cotton in your weaving.


HANDWOVEN

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**EDITORIAL**

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ASSOCIATE EDITOR Christina Garton
E-NEWSLETTER EDITOR Anita Osterhaug
EDITORIAL ASSISTANT Abbi Byrd
TECHNICAL EDITORS Rona Aspholm, Elisabeth Hill, Susan Horton, Sarah Jackson, Lynn Tedder, Susan Wilson
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For editorial inquiries, call (970) 776-1448, email handwoven@interweave.com.

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# Contributors



**MARILYN ROMATKA** has the best job in the world: she travels to far-flung countries to learn weaving techniques and collect ethnic crafts and then shares them with excited students.

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**PAM HOWARD** of Brasstown, North Carolina, is the Resident Weaver at the John C. Campbell Folk School. Her focus is on weaving, dyeing, and inspiring students!

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**TIEN CHIU** weaves, dyes, and sews handwoven couture garments. She blogs about her adventures at www.tienchiu.com and is writing a book about designing original craftwork.

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

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**MELODIE USHER** became a weaver in the 1980s when she inherited her grandmother-in-law's 1930s Cranbrook loom. Since then she has happily spent her life studying and teaching weaving.

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**NANCY MCRAY** is a weaver, dyer, and textile artist. Currently on the faculty at Interlochen Arts Academy College of Arts, Nancy loves exploring weave structures and the rigid-heddle loom.

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

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**TOM LIPARE** uses weaving and spinning as therapy. He's been a weaver for 3 years and has taught at the Eugene Textile Center. Weaving texture and color is his way of expressing himself.

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**CHRISTINA GARTON** of Fort Collins, Colorado, is the assistant editor of *Handwoven*. When not editing or weaving she can be found cooking, reading, and snuggling tiny terriers.

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

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**SUSAN HORTON** of Villa Park, California, lives with her husband, dog, cat, and a multitude of looms and yarns that seem to multiply without warning.

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

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**DEBORAH JARCHOW** is an artist and weaver in California. She loves teaching weaving in her studio, at guilds across the country, and at *Stitches*, and *Vogue*.

*Pages 48, 70*



**KATZY LUHRING** is the mom of two active boys, co-owner and general manager of Lunatic Fringe Yarns, and a tapestry weaver whenever she finds the time.

*Page 56*



**MICHELE BELSON** is co-owner of Lunatic Fringe Yarns, a weaver, and a proud grandmother. She spends much of her time as a costumer for Florida State University's School of Theatre.

*Pages 56*



**MARY BERENT** of Eagle, Idaho, is known for her never-ending use of cotton yarn in traditional and innovative structures. Breaking rules is a favorite passion.

*Pages 56*



**JAN JOSIFEK** has been weaving for over 25 years, and has been spinning since just after the turn of the century. She especially enjoys weaving sweaters with her handspun yarn.

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**AMANDA CUTLER** is a teacher who spends her free time at her looms, as well as sewing, cooking, or on outdoor adventures with her husband and infant son.

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**MARILYNN COWGILL** has been weaving for 25 years and still finds more to learn. She loves weaving luxurious fabrics and using them to make garments.

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**MADELYN VAN DER HOOGT** used to edit this page. She now weaves, writes, edits and teaches at the Weavers' School in Coupeville, Washington.

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# Letters

## EVERYBODY LOVES TOM

I'm a happy *Handwoven* subscriber since 2010, and I always expect my issues with joy because I know there is always something new to learn—and I have "oh, so much!" to learn. However, March/April 2014 is, by far, my preferred one. Tom Knisely's article about the coverlet ("In Search of Martin Brenneman, Coverlet Weaver") was really magical and truly inspiring. Imagine your handwoven pieces, 166 years ahead, being cherished by someone you'll never know? It's something that really proves our existence in this world, and this statement made me so proud of everything I wove, and everything I will weave, mistakes, or no mistakes. (After all, according to Robert Schweitzer in his Endnotes, mistakes are necessary for our improvement.) It really made me proud of being a very small part of this wonderful weaving group, leaving its mark for the generations to come. Thanks, *Handwoven* crew, for helping weavers all over the world to let it happen.

*—Claudia Rizzi, São Paulo, Brazil*

I just finished reading cover to cover, the latest issue of *Handwoven* about inspirations. I have to say, it was a very scholarly issue. Each article was well written, and I learned a great deal. Currently there is no project on my loom because the draft I am looking at for an overshot project has a mistake in the threading. I may use my warp colors to weave Tom Knisely's "Wandering Vine" pattern instead. In conclusion, keep up the good work. Not only did your magazine provide information, it also provided inspiration.

*—Helen Ambrow, via email*

## MISSING ANN C. FIELD

Thank you for including "In Memoriam to Ann C. Field," regarding her many contributions to the field of weaving. I feel that her greatest contribution has been the publication of the book entitled Collapse Weave. Not a day goes by that I don't use that book, usually in connection with my current weaving on the Theo Moorman technique.

*—Mary Schneider, Tennessee*

## HELP AT THE MUSEUM

One thing I did not include in my article [*Handwoven* March/April 2014] was how helpful it was to have my husband with me in some of the museums. When allowed, he took videos of the curators, the interior of the archives, the activities, and the textiles. I can relive the experience of seeing nuns patiently repairing a Raphael tapestry at the Vatican's restoration lab, or watching a curator mend a Coptic taqueté textile at the Musée du Louvre. A friend, Alda Saunders, has also been with me to take photos at the Vatican, at the Palazzo Medici Riccardi in Florence, at the Museo Nazionale in Ravenna, and at the very beginning of my Coptic quest as my first weaving and art-history teacher.

*—Nancy Arthur Hoskins, via email*

## A BLAST FROM THE PAST

*In honor of the 35th anniversary of* Handwoven*, we thought it would be fun to reprint one of the original letters written about the first issue, Fall/Winter 1979.*

Your magazine is almost too good. The projects are good looking and the instructions clear—I wonder if the new weaver and even the more experienced weaver will be so attracted to your projects that they will not exert themselves to plan and work out their own projects and ideas. I like your publication because it provides me with ideas that I would not have thought of myself, using yarns that are new to me. However, I hope you will emphasize that the projects are only a starting point for weavers. I hope I never see two different women wearing the same dress because they each followed one of your projects. The projects are so attractive that it could happen . . .

*—Linda Bloedel, Cedar Rapids, Iowa*

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**From left:** Deborah Chandler, Linda Ligon, and Jane Patrick celebrate the first Spinning and Weaving week.

# Why Weaving is Not Like Life

BY LINDA LIGON

I can't tell you how many times I've used weaving as a metaphor for life. Everybody does it, and it's easy to see why. You've got the fixed warp—the imperatives in your life, the things that don't much change. Your genes, your place of birth, etc. You've got the weft, the stuff that you choose as you weave along, the changing colors and textures mimicking the things life throws your way, either because you choose them or because they choose you. It's an old, old metaphor, and it has stood the tests of time.

But as I reflect back on my forty-some years as a weaver and a publisher, thirty-five of them tightly intertwined with *Handwoven*, I have really started looking at that. And what I've seen is not a bunch of threads all neatly spaced, held in fixed relationships, crossed at neat right angles with other threads. It just hasn't been like that. I look at the many threads of my life and it looks more like a gang of hyperactive spiders run amok—throwing out their threads, running here and there, crossing, overlapping, tangling, going off on all kinds of tangents.

So let's think about that a little. I'm not going to begin at the beginning, that being the random sperm and the random egg. I've tried to think back to the random events that led to the next events that led to my writing this today. I can say right off, it wasn't intentional. What if my husband hadn't decided to quit his job at a particular time, leading me to decide to take up classroom teaching, and thus my being thrust without experience into the role of a high school publications advisor, whereby I learned the nuts and bolts of putting together books and magazines? What if Janet DeBoer hadn't graduated from occupational therapy school at a time she couldn't get a job, therefore moving back to Loveland to live with her mom, and converting an old chicken coop into a tiny weaving studio where she offered lessons on looms she had built from plans that appeared in *The Last Whole Earth Catalog* (which if Stewart Brand hadn't published just when he did . . . etc.)?

If I hadn't signed up for one of those classes to ward off being driven completely insane by rooms full of randy teenagers who did not want to learn how to write a decent composition. If I hadn't become pregnant (that's where the random sperm and egg come in), if that dear baby hadn't had neonatal problems, if I hadn't therefore resigned from teaching to stay home with him, requiring me to devise some diversion for myself, at which point we finally have two threads crossing

> ***"And what I've seen is not a bunch of threads all neatly spaced, held in fixed relationships, crossed at neat right angles with other threads. It just hasn't been like that."***

(though not at right angles)—weaving and publishing. Whew.

So that's just the beginning.

And I wonder about the tangled threads that led Barry Schacht to start making spindles for Greentree Ranch in Loveland, the owners of whom were the parents of . . . Debbie Green, Debbie Redding, Deborah Chandler (which is a story for another time). Which was Barry's entrée into the weaving industry, which led him eventually to take me out to lunch and apply his persuasive powers—along with those of Halcyon Blake née Schomp aka Halcyon Yarn—to starting a new kind of magazine, one that gave weavers not just a lot of news and theory, but actual instructions for making nice stuff. Well, at least some of it was nice.

And if Joe Coca, just a kid fresh out of school, hadn't wandered down into my cruddy basement home office in 1976 and shown me a photo of a raw egg, which I remember to this day, I wouldn't have thought of him when I made the big leap to actually hiring a photographer to shoot the projects in *Handwoven*. And we wouldn't have all the wonderful, inspiring images that have graced our pages for thirty-five years.

And what if Barry hadn't fallen in love with Jane Patrick, who had just learned to weave and was out of a job, causing him to suggest that I hire her, even though she didn't know anything about publishing? Just what if. And what if Barry had listened to me when I said, heck, you hire her! And we went back and forth, and love won out because he knew he wanted her for his girlfriend, not his employee. So I hired Jane, and she took *Handwoven* to a whole new level. Which also gave me the time to start seriously publishing books and other magazines. So many things could have gone differently. It challenges the imagination. And so many other threads wove their way into these events, from so many different directions.

So what does this have to do with you? I think back to all of you who have been absolutely central to *Handwoven*'s success. You who have written and designed and subscribed and supported in so many different ways. If you're reading this, you know who you are.

After Jane, there were Jean Scorgie, Madelyn van der Hoogt, and Anita Osterhaug, each having come to *Handwoven* to serve as editor by a different path, and each leaving her own special mark on the magazine. If I tried to tell all those stories, tracing them back to their beginnings, you would be reading this into the wee hours.




So back to that metaphor. How can you relate any of this to a nice tidy warp and weft? Straight edges, even tension, logical patterns? It's more like when your giant skein of yarn becomes a totally tangled mess, yarns crossing every which way, gnarly knots that won't come out, whole sections that resolve themselves neatly only to be interrupted by another backward loop that you have to follow for a while. As you untangle it, each intersection can take you in a direction that you didn't exactly anticipate. But with luck, it will finally become a neat center-pull ball. Eventually.

I've been reading a book called *A Life of Being, Having, and Doing Enough* by Wayne Muller. I don't particularly recommend it, because it's one of those sort of self-regarding "let me tell you how to live your life just like me because I am so cool" books. But I've really been struck by his observation in the first chapter that life is a long, long string of choices, often very tiny choices, and each choice you make, whether it's to marry this person or that one, or drop out of school or not, or start a business or not, or go for a run or sit down and read the paper, or try to make that green light at the very last minute, or sign up for a weaving class just to see what it's like—if you can make each of those choices, large or small, based on an internal sense of comfort and rightness, if you can accept and embrace the path each one takes you down, then you will be happy. Maybe not jolly happy every day, but at ease with yourself and your lot.

For most of you reading this, that lot has involved weaving, spinning, textiles in one form or another. For some of us, it's been a central focus, more important than anything but our family or dearest friends. For some it's been a diversion, a mental exercise, maybe a source of income. Maybe a passing fancy. But whatever it means to you, it will surely have created connections—with people, ideas, opportunities, new pathways. There's a lot of wisdom embedded in that tired old pun, "You can't weave well enough alone."

From Our
# Roving Reporters

## *Out and About*

The Fiber Expo held in February at Heritage Weavers & Fiber Artists (HWFA) was a delightful break from the winter weather of 2014. The Boarding House (also known as the Fiber Studio) at Historic Johnson Farm, Hendersonville, North Carolina was open for all to see different fiber craft demonstrations. The classes and workshops for spring and summer were presented with hands-on activities for those who wanted to try weaving, spinning, rug hooking, bobbin lace, and more. People of the Community of Hendersonville and surrounding areas are getting to know HWFA and the Fiber Studio as a place to learn and enjoy time with other fiber enthusiasts.

*—Susan Trotter*

As the outreach chairperson for the Philadelphia Guild of Handweavers (PGHW), I was excited to be invited to the Philadelphia Museum of Art for its "Pay What You Wish" program held every Wednesday evening. It is designed for families, students, and others who find the open pricing inviting. So on a damp, dreary Wednesday, PGHW president Kathy Selbst and I met an excited group of attendees. I came equipped with a floor loom, several small tapestry looms, and a rigid-heddle loom. All were prewarped, so would-be weavers of all ages only had to grab some weft materials and get started. We were in the "craft" room, and were weaving in front of a Sheila Hicks prayer rug. Perhaps the exquisite surroundings inspired our novice weavers, but in any case the museum staff pronounced the evening a success.

*—Maryanne McDevitt*

## Ten Years of Weaving

Weaving Indiana, an Indianapolis-area guild, celebrated its tenth anniversary starting with a meeting where three of the founding members were honored with speeches and remembrances. A unique project bag specially designed with the guild's logo, the founders' names, and "Celebrating 10 Years 2003–2013" embroidered on it was given to each founding member. The year's challenge also incorporated the anniversary celebration, as members were asked to weave a towel incorporating the number ten and something of the individual weaver's heritage.

*—Ellen Germann-Melosh*

## GIVING BACK

The Pikes Peak Weavers' Guild's March 2014 program was presented by Judi Arndt as she spoke about her latest textile collection trip to North India, Myanmar, and Cambodia; shared photos; and treated members to a fashion show. While in Cambodia, she visited a school breakfast program of the Cambodian Child's Dream Organization (CCDO) where she interacted with the children and learned of a project to supply safe drinking water and latrines to the community. After her program, Judi sold scarves to raise funds for the program. Due to the generosity of guild members, we were able to purchase two latrines and support the breakfast program.

*—Bernadette Marquez*

## ENJOYING EXHIBITS

The Cuyahoga Weavers Guild in Cleveland, Ohio, had the remarkable opportunity to visit the Cleveland Museum of Art in January to have a tour of the recently installed permanent textile gallery. It was our distinct pleasure to have a tour guided by the museum's Curator of Textiles, Louise Mackie. The exhibit Luxuriance: Silks from Islamic Lands, 1250–1900 was full of astounding garments, banners, and bejeweled artifacts from the museum's collections of Islamic textiles. It was not only a delight to the senses but also to our weaving spirit. A detailed explanation including a video of a drawloom helped us understand how these devilishly complex fabrics were made centuries ago. Images from the exihibit and the museum's impressive collection can be found at the website www.clevelandart.org.

*—Patty Hridel*



Floral Silk on a Golden Ground, about 1650. Iran, Safavid period. Silk, silver-metal thread; samit; 50.10 x 27.50 cm. The Cleveland Museum of Art, John L. Severance Fund 2003.96.

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

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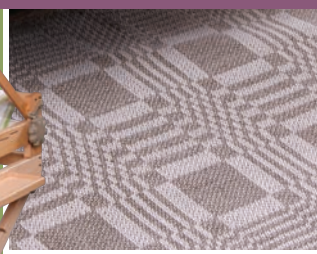




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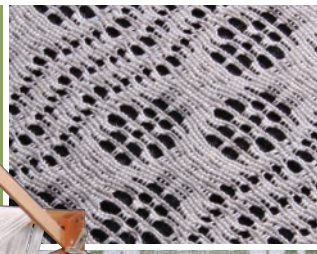




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# What's **Happening**

## *Handwoven* Turns 35, That's What's Happening

It's hard to believe that it's been 35 years since that very first issue of ***Handwoven*** came out in the fall of 1979. Over the years there have been many weaving trends that have come and gone (and sometimes come back around again); hundreds of people who have contributed to the magazine as weavers, writers, editors, and more; and more than a little fun. Here are some favorite memories from the past 35 years.



We can't have an overview of memories of *Handwoven* without featuring a photo from the very first issue, Fall/Winter 1979. This romantic photo, of a man, a woman, and a handwoven poncho for two was from a photo spread titled "Warm and Wooly."

For editor emerita Jane Patrick, specific issues stuck out as her favorites. "I would say I liked the theme issues best in particular. Some favorites: "Personal Stories: Handweaving in America between 1920 and 1960" (May/June 1990), "Weaving in the Nordic Countries" (May/June 1987), the linen issue (March/April 1989), and "Pushing the Limits" (November/December 1989).






Another favorite shoot came from the early days of *Handwoven*, specifically from the March/April 1982 issue. For this photo spread, titled "That Wild and Wooly Weft," photographer Joe Coca visited a local bar and even used some of the patrons as models.

BIRCH BACKGROUND ©ISTOCKPHOTO.COM/PAMPALINI



No discussion of highlights from the past 35 years of *Handwoven* would be complete without mention of the September/October 2006 issue, better known as "The Dog Issue." No other issue of *Handwoven* has elicited such a large amount of discussion and debate, although we have to say, Madelyn's dog Huck looks pretty dapper in his handwoven jacket.



Ann Swanson, photo stylist for *Handwoven*, has worked many photo shoots for *Handwoven*, and one sticks out in particular: the shoot for the May/June 2013 issue. The theme of this issue was color and so it was decided to put the model (who also happened to be our marketing manager, Whitney Dorband) in a full-body morphsuit including mask. While the morphsuit made the bright and beautiful colors come to the fore, it made our model look like a faceless monster. This was probably the creepiest photo shoot in the history of *Handwoven*, but—thanks in part to the cropping tool in Photoshop—the results were stunning.

Many of editor emerita Madelyn van der Hoogt's favorite memories of *Handwoven* deal with Joe Coca, our photographer since issue number 1. "I have a photo of a dirty old shoe he took as a joke on me. I also have photos that he took when we gave him 'his head' for one of the issues . . . Joe is the one constant."



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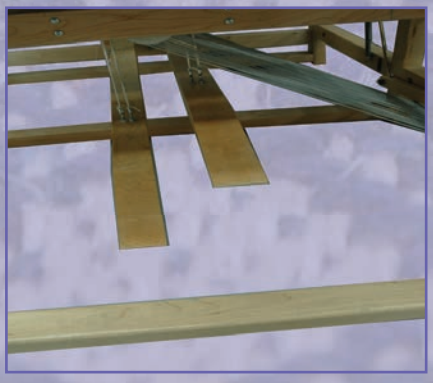


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# Spotlight

# FOLK ARTIST AS ROCK STAR

By Marilyn Romatka

Last February, my husband and I traveled through Gujarat, India in search of the handicrafts for which Gujarat is famous. Naturally, we visited many folk artists. "From America?" the artists would ask me, one after another, "Do you know about San-ta Fe?" I was astounded and replied, "I do know about Santa Fe. How do *you* know about it?" "Oh, we all know about San-ta Fe. Everyone wants to attend San-ta Fe." I had heard about the international event there, of course, but I had no idea it was so well known. This year, I decided, I had better go and experience it for myself.




Folk artists from around the world mix and mingle during the opening-day party of the Santa Fe International Folk Art Market. PHOTOS COURTESY OF MARILYN ROMATKA

Santa Fe, New Mexico, is the location of the International Folk Art Market: an annual happening where artists gather from around the world, bringing with them irreplaceable craft skills. At the market, the artisans are given a foot in the door to the American market and charge normal U.S. prices for their wares, netting them an amazing increase over what they would earn at home. This is wonderful because unless artisans can earn a living wage, young folks will find other ways to earn a living and these precious skills can wink out in a single generation.

Our visit to the market started out on Thursday night with a party in Santa Fe's Railyard Park, complete with music, demonstrations, and ethnic food trucks. The fun culminated in a parade, as the artisans entered in their native finery, all carrying signs with their country proudly displayed like the Olympic Parade of Nations. The crowd clapped and cheered, receiving the artists as if they were rock stars. The costumes were incredible—so varied and so carefully handmade. It was all there: silk ikat, indigo shibori, intricate stitchwork, bast fibers, wool, and cotton (in all its natural colors). Fiber art textbooks be written just based on what was worn on this one night.

The artists entered the huge circle in front of the bandstands as the lights faded. Handshakes and hugs were exchanged as friends from years past found each other again, both artists and customers reunited after a year's time and immeasurable distance. Happy chatter competed with music until the music finally won out, and everyone began to dance. People from nations that are not on good terms politically—some from nations currently engaged in violence against one another—all danced together.

The next morning as we prepared to board buses, I approached a Laotian artist to welcome him to the United States. He responded, "Please. I want to give you a gift." I was astounded as he opened a box full of silver colored earrings on tiny







cardboard squares. "These are made by my people," he explained. "We make them from U.S. bomb casings that litter our countryside." I realized at that moment what I was looking at, and wanted to sink right into the ground. I began to apologize, but he reassured me, "They sent these with me to give to Americans. A goodwill gift, please. We want everyone to hear our message: it is better to make earrings, not war!"

Later, I spoke with an artist from Cuba who told me this was her second time at the market. The year before, people asked about her impressions of the United States, as it was her first time in the country. She responded "I don't feel like I am in the U.S. Look around you: I feel like I am in the entire world."

It feels true, as if the entire world is in Santa Fe during the International Folk Art Market. Artists have come from 6 continents (still no artist from Antarctica), and 80 countries are represented, with 650 artists attending over the 10 years of the market.

As a weaver, I was quick to discover how easily I related to other weavers—even if language stood in the way. Perhaps it's true that weavers are simply weavers, a distinction that supersedes language groups, borders, and politics. We are the ones who handle the fibers, who get the cantankerous warp threads to straighten-up and behave, who call the cloth into being. During the market, I showed the weavers some of my own work. After they got over the shock of hearing that Americans weave, their eyes lit up and they admired the cloth carefully.

One afternoon I sat next to Pedro Mesa Mesa, a weaver from Chiapas, Mexico, as he did finger-controlled pick-up patterning on his backstrap loom. As he wove, I admired his work and mentioned how the Laotian weavers had figured out how to store a pattern in sticks and silk to speed up the weaving process. He was all ears as I described the supplemental vertical-heddle system that stores and mirrors the patterns they handweave. I drew sketches to explain how it worked, and his eyes grew bigger and bigger. "Are there Laotian weavers here in Santa Fe?" he asked. When I said yes, his backstrap loom came right off, and off we went to visit the Laotian booth. Between Pedro and the Laotian weaver—and two translators—much was said.

After two and a half days of happy shopping, I sat with a translator from India, both of us pretty tired. She laughed about it and told me of being on her feet for almost the whole weekend. "Sweet pain," was how she described it. "We are so happy to be here. All the standing is nothing. This market makes all the difference."

At the end of the weekend, the artists take home 90 percent of the purchase price on articles sold, while the remaining 10 percent is used to bring new artists in the following year. Once new artists are juried into the market for the first time, they receive financial support for transportation, housing, meals, and a translator. The market also offers classes in marketing for the artists. After the initial year, it is assumed the artists will have made the contacts needed to bankroll the next year if they are again juried in. Almost every artist returns, some having returned 9 years of the market's 10-year history.

As the International Folk Art Market website says: "It's not a Textile, it's a Transformation. It's not a Basket, it's a Bridge. It's not a Market. It's a Miracle."

The market ended, and I returned home to Seattle, head full of memories, address book full of new friends, and a suitcase full of drop-dead gorgeous textiles. I will continue to weave and think about my fellow weavers across the globe. And I will wear my bomb-casing earrings, and I will tell the story to anyone who asks.

