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Shadow Of
Doubt Shawl,
p. 44

September/October 2019
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KROKBRAGD

ON A RIGID-HEDDLE LOOM?
YES, YOU CAN! p. 32



1 | #148 TARTAN THROW

Valley Yarns Tartan Throw has a classic style with enough colors to add interest (but not drive you mad with color changes). The chokecherry and lava are great compliments to any number of colors, so play around with substituting other colors for the columbine and slate. Jagerspun Heather makes a soft, cozy fabric when woven into a blanket. The blanket weaves up quickly so you can be curling up under it before the next cold snap arrives. **\$4.99 draft download**

2 | #146 FULL MOON COCOON

This lightweight and cozy accessory is super soft and drapery. It features a beautiful huck lace pattern and an easy construction with no cutting. It can be styled many ways, including folding back the lapels for an elegant evening look. **\$4.99 draft download**

3 | #145 PUCKER UP SCARF

The Pucker Up Scarf is woven in deflected double weave, the layers of this textured scarf shift and full to create a subtle pattern of X's and O's. The result is squishy and warm with a delightful interplay between the ethereal Zephyr and the shiny Tencel. As an added bonus, we have a video tutorial to guide you through how to handle the selvages. **\$4.99 draft download**

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FROM THE EDITOR



I HAVE BEEN DREAMING ABOUT THIS ISSUE for a while now. Even before I started working in any capacity for *Handwoven*, I talked with longtime *Handwoven* designer Sarah Jackson about weaving we saw online and at guild meetings that was based on past projects in *Handwoven*. The two of us would muse about how great it would be to have a *Handwoven*-inspired issue. It was even the concept I came up with when I was asked to design my dream issue as part of my hiring process to become editor. At the time I had no idea that *Handwoven*'s fortieth anniversary was coming and that my dream would mesh so perfectly with it.

In early 2018, the Northwest Arkansas Handweavers Guild originally gave me the idea of honoring each of the past five editors when guild members sent in thirteen projects they had woven in honor of Madelyn van der Hoogt, the editor of *Handwoven* from 1999 to 2012. (See Letters, page 4.) Then two more projects were proposed that honored two other past editors, and the underlying theme was solidified for me. A few emails later, we had a full set of five projects, one for each editor. Then, for fun and fully sentimental reasons, we asked Sara Bixler to weave a project for her father, Tom Knisely, who has been part of *Handwoven* in many ways for many years.

Of all of the issues I've been involved with, this one had the most proposals and submissions. We picked as many as we could, and I was brokenhearted over every one we couldn't keep. After all, I also learned to weave from *Handwoven*; I know how much heart and soul can go into a submission and, based on the emails I received, how much being in this particular issue meant to some contributors.

Let's celebrate this fortieth anniversary of *Handwoven* with a nod to the past editors who shaped it and shepherded it, to the inspiration it has given many of us over the years, and with best wishes that it will continue on for many years to come. Cheers!

Weave well,

Susan

FUTURE THEMES

NOVEMBER/DECEMBER 2019

Weaving in Circles

How do you take a square grid and turn it into circles, ovals, and the like? Think beyond the typical straight lines of warp and weft. Learn how to use both loom-controlled and hand-manipulated weaves to create weaving patterns that swirl and curve.

JANUARY/FEBRUARY 2020

A Sense of Place

Yarns have the power to transport us. They evoke the memory of a trip to our favorite local yarn store or a special skein picked up while on vacation, or a yarn may be so

intertwined with its place of origin that we can't think of one without the other. This issue is full of projects based on favorite yarns and suppliers, by the weavers who love them.

MARCH/APRIL 2020

Flora/Fauna

This year, our spring issue is not about inspiration from culture but, instead, about inspiration from nature, specifically plants and animals. This issue will immerse you in projects and articles about weaving that imitates or embraces the flora and fauna of this great planet.

HANDWOVEN

September/October 2019, Volume XXXX, Number 4

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LETTERS

A MEDITATION ON MADELYN

A few years ago, Northwest Arkansas Handweavers Guild formed a study group to explore Madelyn van der Hoogt's weaving journey. The group members included weavers with years of experience as well as those just starting to weave. Studying Madelyn's life, we followed the path of her journey beginning with her first weaving classes in Columbia, Missouri. We traced her path to Whidbey Island, where she established the Weaver's School, and followed her as she took on the challenges of editing first *Prairie Wool Companion*, then *Weaver's*, and finally *Handwoven*.

We studied the many resources she created, including her Best of *Weaver's* series, *The Weaver's Companion*, *The Handwoven Design Collections*, her DVDs, eBooks, and workshop notes. We relied heavily on her encyclopedic study of structures, *The Complete Book of Drafting for Handweavers*. Through our research, we came to understand the breadth of her influence on the weaving community. After analyzing dozens of structures, each study-group member chose a structure that represented a high point in Madelyn's career and created either a table runner or a scarf. Our challenge was to take our weaving a step further than we had gone before.

The study group selected black and white with red accents as the color scheme. After many monthly meetings of study and exploration, encouragement and critique, we presented our project at the biennial Midwest Weavers' Conference held in Indianapolis, June 12–17, 2017, and were awarded the Margaret O'Shaughnessy Special Award.

For our display, we created signposts etched in wooden shuttles that marked key locations and events in Madelyn's weaving journey. Those who viewed our display had the opportunity to record in a memory book their own adventures and experiences with Madelyn. The memory book was presented to Madelyn at the conclusion of the conference. Comprehensive documentation for each project was recorded in a detailed resource book for our guild library.

The study group marveled at how prolific and inventive Madelyn's weaving journey has been and the number of vistas she has opened for all of us. Each of us successfully moved forward on our own journeys as we followed her explorations into new and exciting weave structures.

Marty Benson, via email

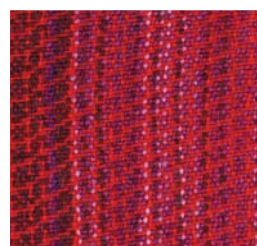


The projects inspired by Madelyn van der Hoogt.

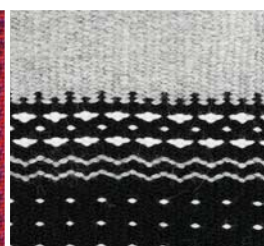
TOP ROW LEFT TO RIGHT: Projects by Mary Booker, Mary Harp, Cari Kessler, Mary Harp, Debbie Davis, Loyanne Cope, Gayle Pace, and Glenna Renner.

BOTTOM ROW LEFT TO RIGHT: Projects by Janet Giardina, Marty Benson, Marty Benson, Deborah Thomas, Joan Vieux, and Ann Weymouth.

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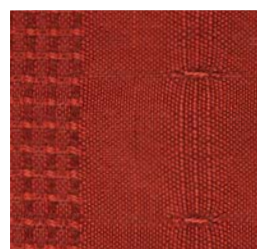
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WHAT'S HAPPENING

Egyptian Textiles on Display

FROM WILLIAM SHAKESPEARE'S *Antony and Cleopatra* to the more modern *Mummy* franchise, popular culture has long been obsessed with ancient Egypt. The history and art of medieval Egypt, on the other hand, is perhaps less well-known. For those curious about what life was like during that time period full of change, The Textile Museum at George Washington University in Washington, D.C., is hosting the exhibit *Woven Interiors: Furnishing Early Medieval Egypt*.

Woven Interiors features some spectacular decorative pieces of cloth from the early medieval period, some of which are around 1,700 years old and in remarkable condition considering their age. According to Senior Curator Sumru Belger Krody, these textiles survived partially because of Egypt's dry climate and partially because they were so treasured. Their owners took great care of these textiles and were sometimes even buried with them.

It's easy to understand why the pieces on display were so loved. Mostly tapestries, they are intricately woven to showcase religious iconography, animals, intricate geometric designs, and scenes from stories. The colors are surprisingly vivid given their age, with bright reds and deep blues dominating.

The exhibit follows the history of Egypt beginning in the fourth century CE when the country was part of the Eastern Roman Empire (what modern historians refer to as the Byzantine Empire) and ending in the twelfth century CE. According to Krody, during this time Christianity expanded to Egypt, where it existed side by side with pagan beliefs as it slowly grew in popularity over the next few centuries and was eventually surpassed by Islam. This plurality of religions is evident in the textiles on display. For example, one hanging from the sixth century shows the goddess Hestia in her divine glory, while another from the same century features the Virgin Mary and baby Jesus in a similarly glorified fashion.

Woven Interiors runs from August 31, 2019, through January 5, 2020. If you go, Krody recommends viewing the textiles in the exhibit on their own before going back through to read the informative panels. She also hopes visitors will leave the exhibit with an understanding and appreciation of how people today are similar to their early medieval counterparts. After all, while textile design and production may have changed over the centuries, the very human love of decorating one's home in beautiful cloth has stayed the same. ➤

Above top: Hanging with depiction of the goddess Hestia Polyolbus from sixth-century Egypt. Right: Hanging with depiction of Virgin and Child from sixth-century Egypt.



PHOTOS COURTESY OF THE TEXTILE MUSEUM

MEDIA PICKS



INTERLACEMENTS: THREADS AND LIVES The Shutter and the Shuttle

"Usually we don't get such feedback about what something means in someone else's world," says weaver Marjorie Fiddler about a rug that she sold at a guild sale. In another interview, the buyer recalls his thunderstruck reaction to that same rug when he spotted it across the room. The story of "The Purple Rug" is one of five told in the documentary *Interlacements: Threads and Lives*. The film uses interviews with makers and users to tell stories of deeply personal meaning inspired by handwoven cloth.

Created and directed by Marilyn Romatka and produced by Rainer Romatka, *Interlacements* is an ambitious project focusing on the effect handwoven cloth has on people's lives. The film's strength lies in the recognition that both the weaver and the end user invest themselves in the cloth. Each of the featured stories examines the relationship and the experience of exchanging and using a one-of-a-kind object. Sales of guitar straps lead to a lasting friendship between a weaver and a musician. Gifts of scarves and shawls to a children's hospital comfort families and children through times of suffering. A non-Native weaver asks a Northwest Coast Native dancer if she would consider dancing in his twined robes. In each story, a piece of cloth, made by one person for use by another, takes on new meaning in the hands of its user.

The Romatkas made *Interlacements* primarily with the nonweaving public in mind. To communicate the importance of cloth to those outside the weaving world, the Romatkas chose careful storytelling, focusing on experiences that are universally understood by humans, weavers or not. As a weaver watching this film, I found it interesting to learn what happens after the wet-finishing, blocking, and pressing. By giving voice to both makers and users of handwoven cloth, *Interlacements* brings weavers and nonweavers closer to the meaning of weaving.

—Erica Tiedemann

Seattle, Washington. Film, 89 minutes. Available for private screenings. www.interlacementsmovie.com.

THE INTENTIONAL WEAVER: HOW TO WEAVE BETTER Laura Fry

Weavers love to weave. Second to that, they like to read about weaving. They also love to talk about weaving with other weavers or, if none are about, with any marginally willing victim in the room or even the occasional cat. *The Intentional Weaver* by Laura Fry fills that need for discourse.

A conversational text, it reads like a one-way weaving chat with a more experienced mentor.

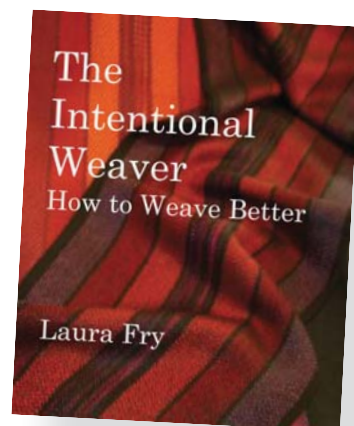
The book is positively brimming with homespun (no pun intended) wisdom: "If you can't be perfect, be consistent," and "A thread under tension is a thread under control." *The Intentional Weaver* is good-natured and kind, and while it's also not quite perfect—there are some out-of-focus photographs and no index—you won't mind a bit. These are quibbles about a worthwhile and readable book with much to teach.

A career weaver, Laura Fry shares important information that people—and books—often don't. She begins with the physicality of weaving and moves to fibers and yarns followed by information—including drafts—on the most common weave structures. Through the whole of the text, there is excellent advice not often given. My favorite? "Never use a knot where a bow will do." There is also a discussion on designing and, happily, a series of projects. Fry is generous in crediting others and in pointing to other resources throughout the text and in the bibliography.

As Laura Fry says in her lovely "Final Words," which admonishes us to follow our own journey to a life of creativity and friends, "It's all good."

—Sharon Airhart

Prince George, British Columbia: Laura Fry Weaving Studio, 2018. Hardcover, 206 pages, \$60.62. 978-1-7752610-0-1.



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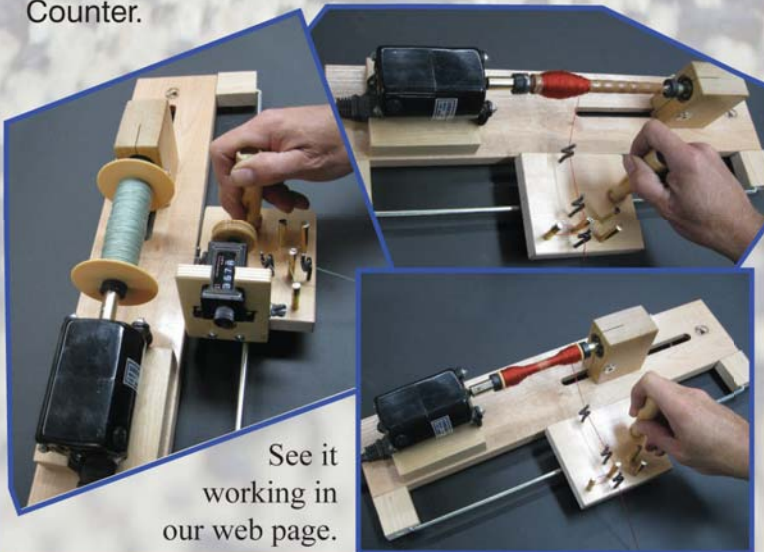
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SPOTLIGHT

After Fifty Years, Schacht Spindle Company Looks Brand New

ANNE MERROW

IF YOU NEED YOUR SCHACHT SPINDLE COMPANY

loom or spinning wheel repaired or just tuned up, someone in the shop might call to ask if you want to retrofit some of the product's recent improvements. When my 1992 Baby Wolf went in for some love after decades in a basement, the loom builder asked if I'd like to have a newer brake system put on. There was nothing wrong with the original, they assured me, and the choice was all mine—but they'd found a better mechanism in the last few decades and wanted to offer me the option for a reasonable price.

That kind of tinkering and innovation have been part of Schacht Spindle Company since its first days. Not long after Barry and Dan Schacht filled their first drop-spindle order for Louise Green of Greentree Ranch in 1969, Dan made a simple loom for his girlfriend at the time. Watching her use it, Barry thought, "That looks tedious!" He made a small adjustment to the heddle bar holder and showed it to Louise, who was impressed by his idea. Barry continued tweaking that design and developed the company's first tapestry loom, setting up a pattern of consistent improvement.



A Free School tapestry weaving class in Boulder, Colorado. The Free School was an example of women exploring their creativity through weaving, and Barry was very involved with the school at the time.



ALL PHOTOS COURTESY OF SCHACHT SPINDLE CO.

Buoyed by the "back to the earth" movement of the 1970s, Schacht's simple spinning and weaving tools found an audience right away. Simple looms offered an expression of creativity. There were a variety of manufacturers at the time, but the burgeoning craft market had room for all of them in the beginning. "You could be creative inside the market," Barry says. "Then [in the 1980s] things slowed down, and some of the manufacturers disappeared. The craft remained solid, but not growing at a high speed."

Jane Patrick adds, "In the 1970s, women weavers were supercreative, doing amazing work. Then many women went to work and didn't have as much time." A former editor of *Handwoven* (see page 26), Jane has also served as Schacht's creative director and Barry's business partner for 25 years. Since 1981, she has also been Barry's wife.

As more and more weaving shops opened around the country, Barry noticed that many manufacturers weren't changing their business models to accommodate a regular wholesale-retail relationship. At a time when loom companies gave very small discounts to their dealers, he decided to give a wholesale discount of 40 percent—enough so that a dealer could maintain a business, develop a customer base, and survive. Over time, the rest of the industry has also shifted to giving a significant discount margin. Cultivating a strong network of dealers worldwide contributed to the teaching and expanding of the crafts—the keys to a vibrant market, according to Jane and Barry.

That cyclical trend, when interest in weaving takes hold for some time and then slows down, is par for the course, Barry says. For his part, Schacht has always focused on creativity in product design and improvement, marketing the company's products, and establishing solid relationships with dealers.

One major shift has been the rise of the rigid-heddle loom, which began in the 1980s but popped up everywhere after 2010. "The rigid heddle was really Jane's push," Barry says. When Jane was editor, *Handwoven* frequently offered rigid-heddle projects that positioned it as a legitimate weaving tool. Because the rigid-heddle loom was less expensive and easier to learn, it offered weavers another entry point and gave knitting shops a new way to market their yarn. And so began the transition from "starter loom" to a loom that lasts a lifetime.

And that's another example of Jane's weaving savvy and Barry's mechanical curiosity working together. "You had



Barry's first loom (can you believe it?).

to get into plastic injection molded parts," Barry says explaining, "Wood was abrasive to yarn." A number of Schacht components, including rigid-heddle pieces, storage bobbins, and even drive wheels for some of their spinning wheels, rely on custom-molded plastic parts produced in the United States.

"There really is

something in how things evolve. We've always done that little extra to make them user-friendly, feature-ful," Barry says. The company's emphasis has been on change and improvement that reflects the needs of the weaver. "It's not hyper-intentional," he adds. "[It's] very intuitive. Trends have just appeared." The company has added new products thoughtfully. Today's Baby Wolf includes innovations that weren't available when the loom was introduced in 1982, but the original loom is still supported. (You can't say that about your Commodore 64 computer, which was first sold the same year.)

"As always, Schacht is evolving," reflects Barry. "Retail is changing, there are many more ways to learn to weave or spin, and trends, like the current wall hanging craze,



Left to right: Michael Yaeger, Schacht's CEO; Barry; and Matt Webber, industrial designer, discuss a new product design.

always influence the direction of product development. It keeps things interesting,"

For the moment, Jane is focused on planning Schacht's Fab 50 Celebration, which will be held September 20, 2019, at the Schacht Spindle factory in Boulder, Colorado. "It's going to be a grand celebration of the community of weavers and spinners we are so proud to be a part of," she says. "We will honor some important people who have made significant contributions to the field over the past 50 years. It's going to be a blast."

For more information on Schacht's 50th anniversary celebration, visit www.schachtspindle.com. ➡

EVOLUTION IN PRINT

In the late 1970s, Barry Schacht, Linda Ligon, and Halcyon Blake of Halcyon Yarn (then located in Colorado) were discussing the state of the weaving community. Linda's *Interweave* magazine had recently spun off *Spin Off*, and the three were discussing what direction *Interweave* would take. There was controversy around the idea of offering projects in a weaving magazine. Weavers are independent thinkers, and many pride themselves in designing a project from start to finish.

