

HAND WOVEN

Madelyn van
der Hoogt:
Understanding
Overshot Page 16

Pattern Party


**A WEAVER'S
FEAST OF
COLOR,
STRUCTURE,
AND DESIGN**

Next Steps in Weaving:


Author
**PATTIE
GRAVER** on
summer and
winter Page 20

**Mermaid
Scarf in
*Free-Form
Overshot***


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HANDWOVEN

NOVEMBER/DECEMBER 2015, VOLUME XXXVI, NUMBER 5

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From the Editor

ANITA OSTERHAUG

When Christina Garton started as assistant editor of Handwoven four years ago, she was a history geek with some basic weaving skills, built by watching weaving demonstrations while working at a history museum. Today, she is a weaving geek who produces beautiful cloth, trolls weaving blogs for new ideas, and is known to describe a new shuttle-handling technique as "life-changing." Along with her weaving skills, her editorial style has blossomed, and so I am proud to welcome her in her debut as guest editor of Handwoven. Here she is to tell you about the delights that await you in this issue.

My first foray into two-shuttle weaving was a lovely set of black-and-white silk scarves in deflected doubleweave. At first I was a bit nervous about how the shuttle switching would affect the rhythm of my weaving, but quickly the act of changing out one weft color for the next became part of my natural flow. I felt myself becoming more mindful of my treadling and my selvages, and as a result, I became completely immersed in the weaving. Since that time, I've woven more two-shuttle weaves, from overshot to color-and-weave pinwheels and good, old-fashioned log cabin. Each time, I've felt the same joy in weaving and the same comfort in the ritual of switching the shuttles.

This issue is dedicated to the wide world of two-shuttle weaves. Lisa Rayner and Debbi Rutherford use color-changing yarn to create stunning works of overshot. Beth Mullins's delightful patchwork-inspired dresser scarf brightens any bedroom, Rosalie Neilson's runner is a lesson in the versatility of rep, and Elisabeth Hill's cozy deflected-doubleweave throw will keep you warm on wintery nights.

There's also plenty to inspire the techie weaver in us all. Madelyn van der Hoogt gives the lowdown on overshot, Pattie Graver explains the nuts and bolts of summer and winter, and Anneke Kersten details her process for designing and weaving a doubleweave bag stuffed with windows for colorful gift cards. And of course, Tom Knisely teaches us why we should all be grateful to the weaver who first used a floating selvage.

FUTURE THEMES.

January/February 2016 Celebrating Linen

Fall in love with flax! Crisp and classic, linen has been a favorite of weavers for millennia. In this issue, we'll explore the history of linen throughout the world, share projects woven from linen and linen blends, and get some tips from the experts on how to warp and weave linen without worry.

March/April 2016 Weaving North and South

Explore the wide world of international weaving with this issue celebrating traditional weaving from both hemispheres. We'll look at historical textiles and celebrate the heroes keeping these traditions alive. Then weave up projects inspired by different cultures as you travel the world from your loom.

May/June 2016 Weaving Dark and Light

From the stark elegance of black on white to dark indigo on unbleached threads, few things create drama and depth in weaving so easily as contrasting dark and light. This issue explores the beauty and importance of value contrasts in weaving.

HANDWOVEN.

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Letters

CHEERS FOR TOM KNISELY

Tens of thousands of weavers are now cheering for Tom Knisely and his yarn plan ("Notes from the Fell: Yarn Housekeeping," September/October 2015). Please encourage him to write a sequel in a year. The article was inspiring, albeit only inspirational, for most of us.

—Kate Colwell, via email

A LESSON FOUND IN TARN

While browsing the March/April 2014 issue, the tarn rug caught my attention ("Tarn-nation Rug" by Linda Silvern). My son is college bound, and I thought a rug for his dorm made out of his high school T-shirts, as well as some of the family's, would make a perfect gift to remind him of home. Although it involved a bit of labor cutting up all the T-shirts, we were both very pleased with the end result. One surprise: when I was cutting the tarn, I was very careful to avoid the T-shirt patterns and text, but the following word unexpectedly turned up on the surface of the rug on a partially snipped clothing tag: Learn. Apropos, but completely unplanned—I hope it will be a subliminal reminder for his college years ahead!

—Chris Chiffolo, via email



RUG INSPECTOR

I'd like to introduce you to Inspector B, my 12½ year-old-beagle, Bailey. Like most other weavers, the first thing I do when I take a rug off my loom is throw it down on the floor to marvel at the finished product. Without fail, within thirty seconds of the rug hitting the floor, Bailey will take up residence on it,

certain every time that I made it just for him. He even got his fifteen minutes of fame recently when his picture was included in an article our local paper did on me as a weaver of repurposed rugs which can be found here: <http://bit.ly/InspectorB>.

—Lisa Cook, via email



LESSON ON BOUTONNÉ

The style of boutoné spotlighted in the article by Sara Bixler ("Boutonné an Acadian Legacy," September/October 2015) is not at all Acadian, but instead should be attributed to the north shore of Québec. Beauce and the Témiscouata area south of Québec City along the Maine border, and then Rimouski and Kamouraska more to the east from Québec City in the Gaspé peninsula would be more of Acadian influence and were the areas known for the white cotton and/or linen boutoné coverlets. The most prolific region for the boutoné coverlets Ms. Bixler highlights pictorially was in Québec along the north shore of the St. Lawrence and Ile-aux-Coudres where they became a popular item for sale to tourists, in addition to the traditional use for the home by families. If one is visiting Québec, stop at the museum in La Malbaie, where there is an outstanding boutoné coverlet collection. Kudos to Sara Bixler for bringing this lovely weaving tradition to the public eye.

—Mary Underwood, via email

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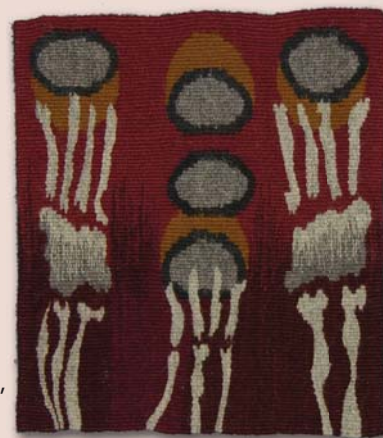
What's Happening

Baby Wrap eBook

We'd like to give a big thank-you to everyone who submitted projects to *Handwoven's* upcoming babywrap eBook, *Patterns for Baby Wraps*. This new eBook will feature drafts and designs suitable for baby wraps, including three designs sponsored by Halcyon Yarn, Lunatic Fringe Yarns, and Yarn Barn of Kansas, as well as an article on safety and weaving baby wraps. We're so excited to share this new eBook with you; the designs in it are perfect not just for baby wraps but also for other handwoven items such as blankets, napkins, and towels. For more information on the baby wrap eBook, and to purchase a copy when it becomes available, visit interweavestore/weaving.com.

Vesterheim Exhibit

The Vesterheim Norwegian-American Museum in Decorah, Iowa, will be running an exhibit featuring the works of Lila Nelson December 5th through November 2016. Nelson, who passed away this past year, served as registrar and curator of textiles at the Vesterheim for 27 years. During that time, she was inspired to learn to weave using traditional Norwegian techniques and, after a time, sometimes in nontraditional ways. After retirement, Nelson focused on tapestry weaving, creating images following a variety of themes from current events to nature and, of course, Norse imagery. More information on the exhibit can be found at vesterheim.org or by calling (563) 382-9681.



Empty Bowls, a tapestry by Lila Nelson.
PHOTO COURTESY OF THE VESTERHEIM
NORWEGIAN-AMERICAN MUSEUM

2016 WEAVING CHALLENGE ANNOUNCED

Weavers love to celebrate with textiles. Whether it's a special runner on the table during a holiday feast, a baby blanket given to celebrate a new birth, or a silky shawl worn on a wedding day, there's something about handwoven cloth that makes every event more special. For our 2016 weaving challenge, Handwoven Celebrations, we want to see your best handwoven projects for celebrating holidays, weddings, and the other special events in your life.

We're looking for all sorts of celebratory textiles from decorative wall hangings to household linens and wearable items—just be sure to let us know why your entry fits our theme. We'll publish the top entries as projects in the September/October 2016 issue of *Handwoven*, and we'll have special prizes in five sponsored categories: Best Use of Color, sponsored by Halcyon Yarn; Best Use of Natural Fibers, sponsored by Skacel; Best Home Décor Item, sponsored by Trendsetter; Best Use of Fashion Yarns, sponsored by Mango Moon; and Best Gift Item, sponsored by Brown Sheep Yarns.

For more information on the weaving challenge, the official rules, and how you can enter, please visit weavingtoday.com.



The 2015 weaving challenge winner, *Diamonds in Winter* runner by Susan Porter, would fit the 2016 Handwoven Celebrations theme beautifully.



Krisen Muscillo poses with her new-to-her loom, a legacy of the late Jane Jayne.

PHOTO BY DONNA VAUGHN

Passing down a legacy—and a loom

When San Antonio Handweavers Guild (SAHG) Honorary Lifetime Member Jane Jayne passed away in January, her family continued her long tradition of giving and service by donating Jane's Wolf Pup loom and a large assortment of weaving tools to the guild with the request to gift them to a new weaver. This generosity was a reflection of Jane's life. Jane's service included leading SAHG as president from 1974–1976 during an active and industrious period in the guild's history. Outside of the guild, Jane, along with her husband, David, a burn survivor of a military aircraft crash, founded the Texas Burn Survivor Society, a nonprofit organization dedicated to helping burn survivors and their families.

Jane's loom, representing the life of a creative and generous spirit, was sent out to find a new home to inspire a new weaver. SAHG weavers with less than one year of weaving experience were asked to submit their names for a random selection. Kristen Muscillo, one of the newest members in SAHG, was the winner. It was a perfect match as Kristen had just begun weaving lessons and had not yet purchased a loom. Jane's family has also challenged Kristen to hand the loom to another new weaver when she goes on to bigger and better equipment.

—Jeannette Wilson

A new guild home

A beautifully restored old schoolhouse set among rural green pastures is once again a home for education and learning, but this time the subject is fiber arts. The Triangle Weavers Guild opened the door to the area's new Triangle Fiber Arts Center (TFAC) in Durham, North Carolina. The Triangle Weavers Guild held an open house earlier this year and already has placed TFAC on the map as a place to learn about all things fiber, with many study groups and classes, including one on garment construction with Daryl Lancaster and a tapestry class by Anita Wolfenden. Special children's fiber activities are planned for later this year. The Triangle Weavers Guild envisions the new TFAC as a place to offer even more weaving and fiber-related classes, seminars, and workshops to inspire the creativity of guild members and to serve as a home where knowledge and skills can be shared with the community. To learn more about the guild and the TFAC, visit www.triangleweavers.org.

—Mary Anne Kluger



INDIGO DYE DAY

It was a hot and steamy day inside the guild house of the Philadelphia Guild of Handweaver's (PGHW). The dyepots were cooking, the dyers were dipping, the energy was eye-popping. Why all the excitement? They were using indigo. Indigo has a long history of being the chosen dye source for blue, but today it is enjoying a renewed interest among dyers. PGHW hosted an Indigo Dye Day in July, and the enthusiasm was uncontainable. Dyers spilled outdoors and used clotheslines strung between the trees for "natural" drying. Dyers were given a choice of cellulose or protein dyestuff to bring, and appropriate indigo pots were provided. Overdyeing was also an option, so participants could dip and dye to their hearts' content.

—Maryanne McDevitt

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



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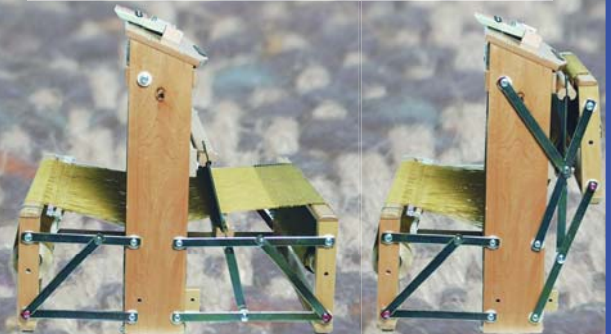
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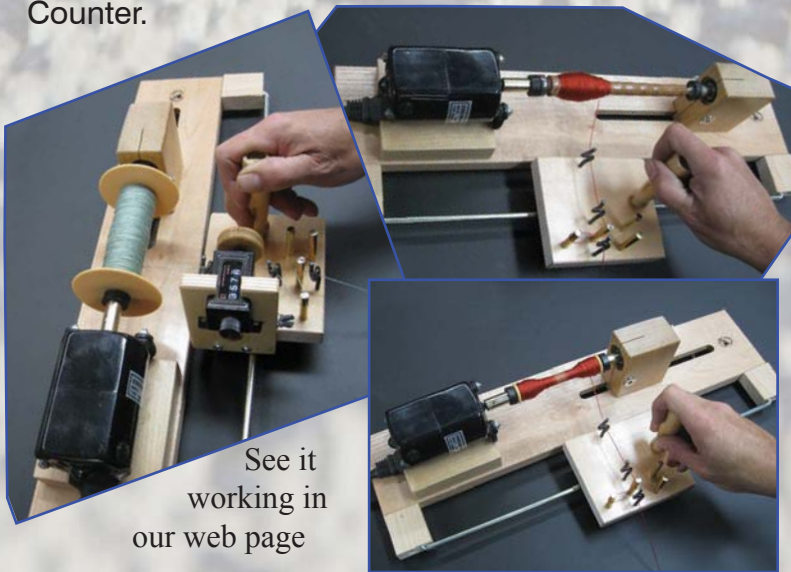


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Spotlight

A WORLD OF TEXTILES IN WASHINGTON, D.C.

BY AMANDA ROBINETTE



The new home of the Textile Museum at George Washington University.
PHOTOS COURTESY OF THE TEXTILE MUSEUM

It all started in 1925 when George Hewitt Myers of Washington, D.C., had an outstanding private collection of non-European indigenous textiles and a strong desire to share his knowledge and his unique collection with the public. He founded The Textile Museum and bought the house next door to his own residence on S Street to display the collection. He continued to add to the collection until his death in 1957, when his own residence was added to the museum's property.

Over the ensuing decades, the collection continued to grow through donations and purchases, until it reached its current scope of over 19,000 individual textiles and related objects from five continents. As the collection

grew, it became increasingly apparent that the space in the two old mansions was wholly inadequate. In 2011, plans were made to join the Textile Museum with George Washington University (GWU) and move to a new, larger exhibit space on campus. At the same time, a much larger Conservation and Collections Resource Center (CCRC) was also planned at the GWU Science and Technology campus in Ashburn, Virginia, 30 miles from the museum's new location. There, scholars, students, and staff would finally have sufficient space to properly store, conserve, and research the collection.

In 2014, with the CCRC completed, the move began. The process was long, and curators had to take great care

The Textile Museum at George Washington University in Washington, D.C., would like you to have a clear understanding of what it is not. It is not the American Textile History Museum—that is in Lowell, Massachusetts. It is not the National Quilt Museum of Paducah, Kentucky, nor the Quilt and Textile Museum in Lancaster, Pennsylvania. Though located in our nation's capital, The Textile Museum's mission is to introduce Americans to textile traditions from around the world.



Yinka Shonibare, MBE, *Lady Walking a Tightrope*, United Kingdom/Nigeria, 2006.

because some of the textiles were not stable enough to be easily moved. At last, all the pieces had found their new homes, and the first exhibit went on display as the new museum opened its doors on March 21, 2015.

The new museum is right in the heart of the GWU campus, a pleasant academic environment in the midst of typical D.C. hustle and bustle. The 53,000-square-foot building has four floors connected by a grand spiral staircase. Three of those floors are predominantly exhibit space, with the remaining area dedicated to rooms for lectures, workshops, and other forms of textile education. The building also houses the Arthur D. Jenkins Library, the Albert H. Small Center for National Capital Area Studies, and the museum shop.

The galleries are designed to be flexible and open, with movable units that allow each exhibit to be displayed to its best advantage. This flexibility is a welcome change for the textile museum staff, who have to design displays for items ranging from palatial room-sized rugs to small hats. Because of the inherent fragility of textiles, items from the collection are only permitted to be exhibited for six months out of every five years. This is great news for museum visitors, who will be treated to an ever-changing array of items instead of a few static displays. It also means a lot of work for museum staff. Fortunately, another benefit of the new association with GWU is the involvement of students doing coursework for museum studies and education. In a symbiotic arrangement, students assist the staff with developing and installing exhibits while they learn.

True to its origins, The Textile Museum's mission remains to collect, preserve, and display only "handmade textiles created by indigenous peoples of non-Western cultures," according to Lee Talbot, Curator, Eastern Hemispheres Collection. This has proved a

bit confusing for some visitors who arrive expecting that a textile museum in the nation's capital must contain historical American items such as quilts and overshoot coverlets. At the time of the museum's creation, those items were already being collected and preserved, while non-Western textiles were largely ignored. By turning his private collection into a museum, Myers filled an unoccupied niche.

All the new space designated for education and programs means the museum can maintain a busy schedule of special lectures, conferences, and ongoing programs such as "Ask a Curator, Ask a Conservator," where people can bring in their non-Western textiles for identification, information, and advice on how to care for them properly.

The museum is still working on expansion, although now the focus is on digital space. A database is being created containing information and images of every textile in the museum's collection. Although the database is not yet publicly available, textile scholars and enthusiasts doing research on techniques and traditions can get information about and access to relevant textiles not currently on display by contacting the museum.

