

Muddy Colors? The easy fix you need to know p.22

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May/June 2020

11 designers

12 drafts

**21**ways  
to weave

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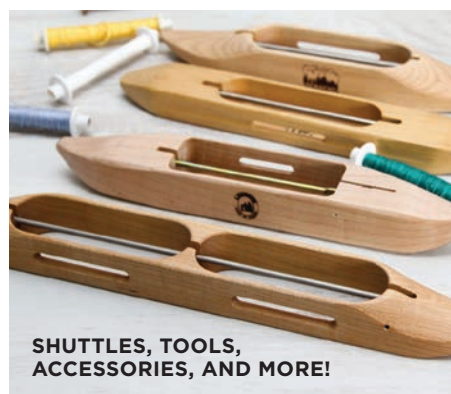
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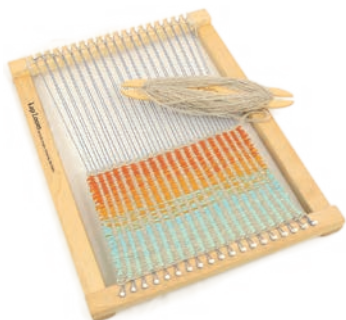
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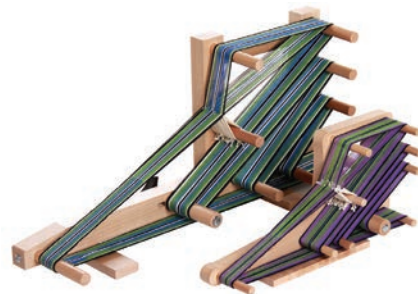
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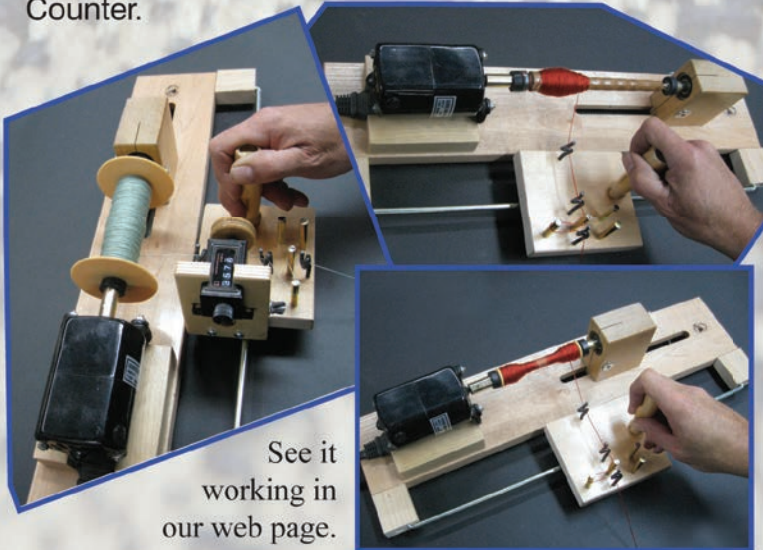


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MARJORIE D. PURYEAR



**NOT LONG AGO, A FRIEND AND FELLOW** guild member, Liz, sent me a *Handweaver & Craftsman* magazine from 1973. Liz's intent was to show me the article in it written by the "other" Susan Horton, who is also a weaver. I, too, got a kick out of the coincidence because writing a scholarly article about weaving in 1973 wouldn't have been in the realm of reality for me. I read Susan's article, which spurred me to read other articles in the magazine. From one article, I learned that there was a

movement in weaving at the time to standardize drafts. Just as many of us purchased videotapes not anticipating the DVD, much less streaming, the author didn't anticipate the effect computers would have on the weaving world.

A draft is to a weaving project as a blueprint is to a building. Drafts hold potential and are more easily changed than the final product, but they aren't the final product. I believe many of us have had the experience of the perfect draft that translated into the not-so-perfect project. Likewise, we may have had to fix a draft either before or while weaving a project when we figured out it wasn't working as we thought.

For this issue about drafts, we asked contributors to send us projects that resulted from changing a draft to better suit their needs, in some cases purposefully, and, to be honest, in some cases by accident. Some of the designers started with *Handwoven* drafts, changing elements such as sett, color, and treadling to create a piece related to, yet clearly different from, the original. Others picked drafts from weaving books or sources that they combined with yet another draft or changed in some other way to make them their own.

In this issue, Tom Knisely gives advice about she sheds, Rebecca Fox writes about weaving and sewing waistcoats, Madelyn van der Hoogt explains the process of blending drafts, and Deborah Heyman describes an aspect of color mixing many of us may be unaware of. The Spotlight is about Joe Coca, *Handwoven's* photographer for many years, written by Linda Ligon, and our Endnotes by Marjorie Puryear is about the influence Else Regenstein had on her weaving career.

I love drafts for the potential they hold. I hope this issue conveys that love.

Weave well, *Susan*

## FUTURE THEMES

### SEPTEMBER/OCTOBER 2020 Thoroughly Modern Weaving

Many people, and not just us, think that weaving is growing in popularity. We're not sure if it's due to great new yarns, new equipment, technical weaving innovations, or the DIY community's embrace of the craft—or a combination of all four. This issue will celebrate weaving in today's modern world.

### NOVEMBER/DECEMBER 2020 Dynamic Duos

Remember the scarf you carefully wove, only to take it off the loom and find that the back was prettier than the front? Or the runner you didn't want to hem so you could use both

sides? This is your chance to celebrate two-sided weaving. Send us proposals for projects that are equally interesting on front and back, and articles about those types of designs and how to use them.

### JANUARY/FEBRUARY 2021 Yarns with Impact

Yarns can be more than just spun fiber; they can also be a means to making the world a better place. Some yarns help people by giving jobs to traditional spinners and dyers so they can use their skills to do meaningful work. Other yarns help the environment by using up waste that might be thrown away or by requiring less water or fewer pesticides to grow the fibers. This issue will focus on those special yarns that do good while looking great.

# HANDWOVEN

MAY/JUNE 2020, Volume XLI Number 3

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Meg's in-progress tapestry.

### WEAVING ABROAD

I spent two months in Scotland from mid-September to mid-November and couldn't face the visit without some sort of weaving project. Even though I have a loom that fits in the overhead luggage compartment, we didn't have room in our car for the loom. We were being joined for three weeks by two good friends, and we would be moving locations—and there would not be room for a table loom. I decided to pack up my little tapestry loom and two

small bags of thrums and tapestry yarn to match my cartoon: a stunning picture of my large bro-meliad blooming. I am not far along here, but I am just starting to put the long, spindly petals in. The *Handwoven* is on my computer. I downloaded the issue, though I cuddle my hardcopy now that I am home! This picture is taken at Black Hills Cottage, a little farmhouse a few miles north and west of Perth, out in the middle of nowhere, where we stayed for 38 days.

—Meg, via email

### STICKY SHED TIP

When your shed is sticky because of fuzzy yarns or a very close sett, you can stand a regular 8-inch cosmetic mirror on a table or stool at the same height as your shed. Angle it so that as you weave, you can glance over at it for every shed and see clearly if you have sticky threads, lazy threads, or anything else in there that will cause an unwanted float or skipped thread. The point is to take a one-second glance as you're placing your shuttle—that's all it takes. It's a must for doubleweave because of the close threads and will be a lifesaver for many other warps as well.

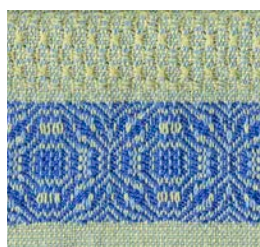
—Liz Moncrief, via email



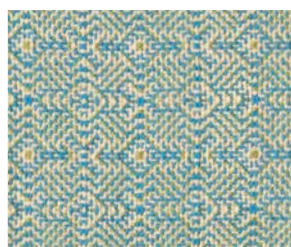
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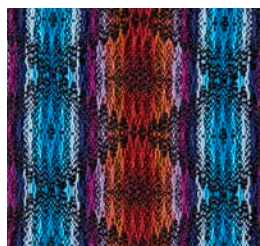
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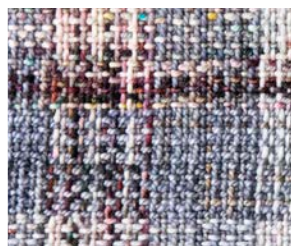
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# In Memoriam: Michele Wipplinger

BY MARY BURKS

## A QUICK ONLINE IMAGE SEARCH

for “Michele Wipplinger” reveals how many people, groups, businesses, co-operatives, and societies (from all over the world) interacted with and were influenced by this brilliant woman in her too-short life—simply because of her incredible passion for color.

As the art of natural dyes began to disappear, thanks in no small part to the ease and lower price tag of synthetic dyes, Michele searched the planet for natural colors and learned the methods to extract them. Most importantly, she figured out how to use these traditional dyes in today's world. She became an author when her book *Color Trends* was published in 1990 and also worked as an educator, photographer, master dyer, designer, consultant, and the business owner of Earthues. Her nuanced color sense touched many lives.

Almost single-handedly Michele heightened awareness of natural dyes. With hard work and a keen sense of integrity, she brought them to the attention of the world through her consulting with companies that included Aveda and Origins, publications such as *Martha Stewart Living*, and charitable organizations, namely The Nature Conservancy. She was chair of the board of directors for the Color Marketing Group and received an award



PHOTO COURTESY OF ANDRO WIPPLINGER

from the United Nations for her environmental stewardship on the development of an ecological natural-dye process for the American textile industry.

Grounded by her good friend, business partner, and husband, Andro, Michele was able to follow her curiosity—along with equally intrepid traveling companions—throughout the world. Among other places, she traveled to India, Southeast Asia, and Africa. Starting out in the mid-1980s in the pre-internet days, Michele traveled with a camera, a journal, an open heart, a sense of wonder, and good humor. These were crucial ingredients for making language differences melt into lasting cross-cultural bonds.

Michele's sheer joy for color followed her into the classroom, where

she was keen to bring her knowledge to students everywhere. Michele communicated the wonder she found in the dye process as well as the love she had for the dyers who shared their knowledge with her.

Memory loss is indiscriminate. It crept up on Michele before all the documentation in her head was down on paper. We in the fiber community are thankful for those continuing to explore and distribute the hard-won knowledge that she shared with her students and colleagues. Michele Wipplinger has left us with an example of an active, purposeful life full of curiosity, creativity, warmth, and joy. We best honor her life by following her lead. ➡

## Long Thread Media at Convergence

If you're heading to the Handweavers Guild of America Convergence conference in Knoxville, Tennessee, this July, make sure to visit the Long Thread Media booth! Stop and chat with Editor Susan E. Horton and *Handwoven* and Long Thread Media Founders Linda Ligon

and Anne Merrow, check out the latest issues, and get the latest *Handwoven* news. Many *Handwoven* designers will be attending and teaching at Convergence, so you never know who else you'll see at the booth! Convergence is happening July 24–30. Information about the event can be found at [www.weavespindye.org](http://www.weavespindye.org).

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MEDIA

# Return to Tapestry

by Jane Patrick

In 1976, I took my first real weaving class at the Boulder Free School. Everyone was weaving wall hangings back then and this class taught tapestry weaving. The class came with a loom (Schacht's Original Tapestry Loom), so once it was over, I had what I needed to go home to weave. I slowly made progress and wove many simplified landscapes, with rolling hills at the bottom and plain skies above—all with acrylic knitting yarn. The wall hangings piled up.

**The best way to start tapestry weaving is to take a class.**

But soon I discovered the joy of weaving selvedge to selvedge. Weaving could be fast, I learned; I wanted to go fast. I went on to explore shaft loom weaving and then embraced the rigid heddle loom and inkle loom, never giving much thought to tapestry again.

Fast forward to 2015. Again, we saw weavers entering the weaving world by creating wall hangings, not much different from what I wove in the 70s (except they had better colors and materials). I took a journey back to my early weaving days and remembered the excitement I felt, where I started, and how I developed my skill little by little. As today's new weavers grow in their craft and delve deeper, they desire to communicate through cloth. Tapestry weaving is a natural progression. It is intimate, meditative, expressive, and demands mastery of technique. It is thrilling to see an image develop row by row. I think more experienced weavers are yearning for this, too.

## WHAT IS TAPESTRY?

Tapestry is a weft-faced weave made with discontinuous wefts. It uses techniques such as flat plainweave, soumak, rya, and clasped weft.



Try a tapestry sampler bag with inkle pick-up strap! Get complete instructions at [www.schachtspindle.com/tapestrysampler/](http://www.schachtspindle.com/tapestrysampler/)

It seemed time for Schacht to introduce a loom to meet the moment—and the result is the robust and beautiful Arras Tapestry Loom. Features like an adjustable shedding device, precise tensioning, warp sett coils, and an adjustable stand make weaving easier and more pleasurable.

In returning to where I began, I've rediscovered how I need to be close to the process. Slow and steady give me an intimate relationship with warp and weft and hands. Whether you've been weaving selvedge to selvedge for years or are new to the craft, I encourage you to give tapestry weaving a try.





## GETTING STARTED

Plan your first project at 5 or 6 epi; this wide sett is finger-friendly as you learn new tapestry techniques.

You'll need a very strong, non-stretchy warp yarn like cotton seine twine or wool rug yarn. Determine the sett of your warp yarn by winding it around a ruler for 1/2". Now count the number of wraps to determine your warp epi.

Weft yarn should be about the size of the space between warp threads. Use just one yarn or combine several strands, which is handy for color blending. Pick a woolen-spun yarn with a tight twist, so the fabric width stays constant and the weaving stays distinct.

## OUR TAPESTRY SAMPLER BAG

For this project, we made a shading study on the back. The top half is plainweave and the bottom half features soumak blending. For the front of the bag, we used soumak, clasped weft, interlocked tapestry joins, and color-and-weave effects, woven selvedge to selvedge.

Visit [www.schachtspindle.com](http://www.schachtspindle.com) for complete project instructions and for more information on the Arras Tapestry Loom.

## RESOURCES

American Tapestry Alliance (ATA) offers a wealth of information about the world of tapestry. [www.americantapestryalliance.org/](http://www.americantapestryalliance.org/)

Rebecca Mezoff's online tapestry school [www.rebeccamezoff.com/online-learning](http://www.rebeccamezoff.com/online-learning)

Glasbrook, Kirsten. *Tapestry Weaving*. Search Press, 2015.

Harvey, Nancy. *Tapestry Weaving: A Comprehensive Study Guide*. Echo Point Books, 2015.

Mezoff, Rebecca. *The Art of Tapestry Weaving*. Storey, coming in October 2020.

# ARRAS TAPESTRY LOOM

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# Growing Up Together

BY LINDA LIGON

**WHEN I HIRED JOE COCA** to shoot the first issue of *Handwoven* magazine in 1979, we were both ignorant novices. He was a kid lately out of photography school; I was a publisher making it up as I went along. That we kept working together for the next 40 years was more than inertia or complacency. It was that we kept learning.

You can look back through those old issues of *Handwoven* and watch it happening. In Joe's case, more sophisticated lighting, more relaxed model shots, more eloquent fabric portraits developed. That was how we thought about the cloth shots. "Give it a Rembrandt look," I'd say. And he would figure out how to do that. "Make this cloth look like it's flying through the air!" I'd say. And he would cleverly lay it down on a big mirror on the ground, sky and clouds in the background.

I think I demanded a do-over only once. I took a lovely brown runner to his studio (which was the same as his garage at that time), with a kerosene lamp for a prop. He added a pistol and a shot of whiskey. It made a good story, but "no weapons" became a house rule.

Joe became a master of concealment. If you see a garment on a model whose arm is behind his or her back, it's probably because the second sleeve of that garment didn't get finished quite in time. If you see a beautiful woolen throw oddly folded down the middle, it's probably because there was a honking big threading error right down the center of the warp (which we corrected in the instructions, of course).

And about those models: For years, we had no budget to speak of and used friends and relatives and strangers off the street. We once did a photo shoot in a local bar and persuaded one of the patrons to model a man's handwoven shirt. He was about to fall off his chair, so he offered little resistance.

As years went by, other magazines happened along with new challenges. *The Herb Companion* was a real departure and meant figuring out how to shoot gardens and plants and food. Our food photography was very authentic—no tricks, sprays, or stabilizers—because we wanted to chow down as soon as the photography was done. On one occasion, we photographed (and consumed) an extensive medieval feast, only to have the film get washed down a storm drain before it was developed. That was before digital photography became the norm.



PHOTOS BY JOE COCA

This photo of a runner with a pistol and a shot of whiskey inspired the "no weapons" rule for future *Handwoven* photo shoots.

*PieceWork* magazine meant creating a look that would blend with historic photos without becoming corny. It also meant devising never-ending ways to photograph white lace, which our readers couldn't get enough of. It meant celebrating diaphanous, see-through fabric instead of the solid surface textures of most handwovens.

In the late 1990s, we started an offshoot of *The Herb Companion*, *Herbs for Health*. It launched a whole new direction in Joe's career (and mine). I began a series on traditional healers in indigenous cultures. One trip to the Amazon basin and Joe was hooked on travel and the strangeness one encounters. It meant learning how to work with minimal equipment, to depend on available light in wretchedly dark environments, to work with people who had no common language.

Of course, textiles were involved. Most of the travel we did after that first trip was to chase down and memorialize artisans who were creating beautiful traditional textiles. That work became the basis of Thrums Books, my second career. We traveled to Peru, Guatemala, Mexico, Navajo Nation, Morocco, Laos, and China, learning that every part of the globe has its own distinctive palette, quality of light, and attitude toward cameras. It's not the same as working in a studio where you have absolute control.

Somehow, Joe manages to have that kind of control and mastery wherever he goes, though. Ask him about



his favorite photos from the travel years, and he'll mention the cover shot from *Faces of Tradition: Weaving Elders of the Andes*. Not just because it's a beautiful face and provides a deep human connection but also because this lovely Quechua weaver who was walking along the road had a needle in her hat. You can see it. It's impor-



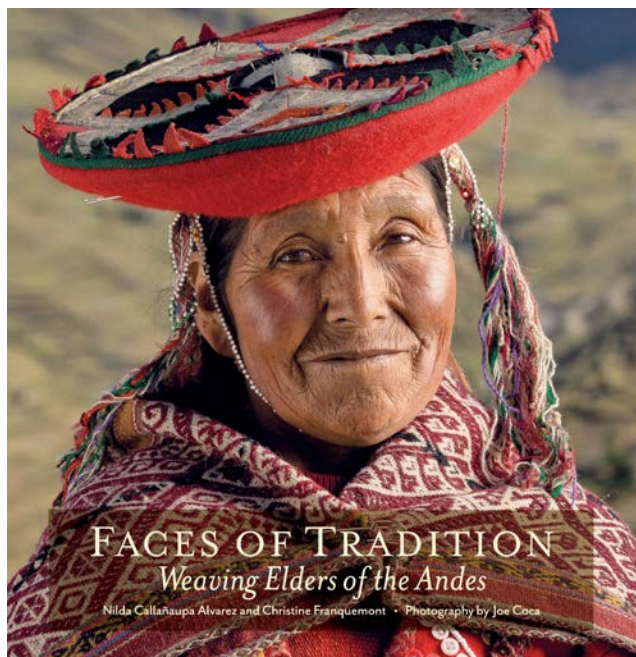
During his tenure at *Handwoven* Joe photographed many towels and became an expert at making flat pieces of square cloth feel three-dimensional.



