

Translate Card-Weaving Patterns into 4-Shaft Drafts p. 22

# HANDWOVEN<sup>®</sup>

September/October 2021

Focus on the

## FINER POINTS

12 Projects with  
Dazzling Details

2 ways to  
WEAVE  
INLAY

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FINISH STRONG  
with tips from Tom  
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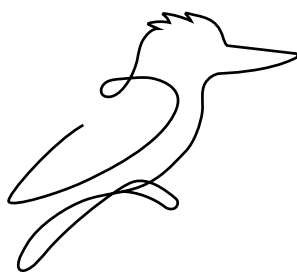
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*I agree with whoever said that* if you learn one good tip in a weaving workshop, the fee and time were well spent. The thing is that often the tip isn't part of the lesson. I bet at least a few of you know the feeling of sitting in a workshop, ostensibly learning something difficult, while in fact you are completely consumed with how your instructor has used paper clips in an innovative way. Recently, I watched a video interview of Nell Znamierowski, a fiber artist known for her bold use of color, who passed away on April 29, 2021. In the video, she tells the story of listening to her doctor explain how he was going to treat her brain tumor. She pretended to listen, but in truth, all she could focus on was the beautiful fabric of his suit. Years later, she still remembered that fabric and described it wistfully.

Experiences like this are part of many weavers' lives. We are by nature interested in details, whether they deal with a better way to weave or lead to a well-planned design. As a weaver, I am enthralled by the projects in this issue for the ideas they have given me. For example, Jon Porch uses a planned colorful warp with a solid weft in a monk's belt draft to create a dynamic design. On the other side of the spectrum (almost literally), Kathie Roig applies rules to a randomly colored warp to create an interesting shift of color. Nancy Taylor and Nancy Peterson both use inlay to add details to their projects, but they differ completely in their execution and end results.

Many of the articles follow a similar theme with respect to details: Tom Knisely gives finishing tips, Nancy Crampton shows how to weave four-shaft versions of card-weaving patterns, and Chitra Balasubramaniam describes *jamdani*, an Indian weft-inlay technique. The Traditions article is about a friendship between coworkers that resulted in the two of them creating Kente-style stoles given to African American ministers going through hard times.

I hope you enjoy this issue and find within it tips and ideas that will expand your own weaving experience.

Weave well,

Susan

## FUTURE THEMES

### NOVEMBER/DECEMBER 2021

#### *Reflecting on Deflecting*

Deflection is caused by multiple factors including weave structure and yarn choice. This issue will feature techniques that cause deflection and the beautiful projects that result.

### JANUARY/FEBRUARY 2022

#### *Deep Stash*

We all have yarn stashes, but have we ever looked at them critically? What yarns should

be in a stash? How should you care for a stash? Is there really such a thing as a stash-busting project? Should you have one of every color of cotton or just the colors you always turn to? This issue will feature projects and articles that are all about using, expanding, or improving your stash, whether that means adding specialty art yarns or workhorse staples.

### MARCH/APRIL 2022

#### *National Parks and Museums*

Being stuck at home for much of 2020 and some of 2021 made many of us long for travel. What park or museum did you miss the most? Show us how national treasures, natural or man-made, have inspired you to weave a project and the path you took to design and weave it. Articles for the issue should explore this theme or how to develop and use palettes in weaving.

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# Letters

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

I don't think I've ever seen this method of warp repair/replacement in *Handwoven* (or anywhere else) and thought you'd like to use it as a weaving hint. Rather than weighting replacement threads with film canisters, bolts, water bottles, etc., I've found that empty yarn cones are the perfect solution. You can wrap any length of thread around one cone, then slide another cone on top to hold the warp in place. If you need more tension on the thread, simply add more cones for more weight. The replacement warp thread never gets tangled and is easily unwound as you weave.

—Nancy Taylor

I very much enjoyed the May/June 2021 *Handwoven*. I want to tell you about the book that I used when I wove my Colorado and Israeli tartans. I learned so much from it, and I think that anyone wanting to learn about and/or weave tartans should have this book. The pictures are in color and the explanations are very clear. Thread counts are explained as well as how to design your own tartan. The title is *Weaving Tartans: A Guide for Contemporary Handweavers*, written and self-published by Linda Tilson Davis.

I have no affiliation with the author; in fact, I've never met her!

—Sandee Jaastad



Merriel Miller recently bought a pair of houndstooth shoes—so naturally she had to weave a scarf to match! Here's Merriel sporting both. Photo courtesy of Merriel Miller

Many thanks for the recent *Handwoven* newsletter with info on tying a new warp to an old one. It's a technique I've used a few times. Now I'd like to share a tip for working with a warp that has more than one end per dent.

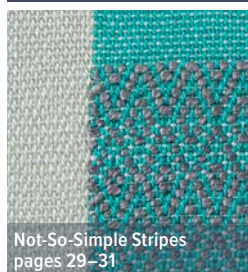
On warps with multiple ends in a dent, weave three rows of plain weave before cutting off the last project. Those rows ensure that all the ends are in the right sequence. Why three rows? The two loops, one on each selvage, will help hold the threads in place.

—Alison Irwin

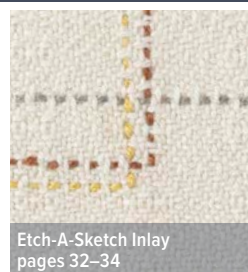


**Editor's note:** The article Alison is referring to can also be found in *Handwoven*, September/October 2020, pages 18–19.

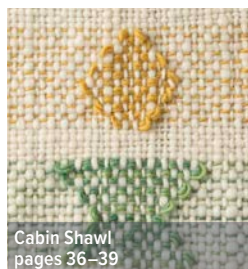
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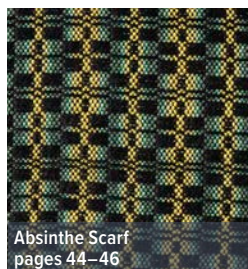
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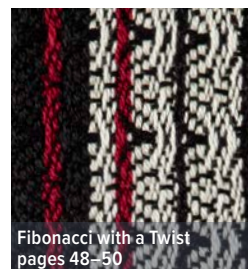
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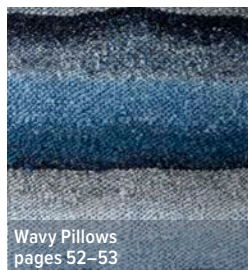
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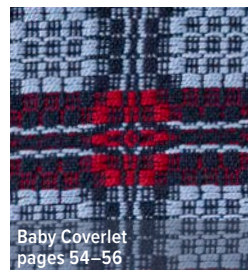
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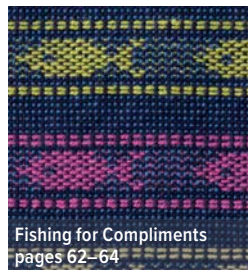
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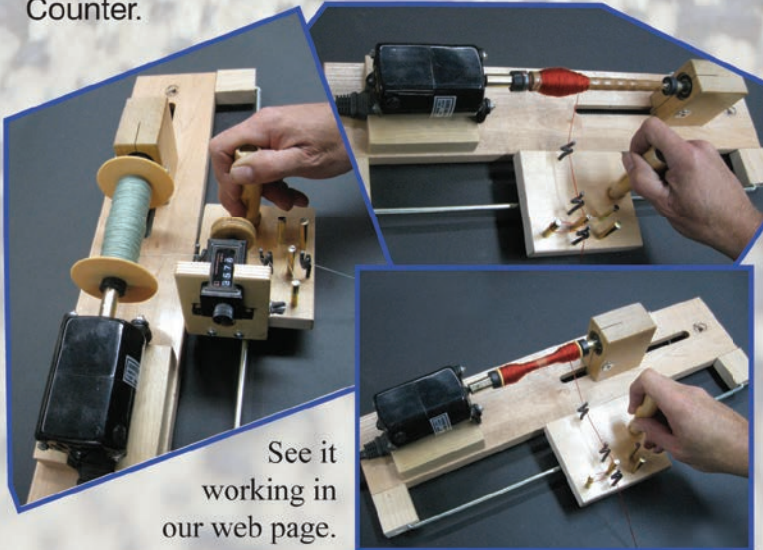
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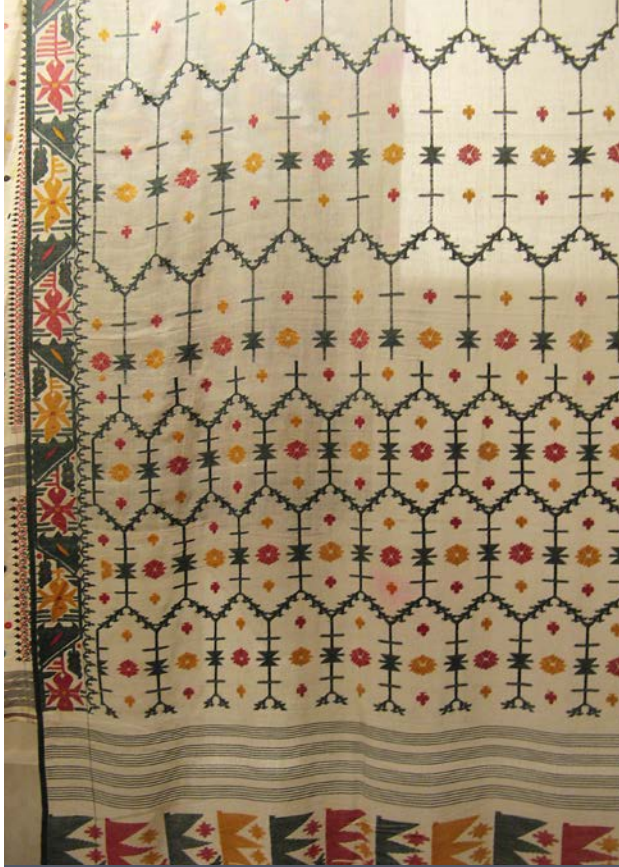
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Photos by Chitra Balasubramaniam

Left: A jamdani muslin saree; the color combinations and the many motifs and colors stand out in this example. Right: A contemporary Jacquard jamdani in silk.

# Jamdani: Fabric of Moonlight

A brief history of one of the finest fabrics ever woven

CHITRA BALASUBRAMANIAM



*Amir Khusro, the famous thirteenth-century Sufi poet, described fine handspun, handwoven cotton so fine that 100 yards could pass through a needle, with a transparency more like water than cloth. He described a fabric so beautiful that it was likened to air, moonlight, clouds, and water: magnificent muslin. In reality, the fabric was so fine that several layers could pass through a signet ring, and it was so light that if washed and tossed in the air, it would dry before landing. Poetry, romance, royalty, legendary tales, trade worth a king's ransom, secrecy, cutthroat competition—these are all part of the history of muslin and especially the decorative muslin known as jamdani.*

The term jamdani seems to be from the Persian words *jama*, meaning robe, and *dani*, meaning floral vase or floral motifs. No one really knows how or when the

jamdani technique originated, though it seems to have reached its zenith during the Mughal Empire that began in the 1500s and lasted into the 1800s. Royalty wore silks

and velvets during winters, and in summers, they wore finely woven jamdani. White-on-white motifs were the defining characteristic of jamdani during this period.

Jamdani is referred to as extra-weft ornamentation, on-loom embroidery, or discontinuous weft. The patterns are developed on graph paper and fastened under the warp. A weaver then painstakingly works the on-loom embroidery using needles or extra weft shuttles, creating each motif individually. Jamdani weaving is indelibly linked to muslin, which is the ground cloth



on which jamdani is woven. To understand jamdani weaving, one needs first to understand muslin.

During muslin's heyday, the finest examples came from the city of Dhaka in what is now Bangladesh. There, the fabric was known as *daccia mul*. Such was the fineness of the fabric that the daughter of the Mughal emperor Aurangzeb was reprimanded for wearing transparent fabrics, after which she clarified that she was swathed in seven layers of cloth. Daccia mul was so exquisite that when the city was under British rule, orders were given to cut off the thumbs of weavers to prevent competition with milled British fabrics.

Though jamdani is historically associated with Dhaka, today it is mostly woven in Kalna, India, where many Bangladeshi weavers who migrated to India set up their looms. Jamdani is also woven in other areas of India: Assam, Manipur, Tanda in Uttar Pradesh,

and Uppada in Andhra Pradesh. Each of these weaving centers is linked to royalty who were historically great patrons of muslin.

You can also find muslin weavers in the state of Tamil Nadu, which is where I met the weaver Jyotish Debnath, a national award-winning master craftsman. Unlike other weavers I've spoken to who talk mostly of the mechanics of weaving, speaking with him was a revelation. "I understand the language of the muslin. It speaks to me, and I can speak to it," says Debnath. For him, muslin jamdani is not simply a technique or process but rather a deep-rooted philosophy. Just as excellent musicians speak to and bond with their instruments, so does Debnath with his weaving.

"I am the sixth-generation muslin weaver from my family. Muslin weaving is very finicky; only those who understand it can take it up. Once one understands muslin, then starts the process of working the weft, for

the jamdani is next. Muslin is fussy and choosy. Only one person in a family gets to understand it and take it forward," explains Debnath. "My father did, as did my grandfather. I have six brothers, but only I understood it. I thought this craft will die with me, but luckily, I have an only son who understands it. So it is safe in the seventh generation. I am not sure if his son will have the gift to understand it."

"Mill yarn is easy to work," he continues. "One can torture it and pull it and mold it. Handspun muslin yarn, on the other hand, has a mind of its own. One needs to understand it and work in tandem to be able to get the best results. A 300-count muslin jamdani I create can easily pass through a ring."

With jamdani, the process begins with the development of a design that is then modified to fit into the jamdani weave. Debnath has created a 40-foot sampler that has over five hundred jamdani motifs.



Close-up of *jamdani* weaving on muslin on the loom, showing the needle and the motifs akin to embroidery.



*Jamdani* weave on the *pallav* (decorative end) of a saree.





Top: A rare jamdani piece with borders and pallav woven in a multitude of shades on fine cotton muslin. Bottom left: A Jacquard-woven jamdani saree with four sets of design in the body and border of the saree. Bottom right: Traditional jamdani.

The sampler is considered a treasure for posterity as it can be used to reference designs. Debnath adds with regret, “Jamdani goes through phases when it is very popular, and then sometimes no one asks about it. Today, there is no joy in creating as the entire process is commercial and wage driven. So the fun of experimentation is lost as it is driven by money.”

Today, handwoven muslin jamdani are expensive and difficult to find. Besides the traditional cotton jamdani, there are others woven in pure mulberry and tussah silk. A strategy to modernize jamdani weaving has been to use Jacquard looms to create the intricate designs. This is difficult in its own way, but production is faster. Debnath scoffs at the Jacquard fabric, saying it is the

handwoven, extra-weft ornamentation that is the pride of the weaving.

**CHITRA BALASUBRAMANIAM** writes, collects, and experiments with textiles and also follows her passion for writing about architecture, food, travel, and heritage. She can be found on Instagram @visitors2delhi.





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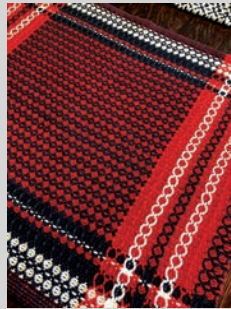
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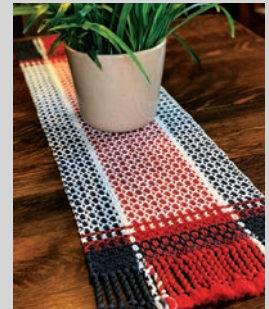
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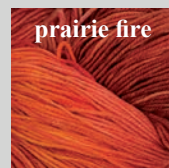
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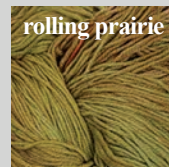
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## The Weaving Handbook: The Art and the Craft: Theories, Materials, Techniques, and Projects

Åsa Pärson and Amica Sundström

Over the past decade of reviewing weaving resources for *Handwoven*, I've read many books aimed at teaching individuals how to weave on multishaft looms. This is not an easy task given the depth and breadth of the subject. In their newly translated book, *The Weaving Handbook*, Swedish designers and weavers Åsa Pärson and Amica Sundström tackle this challenge head-on and are, on the whole, very successful at doing so.

Unlike similar books, this one starts out with a selection of projects. While this might seem a bit odd at first glance—why showcase projects the reader might not even be able to fathom weaving at the start?—it makes sense. There's a good chance that the projects will be the portion of this book most returned to, so why not put them at the front to be easier on the

reader? As for the projects themselves, they are wonderful with the sort of modern Scandinavian aesthetic one would expect from Swedish designers.

The next four chapters focus on the what and the how of weaving: types of looms, tools, vocabulary, how to warp, the math of weaving, how to take notes, etc. These sections are detailed and informative—especially the Q&As that tackle topics pertinent to new weavers, such as tying on new threads when winding a warp, that many other books gloss over. There are two caveats to this book: it does not cover jack looms—they are not even listed in the section on types of looms—nor does it cover warping boards, instead discussing warping reels. Given that most American weavers use both of those items in their weaving, it somewhat diminishes

the usefulness of the book as a stand-alone resource on learning to weave.

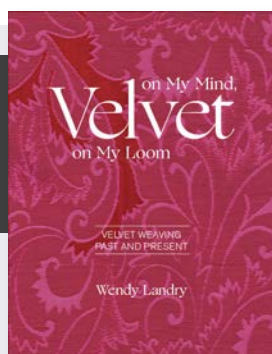
The rest of the book more than makes up for these two omissions. Chapter 6 is full of drafts with photos of fabric samples. Not to be outdone, Chapter 7 focuses on all aspects of finishing woven cloth and offers many techniques not normally covered for creating eye-catching hems and fringe. Those two chapters in combination with the projects at the start of the book are worth the price of admission alone. Will it teach you how to warp and weave on a jack loom? No, but there are already plenty of books on the market that teach just that. In the end, I believe that this book is an excellent resource for anyone interested in Scandinavian-style weaving, and in particular, anyone wanting to learn to weave on a counterchange or counterbalance loom.

—Christina Garton

North Pomfret, Vermont: Trafalgar Square, 2021. Hardcover, 288 pages, \$31.95. ISBN 978-1-64601-086-8.

## Velvet on My Mind, Velvet on My Loom:

Velvet Weaving Past and Present  
By Wendy Landry



The strength of this book lies in the knowledge base of the author, Wendy Landry. Landry is a textile scholar and a weaver, putting her in the unique position of being able to comprehensively portray velvet's place in world history and accurately describe how velvet is designed, planned, and woven. In essence, the book can be considered two books. Part 1 covers the history of velvet dating back to the third century, and Part 2 contains the nuts and bolts of weaving velvet by hand.

Landry's focus is on handwoven extra-warp pile weaves: velvets that are created using rods that lift the extra warp above the cloth. However, she includes in her historical research other pile weaves such as weft-looped pile and knotted pile, which predate the earliest surviving examples of

velvet found in Egypt. In the subsequent chapters about velvet weaving in late antiquity, the medieval period, the Renaissance, and up through modern times, Landry uses her technical knowledge about weaving and looms to fully describe the velvets, discussing them in a way that weavers can especially appreciate.

In Part 2, I found the chapter on the principles of weaving particularly interesting as it traced the many decisions that must be made when starting a velvet project. This includes materials, foundation weave structure, techniques to use, and even things like whether to cut or not cut some or all of the

pile. Following that chapter are practical chapters on equipment and looms, velvet-weaving techniques, weaving polychrome velvet, and finishing velvet fabrics. Included in this part of the book are many photographs of Landry's own work, showing her mastery of velvet weaving, as well as many on-the-loom photographs that assist in understanding it. The two appendices include drafts and design templates and a chronology of velvet, and I was happy to see a full glossary of velvet-related terms.

Before starting this review, I pulled out the one and only swatch of velvet I have woven. Woven using Tencel for the pile on a cotton foundation, it is somewhat less than impressive, but I remember great satisfaction in being able to weave it at all. After reading this new comprehensive book about velvet, I feel the pull to try my hand at it again.

—Susan E. Horton

Atglen, Pennsylvania: Schiffer Publishing, 2020. Hardcover, 280 pages, \$70.00. ISBN 978-0-7643-5934-7.



# Favorite Finds

Sweet scissors, cheerful colors of cottolin, and handcrafted—and handy—tools that might be new to you.