The current exhibit, "China: Through the Lens of John Thomson (1868–1872),"



The new, much more open exhibit space at the Textile Museum.

running until February 14, 2016, features beautiful historic photos of China and Chinese people displayed next to colorful textiles from the Qing Dynasty. "Old Patterns, New Order: Socialist Realism in Central Asia" opens October 10 and will feature realist paintings from Kyrgyzstan, Uzbekistan, and other areas of Central Asia paired with traditional textiles from those same regions. Of course, when planning a visit, be sure to check the website www.museum.gwu.edu for opening hours, directions, a calendar of programs and events, and exhibit information.



Woman's jacket, China, mid-19th century. 40 x 54 in. TM 1985.33.267. Gift of The Florence Eddowes Morris Collection, Goucher College.



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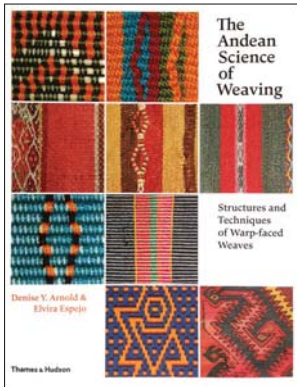


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Media Picks



THE ANDEAN SCIENCE OF WEAVING: Structures and Techniques of Warp-faced Weaves

Denise Y. Arnold and Elvira Espejo

NEW YORK, NEW YORK: THAMES AND HUDSON. 2015, HARDCOVER, 352 PAGES, \$95.00, 978-0-500-51792-5.

The structures and techniques of Andean textiles are considered some of the most complex in the world, yet they have never until now been described in the words and worldview of the Andean weavers themselves.

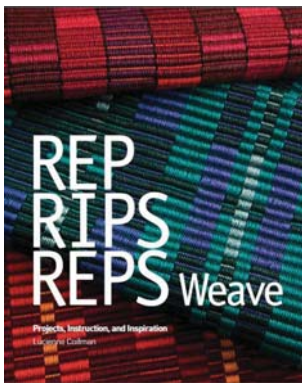
In *The Andean Science of Weaving*, anthropologist Denise Arnold and Elvira Espejo, weaver, storyteller, and director of Bolivia's National Museum of Ethnography

and Folklore, set out to tell the story and describe the techniques of Andean textiles as taught by Andean weavers themselves. The book is a tour de force of stunning images and detailed instructions for creating a range of warp-faced textiles, from simple (*siq'a* in the predominant Quechua language) braids to the complex discontinuous warp textiles and doubleweave designs prized by Andean weavers and textile collectors. But the book's greatest contribution is in

telling the stories of the Andean weaving culture, where weavers describe the textile as a living thing, a baby that is being "born" on the loom, breathing as the sheds are made and eating the weft thread as it passes through the warp, a living textile that must never be harmed by being cut. It even includes a fabulous foldout chart showing the levels of cloth that a weaver is expected to learn to make at different stages throughout her or his lifetime.

For anyone who loves the textiles and people of the Andes or the cultural history of weaving, this book creates a loving portrait of a weaving tradition that is intimately intertwined with the lives of the weavers.

— Anita Osterhaug



REP RIPS REPS WEAVE: Projects and Inspiration

Lucienne Coifman

NORTH HAVEN, CONNECTICUT: HANDWOVEN ORIGINALS. 2015, EBOOK. 172 PAGES, \$41.95, 978-0-615-33674-9.

In its essence, rep weave is a fairly simple structure that can create beautiful patterning using just two shafts. The densely sett warp combined with alternating thick and thin weft threads creates a thick, sturdy fabric perfect for home décor, from rugs to placemats, and more. Unfortunately, the high number of ends per inch in the warp and the mysterious profile draft can create a false perception that rep is complicated and out of the reach of a new weaver. Fortunately, Lucienne Coifman's new book *Rep Rips Reps* explains rep in easy-to-understand terms (even the profile draft) and removes the fear.

Coifman begins the book by defining what rep is and how it compares to a basic warp-faced

plain weave. She gives some details on the history of rep and discusses the sorts of equipment and materials she prefers and why. Coifman does not wax poetical on the virtues of rep, nor does she need to; the beautiful pictures of rep weave throughout the book do that job for her. The introductory chapter focuses on the practical aspects of warping and weaving with tips and tricks for newer rep weavers, learned from her years of experience.

While all this information is good and important, the real test of a book such as this is how well it explains the more complicated aspects of weaving to beginners, especially when block or profile drafts are involved. Fortunately, Coifman passes this test with flying colors. Her explanations of the draft components and how they relate are simple and to the point without being condescending. At the end of this section, the various draft pieces are put together around

a photograph of the cloth they produce, giving more visual learners another way to understand how to read a rep draft.

Perhaps the most enticing aspect of this book lies in the three chapters devoted to projects. The chapters are separated by number of shafts required, beginning with two and working up to four and then eight. The projects in each chapter are beautifully designed and presented.

While this book is suitable for beginning weavers wanting to learn more about rep, the projects will no doubt entice more advanced readers with their clever designs and exquisite color choices. For weavers so inspired by the projects they wish to design their own rep cloth, Coifman has a chapter on the process of creating original two- and four-block designs.

Overall, this eBook is an excellent resource sure to delight beginning and more intermediate rep weavers alike.

— Christina Garton

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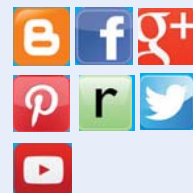
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Figure 3

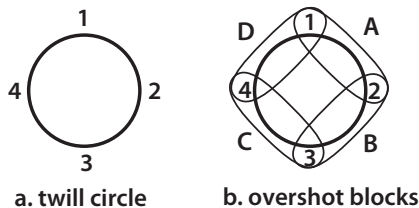


Figure 3a. When the twill changes direction (1-2-3-4-3-2-1, for example), it reverses its path around the circle; in this case, it “turns” on shaft 4.

Overshot blocks work the same way. In Figure 3b, the numbers representing shafts 1 and 2 are circled to indicate Block A; 2 and 3 for Block B, 3 and 4 for Block C, and 4 and 1 for Block D. If Block A is threaded first Block B second, C third, etc., the threading moves clockwise around the circle. If the threading changes direction to move counterclockwise, the block on which the threading pivots is the “turning” block. For example, if Blocks A, B, C, B, A are threaded, C is a turning block. If Blocks A, B, A, B, A are threaded, the center three blocks, B, A, and B, are all turning blocks. If the threading skips to the opposite block in the circle, from A to C, for example, the threading is said to be “on opposites.”

In most overshot drafts, blocks are

threaded in succession (rather than on opposites). As a result, either Block B or Block D is always adjacent to Block A, A or C to Block B, B or D to Block C, and A or C to Block D. Because adjacent blocks share threads on the same shafts as the block that is weaving pattern, half-tone blocks appear adjacent to pattern blocks in the cloth. The effect of adjacent half-tone blocks is to shadow the edges of the pattern motifs (see Photo a). Half-tone blocks form 50 percent of both faces of the fabric, since the pattern weft floats over one block, under one block, and alternately over and under warp threads in the remaining two blocks.

IDENTIFYING BLOCKS

It is not easy to identify the blocks in the threading, because the same shaft numbers appear in two different blocks. Such recognition is necessary in order to adapt or create overshot drafts. The draft in Figure 2 is rewritten in Figure 4 with two changes. One is that the tabby picks have been removed. Tabby is a constant in overshot, so the tabby picks are not usually shown in an overshot draft.

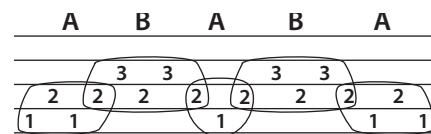
In addition, the threads that identify each overshot block have been circled in the threading.

Notice that the circles overlap each other. These circles give two important bits of information. They visually identify the blocks in the threading and they also indicate the actual length of the pattern-weft float that is created in each block. If shafts 1 and 2 are down, for example, a pattern-weft float covers four warp threads in Block A. If shafts 2 and 3 are down, a pattern-weft float covers four warp threads in Block B. Notice that the pattern weft in the first three



Photo a. Whig rose pattern: half-tones shadow the pattern-weft floats. PHOTO BY MADELYN VAN DER HOOGT

Figure 5



picks (Block A) covers the same warp thread on shaft 2 that is covered by the pattern weft in the next three picks (Block B). When blocks are circled in an overshot draft, the circles overlap to include that shared warp end, and the number of threads in each circle is the same as the number of threads covered by the weft float.

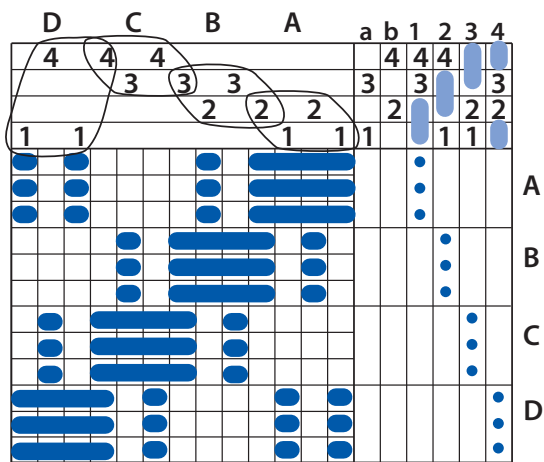
TURNING BLOCKS

Now look at the overshot threading draft in Figure 5. In this draft, Block B follows Block A (moving around the circle clockwise). Then the threading turns back to Block A (counterclockwise), then back to B (turning again), then back to A (turning again). Notice that the turning blocks (BAB) all show an odd number of threads in their circles. Turning blocks *must* have an odd number of threads in order to maintain the required odd/even alternation of shafts for the plain-weave ground cloth.

To summarize: In an overshot threading draft, all blocks have an even number of threads except turning blocks, which have an odd number.

To create a threading draft: Write the

Figure 4



= shafts down to show pattern-weft float.

threading for the first block. After that, always count the last thread of one block as the first thread of the next (the shared thread in the overlapping circles). For example, to thread ABCBA (see Figure 6) with four threads in each block, write 1-2-1-2 (enclose in a circle), and then use the last 2 in the circle as the first thread in Block B and add 3-2-3. Encircle Block B including the last 2 from Block A. Then count the last thread in Block B (3) as the first thread in Block C and add 4-3-4. To turn from Block C back to Block B, the threading must go from shaft 3 (an odd number) in Block C, to shaft 2 (an even number) in Block B. To do this, either shaft 3 must be added to Block C or shaft 4 subtracted from it; see Figure 6a–b.

CHANGING BLOCK SIZE

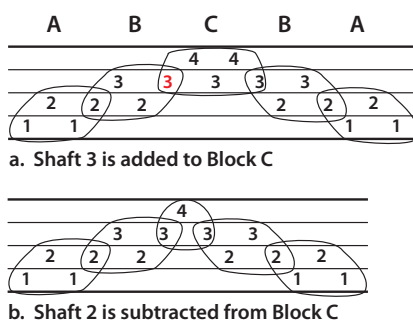
To enlarge or reduce block widths in overshot, simply add or eliminate pairs of shafts within any of the circles. To make this easy, write the draft you want to enlarge or reduce as in Figure 7a. Then, simply add a line in the circle to represent an added pair of shafts (7b) or draw a line through a pair of shafts to remove them (7c).

TREADLING METHODS

Although the width of a block is limited by the practical length of a pattern-weft float, the height of a block has no limit; as many pattern picks can be made in the same block (alternating with tabby) as desired. Usually, overshot motifs are designed to be woven “to square,” that is, to be as tall as they are wide.

There are some tricky issues with weaving overshot to square. In theory, the ground cloth in overshot should be a 50/50 plain weave, meaning that the number of tabby picks per inch is the same as the number of warp threads per inch. That would mean, however, that when the tabby and pattern wefts are counted together, there are twice as many total picks per inch as warp threads per inch. To achieve this weft sett, it would take seven pattern picks for

Figure 6



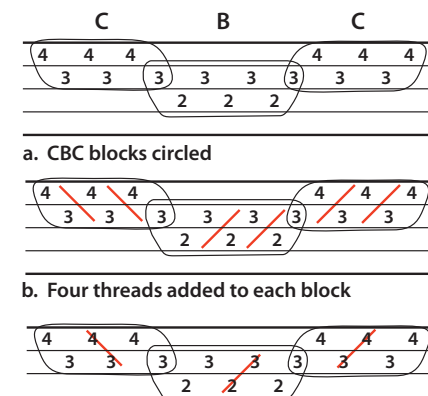
a block that has eight warp threads in its circle to produce a “square” (one pattern pick is subtracted because of the overlap caused by the shared thread; notice that the drafts in Figures 2 and 4 show four warp threads per block but three pattern picks per block). The number of pattern picks given in an overshot treadling draft is usually based on this concept.

However, it is often difficult to beat in that many picks per inch without elongating the design. A solution is to eliminate a pattern pick or two from the larger blocks. Always allow extra warp for sampling to determine exactly the number of picks it will take to weave to square (this will be affected by your loom, the yarns, the warp sett, and the width of the warp in the reed).

STARS AND ROSES

Most overshot drafts use one of two basic treadling orders, “star fashion” or “rose fashion.” In star fashion treadling orders, blocks produce pattern in the same order as they are threaded (i.e.,

Figure 7



blocks are woven “as drawn in”). For the draft in Figure 8a, the first block threaded is Block A, the second Block B, then Block A, etc. Notice that the treadling follows that same order and each block is woven to square (with one pattern pick fewer than the number of warp threads in the circle). With an ABABA threading, weaving the blocks as drawn in produces a “star” motif. With star-fashion treadlings, a diagonal line of squares progresses from one edge of the cloth to the other.

In rose fashion treadling orders, the threading order of a pair of blocks in the threading is exchanged in the treadling order. In Figure 8b, B is treadled where A is threaded and vice versa. In rose fashion treadling orders, Block A usually is exchanged with B, and Block C is usually exchanged with D. The exchange can be with only one pair throughout the treadling or with both. ⇄

Figure 8a: Star fashion

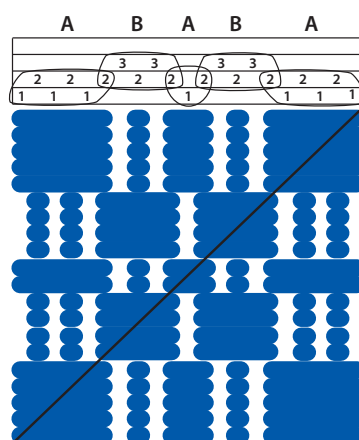
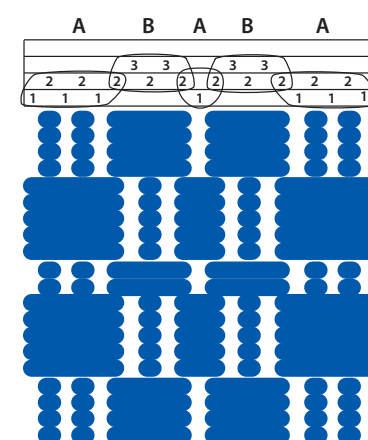


Figure 8b: Rose fashion



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Summer and Winter

Spelled Out

BY PATTIE GRAVER

SUMMER AND WINTER DEFINED

Summer and winter is a two-shuttle block weave. The cloth is reversible with areas of pattern and background on both sides. Traditionally, one side is dark and the other is light. Summer and winter requires a minimum of four shafts, and two blocks are possible on a 4-shaft loom. The general rule for summer and winter is that you may have two blocks fewer than the number of shafts available—two blocks on four shafts, six blocks on eight shafts, and so on. The remaining two shafts are reserved for the tie-downs that fix the pattern weft to the background at regular intervals.

By convention, shafts 1 and 2 are used for the tie-downs, and the remaining shafts are used for pattern. On a 4-shaft loom, shaft 3 is reserved for Block A and shaft 4 for Block B. Keep in mind that you can rearrange these shaft assignments if you wish.

Summer and winter requires one warp and two wefts. One weft is for tabby and is typically the same as the warp. The other weft is a supplementary pattern weft that weaves the pattern. The pattern weft floats over three warps and under one in pattern blocks and under three-over one in background blocks. The pattern weft is typically about twice the size of the warp yarn. As with overshot, a pick of tabby is woven before each pick of pattern.

WEAVING SUMMER AND WINTER

THREADING

Each unit of summer and winter requires four warp ends. A unit of Block

A is threaded 1, 3, 2, 3, whereas a unit of Block B is threaded 1, 4, 2, 4. Figure 1 shows the profile threading, the threading units, and the actual threading of five units of A and three units of B. It illustrates how each block is made up of smaller four-end units and shows that individual units of A or B join together to build larger blocks of A or B.

With more shafts, you can extend the number of blocks. If you have six shafts, you can add Block C threaded as 1, 5, 2, 5 and Block D threaded as 1, 6, 2, 6. With eight shafts, you can add Blocks E and F threaded as 1, 7, 2, 7 and 1, 8, 2, 8, respectively.

Summer and winter is a single two-tie unit weave. Each four-end unit uses a single pattern shaft (shaft 3 or 4 on 4 shafts) and two tie-down shafts (shafts 1 and 2). Each block has a unique pattern shaft but the same two tie-down shafts are used throughout.

The warp ends in a unit of summer and winter alternate between a tie-down and the pattern shaft. The function of the warp ends (threaded 1, 3, 2, 3 for Block A; 1, 4, 2, 4 for Block B) is as follows:

Tie-down, shaft 1
Pattern, shaft 3 for A or shaft 4 for B
Tie-down, shaft 2
Pattern, shaft 3 for A or shaft 4 for B

At the end of a summer and winter threading, add another warp end to shaft 1 to balance the design. There will be nothing to indicate this extra warp end if you're following a profile draft, but it is something you need to do (Figure 1).

