Handwoven

from Interweave Press



volume V, number 1
January-February 1984

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Handwoven

FROM INTERWEAVE PRESS

volume V
number 1
Jan./Feb. 1984

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On the cover: *Whether you cut and sew or shape on the loom, the more attention you give to construction and finishing your handwoven garments, the more style and wearability you'll get in return. Our cover piece is a skirt by Sharon Alderman; see article on page 45. Photography by Joe A. Coca.*

Editor's Page

What's New . . .

Our most exciting current project here at Interweave Press is the development of a textile research library. We've accumulated quite a few books over the years, and have had recent opportunities to acquire some additional special material. We currently have about 500 volumes—mostly weaving and spinning. It's a good start, and we hope to have these volumes cataloged by this summer.

Because the library is being structured as a non-profit corporation, donations of books or money for book purchases are tax deductible. Memorial volumes will be so marked, and we will keep an open record of benefactors. The library will be housed in our office, and available for use by any and all during regular working hours.

If you have books, magazines or notebooks that you would like to donate or that you think we might want to consider purchasing, please be in touch. Especially if you have a complete set of *Ciba Reviews!* As this collection grows, we know for sure it will be an important resource for us as publishers; our hope is that it will be an asset to the weaving community as a whole.

☆ ☆ ☆

Having salved your social conscience along with me in the editorial at right, read on:

Justine Merritt is embroidering a ribbon. Her ribbon is one and a half feet wide, and by August, 1985, it will be over a mile long. is to envelop the Pentagon in hand-embroidered ribbon on the 40th anniversary of the bombings of Hiroshima and Nagasaki. Justine's ribbon is to be composed of 2,000 segments, each three feet long. If you'd like to participate in The Ribbon, send a preaddressed, stamped envelope to P.O. Box 2206, Denver, CO 80201 for her latest newsletter and project details.

My thoughts are all ajumble. Here I sit on New Year's Day in a pile of papers, thinking ten different ideas all at once, all of them seeming related in fleeting, provocative ways that I can't quite grasp. Here's what I've read in the last hour: A front-page newspaper article on the need for laid-off workers to retrain and relocate themselves for high-tech, futuristic jobs. A back-page article in the same paper about sheep growers and weavers in southern Colorado starting their own spinning mill so they can scour at the shearing site and use locally produced yarn. My son's English composition, in which he discusses how people must and will learn to coexist with artificial intelligence. A 40-year-old essay by Ethel Mairet on how weavers can make the machine their servant rather than vice-versa. And about half a dozen editorial comments on the arrival of 1984. My goodness, were people meant to have to think so much, to shift gears so fast? I am immobilized, struck dumb.

Yesterday, I measured off a warp while listening to husband and son discuss this very subject. Eighteenth century man, Ethan said, didn't think about much more than when to plant. How much more significant thinking does a typical modern man do? Thomas asked. Yet how vastly much more information we're bombarded with. How much we're obliged to know about everybody's business all over the world, I thought. And how little we can do about it. So I just wound a few more bouts of warp.

I guess I use weaving as an escape. It offers the opportunity for lots of cogitation, planning, design, control—without any reference to the larger world. It's a supremely intentional craft. At my loom, there's nothing I can't fix, or change to suit my fancy. At my loom, every single decision counts in the final product. At my loom, I *am* the *deus ex machina.* I like it.

It's an escape, all right, but with lots of connections. All of us who weave integrate it into the rest of our lives somehow. The products of our little world apart become the clothes we wear, or the gifts we give, or the rugs we walk on, or the goods we sell. When I was a school teacher grading 150 deadly compositions a week, I wove fanciful wall hangings with lots of imagery and hidden meaning. Now that I'm a magazine editor, a job that takes about all the creative juice I've got, I weave towels and table mats. Either way, it's that necessary complement to the complexity of the rest of life.

Sometimes I feel guilty that I don't understand what's happening in the Middle East, or in outer space, or in the innards of my computer; that I'm not Saving the Whales, or the Trees, or the Children (except my own from each other). I think of all the impossible, overwhelming imperatives. And then I go weave a little. Feels good, doesn't it?

Happy 1984—Linda

Linda Ligon, editor

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Bounce Back

I really enjoyed the copy of HANDWOVEN which arrived just yesterday! By the way, the tartan is the pattern and the plaid is the garment.

I am enclosing a swatch of a most interesting tartan which I wove a few years ago for a special occasion—a meeting of the International Wizard of Oz Club. I have been a member of this group for many years, and each year there are several craft contests, so I decided to weave a tartan for Ozma.

As green is the official color of Oz, the predominant color is as close to emerald green as I could get. As we in the West are Winkies, the yellow is the next most predominant. Two lines of purple for the Gillikins in the North, and two lines of red for the Quadlings in the South, plus two lines of blue for the Munchkins. The four white lines are for Ozma who rules over the four countries of Oz.

I wove nine yards of this material and much of it went into a full length kilt skirt. . . . It was woven 4-harness twill, and the material was Maypole. . . .

Sonia Brown,
Carson, California

Doesn't this just prove the point in my September editorial, that weavers are very *multi-dimensional people? Sonia sent along a swatch of her very lovely Oz tartan, and a photo of it with her handwoven lavendar wool teddy bear, "King of Bear Center", and her handspun brown silk teddy, "Cpl. Waddle". —ed.*

Last spring I won a subscription to your magazine from the Michigan League of Handweavers. Dini Moes, the judge, said I had earned it because although my work was good for my age (12), I had a long way to go to be really good. I wove a skirt and pullover blouse out of white Queen Anne's Lace cotton with highlights of yellow chenille. I've done other weaving—things like waistbands for my mom's jackets, scarves and hats, belts, and some other little things. I also studied felting. Weaving started to interest me when I was five, just three years after my mom started. At ten my mom gave me my first formal weaving lesson. It was then that I moved from orange crate looms to table and floor ones. I've been using an inkle loom since I was seven. Now at the age of twelve I won this award. Well, now that you've read my history of weaving, you're probably bored stiff!

Tasha Bergson
Birmingham, Michigan

I was interested in the two articles on the Scottish District Checks. Way, way back in 1965 I wrote a small booklet with the setts of the District Checks of which I had knowledge at that time. In 1949 I became quite enamored after an article appeared in *American Fabrics* magazine, and introduced the study to a weaving study group I had. Although the exact setts and colors were not so clearly set forth we started with limited knowledge. Harriet Tidball published some material in one of her monographs as well as in one of her *Shuttle Craft Bulletins*, so we had more information on which to work. *American Fabrics* came out with another issue in 1959, and the National Association of Scottish Woollens Manufacturers published the Scottish Woollens book in 1956 with still more information. We reworked some of the samples and came up with 67 of the named District Checks with 24 variations. All the 48 members of the study group wove samples and traded so each had complete sample books.

So far I have not heard of a similar study being made. In our weaving we also prepared large samples that were out as a traveling exhibit for some years.

Just thought you might like to have more information on the subject. Over the years I have had to correct many that the Scottish Tartans are entirely different from the District Checks, although a few of the Checks do favor the Tartans in color and sett. But the Checks were worn by the gamekeepers, foresters and originally by the shepherds, more as a working garment.

Mary E. Snyder
Oceanside, California

Since researching the article for the November issue, we've acquired Mary's booklet as well as a copy of the Scottish Woollens Manufacturers' book, Our Scottish District Checks. *It has over 100 color plates, and fascinating historical material; this is a fabric type definitely deserving further study. —ed.*

The mother of invention . . .

With reference to your split-reed picnic mats in Design Collection #2—I did not have many things as required, so in place of 3/2 perle cotton I used 4/8. I did not have an 8-dent reed, so substituted a 12, adding more ends as required to make a 12" width. I did not have split reed nor did I know just where to obtain such, but why not try this plastic strapping that is used on shipping boxes? By splitting this with shears I could make it 1/4" or 3/16", depending on what width I could obtain.

My first try was a real success and was I ever pleased. I went from store to store in our small town asking for their "garbage", showing them what I wanted it for. I would hate to try to remember just how many said they would like a set. . . .

Dorothy Mihailoff
Fairview, Alberta, Canada

I just wanted to write a short note to say thank you for the article "On the Use of Borrowed Patterns and Designs". When we first start learning we copy, but unlike school, craft workshops, etc., never discuss plagiarism—and there are no footnotes available. When you have worked in the fashion industry as I have, you realize that sometimes "originality" is who gets it to the market first at a price that the majority can afford. Thank you for laying some guidelines and not assuming that we all understand or even read the fine print.

Cheryl Scofield
Oakville, Ontario

. . . May I ask if anyone else does rag rugs in a double faced reversible weave? They are very firm, and I feel are safer than the single weave traditional form.

Elizabeth Taylor
Washington, DC

We like the double faced type of rug that Elizabeth mentions, too. A couple of very lovely ones, with instructions, by Inga Krook, appeared in the May, 1983 issue of HANDWOVEN. *—ed.*

I've just received the May/June issue and read Linda Rees' letter. I have a few disjointed thoughts; if I wait to develop a full thesis, this letter will never get written, so semi-thoughts it is.

First, I read *Fiberarts* and enjoy some of the exhibition notes and the "artsy" focus. I also believe I would enjoy some treatment of exhibitions in HANDWOVEN, because I would also expect to find in HANDWOVEN an ongoing treatment of the *issues* surrounding the process of exhibiting work. I'm also particularly interested in the showing of *woven* works, although I work in a variety of textile media.

Second, the matter of conjoining "fiber" and "art". Another meaty topic. I had my letterhead printed nearly three years ago and put "fiber artist" on it by default. Although my husband and I are both published writers, we couldn't come up with anything better. We're still in the same predicament. Sometimes lately I think I should consider myself a "visual artist", since I produce artwork and communicate through a visual object, but that would be confusing. Perhaps as long as the "art/craft" push-pull goes on I'll have to sit uncomfortably on the fence.

I'd trust you not to produce simply more boring rehashes of the old arguments, but to sensibly and thoroughly explore both past and possible future relationships between weavers and the exhibiting world/art world (those last two not necessarily the same, since one can exhibit fibers without competing head-for-head in "fine arts").

Well, it's a muddle. I just follow one idea to the next, both technically and conceptually. I've shown my work, although not for a while. I'm feeling the need to show it again

continued on page 6



Untitled - Lari Shield

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YARNS FOR SELF EXPRESSION

MORE Bounce Back

and am contemplating where and how. HANDWOVEN lightens my mood and makes me feel like I've had a cup of tea and a long, soul-quenching chat with a good friend. I'd like to be able to consider these issues in some of those conversations.