## New Colors of Duet

Gist Yarn's Duet yarns are a lovely combination of linen and cotton designed to work as warp or weft on multishaft and rigid-heddle looms. Now this wonderful line has also gotten warmer—in palette, that is—with four new colors: Apricot, Rose, Currant, and Rust. Like the other colors of Duet, these new hues have a mottled appearance (because cotton and linen absorb dye differently), giving the fabric you weave a textured look. Duet is available on 4-ounce cones of 600 yards each. [gist yarn.com](http://gist yarn.com)



Photo courtesy of the Woolery

## Sheep Scissors

You'll smile every time you have to snip a stray thread with the Woolery's adorable sheep scissors by Kelmscott Designs. Available in both silver and primitive, the scissors measure 3.75 inches, making them just the right size to keep at your loom for trimming loose ends. [woolery.com](http://woolery.com)

## Maple Band Knife

You'll find doing pick-up on bands more efficient and enjoyable with the maple band knife from Vävstuga. One end of the band knife is narrow for picking up threads and sliding through the shed, while the other end features a curved base perfect for holding your weft—no extra shuttle required. Each band knife is handcrafted from untreated New England maple that is harvested and milled locally. [store.vavstuga.com](http://store.vavstuga.com)



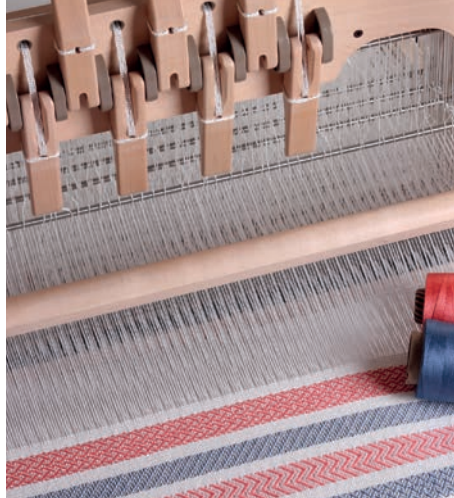
## Pencil Shuttles

Weave your warp down to the (almost) last inch with these pencil shuttles from Handywoman. At 12 inches long but just 1 inch wide and 1 inch deep, these shuttles are perfect for end-of-warp weaving. Each is handmade in the United States and sanded five times with five grades of sandpaper before undergoing two rounds of buffing for the ultimate smooth and snag-free surface. The shuttles are available in a wide variety of woods from birch and hard maple to exotic hardwoods such as purpleheart, and each one comes with a specially made bobbin, although the shuttles work equally well with paper quills. [handywoman shop.com](http://handywoman shop.com)



Photos by Matt Graves unless otherwise noted





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By Elsa Krogh

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By Rowena Hart

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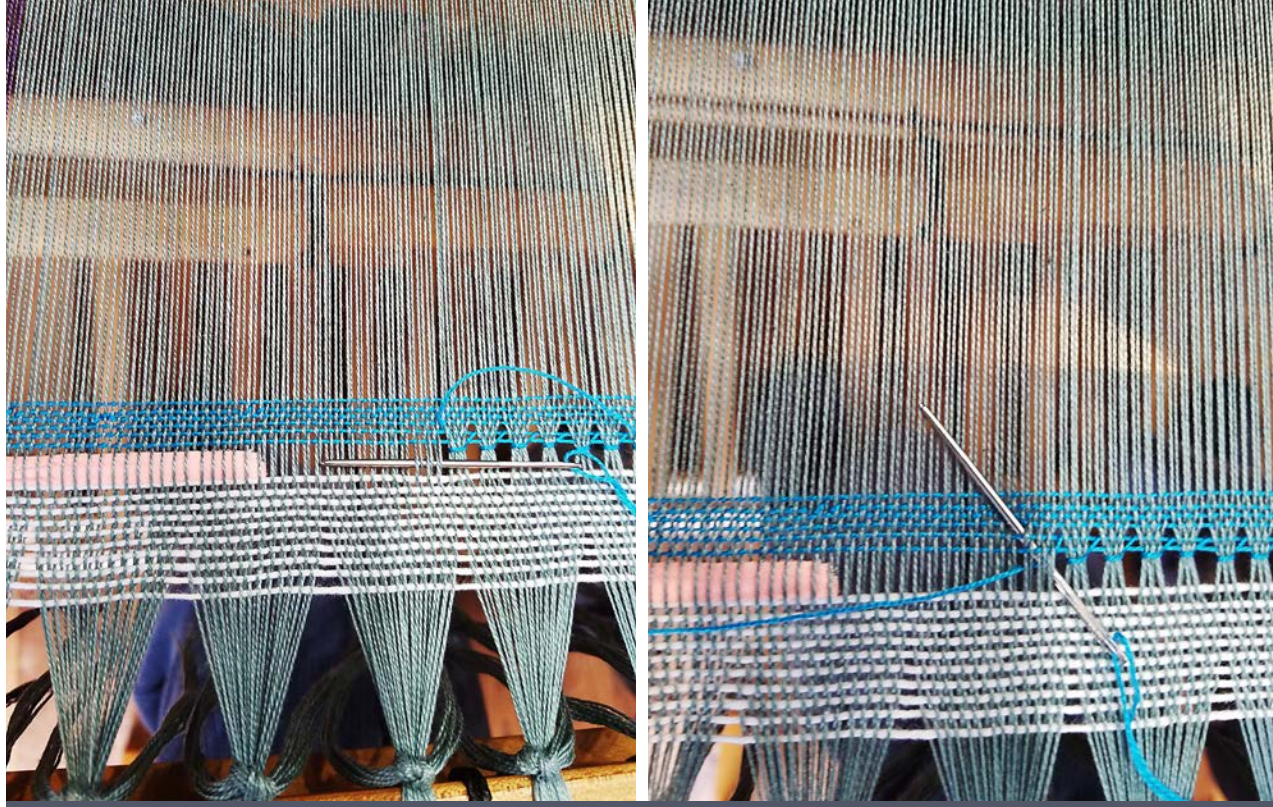


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Photos by Tom Knisely

Slowly removing a spacer woven in after the scrap yarn header makes hemstitching on the loom much easier.

## Finishing Tips

BY TOM KNISELY



*Be honest: Do you have a pile of UFOs sitting in your studio just waiting to be finished? What is a UFO? Why, that is an Un-Finished Object. We all have them, so you are in good company. I have towels waiting to be hemmed and a few scarves that need twisted fringes. I even have a partially hemmed rug. I really should finish hemming it, but I keep telling myself that it makes a good example for teaching new rug weavers how to roll and sew a hem.*

Although finishing a project might be my least favorite part of the weaving process, I never underestimate the importance of correctly finishing a project to make it beautiful and useful. When planning a new project, I take a moment to think about how it will be used and cleaned. For instance, fringe on a baby blanket could be a

choking hazard—a rolled hem or even a crocheted edge would be a better finish. Besides eliminating the choking hazard, a hemmed or crocheted edge won't get entangled during frequent laundering as fringe might. You also may not want to have loose fringe on a kitchen towel. Imagine the lint and fluff left on your glasses as a result of cotton

fringe on your towels. Fringed towels look pretty but may prove to be impractical.

On the other hand, fringe on a scarf or shawl seems like an obvious choice. The warp ends can be left as they are, or you can knot, twist, or braid them for a decorative finish. It's come to be the expected choice for a scarf or shawl. You can even embellish fringes with beads to give them a little bling and add some weight. For a man's scarf, though, I often forgo the long fringe. When I make a scarf as a gift for one of my buddies, I cut the fringe to a 1-inch length after securing the first and last few picks with small overhand knots or





I weave 10 picks of plain weave beginning on the 2-4 shed. This puts 2 picks together. Not only does this help me recognize the fold line, but it also helps with the fold. If you are using a floating selvedge, simply go around your floating selvedge to anchor the pick and pass the shuttle back into the shed. If you are not using a floating selvedge, go around the last warp end at the selvedge to catch it, and then pass your shuttle back into the shed. After the 10th pick, which will end on the 1-3 shed, repeat the process by going around the edge warp end and back into the shed. This will create two fold lines that will be a cinch to see and will help you fold an even hem line.

If you are weaving a twill project with hems, try weaving 8 picks of a standard 4-pick straight twill. Repeat the last pick and then reverse for 12 twill picks. This changes the direction of the twill so that when the hem is rolled, the twill lines will go in the same direction (see photos above). On the 12th pick, you will be on the 1-2 treadle. Double that pick, and you will be on your way to weave the pattern sequence with a twill hem. Having the doubled picks in the hems helps my tired, aging eyes quite a lot when I am standing at an ironing board rolling a hem.

#### CUTTING THE LINE

To designate a cutting line between towels, I often weave a couple of picks of a contrasting color. To prevent my fabric from raveling, I like to use a fabric glue called Fray Check. The clear glue can be applied to the fabric's edge after it comes off the loom or squeezed thinly along the cutting line between towels while



Use Tom's method of treadling a twill hem, and you end up with a hem that perfectly lines up with the rest of the cloth.

the warp is under tight, even tension. I allow it to dry completely before cutting. Fray Check is water soluble, so be sure to hem your work before wet-finishing your fabric.

Another option is to use fusible thread, something my friend Lorraine told me about. She suggested I try weaving a few picks with it between towels. The spool fits nicely in a boat shuttle eliminating the need to wind a bobbin. Off the loom, you can press the edges with a hot iron to melt the fusible thread. Be sure to use a pressing cloth, so the thread doesn't melt onto the iron. When cool, cut the towels apart and roll and press the hems for stitching, securing them with pins or clips.

#### CHOOSE A HEMMING METHOD

I jokingly tell my students that they need to suffer for their art's sake, as in "Always hem with a dull needle and at night by lamplight." I prefer hand-stitched hems, although there are

times when a machine-stitched hem fits the bill nicely. When considering hand versus machine stitching, here is something to think about. If two towels were being judged in a competition and both were contenders for a first-place ribbon, the hand-hemmed towel would most likely be awarded the prize over a machine-stitched towel. It just adds a little finesse to a project that has, up to this point, been completely handmade. That said, I am grateful for the clothes on my back that have been serged and sewn by machine. If my handwoven Scottish tweed jacket was sewn by machine, I suppose that old Singer machine is just fine for my kitchen towels.

Whatever your finishing preference might be, do your very best to complete the project from beginning to end. I'm doing better this year with fewer UFOs hanging over my head.

*As always, happy weaving.*

Tom 





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# The Hartford Artisans Weaving Center

By Fran Curran, Artistic Director and Cofounder

*The staff who run the Hartford Artisans Weaving Center work hard every day to ensure that the center's mission "to enrich lives through handweaving" is accomplished. For example, its core Artisan Program targets individuals with low or no vision as well as seniors. This program challenges assumptions about disabilities and aging, while showing that everyone deserves a chance for creative expression. As one of the artisans recently noted, "This is a place where not having vision is no longer an obstacle. Vision is optional here. They work with your ability." Some of the artisans have dealt with losing their vision in midlife; others never had vision. Artisans also vary in age. Derek, in his thirties, is one of the youngest, while Joe is the oldest at 102. At the Weaving Center, members of this diverse community come together to learn from each other and to discover their own unique skills.*


Teaching everyone how to weave and to get satisfaction from the weaving experience is the center's primary objective. However, while the core subject may be weaving, the added benefit is fostering the artisans' sense of belonging to a productive, creative community. Learning plays an important role at the center. Every year, the center challenges the artisans to participate in a center-wide project designed to introduce new ideas and structures and to keep their weaving fresh and updated.

The staff designs weaving projects for the program participants to meet their individual needs and capabilities. Some of the artisans get joy from simply throwing the shuttle and weaving simple four-shaft patterns. Others prefer the challenge of exploring more complex designs and treadling

sequences on eight or more shafts. The success of the program is made possible by a large group of volunteers who wind warps, dress looms, and help with sewing and finishing. In turn, the artisans help support the center by weaving products to sell. Items for sale include rugs, clothing, shawls, scarves, a wide range of towels and table linens, and soft goods for the home, such as pillows and throws. The artisans have also been known to create custom pieces for discerning customers. To expand its reach beyond exhibits and sales, the Weaving Center recently established an online store at [weavingcenter.org/shop](http://weavingcenter.org/shop).

The center offers classes to the general public, including weekly floor-loom classes. Special workshops are offered several times a year at the center and in a classroom at a historic mill in nearby

Manchester, Connecticut. In the summer, the curriculum expands to include classes for children. The cycle of learning and teaching continues as many of the adult students stay on as volunteers, thereby becoming integral parts of the center. The Weaving Center's vision for the future includes its continued role as a creative hub and source of inspiration for weavers in the area.

One of the artisans, Joanna, summed it up nicely: "The center is a diverse group of men and women who not only work together to produce beautiful pieces. They work together to weave a community of acceptance, nurturing, and support. This center truly enriches lives through handweaving." 

For more information, visit [weavingcenter.org](http://weavingcenter.org).

Photo by Meg Appicelli



Handwoven items made and sold by the Hartford Artisans Weaving Center's artisans.





Adopt-A-Native-Elder Presents:

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The Weavers' Stories

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*That is how I learned to weave..."*

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Adopt-A-Native-Elder is a non-profit 501(c)(3) organization serving Elders living on the Navajo Reservation.





Photo by Matt Graves

Some of Nancy's four-shaft loom woven bands.

# Adapting Card-Weaving Patterns for Four-Shaft Looms

BY NANCY CRAMPTON



*Card weaving (also known as tablet weaving) produces beautiful, intricately patterned bands that I love. The problem? I don't really care for the process of card weaving—I have trouble keeping the cards in the right order and understanding the patterns. On the other hand, I love sitting at my multishaft loom—the light is perfect, there is a place for my coffee, and I can control the tension of the warp easily. For these reasons, I learned how to convert card-weaving band patterns to four-shaft drafts. Although the underlying structure of the card-woven bands is not the same for bands woven on a four-shaft loom, the designs are similar.*

The key element to consider when choosing a card-weaving pattern to translate is whether the entire stack of cards turns in the same direction to weave the band. If it does, the pattern can be converted into a four-shaft draft. Divided patterns in which some of the cards turn in one direction and

others in the opposite direction in the same row cannot be translated into a four-shaft draft.

All card-weaving patterns convey the same information, although they might look different depending on the author. The holes on a card are labeled A, B, C, D. Each row of the card-

weaving pattern pertains to one of the holes as shown on the left side of the charts (see Figure 1). The numbers across the top show the number and order of cards. Marks across the bottom indicate how the cards are threaded. I use slashes (/ or \) depending on which direction the warp is threaded through the card, but some patterns use arrows (← or →), and still others use Z or S.

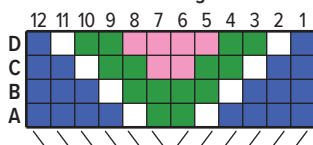
On a four-shaft loom, card holes A, B, C, and D are represented by shafts, 1, 2, 3, and 4. To translate a card-weaving pattern into a four-shaft draft, the threading marks that lean to the right (/ or Z) are converted to a straight-draw threading that

angles up to the right. If the threading marks lean to the left (\ or S), that indicates a straight-draw threading that angles up to the left.

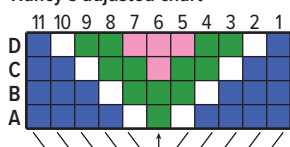
When the two marks change direction, you must make adjustments. In tablet-weaving patterns with diagonal lines, a reversal usually consists of two cards with the same colors and opposite threading. Sometimes the marks simply change direction from one card to the next. In my chart the center of the pattern is a single column marked with an upward arrow. I eliminated one of the center cards from the original pattern at that point. It helps to think of the pattern as a series of point twills.

### 1. STANDARD AND ADJUSTED CARD-WEAVING DRAFTS

Standard card-weaving draft



Nancy's adjusted chart



↘ Threading direction of cards

↑ Convert to a point twill

□ White

■ Pink

■ Blue

■ Green

When there is a change of direction, you need to add three ends in the appropriate colors to complete the point twill threading. It doesn't matter which side of the point you adjust.

Use graph paper and colored pencils to create a four-shaft threading chart (see Figure 2). Start on the right. The first time there is a change in direction of the marks (at card 6 in this example), add three ends to complete the point of the twill following the color sequence of the ends on the opposite side of the point. Then continue in this new twill angle. Each time the threading mark changes its angle, add three ends to complete the point and change the direction of your twill angle.

The colored chart and threading order provide the warp color order and four-shaft threading draft.

### WINDING THE WARP

Because there are often frequent color changes in the drafts, I prefer to wind my warp by color groups and arrange the colors on my loom when I thread the heddles. The narrow bands are densely warped, about 50 ends per inch using 5/2 pearl cotton, so the ends don't have to travel far from their position in the cross when threading.

For this example, blue, green, and white are used in an equal amount on either side of the band, and the pink is

in the middle. I wound half the number of the blue, white, and green ends in that order, then the pink ends, and then the other half of the green, white, and blue ends. I added the floating selvages to my blue end count. See the warp color order, Figure 3. I wound one end at a time for a one-on-one cross.

### WARPING

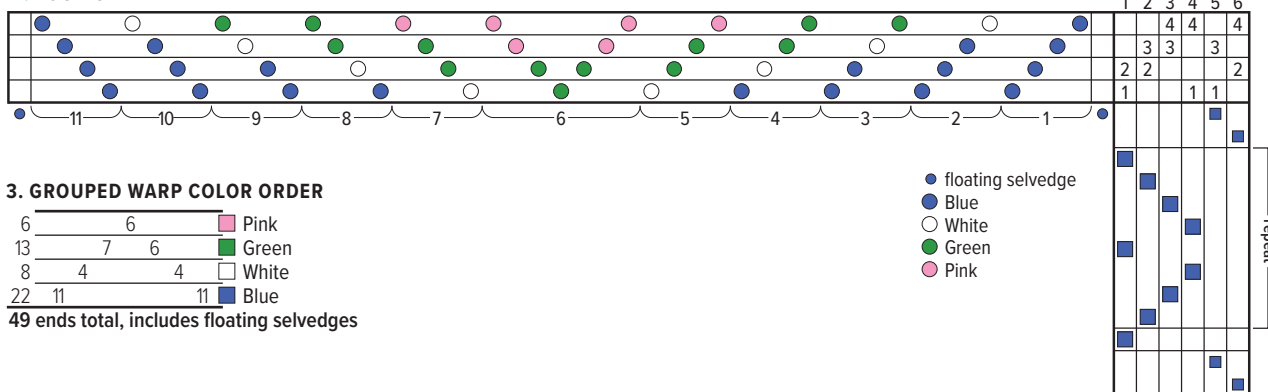
You will not use a reed for this technique. Warp back to front. Start by placing the warp chain on the breast beam with the cross end facing toward the back of the loom. Insert lease sticks through the cross and suspend them between the castle and the back beam using heavy cord. Rather than standard lease sticks, I like to use two sections of PVC pipe with a 1/2-inch inside diameter that roll as I wind on the warp.

Add clamps (such as Irwin Quick-Grip clamps) to the back beam to contain the width of the warp ends as they roll onto the warp beam. (Rattles don't work with a warp this crowded.) Tie onto the back apron rod and wind the warp onto the back beam (see Photo 1).

### THREADING

Once the warp is beamed, sit at the front of the loom and thread according to the threading draft. I pull ends out of the cross as I need

### 2. FOUR-SHAFT DRAFT



### 3. GROUPED WARP COLOR ORDER

6 6 Pink  
13 7 6 Green  
8 4 4 White  
22 11 11 Blue  
49 ends total, includes floating selvages



them. For this example, before threading the first eight ends of blue, I pulled a white end out of the cross and draped it over the top of the lease stick in preparation for threading before the last three ends of blue (see Photo 2). Tie overhand knots in groups of warp ends and lash to the front apron rod.

## WEAVING

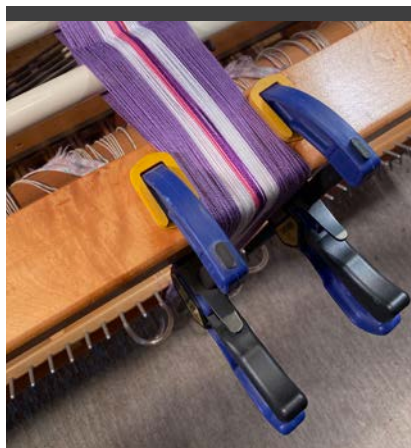
In most card-weaving instructions, with the labels facing left, home is AD, the first forward turn is BA, the second is CB, and the third is DC. Keeping with this convention, the tie-up for your loom will be 1-4, then 1-2, 2-3, 3-4, plus plain-weave treadles 1-3 and 2-4. If you are using a table loom or a floor loom with direct tie-up, these are your lifts.

You will have best success using a belt shuttle, or a stick shuttle with one knife edge. Both types of shuttle are available from many shops, but you can also shape or sharpen one edge of a stick shuttle you already own.

