

Show Your Team Spirit with a Finnweave Scarf, p. 22

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PAGE 36



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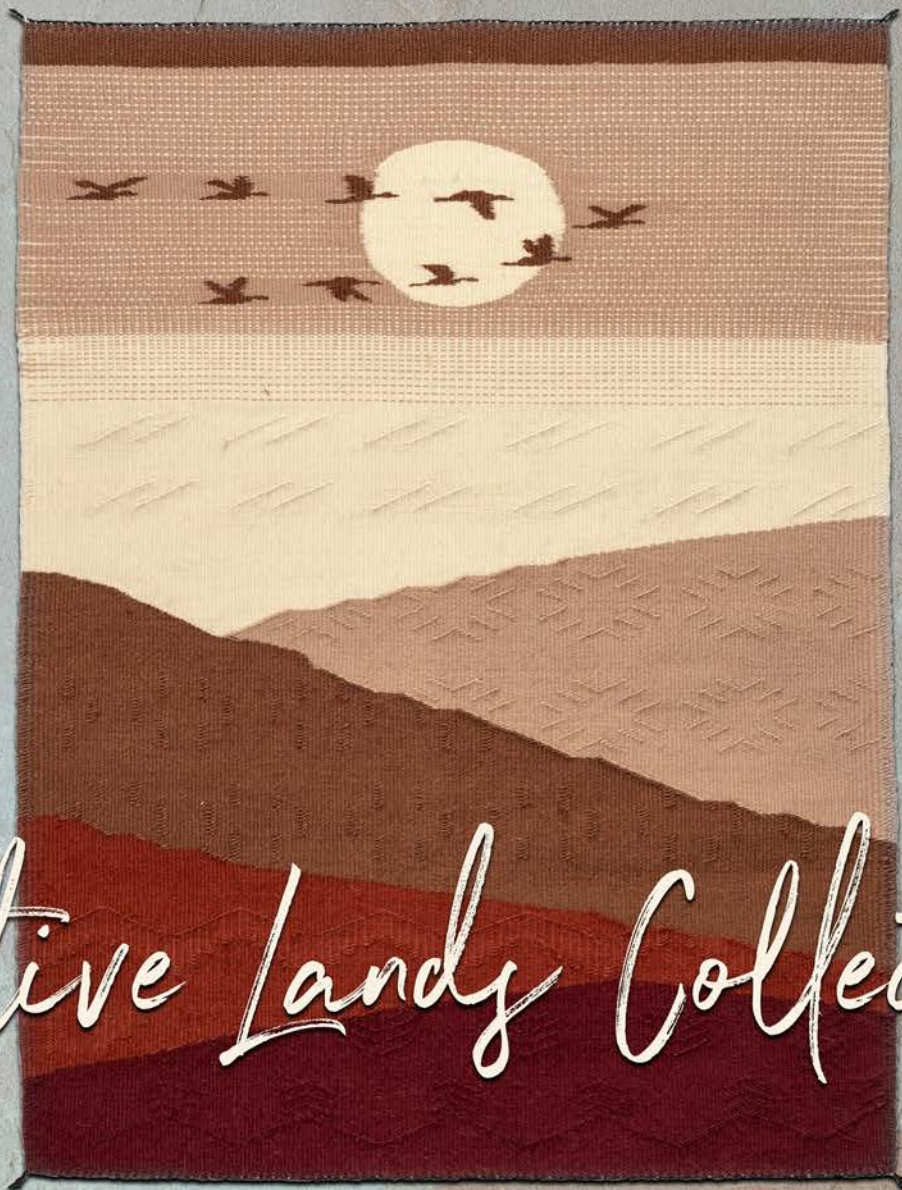
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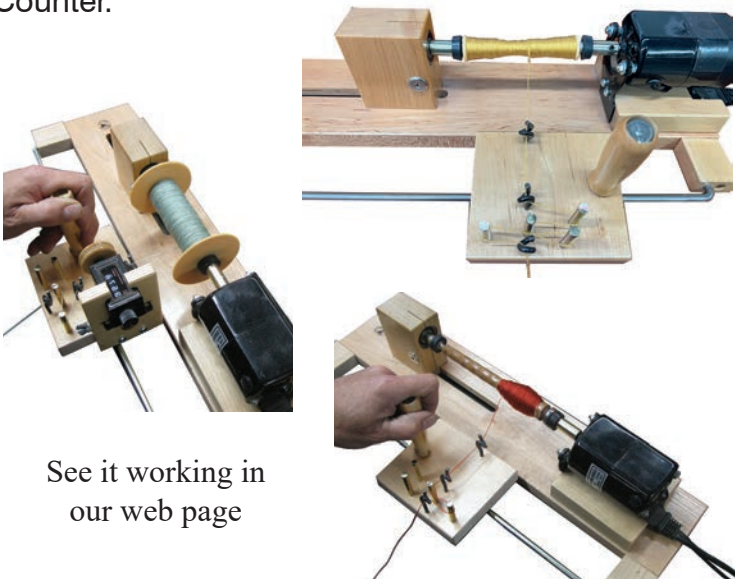
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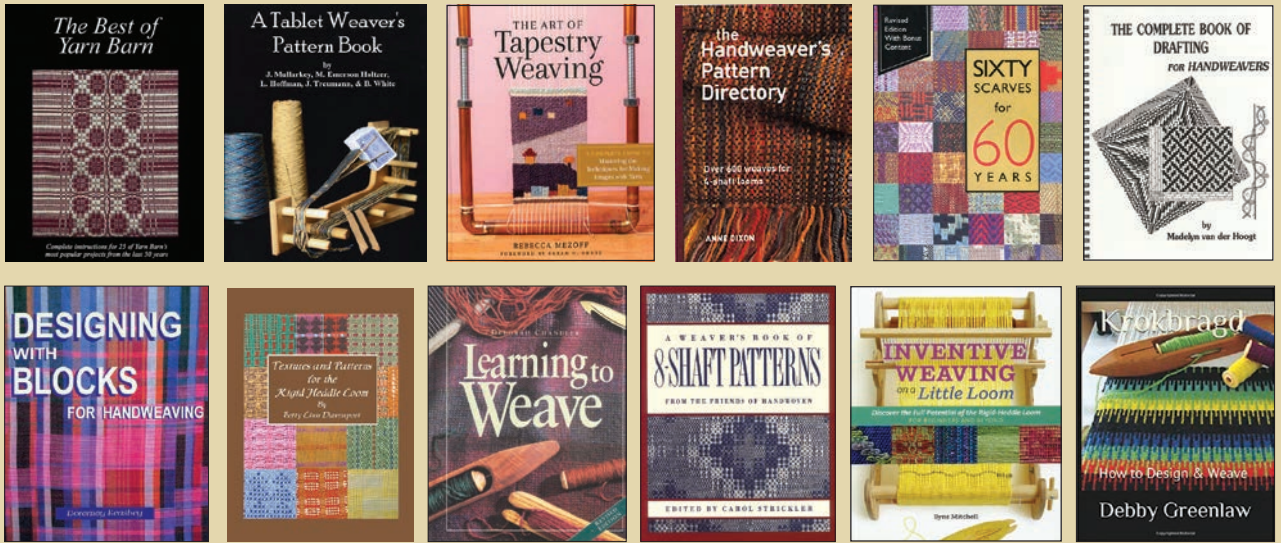
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TOM KNISELY

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How Did I Get Here?
LYNN ROGNSVOOG



The fable Ella Minnow Pea, written by Mark Dunn, takes place on an island named in memory of Nevin Nollop, whom locals revere as the author of the sentence “The quick brown fox jumps over the lazy dog.” A memorial statue sits at the center of town with his pangram spelled out in tiles.

One day, the letter Z falls off and shatters. After much discussion, the High Island Council decrees that Mr. Nollop is speaking from beyond the grave. His message: Z is to be forevermore excised from the island’s written and spoken language, on penalty of punishment. Some days later, the Q falls off.

As more letters fall and the island’s language strictures grow, residents adapt their language. The story, which takes the form of a series of letters between the islanders, shows the same gradual shrinking of the alphabet. In writing it, Mark Dunn used the literary form known as a lipogram, which intentionally excludes particular letters from a work. It’s a kind of language game for a writer—a creative dare.

What does this have to do with weaving? We posed a similar challenge to designers in this issue: Anything but Twill.

All the various twills (straight, point, broken, undulating, plaited, advancing, irregular) are ubiquitous—for good reason. They can be simple or complex, balanced or not, with almost unlimited variations in threading, tie-up, and treadling. Everyone loves twills! We even asked Madelyn van der Hoogt to write an overview of twills, which you’ll find inside.

But our creative dare, just for this issue, was to focus on projects using other structures. And the designers came through with wonderful work doing just that. This issue includes plain weave, diversified plain weave, stitched doubleweave, honeycomb, summer and winter, barleycorn, taqueté, and satin damask.

Speaking of satin damask, that project—the Vis-à-Vis Runner by Sheila O’Hara, a longtime contributor to *Handwoven*—commemorates the fifth anniversary of Long Thread Media. We hope you’ll weave it and celebrate along with us.

What’s on your loom? Please show us on Instagram or Facebook by using #handwovenmagazine. And send your weaving questions and comments to handwoven@longthreadmedia.com. I look forward to hearing from you!

Happy weaving,

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FUTURE THEMES

WINTER 2024

Color in Fiber

From brilliant color to ingenious uses of natural tones, this issue will help you bring color to life.

SPRING 2025

Easy Breezy

Pack away your warm winter textiles and welcome springtime with a range of lacy, open, and transparent weaves.

SUMMER 2025

Going on Vacation

Trips to the beach or mountains and lazy evenings around the firepit call for easy-care, easy-to-carry items.

HANDWOVEN®

FALL 2024, Volume XLV Number 4

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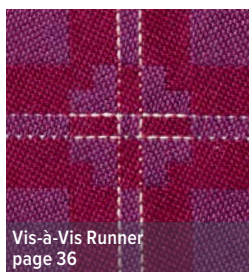
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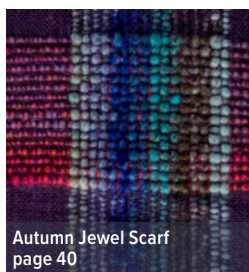
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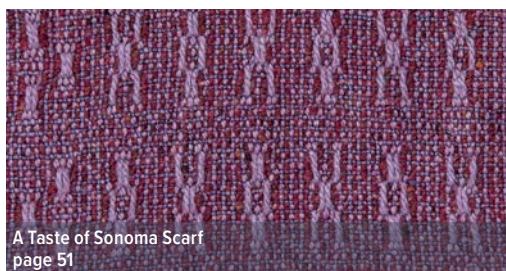
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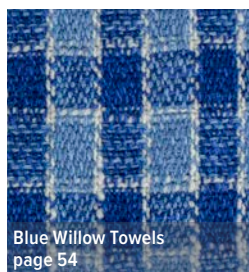
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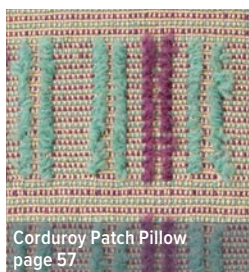
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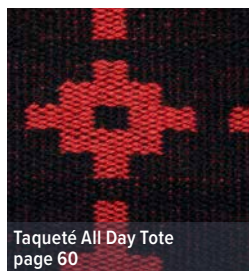
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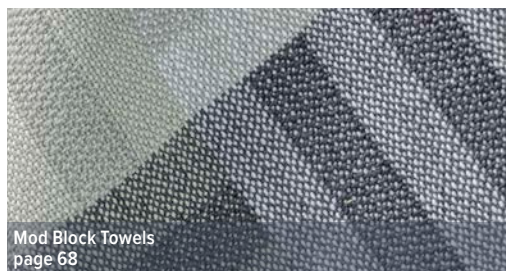
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Letters

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

WEAVING FOR THE LOVE OF BIRDS

After reading your Spring 2024 flight-themed issue, I'd like to share my personal effort to help our feathered friends in today's unpredictable world.

I have started a project called *Scarves for Birds*. Every month I weave a scarf in the colors of an endangered bird. The scarf is then raffled off at our local bird supplies store, where I display a picture of the month's bird and information about it, including its conservation status (from near-threatened to extinct) and the reasons for that rating. These reasons often include habitat loss, poaching for the exotic pet market, and outdoor cats, which kill 2.4 billion birds in the United States every year. I also provide a QR code linked to a video allowing people to see the bird in flight, listen to the bird's call, or even learn about conservation efforts to save the species. All proceeds from the raffle go to a bird conservation organization.

This year I have woven scarves in the colors of the Victoria crowned pigeon, the Florida scrub jay, the Philippine eagle, and the orange-bellied parrot. Now and then, I feature a recently extinct bird, in the hopes that people will see how dire the situation is. If other weavers are inspired to do something similar and have questions about starting their own projects, they can reach me at prbevins@minburncomm.net.

—Pegi Bevins, Ames, IA

WHAT'S EVEN BETTER THAN CIRCLES?

I learned to weave at age 10 and am still enjoying it as my 70th birthday approaches. Since 1976, I've even made my living weaving and teaching weaving. Part of my teaching success has come from having access to *Handwoven* magazine since its start in 1979.

Weaving trends may come and go, but one constant is the dedication of the publishers and editors and generous weavers who share their designs with us. These ideas serve as inspiration and jumping-off points for new ideas.

A few years ago, I started designing and sharing warps and looms with one of my students, Jan Eckert. We wanted to weave towels and decided on Susan Poague's *Circles & Checks Towels in Turned Taqueté* (May/June 2019). Our first round of circle towels used odd-lot cottons sett at 16 ends per inch. Then the idea popped into my head to use my wide color range of 10/2 pearl cotton. Shading the colors in each circle made them appear to be 3D. Fun! We are now on to our third circles warp.

—Sheila O'Hara

Editor's note: Sheila designed a very special project for this issue—you'll find it on page 36.

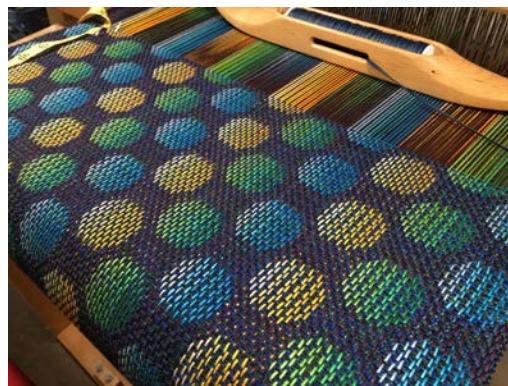


Photo by Sheila O'Hara

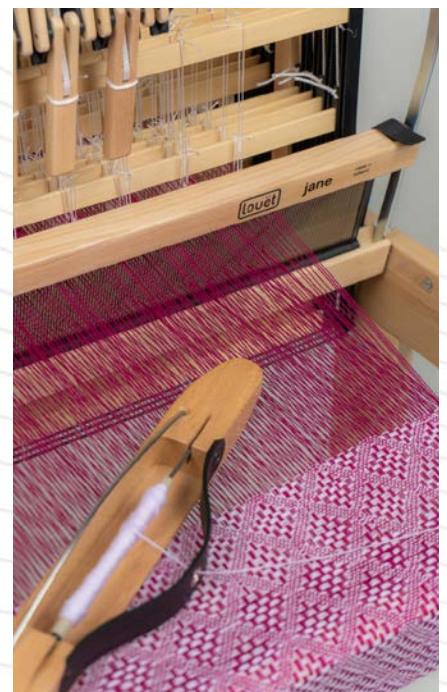
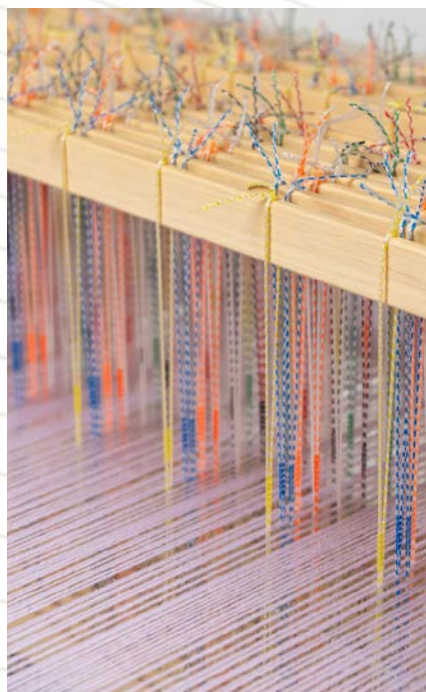
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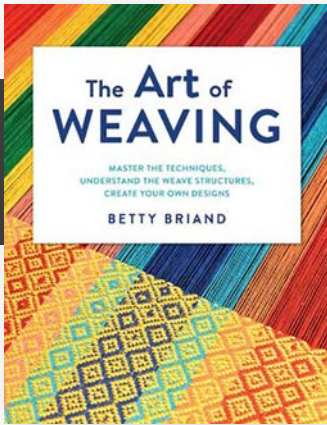


Anniversary



A Process-of-Weaving Book on Steroids

KATHY FITZGERALD



The Art of Weaving:

Master the Techniques, Understand the Weave Structures, Create Your Own Designs

Betty Briand

In the opening moments of my very first weaving class, my teacher asked me why I wanted to learn to weave. Surprised, I thought a few seconds, then said, “I want to know how to make cloth.” She nodded. “What interests you more, the process or the product?” No need to think about that one. “Definitely process.” “Okay,” she said, “now I know how to teach you.” And so she did.

Fast-forward 11 years to the day *The Art of Weaving* arrived in the mail. Turns out Betty Briand is a process-of-weaving teacher on steroids. With palpable exuberance and many exclamation points—she is French, after all—her book opens with exhaustive overviews of looms, tools, yarns (did you know there is a yarn made from asbestos?), and the protocol for choosing projects. She talks about the need for physical comfort when weaving, the benefits of keeping project records, and the vital importance of sampling, sampling, sampling. Briand’s masterful dissertation on warp and weft densities introduces the math and science of determining the best possible warp sett and picks per inch for any project. Then she tackles understanding, reading, and creating drawdowns.

The intellectual side of the craft amply covered, she moves on to the mechanical aspects of dressing the loom, from winding

The Art of Weaving includes ample diagrams to help visual learners, as well as examples that walk weavers through various calculations—in both yards and meters.

warp chains to tying on to the cloth beam and tying up the treadles. Finally, she sits down (comfortably) at the loom—her default model is four shafts—to explain all things shuttle, weft positioning in aid of neat selvages, the relationship between beat and the hand of the finished fabric, and maintaining warp tension. Briand also addresses preventing, spotting, and correcting common beaming, threading, slewing, and tie-up errors.

And that’s just the first 114 pages.

If the brilliance and breadth of the above dazzle you, wait until Briand takes on the three basic weave structures. In my opin-

ion, hers is the clearest, most extensive, all-in-one-place discussion ever of plain weave, twill, and satin. Unfamiliar with the last because I lack the requisite fifth harness, my smoldering shaft-envy flared—and then cooled when I saw Briand’s draft for four-shaft “false” satin.

With the fundamentals illuminated, Briand breezes on to compound structures (just plain weave with floats, who knew?), lace and deflected weaving, and the many magics of doubleweave. Her grand finale is a section on digesting all this information to break free of published patterns and create your own designs.

STAGING WITHOUT STAGE FRIGHT: DRESSING THE LOOM | 73

Projected Amount of Yarn Needed for Warp and Weft

In weaving, we can know very precisely the amount of yarn needed. It is really easy to do, reassuring, and economical. There is little risk of discovering during the weaving process that you are short of yarn, or of buying too much yarn for fear of running out. I hope this sheet will be able to fulfill its purpose: to guide those who are not mathematically inclined!

On the opposite end, it happens that those who love math have fun finding the ideal dimensions of their weaving in order to empty their reserve of precious yarns, to the nearest meter. I smile when I think of the people who will recognize themselves in these words!

First the Warp

The next part of the record sheet is used to help calculate the amount of yarn needed for the warp.

Desired length of finished fabric	24 in. (60 cm)
+ added amount due to finishing processes	7% + 1.68 in. (4.2 cm)
= length of fabric off the loom	= 25.68 in. (64.2 cm)
+ added amount due to shrinkage	5% + 1.28 in. (3.2 cm)
= length of woven warp per item	= 26.96 in. (67.4 cm)
+ fringe	+ 2.5 in. (6.4 cm)
= warp length needed per item	= 29.5 in. (74 cm)
+ number of items	8 = 8 placemats @ 29.5 in. = 236 in. (8 × 74 cm = 592 cm)
+ losses due to tying on at the front and back of the loom	+ 8 × 16 = 24 in. (+ 20 × 40 = 60 cm)
= length of warp needed	= 21.67 ft./72 yd. (6.52 m)

Number of warp ends	Width of fabric in the reed in inches (cm) × density	= 18 in. (45 cm) × 20 ends/in. (8 /cm) = 360 warp ends
Quantity in yards (m)	Number of warp ends × warp length	= 360 ends × 72 yd. = 2,592 yd. (+ 6.52 m = 2,347 m)

So for this warp, we will need approximately 2,600 yds. (2,350 m).

Then the Weft

Calculating the quantity of yarn needed for the weft follows the same logic.

Number of weft threads	Length of woven warp in inches (cm) × density × number of items	27 in. × 20 threads/in. × 8 placemats = 4,320 picks (67.5 cm × 8 threads/cm × 8 placemats = 4,320 picks)
Quantity in yards (m)	Number of picks × width in reed	= 4,320 picks × 0.5 yd. (18 in.) = 2,160 yd. (4,320 picks × 45 cm = 1,950 m)

So for the entire weft, we will need 2,160 yd. (1,950 m)

Images courtesy of Stackpole Books

Excerpt: Colors Surround Us

Steering clear from the theories or rules stated, I dare to offer a piece of advice. Nature, cities, store windows, posters, magazines, architecture, works of art, and fashion—a whole palette of colors and choices surround us. We must allow ourselves to look, to be inspired, to question ourselves, to judge, to criticize, to free ourselves from others' eyes and dare to include a bold color. The question of color, if it is looked at only in a theoretical way, can become too intimidating. Let's allow our intuition to guide us. There is no risk involved, just admiration or critique. A game to try!



Briand's writing style is vivid and engaging, as this short excerpt about color demonstrates.

For Briand, weaving is fun, an exploration, an excitement, an emotion! I could almost hear her voice, encouraging innovation fueled by a complete understanding of how densities, interlacements ("binding points," she calls them), yarn weights and colors, and the intended use of the fabric combine to open infinite design possibilities. If you're a product-focused weaver, *The Art of Weaving* is an excellent resource to have on hand. If you're a process-focused weaver, you've got to get this book. Like, today.

Essex, Connecticut: Stackpole Books, 2023. Hardcover, 282 pages, \$39.95. ISBN 9780811771849.

KATHY FITZGERALD thanks Handwoven for introducing her to this marvelous Frenchwoman, and for adding 103 new projects to an already extensive what's-next list.