Still, Barry thought, offering patterns and projects would help weavers build their skills, inspiring them to further creativity. At a time when many weavers were also joining the workforce, offering some basic info such as sett and yarn choice could help a weaver get started more quickly and offer inspiration. Within a year, *Handwoven* experienced tremendous growth.

GOODS

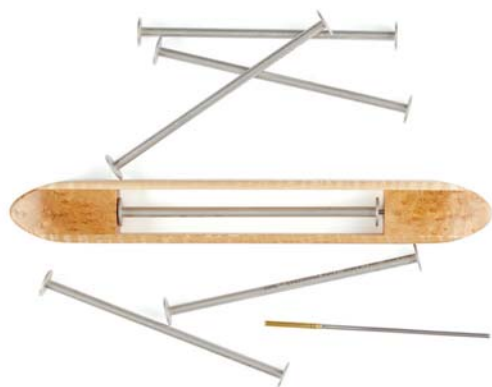
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Bobbin Winder for Your Drill

Many a weaver has turned to the trusty power drill when faced with winding a bobbin without a bobbin winder. Those who try this hack know it's not always easy to get a tight and consistently wound bobbin using a drill. Thanks to the new Bobbin Winder attachment for power drills from KCL Woods, your drill might become your favorite bobbin winder. These steel and brass rods slide easily into hand drills and can hold either 4" or 6" KCL metal bobbins. (Shuttle and bobbins not included.)

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Organic Cotton/Baby Alpaca Blend

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The warped loom folds flat, so you can easily take it to class or on holidays. A swinging beater is attached by a U-shaped steel bracket to the frame, ensuring a parallel motion. Erica is made of unlacquered beech and laminated birch. It comes with built-in raddle, stainless steel reed (40/10), 200 Texsolv heddles (150 mm), stainless steel lease- and tie-up bars and warp strips.

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SINCE 1974

THE WEAVING HALL OF FAME

SHERRIE AMADA MILLER

LAST YEAR, WHEN MY HUSBAND WAS INDUCTED into the New Jersey Softball Hall of Fame, I started thinking about the Hall of Fame as a concept. Granting membership is a way to honor the elite few, the extraordinary athletes, musicians, and other professionals whose achievements are remarkable. As I thought more about this, I asked myself, why not open the doors of a Hall of Fame for those achievements that are often overlooked? My thoughts immediately turned to weaving. How about a Weaving Hall of Fame?

Weaving is such an ancient, timeless craft that selecting nominees needs a different approach. Some of our greatest textile achievers are anonymous, lost in the thousands of years of weaving that stretch back beyond recorded history. We can't research their biographies.

As the self-appointed Director of the Weaving Hall of Fame, I nominate those innovators who pushed weaving past the status quo of their time. Back in prehistory, there must have been a first someone who saw beyond the over and under of plain weave. It may have even been a radical idea to go over and under multiple warp ends for each pick.

THE GREAT UNKNOWNNS

My first nominee is the unknown person who gave us twill. If I had been a weaver in the dusty past, would I have thought of weaving twill? Probably not. Heck, I'm sure I wouldn't even have thought up a multishaft loom. Speaking of, while there have been many versions of looms over the ages, I want to thank, and nominate, the unknown person who gave us the multishaft loom. A four-shaft loom is modest by today's standards, but our early New Stone Age weaving ancestors would have been awestruck by this invention.

Next up is the weaver who invented doublewidth weaving. When I take my folded 30-inch piece of weaving off the loom and open it to its full 60-inch width, it always feels as if a weaving miracle has occurred. Even after a lifetime at the



MARK HILL

loom, I never would have come up with the notion of doublewidth weaving. I salute the weaver who figured out how to push past the limitation of a loom's width.

Whoever came up with the idea of the floating selvedge also belongs in my Weaving Hall of Fame. Like many brilliant ideas, the concept is simple yet so effective. As a beginning weaver, I thought I was doing something wrong when the selvedge warp ends didn't catch. I'm reserving a place for the person who figured out how to keep our selvedges tidy.

I started with this initial selection of innovators out of gratitude. Without their ingenuity, I might still be tediously picking my way over and under across each row. I might actually hate weaving. Each new way of manipulating thread formed the foundation of our modern weaving world. It is on this foundation built by those nameless ancestral fiber pioneers that our modern trailblazers have continued pushing the "weaving envelope."

It's time we honored Marguerite Porter Davison with a place in the Weaving Hall of Fame.

MODERN ALLSTARS

Our modern nominees are no longer nameless weavers. They are part of our weaving infrastructure and have become household names for many of us. A weaving library would not be complete without their books.

It's time we honored Marguerite Porter Davison with a place in the Weaving Hall of Fame. Davison self-published *A Handweaver's Pattern Book* in 1944. To weavers, it is also known as the

Have you ever gotten lost during an instructor's explanation of a weaving draft?

“Green and Yellow Book,” and it is a treasury of almost 400 four-shaft weaving drafts. Through her research, Davison discovered and preserved drafts for long-forgotten fabrics.

According to Amazon, Deborah Chandler's book *Learning to Weave* has sold more than 150,000 copies, one of which was mine. The book starts with the assumption that the reader knows absolutely nothing about weaving. Deborah's friendly style of writing, along with clear drawings and excellent photos, makes warping and weaving an understandable process. She breaks processes down to simple components that make it possible to learn to weave without an actual teacher, class, or YouTube video. She was also a founding member of Weave a Real Peace (WARP). In 1999, she moved to Guatemala and became the director of Mayan Hands, a fair-trade organization providing a way for Mayan women weavers to earn a living through their weaving. Welcome, Deborah, into the Weaving Hall of Fame.

Have you ever gotten lost during an instructor's explanation of a weaving draft? I have, and I don't think I'm alone. I have heard that my next nominee, Carol Strickler, could simply look at a draft and see a mistake, the perfect skill for her stint as *Handwoven* technical editor. Many personal weaving libraries include her book *A Weaver's Book of 8-Shaft Patterns*. To explore the possibilities for using different weave structures, 266 weavers wove samples and sent in drafts for her book. If you need inspiration, you'll always find it here.

My guild tried to appoint a “Weaving Wizard” at each meeting to answer questions from new weavers. No one ever wanted this title. Even experienced weavers felt insecure about their knowledge. If Madelyn van der Hoogt had been a member of the guild, we wouldn't have had this problem. She is the world's Weaving Wizard. As former editor of *Prairie Wool Companion*, *Weaver's*, and *Handwoven* (see pages 4 and 26), she has long been a star in our weaving universe. We read her magazine articles, watch her videos, buy her books, and attend her weaving school, all in the quest to acquire her knowledge. This may take some of us a few lifetimes. Congratulations, Madelyn!

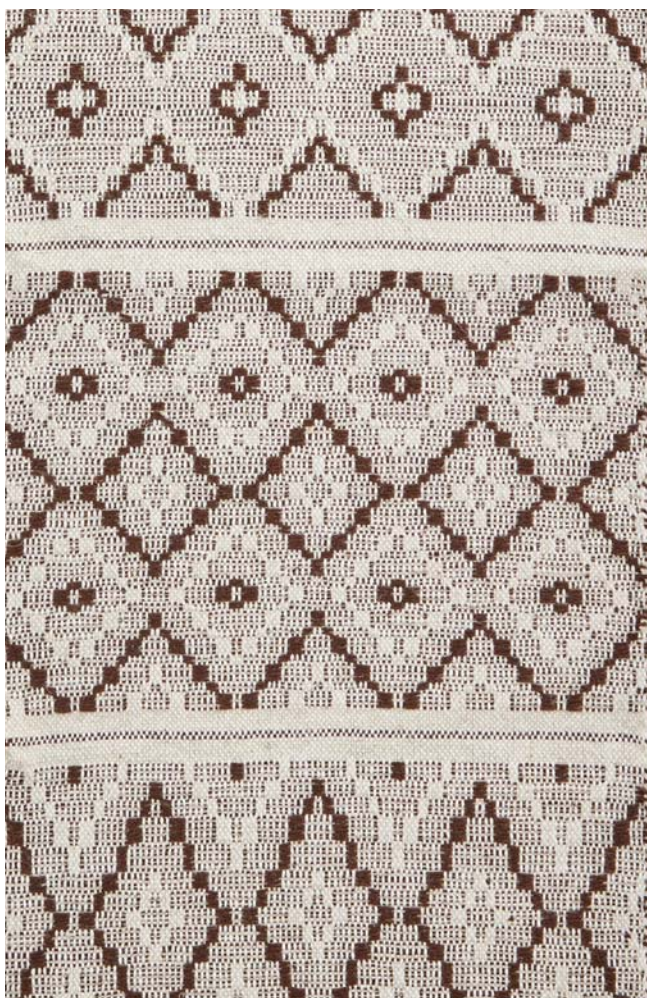
Our last nominee has done the impossible. For modern American handweavers, weaving and sewing have not always been the best of friends. Daryl Lancaster changed that. She has crisscrossed the country offering workshops in garment construction. Her “Daryl” jacket, made from a custom-fitted pattern, hangs in many of our closets. She is there to support us with workshops, webinars, and monographs on sewing

with handwoven cloth, and inspires us with her own wearable art. Through her keynote speeches, workshops, personal awards, and published work (see page 18), many of us feel as if we know her. I think we can agree that she belongs in the Weaving Hall of Fame.

Already I can hear my fellow weavers loudly offering their own suggestions for our hallowed hall. Yes, there are many more who deserve this honor, but I have chosen these nominees for a reason. Their contributions to my personal weaving world are as much a part of my weaving as the fiber I use. So, as I officially induct them into my Weaving Hall of Fame, I want to personally thank each one for helping me discover the joy of this ancient craft. 

RESOURCES:

- ♦ Chandler, Deborah. *Learning to Weave*. Loveland, Colorado: Interweave Press, 1995.
- ♦ Davison, Marguerite Porter. *A Handweaver's Pattern Book*. Swarthmore, Pennsylvania: Marguerite P. Davison, 1944.
- ♦ Strickler, Carol. *A Weaver's Book of 8-Shaft Patterns*. Loveland, Colorado: Interweave Press, 1991.



Detail from original samples from *A Weaver's Book of 8-Shaft Patterns*. Woven by Karen Wiley.

PHOTO BY MATT GRAVES

Get Ready to Dive into **Doubleweave**



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WEAVE A MEMORY

BY DARYL LANCASTER

I STUDIED THE THEO MOORMAN inlay technique when I was in art school in the 1970s. *Weaving as an Art Form* was one of the first books I invested in as a poor college student, and it has remained on my shelf as inspiration for 40 years. The Theo Moorman inlay technique is quite simple, really: a plain-weave cloth woven as background supports a weft material of any type held down with fine tie-down threads. Unlike in tapestry, the decorative weft material is not visible on the back of the finished cloth; rather, it floats on the surface.

By using images printed onto fabric and then sliced into strips as the decorative weft, old family photos can become heirloom artworks. Scanning old images is fairly simple—I've found that a flatbed scanner works well. The key is to scan images at as high a resolution as you can. This way, you will have more data to manipulate, especially if you want the image enlarged.

For enlarging and editing, I use Photoshop Elements, a relatively inexpensive photo-editing software. With it, I can



This 16" square image titled *Big Sister* was woven with silk strips printed with an inkjet printer. Ground cloth is cotton with polyester sewing thread for the tie downs.



Side-by-side silk images, this diptych titled *Margaret* can also be woven using the Theo Moorman inlay technique. The ground cloth is cotton and the tie downs are 20/2 rayon.

manipulate the image, crop, adjust lighting, and use the cloning tool to clean up dust, tears, and discolorations of old photos. There are also tools for improving the quality of images; you can even add a sepia tone when a family photo has been poorly copied and lost its aged quality. Filters can be added as well, creating a more pleasing image that will reproduce well in cloth.

Dharma Trading Company sells cloth that is treated to hold onto printer ink and has a paper backing to act as a carrier through a printer. It is available in a half dozen different silk fabrics as well as a great selection of cottons. The fabric sheets are 8½ by 11 inches and designed to safely travel through all inkjet printers. In addition, Dharma sells 8½-inch wide treated habotai silk and cotton poplin percale on 10-foot rolls. These come in handy when making large reproductions: an enlarged image can be divided horizontally into sections and then printed sideways.

Once the image is printed, I tear off the paper backing by scoring and gently peeling it from the cloth. I then use a rotary cutter to cut the image into strips as I need them, making the width of each strip equal to about five picks of background weft.

The ground warp and weft should be 10/2 cotton or finer. I've sett 10/2 cotton at 24 ends per inch (epi) and have also sett 14/2 linen at 30 epi. The tie-down threads should be strong and thin—sewing thread works well. You can match the tie-down threads to the ground cloth or to the predominant color of the image.

You only need four shafts for this technique. As shown in the draft (Figure 1), the ground threads are threaded on shafts 1 and 2 and the tie-down threads on shafts 3 and 4. There are two background threads for each tie-down thread.



Try using silk habotai on 10-foot rolls, and print an enlarged image in horizontal sections.

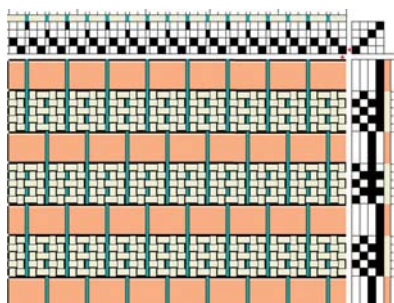


Figure 1. Draft

Choose the sett based on the background threads; the tie-down threads just go along for the ride and do not influence the structure or the sett.

Begin with a plain-weave header using shafts 1-3 and 2-4. Once the header or border is established, hold one of the tie-down shafts up while weaving plain weave for five picks. The other tie-down shaft will weave with the background. Cut a strip the depth of five picks of ground cloth and slip it under the raised tie-down threads, gently tapping it into place over the ground cloth with the beater. Repeat the sequence, raising the opposite shaft of tie-down threads. Be careful to minimize draw-in, as it can distort the image. I always beat on an open shed, and in large pieces, a temple is useful.

A neutral ground cloth and tie-down threads allow just about any image to be woven quickly. I keep a small table loom set up for quick gifts for special occasions. At a recent conference workshop, participants brought in special photos from their own lives: long-deceased relatives, pets, grandchildren, special vacations, and just really beautiful images. It was lovely and inspirational to watch them weave memories important to them. ➡

DARYL LANCASTER, a handweaver and fiber artist known for her handwoven garments, has been sewing for more than 50 years. She gives lectures and workshops all over the United States. Daryl maintains a blog at www.weaversew.com/wordblog.



Weave five picks of ground tabby while keeping one shaft of tie-down threads in a raised position.



Cut a strip of printed silk or cotton the depth of about five picks of ground cloth. Slip the strip under the raised tie-down threads, being careful not to twist or invert.



Slide the strip into place along the previously placed strip and tap into place with the beater.

notes from the fell

SOME THOUGHTS ABOUT BORDERS

BY TOM KNISELY

THE OTHER DAY, I TOOK A GOOD LONG LOOK at a carpet that's been on my floor for ages. I love the pattern and design, but over the years, I have gotten comfortable walking on it without noticing its beauty. On this day, I took a moment to really admire the colors and fall in love with it all over again. For the first time, I noticed the rug's border. The border pattern's colors and proportions complement the center field beautifully. I am embarrassed to share that this was never apparent to me before, and it made me think about borders on textiles.

Not everything we weave requires a border—for example, woven yardage for a garment will not benefit from a woven border. So when is it a good idea to thread and weave a border on a project, and what is the purpose of that border? I thought about it for a moment and decided that borders on weaving are much like a frame on a painting. A border creates a boundary to draw your eye to the center of the piece where the pattern is carefully designed and woven. It seems to me that if a piece is to be viewed straight on and in its entirety, a border is often a necessary part of the design.

Scarves, shawls, throws, and kitchen towels can all slip under the border radar. They either drape around a person's neck or shoulders or hang on the handle of the kitchen drawer. A carefully planned border might be wasted on a scarf or towel because it will be hidden in the folds.

Rugs, blankets, placemats, and table runners, on the other hand, are all examples of textiles that are viewed straight on and could use a border framing them. Of course, in my mind, the epitome of the perfect border-worthy textile is the coverlet. During the eighteenth and nineteenth centuries, handwoven coverlets took on special prominence in the home and were proudly displayed on the bed. When the bed was made, the coverlet's borders hung down over the bed frame and could be viewed on three sides. The top of the coverlet was tucked around the pillows and sometimes a bolster. Because the top would be hidden, coverlets typically had borders on just three sides,



PHOTO COURTESY OF TOM KNISELY

This coverlet has a border on four sides and fringe on three. The fringed sides were designed so they'd hang over the sides and foot of the bed.

rarely four. Sometimes, not only did these coverlets have distinct borders woven into them, but they also featured fancy fringes that were handwoven and sewn onto the edge—those textiles were meant to be showstoppers! Four-shaft overshot coverlets often had a simple twill border, while Jacquard-woven coverlets had carefully planned borders depicting motifs such as pine trees. I know of one professional weaver who offered his customers four different border options. It was a simple matter to change out the punch cards that wove the border patterns.

Looking at the overshot patterns of Bertha Gray Hayes and Marguerite P. Davison, it's clear that they, too, loved coverlets. In the 1920s and 1930s, when these ladies were weaving, overshot coverlets were clearly out of fashion, yet their love for the patterns pushed them to look at the drafts and reduce the overall size of the patterns to re-create them in miniature. This made the patterns more attractive and suitable for smaller items such as table runners, pillows, and placemats, the new trend for setting the table with individual place settings.

When you go to the classic books by Hayes and Davison, there are numerous pattern drafts to choose from but no suggestions for borders. Oh, how I wish these famous authors had taken time and included information on adding border threadings to their collections of patterns! Many unknowing weavers simply thread these pattern drafts from selvedge to selvedge without adding a border that would keep the patterns from running off the edge of the piece.

One of the easiest border threadings that you can add to many drafts is a straight-draw twill threading, but a point-twill or rosepath border can be lovely and complement your

Example of a simple twill draft with borders in both the threading and the treadling.

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My Father's Daughter: Rug to Runners

SARA BIXLER

INSPIRATION IS A FUNNY THING. We've all experienced it in one way or another. For me, some moments of inspiration are clear as day in my memory, like the first time I walked into a gallery and stood in front of a Seurat . . . all those tiny dots! Other sources of inspiration seem to have snuck into my subconscious and created longer-lasting impact, such as growing up in a home where weaving was the central focus for my father, Tom Knisely. Weaving inspiration was not lacking in our house, and of course, some rubbed off on me, but sadly, not his passion for rugs. Don't get me wrong; I'm a woman who finds the beauty in utilitarian objects, but rugs often lack the pizzazz I crave as a maker.

