

Treading off the beaten track—learn how p. 80

HANDWOVEN

November/December 2022

Transform

Tradition

11 SURPRISING PROJECTS

Think you know

heddles?

Think again

p. 12

Weave the
perfect
towel

p. 68

Asymmetrical
Challenge
p. 48

No matter your weaving skill level,
your next project is at WEBS!



(left) #232 Keen on Krokbragd
in Collingwood Rug Wool
DRAFT \$4.99 DOWNLOAD NOW!

(below) #235 Perilous Pyramids Scarf
in Valley Yarns 8/2 Tencel®
DRAFT \$4.99 DOWNLOAD NOW!



(left) #230 Neel Scarf
in Valley Yarns 5/2 Bamboo
DRAFT \$4.99 DOWNLOAD NOW!

Whether you're looking for shuttles,
yarns, project inspiration, or
anything in between, you'll find
just what you need.

Buy more.
Save more.
Every day!

DEDUCT UP TO 25% ON
YOUR YARN ORDER.
see yarn.com for details



America's Yarn Store®

The new generation

Spring II

Exactly what you need.



www.louet.com

You can find more information about our products and dealers on our website: www.louet.com



SINCE 1974



Since 1876

Arizona

FIBER CREEK
Prescott AZ 86305
(928) 717-1774
fibercreek@hotmail.com

California

CUSTOM HANDWEAVERS
Mountain View
Tel: (650) 967-0831
Fax: (650) 967-1005
www.customhandweavers.com
webemit@sbcglobal.net

CUSTOM HANDWEAVING
Redondo Beach
Tel: (310) 316-0910
or: (866) 656-1060
www.nancyscustomhandweaving.com
customhandweavin@aol.com

JULIAN WEAVING WORKS
Julian
(760) 765-2432
info@weaverslink.com

SAN FRANCISCO FIBERS CO.
Oakland
(510) 893-2015
www.sanfranciscofiber.com
lou@sffiber.com

Colorado

BOUNTIFUL
Livermore
(877) 586-9332
info@bountifulspinweave.com
www.bountifulspinweave.com

FIRESIDE COUNTRY STORE
Grand Junction
970-858-9288
lynnjenks@gmail.com

Florida

SERENDIPITY FARM & STUDIO
Leesburg
(757) 651-2632
serendipityfarmstudio@gmail.com

Illinois

FINE LINE CREATIVE ARTS CENTER
St. Charles
(630) 584-9443
www.fineline.org
info@fineline.org

Indiana

THE WEAVERS LOFT
Guilford
(812) 576-3904
weaving@nalu.net
www.weaversloft.com

Kansas

THE YARN BARN
Lawrence
(800) 468-0035
yarnbarn@sunflower.com

Kentucky

THE WOOLERY
Frankfort
tel: (502) 352-9800
fax: (502) 352-9802
http://www.woolery.com
info@woolery.com

Louisiana

WEAVIN' PLACE
Folsom
(985) 796-8048
www.weavinplace.com
cheryl@weavinplace.com

Maine

HALCYON YARN
Bath
(207) 442-7909
(800) 341-0282
www.halcyonyarn.com

PORTLAND FIBER GALLERY & WEAVING STUDIO
Portland
(207) 780-1345
www.portfiber.com
portfiber@gmail.com

Massachusetts

A LOOM WITH A VIEW
Newburyport
(978) 463-9276
betsy@aloomwithaview.com

FIBER LOFT / BARE HILL STUDIO
Harvard
(978) 456-8669
www.thefiberloft.com
yarn@thefiberloft.com

T.R. BEAUDET & CO.
Westfield
(413) 564-0204

WEBS

Northampton
(413) 584-2225

Michigan

ABILITY WEAVERS LLC
Lowell
616-929-0211
www.abilityweavers.com
email@abilityweavers.com

BAKER ALLEGAN STUDIOS
Allegan
(269) 903-6883
sowspunsilk@yahoo.com

HERITAGE SPINNING & WEAVING
Lake Orion
(248) 693-3690
joan@heritagespinning.com

Minnesota

DEPTH OF FIELDS INC
Minneapolis
(612) 340-0529
depthoffieldyarn@gmail.com

New Hampshire

THE FIBER STUDIO
Henniker
(603) 428-7830

New Jersey

WOOLBEARERS
Mt. Holly
(609) 914-0003
woolbearers@verison.net

New Mexico

MIRIAM'S WELL
Sante Fe
(505) 982-6312

New York

CRAZY AS A LOOM WEAVING STUDIO
Hudson Falls
(518) 747-4147
crazyasaloom@aol.com

DAFT DAMES HANDCRAFTS
Akron
(716) 542-4235

North Carolina

EARTH GUILD
Asheville
(800) 327-8448

Oregon

EUGENE TEXTILE CENTER
Eugene
(541) 688-1565
www.eugenetextilecenter.com
info@eugenetextilecenter.com

PACIFIC WOOL AND FIBERS
Newberg
2505 Portland Rd. Ste#104
Tel: (503) 538-4741
Fax: (503) 538-8005
www.pacificwoolandfiber.com

Pennsylvania

RED STONE GLEN FIBER ARTS CENTER
York Haven
717-212-9022
redstoneglen@gmail.com

South Carolina

LOFTYFIBER
Easley
864-810-4747
www.loftyfiber.com
info@loftyfiber.com

South Dakota

LYLA AGIUS DESIGNS
Ipswich
(605) 380-3619
www.lylaagiusdesigns.com
info@lylaagiusdesigns.com

Tennessee

SMOKY MOUNTAIN SPINNERY
Gatlinburg
(865) 436-9080
smokymountainspinnery.com
nancy@smokymountainspinnery.com

Texas

APPLE LEEF FARM
Van Alstyne
(903) 482-5128
leef@appleleeffarm.com

FANCY FIBERS
Farmersville Tx 75442
(972) 616-3276
www.fancyfibers.com
fancyfiberstexas@gmail.com

YARNORAMA
Paige TX 78659
(512) 253-0100
www.yarnorama.com
info@yarnorama.com

Vermont

VERMONT WEAVING SCHOOL
Putney
(802) 387-2656
dena@vermontweaver.com

Virginia

TREEDITIONS
Appomattox
(434) 664-5538
www.treeditions.com
info@treeditions.com

Washington

PARADISE FIBERS
Spokane
(888) 320-7746
Fax: (509) 533-0828
info@paradisefibers.net

WEAVE YOUR 'ART OUT
Kennewick
(509) 528-3782
flyingfibers@gmail.com

WEAVING WORKS
Seattle
(206) 524-1221
www.weavingworks.com
info@weavingworks.com

Wisconsin

FIBERWOOD STUDIO
Milwaukee
Tel: (414) 302-1849
Fax: (262) 860-0985
oldmillyarn@gmail.com

SIEVERS LOOMS
Washington Island
(920) 847-2264
mail@sieversschool.com

SUSAN'S FIBER SHOP
Columbus
(920) 623-4237
www.susansfibershop.com
susanfiber@internetwork.com

INTERNET TECHNICAL SERVICE: T.R. BEAUDET
TBEAU1930@AOL.COM

CANADA

Alberta

A&B FIBERWORKS
Linden
(403) 333-5801
aandbfiberworks@gmail.com

GATHER TEXTILES
Edmonton
780-777-5568
www.gathertextiles.com

British Columbia

FIBRES PLUS
Maple Ridge
(604) 467-1178
www.fibresplus.com
fun@fibresplus.com

JANE STAFFORD TEXTILE DESIGNS
Salt Spring Island
(250) 537-9468
jane@janestaffordtextiles.com

PENELOPE FIBRE ARTS
Surrey
(778) 292-1282
http://www.penelopefibrearts.com
info@penelopefibrearts.com

SWEETGEORGIA YARN INC
Vancouver
604-569-6811
www.sweetgeorgiayarns.com
info@sweetgeorgiayarns.com

Nova Scotia

ARMSTRONG TEXTILE
Halifax
(902) 220-5430
info@armstrongtextiles.ca

GASPÉREAU VALLEY FIBERS
Wolfville
www.gaspereauvalleyfibres.ca
brenda@gaspereauvalleyfibres.ca

LAHAVE WEAVING STUDIO
Pleasantville NS B0R 1H0
www.lahaveweavingstudio.ca
lesley@lahaveweavingstudio.ca

Ontario

CAMILLA VALLEY FARM WEAVERS' SUPPLY
Orangeville
(519) 941-0736
nmanners@camillavalleyfarm.com
www.CamillaValleyFarm.com

TAPESTRY LINE UNLIMITED
Holland Landing
(416) 333-4227
linedufour@outlook.com

FRANCE

SARL AU FIL DE LINA - ARTIFILUM
Plombières-les-Bains
www.artifilum.com
contact@artifilum.com

GERMANY

WALLMONTE
Illingen
www.wallmonte.de

UNITED KINGDOM

FRANK HERRING & SONS
Dorchester Dorset
130-526-4449

May we build one for you?



Weavebird
16, 24 and 32s
27", 36", 45" or 60"



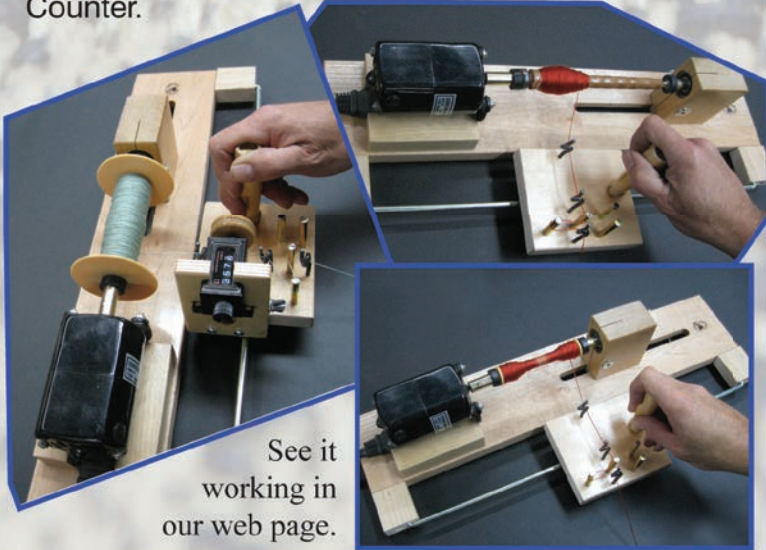
Voyageur
9½", 15¾" and 24"
4, 8, 12 and 16s



Winder Tension Device

Wind your bobbins, pirns and spools quickly and more efficiently with our new tension device attachment adaptable to any double ended Leclerc Electric Bobbin Winder.

Can be used with or without a Leclerc Yardage Counter.



See it working in our web page.

Leclerc Looms

Since 1876



www.leclerclooms.com



100%
COTTON
BOUCLÉ

*Available in
mini cones!*

HALCYON

MAINE YARN EST. 1971

HALCYONYARN.COM • 800.341.0282

Luxurious natural fibers, quality tools, kits, & original designs for weavers, since 1971. Friendly service and fast shipping. Everything a weaver needs, always at Halcyon Yarn.

Contents

Handwoven November/December 2022, Volume XLIII, Number 5

FEATURES

12 *Notes from the Fell* On Heddle Management

TOM KNISELY

Heddles seem like simple pieces of equipment—until you have too many or too few. Tom shares how he has solved both problems with a variety of methods.

18 *Handweaving.net: From the Beginning and into the Future*

SHERRIE AMADA MILLER

Read about the origins of Handweaving.net and its founder Kris Bruland. Today, this valuable website offers over 70,000 drafts and other weaving documents, plus unique tools for manipulating and revising drafts.

24 *Healthy Weavers: Using Ergonomics for Comfortable Weaving*

CYNTHIA EVETTS AND TINA FLETCHER

If you listen to your body, you can become a more productive weaver and help ensure that you will have many more years of enjoyable weaving. Cynthia and Tina offer tips and strategies for more ergonomic weaving.

28 *Designing for Tapestry—What? How? Why?*

TOMMYE McCLURE SCANLIN

Tapestry designs don't just appear out of thin air. Tommie has developed a method for choosing tapestry subjects and developing successful designs that satisfy her creatively and personally.

32 *Idea Gallery* A Year to Remember Blankets

ROBIN LYNDE

Using temperature ranges for a special year and place, Robin develops a weft color palette and then weaves blankets that capture the year in color. What year will you pick?

68 *The Perfect Towel*

TRACY KAESTNER

Not all handwoven towels are created equal. Tracy describes the towel perfect for her and what factors you may want to consider when weaving your own perfect towels.

73 *Yarn Lab: Bamboo Cotton—A Blend with Great Promise*

DEANNA DEEDS

Pairing bamboo with cotton seems like an unlikely mixture, but as Deanna finds out, the two fibers work well together to create a yarn with the sheen and drape of bamboo and the absorbency of cotton.

PROJECTS

36 *Weaving a Place in Time*
REBECCA MORRIS

38 *Mixing It Up*
BARBARA GOUDSMIT

42 *Ripples Scarf*
DENISE BOLGER KOVNAT

45 *Treadling Twist Twills*
KATE LANGE-McKIBBEN

48 *Asymmetrical Challenge*
JENNIFER SARGENT

50 *65 Roses, Take 2*
SUSAN DU BOIS AND
ROBIN WILTON

54 *Crackle Experiments*
ANNE ELIXHAUSER

58 *Block Party Runners*
JILL STAUBITZ

61 *Crackle Table Linens*
ROBIN MONOGUE

64 *Hybrid Table Runner*
JOHN WENDEL

70 *My Very Peri Perfect Towels*
TRACY KAESTNER

DEPARTMENTS

4 From the Editor

6 Letters

6 Project Index

8 Media Picks

9 What's Happening
*Korean Fashion:
From Royal Court to Runway*
CHRISTINA GARTON

76 Reader's Guide
*Project Directory
Suppliers*

80 Endnotes
GRETCHEN HUGGETT



Recently, I was at the mall with my sister looking for kitchen gifts for the family. At the first store, we saw some cute spatulas that seemed unique, so we bought a few. At the next kitchen store, we saw basically the same spatulas. And then, guess what? The third store was carrying almost identical spatulas.

Our initial purchase now seemed silly and not at all as fun as we had originally believed. We didn't return the spatulas, but on the way home, I told my sister that I thought the monotony in merchandise was one of the reasons I love handwovens and get so much satisfaction from weaving one-of-a-kind items that you won't find at a mall.

Occasionally, a nonweaver will tell me she bought a set of six kitchen towels at a big-box store for a nominal price. It's not at all surprising. Of course you can buy six essentially identical towels that won't dry dishes for less than the price of a cone of yarn. But consider how one beautiful handwoven towel that lasts for years, gets nicer with age, and efficiently dries dishes might be more economical in the long run, less tedious to look at, and much more of a joy to own (see Kaestner, page 68). I vote for the handwoven towel every time.

The theme of this issue is really nothing new to handweavers. We are often playing "what if" when using a new-to-us yarn, warp and weft combination, or weave structure. Using weaving software, we can easily blend weave structures to develop "as if" mixtures of threading and treadling. Each of the 11 projects in this issue celebrates the weaver's curiosity.

We paired the projects with articles about what makes the perfect towel, designing and weaving blankets that capture a year's worth of temperatures for a specific location, developing tapestry ideas, and using spontaneity to develop treadling patterns. If you are curious about Handweaving.net, Sherrie Amada Miller's article about the website and its founder, Kris Bruland, will enlighten you. Tom Knisely writes about heddle management in Notes from the Fell, Cynthia Evetts and Tina Fletcher offer tips for more ergonomic weaving, and finally, Deanna Deeds weaves with a bamboo/cotton yarn from the Weaver's Loft for the Yarn Lab and gives it a thumbs-up.

Weave well,

Susan

FUTURE THEMES

JANUARY/FEBRUARY 2023

Wool and Wool Blends

Weavers love wool for many reasons: it's warm; it takes dye beautifully but also comes in many natural colors; and last, but surely not least, it's forgiving on the loom, making it a great fiber for beginners. Wool blends have many of the same characteristics and add a few of their own.

MARCH/APRIL 2023

Architectural Details

Many weavers see pattern everywhere. Without trying, they notice brickwork, windows in skyscrapers, shadows of columns, and cornice details. This issue will include weaving that mimics the physical structures around us.

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.

HANDWOVEN®

NOVEMBER/DECEMBER 2022, Volume XLIII Number 5

EDITORIAL

EDITORIAL DIRECTOR Anne Merrow

EDITOR Susan E. Horton

ASSOCIATE EDITOR Christina Garton

MANAGING EDITOR Laura Rintala

PROJECT EDITOR Angela K. Schneider

TECHNICAL EDITORS Rona Aspholm, Deanna Deeds, Greta Holmstrom, Merriel Miller, Anita Osterhaug, Bettie Zakon-Anderson

EDITORIAL ASSISTANT Katrina King

COPY EDITOR Katie Bright

PROOFREADER Deirdre Carter

CREATIVE

ART DIRECTOR Charlene Tiedemann

PRODUCTION DESIGNER Mark Dobroth

DESIGNER Samantha Wranosky

PHOTOGRAPHY Matt Graves

PHOTOSTYLING Carol Beaver

long thread

MEDIA

FOUNDERS Linda Ligon, Anne Merrow, John P. Bolton

PUBLISHER John P. Bolton

DIRECTOR OF MEDIA SALES & BRAND PARTNERSHIPS Julie Macdonald

DIRECTOR OF MARKETING Haydn Strauss

DIRECTOR OF DIGITAL CONTENT & STRATEGY Tiffany Warble

DIRECTOR OF EVENTS & CUSTOMER SUCCESS Rachel Martin

Handwoven® (print ISSN 0198-8212; online ISSN 2381-2303) is published bi-monthly, except July/August, with a total of 5 issues by Long Thread Media LLC, 1300 Riverside Ave, Ste 206, Fort Collins, CO 80524; phone (888) 480-5464. Periodicals postage paid at Fort Collins, CO, and additional mailing offices. All contents of this issue of *Handwoven*® are copyrighted by Long Thread Media LLC, 2022. All rights reserved. Projects and information are for inspiration and personal use only. *Handwoven*® does not recommend, approve, or endorse any of the advertisers, products, services, or views advertised in *Handwoven*®. Nor does *Handwoven*® evaluate the advertisers' claims in any way. You should, therefore, use your own judgment in evaluating the advertisers, products, services, and views advertised in *Handwoven*®. Reproduction in whole or in part is prohibited, except by permission of the publisher. Subscription rate is \$34.99/year in the U.S., \$44.99/year in Canada, and \$54.99/year in other countries, surface delivery. Printed in the U.S.A.

Postmaster: Please send address changes to 1300 Riverside Ave, Ste 206, Fort Collins, CO 80524.

Subscribers: For subscription information, call (888) 480-5464, email support@longthreadmedia.com, or visit handwovenmagazine.com. Please allow six weeks for processing address changes.

Shops: If you are interested in carrying this magazine in your store, email Michaela Kimbrough at mkimbrough@longthreadmedia.com.

Contact us: For questions about purchases made on the website, call (888) 480-5464 or email support@longthreadmedia.com.

For advertising information, call Julie Macdonald at (888) 480-5464 ext. 705, or email sales@longthreadmedia.com.

For editorial inquiries, email handwoven@longthreadmedia.com.

VISIT US ON THE WEB

longthreadmedia.com
handwovenmagazine.com

JANE STAFFORD TEXTILES



Gorgeous Yarns in our Online Store
www.janestaffordtextiles.com

JST School of Weaving - Start your free trial
schoolofweaving.tv

NA Venne Wholesale
janestaffordtextiles.com/wholesale/

JST
Jane Stafford
Textiles

Letters

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

Praise for Best Practices

I'm a novice weaver with a thoughtful and helpful support group of weavers who answer my endless questions. But sometimes I don't want to distract them from their busy lives and weaving projects, and I have now found the Best Practices articles so very helpful. I had been thinking of canceling my subscription to *Handwoven* because I found the projects just too advanced or too hard to understand, but in the

last few issues, the Best Practices articles have answered many questions for a novice weaver like me. The short techniques articles on the last few pages of the magazine each issue are also reminders of how to do the things that mean success for my samples and projects.

Thank you for keeping me weaving!

—Theresa Leech

Stitching a Memory

I just got my new issue of *Handwoven* (September/October 2022), and it looks great with a quick scan. So many projects, and I look forward to spending more time on it down the line.

I especially loved your Letter from the Editor. I had to send you

this picture of my mom and her three youngest kids (out of seven) wearing outfits that she made for us. I am the youngest and in the lower right corner. She taught us to cook and sew as well.

Happy weaving and sewing!

—Sheila O'Hara



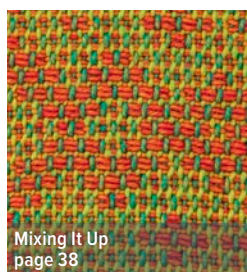
Photo courtesy of Sheila O'Hara

Sheila and two of her siblings in their matching outfits handsewn by their mom, also pictured

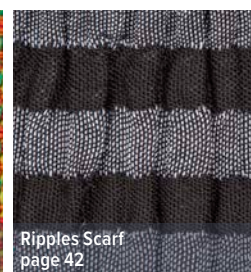
Project Index



Weaving a Place in Time
page 36



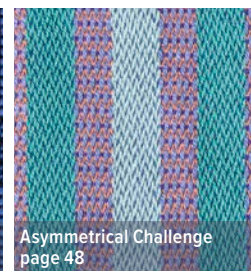
Mixing It Up
page 38



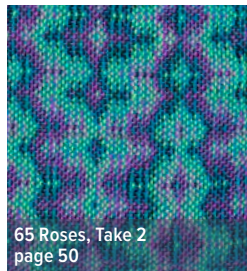
Ripples Scarf
page 42



Treading Twist Twills
page 45



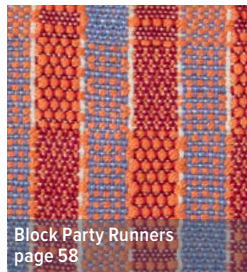
Asymmetrical Challenge
page 48



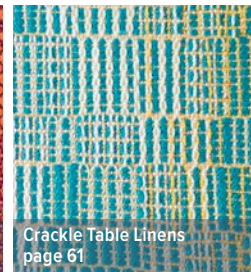
65 Roses, Take 2
page 50



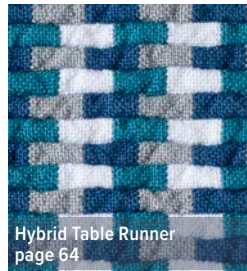
Crackle Experiments
page 54



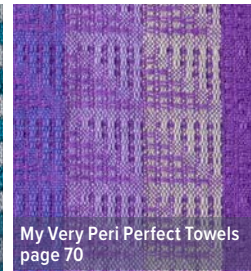
Block Party Runners
page 58



Crackle Table Linens
page 61



Hybrid Table Runner
page 64



My Very Peri Perfect Towels
page 70



Large selection of weaving yarns



Weaving, Spinning, Dyeing, & Felting

*10% Discount for Guilds
& Accredited Schools*

We have Expert Staff &
OUTSTANDING
Customer Service!



We sell new & used looms of all sizes



Workshops scheduled throughout the year

Eugene Textile Center is a unique space dedicated to the fiber arts. We support handweavers of all sorts through workshops, books, DVDs, equipment, supplies, and our ever-expanding online presence.

Orders over \$150 receive *free shipping!*

2750 Roosevelt Blvd, Eugene Oregon • 541-688-1565

EugeneTextileCenter.com

WE CARRY ALL YOUR FAVORITES

- Louët • Harrisville Designs
- Schacht • Glimåkra • Ashford
- Leclerc • Kromski • Jagger Spun
- Lunatic Fringe • Earth Guild
- Supreme • Maurice Brassard





Archie Brennan: Tapestry as Modern Art Archie Brennan as told to Brenda Osborn

Archie Brennan (1931–2019) was a beloved tapestry artist, educator, and weaving advocate. As he grew older, his students encouraged him to compile writings about his life, work, and travels. Together with Brenda Osborn, Brennan combined his narrative with essays by other artisans and hundreds of photographs of his work. The result is *Archie Brennan: Tapestry as Modern Art*.