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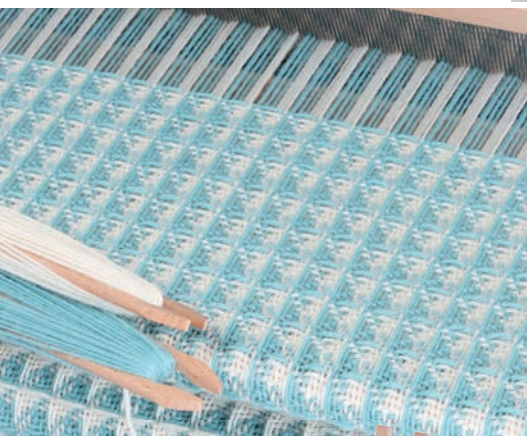


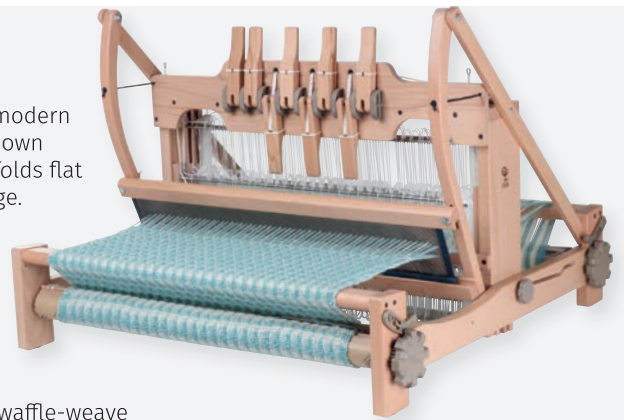
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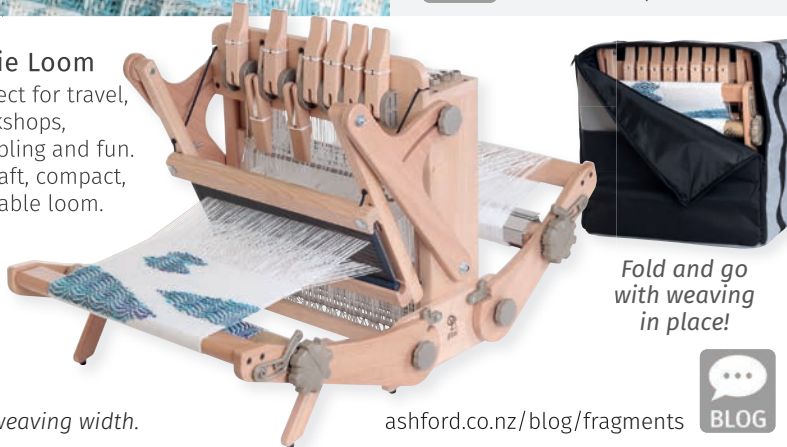


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Favorite Finds

Metallic filament yarn, a handcrafted weaving sword, a modular raddle for your table or floor loom, and a set of warp weights

Sparkle and Shine

Add a hint of glimmer to your project with metallic filaments from Vermont Weaving Supplies. Each 100-gram cone contains 2,000 yards and comes in a wide range of colors (Aqua is shown here). Choose a coordinating or contrasting color to use with your thicker weft yarn to make that special-occasion project shine. vermontweavingsupplies.com



Photos by Matt Graves

Vanquish Your Weft Foes

Beat those wefts into line with this weaving sword by VytuVatu. Handcrafted and polished, this smooth blade is about 10 inches long and is available in three woods (walnut is shown here). The pointed tip is also useful for pick-up and lace techniques. vytuvatu.etsy.com



A Helping Hand

Make warping your loom a breeze with a 3D-printed raddle by LoftyFiber. Designed for Louet and Ashford table looms and Schacht and Harrisville floor looms, the raddles clip onto the castle, have four dents per inch, and come in a variety of sizes that snap together to fit the width of your loom. scarlettpines.etsy.com



Ease Your Tension

Take the worry out of floating selvages with these hand-turned warp weights by Carr Park Artisans. Sold in sets of two, the 4½-inch weights come in a variety of woods (cherry is shown here) so you can match them to your loom. Each set includes removable washers for fine-tuning the weight so you can keep your selvages in line. carrparkartisans.etsy.com



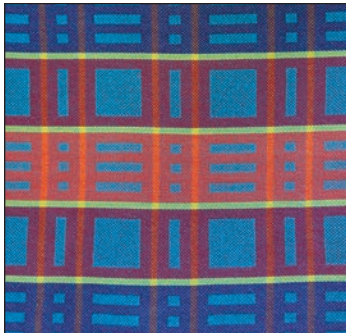
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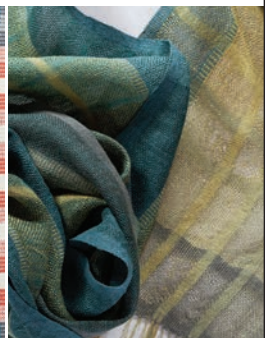
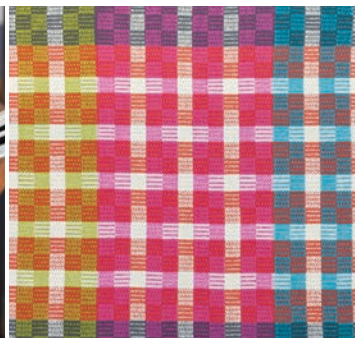


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Traditional Textiles from Around the World

Sixty objects from the Denver Art Museum's permanent textile collection are on display through January 5, 2025, as part of the museum's Weaving a Foundation exhibit.

Featuring textiles from Indigenous traditions across the American Southwest, Mexico, India, and Pakistan as well as the Indonesian islands of Bali, Java, and Sumatra, two-thirds of the exhibit's pieces have never been shown before.

Woven pieces include, among others, an American linen and wool overshot coverlet, a Balinese hip cloth in cotton and hemp weft-faced plain weave with supplementary weft patterning in metallic thread, multiple blankets by Navajo artists, and a Balinese overskirt in silk with an elaborate ikat-dyed weft.

Other techniques on display include silk and mirror embroidery on a shawl from Pakistan; leather and beaded moccasins by a Cheyenne

artist; a coat from Romania with silk embroidery, leather appliqué, silk tassels, and embossed patterns on sheepskin; cotton with batik patterns on a sarong from Java; and painted bark cloths by Hawaiian and Samoan artists.

The cornerstone of the museum's textile collection was laid by Frederic (Eric) H. Douglas (1897–1956) of Evergreen, Colorado. Douglas became the museum's inaugural curator of Indian art, driven by a deep appreciation for the art and cultures of Indigenous peoples. He collected textiles during travels to India and Southeast Asia as well as while he was stationed in the Pacific during World War II; other family members also contributed to the collection. This exhibit includes many of the Douglas family's donations and chronicles their celebration of traditional and living cultures around the world. ⇄

—*Handwoven* staff

ALSO OF NOTE

COMPLEXITY

When: Ongoing online

Where: complex-weavers.org/gallery-category/exhibit-gallery

What: In association with Complex Weavers 2024, a juried international members' exhibition of works that employ complex or innovative design, techniques, and/or weave structures.

SMALL EXPRESSIONS

When: September 3–October 19, 2024

Where: The Little Loomhouse, 328 Kenwood Hill Rd., Louisville, KY

Info: littelloomhouse.org for hours; admission is free

What: In association with Convergence 2024, a juried exhibition of contemporary small-scale works that speaks to the intricacy of expression, the intimacy of design, thoughtful communication, and visual excitement. Visit weavespindye.org/book-an-exhibit for other exhibit dates and locations.

DINÉ TEXTILES | NIZHÓNÍGO HADADÍ'EH, THEY ARE BEAUTIFULLY DRESSED

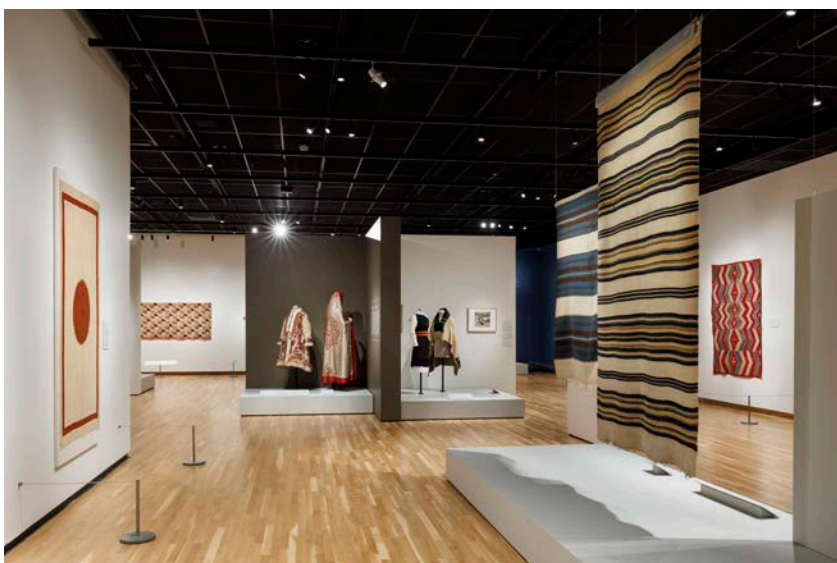
When: Through September 29, 2024

Where: RISD Museum, 20 N. Main St., Providence, RI

Info: risdmuseum.org for hours and tickets

What: Diné-woven textiles from the 1800s as well as work by modern Diné (Navajo) weavers demonstrating the concept of *hózhó* (balance, beauty, and harmony) through symmetrical geometric design, light and dark color, and the continuance of the practice by way of matriarchal teaching.

Photo by Eric Stephenson/courtesy of the Denver Art Museum



Weaving a Foundation includes a broad variety of woven and embellished textiles.



Inherited Legacies, by Darby Raymond-Overstreet.

Courtesy of RISD Museum

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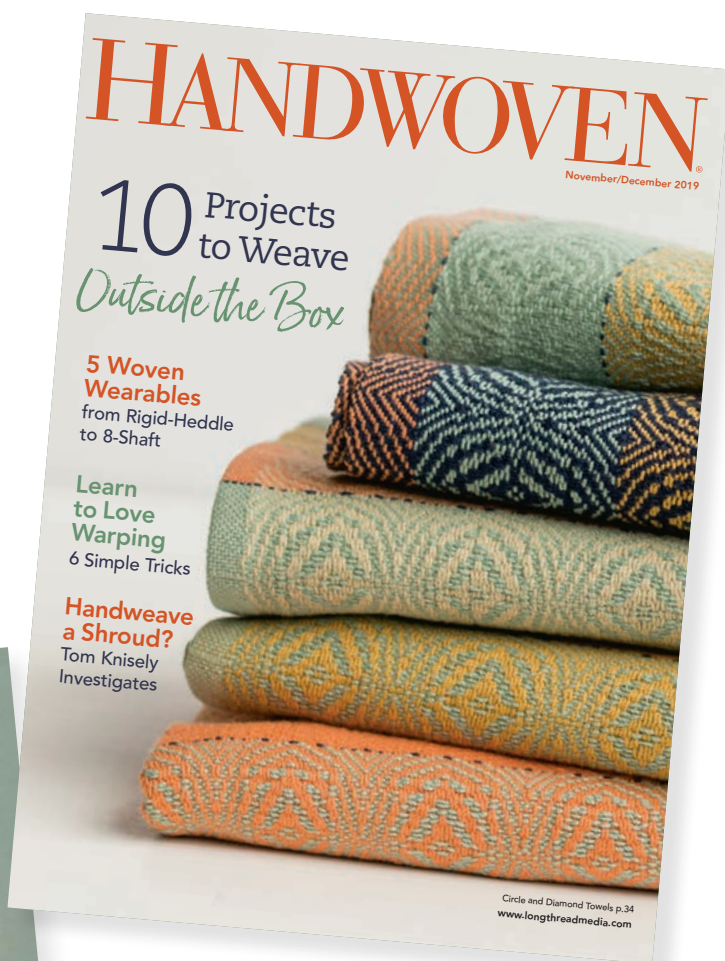
Five years ago, *Handwoven* was sold. With the help of passionate weavers, dedicated editors, and a brand-new publishing company, the venerable magazine is enjoying a robust new life

ANNE MERROW



Think back to 2019. Not the part where we were on the cusp of a global pandemic, but the part where Handwoven was celebrating a major anniversary. Forty years. Forty years!

It was a tough time for the magazine—it had endured several years under ownership that didn't really relate to weaving. Through those years, it had brilliant, dedicated editors who kept their focus on the craft and their readers, and it had readers whose passion for weaving kept deepening. And something good was on the horizon. *Handwoven* was about to find a new home, one built just for weavers and spinners and needleworkers: Long Thread Media.



Above: In her editor's note for the inaugural issue under Long Thread Media's ownership, published late in 2019, Susan E. Horton said, "I'm excited to begin this new chapter of *Handwoven*. . . . Life is funny; you can never tell what's coming next, but I'm feeling great about *Handwoven's* future."

Left: In her editor's note for the very first issue of *Handwoven*, published 45 years ago in the fall of 1979, Linda Ligon said, "It's with a feeling of great excitement and anticipation that we meet you for the first time in the pages of a brand-new magazine."

Linda Ligon was deeply into weaving when she first began publishing *Handwoven* in 1979, and John Bolton was its publisher and champion before leaving to found *Craft Beer & Brewing* in 2013. I had learned to spin and weave while working on other projects and fell in love (you readers can certainly relate). All three of us were convinced that publications about weaving, along with spinning and traditional needlework, would wither away if they were treated as just another property in the portfolio, but they could thrive if the people behind them listened hard to the interests and ideas of their readers.

We founded Long Thread Media to test that notion. Five years later, we're still here and going strong. Linda recently asked me, "Did you imagine that *Handwoven* would have such a robust new life? That readers both longtime and new would embrace it, celebrate it, make it their own?" Well, of course. We both imagined that. Because, while weaving isn't the most-practiced fiber craft (give that to knitting or crochet or quilting), we trusted that weavers would stick with us, and in exchange we'd do our best to make exciting content of the highest quality.

We were full of dreams of what could be: building an online library of WIFs for the projects in the magazine, bringing weavers together for a retreat, making *Easy Weaving with Little Looms* into a full-fledged quarterly magazine, printing on better paper. (The last dream was John's day-one change as publisher, and he didn't even ask—because if the magazine is worth keeping, it should hold up and feel nice.)

CELEBRATE WITH A SPECIAL RUNNER

Sheila O'Hara designed the Vis-à-Vis Runner to commemorate Long Thread Media's fifth anniversary. See the project on page 36.

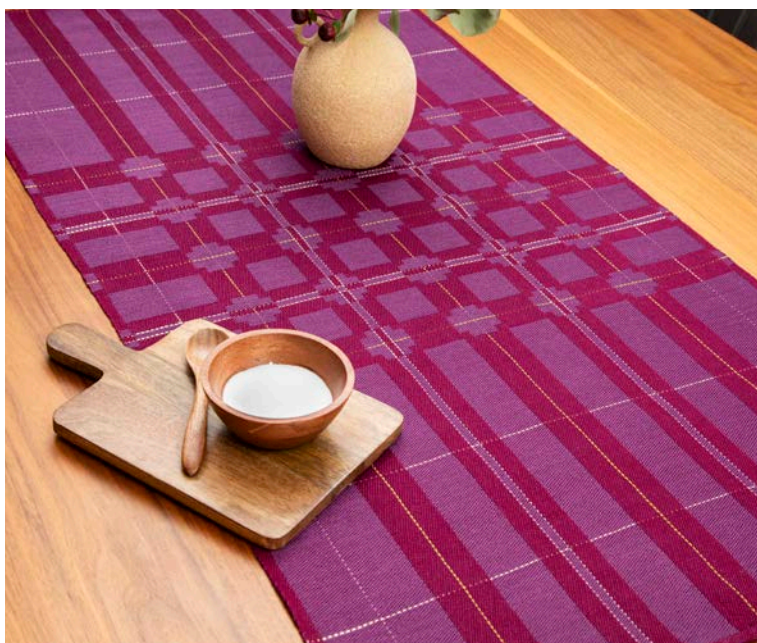


Photo by Matt Graves

And while we were trying out all these new ideas and making podcasts and videos, writing weekly newsletters to help everyone stay connected, and so forth, we were still seeking out and fondling the latest beautiful woven textiles we could find, creating accurate descriptions of how they were made, photographing them, and compiling an actual printed magazine that would travel by post to our readers' hands in a timely fashion. I can tell you, it's the best job I've ever had.

Best of all, our readers wasted no time in writing to us. Every day, Susan E. Horton and Christina Garton (*Handwoven* and *Little Looms* editors, respectively) shared letters from longtime readers asking if existing subscriptions would be honored (yes!), if we were publishing books (no . . .), and if they could sign up for

new subscriptions (of course!). More than a few were excited that *Handwoven* was back in the hands of veteran weavers.

"For forty years, *Handwoven* bobbed along on the ebb and flow of weaving as a passion, as a way of life, or just a passing fancy. Each issue a particle, a bit of flotsam, in the grand wave of a rich tradition," Linda muses. For the past five years of its long life, *Handwoven* has followed its purpose of being a vital, growing inspiration and influence for weavers with all manner of interests. Not for nothing did we name its new parent company Long Thread Media.

So what's next? You tell us. 

ANNE MERROW is a cofounder of Long Thread Media, as well as its editorial director.



Photos by Tom Knisely

Left: A washboard and wooden tub, along with hot water and lye soap, were commonplace laundry tools before electricity was available to households. *Right:* Cast-iron flatirons and a soda bottle with sprinkler top were in common use for ironing clean laundry. Today, we find flatirons most useful for holding weaving steady during finishing, or as doorstops.

Scrub-a-Dub-Dub

BY TOM KNISELY



When I have a piece that needs to be finished with a knotted-edge twisted fringe, I like working at a table with the edge of the cloth even with the table's edge. To prevent it from sliding, I weight the cloth down with an old cast-iron flatiron. It's very heavy and, along with my fringe twister, is a regular part of my finishing tools. When you pick it up, you can feel the weight behind that old iron, and it makes me grateful for modern laundry tools. Heavens, most people rarely use an iron anymore, and when we do, it's electric with a built-in steamer that heats up with the press of a button.

Think how lucky weavers are with advanced washing machines and dryers at our fingertips. We just take a length of woven fabric, secure the ends, pop it into the washer with any number of detergent

possibilities, and push a button. I'm feeling a little spoiled right now as I think of how we used to launder and iron our clothes and linens.

As a young boy back in the early 1960s, I remember my mother,

glistening from the summer heat as she stood at the ironing board. She was quite the sight in her bra and pedal pushers. With a cigarette barely hanging on the corner of her mouth, she said, "What are you looking at? It's hot and I have hours of ironing to do before your dad comes home." She picked up the water-filled soda bottle with a sprinkler end and gave the handkerchief a good dampening. We did have a modern washing machine that got a good workout on Mondays, but Tuesday was ironing day.

Things that needed to be ironed were rolled up and put in the refrigerator on the bottom shelf to stay damp until Tuesday.

WASHING CLOTHES THE OLD WAY

I think humans are naturally innovative, especially when it comes to making mundane chores easier. Think about washing clothes, for instance. Before the automatic washer, women had to heat water to do the family laundry. This was done on the stove in a copper wash-boiler or in buckets, and then the water was transferred to a wooden washtub and scrubbing board. One piece at a time, an article of clothing was worked by hand to get the stains out. To make the job easier, chunks of soap bars, often home-made with lye, were grated into the hot water to help lift out the dirt. It's a far cry from the laundry detergent pods we use today.

Can you imagine how hard it was on your hands to spend so much time in hot water and lye soap? I remember someone telling me

When I look at my cast-iron flatiron, I wish it could tell me stories of things it has seen. Today in its retirement, its only job is to hold down my woven pieces on the table as I twist fringe bundles, or to act as a doorstop.

about their mom's laundry stick. She would use it to fish out clothes from the wash water because it was too hot for her hands. Huh, do you think that is why rubber gloves were invented and became so popular?

When it comes to cleaning clothes, the back-and-forth movement of the cloth in the hot wash water hasn't changed over the years. However, I have found several inventions that made laundering easier. There were hand-operated, cone-shaped washers that resembled toilet-bowl plungers. To use one, you put it into the washtub and plunged it up and down vigorously to clean the laundry. It was hard work, and you probably still needed to use the washboard from time to time.

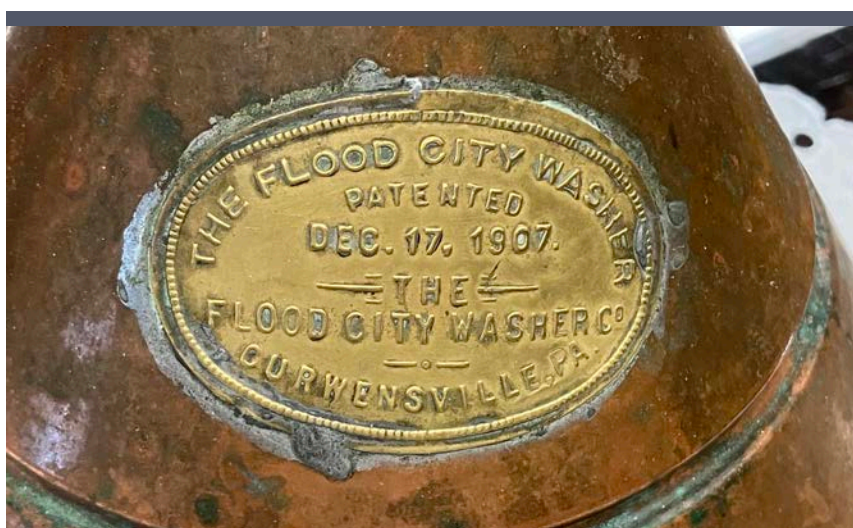
By the mid-nineteenth century, hand-crank washing machines became available. To use them, you

filled the machine with hot water, soap, and clothes. You then turned the crank several times clockwise to start moving the wooden paddles in the tank, and then turned the crank counterclockwise to move them in the opposite direction. This must have been quite the workout. After all that, those clothes needed to be rinsed, hung out to dry, and ironed. Oh, and don't forget to empty the machine of all the dirty water and excess soap, and scrub out the tub.

IRONING THE OLD WAY

When I look at my cast-iron flatiron, I wish it could tell me stories of things it has seen. Today in its retirement, its only job is to hold down my woven pieces on the table as I twist fringe bundles, or to act as a doorstop.

Years ago, it held an important part in keeping a family looking neat and



This device was put into the washtub and plunged vigorously up and down to agitate the laundry.




A mechanical washer from the early twentieth century had an external crank that turned the washtub's paddles.

tidy. You had to first place that iron on the back of a wood or coal stove to get hot, which you would test by flicking some water on it to see if it sizzled and steamed. I am sure its original owner knew the correct sizzle for ironing cotton, linen, or wool. It has a cast-iron handle that also gets hot, so the hand of the user had to be protected with a cloth. I have a similar iron with a detachable wooden handle that must have been a grand improvement on ironing—you could have several irons in the fire heating up but would only need one handle. As an iron cooled down, you would put it back on the stove to heat up and then attach a new hot iron onto the wooden handle, which didn't require hand protection.

Several decades later, an electric mangle came into many households. The Ironrite mangle had a pair of

heated, cloth-covered rollers. You would carefully put the sheets and pillowcases between the rollers from the front, and they would come out in the rear beautifully pressed. It is rare today to know of anyone still using this type of ironing machine.

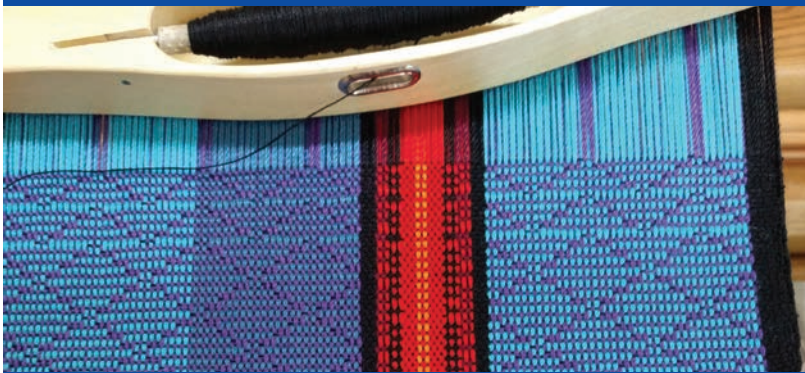
I had a great time searching through antique shops and malls to bring you these pictures of old-timey laundry items. My dear friend Vonnie Davis loaned me some of her mother's washboards, along with the sprinkler head that fits a soda bottle. My hope is this bit of history will be enlightening to younger readers and take others down memory lane.

Sorry, but I must leave you now. My washer is playing its little jingle to let me know it's time to change loads. I love wet-finishing in 2024. 

Happy weaving—and happy washing!

Tom

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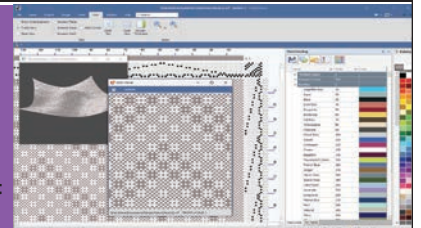
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Photo by Matt Graves

At her husband's request, Claudia Tokola wove him a custom scarf celebrating the University of Washington Huskies.

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Custom graphics are easy to weave with the help of doubleweave pick-up

CLAUDIA TOKOLA



Are you eager to show team spirit for your favorite school or pro sport team? Would you like to explore a weave structure you may not have tried before? Consider finnweave!

Finnweave, a doubleweave pick-up structure, works well for intricate patterns, diagonal lines, and curves. Using it, you can create unique designs to showcase your team spirit.

In my first finnweave project, I used very simple shapes in the design of pillow covers (see *Handwoven* September/October 2022, pages 64–66). When my husband asked me to weave a University of Washington Husky scarf, I felt ready

to try something more intricate. My goal was to weave the school's iconic "W," some paw prints, and two stripes on each end—all using the school's colors.

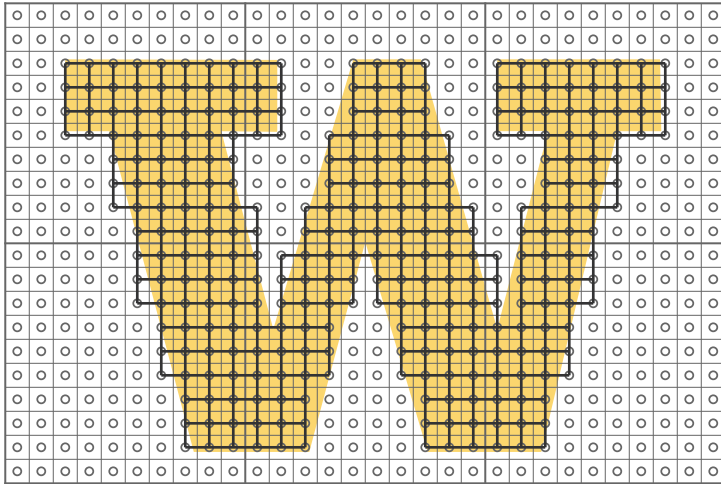
MAKING A DESIGN

Finnweave is built on a square grid, using the grid lines and the spaces between them. It can be designed manually using graph paper and a pen, but I wanted to try using a




computer to help me get the designs I was envisioning.