TIE-UP AND TREADLING

There are ten sheds possible with 4-shaft summer and winter, all of which can be created using a direct tie-up, as shown in Figure 2a. That means you'll tie one shaft per treadle and that for most, but not all, picks you'll step on more than one treadle. This is how a table loom is operated—multiple levers can be applied at a time. Even if your loom has ten treadles, you'll gain a better understanding of the tie-up and treadling while learning summer and winter if you use four of these treadles in the various combinations rather than blindly following a treadling sequence.

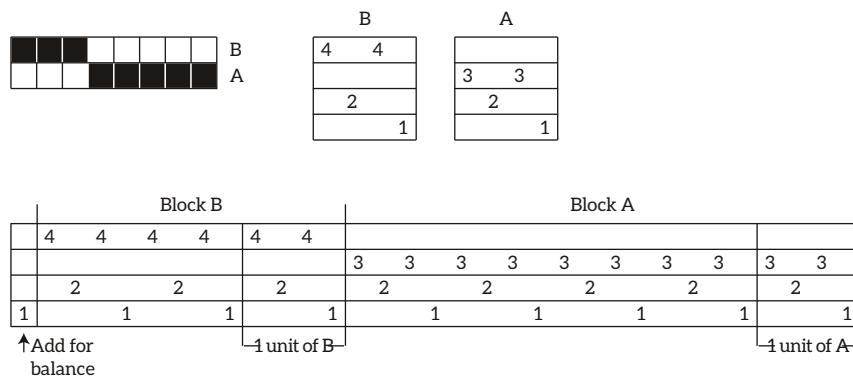
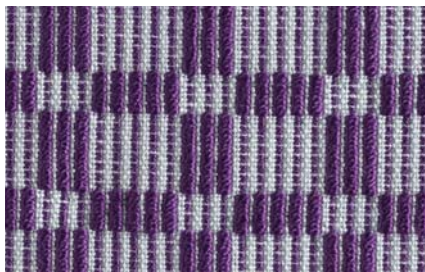
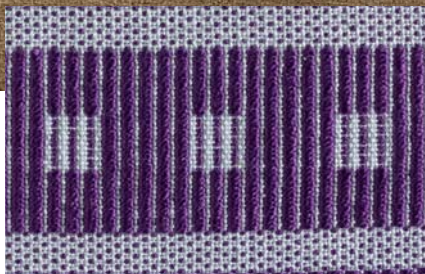
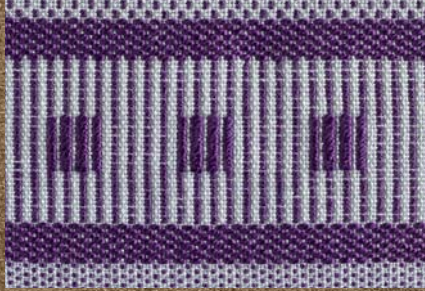


Figure 1: Profile threading and threading units are shown above; end-by-end threading is shown below.



To weave tabby, tie-down shafts 1 and 2 weave opposite pattern shafts 3 and 4, which makes sense because the warp ends alternate between a tie-down and a pattern shaft. Each block can be woven as either pattern or background. When a block is pattern on one side of the cloth, background appears on the other side. To weave pattern in Block A, shaft 4 is raised with a tie-down on shaft 1 or 2; pattern shaft 3 remains down. The pattern weft floats over warps on shaft 3. Block B is woven when pattern shaft 4 remains down and shaft 3 is raised with either tie-down shaft. To weave pattern in Blocks A and B together, each tie-down shaft is raised alone and both pattern shafts stay down for the pattern picks. To weave no pattern blocks (background blocks only), which is different from weaving tabby, raise both pattern shafts with either tie-down shaft. Remember that a tabby pick is woven before each pattern pick, whether you're weaving a single block of pattern, both blocks pattern, or no pattern blocks.

As with overshot, it may seem counterintuitive to raise the opposite pattern shaft when you want to weave the block. Just remember that to weave

pattern in a block, its pattern shaft must remain down in order for the pattern weft to weave over the block's warp ends.

A total of eight picks is required to weave a unit of summer and winter—four tabby picks and four pattern picks.


The eight picks for unit A are:	The eight picks for unit B are:
Shafts 1, 2 (tabby)	Shafts 1, 2 (tabby)
Shafts 1, 4 (pattern)	Shafts 1, 3 (pattern)
Shafts 3, 4 (tabby)	Shafts 3, 4 (tabby)
Shafts 2, 4 (pattern)	Shafts 2, 3 (pattern)
Shafts 1, 2 (tabby)	Shafts 1, 2 (tabby)
Shafts 1, 4 (pattern)	Shafts 1, 3 (pattern)
Shafts 3, 4 (tabby)	Shafts 3, 4 (tabby)
Shafts 2, 4 (pattern)	Shafts 2, 3 (pattern)

In this treading, summer and winter is woven by alternating the tie-down shafts with each pattern pick. The pattern blocks will appear as bricks, as shown in Sample 1. You can vary the treading by manipulating the tie-down shafts to modify the appearance of the pattern blocks from bricks to columns or pairs.

Summer and winter is woven to square when the number of tabby picks per inch (2.5 cm) equals the number of warp ends per inch (2.5 cm). The pattern picks occupy the same space as the tabby picks, so if there are 24 ends per inch (2.5 cm), there will be twenty-four tabby picks and twenty-four pattern picks for a total of forty-eight picks.

Although you can weave two blocks of summer and winter easily with a direct tie-up, you'll often encounter drafts in which the treadles are tied to more than one shaft. The tie-up in

Figure 2b allows you to weave Blocks A or B as bricks, columns, or pairs. However, with this tie-up there are no treadles that allow you to weave pattern in both blocks (a treading alternation of shafts 1 and 2).


If this article leaves you with questions regarding the sheds, please read it again because by noodling your way through and understanding the "why" of the eight picks in a treading unit, you will be able to work well with summer and winter. 

			4
		3	
	2		
1			
Tabby	/	/	
Tabby			/ /
A pattern	/		/
A pattern		/	/
B pattern	/	/	
B pattern		/ /	
A + B pattern	/		
A + B pattern		/	
A + B background	/	/ /	/
A + B background		/ / /	

Figure 2a: Direct tie-up with 10 sheds on four shafts

	A	A	B	B	a	b
4	4				4	
		3	3	3		
	2		2		2	
1		1				1

Figure 2b: A summer and winter tie-up

 Like this excerpt from *Next Steps in Weaving* by Pattie Graver? Check out the rest of the book at bit.ly/next-steps-in-weaving

Notes FROM THE Fell

(F) is for Friendly Floating Selvedge

TOM KNISELY

Last week, I wound and beamed a linen warp for a rug, measured off several more yards of linen, added floating selvedges, and then hung 2-pound weights on each end to make them good and tight. When I was finished, I looked at the warp and asked myself, “How long have you been using a floating selvedge?” Gosh, back in the 1970s, I never used or had even heard of a floating selvedge.

I can remember Mrs. Manning standing over me, directing me through the process of weaving overshot. “Now dear, it’s important to position your shuttles in a particular order as you weave,” she told me. “Throw the pattern shuttle and put it on the cloth, then throw the tabby shuttle and place it right below the pattern shuttle and closest to you. Do just the opposite on the other side.” Between trying to remember the treadling sequence, the

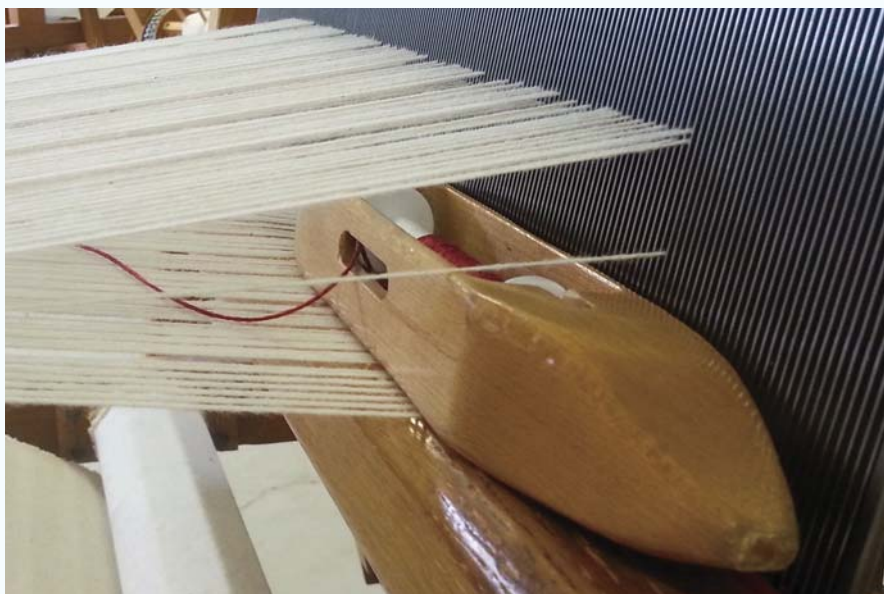
correct tabby, and then the specific shuttle positions, it’s a wonder I ever wove overshot again. I had to convince myself that I wasn’t stupid. (My daughters remind me that “stupid” is not politically correct today, but in the 1970s we didn’t think about being politically correct. For that matter, my kids weren’t even thought of.)

So it was 1978, and I was feeling “cerebrally challenged.” I decided to try weaving something a little easier, like a nice bird’s-eye twill. I started weaving the pattern and suddenly, out of nowhere, I saw that the selvedge threads weren’t being caught and woven with the rest of the fabric. When I asked Mr. Manning about it, he explained that when there is a change in the treadling direction, it can cause the selvedge edges to miss, and that this is just one of the strange and humorous dilemmas of weaving twill. He said if it bothered me,

I could take the shuttle around the end warp threads to catch them.

Before I found floating selvedges, there were all kinds of rules to remember. If you are weaving on a rising-shed (jack) loom and the first warp end on the right side as you sit at the loom is threaded on an odd-numbered shaft, then you have to start your twill treadling on the left. If the first warp thread on the right is on an even-numbered shaft, you must start the shuttle from the right. On a sinking-shed (counterbalance or countermarch) loom, everything is the opposite. I often asked myself how anyone was supposed to remember all this.

In my early days working at The Mannings, we offered beginning weaving classes each and every week except for a three-day fall weaving seminar taught by outside instructors the last week of October. In one seminar in the early 1980s, an instructor’s draft had an unusual notation, at the beginning and ending of the draft. “What the heck is ‘(F)’?” I wondered. After a phone call and a rather lengthy explanation of how a floating selvedge worked, I was convinced that this was the answer to all my problems. As the shuttle enters the shed, I go over the floating selvedge, and as it exits, I lift the floating selvedge to pass the shuttle under it. Just one simple mantra to remember: over/under, over/under. “I can do this!” I thought. “From now on, when I weave any structure that uses two or more shuttles, I’m going to use a floating selvedge.” It was as if the dark gray clouds in the October sky had separated and my prayers had been answered. Ah, (F), it’s so good to know you!



The mantra for weaving with floating selvedges is “over/under, over/under”: the shuttle enters the shed over the floating selvedge and exits under it.

PHOTOS BY CAREENA EMRICH

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In a check or tartan fabric, you can carry an unused color along the selvedge and catch it with your working weft, but Norman Kennedy's recommendation is to leave a tail and cut it after the cloth is wet-finished.

I started using a floating selvedge on everything I wove, including structures such as plain weave that didn't need them at all. The practice was good for me. Over/under, over/under I went, and soon it was a habit. Later on, I became more mindful as to which warps were really (F)-worthy. For instance, log cabin is a plain-weave structure, but it uses two shuttles. One shuttle carries a dark-colored weft and the other shuttle carries a light weft. Shadow weave uses the same dark and light shuttle arrangement. Both of these fabrics will benefit from using floating selvedges.

I became obsessed with my newfound friend. Even the very word "friend" starts with the letter (F). Nutty isn't it? How long have weavers been using floating selvedges before they shared the secret with me? No, really, how long? Did our foreweavers use them? I started looking at the glossaries of classic books such as the Mary Black's *Key to Weaving* and Mary Atwater's *The Shuttle-Craft Book of American Hand-Weaving*. No mention of a floating selvedge. Then I started looking for floating selvedges in antique coverlets and linens, and I came up with nothing. I found plenty of overshot coverlets where the dyed wool pattern thread extended beyond the selvedge border to create a fringe. My friend Bill Leinbach weaves coverlets in this traditional manner, and he uses a taut cord that works much like a floating selvedge but is placed a few inches out from the warp edge. The pattern shuttle goes out and around this

cord and produces a fringe up the sides of the coverlet. This is the closest thing I have found to a floating selvedge in traditional weaving. My search continues, but for now I am content to use the friendly (F).

Now there are rules to using a floating selvedge. Some people beam their selvedges along with the warp, and others hang them off the back with a weight attached to keep them under tension. I use a variety of things to weight my floating selvedges, depending on how tight I need them to be. For a rug, I might need a very heavy weight, while a scarf warp might only need a small fishing weight. If you are weaving plain weave or a simple straight-draw twill, you don't need a floating selvedge. Multiple-shuttle weave structures such as overshot, summer and winter, and shadow weaves benefit from the use of floating selvedges.

So what about check fabrics and tartans? Multiple shuttles, yes, but they are carrying different colors, not alternating in the structure. What a dilemma. Do I carry the colors up the side as I weave or just let uncaught floats hang off the edge? I once asked Norman Kennedy about this. He is an expert in the traditional weaving of tartans and district checks, and he said that if tartan weavers had taken the time to tuck in every colored end as they finished, they couldn't have made a living. When you are paid by the yard, you can't be too fussy or you'll starve. After the woolen fabric is waulked

(wet-finished), you can cut the loops off. It's not like they are going to pull back into the web and cause the fabric to fall apart. So now if I am weaving a small check or stripe pattern, I carry the colors up the side. If the checks or stripes are an inch or larger, I will just let them float up the side, but if I'm weaving a scarf or table runner where the selvedge is more visible, I will take the time to weave the ends back in. If it's fabric to be cut up into a garment, hey, let it all hang out! (We said that in the 1970s, too.)

So there's some practical wisdom for you. Please don't be afraid to break the rules sometimes, and never be guilted into feeling badly about what you have woven. We are all still learning, and isn't it great? If someone points out your mistakes (and you know some people love to do this), graciously thank them and tell them they won. Then dig down deep into your purse and find an old, fuzzy mint and give them their deserved prize.

In the meantime, I give the real prize to that long-ago teacher who introduced me to the floating selvedge. It changed my weaving and maybe saved my sanity.

Happy weaving, everyone.

[Ed note: *Handwoven* drafts use friendly circles to indicate floating selvedges.]



Want more tips from Tom? Check out *The Weaver's Yarn Companion* video at bit.ly/weavers-yarn-companion-video-HW

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LISA RAYNER

CREATIVE USE OF A PICK-UP STICK PRODUCES JACQUARD-LIKE PATTERNS ON A SIMPLE LOOM.

I love the level of complexity found in nature, but without the resources to purchase a dobby loom, much less a Jacquard loom, I had to come up with a different solution. I realized that people have been weaving stunningly complex patterns for thousands of years using pick-up techniques, so I bought a 25-inch rigid-heddle loom last fall.

I decided to begin my rigid-heddle adventures with a scarf. I envisioned a water-themed scarf with large spirals. I had some jade-colored 3/2 pearl cotton, perfect for warping my 12-dent rigid heddle, and for weft, a partial skein of variegated sock yarn.

I had imagined weaving my pattern in twills, but soon realized that would create a loose, unstable cloth. Then the solution sprang to mind: overshot! Overshot cloth uses a thicker weft for pattern

STRUCTURE

Free-form overshot.

EQUIPMENT

Rigid-heddle loom, 7" weaving width; 12-dent rigid heddle; 1 boat shuttle with bobbin; 1 stick shuttle.

YARNS

Warp: 3/2 pearl cotton (1,260 ydtlb; UKI), #135 Jade Green, 246 yd.

Weft: 10/2 pearl cotton (4,200 yd/lb; UKI) #135 Jade Green, 212 yd; 75% superwash wool/25% nylon sock yarn (459 yd/100 g; 2,082 yd/lb; Poems by Wisdom Yarns) Cruise, 206 yd.

OTHER SUPPLIES

6/0 and larger multihued green glass seed beads (optional).

WARP LENGTH

82 ends 3 yd long (allows 4" for take-up, 24" for loom waste; loom waste includes fringe).

SETTS

Warp: 12 epi (1/dent in a 12-dent heddle; 2 dents at each selvedge are sleyed 2/dent).

Weft: 26 ppi (13 tabby, 13 pattern), 20 ppi in plain-weave headers.

DIMENSIONS

Width in the reed: 6½".

Woven length (measured under tension on the loom): 80".

Finished size after washing: 5¼" × 73" plus 4" twisted fringe at each end.



On the
web



For a full-page
version of Lisa's
chart, visit
[weavingtoday
.com](http://weavingtoday.com).

floats alternating with thinner tabby picks that stabilize the web. (Conventional overshoot includes other rules that I ignored.) For tabby, I had 10/2 pearl cotton in the same hue as my warp yarn. Overshot pattern yarns are ideally a little thicker than the warp yarn, but after wet-finishing, my wool yarn would bloom to be puffier than the cotton.