Deborah Robson
Leverett, Massachusetts

Linda Rees may have some strong feelings about art weaving, but I would not be especially interested in seeing much space given to this in HANDWOVEN. Other publications have in the past and still do devote much space to this subject. The reason I subscribe to HANDWOVEN is for the practical ideas and stimulation for various types of weaving that have been presented in each issue. If I want information or ideas about exhibited works or major shows I look elsewhere—local guilds, libraries, SS&D, etc. It would seem to me to be better not to have every periodical presenting all of the same kind of things. . . .

Shirley Thompson
Lacey, Washington

I agree that there may be a number of readers who want more coverage on exhibitions. However, I personally like HANDWOVEN just the way it is . . . except being greedy I wish it were bigger and came out more often. So although I'm sure you would do an excellent job of exhibition coverage, please be assured that you are filling a need for many of us with your current emphasis, particularly on garments. . . .

Connie VanDeventer
Mountain City, Tennessee

I read the review of *The Sheep Book* in the November-December issue of HANDWOVEN with interest. As Abraham Lincoln might have phrased it—it is altogether fitting and proper that an opinionated book receive an opinionated review. It is always fun to see another viewpoint.

I do wish to comment on one statement. The reviewer states "Investment tax credits were certainly not designed for $20 books! [sic]". Investment credits are allowed for any tangible personal property, property that is classified as recovery property, and certain nonrecovery property. There are specific exclusions such as buildings and air conditioners, but books are legitimate. Lawyers and college professors are entitled to take investment credits for their professional libraries, and weavers, spinners and shepherds have the same right if they are engaged in their activity as a business with the intention of making profit. I have always taken investment credits for additions to my professional library, and have had the procedure approved during IRS audit.

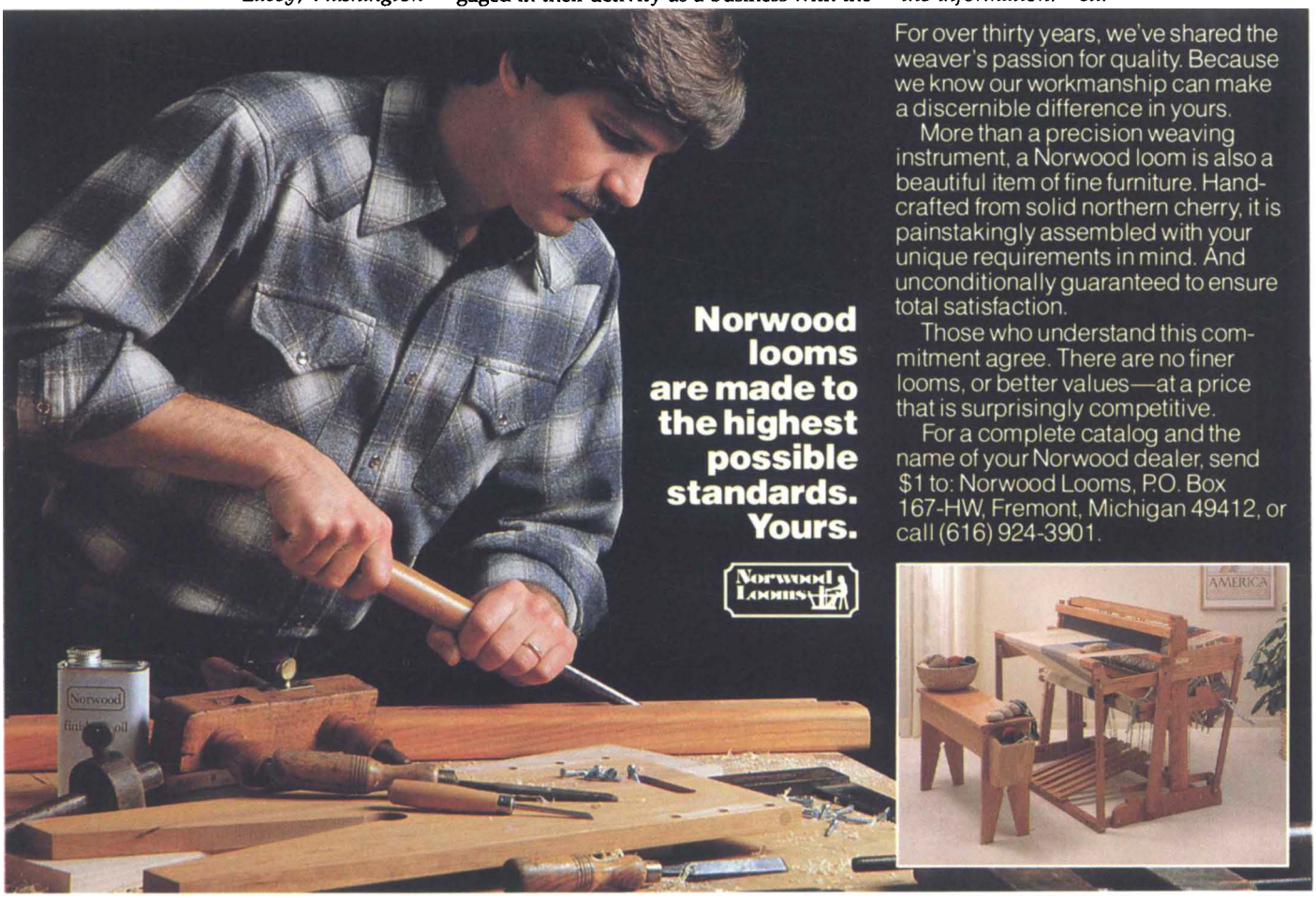
Hardcover books such as *The Sheep Book* and trade paperbacks such as Paula Simmons' *Raising Sheep the Modern Way* can be classed as five-year ACRS property and the purchaser is entitled to the full 10% tax credit. A mass-market paperback version of *The Sheep Book* would have a useful life of less than three years and would entitle the purchaser to a reduced or zero credit. Professional wool and sheep people should also remember to take a deduction for their subscriptions to HANDWOVEN and *Spin-Off* and take both the credit and deduction for books from Interweave Press.

Ron Parker
Henning, Minnesota

We need an article on labels—a thorough review of what's available, which isn't much or enough, if you only want to order 100 or 250. The commercial stuff in small quantities is dreadfully expensive.

Ann Orlov
Cambridge, Massachusetts

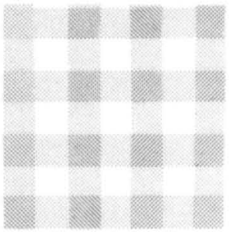
The custom woven labels are indeed expensive, though very handsome. We've seen some nice examples of silk screened labels lately, but don't know the source of these. We'll publish a list if you readers will send us the information.—ed.



A error

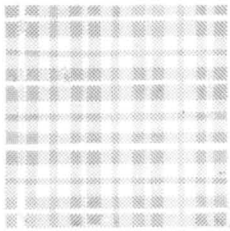
If you felt confused reading Kathryn Wertenberger's article in the last issue ("Plaids", p. 50-53), it's because we screwed up the illustrations. Here's what they should be:

1



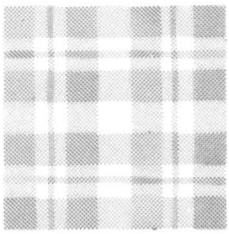
Check with an even number of dark and light picks.

2



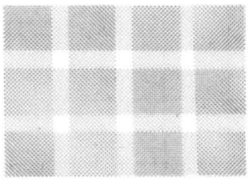
Same arrangement with a narrow stripe of dark threads added in the middle of the light checks, and a narrow strip of light threads added in the middle of the dark checks.

3



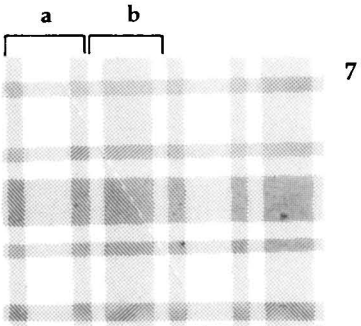
Same as the first check, but with a narrow dark stripe added to every other light check. This is called an overplaid or overcheck.

4



A check with an unequal number of dark and light ends and picks.

Figures 5 and 6 are the same variations as 2 and 3 applied to 4.



An uneven or unbalanced plaid organized as a counterchange pattern in which part a is the reverse of part b.

Figure 8 was okay. That makes more sense, doesn't it? – *ed.*

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Tricks OF THE Trade

A floating selvedge technique

I use floating selvedges but I do not wind them with the rest of the warp. I measure two lengths separately, wrap each length around an empty cone, secure and weight it with one or more cones, and let the cones dangle behind the loom with the loose end put through the reed and tied on to the apron bar with the rest of the warp. This means that the floating selvedge is always at the right tension. This method also aids in helping me keep track of how much warp is left because at any time I can unroll the selvedge from the cone and measure how much is left.

Lynda Bergin
Warsaw, IN

An easy to make doubling island

I just made a doubling island out of a semi-rigid plastic flowerpot from the nursery. The pot is 6¾" high with a 6¼" interior diameter – large enough to fit over the average cone of yarn. I cut a 2¾" diameter hole in the bottom with a steak knife and smoothed the edges with emery cloth. This size opening gives ample space for the size cone I am using now – a fuller cone might require an enlarged hole. The flowerpot is inverted over one cone, the yarn drawn up and threaded through the hole in the second cone which stands on top of the inverted pot. When the two yarns are drawn out together and wound on a bobbin they twist gently around each other. Since this pot is shorter than some of my largest cones, I will need to elevate it with small books, coasters or whatever is handy when I double those yarns. On the other hand, straight sided tubes of yarn will balance well if a collar is made by removing the bottom from a used 16-oz Crisco can.

Louise Abbott
Cheshire, CT

Try some rubber bumpers

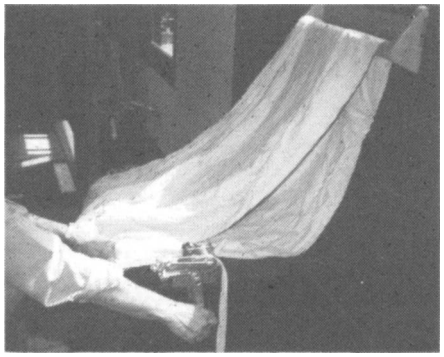
I just recently wove my third plaid afghan using the directions from one of your first issues. Each blanket is a color study; fulling the afghan along with a good brushing enhances its beauty.

When I wove the first afghan, I used a temple. After removing the afghan from the loom I was painfully aware of gouge marks on the bottom of the beater. I solved the problem by placing two pieces of heavy rubber used to fix leaky pipes where the teeth would rub. I attached these with masking tape. To date I have had no further mars after sanding out the first ones.

Patricia Welenofsky
Lynnwood, WA

Rag cutting made easier

I mount a wooden towel roller above a table holding my rag-cutter. (Mine is a Fraser which can itself be improved by taping a piece of cardboard along the side toward the rag, to keep the material from being drawn underneath and tangling in the blade.) Prepare your material for cutting by making it



into a long tube which is long enough to give room to pull and cut. Cutting works continuously and eliminates a great tangle of cloth building up.