Brennan's tapestries are detailed, abstract—often a bit cheeky—but never boring. They range from woven replicas of postcards to abstract human forms to painstaking re-creations of historical masterpieces. He infused his works with social commentary, global inspiration, and a clear love for the craft. In his weaving, Brennan took inspiration from mundane details that are often

overlooked, focusing on the ripples of water or the sliver of a view between curtains.

Less than 20 pages in, Brennan writes, "I work in a minor art form. Tapestry is an indulgent, elitist, economically farcical, and frequently boring twentieth-century activity." Despite this self-deprecating tone, Brennan writes with reverence for the art of weaving and for the role that tapestry weavers have played in history throughout the world.

The book is very personal. Alongside the extensive catalog of Brennan's work, you follow Brennan on a winding road through his working-class Scottish childhood, his time as a bodybuilder, his marriages, and decades of weaving. You make pit stops in a French commune, the University of Edinburgh, Australia, Papua New Guinea,

a New York City studio, and a remote Canadian village. Along the way, you are treated to Brennan's musings on craft, society, relationships, and literature and meet a cast of characters, artists, and scholars.

Archie Brennan: Tapestry as Modern Art is not a book you need to read straight through. It is a lovely and imposing volume, meant to be read in bits and pieces and enjoyed for years. The book is a melding of a coffee-table art book, a personal narrative, and a detailed documentation of the artistic process. Artisans will find Brennan's contemplations about tapestry useful for examining and reflecting on their own contributions to the world's collection of art and craft.

—K. Rose James

Atglen, PA: Schiffer, 2022. Hardcover, 296 pages, \$65. ISBN 978-0764362491.

K. ROSE JAMES is an educator, historian, and green-vegetable enthusiast.

Rigid Heddle Weaving: Basics and Beyond Deborah Jarchow



In her newest book, *Rigid Heddle Weaving: Basics and Beyond*, Deborah Jarchow has created an excellent learning tool for anyone interested in weaving on the rigid-heddle loom. The book begins with a basic introduction to the craft, followed by a section covering the terminology and the tools needed to successfully weave your way through the included patterns.

Each of the subsequent sections explains different weaving concepts, followed by several patterns that give you the opportunity to explore the topics through weaving. Jarchow begins with plain weave and then moves on to more advanced techniques, including weaving with a double heddle, textured weaves, and hand-manipulated methods. The explanations of the techniques are clear, informative, and welcoming. I personally loved the section on structure

variation and using pick-up sticks, and the shawl projects with two different pick-up variations are at the top of my to-weave list.

In the section "Playing with Color," which I found particularly creatively stimulating, Jarchow covers topics such as spacing stripes using the Fibonacci sequence and designing log cabin and other variations of color-and-weave. There is also focus on color design, using two shuttles, invisible weft joining when changing colors, and more.

The book contains 31 projects in a variety of weaving widths, including scarves, table linens, pillows, baby blankets, tote bags, and more. This means that everyone, no matter the size of their loom, can weave some of the projects.

The yarn calculation chart is a tremendous help when you are ready to purchase

the required yarns for a project. There are also color images of all the yarns used in the patterns and a conversion chart to assist with yarn substitutions—a particularly helpful addition for times when yarns used in a project are no longer available.

This is a wonderful book for beginning rigid-heddle weavers as well as those with experience who want to expand their weaving skills. I highly recommend this book for your rigid-heddle weaving library.

—Jodi Ybarra

Ashburton, New Zealand: Ashford Handicrafts, 2022. Paperback, 201 pages, \$39.95. ISBN 978-0958288187.

JODI YBARRA loves sharing her passion for rigid-heddle weaving and is devoted to weaving with cotton. She enjoys inspiring others to embrace the art of weaving and is the owner of Cotton Clouds Inc.

Korean Fashion: From Royal Court to Runway

By Christina Garton

Given how thoroughly Korea seems to be part of our current cultural zeitgeist in the United States, it's hard to remember that long before the K-pop group BTS conquered the airwaves and Parasite won at the Oscars, the nation was completely closed off to the West. It wasn't until 1876 that Korea opened its borders and allowed curious Westerners inside. Just over 15 years after that event, Korea participated in the 1893 Chicago World's Fair, where it showcased, among other items, examples of traditional clothing, also known as hanbok. Curious fairgoers were fascinated by the exquisitely embroidered silk items, several of which are currently on display at the Textile Museum at George Washington University.

Those items and many more are part of *Korean Fashion: From Royal Court to Runway*, on display through December 22, 2022. As the name implies, the exhibit showcases Korea's contributions to the world of fashion throughout the years.

Alongside examples of hanbok both everyday and ceremonial, dating to the nineteenth century, are the creations of twentieth-century fashion designers including Nora Noh, Icinoo, and Lie Sang Bong. Of course, given the

Photo by John Weinstein



A *hwarrot* (bridal robe) from the 19th century on loan from the Field Museum

Photo by William Atkins/George Washington University



Cocktail dress by designer Nora Noh from the 1970s

Photo courtesy of Daegu National Museum, South Korea




Designer Lee Young-hee's modern interpretation of a *hwarrot*

popularity of K-dramas, the exhibit would not be complete without an example of a "made for TV" hanbok.

In these pieces, you can see the Western influence and also the ways in which Korean designers over time have created cloth that still feels uniquely Korean. Even the most modern examples of high fashion in the exhibit feature elements directly referencing dynastic hanbok. The result is an exhibit that not only displays

but also celebrates the beauty and craftsmanship of Korean cloth.

For more information on *Korean Fashion: From Royal Court to Runway* and the Textile Museum's other exhibitions and events, go to museum.gwu.edu. 

CHRISTINA GARTON *collects looms the way some people collect baseball cards. Just don't ask her if she has time to weave on them.*



ashford
WHEELS & LOOMS

ashford.co.nz/blog/fragments

The Katie Loom is the perfect multi harness loom for workshops, sampling, travel and fun

- Portable – easy to fold and pack
- Compact - 12¼ inch weaving width
- Light – 14¼ lbs
- Smooth levers and auto bounce back overhead beater
- Easy threading – beater flips up and out of the way
- Eight harnesses – a fully functional table loom, unlimited possibilities



Fold and go with weaving in place



Ashford Book of Weaving Patterns From Four to Eight Shafts

By Elsa Krogh

All of Elsa's favorite patterns - a mixture of classic weaves and modern techniques - for fashion and homeware. 92 pages

Knitters Loom

Portable, light and compact. Choose 12", 20" or 28" weaving width. Carry bag included.

Optional accessories:

Extra reeds, vari dent reed, loom stand.



Fold and go!



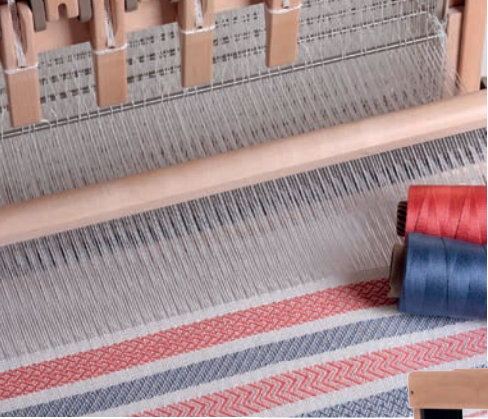
Rigid Heddle Weaving Basics and Beyond

By Deborah Jarchow

Explore color, design, and texture as you follow Deborah's clear, step-by-step, instructions. From plain weave to inlay and hand-manipulated lace this book opens the whole world of creative weaving. 201 pages

Visit www.ashford.co.nz/where-to-buy for your local Ashford dealer. Dealer enquiries welcome sales@ashford.co.nz

ashford.co.nz



Jack Loom

Expand as a weaver - choose the loom that will suit your needs now and in the future.



Eight harness, 10 treadles, 38" weaving width.

Warp Thread Weights

Use these handy warp thread weights to weigh floating selvages, supplementary or broken warp threads. Hold long lengths of warp thread around the central spool.

Sold in pairs.



Table Looms - 4 and 8 Harness

Weave traditional and modern patterns to create your own original fabrics. Castle folds flat for transport and storage.



Choose 4 harness 24", 8 harness 16", 24", or 32" weaving width. Stands available.



Warp Yarn Stand

Wind your warps without fuss on this handy six-cone stand. Smooth yarn guides ensure tangle and snag-free warping. Rubber feet for stability.



Hobby Bench

Adjustable height and tilt options, handy storage shelf with a smooth lacquer finish.

Ball Winders

Both winders hold up to 17½ozs. Lacquer finish. Choose manual or electronic.

e-Ball Winder

Infinitely variable speed. Soft start allows you to control the yarn as it starts to wind onto the cone. Foot switch for better control of your yarn. Powerful 12v 2.0-amp DC motor drives balanced cone assembly. 12v mains power cord and foot switch included.



Wind yarn into balls quickly, smoothly and effortlessly





Photos by Tom Knisely unless otherwise noted

Tom's warp is sleyed and ready to be threaded in his heddles. Notice the clips used at the top of the heddle bars.

On Heddle Management

BY TOM KNISELY



I recently received an email from a weaver having trouble getting her loom's shafts to rise evenly. Not only were they lower on one side and higher on the other, but the shafts sometimes stayed up without returning to their neutral position. Luckily, this weaver sent me pictures of the loom and warp to analyze. From my vantage point, it was easy to see what the problem was—because I have made the same mistake many times before. The issue was due to having too many heddles on one side of the shafts instead of having the weight of the heddles balanced evenly on each side. This led me to think about similar errors I have made and several ways I have learned to manage heddles.

My studio looms have been set up to have plenty of heddles on each shaft to accommodate most patterns that I want to weave. Narrow looms have at least 100 heddles on each shaft, while wider looms have between 150 and 200 heddles per shaft. From time to time, I need to move heddles to accommodate an

unbalanced threading such as Bronson lace, but usually the heddles are evenly distributed among the shafts.

Before I start threading, I unlock the heddle bar hooks in the middle of the shafts' frames and slide the heddles to the left side of the loom. I hate to admit how many times I have pushed a great number of

heddles to the left without even thinking about how the uneven weight will affect the shafts' ability to rise and fall correctly.

Let me give you a simple example. Imagine that I am about to thread a warp of 400 ends using a simple eight-shaft, straight-draw threading. I will need 50 heddles on each of the eight shafts. Now imagine that I am threading this on a loom with a 46-inch weaving width that carries 200 heddles on each shaft. Remember, I am only using 50 heddles per shaft, so there will be 150 unused heddles on each shaft. If, without thinking, I slide all the heddles to the left before beginning threading, I will have a lot of unused heddles—and extra weight—on the

left side of my loom. The unbalanced shafts will then not rise evenly. The weighted-down left side might even cause the shafts to bind up in the guide tracks. This is especially common on looms that push the shafts up from a central point; if you have a jack loom that lifts the shafts at their corners, this might not be as much of a problem. Rising-shed or jack looms have jacks that either push the shafts up at the end or pull the shaft up from its upper corners. Macomber and Harrisville looms are two examples of rising-shed looms that pull the shafts up using chains or cables.

A word to the wise: Count your heddles before you start threading! When you have a lot of heddles available, leave a few unthreaded heddles on the side on which you start threading to balance the weight of your shafts. It only takes a few minutes to count and make

sure that you have enough heddles to complete your threading draft *and* to even out the weight of your shafts on each side.

I prefer to warp using the front-to-back method. Before beaming the warp, I take a moment to center the reed and lock the heddle bar hooks back into place. Doing so stabilizes the heddle bars and prevents them from bending and coming out of the frame and dropping onto the floor.

When the loom is warped and ready to weave, I push the unthreaded heddles to the far outside edges of the shafts and hold them back so they don't migrate toward the warp and push against it. You can hold them back with tiny slide-on plastic clips attached to the heddle bar. These clips are normally used to hold papers together, and you can find them easily in any office supply store and even some weaving stores.

No matter how hard you try, sometimes you will need to move heddles from one shaft to another. My preferred method is to take a length of cotton cord about 30 inches long and thread it on a tapestry needle. Let's say that I want to move 20 heddles from one shaft to another. I run the needle along the upper heddle bar of the shaft that I plan to remove the heddles from. This draws the thread through the loop ends of the heddles and keeps them in order. I then drop down to the lower heddle bar and draw the needle along the bar, picking up the heddles in order again. When I have successfully threaded the heddles on the cord, I tie the two ends of the cord together. The heddles can now be slipped off the end of the heddle bar, and they will stay in their correct order for slipping onto the heddle bars of the other shaft. This method resembles what you find in packs of new heddles when you purchase them. You can also use two pipe cleaners in place of the cord and tapestry needle. Just push the pipe cleaners through the loops at the top and bottom of the heddles and twist the ends together to hold the heddles on the pipe cleaner.

Another helpful hint about heddles is that some manufacturers color the ends of their heddles. You will find them painted either green or red on one end. You might also notice that there is a slight directional bend to the heddle eyes to make threading your heddles easier. I am right-handed, so I place the heddles onto the shaft's heddle bars with the colored end up. This angle of the eye is perfect for me to see and thread my loom. A left-handed individual might find it

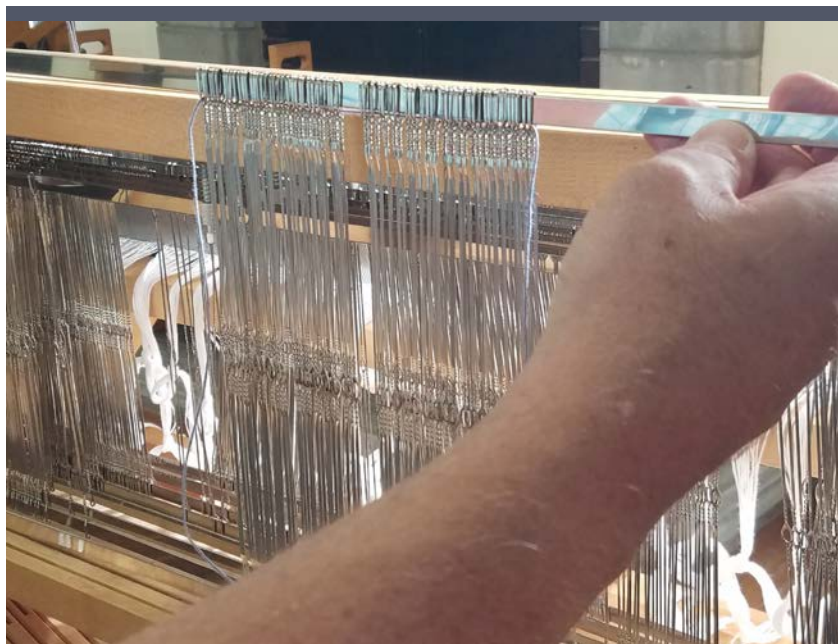
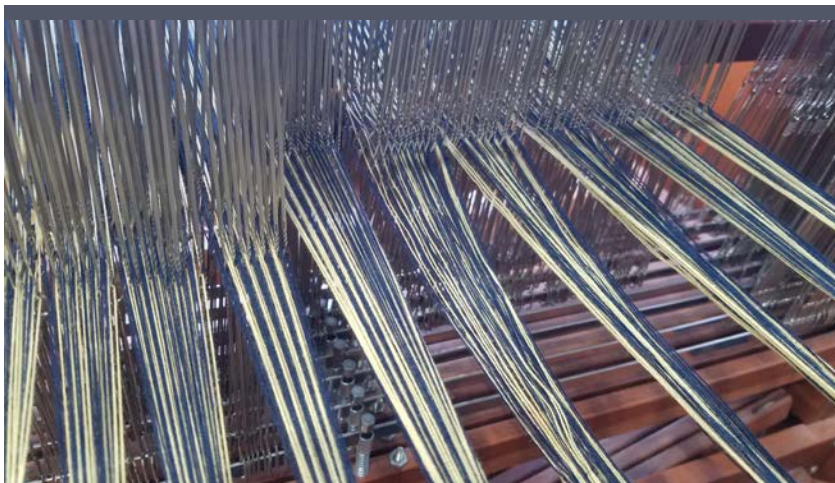


Photo by Carol Munshower

Before removing a grouping of heddles, Tom pulls a string through the top and bottom heddle holes and then ties it in a knot. This way, all the heddles stay together and in the correct orientation as he moves them.



A warp partially threaded on shafts 1–4 and partially on shafts 5–8, a trick Tom developed after running out of heddles while threading a 4-shaft draft.

easier to place the painted end down on the shafts to direct the heddle's eye into a position that is more comfortable for threading.

What about string or Texsolv heddles? The color coding applies only to metal heddles; with nylon string heddles, there is no designated top or bottom and no directional twist to the eye. As a matter of fact, they are so lightweight that many weavers tell me they prefer them to metal heddles because they reduce the weight of the shafts. I wouldn't be surprised if this also might just lessen or even eliminate the unbalanced weight problem—food for thought.

Another trick I've learned when threading a warp that requires only a few heddles on each shaft, such as a rug warp, is to slip unthreaded heddles among the threaded ones. An example would be threading a 34-inch warp on a loom with a 36-inch weaving width. With hundreds of heddles on the shafts, if you are only threading a few from each shaft, you can end up with a jam of unused heddles at the ends of the shafts. This will most likely cause

distortion in the warp and lead to tension problems at the selvages. As I see it, you have a couple of choices. You can remove the excess heddles, or you can slip empty heddles between the threaded heddles and let them ride up and down within the warp in the same way as if they were stored at the edge of the shaft. Thread a group of ends and then slide 2 or 3 empty heddles from each shaft between that group and the next threaded group. I promise you it works.

Here is another idea that might save you from pulling your hair out. I recently jumped right into threading a warp without counting the heddles. I thought, "Oh, that should be enough." The warp was 16/2 cotton sett at 30 ends per inch. There were 600 ends. Halfway through threading, I ran out of heddles on shafts 1 through 4. I immediately thought I was going to have to move heddles from the back shafts to the front shafts. Luckily for me, I was threading this four-shaft draft on an eight-shaft loom, and it had plenty of heddles on the rear shafts. I shifted my threading to shafts 5 through 8

and was able to finish threading the warp without moving heddles. In the end, half the warp was threaded in a straight draw on the front four shafts, and the other half was threaded in a straight draw on the back four shafts. I adjusted my tie-up to include the newly added shafts, and it wove perfectly. No one looking at the towels would know the error of my hastily threaded ways. Of course, now you do.

Here is one more story that might be helpful to you one day. I admit that this old weaver can still learn a few more tricks. Recently, my friend Gloria was threading a loom in our studio. Her project was a four-shaft doubleweave blanket with a width in the reed of about 33 inches on a 36-inch loom. The loom was an eight-shaft Mighty Wolf, and it had lots of heddles on the rear shafts that weren't being used. As I prepared to remove the heddles, Gloria said to me, "Do you think we could just slip the heddle bars out along with the heddles and leave the shaft frames in the loom?" "Well, yes we can!" I said, and that's what we did. It worked like a charm. We secured the heddles in the middle of the bars with the little clips that I mentioned earlier. I popped the metal heddle bars out of their frames and kept them in order. When Gloria's blanket was off the loom, I simply replaced the heddle bars and heddles back into the frames that they came from.

I hope you have discovered some helpful hints about managing heddles. As the inspiration comes, I will keep passing it on.

Happy weaving. 

Tom

Holiday Gift Guide

Find the perfect gift this season for the creator in your life. These are some we can't stop talking about!



Schacht Spindle Company 4-Shaft Cricket Quartet ▶

Enhance your Cricket Loom with the Cricket Quartet and weave more complex patterns. This revolutionary upgrade to the popular 15-inch Cricket lets you weave with 4 shafts. The Cricket Trap is a great stocking stuffer. Cricket Loom and Trap sold separately. Learn more about where to order at schachtspindle.com/cricket-quartet or call 303-442-3212.



◀ Swirling Snowflakes Scarf Weaving Kit

The Swirling Snowflakes Scarf Weaving Kit from Shiny Dime Fibers features their stunning palette colors as a painted warp. The warp color slowly shifts, and with the purple weft it creates a beautiful iridescent appearance. The design is by Deb Essen, designer/owner of DJE Handwovens. This 4-shaft twill-based design is quick to weave up! Kit includes: 5/2 Tencel™ Shiny Dime hand-painted warp, 5/2 Tencel™ hand-dyed Amethyst weft, and printed instructions. Available at shinydimefibers.com.

Small Batch Fine Wool from Meridian Jacobs ▶

Meridian Jacobs farm, located on western edge of the Sacramento Valley, carries a curated selection of yarn—their favorites are grown by fine-wool sheep at the nearby Timm Ranch and their own Jacob wool. When you want to add color, you can naturally dye the yarns or use Ashford DK yarn which pairs beautifully with the locally grown yarn. All are available at meridianjacobs.com/yarn-kits or call 707-688-3493.



◀ Blue Moon Placemat Kit from Silk City Fibers

Weave a set of 4 placemats, plus a bonus runner using this kit from Silk City Fibers (#8833K01-S122K). This easy one shuttle weave pattern looks complex but is simple enough for a beginning weaver. The soft and luxurious Cotton Bambu yarn which is included is easy to work with and machine washable. You will need a 4-shaft loom, 18" weaving width and 12 dent reed. Receive 20% off this kit using promo code HOLIDAY. Visit silkcityfibers.com.

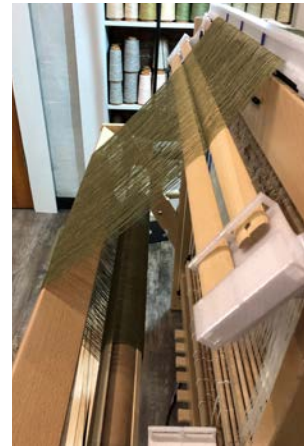


◀ Warp Weights from Tabby Tree Weaver

Color the holidays with warp weights by Tabby Tree Weaver. Available in six solid colors and five rainbow varieties, the warp weights come in sets of two. Each set includes 12 removable washers so you can adjust to get the perfect weight for your warp. Order online at www.tabbytreeweaver.com.

Helping Hands for the Holidays ▶

LoftyFiber Helping Hands are available for most looms on the market today, making warping back to front comfortable and easy to do alone. Helping Hands make the perfect gift for yourself or someone on your list. Visit loftyfiber.com.



◀ Tastes & Textiles Tours in Italy with Saperi & Saperi

Travel with food and textile artisans from the Renaissance to the 21st century. Book yourself and a friend before 31 December and you both get a 5% discount. Offer code: LT2022. Learn more at <https://www.saperi-e-saperi.com/textiles> or email them at info@saperi-e-saperi.com.

Weaving Tapestry on Little Looms ▶

An online course with Rebecca Mezoff, author of *The Art of Tapestry Weaving*, is the perfect holiday gift. This course introduces newer tapestry weavers to creative weaving of images on small, portable looms. Use code TapestryHoliday22 for 15% off. Visit tapestryweaving.com.



◀ The Gift of Color and Design from Lunatic Fringe Yarns

Carry the whole Tubular Spectrum™ color wheel in your pocket! This card set of carefully selected colors will help you explore and play with color and design. There is one card for each of the 44 brilliant Tubular Spectrum™ yarn colors and six value viewing cards. Don't leave home without this colorful tool in your pocket! Available at <https://lunaticfringeyarns.com>.