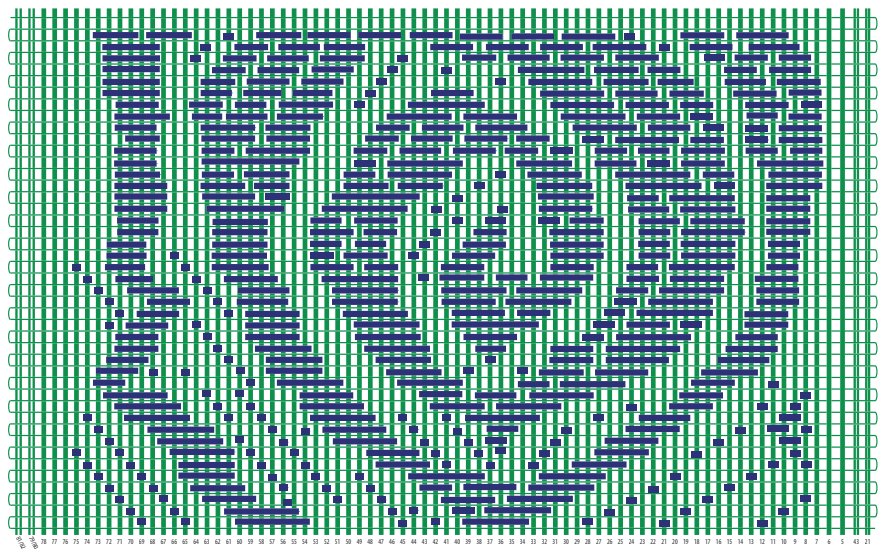
I wanted a stream-of-consciousness weaving experience, so I just outlined sketches as I went along to guide my pick-up stick. To weave this pattern on a shaft loom, I would have needed more than 30 shafts. Using a pick-up stick meant that I had complete design freedom. The scarf is reversible; the design as seen from the “wrong” side is as interesting as the design as seen on the “right” side.

RESOURCES

Searles, Nancy. *The Technique of Freeform Design*. Crown Point, Indiana: Weavers Way, 1984.

- 1 Skein and preshrink 212 yd of the 10/2 cotton weft yarn in very hot water with a little soap. Roll up the rinsed skein in a towel and press out the excess water. Hang to air-dry.
- 2 Direct warp your rigid-heddle loom with 82 warp threads of the 3/2 cotton, 3 yd long; pull two loops through the first and last slots so you will be able to thread two threads in the first slot and hole and two threads in the last slot and hole for firm selvages. Thread the rest of the holes and slots singly, and tie on in your usual manner.
- 3 Wind the tabby weft on a bobbin or stick shuttle, as you prefer. One 6" bobbin holds more than enough tabby yarn for the entire scarf. Wind the pattern weft on a stick shuttle. If you want to keep the colors of your variegated pattern weft flowing, make sure you wind enough weft on your stick shuttle to complete the project. If it won't fit, wind the rest of the weft into a ball before loading your shuttle to insure that you begin weaving the next shuttle with the same color you ended with.
- 4 Leaving 8" of warp for fringe, and a weft tail three times as wide as the scarf, weave ¼" plain weave using the tabby

1. Pick-up chart



weft. Use the tail to hemstitch the bottom of the scarf before continuing.

- 5 Begin the pick-up pattern, using the weaving sequence in the inset. If you choose to use the pick-up chart in Figure 1, remember that the blue pattern areas in the chart indicate warp threads that are not picked up. Once you have completed the chart, you will have a feel for this technique and you can proceed either by using the photos of Lisa's scarf as a guide or by following sketches of your own. When the scarf is ¼" less than your desired length (Lisa wove hers to 80"), weave ¼" in plain weave using the tabby weft.
- 6 Hemstitch the end of the scarf and remove from the loom, leaving 8" of warp for fringe.
- 7 Handwash the finished scarf in warm water with a mild, pH-neutral soap. Rinse in warm water and gently squeeze out scarf. Roll in a towel and press out the excess water. Hang to dry.
- 8 Lisa wanted her fringe to have a drapery, wavy, seaweed-floating-in-water look, so she made a thin fringe by twisting two 3/2 warp ends together for 3" and added green glass seed beads to one of the two warp ends before knotting them together. Trim the fringe ends evenly for a total fringe length of about 4".

LISA RAYNER blogs about sustainable textiles and food. She has written four books.

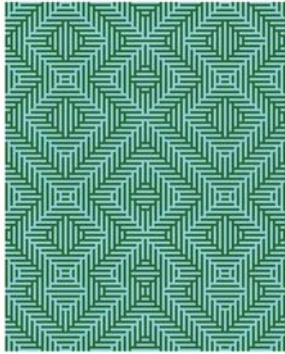
TIP

Weaving Sequence

- With the heddle in the neutral position, use the pick-up stick to create the pattern for a pattern row. Turn it on its side to make a shed.
- Slide the pattern yarn shuttle through the shed and use the heddle to beat.
- Place the heddle in the down position. Pass tabby yarn shuttle through and beat.
- Place the heddle back in the neutral position. Use the pick-up stick to make another pattern row and shed, slide the pattern shuttle through the shed and beat.
- Place the heddle in the up position, pass the tabby yarn shuttle through, and beat.
- Repeat.

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Color-and-Weave Scarf

BETSY BLUMENTHAL

Color-and-weave is such a fascinating topic—I love seeing how the same threading and treadling look completely different when the color sequence changes. I was motivated to experiment with a single block of this 5-point twill, but wanted to use a color sequence that didn't divide evenly into the twill repeat. The threading (and treadling) repeat is eight and the color sequence repeat is three, so it takes 24 ends or picks before duplicating itself. This gives a bigger scale to the design than one might expect from a 5-point twill.

For yarn, Susan DuBois and I selected Carmela, a 100% muga silk that is naturally a honey gold and pairs beautifully with any of the naturally dyed colors, but especially with the reds. We wanted a good value contrast to show off the small, intricate

design, so we selected Red Saffron. Susan and I also felt that a similar but different red in the weft would create subtle richness, so we chose Cranberry. The different shades may not be apparent in the photograph, but the “weaver’s handshake” is more interesting for having two reds in the scarf.

RESOURCES

DuBois, Susan. “Wearing and Caring for Silk.” *Handwoven*, January/February 2014, pp. 24–25.

Selk, Karen. “About Silk: Caring and Washing Silk.” http://treenwaysilks.com/kc-about silk.php?epm-1_3

Windeknecht, Margaret B. *Color-and-Weave II*. Clarkson, Michigan: T.G. Windeknecht, 1994, p. 45.

STRUCTURE

Twill.

EQUIPMENT

4-shaft loom, 10" weaving width; 12-dent reed; 2 shuttles with bobbins.

YARNS

Warp: Carmela 15/2 muga silk (3,300 yd/lb; Treenway Silks), Natural, 226 yd; Zola 12/2 bombyx silk (2,950 yd/lb; Treenway Silks), #1004 Red Saffron, 432 yd.

Weft: Carmela 15/2 muga silk, Natural, 164 yd; Zola 12/2 bombyx silk, #1012 Cranberry, 326 yd.

WARP LENGTH

219 ends 3 yd long (includes 2 floating selvages; allows 4" for take-up, 32" for loom waste; loom waste includes fringe).

SETTS

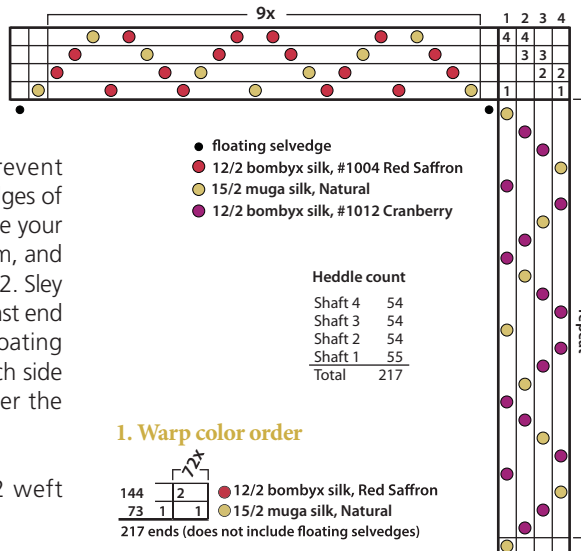
Warp: 24 epi (2/dent in a 12-dent reed).
Weft: 24 ppi.

DIMENSIONS

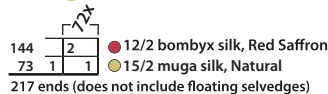
Width in the reed: 9¼".
Woven length (measured under tension on the loom): 72".
Finished size after washing: 7¾" x 61½" plus 3½" twisted fringe at each end.

1 Wind 217 warp threads 3 yd long following the warp color order in Figure 1. For ease in warping, wind a second ball of the Red Saffron yarn; wind the warp holding 3 ends together separated by your fingers to prevent twisting. Measure 2 floating selvages of the Natural 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 12-dent reed. The last end will be sleyed singly. Sley the 2 floating selvages in an empty dent on each side of the warp and weight them over the back beam.

2. Draft



1. Warp color order

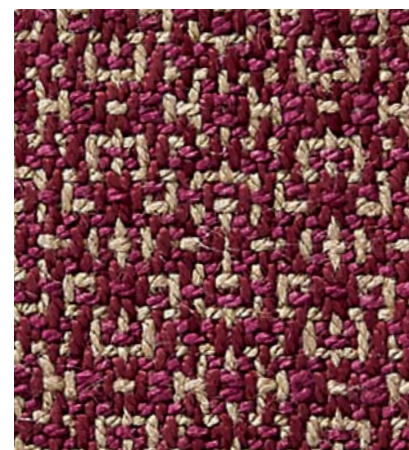



2 Wind a bobbin of each of the 2 weft colors.

3 Allowing 6 inches for fringe, begin the scarf by weaving 4 picks of twill (treadles 1-2-3-4) using Cranberry. Hemstitch around groups of 7 ends (8 ends at the selvages). Continue weaving the scarf following the treadling and weft color order in Figure 2, until weaving measures about 72". At the end of the scarf, weave 4 picks of twill (treadles 1-2-3-4) using

Cranberry. Hemstitch as you did at the beginning of the scarf.

4 Remove the scarf from the loom. Prepare a twisted fringe using two groups of hemstitched threads in each fringe. Knot each fringe to desired length. Take the last three hemstitched groups, divide into two groups, and twist.



5 Handwash the scarf in a large basin of warm water (silk absorbs up to one-third of its weight in water so you need ample water to minimize abrasion) using very mild soap such as Orvus Paste or a gentle shampoo. Swoosh gently. Do not squeeze it tightly, wring it, or rub the silk against itself. Rinse, adding a splash of white vinegar to the next-to-last rinse. Gently squeeze out excess moisture and roll in clean towel. Smooth scarf over padded hanger and air-dry. When slightly damp, handle the scarf for several minutes to soften it. When completely dry, whack the scarf against a smooth surface to soften its hand and restore the luster. If desired, press flat using a press cloth and silk setting on your iron. 

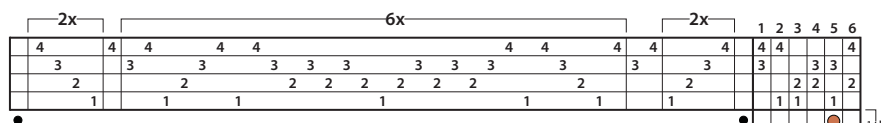
BETSY BLUMENTHAL *has been weaving, dyeing, and teaching since the 1960s and is addicted to exploring the infinite combinations of colors and textures with yarn.*



Sunny South Scarf

DEBBI RUTHERFORD

1. Draft



- floating selvedge
- Xie 10/2 bamboo, Light Brick (used for warp and tabby weft)
- Mille Colori, Carnival (pattern weft)

Heddle count

Shaft 4	42
Shaft 3	59
Shaft 2	52
Shaft 1	34
Total	187

If I ever found myself on that proverbial desert island and could only weave one structure, I'd squirm and wiggle, but I'd be weaving overshot. I've been enamored of overshot since I began weaving thirty years ago. I enjoy adapting overshot drafts to small works, typically scarves.

The basis for the Sunny South scarf is the draft of the same name in Marguerite Porter Davison's *Handweaver's Source Book*. The draft is simple enough to give a beginning overshot weaver confidence and pretty enough for any weaver to enjoy.

I also love to weave overshot in lots of colors. As any knitter (or weaver!) knows, there is a plethora of gorgeous sock yarns on the market, and I think they're far too pretty to hide in shoes, so what's a weaver to do? Why, use them as the pattern weft in overshot! My scarves usually call for only one skein of sock yarn, about 400 yards, perfect to use that gorgeous skein I found on a memorable trip.

RESOURCES

- Davison, Marguerite Porter. *A Handweaver's Source Book*. Swarthmore, Pennsylvania: Margueite P. Davison, 1953.
- van der Hoogt, Madelyn. *The Complete Book of Drafting for Handweavers*. Petaluma, California: Shuttle Craft Books, 1993.

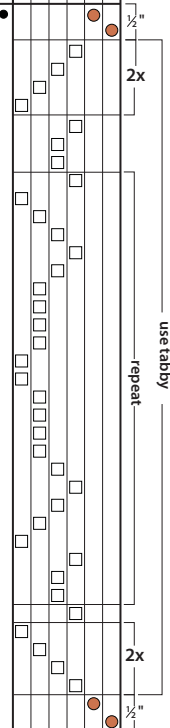
1 Using the Xie, wind 189 warp threads 3 yd long and set two threads aside as floating selvages. Use your preferred method to warp the loom following the draft in Figure 1. Sley 2 per dent in a 12-dent reed, centering the warp for a weav-

ing width of 8". Sley the floating selvages in their own dents at each side of the warp.

2 Wind one bobbin of the Xie for the tabby weft. Wind a second bobbin of the sock yarn for the pattern weft. Allowing 6" for fringe, start by weaving 1/2" of plain weave with the Xie. Weave the pattern for about 73", alternating sock yarn pattern picks with Xie tabby picks and following the treadling and weft color order in Figure 1. You want the motifs to come out square, but because the warp will shrink some when taken off the loom and after wet-finishing, weave the motifs slightly taller than square. Finish by weaving another 1/2" of plain weave with the Xie.

3 Remove the scarf from the loom. Prepare a twisted fringe with groups of 4 threads (2 groups of 2 threads each). Trim evenly.

4 Handwash the scarf in cool water with as little agitation as possible. Squeeze out the excess water by rolling it in a clean towel, pressing as much water out as you can. Hang to drip-dry until slightly damp. Iron on wool setting with steam using a dampened press cloth. Use heavy pressure on the iron, or use a steam press.



TIP

Winding the Bobbins

- When you use a yarn with regular color changes, an extra step is required to keep the color order consistent. If you just wind the bobbins from the cone or skein, the last color wound onto the bobbin becomes the first color used in the weave. There are two ways to maintain the original color order. You can wind one bobbin and then wind the yarn from that bobbin back onto a second bobbin. If you are fairly sure you will use the whole skein, you can instead wind all of the sock yarn onto bobbins, being careful to record the order in which the bobbins were wound. Then begin weaving with the last bobbin wound and proceed in reverse order to the first bobbin wound.
- Pay close attention as you're winding the bobbins. Sometimes sock yarn will have splices or knots in it where the colors do not flow properly. You'll need to wind off the yarn to a place in the skein where the color flow resumes and wind your bobbins from there.

DEBBI RUTHERFORD is an avid weaver who never met a loom she didn't like. When she isn't weaving, she's a (new) triathlete and an (old) web developer. But mostly she weaves.



STRUCTURE

Overshot.

EQUIPMENT

4-shaft loom, 8" weaving width; 12-dent reed; 2 shuttles with bobbins.

YARNS

Warp: Xie 10/2 bamboo (4,200 yd/lb; South West Trading Company), #458 Light Brick, 568 yd.

Weft: Xie 10/2 bamboo, #458 Light Brick, 437 yd;

Mille Colori Luxe (73% fine superwash wool, 25% nylon, 2% polyester metallic; 440 yd/100 g, 2,000 yd/lb; Lang), #0051 Carnival, 420 yd.

WARP LENGTH

189 ends 3 yd long (includes 2 floating selvedges; allows 5" for take-up, 29" for loom waste; loom waste includes fringe).

SETTS

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

Weft: 48 ppi (24 ppi tabby and 24 ppi pattern).

DIMENSIONS

Width in the reed: 8".

Woven length (measured under tension on the loom): 74".

Finished size after washing: 6¾" x 72" plus 4¾" fringe at each end.

Turned Overshot Runner

DEB ESSEN

Need Speed? Turn a Two-Shuttle Weave into a One-Shuttle Weave

Two-shuttle weaves create wonderful patterns. Among my favorites are overshot, monk's belt, summer and winter, and shadow weave. But there are limitations! Patterns typically run from selvedge to selvedge. And even though you can break up the pattern lengthwise by weaving stripes of plain weave, you may wind up with "humped" pattern sections that are wider than the plain-weave sections, depending on the size and density of the pattern weft. What if you want to use a very expensive yarn or a skein of handspun but have limited quantities? Even with careful planning, you may run out of pattern weft. What to do, what to do?

Supplemental warps to the rescue! A supplemental warp is an extra warp chain or chains that can be spaced across a ground warp so that pattern runs the length of a project. The pattern sections can be interspersed with sections of plain weave without worrying about distorted selvages. You can precisely plan the amount of supplemental pattern warp needed, eliminating the fear of running out of yarn. Busy patterns can be broken up to highlight the best sections, and far less pattern yarn is needed to weave only sections of pattern, which means a smaller investment in expensive yarns.

