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Spring 2024

Weaving that Soars!

11 Projects Inspired by Flight

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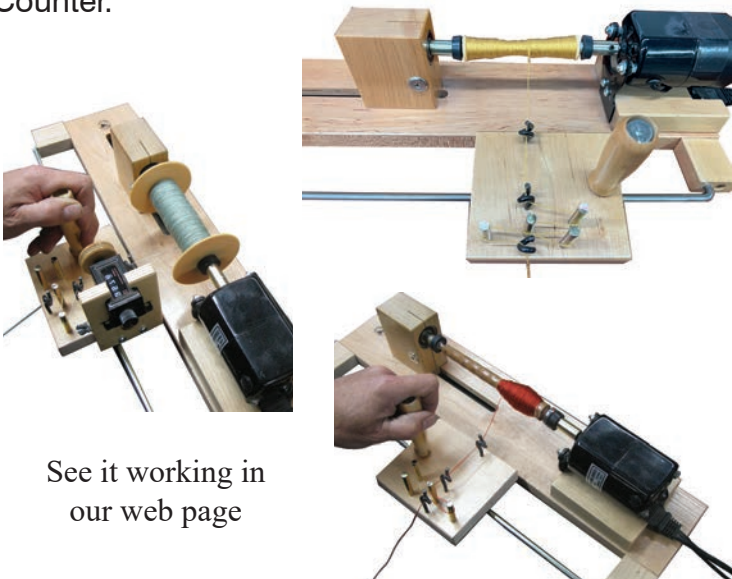
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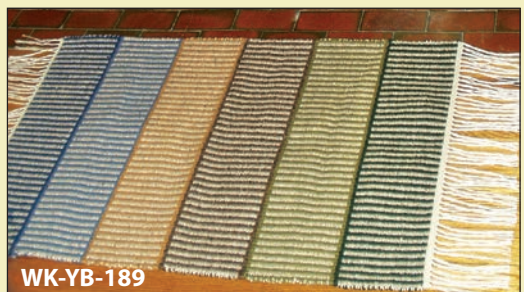
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RHONDA LUCKEY

A reunion with an old friend inspired Rhonda to weave a shawl that represents their friendship. For the design, Rhonda looked to her past in Okinawa and some meaningful *kasuri* motifs, giving them a modern spin by block printing directly on her warp instead of using more traditional ikat techniques.

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26 *Warp Speed: Winding Warps* with Multiple Ends in Hand

VÉRONIQUE PERROT

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70 *Doubled-Up Ice Dyeing*

YVONNE ELLSWORTH

When Yvonne began to explore ice-dyeing warps, she noticed how much excess dye was lost in the process. She wondered if you could take advantage of this waste and dye a second warp at the same time, and then she turned her wonder into action. Read all about her methods for doubling up on dyeing fun.

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*My dad used to say that to make your life feel longer, you need to vary what you do. As in, if you do the same thing over and over, pretty soon it becomes a blur. As a weaver, I take comfort in repetition at the loom, but I try to remember his words in other parts of my life. Many of you already know that this is my last issue as editor of *Handwoven*. I took the job seven years ago thinking it would be a fun and*

interesting challenge, and I was right. I have had seven years of getting to know a wonderful group of people both at the company and through emails and telephone calls. I'm not sure that my weaving has improved, but my appreciation for all types of weaving has. I've also learned how a magazine is put together, the difference between copyediting and proofreading (!), and how to conduct myself at a photo shoot. I'm moving on, not because I don't love this job but because I feel like there are other things in my life still left to try. Parting is bittersweet.

*Ending with an issue I'm enthralled with makes it easier. In the first year of my tenure as editor, someone suggested the idea of an issue based on flying, and this is it. The 11 projects include towels, a scarf, and a runner—all honoring butterflies; a coverlet based on airplanes; and a poncho with a paper-airplane motif. Of course, birds were also a hot topic and showed up in four projects. Regarding time flying, two projects use special warping methods that save time. Online, subscribers will find three fun projects as part of this issue: a gauzy float-in-the-breeze curtain, towels based on a *Handwoven* tablecloth from 1987, and, believe it or not, a flying pig (see page 77 for details).*

*Finally, of course, I want to say thank you. Thank you for not noticing or pretending not to notice my many missteps, for telling me when you did and offering advice, and for your support of me and *Handwoven*. I am forever grateful.*

Weave well,

Susan

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FUTURE THEMES

SUMMER 2024

Rugs, Rug Structures, and Asymmetry

This issue will have two themes, one that is on the technical side—rugs and rug structures—and one that is more design-oriented—“symmetry is overrated.” For the first theme, we want to show rugs or items made using techniques and structures often associated with rugs. For the second, we want to explore asymmetrical approaches to design.

FALL 2024

Anything but Twill!

There are lots of good reasons that twill is a popular weave structure, but for this issue, we want to learn about the other ones! We are hoping to include projects and articles that focus on some of the lesser-known weave structures such as crêpe, dimity, damask, piqué, corduroy, velvet (three-shaft twills!!!), and canvas, and even structures that weavers have come up with that don't yet have names.

WINTER 2024

Color in Fiber

This issue will be about weaving with yarn in natural colors as well as yarns to which you've added color using dyeing and other methods. This could mean naturally colored cotton, silk, linen, or wool as well as woven shibori, ikat, eco-printing, space dyeing, mud dyeing, ice dyeing, and natural dyeing.

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SPRING 2024, Volume XLV Number 2

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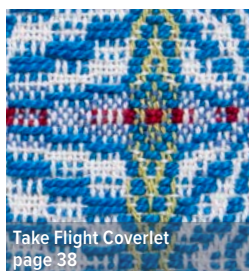
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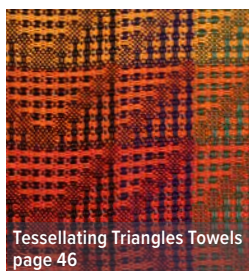
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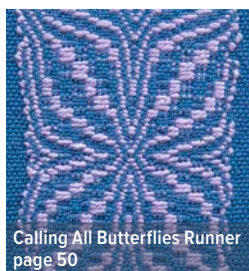
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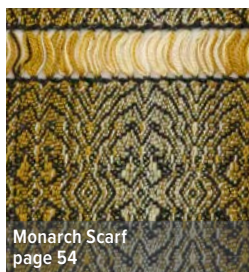
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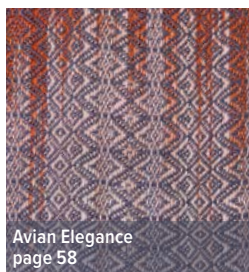
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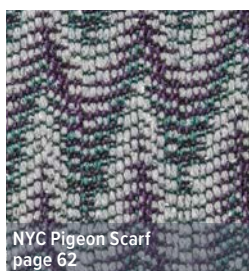
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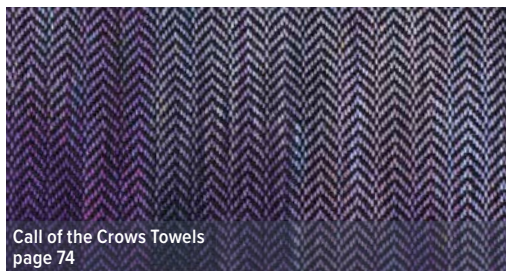
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Letters

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

As a handloom weaver living in the United Kingdom and a subscriber to *Handwoven*, I find your journal of great interest, and it provides many hours of enjoyable reading. I was particularly interested in Tom Knisely's article "It's a Matter of Scale" (November/December 2023). I have been working with ideas using Cat Track but using the yarn from a traditional British sheep breed such as the Herdwick, which is local to Cumbria where I live in northwest England.

The wool is very coarse and hard-wearing and is normally associated with carpet weaving. It proved interesting to use in my weaving. Locally, I could source the yarn in four undyed gray colors as well as a range of hand-dyed colors, although those colors were limited in range. Woven at eight ends per inch (after all, it is rug wool), it produces a firm and substantial cloth with a great deal of character. It's proving ideal for placemats, table runners, and even wall hangings, the latter being trialed and developed at the moment. The wall hangings are very much a work in progress; they are ideas that may work and be included, or they may fail completely and disappear.



Photo by David Whitaker

David's Cat Track placemat and runner in hand-dyed, locally produced wool

It is surprising how individual weavers can view yarn in totally different ways, which all adds to the complex enjoyment of handweaving we all long for and hopefully achieve. Diversity in our craft extends interest for every weaver.

—David Whitaker

I used to think something was wrong with me because, unlike most artists, I like things orderly and tidy so I always know where everything is. My WIFs are organized as well. Here's how I have them arranged on my computer:

- » **Main Folder:** Weaving
- » **Inside the Main Folder:** WIFs (among dozens of other categories)
- » **Inside the WIFs folder (general project categories):** Scarves, Runners, Placemats, Towels, etc.
- » **Within each category folder (organized by the type of weave):** Twill, Tabby, Satin, etc.

I keep all pertinent information for a project within the same folder and give it a meaningful name. If a project could be categorized in several places, I create multiple aliases and distribute them accordingly. I don't keep files beyond my loom's capability mixed in with potential projects. They're in an experimental folder for reference or inspiration. I hope this helps someone.

—Pat Leary

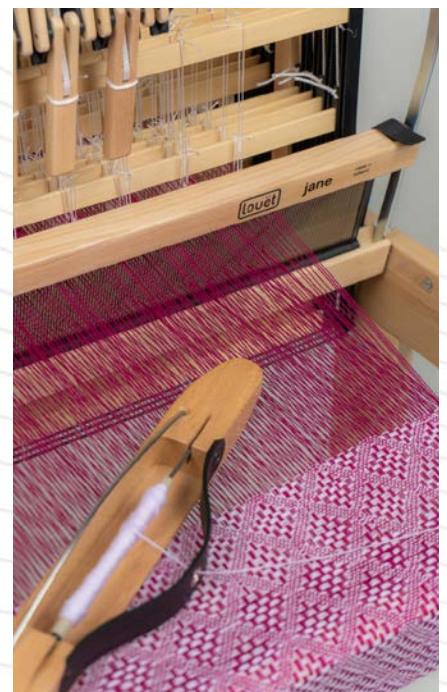
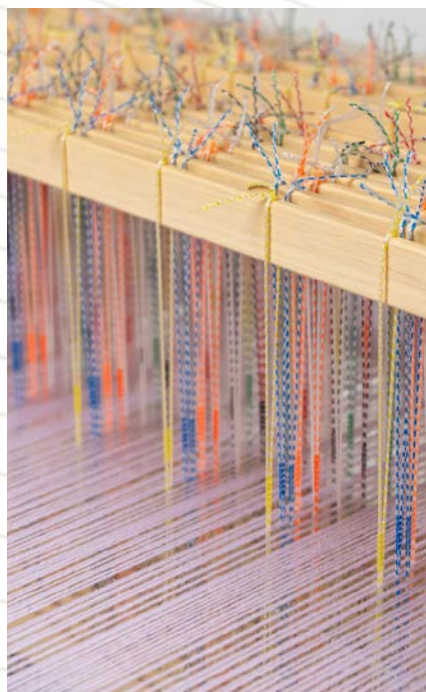
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Anniversary



Favorite Finds

Earrings that showcase your love of weaving, needles that make off-loom fixes easier, a ring to keep track of pins, and a tool that transforms a hand drill into a portable bobbin winder



Photos by Matt Graves

Share the Love

Give the gift of weaving with these adorable loom earrings by Becka Rahn. Each kit contains two tiny skeins of variegated yarn in two colorways, instructions, and two pairs of wooden laser-cut, 1-inch earrings with silver-plated findings attached. Teach a friend plain weave with one set and use the other to create your own pattern to match your favorite outfit. beckarah.etsy.com



Darn Those Mistakes

Ever pull a piece off the loom only to find a pesky thread out of place? Never fear! Clover's darning needles come to the rescue. Available in packages of two and crafted from steel, one end has a blunt tapestry-needle tip, while the other has a latch hook. Catch the errant thread in the latch hook and use the needle tip to weave it into place. clover-usa.com

Helpful Jewelry

Keep your pins close at hand while hemming with this turned wood and wool pincushion ring. Available from Brooklyn Haberdashery, the rings come in 15 colors, one of which is sure to match your project. The elastic band fits ring sizes 6.5 to 8 and the pin cushion measures about 2 inches in height. brooklynhaberdashery.com



Speed Your Prep Time

Wind your bobbins faster with this drill attachment by Sistermaide and available from Handywoman Shop. The bobbin-winder stick is tapered and fits in any standard-size hand drill. Slide the bobbin down the tapered shaft until it's snug and then just power up your drill. You'll be ready to weave in no time! handywomanshop.com



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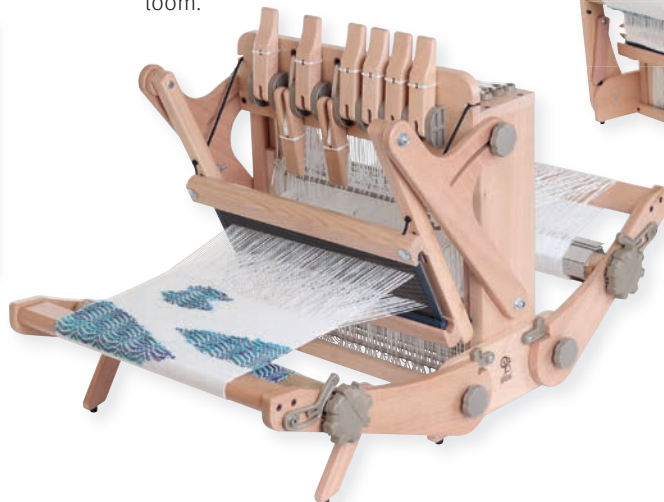
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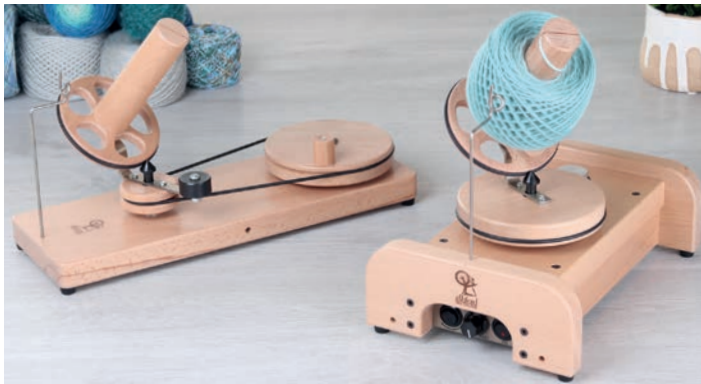
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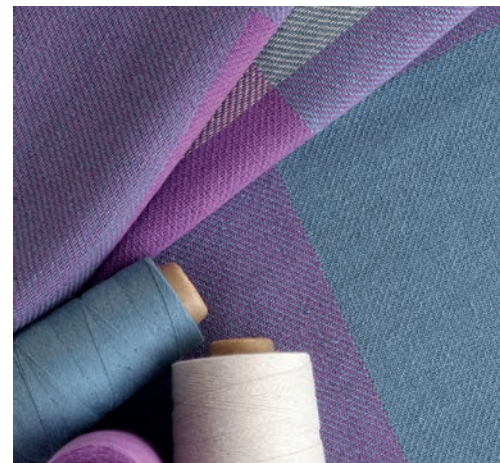
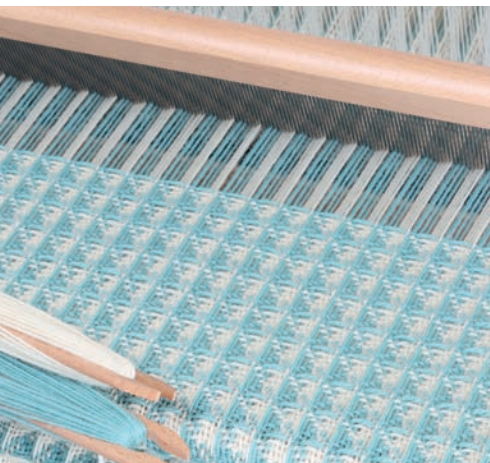
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Photos by Lucy Morris

While aphasia has taken much from Gene, his ability to weave and follow patterns remains. Here he is surrounded by just some of his pieces.

Looped In

BY LUCY MORRIS



Creativity is the best medicine, and sometimes it's the only medicine. Gene Morris, a gentleman who always kept his family, friends, and coworkers entertained with his quick wit and spot-on humor, is at a loss for words. In January 2021, he was told he did not have Alzheimer's as previously diagnosed but instead a rare form of dementia called primary progressive aphasia (PPA). Among other things, this degenerative disease robs a person of language and, eventually, the ability to speak. There is no treatment for PPA.

In Gene's case, both words and their meaning are lost. Isolation increases as human connection decreases. Unfortunately, while words depart, feelings of embarrassment and anxiety hold strong. Books, stories, movies, conversations with friends—all the usual comforts are language-dependent.

Even dance lessons are difficult. "Step lightly, pivot, and spin" is too many words. And while music is generally soothing, music with lyrics agitates. I was constantly trying to think of something engaging that would distract Gene from what was happening and give him a sense of purpose.

Prior to Thanksgiving, months after Gene's diagnosis was revised, I received a gift basket. In it was a 5-inch-square pot holder. As I held it in my hand, examining it with nostalgia, suddenly I felt my hand go all tingly as an idea came to me.

I had tried for some time to interest Gene in my floor loom, but I suspect it was threatening. Puzzles he deemed purposeless; drawing he found too difficult. Even simple activities posed too many decisions. Gene, however, still possessed basic math skills, and I'd observed in him a growing fascination with patterns. He was always pointing out reflections, shadows,

and light strewn across the hardwood floors. He was drawn to pattern repetition found on foliage, bark, and the surface of water. He noticed the symmetry of windows on the facades of homes and buildings. My observations and the tingling in my hand sent me off to buy a large pot-holder loom and a lot of loops. First, I sat weaving pot holders; Gene watched from his seat at the table. After a while, I slid the loom over to him and said, “Wanna try it?” He did not refuse. He tentatively accepted the long wire hook and began to weave.

As with a medicine that requires time to reveal its full strength, the value of Gene’s weaving wasn’t fully realized until later that week. As the family arrived the night before Thanksgiving, Gene greeted and hugged everyone and then sat silent as discussions of cranberry sauce, pies, and stuffing got underway. I watched his face tense as he tried to keep up the ruse of understanding. When the conversation segued to prior years of hunting for the perfect Christmas tree, Gene caught my arm, tears in his eyes, and whispered, “What is a Christmas tree?” He was desperate for an escape.

That’s when I grabbed the loom and a pile of red and green loops and announced that Gene had work to do! He gratefully took the loom, and with the colors and pattern chosen for him, he settled down to weave. Within a short time, his facial muscles relaxed, and his posture softened; he was thoroughly engrossed in a way not possible before. What transpired for Gene that evening—and continues to happen a thousand-plus pot holders later—is a mental state of flow where everything falls

Neuroscience has not completely figured it out yet, but researchers have recognized that flow is a distinct mental state that arises only when the task and a person’s skill level are in balance.

away—worry, embarrassment, even primary progressive aphasia.

Neuroscience has not completely figured it out yet, but researchers have recognized that flow is a distinct mental state that arises only when the task and a person’s skill level are in balance. For Gene, weaving pot holders is the perfect match for his skill level. With clear patterns and color choices made for him, Gene can succeed. He feels a sense of purpose. He is creating,

and with creating, he is connected to others and to the world.

Gene has gifted and donated hundreds of pot holders to friends, family, churches, and secular nonprofits. At our daughter’s wedding, he may not have been able to make a toast, but his beautiful creations were bound in copper ribbons and mounded high in baskets for guests to take home. It didn’t go unnoticed by Gene when guests rooted through the baskets for various patterns or asked if they



Comfort on the porch: pillows—and an ottoman



Summer kitchen display



Twelve-block wall hanging

could take extras. Now when people come to the house, he often takes them to view his latest pot holders awaiting delivery to their final destinations.

Gene weaves twills, summer and winter, and even more intricate patterns. He loves to point out the different designs on each side of a single pot holder. People are always amazed, and while Gene deflects all the credit to me, he's the one creating and bringing into existence that which did not exist before. Totally invested in the result, he, in his own way, takes ownership of the design. He shakes his head when he thinks my color choice does not provide enough contrast, and there is a labyrinth design he just can't

abide because the opening of the labyrinth interrupts the solid border. While he often comes to this pattern anew, not remembering that he's woven it before, he always takes creative license and closes the opening to maintain the strong border that he prefers. I've lost count of the total number of pot holders Gene has woven. I use them to make runners, wall hangings, large trivets, and, most recently, to upholster an ottoman. Each unconventional use of Gene's pot holders pleases him immensely—it validates and elevates his woven treasures and sustains a connection with us all.