Mary Severson
San Francisco, CA

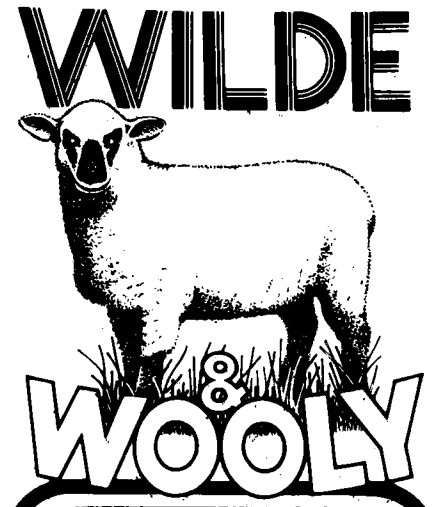
A "thrum" duster

Just thought you might like our directions for making dusters out of those short (6"-8") thrums. The only materials needed are the thrums and a wire clothes hanger, the kind from the cleaners with a cardboard tube across the bottom. Just remove the tube and bend the two side wires down together and interlock the two hooks (the ones that were fitted inside the ends of the tube). Use a pair of pliers to close these hooks to lock them together. Bend the hanger hook (the one that is used to hang or hook onto the closet rod) around to its starting point to form a loop. This makes the handle for the duster.

Now just take a pinch of those thrums about the size of a bulky knitting yarn, fold them in half and knot them around the long wire sections like fringe. Keep adding these knots of fringe until the wire sides are packed full. Make sure you cover those interlocking hooks well so they will not scratch the furniture.

I usually have one of these, in the process of being made, somewhere near my looms. They are the handiest things to have around and mine are usually well used even before they are completed.

Joyce Chamberlain
Dallas, PA



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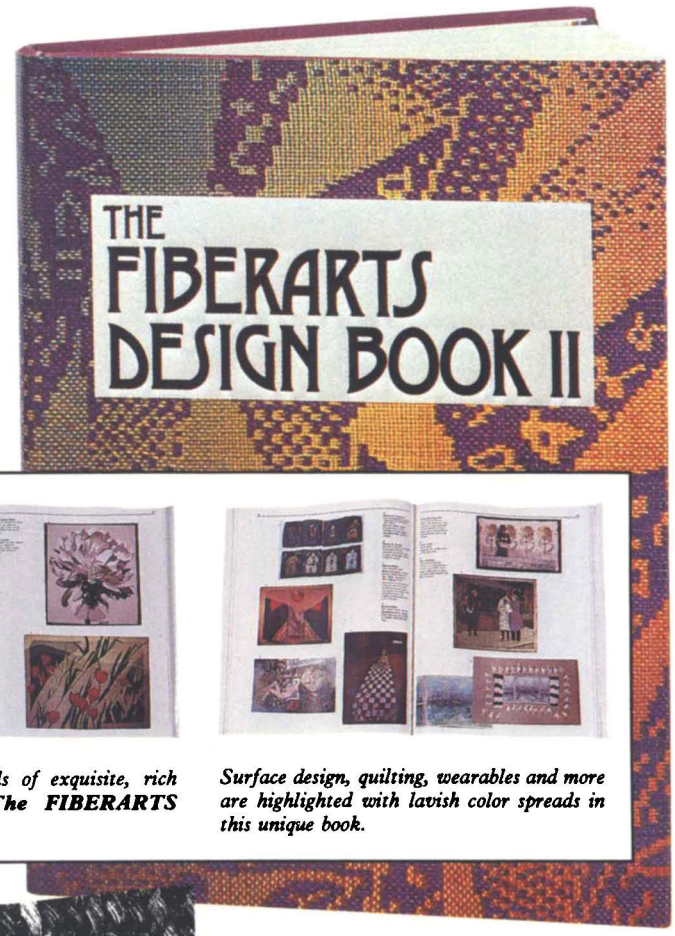



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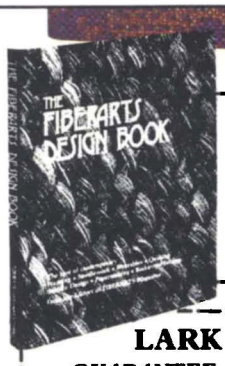

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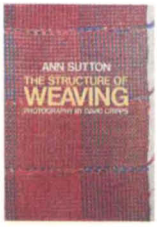

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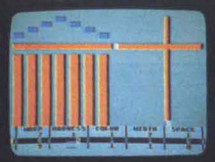
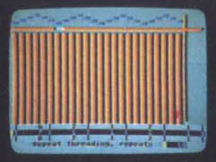
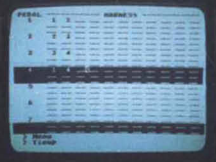


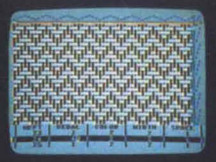
Thread the loom.
VIEW LEVEL 1



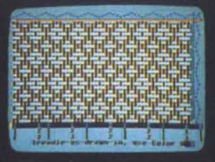
Repeat the Draft.
VIEW LEVEL 2



Tie up the pedals.
VIEW LEVEL 0



Weave the pattern as you prefer...



Or treadle-as-drawn-in.

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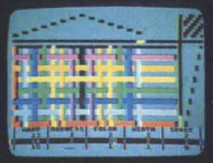
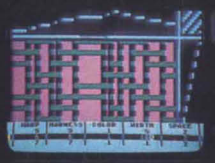
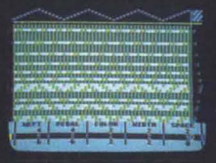


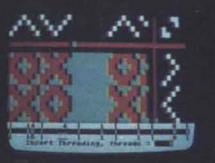
Each thread [warp and/or weft] can have its own COLOR,...
VIEW LEVEL 5



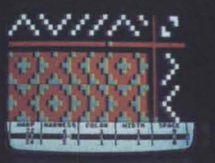
SIZE, [warp]...
VIEW LEVEL 2



and SPACING [weft].
VIEW LEVEL 3



Insert warp or weft threads.



Fill in warp or weft threads.



Erase warp or weft threads.

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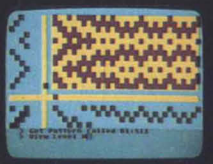
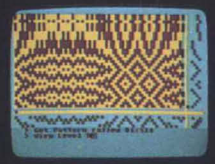


You can zoom in, ...
VIEW LEVEL 1



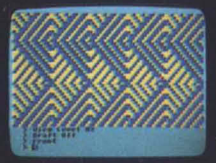
out...
VIEW LEVEL 2



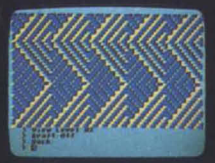
farther out...
VIEW LEVEL 3



and farther out.
VIEW LEVEL 4



You can examine the front of your fabric rising shed,



Or the back of your fabric falling shed.

Note that your draft can be positioned in any one of the four corners or all four.

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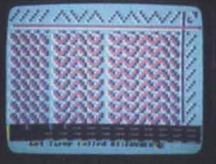
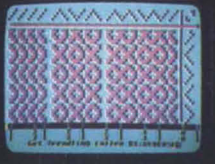


pattern with the tie-up from a second



and the treadling from a third.

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From Warp to Muffins

Dear Abelard:

I read your column regularly and want to share with you and your readers an experience which I had that might be helpful to others.

I put a big linen warp on my loom, and I had so much trouble. I thought I would never be able to weave it off. As I went along, the warp threads went slack a few at a time. There was nothing to do but weight them as they went bad, but in the meantime they caused a lot of weaving mistakes. By the time I got done I had almost ten pounds of nails hanging off my back beam. You can imagine what a mess that was. I tried wetting the warp, but that didn't help much.

Right after I finished that first piece, I had another big linen warp to put on, and I almost gave up the idea of doing it. But I had seen pictures of old German linen damasks with scenes of knights and banquets woven into them. If they could do such things way back then, I wasn't going to let any little old linen warp beat me out. I did some reading on the subject, and found what I needed in that great fount of knowledge, Mary Atwater's a *Shuttle-Craft Book of American Hand-Weaving*. The first suggestion was to make a simple warp dressing by boiling some flax seed in water. No amounts were given, so I put in a goodly amount, maybe a cup and a half, in a gallon of water and boiled away. The result was a slightly jellied liquid about the consistency of hair setting lotion. After straining out the seeds, I let the stuff cool enough so that I could handle it and then soaked the linen warp, which I had made on the warping board, in it. Then I hung the warp out to dry. The threads stuck together a little, but were easily separated from each other.

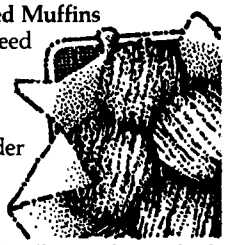
After the warp was dry I put it on the loom, and added a little idea of my own in the process. I dress the loom from front to back, through the reed, through the heddles and onto the warp beam. After I had the warp tied to the back stick, but before I wound it on, I treadled a tabby and put in an extra pair of lease sticks. I figured that since linen was slippery, the extra lease sticks would give a little more tension and make the warp wind on smoother.

When I started weaving, I tried out one more idea from Atwater. She said to put wet towels over the back beam and to sponge water onto the warp from the towels up to just behind the heddles.

The whole thing worked just like a charm. Only a very few threads went slack, and most of them cured themselves a short while after I weighted them.

I had another linen warp to do, and since the new process worked so well, I tried it again. While I was boiling up the flax seed I heard an ad on television which claimed that a certain kind of bread was special because it had flax seed in it. Well, I can't bear to throw anything away if there is any use for it, so I saved the flax seed after I strained it out of the warp dressing. Later on, I made muffins, and they were so good that I am sending along the recipe which I made up.

Flaxseed Muffins



½ cup boiled flaxseed
½-¾ cup milk
1 egg
¼ cup salad oil
3 tsp. baking powder
3 tbsp. sugar
2¼ cups flour
1 tsp salt

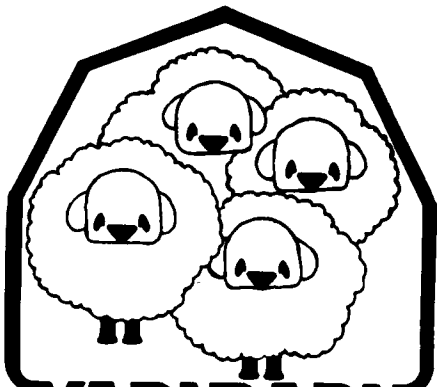
Grind flaxseed and milk together in high speed blender. Add eggs and oil to mixture in blender. Mix dry ingredients together in a bowl, then add contents of blender and stir until moistened. Put in greased muffin tins and bake at 400° for 25 minutes. Makes 17 muffins.