The other bonus is that a traditional two-shuttle pattern weave structure turns into a one-shuttle weave. You weave with ground weft only. No need to worry about juggling two shuttles, wrapping the ground and pattern wefts at the selvages, or using floating selvages. Warping may take a little

longer with the supplemental warps, but weaving is much, much faster.

This runner uses a section of pattern from an overshot name draft I created called "Tis the Season." I created the name draft as a traditional overshot pattern, then turned the draft and separated the pattern sections with plain weave. The holidays always call for a little "bling," and I've been playing with using Kreinik metallic threads in weaving. Kreinik threads are well known in the needlepoint/stitching industry, but they are not quite so well known in weaving. I'm delighted to say they are weaving friendly, and using the metallic thread as a supplementary pattern warp gave me the bling I wanted, saved me money, and kept the soft drape of the Mountain Colors Bearfoot merino-blend knitting yarn. Yes, knitting yarn and metallic stitching thread in one project! Maybe I should have called it "Breaking the Rules."

A quick note about weaving with Kreinik metallic threads: there are many options and a wide range of colors available, from soft, fine $\frac{1}{16}$ " ribbon to the heavier #32 braid I used in this project. I've found that the ribbons work great for softly draping fabrics, while the finer braids weave well but create a firmer hand. Regardless of what thread you decide to use, the most important thing I've learned is to avoid pulling the metallic thread off the end of the cone (yes, you can buy cones!). The thread tends to catch on itself, and the twist created in the metallic thread as it comes off the top of the cone can lead to a mess. Instead,

STRUCTURE

Turned overshot

EQUIPMENT

6-shaft loom, 14" weaving width; 10-dent reed; 1 shuttle with bobbin.

YARNS

Warp: 60% Superwash Wool, 25% Mohair, 15% Nylon (100 g/400 yd, 1,800 yd/lb; Bearfoot by Mountain Colors), Spruce, 420 yd; #32 metallic braid (5.5 yd/.4 oz; Kreinik Threads), #27 Orange, 164 yd.

Weft: 60% Superwash Wool, 25% Mohair, 15% Nylon (100 g/400 yd, 1,800 yd/lb; Bearfoot by Mountain Colors), Spruce, 308 yd.

WARP LENGTH

Ground warp: 140 ends 3 yd long (allows 4" for take-up, 32" for loom waste; loom waste includes fringe).

Supplementary warp: Two chains of 25 ends each $3\frac{1}{4}$ yd long (allows 13" for take up, 32" for loom waste; loom waste includes fringe).

SETTS

Ground warp: 10 epi (1/dent in a 10-dent reed);

Pattern warp: 20 epi (1 ground warp and 1 supplementary warp in a 10-dent reed).

Weft: 10 ppi.

DIMENSIONS

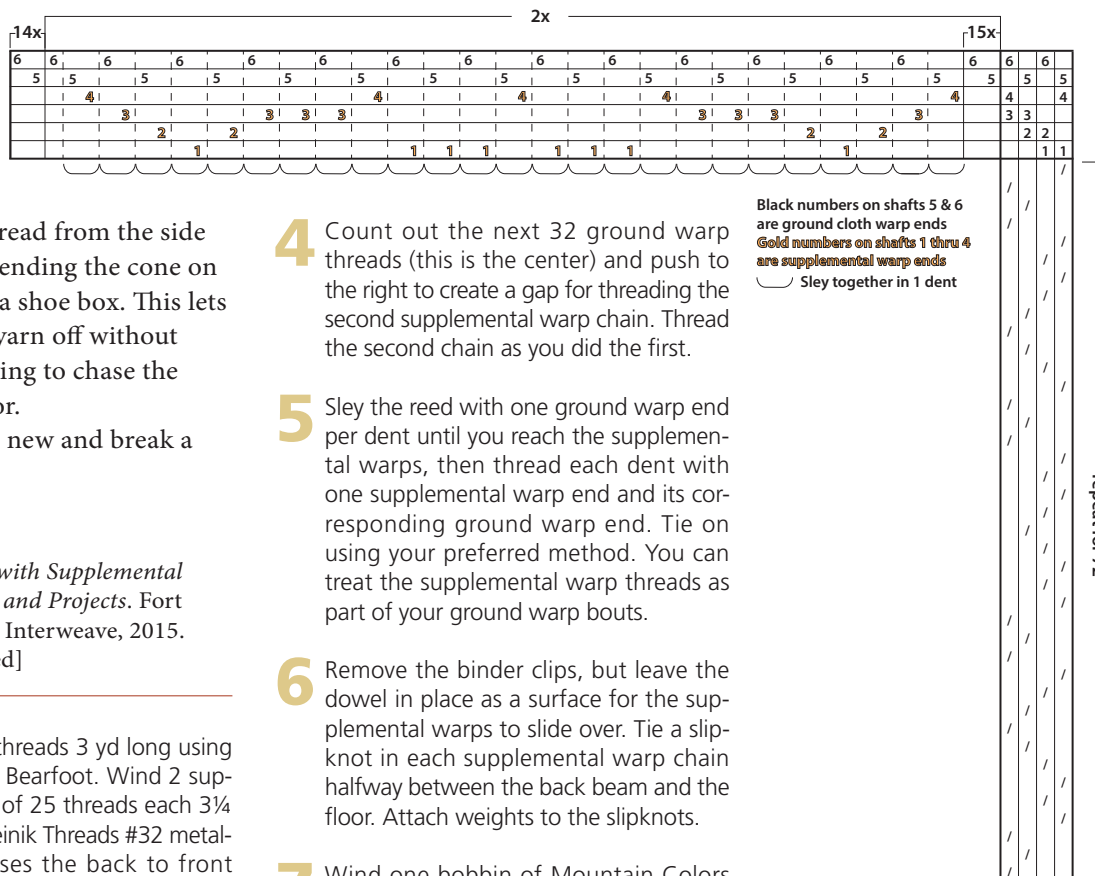
Width in the reed: 14".

Woven length (measured under tension on the loom): 72".

Finished size after washing: 13" x 68" plus $\frac{1}{4}$ " fringe at each end.



1. Draft



Black numbers on shafts 5 & 6 are ground cloth warp ends
 Gold numbers on shafts 1 thru 4 are supplemental warp ends
 Sley together in 1 dent

pull the metallic thread from the side of the cone by suspending the cone on a dowel secured in a shoe box. This lets you easily pull the yarn off without adding twist or having to chase the cone across the floor.

So try something new and break a few rules!

RESOURCES

Essen, Deb. *Weaving with Supplemental Warps: Techniques and Projects*. Fort Collins, Colorado: Interweave, 2015. [soon to be released]

1 Wind 140 warp threads 3 yd long using Mountain Colors Bearfoot. Wind 2 supplemental warps of 25 threads each 3¼ yd long, using Kreinik Threads #32 metallic braid. Deb uses the back to front method of dressing her loom, and she beams and threads her ground warp first. All the ground warp ends will be threaded on shafts 5 and 6. Once the ground warp is on the loom, place the 2 supplemental warp chains on the loom so that the crosses are toward the front of the loom. Insert lease sticks and hang onto the castle in position to thread.

2 At the back of the loom, attach a dowel to the back beam with bungee cords or a stout string. Clip the supplemental warp chains to the dowel with binder clips to prevent them from pulling too far forward during threading.

3 Starting at the right, count 30 threaded ends of the ground warp, and push them aside to your right so you can begin to thread your supplemental warps. (You can tie the ground ends together with a thrum if necessary, to keep them out of your way.) Cut the supplemental warp loop and thread the first end on shaft 4, following the draft in Figure 1. Move the first supplemental warp end and the next ground warp end aside, to the right. Pull the next supplemental warp end from the cross, through the gap in the ground warp ends, and thread on shaft 3. Move this and the next ground warp end in the sequence over to the right. Continue until all the ends from the first supplemental warp chain are threaded.

4 Count out the next 32 ground warp threads (this is the center) and push to the right to create a gap for threading the second supplemental warp chain. Thread the second chain as you did the first.


5 Sley the reed with one ground warp end per dent until you reach the supplemental warps, then thread each dent with one supplemental warp end and its corresponding ground warp end. Tie on using your preferred method. You can treat the supplemental warp threads as part of your ground warp bouts.

6 Remove the binder clips, but leave the dowel in place as a surface for the supplemental warps to slide over. Tie a slipknot in each supplemental warp chain halfway between the back beam and the floor. Attach weights to the slipknots.

7 Wind one bobbin of Mountain Colors Bearfoot and leaving 6" for fringe, begin to weave according to the draft, Figure 1. As you weave, the supplemental warp slipknots will move up toward the back beam. As they get close to the beam, remove the weights, untie the slipknots and retie further along the chain, then reattach the weights and continue weaving.

8 Once the back apron (tie-on) rod starts to come over the back beam, remove the dowel and bungee cords. When the ends of the supplemental warp chains reach the back beam, you can hang the weighted ends over the apron rod as it moves forward.

9 Continue weaving until the woven length measures 72". Leave 6" for fringe and cut the fabric from the loom. Twist the fringes in groups of 4 ends until you reach the supplemental warp sections, then include 4 ground warp ends and 4 supplemental warp ends in each group.

10 Handwash in warm water, roll in a towel to absorb the excess moisture, then lay flat to dry. 

DEB ESSEN is the author of *Weaving with Supplemental Warps: Techniques and Projects*. She plays with yarn in Montana.



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Patchwork Dresser Scarf

BETH MULLINS

With the Victorian era came a blossoming use of decorative textiles. Dresser scarves were commonly used in homes, adorning dressers, sideboards, end tables, and nightstands. These linens weren't just decorative but provided protection for the wood beneath, and they are still used in homes today. I wanted to design a dresser scarf to bring the past and the present together. My grandma made tatted lace and was a seamstress who earned income doing alterations. My mom is a seamstress and quilt maker. They have inspired me all of my life.

Crackle woven as paired summer and winter has the look of a patchwork quilt and the appearance of lacework within each little block. Its pattern is a nice reminder of these women in my life. The bold colors bring it into the 21st century—and they look great with my curtains.


RESOURCES:

Oberly, Michelle. *Illinois Periodicals*. "Teaching History with Textiles." Volume 5:2 1998. <http://www.lib.niu.edu/1998/ih529836.html>
Wilson, Susan. *Weave Classic Crackle & More*. Atglen, Pennsylvania: Schiffer, 2001, p. 37.

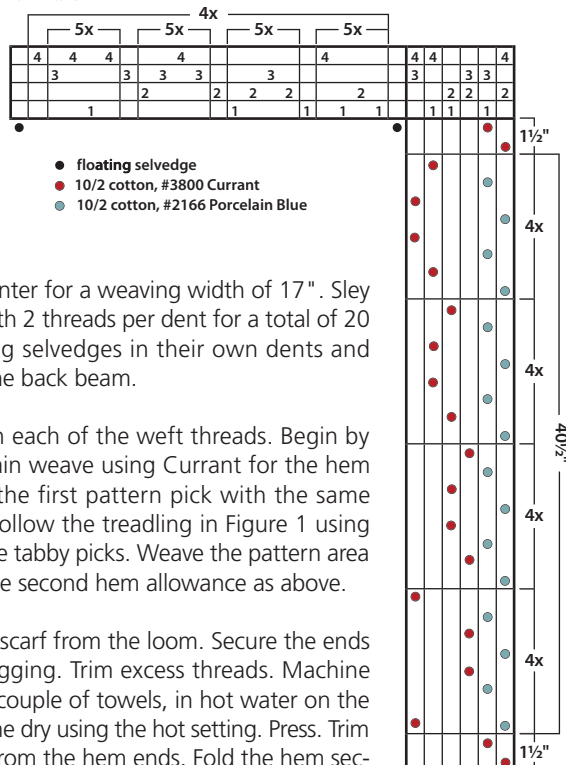
1 Wind 338 warp threads $2\frac{1}{4}$ yd long using Alabaster. Set aside 2 ends to be used as floating selvages. Use your preferred method to warp the loom; thread following the draft in Figure 1. Center for a weaving width of 17". Sley the 10-dent reed with 2 threads per dent for a total of 20 epi. Sley the floating selvages in their own dents and weight them over the back beam.

2 Wind a bobbin with each of the weft threads. Begin by weaving $1\frac{1}{2}$ " of plain weave using Currant for the hem allowance. Weave the first pattern pick with the same color. Continue to follow the treadling in Figure 1 using Porcelain Blue for the tabby picks. Weave the pattern area for $40\frac{1}{2}$ ". Weave the second hem allowance as above.

3 Remove the dresser scarf from the loom. Secure the ends with machine zigzagging. Trim excess threads. Machine wash, along with a couple of towels, in hot water on the regular cycle. Machine dry using the hot setting. Press. Trim any excess threads from the hem ends. Fold the hem section twice; press and hand or machine stitch.

4 Give the dresser scarf a final press. Enjoy! 

1. Draft



STRUCTURE

Crackle.

EQUIPMENT

4-shaft loom, 17" weaving width; 10-dent reed; 2 shuttles and bobbins.

YARNS

Warp: 10/2 mercerized cotton (4,200 yd/lb; WEBS); #1089 Alabaster, 762 yd.

Weft: 10/2 mercerized cotton (WEBS), #3800 Currant and #2166 Porcelain Blue, 300 yd each.

WARP LENGTH

338 ends 2¼ yd long (includes 2 floating selvages; allows 7½" for take-up, 30" for loom waste).

SETTS

Warp: 20 epi (2/dent in a 10-dent reed). **Weft:** 28 ppi.

DIMENSIONS

Width in the reed: 17".

Woven length (measured under tension on the loom): 43½".

Finished size after washing and hemming: 13¾" × 36".

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Bateman Boulevard Tablet Sleeve

MARGARET NICHOLS

Dr. William G. Bateman left a legacy of manuscripts from his years of exploring new weave structures after he retired. I joined a Bateman study group, and after looking at page after page of his manuscripts and samples, I despaired of choosing just one for my study group project. Then I found the Boulevard weave structure in one of his books that were left to my guild library. The structure reminds me of an ancient abacus and futuristic computer binary numbers combined. I learned that Dr. Bateman submitted this weave structure to the Shuttle Craft Guild editors in the early 1950s. They researched the structure, found nothing like it, and decided to name it after the area of Seattle where Dr. Bateman lived, Boulevard Park.

Dr. Bateman's original draft uses 17 treadles. I reduced my version to 9 treadles and was still able to come up with a pattern with enough variety for this project. According to Dr. Bateman, the profile divides easily into two sections. My profile was inspired by the second half of his profile. Two distin-

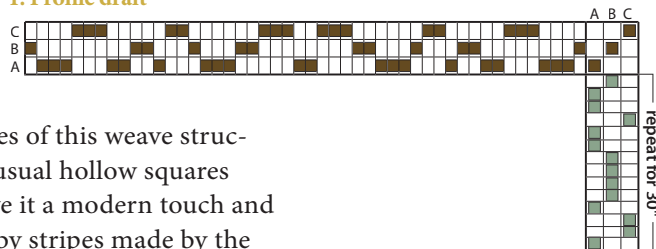
guishing features of this weave structure are the unusual hollow squares formed that give it a modern touch and the vertical tabby stripes made by the unused pattern blocks.

Using Dr. Bateman's vintage but very modern-looking pattern to cover my very present-day tablet makes me smile.

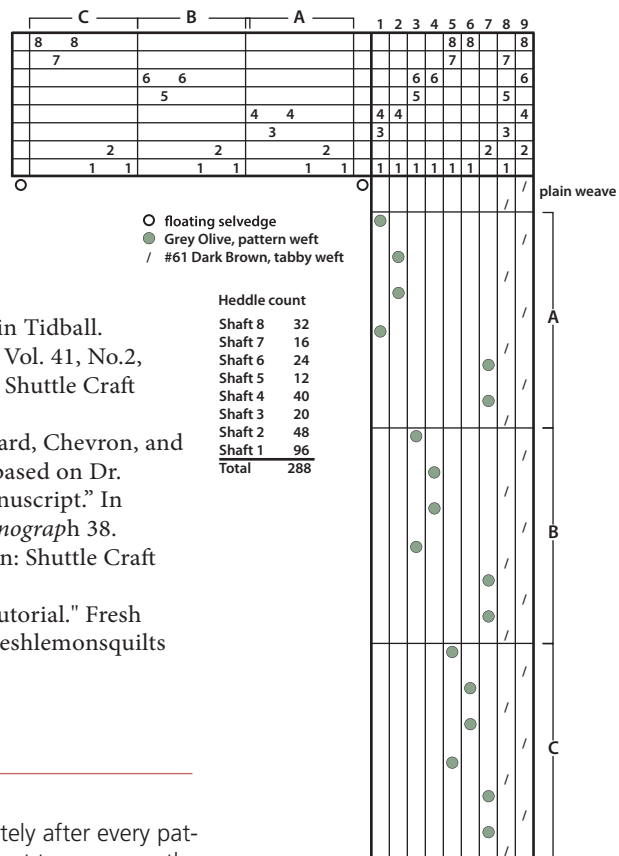
RESOURCES

- Tidball, Harriet and Martin Tidball. *Handweaver's Bulletin*, Vol. 41, No.2, Kelseyville, California: Shuttle Craft Guild, February, 1954.
- Harvey, Virginia. "Boulevard, Chevron, and Combination Weaves based on Dr. William Bateman's Manuscript." In *Shuttle Craft Guild Monograph 38*. Coupeville, Washington: Shuttle Craft Books, 1987.
- Jones, Faith. "iPad Case Tutorial." Fresh Lemons <http://www.freshlemonsquilts.com/?p=1343>

1. Profile draft



2. Unit draft



1 Wind 290 warp threads 2 yd long with Dark Brown linen. Leave the first and last ends unthreaded for floating selvages. Use your preferred method to warp the loom, and thread following the profile threading in Figure 1, substituting the threading units in Figure 2 for the squares on the profile draft. Threading the heddles in groups of 6 will help avoid errors. Sley 1–2 in a 12-dent reed for a total of 18 epi. Sley the floating selvages through the dents on each side of the warp and tie on with the rest of the warp. Tie the treadles in a way that will be easiest to find the tabby treadles (treadles 8 and 9) in Figure 2. Since these two trea-

dles are used alternately after every pattern pick, you may want to rearrange the tie-up so they are directly in the middle. (Note: The tie-up is arranged for ease of treadling, so the "wrong" side of the fabric is facing you as you weave.)