Thank you to all those who have been so encouraging and supportive—to my friends at Hartford Artisans

Weaving Center, especially Jill, Myra, and Pam (alphabetical order), to Necker's Toyland, to Harrisville Designs/Friendly Loom for the loops, and to all the generous people who post their beautiful patterns online. *Piglet's Portfolio of Priceless Potholder Patterns* is exquisite, and Piglet will never know how the portfolio's patterns have delighted our eyes and changed a life. Thank you. 

RESOURCES

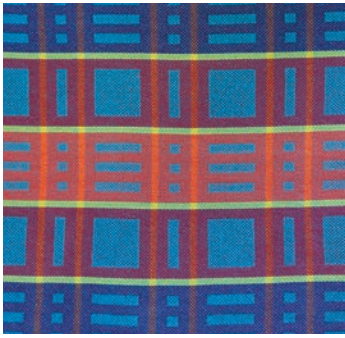
Friendly Loom, friendlyloom.com.

Hartford Artisans Weaving Center, weavingcenter.org.

Mesulam Center for Cognitive Neurology and Alzheimer's Disease, brain.northwestern.edu/dementia/primary-progressive-aphasia/symptoms-causes.html.

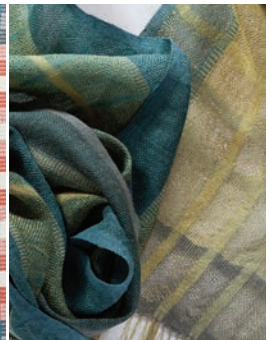
Piglet's Potholder Patterns, potholders.piglet.org.

LUCY MORRIS lives in Canton, Connecticut. She has always been drawn to the arts. Currently she holds the position of Senior Manager of Project Potholder.



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Photos by Tom Knisely

Tom's daughter Sara weaving on a traditional Japanese loom

Inspiration from Travel

TOM KNISELY



My wife and I love to travel to new and exciting places. She reminds me that it's good to go everywhere once but to go to great places twice. I enjoy listening to people tell stories of where they have been and, in my mind, join them vicariously through their tales.

For many years, the responsibilities of work and family only allowed me to travel within a few hours' drive from where I lived. Even so, I always kept my eyes and ears sharp, looking for inspiring things close to home to spark an idea for a new spinning or weaving project. As a lover of history and historical places, I am fortunate to live close to some large cities and small towns that give ample opportunities for inspiration—cities such as Philadelphia, Baltimore,

Washington, DC, and even Gettysburg. All provide top-notch museums with exhibits of coverlets, quilts, period clothing, and other textile-related items. I can even make an appointment to study mummy bindings if I care to. I have a lot of local gems to see while not straying very far from home. Many can be seen in a single-day trip, but sometimes it's nice to spread your wings and go off to a place that until now has only been a dream.

There are many fabulous tour companies that will take you on a textile adventure to different places in the world—Peru, Mexico, Turkey, and Scotland, to name a few. Just look online for textile tours around the world. Last year my daughter Sara Bixler and I hosted a group textile tour to Japan. Japan and Japanese textiles have always been a high point of interest to me. We traveled by coach throughout the beautiful Japanese countryside and visited dye workshops, silk factories, and a SAORI studio, where I learned to weave freely without a preplanned, finished goal. I channeled my inner wabi-sabi, and you know what? I sort of liked it.

One day, we went to a studio that specialized in *sakiori* weaving. *Sakiori* translates into “torn rag weaving.” I spent a few hours in heaven as we each had the chance to weave a small mat of pre-torn cotton rag strips. We laughed and had great fun with each other as we wove on traditional Japanese looms that sit only a few inches off the floor. Getting down and then back up again was laughable, to say the least, and I would do it again in a heartbeat. I would never have had the opportunity to weave on one of these looms had I stayed at home.

I have always loved the Japanese aesthetics of art and design. To plunge into this culture surrounded by the aesthetics I love was not only an eye-opener, but I also came home, I believe, a different person. Now, when I am designing a new weaving project, I approach the design with a much broader view. I am so grateful for the whole experience and what I learned while in Japan.

The Japan trip was planned with a focus on textile experiences. We had an itinerary to follow and knew ahead of time what we would see each day. Sometimes, though, unexpected gems fall into your lap when you least expect it. Let me tell you about another trip, our little “get-away” to Canada.

My wife, Cindy, found a cruise that started in Montreal and then traveled to Quebec City, Prince Edward Island, and Nova Scotia. The trip would have been fun no matter what, but one memory will always stay with me. Our ship pulled into the port in Halifax, Nova Scotia. The plan was to have a nice day exploring the town. We booked a sightseeing bus tour of

There are many fabulous tour companies that will take you on a textile adventure to different places in the world—Peru, Mexico, Turkey, and Scotland, to name a few.

the city and visited the cemetery where the *Titanic* casualties are buried. While waiting for the bus to pick us up, we noticed a sign that read Mary E. Black Gallery. No! It couldn't be Mary E. Black, the author of *The Key to Weaving*, could it? Well, it was! Neither Cindy nor I knew that Mary E. Black made her home in Halifax. We saw a lot of

samples of her work and some pieces I remembered from her book. There are looms there, too, and people interested in learning to weave can go there for lessons. This experience was a total surprise. I have used and referenced *The Key to Weaving* for many years and yet never knew the origins of it or its author. We learned so much from



While he was in Japan, Tom visited a *sakiori* studio and wove a sample of his own.



This skein of yarn, spun from waste silk, was one of Tom's souvenirs from Japan.



During a trip to Halifax, Tom and his wife stumbled upon a gallery dedicated to Mary E. Black.


our tour leader on the bus—it's well worth going on one of these tours when you have limited time. We also learned all about Halifax's history and the "Big Bang." I won't ruin the surprise for you. Please look it up, though, because it's a fascinating event that happened in 1917.

When we travel, we like to be prepared for a day that takes us off course. It could be a day at sea between port destinations. We very often take our portable spinning wheels and make that time productive. On one such day, Cindy and I were sitting on the deck of our cruise ship and spinning. We struck up many interesting conversations with fellow passengers. We even taught a couple of children to spin that day and sent them back to their

parents with a small skein of yarn that they had spun. One crew member, who was from Indonesia, stopped to tell us how he remembered his grandmother spinning when he was a child. That day, we generated some happy memories for him.

I like to travel, but I'm not one that must have a T-shirt or mug from wherever I've been. We don't load ourselves down with toys and souvenirs for the grandkids, either. After all, they weren't with us, so the memorabilia really don't mean much to them. The memories that we have in our heads are the best souvenirs ever. From time to time, though, we will pick up a little something to take home. We might bring home a skein or two from a local yarn shop that was in the area

that we traveled to. As we work with that yarn, it reminds us of the places we've gone to and the things we saw. You don't have to use it to justify the purchase. I like unusual threads, and sometimes, I just like looking at them to generate a memory of where I have been. If you do decide to use that special skein in a project, please plan carefully. If you run out of that thread, you might be forced to return to the place of purchase for just a little more thread.

Happy weaving, everyone! 

Tom

TOM KNISELY is the resident weaving and spinning instructor for Red Stone Glen Fiber Arts Center. He is a regular contributor to *Handwoven* and has written five books on weaving.

The Swallows Embrace

BY RHONDA LUCKEY



In Spring 2022, my friend of 40 years and I met for tea. Though decades had passed, our families had grown, and we had retired from our professional lives, we felt our friendship take flight once again. As we talked, the idea of me weaving a wrap for her came up. Together, she, an artist, and I, a weaver, discussed the color, fabric hand, and imagery that would convey our friendship.

I had the good fortune of traveling a lot as a child and was educated in Okinawa, France, and Italy. My parents made every effort to understand the cultures in which we lived, and so I was given cultural experiences I may not have otherwise had. When we lived in Okinawa, my mother was profoundly influenced by the local culture and took the opportunity to study with Okinawan artists. I, though young, also got to take part in her learning experience.

Now, as an adult and fiber artist, I am intrigued and inspired by cultural motifs, especially Japanese imagery, and surround myself with them in my daily life, whether painted on pottery or woven into cloth. For this collaboration with my friend, we wanted to reflect the simple elegance of *kasuri* in a piece of weaving inspired by Okinawan ikat. My method was printing and painting on a tensioned warp rather than tying warp and weft threads to create areas of resist for dyeing as is done in ikat.

The first design we chose was the *tsubame*, a motif representing the

swallow, which symbolizes fidelity and love. Next, we decided on the *igeta*, which depicts a well (a common motif in *kasuri* fabrics due to its simplicity) that, as a source of water, symbolizes life and good fortune and is often also used as a family symbol. With this imagery, we named our yet-to-be-designed piece “The Swallows Embrace.” For weft colors, we picked hues that would convey calm and clarity, settling on Sea Spray (teal) and Dove White from Treenway Silks. To create a fabric that would be light and airy for all seasons, we used silver

30/2 Gemstone silk from Halcyon for warp. We chose a warp-faced 3/1 twill from Anne Dixon’s *The Handweaver’s Pattern Directory* to enhance the warp-painted design. A benefit of the twill’s structure is that the images are more visible on the top side of the cloth.

My silver silk warp was 338 ends and 90 inches long with a sett in the reed of 24 ends per inch and a width in the reed of about 14 inches. Based on my experience with two earlier similar warp-painted weavings, I knew that if I sleyed the reed, threaded the heddles, and sleyed a



Photos by Alan Luckey

second reed at the back of the loom, all the warp ends would be held perfectly aligned during the printing and painting process (see Photo 1).

I carved the images of the tsubame and igeta designs into linoleum and affixed each to a wooden plate. Based upon the predicted finished length of the shawl (74 inches), I first inked the image with the block directly onto the tensioned warp and then painted both the top side and underside of the warp ends with Jacquard Dye-Na-Flow Teal ink (see Photo 2). If needed, I added ink to sharpen the images while weaving.

The treadling was not complex (see Photo 3); however, I found the concentration required for weaving with the fine threads and keeping track of alternating picks of Dove White and Sea Spray tiring. The 30/2 silk produced between 60 and 70 picks per inch. Because the light hues made it difficult to see the 3/1 twill pattern developing, I would weave no more than 15 minutes in one sitting, and used a tracking tool to help me return later to the right place in the treadling draft. To rest, I would weave on one of my other two looms, both holding projects less densely sett but with more complex treadling. Using a different tie-up, I bordered the shawl with hand-manipulated wrappings darker than the body of the cloth. When the weaving was complete and off the loom, I began finishing the piece. After wet-finishing by washing it with Jacquard Dyeset Concentrate and air-drying the fabric, I twisted the fringe. Completed, the wrap measures 74 inches, including fringe (see photo at top of page 19).



1. Using a reed at both ends of the warp stabilized it for printing and painting. 2. Rhonda used Teal ink to print and touch up the images on the warp. 3. Although the treadling wasn't complex, the thinness of the weft and handling two shuttles made for slow going.

With the Japanese gift-wrapping traditions of *furoshiki* (fabric wrap) and *fukusa* (fabric gift-wrapping) in my mind, I designed and painted a handmade box for the Swallows Embrace and used the Sea Spray silk thread to handstitch a silk fabric envelope for the shawl. In Japanese culture, the choice of a *fukusa* appropriate to the occasion is an important part of the gift itself (see Photo 4). ➡

RESOURCES

- Horton, Susan E. "Ikata: A World of Compelling Cloth." *Handwoven* (blog), March 8, 2023. handwovenmagazine.com/ikat/.
- Made, Kiriko. "Japanese Patterns: Part 2." Kiriko (blog), March 3, 2019. kirikomade.com/blogs/our-fabrics/japanese-patterns-2.
- "Tsubame (Swallow)." *Project Japan*. project-japan.jp/tsubame-swallow.



4

Wrapping the shawl in a silk fabric envelope and placing it in a handmade box was the perfect touch for this personal gift.

- Wikipedia. "Fukusa." en.wikipedia.org/w/index.php?title=Fukusa&oldid=1083506441.
- . "Furoshiki." en.wikipedia.org/w/index.php?title=Furoshiki&oldid=1188315596.

In her Michigan and Pennsylvania studios, RHONDA LUCKEY weaves, eco-prints, block prints, paints, sews, and nuno felts. She is a co-owner of the Weaver's Perfect Memory, weaversperfectmemory.com. Her work can be seen at enfoldmefiberdesign.com.



the

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Following the SMASH diet and eating more fish rich in omega-3 fatty acids can help with brain fog.

Photo by Matt Graves

Vintage Weavers

Staying Sharp

BY CYNTHIA EVETTS AND TINA FLETCHER

MEET GEORGE

George is a 70-year-old weaver. He grew up on a sheep ranch and has been involved in many aspects of the wool industry. Lack of exercise and the winter climate have slowed down George's body and he worries his mind might not be as quick and focused as it once was. His weaving has ground to a halt, and he fears his work will look bad if he starts back up. Because of the isolated ranch life, George doesn't oppose using technology to jump-start a return to weaving. George and his wife, Thea, agree that when he starts weaving again, she will likely return to her hobby of designing and knitting wool garments.

Most of us don't live on a sheep ranch, but we might feel isolated when we wonder if our minds are operating as well as they used to. Fortunately, many credible resources and strategies are available to help us stay sharp.

RATCHET UP YOUR MENTAL FITNESS

The experts at Mayo Clinic recommend that we work our bodies to boost our brains. Exercise promotes well-being and reduces stress, and incorporating practices such as meditation and yoga into our

routines stimulates the production of our brains' feel-good endorphins. For weavers, taking a brisk walk before trying a complex threading sequence could be a good strategy.

Another recommendation by the Mayo Clinic is that we befriend resilient people who can help us develop ways to manage challenges with dignity and grace and strengthen our growth mindset. Something as simple as sharing plans, patterns, and ideas to gain perspectives and insights can be beneficial. For Tina, it means trying out complex patterns in the local weaving shop so her teacher can coach her when she hits a weaving wall. For others, it could

“I am doing my best and largest work at age 73.”
 – Sharon

include joining a local guild or looking for like-minded people at a local yarn store.

Finally, Mayo Clinic advocates developing realistic optimism, a healthy blend of reframed challenges, and practical stress management to overcome tough situations. For weavers, this might mean choosing a weaving sett appropriate for the realities of changing vision or trembling hands (see Resources).

ASK FOR HELP WHEN YOU NEED IT

With age comes wisdom and bursts of creativity. There are countless examples of artists who hit a creative peak late in life, even though their bodies didn’t always cooperate. Famous examples include Claude Monet and Henri Matisse, who needed physical support to keep working and which in turn pushed them to create new ways to express themselves. It is okay to ask for help when needed, especially knowing you have something to offer in return—maybe advanced problem-solving or sharing tricks of the trade that come with experience, such as repairing broken warp ends, or fixing sticky warps.

EMBRACE LATE-BLOOMING CREATIVITY

Once you’ve committed to improving mental fitness, you may also see how being older can benefit your creativity. As your nest empties, you will have time to pursue projects put aside years ago, including weaving. Many resources celebrate

becoming an artist in later years, noting that as we age, we have deeper wells of personal history to draw from and a greater understanding of our assets and limitations. We are also more likely to know our minds, including what appeals to our artistic natures.

EAT GOOD FOOD

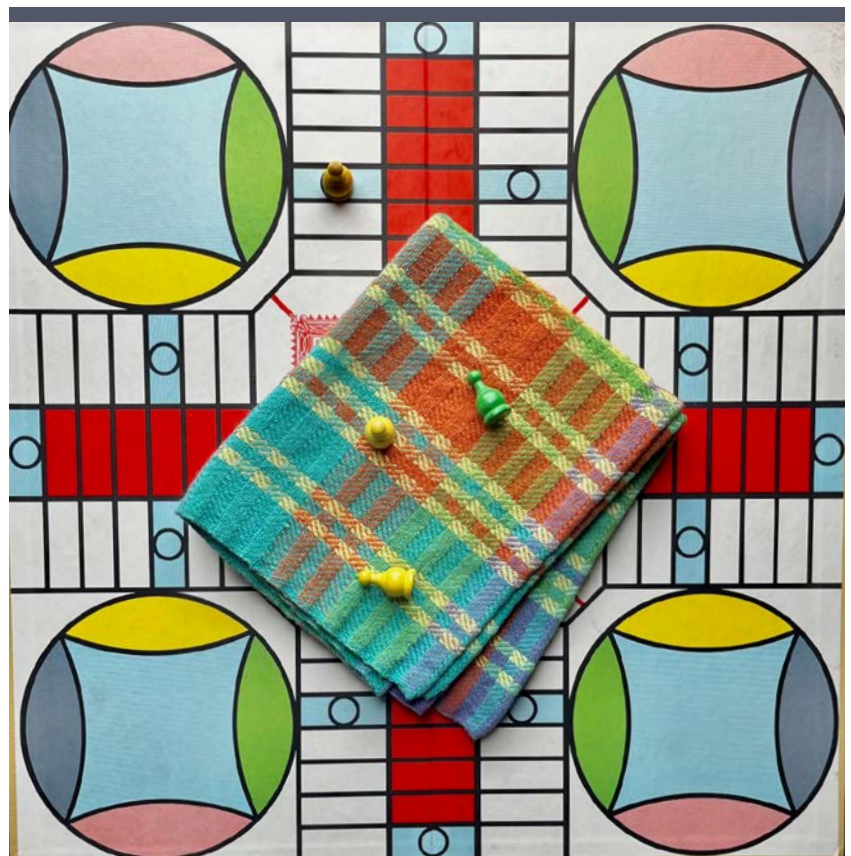
One easy way to promote mental sharpness is to watch what you put in your mouth. A SMASH diet of omega-3 fatty acids—rich in salmon, mackerel, anchovies, sardines, and herring—can beat brain fog and sharpen mental focus. Processed meats are foods known to increase dementia risk. So next time you spread out a picnic, put smoked salmon on your crackers or

substitute mackerel for tuna in your salad.

TRY SOME APPS

A variety of apps can help you stay sharp. Some apps provide “use it or lose it” support, focusing on health and fitness, mental stimulation, brain training, and social connections. Others, such as phone locators, medication reminders, and medical-emergency alert systems, offer help when cognitive abilities wane. Many are available at no or low cost or as a benefit of insurance plans. Here are a couple favorites available nationwide:

- AARP Staying Sharp (stayingsharp.aarp.org) has a wide range of brain games, lifestyle check-ins, dietary recommendations, science-based



Tina’s family plays board games. You can see the influence of Parcheesi in her work!

Photo courtesy of Tina Fletcher

“Age 75—feel I am finally coming into my own style.”
— Cathy

stress management strategies, a cognitive assessment, and puzzles that challenge thinking.

- Elevate (elevateapp.com) fosters articulate and concise speaking, improves writing abilities, sharpens reading and listening skills, and more. Elevate offers a limited free version as well as a subscription model that starts at \$39.99 per year in the United States.

PLAY GAMES

Why are we recommending games in a weaving magazine? Games are a nonthreatening way to exercise—including exercising your brain. Games and weaving have much in common regarding keeping your mind sharp; examples include looking for patterns or breaks in patterns, keeping track of sequences or steps, creative problem-solving, and reinforcing positive actions through repetition.

Patterns

Consider popular games requiring players to look for patterns among shapes, colors, numbers, and letters: cards, dominoes, word searches, and sudoku. As weavers, we look for patterns to emerge and notice when they are off or go wrong. Seeing patterns helps us find things we are looking for, drive safely in traffic, and maintain order in our living spaces. Everything we do involving patterns helps keep our minds sharp to continue our daily routines efficiently and effectively.

Steps

Most games require players to do steps in order. The same goes with weaving, and so we create strategies to help us stay on track. Where we rest a shuttle, how we treadle heddle combinations, chants that carry us through several steps—these all matter if we are to maintain an accurate sequence.

Problem-solving

Whether we use strategies we learned so long ago that we cannot remember a time before we used them or think up new ways of doing things that simplify or create a desired effect, problem-solving is part of life. Games prompt us to solve problems by presenting novel challenges we don't normally encounter. All our effective problem-solving strategies accumulate to build our adaptive capacity, so when we encounter an unexpected problem, we are much more likely to solve it to our satisfaction.