Sincerely,
Lilly Linum

Dear Ms. Linum:

Thank you for sharing your experience with us. I am sure that our readers will appreciate your hints on dealing with this handsome though somewhat intractable yarn.

Happy weaving,
Abelard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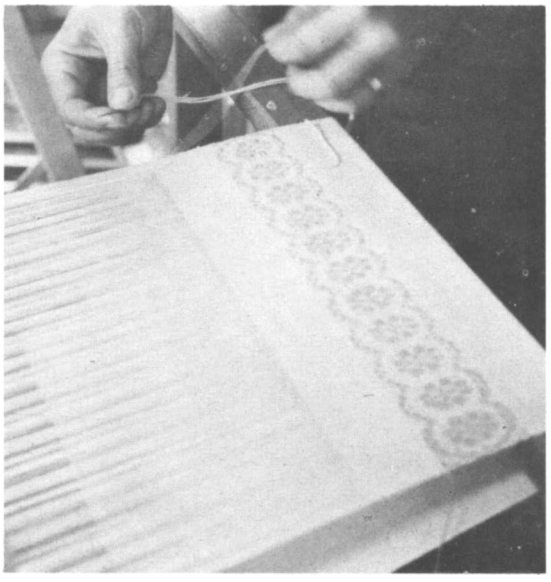

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Try Shadow Weave Twill

by Betty Hewson

The Inspiration. Recently, while browsing through the newspaper, my eye was caught by an advertisement for one of those very exclusive stores. It pictured a blouson type jacket with softly gathered full sleeves and a high neckline, dropped shoulder and a stand-up collar. But what really intrigued me was the fabric! It showed wide bands of very large, very pronounced herringbone twill. On reading further I found the twill had actually been permanently pressed into the fabric. It certainly did look smart and set me to thinking. How could I produce a similar effect on the loom? After much "back burner" thinking and then some sampling, I found that a rich deep-looking herringbone could be achieved.

I chose mercerized cotton for its sheen and for the highlights and shadows it creates when light falls upon it. This effect was enhanced by using a shadow weave threading and by using a finer, darker thread for the shadow.

It was a challenge but it worked and was great fun. If a similar opportunity comes your way, give it a try.

There seems to be a tendency for many weavers to make fabric, put it away and never get around to using it. Some of the reasons for this might be lack of tailoring skills, perhaps little sewing experience or nervousness at cutting into precious fabric. Shaping on the loom eliminates these problems, but can create others such as boxy shapes, unfinished selvedges and hemlines that are up in the middle and down at the sides. Shapes not at all like the elegant jacket I saw in the advertisement.

The following "Weaver's Choice" design is a result of these deliberations. A soft gently bloused jacket put together with some hand sewing and some crochet. The result is neatly finished both inside and out. A finely crafted hand made garment worthy of your weaving skills.

The Garment. The jacket, when woven of 3/2 perle cotton, is a useful three-season garment of medium size. Because of its style, however, it spans several sizes. The body is 48" around and 23" long. It has a dropped shoulder and sleeves 16" along the underarm seam. The cuffs and waist have ½"-wide elastic running through the facings. A separating zipper fastens the front. There are two pockets hidden in the side seams.

The style allows considerable leeway in fit. You may, of course, add or subtract from the body width or sleeve length. However, if a larger size is needed, you may wish to take a shortcut and merely lengthen the sleeves, keeping in mind that the shoulder will not drop as much, or the body be as full.

The use of cotton for the jacket works well. I used 3/2 perle cotton with a 30/3 cotton for the shadow. The resulting fabric is heavy enough for a jacket but is soft and flowing enough for the blouson shape and still suitable to carry one through three seasons: spring, summer and fall in the north; spring, winter and fall in the south. Just toss it in the machine to wash. No ironing is needed if you don't let the creases set in. Remove from the dryer while still slightly damp, smooth by hand and air dry.

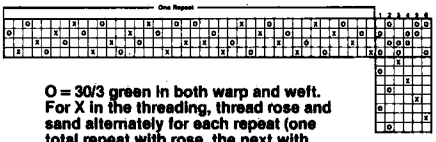
Equipment. This is a two-warp project. You may choose to weave them side by side, in which case you will need a loom wide enough to handle both warps. Similarly, any increase in width of body pieces will require a wider loom. However, if you choose to weave one warp after the other and keep to the sample jacket's width, a 22" four-shaft loom will suffice. You will also require six shuttles, a 10-dent reed, a #2 crochet hook, a separating zipper 18" long, about 18" of ½" elastic, one hook and eye, one Elasto-link hook (as used on bathing suits), and needle and thread.

Warp. The sample jacket was woven using sand as the first color, requiring 1½ lbs. of 3/2 perle cotton at 1260 yd/lb. The second color is rose and requires ½ lb. of 3/2 perle cotton. The shadow thread requires 4 oz. of green 30/3 cotton at 10,000 yd/lb. The facings are woven with approximately 4 oz. of 2/8 or 2/10 cotton. Warp length is 4 yd. 22" wide plus 3 yd. 6" wide.

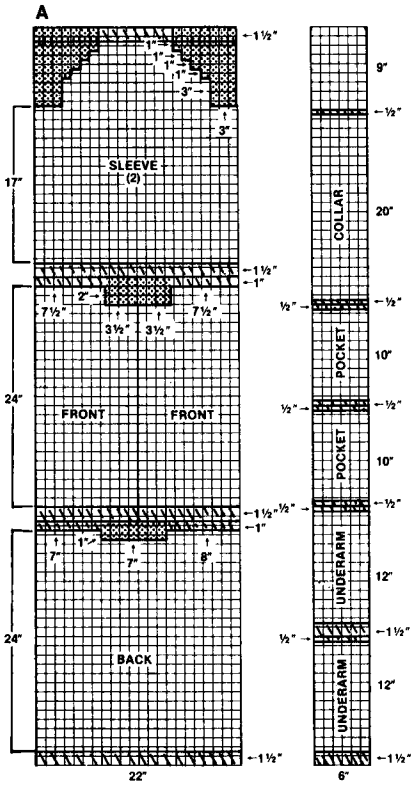
The warp is made in 2"-wide stripes, warping sand 3/2 and green 30/3 together for 40 ends, then rose 3/2 and green 30/3 together for 40 ends. Repeat five times and add another sand and green 40-end stripe to balance. This gives you a total of 440 ends. Sley one 3/2 and one 30/3 together in each dent for a width of 22" in the 10-dent reed. You will have stripes of sand and green for 2", then stripes of rose and green for 2", ending with sand and green for 2". Feel free to substitute color and materials to suit your own taste.

Weft. All facings are woven in tabby with 2/10 or 2/8 sand cotton. Body parts are woven with sand 3/2 and green 30/3 cotton.

Threading. In the draft, "O" indicates 30/3 cotton and "×" indicates 3/2 perle cotton. Before you begin, remember the bliss of taking your pieces off the loom all finished and ready to make up. In other words, have your needle handy so you can overcast all non-selvedge edges as you go along. O.K. Let's start weaving. Remember to beat gently and follow the diagrams.



O = 30/3 green in both warp and weft. For X in the threading, thread rose and sand alternately for each repeat (one total repeat with rose, the next with sand, etc.) Begin and end with sand. Treadling X = sand.



////=facings

Construction. Usually in "Weaver's Choice" designs, a sewing machine can be substituted for the hand work. However, in this jacket, the hand work adds to the design. If you wish to use your sewing machine, yet retain that added touch, sew all seams that would be crochet wrong sides together and with ¼" seam allowance. Then cover the edges with either handwoven, handknit or purchased binding of appropriate color. Note that these seams are on the outside of the garment; the inside is flat.

I see in my notes, made upon completion of the garment, I have written "took forever!" I'd obviously had enough crochet by the time I wrote that! Looking back at the project however, the time was well spent. The hand work can be done in pleasant surroundings and in company if you so choose. What a marvelous reason (excuse) to spend time poolside, lakeside or fireside.

The sentences in italics mean "watch carefully". For crochet, use the rose color or your dominant color. Single crochet is worked close together and ¼" deep. *Do not include facings when joining with crochet. Mark or remember the right side of the pieces.*

Step 1. Sleeves. With right sides together join selvedges using the green cotton. You can actually match loop for loop along the selvedges, resulting in a flat and invisible seam. *Do not join bottom facings.*

Step 2. Place pocket pieces right-side down on wrong side of front as per diagram C. Align pocket facing above front facing as shown. Pin in place. Slip stitch down inside edge of pocket and across the top. Single crochet along the outside edge of pocket from top of pocket to 5½" from bottom. Repeat for other pocket.

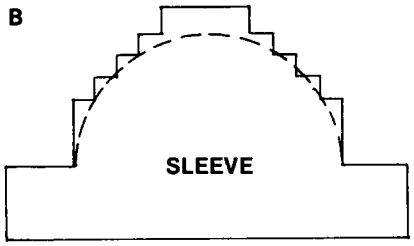
Step 3. Align underarm piece with front piece matching bottom facings. With wrong sides together, join front to underarm piece with single crochet until pocket is reached, then join underarm to pocket piece stopping 5½" from the bottom. Continue by joining front piece to underarm to top of facing. This results in two finished edges at the pocket opening and a crocheted seam joining front and underarm pieces above and below the pocket opening. Repeat for other front and underarm piece.

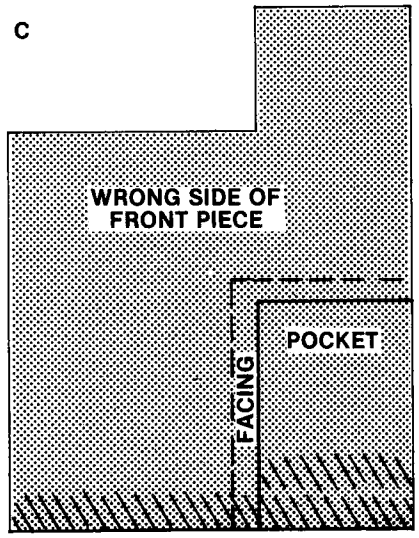
Step 4. Back. With wrong sides together, join back to underarm piece and crochet together. Do not include the facings. Repeat for other side of back.

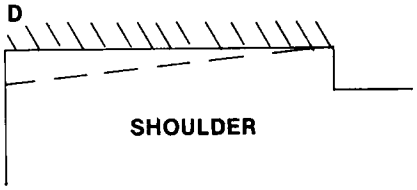
Step 5. Join fronts to back at shoulders. With right sides together, hand sew using back stitch or machine stitch from 1" down at shoulder edge to nothing at neck edge. Do not include facings in your measurements (see diagram D). You may use machine stitch wherever back stitch is indicated.

