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Handwovens *for the* Home

14 projects to brighten your abode

Sophisticated **Rigid-Heddle Towels**
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SEPTEMBER/OCTOBER 2014
ISSUE 171

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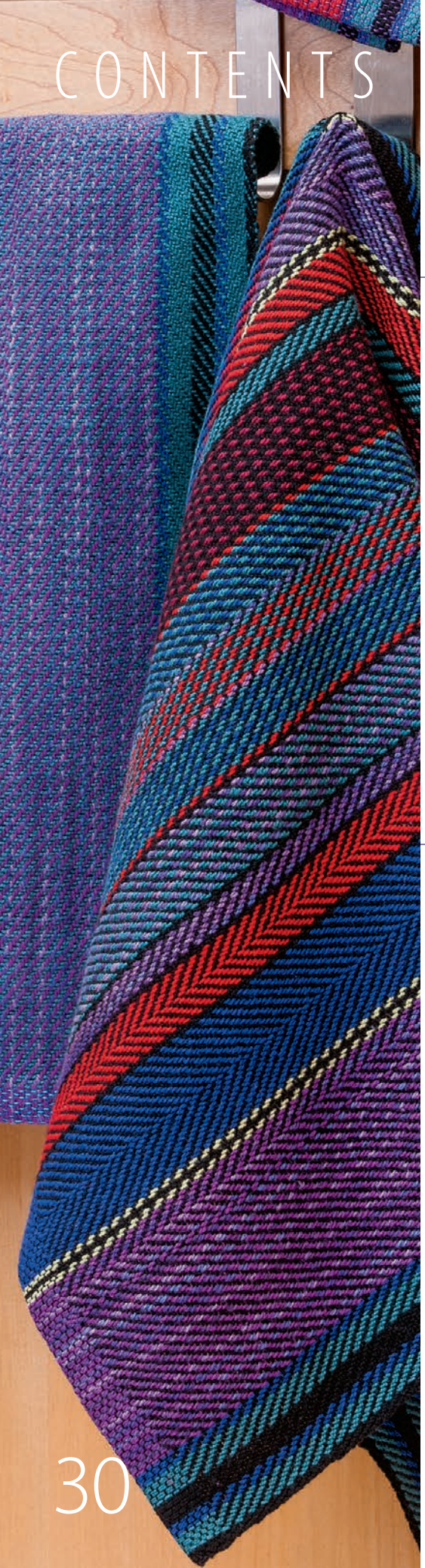
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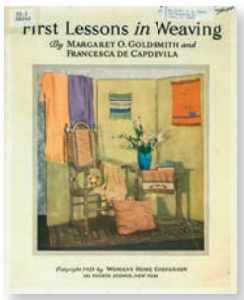


From the Editor

ANITA OSTERHAUG

As some of you know, I divide my time between our Interweave offices in Colorado and my home in Oregon. I have yet to weave my own décor for our Colorado house, but I treasure a handwoven placemat found at a local thrift shop and a handwoven towel that Christina Garton, *Handwoven* associate editor, gave me last Christmas. They help make the house truly a home away from home.

And 'twas ever thus, that textiles make a home. Last weekend, Linda Ligon dropped by with a box of old weaving books from her collection. My favorite was a pamphlet, *First Lessons in Weaving*, put out by *Woman's Home Companion* magazine in 1923. In the foreword, the authors lament the difficulty of teaching a manual craft through printed words. (And go on to do a creditable job of just that.) They cite worldwide examples of household textiles: bark mats from Polynesia, French tapestries, and Navajo blankets. The cover charmingly depicts homey handwoven touches that the beginning weaver might weave for herself. This is the other beauty of household textiles: many are within the abilities of most any weaver.



In this issue, we celebrate weaving for the home, from the humble towel to elegant table linens. Professional designer and weaver Kelly Marshall shares her approach to pattern and color; Madelyn van der Hoogt expounds on towel weaving, Craft, and Art; and Amanda Cutler invites you to cover your windows with handwoven fabric. Ellen LaBruce, Linda Gettmann, and Karen Tenney present a trio of twill towels, and Susan Horton's very modern rigid-heddle inlay towels round out the quartet. You'll find festive table linens, from Anita Thompson's spectacular overshot placemats and napkins to Dorothy Solbrig's sweet quilted tea cozy. John Mullarkey's handsome bath towel features card-woven accents, and Amanda Robinette's bright rag rug uses "calamari" yarn made from old T-shirts.

I hope these projects inspire you to grace your own home with handwoven touches that will brighten your life and perhaps be handed down and treasured by future generations.



FUTURE THEMES

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.

March/April 2015 **Weaving East and West**
In this issue, we'll look at distinctive weave structures, patterning techniques, and projects from the Occident and the Orient. This issue explores the diversity of world weaving traditions and what ties us together as weavers.

HANDWOVEN

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Contributors



KELLY MARSHALL specializes in custom design in rep weave. She founded Custom Woven Interiors and published a book by the same name. Her website is wwwkellymarshall.com.

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AMANDA CUTLER When she's not teaching, Amanda spends her free time at her looms, sewing, cooking, or on outdoor adventures with her husband and infant son!

Page 20



DEBORAH CHANDLER of Guatemala City, Guatemala, taught weaving in the United States for thirty years or so and has been learning from weavers in Guatemala since 1999.

Pages 24, 66



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

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LINDA GETTMANN of Bend, Oregon, is an avid fiber nut. Linda teaches kumihimo and rigid-heddle weaving at several northwestern United States fiber festivals, guilds, and yarn stores.

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KAREN TENNEY weaves miles of towels, tends dozens of perennials, gathers eggs from four chickens, and loves living next door to her one amazing grandchild in beautiful upstate New York.

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

Page 34



ANITA THOMPSON Received her Master Weaver certificate from Hill Institute in 2009. She loves weaving multishaft overshot; spending time with her daughter, friends, and pug; and playing bridge.

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CATHERINE ALTER of Asheville, North Carolina, specializes in ecclesiastical weaving but also enjoys exploring with various fibers for garments. Her website is www.sylvanstudio.net.

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LEE ANN WILLE of Davenport, Iowa, took her first weaving class in college in 1971 and was smitten! She enjoys reading, cooking, gardening with native plants, and traveling. She is also learning to knit.

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DOROTHY SOLBRIG of Harvard, Massachusetts, loves learning about weaving structures and is delighted by color. She enjoys the interplay between them.

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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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JOHN MULLARKEY of St. Louis, Missouri, can't stop talking, teaching, and writing about tablet weaving. He also has two video workshops about tablet weaving available from Interweave.

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AMANDA ROBINETTE is a rag weaver who finds inspiration in waste textiles. When she's not weaving, she is blogging at www.westernsakiori.com and teaching tai chi.

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MARY JEANNE GOSS is a weaver who focuses on rugs and pattern weaving. She has a studio filled with looms, large and small, and now that she's retired, hopes to spend more time weaving.

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

Page 62



LEA VENNIX is a hobby weaver from Richmond, British Columbia, Canada, who's interested in exploring the interaction of yarns related to textures and patterns.

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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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LAURA FRY is the author of *Magic in the Water: Wet Finishing Handwovens*. She also answers questions on her blog and YouTube channel and teaches workshops, including two new video workshops.

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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

TROUBLING TRAPEZE

The readers of the article by Melodie Usher might be interested to know that there is a monograph called *Warp with a Trapeze and Dance with your Loom*, available at selected weave supply stores or directly from katimeek.blogspot.com. The monograph offers details on a trapeze that will work on any loom, including a table loom. Readers might also be interested to know that Glimakra Looms manufactures a similar device specifically for the Glimakra looms that also works on some other looms. The lack of references is curious in a magazine with such a reputation as *Handwoven*.

—Katie Reeder Meek, via email

In the May/June 2014 issue of *Handwoven* there was an article by Melodie Usher on pages 26–27 describing how she uses a trapeze to warp her loom and create good tension. I read it with great interest as I use a trapeze all the time, and often teach others how to use a trapeze in workshops. At the end of the article there was not one single reference or any bibliography given.

This disappointed me immensely as Kati Meek has written at least one book on the use of the trapeze and even carries the naming rights to the word! She was the first one to come up with the English word "trapeze" for this warping aid. The warping aid originates in the Scandinavian countries and is known as a *drag knegt* or "drawing-on boy."

—Jette Vandermeiden, via email

Thank you for writing, Katie and Jette. You're absolutely right; I should have added a reference to Katie's book in the article. It is an excellent and comprehensive guide to this kind of warping and a worthy addition to any weaver's library. I humbly apologize for the oversight.

—Anita

DON'T FORGET TAKE-UP

I was delighted to see Sarah Jackson's article ("Ratios, Rationale, and Rate of Shrinkage," March/April 2014) which beautifully explained the use of ratios to calculate warp lengths correctly to allow for shrinkage. Years ago, my mathematical husband patiently explained it to me until I finally understood.

Another factor that needs to be considered is take-up. If you are weaving with a weaver's weft (as for rugs), the warp will be distorted when going up and over (and down and under) and a fraction of it will be taken up with each weft pick.

This loss of length can be significant and should be calculated, along with shrinkage from finishing. A 12-inch-long sample, measured after weaving and before finishing may in fact have required more than 12 inches of warp. You need to know how much more.

Before weaving a sample, measure 12 inches from the starting point and mark warp threads in such a way that you will be able to see the mark after you have woven past it. I have used a marker in bright contrasting color to stain the two outside warps on each side, making the stains about half an inch long. I have also wrapped warp threads with bright embroidery floss and touched the end down with craft glue. The mark must be able to move through the heddles and reed freely. Tie on a marker at the start also.

When the sample comes off the loom, you can measure to see how much the take-up is if you are curious, but it does not have to be calculated separately. Tie a string at each of your marks on the warp so you'll know for sure where they were and go ahead and finish the sample. Then use its final size to calculate the ratio you need for measuring your project warp. Take-up and shrinkage will both have been accounted for.

—Sue Kinsey, Geneseo, NY

WANT TO CONTRIBUTE?

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

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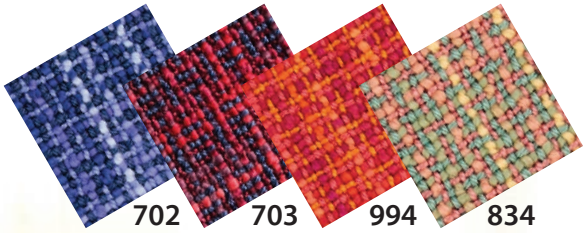
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Congratulations to Handwoven for 35 years of friendship, fun, and fiberarts inspiration!

Peaceful Harbor Placemats

The interplay of variegated and solid colors, as well as different weights of yarn create simple yet surprising texture and interest in a plain weave structure. Shown in Luna Paints, Ultra Pima & Pearl Cotton. Make four placemats 12" x 18" after washing. See yardage and more details online. ***Great project for a rigid heddle loom.***

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What's **Happening**

Ethel Stein Exhibit

Ethel Stein began her life in the arts at the Hessian Hills School in Croton-on-Hudson, New York, where she studied woodworking and painting. Later she took up sculpture and even studied design with Joseph Albers, of Bauhaus fame. Finally, she discovered textiles and has been happily weaving away ever since. Throughout her weaving career she mostly remained below the radar—Jack Lenor Larsen described her as "counter-trend." While other artists were exploring the three-dimensional aspects of weaving, Stein instead explored more traditional weave structures, albeit in thoroughly sophisticated and modern ways. Now in her nineties—and still weaving—Stein and her art are finally getting the recognition they deserve in the world of art.

An exhibition of her work is currently on display at the Art Institute of Chicago through November 9, 2014. Titled Ethel Stein, Master Weaver, the exhibit features weavings created by Stein from 1982 through 2008. Stein's weavings are the work of one who fully understands the traditional techniques of weaving as well as contemporary notions of color and shape. At first glance, they may appear simple, but upon closer consideration, the complexity of the weaving—and the skill of the weaver—come to the fore.

More information on the exhibit can be found at the museum's website www.artic.edu or by calling (312) 443-3600.

TEACHER of the YEAR NOMINATIONS OPEN

Want to give a big thank-you to a weaving teacher in your life? Instead of an apple, show your appreciation by nominating him or her for the *Handwoven* 2015 Teacher of the Year Award. We're accepting nominations for weaving teachers of all varieties, whether they teach at a school, travel around doing workshops, or do outstanding work teaching in the community. The winner not only gets bragging rights for a full year but also receives a $500 grant to further his or her work in weaving.

But wait, there's more! As the official *Handwoven* Teacher of the Year, he or she will be featured in the January/February 2015 issue of *Handwoven* and on weavingtoday.com. We're accepting nominations now until December 1, 2014. If you want to nominate your favorite weaving teacher—or teachers—go to weavingtoday.com for rules and information on how to enter your nominee(s). After the deadline, our judges will go through the ballots and choose a winner based on both the number of nominations and the reasons given (so make sure to give us plenty of good reasons why your teacher is amazing).

Whether you want to show your appreciation for the person who taught you to weave, or to say thank you to the teacher who inspired you to try a new technique and take your weaving to the next level, go to weavingtoday.com and nominate your choice for Teacher of the Year today!

This year's Teacher of the Year contest is proudly sponsored by Ashford. The winner of the Teacher of the Year contest will receive a $500 grant from Ashford to further their weaving.

ashford 80th anniversary 1934-2014



Tom Knisely of The Mannings Handweaving School was the winner of *Handwoven's* first Teacher of the Year award back in 2011.

Out and About

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

September 27–28. The second annual Heart of New Mexico Fiber Gathering will be held in Moriarty, New Mexico. The gathering is free of charge and will feature fiber and textile vendors, wool judging, demonstrations, and children's crafts. More information can be found at www.heartofnmfibergathering.com or by contacting Gayle Bone at (505) 384-2293.

October 1–22. The Woodstock Weavers Guild's 17th Annual Fiber Arts Exhibit will be held at McHenry County College, Crystal Lake, Illinois. For more information, contact Sandy Niggemann at grayweavr@sbcglobal.net or (815) 399-1630.

October 10–11. The Whatcom Weavers Guild's Fibers and Beyond show and sale will be held in Bellingham, Washington. The event will feature demos, handspun yarn, weaving, needlework, jewelry, and more. For more information visit www.whatcomweaversguild.com.

October 18–November 15. The Saunderstown Weaving School's fortieth exhibition will be held at the Hera Gallery in Wakefield, Rhode Island. For more information about the exhibit, call (401) 789-1488.

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

Pin Loom Patterns

Pin looms have been around since the 1930s, and while their popularity has waxed and waned over the years, they are once again very much back in style. As more and more people discover the versatility of these little looms, they're also looking for how-to guides and projects.

From the 1930s and through the decades that followed, pin-loom companies including Loomette, Weave-It, and Lightning Weaver published many booklets full of instructions for weaving, designing, and creating projects. Today, many of these booklets are out of print and the loom companies no longer exist, which would normally make these resources difficult to find. Fortunately for pin-loom weavers everywhere, pin-loom weaver Jana Trent started the website www.eloomanation.com.

Jana has scanned and posted different vintage pin-loom manuals, short project books, and pamphlets. These resources address a range of topics from the basics of how to use a pin loom, how to weave designs in pin-loom squares using both color and texture, and how to combine the woven squares to create projects both large and small.



On the website you can find instructions for baby bonnets, 1930s-style dresses, a "glamour" hood, stuffed toys, and much more. For those who are interested in more than just "recipes," eLoomaNation also offers tips on designing original projects, examples of how different fibers can be used for different effects, and information on how to join squares.

Pin looms are easy to transport, quick and fun to weave on, and endlessly versatile—so it's no wonder they've entertained generations of weavers. Whether you're a seasoned pin-loom aficionado or a complete beginner, eLoomaNation will have you up and weaving in no time.

From Our
Roving Reporters

GUILD WORK ON DISPLAY

The Jacksonville Weavers' Guild showcased members' work at the CoRK Arts District gallery during April. Many facets of fiber art were represented in the exhibit, from spinning and weaving to clothing, tapestry, basketry, needlefelting, and surface embellishment. The results of two guild projects were also on display: fiber pieces created using contents from "Inspiration Boxes" that were exchanged by participants, and the results of a "spin-off" in which five spinners started with the same mixed wool fiber, with noticeably different results.

—Susan Wallace



Handmade miniature bed with handwoven overshot bedspreads. PHOTO BY SUSAN WALLACE

STASH CHALLENGE

The Berea Weavers and Fiber Guild's project for this past year was a stash challenge where each participant was asked to put one pound of yarn from his or her stash inside a paper bag. Multiple kinds or colors of yarn could be placed in the bag, so long as all the yarns could be used together. The fiber content was listed on the outside of the bag, the donor's name was placed inside, and the bags were distributed by drawing numbers. Each recipient was asked to make something from the yarn in the bag for the person who donated it. The item could be made using any technique: weaving, knitting, crocheting, or others. The recipient wasn't required to use all the yarn from the bag and could add some of his or her own, so long as the item was still made primarily with the donor's yarn.

At the guild's May meeting, participants showed what they had made and shared any challenges with the yarns. Many used yarns they hadn't worked with before: thick linen, mohair, unusual blends, etc. About half of our group participated. The finished items included scarves, towels, a rug, a purse, and a picture that was embroidered with the fine yarn in the recipient's bag. The project was such a success that members who had not participated wished they had, and those who had wanted to repeat it—so much so that we plan to do it again next year.

—Dorie Hubbard

VOLKOMMEN TO GLIMÅKRA

In May 2014, members of the Helena Weavers and Spinners Guild of Helena, Montana, were lucky enough to tour the Glimakra USA headquarters in Montana City. Located at the home of Joanne and Ed Hall, Glimakra USA supplies more than two hundred wholesale accounts with weaving equipment, yarn, and other fiber-related supplies. Shipping to shops across the United States, Canada, and Mexico and as far away as Australia, New Zealand, and even the Ukraine, Glimakra USA ships more looms and weaving supplies than the Glimakra factory in Sweden. Joanne and Ed have made the business work at their mountain home in Montana. With panoramic views all around, nature trails lead from a converted round sheep barn now filled with beautiful yarn to the packing shed, thread room, warehouse, and on to Joanne's teaching studio. Guild members were torn between looking at the beautiful scenery and looking at the beautiful yarns, threads, and completed weavings displayed throughout Joanne's studio. Mary Jean Martin, who led the tour, has been working with the Halls for nearly two years. As an avid weaver and spinner, it's no wonder Mary Jean says this is her dream job!



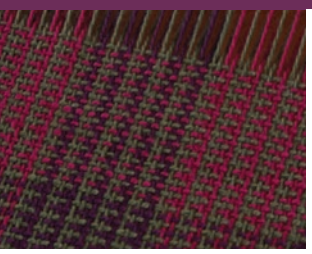
The Round Barn is filled with yarn, thread, and weaving paraphernalia. PHOTO BY KATHY O'HERN

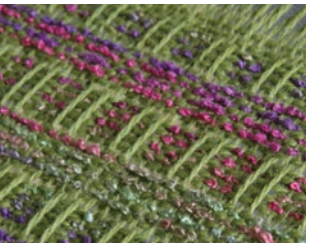
—Kathy O'Hern

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

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New shawl width loom.









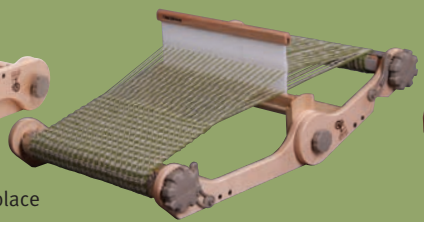
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Spotlight

ERI IN ETHIOPIA

In Ethiopia, it used to be that a woman's eligibility for marriage was directly related to her ability to spin cotton. A woman would purchase the raw bolls of cotton and process them herself, cleaning out the bits of stem and leaf and combing the long fibers before spinning them into a fine yarn. She would then take the yarn to a local weaver (traditionally, only men wove) and the fine yarn would be turned into an equally fine cloth that could be shown off. The finer the spun cotton yarn, the more eligible the bachelorette. Spinning was a vital part of a woman's future. Today, it is becoming so again.



Freshly dyed yarn hung up to dry.
PHOTOS COURTESY OF SABAHAR

In honor of this tradition of finely crafted textiles, Kathy Marshall founded the fair-trade organization Sabahar in 2004. Sabahar develops and sells textiles handcrafted in Ethiopia by local spinners and weavers. Though Ethiopia has a long tradition of cultivating cotton, Kathy began Sabahar with an interest in exploring the recently introduced eri silk. Knowing a little about sericulture, silk processing, and its potential as a cottage industry, Kathy decided to see if she could build a company that combined the textile traditions of Ethiopia with the beauty of eri silk. After figuring out the nuts and bolts of silk production and processing, Kathy started Sabahar with just one weaver and three spinners working at her house. Over the next ten years, the business grew to include fifty-six salaried staff as well as many spinners and weavers who work from their homes or in local cooperatives to create fashion accessories and household textiles from both silk and cotton.

While more women in Ethiopia are learning to weave, in the rural areas where Sabahar sources its cloth, women still spin the yarn and men still weave the cloth, and households will sometimes work together to create finished products. For many of Sabahar's weavers, weaving is the only viable employment option they have, and it is often seen as a low status job. According to Kathy, most weavers would prefer to see their children go to school and learn a trade rather than take up the shuttle. As part of her mission with Sabahar, Kathy is doing what she can to raise the prestige of weaving as a vocation with good wages and lots of praise. By treating these men as the talented artisans they are, Kathy hopes she can help keep weaving alive in her part of Ethiopia, and also encourage others to choose to weave.

From the very beginning, it was important for Kathy to source as much of the fiber and yarns as she could locally; in the case of eri silk, that meant training locals to raise and care for silkworms and teaching spinners to work with the silk. Unlike domestic silk, which is reeled, silk from eri and other wild silkworms must be spun. The spinners already knew how to spin cotton, but it required some adjustment to move to silk. Though silk production in Ethiopia has grown slowly—much of the silk used in Sabahar's products must be imported from India—Kathy hopes to someday rely entirely on Ethiopian silk.

Kathy has a much easier time sourcing Ethiopian cotton, both unspun and millspun, which she purchases in bulk to distribute to Sabahar's network of spinners and weavers. While Ethiopia produces large amounts of good-quality cotton and cotton yarn, finding dyed fiber and yarns is much more difficult. Rather than import, Sabahar artisans do all their dyeing in-house. All of the silks are dyed using natural dyes, while the cottons are dyed with environmentally friendly azo dyes.

The textiles produced by the artisans are exquisite. From sumptuous silk scarves and shawls to elegant cotton table linens and home decor items, the pieces are all sophisticated and timelessly stylish. In many pieces the design comes not just from decorative stitching or dye work, but from the texture of the yarn itself. Smooth, reeled silk is combined with handspun cotton and eri silk in pieces that demand to be touched.