Begin weaving in plain weave using thick scrap yarn until the warp is spread and you don't have any tie-on gaps. Switch to a thinner weft and treadle straight twill (1-2, 2-3, 3-4, 4-1). Twill creates a narrower band than plain weave, so your band will begin to pull in.

After a couple of picks, start pulling the weft tighter so that it doesn't show in the fabric. This will determine your correct width. Once you have established your width, switch to the weft you are using for the band. Check the width frequently as you treadle and adjust your weft tension accordingly.

Opening up the band, finding the pattern, and establishing the width takes 6 to 10 inches of loom waste,



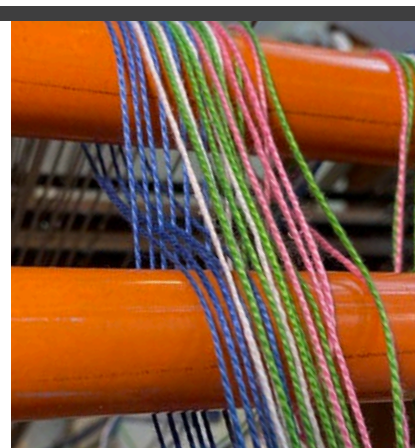
**Photo 1.** Contain your warp's width using clamps on the back beam.

so take that into consideration when calculating your warp length.

When you weave a band on an inkle loom, you can only tension your warp as tightly as your hand can manage, but on a multishaft loom, you can add more tension. If your horizontal line is wobbly, you probably need a tiny bit more tension. On the other hand, if the warp does not cover the weft completely, release the tension a little. Weave at the lowest tension that still allows you to have a shed. When you advance the warp and tension it in your usual fashion, back the tension off to soften it.

As you weave and the knots come around the breast beam and onto the cloth beam, protect the woven piece with sticks or a sheet of lightweight cardboard.

There is not a perfect formula for determining a treadling sequence that will give you the pattern you are aiming for. It takes some hunting, which can be fun. As you search for the pattern to emerge, try treadling straight twill, point twill, and rosepath. With each opening of the shed, see what pattern colors are showing. Look at the directions given for the card turning; that may give you a hint of the treadling sequence. As you treadle, watch the



**Photo 2.** Pull ends out of the cross in preparation for threading them.

pattern parts emerge and keep track of them. Keep notes.

If you have trouble like I do with card weaving, another method for weaving bands may be at your fingertips. With a little experimentation, you will be able to weave beautifully patterned bands on your four-shaft loom.

*Editor's note:* As a first step in learning this technique, try your hand at weaving the bunny band shown in the photo on page 22. The card weaving pattern, a grouped warp color order, and a four-shaft draft for the band are available as a free pdf download at [handwovenmagazine.com/bunny-band-so21/](http://handwovenmagazine.com/bunny-band-so21/). Nancy used UKI 5/2 pearl cotton.



## RESOURCES

Crockett, Candace. *Card Weaving*.

Loveland, Colorado: Interweave, 1991.

DePeaux, Barbara, and Mary Tyler. "Bands to Broadloom." *Shuttle Spindle & Dyepot* Vol. VIII, No. 1, Issue 29 (Winter 1976).

Groff, Russell. *Card Weaving or Tablet Weaving*. McMinnville, Oregon: Robin and Russ Handweaving, 1972, 32, 34.

Harnett, F., and E. Russell. "Transposing a Card Weaving Pattern to a Pattern for a Four-Harness Loom." *The Tie-Up*, Southern California Handweavers' Guild (October 1970).

Photos by Nancy Crampton





[www.woolery.com](http://www.woolery.com)



The screenshot shows the Adobe Photoshop CS6 workspace. The main canvas displays a patterned layer with a repeating geometric design. To the left, a small inset shows a grayscale image of a white object. The right side of the interface features the 'Properties' panel, which is currently set to 'Color' and displays a color palette with various color swatches. The top of the window shows the 'File' menu and the 'Edit' menu.



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Photo by Matt Graves

Patterned inlay adds interest to Nancy's Not-So-Simple Stripes shawl. Instructions for weaving the shawl can be found on pages 29–31.

# *Patterned Inlay on a Plain-Weave Background*

NANCY PETERSON



*In weaving, there is always something new to learn, a fact that continually brings me joy. It may involve learning a challenging new weave structure or technique, or working with a new-to-me fiber. Sometimes, though, it's discovering a relatively simple idea that makes a big difference. For example, I learned an inlay technique that allows me to add areas of pattern to a plain-weave background with little advance preparation. It's a technique that any weaver with four or more shafts can use.*

Patterned inlay is similar to overshot, with alternating plain-weave and pattern picks. However, instead of the pattern weft traveling from selvedge to selvedge as in overshot, the inlay appears only where the weaver chooses to place it. A stick shuttle carries the pattern

weft through the shed for a short distance, and the weft is gently beaten in. A pick of plain weave that goes from selvedge to selvedge is woven before the next pattern pick. The inlay areas may be whatever size or shape the weaver desires.

My sister Marilyn shared this

inlay method with me. She knows that I enjoy trying new techniques and sent me a link to a video produced by Pipyr Dooley (see Resources). In the video, Dooley demonstrates how to add these patterned areas to her weaving. I was intrigued and soon put on a warp to start experimenting. The method is not particularly difficult, but there is definitely a learning curve. Rather than make other weavers work this out on their own, I want to share what I discovered during my sampling and subsequent projects. You'll probably learn even



more as you try it. Experimentation is key.

While patterned inlay can be woven on four shafts, more intricate inlay patterns are possible with more shafts. The technique is suitable for wearables such as scarves and shawls as well as for home décor items. The weaving is reversible, although the two sides may not be identical. A 2/2 twill pattern will look the same on both sides, while other twills and overshot patterns may show a reverse pattern on the back.

# SAMPLE PATTERNS, SETT, AND FIBER TYPES

Even if you don't usually weave samples, it's a good idea before

trying this technique in a full project. Sampling will help you determine the appropriate fiber, yarn size, and pattern for the inlay areas. Choose a warp that's smooth and fairly fine and sett it slightly wider than usual in the reed. The plain-weave weft should be slightly finer than the warp. Choose a pattern weft the same or slightly thicker than the warp. Avoid textured or multicolored yarns as they may interfere with the pattern's clarity. If you don't enjoy warping for samples, try putting on a longer warp than needed and use the first few inches to practice the technique.

Choose the pattern for your inlay areas carefully. Any twill or overshot

threading will work as long as the draft allows you to also weave plain weave. *The Handweaver's Pattern Directory, A Weaver's Book of 8-Shaft Patterns*, and other books of drafts are great sources of twill and overshot drafts for inlay. Pick threading drafts with fairly short repeats. Using large overshot patterns with long pattern repeats may result in only partial motifs being visible in the inlay. For example, if your warp is sett at 24 ends per inch and your pattern repeat is 48 ends or more, your inlay areas would need to be at least 2 inches wide just to show one repeat of the pattern. Miniature overshot patterns generally work better than large overshot patterns.



Photo 1. Increasing the width of an inlay area when the shuttle is entering the shed results in a loop.

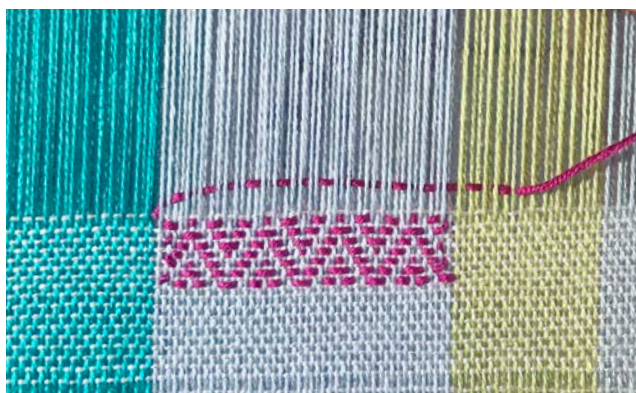


Photo 2. Increase the width of an inlay area when the shuttle is exiting the shed.



Photo 3. Shapes such as circles can be difficult to weave. They should be elongated on the loom to allow for take-up and shrinkage off the loom.

Photos by Nancy Peterson unless otherwise noted



## PLAN YOUR DESIGN

You can space the inlay areas randomly throughout a project—that's part of the fun of this technique. However, if you crave a little more control over your weaving, sketch a master plan of your piece, showing the placement of each inlay area. By following a plan, you won't overcrowd your piece with inlay. Whatever method you choose, avoid placing inlay areas along the selvages as that can cause messy edges.

When weaving inlay areas that increase in width, plan ahead. If you increase the width of an inlay area when entering the shed with the shuttle, a loop will show on the surface of the weaving. Instead increase the size of an inlay area when exiting the shed. If this sounds a bit confusing, don't worry—you'll get the idea the first time you weave a patterned inlay and see a long loop on the surface of your fabric. (See Photos 1 and 2.)

Exact shapes in the patterned inlay areas can be difficult to achieve, especially with four shafts. Weaving circles or curved lines can be especially tricky. Circle shapes need to be woven taller than their width, as the weft will pack down and distort the shape once the cloth is off the loom. (See Photo 3.) On the other hand, varying the width of an inlay area can give an interesting, lacy effect.

## WEAVING PATTERNED INLAY

It takes a bit of practice to get the feel for weaving patterned inlay by hand. You don't have the selvages to guide you in laying in the right amount of weft for each pick. Don't pull too hard on the pattern weft or



**Photo 4.** Hide pattern tails on the back within the inlay area.

it will distort your warp ends. On the other hand, avoid leaving loops at the edges of your inlay areas. Loops indicate you should pull the pattern weft slightly snugger. A light beat is also important. Beat the pattern pick into place gently, then follow with a pick of plain weave. With a little practice, you'll find it easier to achieve the look you want.

If you weave an inlay area that you don't like, it's much easier to use sharp scissors and snip the pattern threads instead of unweaving to remove them. If done carefully, the plain-weave background will show no trace of the removed pattern threads. Just be careful not to snip warp ends by mistake.

Leave pattern weft tails hanging under the fabric on the loom; they should be long enough to thread on a needle. After your piece is off the loom, thread the tails on a needle and sew them into the pattern inlay areas, carefully hiding them under several threads of the inlay on the back. (See



**Photo 5.** Add embellishment to your inlay on or off the loom.

Photo 4.) After wet-finishing, trim the tails flush with the fabric.

You can also embellish your patterned inlay with other fiber techniques. In Photo 5, you can see the embroidered branches I added to the pattern inlay, giving the appearance of dogwood blossoms in the forest during early spring. You will probably think of other embellishments for your projects. Remember, this is an opportunity to add something special to your plain-weave fabric—let your creative side have free rein!



## RESOURCES

Dixon, Anne. *The Handweaver's Pattern Directory*. Loveland, Colorado: Interweave, 2007.

Dooley, Pipyr. "Weaving Patterned Inclusions/Inlays on a 4-Shaft Loom." YouTube, February 17, 2016. [youtube.com/watch?v=5EmzipgAwfw](https://www.youtube.com/watch?v=5EmzipgAwfw)

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



# Not-So-Simple Stripes

NANCY PETERSON

## STRUCTURE

Plain weave with patterned inlay.

## EQUIPMENT

4-shaft loom, 23" weaving width; 12-dent reed; 1 boat shuttle; 1 bobbin; 2 small stick shuttles.

## YARNS

**Warp:** 8/2 Tencel (100% lyocell; 3,360 yd/lb; Maurice Brassard; Yarn Barn of Kansas), #5206 Aqua Marine and #8021 Cactus, 468 yd each; #112 Slate, 397 yd; #5068 Dusty Teal, 241 yd; #4269 Pale Lime, 156 yd.  
**Weft:** *Plain weave:* Bambu 12 (100% bamboo; 6,300 yd/lb; Jane Stafford Textiles), Cloud, 1,100 yd.  
**Pattern:** Mora (100% mulberry silk; 225 yd/50 g; Malabrigo; Eat.Sleep.Knit.), Lettuce and Plomo, 1 skein each.

## WARP LENGTH

532 ends 3¼ yd long (includes doubled floating selvages; allows 8" for take-up, 29" for loom waste; loom waste includes fringe).

## SETT

**Warp:** 24 epi (2/dent in a 12-dent reed).  
**Weft:** 20 ppi.

## DIMENSIONS

**Width in the reed:** 22½".  
**Woven length:** (measured under tension on the loom) 80".  
**Finished size:** (after wet-finishing) 19" × 78" with 5" fringe.

*Weaving is a wonderful craft* for those of us who enjoy order and structure. However, I sometimes find myself wanting to be a bit more spontaneous in my weaving: to break the grid, introduce curves, add something different, just . . . spice things up a bit! Adding patterned inlay to a plain-weave background gives me the freedom to introduce bits of pattern and color here or there in a planned or completely spontaneous way. Weaving patterned inlays can be a bit slow, but the end results are worth the extra time. The stripes in this shawl provide a framework for placing inlay sections for weavers who are just learning this technique. I hope this project will encourage you to experiment with inlay in your own work.



## Notes on design

This point twill variation with 12 ends per repeat fits perfectly within the warp stripes that are all multiples of 12 ends.

**1** Wind a warp of 528 ends 3¼ yd long following the warp color order in Figure 1. You may wind 2 ends together, keeping a finger between the strands to avoid tangling. Wind 2 additional ends each of Dusty Teal and Slate to be used as doubled 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 22½", sley 2 ends per dent in a 12-dent reed. Sley the doubled floating selvages in empty dents on each side of the warp and weight them over the back beam.

**2** Wind a bobbin with Cloud. Wind a stick shuttle with each of the pattern weft yarns. Leaving at least 8" of unwoven warp for fringe, spread the warp with scrap yarn.







Shaft 4	176
Shaft 3	132
Shaft 2	88
Shaft 1	132
<b>Total</b>	<b>528</b>

## 1. WARP COLOR ORDER

144	48	96	#8021 Cactus
144	36	36	#5206 Aqua Marine
120	72	48	#112 Slate
48		24	#4269 Pale Lime
72	24	48	#5068 Dusty Teal
<b>528 ends total</b>			

**2. DRAFT**

44x					1	2	3	4	5	6
4		4		4		4			4	4
		3				3		3	3	
		2				2	2	2		
	1		1			1	1			1

●● doubled floating selvedge

plain weave

inlay picks (alternate with plain-weave picks)

pattern repeat

**3** Leaving a tail 3 times the width of the warp, weave 3 picks of plain weave using Cloud. Use the weft tail to hemstitch in groups of 4 warp ends.

**4** Using Cloud, weave plain weave for 2" following the draft in Figure 2.


**5** Begin weaving the first patterned inlay, using Lettuce, in the Aqua Marine stripe nearest the left selvedge. As you start the inlay, leave a 3"–4" tail of pattern yarn hanging below (you will handsew the tails to hide them when the project is off the loom). Let the stripe be your guide for the width of the inclusion. To weave the inlay, treadle your first pattern pick and place the stick shuttle through the shed only where you want the inclusion to appear. Gently press the pattern weft into place with the beater. Weave a pick of plain weave with Cloud and beat gently. Continue weaving the inlay following the pattern draft for as long as you wish, alternating with plain-weave picks. Take care not to pull the pattern threads too tight. Cut the pattern thread, leaving a 3"–4" tail hanging below your warp.

**6** Continue weaving plain weave, stopping when you want to weave

another inlay section. Add inlay sections as desired; make them any height and color you choose. Vary the position of the inlay sections across the shawl but keep each within the borders of a color stripe.

**7** Weave for about 80". Hemstitch around the last 3 picks of plain weave as you did at the beginning. Leaving 8" of warp on each end for fringe, remove the fabric from the loom. Trim the fringe to 7" and prepare a twisted fringe using two hemstitched groups per fringe.

**8** Lay the shawl out on a flat surface, face down. Thread each hanging tail from a pattern section into a needle, then secure and hide the thread by inserting the needle under the nearest pattern threads. Repeat for all the pattern sections.

**9** Wet-finish by hand in warm water. Dry flat. Trim all pattern threads flush with the shawl and press if needed. 

**NANCY PETERSON** *is a member of the Weavers Guild of Oklahoma City. She lives in Norman, Oklahoma, where she has been happily weaving, teaching, spinning, and dyeing for over 20 years.*









# Etch-A-Sketch Inlay

NANCY TAYLOR

## STRUCTURE

Twill with inlay.

## EQUIPMENT

4-shaft loom, 11" weaving width; 8-dent reed; 1 shuttle; 1 bobbin.

## YARNS

**Warp:** Fingering-weight Kashmir Silk (65% cashmere/35% silk; 434 yd/3.5 oz; 1,985 yd/lb; Henry's Attic; Yarn Barn of Kansas), white, 454 yd.

**Weft:** Fingering-weight Kashmir Silk, white, 336 yd.

**Supplementary warp and weft:** Scraps of Cascade Petite Silk (100% silk; 2,975 yd/lb; Henry's Attic; Yarn Barn of Kansas), hand-dyed, or 2/12 Gemstone Silk (2,800 yd/lb; Halcyon Yarn).

**Note:** Fingering-weight Kashmir Silk may be special ordered from Yarn Barn of Kansas and other retailers. Although Nancy used silk yarns for her supplementary weft and warp, other yarns of similar size could be used as well.

## OTHER SUPPLIES

2–4 tapestry needles.

## WARP LENGTH

165 ends 2¾ yd long (includes floating selvages; allows 7" for take-up, 27" for loom waste; loom waste includes fringe).

## SETTS

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

**Weft:** 16 ppi.

## DIMENSIONS

**Width in the reed:** 10⅞".

**Woven length:** (measured under tension on the loom) 65".

**Finished size:** (after wet-finishing) 9½" × 58" with 3½" fringe.

*Handweaving offers intriguing combinations* of structure and freedom. With this piece, I was able to explore both, while trying out a wonderful luxurious yarn. I used a soft cashmere/silk blend for both warp and weft in a simple twill to create an overall texture and showcase the silk inlay.

I began and ended most of the inlay at the selvage, wrapping the thread around the floating selvage and overlapping it 1 to 2 inches in the same shed. The silk threads are slippery, so an overlap is important. While weaving, I inserted the weft inlay along with a weft pick. To change a weft inlay thread into a warp inlay thread, I threaded the supplementary weft into a tapestry needle and stitched vertically into the woven fabric: over two, under two picks.

The inlay can be any design, and though I added only vertical and horizontal lines, you can certainly stitch in any pattern you want. I enjoy inventing the design as I go along. If you establish just a few rules for yourself (number of colors, number of inlay threads active at any time, maximum and minimum lengths of your lines), the design, though random, will appear quite unified when you unroll the warp and see your scarf in its entirety.

### Notes on float length

The short floats in this twill pattern work well for the supplementary weft inlay inserted with the weft picks and help define appropriate warp inlay float lengths.

**1** Wind a warp of 163 ends 2¾ yd long. Wind 2 additional ends to be used as floating selvages and set them aside. Warp the loom using your preferred method following the draft in Figure 1. Centering for a weaving width of 10⅞", sley 2 per dent in an 8-dent reed. Sley the floating selvages in empty dents on each side of the warp and weight them over the back beam.

**2** Wind a bobbin with the weft yarn. Leaving at least 6" for fringe, spread the warp with scrap yarn.

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

**4** Continue weaving following the draft in Figure 1 for about 65", adding weft and warp inlay as you go.

**5** Cut lengths of your inlay threads 18"–30" long, or 36"–60" long if you are using them doubled as Nancy did. When ending an inlay, wrap an end or pick and then





**1. DRAFT**

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

● floating selvage

**HEDDLE COUNT**

Shaft 4	35
Shaft 3	46
Shaft 2	46
Shaft 1	36
<b>Total</b>	<b>163</b>

repeat



Photo by Nancy Taylor

Multiple supplementary weft and warp lines can be worked at the same time.

restitch the same ends or picks to secure the tails. To secure supplementary weft at the edges, catch the floating selvedge and overlap the yarn tail back into the same shed for 1"—2".

**Weft inlay:** Insert the silk threads as supplementary weft inlay in the sheds as you weave. Weave a pick of background cloth and beat it in lightly. Then add a partial pick of supplementary weft in the same shed. Change sheds and weave the next background cloth pick.

**Warp inlay:** Before advancing your warp, change your supplementary weft threads to supplementary warp threads as desired. Thread them in a tapestry needle and stitch vertically into the woven fabric: over 2, then under 2 picks. Note that making a square corner can be tricky and will often

require a small extra stitch to hold it. The threads can then be used again for supplementary weft, they can continue to be used for supplementary warp, or they can be ended. You can start a supplementary warp inlay at any point in your weaving, including at the beginning. Incorporating the tail of a supplementary warp thread into the fringe adds an interesting feature.

