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# HANDWOVEN

March/April 2023

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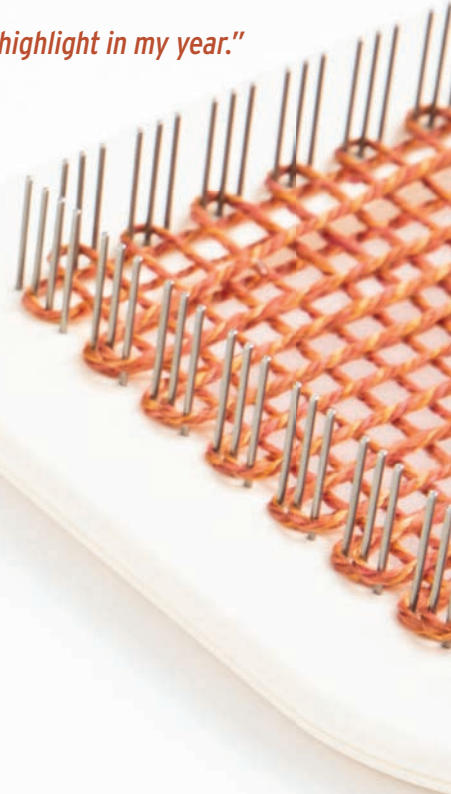
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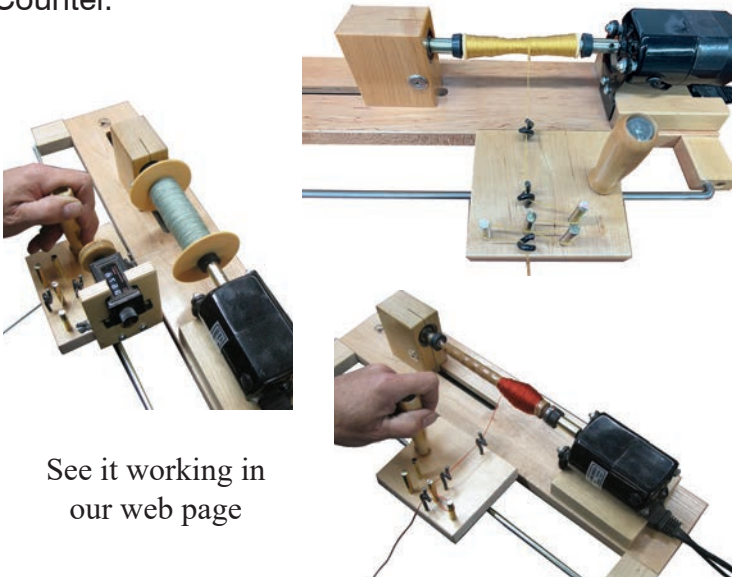
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*Not long ago, we answered a query from a reader* about a weaving pattern that appeared in *Handwoven* Fall/Winter 1979. After we addressed the question, I thought, “Wow, not only has *Handwoven* been around for 40-plus years, and not only does it give subscribers access to all its back issues, but it also

has weavers on staff who actively support weavers working on 43-year-old patterns.” I don’t think a combination like that is something you see too often, and in that moment, I was reminded of how happy I am to be part of the continuing history of *Handwoven*.

Choosing issue themes that resonate with me is one of the fun things about being the editor, and the theme of this issue, architectural details, does just that. On my cell phone I have several folders of inspirational pictures, and many of them are of buildings, windows, roofs, tiles, stone walls, and even shadows. One folder labeled “Women” is full of photos of the front doors to women’s restrooms, which served as the basis for a wall hanging.

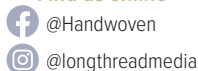
Some of the issue’s 12 project designers used the theme as their starting point for choosing a draft that mimicked tiles or a structure, while others leaned into the colors of a building, the mood of an architectural site, and even architectural theory. Having a bunch of articles solely about architecture in a weaving magazine doesn’t really work, but it’s a subject touched on in Penny Hajdu’s inspiring Idea Gallery article about how she replicated the look and feel of a famous skyscraper in doubleweave pick-up, and in Nancy Peterson’s Endnotes, where she describes how she wove a scarf based on the colors and structure of a corpse flower (although not its odor).

Wherever you find inspiration, I hope you will be intrigued by the architecturally based projects and articles in this issue and use them as stepping stones in your own weaving and design explorations.

*Weave well,*

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## FUTURE THEMES

### MAY/JUNE 2023

#### Color-and-Weave

Let’s have some fun with color-and-weave! For this issue, we will focus on the many types of color-and-weave fabrics, whether they are two-block log cabin, multiple-block shadow weave, or classic repeating patterns such as houndstooth twill.

### SEPTEMBER/OCTOBER 2023

#### The “Escences” of Weaving

Opalescence, iridescence, and luminescence can make a fabric sing with color and light. We will focus on techniques for creating one or more of these effects, whether with structure, color placement, yarn choice, or a combination of all three.

### NOVEMBER/DECEMBER 2023

#### Venn Diagrams

Based on anecdotal evidence, we believe many weavers are also bird-watchers, gardeners, and great cooks, but we want to know for sure! This issue will be filled with projects and articles that show how our designers and authors express, or perhaps accessorize, their other passions, occupations, and hobbies with weaving.

# HANDWOVEN®

MARCH/ARIL 2023, Volume XLIV Number 2

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# Letters

Stories, tips, tricks, and questions from *Handwoven* readers

Hello *Handwoven*!



Photo by Robin Frasier

Robin's version of the Adventurer's Sling Bag

I just finished making the Adventurer's Sling Bag from the March/April 2022 issue. I enjoyed the project immensely, and I'm very happy with the resulting bag. I would like to humbly submit two suggestions that made the project a bit easier for me.

The instructions call for using the exterior handwoven fabric to

make a loop to hold the D ring on the back of the bag. I found this to be too thick to be workable. I used a small piece of my woven bag strap to hold the D ring.

Secondly, the instructions call for cutting two main panel pieces from the exterior/handwoven fabric. One of these panels is completely covered by the front pocket assembly on the outside and by the lining on the inside. The only place it is visible is on the inside of the exterior pocket. Realizing this and heeding the warning about how thick the layers become, I used a stout cotton commercial fabric for this main panel. I fused interfacing to it to make it stiffer. This worked well and made sewing through all the layers no problem.

Thanks to all for this fun project. I can't wait to use it!

—Robin Frasier, via email

I loved the September/October 2022 cover project. I had a bin of stash wool that came with my loom and knew it would be perfect for this project. I randomly warped my loom and love what happened! I took in the sides [of the coat] to make it a bit less loose, sewed the back and side seams on the sewing machine, and used my new lucet to make the cording for the buttonholes. I kept the single crochet/slip-stitch seam for the hood—I love crochet trim. I like how it turned out and wore it to Rhinebeck.

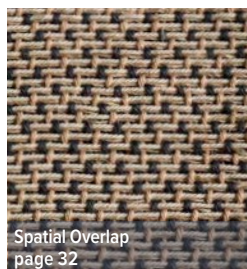
—Karen Borga, New Jersey



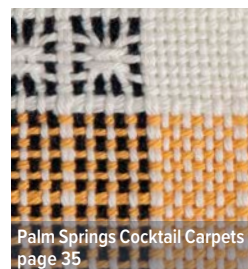
Karen models her handwoven coat

Photo courtesy of Karen Borga

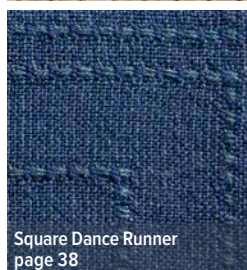
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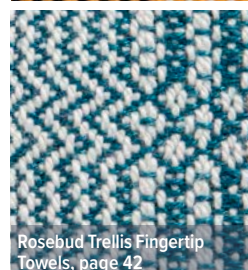
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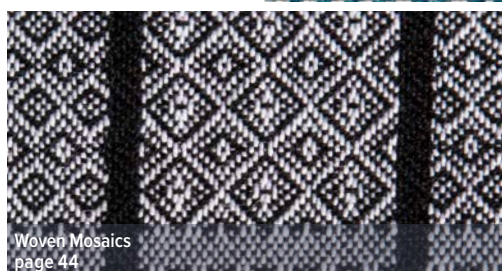
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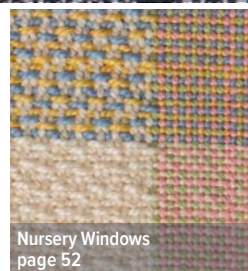
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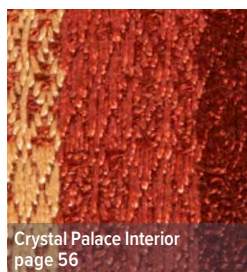
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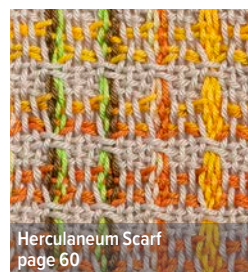
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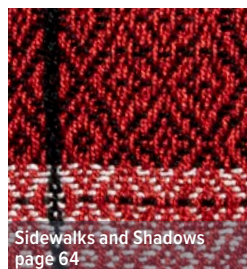
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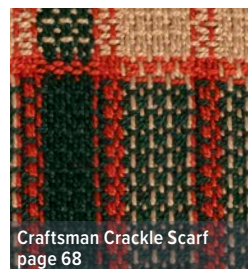
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Photo courtesy of Schacht Spindle Company



## Espadrille Kit

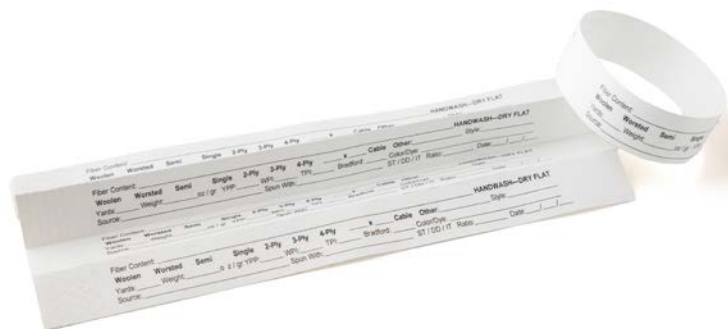
Making espadrilles with your own handwoven fabric doesn't have to be difficult. With the I Got It kit from A Happy Stitch, you'll receive everything you need to get started turning your cloth into comfortable shoes. Each kit comes with double-sided jute and rubber soles, interfacing, instructions for sewing, a pattern for the espadrilles, and all required notions. All you need to do is decide what to weave. [ahappystitch.com](http://ahappystitch.com)

## Heddle Clips

Keep your heddles organized with plastic clips from Eugene Textile Center. These handy little clips snap on and off your loom's heddle rods to keep heddles where they belong. Available in solid-color sets or a mixed bag of four colors, they can also help identify your shafts as you thread your next project. [eugenetextilecenter.com](http://eugenetextilecenter.com)



Photos by Matt Graves unless otherwise noted



## Waterproof Labels

Organizing your next dyeing project will be a breeze with these sturdy, waterproof Tyvek labels by Cardinal Woodwork. Originally developed for spinners to help them keep track of their skeins, the labels are useful for any fiber artist to record a lone skein's specifics. The labels work much like concert wristbands and are available in packages of 10. [cardinalwoodwork.com](http://cardinalwoodwork.com)





## Weaving with Strips: 18 Projects that Reflect the Craft, History, and Culture of Strip Weaving

Monika Künti

While most books move in a logical fashion from start to finish, I don't believe weavers approach weaving books in the same way as they do a novel. We tend to jump to the sections that most interest us and skip the rest except for perhaps reviewing pictures along the way. *Weaving with Strips* was interesting from beginning to end. Künti's description of her path from basket admirer to basket weaver and expert pulled me in, and I found myself reading it carefully from that point on, as I enjoyed the beautiful photography of her work as well as traditional and modern basketry by other makers.

Künti starts with a history of basketry and an overview of basket types, which on the surface would seem obvious, but I found the examples of the different basket

types intriguing. Baskets can be both ordinary and strikingly beautiful, useful in many cases but also works of art befitting of a fine gallery or museum. Künti includes photos of both kinds. The overview is followed by a section that describes basket-weaving terminologies, basic techniques, weave structures, materials, and materials preparation.

The remainder of the book dives deeper into using the different techniques and includes small projects for each. I found Künti's use of commonly available materials refreshing. Although there are beautiful examples of each of the weaving methods perhaps in rattan or other materials that come in strips, you can learn and practice all of them using paper you probably have around your house along with everyday

tools, such as scissors, clothespins, and pins. Every step is clearly depicted using colorful papers and clean photography. After mastering the skills in the first two sections on surfaces and edges, moving to the third step of creating three-dimensional objects seems natural. Patterns such as twills and color-and-weave effects round out the techniques portion of the book.

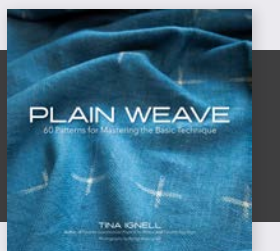
If you are interested in learning to weave with strips in a thoughtful yet simple way that prepares you for more complex applications, I recommend this book as a resource.

**Atglen, PA: Schiffer, 2022. Hardcover, 200 pages, \$29.99. ISBN 978-0764363238**

**SUSAN E. HORTON** is the editor of *Handwoven* and a fan of all types of weaving both on- and off-loom. Her yarn stash is eclipsed only by her "one day" project list.

## Plain Weave: 60 Patterns for Mastering the Basic Technique

Tina Ignell



With her latest book, Tina Ignell has created an instant classic as *Plain Weave* showcases the versatility of simple over-under weaving. If anyone is wondering how she got 60 patterns based on plain weave, Ignell explains it best in her foreword: "We weave stripes and blocks, beat loosely and firmly, sley loosely and closely. We fold and felt, tie and dye."

The first 11 chapters of the book each focus on a different approach to plain weave: stripes and blocks, rep weave, color-and-weave, adding texture, using weft effects, and so on. Within the chapters, Ignell presents a selection of designs with at least one full-color, close-up photo of each completed cloth. The first 10 chapters also include a four-shaft draft for every design, and most (although not all) can be woven using two shafts. The 11th chapter focuses on weaving plain weave on frame and band looms.

Beginning weavers accustomed to *Handwoven*-style instructions might have a little trouble getting used to the minimal directions provided, but those familiar with Scandinavian weaving sources will have no problem. Also, it's important to note that while there is all the information needed to weave a specific cloth, this is not a project book. Although some of the examples have suggested uses, and one includes a shirt pattern, most do not include projects.

I found the diversity and beauty of the cloth astounding and inspiring. In the same way I'm amazed that a Chihuahua and a Great Dane are the same species, I'm amazed that all the fabrics in this book are plain weave. Ignell uses every technique at her disposal to create beautiful, creative cloth: color play, sets in warp and weft, differential shrinkage, energized or crêpe yarns, and dyeing. In the color-and-weave

section, she includes several examples of log cabin, all with subtle changes in the warp and weft that somehow make a huge difference in the final patterning. It feels like magic.

When it comes to the dyeing, Ignell goes above and beyond, providing examples and instructions for several methods for resist-dyeing cloth and ways to dye yarn using techniques such as flame-dyeing and ikat. She devotes an entire chapter to dyeing using birch leaves for yellow, indigo for blue, and madder and cochineal for red.

*Plain Weave* is full of techniques and design inspiration sure to make even the most seasoned multi-shaft weavers fall in love with plain weave all over again.

**North Pomfret, VT: Trafalgar Square Books, 2022. Hardcover, 196 pages, \$31.95. ISBN 978-1646011360.**

**CHRISTINA GARTON** is the editor of *Easy Weaving with Little Looms* and the assistant editor of *Handwoven*. When not editing, you can find her chasing her two small children or hiding away with a good book.





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Penny's finished Bow-inspired runner

Photos by Matt Graves unless otherwise noted

# Weaving the Bow

BY PENNY HAJDU



*The Bow, a skyscraper in downtown Calgary (my hometown), has influenced the work of many local artists and crafters with its iconic elements: the concave and convex faces; the shimmering glass panels that reflect light in changing patterns, depending on the time of day and weather conditions; and especially the triangular gridwork that is a hallmark of the architect who designed it, Sir Norman Foster. I am no exception to finding inspiration in this celebrated building and decided to see how I could interpret its elements in weaving.*

Pearl cotton with its reflective properties seemed the right yarn for this project, but finding a vendor near me presented difficulties. I emailed Nina Manners at Camilla Valley Farm, attached the palette for this issue, and asked that she suggest

UKI pearl cotton yarns that best matched the blues and greens therein. Nina responded quickly with her recommendation, and I placed my order.

Finding a weave structure that would capture the architecture

proved much more difficult. I pored over drafts—anything that had any kind of diamond shapes—but nothing seemed to be workable. I was looking for a pattern with block shapes to suggest the windows. I finally decided that monk's belt could render the skyscraper window effect. The "Large Monk's Belt" pattern in Marguerite Porter Davison's book (see Resources) had the window pattern I was looking for, and by using treadle pattern V, I was able to avoid using tabby and get a softer window effect than some of the other treadlings provided. This



solved one design issue, but the triangular gridwork created the greatest challenge for weaving.

Then the idea of using doubleweave pick-up began to take shape. As Jennifer Moore says in her book *Doubleweave*, “Drawing a design is as simple as filling in squares on the graph paper.” With those encouraging words in mind, I began the process of drawing grids on graph paper. I downloaded eight-squares-per-inch graph paper from the internet,

printed off enough sheets to create a cartoon that would match the exact length and width of the intended runner, and taped them all together. Next came the drawing.

The isosceles triangles on the Bow have two 70-degree angles and one 40-degree angle. Using a protractor, I was able to draw the grid on the graph paper and then make some adjustments so that the grid lay more or less centered on the paper. Even so, when I started

counting off squares between lines, there were discrepancies. I began to despair. My brain needed time to work on the problem without emotional distractions, so I put the project aside for a few days.

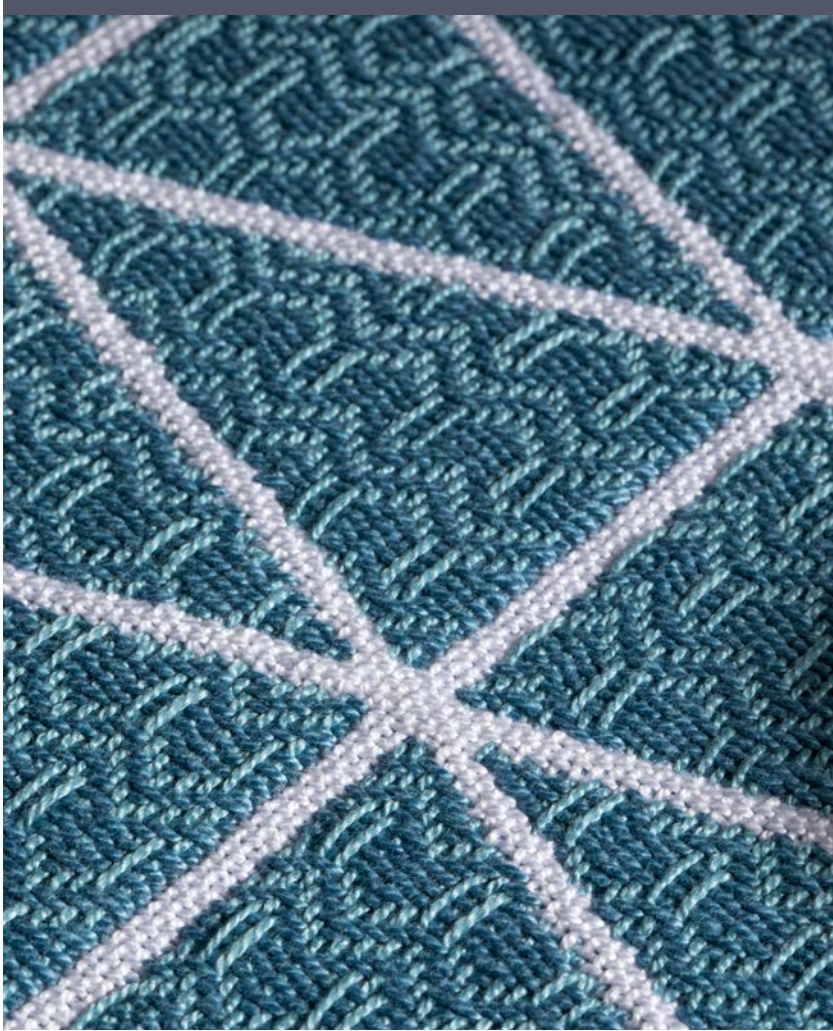
When I resumed work, the solution presented itself. I colored in the actual squares on the graph paper where I wanted the grid lines to appear. I settled on a width of two squares for the lines, with each square representing 4 warp ends, 2 per layer. I counted and colored, making sure that I had the same number of squares (ends) in each triangle and that my borders were an even width. I began to feel uneasy when I realized that my colored-in squares were not landing squarely on the grid I had ruled in. But I kept drawing until I had a complete row of triangles. Then I measured the angles and was delighted to find that they corresponded almost exactly to the 70/70/40 angles that I had planned for. I had solved the problem of weaving the grid!