Designs for the textiles come from

multiple sources. Some pieces are designed entirely in-house by weavers and other staff members, while others are designed by professional designers or with the help of international buyers. More and more of the textile designs reflect traditional Ethiopian motifs, such as the Dawit scarf that is woven entirely from Ethiopian-grown silk and cotton and features *tibeb* (colored patterned borders) near the edge of the scarf.

Sabahar's underlying vision and mission go beyond locally sourced fibers, natural dyes, and handcrafted textiles; from the beginning, the company focused on empowering individuals by providing them with sustainable employment. Before founding Sabahar, Kathy worked for Oxfam and noticed a problem: "I often found that when project funding ended, so did benefits to the people and communities. I was interested in establishing relationships with people that would be more reliable and long term."

For that reason Kathy decided to found Sabahar as a for-profit company. Rather than rely on grants or the generosity of others, Sabahar has grown according to profit and demand for its products. This has resulted in the long-term employment opportunities Kathy originally dreamed of creating; in fact, most of the original artisans who started with Sabahar over a decade ago are still with the company, and employee turnover is very low.

As a fair-trade organization, Sabahar also follows the guidelines set forth by the World Fair Trade Organization and is evaluated based on those standards. This means Sabahar employees receive fair wages, work a reasonable number of hours each week, and receive benefits such as pensions, paid time off, medical coverage, professional training, and much more. Though many of the artisans for Sabahar work from home, those who work onsite do so in a safe and spacious workshop.



One of the in-house weaver works at his loom in Sabahar's workshop.

Though Sabahar has grown quite a bit from its humble beginnings in Kathy's kitchen over ten years ago, there's still room to expand, from training more people to raise eri silkworms and process the silk to hiring more weavers and spinners as the business expands. Kathy would also like to see more traditional Ethiopian motifs represented in Sabahar's textiles.

In today's Ethiopia, much has changed; women do not need to rely on their ability to spin in order to find a husband, although they can use it to find employment and regular wages. The spinners of Sabahar no longer have to haggle with the weavers to turn their yarn into cloth; rather, the two groups work together to create beautiful textiles and build a business that will hopefully keep Ethiopian artisans gainfully employed for generations to come.



While some of the spinners now use spinning wheels, many still use traditional spindles to spin the cotton and silk yarns.



Colorful scarves hung up to dry.

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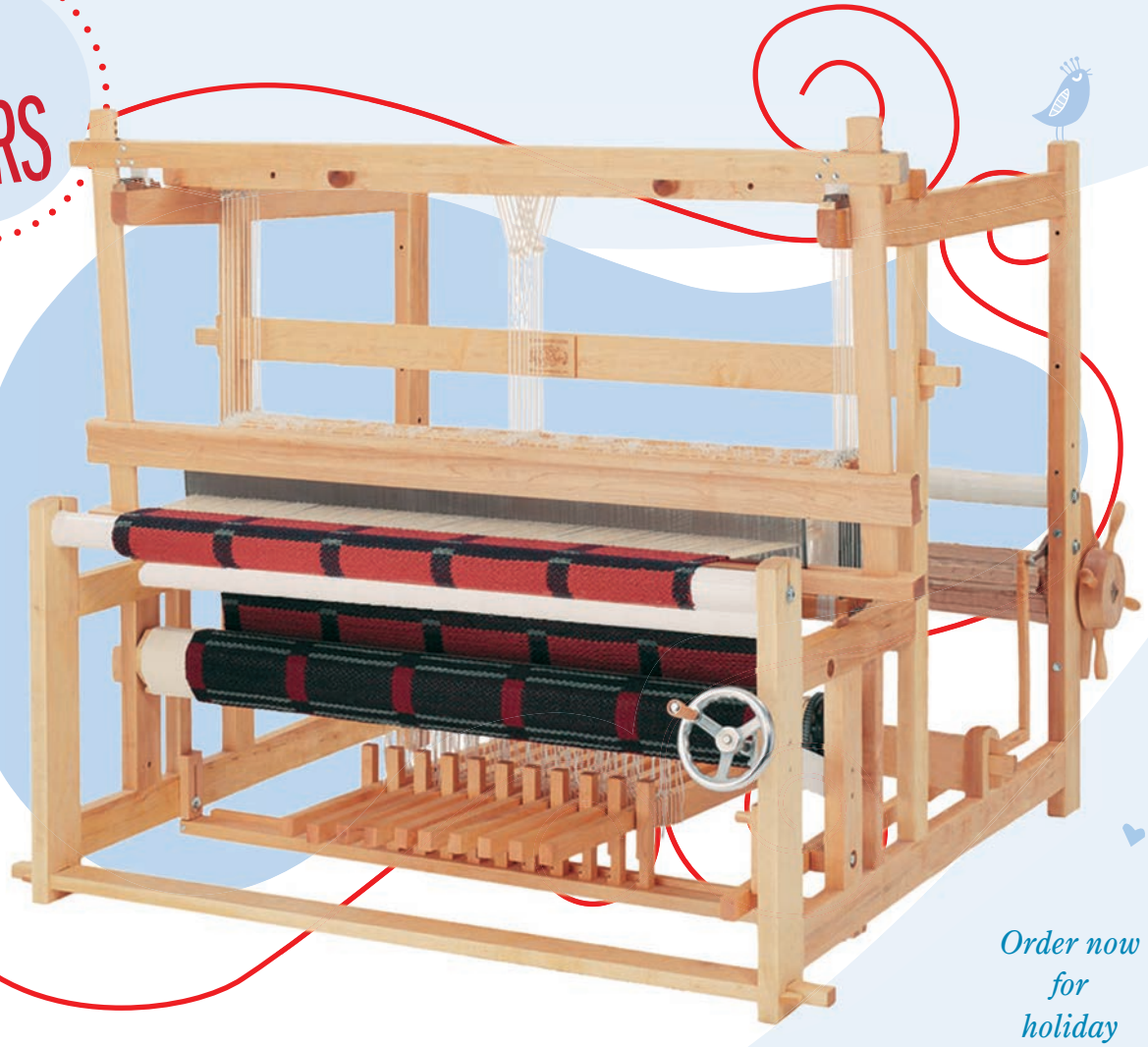
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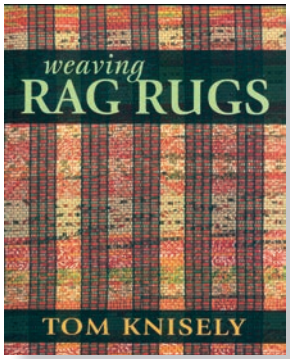
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Media Picks



WEAVING RAG RUGS

Tom Knisely

MECHANICSBURG, PENNSYLVANIA: STACKPOLE BOOKS. 2014, PAPERBACK, 127 PAGES, $24.95, 978-0-8117-1212-5.

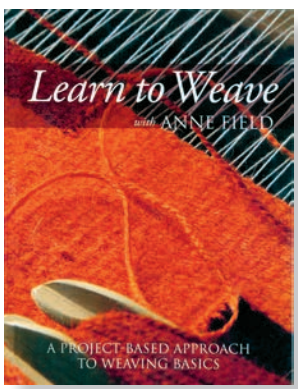
In the introduction to his new book, Tom Knisely describes how the practice of rag rug weaving grew out of the industrial revolution and the resulting abundance of machine-woven cotton fabric. He traces the history of rag weaving, from the work of American weavers-for-hire to the Scandinavian rag *ripsmatta* and the Japanese *sakiori* technique, and then he invites the reader to join in this beautiful, sustainable tradition.

Love radiates from every page of this book: Tom's love of history, his love of weaving, and his passion for sharing those loves through teaching. In simple, clear language and through crisp, detailed process photos, he explains everything you need to weave rag rugs: loom choices and tools; the right materials and options for warp and weft; the various ways to prepare rags for weaving; and the whole process, from warping and weaving through finishing. Tom has learned a lot of time-saving and stress-saving tricks in his thirty-five years as a professional weaver, and they are interspersed throughout the instructions in this book.

The history and instruction alone make *Weaving Rag Rugs* well worth owning, but the crowning glories of this book are the thirty-two rag projects, woven by Tom and friends, that show the wide-ranging possibilities of this homely art. There are rugs made from recycled blue jeans, from Pendleton blanket strips, and from modern batik fabrics. There are rag rep rugs, twills, M's and O's, log cabin patterns, and plain weaves that revel in the glory of the fabrics. There are color ideas to suit every room and every mood. There's even a rag rug gamp.

Whether you're an experienced rug weaver or rug weaving has just been on your bucket list, this book is a perfect combination of how-to, eye candy (loom candy), and a darn good read.

— Anita Osterhaug



LEARN TO WEAVE WITH ANNE FIELD: A PROJECT-BASED APPROACH TO WEAVING BASICS

Anne Field

NORTH POMFRET, VERMONT: TRAFALGAR SQUARE. 2014, PAPERBACK, 195 PAGES, $29.95, 978-1-57076-618-3.

Anne Field was a beloved and respected figure in the weaving world for decades. Anne passed away in May of 2013 and though her absence is keenly felt, her work lives on in her many publications the last of which, *Learn to Weave with Anne Field*, has just been published. Filled with stories from her own weaving life, wonderful tips and tricks, and clear step-by-step instructions, this book aims to give those with little or no knowledge of weaving the information they need to get started warping and weaving.

Anne begins with a story of teaching herself to weave from a book without photos that was, as she puts it, " crammed with drawings and words I didn't understand." In contrast, her book couldn't be more different. *Learn to Weave* feels more like an introductory textbook than your standard how-to book. For example, rather than defining weaving vocabulary within the text where it can be easily missed, these words are bolded with the definitions in a box off to the side, letting the reader know that these words and definitions are important. The text is accompanied by plenty of color photographs and diagrams—which in turn are accompanied by easy-to-understand captions.

The first three chapters cover the nuts and bolts of weaving: different looms and how they work; how to warp a loom from back to front with a raddle; and basic weaving techniques. The rest of the chapters focus on teaching weavers specific structures and techniques through projects. From twill table runners to pick-up overshot cushion covers and weft-faced floor rugs, the eleven projects included in the book represent a wide variety of techniques, weave structures, and fibers. The book finishes with a glossary, a short bibliography, and useful information including a table on reeds and how to sley them for specific ends per inch, how to read a burn test, and how to translate drafts to work with different looms.

While at first glance this book may seem to be strictly for the newest of new weavers, it would make an excellent reference tool for intermediate weavers as well. The layout of the first chapters make finding information quick and easy, and the projects included in the books are so diverse—and lovely—that weavers of all levels can find value in them, regardless of whether or not they are familiar with the structure or technique being taught.

— Christina Garton

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

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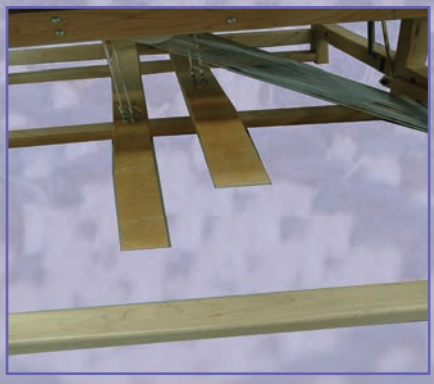


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DESIGNING *for your* **Home**

Not Just Off-the-Shelf

BY KELLY MARSHALL



We put so much effort into handmade objects, often because we love the process. I think it is just as important to consider the aesthetics. When you make a textile, you want to delight in seeing and using it because of its exceptional quality and design. Something you make for your home is more than just a project. It's an opportunity to beautify your surroundings.

What goes into making a polished, well-designed textile? For me, it starts with intentional and inspired design. The intention is held throughout the process as I make choices about five essential considerations: function, materials, technique, location, and visual design.

When weaving for the home, I start with function. What purpose will this weaving serve? The first objective is always to add beauty. Secondly, you may want to fulfill a practical need, such as catching spills by the kitchen sink with a rug or protecting your table with a runner.

Once you have decided what the textile will be used for, it's time to select your materials and technique. I started using cotton yarn because it is readily available in a large selection of colors, but you can also use other fibers. I find the cotton to be practical because it is so accessible, relatively inexpensive, washable, durable, and easy to work with. I also like the sheen in mercerized pearl cotton yarn which adds luxuriousness to the finished weaving.

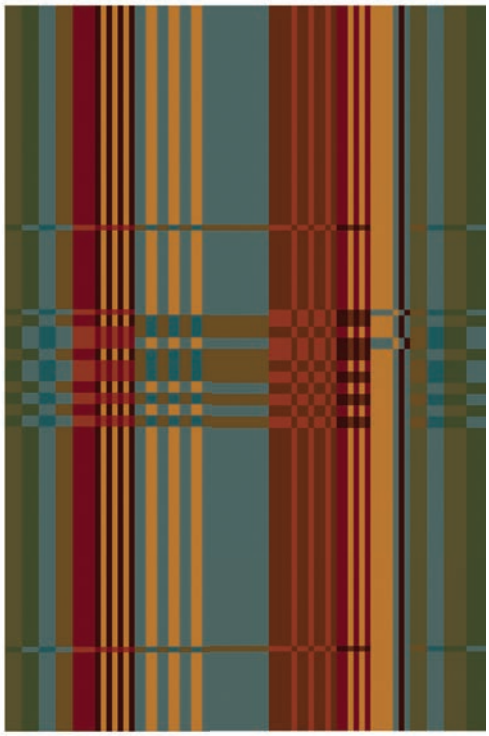
The versatility of rep weave has made it my technique of choice. I love the fact that you can weave a rug, placemat, and upholstery fabric from the same loom





Kelly worked with the interior designer to create rugs for this home that coordinated with the upholstery and with each other. PHOTOS BY ABERNATHY PHOTOGRAPHY





setup. Appropriate for most interior applications, rep weave also allows me to get a consistent look with beautifully finished selvedges.

After I have decided on technique and materials, I start visual design by considering the setting of the finished piece. I often work with clients and initially meet with them in their homes. To get ideas for color and design style, I look at paint colors, wood tones, countertops, fabrics, furnishings, and artwork throughout the house. Whether the style is traditional, modern, Scandinavian, Arts and Crafts, retro, or Asian, we can find a textile design to complement the room.

In the designing process, I pull my colors first, not by going to the shelf and using the colors I have, but by considering where the weaving is going and imagining how it will fit in. Will it quietly blend into the room, or do I want it to stand out and make a statement? With a large selection of yarn samples out on my worktable, I eliminate or add colors as needed to fill out the pattern.

If you find color selection challenging, I recommend going to a fabric store and finding a fabric with a color combination that speaks to you. It is important to notice the proportion of colors and which ones are adjacent. If the hues are directly in contact with each other in the fabric, those colors will likely work together side by side in your weaving, too.

In rep weave, I like to blend colors by placing two different-colored threads next to each other. By selecting two colors that are similar in tone such as brick and pumpkin you can evoke harmony, whereas by mixing colors such as black and tan that are very different in tone you create stippling in the textile. This color blending brings depth and richness to the finished weaving.

The structure of rep weave limits the pattern possibilities to linear, block designs. For a traditional look, you can get many ideas from two-tone coverlet patterns. You can add a modern twist to them by selecting only part of the pattern, by adding blocks or stripes, or by using multiple colors. For a contemporary feel, I use bigger areas of color in block patterns, often extracted from fabric samples. For my Arts and Crafts-inspired designs, I will look at architectural elements such as masonry and stained-glass windows to find pattern ideas.

The rugs you see featured in this article were created in collaboration with Michal Crosby Interiors. I often work with interior designers and art consultants to design custom textiles for site-specific locations. This house is a 1990s townhome with white walls and minimal decorations. Michal was working with the customer to redecorate and find furnishings for the entire home. She asked me to design rugs for the kitchen, two entries, the powder room, and the laundry room. The home is fairly small, so it was important that all the rugs coordinate with each other and harmonize with the décor throughout the house.

We started with the two entry rugs and pulled colors from the current upholstery fabrics. I used one of my original designs, a grid pattern inspired by a fabric sample, and gave the client and designer three options that I can produce from the same loom setup. They selected two of the designs, one for the front entry rug and one for the back hall entry. I intentionally chose darker muted colors to minimize any dirt showing in the high-traffic areas. The powder room, laundry room, and back hall are all in proximity to each other. Working with the designer, we decided to isolate the green section of the entry rugs and repeat it in the bath and laundry room rugs. For the kitchen, I repeated many of the same colors but used a new pattern to set the kitchen rug apart from the other rugs. We decided on one of my Arts and Crafts designs that emphasizes the linear framework of the cabinetry and then pulled new colors from the counter, decorative tiles, plates, and pottery to create a coordinated aesthetic.

The creation of these rugs demonstrates the advantages of "not just off-the-shelf." By keeping intentional design a priority when creating by hand, you can weave beautiful, high-quality, professional-looking textiles to use and enjoy in your own home.







Many different yarns and weaves structures work for curtains. PHOTOS BY AMANDA CUTLER

Fabrics *of* Light: Making Handwoven Curtains

BY AMANDA CUTLER

Curtains surround our views of the world, but finding the right curtains isn't always easy. Do you have an unusual-sized window or do you have trouble finding curtains to match your décor and tastes? Making your own curtains allows you to cover any window, no matter the shape or size, without compromising on the color or style. It's a fun weaving challenge, and a nice and an inexpensive way to make windows look fancier.

I recently had the opportunity to weave curtains for some half-circle windows on our front and back doors. I didn't like the fact that someone tall enough could actually peek into the windows and watch us like hamsters in a cage. Because the windows are such an unusual size and shape, I chose to weave my own curtains to cover them. Now I feel safer in my own home, and the curtains helped cut down on direct sunlight while adding a touch of decoration to the room.

It's possible to weave a curtain for pretty much any window; you can make anything from a long curtain to a short valance. A curtain can even be woven in several panels. You could make three or four panels to cover a window, or if you're brave enough, you could try some doubleweave to increase the size of each panel.

The easiest way to begin weaving curtains is to make a valance. Usually for a valance, the length of the warp is the total width of the curtain and the width on the loom becomes the hanging length of the curtain. (In other words, the warp on the loom will be turned 90 degrees to make the finished project.)

You can choose almost any weave structure you want for curtains. Open woven designs are best for woven curtains, but plain weave also looks good. I've tried and have been happy with huck lace using four or eight shafts, M's & O's in four shafts, and leno on the rigid-heddle loom. These are just my preferences; there is no reason why you can't experiment and even make up your own design. The key is to pick a structure that will look good against the light and also let some light into your room. With so many design options, it can be hard to settle on any one idea. So go wild in your favorite rooms and weave a curtain for every season and occasion.

So far, my favorite yarn for curtains has been crochet thread in ivory and off-white, but 10/2 pearl cotton would be a great yarn, as would 20/2 pearl

cotton. Explore, create samples, hold them up to the light (scrunched up and flat) and see what you like best. Don't be afraid to make a mistake. Also, make sure to wash the cloth after it comes off the loom and before you make it into a curtain.

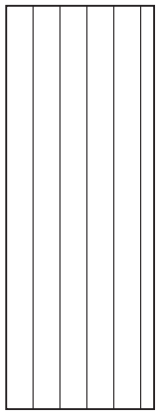
The size of the curtain depends at least partially on your own likes and dislikes. Do you like extra-ruffly things? If so, make a curtain at least double the width of the window so it can be gathered on the curtain rod. Do you want the design to be more noticeable? If so, make the curtain to just cover the window without many ruffles or folds. I have made curtains that are the exact size of the window, some at one and a half times the window width, and some twice the window width for loads of gathering and ruffles.

Sewing the seams is easy, yet a lot of people fret about this part. I like to use my sewing machine and sew very tight stitches at the cloth's edges. Then I serge the edges, fold that serged edge over once, and sew it on my sewing machine again. If you don't have a serger, fold the edge over a few times to cover up the raw edges and sew, either by hand or machine.

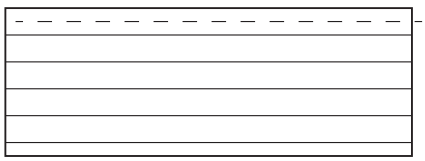
You will also need to sew a channel for the curtain rod. With a sewing machine or by hand, fold part of the curtain over and sew a channel at least big enough for a curtain rod by folding the top edge to the inside of the curtain. Usually you only need to fold the edge down 1 to 1½ inches, but measure your curtain rod to be sure, and allow some extra for ease.

When the channel is sewn, install a curtain rod on your wall or door, scrunch the curtain onto the rod, arrange the folds, hang it up, and enjoy!

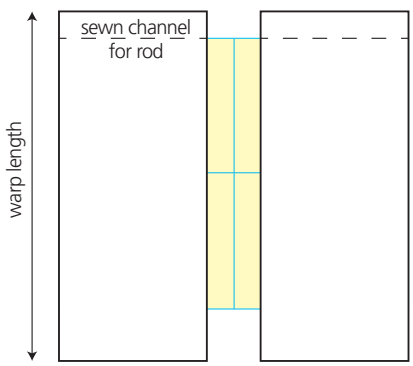
Valance warp woven on loom



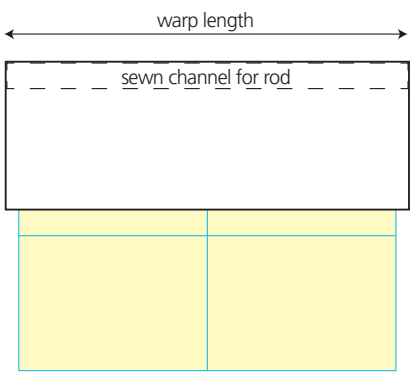
Valance hanging on window

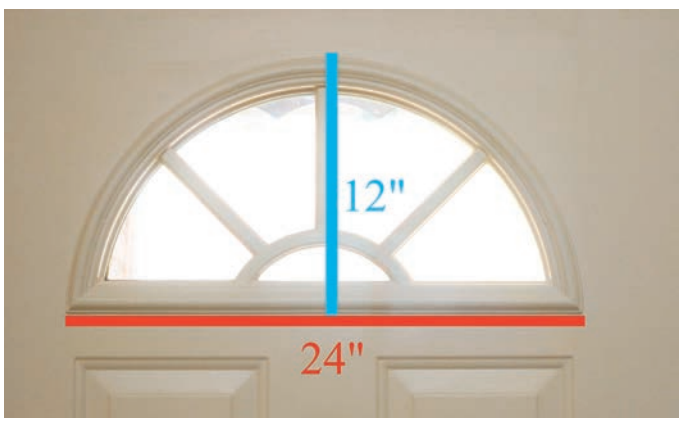


Curtains woven in panels:



Curtains woven as valances:







You can weave curtains to match unusual window sizes and to fit your décor.
PHOTOS BY AMANDA CUTLER.