**6** End with 4 picks of plain weave and hemstitch as you did at the beginning.

**7** Leaving 6" of warp on each end for fringe, cut the fabric from the loom. Prepare a twisted fringe using one hemstitched group in each fringe.

**8** Wet-finish in warm water by gently agitating and then leaving

the scarf to soak for 20 minutes.  
Line-dry. 

**NANCY TAYLOR** *has been teaching fiber arts for over 30 years at Earlham College in Indiana, where she learns new things from her students every day.*





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# Cabin Shawl

CYNTHIA COX

## STRUCTURE

Plain weave.

## EQUIPMENT

2-shaft or rigid-heddle loom, 28" weaving width; 5-dent reed or heddle; 4 large stick shuttles.

## YARNS

**Warp:** 100% fine wool pencil roving (155 yd/3–4 oz; Marathon Basin Wool Mill), natural white, 408 yd.

**Note:** This is yardage after felting. See project steps for felting directions.

**Weft:** 100% fine wool pencil roving, natural white, 318 yd (yardage after felting). Shetland Navajo Tapestry Singles (75% Shetland wool/25% mohair; 190 yd/4 oz; Baize Shetlands), Dark Indigo, Gold, and Variegated Green, about 50 yd each. **Note:** In addition to the accent stripes, the Shetland Navajo Tapestry Singles are used for embroidery and wrapping the fringe.

## OTHER SUPPLIES

Dressmaker's pencil; mild detergent; darning needle; spray bottle.

## WARP LENGTH

136 ends 3 yd long (allows 7" for take-up, 27" for loom waste; loom waste includes fringe).

## SETTS

**Warp:** 5 epi (1/dent in a 5-dent reed or heddle).

**Weft:** 5 ppi.

## DIMENSIONS

**Width in the reed or heddle:** 27 1/8".

**Woven length:** (measured under tension on the loom) 74".

**Finished size:** 24" × 62" with 8" fringe.

*I love this Cabin Shawl because* it reminds me of the land from which it came as well as the animals and the people who care for them. I recently moved to west Texas and have been privileged to get to know some of the people who also call this region home and who share my passion for local wool.

Ellen Baize, the owner of Baize Shetlands in Fort Davis, Texas, continues her family legacy of working to conserve Shetland sheep. She is a wonderful teacher, artist, weaver, and knitter, and we could easily spend hours talking all things wool when I visit. Her knowledge of color genetics in sheep is amazing. Seth and Bonnie Warnock own Marathon Basin Wool Mill, near Marathon, Texas, where they process *all* the fleece (themselves) from a flock of several hundred Debouillet sheep. When I visited, I found the mill's operation fascinating. However, what I remember most is hearing how important it was for Seth and Bonnie to know what happened to the fleece once the sheep were shorn: how it was processed, where it went, and how it was used.

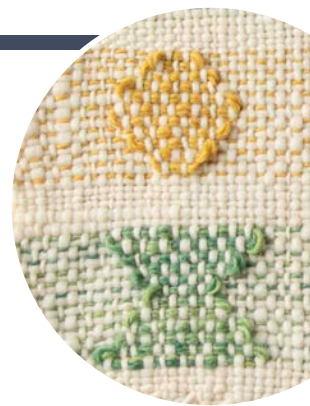
I wanted to show off the best of these Texas fibers. Baize Shetland Navajo Tapestry Singles are a blend of Shetland wool and mohair. The yarn is processed by a small mill, then hand-dyed by Ellen using natural indigo for blue, Osage orange for golden yellow, and a combination of the two for green. From Marathon Basin, the Desert Cloud 100% Debouillet pencil roving is a fluffy delight. Marathon Mill does not use harsh chemicals for processing, and nowhere is this more evident or appreciated than in the roving. Yes, there is a bit of vegetable matter to deal with, but the result is as close to the natural fleece as you can get without

### *Notes on working with felted roving*

When working with felted roving, perfection and consistency are difficult to attain. Every row and shape will differ somewhat, and selvages can get a bit wavy at times. If you come across knots while winding, tie the roving off at the nearest end and cut. Cynthia uses the scraps to tie the warp before it is removed from the warping board, and she rarely has much waste.

having to feed it. The roving is deliciously creamy and soft.

By felting the roving, I was rewarded with a yarn that retained all of the fluffiness and texture of the roving but was sturdy enough to withstand tension on the loom. The Shetland tapestry yarn served as a vibrant complement to the natural roving. Inspired by a string of multicolored pom-poms at the local fabric store, I decided to wrap the fringe instead of using the usual twisting and knotting. I added a final detail of texture and color by embroidering shapes onto the stripes using the tapestry yarn.





## PREPARING THE PENCIL ROVING

The natural pencil roving must be felted prior to winding the warp. Prepare a sink or basin of very warm water and another of cold tap water, just enough in each to cover a skein of the roving. Add a few drops of mild detergent and stir without sudsing. Add the roving to the warm water and press to submerge but do not agitate. Gently separate the strands. Allow to soak for about 15 minutes, stirring occasionally to separate strands. Remove the skein, gently squeeze out excess water, and then promptly place it in cold water. Again, gently move the skein about with your fingers. The roving will begin to firm up and come together. Leave it in the cold bath for about 10

minutes, then remove, and gently squeeze out the excess water without wringing. Place between two towels and press to remove additional water. Hold an end of the skein in each hand and give the skein a firm pull or snap; this will straighten and help to maintain separation of the strands. Repeat the process for each skein of roving. Hang skeins to dry, repeating the snapping process as they dry to lengthen and smooth the fibers.

## WEAVING

**1** Wind a warp of 136 ends 3 yd long. Warp the loom using your preferred method for plain weave. Centering for a weaving width of 27½", sley 1 end per dent in a 5-dent reed or heddle.

**2** Wind one stick shuttle each of the Gold, Dark Indigo, and Variegated Green. Wind another stick shuttle of the felted roving.

**3** Leaving a 1 yd tail for hemstitching, weave 5 picks of plain weave with the felted roving, then weave the first color band, using whichever color you like. Weave one pick of the felted roving followed by one pick of the colored weft in the same shed; then change the shed. Repeat this roving/color sequence 12 times. After completing this first stripe, use the tail to hemstitch the shawl edge in bundles of 4 warp ends. This will provide a solid edge to secure the fringe wraps.

**4** **Wrapping the fringe.** Thread a darning needle with about 14" of



Photo 1: Covering the thread tail under the fringe wrapping.



Photo 2: Adding embroidered shapes to a stripe.

Photos by Cynthia Cox



one of the weft colors. Working on bunches of 4 ends at a time, tie a single knot firmly around a bunch; then begin wrapping and sliding half-hitch spiral or blanket stitches around the bundle, covering the tie, as shown in Photo 1. Repeat for a total of 8 wraps. Secure the binding thread by taking the needle up under the fringe wrap and pulling the end up to the top edge. Clip the tail. Repeat this process for the remainder of the width of the warp, wrapping bundles of 4 warp ends and alternating the 4 weft colors.

**5** With the fringe bundles secured, repeat the process of 5 picks of felted roving, followed by 12 picks of felted roving and colored yarn together for the two remaining colors. **Note:** Embroidery is added to the color stripes after the shawl is off the loom (see step 8), or it can be done while the shawl is on the loom.


**6** Once you have completed the third color stripe sequence, weave 54" of plain weave with the felted roving, then repeat the stripe sequence at the other end. Follow the stripe sequence with 5 picks of the roving, hemstitching, and wrapping the fringe as you did in steps 3 and 4.

**7** Leaving at least 8" for fringe on both ends, cut the fabric from the loom. Trim the fringe to 8".

**8 Surface embroidery:** Thread your darning needle with about 2 yd of doubled colored weft to

match the color stripe you are working in. Decide on the shape and placement of your design and mark your placement lightly with a dressmaker's pencil. The markings will be covered by your embroidered design. Using your darning needle, pick up the top warp ends inside the markings beginning on the first row of the color stripe. Pull the doubled yarn through, being careful not to push the needle through to the other side of the cloth. Leave a tail about 2" long to weave in. Move row to row, placing the colored strand on top of the weft picks as you fill in your design shape. (See Photo 2.) When you have finished, cut the yarn leaving a tail about 2" long to weave in. Move the threads into position with the tip of the darning needle as you work across each row. Do not worry about sizes and shapes varying from one to the

next. Because the thickness of the warp and weft varies, you cannot make them perfect. This is the fun part, and you are only restricted by your imagination as to the shape and placement of your designs. Weave in ends when the embroidery is finished.

**9** Wet-finish by spraying both sides thoroughly with plain water until damp. Hang to dry, blocking by hand as necessary to even edges and separate fringes. Once the shawl is completely dry, toss it into the dryer to fluff for a few minutes. Repeat these steps to freshen the shawl when needed. It will become softer with wear. 

*CYNTHIA COX loves weaving with natural fibers, teaching, and supporting the local fiber community. Visit her studio at [thewildweft.com](http://thewildweft.com).*

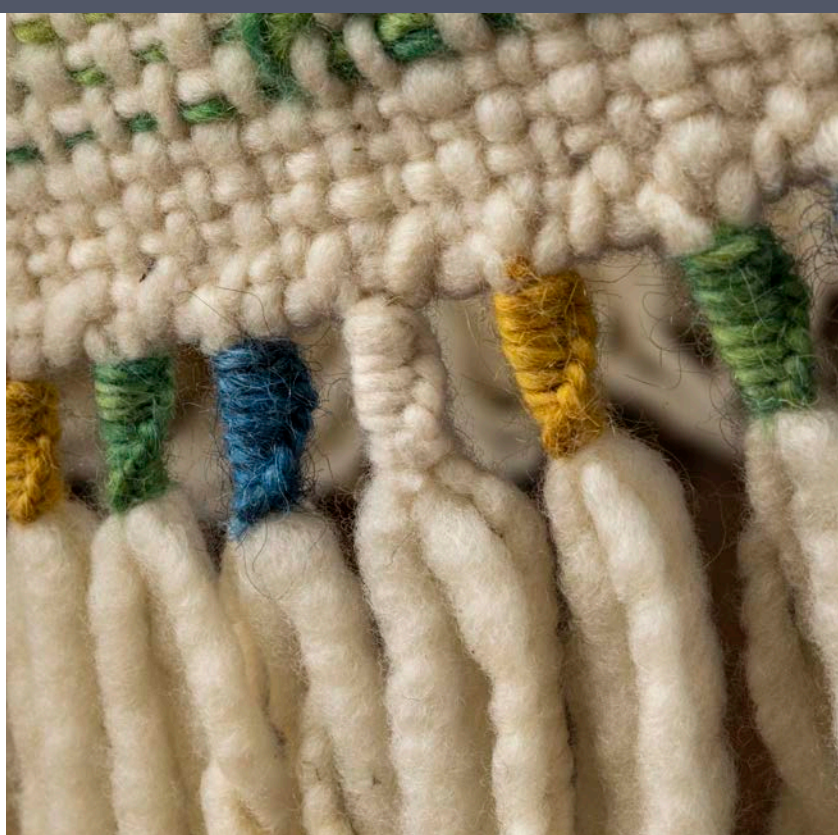


Photo by Matt Graves







# Solano Plaid Poncho

ROBIN LYNDE

## STRUCTURE

Doublewidth.

## EQUIPMENT

4-shaft loom, 26" weaving width; 8-dent reed; 1 shuttle; 4 bobbins.

## YARNS

**Warp:** 2-ply sportweight wool (1,515 yd/lb; Meridian Jacobs), Natural and Coreopsis (rust), 352 yd each; Hollyhock (green), 176 yd; Black Walnut (brown), 264 yd.  
**Weft:** 2-ply sportweight wool, Natural, 232 yd; Coreopsis (rust), 255 yd; Hollyhock (green), 153 yd; Black Walnut (brown), 204 yd.

## OTHER SUPPLIES

Wool wash; sewing thread in a contrasting color.

## WARP LENGTH

416 ends 2¾ yd long (allows 7" for take-up and 24" for loom waste; loom waste includes fringe).

## SETTS

**Warp:** 16 epi (2/dent in an 8-dent reed).  
**Weft:** 8 ppi in each layer.

## DIMENSIONS

**Width in the reed:** 26".

**Woven length:**

(measured under tension on the loom) 68".

**Finished size:** (after wet-finishing) 45½" × 54" with 4" twisted fringe.

*For many years now*, I have saved the poncho that I wore in high school because I wanted to re-create it. (People are amazed that I can wear the same clothes that I wore in high school, but hey, this is a poncho—it's hard to outgrow a poncho!) I explored yarns to use for this project and decided to design a plaid that was similar to my old poncho but in updated colors. I chose a yarn that I have used successfully for years and love to use for weaving, with the bonus that the wool is grown where I live in Solano County.

Every year, I go to the Timm Ranch shearing, select fleeces, skirt them on-site, and have the wool processed at Mountain Meadow Wool Mill in Wyoming. I dye the yarn with plants growing on my farm. Dye lots are small, but this project doesn't use a lot of any one color, and to my mind, slight variations in shade won't adversely affect the look of the plaid. I chose to weave the poncho using doubleweave so that the project would be one piece of fabric, but it could also be woven as two pieces and seamed.

I've waited many years to re-create my old poncho, and what better time than now? Isn't a poncho an acceptable way to wear your warmest, coziest blanket in public?

**1** Wind a warp of 416 ends 2¾ yd long following the warp color order in Figure 1. Warp the loom using your preferred method following the draft in Figure 2. Centering for a weaving width of 26", sley 2 per dent in an 8-dent reed.

**2** Wind a bobbin with each of the weft colors. Leaving at least 7" for fringe, spread the warp with scrap yarn. Take this time to practice weaving two layers with a fold.

**3** Beginning with Natural, weave following the draft, Figure 2, and the weft color order, Figure 3. The selvedge where you start the shuttle will become the two edges of your poncho when the fabric comes off the loom and is unfolded. The opposite edge will be the center of your fabric. Be careful not to pull in on the center warp ends as you take your shuttle around that edge.

**4** Continue weaving following the color order in Figure 3 for about 68". Using a light but even beat, weave 28–32 picks per layer (56–64 picks total) of each color so that the color blocks look almost square. Robin began and ended with the white block but didn't follow a specific color order in this piece. Feel free to change the color order as you go. End with 4 picks of scrap yarn to hold the weft in place.


**5** Cut the warp close to the back apron rod and remove the fabric from the loom. Spread the fabric on a table to examine the fold and remove ends if needed (see Notes on Weaving).





**7** Wet-finish by vigorously agitating for 2 minutes in warm water with wool wash. Rinse and either spin the water out in the washing machine or blot the piece in a heavy towel. Robin uses the gentle spin cycle of her washing machine to spin out the water and takes the piece out before creases are spun into it. Then she refills the washing machine with rinse water and spins out the

**8** Create the neck opening: Fold the fabric in fourths to find the center and mark it. Cut an 8" by 3" paper oval. Center the oval on the fabric, placing it on the diagonal. Use a contrasting color of sewing thread to handstitch around the edge of the oval. Remove the paper. Machine stitch next to that handstitched line using a stitch that is somewhat stretchy, such as zigzag. This stitching line will protect the edge of the neck opening while you hem it, and it marks

your cutting line. Cut just inside the stitching line to make the neck opening. Fold the stitched fabric over twice and press to create a finished neckline. Baste or pin the hem and then sew the folded edge by machine or by hand. 

*ROBIN LYNDE raises Jacob sheep and promotes sustainable local wool production. She teaches weaving and created Meridian Jacobs Farm Club for fiber enthusiasts.*

- This yarn has a lot of natural elasticity. Experiment to find out how its natural stretchiness will affect your project. Wind a few ends on the warping board with very light tension. Then try pulling the yarn tight; you might lose up to 10" by winding tightly. It is still important to put the warp on the loom with a high tension, but by measuring with less tension, you will have enough warp length for your project. Be consistent in your tension but do not stretch your yarn when pulling lengths of yarn from the ball before winding onto the board.
- Robin weaves 2 picks before beating. She weaves a top-layer pick and a bottom-layer pick and then lightly beats both at the same time.
- You may be accustomed to having "snug" selvedge ends—snugging just a bit to create consistent selvedges without

- The warp is twice the density of regular plain weave, so make sure it is under adequate tension to help the yarns separate when opening sheds.
- Set up a mirror on a table at the side of the loom, and when you change sheds glance in the mirror to check if your shed is clear.
- If the fold has a noticeable line where the warp ends are too close together, there is an easy fix for a doublewidth piece woven in plain weave: Pull 2 adjacent warp ends out at the center. The gap will disappear with wet-finishing.

Shaft 4	104
Shaft 3	104
Shaft 2	104
Shaft 1	104
<b>Total</b>	<b>416</b>

96	32	64	Black Walnut
64		64	Hollyhock
128	64	64	Coreopsis
128	64	64	Natural
<b>416 ends total</b>			

104x	1	2	3	4
4			4	
3		3	3	3
2		2		
1	1	1	1	
	/			
		/		
			/	
				/

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# Absinthe Scarf

JON PORCH

## STRUCTURE

Monk's belt.

## EQUIPMENT

4-shaft loom, 13" weaving width; 12-dent reed; 1 shuttle; 1 bobbin.

## YARNS

**Warp:** Kiku (100% silk; 5,000 yd/lb; Treenway Silks), #304 Chamomile Gold, 273 yd; #951 Tequila Sunrise and #212 One Hundred Acre Wood, 198 yd each; #39 Tasmanian Myrtle, 297 yd.  
**Weft:** Kiku, #57 Raven, 720 yd.

## WARP LENGTH

351 ends 2¾ yd long (includes floating selvages; allows 7" for take-up, 26" for loom waste; loom waste includes fringe).

## SETTS

**Warp:** 28 epi (2-2-3/dent in a 12-dent reed).  
**Weft:** 28 ppi.

## DIMENSIONS

**Width in the reed:** 12⅞".  
**Woven length:** (measured under tension on the loom) 66".  
**Finished size:** (after wet-finishing) 11½" × 63" with 1½" fringe.

*I began weaving in November 2019* after a neighbor gave me an old, broken four-shaft direct tie-up loom he had in his attic. I fixed up the loom, and ever since, I have experimented with various drafts in Marguerite Porter Davison's *A Handweaver's Pattern Book*. This scarf's draft is a modification of the drafts in the "Monk's Belt" chapter. For ease of treadling, I opted for a one-shuttle weave, with a weft that serves as both tabby and pattern.

Color harmony is an important part of my weaving. I sometimes work with Susan Du Bois, owner of Treenway Silks, who guides me in my color choices. This collaborative process ensures success because Susan is comparing the colors in person, as I can't be there to compare them myself. For this scarf, I selected and arranged four colors in the warp to create a subtle three-dimensional effect. The black silk weft tones down the warp but doesn't dominate it, resulting in an elegant silk scarf.



## Notes on structure

Monk's belt is typically woven on a solid-colored warp. In this case, the pattern and tabby wefts are the same color, while the interesting patterning in the scarf comes from the color gradations in the warp.

- 1 Wind a warp of 349 ends 2¾ yd long following the warp color order in Figure 1. Wind 2 additional ends of Chamomile Gold 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 12⅞", sley 2-2-3 in a 12-dent reed for 28 epi. Sley the floating selvages through empty dents on each side of the warp and weight them over the back beam.
- 2 Wind a bobbin with Raven. Allowing for a few inches of unwoven warp for fringe, spread the warp with scrap yarn.
- 3 Leaving a weft tail 1½ yd long for hemstitching, weave 4 picks of plain weave. Use the tail to hemstitch in groups of 3 or 4 warp ends.