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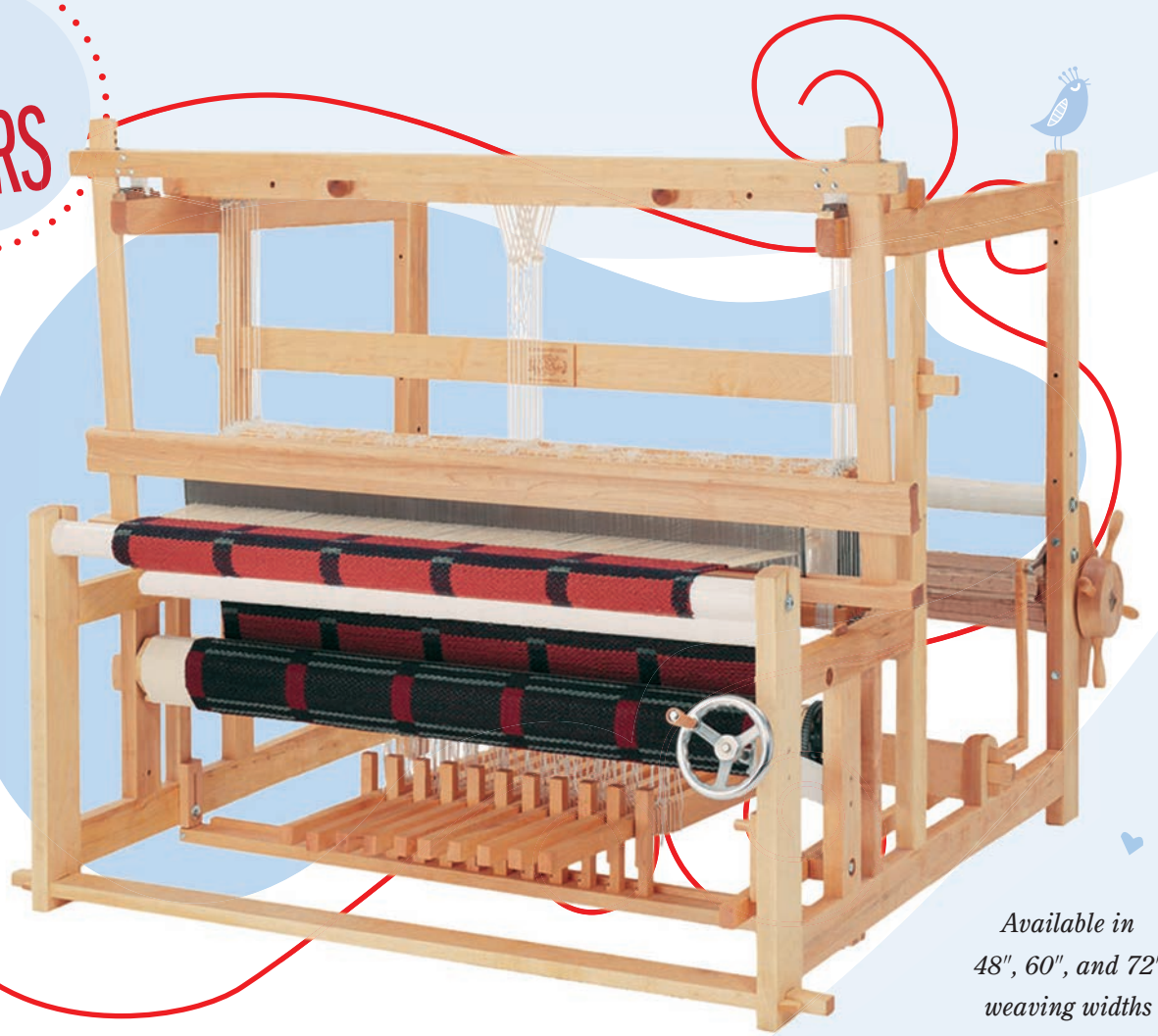
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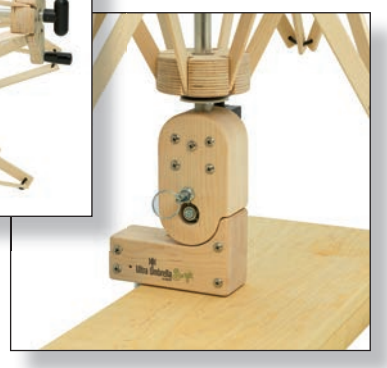
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# Media Picks




## FRANCES L. GOODRICH'S BROWN BOOK OF WEAVING DRAFTS

*Barbara Miller and Deb Schillo*

ATGLEN, PENNSYLVANIA: SCHIFFER, 2013. HARDCOVER, 192 PAGES, $45, 978-0-7643-4541-8.

I am privileged to know the story of this book, as I have known Barbara Miller, one of its editors, for over twenty-five years. It is because of Barbara that I know so much about southern Appalachian weaving history, including the story of Frances L. Goodrich and her brown book of weaving drafts. Barbara told me about this fascinating brown book from the collection at the Southern Highlands Handi Craft Guild located in Asheville, North Carolina. She explained to me about how it contained many interesting weaving drafts and dye recipes from the weavers who lived in the mountains of western North Carolina. For years, she told me that one day she would finally write a book about these drafts. Now she has finally written that book, and it is splendid.

Goodrich came down from the north to the Appalachian area to do a combination of social work and teaching. The mountain women appreciated her efforts connecting them with the outside world. Goodrich tells how one of the women brought her a coverlet as a gift. It was forty years old, naturally dyed, and woven in the double-bowknot coverlet pattern. Inspired by that coverlet, Goodrich began to organize mountain women to produce crafts she would market nationally and regionally. Goodrich recorded this valuable information in her little brown book in the hopes this information would not be lost.

Barbara, with the help of Deb Schillo, head librarian at the Folk Art Center of the Southern Highland Handicraft Guild, Deb Schillo, worked for many years with the original written collection of 18th- and early 19th-century weaving drafts, many of which Goodrich drew and colored by hand. Barbara took the challenge of deciphering handwritten drafts and dye recipes, putting the drafts into a weaving program, and including the history and importance of weaving in Appalachian history. All of Barbara's hard work has paid off in this excellent resource for anyone interested in learning about early 18th- and 19th-century weaving drafts, history, and strong willed women.

*— Pam Howard*




## BÖRJA VÄV! (START TO WEAVE)

*Nina Bäckman, Annika Elmqvist, Tina Ignell, and Bengt Arne Ignell*

LINKÖPING, SWEDEN: CT IMPRESS. 2005, HARDCOVER, 80 PAGES, $33, 91-631-7450-2.

If you want to inspire a child of your acquaintance to become a weaver, this charming little book is just the thing to help him or her take off. The book begins with the story of the weaver bird who showed humans how to weave (and is ostensibly the only creature besides humans that makes knots). The cheery avian goes on to guide the child through a fun and educational set of weaving projects, teaching weaving concepts and techniques all along the way.

In *Börja Väv*, kids will learn techniques from plain weave to tapestry weaving (with several kinds of joins, including clasped weft), inlay, beadweaving, knotted pile, tablet weaving, rag weaving, and more. Even the looms are fun to make: The instructions feature a simple pin loom made from a piece of alder wood, a rigid heddle to make from popsicle sticks, a bow loom and a warp-weighted loom made of branches, and tablets to make from playing cards. The projects are items that kids will use with pride: a little treasure bag, beaded bracelets, a belt, scarves, a throw pillow made from old jeans, and a lovely purse woven, fulled, and then embellished with beaded and pile (*flossa*) bands.

The instructions in *Börja Väv* are clear and kid-friendly. The book is in Swedish, but there is an English translation tucked neatly in a pocket inside the back cover. There are well-drawn and often amusing diagrams demonstrating the loom construction, warping, weaving, and finishing techniques, plus the crisp, attractive photography that *Väv Magazine* readers have come to know and love.

The book concludes with a "little weave school" about plain weave and basketweave (with paper strips), then tells about the Gerum cloak, a 2,000-year-old garment discovered in a bog in Västergötland, and ends by inviting children to learn more about weaving on bigger looms. If encouragement, good instruction, and creative fun can make a weaver, then this book will have your child, like the little weaver bird, off and flying.

*— Anita Osterhaug*

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

# Improvising at the Loom Using Profile Drafts

TIEN CHIU

I like to put long warps onto my loom, but they can be tedious to weave off if the pattern never changes. So whenever possible I plan for one threading that allows me to weave many different fabrics on the same warp. However, improvising at the loom can be a challenge, since changes to the treadling and tie-up can produce long floats and unstable fabric. What to do?

Enter block weaves! Because block weaves produce a consistent structure throughout, you can change the profile draft tie-up and treadling without worrying about the integrity and appearance of your fabric. Weaving multiple designs on the same threading becomes quick, easy, and trouble free! Here's how it works.

First, choose or make a profile draft: Instead of showing each thread and each pick individually, it shows the arrangement of *groups* of threads (called blocks) and groups of picks. While a profile draft looks similar to a thread-by-thread draft, each row in the tie-up represents a threading block, each column in the treadling represents a treadling block, and each square in the drawdown represents the result of combining one threading block with one treadling block using the profile tie-up. In other words, the drawdown shows the arrangement of blocks rather than the interlacement of individual threads.

Figure 1 shows a simple profile draft:

You'll notice that this draft has four different blocks threaded in a point pattern. This arrangement gives a lot of flexibility because adjacent blocks can be woven together to make many different shapes.

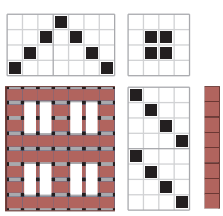
To make a second draft to weave on the same warp, create a new profile draft using the same profile threading. You can change the tie-up and treadling however you like—just don't change the threading. Don't worry about what appear to be long floats in the profile drawdown because they're not really floats. In block weaves, each threading block creates a stable fabric, so you can repeat blocks as often as you like. (There are some special rules for repeating blocks of overshot and other block weaves that are not unit weaves. See Resources for more information.)

You can create a draft by hand, using pencil and graph paper, or you can use weaving software (which will be faster!). If you're just getting started with weaving software, WeaveDesign, available from the Pikes Peak Weavers Guild, is free and works well for designing simple drafts. (See Resources.)

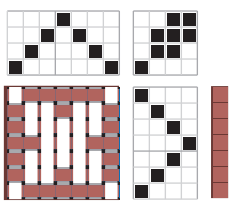
Figures 2 and 3 are examples of profile drafts using the same profile threading as Figure 1.

After you've finished as many profile

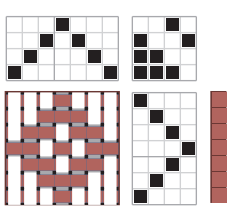
1. Profile draft 1



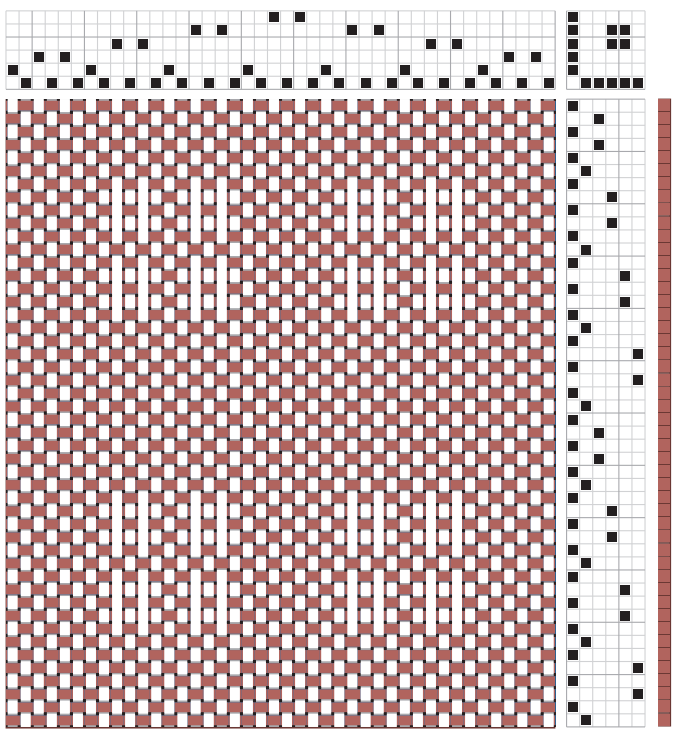
2. Profile draft 2



3. Profile draft 3



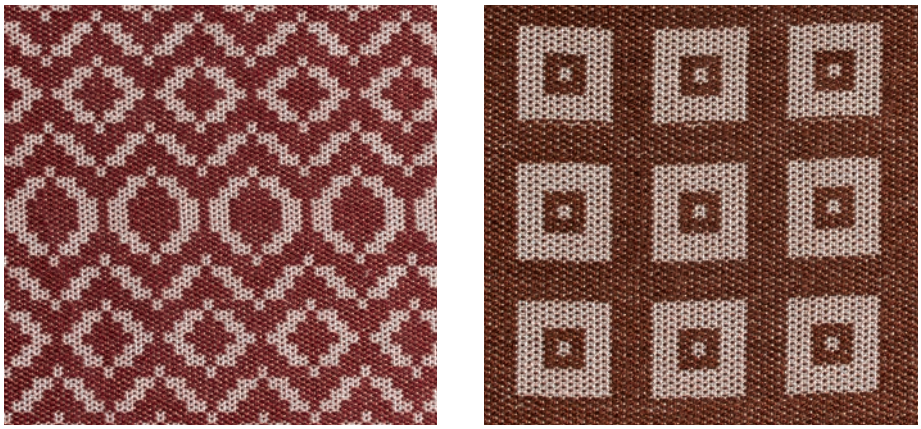
4. Draft 1, thread by thread



drafts as you want to weave, pick a weave structure suitable for use in block designs: summer and winter, turned twill, rep, doubleweave, lace weaves, various tied weaves, overshot, and more. (The references in the Resources section are full of block weave suggestions.) Some take more shafts per block than others, so match the weave structure to the number of blocks you want and the number of shafts on your loom.

Now, convert your profile drafts to thread-by-thread drafts for your chosen weave structure, substituting the correct threading blocks and treadling blocks for each square in the profile draft and changing the tie-up as appropriate. Again, you can do this by hand or you can use the block substitution feature available in many weaving software programs to make the process quick and simple. (I use Fiberworks, available for both Mac and Windows, but many weaving programs have a similar feature. Most weaving programs have a free trial version, so you can try out the features before buying.)

Here are the three profile drafts in Figures 1–3 converted to threading drafts with Atwater-Bronson lace as the structure. They look quite different, don't they? But they can all be woven on the same warp.



Tien retied a summer-and-winter block threading to weave these two different patterns. (See her Spicy Scarves project in this issue for the draft.)

Because they were created from the same profile threading using the same weave structure, all your drafts will have identical threadings. Only the tie-up and treadling will change.

So go ahead and warp your loom with the first threading draft, tie up, and weave your first piece. For each subsequent draft, all you have to do is change the tie-up and weave according to its treadling. Continue until you have woven off all your drafts, or you run out of warp—whichever comes first!

## RESOURCES:


Keasbey, Doramay. *Designing with Blocks*. Eugene, Oregon: self-published, 1993.

van der Hoogt, Madelyn. *Comprehensive Guide to Designing and Weaving with Blocks*. Loveland, Colorado: Interweave, 2011. (eBook)

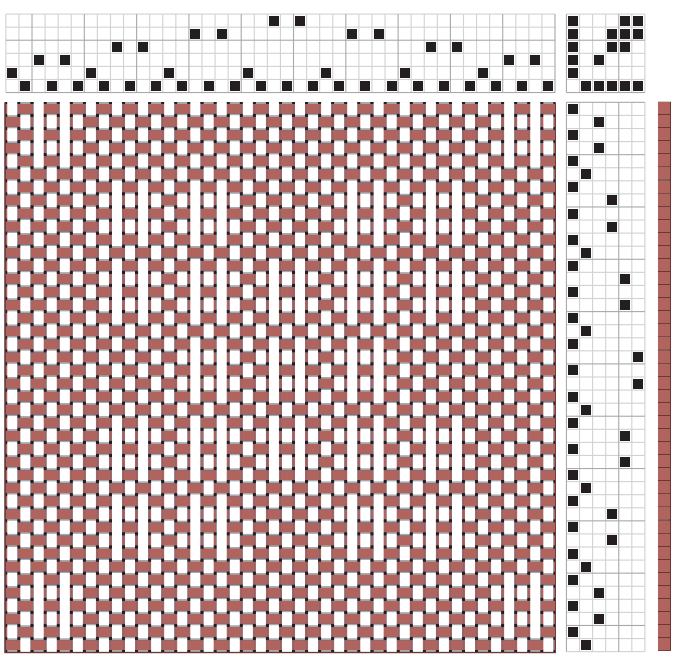
—. *The Complete Book of Drafting for Handweavers*. Petaluma, California: Shuttle Craft Books, 1993.

—. *Block Weaves: Designing and Weaving with Blocks*. Loveland, Colorado: Interweave, 2012. (video)

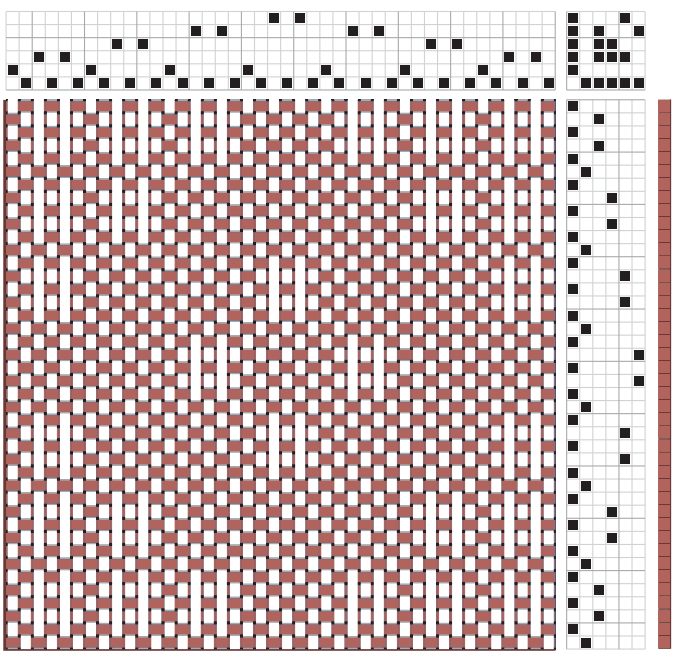
Fiberworks weaving software, http://www.fiberworks-pcw.com

WeaveDesign, http://www.pikespeakweavers.org/html/ppwg_weavedsn.htm (The software is free; a small donation is requested.)


**5. Draft 2, thread by thread**



**6. Draft 3, thread by thread**



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The happy result of Diane's thorough and efficient sampling.
PHOTO BY DIANE PALME

# Sampling by Design

DIANE PALME

There's a mantra for weavers: "Sample, sample, sample." I heard it when first learning to weave but, honestly, I didn't listen. "Yarn is precious!" I thought. And I didn't understand why I would go through the process of weaving off a piece of cloth that wouldn't have any use once the project was finished. All the information I needed was on the project page, so what's the point, right?

Many weavers enjoy following the patterns given in magazines or those that are available as kits and downloads. Yarns, threading, and sett are all specified, so there are few surprises as far as the finished piece is concerned. But what if you don't have exactly the right brand or color of yarn? What if you want to try a pattern using a yarn with a different grist or fiber content? Or what if you're using a pattern book and making up something completely new? Coming up with a drawdown is just the beginning of the design process. There's a whole lot to learn by sampling. And putting together a clear set of goals for your fabric will help you design a sampler that will tell you for sure whether or not your ideas will work.

Sampling, like any experiment, is only as good as the preparation that goes into setting it up. That means defining the important criteria and then testing the finished piece to judge whether or not the fabric meets those criteria. To better explain the process, I'll share a set of samples that I made as part of a garment project I worked on a few years ago.

Learning to weave inspired me to develop my sewing skills, and my first project marrying the two was a button-front shirt. Before diving into a weave structure, I thought about the fabric I would need. I already knew that I wanted to use cotton, and I had a few cones of undyed and naturally colored 11/2 cotton in the stash, so that became my base yarn. After digging around to see what else might work, I came up with a cone of undyed silk noil and a few cones of neutral 20/2 cotton. All those yarns went onto the "possible" list.

Next, it was time to think about pattern. I wanted a simple shirt—clean lines that would go well with a pair of jeans or with slacks or a skirt for a casual evening out. So that meant a solid color, or perhaps stripes, but nothing too strong. And, structurally, I wanted

something that would have good drape but no long floats that might catch and snag. The fabric should also be able to be cut and sewn so, again, no long floats or open areas. After browsing a number of pattern books and trying out some ideas in weaving software, I decided to try spot Bronson. The structure appealed to me for a couple reasons. First, I could control how tightly spaced the spots were both through treadling and threading, and a single spot created a float over just three threads, enough to create interest but not a liability in the sewing or the wearing. Second, I could weave it off in plain weave so that would mean two samples out of a single threading.

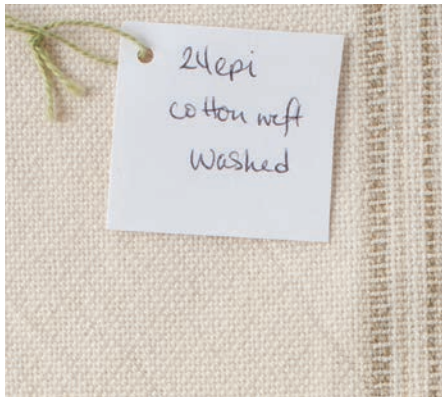
Once I'd sorted the pattern, it was time to plan the sample warp. At a minimum, I wanted to try two setts, so that meant a warp long enough for at least one cutting and resleying. I also wanted to ensure that I wove enough cloth in each case to get an idea of the drape and that I could cut off a piece prior to finishing for a reference while weaving the production cloth. I had no idea now much take-up and shrinkage to expect, so I was conservative and assumed 10% for each, a full 20% overall. My notion of a large enough piece was about 12" square, which meant I would need to weave about 15". That also gave me a warp width. Next, I checked the recommended sett for my yarn. For 10/2 cotton, the *Handwoven* Master Yarn Chart suggests 24 ends per inch in plain weave or 28 for twill. Putting all this together, I settled on a 420-end warp 2½ yards long (up to three samples 15" long with another yard or so for loom waste and tying on). That meant it would be 14" wide in the reed at 30 ends per inch and 17.5" wide at 24.

But, before I started winding, I had one more bright idea: Why not sample two color combinations at the same time? I'd played around with stripes but didn't find any I really liked, so I settled on a random warp of all my target yarns—one end each of my three 11/2 colors (natural, brown and green), one end each of my two 20/2 colors (white and ecru), and one end of the silk noil. I decided that half the sample warp would be randomly threaded and the other half just natural cotton. Time to wind, beam, thread, sley, and finally get to weaving.

The last part of the sampling involved trying out different wefts. I wove off both setts using the 11/2 cotton in plain weave and the spot Bronson, cut them off and finished them. They were both good fabrics, but the hand of the 24-end-per-inch fabric was more appealing, so I tied on again and then wove off two more samples, one with the silk noil as weft and the other with a 14/2 alpaca/silk blend from WEBS. After cutting off and finishing that last pair of samples, I knew I had my cloth. The silk noil gave some additional drape to the fabric but also added some "tooth" that blurred the distortions of the spots. And after finishing, the variety of natural colors was too good to pass up. On the other hand, the combination of the cotton and the alpaca was totally wrong for my shirt, but I expect to come back to that cloth some day.



Samples of plain weave and spot Bronson with different warp colors.
PHOTO BY ANN SWANSON




Be sure to label samples and keep both washed and unwashed swatches for later reference.
PHOTO BY ANN SWANSON

What did I learn from all that sampling? First of all, I knew which sett would give me the fabric I wanted. (I could have done more: for example, I could have split the difference and tried 26 ends per inch.) More importantly, I had good data on take-up and shrinkage so that I could make sure I'd have sufficient fabric for my shirt. I also had a sample piece so that I could see if I was happy with the interaction between the pattern and the yarn colors, and I could test my swatches for wear, snagging, and how well they stood up to the sewing machine. Now it was time to weave off the cloth for my shirt, and I went into it confident that I'd have enough yarn, enough fabric, and that the only thing left to worry about was my sewing skill. Now that I know why I'm sampling, I can't imagine not doing it. And, as a bonus, I have a shirt that makes me happy every time I wear it.