Using six shafts allowed for placing the four-shaft monk’s belt pattern on the upper layer and plain weave on the bottom layer. I planned on a sett of 16 ends per inch (epi) for each layer and threaded 2 ends per dent in an 8-dent reed. Once calculations were complete, the warp consisted of 444 ends (222 per layer) threaded 4 per dent in an 8-dent reed. As mentioned before, each square on the graph paper represented 4 warp ends, 2 for each layer. When weaving, this meant there were 4 picks per square or 32 picks per inch, and every pick required pick-up. Further complicating



Photo by Natalia Kvitovska on Unsplash

The Bow tower, with its iconic triangle and diamond windows, provided the inspiration for Penny’s runner.



Monk's belt combined with doubleweave pick-up gave Penny's runner the perfect Bow-esque patterning.

the weaving, the lower layer was plain weave and required alternating shafts 5 and 6 with each pick on that layer while the upper layer had a treadling sequence of eight different combinations. I could not see how traditional weaving drafts would work in this situation, so I created two documents to guide the actual weaving process: a doubleweave pick-up plan and a lift-process guide.

The pick-up plan stipulated the warp ends to pick up for each pick. I color-coded them by layer in the text: black meant the bottom or

white layer, and turquoise was for the turquoise or top layer. This is an example from my pick-up plan:


2 3 2 16 2 7 2 16 2 7 2 16 2 7 2 16 2 3 2

To combine the eight treadlings of the upper layer with the treadling of the lower layer in an alternating pattern, the lift-process guide consisted of 16 steps divided neatly into 4 per page for a total of four pages. Because each row of squares on the graph paper translated into 4 picks, it worked out that

each row of the pick-up plan corresponded to one page of the lift process. Again, I color-coded the text to correspond to the layer being woven. Here is the lift plan for the first weft pick of four on page one; note that because it's for the turquoise pattern layer, the text is in turquoise.

#### PATTERN LAYER = 1 PICK!

1. Lift shafts 5 & 6.
2. Pick up pairs of light threads as indicated by numbers in the pick-up plan.
3. Lower shafts 5 & 6.
4. Lift shafts 3 & 4.
5. Pass the dark weft through the shed.
6. Pull out the pick-up stick and beat firmly.

I am often heard to say, "Just because you *can* doesn't mean you *should*," which might apply to this project. However, I'm glad I persevered. The finished runner has captured what I consider to be the essential elements of the Bow tower and was worth the time required to create it. 

#### RESOURCES

- Davison, Marguerite Porter. *A Handweaver's Pattern Book*. Swarthmore, PA: M. P. Davison, 1944, 106.
- Moore, Jennifer. *Doubleweave*. Loveland, CO: Interweave, 2010, 55–65.

**PENNY HAJDU** *has been a hobby weaver, local guild member, and a Handwoven subscriber for many years. Now retired, she enjoys having the time to explore new weave structures.*



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# Preserving a Weaving Community

By Patricia Bethke Bing

*It's 10 a.m. on Tuesday in Norris, Tennessee, and the Tuesday Weavers are gathering to spend the next four hours together at the Appalachian Arts Craft Center (AACC), a gathering that has been a tradition for 51 years. We are a group that loves weaving, teaching, learning, creating, and challenging each other . . . and having potlucks.*

We Tuesday Weavers have a rich history. Our umbrella organization, AACC, started as the Community Craft Center, an initiative of two women who worked for the local Community Action Committee funded by the War on Poverty program in the 1970s. Grace Foster and Sara Shepard Starr believed that the rich Appalachian craft tradition could be a source of income and development for the area. They successfully brought together local artisans to teach traditional crafts, sell their products, and run their own organization in an abandoned general store that had no running water or heat. Their motto was “For our souls and pocketbooks.” To satisfy federal requirements, an accessible outhouse was constructed. In the winter, a potbelly stove provided heat. Classes were taught at the center and products sold in its shop.

The center had three main departments—weaving, pottery, and quilting—and soon outgrew its space. A fund drive resulted in the construction of a proper center with room for a gift



Tuesday Weavers at work. *From left:* Shirley Disney, Marilyn Palmer, Tina Job, Patty Benton, and Sharon Hubbard

Photos by LouAnn Robinson

shop, classes, weaving and pottery studios, and indoor bathrooms. Organizational changes resulted in a name change and obtaining status as a nonprofit educational agency with part-time staff. Today, the center has about 160 members and offers local arts and crafts classes.

The first weaving department head, Ellen Cain, oversaw about 10 members until her death in 2002. Carol Pritcher, an outstanding regional weaver, was then asked to become the department head. She agreed to do it—but only for one year. That was in 2002, and Carol is still our head.

Today, our average Tuesday attendance is 20 members. Carol has democratized the weaving department, sharing leadership tasks with members. We make plans collectively and participate and demonstrate together at craft shows

and events. Carol teaches—she is a teacher at heart, and it shows. Many Tuesday Weavers learned to weave under her excellent instruction.

To save space, we reluctantly sold a few large floor looms and replaced them with folding looms, which gives us more flexibility. On Tuesdays, we spread the looms out and expand the weaving studio into the section of the room designated as the center's classroom space. We fill the space with the folding looms those mornings and then close the looms up and move them at the end of the day so the space can be used for other activities. We use a large barn loom to keep the shop supplied with rag rugs made from old blue jeans. Tuesdays are a cacophony of weaving sounds, conversation, and laughter.

In July 2022, many of us attended Convergence in Knoxville, more than a few as volunteers. The






Carol Pritcher (left) assisting Jayne Miller at her loom

It is the common love of weaving that binds us together to get to know each other and cross the divide that so many Americans seem unable to cross.

Tuesday Weavers also hosted touring attendees at the center. As our visitors arrived, we heard many “wows.” Carol greeted the attendees, shared our history and current activities, and overheard comments such as “We might be able to do this at our place.” Clearly many weavers were inspired by what they saw.

I asked myself why I have been driving to Norris every Tuesday for the last 21 years. I am equipped to weave at home. I don’t need to drive 30 minutes to Norris to weave. The answer is relationships. I treasure having diverse friends, friends who challenge me to be the best person I can be. It is the common love of weaving that binds us together to get to know each other and cross the divide that so many Americans seem unable to cross.

Tuesday Weavers are very special—that’s why our member Betsy drives over an hour from Greenville, Tennessee, to be with us—and others also come from towns farther away than mine. We are weavers, but we are weaving more than cloth; we are weaving a beloved community. 

**PATRICIA BETHKE BING** has a BS in social science and an MS in historical/cultural geography. She had a career as a community organizer, is the mother of three sons and the grandmother of five amazing boys and one beautiful girl, and has been a Tuesday Weaver for 21 years.



On the steps of the Appalachian Arts Craft Center, a “heddle” of Tuesday Weavers





Photo by Matt Graves

Tom has many beloved weaving books, but he managed to narrow down his favorites to 10 (not counting Strickler and Davison, of course).

## From My Library

BY TOM KNISELY



*The other day, Susan E. Horton and I were discussing and comparing some of our favorite weaving books. She asked me, “Besides the obvious—the well-known pattern books by Marguerite Porter Davison and Carol Strickler—what are some of your favorite weaving books?” Oh my goodness, what a question. I love so many books and for very different reasons. I feel fortunate to have acquired quite a large library over the years, and much of it is textile related. Without exaggeration, I go to those shelves several times a week. I go for reference or research and even for just good old-fashioned joy. Paging through books and looking at the photographs always gives me good ideas for things I may want to weave in the future. Man oh man, it is a hard question to answer, but I came up with a top-10 list.*

**1** *Miniature Overshot Patterns for Hand Weaving* BY JOSEPHINE ESTES

**2** *Weaving Designs by Bertha Gray Hayes: Miniature Overshot Patterns* BY NORMA SMAYDA, GRETCHEN WHITE, JODY BROWN, AND KATHARINE SCHELLENG

**3** *The Handweaver's Pattern Directory*

BY ANNE DIXON

The first three books are pattern books. In addition to Marguerite Porter Davison's and Carol Strickler's books of drafts, these are my go-to choices for finding weaving drafts for projects.

**4** *Learning to Weave*

BY DEBORAH CHANDLER

When a question arises that I can't answer, chances are I will find the answer in *Learning to Weave*, a book that all beginning weavers need to have on their shelves. Even advanced weavers can benefit from the wisdom of Deborah Chandler.



## 5 *The Complete Book of Drafting for Handweavers*

BY MADELYN VAN DER HOOGT

*The Complete Book of Drafting* is the perfect book for the intermediate weaver who wants to understand more about pattern-block theory and how to use a profile draft. Madelyn explains how to distinguish a unit weave from a non-unit weave and how to adapt them to profile drafting. Madelyn's clear explanations were a huge help for me in learning how to assign different weave structures to a common profile draft.

## 6 *The Techniques of Rug Weaving*

BY PETER COLLINGWOOD

I have a special love for this book as it was my very first weaving book. Peter set me straight as to how to weave a good rug. I learned about warp-faced and weft-faced weaving as well as how to weave pile and use

surface-knotting techniques. It opened my eyes to want to learn more about rug weaving, and for that I am grateful.

## 7 *Keep Me Warm One Night*

BY HAROLD B. BURNHAM  
AND DOROTHY K. BURNHAM

A fascinating retrospect of the woven-textile traditions of the peoples of Eastern Canada, *Keep Me Warm One Night* looks at the everyday textiles used in the eighteenth and nineteenth centuries. In the eighteenth century, there was a mass migration of people from the Mid-Atlantic region (where I live) who went to Canada and took with them their knowledge of weaving. People weave what they know, so even though the book is about Canadian textiles, I find it helpful in understanding the coverlets and linens found in my area. I would be sad to lose my copy of *Keep Me Warm One Night*.

## 8 *Manual of Swedish Handweaving*

BY ULLA CYRUS-ZETTERSTRÖM

When I received my Öxabäck loom from Sweden in 1980, this book was a lifesaver. That was my first experience with a countermarch loom, and the *Manual of Swedish Handweaving* walked me through setting up my loom and warping it. I have since made my own adaptations to warping and weaving on my loom, but this book is where it started. It also opened my mind to the Scandinavian style of weaving.

## 9 *The Shuttle-Craft Book of American Hand-Weaving*

BY MARY MEIGS ATWATER

This is a classic book written by one of the most influential women in the revival movement of handweaving. If ever there was a Weavers' Walk of Fame, Mary Meigs Atwater would have a star with her name on it. *The Shuttle-Craft Book of American Hand-Weaving* helped me to differentiate and identify different weave structures. It also taught me how one structure could be different from another because of their threading and tie-ups. Granted, this book is a little old-timey, but it's still my go-to source when I want options for a nice pine tree border on a runner.

## 10 *The Key to Weaving*

BY MARY E. BLACK

*The Key to Weaving* touches on many common weave structures that can be found in other sources, but it also has lots of good tidbits that have somehow been lost in our modern thinking about weaving. I have always found Mary E. Black's



Photos by Tom Knisely unless otherwise noted

Tom frequently pulls out his favorite draft books when trying to find the right structure and draft for his weaving.





A small section of Tom's weaving and textile library

book to be helpful—in fact, I used this book just the other day to look up something rather obscure that I will share with you in an upcoming *Handwoven* issue.

These books, as well as a hundred more in my weaving library, bring me much joy and expand my

knowledge about textiles and their long history. I have categorized the shelves to make it much easier to find a book. There is a shelf just for world textiles, such as those from Scotland, Japan, Sweden, Finland, and South America. Then there is the historical section. One section is just for weaving of the American

These books, as well as a hundred more in my weaving library, bring me much joy as well as expand my knowledge about textiles and their long history.

Southwest. There are spinning and dyeing books, knitting and felting books. General reference takes up a large section on the shelves, and then there are the many shelves that are reserved for specific weave structures. Any one section may have books by 10 different individuals, each one giving the author's best take on the subject.

These books offer an invaluable source of inspiration for the projects we weave. They're our friends, and we love them.

*Wishing you tight warps and happy weaving.* 🖋️

Tom

**TOM KNISELY** is the resident weaving and spinning instructor for Red Stone Glen Fiber Arts Center. Tom has been weaving and spinning for more than four decades. He is a regular contributor to *Handwoven* and has written five books on the subject of weaving. Tom enjoys collecting antique textiles as well as ethnic textiles to use in his classes and as inspiration for project ideas. Tom and his wife, Cindy (a.k.a. Bink), live in York County, Pennsylvania, just a few minutes away from the studio. Red Stone Glen is owned and operated by his daughter Sara Bixler and her husband, Dustin.



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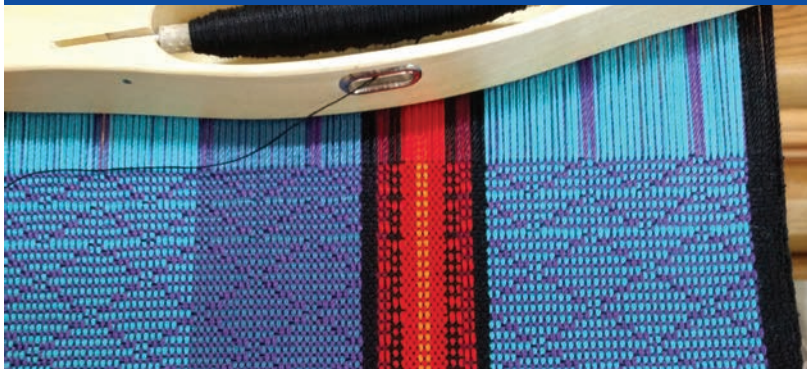


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Photo by Luiza Braun on Unsplash

Changing positions from sitting to standing and using two hands on the beater may help prevent problems with your hands and arms.

# Healthy Weavers:

Helping Eyes and Hands Find Their Weaving Sweet Spot

CYNTHIA EVETTS AND TINA FLETCHER



*Weaving requires refined eye-hand coordination and challenges our eyes and hands. When we are at ease while weaving, we reduce the chance of developing eye strain and the negative effects of repetitive actions that can cause discomfort and metaphorical or real headaches. Let's look at how to promote comfortable weaving.*

## **Take Care of Your Peepers**

Simple strategies can minimize eye strain and promote healthy vision. Professional organizations such as the American Academy of Ophthalmology offer consumer sites providing solutions for common eye problems (see Resources).

## **WATER, WATER EVERYWHERE**

Eyes can become dry from both the inside and the outside. Planning water breaks can help offset fuzzy vision. While hydrating on the inside by drinking water, artificial-tear eye drops are a good way to moisten from the outside. Remind

yourself to take a *blink break* every 10 minutes to moisturize your eyes. Another strategy is to place a humidifier near your work area.

## **EVEN EYES NEED A STRETCH**

From office workers to weavers, the call to get up and move is a familiar one to avoid muscle stiffness. Consider that the iris of your eye is a starburst of little muscles, and they need a workout, too. Weavers often stare unblinkingly at their looms and find that when they look away

from their work, the world seems a bit soft around the edges. This is because their eye muscles relax slowly. A healthy strategy is to plan *20-20-20 breaks*: look at something 20 feet away, for 20 seconds, every 20 minutes. These breaks give your eyes a chance to relax, just as stretching relaxes your back.

Once you have tended your iris muscles, move on to stretching the muscles that attach the eyes to the skull. It's time to roll your eyes in a positive way! Following figure-eight or letter-H patterns with your eyes ensures that the extraocular muscles (muscles outside of the eye that control its movements) move and relax. Head and neck positions are linked to the distance between eyes and hands. The best distance between a weaver and their work is unique to each person, so experiment! Pay attention to your vision, whether your eyes feel tired, dry, or gritty, and how comfortable your neck and shoulders are as you work. Make small adjustments until you are comfortable doing each weaving task.

#### **MATCH LIGHTING TO WEAVING DEMANDS**

Take notice of the types and placement of lighting in your studio or wherever you may be weaving. Incandescent bulbs are as hot as they are bright. Fluorescent bulbs are much cooler but can flicker, and over time, they will become dimmer. Light bulbs come in colors—soft yellow light is flattering to skin tones and can be relaxing, white light is intense and can promote focus, and cool blue light is bright and provides clarity. Some LED lights also come with an adjustable range of colors, and you may find you are able to use them in different ways during weaving. Remember that

flexible and portable lighting can offset any lighting limitations your studio may have.

#### **USE TOOLS TO AUGMENT YOUR VISION**

To reduce eye strain, consider practical suggestions that work with what you have:

- Use a traditional magnifying glass, or the magnifying setting on your phone.
- Shoot a photo of your work in progress and then zoom in on it to check for errors.
- Shine a bright light across your work; the shadows created can help you pick up errors or inconsistencies.

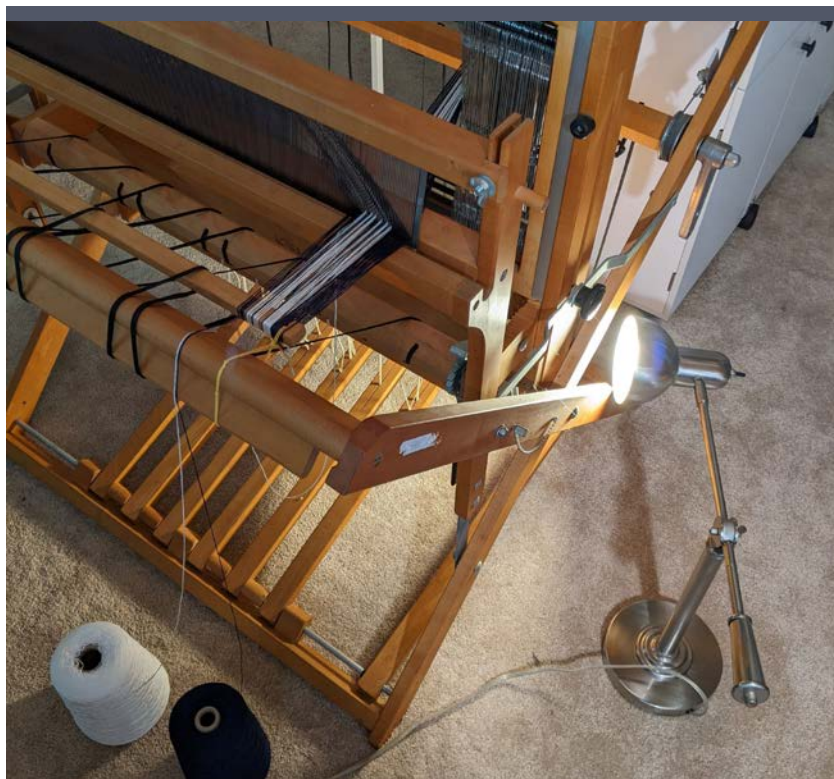
Now that we have tackled some considerations for what you and your eyes can do for each other—and your weaving—let's turn our attention to your hands.

### *Give Your Paws a Break*

Effectively using your hands includes working your fingers individually and as a unit to pinch, grip, grasp, and release objects. Signs of distress that come from overuse of the hands are aching, numbness or tingling, stiff joints, and pain that radiates anywhere from your neck to your fingertips. Common weaving processes can cause discomfort in the hands if you don't take measures to prevent it.

#### **REPETITIVE MOTION**

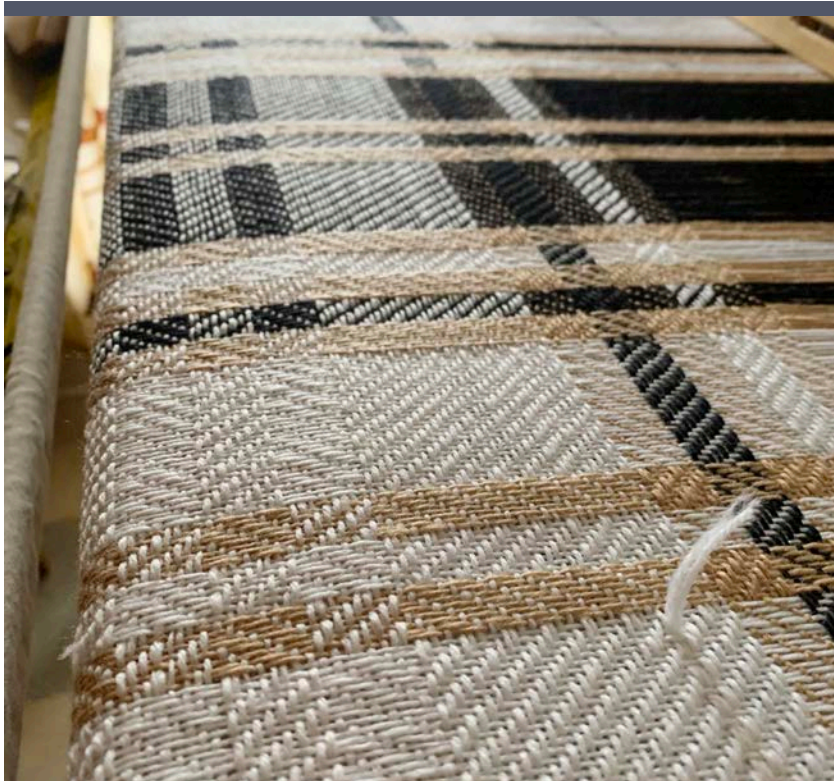
Performing the same motion for extended periods of time without interruption can create uncomfortable sensations. Repetitive motions happen when you are winding warp, sleying, tying on ends, sending shuttles back and forth, picking up warp



Cynthia doesn't need light from below when she weaves, but it helps her when she threads and sleys.