“At 88 and still swinging my brushes.” — Levi

REPETITION

Practice is necessary to become what we aspire to be. Austin Kleon, author of *Keep Going: 10 Ways to Stay Creative in Good Times and Bad*, says, “Forget the noun; do the verb.” In other words, if you want to be a weaver (the noun), you must weave (the verb). He also reminds us that creating art is the real payoff for being an artist, as weaving is the best part of being a weaver—the true reward is in the doing. And here's the brain-health part of the equation: repetition creates deeper grooves in our brains to hold the

memories of how to do the repeated thing. Groovy, huh? So, keep doing the thing you love to be able to keep doing it! How's that for repetition?

REMEMBER GEORGE?

George and Thea developed plans to improve their overall health and return to fiber work. They made AARP-recommended dietary adjustments and incorporated after-dinner walks into their routine. They believe the increased activity helps them stay awake and alert longer into the evening, and they often use this bonus time to play games. Because they are more energetic, they have agreed to spend two afternoons each week working in their studio. George likes having a favorite twill pattern on his big loom, and when he is feeling up for a challenge, he tries new weaving patterns on his small loom. George and Thea agree that working collaboratively to improve their health and increase studio time has been a great way to stay productive and develop the growth mindset they have learned from the internet. 

WANT TO DEVELOP YOUR GROWTH MINDSET?

Arts for the Aging, artsfortheaging.org.
Mayo Clinic, mentalhealthandwellbeing.mayo.edu.

National Center for Creative Aging, creativeaging.org.

Together, CYNTHIA EVETTS and TINA FLETCHER have 83 years of weaving experience, 78 years of occupational therapy practice, 47 years in higher education, and 19 years of friendship and shockingly similar interests. They are definitely vintage weavers.

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Winding fiddly warp color orders, such as the one used by Véronique in these napkins, can be made less onerous by warping with multiple ends in hand and reordering ends on the loom (see page 30).

Photo by Matt Graves

Warp Speed

Winding Warps with Multiple Ends in Hand

BY VÉRONIQUE PERROT



Many weavers are taught to wind warps one end at a time when they are first learning to weave. It's an obvious way to create a set of threads that are all the same length. However, winding one end at a time makes for slow warp-winding, especially as you progress to longer and wider warps. Solution? Wind your warps with two (or more) ends at a time! This is not a new idea—very little in weaving is—and many weavers do it. I'll explore how to do it successfully as well as some of the design possibilities it opens.

PRACTICAL ISSUES

First, let's address the question of *how* to wind a good warp with multiple ends in hand. The threads of a well-wound warp are equal in length, meaning the same tension was applied from beginning to end during the winding process. When winding multiple ends in hand, you need to maintain equal tension not just on the ends within the bundle

but also on the bundles themselves—all while making sure that the ends within a bundle aren't twisting around each other.

For even tension, it is crucial that the yarn supply unwinds smoothly (a condition also needed for winding one end at a time) and at a similar rate for all strands within the bundle. I work mostly with yarn tubes and prefer to unwind the yarn from

the top of the tube, not from the side. While yarn cones stand on their own, tubes need to use a holder to keep them upright. Depending on who makes it, you might find this tool referred to as a cone stand, a tube stand, or a spool rack.

Tube stands come with and without yarn guides, but I find winding warps easier when the yarn is channeled through *two* yarn guides, such as those found on a Scandinavian-style tube stand. I position the tube of yarn about 8 inches directly under the first guide. This arrangement allows the yarn to unspool smoothly. The second guide is 30 to 32 inches from the floor, roughly level with my hand. That second guide keeps the

If the colors of the two layers are close, reestablishing each layer at the cross while winding the warp will speed up threading.

unwinding yarns from swinging around and catching on each other. Thank you to Elisabeth Hill for pointing out to me how a Scandinavian tube stand with two guides makes winding warps easier.

While winding, I keep my index finger between strands, dividing the bundle in two, to maintain even tension throughout. My finger also serves as a monitor of possible twisting among strands from the yarn supply. You don't want twisting within a bundle in the warp, but you also don't want it in the yarn supply. Twisting leads to tangles, uneven tension, and weaver frustration! If you move your hand around the warping board in a figure eight (see diagram, Path 1), no twisting takes place. However, if your hand follows the more complicated Path 2, you will add a twist to the yarn supply on each round trip. You don't have to take my word for it: use two yarns in contrasting colors and wind a few rounds of each path, as shown in the diagram. After a few rounds of Path 2, you'll see that the yarns are beginning to twist around each other and don't flow smoothly to your hand.

Once your hand has done a few zigzags on the warping board, it becomes far less obvious which way to bring your warp threads around the last peg. To keep track until the muscle memory kicks in, I put a piece of masking tape with the arrow in the correct direction on my warping board (see Paths 3 and 4).

With the process and equipment covered, now let's look at the benefits

of winding a warp with multiple ends in hand in more detail.

FOR SPEED AND SMOOTHER BEAMING

The main benefit of winding with multiple ends is speed. I routinely wind solid-color warps (or stripes) two ends in hand. The limiting factor is how many tubes of the needed colors I have. If it doesn't mean winding off yarns to create additional put-ups, I wind them with three or four ends at one time.

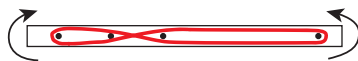
If you dress your loom back to front, there is an added benefit to winding two in hand when it comes to beaming the warp. The cross resulting from winding one end in hand is a one/one cross. The cross is naturally two/two when winding two ends in hand. A two/two cross has half as many thread crossings as a one/one cross; thus, there is less friction on the warp ends when beaming, making for smoother beaming—something that makes a

difference when winding dense warps or working with sticky or fragile threads.

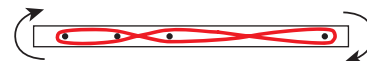
ONE OF EACH: COLOR-AND-WEAVE, DOUBLEWEAVE

Winding with two ends in your hand gives you access to warps that would be tedious to wind end by end: warps that alternate one thread of one color with one thread of a different color as in color-and-weave. If you look in the "Color-and-Weave" issue of *Handwoven* (May/June 2023), there are several projects that can be wound with two threads in hand, for instance, the Mid-Century-Modern Runner, Violet Waves, and Square Fancy *Chèche*. Doubleweave warps are also great candidates for winding two ends at once by holding one end for each layer in hand. However, this is a case where reestablishing a one/one cross may make threading easier. If the colors of the two layers are close, reestablishing each layer at the cross while winding the warp will speed up threading. Thank you to Cally Booker for this insight (see Resources).

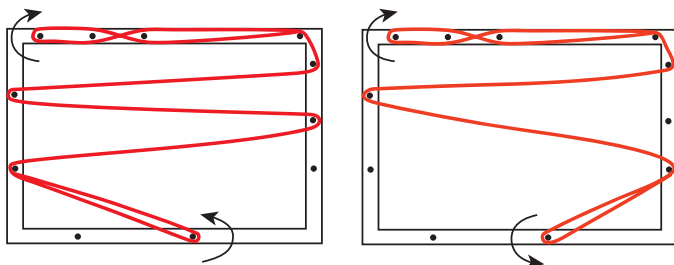
Path 1: A warp path that doesn't add twist



Path 2: A warp path that adds twist



Paths 3 and 4: Longer more realistic warp paths that don't add twist (Note the arrows at the bottom that indicate the proper turning direction depending on the warp's path.)



Illustrations by Véronique Perrot



Photos by Véronique Perrot unless otherwise noted

Top: For warps that have multiple colors, Véronique winds with multiple ends in hand and beams the warp as usual. **Middle:** Keep the draft on hand as you thread to check color orders when you have wound a warp without an end-by-end color order. **Bottom:** Even with ends out of order between the back beam and the heddles, Véronique was able to weave her full warp.

MANY SIMILAR COLORS AND RANDOM THREADING

This technique can also be used to mix colors and make subtle color shifts across the warp. The basic principle is simple: wind a warp with four or more similar colors and thread the ends of each bundle in random order. It's a perfect way to finish tubes and cones, and it leads to lovely designs. See the Random Exchange Towels in *Handwoven* September/October 2021 and the Coastal Crackle Beach Towels in January/February 2022, among others.

WINDING A MIXED WARP AND REORDERING ENDS WHILE THREADING


Early in my weaving career, I wanted to weave a baby blanket using a huck draft from Tom Knisely's book *Huck Lace Weaving Patterns with Color and Weave Effects* using color stripes in the warp. Because of the huck threading, the stripes were five ends wide. By then, I was already a confirmed two-in-hand warp winder and unwilling to wind five ends, change colors, etc. I figured that if the color ratio across the warp was one to one, I could wind the whole warp with one strand of each color in hand, beam the mixture, and thread in stripes. It worked a treat! There was no thunderbolt from the weaving gods, and I could weave until 14 inches from the back apron rod. Threading warp ends in an order that is different from the one that is in the cross is possible. **Editor's note:** *Véronique warps from back to front. We are relatively sure you could adapt her idea to front-to-back warping, but we haven't tried it yet! Perhaps using a raddle on the front beam rather than*

a reed or sleying a reed cleverly based on stripe widths would be a start. After threading the heddles and winding on, you could then add a reed if needed and sley it. If you have a method for solving this problem, please send an email to handwoven@longthreadmedia.com.

I have since applied this idea to other projects. If the ratio of the two colors is one to one across the warp, winding a mixed warp is worth considering. For example, when I weave a deflected-doubleweave project using a draft that has a warp color order with four-end blocks across the warp, I wind the warp with one end in each color, or if I have two tubes of each color, I wind two ends in each color or four in hand. Either way, I beam the mixed warp and thread as per the draft. When there is a lone repeat in one color to

balance the pattern, I simply abandon the extra ends of the other color when threading. I have played this game with multiple fibers and mixtures thereof. In all cases, I could weave until the end of the warp.

How far out of order can you take warp ends as a back-to-front warper? My guess is further than you think. It probably depends on fiber elasticity (although I haven't had trouble with linen, so there!) and the distance between your loom's back beam and the heddles. A longer distance between the two should mean your ends can be further out of order. I weave on a classic jack loom not known for its depth, and I thought I was pushing the envelope when I designed the napkins accompanying this article, but I'm pretty sure I could have gone to stripes even wider than eight ends! (See photo on page 26.)

If the idea of warping with two or more ends in hand is new to you, I suggest you start by figuring out a good setup for your yarn supply. If a trip to your favorite Scandinavian weaving supply shop is not in the cards, consider rigging up something similar to a Scandinavian-style tube stand. Put your setup to the test with a simple warp and an easygoing, familiar yarn. This is not the time to start experimenting with singles linen or superfine silk. Once you have the practical part under control, have at it! 

RESOURCES

Booker, Cally. "Understand Double Weave on 8 Shafts." Weaving Space online class. weavingspace.co.uk/classes/understand-double-weave-on-8-shafts-october-2023.



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Swift Serviettes

VÉRONIQUE PERROT

STRUCTURE

Twill.

EQUIPMENT

4-shaft loom, 18" weaving width; 12-dent reed; 2 shuttles; 5 bobbins.

YARN

Warp: 8/2 cottolin (60% organic cotton/40% linen; 3,360 yd/lb; Maurice Brassard), C5153 Mauve, 504 yd; C5214 Magenta and C1430 Orange foncé, 252 yd each.
8/2 cotton (100% cotton; 3,360 yd/lb; Maurice Brassard), C1330 Rose foncé, 504 yd.
Weft: 8/2 cottolin, C5153 Mauve, 247 yd; C5214 Magenta, 204 yd; C1430 Orange foncé, 183 yd.
8/2 cotton, C1330 Rose foncé, 317 yd. 16/2 cottolin or cotton or sewing thread for inner hems, 36 yd.

WARP LENGTH

432 ends 3½ yd long (allows 8" for take-up, 38" for loom waste and sampling). To weave additional napkins, add 22" of warp length per napkin.

SETTS

Warp: 24 epi (2/dent in a 12-dent reed).
Weft: 22–24 ppi.

DIMENSIONS

Width in reed: 18".
Woven length: (measured under tension on the loom) 80" (about 20" for each napkin).
Finished size: (after wet-finishing and hemming) four napkins, 15" × 15½" each.

I designed these napkins to accompany and illustrate some of the ideas presented in "Warp Speed: Winding Warps with Multiple Ends in Hand" (see page 26). I wanted a project of modest size, with a well-behaved yarn, straightforward threading, and a familiar structure that offered many treading options.

I opted for a straight draw using 8/2 cotton and cottolin. The challenge lies in the warp colors: the striped warp shifts from thin stripes of one end each to wider stripes of eight ends each and then back again to thin stripes. Not only that, but I used four colors, and the colors also shift as you move across the warp. Such a warp can be wound end by end, with oodles of color changes, but I suggest another approach: Wind the warp with one end of each color (two in hand) or two ends of each color (four in hand), beam the warp as is, and thread your heddles in the correct order. Doing so means that you will take some threads out of the order from the cross.

Threading with this type of warping requires some attention, but I find it easier to do the work at the threading stage rather than at the warping board or mill. Once the loom is dressed, many treadlings and stripe patterns are possible. I used a direct tie-up, so I could weave 1/3, 2/2, and 3/1 twills without changing it. However, you will need to press two treadles at a time for napkins 2 and 4, and three at a time for some picks in napkin 3. I used four combinations of treadlings, but many more are possible!

I Wind a warp of 432 ends 3½ yd long following the warp color order of your choice in Figure 1. If you want to wind the warp exactly as threaded or you warp front to back, follow the

Notes on weaving

- Véronique did not use floating selvages when weaving this project because the weft caught at the selvages for the most part. When weaving narrow stripes, as in napkins 3 and 4, start the shuttles on opposite sides of your warp so the weft-carries between stripes are evenly divided on the selvages.
- Beating to square proved more elusive than Véronique expected. Each twill type packs in on the loom at a slightly different rate. She beat harder than usual, and still, her results weren't perfect.

end-by-end warp color order. If you are a back-to-front warper, and you would like to try Veronique's method of warping, Figure 1 also gives the number of round trips on the warping frame or reel when winding the warp with 2 ends in hand, which yields 4 ends per round trip, or 4 ends in hand, which yields 8 ends per round trip.



2 Warp the loom using your preferred method. If you warp your loom back to front, and are trying Veronique's warping method, beam the warp as is and thread as per the draft in Figure 2 and the end-by-end warp color order in Figure 1, crossing ends as needed to follow the warp color order.


3 Wind bobbins with each of the weft colors and one with the thinner inner hem thread. Spread the warp with scrap yarn.

4 Start and end each napkin with 8 picks of plain weave using the thinner thread for the inner hem. Then weave following the treadling drafts in Figure 2 and the weft color orders in Figure 3. When you finish each napkin, weave two picks of scrap yarn to serve as a cutting line and start the next.

Note: Pick-by-pick lift-plans for these napkins and all projects in

this issue can be found at LT.Media/HWSPR2024-Extras.

5 Weave a few picks of scrap yarn to protect the weft. Remove the fabric from the loom. Zigzag stitch on the scrap yarn at each end of the cloth. Soak in cold, soapy water. Rinse and wrap in a towel to remove excess water. Line-dry. **Note:** Véronique wet-finished her napkins by hand because she finds her washing machine's spin cycle puts creases in her cloth that she struggles to press out. That is not the case for subsequent washes.

6 Separate the napkins by cutting between the two picks of scrap yarn. Cut off the scrap yarn at the beginning and end of the fabric. Choose which sides of the napkins you want to be the fronts. Fold the hems under twice and press. Hem by hand or machine. 

HEDDLE COUNT

Shaft 4	108
Shaft 3	108
Shaft 2	108
Shaft 1	108
Total	432

1. WARP COLOR ORDER

End-by-end color order for front-to-back warping and for threading heddles for back-to-front warping

	<div style="display: flex; justify-content: space-between; width: 100%;"> [2x 3x 3x 2x] [2x 3x] </div>																					
7	6	5	4	3	2	1	1	2	3	4	5	6	7	8	7	6	5	4	3	2	1	
7	6	5	4	3	2	1	1	2	3	4	5	6	7	8	7	6	5	4	3	2	1	
							1	2	3	4	5	6	7	8	7	6	5	4	3	2	1	

■ C5214 Magenta

■ C1330 Rose foncé

■ C5153 Mauve

■ C1430 Orange foncé

	<div style="display: flex; justify-content: space-between; width: 100%;"> [3x 2x] [2x 3x 3x 2x] ← cont'd </div>																						
72	1	2	3	4	5	6	7	8	7	6	5	4	3	2	1								
144	1	2	3	4	5	6	7	8	7	6	5	4	3	2	1	1	2	3	4	5	6	7	8
144																1	2	3	4	5	6	7	8
72																							

432 ends total

Round trip counts when winding 2 in hand

	<div style="display: flex; justify-content: space-between; width: 100%;"> [36x 36x 36x] </div>				
72	1			■	Magenta
144	1	1		■	Rose foncé
144		1	1	■	Mauve
72			1	■	Orange foncé

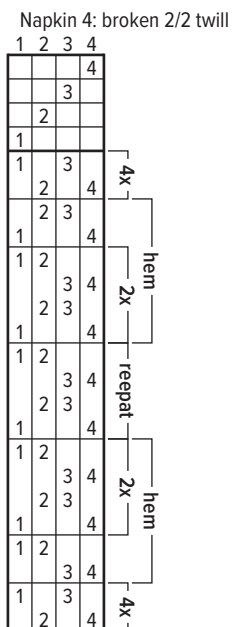
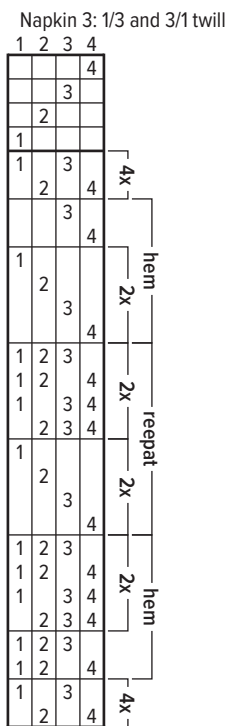
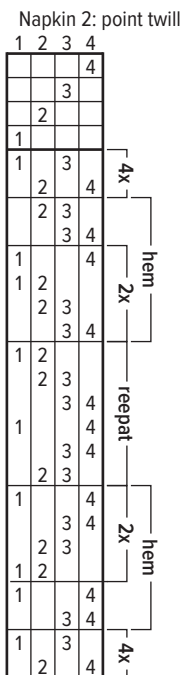
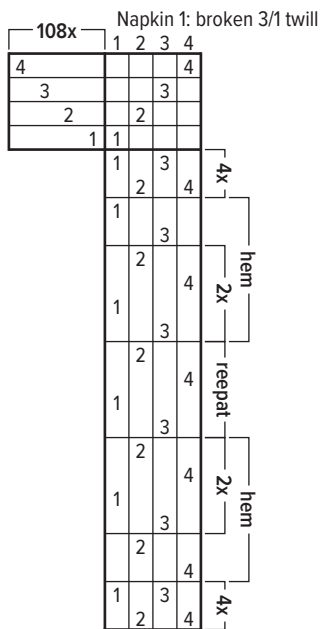
432 ends total

Round trip counts when winding 4 in hand

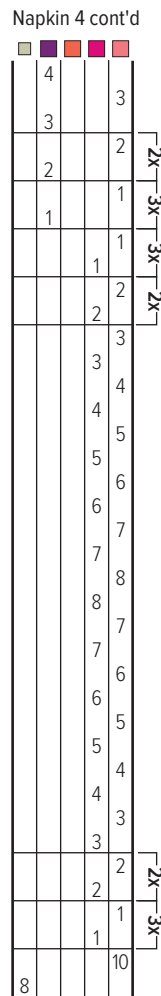
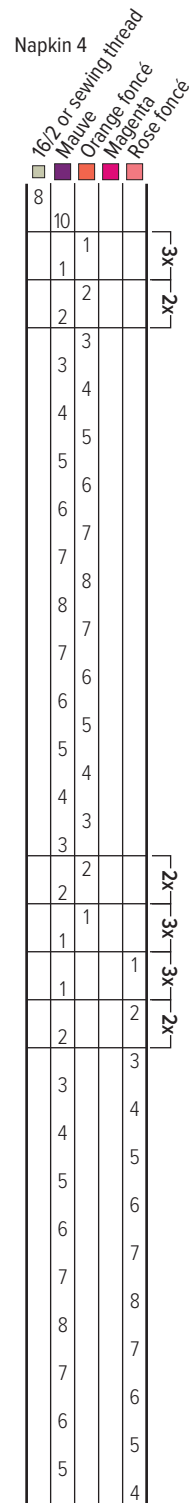
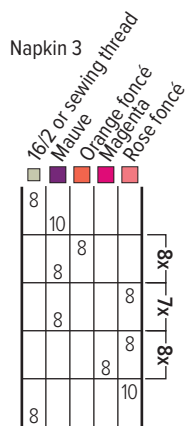
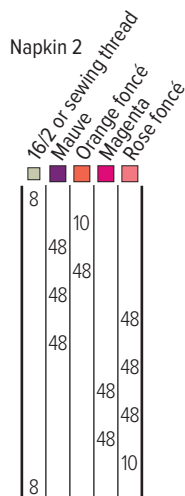
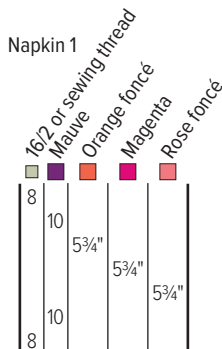
	<div style="display: flex; justify-content: space-between; width: 100%;"> [18x 18x 18x] </div>				
72	2			■	Magenta
144	2	2		■	Rose foncé
144		2	2	■	Mauve
72			2	■	Orange foncé

432 ends total

2. DRAFT

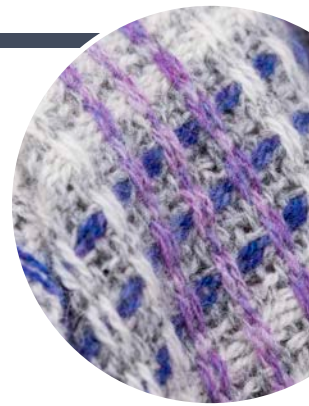


3. WEFT COLOR ORDERS



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





Swedish Shetland Shawl

BETTIE ZAKON-ANDERSON

STRUCTURE

Swedish lace.