65 Roses Take Two Silk Scarves Kit ▶

65 Roses® colorways support research for a cure for cystic fibrosis. Treenway Silks donates at least 10% of sales to Cystic Fibrosis Foundation, in honor of Andrea's angels. Brand new weaving kit, with two treading options, makes two silk scarves. Call toll free 888-383-7455 or visit <https://www.treenwaysilks.com/index.php>



◀ Woolhouse Tools Norah Table Loom

Weave in style with the ultimate workshop loom from Woolhouse Tools. The Norah has a 16" weaving width, 8 Shafts, and folds flat with a warp for easy transport. The optional stand allows you to weave anywhere, from the classroom to the front porch. \$750, Free shipping within the U.S. Learn more at WoolhouseToolsUSA.com.

Kromski's New Colors — Perfect for the Holidays ▶

Kromski introduces an array of beautiful new colors! Choose from a variety of options on Bobbins, Drop Spindles and Niddy Noddys. Also available for 2023 is a Mint Presto and Black Fantasia plus a Limited-Edition Mint Fantasia. Visit <https://www.kromskina.com>.



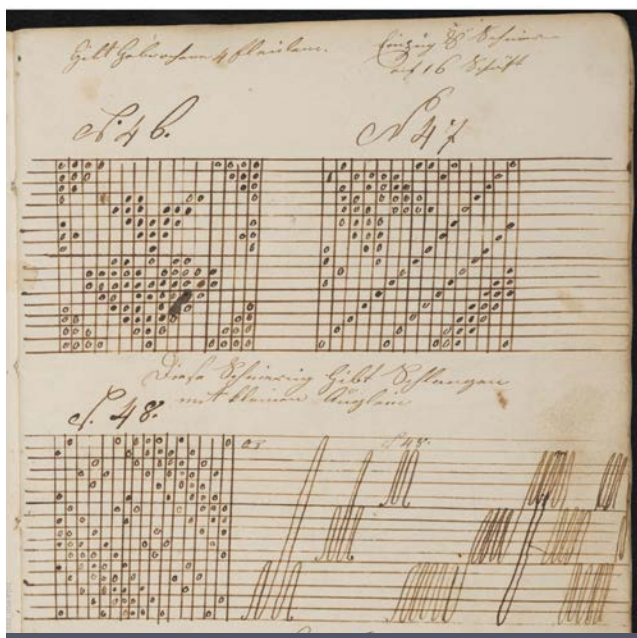
◀ Cozy Collection from Lani's Lana — Fine Rambouillet Wool

The cozy collection is made up of one-of-a-kind throw pillows and wool blankets, meant to be used by the whole family and passed on to the next generation. The yarns are spun to be thick and loosely twisted, allowing warmth to flow through the blanket. They are source verified from the Bare Ranch, certified Climate Beneficial™, and all the processing is done in the United States. Blankets are available in Throw (45" x 72") and Queen size (natural only). The coordinating pillows complete the collection! Visit <https://www.lanislana.com/blog/cozy-collection>.

Vermont Weaving Clubs ▶

Join a weaving club and receive a kit with yarn and patterns in the mail six times a year along with support from a wonderful weaving community. Instructions are detailed, flexible, educational, and inspirational. Appropriate for weavers at all levels on rigid-heddle, four or eight-shaft looms. Visit vermontweavingsupplies.com/clubs, or call 802-579-3777.





A page from the *Heinrich Woolhever Pattern Book* from York County, Pennsylvania, dating from 1821 and written with a quill pen



The Woolhever draft (from the photo on the left, top right) after being “translated” by Kris. You can find it on Handweaving.net as draft #69782.

Photos courtesy of Kris Bruland

Handweaving.net

From the Beginning and into the Future

BY SHERRIE AMADA MILLER



When Kris Bruland, a weaver and software architect, created Handweaving.net 18 years ago, it held fewer than two hundred weaving drafts. Today, the site is home to over 75,000 weaving drafts—including some from old pattern books originally written with quill pens. Although Kris has technical skills beyond many, the site is accessible to anyone and currently available on a subscription basis.

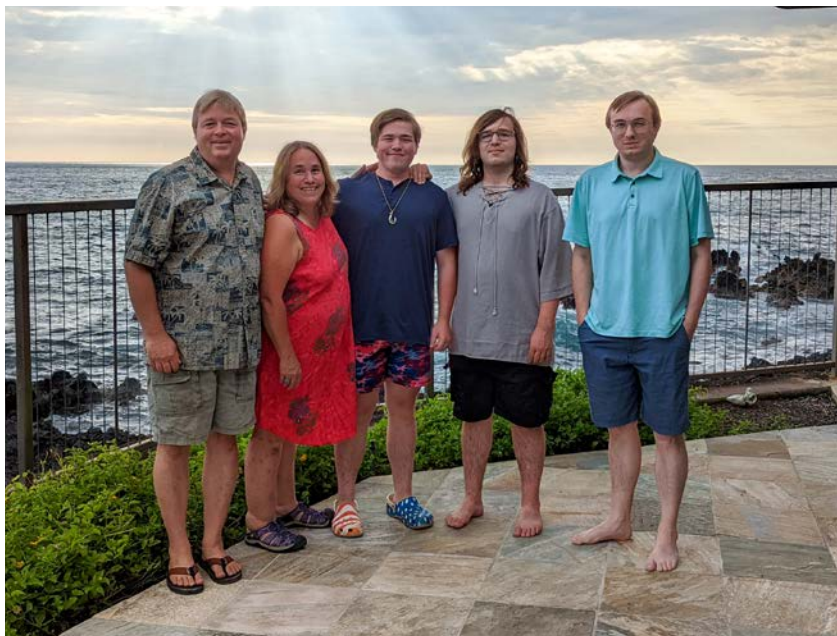
It isn't surprising that Kris was attracted to weaving. His computer science background strongly emphasized the relationship between math and patterns, but it was a Schacht Baby Wolf loom that started Kris on his weaving adventure.

He had given his wife the loom for Christmas. She was pregnant with their first son, and learning how to

weave wasn't on her list of things to do at that time. The loom sat untouched in their living room for a year. The unused loom intrigued Kris. He thought it looked interesting and that it might be fun to try weaving on it. Like many of us, he bought the iconic *Learning to Weave* by Deborah Chandler and taught himself how to warp a loom and

read a weaving draft. His first weaving project was “a super ugly yet awesome red and green scarf full of errors” that he has to this day.

The Handweaving.net story begins in earnest in 2003. After Kris learned about computerized looms with dobbies, he purchased a 60-inch production AVL loom. Then, using his software engineering expertise, he wrote his own software to run the loom. He turned to old handwritten and industrial-age drafts he had acquired to weave fabric on the AVL, including a major collection of over 2,900 drafts, *Atlas d'Armures Textiles* by Bernard Fressinet, published in 1905



Kris Bruland and family (from left to right): Kris, Patty, Micah, Noah, and Benjamin

in France. Today that is one of the collections available on the site.

Bringing historic drafts back to life through his loom fascinated him, and Kris became inspired to write a custom software package using WIFs (weaving information files) to weave these historic patterns on his loom. At that point, he began thinking a website with drafts would interest weavers. In 2004, Handweaving.net was launched with every one of the close to two hundred drafts manually entered in WIF format.

It was Kris's discovery of Ralph Griswold's On-Line Digital Archive of Documents on Weaving and Related Topics that transformed the website. Ralph, a computer science professor at the University of Arizona, was interested in historic patterns and had created a digital archive from scanned copies of his collection of thousands of old documents on weaving. In fact, it was Ralph who had provided Kris with *Atlas d'Armures Textiles*. A mutual interest in weaving and computer

programming led to a friendship between the two men until Ralph passed away in 2006.

When Ralph agreed to share his scanned material—ultimately used for producing over 60,000 drafts—Kris realized that manually entering each draft into weaving software wasn't feasible. To overcome that obstacle, he wrote pattern digitization software that allows him to quickly produce modern weaving drafts from the scanned pages of historic weaving books and other documents. Today, you can easily access the 75,000-plus weaving drafts, including many from historic sources not found anywhere else. In addition, there are historical materials about weaving contributed by museums, libraries, and individuals.

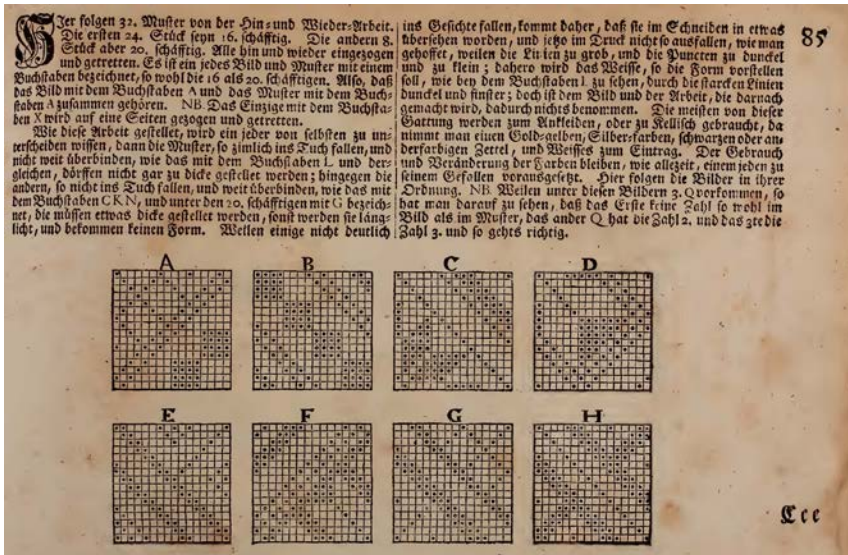
Kris is often asked if he has any favorite antique drafts. While he loves every collection, there are two that he finds especially remarkable and beautiful. *Mušterske bukve Jožefa Bernika 1878* is a collection of

191 block and star work drafts provided by the Loški muzej, a museum in Slovenia. His other favorite is *Die färbige Gewebemusterung* by Franz Donat, published in Germany in 1907. It is a collection of 832 color-and-weave patterns garnered from Ralph Griswold's archive and the HathiTrust Digital Library.

With thousands of drafts on the site, its robust and logical search capability is key. The drafts are arranged in collections of 74 original works. Using filters, you can search by weave structure, keywords, tags, specific draft numbers, drafts with the same threading, most popular drafts, and more. Conveniently, you can limit the search results to only those that can be woven on your loom. Every draft has detail pages and can be printed and downloaded.

If Handweaving.net included only the draft archive and historical document collection, the site would still be a weaving treasure, as essential to a modern weaver as Davison's *A Handweaver's Pattern Book* and Strickler's *A Weaver's Book of 8-Shaft Patterns*. However, the draft archive is only part of what's available on the site. Handweaving.net is interactive—the "Draft Editor" lets you create new drafts completely from scratch and allows you to modify any draft already on the site.

If you want to play with color in your own or someone else's drafts on the site, the "Color Editor" will let you do that. With a few clicks, you can completely change a draft's colors to fit your stash, to match a photograph you love, or to add gradients in the warp or weft. If that isn't enough of a rabbit hole, you can interactively explore profile drafts, expanding nearly every draft on the site into a profile and then



A page from the *German Pattern Book* by Johann Michael Frickinger, published in 1740 in Germany as *Nützliches Weber-Bild-Buch*



Kris and two of his children in 2004 at the AVL that helped inspire Handweaving.net

plugging in other structures to see how a drawdown of that new draft would look and whether it is a worthy candidate for your loom.

If you are looking for more draft fun, the “Amalgamation Editor” can send you on a wild ride. With only a few clicks, you can watch as your draft is transformed into more complex and striking versions of itself. Kris credits Alice Schlein for developing the technique used for this drafting tool, and he explains how it works in a tutorial. Watching the drafts change as you alter the parameters will make you feel as if you’ve just acquired a new secret weaving power.

Handweaving.net has become a virtual community. Weavers can add to the website by contributing their own drafts, by adding tags to existing drafts, and by creating their own public boards. There are hundreds of eye-catching boards created by users—just scrolling through them is inspiring in itself.


On Facebook, there are multiple communities related to Handweaving.net, including a public page where

important updates to the site are announced and Projects for Handweaving.net, a private group of over 4,000 members that was created by Karen Harmin, a longtime supporter of the site. Members post photos of their work to showcase projects using drafts from the site. A colorful drawdown gives an idea of what the weaving will look like, but the stunning scarves, blankets, garments, runners, and towels shared on this Facebook page bring the drafts to life.

Kris is a member of that private Facebook group where he discusses important updates to Handweaving.net, adds comments to posts, and interacts with group members. When a member of the group posted that she couldn’t upload her 37-shaft draft to Handweaving.net, Kris asked her to send it to him. Soon after, she posted that thanks to Kris, the draft was now on the site and gave its number in case anyone wanted to weave it.

The art, skills, and knowledge of weaving must be intentionally preserved and perpetuated to prevent

their loss. The Handweaving.net community is doing just that. However, while subscribers see the expanding weaving tools and draft collections, they don’t see the behind-the-scenes technical effort the site requires. The time-consuming work that Kris puts in is what keeps the site stable and secure.

Both Handweaving.net and its associated online groups are more than websites; they are a living community of weavers. Reading the posts and comments, it’s impossible not to feel the passion and enthusiasm for the gift Kris has given to the weaving community. He has created a weaving universe that, like our physical universe, is constantly expanding. Finding new ways to enrich our weaving experiences is his passion. If you haven’t visited Handweaving.net in a while, I encourage you to do so. 

As a weaver who grew up without the internet, SHERRIE AMADA MILLER especially appreciates the gift that websites such as Handweaving.net have given to today’s weavers.



Inspiration, tools, and yarn - all in one place.

The **WOOLERY**[®]
Your Fiber Journey Starts Here!

www.woolery.com

**Make your Cricket
SING!**

cricket
quartet



Cricket Loom sold separately.



SCHACHT SPINDLE COMPANY
6101 Ben Place Boulder, CO 80301
www.SchachtSpindle.com

Make the studio of your dreams



YARN BARN of Kansas

The right tools can make your weaving more pleasurable, efficient, and gentle on your body.



We've got handy stands that make winding easier and stands that store reeds and other awkwardly-shaped tools. Got a tube of yarn that keeps tipping over as you try to wind it? No problem--we've got multiple solutions for that. Tired of clamping your warping board to a table? We have warping boards that can be mounted on a wall and free-standing warping mills. A spool rack can be used for yarn tube storage as well as sectional warping.

Don't struggle with equipment that is the wrong height, unstable, or just doesn't work very well. You'll weave more, and enjoy it more, with the right equipment.



yarnbarn-ks.com

800-468-0035



Backstrap looms may be portable, but ergonomically, they aren't the best loom for many people.

Working on pieces that require you to bend over your loom for long periods of time can cause awkward postures that can, in turn, lead to discomfort.

Healthy Weavers

Using Ergonomics for Comfortable Weaving

BY CYNTHIA EVETTS AND TINA FLETCHER



Remember the kid's song "Head, Shoulders, Knees, and Toes"? Many of us have days when versions of that tune play in our minds as those little twinges remind us that our changing bodies could use a little help. An example of how weaving can impact our physical health is the story of our weaving friend Paola.

As a child, Paola learned to weave on a backstrap loom at the feet of her grandmother. Later in her life, when pregnant, she wanted to make baby blankets, so she learned to weave sitting at a floor loom. During the pandemic shutdown, with

more time spent weaving, physical discomfort gradually began to invade and interrupt Paola's weaving. Although a physician recommended giving her stiff and sore shoulders a break from her craft, Paola simply could not set it aside.

Had she not found ways to ease her discomfort, Paola might have become discouraged to the point of giving up her treasured activity.

Let's look at common issues that can create discomfort in a weaver's body and some practical ways to address these challenges.

CAUSES OF DISCOMFORT

Seat height can contribute to comfort or discomfort from head to toe. Whatever you are sitting on while

weaving should allow your feet to be firmly planted for stability and help you shift your weight when reaching or treadling. Sit high enough so your arms are in a relaxed position to do the work of both warping and weaving, which may require different seating heights. In general, the work itself should be at or slightly below the level of your elbows when your arms are relaxed at your side.

Reaching and bending can contribute to your degree of comfort, depending on the postures they create. It is a good practice to move out of sustained positions and stretch, so when the work itself creates this opportunity, accept it as a bonus. Keep in mind, however, that frequent repetitive bending or twisting beyond what is comfortable can lead to discomfort, which in turn interferes with weaving.

The size and structure of the weaving itself can also impact comfort levels. A wide warp demands more side-to-side reaching. A complex pattern may require stretching for more treadles and leaning over the work to pick up warp ends or

manipulate weft. Thick or fuzzy fibers may require more forceful efforts to separate the sheds and beat in the weft. A detailed weave with delicate fibers may require you to draw in close for inspection, causing awkward postures, such as rounding the back or straining forward at the neck.

COMMONSENSE SOLUTIONS

Commonsense solutions can address needed changes. Examples include minor adjustments for the weaver, the weaving, or the weaving place and tools. Weavers who experience sustained or severe discomfort should contact a health-care professional for advice beyond the general suggestions offered here.

An uncomfortable weaver should mind the body and change things up. As a first step to minding your body, take care of it. Get enough sleep, stay hydrated, and nourish it with healthy food. Consider that you are fueling your engine to do your best work. It is wonderful to experience flow while weaving, but when discomfort creeps in, it's a warning that too much of a good

Averting potential problems by doing your best to prevent—rather than power through—discomfort will make you a more productive and happier weaver.

thing can steal the joy. So pay attention to your body when it tells you it is tired or uncomfortable.

How can you change things up? Interrupt long periods of holding the same position, even if you are positioned ideally for weaving. A general rule of thumb is to take a seconds-long *microbreak* every 20 minutes or so and a *minibreak* for a few minutes every hour.

Another way to change things up is to *multitask*. Having more than one project in the works creates opportunities for you to physically move between weaving tasks. You can change from sitting at your loom to standing for another task. When warping a loom, you can alternate between threading

MICRO- AND MINIBREAK IDEAS

MICROBREAKS—every 20 minutes, take a few seconds to:	MINIBREAKS—every hour, take a few minutes to:
<ul style="list-style-type: none"> • Look up and see who is around • Pat the dog/cat/bird • Snap a photo of your work • Take a bite of your snack or a sip of your drink • Stand and reach for the ceiling • Shake out your arms and hands • Shift the laundry to the dryer • Change the TV/radio volume or station • Point your chin to the left and right, then to the ceiling and floor 	<ul style="list-style-type: none"> • Check on a family member • Walk or feed the dog/cat/bird • Call a friend and catch up • Get a snack or drink from the kitchen • Take a walk • Do some yoga • Put in a load of laundry or dishes • Turn the TV/radio on or off • Dance the “Hokey-Pokey” or “Head, Shoulders, Knees, and Toes”



Photo courtesy of Tina Fletcher

Changing the height of the weaving bench can lead to more comfortable and efficient weaving. In this case, a cushion didn't bring the bench's height up to a level that was appropriate for Tina, but adding wooden "hooves" did.

heddles and pulling warp through the reed. When weaving, after completing a set of pattern repetitions, you can move on to winding a section of warp for your next project.

TAP INTO RESOURCES

People, places, and things can help you get past the discomfort that interferes with weaving. Consider these ideas as starting points for ways you can take care of yourself.

- **PUT YOUR SMARTPHONE TO WORK**

A photo or video can be a great way to troubleshoot weaving habits. It's not easy to retrain or strengthen muscles—especially when you are focused on weaving, not on changing your habits. Most smartphones have a time-lapse setting that takes a long video and then plays it back in a 20- to 40-second time frame. Watching a video can help you see how your posture and movements

change as you tire or sit at the loom for a long period of time. A video can also be shared with health-care providers or other weavers who can help problem solve any glitches in your weaving technique.

- **TRY SOMETHING DIFFERENT**

Sometimes, the the problem that creates a weaving challenge is not a lack of resources, but is not being open-minded enough to try different things. For example, Tina had a weaving bench that was a perfect height to use at the dinner table, but it didn't provide enough leverage for her to raise her loom's heavy harnesses. When new cushions failed to raise the bench's height, a furniture repairman stepped in to increase the length of its legs, as seen in the image at the top of the page.


- **TALK TO SUPPLIERS**

There is no substitute for trying

out looms and equipment. Take advantage of opportunities to experiment with equipment in the presence of other weavers, and it's even better if they have knowledge of how the human body works. Talking with others can give you the words and insights you need to develop your own best weaving technique.

- **KEEP TRACK**

Once you have developed a plan, keep track of ideas you try and how well they work. This can involve using your phone's camera, a comfort rating scale (0 = very comfortable to 5 = very uncomfortable), and a method for tracking your production time and quality such as leaving quick notes in your smartphone or on a calendar.

Averting potential problems by doing your best to prevent—rather than power through—discomfort will make you a more productive and happier weaver. Revisiting the tale of our friend Paola, her skills in both backstrap and floor-loom weaving have come in handy. When her body calls for a break in her weaving routine, Paola has been able to switch from one style of weaving to another. We can follow her example and answer the siren call of weaving by paying attention to our bodies, breaking up our routines, making small changes, and keeping track of what works. 


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.



**KROMSKI
& SONS**
*great tools for all
of your fiber needs*

**Kromski
North America**
1103 N. Main St.,
Pavo GA 31778,
(229) 859-2001
www.kromski.com
www.kromskina.com
mail@kromskina.com

Glimåkra 

**Introducing the
Julia Drawloom Kit**
A drawloom to fit any room!

Add on to an existing
Julia Countermarch Loom
or buy them together

Has a 69" x 33" footprint

Kit includes:

- Shaft Drawloom Attachment
- Loom Extension
- 20 + 1 Draw Shafts
- 200 Lingos

Available & Shipping out Now!

541.246.8679
www.GlimakraUSA.com





Photos by Tommye McClure Scanlin unless otherwise noted

Springtime in North Georgia by Tommye McClure Scanlin

Designing for Tapestry— What? How? Why?

BY TOMMYE McCLURE SCANLIN



So you want to weave a tapestry. Chances are you began by learning about the weaving techniques required and maybe wove a few samples. Perhaps you've been to a workshop, taken an online course, or carefully followed instructions in books. After a while, you are confident in your technical abilities with tapestry weaving, and you probably know how to correct problems if they arise. You feel ready and eager to weave tapestries, but you might also be thinking to yourself, "Now what?"

After the initial excitement and challenges of learning a new technique, you may wonder how you get to the next step. By its very nature, handwoven tapestry is a way to create images at the loom, meaning you need to make decisions about

what subject or image to use and then figure out the best way to weave it. Those are “what” and “how” questions we all go through when starting a new project. I’d like to add one more consideration: “*Why* do I want to weave this?”

I’ve found that those three questions—what, how, and why—play a role in my own tapestry work. Usually, one or another of them is foremost in my mind when planning. The choices I make for my subjects often are from the natural world. The “what” might be a grouping of leaves or a flower. The “why do I want to do this?” question is frequently answered simply by a desire to render in yarn the colors and shapes reminiscent of something discovered on a daily walk. At other times, the image may hold deeper

meanings. I designed the tapestry *Springtime in North Georgia*, shown on the previous page, to celebrate the exuberance of flowers that come as the winter months depart. For that piece, I decided to combine parts of photos of three flowering plants.

Once you have the “what” figured out, your subject matter affects the overall design and leads to the “how” question for both the technical aspects and composition of the tapestry—and to more questions. What sett should you use? Do you want to include a lot of details and, if so, will a close sett be best? How will you orient the image on the warp—does it make sense to turn it 90 degrees? Compositionally, do you want to center the image in the tapestry in a symmetrical or formally balanced way or, instead, use an asymmetrical or informal design to create visual balance and emphasize movement? Do you want a strong contrast of color? Will you want to include textured areas using techniques such as soumak or rya?



Falling Leaves by Tommye McClure Scanlin

Many approaches or styles are possible in tapestry, just as in any other art and craft medium. For instance, realistic or pictorial images might appeal to you most, and so perhaps you’ll look for subject matter in the world around you as I often do. In my tapestry *Falling Leaves* (below left), I took a pictorial approach. I made many sketches and used my printer to scan several leaves. The final design was a simplified landscape with tree trunks and limbs overlaid with a couple of enlarged leaf shapes.