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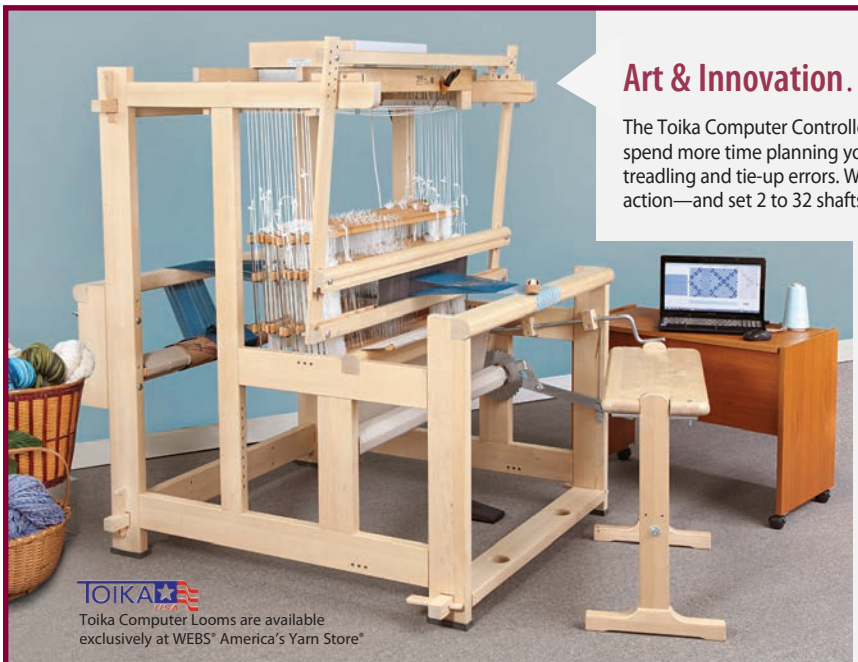
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BY DEBBIE REDDING (AKA DEBORAH CHANDLER)



Welcome to a grand birthday celebration, right here, right now. The guest list is intimate, some 145,000 of you who have bought *Learning to Weave* over the past 30 years. Those who received the book secondhand are invited, too.

In thinking about what makes a good birthday party, I thought, "Well, it has to include sharing old pictures and stories." Stories of all kinds of things related to the birthday-book. I bet you have some good stories, too. Here are some that you might not know.

Birthing a book is no small thing and has its own pains and joys. I'm the one lucky enough to get my name on the cover, but you can be sure that the credit goes to many others as well (see the list in the book). On the other hand, what I get full credit for is the name change. After writing the column "Your Weaving Teacher" for *Handwoven* for years under my then-name, Debbie Redding, the book was named *Learning to Weave with Debbie Redding*. For reasons I won't even try to explain, at the same time the book came out, I changed my name to Deborah Chandler. So much for name recognition and confidence building. I regularly thank the god of Forgiveness that Linda Ligon and Jane Patrick, my publisher and editor, still count me among their friends.

I also thank the god of All Good Things that the book has stood on its own merit all this time. For 30 years, you have bought the book at an average of almost 5,000 copies per year. The steadiness of the sales seems remarkable to me, and I hope it continues bringing new weavers into the fold for a long time to come. I like to think it signals the health of our weaving community, and I truly believe there is a direct connection between weaving and a better world.

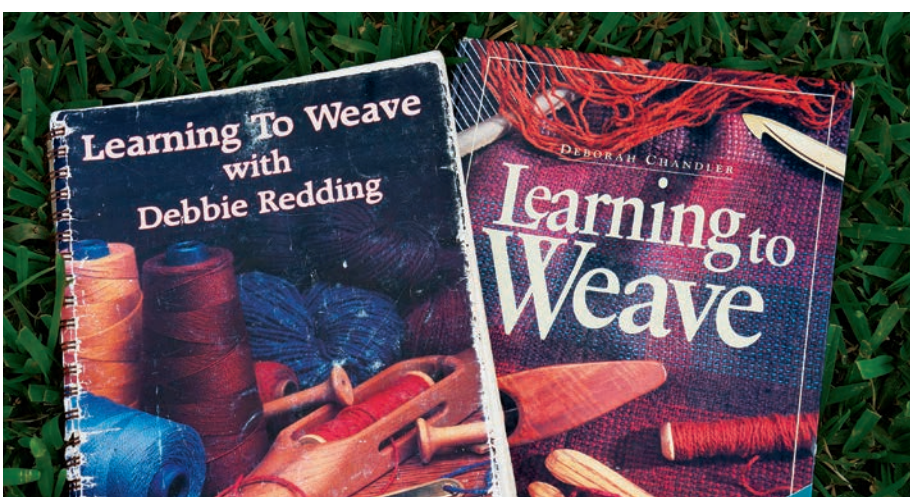
Learning to Weave belongs to you, too. In the original version, reprinted annually for 10 years, no two printings are alike. With your help, we never quit discovering more things to fix. When the revised version was in process, we proofread it to death, finally sending it off to the printer with reasonable confidence. When it arrived hot off the press, there on page one, front and center, were the drawings of knitted, crocheted, and woven fabrics, except that next to the crochet caption was a picture of a knitted fabric. Sigh.

In planning for this party, I got out my original copy of *Learning to Weave*. I had not read the book in a long time. The first thing that struck me was, "Hey, it really is fun." Mission #1 accomplished. Regarding Mission #2, that you learn to weave, I thought there are still two things that I want you to do (even if it's not high on your list): Do a drawdown and double it in both directions, and weave samples. (Nowadays with computers, there is no excuse to not do the drawdowns. In *Learning to Weave*, every draft was hand drawn, every square filled in with pen and ink.)

There are so many more stories I would like to tell you, but I'd need much more space to do it. So instead, I shall digress . . .

Guatemala, where I have lived since 1999, has one of the great textile cultures of the world. After almost 15 years of hanging out with all kinds of weavers here, I still learn something new nearly every time I step outside my door. I am also both touched and awed by the Mayan women and men who have weaving in their genes and a profound strength in the face of struggles most of us cannot even imagine. Again, I believe those two things are related. I want to share all this with you because if all goes well, by early next year, you'll be able to read my new book about twenty Guatemalan textile artisans, their lives, and their cloth, and how they are related. If you want to see tidbits along the way, you can go to my Facebook page, set up just for that.

Meanwhile, thank you for letting *Learning to Weave*, whether by Debbie Redding or Deborah Chandler, accompany you on your own learning-to-weave adventure. Now let's celebrate!



Top: Debbie Redding, way back when. PHOTO JOE COCA. Above: Two early editions.
PHOTO COURTESY OF DEBORAH CHANDLER

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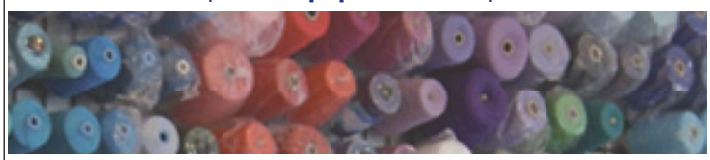


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A TOWEL QUARTET

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Dorothy's Dozen Twill Kitchen Towels

ELLEN LABRUCE

IT'S NEVER TOO EARLY TO WEAVE FOR THE HOLIDAYS

Every year, I make a dozen kitchen towels for family and friends as Christmas gifts. I scour my current and past issues of *Handwoven* for design ideas. I tend to favor patterns where the design is primarily carried out in the warp, and one-shuttle projects are the best. One pattern that caught my eye this year was an award-winning ruana by Dorothy Solbrig, featured in the January/February 2006 issue. Her extended-twill stripes showed off twill threading variations with a different color for each. I adapted the draft for a dozen kitchen towels using 8/2 Homestead Cotton. If you want to add variety, use yarn from your stash to add 1-inch stripes 3 inches from the hem at each end. The result is a set of soft, absorbent, and showy towels that wear well and delight the recipients. So my thanks to Dorothy for the inspiration. One good twill deserves another!

RESOURCES

Solbrig, Dorothy. "Designing with Twill for a Winning Ruana." *Handwoven*, January/February 2006, pp. 52–54.

STRUCTURE

Twill.

EQUIPMENT

8-shaft loom, 21" weaving width; 12-dent reed; 1 shuttle.

YARNS

Warp: 8/2 unmercerized cotton (3,200 yd/lb; Homestead Cotton; Halcyon), #005 Bleached, 780 yd; #6456 Lt. Turquoise, 1,235 yd; #3523 Rose, 1,028 yd; #244 Plum Green, 1,080 yd; #1349 China Blue, 1,144 yd; #2940 Purple, 1,170 yd.
Weft: 8/2 unmercerized cotton, #005 Bleached, 6,370 yd.

WARP LENGTH

495 ends 13 yd long (includes 2 doubled floating selvedges; allows 21" for take-up, 27" for loom waste).

SETTS

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

DIMENSIONS

Width in the reed: 20⅔".
Woven length (measured under tension on the loom): 420" or 11⅔ yd (35" for each towel).
Finished size after washing: 12 hemmed towels,18" × 29".



1 Wind 495 warp threads 13 yd long, using the color sequence indicated in the warp color order, Figure 1. Use your preferred method to warp the loom, and thread following the draft in Figure 2. Sley 2 per dent in a 12-dent reed, centering for a weaving width of 20½". Sley the doubled floating selvedges 2/dent. (The doubled floating selvedges help the towels wear well.)

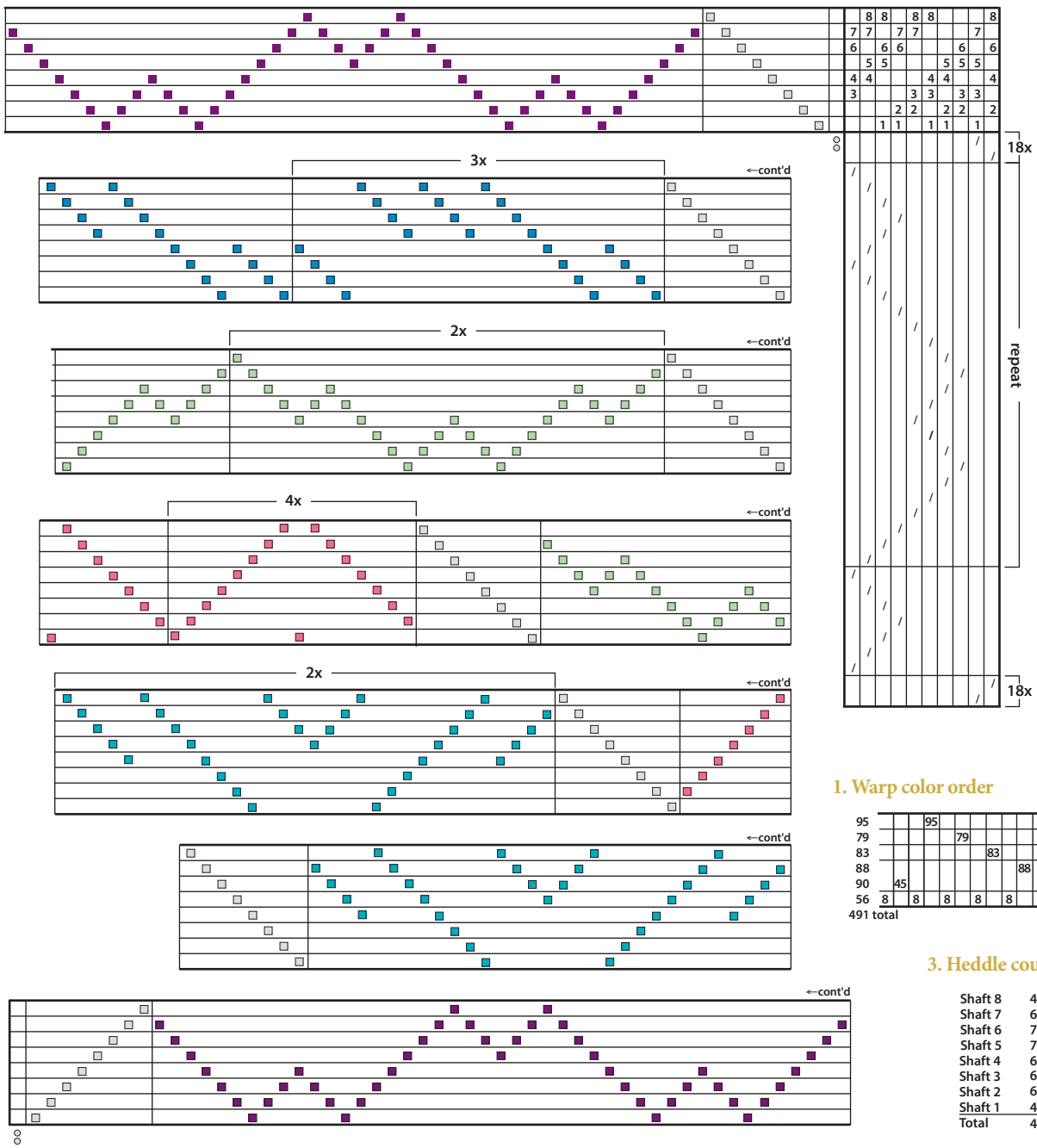
2 Using #005 Bleached for your weft, begin by weaving 1½" of plain weave for the hem, as shown in Figure 2. Follow the treadling in Figure 2 until your towel measures 33½". Weave 1½" of plain weave for the second hem. Weave 2 picks of a contrasting thread as your cutting line and repeat for the 11 remaining towels.

3 Remove fabric from the loom. Cut towels apart at cutting lines and machine zigzag or serge raw edges.

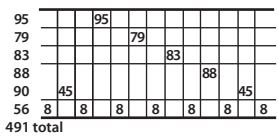
4 Machine wash and dry until damp. Press, turn ends under ¾" twice, and hem.



2. Draft



1. Warp color order



3. Heddle count

Shaft 8	48
Shaft 7	64
Shaft 6	70
Shaft 5	71
Shaft 4	67
Shaft 3	62
Shaft 2	62
Shaft 1	47
Total	491

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LINDA GETTMANN

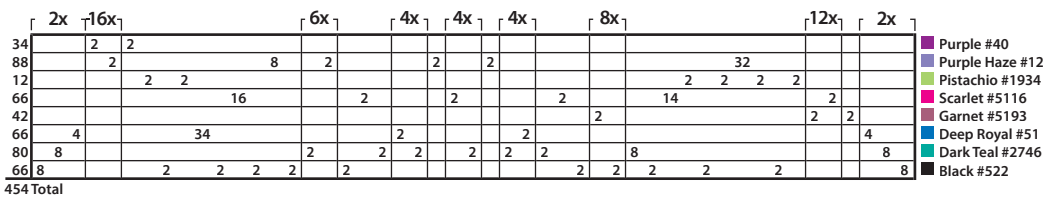
With a new stash of brightly colored 8/2 cotton waiting for me on my shelves, I couldn't wait to put it to use in some fun dish towels or hand towels. For daily use towels, 8/2 unmercerized cotton is my favorite yarn because of its maximum absorbency and wearability. I modified a bath towel pattern from *Handwoven's Design Collection 18: A Treasury of Towels* and set about warping my loom. I used three different weft colors to add variety to the set of towels. The black weft was my favorite (the right towel in the photograph), as the colors really pop when black is used as the accent. I also wove several with a purple weft (the left towel in the photograph), which resulted in a more "blended" look to the towels, and one with a teal green weft (not shown) for those with a green kitchen. I have a black one hanging in my kitchen right now—it's a wonderful accent to my black granite counters and cherry cabinets—but feel free to pick a coordinating weft that works in your own kitchen. I love how my new towels feel and wash and wear—they come right out of the dryer with no wrinkles and look superb. This is one pattern I will no doubt weave again, and once my weaving guild and friends see these, they'll want some, too!

RESOURCES

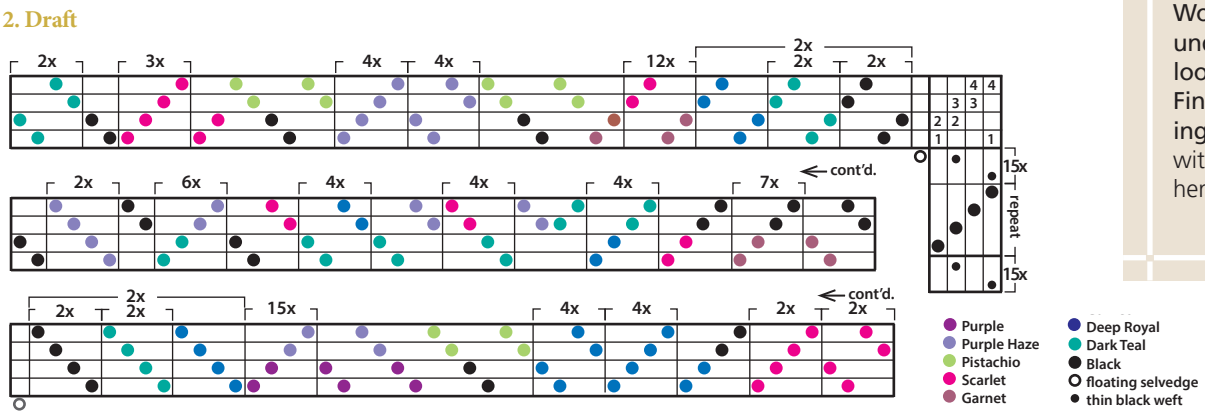
van der Hoogt, Madelyn, ed. *Handwoven's Design Collection 18: A Treasury of Towels*. Loveland, Colorado: Interweave Press, 2002, pp. 18–19.

1 Wind 454 warp threads 2½ yd long using the color sequence indicated in the warp color order, Figure 1. Use your preferred method to warp the loom, and thread following the draft in Figure 2. Sley 2 per dent in a 10-dent reed, centering for a weaving width of 22⅝". Measure 2 floating selvedges of Black, sley them through the reed, and weight them over the back beam.

1. Warp color order



2. Draft



STRUCTURE

Herringbone twill.

EQUIPMENT

4-shaft loom, 23" weaving width; 10-dent reed; 1 shuttle; 2 bobbins.

YARNS

Warp: 8/2 unmercerized cotton (3,360 yd/lb), Bockens, Black #522, 170 yd; Yarn Barn of Kansas, Scarlet #5116, 166 yd, Garnet #5193, 106 yd, Pistachio #1934, 30 yd; Dragon Tale Yarns, Purple Haze #12, 220 yd; UKI, Deep Royal #51, 166 yd, Purple #40, 86 yd; WEBS, Dark Teal #2746, 200 yd.
Weft: 8/2 unmercerized cotton, Black, 754 yd; 20/2 pearl cotton (8,400 yd/lb, UKI), Black #116, 84 yd.

WARP LENGTH

456 ends 2½ yd long (includes 2 floating selvedges; allows 3" for take-up, 27" for loom waste). Add 1 yd for each additional towel.

SETTS

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

DIMENSIONS

Width in the reed: 22⅝".
Woven length (measured under tension on the loom): 60".
Finished size after washing: 2 towels 19" × 23" with ¾" double-turned hems.



2 Wind 1 bobbin of the 20/2 black pearl cotton and 1 bobbin of the 8/2 black unmercerized cotton.

3 Begin each towel by weaving 30 picks using the 20/2 cotton, following the treadling chart in Figure 2. Change bobbins, and continue treadling following the chart for 27". Finish each towel with 30 picks using the 20/2 cotton, insert 2 picks of a contrasting color, and weave the second towel as you did the first.

4 Remove fabric from the loom. Machine zigzag the raw edges to secure. Machine wash and dry. Cut the towels apart between the contrasting picks. Fold and press along the line between the 20/2 cotton and 8/2 cotton. Turn under the raw edge again to form a doubled hem. Press. Machine stitch.

Don't Get Bored Towels

KAREN TENNEY

Nothing is pleasant that is not spiced with variety.

—FRANCIS BACON

I doubt that I have invented a new weave structure, but I find it interesting to combine plain weave and twill in my weaving. What shall we call it? Pwill? Twain? This combination is particularly useful for towels because the twill floats increase absorbency and the plain weave increases horizontal stability. In addition to these practical considerations, combining the structures creates some visually interesting patterns. One towel in this group is a plain weave, two are twills, and one is a hybrid.

I weave many, many towels each year, so I usually prepare a 15-yard warp to make sixteen towels in a "family." I generally make two towels with each treadling/color/border combination, to make eight matching pairs. It is important to me to vary the borders, color sequence, and treadling to keep it interesting for me as a weaver and to have a wide variety of choices for my customers. I don't get bored with these towels, and I think you won't either.

STRUCTURE

Twill, plain weave.

EQUIPMENT

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

YARNS

Warp: 8/2 unmercerized cotton (3,300 yd/lb; UKI), Navy Blue #53, 1,206 yd; Taupe #69, 622 yd.
Weft: 8/2 unmercerized cotton, Navy Blue #53, 1,470 yd; Taupe #69, 42 yd.

WARP LENGTH

406 ends 4½ yd long (allows 7" for take-up, 27" for loom waste).

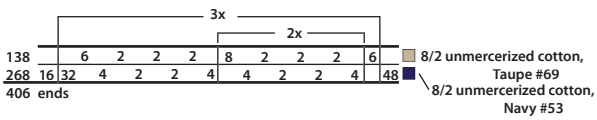
SETTS

Warp: 20 epi (2/dent in a 10-dent reed). **Weft:** 19 ppi.

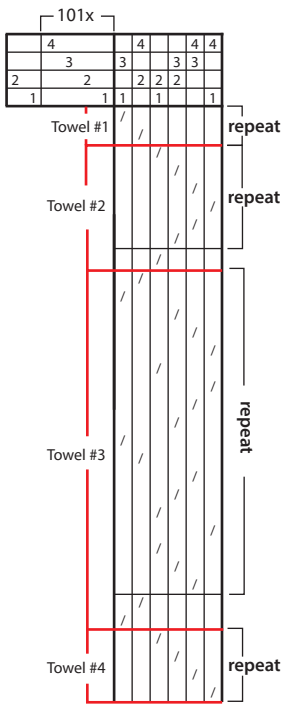
DIMENSIONS

Width in the reed: 20 3/10".
Woven length (measured under tension on the loom): 32" for each.
Finished size after washing: 4 hemmed towels measuring 17" × 26".

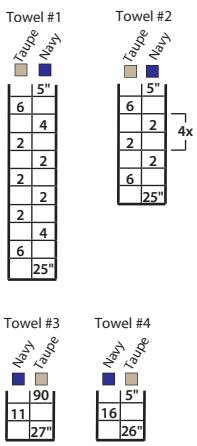
1. Warp color order



2. Draft



3. Weft color order



1. Wind 406 warp threads 4½ yd long, using the color sequence indicated in the warp color order, Figure 1. Use your preferred method to warp the loom, and thread following the draft in Figure 2. Sley 2 ends per dent in a 10-dent reed, centering for a weaving width of 20 3/10". Do not use floating selvedges.