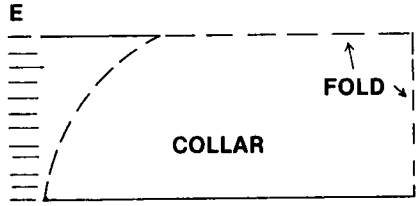
Step 6. Set sleeve in armhole. Join sleeve underarm to body underarm piece, matching centers. Sew, leaving facings free. Turn underarm facing over raw edges of seam and slip stitch in place. This results in a finished covered underarm seam. Repeat for other underarm seam.

Step 7. Insert gathering thread along crown of sleeve (see diagram B). Pin sleeve in armhole, wrong sides together, and adjust gathers to fit opening. Back stitch along gathering line. Cut off protruding triangles









and facing at top of sleeve to ¼". With single crochet, join sleeve to front and back meeting crochet edges that join front and back to underarm piece.

Step 8. Crochet down center front edges.

Step 9. Turn up facings around jacket and sleeve bottoms and slip stitch in place to make a casing for elastic.

Step 10. Collar. With right sides together, fold collar piece in half lengthwise. Press. Use a lightweight interfacing to stiffen collar. Cut interfacing to fit from fold to edge and iron in place. *Using small stitches (by hand or machine) back stitch along a graceful curve starting at facing and ending 1" in from facing at folded edge (see diagram E).* Repeat at other end of collar. Trim seams to ¼". Trim interfacing to seamline. Turn collar right-side out and press. Crochet along one neckline edge.

Step 11. Pin crochet edge of collar to neck opening, overlapping neck edge by ¼". Fasten collar to jacket along neckline by slip stitching through each crochet loop. Turn under raw edges of shoulder seam facings and slip stitch in place. Slip stitch inside edge of collar enclosing raw edge of neck opening.

Step 12. Sew in zipper using back stitch, with teeth just at crochet edge. Garment is now ready for washing gently in hot water (104°) and detergent. Rinse well and dry carefully. You may use a machine dryer, but be sure to use a wash and wear setting and take the jacket out before completely dry. Avoid setting creases in the fabric. Smooth by hand or iron and allow to finish drying.

Step 13. Measure elastic for sleeves and waist. Insert and join sleeve elastic. Stitch a loop at one end of the waist elastic and thread elastic through the casing, allowing the loop to show ¼" beyond the casing on the left front. Stitch firmly in place. Thread the other end of the elastic through an Elasto-link hook and stitch firmly. Secure hook to jacket so that the hook is all but hidden and the crochet edges of the jacket front meet. Sew a hook and eye in place at the neck edge.



Don't be afraid to tackle this one, it's not as difficult as it sounds. You'll be glad you did. □



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The Absolutely Impossible Warp

The ancient wisdom teaches that every stumbling block is a stepping stone if you make it so. This is certainly true in weaving. Your warp thread is broken and you've nothing to mend it with? Paste it. There's a craft paste that dries clear; roll the frayed ends together with clean fingers, separate the warp threads long enough to dry, and you'll have a strong thread that will hold and be covered up in the weaving. A mistaken threading? Add a heddle or two. Too many warp threads for your pattern? Take them off, braid the skein and store away; some day they'll come in handy. I've even taped warps together.

And so it is with the absolutely impossible warp.

I'm a stubborn creature. When my beginning weaving teacher, a quarter century ago, said I wasn't advanced enough to do the linen fingertip towels in Bronson lace that I proposed, I wove a hundred of them, and they were beautiful. And just so, when I put on a warp that couldn't be woven, I wove it anyway. It was four shaft, but the solutions would be the same on a rigid heddle, tapestry or multi-harness.

My problem arose when I chose a color combination I loved, then wouldn't give up when it proved that the colors I laid out weren't warp fibers. I chose warm colors, to be woven in Swedish damask pattern, but most of them were nubbies, and one was even a narrow strip of cloth with fringe. They were perfectly beautiful, and I let myself be entranced to the point of madness. I picked out the widest reed compatible with my pattern and wound a five-yard warp. I planned placemats and a runner.

It didn't work, but I didn't give up. The reed wouldn't work, and neither would the wide-toothed comb, so I bought a hand-sized beater and ignored the stubborn reed. The warp threads stuck together even after I had gently worked the nubs through the reed when necessary. I stamped on the treadles then worked the rest of the shed apart with fingers and forearms. Those fringed cloth pieces couldn't be beaten even with the hand beater without tearing them to pieces, but they could be pushed down firmly with the edge of my left palm while beating down with the right hand.

A slow process? Yes, but even so, I worked out a rhythm. I couldn't keep at it more than one pattern unit, about 4", without going mad. The solution there is not to leave the weaving area in between stints. Once in the kitchen or garden, who would choose to go back to that kind of warp? Instead, one can clean out and sort bins and drawers, plan the next project, spin—just don't go away; go back to it.

Of course, the weft I had planned didn't work either; there was no pattern, it was swallowed up by the busy textured warp. I still loved the warm orange, yellow, natural and brown colors, though. So I made a pillow top of aqua rags, a really effective contrast with that nubby warp. Another pillow top was fur strips, but I had to be careful to cut them as wide as the warp, in ¾" strips; I didn't need to add weft problems, too. A weft yarn that disappeared into the warp gave me just enough suggestion of a pattern to make an interesting runner.

A writing professor once taught us to put fact-feeling, or feeling-fact, in every sentence. So in weaving, if you feel strongly enough about your project, it's a fact that your problems can be solved. With enough patience, persistence and creative ingenuity, even the absolutely impossible warp can be woven, if you really want to do it.

Virginia Stumbough

- The Facts of Life -

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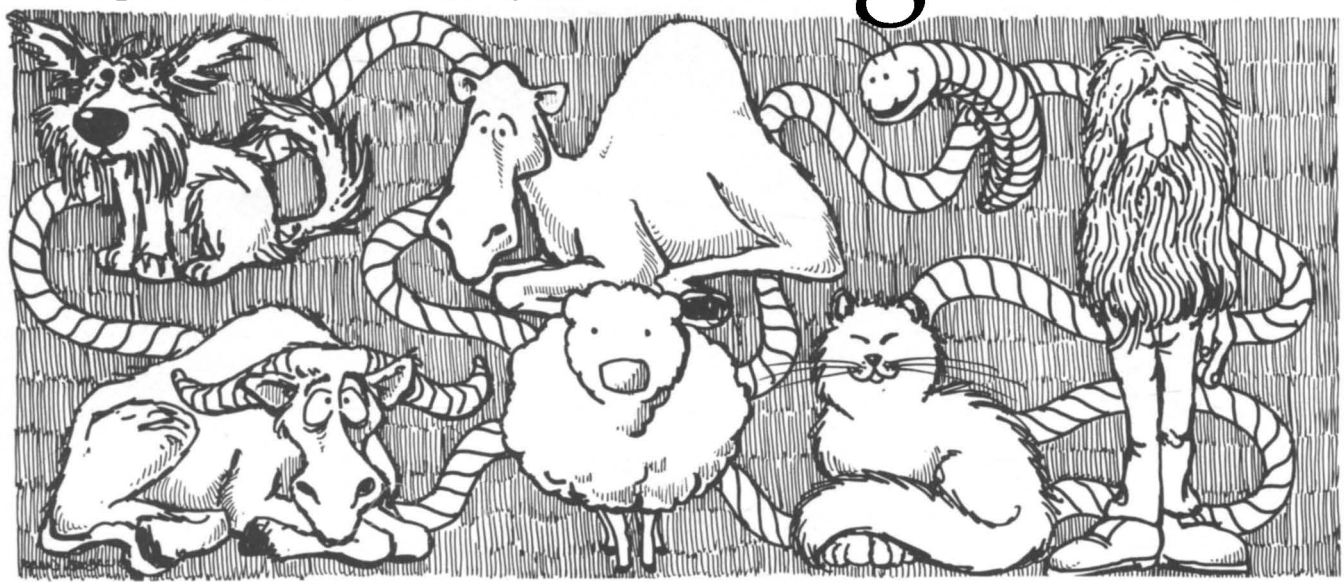

by Debbie Redding

We usually think of yarn as the raw material of weaving. That's true, it is, but as long as we see it that way only, we'll never understand why it behaves the way it does, why some yarns are better suited to some projects than others. When you try to explain some of your weaving to a non-weaver you almost inevitably get into some kind of discussion of different kinds of weaving, why a rug is different from a shawl, how a plain weave differs from an overshot. Yarn has as much planning and design behind it as weaving. There are people and industries solely devoted to developing and producing yarns with different properties, yarns specially suited to particular needs. When we have a project turn disaster because of the yarn choice, it's our fault, not the yarn's; every yarn has a purpose and it's up to us to match up yarn qualities with project requirements. That may sound a little heavy, but in fact the mechanics of yarn are no more difficult to understand than the mechanics of weaving, and learning what it's all about is fun and interesting. So let's begin.

There are two elements to any yarn, what it's made of (fiber content) and how it's made. I'm going to start with ingredients, then go to construction. What I will tell you can only be the tip of the iceberg, some general information to get you started. For more I recommend you purchase and read Bette Hochberg's *Fibre Facts*, an easy to understand book with a wealth of information that every weaver needs. It's only $5.95 and will not only make your weaving life a lot sounder, it will help while you're doing the laundry too.

(For those of you who read my last column, I'm composing this on my new computer. While I've been using it for almost two months now, this is the first thing I've actually created from scratch on it. If this seems a lot stiffer or more formal than usual it's because while I love my computer I'm still more relaxed with a pen and paper. In time. . . .)

Yarn fibers

Yarn is made up of fibers that have been twisted together (or joined by some other means) into a continuous long strand. The fibers come from dozens of sources that can be divided into four categories: animal, vegetable, mineral, synthetic. Another category that is process, not source, is man-made; man-made fibers such as rayon are made the way synthetics are made but using natural fibers, not synthetics.

Animal fibers are protein fibers, can be fleece, hair, fur, down, or the extrusion of the silk worm. Wool, which comes from sheep, is probably the most common for weavers, at least in our culture. Other animals that generously give to us of their bounty include goats (mohair, cashmere), the whole llama family (alpacas, vicuñas), dogs, musk ox, camels, and almost anyone else with long hair, including the family cat.

The silk worm is possibly the only non-mammal included in the group, and while not really an animal it's closer to that than to being a plant; the real determining factor is that silk has many of the properties of the protein fibers, but one of the joys of silk is that it has other properties as well. Silk is a wonderful fiber, versatile, friendly, beautiful, well worth all that it costs.

Vegetable fibers are cellulose, and can come from any part of a plant, seed pod (cotton, milk weed), bast/ stalk (flax/linen, ramie, jute, hemp), or leaf (sisal, raffia). There are many other plants used as well, and it's a safe guess that anything that grows has been tried by someone at some time – just think of Tarzan's vines.