EQUIPMENT

4-shaft loom, 32" weaving width; 10-dent reed; 2 or more boat shuttles; 9 bobbins. **Note:** Stick shuttles would be a good alternative for many of the weft colors instead of boat shuttles and bobbins.

YARNS

Warp: Shetland (100% wool; 1,800 yd/lb; Harrisville Designs), Silver Mist, 501 yd; Chicory, 137 yd; White, 91 yd; Delphinium, 78 yd; Periwinkle and Iris, 59 yd each; Aubergine, 39 yd; Hyacinth, 33 yd; Lilac, 26 yd.
Weft: Shetland, White, 517 yd; Silver Mist, 88 yd; Chicory, 42 yd; Delphinium, 23 yd; Periwinkle and Iris, 18 yd each; Aubergine, 12 yd; Hyacinth, 10 yd; Lilac, 8 yd.

WARP LENGTH

313 ends 3¼ yd long (allows 11" for take-up, 30" for loom waste; loom waste includes fringe).

SETTS

Warp: 10 epi.
Weft: 10 ppi.

DIMENSIONS

Width in the reed: 31¾".
Woven length: (measured under tension on the loom) 76".
Finished size: (after wet-finishing) 24½" × 65" plus 3½" fringe.

I designed this project to include multiple color changes in a symmetrical warp and to work with an efficient winding technique I learned from Becky Ashenden while working at Vävstuga. This issue's palette included my favorite blue, purple, gray, and white, making it easy to choose from among Harrisville Designs' 64 gorgeous colors in the Shetland line.

I wound the warp with 2 ends in hand as a time-saver (see page 26) but still needed to tie on new color pairs frequently. To mitigate that issue, instead of winding 313 ends ¾ yd long, I wound 157 ends 6½ yd long, putting in two crosses, one at the top and one at the bottom.

After winding the warp, I marked the midpoint of the warp length with a tight choke tie. I chained down from the upper cross to the midpoint and hung this half on a peg temporarily. I then chained up from the lower cross to the midpoint. Folding the warp at the center mark and inserting lease sticks into both crosses provided my desired warp width and length.

If you dress your loom back to front, insert your warp tie-on rod into the "fold" at the center mark. If you prefer front-to-back dressing, you could cut the chains apart at the center mark, but I keep the threads intact at the fold until I've wound the warp onto the warp beam. This keeps the warp ends as tidy as possible.

1 Wind a warp of 157 ends 6½ yd long following the warp color order in Figure 1 and putting a cross at the top and the bottom. Mark the center point of the warp with a choke tie. Chain off the warp from the top cross down to the center. Then chain from the

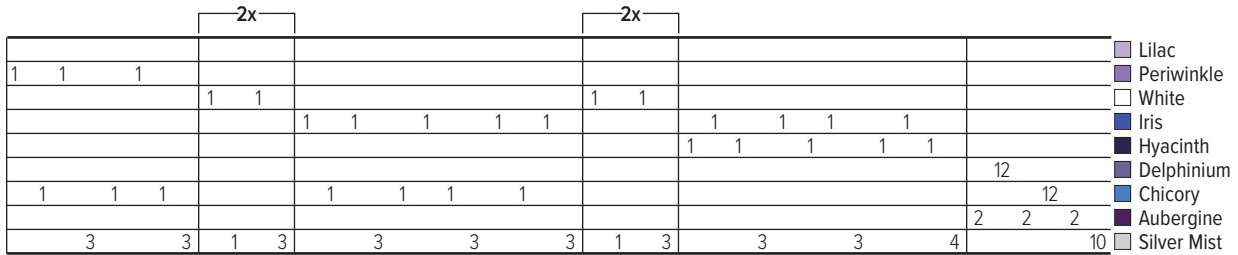
Notes on structure

There are several options for creating warp-faced floats, weft-faced floats, and plain-weave blocks with Swedish lace. The threading and treadling in this project put plain weave at the edges, weft-faced lace floats on the sides, and warp-faced floats within the body to emphasize the warp color stripes. All of this is done using only three treadles. The colors in the weft are used in the same sequence as in the warp, with large blocks of White between them.

bottom cross up to the center. Fold the warp in half and insert lease sticks through both crosses, keeping the warp color order symmetrical so that the 4 ends in the center are Silver Mist. Discard the extra Silver Mist end in the center when it works best for you and your warping method (see Resources).

2 Warp the loom using your preferred method following the draft in Figure 2 and warp color order in Figure 1, reversing

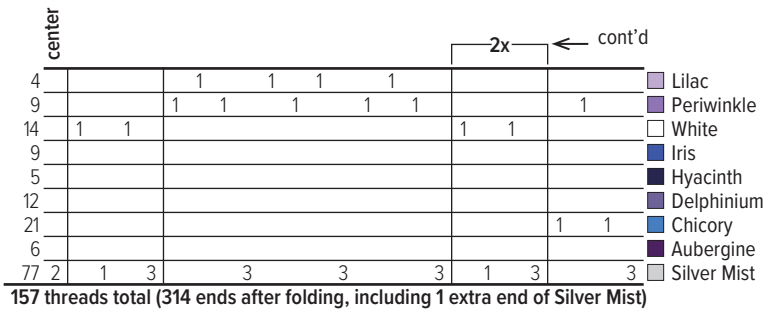
1. WARP COLOR ORDER FOR WINDING HALF-WIDTH AND DOUBLE LENGTH



Warp wound half as wide and twice as long as needed and then combined and cut at the loom

HEDDLE COUNT

Shaft 4	140
Shaft 3	76
Shaft 2	16
Shaft 1	81
Total	313



Combining warp halves on the loom

- Keep the color order symmetrical so that the two sides mirror each other on the loom and avoid twisting the warp when placing the two crosses on the lease sticks.
- Bettie’s full-width warp had an odd number of ends, so while dressing her loom, she discarded an extra Silver Mist end from the center of the warp.
- For other projects, you could combine warp halves so that stripes repeat across the warp rather than mirroring each other.

when you get to the center 3 Silver Mist ends. Centering for a weaving width of $31\frac{3}{10}$ ”, sley 1 percent in a 10-dent reed.

3 Wind bobbins or stick shuttles with each of the weft colors. Leaving at least 8” of unwoven

warp for fringe, spread the warp with scrap yarn.

4 Weave following the draft in Figure 2 to about 76”. End with a few picks of scrap yarn to protect the weft. For areas where the weft colors swapped regularly, Bettie wrapped the inactive weft with the active weft at the selvages. In other areas with larger color blocks, she cut and tucked the weft tails into the sheds (see Resources).

5 Leaving at least 8” for fringe on both ends, cut the fabric from the loom. Trim the fringe ends to 6” and prepare a twisted fringe using 10 ends in each fringe. If you prefer, bundle your fringe ends so that they are positioned within the different-colored stripes in the warp.

6 Wet-finish by hand in hot water with mild detergent to remove the spinning oil from the yarn. Gently agitate and rinse twice in hot water, watching that the yarns do not full too much. Roll the shawl in a towel and squeeze out any excess water. Lay flat or hang to dry. Press on low if needed.

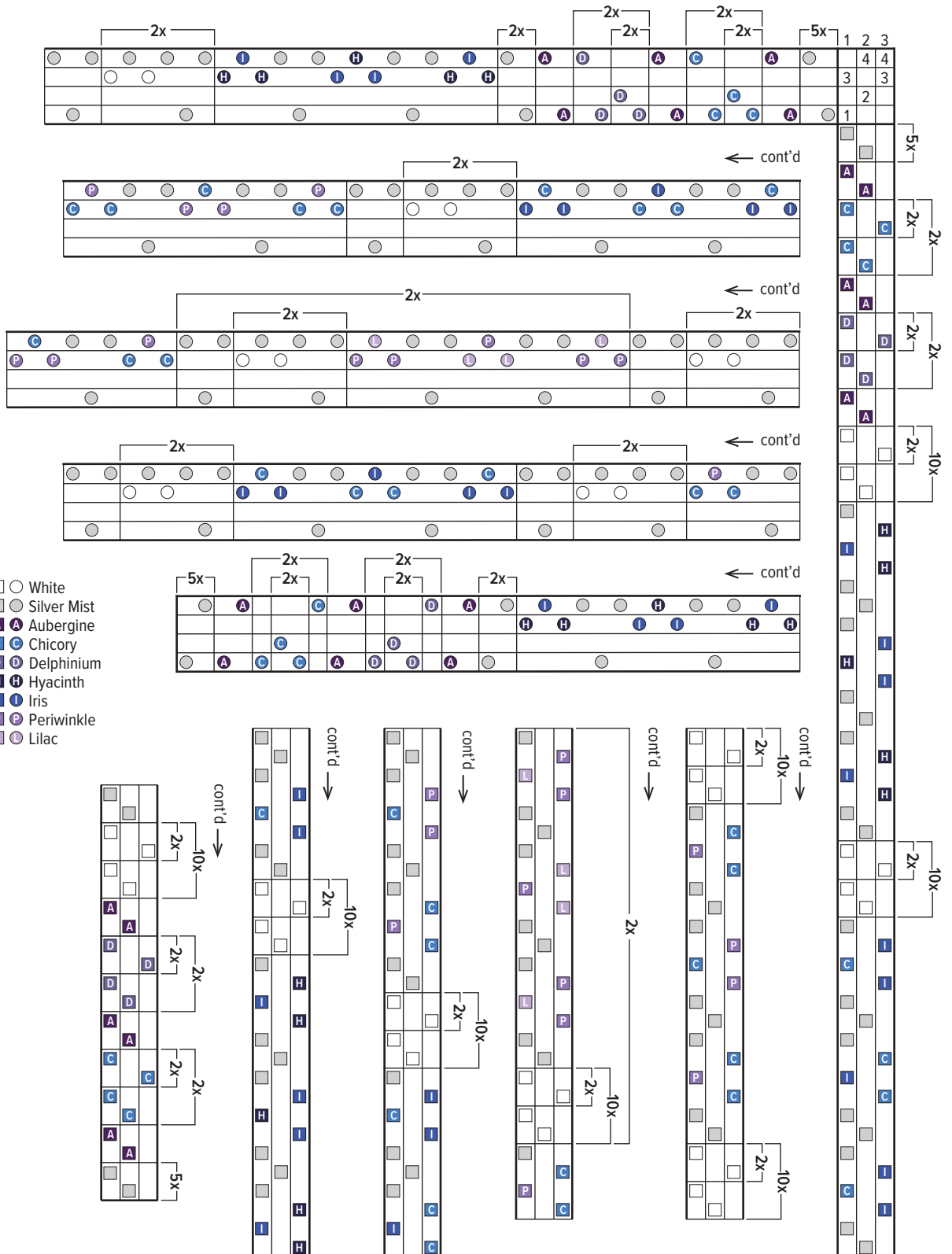
RESOURCES

Horton, Susan E. “Cutting Warps in Half.” *Handwoven* (blog), November 20, 2023. handwovenmagazine.com/cutting-warps-in-half.

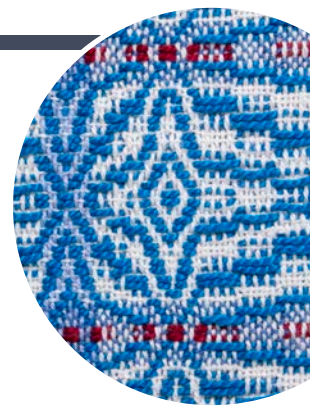
———. “The Two-Pick Trick and My Two-Plus-Two Variation!” *Handwoven* (blog), January 11, 2023. handwovenmagazine.com/the-two-pick-trick-plus-variation.

BETTIE ZAKON-ANDERSON is a weaving specialist at Harrisville Designs and a technical editor for Long Thread Media.

2. DRAFT







Take Flight Coverlet

MALYNDA ALLEN

STRUCTURE

Overshot.

EQUIPMENT

4-shaft loom, 60" weaving width; 8-dent reed; 2–3 shuttles; 5 bobbins.

YARNS

Warp: 8/2 cotton (3,360 yd/lb; Georgia Yarn Company), Natural, 3,330 yd. 8/2 cotton (3,360 yd/lb; Valley Yarns; WEBS), #2574 Heather, 878 yd. 8/2 cotton A (3,360 yd/lb; UKI; Yarn Barn of Kansas), #04 Plum Green, 81 yd.

Weft: 10/2 cotton (4,200 yd/lb; Georgia Yarn Company), Natural, 1,925 yd; Carolina Blue, 610 yd; Olive, 26 yd. 3/2 cotton (1,260 yd/lb; Valley Yarns; WEBS), #2314 Royal, 2,315 yd; #5934 Elm Green, 8 yd; #3800 Currant, 114 yd.

WARP LENGTH

953 ends 4½ yd long (includes floating selvages; allows 14" for take-up, 32" for loom waste).

SETTS

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

Weft: 17 ppi in hems; 22 ppi in pattern (11 ppi tabby and 11 ppi pattern weft).

DIMENSIONS

Width in the reed: 59⅞".

Woven length: (measured under tension on the loom) 116".

Finished size: (after wet-finishing and hemming) 50" × 96".

My eight-year-old son loves to watch me weave. An eager helper, he turns the crank for winding bobbins or putting a warp on the warp beam. He is fascinated with the process. One day, I mentioned that I could weave airplanes. He perked up and was instantly interested, so I opened Bertha Gray Hayes's *Miniature Overshot Patterns* to her Bomber Flight pattern and showed him what woven airplanes look like. I even planned a bedspread for him but was slow to get around to weaving it. As I was cutting a recent warp off the loom, he noticed and quickly asked, "Can you put my airplanes on now?" Naturally, his airplanes became my next project!

I shifted the treadling so that the airplanes look less like bombers and more like something a little boy might play with. His favorite color is blue, and he asked for red, too, so I used blue and natural for the sky and clouds. A green border adds a touch of earth, and red helps accent some of the planes.

My son is delighted with his new bedspread and jumped up and down excitedly when I removed it from the loom. May sweet dreams take flight!

1 Wind a warp of 951 ends 4½ yd long following the warp color order in Figure 1. Wind 2 additional ends of 8/2 Natural to be used as floating selvages and set them aside. Warp the loom using your preferred method following the draft in Figure 2. Centering for a weaving width of 59⅞", sley 2 per dent in an 8-dent reed. Sley the floating selvages through empty dents on each side of the warp and weight them over the back beam. **Note:** The floating selvages

are a contrasting color to the edges of the warp. This makes them easier to see on a wide warp.

2 Wind bobbins with each of the weft colors. Spread the warp with scrap yarn. Weave plain weave in Carolina Blue for 2" for a hem. Then begin weaving following the draft in Figure 1. Alternate tabby picks between pattern picks using the color of 10/2 cotton indicated by the bars at the left of the pattern treadling. An example of when to change tabby colors is shown in Figure 3. When the coverlet measures about 107" and after finishing a center repeat, start the pattern balance and follow the draft to the end. Finish by weaving plain weave for 2" in Carolina Blue for a hem.

3 Weave several picks of scrap yarn to secure the weft.

4 Cut the fabric from the loom. Zigzag stitch both ends of the coverlet to secure the weft.



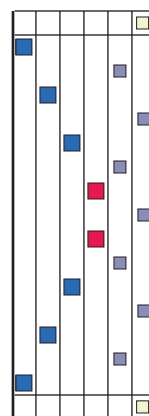
HEDDLE COUNT

Shaft 4	205
Shaft 3	266
Shaft 2	270
Shaft 1	210
Total	951

1. WARP COLOR ORDER

	┌15x┐				
18	9		9		■ Plum Green
738	41	41	41	41	□ Natural
195	9		30		■ Heather
951 ends total					


3. TABBY/PATTERN COLOR ORDER



Notes on pattern adjustments

- This project could be woven to a shorter length for a blanket instead of a bedspread.
- If you don't have a 60" loom, this coverlet can be woven on a narrower loom in two panels and joined with a center seam. The pattern is not symmetrical, so you will need to warp the loom twice for two panels, and you will need a 31" weaving width to accommodate the asymmetry of the draft. Warp, sley, and thread the loom from one border through eight repeats (480 ends equal a 30" weaving width, plus 2 floating selvages to equal 482 ends and a 30²/₈" weaving width). For the second panel, begin with seven repeats and thread to the other border (471 ends plus 2 floating selvages equals 473 ends and 29⁶/₈" weaving width).
- Use cash-register tape or ribbon to track your repeats as you weave to ensure the two panels match.
- Heavily weight your selvages or use a temple to reduce draw-in at the seamed edges.
- Before wet-finishing, sew the panels together with 8/2 cotton, matching the repeats.
- If you are weaving two panels and have sufficient loom width, add two to three repeats to the total width so the bedspread will better cover the sides of a twin mattress. Each repeat adds 3¹/₈" to the weaving width.

5 Wet-finish by machine washing as you intend to wash the finished coverlet. Tumble dry until damp dry. Press and allow to fully dry.

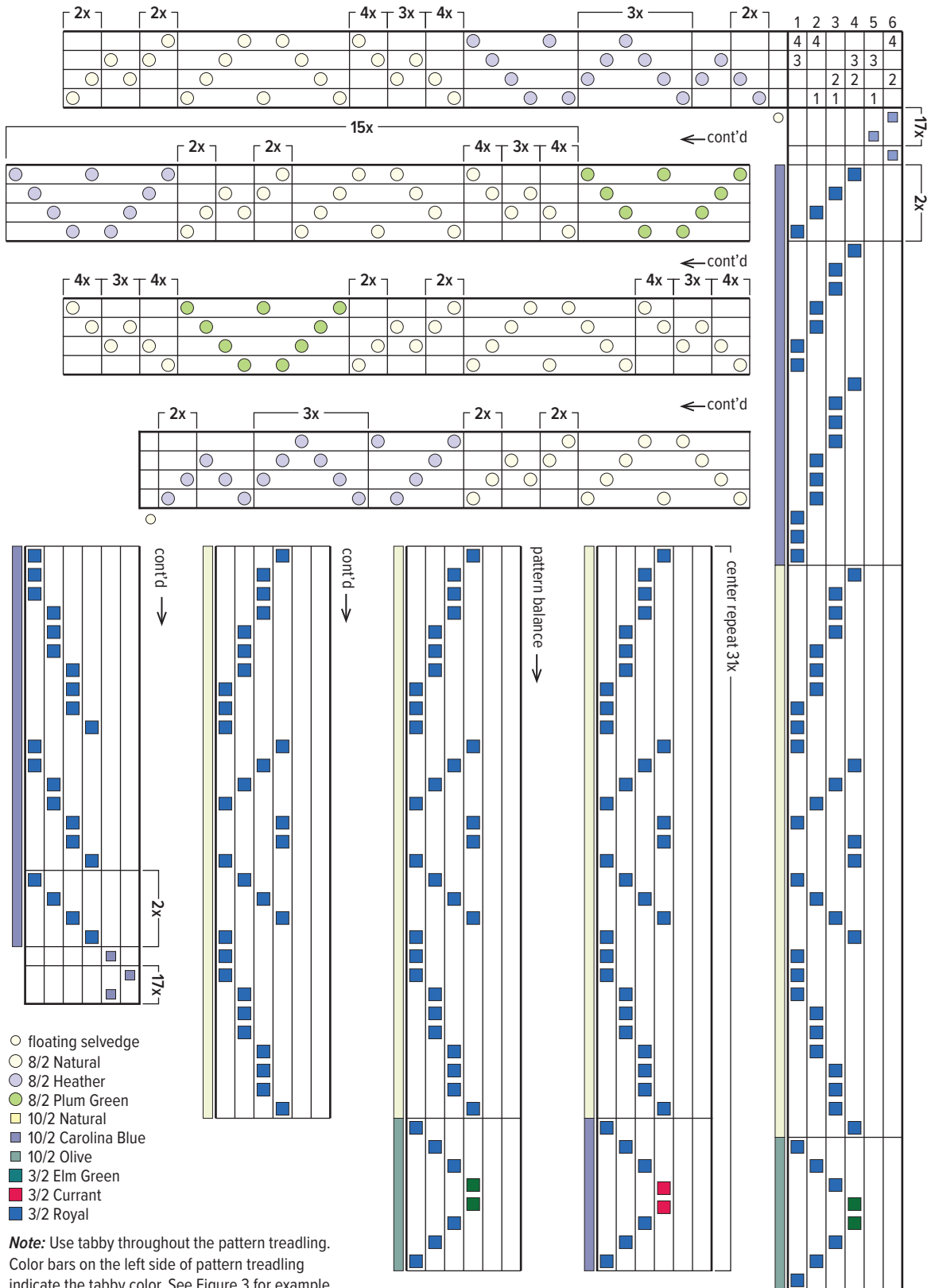
6 Turn up the raw edges 1¹/₄" to the wrong side and press. Turn the raw edges under to meet the fold. Press. Sew the hems in place by hand or machine. 