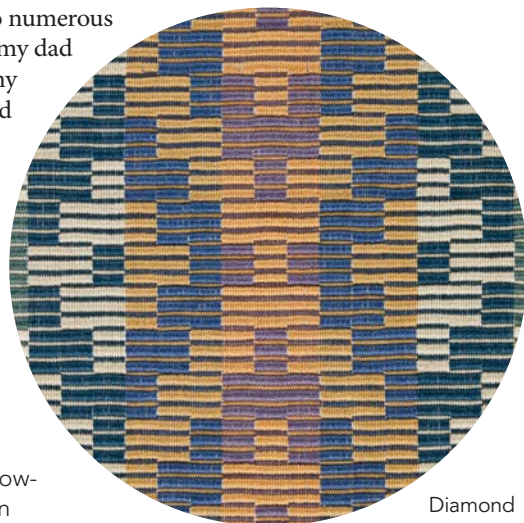
In 2006, I was finishing up my fine arts degree. During one of my routine check-ins with home, I shared with my father that I was spending the weekend researching for a new project to cap off my semester of weaving. Feeling uninspired, I asked if he had any suggestions to help me narrow down my research to, at the very least, a weave structure I had never tried. Fortunately for me, he had just finished writing a project article for *Handwoven* on rep weave and was eager to share. As I said, I was never really crazy about the rugs I saw passing through our living room, but this one was different. It was bold with intense and concentrated colors . . . and I loved it! My dad did what most parents would do during our 30-minute call; he gave me the down and dirty, the best of what I needed to know about the structure and its characteristics, and then sent me on my way to create a fairly average first project in rep weave.

My instructor loved the rep weave piece I wove. Crude though it may have been with its simple blocks in black and white, it planted a seed for me. Rep weave from that moment became one of my favorite weave structures and one I have returned to numerous times. That rug woven by my dad 13 years ago now lives at my weaving school. I am elated to have an opportunity to reimagine his rug in my own voice.

RESOURCES

- ♦ Knisely, Tom. "Getting Started with Warp Rep." *Handwoven*, January/February 2006, 56–58.

1 Wind a warp of 504 ends $3\frac{1}{4}$ yd long following the warp color order in Figure 1. Warp the loom using your preferred method following the draft in Figure 2. Centering for a weaving width of $12\frac{6}{10}$ ", sley 4 per dent in a 10-dent reed.



Diamond

STRUCTURE

Rep weave.

EQUIPMENT

4-shaft loom, 13" weaving width; 10-dent reed; 1 ski shuttle; 1 boat shuttle; 1 bobbin.

YARNS

Warp: 5/2 pearl cotton (100% cotton; 2,100 yd/lb; UKI), #79 Natural, 312 yd; #98 Mountain, 156 yd; #140 Safari, #43 Beige, #75 Cobalt Blue, and #147 Quarry, 234 yd each; #89 California Gold and #119 Hummingbird, 117 yd each.

Weft: Heavy: 8/16 mop cotton (100% cotton; 420 yd/lb; Maurice Brassard), #415 Pale Gris (used doubled), 190 yd.

Fine: 5/2 pearl cotton, #79 Natural, 225 yd.

WARP LENGTH

504 ends $3\frac{1}{4}$ yd (allows 10" for take up, 25" for loom waste).

SETTS

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

Weft: 7 ppi in the runner body; 12 ppi in hems using only thin weft.

DIMENSIONS

Width in the reed: $12\frac{6}{10}$ ".

Woven length: (measured under tension on the loom) 82".

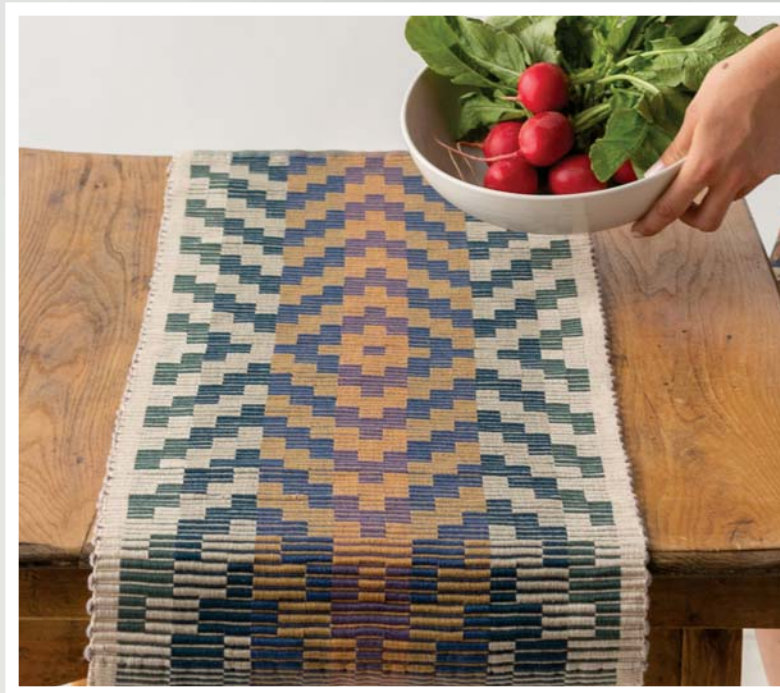
Finished size: (after wet-finishing and hemming)

2 runners: diamond runner, $12\frac{1}{2}$ " x 37"; chevron runner, $12\frac{1}{2}$ " x $34\frac{1}{2}$ ".



Chevron

2 Wind a bobbin with the 5/2 pearl cotton in Natural and a rug shuttle with 2 strands of mop cotton held together as one. Spread your warp with scrap yarn.



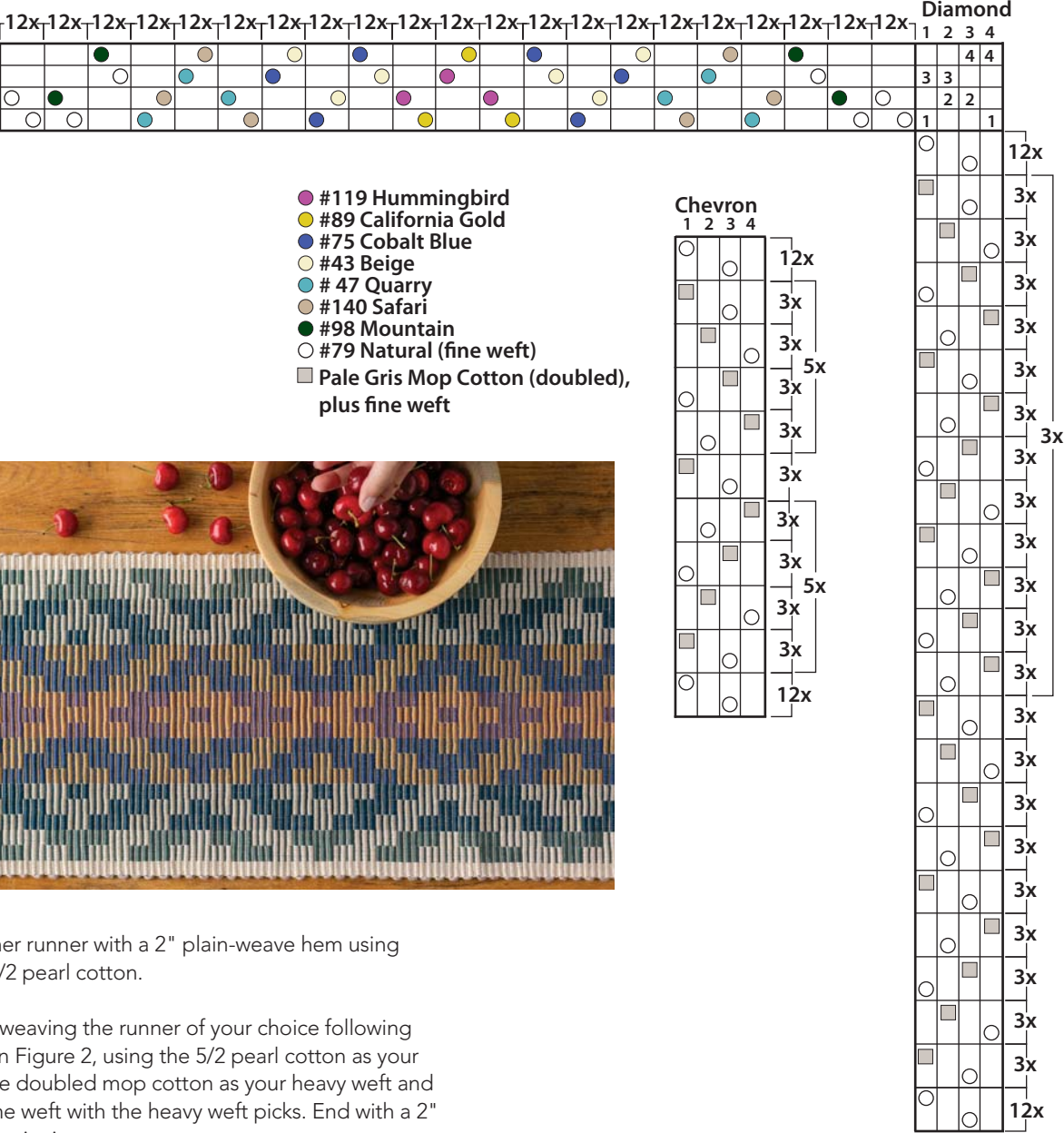
Heddle count

Shaft 4	108
Shaft 3	108
Shaft 2	144
Shaft 1	144
Total	504

1. Warp color order

	24x	36x	36x	36x	36x	24x	
36				1			#119 Hummingbird
36				1			#89 California Gold
72			1		1		#75 Cobalt Blue
72				1			#43 Beige
72		1			1		#147 Quarry
72			1			1	#140 Safari
48	1					1	#98 Mountain
96	24	1				1	24 #79 Natural
504 ends total							

2. Draft



- 3 Begin either runner with a 2" plain-weave hem using only the 5/2 pearl cotton.
- 4 Continue weaving the runner of your choice following the draft in Figure 2, using the 5/2 pearl cotton as your fine weft and the doubled mop cotton as your heavy weft and including the fine weft with the heavy weft picks. End with a 2" hem as at the beginning.
- 5 Weave 2 picks of scrap yarn and start the second runner. When the second runner is complete, weave a few picks of scrap yarn to protect the weft and remove the fabric from the loom.
- 6 Fold the hem allowance over, then over again. Press and hand- or machine-stitch in place.

- 7 Wash by hand in warm water using gentle detergent. Remove excess water by rolling in a terry-cloth towel. Hang to dry over a shower rod.

SARA BIXLER is the owner and resident instructor of Red Stone Glen Fiber Arts Center. She has been teaching for nearly 10 years and prides herself on having a broad knowledge spectrum that she attributes to her fine arts and crafts degree.

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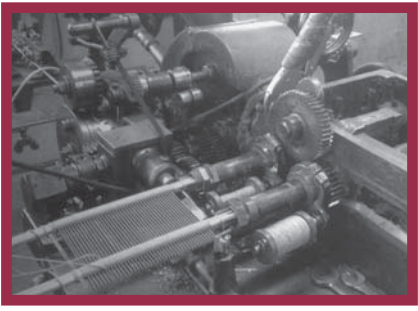
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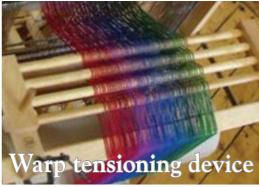
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A FINE SETT OF EDITORS

BY SUSAN E. HORTON

I'VE READ THAT YOU SHOULD DO SOMETHING that scares you every day. I'm not sure about that, but I can tell you that, for me, becoming the editor of *Handwoven* on the heels of five women that I consider to be extraordinary weavers and writers was intimidating. I recently asked all of them the same two questions:

1. What issue or project during your tenure stands out in your mind and why?
2. What have you been doing since, or what are you doing now?

Photo by Joe Coca



LINDA LIGON, FOUNDER AND EDITOR
1979–1985

My favorite issue is the very first issue—September 1979. There had never been a project magazine for weavers, and it wasn't yet clear that it was a good idea. Somehow, I thought we had to have fifty projects in the issue, or people would feel cheated. Fifty! I made at least eight or ten projects myself for that issue, and my favorite is a little silk purse with a single blooming leaf overshot motif on it. On the other end of the scale was the poncho that I finger wove out of fat lopi yarn in natural shades, because we needed some no-loom projects. You know, something for everyone.



What I loved about being editor (and publisher) was that I could do anything I wanted to. I could just dream up stuff, visualize whole issues, and somehow make it happen. Of course, I made a lot of missteps and messes. But I didn't fire myself.

Since those first two or three years, after which Jane Patrick took over and took the magazine to new levels of excellence, I continued to dream up new magazines (*The Herb Companion* was a favorite of mine), publish books, and make opportunities for other people to dream up their own magazines and books. An enormous roster of hugely talented people have the credit for taking *Handwoven*, and the whole company, forward in new and interesting ways.

After leaving Interweave once and for all in about 2012, I've been publishing books under the Thrums Books imprint. They're all focused on indigenous textiles and the people who make them. I can't think of anything I'd rather be doing.

JANE PATRICK, EDITOR
1985–1992

This question is like asking a parent to name their favorite child! I especially loved the themed issues because I enjoyed digging into a subject. I learned so much. My most rewarding and challenging book project was *A Weaver's Book of 8-Shaft Patterns* edited by Carol Strickler. The subtitle "From the Friends of *Handwoven*" tells it all: 266 participants as well as its capable editor made this book a reality.

I left Interweave to stay home with my young child. This lasted a couple of years until my husband, Barry

Schacht, asked if I would help out temporarily at Schacht Spindle. I'm still here twenty-five years later. I have authored books and videos published by Interweave, as well as taught weaving workshops at shops, guilds, and conferences.

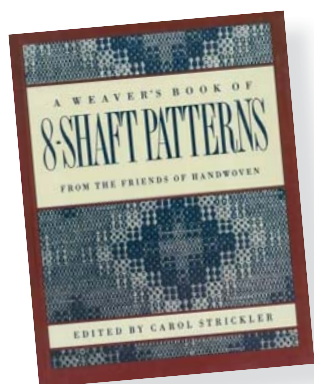


Photo by Michael Lichter



JEAN SCORGIE, EDITOR
1992–1999

The March/April 1995 issue contained several wonderful projects related to one of my primary weaving loves—handwoven clothing. From bias-cut tops and kimono-inspired jackets to an easy-to-sew jacket that fits any body, the projects and articles cover several ways to use weave structures creatively to design beautiful clothing fabrics.

After leaving *Interweave*, I continued my interest in teaching handweaving by designing and publishing a periodical for beginning and intermediate weavers that I named *Weaver's Craft*. I wanted to present weave structures and techniques through projects

designed for hands-on learning while making useful textiles that could be part of everyday living and also given as gifts. The most popular projects for learning new techniques became towels—gifts that can be given again and again. Now, after nineteen years, I'm still finding new ideas to explore.



MADELYN VAN DER HOOGT, EDITOR
1999–2012

The issue that stands out most in my mind is the notorious Pet Issue, September/October 2006. I maintain that the biggest problem was the cover model more than the issue content.

I am currently holding beginning and intermediate classes at The Weavers' School and working on *The Complete Book of Weaving* (a working title that is worrisome since there really can't be a really Complete Book of Weaving, but I'd like to get as close as one can in a single volume).



ANITA OSTERHAUG, EDITOR
2012–2017

My passion is traditional textiles, so the most memorable projects for me were the ethnic and ethnic-inspired projects featured in the March/April issues: Scharine Kirchoff's family heritage of *bashofu* weaving from Japan, Susan Foulkes's vibrant Sámi bandweaving, and Jennifer Moore's amazing doubleweave inspired by Peruvian scaffold weaving. I looked forward to every March/April issue, filled with projects inspired by weaving around the world.

Since *Handwoven*, I've been running my own technology marketing business and enjoying more time with kids, grandkids, and looms. I'm finally getting to explore my own "what ifs" that piled up while I was busy editing other weavers' weaving.



SUSAN E. HORTON, EDITOR
2017–?

I've noticed that in many interviews, the interviewee is asked whom they would like to have dinner with. Myself, I've fantasized about joining these five women at a round table for a great meal with a few bottles of good red wine. I'm sure there would be many stories to tell, quite a few laughs, and tales of classic moments, such as the time I realized when we got copies from the printer that I'd forgotten to put the issue date on the cover. Despite those moments, or maybe because of those moments, being editor of *Handwoven* has been one of the best experiences of my life. 



A Clever Red Ruana for Linda

DOROTHY TUTHILL

ONE OF MY FAVORITE TREATS, especially on a long winter's evening, is to browse through old—let's call them classic—*Handwoven* magazines. I'm fortunate to have many. In one of those issues (not so old, 2009), Linda Ligon offered a red and purple ruana as a blank canvas for embellishment. Well, I love red and purple, and Linda's touches of gold and turquoise were wonderful—so inspiring! Nine years after her offering, I took up Linda's challenge.

For me, this was the perfect opportunity to empty a drawer or two of yarns to use as warp. I chose pretty much any reddish yarn that could be sett at 12 ends per inch, meaning pinks, reds (including brick reds), and purples. Following Linda's lead, I made the selvages gold. I wound as many warp lengths as each skein would give until I had 300 total. I laid them all out on the front beam of the loom and sleyed them through the reed so that the colors flowed, pinkest at one side, purplest at the other.

I threaded the warp in extended twill, but as soon as I started weaving, it was obvious that this was a poor choice—the floats were much too long and the fabric was flimsy. I alternated twill sheds with plain-weave sheds to get a fabric with sufficient hand and drape for my purpose. My weft was a fuzzy yarn that I'd had for who-knows-how-long, but any yarn that would weave at 12 picks per inch would do.

Linda's ruana had a nice knitted binding on the neck, but I'd rather weave than knit, so I wove a narrow band on my rigid-heddle loom (though any loom would do) using turquoise and green. I seamed the back of the ruana with gold, attached the turquoise band, and added an assortment of twisted and wrapped cords and Bolivian pom-poms (see Resources) until my need for color was met. I especially liked the way Linda trimmed the knotted fringe of her ruana to make little balls, and I did the same, except at the corners where I added pom-poms and left the fringe as tassels.

Winters can be long here in Wyoming, but my (and Linda's) bright red ruana makes me smile on even the coldest day.

RESOURCES

- ♦ Baizerman, Suzanne, and Karen Searle. *Finishes in the Ethnic Tradition*. St. Paul, Minnesota: Dos Tejedoras Fiber Arts Publications, 1987.
- ♦ Ligon, Linda. "Log-Cabin Ruana." *Handwoven*, January/February 2009, 48–50.
- ♦ McEneely, Naomi. *Interweave's Compendium of Finishing Techniques*. Loveland, Colorado: Interweave, 2003. eBook.

STRUCTURE

Twill.

EQUIPMENT

4-shaft loom, 25" weaving width; 12-dent reed; 1 shuttle.

YARNS

Warp: Sportweight wool yarns, including but not restricted to Rauma Finullgarn (1,724 yd/lb), Brown Sheep Nature Spun Sport (1,660 yd/lb), and Brooklyn Tweed Loft (2,470 yd/lb), totaling 1,950 yd.

Weft: Sportweight fuzzy yarn, red, 1,686 yd. **Note:** Yarns with texture such as blends of wool and mohair or acrylic are recommended.

Narrow band: Rauma Finullgarn, #4605 Medium Marine Blue, 50 yd; #493 Pale Apple Green, 7 yd.

Pom-poms: Rauma Finullgarn in several colors.

WARP LENGTH

300 ends 6½ yd long (allows 10" for take-up, 40" for loom waste; loom waste includes fringe between pieces and fringe on ends).