Photo by Cynthia Evetts





Side lighting may cast troublesome shadows during weaving, but it can be helpful in identifying weave structure inaccuracies.

strands, and handsewing. Think through ways to avoid constant repetition. On a rigid-heddle loom, try direct warping (see Resources) instead of winding, beaming, threading, and slewing stage by stage. Cynthia likes direct warping to keep tasks varied. She sets the sley hook down between slewing ends as she walks her warp from the peg to the loom. Tina takes breaks from weaving her current project by walking the warp for her next project between long hallway doorknobs.

#### SUSTAINED POSTURES

Just as constant leaning over can aggravate your back and staring can irritate your eyes, sustained gripping can cause hand discomfort. In general, the smaller the grip (for holding fibers, needles, and

other small tools), the greater the strain on your hands. Use larger tools when possible or enlarge handle grips by wrapping them with foam padding and nonslip tape. In addition to loosening your grip by enlarging the tool, try adding a rhythm in your weaving that includes letting go and shaking loose to give your hands a break.


#### VIBRATION OR JARRING

Large or small forces that cause joints to be stretched or compressed can eventually cause discomfort. Weaving actions, such as beating or using hand levers on a table loom, create impact that can cause wear and tear. Use only the force necessary when weaving. Often, we enjoy the sound of a good strong beat and overestimate what's necessary to

Performing the same motion for extended periods of time without interruption can create uncomfortable sensations.

get the job done. If force is required to attain a desired fabric density, use both hands or add a weight to the beater to obtain a strong beat without abusing your joints. Neoprene wrist wraps are available online and in pharmacies—they provide joint stability, promote good hand posture, and provide neutral warmth (body heat), properties that help reduce discomfort from repetitive motion and impact.

### *The Takeaway Message*

Pay attention to what your body tells you, from “I’m thirsty” to “My eyes need a break” to “I need to put this down for a minute.” Our bodies speak to us, and our brains translate the messages, but sometimes our will to do the work overrides the messages, and we press on despite discomfort. Remember the mantra, “Weave a little, walk away, and live to weave another day.” 

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*Together*, CYNTHIA EVETTS and TINA FLETCHER have accumulated 81 years of weaving, 76 years of occupational therapy practice, 45 years in higher education, and 18 years of friendship and shockingly similar interests.



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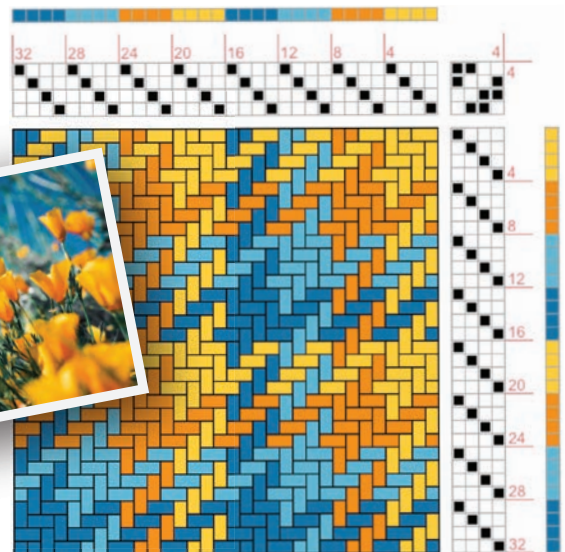


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Photo by Guðrún Bjarnadóttir

Icelandic wool yarn hand-dyed by Guðrún Bjarnadóttir using Nootka lupine for yellow and layering it with indigo for shades of green

# *Icelandic Textiles, Shaped by Nature*

MEGAN M. MACBRIDE



*Iceland is a subarctic island nation in the North Atlantic with a long textile history. This land of fire and ice has a stunning landscape of mountains, black sand beaches, glaciers, waterfalls, and lava fields covered in fragile moss. Permanently settled over 1,100 years ago, the island has been home to sheep and other domestic animals imported by Vikings since the ninth and tenth centuries. A thousand years of isolation and exposure to the harsh Icelandic weather and landscape shaped the Icelandic sheep breed, and Icelandic society and its economic fortunes have long been linked to these sheep and their wool.*

## ICELAND'S UNIQUE SHEEP

Icelandic sheep live a truly free-range lifestyle. After lambing season in spring, the flocks are set free to wander in the highlands all

summer. Unpenning sheep are thus found roaming throughout the island. Back home, farmers spend the summer growing hay to sustain their flocks during the long winter.

Iceland is not a grain-producing region, so sheep are pasture-fed in the summer and fed hay in the winter. Each fall, the community comes together for *réttir*, the annual sheep roundup. On foot, horseback, and all-terrain vehicle, farmers (supported by family and friends) scour the hillsides for sheep. The sheep are put into the center of large circular pens with pie-wedge sections. Each sheep is identified by its ear-notch pattern and ear tag and sorted into the appropriate pie-wedge section for that farm. After

several days of hard work, the sheep have all been found and divided up, and the community holds a big party, the *réttaball!* These traditional sheep-farming methods have remained largely unchanged for hundreds of years.

While Icelandic sheep are raised primarily for meat, wool provides modest secondary income. This breed, considered part of the North European short-tailed group, is dual coated, and Icelandic sheep come in an immense variety of colors and coat patterns. The coarse outercoat is called *tog*, and the fine inner wool is called *þel* (pronounced “thel”). Prior to industrialization, the *tog* and *þel* were separated by hand in a process called *að hæra* (“to pull out hair”). The long *tog* locks can be wavy or straight, and *tog* yarn was ideal for outer garments. The softer *þel* was used for items worn next to the skin. Postindustrial wool-processing machines could not separate *tog* and *þel*, so virtually all commercially available Icelandic wool yarn today is a mix of *tog* and *þel*. The wide range of colors is often used to creative advantage, with knitted colorwork items using the vast natural color range of Icelandic wool.

The Icelandic wool industry has had notable ups and downs, including the bankruptcy of the largest wool processing/yarn company, Álafoss, after the fall of the Soviet Union, which was one of Iceland’s major trading partners. Ístex, maker of the popular *lopi* yarns available worldwide, was established in 1986 to carry on the wool industry and is majority-owned by Icelandic farmers. Ístex buys wool directly from farmers and processes nearly all Icelandic wool in a scouring plant in

the northern town of Blönduós and at a spinning factory in Mosfellsbær, near Reykjavík.

A few mini mills have been established recently, and Ístex also does private-label production, so there are options for small-batch, farm-based yarns. For example, Uppspuni is a family-run, small-scale spinning mill in the south of Iceland. Owner Hulda Brynjólfssdóttir says, “I wanted to get more respect for the sheep and its wool. I saw also an opportunity to get more value for the wool.” She hopes to give other farmers an opportunity to transform their wool into yarn for their own use. “Many farmers are now talking about the wool, breeding for better quality, and even adding some colored sheep to their flock,” she says. The dual-coated nature of Icelandic wool has advantages: “My sock yarn is 100% Icelandic wool. I do not take any of the *tog* away. I use its strength to make extrastrong sock yarn,” Hulda says.

## LOCAL COLOR

Guðrún Bjarnadóttir teaches botany at the Agricultural University of Iceland and uses her botanical knowledge to create a line of naturally dyed Icelandic wool yarns called Hespa. Her studio, Hespuhúsið, is open for visits, and she gladly shares information on her dye methods. While the number of plant species found on the island is small compared to the European mainland, Guðrún can get a broad range of beautiful colors using local plants as well as some imported materials including indigo and madder. She collects her own dye materials from the countryside in the fall, carefully harvesting in a sustainable manner, and dyes Ístex yarn by hand in small batches using native and non-native plant species. The Nootka lupine was introduced to Iceland in the late 1970s to control erosion, and while fields of blue-purple flower spikes are enchanting, the plant is invasive.



Examples of very fine thread count handwoven wool apron cloth in Halldóra’s Room in the Icelandic Textile Museum

Photos by Megan M. MacBride unless otherwise noted



Guðrún gathers lupine leaves to make yellow, and she uses the root for beige dye. Spruce cones give beige or brown depending on the mordant. Other dye sources include rhubarb root, lichen, yarrow, and cow parsley. Guðrún teaches dye workshops, and a visit to Hespuhúsið is a delightful and educational experience.

“The history of colors in Iceland has always been colored with foreign plants,” says Guðrún. Before the import of madder, an important source of red worldwide, Guðrún explains that local options for red dye were limited: “We do have another way of getting red from Icelandic nature. That is to use the Iceland moss (*Cetraria islandica*) for a beige color that was changed into red with lots of old urine from cows.” Guðrún points out the drawbacks of this method: “Bad smell, many weeks of fermentation, and the color was not very nice and faded fast. We were probably very happy when we started importing the foreign madder root, *Rubia tinctorum*.”

Knitting is ubiquitous in Iceland, and handknitted items are available for purchase across the island. The

capital city, Reykjavík, hosts a large store run by the Handknitting Association of Iceland, jam-packed with piles of fluffy sweaters. The Icelandic *lopapeysa* sweater is an iconic piece of clothing, and most Icelanders have at least one. Craft, including knitting, has been a compulsory part of Icelandic elementary school education since 1936, and Icelanders have a long history of knitting both for pleasure and as an income source. Knitting has a historical association with the national independence movement, which ended centuries of Danish rule in 1944. As early as 1940, the Icelandic sweater was a popular souvenir, and exports of wool and handknitted items grew through the 1990s. With the collapse of herring stock in 1968 and growing unemployment, the wool market took on an even greater importance. The Handknitting Association was founded in 1977 with the goal of protecting the rights and income of handknitters. During peak export years, the fastest knitters made four to five sweaters per week! Outside of the capital, many local towns have a craft cooperative with handknitted items for sale.

## WEAVING ICELAND

While knitting is the most popular fiber art in Iceland, “weaving has always been a part of our culture and history,” says Herborg Sigtryggsdóttir, chairman of FÍV, the association of Icelandic weaving teachers and weavers. She explains, “For centuries, the weaving was done on stone-weighted looms used in the production of clothing, sails, and other useful goods, mostly made of wool.” One important woven textile was *vaðmál*, a heavy twill cloth that was used as legal currency when traveling to other countries as well as in Iceland. “The *vaðmál* was as important in trade then as fish in later years, our country’s main export product,” adds Herborg. Textile production was a cottage industry undertaken by women on their farms until the mid-1700s, when a trade monopoly instituted by Danish authorities introduced horizontal shaft looms and urban weaving workshops.

Modern Icelanders have access to weaving education through courses run by the Icelandic Handicraft Association as well as programs at



Handwoven table linen with inlay threads



Each fall the free-range Icelandic sheep are collected and sorted into pens like this before shearing.

Photo by Monikap from Pixabay

Photo by Andreas64 from Pixabay



Icelandic sheep are allowed to roam freely until it's time for shearing.

vocational secondary schools and universities. Interest in the textile arts is fostered through compulsory handicraft education in elementary schools. All children learn to knit, and weaving is taught in some schools. “Textiles are deeply rooted in the culture of the nation, rooted in history, occupational culture, and the arts. The subject is based on a long-standing handicraft tradition,” says Ásta María Reynisdóttir, senior advisor in Iceland’s Ministry of Education and Culture.

Herborg Sigtryggisdóttir notes, “We are seeing increasing interest in handweaving, both from those with a lot of experience and also [students] new to weaving. Classes in handweaving fill up quickly, and there are some independent groups/studios of handweavers.” The guild has a membership of about 70 (Iceland’s total population stands at about 370,000). According to Herborg’s recent survey of Icelandic weavers, half of them weave for their own use or for gifts, a third sell to local clientele, and only two weavers sell to the tourist market.

Local wool yarns are primarily designed for knitting, so many weavers source yarn from abroad.

#### PRESERVATION AND STUDY

The small town of Blönduós in the north is the textile center of the country. In addition to the Ístex wool plant, it is also home to the Icelandic Textile Museum and the Icelandic Textile Center. A striking modern building houses the museum, which features exhibits on wool processing, spinning, weaving, handmade knitted and woven goods, and Icelandic national costumes. The Halldórustofa (“Halldóra’s Room”) section of the museum houses the archives of Halldóra Bjarnadóttir, who founded the Wool and Textile College and served as promoter of Icelandic wool and handicraft for most of her very long life (1873–1981). The Icelandic Textile Center focuses on education and innovation in textiles, and it runs a residency program open to domestic and international artists working in fiber media.

The rich textile history of this amazing country is yet another

reason to visit, in addition to stunning natural beauty, top-notch cuisine, and relaxing geothermal pools. While most visitors will base their stay in Reykjavík and the south of the country, fiber lovers should consider the drive north to Blönduós. Farm stays are popular accommodations that offer a unique opportunity to connect with local farmers to learn more about Icelandic agriculture and traditions. Just watch out for free-range sheep on the road! 

#### RESOURCES

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———. “From Wool to Clothing: A Virtual Exhibition for Primary School Children.” Virtual exhibition, 2020. [textile.is/wp-content/uploads/2021/05/Ull-i-fat-vefsyning\\_english.pdf](https://textile.is/wp-content/uploads/2021/05/Ull-i-fat-vefsyning_english.pdf).

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Smith, Michèle Hayeur. “Weaving Wealth: Cloth and Trade in Viking Age and Medieval Iceland.” In *Textiles and the Medieval Economy: Production, Trade, and Consumption of Textiles, 8th–16th Centuries*, edited by Angela Ling Huang and Carsten Jahnke, 23–40. Oxford: Oxbow Books, 2015.

MEGAN M. MACBRIDE is a scientist by day and a weaver by night in Upstate New York.





Photos by Matt Graves

Karin's bag woven using paper yarn in the weft

# Spinning and Weaving Paper

KARIN BORDEN



*We all recycle: plastic, cans, paper. Humans have also recycled cloth for centuries, sometimes out of necessity and other times because the cloth held memories or value. Longtime readers of Handwoven will recall many recycling ideas featured in past issues.*

Recycling cloth in weaving is one thing, but what about paper weaving? Many years ago, I took a workshop on *shifu*, a Japanese paper-weaving technique. In Japan, they use mulberry paper cut into ¼-inch strips and spun into a fine yarn for weaving clothing. In the workshop, we not only got to spin mulberry paper, but we also explored other paper-spinning options, such as newspaper (too messy) and tissue paper.

The paper of old sewing patterns worked best, but ordinary wrapping tissue also worked well. We found that paper with patterning can give a little color and interest to the yarn.

Flash forward to when I was looking for project ideas, and a friend suggested paper weaving. That made me think of *shifu*. Having sewn garments all my life, I had plenty of old sewing patterns to choose from. Unused sheets work best, but used

sheets can be smoothed out and folded for cutting into strips with a rotary cutter. The tiniest dab of a glue stick will join the strips into longer strips. I used the absolute lowest speed on my spinning wheel and spun the paper into a fine yarn, but a fringe twister or a hand-cranked bobbin winder can also be used to twist the paper.


After cutting and spinning for a few days, I had enough yarn for my project, a small purse. I picked a very simple twill from *A Weaver's Book of 8-Shaft Patterns* (see Resources). I chose 8/2 black cotton for the warp, sett widely at 18 ends



per inch in the reed, to show off the handspun paper weft and added two red stripes to perk up the color scheme. Weaving progressed quickly, and after weaving the required fabric for the bag, I had more than enough paper yarn for another—this time with brown accent stripes. I finished off the paper yarn by weaving a sample for my records.

The bags' construction was quite simple; the only difference compared to how I sew cloth bags was to fuse the interfacing to the lining instead of the main fabric—I did not want to incinerate my paper fabric with my iron! I used coordinating cotton left over from quilting projects for the lining and buttons left over from handwoven garments. For the red-striped bag, I used the right side of my weaving, and for the brown bag, I used the wrong side because it showed off the stripes better.

If you would like to try your hand at paper weaving, mulberry paper for spinning is available from several online sources—or you can always use my method and recycle!

**Note:** To show off your paper yarn, choose a simple pattern with large weft floats. If you want a complicated pattern, sett your warp yarn as usual and use paper yarn simply as background. That looks nice, too. 

**RESOURCES**

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*For over 40 years, KARIN BORDEN has been spinning and weaving for clothing and small bags, one of which was featured in Handwoven November/December 2016.*



*Left:* To better show off the stripes, Karin used the wrong side of her fabric for the brown bag. *Right:* Several samples woven by Karen using different papers as weft. *From top to bottom:* Sewing pattern paper, newspaper, mulberry paper, and wrapping paper







# Spatial Overlap

OZANA GHERMAN

## STRUCTURE

Block weave with supplemental weft.

## EQUIPMENT

8-shaft loom, 26" weaving width; 12-dent reed; 5 shuttles and bobbins.

## YARNS

**Warp:** 8/4 cotton (1,680 yd/lb; Maurice Brassard; Weaver House), #4275 Charcoal, 304 yd; #1451 Ivoire, 300 yd.

**Weft:** 8/4 cotton, #100 Naturel, 121 yd. Linen slub (3,700 yd/lb; Weaver House), Natural, 202 yd.

## WARP LENGTH

302 ends 2 yd long (includes floating selvages; allows 3" for take-up, 43" for loom waste and sampling; loom waste includes fringe).

## SETTS

**Warp:** 12 epi (1/dent in a 12-dent reed).

**Weft:** 10 ppi (1 pick includes both wefts).

## DIMENSIONS

**Width in the reed:** 25 $\frac{1}{2}$ ".

**Woven length:** (measured under tension on the loom) 26".

**Finished size:** (after wet-finishing) 24 $\frac{1}{2}$ " × 23 $\frac{1}{2}$ " with  $\frac{3}{4}$ " fringe.

*Dom Hans van der Laan (1904–91) was an acclaimed architect, theorist, and monk whose thinking on architecture is highly influential in how modern architects interpret space. According to van der Laan, to measure space is to understand the expressiveness of architecture, and how we relate to manufactured form is how we appreciate the underlying principles of everything around us. Based on his studies of the golden ratio, van der Laan developed his own ideal proportion (3:4) for architecture and the concept of the plastic number, which is a three-dimensional expression of the golden ratio.*

The 3:4 composition is found in many buildings and applied to multiple aspects of those buildings. Van der Laan viewed symmetry as more than two identical halves, describing it as the proportion between the sizes of the parts of a building at all scales. These principles were fundamental, according to van der Laan, in reading the harmony in our surrounding environment. My project, *Spatial Overlap*, is an interpretation of van der Laan's thinking on composition, using the structure of weaving to illustrate the consonance between dimensional forms.

**1** Wind a warp of 300 ends (150 ends of each color) 2 yd long. For ease in warping, hold 2 ends together (1 Charcoal, 1 Ivoire), separated by your fingers to prevent twisting. Wind 2 additional ends of Charcoal and set them aside. Warp the loom using your preferred method following the draft in Figure 1. Centering for a weaving width of 25 $\frac{1}{2}$ ", sley 1 per dent in a 12-dent reed. Sley the floating selvages through empty dents on each side of the warp and weight them over the back beam.

**2** Wind a bobbin with Linen slub and four bobbins with 8/4 cotton (the extra bobbins and shuttles are for the supplementary discontinuous weft). Note that you have threaded four A blocks and three B blocks. There are three blocks in the treadling: A, B, and C. Two drafts are provided, a standard draft that uses 12 treadles and a skeleton draft that uses 8 treadles. Allowing at least 3" of unwoven warp for fringe, spread the warp with scrap yarn.

**3** Leave a tail 3 yd long of the Linen slub for hemstitching. Following the draft in Figure 1, weave 4 picks of treadling block A using Linen slub weft, making a full pass for each pick; in the same shed, add supplementary cotton discontinuously within the three B threading blocks only. Use the tail to hemstitch in groups of 4 warp ends.

**4** Continue weaving following the draft in Figure 1, treadling block A for 7" with the Linen slub weft, making a full pass on each pick and adding the supplementary cotton in the same shed within the three B threading blocks. Shift to treadling





## HEDDLE COUNT

Shaft 8	48
Shaft 7	48
Shaft 6	48
Shaft 5	48
Shaft 4	27
Shaft 3	27
Shaft 2	27
Shaft 1	27
<b>Total</b>	<b>300</b>

## 1. STANDARD AND SKELETON DRAFTS

12-treadle standard tie-up															
			12-treadle standard tie-up												
			1	2	3	4	5	6	7	8	9	10	11	12	
12x A			8	8				8						8	
9x B			7	7				7						7	
3x A			6	6	6	6						6		6	
			5	5	5						5			5	
					4				4	4	4			4	
					3			3	3	3				3	
				2			2			2	2			2	
				1			1			1	1			1	

## 8-treadle skeleton tie-up


								8-treadle skeleton tie-up												
								1	2	3	4	5	6	7	8					
								8						8						
								7						7						
								6			6									
								5	5											
														4	4					4
														3	3					3
													2							2
													1							1

- 8/4 cotton, Ivoire
- 8/4 cotton, Charcoal
- floating selvedge
- Linen slub: full-width pick
- 8/4 cotton: full-width pick
- B 8/4 cotton: supplementary/discontinuous in threading blocks B
- A 8/4 cotton: supplementary/discontinuous in threading blocks A

**Note:** The skeleton tie-up will not work on a countermarch loom.

block B for 4" using Linen slub followed by the 8/4 cotton in the same shed, taking both wefts from selvedge to selvedge. Then treadle block C for 4", adding the supplementary weft discontinuously within the four A threading blocks. Treadle block B again with both wefts for 4", taking the two wefts from selvedge to selvedge. Finish with treadling block A for 7", using Linen slub weft for a full pass and the 8/4 cotton in the same shed within the three B threading blocks. Hemstitch as you did at the beginning.