RESOURCES

Smayda, Norma. *Weaving Designs by Bertha Gray Hayes: Miniature Overshot Patterns*. Atglen, PA: Schiffer, 2009, 51, 120.

MALYNDA ALLEN *often flies away into her own world of weaving. Her family is glad when she returns to earth.*

2. DRAFT







Paper Airplanes Poncho

JENNIFER CHAPMAN

STRUCTURE

Plain weave.

EQUIPMENT

3½" right-angle triangle pin loom; H-8/5 mm crochet hook; tapestry needle. **Note:** A square made from 32 pieces woven using this size loom measures 14" on all sides. Use a larger or smaller loom size to make a poncho of different dimensions.

YARNS

Hatteras (100% organic cotton; 109 yd/100 g; Tahki Yarns), #02 Natural, 256 yd; #05 Teal, #06 Steel Blue, #21 Seaweed, and #15 Charcoal, 64 yd each. Montague (100% organic cotton; 110 yd/50 g; Valley Yarns; WEBS), #02 Natural, 150 yd.

DIMENSIONS

Finished size: Poncho 44" along long edges, 15" wide at neck.

Pin looms give me the ability to create quilt-like patterns without cutting or wasting fabric. Equally exciting and inspiring are the nearly infinite design possibilities from just a few basic loom shapes. While thinking about the theme of flight for this issue, I designed several blocks featuring my favorite pollinators. In the end, however, it was a pair of my daughter's pants, printed with a silly pattern of paper airplanes, that provided the spirit of fun and whimsy I was looking for.

My kids have spent many happy afternoons folding and flying paper airplanes. From the highest point on the playground equipment to the long hallway at home, we have observed how slight variations in wing shape, elevation, or even our own thrust can result in planes that loop and spin as they coast to the ground. I wanted to capture this loop-the-loop movement and eventually settled on the Dutchman's Puzzle quilt block, which references the spinning of windmill blades, with four pairs of Flying Geese blocks arranged in a pinwheel pattern.

To keep this project easy, I used a supersoft bulky organic cotton yarn, which wove quickly and beautifully on the quarter-inch spacing of my pin loom's pins.

1 Following the manufacturer's directions and using Hatteras yarn, weave 128 triangles as shown in Figure 1.

2 Using Montague Natural, join one Natural triangle to one color triangle by holding the triangles with right sides together and crocheting along the hypotenuse (sl st, ch 1), until all triangles are joined into 64 squares.

3 Crochet squares together (sl st, sl st, ch 1) in pairs along the Natural color edges to make "airplanes," with same-color triangles to the upper right and upper left, forming 32 rectangles (see Figure 2). Note that in Figures 2 and 3, only Seaweed is shown, but you will be using the other three colors as well.

4 Crochet two same-color rectangles together (sl st, sl st, ch 1) so that the two airplanes face the same direction. Repeat to form 16 squares (see Figure 3).

5 Arrange the four different-colored squares (clockwise from upper left: Seaweed, Teal, Charcoal, Steel Blue) with airplanes in a pinwheel pattern (pointing up, right, down, left). Make three identical blocks, crocheting (sl st, sl st, ch 1) along seams (see Figure 4).


6 For the fourth block, change the order of the colors to join it at a 90-degree angle (clockwise from upper left: Steel Blue, Charcoal, Teal, Seaweed), but keep the airplanes oriented the same way (pointing up, right, down, left; see Figure 5).

7 Assemble the four blocks. Line up the three similar blocks in front of you, wrong side up, with the Seaweed in the upper right corner, to form a large 1 × 3 rectangle. Fold the left and right blocks in half on the diagonal, forming a trapezoid (see Figure 6a). With right side up, place the fourth (different) block over the center block, with the Steel Blue and Charcoal squares at the top over the Teal and Seaweed squares of the back block (See Figure 6b).

8 Crochet (sc) blocks together on the right side of the cloth using Montague Natural, starting at the bottom and working up and over the shoulder to the bottom of the other side. Do the same for the other seam.






9 Crochet (sc) around the neck and bottom edge with Montague Natural.

10 Weave in ends.

11 Reinforce neck openings (optional). Cut two 20" pieces of Natural. Set one aside. Lace up the corners of the neck opening about 1" and tie a bow. Repeat on the other side of the neck opening. 

JENNIFER CHAPMAN holds an MFA from the Hope School of Fine Arts at Indiana University. She has been working with yarn since her grandmother taught her to crochet 40 years ago and loves nothing more than to share this love of fibers with her three children.

1. PIN LOOM PIECES

64		Natural
16		Teal
16		Steel Blue
16		Seaweed
16		Charcoal
128 triangles total		

2. AIRPLANE ASSEMBLY



3. AIRPLANES COMBINED



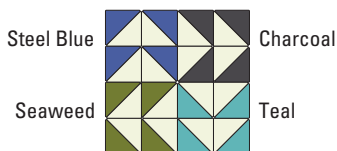
4. BLOCK ASSEMBLY FOR 3 BLOCKS

Make 3

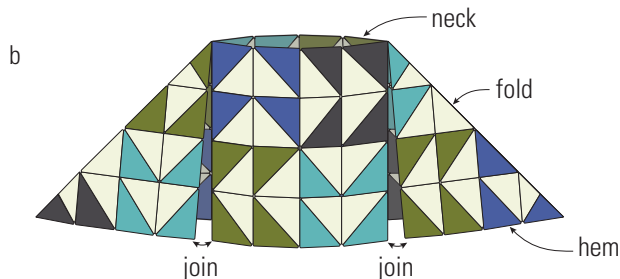
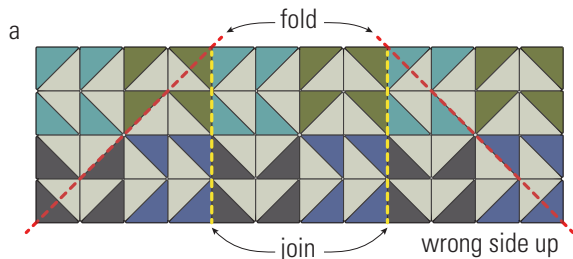


5. BLOCK ASSEMBLY FOR 1 BLOCK

Make 1



6. PONCHO ASSEMBLY



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Tessellating Triangles Towels

SHEILA O'HARA

STRUCTURE

Turned Atwater-Bronson.

EQUIPMENT

8-shaft loom, 22" weaving width; 12-dent reed; 1 shuttle; 7 bobbins.

YARNS

Warp: 10/2 pearl cotton (4,200 yd/lb; UKI), #142 Purple Passion, 132 yd; #27 Purple, 126 yd; #5 Loden, 222 yd; #26 Dark Green, 216 yd; #116 Black, 213 yd; #17 Wine, #24 Garnet, #99 Dark Sierra, #52 Chestnut, #15 Navy, and #120 Deep Purple, 108 yd each. **Note:** #24 Garnet and #52 Chestnut are discontinued. Try #32 Lipstick and #25 Medium Brown as substitutes.

Weft: 10/2 pearl cotton, #132 Red Hot, #114 Indies Orange, #67 Light Orange, #63 Yale Blue, #109 Bermuda, and #1 Light Blue, 96 yd each; #12 Red, #11 Tangerine, #111 Dark Gold, #125 Pacific Blue, #18 Copen, and #101 Baby Blue, 49 yd each; #10 Gold and #117 Stone, 48 yd each. **Note:** #132 Red Hot, #1 Light Blue, #18 Copen, and #101 Baby Blue are discontinued. Try #32 Lipstick, #105 Paradise, #68 King Blue, and #36 Poplin as substitutes.

WARP LENGTH

515 working ends (519 total ends) 3 yd long (allows 6" for take-up, 38" for loom waste). Add 1 yd of warp length per additional towel.

SETTS

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

Weft: 24 ppi for body of towel; 20 ppi for plain-weave hems.

DIMENSIONS

Width in the reed: 21½".

Woven length: (measured under tension on the loom) 64" (about 32" per towel).

Finished size: (after wet-finishing and hemming) two towels, 18½" × 24½" each.

Leafing through the November/December 2022 issue of Handwoven, my eye was caught by Tracy Kaestner's articles. I especially liked the use of multiple colors in her turned Atwater-Bronson Very Peri Perfect Towels. I enjoyed experimenting with the draft using Fiberworks PCW and created diamonds and butterflies along with the original triangles. This rearranging of shapes reminded me of my favorite tessellations in geometric tile patterns and M. C. Escher's amazing artworks. A fun surprise was seeing how the warp and weft floats bunch together on both sides of the fabric after wet-finishing. These saturated areas of color contrast with the plain-weave blends of warp and weft colors and form radiating outlines.

Tracy used cottolin for her towels, but my go-to thread is a big stash of 10/2 pearl cotton, and I've found that after several washings, the mercerized cotton does start to absorb water. I wanted short floats, so I used 10/2 cotton sett at 24 ends per inch in the reed and wove at 24 picks per inch (ppi) with plain-weave hems at 20 ppi.

Finding that I was low on black thread, I made the warp by combining 11 different dark colors. I used a variety of sets of 7 colors for the towels' weft thread. The warp for this project makes two towels, but just like Tracy, I made the warp longer. I have even now wound a second warp and tied it onto the first warp to weave extra towels in even more colorways! Make your own warp longer by adding a yard for each extra towel. I also encourage you to get creative and experiment with your own color combinations, threadings, and treadlings.

1 Wind a warp of 515 working ends 3 yd long following the warp color order in Figure 1. At the start and finish of the warp, wind 2 additional ends for doubling the 2 selvedge ends on each side (519 total threads). Warp the loom using your preferred method following the draft in Figure 2. Centering for a weaving width of 21½", sley 2 working ends per dent in a 12-dent reed. Sley and thread the last 2 doubled ends (equaling 4 threads) on each side of the warp.

2 Wind bobbins with each of the 7 weft colors per towel. It is convenient to have 7 shuttles, but you only need one. Weave 36 picks of plain weave to spread the warp from the tie-on knots with 10/2 cotton. Then weave 11 picks of a contrasting color in plain weave.

3 Weave following the draft in Figure 2 and weft color order in Figure 4, beginning with plain weave for hems, then the pattern



for a total of about 31½", and then ending with plain weave. **Note:** If your loom doesn't have 12 treadles, use the skeleton tie-up in Figure 3. There are places in the treadling where you will need to use two feet. Between towels, weave 11 picks of plain weave in a contrasting color that you will pull out later. Weave the second towel following the draft and the second weft color order. End the weaving with 11 picks of contrasting color and then 36 more picks to protect the weft.

4 Machine sew a straight stitch along the edges of the hems on either side of the 11 picks between

1. WARP COLOR ORDER

	19x	18x	18x	36x	18x	18x	36x	18x	18x	19x	
71						71					
36					1	1					
36					1	1					
72				1			1				
74				1	1		1	1			
36				1				1			
36				1				1			
36				1				1			
36				1				1			
40	①	1	1							1	①
42	①	1	1							1	1

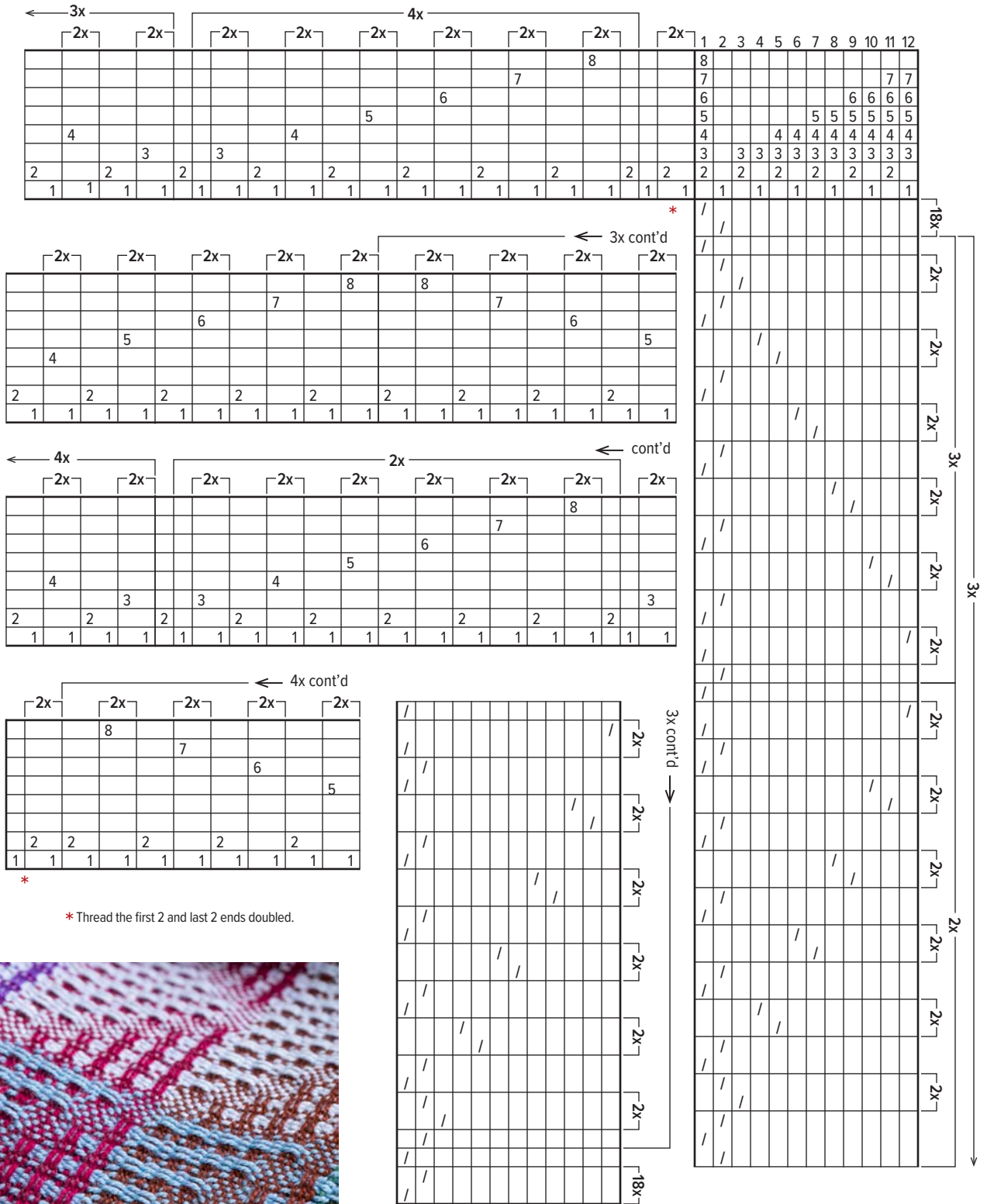
515 working ends (519 threads total) ① doubled end

towels. Cut the towels apart by cutting across the middle of the 11 contrasting picks. Pull out the contrasting picks. Choose what side you want for the front and then fold the plain-weave hem over twice on itself and pin it in place. Machine

HEDDLE COUNT

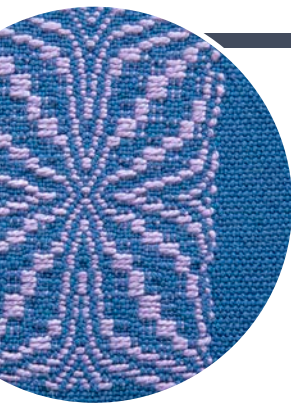
Shaft 8	28
Shaft 7	28
Shaft 6	28
Shaft 5	28
Shaft 4	28
Shaft 3	28
Shaft 2	89
Shaft 1	258
Total	515

2. DRAFT WITH 12-TREADLE TIE-UP AND TREADING



* Thread the first 2 and last 2 ends doubled.





Calling All Butterflies Runner

SUE ANNE SULLIVAN

STRUCTURE

Plain weave with overshoot inlay.

EQUIPMENT

4-shaft loom, 18" weaving width; 10-dent reed; 2 shuttles; 1 stick shuttle (optional).

YARNS

Warp: 5/2 pearl cotton (2,100 yd/lb; UKI), #075 Cobalt Blue, 1,017 yd.

Weft: *Plain weave and tabby:* 5/2 pearl cotton, #075 Cobalt Blue, 356 yd. **Pattern:** 3/2 pearl cotton (1,260 yd/lb, Tubular Spectrum, Lunatic Fringe Yarns), #10 Yellow Red, #10 Yellow, #10 Green, and Violet, 20 yd each.

WARP LENGTH

339 ends 3 yd long (includes floating selvages; allows 20" for sampling, 5" for take-up, 35" for loom waste; loom waste includes fringe).

SETTS

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

Weft: 14 ppi in plain-weave; 28 ppi in pattern.

DIMENSIONS

Width in the reed: 17 $\frac{1}{10}$ ".

Woven length: (measured under tension on the loom) 48".

Finished size: (after wet-finishing) 15" x 45" with 2" fringe.

The inspiration for this runner was the following quote from Robert Frost's poem "Pod of the Milkweed":

Calling all butterflies of every race
From source unknown but from no special place

Butterflies have long fascinated me with their beauty and ability to transform, but about 15 years ago, they gained an even more special meaning for me. At that time, I was the principal of Robert Frost Elementary School in Kirkland, Washington, and we had the opportunity to design and build a new school building. The architect and our school team collaborated to infuse poetry and art in student-focused and collaborative learning spaces. Robert Frost's poetry is honored in various ways throughout the school campus with a Mending Wall, a Hyla Brook, a diverging path in the woods, a small grove of birch trees, and numerous quotes engraved on walls and boulders. Stretching across the school's entryway floor is an inlaid bronze ribbon bearing the above quote, and soaring above are colorful metal butterflies suspended from the ceiling. In this way, all students, staff, and visitors are welcomed into the school, symbolizing acceptance of who they are and who they will become.

In this piece, I hoped to capture the transformation miracle of butterflies and appreciation of individual beauty. To evoke the joy of colorful butterflies playing under a sunny cobalt-blue sky, I placed floating overshoot fragments on a plain-weave background.

Draft notes

The butterfly overshoot inlay design is a variation of the classic Blooming Leaf overshoot pattern, available in many weaving resources.

(Side note: Another reason why the Frost quote and butterflies mean so much to me: I first met the architect of the school when he was hired by the district for the project. We enjoyed working together very much and have been happily married now for many years!)

I Wind a warp of 337 ends of Cobalt Blue 3 yd long. Wind 2 additional ends to be used as floating selvages and set them aside. Warp the loom using your preferred method. Centering for a weaving width of 17 $\frac{1}{10}$ ", sley 2 ends per dent in a 10-dent reed. Sley the floating selvages through empty dents on each side of the warp and weight them over the back beam. Important tip: As you thread the warp, mark the



beginning and end of each butterfly section by tying a small piece of yarn or string at the top of the first/last heddle of the section. You will use these as guides as you place the fragmented overshot sections. Markers will be at the following heddles (from right): 25, 97, 169, 241, and 313.