# Trapeze Artist:

## A Warping Technique for the Designing Weaver

MELODIE USHER

When we design at the loom, we often want to put on a long warp so that we can try multiple designs. But it's not so easy to get a long warp onto your loom tightly and under consistent tension. A warping trapeze allows you to put on the perfect warp without help. The materials to create a warping trapeze are inexpensive and easy to find. Here are instructions for making a trapeze like the one I use on my portable jack loom. You can easily make a trapeze for any loom by changing the length of the wood and rope pieces and by varying the number of weights. I'll explain how to vary the elements of the trapeze to fit your loom.



A trapeze helps put even tension on the warp when beaming by yourself.

PHOTOS BY MELODIE USHER. BIRCH BACKGROUND ©ISTOCKPHOTO.COM/PAMPALINI

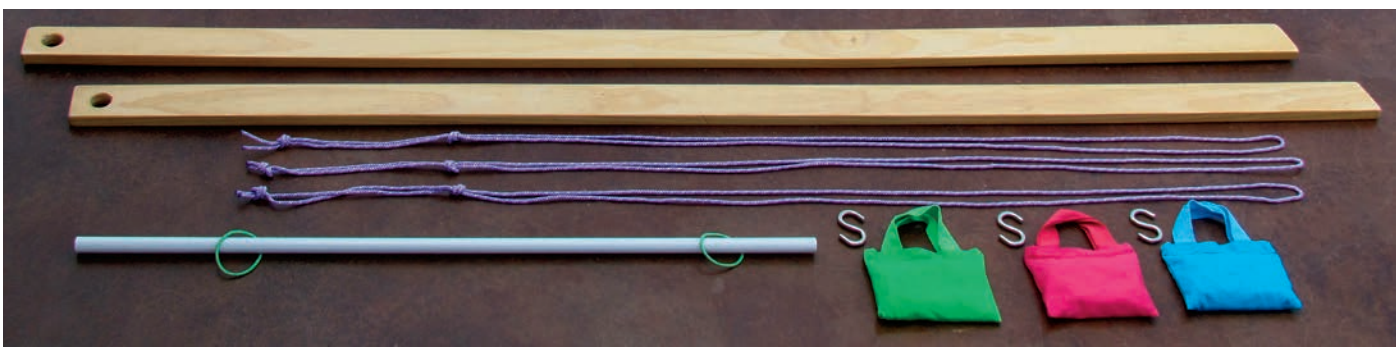
### ASSEMBLING THE MATERIALS

To make a trapeze, you'll need:

- Two 1×3 boards 6' long for the uprights of the trapeze. (For my larger floor loom, I use 1×4s that are 8' long.)
- One 36" length of ¾" diameter metal closet rod. (The rod needs to be wider than the weaving width of the loom. For the wider span of my large floor loom, I use a 1¼" diameter metal rod.)
- For each 6" of warp width, an S-hook, a length of rope approximately 9½', and a weight (see discussion below).
- Two elastic hairbands.

Now, before you can set up the trapeze, you have a little woodworking to do:

- At one end of each board, make a hole large enough to slide in the closet rod. I used a hole-saw attachment for my



Materials for a trapeze

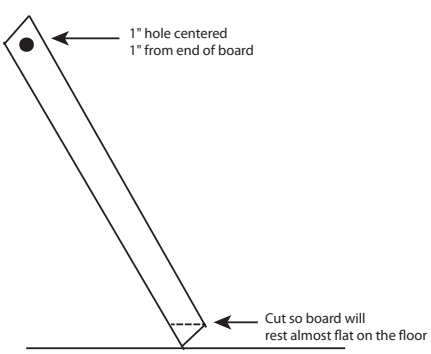
drill and made a 1" hole centered 1" from the end of the board. This end will be the top of your trapeze.
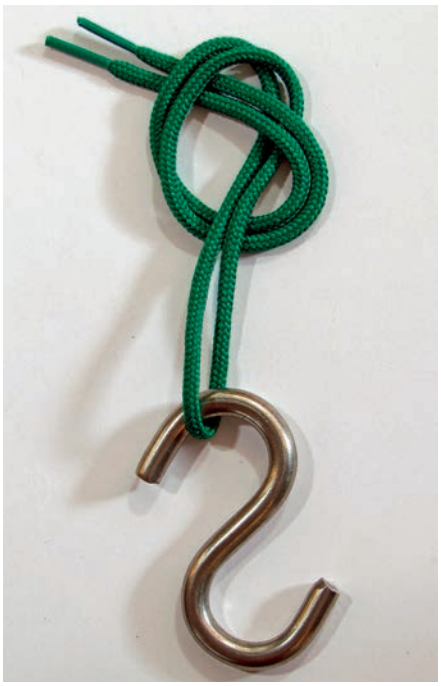
- The trapeze rests at an angle against the front beam of the loom, and it will be more stable if you cut the bottom end of the boards at an angle to sit flat on the floor. To do this, place the boards into the loom as if you were setting up the trapeze (see photo). Take a straight edge and draw a level line across the outside edge of each board from the corner that's off the floor to the other side of the board. Next, cut the board on the drawn line (see Figure 1). Now when you put the boards back into the loom, the bottoms should rest almost flat on the floor.

To use the trapeze, you will need to weight the warp. I get the best tension if I use one weight for every 6" of warp width. To hang each weight, you'll need a 3" S-hook and a length of non-slippery rope with cut ends tied together. The rope length needs to be about double the distance from the closet rod to the floor. This will give you enough length to tie on the weights. (If in doubt, cut your ropes a little long; you can always make them shorter if you need to.)

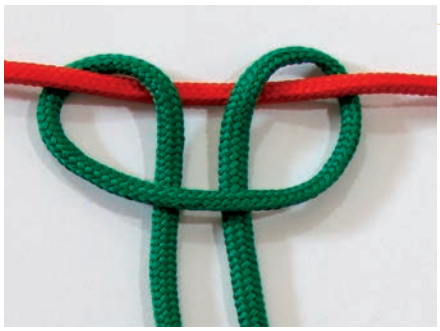
You can use various objects for weights. For my small loom, I use 5" × 6" canvas bags purchased from the craft store and filled with marbles, but you could use any small container with a handle and fill it with rocks. (To avoid a mess, if you use bags, stitch the bags shut after filling them.) Use a scale to check that all weights are the same. My bags weigh 13 oz, which I find works well for the small loom. You can use lighter weights if you

**1. Cutting diagram**

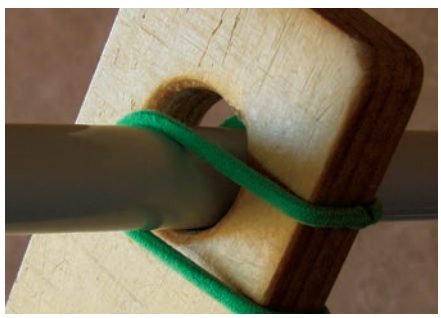





Slip knot.



Lark's head knot.



Securing the closet rod.

wish: The heavier the weights, the tighter the warp. For my large floor loom, I use plastic jugs filled with landscape gravel, each of which weighs about 5 pounds. *Do not use jugs filled with water!* In my experience, the jugs develop leaks over time, and if the jug falls, you have a watery mess in your studio.

## WARPING WITH THE TRAPEZE

When you're ready to warp, here's how to set up the trapeze:

- Wind your warp chains and attach them to the warp beam as usual. (If you warp front to back, thread the heddles first.) I suspend the lease sticks from the loom and allow the warp to move through the lease sticks as it winds onto the warp beam. I use a reed as a warp spacer, but you can use a raddle if you prefer.
- Place the uprights, one on each side, inside your loom. The boards should rest inside the loom between the breast beam and the cloth beam.
- Put the closet rod through the hole in one of the uprights, slip the hair bands onto the end between the uprights, and then slip the rod through the hole on the other side. Pull a hair band around the edge of each upright and loop it over the rod on the other side of the board to help hold the rod in place. After putting on the hair bands, center the closet rod over the loom.
- Take the warp from the warp beam under the breast beam and over the closet rod. Tie a slipknot in each warp chain a bit off the floor. Slip one S-hook into each knot and hang a weight from it. The goal is to hang the weight so that it sits just above the floor and hangs freely.
- Crank the warp onto the beam, packing it as you usually do with sticks or paper. Whenever the slipknots are close to the closet rod, stop cranking and remove the weights and knots. Again tie slipknots a bit off the floor, slip an S-hook into each knot, and hang the weights so that they hang freely. Repeat this process until the end of your warp comes nearly to the closet rod.
- If the warp ends were cut, tie them together in the same bundles as before. Secure a piece of rope to each warp bundle using a lark's head knot. Hang the weights from the rope and proceed to beam the rest of the warp. When the end of the warp reaches the loom, remove the rope.

Congratulations! You now have a perfectly tensioned warp on your loom!

# Loom-Friendly Krokbragd

## Designing in Boundweave

NANCY MCRAY

Happy, colorful krokbragd is a sturdy boundweave, suitable for rugs, pillows, mats, or bags. It is also easy to weave on a rigid-heddle loom, and a krokbragd project will provide you with hours of design fun on any loom you choose.



Krokbragd makes for hours of designing fun, and it's easy to weave on a rigid-heddle loom. PHOTOS BY NANCY MCRAY

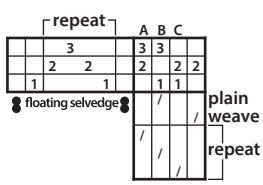
Effective design comes from a combination of unity, repetition, and variation. Krokbragd encourages designing at the loom because the weave structure supplies the unity and the repetition, and you supply the variation by the order in which you throw the colors. It invites you to play!

Of Norwegian origin, krokbragd is generally woven on a 3-shaft point-twill threading. The pattern side has a tight interlacement and crisp geometric designs. The other side (the "wrong" side of the fabric) has long floats and a less distinct pattern. It is also possible to weave krokbragd on a 4-shaft threading as is done in traditional west coast coverlets from Norway, but this article will address the more common 3-shaft version.

### PATTERNING IN BOUNDWEAVE

In krokbragd and other boundweaves, the warp threads are sett wide enough apart that the weft threads slip down and cover them completely. Look at the draft in Figure 1. Each treadling repeat represents a single row of the design. As you treadle each of the weft picks in the row, the warp threads not lifted will be

**1. Draft**




**Each treadling 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.**

covered with weft; it will take 3 shots to cover all the warp threads, and thus complete a full row. You can use 1 color for all 3 shots, creating a solid line; 2 colors to create either vertical stripes or a dotted line, depending on which picks you use the colors on; or a different color on each pick.

Notice that the second pick lifts every other thread. This pick will be hidden on the side with the long floats, but if you use 3 colors, it will appear twice as often as the other colors on the right side of the fabric.

You are limited to 3 colors per row (let's call them A for shaft 1, B for shaft 2, and C for shaft 3), but you can substitute new colors any time you want. For instance you might start out like this: A = Black, B= Black, C= Blue, then change to A= Black, B= Blue, and C= Yellow. Figure 2 shows a sample of patterns that are possible with a 3-shaft krokbragd. You can change colors one at a time for a gradation of color stripes, or switch them all at once for a more pronounced stripe. There is no rule that you must use three different colors on every row. Using just

2. Patterning




one will create a solid horizontal line. Using two colors instead of three can create boxes or spots, depending on which treadles you use for the odd color. In fact, you can play endlessly with combinations of shapes and lines and color choices. You will still have a cohesive design because of the consistency of the weave structure. Hint: when choosing the color for your next weft pick, look to see which warp threads are down. These will be covered by your next pick.

## WARPING AND WEAVING KROKBRAGD

As krokbragd is a weft-faced boundweave, you need a wider warp sett than you would use for a balanced weave or even a twill. Sampling is the best way to determine the appropriate sett for your warp and weft. For my rugs, I used Navajo wool warp and 2/2 Henry's Attic Crown Colony wool for weft, and I sett my warp at 6 ends per inch. Managing the shuttles at the selvedges can be problematic with this weave—there are whole articles on the topic—so to simplify things, I recommend using a double floating selvedge, which provides a very sturdy, clean edge.

Some sources recommend a skeleton tie-up for this weave (1 shaft per treadle), but weaving this way puts the longer floats on top as the cloth is woven, so the weaver can't see the design as it develops. It is better to follow Peter Collingwood's advice and lift 2 harnesses at a time.

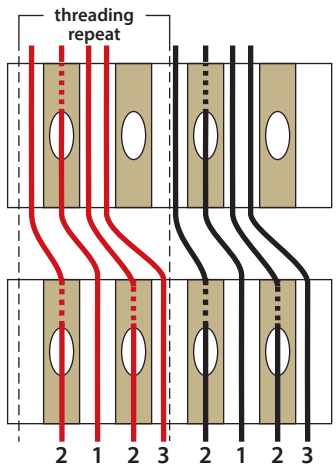
A characteristic of boundweaves like this is the tendency to draw in. To make sure your weaving width stays consistent, you can use a temple. I don't personally use temples, though I think they are a good idea. My method is to make very consistent bubbles of my weft with each shot and then beat firmly on a closed shed, advancing the warp every 3 inches.

## WEAVING KROKBRAGD ON A RIGID-HEDDLE LOOM

Krokbragd is easy to weave on a rigid-heddle loom using 2 heddles. Use two 5-dent heddles for 5 warp ends per inch, two 8-dent heddles for 8 ends per inch, etc. Figure 3 shows how to thread the heddles and the weaving sequence.

Enjoy the color and pattern interactions as you explore this fascinating, but simple, weave structure. You can make great pillows, bags, and even small rugs using this method. Just remember to beat firmly and advance the warp often and, most of all, remember to play!

3. Rigid heddle draft




**Heddle I (at back of loom)**
Warp threads threaded through Heddle I holes are equivalent to those threaded on shaft 1 on a shaft loom.

**Heddle II (at front of loom)**
Warp threads threaded through Heddle II holes are equivalent to those threaded on shaft 2 on a shaft loom.
Threads passing through slots in both heddles are equivalent to those threaded on shaft 3.

*To Thread:*

Using the direct warping method, place 2 threads through each slot in Heddle I (which will become the back heddle) for the desired width of your piece and beam.

Working from left to right, move 1 thread from the first slot into the hole to its right. Leave 2 threads in the next slot and leave the next hole empty. Repeat all the way across.

Align Heddle II (the front heddle) in front of Heddle I and thread the 4-thread repeat as follows, again working from left to right:
- Slot in I to hole in II
- Hole in I to slot in II
- Slot in I to hole in II
- Slot in I to next slot in II

Before beginning to weave, place both heddles in the down position, and working behind the heddles, insert a pick-up stick underneath all the raised warp threads. Slide the stick to the back of the loom.

*Lift sequence for krokbragd:*

Pick A (to raise 1-2): Heddles I and II up.

Pick B (to raise 2-3): Lift Heddle II (front heddle), keeping Heddle I down, and slide the pick-up stick forward.

Pick C (to raise 1-3): Lift back Heddle I (back heddle), keeping Heddle II down, and slide the pick-up stick forward.

*Lift Sequence for plain weave:*

Odd threads (1-3): Lift Heddle I, keeping Heddle II down, and slide the pick-up stick forward.

Even threads (2); Lift front Heddle II.

TREADLE MAGIC

As your feet tread new paths across the treadles, new patterns dance across your cloth.



# Rose and Star Overshot Towels

ROBYN SPADY

The very first project I wove was in 1969, and it was a fingertip towel with an overshot border. Since then I've woven a lot of overshot. I love the patterns and marvel at how much is possible on four shafts. Plus I love the ability to make a minor change in my tie-up to change from star to rose fashion, then weave a different pattern with the same threading and treadling sequence.

When I was asked if I would weave an overshot gamp dish towel, I was intrigued. I did some sampling and liked what I saw. It was easier to weave than I thought it would be, even though I want to wail, "*But my sample was square!*" Ah well, sampling doesn't always ensure perfect results. Square or not, I like the end result. It's a rather long towel (41" after hemming), but I designed it to hang over the handle on my oven so I could see the entire gamp.

1 Wind a warp of 507 ends 3½ yd long following the warp color order in Figure 1. Before warping your loom, check and make sure there are enough heddles on each shaft (see Figure 2). Use your preferred method to warp the loom, centering for a weaving width of 21⅛". Thread the left and right borders and the 5 overshot patterns A through E according to the draft in Figure 3 and the pattern order shown in Figure 3.

2 To weave a towel *star fashion*, tie-up the treadles as shown in the tie-up above the treadling in Figure 3. To weave a towel *rose fashion*, use the rose fashion tie-up below the treadling.

3 Wind a bobbin of each of the 3 different weft colors. The white bobbin is for plain weave and tabby weft. The other 2 are pattern wefts.

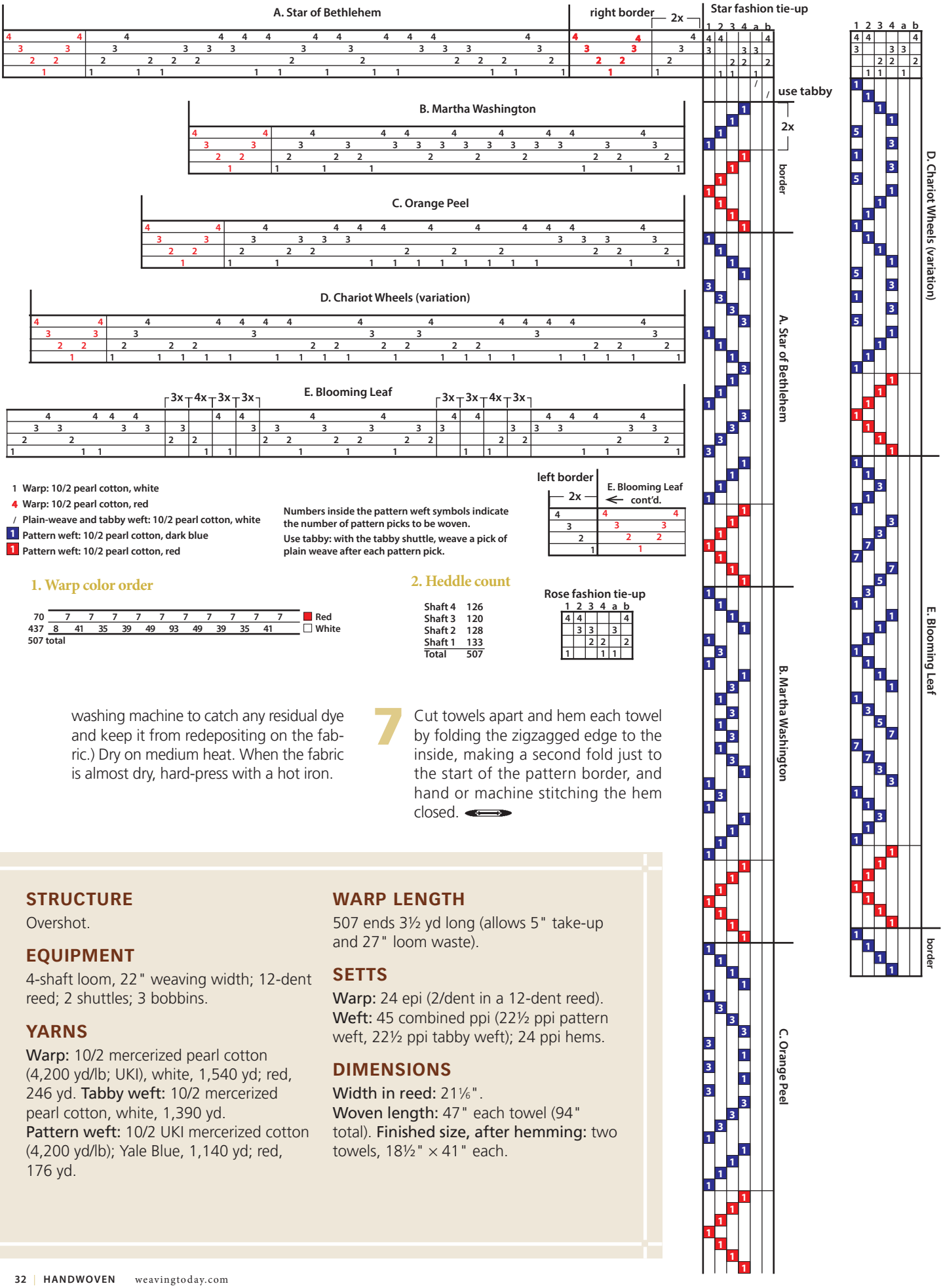
4 With the tabby weft, weave 1" plain weave (treadles a and b) for the hem. Weave the border and the first transition band, and then weave the treadling sequence for each overshot pattern and transition sequence in Figure 3 according to the order shown in Figure 4. (Note: Use the tabby weft after each pattern weft, including the red transition weft picks.) End by weaving the second border and 1" of plain weave for the second hem.

5 Throw 2 picks of plain weave in a contrasting color to mark the division between the first towel and the second. If desired, change the tie-up to the one not yet used, and repeat the treadling sequence for the second towel.

6 Remove the fabric from the loom and zigzag raw edges. Wet-finish by washing in a front-loading machine on warm and spinning at a medium speed. (Robyn included a Shout Color Catcher sheet in the



## 3. Draft




1 Warp: 10/2 pearl cotton, white
4 Warp: 10/2 pearl cotton, red
/ Plain-weave and tabby weft: 10/2 pearl cotton, white
1 Pattern weft: 10/2 pearl cotton, dark blue
1 Pattern weft: 10/2 pearl cotton, red

Numbers inside the pattern weft symbols indicate the number of pattern picks to be woven.

Use tabby: with the tabby shuttle, weave a pick of plain weave after each pattern pick.

### 1. Warp color order

| | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 70 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | ■ | Red |
| 437 | 8 | 41 | 35 | 39 | 49 | 93 | 49 | 39 | 35 | 41 | □ | White |

507 total

### 2. Heddle count

| | |
|---|---|
| Shaft 4 | 126 |
| Shaft 3 | 120 |
| Shaft 2 | 128 |
| Shaft 1 | 133 |
| Total | 507 |

Rose fashion tie-up

| 1 | 2 | 3 | 4 | a | b |
|---|---|---|---|---|---|
| 4 | 4 | | | | 4 |
| | | 3 | 3 | | 3 |
| | | | 2 | 2 | |
| 1 | | | 1 | 1 | |

washing machine to catch any residual dye and keep it from redepositing on the fabric.) Dry on medium heat. When the fabric is almost dry, hard-press with a hot iron.

**7** Cut towels apart and hem each towel by folding the zigzagged edge to the inside, making a second fold just to the start of the pattern border, and hand or machine stitching the hem closed.

### STRUCTURE

Overshot.

### EQUIPMENT

4-shaft loom, 22" weaving width; 12-dent reed; 2 shuttles; 3 bobbins.

### YARNS

**Warp:** 10/2 mercerized pearl cotton (4,200 yd/lb; UKI), white, 1,540 yd; red, 246 yd. **Tabby weft:** 10/2 mercerized pearl cotton, white, 1,390 yd.
**Pattern weft:** 10/2 UKI mercerized cotton (4,200 yd/lb); Yale Blue, 1,140 yd; red, 176 yd.

### WARP LENGTH

507 ends 3½ yd long (allows 5" take-up and 27" loom waste).