## 1. WARP COLOR ORDER

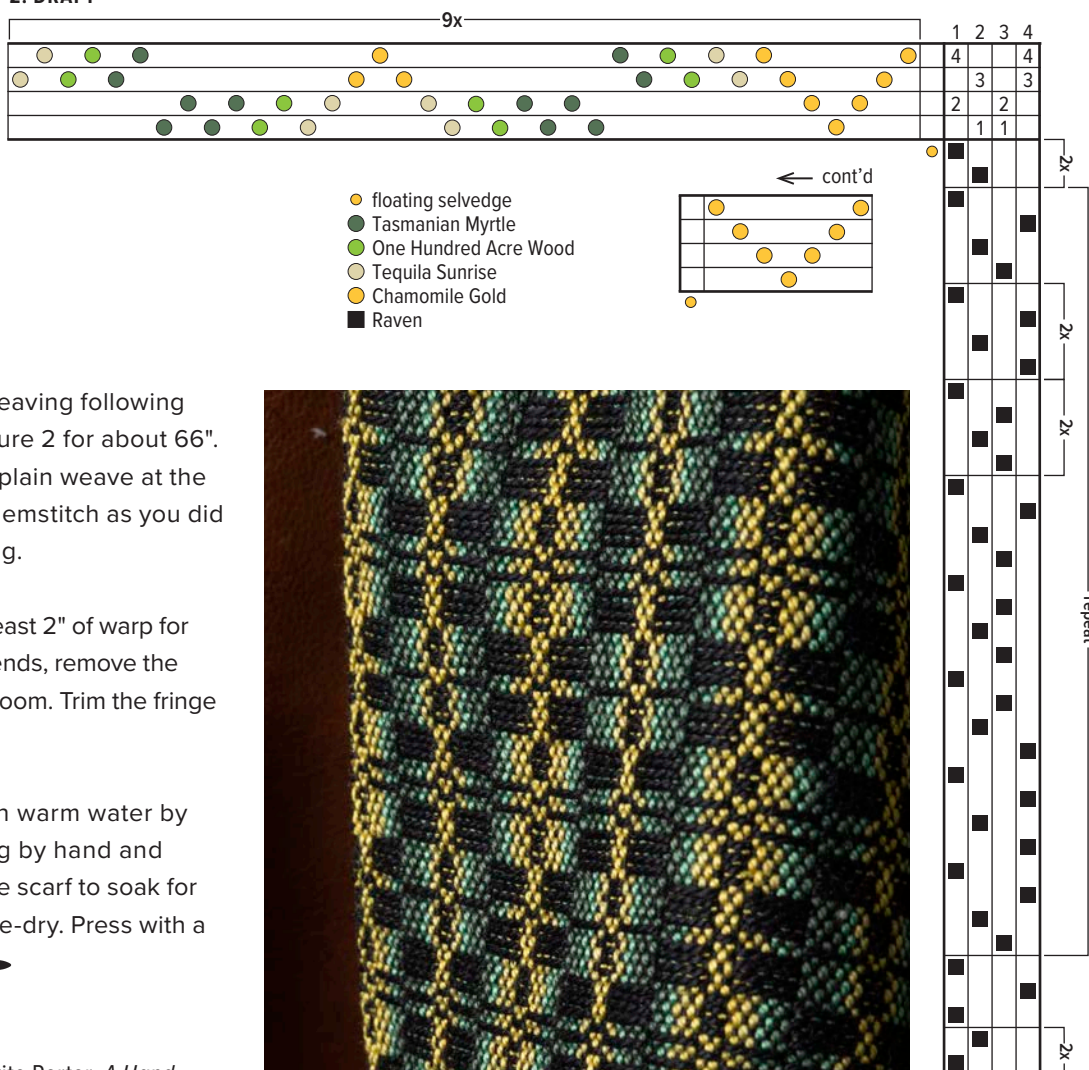
9x						
108	6		6			Tasmanian Myrtle
72	2	2	2	2		One Hundred Acre Wood
72	2	2	2	2		Tequila Sunrise
97	7	3			7	Chamomile Gold

349 ends total

## HEDDLE COUNT

Shaft 4	83
Shaft 3	92
Shaft 2	92
Shaft 1	82
<b>Total</b>	<b>349</b>

## 2. DRAFT



**4** Continue weaving following the draft in Figure 2 for about 66". Add 4 picks of plain weave at the end and then hemstitch as you did at the beginning.

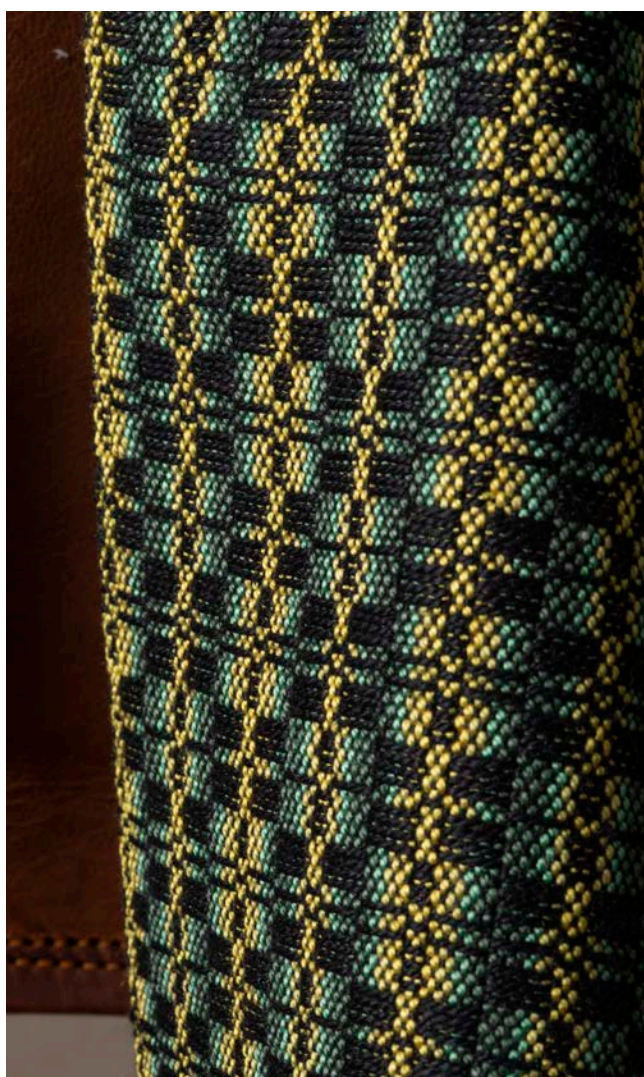
**5** Leaving at least 2" of warp for fringe on both ends, remove the fabric from the loom. Trim the fringe ends to 1½".

**6** Wet-finish in warm water by gently agitating by hand and then leaving the scarf to soak for 20 minutes. Line-dry. Press with a cool iron.

## RESOURCES

Davison, Marguerite Porter. *A Handweaver's Pattern Book*. Swarthmore, Pennsylvania: M. P. Davison, 1977, 101-108.

**JON PORCH** recently learned to weave on a multishaft loom using Peggy Osterkamp's book *Weaving for Beginners*. He also does tapestry weaving.







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# Fibonacci with a Twist

ANDREA WILLIAMS



## STRUCTURE

Twill.

## EQUIPMENT

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

## YARNS

**Warp:** 8/2 Tencel (100% lyocell; 3,360 yd/lb; Valley Yarns; WEBS), Black and Ecu, 449 yd each; Burgundy, 33 yd.

**Weft:** 8/2 Tencel, Black and Ecu, 237 yd each.

## WARP LENGTH

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

## SETTS

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

**Weft:** 21 ppi.

## DIMENSIONS

**Width in the reed:** 9⅞".

## Woven length:

(measured under tension on the loom) 76".

**Finished size:** (after wet-finishing and sewing) 8½" × 70".

*The detail in this project is not the threading, tie-up, or treadling; it's the counting.* I designed this cowl based on the always-pleasing, never-fail Fibonacci sequence\* of numbers. For the warp, I alternated Black and Ecu in the sequence, creating one side that is predominantly Black while the other side is predominantly Ecu. For a little bit of color interest, and to break up the pattern, I added two accent stripes of Burgundy. I used the same two main colors for weft, weaving half of the cowl in Ecu before switching to Black.

The front and back of the fabric look different, as do the left and right sides of the warp, and with the Ecu weft woven for half of the length and the Black weft woven for the other half, the result was eight distinct designs. To add a bit more drama, when I sewed the cowl together, I created a Möbius strip by adding a half twist. The cowl is foolproof to arrange and styles itself.

\*The Fibonacci sequence is the progression of numbers in which each number is equal to the sum of the two numbers before it: 0, 1, 1, 2, 3, 5, 8, 13, 21, 34, 55, and so on.



## Warping tip for complicated warping orders

As you wind, write down each number of ends in the warp color order and cross it out as soon as the ends are wound.

**1** Wind a warp of 284 ends 3¼ yd long following the warp color order in Figure 1. Wind an additional 2 ends, 1 each of Black and Ecu, to use as floating selvages and set them aside. Warp your loom using your preferred method. Sley 3 ends per dent in a 10-dent reed centering for a width of 9⅞". Sley the floating selvages in empty dents on each side of the warp and weight them over the back beam.

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

**3** Weave following the draft in Figure 2, using Ecu for 38" and then Black for 38". Weave several picks of scrap yarn to protect the weft.

**4** Cut the fabric from the loom. Secure the ends with machine stitching. Wet-finish in hot water, hang to dry, and press.



Shaft 8	36
Shaft 7	54
Shaft 6	18
Shaft 5	35
Shaft 4	35
Shaft 3	35
Shaft 2	18
Shaft 1	53
<b>Total</b>	<b>284</b>

10	5								5								<div style="display: flex; justify-content: space-around;"> <div style="width: 15px; height: 15px; background-color: #800000; border: 1px solid black;"></div> Burgundy         <div style="width: 15px; height: 15px; background-color: #A0A0A0; border: 1px solid black;"></div> Ecru         <div style="width: 15px; height: 15px; background-color: #000000; border: 1px solid black;"></div> Black       </div>
137	55	34	21	13	8	3	2	1									
137	1	2	3		8	13	21	34	55								

**284 ends total**

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

[illegible]

8 Slip-stitch all open edges and press. 

**5** Fold the fabric at the center line, where the weft color changes. Measure 36" from the center fold line and cut through both layers of fabric.

**6** Fold one end over approximately  $\frac{1}{2}$ ". Turn the corners to the inside slightly to make a clean edge and press. Fold the other end over approximately  $\frac{1}{2}$ " to the same side of the fabric. Turn the corners under and press.

**7** Use straight pins inserted vertically to secure one end of the warp, hem side up, to the tip of an ironing board. Bring the other end under and around, giving it a half twist. Abut—do not overlap—the raw edges and pin the ends together. The raw edges will be encased by a layer of fabric on both sides. If you warped following the warp color order exactly, the stripes will line up but in reverse color order.

Rosbrugh, Jennifer. "The Slipstitch." [historicalsewing.com/tutorials/the-slipstitch](http://historicalsewing.com/tutorials/the-slipstitch)

Strickler, Carol, ed. *A Weaver's Book of 8-Shaft Patterns*. Loveland, Colorado: Interweave, 1991. 52. #218.

*It's the little things in weaving that bring **ANDREA WILLIAMS** joy: a surprising color combination, a pattern that catches the light just so, or a project that looks much more complicated than it actually is.*



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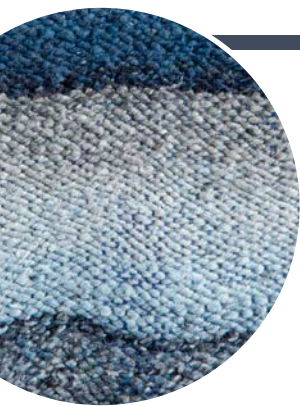
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# Wavy Pillows

SVEA EDLUND

## STRUCTURE

Plain weave.

## EQUIPMENT

2- or 4-shaft loom, 22" weaving width; 10-dent reed; 28" wavy stick shuttle or wavy stick; 1 boat shuttle; 1 bobbin.

## YARNS

**Warp:** Pima Lino Colori (60% Pima cotton/40% linen; 464 yd/50 g skein; Diamond Luxury), #796, dark blue, 499 yd.

**Weft:** Tangier (53% silk/17% cotton/16% acrylic/14% rayon; 220 yd/100 g; Cascade Yarns), #28, 320 yd.

**Note:** This yarn has been discontinued. Substitute a slowly striping yarn in a similar worsted weight, such as Noro Akari or Noro Kureyon.

## OTHER SUPPLIES

Four 12" × 22" rectangles of coordinating fabric for pillow backs; two 16" zippers; two 20" down pillow forms.

## WARP LENGTH

222 ends 2¼ yd long (includes doubled selvedge ends; allows 5" for take-up, 28" for loom waste).

## SETTS

**Warp:** 10 epi.

**Weft:** 10 ppi.

## DIMENSIONS

**Width in the reed:** 22".

**Woven length:**

(measured under tension on the loom) 48".

**Finished size:** (after sewing) two pillows, 20" × 20".

*I've lived most of my life near an ocean, whether it be the sandy shores of Connecticut, the rocky beaches of the Swedish archipelago, or the cold, deep, dark blue waters of the Pacific Ocean. That is, until recently, when I moved to the high desert in New Mexico. As beautiful and awe-inspiring as I find the desert to be, I still find myself longing for the sights and sounds of the ocean.*

I wanted to design a gift for a childhood friend who lives on a Florida key. When I think about my dear friend, I remember our times together sailing through the ever-changing waves of Long Island Sound. I can still hear the waves lapping against the bow of our small sailboat. How could I design a gift that would bring forth wonderful memories for him, too? Then I came upon a skein of yarn of self-striping blues and grays. Perfect! It was from that yarn that these pillows evolved.

Using a wavy stick shuttle was a learning experience. To achieve the look of gently rolling waves, I inserted the shuttle with the wider curves toward the fell line. I held the wavy shuttle on each end, applying pressure on the weft until I got the depth of curve that I wanted. By moving the shuttle a little to the left or right of where I had placed the prior pick, I was able to create the effect of moving waves.

Using a wavy shuttle or wavy stick slows the weaving process as the shuttle or stick has to be inserted after each weft pick. Pack the weft fairly tightly to keep the waves in place after the pillow tops are taken off the loom.

**1** Wind a warp of 222 ends 2¼ yd long. Warp the loom using your preferred method and thread for plain weave. Centering for

### Notes on warp selection

For deeper and more defined waves, choose warp yarns that aren't smooth. You'll also find that the waves will more securely keep their shape off the loom with a rougher warp yarn.

a weaving width of 22", sley 1 per dent in a 10-dent reed with the exception of the first and last ends, which are doubled.

**2** Wind a bobbin with the weft yarn. Spread the warp with scrap yarn. Weave a scrap-yarn header of about 2".

**3** Weave 22" of plain weave, using a generous amount of weft and inserting the wavy shuttle or stick after each pick. Press the weft into place with the wavy shuttle or stick, moving it slightly to the left or right after each pick to form waves.

**4** Weave 1" of scrap yarn to separate the pillow tops.

**5** Weave 22" for the second pillow as you did for the first, followed by 1" of plain






weave with scrap yarn. Remove the fabric from the loom.

**6** Zigzag along all sides of each pillow top to secure the weaving. Cut the pieces apart and trim off scrap yarn.

**7** Join two fabric back rectangles, centering a lapped zipper between them (see Resources). Repeat for the second pair. Open the zippers

slightly. Place the pillow tops on the fabric backs, right sides together with the zippers centered. Pin along the edges of the handwoven fabric. Trim excess fabric from the fabric backs.

**8** Sew pillow front to back, right sides together. Turn right side out; insert pillow form. Repeat for the second pillow. 

## RESOURCES

Holland, Sharon. "Tutorial: Lapped Zipper," *Sharon Holland* (blog), April 27, 2015, [sharonhollanddesigns.com/blog/tutorial-lapped-zipper](http://sharonhollanddesigns.com/blog/tutorial-lapped-zipper)

Madigan, Kaz. "Weaving with a Wave Stick." *Handwoven*, November/December 2020, 20–22.

*SVEA EDLUND finds joy in all things fiber and has been teaching weaving, spinning, felting, dying, knitting, and sewing for 35 years.*







# Baby Coverlet

MALYNDA ALLEN

## STRUCTURE

Overshot.

## EQUIPMENT

4-shaft loom, 37" weaving width; 8-dent reed; 3 shuttles; 3 bobbins.

## YARNS

**Warp:** 8/2 cotton (3,360 yd/lb; UKI; Yarn Barn of Kansas), #54 Dark Navy, 1,468 yd.

**Weft: Tabby:** 8/2 cotton, #54 Dark Navy, 591 yd.

**Pattern:** 3/2 pearl cotton (1,260 yd/lb; Valley Yarns; WEBS), #3800 Currant, 202 yd; #2574 Heather, 321 yd.

## WARP LENGTH

587 ends, 2½ yd long (includes doubled floating selvages; allows 5" for take-up, 37" for loom waste and sampling).

## SETTS

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

**Weft: Hems:** 15 ppi.

**Body:** 24 ppi (12 ppi each for pattern and tabby).

## DIMENSIONS

**Width in the reed:** 36⅞".

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

**Finished size:** (after wet-finishing and hemming) 30¾" × 38½".

*A couple of years ago*, a neighbor with an affinity for American history showed me his collection of Early American coverlets. He called them linsey-woolseys and was excited to show them to someone who would appreciate them. I found them fascinating but knew very little about coverlets. He insisted that they were only possible because of the invention of the Jacquard loom, but I recognized that some of them were probably woven on a floor loom.

Recently, I obtained a copy of Carol Strickler's *American Woven Coverlets*. I fell in love with a doubleweave Snowball and Pine Tree coverlet but was disappointed to discover that it required twenty shafts. Then I realized it was a profile draft, so I could adapt the project for overshot and decrease the number of treadles required. Using Madelyn van der Hoogt's article on historical overshot threading (see Resources), I carefully plotted out drafts. Two books by Helene Bress, *The Weaving Book* and *The Coverlet Book*, showed me how to get five blocks in overshot on just five shafts. Eventually, I realized I could further simplify the pattern to four shafts. To my delight, the four-shaft version had better symmetry and was a joy to weave. A full coverlet seemed a bit daunting, so I chose to weave a baby coverlet. I am very pleased with the results.

**1** Wind a warp of 583 ends 2½ yd long. Wind 4 additional ends to be used as doubled 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 36⅞", sley 2 ends per dent in an 8-dent reed. Sley the doubled floating selvages in empty dents on each side of the warp and weight them over the back beam.

### Notes on treadling

To accommodate the heavy pattern weft and square the pattern in this blanket, the treadling and number of pattern picks in the blocks do not follow traditional overshot rules.

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

**3** Using Dark Navy, weave the hem starting with treadle 5 and weaving 32 picks of plain weave. Starting on the same side as your first hem pick, add the Currant pattern weft. Follow the first pattern pick with a tabby pick of Dark Navy using treadle 5, and then weave following the draft, using tabby and changing pattern colors as shown. Note that Currant is always woven on treadles 1 and 2, and Heather is always woven on treadles 3 and 4.

**4** After weaving the last pattern pick, weave 32 picks of plain weave for the hem. Weave 1"–2" of scrap yarn to secure the weft.





**1. DRAFT**

### Weaving tips

Start all three shuttles on the same side of the warp to help keep track of which tabby pick follows which pattern pick. When the shuttle enters the shed from the side of the warp you started on, it will be an odd-numbered pattern pick, and you will follow it with a tabby pick on treadle 5. When the shuttle enters the shed from the other side of the warp, it will be an even-numbered pattern pick, and you will follow it with a tabby pick on treadle 6.

- Dark Navy
- Currant
- Heather
- doubled floating selvedge


### HEDDLE COUNT

Shaft 4	194
Shaft 3	150
Shaft 2	98
Shaft 1	141
<b>Total</b>	<b>583</b>

**Note:** Numerals in treading symbols indicate number of pattern picks.

**5** Remove the blanket from the loom. Secure the ends with zig-zag stitch.

**6** Machine wash with a few towels in hot water on a standard setting. Machine dry on hot until damp-dry. Press. Trim scrap yarn from the hem ends. Fold a 1¼" hem to the wrong side and press. Turn the raw edge under to meet the fold and press again. Pin the hem in place and sew by hand or machine.

**7** Wash the blanket again, and machine dry until damp-dry. Press and allow to air-dry. 

## RESOURCES

Atwater, Mary Meigs. *The Shuttle-Craft Book of American Hand-Weaving.*

New York: Macmillan, 1972, 128–135.  
Bress, Helene. *The Coverlet Book: Early American Handwoven Coverlets*.

Vol. 1. Gaithersburg, Maryland: Flower Valley Press, 2003, 60, 64–71, 136–138, 352, 434.

———. *The Coverlet Book: Early American Handwoven Coverlets*. Vol. 2. Gaithersburg, Maryland: Flower Valley Press, 2003. 199.

———. *The Weaving Book: Patterns and Ideas*. Gaithersburg, Maryland: Flower Valley Press, 2009, 205–207, 225–226.

Strickler, Carol. *American Woven Coverlets*. Loveland, Colorado: Interweave, 1987, 37, 174–175.

van der Hoogt, Madelyn. "The Draft: Overshot Threading Then and Now." *Handwoven*, November/December 2017, 14–15.