2 Wind a bobbin with Cobalt Blue. Spread the warp with scrap yarn. Sue Anne recommends practicing the overshot inlay before starting. Warp yardage was included for sampling.

3 Allowing at least 4" for fringe and leaving a tail about 3½ times the width of the runner for hemstitching, weave 2 picks of plain weave. Use the tail to hemstitch in groups of 4, with one edge having a group of 5 and the other edge having a group of 6.

4 After hemstitching, weave a border of about 1½", then begin weaving butterflies. There are eight butterflies, separated by about ½" of plain weave each (see Butterfly placement chart, Figure 2).

Place butterfly #1, followed by ½" plain weave, then place butterfly #2, and so on.

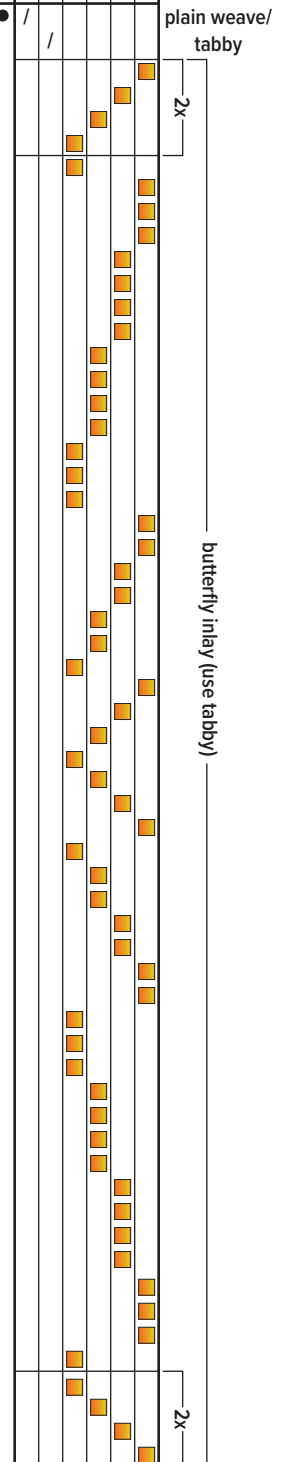
To form each butterfly, alternate picks of plain weave/tabby in Cobalt with picks of overshot in the 3/2 pearl cotton. Use a slim shuttle, a stick shuttle, or a hand-held butterfly of yarn for the pattern yarn. To begin a butterfly, throw a plain-weave/tabby pick across the width of the cloth as usual. On the first overshot pattern pick, insert the pattern yarn just before the first warp end of that

1. DRAFT

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

- floating seldge
- / Cobalt (plain weave/tabby)
- butterfly inlay (see Figure 2 for colors)
- † Mark this heddle on each repeat
- ‡ Mark this heddle

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

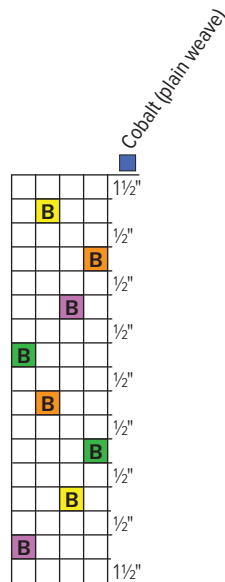


section as indicated by the markers placed on the heddles, pass it through the shed, and exit after the last warp end of that section, bringing the yarn out the back of the fabric. Throw a plain-weave/tabby pick in Cobalt, and on the next pattern pick, return the pattern yarn back up into the shed at the edge of the inlay area, through the shed, and out to the back at the other edge of the butterfly using the marked heddle as a guide. Repeat until the overshot section is complete. Leave the ends of the pattern yarn at the back to weave in later.

HEDDLE COUNT

Shaft 4	85
Shaft 3	92
Shaft 2	84
Shaft 1	76
Total	320

2. BUTTERFLY PLACEMENT



5 Once all butterflies are woven, weave a 1½" plain-weave border and then hemstitch as you did at the beginning.

6 Leaving 4" for fringe, cut the fabric from the loom. Weave in the ends of the pattern yarn.

7 Wet-finish by soaking for 10 minutes in lukewarm, soapy water. Rinse in cool water, gently squeeze in a towel, and lay flat to dry. Trim any loose ends. Press.

8 Trim the fringe ends to 2".

SUE ANNE SULLIVAN is a Pacific Northwest weaver and a member of the Seattle Weavers' Guild. She is happiest when designing and weaving gifts for family and friends. Find her online @weavinginthewoods.

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SAMANTHA HARING

STRUCTURE

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EQUIPMENT

6-shaft loom, 16" weaving width; 15-dent reed; 1 shuttle.

YARNS

Warp: 8/2 Tencel (100% lyocell; 3,360 yd/lb; Valley Yarns; WEBS), Black, 276 yd; Burnt Orange, 207 yd; Gold, 423 yd; Lemon Drop and Spice, 201 yd each; Natural 132 yd.

Weft: Silk with Stellina (75% superwash wool/25% tus-sah silk; 2,940 yd/lb; Green Grass Handwoven), Black, 606 yd. **Note:** This yarn is no longer available. A good substitute is Treenway Silks' Zola, 12/2 laceweight (100% bombyx silk; 2,950 yd/lb), Raven Black.

OTHER SUPPLIES

Cardboard strip 1" × 17" to use as a separator between rows of hemstitching.

WARP LENGTH

480 ends, 3 yd long (allows 7" for take-up, 24" for loom waste; loom waste includes fringe).

SETTS

Warp: 30 epi (2/dent in a 15-dent reed or 3/dent in a 10-dent reed).
Weft: 16 ppi.

DIMENSIONS

Width in the reed: 16".
Woven length: (measured under tension on the loom) 77".
Finished size: 15" × 68" plus 6" fringe.

Nature is brimming with beautiful bold colors if we only take the time to look. Add in readily available yarns in gorgeous colors, and designing a scarf with nature in mind is easy and especially so when using weaving software. With spring in bloom and nature on my mind, I turned to monarch butterflies for my project inspiration, 8/2 Tencel as my fiber, and Fiberworks, the weaving software I use on my Mac that allows me to easily design a gradient. **Note per Bob Keates:** A gradient feature isn't currently part of PCW 4.2, the latest version of Fiberworks available for Windows. However, the company is presently working on PCW 5 for Windows and hopes to include a gradient feature in it soon.

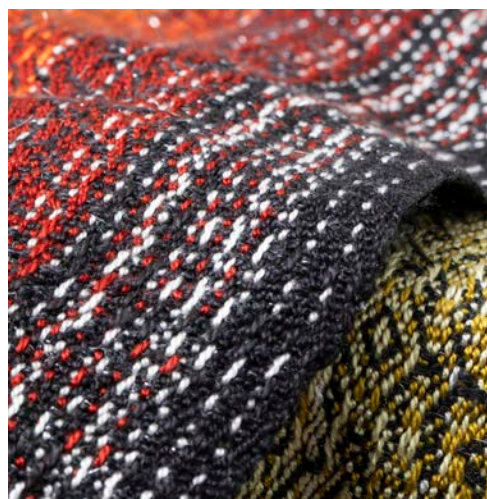
I love using Tencel for scarves, not only because of its wide color range but also because it is shiny, strong, and bright. To start the process of designing the gradient, I settled on a scarf that was 16" in the reed and made up of 480 ends sett at 30 ends per inch. For my gradient, I decided to break up the warp into seven color transition groups in this order: Black, Spice, Burnt Orange, Gold, Lemon Drop, back to Gold, and Black

Here's how I designed this scarf's color gradient using Fiberworks.

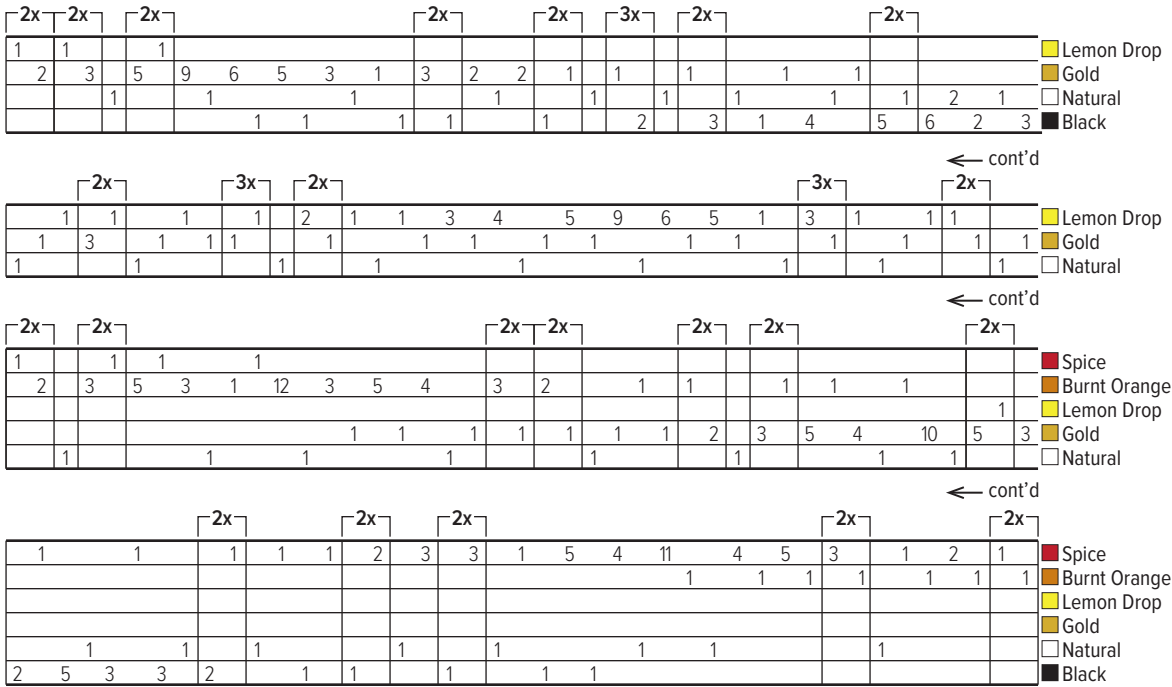
1. I opened the program and started a new project. The *Color* bar at the side opened automatically, and I verified that the top two colors were set to black and white.
2. Across the top menu bar, I clicked on "Colors" and then "Create Gradient" from the drop-down menu. I set the number of unique colors to 7 and the number of ends to 480. Keeping blended transitions checked, I selected "Create in Warp."
3. I clicked "Replace All." This generated a seven-shade black-to-white gradient with these shades now listed vertically in order on the left

side of the *Color* bar. By swapping out these newly displayed colors on the *Color* bar with my color order for the scarf, the colors also changed in my warp gradient.

4. The gradient was balanced and beautiful, but I felt that a speckling of white (Natural) pinstripes would tie the scarf more closely to the monarch butterfly on which it was based. I manually added a few white ends in the center section with a higher concentration of white ends along the borders.

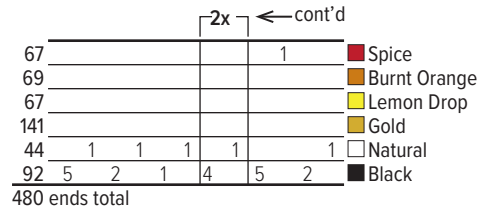


1. WARP COLOR ORDER



HEDDLE COUNT

Shaft 6	61
Shaft 5	62
Shaft 4	91
Shaft 3	104
Shaft 2	88
Shaft 1	74
Total	480



Pair this gradient design with a butterfly-esque draft, black weft, some handstitched accent work, and twisted fringe and you've got a stunning scarf, perfect for all seasons.

1 Wind a warp of 480 ends 3 yd long following the warp color order in Figure 1 or generate a gradient of your own design following the steps above. If you would like to add floating selvages, wind 2 additional ends of Black Tencel and set them aside. Warp the loom using your preferred method following the draft in Figure 2. Centering

for a weaving width of 16", sley 2 per dent in a 15-dent reed. If you are adding floating selvages, sley them through empty dents on each side of the warp and weight them over the back beam.

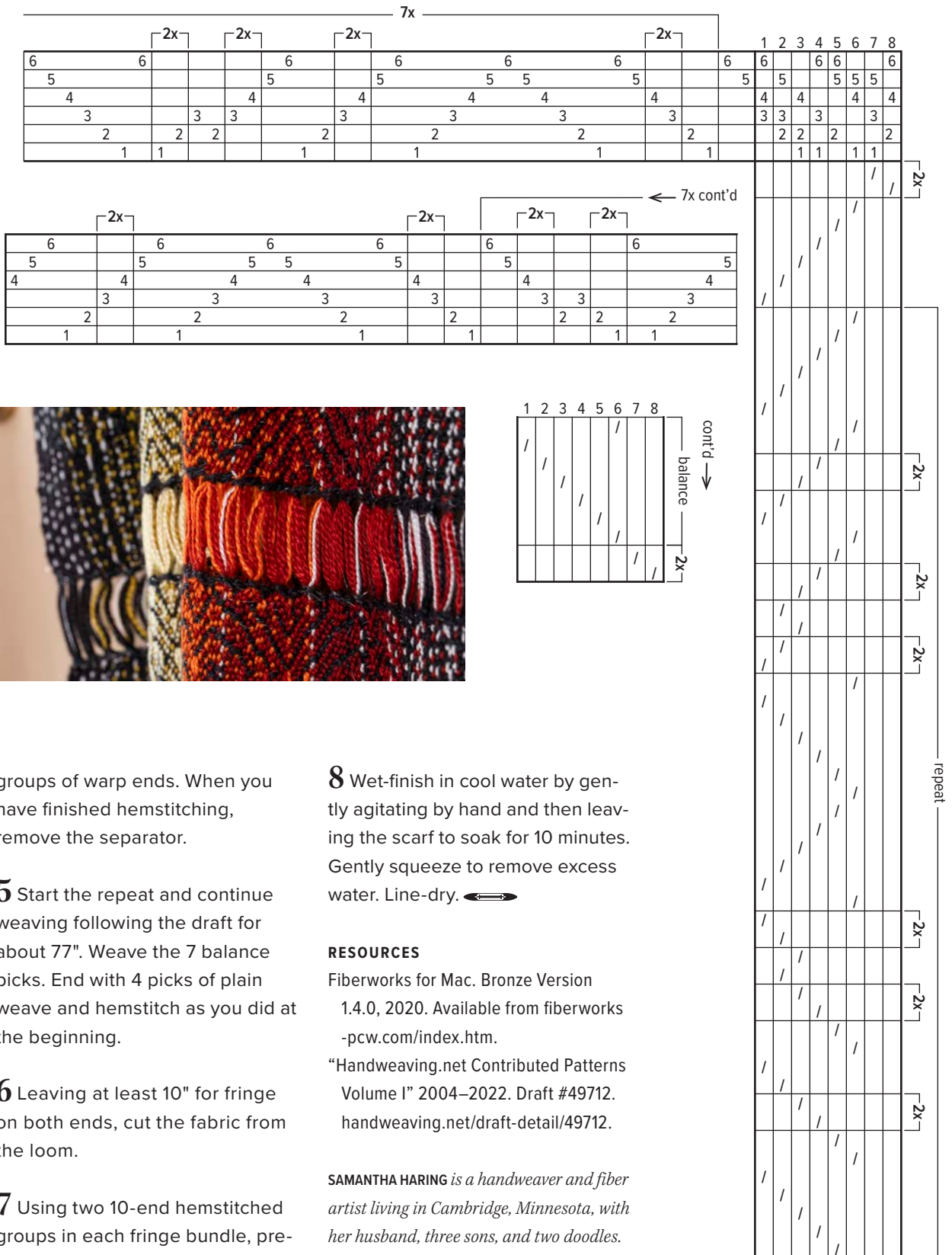
2 Wind a bobbin with the weft. Allowing at least 10" of unwoven warp for fringe, spread the warp with scrap yarn using plain-weave treadles 7 and 8.

3 Leaving a weft tail about 45" long for hemstitching, weave 4 picks of plain weave, then begin the pattern treadling. After

weaving a few more picks, use the tail to hemstitch in groups of 10 warp ends.

4 Weave the first repeat and the 7 balance picks, and then cut your weft leaving a tail of about 45". Hemstitch as you did at the beginning over groups of 10 ends. Insert a strip of cardboard to act as a separator. Leaving a weft tail about 45" long for hemstitching, begin the pattern treadling again and weave the first 6 pattern picks before using the tail to hemstitch between the new picks and the separator, keeping the same

2. DRAFT



groups of warp ends. When you have finished hemstitching, remove the separator.

5 Start the repeat and continue weaving following the draft for about 77". Weave the 7 balance picks. End with 4 picks of plain weave and hemstitch as you did at the beginning.

6 Leaving at least 10" for fringe on both ends, cut the fabric from the loom.

7 Using two 10-end hemstitched groups in each fringe bundle, prepare a twisted fringe.

8 Wet-finish in cool water by gently agitating by hand and then leaving the scarf to soak for 10 minutes. Gently squeeze to remove excess water. Line-dry. ⇔

RESOURCES
 Fiberworks for Mac. Bronze Version 1.4.0, 2020. Available from fiberworks-pcw.com/index.htm.
 “Handweaving.net Contributed Patterns Volume I” 2004–2022. Draft #49712. handweaving.net/draft-detail/49712.

SAMANTHA HARING is a handweaver and fiber artist living in Cambridge, Minnesota, with her husband, three sons, and two doodles.





Avian Elegance

SYDNEY SOGOL

STRUCTURE

Twill.

EQUIPMENT

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

YARNS

Warp: 8/2 Tencel (100% lyocell; 3,360 yd/lb; Syd's Threads), Chestnut-Backed Tanager handpainted 6 yd warp of 220 ends, 1,320 yd total.

Weft: **Scarf A:** 8/2 Tencel (100% lyocell; 3,360 yd/lb; Syd's Threads), Eastern Bluebird, 550 yd, or 8/2 Tencel (100% lyocell; 3,360 yd/lb; Maurice Brassard), T963 Royal Foncé, 550 yd. **Scarf B:** 8/2 Tencel (Syd's Threads), Pheasant Grey, 550 yd, or 8/2 Tencel (Maurice Brassard), T4275 Charcoal, 550 yd.

OTHER SUPPLIES

Mesh bag for wet-finishing; laundry dye color-catcher sheet.

WARP LENGTH

220 ends 6 yd long (allows 12" for take-up, 22" for loom waste; loom waste includes fringe).

SETTS

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

Weft: 22–24 ppi.

DIMENSIONS

Width in the reed: 9 $\frac{1}{2}$ ".

Woven length: (measured under tension on the loom) 182" (83" per scarf, includes 16" interstitial fringe).

Finished size: (after wet-finishing) two scarves, each 8" x 77" plus 5 $\frac{1}{2}$ " fringe.

Imagine a world where warp and weft unite in a symphony of colors reminiscent of the enchanting chestnut-backed tanager, a bird that flits through the treetops with bursts of nutmeg, bright aqua, deep navy, buff, and a gentle whisper of soft gray. If you have ever wondered how to capture some avian allure in your woven creations, consider this project your gateway!

My fascination with birds sprouted from studying ornithology, which eventually led to the mixing of my passions for science and weaving. Birds have a divine balance of hues that enchant from afar yet beckon closer inspection, where the colors shift and merge, just like the painted warp I created for this project. To capture the hues of a chestnut-backed tanager, I handpainted a warp that blends nutmeg and aqua, some deep navy and buff, and a touch of soft gray.

The real magic unfolds when the weft mixes with the warp. The charcoal-gray weft in one scarf harmonizes with the warp, while the royal-blue weft in the other creates a playful contrast of bold colors. Just as the tanager's plumage shifts in hue upon closer inspection, these scarves transform with the light and angle of observation.

1 Warp the loom using your preferred method following the draft in Figure 1 using the handpainted prewound warp of 220 ends. Centering for a weaving width of 9 $\frac{1}{2}$ ", sley 2 ends per dent in a 12-dent reed. Sydney wove her scarves without floating selvages. If you want to use floating selvages, wind 2 additional ends 3 yd long using your scarf A weft color. Thread them through empty dents on each side of the warp and weight them over the back beam.

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

3 Leaving a tail 1 yd long for hemstitching, weave 4 picks of the pattern. Use the tail to hemstitch in bundles of 9 ends, with 10 ends in the first and last 2 bundles.

4 Continue weaving following the draft in Figure 1 for about 83". Hemstitch as you did at the beginning around the last 4 picks of the pattern.

