



How to Weave a Scarf from

WEAVING TODAY™

Seven Handwoven Scarves



Serendipity Scarf Color Meets Texture

by Joan Sheridan



Sock yarn designed for knitters is a boon for weavers. Available in a wide variety of styles, colors, and blends, it is inexpensive hard-wearing yarn perfect for weaving. This scarf is made with a singles variegated sock yarn and a handpainted mohair bouclé. It blends texture and color beautifully, and you only need one skein or ball of each yarn.



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In my shop, I always have a loom warped and ready so my customers can sit down and weave. I also have an entire room devoted to sock yarns! Needless to say, sock yarns often make their way onto the shop looms.

Most sock yarns are treated so they won't full or shrink. They are, however, designed to retain the fiber's loft. This means that you need to allow for a generous amount of take-up. You will also want to be careful when you wind the warp that you don't apply too much tension and inadvertently wind a shorter warp than you intended.

Often blended with nylon to increase strength, sock yarns are made to endure the abuse that a garment designed for the foot receives. Therefore, standing up to the wear of the heddles and reed, or in my case a rigid heddle, is no problem for them!

Structure

Plain weave.

Equipment

Rigid-heddle or 2-shaft loom, 11" weaving width; 12-dent reed; 1 stick shuttle.

Yarns

Warp: 70% wool/30% nylon singles blend, (2,100 yd/lb, 462 yd/100 g ball, Noro Kureyon Sock Yarn) color #S240, 384 yd.

Weft: 78% mohair/13% wool/9% nylon bouclé (960 yd/lb, 480 yd/8 oz skein, Heritage Mohair, Heritage Spinning and Weaving), Grand Traverse, 181 yd.

Warp Length

128 ends 3 yd long (allows 9" for take-up and 22" for loom waste).

Setts

Warp: 12 epi.

Weft: 10 ppi.

Dimensions

Width in the reed: 10³/₅".

Woven length: 74¹/₄".

Finished size: after washing, 67¹/₂" × 9¹/₄" with 4³/₄" fringe at each end.

Resources

Davenport, Betty. *Hands On Rigid Heddle Weaving*. Loveland, Colorado: Interweave, 1997.

Gipson, Liz. *Weaving Made Easy*, Loveland, Colorado: Interweave, 2008.

- 1 Wind a warp of 128 ends 3 yd long. Warp the loom for plain weave.
- 2 Place 3 picks of weft in alternating sheds and then press them all in together to spread the warp. Using a light beat, weave the scarf in plain weave for 74¹/₄". Remove the cloth from the loom.
- 3 To finish, work a twisted fringe with 4 warp ends in each fringe. Handwash the scarf in warm water with mild soap. Roll up the scarf in a towel and press firmly with your hands to remove excess water. Lay flat to dry.



Shetland Scarf

Pick-Up on a Rigid-Heddle Loom Creates a Waffle-Weave Texture

by Joe Sullins



A pick-up stick greatly increases the variety of patterns you can create on a rigid-heddle loom. Using a pattern called “window pane” from Betty Linn Davenport’s *Textures and Patterns for the Rigid Heddle Loom*, this scarf weaves up in a jiffy. Once the scarf is wet finished, it transforms into a lofty garment that is as much fun to wear as it is to weave!



Weave structures such as the one used in this scarf are created by using a smooth flat stick to pick up certain warp threads. With the heddle in the down position so that only the slot threads are raised, alternate warp ends are picked up behind the heddle. The warp ends that are threaded through the slots move freely as opposed to those that are threaded through the holes and are therefore easy to manipulate to form pick-up sheds. Essentially, the stick is acting like a third shaft, allowing you to produce structures beyond plain weave!

Resources

- Davenport, Betty Linn. *Textures and Patterns for the Rigid Heddle Loom*. Albany, Oregon: Fine Fiber Press, 2008.
- _____. *Hands On Rigid Heddle Weaving*. Loveland, Colorado: Interweave, 1997.
- Gipson, Liz. *Weaving Made Easy*. Loveland, Colorado: Interweave, 2008.

TIP: Always pick up warp threads with the heddle in the down position. This ensures that you only pick up the ends that are threaded through the slots.