Working from observation to make sketches of the subject is just one way to plan pictorial tapestry designs. Photographs are also useful aids, and I always encourage the use of one’s own photos, if possible. Not only does this alleviate copyright

concerns, but I also feel we have a stronger connection to images we photograph ourselves. We’ve not only captured the image, but more of our senses have been engaged: we felt the sun on our faces *and* saw it on the flowers we photographed. This deeper, richer experience stays with us through the hours of weaving the tapestry.

Sometimes you might want to convey an idea in a more abstract way to exaggerate colors or shapes for expressive reasons. One way to easily abstract an image is to use a cut or torn paper collage. For instance, you might think of landscape, seascape, or cloudscape as an idea starter. Making a collage can be a quick way to explore several simplified “scape” ideas. Including both cut and torn paper shapes is a great way to give



Collages developed by students Terri Bryson, Jennifer Edwards, Leslie Fesperman, Tina Kannapel, Laurie O’Neill, April Price, Ginger Thomas, and Joann Wilson in a June 2021 workshop taught by the author at the Yadkin Valley Fiber Center, Elkin, NC



Alice Martin's simple paper collage inspired a more complex-looking tapestry.

an interesting contrast of edges: crisp ones achieved by cutting and more irregular edges resulting from tearing. Another advantage of doing collage for tapestry designs is that they can be done boldly with few small details, making for more simplified forms to weave. Look at several of the designs created with cut and torn paper collage by participants in a Tapestry Weavers South (TWS) workshop, shown on the previous page. Each has potential for becoming a tapestry design.

You might also want to create a composition in which there is no subject other than the shapes themselves. Nonobjective designs in which shapes, colors, and/or textures are featured with no clear reference to a subject are a wonderful way to create tapestries. Look at a tapestry in progress by Alice Martin from a workshop at Penland School of Craft, shown above. In it, she's cut a few simple shapes from bright paper and placed those on white and black. Alice created an effect of transparency by the way she blended weft colors to use in places where the shapes seemed to overlap. In another example from the TWS workshop, Jennifer Edwards made

several "line play" studies using a variety of tools and media. From those, she cropped a section and began a tapestry based on the small design (see photo top of page 31).

Each of these approaches, pictorial, abstract, and nonobjective, are all equally viable for tapestry. As you develop your designs in whatever style you choose, remember that the the vertical and horizontal nature of warp and weft will be important to how your image is interpreted. Recognize that flowing or curved edges of shapes must be made in a series of increasing or decreasing stairsteps as wefts make turns. Consider the smallest parts of your design and how those will fit within the limits of the warp sett. Will you need to enlarge and/or simplify the edges of shapes to accommodate the tapestry process? Make your decisions about the image in a "weaverly" way to acknowledge and use the unique qualities of the woven structure of tapestry to an advantage.

My tapestries are often based on pictorial imagery that I then simplify and abstract a bit as I work through ideas before finalizing the design. Let's use a design based on a tulip

You might also want to create a composition in which there is no subject other than the shapes themselves.

poplar blossom as an example of my design process. First, I photographed a few of the flowers where they lay on the road and then brought one inside to study closer. Some color scribbles made while looking at the flower suggested the proportion of each color to use. I made more detailed watercolor sketches, followed by a wrapping of available yarns similar to the flower's colors. A small tapestry that combined a section of pick and pick with a cropped portion from one of my color sketches was the final study of the poplar blossom. As a result of these studies, I realized that my yarn choices should include more of the lighter yellow-green color and less of the darker green. I don't always go through as many studies for my tapestries, but at times, I find it helpful, as it was in this case (see photos page 31).

As you work to develop your own composition, make one or more studies. These help you determine the how of both design and technique. Small, quick thumbnail sketches can clarify your compositional decisions about placement of shapes within the format you've selected (vertical, horizontal, wide, or narrow; rectangle, square, etc.) Watercolors, colored pencils, and colored papers for collage can all be used for small studies in which you try out different ideas about the design. You might follow those up with one or more small woven versions as I did with the tulip poplar blossom. I think you'll also



Photos by Jennifer Edwards



Left: Experiments with line using different tools and mediums on paper, by Jennifer Edwards. Right: The start of a tapestry using a cropped section of one of the line experiments



Tommye made multiple sketches and yarn wrappings and even wove a small tapestry before starting the bigger tapestry she had in mind.

find that an in-depth exploration of your subject will lead you to a better-planned composition from which to make your tapestries.

Once you've created the design for your tapestry, you probably will want to make a cartoon, an outline of the basic shapes, to use at your loom. Translating the image into a cartoon was the subject of my earlier article in

Handwoven January/February 2021 (see Resources).

RESOURCES

Artist List. americantapestryalliance.org/AP/ArtistList.html.

Scanlin, Tommye McClure. "Make a Cartoon and Use It for Tapestry!" *Handwoven*, January/February 2021, 22–25.

TOMMYE MCCLURE SCANLIN is Professor Emerita at the University of North Georgia, Dahlonega, where she began the weaving program in the early 1970s. She is the author of *The Nature of Things: Essays of a Tapestry Weaver and Tapestry Design Basics and Beyond: Planning and Weaving with Confidence*.



Photos by Matt Graves unless otherwise noted

A Year to Remember Blankets

ROBIN LYNDE



Two people introduced me to the idea of a “temperature blanket.” One was a customer who purchased 10 different colors of yarn for a knitting project. The other talked to me about her “Tempestries” that she was going to make for her favorite national park. When you look at temperature projects online, the premise is usually a design based on colors assigned to a particular temperature range over a specific period of time. There are varied goals, including using a specific place’s temperature to design a piece with a unique, colorful design or making a statement with a project that tracks climate data in a visual manner. Knitters and crocheters plan a yearlong project and work a row or two each day using a color selected to indicate that day’s high temperature. I asked myself, What if I were to weave a temperature blanket?

Practically speaking, most people (including myself) wouldn’t want to devote a loom to one project for an entire year, so I decided to weave a blanket to serve as a snapshot of a previous year. As I developed the idea, I thought about how to choose a specific year and location. I came up with the idea to weave blankets

for others to commemorate special years with significant life events such as births or weddings.

I chose the year 2020 and found a source for temperature data near my location. I assigned colors to 10-degree ranges of daily high temperatures for the year (from the 40s to over 100 degrees) and made a

chart using graph paper and colored pencils.

My 60” loom was already warped for blankets with Timm Ranch yarn, a two-ply yarn spun from soft wool sourced from a nearby sheep farm and sent for processing. For the weft, I chose the New Zealand-grown Ashford DK yarn that I had used for

several other projects. That yarn comes in 40 colors, giving me the range I needed.

I wove the first blanket using two picks to represent each day. At eight to nine picks per inch, the final piece ended up at a pleasing dimension for a throw-type blanket. I live in California's Central Valley, and in 2020, there were over 170 days with highs over 80 degrees. In my initial plan, I had assigned yellow, orange, and red to temperatures over 80 degrees, but then I realized that those colors might not appeal to everyone. I wove another blanket for 2020 assigning different colors.

The project was already fun, but changing the color palettes made it even more interesting. I planned and wove blankets as Christmas gifts for my family and explored more color combinations. I made charts and wove blankets for my brother's wedding year (1981 in Pullman,

Washington), my two sons' wedding years (2009 and 2016 in two California locations), and the year I married my husband (1986 in Dixon, California). The idea was to commemorate a special year, but then I thought perhaps I should mark the date that made it a special year. With all that color, what yarn would stand out? The most dramatic color would be black, but that didn't seem like the best choice. I was running out of time right before Christmas, but then I found some gold thread to ply with the weft yarn to mark the special days in each year. The blankets were a hit, so I'd like to share my ideas for planning a woven temperature blanket or other similar project.

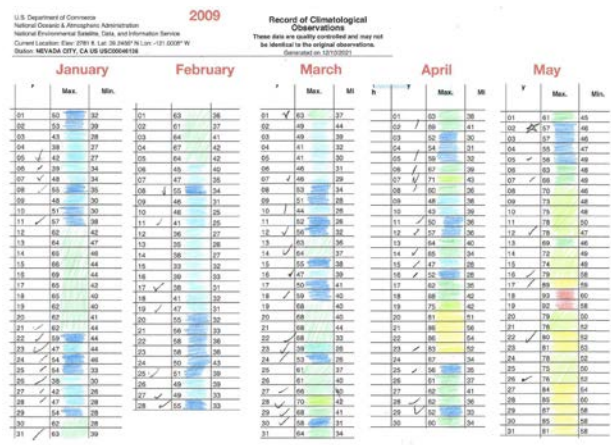
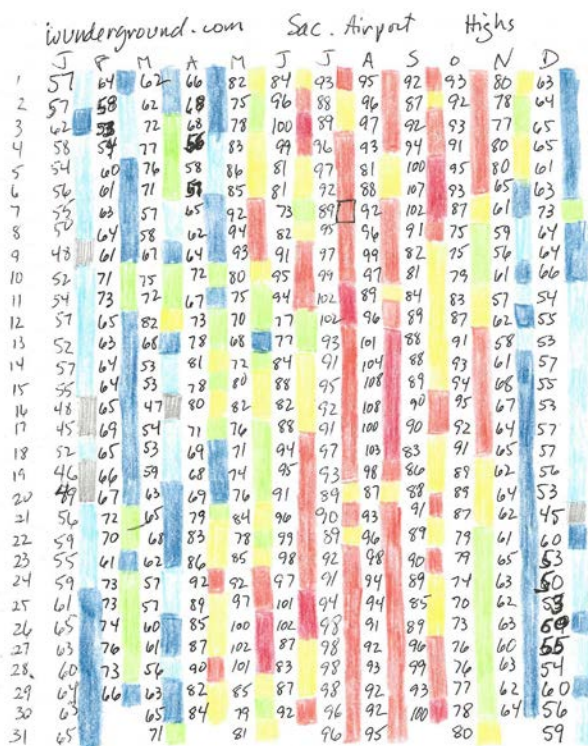
TEMPERATURE RANGE SOURCES

I found two free sources of temperature data online. The first is Weather Underground, which has a Historical Weather feature (see Resources),

where you can search by city, zip code, or even airport code and include dates. With this website, I was able to see the data a month at a time, so I recorded the high temperatures for each month on graph paper and used colored pencils to make a chart I could follow while weaving.

The second source is the National Oceanic and Atmospheric Administration (NOAA) National Centers for Environmental Information. I used the climate data search tool (see Resources) and selected the dataset for "daily summaries" for the desired year and location. While there are ways to select the data in various formats, my technical skill set was limited to getting the standard spreadsheet. I used screenshots to isolate the data I wanted and put the screenshots together in a document that I could print and then mark with colored pencils.

I don't use a computer for designing my blankets, but it could be done in a more technical way. For example, a customer who wanted me to weave a temperature piece for his wall created a spreadsheet for his



Using colored pencils and temperature data she found online, Robin created weft color charts to follow as she wove each blanket.

chosen year and location, complete with colored blocks for me to follow.

PLANNING AND DECISIONS

Sometimes, it is the decisions that we have to make ahead of time that stall the weaving process. The first decision is type of project. A narrow loom should not be a deterrent to weaving a Year to Remember project. If you have a narrow loom, you just have a narrower project, or you can plan to weave doublewidth or stitch panels together. I'll continue to use the blanket example, but your project could be a shawl, a scarf, a wall hanging, or even a table runner.

The next decision is the yarn. Wool? Cotton? Colors available? Grist of yarn? Most of my blankets have been woven on a natural white wool warp, with color changes in the weft. I wove a few blankets on a warp that was based on temperature data. In those cases, the weaving was easy with no weft color changes, but the warp was challenging to wind. Let's assume you'll use a neutral warp and make color changes in the weft.

Planning your colors requires making two decisions: what colors and how you will assign them. I assigned colors to 10-degree temperature ranges, but you could choose any number, and it may depend on the variability of the temperature in your chosen year and location. If there is a tight temperature range, you might change colors every 5 to 7 degrees. Three of the blankets I wove for my family used seven colors for temperatures ranging from 40s to 100s. I also wove one that used nine colors for temperatures from 10 degrees into the 90s. Choose colors that make sense from a temperature standpoint (hot to cold) or choose your favorite colors.

I followed a general scheme of the red to yellow range for the highest temperatures, greens for summer and spring weather, and blues and grays for the winter months. I also considered the colors that I thought might best fit the recipients' preferences.


What about weave structure? My family's blankets were a 12-shaft twill, but other favorites are a simple broken twill on four shafts and an eight-shaft twill. I like the way a three-end float brings out the weft color, and I prefer weave structures that don't vie with the color for importance.

If your blanket is meant to commemorate an anniversary or birthday, you might want to choose a yarn that will stand out for that special day as I did with the gold yarn. After weaving the first blankets for my family with the gold accents, I experimented with a variety of sparkly yarns. I liked the effect of a slubby yarn with a bright metallic component, and that is what I will use for the next blankets. You may have a yarn in your stash that will work—you don't need much of this one.

TIPS FOR WEAVING

The only unusual part about weaving this project is the frequency of

color changes. I wove two picks for each day, and while sometimes there was a run of 15 days (30 picks) of a color, more often the color changes were frequent. When a color was to be repeated after only two or four picks, I carried it up the selvedge, wrapping the working weft around the one being carried. When I had only two picks of one color, I threw the first pick, leaving a tail of a few inches and overlapping both ends near the selvedge in the second pick.

I hope you enjoy designing and weaving temperature projects as much as I have. 

RESOURCES

"Climate Data Online Search,"

National Oceanic and Atmospheric Administration, National Centers for Environmental Information. [ncdc.noaa.gov/cdo-web/search](https://www.ncdc.noaa.gov/cdo-web/search).

"Historical Weather," Weather Underground. [wunderground.com/history](https://www.wunderground.com/history).

ROBIN LYNDE raises Jacob sheep and promotes sustainable local wool production. She teaches weaving, owns a weaving and spinning shop, and leads the Meridian Jacobs Farm Club.



Personal temperature blankets were a hit at Christmas. Author is fourth from the left.

Photo courtesy of Robin Lynde

Try
Nature Spun
for Wool Yarn made in
the USA!



Brown Sheep
Company, Inc.
MITCHELL, NEBRASKA




Our classic 3-ply yarn is available in sport and fingering weights on cones - perfect for your next warp. More than 80 colors are available from your local retailer or directly from the mill at

www.brownsheep.com


HD
Harrisville Designs

HANDCRAFTED TO LAST.
Quiet. Dependable. Affordable. Portable.



Model A
8 harness/
10 treadle

Midwest Weavers
Association Presents
**A Confluence of
Threads**



June 12th – 17th 2023
Des Moines, Iowa

- 32 teachers teaching 69 classes
- Classes for all levels, beginners to advanced
- 2½ day vendor fair
- 6 days of comradery
- Attendee, teacher and guild exhibits
- Wednesday evening Meet & Greet
- Registration opens online in January 2023
- Follow us on FB @MWAconference
- Instagram @midwestweaversconference2023

For more information: www.midwestweavers.org

BOUNTIFUL **BIG SALE**

↓ Celebrating Our 34th Year! ↓
www.bountifulspinweave.com

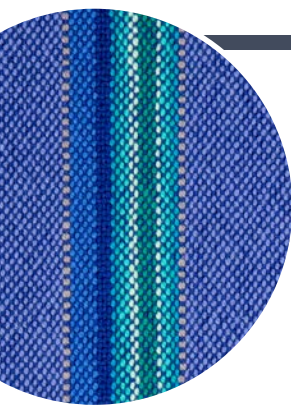
Rigid Heddle, Floor, Table, Tapestry, Rug & Computer Looms, Spinning

Schacht Flip Loom With Stand & Trap  SALE	Ashford Folding Table Looms w/Gift 	NEW Cricket Quartet In Stock – On SALE 
Schacht Floor Looms  SALE	Schacht Wolf Looms  SALE	Louet Spring II Loom  w/FREE Bench

We beat advertised prices • Call us for your best deal
Discounts to Schools, Colleges, Government Organizations

Call us toll free at **877-586-9332**
<https://bountifulspinweave.com>
info@bountifulspinweave.com





Weaving a Place in Time

REBECCA MORRIS

STRUCTURE

Plain weave.

EQUIPMENT

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

YARNS

Warp: 8/2 cotton (3,360 yd/lb; Maurice Brassard), #5067 Periwinkle, 552 yd; #4272 Bleu, 72 yd; #271 Gris Foncé, 60 yd; #1510 Turquoise and #5506 Emeraude, 48 yd each; #963 Royal and #1831 Vert Pâle, 36 yd each; #4616 Peacock and #5206 Aqua Marine, 24 yd each.
Weft: 8/2 cotton, #963 Royal, 643 yd.

WARP LENGTH

292 working ends
(300 threads total) 3 yd
long (allows 8" for take-
up, 20" for loom waste).

SETTS

Warp: 20 epi (2/dent in
a 10-dent reed).
Weft: 16–18 ppi.

DIMENSIONS

Width in the reed: 14 $\frac{6}{10}$ ".
Woven length:
(measured under tension
on the loom) 80".
Finished size: (after
wet-finishing and sewing)
12 $\frac{1}{2}$ " × 67" circumference.

I've always loved the colorful weather maps seen online, on television, and in the newspaper. With a color scale to represent and connect isotherms (areas of similar temperature), these maps beautifully summarize weather. They include a stunning array of colors, and no two days are exactly alike. I took inspiration from these maps and wondered, What if I could weave something to honor a specific moment in space and time?

I looked at color scales on several maps and thought about the weather app on my smartphone that gives hourly temperatures for almost any place I choose. A project idea was starting to form. Using the yarn manufacturer's color card, I created a color and temperature scale for my area, assigning a different color for each five degrees: deep purple for the coolest temperatures and a bright red for the hottest. The spring equinox has always held a special significance for me, so I focused on this day and recorded hourly temperatures at my home. I translated these temperatures into color—one thread for each hour, 24 threads in the pattern, the color order determined by temperature changes throughout the day.

I repeated these 24 threads in the warp and designed an infinity scarf around them. I wove in plain weave to highlight the warp colors and create a fabric with suitable drape. The scarf allows me to honor the day and take it with me wherever I go.

I hope you will think about ways to mark the passage of time with your weaving. What does your day look like?

1 Wind a warp of 292 working ends (300 threads total) 3 yd long following the warp color order and stripe pattern detail in Figures 1

Note on design

To highlight the colored stripe pattern determined by the hourly temperatures, Rebecca added a doubled end of a light color (Gris Foncé) on either side of the stripe pattern in the warp.

and 2. Warp the loom for plain weave using your preferred method, threading the doubled Gris Foncé threads on either side of the colored stripe patterns, 2 threads per heddle for 1 working end each. Centering for a weaving width of 14 $\frac{6}{10}$ ", sley 2 working ends per dent in a 10-dent reed.

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

3 Weave a few picks and then hemstitch, or plan to secure the edge with machine stitching when finished. Weave in plain weave for about 80". Hemstitch if you did so at the beginning, or weave several picks of scrap yarn to protect the weft until you can secure the edge with machine stitching.



1. WARP COLOR ORDER

184	2	33	22	70	22	33	2	#5067 Periwinkle
12	2	②	②	②	②	②	②	#271 Gris Foncé
96		24	24	24	24			stripe pattern (Figure 2)

292 working ends (300 threads total)

② 2 threads used doubled as 1 working end.

2. STRIPE PATTERN


6	6	#4272 Bleu
3	3	#963 Royal
4		#5506 Emeraude
3	2 1	#1831 Vert Pâle
4	2 2	#1510 Turquoise
2	1 1	#5206 Aqua Marine
2	1 1	#4616 Peacock

24 ends per stripe

4 Cut the fabric from the loom. If you did not hemstitch, secure the edges with machine stitching. Trim the fringe to 1/8"–1/4".

5 Line up the two ends of the scarf and pin them together. Unless you want a twist, be sure the fabric is

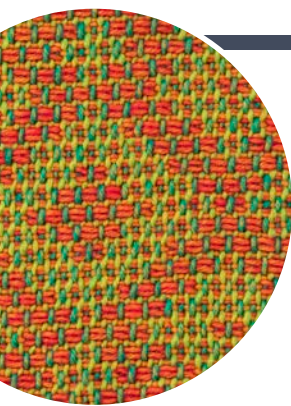
not twisted. Use sewing thread to sew the ends together by hand or by machine with a 1" seam allowance. Press the seam open. Fold each seam allowance in half under itself, press, and pin in place. Stitch by hand or machine along the edges of the folds.

6 Wet-finish by machine washing in warm water. Dry in the dryer until slightly damp. Press. 

REBECCA MORRIS is a new weaver who brings her background as a naturalist and science teacher to her work. Reach her at rebeweaves@gmail.com.

Mixing It Up

BARBARA GOUDSMIT



STRUCTURE

Summer and winter.

EQUIPMENT

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

YARNS

Warp: River Washed (78% cotton/22% acrylic; 142 yd/50 g; Scheepjes), #955 Po (green), 361 yd; #962 Narmada (yellow green), 364 yd.
Weft: River Washed, #961 Mersey (orange) and #956 Avon (red), 324 yd each. **For hemstitching:** #955 Po, 12 yd; #962 Narmada, 6 yd.

WARP LENGTH

207 ends 3½ yd long (includes floating selvages; allows 8" for take-up and 22" for loom waste; loom waste includes fringe).

SETTS

Warp: 10 epi.
Weft: 10–11 ppi.

DIMENSIONS

Width on the loom: 20⅞".
Woven length: (measured under tension on the loom) 96".
Finished size: (after wet-finishing) 17½" × 80" plus 4¼" fringe.

For the *Yarn Lab* in *Handwoven* May/June 2022, I experimented with River Washed yarn by Scheepjes. This sportweight yarn is made up of a core cotton thread surrounded by an acrylic net in another color, giving rise to interesting color blends. Different colors of River Washed work beautifully together, especially when they have the core hue in common. The shared color creates a harmonious feel, yet the different-colored nets provide interesting variations.

Around the same time, I was experimenting with summer and winter for the Tied Weaves and Beyond study group of Complex Weavers. Most of the traditional summer and winter designs consist of a thin yarn for the warp and tabby weft and a thick yarn for the pattern weft. I wondered what would happen to a summer and winter design if I were to use a single yarn weight but in different colors: two colors alternating in the warp, and two other colors alternating in the weft.

These two ideas led me to combine different colors of River Washed in a summer and winter project. River Washed is perhaps an unconventional yarn choice for the structure, but this is the “what if” edition of *Handwoven*, after all. I used four colors to design a shawl with a width-covering star shape. All four yarns have the same yellow core but acrylic nets of different colors. In the warp, I alternated green for the tie-down threads and yellow green for the pattern threads. The tabby weft is orange, while the pattern weft is red. Combined in this way, the yarns give rise to a very vivid and colorful star-covered shawl.

I Wind a warp of 204 ends 3½ yd long holding both warp yarns together in your hand but separated by your fingers to prevent

tangling. Wind one more end of green for a total of 205 ends. Wind 2 additional ends in yellow green for floating selvages. Warp the loom using your preferred method following the profile draft in Figure 2 and using the blocks shown in Figure 1. **Note:** A standard draft is available as a PDF download at LT.Media/ND2022-Extras. The WIF is available in the WIF Library, handwovenmagazine.com/wif-library. Centering for a weaving





width of $20\frac{7}{10}$ ", sley 1 per dent in a 10-dent reed. Sley the floating selvages in empty dents on either side of the warp and weight them over the back beam.

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

3 Weave the shawl following the profile draft in Figure 2 or the standard draft available as a PDF download. After weaving a few inches, secure the first 9 weft picks with 3 rows of Italian

hemstitch (see Resources). **Note:** The 9 picks at the beginning and end of the treadling draft are not part of the repeat.