Mineral fibers are less common but still very important. Asbestos comes from a rock, a fascinating greenish fibrous rock that peels apart. Other minerals used include gold, copper, silver, and other metallics, many of which have now been replaced by synthetic look-alikes that don't tarnish or cost a fortune.

Synthetic fibers start out in life as oil (petroleum), and are processed into fiber form. There are many many of these and for reasons of space and my own lack of knowledge I'm going to tell you almost nothing about them. If you want a good book that will tell you a lot send $1.50 to the Education Dept., Man-Made Fiber Pro-

ducers Assoc. Inc., 1150 Seventeenth Street NW, Washington, DC 20036. Bette Hochberg's book also has a small section on synthetics written just for weavers.

The value in knowing about the different categories of fibers is in the characteristics that are unique to each. Elasticity, absorption (of dye, perspiration, or rain), washability, durability, warmth, sun resistance, and other factors can be generalized about according to fiber content.

For instance, three fibers that weavers often use are wool, cotton, and linen. Wool is very elastic and so will compensate for a lot of tension problems, especially useful information for beginners who have not yet mastered tension control in warping. Cotton is less elastic, and while it still has some it will fairly accurately reflect whatever tension inconsistencies you create. Linen has very little elasticity, maybe even none relatively speaking, and so will magnify your problems; its stability makes linen one of the most wonderful fibers to use when you're ready for it, which for some people is sooner, for others later. Don't be afraid of linen, but do respect it, and then you can enjoy it.

One of the most desirable qualities of wool for clothing is that it can hold an incredible amount of moisture and still feel dry, be warm. Even wet wool will keep you warm, which is why it is so good for winter shirts. The ability to absorb moisture is why cotton is so much more comfortable to wear in the summer than polyester, for the cotton will absorb perspiration and wick it out to the atmosphere to evaporate, while the synthetics will trap it next to your body, not let it escape.

Spinning Fiber content is essential to know in a yarn most of the time. It's possible that construction techniques, how the yarn was made, is even more important. The reason some wools will shrink while others don't, or some cottons will and others won't, has to do with how they are put together, how much twist, whether or not the yarn is plied, and many other factors. I'm going to describe the most basic of spinning processes, and talk some about a few of the more common yarns, and that should give you an idea of how it all works, even with variations.

Individual fibers are drawn out from the bunch of fluff they start in, maybe fleece, maybe a cotton boll, and as they are drawn out they are twisted into a strand of yarn. The more twist that is put in, the tighter the strand is twisted, the stronger the yarn will be. A very loosely twisted yarn will be more likely to come apart, to separate and untwist, either from abrasion or pulling. If that is as far as the process goes the result is a single ply yarn. More often two or more single strands are twisted together, creating two or three or more ply yarns. A plied yarn will usually have more strength than a single strand because there is more total twist, though a very loosely twisted plied yarn will not be as strong as a very tightly twisted singles. (For some reason a single strand of yarn, unplied, is called a single ply yarn. That offends my sense of grammar but it is how it works. The same is true in drafting where one repeat of a pattern is called a repeat even though it's never been repeated. Oh well, that we all understand each other is what matters.)



Handspinners can spin their fibers in any condition, wash the fiber at any stage they choose. Commercial production does not have the luxury of that option; the fiber must be clean before it gets into the machinery so it doesn't gum it all up. Wool is scoured to remove the grease, cotton is ginned to remove the seeds. Both are carded to make it a uniform fluff instead of individual locks or bolls.

Besides gumming up the machinery, scouring, carding, combing, and other preparation processes are necessary to produce an even, consistent yarn, as true with handspinning as it is with commercial spinning. The preparation is much of what determines the type of yarn made, for in a sense the actual spinning is almost the last thing that happens. It's about the same as the planning and drafting part of weaving; by the time you're actually weaving, what the piece is going to be is already established.

Wool When fleece is carded the fibers are opened up and a consistent draw is relatively easy. The individual fibers are still going all different directions, and so when they are twisted together they trap a lot of air among themselves. Wool spun this way is called woolen spun and is warmer to wear because of the insulative qualities of all that trapped air. The yarn also is bouncier, squeezing down and bouncing back when let go.

The other way to spin wool is called worsted spinning, and it comes from fleece (usually a long staple one) that has been combed to make all the fibers parallel. Because the fibers are parallel, no air to speak of is trapped and the yarn is denser, heavier, and smoother to the touch (no little fiber ends sticking out). Worsted yarns are often stronger, having only the longest fibers because the short ones came out in the combing process, and are more resistant to abrasion because those long fibers are twisted into the yarn for a longer distance. They may also be shinier as they are reflecting more light than the woolen spun yarns, which bounce the light around the multi-direction fibers and absorb much of it.

Cotton Two types of cotton yarn are called pearl or perle and matt. Pearl cotton has been mercerized, a process whereby the cotton yarn is run through a caustic soda bath that sort of dissolves and glues together the outside of the yarn/cotton fibers. Mercerized cotton will shrink very little, having already been shrunk and sealed in a sense, and is more receptive to dyes because the outside of the cotton fiber is broken down. Matt is a Swedish word that is used for non-mercerized cotton, or cotton with a dull (natural) finish. Cotton carpet warp is an example of non-mercerized cotton. Depending on all kinds of things, a non-mercerized cotton may shrink as much as 45%, though 20% is probably more common; test a piece before planning your warp length.

Linen Linen comes in tow and line, the two being the equivalent of woolen and worsted respectively. The flax plant grows tall, and the fibers that become linen yarn are the long, strong inner cells of the stalk; the waste part of the stalk is removed by a rotting process. Once extracted the fibers are combed, and the long pieces that survive the combing are spun, wet, into line linen. The little short pieces that come out during the combing are spun, dry, into tow linen, a grassy looking yarn that is more earthy than elegant. Linen is one fiber that is stronger when wet than it is when it is dry, which is one reason that weavers often keep their linen warps damp while weaving them.

Silk The natural colors of silk are determined by what kind of leaves the silk worm eats. In case you ever wondered about the long range effects of ecology, changes in air quality and fertilizers and nutrients in the ground have altered the characteristics of mulberry trees, and thus the diet of the silk worm, and thus the quality of silk now being produced; it is coarser than it used to be. The terminology of silk yarn and fabric is loaded with different meanings depending on who's talking, I'm sorry to say. Raw silk is the biggest source of confusion, I think. In a fabric store raw silk is the kind that is dull instead of shiny. In spinning terminology raw silk is any silk

that still has the gum (silk worm spit) still on it; degummed silk is stiff, can be and often is very shiny. The difference in the shiny vs. dull silk is that the shiny is spun from long silk filaments, reeled from an unbroken cocoon, while the dull is spun like woolen or tow, from short pieces that come from cocoons that the worms ate their way out of, cutting the fibers in the process. Many people don't even know there is such a thing as dull finish silk, but the qualities of silk are still there, and the wonderful smell, and it costs less.

Yarn sizes A single ply of yarn can be thin or thick, and so can a three ply yarn be thin or thick. Number of plies does not tell you how fat the yarn is; a three ply made of skinny singles can easily be thinner than a single ply that is fat to start with. Lopi is fatter than Willamette. There are various ways to discuss sizes of yarn, weights/thicknesses. I myself prefer the reference method: a yarn that would be good set around 10-12 e.p.i. or something as fat as a pencil. That is not very exact, however, and far more accuracy is achievable using the real numbering systems that exist. You've no doubt seen yarn listed as 20/2, 10/3, 8/2, etc. The second number refers to the number of plies, and the first number is related to how many yards per pound there are in one ply of the yarn. The larger number is not directly translatable, i.e., 8/2 doesn't have 8 anything. There is a yarn count chart in numerous books, Davison's *Handweaver's Pattern Book* for one. I'll tell you the only two things I think are important for beginners to remember about yarn count systems, then when you want more specifics (which you will at some time) you can go look up the chart. First is that the higher the number, the greater the yardage and therefore the skinnier the yarn. Thus a 20/2 is half as thick as a 10/2, for it has twice the yardage. A pound of fiber will make a pound of yarn; if it uses up its fibers in thickness it will be shorter, but if it's thinner it can be longer. So, a 20/2 is skinny, a 10/2 is medium, and 3/2 is fat, relative to the other two. The other thing to remember is that different fibers have different densities, so a 20/2 worsted wool, 20/2 woolen wool, 20/2 cotton, and 20/2 linen will have different yardages. All are relatively skinny, but their yardages range from 3,000 to 8,000 per pound. The value of the yarn counts, aside from conversation and quick reference, is that they will tell you a yarn's yardage. So will a McMorran Balance, and so will the label or the sign on the shelf at the store. Yarn counts are good to understand but you don't need to memorize them.

Mill ends The last thing I want to tell you about now is mill ends or odd lots. If I am a carpet company and I need 10,000 pounds of a particular yarn for my new line of carpets, the spinning mill will aim for that + or − 10%. When the carpets are woven and on their way to the stores I may have 700 pounds of yarn left, not enough to weave more carpets, too much to store or trash. So I sell it to a jobber who then sells it to anyone who will buy it. Now I am a weaving shop owner, and I go to the jobber, who has not only that 700 pounds but varying quantities of a whole lot of yarns, all different types, including yarns for rugs, upholstery, clothing, drapes, sheets, towels, and hundreds of other things. I buy a little of this, a little of that, none of which costs very much because it is not something I can reorder or complain about. The quality was good for the yarn's original purpose; it is up to me as a shop owner to take home yarns that handweavers can use. Now I'm the weaver, and it's up to me to buy the right yarn for the right project. If I can find a mill end that is suited to my project then I can save a lot of money, and that's nice. But I know I need to buy all I need now because it may not be available again later; if it were reliably reorderable it would not be a mill end, and would cost more to assure that reliability.