Structure

Plain weave with pick-up.

Equipment

Rigid-heddle loom, 9" weaving width; 12-dent reed; 1 shuttle; 1 pick-up stick.

Yarns

Warp and weft: 2-ply wool (1,800 yd/lb, Shetland, Harrisville Designs), Periwinkle, 630 yd.

Warp Length

105 ends 3 yd long (allows 7" for sampling, 5" for take-up, 24" for loom waste; loom waste includes fringe).

Setts

Warp: 12 epi. Weft: 18 ppi.

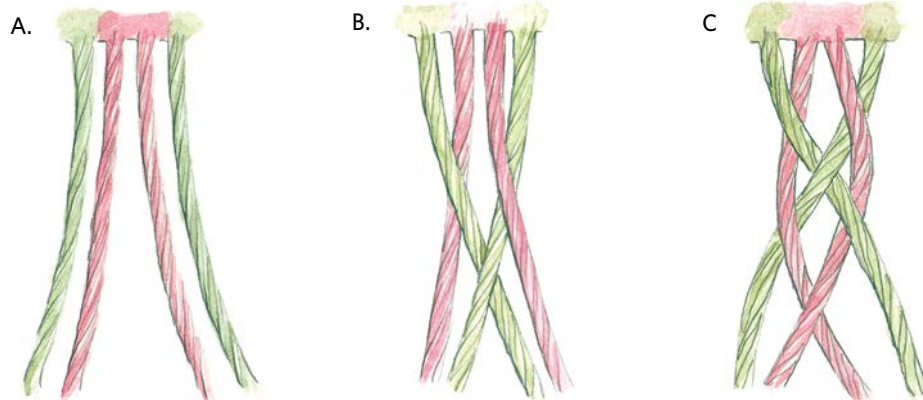
Dimensions

Width in the reed: 8 $\frac{2}{3}$ ".

Woven length: 72".

Finished size after washing 6 $\frac{1}{2}$ " x 69".

Four-Strand Flat Braid



- A. Divide the warp into bundles of two groups with 2 warp threads in each group.
- B. Starting on the left side, bring the outside thread over the inside left thread. Then bring the right thread under the inside right thread and over the left thread that is now serving as the inside left thread.
- C. Repeat steps A and B until you have reached 6" and secure with an overhand knot.



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1 Wind a warp of 104 ends 3 yd long. Warp the loom following the specifications on page 4.

2 With the heddle in the down position, pick up 1 thread and push down 1 thread across the width of the warp until you reach the last warp end (you'll pick up this end).

3 Push the pick-up stick to the back of the loom. Starting with the heddle in the down position, weave 4 picks of plain weave.

To create the windowpane pattern:

Row 1: Weave 1 pick, heddle up.

Row 2: Weave 1 pick with the pick-up

stick engaged: Put the heddle in the neutral position, pull the pick-up stick toward the heddle, turn the pick-up stick on edge to make a shed, and insert the weft. Then return the pick-up stick to the back of the loom.

Row 3: Weave 1 pick, heddle up.

Row 4: Weave 1 pick, heddle down.

Row 5: Weave 1 pick with the heddle up and pick-up stick engaged: With the heddle in the up position, pull the pick-up stick toward the heddle and weave. Then return the pick-up stick to the back of the loom.

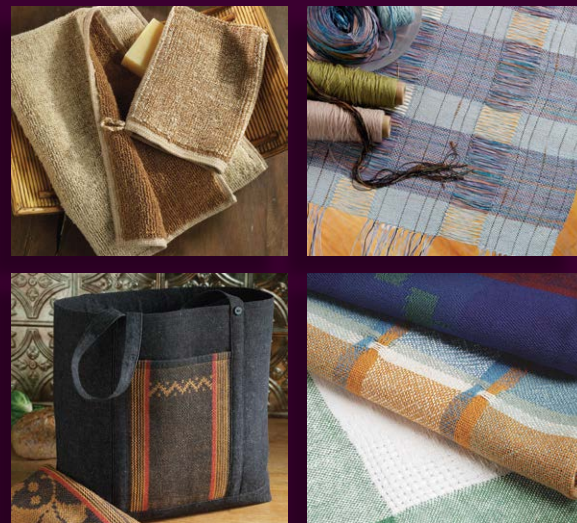
Row 6: Weave 1 pick, heddle down.