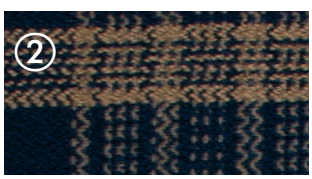
2. Wind one bobbin of each of the weft colors. For the first towel, begin weaving following the treadling, Figure 2, and the weft color order, Figure 3, for Towel 1. Weave to a length of 32". Weave 2 picks of a contrasting yarn as a cutting line.

3. Repeat Step 2 for towels 2 through 4, substituting the appropriate treadling and weft color order sequences. Weave each towel to a length of 32", remembering to insert contrasting thread for the cutting lines.

4. Remove fabric from the loom. Machine zigzag and cut apart or serge to separate and secure raw edges.

5. Machine wash and dry. Steam press hems turned under ½" and ½" and hand or machine stitch.











Stripes and Blocks Kitchen Towels

SUSAN E. HORTON

INLAY ON A RIGID-HEDDLE LOOM

I highly recommend that weavers join guilds and especially get involved in a weave structures group. My guild's weave structures group often provides me with inspiration not only from our studies but also from the other members. I also teach rigid-heddle weaving to a group that meets periodically, and as rigid heddle is my "second language" in the world of weaving, I read and sample between classes to stay one or two steps ahead of my students.

Currently, the structures group is studying stripes, how structures work with stripes and the different kinds of stripes. Recently, one of the newer weavers, Connie, came with some striped towels woven on a rigid-heddle loom with 8/2 cotton doubled in the warp and a single thread of 8/2 cotton as the weft. They had a nice hand, and I was immediately interested. One of my frustrations with the rigid-heddle loom has been my inability to use the thin weaving yarns I have for harness weaving.

I started sampling and decided to try some of the pick-up techniques featured in Jane Patrick's *The Weaver's Idea Book*, with an eye to teaching pick-up at my next class. I agree with Jane that the rigid-heddle loom is "especially suited to pick-up patterns." I tried weft floats and warp floats based on her instructions, but when I started playing with the technique on my own, I found that the back side of the fabric often had long warp floats because I had picked up too many rows of weft floats one right after the other. So this time, I skipped over to the section about inlaid pattern.

On a whim, I decided to use one of the threads in the slots as a tie-down thread and inlay separate areas. My first attempt was pretty crude, and I almost abandoned the idea until I washed the sample and looked at it. It cleaned up well, the back of the sample didn't have floats, and I was inspired to use the inlay idea for towels. I kept some stripes in deference to my weave structures group but added a field of plain weave for playing with the inlaid blocks that I now plan to teach at my next class.

RESOURCES

Patrick, Jane. *The Weaver's Idea Book*. Loveland, Colorado: Interweave, 2010, pp. 79–87 and p. 108.

1 Wind 238 doubled warp ends 2½ yd long, using the color sequence indicated in the warp color order, Figure 1. Center the warp for a weaving width of 19⅘" and warp using your preferred method. (If you direct warp, you will have 4 threads in each slot before moving 2 of them to a hole.) Take care that the Charcoal selvedge thread on the left side is in a slot rather than a hole and that the right side's selvedge thread, which is Duck, is in a hole. This will give you 50 ends in the slots in the Charcoal section, which is needed to balance the inlay pattern.

2 Wind 1 shuttle with 20/2 cotton and another with 8/2 cotton in Charcoal. Weave 1¼" with the 20/2 cotton. Change shuttles and weave 1" of Charcoal 8/2, finishing with an up-heddle shot. Put the heddle in the down position, and with a pick-up stick working in front of the reed, and following the pick-up pattern in Figure 2, pick up 1 thread from the indicated slots. Put the heddle in neutral and transfer the picked-up threads to a pick-up stick behind the reed. (There is no reason to remove the pick-up stick at any time

TIP

Inlay Steps:

1. Inlay shed: With the heddle in neutral, bring the pick-up stick forward and place it on its side to raise the pick-up threads. Start each inlay area by wrapping an inlay thread around an edge thread of each section of pick-up threads. Fold the inlay thread in half so the ends meet, and pass the doubled threads under the pick-up threads. Place the threads in neatly with a fork or fingers and beat gently with the heddle.
2. Heddle down: Weave a pick with the Charcoal weft.
3. Inlay Shed: Wrap the inlay threads around the outside pick-up thread of each section and then back through the pick-up threads. Place and beat gently
4. Heddle up: Weave a pick with the Charcoal weft.
5. Repeat the inlay shed.
6. Repeat steps 2 through 5 three times.
7. Heddle down: Weave one pick with the Charcoal weft.
8. Inlay shed: Bring the inlay threads through the pick-up threads one more time, leaving them on top of the fabric to be tucked in later. Push the pick-up stick towards the back of the loom.



STRUCTURE

Plain weave with inlay.

EQUIPMENT

Rigid-heddle loom, 20" weaving width; 12-dent rigid heddle; 2 stick shuttles, 2 pick-up sticks.

YARNS

Warp: 8/2 unmercerized cotton (3,360 yd/lb; UKI), Charcoal #2, 820 yd; Duck #68, 170 yd; Plum Green #4, 126 yd; Yellow #31, 76 yd.
Weft: 8/2 unmercerized cotton, Charcoal #2, 308 yd; Duck #68, 56 yd; Plum Green #4, 24 yd; Yellow #31, 32 yd; 20/2 mercerized pearl cotton (8,400 yd/lb; UKI), Charcoal #78, 42 yd (for hems).

WARP LENGTH

238 ends, 2½ yd long (warp yarns are used doubled; allows 5" for take-up, 29" for loom waste).

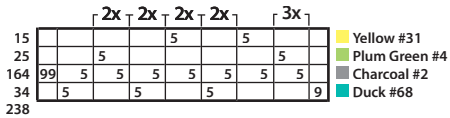
SETTS

Warp: 12 epi (1 doubled end/dent in a 12-dent rigid heddle).
Weft: 11 ppi.

DIMENSIONS

Width in the reed: 19⅘".
Woven length (measured under tension on the loom): 56".
Finished size after washing: 2 towels, 17" × 22".

1. Warp color order



2. Pick-up

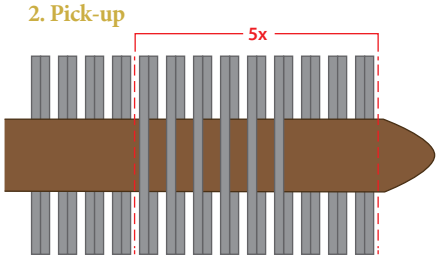


Diagram shows slot threads only.

To make the pick-up, place the heddle in the DOWN position.

Working in front of the heddle on the slot threads and only in the wide, solid Charcoal section of the warp:

Skip over the first 4 doubled threads.

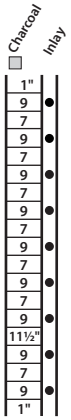
*Pick up only one thread of each pair in the next 6 slots and skip over the next 3 doubled threads.

Repeat from * 4 times more (5 in all), skipping over the last 4 doubled threads in the last repeat.

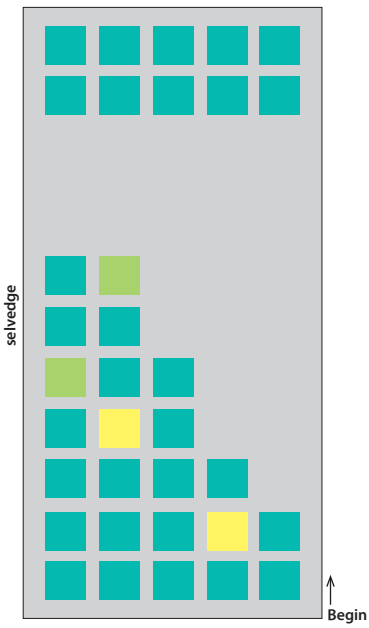
Transfer the pick-up to a pick-up stick behind the heddle and slide it to the back of the loom.

To make the inlay shed, with the heddle in neutral, slide the pick-up stick forward and turn it on edge.

3. Towel 1 weft order



4. Towel 1 inlay diagram



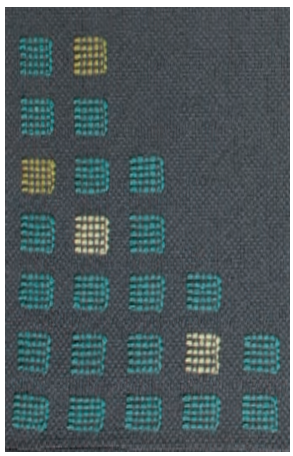
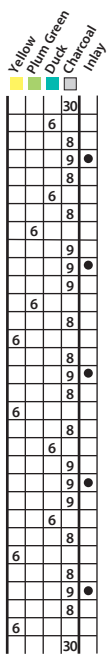


Diagram shows only the wide gray warp section where the inlay is worked. Work diagram from the bottom up, as it is worked on the loom.

5. Towel 2 weft order



6. Towel 2 inlay diagram

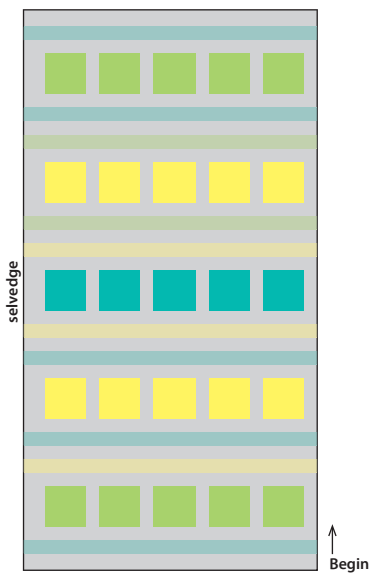




Diagram shows only the wide gray warp section where the inlay is worked. Work diagram from the bottom up, as it is worked on the loom.

throughout the weaving of the towels, but when not using it, push it to the back of the loom.)

3 (Towel #1) Cut five 30" pieces of Duck for the first inlay. Weave the first inlay as shown in Figure 4, following the inlay steps in the sidebar and ending with a down heddle. Weave 7 picks of Charcoal, as shown in Figure 3, ending with an up heddle, and start the next row of inlay blocks. Continue to weave following the weft order in Figure 3 and the color inlay pattern in Figure 4. Once the first 7 rows of inlay color blocks are completed, weave until the total length equals 23½" and start the first of the last 2 rows of inlay. Once completed, weave 1" of Charcoal followed by 1¼" of 20/2 cotton. Insert 2 contrasting threads to divide the 2 towels, then weave Towel #2, using the same techniques as for Towel #1. Follow the weft order in Figure 5 and the color placement in Figure 6 to weave Towel #2.

4 Remove the towels from the loom. Thread a tapestry needle with a set of inlay threads. Follow the inlay pattern back through the fourth row of the block under 3 pick-up threads, drop 1 of the threads out of the needle and pass the remaining thread under the fourth pick-up thread. Repeat for all tails. Trim the ends to about 3" and leave tails to be clipped after washing.

5 Zigzag the raw edges. Handwash in hot water and dry in a dryer with a terry-cloth towel. Press. Press hems turned under ½" twice and machine stitch. With a pair of sharp scissors, carefully clip the inlay tails close to the surface of the towel. Subsequent washings may be done in a washing machine.

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Cornucopia Placemats and Napkins

ANITA THOMPSON

I am fascinated by the multitude of designs that can be produced with 8-shaft overshot on opposites. (See Madelyn van der Hoogt's book, in Resources, for a great explanation of this structure.) The design in these placemats and napkins is loosely based on a 1770 German manuscript by a weaver named George Matthias Statler. I took a portion of the pattern and used it as a profile draft, making adjustments for float length. Many more pattern variations could be made using different tie-ups with the same threading and treadling.

I am also interested in color interactions within this structure. Most often, the overshot warp and tabby weft are a single color, with any color variations occurring in the pattern weft. For a change, I used three different colors in the warp and tabby weft and made the pattern weft a single color.

The placemats are woven with overshot patterning throughout and lined with plain-weave fabric woven on the same warp, for a thick mat that protects as well as decorates the table. The napkins are woven on the same warp, but the overshot pattern is inlaid only at the corners. The napkin hemstitching was inspired by a Weavers of Western Mass guild presentation given by Lisa Green. Her clear instructions made it look easy, and once you get going it really is. The same technique can be found in Virginia West's *Finishing Touches for the Handweaver* (see Resources).

I was happy with the finished pieces, and I look forward to playing with more drafts, tie-ups, and colors, excited by all this wonderful weave structure has in store.

RESOURCES

van der Hoogt, Madelyn. "8-shaft Overshot on Opposites." *The Complete Book of Drafting for Handweavers.* Coupeville, Washington: Shuttle Craft Books, 1993, pp. 45–49.

West, Virginia M. "Hemstitching on Four Sides." *Finishing Touches for the Handweaver*. Loveland, Colorado: Interweave Press, 1988, pp. 22–23.

1 Wind 433 warp threads 8½ yd long, following the color sequence in the warp color order, Figure 1. Use your preferred method to warp the loom, and thread following the draft in Figure 3. Sley 2 per dent in a 12-dent reed, centering for a weaving width of 18". (Because the selvedges will be inside hems and seams, floating selvedges are not necessary.)

2 Wind bobbins with each of the 3 tabby weft colors and 1 with the Beige pattern weft. Spread the warp with scrap yarn. **To weave the placemats:** Follow the placemat treadling order in the draft, Figure 3. Weave a ½" seam allowance in plain weave using the Wine Tone weft and ending on an even tabby pick (2-4-6-8). Weave a pattern shot followed by the odd tabby. Continue weaving, alternating even-odd tabby shots with the pattern, and chang-



ing tabby colors as indicated by columns 9 and 10 on the draft. The pattern threads are woven as Beige throughout. (Make sure to beat the overshot so that the pattern is square. Using a temple will counteract draw-in and help maintain an even beat of 24 ppi). End each placemat with a ½" seam allowance. Weave 2 picks in a contrasting color between placemats for a cutting line. Continue until 4 placemats are woven. You may remove the placemats from the loom at this point and re-tie the warp, or continue on with the napkins.

3 **Napkins:** Wind 2 small netting shuttles, stick shuttles, or butterflies with about 5 yd of Beige pattern weft for the inlaid overshot squares. Following the napkin treadling order in Figure 3, weave 46 picks of plain weave in Wine Tone. Weave the next tabby pick in Dark Sierra. Open the first pattern shed, and bring the pattern shuttle up through the warp and into the shed before the first Dark Sierra warp end, leaving a 10" tail in the back; take the shuttle through the shed and back down to the back at the end of

STRUCTURE

8-shaft overshot on opposites, inlaid 8-shaft overshot on opposites, and plain weave.

EQUIPMENT

8-shaft loom, 19" weaving width; 12-dent reed; 2 shuttles; 4 bobbins; 2 small netting or stick shuttles for inlay on napkins; temple (recommended); tapestry needles for hemstitching and working in inlaid overshot ends.

YARNS

Warp: 10/2 mercerized pearl cotton (4,200 yd/lb; UKI), Wine Tone #73, 2,594 yd; Dark Sierra #99, 578 yd; Moss Green #62, 510 yd. **Plain weave and tabby weft:** 10/2 mercerized pearl cotton, Wine Tone #73, 2,908 yd; Dark Sierra #99, 304 yd; Moss Green #62, 264 yd. **Pattern weft:** 5/2 mercerized pearl cotton, Beige #43, 1,196 yd.

OTHER SUPPLIES

Matching sewing thread.

WARP LENGTH

433 ends 8½ yd long, following the warp color order in Figure 1 (allows 13" for take-up, 29" for loom waste).

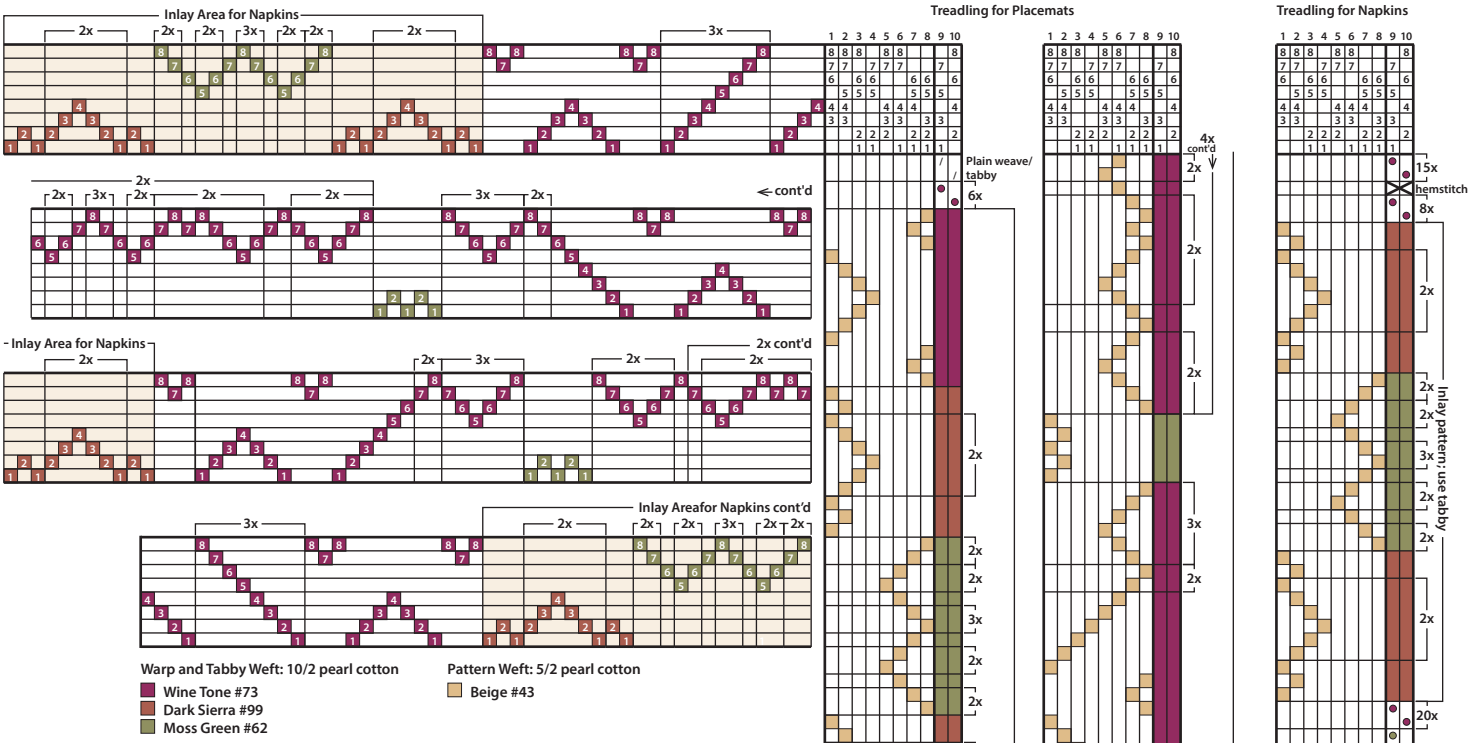
SETTS

Warp: 24 epi (2/dent in a 12-dent reed). **Weft:** 48 ppi (24 ppi pattern/24 ppi tabby) in pattern areas; 24 ppi in plain-weave areas.

DIMENSIONS

Width in the reed: 18$\frac{1}{12}$".
Woven length (measured under tension on the loom): 260" total: 96" placemats (4 placemats each 24" long); 96" lining for 4 placemats; 68" napkins (4 inlaid napkins each 17" long).
Finished size after washing: 4 lined placemats 14½" × 19½"; 4 inlaid napkins, hemstitched on 4 sides, 14¾" × 14¾".

3. Draft



the second Dark Sierra group. (Do not go across the entire width of the napkin.) With a second pattern shuttle, repeat the inlay on the other corner. Follow with a Dark Sierra tabby shot from selvedge to selvedge. Following the color order for tabby shown in columns 9 and 10 of the draft, weave the inlaid overshot pattern followed by alternating tabby until the lower corner squares are complete. Leave a 10" tail in the back at the end of each square. Weave the body of the napkin, following the plain weave color order and making sure the center (outlined by the Moss Green stripes) forms an even square. Weave the remaining two inlaid pattern squares. and finish by weaving 46 picks of plain weave in Wine Tone. Weave in 2 picks of contrasting color for a cutting line. Continue Steps 4 through 6 until 4 napkins are woven.

4 **Lining fabric:** Using Wine Tone as weft, weave 96" in plain weave for the placemat lining, inserting 2 picks in a contrasting color every 24".

5 Remove the fabric from the loom. Zigzag stitch the raw edges on either side of the cutting lines and cut apart. Using a needle large enough to accommodate the 5/2 cotton, tuck the pattern thread tails into the back of the pattern design. Trim all tails of weft. Make a row of ladder hemstitching along the sides of the napkins that encircles 3 weft picks and joins the hemstitched rows at the top and bottom of the napkins (see Resources).

Use tabby: Follow each pattern pick with a pick of tabby weft, using the color shaded in the plain weave/tabby columns. Shaded columns under Treadles 9 and 10 indicate the tabby weft color to be used in that pattern area.
Shaded sections in the threading indicate the parts of the warp where pattern weft is inlaid on the napkins. (Note that colors shown in the threading for those sections are the warp colors, not inlay colors.) Hemstitch around groups of three warps at the bottom and top of each napkin as you weave it, beginning and ending the hemstitching 1" from the selvedges. (Hemstitching along the sides is done after the napkins are removed from the loom.)