The Southwest Swing top from the first-ever Fashion issue of *Handwoven* (September/October 2011). For this issue, Joe worked to evoke the feeling of a high-fashion runway.

tant to her. That level of attention to detail, when you have the entire Andes cordillera surrounding you, is one of the keys to Joe's success: big picture, tiny picture, love of people, love of textiles.

He's had a lot to do with *Handwoven's* success over the years. Thank you, Joe. 



The cover of *Faces of Tradition* from Thrums Books. Notice the sewing needle stuck in the left side of the woman's hat.



To tease former *Handwoven* Editor Madelyn van der Hoogt, Joe Coca put a pair of dirty boots on a beautifully woven rug. The photo did not make it into the magazine.

PHOTO COURTESY OF THRUMS





# HERE'S HOW WITH ASHFORD

## Summer & Winter Table Runner

A traditional weave for a reversible table runner.

### You will need:

Loom: Min. six shafts 20ins (50cm) weaving width

Reed: 12dpi (48/10)

Warp yarn quantity and color: Cotton 10/2, natural white, 3¼oz (90gm)

Weft yarn quantity and color: Tabby: Cotton 10/2, natural white, 2oz (60gm). Pattern: Cotton 16/2, dark blue, used double, 2½oz (70gm)

### Here's how:

Total warp ends: 480 not including floating selvages

Warp length: 60ins (154cm)

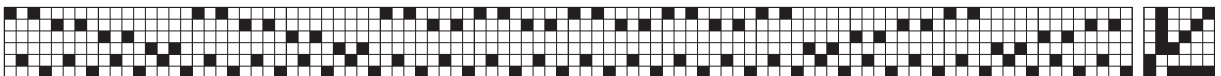
Sett: 24epi (2 epd = 9.6 e/cm)

Width in reed: 20ins (50cm)

Finished length: 48ins (122cm)

Finished width: 16½ins (42cm)

Weave structure: Summer-&-winter on bronson threading, treadled "dukagang fashion". This treadling uses only one type of pattern pick per block, which makes it look like the traditional Swedish pattern technique called dukagang.



### Warping

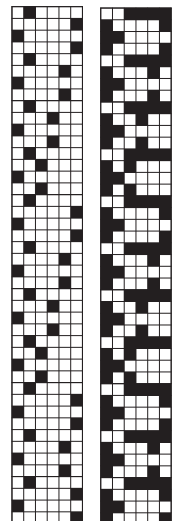
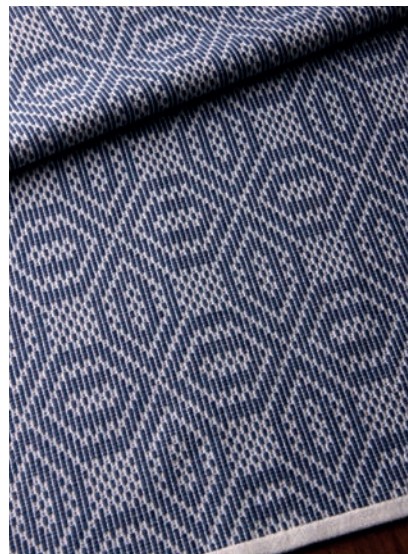
Follow draft repeat threading five times. Floating selvages are not included in threading.

### Weaving

1¼ins (3cm) tabby for hem allowance, then pattern as shown in the drawdown. Remember one tabby between each pattern pick. With this combination of tabby and pattern wefts, the pattern is higher than wide. To prevent it from looking stretched, shorten the treadling of the "table" (the square part of the pattern) to make it look square. It is 9 units wide, but only 7 units high. Otherwise the weaving follows the pattern in the profile draft. One pattern repeat: 4¾ins (12cm), and the complete pattern area of the table runner: 53ins (134cm), both measured on tensioned warp. Followed by 1¼ins (3cm) tabby for hem.

### Finishing

Wet finish, hem and press. For more detailed instructions on this project, including profile draft, full draft, how to finish your weaving and how to sew reversible hems visit the Ashford Blog [www.ashford.co.nz/blog](http://www.ashford.co.nz/blog)



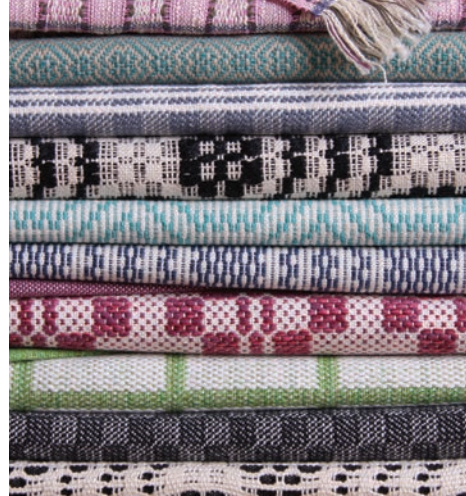
Treadling Lift plan

*The reverse of the runner is equally attractive*

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### Table Looms - 4 and 8 Shaft

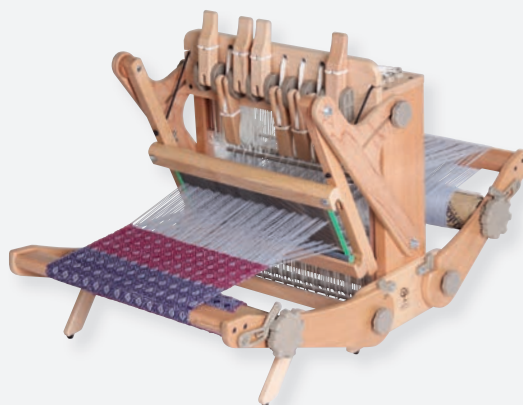
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## DUBBEL MET EEN TWIST

### DOUBLE WITH A TWIST

Marian Stubenitsky



In 2014, Marian Stubenitsky fueled the flames for iridescence with her book *Weaving with Echo and Iris* as weavers around the world started incorporating her lessons in their weaving. Soon iridescence in weaving was everywhere. *Double with a Twist*, Stubenitsky's latest book, has the potential for fueling yet another fire, this time for deflected doubleweave.

While deflected doubleweave has been trending among handweavers for some time, resources about the structure remain slim. This book fills a long-standing gap in weaving literature and drafts.

The format of *Double with a Twist* is similar to that of *Weaving Stubenitsky Code*, Stubenitsky's previous book with text in both Dutch and English. The two are also similar in that her new book starts with an introduction and instructions on how to use the drafts that follow, while the final section of the book includes some practicalities such as borders, handling selvages, and wet-finishing.

The book is chock-full of beautiful weaving and drafts, but it is not for the casual reader or beginning weaver. Many of the drafts are presented first as profile threadings and then as full black-and-white threading drafts with tie-ups. Not all but many of the treadlings are labeled "tromp as writ" so that to weave the fabric, you need to convert the threading to treadling. To easily use the drafts, you would need to input them into weaving software to produce full-color WIFs. That said, there are many beautiful drafts to choose from and variations that create different looks and feels simply by changing the tie-ups. There are five threadings for four-shaft weavers while the rest of the 45 drafts are split about evenly between eight and over-eight shafts.

If you are an experienced weaver who has wondered about deflected doubleweave and are looking for inspiration and drafts to help you get started, *Double with a Twist* will serve you well. It will require work on your part, but I believe your efforts will be rewarded.

—Susan E. Horton

Randwijk, Netherlands: Uitgeverij Stubenitsky, 2019. Hardcover, 238 pages, \$70.00. ISBN 978-90-822182-5-1.

## CARDBOARD LOOM WEAVING:

### 25 FAST AND EASY PROJECTS

Harumi Kageyama

It can be easy to dismiss

weaving on a cardboard loom as children's weaving or too simple to be "real weaving."

In reality, weaving on a cardboard loom is much like weaving on other simple looms: the complexity of the projects one can create is limited only by the weaver's imagination. In her new book, Harumi Kageyama uses her looms to

weave useful, attractive projects in clever ways, and many of her projects are indistinguishable from items woven on a rigid-heddle or multishaft loom.

The book starts with a photographic overview of the weaving projects, right away showcasing the versatility of the cardboard loom. The 25 featured projects include round seat cushions, pillowcases, a full-size rug, and toque-like hats. Along with all the basic how-tos of weaving, Kageyama includes instructions for building three types of cardboard looms: a table loom for weaving extra-long cloth; a flat loom made out of a single, small piece of cardboard; and a box loom that allows the weaver to weave seamless tubes. She gives instructions for weaving on each of these loom types and covers variations on how to use the flat loom to weave circles and seamless pouches.

What struck me about Kageyama's book wasn't only the versatility of the projects but how much freedom the weaver has in choosing yarns. For one of her projects, Kageyama uses linen yarn to weave a set of coasters because, unlike on floor or rigid-heddle looms, tension isn't as much of a concern on cardboard looms. Similarly, warp materials that are tricky to use on a traditional loom can be used with ease on a cardboard loom, including wide ribbons, bulky art yarns, and leather cords. With cardboard looms, there are no worries about abrasion or figuring out sett—the loom can be designed around the characteristics of the yarns.

While cardboard looms might not be for everyone, Harumi Kageyama proves that these little looms shouldn't be discounted because of their simplicity; instead, it's this simplicity that opens up a whole new world of weaving.

—Christina Garton



Guilford, Connecticut: Stackpole Books, 2019. Hardcover, 126 pages, \$25.95. ISBN 978-0-8117-3833-0.



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Needles, especially tapestry needles for handwork or on-the-loom hemstitching, have a tendency to disappear when you walk away from the loom, or even worse, poke you at inopportune moments when stuck in the fabric for "safekeeping." Keep your needles safe—and in sight—with these adorable magnetic needle minders from GrandmaGirlDesigns. The needle minders use strong magnets to safely adhere to the cloth and keep needles firmly in place. Best of all, they're so cute you'll find yourself making excuses to do handwork just so you can use them! The needle minders are available individually or in sets of three.

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PHOTO BY MATT GRAVES

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# Understanding Blended Drafts

MADELYN VAN DER HOOGT

## WEAVERS ARE ALWAYS LOOKING FOR WAYS

to weave more than one pattern on the same warp. Different treadling orders can produce some pattern variation—in twills, overshot, and block weaves, for example. A technique called “blended drafting,” however, can produce different weave structures as well as very different patterns—in the same cloth. In a blended draft, two different threading drafts are integrated so that the blended draft can produce either of the two original interlacements: huck lace and overshot in Diane Pigg’s towels, for example (see pages 34–36).

To blend two drafts, adjust them as necessary so that they each have the same total number of ends. To be woven on the same warp, they need to have the same general sett requirements (two different twills, two different overshots, an overshot and a lace weave, for example). Although any two drafts can be blended, more shafts and/or treadles may be required than are available. Two blended four-shaft drafts with similar characteristics can usually be woven on eight shafts.

## STEPS FOR BLENDING DRAFTS

Figure 1 shows a four-shaft draft for Atwater-Bronson lace and a four-shaft draft for point twill. To blend two drafts, write the threading of one draft directly above the threading of the other (Atwater-Bronson lace in 2a, point twill in 2b). Write the blended threading by giving a new shaft number to each different pair of shaft numbers from the two threadings: Starting at the right and reading the top number first, the first pair is 1-1. This becomes shaft 1 in the blended threading (see Figure 2c). Then 3-2 becomes 2, 1-3 becomes 3, etc. The complete new threading is shown in 2d.



Detail of one of Diane Pigg's Hoosier Huck Towels.

## GENERAL STEPS FOR BLENDING DRAFTS

### 1. Choose two drafts with the same number of threads

Atwater-Bronson lace

	1	2	3	4
4	4			
		3	3	
2		2		2
1	1	1	1	1

2/2 point twill

	1	2	3	4
4				4
3	3		3	3
2		2	2	2
1	1	1	1	1

### 2. Write the blended threading

a

4	4						
2	1	1	1	1	1	1	1

b

4							
2	3	3	2	2	3	3	2

c

2	1	4	1	4	1	2	1	3	1	3	1
2	3	4	3	2	1	2	3	4	3	2	1

d

7											
5			6		5		4		3		2

Place one threading above the other (a and b). Each different pair (top number/ lower number) becomes a new number (c) to create the new threading (d).

### 3. Create the blended tie-up

lace-twill=blend	lace tie-up	twill tie-up	blended tie-ups
1 - 1 = 1			7 7
3 - 2 = 2	4 4	6 6	6 6
1 - 3 = 3	3 3	5 5	5 5
3 - 4 = 4	2 2	4 4	4 4
2 - 2 = 5	2 2	3 3	3 3
4 - 2 = 6	1 1	2 2	2 2
4 - 4 = 7		1 1	1 1

For each number in the original draft, use the corresponding numbers from the new threading. Shaft 1 in Atwater-Bronson lace becomes shafts 1 and 3 in the new tie-up.

### 4. Create the blended treadling

Use the new treadles in the same order as in the original drafts.

	1	2	3	4	5	6	7	8
7								
5		6						
		5						
			4					
		3	3	3	3			
			2					
		1						

Atwater-Bronson lace

point twill







# SHE SHEDS

BY TOM KNISELY

**YOU'VE PROBABLY SEEN THE** popular insurance commercial that starts with, “Well, it finally happened, Zachary. Someone has burned down my she shed.” What’s a she shed, you might ask. It’s a tricked-out garden shed meant to be a getaway and personal space to entertain, relax, or exercise your creative interests, such as spinning or weaving.

Now, I know all about garden sheds. I have one myself to hold two lawn mowers and one rototiller as well as a variety of gardening and other tools. We’ve jokingly said to weaving students that the answer to not having enough space for a larger loom is to buy one of those backyard sheds. They’re sold just about everywhere and are a relatively inexpensive way to get more space for your overload of stuff without having to put an addition onto your home.

In my rural township, an individual doesn’t even need to obtain a building permit for one of these sheds. All you need is a level spot in your backyard to put a 4-inch-thick base of stone gravel for a foundation. The base needs to be slightly larger than the dimensions of the shed. On the day of delivery, a flatbed truck with your shed on board backs up to the prepared area, tips its bed, and simply slides your new studio off the back.

As you wave goodbye to the truck driver, your mind won’t be able to stop thinking about the new looms you are about to order. “What sizes should I get?” you wonder. Besides those new looms, you will need shelving for your stash, a worktable, and maybe a second table just for the warping mill. Don’t forget a comfy chair to relax in when you’re exhausted from all that weaving. There is so much to think about. What about lighting, heat, and air-conditioning? Oh my, yes—so much to consider.

Have I got your interest? Wait until I tell you the story of two individuals who made their sheds into the ultimate she-shed studio spaces.

## LORRAINE

Lorraine is a weaver, spinner, knitter, and basket weaver, as well as an overall inquisitive person with all sorts of interests. She explained to me that her hobbies were taking over the living space in her home, and she needed more room to house her equipment. Lorraine and her husband, Ray, discussed the idea of building onto their historic home, but none of the addition plans seemed to



PHOTOS BY CINDY KNISELY

Lorraine posing in her backyard studio.



Lorraine makes good use of all possible storage space in her she shed.

be a good fit. After some careful thinking, they decided that the best solution for Lorraine’s needs would be to purchase a utility shed and set it just a few yards from the back door of the house.

They talked to several suppliers and found a shed builder who could customize the she shed and add



upgraded windows and doors to make it a true “all seasons” building. Lorraine and Ray ran electric wires, insulated the walls and ceiling, and finished the walls with particle board once the building was put into place. Measuring 12 feet wide by 32 feet long, the she shed provides plenty of space for all of Lorraine’s supplies. There are triple windows on one end of the studio for added light and a wall of closets at the other end to hold supplies. The sliding doors that Ray designed and built for the closets provide more floor space for looms because the closet doors don’t swing out to open. Brilliant!

I visited Lorraine and Ray on a cold January day. A small electric space heater made the studio very comfortable. Lorraine pointed out that the high, vaulted pitch of the roofline provided enough space to put two ceiling fans to keep the space nice and cool in the heat of the summer. A linoleum floor covering made a good vapor barrier from the ground—and makes cleaning up fiber bits a breeze. They did put down some carpets to add warmth, but adding water was never in their plans. Fortunately, a trip to the house is only a short distance away.

Lorraine and Ray are thrilled with their decision to go with the she shed. The upgrades and remodeling gave her the perfect space for a studio without having to build an addition to their home.

## DIANNE

My second story is about my friend Dianne. Like Lorraine, Dianne shared studio space in her home with her husband. When Dianne wove on her large loom, the sounds of the loom interfered with her husband’s ability to read or watch television. Because Dianne’s husband,

Barry, is a salesman for a company that builds utility and garden sheds, the answer to their dilemma was right in front of them. After perusing his brochures and looking for the perfect spot in their backyard, they decided to go with a structure that measures 12 feet by 20 feet. They chose the windows and asked for full-length glass French doors to let in natural light.

The insulated walls and ceiling are covered with tongue-and-groove boards painted white to make the inside of the shed bright. At one end of the building, Dianne added recycled kitchen cabinets that she got from a friend who was remodeling. The cabinets provide lots of storage for yarns and small pieces of equipment. Dianne also added electricity and a ceiling fan for good air circulation.

There are two big differences between the two she-sheds’ heating and delivery. Dianne decided to have radiant heating under the floor, which meant she needed to put the shed on a permanent foundation. The other difference was that Dianne’s she shed was delivered in multiple panels and assembled on-site, while Lorraine’s shed was delivered fully assembled on the back of a truck.

Visiting Lorraine and Dianne and taking a look at their she-shed studios was a true eye-opener. Their ideas for an alternative workspace provided a lot of food for thought in my own situation. You never seem to have enough room for all your things, and this could be the answer to your own dilemma. Next time you see a garden-shed business with a sample building to look at, stop in and let your mind wonder and imagine all the possibilities for your own she- (or he-) shed studio.

As always, happy weaving,

Tom



Dianne at the loom in her outdoor studio. French doors allow for plenty of natural light.



Kitchen cabinets, discarded after a friend's remodel, make the perfect she-shed storage for Dianne.



# Controlling the Primaries in Your Color Mixing

BY DEBORAH HEYMAN



**I HAVE WORKED WITH COLOR** for many years in a variety of textile arts: quilting, weaving, embroidery, and sewing. At one point, I took some painting lessons. I never did reach the skill level I had hoped for in painting, but as part of the series of classes I attended during that period, I took a color-theory class. Although prior to that class I hadn't been aware that I was struggling with color, the class opened my eyes to a concept about color mixing that vastly improved my ability to mix colors in painting and in textiles. It made me wonder how I had worked in the arts for so many years not knowing this important concept: *If your goal is to retain vibrancy in your color mixture, never include more than two primaries in your mix.*

Most of us know the basics of color mixing. The primary colors (red, yellow, blue) are used to mix the secondary colors (red + yellow = orange, yellow + blue = green, blue + red = purple). But there is more to it than that. There are actually *six* primary colors; cool red, warm red, cool yellow, warm yellow, cool blue, and warm blue. You may find different names for the same colors on tubes of paint such as “alizarin crimson” (cool red), “cadmium red” (warm red), “lemon yellow” (cool yellow), “cadmium yellow” (warm yellow), “ultramarine” (cool blue), and “phthalo blue” (warm blue).

