

Shadow Weave Window Hangings

The term shadow weave as used here is somewhat misleading since shadow weave is actually a fabric structure of a different sort. We use the term for the workshop as it applies to the effect the solid and see-through areas create.

Actually, what we will be doing is termed HV (stands for Handarbets Vanner or halvobeland-half tapestry), MMF (stands for Marta Maas Fjetterstrom), or straight inlay. The terms sometimes vary from book to book.

The definition of the technique follows:

A Swedish method of weaving solid areas against a ground that is almost sheer. It is simple inlay. The heavier pattern yarn is put in every shed, and is returned on the surface. The background is generally linen, and the pattern weft is generally wool. Usually, 2 or more, finer yarns are used when a thicker pattern weft is needed. This makes slight color variations possible in the different strands, and makes the color more vibrant and interesting.

Designs

A simple design should be drawn on paper. Patterns for stained glass or appliqué are often very nice and adapt well. The outlines should be heavy enough to see through the warp. Sometimes actually coloring in the shapes helps avoid confusion when weaving. The width of the design should be a little narrower than the warp width in the reed since the sides will pull in a little. Otherwise, the design should be the same size as desired in the woven piece. It's a good idea to plan designs with at least a 1" border on all sides on beginning pieces. This helps keep the ground wefts properly spaced.

Warp, Weft, and Sett

This type of inlay should have somewhat transparent or "see-through" areas. For this reason, the warp yarns should be kept fairly thin. The density of the warp, or sett, will determine how transparent the fabric will be. Unless the yarn is a lot finer than 12/1 linen, a sett of more than 12 ends per inch will make the fabric more opaque than transparent. If the warp is sett too far apart, however, another problem will arise. The ground weft will tend to sag or wave in the areas with no inlay. Also, the wider the space between the warp ends, the thicker the pattern weft has to be. **THE PATTERN WEFT SHOULD BE THICK ENOUGH TO MAKE THE GROUND AREAS WEAVE SQUARE** at whatever sett is used.

Warp and ground wefts are generally linen since this gives the entire piece more body. 22/2 cottolin (50% linen and 50% cotton) can also be used successfully. It has a little less body than linen, but still works well. Using an all-cotton yarn would create a fabric that is too soft. The ground weft yarns are usually the same as the warp.

Pattern wefts are usually wool, but when several strands of yarn are being combined to obtain thickness, a strand of linen or other fiber can be used effectively to get a slight variation in texture. **IT IS IMPORTANT TO WEAVE ALL AREAS OF**

PATTERN WITH YARNS AS CLOSE TO THE SAME THICKNESS AS POSSIBLE or areas will build at different rates and cause problems. Be sure to keep this in mind when combining various yarns.

Beginning Notes

1. A 2 or 4 harness table or floor loom is needed.
2. Thread the loom for tabby or for any pattern that will also weave tabby. (A variation using a rosepath or overshot pattern will be described later.)
3. Tabby ground weft should be put on a boat or stick shuttle.
4. Pattern wefts use butterflies or lengths of yarn depending on the size of the area, but it's easier to weave the top and bottom borders if the pattern yarn is also on a shuttle.
5. Before you start to weave, you should decide how you want to finish your piece. If you want hems on the top and the bottom, start by weaving at least ¼" of tabby with the ground weft only using a medium to heavy beat. Now weave the bottom border. It should be **TWICE THE LENGTH** you actually want on the finished piece. Do the same at the top finishing with ¼" of ground weft only. If you want fringe on the bottom, be sure your warp ends are long enough.
6. After you have woven ½ inch to 1 inch of the bottom border, put a line of white glue on the ¼ inch of ground weft only area. This will hold the weft in place when the piece is cut off the loom. Finish the other end the same way.
7. Another decision you have to make before you start is which side will be the right side of the finished piece. Either side can be used, but weft yarn ends should be kept on the wrong side of the weaving.
8. After weaving the bottom border, attach the design under the warp.

Method of Weaving Inlay

1. Open first tabby shed.
Throw ground weft all the way across the piece.
Beat gently into place.
2. Still on the first tabby shed:
Insert yarns for pattern areas following drawing
ALL BUTTERFLIES SHOULD MOVE IN THE SAME DIRECTION
Beat gently into place.
3. Open second tabby shed.

Beat gently (this makes sure the previous weft shots are in the proper position).
Throw ground weft all the way across the piece.
Beat gently into place.

4. Still on second tabby shed:
**Return pattern weft yarns in the shed following drawing.
Make sure turns are neat.

5. Open first tabby shed.
Beat gently (this makes sure previous weft shots are in the proper position).

Repeat steps from #1

**To avoid unnecessary and undesirable interlocking of pattern weft yarns in areas that are close together, follow this procedure.

When butterflies are moving from right to left in the shed, put the first butterfly on the left through the shed first then continue one after the other in sequence.

When butterflies are moving from left to right in the shed, put the first butterfly on the right through the shed first and continue one after the other in sequence.

Variation

A variation can be created by weaving some areas of pattern weft in a rosepath or other 4 harness, 4 treadle overshot patterns while other areas are still woven with only tabby.

If you are weaving the pattern weft yarn across the entire width of the piece (as in a border) follow this procedure.