SETTS

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

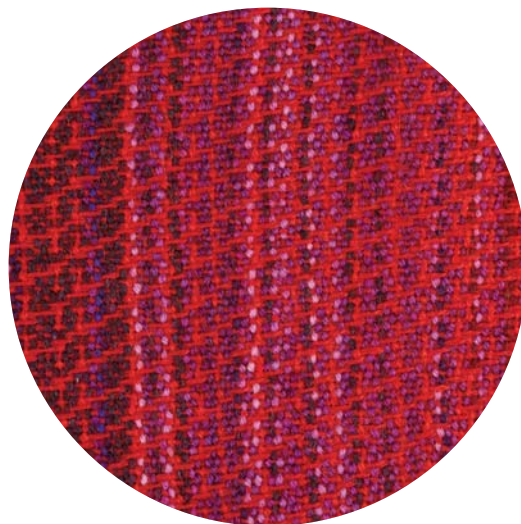
Weft: 12 ppi.

DIMENSIONS

Width in reed: 25".

Woven length: (measured under tension on the loom) 184".

Finished size: (after washing and assembly) 1 ruana, about 76½" x 48".

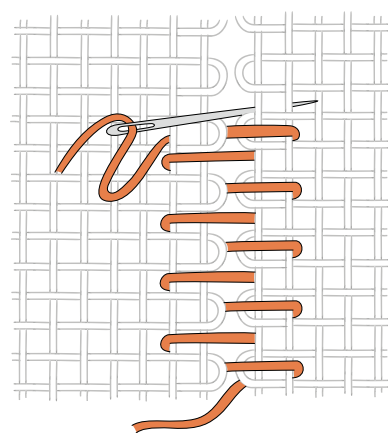




1. Draft

25x						1	2	3	4	5	6
4	4	4				4			4	4	
	3	3	3			3		3	3		
2			2	2			2	2			2
1	1				1	1	1	1			
						plain weave					
Heddle count											
Shaft 4						75					
Shaft 3						75					
Shaft 2						75					
Shaft 1						75					
Total						300					

2. Figure-eight stitch



3. Band drafts

Inkle loom

heddled	■	■	■	■	■	■	■	■	■	■	■
open	■	■	■	■	■	■	■	■	■	■	■

Rigid-heddle or multishaft loom

■	■	■	■	■	■	■	■	■	■	■	■	2
■	■	■	■	■	■	■	■	■	■	■	■	1
■	■	■	■	■	■	■	■	■	■	■	■	/

■ Medium Marine Blue
■ Pale Apple Green

1 Wind 300 ends 6½ yd long, using yarns that can be sett at 12 epi. Sampling is recommended. If you are using multiple yarn types, make a separate warp chain for each yarn. For this project, Dorothy recommends warping front to back, so that you can arrange your many colors as you sley the reed. Use light tension on the yarns as you wind them as knitting yarns can stretch.

2 Centering for a width of 25", sley the ends 1 per dent in a 12-dent reed in the color order of your choice. Dorothy arranged her colors from pink through red to purple, with borders of yellow (as per Linda's ruana). Avoid distinct wide stripes; blending the warp bundles not only makes the color flow, but reduces the "seersucker" effect of varying shrinkage rates among different yarns.



3 Thread according to the draft in Figure 1 and tie onto the warp beam. Wind the warp gently, especially if you are using softly spun knitting yarns.

4 Spread the warp using scrap yarn and plain-weave sheds (treadles 1 and 6), allowing at least 6" of unwoven warp for fringe. Using a fuzzy weft similar in grist to the warp, weave 92" following the draft in Figure 1. Weave 12" using scrap yarn or cardboard spacers for fringe, then weave another 92" piece.

5 Weave several picks of scrap yarn to protect the weft. Remove fabric from loom, allowing at least 6" of warp for fringe at both ends. Cut the pieces apart, leaving 6" on each piece for fringe. Tie bundles of 10 ends with overhand knots at both ends of each piece.

6 Place the two pieces side by side, lining up the bottoms. Use the figure-eight stitch (see Figure 2) and matching yarn to stitch the pieces together at the center back for about 46".

7 Handwash or machine wash on gentle cycle with cool water and mild detergent. Rinse in cool water and line-dry.

DECORATIVE BAND AND EMBELLISHMENT

1 Wind 9 ends 3½ yd long for a plain-weave band following the draft in Figure 3. With blue, weave a warp-faced band ¼" wide and about 100" long. This band can be woven on an inkle loom, rigid-heddle loom, or multishaft loom.

2 Fold the narrow band in half lengthwise. Place the mid-point about 10" from the bottom of the back seam. Pin the two halves of the band on either side of the back seam, leaving a loop of 2" at the bottom and about 1" between them. Handsew along both edges of the bands.

3 At the neck opening, cross the bands and continue to sew them along the front opening for about 12". Leave 6" of unsewn band on each side to finish as you desire. Dorothy wrapped the bands with yarn and left fringe.

4 Trim and embellish the fringe and back loop of the decorative band as desired. Dorothy added Bolivian pom-poms and tassels to the fringe and pom-poms and twisted cords to the back loop. 

DOROTHY TUTHILL is a biologist who lives and weaves outside of Laramie, Wyoming. She is the weaving teacher at her LYS, Cowgirl Yarn.

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Jane's Town Tote

CONSTANCE HALL

MY STASH OF HANDWOVEN MAGAZINES is one of my most valued weaving resources. The diverse articles and projects provide inspiration for my own projects, but more importantly, the writers—weavers who were working ten, twenty, or thirty years ago—speak to me across the years, sharing their thoughts and plans and their own weaving inspirations. Their words bridge the generations of weavers and humble this fumbling weaver with their awesome skills. Many times, I read an article and think, “That’s wonderful, but nothing I will ever be interested in weaving.” Years later, I will pick up that issue again and find myself taken with the exact technique I dismissed before. I am ready for it now.

One such project was Jane Patrick’s “Krokbragd Pattern in Twill on Only Three Shafts,” from March/April 2001, woven on a rigid-heddle loom. When I came across it recently, I was ready to push myself further on my rigid-heddle journey and it was the perfect project: six coasters with krokbragd patterns, using a pick-up stick and string heddles to give the rigid heddle the three shafts needed. One of the coaster patterns, number six, was the inspiration for Jane’s Town Tote. I made it my own by enlarging the piece, changing the colors to make it a tote bag I could carry today, and adding some elements in the border—but the inspiration can clearly be seen.

The word *krokbragd* in Norwegian means “crooked path,” and it fits the look of the weaving perfectly, as the patterns give the fabric a zigzag or crooked look. *Krokbragd* is traditionally a very colorful woven weft-faced fabric (meaning the warp is covered by the weft). This project can be woven on a rigid-heddle loom with a pick-up stick and string heddles, but it can also be woven on rigid-heddle looms set up with two heddles. Sharon Alderman’s article in the March 1981 issue of *Handwoven* has a good explanation of how to weave *krokbragd* with two heddles and will provide even more inspiration for your own exploration of the crooked path of *krokbragd* on a rigid-heddle loom.

RESOURCES

- ♦ Alderman, Sharon. “Haven’t I Seen You Somewhere Before Krokbragd.” *Handwoven*, March 1981, 33–36.
- ♦ Patrick, Jane. “Krokbragd Pattern in Twill on Only Three Shafts.” *Handwoven*, March/April 2001, 64–66.
- ♦ ———. *The Weaver’s Idea Book: Creative Cloth on a Rigid Heddle Loom*. Loveland, Colorado: Interweave, 2010.

1 Wind 126 ends 2 yd long or set up your loom for direct warping a length of 72". Warp the loom, centering for a weaving width of 15½" in an 8-dent heddle.

2 Spread the warp with scrap yarn. Wind a shuttle with carpet warp.

3 Weave 1" in plain weave with the carpet warp.

STRUCTURE

Krokbragd.

EQUIPMENT

Rigid-heddle loom, 16" weaving width; 8-dent heddle; 3 stick shuttles; 2 pick-up sticks; one ½" x 16" dowel rod; 25 yd 8/4 cotton carpet warp; masking tape; single-ended tapestry beater or fork.

YARNS

Warp: 8/4 cotton carpet warp (1,600 yd/lb; Maysville), #58 Ivory, 252 yd.

Weft: 8/4 cotton carpet warp, 8 yd for headers. Nature Spun Wool Worsted (245 yd/100 g; Brown Sheep), #601 Pepper, 477 yd; #740 Snow, 38 yd; #N03 Grey Heather, 82 yd.

OTHER SUPPLIES

¾" x 24" JUL Forager flat screw-in handles; lining fabric, ½ yd; fusible interfacing, ½ yd.

WARP LENGTH

126 ends 2 yd long (allows 4" for take up and 36" for loom waste and sampling).

SETTS

Warp: 8 epi.

Weft: 39 ppi.

DIMENSIONS

Width in the heddle: 156%.

Woven length: 32".

Finished size: 11" x 11½" x 5".



4 Wind 3 shuttles with each of the weft colors.



5 Measure and cut 64 lengths of carpet warp, each 14" long, to be used for string heddles. Tie the 2 ends of each string together securely, making a 6" loop and taking care that each string heddle is the same length.

6 With the heddle in the down position, working behind the heddle, use the first pick-up stick (A) to pick up every other slot end in a 1 up, 1 down sequence. Slide pick-up stick A to the back of the loom.

7 With the heddle still in the down position, working behind the heddle, use the other pick-up stick (B) to pick up the slot ends that you did not pick up on pick-up stick A, which will result in a 1 down, 1 up sequence. Turn pick-up stick B so it is lying flat and all the picked-up warp ends are clearly visible. For each warp end on pick-up stick B, place 1 string heddle loop under the warp end, fold the loop in half, and drop the 2 ends of the string heddle onto the dowel rod. When all the warp ends on pick-up stick B are in loops, tape across the top of the dowel to secure the string heddles. Remove pick-up stick B. All slot warp ends should either be on

pick-up stick A or in a string heddle. Check to be sure they alternate correctly.

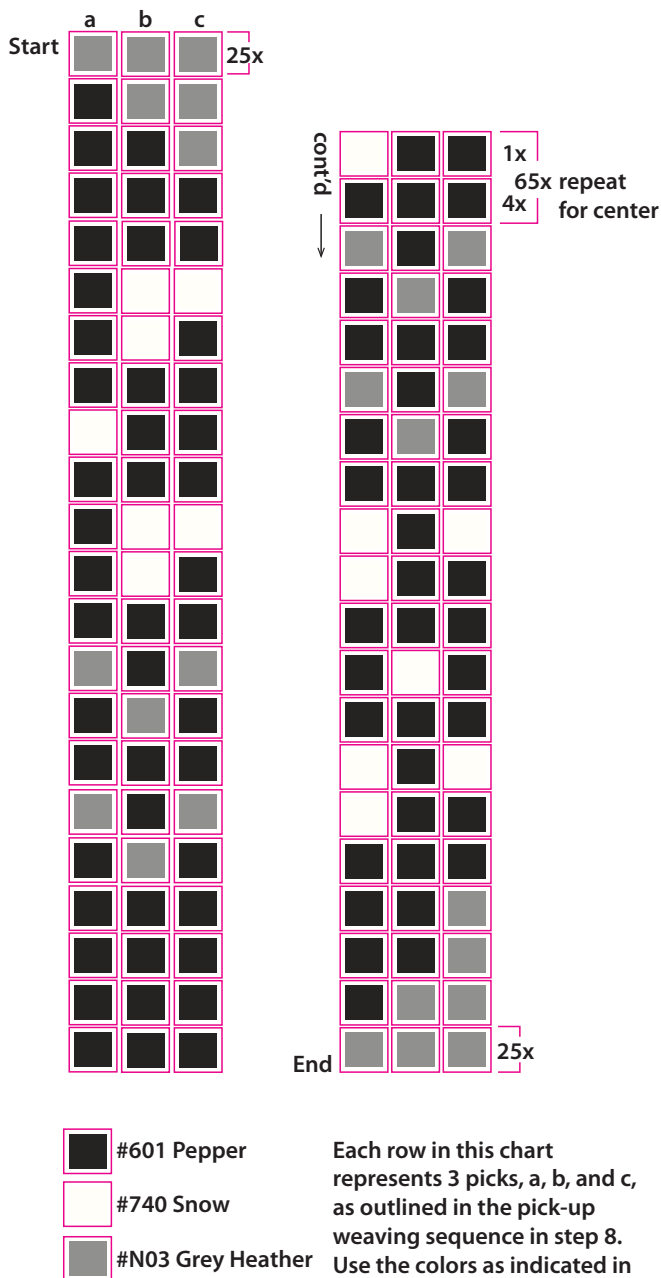
8 Weave for 30" following the pick-up weaving sequence and the weft color order in Figure 1.

PICK-UP WEAVING SEQUENCE

- a** Heddle up, slide pick-up stick A up behind heddle, throw shuttle, slide pick-up stick A back, beat.
- b** Heddle up, pull up string heddles, throw shuttle, release string heddles, beat.
- c** Heddle down, throw shuttle, beat. Use the tapestry beater to beat the 3 picks in to look like 1 row of weaving.

9 Weave 1" in plain weave with carpet warp and then a few picks of scrap yarn to protect the weaving. Cut the fabric off the loom.

1. Weft color order



10 Zigzag stitch along the top and bottom right at the line where the wool yarn starts on each end.

SEWING

1 Using the handwoven fabric as a cutting guide, cut out pieces of lining fabric and interfacing in the same shape and size as the woven fabric. Press fusible interfacing to the wrong side of the lining fabric.

2 Fold the handwoven fabric in half, right sides together, and sew the side seams with a $\frac{1}{2}$ " seam allowance. Do the same with the lining fabric.

3 With the wrong side still out, flatten the bottom corners on both the handwoven and lining fabric bags with the side seams centered on the bottom fold. Determine the width you want the bottom to be and sew across the points to create a flat bottom.

4 Turn both bags right side out and steam-press the folds in the ends and bottom to give the bag shape.

5 Attach the handles to each side of the handwoven fabric bag.

6 Turn the top of the lining under $\frac{1}{2}$ " to the wrong side and press. Insert the lining into the bag with the right side of the lining on the inside of the bag, wrong sides of the lining and handwoven fabric together.

7 Turn under $\frac{1}{2}$ " of the handwoven fabric toward the inside of the bag. Handsew the handwoven fabric to the lining. Steam-press the top fold flat.

8 Washing is not recommended. Use a damp cloth for spot cleaning.

CONSTANCE HALL weaves and spins and finds the whole process magical. It's the doing of it.

TIPS FOR WEAVING KROKBAGD

- To understand how krokbragd works, it's helpful to think of it as weaving a picture made up of pixels. The first pick, heddle up and pick-up stick A engaged, lays down 25 percent of the pixels. The second pick with the heddle up and string heddles engaged leaves 25 percent more pixels. The last pick, with the heddle down, fills in the last 50 percent of the pixels, making up 1 row. It takes all 3 picks to fill in 1 row of the pattern.
- When a warp thread is down, the yarn pixel will be on the surface. When the warp thread is up, the weft pick goes under and will be hidden, not contributing to the pixels. The weaving sequence never changes. The colors may change, but never the weaving sequence.
- If you are changing colors often, good edges can be a challenge when weaving krokbragd. This bag is a good first project to practice on because the edges will be hidden in the seam allowances. Run inactive weft up the side if it will be used again in the next row, but if you won't be using it for a few rows, cut it, leaving a 6" tail to be woven in later.
- If your weft doesn't catch the selvage end, loop the shuttle around the end before putting the shuttle into the shed.
- Bubble your weft generously to fully cover the warp and reduce draw-in.

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Jean for a Day Table Runner

PATTIE GRAVER

YEARS AGO, WHEN I LIVED IN COLORADO, I had the opportunity to take a class with Jean Scorgie through the Northern Colorado Weavers Guild. Although I had never met Jean before the class, I knew of her as a past editor of *Handwoven* and always thought of her as a revered weaving authority.

Many of Jean's past projects in *Handwoven* were garments, and although I knew I could never match her sewing skills, I wondered how I might incorporate just a bit of sewing into a project that honored her body of work. Deciding on a runner, I found myself attracted to the cloth for a blouse Jean wove for *Handwoven* March/April 1992. It had wide stripes, areas of Bronson lace, and lots of plain weave. I was particularly drawn to the hems on the sleeves of her garment, and it gave me an idea for adding a smidgen of sewing. I remembered Jean stating that "plain weave makes the thinnest fabric," and I could use plain weave on the ends of the runner to sew tidy hems.

Bronson lace is usually a six-thread unit* weave, and on four shafts, two blocks are possible. Block A is commonly threaded as 1, 3, 1, 3, 1, 2; block B is threaded as 1, 4, 1, 4, 1, 2. Plain weave is threaded on shafts 1 and 2. Because Jean's blouse had weft floats on the right side, I decided to follow suit.

It is possible to warp, weave, and finish this project in a day—a long day. If you measure your warp very early in the morning and dedicate most of the day to this project, you may find yourself sewing the hems and ironing the runner as you are catching up on the evening news.

Jean has made an immense, lasting contribution to the weaving community. Whether you decide to weave this simple runner or explore the many writings of this fine weaver and teacher, have fun and maybe pretend to be Jean for a day.

*A unit is the smallest group that weaves all of the characteristics of a structure; there are threading and treadling units. Units are repeated in succession to create blocks. In unit weaves, there are no shared pattern shafts among the blocks.

RESOURCES

- ♦ Scorgie, Jean. "An Introduction to Bronson Lace." *Handwoven*, March/April 1992, 52–53 and 84–85.

1 Wind a warp of 320 ends 2½ yd long following the warp color order in Figure 1. Count your heddles to be sure there are 160 on shaft 1. Warp the loom using your preferred method following the draft in Figure 2. Centering for a weaving width of 20", sley 2 per dent in an 8-dent reed.

STRUCTURE

Bronson lace.

EQUIPMENT

4-shaft loom, 20" weaving width; 8-dent reed; 2 shuttles; 2 or more bobbins.

YARNS

Warp: 5/2 pearl cotton (2,100 yd/lb; Valley Cotton; WEBS), #7382 Madder Brown, 640 yd; #7198 Burnt Sienna, 160 yd.

Weft: 5/2 pearl cotton, #7382 Madder Brown, 275 yd; #7198 Burnt Sienna, 60 yd.

WARP LENGTH

320 ends 2½ yd long (allows 5" for take-up, 40" for loom waste and sampling).

SETTS

Warp: 16 epi (2/dent in an 8-dent reed).

Weft: 12 ppi.

DIMENSIONS

Width in the reed: 20".

Woven length: (measured under tension on the loom) 45" or desired length.

Finished size: (after washing and hemming) 17½" x 35½".



2 Wind a bobbin each with Madder Brown and Burnt Sienna. **Note:** Madder Brown is the main color, so it can be helpful to wind more than 1 bobbin of this color.