2 Wind a bobbin of each of the weft colors.
3 Begin by weaving 6 picks of plain weave with Dark Brown. Weave following the profile treadling in Figure 1, substituting the treadling units in Figure 2 for the squares in the profile draft for 30". Weave 6 picks of plain weave with Dark Brown.



STRUCTURE

Bateman Boulevard.

EQUIPMENT

8-shaft loom, 17" weaving width; 12-dent reed; 2 shuttles with bobbins.

YARNS

Warp: 16/2 linen (2,700 yd/lb; Lone Star Loom Room), #61 Dark Brown, 580 yd. **Weft:** 16/2 linen, #61 Dark Brown, 224 yd; 10/2 merino/Tencel (2,800 yd/lb; Colrain Lace; WEBS), Grey Olive, 216 yd.

WARP LENGTH

290 ends 2 yd long (includes 2 floating selvages; allows 9" for take-up, 33" for sampling and loom waste).

SETTS


Warp: 18 epi (1-2/dent in a 12-dent reed). **Weft:** 30 ppi (15 ppi tabby, 15 pattern weft).

DIMENSIONS

Width in the reed: 16½". **Woven length (measured under tension on the loom):** 30". **Finished size after washing and ironing:** 15¾ × 27". (Note: this is sized to fit a Surface 2 tablet, but the tutorial in Resources explains how to fit your own device.)

4 Remove the fabric from the loom. Gently immerse the fabric right side up in hot water without folding or agitating. When the water cools, repeat a second time. Remove the fabric from the tub, place right side down on a terry-cloth towel and press on the wrong side until almost dry. Lay flat to finish air-drying.

5 Sew tablet sleeve according to the tutorial listed in Resources. (It includes instructions for custom sizes of tablets, iPads,

etc.) Note: After cutting each piece, Margaret zigzagged the edges to prevent raveling. 

MARGARET NICHOLS enjoys weaving, crocheting, and sewing. She tries to finish all the projects she starts!

Muted Mosaic Throw

ELISABETH HILL

This draft came about as I was teaching a deflected doubleweave class at New England Weavers Seminar a few years ago. I was talking about the possibilities of using 4-shaft twill drafts as profile drafts for 8-shaft deflected doubleweave. As I was saying the words “but you shouldn’t use broken twill as a profile for this,” I had an “Aha!” moment and realized . . . Yes, you should!” I quickly drafted it out on my computer and came up with a very pretty motif that I have been using and tweaking ever since.

Once you get started weaving deflected doubleweave, you will see that it is easy to warp and weave because the alternating color blocks keep you on track when threading and treadling. You may find that the selvages are a little challenging because this is a float-rich structure and you are weaving with two shuttles and multiple picks per block. In Madelyn van der Hoogt’s tutorial (see Resources), she suggests using a floating

selvedge and a technique for carrying the passive weft (the one at rest) along the selvedge edge while weaving with the other one. I often use an alternative method that places the passive weft next to the warp floats of the same color while weaving with the other color. I have created a short YouTube video explaining this method (see Resources). In any case, this is a wonderful structure with myriad possibilities for color and texture play that can keep you engaged for years. Ask me how I know.

RESOURCES

van der Hoogt, Madelyn. “School for Weavers: Designing Deflected Doubleweave.” *Handwoven*, January/February 2007, pp. 72–73.

— “School for Weavers: Deflected Doubleweave: beyond the basics.” weavingtoday.com

Hill, Elisabeth. “Selvedge Technique for Deflected Doubleweave.” YouTube, 17 March. 2013. <https://youtu.be/K8XfIOgcOMU>

STRUCTURE

Deflected doubleweave.

EQUIPMENT

8-shaft loom, 34" weaving width; 10-dent reed; 2 shuttles; 4 bobbins.

YARNS

Warp: 8/2 wool (2,240 yd/lb; Heather; JaggerSpun), Sagebrush, 1,210 yd; Hickory, 820 yd; Sunset, 78 yd; Dewberry, 60 yd.

Weft: 8/2 wool, Sagebrush, 752 yd; Hickory, 500 yd; Sunset, 44 yd; Dewberry, 44 yd.

WARP LENGTH

666 ends 3¼ yd long (allows 5" for take-up, 47" for loom waste; loom waste includes fringe).

SETTS

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

Weft: 20 ppi.

DIMENSIONS

Width in the reed: 33¾".

Woven length (measured under tension on the loom): 65".

Finished size after washing: 27" x 53" plus 5" fringe at each end.

1 Wind 666 warp threads 3¼ yd long, using the color sequence indicated in the warp color order, Figure 1. Sley 2 per dent in a 10-dent reed, slewing for a weaving width of 33¾". Warp your loom using your preferred method and following the profile draft in Figure 2 for the block sequence and the unit draft in Figure 3 for the block threading.

2 Weave 1" of plain weave as a header using a similar weight scrap yarn. Leave 9" for the first fringe and weave the first four blocks of the treadling, carrying the passive weft up the selvedge edge and cutting and tucking the last pick of the fourth block before weaving the fifth block. Continue weaving according to the profile draft sequence. Cut and tuck the last pick of the Sagebrush weft before the

fifth block from the end and then weave the last five blocks carrying the passive weft along the selvedge edge. Leave 9" of fringe and then weave a 1" section of plain weave with scrap yarn to finish.

3 Remove the fabric from the loom and serge or zigzag the raw ends of the plain-weave headers.

4 Handwash in warm water and a mild detergent, spin out excess water, and hang to dry. Once dry, it is easy to cut your fringes straight because your plain-weave header has held them in place during washing. Place the throw on a flat surface, and using a rotary cutter, cut the plain-weave headers off leaving 8" of unwoven fringe.



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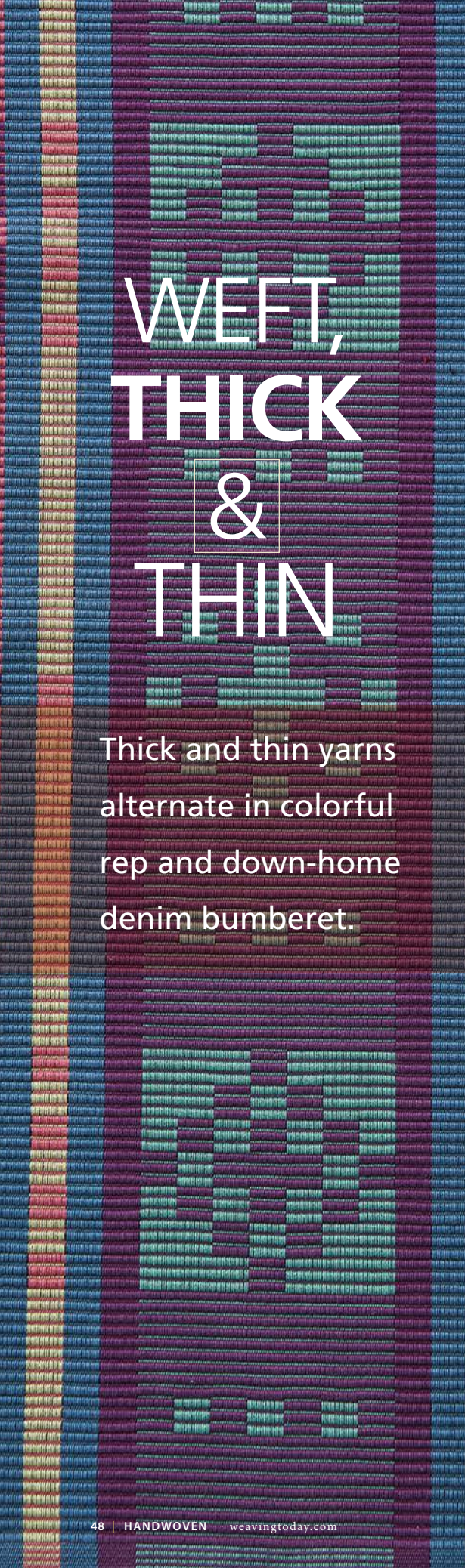
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WEFT, THICK & THIN

Thick and thin yarns alternate in colorful rep and down-home denim bumberet.

The Power of Two: A World of Design at Your Feet

ROSALIE NEILSON

Two shuttles and two wefts are the reasons why warp rep designs pop! One shuttle carries a thick weft to create a rib, while a second shuttle carries a thin weft that locks the rib in place. The alternation of thick and thin wefts creates the ribbed appearance in this warp-faced structure. Rep is threaded with a group of warp ends (known as a block) on two different shafts: a pattern-colored end on one shaft alternating with a background-colored end on the other shaft.

For this project, I designed a table runner that requires an 8-shaft loom. The main motif is a 4-block design based on a point arrangement of blocks: 1-2-3-4-3-2-1. This arrangement of blocks can produce 1,024 different designs, so a weaver can have fun exploring. I chose eleven different motifs, each separated by a plainer spacing motif. To achieve all eleven motifs on an 8-shaft, 10-treadle jack loom, the treadles would need to be retied periodically. Instead, I use the power of *two*—as in using two feet and treading two treadles at a time!

Have fun weaving this piece, designing your own motifs or repeating the ones you like, and enjoy how the border changes colors to reflect the linked blocks.

STRUCTURE

Warp rep.

(420 yd/lb; Brassard et Fils; The Woolery), Mauve Foncé, 404 yd.

EQUIPMENT

8-shaft loom, 15" weaving width; 12-dent reed; 2 ski shuttles; 1 boat shuttle with bobbin.

WARP LENGTH

672 ends 5 yd long, following the warp color order in Figure 1 (allows 30" for take-up, 30" for loom waste).

YARNS

Warp: 8/2 unmercerized Egyptian cotton (3,380 yd/lb; Bockens Bomullgarn; Lone Star Loom Room), #163 Eggplant, 1,360 yd; #122 Coral Pink and #139 Dark Teal, 640 yd each; #3060 Bright Blue Green, 560 yd; #1440 Willow Green, 160 yd.
Thin weft: 8/2 unmercerized Egyptian cotton, #163 Eggplant, 236 yd.
Thick weft: 16/8 mop cotton

SETTS

Warp: 48 epi (4/dent in a 12-dent reed).
Weft: 8 ppi (4 ppi thick/4 ppi thin in pattern areas).

DIMENSIONS

Width in the reed: 14".
Woven length (measured under tension on the loom): 120".
Finished size: 1 hemmed table runner 14¼" x 105".

On the
web



For all kinds of tips for rep weaving and using this skeleton tie-up, download Rosalie's article at weavingtoday.com and check out her video, *Weaving Rep*, available at www.interweavestore.com.



Jeans Rag Rug with Silk Inlay

SUSAN E. HORTON

My father used to joke that the Horton family blazer was a denim jacket. Like many American families, we love our jeans and denim jackets. Not long ago, I was looking at a stack of old jeans on their way to the thrift shop and decided to put them to one last noble purpose: rag rugs. I also had a couple of old red men's ties left from another project, so I decided to use them as inlay.

I am trying to give some of my weaving a more random feel. I call it "random with purpose" because I'm not comfortable without some planning. As I wound my warp for this rug, I tried not to care which

of the blue threads I was using, but I wanted each group of three blue ends to be balanced, so my supposed "randomness" actually took more time. I also found that a "random" inlay can be time consuming, as I was concerned about balancing the areas of inlay. To top it off, trying not to overplan meant a run to the thrift shop for another tie midway through the rug.

This rag rug is the end result of my "random with purpose" experiment. It honors the jeans it was made from and allows them to continue their service to my jeans-loving family.

1 Wind 357 warp threads 2½ yd long using the color sequence indicated in the warp color order, Figure 1. Note that the warp color order indicates the placement of blue threads but not the specific shades to use. Each group of 3 blue threads has one shade in the middle and threads of another shade on either side. Use your preferred method to warp the loom, and thread following the draft in Figure 2. Sley 1 per dent in a 12-dent reed, centering for a weaving width of 30". Measure 2 blue threads for floating selvages, sley through empty dents on both sides of the warp, and weight them over the back beam.

2 Wind a bobbin of navy carpet warp and a rag shuttle with a strip of jeans weft. (Visit weavingtoday.com for instructions on preparing rag weft.) Keep the rag weft smooth in the shuttle with all of the pressed sides facing the same way.


3 After spreading your warp using treadles 1 and 2, weave 20 picks of plain weave with the carpet warp, then repeat the last pick by going around the floating selvedge. Weave an additional 7 picks. Use of a temple is recommended.

4 To start the rug body, trim half of the width from the first 7" of the jeans weft, cutting

off the open edges. Lay the rag weft into the shed with the fold of the strip toward you, leaving 3" to 4" of the trimmed tail outside the shed. Open the shed again and fold the weft end around the selvedge and into the shed, again with the pressed edge of the weft facing you. Continue to weave the rug with the pressed edges of the rag strips facing you, beating firmly.

5 The silk inlay process can start on the very first shed if desired. Beat in the jeans weft, open the shed again and lay a piece of the silk fabric on top of the jeans weft, then beat again.

6 Weave until the rug is approximately 46½" long, ending with a rag shot, trimming the end and bringing it into the same shed as at the beginning. Weave 7 shots of carpet warp, double the last shot, and weave an additional 20 shots.

7 Remove the rug from the loom. Secure hem edges with zigzag stitching. Wash in warm water, blot dry in a heavy towel, and hang to dry until damp. Finish drying flat, flipping the rug several times to be sure it dries evenly. Press in the hems along the doubled weft lines, press under again, and trim any excess. Press rug well and machine stitch the hems. 

STRUCTURE

Bumberet.

EQUIPMENT

4-shaft loom, 30" weaving width; 12-dent reed; 1 boat shuttle with bobbin, 1 rag shuttle, temple.

YARNS

Warp: 8/4 cotton carpet warp (1,680 yd/lb; Maysville), Cranberry, 100 yd; Black, 444 yd; Navy, Dark Navy, and Royal Blue, 356 yd total. **Weft:** 8/4 cotton carpet warp, Navy, 120 yd; jeans rag weft, 3–4 pairs stain-free jeans cut into ¾" to 1" strips, approximately 2½ lb (around 132 yd). **Inlay:** 3 red silk neckties or ½ yard of a silk-like red fabric.

WARP LENGTH

359 ends 2½ yd long (includes 2 floating selvages; allows 12" for take-up, 30" for loom waste).

SETTS:

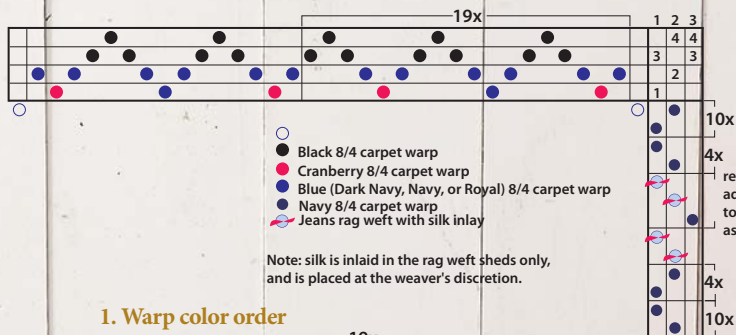
Warp: 12 epi (1/dent in a 12-dent reed). **Weft:** 6 picks of rag weft and 3 picks of carpet warp per 2".

DIMENSIONS

Width in the reed: 30". **Woven length (measured under tension on the loom):** 48". **Finished size after washing and hemming:** 28½" × 36½" including ½" hems at each end.



2. Draft



1. Warp color order

	19x										
177		3	3		3	3	3		3	3	
40	1		1		1		1		1		1
140	1	1	3	1	1	1	3	1	1	1	1
357 ends											

Note: Each group of 3 blue ends has one shade as the center thread flanked by two matching threads of a different shade.

TIP

Weaving with the Rags

- When a rag weft strip runs out, trim to a gradual point starting 3" from the end. Wind another long strip of rag on the shuttle, trim the same way, place it on top of the trimmed weft inside the shed, and beat well. If you want to mask these beginnings and endings, a piece of inlay will help.
- The jeans weft is placed in the shed without an arc; however, the carpet warp weft requires a significant arc to cover the warp and not cause draw-in.
- When you move your temple, look at the arrangement of your silk inlay. Try to keep it random yet balanced throughout the rug. If after beating in an inlay, you don't like how it looks, remove it and reposition it.