2. Heddle count

	Heddles
Shaft 8	77
Shaft 7	94
Shaft 6	72
Shaft 5	44
Shaft 4	22
Shaft 3	34
Shaft 2	46
Shaft 1	44
Total	433

1. Warp color order

60			25			5	5		25	
68		17		17				17		17
305	41				41		141	41		41

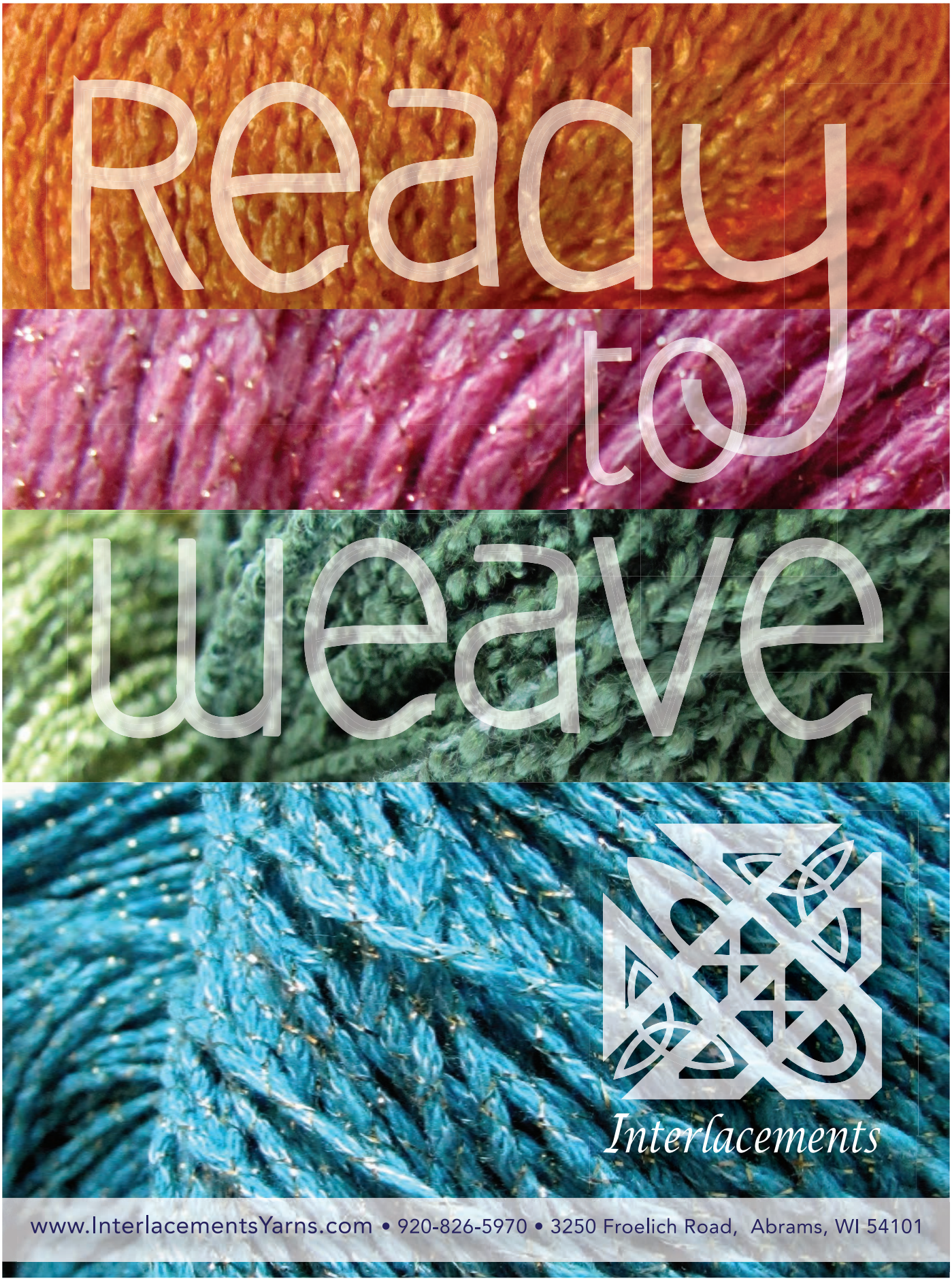
433 ends

10/2 cotton, Moss Green #62
10/2 cotton, Dark Sierra #99
10/2 cotton, Wine Tone #73

6 Handwash with mild detergent in hot water. Air dry, then hard-press with the iron on cotton setting.

On the web

Visit weavingtoday.com for the finishing instructions and full-sized draft for this project.


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Fall Fiesta Placemats

CATHERINE ALTER

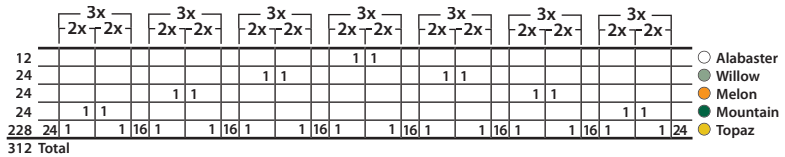
I was led in two directions while weaving my placemats for the Handwoven for the Home Challenge. First, I have always loved Fiesta dinnerware—its colors and funky design. Fiesta is iconic, retro, yet beautifully contemporary. Second, I have a set of doubleweave placemats I wove several years ago, and they are the best I've ever had, including commercial ones. My dining table is antique cherry, and it stains when water glasses weep through the fabric; doubleweave prevents this. So putting these two together, I've woven placemats in fall Fiesta dinnerware colors. They are thick (two layers of 3/2 cotton) and highly washable, wear well, and are so much fun to put on the table with my Fiesta dinnerware.

WEAVING TWO LAYERS

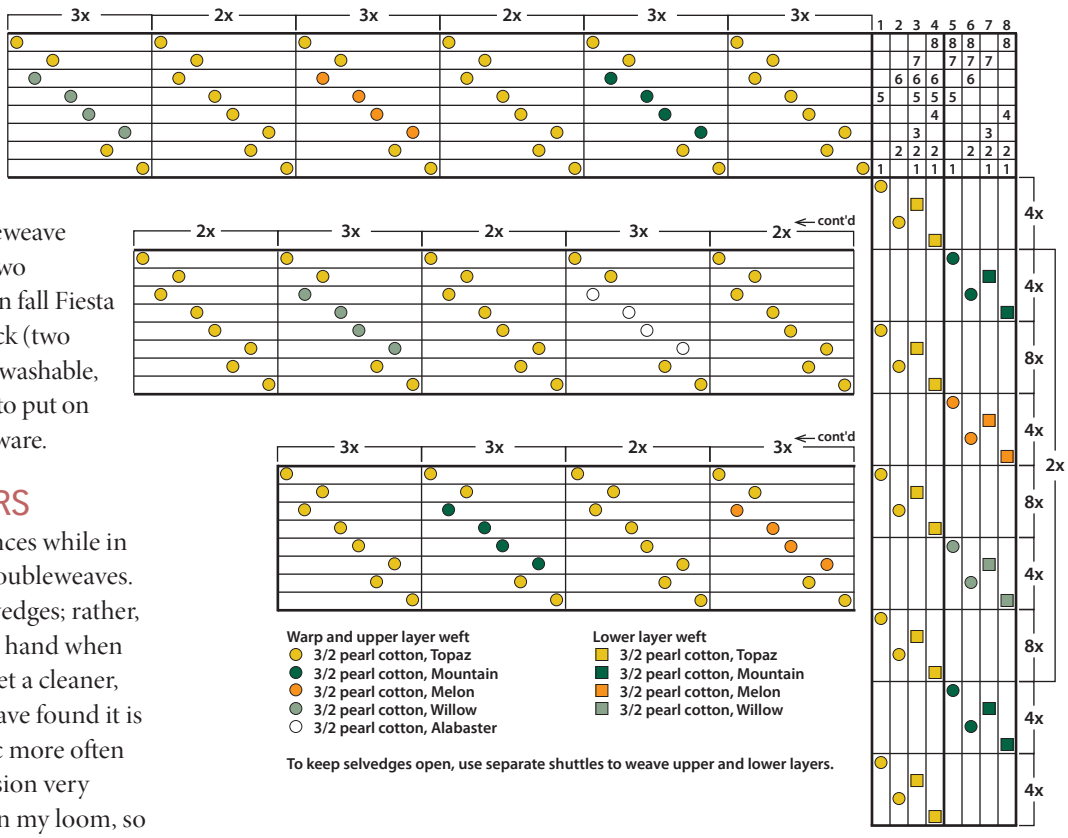
I've developed a few preferences while in the process of weaving these doubleweaves. First, I do not interlace the selvedges; rather, I sew the selvedges together by hand when they're off the loom. I think I get a cleaner, sharper edge this way. Also I have found it is necessary to advance the fabric more often than usual and to keep the tension very tight. I don't have two beams on my loom, so it's easy to end up with floats on the backside unless the tension is very firm. Finally, I find that using a temple is critical. When you weave these mats, be sure to catch both layers in the teeth to assure that the two layers are advancing evenly.

1 Wind 312 warp threads 3⅓ yd long, following the color sequence indicated in the warp color order, Figure 1. Use your preferred method to warp the loom, and thread following the draft in Figure 2. Sley 2 per dent in a 10-dent reed, centering for a weaving width of 15⅝". Do not use floating selvedges.

1. Warp color order



2. Draft



2 Wind bobbins with each of the weft colors. To keep the edges from being joined at the selvedges, use two separate shuttles for the upper and lower layers.

3 Weave the first placemat using the treadling sequence and weft colors in Figure 2. It should be just under 19" long. Notice that the wefts for the upper and lower layers are woven with different shuttles. Keep the warp tension very tight to prevent skips on the back, and advance the warp more often than usual. Using a temple is highly recommended; be sure to catch both layers in the temple so that they advance evenly.





4 At the end of the first mat, insert 4" of waste yarn or spacers to allow for fringe, and weave the second mat. Repeat for two more mats, leaving 4" of unwoven warp after the second and third mats.

5 Remove fabric from the loom making sure to allow at least 2" for fringe at the end of the warp. Remove spacers and waste yarn and cut the mats apart, leaving at least 1½" of unwoven warp for fringe at each end of each mat. Zigzag the two layers together just below the fringe, matching the edges carefully. By hand, stitch the open selvedges together, matching them carefully.

6 Handwash and dry flat. Press when dry and trim the fringe as needed to make 1½" fringe at each end.

STRUCTURE

Block doubleweave.

EQUIPMENT

8-shaft loom, 16" weaving width; 10-dent reed; 2 shuttles; 8 bobbins; temple (stretcher).

YARNS

Warp: 3/2 pearl cotton (1,260 yd/lb; UKI), Topaz (golden brown), 762 yd; Mountain (dark green), Melon (light orange), and Willow (light green), 82 yd each; Alabaster (white), 42 yd.
Weft: 3/2 pearl cotton, Topaz, 428 yd; Mountain, 92 yd; Melon and Willow, 64 yd each.

WARP LENGTH

312 ends 3⅓ yd long, following the warp color order in Figure 1 (allows 4" for take-up, 40" for loom waste; loom waste includes fringe).

SETTS

Warp: 20 epi (10 epi/layer; 2/dent in a 10-dent reed).
Weft: 18 ppi (9 ppi/layer).

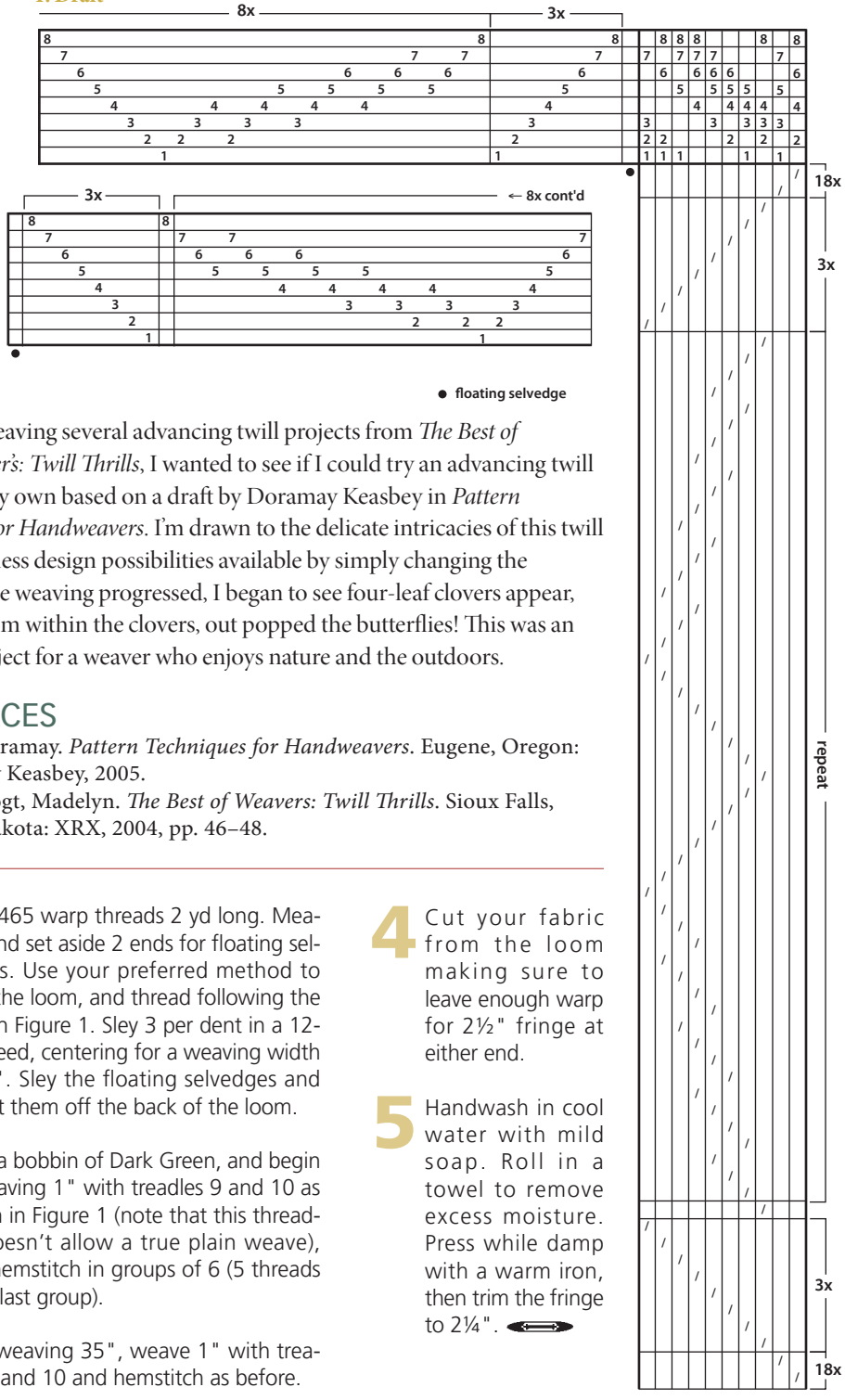
DIMENSIONS

Width in the reed: 15⁶⁄₁₀".
Woven length (measured under tension on the loom): about 76" (18⅔" each placemat).
Finished size after washing: 4 placemats 13¼" × 15½" plus 1½" fringe at each end.

Butterflies in Clover Table Runner

LEE ANN WILLE

1. Draft



2. Heddle count

Shaft 8	23
Shaft 7	54
Shaft 6	70
Shaft 5	86
Shaft 4	86
Shaft 3	70
Shaft 2	54
Shaft 1	22
Total	465

After weaving several advancing twill projects from *The Best of Weaver's: Twill Thrills*, I wanted to see if I could try an advancing twill project of my own based on a draft by Doramay Keasbey in *Pattern Techniques for Handweavers*. I'm drawn to the delicate intricacies of this twill and the endless design possibilities available by simply changing the tie-up. As the weaving progressed, I began to see four-leaf clovers appear, and then from within the clovers, out popped the butterflies! This was an exciting project for a weaver who enjoys nature and the outdoors.

RESOURCES

Keasbey, Doramay. *Pattern Techniques for Handweavers*. Eugene, Oregon: Doramay Keasbey, 2005.

van der Hoogt, Madelyn. *The Best of Weavers: Twill Thrills*. Sioux Falls, South Dakota: XRX, 2004, pp. 46–48.

1. Wind 465 warp threads 2 yd long. Measure and set aside 2 ends for floating selvedges. Use your preferred method to warp the loom, and thread following the draft in Figure 1. Sley 3 per dent in a 12-dent reed, centering for a weaving width of 13". Sley the floating selvedges and weight them off the back of the loom.

2. Wind a bobbin of Dark Green, and begin by weaving 1" with treadles 9 and 10 as shown in Figure 1 (note that this threading doesn't allow a true plain weave), then hemstitch in groups of 6 (5 threads in the last group).

3. After weaving 35", weave 1" with treadles 9 and 10 and hemstitch as before.

4. Cut your fabric from the loom making sure to leave enough warp for 2½" fringe at either end.

5. Handwash in cool water with mild soap. Roll in a towel to remove excess moisture. Press while damp with a warm iron, then trim the fringe to 2¼".

STRUCTURE

Advancing twill.

EQUIPMENT

8-shaft loom, 13" weaving width; 12-dent reed; 1 shuttle.

YARNS

Warp: 10/2 mercerized pearl cotton (4,200 yd/lb; Yarn Barn), Natural #79, 934 yd.
Weft: 10/2 mercerized pearl cotton, Dark Green #26, 516 yd.

WARP LENGTH

467 ends 2 yd long (includes 2 floating selvedges; allows 2" for take-up, 34" for loom waste; loom waste includes fringe).

SETTS

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

DIMENSIONS

Width in the reed: 13"
Woven length (measured under tension on the loom): 36".
Finished size after washing: 31½" × 11¾" plus 2¼" fringe at each end.





Color Combo Quilted Tea Cozy

DOROTHY SOLBRIG

QUILTED DOUBLEWEAVE AND A CLEVER COLOR-BLOCK DESIGN MAKE A TEA COZY THAT'S MORE THAN THE SUM OF ITS PARTS



One objective of this project was to see how many color combinations I could get using four warp colors. The warp has six color blocks, consisting of repeats of the six possible arrangements of four colors. There are four treadling blocks, which rotate as the fabric is woven. I used only one color in treadling each block. Of the six possible color orders for weft, I chose the order that gave the most different color combinations. Since four colors used with four treadling patterns would lead to repeat combinations of color and treadling, I added a fifth weft color. That made each section of the cloth different. This cozy is as much fun to weave and to look at as it is to use on your table. [Ed. note: The project is written to weave two tea cozies and two hot pads, one set for you and one to give to a friend.]

RESOURCES

http://www.satincord.com/knots/buttonknot.htm
http://chineseknotting.org/button/howto1/#noloop
Moore, Jennifer. *The Weaver's Studio: Doubleweave*, Loveland, Colorado: Interweave, 2010.

STRUCTURE
Doubleweave.

EQUIPMENT
4-shaft loom, 9" weaving width; 8-dent reed; 1 shuttle; 5 bobbins.

YARNS
Warp: 5/2 mercerized pearl cotton (2,100 yd/lb; UKI), #102 Magenta, #88 Wisteria, #109 Bermuda Blue and #68 King Blue, 234 yd each.
Weft: 5/2 mercerized cotton, #102 Magenta and #109 Bermuda Blue, 180 yd each; #88 Wisteria, 132 yd; #64 Violet and #68 King Blue, 108 yd each.

OTHER SUPPLIES
Polyester fiberfill.

WARP LENGTH
288 ends 3¼ yd long (allows 7" for take-up, 30" for loom waste).

SETTS
Warp: 32 epi (4/dent in an 8-dent reed).
Weft: 32 ppi (16 picks per layer).

DIMENSIONS
Width in the reed: 9".
Woven length (measured under tension on the loom): 79½" (2 cozies, 28¾" each; 2 hot pads, 11" each).
Finished measurements: fabric for 2 tea cozies, 8½" × 27" each; 2 hot pads, finished size 8½" × 8½".



Figure 2. Making a tube

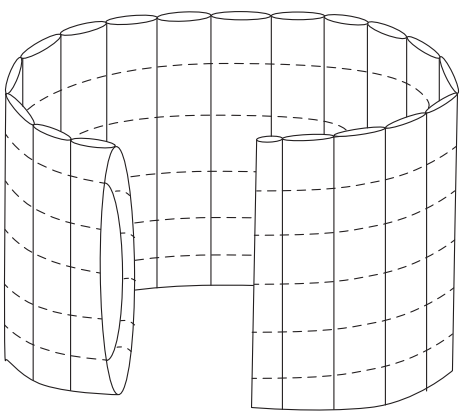


Figure 3. Sewing the tube

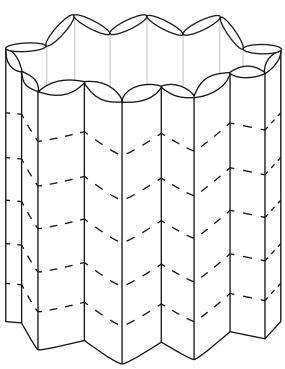
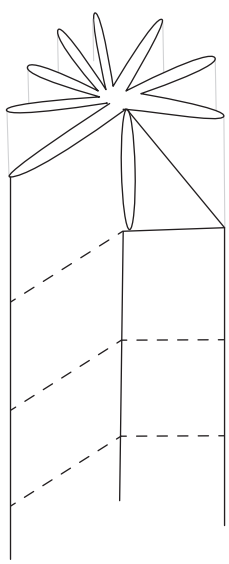


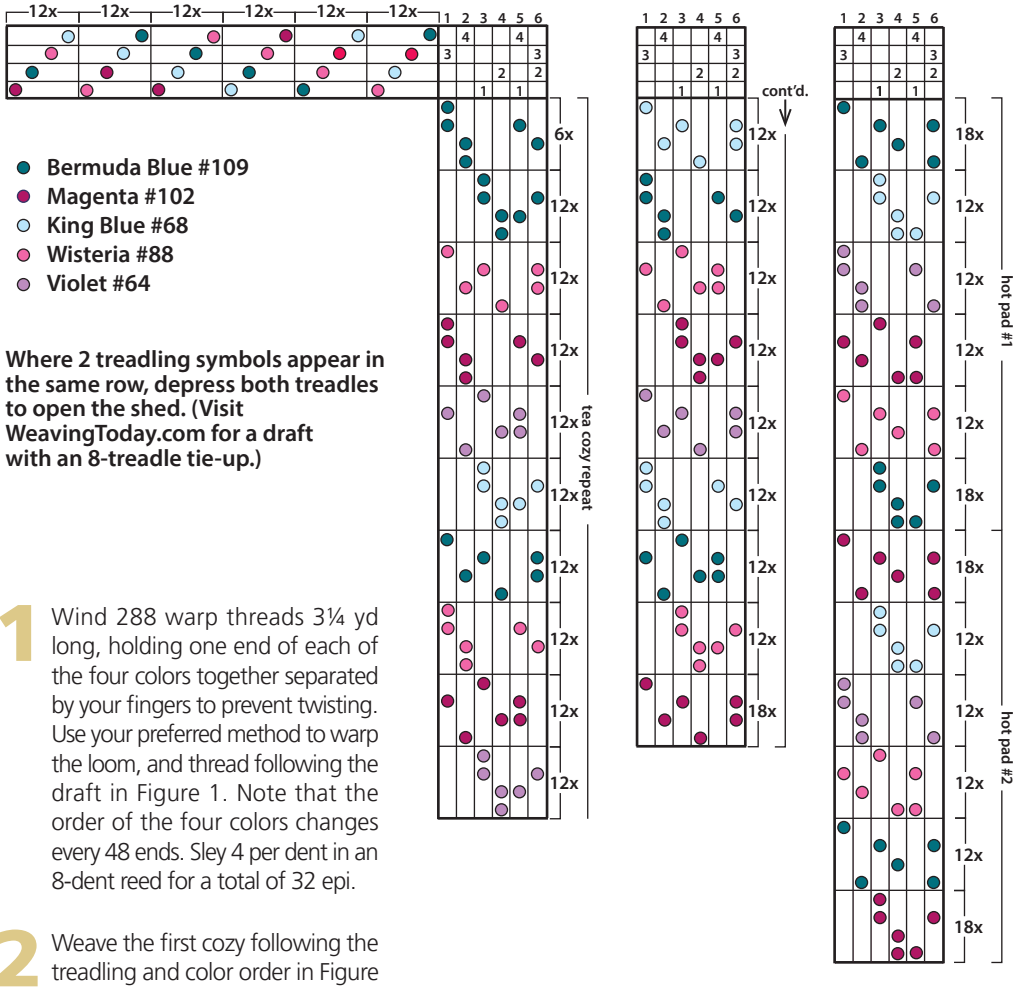
Figure 4. Gathering the top







1. Draft



- Bermuda Blue #109
- Magenta #102
- King Blue #68
- Wisteria #88
- Violet #64

Where 2 treadling symbols appear in the same row, depress both treadles to open the shed. (Visit WeavingToday.com for a draft with an 8-treadle tie-up.)