3 Weave about 2" with scrap yarn. This will protect the finished piece from raveling during finishing.



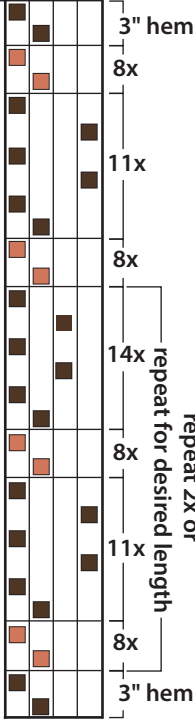
1. Warp color order

64	16	16	16	16	20	#7198 Burnt Sienna
256	20	66	84	66	20	#7382 Madder Brown
320 ends total						

2. Draft

18x	11x	8x	14x	8x	11x	18x	1	2	3	4
	4	4			4	4		4	4	
			3	3				3	3	
2	2		2	2	2	2	2	2	2	2
1	1	1	1	1	1	1	1	1	1	1

■ Burnt Sienna
■ Madder Brown



Heddle count	
Shaft 4	44
Shaft 3	28
Shaft 2	88
Shaft 1	160
Total	320



4 Weave 3" of plain weave with Madder Brown.

5 Continue weaving following the draft in Figure 2 (about 42" or desired length), changing colors as indicated. End with 3" of plain weave with Madder Brown.

6 Weave about 2" with scrap yarn.

7 Cut the fabric from the loom. Zigzag along the ends of the scrap-yarn headers. Using the cold rinse cycle on the washing machine, wet-finish the fabric and then put it in the

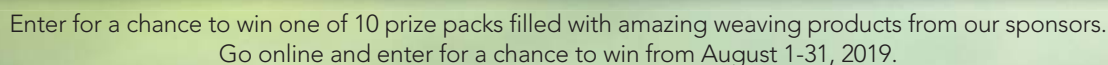
dryer on medium heat; check every 5 minutes and remove when the runner is slightly damp.

8 Press dry and trim off scrap yarn.

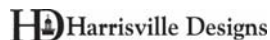
9 Turn hems under twice and sew by hand or machine.

PATTIE GRAVER is currently weaving in Salem, Oregon, and looking forward to the next time her grandchildren visit.

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Ask Madelyn Overshot Scarf

LOYANNE COPE

FOR OUR EXHIBIT at the 2017 Midwest Weavers' Conference, the Northwest Arkansas Handweavers Guild decided to honor the talented and inspiring Madelyn van der Hoogt. We challenged ourselves to weave projects using a new-to-us weave structure or fiber, in a color palette of primarily black and white. (*Editor's note:* see the Letters page to check out all of the guild's Madelyn-inspired projects.)

I had never woven overshot and was not overly fond of it at the time. I had also never woven with wool. I decided for this challenge I should become familiar with both overshot and wool. With inspiration from *Ozark Coverlets* by Marty Benson and Laura Redford, a piece on Weavolution by the weaver Artist in Nature, and Madelyn van der Hoogt's "Understanding Overshot" in *Handwoven* November/December 2015, I began planning my project.

I used a single motif of the overshot design Whig Rose, to which I added both a partial repeat to balance the pattern and a border. After a lot of trial and error (and sampling), I found just the right combination of warp and weft. As is often seen in traditional overshot, I chose a thick wool pattern weft. In a departure from tradition, I used both black and white in my warp and a cotton tabby weft that was thinner than the warp. Once the project got under way, I found that I liked overshot.

Thinking about this project, planning, and then rethinking it caused me to bond with it in a way that I hadn't previously experienced. Most of us often do some form of recipe weaving using "vetted" patterns, which is fun and usually quick. I encourage you to plan a project from "near scratch" to extend your skills and confidence.

RESOURCES

- ♦ Benson, Martha L., and Laura Lyon Redford. *Ozark Coverlets*. Springdale, Arkansas: Shiloh Museum of Ozark History, 2015.
- ♦ van der Hoogt, Madelyn. "Understanding Overshot." *Handwoven*, November/December 2015, 16–18.

1 Wind a warp of 274 ends $2\frac{1}{2}$ yd long following the warp color order in Figure 1.

2 Using your preferred method, warp the loom following the draft in Figure 2. Sley 2 ends per dent in a 12-dent reed centering for a width of $11\frac{1}{2}$ ". Note that in the black- and white borders, the 6 single white ends are threaded on shaft 3.

3 Spread the warp with scrap yarn. Wind a bobbin each of 6/1 wool and 16/2 cotton.

4 Start by weaving 1" plain weave using only the 16/2 black cotton as shown in Figure 2.

STRUCTURE

Overshot.

EQUIPMENT

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

YARNS

Warp: 8/2 unmercerized cotton (3,230 yd/lb; Bockens), #522 black, 348 yd; bleached white, 338 yd.

Weft: 16/2 unmercerized cotton (6,429 yd/lb; Bockens), #522 black, 439 yd. Fårö 6/1 wool (2,976 yd/lb; Borgs), #1059 black, 418 yd.

OTHER SUPPLIES

Color catcher or textile detergent.

WARP LENGTH

274 ends $2\frac{1}{2}$ yd long (allows 5" for take-up, 28" for loom waste).

SETTS

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

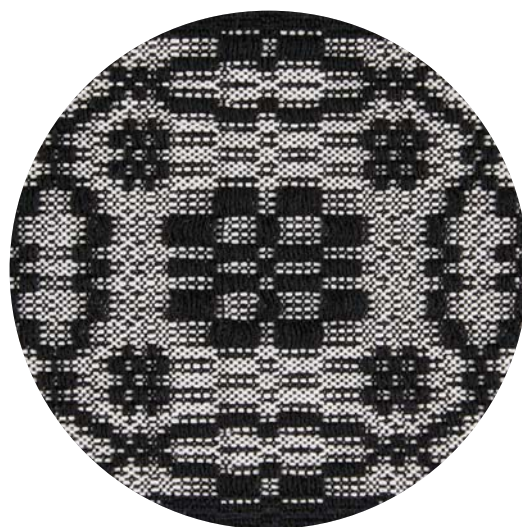
Weft: 44 ppi (22 ppi pattern and 22 ppi tabby).

DIMENSIONS

Width in the reed: $11\frac{1}{2}$ ".

Woven length: 57".

Finished size: (after washing and hemming) $9\frac{1}{2}$ " x $52\frac{1}{2}$ ".



5 Weave the body of the scarf using wool for the pattern picks and 16/2 cotton for the tabby picks, following the treadling in Figure 2.

6 Finish by weaving 1" with the 16/2 black cotton for the second hem.

1. Warp color order

4x										4x									
135	1	1	1	123	1	1	1	1	1	139	17	11	7	1	1	7	11	18	
274 ends total																			

8/2 bleached white
 8/2 black

■ tabby: 16/2 cotton, black
1 pattern: Färö 6/1 wool, black
 Number inside the pattern weft indicates the number of pattern picks to be woven.

Heddle count

Shaft 4	64
Shaft 3	68
Shaft 2	73
Shaft 1	69
Total	274

7 Weave several picks of scrap yarn to protect the weft.

Remove the scarf from the loom and zigzag the raw edges. Fold the hems under twice and handstitch.

8 Wet-finish by hand with a color catcher or textile detergent in lukewarm water. To prevent the wool from fulling, wash with very little agitation. Roll the scarf in a towel to remove excess water. Lay flat to dry. Press using a press cloth.

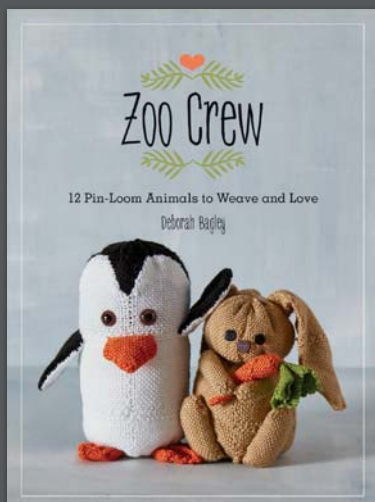
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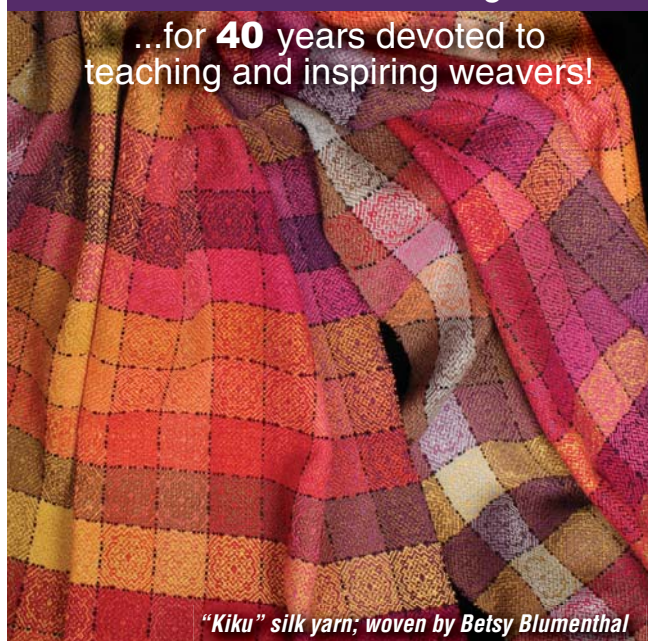
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Shadow of Doubt Shawl

DEBORAH HEYMAN

DURING MY STUDY GROUP'S INVESTIGATION of shadow weave last year, I became attracted to a scarf draft from the January/February 2012 issue of *Handwoven*. I thought it provided a good starting point, but I made some modifications: I changed the fiber to Tencel and altered the dimensions. I also changed the colors and, more importantly, their placement, which gave it quite a different look.

This weaving provided an opportunity to use up little bits of leftover yarn from previous projects. If you don't have similar colors in your stash, and don't want to order lots of colors of yarn to create the stripes of saturated color, repeat the six colors that appear in the warp in your weft, or choose other colors of 5/2 pearl cotton that work well together and that you might already have on hand. You could also use 8-yard skeins of cotton embroidery thread.

I often return to color choices that are a combination of large areas of cool neutrals highlighted by small spots of bright color. I should also mention that I can't help thinking about our changing global environment. In this case, my color choices reflect my thoughts. I used stormy shades of gray accented with small amounts of bright hope in the center, and threaded the edges in solid black to create borders.

I love the shadows in shadow weave, which really look like, well, *shadows* and give the shapes in the weaving an appearance of form and depth. Shadows in our world inform our brains that objects have volume, that they are *real*. They also let us know where light shines. I believe my worries are real, but look for light among the shadows.

RESOURCES

- ♦ Korus, Jean. "Chenille and Shadow Weave: Perfect Partners!" *Handwoven*, January/February 2012, 40–43, scarf #3.

1 Wind 614 ends 4 yd long following the warp color order in Figure 1. If winding 2 threads at a time, separate them with a finger to keep them from twisting. Measure 2 additional ends of Black for floating selvages and set aside. Warp the loom using your preferred method and following the draft in Figure 2. Centering for a weaving width of $25\frac{5}{12}$ ", sley 2 per dent in a 12-dent reed. Sley the floating selvages in an empty dent on each side of the warp and weight them over the back beam.

2 Leaving at least 7" of unwoven warp for fringe, spread the warp with scrap yarn. Wind 1 bobbin each with Black, Natural, and Light Grey Tencel. Because the colored stripes are in small amounts, butterfly skeins or stick shuttles can be used if you don't have enough bobbins.

3 Weave following the draft in Figure 2 for about 92", finishing with the balance picks in the second column. Weave a few picks of scrap yarn to protect the weft.

STRUCTURE

Shadow weave.

EQUIPMENT

8-shaft loom, 26" weaving width; 12-dent reed; 3 shuttles; 3 or more bobbins.

YARNS

Warp: 8/2 Tencel (100% lyocell; 3,360 yd/lb; Camilla Valley Farm), #TN200 Natural, 288 yd; #TN100 Black, 1,400 yd; #TN104 Light Grey, 720 yd. 5/2 pearl cotton (2,100 yd/lb; UKI; Yarn Barn of Kansas), #152 Pistachio, #102 Magenta, #42 Deep Turquoise, #10 Gold, #37 Bali, and #27 Purple, 8 yd each.

Weft: 8/2 Tencel, #TN200 Natural, 180 yd; #TN100 Black, 650 yd; #TN104 Light Grey, 417 yd.

5/2 pearl cotton, #103 Peacock, #152 Pistachio, #32 Lipstick, #110 Teal, #10 Gold, #135 Jade Green, #37 Bali, #27 Purple, #30 Antique, #42 Deep Turquoise, #113 Yellow, #13 Sapphire, #102 Magenta, #16 Royal, and #67 Light Orange, about 5 yd each.

Note: The highlight colors of 5/2 cotton are the colors that Deborah used. They may be adjusted according to yarns on hand.

WARP LENGTH

616 ends 4 yd long (includes floating selvages; allows 12" for take-up, 40" for loom waste; loom waste includes fringe).

SETTS

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

Weft: 18 ppi.

DIMENSIONS

Width in the reed: $25\frac{5}{12}$ ".

Woven length: (measured under tension on the loom) 92".

Finished size: (after washing) 22" x 78" with $\frac{1}{2}$ " fringe.





1. Warp color order

	15x	6x	2x	6x	30x	6x	2x	6x	30x	6x	2x	6x	30x	6x	2x	6x	30x	6x	2x	6x	30x	6x	2x	6x	15x																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																						
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2. Draft

2x-2x

2x-2x

2x-2x

6x

6x cont'd

← cont'd

3x-3x-3x-2x

3x-3x-3x-2x

3x-3x-3x

balance

22x

8

7

6

5

4

3

2

1

8

7

6

5

4

3

2

1

8

7

6

5

4

3

2

1

8

7

6

5

4

3

2

1

● floating selvedge

● 8/2 Tencel, Black

○ 8/2 Tencel, Natural

○ 8/2 Tencel, Light Grey

● 5/2 cotton, highlight color

Shaft 8 77

Shaft 7 70

Shaft 6 84

Shaft 5 84

Shaft 4 84

Shaft 3 84

Shaft 2 69

Shaft 1 62

Total 614

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

5 Prepare a twisted fringe using 24 or 25 ends in each group for a total of 25 fringes per end.

6 Machine wash with warm water. Machine dry. Press.

DEBORAH HEYMAN lives in Irvine, California, and continues to find new things to learn about color and structure with the Weave Structures Study Group of the South Coast Weavers and Spinners Guild.

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65 Roses Scarves

SUSAN DU BOIS & ROBIN WILTON

A LIBRARY FULL OF HANDWOVEN ISSUES is an amazing treasure trove of timeless ideas, and *Handwoven* has a tradition of supporting the greater good. With that in mind, our goal for this project was to design two 4-shaft silk scarves that Treenway Silks could make into a kit to help raise awareness of cystic fibrosis. Treenway Silks will donate 10 percent of the kit sales to Andrea's angels (Aa) to help find a cure for cystic fibrosis.

Past *Handwoven* issues inspired us to use a name draft as a way to connect the scarves' draft to the cause. What phrase? Deciding that became easy when we recalled that "65 roses" is a term often used by young children with cystic fibrosis to pronounce the name of their disease. As we wanted a bit longer phrase, we settled on "#65RosesAa." There were several codes available, but for fun, we created one of our own by assigning blocks a, b, c, or d to each of the letters of the alphabet, the numbers 1 through 10, and some of the symbols on a keyboard.

Name drafts are traditionally woven as overshot, but we wanted a structure with more drape. Past *Handwoven* articles on block drafts and profile drafts showed how to take a profile draft and apply different structures to it. This was a great idea, but there was one more constraint—we wanted the scarves to be woven on a 4-shaft loom. So which structures could give four blocks on four shafts? *Handwoven* to the rescue again! We chose crackle because it has four blocks on four shafts and can be woven with one shuttle.

Using our code, we developed a profile draft with the name "#65RosesAa" as the basis. Then we expanded it for symmetry, added reversals, and applied a bit of creative license by adding or deleting repeats. Once the profile draft was established, we used block substitution to change it into a crackle threading draft with a standard 2/2 twill tie-up and an as-drawn-in treadling. The one-shuttle weave gave the scarves great drape and also made weaving them easier.

Choosing colors was both fun and challenging. To celebrate both *Handwoven*'s fortieth (ruby) anniversary and the word "rose" in the name draft, Treenway Silks created a warm rosy color based on the rose variety Hermosa that we used for the weft. The warp is a deep red-purple with stripes of similarly valued brown (for the rose stems) that add a subtle richness.

RESOURCES

- ♦ Andrea's angels: www.facebook.com/Angels4Andrea
- ♦ Chiu, Tien. "Block Weave Basics: Using a Profile Draft." *Handwoven*, November/December 2011, 28–29.

STRUCTURE

Crackle.

EQUIPMENT

4-shaft loom, 9" weaving width; 15-dent reed; 1 shuttle.

YARNS

Warp: Kiku 20/2 silk (5,000 yd/lb; Treenway Silks), #23 Truffle, 975 yd; #403 Mexican Chocolate, 330 yd; #420 Hermosa Rose, 20 yd.

Weft: Kiku 20/2 silk, #420 Hermosa Rose, 1,271 yd.

OTHER SUPPLIES

Mild detergent (Orvis Paste, Synthrapol, or shampoo for normal hair).

WARP LENGTH

265 ends 5 yd long (includes floating selvages; allows 13" for take-up and 34" for loom waste and fringe, including fringe between scarves).

SETTS

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

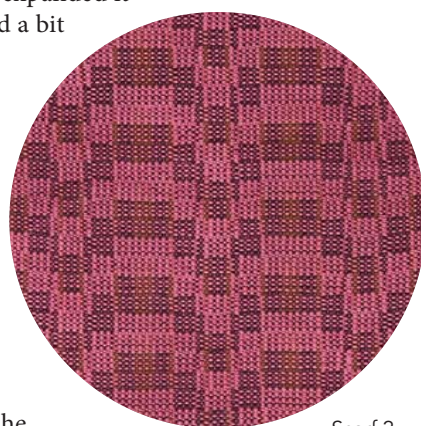
Weft: scarf 1, 38 ppi; scarf 2, 33 ppi.

DIMENSIONS

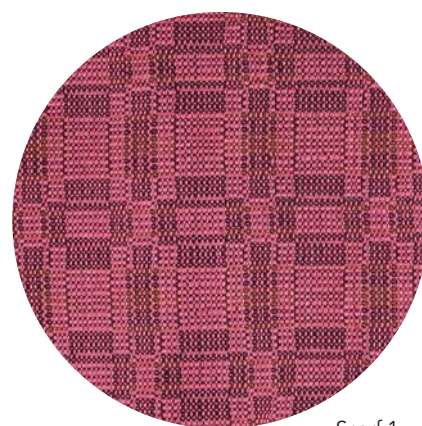
Width in the reed: 8 $\frac{1}{5}$ ".

Woven length: (measured under tension on the loom) 133".

Finished size: (after wet-finishing) 2 scarves, 7 $\frac{3}{4}$ " x 60" plus 4 $\frac{3}{4}$ " twisted fringe.



Scarf 2



Scarf 1

- ♦ De Atley, Suzanne. "Designing with Crackle." *Handwoven*, September/October 1994, 36–41.
- ♦ Du Bois, Susan. "Wearing and Caring for Silk." *Handwoven*, January/February 2014, 24–25.
- ♦ Hammel, Christina. "How to Weave Name Drafts." *Handwoven*, November/December 1997, 35–36.