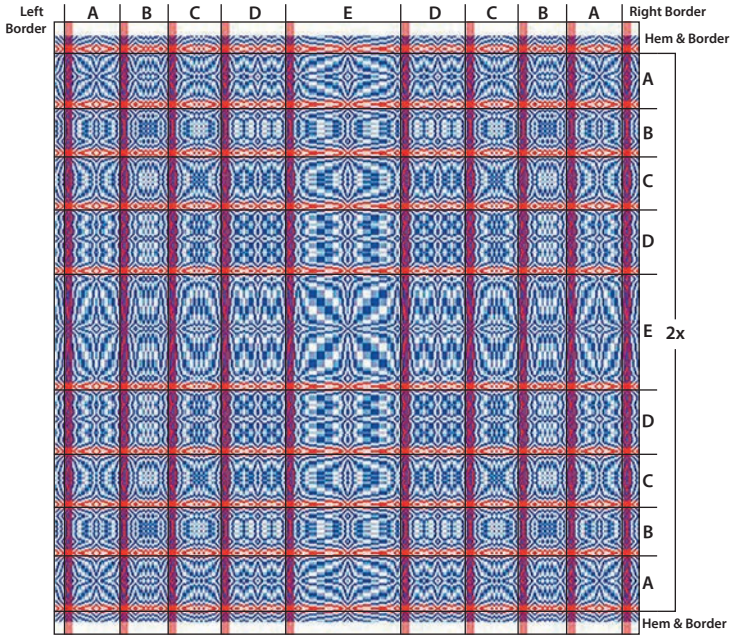
### SETTS

**Warp:** 24 epi (2/dent in a 12-dent reed).
**Weft:** 45 combined ppi (22½ ppi pattern weft, 22½ ppi tabby weft); 24 ppi hems.

### DIMENSIONS

**Width in reed:** 21⅛".
**Woven length:** 47" each towel (94" total). **Finished size, after hemming:** two towels, 18½" × 41" each.

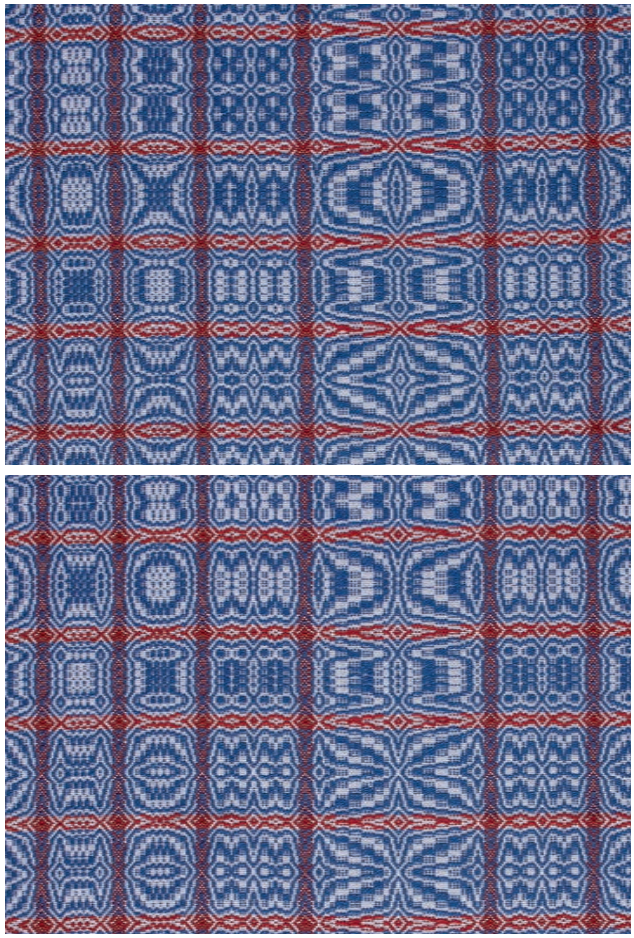
### 4. Pattern chart




**Using the threading order above, thread the overshot patterns in Figure 3 that correspond to the letters.**

**To weave each towel, weave 1" of plain weave using the tabby weft for the hem. Then, using tabby, weave starting border and the first red separating band. Using tabby throughout, weave the overshot patterns in the order shown two times, matching the letters above to their corresponding treadlings in Figure 3. End by weaving the ending border and 1" of plain weave using tabby weft for the hem.**

**To weave the second towel rose fashion, re-tie the treadles to the rose fashion tie-up in Figure 3, and weave the towel the same way as the first.**



Details of the towels woven star fashion (above) and rose fashion (below).




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# All-American Towels

TOM LIPARE

## EXERCISE YOUR WEAVING FREEDOM

My inspiration for these towels came from a gift of dishes I had received. Who knew Fiestaware would have so many colors that it was like looking at a rainbow? So I designed the towels in red, white, and blue—all-American just like my new Fiesta dishes.

The colors just had to work, so I sat down and used the magic of my weaving software to design color patterns. I chose this plaid from three possibilities that I liked, but knew that I wouldn't be able to finish if the weaving didn't inspire me, so pattern came into play. I chose this simple 4-shaft twill, and one by one, I wove the towels, changing the treadling on each so that I wouldn't get bored. It was a simple task. I like the towels, and the enjoyment that I had in making them is priceless.

## RESOURCES

Dixon, Anne. *The Handweaver's Pattern Directory*. Loveland, Colorado: Interweave, 2007, pp. 32–33.

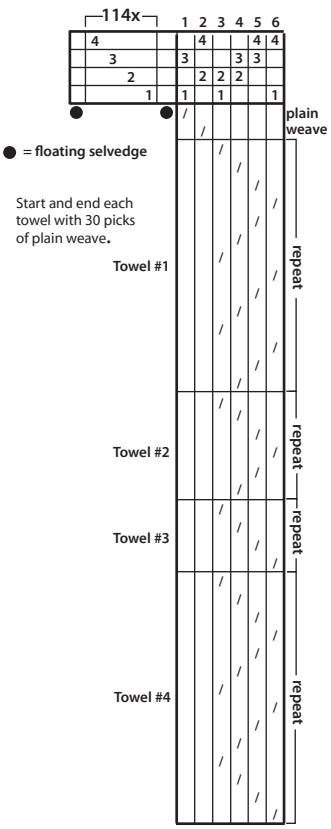
**1** Wind 456 warp threads 5 yd long, using the color sequence indicated in the warp color order, Figure 1. Measure 2 floating selvedges and set them aside. Use your preferred method to warp the loom, and thread following the draft in Figure 2. Sley 2 per dent in a 10-dent reed for a total of 20 epi. Sley the floating selvedges in the 2 outermost dents and weight them over the back beam.

**2** Weave the first towel following the treadling and color order in Figures 2 and 3. Weave 2 picks of scrap yarn. Weave the remaining towels following the treadling and color order in Figures 2 and 3, weaving 2 picks of scrap yarn in plain weave between each towel.

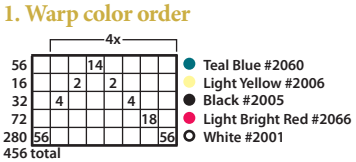
**3** Remove the fabric from the loom. Machine zigzag the raw edges and on both sides of the scrap yarn. Machine wash with mild soap in hot water. Machine dry on low heat with a terry-cloth towel until barely dry. Press with a warm iron. Cut between the picks of scrap yarn.

**4** Press the plain-weave hem allowance under 1". Turn again. Press and handstitch or machine stitch.

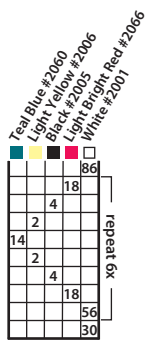
### 2. Draft




### 1. Warp color order




### 3. Weft color order




## STRUCTURE

Twill.

## EQUIPMENT

4-shaft loom, 23" weaving width; 10-dent reed; 2 shuttles; 5 bobbins.

## YARNS

**Warp:** 22/2 Cottolin (60% cotton/40% linen; 3,200 yd/lb; Bockens; Eugene Textile Center), White Bleached #2001, 1,410 yd; Teal Blue #2060, 280 yd; Black #2005, 160 yd; Light Bright Red #2066, 360 yd; Light Yellow #2006, 80 yd.
**Weft:** 22/2 Cottolin; White Bleached, 1,272 yd; Teal Blue, 238 yd; Black, 136 yd; Light Bright Red, 608 yd; Light Yellow, 68 yd.

(Available as a kit from Eugene Textile Center.)

## WARP

458 ends 5 yd long (includes 2 floating selvedges; allows 7" for take-up, 31" for loom waste).

## SETTS

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

## DIMENSIONS

**Width in the reed:** 23".
**Woven length (measured under tension on the loom):** 150" (approximately 37½" each towel).
**Finished size after washing and hemming:** 4 towels, 19" × 31½".


①
②
③
④

# "Pinwheels Redux" Napkins

CHRISTINA GARTON

## WHY CHOOSE ONE WHEN YOU CAN HAVE THEM ALL?

While working on the January/February 2012 issue, I fell in love with Rebecca Winter's delightful star scarf and all the alternate tie-ups that could be used to create different variations of stars and pinwheels. For my own interpretation, I wove a set of napkins, each with a different design, so I could try out each tie-up, because why choose just one design when you can weave them all? (That said, the yarn amounts given here are for 6 napkins because that's what you can weave with a cone of each color. )

I wove a header for this project using mint green 8/2 cotton for the weft, and the triangular pattern it created looked so lovely that I considered weaving another variation using a mint green weft for the whole napkin. Consider playing with color to expand your design options even further.

## RESOURCES

"Pinwheel Video." YouTube video posted by 3kidswaterford. http://www.youtube.com/watch?v=MZ7E6pxDBcY

Winter, Rebecca. "Reach for the Stars with Color and Weave." *Handwoven* January/February 2012, pp. 48–50.

**1** Wind 408 warp threads 4 yd long following the color order in the draft, Figure 1. Use your preferred method to warp the loom, and thread following Figure 1. Sley 2 ends per dent in a 12-dent reed, centering for a weaving width of 17". Measure 2 floating selvedges in natural, sley them through the reed, and weight them over the back beam.

**2** Weave 6 napkins, each 19" long, choosing from the 8 tie-ups and following the treadling and weft color order in Figure 1. (If you choose to weave all 8 tie-ups, increase yarn amounts by a third.) Weave 2 picks of scrap yarn between each napkin. Begin and end each napkin with a stripe of natural.

**3** Remove fabric from the loom. Machine zigzag the raw edges and on both sides of the scrap yarn. Machine wash with warm water, and machine dry on low heat with a terry-cloth towel until almost dry. Press with a warm iron.

**4** Cut the napkins apart. Turn the hems under ½" twice, press again, and hem by hand or machine.

## NOTES

- Some interlacements are more difficult to beat in than others, so pay attention to the picks per inch for each tie-up.
- The yarn amounts given are for 6 napkins. If you would like to weave all 8 variations, add 20" of warp for each additional napkin.
- If you prefer to weave towels instead of napkins, weave 4 towels 28" long. Add an extra 30" of warp for each additional towel.

### STRUCTURE

Twill with color-and-weave effects.

### EQUIPMENT

8-shaft loom, 18" weaving width; 12-dent reed; 2 shuttles.

### YARNS

**Warp:** 8/2 unmercerized cotton (3,360 yd/lb; UKI), natural, 840 yd; Denim, 800 yd.
**Weft:** 8/2 unmercerized cotton, natural, 700 yd; Denim, 676 yd.

### WARP LENGTH

410 ends 4 yd long (includes 2 floating selvedges; allows 3" for take-up, 27" for loom waste).

### SETTS

**Warp:** 24 epi (2/dent in a 12-dent reed).
**Weft:** Varies with the tie-up: Napkin 1: 22 ppi; Napkin 2: 20 ppi; Napkins 3–6: 24 ppi.

### DIMENSIONS

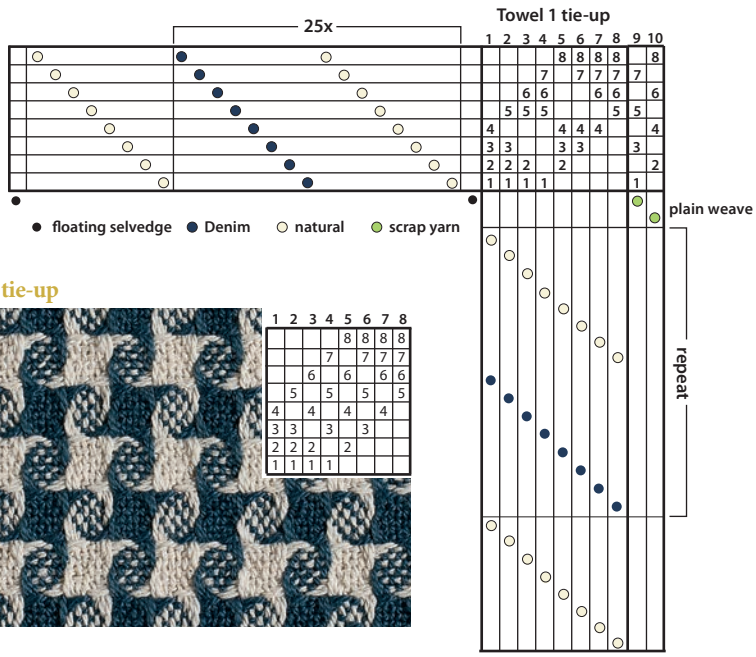
**Width in the reed:** 17".
**Woven length (measured under tension on the loom):** 114" (19" for each napkin).
**Finished size after washing:** six hemmed napkins, 14½" x 14¾".



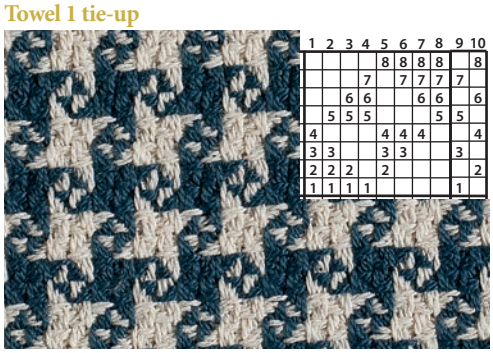
On the web

Visit weaving today to download tips for neat selvedges with a 2-shuttle weave like this one.

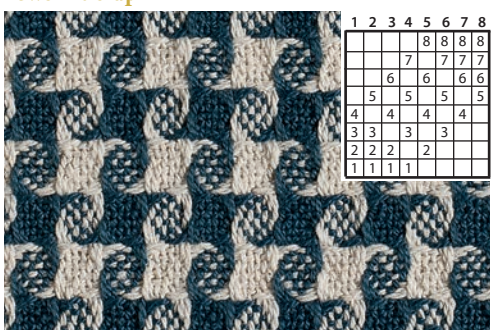
## 1. Draft



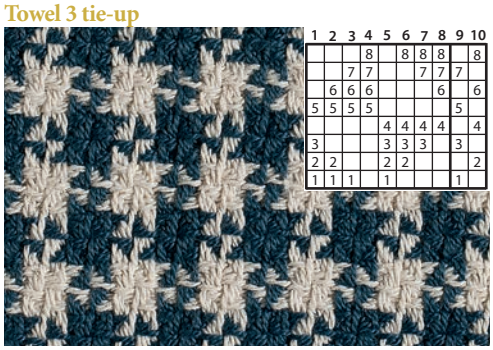

### Towel 1 tie-up



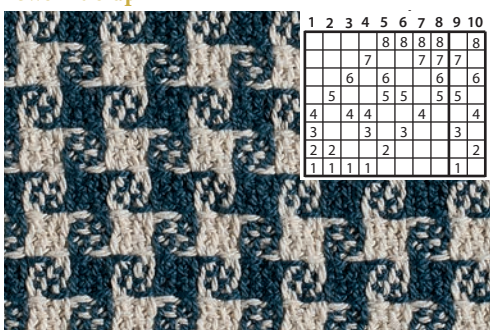
### Towel 2 tie-up



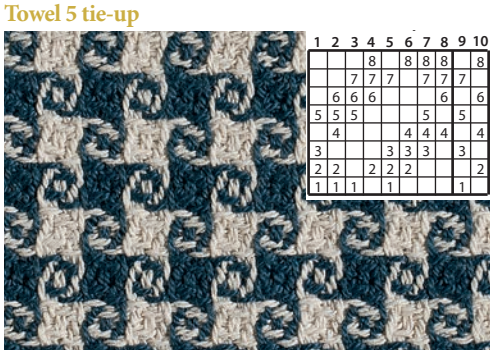
### Towel 3 tie-up



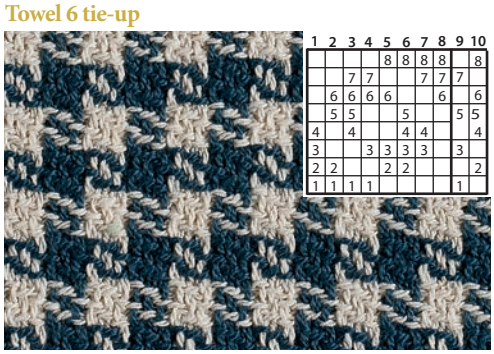
### Towel 4 tie-up



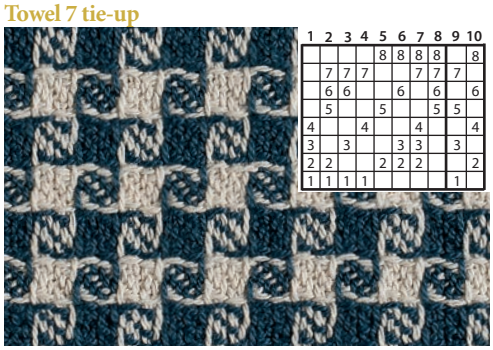
### Towel 5 tie-up



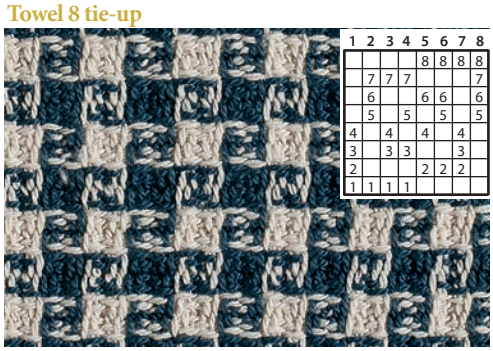
### Towel 6 tie-up



### Towel 7 tie-up



### Towel 8 tie-up



**Weaving notes:**

Yarn amounts given are for 6 towels. You can choose 6 of the 8 drafts or add 20" of warp for each additional napkin .

Weave 19" of chosen draft for each towel.

Note that on drafts 2 and 8, only 8 treadles are needed because plain-weave treadling is on treadles 4 and 5.



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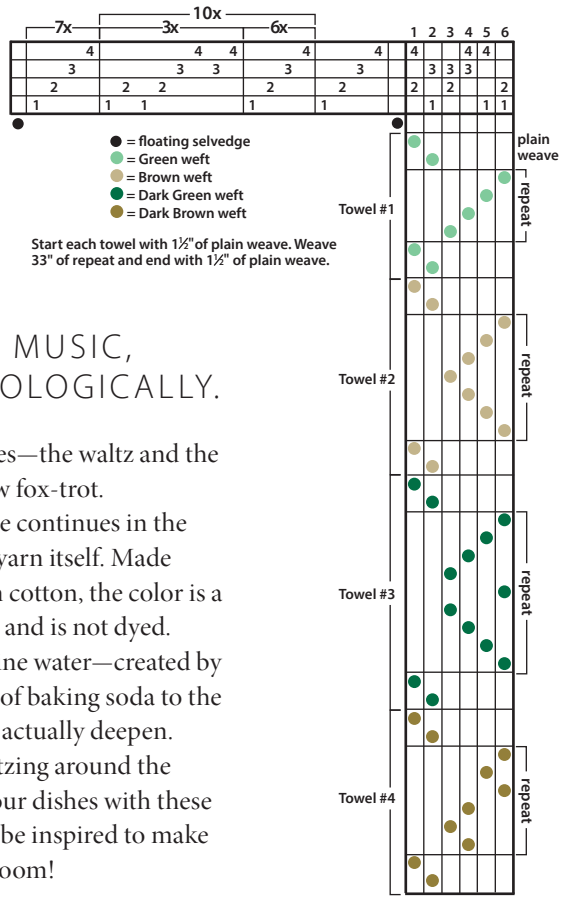
**Check our website www.WeavingToday.com for more details on the sweepstakes**

Champagne glasses photo ©iStockphoto.com/Garry518

# Peaceful Rhythm Towels

SARAH H. JACKSON

1. Draft




## EVERY COLOR HAS ITS OWN VOICE AND, LIKE MUSIC, IMPACTS US BOTH EMOTIONALLY AND PHYSIOLOGICALLY.

I gravitate toward saturated colors; a recently finished project in more than twenty rich colors was literally "happy" cloth on the loom. The upbeat colors and the rhythm of the color rotation were lively, playful, and pure joy to weave. They were jitterbug colors: jive, Lindy Hop, and East Coast swing.

The next project on my loom was these towels; in contrast to the former, the music of their colors is peaceful and soft. A single color in the warp combines with a single weft color to create a quiet melody as the towels develop one note, one thread at a time. And, like musical variations, the materials repeat in an altered form: The weft color and treadling change for each towel. Their subtle notes compose music for the smooth ballroom dances—the waltz and the Viennese waltz, the slow fox-trot.

The rhythmic cadence continues in the changing nature of the yarn itself. Made from sustainably grown cotton, the color is a natural part of the fiber and is not dyed. When exposed to alkaline water—created by adding a small amount of baking soda to the wash water—the colors actually deepen.

You may feel like waltzing around the kitchen while drying your dishes with these towels. You'll definitely be inspired to make more music with your loom!

## RESOURCES

Davison, Marguerite P. *A Handweaver's Pattern Book*. Swarthmore, Pennsylvania: self-published, 1996, p. 44.

**1** Wind 512 warp threads 5 yd long. Measure 2 floating selvedges and set aside. 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. Sley the floating selvedges in the 2 outermost dents, and weight them over the back beam.

**2** Weave the first towel using the Green weft and following the treadling in Figure 1. Weave 2 picks of scrap yarn. Weave the remaining towels following the treadling and using the weft colors indicated in Figure 1, weaving 2 picks of scrap yarn between each towel.

**3** Remove the fabric from the loom. Machine zigzag the raw edges and on both sides of the scrap yarn. Machine wash with mild soap and ½ cup baking soda in hot water. Machine dry on low heat with a terry-cloth towel until barely dry. Press with a warm iron. Cut between the picks of scrap yarn.

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

### STRUCTURE
Twill variation.

### EQUIPMENT
4-shaft loom, 26" weaving width; 10-dent reed; 1 shuttle.

### YARNS
**Warp:** 8/2 unmercerized cotton (3,200 yd/lb; American Maid Naturally Colored Cotton; Lunatic Fringe), Natural, 2,570 yd.

**Weft:** 8/2 unmercerized naturally colored cotton, Green, Dark Green, Brown, Dark Brown, 568 yd each.

### OTHER SUPPLIES
½ cup baking soda.

### WARP LENGTH
514 ends 5 yd long (includes 2 floating selvedges; 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:** 25⅝".
**Woven length (measured under tension on the loom):** 144" (36" for each towel).
**Finished size after washing and hemming:** four towels, 21½" x 30".









# Little Rep Gems
## Four Coasters in Orange and Pink

SUSAN E. HORTON



**1. Warp color order**

| | 16x | 16x | 20x | 2x | 4x | 4x | 2x | 20x | 20x | 32x |
|---|---|---|---|---|---|---|---|---|---|---|
| 58 | 1 | 2 | | 1 | | 1 | | | | |
| 26 | | 1 | | | 1 | | 1 | | | |
| 40 | | | 1 | | | | | | 1 | |
| 72 | | | | 1 | 1 | 1 | 1 | 1 | | 1 |
| 52 | | | | | | | | 1 | | 1 |

248 total

- Indies Orange #114
- Burnt Orange #149
- Light Orange #67
- Fuchsia #3
- Beige #43

One of my weaving friends asked me why I spend so much time designing and weaving little rep coasters and hot pads. I replied that I consider these "little gems"—gems because they are small and, since they are woven in rep, the colors don't mix and are strong and pure.

In a small piece such as a coaster, you are free to play with colors and design without a huge commitment. They make great gifts and please me to have around my own house. I usually put on enough warp for eight or more, make a couple sets for gifts or to sell, and save one or two for myself.