To start, create a square grid on the computer using the program of your choice (I used Microsoft PowerPoint). Each vertical grid line represents a pair of warp threads in the background or upper layer of cloth (my purple layer), and each horizontal grid line represents a pair of weft threads in that same layer. The columns and rows of spaces between the grid lines stand for pairs of warp and weft threads in the pattern or lower layer (my gold layer).

1. "W" PICK-UP CHART



PICK-UP CHART KEY

-  Pairs of background threads
-  Vertical pattern bars: Pick up a pair of pattern threads to weave background.
-  Horizontal pattern bars: Pick up a pair of background ends for every vertical grid line not crossed with a pattern bar to weave pattern.

Most school and team websites have a picture of their logo you can download and insert on your grid. Adjust the transparency of the logo until you can see the grid through it. Enlarge and print the image with grid and manually add the horizontal and vertical lines showing the warp and weft pairs for weaving the graphic (see Figure 1).

For original design elements such as the paw print, draw a grid using your preferred computer program, add colored squares in the shape of your image, and move them to intersect the vertical and horizontal underlying grid (see Figure 2).

After you have the design elements, experiment to fine-tune shapes, sizes, and lengths of any repeats to make sure you are getting the overall look you want. I found it helpful to draw the scarf outline on the computer and try out layout variations there. In my final design, the Ws alternated

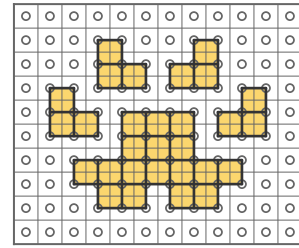
between left of center and right of center, and the paw prints were also staggered. When planning your layout, make sure that the depth of each element plus the vertical space between elements equals the total length of your project. Figure 4 shows two of my preliminary layouts, and the final version at the bottom.

Enlarge and print the final versions of your graphics to guide you as you weave. On each printout, note how many dents from the edge (or from center) you want to begin that element, or any other information that will help you keep track of positioning. Having those notes on the enlarged, printed graph is helpful for maintaining continuity.

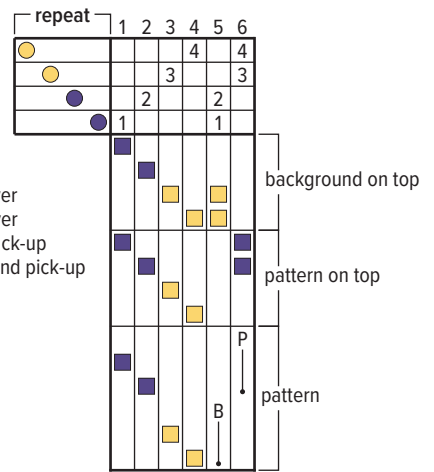
WARPING THE LOOM

Finnweave is threaded as paired warp ends in a straight draw—2 ends each of the background color in shafts 1 and 2, followed by 2 ends

2. PAW PRINT PICK-UP CHART



3. DRAFT



each of the pattern color in shafts 3 and 4. Sley 4 ends per dent (2 background ends and 2 pattern ends). See Figure 3.

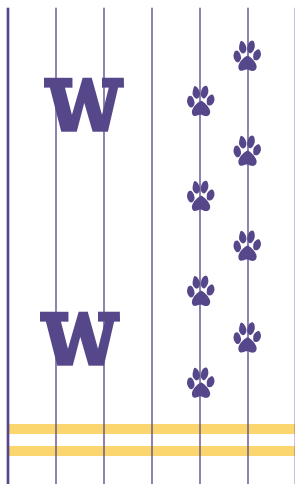
Treadles 1–4 are tied to shafts 1–4 individually. Treadle 5 is tied to shafts 1 and 2, and treadle 6 is tied to shafts 3 and 4. Shafts 1 and 2 will weave the upper (background) layer and shafts 3 and 4 will weave the lower (patterned) layer.

If you don't want the pattern color to show on the edges of a scarf, use 1 pattern and 3 background warp threads in the last dent on each side, instead of the usual 2 threads of background and 2 threads of pattern. Remember to adjust the total number of ends of each color as you wind the warp if you want to make this tweak.

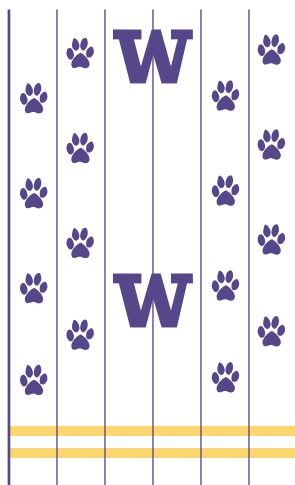
WEAVING THE DESIGN

To weave two separate layers with the background on top:

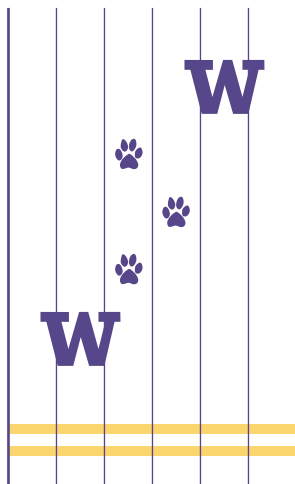
4. LAYOUT 1



LAYOUT 2



FINAL LAYOUT



1. Lift shaft 1. Throw the background shuttle from the right.
2. Lift shaft 2. Throw the background shuttle from the left.
3. Lift shafts 1, 2, 3. Throw the pattern shuttle from the left.
4. Lift shafts 1, 2, 4. Throw the pattern shuttle from the right.

To weave two separate layers with the pattern on top:

1. Lift shafts 1, 3, 4. Throw the background shuttle from the right.
2. Lift shafts 2, 3, 4. Throw the background shuttle from the left.
3. Lift shaft 3. Throw the pattern shuttle from the left.
4. Lift shaft 4. Throw the pattern shuttle from the right.

To weave vertical pattern lines:

1. Lift shafts 3, 4. Pick up one pair of pattern threads for each patterned space along the line. Drop shafts 3, 4 with the pick-up stick in place.
2. Lift shaft 1. Move the pick-up stick to the beater. Throw the background shuttle from the right. Beat. Do not remove the pick-up stick.
3. Lift shaft 2. Move the pick-up stick to the beater. Throw the background shuttle from the left. Beat. Remove the pick-up stick.

To weave horizontal pattern lines:

1. Lift shafts 1, 2. Pick up all pairs of the background warp except where pattern color will be. Drop shafts 1, 2 with the pick-up stick in place.
2. Lift shaft 3. Move the pick-up stick to the beater. Throw the pattern shuttle from the left. Beat. Do not remove the pick-up stick.
3. Lift shaft 4. Move the pick-up stick to the beater. Throw the pattern shuttle from the right. Beat. Remove the pick-up stick.



Photo by Claudia Tokola

The first end of Claudia's scarf on the loom. She kept track of inches woven so she could tell where to flip the pattern over and start picking up for the other end.

Note: If you want a design to be upright on both ends of a scarf, remember to turn the pattern upside down halfway through weaving your project—and make notes on your printout about any changes you made as you wove the first end (for example, distance to the starting points of your elements) so you can match what you did on the other end. ⇄

MORE ABOUT FINNWEAVE

Alison Irwin's "Fun with Finnweave" explains the structure and how it works and includes a project for a sampler and cushion (*Handwoven*, January/February 1999, pp. 40–43).

Manuela Kaulitz's "Finnweave" is another good overview with instructions. Suggested projects include two vests, a jacket, and a lovely little bag (*Handwoven*, November/December 1993, pp. 40–45).

CLAUDIA TOKOLA first subscribed to *Handwoven* magazine in November 1986. It has been a source of creativity and inspiration to her ever since.

Photo by Yvonne Ellsworth



Peacock feather–patterned Jacquard fabric designed and woven by Yvonne Ellsworth.

From Jacquard to Rigid Heddle

Lessons learned on the most complex loom, applied to a little loom

YVONNE ELLSWORTH



When I was 15, my family moved back to Hood River, Oregon, to be closer to my grandparents. While there, I developed a love for textiles as I accompanied my grandmother to her spinning and weaving groups.

After graduation, I was preparing to study business at the University of Oregon when weavers from my grandmother’s group told me I must take a class there from Barbara Setsu Pickett. More importantly, they said, Barbara took weaving students to Italy and I should absolutely go with her! Off I went to college, where I started taking weaving classes. I did indeed find Barbara Setsu Pickett, and learned that the trips to Italy were about silk Jacquard weaving. When I’d learned more about weaving, I signed up for the trip—and

went down a rabbit hole learning about structure, Italy, and the Jacquard loom.

To prepare for our trip, we formed two-person teams, studied Jacquard structure, and learned to make punch cards for our department’s Jacquard loom. We took classes in tourist Italian so we could make our way to the Fondazione Arte della Seta (Foundation of Silk) at Lisio, just outside of Florence, where they still offer classes today (see Resources).

Jacquard weaving turned everything I knew about weave structure

on its head. A floor loom may have 4 or 8 or 24 shafts; a Jacquard loom has more like 400 shafts, though “shafts” isn’t quite the right term. Each end is threaded through its own weighted heddle, which, in turn, is controlled by a box at the top of the loom. Punch cards engage specific heddles and their threads at each pick to make the pattern.

WEAVING IN ITALY

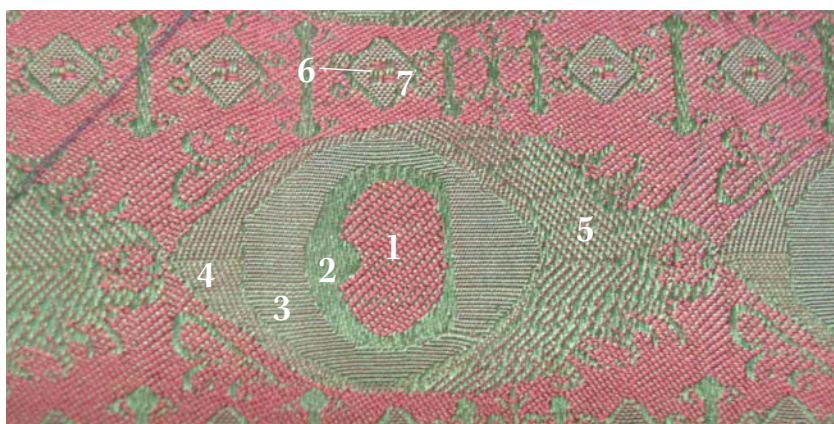
Our lessons at Lisio started with analyzing fabric woven by Fondazione weavers, who are valued for their skilled work making silk Jacquard and velvet. During our visit, they were weaving velvet for Fendi bags. We analyzed Jacquard fabric

using a linen tester (a specialized magnifying glass) to see each thread. The weavers were working with silk thread finer than a human hair, at a sett of 256 ends per inch (or 100 ends per centimeter, since we were in Italy).

Another difference between floor and Jacquard looms is that when designing for a floor loom, we are generally concerned about where the weft threads go—over and under, from side to side, minimizing weft floats. When designing for a Jacquard loom, we must consider where the warp threads go. Because of the fineness of the warp, it's important that the warp tension remain as even as possible. Too long of a float and the likelihood of breaking a warp thread increases. So, we carefully drew out the path of the warp under and over each thread of the weft in our journals. Only after understanding this could we design fabric.

To design our fabric, we were divided into pairs, each tasked with creating a different type of silk Jacquard. My partner and I were assigned damask. We decided to design peacock feathers with both weft and warp satin, some twill, plain weave, and (if you look very closely) a tiny bit of huck lace. If you ever want to make master Jacquard weavers nervous, just suggest weaving huck lace on a Jacquard loom! But we were young and really wanted to push the boundaries.

There are at least seven weave structures in our design. My partner drew the outline of the pattern, and then I colored in each of the weave structures where they belonged. Next, we went back through and took out any floats longer than eight threads in either direction.



Top: Yvonne Ellsworth travelled to Lisio, Italy, to study Jacquard weaving on the Fondazione Arte della Seta's looms. *Above:* Yvonne and her partner created a Jacquard design of peacock feathers with weft-faced satin (1), warp-faced satin (2), plain weave (3), both 2/2 and 5/3 twills (4 and 5), huck lace (6), and canvas weave (7).

Then we punched the cards, keeping them in order before proofreading and fixing any mistakes. The easy part was the weaving. The looms were already set up, so all we had to do was attach our cards. Jacquard looms have only one treadle. However, there is a specific treadling rhythm used to keep the mechanism happy. The Victoria and Albert Museum and National Museums Scotland both have excellent online videos showing how Jacquard looms work (see Resources).

After we started weaving, we checked our cloth for skips in the

pattern and fixed any that were the result of mispunched cards. Then we kept a careful watch for broken threads. If we found one, we waved our hands about, and seemingly magically created a weaver's knot to fix that break—remember, each thread is finer than a human hair.

It was hard to go back to everyday life after that amazing trip, but I finished my degree in textiles and business and moved back to Hood River with my husband. As life went on, I stopped weaving and sold my table looms. I had kids and took up dyeing yarn and knitting.

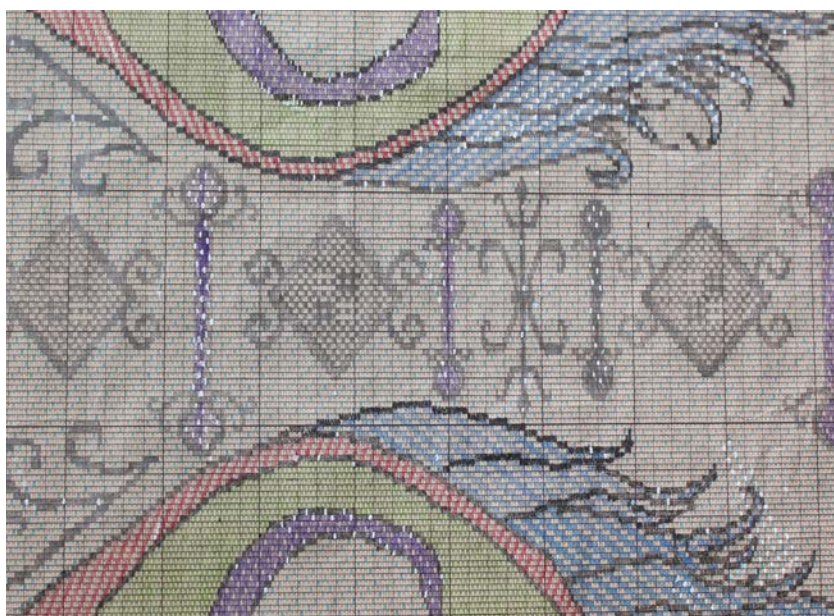
Then I started to hear from other knitters about how cool rigid-heddle looms were. I thought it would be a fun way to get back into weaving, so I got myself a Schacht Flip. Later, I learned about pick-up sticks and second heddles.

RECONSIDERING WEAVE STRUCTURES

I began thinking again about the fabric analysis I did for Jacquard design and where the warp threads needed to go. I went back to my sample notebooks from college, looking at three-shaft weaves. A second heddle in a rigid-heddle threading makes for a three-shaft pattern because typically two threads go through the slot while one thread goes through the hole of each heddle. Likewise, using a second heddle of the same size makes the sett one and a half times as dense since, in shafted loom terms, the yarn is threaded 1-2-1-2 through the “reed” or rigid heddle.

I came across a pattern for krokbragd in my notebooks. Every other thread was on the middle shaft (see Figure 1). To weave krokbragd on a rigid-heddle loom, every other slot needs to be picked up in some way, which can be done with a second heddle. I didn’t want to increase the sett, so I chose a second heddle with half the dents per inch of the first one and threaded every other slot through a hole in that second heddle. The remaining threads all went through the slots in that second heddle (see Figure 2). Ta-da—krokbragd!

This threading can be woven as plain weave by simply lifting and lowering the front heddle. It can then weave krokbragd by lifting both heddles, then lowering the front heddle, and then lowering the back



Top: A series of punch cards is mounted on the loom to create the pattern. **Middle:** Jacquard draft preparation includes color-coding the different weave structures on paper, counting warp and weft floats, and removing any long floats. **Bottom:** During her Jacquard studies, Yvonne made comprehensive planning and interlacement notes.

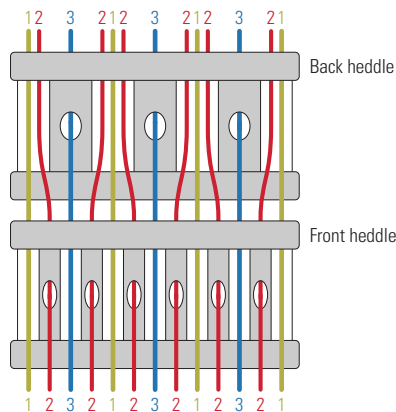
FIGURE 1.

Krokbragd patterns use three shafts, which makes them weavable on a rigid-heddle loom with two heddles.

	3			3			3		
2		2		2		2		2	
1			1			1			1

FIGURE 2.

On a rigid-heddle loom set up for krokbragd, the second heddle is threaded at half the dents per inch as the first.



- 1 One end through slots in both heddles.
 - 2 One end from front hole to back slot.
 - 3 One end from front slot to back hole.
- Note: Warp colors are for ease of reading only.

heddle. Repeat with different colors to create different patterning. I used krokbragd in a mug rug project for *Handwoven* (see Resources).

Similarly, a pick-up stick creates skips or floats when used behind the rigid heddle, and planning for those requires analyzing where the warp threads go. I can change my pattern at any time as long as I keep track of the warp threads. I used this method of analyzing warp threads to create the Honeycomb Towels featured on the cover of the Summer 2023 issue of *Easy Weaving with Little Looms*.

It turns out that I get the same thrill out of translating three- or four-shaft drafts into rigid-heddle patterns as I got analyzing and designing for the Jacquard loom.

After all, no matter the loom, there still is the same need for even selvages, consistent beat, and structurally sound cloth—keeping

track of the warp and what is going on in the cloth lets a designer create a beautiful finished fabric on any of them.

YVONNE ELLSWORTH is a weaving designer and dyer located in Duvall, Washington.

RESOURCES

- Learn more about the Fondazione Arte della Seta Lisio at fondazionelisio.org/en.
- Learn about how Jacquard punch cards work in the Victoria and Albert Museum video “How Was It Made: Jacquard Weaving”: youtube.com/watch?v=K6NgMNvK52A.
- Watch another Jacquard loom in action at the National Museums Scotland: youtube.com/watch?v=OlJns3fPltE.
- You can see the dual heddle threading in Yvonne’s Mid-Mod Coasters krokbragd project on pp. 30–32 of *Handwoven*, March/April 2021.

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Photos by Lory Widmer Hess



The steady rhythms of weaving can be calming and grounding elements in developmentally disabled adults' lives.

Weaving a Fabric of Connection

Lessons about patience, respect, and contentment

LORY WIDMER HESS



I stand near Luca's weaving bench, watching over his shoulder as he throws the shuttle, beats, changes treadles. He looks at me and smiles, then turns back to his loom. I hear a low grunting sound, a contented rhythm that accompanies his work. I smile as well, knowing that he's doing fine without my help.

Not that long ago, it was a different story. My first encounters with Luca, who lives at the residential home for adults with developmental disabilities where I work, did not include many friendly nods or smiles. Instead, as I sat next to him on the weaving bench, he might frown or give me a little push. His

attention span for weaving was limited; after a short while, he would turn to look out the window or get up and walk around. He might even slowly bring the shuttle toward his right nostril, causing me to squeal in alarm.

As his attention wavered, he might do the weaving steps in the wrong

order or hopelessly tangle his thread. I had to watch his every move, motivate him to keep going, notice tiny errors. It strained my own patience to keep this up for an hour at a time, a tedium of repetition that nevertheless demanded I always stay alert.

I didn't know Luca very well, and that made me nervous, too. When he got really stubborn, his shoves could get harder, and his frowns turned into scowls. I felt responsible for encouraging him to focus but reluctant to make him feel pushed, which often caused him to push

back. I did not look forward to my time in the fiber studio.

But it was only natural that he didn't enjoy working with me if he could sense that I didn't enjoy working with him. What if I changed my attitude? How could I show him that I liked him and appreciated his work, regardless of inches woven or mistakes made?

So, I embarked on change. I made sure to smile and say a cheerful hello to Luca each day as we began and to thank him when we finished. I kept tasks on hand for in-between times to soothe my impatience as I waited for him to return to work. I treated mistakes as amusing diversions, rather than cause for dismay or impatience. Even the shuttle-in-the-nose became a running joke.

Instead of frowns, I started to receive smiles, and instead of pushes, friendly pats on the shoulder. Mistakes were fewer, and the loom became a place of soothing rather than aversion. Soon, I didn't have to sit next to Luca constantly. He

settled into the sequence of weaving, the rhythm of contentment.

Even when I'm halfway across the room or working with someone else, I now sense a web of connection, a fabric we made together by replacing impatience, anxiety, and judgment with respect, appreciation, and joy. Thank you, Luca, for teaching me how to weave it.

When I work with Meret, I practice another branch of the art of human connection. Rather than silence, she meets me with constant talk. *Are we going to be weaving today what did you have for lunch did your son go to school?* She doesn't stop to hear an answer to one question before asking the next.

I provide all the breathing space in this conversation. I tell Meret that we might weave later, but in the meantime, she has some felting to do. Her excitement is still apparent as she turns back to her task, muttering to herself.

Meret's enthusiasm can easily turn to agitation when she's frustrated.

On the other hand, without limits, her mood will rise unchecked to the bursting point. In this room, it's easy to see how one person's restlessness must be balanced, just as another's lethargy is. Extremes meet here, in the place where all tension must be evened out, smoothed into a harmonious unity.

When I finish my other tasks, I finally call Meret over to her loom. As soon as she's settled on the bench, she starts talking about everything other than what she is meant to be doing. I ask her whether she *really* wants to weave. Maybe she'd rather talk. "No, no," she says and concentrates on the movements of her work, bringing calm to her busy mind—at least temporarily. She is proud of the rug that grows before her eyes, inch by inch. Every time one piece is finished and comes off the loom, she says, "We made that." Yes, we did.

As I sit by her side, I notice how, when I let myself settle into this practice of making something that will become useful for another person, I feel more grounded and



Left: The rhythmic pattern of throw–beat–change can bring calm to anxious minds. *Right:* Completed towels and rugs that will be useful in others' lives are proud accomplishments for both the weavers and the teachers.

centered. I, too, start many days full of worry and anxious questions. The flow of creation calls me back to myself and to the comforting sense of being part of something greater.


Weaving can demonstrate its calming, healing qualities in many ways. One day, Jan was having a difficult time. He was sure there were more cookies in the cupboard after we'd finished our afternoon snack, even though I'd opened it to show him they were all gone. Jan doesn't express agitation in words but in heavy breathing and anxious frowns, sudden grabs, and flailing gestures.

I guided him toward his loom, where he sat down, still looking uncomfortable. After a few passes of the shuttle, though, the familiar pattern—throw, beat, change—was reflected in calmer breathing. His

movements became smoother, and his face eased into a smile. I gave thanks yet again for the way weaving can relax our unsettled souls.

When I began working in the fiber studio, I didn't know how much I would learn there about life and community. Far more than just a simple task to keep restless hands busy or distract anxious minds, weaving has the potential to connect disparate parts both within and between us. Where I thought I was coming in as a teacher and guide, I found myself encountering my own wisest, best teachers in the residents.

The way our various capacities and gifts can be woven together into a single fabric makes me think of the different qualities of warp and weft. Some of us take on the setting up of looms and winding the warp. It's our job to establish strength and

stability, with foresight and precision. Others have the task of bringing in the living, rhythmic activity that gives meaning and purpose to this orderly structure. Paying respectful attention to these different but complementary gestures is what produces such a beautiful fabric, woven out of both sides of our humanity. 

LORY WIDMER HESS lives with her family in Switzerland, where she works with developmentally disabled adults and recently completed training as a spiritual director. She is the author of *When Fragments Make a Whole: A Personal Journey Through Healing Stories in the Bible* (Floris Books, 2024). Her essays have been published in *Parabola*, *Interweave Knits*, *The Wheel*, *Motherwell*, and elsewhere. Visit her website at enterenchanted.com.



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The Draft: What Is a Twill?

MADELYN VAN DER HOOGT



Long ago, when I was overwhelmed with the breadth and depth of the possibilities in weaving (just look at the tables of contents of the weaving books available to us!), someone said to me, “Everything in weaving is either plain weave, twill, or a block weave.”

Even more comforting is that there aren't that many block weaves. The “breadth and depth” comes from the infinite ways in which twill and block designs, fibers, and colors (even in plain weave) work together.

Twills provide infinite potential for pattern, color, and texture, and they are an important part of a weaver's repertoire. As you fall in love with the other weave

structures in this issue, don't forget about twill!