Repeat Rows 1-6 for 71 1/2". End with 4 picks plain weave.

4 Remove the cloth from the loom. Tie overhand knots in each group of 4 warp threads on both ends of the scarf, snugging the knots firmly against the last pick. Using a 4-strand braiding technique (see the diagram on page 4), braid each warp bundle for 6" and then secure each braid with an overhand knot. Trim the ends 1/4" from the knots.

5 Wash the scarf by hand or machine (gentle cycle) in warm water with mild soap. Roll up the scarf in a towel and press firmly with your hands to remove excess water. Lay flat to dry.

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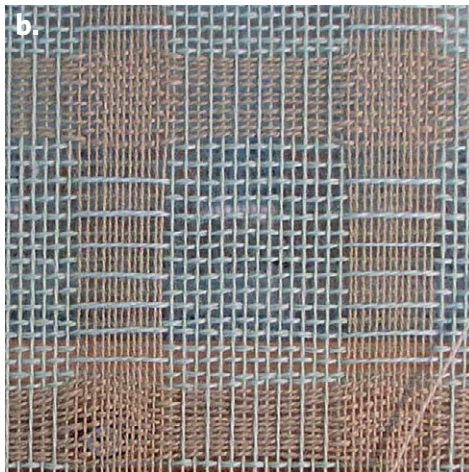
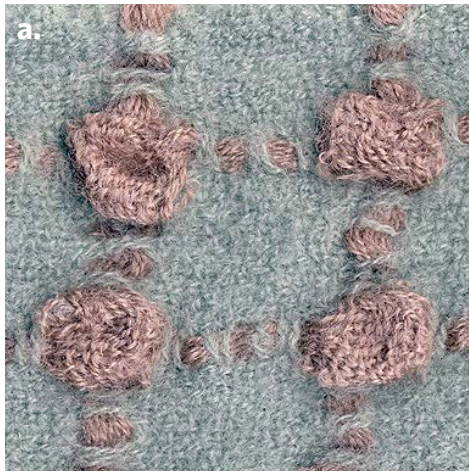
by Madelyn van der Hoogt





How to Weave a Scarf from WEAVING TODAY

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a. In the fullled sample, design squares are shorter than they are wide. b. The first scarf was woven with design squares taller than wide. c. The result after fulling was design squares taller than they are wide. More shrinkage occurred in the direction of the smallest measurement.

On the way to this scarf, I learned something new about shrinking/fulling fabrics. The wool-and-cotton scarves I'd woven many times tended to shrink more in the weft direction than in the warp direction. I wanted to determine exactly how much that might happen with this scarf, so (never my favorite plan) I decided it was important to sample. I wove and finished a short sample; see Photo a.

Concluding that *this* time for some reason (it might have been wise to think about the "some reason" a little more) these materials had the opposite effect, I wove a first scarf so that the design "squares" were taller than they were wide; see Photo b at left and Photo d, page 8. An unwelcome surprise was that washing and fulling this scarf further elongated the squares and circles; see Photo c!

A new conclusion! Fabrics have a tendency to shrink more in the direction of their smaller measurement. My original sample was shorter than it was wide; a scarf is a lot longer than it is wide. Taking this principle into account for the project scarf on page 6, I wove the design squares shorter than wide; see Photo e, page 8. The puffed circles are close to round, and the design squares are square in the final scarf.

Structure

Plain weave.

Equipment

4-shaft loom, 15" weaving width; 10-dent reed; 2 shuttles;
2 weights for floating selvages.

Yarns

Warp and weft: 18/2 merino wool (5,040 yd/lb), JaggerSpun Superfine Merino), Sage, 740 yd. 20/2 wool (4,570 yd/lb, Mora, Glimakra USA, 1,035 yd/3.5 oz), tan #2082, 720 yd.

Warp Length

187 ends 4 yd long (allows 3" for take-up and 27" for loom waste).