I'm sitting here feeling a tremendous awareness of how little I've actually told you about yarn relative to what there is that you would benefit from knowing. I also know I could never tell you all of it. I haven't even touched on novelty yarns, how they are made and what to watch out for in working with them. Understanding some about dyes is a big part of yarns, especially when they run or rub off. What is a filament yarn? How do weaving, knitting, and needlework yarns differ? And on and on. Learning about yarns is lots of fun, probably even more so if you are a spinner. All I can really hope is that I've given you some ideas about the origins of yarn and a curiosity to learn more. Look at the yarns you use, study them, keep notes about how they behave, begin to recognize patterns of behavior, and eventually you'll get to the point that you can look at a yarn and know how it will act. It's a good feeling. That's a nice thing about yarn and weaving, it can give you good feelings both inside and outside. Happy New Year! □

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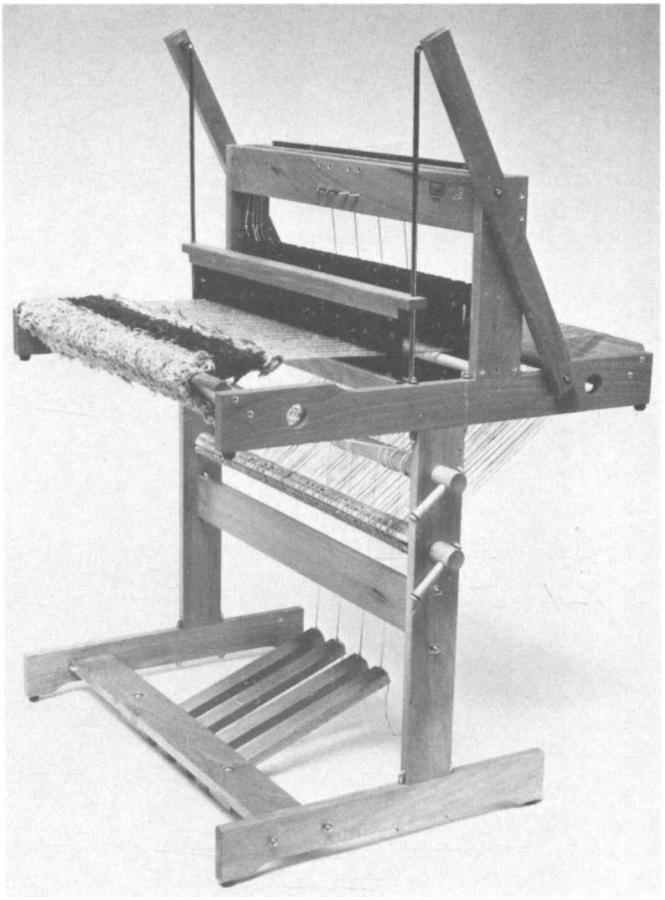

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The Warp-Weighted Loom: Studies in the History and Technology of an Ancient Implement

by Marta Hoffmann

First published in Oslo, Norway in 1964. English translation in paperback, Robin and Russ Handweavers, $16.95. 425 pp.

Robin and Russ Handweavers are to be commended for publishing an English edition of Marta Hoffmann's *The Warp-Weighted Loom*. Her book is the authority on this ancient weaving device with its stone or clay weights for holding tension on the warp.

The warp-weighted loom, dating to at least 3000 B.C., is believed to have been invented in one place, as yet undetermined, and distributed throughout the Near East and Europe. Probably it co-existed for a thousand years in the Near East with the vertical two-bar loom, which superseded it early in the Christian era. The warp-weighted loom was, however, apparently widely used in western Europe until sometime around A.D. 1000, when it was gradually replaced by the horizontal loom with treadles. Thanks to the fact that limited space in most Scandinavian homes made horizontal looms impractical, the warp-weighted loom has been preserved and utilized there even in the 20th century.

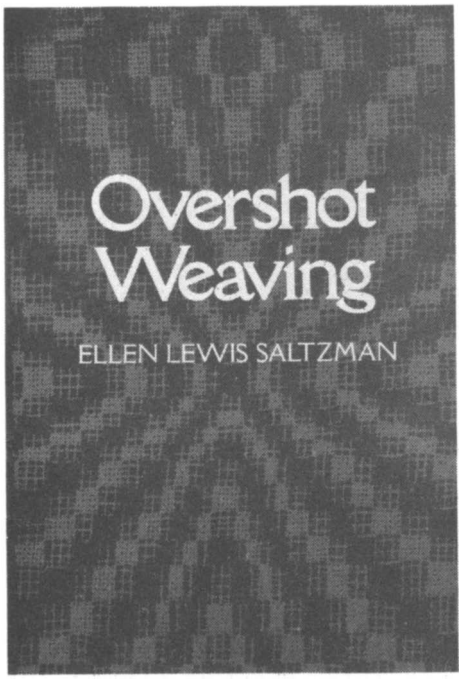
This is definitely not a "how-to" book, although it could be used to figure out the best way to go about duplicating a warp-weighted loom. One would first need to learn how to weave a starting border with weft that become warp when the border is placed on the loom. Another problem would be getting the proper weight on each bundle of warp.

The real merit of the book is attributable to the high quality of Marta Hoffmann's research and her analysis of looms and textiles. It is a thorough scholarly review of the literature up to 1964, with complete notes and bibliography, as well as a record of extant warp-weighted looms. And there is a brief addenda updating the work to the 1970s.

A good introduction to Marta Hoffmann's work can be found in her "Manndalen Revisited: Traditional Weaving in an Old Lappish Community in Transition" found in *Studies in Textile History*, edited by Veronica Gervers, (Royal Ontario Museum, 1977). Also in *Studies* is Agnes Geijer's "The Loom Representation on the Chiusi Vase," a continuation of Hoffmann's chapter, "Looms in Classical Antiquity" in *The Warp-Weighted Loom*.

This is a bit of a "hard read", especially in the first half of the book where details of each known Nordic warp-weighted loom are discussed. But, with the help of time, the glossary, and a good index, we gain some interesting information. Marta Hoffmann's book does belong in any serious textile historian's library.

—Kax Wilson



Overshot Weaving

by Ellen Lewis Saltzman

Van Nostrand Reinhold Company, 1983. 6"×9", 128 pp., $17.50.

Ambivalent. That's the best word I can think of to describe my feelings about this book.

On the one hand, the book is a good, detailed, methodical introduction to the overshot weave. On the other hand, it has minor flaws that might easily confuse a beginning weaver. These flaws include a mismarked illustration (2-11), the unconventional use of X's for both sinking-shed and rising-shed tie-ups, and the elimination of the characteristic "incidentals" from some of the thread-by-thread drawdowns.

The illustrations are entirely drawdowns and photos of samples woven for illustrative purpose. This makes the book concise, with no distractions such as descriptions of other drafting methods. It also makes it unexciting because there are no examples of uses of overshot that might inspire the reader to put the new-found understanding of the overshot weave to work.

The author has a slightly different approach to the weave than most others, with less emphasis on the threading and on treadling variations, and more emphasis on the motifs which combine in different ways to give traditional patterns their characteristic appearances. On the one hand this is good because it encourages the reader/weaver to study the weave until an understanding is reached that enables designing of new patterns and custom modification of old ones. On the other hand it means that the book will not appeal to the weaver who still wants only "patterns I can copy". There's nothing here to lure that weaver in the subject and "hook 'em".

That brings me to my biggest ambivalence of all: price. This book is a basic text that is meant to teach a thorough understanding of one particular weave. If it accomplishes its apparent purpose, the reader/weaver will have a working knowledge of overshot and will be able to design freely in it. There will be no more need for the book. It will not be referred to as a pattern source. It will not be dipped into for inspiration. And so, like Tevye, I come to the point where "there is no other hand!". In my opinion the book should have been paperback and cheaper. As it is, the book is hardbound and relatively expensive for its size, with no color illustrations.

I think this book belongs in guild libraries, in public libraries whose users include a number of beginning weavers, on the textbook shelves of teachers whose curriculum includes drafting or basic weave structures, and in the hands of learning weavers who can afford this much just for a deeper understanding of the overshot weave.

—Carol Strickler

Joinings, Edges and Trims: Finishing Details for Handcrafted Products

by Jean Wilson

Van Nostrand Reinhold, 1983. 144 pages, 230 b&w photos, 44 b&w drawings, 4 pages colored plates. Hardback, $25.50.

Jean Wilson, author, lecturer, workshop leader, has written another book. This one is a collection of methods for "finishing" handwovens. Finishing here means joining, decorating, hemming, those final touches which complete an article, and with style if

continued on page 25

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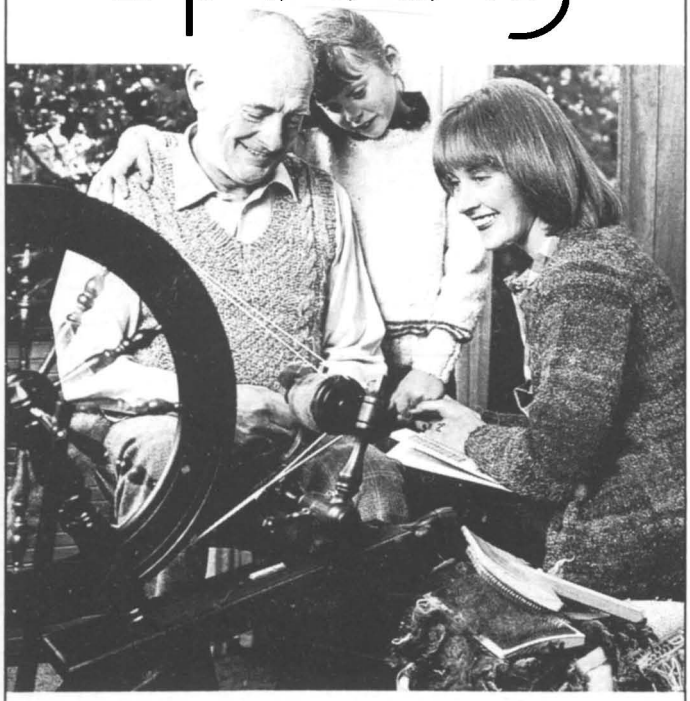

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25 Years Ago In Handweaving. . .

The Southern California Guild of Handweavers held its first conference, with a theme of "Springtime Casts a Spell". Dorothea Hulse was chairwoman, and 26 guilds and study groups participated. George Wade won an award for silk yardage set at 75 e.p.i., and Mattie Newman showed an award winning 16 harness tablecloth. The fashion show was judged by Mrs. Art Linkletter.

Colonel John Fishback wove two 98" square table covers of green baize for the restoration of Tryon Place in new Bern, North Carolina, residence of the first governor of that state.

The theme for the seventh annual Conference of Northern California Handweavers at the Monterey County Fairgrounds was "Living Color". Ena Marston commented on the fashion show.

Mrs. Murray Blatt received a three year subscription to *Handweaver and Craftsman* as a prize for her wool yardage, which was black with fine two-thead stripes of red, blue, white and fine gray, separated by two gray hairline stripes.

A 45" Leclerc jack loom was advertised for sale for $125.00.

Harriet Tidball published an article in the *Shuttle Craft Bulletin* on weaving four summer and winter blocks on four harnesses.

Nylon celebrated its 20th birthday.

Mrs. Orlo Powell was president of the third New England Weavers' Seminar. □

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION

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continued from page 22

well done. Jean Wilson's byword is to "think total design". She urges her readers to think ahead to the finishing details in the preloom planning stage so that edges, closures and trims might be integral to the whole. She encourages us to learn as many techniques as possible, to try multiple variations and to make technique samplers for reference so that we will be equipped to find creative, appropriate solutions for finishing problems. Her book is meant to aid us in all this. The tone is that of a chatty workshop where some good ideas are offered. It is not a business-like compendium of the subject with an exhaustive survey of finishings. Although the author recognizes finishing problems as common to all handwovens, clothing is obviously the main concern of the book.