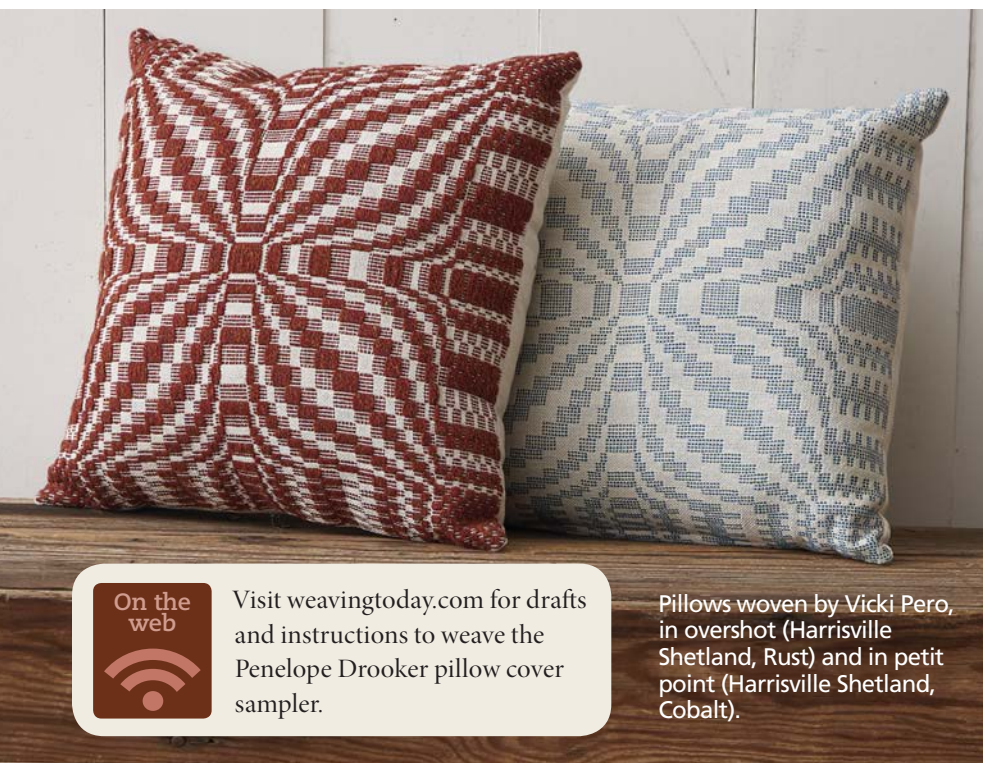
SUSAN E. Horton is intrigued by the structure of cloth and how it relates to individual threads.



IDEA GALLERY

Less Is More

MADELYN VAN DER HOOGT AND ANNEKE KERSTEN



THE PILLOW PROJECT

The overshot threading draft in *Sampler's You Can Use* is a Blooming Leaf design that makes a perfect pillow top. You can choose similar weft yarn colors to make a coordinated set or choose different yarns for each pillow to decorate several rooms and/or give as gifts. Using different colors can turn this project into a color study as well as a study of weave structures.

SOME CONSIDERATIONS

Drooker's sampler uses 12/2 pearl cotton as warp and tabby weft, sett at 20 ends per inch. The instructions for the pillows at left and the sampler below are available at weavingtoday.com and substitute 10/2 pearl cotton, which is more commonly available today. Except for the lace weaves, your beat must be very firm. The project instructions do not include pillow backing fabric, but if you add 5 yards to the total warp length



Eleven different pillow faces woven by Suzie Liles (instructions on weavingtoday.com).

On the web



Visit weavingtoday.com for drafts and instructions to weave the Penelope Drooker pillow cover sampler.

Pillows woven by Vicki Pero, in overshot (Harrisville Shetland, Rust) and in petit point (Harrisville Shetland, Cobalt).

Take a round-robin workshop in your own studio and create home décor, or use see-through doubleweave to make gift cards into a charming handbag.

OVERSHOT ON OVERDRIVE

MADELYN VAN DER HOOGT

In the early 1980s, *Samplers You Can Use* by Penelope Drooker introduced handweavers to the benefits of weaving samples that are actual pieces worthy of show or use. In addition to detailed tips for planning and weaving samplers, Drooker's book gives complete weaving

instructions for twelve samplers that double as shawls, placemats, blankets, towels, pillows, and more. This overshot pillow project is especially rewarding, not only for what you can learn from it but also for the eleven beautiful pillows that are the tangible result.

An overshot threading draft can actually be used for an astounding number of other weave structures—lace weaves, boundweave, honeycomb, petit point (a weave that looks a lot like needlepoint), and more—simply by changing the tie-up and/or treadling orders. Some of these treadling variations are included in Mary Black's *Key to Weaving* (flame point, on opposites, Italian, and honeycomb, for example), but *Samplers You Can Use* adds several more to that resource.



The original pillows from *Sampler You Can Use*, woven by Penelope Drooker.

for the sampler (12 yards total), you can weave enough plain-weave fabric on the same warp to use for the backing (or you can use commercial fabric).

If you've never woven a sampler that mixes a threading for one structure with a variety of treadling orders for many more, you're in for a treat. Your pleasure in the weaving process is

enhanced with each new variation. You'll experience that pleasure all over again every time you look at your flock of colorful pillows.

RESOURCES

Drooker, Penelope B. *Samplers You Can Use*. Loveland, Colorado: Interweave, 1984, pp. 55–56, 78–81.

MADELYN VAN DER HOOGT is a former editor of *Handwoven* and teaches at The Weaver's School in Coupeville, Washington.



Want to learn more about overshot? Check out Madelyn's *Weaving Overshot* video, available at www.bit.ly/weaving-overshot-video.

A “Gift” Bag

ANNEKE KERSTEN

“Weave a bag with waste materials” was the theme of the February 2015 afternoon program of the yearly assembly and meeting of the Dutch national society Weefnetwerk. Fifty-five weavers wove bags using all kinds of materials: videotape, horsehair, leftovers of warp, plastics, paper, leather, pictures, old socks, etc. I decided to go a different route. This challenge gave me a chance to try out an idea I had been thinking about.

My plan was to incorporate into my bag the beautifully designed book gift cards that we have in the Netherlands. I went to a bookstore in Nijmegen and politely asked if I could have some discarded cards. I eagerly looked at the big glass jar filled with plastic cards thinking what I could do if I only could have a handful, but after I explained my plan to weave a “book-handbag,” I got them all! Constance, the store manager, was so excited by the idea that she gave me all the cards and offered to display the handbag for a month in the show window of her bookstore. She also used a picture of the handbag for the header of the bookstore's Facebook page.



Anneke's clever bag design incorporates bookstore gift cards with pictures of famous Dutch artists and even the king and previous queen.

In designing the bag fabric, I was inspired by the cards' motifs of small blocks on large, bright-colored stripes. The people depicted on the cards are famous Dutch writers and also our king and previous queen. I chose twelve colors from my broad cottolin selection: six cool colors (purples, blues, and greens) and six warm colors (reds, oranges, and yellows). The warp design consists of five parts: two broad parts with colored stripes flanked by three smaller parts with colored small blocks.

I used an 8-shaft loom and a reed with seventeen dents per inch. I decided that doubleweave was the best option for inserting the cards because I could use it to create pockets in the cloth. I skipped some threads in the top layer, as well as in the warp and the weft to make the pockets an open weave that would show off the cards well. I used the first four shafts for the doubleweave, and the last four shafts I

used for the small colored blocks woven in the Panama weave structure (basketweave).

At one side of the bag, the weft is a mix of purple, blue, and green, while the other side of the weft is a mix of orange and yellow. For the top layer of the doubleweave, I used copper thread to show the cards as much as possible. After I had woven the pocket to the height of a plastic card, I inserted the card and closed that pocket. I extended the front beam on my loom to avoid breaking the plastic cards.

To create a handbag that would stand upright, I had to make a second warp for both sides. With the same twelve colors, I designed a doubleweave fabric on four shafts. I threaded red, orange, and yellow on shafts 1 and 3, and purple, blue, and green on shafts 2 and 4. I connected the sides of both layers during the weaving to form a tube. One side is

bluish, and the other is reddish. The handle on top is a tabby weave, mixing all twelve colors.

To assemble the bag, I sewed all the sides together by hand with cottolin thread. Before closing the ends of the side parts, I inserted cardboard in the tubes to support the bag and to better allow it to stand upright.

Sometimes, in both weaving and life, a plan does not work out as well as you had in mind, but this time it worked out wonderfully. The brightly colored handbag is a lovely handwoven accessory, and the book gift cards give it a surprising effect. The Weefnetwerk members awarded my bag third place out of the fifty-five projects presented.

ANNEKE KERSTEN from Holland, started weaving in the early 1980s at Lane Community College in Eugene, Oregon. Nowadays she is a weaving teacher and has exhibitions with her weaving objects, www.weven.nl.



Anneke wove one of the doubleweave layers as open pockets, using thin copper thread as weft, and inserted the cards as she wove, then wove the pockets closed.

Top Five Tips for Weaving Baby Wraps



- 1 Safety first.** For safety information, visit babycarrierindustryalliance.org
- 2 Make it washable.** Babies are sweet but messy!
- 3 Choose the right structure:** weave for strength, and avoid long floats that can catch on little fingers.
- 4 Have fun with color.** It stimulates developing minds (and maybe you'll grow a future weaver).
- 5 Experienced baby wrap weavers are your best resource.** Talk to experienced baby wrap weavers in your community or online (and find advice in the new Handwoven eBook, *Patterns for Baby Wraps* available in late October).

Download the Baby Wrap eBook at www.interweavestore.com/weaving

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A Shadow-Weave Scarf for Ralph

PATTIE GRAVER

Innovation is the oldest tradition in weaving. We'll never know who first thought to cross warp and weft, but from that day to this, weavers have been coming up with new structures. Shadow-weave patterns are a relatively new example of this tradition, introduced by Mary Meigs Atwater in the 1940s. Occupying a quirky corner of the color-and-weave world, shadow weave combines a plain-weave structure with a block threading to produce a pattern that looks like twill. Although it has similarities to log cabin, Atwater came to it through her study of rep weave.

So who is Ralph? I discovered this threading among Ralph Griswold's archives in an article entitled "Variations on a Shadow Weave." Ralph was a computer science professor from the University of Arizona with a fascination for the relationship between computer science and weaving. He was not a weaver himself, but he built up what Kris Bruland has described as "a fascinating collection of hundreds of thousands of pages of old works on textiles" that is still available at cs.arizona.edu/patterns/weaving. If you are not familiar with Ralph's work, or if you are new to the weaving community, you will want to spend some time getting acquainted with this treasure trove. The Griswold documents are



RESOURCES

www.handweaving.net/document-search/topic/170/shadow.

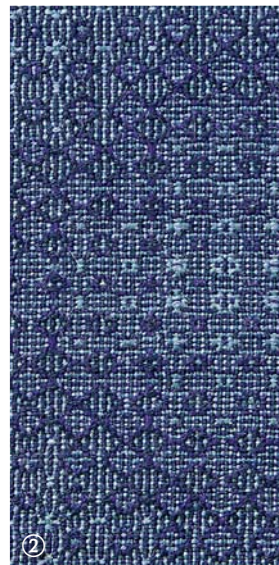
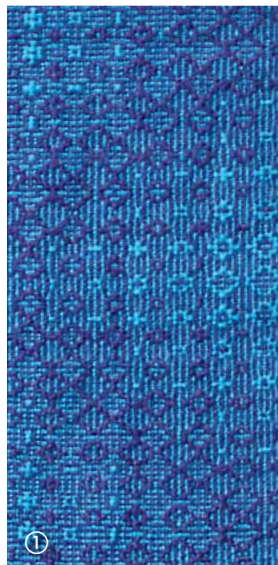
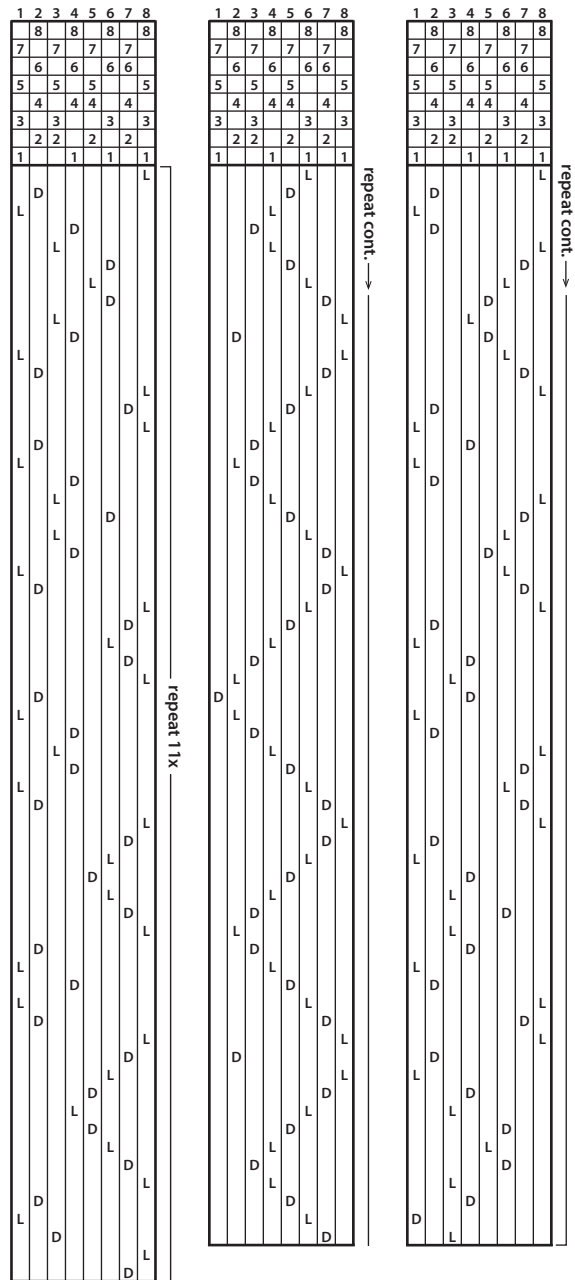
Strickler, Carol, ed. *A Weaver's Book of 8-Shaft Patterns*. Loveland, Colorado: Interweave, 1991, pp. 67–77.

- 1 Wind together 93 dark and 92 light warp threads 3 yd long in Deep Purple and Turquoise for scarf 1 or Deep Purple and Jade for scarves 2 and 3. The first and last dark threads will be used as floating selvages. As you wind, keep a finger between the threads to prevent tangling.
- 2 Use your preferred method to warp the loom following the draft in Figure 1. Sley one light and one dark thread together per dent in a 12-dent reed for a total of 24 epi and a width of 8". Sley the dark floating selvages in their own dents on either side of the warp. Either beam the floating selvages with the rest of the warp, or weight them over the back beam.
- 3 Wind one bobbin for each of the weft colors (Deep Purple and Turquoise for scarf 1, Indigo and Ice Blue for scarf 2, and Deep Purple and Jade for scarf 3).
- 4 Spread your warp using treadles 1 and 2. Allow for 7" of warp for fringe, and following the treadling in Figure 2, begin weaving, leaving a weft tail of 24" on the right if you are right-handed or the left if you are left-handed, for hemstitching (see *Finishing Techniques* page 65). If you would prefer to do your hemstitching in the dark color, begin with a pick of your dark weft on treadle 2 and then continue with the treadling in Figure 2. After you have woven 1 inch, hemstitch across the bottom over two weft picks.
- 5 Weave 11 repeats of the treadling for a total length of 70". If you used the dark weft for the hemstitching at the beginning, finish the last repeat and add one last pick of dark weft on treadle 2. Hemstitch over the last two weft picks as you did at the start.
- 6 Remove the scarf from the loom leaving at least 7" for fringe on both ends. Prepare twisted fringe in bundles of 12 and 13 ends for a total of 15 bundles.
- 7 Wet-finish in cold water and air-dry until damp. Press dry using a protective cloth. Trim the ends of the fringe for a neat finish.



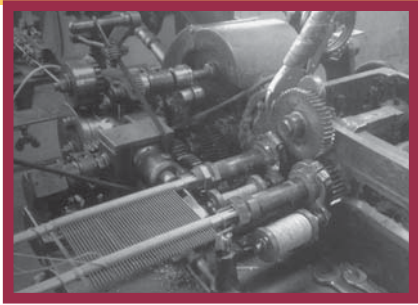
PATTIE GRAVER weaves for Kirpal, Zavian, Venyk, and Nova, whose names can't be found on a Coke bottle.

2. Treadling



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Beautiful Bamboo

By Liz Moncrief

The bamboo plant needs no fertilizer, requires less water per usable weight than your average tree, and regenerates easily when harvested every four to five years. It's the food of choice for pandas, but many weavers have also fallen in love with this silky, shimmering fiber.



16/2 Bamboo

THE YARN: Yarn Barn of Kansas 16/2 rayon from bamboo, 6,720 yds/lb, 100% rayon from bamboo. Bamboo yarn is manufactured using two entirely different processes; however, one has dominated the industry for many years now. The first is a bast process, in which the cellulose bamboo fiber is shredded into minute flakes and then spun into yarn. The second method uses the pulp of the plant rather than the fiber to produce a rayon from bamboo, also known as viscose bamboo. As in rayon made from other wood pulp, this yarn undergoes a degree of polymerization, using solvents to reconstruct something very close to the original raw material. Yarn Barn's 16/2 rayon from bamboo is an excellent choice for fine weaving when you want a very fluid drape, a delicate hand, and a gloss that will really make your design stand out. It is a strong yarn that holds up to tight tension. While any winding and warping method will work, I find it easier with fine threads to warp back-to-front with a lease stick. Don't finger comb this yarn, but hold your bouts tightly and snap them to align the threads. If you're getting breakage, there is most likely a misstep in your winding-on process, as good warping discipline is key to using this lovely yarn.