Setts

Warp: 10 epi for green merino, about 18 epi for tan wool; see denting order in Figure 1, page 8.

Weft: 13 picks green merino per each 1 $\frac{3}{8}$ " stripe and 13 picks tan wool per each $\frac{1}{2}$ " stripe.

Dimensions

Width in the reed: 14 $\frac{1}{2}$ ". Woven length (measured under tension on the loom): about 114". Finished size after washing and fulling: 6 $\frac{1}{2}$ " x 57".



Basketweave Scarves In Wool Singles and Laceweight Yarns

by Liz Gipson



Basketweave is a useful structure for the rigid-heddle loom. Fine threads doubled or tripled in both the warp and weft create lighter-than-air fabrics with beautiful drape.



Basketweave is like plain weave except that two threads work together in both warp and weft. You can go farther! The finer the yarn, the more ends you can put in one slot or hole of a rigid heddle.

Weaving the Scarves

Wind the warp and dress the loom following the directions on this page for the white scarf or page 11 for the purple scarf.

To wind a shuttle with 2 threads, use a ball winder to make a 2½ ounce center-pull ball. Use both ends from the ball as 1 (1 from the center, 1 from the outside) to wind doubled strands of weft on a stick shuttle. If you are using tripled ends, wind from two balls and use 1 end from one ball and 2 ends from the other.

It is important that the ends are pulled onto the shuttle under similar tension. For instance, winding 1 end from a skein on a swift and 1 from a center-pull ball will cause the yarns to unwind from the shuttle unevenly.

Weave a few inches with scrap yarn to spread the warp. Weave a few picks with the white or purple weft leaving a 1 yd tail. Hemstitch using the tail, including 2 picks and 2 warp threads in each stitch. Continue weaving for 85". Finish with hemstitching as at the beginning.

Finishing

Remove the scarf from the loom by untying the warp from the back and front apron rods. (Leaving the warp fringe long



TIP: To wind doubled threads, pull both ends from a center-pull ball, one from the outside, one from the inside.

will help keep it from fraying and makes trimming the finished fringe easier to do.) Remove scrap yarn. Wash by hand or machine, gentle cycle, with delicate soap. Straighten the fringe and hang the scarf to dry.

Using a rotary cutter, trim the fringe to 3–4". The ends will naturally twist together in the direction in which the singles yarn was spun, creating the appearance of a twisted fringe.

Good to know: Some wools feel rough to the touch. This can be due to the spinning oils used during the manufacturing process or the sizing used to protect the yarns on the cone. Once the yarn is washed, many seemingly “scratchy” yarns will soften and bloom.

White Scarf

Structure

Basketweave.

Equipment

Rigid-heddle loom, 10" weaving width; 8-dent rigid heddle; 1 stick shuttle.

Yarns

Warp and weft: wool singles (1,800 yd/lb, Bartlettyarns, Halcyon), white, 824 yd.

Warp Length

78 doubled ends 3 yd long (allows 24" for take-up and loom waste).

Setts

Warp: 8 epi.
Weft: 7 ppi.

Dimensions

Width in the reed: 9". Woven length: 85". Finished size after washing: 8" × 78" with 4" fringe at each end.



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Purple Scarf

Structure

Basketweave.

Equipment

Rigid-heddle loom, 10" weaving width; 8-dent rigid heddle; 1 stick shuttle.

Yarns

Warp and weft: 20/2 wool (4,700 yd/lb, Mora, Glimakra USA), purple, #2059, 1,243 yd.

Warp Length

74 tripled ends 3 yd long (allows 22" for take-up and loom waste).

Setts

Warp: 8 epi.
Weft: 8 ppi.

Dimensions

Width in the reed: 9 1/4".
Woven length: 85".
Finished size after washing:
8 1/4" x 77" with 3" knotted fringe at each end.





Felted Lace Scarf In Superfine Merino

by Madelyn van der Hoogt



This scarf is pure fun! It's quick-and-easy plain weave with only one shuttle—and every other inch in both the warp and the weft is an empty space. During wet finishing, the soft, loosely woven merino wool fulls to a felted texture, producing two independent but interlocking woven grids of small plain-weave sections. The raw edges can be trimmed as desired and still remain secure.