1 Wind 288 warp threads 3¼ yd long, holding one end of each of the four colors together separated by your fingers to prevent twisting. Use your preferred method to warp the loom, and thread following the draft in Figure 1. Note that the order of the four colors changes every 48 ends. Sley 4 per dent in an 8-dent reed for a total of 32 epi.

2 Weave the first cozy following the treadling and color order in Figure 1, and weaving so one side is open. When you finish weaving the second block, lightly fill the space between the two layers of cloth with fiberfill. Switching to the next block will secure the fiberfill. Continue in this manner until you've woven the last section. Use the same amount of fiberfill in this section as in the others. Weave 2 picks of scrap yarn. Repeat for the second cozy. Weave the hot pads following Figure 1, filling all of the sections with fiberfill, and weaving them as a tube with both sides closed. Weave 2 picks of scrap yarn between the hot pads.

3 Remove the fabric from the loom. Cut pieces between the scrap yarn.

4 To assemble the cozy: Turn and press the longer magenta section to the inside to make it the same width as the other sections. Tuck the other end into the magenta "pocket" and sew closed (see Figures 2 and 3).

5 Pleat the cylinder like an accordion, folding in and out at the section divisions. Remove a small amount of stuffing from the open end of each section. To shape the top of the cozy, pinch two adjacent sections together and fold the corner down as in Figure 4. Repeat for a total of 9 folded corners. Stitch the open edges down into the crease.

6 Use a tapestry needle and one of the warp colors to draw the inner corners together: Leaving a 4" or 5" tail at both ends, stitch through each corner, go around again, and pull on the ends of the yarn to gather the folded corners. Secure.

7 Make a kumihimo or other cord with 16 ends of warp yarn. Knot it into a Chinese button knot (see Resources). Insert the tails of the knot through the top of the tea cozy and secure them on the inside.

8 To assemble the hot pads: Turn and press the end sections to the inside to make them the same width as the other sections and stitch together.

How many lovely handwoven gifts will you make this year? Fifteen is a nice, round number...



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Pattern in:



mangomoon

Peter's Apron à la *Macaron*

REBECCA FOX

My British friend Peter celebrated his 60th birthday in August 2013. I wanted to make him something special. He is a vicar and works a great deal of time in his home, so he has time to cook seriously good meals, especially French food. He always wears aprons to protect his clerical shirts. I wanted to make him an apron of unmercerized cotton so that it would act like a towel when he wiped his fingers on it and then be easy to launder.

My project celebrates the number 60, so the design revolves around the numbers six, ten, and sixty. I also put some diamonds in the design (since it was his diamond jubilee birthday). I chose six colors of thread that reminded me of French *macarons* (macaroons, in American parlance) to which Peter had introduced me some years back, and then I threw in peacock teal blue, a color that Peter likes.

I created a modified point twill that had a 10-thread repeat and alternated 60 ends for each of the 6 colors as stripes in the warp. Initially, I only used the dark teal as the weft, but this looked too dark and dreary to celebrate a birthday, so the teal-weft sample became the coordinating towel. For the apron, I alternated 1-inch stripes of teal with 1¾-inch stripes of each color in succession. Additionally, in the color stripes, I used a point treadling (modified goose-eye twill) to create the diamonds and kept a straight treadling in the teal to create waves of herringbone twill.

My paper pattern was based on a commercial apron that I own and like. I knew that my woven material was going to be too stiff and heavy to reinforce the cut curves, so I bought some cotton quilting fabric that matched the fabric colors and learned how to make my own bias tape. Finally, I made woven inkle bands for sturdy apron ties and to use as a decorative feature on the cut curved edges.

Peter has reported that the apron works perfectly (especially for wiping those fingers!) and comes from the laundry looking as crisp as when I gave it to him. I hope that, like *macarons*, it will make your life a little sweeter. Cheers and *bon appétit!*

RESOURCES

Dixon, Anne. *Weaver's Inkle Pattern Directory.* Loveland, Colorado:Interweave, 2012.

Garton, Christina, ed. "Guide to Inkle Weaving: Free Inkle Loom Patterns, Plans and Projects." www.weavingtoday.com/inkle-loom-weaving/

Johnson, Liz, ed. "How to Sew a Corner (aka Mitered) Hem." www.sew4home.com/tips-resources/sewing-tips-tricks/how-sew-corner-aka-mitered-hem

WEAVING THE APRON FABRIC

1 Wind 720 warp threads 2½ yd long, using the color sequence indicated in the warp color order, Figure 1. Measure 2 floating selvedges, 1 Lavender and 1 Beige, and set aside. Use your preferred method to warp the loom, and thread following the draft in Figure 2. Sley 2 per dent in a 12-dent reed for a total of 24 epi. Sley the floating selvedges in the 2 outermost dents and weight them over the back beam.

2 Weave the apron following the treadling in Figure 2 and the weft color order in Figure 3. Weave 2 picks of scrap yarn. Weave the towel with Dark Teal for 20" following one (or a combination of) the treadling sequences used for the apron. If weaving more than one towel, weave 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.

APRON AND TOWEL

STRUCTURE

Twill with modified goose eye.

EQUIPMENT

4-shaft loom, 31" weaving width; 12-dent reed; 2 shuttles; 7 bobbins.

YARNS

Warp: 8/2 unmercerized cotton (3,360 yd/lb; Yarn Barn), #47 Copen Blue, 300 yd; 8/2 unmercerized cotton (Webs), # 5792 Lime and #5604 Willow Green, 300 yd each; 8/2 unmercerized cotton (The Mannings), Magenta, 300 yd; Beige, and Lavender, 306 yd each.
Weft: 8/2 cotton, Dark Teal, 886 yd; Lavender, 102 yd; Copen Blue, Lime, Willow Green, Magenta, and Beige, 68 yd each.
To weave additional towels: for each towel, add 22" to the warp length and 442 yd of weft.

OTHER SUPPLIES

45" wide commercial cotton quilting fabric for bias binding, ¼ yd (or ½" wide commercial bias tape); set of two 1½" D-rings.

WARP LENGTH

722 ends 2½ yd long (includes 2 floating selvedges and allows 3" for take-up, 27" for loom waste).

SETTS

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

DIMENSIONS

Width in the reed: 30⅛".
Woven length (measured under tension on the loom): apron 40"; towel 20".
Finished size after washing and hemming: apron 25¼" × 32½"; towel 15½" (warpwise) × 23¾".



INKLE BAND

STRUCTURE

Warp-faced plain weave.

EQUIPMENT

Inkle loom, belt shuttle.

YARNS

Warp: 8/2 unmercerized cotton, Teal, 240 yd; Lavender, Lime, Copen Blue, Willow Green, Magenta and Beige, 24 yd each.**Weft:** 8/2 unmercerized cotton, Teal, 100 yd.

WARP LENGTH

Two warps, 64 ends each, 3 yd long (allows 30" for take-up and loom waste).

SETTS

Warp: 43 epi.**Weft:** 16 ppi.

DIMENSIONS

Woven width: 1½".
Woven length (measured under tension on the loom): 2 bands, 78" and 52".

4 Machine wash the apron fabric and the towel with mild soap in warm 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.

WEAVING THE INKLE BAND

1 Wind a warp of 64 ends 3 yd long onto an inkle loom, following the warp color order and threading in Figures 4 and 5 (see Resources).

2 Wind a belt shuttle with Dark Teal. Weave 78" in warp-faced plain weave, maintaining a width of 1½". Beat firmly to get around 16 ppi.

3 Cut the band from the loom, trim off the fringe, and zigzag the raw edges to prevent raveling. Repeat for the second warp, weaving 52".

4 Handwash the bands in warm water. Rinse and hang to dry. Press if necessary.

SEWING INSTRUCTIONS

1 Cut out the apron following the layout diagram in Figure 6.

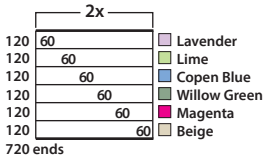
2 Make the bias binding: Preshrink the cotton quilt fabric and press. Cut strips 2" wide, cutting fabric at a 45° angle. Sew them together for one long strip. Press under ½" along one long edge.

3 Excluding the hem, pin, then sew the bias strip around the cut edges of the apron bib, right sides together, with a ½" seam. Fold the pressed edge of the bias strip over the raw edge of the apron to the inside; handsew in place. To hide the bias tape along the top edge, turn it to the inside of the apron and handsew in place. Hem the apron by turning under ¾" and pressing; turn again, press, and sew by hand or machine.

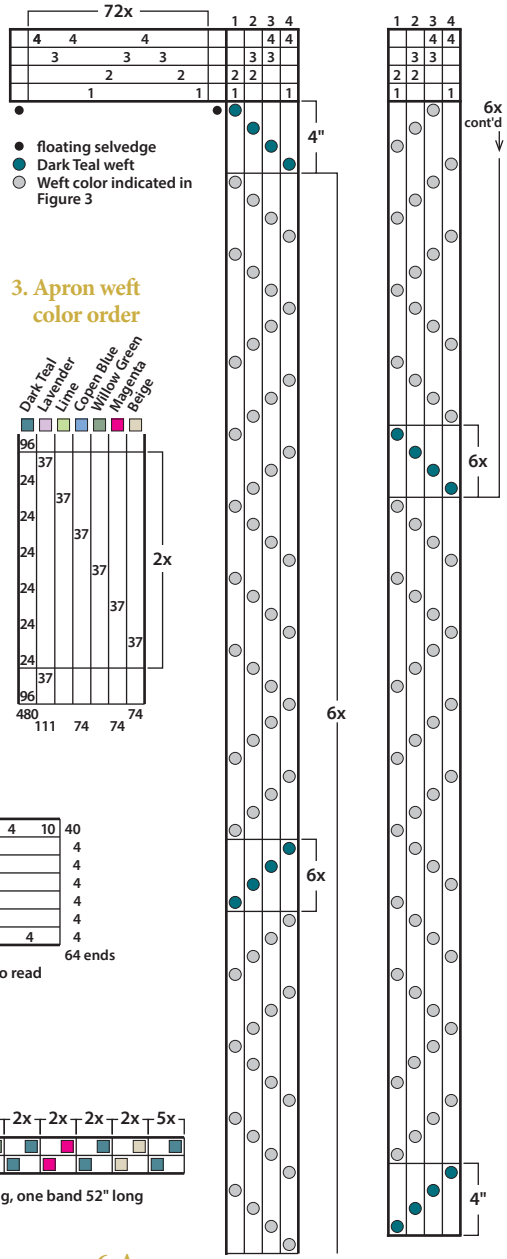
4 Following the strap assembly in Figure 7, attach the shorter inkle band to the D-rings and sew to the left side of the apron, covering the bias tape. Sew the longer inkle band to the right side of the apron over the bias tape. The ends should extend beyond the apron edges at the waist for about 36" to function as ties. Finish the ends by turning a narrow hem under twice and sewing by hand or machine.

5 Finish the towel: Press under ¾" on all four sides. Turn under again on the cut edges and finish with mitered corners (see Resources).

1. Apron warp color order

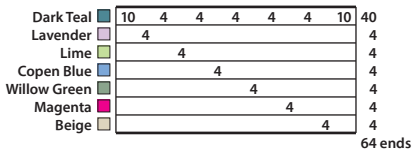


2. Draft



3. Apron weft color order

4. Inkle color order



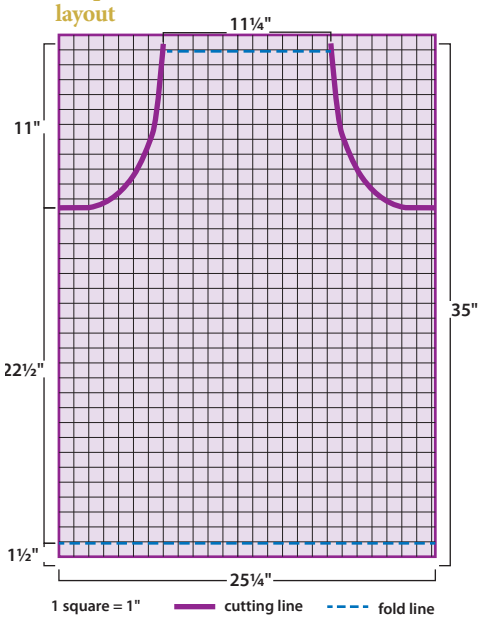
Inkle looms are warped from left to right, so read this chart from left to right.

5. Inkle threading



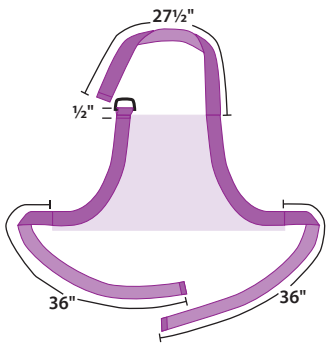
Make two inkle bands using this threading, one band 52" long and the other 78" long.

6. Apron layout



Apply bias tape to cut edges and top of apron. Turn top edge ½" to wrong side, and hem to hide bias tape. At bottom, turn ¾" under twice to make a ¾" hem.

7. Inkle straps assembly



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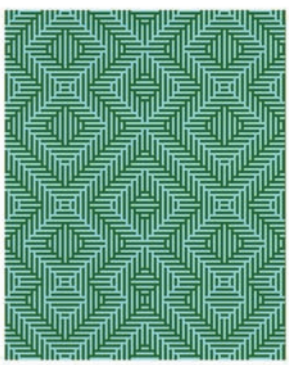
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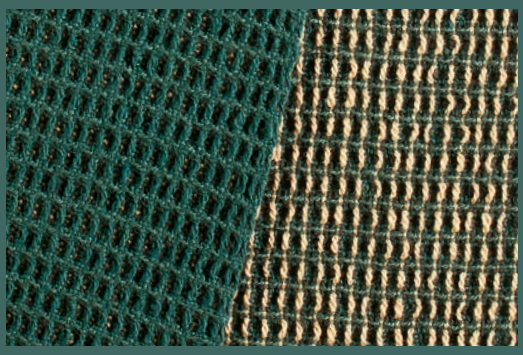
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BATH & BEYOND

Pamper yourself with cozy touches for bedroom or bath.



Green Waffles Bath Towel with Tablet-Woven Binding

JOHN MULLARKEY

With its characteristic long floats that expose more yarn surface and increase absorption, waffle weave is a classic choice for towels of all kinds. Those same floats also cause a lot of take-up and draw-in. In order for this bath towel to finish 28" wide by 55" long, I had to weave it 85" long with a 35" width in the reed.

Another thing you learn when you weave waffle weave is that if you try to weave plain weave as a hem, the plain weave makes ruffles because it draws in much less than waffle weave. To avoid ruffles on my waffle weave towel, I used tablet weaving to make a decorative band, folded it in half and enclosed the raw edges with it. The band was 2⅝" wide, and I wove it 90" long on a full-size inkle loom using

TOWEL FABRIC

STRUCTURE

Waffle weave.

EQUIPMENT

4-shaft loom, 36" weaving width; 12-dent reed; 1 shuttle.

YARNS

Warp: 8/2 cotton (3,360 yd/lb; Valley Yarns; WEBS), Black Forest (dark green), 1,372 yd; Madder Brown, 910 yd; Banana (yellow), 455 yd.
Weft: 8/2 cotton (3,360 yd/lb), Stone Green, 1,830 yd.

WARP LENGTH

842 ends 3¼ yd long (includes floating selvedges; allows 4" for take-up, 28" for loom waste).

SETTS

Warp: 24 epi (2/dent in a 12-dent reed).
Weft: 20 ppi.

DIMENSIONS

Width in the reed: 35⅛". **Woven length (measured under tension on the loom):** 85".
Finished size after washing: 1 towel, 28" × 55".


BEST
Bath Item



a simple threaded-in color pattern made by weaving four turns forward and four turns backward. (Optionally, you could weave two bands half as wide and sew them together to create a hem instead of folding.)

1 For the towel, wind 842 warp threads 3¼ yd long, following the warp color order, Figure 1. Use your preferred method to warp the loom, and thread following the draft in Figure 2. Sley 2 per dent in a 12-dent reed, centering for a weaving width of 35". The 2 outermost threads are floating selvedges; do not thread them through a heddle, but sley each into its own dent just outside the last warp and weight each one behind the back beam.

2 Wind a bobbin of the Stone Green weft, then weave 85" following the treadling in Figure 2.

3 Remove fabric from the loom and secure the raw edges by zigzagging or serging.

4 For the trim, warp a full-size inkle loom with a 3 yd warp and 56 tablet-weaving tablets following the tablet weaving draft in Figure 3. Wind a belt shuttle with Stone Green for weft.

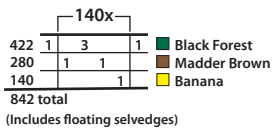
5 Weave the band 90 long, turning the cards 4 turns forward (away from you), then 4 turns backward (toward you). Draw the weft straight across the shed (no angling) so that the width of the band is 2⅝", and beat firmly with the beveled edge of the belt shuttle after each turn.

6 Remove the band from the loom, securing the raw edges.

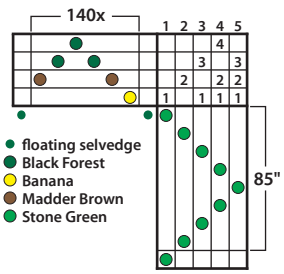
7 Machine wash both towel fabric and trim in warm water, then dry on low.

8 Fold the trim in half lengthwise and press. Measure the width of the towel at the ends. Cut 2 lengths of binding plus 1" for seam allowances. Pin a length of binding over the cut edge of the towel and fold cut edges of the binding to the inside to make a finished edge. Handstitch the binding to the towel around the folded ends and just above the selvedges.

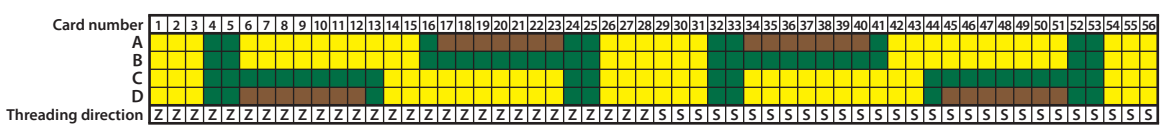
1. Warp color order



2. Draft



3. Tablet threading



TABLET-WOVEN TRIM

STRUCTURE

Threaded-in tablet-woven binding.

EQUIPMENT

Inkle loom with 4" pegs that can accommodate a 3 yd warp length; 56 4-hole tablet weaving cards; 1 belt shuttle for towel binding.

YARNS

Warp: 8/2 cotton (3,360 yd/lb; Valley Yarns; WEBS), Banana (yellow), 384 yd; Black Forest (dark green), 204 yd; Madder Brown, 84 yd.
Weft: 8/2 cotton (3,360 yd/lb), Stone Green, 80 yd.

WARP LENGTH

224 ends 3 yd long threaded as shown in Figure 3 (allows 18" for take-up and loom waste).

DIMENSIONS

Width in the reed: 2⅝".
Woven length (measured under tension on the loom): 90".

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Perfect Marriage T-Shirt Rug

AMANDA ROBINETTE

Old T-shirts are an abundant, if somewhat problematic, source of weft material for rag rugs. Knitwear fabric, such as that in T-shirts, can create uneven selvedges with excessive and erratic draw-in due to its stretchiness. A simple technique for preparing T-shirts and other knitwear produces a neat, tidy, and structured rug.

Before I began weaving, I was inspired by Kay Gardiner and Ann Shayne in their first book, *Mason-Dixon Knitting*, to make "calamari" T-shirt yarn. This involves cutting loops (these are the "calamari") from the circular parts of clothing—the trunk of a shirt, the sleeves, the legs and hips of pants and leggings—and then joining those loops together to form a continuous strand. I tried knitting with the resulting monster-yarn (on size 50 needles!) but gave up because the knitted rugs wouldn't hold their shape and always ended up looking like someone had dropped a very bulky towel on the ground.

The idea, and the calamari yarn, sat unused as I spent several years learning to weave and trying different things. When I finally got around to making rag rugs, I dug out some of the unused calamari yarn and used it on a warp I was working on—and finally found the perfect marriage of material and structure. Through additional research and after the production of many T-shirt rugs, I have tailored the calamari technique to best prepare the yarn for use as weft. Tom Knisely included an excellent photo tutorial of my technique in his 2014 book, *Weaving Rag Rugs* (see Resources).

I hope this perfect marriage will soon brighten your home, too.

1. Warp color order

	12x	5x	11x		10x	11x	5x	12x
20		1			1		1	
20		1			1		1	
20		1			1		1	
21		1		1	1		1	
21		1		1	1		1	
46	1		1			1		1
46	1		1			1		1
46	1		1			1		1
46	1		1			1		1
46	1		1			1		1

332 total

- Parakeet #48
- Burnt Orange #18
- Kentucky Cardinal #223
- Lime #90
- Purple #25
- Pale Blue #91
- Limestone Gray #36
- Dark Gray #60
- Slate #13
- Black #02

RESOURCES

Gardiner, Kay and Ann Shayne. *Mason-Dixon Knitting*. New York: Potter Craft, 2006, p. 100.

Knisely, Tom. *Weaving Rag Rugs*. Mechanicsburg, Pennsylvania: Stackpole, 2014, pp. 76–77.