5 Wind a bobbin with your scarf B weft color. If using floating selvages, measure 2 ends 3 yd long of scarf B weft color and replace the floating selvages on each side of the warp. Advance the warp before starting the second scarf. Leaving slightly more than 16" for fringe between the two scarves, weave the second scarf as you did the first, using weft color B.


6 Allowing at least 8" for fringe on both ends, cut the fabric from the loom. Cut the

scarves apart in the unwoven warp area leaving 8" of fringe for each scarf.

7 Prepare a twisted fringe by combining 2 groups of hem-stitched ends in each fringe.

8 Wet-finish the scarves by machine washing them in cold water. Sydney recommends placing the scarves in a mesh bag and adding a color-catcher laundry sheet to the wash to catch any residual dye. **Note:** The hand-painted warp has been washed

until running clear in both hot and cold water, but dye particles can be sneaky. Remove the scarves from the washing machine and the bag and tumble dry. Hard-press to bring out the Tencel's sheen.

9 Trim the fringe ends evenly. 

SYDNEY SOGOL loves combining weaving and nature. She is the weaver and yarn dyer behind *Syd's Threads* (sydney.sogol.com). She thrives on creating complex color interactions and patterns inspired by birds!

Weaving tips

- Sydney suggests lashing on to reduce loom waste, but if you are efficient with tying on, do so keeping your tie-on within the 8" needed for fringe.
- When using scrap yarn to spread your warp, pass the shuttle around your apron rod after each pick. This will help spread the warp more evenly at the edges and will keep them from rolling in for the few picks.

1. DRAFT

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

/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/

repeat for about 83" per scarf

HEDDLE COUNT	
Shaft 8	20
Shaft 7	24
Shaft 6	34
Shaft 5	38
Shaft 4	30
Shaft 3	34
Shaft 2	18
Shaft 1	22
Total	220

● floating selvedge (optional)

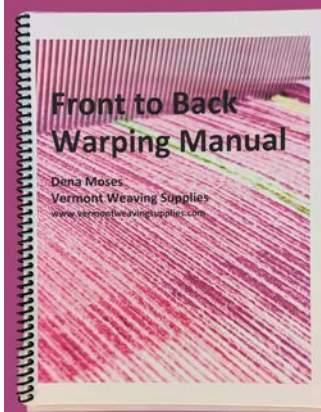


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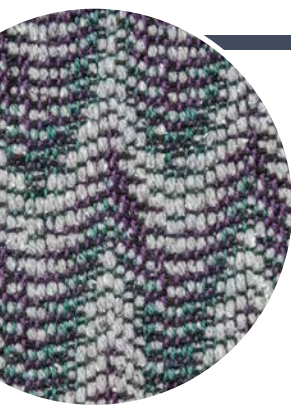
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NYC Pigeon Scarf

SOPHIA ELLER

STRUCTURE

Echo weave (networked twill on a three-color parallel threading).

EQUIPMENT

8-shaft loom, 9" weaving width; 8-dent reed; 1 shuttle.

YARNS

Warp: Remix (30% nylon/27% cotton/24% acrylic/10% silk/9% linen; 980 yd/lb; Berroco), #3930 Smoke, 252 yd. 8/2 Tencel (100% lyocell; 3,360 yd/lb; Maurice Brassard), #T8022 Vert Foncé and #T5153 Mauve, 245 yd each.

Weft: 8/2 cotton (3,360 yd/lb; Valley Yarns; WEBS), #8990 Black, 389 yd.

OTHER SUPPLIES

Sewing machine for securing hems (optional).

WARP LENGTH

212 ends 3½ yd long (includes floating selvages; allows 8" for take-up, 40" for loom waste).

SETTS

Warp: 24 epi (3/dent; 1 of each color/dent in an 8-dent reed).

Weft: 18 ppi.

DIMENSIONS

Width in the reed: 9".

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

Finished size: (after wet-finishing and hemming) 7" × 68½".

The inspiration for my project struck shortly after I moved to New York City. I was waiting for a bus and watching the city's ubiquitous pigeons peck at crumbs on the sidewalk. It is easy to overlook the common in our daily lives, but I find that the more time I spend making art, the more I see the beauty in the mundane. On that day, my imagination was captured by the numerous, ignoble, and stubborn elements of nature that force their way into our constructed urban environments and make them home.

Pigeons, though often viewed as pests nowadays, have a long history of domestication as pets and messengers. My goal with this scarf was to express the distinctive purple-green iridescence of the neck feathers against the classic gray and black body. To translate it into weaving, I turned to echo weave, a structure well suited to shifting colors and curving lines. I wanted the purple and green to provide a subtle but shimmering accent, so I chose finer, shinier yarns in those colors and set them against a thicker matte gray. Meanwhile, the feathery curves of the profile were designed to evoke the banded wing stripes that appear in a million variations across the city. Much like its namesake, this scarf is a hardy, everyday garment with a hidden elegance that catches in the sun.

1 Holding the 3 warp yarns together, wind a 3½ yd warp with 70 ends of each color (210 ends total). Wind 2 additional ends of Remix Smoke 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 9", sley 3 ends

(1 of each color) per dent in an 8-dent reed. Sley the floating selvages through empty dents on each side of the warp and weight them over the back beam.

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

3 Leaving a 1 yd tail for hemstitching, begin weaving with 6 picks of pseudo-plain weave (using treadles 9 and 10) to secure the edge where it will be folded






under the hem. Use the tail to hemstitch in groups of 3 warp ends.

4 Begin the pattern treadling and continue weaving following the draft in Figure 1 for about 77". End with 6 picks of pseudo–plain weave and hemstitch as you did at the beginning.

5 Cut the fabric from the loom. Secure the ends by machine

stitching a tight zigzag stitch over the pseudo–plain-weave section. Cut the warp ends close. Turn the scarf ends under twice for ½" hems and handstitch the hems in place with weft yarn.

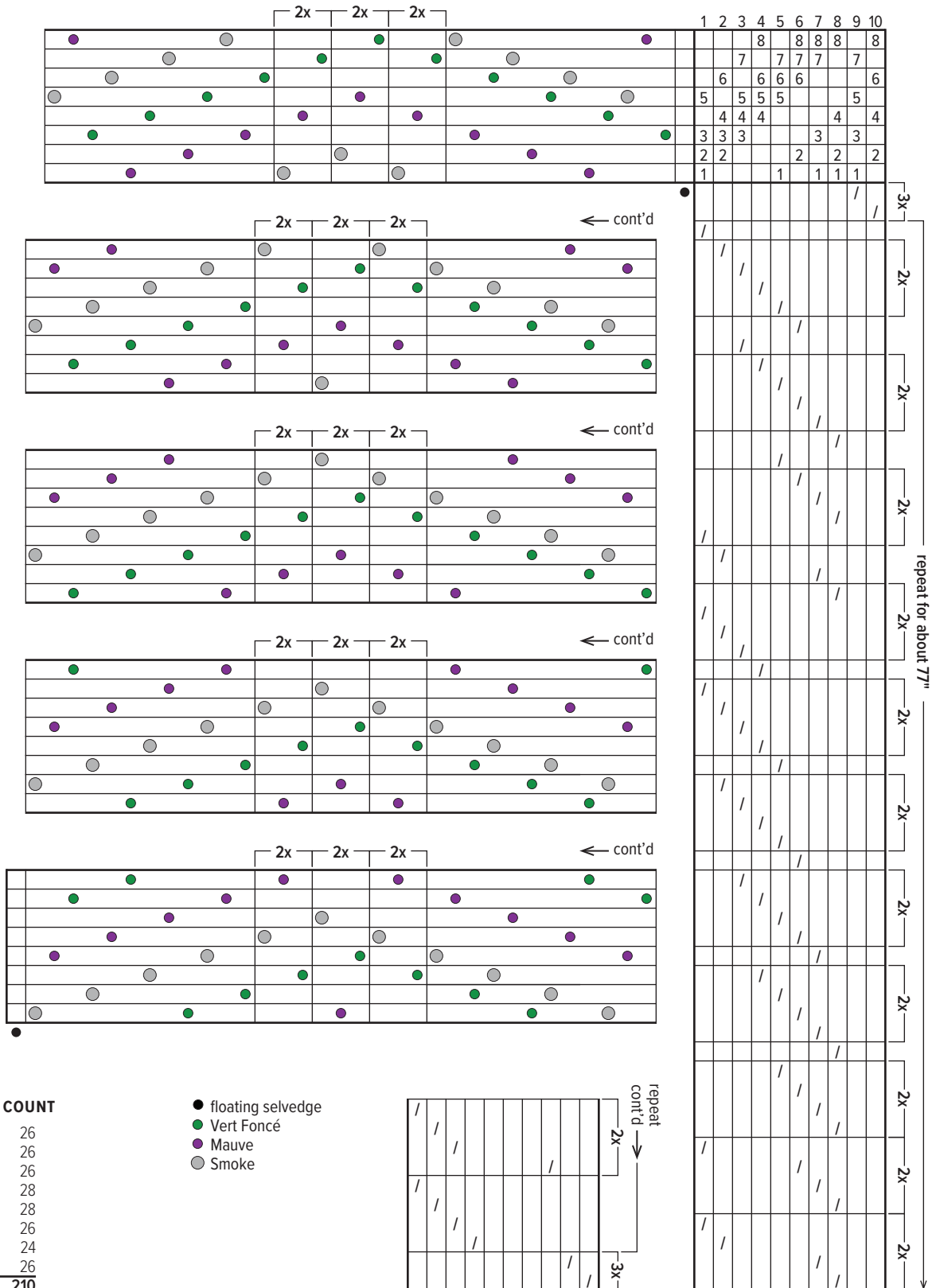
6 Wet-finish in hot water in the washing machine on a delicate cycle. Air-dry. For a smooth finish, press on medium heat while still slightly damp. 

RESOURCES

Stubenitsky, Marian. *Weaving with Echo and Iris*. 2nd ed. Translated by Margreet Ward. Randwijk, Netherlands: Uitgeverij Stubenitsky, 2017.

SOPHIA ELLER is a software engineer living in New York City. She started weaving as a teenager at Buck's Rock Camp and enthusiastically reconnected with weaving during the pandemic.

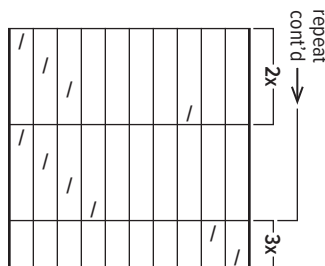
1. DRAFT



HEDDLE COUNT

Shaft 8	26
Shaft 7	26
Shaft 6	26
Shaft 5	28
Shaft 4	28
Shaft 3	26
Shaft 2	24
Shaft 1	26
Total	210

- floating selvedge
- Vert Foncé
- Mauve
- Smoke



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Swans A-Swimming

ANNETTE SWAN SCHIFF

STRUCTURE

Turned summer and winter.

EQUIPMENT

8-shaft loom, 19" weaving width; 10-dent reed; 1 shuttle; 2 bobbins.

YARNS

Warp: 8/2 cotton (3,360 yd/lb; Yarn Barn of Kansas), #46 Baby Blue, 963 yd. **Pattern warp:** Sugar'n Cream (100% cotton; 674 yd/14 oz; Lily), White, 77 yd. **Weft:** 6/2 cotton (2,520 yd/lb; Yarn Barn of Kansas), Mediterranean, 662 yd; Navy, 41 yd.

OTHER SUPPLIES

Sewing machine; fusible thread, optional; freezer paper or a Teflon sheet, optional.

WARP LENGTH

378 ends 2¾ yd long (includes floating selvages; allows 6" for take-up, 31" for loom waste). **Note:** To weave additional towels, add 1 yd of warp per towel.

SETTS

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

DIMENSIONS

Width in the reed: 19".
Woven length: (measured under tension on the loom) 62" (31" per towel).
Finished size: two towels, 17" × 28" each.

When *Handwoven* announced this issue's theme of "Flights of Fancy," I pondered what I could weave that would fit. Suddenly it dawned on me . . . the clue was in my own name: Annette Swan Schiff. As a child, I signed my name by making the S into a swan drawing.

I often search for good gifts for my sister, Linda Swan. She is the very picture of the "woman with everything," but one thing is lacking in her home: handwoven towels. For some reason, I had never given her any!

Summer and winter seemed like the perfect structure to use to weave a swan swimming across a towel. However, because a swan in summer and winter used more than eight shafts, I turned the draft and used a skeleton tie-up to accommodate all of the treadles that the structure would normally need.

After putting a sample on my table loom I played with the treadling, finding two that I liked and ended up weaving towels using both. I wove four towels, one for each of the four "Swan" sisters in my family.

I wanted my pattern warp to be a bit squishy yet still absorbent, so I used Sugar'n Cream cotton. I have used that yarn many times for knitted dishcloths and have found it very absorbent.

1 Wind a warp of 376 ends 2¾ yd long following the warp color order in Figure 1. Wind 2 additional ends of 8/2 blue cotton to be used as floating selvages and set them aside. Warp the loom using your preferred method following the draft in Figure 2. Centering for a weaving width of 19", sley 2 per dent in a 10-dent reed. (Sley 2 ends per dent whether you are sleying 2 ends of 8/2 cotton together or an end each of Sugar'n Cream and 8/2

cotton.) 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 Start by weaving 3 picks of plain weave (treadle 2 versus treadles 3 and 10) with fusible thread if you are using it. Annette pops the spool of fusible thread right into her boat shuttle—no bobbin needed.

4 Weave following the draft in Figure 2 for towel 1. Note that a skeleton tie-up is provided for these towels. For most of the picks, you can use both feet to push down on multiple treadles. However, for a few

Notes on motifs

This threading and pattern are adaptable to other images besides swans. Annette used graph paper to design other motifs and initials.



picks within the swan motif, you will need to use a heavy item to hold down a treadle, as you will not be able to reach all the treadles needed with two feet. Although fiddly, the pattern section is not long, and the rest of the towel is a simple repetitive treadling.


5 After you finish weaving the swan motif, weave as you did at the beginning for the desired length of your towel, about 31". Add the Navy accent stripes as shown, or design your own.

6 End the first towel with 3 picks of fusible thread if using. Weave a

few picks of scrap yarn to hold the towel weft in place until you iron the fusible thread. Start the second towel using the same treadling or the other treadling in Figure 2. Finish with a few picks of fusible thread and then scrap yarn and remove the towels from the loom.

7 If you used fusible thread, press the towels on freezer paper or a Teflon sheet to fuse the thread and hold your weft in place. If you didn't use fusible thread, zigzag stitch the ends of the towels. Cut the towels apart, trimming off any scrap yarn.

8 Fold the hems under twice and stitch by hand or machine.

9 Wet-finish your towels as you would expect the intended recipient will wash them. Annette machine-washed hers on warm. Dry the towels until almost dry and then press them on the wrong side until fully dry. 

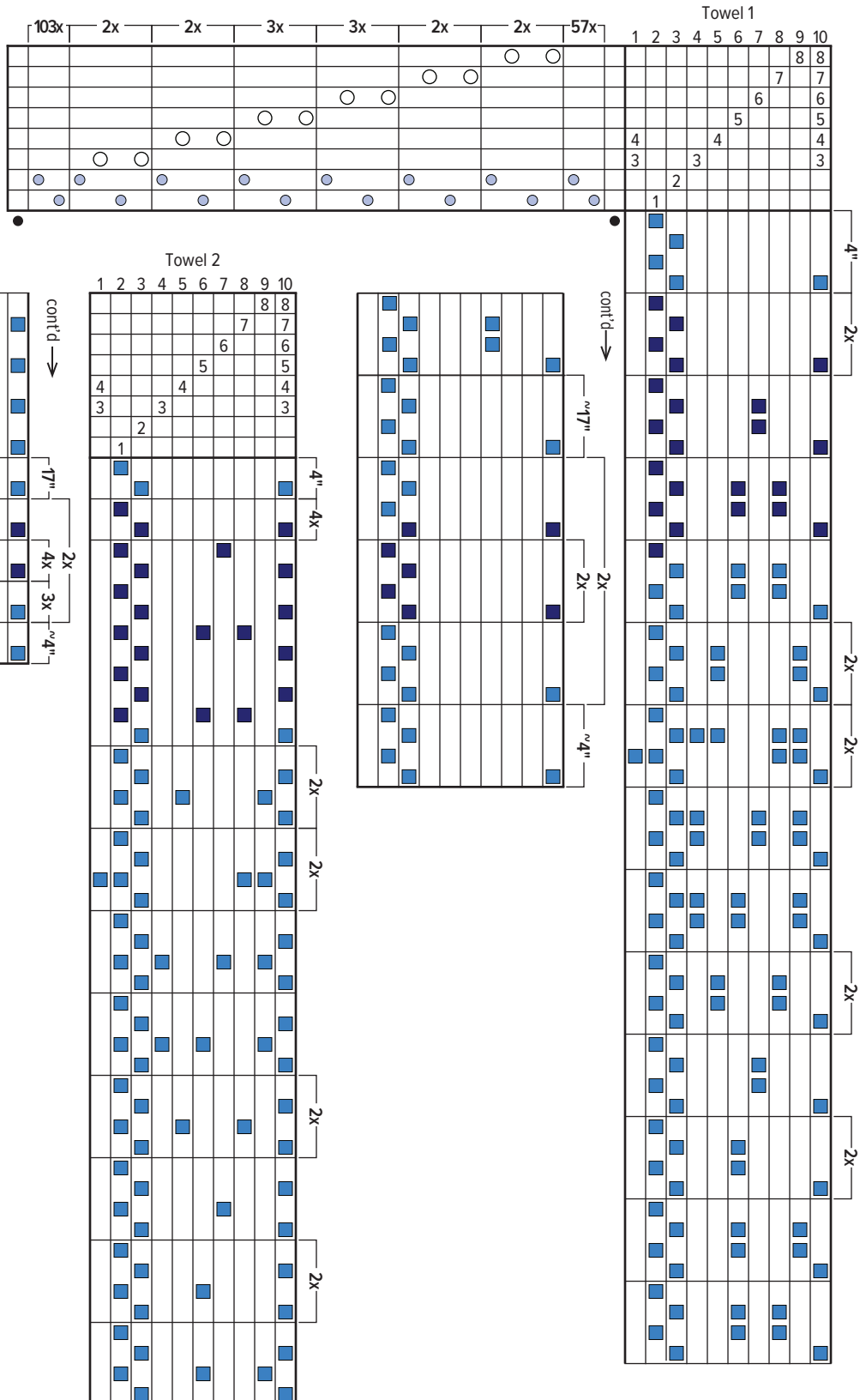
ANNETTE SWAN SCHIPF has taught weaving for many years. She weaves with beautiful views of the mountains and plains of Montana. She can be found on Instagram as [annettesloomwithaview_](#).

1. WARP COLOR ORDER

28x			
28	1	□ White Sugar'n Cream	
348	206	1	114 □ Baby Blue 8/2
376 ends total			

2. DRAFT

- floating selvedge
- Baby Blue 8/2
- White Sugar'n Cream
- Mediterranean 6/2
- Navy 6/2

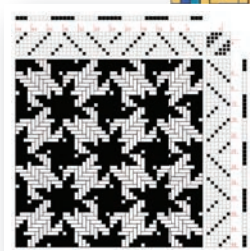


HEDDLE COUNT

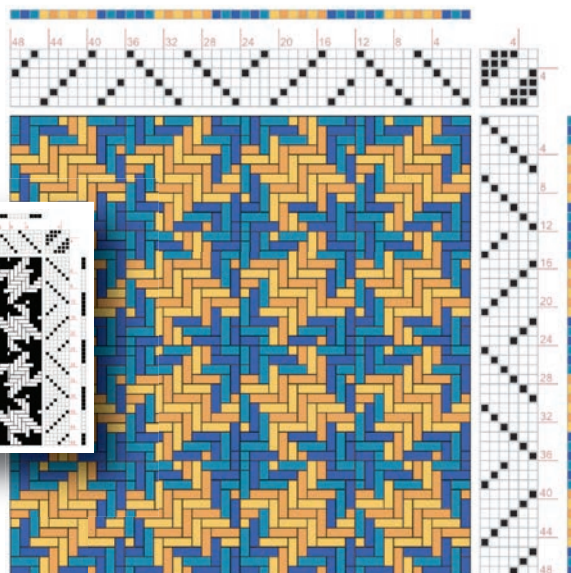
Shaft 8	4
Shaft 7	4
Shaft 6	6
Shaft 5	6
Shaft 4	4
Shaft 3	4
Shaft 2	174
Shaft 1	174
Total	376

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Photos by Yvonne Ellsworth

Two-for-one warp ice dyeing: Two warp chains dyed in one dye setup. The warps share similarities, but they are not carbon copies of each other. The lighter warp on the left was on top of the rack under ice. The warp on the right was in the water under the rack.