No yarn of my experience fulls as beautifully as JaggerSpun's Superfine Merino. I use it in almost all handwovens that feature effects from differential shrinkage between yarns, and it is especially ideal for handwovens in which a felted but supple and soft texture is required. This scarf is deliciously light and soft to the touch, yet the fibers are felted enough that you can cut away any element you don't like without fear of raveling. I was strongly tempted to narrow the felted float areas between plain-weave sections by just cutting them away!

The Structure

Although the weave structure is identified as plain weave, it could be argued that it is actually a doubleweave. Essentially, groups of warp threads on shafts 1 and 2 alternate with groups of warp threads on shafts 3 and 4 (19 threads in each group). For 19 picks each, plain weave is woven first in the groups threaded on shafts 1 and 2 and then in the groups threaded on shafts 3 and 4.

These two plain-weave treadlings (separated by 1" spaces) alternate throughout. If you were to cut away the warp and weft threads from either "group," the others would remain as an independent fabric with sections of plain weave separated by (very) long floats.

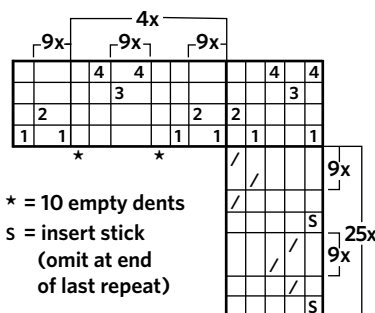
Further Exploration

This fabric would make wonderful shawls and could also be used for vests or other decorative over-garments. The scarf uses only one color, but the two "layers" could contrast in hue and/or value or several colors in two contrasting colorways could be used. Because the edges of each section of plain weave are secure from fulling, any fabric woven in this technique can be shaped in interesting ways by trimming.



a. A wooden spacer is inserted after each section of 19 picks of plain weave. The spacer is removed and reinserted as needed. Plain-weave sections using shafts 1 and 2 alternate with plain-weave sections using shafts 3 and 4 to appear as if the sections weave with each other.

1. Draft for black scarf



Structure

Plain weave.

Equipment

4-shaft loom, 17" weaving width; 10-dent reed; 1 shuttle; 1 wooden spacer 1" x 19" or longer; smooth, sturdy paper 19" wide and long enough to pack both the warp beam and the cloth beam for about 3 yd each.

Yarns

Warp and weft: 18/2 merino wool (5,040 yd/lb, JaggerSpun Superfine Merino), Black, 1,155 yd.

Warp Length

171 ends 4 yd long (allows 5" for take-up, 31" for loom waste).

Setts

Warp: 9½ epi (19 ends in 10 dents alternating with 10 empty dents).

Weft: 19 picks per 7⁄8" alternating with 1⅓" empty space.

Dimensions

Width in the reed: 17".

Woven length (measured under tension on the loom): 109".

Finished size after washing and fulling: 8" x 63".



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b. When the scarf is removed from the loom, it is a delicate, loosely woven fabric and must be treated very gently. c. To make sure that the scarf fuls to the same degree throughout its length, align the fringes from both ends of the scarf and tie the corresponding fringes from each end together with cotton sewing thread. (If you don't secure the scarf's ends together, they will splay outward, shrinking less widthwise than the length of the scarf.)

1 Wind a warp of 171 ends 4 yd long. To use a front-to-back warping method: Centering for 17", sley 19 ends 2/dent in a 10-dent reed; sley the last end singly. *Skip 10 dents and sley the next 19 ends the same way. Repeat from * until nine sections of 19 ends have been sleyed.

2 Thread the shafts following Figure 1, tie the warp onto the back apron rod, and beam the warp with even tension. (I used sections of smooth heavy paper 19" x 24" to pack the warp beam. As they unrolled during weaving, I used the same pieces to pack the cloth beam. The alternating stripes of warp threads and empty spaces make packing the cloth beam important for maintaining even tension on all the warp threads.)