1 Prepare the T-shirts for weft by cutting across the T-shirt at ½" intervals to make loops, then chaining the loops together. (For directions with photos, see Resources or download directions at weavingtoday.com). Note that the ½" thickness will be doubled when you weave because of the loops.

2 Wind 332 warp threads, 2½ yd long. Using your preferred method, warp the loom for plain weave following the warp color order in Figure 1 and centering for a width of 27⅔". Spread the warp with scrap yarn.

3 Using 2 strands of Dark Gray carpet warp, weave 3" for a rolled hem. Weave the body of the rug using the prepared T-shirt weft. Allow the weft to lie loosely in the shed when beating to prevent stretching and subsequent draw-in. After throwing each pick and before beating, use your finger to tamp down the selvedge to make a neat turn and prevent the stretching of the weft from pulling in the selvedge, then beat. Change sheds and beat again. When the rug reaches 51" (including hem), weave 3" with carpet warp as you did at the beginning.

4 Weave a few rows of waste yarn. Cut fabric from loom, machine zigzag hem ends, and cut away waste material. Turn hem under twice and machine or handsew the hem. Machine wash rug and hang to dry.

On the web

Go to weavingtoday.com to download the directions for preparing the T-shirt yarn.

STRUCTURE

Plain weave.

EQUIPMENT

2- or 4-shaft loom, 28" weaving width; 12-dent reed; 1 ski or rag shuttle; 1 boat shuttle.

YARNS

Warp: 8/4 cotton carpet warp (1,600 yd/lb, The Mannings), Black #02, Slate #13, Dark Gray #60, Limestone Gray #36, Pale Blue #91, 115 yd each; Purple #25 and Lime #90, 54 yd each; Kentucky Cardinal #223, Burnt Orange #18, and Parakeet #48, 50 yd each.
Hem weft: 8/4 cotton carpet warp (used doubled), Dark Gray #60, 124 yd.
Rag weft: assorted T-shirts, approximately equivalent to 7–9 large adult shirts, cut into ½" wide loops and joined (see sidebar), about 160 yd.

OTHER SUPPLIES

Sharp fabric scissors or rotary cutter.

WARP LENGTH

332 ends 2½ yd long (allows 36" for take-up and loom waste).

SETTS

Warp: 12 ends per inch (1/dent in a 12-dent reed).
Weft: 12 ppi for hems (carpet warp used doubled); 4 ppi for rag weaving.

DIMENSIONS

Width in the reed: 27⅔".
Woven length (measured under tension on the loom): 54".
Finished size after washing: one hemmed rug 27" × 48".

Playful Bath Mat

MARY JEANNE GOSS

When the Handwoven for the Home challenge was announced, I decided to weave a project for the bathroom. I wanted to do something rather playful, and I already had a rug warp on the loom, so I decided to weave a rug. But what kind of rug should I weave, and what would be practical for the bathroom? Then I hit on the idea of using the heavy cotton that knitters use for washcloths. It comes in bright, playful colors, and it doesn't mildew or get smelly (unlike washcloths made from other yarns)—very practical for a bath mat. I found a boundweave pattern from Mary Black that I had used successfully before, and voilà!

RESOURCES

Black, Mary. "Miscellaneous Weaves", *New Key to Weaving*. New York: Macmillan, 1957, p. 332.

Collingwood, Peter. *The Techniques of Rug Weaving*, New York: Watson Guptill, 1993, pp. 485, 486, and 492.

Creager, Clara. *Weaving: A Creative Approach for Beginners*. New York: Doubleday, 1974, p.163.

1 Wind a warp of 314 threads 1½ yd long. Measure 4 threads to be used as floating selvedges and set them aside. Use your preferred method to warp the loom, and thread following the draft in Figure 1. Centering for a width of 31⅘", sley 2 ends in the first dent, skip a dent, and then sley 2 ends in the next dent. Continue in this manner, sleying 2 ends in every other dent. (Note that each end goes through a separate heddle.) Sley the floating selvedges through the reed on either side of the warp, skipping 1 dent, and weight them over the back beam.

2 Using treadles 5 and 6, spread the warp using scrap yarn.

3 Wind a shuttle of the Black Currant weft.

4 Begin by weaving 2½" in Black Currant following the treadling pattern in the draft, Figure 1. Change your weft to Hot Green. Weave the mat following the weft color order, Figure 2, bubbling the weft sufficiently to cover the warp and prevent draw-in. Beat firmly, aiming for a beat of 17 picks per inch. End with scrap yarn to prevent raveling, then remove the mat from the loom.

5 Block and press the rug with a hot iron and pressing cloth.

6 Prepare a half-Damascus edge on both ends of the rug using the pairs of ends as one. Wrap the first set of ends around the second set, holding the second set taut as you pull upward toward the rug with the first set. Drop the first set, leaving it on top of the rug. Use the second pair and knot it around the third set. Continue in this manner across the end. Use a tapestry needle to thread the warp threads back up into the mat parallel to the warp. Trim the ends to lengths of 1" to 2". To avoid a ridge, leave the ends at slightly different lengths as you move across.

STRUCTURE

Boundweave

EQUIPMENT

4-shaft loom, 32" weaving width; 10-dent reed; 1 ski or rug shuttle.

YARNS

Warp: 8/4 cotton carpet warp (1,680 yd/lb; Maysville), #19 Medium Brown, 477 yd.
Weft: worsted-weight cotton (760 yd/lb; Lily, Sugar 'n Cream), Black Currant, 162 yd; Hot Green, 68 yd; Fruit Punch, 230 yd.

WARP LENGTH

318 ends, 1½ yd long; (includes floating selvedges; allows 2" for take-up, 25" for loom waste).

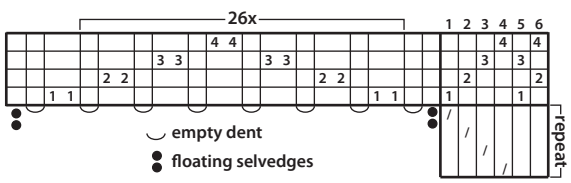
SETTS

Warp: 5 doubled epi (1 doubled end alternating with an empty dent in a 10-dent reed).
Weft: 17 ppi.

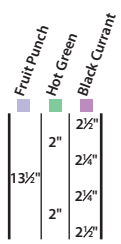
DIMENSIONS

Width in the reed: 31⅘".
Woven length (measured under tension on the loom): 27".
Finished size after washing: 25⅜" × 30½".

1. Draft



2. Weft color order





Idea Gallery

Playful Weaving

CHARLENE SCHURCH AND LEA VENNIX

Two weavers take household textiles in new directions, experimenting with color and blocks.



M

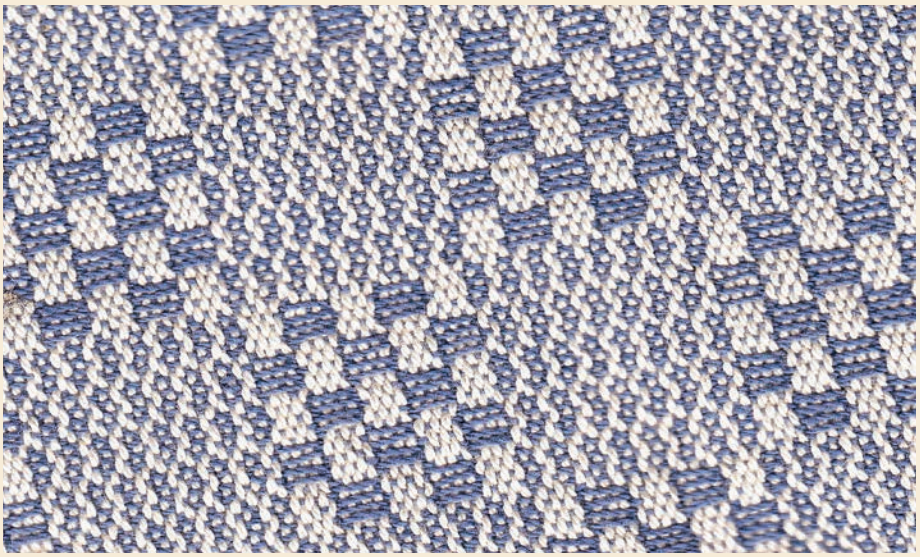
PLAYING WITH BLOCKS

CHARLENE SCHURCH

I fell in love with Mary Ann Geer's Keep It Simple towels (from the *Best of* Handwoven*: Top Ten Towels on Four Shafts*) the first time I saw them. It took me a while to actually make some, and when I did, I was as smitten as ever. What's not to love? The textured cotton weft gives them a nice feel, and with an all-white warp, you can make each towel a different color. They're simple to weave and so satisfying to use and admire.

While I was making the towels, we had a block weave study group in my weaving guild. While weaving, I kept wanting a way to rearrange the stripes into other arrangements. In studying the draft and looking at the original in *A Handweaver's Pattern Book* by Marguerite Davison, I saw that these towels did not have a typical huck threading or treadling. (This seems to be an eternal conversation among weavers, trying to name and classify variations on well-known weave structures.) In fact, they resemble the structure of the Checked Towels by Margaretha Essen-Hedin, described as a basketweave variation. The main difference in the towels is that the Keep It Simple towels have 6-thread and 2-thread pattern units, and the Checked Towels have a 4-thread pattern unit.

At first, I tried changing the treadling, which did not change the way the blocks were weaving. Next, I entered the image of what I wanted into the Fabric Analysis screen of WeaveIt Pro, to see what the computer would make of it. Indeed, it created a draft that gave me the blocks I



Charlene's block variation on Mary Ann Geer's towels. PHOTO BY CHARLENE SCHURCH

created a draft that gave me the blocks I wanted and only required 8 shafts. With continued work on the computer, I discovered that one can weave the blocks in horizontal stripes with 12 shafts, providing infinite possibilities and variety. For my first set of towels, I made all the blocks the same width, but after further play with my weaving software, I was able to develop some other, more interesting 2-block variations of this pattern.

One of the rewarding things about weaving is being able to "design" one's own fabric. If design sounds intimidating, then think about editing the draft.

As weavers, we have the choice of how many units wide to make each set of blocks and how long each will be when treadled. For example, the simplest and most obvious design with a 2-block pattern is a checkerboard, which is used in lots of weaving designs. But it might be fun and more interesting to use a more complex variation of the checkerboard profile draft. You could repeat the square units multiple times in the threading; you could shorten or lengthen them in the treadling; you could make the repeats symmetrical or not; or you could choose to repeat certain elements.

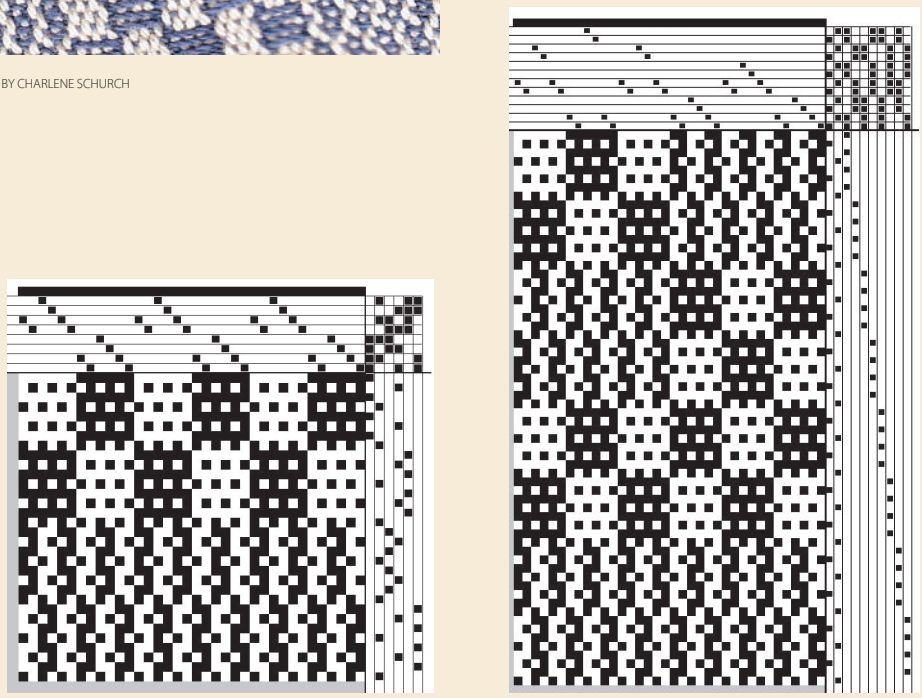
Whatever direction you choose, creating your own block designs is a wonderful journey. Starting with a "simple" towel, we can move in many directions using the same basic weave structure.

RESOURCES

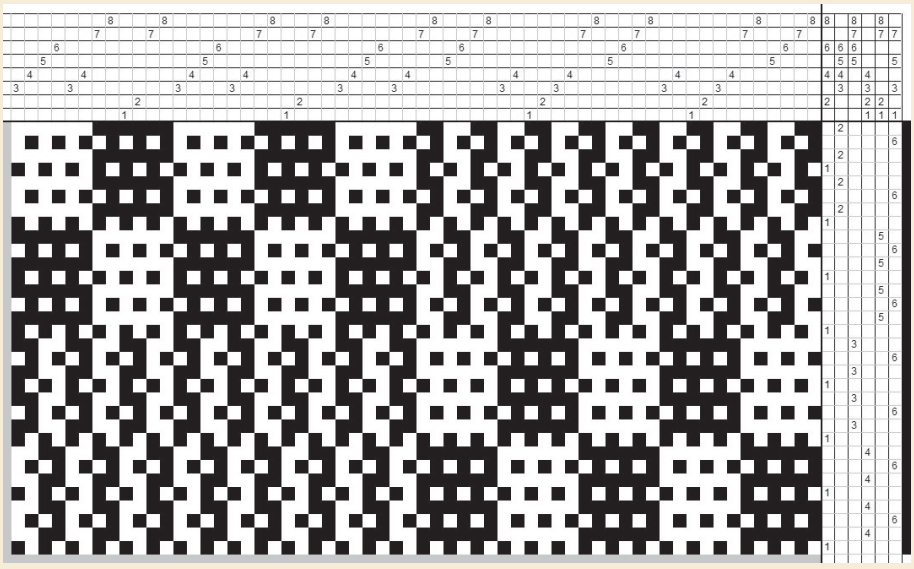
Davison, Marguerite Porter. *A Handweaver's Pattern Book*. Chester, Pennsylvania: Marguerite Davison, 2002, p. 82.

Strickler, Carol. A *Weaver's Book of 8 Shaft Patterns*. Loveland, Colorado: Interweave, 1991, p. 55.

van der Hoogt, Madelyn, ed. *Best of Handwoven: Top Ten Towels on Four Shafts*. Loveland, Colorado: Interweave, 2000, pp. 1–2, 5–6.



Charlene's 8- and 12-shaft block variations on the Keep It Simple draft.



Charlene's first drawdown of the Keep It Simple towel draft.

COLORING WITH YARN

LEA VENNIX

In the planning stage for this throw, I decided to impose some limitations on the design: I decided to experiment with some knitting yarns I had purchased some time ago; the item had to be washable and compatible with outdoor usage, cats, dogs and accidental spills; and it had to be colorful and practical. I also decided it needed to be appropriate for the 2014 winter weather.

The knitting yarns I planned to use were a worsted-weight acrylic yarn, which filled all my requirements for practicality, washability, durability, and warmth. After sampling different weave structures, I chose 4-block false damask and designed a pattern that "weaves" strips of colors as it weaves the yarns. The draft allowed for plenty of color play, and the structure made a nice drapeable, yet durable fabric for the throw.

WEAVING WITH KNITTING YARNS

Weaving samples helped me appreciate the different weaving characteristics of knitting yarn versus weaving yarn. Knitting yarns are softer and loftier than most weaving yarns. They stretch (and recover) more, so a looser warp tension is important both when winding and weaving, as is a careful beat.



Lea Vennix's playful throw uses knitting yarns for washability.
PHOTO BY JOE COCA

On the web

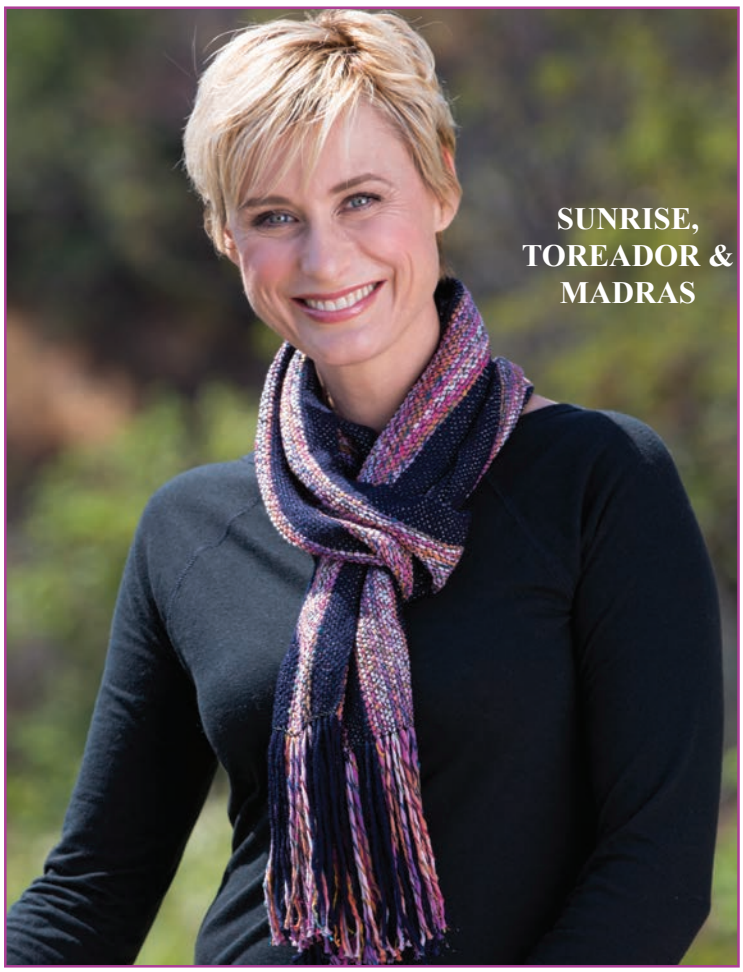
You can download the pattern and directions for this throw at weavingtoday.com



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Traditions

Tintes Naturales: Rediscovering a Colorful Tradition

DEBORAH CHANDLER



Venancia and Berta hanging freshly dyed cotton to dry.

Lifelong backstrap weavers, the Maya Achi women of San Rafael weave for the income it provides and because they love it. But they need more income than they have been able to earn with their looms, so when they were offered the chance to learn natural dyeing, a tradition that existed for millennia in Guatemala but has been lost, they accepted. That was five years ago, and they are still accepting, learning more in the hope that it will soon yield additional income for their families.

LOCAL COLOR

In March, 2013, natural-dye pros Catharine Ellis and Donna Brown spent three days in this village outside of Rabinal, Baja Verapaz. In March of 2014, Donna returned for a 4-day workshop, along with dyers Diane de Souza and Rocío Mena Gutierrez. All four of the women have donated their tremendous expertise as well as their own plane fare, travel expenses, and dye materials to *Tintes Naturales*, the dye project backed by the fair-trade organization Mayan Hands, which has worked with the women of San Rafael since 1998.

The workshops were a unique experience that included three languages; temperatures in the high 90s; the cheerful presence of chickens, ducks, dogs, cats, and other bystanders; the blessing of fuel-efficient Onil stoves; a water source of questionable quality for color consistency; a seven-minute walk to and from the car (a story in itself); and a group of bright and capable women with a great sense of humor and infectious laughter. Plus all the tortillas you could eat.



Left to right: Berta, Venancia, Donna, Elvira, Abelina, Diane, Gilberta, Rocío, Rosa María, Fulgencia

The teachers started each class by asking the women where they felt solid and what gaps they had in understanding the dye process. They also talked about the women's goals, in general and for the week of the workshop. If the underlying goal was to create a product that would increase their income, what would it take to achieve that? That discussion determined the content and emphasis of the class. The fun part was always to create a beautiful rainbow of reproducible colors.

In the beginning, the idea was to use local dye plants, of which there are many. But with no local dyers left, no one even knew how to draw the dyes from the plants, let alone the differences in color yielded by a newly budding leaf versus an old withering one. Until the women understood how to harvest and dry the plants to get consistent results any time of year, there could be no fixed color palette. An ever-changing color offering wouldn't work since the majority of their sales are online where customers see colors and want what they see. For now, the group has shifted to using commercially available powdered natural dyestuffs that produce consistent results. That allowed the women to drop the study of botany

the women to drop the study of botany and focus on the dye processes. In time, they will learn how to work with what nature offers around them.

The women worked as a team so smoothly that at times it looked like a dance. All in their mid-40s, they have been friends since they went to elementary school together, and they have been in the same weaving group for at least fifteen years. Gilberta has been the group leader for more than a decade. Elvira was our host, as her patio became our dye space. Abelina was the clerk and recorder, keeping track of ingredients, quantities, times, etc. She helps Berta keep the atmosphere light with teasing and jokes, even when everyone is collapsing from the inescapable heat. Berta is one of the scale-masters, making sure that everything is measured correctly. She's assisted by Venancia, the quiet one who watches everything, stepping in to do whatever is needed. Finally, Fulgencia earned the name Firey Fulgencia, keeper of the flame, as she kept the fires hot or cool enough for each step.

NEW TERRITORY

At first, the women wove scarves, shawls, and other beautiful textiles with the 20/2 pearl cotton they had dyed. Now they are entering new territory, dying unmercerized 8/2 cotton to sell to weavers in the United States and beyond. Thanks to the design help of Sarah Jackson and the marketing help of Irene Schmoller of Cotton Clouds—also all donated—the women will be creating kitchen towel kits, allowing other weavers to try the yarn. If all goes well, the next step will be to make the yarns available individually. (Stay tuned to mayanhands.org.)

Catharine, Donna, Diane, and Rocío have had such a wonderful time with the Mayan women that they're already planning how to share the experience with other natural dyers from North America and beyond. Rocío had the additional fun of living with the women for two months this summer and working on details of dyeing and making kits. When asked what the project meant to them, their response was profound: "It has been tremendously frustrating at times, but we want to learn this, want to do it well. It is good work, work with dignity, and that is important."