- a** Using a length of green 5 times the width of the shawl, hemstitch the first row over the first 3 weft picks in 51 bundles of 4 warp ends and 1 bundle of 3 warp ends.
- b** Using a piece of yellow green 5 times the width of the shawl, hemstitch the second row over the next 3 weft picks offset from the first row by starting with 1 bundle of 6, followed by 48 bundles of 4 warp ends,

1 bundle of 3 warp ends, and 1 last bundle of 6.

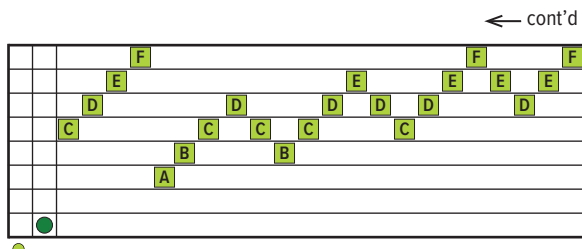
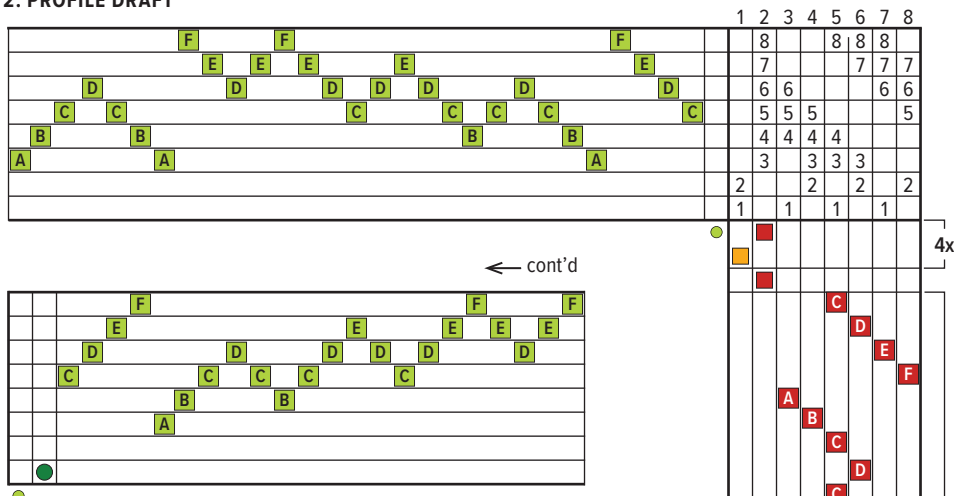
- c** Using a piece of green 5 times the width of the shawl, hemstitch the third row over the next 3 weft picks in 51 bundles of 4 warp ends and 1 bundle of 3 warp ends.

4 Continue weaving 5 repeats of the pattern, balancing the pattern with the final "C" block and 9 plain-weave picks. Repeat the 3 rows of Italian hemstitch as you did at the beginning over the last 9 picks of the shawl.

HEDDLE COUNT

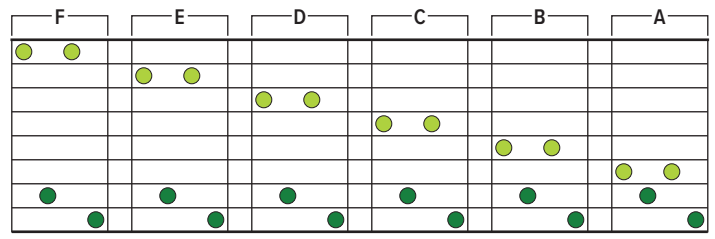
Shaft 8	12
Shaft 7	20
Shaft 6	26
Shaft 5	24
Shaft 4	12
Shaft 3	8
Shaft 2	51
Shaft 1	52
Total	205

2. PROFILE DRAFT

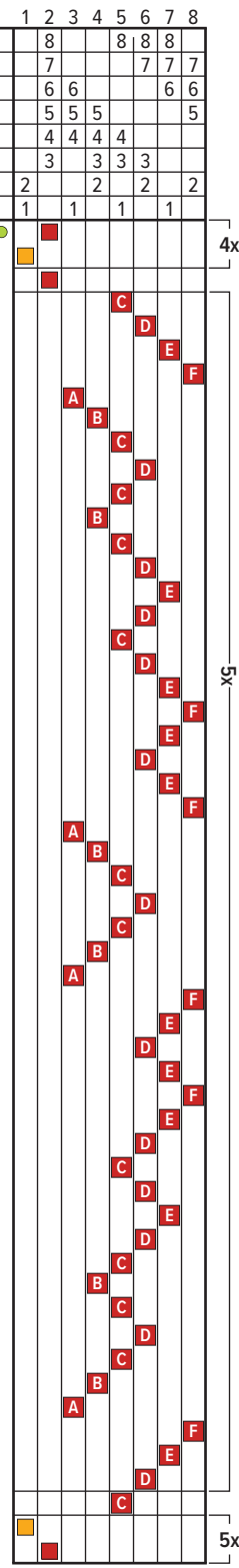
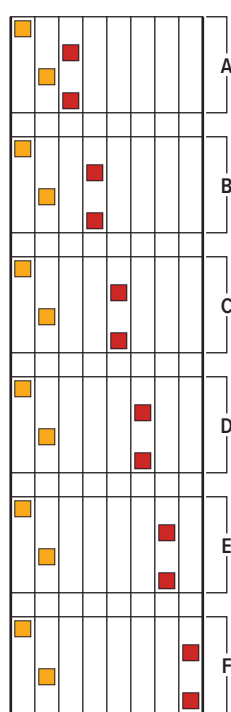


- floating selvage
- A 4-end threading block
- green, balance end
- A 4-pick treadling block

1. THREADING AND TREADLING BLOCKS



- green
- yellow green
- red
- orange



5 Leaving at least 8" for fringe, remove the shawl from the loom.

6 Trim the fringe to 8". Prepare 26 fringes on each shawl end using 2 hemstitched bundles per fringe.

7 Wet-finish in warm water by gently agitating and then leaving the shawl to soak for 20 minutes. Line-dry.

RESOURCES

"Finishing and Hemstitching." handwovenmagazine.com/finishing-and-hemstitching
 Goudsmit, Barbara. "Yarn Lab: Scheepjes Yarns." *Handwoven*, May/June 2022, 72-74.

BARBARA GOUDSMIT is a passionate weaver and yarns on her 8- and 12-shaft floor living in the Netherlands. She loves to experiment with different weave structures and yarns on her 8- and 12-shaft floor looms. She writes about her weaving adventures on her blog, awovenworld.com.

Lunatic Fringe Yarns
Unique Yarns for Unique People!

Lyte Hemp Yarns

We have Hemp yarns to *Lyte* your fire!

Lyte Hemp

www.LunaticFringeYarns.com
800-483-8749

American Hand Yarns
Evolve Yarns
Singular Spectrum Yarns

Purse by Dianne Totten

THE FOLK SCHOOL CHANGES YOU.

Engaging hands and hearts since 1925. Come enjoy making crafts and good friends on 270 natural, scenic acres in western North Carolina.

JOHN C. CAMPBELL FOLK SCHOOL
folkschool.org 1-800-FOLK-SCH
BRASSTOWN NORTH CAROLINA

Fiberworks
Weaving Design Software
That Thinks Like Weavers Do

Windows
XP - Vista - 7 - 8 - 10 - 11

Mac
OS X 10.5 - 10.15, macOS 11-12

No prepayment required to download and try out!

Download and information: www.fiberworks-pcw.com

Download and sales: www.seguinlooms.com
info@seguinlooms.com
1-450-848-9935

TREENWAY silks
www.treenwaysilks.com
toll free 1.888.383.7455 (silk)
Lakewood, CO

65 Roses Silk Scarves Kit
"Teal A Cure is Found"

Treenway Silks donates at least 10% to Cystic Fibrosis Foundation, in honor of Andrea's angels, to help fund research for a cure



Ripples Scarf

DENISE BOLGER KOVNAT

STRUCTURE

Doubleweave.

EQUIPMENT

4-shaft loom, 16" weaving width; 12-dent reed; 2 shuttles (including an end-feed shuttle if available).

YARNS

Warp: 20/2 pearl cotton (8,400 yd/lb; Tubular Spectrum; Lunatic Fringe Yarns), Bleached White and Black, 945 yd each.

Weft: 20/2 pearl cotton, Black, 1,617 yd; Linen Crepe (650 yd/1 oz; Gevolve Yarns; Lunatic Fringe Yarns), Natural, S-twist, 528 yd.

OTHER SUPPLIES

Temple (optional).

WARP LENGTH

540 ends 3½ yd long (allows 2" for take-up, 14" for sampling, and 36" for loom waste; loom waste includes fringe).

SETTS

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

Weft: 64 ppi (32 ppi per layer).

DIMENSIONS

Width in the reed: 15".

Woven length:

(measured under tension on the loom) 74".

Finished size: (after wet-finishing and plying fringe) 5"–7" (collapsed) × 69" plus 4½" fringe.

Note: Scarf is 12" wide when outstretched.

Texture is a vital element in weaving but one that is often overlooked. Used in combination with pattern and color, texture enhances the look and feel of weaving. By using certain structures, yarns, and/or finishing techniques, you can add pleats, crinkles, puckers, and rounded shapes that emerge naturally and, at times, unpredictably.

That's how this scarf went from flat black and gray stripes on the loom to vertical curves and crinkles after wet-finishing. In this case, an energized yarn, an S-twist linen, makes the fabric draw in widthwise, creating three-dimensional folds. The S-twist linen, also known as crêpe yarn, is overtwisted and, when not under tension, easily plies back on itself, releasing the energy of the overtwist. When woven with an inactive yarn (in this case, 20/2 pearl cotton), the active yarn relaxes and unwinds during wet-finishing, causing the inactive yarns in the weft to buckle and curve.

An open sett and soft beat give the active yarns the space they need to move about. Further, fine yarns work better for these techniques because heavy yarns can create bulky shapes. For this scarf, I sett the warp at 36 ends per inch (epi), a very loose sett for 20/2 pearl cotton woven as doubleweave, and beat at about 64 picks per inch, which is nearly twice the epi but close to the typical beat for 20/2 cotton in a doubleweave structure. The loose warp sett gives the active weft yarn room to relax horizontally, while the absence of active yarns in the warp means the fabric doesn't draw up vertically.

A light beat is important. Think of your beater as a placer instead, which may take some practice. If you don't use a temple, be gentle with your selvages, drawing the weft in lightly rather than tugging it against the selvage after you've thrown the shuttle. In fact, you don't want to "throw" the shuttle at all but rather glide it from selvage to selvage to

minimize draw-in. I find that using an end-feed shuttle helps with draw-in as does beating before changing sheds.

The biggest challenge in weaving this scarf is handling the linen overtwist yarn as you wind it on the pirn or bobbin because it will ply back on itself when not under tension. Use a manual bobbin winder and hold the cone as close to the pirn or bobbin as possible, keeping the yarn under tension as you wind. Another way to avoid tangles is to tension the linen around two (or even three) metal dowels as you wind it on the pirn. The tauter it is, the better it will behave as you wind it. Don't worry, the linen won't break! (For more on this, see Lotte Dalgaard's book *Magical Materials to Weave*.)

The fabric will look flat and maybe even gauzy on the loom—but trust that it will shrink almost immediately when immersed in water with a bit of detergent or shampoo. No ironing needed, ever!

I Wind a warp of 540 ends 3½ yd long following the warp color order in Figure 1. Warp the loom using your preferred method following the draft in Figure 2. Centering for a weaving width of 15", sley 3 per dent in a 12-dent reed.



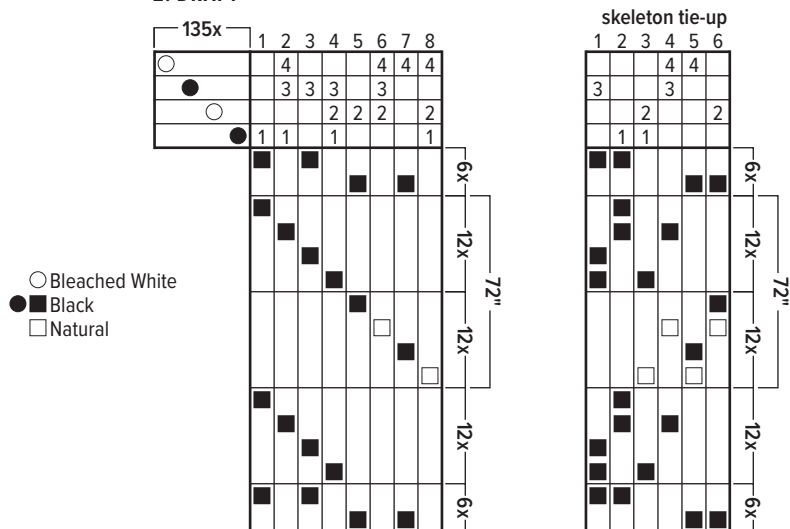
HEDDLE COUNT

Shaft 4	135
Shaft 3	135
Shaft 2	135
Shaft 1	135
Total	540

1. WARP COLOR ORDER

270x		
270	1	□ Bleached White
270	1	■ Black
540 ends total		

2. DRAFT



2 Wind a bobbin with the Black weft. Wind a pirn or bobbin with the Linen Crepe weft. Leaving at least 8" of unwoven warp for fringe, spread the warp with scrap yarn. Insert a temple if you are using one.

3 Weave 12 picks of plain weave using the Black 20/2 cotton weft, then begin the pattern treadling. Note that a skeleton tie-up is provided for looms with 6 treadles.


4 Continue weaving following the draft in Figure 2 for about 74", ending the body of the scarf with a solid black stripe.

- a** Solid black stripes: Weave with Black on both the top and bottom layers, with the weft weaving continuously around the selvages to unite the two layers into a tube.
- b** Black and Natural stripes: Weave the top layer with Black and the bottom layer with the Natural Linen Crepe weft to make separate layers. To do this, always keep the Black weft on top of the linen weft at both selvages. After weaving each Black cotton and Natural linen stripe, pass the linen weft back through the shed on the last pick, securing it under the warp end on the

bottom layer, weaving it back into the shed for about 1", and then bringing the shuttle and linen weft up through the top layer before cutting the linen weft.

5 Finish with 12 picks of plain weave using Black. Weave several picks with scrap yarn to protect the weft.

6 Leaving at least 8" for fringe on the ends, cut the fabric from the loom. Prepare a twisted fringe using 36 ends in each fringe bundle.

7 Wet-finish the scarf by soaking it for 5 minutes in warm water and dishwashing liquid or shampoo and then gently agitating it. Rinse, wring out, and line-dry. 

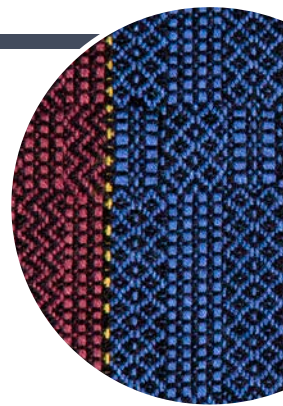
RESOURCES

- Dalgaard, Lotte. *Magical Materials to Weave: Blending Traditional and Innovative Yarns*. North Pomfret, VT: Trafalgar Square, 2012, 16–17.
- Dalgaard, Lotte, and Paulette Adam. *Thread Magic: Weaving for Shape and Texture*. Denmark: Forlaget Mellemaerk, 2021.
- Richards, Ann. *Weaving: Structure and Substance*. Marlborough, UK: Crowood Press, 2021.
- . *Weaving Textiles That Shape Themselves*. Marlborough, UK: Crowood Press, 2012.
- van der Hoogt, Madelyn, ed. *The Best of Weaver's: Fabrics That Go Bump*. Sioux Falls, SD: XRX, Inc., 2002.

DENISE BOLGER KOVNAT *weaves on a 16-shaft Toika and a 32-shaft Megado—and continues to be intrigued by the possibilities of 4-shaft designs, particularly with dimensional weaving.*

Treadling Twist Twills

KATE LANGE-McKIBBEN



STRUCTURE

Twill.

EQUIPMENT

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

YARNS

Warp: Bambu 12 (100% bamboo; 6,300 yd/lb; Silk City Fibers), #557 Emperor Blue, 657 yd; #051 Wine 210 yd; #666 Green Tea, 24 yd.

Weft: Bambu 12, #360 Onyx, 869 yd.

OTHER SUPPLIES

Delica-style beads (optional fringe embellishment).

WARP LENGTH

297 ends 3 yd long (includes floating selvages; allows 5" for take-up and 24" for loom waste; loom waste includes fringe).

SETTS

Warp: 30 epi (2/dent in a 15-dent reed).

Weft: 36 ppi.

DIMENSIONS

Width in the reed: 10".

Woven length: (measured under tension on the loom) 79".

Finished size: (after wet-finishing) 8½" × 76" plus 3½" fringe.

Putting on a longer warp than needed for a project has been a consistent theme from weaving instructors I respect. It allows the weaver to play and ask the "what if" questions: What if I try a different weft color, treadle it as X—or maybe even change the sett? Sometimes I play before I begin the actual project to decide on a weft color or a treadling. This last year, I have been systematically working my way through Janet Phillips's *Exploring Woven Fabrics* with a study group. My copy of the book is well used.

In *Exploring Woven Fabrics*, the Eight-Shaft Block Weave Sample Blanket, composed of 8 threadings and 40 treadlings, has many interesting "what ifs" to pursue in depth. Such is the case with treadling 15, a twill combination that the author calls "Wefting 15, Irregular Hopsack and Zigzag Twill." Threadings A (straight twill), B (turned twill), and E (rosepath) are used in this scarf with Wefting 15. The diamond pattern between the basketweave-esque columns that emerged as I wove this section of the sampler was most intriguing. I had so much fun with this exploration—I'd like to do more!

1 Wind a warp of 295 ends 3 yd long following the warp color order in Figure 1. Wind 2 additional ends of Emperor Blue 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 10", sley 2 per dent in a 15-dent reed. Sley the floating selvages through the reed on each side of the warp and weight them over the back beam.

Notes on twill treadlings

Wefting 15 is just one of many treadlings that works well with this threading. Add an additional 2¼ yd of warp and weave another scarf with a different treadling and/or weft.

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

3 Leaving a tail 1 yd long for hemstitching, weave 4 picks of plain weave, then begin the pattern treadling. Use the tail to hemstitch in groups of 4 warp ends.

4 Continue weaving following the draft in Figure 2 for about 79". End with 4 picks of plain weave and hemstitch as you did at the beginning.

5 Leaving at least 8" for fringe on both ends, cut the fabric from the loom. Trim the fringe ends to 5". Prepare a twisted fringe using 2–3 hemstitched groups in



2. DRAFT

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


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

● floating selvedge

1. WARP COLOR ORDER

70	35	35	#051 Wine			
8	2	2	2	2	#666 Green Tea	
217	3	3	205	3	3	#557 Emperor Blue
295 ends total						

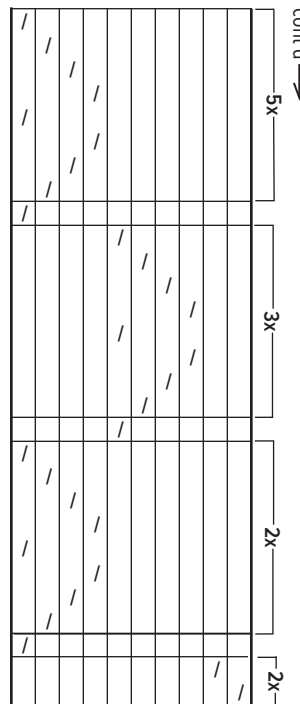
each fringe. Kate added delicate-style beads to selected warp ends before twisting her fringe for a bit of extra sparkle.

6 Wet-finish in warm water by gently agitating and then leaving the scarf to soak for 20 minutes. Roll it in a towel to remove excess water. Machine dry for 10 minutes, then line-dry. 

RESOURCES

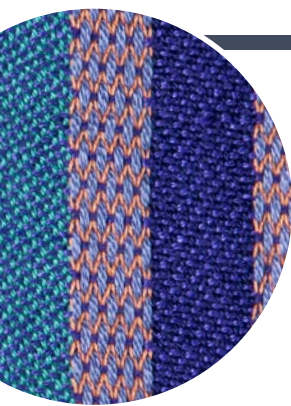
Phillips, Janet. *Exploring Woven Fabrics*. Somerset, UK: Natural Time Out Publications, 2020, 50–75.

KATE LANGE-McKIBBEN *lives and weaves on Guemes Island near Anacortes, Washington. She enjoys the challenge and inspiration from her fellow guild and study group members.*



HEDDLE COUNT

Shaft 8	38
Shaft 7	38
Shaft 6	38
Shaft 5	38
Shaft 4	36
Shaft 3	36
Shaft 2	36
Shaft 1	35
Total	295



Asymmetrical Challenge

JENNIFER SARGENT

STRUCTURE

Twill and mock leno.

EQUIPMENT

8-shaft loom, 11" weaving width; 15-dent reed; 2 shuttles.

YARNS

Warp: 8/2 Tencel (100% lyocell; 3,360 yd/lb; Valley Yarns; WEBS), Ruby, 75 yd; Whipple Blue and Greyed Teal, 144 yd each; Navy, 219 yd; Blueberry, 324 yd. 20/2 pearl cotton (8,400 yd/lb, Camilla Valley Farm), #107 Melon, 324 yd.

Weft: 8/2 Tencel, Ruby, 5 yd; Iris, 553 yd.

WARP LENGTH

410 ends 3 yd long (includes floating selvages; allows 6" for take up, 27" for loom waste; loom waste includes fringe).

SETTS

Warp: 30 epi (2/dent for 8/2 Tencel; 4/dent for 8/2 Tencel and 20/2 pearl cotton in a 15-dent reed).

Weft: 24 ppi.

DIMENSIONS

Width in the reed: 10²/₁₅".

Woven length: (measured under tension on the loom) 75".

Finished size: (after wet-finishing) 9¹/₄" x 71" plus 6" fringe.

*Sometimes it pays to listen when a friend insists you do something new to you—in this case, developing a project for *Handwoven*. Although I have been weaving for many years, I had never tried to share the specifics of any of my scarves. It meant stretching way beyond my comfort zone, but I thought, "What better time to do it than now?"*


I have been interested in Japanese prints for many years. The colors and patterns are fascinating, but it is their composition that really intrigues me. In many of their prints, the artists create asymmetrical compositions that manage to remain visually balanced. I decided to use this concept and incorporate it into a scarf. I began thinking about a design by setting myself a simple problem inspired by this issue's focus on exploration and experimentation. What if a simple, symmetrical woven structure could be made visually more complex by designing an asymmetrical color arrangement? It was a marvelous exercise in translating ideas from one creative field to another, and it proved both challenging and satisfying.

1 Wind a warp of 408 ends 3 yd long following the warp color order in Figure 1. Wind 1 additional end each of Ruby and Navy to use 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 10²/₁₅", sley the Tencel stripes 2 per dent and the 20/2 cotton and Tencel stripes 4 per dent in a 15-dent reed (see Figure 2). Sley the floating selvages through the reed 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 starting with 16 picks of Ruby, then continue for about 74" with Iris. Weave a few picks of scrap yarn to protect the weft.

4 Leaving at least 8" for fringe on both ends, cut the fabric from the loom. Trim the fringe ends to 8". Prepare a twisted fringe using 2 groups of 8 ends from the Tencel stripes and 2 groups of 12 ends from the 20/2 cotton and Tencel stripes in each fringe.

5 Wet-finish by handwashing in hot water with a mild detergent (Jennifer uses Dawn dishwashing liquid). Rinse with warm water and hang to dry. Press with a steam iron. 

RESOURCES

Davison, Marguerite Porter. *A Handweaver's Pattern Book*. Swarthmore, PA: M. P. Davison, 1971, 24.
Sutton, Ann. *The Structure of Weaving*. Loveland, CO: Interweave, 1982, 152–59.