3 Tie the warp onto the front apron rod (tie each warp stripe separately). Allowing about 4" of unwoven warp, raise shafts 1 and 4 and insert the spacer. Then begin weaving the first 19-pick weft stripe following Figure 1

(alternating treadles 1 and 2). Press the first 2 picks firmly against the spacer, but weave the remaining 17 picks with a relatively gentle beat (about $\frac{7}{8}$ "). Remove the spacer, advance the warp, and reinsert the spacer raising shafts 1 and 4. Weave the next stripe, alternating treadles 3 and 4. Press the first 2 picks firmly against the spacer (also pushing the spacer next to the last pick in the previous stripe). Then weave the remaining 17 picks with a relatively gentle beat. Continue, alternating the two stripes of plain weave and removing and reinserting the spacer. To keep track, I marked every six stripes (about $13\frac{1}{2}$ ") with a small safety pin and wove eight of these and then ended with a last plain-weave section using shafts 1 and 2.

4 Gently remove the scarf from the loom. Tie a twisted fringe using one warp stripe for each fringe. (You can use the twisted fringe as the fringe for your scarf or you can trim off all fringe after fulling as I did for this scarf.)

5 Prepare fringe as in Photo c. To wet finish, follow the steps used by Barbara Herbster for her shawl in the January/February 2009 issue of *Handwoven* (pages 44-46): Heat water in a large pot until it just begins to simmer. Submerge the scarf and allow to sit for 4 minutes with no agitation. Add 1 tablespoon liquid dish soap and then transfer the contents of the pot to a sink or plastic tub to which you have added about 3" of hot tap water. Agitate for 5 minutes with a wooden spoon and then with your hands (when the water is cool enough to handle the scarf). Agitate (carefully moving the whole scarf bundle around in the water evenly) until the scarf reaches the fulled texture you like (about fifteen minutes for this scarf).

6 Trim the twisted fringe up to the first and last rows of plain weave on both ends (if desired). Trim any loose or irregular threads from any part of the scarf as you like. The fulled threads will not ravel!



Felted lace scarves featured in *Weaving to Sell; Handwoven*, March/April 2009, pages 64–65: d. Scarf in Cassis (pink) and Pumpkin (orange); e. In upper part of photo, scarf in Copper (rust) and Peacock (teal); in lower part of photo, scarf in Sage (light green) and Ice Blue (light blue).

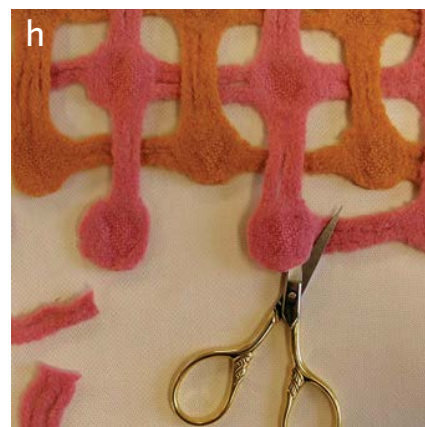
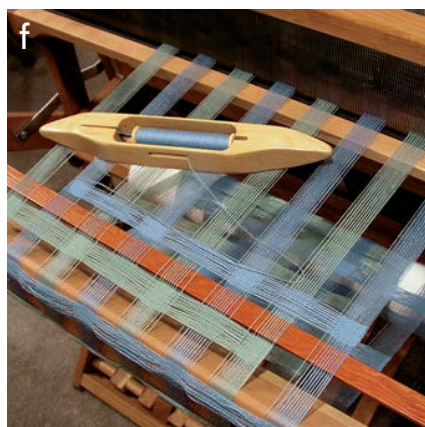
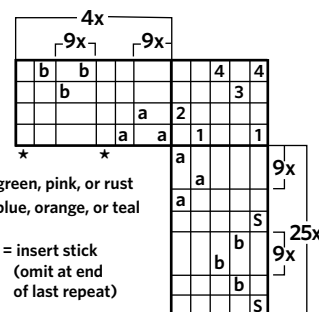
Materials for scarves in Photos d-h:

Allowing 4 yd warp length per scarf:

- 152 ends = 608 yd for warp (304 yd each color if using two colors)
- 932 picks = 415 yd for weft (208 yd each color if using two colors)
- Total yardage per scarf: 512 yd each color

For the colored scarves, follow the instructions for the black scarf, except: Alternate two colors in stripes of 19 ends each in the warp following Figure 2 for 152 total warp ends and 15" weaving width. (The elimination of the last stripe in Figure 1 creates an asymmetrical stripe arrangement.) You can cut the fringe in your scarves to make circular tabs as for the pink and orange scarf (see Photos d and h) or trim as for the other scarves.