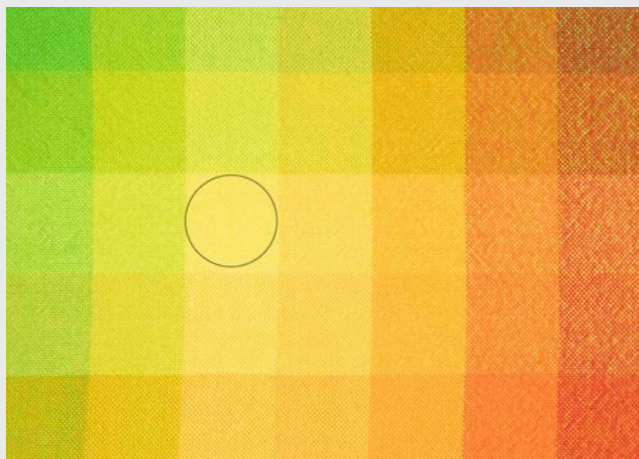
No color is completely pure; there are traces of other hues in all of them. For example, cool yellow contains just

a touch of blue and warm yellow contains just a touch of red. This is true for the other primaries as well: warm red contains yellow, cool red contains blue, warm blue contains yellow, and cool blue contains red. When we think of true yellow on a color wheel, we are actually identifying a mixture of both cool yellow and warm yellow. This is also true of the primaries red and blue: the color that we associate with each of these is a mixture of its warm and cool version.

Another basic of color mixing is that in order to dull a color down, you mix in its complement (opposite on the color wheel). For example, you would use a bit of purple to dull yellow. Because true yellow is a combination of mostly yellow (a combination of warm and cool yellow), it contains small amounts of blue and red. The little bits of blue and red combine to make purple—the complement of yellow. Therefore, you have three primaries in true yellow, and if you use it in color mixtures, this will decrease the color saturation.

In concrete terms, this means that if you want a vibrant green, mix cool yellow (which has a touch of blue) with warm blue (which has a touch of yellow). This mixture has only two primaries in it, yellow and blue. Conversely, if you wanted a duller green, you would mix either cool yellow (which includes blue) with cool blue (which contains red), or you could mix warm yellow (which

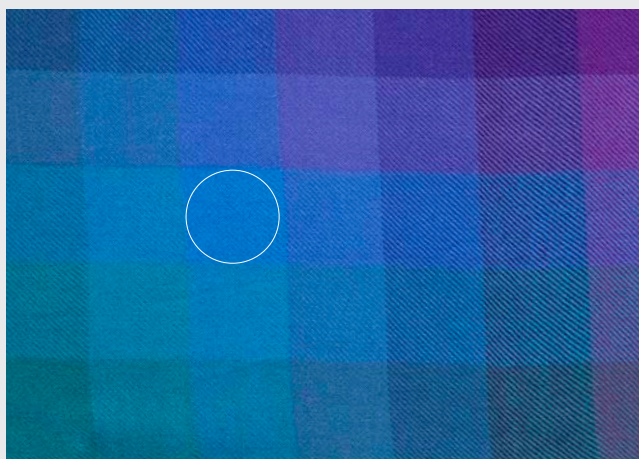




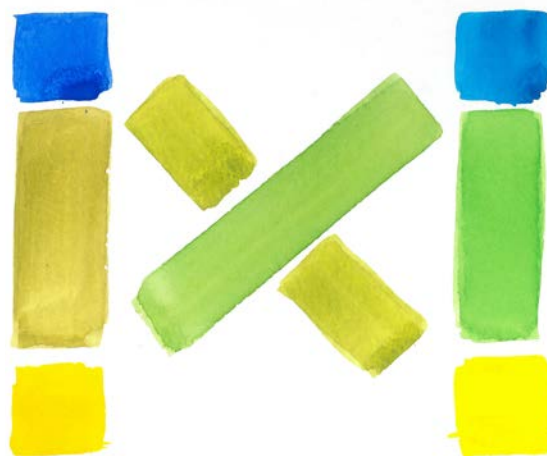
The circle on this plain-weave gamp woven with Lunatic Fringe Yarns Tubular Spectrum 10/2 cotton is placed on cool yellow. Notice how it differs from the yellow below it and to its right and how the two yellows mix with the surrounding hues.



In another section of the same plain-weave gamp, notice how the red-purples and reds mix with their complements. In the right situation, you may want exactly those types of mixes.



In this twill gamp, also woven using Lunatic Fringe Yarns Tubular Spectrum, the floats change our perception of the color blending. The circle indicates a square of pure warm blue.




Warm and cool yellows and blues when mixed, yield four different greens.

ILLUSTRATION BY DEBORAH HEYMAN

includes red) with warm blue (which contains yellow). These mixtures each contain three primaries. The remaining possible combination of these blues and yellows is cool blue and warm yellow. This introduces even more red, because both the cool blue and warm yellow contain red, the complement, which yields an even duller result.

Of course, mixing paint is very different from mixing yarn. When you stir up a paint mixture, everything gets incorporated together into one resulting color. With weaving, the two colors intersect with each other, creating dots of color, and these little dots of color appear to blend—a phenomenon called “optical mixing.” Think pointillism in the painting world. The amount of this perceived blending is dependent on the scale: a very fine plain weave will appear to blend more than a plain weave woven with a larger grist yarn. The type of weave structure will also affect the amount of blending. For example, a plain weave will blend more than a twill of equivalent size yarn. A weave structure that includes long floats will blend even less, as the floats will stand out against the background color. See the photograph on the first page that shows how color mixing changes depending on float length.

Bright colors and dull colors have their uses and places. Understanding color principles helps you achieve the color blends you want while avoiding disappointing surprises when colors mix within your weaving. 

*Editor's note: Thank you to Lunatic Fringe Yarns for providing their beautiful gamps to accompany this article.*



# Obstacles to Options

BY REBECCA FOX

**MY SON, ELIOT, GRADUATED** from Durham University in the United Kingdom. He lived in England with his father from sixth grade through university where most schools, public and state run, require uniforms. He attended boarding school and a waistcoat was part of the Sunday uniform. Ever since, he's been hooked on them! The first garment fabric I ever wove was done for a waistcoat in his house colors: a red and black twill.

Since then, I have made him many waistcoats using my handwoven cloth, and Eliot wears them to this day. So, when his 2016 graduation from Durham University was nearing, I wanted to make a special waistcoat to commemorate the occasion.

First, let me digress a bit and explain that Durham University consists of many colleges that are basically residential units. Each college has its own characteristics and is competitive with the other colleges, just like college sports teams here in the states. Thus, his college had its own colors, and he requested that I use the colors of the university *and* his residential college in the waistcoat fabric.

***“The moral of this story is to never be afraid of changing your plan.”***

The colors of Durham University are white and Plantagenet purple (a red-violet hue), while Van Mildert College colors are black and yellow. Black and white are easy to combine, but purple and yellow are on opposite sides of the color wheel. Weaving those two colors together had the potential of making a dull, mud-colored fabric. Black and yellow also posed their own problem as stripes in those colors would look like a bumblebee!

My first idea was to make a fabric that was primarily black with white, yellow, and purple as contrast. In perusing weaving books and magazines, I found a draft of monk's belt and thought the block design would look dramatic.

I wanted a warp long enough to make two complete waistcoats plus extra for sampling. Using black 8/2 Tencel

sett at 20 ends per inch, I measured a warp 6 yards long (just over 4,000 yards total). A 34-inch-wide fabric would be enough to weave both sides of the waistcoat front simultaneously so the stripes would align perfectly. I planned on using white, purple, and yellow Tencel for weft.

When weaving fabric for a garment, I like to include a central line of two threads in a different color (in this case, silver). These threads help with laying out the pattern pieces along the grain. I cut out the back in one piece, and I like how this stripe looks in the center of the completed garment.

Monk's belt is a visually striking structure. Unfortunately, once I started weaving, I realized that the long floats that made it attractive could easily snag with normal wear. After giving up on using Tencel in the weft, I experimented with a wool weft finished with light fulling but was still not satisfied it would be sturdy enough for clothing. Graduation was now just over two months away.

Instead of panicking, I began playing with plain-weave variations. An experiment with using double shots of weft turned out to be attractive and visually striking with the bold colors against the black ground cloth. I wove 30 inches in this way for the waistcoat front.

My experience with the waistcoats I've made over the years has taught me that it is impossible to match vertical stripes at the shoulders or horizontal stripes at the side



Eliot in his bespoke waistcoat for his graduation.



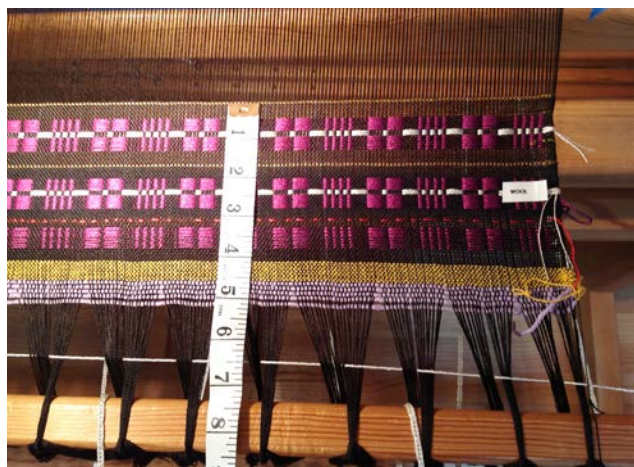
Rebecca used the remaining black warp to weave a second waistcoat. For her design, she alternated two colors of Tencel in each stripe, switching out one of the two colors for the next stripe so each stripe shares one color with both of its neighbors.

seams. Because of that, I made a different pattern of plain-weave stripes for the back piece using all four colors. The weaving went swiftly. I cut the fabric from the loom and gently wet-finished. I was back on schedule!

Unfortunately, fate had more challenges in store for me. Just after finishing the yardage, I underwent two separate surgeries that successfully saved my left retina. However, I now had to cut and sew this unique waistcoat with clear vision in only one eye. At the best of times, sewing is a challenge for me, so I painstakingly constructed this waistcoat. I completed the waistcoat just in time and was medically cleared to fly to Durham for the graduation.

Eliot loved his waistcoat and wore it not just for the graduation ceremony but daily for the rest of the week! He still wears it three years later—and I can vouch that the weaving has stood the test of time and still looks crisp and lovely.

When I returned from the graduation, I had over 3 yards of black Tencel warp left on my loom, so I needed a different approach for another waistcoat using the remaining warp. I combined two threads of Tencel in different colors that I wove together for a stripe and then changed one of the two colors for the next stripe. I continued dropping one color and adding a different color, so each stripe contained a common color of the stripe on either



Rebecca tried weaving her cloth in monk's belt first, but she soon realized that the long floats wouldn't make sense on a garment subject to regular wear and tear.




Because matching stripes between the front and back waistcoat pieces is usually impossible, Rebecca wove a different striped pattern for the back. Note the vertical stripe of silver ends in the center.

side of it. I used combinations of blue, green, purple, and gold threads, keeping the stripes consistent in size.

After wet-finishing, I cut out the pattern and started sewing. The waistcoat was nearly completed when I decided I didn't like the shiny silver lining material. I developed a mental block that prevented me from finishing it, and the waistcoat languished in my studio for over two years.

In early June 2019, I decided to finish it as a birthday present for Eliot. I considered ripping the seams and replacing the lining, but he liked the silver, and besides, it was time to end this now three-year project.

The moral of this story is to never be afraid of changing your plan. The saga of the very long warp of "monk's belt turned plain weave" had a happy ending: two completed waistcoats and one happy son. 

PHOTOS BY REBECCA FOX



# North Light Meets Southwest Dish Towels

LYLA AGIUS

A friend of mine asked me to weave her a set of dish towels using four Southwestern-inspired colors I had used in dish towels made for another friend. She also requested the set be woven in a contemporary design. Because *Handwoven* is my go-to source for inspiration, I grabbed a stack, made a cup of tea, and the search began!

I first thumbed through the magazines looking specifically at dish towels. All the projects seemed to use either more than four colors or fewer than four colors or had a more traditional feel about them than what I was seeking. So I started looking at all types of projects and asking myself, "Does this project use four colors that I can adapt to my situation? Could this be a contemporary towel design?"

When I came across the North Light Scarves by Norma Smayda in the January/February 2013 issue, I knew the drafts would be perfect for my friend's towels. Both scarves used five colors, but I had no problem envisioning them using four. By studying the drafts and the picture of the finished scarves, and using crayons and markers to draw simple lines on graph paper, I figured out how to use the palette my friend had chosen. It was fun changing the colors around, and I learned that color placement can take a lot of time.

Although it was the four-shaft color draft that initially got my attention, in the end, I used the eight-shaft M and W threading. I didn't need to change the sett for the 8/2 cotton I used, but I did increase the number of repeats in the warp and change my woven length to one that worked for towels. I added accent stripes while weaving for a more contemporary Southwest theme with one stripe on one end and two on the other.

## RESOURCES

- Smayda, Norma. "North Light Scarves." *Handwoven*, January/February 2013, 50–51.

**1** Wind a warp of 415 ends  $4\frac{3}{4}$  yd long following the warp color order in Figure 1. Wind 2 additional ends of Turquoise 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 21", sley 2 per dent in a 10-dent reed. Sley the floating selvages through dents on each side of the warp and weight them over the back beam.

**2** Spread the warp with scrap yarn. Wind a bobbin with your first main color choice and one with your accent

## STRUCTURE

Twill.

## EQUIPMENT

8-shaft loom, 21" weaving width; 10-dent reed; 1 shuttle; 3 bobbins.

## YARNS

**Warp:** 8/2 cotton (3,360 yd/lb; Maurice Brassard et Fils), #5213 Cayenne, 309 yd; #94 Vieux bleu, 238 yd; #415 Gris pâle, 361 yd; #1510 Turquoise, 1,074 yd.

**Weft:** 8/2 cotton, #1451 Ivoire, 1,444 yd; #94 Vieux bleu and #5213 Cayenne, 722 yd each.

## WARP LENGTH

417 ends  $4\frac{3}{4}$  yd long (includes floating selvages; allows 13" for take-up, 30" for loom waste).

## SETTS

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

**Weft:** 35 ppi.

## DIMENSIONS

**Width in the reed:** 21".

**Woven length:** (measured under tension on the loom) 128".

**Finished size:** (after wet-finishing and hemming) 4 towels, 16" × 25½" each.









## 1. Warp color order

9x			
50	5	5	
76	2 2	2 2 2 2	
65	1	5 1	1
224	13	11 11	13
415 ends total			

■ #94 Vieux Bleu  
 ■ #415 Gris pâle  
 ■ #5213 Cayenne  
 ■ #1510 Turquoise

## Heddle count

Shaft 8	40
Shaft 7	60
Shaft 6	60
Shaft 5	50
Shaft 4	49
Shaft 3	58
Shaft 2	58
Shaft 1	40
Total	415

## 2. Draft

9x							
8	8	8	8	8	8	8	8
7	7	7	7	7	7	7	7
6	6	6	6	6	6	6	6
5	5	5	5	5	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

← cont'd

8	8	8	8	8	8	8	8
7	7	7	7	7	7	7	7
6	6	6	6	6	6	6	6
5	5	5	5	5	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
- main color
- accent color


color choice. Refer to the photographs for the weft color combinations Lyla used or create your own.

**3** Begin the pattern treadling following the draft in Figure 2, changing to your accent color where indicated. Note that the accent stripes always start and end on treadle 1. When you have completed your first towel, weave a pick of scrap yarn as a spacer weft, then repeat the sequence for the remaining three towels.

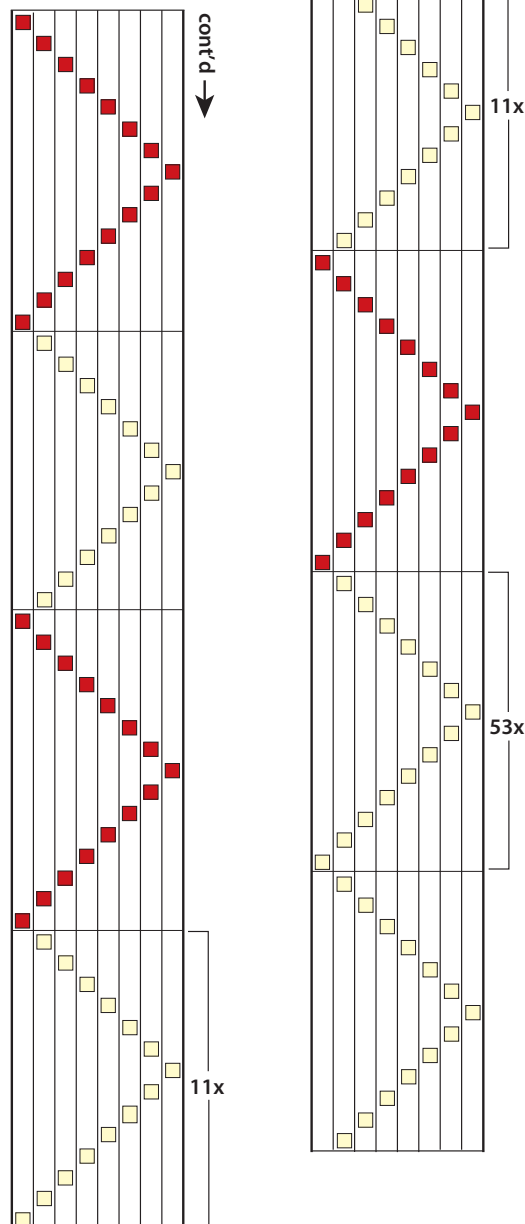
**4** Weave a few picks of scrap yarn as a weft protector, then remove the cloth from the loom.

**5** Zigzag or serge the raw edges. Zigzag on either side of the spacer threads, then cut between the stitching lines to separate the towels.

**6** Machine wash on normal cycle with warm water and mild detergent. Tumble dry.

**7** Turn the hems under  $\frac{3}{8}$ " twice and stitch by hand or machine. 

**LYLA AGIUS** started weaving in 2007. She now teaches weaving in her community in Aberdeen, South Dakota, and started her own weaving business, Lyla Agius Designs, in 2013, [www.lylaagiusdesigns.com](http://www.lylaagiusdesigns.com).





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# Summer & Winter Squares

LINDA GETTMANN

**WHEN LOOKING FOR A DRAFT** for a table runner, I was immediately drawn to the geometric patterning in Tien Chiu's silk scarf from the May/June 2014 issue of *Handwoven*. Using it as my guide, I adjusted Tien's draft into a pattern that would work with multiple colors of 5/2 pearl cotton. The colorful runner wove up beautifully, and I gave it to a good friend and fellow guild member to celebrate her retirement from the board of the Association of Northwest Weavers' Guilds after serving tirelessly for nine years. Since then, I've woven several more runners using the same draft. Summer and winter creates a different look on each side of the fabric: one side is weft-faced, the other is warp-faced. In this runner, the brighter warp-faced side was my favorite, so although I wove it with the weft-faced side showing, I hemmed the runner to showcase the warp-faced side. Finish your ends with a hem as I did, with hemstitching, or with Cavandoli knots and a short fringe. **Note:** A Cavandoli knot is a half hitch around an adjacent warp thread (see Resources).

I encourage you to pick your own color scheme and weave one of these for your table.

## RESOURCES

- Chiu, Tien. "Spicy Scarves." *Handwoven*, May/June 2014, 52–54.
- McNealy, Naomi. *Interweave's Compendium of Finishing Techniques*. Loveland, Colorado: Interweave, 2003, 38.