**5** Leaving at least 3" for fringe on both ends, cut the fabric from the loom. Trim the fringe ends to 1" or prepare a twisted fringe.

**6** Wet-finish in warm water by gently agitating and then leaving the runner to soak for 20 minutes. Line-dry. Press. 

## RESOURCES

Chandler, Deborah. *Learning to Weave*. Loveland, CO: Interweave, 1995.  
 Voet, Caroline. "Dom Hans van der Laan." [domhansvanderlaan.nl/theory-practice/](http://domhansvanderlaan.nl/theory-practice/).

**OZANA GHERMAN** is an emerging textile artist whose work explores the intersection of art, craft, and architecture.



# Palm Springs Cocktail Carpets

JENNIFER E. KWONG



## STRUCTURE

Plain weave and huck lace.

## EQUIPMENT

3-shaft loom, 6" weaving width; 12-dent reed; 1 shuttle; 2 bobbins.

## YARNS

**Warp:** 8/4 cotton (1,680 yd/lb; Maurice Brassard), #3161 Jaune Or, 68 yd; #5209 Crème, 66 yd; #5981 Navy, 24 yd.  
**Weft:** 8/4 cotton, #3161 Jaune Or, 27 yd; #5209 Crème, 60 yd.

## WARP LENGTH

79 ends 2 yd long (allows 5" for take-up, 25" for loom waste; loom waste includes fringe for first and last cocktail carpets).

## SETTS

**Warp:** 13.4 epi (1 end/dent with every 8th thread doubled in a 12-dent reed).  
**Weft:** 13 ppi.

## DIMENSIONS

**Width in the reed:** 5<sup>1</sup>/<sub>2</sub>".  
**Woven length:** (measured under tension on the loom) 42"; 5<sup>1</sup>/<sub>4</sub>" per carpet plus interstitial fringe.  
**Finished size:** (after wet-finishing and hemming) six cocktail carpets, each 5" x 6" including fringe.

*Many years ago, when I was an industrial design student,* I took several architecture art history classes as my electives. The lectures were a welcome respite from my engineering classes. Once those classes were over, I never gave architectural art history much thought—until I came across *Handwoven's* call for architectural-themed projects. The call for submissions came at the perfect time. My loom had been naked and idle for weeks; I was in a weaver's rut. This was just the challenge I needed to get going again!

I recalled how much I'd enjoyed studying the International Style, developed in the 1920s and 1930s. Buildings in the International Style are characterized by clean rectilinear lines, repetition of forms, and lack of ornament. *How serendipitous! It's so well suited to weaving,* I thought. I envisioned a classy, minimalist, woven design. As I dressed the loom with a sample warp, my brain buzzed with ideas. White on white! Thick and thin! Repetition of evenly spaced elements! There seemed to be endless ways to translate the style into weaving.

Like all weavers, I look forward to the moment when the web is unrolled from the cloth beam. Imagine my disappointment as I unrolled my sample, revealing the fabric equivalent of a "sad trombone" sound. The magic I'd been hoping for was not there. The result was nice but neither innovative nor interesting.

I decided to rethink my approach. My favorite design aesthetic, mid-century modern, came to mind. *Surely, there must have been some interesting architecture going on at that time,* I thought. *But why hadn't we studied mid-century architecture in school?* A quick Google search confirmed that yes indeed, there is a mid-century architectural style. Hooray! This gleeful moment was followed by a sobering realization:

we hadn't studied it because—at that time—it would have been *too recent* to be considered history!

What I love most about mid-century modern is the way color and playfulness meet restraint and simplicity. My design was inspired by the homes of Palm Springs, California. My goal was to capture the fun, frivolity, and lightness of the mid-century-modern style. I focused on reproducing elements that would translate through weaving: clean lines, the cheery colors of painted doors, asymmetry of the structures, and the distinctive look of breeze blocks.

**1** Wind a warp of 79 ends 2 yd long following the warp color order in Figure 1. Warp the loom using your preferred method following the draft, Figure 2. Centering for a weaving width of 5<sup>1</sup>/<sub>2</sub>", sley 1 end per dent in a 12-dent reed. Where the draft indicates 2 consecutive ends on shaft 1, sley them together in the same dent but thread them in their own heddles.

**2** Wind bobbins with each of the weft colors. Spread the warp with scrap yarn.



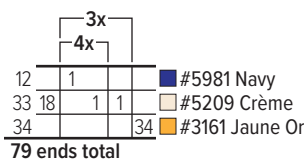




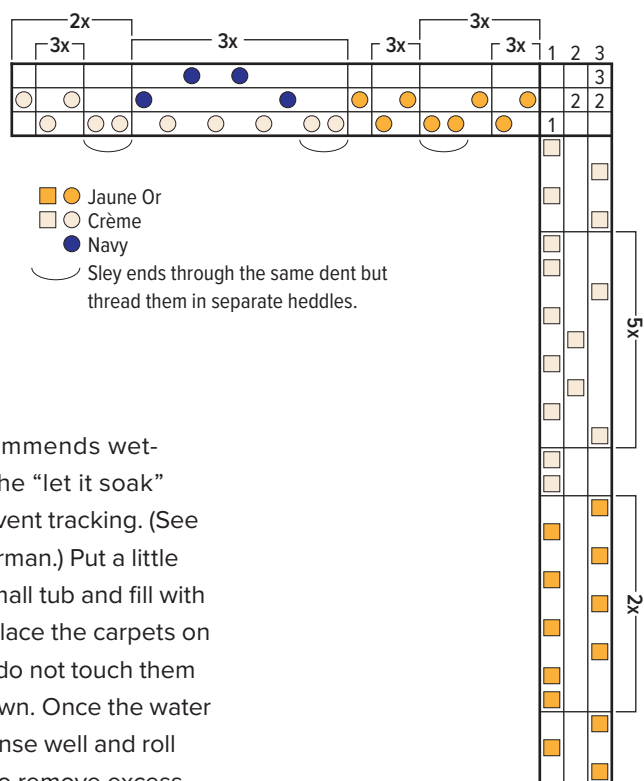
## HEDDLE COUNT

Shaft 3	6
Shaft 2	30
Shaft 1	43
<b>Total</b>	<b>79</b>

## 1. WARP COLOR ORDER



## 2. DRAFT



**3** Leaving a tail 24" long for hemstitching, begin the pattern treading following the draft in Figure 2. Start your first pick by entering the shed from the right (Jaune Or) side. This way, your hemstitching tail will match the fringe color.

**4** After pick 5, beat but do not change sheds. Wrap the shuttle around the outer selvedge thread and reenter the same shed. Repeat this each time the draft indicates 2 picks in a row on treadle 1.

**5** Use the tail to hemstitch over the first 3 picks in groups of 3 warp ends, counting the doubled warp ends as one.

**6** Continue weaving following the draft. To reduce bulk, use a split-ply method when changing weft colors (see Resources). Hemstitch as you did at the beginning.

**7** Weave scrap yarn or insert spacers for 2", then repeat steps 3 through 6 until you've made 6 cocktail carpets. If you're using a table loom, you'll probably be able to squeeze in a 7th one.

**8** Leaving at least 1" for fringe on both ends, cut the fabric from the loom. Cut between each carpet to separate and remove the scrap yarn.

**9** Jennifer recommends wet-finishing using the "let it soak" approach to prevent tracking. (See Resources, Alderman.) Put a little detergent in a small tub and fill with very hot water. Place the carpets on the surface and do not touch them or push them down. Once the water has gone cold, rinse well and roll them in a towel to remove excess moisture. Dry flat.

**10** Press and trim fringe to ½".



## RESOURCES

- Alderman, Sharon. "Finishing Handwoven Cotton Fabrics." *Handwoven Presents How to Weave with Cotton*. handwovenmagazine.com/library/55740922.
- Dixon, Anne. *The Handweaver's Pattern Directory*. Fort Collins, CO: Interweave, 2007.
- Hill, Elisabeth. "Team Colors Weave-Along: Sidelines Coaching for Better Weaving." December 12, 2018. handwovenmagazine.com/team-colors-weave-along-sidelines-coaching-for-better-weaving.

**JENNIFER E. KWONG** is a Canadian designer/illustrator. Follow her on Instagram @jenniferekwong.





# Square Dance Runner

SARAH JACKSON

## STRUCTURE

Atwater-Bronson lace.

## EQUIPMENT

8-shaft loom, 23" weaving width; 12-dent reed; 2 shuttles.

## YARNS

**Warp:** 14/2 linen (2,450 yd/lb; Euroflax; Lofty Fiber), Navy and Marine Blue, 816 yd each.

**Weft:** 14/2 linen, Navy and Marine Blue, 591 yd each.

## OTHER SUPPLIES

Fray Check.

## WARP LENGTH

408 ends 4 yd long (includes floating selvages; allows 10" for take-up and 39" for loom waste; loom waste includes fringe).

## SETTS

**Warp:** 18 epi (1-2/dent in a 12-dent reed).

**Weft:** 18 ppi.

## DIMENSIONS

**Width in the reed:** 22 $\frac{1}{2}$ ".

**Woven length:**

(measured under tension on the loom) about 95".

**Finished size:** (after wet-finishing) 20" × 92" plus 4" fringe on each end.

*On a recent trip with my three sisters*, I mentioned that I thought the color of the walls in our rental was an odd choice given the colors of wood and stone used throughout the house. None of them had even noticed the color; maybe observing color and pattern everywhere truly is an inherent part of being a weaver!

Concentric patterns appeal to me, and I've long admired the squares often seen on vintage ceiling tiles. That image was in my mind as I began to think about a project with an architectural theme. *A Weaver's Book of 8-Shaft Patterns* includes a photograph of concentric squares from *Versatile Bronson* by Dorothy S. Burton, and I wondered if squares of differing sizes could be woven in various combinations along the length of the fabric. Yes, they can!

I chose a combination of two blues for a subtle, dramatic look. As I wove the runner and my feet traveled back and forth over the treadles, it felt a bit like dancing; thus, the name Square Dance Runner. The Euroflax linen was a joy to weave, and I loved weaving the runner. I hope you will, too.

**I** Wind a warp of 406 ends 4 yd long, 203 ends each of Navy and Marine Blue. For ease in warping, hold 2 ends together (1 Navy, 1 Marine Blue) separated by your fingers to prevent twisting. Wind 2 additional ends (1 of each color) to be used as floating selvages and set them aside. Warp the loom using your preferred method following the draft in Figure 1. Centering for a weaving width of 22 $\frac{1}{2}$ ", sley 1-2 per dent in a 12-dent reed for a total of 18 epi. Sley the floating selvages through empty dents on each side of the warp, maintaining the color sequence, and weight them over the back beam.

### *Note about adjusting the runner's length*

The length of the runner can be varied: Each of the squares finishes to a length of about 6", so one or more can be omitted to shorten the runner.







**2** Wind bobbins with each of the weft colors. Leaving at least 7" of unwoven warp for fringe, spread the warp with scrap yarn.


**3** Following the color order in the draft and leaving a tail 6" long of each weft color, weave several picks and then run a thin line of Fray Check over the first pick. Allow to dry completely. If you prefer, you could also hemstitch both ends on the loom rather than using Fray Check to secure the edges.

**4** Continue weaving following the draft in Figure 1. The tie-up and

treadling are arranged so that you can use two feet to treadle some picks, as lifting seven shafts with one foot can be difficult. Step on two treadles at the same time when indicated.

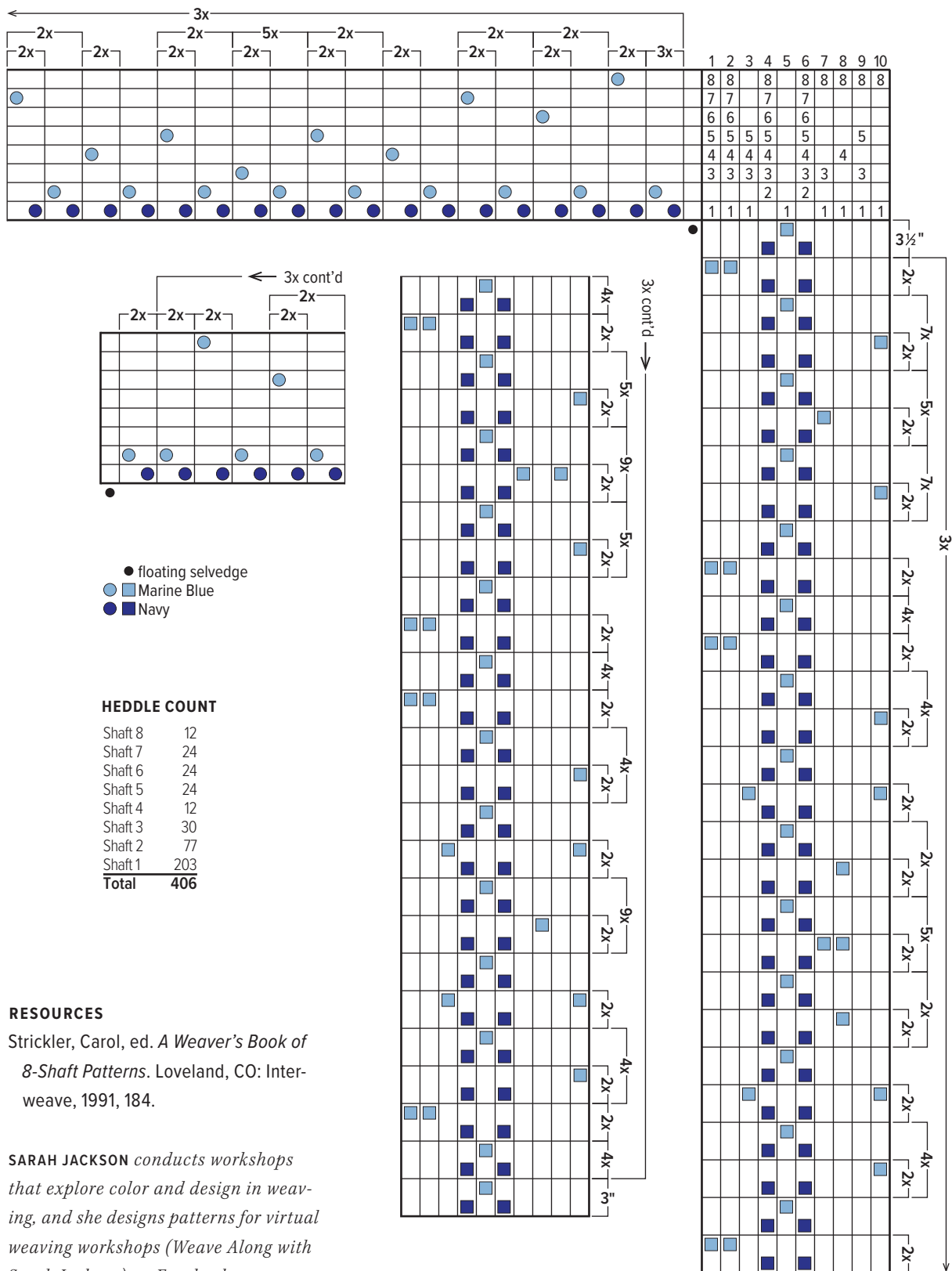
**5** Leaving at least 7" for fringe on both ends, cut the fabric from the loom. Trim the fringe ends to 6". Prepare a twisted fringe using 10 ends in each fringe and incorporating the two weft tails on each end in the fringe.

**6** To prevent tracking in the plain-weave areas of the runner, fill the washing machine with hot

water and a small amount of mild detergent. Agitate the water briefly to disperse the detergent. Stop the washer. Gently lay the fabric on top of the water. Do not push it into the water. Leave undisturbed for 24 hours. Drain the water. Run the heavy (lots of agitation) wash cycle with hot water. Dry for 10 minutes in a warm dryer with a terry-cloth towel. While the runner is still quite damp, press it with a moderately hot iron on the wrong side (the side with the weft floats on the surface) until dry. 



1. DRAFT



RESOURCES

Strickler, Carol, ed. *A Weaver's Book of 8-Shaft Patterns*. Loveland, CO: Interweave, 1991, 184.

SARAH JACKSON *conducts workshops that explore color and design in weaving, and she designs patterns for virtual weaving workshops (Weave Along with Sarah Jackson) on Facebook.*

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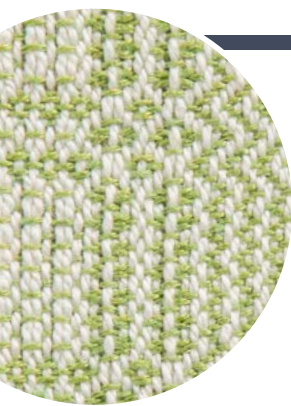
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# Rosebud Trellis Fingertip Towels

MALYNDA ALLEN

## STRUCTURE

Twill.

## EQUIPMENT

4-shaft loom, 15" weaving width; 12-dent reed; 1 shuttle.

## YARNS

**Warp:** 8/2 cotton (3,360 yd/lb; Georgia Yarn Company), Natural, 1,526 yd.

**Weft:** 18/3 linen (2,961 yd/lb; Gist Yarn), Mint, Arctic, Peacock, Lavender, and Sea Glass, 259 yd each.

## WARP LENGTH

339 ends 4½ yd long (includes floating selvages; allows 12" for take-up, 37" for loom waste and sampling). **Note:** To weave additional towels, add 25" to the warp length per towel.

## SETTS

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

**Weft:** 26 ppi.

## DIMENSIONS

**Width in the reed:** 14¾".

**Woven length:**

(measured under tension on the loom) 113", or about 22½" per towel.

**Finished size:** (after wet-finishing and hemming) five towels, about 13" × 18" each.

*Just before Christmas, my husband and I picked up a four-shaft, 22-inch Leclerc Artisanat loom from about 1970 that had been rescued from an estate sale. He helped me restore it, and I eagerly looked forward to weaving on it.*

I wanted to weave something resembling a damask or satin but on four shafts. I perused the pages of Marguerite Porter Davison's *A Handweaver's Pattern Book* and found this twill design. After reducing the repeats, adjusting the tie-up, and adding a border, I decided it would work well for my "new" loom's maiden voyage.

The diamond twill pattern resembles a trellis framing windows. Sections of the design remind me of tiny rosebuds, and when I treadle only the rosepath portion, I see roses climbing bricks.

I chose soft cotton for the warp and colorful, slightly slubby linen for the weft, giving the towels a nice hand. Whether you choose to reserve these for guests or use them in the kitchen, they will add a touch of luxury to your home.

**1** Wind a warp of 337 ends 4½ yd long. Wind 2 additional ends to be used as floating selvages and set them aside. Warp the loom using your preferred method following the draft in Figure 1. Centering for a weaving width of 14¾", sley 2 ends per dent in a 12-dent reed. Sley the floating selvages through empty dents on each side of the warp and weight them over the back beam.

**2** Wind a bobbin with the first weft color. Spread the warp with scrap yarn.

### *Napkins instead of towels?*

The warp for two towels will make three napkins—and yes, Malynnda did weave this. It works! (Warp length of 50" yields three napkins, about 15" each under tension on the loom.) Weaving only 7 repeats instead of 12 will give you nice square napkins. Wet-finished and hemmed, the napkins measure about 13" × 13".

**3** Weave the hem following the draft, Figure 1, weaving the double picks in the same shed to mark your fold lines for the hem. Weave the border.

**4** Continue weaving following the draft for 12 repeats or about 19". Weave the balance and border. Weave the hem as shown in the draft. Your towel should measure about 22½" under tension on the loom.

**5** Weave a couple of picks of contrasting yarn to separate the towels. Weave four more towels in the remaining four weft colors. Weave a few picks of scrap yarn in a contrasting color to secure the weft.