TWILL IS A SIMPLE WEAVE

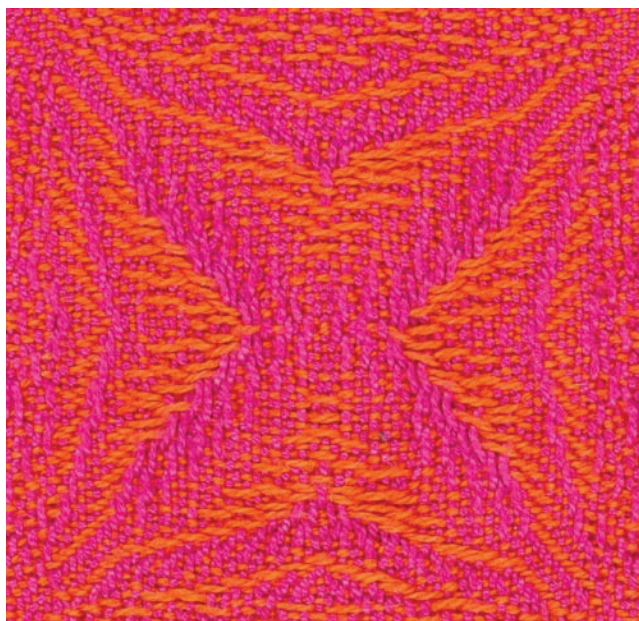
Twill is classified by Irene Emery, in her *Primary Structures of Fabrics*, as a “simple weave,” that is, a weave with one warp function and one weft function.

Plain weave is a simple weave. In plain weave, the interlacement of

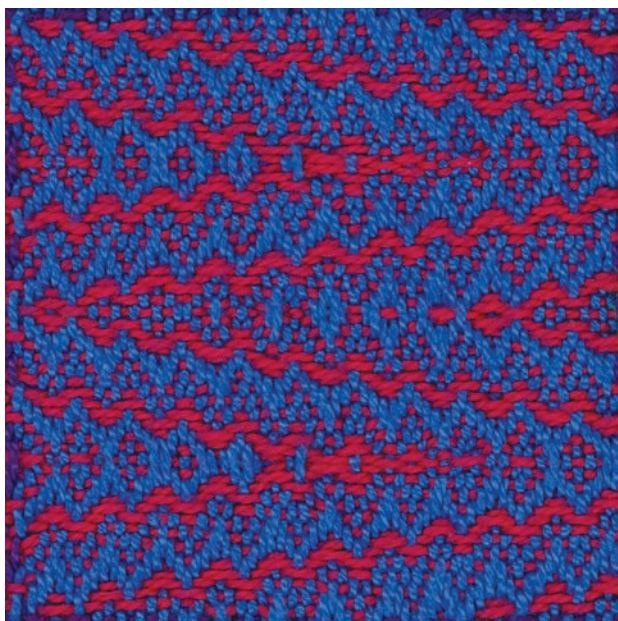
the weft is over one warp thread and under the next (and each warp thread passes over one weft thread and under the next).

In twills, floats are created because each weft thread passes over more than one warp thread in the interlacement (and vice versa). At least three warp ends and three weft picks are therefore required to create a twill (see Figure 1a). In straight twills, each successive pick performs the same interlacement (under one, over two on three shafts) on an adjacent warp thread, either to the right or left of the warp

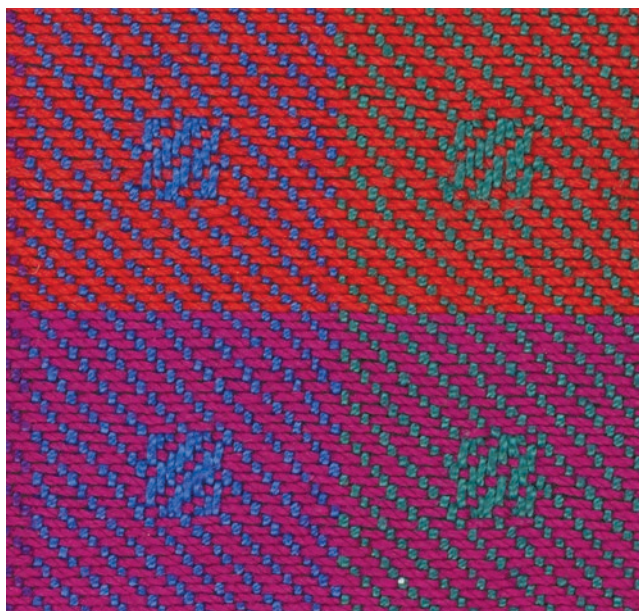
ADVANCING TWILL



ADVANCING POINT TWILL



TURNED-TWILL BLOCKS



EXTENDED POINT TWILL



thread raised for the preceding pick, creating a diagonal line of floats.

THE TWILL RATIO

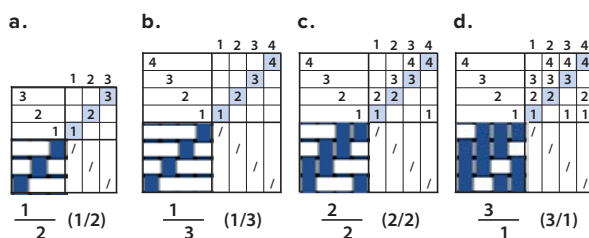
The number and order of shafts raised and lowered in each of the interlacements is called the “twill ratio.” On four shafts, the twill ratio can be 1/3 (one up, three down), 2/2 (two up, two down), or 3/1 (3 up, 1 down). (See Figures 1b–1d.)

In text, the ratios are written with a forward slash (/) between the numbers, usually beginning with the number of shafts raised. On six shafts, a 2/4 twill indicates two up, four down; on eight shafts, 3/2/1/2 is three up, two down, one up, two down (see the drafts in Figures 2 and 3).

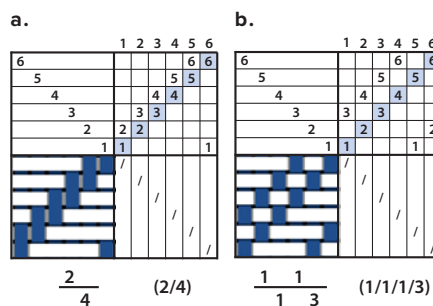
You should be aware of a possible area of confusion: We read the threads in the draft from right to left—so we see three threads up at the right of the drawdown in Figure 3a—but we write the ratio as we write all text, from left to right.

Twill tie-ups show the twill ratio: The same ratio of shafts up to shafts down appears on each treadle but moves up (or down) one shaft at a time. (The shaft that starts the ratio is marked in blue in Figures 1–3.) When the treadles are used in succession, the diagonal lines of floats characteristic of twill appear in the cloth.

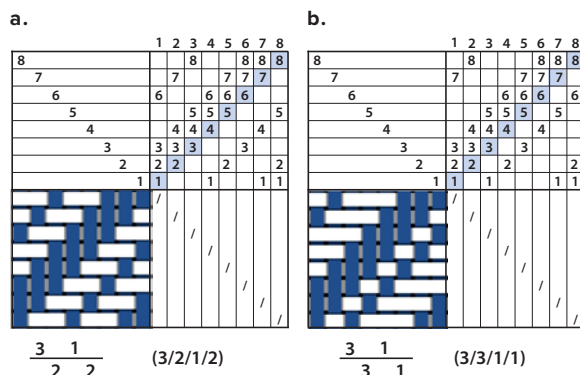
1. 3-SHAFT AND 4-SHAFT STRAIGHT TWILLS



2. 6-SHAFT STRAIGHT TWILL



3. 8-SHAFT TWILL



4. 4-SHAFT BROKEN TWILL

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

5. 4-SHAFT POINT TWILL

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

6. 8-SHAFT POINT TWILL: 3/2/1/2 RATIO

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

TWILL DESIGNS

Changes in threading and treadling orders can create an infinite number of potential designs.

Usually, if the twill is not a straight twill, we use an adjective to describe it: “broken” (as in Figure 4), “point” (as in Figures 5 and 6), “M and W,” “advancing,” and more.

Figures 7 and 8 show “extended point” twills. In these, the size of the diamond produced by point threading and treadling orders is increased by increasing (extending) the number of times the threading moves in the same direction; in comparison, Figure 5 shows a point twill without those threading extensions.

TWILL VARIATIONS

We use the word “twill” for most interlacements that produce diagonal lines of floats and/or have twill

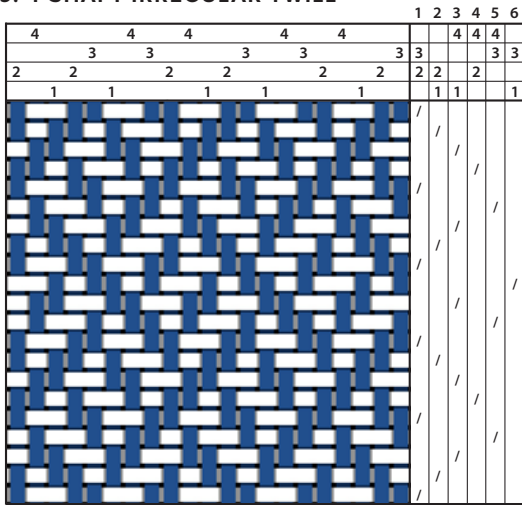
7. 4-SHAFT EXTENDED POINT TWILL

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

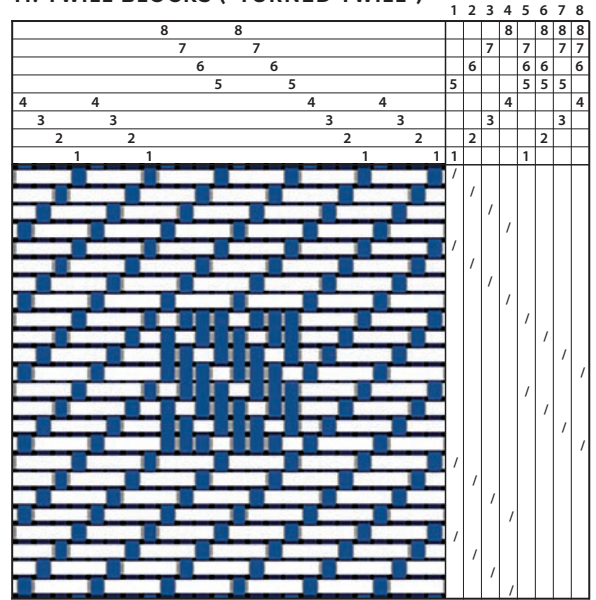
8. 8-SHAFT EXTENDED POINT TWILL

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

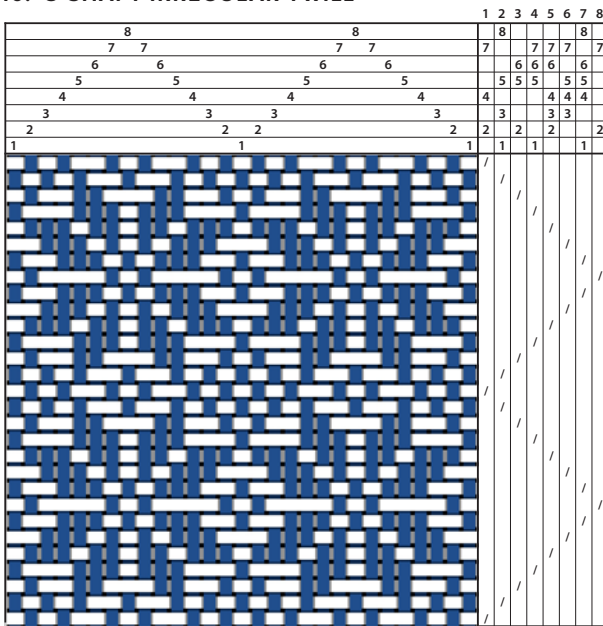
9. 4-SHAFT IRREGULAR TWILL



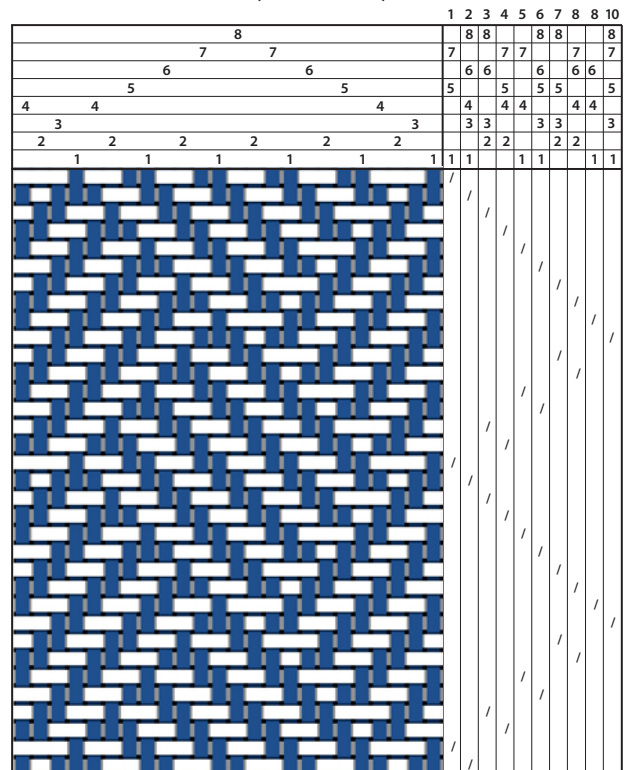
11. TWILL BLOCKS (“TURNED TWILL”)



10. 8-SHAFT IRREGULAR TWILL



12. DOUBLE-TWO-TIE (“PLAITED”) TWILL



threading and treadling orders. To indicate that there is something about a draft that doesn't follow the standard twill threading/treadling/tie-up orders, we call it a "fancy," "irregular," or "modified" twill (see the tie-ups and resulting drawdowns in Figures 9 and 10).

In Figure 11, twill blocks are created when two or more sets of four shafts are threaded in straight twill and create blocks of pattern in 3/1 twill vs 1/3 twill. In Figure 12, the "double-two-tie" threading system is used to create a "plaited" or "braided" pattern in 2/2 twill.

Some other weaves use twill threading and/or treadling orders (krokbragd or crackle, for example), but structurally they belong in the "anything but twill" category.

Luckily, we don't have to choose between twill and "anything but"—we can weave them all!

MADelyn VAN DER HOOGT has been teaching at the Weaver's School since 1984. She has also served as editor of both *Handwoven* and *Weaver's* magazines.

Vis-à-Vis Runner

SHEILA O'HARA

STRUCTURE

5-end satin damask.

EQUIPMENT

16-shaft dobby or table loom, 23" weaving width; 15-dent reed; 1 shuttle; 3 bobbins.

YARNS

Warp: 10/2 pearl cotton (4,200 yd/lb; UKI), #17 Wine, 1,687 yd; #140 Safari, 15 yd; #152 Pistachio, 8 yd.

Weft: 10/2 pearl cotton, #100 Ruby Glint, 930 yd; #140 Safari, 6 yd; #152 Pistachio, 2 yd.

WARP LENGTH

682 working ends (684 threads) 2½ yd long (allows 9" for take-up and 36" for loom waste). Add 1½ yd for an additional runner.

SETTS

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

Weft: 30 ppi.

DIMENSIONS

Width in the reed: 22¹²/₁₅".

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

Finished size: (after wet-finishing and hemming) 20¼" × 39½".

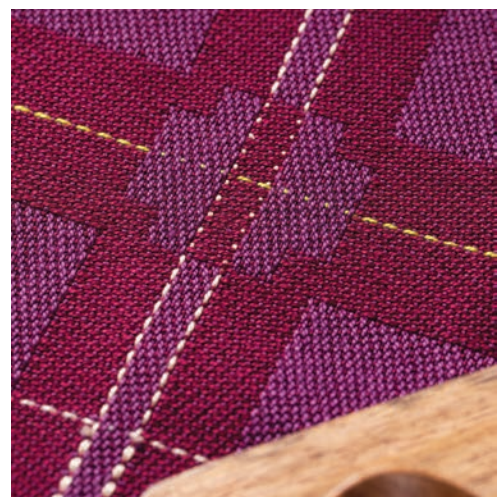
In August 2023, Susan E. Horton asked me if I was interested in creating a table runner to celebrate the fifth anniversary of Long Thread Media's ownership of *Handwoven*. I answered, "Yes!" at least partially because I've been friends with Linda Ligon since not long after she founded Interweave Press in 1975. Linda published my weavings in the last issue of *Interweave* (Winter 1980–1981), the magazine that was the precursor to *Handwoven*. I later worked with editors Madelyn van der Hoogt and Susan E. Horton on numerous articles for *Handwoven*.

After considering several ideas, I landed on three blocks of 5-end satin, which seemed appropriate for the fifth-anniversary project. In 2013, my diligent student and friend Janis Eckert used this structure for two tablecloths. We adapted an eighteenth-century damask design from Jacob Angstadt found in an article by Ruth Morrison in *Weavers* #3. We were both happy when I figured out how to use the sixteenth shaft to create a loom-controlled selvedge. Janis wove 600 inches of cloth that we turned into two wonderful tablecloths.

For this project, I designed a table runner that has a woven-in placemat at each end. I scaled down Janis's blocks to create a 5 × 5 grid of small repeats in the center. The sheen of the two dark colors of pearl cotton enhances the damask made up of alternating warp- and weft-faced areas. The tiny light-colored stripes of single warp ends and weft picks symbolize the "Long Threads." Pat Kinsella, a friend from college who moved to Italy in 1986, told me the Italians call this cloth *vis-à-vis*. I am looking forward to enjoying "face-to-face" dining on it with my wonderful husband of 53 years, who also happens to be an excellent chef.

Read about *Handwoven's* anniversary on page 16.

I Wind a warp of 682 working ends (684 threads total) 2½ 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 22¹²/₁₅", sley 2 per dent in a 15-dent reed for 30 epi. Thread the selvages on shaft 16 and sley each doubled selvedge in an empty dent on either side of the warp.





2 Wind a bobbin with Ruby Glint. Note that the other two weft colors are only 2 yd and 6 yd each so don't need to be on bobbins.

3 Using a contrasting color of 10/2 pearl cotton as scrap yarn, weave picks 1–30 following the lift plan in Figure 3 to spread the warp (See Weaving Notes).


4 Restart at pick 1 and weave following the lift plan in Figure 3 for 45" at 30 ppi or 1,350 picks. **Note:** Watch for the single picks of contrasting weft colors. End and

restart the bobbin of Ruby Glint before and after each of the single picks. Tuck the cut ends of the weft yarns back into the same shed about 2", catching the selvedge threads by hand.

5 End by weaving picks 1–30 again using a contrasting color of 10/2 cotton as scrap yarn.

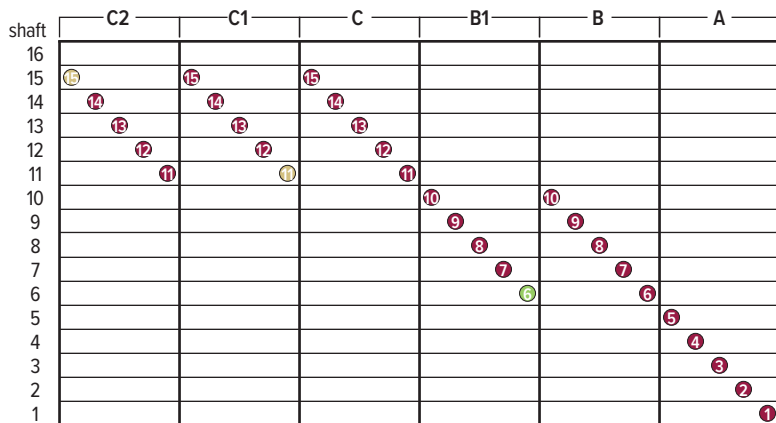
6 Cut the fabric from the loom. Sew across the width of the table runner at the beginning and end. Remove the scrap yarn. Trim warp ends to 1/3". Fold fabric over 1/3"

twice so the hem just reaches the start of the pattern blocks. Pin in place. Handstitch hems with coordinating sewing thread. **Note:** The fabric is reversible so you can fold the hems in either direction. Sheila chose the "top" to be the side on which the pistachio warp ends stood out more (the bottom side when weaving).

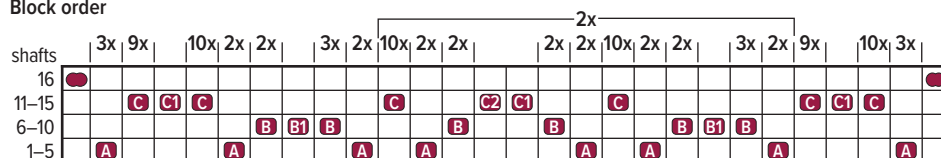
7 Wet-finish by machine washing on regular in warm water, flatten the fabric out and let it dry a bit, and then iron dry. 

2. DRAFT – ABBREVIATED THREADING

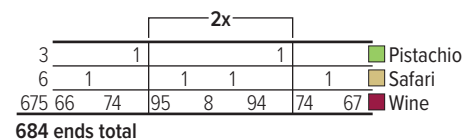
Block threading



Block order



1. WARP COLOR ORDER



- Wine
- Safari
- Pistachio
- doubled floating selvedge

HEDDLE COUNT

Shaft 16	2
Shaft 15	84
Shaft 14	84
Shaft 13	84
Shaft 12	84
Shaft 11	84
Shaft 10	26
Shaft 9	26
Shaft 8	26
Shaft 7	26
Shaft 6	26
Shaft 5	26
Shaft 4	26
Shaft 3	26
Shaft 2	26
Shaft 1	26
Total	682

Weaving Notes

- Figure 2 shows an abbreviated threading by block. You can download a free PDF showing the full threading at [LT.Media/HWFA2024-Extras](#).
- This project is most easily woven on a computerized dobby loom. The WIF is available at [LT.Media/HWFA2024-Extras](#). Note that the WIF uses 40 treadles, so it will not display properly in Fiberworks Bronze, which has a limit of 32 treadles. It will open in Fiberworks Silver, pixeLoom, and TempoWeave.
- This project can also be woven on table or manual dobby looms using the lift plan in the project PDF at [LT.Media/HWFA2024-Extras](#).
- For table looms, follow the lift plan, watching for the single picks of contrasting weft colors. End and restart the bobbin of Ruby Glint before and after each of the single picks.
- For manual dobby looms, peg four separate lag chains (labeled A–D along the left sides of the columns on the lift plan). Following the lift plan, mount and weave the lag chains in the sequence provided, watching for the single picks of contrasting weft colors. End and restart the bobbin of Ruby Glint before and after each of the single picks.
- For manual dobby looms, if the short chains don't move smoothly through your dobby head, add a weight to the mounted chains or repeat the peg sequence in each chain to double its length, increasing its weight.
- If you link separate lag chains together, add an empty dobby bar or two between them to signal where each sequence begins.

RESOURCES

You'll find the draft that inspired Sheila's work in Ruth Morrison's article "A Weaving Tradition" on p. 34 of *Weavers* #3, Fall 1988.

Since receiving a BFA from California College of the Arts in 1976, SHEILA O'HARA has made her living by selling her innovative artworks to museums, corporations, and private clients. She has exhibited her work and taught workshops all over the world. She is currently teaching weaving classes one day a week in her home studio in Lower Lake, California. She is also a part-time comedian. Learn more at [sheilaohara.com](#).

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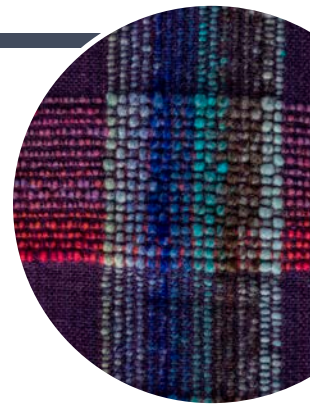
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Autumn Jewel Scarf

VÉRONIQUE PERROT

STRUCTURE

Diversified plain weave and plain weave.

EQUIPMENT

4-shaft loom, 19" weaving width; 8-dent reed; 2 shuttles.

YARNS

Warp: Kureyon (100% wool; 110 yd/50 g ball; 1,000 yd/lb; Noro), #344 Zentsuji (blues and greens), 176 yd. 16/2 cottolin (60% organic cotton/40% linen; 6,720 yd/lb; Maurice Brassard), #C5153 Mauve, 386 yd; #C1425 Marine, 193 yd. 16/2 cotton (100% cotton; 6,720 yd/lb; Maurice Brassard), #4273 Mauve Foncé, 193 yd. **Weft:** Kureyon, #102 Miyama (pinks and oranges), 145 yd. 16/2 cottolin, #C5153 Mauve, 701 yd.

WARP LENGTH

344 ends 2¾ yd long (allows 8" for take-up, 17" for loom waste; loom waste includes fringe).

SETTS

Warp: 16 epi (2/dent in an 8-dent reed) for the diversified plain-weave stripes; 24 epi (3/dent in an 8-dent reed) for the plain-weave stripes. **Weft:** 16 ppi for the diversified plain-weave stripes; 24 ppi for the plain-weave stripes.