2. Draft for scarves in Photos d-h



f. Light green and light blue scarf on the loom with spacer inserted; g. Light green and light blue scarf removed from the loom with twisted fringe; h. Pink and orange scarf after fulling with fringe in the process of being trimmed.



Warped and Twisted Scarves

by Ramona Abernathy-Paine



Leno (pronounced lee-no) is a lace weave created by twisting warp ends around each other and holding the twist with a weft end. This interesting lace project uses beads, but not the way you think.



Bead leno sounds like beads are woven into the lace fabric. In reality, beads are used to help twist warp threads to create the leno effect and are not woven into the fabric. The outermost threads in each 4-thread group of warp ends are crossed under their adjacent ends and threaded through a bead in front of the heddles but behind the reed. When either of the shafts with a warp end that runs through the bead is raised, it pulls the other warp end under the two nonbeaded ends, twisting the warp group. The weft pick is then inserted to hold the twist in place.

In standard leno, open areas appear against a ground cloth of plain weave. When weaving bead leno, the “plain-weave” background area is really a half basketweave with single weft threads passing over and under doubled warp threads.

A friend who saw my scarf dubbed the structure “warped and twisted.” And so the scarf is named.

Inspiration

Hand-dyed yarns from Alpacas Pure and Simple just begged to be woven. Since I live in north Florida, where the weather is hot and humid ten months of the year, I knew the weave structure would have to be open to allow air to

circulate around the wearer. So I began experimenting with bead leno to find out how much yarn would be needed to weave a scarf. One skein produced a scarf too short for today’s fashions, and two skeins of hand-dyed alpaca seemed like a big investment for one scarf. Aha! Two scarves from two skeins! This yarn is so easy to work with that I have taught this project to absolute beginning weaving students as well as to advanced weavers.

Resources

Wertenberger, Kathryn. “Weaver’s Challenge: Bead Lenno.” *Handwoven*, March/April, 1987, p. 89.

Structure

Bead leno.

Equipment

4-shaft loom, 10" weaving width; 10-dent reed; 1 shuttle, 1 bobbin.

Yarns

Warp: Artisan hand-dyed 50/50 alpaca and soy 3-ply sportweight knitting yarn (about 1,000 yd/lb, Alpacas Pure and Simple), Indian Corn, 400 yd.

Weft: Same as warp, 136 yd.

Other Supplies

Twenty 6x9 mm plastic pony beads (available at craft stores).

Warp Length

80 ends 5 yd long (allows for two 72" scarves, plus 36" for fringes, sampling, take-up, and loom waste).

Setts

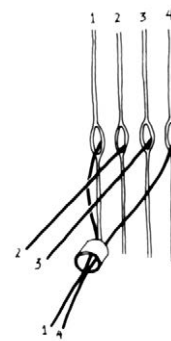
Warp: 10 epi overall (4/dent in a 10-dent reed with three empty dents in between).

Weft: 4 ppi (averaged over lace and half -basketweave areas).

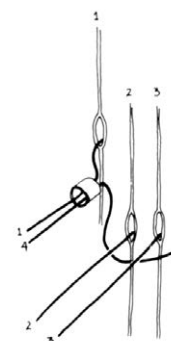
Dimensions

Width in the reed: 77/10". Woven length (measured under tension on the loom): 72" each scarf. Finished size after washing: 6" x 68" plus 6" fringe at each end.

How Bead Lenno Works



Bead leno threaded in straight twill is shown. The beads are placed between the heddles and the reed. For a rising-shed loom, the warp ends from shafts 1 and 4 are threaded through a bead below the warp ends on shafts 2 and 3.