*A mother of nine, MALYNDA ALLEN enjoys learning new things. She appreciates her husband, who encourages her love of spinning, weaving, knitting, sewing, and dancing.*



# Random Exchange Towels

KATHIE ROIG



## STRUCTURE

Twill.

## EQUIPMENT

8-shaft loom, 24" weaving width; 12-dent reed; 1 shuttle; 1 bobbin.

## YARNS

**Warp:** 8/2 cotton (3,360 yd/lb; Valley Yarns; WEBS), #3599 Lollipop, #7198 Burnt Sienna, and #3794 Burgundy, 220 yd each; #4425 Orange, #7327 Tobacco, #1382 Spectra Yellow, #5792 Lime, and #5468 Stone Green, 230 yd each; #5424 Turquoise Green, #2550 Nautical, #2636 Navy, and #6290 Petunia, 240 yd each.  
**Weft:** 8/2 cotton, #8001 White, 1,975 yd.

## WARP LENGTH

554 ends 5 yd long (allows for 14" take up, 26" for loom waste).

## SETTS

**Warp:** 24 epi (2/dent in a 12-dent reed).  
**Weft:** 20 ppi.

## DIMENSIONS

**Width in reed:** 23½".  
**Woven length:** (measured under tension on the loom) 140".  
**Finished size:** (after wet-finishing and hemming) four towels, 18¾" × 24½" each plus 11" sample swatch.

*For the last 10 years*, I have taught a workshop called "Warp It! Paint It! Weave It!" at various guilds, regional conferences, and the John C. Campbell Folk School. I was scheduled to teach the workshop at Convergence 2020, but, of course, those plans changed with the COVID-19 pandemic.

Because I had time on my hands and nowhere to go, what better way to connect with other weavers than to join the Handweavers Guild of America's 2020 Kitchen Towel Exchange? I had recently taken a color horoscope weaving workshop with Bonnie Tarses at the MidAtlantic Fiber Association Conference and had used 12 bright colors for my horoscope warp that I knew would be great in towels. For my draft, I chose a favorite twill pattern from *A Weaver's Book of 8-Shaft Patterns* edited by Carol Strickler.

When warping, I generally wind at least four ends at once (to save time) and thread them without regard to color. I don't use a paddle because I want color stripes that occur randomly. For these towels, I decided to expand on that unplanned warping process. My goal was to use all 12 colors in a pleasing gradation, randomly yet orderly changing the warp from warm to cool colors.

First, I organized the colors in a "rainbow sequence." Then I wound 8 of the 12 colors at a time for 2 inches' worth of warp, before subtracting one of the colors and adding the next one in order. I continued in this manner across the warp. When I had finished shifting the colors toward cool, I started shifting back toward the warm colors.

This may sound like a complicated process, but it doesn't have to be if you take care in winding your warp and pay attention as you dress your loom. The results are controllable—and it is a technique that can be used with all sorts of weave structures.

## Notes on structure

Changing the tie-up and treadling with this M and W threading creates very different looks. Use the extra warp length to sample and experiment.

**1** Wind a warp of 554 ends 5 yd long following the warp color order, Figure 1. Wind the colors from each column all at once, dropping one color and adding a new color as indicated. There will be multiple ends in the cross. Kathie recommends warping front to back for this project. Centering for a width of 23½", randomly select 2 ends to sley in each dent. Once the reed is sleyed, thread the heddles, choosing the 2 ends in each dent in any order, and following the draft in Figure 2. Wind the warp on the back beam slowly, giving it a good shake or yank from time to time and moving the beater bar back and forth to work out any tangles. **Note:** The weft will not catch the selvedge ends on every pick. Add floating selvedges if desired.







## 1. WARP COLOR ORDER

	2x	2x	6x	6x	6x	6x	6x	6x	6x	6x	6x	6x	6x	6x	
44		1	1	1	1	1	1	1					1	1	#7198 Burnt Sienna
44		1	1	1	1	1	1	1					1		#3599 Lollipop
44		1	1	1	1	1	1	1	1	1					#3794 Burgundy
48			1	1	1	1	1	1	1	1	1				#6290 Petunia
48				1	1	1	1	1	1	1	1	1			#2636 Navy
48					1	1	1	1	1	1	1	1	1		#2550 Nautical
48						1	1	1	1	1	1	1	1	1	#5424 Turquoise Green
46	1	1						1	1	1	1	1	1	1	#5468 Stone Green
46	1	1	1						1	1	1	1	1	1	#5792 Lime
46	1	1	1	1						1	1	1	1	1	#1382 Spectra Yellow
46	1	1	1	1	1						1	1	1	1	#7327 Tobacco
46	1	1	1	1	1	1						1	1	1	#4425 Orange

554 ends total

wind each column together as a bundle

## HEDDLE COUNT

Shaft 8	53
Shaft 7	79
Shaft 6	79
Shaft 5	66
Shaft 4	66
Shaft 3	79
Shaft 2	79
Shaft 1	53
<b>Total</b>	<b>554</b>

## 2. DRAFT

	13x													1	2	3	4	5	6
8																	8		8
7																	7	7	
6																	6		6
5																	5	5	
4																	4	4	
3																	3	3	
2																	2	2	
1																	1	1	

← cont'd



8
7
6
5
4
3
2
1

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


repeat

**2** Wind a bobbin with the weft yarn. Spread the warp with scrap yarn using treadles 5 and 6.

**3** Weave following the draft, Figure 2, until the fabric measures about 140".

**4** Weave 10 picks of plain weave using treadles 5 and 6 to protect the weft. Cut the fabric from the loom.

**5** Serge or zigzag both raw edges of fabric. Machine wash in warm water and machine dry. Press.

**6** Cut fabric into 4 lengths of 27½" each. (You will have a sample swatch of about 11" left over.) Serge or zigzag raw edges. To hem, turn under ¼" and then turn under an additional ¾". Stitch by hand or machine. 

## RESOURCES

Strickler, Carol, ed. *A Weaver's Book of 8-Shaft Patterns*. Loveland, Colorado: Interweave, 1991, 37, #159.

**KATHIE ROIG** *remembers finding patterns in the quilt her grandmother made, catching tadpoles in a creek, and climbing trees to read a favorite book. She still pays attention to detail and pattern, has a sense of wonder, and enjoys the solitude of her studio.*







# Chattahoochee Poochie Towels

SHEILA O'HARA

## STRUCTURE

Summer and winter.

## EQUIPMENT

16-shaft loom with dobby, 31" weaving width; 15-dent reed; 2 or more shuttles; 10 bobbins.

## YARNS

**Warp:** 10/2 pearl cotton (4,200 yd/lb; UKI), #116 Black, 3,648 yd.

**Weft:** Towel #1 (beige and gold):

**Tabby:** 10/2 pearl cotton, #34 Maroon and #17 Wine, 555 yd each. **Pattern:** 10/2 pearl cotton, #7 Oak and #122 Mead, 67 yd each; #89 California Gold and #108 Light Rust, 89 yd each; #43 Beige and #140 Safari, 311 yd each. Towel #2 (gold and blue):

**Tabby:** 10/2 pearl cotton, #48 Dark Turquoise, 1,110 yd.

**Pattern:** #94 Tyrol and #89 California Gold, 334 yd each; #117 Stone and #46 Champagne, 89 yd each; #113 Yellow and #30 Antique Gold, 45 yd each.

## WARP LENGTH

452 doubled ends (912 threads total) 4 yd long (includes four quadrupled selvedge ends; allows 20" for take-up, 30" for loom waste).

## SETTS

**Warp:** 15 epi (1/dent in a 15-dent reed). Note that all ends are doubled except for the two selvedge ends on each side, which are quadrupled.

**Weft:** 25 ppi (12½ ppi tabby, 12½ ppi pattern); 16 ppi for plain-weave hems.

## DIMENSIONS

**Width in the reed:** 30<sup>2</sup>/<sub>15</sub>".

**Woven length:** (measured under tension on the loom) 94".

**Finished size:** (after wet-finishing and hemming) four towels 26½" × 20". Towels are woven sideways; hems are on the long edges.

*In June 2020, I received a Handwoven newsletter article* by editor Susan E. Horton about participating in the Handweavers Guild of America (HGA) Kitchen Towel Exchange that normally would be held at Convergence. Although Convergence 2020 was cancelled, Penny Morgan, president ex officio of HGA, decided to go ahead with the towel exchange, this time opening it up to all HGA members. The idea caught my attention, especially because the COVID-19 pandemic had postponed the weaving classes I was teaching.

In 2011, I found a woodblock print titled Tanabata while looking through a book of Utagawa Hiroshige's artwork. Tanabata referred to what was originally called Weaver Girl Day on 7/7. This date appealed to me because I am the seventh child of seven children and a weaver. In addition, I was born in Japan where my family lived from 1948 to 1954, although we returned to the United States when I was only six weeks old. Perhaps serendipitously, on 7/7/2020, the inspiration came to me to adapt a design I had previously woven for a "Doggie Bag."

I adapted the design for kitchen towels in a heavier fabric than for my bag by doubling 10/2 cotton in the warp and weft. Bob Keates of Fiberworks PCW suggested using a skeleton tie-up to reduce the number of treadles needed. I wove the five towels for the exchange and received five wonderful towels in return.

The Chattahoochee Handweavers Guild was the initial sponsor of the towel exchange, which gave me the idea for the towels' name. I enjoyed the entire online experience of interacting with the 55 other towel-exchange participants. Many thanks to Penny Morgan and HGA.

*Editor's note:* When we realized that the draft for these towels used 42 treadles and that the treadling alone took up five pages, we decided this was one for the website. The project steps, heddle count, warp color order, and draft are available as a free PDF download at [handwovenmagazine.com/chattahoochee-poochie-so21/](http://handwovenmagazine.com/chattahoochee-poochie-so21/). The WIF is available in the WIF Library, [handwovenmagazine.com/wif-library/](http://handwovenmagazine.com/wif-library/). 

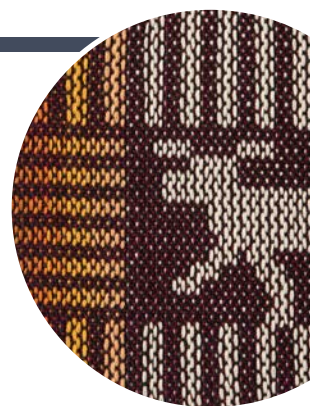
## RESOURCES

Black, Mary E. "Summer and Winter." In *New Key to Weaving*, 255–275. New York: Macmillan, 1972.

van der Hoogt, Madelyn. *The Complete Book of Drafting for Handweavers*. Petaluma, California: Unicorn Books and Crafts, 1993, 77–83.

Wilson, Catharine. "Pieced Peru Vest in Summer and Winter." *Weaver's* 35 (Spring 1997), 18–19.

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









# Fishing for Compliments

SHERRIE AMADA MILLER

## STRUCTURE

Summer and winter.

## EQUIPMENT

8-shaft loom, 20" weaving width; 10-dent reed; 2 shuttles; 5 bobbins.

## YARNS – BLUE TOWELS

**Warp:** 8/2 cotton (3,360 yd/lb; Valley Yarns; WEBS), #2636 Navy, 542 yd; #2550 Nautical, 539 yd.  
**Weft:** 8/2 cotton, #2636 Navy, 600 yd; #6122 Very Berry, 68 yd; #5792 Lime, #1205 Banana, and #6974 Grayed Lavender, 51 yd each.

## YARNS – WHITE TOWELS

**Warp:** 8/2 cotton, #8001 White and #8418 Silver Birch, about 541 yd each.  
**Weft:** 8/2 cotton, #8001 White, 600 yd; #6256 Eggplant, 68 yd; #5792 Lime, #6122 Very Berry, and #6974 Grayed Lavender, 51 yd each.

## WARP LENGTH

393 ends  $2\frac{3}{4}$  yd long (allows 6" for take-up, 27" for loom waste, 9" for sampling).

## SETTS

**Warp:** 20 epi (2/dent in a 10-dent reed).  
**Weft:** 20 ppi in plain weave; 29 ppi in pattern.

## DIMENSIONS

**Width in the reed:**  $19\frac{7}{10}$ ".  
**Woven length:** (measured under tension on the loom) 57".  
**Finished size:** (after wet-finishing and hemming) two towels per warp  $16\frac{1}{2}$ " ×  $21\frac{1}{2}$ ".

*I enjoy designing and weaving animal imagery into my projects. My fellow guild members say they can always recognize my weaving because of the animal motifs. Our annual guild sale invariably includes my towels with rows of cats, dogs, birds, swans, roosters, ladybugs, and even flies parading across them. I design using graph paper and then translate the designs into summer and winter, my go-to weave structure for creating animal motifs.*

These fish towels were inspired by memories of a trip to Aruba, where I snorkeled for the first time among a rainbow of colored fish. I chose 8/2 cotton for the pattern and tabby weft, although traditionally, summer-and-winter designs are woven with a pattern weft that is heavier than the warp. Using 5/2 and even 3/2 cotton for the pattern weft in this project will create larger and bolder images. Using a tabby weft that's finer than the warp and weft will also give a different effect.

The towels have a surprise bonus; they are a stash-busting project. Each horizontal fish stripe requires only 14 pattern picks including the border lines, or less than 9 yards of fiber. You can use my chosen colors for the fish or use up the leftover yarn on your own bobbins or on your almost-empty cones. The knowledge that you're clearing out your stash to create room for new yarn makes these towels especially satisfying to weave.

**1** Wind a warp of 393 ends  $2\frac{3}{4}$  yd long holding the two warp colors together. Warp the loom using your preferred method following the draft, Figure 1. For the blue towels, alternate Navy and Nautical, starting and ending with Navy. For the white towels, randomly select between White and Silver Birch as you

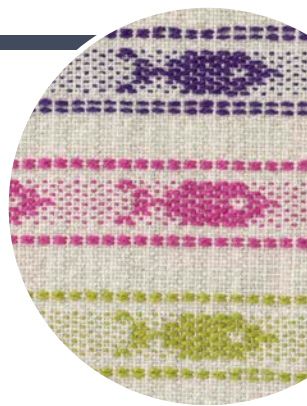
## Notes on structure

Summer and winter is customarily woven with a light warp and tabby weft, and a dark pattern weft. Modern interpretations of the weave structure, such as these towels, break away from those conventions.

thread and sley. The fish motif is repeated seven times, ending with a warp end on shaft 1 to balance the design. Centering for a weaving width of  $19\frac{7}{10}$ ", sley 2 per dent in a 10-dent reed.

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

**3** Weave following the draft, Figure 1, starting with 2" of plain weave. Following the weft color order, Figure 2, for the pattern picks, weave 13 fish stripes separated by stripes of plain weave. Carry the pattern weft up the selvedge from the first border pick for each fish stripe to the last border pick at the end of the pattern repeat. When you have completed the 13 fish stripes, finish weaving the towel with about  $1\frac{3}{4}$ " of plain weave for a total of 2".











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# Kente-Style Liturgical Stoles

Colors, Patterns, and Messages

By Tina Fletcher and Linda Barnett

*The birth of our kente-style liturgical stoles arose quite simply from workplace lunchroom conversations. In addition to working as an occupational therapy professor, Linda is also a supervising elder of pastors in the Christian Methodist Episcopal church, a denomination formed by freed slaves in the American south soon after the Civil War ended in the 1860s. Tina, beyond her academic roles, is a longtime weaver who has previously woven ministerial stoles in the commonly used liturgical colors of gold, green, purple, and white. When Tina offered to create a stole for Linda's ministry, Linda requested that it be made from handwoven kente cloth—and so, to our surprise, our kente project began. We began a text and phone call exchange similar to the “call and response” communication frequently heard in Africa to help Tina learn more about kente cloth. Using this new knowledge from Linda, Tina began creating handwoven, kente-style stoles for Linda to share with aging or ill African American pastors in her church district when they need encouragement and support. To extend the African tradition of sharing stories, Tina also includes tiny scrolls containing messages or stories, and she sews them along the bottom edge of each stole's inner lining.*

## COLORS, PATTERNS, AND MESSAGES

Kente cloth represents a collection of patterns true to Ghanaian identity that also resonates within other African cultures, including those in the diaspora. Different patterns use a variety of colors that have symbolic meanings in Ghanaian culture. In kente, colors and patterns are interwoven to convey a story or theme and symbolize the wearer's values. Often the woven cloth has a name, such as “Sooner or later, one could stray into another person's path,” “The extended family is a force,” or “I walk alone.” Tina's

favorite is the evocative, “If you have something to say about me, let me first give you a stool to sit on.” Patterns are fabricated into a plethora of garments across genders, including blouses, shirts, shorts, socks, bow ties, straight ties, hats, bonnets, aprons, dresses, and many other accessories.

In Ghana, kente is worn in various contexts, and one of the most common is to mark the achievement of graduation. This tradition dates back to the late 1950s. The tradition made its way to the United States, and today, kente

stoles are commonplace at university graduations. While initially worn only by African American graduates, over the last 10 years, they have been included in more diverse commencement ceremonies and have been worn by Latinx and Native American graduates, among others. Stoles and patterns have also been displayed in parades, Black History Month celebrations, and family reunions.

Kente stoles are also worn by clergy as an expression of African culture in religious ceremonies including funerals, weddings,



Rev. Russell O. Fuller Sr., Presiding Elder at the Christian Methodist Episcopal Church, in his kente-style stole.

Photo by Linda Barnett



baptisms, and infant dedications. Tina created a stole for Linda to wear during liturgical meetings and when observing rites of passage. Linda's stole includes colors significant to her personal journey that also symbolize her strength and determination to overcome personal and ministerial challenges. In Linda's stole, gold represents a role in leadership, and green represents personal growth and renewal, while black reminds her to remain connected and true to her ancestral land and to God.

#### SHARING STOLES WITH OTHERS

After completing Linda's kente-style stole, we wanted to weave and share stoles with other clergy who could use support and caring. Storytelling is common in African American culture, and ministers can wear and tell their stories through their woven stoles, including their experiences of strength, commitment, and humility. Color choices for these stoles are determined at Linda's discretion after

she communicates with each individual and learns of their illnesses, traumas, or experiences. Black, the most significant color of kente, represents the individual's spiritual strength and maturity and speaks to the struggle and triumphs of African Americans, especially during the Middle Passage when Africans were taken to the Americas and forced into slavery. Red, another commonly used color in kente, represents blood, political passion, and strength. As African Americans and other marginalized ethnicities recall the bloodshed of their ancestors during political unrest and social injustices, wearing a red stole can be a way to pay homage to those who suffered at the hands of others. Green represents growth, harvest, and renewal. Yellow represents honor, wealth, and royalty. Purple represents Mother Earth, healing, and protection from evil. As colors symbolize aspirations, hope, and inspiring leadership, we believe these kente-style stoles can provide

ongoing encouragement to those who are experiencing challenges beyond their control.

#### PRACTICAL CONSIDERATIONS FOR KENTE-STYLE STOLES

Tina intersperses a black warp with dark purple stripes to provide a neutral and culturally appropriate palette that will showcase personalized weft colors for each stole. She winds a warp long enough to weave three stoles at a time, each of which can have a dramatically different appearance depending on the chosen weft color palette and treadling. In addition, Tina adds extra warp length for sampling weft color combinations. She uses her cell phone to photograph color combinations and test swatches. By switching the view from "color" to "mono," she can see the gray-scale values. She chooses combinations that offer strong contrasts that will enable crisp blocks of color to emerge in the weaving.

Traditionally, kente is created by interweaving 4-inch-wide bands. To



Three of the kente-style stoles that resulted from Linda and Tina's collaboration.



Tina includes a small scroll with a message with every stole.

Photos by Matt Graves





Each color in the stoles has a deeper meaning. The yellow in these stoles represents honor, wealth, and royalty.


convey an impression of interlacement in these stoles, Tina chose eight-shaft twill blocks to provide the look of bandweaving while maintaining the fluid drape that comes from a single piece of fabric. She sets the 10/2 pearl cotton warp tightly at 30 ends per inch to create a firm twill that ravels very little when cut for shaping around the neck. After wet-finishing and pressing, the cloth is cut along the length of the fabric to ensure matching left and right sides, tapered from chest to neck, edged with lip cord (a commonly used upholstery trim), and then lined with satin. To create a stole that lies flat and smooth after the long left and right sides are sewn together at the neck, the lip cord and lining are sewn into place by hand while being continuously smoothed and

flattened. Weight can be added to the stole by sewing fringe along the bottom edges. For these stoles, upholstery-style twisted bullion fringe provides a little more heft than standard fringe. Clergy are able to wear these lightly weighted stoles in windy circumstances and move freely about without concerns that the stole could blow around or slide in either direction while being worn. To keep the patterned sides lined up, the wearer can use a sweater clip, Chinese-style frog closure, or toggle clasp fastened at chest height. In Linda's case, her clerical robe has a cord on the back yoke that is expressly designed to hold stoles in place, so she does not use a chest fastener.