I chose hot pink and orange this time because it is one of my favorite combinations, although admittedly I don't wear it and it doesn't "work" in my house. I was also interested in designing something that had sides that weren't mirror images, which is a break from many of my designs and something I would like to incorporate into larger items. Each one is slightly different depending on how it is treadled, making the weaving more interesting. At 60 ends per inch, they do take time to warp and thread but weaving one takes little more than a half hour, once you've wound your shuttles.

You can treadle these as shown in the draft, or you can design your own treadling. There are 21 thick weft picks, making the eleventh pick the center point of the treadling. You can reverse from that point if you want a symmetrical design, or decide to treadle the remaining 10 thick picks any way that pleases you. If you don't like orange and pink (which I understand!), substitute other colors that you do like. It's hard to go wrong, and you'll enjoy your own little gems.

**1** Following the warp color order in Figure 1, wind a warp of 248 ends 1¾ yd long. For ease in warping, hold 2 ends together separated by your fingers to prevent twisting. For the sections of the warp that are a single color, wind a ball of the color and warp from it and the cone. For the section that has two of one color versus one of the other, wind a ball of the first color, in this case, Indies Orange, and wind 3 threads at a time. Use your preferred method to warp the loom, and thread following the draft in Figure 2. Sley 4 per dent in a 15-dent reed, centering for a weaving width of 4⅛". Do not use floating selvedges.

**2** The thick weft is a mixture of 30 threads of Fuchsia, Indies Orange, and Burnt Orange. Prepare enough thick weft for two coasters at a time by measuring 10 threads 6⅓ yd long of each weft color and then winding them together on a stick shuttle smoothing the threads as you wind them. Wind a second shuttle with 1 thread of Fuchsia.

**3** Begin each coaster by weaving 28 picks using the thin weft. Start the thick weft from the side where the thin weft ends. To start the thick weft, open the shed and lay in the weft leaving a 5" tail on the side. Approximately 2" from the edge, pull half of the weft threads up through the warp and trim them to end about 1" from the selvedge. Place the trimmed threads back in the shed. With your fingers twist the longer piece and bend it on top of itself inside the shed, leaving a loop approximately ⅛" wide on the outside of the

### STRUCTURE
Rep weave.

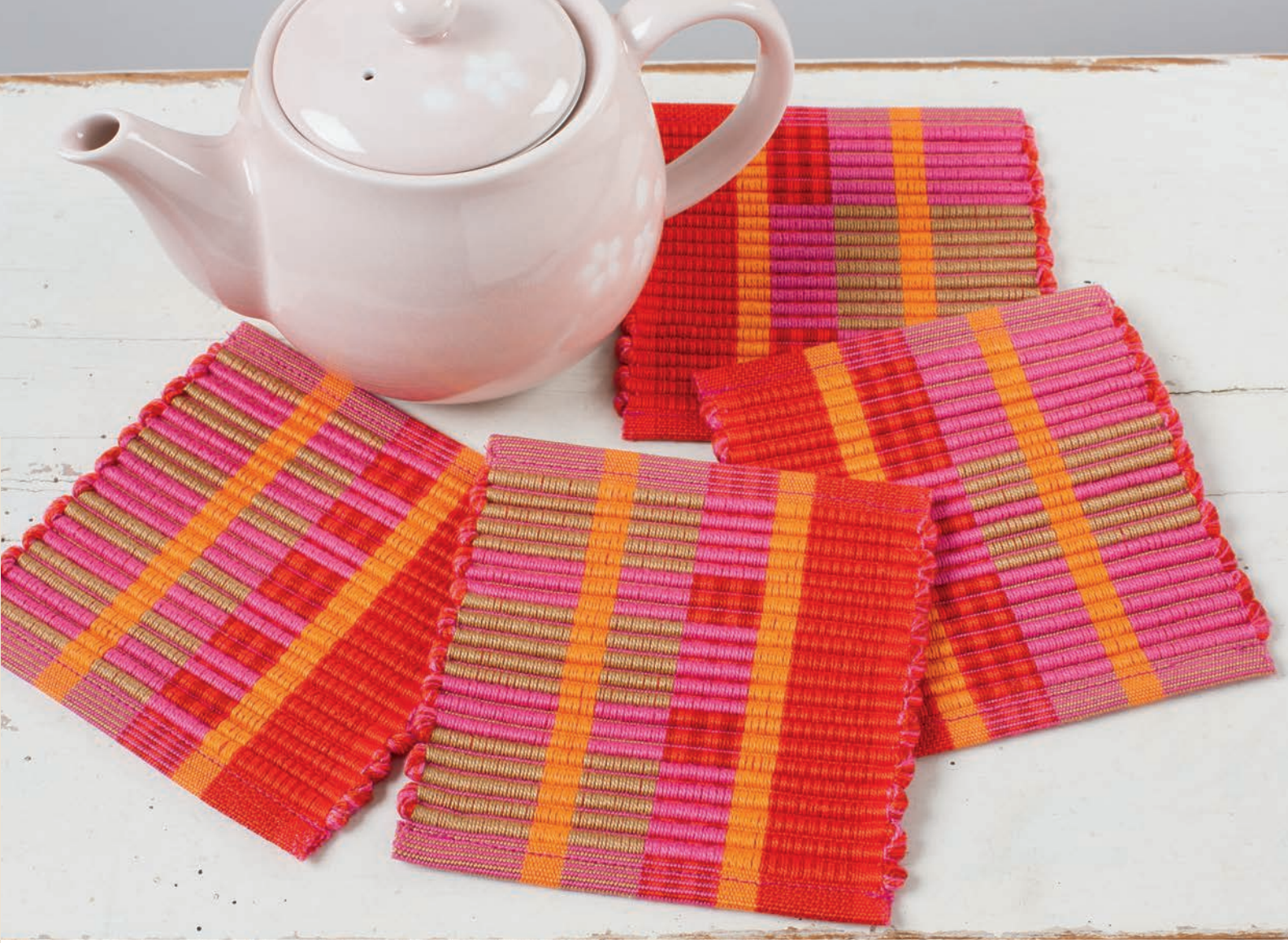
### EQUIPMENT
4-shaft loom, 5" weaving width; 15-dent reed; 2 stick shuttles.

### YARNS
**Warp:** 10/2 mercerized pearl cotton (4,200 yd/lb; UKI), Beige #43, 92 yd; Burnt Orange #149, 46 yd; Fuchsia #3, 126 yd; Indies Orange #114, 102 yd; Light Orange #67, 70 yd.
**Weft:** 10/2 mercerized pearl cotton, Fuchsia 158 yd; Burnt Orange and Indies Orange, 128 yd each.

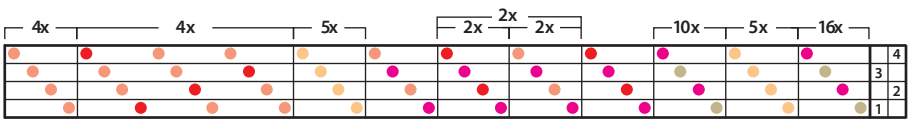
### WARP LENGTH
248 ends 1¾ yd long (allows 8" for take-up, 27" for loom waste); for each additional coaster, add ¼ yd warp.

### SETTS
**Warp:** 60 epi (4/dent in a 15-dent reed).
**Weft:** hems, 20 ppi (thin); body, 9 ppi (4 thick and 5 thin).

### DIMENSIONS
**Width in the reed:** 4²⁄₁₅"
**Woven length (measured under tension on the loom):** 28".
**Finished size after washing:** 4½" × 4½" with ¼" doubled hems.

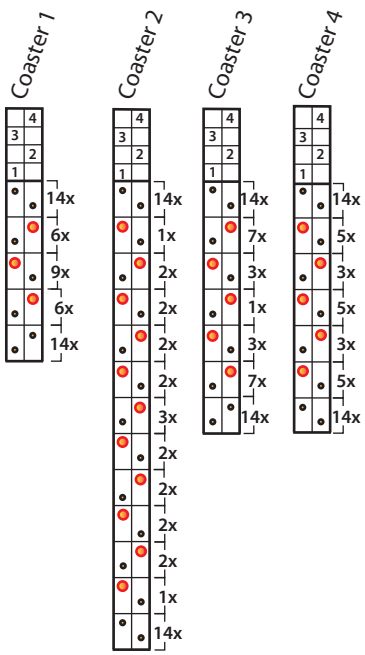


### 2. Draft




= Indies Orange #114
= Burnt Orange #149
= Light Orange #67
= Beige #43
= Fuchsia #3

### 3. Treadling Variations




shed. Determine where the overlap of the 2 ends is, and then trim the longer piece so that it just overlaps the shorter piece. Change sheds and beat firmly.

**4** Following the treadling chart in Figure 3, weave the body of the coaster. Do not angle either weft, but lay them straight within the shed. To change blocks, include the next thick pick in the same shed as the last thin pick. This will maintain the correct shuttle order and help keep your selvedges neat. When weaving the thin picks, watch the outside warp threads to be sure they are being caught. If not, before proceeding to the next shed, run the thin weft shuttle either over or under the thick weft to catch the edge threads. For cleaner edges, use your free hand to lightly twist each thick weft pick where it enters the shed, before fully placing the pick.

**5** When the body of the coaster is complete, leave 5" of thick weft. To end the thick weft, follow the process described above for starting it. Finish the coaster by weaving 28 picks of thin weft. Insert 2 threads of a contrasting color, and start the next coaster.

**6** Remove the coasters from the loom. Secure the raw edges with machine stitching. Machine wash and dry. Cut apart. Fold the hems over twice ¼", press, and machine stitch.

COLOR AND PATTERN

Let colors and patterns change and move to create woven harmony.



# Fresh Citrus Napkins and Tablecloth

REBECCA FOX

"Why do two colors put next to each other sing?"
– Pablo Picasso

I've always marveled at how colors in nature coordinate with one other. While it is cold and snowing outside, citrus fruits are in marvelous abundance at the grocer, and their bright colors lift my spirits. Those fresh, citrusy colors were the inspiration for this project, a design that kept evolving in interesting ways as I wove.

This project started as a kitchen towel. I created a striped warp pattern out of citrus colors (yellow, orange, green, and pink) thinking that it would be lively and cheerful. The towels were nice but, as usual, I started to get bored with this long warp and wondered what it would be like to create a plaid pattern for napkins. I used the warp stripes as a template for the weft-stripe order and started to weave the napkins. I beat the weft lightly to insure a soft, supple hand. The resulting fabric was perfect.

After weaving three of the six napkins, I began to get ideas about a matching tablecloth. I wanted something that would both contrast *and* coordinate with the colorful napkins. I used the natural white cotton as the base and chose nine of the twelve colors in the napkins to create a plain-weave plaid. In keeping with the random threading of the napkin colors, all the plaid stripes in the tablecloth are in a different color order. I planned to hem all four sides for symmetry.

I am looking forward to using my new table linens on the back porch once summer arrives. And all their citrusy goodness will go perfectly with my homemade lemonade!

## RESOURCES

Yoshida, Kiju. Orimono Soshiki Hen. [Textile System] Japan, 1903. www.handweaving.net, Draft#44646.

## NAPKINS

1 Wind 516 warp threads 5¼ yd long, using the color sequence indicated in the warp color order, Figure 1, holding the 3 colors for each color blended section between your fingers as you warp. Measure 2 floating selvedges of Natural (white) and set aside. Use your preferred method to warp the loom, and thread following the draft in Figure 2. Depending upon the look you want within the color-blended sections, you have the choice of threading the 3 different colors in order or randomly. Sley 3 ends per dent in an 8-dent reed, center-

## STRUCTURE
Twill.

## EQUIPMENT
8-shaft loom, 22" weaving width; 8-dent reed; 1 shuttle; 5 bobbins.

## YARNS
**Warp:** 8/2 unmercerized cotton (3,360 yd/lb; UKI, WEBS, Valley Yarns, Yarn Barn), WEBS Spectra Yellow #1382, WEBS Pale Yellow #1171, and UKI Yellow #31, 148 yd each; UKI Beauty Rose #24, UKI Cinnamon #37, WEBS Peaches and Cream #4548, UKI Orange #43, Yarn Barn Pumpkin #8265, and WEBS Orange #4425, 274 yd each; WEBS Army Green #5606, WEBS Willow Green #5604, and WEBS Lime #5792, 126 yd each, WEBS Natural #8176, 264 yd.
**Weft:** 8/2 unmercerized cotton (3,360 yd/lb; WEBS), Natural #8176, 360 yd; Lime #5792, 288 yd; Peaches and Cream #4548 and Orange #4425, 624 yd each; Pale Yellow #1171, 336 yd.

## OTHER SUPPLIES
Sewing thread, Fray Check.

## WARP LENGTH
518 ends 5¼ yd long (includes 2 floating selvedges; allows 7½" for take-up, 36" for loom waste).

## SETTS
**Warp:** 24 epi (3/dent in an 8-dent reed).
**Weft:** 23 ppi.

## DIMENSIONS
**Width in the reed:** 21¾".
**Woven length (measured under tension on the loom):** 145½".
**Finished size after washing:** six napkins 18½" × 18¼".

On the web

Go to weavingtoday.com to download instructions for the citrus tablecloth.



ing for a weaving width of 21½". Sley the floating selvedges separately through the reed on either side of the warp and weight them behind over the back beam.

**2** Weave the napkins according to the weft color order chart in Figure 4 and following the treadling sequence in the draft in Figure 2. When you finish each napkin, insert 2 picks of a contrasting color thread to make a cutting line and then start the next napkin.

**3** Remove the napkins from the loom. Zigzag the raw edges.

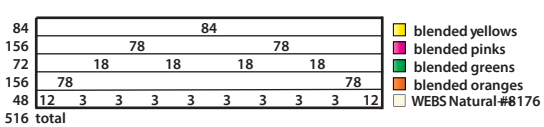
**4** Machine wash in warm water and machine dry.

**5** Run a line of Fray Check along the cutting lines and let dry. Cut the napkins apart.

Turn under ½" on the ends and press. Turn again. Press and machine stitch the hems.

**Note:** There are 3 different shades each of yellow, orange, green, and pink in the napkin warp (creating 12 blended colors) plus natural white. Rebecca measured the warp using the 3 shades of each color held together and then threaded by randomly selecting threads from each group. This will sometimes result in two threads of identical color next to each other. She liked the surprise of how this looks, and it has the advantage of speeding up the threading. For the weft, she used a single color for each weft stripe.

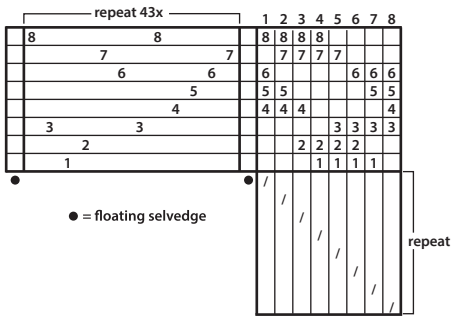
### 1. Warp color order




- blended yellows = UKI Yellow #31, WEBS Spectra Yellow #1382, and WEBS Pale Yellow #1171
- blended pinks = UKI Beauty Rose #24, UKI Cinnamon #37, and WEBS Peaches and Cream #4548
- blended greens = WEBS Army Green #5606, WEBS Willow Green #5604, and WEBS Lime #5792
- blended oranges = UKI Orange #43, Yarn Barn Pumpkin #8265, and WEBS Orange #4425

For blended colors, wind the 3 colors together, counting each color as a single warp thread. So, for example, to get 84 ends of the blended yellows, you will wind twenty-eight 5¼-yard lengths of the three colors held together (3 x 28=84). For each stripe of the blended greens , you will wind 6 lengths of the three colors together, and for each stripe of the blended pinks and blended oranges, you will wind 52 lengths of the three colors together.

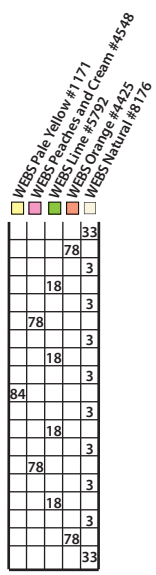
### 2. Draft




### 3. Heddle count

| | |
|---|---|
| Shaft 8 | 86 |
| Shaft 7 | 86 |
| Shaft 6 | 86 |
| Shaft 5 | 43 |
| Shaft 4 | 43 |
| Shaft 3 | 86 |
| Shaft 2 | 43 |
| Shaft 1 | 43 |
| Total | 516 |

### 4. Weft color order



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# Zigzag Scarf

DEBORAH JARCHOW

When Ashford launched its adorable SampleIt, an 8"-wide rigid-heddle loom, I was immediately intrigued by how easy it was to use this little loom. At the same time, I'd been playing around with some of the wonderful yarns that have very slow color changes such as Sausalito from Crystal Palace. So I challenged myself to create a project that would combine this yarn and a small rigid-heddle loom with an easy pick-up technique and came up with this zigzag scarf. (The warp length given in this project is fine for small rigid-heddle looms like the SampleIt or the 10" Schacht Cricket, which don't create much loom waste. For larger looms, you'll want to include some extra warp length.)

Yarns with very slow color changes create beautiful color patterns. I enjoy using these yarns for their gradual color progressions without abrupt changes in the blocks of color. To preserve the integrity of the color changes so they flow smoothly with no jumps in the color pattern, you must wind your weft in a specific manner (see Tips box).

**1** With your chosen color of warp yarn, warp the loom according to your preferred method, warping 44 ends 2¼ yd (81") long for a small rigid-heddle loom or 2½ yd (90") for a larger loom. Center for a width of 5⅞" in a 7½-dent reed, or 5½" in an 8-dent reed.

**2** Set up the loom for the pick-up sequence: Place the heddle in the down position. Working behind the heddle, insert a piece of cardboard or stiff paper under the slot threads, and slide the cardboard all the way to the back beam. It stays in place during the entire project and serves as a guide to help you to see where to insert the pick-up stick.

**3** Wind bobbins or stick shuttles with Sausalito, so that gradual color changes are maintained (see Tips). Leaving at least 6" for fringe (including knots used to tie on), weave 12 picks of plain weave to serve as a border, beginning on an up shed (the heddle is on top of the blocks and hole threads form the upper layer of the shed). Hemstitch across the end of the scarf. (See page 73 for hemstitching instructions.)

**4** For pick-up rows, read the chart in Figure 1 from the bottom up. Place the heddle in the down position so that the slot threads form the top layer of the shed. Working behind the heddle and on top of the cardboard guide, insert the pattern stick under the threads marked in the pick-up chart, Figure 1. (The chart shows only the 22 slot threads on top of the cardboard.) Once the pick-up stick is inserted, leave it pushed back on top of the cardboard guide unless it is in use. When the weaving sequence calls for the pattern stick, move it forward to just behind the heddle, place a weft pick, then move it back to its position on the cardboard.

**5** To weave the pattern sequence, insert the pick-up stick as indicated on the chart, then weave a 6-pick sequence as follows:
Row 1: Heddle up with pick-up stick forward.
Row 2: Heddle down.
Row 3: Heddle up with pick-up stick forward.
Row 4: Heddle down.
Row 5: Heddle up (pick-up stick remains at back).
Row 6: Heddle down.
Make the next pick-up and repeat the 6-pick weaving sequence.

**6** Weave the pattern repeat 3 times, then weave the repeat from the beginning through row 18 to balance.

**7** Weave 12 rows plain weave for a border, and hemstitch across the end.

**8** After taking the scarf off the loom, put it in cool water with a little bit of liquid fabric softener, and let it rest for about ½ hour. Rinse, press out the excess water, and roll in a towel to get out most of the moisture. Hang to dry, and then press lightly with a warm iron. Trim any weft tails and even up the fringe. Wear and enjoy!

## STRUCTURE

Plain weave with pick-up.

## EQUIPMENT

Rigid-heddle loom, 6" weaving width; 7½ or 8-dent reed; 1 boat shuttle and 2 bobbins or 1 stick shuttle; 1 pick-up stick; 1 piece of cardboard 1" × 8" for pick-up guide.

## YARNS

**Warp:** 100% merino wool (1,000 yd/lb, 110 yd/50 g ball; Superwash Merino 5; Crystal Palace Yarns), #1020 Vivid Violet for red-purple scarf or #5234 Dove Gray for blue-gray scarf, 100 yd (110 yd if larger loom is used).
**Weft:** 80% merino/20% nylon yarn with slow color change yarn (1,800 yd/lb, 198 yd/50 g ball; Sausalito; Crystal Palace Yarns), #8457 Bonfire for red-purple scarf or #8308 Monet for blue-gray scarf, 138 yd.

## WARP LENGTH

44 ends 2¼ yd (81") long (allows 3" for take-up, 14" for loom waste; loom waste includes fringe). If a larger loom is used, increase warp length to 2½ yd, which allows 2" for take-up and 24" for loom waste.

## SETTS

**Warp:** 7½ or 8 epi (1/slot and 1/hole in a 7½ or 8-dent reed).
**Weft:** 12 ppi.

## DIMENSIONS

**Width in the reed:** 5⅞" for 7½-dent reed; 5½" for 8-dent reed.
**Woven length (measured under tension on the loom):** 64".
**Finished size after washing:** 1 scarf 5" × 60" plus 5" fringe at each end.



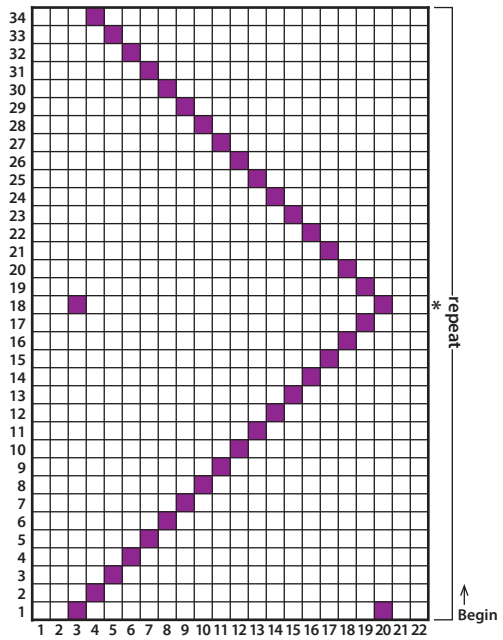
## TIPS

Winding weft for smooth color progressions in space-dyed yarns.

- To wind a stick shuttle so that the color changes flow correctly as you weave, first wind the amount of yarn you will put on one shuttle into a ball (about ¼ of a ball of Sausalito), starting with the outside end. Next, wind your stick shuttle from the ball you just made, again starting with the end on the outside of the ball. Follow this procedure each time you need more weft.
- To wind bobbins for a boat shuttle, wind each bobbin and then wind from that bobbin onto another bobbin before weaving with it.

### 1. Draft

Pick-up rows




Each row represents one pick-up row and each column represents 1 slot warp thread on top of the pattern stick guide.

Read the chart from the bottom up, as it is woven.

To make the pick-up, pick up only the warp threads marked with colored squares and skip over any unmarked squares.

For each scarf, weave the repeat 3 times; then weave pick-up rows 1 through 18 to balance. (* indicates the last pick-up row of the balance sequence.)

***Pattern Repeat***

Make pattern pick-up, as indicated on chart.
Row 1: Heddle up with pick-up stick pushed forward to behind heddle.
Row 2: Heddle down.
Row 3: Heddle up with pick-up stick forward.
Row 4: Heddle down.
Row 5: Heddle up (pick-up stick remains at back).
Row 6: Heddle down.

Make next pick-up and repeat the 6-pick weaving sequence.