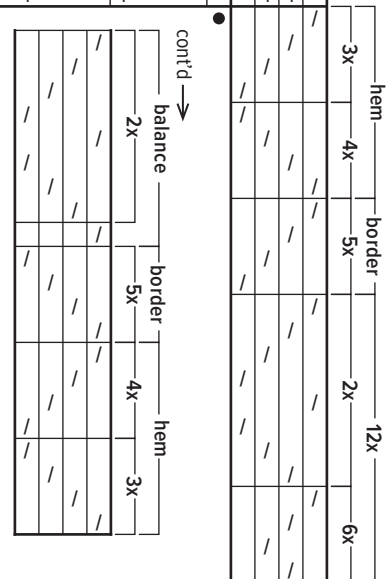
**HEDDLE COUNT**

Shaft 4	85
Shaft 3	126
Shaft 2	84
Shaft 1	42
<b>Total</b>	<b>337</b>

**1. DRAFT**


5x				2x				6x				7x				2x				5x				1	2	3	4
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
3				3				3	3			3				3				3				3			
2				2		2		2				2		2		2				2				2		2	2
1				1	1			1				1	1			1				1				1	1		

● floating selvage



**6** Remove the towels from the loom. Zigzag stitch the ends of each towel.

**7** Machine wash and tumble dry until damp-dry. Press. Allow to dry. Cut the towels apart along the contrasting threads.

**8** Turn under hems along doubled picks, enclosing the raw edge. Press. Sew hems by hand or machine. 

**RESOURCES**

Davison, Marguerite Porter. *A Handweaver's Pattern Book*. Ninth printing, rev. ed. Swarthmore, PA: John Spencer, 1971, 40.

*A mother of nine*, MALYNDA ALLEN enjoys welcoming guests into her home.









# Woven Mosaics

JAN JOSIFEK

## STRUCTURE

Twill.

## EQUIPMENT

6-shaft loom, 26" weaving width; 12-dent reed; 2 shuttles.

## YARNS

**Warp:** 10/2 pearl cotton (4,200 yd/lb; Silk City), #010 Pure White, 1,320 yd; #002 Black, 185 yd.

**Weft:** 10/2 pearl cotton, #002 Black, 812 yd.  
20/2 pearl cotton (8,400 yd/lb; UKI), #07 Black, 166 yd.

## WARP LENGTH

602 ends 2½ yd long (includes floating selvages; allows 5" for take-up, 24" for loom waste, and 7" for sampling).

## SETTS

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

**Weft:** 24 ppi.

## DIMENSIONS

**Width in the reed:** 25½".

**Woven length:** (measured under tension on the loom) 27" per gamp; 54" total.

**Finished size:** (after wet-finishing and hemming) two gamps, 23" × 24" each.

*Geometric mosaic tiling is a favorite architectural decoration of mine.* While many of the motifs have deeper cultural meanings that might not be understood by those outside of that culture, the beauty itself needs no explanation. This symbolic imagery, where individual pieces compose a unified whole, lends itself perfectly to patterned weaving.

Weaving a gamp is a magical experience for a weaver. Unexpected patterns emerge as the treadling changes from one motif to the next, giving a nearly unlimited number of ideas—the perfect format for a woven mosaic.

This project was initially inspired by an 8-shaft gamp in *Weave a Weave* by Malin Selander. That gamp required 10 shafts to allow for plain weave between 8-shaft motifs. I wondered if I could develop a 6-shaft twill gamp and use shafts 7 and 8 for plain weave. I chose 6-shaft twills because they are a favorite of mine. They provide a profile for developing block weaves, such as Bronson lace and summer and winter, using the one or two additional shafts (for those with an 8-shaft loom) for ground. Other block weaves, such as rep, are easily derived from the twill patterns.

After weaving several samples, I found that the plain-weave sections in the warp caused differential tension when placed next to the twills. Not having a second warp beam, I changed the pattern separation sections in the warp to twill but treadled plain-weave separations. I arranged the sections so that each side looked like a reflection of the other. I used black and white for clarity of pattern and threaded 11 individual pattern sections, with the first and last patterns identical for symmetry. You can weave one hundred patterns with this gamp setup (with more variations on the back) on only 6 shafts!

## Weaving tips

When weaving 6-shaft twills on a loom with more than six shafts, Jan avoids having to use floating selvages by threading the first and last ends of her warp on shaft 7 and tying up every other treadle to include shaft 7.

**1** Wind a warp of 600 ends 2½ yd long following the warp color order in Figure 1. Wind 2 additional ends of Black to be used as floating selvages and set them aside. Warp the loom using your preferred method following the draft in Figure 2. Centering for a weaving width of 25½", sley 2 per dent in a 12-dent reed. Sley the floating selvages through empty dents on each side of the warp and weight them over the back beam (see Weaving tips).

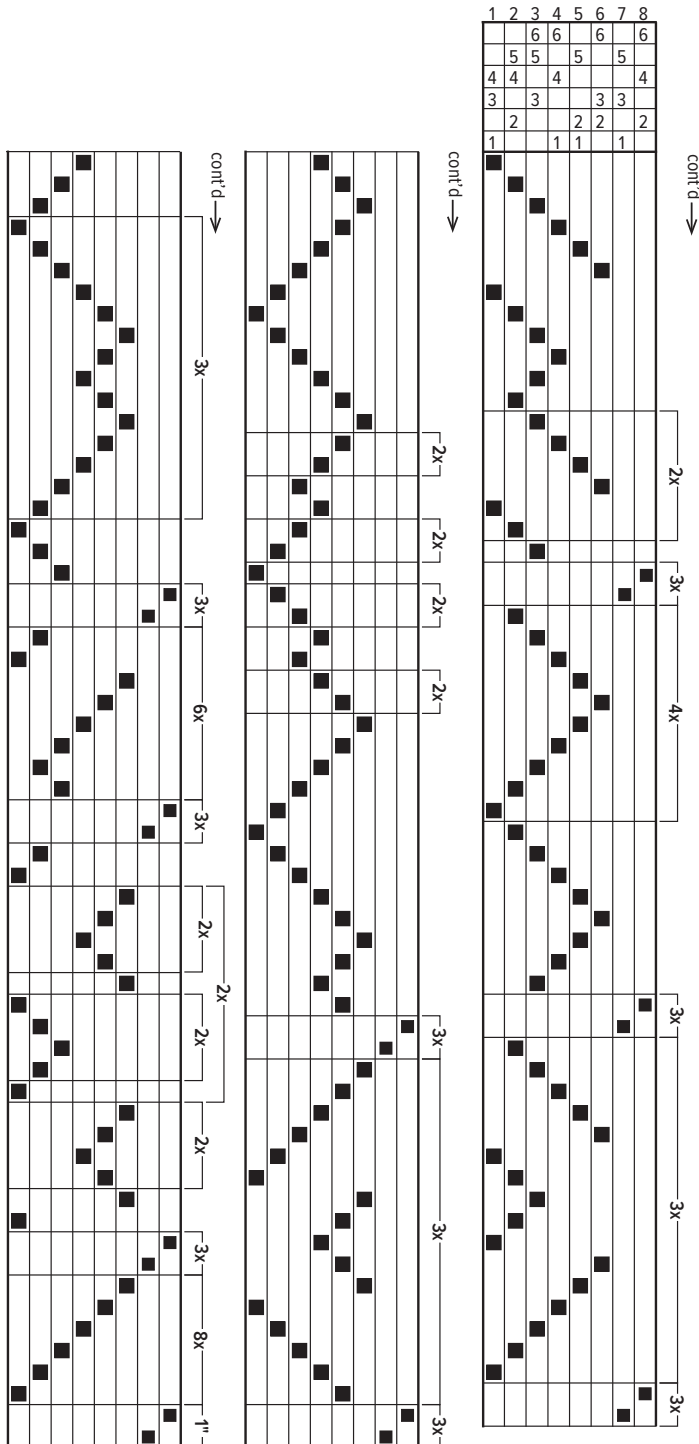
**2** Wind bobbins with each of the weft yarns. Spread the warp with scrap yarn.

**3** Weave 1" of plain weave with the 20/2 cotton. Continue weaving following the draft in Figure 2, using the 10/2 cotton for





## 2. DRAFT (CONTINUED)



twill and the 20/2 cotton for plain weave for the extent of the draft, and ending with 1" of plain weave in 20/2 cotton.

**4** Weave 2 picks of plain weave with scrap yarn between gamps. Repeat step 3 for the second gamp.

**5** When you have completed the weaving, weave 4 or 5 picks of plain weave with scrap yarn to protect the weft, then remove the fabric from the loom. Gently pull the scrap yarn from between your woven pieces and the row of scrap yarn preceding the first row of plain weave at the beginning and end, then zigzag stitch the first row of plain weave for the hems. Cut the gamps apart between the rows of zigzag and cut the loom waste from each end.

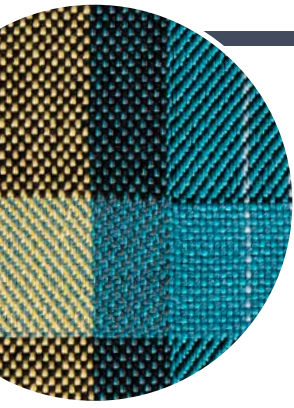
**6** Wet-finish in cool water with a mild detergent, then rinse, spin out the excess water, and line-dry. Press while still damp. Fold the hems under  $\frac{1}{4}$ " then fold again another  $\frac{1}{4}$ ". Stitch by machine or hand.

### RESOURCES

Selander, Malin. *Weave a Weave*. Stockholm, Sweden: LTs förlag, 1986, 28–30.

*JAN JOSIFEK has been weaving for over 30 years and spinning since just after the turn of the century. She especially enjoys weaving sweaters with her handspun yarn.*





# Santorini Blankets

JANIS ECKERT AND SHEILA O'HARA

## STRUCTURE

Basketweave and twill.

## EQUIPMENT

8-shaft loom (optional 10-shaft loom for woven selvages), 40" weaving width; 12-dent reed; 1 shuttle; 4 bobbins.

## YARNS

**Warp:** 10/2 pearl cotton (4,200 yd/lb; UKI), #19 Medium Grey, 1,206 yd; #148 Caribbean, 1,620 yd; #94 Tyrol, 432 yd; #141 Silver, 540 yd; #46 Champagne and #113 Yellow, 243 yd each.

**Weft:** 10/2 pearl cotton, #116 Black, 3,685 yd; #19 Medium Grey, 1,048 yd; #48 Dark Turquoise, 873 yd.

**Note:** #94 Tyrol is discontinued. Try #2 Light Turquoise or #36 Poplin as a substitute.

*Authors' note: For 15 years, Janis enjoyed taking regular weaving classes with Sheila for both the productivity of weaving but also the camaraderie of the in-person class. Then in 2020, the COVID-19 pandemic resulted in nearly two years of canceled classes. A reunification in 2022 meant a celebration, and what better way to celebrate than with a collaborative weaving project?*

To commemorate our reunion, we wanted to design a blanket using various textures resembling those in a vintage blouse. Anticipating a hot summer, as we worked on the design, we imagined the Aegean Sea breezes on the island of Santorini and used those imaginings for inspiration. We chose cool colors from the island's buildings, volcanic soil, and sea. We incorporated the unique warp-stripe pattern in the blouse sample that mimics the receding columns and descending steps in Greek architecture. Squares formed by the intersection of wide warp and weft stripes give the feeling of the cube-shaped houses nestled on the hillsides of Santorini.

We wove the blankets on Janis's new-to-her 16-shaft dobby loom, setting the 10/2 cotton warp at 24 ends per inch for a soft, light-weight fabric. Knowing that winding a complicated striped warp was going to take some time, we decided to make the warp long enough for four blankets. We enjoyed taking turns winding the warp, dressing the loom, and pegging the dobby bars. The fun continued with sharing the warp and weaving the colorful blankets.

**1** Wind a warp of 952 ends 4½ yd long following the warp color order in Figure 1. This includes 8 ends to be used as woven

## WARP LENGTH

952 ends 4½ yd long (includes doubled woven selvages with 10 shafts or quadrupled floating selvages each side with 8 shafts; allows 12" for take-up, 33" for loom waste).

**Note:** To weave additional blankets, add 65" to the warp length per blanket.

## SETTS

**Warp:** 24 epi (2/dent in a 12-dent reed with selvages sleyed 4/dent).

**Weft:** 20 ppi for body; 26 ppi for hems.

## DIMENSIONS

**Width in the reed:** 39½".

**Woven length:** (measured under tension on the loom) 117" (58½" each blanket).

**Finished size:** (after wet-finishing and hemming) two blankets, 35" × 51½".

## Notes on inspiration

Inspiration can come from many places. In this case it came from imaginary travel and the interesting combination of weave structures and warp stripe patterns in an antique blouse sample found at a thrift store.

selvages with 10 shafts, or quadrupled floating selvages on each side with 8 shafts. Warp the loom using your preferred method following the draft in Figure 2 for your loom. Centering for a weaving width of 39½", sley 2 per dent in a 12-dent reed. Sley the four threads for the selvages in the outer dents on each side. Note that the treadling and weft color order are the same for both loom types; only the tie-up and threading are slightly different.

**2** Wind a bobbin with 10/2 Black single for the hems. Wind bobbins with each of the three weft colors for the body of the blanket using 10/2 doubled. Spread the warp with scrap yarn.




**3** Weave 40 picks with 10/2 Black single for the hem, then begin the pattern treading using 10/2 doubled following the draft in Figure 2 and weft color order in Figure 3.

**4** Continue weaving the body of the blanket for about 56" using 10/2 doubled. End with 40 picks using 10/2 single for the hem. Weave 12 picks of a contrasting color between blankets. Weave the second blanket as you did the first. When you have finished, weave a few picks of scrap yarn to protect the weft.

**5** Cut the fabric from the loom. Stitch along the raw edges next

to the contrasting scrap yarn. Cut the blankets apart and remove the scrap yarn, leaving about  $\frac{3}{16}$ " of a tiny fringe on each blanket end. Hem the blankets by folding the hems under slightly less than  $\frac{1}{2}$ " and pressing. Fold under again about  $\frac{1}{2}$ " placing the second fold at the edge of the blanket's body. Press. Sew by hand or machine.

**6** Wet-finish by machine washing in warm water on a regular cycle and then machine drying on normal heat until almost dry. Press using a cotton setting on your iron, spritzing the fabric with water if needed. 

#### HEDDLE COUNT

Shaft 10	2	} optional, 10-shaft only
Shaft 9	2	
Shaft 8	91	
Shaft 7	91	
Shaft 6	93	
Shaft 5	93	
Shaft 4	144	
Shaft 3	144	
Shaft 2	144	
Shaft 1	144	
<b>Total</b>	<b>948 (10-shaft)</b>	
	<b>944 (8-shaft)</b>	

*JANIS ECKERT has been a weaving student for 17 years; she is a retired clinical laboratory scientist and artisan cheese maker. SHEILA O'HARA was a weaving student for 6 years and has been a professional weaver for 46 years. She is also a part-time comedian.*





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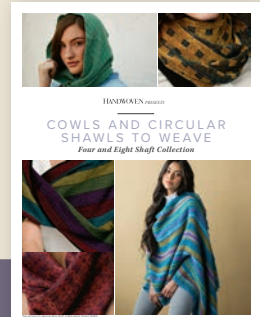




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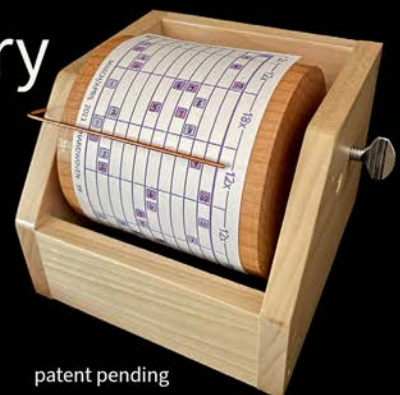
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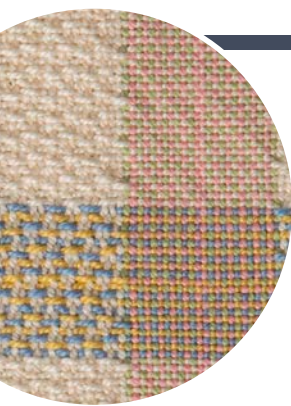


patent pending



# Nursery Windows

TRACY KAESTNER



## STRUCTURE

Crêpe and plain weave with color-and-weave.

## EQUIPMENT

8-shaft loom, 39" weaving width; 8-dent or 12-dent reed; 2 shuttles; 5 bobbins.

## YARNS

**Warp:** 8/2 Egyptian cotton (3,360 yd/lb; Bockens; Lone Star Loom Room), #000 Unbleached, 2,695 yd; #731 Baby Blue, 168 yd; #1023 Peach and #1440 Willow Green, 126 yd each; #468 Baby Pink and #101 Yellow, 84 yd each.

**Weft:** 8/2 Egyptian cotton, #000 Unbleached, 2,145 yd; #731 Baby Blue, 115 yd; #1023 Peach and #1440 Willow Green, 86 yd each; #468 Baby Pink and #101 Yellow, 58 yd each.

## WARP LENGTH

938 ends 3½ yd long (includes floating selvages; allows 10" for take-up and 30" for loom waste).

## SETTS

**Warp:** 24 epi (3/dent in an 8-dent reed or 2/dent in a 12-dent reed).

**Weft:** 22 ppi.

## DIMENSIONS

**Width in the reed:** 39".

**Woven length:** (measured under tension on the loom): 86"; 43" per blanket.

**Finished size:** (after wet-finishing and hemming) two blankets 33" × 35" each.

*One of the frequent requests I get from my weaving students* is for help in weaving a baby blanket, and over the years, I have woven and given away many baby blankets. This particular blanket project was for my daughter Katy's niece, Luna. Luna's mom chose a vintage 1950s nursery theme with a pastel rainbow of colors. Katy used a picture of the nursery for inspiration and played with the colors in my 8/2 cotton stash, choosing five that mirrored the nursery colors.

When designing a blanket, I often use windowpanes to break up an all-over pattern that can look too busy or even blah. The grid lines can be created by structure or, as in the case of this blanket, by both structure and color. The windows in this blanket are six-shaft crêpe, a little-used weave structure that I often pick for the texture it adds to cloth. That left me with two shafts on my eight-shaft loom for the grid, which also meant plain weave. Rather than using traditional plain weave, I decided log cabin would add a fun design element. Working with the five colors Katy had chosen, I alternated cool and warm colors in each stripe. With a consistent sett, the log-cabin plain weave is more prominent than the crêpe, a happy little accident.

Planning this project with Katy made the blanket even more special. Because I knew the baby's name, I made a label with her name on it using the alphabet on my sewing machine and then handstitched it on. I hope Luna enjoys it for many years.

**I** Wind a warp of 938 ends, 3½ yd long following the warp color order in Figure 1. Wind two colors together for the log-cabin sections. Note that the warp color order includes the floating selvages. Warp the loom using your preferred method following

## Notes on crêpe and weaving blankets

- There are two types of crêpe fabrics: structural as in this project and physical. Physical crêpe is typically plain weave woven on an open sett using highly twisted yarns that collapse and move during wet-finishing. Structural crêpe has regular short floats in both warp and weft. To create the seemingly random rough surface characteristic of crêpe, more than 4-shafts are required.
- Baby blankets are wide, meaning threading can take longer than weaving. You never know when you'll need an heirloom gift for a special baby! Add 49" of warp for each additional blanket.

the draft in Figure 2. Centering for a weaving width of 39", sley 3 per dent in an 8-dent reed or 2 per dent in a 12-dent reed. The first and last ends are floating selvages; sley them through the reed with the rest of the warp and not in dents by themselves. Weight the floating selvages with S-hooks or other weights while weaving.



**2** Wind bobbins with each of the weft colors. Spread the warp with scrap yarn.

**3** Weave 3" of crêpe for the hem following the draft in Figure 2. Insert a contrasting thread in the same shed as the last pick to mark the fold line, and then continue to weave following the draft. Insert a contrasting thread in the last pick of the body of the blanket and then weave the second hem for 3". When you have finished the first blanket, insert 2 picks of a contrasting color and start the second blanket.

**4** When you have completed the treadling sequence, weave several picks with scrap yarn to protect the weft. Remove the fabric from the loom.

**5** Zigzag stitch or serge the raw edges. Wet-finish in warm water on delicate cycle and tumble dry on low.

#### HEDDLE COUNT

Shaft 8	84
Shaft 7	84
Shaft 6	128
Shaft 5	128
Shaft 4	128
Shaft 3	128
Shaft 2	128
Shaft 1	128
<b>Total</b>	<b>936</b>

#### 1. WARP COLOR ORDER

24		12			12										<span style="color: yellow;">■</span> #101 Yellow
36		12		12		12		12							<span style="color: green;">■</span> #1440 Willow
24				12				12							<span style="color: pink;">■</span> #468 Baby Pink
36	12				12				12						<span style="color: peachpuff;">■</span> #1023 Peach
48	12			12			12		12						<span style="color: blue;">■</span> #731 Baby Blue
770	97	96	96	96	96	96	96	96	96	97					<span style="color: gray;">■</span> #000 Unbleached

**938 ends total (includes floating selvages)**







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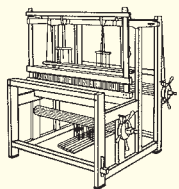


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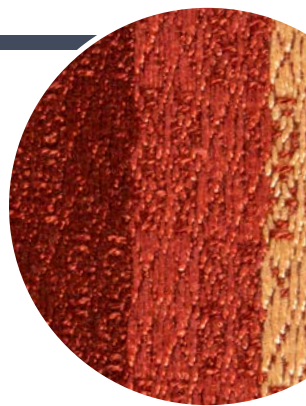
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# Crystal Palace Interior

ANDREA WILLIAMS



## STRUCTURE

Twill.