As a finishing touch for each stole, Tina creates a tiny scroll made from crafting supplies.

Cardboard cake pop sticks make good scroll ends, especially when darkened with a marker. She prints a message for the recipient on parchment-style computer paper, glues it to the sticks, rolls it into a scroll, and then ties it with a narrow ribbon. Tiny silver keys available in crafting store bead departments serve as embellishment. The tied scroll is tucked into a black elastic hair tie that has been sewn in figure-eight style into the lining. This enables the scroll to be placed horizontally and secured on both ends. The scroll is easy to remove and enjoy, while the simple hair-tie support secures it perfectly.

Kente-style cloth can also be used for celebrations such as World Communion Sunday. Communion bread loaves look beautiful wrapped in kente, and kente-style table runners and altar cloths can become an integral part of many special occasions. Weaving the cloth is like painting on a canvas and is a beautiful experience of considering history, meanings, and connectedness while weaving treasured textiles.

**Note:** Tina would like to acknowledge the contributions of Patty Tarrant, stole seamstress. 

**TINA FLETCHER** started weaving in occupational therapy school 43 years ago. She is an occupational therapy professor at Texas Woman's University and a museum researcher.

**LINDA BARNETT** is an occupational therapy professor at Texas Woman's University; she has been an occupational therapist for 25 years and a minister for 22 years.



# Kente-Style Liturgical Stole

TINA FLETCHER

## STRUCTURE

Twill.

## EQUIPMENT

8-shaft loom, 14" weaving width; 15-dent reed; 2 or more shuttles; 5 bobbins.

## YARNS

**Warp:** 10/2 pearl cotton (4,200 yd/lb; Lunatic Fringe Yarns), Black, 1,288 yd; #10 Purple, 126 yd. One contrasting thread for cutting line, 4 yd.

**Weft:** 10/2 pearl cotton, Black, 298 yd; #10 Yellow, 60 yd; #5 Red, 27 yd; #5 Green, 106 yd; Bleached White, 53 yd.

## OTHER SUPPLIES

Mild laundry detergent; 24" black thin bullion fringe trim with 2" long fringe; 12" black charmeuse satin fabric, 60" wide; 6 yd ebony  $\frac{1}{8}$ " lip cord trim; black sewing thread.

## WARP LENGTH

405 ends,  $3\frac{1}{2}$  yd long (includes doubled floating selvedges and 1 contrasting thread; allows 7" for take-up, 36" for loom waste, 21" for sampling). To weave additional stoles, add 2 yd of warp per stole.

## SETTS

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

**Weft:** 22 ppi.

## DIMENSIONS

**Width in the reed:**  $13\frac{8}{15}$ ".

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

**Finished size:** (after wet-finishing and sewing) one stole  $5\frac{1}{4}$ "  $\times$  105" with 2" added fringe.

**Note:** Fabric is cut in half lengthwise and then sewn together to create one long piece. Width includes purchased cord edging.

*Unlike scarves that can have different ends*, ministers' stoles tend to be perfectly balanced. I solved the problem of how to create perfectly matching sides on the stoles by weaving fabric that is double the width that I need. I incorporate a contrasting-color thread in the middle of the warp that serves as a cutting line. Off the loom and after wet-finishing, I cut along that line to divide the fabric into two matching halves and seam them together at the neckline to create one long piece of fabric.

The sewing instructions for this stole include lining it and adding cord edging and fringe. You could construct an unlined stole, but it would not drape as well.

## WEAVING THE CLOTH

**1** Wind a warp of 400 ends  $3\frac{1}{2}$  yd long following the warp color order in Figure 1. Wind 4 additional ends of purple to be used as doubled floating selvedges and set them aside. Wind 1 contrasting thread to use as a center cut line.

**2** Warp the loom using your preferred method following the draft in Figure 2. Centering for a weaving width of  $13\frac{8}{15}$ ", sley 2 ends per dent in a 15-dent reed. Sley the contrasting thread in its own dent in the center of the warp. Sley doubled floating

selvedges through empty dents on each side of the warp and weight them over the back beam.

**3** Wind a bobbin with each weft color. Spread the warp with scrap yarn.

**4** To check patterns and ppi, weave test blocks of the colored portion of the draft using each of the weft colors. Weave following the draft in Figure 2 for 62". When finished, weave 1" of scrap yarn to protect the weft.

**5** Cut the fabric from the loom. Knot groups of ends to prevent raveling in the washing machine and trim the knotted ends to about  $\frac{1}{2}$ " to prevent tangling.

**6** Wash fabric in the washing machine with mild laundry detergent using warm water and a gentle cycle. Briefly tumble









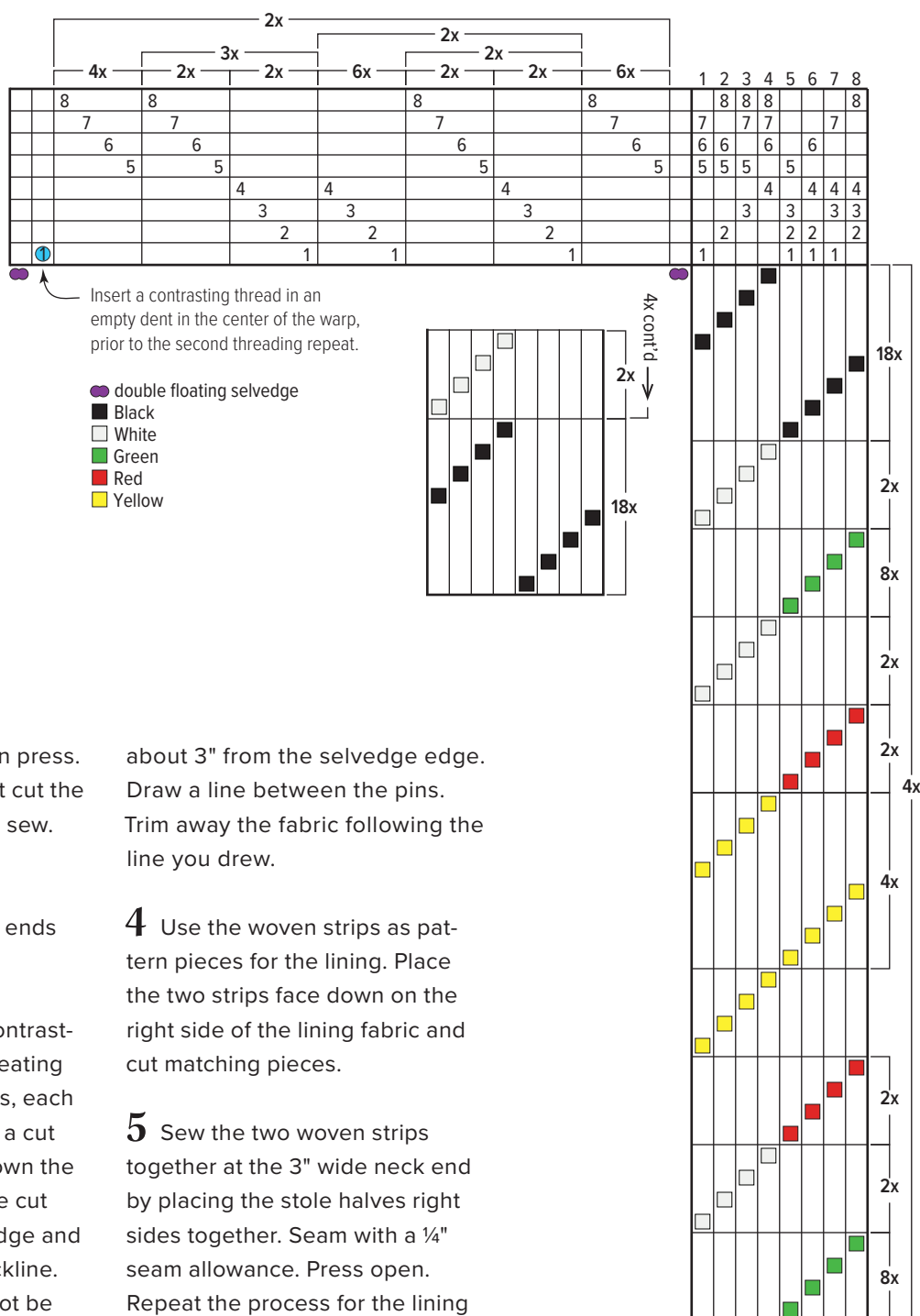
## 1. WARP COLOR ORDER

32	8	8	#10 Purple
368	88	8	88
400	ends total		

## HEDDLE COUNT

Shaft 8	48
Shaft 7	48
Shaft 6	48
Shaft 5	48
Shaft 4	52
Shaft 3	52
Shaft 2	52
Shaft 1	53
<b>Total</b>	<b>401</b>

## 2. DRAFT



the fabric in the dryer, then press. To prevent raveling, do not cut the pieces apart until ready to sew.

## CONSTRUCTING THE STOLE

- Trim knotted groups of ends and remove scrap yarn.
- Cut down the center contrasting cut line of the stole, creating two matching narrow strips, each with a selvedge edge and a cut edge. If desired, zigzag down the cut side of each panel. The cut edges will be the inside edge and will be tapered for the neckline. The selvedge edges will not be cut and will be on the outside.
- Taper the center neckline: Put a pin on each inside edge 15" from the neck end and another pin on each neck end that is

about 3" from the selvedge edge. Draw a line between the pins. Trim away the fabric following the line you drew.

- Use the woven strips as pattern pieces for the lining. Place the two strips face down on the right side of the lining fabric and cut matching pieces.
- Sew the two woven strips together at the 3" wide neck end by placing the stole halves right sides together. Seam with a 1/4" seam allowance. Press open. Repeat the process for the lining fabric to create a long lining strip that matches the woven strip.
- Lay the woven strip face up and handsew the lip cord onto each edge using the lip cord as




a guide for the seam allowance. Then, handstitch the flat woven side of the lip cord in place. Gently press.

**7** With the woven cloth still right side up, place lining strips on top with the right sides together. Pin the lining in place. Handsew the lining to the woven strip as close to the lip cord as possible using a running stitch and leaving the bottom edges open.

**8** Turn the stole right side out and press.

**9** Determine the best length for your stole. A standard range is 50"–52" but the best length will be determined by user preference and body build. Fold and sew the raw hem edges, leaving the ends open. Adjust the hem depth to create the desired length by folding the bottom edges of the stole and lining to the inside. Press.

**10** Handsew doubled bullion fringe around the outside of each end of the stole, at the same time catching and securing the hem in place. The fringe will fall below the end of the stole. 

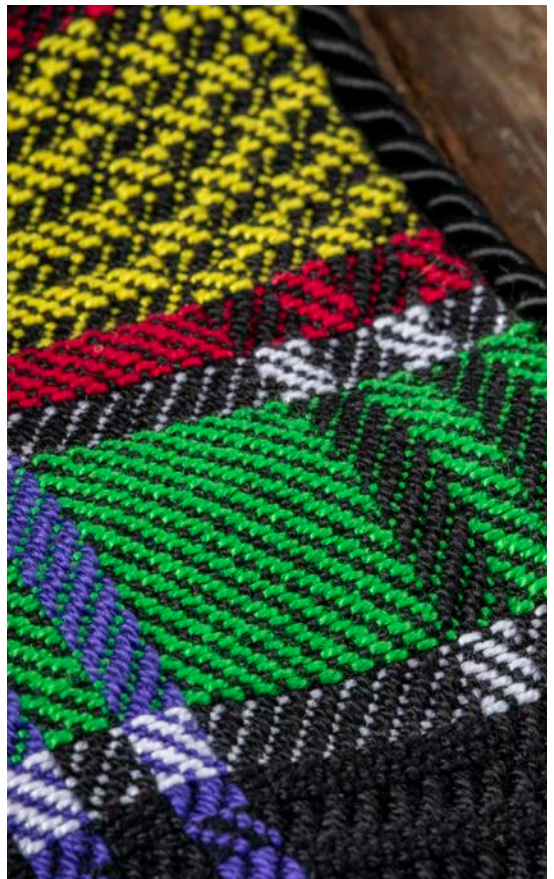
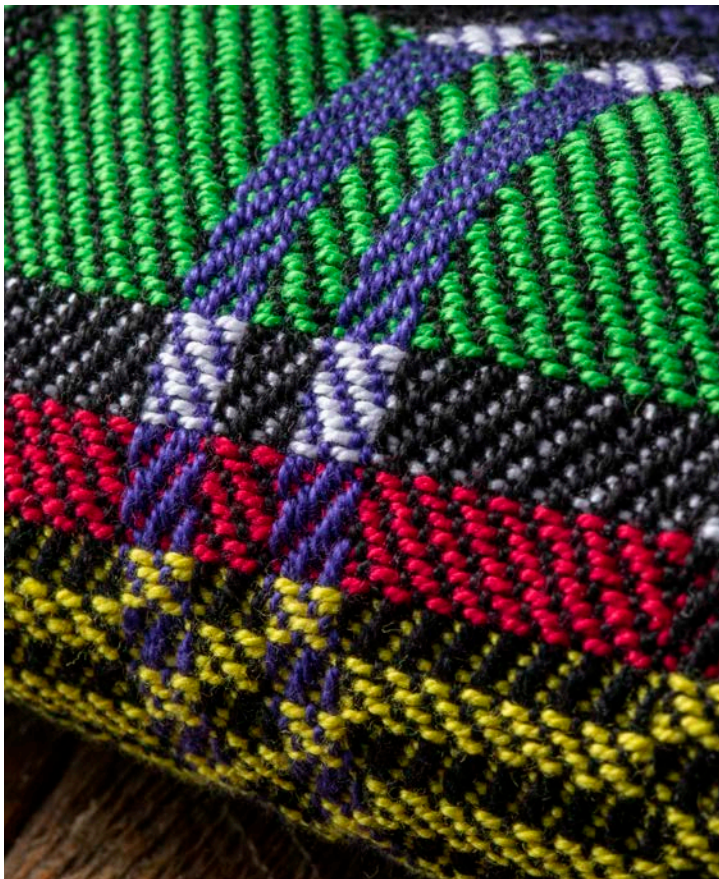
## RESOURCES

Magee, Carol. "Social Fabrics: Gold Mining, Diaspora, and Word and Image in the Paintings of Papa Essel." *African Arts* 43, 4 (Winter 2010), 8–19.

Ofori-Ansa, Kwaku. *Kente Cloth: Patterns to Color*. New York: Scholastic, 1996.

Ross, Mariama, and Joe Adu-Agyem. "The Evolving Art of Ashanti Kente Weaving in Ghana." *Art Education* 61, 1 (2008), 33–38.

Shelp, Wanda Jean, and Carolyn Wostenberg. *Eight Shafts: A Place to Begin*. Worland, Wyoming: Wanda J. Shelp, 1999.





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# Shanta Eri Silk

JUDY STEWART



Photos by Matt Graves

*Often when I'm at the loom, thoughts of weavers throughout the ages come to mind. I ponder how spinning, dyeing, and working with yarns (and raising sheep, growing fiber, or harvesting silk cocoons!) connects us to textile artists around the world and through the ages. Working with Shanta eri silk yarn from Treenway Silks brings us even closer to that connection, as Shanta is wild silk handspun by villagers in India. The thread they spin is a singles yarn that is soft, rustic, and light as air, each skein slightly unique from each spinner's hands.*

## THE YARN

**Treenway Silks Shanta** (100% eri silk; 4,310 yd/lb; 725 yd/skein), over 100 colorways.

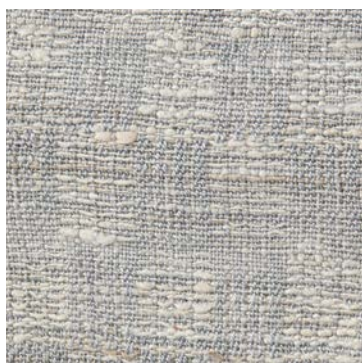
Shanta is spun using a small spindle known as a *takli*. The resulting singles yarn is uneven, both in dimension and in twist. The unevenness of the yarn brings an element of happy surprise to weaving each sample and a certain spring and depth to the woven fabric once off the loom and finished. I don't

recommend using Shanta for warp, although I didn't have any problems with breakage using it for weft. I used both a boat shuttle and an end-feed shuttle without difficulties.

Shanta will sometimes stick to itself, so when winding the bobbin from the skein, I found that it was best to rest the skein on my swift and pull out a

length of the yarn, letting it pool on the floor beside me before winding the bobbin. I recommend not letting too much yarn pool on the floor, though, as it also has twist and a tendency to tangle. Once I determined how much yarn I could easily draw up from the floor while winding onto the bobbin, the entire process evened out and was smooth and easy.

I paired Shanta with three other silk yarns from Treenway Silks. I used Kiku, 20/2 bombyx silk, for warp in a few of the samples, Gekkō 60/2/2 bombyx silk for both warp and weft, and Myōjō 60/2 bombyx silk as tabby weft for some of the samples.



## Linen Weave

**Warp:** Kiku, #56 River Stone.

**Weft:** Shanta, Natural.

**Setts:** 24 epi; 22 ppi.

**Shrinkage in length:** 11%.

**Shrinkage in width:** 5%.

I found using the Shanta in a highly textured weave to be the best way to showcase this soft and airy

fiber. In this sample, blocks of weft-faced Shanta alternate with blocks of tightly sett spun silk. When left to drape, the soft, subtle pattern truly brings out the sheen of the Kiku and the soft but somehow bright glow of the Shanta. Variations in Shanta's grist change the depth of shine and pattern, making the overall effect flowing, even when the cloth is sitting static beside you. I would consider doing this with any matched set of colors, just to let the shine of both yarns come to life.





## Overshot

**Warp:** Kiku, #421 April Showers.  
**Pattern weft:** Shanta, Natural.  
**Tabby:** Myōjō, #421 April Showers.  
**Setts:** 24 epi; 28 ppi.  
**Shrinkage in length:** 5%.  
**Shrinkage in width:** 7%.

There is a soft, muted effect to this weave when using these colors in warp and weft. You could thread and treadle the blocks as desired to create different overall pattern effects. Variations in the Shanta silk (thin to thick) appear distinct on the loom, but after washing, they are less apparent. The cloth has charm, warmth, and elegance.



**Warp:** Kiku, #421 April Showers.  
**Pattern weft:** Shanta, #422 Grasshopper.  
**Tabby:** Myōjō, #421 April Showers.  
**Setts:** 24 epi; 28 ppi.  
**Shrinkage in length:** 6%.  
**Shrinkage in width:** 7%.

When I held a skein of Grasshopper next to the cone of April Showers it looked great. However, when I wove with it, the Grasshopper faded into the warp, leaving a much-too-subtle pattern and perhaps not the best color effect.



**Warp:** Kiku, #421 April Showers.  
**Pattern weft:** Shanta, #321 Teal Ocean.  
**Tabby:** Myōjō, #421 April Showers.  
**Setts:** 24 epi; 28 ppi.  
**Shrinkage in length:** 6%.  
**Shrinkage in width:** 7%.

The depth and texture of this weave show the most when the weft is a deeper shade of the warp color. The pattern blocks can be threaded and treadled as you wish, giving different emphasis on the pattern lines. Though the variation in thickness of the Shanta can sometimes be seen clearly when weaving, it diminishes after wet-finishing as the yarns full and compress into the pattern.



## M's and O's

**Warp:** Kiku, #226 Maverick and #421 April Showers.  
**Weft:** Shanta, Natural.  
**Setts:** 24 epi; 22 ppi.  
**Shrinkage in length:** 11%.  
**Shrinkage in width:** 5%.

The golden taupe and sky-blue tones in the warp show in the pattern when using Natural as the weft. There is something timeless to the finished cloth, and the weave offers possibilities to enhance or enlarge pattern areas that appeal. The fabric is featherlight.




**Warp:** Kiku, #226 Maverick and #421 April Showers.  
**Weft:** Shanta, #321 Teal Ocean.  
**Setts:** 24 epi; 22 ppi.  
**Shrinkage in length:** 10%.  
**Shrinkage in width:** 5%.

In this sample, the warp tones complement and contrast with the Teal Ocean weft rather than blending in. This creates a fabric that is quite different from that woven with a pale or Natural Shanta. I can't help but think about the possibility of two quite different projects on one warp, both soft and warm with fluid, flowing drape.