1. Warp color order

	2x		2x		2x		2x		
66	3	3	3	3	3	3	3	3	3
195	5	18	9	18	9	1	9	18	5
4	2								2

265 ends total (includes floating selvages)

■ #403 Mexican Chocolate
■ #23 Truffle
■ #420 Hermosa Rose

Heddle count

Shaft 4	74
Shaft 3	45
Shaft 2	58
Shaft 1	86
Total	263

2. Draft

Draft																
4x 3x 3x 3x 5x 123456																
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
			3	3	3	3	3	3	3	3	3	3	3	3	3	3
	2	2			2	2	2	2	2	2	2	2	2	2	2	2
	1	1	1	1		1	1			1	1		1	1	1	1

● floating selvedge
■ #420 Hermosa Rose

Scarf 1

- ♦ Kaulitz, Manuela. "Crackle Patterns from Twill Profiles." *Handwoven*, September/October 1994, 42–43.
- ♦ Mitchell, Peter. "Name Drafting." *Handwoven*, March 1982, 34–37.
- ♦ van der Hoogt, Madelyn. "Understanding Blocks." *Handwoven*, May/June 2000, 24–27.
- ♦ Walker, Barbara. "Name Drafting: Madelyn's First *Handwoven*." *Handwoven*, November/December 1999, 36–38.
- ♦ Wilson, Susan. "Bold Brights and Tranquil Tones: Polychrome Crackle Scarves." *Handwoven*, January/February 2014, 34–36.

1 Wind a warp of 265 ends 5 yd long (includes floating selvages), following the warp color order in Figure 1. Warp the loom using your preferred method following the draft in Figure 2. Centering for a weaving width of $8\frac{1}{15}$ ", sley 2 per dent in a 15-dent reed. Sley the floating selvages in separate dents on each side of the warp.

Note: Adequate light is important to distinguish between the 2 primary warp colors.

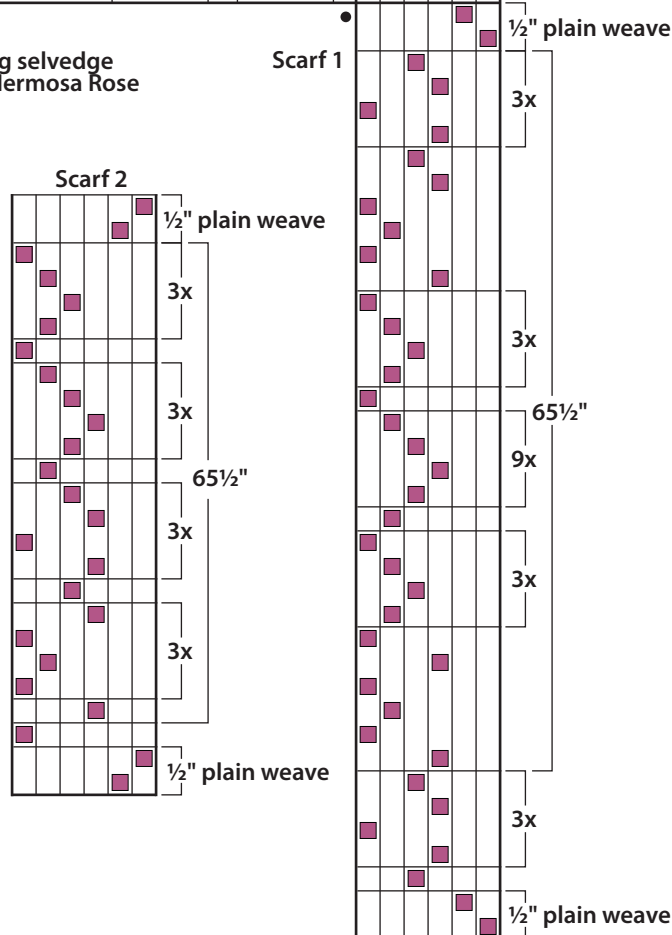
2 Wind a bobbin with Hermosa Rose. Allowing at least 6" of unwoven warp for fringe, spread the warp with scrap yarn.

3 Leaving a weft tail 1 yd long for hemstitching, weave $\frac{1}{2}$ " plain weave. Use the weft tail to hemstitch in groups of 8 warp ends.

4 Continue weaving following the draft in Figure 2 for about $65\frac{1}{2}$ ". Beat lightly and check your ppi as you weave, aiming for 38 ppi. Beating on an open shed may help to achieve a light beat. End with $\frac{1}{2}$ " of plain weave and hemstitch as you did at the beginning.

5 Use scrap yarn to weave 13" before starting the second scarf. This allows for 6" of fringe on each scarf. Weave the second scarf as you did the first, but follow the second pattern treadling, this time aiming for 33 ppi.

6 Leaving at least 6" for fringe on both ends, cut the fabric from the loom. Cut the scarves apart, remove the filler yarn, and trim the fringe to 6". Prepare a twisted fringe using 2 groups of 4 ends in the hemstitched bundles.



7 Wet-finish in warm water with mild detergent by gently agitating and then leaving the scarf to soak for 5 minutes. Hang the scarves to dry and press the wrinkles out while still wet. Iron on silk setting to bring out the sheen of the silk. ➡

ROBIN WILTON has been weaving for over 40 years. She left her job last year to pursue weaving full-time and is having a wonderful time. Robin's "Inkle Rug" was in the first issue of *Handwoven* in 1979.

SUSAN DU BOIS of Lakewood, Colorado, is passionate about all things silk. She has been the owner of Treenway Silks since 2011 and loves sharing her knowledge of silk. Susan has been friends with Susie Rider, the founder of Andrea's angels (Aa) for more than 20 years. Susie started Aa when her young daughter was diagnosed with cystic fibrosis. Aa raises funds for the Cystic Fibrosis Foundation to help find a cure for the disease.

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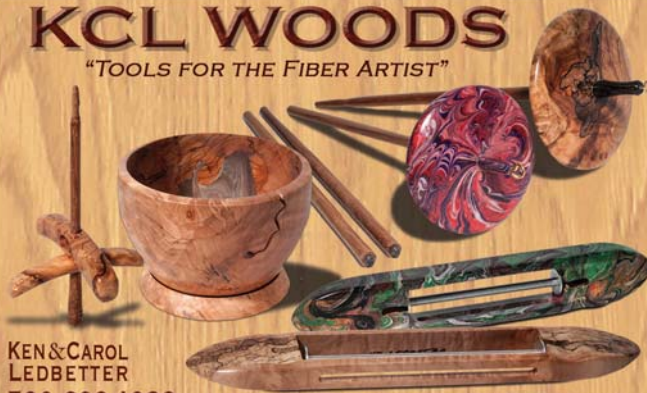
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Lacy Poncho

RACHEL SIMMONS

I WAS 15 WHEN I HAD MY FIRST WEAVING experience on a table loom my mom had brought home. Of course, with this loom came a subscription to *Handwoven* magazine. It was to be a short-lived experience because we were a military family and a subsequent move meant there was no space for the loom in our new home, but weaving had caught me in its magic. When I was older, I purchased a rigid-heddle loom for myself and continued my weaving journey in my adult life. Recently, however, my husband surprised me with a 4-shaft loom built from PVC pipe, which opened up that world of weaving that had been introduced to me in my teens. Appropriately, I immediately raided my mom's stash of *Handwoven* magazines from that period.

For some reason, the Lacy Curtains by Selma Miriam stayed in my memory. As a tribute to her design, I developed this pattern, the Lacy Poncho. It follows her ingenious warping and I hope captures some of the original beauty. What is truly wonderful is that her pattern was inspired by a 1980 issue of *Handwoven*, which included a curtain design by the amazing Betty Davenport. This just shows how important *Handwoven* can be in passing along the joy of weaving through the generations; it has definitely shaped my path in the craft.

RESOURCES

- ♦ Miriam, Selma. "Lacy Curtains with Brooks Bouquet." *Handwoven*, May/June 2003, 44–47.
- ♦ Mitchell, Syne. *Inventive Weaving on a Little Loom*. North Adams, Massachusetts: Storey, 2015.

1 Wind 309 ends $3\frac{1}{2}$ yd long. Warp the loom using your preferred method following the draft in Figure 1. Center for a weaving width of 20" and sley the reed according to the draft in Figure 1 paying close attention to dents that are crammed with multiple threads and those left empty.

2 Leaving at least 4" of unwoven warp for fringe, spread the warp with scrap yarn. Wind a bobbin with Navajo Red.

3 Weave 1" of plain weave ending with treadle 2. Note that the treadling draft is shaded in the sections where there are Brooks bouquets, and symbols next to the draft indicate exactly where in the treadling the bouquets are made.

4 On a closed shed, coming from the right side, complete a row of Brooks bouquet, making bundles of 3 ends in each bouquet. (Count the ends in the crammed dents as 1 end in the Brooks bouquet. At the end of the row, you should have 77 bouquets.) Raise shafts 1 and 3 (treadle 2) and weave 1 pick of plain weave. Create a second row of Brooks bouquet

STRUCTURE

Plain weave, Brooks bouquet, and huck lace.

EQUIPMENT

4-shaft loom, 20" weaving width; 15-dent reed; 1 shuttle; 1 bobbin; small stick or netting shuttle (optional).

YARNS

Warp: 10/2 Colrain Lace (50% merino wool/50% lyocell; 2,800 yd/lb; Valley Yarns; WEBS), Chocolate, 1,082 yd.

Weft: 10/2 Colrain Lace, Navajo Red, 635 yd.

OTHER SUPPLIES

Matching sewing thread.

WARP LENGTH

309 ends $3\frac{1}{2}$ yd long (allows 5" for take-up, 35" for loom waste, 34" for sampling; loom waste includes fringe).

SETTS

Warp: About 15 epi (this is an average—some of the dents are stuffed with multiple threads and others are left empty).

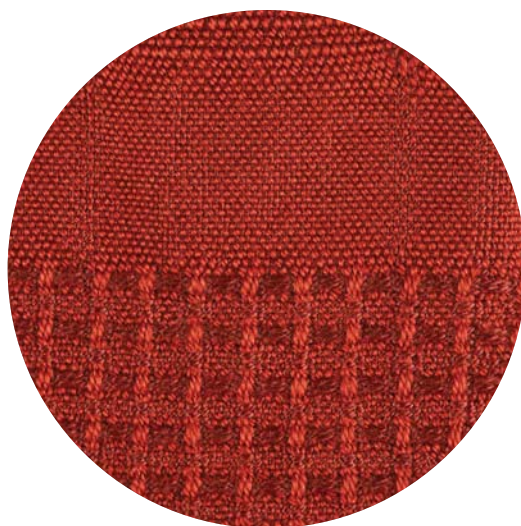
Weft: 20 ppi.

DIMENSIONS

Width in the reed: $19\frac{1}{4}$ ".

Woven length: (measured under tension on the loom) 52".

Finished size: (after wet-finishing and including fringe) 50" x $18\frac{1}{2}$ ".



as before. After the 2 rows of Brooks bouquet are complete, weave 7 picks of plain weave. Repeat this sequence 2 more times for a total of 3 sets of Brooks bouquet.

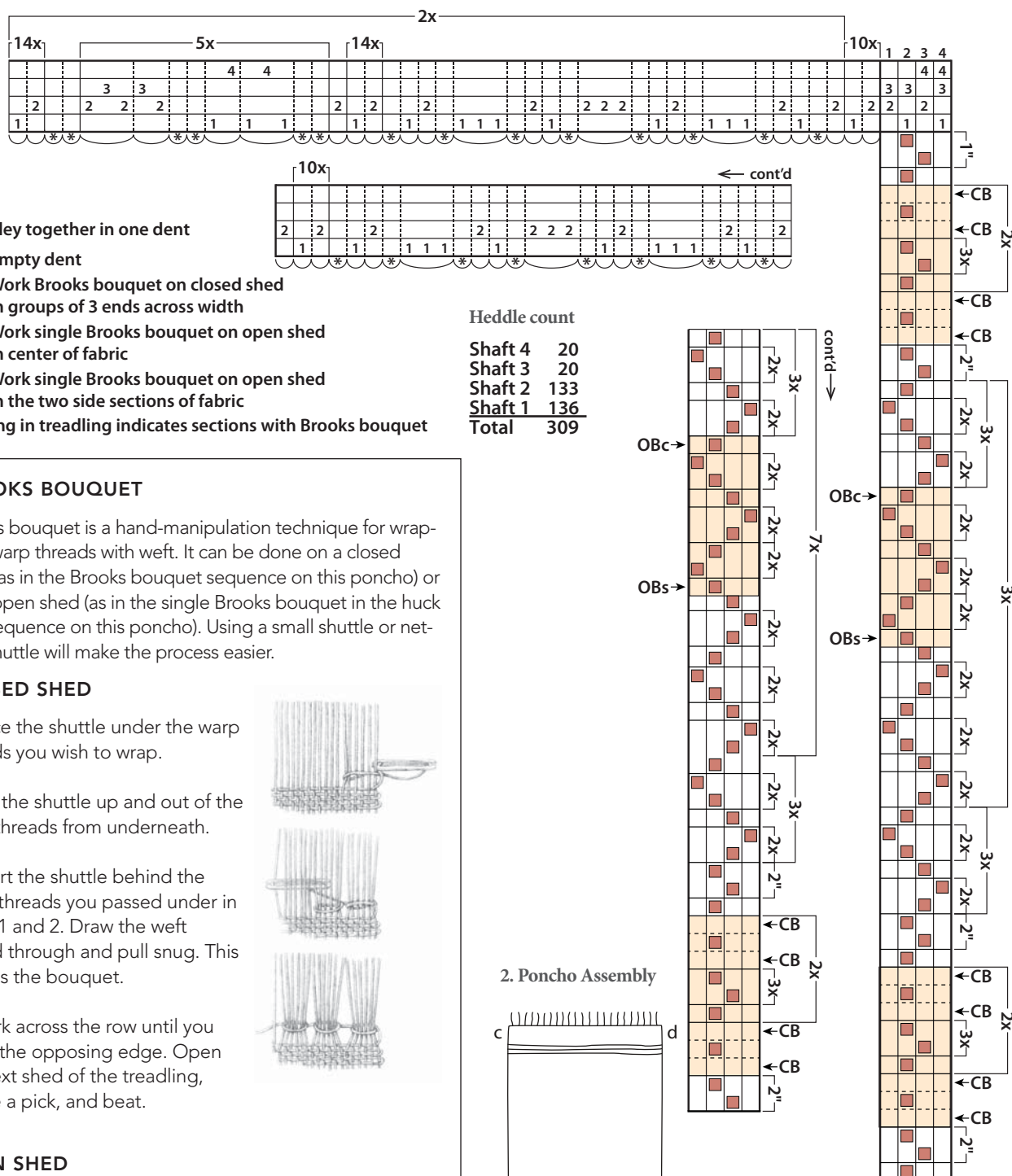


- 5 Once the Brooks bouquet sequence is complete, weave 2" of plain weave before beginning the huck lace sequence.
- 6 Beginning on the left side, weave 1 complete huck lace sequence as shown in the draft.
- 7 On the first pick of the second huck lace sequence, work a single Brooks bouquet on an open shed in the center section of plain weave: Raise shafts 1 and 3 (treadle 2) and pass the shuttle through the shed until you reach the center section of the crammed and empty dents. Exit the shed in the space created by the empty dent on the left of that section and reenter the shed in the space on the right of that section. Pass the shuttle through the remainder of the open shed. Continue to weave the huck lace sequence until pick 15, where you will create a single Brooks bouquet in each of the side plain-weave sections as you did for the center section. Complete the second huck lace sequence.
- 8 Repeat steps 6 and 7 twice more. Repeat step 6 once more.
- 9 Weave 2" of plain weave before repeating steps 4 and 5.

- 10 Repeat steps 6 and 7 for a total of 7 times. Weave step 6 once more.
- 11 Weave 2" of plain weave before repeating step 4. Weave 2" of plain weave. Finish by weaving a few picks with scrap yarn to protect the weft.
- 12 Leaving at least 3–4" for fringe on both ends, cut the fabric from the loom. Prepare a twisted fringe using multiples of 3 threads (6 in each twist), removing the scrap yarn as you work. Trim the fringe ends.
- 13 Wet-finish in warm water by gently agitating and then leaving the scarf to soak for 20 minutes. Line-dry. Press with a warm iron.
- 14 Seam the cloth together as shown in Figure 2. Being careful not to twist the fabric, match points d and c on end A (the starting end) to points a and b on the left edge of end B. Overlap end A on this edge just enough to sew the two pieces together. Pin. Sew by hand using matching sewing thread. Be mindful of the fringe: keep it out of the stitching and keep it on the outside front face of the fabric. 

RACHEL SIMMONS is an enthusiast of fiber in all its forms. She maintains a modest blog of her fiber adventures at www.yarntyougld.com.

1. Draft

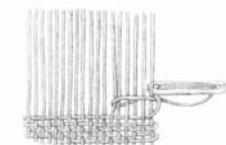


BROOKS BOUQUET

Brooks bouquet is a hand-manipulation technique for wrapping warp threads with weft. It can be done on a closed shed (as in the Brooks bouquet sequence on this poncho) or in an open shed (as in the single Brooks bouquet in the huck lace sequence on this poncho). Using a small shuttle or netting shuttle will make the process easier.

CLOSED SHED

- 1 Place the shuttle under the warp threads you wish to wrap.



- 2 Pull the shuttle up and out of the warp threads from underneath.



- 3 Insert the shuttle behind the same threads you passed under in steps 1 and 2. Draw the weft thread through and pull snug. This creates the bouquet.



- 4 Work across the row until you reach the opposing edge. Open the next shed of the treadling, weave a pick, and beat.

OPEN SHED

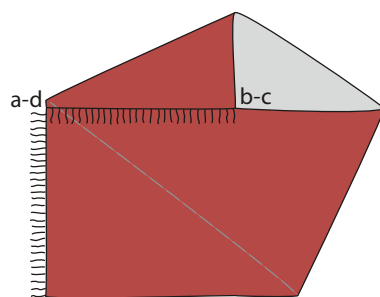
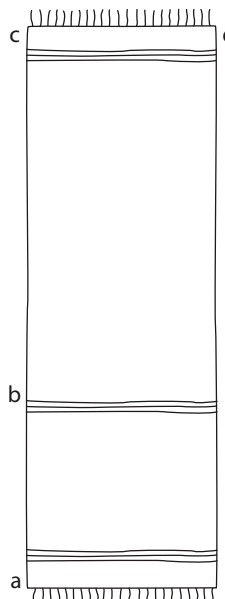
- 1 With the shed open, pass the shuttle through the shed and under the threads you want to wrap.

- 2 Pull the shuttle up and out of the shed through the top of the warp.

- 3 Insert the shuttle behind the same threads you passed under in step 1. Draw the weft through and pull snug.

- 4 Continue across the row in the same shed. Open the next shed, weave a pick, and beat.

2. Poncho Assembly



Plaid Pin-Loom Lapghan

DEBORAH BAGLEY

AFTER ADMIRING THE PLAID PROJECTS in *Handwoven* throughout the years, I began to wonder if I could weave plaid with a pin loom. Pin-loom weaving is weaving, after all, so the basic rules still apply. To get the plaid effect, the various colors need to crisscross in the warp and the weft. That can be done manually by changing yarn colors as you warp the loom and when you weave, or you can let it happen naturally by using certain kinds of variegated yarn.

1 Following the loom manufacturer's directions, weave 156 plain-weave squares following the chart in Figure 1 and the directions for weaving vertical stripes, horizontal stripes, horizontal and vertical stripes, and plaid squares.

2 Follow the layout in Figure 2 for square placement. Double overcast or whipstitch the squares together. Weave in the ends.