## EQUIPMENT

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

## YARNS

**Warp:** 8/2 Tencel (100% lyocell; 3,360 yd/lb; Valley Yarns; WEBS), Red Clay, 315 yd; Salmon, 413 yd; Straw, 210 yd; Gold, 14 yd. Luminesce (65% viscose/35% metallized polyester, 37,600 yd/lb; Silk City Fibers), #346 Chili, 14 yd. **Note:** Luminesce #346 Chili is no longer available. A good substitute would be thin red-orange metallic thread.

**Weft:** 8/2 Tencel, Red Clay, 302 yd.

## OTHER SUPPLIES

16 Japanese 6/0 seed beads, TR6-329, TOHO, Gold Luster African Sunset; 2 or 3 wool dryer balls (optional).

## WARP LENGTH

272 working ends (276 ends total), 3½ yd long (includes floating selvages; allows 8" for take-up, 42" for loom waste; loom waste includes fringe).

## SETTS

**Warp:** 30 epi (3/dent in a 10-dent reed).

**Weft:** 13–14 ppi.

## DIMENSIONS

**Width in the reed:** 9¾".

**Woven length:** (measured under tension on the loom) 76".

**Finished size:** (after wet-finishing) 8" × 74" plus 5½" fringe.

*Built in London circa 1851 to showcase technologies* developed during the Industrial Revolution, the Crystal Palace was a beautiful, huge structure of cast iron and plate glass. Plate glass was relatively new to Britain at the time, and using it so extensively and prominently created a building of great renown. The building was destroyed in a 1936 fire, but many beautiful photos, drawings, and lithographs of the structure still exist. Looking at one such colored print of the palace's interior (see Resources), I found my weave structure in the struts supporting the glass ceiling and used the colors that were predominant in the artwork to guide my own color choices. To suggest the opulence and grandeur of that remarkable era, I added a small touch of metallic thread to the warp and beads to the hemstitching. A close warp sett created elongated rectangles, while the long warp floats add drape and luster.

**1** Wind a warp of 270 working ends (274 total ends) 3½ yd long following the warp color order in Figure 1. Wind 2 additional ends of Red Clay to be used as floating selvages and set them aside. **Note:** If the metallic ends are difficult to handle, wind them separately and weight them off the back of your loom. Each of the 4 metallic ends is threaded with a Gold Tencel end, creating 4 working ends that are a combination of 1 Tencel and 1 metallic end. You may wish to thread the metallic ends in heddles of their own.

**2** Warp the loom using your preferred method following the draft in Figure 2. Centering for a weaving width of 9¾", sley 3 per

## Notes on treadling

Each "box" is a three-part block:  
**(A)** 4-3-2-1, 2-3-4-3-2, 1-2-3-4; and  
**(B)** 5-6-7-8, 7-6-5-6-7, 8-7-6-5. The treadling begins and ends with block B.

dent in a 10-dent reed. Sley the floating selvages through empty dents on each side of the warp and weight them over the back beam.

**3** Wind a bobbin with the weft yarn. Allowing at least 8" of unwoven warp for fringe, spread the warp with scrap yarn.

**4** Leaving a weft tail 1 yd long for hemstitching, weave 3 picks of plain weave, then begin the pattern treadling. Use the tail to hemstitch in groups of 6 working warp ends including the floating selvages in the first and last bundles. At each warp color change, use your needle to pick up a bead and add it to your hemstitching thread. After hemstitching that group, poke the needle back through the





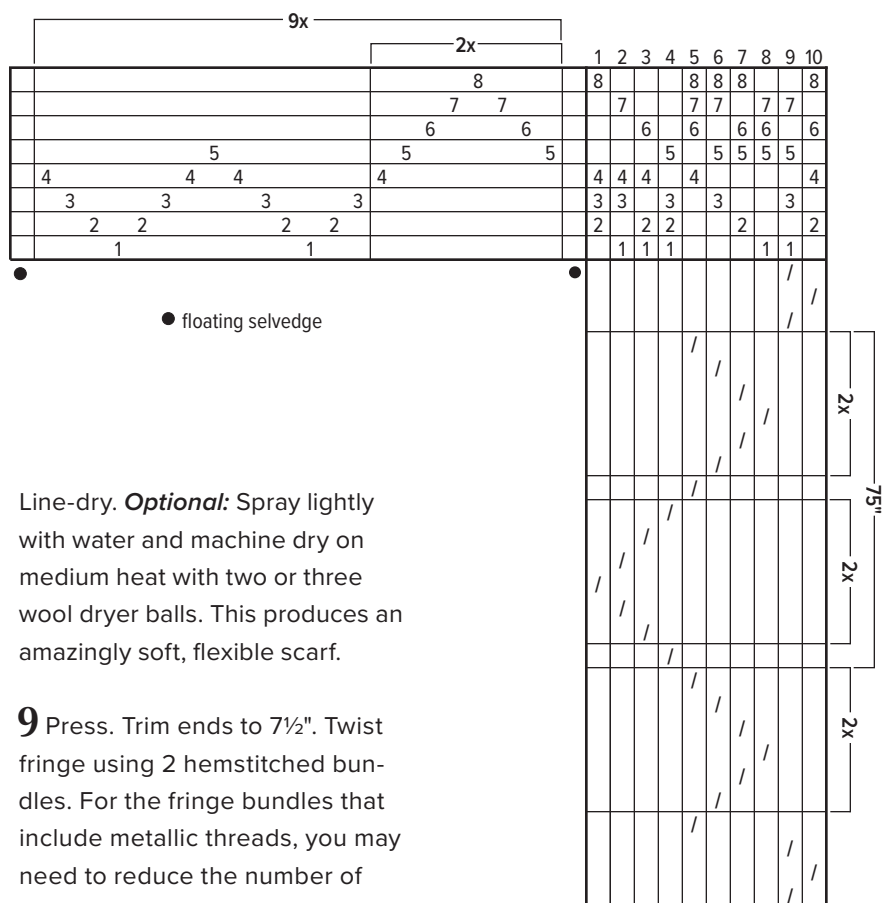
## HEDDLE COUNT

Shaft 8	18
Shaft 7	36
Shaft 6	36
Shaft 5	45
Shaft 4	45
Shaft 3	36
Shaft 2	36
Shaft 1	18
<b>Total</b>	<b>270</b>

## 1. WARP COLOR ORDER

60	30	30	8/2 Straw		
118	29	30	30	29	8/2 Salmon
4	2	2	8/2 Gold + metallic Chili		
88	29	30	29	8/2 Red Clay	
<b>270 working ends (274 ends total)</b>					

## 2. DRAFT



● floating selvedge

fabric before moving to the next hemstitching warp group to prevent the bead from migrating to the back.


**5** Continue weaving following the draft in Figure 2 for about 75". When advancing the warp, check that each treading "box" is complete. See notes on treading.

**6** End with 3 picks of plain weave and hemstitch as you did at the beginning, again adding one bead at each color change.

**7** Leaving at least 8" for fringe on both ends, cut the fabric from the loom.

**8** Wet-finish in warm water by gently agitating and rinsing thoroughly.

Line-dry. **Optional:** Spray lightly with water and machine dry on medium heat with two or three wool dryer balls. This produces an amazingly soft, flexible scarf.

**9** Press. Trim ends to 7½". Twist fringe using 2 hemstitched bundles. For the fringe bundles that include metallic threads, you may need to reduce the number of twists to match the length of the other fringe. 

## RESOURCES

"The Crystal Palace." *Wikipedia*.

[en.wikipedia.org/wiki](https://en.wikipedia.org/wiki/The_Crystal_Palace)

[/The\\_Crystal\\_Palace](#).

Shelp, Wanda Jean, and Carolyn

Wostenberg. *Eight Shafts: A Place to Begin*. Worland, WY: self-published, 1991, 41, #3.38.

*Inspiration can pop up in the most amazing places.* **ANDREA WILLIAMS** found a reference to the Crystal Palace in a book about—of all things—an orchid thief!

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# Herculaneum Scarf

NANCY PECK

## STRUCTURE

Deflected doubleweave variation.

## EQUIPMENT

Rigid-heddle loom, 8" weaving width; two 10-dent heddles; 2 pick-up sticks; smooth, strong yarn for making string heddles, 5 yd; painter's tape; heddle rod; 2 shuttles. Or 4-shaft loom, 8" weaving width; 10-dent reed; 2 shuttles.

## YARNS

**Warp:** Phoenix DK Prints (100% cotton; 251 yd/100 g; Ella Rae), #29 Pecan Pie, 107 yd for rigid-heddle (120 yd for 4-shaft). Ultra Pima (100% cotton; 220 yd/100 g; Cascade), #3719 Buff, 107 yd for rigid-heddle (120 yd for 4-shaft).  
**Weft:** Phoenix DK Prints, #29 Pecan Pie, 72 yd. Ultra Pima, #3719 Buff, 72 yd.

## WARP LENGTH

**Rigid-heddle:** 80 ends 96" long (allows 6" for take-up, 20" for loom waste; loom waste includes fringe).  
**4-shaft loom:** 80 ends 3 yd long (allows 6" for take-up, 32" for loom waste; loom waste includes fringe).

## SETTS

**Warp:** 10 epi.  
**Weft:** 8 ppi.

## DIMENSIONS

**Width in heddle or reed:** 8".  
**Woven length:** 70".  
**Finished size:** (after wet-finishing) 7" × 67" with 3½" fringe.

*Herculaneum was destroyed (along with the better-known Pompeii) the day Mount Vesuvius erupted in 79 CE. Herculaneum's bathhouses were elaborate, with mosaics and frescoes decorating the walls. These remarkably well-preserved mosaics provided my inspiration for the Herculaneum scarf. The random grids formed by the Herculaneum mosaics are reflected in the deflected doubleweave structure variation. The cement between the tiles is represented by the warp and weft floats, and their intermittent appearance reflects the age and imperfections of the mosaics. The four-thread color stripes in a variegated yarn alternated with a solid yarn in both warp and weft enhance the mosaic tile effect.*

In my rigid-heddle weaving pursuits, I've discovered that it's possible to weave many four-shaft patterns with two heddles, a pick-up stick, and a heddle rod, greatly increasing the possibilities when using relatively simple equipment. Instructions for this Herculaneum-inspired scarf are included for rigid-heddle and four-shaft looms.

**1 Rigid-heddle loom:** Set up your loom for direct warping 80 ends 96" long or wind a warp of 80 ends 96" long following the warp color order in Figure 1. Centering for a weaving width of 8", warp the loom using the back heddle only, threading 2 ends per slot. Starting on the left, alternate threading 4 variegated Pecan Pie ends and 4 Buff ends, ending with 4 Buff ends on the right side of the loom (looking at it from the front). Beam the warp.

**a Thread holes in the back heddle** (see Figure 2): Working from the front of the loom, thread the back heddle right to left.

### *Tip for rigid-heddle weaving*

It may be helpful to jiggle the heddles or lift one heddle at a time to clear the sheds on a rigid-heddle loom.

\*Leaving 1 end in the slot, thread 1 Buff end in the hole to the left, 2 times. Skip 2 slots with Pecan Pie warp. From the next slot, thread 1 Buff end in the hole to the right, leaving the remaining warp in the slot, 2 times. Skip 2 slots with Pecan Pie. Repeat from \* across row.

**b Thread the front heddle** (see Figure 2): Place the second heddle in front of the already-threaded back heddle, lining up slots and holes. Working right to left, \*bring the Buff end in the back slot through the front hole to the right. Bring the remaining Buff end from the back hole through the front slot. Repeat once more. From the next 2 back slots containing 2 Pecan Pie ends each, bring 1 end through the front hole to the right and the remaining end through the slot directly in



front, 2 times. Bring the next Buff ends from the back hole and slot through the front heddle's next slot 2 times. From the next 2 back slots containing 2 Pecan Pie ends, bring 1 warp end through the front hole to the right and the remaining warp end through the slot directly in front, 2 times. Repeat the entire sequence from \* for a total of 5 times.

**c** *Pick-up stick setup:* With both heddles down, pick up the slot ends behind the heddles. Working right to left, pick up [2 up, 2 down, 2 up] across the row for a total of 5 times.

Secure the pick-up stick with string to maintain the pick-up pattern. Push stick to back of loom.

- d** *Make string heddles:* Cut ten 18" lengths of strong, smooth yarn. Using a rigid heddle as a template, tie the lengths of yarn securely into loops. Trim ends to about  $\frac{3}{8}$ ".
- e** *Heddle-rod setup:* With both heddles down, pick up the slot ends in front of the pick-up stick but behind the heddle. Pick up [2 down, 2 up, 2 down] across for a total of 5 times. Place these picked-up ends on string heddles and place the heddles on the heddle rod.

Secure the strings on the heddle rod with painter's tape. The heddle rod with string heddles will be in front of the pick-up stick.

**4-shaft loom:** Wind a warp of 80 ends 3 yd long following the warp color order in Figure 1. Warp the loom using your preferred method following the draft in Figure 3. Centering for a weaving width of 8", sley 1 end per dent in a 10-dent reed.

**2** Wind 2 shuttles with weft yarn.

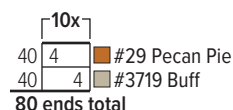
**3** Allowing 5" for fringe and leaving a weft tail 5 times the width of the warp for hemstitching, spread the warp by weaving 2



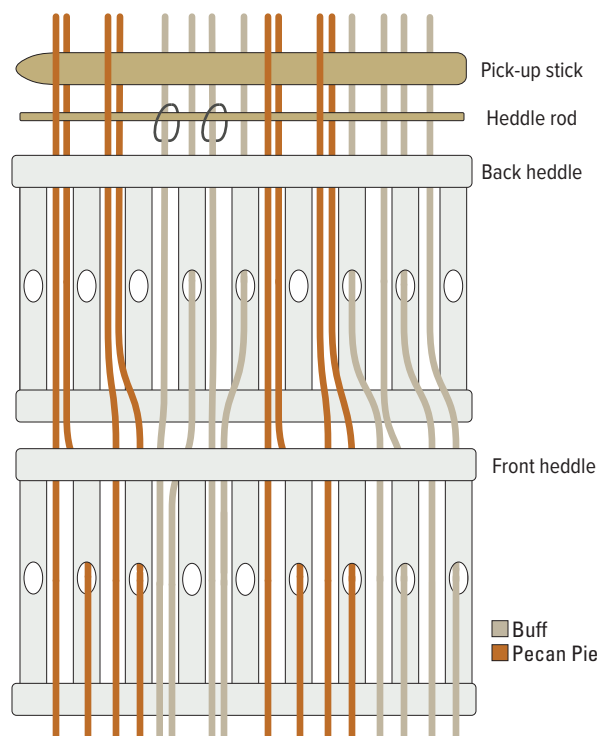
#### 4-SHAFT HEDDLE COUNT

Shaft 4	10
Shaft 3	20
Shaft 2	20
Shaft 1	30
<b>Total</b>	<b>80</b>

#### 1. WARP COLOR ORDER




#### 2. RIGID-HEDDLE THREADING



picks of pseudo–plain weave using treadles 3 and 4 on the 4-shaft loom (or front heddle up + heddle rod, and then back heddle up + pick-up stick on the rigid-heddle loom) and then beating/placing weft. Repeat for 2 more picks of pseudo–plain weave. Begin weaving following the 4-shaft draft in Figure 3 or the rigid-heddle weaving sequence in Figure 4. (**Note:** The 4-shaft draft is a skeleton draft and requires using both feet for 2 of the picks in the repeat.) After weaving about an inch, hemstitch in groups of 4 warp ends.

**4** Continue weaving for about 70" or until you can no longer get a shed. Hemstitch as you did at the beginning. Remove the scarf from the loom and trim the fringe to 5". Prepare a twisted fringe using groups of 4 warp ends.

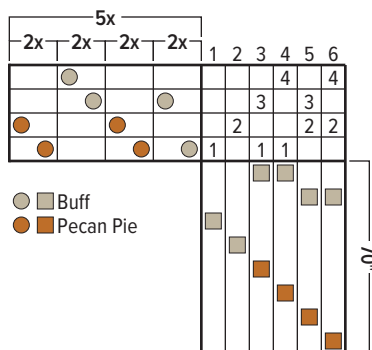
**5** Wet-finish in warm water, roll the scarf in a towel, and lay flat or hang to dry. Lightly steam-press. 

#### RESOURCES

Naples Archaeological Museum. [naplespompeii.com/archaeological-museum.html](http://naplespompeii.com/archaeological-museum.html).  
van der Hoogt, Madelyn. *Deflected Double-weave: Four-Shaft Mosaics*. Workshop notes, 2003.

*NANCY PECK'S weaving emphasis is on fashion and home fabrics. She has taught and worked extensively on rigid-heddle and multi-shaft computer-aided looms.*

#### 3. 4-SHAFT DRAFT



#### 4. RIGID-HEDDLE WEAVING SEQUENCE

- Buff
- 1. ■ Both heddles up + heddle rod.
- 2. ■ Back heddle up + pick-up stick + heddle rod.
- 3. ■ Front heddle up.
- 4. ■ Pick-up stick.
- Pecan Pie
- 5. ■ Both heddles up.
- 6. ■ Front heddle up + heddle rod.
- 7. ■ Back heddle up + pick-up stick.
- 8. ■ Both heddles down.
- Repeat.



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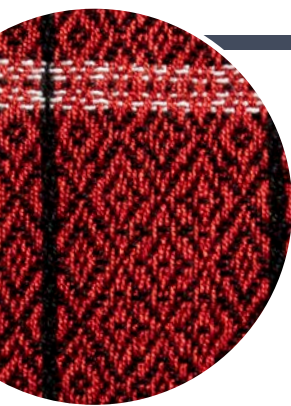
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# Sidewalks and Shadows

MERRIEL MILLER

## STRUCTURE

Twill.

## EQUIPMENT

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

## YARNS

**Warp:** 8/2 Tencel (100% lyocell; 3,360 yd/lb; Valley Yarns; WEBS), Ruby, 819 yd; Black, 109 yd.

**Weft:** 8/2 Tencel, Natural, 61 yd; Black, 444 yd.

## WARP LENGTH

265 ends 3½ yd long (includes floating selvedges; allows 9" for take-up, 32" for loom waste; loom waste includes fringe).

## SETTS

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

**Weft:** 17 ppi.

## DIMENSIONS

**Width in the reed:** 11½".

**Woven length:**

(measured under tension on the loom) 85".

**Finished size:** (after wet-finishing) 10" × 81" plus 7" fringe.

*I live in a small town with a vibrant downtown shopping area. Tree-lined streets give way to historic brick buildings that hold boutiques, antique stores, and cute restaurants. It's always fun to spend an afternoon browsing in the shops and then visiting the ice cream parlor for lunch.*

Oddly enough, though, it wasn't the window shopping that caught my attention last time I was downtown—it was the sidewalk. Deep red square pavers line each side of the main street, adding to the historic vibe. It was a bright sunny day, and I had to shade my eyes when I stepped out and noticed the wonderful patterns the shadows were casting down the street. One side of the walkway was bathed in sunlight, which looked white against the dark red stones. Tree trunks cast a long row of black shadows along the other side, intertwined with crisscrossed diamonds and ovals from the branches and leaves. I stood mesmerized for a bit, wondering how I could translate what I was seeing into a weaving project.

When I returned home, I worked up a draft, trying my best to capture what I had seen. It's fancier than brick and shadows, but it reminds me of that warm, sunny afternoon and the little place I call home.

**1** Wind a warp of 263 ends 3½ yd long following the warp color order in Figure 1. Wind 2 additional ends of Black to be used as floating selvages and set them aside. Warp the loom using your preferred method following the draft in Figure 2. Centering for a weaving width of 11½", sley 2 per dent in a 12-dent reed. Sley the floating selvages through empty dents on each side of the warp and weight them over the back beam.

## Notes on structure

An irregular or fancy twill such as this provides a bold visual effect. Merriel used color to highlight the design and add additional interest.



**2** Wind bobbins with each of the weft colors. Leaving at least 10" of unwoven warp for fringe, spread the warp with scrap yarn.


**3** Leaving a tail 2 yd long for hemstitching, begin the pattern treading using the Natural weft and following the draft in Figure 2. After you have woven a few inches, use 2 yd of Black yarn to hemstitch in groups of 12–13 warp ends.



**4** Continue weaving following the draft in Figure 2. Hemstitch as you did at the beginning using the Black weft.

**5** Remove the fabric from the loom. Trim the fringe ends to 9" and prepare a twisted fringe using 1 hemstitched bundle per fringe.

**6** Wet-finish in warm water by gently agitating and then leaving the scarf to soak for 10 minutes.

Roll the scarf in a towel and squeeze out any excess water. Lay flat or hang to dry. Press. 

**RESOURCES**

Lyons, Virginia. Gebrochene-1a, draft #60978. [handweaving.net](http://handweaving.net).

Look for **MERRIEL MILLER** on Facebook and Instagram @Handwoven Designs by Merriel.