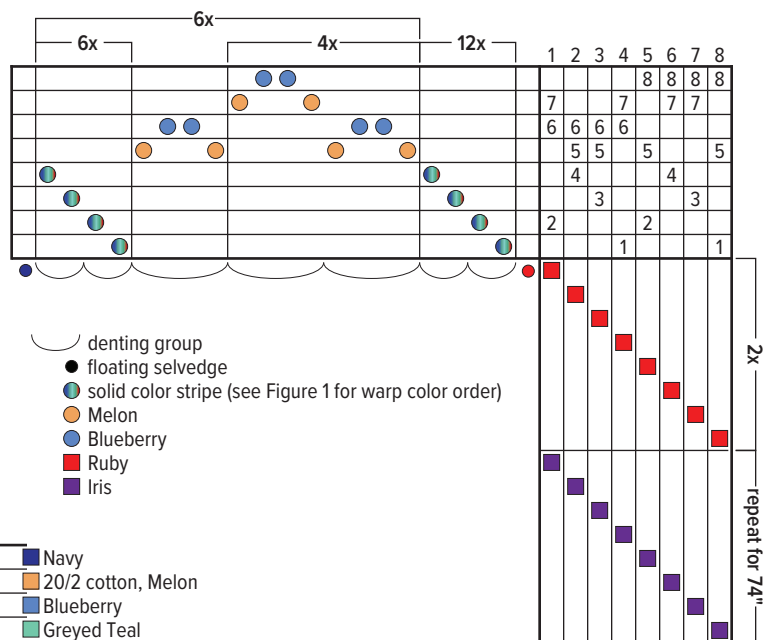
JENNIFER SARGENT can be found either in the garden or at one of her looms or, sometimes, teaching workshops. Whether weaving scarves or tapestries, she is always exploring ideas of pattern, texture, and color.



2. DRAFT

HEDDLE COUNT

Shaft 8	48
Shaft 7	48
Shaft 6	60
Shaft 5	60
Shaft 4	48
Shaft 3	48
Shaft 2	48
Shaft 1	48
Total	408



1. WARP COLOR ORDER

	2x		8x		8x		2x		8x		
72	24			24							● Navy
108	1	2	1	1	2	1	1	2	1		● 20/2 cotton, Melon
108		2	2		2	2		2	2		● Blueberry
48							24				● Greyed Teal
48									24		● Whipple Blue
24									24		● Ruby

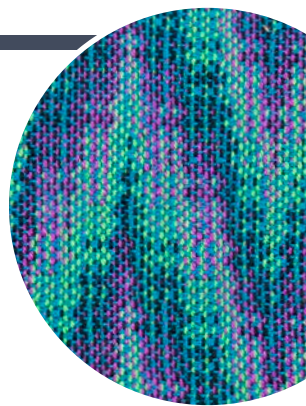
408 ends total



Scarf 1 is pictured on the left; scarf 2 is on the right.

65 Roses, Take 2

SUSAN DU BOIS (DESIGNER) AND ROBIN WILTON (WEAVER)



STRUCTURE

Jin (a.k.a. turned taqueté).

EQUIPMENT

8-shaft loom, 11" weaving width; 10- or 12-dent reed; 1 shuttle; 2 bobbins.

YARNS

Warp: Kiku 20/2 silk (100% bombyx silk; 5,000 yd/lb; Treenway Silks), #57 Raven Black, #314 Leap Frog, and #418.D Magenta, 788 yd each.

Weft for tubular doubleweave hems: Kiku 20/2 silk, #18 Dragonfly, 127 yd.

Weft for body of scarves: Gekkō 60/2x2 silk (100% bombyx silk; 7,500 yd/lb; Treenway Silks), #18 Dragonfly, 1,546 yd.

WARP LENGTH

411 ends 5¾ yd long (allows 16" for take-up, 37" for loom waste and sampling).

SETTS

Warp: 40 epi (4/dent in a 10-dent reed or 3-3-4/dent in a 12-dent reed).

Weft: 34 ppi (body of scarf); 40 ppi (doubleweave hems).

DIMENSIONS

Width in the reed: 10⅓".

Woven length: (measured under tension on the loom) 77" for each scarf (including hems).

Finished size: (after wet-finishing and hemming) two scarves, 8½" × 72" each.

For *Handwoven's* 40th anniversary issue (September/October 2019), I designed a set of 65 Roses Scarves, creating a "#65 RosesAa" name draft that was woven as crackle. Kits of those scarves were used as a fundraiser for the Cystic Fibrosis Foundation; "65 Roses" is often how young children pronounce the name of their disease.

Some "what ifs" have been teasing my brain since then, while planning a new fundraising scarf design. What if I used the profile draft but wove it as a different structure? What if I used jewel-tone colors? And finally, what if I used eight-shaft polychrome jin for the structure?

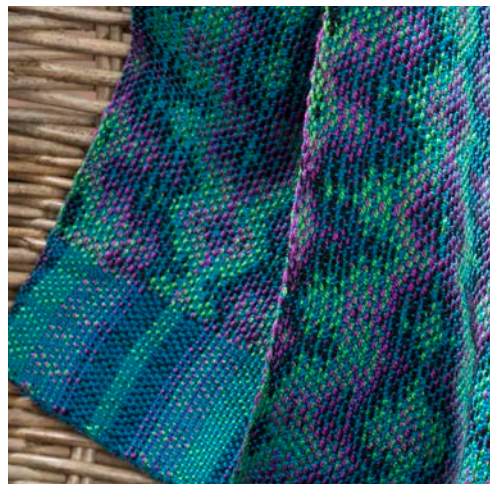
Jin gives a beautiful drape to scarves, and its short float lengths make it great for wearables. I started with the original four-shaft profile draft from our first 65 Roses scarves but quickly found that quite a bit of creative license was needed to create an interesting design. Jin is traditionally woven on a two-color "opposites" warp, but I wanted a more colorful scarf, so I followed Bonnie Inouye's example of a polychrome jin warp using three colors, a design first for me. Jin provides amazing optical color blending. I worked with computer software to audition warp and weft colors to find contenders worthy of sampling on the loom.

Robin, a talented weaver and friend, embraced the challenge of warping and sampling five weft colors and two treadling options. And then another "what if" arose: what if our first choices were different? And, of course, they were—both weft color and treadling choice. Our different viewpoints are one of the many reasons I love collaborating with Robin.

We solved the dilemma by weaving two scarves, one in each of the treadling designs. With Bonnie's permission, we used the treadling she selected for her scarf in *Handwoven Loom Theory: Eight and Over Eight Scarf Collection* (see Resources), including her tubular hem tie-up and treadling.

1 Wind a warp of 411 ends (137 ends of each warp color) 5¾ yd long. The three warp colors can be wound together to speed up warping; however, it is imperative to use a warping paddle or keep your fingers between the yarns to separate the ends in the cross. If the silk should pill, use a pin to break up the pill; do not cut it.

2 Warp the loom using your preferred method following the draft in Figure 1. Centering for a weaving width of 10⅓", sley 4 per dent in a 10-dent reed, or 3-3-4 per dent in a 12-dent reed.




8 Weave the second scarf as you did the first, with 2½" tubular doubleweave hems on each end.

Note: Pick-by-pick treadling drafts for both scarves are available as a free PDF download at LT.Media/ND2022-Extras. WIFs for both scarves can be found in the WIF Library, handwovenmagazine.com/wif-library.

9 When you have finished the second hem, weave several picks of scrap yarn. Remove the fabric from the loom.

10 Trim off the scrap yarn. Straight stitch around the edge of each of the tubes. Tuck 1" of the hem inside the tube and handstitch across the opening.

11 Wet-finish in cold water with mild detergent by gently agitating and then leaving the scarves to soak for no more than 10 minutes. Rinse in cold water. Finger-press gently while still wet to remove wrinkles. Line-dry. Press. 

RESOURCES

Du Bois, Susan. "Wearing and Caring for Silk." *Handwoven*, January/February 2014, 24–25.

Handwoven Loom Theory: Eight and Over Eight Scarf Collection. shop.longthreadmedia.com/products/handwoven-loom-theory-eight-and-over-eight-scarf-collection.

Inouye, Bonnie. "Opposites Attract: Parallel Threadings." Self-published, 2007 and 2014.

Stubenitsky, Marian. *Weaving with Echo and Iris*. Randwijk, Netherlands: Weefschool de Hoeve, 2014.

SUSAN DU BOIS is passionate about all things silk. She has been the owner of *Treenway Silks* since 2011 and loves sharing her knowledge of silk.

ROBIN WILTON has been weaving for about 50 years. She spins, weaves, and teaches weaving in beautiful Colorado.

65 Roses, Take 2 kits

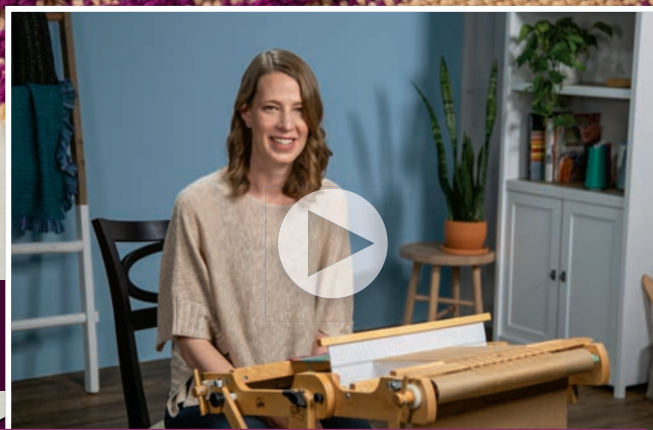
Two-scarf weaving kits for "65 Roses, Take 2" are available for sale on treenwaysilks.com. A minimum of 10% of sales will be donated to the Cystic Fibrosis Foundation in honor of Andrea's angels.

Unlock a World of Pattern & Texture

Learn pick-up stick skills for the rigid-heddle loom that will take your cloth from plain weave to wow!

START LEARNING ONLINE TODAY!
LT.Media/Pick-Up-Stick

long thread
MEDIA



Pick-Up Stick Basics and Beyond with Sara Goldenberg White



Crackle Experiments

ANNE ELIXHAUSER

STRUCTURE

Crackle.

EQUIPMENT

8-shaft loom, 11" weaving width; 12-dent reed; 2 shuttles.

YARNS

Warp: 10/2 Tencel (100% lyocell; 4,200 yd/lb; Teresa Ruch Designs), hand-dyed (or Natural if you are dyeing your own warp), 1,995 yd.

Weft: 10/2 Tencel, Natural, 800 yd. 20/2 Tencel (100% lyocell; 8,400 yd/lb), Natural, 800 yd.

Note: If 10/2 and 20/2 Tencel are unavailable, substitute 8/2 Tencel for the 10/2 Tencel and 30/2 silk or 20/2 pearl cotton for the 20/2 Tencel.

OTHER SUPPLIES

Fiber-reactive dyes and dyeing equipment (if hand-dyeing the warp yourself; see Resources).

WARP LENGTH

285 ends 7 yd long (includes 2 floating selvages; allows 14" for take-up, 84" for sampling and loom waste; loom waste includes fringe).

SETTS

Warp: 28 epi (3-2-2/dent in a 12-dent reed). **Note:** If substituting 8/2 Tencel, use 24 epi (2/dent in a 12-dent reed).

Weft: 34 ppi (17 pattern, 17 tabby).

DIMENSIONS

Width in the reed: 10³/₁₂" (12" if using 8/2 Tencel).

Woven length: (measured under tension on the loom) 154" (70" per scarf plus 14" for interstitial fringe).

Finished size: (after wet-finishing) two scarves, 9¹/₈ × 67" plus 6" fringe.

This project explored several "what ifs": What if I change the treadling? What if the treadling follows the threading? What if I treadle blocks instead of stars? What if the blocks never repeat?

I wanted to honor my husband's 30-year career at NASA by creating cloth that looked like the images we see from a space telescope: galaxies being born, stars collapsing—a roiling universe of creation and destruction. I started with Susan Wilson's draft #498 in the chapter on crackle weave in *A Weaver's Book of 8-Shaft Patterns* but modified the treadling to form stars in a balanced pattern for my first scarf.

With enough leftover warp to weave an additional scarf, I decided to design a new treadling on the same tie-up using the threading as a guide to designing my blocks. Using weaving software, I designed a new treadling, starting with the threading—tromp-as-writ—from the right side of the draft. I created doubled pairs of picks, adjusted picks as needed to create pleasing transitions, and repeated the picks to create 1-inch blocks. I stopped when the draft resulted in a scarf 70 inches long on the loom, about 2,500 picks. The second scarf is a different universe, an incremental step in creating something new out of the same elements.

1 If dyeing your own warp, see Resources. Wind a warp of 283 ends 7 yd long. If working from multiple skeins, hold 2 threads together as you wind to allow good color mixing. Wind 2 additional ends for 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 10³/₁₂", sley 3-2-2 per dent in a 12-dent reed (if using 8/2 Tencel, center for a weaving

width of 12" and sley 2 per dent in a 12-dent reed). Sley the floating selvages through the reed on each side of the warp and weight them over the back beam.

2 Wind a bobbin with Natural 10/2 Tencel and one with Natural 20/2 Tencel. Leaving at least 7" of unwoven warp for fringe, spread the warp with scrap yarn.

3 Leave a tail 4 times the width of the warp for hemstitching. Weave 10 picks of plain weave using 20/2 Tencel, beginning with treadle 9, and ending on treadle 10. Use the weft tail to hemstitch in groups of 6 warp ends over 3 picks.

4 Begin the pattern treadling for scarf 1 following the draft, Figure 1, alternating 20/2 Tencel for tabby with 10/2 Tencel for pattern. Note the treadling key, Figure 2. Continue weaving for about 70", ending with a complete star motif. Finish with 10 picks of plain weave using 20/2 Tencel and hemstitch as you did at the beginning.



Scarf 1 on right; scarf 2 on left

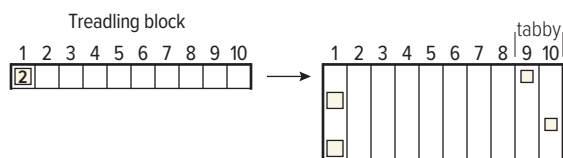
5 Leave 14" of unwoven warp before starting the second scarf to allow for 7" fringe on each scarf. Repeat step 4 and then weave the second scarf using the treading order available as a free PDF download at LT.Media/ND2022-Extras. WIFs for both scarves are available in the WIF Library, handwovenmagazine.com/wif-library.

6 Finish with 10 picks of plain weave using 20/2 Tencel and hemstitch as you did in the beginning.

7 Leaving at least 7" for fringe at the end, cut the fabric from the loom. Cut the scarves apart.

2. TREADING KEY

Weave 2 pattern picks using designated treadle alternating with 2 tabby picks.



Prepare a twisted fringe using 1 hemstitched bundle in each fringe.

8 Wet-finish in warm water with mild detergent by gently agitating. Rinse. Spin in the washing machine and then line-dry. Press with a medium-hot iron.

RESOURCES

Haring, Samantha. "A Shawl to Dye For."

HEDDLE COUNT

Shaft 8	36
Shaft 7	34
Shaft 6	30
Shaft 5	33
Shaft 4	40
Shaft 3	38
Shaft 2	36
Shaft 1	36
Total	283

handwovenmagazine.com/a-shawl-to-dye-for.

Strickler, Carol, ed. *A Weaver's Book of 8-Shaft Patterns*. Loveland, CO: Interweave, 1991, 136–37.

ANNE ELIXHAUSER is a retired research scientist, a mom, half of turnandweave.com, and a member of the Weavers Guild of Greater Baltimore (WGGB).



LoftyFiber Weaving Technology

- TempoWeave - weaving design software!
- TempoTreadle - GPS for your loom!
- Looms from rigid heddle to electronic dobby from Louet, Schacht, Ashford, and Leclerc.
- Spinning wheels
- Weaving accessories
- Great selection of weaving yarns
- Weaving patterns, kits

Euroflax for weaving!

Visit us in Upstate
South Carolina
www.loftyfiber.com
info@loftyfiber.com



New World Textiles
Cotton Sliver • Spinning Instruction • Handmade Charkhas • Yarn • Wholesale Inquiries Invited
www.newworldtextiles.com • cotton@newworldtextiles.com

vävstuga

WEAVING SCHOOL

Tradition • Creativity • Technique

Seasonal CLASSES
On-site lodging
Inquire about other opportunities
Swedish yarns, books, tools & equipment

New products
**Vävstuga BAND LOOM
VIDEO CLASSES**
(including Becky's famous Basics Class)

WEB STORE : www.vavstuga.com
413-625-8241
Shelburne, Massachusetts

dje handwovens

Deb Essen is booking both Zoom and in-person workshops and guild presentations for 2023!

For current schedule/offerings visit www.djehandwovens.com/teaching or email info@djehandwovens.com

"My superpower is weaving" 4 shaft kit

Kits for handweavers • Swatch Critters kits for pin looms
Kits for Rigid Heddle, 2, 4 and 8 Shaft Looms include pre-wound warps!

VISIT: www.djehandwovens.com/retail-shops.html
FOR A RETAILER NEAR YOU!

**Your Ad
Could
Be Here**

Contact Julie Macdonald
sales@longthreadmedia.com
888-480-5464 ext. 705
mediakit.longthreadmedia.com



Block Party Runners

JILL STAUBITZ

STRUCTURE

Summer and winter.

EQUIPMENT

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

YARNS

Warp: 8/2 cotton (3,360 yd/lb; Bockens), #132 blue gray, 576 yd; #477 maroon, 648 yd. 22/2 cottolin (60% cotton/40% linen; 2,925 yd/lb; Bockens), #2002 unbleached, 112 yd (used doubled).
Weft: 22/2 cottolin, #2002 unbleached, 355 yd. 5/2 cotton (2,100 yd/lb; UKI), #107 Melon, 520 yd (used doubled).

WARP LENGTH

320 working ends (334 threads total) 4 yd long (includes floating selvages; allows 9" for take-up, 45" for loom waste).

Summer and winter woven on four shafts traditionally has two pattern blocks. That rule changed when I attended a workshop on tied-unit weaves. My instructor, Fran Curran, encouraged me to push my design options using a unique approach. By rearranging the shafts and tie-downs in the threading and treadling, two pattern blocks became four pattern blocks. Block A (1,3,2,3) and block B (1,4,2,4) remain the same. Two blocks are added for this hybrid summer and winter: block C (4,2,3,2) uses shaft 2 as the pattern shaft, and block D (4,1,3,1) uses shaft 1 as the pattern shaft. The C and D blocks use shafts 4 and 3 as their tie-downs. Traditional tie-ups remain the same, and all summer and winter styles are achievable. One caveat: Transition threads are needed on shafts 1 and 4 when threading opposite blocks next to each other to maintain the correct tabby order. Donna Sullivan's excellent book on summer and winter explains this hybrid version beautifully (see Resources). The result is an exciting and complex cloth.

1 Wind a warp of 318 ends 4 yd long, following the warp color order in Figure 1. Wind 2 ends of maroon for floating selvages and set them aside. Warp the loom using your preferred method following the draft in Figure 2. Thread each doubled transition thread through a single heddle. Centering for a weaving width of 16 $\frac{1}{10}$ ", sley 2 per dent in a 10-dent reed, treating each doubled transition thread as 1 working end. 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 doubled 5/2 Melon and a bobbin of single unbleached cottolin. Spread the warp with scrap yarn.

SETTS

Warp: 20 epi (2/dent in a 10-dent reed).
Weft: 14 ppi (runner body); 16 ppi (plain-weave hems).

DIMENSIONS

Width in the reed: 16 $\frac{1}{10}$ ".
Woven length: 90" (45" per runner).
Finished size: (after wet-finishing and hemming) two runners, 14 $\frac{1}{2}$ " x 32" each.

Notes on structure

Summer and winter woven in this hybrid fashion becomes a shaft-efficient, tied-unit weave structure, yielding four unique pattern blocks on four shafts.



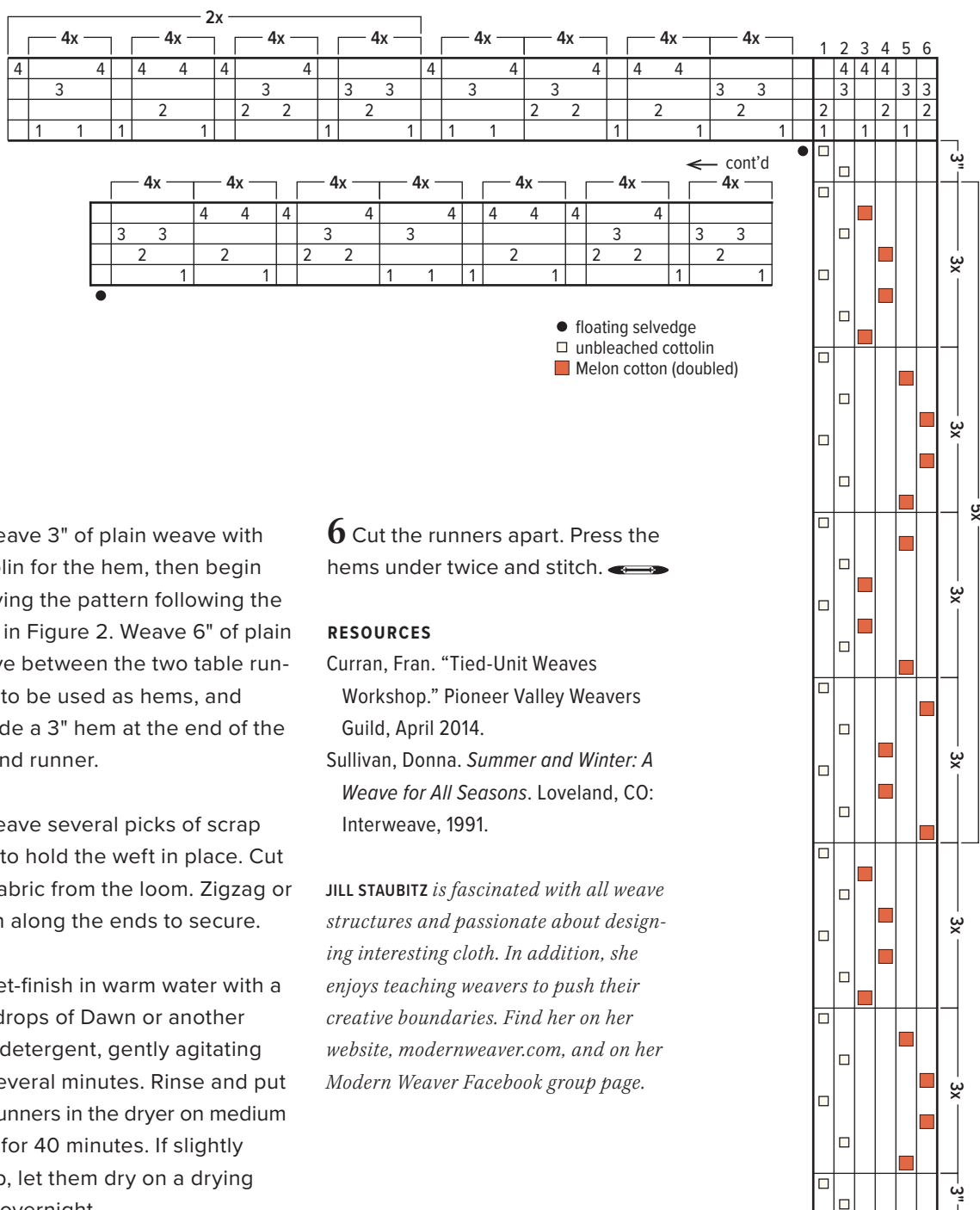
HEDDLE COUNT

Shaft 4	83
Shaft 3	76
Shaft 2	80
Shaft 1	79
Total	318

1. WARP COLOR ORDER

	5x						
144	32		16		32		■ 8/2 cotton, #132 blue gray
14	1	1	1	1	1	1	□ 22/2 cottolin, #2002 unbleached (doubled)
160	32		16		32		■ 8/2 cotton, #477 maroon
318 working ends (332 threads total)							

2. DRAFT



3 Weave 3" of plain weave with cottolin for the hem, then begin weaving the pattern following the draft in Figure 2. Weave 6" of plain weave between the two table runners to be used as hems, and include a 3" hem at the end of the second runner.