**1** Wind a warp of 257 ends 3 yd long following the warp color order in Figure 1. Measure 2 additional ends of Baked Clay for floating selvages and set them aside. Warp the loom using your preferred method following the draft in Figure 2. Sley floating selvages in empty dents on each side of the warp and weight over the back beam. Centering for a weaving width of  $16\frac{3}{8}$ ", sley 2 per dent in an 8-dent reed.

**2** Wind a bobbin with Flaxon, one with Jaffe, and another with either tan 20/2 cotton or sewing thread for the hems. Spread the warp with scrap yarn. Practice the treadling pattern for a few inches so you can see the different parts of the pattern, and then it is easy to memorize. Weave a few picks of scrap yarn before beginning the hem.

**3** Weave 30 picks for the plain-weave hem with the tan 20/2 cotton or sewing thread, then begin the treadling for the body of the runner using Flaxon for the pattern picks and Jaffe for the tabby picks. End with 30 picks of tan 20/2 cotton or sewing thread for the hem as you did at the beginning.

## STRUCTURE

Summer and winter.

## EQUIPMENT

6-shaft loom, 17" weaving width; 8-dent reed; 2 shuttles; 3 bobbins.

## YARNS

**Warp:** 5/2 pearl cotton (2,100 yd/lb; Valley Yarns; WEBS), #5421 Porcelain Green and #6307 Magenta, 132 yd each; #7285 Baked Clay, 117 yd. 5/2 pearl cotton (2,100 yd/lb; UKI; Yarn Barn of Kansas), #27 Purple and #42 Deep Turquoise, 132 yd each. 5/2 pearl cotton (2,100 yd/lb; Silk City Fibers; Fiber Rhythm), #172 Henna, 132 yd.  
**Weft:** 5/2 pearl cotton (UKI; Yarn Barn of Kansas), #91 Flaxon, 450 yd. 20/2 pearl cotton (8,400 yd/lb; Venne; Lone Star Loom Room), #2002 Jaffe, 450 yd. 20/2 pearl cotton or sewing thread for hems, tan, 30 yd.

## WARP LENGTH

259 ends, 3 yd long (includes floating selvages; allows 7" for take-up, 27" for loom waste, 12" for sampling; loom waste includes optional fringe).

## SETTS

**Warp:** 16 epi.

**Weft:** 30 ppi (15 pattern, 15 tabby).

## DIMENSIONS

**Width in the reed:**  $16\frac{3}{8}$ ".

**Woven length:** (measured under tension on the loom) about 62".

**Finished size:** (after wet-finishing and hemming)  $13\frac{1}{2}$ " × 54".









Shaft 6	10
Shaft 5	20
Shaft 4	50
Shaft 3	48
Shaft 2	65
Shaft 1	64
<b>Total</b>	<b>257</b>

44	44	#6307 Magenta
44	44	#5421 Porcelain Green
44	44	#172 Henna
44	44	#42 DeepTurquoise
44	44	#27 Purple
37	19	#7285 Baked Clay
257 ends total		

←———— 5x —————→


[illegible][illegible]

- floating selvedge
- / sewing thread or 20/2 cotton (hems)
- 5/2 cotton, #91 Flaxon

**For tabby picks, alternate treadles 1 and 2, and weave with 20/2 cotton, #2002 Jaffe**

[illegible]

**4** Wet-finish in cool water by gently agitating and then leaving the runner to soak for 30 minutes. Lay flat to dry or put in a warm dryer for 10 minutes. Press.

**5** Turn the hems under twice, press. Machine stitch or handstitch. 

**Note:** If you plan to finish with a fringe instead of a hem, leave enough gap between the sample and the runner to tie knots and make fringe. Instead of weaving the hem, either begin and end with a few picks of plain weave using the 5/2 weft and then hemstitch, or weave scrap yarn as a protector to hold the end picks until you tie the Cavandoli knots.

**LINDA GETTMANN** can be found weaving and knitting in her Bend, Oregon, home surrounded by the majestic Cascade Mountains and an unlimited supply of yarn and project ideas.



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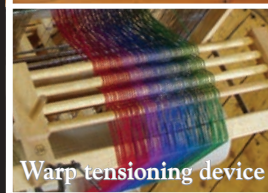
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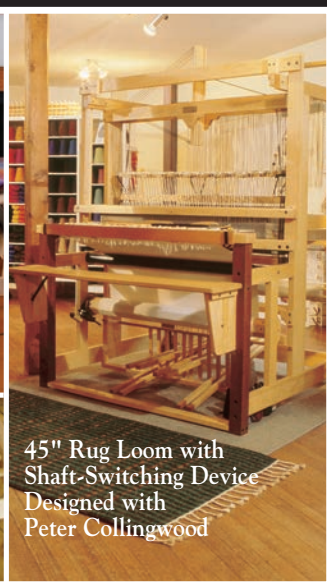
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# Hoosier Huck Towels

DIANE PIGG

**RECENTLY, I READ ABOUT THE TRENDING** influence of international textiles on fashion. In both clothing and home textiles, you can find a lot of folk art inspiration from textile traditions including Indian saris, Fair Isle knitting, and Romanian embroidery. Naturally, I started to think about how these sorts of influences might translate to handweaving. The vision in my head was of small, allover prints and textures combined with bold, graphic borders. At first, I couldn't think of how to achieve my dream design without weaving a small pattern and sewing on a border—not my first choice at all. Blended drafts to the rescue!

Two *Handwoven* articles came to mind: one by Carol Strickler from March/April 1985, and a more recent project by Krista Richey from November/December 2017 about blending two overshot drafts. I knew I didn't want two overshot patterns, but I thought that a small overshot design would work well for the graphic border. I'd then use huck lace to create the overall small patterning I was looking for in the body of my towels. Using the two articles as guides, I blended two four-shaft drafts: Hoosier Tallyho by Bertha Gray Hayes, which has a 50-end repeat, and a huck draft with a 10-end repeat that I expanded by multiplying by five to get 50 ends, as the first rule in blending drafts is to have threading drafts of equal length.

I found that a low-contrast color-and-weave threading highlighted the huck, created a pattern that looks slightly different on each side, and added nice depth to the towel bodies. In addition, because the color-and-weave patterning is subtle, it doesn't distract from the brighter borders. Hoosier Tallyho is miniature overshot and doesn't require tabby, although I wove it with and without and liked it both ways. It also lends itself to a lot of treading variations, so there's no reason to weave the same pattern twice. You can warp once and weave many projects without getting bored with this blended draft.

*Editor's note: Please refer to "The Draft" (page 18) for more information about blending drafts. Treadles 1–4 are the inverse of those in "The Draft." Diane chose the side of each towel she liked best after weaving. Due to these two factors, your towels may look slightly different on the loom.*

## RESOURCES

- Keasbey, Doramay. *Pattern Techniques for Handweavers*. Eugene, Oregon: Doramay Keasbey, 1993, 73–75.
- Richey, Krista. "Combinatory Play." *Handwoven*, November/December 2017, 50–52.
- Strickler, Carol. "Blended Drafts." *Handwoven*, March/April 1985, 37–40.

## STRUCTURE

Blended overshot and huck.

## EQUIPMENT

8-shaft loom, 21" weaving width; 10-dent reed; 2 shuttles; 3 bobbins.

## YARNS

**Warp:** 8/2 cotton (3,360 yd/lb; Maurice Brassard et Fils), #4274 Bleu cobalt and #1934 Vert nil, 836 yd each.

**Weft:** **Towel bodies:** 8/2 cotton, #5110 Seaton, 242 yd; #963 Royal, 255 yd. 8/2 cotton (3,360 yd/lb; UKI), #04 Plum Green, 280 yd. **Pattern weft:** 5/2 pearl cotton (2,100 yd/lb; UKI), #109 Bermuda Blue, 55 yd; #62 Moss Green, 61 yd; #63 Yale Blue, 62 yd. **Hem weft:** 10/2 cotton (4,200 yd/lb; UKI), #02 Natural or #01 White, 120 yd.

## WARP LENGTH

418 ends 4 yd long (allows 11" for take-up, 25" for loom waste).

## SETTS

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

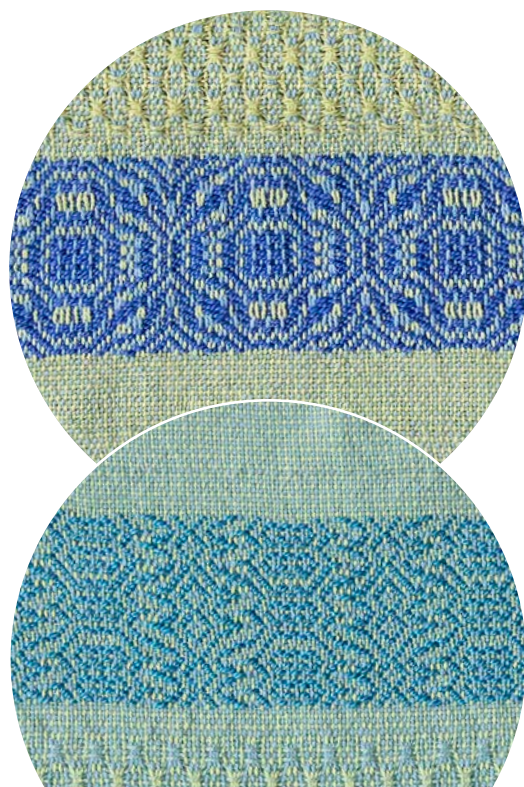
**Weft:** 20 ppi.

## DIMENSIONS

**Width in the reed:** 20 $\frac{1}{10}$ ".

**Woven length:** (measured under tension on the loom) 108".

**Finished size:** (after wet-finishing and hemming) 2 towels 17 $\frac{1}{2}$ " × 28 $\frac{1}{2}$ ", 1 towel 17 $\frac{1}{2}$ " × 26 $\frac{1}{2}$ ".







**1** Wind a warp of 418 ends 4 yd long, holding 1 end of each color in your hand and keeping the strands separated with your fingers to prevent twisting. Warp the loom using your preferred method following the draft in Figure 1. Centering for a weaving width of 20 $\frac{1}{16}$ ", sley 2 per dent in a 10-dent reed.

**2** Wind one bobbin each with the 8/2 Seaton, 10/2 Natural or White cotton, and 5/2 Bermuda Blue for Towel 1. Spread the warp with scrap yarn.

**3** Following the draft, weave 1 $\frac{1}{2}$ " for the hem with 10/2 cotton. Then weave 1 $\frac{1}{2}$ " of plain weave with Seaton.

**4** Begin weaving the overshot border, using the Bermuda Blue 5/2 cotton and following the treadling in Figure 1.

**5** After completing the border, weave the huck treadling with Seaton, and then the second border in Bermuda

Blue. Weave 1 $\frac{1}{2}$ " plain weave with Seaton. Weave 1 $\frac{1}{2}$ " for the hem with 10/2 Natural or White cotton.

**6** Repeat for Towel 2 (8/2 Royal with 5/2 Moss Green) and Towel 3 (8/2 Plum Green with 5/2 Yale Blue), weaving a couple of picks of contrasting yarn between towels. Weave several picks of scrap yarn to protect the weft. Cut the fabric off the loom.

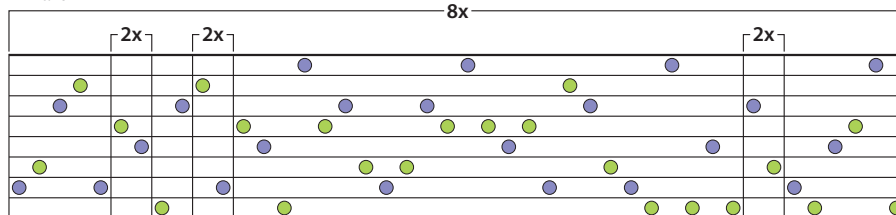
**7** Hem the towels by turning under  $\frac{1}{2}$ ", then turn under 1" and machine stitch or handstitch.

**8** Machine wash and dry. Press towels with a hot iron.

**DIANE PIGG** *has been weaving for 10 years near Eugene, Oregon, and spends way too much time playing with weaving software!*



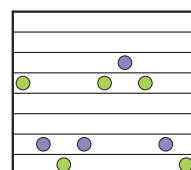
# Draft



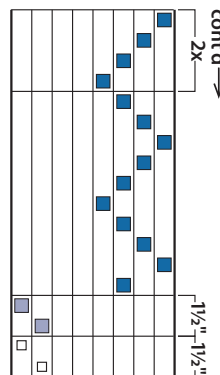
## Heddle count

Shaft 8	32
Shaft 7	32
Shaft 6	59
Shaft 5	70
Shaft 4	48
Shaft 3	48
Shaft 2	70
Shaft 1	59
Total	418

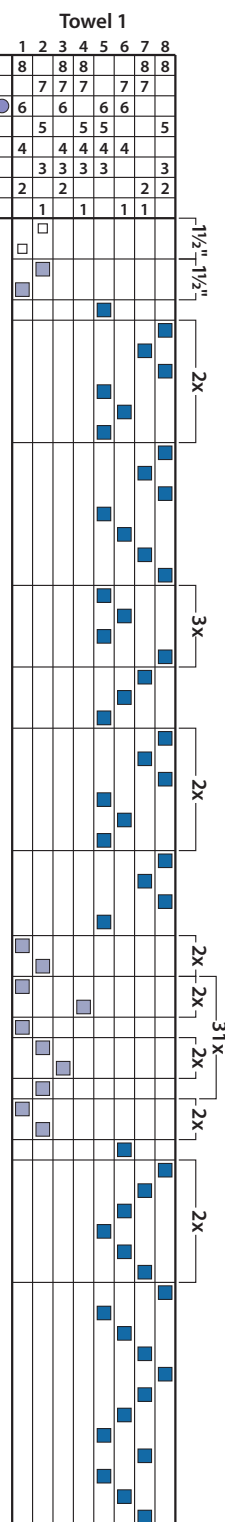
- 8/2 #4274 Bleu cobalt
- 8/2 #1934 Vert nil
- 10/2 Natural or White
- 8/2 #5110 Seaton
- 5/2 #109 Bermuda



← cont'd

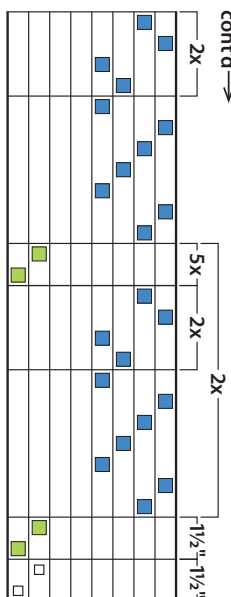


cont'd →

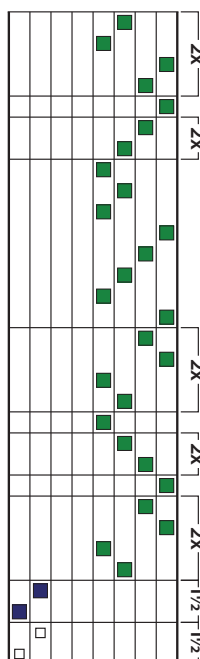


## Towel 3

1	2	3	4	5	6	7	8
8	8	8	8	8	8	8	8
7	7	7	7	7	7	7	7
6	6	6	6	6	6	6	6
5	5	5	5	5	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



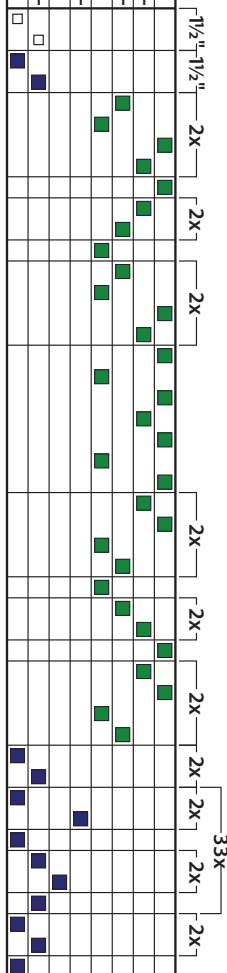
cont'd →



cont'd →

## Towel 2

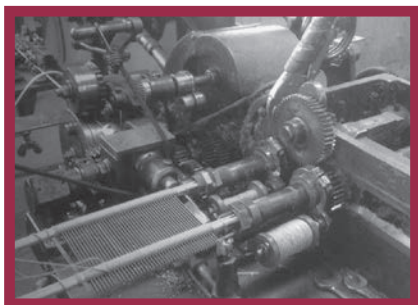
1	2	3	4	5	6	7	8
8	8	8	8	8	8	8	8
7	7	7	7	7	7	7	7
6	6	6	6	6	6	6	6
5	5	5	5	5	5	5	5
4	4	4	4	4	4	4	4
3	3	3	3	3	3	3	3
2	2	2	2	2	2	2	2
1	1	1	1	1	1	1	1



- 10/2 Natural or White
- 8/2 #963 Royal
- 5/2 #62 Moss Green
- 8/2 #04 Plum Green
- 5/2 #63 Yale Blue

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# Kay's Manifold Towels

DEANNA DEEDS

**A MANIFOLD TWILL CAN BE THOUGHT OF** as two twills combined and interleaved. By combining twills with different repeat lengths or different angles, you can create interesting textures. I recently ran across another approach to developing this type of twill in an older issue of *Shuttle Spindle & Dyepot* that explained how to transform an overshot pattern into a twill pattern.

In the threading, each end is followed by an end on the opposite shaft. The treadling is then developed by looking at each pair of ends in the threading and lifting the two corresponding shafts. For example, in this project, the first pair of ends are on shafts 1 and 3, so the first treadle lifts shafts 1 and 3. Moving over one end, the next pair is 3 and 2, so shafts 2 and 3 are lifted, and so on.

Because this technique doubles the number of ends in the original design, I chose a small overshot pattern that Marguerite Porter Davison called Kay's Design. The pattern includes a border with a shallow curve as well as an overall diamond and cross motif.

Manifold twills are usually woven monochrome with a single color in warp and weft, but after playing with color-and-weave, I found that the character of the original overshot design began to appear if I used a light/dark alternation in both warp and weft.

The 6/2 unmercerized cotton makes these towels super soft. Weave them in the three different weft color combinations or choose your favorite and weave all three the same!

## RESOURCES

- Davison, Marguerite P. *A Handweaver's Pattern Book*. Swarthmore, Pennsylvania: M. P. Davison, 1944, 144.
- Redfield, Gail. "Manifold Twills: Unlimited Opportunity for Experimentation." *Shuttle Spindle & Dyepot* (Fall 1974), 72–74.

**1** Holding 1 end of Blue Ming and 1 end of either Lime or Banana with your finger between them to prevent twisting, wind a warp of 413 ends 4 yd long following the warp color order in Figure 1. Wind 2 additional ends of Blue Ming for 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 20%<sub>10</sub>, sley 2 per dent in a 10-dent reed. Sley the floating selvages in an empty dent on each side of the warp and weight them over the back beam.

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

## STRUCTURE

Twill.

## EQUIPMENT

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

## YARNS

**Warp:** 6/2 cotton (2,520 yd/lb; Valley Yarns), Banana, 780 yd; Blue Ming, 832 yd; Lime, 48 yd.

**Weft:** 6/2 cotton, Banana, 492 yd; Blue Ming, 414 yd; Lime, 453 yd.

## WARP LENGTH

415 ends 4 yd long (includes floating selvages; allows 10½" for take-up, 24" for loom waste).