DIMENSIONS

Width in the reed: 18⅞". **Woven length:** (measured under tension on the loom) 74". **Finished size:** (after wet-finishing) 15" × 65" plus ¼" fringe.

As a formerly serious knitter, I accumulated a sizable stash of knitting yarns, including a whole box of Noro Kureyon balls patiently waiting for their place in the sun. Looking for a structure that would use Kureyon to its best advantage, I perused *The Best of Weaver's: Thick 'n Thin*. In diversified plain weave, a thin yarn is used to hold together a much thicker yarn in both warp and weft. Plump Kureyon works perfectly as the thick yarn, especially when combined with 16/2 cottolin or cotton as the thin yarn. To avoid the notoriously sturdy hand of diversified plain weave, I loosened the sett from the expected 8 ends per inch (epi) for Kureyon in plain weave to 5⅓ epi, and I added stripes of plain weave in the thin yarn.

What color for the thin yarn? Madelyn van der Hoogt points out that light-colored thin yarn washes out the colors of the thick yarn. Perish the thought! Dark thin yarn it had to be. Dark purple and blue worked well with the two Kureyon colorways I chose. Feel free to use a single color of 16/2 instead of the three I happened to have on my shelf (see Notes on Yarns and Warping).

The resulting scarf is a plaid of three fabric weights and many colors: dark squares of plain weave where all threads are in 16/2 cotton or cottolin, medium-shade squares of plain weave where every third pick or end is Kureyon, and squares of diversified plain weave, where one color of Kureyon in the warp crosses (but doesn't interlace with) another color of Kureyon in weft. The latter squares are of one Kureyon colorway on one side of the scarf and the other colorway on the other side, giving distinct personalities to both sides.

Notes on Yarns and Warping

- Noro Kureyon comes in a wide range of colorways, some of which are discontinued or hard to find. Choose any two colorways that you like and that play well together.
- Véronique uses 16/2 cottolin and 16/2 cotton interchangeably. She wound her thin warp holding 2 ends of Mauve cottolin and 1 end each of Marine cottolin and Mauve Foncé cotton in hand. After winding, she threaded the three colors randomly across the warp. Use any dark colors you have in 16/2 cottolin or cotton, including dark greens or browns, to allow the Kureyon colors to shine.
- Kureyon is much stretchier than 16/2 cottolin or cotton. Don't overthink it but try to beam all the Kureyon ends at a similar tension. If these ends loosen over the course of weaving, treat the Kureyon warp as a supplementary warp: add tension by slipping a rod under those ends at the back beam and attaching weights to the rod.

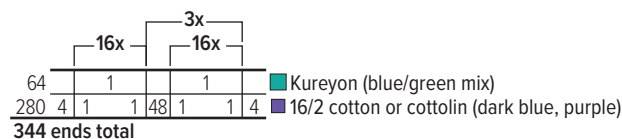
Maintaining Weft Color Order

- To maintain continuity of the color changes within a ball of Kureyon, wind the entire ball at once on a series of bobbins and label them in order. Start weaving with the last bobbin you wound.
- As written, this project uses about 1⅓ balls of Kureyon in the weft. When filling bobbins, you won't need to wind the entire second ball.
- To maintain continuity of color changes, wind the bobbins from the second ball in the same direction as the first ball. Start weaving using bobbins with the same color that ended the first ball.

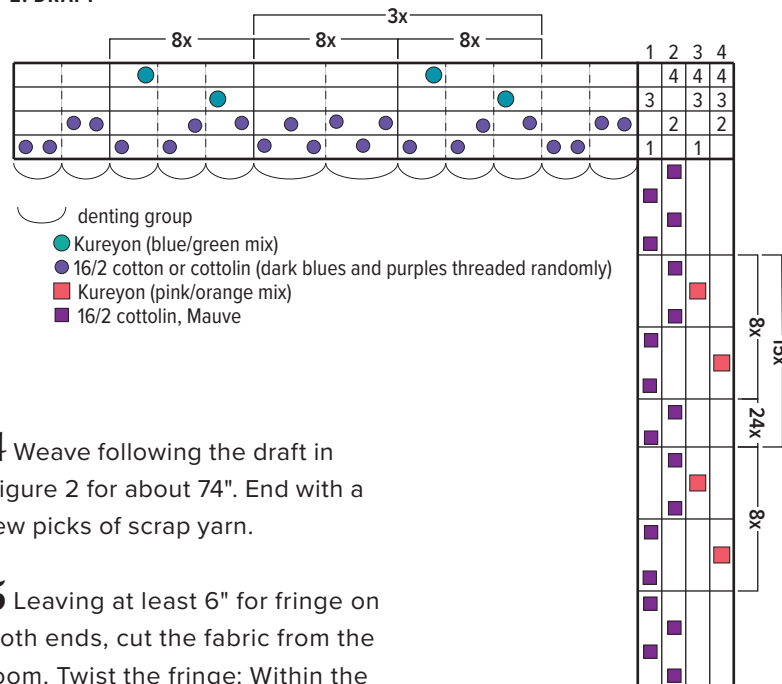
HEDDLE COUNT

Shaft 4	32
Shaft 3	32
Shaft 2	140
Shaft 1	140
Total	344

1. WARP COLOR ORDER



2. DRAFT




1 Wind two warps 2¾ yd long: one warp of 64 ends with Kureyon and one warp of 280 ends with the thin yarn (see Notes on Yarns and Warping). Center for a weaving width of 18⅞". If you warp your loom back to front, combine the two warps in the raddle following the warp color order in Figure 1 and beam the combined warp. Thread the warp and sley the reed following the threading and denting draft in Figure 2. If you warp your loom front to back, sley the reed following the denting in Figure 2, then thread (see Notes on Yarns and Warping regarding threading the thin weft colors randomly).

2 Wind bobbins with each of the weft colors (see Maintaining Weft Color Order for details on bobbin order).

3 Leaving at least 6" of unwoven warp for fringe, spread the warp with scrap yarn.

4 Weave following the draft in Figure 2 for about 74". End with a few picks of scrap yarn.

5 Leaving at least 6" for fringe on both ends, cut the fabric from the loom. Twist the fringe: Within the diversified plain-weave stripes, use 4 ends of Kureyon and their associated thin ends per group; for the plain-weave stripes, use 12 thin ends. **Note:** The two types of fringe in this project twirl in different directions. Because Kureyon is spun with a Z twist, you must S-twist the fringes that include it; the fringes made up of only the S-plyed thin yarns will be Z-twisted.

6 To wet-finish, soak in cold water with a little mild detergent for 20 minutes. Rinse well. Squeeze excess water by hand, roll the scarf in a towel to further remove water, and line-dry. Trim the fringe. 

RESOURCES

Doramay Keasbey's rule of thumb to choose the sett for diversified plain weave is on p. 179 in her book *Pattern Techniques for Handweavers* (Eugene, OR: Doramay Keasbey, 2005). Read what Madelyn van der Hoogt has to say about diversified plain weave, including thick and thin yarn colors, on pp. 8–10 of *The Best of Weaver's: Thick 'n Thin* (Sioux Falls, ND: XRX, 2001).

VÉRONIQUE PERROT *lucked into an eight-shaft Macomber loom in spring 2019 and hasn't stopped weaving since.*

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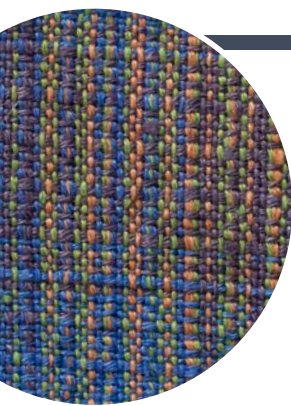
long thread

MEDIA



Rainbow Sherbet Towels

MALYNDA ALLEN



STRUCTURE

Plain weave with basketweave.

EQUIPMENT

2-shaft loom, 20" weaving width; 12- or 8-dent reed; 2 shuttles; 4 bobbins.

YARNS

Warp: 18/3 linen (2,961 yd/lb; Gist Yarn), Mint, 527 yd; Lupine Blue, 545 yd; Salmon, 504 yd; Lavender, 513 yd.
Weft: 18/3 linen, Mint, 454 yd; Lupine Blue, 492 yd; Salmon, 266 yd; Lavender, 310 yd.

OTHER SUPPLIES

Spray bottle of water.

WARP LENGTH

464 ends 4½ yd long (includes floating selvages; allows 12" for take-up, 25" for loom waste).

SETTS

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

Weft: 24 ppi in pattern; 20 ppi in mock-plain-weave hems.

DIMENSIONS

Width in the reed: 19½" (or 19⅞" in an 8-dent reed).

Woven length: (measured under tension on the loom) 125" (about 31¼" per towel).

Finished size: (after wet-finishing and hemming) four towels, 17½" × 25" each.

I am always looking for simple, attractive drafts for my little two-shaft table loom. For these towels, I decided to adapt a draft that combines plain weave and basketweave (sometimes called hop-sack). Using linen from my stash, I rotated four colors, holding three at a time, to create a random threading with wider, more subtle stripes made by the color groups as well as pinstripes formed by individual colors. When woven tromp-as-writ, or as drawn in, a dotted texture forms in the fabric.

While I'd originally planned to weave these on my table loom, the linen warp and the width of the towels led me to put the warp on my floor loom—though I still only used two shafts. Treadling was rhythmic and easy, and I love the towels' beautiful texture.

I sampled quite a bit at the beginning of my warp and was rather surprised at the results. A cotton weft gave me brighter colors and a softer cloth, but I couldn't see the texture very well. I also found that lighter weft colors made the spots and floats show better, while toning down the warp, and dyed linen has a more muted look. I suggest putting on some extra warp and playing with this draft. You might be surprised at the results! Ultimately, I chose to weave with the same linen colors I used in the warp. The color scheme ended up inspiring my young niece and nephew to name these towels after their recently discovered favorite dessert: sherbet!

1 Wind a warp of 462 ends 4½ yd long, following the warp color order in Figure 1. Hold 3 ends together: one each of Lupine Blue, Lavender, and Salmon. After measuring 7 wraps of the warping board, or 21 ends, replace the Salmon with Mint. Continue,

following the warp color order in Figure 1, dropping one color when adding the next. Wind 2 additional ends of Lupine Blue to be used as floating selvages and set them aside. Warp the loom using your preferred method following the draft in Figure 2. Select the colors randomly from each group of 3 ends as you thread. Centering for a weaving width of 19¾", sley 2 per dent in a 12-dent reed. Sley the floating selvages through empty dents on each side of the warp and weight them over the back beam. **Note:** If warping front to back, center for a weaving width of 19⅞" and sley 3 per dent in an 8-dent reed, keeping the colors together in groups of three.


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

3 Weave Towel 1 following the draft in Figure 2 and weft color order in Figure 3, beginning with 1½" of mock plain weave for hems, then weaving the pattern for about 28¼". End with 1½" mock plain weave for the hem. See Weaving Tips.



4 Weave 2 picks of contrasting scrap yarn as a cutting line. Weave Towel 2 using Lupine Blue and Lavender. Repeat the two-color weft order used in Towel 2, this time with Salmon and Mint for Towel 3 and Mint and Lupine Blue for Towel 4.

5 Weave several picks of scrap yarn to secure the weft. Cut the towels from the loom. Zigzag stitch each end and on both sides of the cutting lines.

6 Wet-finish by washing as you intend to wash the finished towels. Tumble dry on low heat until damp-dry. Press. Cut the towels apart along the contrasting cutting lines. Turn the hems up 1" and press. Turn the raw edges under to meet the fold. Press again. Sew the hems in place by hand or machine. 

RESOURCES

Learn more about hopsack variations in *The Handweaver's Pattern Directory* by Anne Dixon (Loveland, CO: Interweave, 2007).

The draft used here is adapted from one in Franz Donat's *Large Book of Textile Designs*, published in Germany in 1895. The original version is available on handweaving.net as draft #23963.

MALYNDA ALLEN is amazed at the texture and color patterns possible using just two shafts.

1. WARP COLOR ORDER

	5x							
	7x	6x	7x	8x	7x	7x		
117	1	1	1	1	1	1	Mint	
112	1	1	1	1	1	1	Salmon	
114	1	1	1	1	1	1	Lavender	
119	1	1	1	1	1	1	Lupine Blue	
462 ends total								

Note: hold 3 ends together

2. DRAFT

	2x		2x		32x				4x				
	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

1½" hem

repeat

1½" hem

3. WEFT COLOR ORDER

Towel 1			Towel 2		
	Lupine Blue	Lavender		Lupine Blue	Lavender
	■	■		■	■
30			30		
3			3		
28			28		
1			1		
2			2		
3			3		
2			2		
3			3		
1			1		
2			2		
28			28		
1			1		
3			3		
2			2		
2			2		
3			3		
1			1		
2			2		
28			28		
1			1		
3			3		
2			2		
3			3		
1			1		
2			2		
35			35		
30			30		

Towel 3
■ Salmon
■ Mint

Towel 4
■ Mint
■ Lupine Blue

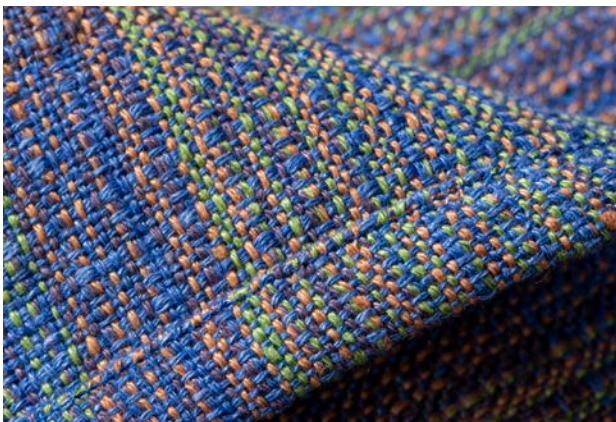
3x

6x

1½" hem

Weaving Tips

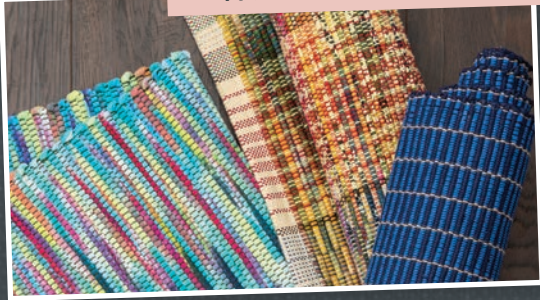
- When winding the warp, hold three colors together, dropping one and replacing it with the fourth color as shown in the warp color order in Figure 1.
- When threading the heddles, take the warp ends as they come in groups of three, randomly threading the colors in the heddles. Malynda warped back to front, so the ends were in groups of three in the cross. The threads may cross a bit behind the heddles, but this shouldn't affect the weaving.
- Malynda suggests using an 8-dent reed for front-to-back warping so the ends stay in groups of three for threading.
- Keeping the linen weft moist will help prevent weft loops at the selvedge. Malynda is in a dry climate and has lots of interruptions. She finds that misting the warp and the bobbins each time she advances the warp sufficiently tames the linen.
- Release the tension on the warp when taking a break from the loom to keep the linen from snapping under tension as the warp dries.
- Malynda sampled both brightly colored and light-colored 8/2 cotton as the weft and found that cotton makes a soft, pretty towel. These would be equally nice woven with an 8/2 cotton warp.



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Dizzy Drones Honeycomb Pillows

REBECCA FOX

STRUCTURE

Honeycomb.

EQUIPMENT

4-shaft loom, 20" weaving width; 15-dent reed; 2 shuttles, 3 bobbins; 1 stick shuttle, 24" long.

YARNS

Warp: 8/4 cotton carpet warp (1,600 yd/lb; Maysville), #8430 Tan, 671 yd.

Weft: 8/4 cotton carpet warp, #8430 Tan, 296 yd; #8427 White, 18 yd.

8/4 cotton (1,680 yd/lb; Brassard), #5132 Denim, 18 yd. Stretch denim fabric cut into strips ½" by 22", white and denim blue, 7 strips each.

OTHER SUPPLIES

Temple; fusible interfacing, 1 yd; 2 black hoop pull zippers, 14" each; nonstretch denim jeans for patchwork pillow backs; two square pillow forms, 18" x 18"; heavy-duty sewing machine needle; rotary cutter; straightedge; cutting mat.

Note: Rebecca sourced the denim from old jeans. She used stretch denim for the pillow tops and nonstretch denim for the patchwork pillow backs.

WARP LENGTH

298 ends 2¼ yd long (includes floating selvages; allows 4" for take-up, 35" for loom waste).

SETTS

Warp: 15 epi (1/dent in a 15-dent reed).

Weft: 13.5–14 ppi.

DIMENSIONS

Width in the reed: 19¹³/₁₅".

Woven length: (measured under tension on the loom) 42".

Finished size: (after wet-finishing and hemming) two pillows, 16" x 16".

In a beehive, most bees are female. The queen lays eggs, while female worker bees carry out all other duties including gathering nectar and pollen and creating wax to shape into honeycomb. The male drones have one job: to mate with the queen (which happens just once in her lifetime).

Imagine the bored drones down at the local bar. After multiple rounds of mead, they declare that they can create better honeycomb than their hardworking sisters! Imagine the chaos!

The honeycomb weave structure is a variation of plain weave featuring thick undulating weft tied in place with and curving around areas of thinner weft. Long weft floats on the back make honeycomb a one-sided fabric. It is usually woven with a regular pattern of cells bordered by the thick weft; however, it does not have to be regular and symmetrical. This project uses the weft as a fluid and organic surface design.

I upcycled used denim jeans for this project. Ladies' jeans are often stretch denim, which works well as the thick, curvy weft. Men's jeans, which tend to be traditional nonstretch denim, make up the patchwork for the pillow backs. Both the warp and the thin weft are 8/4 carpet thread.

Those poor bored, dizzy, drunken drones! I hope the girls let them stick around—at least they inspired some nice pillows.

1 Wind a warp of 296 ends 2¼ yd long using the Tan 8/4 cotton. Wind 2 additional ends to be used as floating selvages and set them aside. Warp the loom using your preferred method, following



the draft in Figure 1. Centering for a weaving width of 19¹³/₁₅", sley 1 per dent in a 15-dent reed. Sley the floating selvages through the reed on each side of the warp and weight them over the back beam.

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



3 Weave 6" of plain weave with Tan, then begin weaving the pattern following the draft in Figure 2 and ending with 6" of plain weave. Add 2 picks of scrap yarn. Weave the second pillow top, this time reversing the order of white and blue denim stripes.

4 Remove the fabric from the loom. Cut along the scrap yarn to separate the tops. Machine stitch raw edges.

5 Wet-finish in warm water and mild detergent while gently

agitating, then air-dry. Iron and proceed with pillow construction.

6 Apply fusible interfacing to the wrong side of the pillow tops and trim the tops if needed to 17" square.

7 Create pillow backs: Cut non-stretch denim into random patchwork shapes. Look for interesting elements to feature, such as paint splatters, unique stains, and whimsical bits. You can include side seams from the jeans, but take care not to place too many of them along the pillow edges. As you

Weaving Tips

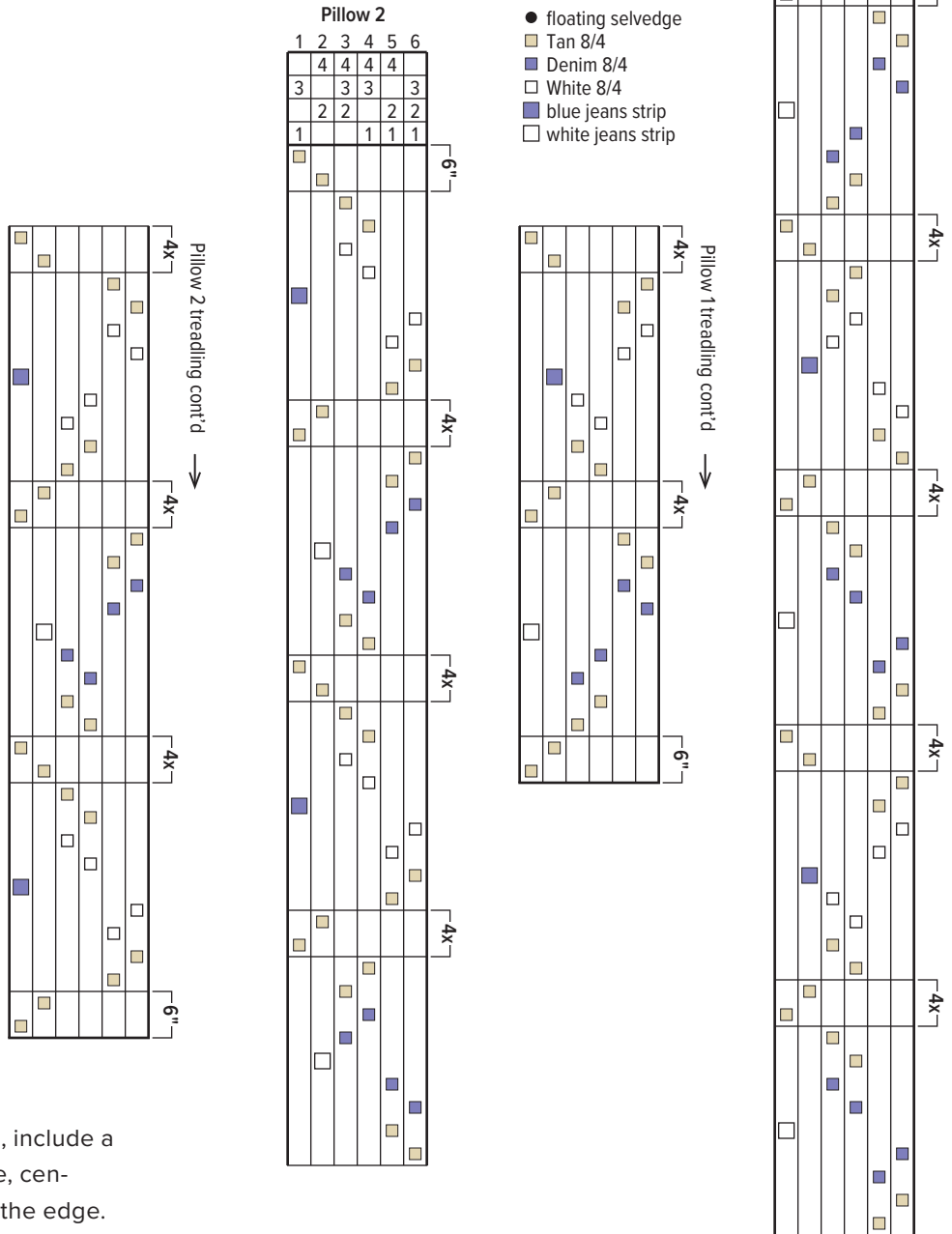
- Source used denim from thrift stores, family, and friends. Look for both stretch and traditional nonstretch denim.
- Before weaving or sewing with them, wash jeans in hot water and detergent and tumble dry.
- Place a small rubber band around the end of your stick shuttle to hold the denim strips securely.
- Selvages will be hidden in the pillow seams.

HEDDLE COUNT


Shaft 4	80
Shaft 3	80
Shaft 2	68
Shaft 1	68
Total	296

1. DRAFT

	16x	12x	8x	16x	8x	12x	16x	8x	12x	16x	8x	16x		Pillow 1					
		4		4		4		4		4		4		1	2	3	4	5	6
		3		3		3		3		3		3		3	4	4	4	4	3
	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	1



assemble the patchwork, include a 14" zipper along one side, centered and about 2" from the edge. Trim the patchwork to 17" square.

8 With right sides together and allowing 1/2" seam allowance, sew the pillow tops and patchwork backs together. Turn right side out and insert pillow forms through the zippers. 

RESOURCES

Learn more about honeycomb in *Best of Handwoven: Honeycomb Technique Series*. handwovenmagazine.com/library/55785970.

REBECCA FOX gets her weaving ideas by wondering, "What if...?" A former beekeeper, she likes weaving with many colors and unusual materials.

A Taste of Sonoma Scarf

ROBIN MONOGUE

STRUCTURE

Barleycorn.

EQUIPMENT

4-shaft loom, 11" weaving width; 12-dent reed; 2 shuttles; 3 bobbins.

YARNS

Warp: 5/2 bamboo (100% rayon; 2,100 yd/lb; Valley Yarns), Hummingbird, 564 yd. 8/2 Tencel (100% lyocell; 3,360 yd/lb; Valley Yarns), Autumn Twilight Combo, 140 yd.

Weft: 8/2 Tencel, Blueberry, 225 yd; Autumn Twilight Combo, 11 yd. Felted Tweed (50% wool/25% alpaca/25% viscose; 191 yd/50 g; Rowan), #186 Tawny, 233 yd.

Note: Other sportweight wools such as Harrisville Shetland would also do well as pattern weft.

WARP LENGTH

201 ends 3½ yd long (allows 6" for take-up and 29" for loom waste; loom waste includes fringe).