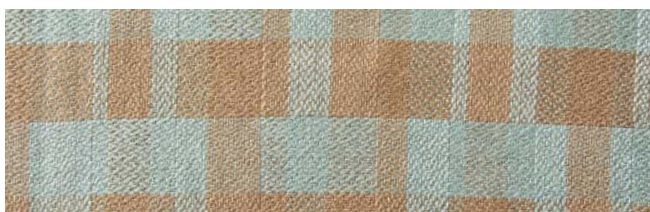
Rayon from bamboo woven in 3/1 twill and plain weave

Twills

Sample Yarns: Yarn Barn of Kansas 16/2 rayon from bamboo (Cactus and Beige). I chose a simple stripe and threaded for 8-shaft twill blocks, with the block threading offset from the color changes. My treadling combinations gave me a good variety of patterns including twills, color-and-weave block houndstooth units, and plain weave with warp emphasis. The sett works well for all of these treadlings, as it accommodates the twill floats without packing the weft too

much. Both the sett and the high warp tension allow for 26 to 28 ppi. This is somewhat unbalanced, but the cloth is extremely supple if beaten in this range. In addition, the twill floats reflect light and highlight the gloss of this fine yarn. **Sett:** 30 epi.

Dimensions: *Width on the loom:* 8.75"; *width after wet-finishing:* 7.875"; *draw-in and shrinkage:* 10%. *Woven length:* varied; *length after wet-finishing:* varied; *take-up and shrinkage:* 10%.



Rayon from bamboo woven in color-and-weave block houndstooth



Rayon from bamboo woven in plain weave

Overshot

Sample Yarns: Yarn Barn of Kansas 16/2 rayon from bamboo (Dark Green and Beige). For my second warp, I wound the beige and threaded it to a tied overshot. I also reduced the sett to 24 epi because when using tabby as a tie-down I use the sett recommended for plain weave. This sample gave me a very balanced weave at 24 ppi and the drape of this fabric is still supple and elegant. You could consider

doubling the 16/2 weft for a more pronounced pattern, but I prefer the definition of the single-thread overshot.

Sett: 24 epi.

Dimensions: *Width on the loom:* 7"; *width off the loom:* 6.85"; *width wet-finishing:* 6.6"; *draw-in and shrinkage:* 6%. **Woven length:** 11"; *length after wet-finishing:* 10.4"; *take-up and shrinkage:* 6%.



Rayon from bamboo woven in overshot

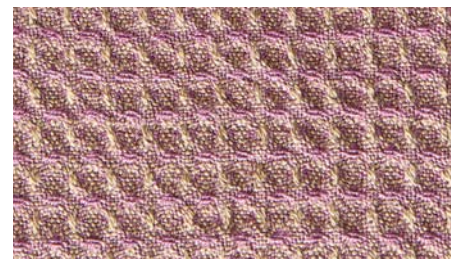
Waffle Weave

Sample Yarns: Yarn Barn of Kansas 16/2 rayon from bamboo (Mauve and Beige). For my third and final warp, I wanted to sample a waffle weave for towels. Bamboo is supposed to be super absorbent and good for kitchen towels, so I gave it a test. I washed the first sample in a washing machine with a load of towels to simulate home use. From the dryer, the sample came out a bit shriveled as expected of a waffle. After sitting out, it relaxed considerably. Shrinkage and draw-in amounted to 14%, much less than in waffle weave using cotton yarns. I then filled a small shot glass with ½ ounce of water and gently put the waffle swatch in. Within about two

minutes and without coaxing, it absorbed the full half ounce. Given this result, I would anticipate that a full-sized kitchen towel at 24" by 30" inches might absorb up to 18 ounces of water. Of course, you won't be drying dishes with a fully saturated towel, but this exercise suggests good absorption potential.

Sett: 32 epi.

Dimensions: *Width on the loom:* 5"; *width after wet-finishing:* 4.3"; *draw-in and shrinkage:* 14%. **Woven length:** 5.5"; *length after wet-finishing:* 4.75"; *take-up and shrinkage:* 14%.



Rayon from bamboo woven in waffle weave. Top: Unfinished waffle-weave sample. Bottom: Wet-finished waffle-weave sample.

Final Thoughts

Rayon from bamboo is almost identical to other quality rayon yarns, and it is highly absorbent and resists wrinkles, insects, and mildew damage; it is fast becoming the rayon yarn of choice for weavers. I've used this 16/2 rayon from bamboo for years, and I love it. It's my yarn of choice in both warp and weft for lightweight, elegant scarves. I also use it as weft with Tencel and silk warps. Shrinkage rates are nearly identical and with ironing, the shine is intense. For finishing woven scarves or shawls, I recommend twisting your fringe and then cutting the tassel short. For kitchen towels or other items that are machine washed and dried, fold and handstitch your hems; with both hand and machine washing, exposed threads may fray a bit. If you're uncomfortable working with fine threads or are unsure of your warping skills, try Yarn Barn's 8/2 bamboo which is equally lovely and can be woven at a much reduced 18 to 24 epi with little loss in drape and shine. You might also consider the scarf kit which uses both the 8/2 and the 16/2, two great yarns with a "green" legacy.

PROJECT DIRECTORY

DESIGNER/WEAVER	PROJECT	PAGES	WEAVE STRUCTURE	SHAFTS	LEVEL
Blumenthal, Betsy	Color-and-Weave Scarf	30–31	5-point twill	4	AB, I, A
Essen, Deb	Turned Overshot Runner	34–36	Turned overshot	6, 8	AB, I, A
Graver, Pattie	Shadow Weave Scarf for Ralph	58–60	Shadow Weave	8	AB, I, A
Hill, Elisabeth	Muted Mosaic Throw	44–46	Deflected doublweave	8	AB, I, A
Horton, Susan	Jeans Rag Rug	52–53	Bumberet	4	All levels
Mullins, Beth	Patchwork Dresser Scarf	38–39	Crackle	4	All levels
Neilson, Rosalie	The Power of Twos Runner	48–50	Warp rep	8	I, A
Nichols, Margaret	Bateman Boulevard Tablet Sleeve	42–43	Bateman Boulevard	8	I, A
Rayner, Lisa	Mermaid Freeform Overshot Scarf	26–28	Freeform overshot	RH, 2	All levels
Rutherford, Debbi	Sunny South Scarf	32–33	Overshot	4	AB, I, A

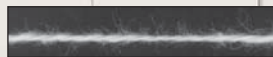
RH = rigid-heddle loom. Levels indicate weaving skills, not sewing skills. AB = Advanced beginner (some experience reading a draft, warping, and weaving); I = Intermediate; A = Advanced. "All levels" includes very new weavers.

YARNS

This chart gives yards per pound, meters per kilogram, and a range of setts (wide as for lace weaves, medium as for plain weave, and close as for twills); no setts are given for yarns not



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



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



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



3/2 pearl cotton; 1,360 yd/lb (2,665 m/kg); 10, 14, 16



8-ply (8/16) mop cotton 420 yd/lb (848 m/kg)



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



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



75% wool, 25% nylon; 2,082 yd/lb (4,197 m/kg); 15, 18, 20

suitable to use as warp. For a complete directory of yarns used in *Handwoven*, see the Master Yarn Charts under Resources at weavingtoday.com.



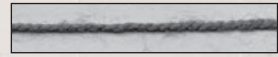
73% wool, 25% nylon, 2% metallic; 1,997 yd/lb (4,026 m/kg); 15, 18, 20



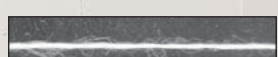
60% superwash wool, 25% mohair, 15% nylon; 1,814 yd/lb (3,657 m/kg); 12, 15, 20



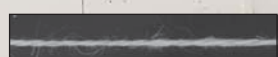
8/2 wool; 2,240 yd/lb (4,520 m/kg); 12, 15, 20



15/2 tussah silk; 3,759 yd/lb (7,600 m/kg); 18, 20, 22



12/2 spun silk; 2,900 yd/lb (5,850 m/kg); 15, 18, 20



16/2 linen; 2,400 yd/lb (4,840 m/kg); 15, 20, 24



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



metallic braid; 5 meters/spool

SUPPLIERS

Wholesale suppliers are noted with an asterisk (*).

Georgia Yarn Company, 4991 Penfield Road, Union Point, GA 30669, (706) 453-7603, http://www.handweaver.us/georgia_yarn_company.htm, whpenfield@hotmail.com (Rayner 26–28).

Great Northern Weaving, 451 E. D Ave., Kalamazoo, MI 49007, (269) 341-9752, (800) 370-7235, www.greatnorthernweaving.com (Horton 52–53).

Kreinik, (800) 537-2166, (304) 422-8900, www.kreinik.com (Essen 34–36).

Halcyon Yarn, 12 School St., Bath, ME 04530, (800) 341-0282, www.halcyonyarn.com (Graver 58–60; Hill 44–46).

Handknitting.com, laurel@handknitting.com (Rutherford 32–33).

Lone Star Loom Room, (888) 562-7012, www.lonestarloomroom.com (Neilson 48–50; Nichols 42–43).

Mountain Colors, PO Box 156, Corvallis, MT 95688, (406) 961-1900, mountaincolors.com, info@mountaincolors.com (Essen 34–36).

Paradise Fibers, 225 West Indiana, Spokane, WA 99205, (888) 320-7746, www.paradisefibers.com (Rayner 26–28).

Treenway Silks, 2060 Miller Court, Lakewood, CO 80215-1325, (888) 383-7455, (303) 383-7455, www.treenwaysilks.com (Blumenthal 30–31).

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

Webs, 75 Service Center Rd., Northampton, MA 01060, (800) 367-9327, www.yarn.com (Mullins 38–39; Nichols 42–43).

The Woolery, 315 St. Clair St., Frankfort, KY 40601, (800) 441-9665, www.woolery.com, info@woolery.com (Neilson 48–50).

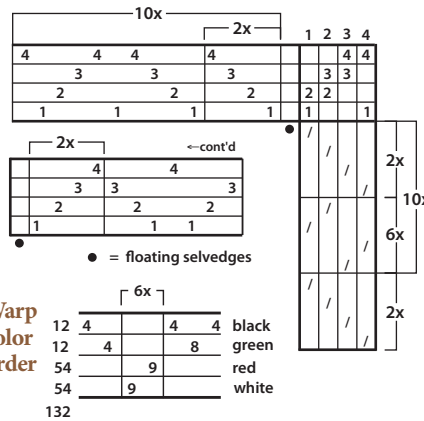
READING DRAFTS

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 thread-

Draft



ing 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).

ERRATA

On the first four issues of 2015, the volume number of *Handwoven* was erroneously changed. For indexing and archiving purposes, all *Handwoven* issues for 2015 are part of Volume 36.

In the May/June 2015 issue we failed to mention that the *Classic Capelet* by Judie Pagels was excerpted from the book *Simple Woven Garments* by Sara Goldenberg and Jane Patrick. Thank you again to Judie for letting Interweave publish your beautiful capelet.



In the September/October 2015 issue, in the article "Teacher of the Year Nominations Open" we mistakenly listed the Teacher of the Year nominations end date as December 1. The nominations end on October 15, 2015.

FINISHING TECHNIQUES

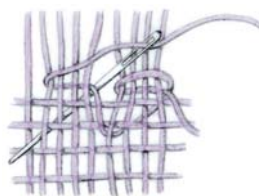
TWISTING (OR PLYING) THE FRINGE

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.



Simple hemstitching

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.

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.

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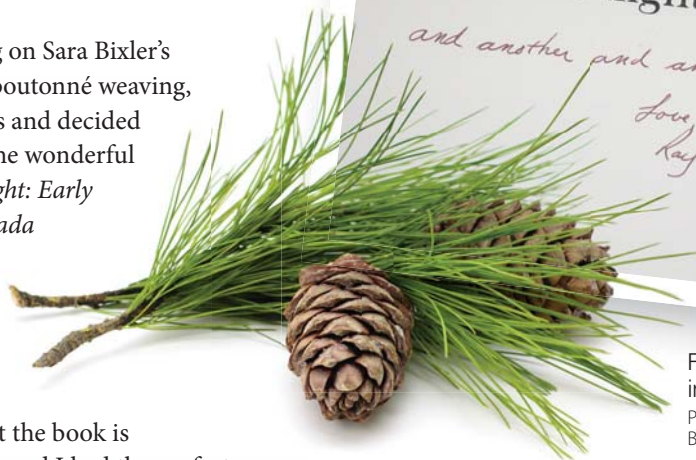
ANITA OSTERHAUG

Last spring, while working on Sara Bixler's Traditions article about boutoné weaving, I needed to check some terms and decided it was time to buy a copy of the wonderful book *Keep Me Warm One Night: Early Handweaving in Eastern Canada* by Dorothy and Harold Burnham. Yes, I could have called up Madelyn van der Hoogt, who I know has a copy, and asked her to look up the words for me. But the book is out of print, and it's beautiful, and I had the perfect excuse to finally have a copy of my own. So I tracked down a copy online and called up Pelican Bay Books in Anacortes, Washington. The owner, not a weaver himself, enthused on the beauty of the book and assured me it would arrive in time for my deadlines, and a copy arrived in the mail three days later, lovingly wrapped and in perfect condition.

When I opened my treasure, there on the flyleaf was printed the title quote, "Keep me warm one night," and an inscription from a long-ago giver: "and another and another . . . Love, Ray."

In the headlong rush to a press deadline, that inscription stopped me in my tracks. I thought of Ray, who chose this beautiful book to give to a beloved weaver in his life. It was 1984, and the book, published in 1972, may have already been out of print. It must have taken some thought and effort to find this gift. I thought of the lucky weaver, blessed with a partner who supported her or his craft with such affection. And I thought of my loving husband who has admired and encouraged my fiber art forays through all the decades of our marriage, as I first filled our closets with yarn and knitting needles, then cluttered our living room with spinning wheels . . . and then came the looms.

When we built a new office over our garage, Deb, my walking and fiber arts buddy came to see the work in progress. She looked at the big open space with its skylights and walls of bookshelves and said, "Nice weaving studio. Does your husband know?" To this day, my husband sometimes mutters as I commandeer yet another bookshelf



Found in a used book, a loving inscription to a long-ago weaver. PHOTO BY ANITA OSTERHAUG. CONIFEROUS BRANCH ©ISTOCKPHOTO.COM/HGALINA

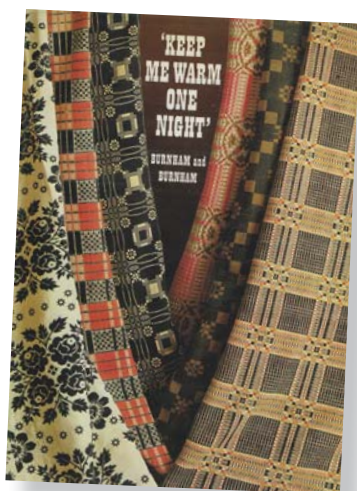
for my weaving library or shove the furniture aside to tie up treadles, but in his heart of hearts, he always knew. Last spring, when I told him that I needed yet another obscure weaving book, one on early coverlets in eastern Canada, he said, "Go for it!" without a second thought.

For most of us, weaving flourishes with love. Someone loved the craft enough to teach us or to write a book of techniques or drafts. Someone lovingly made our looms and shuttles. If you live with others, whether roommates or family, someone also cohabits with your loom, tools, and stash. Perhaps a part of your family income goes to support your habit. Perhaps someone feeds the pets, takes out the garbage, or puts the kids to bed while you spend time at your loom or go to a workshop. No weaver is an island. If you're lucky, those supporters also proudly wear the scarves you wove them, point out your handsome table linens to every visitor, and brag about your weaving prowess to the world at large.

As we come to the close of another weaving year, I hope you'll take the time to appreciate the people in your life who make your weaving possible. Thank the Ray in your life, thank your family, thank your teachers, thank your guild librarian and workshop chair, and thank the people who made your loom and the ones who keep it supplied with yarn. There is a continuous thread of love that runs from the first person ever to cross warp and weft, runs down the ages and continues with the threads on your loom. Cherish it, keep it warm, pass it on.

Weave in peace,

—Anita 

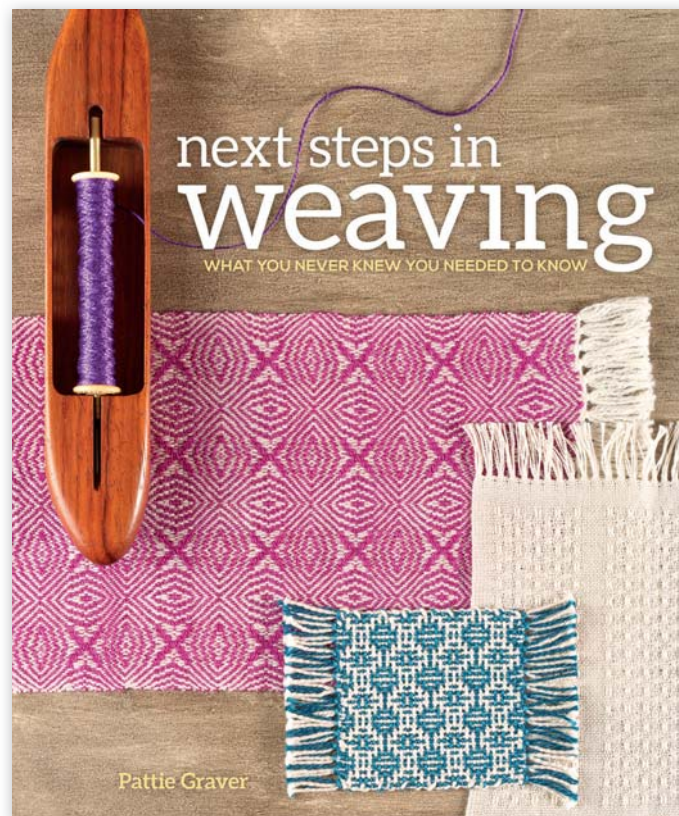




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