## SETTS

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

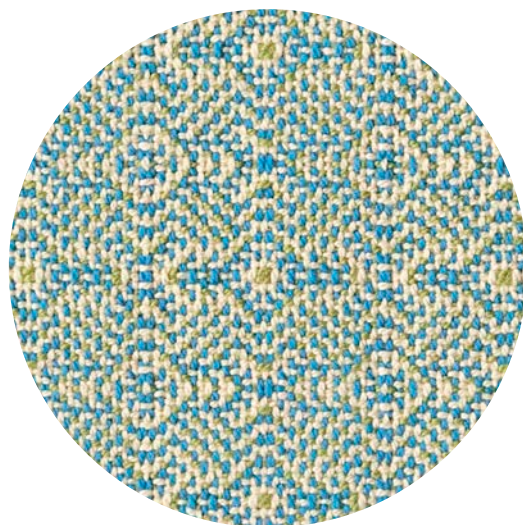
**Weft:** 20 ppi (15 ppi in hems).

## DIMENSIONS

**Width in the reed:** 20%<sub>10</sub>".

**Woven length:** (measured under tension on the loom) 109½" (36½" each towel).

**Finished size:** (after wet-finishing and hemming) 3 towels, 18½" x 30" each.



**3** Weave following the draft in Figure 2, using Blue Ming for the dark picks and Banana for the light picks.

**4** Weave a pick or two of contrasting scrap yarn to separate the first towel from the next. Weave the second






towel using Blue Ming and Lime, then the third towel using Lime and Banana.

**5** Weave a few picks of scrap yarn to protect the weft. Cut the fabric from the loom.

**6** Zigzag the ends and on each side of the contrasting picks between towels.

**7** Machine wash and dry. Fold the hems under twice, press, then machine stitch or handstitch. 

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



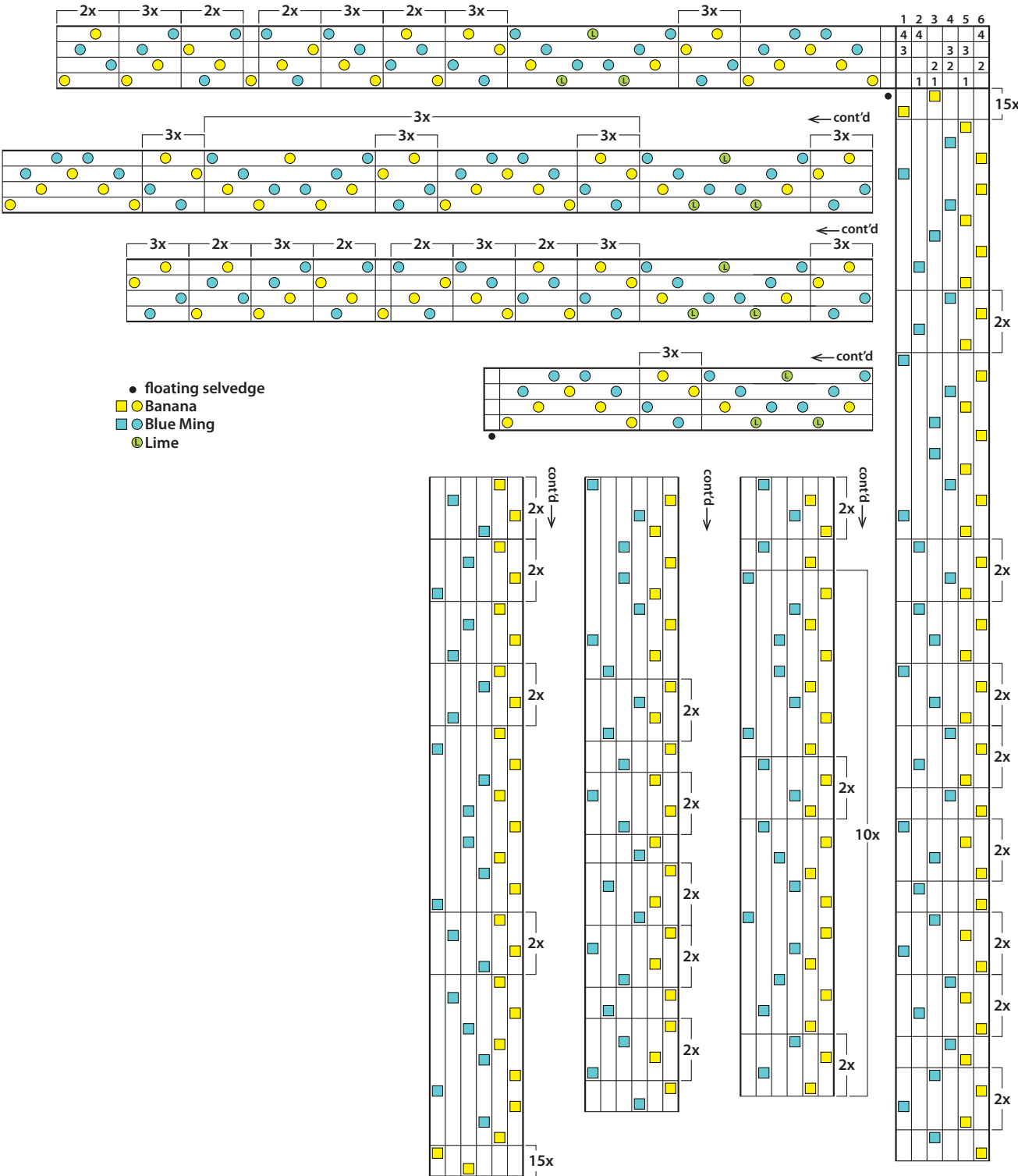
1. Warp color order

	11x	3x	43x	3x	85x	3x	43x	3x	12x	
12		1		1		1		1		● Lime
206	1	1	1	1	1	1	1	1	1	■ Blue Ming
195	1	1		1		1		1		■ Banana
413 ends total										

Heddle count

Shaft 4	103
Shaft 3	102
Shaft 2	110
Shaft 1	98
Total	413

2. Draft



# Huck Lace Napkins

TOM KNISELY

**I'VE BEEN TOLD THAT CHANGE IS GOOD** for a person, but I would bet that most people find it somewhat difficult to accept. Maybe it's a job transfer or an unexpected diagnosis from the doctor that is upsetting to some, but for me, the announcement that my wife had bought all white dishes was nearly bone crushing. "What was wrong with the old dishes?" I asked her. She explained that food looks better on plain white dishes and since they are square and a little "edgy," maybe I would like to weave some new napkins to go along with them. With twinkling eyes, she said, "Maybe we could pick a pattern from your new book on huck lace." Well, now she had my attention. My ego and I were completely on board. We chose Yale Blue and Bleached White pearl cotton to complement those lovely white dishes. I have to admit that I believe I have less heartburn since we stopped eating off those botanically themed dishes with the ladybugs and butterflies all over them.

I have been fascinated with the idea of applying color-and-weave effects to lace weaves for a long time. Adding a contrasting color to the mix along with the careful placement of the colors, in both warp and weft, allows numerous possibilities for patterning. The pattern we chose has a very simple alternating light/dark color arrangement throughout the warp. For us, these napkins are a perfect weight and easy to wash and care for. I hope you try weaving them.

## RESOURCES

- Knisely, Tom. *Huck Lace Weaving Patterns with Color and Weave Effects*. Lanham, Maryland: Stackpole, 2019.

**1** Wind a warp of 488 ends  $3\frac{1}{2}$  yd long following the warp color order in Figure 1. For the middle section that is a combination of Yale Blue and Bleached White, hold the 2 threads together as you wind, keeping them separate with your fingers to prevent twisting. Warp the loom using your preferred method following the draft in Figure 2. Centering for a weaving width of  $20\frac{1}{2}$ ", sley 2 per dent in a 12-dent reed.

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

**3** Weave following the draft in Figure 2. Weave the first 18 picks in Yale Blue for the hem and then alternate colors as shown in the draft. Weave until the middle section measures about  $20\frac{1}{2}$ ", ending with a full repeat. Weave

## STRUCTURE

Huck lace with color-and-weave.

## EQUIPMENT

4-shaft loom, 21" weaving width; 12-dent reed; 2 shuttles; 2 bobbins.

## YARNS

**Warp:** 10/2 pearl cotton (4,200 yd/lb; UKI; Halcyon Yarn), #1340 Yale Blue, 868 yd; #1530 Bleached White, 840 yd.

**Weft:** 10/2 pearl cotton, #1340 Yale Blue, 701 yd; #1530 Bleached White, 408 yd.

## WARP LENGTH

488 ends  $3\frac{1}{2}$  yd long (allows 9" for take-up, 29" for loom waste).

## SETTS

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

**Weft:** 20 ppi.

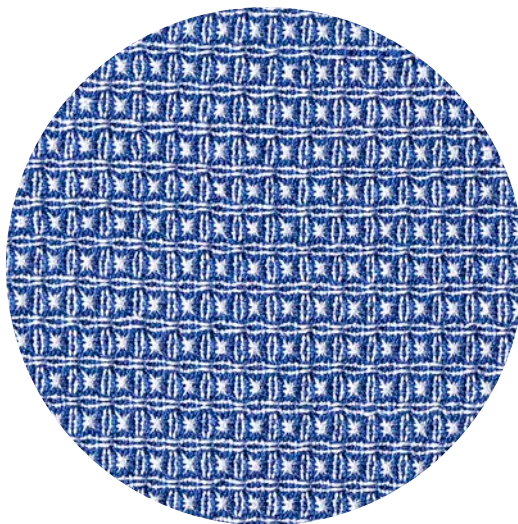
## DIMENSIONS

**Width in the reed:**  $20\frac{1}{2}$ ".

**Woven length:** (measured under tension on the loom) 88".

**Finished size:** (after wet-finishing and hemming)

4 napkins  $17" \times 17\frac{1}{4}"$ .



18 picks of Yale Blue to complete the napkins. Tom found that beating on an open shed helped him achieve a balanced weave. When you have completed the first napkin, weave 2 picks of Bleached White and start the next napkin.








**4** Repeat step 3 for three more napkins. When you have finished the fourth napkin, weave a few picks of scrap yarn to protect the weft and remove the fabric from the loom.

**5** Machine stitch the ends to stabilize them. Machine wash in hot water and tumble dry. Take a moment to admire your work. It's really now that you see the pattern come to life.

**6** Cut the napkins apart between the picks of Bleached White. Using the doubled picks within the hem allowances as guides, choose the side you like best, turn the hems under twice to the other side, and machine stitch. 

**TOM KISELY** is a resident weaving and spinning instructor at Red Stone Fiber Arts Center in York Haven, Pennsylvania. He is a self-proclaimed textile-ologist. His latest book, *Huck Lace Weaving Patterns with Color and Weave Effects*, came out in fall 2019.

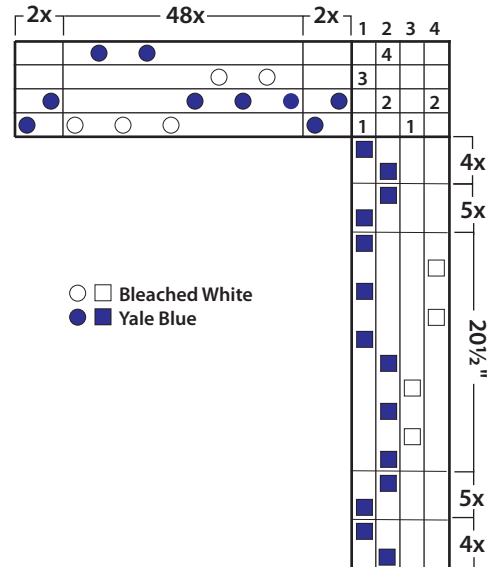
### 1. Warp color order

[240x]				
240	1			□ Bleached White
248	4	1	4	■ Yale Blue
488 ends total				

### Heddle count

Shaft 4	96
Shaft 3	96
Shaft 2	148
Shaft 1	148
<b>Total</b>	<b>488</b>

### 2. Draft





# Crosses, Floats, and Undulations

LUCIENNE COIFMAN

**TO ACHIEVE THE WARP-FACED**, ribbed texture known as rep weave, you need to follow two important rules. The first rule: Choose a dense warp sett. Tightly sett warp ends completely conceal the weft threads creating a warp-faced plain weave. The second rule: Weave with two different weights of weft material. Alternating heavy and fine weft threads produces the ribbed texture of the woven fabric. The heavy weft creates the ribs, while the fine weft—also known as a tie-down thread—secures the ribbed rows. To create this structure, the heavy and fine threads must always be in opposite sheds.

A while ago, I decided to experiment to see how far I might bend these two rules while keeping the characteristics of classic rep weave. As I began exploring different ways to work with the fine weft, I made a mistake that led to results I liked. By accident, I had produced my first “float.” By slightly changing the tie-down treadling, I discovered that I could produce warp floats across several rows of the pattern design. On the other hand, if I omitted the thin weft, the result would be a cross-shaped motif on the fabric surface. After a third experiment, I found that if I repeated the thin weft three times, I could produce small, oblong cells that added even more texture to the design. Combining these variations creates an undulating pattern that is as interesting on the front face of the fabric as on the back.

This table runner contains all of these new techniques that grew out of my mistake. It illustrates several ways to achieve these special effects—and there are many more to discover.

## RESOURCES

- Coifman, Lucienne. “Wavelets,” *Handwoven*, March/April 2018, 50–52.
- Neilson, Rosalie. *Weaving Rep*. Loveland, Colorado: Interweave, 2013. Video. Available at [learn.longthreadmedia.com](http://learn.longthreadmedia.com).
- Proulx, Bibiane April. *Reps: Technique de Création de Tissage Traditionnel et Moderne*. Quebec: Éditions La Tirelle, 1979.

**1** Wind a warp 2½ yd long following the warp color order in Figure 1. Wind holding thread pairs together, 1 from the top layer and 1 from the bottom layer, separating the threads with your finger so they don’t twist. Measure 2 additional Black threads to be used for floating selvages and set them aside. Ensure that you have enough heddles on each shaft. Warp the loom using your preferred method following the draft in Figure 2. Sley 4 per dent in a 10-dent reed. Sley the floating selvages through empty dents on each edge of the warp and weight them over the back beam.

**2** Prepare the heavy weft: Gather 4 put-ups of 5/2 Black yarn. Working with 1 thread from each put-up, use your

## STRUCTURE

Rep weave.

## EQUIPMENT

8-shaft loom, 12" weaving width; 10-dent reed; 2 stick shuttles, 16" long.

## YARNS

**Warp:** 5/2 pearl cotton (2,100 yd/lb; UKI), #116 Black, 920 yd; #79 Natural, 120 yd; #91 Flaxon, 80 yd; #46 Champagne, 60 yd. 5/2 mercerized cotton (2,100 yd/lb; Lunatic Fringe Yarns), Butter Yellow, 40 yd.

**Weft:** **Heavy:** 12 ends of 5/2 pearl cotton, #116 Black, 618 yd. **Fine:** 10/2 pearl cotton (4,200 yd/lb; UKI), #116 Black, 80 yd.

## OTHER SUPPLIES

Ball winder; mild detergent.

## WARP LENGTH

488 ends 2½ yd long (includes floating selvages; allows 12" for take-up, 39" for loom waste).

## SETTS

**Warp:** 40 epi (4/dent in a 10-dent reed).

**Weft:** 7 ribs (heavy and fine) per 2".

## DIMENSIONS

**Width in the reed:** 12¼".

**Woven length:** (measured under tension on the loom) 39".

**Finished size:** (after wet-finishing and hemming) 12" × 31½".




ball winder to make three substantial balls of 4 threads. Wind together two of these balls to make an 8-thread ball, then wind that with the last ball to make a cord of 12 threads.



**3** Spread the warp with scrap yarn. Wind a stick shuttle with the 12-thread weft and another one with 10/2 Black for the thin weft.

**4** Weave the runner according to the draft in Figure 2. Note that when you get to the center of the runner, you will weave following the treadling from the bottom back to the beginning.

**5** Remove the runner from the loom. Secure the raw edges with machine stitching. Handwash in lukewarm water with mild detergent. Dry flat. Press. Turn the hem under twice and sew in place by hand. Press again. 

**LUCIENNE COIFMAN** is the author of *Rep, Rips, Reps Weave: Projects, Instruction, and Inspiration*. She will teach her classic and nontraditional techniques at *Convergence 2020*.



244	20	6	6	16	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	20	■ #116, Black (Top layer)		
32	16												16								■ #91, Flaxon				
24					6	6				6								6					■ #46, Champagne		
16					16																■ Butter Yellow				
124	20	6	6		6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	20	■ #116, Black			
48	6	6			6				6				6				6				6	6			■ #79, Natural
488 ends total																							Hold a thread from each layer and wind them together as you warp, separating the threads with your finger.		

**Heddle count**

Shaft 8	36
Shaft 7	36
Shaft 6	48
Shaft 5	48
Shaft 4	36
Shaft 3	36
Shaft 2	124
Shaft 1	124
<b>Total</b>	<b>488</b>

**WEAVING NOTES**

- Take care to follow the treadling closely. As you weave, use a pick of heavy weft, followed by the fine weft except where either the heavy or fine weft is omitted. Pay special attention in those areas to keep the treadling sequence in order.
- In rep weave, the weft goes straight between rather than over and under the warp ends, so do not angle or bubble the weft. Instead, lay it straight across the shed to prevent the fabric from buckling.
- With such a dense sett, the warp ends may stick when treadling. When this happens, use the stick shuttles to clear the shed.
- Always give a good twist to the heavy weft at the turn for a nicely rounded selvedge.
- The skeleton tie-up allows 16 treadling combinations without the need to retie the treadles, but it does require two treadles to be pressed for every pick. Pressing one treadle and then adding the second will open the shed more easily.
- To make sure you maintain a consistent ppi as you weave, run a measuring tape along the fabric of the runner and keep an eye on the number of ribs (heavy and fine) in 2" of woven fabric.
- If you run out of the thick weft on your shuttle, cut about half the threads, tapering for 4" to 6". Taper the end of the new weft in the same way, then overlap the tapered ends in the shed on the next thick pick.

- Take care to follow the treadling closely. As you weave, use a pick of heavy weft, followed by the fine weft except where either the heavy or fine weft is omitted. Pay special attention in those areas to keep the treadling sequence in order.
- In rep weave, the weft goes straight between rather than over and under the warp ends, so do not angle or bubble the weft. Instead, lay it straight across the shed to prevent the fabric from buckling.
- With such a dense sett, the warp ends may stick when treadling. When this happens, use the stick shuttles to clear the shed.
- Always give a good twist to the heavy weft at the turn for a nicely rounded selvedge.
- The skeleton tie-up allows 16 treadling combinations without the need to retie the treadles, but it does require two treadles to be pressed for every pick. Pressing one treadle and then adding the second will open the shed more easily.
- To make sure you maintain a consistent ppi as you weave, run a measuring tape along the fabric of the runner and keep an eye on the number of ribs (heavy and fine) in 2" of woven fabric.
- If you run out of the thick weft on your shuttle, cut about half the threads, tapering for 4" to 6". Taper the end of the new weft in the same way, then overlap the tapered ends in the shed on the next thick pick.



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# Fire and Water

EILEEN LEE

**MY INSPIRATION FOR THIS SHAWL** came from an article titled "Nature as Colorist" that featured a beautiful Herb Garden Stole by Kim Marie Bunke (*Handwoven*, March/April 2000). Kim used very fine threads and based her color choices on the colors of her herb garden observed over a long period of time. She crossed her rainbow of colors in the warp with a navy weft to create a soft, misty appearance.