## FINAL THOUGHTS

Light and airy yet warm and incredibly soft, this singles yarn works well in patterns with floats to highlight the sheen of the yarn and bring a bit of loft to the weave. As the yarn is sticky, the floats present no problem but rather work well together as a unit. A tighter warp sett

would still produce a lightweight cloth, just a little less so. There is indeed a timeless quality to the cloth produced, and by weaving with Shanta, you can directly appreciate the historical stream of textiles throughout time and perhaps weave an heirloom. 

## RESOURCES

Davison, Marguerite Porter. *A Handweaver's Pattern Book*. Swarthmore, Pennsylvania: Marguerite P. Davison, 1944, 61, 139.

## PROJECT DIRECTORY

Designer/Weaver	Project	Pages	Weave Structure	Shafts	Level
Allen, Malynda	Baby Coverlet	54–56	Overshot	4	All levels
Cox, Cynthia	Cabin Shawl	36–39	Plain weave	RH or 2	AB, I, A
Edlund, Svea	Wavy Pillows	52–53	Plain weave	2 or 4	AB, I, A
Fletcher, Tina	Kente-Style Liturgical Stole	69–72	Twill	8	I, A
Lynde, Robin	Solano Plaid Poncho	40–42	Doublewidth	4	All levels
Miller, Sherrie Amada	Fishing for Compliments	62–64	Summer and winter	8	All levels
O'Hara, Sheila	Chattahoochee Poochie Towels	60–61	Summer and winter	16	A
Peterson, Nancy	Not-So-Simple Stripes	29–31	Plain weave with patterned inlay	4	I, A
Porch, Jon	Absinthe Scarf	44–46	Monk's belt	4	AB, I, A
Roig, Kathie	Random Exchange Towels	57–59	Twill	8	All levels
Taylor, Nancy	Etch-A-Sketch Inlay	32–34	Twill with inlay	4	I, A
Williams, Andrea	Fibonacci with a Twist	48–50	Twill	8	AB, I, A

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

## SUPPLIERS

**Baize Shetlands**, baizeshetlands.weebly.com, webaize1813@gmail.com (Cox 36–39).

**Brassard, Maurice, et Fils**, 1573 Savoie, C. P. 4, Plessisville, QC, Canada G6L 2Y6, (819) 362-2408, mbrassard.com (Peterson 29–31).

**Cascade Yarns**, cascadeyarns.com (Edlund 52–53).

**Diamond Yarn**, 1623 Military Rd., Suite 107, Niagara Falls, NY 14304, (800) 268-1896, diamondyarnusa.com (Edlund 52–53).

**Jane Stafford Textiles**, (250) 537-9468, janestaffordtextiles.com, inquiry@janestaffordtextiles.com (Peterson 29–31).

**Lunatic Fringe Yarns**, (800) 483-8749, lunaticfringeyarns.com (Fletcher 69–72).

**Marathon Basin Wool Mill**, marathonbasinwool.com, marathonbasinwool@gmail.com (Cox 36–39).

**Meridian Jacobs**, 7811 N. Meridian Rd., Vacaville, CA 95688, (707) 688-3493, meridianjacobs.com, robin@meridianjacobs.com (Lynde 40–42).

**Treenway Silks**, 2060 Miller Court, Lakewood, CO 80215-1325, (888) 383-7455, (303) 233-7455, treenwaysilks.com (Porch 44–46, Stewart 74–75).

**UKI Supreme Corporation**, PO Box 848, Hickory, NC 28603, (888) 604-6975 (O'Hara 60–61).

**WEBS**, 75 Service Center Rd., Northampton, MA 01060, (800) 367-9327, yarn.com (Allen 54–56, Miller 62–64, Roig 57–59, Williams 48–50).

**Yarn Barn of Kansas**, 930 Massachusetts, Lawrence, KS 66044, (785) 842-4333, (800) 468-0035, yarnbarn-ks.com (Allen 54–56, Peterson 29–31, Taylor 32–34).

## FINISHING TECHNIQUES

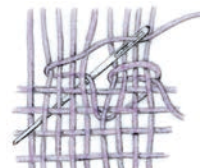
## Twisting (or plying) the fringe



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

## Simple hemstitching

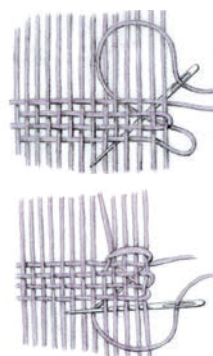
Weave several picks of plain weave (or the basic structure of the piece), ending with the shuttle on the right side if you are right-handed, left side if you are left-handed. Measure a length of weft three times the warp width and cut, leaving the measured length as a tail. Thread the tail into a blunt 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.

## 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.



## ERRATA

In the **Wrap Me in Houndstooth** project by Carla Jeanne Hubbart from the May/June 2021 issue, the yarn was incorrectly identified. It was listed as Worsted Silk/Merino at 750 yd/lb when it should instead be the 3-ply 50/50 at 1,360 yd/lb from RedFish DyeWorks.

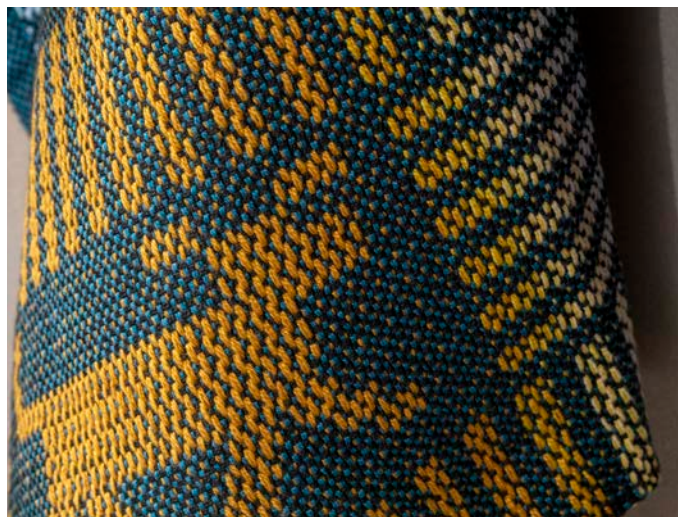


Photo by Matt Graves

Chattahoochee Poochie Towels, pages 60–61



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[tempeyarn.com](http://tempeyarn.com)

### The Spinster

624 E Beale St  
Kingman, AZ 86401  
(928) 753-3660  
[spinsteringkingman.com](http://spinsteringkingman.com)

## ARKANSAS

### Red Scottie Fibers

51 Eureka Springs St  
Eureka Springs, AR 72931  
(479) 253-0711  
[redscottiefibers.com](http://redscottiefibers.com)

## CALIFORNIA

### Alamitos Bay Yarn Company

174 N. Marina Dr  
Long Beach, CA 90803  
(562) 799-8484  
[yarncompany.com](http://yarncompany.com)

### Cardigans Yarn and Fiber

3030 State St  
Santa Barbara, CA 93105  
(805) 569-0531  
[cardigansyarnandfiber.com](http://cardigansyarnandfiber.com)

### Dharma Trading Co

1604 4th Street  
San Rafael, CA 94901  
(435) 456-1211  
[dharma trading.com](http://dharma trading.com)

### Hands On Knitting Center

912 New York Street, Suite A  
Redlands, CA 92374  
(909) 793-8712  
[www.handsonknittingcenter.com/](http://www.handsonknittingcenter.com/)

## COLORADO

### Lambspun of Colorado

1101 E Lincoln Ave  
Fort Collins, CO 80524  
(800) 558-5262  
[lambspun.com](http://lambspun.com)

### Longmont Yarn Shop

454 Main St.  
Longmont, CO 80501  
(303) 678-8242  
[www.longmontyarn.com](http://www.longmontyarn.com)

### Serendipity Yarn & Gifts

PO Box 5120  
Buena Vista, CO 81211  
(719) 395-3110  
[serendipityyarn.com](http://serendipityyarn.com)

### Shuttles, Spindles and Skeins

760 S 43rd St.  
Boulder CO 80305  
(303) 494-1071  
[shuttlesspindlesandskeins.com](http://shuttlesspindlesandskeins.com)

### Yampa Valley Fiberworks LLC

41180 North Highway 13  
Craig, CO 81625  
970-824-9568  
[www.yampavalleyfiberworks.com](http://www.yampavalleyfiberworks.com)

## FLORIDA

### A Good Yarn

7222 S Tamiami Trail #108  
Sarasota, FL 34231  
[www.agoodyarnsarasota.com](http://www.agoodyarnsarasota.com)

### Sheep Thrills

4701 North University Dr  
Sunrise, FL 33351  
(954) 742-1908  
[sheepthrillsknitting.com](http://sheepthrillsknitting.com)

## IDAHO

### Lunatic Fringe Yarns, Inc.

2291 SW 2nd Ave  
Fruitland, ID 83619  
800-483-8749  
[www.LunaticFringeYarns.com](http://www.LunaticFringeYarns.com)

## ILLINOIS

### Fine Line Creative Arts Center

37W570 Bolcum Rd.  
St Charles, IL 60175  
(630) 584-9443  
[fineline.org](http://fineline.org)

## INDIANA

### Spinnin Yarns

145 N Griffith Blvd  
Griffith, IN 46319  
(219) 924-7333  
[spinninyarns.com](http://spinninyarns.com)

### Tabby Tree Weaver

9832 North by Northeast Blvd  
Fishers, IN 46038  
(317) 984-5475  
[tabbytreeweaver.com](http://tabbytreeweaver.com)

## KANSAS

### Yarn Barn of Kansas

930 Massachusetts  
Lawrence, KS 66044  
(800) 468-0035  
[yarnbarn-ks.com](http://yarnbarn-ks.com)

## KENTUCKY

### LSH Creations

1584 WELLESLEY DRIVE  
Lexington, KY 40513  
(859) 321-7831  
[lshcreations.com](http://lshcreations.com)

### The Woolery

Ste 1A, 859 E Main St  
Frankfort, KY 40601  
(800) 441-9665  
[woolery.com](http://woolery.com)

## MAINE

### Belfast Fiber Arts

171 High St., Suite 8  
Belfast, ME 04915  
(207) 323-5248  
[belfastfiberarts.com](http://belfastfiberarts.com)

### Halcyon Yarn

12 School St  
Bath, ME 04530  
(800) 341-0282  
[halcyonyarn.com](http://halcyonyarn.com)

## MARYLAND

### Black Sheep Yarn Shop

9602 Deereco Rd.  
Timonium, MD 21093  
(410) 628-9276  
[blacksheep yarnshop.com](http://blacksheep yarnshop.com)

### Cloverhill Yarn Shop

77 Mellor Ave  
Catonsville, MD 21228  
(410) 788 7262  
[cloverhill yarn.com](http://cloverhill yarn.com)

### Michelle Follett's Textile Teachings

452 Race Street  
Cambridge, MD 21613  
(630) 967-4214  
[michellefollett.com](http://michellefollett.com)

### Vulcan's Rest Fibers

2728 Augustine Herman Hwy  
Chesapeake City, MD 21915  
(410) 885-2890  
[vulcanrest.com](http://vulcanrest.com)

## MASSACHUSETTS

### The Fiber Loft

9 Massachusetts Ave  
Harvard, MA 01451  
(978) 456-8669  
[thefiberloft.com](http://thefiberloft.com)

### WEBS - America's Yarn Store

75 Service Center Rd  
Northampton Rd, MA 01060  
(800) 367-9327  
[yarn.com](http://yarn.com)

## MICHIGAN

### Gate House Fiber Arts

2400 Faussett Rd  
Howell, MI 48855  
(810) 923-1136  
[gatehousefiberarts.com](http://gatehousefiberarts.com)

### Heritage Spin & Weaving

47 E Flint  
Lake Orion, MI 48360  
(248) 693-3690  
[heritagespinning.com](http://heritagespinning.com)

### Knit & Spin

8868 Water St., Suite B  
Montague, MI 49437  
(937) 477-5531  
[www.knitandspin.biz](http://www.knitandspin.biz)

### The Hen House Quilt Shop

211 S Cochran Ave  
Charlotte, MI 48813  
(517) 543-6454  
[thehenhousemi.com](http://thehenhousemi.com)

### Woven Art

325B Grove St  
East Lansing, MI 48823  
(517) 203-4467  
[wovenartshop.com](http://wovenartshop.com)

## MINNESOTA

### Weavers Guild of Minnesota

3000 University Ave SE #110  
Minneapolis, MN 55414  
(612) 436-0463  
[weaversguildmn.org](http://weaversguildmn.org)

## MISSOURI

### Hillcreek Yarn Shoppe

4093 E. Ketterer Rd  
Columbia, MO 65202  
(573) 825-6130  
[hillcreek yarn.com](http://hillcreek yarn.com)

## NEBRASKA

### Laughing Lamb Fibers

925 Illinois St  
Sidney, NE 69162  
(866) 582-0058  
[laughinglambfibers.com](http://laughinglambfibers.com)

### Plum Nelly

743 W 2nd Street  
Hastings, NE 68901  
[theplumnelly.com](http://theplumnelly.com)

## NEW HAMPSHIRE

### Harrisville Designs

PO Box 806  
Harrisville, NH 03450  
(603) 827-3996  
[harrisville.com](http://harrisville.com)

## NEW JERSEY

### The Spinnery

33 Race St  
Frenchtown, NJ 08825  
(908) 996-9004  
[spinnery.ajmmobilesolutions.com](http://spinnery.ajmmobilesolutions.com)

### Woolbearers Yarns

90 High St  
Mount Holly, NJ 08060  
(609) 914-0003  
[woolbearers.com](http://woolbearers.com)

## NEW YORK

### Daft Dames Handcrafts

13384 Main Rd  
Akron, NY 14001  
(716) 542-4235

### Fiber Kingdom

137 E Broadway  
Salem, NY 12865  
(518) 854-7225  
[fiberkingdom.com](http://fiberkingdom.com)



## Spinning Room of Altamont

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

## Yarn Shop at Foster Sheep Farm

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

## NORTH CAROLINA

### Earth Guild

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

### Silver Threads & Golden Needles

41 E Main St  
Franklin, NC 28734  
(828) 349-0515  
[silverthreadsyarn.com](http://silverthreadsyarn.com)



### Yadkin Valley Fiber Center

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

## OREGON

### Eugene Textile Center

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

### Pacific Wool & Fiber

13520 SE Southwood Drive  
Prineville OR 97754  
(503) 538-4741  
[pacificwoolandfiber.com](http://pacificwoolandfiber.com)

### Web-sters

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

## PENNSYLVANIA

### The Speckled Sheep

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

### Twist Knitting & Spinning

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

## SOUTH CAROLINA

### LoftyFiber

101 NE Main St Suite M  
Easley, SC 29640  
864-810-4747  
[loftyfiber.com](http://loftyfiber.com)

## TENNESSEE

### Smoky Mountain Spinnery

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

## TEXAS



### Fancy Fibers

111 South Main St  
Farmersville, TX 75442  
(972) 616-3276  
[fancyfibers.com](http://fancyfibers.com)

*Classes, tools, equipment, and yarn for weaving, spinning, dyeing, and rug hooking. Brassard cottons; Jagger Brothers wools. Kromski, Schacht, Ashford, Louet, Leclerc, and Glimakra.*

### Hill Country Weavers

4102 Manchaca Rd  
Austin, TX 78704  
(512) 707-7396  
[hillcountryweavers.com](http://hillcountryweavers.com)

### Yarnivore

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

### Yarnorama

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

## UTAH

### Needlepoint Joint

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

## VERMONT



### Vermont Weaving Supplies

4 Signal Pine Rd  
Putney, VT 05346  
(802) 579-3777  
[vermontweavingsupplies.com](http://vermontweavingsupplies.com)  
*Selling looms, equipment, yarn, kits, and clubs for learning while creating. Easy, informative, creative shopping, from your first loom through becoming a master weaver.*

## WEST VIRGINIA

### Kanawha City Yarn Co

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

## WISCONSIN

### Icon Fiber Arts

1876 Dickinson Road  
De Pere, WI 54114  
(920) 351-4024  
[iconfiberarts.com](http://iconfiberarts.com)

### Fiber Garden

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

### Fiberwood Studio

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

### Sievers School of Fiber Arts

986 Jackson Harbor Rd  
Washington Island, WI 54246  
(920) 847-2264  
[sieversschool.com](http://sieversschool.com)

### The Woolgatherers

*Weaving studio and fiber shop. Makers of DutchMaster table looms, spinning stools; Weaving, spinning, fiber, knitting, needlework—convenient downtown location. Individual instruction. Books. Gallery. Fine Fabrics.*  
25-A N. Main St.  
Fond du Lac, WI 54935  
920-907-0510  
[www.woolgatherers.com](http://www.woolgatherers.com)

## WYOMING



### The Fiber House

146 Coffeen Ave  
Sheridan, WY 82801  
*Vendors for Schacht, Ashford, and Kromski wheels and looms. Supplies for all fiber arts needs. Individual and group classes. See our website for more.*  
(877) 673-0383  
[thefiberhouse.com](http://thefiberhouse.com)

## CANADA

### Where the Wildflowers Grow Gallery

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

## JAPAN

### Kakara Woolworks

580 Yagami  
Akaiwa-shi, Okayama-ken  
709-0734  
+81-(0)86-995-9988  
[kakara-woolworks.com](http://kakara-woolworks.com)

## UNITED KINGDOM

### George Weil & Sons

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

### The Handweavers Studio and Gallery

140 Seven Sisters Road,  
London N7 7NS  
020 7272 1891  
[handweavers.co.uk](http://handweavers.co.uk)

### Weft Blown Ltd

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

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Contact Michaela Kimbrough for magazine standing order opportunities.  
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# An Eye— and an Ear— for Detail

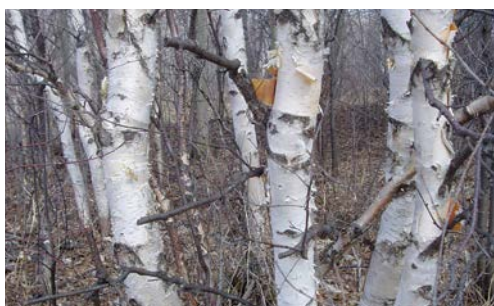
By Alison Irwin

“Another thing all writers have in common is we’re all observers. We pay attention to detail.” —*Judy Blume*

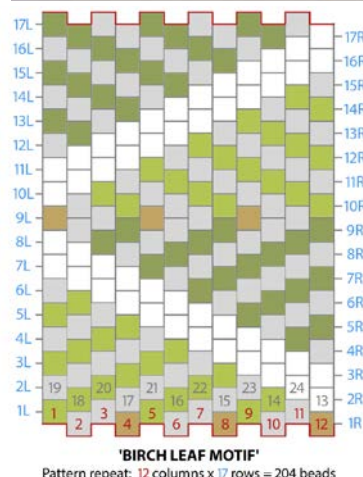
The word “writers” in the above Judy Blume quote could easily be replaced by “weavers,” as each of us is governed to some degree by the colors and shapes we see, the textures we touch, or the sounds we hear. As weavers, we might be guided by flowers along the roadside, garments in a shop window, channels in the sand left as the tide recedes, the swish of a silk skirt, or even the project itself telling us what it wants to be.

That was the case earlier this year. I’d said yes to participating in a local show, an event that would shine a spotlight on two artistic media: glass and fiber. While playing with ideas on paper, I was distracted by a couple of objects sitting off to the side on my desk. One was a card with birch trees on the front painted by a friend. Beside it sat a pair of birch leaves, collected on a morning walk. I decided to look no further for inspiration. With the birch tree as muse, I pulled out yarns in soft whites, muted greens, silvery grays, and black.

First off the loom were short lengths of wool fabric; these I sewed into a cozy hood with a companion



Photos by Alison Irwin



Alison's inspiration, weaving pattern, and final products.

scarf. For the next project, my initial plan was to design a peyote bracelet with a stylized birch-leaf motif as an accessory to wear with the hood. As I added the Delica beads one by one and the band grew in length, in my mind's eye it was no longer on my wrist but appeared as trim on a small chenille bag!

This shift was influenced by a similar bag I made a few years ago. I finished that bag with a few tiny beads along the folded edge of its flap (see photo lower left). Now there would be hundreds of beads around the top of the bag. Switching from bracelet to band was a

positive move—it eliminated the need to devise a clasp!

I referred to notes kept on the first bag, and calculations for the 8/4 cotton warp and rayon chenille weft fabric went quickly. By tweaking the point-twill threading and treadling, the woven chevrons on this new bag mirrored the ups and downs of the beaded leaves.

With the show entries back home, I've reflected on the choices made while stitching that last project. What we create says a lot about who we are. In my case, I am drawn to details that give each piece a voice. I just need to listen. 