SETTS

Warp: **Borders:** 20 epi (2-2-1 in a 12-dent reed);

Body: 18 epi (2-1 in a 12-dent reed).

Weft: 16 ppi.

DIMENSIONS

Width in the reed: 11".

Woven length: (measured under tension on the loom) 91".

Finished size: (after wet-finishing) 9" × 76" plus 4½" fringe.

One of the most intriguing aspects of weaving is its long history, which has given us a huge variety of names for patterns and weave structures. They can be descriptive of the texture, such as waffle weave; indicate national origin, such as Swedish lace; or evoke images, as with Cat Track and Snail Trail. But all the different names, especially when some are translations from other languages, can also obscure the similarities of patterns and structures we've inherited from various times and places.

In *Warp and Weft: Lessons in Drafting for Handweaving* by Mariana Eriksson, Gunnel Gustavsson, and Kerstin Lovallius, I found an interesting five-shaft structure they called liseré. Generally speaking, liseré is a type of fabric with ornate patterning, often using metallic or lustrous yarn to create a design that stands out from the ground cloth.

The five-shaft draft I found had a plain-weave ground with a decorative pattern formed by weft floats on one side and warp floats on the other. Every other thread was threaded on shaft 1, which reminded me of spot Bronson. I developed a similar four-shaft draft, but with different simple motifs, and used it for this project.

Further research into spot weaves—which have weft floats on a plain-weave ground—led me to Marguerite Porter Davison's green book, *A Handweaver's Pattern Book*, and to what she terms barleycorn. Davison says, "Barley-Corn Weave was called Bronson Weave by Mrs. Atwater because of patterns found in the book written by the Bronsons, 1817, but it is given in modern German books, where it is called 'Gerstenkorn,' and many early linens found in Pennsylvania were woven in this manner."

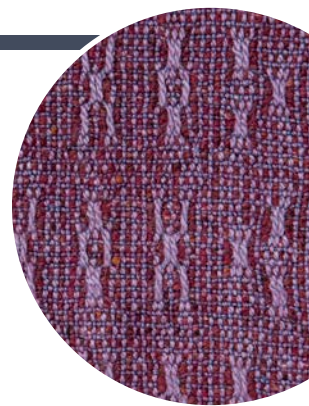
So, we find that Gerstenkorn, spot Bronson, and barleycorn (as it's spelled today) are all the same thing—or are at least very closely

related. It hardly seemed a coincidence that the four-shaft draft I developed from the liseré described by Eriksson et al. ended up being nearly identical to a barleycorn weave carrying the name Mildred Keyser's Linen in Davison. I was reminded of the adage that there is nothing new to be discovered in weaving (although I could argue with that) and thought, "What's in a name after all?"

1 Wind a warp of 201 ends 3½ yd long, following the warp color order in Figure 1. Warp the loom using your preferred method, following the draft in Figure 2. Centering for a weaving width of 11", sley the first 20 ends of Autumn Twilight Tencel 2-2-1 per dent in a 12-dent reed. Sley the 161 ends of Hummingbird bamboo 2-1 per dent in the reed, then sley the remaining Tencel 2-2-1 per dent.

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

3 Begin with the Autumn Twilight, leaving a tail 4 times the width of the weaving for hemstitching. Weave 1 pick of plain weave





followed by 1 pick of Tawny pattern weft, beginning the shuttles from the same side. Weave several more picks of plain weave, alternating pattern and tabby. Use the long tail to hemstitch in groups of 4 ends and one group of 5 ends (Robin recommends putting this group in the center). Weave 24 picks total using Autumn Twilight for the tabby picks, then switch to Blueberry for the tabby in the body of the scarf.

4 Continue weaving following the draft in Figure 2 for about 88",

ending after a completed pattern motif. Weave 16 picks of plain weave using Blueberry for the tabby picks, then change the tabby color to Autumn Twilight and end with 24 picks of plain weave. Hemstitch as you did at the beginning.

5 Leaving at least 8" for fringe on both ends, cut the fabric from the loom. Using thrums and your remaining yarn, cut 15" lengths of the Autumn Twilight Tencel and Hummingbird bamboo. Insert

these between each pair of hemstitched groups by folding the strands in half, pulling the loop through the fabric with a crochet hook or tapestry needle, and pulling the free ends through the loop, creating a lark's head knot (see Figure 3). Add 2 strands of bamboo between the 3 pairs on each border, and add 2 strands of the Tencel between each of the pairs in the center. Brush the fringe ends straight, then trim them to 7" with a ruler and rotary cutter. Prepare a twisted fringe using

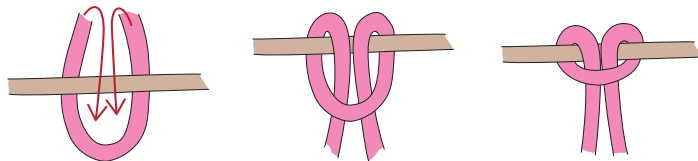
HEDDLE COUNT

Shaft 4	64
Shaft 3	18
Shaft 2	18
Shaft 1	101
Total	201

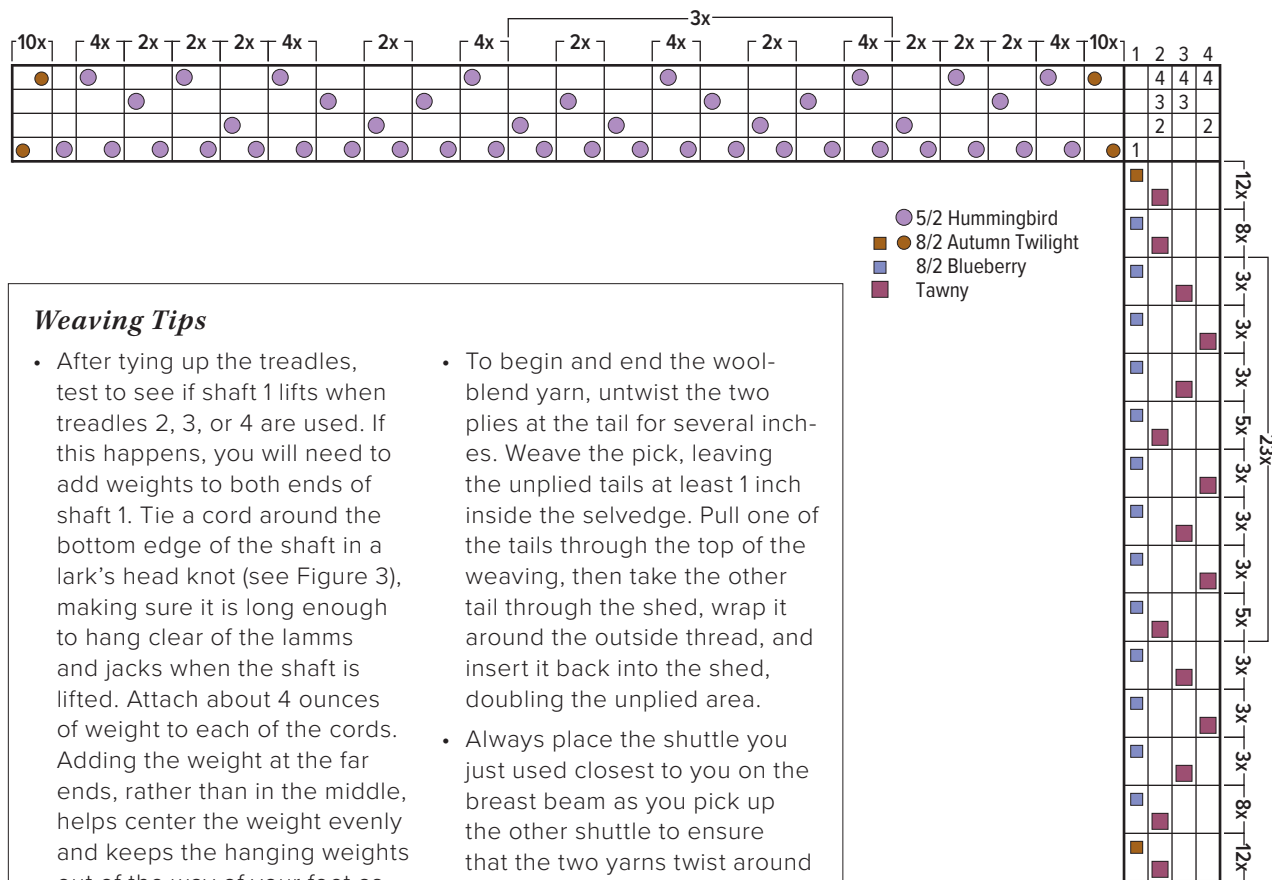
1. WARP COLOR ORDER

161	161	5/2 Hummingbird	
40	20	20	8/2 Autumn Twilight
201 ends total			

3. LARK'S HEAD KNOT



2. DRAFT




Weaving Tips

- After tying up the treadles, test to see if shaft 1 lifts when treadles 2, 3, or 4 are used. If this happens, you will need to add weights to both ends of shaft 1. Tie a cord around the bottom edge of the shaft in a lark's head knot (see Figure 3), making sure it is long enough to hang clear of the lamms and jacks when the shaft is lifted. Attach about 4 ounces of weight to each of the cords. Adding the weight at the far ends, rather than in the middle, helps center the weight evenly and keeps the hanging weights out of the way of your feet as you treadle.
- To begin and end the wool-blend yarn, untwist the two plies at the tail for several inches. Weave the pick, leaving the unplied tails at least 1 inch inside the selvedge. Pull one of the tails through the top of the weaving, then take the other tail through the shed, wrap it around the outside thread, and insert it back into the shed, doubling the unplied area.
- Always place the shuttle you just used closest to you on the breast beam as you pick up the other shuttle to ensure that the two yarns twist around each other and eliminate the need for a floating selvedge.

2 hemstitched groups and the extra strands between them in each fringe.

6 Wet-finish in warm water and a no-rinse wool wash such as Eucalan by gently agitating and then leaving the scarf to soak for 30 minutes. Press most of the water out by rolling the scarf in a towel and stepping on the towel. Tumble dry on a delicate cycle to partially full and fluff up the wool, checking

frequently until it's full to your desired level. 

RESOURCES

You'll find the draft that caught Robin's interest on pp. 100–102 of *Warp and Weft: Lessons in Drafting for Handweaving* by Mariana Eriksson, Gunnel Gustavsson, and Kerstin Lovallius (North Pomfret, VT: Trafalgar Square Books, 2011).

What is liseré? Check out textileglossary.com/terms/lisere.html.

Learn more about barleycorn on pp. 83–92 of Marguerite Porter Davison's *A Handweaver's Pattern Book* (Rev. ed. Swarthmore, PA: M. P. Davison, 1950).

Madelyn van der Hoogt weighs in on barleycorn at handwovenmagazine.com/ask-madelyn-barleycorn.

ROBIN MONOGUE is a member of Pikes Peak Weavers Guild in Colorado. She enjoys weaving, knitting, sewing, and playing World of Warcraft.



Blue Willow Towels

SUSIE HODGES

STRUCTURE

Summer and winter.

EQUIPMENT

4-shaft loom, 16" weaving width; 10-dent reed; 3 shuttles.

YARNS

Warp: Duet (55% linen/45% cotton; 600 yd/4 oz; Gist Yarn), Santorini, 560 yd; Chambray, 504 yd. Mallo (750 yd/8 oz; Gist), Natural, 176 yd.
Weft: Duet, Santorini, 290 yd; Chambray, 372 yd. Mallo, Natural, 103 yd. **Hems** (optional): 5/2 or 8/2 cotton, natural, 114 yd.

WARP LENGTH

310 ends 4 yd long (allows 8" for take-up, 24" for loom waste).

SETTS

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

Weft: 15 ppi.

DIMENSIONS

Width in the reed: 15 $\frac{5}{10}$ ".

Woven length: (measured under tension on the loom) 112".

Finished size: (after wet-finishing and hemming) four towels, 14" × 22" each.

Summer and winter, the best known of the tied-weave structures, is one of the most versatile pattern weaves for four or more shafts. This towel project uses a standard two-block, four-shaft summer and winter threading, tie-up, and weaving sequence. The color-and-weave windowpane design repurposes the traditional tabby picks as part of the color pattern. The absorbency of the towels is enhanced by the structure's three-thread floats combined with the flake and slub textures of the cotton and cottolin yarns and their varying twists.

This windowpane design uses three colors in the warp and the weft, but warping and weaving are not difficult. I tend to prefer the panes in two related colors, but they can be a single color or any combination of colors that you find pleasing. The grid lines of the windows should contrast noticeably with the panes.

The textured yarns make it easy to handle weft tails. Simply tuck them into the current or following shed and clip them off before wet-finishing.

This wash-and-wear fabric has a wonderful hand and weight. It would also be effective as a baby blanket or clothing fabric.

1 Wind a warp of 310 ends 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 15 $\frac{5}{10}$ ", sley 2 per dent in a 10-dent reed. **Note:** Susie did not use floating selvages, because she doesn't find that textured yarns require them. If you choose to use them, wind 2 additional ends of 5/2 or 8/2 Natural, sley them through empty dents on each

side of the warp, and weight them over the back beam.

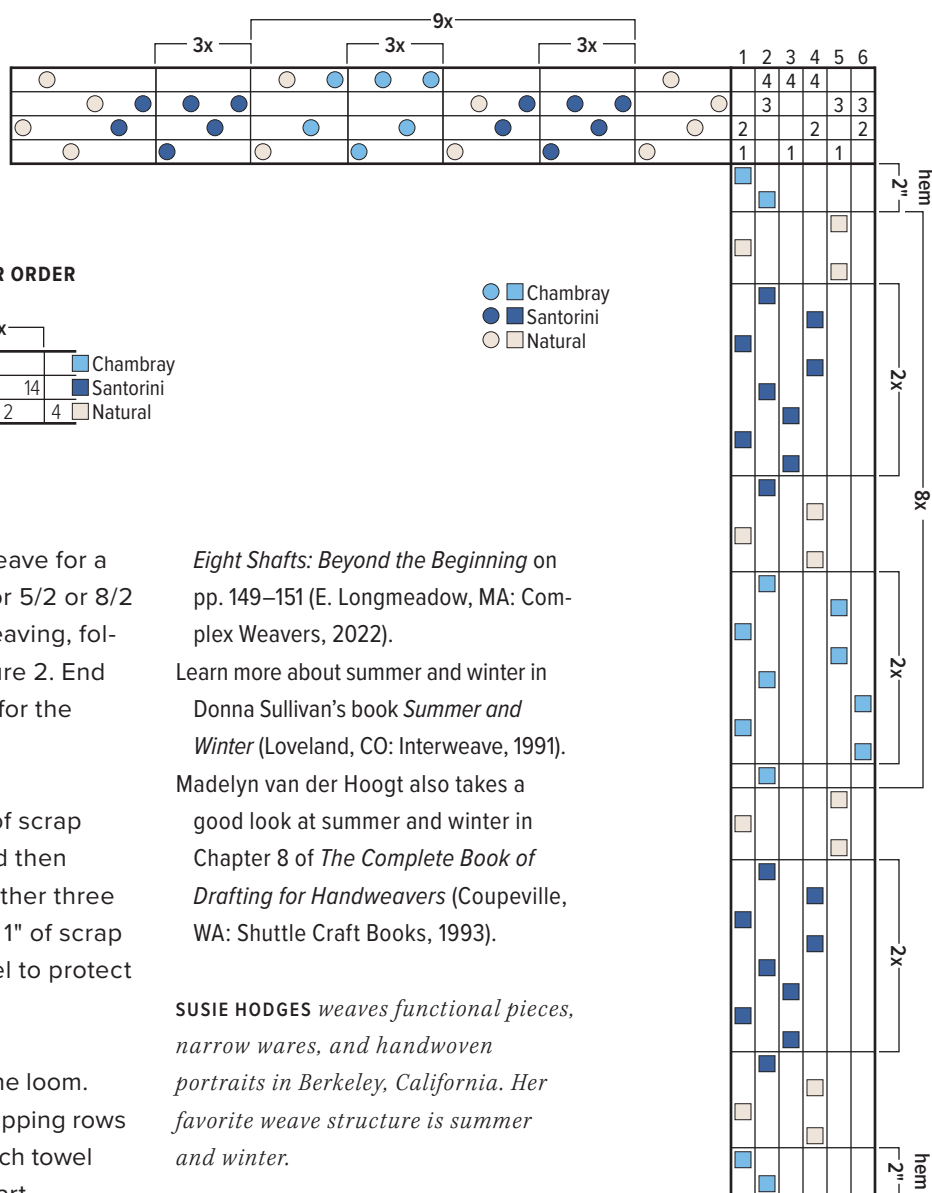
2 Wind bobbins with each of the weft colors. Spread the warp with scrap yarn.



HEDDLE COUNT

Shaft 4	74
Shaft 3	81
Shaft 2	78
Shaft 1	77
Total	310

2. DRAFT



1. WARP COLOR ORDER

	9x				
126	14				Chambray
140	14		14		Santorini
44	4	2	2	4	Natural
310 ends total					

● Chambray
● Santorini
● Natural

3 Weave 2" of plain weave for a hem using Chambray or 5/2 or 8/2 in natural. Continue weaving, following the draft in Figure 2. End with 2" of plain weave for the other hem.

4 Weave a few picks of scrap yarn for separation and then repeat Step 3 for the other three towels. Weave at least 1" of scrap yarn after the last towel to protect the weft.

5 Cut the fabric from the loom. Machine-stitch 2 overlapping rows at the hem edges of each towel before cutting them apart.

6 Wet-finish by machine washing and drying towels on regular cycle.

7 Fold hems over twice and stitch by hand.

RESOURCES

Another summer and winter design by Susie Hodges, "Winter Solstice Scarves in Summer and Winter," appears in

Eight Shafts: Beyond the Beginning on pp. 149–151 (E. Longmeadow, MA: Complex Weavers, 2022).

Learn more about summer and winter in Donna Sullivan's book *Summer and Winter* (Loveland, CO: Interweave, 1991).

Madelyn van der Hoogt also takes a good look at summer and winter in Chapter 8 of *The Complete Book of Drafting for Handweavers* (Coupeville, WA: Shuttle Craft Books, 1993).

SUSIE HODGES weaves functional pieces, narrow wares, and handwoven portraits in Berkeley, California. Her favorite weave structure is summer and winter.



Corduroy Patch Pillow

SUE ANNE SULLIVAN

STRUCTURE

Corduroy.

EQUIPMENT

6-shaft loom, 24" weaving width; 10-dent reed; 3 shuttles.

YARNS

Warp: 5/2 pearl cotton (2,100 yd/lb; UKI), #140 Safari, 1,168 yd.

Weft: 5/2 pearl cotton, #140 Safari, 302 yd. 6/2 Tuna (100% wool; 1,538 yd/lb; Klippan), #3323 Lavender Bright and #3095 Green Teal, 302 yd each.

OTHER SUPPLIES

Lightweight fusible interfacing, 19" × 19"; pillow insert, 20" × 20".

WARP LENGTH

467 ends 2½ yd long (includes 2 floating selvedges; allows 6" for take-up, 36½" for loom waste and sampling).

SETTS

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

Weft: 18 ppi.

DIMENSIONS

Width in the reed: 23⁵/₁₀".

Woven length: (measured under tension on the loom) 47½".

Finished size: (after wet-finishing) pillow front and back, 20½" × 20½" each.

Pillow finished size: 19" × 19".

I wanted to design an accent pillow for our living room and imagined a handwoven fabric that would provide a spot of color and texture. I found myself drawn to the idea of a soft, fluffy, cut-pile design. I knew I didn't want to do a lot of hand manipulation or knot tying and went searching for inspiration. I found several sources describing types of corduroy, but they were not quite what I was looking for. I decided to play with some ideas and put a sample warp on my loom to begin exploring.

I began with a basic corduroy threading (1-2-1-2-3-4-3-4) found in *Handwoven* January/February 1990. I explored changes to the threading sequence and various tie-ups and tried a variety of treadling patterns. I experimented with the length of the floats and their relative placement in the design. As I wanted a durable pillow, I made sure to intersperse plain weave within the float pattern to stabilize the cut pile. The final draft provides the effect and texture that I was looking for.

The pillow front features rectangular patches of corduroy columns surrounded by plain weave, and the back is all plain weave. The smooth, neutral-colored cotton in the warp and tabby weft provides contrast with the fluffy, brightly colored wool in the pattern weft. To produce the cut pile, I snipped the vertical columns of floats while the cloth was still under tension on the loom. Pillow assembly is simple, requiring just four straight machine-sewn seams and a bit of handstitching.

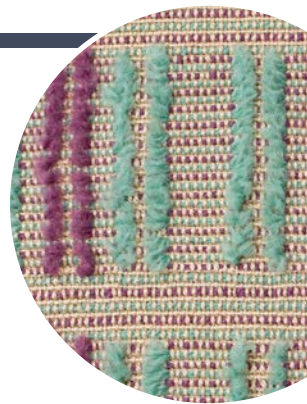
The finished pillow looks great in our living room, and a bonus was that this project helped me gain confidence about moving from an imagined piece of cloth to a handwoven reality.

Weaving Tip

If you have only one cone or ball for weft that's used doubled, wind a bobbin as usual, filling it only about half-way. Drop that partial bobbin into a small container placed alongside the original ball or cone of yarn. Holding the two ends together from the bobbin and the ball or cone, wind both onto a second bobbin.

1 Wind a warp of 465 ends 2½ yd long using Safari. Wind 2 additional ends to be used as floating selvedges and set them aside. Warp the loom using your preferred method, following the draft in Figure 1. Centering for a weaving width of 23⁵/₁₀", sley 2 per dent in a 10-dent reed. Sley the floating selvedges through the reed on each side of the warp and weight them over the back beam.

2 Wind a bobbin with 5/2 Safari. Wind bobbins with each of the wool weft colors doubled (see Weaving Tip). Spread the warp with scrap yarn.





3 Weave the pillow front following the draft in Figure 1. After each pattern section of floats, advance the cloth closer to the front beam. Using a small pair of sharp scissors, snip each vertical column of wool floats up the middle, being very careful not to cut into the plain-weave cloth underneath the floats.

4 After completing the pillow front, weave about 1" using a contrasting color yarn to separate the pieces. Weave the pillow back in plain weave for 23¼".

5 After completing the pillow back, weave about an inch of scrap yarn to protect the weft.

6 Cut the cloth from the loom.

7 Zigzag stitch along the beginning and ending edges of the pillow front and back. Cut the pieces apart.

8 Wet-finish in warm water with a small amount of mild detergent. Gently agitate and then soak for 20 minutes. Rinse and lay the pieces flat to dry.

9 Assemble the pillow cover: Trim the two pieces if necessary to 20" × 20" each.

10 Cut a 19" × 19" piece of fusible interfacing and adhere it to the wrong side of the pillow front.

11 Place right sides of the pillow front and back together and pin in place. In the middle of one edge, place two pins about 10" apart to mark the opening for the insert. Beginning at one of the opening pins and using a ½" seam

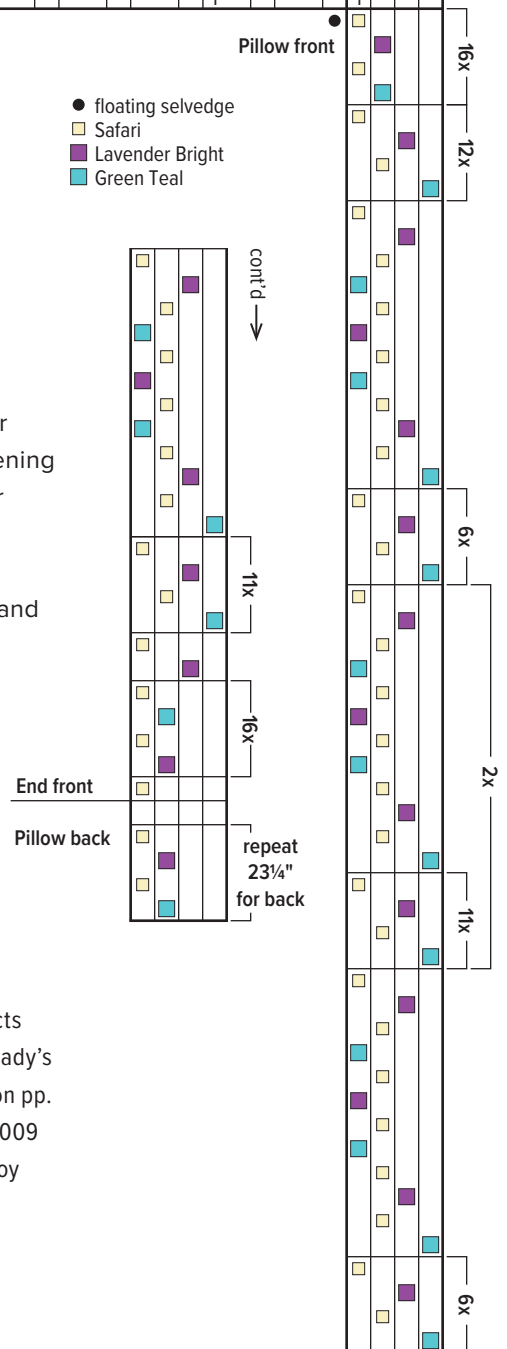
1. DRAFT

32x						8x		5x		3x		5x		3x		5x		40x				1	2	3	4
6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	
5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	
										4	4											4	4		
											3												3		
																							2	2	
																							1		
																							1		

HEDDLE COUNT

Shaft 6	158
Shaft 5	142
Shaft 4	30
Shaft 3	25
Shaft 2	60
Shaft 1	50
Total	465

- floating selvedge
- Safari
- Lavender Bright
- Green Teal



allowance, sew around all four sides, ending at the other opening pin. The resulting pillow cover should measure 19" × 19".