When shaft 1 or 4 is raised, the bead pulls the warp on the opposite shaft to the raised shaft's side of the stationary warps in the center.

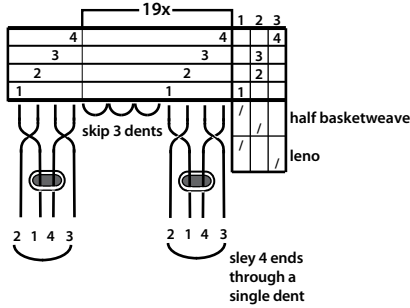
For a sinking-shed loom, the bead works the same way except that the beaded threads cross above the center threads, and an outer thread shifts sides when the other outer thread is pulled down.



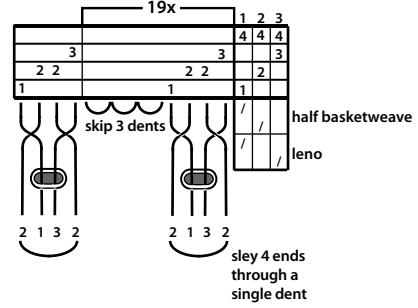
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1. Rising-Shed Draft



2. Sinking-Shed Draft



1 Wind a warp of 80 warp ends 5 yards long. (This is enough for two scarves.)

Use your preferred method to warp the loom. Beam the warp using lease sticks in the cross to help keep the fluffy yarns separate. For a rising-shed (jack) loom, thread the loom as shown in Figure 1. For a sinking-shed (counterbalance) loom, thread the loom as shown in Figure 2.

2 Add the beads. For a rising-shed (jack) loom, when adding the beads to each warp group, cross the threads from shafts 1 and 4 under the threads on shafts 2 and 3. For a sinking-shed (counterbalance) loom, when adding the beads to each warp group, cross the threads from shafts 1 and 3 over the threads on shaft 2.

If warping back to front, thread the appropriate warp ends through the beads after threading the warp ends through the heddles and prior to slewing the warp ends through the reed.

If warping front to back, sley and thread without the beads, then wind onto the warp beam. Next, remove each group of 4 warp ends from the reed and thread the beads onto the appropriate warp ends in front of the heddles. Resley that group and tie on.

3 Spread the warp with scrap yarn, then sample as desired. Allowing 6" for fringe, weave 8 picks of the half basketweave and hemstitch over the first 4 picks, encircling 4 ends per hemstitch.

Weave 72" for the first scarf alternating 4 picks of leno with 4 picks of half basketweave and using a gentle but firm beat. End by weaving 8 picks of plain weave and hemstitching over the last 4 picks. Leave 12" of fringe between the scarves and weave the second scarf.

4 Remove fabric from the loom, containing your excitement and paying attention so the beads don't fall off and roll all over your studio floor.

5 Wet-finish in tepid water with Eucalan, keeping the unplied fringe out of the water and using very little agitation. (Eucalan does not require rinsing.) Roll scarves in towel to blot and then lay flat to dry.

Notes on Weaving Bead Leno

- Each 4-end leno threading unit must be sleyed through a single dent to allow the twisting of the warp ends.
- The use of beads to control the twisting of warp ends around each other will reduce the size of the shed. Adjustments to the tension may help improve the size of the shed. A low-profile or stick shuttle will go through the diminished shed better than a large boat or ski shuttle. A pick-up stick or weaving sword may also come in handy as a tool for clearing the shed, and you can turn it on its edge while in the shed to keep the shed open when putting the shuttle through it.
- Advance the warp often while weaving. Shed geometry will improve the greater the distance between the fell line and where the beads are twisting the warp ends.
- Leno areas will have far fewer picks per inch than the plain-weave areas.

LEARNING ABOUT LENO

Leno belongs to the family of woven laces: open areas appear against a ground cloth, traditionally of plain weave. Originally, leno was formed using a pick-up stick to twist warp threads, passing the shuttle through the area formed by the twist. Later, specialized heddles called *doups* were used to twist the threads. Eventually someone had the bright idea of replacing doups with beads to form the twists, and this last method came to be called bead leno. The ground cloth in bead leno is a half basketweave rather than a plain weave.