4 Weave several picks of scrap yarn to hold the weft in place. Cut the fabric from the loom. Zigzag or stitch along the ends to secure.

5 Wet-finish in warm water with a few drops of Dawn or another mild detergent, gently agitating for several minutes. Rinse and put the runners in the dryer on medium heat for 40 minutes. If slightly damp, let them dry on a drying rack overnight.

6 Cut the runners apart. Press the hems under twice and stitch.

RESOURCES

Curran, Fran. "Tied-Unit Weaves Workshop." Pioneer Valley Weavers Guild, April 2014.

Sullivan, Donna. *Summer and Winter: A Weave for All Seasons*. Loveland, CO: Interweave, 1991.

JILL STAUBITZ is fascinated with all weave structures and passionate about designing interesting cloth. In addition, she enjoys teaching weavers to push their creative boundaries. Find her on her website, modernweaver.com, and on her Modern Weaver Facebook group page.



Crackle Table Linens

ROBIN MONOGUE

STRUCTURE

Crackle and crackle variation.

EQUIPMENT

8-shaft loom, 20" weaving width; 10-dent and 12-dent reeds; 3 shuttles; 3–5 bobbins.

YARNS

Warp: 5/2 pearl cotton (2,100 yd/lb; UKI), #10 Gold, 612 yd; #01 White, 492 yd. 5/2 pearl cotton (2,100 yd/lb; Valley Yarns; WEBS), #1405 Autumn Blonde, 672 yd. **Pattern weft:** 5/2 pearl cotton (UKI), #13 Sapphire, #67 Light Orange, #12 Red, #40 Light Yellow, and #148 Caribbean, 324 yd each. **Ground weft:** 5/2 pearl cotton (Valley Yarns), #1405 Autumn Blonde, 260 yd.

OTHER SUPPLIES

S-hooks for weighting the floating selvedges.

WARP LENGTH

296 ends 6 yd long (includes floating selvedges; allows 17" for take-up and 28" for loom waste).

SETTS

Warp: placemats, 15 epi (1-2 in a 10-dent reed); napkins, 18 epi (1-2 in a 12-dent reed).

Weft: placemats, 14 ppi; napkins, 16 ppi.

DIMENSIONS

Width in the reed: placemats, 19⁸/₁₀"; napkins, 16⁶/₁₂".

Woven length: (measured under tension on the loom) placemats, 80" (16" per mat); napkins, 91¹/₄" (18¹/₄" each).

Finished size: (after wet-finishing and hemming) five placemats, 17" x 12" each; five napkins, 14" x 14¹/₂" each.

The bright colors of Fiesta dinnerware liven up the table and serve as a cheerful backdrop to our meals. To accompany my dishes, I wanted to weave table linens using the same strong palette of colors. My goal was to put on a single warp that could be used for placemats and napkins. The challenge was finding a weave structure that would work for both items.

Susan Wilson's *Weave Classic Crackle and More* provided the answer I was looking for. Crackle is a twill-based block weave that can be woven in several ways, each creating a different look and feel; in addition, it doesn't have any floats longer than three ends, which makes for a very practical fabric. Typically, when weaving crackle you use two weights of weft: a thin ground weft with a thicker pattern weft. However, because it uses a twill threading, crackle, can also be woven with a single shuttle for a twill fabric. This twill threading characteristic of crackle allowed me to weave sturdy placemats and lightweight napkins on the same warp. I had to re-sley the reed between the two projects but was able to maintain the denting of 1-2 across both reeds.

I wove the placemats with a single ground weft and a tripled pattern weft. I used a double shuttle and a single shuttle for my three-strand pattern picks. Although you could wind all three threads on the same bobbin, that can create issues if each strand isn't wound on with the same tension. A third option is to use a single pattern shuttle but pass it through the same shed three times, going around the floating selvedge and beating with each pass. I wove the napkins as a twill using a single shuttle, making for a fast finish to the project.

1 Wind a warp of 296 ends 6 yd long following the warp color order in Figure 1. Note that the floating selvedges are included and wound with the rest of the warp. Warp the loom using your preferred method, slewing but not threading the floating selvedges. Thread following the draft in Figure 2. Centering for a weaving width of 19⁸/₁₀", sley 1-2 in a 10-dent reed. Hang S-hooks on the floating selvedges for added tension.

2 Wind a bobbin with Autumn Blonde as the ground weft and another 1 to 3 bobbins with the pattern weft, depending on how you want to triple the weft. **Note:** If you are tripling the thread on one bobbin for the pattern, you will still need a single bobbin of your pattern weft for the hems. Spread the warp with scrap yarn.

3 Using a single strand of pattern color, weave 2" for the hem following the draft in Figure 2.



4 Weave the placemat body using the ground weft followed by a tripled pick of pattern weft. Repeat each 4-pick treading sequence 2–4 times or until the block is as tall as you would like. To change blocks, throw the last ground pick of the block you were weaving (transitional pick), followed by a second pick of the ground weft in the first shed of the new block. See Figure 2 for the treading sequence Robin used or develop your own, keeping the twill order intact. For example, move from block C to block B or block D but not to block F without going through blocks D and E to get there, and always

weave a transitional pick when you change blocks.

5 Continue weaving until the placemat body (excluding the hem) measures 12" under tension on the loom. End the ground weft and two tails of the pattern weft. Use the remaining single pattern weft to weave the second hem for 2". Weave several picks of contrasting color to separate the placemats. Change to the next weft color and repeat from step 3.

6 Once all five placemats have been woven, weave several picks of scrap yarn to protect the weft. Advance the warp so you have enough slack to cut off the

placemats while keeping the cut warp ends in the reed. Stabilize your warp beam so it won't move and cut off the placemats. Transfer the ends to a 12-dent reed. Centering for a weaving width of 16½", sley the ends in the 12-dent reed using the same 1-2 spacing for 18 epi.

7 For the napkins, wind a bobbin with a single strand of a pattern color. Following the draft in Figure 2, weave 1½" for the hem. Continue with the single strand of pattern weft for all picks, following the same treading. Repeat each 4-pick sequence 2–4 times, then change blocks, continuing the twill order as described in step 4.



Hybrid Table Runner

JOHN WENDEL



STRUCTURE

Deflected doubleweave.

EQUIPMENT

8-shaft loom, 20" weaving width; 8-dent reed; 4 shuttles.

YARNS

Warp: 5/2 pearl cotton (2,100 yd/lb; UKI), #00 White, 405 yd; #48 Dark Turquoise, 360 yd; #75 Cobalt Blue and #141 Silver, 380 yd each.

Weft: 5/2 pearl cotton, #00 White, #48 Dark Turquoise, #75 Cobalt Blue, and #141 Silver, 285 yd each.

WARP LENGTH

610 ends 2½ yd long (includes floating selvedges; allows 8" for take-up, 42" for loom waste).

SETTS

Warp: 32 epi (4/dent in an 8-dent reed).

Weft: 48–64 ppi (16–32 ppi in top layer, 32 ppi in bottom layer).

DIMENSIONS

Width in the reed: 19⅞".

Woven length: (measured under tension on the loom) about 40".

Finished size: 16" × 27" plus ¾" hems.

I've loved doubleweave since I first learned about it. When I moved from a rigid-heddle loom to a four-shaft loom, my first thought was "Now I can weave doubleweave." (**Editor's note:** Doubleweave can be woven on rigid-heddle looms with two heddles and pick-up sticks. It is, however, more commonly woven on multi-shaft looms.)

When I eventually learned about shadow weave a few years later, I loved it almost as much as doubleweave, and by then, I wanted to experiment with combining doubleweave with a four-shaft structure. My first shadow-weave sampler was also my first eight-shaft doubleweave sampler: two interchanging layers of four-shaft shadow weave.

That sampler has always been one of my favorites, but I've spent the intervening years frequently thinking about how to improve upon it, as well as ways to create a similar aesthetic by weaving either shadow weave or doubleweave with another structure. When I learned about deflected doubleweave in 2020, my first thought was "What if I combine that with shadow weave?" I experimented and didn't like the results very much, but then I wondered if I would like a blend of deflected doubleweave and regular doubleweave. This runner is one possible result.

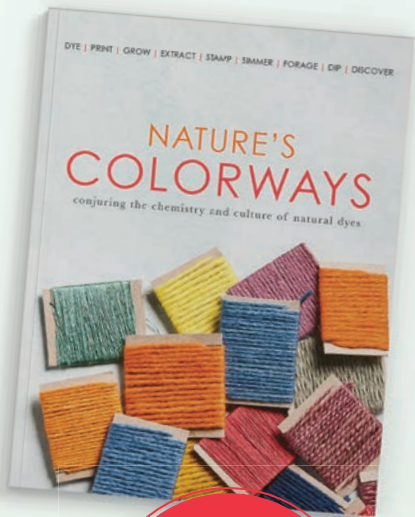
The interaction between doubleweave layers in the runner partially deprives deflected doubleweave of some of its signature characteristics, but the mixture opens up a variety of unique possibilities. I particularly like that the piece shows the combination of structures so clearly: one side looks somewhat like deflected doubleweave and the other side somewhat like doubleweave, but both are impossible to weave without using both techniques. The ribbing effect is an enjoyable side effect of the combination, an inevitable result of the float yarns between the layers interacting with the layer interchange.

Weaving tips

- It is helpful to think of shafts 1 through 4 and shafts 5 through 8 as two separate layers of two-block deflected doubleweave.
- In the hems, all four blocks are woven at the same time. In the upper layer, the weft weaves within the warp ends of the same color, then passes under the other blocks and completely over the lower layer. In the lower layer, the weft weaves within the warp ends of the same color, over the other blocks, and completely under the upper layer.
- In the body of the cloth, the lower layer is woven as in the hem. In the upper layer, one color is woven as if it were deflected doubleweave, while the other color is set aside.

I Wind a warp of 608 ends 2½ yd long following the warp color order in Figure 1. John found it helpful to treat shafts 1–4 as one layer and shafts 5–8 as a second layer and to wind each layer separately as in Figure 2.

Be Astonished by COLOR



Order Your Copy for
\$24.99

Wander through the sources, colors, and stories of natural dyes worldwide, from the soil beneath your feet to the petals of common flowers to a few new tricks from the extraordinary indigo plant.

Order online at
longthreadmedia.com/natures-colorways



Employing Weavers including those with Special Needs since 2016



- Maurice Brassard & Maysville Yarns
- Leclerc Full Line Dealer
- Free Shipping (\$125 minimum)
- Looms, Tools & Benches
- Rugs, Towels & Handbags
- All Profits used only to employ more weavers



AbilityWeavers.com

Lowell, Michigan



yarns • textiles • classes

2709 N. 92nd Street
Milwaukee, WI 53222
414.302.1849
info@fiberwoodstudio.com
fiberwoodstudio.com

• call for current hours •

R&M Yarns
Offering Quality Yarns at Discount Prices since 1978

Cotton, Linen, Tencel, Chenille, Rug Wool

New Zealand Natural & Dyed Wool; Cotton Colors; Wool Roving; Natural Cotton; Mercerized Natural Cotton Discounted "Production Excess" Yarns

Beautiful 6.5/2-Ply Cotton in Several Colors

**** SAVE THE DATE ****
May 6&7, 2023
[BIRCHWOOD FIBER FESTIVAL.COM](http://BIRCHWOODFIBERFESTIVAL.COM)

Schacht & Kromski Dealer; Weaving Classes Offered



rmyarns.com
Georgetown, TN
423.961.0690

There's Always More Online
HANDWOVENMAGAZINE.COM

Purrington Looms, LLC

Looms
Angel Wings
Doubling Stands

(304) 743-5455
PO Box 44, Scott Depot, WV 25560-0044
www.purringtonlooms.com

KCL WOODS
"TOOLS FOR THE FIBER ARTIST"

520.609.1039
KEN & CAROL LEDBETTER
WWW.KCLWOODS.COM



Tracy's old Perfect Towel (on the right) next to her new Perfect Towel. Although there is some fading in the older towel after having been used and washed for 18 years, it's slight, and the towel remains one of Tracy's favorites.

Photos by Matt Graves

The Perfect Towel

BY TRACY KAESTNER



In 1999, I cotaught a seminar for the Contemporary Handweavers of Texas Conference; it happened to be the organization's 50th anniversary, so we called our seminar 50 Ways to Weave a Wonderful Towel. That seminar eventually morphed into a workshop: The Perfect Towel. These two teaching experiences set me on a path of collecting handwoven towels: my own designs and those woven by various Houston guild members. At one point, my towel collection got so large that I realized it was time to quit saving them and start using them. With daily use, I have found I have favorites (shhh, don't tell the other towels), towels that I turn to time and again. This realization prompted me to revisit the topic of the perfect towel.

I go through a process when I start planning a new towel that begins with determining its purpose. Here are some of the questions I consider:

- Where will it be used, kitchen or bath?
- Does it need to be super absorbent, or will it be used primarily for show?
- How big should it be? Will it be

used for drying wineglasses, hands, dishes, my body, or something else?

- Does it need to match a specific decor, mine or the recipient's?
- Will it be woven out of stash yarn? (This can determine the quantity of towels I can weave.)

Answering these questions helps determine the parameters of a towel: its size, yarn type, colors, and weave structure.

I have a plain-weave cottolin towel that has been washed at least a hundred times. It feels almost suede-like, and the colors are still vibrant after many washings.

I weave mostly kitchen towels, and for that purpose, I like a generously sized towel. My favorite way to figure out the finished size for a project is to measure something I already own. I get out a kitchen towel with dimensions that I like. If I wove the towel in question, I go back to my notes and see how wide in the reed it was and its woven length. If I don't have that information, then I work backwards, adding width and length for draw-in, take-up, and shrinkage. Most of my kitchen towels are between 20 and 24 inches in the reed and 30 to 36 inches long (woven length on the loom prior to washing and hemming). This results in a finished towel 16 to 20 inches wide and 24 to 28 inches long.

Once I've determined what kind and size of towel I want to weave, I begin thinking about weave structure, yarn characteristics, and color combinations. These three elements work together to make the perfect

towel. There are many weave structures that will work well for towels, and the weave structure, in turn, might determine the yarn I choose. For example, if I'm weaving lace, I use linen or cottolin, yarns that are a little firmer to show off the lace. For a towel with a border of summer and winter or overshot, I combine 8/2 (pattern only) and 16/2 unmercerized cotton (warp and tabby weft) because I don't want the border to be too thick and bulky.

Returning to my list of questions, let's say I want a towel for drying wineglasses. I want that towel to be both lightweight—so it will fit in a glass—and absorbent. I prefer a thin yarn and plain weave for that type of towel. In all cases, I use natural fibers for towels: cotton, cottolin, or linen. I also like extra-absorbent kitchen towels, so I don't use mercerized cotton unless it's a fingertip towel that I don't expect to be used but simply needs to look pretty.

In my towel collection, when analyzing which towels get used the most, I find that my favorite kitchen towels are made from cottolin. I love the way well-used cottolin towels feel and how absorbent they are. I have a plain-weave cottolin towel that has been washed at least a hundred times. It feels almost suede-like, and the colors are still vibrant after many washings. I have a scrap from the original warp that was only washed once, and yes, if you compare its colors to the towel, they have faded a bit in my well-used towel, although what is more striking to me is how much the fabric continued to shrink with washing over 18 years!

The accompanying towel project is a remake of one of my top favorites.



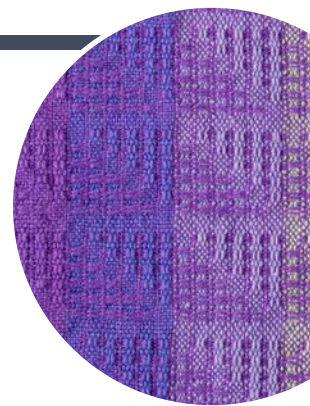
The original towel (the aqua one in the picture on page 68 and above) is 18 years old. It happens to go perfectly in our half bath. I noticed that I would dig around in the stack of towels in that bathroom for this towel. I asked myself why—is it because it's pretty? No, it's because I like the way it feels when I touch it, although pretty is good, too! The combination of cottolin and lace creates a lovely hand. The structure is turned Atwater-Bronson, which I like because, unlike Bronson lace, it has pattern created by a combination of warp and weft floats on both sides of the fabric. For the new towels, I used my favorite colors in the purple family as a nod to Very Peri, Pantone's color of the year, and threw in some gray, which is so prevalent in home decor right now.

In the Perfect Towel workshop, I told the participants that there is no one perfect towel for everyone; the perfect towel is the towel that suits your needs perfectly—and this towel is perfect for me! 

TRACY KAESTNER attempts to weave many perfect towels in her studio in Houston, Texas. Her towels are only considered perfect if the hems are done by hand!

Towel with purple
weft on the left,
striped towel on
the right, and
towel with borders
at the bottom





My Very Peri Perfect Towels

TRACY KAESTNER

STRUCTURE

Turned Atwater-Bronson.

EQUIPMENT

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

YARNS

Warp: 22/2 cottolin (60% cotton/40% linen; 3,250 yd/lb; Bockens; Lone Star Loom Room), #2003 light gray and #2026 purple, 428 yd each; #2067 periwinkle and #2055 iris, 405 yd each.

Weft: 22/2 cottolin, #2026 purple, 698 yd; #2067 periwinkle, 416 yd; #2003 light gray and #2055 iris, 125 yd each. **Note:** If you would like to weave more than three towels, add a yard of warp for each additional towel. Each towel uses 445 yd of weft.

WARP LENGTH

444 ends 3¾ yd long (allows 12" for take-up and 30" for loom waste).

SETTS

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

Weft: 21 ppi.

DIMENSIONS

Width in the reed: 22²/₁₀".

Woven length: 93" (31" each towel).

Finished size: (after hemming and wet-finishing) three towels, about 18½" × 24" each.

The “perfect” towels in this project combine turned Atwater-Bronson with cottolin. Although the pattern is written for weaving three towels, I put on a much longer warp and wove nine towels to create an assortment, using the four colors in the warp as my weft in different combinations. I even used a variegated cottolin from my stash for one of my towels.

If you want to design your own towels, here are some ideas: (1) weave tromp-as-writ, using the same color order as you threaded; (2) weave a wide border on one end in one color, weave the body in another, and finish with a narrow border using the first color; (3) weave two pattern repeats in each color; (4) weave four pattern repeats in each color; or (5) pair patterned borders with a plain body. These are just a few ideas; I’m sure you can come up with many more. Experiment and have fun!

1 Wind a warp of 444 ends 3¾ yd long following the warp color order in Figure 1. Warp the loom using your preferred method following the draft in Figure 2. Centering for a weaving width of 22²/₁₀", sley 2 per dent in a 10-dent reed.

2 Wind a bobbin with each of the weft colors. Spread the warp with scrap yarn.

3 Using purple, weave 2" of plain weave for the hem (see “Tip for better hems”) and then continue weaving with purple following the draft in Figure 2. **Note:** 12 treadles are used in this pattern; if you do not have 12 treadles, a skeleton tie-up that uses 8 treadles is provided.

Tip for better hems

Weave 1¾" of plain weave, insert a slippery contrasting-color thread as a marker for turning the hem, then weave another 6 picks of plain weave before starting the pattern. End each towel with 6 picks of plain weave, the hem marker, then 1¾" of plain weave for the hem. When finishing, turn the hems up at the marker and remove the marker thread.

4 End with 2" of plain weave for the hem as you did at the beginning.

5 Weave 2 picks of a contrasting color and weave the second and third towels as above, following the weft color order in Figure 3 for the striped towel and the towel with borders. After the last towel, weave a few picks of scrap yarn to protect the weft.

6 Cut the towels off the loom. Secure the ends of each towel with a zigzag or serged edge. Turn the hems up 1¾" and press (see “Tip for better hems”). Fold the raw edge inside the fold and hem by hand with a blindstitch about ¼" long. This will



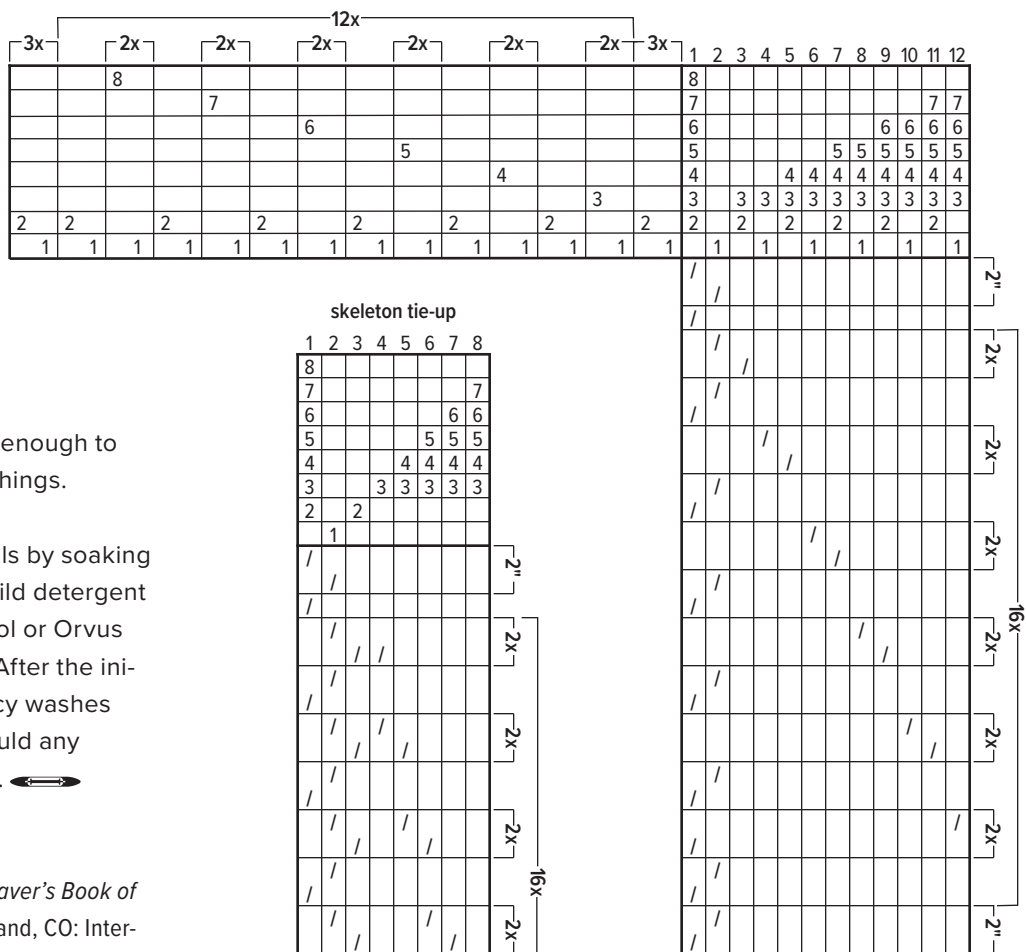
1. WARP COLOR ORDER

	3x			
114	6	36		#2003 light gray
108		36		#2067 periwinkle
108		36		#2055 iris
114		36	6	#2026 purple
444 ends total				


HEDDLE COUNT

Shaft 8	24
Shaft 7	24
Shaft 6	24
Shaft 5	24
Shaft 4	24
Shaft 3	24
Shaft 2	78
Shaft 1	222
Total	444

2. DRAFT



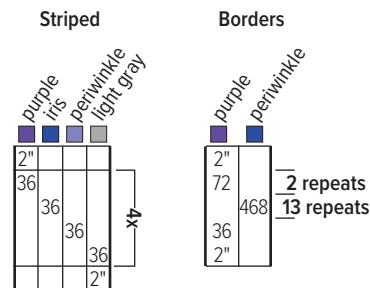
make the hems sturdy enough to hold up to future washings.