# Northwoods, A Navajo-Inspired Mat

MARCELLA EDMUND

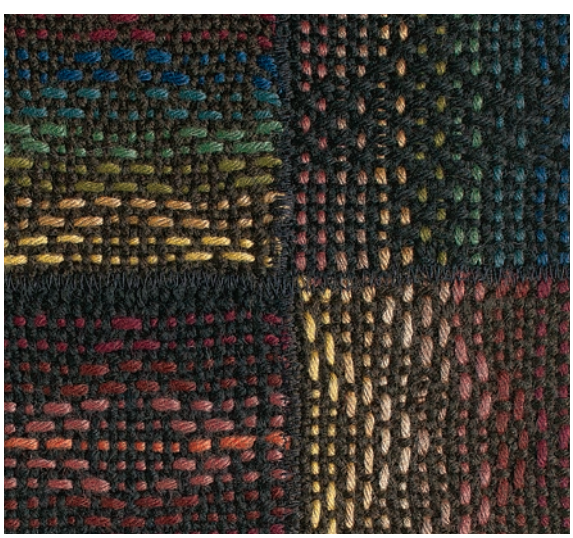
Most weavers would never think of a Navajo-style rug as being swift or spontaneous to weave. I admire Native American weaving and have pictures in my studio. I've dreamed of creating my own, but I never felt ready to undertake it until recently. There was one nearby as I was weaving a diamond pattern of floats on my pin loom, and something clicked! Arrows, crosses, diamonds, and bars are all classic Navajo design motifs that are easily made on the pin loom.

I laid out tapestry yarn in color and shade order, and worked with a diamond draft, varying the patterns and placement. Each woven square was a discovery as the colors revealed the designs. Then I had more design fun arranging the squares in a pleasing pattern. I hope you'll use this project as a starting point for your own design explorations.

**1** Precut 16" lengths of pattern yarns so that you can "paint" the patterns spontaneously.

**2** For this mat, you will weave 5 squares with the double-diamond pattern, 4 each with the chevron and cross patterns, and 2 with the hourglass pattern. For each square:

- Wind the loom with the background color for the first 3 layers.
- Thread 16" of the darkest color yarn, and follow one of the patterns from Figures 1–4, adding a new color every 3–4 rows and shading from dark color at the top and bottom to light in the middle.
- Stroke the threads with the needle while the square is still on the loom to even the weave and fill out the selvedges.



**3** Apply a shot of steam to the squares to relax the edges. To assemble the mat, lay the squares side-by-side as you see them in the photograph and machine zigzag with a wide, short stitch. Press gently from the back.

**4** Once the mat squares are assembled, full the fabric by agitating gently in warm water, roll in a towel to remove excess water, and lay flat to dry.

**5** When it is dry, center the mat on the felt backing, then smooth and pin from the center out, maintaining square corners and parallel sides (use a marked cutting board to assist).

**6** Machine stitch into the seams around the center square. (You may know this as "stitch in a ditch.") Continue around all the squares, working from the center toward the edge. Tuck and pin under all the loose ends from weaving and stitch the edge next to the loops; an awl can help tuck the loose ends under as you sew. Trim the felt backing to an even ¾" all around to finish.



### STRUCTURE

Plain weave with floats.

### EQUIPMENT

4" × 4" pin loom; 6" weaving needle; sewing machine.

### YARNS

**Background yarn:** tapestry yarn (43 yd/hank; DMC Tapestry Wool), Black #0003, 120 yd (3 hanks).
**Pattern yarn:** tapestry yarn (8.7 yd/skein; DMC Tapestry Wool), 6 or more colors of your choice, 1 skein each.

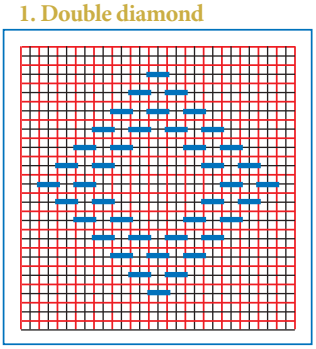
### OTHER SUPPLIES

Sewing thread; 14" x 22" piece of felt for backing.

### DIMENSIONS

**Finished size:** one mat, 12½" × 20½".

## 1. Double diamond

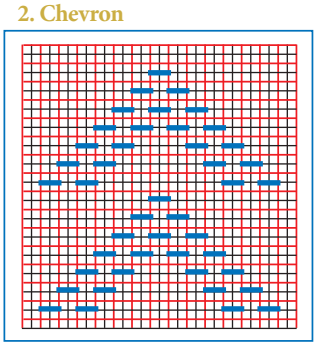


= 3-thread float on back side of weaving

Weaving pattern:
Row 1: Under (U), Over (O) all the way across
Row 2: UO14, U3, OU14
Row 3: UO12, U3O1, U3, OU12
Row 4: UO10, (U3O1)2, U3, OU10
Row 5: UO8, (U3O1)3, U3, UO8
Row 6: UO6, U3O1U3, W5, U3O1U3, OU6
Row 7: UO4, U3O1U3, W9, U3O1U3, OU4
Row 8: UO2, U3O1U3, W13, U3O1U3, OU2
Rows 9–15: repeat Rows 7–1, working backwards
Row 16: UO all the way across

How to read the patterns:
UO14 = weave under and over 14 threads
U3 = weave under 3 threads
O1 = weave over 1 thread
(U3O1)2 = weave under 3 and over 1 thread two times
W5 = weave plain weave for 5 threads

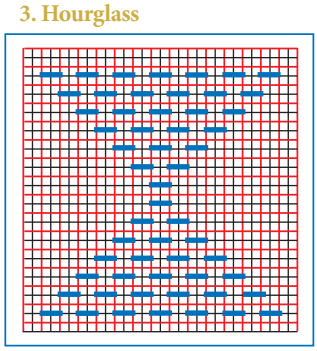
## 2. Chevron



= 3-thread float on back side of weaving

Weaving pattern:
Row 1: Under (U), Over (O) all the way across
Row 2: UO14, U3, OU14
Row 3: UO12, U3O1U3, OU12
Row 4: UO10, (U3O1)2, U3, OU10
Row 5: UO8, (U3O1)3, U3, UO8
Row 6: UO6, U3O1U3, W5, U3O1U3, OU6
Row 7: UO4, U3O1U3, W9, U3O1U3, OU4
Row 8: UO2, U3O1U3, W13, U3O1U3, OU2
Rows 9–15: repeat Rows 2–8
Row 16: UO all the way across

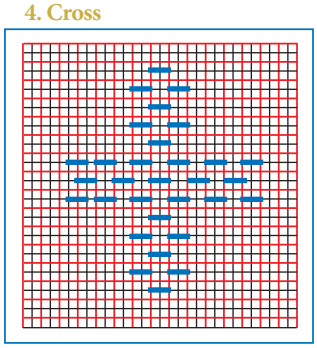
## 3. Hourglass



= 3-thread float on back side of weaving

Weaving pattern:
Row 1: Under (U), Over (O) all the way across
Row 2: UO2, (U3O1)6, U3, OU2
Row 3: UO4, (U3O1)5, U3, OU4
Row 4: UO6, (U3O1)4, U3, OU6
Row 5: UO8, (U3O1)3, U3, UO8
Row 6: UO10, (U3O1)2, U3, OU10
Row 7: UO12, U3O1U3, OU12
Row 8: UO14, U3, OU14
Rows 9–15: repeat Rows 8–2 in reverse order
Row 16: UO all the way across

## 4. Cross



= 3-thread float on back side of weaving

Weaving pattern:
Row 1: Under (U), Over (O) all the way across
Row 2: UO14, U3, OU14
Row 3: UO12, U3O1U3, OU12
Row 4: repeat Row 2
Row 5: repeat Row 3
Row 6: repeat Row 2
Row 7: UO4, (U3O1)5, U3, UO4
Row 8: UO6, (U3O1)4, U3, UO6
Row 9: repeat Row 7
Rows 10–13: repeat Rows 2 and 3 twice
Row 14: repeat Row 2
Row 15: repeat Row 1
Row 16: UO all the way across

CHANGE IT UP

Threading is not the end of design. Change the blocks or sett to boldly go where your warp hasn't gone before.



# Spicy Scarves

TIEN CHIU

## IMPROVISING WITH BLOCKS

For the inaugural warp on my new loom, I wound a 13-yard warp in white silk. I thought I would need at least 7 or 8 yards of weaving to get accustomed to my loom's quirks, and then I'd have enough left over for a scarf and some samples. To my surprise, however, the loom worked perfectly after the first few inches of weaving, leaving me with what seemed like miles of extra warp.

Fortunately, I had used a profile draft for my original threading, so I could easily create a new pattern by changing the profile tie-up and treadling. Using my weaving software, I changed the profile draft to a thread-by-thread draft in just a few minutes. And presto! I was able to design a second pattern, very different from the first. It was just what I needed to spice up a long warp. To heat things up further, I wove one scarf with a weft the color of cocoa, and another with a weft the shade of smoked chiles. Next winter, I'm ready to wear them while sipping some spiced-up hot chocolate!

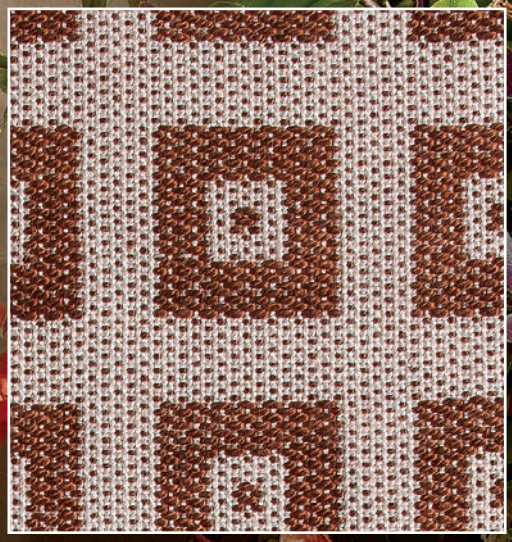
Here are the profile drafts for the two scarves. Only the treadling and tie-up differ; the profile threading is the same. (For instructions on creating new profile drafts on the same threading, see my article in this issue, "Improvising with Profile Drafts.")

1 Wind 300 warp threads 5 yd long. Use your preferred method to warp the loom, and thread following the profile threading in Figure 1, substituting the threading units in Figure 3 for the squares on the profile draft. Sley 2 per dent in a 15-dent reed, centering for a weaving width of 10". Do not use floating selvedges.

2 For the Diamonds scarf, tie up your loom following the Diamond tie-up in Figure 3. Wind one bobbin with the natural Taiyō silk for the tabby weft and one bobbin of the Kiku silk in Creole Spice #222.

3 Leave a tail three times the width of your warp and weave 10 picks of plain weave using the tabby weft. Hemstitch in bouts of 10 ends then follow the profile treadling in Figure 1, substituting the treadling units in Figure 3 for the squares on the profile draft. End by weaving 10 picks of plain weave using the tabby weft and then hemstitch. If you are planning to weave the second scarf, insert spacers for 8½" to allow for fringe.

For the Squares scarf, tie up your loom following the Squares tie-up in Figure 3. Wind one bobbin with the natural Taiyō silk for the tabby weft and one bobbin of the Kiku silk in Crème Brulée #9511 for the pattern weft. Leave a tail, weave 10 picks of plain weave using the tabby weft, and hemstitch. Follow the profile treadling in Figure 2, substituting the treadling units in Figure 3 for the squares on the profile draft. End by weaving 10 picks of plain weave using the tabby weft and hemstitching.



## STRUCTURE

Summer and winter.

## EQUIPMENT

8-shaft loom, 10" weaving width; 15-dent reed; 2 shuttles with bobbins.

## YARNS

**Warp:** 30/2 bombyx silk (7,500 yd/lb; Treenway Taiyō), natural, 1,500 yd.
**Tabby weft:** 30/2 bombyx silk, natural, 1,140 yd for both scarves.
**Pattern weft:** 20/2 bombyx silk (5,000 yd/lb; Treenway Kiku), #222 Creole Spice for Diamonds scarf and #9511 Crème Brulée for Squares scarf, 566 yd each.

## WARP LENGTH

300 ends 5 yd long (allows 6" for take-up, 48" for loom waste and fringe).

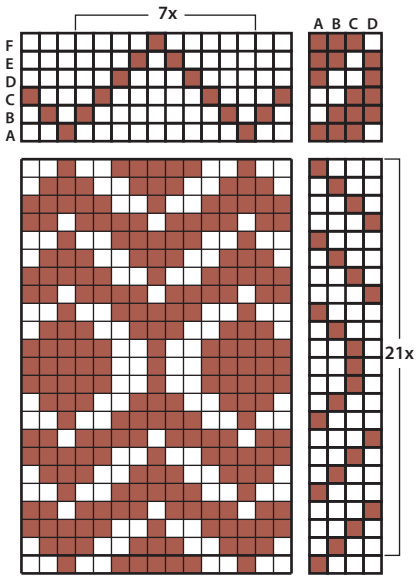
## SETTS

**Warp:** 30 epi (2/dent in a 15-dent reed).
**Weft:** 59 ppi (28½ ppi pattern, 28½ ppi tabby); 30 ppi plain weave.

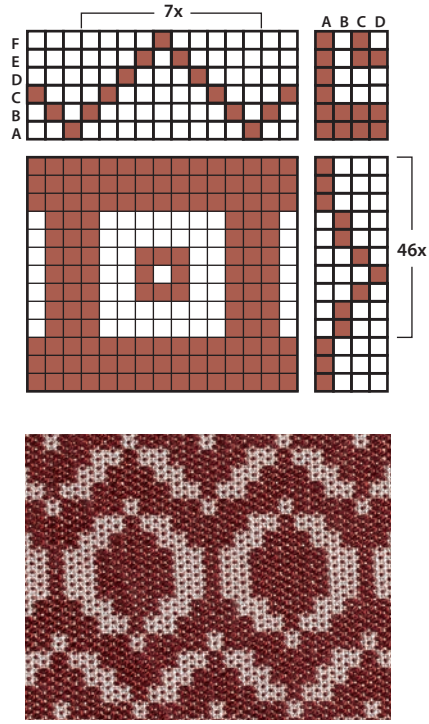
## DIMENSIONS

**Width in the reed:** 10".
**Woven length (measured under tension on the loom):** 126" (63" for each scarf not including fringe).
**Finished size after washing:** two scarves, each 8¼" x 58" with 3½" fringe at each end.

### 1. Profile draft: Diamonds




### 2. Profile draft: Squares




### 3. Draft




○ 30/2 Taiyō Silk tabby weft
● 20/2 Kiku Silk pattern weft

Tie-up for Squares

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
|---|---|---|---|---|---|---|---|---|---|---|
| 8 | | | | | 8 | 8 | | | 8 | 8 |
| 7 | | | | | 7 | 7 | | | | |
| 6 | | | | | 6 | 6 | 6 | 6 | 6 | 6 |
| 5 | | | | | 5 | 5 | 5 | 5 | 5 | 5 |
| 4 | | | | | | | | | | |
| 3 | | | | | | | | | | |
| 2 | | | 2 | | 2 | | 2 | | | 2 |
| 1 | | 1 | | 1 | | 1 | | 1 | | |



**4** Remove fabric from the loom. Cut fringe to 4¼" and twist 2 groups of 10 warps together for the fringe.

**5** Handwash in warm water with a small amount of Dawn detergent. Rinse well, hang to dry, then hard-press using the silk setting on your iron.

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# Sett Fiesta! Runner and Shawl

KATZY LUHRING, WITH MARY BERENT AND MICHELE BELSON

This project was born from a desire to get as much from every warp as we possibly can. We enjoy weaving complicated-looking fabrics without having to do a lot of complicated weaving, and we have a longstanding tradition of weaving multiple projects from one warp by varying the sett. It all began with a 14-yard warp sett at 96 ends per inch (epi) for rep mug rugs. Who knew that weaving 10 mug rugs would use only 2 yards of warp? What to do? Resley to 36 epi and make placemats. After weaving 8 placemats, we still had 6 yards of warp left. Then what? Resley to 24 epi and weave matching napkins!

It's a wonderful challenge to actually *plan* projects using different setts on the same warp, and that led us to this shawl and table runner. Luckily, 10/2 cotton is a versatile yarn: you can sett it as loosely as 20 epi and get a lovely drapey shawl, or sett it at 30 epi for a sturdy, tightly woven table runner. Weft color choices strongly influence the resulting fabrics. On this project, weaving with only the warp yarns created the predominately red color for the runner, while adding 2 additional purple yarns created the predominately purple shawl.

The final design element for this project was using color and pattern asymmetrically. After beginning with a design of asymmetrical stripes on the computer, we overlaid the pattern blocks on top of the color stripes so that they didn't change at the same place. Alice Schlein used this independence of color and pattern blocks in her Turned Twill Towels (*Handwoven*, March/April 2001. We took a 4-shaft pattern, "Julia Larrabec's Linen" from Marguerite Porter Davison's book, and used it to create asymmetrical pattern blocks.

Weaving this project is the real fiesta! They look a little complicated, but once you get the hang of changing colors and pattern independently, you can just let go and weave. To provide some structure to this freestyle weaving event, we set up 3 "rules." First, the color and pattern blocks would change independently. Second, both the runner and shawl would begin and end with the same color. And third, we set predetermined proportions for the weft colors in the runner and shawl. These "rules" allow for a lot of creativity at the loom while providing some necessary design structure to the resulting fabrics.

## RESOURCES

Davison, Marguerite. "Julia Larrabec's Linen." *A Handweaver's Pattern Book*. Swarthmore, Pennsylvania: Marguerite P. Davison, 1944, p. 63.

Schlein, Alice. "Turned Twill Color Effects on Eight Shafts." *Handwoven*, March/April 2001, pp. 38–41.

**1** Wind 512 warp threads 5½ yd long, using the color sequence indicated in the warp color order, Figure 1. Use your preferred method to warp the loom making sure that the 8 ends of Red #10 are on the right side of the loom as viewed from the front; beam the warp for a width of 25⅜", the width of the shawl. Thread following the draft in Figure 2.

**2** To weave the shawl, allow 10" for fringe and weave a single repeat of block A, substituting the treadling units in Figure 2 for the letters on the profile treadling in Figure 3 and following the weft color order in Figure 4. As you weave the shawl, make sure to beat lightly for a consistent 20 picks per inch. Hemstitch, catching 4 ends in each bundle. Continue to weave the shawl following the block and color order in Figures 3 and 4 for a total length of about 82". (Note that the colors and treadling blocks do not change at the same time. There are also some extra picks in the weft color order, just in case you need to weave some extra repeats of block A to get to the de-

### STRUCTURE

Twill and M's and O's.

### EQUIPMENT

4-shaft loom, 26" weaving width; 10-dent reed; 1 shuttle; 6 bobbins.

### YARNS

**Warp:** 10/2 mercerized pearl cotton (4,200 yd/lb; Lunatic Fringe Yarns), #10 Red, 1,542 yd; #5 Red Purple, 1,144 yd; #5 Yellow Red, 132 yd.
**Weft:** 10/2 mercerized pearl cotton, #5 Red Purple, 766 yd; #10 Purple, 638 yd; #10 Red, 464 yd; #5 Purple, 80 yd; #5 Yellow Red, 52 yd.
20/2 mercerized pearl cotton (8,400 yd/lb; Lunatic Fringe Yarns), #5 Red Purple, 64 yd.

### OTHER SUPPLIES

Size 6/0 beads (available at Jo-Ann's), mixed colors, 650.

### WARP LENGTH

512 ends 5½ yd long (allows 9" for take-up, 55" for loom waste; loom waste includes fringe and allows for cutting and retying warp).

### SETTS

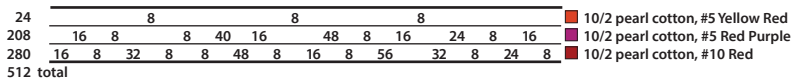
**Warp:** 20 epi (2/dent in a 10-dent reed) for the shawl; 30 epi (3/dent in a 10-dent reed) for the runner.
**Weft:** 20 ppi for the shawl; 28 ppi pattern and 30 ppi hems for the runner.

### DIMENSIONS

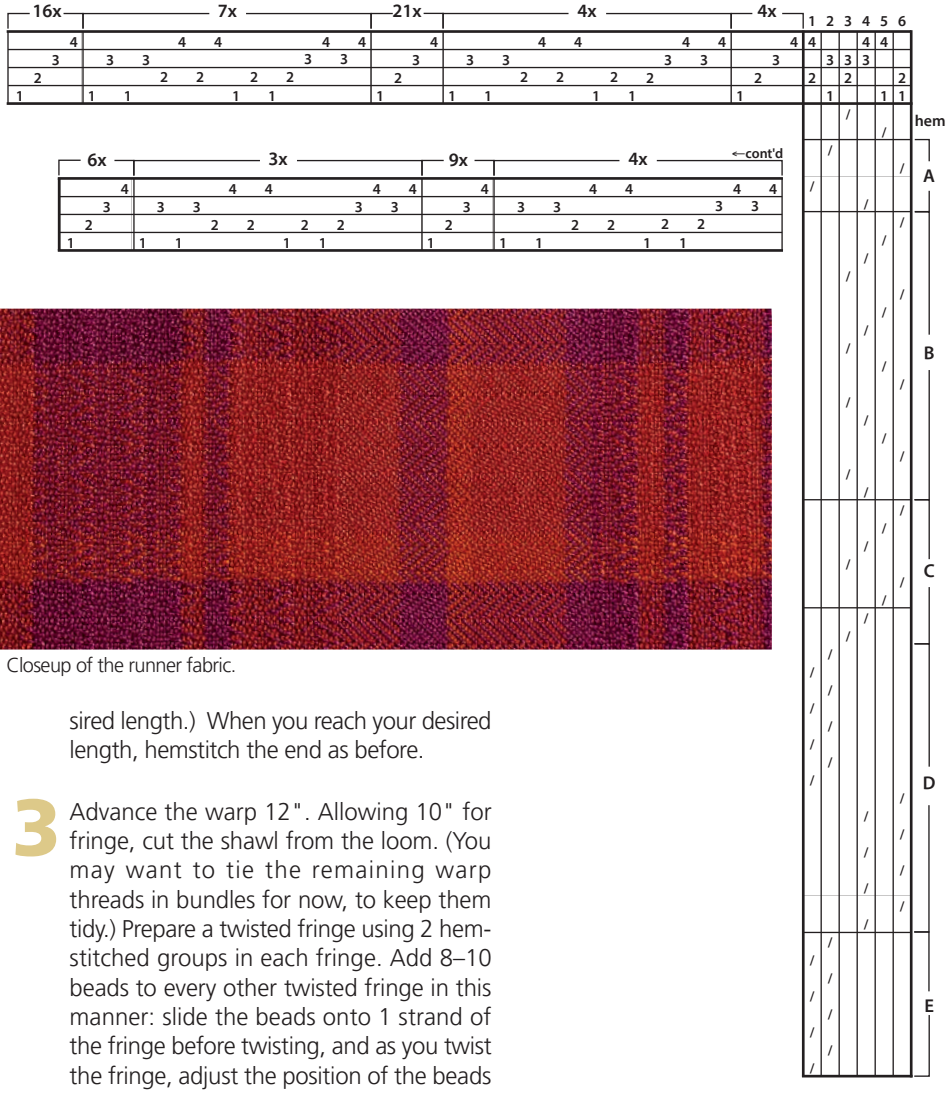
**Width in the reed:** 17$\frac{1}{10}$" (runner); 25⅜" (shawl).
**Woven length (measured under tension on the loom):** 52" for runner; 82" for shawl.
**Finished size after washing:** 1 runner 15" × 42½"; 1 shawl 22¾" × 72" plus 8" fringe on each end.

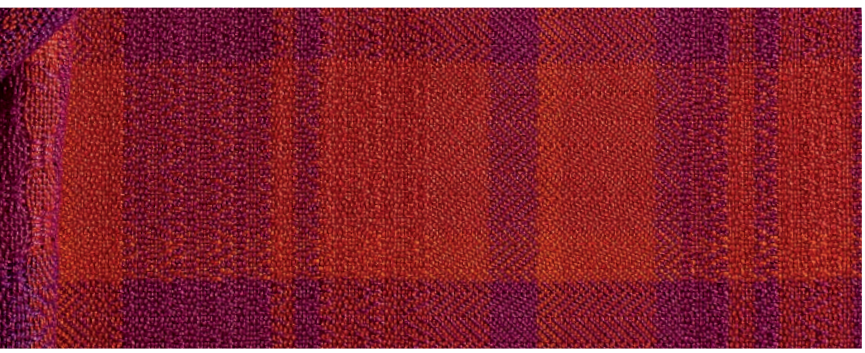


## 1. Warp color order




## 2. Draft



Closeup of the runner fabric.

sired length.) When you reach your desired length, hemstitch the end as before.