Using weaving software, I recolored the draft with my own nine colors, centering the main color and then positioning the other colors out toward the ends evenly. I chose jewel tones in two color schemes: red shades suggesting fire, and blue shades suggesting water, with a black weft to make my bright colors pop. Rather than the sewing thread that Kim used sett at 60 ends per inch (epi), I used 8/2 Tencel sett at 30 epi, thereby greatly changing the scale of the motifs.

Working with the same draft and altering certain characteristics resulted in a very different but beautiful shawl. If Kim Marie Bunke has an opportunity to see this, I hope she enjoys what was generated from her creation.

## RESOURCES

- Bunke, Kim Marie. "Nature as Colorist: Three Little Pigments." *Handwoven*, March/April 2000, 42–45.


**1** Wind 472 warp ends  $3\frac{3}{4}$  yd long following the warp color order, Figure 1. Measure 4 additional ends of Black for floating selvages and set them aside. Use your preferred method to warp the loom and thread following the draft in Figure 2. Sley 3 ends per dent in a 10-dent reed, centering for a weaving width of 16". Sley the floating selvages doubled in empty dents on each side of the warp and weight them over the back beam.

**2** Spread the warp with scrap yarn, allowing 10" of unwoven warp to be used for fringe. Wind a bobbin with Black.

**3** Leaving a weft tail 3 times the width of your warp, weave about 1". Hemstitch over groups of 6 warp ends, aligning your hemstitched groups with the colors in the warp.

**4** Weave following the draft for 78" or desired length. Hemstitch as you did at the beginning.

**5** Allowing for at least 10" of fringe on each end, remove fabric from the loom. Trim fringe to 10". Prepare a twisted fringe with each hemstitched group. Add beads randomly while twisting.

**6** Machine wash in cold water on delicate cycle. Hang to dry; press with a hot iron while damp. 

## STRUCTURE

Twill.

## EQUIPMENT

8-shaft loom, 16" weaving width; 10-dent reed; 1 shuttle; 1 bobbin.

## YARNS

**Warp:** 8/2 Tencel (100% lyocell; 3,360 yd/lb; WEBS), Spice 273 yd; Blue Ming, 169 yd; Black, 13 yd; Sienna, Adobe, Hummingbird, Red Purple, Navy, Azure, and Aquamarine, 156 yd each.

**Weft:** 8/2 Tencel, Black, 960 yd.

## OTHER SUPPLIES

450 size 6 seed beads.

## WARP LENGTH

476 ends  $3\frac{3}{4}$  yd long (includes doubled floating selvages; allows 8" for take-up, 31" for loom waste; loom waste includes fringe).

## SETTS

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

**Weft:** 25 ppi.

## DIMENSIONS

**Width in the reed:** 16".

**Woven length:** (measured under tension on the loom) 78".

**Finished size:** (after wet-finishing)  $13\frac{1}{2}$ "  $\times$  70" with 6" fringe.



**EILEEN LEE** from Grass Valley, California, has a studio near her home where she teaches the arts of weaving, spinning, dyeing, and knitting. When not teaching, she spends most of her time weaving and selling her fiber art.



### 1. Warp color order

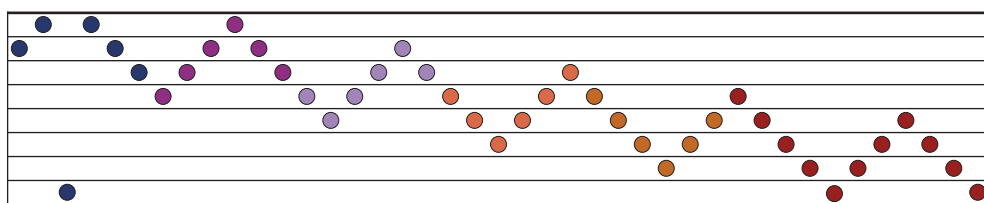
4x			
52	13		Blue Ming
48	6	6	Aquamarine
48	6	6	Azure
48	6	6	Navy
48	6	6	Red Purple
48	6	6	Hummingbird
48	6	6	Adobe
48	6	6	Sienna
84	10	11	Spice
472 ends total			

### Heddle count

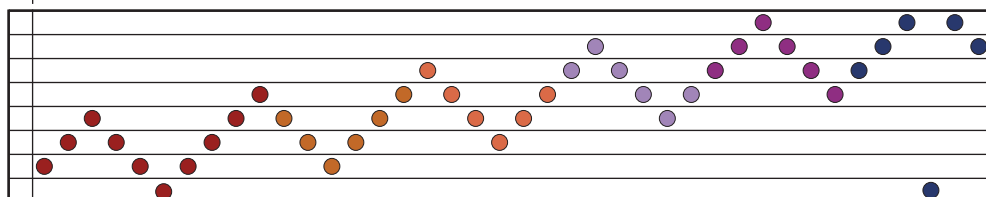
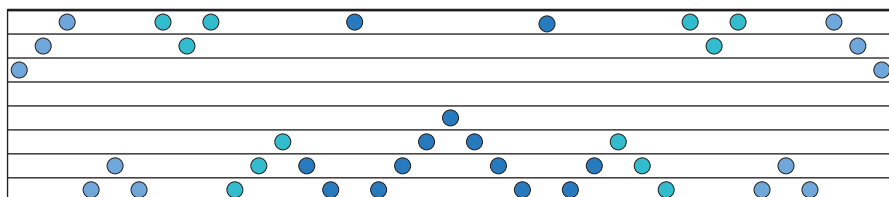
Shaft 8	56
Shaft 7	56
Shaft 6	56
Shaft 5	56
Shaft 4	60
Shaft 3	64
Shaft 2	64
Shaft 1	60
<b>Total</b>	<b>472</b>



## 2. Draft



	1	2	3	4	5	6	7	8
1				8	8	8		8
2	7				7	7	7	
3		6				6	6	6
4	5		5				5	5
5	4	4		4				4
6	3	3	3		3			
7		2	2	2		2		
8			1	1	1		1	



- Blue Ming
- Aquamarine
- Azure
- Navy
- Red Purple
- Hummingbird
- Adobe
- Sienna
- Spice
- floating selvedge (doubled)

[illegible]

**repeat**

# Salt-n-Pepper, Coarse Grind

SALLY GELBAUGH

**I LIVE IN AN ACTIVE ADULT COMMUNITY** with a large fabric and fiber facility where I am a member of a small spinning and weaving special interest group that meets weekly to weave. The group is a sharing one, with a wide variety of weaving experience. Most of our floor looms are four-shaft. Often we warp new projects with extra length so that another—perhaps newer—weaver can tie onto the remaining ends without fear of a threading error.

My goals with this piece were to weave a scarf similar to Anuradha Bhatia's Salt-n-Pepper Scarf, using four shafts instead of eight, and to share the draft with the group. I found a four-shaft draft by Bonnie Inouye in *Twill Thrills* that combined two blocks of twill, 2/1 versus 1/2, that I adjusted to suit my needs.

For my first scarf at the studio, I used a gray and black palette that mimics Anuradha's original project, and I used wool sock yarn so that other weavers in the group could substitute their own yarns and color combinations from our local yarn store. To date, six more scarves have been tied on and finished on the studio loom. Still intrigued with the draft, I wove another scarf at home using three handpainted yarns: a semisolid, a light speckle, and a highly speckled yarn for a more modern vibe.

## RESOURCES

- Bhatia, Anuradha. "Salt-n-Pepper Scarf." *Handwoven*, November/December 2017, 24–26.
- van der Hoogt, Madelyn. *The Best of Weaver's: Twill Thrills*. Sioux Falls, South Dakota: XRX, 2004, 102.

## STRUCTURE

Twill.

## EQUIPMENT

4-shaft loom, 8" weaving width; 12-dent reed; 2 shuttles; 2 or 3 bobbins.

## YARNS

Black and gray scarf

**Warp:** Plymouth Happy Feet 100 (90% superwash merino wool/10% nylon; 384 yd/3.5 oz; 1,755 yd/lb), #0018 Smokey Purple Grey Mix, 108 yd; #0500 Black Solid, 168 yd.

**Weft:** Plymouth Happy Feet 100, #0018 Smokey Purple Grey Mix, 106 yd; #0500 Black Solid, 114 yd.

Tricolor scarf

**Warp:** Madelinetosh Tosh Sock (100% superwash merino wool; 395 yd/3.75 oz), Antique Moonstone, 168 yd.

Madelinetosh Euro Sock (100% superwash merino wool; 435 yd/3.75 oz), Texas-Bama and Easy, 54 yd each.

**Weft:** Madelinetosh Tosh Sock, Antique Moonstone, 75 yd. Madelinetosh Euro Sock, Texas-Bama, 73 yd; Easy, 65 yd.

**Note:** Madelinetosh Tosh Sock yarn has been discontinued and the colorways for the Euro Sock yarn have also been discontinued. Substitute other colorways and/or other wool superwash sock yarns with similar grist.

## OTHER SUPPLIES

Wool wash.

## WARP LENGTH

92 ends 3 yd long (includes floating selvages; allows 8" for take-up, 24" for loom waste; loom waste includes fringe).

## SETTS

**Warp:** 12 epi.

**Weft:** 12–13 ppi.

## DIMENSIONS

**Width in the reed:** 7½".

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

**Finished size:** (after wet-finishing) 6½" × 70" with 6" fringe.



Black and Gray

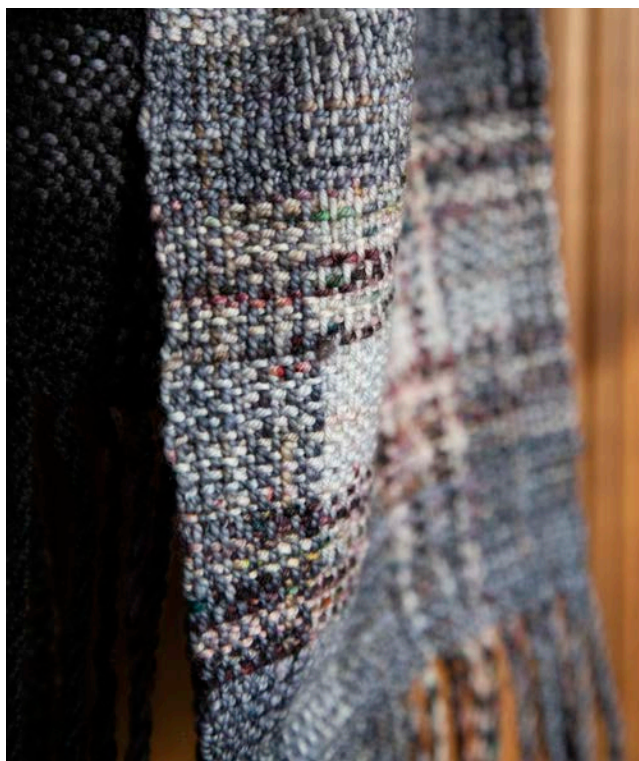
Tricolor







**SALLY GELBAUGH** *lives in central Texas where weavers, spinners, and knitters meet weekly to practice and share their skills.*

[illegible]



# Playful Pinwheel Plaid

SHEILA O'HARA

**WHEN MY HUSBAND AND I MOVED** to Lake County, California, in 2000, I was thrilled to find my new weaving studio provided me with enough space to teach. I started a collection of secondhand looms and now have eight floor looms and five table looms that range from 4 to 12 shafts plus my trusty 16-shaft AVL Compu-Dobby. My students range in age from sixty-two to eighty-five, with the exception of a new student who is ten years old. Her mother learned to weave on a tiny Structo table loom from her grandmother when she was ten. (I think the ten-year-old daughter must have inherited the weaving gene from her great-grandmother!)

My students challenge me to help them figure out patterns for weaving at home and in my studio. We start with projects found in my sample stash or my fabulous resource library of *Handwoven* and *Weaver's* magazines. Earlier this year, we came across the September/October 2003 issue of *Handwoven*. I happened to see "A Stellar Man's Scarf" with a creative use of color combined with 8-shaft color-and-weave pinwheels. I always enjoyed looking at those magic little pinwheels and decided it was time to try them.

I used Sarah Saulson's idea of stripes in the warp and weft but designed my own color pattern in 10/2 cotton using 16 shafts. My design required floating selvedges, which I wasn't too thrilled about because I was planning on weaving five scarves and that would translate to thousands of picks. I changed my draft to use six shafts instead of eight for each of the two blocks, allowing me to use two shafts for loom-controlled selvedges for a total of 14 shafts. When I shared a picture of the scarf with Susan Horton, she pondered what an 8-shaft version would look like. I applied the same idea to an 8-shaft draft, and it also worked out. I love it when a plan comes together with a village of weavers!

## RESOURCES

- Saulson, Sarah. "A Stellar Man's Scarf." *Handwoven*, September/October 2003, 56–59.

**1** Wind a warp of 194 ends 3 yd long following the warp color order in Figure 1. Warp the loom using your preferred method following the draft in Figure 2 for the 8-shaft or 14-shaft version. Centering for a weaving width of 8½", sley 2 per dent in a 12-dent reed.

**2** Leaving 8" for fringe, spread the warp with scrap yarn using plain-weave treadles 7 and 8 or 13 and 14 depending on which scarf you are weaving. Wind a bobbin with each of the weft colors. It is best to have four shuttles so you don't have to trade out bobbins.

## STRUCTURE

Twill and plain weave.

## EQUIPMENT

8-shaft or 14-shaft loom, 9" weaving width; 12-dent reed; 4 shuttles; 4 bobbins.

## YARNS

**Warp:** 10/2 pearl cotton (4,200 yd/lb; UKI), #116 Black, 132 yd; #63 Yale Blue, 288 yd; #148 Caribbean, 108 yd; #2 Light Turquoise, 54 yd.

**Weft:** 10/2 pearl cotton, #116 Black, 69 yd; #63 Yale Blue, 241 yd; #148 Caribbean, 63 yd; #2 Light Turquoise, 32 yd.

## WARP LENGTH

194 ends 3 yd long (allows 8" for take-up and 32" for loom waste; loom waste includes fringe). **Note:** To weave additional scarves, add 2½ yd per scarf.

## SETTS

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

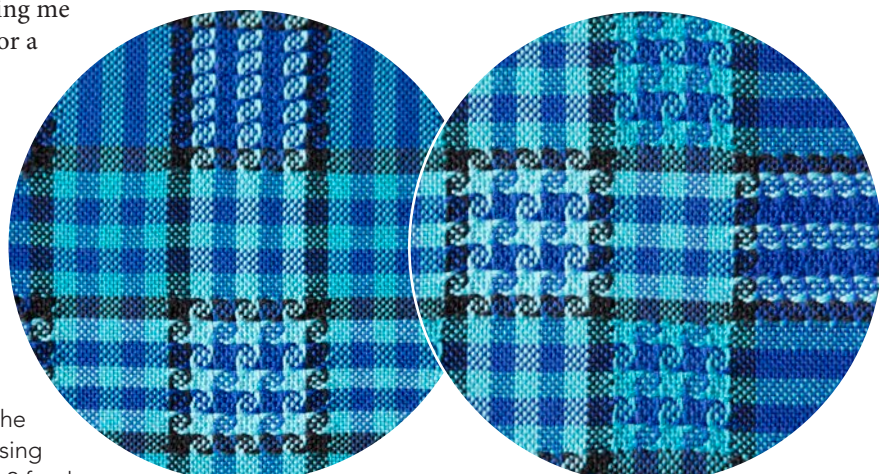
**Weft:** 24 ppi.

## DIMENSIONS

**Width in the reed:** 8½".

**Woven length:** (measured under tension on the loom) 67¾".

**Finished size:** (after wet-finishing) 6¾" × 61¼" with 5" fringe.



8-Shaft

14-Shaft


**3** Weave following the selected draft, Figure 2, and the weft color order, Figure 3. Weave as close to 24 ppi as possible. In the sections of 6-pick blue color bands, carry the alternating wefts up the selvage so you don't have to weave in so many weft tails as you go along. For the black 6-pick bands, start and stop the black weft within the bands. When



starting and ending yarns, pass the tail around the selvedge and tuck it in at least 1½" with a pick of the same color.

**4** When you have woven the desired length, weave about 6 picks of plain weave with scrap yarn to protect the weft until you ply the fringe. Allowing 8" for fringe on both ends, cut the scarf from the loom.

**5** Trim the fringe even to 8". Taking out the scrap yarn as you work across the scarf, prepare a twisted fringe using 5 ends in the black fringes on the edges, and 6 ends per fringe made from 2 groups of 3 ends for the body of the scarf. Do not mix the colors in the fringe. Trim the fringe even.

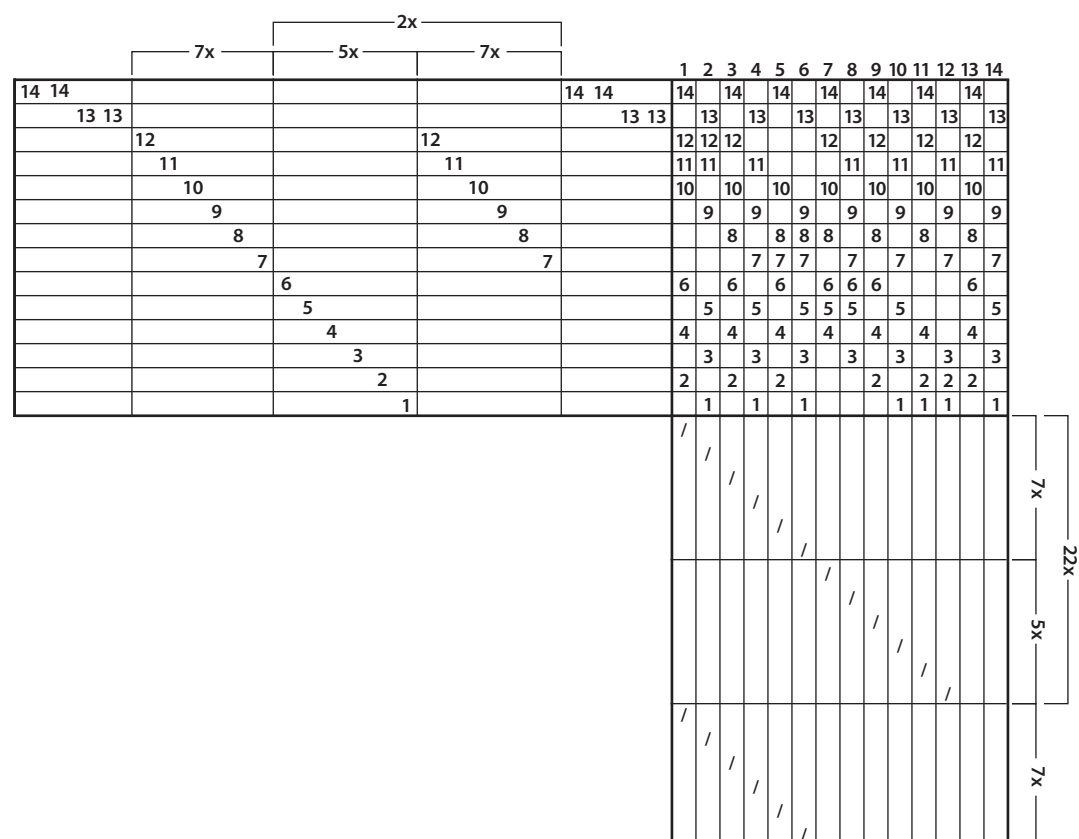
**6** After you have plied the fringe, put the scarf in a net bag and machine wash in warm water. Dry on medium heat until about half dry. Comb out the fringe and iron the whole scarf including the fringe completely dry, smoothing out any wrinkles while the scarf is still damp. Use a spray bottle filled with water to help smooth stubborn wrinkles. Clip any weft ends that have popped up. Proudly wrap the scarf around your neck and enjoy a walk outside! 