3 Optional: Crochet an edge around the outside edge in black using single crochet stitches, making 16 stitches per square and chaining 2 in the corner; join with a slip stitch.

SQUARES WITH VERTICAL STRIPES

Warp the first layer with 5 strands in the main color, then 6 strands in the stripe color, finishing with 5 strands of the main color. As you warp, cut the yarn when you change colors, leaving a tail and tying that tail to the next color. Do not cut the main color the second time you use it. Continue with the main color for the other 3 layers.

SQUARES WITH HORIZONTAL STRIPES

Warp the square's first 3 layers using the main color. Do not cut the warp; instead, wrap the yarn 2 times around the pins and use it to weave the first 5 rows of the fourth layer. Leave a tail to tie to the stripe color. Wrap the stripe color around the outside of the pins 2½ times for the length needed for the stripe section. Weave 6 rows using the stripe color, leaving a tail at the beginning and end to tie to the main color weft. Wrap the main color around the outside of the pins 2½ times to finish the last 5 rows. Tie the color-changing tails together to make the loops you will need when sewing the squares together.

SQUARES WITH HORIZONTAL AND VERTICAL STRIPES

A Warp the first layer with 5 strands in the main color, then 6 strands in the vertical stripe color, finishing with 5 strands of the main color. As you warp, cut the yarn when you change colors, leaving a tail and tying that tail to the next color. Do not cut the main color the second time you use it. Continue with the main color for layers 2 and 3.

STRUCTURE

Plain weave.

EQUIPMENT

4" x 4" pin loom; 5" weaving needle; tapestry needle; size G-6 (4 mm) crochet hook (optional).

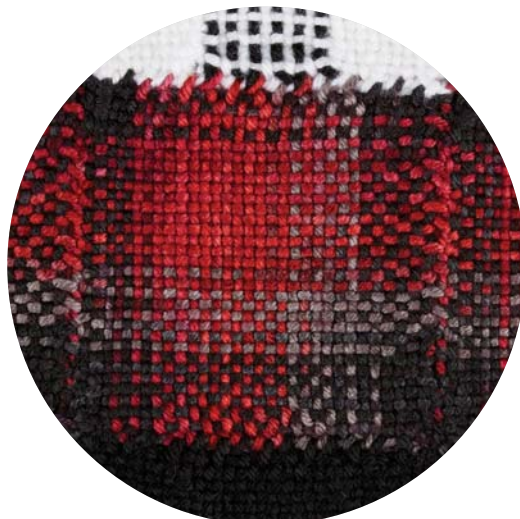
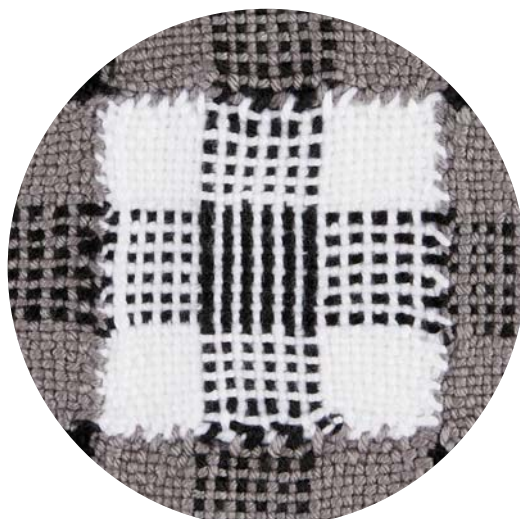
YARNS

Warp, weft, and assembly: Everyday (100% acrylic; 203 yd/113 g; Premier), #100-24 Steel, 310 yd; #100-12 Black, 570 yd; #100-01 Snow White, 203 yd. Everyday Plaid (100% acrylic; 360 yd/200 g; Premier), #1073-13 Red Black Plaid, 342 yd.

DIMENSIONS

Woven squares: 156 squares, 4" x 4" on loom.

Finished size: 44" x 48".

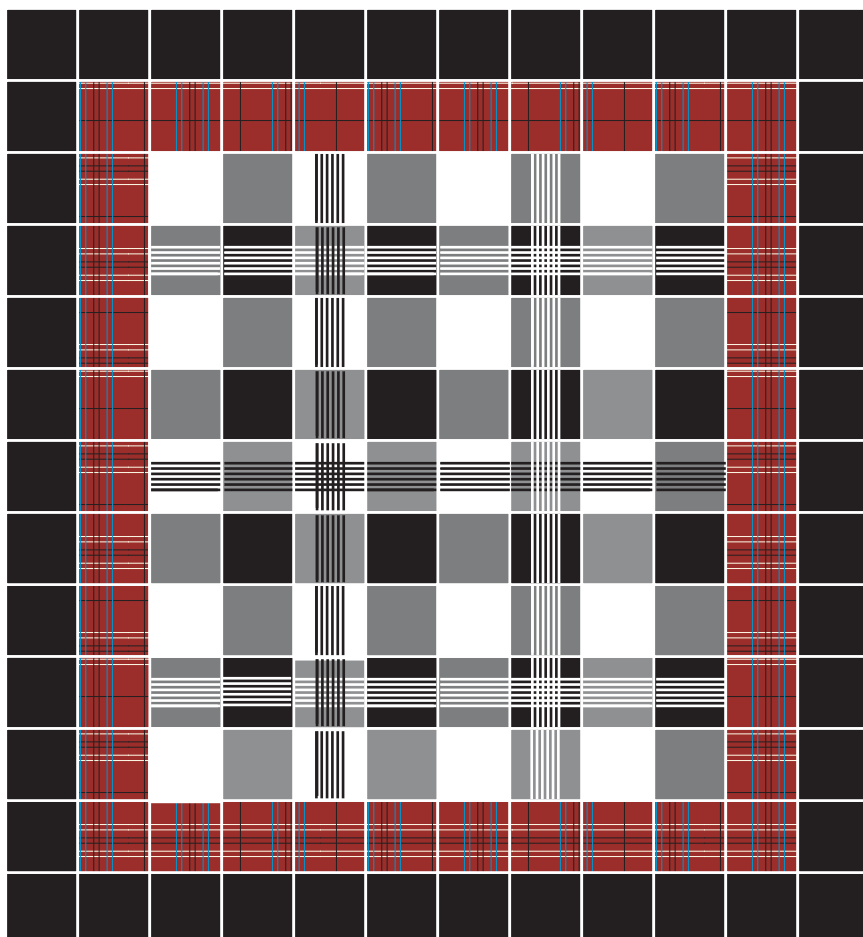


1. Square count

 Black (52)	 Steel w/white horizontal stripes (6)
 White (12)	 Black w/white horizontal stripes (6)
 Steel (18)	 Steel w/black horizontal stripes (3)
 Red plaid (38)	 White w/black horizontal stripes (3)
 White w/black vertical stripes (4)	 Steel w/black vertical stripes and white horizontal stripes (2)
 Steel w/black vertical stripes (2)	 White w/black vertical and horizontal stripes (1)
 Black w/ white vertical stripes (2)	 Black w/white vertical and horizontal stripes (2)
 Steel w/white vertical stripes (4)	 Steel w/white vertical stripes and black horizontal stripes (1)

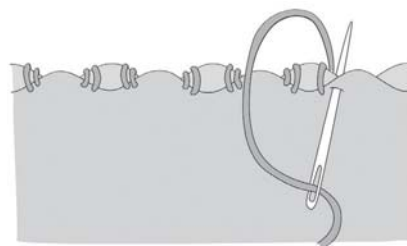
Numbers in parens: these indicate the number of each square type to weave.

2. Layout



WHIPSTITCH AND DOUBLE OVERCAST JOINS

Whipstitch and double overcast are the two most common methods for joining pin-loom squares. The two methods are similar; double overcast is simply a doubled-up version of whipstitch. To stitch either of these seams, start by placing the two edges you want joined, right sides together. The loops will probably be staggered—this is good. Starting at one end on the bottom layer, pull your threaded tapestry needle up through the first pair of loops. If you're doing whipstitch, move to the next pair of loops; for double overcast, repeat this move in the same pair of loops. Continue to the next pair of loops and bring the needle back through that pair from the bottom to the top; repeat until you reach the end.



The double overcast join is shown here. For whipstitch, wrap around each group of loops once instead of twice.



B Wrap the main color around the outside of the pins 2 times to weave the first 5 rows, leaving a tail to tie to the horizontal stripe color. Wrap the horizontal stripe color around the outside of the pins $2\frac{1}{2}$ times for the stripe color. Weave 6 rows with a tail at both ends to tie to the main color. Wrap the main color around the outside of the pins $2\frac{1}{2}$ times to finish weaving the square. Tie the color-changing tails together to make the loops you will need when sewing the squares together.

RED PLAID SQUARES

The red plaid squares are woven using only the Red Black Plaid yarn that transitions from red to black to gray. Always begin with the same color at the starting corner to get the stripes to line up from square to square. Deborah started all of the plaid squares at the point in the variegated yarn where red

turns into black, leaving the red as the tail and positioning black at the start of the warp. There will be some yarn waste as a result of making all the squares look similar. 

NOTE: If you are substituting another variegated yarn for the plaid squares, look for yarns that have colors that stay in the same order. For instance, if the yarn has three colors, then colors 1, 2, and 3 should continue in that order for the entire skein: color 1, color 2, color 3, color 1, color 2, color 3, and so on.

Color length is also important. Each color should be the same length every time it appears in the skein, and the colors should be 8–24" long to create prominent striping.

DEBORAH BAGLEY of www.yarnovations.com is a former schoolteacher who hopes to enlist her young children in her weaving, crocheting, and mountain-biking passions!

A Joy and Pleasure to Use: Norwegian Kitchen Linens

CHRISTINA GARTON

WHEN MOST FOLKS THINK OF NORWEGIAN weaving, thick, and often densely woven fabrics and elaborately decorated cloth such as *krokbragd* rugs, *rya* coverlets, and figured *rosepath* runners come to mind. While doing cursory research about Norwegian weaving, I began wondering about the everyday weaving Norwegian Americans traditionally used in their kitchens. What, for example, did a Norwegian towel look like?

To find the answer to my question, I contacted Laurann Gilbertson, chief curator at the Vesterheim Norwegian-American Museum in Decorah, Iowa. The mission of the Vesterheim is to tell the stories of Norwegians who emigrated from Norway to America and of their Norwegian-American families. The museum's collections contain over 33,000 artifacts that tell many stories, including how Norwegian textiles evolved and changed as they, too, made the journey from Norway to America.

According to Laurann, the entryways to some Norwegian homes in the nineteenth century had a washbasin and wall cupboard from which hung a towel so guests could wash their hands. The towels were woven from linen and



PHOTOS COURTESY OF THE VESTERHEIM EXCEPT WHERE OTHERWISE NOTED

Above: A man and children sit around a table reading while the women stand in the background. Note the decorative tablecloth with woven bands and fringe. Below: A family sits in their kitchen near the stove. Notice the utilitarian towels hung in the background. Everyday dish towels would have been solid or simple striped plain-weave towels.

might be decorated with white or red designs, either woven or embroidered. After about 1900, fancier towels, more for decoration than for use, featured elaborately embroidered images including scenes from folklore and women in folk costumes. Some of these “show towels” were embroidered with different motifs on the front and the back so they could be hung with the back side a little lower than the front to showcase both designs at once.

The more utilitarian towels, for wiping up messes or cleaning dishes, were woven in simple plain weave or twill, sometimes with colored stripes, often in reds and yellows that were easy to dye using indigenous plants. (According to Laurann, blue dyes and yarns were rare in Norway until the advent of commercially available dyes, and thus blue was reserved for only the most special of items.)

Norwegian immigrants brought these textile traditions with them to America. Though limited on how much they could transport across the ocean, many immigrants brought necessary items for their new homes and articles too special to leave behind, including kitchen linens. They also brought their weaving knowledge and traditions and continued to weave items for their homes in the new country.

Weaving in America was different than in Norway. First, unless families raised flax themselves, linen yarn was not always easy to source, and so weavers used the easier-to-find cotton. In addition, it was hard to avoid the Victorian fashion of decorating one's home to the gills with lace and embroidery, both handmade and purchased.

In a typical Norwegian-American kitchen of the nineteenth and early twentieth centuries, you might find a handwoven damask linen tablecloth. These tablecloths were



brought over from Norway and sometimes made from two lengths of cloth sewn together. During the Victorian period and beyond, traditional tablecloths might be replaced by runners. For special occasions, including Sundays, damask linen napkins would be brought out. (These beautiful napkins were so highly treasured, it wasn't uncommon to give a well-loved, previously owned set to couples on their wedding day.) Rag rugs lay on kitchen floors, and simple but beautiful towels were used for everyday tasks.

Perhaps the most interesting and unusual item you might find in the kitchens of Norwegian immigrants was the *ostebånd*, which translates literally into "cheese band." The *ostebånd* was a thin woven band highly decorated with embroidery or lacework. The band was wrapped around large blocks of cheese, typically *geitost*, and secured with a decorative pushpin. The *ostebånd* provided a place to hold the cheese while slicing it, to avoid touching it with bare hands. Often the *ostebånd* had a coordinating mat that was placed under the cheese. While this might sound odd to modern audiences,

according to Laurann, the *ostebånd* is "part of a long tradition of decorating dairy products." Many in the nineteenth century, not just Norwegians, would use decorative molds for their butter, for example.

When speaking of household textiles, it should be noted that one of the hallmarks of Norwegian and Norwegian-American handicrafts is that basic tools and other utilitarian items were designed to be lasting, useful, and beautiful. According to Laurann, there is a long tradition of making items that are "a joy and a pleasure to use."

Even after Norwegian and later Norwegian-American families became financially established, women would sometimes continue to handweave. As Laurann put it, "Economics can't explain it all." In some cases, women preferred to weave linens because of the belief that handmade items were of better quality than store-bought. In many cases, though, women continued to weave because they found joy in the process of weaving, especially for their own homes. This delight in weaving and in surrounding oneself with handwovens transcends generations and cultures. It is this sense of delight and wonder that has kept weaving alive into the twenty-first century, as new weavers discover the joy of handweaving a simple but beautiful towel to hang in their kitchen. 



PHOTO COURTESY OF THE VEST-TELMARK MUSEUM

Left: *Ostebånds* such as this one made by Oline Nilsdotter Øverland in the mid-twentieth century were wrapped around cheese and secured with a coordinating pushpin. Above: This plain-weave towel with decorative damask motifs on the edges and a lattice fringe comes from a Norwegian-American family in southern Minnesota. Simple but beautiful designs such as this were common not just on handwoven textiles but on everyday tools as well.

Norwegian Blue Towels for Anita

CHRISTINA GARTON

YEARS AGO, WHEN ANITA OSTERHAUG was still editor of *Handwoven*, she casually mentioned to me one day that she had never woven towels. I was surprised—I assumed all weavers regularly put on extra-long warps for kitchen towels every few months or so. When it was decided to dedicate this anniversary issue to not just the projects of *Handwoven's* past but also the people, I knew I had to weave a set of Norwegian towels in honor of Anita.

These towels are inspired by a towel in the collections of the Vesterheim Museum donated by a family from Minnesota (pictured on page 59). I loved the simple design of the towel: mostly white with a bit of simple striping as a frame, a damask strip along each end, and a lattice fringe hanging down. This was probably a show towel of sorts—something to hang over the everyday towel when guests came to visit.

For my version of the towel, I replaced the damask with a band of twill inspired, in a roundabout way, from the Norwegian weave structure *skillbragd*. True *skillbragd* requires a countermarch or counterbalance loom (or some clever adjusting of a jack loom), but I wanted this draft to be accessible to as many weavers as possible. I turned to my collection of *Handwovens* and found a draft by Carol Strickler in the May/June 1987 issue wherein *skillbragd* was simplified and turned so it could be woven on a four-shaft loom using a supplemental warp. To make it a horizontal band, I turned the simplified draft yet again. I also chose to weave the band using blue instead of red because blue was traditionally reserved for the most special of projects.

Now, I recognize that a towel with lattice fringe is perhaps not the most useful of things, so I also chose to weave an everyday towel with a simple rosepath treadling. This towel is slightly smaller than the first towel so it can hide under the show towel when you have company.

Weave these towels when you're pining for the fjords of Norway. They're not authentic, but like Anita, they are a little bit Norwegian, a little bit American, and a whole lot of fun.

RESOURCES

- ♦ Strickler, Carol. "Warp-Patterned Adaptation." *Handwoven*, May/June 1987, I-13–I-14.

1 Wind a warp of 433 ends 3 yd long following the warp color order in Figure 1. Measure 2 additional ends of Unbleached to use as floating selvages and set them aside. Use your preferred method for warping the loom following the draft in Figure 2. Sley 2 ends per dent in a 12-dent reed for a total of 24 epi. Center for a weaving width of 18½". 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 four weft colors. Leaving at least 8" of unwoven warp for fringe, spread the warp with scrap yarn.

STRUCTURE

Twill and plain weave.

EQUIPMENT

4-shaft loom, 19" weaving width; 12-dent reed; 2 shuttles; 4 bobbins.

YARNS

Warp: 22/2 cottolin (60% cotton/40% linen; 3,274 yd/lb; Bockens; Yarn Barn of Kansas), #2002 Unbleached, 1,197 yd; #2080 Rich Red, 72 yd. 8/2 cotton (3,360 yd/lb; UKI; Halcyon), #57 Turk, 36 yd.

Weft: 22/2 cottolin, #2002 Unbleached, 601 yd; #2080 Rich Red, 54 yd. 8/2 cotton, #57 Turk, 31 yd. 4/2 cotton (1,600 yd/lb; Dragon Tale Yarns; Earth Guild), Teal, 17 yd.

OTHER SUPPLIES

Professional Textile Detergent (Dharma Trading Co.) or Synthrapol; blocking mat; sewing pins; 4 cardboard strips, 2" x 21" (optional).

WARP LENGTH

435 ends 3 yd long (includes floating selvages; allows 7" for take-up, 33" for loom waste; loom waste includes fringe).

SETTS

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

Weft: Towel 1, 17 ppi; 4/2 cotton band, 20 ppi. Towel 2, 25 ppi.

DIMENSIONS

Width in the reed: 18½".

Woven length: (measured under tension on the loom) 68", including loom waste for fringe between towels.

Finished size: Towel 1, 15½" x 25½" with 3" lattice fringe; Towel 2 (after hemming), 14¾" x 23".





3 Leaving a weft tail 2 yd long for hemstitching, start Towel 1 by weaving 8 picks of Unbleached in plain weave. Use the tail to hemstitch in groups of 6 warp ends. There will be 3 bundles with 7 warp ends—locate those bundles in the center Unbleached section of the warp so that red and blue threads are bundled together.

4 Weave following the draft in Figure 2 and the weft color order in Figure 3 for about 30". Cut the weft, leaving a 2-yd tail, and hemstitch as you did in the beginning.

5 Weave with scrap yarn or weave in 4 cardboard strips to allow for 8" of fringe between towels. If you use cardboard strips, weave an additional 2 picks with scrap yarn for a header for Towel 2. Change your tie-up as shown in the draft for Towel 2.

6 Begin weaving Towel 2 following the draft in Figure 2 and the weft color order in Figure 3 for about 30".
Note: When you are weaving the center section, complete a full repeat before starting the second striped area. The first red stripe should start on treadle 3. Weave several picks of scrap yarn to protect the weft.