**3** Advance the warp 12". Allowing 10" for fringe, cut the shawl from the loom. (You may want to tie the remaining warp threads in bundles for now, to keep them tidy.) Prepare a twisted fringe using 2 hemstitched groups in each fringe. Add 8–10 beads to every other twisted fringe in this manner: slide the beads onto 1 strand of the fringe before twisting, and as you twist the fringe, adjust the position of the beads as desired.

**4** Wash the shawl in warm water with mild soap. Machine dry on medium heat until almost dry. Press with a warm iron on both sides until dry.

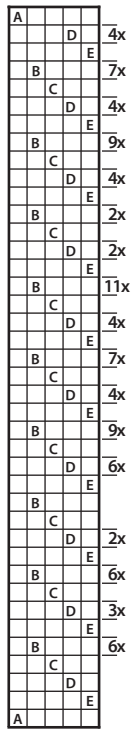
**5** For the runner, resley the reed 3/dent in a 10-dent reed for a total of 30 epi, now centering for a weaving width of 17 1/10". (The last dent will have only 2 ends.)

**6** Begin the runner by weaving a 2" hem with 20/2 cotton and using treadles 3 and 5 as shown in Figure 2. (A true plain weave is not possible with this threading.) Weave the body of the runner at 28–30 epi, substituting the treadling units in Figure 2 for the letters in the profile treadling in Figure 5 and following the weft color order in Figure 6. Continue weaving for 47". Note that the colors and treadling blocks do not change at the same time. Finish by weaving a 2" hem as before with 20/2 cotton.

**7** Remove the runner from the loom. Machine zigzag the raw edges. Machine wash with mild soap in warm water. Machine dry on medium heat until almost dry. Press with a warm iron on both sides until dry.

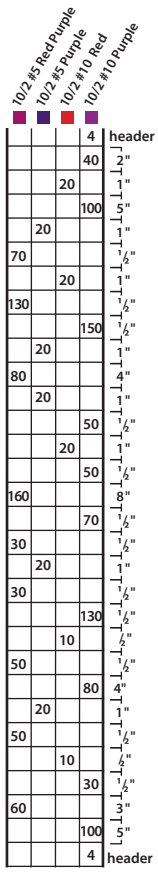
**8** Press the hem allowance under 1". Turn again so the hem is completely hidden under the runner. Press and handstitch the hem.

## 3. Profile treadling for shawl

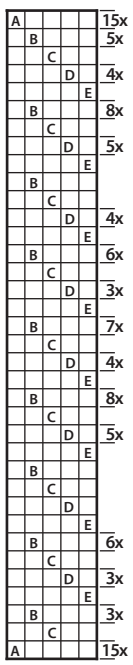



For each row, weave the treadling block indicated by the letter, weaving it the number of times indicated on the right. (See Figure 2 for pick-by-pick descriptions of the treadling blocks.) If there is no number listed, weave that block only once.

## 4. Weft color order for shawl



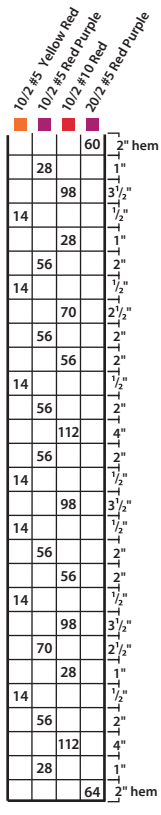

## 5. Profile treadling for runner




For each row, weave the treadling block indicated by the letter, weaving it the number of times indicated on the right. (See Figure 2 for pick-by-pick descriptions of the treadling blocks.) If there is no number listed, weave that block only once.

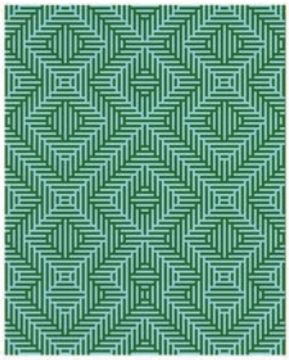
Weave according to lengths in the weft color order. Picks are provided for reference.

## 6. Weft color order for runner



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# American Snowflake Scarf

JAN JOSIFEK

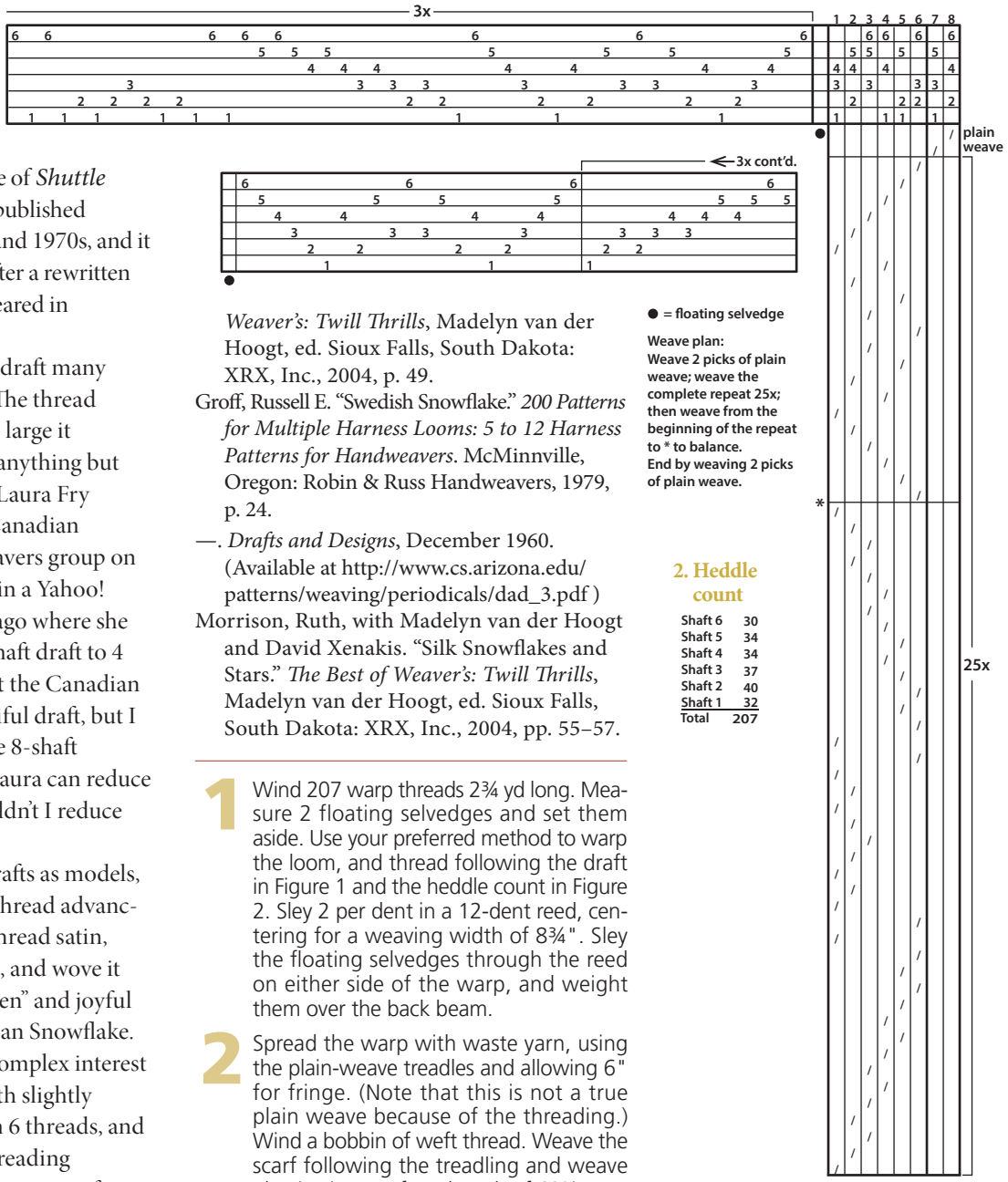
The 8-shaft Swedish Snowflake design has been popular since Mary Atwater first published it under that name in the August 1945 issue of *Shuttle Craft Bulletin*. Russell Groff published several versions in the 1960s and 1970s, and it became even more popular after a rewritten version of Atwater's draft appeared in *Weaver's* in 1991.

I made a copy of the Groff draft many years ago but never wove it. The thread count for a single repeat is so large it precludes weaving a scarf in anything but the finest yarn. But recently, Laura Fry posted a link to her 4-shaft Canadian Snowflake to the Leclerc Weavers group on Ravelry. I had seen her draft in a Yahoo! weavers group several years ago where she said she had reduced the 8-shaft draft to 4 shafts and "brazenly" called it the Canadian Snowflake. Laura's is a beautiful draft, but I was still more attracted to the 8-shaft version. Then I thought, "If Laura can reduce the draft to 4 shafts, why couldn't I reduce (or expand) it to 6 shafts?"

Using the 4- and 8-shaft drafts as models, I wrote the threading in a 3-thread advancing twill progression and 5-thread satin, composed the 2-2-1-1 tie-up, and wove it as-drawn-in. In Laura's "brazen" and joyful spirit, I named it the American Snowflake.

This 6-shaft draft has the complex interest of the 8-shaft version, but with slightly shorter floats of 5 rather than 6 threads, and the advantage of a shorter threading sequence, making it more appropriate for the yarns I use most often.

## 1. Draft




## 2. Heddle count

| | |
|---|---|
| Shaft 6 | 30 |
| Shaft 5 | 34 |
| Shaft 4 | 34 |
| Shaft 3 | 37 |
| Shaft 2 | 40 |
| Shaft 1 | 32 |
| Total | 207 |

**1** Wind 207 warp threads 2¾ yd long. Measure 2 floating selvedges and set them aside. Use your preferred method to warp the loom, and thread following the draft in Figure 1 and the heddle count in Figure 2. Sley 2 per dent in a 12-dent reed, centering for a weaving width of 8¾". Sley the floating selvedges through the reed on either side of the warp, and weight them over the back beam.

**2** Spread the warp with waste yarn, using the plain-weave treadles and allowing 6" for fringe. (Note that this is not a true plain weave because of the threading.) Wind a bobbin of weft thread. Weave the scarf following the treadling and weave plan in Figure 1 for a length of 68½".

**3** Remove the scarf from the loom allowing at least 6" for fringe. Trim the fringe to 6". Make a twisted fringe by twisting 2 groups of 4 threads tightly in the same direction. Tie a knot at the end of the twisted groups and let go for a cabled fringe. One fringe on each end will contain 9 rather than 8 threads.

**4** Handwash gently in warm water and mild soap. Rinse well, spin out excess water, and lay flat to dry. Press while still damp using silk setting.

## RESOURCES

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Groff, Russell E. "Swedish Snowflake." *200 Patterns for Multiple Harness Looms: 5 to 12 Harness Patterns for Handweavers*. McMinnville, Oregon: Robin & Russ Handweavers, 1979, p. 24.

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## STRUCTURE

Snowflake twill.

## EQUIPMENT

6-shaft loom, 9" weaving width; 12-dent reed; 1 shuttle with bobbin.

## YARNS

**Warp:** 14/2 alpaca/silk (3,472 yd/lb; Valley Yarns; WEBS), Grey Teal, 576 yd.
**Weft:** 18/2 wool/silk 5,040 yd/lb; Jagger-Spun Zephyr), Pewter, 422 yd.

## WARP LENGTH

209 ends 2¾ yd long (includes 2 floating selvedges; allows about 3" for take-up, 27" for loom waste; loom waste includes fringe).

## SETTS

**Warp:** 24 epi (2/dent in a 12-dent reed).
**Weft:** 23 ppi.

## DIMENSIONS

**Width in the reed:** 8¾".
**Woven length (measured under tension on the loom):** 68½".
**Finished size after washing:** 7¼" × 67". plus 5" twisted fringe at each end.

# Idea Gallery

# In Praise of Gamps

AMANDA CUTLER AND SUSAN HORTON

If you are one of those weavers who lives by the words "What if?" or if you simply want more information in return for your sampling efforts, gamps may just become your new best friend.

## THE LONG, LONG BOOKMARK JOB

AMANDA CUTLER

During the summer of 2012, I was approached by a business in Texas about weaving "a few" (meaning 75) bookmarks for them. My mind racing, I started planning a multicolored warp where each color stripe would have a different tie-up. Then, later that same week, the company upped their order: Instead of 75, they now wanted 2,000 bookmarks! I must have fallen over from the shock and possibly hit my head, because I actually agreed to do the project. I'm glad they had faith in me to deliver because it was one of the best projects I have ever done. I'm also glad I started designing while the numbers were small so when they increased by 260%, I was less overwhelmed.

I decided to make all 2,000 bookmarks different so that each recipient could have one with a unique color and pattern. I set up my loom with warp stripes about 1 inch wide. Between the stripes of color, I placed 4 strands of crochet thread to help the bookmarks maintain their sett and to give myself some sewing and cutting lines.

This project became the ultimate gamp. Each color stripe was threaded differently. I used all the 8-shaft patterns I could think of and even threw in some 4-shaft treadlings. The project was sett at 30 ends per inch, so I had to thread about 4 repeats of an 8-thread pattern for each 1-inch bookmark. I used straight threadings, diagonals, Vs, Ms and Ws, zigzags, split diagonals . . . you name it.

I also gathered as many different tie-up ideas as I could, some from pattern books and some I sketched out myself. I systematically worked my way through the warp, trying out different treadlings with different tie-ups. For each section, I used every treadling pattern found in the threading patterns before I changed the tie-up and started my treadling sequence all over again. After a while, I almost felt like Bubba Blue from the movie *Forrest Gump* "going on and on" about shrimp recipes, except that I was going on and on about threadings, treadlings, and tie-ups instead.

While I was weaving through all these variations, I came up with new ideas and recorded them in my notebook. Even so, I did need to repeat some of my favorite combinations to get the full 2,000 bookmarks.

By the end of the project, I was slightly exhausted, but I was persistent and diligent, weaving on the bookmarks for a certain period each day that summer. It took three warps, so imagine my relief when I finally pulled the third and final warp from my loom. Then came the sewing, stitching around each and every bookmark, cutting them apart, and peeling out the crochet thread. It made for a linty mess, but it was nice to have the bookmarks hold tightly together during the whole finishing process.

At the end of the summer of 2012, I finally completed the bookmark project. At final count, I had made 2,300 bookmarks. The business in Texas loved them, but more important to me, it makes me very happy to think that so many people own a piece of my weaving.





Amanda pushed the limits of gamp exploration, producing more than 2,000 bookmarks from a palette of patterns, treadlings, and colors. PHOTOS BY AMANDA CUTLER

## A GAMP IS WORTH A THOUSAND WORDS

SUSAN HORTON

The question "What if?" is often in my mind while weaving. After a decade or more of weaving samples for projects, I have recently found weaving gamps to be an equally if not more helpful method of testing color interaction and weave structure interaction. Rather than testing one color or weave structure at a time, I thread two or more of one or both, and treadle with those same and additional colors and structures. I consider these project-planning gamps as opposed to the more familiar color gamps and pattern gamps, which are used as reference tools.

In the weaving world, a gamp is defined as a fabric that combines multiple colors or patterns in the warp and uses the same selection of colors or patterns in the weft. As for any experiment, holding one element constant increases the information conveyed. A gamp that includes both multiple colors and patterns might be more interesting to weave but will ultimately give the weaver less information.

A traditional color gamp is useful because looking at cones of yarn next to each other or using a color wrap will not tell you how those colors will look woven together. Plain weave is the best choice to show how the colors look evenly blended, while structures such as twill or huck lace will show how the colors look when one or the other is more prominent. A traditional pattern gamp uses one color in the warp and one in the weft, but multiple patterns threaded in sections across the width of the warp.

I wove the two pattern gamps that are shown in the accompanying photographs. One followed the pattern in *Practical Weaving Suggestions* Volume 3–60, and the other is from Janet Phillips's book *Designing Woven Fabrics*. The first uses a threading of 11 different structures across the width and 35 different treadlings. Janet Phillips's twill gamp has 10 twills threaded in the warp and 50 different treadlings. Both are in



Susan's twill and 4-shaft gamps.
PHOTOS BY ANN SWANSON

pearl cotton and are woven on 4-shaft looms. Looking at these gamps, I would paraphrase the old expression to be "A gamp is worth a thousand words." Both allow me to see how changing the treadling and tie-up will change my fabric, but I can also see things such as the density of the different structures, where unmanageable floats will show up, and when it would be better to use a different yarn. On a pattern gamp, I can be sure that if two patterns work well together in one of the horizontal stripes, they will also work well together in another fabric.

Designing a gamp that suits your own needs isn't difficult, but there are some guidelines that increase its functionality.

## FOR A PATTERN GAMP:

- Warp a single color across the width using small dividing stripes of a contrasting color to separate the different patterns.
- Design stripes sufficiently large to show either a full repeat or at least 2 to 3 inches of each pattern.
- Use different setts for different weave structures if needed.
- Use a "face mark" to mark the "right" side and beginning of the gamp. (Fingerweaving a thick contrasting thread across the warp just after weaving the header is one way to add a face mark.)
- Allow enough warp to weave all of the structures "tromp as writ" plus extra warp for experimentation with different colors or treadlings.

## FOR A COLOR GAMP:

- Warp 3 or more colors in stripes across the width.
- Use stripes 2–3 inches wide.
- Thread one pattern consistently across the warp.
- Treadle consistently throughout.
- Use the warp colors in the weft in the same order as threaded.
- Allow enough warp to weave all of the colors plus extra for experimentation.

Whatever type of gamp you decide to try, all of the usual rules apply about keeping records and measurements while weaving and after wet-finishing. Finish your gamp with a hem or tassels, and use it as a reference or project-planning tool. As you gamp, your understanding of the interaction between weaving structures and colors will grow by leaps and bounds.

## RESOURCES


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# Freedom of Design
## The Bauhaus and Anni Albers

MARILYNN COWGILL




The Bauhaus building in Dessau. ©Shutterstock.com/Claudio Divizia

In fourteen short years between the world wars, a school of design arose in Germany that was to influence the world of art for generations. The Bauhaus school integrated the traditional Arts and Crafts movement with the industrial revolution and the sensibilities of the modern age, and the weavers of the Bauhaus brought handweaving into the mainstream of art and design.

The Bauhaus school was founded in Germany in 1919 by Walter Gropius, who envisioned a progressive school of arts and crafts where designers and artists could learn and innovate. The Bauhaus philosophy grew out of the Arts and Crafts movement led by British designer and writer William Morris. Morris envisioned a new breed of craftsmen who would bring art into everyday life and break down the barriers between art and craft. To that end, the designers at the Bauhaus attempted to make their designs relevant to the new industrial landscape. The Bauhaus weavers expressed that landscape by moving away from pictorial representations and staying true to the vertical and horizontal nature of weaving and the structure that their materials represented.

The Bauhaus school included workshops of architecture, art, furniture, and textile design. Interestingly, while the Bauhaus espoused equality between the sexes, and more women than men applied to the school, women were mainly limited to the workshop of textile design. Walter Gropius referred to men and women in his writings as "the strong sex" and "the beautiful sex," and he believed that women could only think in two dimensions while men could work in three. But those proud women went on to influence textile design as profoundly as their male counterparts influenced architecture and painting.



Anni Albers
PHOTO COURTESY OF THE JOSEF AND ANNI ALBERS FOUNDATION

Early weavings by the Bauhaus weavers reflected their interest in primitivism and in non-Western textiles and patterns. However, beginning in 1923, Gropius moved beyond the Arts and Crafts connection and developed new alliances with industry. This was reflected in more geometric and color-related themes, designs that have become iconic Bauhaus weavings.

When the workshops moved to Dessau in 1925, there was even greater movement toward industry. The weaving workshop acquired multiharness dobby and Jacquard looms and other production equipment so that the weavers could design and sell Bauhaus-designed prototypes and products to industrial textile manufacturing firms. This idea of an artistically woven prototype that could also be mass-produced was one of the weaving workshop's most significant innovations.

Artist Paul Klee taught the weavers about color and structure. Inspired by his eye for color and details, the weavers saw where the structural qualities of the

weaving caused colors to build and interact in new and different ways. The workshop also served as a laboratory where weavers could explore materials used in the industrial sector. They experimented with paper and plastic and combinations of traditional fibers such as cotton, wool, and silk to increase the acoustic properties and durability of the new industrial textiles.

The participants in the Bauhaus workshops were exposed to the international art and design world, which would benefit the worldwide weaving community later, as many Bauhaus weavers were forced to leave Fascist Germany in the early 1930s. Among those who fled were Anni Albers, who came to the United States, and Gunta Stölzl, who emigrated to Switzerland, both of whom greatly contributed to the growth of art and design in the twentieth century. By 1932, when Hitler closed the Dessau Bauhaus workshops, there were only three full-time weavers and several part-time and apprentice weavers.

Anni Albers and her husband, Josef, taught at Black Mountain College in North Carolina for a number of years, then moved to New Haven, where Josef taught at Yale University. While they did not collaborate artistically, they shared similar sensibilities in artistic creation and design. Anni bridged the divides between art and craft, weaving and painting, making and thinking. She created avant-garde textiles from innovative materials such as hemp, metallic ribbons and foil, jute, cellophane, fiberglass, and Lurex. Her prototypes were accepted not only by artists but also by industry. She developed doubleweaving into tripleweaving, using very fine threads. She was truly a twentieth-century person, experimenting with new materials and ideas while integrating the best of the past.

Many of her well-known weavings have become iconic in their geometric structure and their use of neutral color palettes. She stacked squares and rectangles on top of each other in homage to modern architecture and design. She pushed the envelope of what was possible with a simple loom, and the spirit of the Bauhaus weavers lives on in her writings that have inspired generations of twentieth- and now twenty-first century weavers.

> ***"But most important to one's own growth is to see oneself leave the safe ground of accepted conventions and to find oneself alone and self-dependent. It is an adventure which can permeate one's whole being. Self-confidence can grow. And a longing for excitement can be satisfied without external means, within oneself; for creating is the most intense excitement one can come to know."***
>
> —Anni Albers
> (*Selected Writings on Design*, p. 7).

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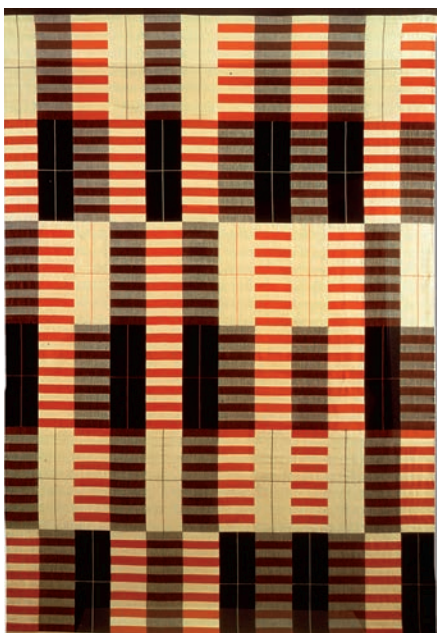
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Black White Red, Anni Albers (1926)
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Gunta Stölzl textiles on a Marcel Breuer chair (1922)
PHOTO BY I, SAILKO

# Bauhaus Scarf

MARILYNN COWGILL

Bauhaus weavers were obsessed with geometric shapes and bright, highly saturated colors. The geometric shapes are relatively easy to weave, but the highly saturated colors can be difficult to mix, unless woven in doubleweave or with supplementary warps. If you have a double back beam, supplementary warp is a satisfying way to weave colors without diluting them or making a horizontal stripe. You can also weave the supplementary warp without a double back beam by using individual weights for the different colors (see the weaving steps).