7 Wet-finish the towels by soaking in warm water with mild detergent (Tracy uses Synthrapol or Orvus Paste). Machine dry. After the initial wet-finishing, Tracy washes her towels as she would any kitchen or bath towel. 

RESOURCES

Strickler, Carol, ed. *A Weaver's Book of 8-Shaft Patterns*. Loveland, CO: Interweave, 1991, 187, #625, contributor Mary Smith.

3. WEFT COLOR ORDER



Photos by Matt Graves



Bamboo Cotton— A Blend with Great Promise

BY DEANNA DEEDS



This bamboo/cotton blend from Maurice Brassard & Fils is available in the United States from the Weavers Loft. At 70% bamboo rayon and 30% cotton, this yarn looks and feels pretty much as you would expect: less stiff and matte than 100% cotton yarn and slinkier, with more drape and more luster—of course, these qualities are not as exaggerated as you would find in pure bamboo yarn. If you’re looking for a yarn with a little more body than 100% bamboo, this may be a great find.

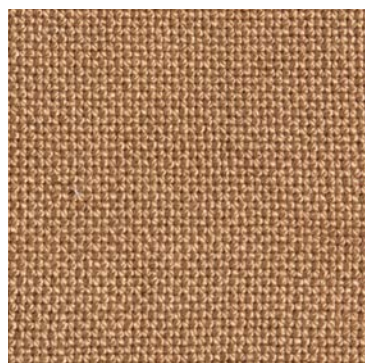
THE YARN

8/2 Bamboo Cotton; 3,360 yd/lb, 1,680 yd/8 oz tube; 70% bamboo/30% organic cotton; 22 colorways.

Bamboo Cotton was lovely to work with for both warping and weaving. I did not encounter any knots in the put-ups I worked with, and it was easy to maintain consistent tension on the loom. It seems a

little thinner (therefore denser) than 100% cotton yarn, making me think it might require or tolerate a closer sett than cotton. I wet-finished all the samples by hand in warm water and then line-dried them before giving them a quick steam press. I observed no bleeding of colors during

wet-finishing. In general, I believe this yarn would work great in light-weight garment fabrics as well as for scarves, where a soft drape yet a little body is desired.



Plain weave

Warp and weft: BC 8026 Havana.
Setts: 20 epi; 20 ppi.
Shrinkage in length: 11%.
Shrinkage in width: 17%.

I wove plain weave in one color for both warp and weft for my first sample to get a feel for how the yarn behaved. I sett the warp at 20 ends per inch (epi) as I

would 8/2 cotton and found that it wove into a firm fabric with more drape than cotton. I didn’t observe any tracking during wet-finishing. This fabric would be great for a blouse. I also tried weaving a balanced cloth at 24 epi but wasn’t able to beat firmly enough—22 picks per inch (ppi) was the highest sett I could achieve in the weft.



Straight twill

Warp: BC 8026 Havana.
Weft: BC 8022 Dark Green.
Setts: 24 epi; 24 ppi.
Shrinkage in length: 5%.
Shrinkage in width: 14%.

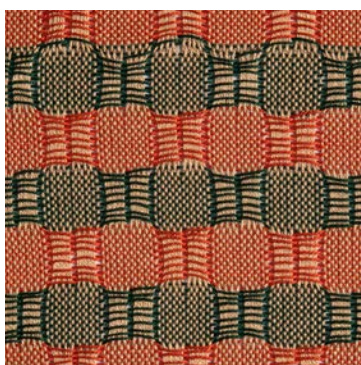
Still in the mode of getting to know this yarn, I wove a 2/2 twill. The fabric is smooth and shiny and holds its shape well. It also seems more resistant to wrinkling than plain cotton.



Swedish lace

Warp: BC 8026 Havana.
Weft: BC 8020 Burnt Orange.
Setts: 20 epi; 20 ppi.
Shrinkage in length: 9%.
Shrinkage in width: 16%.

When I used Bamboo Cotton in a lace structure, it created a very lightweight, drapery yet stable cloth suitable for a scarf or shawl. For a firmer fabric, closer setts of 22 or 24 seems very doable.



M's and O's

Warp: BC 8026 Havana.
Weft: BC 8020 Burnt Orange and BC 8022 Dark Green.
Setts: 20 epi; 20 ppi.
Shrinkage in length: 5%.
Shrinkage in width: 9%.

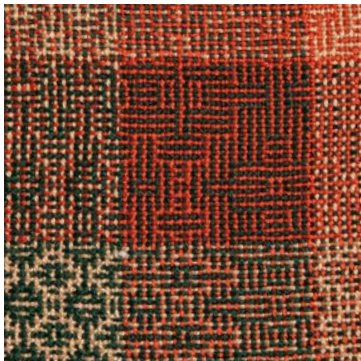
In this sample, I alternated blocks of two colors of weft against the neutral warp color. As with the lace sample, this structure might be better at closer setts to emphasize the deflection between the blocks. As woven, it's lightweight and airy.



Crackle

Warp and weft: BC 8026 Havana, BC 8020 Burnt Orange, and BC 8022 Dark Green.
Setts: 24 epi; 24 ppi.
Shrinkage in length: 11%.
Shrinkage in width: 13%.

This was my favorite sample. I alternated three colors in four threading blocks and then wove using the same colors as drawn in without using a tabby. The yarn seems well suited to this structure, creating a fabric perfect for tops and scarves.



Shadow weave

Warp and weft: BC 8026 Havana, BC 8020 Burnt Orange, and BC 8022 Dark Green.

Setts: 20 epi; 20 ppi.


Shrinkage in length: 14%.

Shrinkage in width: 12%.

For my final sample, I combined pairs of two colors in stripes and different shadow-weave threadings and then wove as drawn in to create a gamp. The fabric has a light hand with slightly more drape than the plain-weave sample.

FINAL THOUGHTS

I enjoyed working with this new blend, and I'm hopeful that the available color range will be expanded beyond the current selection. I can foresee trying it for all sorts of wearables. The cotton content may help with moisture wicking and breathability, making the fabric more comfortable than pure

bamboo rayon, while providing more graceful drape than pure cotton. The blend is also available in 16/2, which I can't wait to try as warp and tabby with the 8/2 as pattern weft in supplementary weft structures. This yarn will probably find itself among the staple yarns in my stash. 

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



Interviews with your favorite needleworkers and fiber artists...

Stories of Cloth, Thread, and Their Makers



Start Listening Today!
lengthreadmedia.com/podcast

Sponsored by

Handweaving.net



www.treenwaysilks.com

NOW AVAILABLE ON



Apple Podcasts



Spotify



Google Podcasts

long thread

MEDIA

PROJECT DIRECTORY

<i>Designer/Weaver</i>	<i>Project</i>	<i>Page</i>	<i>Structure</i>	<i>Shafts</i>	<i>Levels</i>
Du Bois, Susan	65 Roses, Take 2	50	Jin (turned taqueté)	8	I, A
Elixhauser, Anne	Crackle Experiments	54	Crackle	8	AB, I, A
Goudsmit, Barbara	Mixing It Up	38	Summer and winter	8	AB, I, A
Kaestner, Tracy	My Very Peri Perfect Towels	70	Turned Atwater-Bronson	8	AB, I, A
Kovnat, Denise Bolger	Ripples Scarf	42	Doubleweave	4	A
Lange-McKibben, Kate	Treadling Twist Twills	45	Twill	8	AB, I, A
Monogue, Robin	Crackle Table Linens	61	Crackle and crackle variation	8	I, A
Morris, Rebecca	Weaving a Place in Time	36	Plain weave	2 or 4	All levels
Sargent, Jennifer	Asymmetrical Challenge	48	Twill and mock leno	8	All levels
Staubitz, Jill	Block Party Runners	58	Summer and winter	4	All levels
Wendel, John	Hybrid Table Runner	64	Deflected doubleweave	8	I, A
Wilton, Robin	65 Roses, Take 2	50	Jin (turned taqueté)	8	I, A

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

YARN SUPPLIERS

Camilla Valley Farm Weavers' Supply,
camillavalleyfarm.com (Sargent 48).

Lone Star Loom Room, (888) 562-7012,
lonestarloomroom.com (Kaestner 70; Staubitz 58).

Lunatic Fringe Yarns,
www.lunaticfringeyarns.com (Kovnat 42).

Maurice Brassard et Fils, (819) 362-2408,
mbrassard.com (Morris 36).

Silk City Fibers, silkcityfibers.com
(Lange-McKibben 45).

Teresa Ruch Designs, teresaruchdesigns.com
(Elixhauser 54).

Treenway Silks, treenwaysilks.com
(Du Bois/Wilton 50).

Weavers Loft, weaversloft.com (Deeds 73).

WEBS, (800) 367-9327, yarn.com
(Goudsmit 38; Monogue 61; Sargent 48).

Yarn Barn of Kansas, (800) 468-0035, yarnbarn-ks.com
(Monogue 61; Staubitz 58; Wendel 64).

Instructions for Hybrid Table Runner by John Wendel continued from page 66

Wind 2 additional ends of White 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 19 $\frac{2}{8}$ " sley 4 per dent in an 8-dent reed (2 ends from each layer). Sley the floating selvages in empty dents on each side of the warp and weight them over the back beam.


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

3 Weave following the skeleton draft in Figure 3 if you are weaving on a floor loom or the lift plan

if you are weaving on a table loom (see "Weaving tips," page 65). **Note:** A standard treadling draft for this project uses 16 treadles. The WIF is available in the WIF library, handwovenmagazine.com/wif-library.

4 Weave a few picks of scrap yarn to temporarily secure the hem. Remove the piece from the loom and zigzag stitch to secure the scrap yarn at both ends. Wet-finish by machine washing with warm water and machine dry.

5 Cut the scrap yarn from both ends. Fold the ends of the cloth into the space between the

layers and sew securely. **Note:** The side of the runner as shown in the main photograph is the bottom side on the loom. 

RESOURCES

Moore, Jennifer. *Doubleweave*. Rev. ed. Loveland, CO: Interweave, 2018.
van der Hoogt, Madelyn. "Weaving Deflected Doubleweave." Long Thread Media Workshops. Video. learn.longthreadmedia.com/courses/weaving-deflected-doubleweave.

JOHN WENDEL weaves in his spare time as his favorite form of stress relief. He frequently designs projects more complex than he's capable of weaving.

All Access Subscribers

Get *More*

Weaving resources, unlimited digital access, and exclusive perks

Handwoven unlimited access includes

- » 60+ streaming weaving videos & courses
- » New weaving courses as they are released
- » Exclusive projects and articles
- » *Handwoven* WIF Library
- » Print + Digital issues

And... *perks* from our partners

Handweaving.net

The comprehensive weaving website with more than 75,000 historic and modern weaving drafts, documents, and powerful digital tools that put creativity in your hands.

handwovenmagazine.com/perk Offer valid through November 15, 2022. Check back for future perks!



Subscribe today at handwovenmagazine.com/subscribe

long thread

MEDIA

ARIZONA

Fiber Creek
Suite 123, 1046 Willow Creek Rd
Prescott, AZ 86301
(928) 717-1774
fibercreekprescott.com

Tempe Yarn & Fiber
1415 E University Dr
Tempe, AZ 85281
(480) 557-9166
tempeyarnonline.com

ARKANSAS

Red Scottie Fibers
51 Eureka Springs St
Eureka Springs, AR 72931
(479) 253-0711
redscottiefibers.com

CALIFORNIA

Alamitos Bay Yarn Company
174 N. Marina Dr
Long Beach, CA 90803
(562) 799-8484
yarncompany.com

Cardigans Yarn and Fiber
3030 State St
Santa Barbara, CA 93105
(805) 569-0531
cardigansyarnandfiber.com

COLORADO

Blazing Star Ranch
3424 S Broadway
Englewood, CO 80113
(303) 514-8780
blazingstarranch.com

Entwine Studio
4003 North Weber St
Building H
Colorado Springs, CO 80907
(719) 761-1211
entwinecos.com

Lambspun of Colorado
1101 E Lincoln Ave
Fort Collins, CO 80524
(800) 558-5262
lambspun.com

Longmont Yarn Shop
454 Main St.
Longmont, CO 80501
(303) 678-8242
www.longmontyarn.com

Serendipity Yarn & Gifts
PO Box 5120
Buena Vista, CO 81211
(719) 395-3110
serendipityyarn.com

Treenway Silks
2060 Miller Court
Lakewood, CO 80215
303.233.7455
info@treenwaysilks.com

FLORIDA

A Good Yarn
5736 Clark Rd
Sarasota FL 34233
www.agoodyarnsarasota.com

Sheep Thrills
4701 North University Dr
Sunrise, FL 33351
(954) 742-1908
sheepthrillsknitting.com

IDAHO

Lunatic Fringe Yarns, Inc.
2291 SW 2nd Ave
Fruitland, ID 83619
800-483-8749
www.LunaticFringeYarns.com

ILLINOIS

Fine Line Creative Arts Center
37W570 Bolcum Rd.
St Charles, IL 60175
(630) 584-9443
fineline.org

INDIANA

Spinnin Yarns
145 N Griffith Blvd
Griffith, IN 46319
(219) 924-7333
spinninyarns.com

Tabby Tree Weaver
9832 North by Northeast Blvd
Fishers, IN 46038
(317) 984-5475
tabbytreeweaver.com

KANSAS

Yarn Barn of Kansas
930 Massachusetts
Lawrence, KS 66044
(800) 468-0035
yarnbarn-ks.com

KENTUCKY

LSH Creations
1584 WELLESLEY DRIVE
Lexington, KY 40513
(859) 321-7831
lshcreations.com

The Woolery
Ste 1A, 859 E Main St
Frankfort, KY 40601
(800) 441-9665
woolery.com

MAINE

Belfast Fiber Arts
171 High St., Suite 8
Belfast, ME 04915
(207) 323-5248
belfastfiberarts.com

Halcyon Yarn
12 School St
Bath, ME 04530
(800) 341-0282
halcyonyarn.com

MARYLAND

Black Sheep Yarn Shop
9602 Deereco Rd.
Timonium, MD 21093
(410) 628-9276
blacksheep yarnshop.com

Cloverhill Yarn Shop
77 Mellor Ave
Catonsville, MD 21228
(410) 788 7262
cloverhillyarn.com

Contact Michaela Kimbrough for magazine standing order opportunities.
mkimbrough@longthreadmedia.com



Michelle Follett's Textile Teachings

452 Race Street
Cambridge, MD 21613
(630) 967-4214
michellefollett.com
The Delmarva region's only shop dedicated to the textile weaving arts, where both the serious and the curious come to explore, experiment, and learn.

MASSACHUSETTS

The Fiber Loft
9 Massachusetts Ave
Harvard, MA 01451
(978) 456-8669
thefiberloft.com

WEBS - America's Yarn Store
75 Service Center Rd
Northhampton Rd, MA 01060
(800) 367-9327
yarn.com

MICHIGAN

Heritage Spin & Weaving
47 E Flint
Lake Orion, MI 48360
(248) 693-3690
heritagespinning.com

Leelanau Fiber
310 N. St. Joseph St.
PO Box 52
Suttons Bay, MI 49682
(231) 271-9276
www.leelanaufiber.com/

The Hen House Quilt Shop

211 S Cochran Ave
Charlotte, MI 48813
(517) 543-6454
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

MISSOURI

Hillcreek Yarn Shoppe
4093 E. Ketterer Rd
Columbia, MO 65202
(573) 825-6130
hillcreekyarn.com

NEBRASKA

Laughing Lamb Fibers
925 Illinois St
Sidney, NE 69162
(866) 582-0058
laughinglambfibers.com

Plum Nelly
743 W 2nd Street
Hastings, NE 68901
theplumnelly.com

NEW HAMPSHIRE

Harrisville Designs
PO Box 806
Harrisville, NH 03450
(603) 827-3996
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

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

Spinning Room of Altamont

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

NORTH CAROLINA

Silver Threads & Golden Needles

41 E Main St
Franklin, NC 28734
(828) 349-0515
silverthreadsyarn.com

Studio 256

106 S Greene Street
Wadesboro, NC 28170
(704) 507-1160
Studio256.online

The Tail Spinner

109 North Wilmington Street
Richlands, NC 28574
(910) 324-6166
www.thetailspinner.com



Yadkin Valley Fiber Center

321 East Main Street
Elkin, NC 28621
our mailing address:
Post Office Box 631
Elkin, NC 28621
(919) 260-9725
yadkinvalleyfibercenter.org
Fostering creativity in the fiber arts with beginning to advanced classes, Master Weaving Program and guest instructors throughout the year.

OREGON

Eugene Textile Center
2750 Roosevelt Blvd
Eugene, OR 97402
(541) 688-1565
eugenetextilecenter.com

Little Hawk Yarns
544 SE Main Street
Roseburg, OR 97470
(458) 262-0046
www.littlehawk yarns.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

SOUTH DAKOTA

Fall River Fibers
631 North River St
Hot Springs, SD 57747
(605) 890-2750
FallRiverFibers.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 rug hooking. Brassard cottons; Jagger Brothers wools. Kromski, Schacht, Ashford, Louet, Leclerc, and Glimakra.

Hill Country Weavers
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

VIRGINIA



Dances With Wool
1229 Sycamore Square
Midlothian, VA 23113
804-594-5849
www.danceswithwoolva.com
Classes and quality supplies for knitters, crocheters, weavers, and spinners. Proud to be a Schacht Spindle Co. dealership. Shop us in-person or online!

WEST VIRGINIA

Kanawha City Yarn Co
5132A MacCorkle Ave SE
Charleston, WV 25304
(304) 926-8589
kcyarncompany.com

WISCONSIN

Icon Fiber Arts
1876 Dickinson Road
De Pere, WI 54114
(920) 351-4024
iconfiberarts.com

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

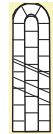
Fiberwood Studio

2709 N. 92nd St
Milwaukee, WI 53222
(414) 302-1849
fiberwoodstudio.com

The Woolgatherers

Weaving studio and fiber shop. Makers of DutchMaster table looms, spinning stools; Weaving, spinning, fiber, knitting, needlework—convenient downtown location. Individual instruction. Books. Gallery. Fine Fabrics.
35 N. Main St.
Fond du Lac, WI 54935
920-907-0510
www.woolgatherers.com

WYOMING



The Fiber House

146 Coffeen Ave
Sheridan, WY 82801
Vendors for Schacht, Ashford, and 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
104 High Street
Oatlands, Tasmania 7120
(411) 189-4293
www.theluckyewe.com/

CANADA

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

Sisterhood Fibres
567 Sand Point Rd
Tatamagouche, NS B0K 1V0
(902) 483-3715
www.sisterhoodfibres.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

25-27 Ritchie St
West Kilbride North Ayrshire
Scotland, UK, KA23 9AL
+44 (0) 7930 657900
info@weftblown.com

Advertiser Index

Ability Weavers.....	67
Ashford Handicrafts LTD.....	10-11
Bountiful.....	35
Brown Sheep.....	35
Dances With Wool.....	79
dje Handwovens.....	57
Eugene Textiles.....	7
Fancy Fibers Fiber Art Center.....	79
Fiber Artist Supply Co.....	17
Fiberwood Studio Ltd.....	67
Fiberworks.....	41
Glimakra USA.....	27
Halcyon Yarn.....	2
Harrisville Designs, Inc.....	35
Jane Stafford Textiles.....	5
John C. Campbell Folk School.....	41
KCL Woods.....	67
Kromski North America.....	17, 27
Lani's Lana.....	17
Leclerc Looms.....	C2-1
LoftyFiber.....	16, 57
Lone Star Loom Room.....	57
Louet BV.....	C3
Lunatic Fringe Yarns.....	16, 41
Meridian Jacobs.....	15
Michelle Follett Textile Teachings.....	78
Midwest Weavers Convergence.....	35
New World Textiles.....	57
Purrington Looms.....	67
R & M Yarns.....	67
Rebecca Mezzoff.....	16
Sapori e Saperi.....	16
Schacht Spindle Co., Inc.....	15, 21
Shiny Dime.....	15
Silk City Fibers.....	15
Tabby Tree Weaver.....	16
The Fiber House.....	79
The Woolery.....	21
Treenway Silks.....	17, 41
Vävstuga LLC.....	57
Vermont Weaving Supplies.....	17
Webs.....	C4
Woolgatherers Ltd LLC.....	79
Yadkin Valley Fiber Center.....	78
Yarn Barn of Kansas.....	22-23

Spontaneity ... with Rules

Gretchen Huggett

I wouldn't consider myself a strict rule follower or a haphazard rule breaker in life in general or in my fiber life in particular. I am more of a rule bender. Yes, I do have all my plates in a stack in the cupboard, but within that stack are three different patterns and sizes. I have no wineglasses, but tea-cups work just fine.

The same rule bending also happens in my weaving. I have been weaving for 35 years. Sometime after the first 10 or so years, I began experimenting to keep myself interested. To keep things exciting, I learned how to dye my own warps, and I also took a class with Catharine Ellis on woven shibori. I still use both techniques, and while they have created ways to add more variables to my weaving and provide the unexpected, custom dyeing and shibori alone weren't enough.

I started looking at my treading methods. At the time, I was still following the treadle order exactly as written in my weaving pattern, either from a draft in a book or from something I had designed. Around 2010, I began experimenting, trying to make things more random. Let's say I had a two-block twill pattern. Instead of treading Block A for three repetitions followed by treading Block B for five repetitions, I would make it up as I went along, treading Block A for a number of times that I pulled out of my head, Block B for another number, and back and forth.

I found that approach too stressful, and the resulting cloth was not what I wanted. I like a little



Using different treadling guidelines on the same scarf warp created a set of correlated scarves.

chaos but prefer chaos with some order around it. Now, I make some "rules" for each piece and follow them. For example, I may be weaving twill blocks and so make a rule to weave Block A for either 3, 5, or 8 repetitions and weave Block B for 8 or 13 repetitions. This way, I have some guidelines, something to follow while still adding some spontaneity. When starting to treadle Block A, I only have to decide whether I will be treadling it 3, 5, or 8 times, and when treadling Block B, I decide if it will be for 8 or 13 times. The next scarf on the warp will have a new set of treadling specifications.

I like how each scarf (or towel or whatever it is I am weaving) has a rhythm and repetition. The scarves from the same warp hang together as a set when they are displayed, but each has its own story, its own set of rules. The scarves pictured above were threaded in a three-block twill pattern. I threaded each vertical stripe of color on a different set of four shafts. The outer two stripes followed their own rules as the scarf was woven, and the middle section is always weft faced on one side and warp faced on the other. I got the idea for this series of scarves from a project in *Handwoven*, September/October 2020: "Seaside Magic in Turned Twill" by Pattie Lamb. She used two blocks of twill. Because I have 12 shafts and 16 treadles, I had three blocks of twill and



The Fibonacci sequence simplifies treadling decisions and, even when applied randomly, can pull a design together.

four sets of treadling combinations available to me.

Often, I use the Fibonacci sequence of numbers to create my guidelines. It is another way that I can easily figure out what I am going to do without thinking too much. It also helps when coordinating items from the same warp if they are all centered around the same group of numbers.

I have had my weaver friends describe what I am doing as freestyle weaving or SAORI-style. I don't know what the label should be. I just know that this style of weaving, combined with dyeing to add another layer of unpredictability, has kept me interested and wanting to weave the next thing.

GRETCHEN HUGGETT is the head of the Fiber Department at the Kalamazoo Institute of Arts, where she teaches floor-loom weaving, woven shibori, and the occasional dye class.