**HEDDLE COUNT**

Shaft 8	24
Shaft 7	24
Shaft 6	24
Shaft 5	40
Shaft 4	40
Shaft 3	35
Shaft 2	40
Shaft 1	36
<b>Total</b>	<b>263</b>

**1. WARP COLOR ORDER**

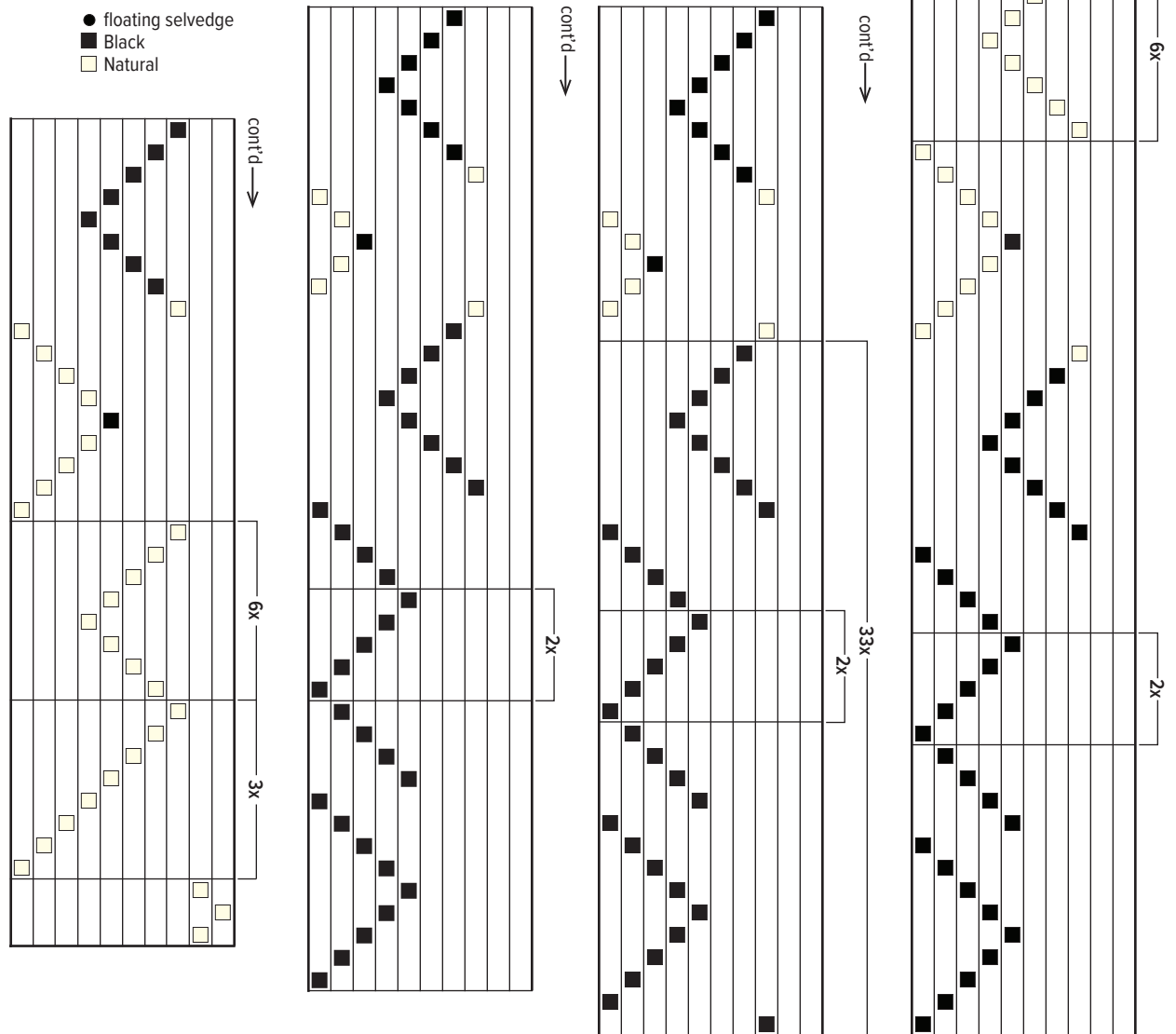
		[4x]			
234	23	47	23	<span style="color: red;">■</span> Ruby	
29	7	3	3	7	<span style="color: black;">■</span> Black
<b>263 ends total</b>					



2. DRAFT

2x		4x				3x				1	2	3	4	5	6	7	8	9	10
		8		8		8		8					8	8	8			8	8
		7		7		7		7			7		7	7			7		7
		6		6		6		6			6	6		6	6			6	6
5		5		5		5		5			5	5		5	5			5	5
4		4		4		4		4			4	4		4	4			4	4
3		3		3		3		3			3	3		3	3			3	3
2		2		2		2		2			2	2		2	2			2	2
1		1		1		1		1			1	1		1	1			1	1

3x		← 4x cont'd							
		8		8		8		8	
		7		7		7		7	
		6		6		6		6	
		5		5		5		5	
4		4		4		4		4	
		3		3		3		3	
		2		2		2		2	
		1		1		1		1	



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MEDIA







# Craftsman Crackle Scarf

DEANNA DEEDS

## STRUCTURE

Crackle.

## EQUIPMENT

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

## YARNS

**Warp:** 8/2 Bamboo Cotton (70% bamboo/30% cotton; 3,360 yd/lb; Maurice Brassard; Weavers Loft), #BC8022 Dark Green, 134 yd; #BC8020 Burnt Orange, 150 yd; #BC8006 Havana, 637 yd.

**Weft:** 8/2 Bamboo Cotton, #BC8022 Dark Green, 177 yd; #BC8020 Burnt Orange, 59 yd; #BC8006 Havana, 456 yd.

## WARP LENGTH

283 ends 3¼ yd long (includes floating selvages; allows 10" for take-up, 28" 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:** 11½".

**Woven length:**

(measured under tension on the loom) 79".

**Finished size:** (after wet-finishing) 10¼" × 73" plus 5¼" fringe.

*Several historic neighborhoods where I live were built* in the early part of the last century, with houses designed in the popular Craftsman style. One characteristic feature of these homes is the mullioned windows, and I re-created one of the more distinctive styles of those designs in this scarf. The simple design consists of lines of unequal spacing that form a large rectangular pane in the center of the window that is framed by smaller panes around the edges.

I chose muted autumn tones that harken back to the same time period and picked a crackle threading as a nod to Mary Meigs Atwater, who studied and wrote about crackle weave in the 1920s and 1930s. The nonstandard treadling without tabby creates a loose interlacement that forms an open, almost lacy fabric with good drape for a scarf. The bamboo/cotton blend has a subtle sheen for a casual look.

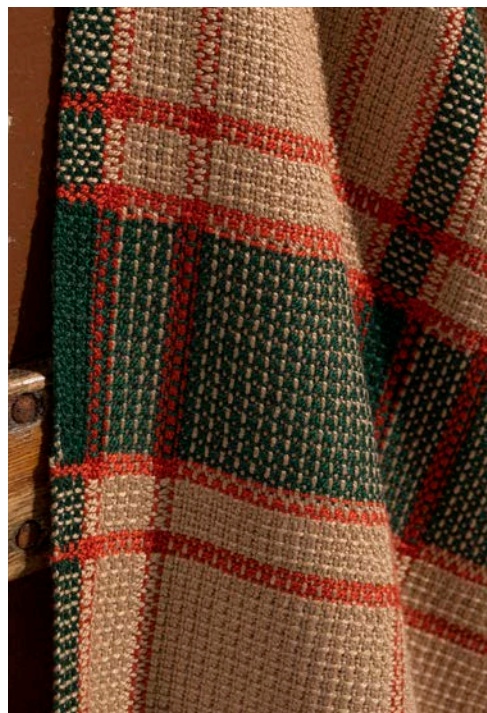
**1** Wind a warp of 281 ends 3¼ yd long following the warp color order in Figure 1. Wind 2 additional ends of Dark Green to be used as floating selvages and set them aside. Warp the loom using your preferred method, following the draft in Figure 2. Centering for a weaving width of 11½", sley 2 per dent in a 12-dent reed. Sley the floating selvages through empty dents on each side of the warp and weight them over the back beam.

**2** Wind bobbins with each of the weft colors. Leaving at least 8" of unwoven warp for fringe, spread the warp with scrap yarn.

**3** Weave following the draft in Figure 2 for about 79", aiming for 24 ppi.


### Notes on crackle

Crackle is a variation of point twill with four-end treadling units. Three ends form a point twill and an adjacent fourth end acts as a tie-down. Floats are small, making this weave structure ideal for wearables.



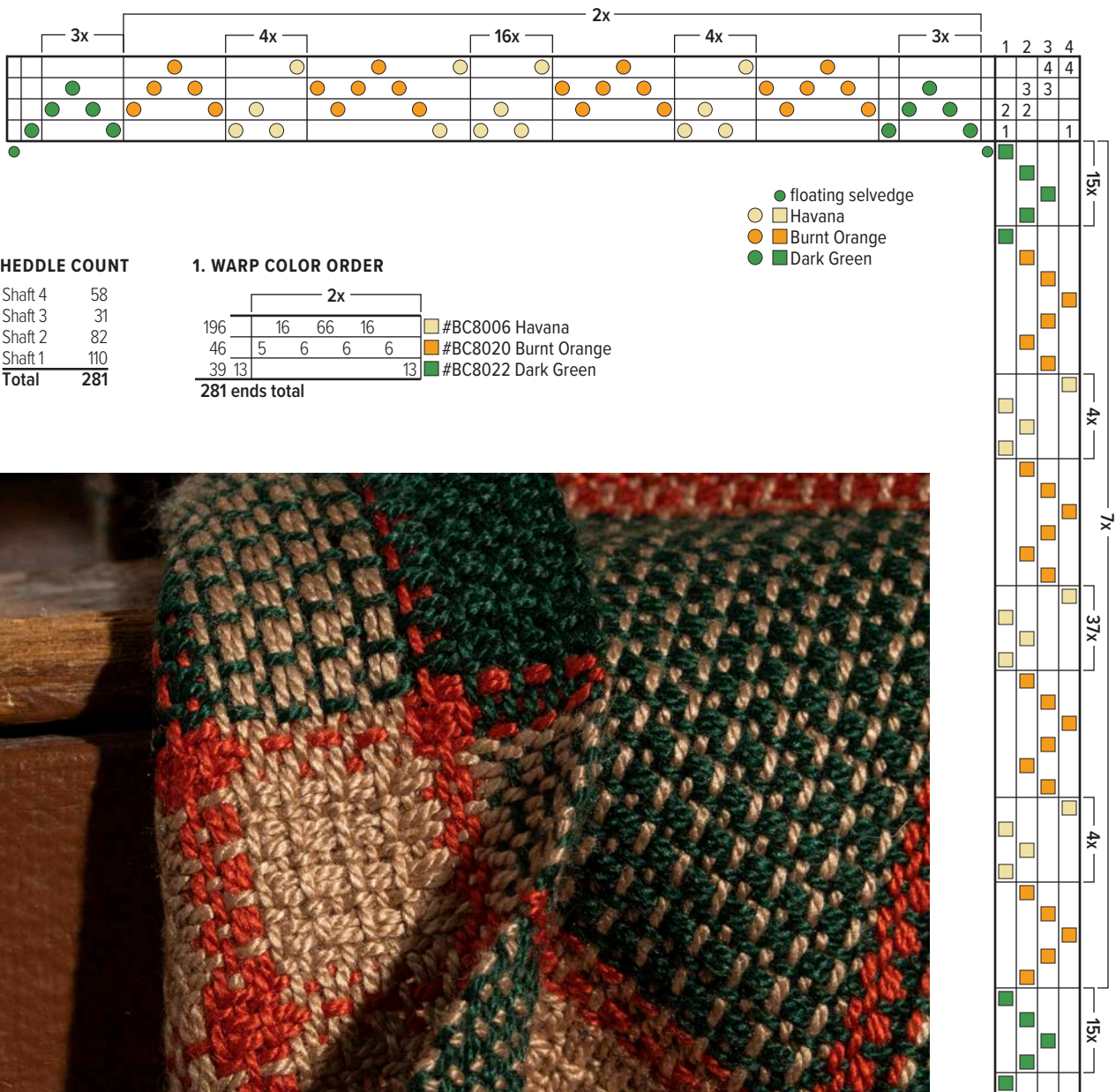


**4** Leaving at least 8" for fringe on both ends, cut the fabric from the loom. Trim the fringe ends to 7¼". Prepare a twisted fringe using 10 or 11 warp ends in each fringe for a total of 28 fringes.

**5** Wet-finish in warm water with a drop of detergent by gently agitating and then leaving the scarf to soak for 20 minutes. Rinse. Line-dry. Press with a medium warm iron. 

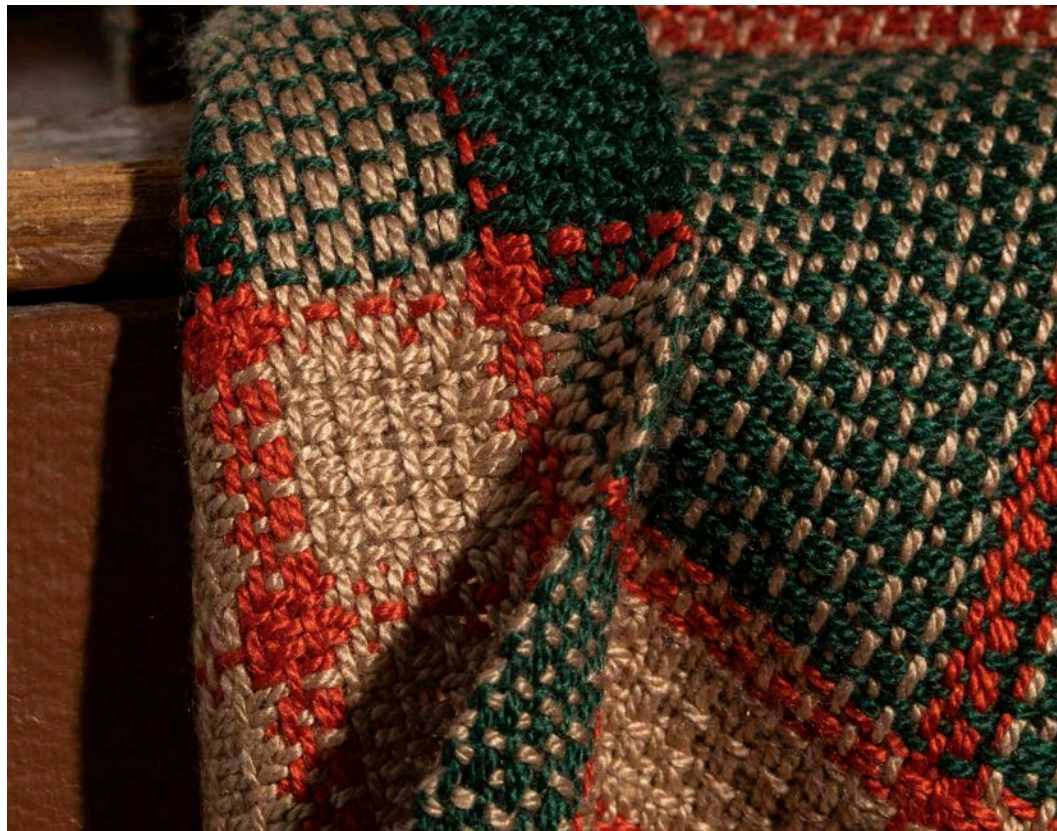
DEANNA DEEDS *abides in the rear of her house, while the looms inhabit the front amid creative chaos.*

**2. DRAFT**



**HEDDLE COUNT**

Shaft 4	58
Shaft 3	31
Shaft 2	82
Shaft 1	110
<b>Total</b>	<b>281</b>





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long thread

MEDIA



# Euroflax, a Linen for All Weavers

BY CHRISTINE JABLONSKI

There are many reasons to love linen yarn, but my top two are the beautiful cloth it produces (that gets better with age) and the fiber's environmentally friendly aspects. Linen production requires no irrigation, the entire flax plant is used from root to tip, and the by-product of the process is often used for making chipboard (hello, IKEA furniture). What's not to love? Well, linen's reputation for being difficult to work with discourages many weavers from trying it, and pure linen is known for being problematic on rigid-heddle looms. The Euroflax wet-spun line linen yarns from LoftyFiber may change a few hearts and minds.

I had the pleasure of test-weaving the three available yarn weights. The 14/4 yarn, described as sportweight, is thick and wove like a dream on my rigid-heddle loom. The mid-weight 14/2 is a laceweight linen that worked beautifully on my rigid-heddle and multi-shaft looms. The thinnest of the three, 30/2, created the loveliest fine cloth on my multi-shaft looms.

All three weights of linen warped easily and were forgiving on their respective looms. I didn't do anything special—no misting the warp,

no soaking the bobbins—although I did find it helpful to wind my bobbins snugly. The thinnest of the three, the 30/2 linen, does require very even tension when winding the warp. The only time I experienced broken warp ends was when I had one tie-on bout that was slightly looser than the rest of the warp. Once I cinched that bout more tightly, the yarn behaved beautifully.

Multiple put-ups and 36 colors (dyed to OEKO-TEX standards) in all three weights open up tremendous design possibilities for weavers



Photos by Matt Graves

for coordinating with seasonal tableware, and the slight sheen would give light summer shawls a little extra shimmer. The 14/4 and 14/2 are very smooth, while the 30/2 yarn has the slightest bit of slub. I machine laundered all samples on delicate in cold water, tumble dried on low until damp, then finished with a steam iron.

## THE YARNS

**14/4 Euroflax, 1,300 yd/lb, 100% line linen.**

**Manufacturer's recommended setts:** 10–12 for plain weave; 15 for twill.

**14/2 Euroflax, 2,450 yd/lb, 100% line linen.**

**Manufacturer's recommended setts:** 16 for plain weave; 20 for twill.

**30/2 Euroflax, 4,550 yd/lb, 100% line linen.**

**Manufacturer's recommended setts:** 20–24 for plain weave; 28–30 for twill.



## Plain weave

**Warp:** 14/4 linen; Marine Blue, Aqua, and Burgundy.

**Weft:** 14/4 linen; Natural.

**Setts:** 10 epi; 11 ppi.

**Shrinkage in length:** 4%.

**Shrinkage in width:** 11%.

I started my experiments using the thickest of the three yarns and selected three warp colors for plain weave, sett at 10 ends per inch (epi) on my rigid-heddle loom. This sett created a sturdy, rustic fabric with a bit of openness to it. I would use this fabric for runners, mug rugs, trivets, or any item requiring a bit of heft.



## Plain weave

*Warp and weft:* 14/4 linen; Aqua and Natural.

*Setts:* 12 epi; 11 ppi.

*Shrinkage in length:* 7%.

*Shrinkage in width:* 8%.

I rewarp my rigid-heddle loom with a new warp sett at 12 epi for my second and third samples, which produced a slightly denser plain-weave fabric, as anticipated. Unexpectedly, I also found the fabric a bit smoother and softer than the one with the looser sett. This fabric would be perfect for placemats, cushion covers, or sewing into bags.



## Pick-up lace

*Warp and weft:* 14/4 linen; Aqua and Natural.

*Setts:* 12 epi; 13 ppi.

*Shrinkage in length:* 7%.

*Shrinkage in width:* 8%.

Pick-up-stick work with this yarn is so much fun. The yarn's grist creates wonderful texture in motifs using warp and weft floats. I imagine it would make beautiful runners woven with lace floats throughout or placemats with lace details.



## Plain weave with color-and-weave

*Warp and weft:* 14/2 linen; Marine Blue and Limestone.

*Setts:* 12 epi; 17 ppi.

*Shrinkage in length:* 6%.

*Shrinkage in width:* 16%.

When presented with so many great colors, I often gravitate to color-and-weave; therefore, for

my first sample using the thinner 14/2 linen, I wove log cabin. The yarn manufacturer's suggested sett is 16 epi, but the narrowest rigid heddle I have is a 12-dent. The higher ppi achieved suggests this yarn would yield a balanced weave sett at 15 to 16 epi for plain weave, but the sample is so compelling, and the hand so lovely, that I found it works well at 12 epi on a rigid-heddle loom. I would make napkins in 14/2 linen to accompany placemats, mug rugs, and runners woven in 14/4.



## Plain weave

*Warp:* 14/2 linen; Cloud Gray.

*Weft:* 14/2 linen; Burgundy.

*Setts:* 15 epi; 14 ppi.

*Shrinkage in length:* 7%.

*Shrinkage in width:* 8%.

I warped my 4-shaft sinking-shed loom for the next group of samples using the 14/2 linen. True to the manufacturer's sett recommendation, 15 epi resulted in a much more balanced plain-weave cloth and one that is a bit softer to the touch despite the previous sample with the sett of 12 epi having a more fluid drape.





## 2/2 twill

*Warp:* 14/2 linen; Cloud Gray.