12 Trim seams, clip corners, and turn the pillow cover right side out. Use your fingers to gently push out the corners of the pillow. Place the 20" × 20" pillow insert through the 10" opening. Handstitch the open edge closed using a blindstitch.

RESOURCES

For other *Handwoven* pillow projects woven in corduroy, see Robyn Spady's *Striped Corduroy Throw Pillows* on pp. 32–34 of November/December 2009 and Dixie Straight-Allen's *Corduroy Pillow* on pp. 80–81 of January/February 1990.

SUE ANNE SULLIVAN is a *Pacific Northwest weaver, a member of the Seattle Weavers' Guild, and happiest when designing and weaving gifts for family and friends. Find her on Instagram @weavinginthetwoods*



Taqueté All Day Tote

ANNETTE SWAN SCHIFF



STRUCTURE

Taqueté.

EQUIPMENT

8-shaft loom, 18" weaving width; 10-dent reed; 2 shuttles; 3 bobbins; temple (optional).

YARNS

Warp: 8/4 cotton rug warp (1,600 yd/lb; Maysville), #2 Black, 358 yd.

Weft: Rug wool (wool/nylon blend; about 825 yd/lb), black, 344 yd; red, 288 yd. 8/4 cotton rug warp, black, 18 yd.

Note: Annette used rug wool from her stash. A good substitute is Collingwood Rug Wool (80% wool/20% nylon; 989 yd/17.6 oz; Valley Yarns) in Onyx and Brick.

OTHER SUPPLIES

Sewing machine; thread; heavy-duty upholstery needles; fusible interfacing, firm and ultra firm; 24" leather handles with rings and strapping to attach the handles; sturdy fabric for sides and bottom; lining fabric; T-pins; blocking mat; plastic quilting template; wool pressing cloth; tote bag pattern and notions required by that pattern (see Resources).

WARP LENGTH

179 ends 2 yd long (includes floating selvages; allows 1" for take-up, 35" for loom waste).

SETTS

Warp: 10 epi (1/dent in a 10-dent reed).

Weft: 32–36 ppi.

DIMENSIONS

Width in the reed: 17⁹/₁₀".

Woven length: about 36".

Finished size: (after wet-blocking) two panels, 16" × 17³/₄" each; finished tote, 15¹/₂" × 15" × 5¹/₂".

My family teases me all the time about my love for totes and bags.

Anytime I get in the car or head to the couch to watch a movie, I have at least one (or two or three) with me. I use them to hold knitting, handwovens that require finishing work, journals—all the items I must have, just in case. There is nothing worse than being stuck unexpectedly with no handwork!

I love block designs and thought taqueté (weft-faced summer and winter woven without tabby) would be perfect for a heavy-duty tote. Plus, a handwoven tote would be so much more elegant than the old ones I've been using. I looked through some reference books to refresh my memory, designed a block pattern I liked, and threaded the loom. Although the fabric is weft-faced, it is a short warp, so the weaving goes very quickly.

I made a prototype bag first to work out the kinks, and I continued to learn while making this second bag. I've put the first bag to good use and can't wait to put the one you see here to work, too!

1 Wind a warp of 177 ends 2 yd long. Wind 2 additional ends to be used as floating selvages and set them aside. Warp the loom using your preferred method, following the draft in Figure 1. Centering for a weaving width of 17⁹/₁₀", sley 1 end per dent in a 10-dent reed. Sley the floating selvages through the reed on each side of the warp and weight them over the back beam.

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

3 Leaving a tail 1¹/₂ yd long for hemstitching, weave a header with the 8/4 cotton, then weave the header again using the black rug wool weft. Use the 8/4 cotton tail to hemstitch in groups of 4 warp ends. The 8/4 rug warp sections separate the panels and provide stability during the bag's construction. You could skip the hemstitching, but if you do, use enough scrap yarn in the headers and footers to protect the weft.

4 Continue weaving following the draft. This skeleton tie-up requires using two feet for every pick. Bubble your weft with every pick to allow the weft to wrap around the warp and prevent draw-in. Note the places in the treadling where the lead pick changes from black to red. Finish with a footer using 8/4 rug warp and hemstitch as you did at the beginning. Weave a few picks of contrasting yarn and then repeat the entire treadling, including the 8/4 rug warp header and footer, for the matching second panel. Maintain a consistent beat and measure frequently

HEDDLE COUNT

Shaft 8	8
Shaft 7	12
Shaft 6	16
Shaft 5	24
Shaft 4	16
Shaft 3	12
Shaft 2	44
Shaft 1	45
Total	177

1. DRAFT

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

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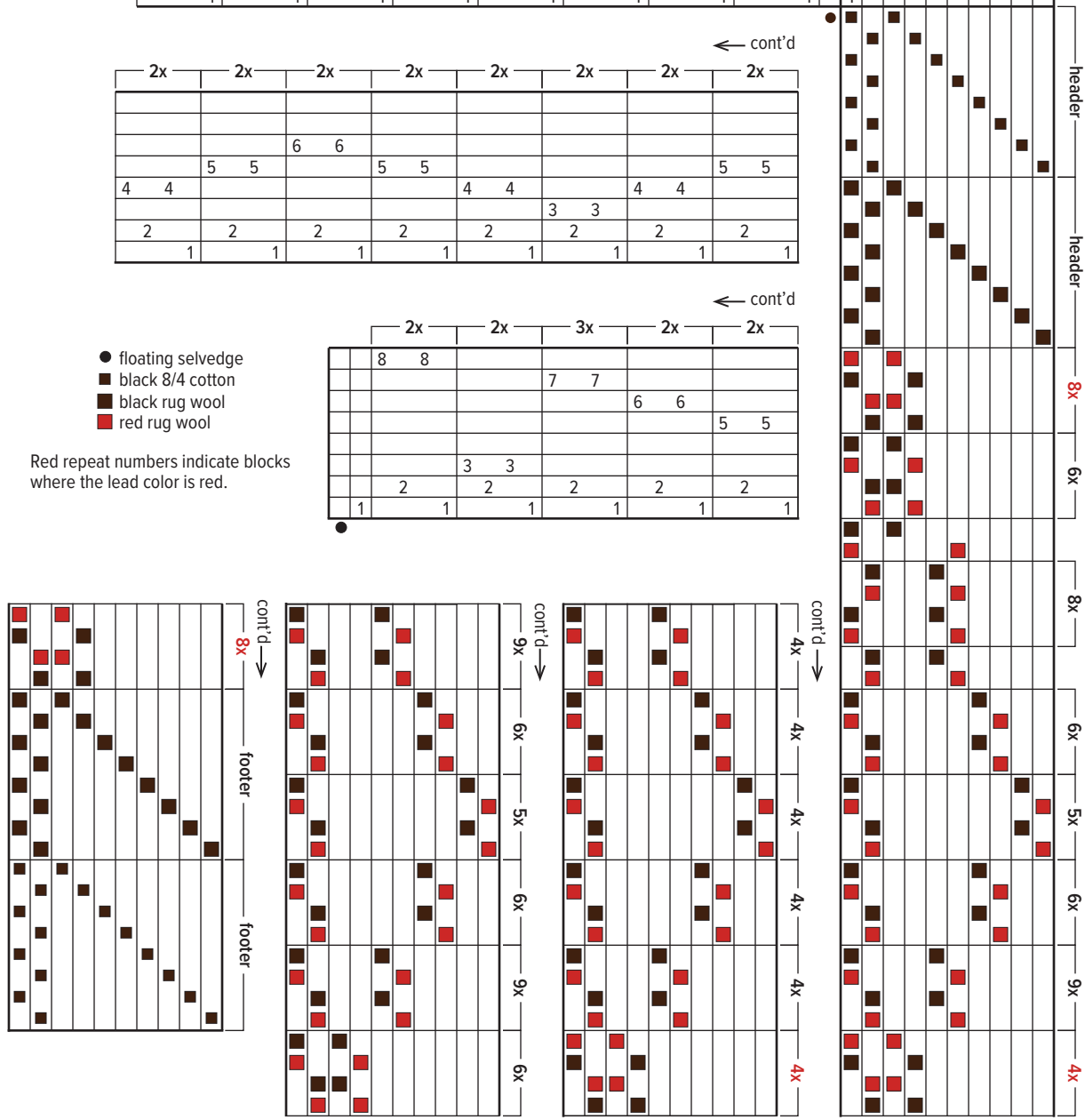
2x	2x	2x	2x	2x	2x	2x	2x												
			6	6															
		5	5			5	5												
4	4							4	4					4	4				5
										3	3								
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
	1		1		1		1		1		1		1		1		1		1

← cont'd

2x	2x	3x	2x	2x															
		8	8																
						7	7												
										6	6								
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
	1		1		1		1		1		1		1		1		1		1

- floating selvedge
- black 8/4 cotton
- black rug wool
- red rug wool

Red repeat numbers indicate blocks where the lead color is red.

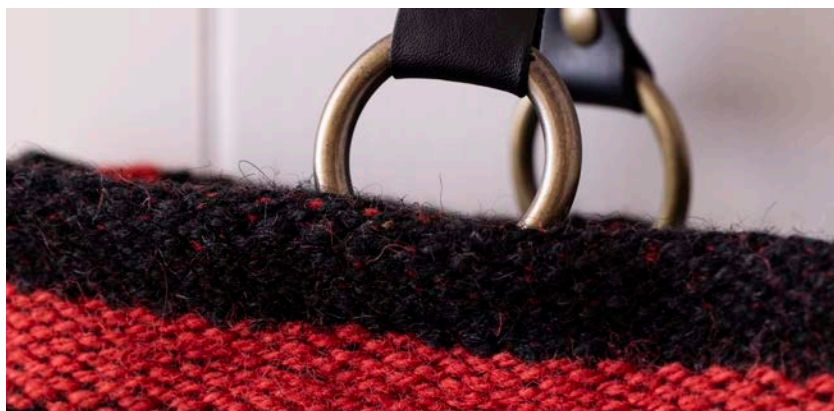



as you weave to ensure that the two panels are the same size. The on-loom length should be about 36", and each panel should measure about 18".

5 Cut the fabric from the loom.

6 Zigzag stitch along either side of the contrasting pick in the center of the rug-warp section. Cut the panels apart.

7 To wet-block the panels so that they remain even and straight, lay them on blocking mats and pin each mat in place with T-pins so all four sides are straight and the panels match. Spray with water or use a steamer to wet the panels until they are damp but not soaking. Let dry while still pinned to the mats. The goal is to block the panels and also allow the wool to settle into place and bloom.



8 Construct your tote according to the pattern. 

RESOURCES

To learn more about taqueté and summer and winter, take a look at these books:

- Nancy Arthur Hoskins's *Weft-Faced Pattern Weaves: Tabby to Taqueté* (Atglen, PA: Schiffer, 2011).
- Clotilde Barrett's *Summer & Winter and Beyond* (Boulder, CO: Colorado Fiber Center, 1982).
- Donna Sullivan's *Summer & Winter* (Loveland, CO: Interweave, 1991).

- *The Best of Weaver's: Summer & Winter Plus* (Sioux Falls, SD: XRX Books, 2010). Annette based her tote on the Strappy Bag with Pockets pattern from sewcanshe.com/easy-bag-with-pockets-diy-tutorial-pattern, with minor variations. (She left off the exterior pockets, attached the straps differently, and adjusted the panel sizes for her weaving.)

ANNETTE SWAN SCHIPF has taught weaving for many years. She weaves with beautiful views of the mountains and plains of Montana.

Weaving and Construction Tips

- Weft-faced summer and winter, or weft-faced polychrome summer and winter woven without the tabby picks, is also called taqueté.
- Annette wove her bag on a small loom while beating extra hard. Even so, the warp was not completely covered—but that's only noticeable if you look closely.
- If you are not an experienced sewist, Annette recommends finding someone who makes bags professionally. If you don't have a local sewist, Annette recommends Renate Arneson, who is experienced with handwoven fabrics (you can find her on Facebook, or on Instagram @fiberartrenditions. You can find other bag makers by asking for recommendations in weaving groups online, or by searching "handmade bags"; make sure you check their reviews before sending your handwoven cloth to someone you haven't worked with before.
- If you decide to use feet to protect the bag's bottom, add them before construction so they go through just the outside fabric rather than every layer.
- Annette used very heavy black denim for the sides and bottom of the tote. The lining is made from an upholstery sample, as is a pocket on one side of the lining.
- She used fusible Craft-Fuse interfacing to stiffen the handwoven panels.
- She enclosed the Peltex interfacing that she used for the bottom of the bag in heavy denim, fusing them on one side, and then handsewed the edges of those layers closed.
- Rather than sewing the lining shut at the bottom, Annette overlapped the lining by about 2" to allow her to make future repairs, turn the bag inside out if needed, and provide a pocket to hold the plastic quilting template that she used to stabilize the bottom.



Gilded Amethyst Scarf

LAURIE BROWN

STRUCTURE

Stitched doubleweave.

EQUIPMENT

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

YARNS

Warp: 8/2 Tencel (100% lyocell; 3,360 yd/lb; Valley Yarns; WEBS), Amethyst, 426 yd; Gold, 423 yd.

Weft: 8/2 Tencel, Amethyst and Gold, 306 yd each.

WARP LENGTH

261 ends 3¼ yd long (includes floating selvages; allows 8" for take-up, 33" for loom waste; loom waste includes fringe).

SETTS

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

Weft: 24 ppi.

DIMENSIONS

Width in the reed: 11".

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

Finished size: (after wet-finishing) 9¾" × 68" plus 4" fringe.



I spend a lot of time at my computer experimenting while designing my projects. I have to admit that once I finalize a design and get the loom warped, the actual weaving interests me less. At that point, most of the creative work has been done!

My favorite projects, therefore, involve what I call "free treadling." Instead of a set treadling pattern, I randomly arrange blocks as I weave, following the rules of the structure.

You are welcome to weave this scarf exactly as I did, following my very long series of random blocks (see Weaving Tips), but once you are comfortable with the structure, I invite you to experiment with treadling. Repeat one block for the whole scarf, creating a cohesive overall pattern, or randomly treadle the blocks to make a variety of patterns.

Set yourself free and enjoy!

1 Wind a warp of 129 ends each of Amethyst and Gold 3¼ yd long, holding the two colors together separated by a finger to prevent twisting, then wind 1 more Gold end. Wind 2 additional ends of Amethyst to be used as floating selvages and set them aside. Warp the loom using your preferred method, following the draft in Figure 1. Centering for a weaving width of 11", sley 2 ends per dent (1 of each color) in a 12-dent reed, putting the last Gold end in a dent by itself. Sley the floating selvages through empty dents on each side of the warp and weight them over the back beam.

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

3 Leaving a tail about 1 yd long for hemstitching, begin weaving following the draft. Weave a tie-down pick with Amethyst on treadle 1, followed by a pattern pick with Gold on an odd treadle (3, 5, 7, or 9), a tie-down pick with Amethyst on treadle 2, then a pattern pick with Gold on an even treadle (4, 6, 8, or 10). Repeat this 4-pick sequence while following a treadling pattern with Gold. Weave about ½" and then use the tail to hemstitch in groups of 4 ends. **Note:** The draft shows multiple treadling variations to help you get started in creating your own motifs. See Weaving Tips.

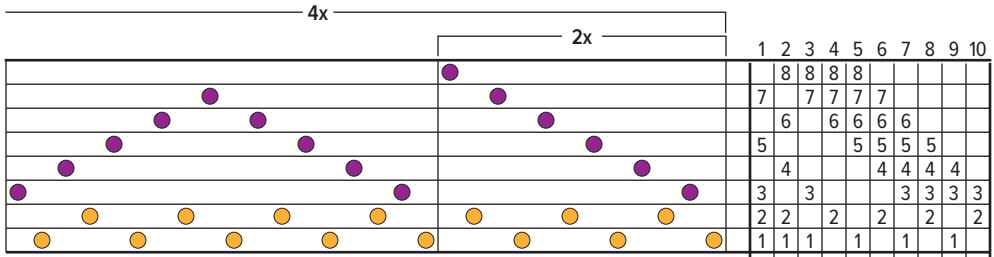
4 Repeat this 4-pick sequence while following your selected treadling block. Weave for about 76". Hemstitch as you did at the beginning.

5 Leaving at least 8" for fringe at both ends, cut the scarf from the loom. Prepare twisted fringe by plying groups of 4 Amethyst and 4 Gold ends separately before twisting those groups together and knotting the fringe end.

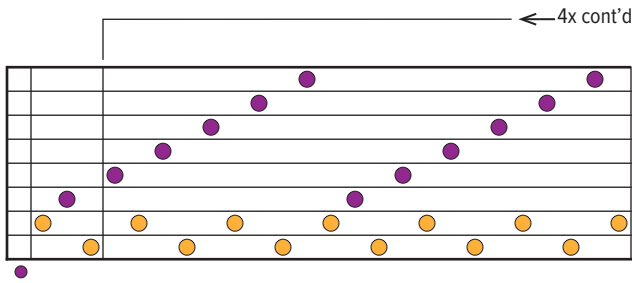
HEDDLE COUNT

Shaft 8	16
Shaft 7	20
Shaft 6	24
Shaft 5	24
Shaft 4	24
Shaft 3	21
Shaft 2	65
Shaft 1	65
Total	259

1. DRAFT

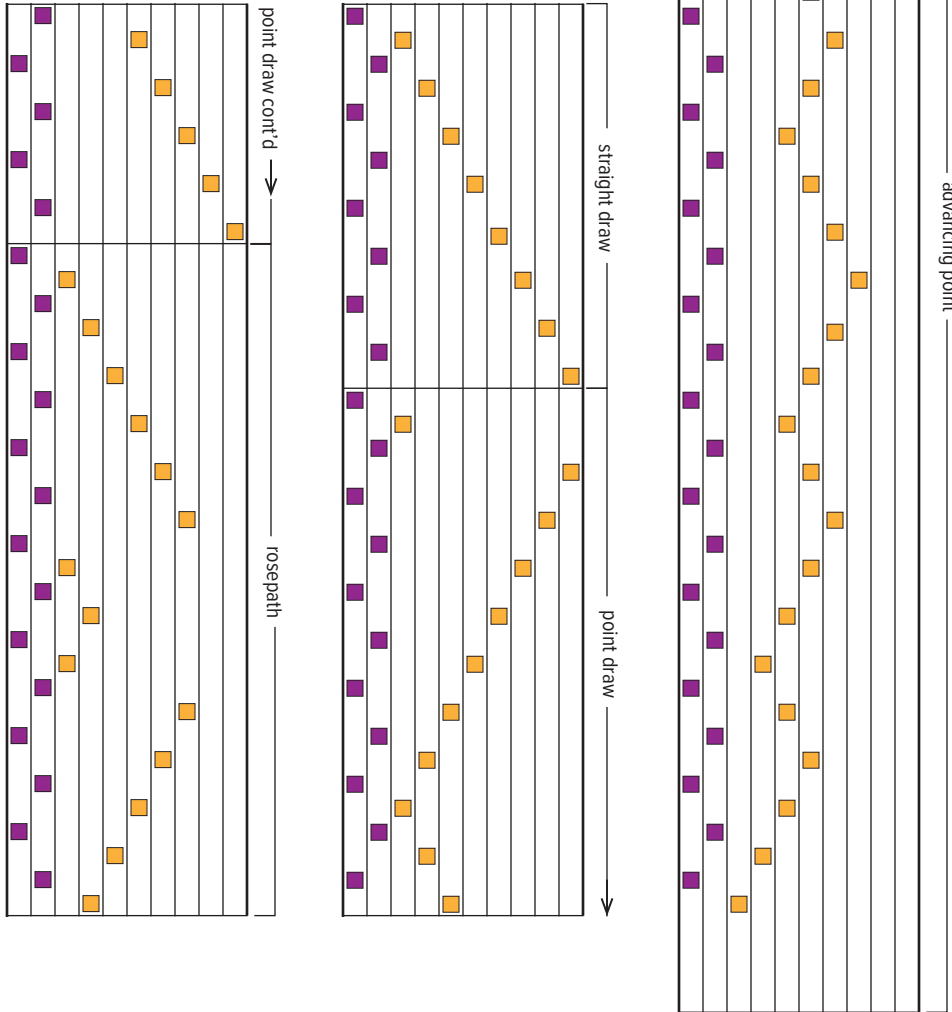


- floating selvage
- Gold
- Amethyst



6 Wet-finish the scarf in warm water using gentle agitation and hang it to dry. Trim the fringe.

LAURIE BROWN, a retired engineer living in Lake Oswego, Oregon, enjoys pushing the boundaries and weaving outside the box!



Weaving Tips

- Stitched doubleweave requires that every other end is on shaft 1 or 2. Before threading, check that you have enough heddles on those shafts.
- This double two-tie structure has areas of true doubleweave and areas where the layers are stitched together. It provides many pattern possibilities on 8 shafts with floats of only 3 threads. The tie-down picks (Amethyst) are on treadles 1 and 2, and the pattern picks (Gold) are on treadles 3–10. The only requirement for maintaining the structure is to follow this 4-pick pattern:
 1. Treadle 1—Amethyst tie-down pick.
 2. Odd pattern treadle (3, 5, 7, or 9)—Gold pattern pick.
 3. Treadle 2—Amethyst tie-down pick.
 4. Even pattern treadle (4, 6, 8, or 10)—Gold pattern pick.
- While it is possible to randomly choose the odd and even pattern treadles and maintain the structure, the patterns will be clearer if you follow a sequential order. For example, looking at just the Gold pattern threads, treadling 3-8-5-10-3-6 maintains the odd-even order and will produce viable fabric, but the overall pattern will be muddy and disjointed. Treadling 3-4-5-6-5-4-5-6-7-8-9-10-3 will produce a clear pattern with smooth transitions. Most of the treadling blocks in Figure 1 are based on standard weave structures (straight draw, point draw, rosepath, and advancing draw), but you can wander at will!
- If you need to step away from the loom, Laurie suggests you always end by treadling Step 4 with a Gold pattern pick on either treadle 4 or treadle 10. That way, when you return, you will know to start on Step 1 with an Amethyst pick on treadle 1 followed by a Gold pick on treadle 3. From there you can decide which direction you are traveling—up or down the pattern treadles.
- To download a WIF of Laurie's long treadling sequence, visit handwovenmagazine.com/library.



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Mod Block Towels

TRACY KAESTNER

STRUCTURE

Summer and winter.

EQUIPMENT

6-shaft loom, 21" weaving width; 14- or 12-dent reed; 1 shuttle; 4 bobbins.

YARNS

Warp: 16/2 Egyptian cotton (6,380 yd/lb; Bockens), #0003 bleached and #7502 dark slate, 580 yd each; #505 cloud gray and #1224 gray, 576 yd each.
Weft: 16/2 Egyptian cotton, #0003 bleached, 243 yd; #505 cloud gray, 563 yd; #1224 gray, 890 yd; #7502 dark slate, 403 yd; #522 black, 800 yd.

OTHER SUPPLIES

2 S-hooks for weighting the floating selvedges.

WARP LENGTH

578 ends 4 yd long (includes floating selvedges; allows 14" for take-up, 35½" for loom waste).

SETTS

Warp: 28 epi (2 per dent in a 14-dent reed or 2-2-3 in a 12-dent reed).

Weft: 48 ppi.

DIMENSIONS

Width in the reed: 20¹⁰/₁₄" (in a 14-dent reed) or 20⁹/₁₂" (in a 12-dent reed).

Woven length: (measured under tension on the loom) 94½" (31½" each towel).

Finished size: (after wet-finishing and hemming) three towels, 18" × 27" each.

My all-time favorite weave structure is turned twill, even though it is very shaft-greedy, with each block requiring four shafts. I wove this four-block project first in turned twill using a jewel-tone palette and 16 shafts. I loved the finished towels so much that I tied on a second warp in a neutral palette.

When the theme for this issue was announced, I decided this would be the perfect time to get out of my turned-twill rut and weave this profile draft in another structure. My other structure rut is summer and winter. I tried substituting many different structures with my weaving software, and darned if I didn't dislike the look of all of them—except for *summer and winter!*

I am not a huge fan of traditional summer and winter where the pattern weft is larger than the warp and tabby weft because I don't like the speckles in the halftone blocks. However, I really like the structure's thriftiness—the same four-block profile draft that used 16 shafts in turned twill took only six shafts in summer and winter.