Friendship Towels *with* Tintes Naturales

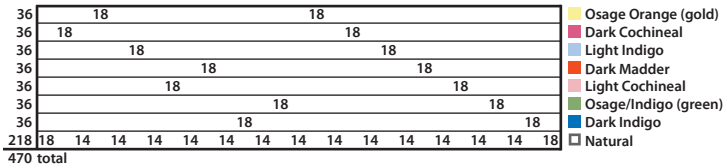
4-SHAFT Project

SARAH H. JACKSON

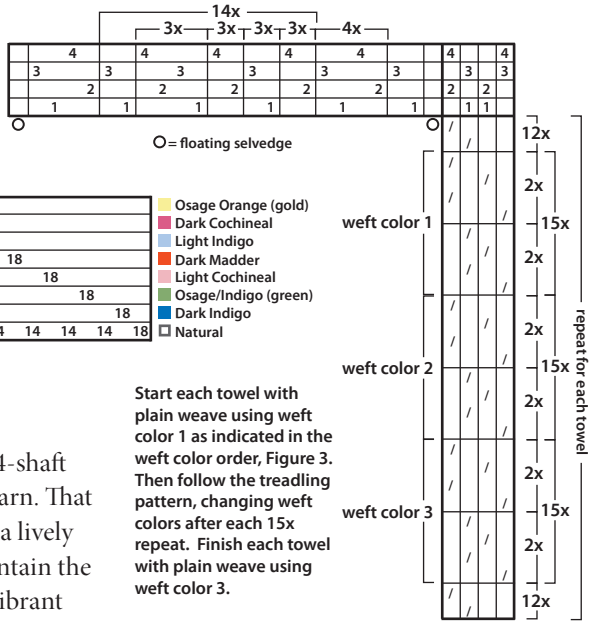
When I was invited to design a towel for the Mayan Hands Dye Project, I agreed without fully understanding the significance of my decision. As I learned more about the project's history and the impact it would have on the lives of the Mayan dyers, I was overwhelmed. For more than five years, a team of dyers had generously donated their time, energy, and expertise to help these women learn and perfect the natural-dye process in hopes of changing their lives.



1. Warp color order

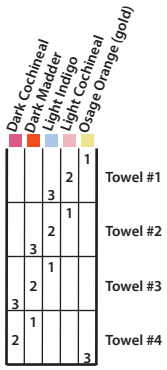


2. Draft



Start each towel with plain weave using weft color 1 as indicated in the weft color order, Figure 3. Then follow the treadling pattern, changing weft colors after each 15x repeat. Finish each towel with plain weave using weft color 3.

3. Weft color order



The project requirements were a 4-shaft design and using 25–30% undyed yarn. That sounded easy enough. I envisioned a lively and unusual design that would maintain the integrity of the colors, capture the vibrant flavor typical of Guatemalan weaving, intrigue weavers, and win support for the project. But as I began the design process, the percentage of undyed yarn had me stymied; crossing the colors with undyed yarn lessened their effect. I wove samples and tested countless ideas on my computer. None were right.

Finally, I found the solution: a huckaback block design that made it possible to weave the colors free of interruption by the undyed yarn. The block design first appeared in *Handwoven* in 1985 in a project known as "Friendship Towels." My design is a variation of the original, but the name still fits: On a very personal level, friendship is one of the many ways I've been blessed by my involvement with the project.

As I wove the towels, I thought often of the Mayan women who have worked so hard to master the art of natural dyeing. Also in my thoughts and my heart were the many people who have given them the tools to shape a brighter future. All have my utmost respect and admiration; it is my hope that the design of the towels honors their efforts. I hope, too, that those weaving these towels will create a deeper appreciation of the connections and the friendships we forge through our love of weaving.

RESOURCES

Blumenthal, Betsy, and Jane Patrick. "Friendship Towels in Huckaback." In *A Treasury of Towels*, edited by Madelyn van der Hoogt. Loveland, Colorado: Interweave, 2002, p. 4.

Mayan Hands, www.mayanhands.org

1 Wind 470 warp threads 5 yd long, using the color sequence indicated in the warp color order, Figure 1. Measure 2 floating selvedges using the natural-colored thread 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 weft color order in Figures 2 and 3. Weave plain weave at either end using weft colors 1 and 3. Weave 2 picks of scrap yarn. Weave the remaining towels following the treadling and weft color order, weaving 2 picks of scrap yarn between each towel.

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

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

STRUCTURE

Huckaback.

EQUIPMENT

4-shaft loom, 24" weaving width; 10-dent reed; 1 shuttle; 3 bobbins.

YARNS

Warp: 8/2 unmercerized hand-dyed cotton (3,360 yd/lb; Mayan Hands Dye Project), Osage Orange/Indigo (green), Dark Indigo, Osage Orange (gold), Light Cochineal, Light Indigo, Dark Madder, and Dark Cochineal, 180 yd each; 8/2 unmercerized cotton (3,360 yd/lb; Mayan Hands), Natural, 1,100 yd.
Weft: 8/2 hand-dyed cotton, Osage Orange, 358 yd; Light Cochineal, Dark Cochineal, 332 yd each; Light Indigo, and Dark Madder, 496 yd each.

WARP LENGTH

472 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: 21 ppi.

DIMENSIONS

Width in the reed: 23 7/10".
Woven length (measured under tension on the loom): 144" (about 36" per towel).
Finished size after washing and hemming: 4 towels, 19¾" × 28" each.

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Reflections on Absorbency

by Laura Fry

Cotton fibers are consistently rated high in absorbency, so why is it that some cotton yarns—and cotton towels for that matter—are so much less absorbent than others? To answer that question, we need to first look at how cotton fibers absorb water and how spinning and weaving will affect the ability of the fiber to be absorbent. Change one thing and everything can change.

Cotton fibers come from the seedpod (or boll) of the cotton plant. The fiber is a tube, closed at the tip and open at the base. Once harvested, the tube collapses and develops a few twists along the length of the staple. To absorb water, the fiber once again swells into a tube.

Fibers are generally prepared for spinning in one of two ways: Either the individual fibers are lined up parallel to all the other fibers, or they are left in random order. If you think of a stack of spoons nesting together (parallel), there isn't a lot of air space between the spoons. Likewise fibers that are aligned in parallel don't have much room to swell from flat back into round tubes. If the parallel fibers are then twisted tightly together, there is even less room for the fibers to swell and absorb water. A thinner yarn will be more absorbent than a fat one because it has fewer fibers and is therefore less resistant to absorbing water.

In woven fabric, absorbency depends on how densely the yarns are sleyed (ends per inch) and woven (picks per inch). The higher the density, the less space there is for the fibers to swell. The weave structure also affects absorbency. Plain weave has the maximum number of intersections. If each intersection is seen as a point of resistance, then plain weave would be less absorbent than any other weave structure. Longer floats mean more of the yarn— and therefore more of the fiber— is available to soak up the water.

One of my favorite yarn combinations for towels is a warp of 2/8 ring-spun cotton with a weft of cotton flake. These yarns come from Maurice Brassard & Fils in Quebec, Canada, but a similar yarn can be found in the United States, where it is referred to as 8/2 cotton. I have not yet found a U.S. source for this weight of cotton flake— 3,750 yards per pound—but it can be found at Maurice Brassard & Fils.

For the purpose of this study, I wove several samples: five in plain weave, three in 2/2 twill, three in huck lace, and three in waffle weave. After weaving, I wet-finished the cloth using a small amount of detergent and hot water followed by a cold rinse, and then gave it a hard-press. I cut the samples to about the same size and weighed each sample for approximate dry weight.

To test absorbency, I prepared a basin with fairly warm water and a small amount of detergent (Dawn dish soap) to break down the surface tension of the water so that the fibers could more readily absorb the water. I laid each sample on the surface of the water and timed to see how long it took for the sample to absorb enough water to sink to the bottom of the basin. I then

removed the sample from the basin and weighed it. I subtracted the dry weight of the sample from this new wet weight and from there could figure out roughly how much water each sample absorbed.

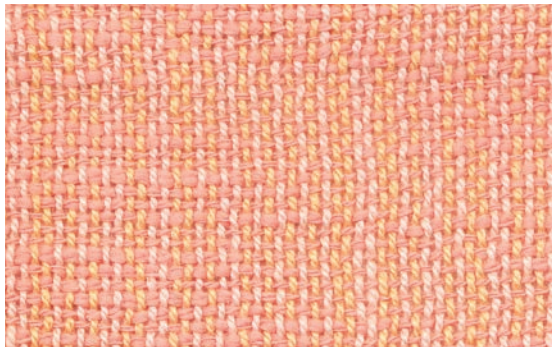
Absorbancy Test Results

Ends Per Inch	Dry weight*	Wet Weight*	Weight of water* (wet weight minus dry weight)	Time to sink*
Plain weave				
30	18 grams	58 grams	40 grams	18 seconds
24	16	60	44	18
20	14	62	48	11
18	14	62	48	10
15	10	59	49	8
Twill				
30	16	60	44	9
24	14	58	44	8
20	12	62	50	8
Huck lace				
24	18	88	70	8
20	18	88	70	7
18	16	86	70	10 (bubbles interfered)
Waffle weave				
24	22	96	74	15
20	20	98	78	12
18	20	102	82	13

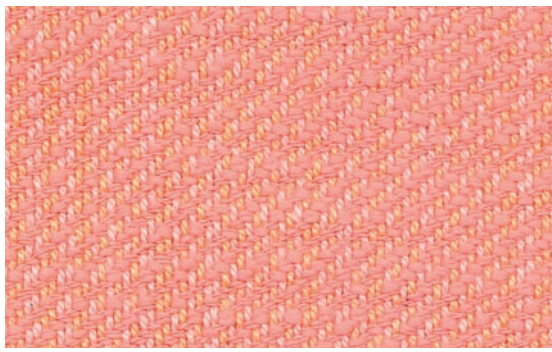
* These figures are only as accurate as my scale and ability to observe, so all figures are approximate.

Final Thoughts

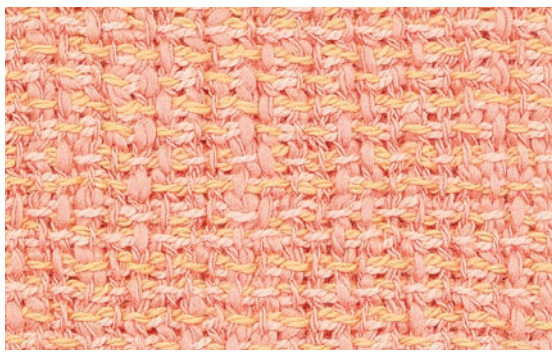
Before a winning towel weave is declared, there is one more factor to consider: that of functionality. In my opinion, towels should be thin and flexible enough to get into tight corners, they should not feel wet quickly, and they should last for a long time—not wear out in a year or two. To make a good towel, I must strike a balance between a thin, more absorbent yarn at a sett that allows movement and has a flexible, absorbent weave structure versus the durability of a thicker yarn, a denser sett, and a more stable weave structure. Taking into account these tradeoffs, I would not use this yarn for towels at 15 ends per inch in plain weave. The cloth would feel wet quickly, would not be stable (it would catch on fork tines, for example.), and would not wear very well. My preferred combination with these yarns is 20 ends per inch in twill. One final observation is that some of the samples took longer to dry than others; for example, the waffle-weave samples took longer than the huck lace samples to dry. I didn't evaluate how this correlates with absorbency, but if you live in a damp climate, it may be something to consider.



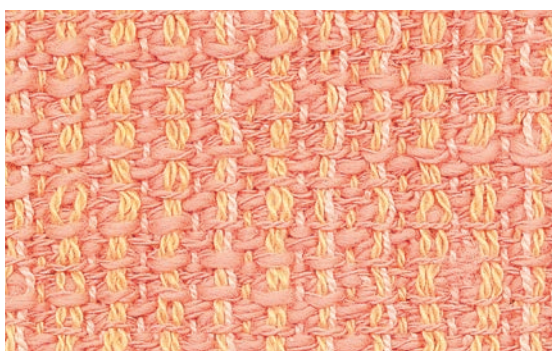
Plain weave at 15 epi absorbed the most of the plain weave samples



Twill at 20 epi absorbed the most of all the twill samples and is Laura's choice for dish towels



Huck lace at 18 epi. Regardless of epi, all the huck lace samples absorbed 70 grams of water weight.



Waffleweave at 18 epi absorbed the most of any sample, in any structure. However, the longer floats also result in a towel that may wear out faster than twill or plain weave.

PROJECT DIRECTORY

DESIGNER/WEAVER	PROJECT	PAGES	WEAVE STRUCTURE	SHAFTS	LEVEL
Alter, Catherine	Fall Fiesta Placemats	42–43	Doublewave	8	I, A
Fox, Rebecca	Peter's Apron *à la Macaron*	50–52	Twill	4; inkle	AB, I, A
Gettmann, Linda	Bright Herringbone Twill Towels	30–31	Twill	4	AB, I, A
Goss, Mary Jeanne	Playful Bath Mat	60–61	Boundweave	8	AB, I, A
Horton, Susan E.	Stripes and Blocks Kitchen Towels	34–36	Plain weave with inlay	rigid-heddle, 2 or more	All levels
Jackson, Sarah H.	Friendship Towels with *Tintes Naturales*	67–68	Huckaback	4	AB, I, A
LaBruce, Ellen	Dorothy's Dozen Kitchen Towels	26–28	Twill	8	AB, I, A
Mullarkey, John	Green Waffles Bath Towel	54–56	Waffle weave and tablet weaving	4; tablets on inkle loom	AB, I, A
Robinette, Amanda	Perfect Marriage T-Shirt Rug	58–59	Plain weave	2 or more	All levels
Solbrig, Dorothy	Color Combo Quilted Tea Cozy	46–48	Doublewave	4	I, A
Tenney, Karen	Don't Get Bored Towels	32–33	Twill	8	AB, I, A
Thompson, Anita	Cornucopia Placemats and Napkins	38–40	Overshot	8	I, A
Wille, Lee Ann	Butterflies in Clover Table Runner	44–45	Twill	8	AB, I, A

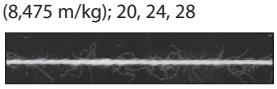
Levels indicate weaving skills, not sewing skills
AB = Advanced beginner (some experience reading a draft, warping, and weaving); I = Intermediate; A = Advanced. "All levels" includes very new weavers.

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 *.



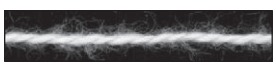
10/2 pearl cotton; 4,200 yd/lb (8,475 m/kg); 20, 24, 28



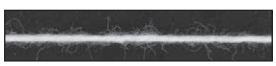
10/2 unmercerized cotton; 4,200 yd/lb (8,470 m/kg); 20, 24, 28



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



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



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



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



Worsted-weight cotton; 850 yd/lb (1,715 m/kg); 6, 8, 10

CORRECTIONS

There was an error in the weft color order for Tom Lipare's All-American Towels, in *Handwoven* May/June 2014, page 34. The weft color order shows a symmetrical repeat of the red stripe, which is not in Tom's towels. The corrected weft color order is at right, and can be downloaded at weavingtoday.com.

In the same issue, there is an error in the listing of the tie-ups for Christina Garton's project Pinwheels Redux Napkins, page 38. The tie ups for napkin 5 and napkin 6 should be switched.

SUPPLIERS

Cotton Clouds, 5176 S. 14th Ave., Safford, AZ 85546, (800) 322-7888, www.cottonclouds.com (Jackson 67–68).

The Fiber Loft, 9 Massachusetts Ave., Harvard, MA 01451, (978) 456-8669, www.thefiberloft.com, yarn@thefiberloft.com (Solbrig 46–48).

Halcyon Yarn, 12 School St., Bath, ME 04530, (800) 341-0282, www.halcyonyarn.com (Alter 42–43, LaBruce 26–28).

JoAnne Fabric and Craft Stores, (888) 739-4120, Fax: (330) 463-6760, www.joann.com (Goss 60–61).

The Mannings, 1132 Green Ridge Rd., PO Box 687, East Berlin, PA 17316, (717) 624-2223, (800) 233-7166, www.the-mannings.com (Fox 50–52; Robinette 58–59).

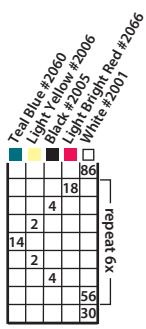
Mayan Hands, www.mayanhands.org (Jackson 67–68).

Village Spinning & Weaving Shop, 425 Alisal Rd., Solvang, CA 93463, (805) 686-1192, (888) 686-1192, www.villagespinweave.com (Horton 34–36).

Webs, 75 Service Center Rd., Northampton, MA 01060, (800) 367-9327, www.yarn.com (Fox 50–52, Gettmann 30–31, Mullarkey 54–56, Tenney 32–33).

Working Hands for Fiber Arts, 50 Sunny Ridge Road, Easton, CT 06612, (203) 261-7865 (Thompson 38–40).

Yarn Barn of Kansas, 930 Massachusetts, Lawrence, KS 66044, (785) 842-4333, (800) 468-0035, www.yarnbarn-ks.com (Fox 50–52, Gettmann 30–31, Mullarkey 54–56, Tenney 32–33, Wille 44–45).





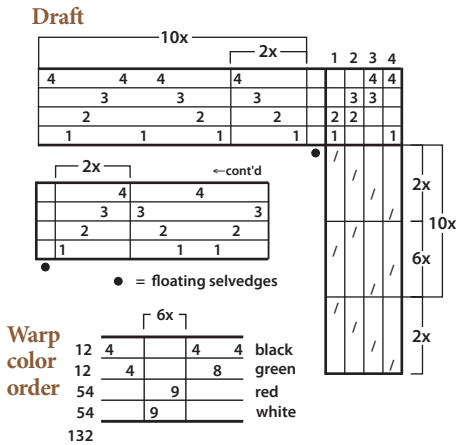
Corrected weft color order and a photo of Tom Lipare's All-American towels (*Handwoven* May/June 2014, pages 34–35) PHOTO BY JOE COCA.

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.

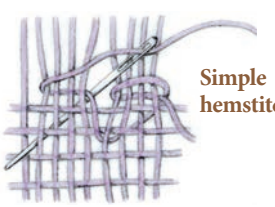
Take the needle under a selected group of warp threads above the fell and bring the needle back to encircle the ends. Next, pass the needle under the same ends but come up two or more weft rows down from the fell. Then bring the needle back around the same group of ends below the fell. Repeat, encircling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

LADDER AND ZIGZAG HEMSTITCHING

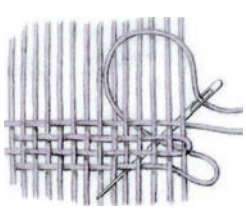
For ladder hemstitching, work a row of simple hemstitching. Insert a spacer of heavy yarn or yarn bundle. Leaving a tail three times the warp width, weave four picks of plain weave. Thread the tail in a needle and hemstitch over two rows above the spacer, encircling the same groups of ends as for the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

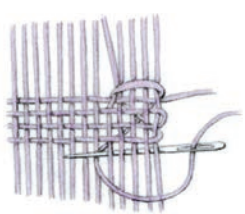
For zigzag hemstitching, encircle groups of ends in the second row starting at the midpoint of the ends encircled in the previous row to offset the two rows of stitches.

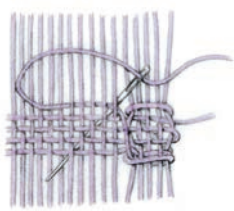
Hemstitching tip: To hemstitch the first end of a piece, weave a header, weave four or five picks of plain weave (or of the basic weave structure used in the piece), and hemstitch over the top two or three weft rows. Weave the piece and then hemstitch the other end over the last two or three weft rows.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

BY MADELYN VAN DER HOOGT

Therapists often point out that when you are dealing with a specific issue in any relationship, you shouldn't "go global," as in going from "You forgot to buy milk?" to "You never listen to anything I say." Well, every time I think about the specific issue of handwoven dish towels, I go global. Dish towels take me right to the existential issue that weavers so often face: What is Art.

I think about this issue frequently because, in some venues, weaving is but one subset of the art/craft field that also includes painters, woodworkers, sculptors, etc., as well as "fiber artists" (a label that is often applied to all weavers but makes me exceedingly uncomfortable when it is applied to me).

At a dinner party some time ago, one of the guests remarked that art is any item that is not designed for use but only for viewing. With that definition, any wall hanging is art. And therefore, it logically follows that if you weave a wall hanging, you are an artist.

Which brings me to dish towels.

A few years ago, I taught a workshop in a place that also offers workshops in watercolor, sculpture, quilting, beading, ceramics, etc. As often happens in such places (usually art centers), the teachers were asked to give a show-and-tell about their "work," one teacher each evening after dinner. Such an assignment overwhelms me for a number of reasons, not the least of which is that I don't think of weaving as work. My "work" is the teaching, writing, editing, and figuring-out tasks—tasks that don't lend themselves to show-and-tell. For me, weaving itself is play, not work. Also, I don't really speak art, in that I don't have any words to say about my inspiration or what my "work" expresses. So, in thinking about my presentation, I thought I might do a sort of satire about "Art."



Wall hanging (towel) by Sheila O'Hara



Commercial towels

PHOTOS BY MADELYN VAN DER HOOGT

The premise I began with is that the only difference between a dish towel and a wall hanging is that you don't put a dish towel on the wall. At least most people don't. I do, actually. Handwoven dish towels in my house are on display. Dish towels that you are supposed to use are the ones I purchase.

It is a problem for me that people who come into my kitchen don't observe that there is a little rack of commercial towels *right* next to the kitchen sink, the exact location in which you actually *need* a towel. Instead of using one of those, they walk across the kitchen, hands dripping, to a towel very obviously placed with decorative intent *exactly like a wall hanging*, and dry their hands on it. In their defense, I admit that the commercial towels I buy don't look less artful than the handwoven ones. It is one of those incomprehensible inequities of life that the commercial towels I love most are a combination of damask and waffle weave in cotton as fine as sewing thread with images in the damask that would take months to make using pick-up techniques. These towels cost $4.98 each. This is an inequity equal in dimension to the fact that if I weave a wall hanging, I can maybe ask $200 for it even if it looks just like a dish towel.

With all that in mind, I went to the hall where I was to give my show-and-tell and hung on the walls all my handwoven dish towels that I had happened to bring as weave structure examples to use in my workshop. My plan was to talk about them as though they were Art, satirizing what I thought of (vaguely) as "artspeak." I didn't actually plan this speech and counted on being inspired *in situ*.

Well, the directors of the event took us out to dinner that night before my talk, and we each had a complimentary glass of wine. When I walked up to the podium, I realized that my artspeak satire was *not* a good plan. It would be very clear that I didn't know what I was talking about (glass of wine or no). So instead, I went with what I do know.

Dish towels require little sewing (only the hems). They can be woven in almost any weave structure. They are usually woven in cotton or linen or a cotton/linen combo, weaving yarns that come in more colors and sizes than any other yarns available to us. They can be woven on looms of almost any width or number of shafts. They are fun to weave. They add color to your kitchen, whether you use them or hang them on the wall. And whether they are Art or nothing but pretty utilitarian cloths, dish towels are a weaver's joy to make and use.

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