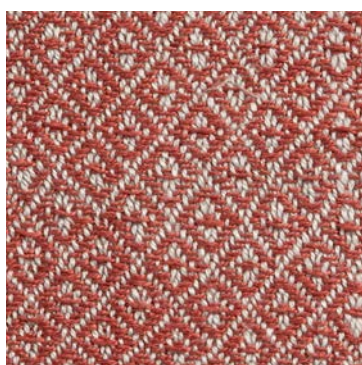
*Weft:* 14/2 linen; Burgundy.

*Setts:* 20 epi; 20 ppi.

*Shrinkage in length:* 8%.

*Shrinkage in width:* 7%.

I re-sleyed to 20 epi with my warp threaded for a point twill. This yarn was born to be a 2/2 twill and would make fantastic sturdy kitchen towels. The hand is smooth and has a little bit of body to it, and it was easy to achieve a balanced weave.



Front



Back

## 1/3 twill

*Warp:* 14/2 linen; Cloud Gray.

*Weft:* 14/2 linen; Burgundy.

*Setts:* 20 epi; 20 ppi.

*Shrinkage in length:* 8%.

*Shrinkage in width:* 11%.

On the same point-twill threading, I wove a 1/3 twill. The back of the fabric, where the warp is predominant, is very smooth and satiny, whereas the front side, which is weft dominant, has more depth and texture. Both are gorgeous, and I can see utilizing multiple treadlings for body and border designs in one project, such as a table runner.



## Canvas weave

*Warp:* 14/2 linen; Cloud Gray.

*Weft:* 14/4 linen; Marine Blue.

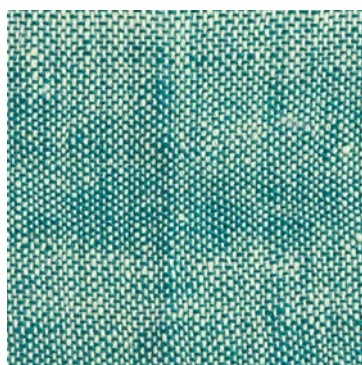
*Setts:* 24 epi; 18 ppi.

*Shrinkage in length:* 20%.

*Shrinkage in width:* 9%.

I have been wanting to weave canvas weave for some time, and this yarn is just perfect for it. The thinner 14/2 as warp consolidates nicely into small

bundles without cramming and overlapping. The 14/4 weft, which is twice as thick, balances out the warp groups in terms of weight. The texture reminds me of jute or seagrass rugs and would make terrific summer table linens. **Note:** The length shrinkage seemed a bit high to me. That could be because of the structure, or it could have been distorted because the sample was relatively small (6 inches as opposed to my usual 10 to 12 inches). I strongly suggest weaving a larger sample to verify shrinkage.



## Plain weave

*Warp:* 30/2 linen; Wasabi.

*Weft:* 30/2 linen; Teal.

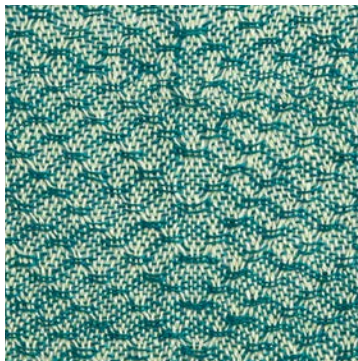
*Setts:* 20 epi; 17–23 ppi.

*Shrinkage in length:* 8%.

*Shrinkage in width:* 9%.

For this and my last three linen samples, I warped my rising-shed loom with the thinnest of the linens. The suggested plain-weave

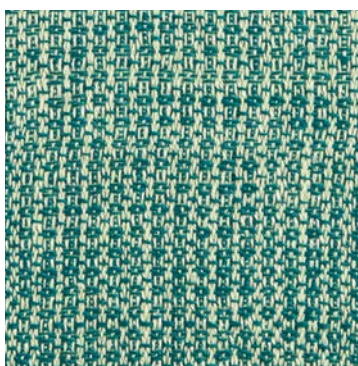
sett for this weight is 22 to 24 epi. I prefer a looser sett and did not want to re-sley more than once, so I picked 20 for the epi. Had I gone with 22, the weave probably would have looked much more consistent, without the pooling and fading effect, but honestly, I kind of like it—I think it creates a well-loved look to the cloth right off the loom. The hand of this yarn in plain weave is deliriously drapery and soft. If I knew how to sew garments, I'd weave endless yards of this cloth for summer shirts and tunics.



### Spot Bronson

**Warp:** 30/2 linen; Wasabi.  
**Weft:** 30/2 linen; Teal.  
**Setts:** 20 epi; 23 ppi.  
**Shrinkage in length:** 16%.  
**Shrinkage in width:** 12%.

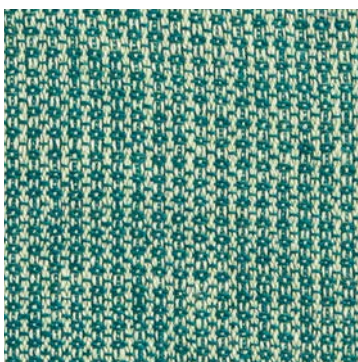
The diamond motif of this sample was much more apparent on the loom than it is after wet-finishing, but it is also more evident on the back side where the warp floats are prominent. Perhaps setting the warp in the reed at 22 epi or the use of different colors would have yielded a more prominent design, but the fabric is light and drapery and would make a beautiful summer scarf or shawl.



### 2/2 twill

**Warp:** 30/2 linen; Wasabi.  
**Weft:** 30/2 linen; Teal.  
**Setts:** 28 epi; 26–28 ppi.  
**Shrinkage in length:** 8%.  
**Shrinkage in width:** 8%.

The recommended sett for 2/2 twill is 28 to 30 epi, and naturally, I started at 28. I spent a lot of time weaving, unweaving, and reweaving, trying to get 28 ppi. At one point, I counted 36 ppi and at another point, 22 ppi. I finally settled between 26 and 28 ppi and was pretty happy with the result. However, sleaying at 28 epi can be awkward and resulted in obvious reed lines.




### 2/2 twill

**Warp:** 30/2 linen; Wasabi.  
**Weft:** 30/2 linen; Teal.  
**Setts:** 30 epi; 30 ppi.  
**Shrinkage in length:** 7%.  
**Shrinkage in width:** 11%.

Re-sleaying for 30 epi made all the difference. The weaving was fast, easy, and consistent, and the pattern popped a lot better on both the front and the back. As with the 14/2, this 30/2 linen yarn in a 2/2 twill would make fine, sturdy towels.

### FINAL THOUGHTS

Weavers, do not fear the linen! Euroflax fails to live up (or down) to linen's reputation in the absolute best way. This yarn line is suitable for rigid-heddle and newer weavers wanting to dip their toes in the

weaving-with-linen water, and the 30/2 is a joy for shaft-loom weavers who already have a few linen projects under their belts. This marvelous yarn family from LoftyFiber is truly a linen for all weavers. 

**CHRISTINE JABLONSKI** is the director of channel development and customer experience at Gist Yarn. She is on Etsy and Instagram as SoulSpaceArt and writes a monthly column, SoulSpace Notes.



PROJECT DIRECTORY

Designer/Weaver	Project	Page	Structure	Shafts	Levels
Allen, Malynda	Rosebud Trellis Fingertip Towels	42	Twill	4	All levels
Deeds, Deanna	Craftsman Crackle Scarf	68	Crackle	4	All levels
Eckert, Janis	Santorini Blankets	48	Basketweave and twill	8 or 10	AB, I, A
Gherman, Ozana	Spatial Overlap	32	Block weave with supplemental weft	8	A
Jackson, Sarah	Square Dance Runner	38	Atwater-Bronson lace	8	AB, I, A
Josifek, Jan	Woven Mosaics	44	Twill	6	All levels
Kaestner, Tracy	Nursery Windows	52	Crêpe and plain weave with color-and-weave	8	I, A
Kwong, Jennifer E.	Palm Springs Cocktail Carpets	35	Plain weave and huck lace	3	AB, I, A
Miller, Merriel	Sidewalks and Shadows	64	Twill	8	All levels
O'Hara, Sheila	Santorini Blankets	48	Basketweave and twill	8 or 10	AB, I, A
Peck, Nancy	Herculaneum Scarf	60	Deflected doubleweave variation	RH or 4	I, A
Williams, Andrea	Crystal Palace Interior	56	Twill	8	All levels

Levels indicate weaving skills, not sewing skills. AB = Advanced Beginner, I = Intermediate, A = Advanced. "All levels" includes very new weavers. RH= Rigid Heddle

YARN SUPPLIERS

**Camilla Valley Farm Weavers' Supply**, camillavalleyfarm.com (Hajdu 12).

**Cascade Yarns**, cascadeyarns.com (Peck 60).

**Georgia Yarn Company**, gayarn.com (Allen 42).

**Gist Yarn**, gistyarn.com (Allen 42).

**LoftyFiber**, loftyfiber.com (Jablonski 72; Jackson 38).

**Lone Star Loom Room**, lonestarloomroom.com (Kaestner 52).

**Maurice Brassard et Fils**, mbrassard.com (Deeds 68; Gherman 32; Kwong 35).

**Silk City Fibers**, silkcityfibers.com (Josifek 44; Williams 56).

**Weaver House**, weaverhouseco.com (Gherman 32).

**Weavers Loft**, weaversloft.com (Deeds 68).

**WEBS**, yarn.com (Borden 30; Miller 64; Peterson 80; Williams 56)

**Yarn Barn of Kansas**, yarnbarn-ks.com (Eckert/O'Hara 48; Josifek 44).

# Handwoven Wishes You a Happy Spring!



Malynda Allen (see page 42) wove not just 5 but 10 beautiful towels! Current *Handwoven* magazine subscribers can download this coordinating towel pattern at [LT.Media/Fingertip-Towels-Bonus](http://LT.Media/Fingertip-Towels-Bonus).

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[sheepthrillsknitting.com](http://sheepthrillsknitting.com)

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#### Tabby Tree Weaver

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[tabbytreeweaver.com](http://tabbytreeweaver.com)

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#### Halcyon Yarn

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9 Massachusetts Ave  
 Harvard, MA 01451  
 (978) 456-8669  
[thefiberloft.com](http://thefiberloft.com)

#### Vävstuga Weaving School

80 Bassett Road  
 Shelburne, MA 01370  
 (413) 625-8241  
[www.vavstuga.com](http://www.vavstuga.com)

#### WEBS - America's Yarn Store

75 Service Center Rd  
 Northhampton Rd, MA 01060  
 (800) 367-9327  
[yarn.com](http://yarn.com)

### MICHIGAN

#### Heritage Spin & Weaving

47 E Flint  
 Lake Orion, MI 48360  
 (248) 693-3690  
[heritagespinning.com](http://heritagespinning.com)

#### Leelanau Fiber

310 N. St. Joseph St.  
 PO Box 52  
 Suttons Bay, MI 49682  
 (231) 271-9276  
[www.leelanaufiber.com/](http://www.leelanaufiber.com/)

#### Stash Crafters Lounge

113 Cleveland Avenue  
 Ishpeming, MI 49849  
 (906) 458-0626

#### The Hen House Quilt Shop

211 S Cochran Ave  
 Charlotte, MI 48813  
 (517) 543-6454  
[thehenhousemi.com](http://thehenhousemi.com)

### MINNESOTA

#### Bella's Flock

11 Division St E  
 Suite 200  
 Buffalo, MN 55313  
 (612) 741-6437  
<https://bellasflock.com>

#### Weavers Guild of Minnesota

3000 University Ave SE #110  
 Minneapolis, MN 55414  
 (612) 436-0463  
[weaversguildmn.org](http://weaversguildmn.org)

### MISSOURI

#### Hillcreek Yarn Shoppe

4093 E. Ketterer Rd  
 Columbia, MO 65202  
 (573) 825-6130  
[hillcreekyarn.com](http://hillcreekyarn.com)

### NEBRASKA

#### Laughing Lamb Fibers

925 Illinois St  
 Sidney, NE 69162  
 (866) 582-0058  
[laughinglambfibers.com](http://laughinglambfibers.com)

#### Plum Nelly

743 W 2nd Street  
 Hastings, NE 68901  
[theplumnelly.com](http://theplumnelly.com)

### NEW HAMPSHIRE

#### Harrisville Designs

PO Box 806  
 Harrisville, NH 03450  
 (603) 827-3996  
[harrisville.com](http://harrisville.com)

#### Lilac + Finch Yarn and Weavery

66 Hanover Street,  
 Suite 303  
 Manchester, NH 03101  
 (603) 856-5457

### NEW JERSEY

#### The Spinnery

33 Race St  
 Frenchtown, NJ 08825  
 (908) 996-9004  
[thespinnery.square.site](http://thespinnery.square.site)

### NEW YORK

#### Daft Dames Handcrafts

13384 Main Rd  
 Akron, NY 14001  
 (716) 542-4235

#### Fiber Kingdom

137 E Broadway  
 Salem, NY 12865  
 (518) 854-7225  
[fiberkingdom.com](http://fiberkingdom.com)

#### Spinning Room of Altamont

190 MAIN ST / PO BOX 427  
 Altamont, NY 12009  
 (518) 861-0038  
[spinningroom.net](http://spinningroom.net)

### NORTH CAROLINA

#### Silver Threads & Golden Needles

41 E Main St  
 Franklin, NC 28734  
 (828) 349-0515  
[silverthreadsyarn.com](http://silverthreadsyarn.com)

#### Studio 256

106 S Greene Street  
 Wadesboro, NC 28170  
 (704) 507-1160  
[Studio256.online](http://Studio256.online)

#### The Tail Spinner

109 North Wilmington Street  
 Richlands, NC 28574  
 (910) 324-6166  
[www.thetailspinner.com](http://www.thetailspinner.com)



### Yadkin Valley Fiber Center

321 East Main Street  
Elkin, NC 28621  
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Elkin, NC 28621  
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#### Eugene Textile Center

2750 Roosevelt Blvd  
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(541) 688-1565  
eugenetextilecenter.com

#### Little Hawk Yarns

544 SE Main Street  
Roseburg, OR 97470  
(458) 262-0046  
www.littlehawkyarns.com

#### Pacific Wool & Fiber

13520 SE Southwood Drive  
Prineville OR 97754  
(503) 538-4741  
pacificwoolandfiber.com

#### Web-sters

11 N Main St  
Ashland, OR 97520  
(541) 482-9801  
yarnatwebsters.com

### PENNSYLVANIA

#### The Speckled Sheep

2707 Old Philadelphia Pike  
Bird in Hand, PA 17505  
(717) 435-8359  
thespeckledsheep.com

#### Twist Knitting & Spinning

5743 Route 202  
Lahaska, PA 18938  
(215) 794-3020  
twistknittingandspinning.com

### SOUTH CAROLINA

#### LoftyFiber

415 E 1st Ave  
Easley, SC 29640  
864-810-4747  
loftyfiber.com

#### Rows & Roses Yarn & Fiber

113 E. North 1st St  
Seneca, SC 29678  
(864) 888-7554  
shop.rowsandroses.com

### TENNESSEE

#### Smoky Mountain Spinnery

466 Brookside Village Way Ste 8  
Gatlinburg, TN 37738  
(865) 436-9080  
smokymountainspinnery.com

### Sunshine Weaving and Fiber Arts

327 W. Main Street  
Lebanon, TN, 37087  
615-440-2558  
sunshineweaving.com

### TEXAS



#### Fancy Fibers

111 South Main St  
Farmersville, TX 75442  
(972) 616-3276  
fancyfibers.com  
*Classes, tools, equipment, and yarn  
for weaving, spinning, dyeing, and  
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Jagger Brothers wools. Kromski,  
Schacht, Ashford, Louet, Leclerc, and  
Glimakra.*

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4102 Manchaca Rd  
Austin, TX 78704  
(512) 707-7396  
hillcountryweavers.com

#### Yarnivore

2357 NW Military Hwy  
San Antonio, TX 78231  
(210) 979-8255  
yarnivoresa.net

#### Yarnorama

130 Gonzalez St  
Paige, TX 78659  
(512) 253-0100  
yarnorama.com

### UTAH

#### Needlepoint Joint

241 25th St  
Ogden, UT 84401  
(801) 394-4355  
needlepointjoint.com

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#### Dances With Wool

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### WISCONSIN

#### Icon Fiber Arts

590 Redbird Cir  
De Pere, WI 54115  
(920) 200-8398  
iconfiberarts.com

#### Fiber Garden

N5095 Old Hwy. 54  
Black River Falls, WI 54615  
(715) 284-4590  
fibergarden.com

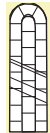
#### Fiberwood Studio

2709 N. 92nd St  
Milwaukee, WI 53222  
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fiberwoodstudio.com

#### The Woolgatherers

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www.woolgatherers.com

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#### The Fiber House

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Sheridan, WY 82801  
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Kromski wheels and looms. Supplies  
for all fiber arts needs. Individual  
and group classes. See our website  
for more.*  
(877) 673-0383  
thefiberhouse.com

### AUSTRALIA

#### The Lucky Ewe

50 High Street  
Oatlands, TAS 7120  
402 149 404  
www.theluckyewe.com/

### CANADA

#### Indigo Hill

26 Main St East  
P.O. Box 963  
Vankleek Hill, ON K0B1R0  
(613) 306-1834  
indigohilldestudio.ca

#### STASH Lounge

1237 9 Ave SE  
Calgary, AL T2G0S9  
(403) 457-0766  
www.stashlounge.com

### JAPAN

#### Kakara Woolworks

580 Yagami  
Akaiwa-shi, Okayama-ken  
709-0734  
+81-(0)86-995-9988  
kakara-woolworks.com

### UNITED KINGDOM

#### Coorie Creative

Marches Mall, Thistle Centre  
Stirling, Scotland, UK, FK8 2EA  
+441786 450416  
www.coorie-creative.co.uk/

#### George Weil & Sons

Old Portsmouth Rd  
Peasmarsh, Guildford GU3 1LZ  
01483 565 800  
www.georgeweil.com

#### The Handweavers Studio and Gallery

140 Seven Sisters Road,  
London N7 7NS  
020 7272 1891  
handweavers.co.uk

#### Weft Blown Ltd

17 Ailsa View  
West Kilbride North Ayrshire  
Scotland, UK, KA23 9GA  
*by appointment only*  
+44 (0) 7930 657900  
info@weftblown.com

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# Architecture in the Natural World

By Nancy Peterson

*Most of us think of architecture as the design of complex buildings or other structures built by humans. While artistic inspiration can be found in these objects, architectural forms in the natural world also provide a rich source of ideas. In fact, architects often try to emulate nature's perfect synthesis of form and function. From the grand architecture of a mountain landscape to the Fibonacci series found in the intricate structure of a seashell, texture and shape can inform our weaving.*

One of the most enjoyable parts of weaving is finding inspiration in unusual places. I recently visited my local botanical garden, Oklahoma City's Myriad Botanical Gardens, to view the titan arum, a plant more commonly known as the corpse flower because of the strong odor it emits, which many liken to the smell of rotting flesh. This amazing plant blooms very rarely—it takes 7 to 10 years for a plant to begin to bloom, and then it will only bloom every 2 to 3 years. The enormous flower, once it appears, lasts a very short time, only 24 to 36 hours. When I heard on my local news that the plant was about to bloom, I had to see it!

The size of the corpse flower was awe-inspiring, and yes, the odor was absolutely revolting. I was fascinated, however, by the almost-pleated appearance of the bloom's texture and by its contrasting colors on the inside and outside. And because



*Top: Nancy's Corpse Flower Scarf  
Bottom: On the loom, the fabric looks smooth, although Nancy noticed it wanting to pleat even under tension.*

weavers are always thinking about weaving (on some level), I decided to try to capture this effect in woven cloth.


I opted to weave a scarf in Tencel because it's a favorite of mine for wearables—and because I had many colors on hand in my stash. Choosing the colors was easy enough as I tried to match the burgundy inside and the green outer bloom as closely as I could. The weave structure was a bit more difficult: I was unsure how to capture the wrinkled, pleated effect of the bloom. I went to my bookshelf, and after searching a bit, I discovered the perfect self-pleating twill structure in *The Best of Weaver's: Fabrics That Go Bump*, edited by Madelyn van der Hoogt. Warping the loom went quickly, and the weaving was a breeze. It was fascinating to see how the fabric wanted to form pleats, even when under tension on the loom.

The challenge of trying to capture the forms and colors I see around me in woven cloth is one of my favorite



Corpse flower, or titan arum (*Amorphophallus titanum*), in bloom

aspects of weaving. I sometimes like to go beyond simply using a nature-inspired palette for a weaving and attempt to reproduce nature's structures in handwoven cloth. In previous projects, I enjoyed the process of searching for the perfect twill pattern to capture the look of dogwood blossoms and using a photo of colorful, linear flower fields in the Netherlands to plan a rep rug.

I encourage you to look around your world for inspiration and use your camera to capture it. The practice of photographing natural objects or scenes that pique your interest is a good habit; these photographs can be a great resource when searching for ideas. Why limit yourself to using only color as an inspiration when you can explore form, texture, and structure as well? Remember, nature is the best architect! 

**NANCY PETERSON** lives in Norman, Oklahoma, where she has been happily weaving, teaching, spinning, and dyeing for over 20 years.

Photos by Nancy Peterson