In this version of summer and winter, the pattern and tabby wefts are both the same color (one shuttle, yay!) and the same size as the warp. For this method to work well, the yarn needs to be fine. Think of pixels in an image: finer pixels mean a better, more detailed image. With a thicker thread, there's not enough definition between the blocks. With a finer thread, the pattern shows up well.

Weft color choice is also very important. The more contrast between the warp and weft, the more the pattern will pop. In these three towels, I played with various weft color combinations. Where the warp and weft are the same, the pattern barely shows, which could be a look you really like—if it is, go for it. Because the warp has

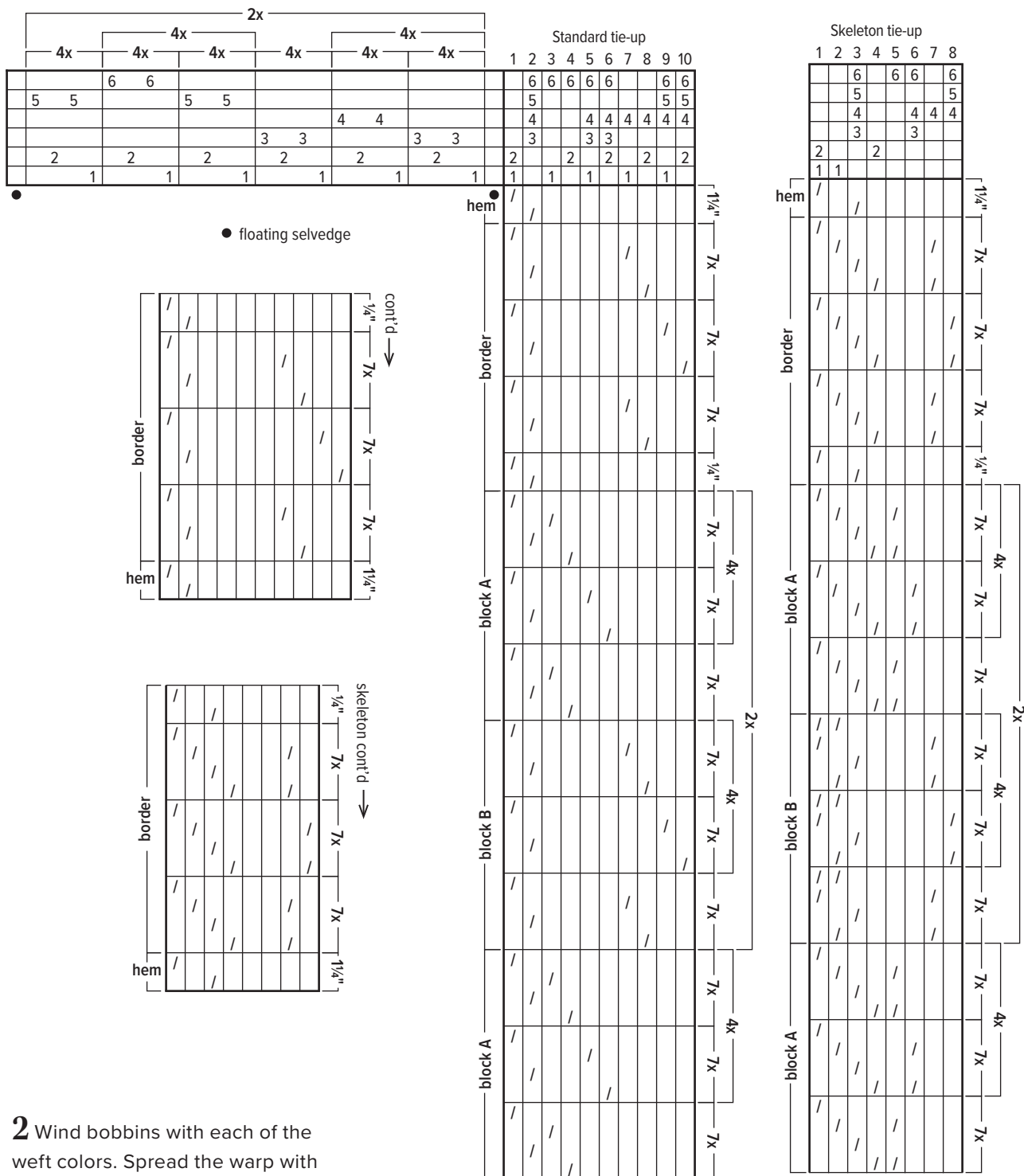
four colors, it works to use the same colors in the weft. The pattern will be slightly obscured in only one stripe; it's a bit like weaving a plaid where you cross the same color with itself and get a solid-colored block. Black works well here because it has a strong contrast with all four warp colors. In my sampling, I tried a variety of other colors that also worked: burgundy, eggplant, and butter yellow were some of my favorites.

I added a border to the towels, but you can play with the different blocks to make your own border. Have some fun with this draft, play with colors and borders, and make yourself a set of striking kitchen towels!

1 Wind a warp of 578 ends 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 20¹⁰/₁₄" or 20⁹/₁₂", sley 2 per dent in a 14-dent reed or 2-2-3/dent in a 12-dent reed. The first and last ends are floating selvedges; include them with the warp when beaming, sley them in a separate dent on each side of the warp, and weight each with an S-hook.



2. DRAFT



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

3 Following the treadling in Figure 2 using either the standard or skeleton draft and the weft color order in Figure 3, weave 1¼"

HEDDLE COUNT

Shaft 6	64
Shaft 5	80
Shaft 4	64
Shaft 3	80
Shaft 2	144
Shaft 1	144
Total	576

1. WARP COLOR ORDER

145	145	■	#7502 dark slate
144	144	■	#1224 gray
144	144	■	#505 cloud gray
145	145	□	#0003 bleached

578 ends total (includes floating selvages)

3. WEFT COLOR ORDER

Towel 1

Hem/border	gray
Block 1 (A)	black
Block 2 (B)	black
Block 3 (A)	black
Block 4 (B)	black
Block 5 (A)	black
Hem/border	gray

Towel 2

Hem/border	dark slate
Block 1 (A)	dark slate
Block 2 (B)	gray
Block 3 (A)	gray
Block 4 (B)	gray
Block 5 (A)	cloud gray
Hem/border	cloud gray

Towel 3


Hem/border	gray
Block 1 (A)	cloud gray
Block 2 (B)	bleached
Block 3 (A)	dark slate
Block 4 (B)	gray
Block 5 (A)	cloud gray
Hem/border	bleached

of plain weave for the hem, insert a contrasting thread in the same shed as the last pick to mark the fold line, and weave the border, then ¼" of plain weave. Begin the body pattern, weaving 5 blocks following the weft color order for towel 1 in Figure 3 and adjusting repeats if necessary to obtain square pattern blocks. Repeat the border and hem.

4 Insert 2 picks of contrasting thread between the towels and weave two more towels as you did the first, following the weft color orders for towels 2 and 3. Weave several picks of scrap yarn to protect the weft.

5 Remove the towels from the loom. Finish the raw edges of the fabric by serging or with a zigzag stitch.

6 Wet-finish by washing in warm water on delicate cycle and tumbling dry on low.

7 Pull out the contrasting thread that marks the fold line. Fold the hem on the fold line and fold the raw edge under ½" to enclose it. Press with a warm iron. Hem with ¼" blind-stitch. Stitch the ends closed. 

TRACY KAESTNER, *in retirement, is enjoying more time to weave, sew, teach, read, volunteer, and travel North America with her hubby and poodles in their little motor home.*



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The Silk May Not Be Smooth, but the Weaving Sure Is

BY CHRISTINE JABLONSKI



Photo courtesy of Gist Yarn

I find the notion of weaving with silk a bit intimidating—I have visions of losing control when warping and finding a tangled, slippery pile at my feet. And what if I make a mess of it on the loom? I could sample, but silk is so precious I don't want to waste it or, God forbid, ruin it. I equate silk with pretty dresses and fancy shoes for going out on the town. Then I discovered silk noil, which is more like your favorite flannel shirt and cozy socks in front of a fire on a snowy day. Sometimes called raw silk, it looks unprocessed, rustic, and textured. But as I discovered working with Sero, the newest line from Gist Yarn, silk noil creates cloth with incredible drape and hand. Sero makes wonderful scarves, shawls, and light blankets or throws.

Sero was released in early 2023 with 16 colors dispersed across the color wheel. I have it on good authority that more colors are under development. The yarn's slightly earthy underlying tone unifies the palette and encourages unusual color combinations—such as terra-cotta-toned Sandstone with baby-pink Lychee, or the subtle gray/brown Boulder with neon Chartreuse.

I wove Sero on both rigid-heddle and multi-shaft looms (jack and sinking shed) with Texsolv and inserted-eye heddles. I experienced no issues threading Sero on any of the looms; I found that the yarn

tensioned easily, and I had no broken warp threads. I did encounter significant static effects when direct warping a rigid-heddle loom (the ends between the peg and loom bowed away from each other), but the static disappeared after the warp was off the peg and I ran my hands over the yarn. I did not encounter the same static when winding on a warping mill.

All of my samples were 7 to 10 inches on the loom and woven to square, edged with hemstitching. While weaving, Sero struck me as a very forgiving yarn, sturdy and easy to work with, almost reminiscent of

8/2 cotton. I found it to have quite a bit of elasticity and was especially surprised with the width shrinkage and final dimensions of the deflected and lace weaves.

For finishing, I soaked the samples in cool water and mild detergent, agitating them slightly and then laying them flat to dry. I draped larger pieces over a drying rack and then pressed them with a steam iron on the silk setting.

THE YARN

Gist Yarn Sero Silk Noil: 3/15; 2,468 yd/lb; 100% silk noil.



Weave structure 1: Plain weave on 4-shaft loom; same pattern on front and back

Sample yarn: Glacier in warp and weft.

Setts: 12 epi, 12 ppi.

Shrinkage in length: 18%.

Shrinkage in width: 20%.

This yarn reacquainted me with the pleasures of plain weave. I've woven many plain-weave scarves with Sero at 12 ends per inch (epi) and 12 picks per inch (ppi) as palate cleansers between more complicated projects. Not only is it easy to maintain a balanced beat, but the finished cloth also has the loveliest, most fluid drape. In a single color, Sero is elegant and stunning. When using multiple colors, the small slub/flake texture can give cloth a vintage, weathered look.



Front



Back

Weave structure 2: Deflected warp on rigid-heddle loom; reversible

Sample yarn: Gloam and Natural in warp; Gloam in weft.

Setts: 12 epi, 13 ppi.

Shrinkage in length: 40%.

Shrinkage in width: 30%.

I sampled this with many pick-up stick sequences, striving for the shortest possible weft floats. Conceptually, I love this as an allover motif but am concerned about snags because the weft floats are a little far from each other and float over 7 warp ends to make the deflection more prominent. The resulting warp floats on the back, however, are nice and tidy, and the deflected warp creates a stitched effect. I think this would make a great embellishment or detail on a larger plain-weave piece.



Front



Back

Weave structure 3: Pick-up stick warp floats on rigid-heddle loom; reversible

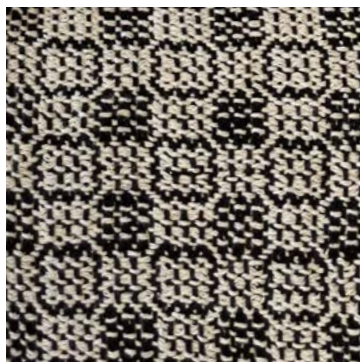
Sample yarn: Gloam and Natural in warp and weft.

Setts: 14 epi (some warp ends doubled; 12 epi working ends), 13 ppi.

Shrinkage in length: 8%.

Shrinkage in width: 8%.

In my quest for a fun float element with Sero, I doubled pairs of warp ends and used a pick-up stick to create a stable float pattern that presents as a supplementary warp (it's not—you can see the weft floats on the back). I love the windowpane-check concept in classic colors, with the texture of the floats and the slightest hint of deflection. I would use this for a throw but keep my dog and his dewclaws away from it.



Front



Back

Weave structure 4: M and W twill on 4-shaft loom; reversible

Sample yarn: Corvus in warp; Natural in weft.

Setts: 16 epi, 16 ppi.

Shrinkage in length: 10%.

Shrinkage in width: 22%.

While testing Sero, I found that the optimal epi was pattern-dependent, so be sure to sample. Rosepath wanted to be sett at 18 epi for a balanced beat; this M and W was a little sleazy at 15 epi but settled right in to 16 epi as a structured, sturdy cloth with good drape. This would make a lovely throw or shawl.



Weave structure 5: Twill with clasped weft on 4-shaft loom; same pattern on front and back

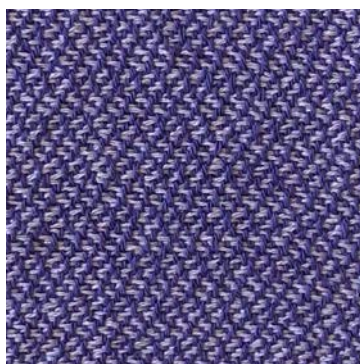
Sample yarn: Natural in warp; Gloam, Natural, and Wisteria in weft.

Setts: 15 epi, 15 ppi.

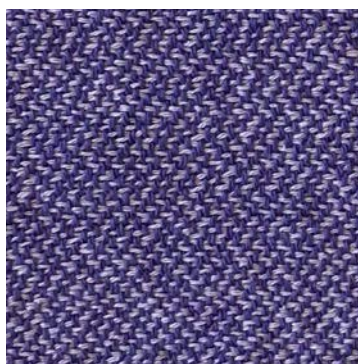
Shrinkage in length: 18%.

Shrinkage in width: 19%.

This herringbone twill felt as if I were weaving plain weave, so I took the opportunity to experiment with some single-pick clasped weft. While the clasps are not invisible, they aren't chunky, and the sample came off the loom with a delicious hand and drape. At 15 epi and ppi, the cloth has body but isn't flimsy—it's a perfect shoulder-season weight for a shawl.



Front



Back

Weave structure 6: Crêpe weave on 4-shaft loom; reversible

Sample yarn: Lupine in warp; Wisteria in weft.

Setts: 14 epi, 13 ppi.

Shrinkage in length: 20%.

Shrinkage in width: 19%.

This is my new favorite structure and the answer to my quest for an intricate all-over pattern that won't drive me up the wall while weaving. It uses a straight-draw threading and a twill tie-up, treadled with alternating 2/2 and 1/1 picks. As it is a combination of plain weave and basketweave, I sett it between plain weave and twill. The structure is very sound, the hand is light, and it's a delightful weave.



Weave structure 7: Huck lace on 4-shaft loom; same pattern on front and back

Sample yarn: Lupine in warp and weft.

Setts: 12 epi, 12 ppi.

Shrinkage in length: 14%.

Shrinkage in width: 28%.

This sample was the biggest surprise of the group. Given my float concerns over the deflected-warp experiment on a rigid-heddle loom, I was concerned this sample would have the same problem because it was at the same sett. Fortunately, this threading allows the weft floats to be a little shorter, and the cloth appears much more stable. The stitch definition is beautiful, and at 12 epi and ppi, it weaves quickly.



Front



Back

Weave structure 8: Monk's belt on 4-shaft loom; reversed pattern on front and back

Sample yarn: Lupine in warp and tabby weft;

Peacock and Chartreuse in pattern weft.

Setts: 12 epi, 28 ppi (14 pattern + 14 tabby).


Shrinkage in length: 4%.

Shrinkage in width: 28%.

Monk's belt is such a fun structure for experimenting with colors. It also showed me that beating those pattern wefts can really pack down the plain weave. In a perfectly balanced world, this would have beat at 24 ppi (12 pattern + 12 tabby); but the density of the cloth at 28 ppi and tightness of the weft floats to each other make it practical to wear as an everyday scarf or wrap without worrying about snags. It's not as drapery as the other samples—but not every cloth needs to be gossamer.

FINAL THOUGHTS

Sero is a wonderful yarn to work with and a great way to try a “fancy” fiber. It's forgiving on the loom and to your wallet. Silk noil's rustic characteristics give Sero its own personality—different, but just as special as

its reeled or long-fiber spun siblings. Sero is a comfort fiber just like the fuzzy slippers you crave after a night in high heels. 

CHRISTINE JABLONSKI weaves many, many wraps and scarves to thwart the winter drafts in her New England farmhouse.

PROJECT DIRECTORY

Designer/Weaver	Project	Page	Structure	Shafts	Levels
Allen, Malynda	Rainbow Sherbet Towels	44	Plain weave with basketweave	2	All levels
Brown, Laurie	Gilded Amethyst Scarf	64	Stitched doubleweave	8	I, A
Byckalo, Maggie	Share Your Colors Scarf*	77	Twill	4	All levels
Capehart, Susan	City Chic Scarf*	77	Crackle	4	All levels
Erickson, Margery	Skullery Towels*	77	Plain weave with summer and winter	8	AB, I, A
Fox, Rebecca	Dizzy Drones Honeycomb Pillows	48	Honeycomb	4	AB, I, A
Hodges, Susie	Blue Willow Towels	54	Summer and winter	4	AB, I, A
Kaestner, Tracy	Mod Block Towels	68	Summer and winter	6	I, A
Monogue, Robin	A Taste of Sonoma Scarf	51	Barleycorn	4	AB, I, A
O'Hara, Sheila	Vis-à-Vis Runner	36	5-end satin damask	16	I, A, D
Perrot, Véronique	Autumn Jewel Scarf	40	Diversified plain weave and plain weave	4	I, A
Schipf, Annette Swan	Taqueté All Day Tote	60	Taqueté	8	I, A
Sullivan, Sue Anne	Corduroy Patch Pillow	57	Corduroy	6	AB, I, A

Levels indicate weaving skills, not sewing skills. AB = Advanced Beginner, I = Intermediate, A = Advanced. "All levels" includes very new weavers. D = Dobby suggested but not required. *This is a subscriber-exclusive project; see page 77 for more details.

YARN SUPPLIERS

Eugene Textile Center, eugenetextilecenter.com (Sullivan 57).

Gist Yarn, gist yarn.com (Allen 44, Hodges 54).

Jagger Spun, jaggerspunnyarn.com (Byckalo 77).

Lone Star Loom Room, lonestarloomroom.com (Kaestner 68).

Maurice Brassard & Fils, mbrassard.com (Byckalo 77, Capehart 77, Fox 48, Perrot 40).

Noro, noroyarns.com (Perrot 40).

WEBS, yarn.com (Brown 64, Erickson 77, Monogue 51, Schipf 60).

Yarn Barn of Kansas, yarnbarn-ks.com (O'Hara 36, Sullivan 57).

FINISHING TECHNIQUES

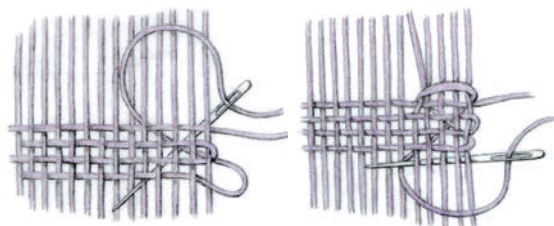


Twisting (or plying) the fringe

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.)

Double (Italian) hemstitching

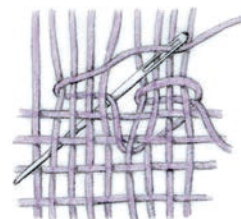
Weave several picks of plain weave (or the basic structure of the piece), ending with the shuttle on the right side if you are right-handed, the left side if you are left-handed. Measure a length of weft four times the warp width, cut, and thread this tail into a blunt tapestry needle. Take the needle under a selected group of warp threads above the fell and bring the needle back to encircle the ends. Next, pass the needle under the same ends but come up two or more weft rows down from the fell. Then bring the needle back around the same group of ends below the fell. Repeat, encircling the next group of ends.



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, the left side if you are left-handed. Measure a length of weft three times the warp width and cut, leaving the measured length as a tail. Thread the tail into a blunt tapestry needle.

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





Bonus Projects for *Handwoven* Subscribers

If you enjoyed this issue, head over to the *Handwoven* website for even more projects! Get your downloads now at LT.Media/HWFA2024-Extras.

1. Share Your Colors Scarf

MAGGIE BYCKALO

To celebrate her husband's Ukrainian heritage, Maggie Byckalo designed and wove him a scarf in shades of yellow and blue. Weave it as written or, as Maggie suggests, change out the colors for your alma mater or favorite sports team.

2. Skullery Towels

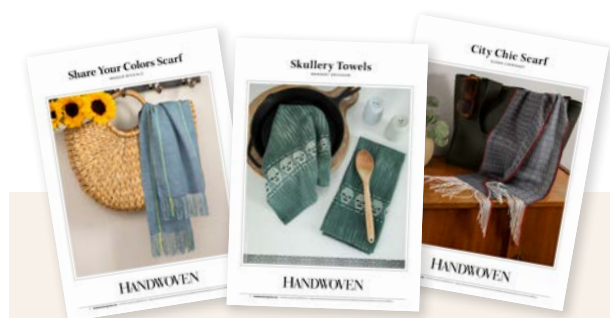
MARGERY ERICKSON

A sheep pattern printed in a past issue of *Handwoven* inspired designer Margery Erickson to develop her own motifs. She wove pumpkins, candles, rabbits, and jack-o'-lanterns—so it was only a matter of time before she turned her attention to skulls!

3. City Chic Scarf

SUSAN CAPEHART

Reminiscent of skyscrapers and windows, this sophisticated scarf benefits from the drape and sheen of Tencel. If you'd like a touch more color, designer Susan Capehart suggests weaving one in periwinkle with deep red, or navy with birch.



Web projects for *Handwoven* Fall 2024 can be found at LT.Media/HWFA2024-Extras.

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entwinecos.com

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woolery.com

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belfastfiberarts.com

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 (800) 341-0282
halcyonyarn.com

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blacksheep yarnshop.com

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 Harvard, MA 01451
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thefiberloft.com

WEBS - America's Yarn Store
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 (800) 367-9327
yarn.com

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615-440-2558
sunshineweaving.com

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needlepointjoint.com

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How Did I Get Here?

By Lynn Rognsvoog

I've spent my working life in publishing. Fresh out of college, I started as an editor for a computer magazine. Ironically, we didn't do our work on computers—we used red pencils to mark up stories on paper. The office manager wouldn't give us a fresh pencil (singular) until we handed in a used model that was too short to be sharpened any further.

A dozen years later, with three other magazines (covering more computers, then engineering, then business) under my belt, I shifted to weekly and then daily newspapers. Along the way, I spent time editing words and photos, designing and producing pages, and training others. In addition to honing specific skills (some now obsolete—we no longer paste up galleys or use Rapidograph pens), I was unwittingly learning bigger lessons about How to Publish.

The computer and engineering magazines taught me the importance of knowing exactly who your readers and advertisers are and what they value most about your publication.

The business magazine editor (a dear and witty man, sadly missed) taught me the importance of rhythm in the written word, as well as how transitions can make unrelated sentences that sit next to each other work better. Sitting down the hall, I'd hear him bellow, "USE THE CLUTCH!" as he edited stories from writers who just couldn't grasp that concept.

The daily newspaper editor taught me much about serving readers: It's our responsibility to demonstrate exactly why a story is personally important to them; even under extreme deadline pressure, it's never a waste of time to make a plan; just before you ship a publication, try to improve one more thing in it.

Day after day, I went to work and learned everything I now know about readers, news judgment, professional standards, and all the other intangibles of publishing from those editors.

Learning to weave went differently.*

I picked up the basics (how to wind a warp, thread a loom, throw a shuttle, and read a draft) in an intro to weaving night-school class that lasted just a few months. There wasn't an intermediate class, so when it ended, I took my samples and notebook and headed off on my own.

First, I dove into the stack of *Handwoven* back issues that I'd collected before I learned to weave. Using my new weaving knowledge, I was finally able to understand what the articles were about. While I saved money for my first loom, I dog-eared pages with techniques I wanted to try, and I started to watch for the names of designers whose work caught my attention.

Then, I turned a small bedroom into my weaving studio. After that loom arrived, there wasn't much space in the room to spare, but, at times, I had Donna Lee Sullivan, Sharon Alderman, Jean Scorgie, Susan Wilson, and so many others all peering over my shoulder (in

* I used the clutch, Rick.




Photo by Lynn Rognsvoog

A very early plain weave work of mine, discovered as my sisters and I prepared our family home for sale.

spirit, anyway) and advising me as I warped and wove.

I found other weaving mentors in books. Among them, Marguerite Porter Davison enticed me with the pleasures of overshot. Anne Dixon sent me hurtling through the wonderland of twills. Carol Strickler and friends continued my twill adventures on eight shafts and sprinkled in some Ms and Os for good measure. Madelyn van der Hoogt took me under the hood of structures and drafts. And Anni Albers demonstrated that weaving wasn't just about making functional fabric—it could create art.

I expect I'll be learning about weaving until I'm no longer able to work a treadle. Nowadays, I find mentors in a wealth of new weaving books, on social media, at conferences, in Zoom classes—and, still and forever, in the pages of *Handwoven*. 

LYNN ROGNSVOOG is the editor of *Handwoven*.