*Since receiving a BFA from California College of the Arts in 1976, SHEILA O'HARA has made her living teaching weaving and selling her innovative artwork.*



[illegible]

Shaft 8	34	Shaft 14	4
Shaft 7	34	Shaft 13	4
Shaft 6	21	Shaft 12	21
Shaft 5	21	Shaft 11	21
Shaft 4	21	Shaft 10	21
Shaft 3	21	Shaft 9	21
Shaft 2	21	Shaft 8	21
<u>Shaft 1</u>	<u>21</u>	Shaft 7	21
Total	194	Shaft 6	10
		Shaft 5	10
		Shaft 4	10
		Shaft 3	10
		Shaft 2	10
		<u>Shaft 1</u>	<u>10</u>
		Total	194

[illegible]

	#2 Light Turquoise	#148 Caribbean Blue	#63 Yale Blue	#116 Black	
			30	6	3x
				6	
	6		6		2x
				6	
	6				7x
			6		
	6				2x
			6		
	6			6	
			6		2x
	6				
			6		3x
			30		
				6	

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# Open the Gates Scarf

NANCY DUNLAP

**WHEN A CUSTOMER ASKS ME TO WEAVE** a piece with a specific pattern in mind, I start to wonder about the possibilities of that pattern. For my last consignment, the customer wanted a scarf using Bertha Gray Hayes's miniature overshot pattern Fascination. As I wove the scarf, I pondered other ways to weave the same pattern. I finished weaving and then tied on a new warp to see how changing the original treadling would change the appearance of the first scarf.

While looking at the new warp and the original treadling of Fascination, I decided that the title for this scarf should be "Open the Gates." Representing the mind in a restful state, I began with the original treadling for the pattern. Then for the next section, I altered the treadling to portray the mind opening the gates of the imagination and actively engaging in creativity. As I treadled the new sequence, I wondered about the possibilities of color change. My experimenting continued as I tied on a new warp with new colors, further opening the gates to creativity.

## RESOURCES

- Smayda, Norma, Gretchen White, Jody Brown, and Katharine Schelleng. *Weaving Designs by Bertha Gray Hayes: Miniature Overshot Patterns*. Atglen, Pennsylvania: Schiffer, 2009, 126.

**1** Wind 154 warp ends  $3\frac{1}{2}$  yd long following the warp color order in Figure 1. Measure 2 additional ends of Pompeii 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  $6\frac{1}{2}$ ", sley 2 per dent in a 12-dent reed. Sley the floating selvages in dents on each side of the warp and weight them over the back beam.

**2** Wind bobbins with Pompeii for your tabby weft and Pink Pearl for your pattern weft. Spread the warp with scrap yarn.

**3** Allowing 8" of unwoven warp to be used for fringe and leaving a weft tail 4 times the width of the warp, start by weaving 3 picks of plain weave with the Pompeii tabby weft. Hemstitch the warp in bundles of 6 ends. Weave 3 additional plain-weave picks. Continue to weave the scarf following the draft in Figure 2. Weave for about 72". Finish with 6 picks of plain weave using only the Pompeii and then hemstitch as you did at the beginning.

**4** Weave a few picks with scrap yarn and remove the fabric from the loom, allowing at least 8" unwoven warp at each end for fringe. Trim the fringe to 8". Braid the fringe in 3-strand braids using 6 warp ends per braid. Braid for 5", secure the ends with an overhand knot, and trim to 6".

## STRUCTURE

Overshot.

## EQUIPMENT

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

## YARNS

**Warp:** 8/2 Tencel (100% lyocell; 3,360 yd/lb; Yarn Barn of Kansas), Pompeii, Blue Ming, and Mineral Green, 182 yd each.

**Weft:** **Pattern:** Rayon metallic yarn (85% rayon/15% metallic; 550 yd/8 oz; Blue Heron; Yarn Barn of Kansas), Pink Pearl, 314 yd. **Tabby:** 8/2 Tencel, Pompeii, 318 yd.

## WARP LENGTH

154 ends  $3\frac{1}{2}$  yd long (allows 7" for take-up, 47" for loom waste; loom waste includes fringe).

## SETTS

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

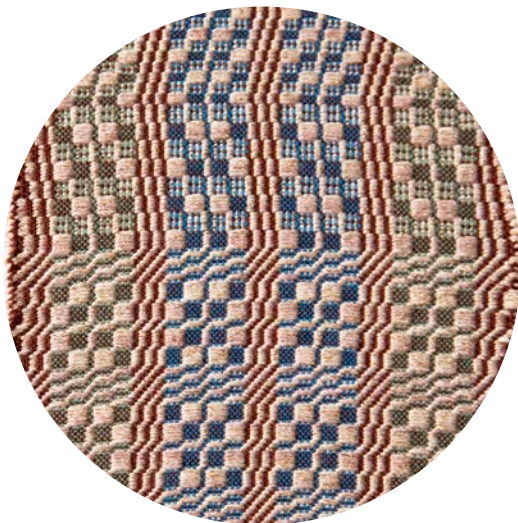
**Weft:** about 44 ppi (22 pattern, 22 tabby).

## DIMENSIONS

**Width in the reed:**  $6\frac{1}{2}$ ".

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

**Finished size:** (after wet-finishing) 6" x 66" with 6" fringe.



**5** Handwash in lukewarm water with mild detergent and lay flat to dry. Press on both sides on silk setting when almost dry. ➡

**NANCY DUNLAP** lives in Prescott, Arizona. She believes fiber art has no limitations; it lets us find ourselves and lose ourselves at the same time.

## 1. Warp color order

52	26		26	
52	26		26	
50	10	10	10	10
154 ends total				

■ Blue Ming  
■ Mineral Green  
■ Pompeii

## Heddle count

Shaft 4	38
Shaft 3	38
Shaft 2	39
Shaft 1	39
Total	154

## 2. Draft

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

● floating seldge

Numbers in treadling  
represent number of picks.

1						1	3x plain weave	
1	1					1	2x	
1	1	1				1	2x	
1	1	5	1			1	2x	
5	1	1	1			1	2x	
5	1	5	1			1	2x	
1	1	1	1			1	2x	
1	1	1	1			1	2x	
3	3	3	3			3	2x	
3	3	5	5			5	2x	
5	5	5	5			5	2x	
3	3	3	3			3	2x	
3	3	3	3			3	2x	
3	3	5	5			5	2x	
5	5	5	5			5	2x	
4	4	4	4			4	2x	
1	1	1	1			1	2x	
1	1	5	1			1	2x	
5	1	1	1			1	2x	
5	1	5	1			1	2x	
1	1	1	1			1	2x	
1	1	1	1			1	2x	
1						1	3x plain weave	

use tabby (treadles 1 and 6)





# Small Change

DEBORAH HEYMAN

**I CONSIDER MYSELF A PRETTY GOOD COOK**—but not necessarily a “creative” one. I follow recipes; I don’t invent them. My husband often suggests tinkering with ingredients, but my feeling is, if the recipe is already delicious, why change it?

I feel very differently about weaving. With food, I just want to eat something that tastes good. With weaving, however, I want to feel the sense of accomplishment and ownership that comes from designing my own project—and it doesn’t take much to make it my own. Tinkering with an already vetted project is a wonderful place to start, and sometimes with just a small change (and a small amount of courage), you can alter a project to infuse your own preferences and personality.

As with any fine craft, small differences in weaving technique make big differences in outcome. An experienced weaver knows how to angle the weft pick just so to create a good selvedge, or how to maintain an even beat to create a consistent texture. Likewise, small changes to a draft can yield a very different result from the original.

For this project, I made subtle alterations to a draft I found in *Weaving Innovations from the Bateman Collection* and omitted the tabby. In addition to color, yarn, and sett selections, I simply made some reversals in the threading.

The yarn and sett are already figured out for you for this project. So is the draft. You could change the repeat in the threading or in the treadling and adjust the colors and/or their value contrast with each other to your own liking. I dare you to make one little change to my draft and see what happens.

And yes, at this point, I have begun to tinker with my culinary recipes!

## RESOURCES

- Spady, Robyn, Nancy A. Tracy, and Marjorie Fiddler. *Weaving Innovations from the Bateman Collection*. Atglen, Pennsylvania: Schiffer, 2015, 234.
- [www.jenibakerpatterns.com/product/lined-drawstring-bag-pdf-pattern](http://www.jenibakerpatterns.com/product/lined-drawstring-bag-pdf-pattern)

**1** Wind a warp of 628 ends  $4\frac{1}{2}$  yd long following the warp color order in Figure 1. Warp the loom using your preferred method following the draft in Figure 2. Measure out 4 extra ends of Purple to use as floating selvages and set them aside. Centering for a weaving width of 26", sley 2 per dent in a 12-dent reed. Sley the doubled floating selvages in empty dents on each side of the warp and weight them over the back beam.

## STRUCTURE

Crackle.

## EQUIPMENT

6-shaft loom, 27" weaving width; 12-dent reed; 4 shuttles; 4 bobbins.

## YARNS

**Warp:** 8/2 Tencel (3,360 yd/lb; Camilla Valley), #TN200 Natural, 2,376 yd; #TN507 Rose, 180 yd; #TN707 Dark Teal, 198 yd; #TN600 Purple, 90 yd.

**Weft:** 8/2 Tencel, #TN100 Black, 1,738 yd; #TN507 Rose, 522 yd; #TN600 Purple, 232 yd; #TN707 Dark Teal, 102 yd.

## OTHER SUPPLIES

Pattern for drawstring bag (Deborah used a vintage pattern that is no longer available; see Resources for an alternative); lining fabric for bag; ribbon for drawstring.

## WARP LENGTH

632 ends  $4\frac{1}{2}$  yd long (includes doubled floating selvages; allows 12" for take-up, 21" for loom waste; loom waste includes beginning fringe).

## SETTS

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

**Weft:** 26 ppi.

## DIMENSIONS

**Width in the reed:**  $26\frac{1}{2}$ ".

**Woven length:** (measured under tension on the loom about 129" (98" shawl, 7" interstitial fringe, 24" bag).

**Finished size:** (after wet-finishing and sewing) shawl, 25" × 84" with 4" fringe; bag, 9" ×  $10\frac{1}{2}$ ".









Heddle count	
Shaft 6	104
Shaft 5	105
Shaft 4	105
Shaft 3	105
Shaft 2	105
Shaft 1	104
Total	628

1. Warp color order

		19x		
40	1	1	1	1
40	1	1	1	1
528	16	1	25	1
20	10			10
628 ends total				

- #TN507 Rose
- #TN707 Dark Teal
- #TN200 Natural
- #TN600 Purple

2. Draft

		20x		
6	6	6	6	6
	5	5	5	5
		4	4	4
			3	3
2			2	2
1	1	1	1	1

		← cont'd	
6	6	6	6
	5	5	5
		4	4
			3
2			2
1	1	1	1

- doubled floating selvedge
  - #TN707 Dark Teal
  - #TN507 Rose
  - #TN600 Purple
  - #TN100 Black
- Numerals in squares indicate number of picks

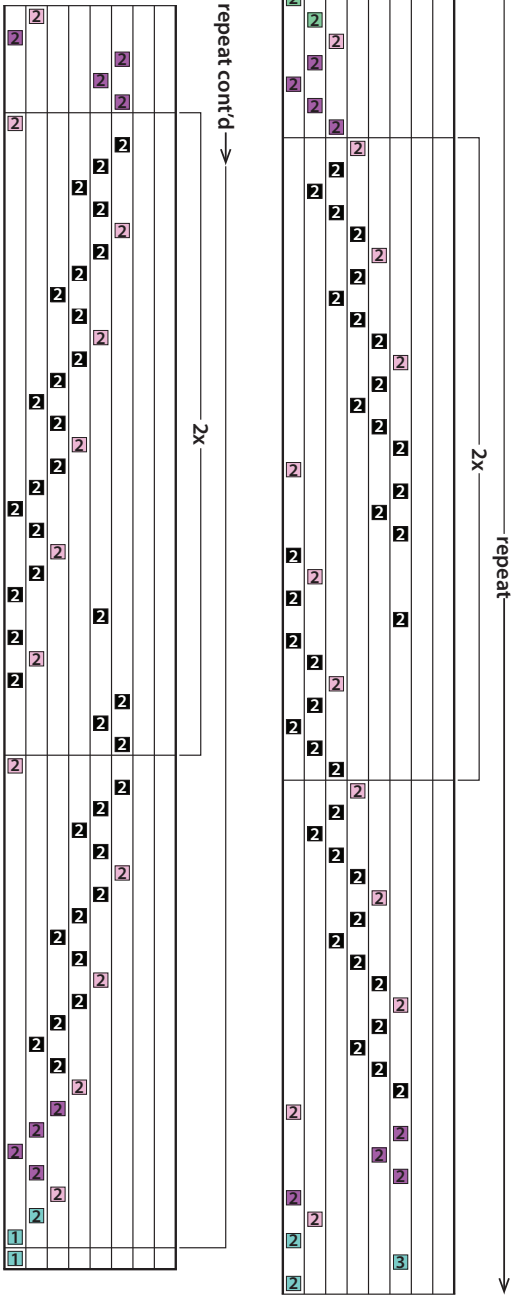
2 Wind bobbins with Black, Rose, Purple, and Dark Teal. Leaving at least 7" for fringe, spread the warp with scrap yarn using treadles 7 and 8.

3 Weave the shawl following the draft in Figure 2 for about 98". Note that most of the picks are doubled, requiring you to wrap the floating selvedges as you return the shuttle into the shed for the second pick. Weave a few picks of scrap yarn using treadles 7 and 8. Allow about 7" of unwoven warp for fringe and then continue weaving to the end of the warp; this portion will be used for the draw-string bag.

4 When you have finished weaving the bag fabric, weave a few picks of scrap yarn to protect the weft and remove the fabric from the loom. Zigzag both edges of the bag fabric. Allowing at least 7" of unwoven warp for fringe, cut the bag fabric from the shawl next to the zigzag stitching.

5 Prepare a twisted fringe on the shawl using 18 or 19 ends in each fringe for a total of 34 fringes. Wet-finish in warm water by gently agitating and then leaving the shawl to soak for 20 minutes. Iron while damp with a cool iron. Trim all the ends evenly for a 4" to 5" fringe.

6 Follow the directions in your pattern to sew the bag. Make a tassel for the bag with your thrums.



DEBORAH HEYMAN lives in Irvine, California, and can't seem to choose a favorite weave structure, jumping from one to the other.

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# Ashford Yoga Yarn & Caterpillar Cotton

BY SARA GOLDENBERG WHITE

Recently, Ashford made some additions to its cotton yarn offerings with the Yoga Yarn and Caterpillar Cotton lines, both of which were designed with rigid-heddle weavers in mind. The colors of both yarns are vibrant and inviting to weave with. Despite their different textures, these yarns work well together, lending themselves to endless, brilliant color-and-weave combinations. For this Yarn Lab, I wove the samples on a rigid-heddle loom, but both yarns are equally suited to weaving on multishaft looms.



PHOTO COURTESY OF ASHFORD

## THE YARNS

**Yoga Yarn (1,386 yd/7 oz; 82% cotton/18% nylon core), Ashford, 18 colorways.**

**Caterpillar Cotton (743 yd/7 oz; 100% unmercerized cotton), Ashford, 6 colorways.**

These yarns have wonderful drape—the Yoga Yarn in particular. Both spool from the cones with ease and are a pleasure to weave. Yoga has a smooth, silky feel while the variegated Caterpillar Cotton features a bumpy texture that is soft to the touch. Yoga and Caterpillar Cotton behave extremely well on the loom, holding consistent tension when used as the warp and moving smoothly into place for even packing when used as weft. These two yarns offer a wide range of possibilities for functional items such as scarves, baby blankets, bags, pillowcases, placemats, napkins, and even inkle guitar straps. Both yarns have a slight elasticity that would also make them suitable for garments.

## SAMPLE 1: Brooks Bouquet

**Sample Yarns:** Warp: Caterpillar Cotton (#CC406 Berries); 5/2 pearl cotton (white). Weft: Caterpillar Cotton (CC406 Berries).

**Setts:** 12 epi; 8 ppi for plain weave; 2 ppi for Brooks bouquet.

**Shrinkage in length:** 11.8%.

**Shrinkage in width:** 11%.

For hand-manipulated techniques, I love cotton because it provides a stable ground with minimal stretch and really locks the yarn into place. The interplay of the variegated Caterpillar Cotton and the solid white really makes the bouquets pop. A scarf of this combination would be lovely. I used pearl cotton, but using white Yoga would give the piece an even drapier feel.



PHOTOS BY MATT GRAVES

## SAMPLE 2: Color-and-Weave

**Sample Yarns:** Warp: Caterpillar Cotton (#CC404 Paua); 5/2 pearl cotton (white). Weft: Yoga Yarn (44 Scuba Blue); 5/2 pearl cotton (white).

**Setts:** 16 epi; 10–11 ppi (warp and weft doubled).

**Shrinkage in length:** 4%.

**Shrinkage in width:** 8%.

The moment I saw the Yoga Yarn and Caterpillar Cotton lines, I immediately thought of using them for color-and-weave. The colors are inviting and work well together, creating a variety of stunning fabrics. This combination would work well for a set of placemats. Coordinating napkins could be made by changing the color layout.



## SAMPLE 3: Color-and-Weave

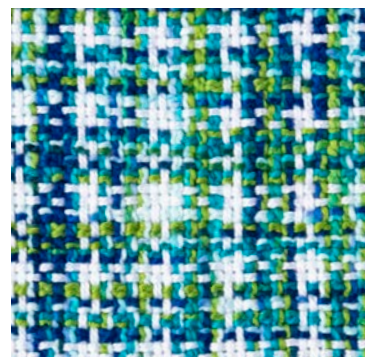
**Sample Yarns:** Warp and weft: Caterpillar Cotton (#CC404 Paua); 5/2 pearl cotton (white).

**Setts:** 16 epi; 7–8 ppi (warp and weft doubled).

**Shrinkage in length:** 3.5%.

**Shrinkage in width:** 8%.

For this sample, I used white in both the warp and weft to break up the variegation of the Caterpillar Cotton, giving a loose sense of houndstooth. For me, the addition of the white let the variegation shine. Once again, I think white Yoga would work well swapped for the pearl cotton and would create a supple fabric suitable for a scarf.



## SAMPLE 4: Color-and-Weave

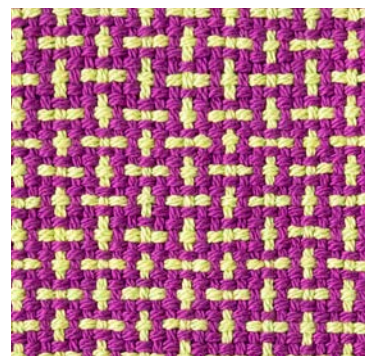
**Sample Yarns:** Warp and weft: Yoga Yarn (#56 Radiant Orchid and #52 Green Glow).