These colors and geometric shapes can be varied with the width of warp you put on or the number of rows you weave. Any combination will give you a modern representation of the intention of the Bauhaus weavers and their desire to bring weaving into modern designs. The only caution in weaving supplementary warp squares or rectangles is to determine how the textile will be used. If it's going to be worn, you won't want the floats too long or the threads will get caught. If your piece will be a wall hanging, the floats can be longer.

**1** Wind 400 warp threads 2¾ yd long, using the color sequence indicated in the warp color order, Figure 1. Use your preferred method to warp the loom. Carefully wind both warps under even tension, winding the supplementary warp and ground warp together in the sections where both are in the same column. Thread following the draft in Figure 2. Note that the ends are sleyed 2 per dent in a 10-dent reed for a total of 20 epi in the plain weave area and 4 per dent (2 supplementary warp ends and 2 ground warp ends) for a total of 40 epi in the pattern areas.

**2** To tension the supplementary warps, lift shafts 3 and 4, slide the dowel under the pattern warps, over the back beam, and down to hang under the warp beam. Suspend fairly heavy weights (about 2 lb) on each end of the dowel so that the tension on the supplementary warp is equal to the tension on the ground warp.

**3** Wind a bobbin with 18/2 Violet silk/wool. Allowing 6" for fringe at the beginning, weave a 1" header with treadles 5 and 6, and then hemstitch. Following the treadling in Figure 2, weave the scarf for 63". Weave another 1" header with treadles 5 and 6, and hemstitch.

**4** Remove the fabric from the loom, allowing 6" for the fringe. Handwash in warm water with mild soap. Roll in a terry-cloth towel to remove excess moisture. Hang to dry until slightly damp. Press with a warm iron on both sides.

## STRUCTURE

Plain weave with supplementary warp.

## EQUIPMENT

4-shaft loom, 12" weaving width; 10-dent reed; 1 shuttle. If using a single warp beam: 15" smooth dowel; weights to tension supplementary warp.

## YARNS

**Ground warp:** 18/2 silk/wool (JaggerSpun Zephyr, 5,040 yd/lb); Steel, 660 yd.
**Supplementary warp:** 18/2 silk/wool, Copper, Admiral, Plum, and Peacock, 110 yd each.
**Weft:** 18/2 silk/wool; Violet, 370 yd.

## WARP LENGTH

400 ends 2¾ yd long (240 ends ground warp; 160 ends supplementary warp; allows 3" for take-up, 33" for loom waste).

## SETTS

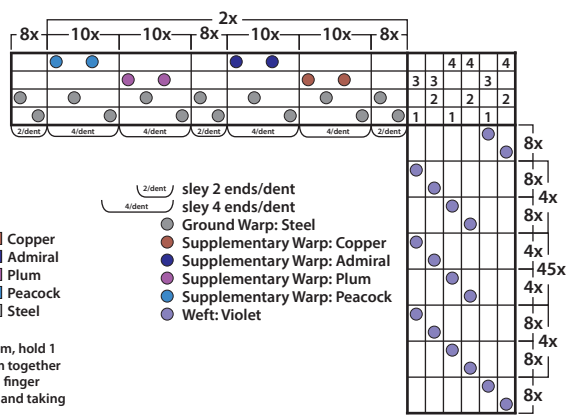
**Warp:** 20 epi (2/dent in a 10-dent reed) in plain weave areas; 40 epi (2 ground warps and 2 supplementary warps/dent in a 10-dent reed) in pattern areas.
**Weft:** 16 ppi.

## DIMENSIONS

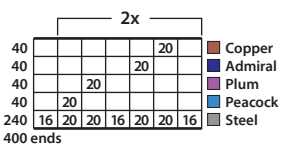
**Width in the reed:** 12".
**Woven length (measured under tension on the loom):** 63".
**Finished size after washing:** 10½" × 60" plus 6" hemstitched fringe each end.



### 2. Draft




### 1. Weft color order




For columns with 2 numbers in them, hold 1 strand of each color and wind them together onto the warping board, keeping a finger between them to prevent twisting and taking them through the cross together.



# Trendsetting

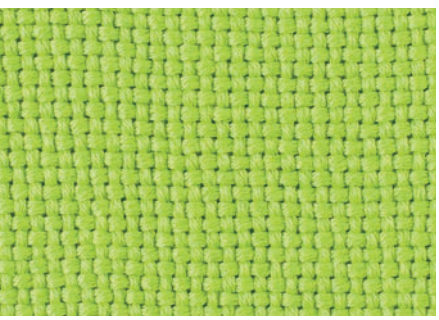
by Deborah Jarchow



Trendsetter Yarns has long been known for its exquisite and fun knitting yarns made with fancy fibers. As a knitter, I found myself choosing Trendsetter for project after project, but in the last few years I discovered how wonderful these yarns are for weaving. It was difficult to decide which yarns to use for this Yarn Lab among all the options offered by Trendsetter, but I finally chose two very different yarns: a sleek cotton and a highly textured cotton/viscose blend. For both yarns I decided to weave with them on a rigid-heddle loom using simple structures.

## Bali

**THE YARN:** Trendsetter Yarns Bali, 185 yards/100 g (3.5 oz), 100% cotton. This is a worsted-weight cotton with a crisp, smooth-edged finish. Weaving with it is a bit like working with beefed-up 3/2 pearl cotton. Bali has a wonderful sheen that seems to glow, and it is available in 40 vivid colors. It's a strong yarn that lends itself to making bags, totes, table runners, placemats, or anything that needs a sturdy structure. The sleek nature of the yarn is perfect for weaving patterns as there is no "fuzziness" to blur the distinct threads.



Trendsetter Bali in balanced plain weave

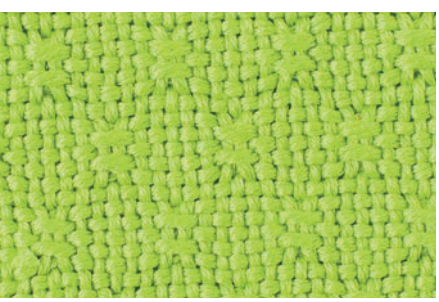
### Plain Weave

I wove the first sample in a balanced plain weave and the result was a sturdy, yet flexible cloth. It would make a great fabric for a jacket or vest that needs a bit of body. Although the yarn is a solid color, the multiple strands in the plies reflect the light differently, giving the cloth a depth of color I find very appealing. I wove a second sample at a slightly higher 12 ppi using the same sett, and the cloth had even more body and strength, making it well suited for bags, placemats, and runners.

**Sample Yarn:** Trendsetter Bali (Lime).

**Sett:** 8 epi

**DIMENSIONS:** ***Width on the loom:*** 6"; ***width off the loom:*** 5.25"; ***width after wet-finishing:*** 4.75"; ***draw-in and shrinkage:*** 21%. ***Woven length:*** 6"; ***length after wet-finishing:*** 5.25"; ***take-up and shrinkage:*** 12%.



Trendsetter Bali using pick-up

### Pick-Up on a Rigid-Heddle Loom

I love the definition created by the sleekness of this yarn in the woven patterns of this sample. This cloth could be the basis for a beautiful table runner or placemat. Although I wove this sample on a rigid-heddle loom, it demonstrates how a structural pattern woven on a multiharnessed loom would pop. This sample was woven at 10 ppi.

**Sett:** 8 epi

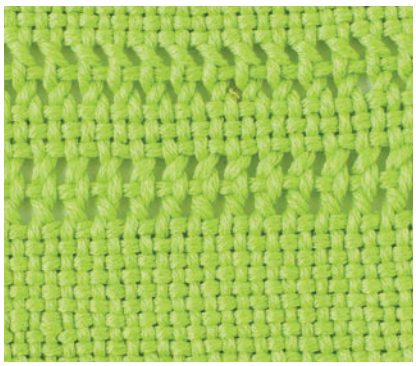
**DIMENSIONS:** ***Width on the loom:*** 6"; ***width off the loom:*** 5.25"; ***width after wet-finishing:*** 4.75"; ***draw-in and shrinkage:*** 21%. ***Woven length:*** 6"; ***length after wet-finishing:*** 5.25"; ***take-up and shrinkage:*** 12%.

### Leno and Brooks Bouquet

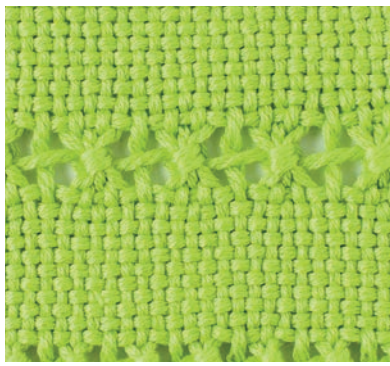
In these samples, once again, the sleekness of the yarn allows the pattern to come to the forefront. Both the leno and Brooks bouquet samples could easily be the basis for a project with exquisite textural borders. These samples were also woven at 10 ppi.

**Sett:** 8 epi

**DIMENSIONS:** ***Width on the loom:*** 6"; ***width off the loom:*** 5.25"; ***width after wet-finishing:*** 4.75"; ***draw-in and shrinkage:*** 21%. ***Woven length:*** 6"; ***length after wet-finishing:*** 5.25"; ***take-up and shrinkage:*** 12%.



Trendsetter Bali in Leno



Trendsetter Bali in Brooks bouquet

# Phoenix

**THE YARN:** Phoenix, 100 yards/50 g (1.75 oz), 66% viscose, 34% cotton. Phoenix is an interesting yarn that contains both subtle tonal color and textural changes. The texture of the yarn varies from thin and smooth to thick and bumpy. When woven, it creates a fabric with textural variety. The yarn is a bit stretchy, so it is important to sample before planning a project.

### Balanced Plain Weave

In my first sample, I wove using the weft yarn as it came off the ball to see how the natural variations in the yarn would affect the woven cloth. For the second sample, I wound the yarn on two bobbins and used two shuttles in the weft so the different textures of the yarn would randomly intermix. This process resulted in a cloth where the texture and color are more evenly distributed, creating a more unified cloth. Both samples would be perfect for garments or scarves, as the cloth has a wonderful drape and feel.

**Sett:** 8 epi

**DIMENSIONS:** ***Width on the loom:*** 6"; ***width off the loom:*** 5.25"; ***width after wet-finishing:*** 4.5"; ***draw-in and shrinkage:*** 25%. ***Woven length:*** 13"; ***length after wet-finishing:*** 11"; ***take-up and shrinkage:*** 15%.



Trendsetter Phoenix in balanced plain weave

### Leno and Brooks Bouquet

Although the leno in this sample looks fine, the Brooks bouquet appears messy because of the yarn's uneven texture, so I would not weave this yarn using that technique. I wove this sample at 14 ppi which created a firmer fabric good for a lightweight jacket.

**Sett:** 8 epi

**DIMENSIONS:** ***Width on the loom:*** 6"; ***width off the loom:*** 5.25"; ***width after wet-finishing:*** 4.25"; ***draw-in and shrinkage:*** 29%. ***Woven length:*** 13"; ***length after wet-finishing:*** 11"; ***take-up and shrinkage:*** 15%.



Trendsetter Phoenix in leno and Brooks bouquet

# Final Thoughts

Both of these yarns are delightful to work with and have reinforced my belief that weavers no longer need to make distinctions between weaving and knitting yarns. Many knitters who discover weaving through rigid-heddle looms wonder where to find weaving yarns. I tell them to look in their own yarn stash. Finding the right yarn for what you're weaving is the important thing, not what category of yarn it is or whether it came from a weaving store or knitting shop. We can enjoy yarn whatever the source as long as we match it to the right project and the right structure.

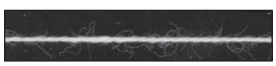
## PROJECT DIRECTORY

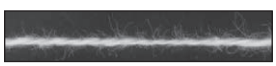
| DESIGNER/WEAVER | PROJECT | PAGES | WEAVE STRUCTURE | SHAFTS | LEVEL |
|---|---|---|---|---|---|
| Chiu, Tien | Spicy Scarves | 52–54 | Summer and winter | 8 | I, A |
| Cowgill, Marilynn | Bauhaus Scarf | 68–69 | Plain weave with supplementary warp | 4, 8 | AB, I, A |
| Edmund, Marcella | Navajo-Inspired Mat | 50–51 | Plain weave with floats | Pin Loom | All levels |
| Fox, Rebecca | Fresh Citrus Napkins | 44–46 | Twill | 8 | AB, I, A |
| Garton, Christina | Pinwheels Redux Napkins | 36–38 | Twill with color-and-weave effects | 8 | AB, I, A |
| Horton, Susan | Little Rep Gems | 42–43 | Rep weave | 4, 8 | I, A |
| Jackson, Sarah H. | Peaceful Rhythm Towels | 40–41 | Twill | 4, 8 | AB, I, A |
| Jarchow, Deborah | Zigzag Scarf | 48–49 | Plain weave with pick-up | RH, 2 or more | All levels |
| Josifek, Janet | American Snowflake Scarf | 60–61 | Twill | 6, 8 | AB, I, A |
| Lipare, Tom | Twill Towels | 34–35 | Twill | 4, 8 | All levels |
| Luhring, Katzy | Sett Fiesta Runner and Shawl | 56–58 | Twill and M's and O's | 4, 8 | I, A |
| Spady, Robyn | Rose and Star Overshot Towels | 30–33 | Overshot | 4, 8 | I, A |

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

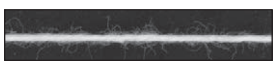
## YARNS

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


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


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


8/2 Cotton (American Maid) 3,200 yd/lb (6,434 m/kg); 16, 20, 24

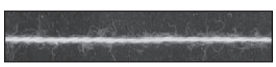

8/4 cotton carpet warp; 1,680 yd/lb (3,390 m/kg); 10, 15, 18

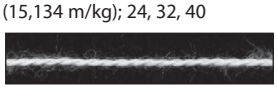

18/2 wool/silk; 5,040 yd/lb (10,170 m/kg); 20, 24, 30


80% Merino, 20% Nylon (Sausalito) 1,800 yd/lb (3,621 m/kg); 12, 15, 20


Tapestry Wool (DMC), 650 yd/lb (1,314 m/kg); 6, 8, 10


100% Merino (Merino 5) 998 yd/lb (2,007 m/kg); 4, 6, 8


30/2 silk; 7,500 yd/lb (15,134 m/kg); 24, 32, 40


20/2 spun silk; 5,000 yd/lb (10,100 m/kg); 22, 26, 30

## CORRECTIONS

In the What's Happening article "Oriole Mill on *Craft in America*" from the March/April 2014 issue we mistakenly listed the Oriole Mill as being in Henderson, North Carolina. It is actually located in Hendersonville, North Carolina.

## SUPPLIERS

Crystal Palace Yarns, 160 23rd St., Richmond, CA 94804, www.straw.com, cpyinfo@straw.com; available from www.k2togonline.com (Jarchow 48–49).

Eugene Textile Center, 1510 Jacobs Dr., Eugene, OR 97402, (541) 688-1565, www.eugenetextilecenter.com (Lipare 34–35).

Glimakra USA, 50 Hall Ln., Clancy, MT 59634, (866) 890-7314, (406) 442-0354, www.glimakrausa.com (Endnotes).

Halcyon Yarn, 12 School St., Bath, ME 04530, (800) 341-0282, www.halcyonyarn.com (Cowgill 68–69, Josifek 60–61).

Herrschners, (800) 888-0321, www.herrschners.com, CustomerService@Herrschners.com (Edmund 50–51).

Lunatic Fringe Yarns, 2291 SW 2nd Ave., Fruitland, ID 83619, (800) 483-8749, (850) 539-1964, www.lunaticfringeyarns.com (Jackson 40–41, Luhring 56–58).

Village Spinning & Weaving Shop, 425 Alisal Rd., Solvang, CA 93463, (805) 686-1192, (888) 686-1192, www.villagespinweave.com (Horton 42–43).

Webs, 75 Service Center Rd., Northampton, MA 01060, (800) 367-9327, www.yarn.com (Fox 44–46).

Treenway Silks, 2060 Miller Court, Lakewood, CO 80215-1325, (888) 383-7455, (303) 383-7455, www.treenwaysilks.com (Chiu 52–54).

Trendsetter Yarns, 16745 Saticoy St., Ste. #101, Van Nuys, CA 91406, (818) 780-5497, (800) 446-2425, (818) 780-5498, http://www.trendsetteryarns.com, information@trendsetteryarns.com (Jarchow 70–71).

Yarn Barn of Kansas, 930 Massachusetts, Lawrence, KS 66044, (785) 842-4333, (800) 468-0035, www.yarnbarn-ks.com (Garton 36–38, Spady 30–33).

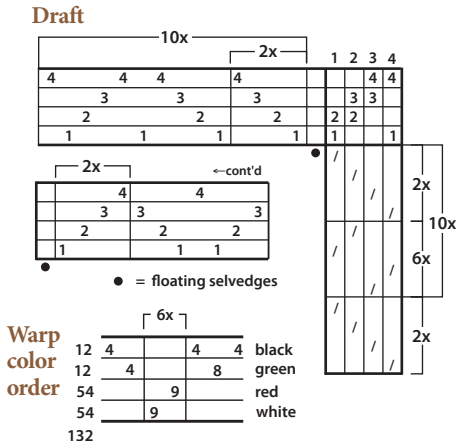

Woven boots by Bridget McNamara from the Fall/Winter 1979 issue of *Handwoven*.

## 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.

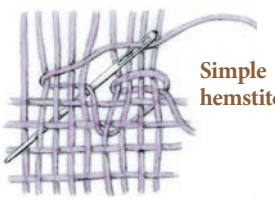
Take the needle under a selected group of warp threads above the fell and bring the needle back to encircle the ends. Next, pass the needle under the same ends but come up two or more weft rows down from the fell. Then bring the needle back around the same group of ends below the fell. Repeat, encircling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

### LADDER AND ZIGZAG HEMSTITCHING

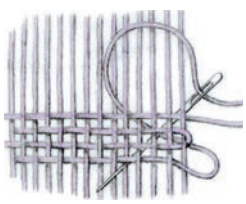
For ladder hemstitching, work a row of simple hemstitching. Insert a spacer of heavy yarn or yarn bundle. Leaving a tail three times the warp width, weave four picks of plain weave. Thread the tail in a needle and hemstitch over two rows above the spacer, encircling the same groups of ends as for the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

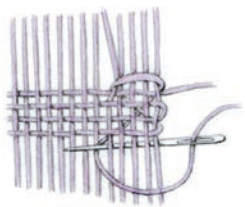
For zigzag hemstitching, encircle groups of ends in the second row starting at the midpoint of the ends encircled in the previous row to offset the two rows of stitches.

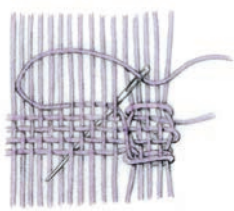
*Hemstitching tip: To hemstitch the first end of a piece, weave a header, weave four or five picks of plain weave (or of the basic weave structure used in the piece), and hemstitch over the top two or three weft rows. Weave the piece and then hemstitch the other end over the last two or three weft rows.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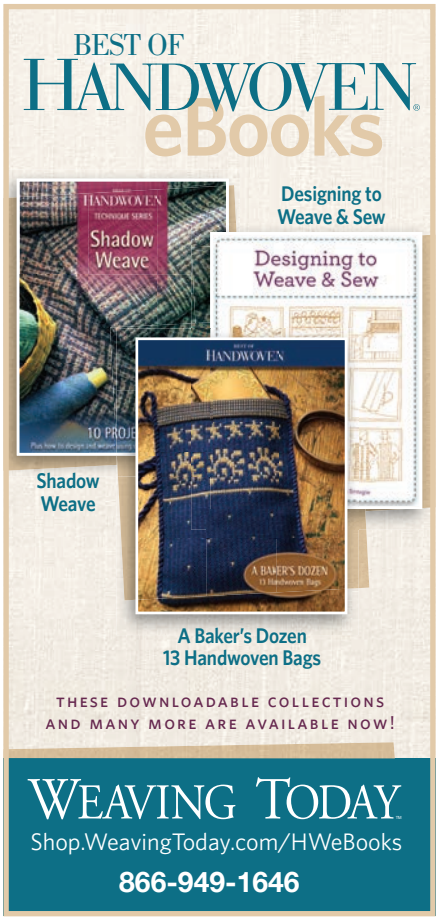
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# A Tribute to Lars Malmberg

MADELYN VAN DER HOOGT




Lars is the model in a Glimåkra ad from an early *Handwoven* issue. (See the Reader's Guide on page 72 for current Glimåkra information.)

In the strange way that consequences can come from seemingly unrelated causes, if Lars Malmberg hadn't wanted to see the world in his early twenties, I would never have become a weaver.

Lars grew up in Nyköping, Sweden, among the eighth generation of his family to live in that town. Rather than join the family shipping business started by his grandfather, Lars wanted to see the world. After graduating from university, he got a job with the Swedish Trade Council in Los Angeles, California, where he remained for four years. Because of visa restrictions, he left Los Angeles, and on his way to Sweden after studying Spanish in Madrid, he stopped to visit a friend who was president of Vävstolsfabriken Glimåkra. There, Lars was offered the job of heading a new Glimåkra subsidiary in the United States. (To prepare for this, he took a weaving class!) He thought that the subsidiary was to be established in Florida, a major factor in his enthusiasm for the job.

Instead, in June of 1978, he found himself head of Glimåkra Looms 'n Yarns in Rocky River, Ohio (near Cleveland), a result Glimåkra's purchase of Looms 'n Yarns, a former Glimåkra distributorship. Diane Tramba and Joanne Tallarovic became the teachers at the weaving school that Lars established there.

Under Lars's leadership, Glimåkra looms began pouring into the United States. Lars dreamed up and sponsored "Dealer Weeks," during which representatives from weaving stores all over the United States traveled to Rocky River to learn to use and market Glimåkra looms. It was because of a Dealer Week in 1981 that Barbara Overby from The Weavers' Store in Columbia, Missouri, brought back the Glimåkra loom that I fell in love with on sight (and still have). And it was for love of that loom that I learned to weave.

Lars, with Diane and Joanne, took Glimåkra looms, accessories, and Swedish yarns all over the United States to regional weaving conferences and to Convergence. Visitors to the vendor hall were probably unaware of what it took to disassemble, transport, and reassemble from four to six warped Glimåkra looms, ready for weaving.

In 1982, Stephen Denkin, who had formerly distributed Leclerc Looms, partnered with Lars to form Glimåkra West (on the west coast). In 1984, Lars and Steve moved Glimåkra Looms 'n Yarns from Ohio to Petaluma, California, consolidating the two locations. In 1987, they bought Unicorn Books for Craftsmen from Seymour Bress and began selling books. As they grew to sell more books than looms, they changed the company name to Unicorn Books and Crafts.

It is because of Unicorn that most of us know Lars, always behind the table at conferences as lines of weavers formed to purchase their piles of books. Traveling to more than ten shows and conferences per year, Lars represented Unicorn in every state in the United States, including driving a truck all the way to Alaska and back.

In 2002, Lars sold his partnership in Unicorn to Stephen Denkin and purchased Birch Street Clothing, selling patterns and Swedish tracing paper. He remained the face of Unicorn at conferences, however, continuing to handle that part of Unicorn sales. We will probably never know the number of weaving books we would never have seen if Lars hadn't ferreted them out. He advised publishers about subjects of interest to weavers, combed book conventions around the world for weaving books that Unicorn could distribute, and was a tireless advocate for weavers and weaving.

Lars retired at the first of this year and trekked to his last show at Sew Expo in March. Weavers will no longer run to the Unicorn booth at future conferences to see our favorite Swede. Lars, as of this writing, is looking for his retirement dream place in—guess where—Florida.



Lars (at left) and the other students in his weaving class at Vävstolsfabriken Glimåkra in 1977; Lillemor Johansson, his teacher, is on the far right. PHOTO COURTESY OF LARS MALMBERG



Lars selling Swedish tracing paper at his last show in 2014. PHOTO BY KATIE MATHEWS

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