1. Open first tabby shed.
Throw ground weft all the way across.
Beat gently into place.
2. Still on first tabby shed:
Put pattern weft shuttle through to the point where you want the variation to start.
Bring the shuttle out of the shed above the warp.
3. Change to first shed of the pattern variation and put the shuttle down into the shed. Make sure it re-enters the shed at exactly the same point it was brought out.
Weave through to the point where you want to change back to tabby.
Bring shuttle out of the shed above the warp.
4. Change back to first tabby shed.
Put pattern weft shuttle down into the shed. Make sure it re-enters the shed at exactly the same point it was brought out.
5. Continue this procedure for as many changes as desired for one row or pick of weft.

6. Beat gently into place.

Continue to weave the pattern picks in the same manner as long as desired. Remember that the tabby portion of the pick should always be in the same shed as the ground weft pick that went through before it. When weaving the variation part of the pick, remember **YOU MUST CHANGE SHEDS** according to the treadling sequence of the pattern you are doing.

If you are weaving isolated areas with the pattern variation, follow this procedure. (Note: you may not get a precise edge on an isolated area when you use the patter variation.)

1. Open first tabby shed.
Throw ground weft all the way across.
Beat gently into place.
2. Still on first tabby shed:
Weave all tabby pattern wefts sections following the procedure outlined in **METHOD OF WEAVING** section.
Beat gently into place.
3. Change to the first shed of the variation.
Weave that section.
Beat gently.

Continue in the same manner as above for as long as desired. Remember, you will weave the tabby sections in the same manner outlined in the **METHOD OF WEAVING** section. Also remember, **YOU MUST CHANGE SHEDS** in the variation areas according to the treadling sequence of the pattern you are doing.

Warp, Patter Weft, and Sett Suggestions (Warp and tabby ground weft will be the same.)

Warp	Pattern Weft**	Sett
16/2 linen	2 ply rya yarn or equivalent	8 epi
16/3 linen	Slightly thinner than above	10 epi
12/1/linen	Borga Munkagarn or equivalent	12 epi
8/1 or 16/2 linen	Swedish “cowhair” or equivalent	10 epi
8/1 or 16/2 linen	Borgs Munkagarn or equivalent	12 epi
22/2 cottolin	Borgs Munkagarn or equivalent	12 epi
22/2 cottolin	Swedish “cowhair” or	10 epi

	equivalent	
** Pattern weft suggestions are meant to indicate thicknesses. See yarn samples below. Thinner yarns can be combined to reach the desired thickness.		

Handwritten notes:

16/2 linen good at 10 epi; bad at 8 epi

22/2 cottolin at 12 epi with Borgs Munkagarn or equivalent: good

Finishing

When the piece comes off the loom, it should be handled very carefully. It will probably need bloching first. After it has been blocked, spray the back with spray starch and iron using a press cloth. Do the same on the front side and let dry.

Weft ends should be secured on the back side by CAREFULLY catching them under a warp thread with a crochet hook (if this wasn't done during weaving), and then clipping them. This is the neatest way. You can also tie the ends together on the back of the piece being careful that you aren't crossing any see through areas with the ends. The knots will show on the back side of the piece.

Hemming

Fold the first ¼ inch over and then fold the border in half. Carefully sew the hem by hand. Do the same at the other end.

Fringe

The bottom of the piece can also be fringed in whatever manner desired.

Rods

Rods can be inserted into the top hemmed section only or both the top and bottom hemmed sections.

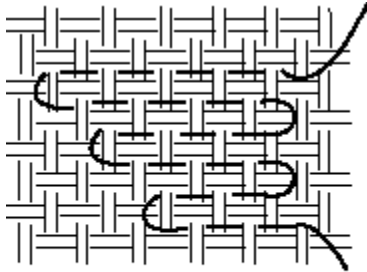
Frames

This method is often used in Sweden to display this type of weaving. The woven piece is sewn to a rigid wood or metal frame using a thin attaching thread the same color as the warp.

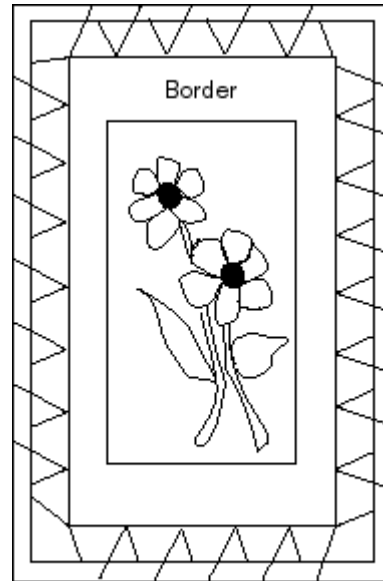
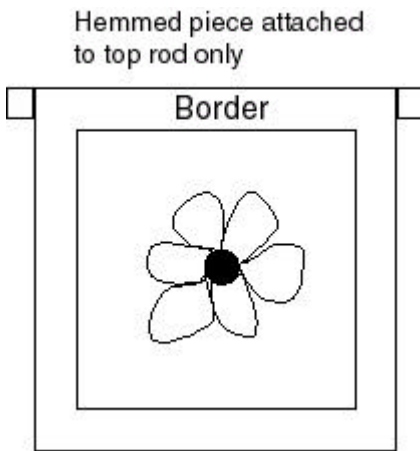
The piece can be attached to a flat frame in the manner shown below. It can also be attached to a frame that has some depth or thickness. When this type of frame is used, it is necessary to drill holes in all four sides of the fram. The woven piece is then attached to the frame in the manner shown on page 7.

This see through frame can then be placed in a window for the best effect.

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Inlay - Fabric Structure



Method of attaching woven piece to a flat frame