**Setts:** 16 epi; 11 ppi (warp and weft doubled).

**Shrinkage in length:** 4%.

**Shrinkage in width:** 7%.

Using just the Yoga Yarn in this color-and-weave sample created a pattern that pops. The line's colors really get to show off in color-and-weave—I could have spent weeks just playing around with all the possible color combinations. I would recommend this sett using Yoga in both warp and weft for a set of napkins or dish towels.



## SAMPLE 5: Warp-Faced Weave

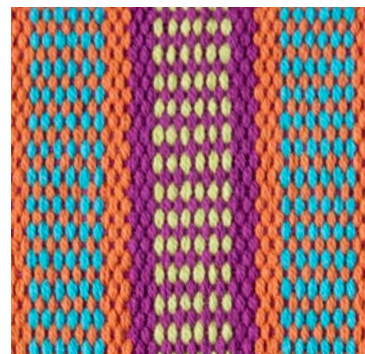
**Sample Yarns:** Warp: Yoga Yarn (#52 Green Glow, #56 Radiant Orchid, #50 Celosia Orange, and #44 Scuba Blue). Weft: Yoga Yarn (#56 Radiant Orchid).

**Setts:** 48 epi (warp quadrupled in a 12-dent heddle); 6 ppi.

**Shrinkage in length:** 3%.

**Shrinkage in width:** 17.5%.

The draw-in for this sample is high because warp-faced weaving on a rigid-heddle loom is a bit different than on a multishaft loom. Again, I enjoyed playing with the Yoga Yarn color interactions. This fabric would make an excellent bag or a guitar or camera strap, as well as placemats or a table runner. Despite the density of the warp sett, the fabric is soft and malleable.



## FINAL THOUGHTS

After weaving many samples with these two yarns (I have a stack of many more I didn't include), I highly recommend them to rigid-heddle and multishaft weavers alike. Both yarns are suited for many types of projects, and I can see them becoming staples in the

weaving community. Caterpillar Cotton and Yoga Yarn shine in many areas: the ease of spooling off the cone, the stability of the fibers while weaving, the wonderful color options, and the amazing hand of the finished pieces. The possibilities really are endless.



### PROJECT DIRECTORY

DESIGNER/WEAVER	PROJECT	PAGES	WEAVE STRUCTURE	SHAFTS	LEVEL
Agius, Lyla	North Light Meets Southwest Dish Towels	26–28	Twill	8	All levels
Coifman, Lucienne	Crosses, Floats, and Undulations	44–46	Rep weave	8	I, A
Deeds, Deanna	Kay's Manifold Towels	38–40	Twill	4	I, A
Dunlap, Nancy	Open the Gates Scarf	58–59	Overshot	4	All levels
Gelbaugh, Sally	Salt-n-Pepper, Coarse Grind	51–53	Twill	4	All levels
Gettmann, Linda	Summer & Winter Squares	30–32	Summer and winter	6	AB, I, A
Heyman, Deborah	Small Change	60–62	Crackle	6	AB, I, A
Knisely, Tom	Huck Lace Napkins	41–43	Huck lace with color-and-weave	4	All levels
Lee, Eileen	Fire and Water	48–50	Twill	8	AB, I, A
O'Hara, Sheila	Playful Pinwheel Plaid	54–56	Twill and plain weave	8, 14	I, A
Pigg, Diane	Hoosier Huck Towels	34–36	Blended overshot and huck	8	AB, I, A

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

### SUPPLIERS

Brassard, Maurice, et Fils, 1573 Savoie, C.P. 4, Plessisville, QC, Canada G6L 2Y6, (819) 362-2408, [www.mbrassard.com](http://www.mbrassard.com) (Agius 26–28; Pigg 34–36).

Camilla Valley Farm Weavers' Supply, PO Box 341, Orangeville, ON, Canada L9W 2Z7, (519) 941-0736, Fax: (519) 941-0804, [www.camillavalleyfarm.com](http://www.camillavalleyfarm.com), [nmanners@camillavalleyfarm.com](mailto:nmanners@camillavalleyfarm.com) (Heyman 60–62).

Halcyon Yarn, 12 School St., Bath, ME 04530, (800) 341-0282, [www.halcyonyarn.com](http://www.halcyonyarn.com) (Knisely 41–43; O'Hara 54–56).

Lone Star Loom Room, (888) 562-7012, [www.lonestarloomroom.com](http://www.lonestarloomroom.com) (Gettmann 30–32).

Lunatic Fringe Yarns, 2008 E. Indianhead Dr., Tallahassee, FL 32301, (800) 483-8749, [www.lunaticfringeyarns.com](http://www.lunaticfringeyarns.com) (Coifman 44–46).

WEBS, 75 Service Center Rd., Northampton, MA 01060, (800) 367-9327, [www.yarn.com](http://www.yarn.com) (Deeds 38–40; Gettmann 30–32; Lee 48–50).

Yarn Barn of Kansas, 930 Massachusetts, Lawrence, KS 66044, (785) 842-4333, (800) 468-0035, [www.yarnbarn-ks.com](http://www.yarnbarn-ks.com) (Coifman 44–46; Dunlap 58–59; Gettmann 30–32; Pigg 34–36).



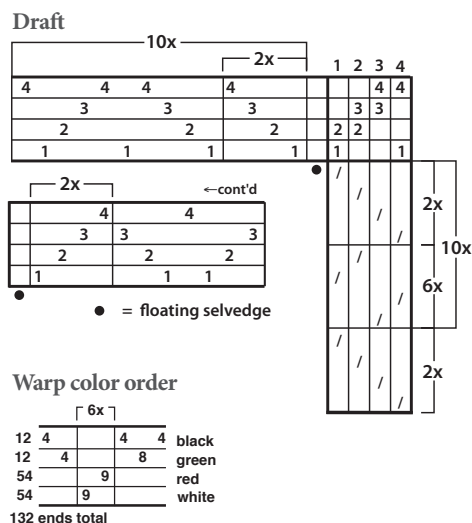
Crosses, Floats, and Undulations, page 44

## READING DRAFTS

Some drafts for weaving are very, very long if they are written out thread by thread. To save space, wherever any section of the threading or treadling is repeated, a bracket is placed above it with the number of times to do that section.

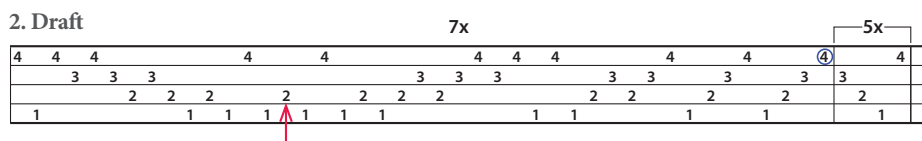
For example, in the threading draft shown here, there are two levels of brackets, one marked 2x and one marked 10x. To thread: Start at the right side and thread (after the floating selvedge) 1-2-3-4. Since the 2x is directly above these threads, you will thread that 2 times. Then continue, 1-2-3-4-1-4-3-2-1-4. You are now at the end of the 10x bracket, so you'll do everything under that bracket (including the 2x section) 10 times. When the threading continues to another row, you also read that row from right to left.

Repeats in the treadling and in the warp color order are treated in the same way. Note that the color order chart looks like a threading draft but indicates the order in which to wind warp colors (4 black, 8 green, 4 black, then 9 red and 9 white 6 times, 4 green, 4 black).



## ERRATA

There was an error in the threading in Linda Gettmann's "Circle and Diamond Towels" from November/December 2019. Under the 7x section, one end that should have been on shaft 2 was mistakenly marked as being on shaft 3. Here is the corrected section of the threading with a red arrow pointing out the fixed error.



## FINISHING TECHNIQUES

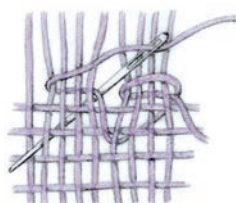
### TWISTING (OR PLYING) THE FRINGE

Divide the number of threads for each fringe into two groups. Twist each group clockwise until it kinks. Bring both groups together and allow them to twist around each other counter-clockwise (or twist in that direction). Secure the ends with an overhand knot. (Use the same method to make a plied cord by attaching one end to a stationary object.)



### SIMPLE HEMSTITCHING

Weave several picks of plain weave (or the basic structure of the piece), ending with the shuttle on the right side if you are right-handed or the left side if you are left-handed. Measure a length



#### Simple hemstitching

a blunt tapestry needle.

Take the needle under a selected group of ends above the fell and bring it up and back to the starting point, encircling the same group of ends. Pass the needle under the same group, bringing it out through the weaving two (or more) weft threads below the fell. Repeat for each group of ends across the fell. Needle weave the tail into the selvedge and trim.

### LADDER AND ZIGZAG HEMSTITCHING

For ladder hemstitching, work a row of

of weft three times the warp width and cut, leaving the measured length as a tail. Thread the tail into

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

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

*Hemstitching tip: To hemstitch the first end of a piece, weave a header, weave four or five picks of plain weave (or of the basic weave structure used in the piece), and hemstitch over the top two or three weft rows. Weave the piece and then hemstitch the other end over the last two or three weft rows. Remove the fabric from the loom and discard the header and weft threads placed below the first hemstitching.*



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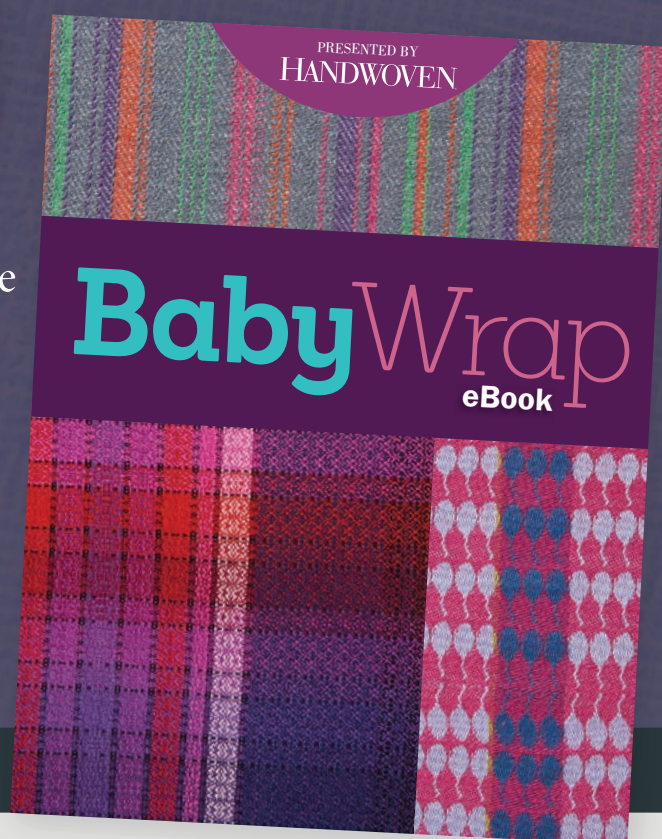
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[spinningroom.net](http://spinningroom.net)

### Yarn Shop at Foster Sheep Farm

460 W River Rd  
Schuylerville, NY 12871  
(518) 338-6679  
[fostersheepfarm.com](http://fostersheepfarm.com)

## NORTH CAROLINA

**Earth Guild**  
33 Haywood St  
Asheville, NC 28801  
(828) 255-7818  
[earthguild.com](http://earthguild.com)

**Heelside Farms**  
508 Sedgewood Rd  
Four Oaks, NC 27524  
(919) 934-2427  
[heelsidefarms.com](http://heelsidefarms.com)

**Silver Threads & Golden Needles**  
41 E Main St  
Franklin, NC 28734  
(828) 349-0515  
[silverthreadsyarn.com](http://silverthreadsyarn.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](http://yadkinvalleyfibercenter.org)  
*Fostering creativity in the fiber arts with beginning to advanced classes, Olds College Master Weaving Program and guest instructors throughout the year.*

## OREGON

**Eugene Textile Center**  
2750 Roosevelt Blvd  
Eugene, OR 97402  
(541) 688-1565  
[eugenetextilecenter.com](http://eugenetextilecenter.com)

**Pacific Wool & Fiber**  
2505 Portland Rd  
Newberg, OR 97132  
(503) 538-4741  
[pacificwoolandfiber.com](http://pacificwoolandfiber.com)

**Web-sters**  
11 N Main St  
Ashland, OR 97520  
(541) 482-9801  
[yarnatwebsters.com](http://yarnatwebsters.com)

## PENNSYLVANIA

**The Speckled Sheep**  
2707 Old Philadelphia Pike  
Bird in Hand, PA 17505  
(717) 435-8359  
[thespeckledsheep.com](http://thespeckledsheep.com)

**Twist Knitting & Spinning**  
5743 ROUTE 202  
LAHASKA, PA 18938  
(215) 794-3020  
[twistknittingandspinning.com](http://twistknittingandspinning.com)

**Yarn Basket**  
150 Falling Spring Rd  
Chambersburg, PA 17202  
(717) 263-3236  
[yarnbasketpa.com](http://yarnbasketpa.com)

## SOUTH CAROLINA

**LoftyFiber**  
127 NE Main St  
Easley, SC 29640  
864-810-4747  
[loftyfiber.com](http://loftyfiber.com)

## TENNESSEE

**Smoky Mountain Spinnery**  
466 Brookside Village Way Ste 8  
Gatlinburg, TN 37738  
(865) 436-9080  
[smokymountainspinnery.com](http://smokymountainspinnery.com)

## TEXAS



**Fancy Fibers**  
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Farmersville, TX 75442  
(972) 616-3276  
[fancyfibers.com](http://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](http://hillcountryweavers.com)

**Yarnivore**  
2357 NW Military Hwy  
San Antonio, TX 78231  
(210) 979-8255  
[yarnivoresa.net](http://yarnivoresa.net)

**Yarnorama**  
130 Gonzalez St  
Paige, TX 78659  
(512) 253-0100  
[yarnorama.com](http://yarnorama.com)

## UTAH

**Needlepoint Joint**  
241 25th St  
Ogden, UT 84401  
(801) 394-4355  
[needlepointjoint.com](http://needlepointjoint.com)

## WASHINGTON

**Sheeps Clothing**  
3311 W CLEARWATER AVE Ste B120  
Kennewick, WA 99336  
(509) 734-2484  
[aknottyhabit.com](http://aknottyhabit.com)

**Sievers School of Fiber Arts**  
986 Jackson Harbor Rd  
Washington Island, WA 54246  
(920) 847-2264  
[sieversschool.com](http://sieversschool.com)

## WEST VIRGINIA

**Kanawha City Yarn Co**  
5132A MacCorkle Ave SE  
Charleston, WV 25304  
(304) 926-8589  
[kcyarncompany.com](http://kcyarncompany.com)

## WISCONSIN

**Fiber Garden**  
N5095 Old Hwy. 54  
Black River Falls, WI 54615  
(715) 284-4590  
[fibergarden.com](http://fibergarden.com)

**Fiberwood Studio**  
2709 N. 92nd St  
Milwaukee, WI 53222  
(414) 302-1849  
[fiberwoodstudio.com](http://fiberwoodstudio.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](http://thefiberhouse.com)

## CANADA

**Langley Yarn & Crafts**  
6106 - 256 Street  
Aldergrove, BC V4W 1K1  
Canada  
(604) 856-3636  
[langleyyarns.com](http://langleyyarns.com)

**Where the Wildflowers Grow Gallery**  
1281 West Riverside Drive  
Perth-Andover, NB E7H 5G9  
(506) 273-2217  
[wildflowergallery.net](http://wildflowergallery.net)

## JAPAN

**Kakara Woolworks Kurashiki**  
2154 Nakasyo  
Kurashiki-shi, Okayama-ken 710-0016  
+81-(0)86-486-3099  
[kakara-woolworks.com](http://kakara-woolworks.com)

## UNITED KINGDOM

**George Weil & Sons**  
Old Portsmouth Rd  
Peasmarsh, Guildford GU3 1LZ  
01483 565 800  
[www.georgeweil.com](http://www.georgeweil.com)

**Handweavers Studio & Gallery**  
140 Seven Sisters Road,  
London, United Kingdom N7 7NS  
+44 (0)20 7272 1891  
[handweavers.co.uk](http://handweavers.co.uk)

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# Thank You, Else Regensteiner

BY MARJORIE D. PURYEAR

**THE ARTICLE ON MARLI EHRMAN** in the November/December 2019 *Handwoven* brought the start of my weaving career back to me in a flash. I reexperienced every morsel of Bauhaus philosophy presented to me by Else Regensteiner, one of my instructors at the Art Institute of Chicago. The memories have been tucked within my brain and being since the 1960s.

Art Institute Professor Else Regensteiner taught woven pattern design and structure. For introductory students, this was accomplished on pre-World War II steel Structo table looms. Those 8-inch Structo looms were amazing cloth-making vehicles. Over a six-week orientation session, students learned warp making, loom setup, changing wefts, pattern repetition, and both color and fiber theory, all on this miniaturized, clunky steel loom. The hope of moving from a Structo to the gorgeous four- and eight-shaft Gilmore looms that filled the weaving studio was a tantalizing reason to declare weaving as a major.

Project assignments for weaving majors were multifaceted and included historical research. Every aspect of woven design was covered. We learned about drawing drafts on graph paper, exacting warp and weft calculations, sectional warping, fabric finishing, four- and eight-shaft pattern weaves, and multilayer structures.

Technical support for warping and loom setup in the studio came from weaver Lurene Stone. Her casual, chatty manner balanced Else's formal presentations. Mrs. Stone introduced students to the practicality of local weavers' guilds for fiber resources, lectures, and exhibitions.

Mrs. Regensteiner made the complex path through handwoven production inviting and challenging. She encouraged exploration with dimensional structures and with color and form for functional products. Her teaching philosophy, based on German Bauhaus principles, included bridging art with industry, collaborative design innovation, and aesthetic experimentation in atypical materials.

She also lived this code. Mrs. Regensteiner's lectures and discussions concerned aspects of her own professional life as a product designer for architects and



PHOTO COURTESY OF THE ART INSTITUTE OF CHICAGO

Else Regensteiner sitting in front of red fabric (color), digital file #200201\_180614-001.

industrial mills, and as an experimental artist creating concept-driven "wall hangings." She was known for her skillful use of color and integration of materials such as metallic thread, plastics, leather, and found objects.

In a broader art language, Mrs. Regensteiner introduced students to the conceptual methodology of innovative textile artists such as Anni Albers, Marli Ehrman, Lenore Tawney, Claire Zeisler, and Sheila Hicks.

Mrs. Regensteiner's curriculum included the study of textile identity of faraway indigenous cultures including Scottish tartans, Swedish pattern weaves, Uzbek silk ikats, Mayan jaspé, and intricate Inca backstrap weaving. For hands-on historical textile analysis, our class took trips upstairs to the Textile Study Room of the Art Institute and to the tribal and indigenous resources of the Chicago Field Museum.

Textiles of indigenous cultures have especially intrigued me since those days at the Art Institute. I currently work with Maya backstrap-weaving cooperatives in Guatemala, and when I finally took my first trip to Peru in 2017, it felt like Mrs. Regensteiner was there with me pointing out exquisite unrivaled technical details.

Bauhaus doctrine has been the underlying base of my personal teaching philosophy and my textile art for all of fifty-eight years now. Thank you, Else Regensteiner; I respectfully follow in your expert footsteps. 