Doubled-Up Ice Dyeing

BY YVONNE ELLSWORTH



Ice dyeing seems to be everywhere lately, and as a dyer, I just had to try it out for myself. After watching a few videos and reading instructions, I felt ready. I started with a small container and fabric swatches on a rack with ice and dyes, as recommended. As I worked, I saw the excess dye in the melted ice underneath the fabric on the rack and wondered what would happen if I put fabric or yarn on both the top rack and under the rack in the water. The aha moment came when I realized I could dye two warps at the same time!

I began by figuring out my dye set-up because ice dyeing can be quite messy. I worked outside as the weather was nice, although a garage or

bathroom could also be used. I do not recommend using a kitchen because of possible cross contamination of the dyes with food and utensils. Next, I

found the perfect container, an under-the-bed plastic storage bin. At 36 inches long, it is perfect for my warps, which tend to be multiples of 1 yard. Next, I found cookie cooling racks that fit inside the tub, sitting about 3 inches from the bottom and 3 inches from the top. Instead of using racks, I could have stretched netting over the tub, but I find netting causes the ice to gather in the center instead of staying at the edges as it will on a cooling rack.

I wanted to weave towels, so I chose a mix of white and natural 8/2 cotton from my stash for warp. I wound two 5-yard warps of 400 ends each. Then, I wound an additional 5 to 10 ends for each warp to serve as floating selvages and extras to fix possible broken warp ends. Any weight of cotton, lyocell, linen, hemp, or other plant-based yarn works. I tied my crosses with undyed wool to avoid any dye transfer. Because wool is a protein fiber, it doesn't pick up any of the fiber-reactive dyes used for ice dyeing, so the tie is easy to find both after dyeing the warp and while warping my loom. A synthetic yarn would also work.

I used white potholder loops to tie each side of my crosses and the ends of the warps and used the loops as cinch ties throughout the warp chains to keep them from tangling. The loops are easy to loosen to allow dye to get under them, and then easy to tighten. As a bonus, the cotton potholder loops get dyed in the process, and my daughter likes to use them to make fancy potholders!

Because wool is a protein fiber, it doesn't pick up any of the fiber-reactive dyes used for ice dyeing, so the tie is easy to find after dyeing the warp and while warping my loom.

My next step was choosing dye colors. I suggest first practicing on samples of fabric to see how the dyes work. True colors will not split and will yield different shades of the same hue. Blended colors will break into their component parts, resulting in the color splitting that ice dyeing is so well known for. For professional dyers, dye manufacturers generally label which dyes are true colors. Grays, browns, and blacks are typically blended, so they are especially good at making interesting splits. For these warps, I chose PRO MX Reactive Dyes in two purples (purple is also known for good splitting), a gray, and a black. I used 8194 Ultra Violet, 418 Reddish Navy, 6160 Stormy Grey, and 629 Black. I followed PRO Chemical & Dye's instructions for ice dyeing. Other dye manufacturers' instructions may vary, so make sure to follow

the instructions for your dye carefully for both measurements and safety procedures.

After winding my warps and choosing my dye colors, I soaked my warp chains in a soda-ash solution. While they soaked, I used gloved hands to gently loosen the potholder loops, so the soda ash could penetrate all the warp ends. After the soaking, I tightened up all the potholder loops and gently squeezed out any extra soda-ash water from the warp, making sure not to tangle it.

I placed one warp on the bottom of the plastic container, laying it out on the bottom in long, careful 1-yard switchbacks. I spread the warp out as flat as possible so the dye would drip on it evenly. I loosened the potholder loops only when I was satisfied with the warp's arrangement and knew I wouldn't move it again. I placed the cookie cooling racks on



Left: Yvonne used white cotton potholder loops to cinch her warps at the cross, along the length, and on both ends, but she tied the cross with wool yarn. *Right:* The bottom warp laid out in the tub with the top warp over it on the rack

top of the first warp and repeated the process for the second warp, laying it out on the racks.

Next, I completely covered the top warp with two to three bags of ice, breaking apart any large chunks. The ice will stick to the wet cotton warp, which is useful because the ice that is on the rack can be moved onto the warp, where it will stick, making covering the warp easier. Any ice will work for ice dyeing, whether it is from your home ice maker, fresh snow, or even ice from a shaved-ice machine. Each type will produce a different result.

Wearing a dust mask and gloves, I sprinkled the dye powders evenly over the ice using a dye-only teaspoon. You can also use a saltshaker or any other method that sprinkles the dye evenly. I coated the ice thoroughly in four evenly divided stripes. It doesn't matter if the colors slightly overlap on the ice, as it minimizes white spots. Keep in mind as you sprinkle that if the dye powder touches the warp rather than ice, it will make dark flecks or patches.

After sprinkling the dye, I placed the plastic lid over the top of the

Black seems to bring out the colors of any warp and make them pop, while white can tone down an otherwise garish or overly bold warp.

container and left it alone to allow the ice to melt and the yarn to batch. Batching is the process of leaving dyed wet fiber for an amount of time to allow it to set. Rinsing it too early may result in all your dye going down the drain instead of dyeing your yarn. If you live in a particularly dry area, wait for the ice to melt and then cover the top warp with plastic wrap. You don't want it to dry out over the next 24 hours.

The day I dyed my two warps, I took note of the temperature and some environmental factors. It was 70 degrees Fahrenheit at about three p.m. The day was cooling off, and I placed my container in the shade of the house. Factors such as temperature and sunlight can affect how quickly the ice melts and, therefore, your results. A warm day will cause the ice to melt fast, creating a speckled and mottled effect

and a higher likelihood of white spots. A cold winter day, when the ice takes a long time to melt, will result in smoother and more even coloration.

Once the warps had batch set, I wore gloves and carefully tightened the potholder loops and squeezed out the extra dye liquid from each warp into the plastic container. I disposed of the spent dye following PRO Chemical's instructions. I painstakingly rinsed each warp, one section at a time, to make sure the colors didn't overdy one another. Then, I hung them both outside in the sunshine. I noticed that the lower warp in the ice water was darker and more even than the warp on top. Although the colors of the warps are similar, I had two distinctively different warps to enjoy.

Next, I chose a threading for my warp. The trick to designing anything is to decide what will be the



Left: Ice covering the top warp. Right: Dye powder applied in stripes



Top warp after ice has melted

star of the piece. Typically, I find either the yarn or the pattern is the star, but rarely both. If you want your yarn to be the star, then choose a pattern that is relatively simple. If you want the pattern to be the star, then choose a yarn that is relatively simple. Because this was a hand-painted warp, I wanted it to be the star. Using Marguerite Porter Davison's *A Handweaver's Pattern Book*, I searched for simple but interesting patterns. I chose a twill pattern that shows a little more warp than weft and a treadling that reminds me of flocks of birds in flight.

For the towels in this issue, I picked the lighter warp from the top rack and started warping. For my loom, a 5-yard warp can mean either five towels, or four towels and one sample section to play with

possible weft colors. With this unusual warp, I knew sampling was important. When sampling weft for a hand-dyed warp project, I like to start with black and white. Black seems to bring out the colors of any warp and make them pop, while white can tone down an otherwise garish or overly bold warp.

Next, I sample with some neutral in-between grays and browns and then with navy blue because it seems to go with everything, just as a good pair of jeans goes well with every color top. Finally, I'll pick a pop of color from my warp because sometimes that color can surprise me and be the perfect fit. I picked purple this time because of the two purples in my dyes.

In this case, I was stunned by how black weft interacted with my

hand-dyed warp. It reminded me of crows, which are my husband's favorite animal and are very common in our area. I wove four towels using black weft. I love how each towel is just a little different, but they still work well together when they are hung in pairs. As a bonus, I have another gorgeous warp to either weave similarly or take in a completely different direction with pattern and weft choices. 

RESOURCES

PRO Chemical & Dye. "Ice Dyeing Using PRO MX Dyes." prochemicalanddye.net/downloads/dl/file/id/108/product/0/snow_and_ice_dyeing_using_pro_mx_directions.pdf.

Call of the Crows Towels

YVONNE ELLSWORTH



STRUCTURE

Twill.

EQUIPMENT

4-shaft loom, 20" weaving width; 10-dent reed; 1 shuttle.

YARNS

Warp: 8/2 cotton (3,360 yd/lb; Maurice Brassard), #101 Blanchi or #100 Naturel (ice-dyed or hand-dyed), 1,995 yd.

Weft: 8/2 cotton, #83 Noir, 1,775 yd.

OTHER SUPPLIES

Fray Check; color-catcher laundry sheets, optional.

WARP LENGTH

399 ends 5 yd long (allows 10" for take-up, 25" for loom waste).

SETTS

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

Weft: 20 ppi.

DIMENSIONS

Width in the reed: 20".

Woven length: (measured under tension on the loom) 145".

Finished size: (after wet-finishing and hemming) five towels, 17½" × 24" each.

During the COVID-19 shutdown, my husband suggested we take daily walks around our neighborhood to get out of the house and exercise. Those walks may have saved our sanity during our many months together. My husband also started researching crows and feeding them peanuts during that time. He read stories about how crows will sometimes bring you gifts if you feed them and about a neighborhood where the local crows alerted residents when an elderly neighbor fell on the way to the mailbox. We watched a lecture about crows' intelligence, including their ability to recognize people, given by a professor at the University of Washington Bothell campus via Zoom. One night, we took a field trip to the campus at dusk. From our car, we watched as thousands of crows came to roost, covering the trees, roofs, and sometimes the ground.

When I was experimenting with ice dyeing warps and saw the sooty blacks and purples of my dyed yarn, I knew I wanted to honor the crows of our neighborhood. I found the perfect pattern in Marguerite Porter Davison's *A Handweaver's Pattern Book*, which looked like flocks of birds flying overhead (see Resources). I added selvedge borders to avoid having floating selvedges. These towels are a perfect addition to our kitchen.

1 Wind a warp of 399 ends 5 yd long. Dye using the ice-dyeing method described in the article (page 70) or purchase a hand-dyed warp. Warp the loom using your preferred method following the draft in Figure 1. Centering for a weaving width of 20", sley 2 per dent in a 10-dent reed.

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




3 Weave 1" for the hem, apply Fray Check to the bottom edge, then begin the pattern treadling as in Figure 1.

4 Continue weaving following the draft in Figure 1 for about 27". End with 1" of the hem treadling and use Fray Check as you did at the beginning.

5 Weave 2 picks of scrap yarn as a cutting line and repeat for four more towels. Apply Fray Check to the final edge. Let dry.



6 Cut the fabric from the loom, on each end, fold over again, then cut each towel apart along the scrap-yarn cutting lines. Fold up ½" or machine.

7 Wet-finish by machine washing and drying. Use a color-catcher laundry sheet in the first couple of loads in case any residual dye should migrate. 

1. DRAFT

				32x				2x		1	2	3	4	
4	4	4	4	4	4	4	4				4	4		
3	3	3	3	3	3	3	3			3	3			
2	2	2	2	2	2	2	2	2	2	2				
1	1	1	1	1	1	1	1	1	1	1				
										/	/	/	10x	
										/	/	/	135x	
										/	/	/	10x	

HEDDLE COUNT

Shaft 4	131
Shaft 3	100
Shaft 2	100
Shaft 1	68
Total	399

RESOURCES

“Crows on Campus.” uwb.edu/about/crows.
 Davison, Marguerite P. *A Handweaver’s Pattern Book*. Swarthmore, PA: self-published, 1951. *A German Bird’s Eye*, 20.

YVONNE ELLSWORTH is an indie dyer located in Duvall, Washington, where she makes all the colorful things and feeds the crows.

PROJECT DIRECTORY

Designer/Weaver	Project	Page	Structure	Shafts	Levels
Allen, Malynda	Take Flight Coverlet	38	Overshot	4	I, A
Bloomfield, Susan A.	Monk's Belt Revisited*	77	Monk's belt and plain weave	4	All levels
Chapman, Jennifer	Paper Airplanes Poncho	42	Plain weave	PL	All levels
Eller, Sophia	NYC Pigeon Scarf	62	Echo weave—networked twill	8	I, A
Ellsworth, Yvonne	Call of the Crows Towels	74	Twill	4	All levels
Haring, Samantha	Monarch Scarf	54	Twill	6	AB, I, A
McInnes, Regina	Fluttery Lace Curtain*	77	Huck lace with plain weave	8	AB, I, A
O'Hara, Sheila	Tessellating Triangles Towels	46	Turned Atwater-Bronson	8	I, A, D
Perrot, Véronique	Swift Serviettes	30	Twill	4	AB, I, A
Schipf, Annette Swan	Swans A-Swimming	66	Turned summer and winter	8	I, A
Sogol, Sydney	Avian Elegance	58	Twill	8	AB, I, A
Stump, Margaret	When Pigs Fly*	77	Plain weave	PL	AB, I, A
Sullivan, Sue Anne	Calling All Butterflies Runner	50	Plain weave with overshot inlay	4	I, A
Zakon-Anderson, Bettie	Swedish Shetland Shawl	34	Swedish lace	4	All levels

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, PL = pin loom. *This project is a subscriber-exclusive project; see page 77 for more details.

YARN SUPPLIERS

Berocco, berocco.com (Eller 62).

Camilla Valley Farm, camillavalleyfarm.com (Sullivan 50).

Georgia Yarn Company, gayarn.com (Allen 38).

Harrisville Designs, harrisville.com (Zakon-Anderson 34).

Hobby Lobby, hobbylobby.com (Stump 77).

Lunatic Fringe Yarns, lunaticfringeyarns.com (Sullivan 50).

Maurice Brassard et Fils, mbrassard.com (Eller 62, Ellsworth 74, Perrot 30).

Syd's Threads, sydneyesogol.com (Sogol 58).

Treenway Silks, treenwaysilks.com (Haring 54, Luckey 19).

Vävstuga, vavstuga.com (McInnes 77).

WEBS, yarn.com (Chapman 42, Eller 62, Haring 54).

Yarn Barn of Kansas, yarnbarn-ks.com (Allen 38, Bloomfield 77, O'Hara 46, Schipf 66).

Yarnspirations, yarnspirations.com (Stump 77).

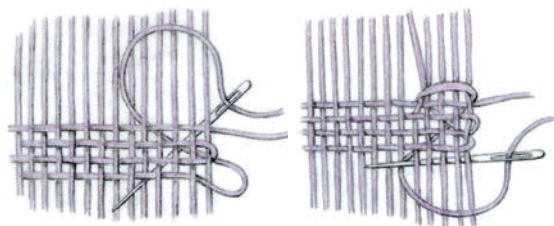
FINISHING TECHNIQUES

**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.)

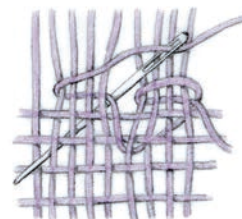
Double (Italian) hemstitching

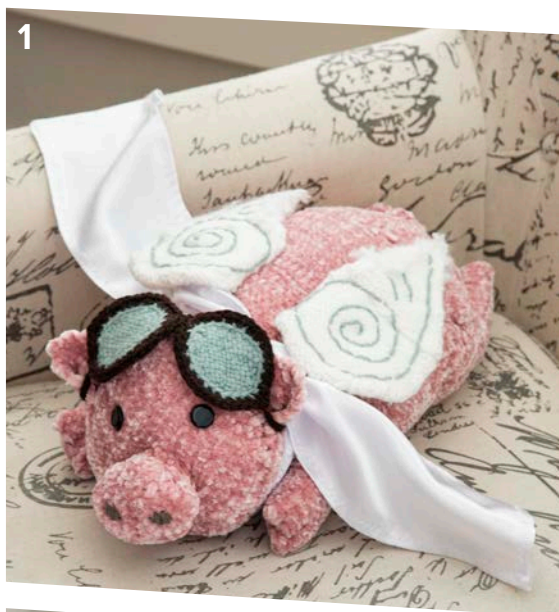
Weave several picks of plain weave (or the basic structure of the piece), ending with the shuttle on the right side if you are right-handed, the left side if you are left-handed. Measure a length of weft four times the warp width, cut, and thread this tail into a blunt tapestry needle. Take the needle 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, 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.





1

Bonus Projects for Handwoven Subscribers

Fly to the *Handwoven* website for these three projects! Get your downloads now at LT.Media/HWSPR2024-Extras.

1. When Pigs Fly

MARGARET STUMP

We just couldn't resist this flying pig constructed from pin-loom-woven squares. Designer Margaret Stump used a supersoft yarn to create a cuddly stuffed animal.



2

2. Monk's Belt Revisited

SUSAN A. BLOOMFIELD

Time flies, and sometimes we don't realize that our skills have improved in the meantime. Recently, while browsing through old *Handwovens*, designer Susan A. Bloomfield found an article from 1987 about a monk's belt tablecloth. She believes she skipped it as a beginning weaver, thinking it was too complex for her. Susan wove 4-shaft towels in honor of the tablecloth from 1987, which itself was based on a small sample from the 1920s or 1930s.



3

3. Fluttery Lace Curtain

REGINA MCINNES

Designer Regina McInnes loves linen. She also had turquoise linen in her stash and a bathroom window that needed a curtain. By adding a pretty 8-shaft huck-lace diamond design to the mix, Regina designed a beautiful gauzy curtain that lets in light but provides privacy.



Web projects for *Handwoven* Spring 2024 can be found at LT.Media/HWSPR2024-Extras.

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thespinnery.square.site

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www.nmfiberartscenter.org

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www.ceceswool.com

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fiberkingdom.com

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spinningroom.net

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yarnivoresa.net

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needlepointjoint.com

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A Flock of Noh Coats

by Toby Smith

Imagine a flock of exotic birds flowing past you in a splendor of color and pattern. Such was the look Isabelle Fusey and I were going for when we dreamed up a conference challenge for the 2021 Association of Northwest Weavers' Guilds (ANWG) conference.

The design we chose was a Noh Coat pattern by Bonnie Cashin, a mid-twentieth-century American designer who specialized in simple-shaped clothing to be worn in layers. She also had a great appreciation for handwoven cloth and worked with American handweavers and mills in Scotland to achieve this look in her ready-to-wear lines. The Noh Coat is simple in construction and especially suitable for handweavers who would rather be weaving than sewing. The coat has no lining, no set-in sleeves, no darts, no zippers, no buttons, no facings, no collar, and no cuffs. Leather binding is used for all edging. So simple, it seemed. The pattern we used was from the October/



The issue of *Threads* that inspired the ANWG challenge



Judy Klassen's coat, modeled by Teema Boies, was inspired by the spring blooms in her garden.

Photo by Toby Smith




This elegant golden coat, designed by Diana Herbst, is known as the Opera Coat by her guildmates.

Photo by Tom Herbst

November 1990 *Threads* magazine. The magazine generously provided us with PDFs of the article on Cashin and the pattern. An article in the conference newsletter resulted in us sending the pattern to over three hundred people. A great buzz developed. Then, COVID-19 crashed into our excitement, and the conference was canceled.

In June 2023, the ANWG finally held its delayed conference in Bend, Oregon, with over 550 attendees. After the fashion show, the Noh Coat Parade began. Forty coats, one after another, came out. As one walked down the stairs, another entered the walk. As the flock wove its way around the room, the range of weavers' skill and imagination was on full display. The Noh Coat design lent itself to being made from thick, cozy cloth as well as fine, drapery cloth. The parade was as inspiring as it was beautiful. Clever and creative, artful and elegant, one coat after another celebrated the contemporary reality of handweaving. Here are the stories behind a couple.

Judy Klassen wove her coat using 10/2 pearl cotton in a turned-twill variation on eight shafts. Her inspiration was "the blues," what she calls the first colors to appear in her garden in the spring after a long, cold winter in Alberta.

When Diana Herbst wore her Noh Coat to an opera, it was renamed The Opera Coat by the artistic director. The yarns are rayon and a rayon/cotton blend. The structure is four-shaft summer and winter designed as a plaid. 

TOBY SMITH is a retired professor of interdisciplinary political studies and lives in Vancouver, Canada.

RESOURCES

Elliot, Mary. "Designed for Living, Not for Fashion." *Threads* 31, September/October 1990, 32–37.

Note: Courtesy of *Threads* magazine, The Noh Coat Pattern can be found here: ThreadsMagazine.com/BonnieCashinNohCoat.