7 Leaving at least 8" for fringe on each end of the plain-weave towel, cut the fabric from the loom. Zigzag stitch on both ends of Towel 2. Cut the towels apart, again making sure to leave at least 8" of fringe for Towel 1. Trim the fringe ends to 7".

8 Lattice fringe: Using sewing pins with large heads, secure one end of Towel 1 to a firm but porous base that you can stick pins into such as a blocking mat, a large piece of Styrofoam, or a thick piece of cardboard. Straighten the end as much as possible. Move the fringe so it is out of the way, measure 1" from the base of the towel, and mark that distance with pins spaced $\frac{1}{4}$ " apart. Christina did this in 2" sections, moving her pins as she finished knotting each section.

9 Starting from the left side, take the first hemstitched bundle and put it aside. Take the second bundle and split it into 2 groups of 3 threads. Take one of these groups and bring it together with the first bundle to create a bundle of 9 threads. Use this bundle and start to tie an overhand knot very loosely so there's a large opening. Slip the open knot over the head of the pin 1" from the edge of the towel. Gently tighten the knot so it ends up snug at the base of the pin, adjusting as needed to make sure your threads are taut and even. Split the third bundle of threads in half as you did for the second hemstitched bundle. Combine the remaining 3 threads from the second bundle with 3 threads from the third bundle and knot as you did before. Continue knotting with bundles of 6 threads split between 2 hemstitched bundles for the width of the towel, moving pins as needed. The final knot will have 9 ends just like the first one.

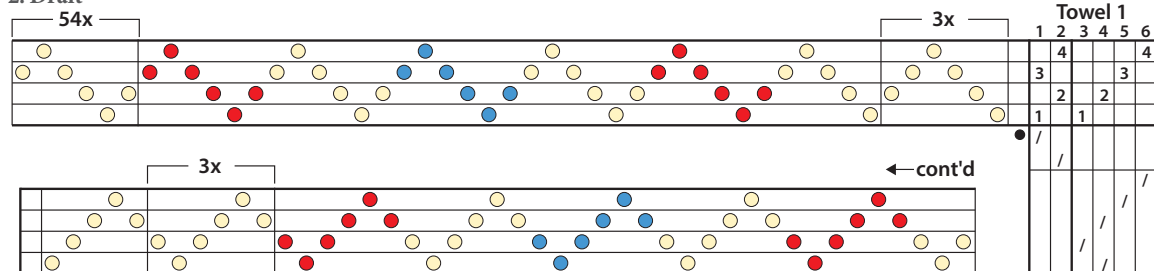
1. Warp color order

12	6	6	#57 Turk
24	6	6	#2080 Rich Red
397	23	6	#2002 Unbleached
23	6	6	
327	6	6	
23			
433 ends total			

Heddle count

Shaft 4	72
Shaft 3	144
Shaft 2	144
Shaft 1	73
Total	433

2. Draft



3. Weft color order

Towel 1				Towel 2			
Teal	Turk	Rich Red	Unbleached		Turk	Rich Red	Unbleached
■	■	■	■		■	■	■
			8	33 picks			34
		5	2			5	hem
		5	2			2	25 picks
		2	3			5	
	3	2	2			2	
	2	4	15		3		
	4	2	2		2		
	2	4	2	twill band		2	4
	3	2	2			2	2
	5	2	2	25 picks		2	2
	5	2	2			3	2
	22"	5	2	center section		5	2
	5	2	2			5	2
	5	2	2	25 picks		5	2
	3	2	2			3	2
	2	4	15	twill band		2	4
	4	2	2			15	4
	2	2	2	33 picks		2	2
	3	2	2			3	2
	5	2	2			5	2
	5	2	2			5	2
	8	2	2			34	hem

- floating selvedge
- #57 Turk
- #2080 Rich Red
- #2002 Unbleached

Towel 2
1 2 3 4 5 6
4 4 4 3
3 3 2 2
1 1 1 1
2"
26" (borders and center section)
2"

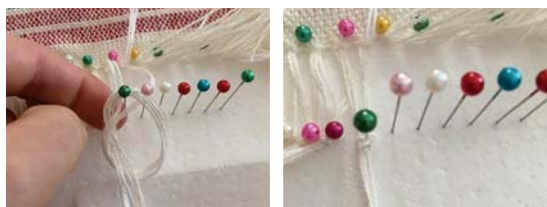
Towel 1
1 2 3 4 5 6
3 4 3 4
2 2
1 1
33 picks
twill band
25 picks
22" (center section)
25 picks
twill band
33 picks

10 For the second row, begin by pinning the first row of knots. Work in 2" chunks, moving pins as you finish each section. Measure 1" from the first row of knots (about 2" from the base of the towel) and mark with pins about 1/4" apart as you did for the first row. Knot as you did for the first row, splitting all but the first and last bundles into 2 groups of 3 threads. There will be 12 ends in the second knots on the sides.

11 Wet-finish both towels in warm water with Professional Textile Detergent. Tumble dry on low. Press.

12 Trim the fringe on Towel 1 to 3". Trim off the scrap yarn on Towel 2. Press the hems under twice and sew in place. Press.

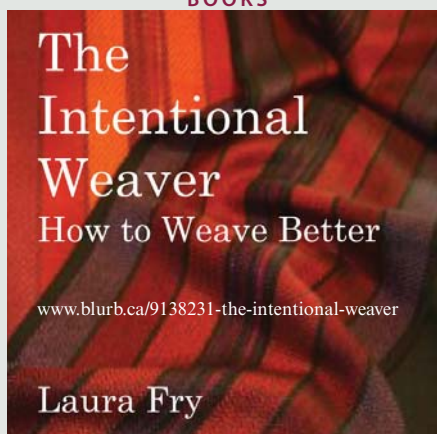
PHOTOS BY CHRISTINA GARTON



Left: Slip the open knot over the head of a pin.
Right: Snug the knots up to the pins.

CHRISTINA GARTON works and weaves from her old adobe farmhouse in Las Cruces, New Mexico—when she's not chasing her toddler.

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SWEDISH YARNS

BECKY ASHENDEN



PHOTOS BY JOHN MARCY

Swedes have a long history of sorting their fleeces, knowing exactly which types of wool are best for different purposes, and spinning them according to each purpose. For this Yarn Lab, I sampled with two lesser-known Swedish yarns carried by Vävstuga—Åsborya and Brage—to show how best to use them in weaving.

THE YARN: Åsborya

(595 yd/lb, 131 yd/100 g skein, 100% wool), Borgs via Vävstuga, 61 colorways.

This 2.5/2 wool is the authentic yarn used for rya and *flossa* pile rugs. It is a heavy-duty two-ply wool yarn with a fair amount of twist and a beautiful sheen. The traditional warp yarn used with Åsborya is a high-twist 8/3 linen rug yarn that creates a firm and durable base for the resulting rug. I have also experimented using the Åsborya yarn as warp for different fabrics as well as for beautiful knitted mittens. **Note:** All samples were woven on a traditional Swedish loom using metric reeds. As such, all setts are given in ends/picks per centimeter or 10 centimeters, with approximate calculations for ends per inch (epi) and picks per inch (ppi) in parentheses.

SAMPLE 1: Rya

Sample Yarns: Warp, 8/3 linen rug warp (unbleached); weft, Åsborya for knots and selvedge (#4039 Garnet, #4036 Sienna, #4031 Terracotta, #4069 Eggplant, #4047 Black Walnut, #4000 Unbleached); ground weft, Mattgarn (#5013 Natural Brown).

Setts: 30 ends per 10 cm; 10 knot rows per cm; 6 doubled-tabby picks per cm (8 epi; 25 knot rows per inch; doubled tabby, 15 ppi).

The luster of this yarn shines beautifully when used as knotted pile, its intended use. The stiffness of the fibers and the brilliance of the colors give a depth of quality that I have not seen matched by any other yarn that I have used for this purpose.



SAMPLE 2: Damask twill

Sample Yarns: Warp and weft, Åsborya (#4013 Citrine, #4069 Eggplant).

Setts: 25 ends per 10 cm; 25 picks per 10 cm (6 epi; 6 ppi).

Even though this yarn is intended for knotted pile, I could not resist the temptation to try it in a balanced 3/1 twill on the drawloom. This easy-to-work-with yarn makes a dense and durable fabric, bringing forth the natural shine and luster of the tightly spun wool yarn. It lies beautifully flat and is wrinkle-free after washing.



THE YARN: Brage

(1,687 yd/lb, 372 yd/100 g skein; 100% wool), Borgs via Vävstuga, 46 colorways.

This 7.5/2 sportweight yarn has endless applications. I usually use it where the yarn will be front and center, such as for weft-faced bands or boundweave or in fabrics with weft pattern floats. Its strength and flexibility make it a good choice for new weavers. It makes excellent dense fabrics for jackets or vests, tapestries, or plain-weave bands.

SAMPLE 3: SKILLBRAGD

Sample Yarns: Warp, 16/2 line linen (unbleached); pattern weft, Brage (#6006 Dafodil, #6040 Pumpkin, #6021 Light Brick, #6022 Burnt Orange, #6756 Sienna, #6042 Mahogany, #6037 Bronze, #6045 Deep Purple, #6633 Silver, #6003 Dark Natural Grey, #6004 Natural Brown); tabby weft, 16/1 line linen (unbleached).

Setts: 110 ends per 10 cm; 60 picks per 10 cm (28 epi; 15 ppi).

I wove this coverlet using Brage as the pattern weft. The result is a supple and heavily patterned durable fabric. Combining Brage with a linen warp and tabby at this sett makes an excellent heavy-ish coverlet weight. The coverlet can also be successfully backed with a sheepskin.



SAMPLE 4: Dukagång

Sample Yarns: Warp, 16/3 line linen (unbleached); pattern weft, Brage (#6099 Black, #6001 Unbleached, #6052 Apple Green, #6759 Goldenrod, #6032 Yale Blue); tabby weft, Möbelåtta (#3821 Brick).

Setts: 45 ends per 10 cm; 52 doubled pattern picks per 10 cm; 208 tabby picks per 10 cm (11 epi; doubled pattern, 13 ppi; tabby, 53 ppi).

Brage wool yarn is an excellent choice for dense weft-faced decorative weaving techniques. It is not so tightly spun as to look stringy, but is squishy and woolly enough to pack together creating the appearance of a smooth, solid surface of color as in the dukagång design.



SAMPLE 5: Bandweaving

Sample Yarns: Ground warp, 16/3 line linen (unbleached); pattern warp, Brage (#6032 Yale Blue); weft, 16/3 line linen (unbleached).

Setts: 20 ends per 10 cm; 48 picks per 10 cm (5 epi; 14 ppi).

This is one of my favorite yarns to weave into dense and durable warp-faced bands. The bands are supple yet stiff enough to hold their own and lie flat after being tied or otherwise abused. Note the clear solid colors in the designs.



FINAL THOUGHTS

I learned to weave using these yarns from many skilled Swedish weavers who generously shared their valuable knowledge with me, and I have dedicated my life and my work at Vävstuga to perpetuating this kind of education for generations to come. While Swedish weaving yarns might seem intimidating to new weavers, I encourage weavers of all levels to try these beautiful, sturdy wool yarns in a variety of projects.

READER'S GUIDE | how to use this issue

PROJECT DIRECTORY

DESIGNER/WEAVER	PROJECT	PAGES	WEAVE STRUCTURE	SHAFTS	LEVEL
Bagley, Deborah	Plaid Pin-Loom Lapghan	55–57	Plain weave	PL	All levels
Bixler, Sara	My Father's Daughter: Rug to Runners	22–24	Rep weave	4	AB, I, A
Cope, Loyanne	Ask Madelyn Overshot Scarf	40–41	Overshot	4	All levels
du Bois, Susan	65 Roses Scarves	48–50	Crackle	4	All levels
Garton, Christina	Norwegian Blue Towels for Anita	60–62	Plain weave and twill	4	AB, I, A
Graver, Pattie	Jean for a Day Table Runner	36–38	Bronson lace	4	AB, I, A
Hall, Constance	Jane's Town Tote	32–34	Krokbragd	RH	AB, I, A
Heyman, Deborah	Shadow of Doubt Shawl	44–46	Shadow weave	8	AB, I, A
Simmons, Rachel	Lacy Poncho	52–54	Plain weave, Brooks bouquet, and huck lace	4	AB, I, A
Tuthill, Dorothy	A Clever Red Ruana for Linda	28–30	Twill	4	All levels
Wilton, Robin	65 Roses Scarves	48–50	Crackle	4	All levels

Levels indicate weaving skills, not sewing skills. AB = Advanced Beginner, I = Intermediate, A = Advanced, "All levels" includes very new weavers. RH = Rigid-heddle loom; PL = Pin loom.

SUPPLIERS

Brassard, Maurice, et Fils, 1573 Savoie, C. P. 4, Plessisville, QC, Canada G6L 2Y6, (819) 362-2408, www.mbrassard.com (Bixler 22–24).

Brooklyn Tweed, www.brooklyn-tweed.com (Tuthill 28–30).

Brown Sheep Company, Inc., 100662 County Rd. 16, Mitchell, NE 69357, (800) 826-9136, www.brownsheep.com (Tuthill 28–30; Hall 32–34).

Camilla Valley Farm Weavers' Supply, PO Box 341, Orangeville, ON, Canada L9W 2Z7, (519) 941-0736, (519) 941-0804 (fax), nmanners@camillavalleyfarm.com, www.camillavalleyfarm.com (Heyman 44–46).

Earth Guild, 33 Haywood St., Asheville, NC 28801, (800) 327-8448, (828) 255-7818, www.earthguild.com (Garton 60–62).

Eugene Textile Center, 1510 Jacobs Dr., Eugene, OR 97402, (541) 688-1565, www.eugene-textilecenter.com (Cope 40–41).

Halcyon Yarn, 12 School St., Bath, ME 04530, (800) 341-0282, www.halcyonyarn.com (Garton 60–62).

Premier Yarns, www.premieryarns.com (Bagley 55–57).

Red Stone Glen, 435 Poppo Ford Rd., York Haven, PA 17370, (717) 212-9022, www.red-stoneglen.com (Bixler 22–24).

Treenway Silks, 2060 Miller Ct., Lakewood, CO 80215-1325, (888) 383-7455, (303) 383-7455, www.treenwaysilks.com (du Bois/Wilton 48–50).

Västuga Weaving School, 16 Water St., Shelburne Falls, MA 01370-1119, (413) 625-8241, www.vavstuga.com (Cope 40–41; Ashenden 64–65).

WEBS, 75 Service Center Rd., Northampton, MA 01060, (800) 367-9327, www.yarn.com (Simmons 52–54; Graver 36–38; Hall 32–34).

Yarn Barn of Kansas, 930 Massachusetts, Lawrence, KS 66044, (800) 468-0035, (785) 842-4333, www.yarnbarn-ks.com (Garton 60–62; Heyman 44–46).

The Yarn Guys, (815) 616-5022, www.theyarnguys.com (Tuthill 28–30).

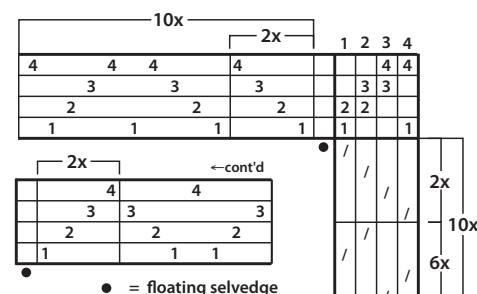
READING DRAFTS

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 2 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).

Draft



Warp color order

	1	2	3	4	
12	4			4	black
12	4			8	green
54		9			red
54		9			white
132 ends total					



65 Roses Scarves
page 48

ERRATA

In the May/June 2019 issue Media Picks review for Marian Stubenitsky's book *Weaving Stubenitsky Code*, the book's price was incorrectly listed at \$24.95. It should have been listed as \$70.

FINISHING TECHNIQUES

TWISTING (OR PLYING) THE FRINGE

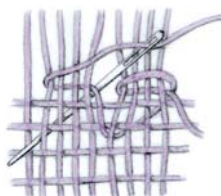


Divide the number of threads for each fringe into two groups. Twist each group clockwise until it kinks. Bring both groups together and allow them to twist around each other counterclockwise (or twist in that

direction). Secure the ends with an overhand knot. (Use the same method to make a plied cord by attaching one end to a stationary object.)

SIMPLE HEMSTITCHING

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



Simple hemstitching

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

LADDER AND ZIGZAG HEMSTITCHING

For ladder hemstitching, work a row of simple hemstitching. Insert a spacer of

three times the warp width and cut, leaving the measured length as a tail. Thread the tail into a blunt tapestry needle.

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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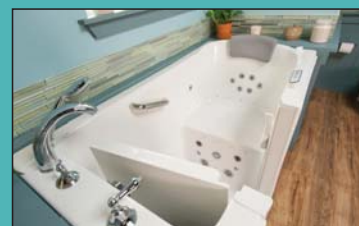
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ENDNOTES

Remembering the Assistant Editor

CHRISTINA GARTON

IN THIS RUBY ANNIVERSARY EDITION of *Handwoven*—an issue dedicated to the people and projects of *Handwovens* past—I'd like to take a moment to talk about, and thank, the assistant and associate editors of old. For those not familiar with the hierarchy of magazines, the terms assistant editor and associate editor are mostly interchangeable (at least at Interweave), and these people are a bit like the first mates on a ship. These editors stand behind the captain (the head editor) as they help navigate each issue, keeping it on course and schedule, and defuse emergencies as needed. As an associate editor myself, I may be a bit biased, but the truth is we help keep this magazine going.

I'm not here to talk about how the job of assistant editor is thankless or that we lack respect. The truth is we get thanked quite often, and in fact, the skills and connections we gain in this job often set us up for success beyond *Handwoven*. I want to celebrate and showcase the accomplishments of my amazing predecessors. You might not realize it, but many of our assistant editors are now household names in the fiber world.

Handwoven Editors Emeriti Jane Patrick and Jean Scorgie started out as assistant editors before taking over the magazine. No doubt their years behind the scenes helped them prepare for taking the lead. Ann Budd might be more familiar as the former managing editor of *Interweave Knits* and as the author of many knitting books, but she also got her start in the publishing world as the assistant editor of *Handwoven*.

Speaking of books, several former assistant editors are also authors of beloved weaving books. Barbara Liebler wrote the sadly out-of-print *Hands On Weaving*, and Pattie Graver (who also has a project in this issue) wrote the brilliant *Next Steps in Weaving*. Anyone who loves rigid-heddle weaving has probably heard of former Assistant Editor Liz Gipson and her many books and videos.

Not all assistant editors went on to become publishing powerhouses; some moved to other jobs within Interweave—Dale Pettigrew went on to run the *Spin-Off* Autumn Retreat, while Suzanne DeAtley became vice president of HR. Others such as Doree Pitkin and Dawn Hamilton continued creating works of fiber art.

Personally, I have no plans to leave my post at *Handwoven* any time soon. From my very first issue (the “Fashion” issue, September/October 2011) to today, I've learned more than I could have ever imagined about weaving and writing. Each issue is a new journey full of adventure, and frankly, I can't wait to see where we head next. ➡



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