After an introductory chapter on methods of making samplers of finishing techniques, the author divides her material into four sections. Chapters are devoted to: edges, ends and hems; joins and seams; trims, fringes, tassels and embellishments; and closures.

Many of the ideas you will have encountered elsewhere; others are more innovative. As I read, I found myself making a few sketches in my "idea" book and compiling a considerable list of techniques I need to try – mostly joining stitches. The chapter on joins and seams was particularly strong. It showed many examples of adapting embroidery stitches into joining stitches. (The line drawings here and elsewhere in the book are clear and well done.) Tassels and pom-poms are covered in exceptional detail and with the use of some fascinating ethnic examples. In fact, the frequent reference throughout the book to ethnic sources for ideas is a happy reminder to us of our rich weaving roots. I do wonder, however, if such emphasis on fringe, tassel and pom-pom is not a bit out of step with the current trend toward more sophisticated, less homemade looking articles. In a positive vein: the author's uses of techniques such as Greek soumak and knitted cord are relatively unique and interesting; her encouragement to use on-loom and integral finishes where ever appropriate is good.

In some ways, however, the book is disappointing. It is not a beautiful volume. Someone forgot to "think total design". The overall impression is of clutter. A perhaps useful but busy and unattractive sampler is pictured on the dust cover. The montages introducing several sections are more confusing than effective. The text columns are broken irregularly with too many small, poor illustrations. Many are indistinct or of the wrong scale to show what was intended. In some cases the same article or sampler is pictured repeatedly and unnecessarily. I also felt cheated to find the author reusing a dozen or so examples which I had already seen and read about in other of her books – three of these date from as far back as a 1973 publication. A workshop presenter has limited carrying capacity and must resort to lifting the same article out of the suitcase many times to illustrate various aspects of weaving and finishing; an author has access to wider resources and is expected to utilize them.

The faithful Jean Wilson fans and those weavers who have always wanted to take a workshop from her will want this new book of hers. Others should weigh carefully whether it contains enough good material, new to them and well enough presented, to justify the relatively substantial price.

– Louise Bradley

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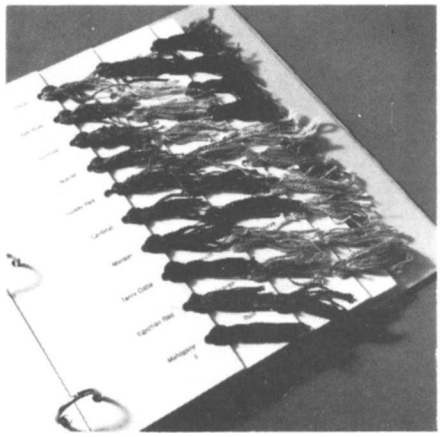

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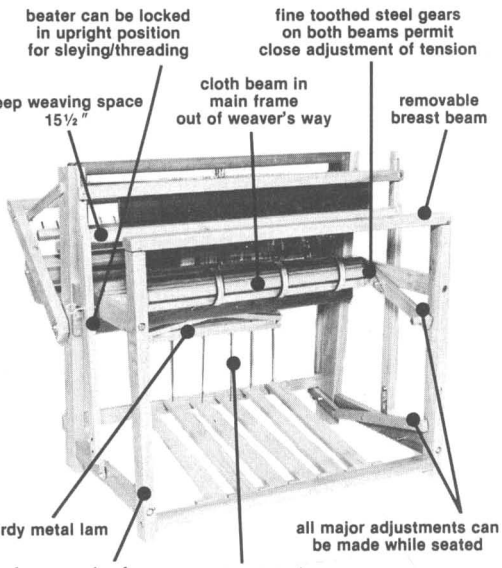

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Weaver's Challenge

with Kathryn Wertenberger

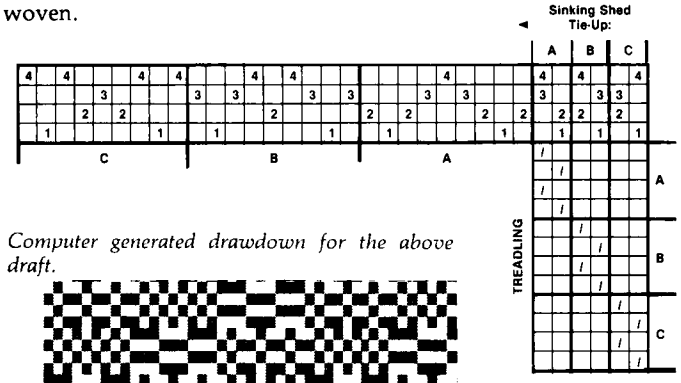
The challenge presented to our readers last issue was to make the usual two or three blocks of a unit weave normally possible on four shafts, appear like more.

Gloria A. Martin of Milwaukee, Wisconsin, devised two threadings that actually produce three blocks of M's & O's. One is given here. The difference between this threading and the usual two-block threading is that two different background textures are formed. Gloria suggests these guidelines for designing within this weave system:

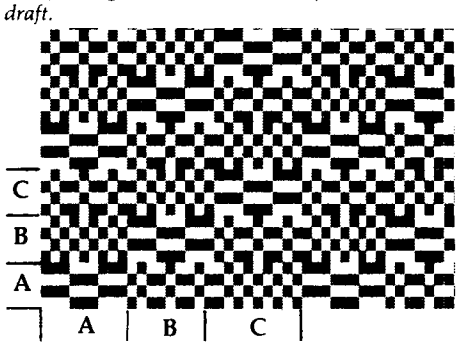
Two shafts in succession such as 2-1-2 or 3-4-3 will be called a cord. All cords must contain an odd number of ends, but may not be a single end, that is, the outer cord in block A may be 2-1-2 or 2-1-2-1-2 or 2-1-2-1-2-1-2, etc.

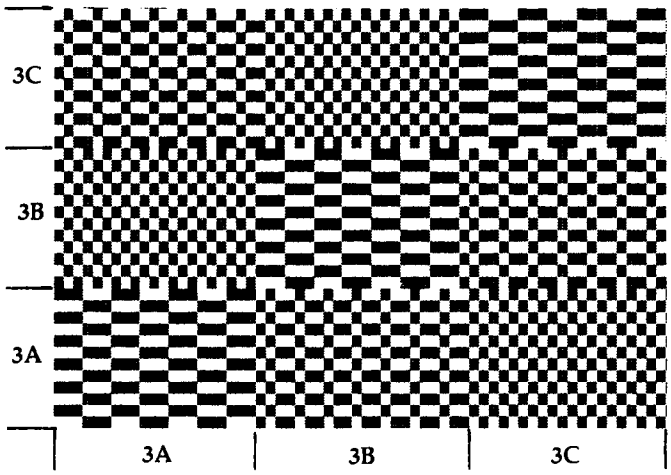
All blocks must contain an odd number of cords. If the block is only one cord, it should be the outer one; that is, if block A is one cord, it is 2-1-2 or 2-1-2-1-2, etc.

The ends on shaft 1 are used on alternate sheds; therefore, if another shaft was available, it would be possible to weave a vertical plain weave stripe, i.e., 1-5-1-5 etc. There are no restrictions on the block order, therefore the block order A B C A C B A can be woven.



Computer generated drawdown for the above draft.



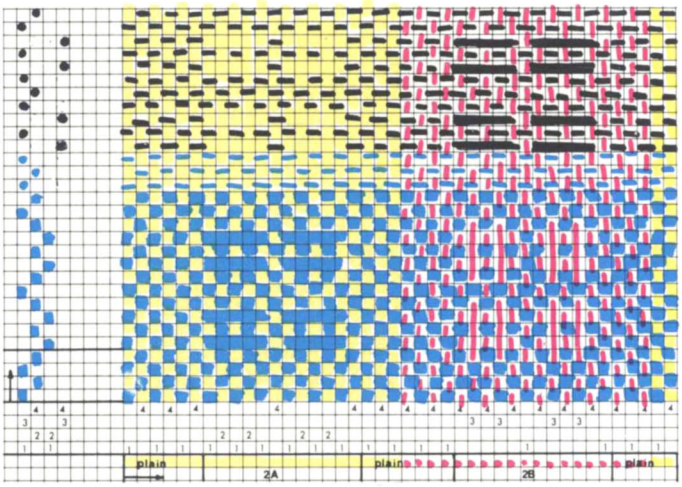


Draft with blocks repeated three times. Or try a sequence like: 2A – 2B – A – 2B – 2A – 2C – 2B – C – 2B – 2C – etc.

Carol Strickler of Boulder, Colorado, suggests that color-and-weave-effect gives lots of possibilities for meeting our challenge. The figure below is a Bronson lace structure with a turned treadling. One block forms warp stripes when the other forms weft stripes and vice-versa. Stripes and bands of color give you the option of warp vs. weft colors.

Carol has also worked with color effects applied to summer and winter weave using a 1/1 alternation of colors in the warp. This gives many possible effects which appear primarily in the background blocks. Carol used this technique in a bedspread used to illustrate her study for the HGA Certificate of Excellence.

Our thanks to Gloria, Carol and the others who replied to our first "Weaver's Challenge".



MARCH'S HAIR-PULLER

The problem for the March issue concerns color-and-weave effect, which can be defined as color order and weave structure working together to produce an all-over pattern. Please send us your best ideas in the form of drafts and swatches. There is no restriction on the kinds of weave structures or number of shafts used. Informal replies are fine, as our staff artists and friendly computer will re-draw as needed. Enclose a self-addressed, stamped envelope for returning your materials. And again, to meet our deadline, we need your reply by February 1. If you want to think ahead to the May issue, I'll be asking for unusual double weave swatches. □



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Calendar

TO ENTER

☐ The Prince George Weavers and Spinners Guild is organizing a juried fabric exhibition to be held in conjunction with their 10th Anniversary Celebration Conference. All weavers eligible to enter. Ex-members of the Guild are especially invited to participate. Exhibition will be installed at the Prince George Art Gallery, Oct. 1-27. For information and entry forms send SASE to "Webs", c/o P.G. Weavers and Spinners, 2880 15th Ave., Prince George, B.C., Canada V2M 1T1.

☐ National Handcrafted Wool Showcase "84", June 14-17, Glenn County Fair, Orland, CA. Deadline: June 1, 5 p.m. for exhibits and entry forms. Judges: Handcrafted-Linda Ligon, editor/publisher Interweave Press. Yarns-Mildred Rosenquist, Spinner, Carson City, NV. Sponsors: California Wool Growers Assoc. and Glenn-Colusa Wool Growers Assoc. Eligibility: open world wide. *No kit items.* In all handwoven entries, yarn other than wool may be used as nonvisable warp only, (i.e., cotton, linen). All articles entered in these divisions must be handcrafted, all methods acceptable. Note: entries with visible surface embellishment other than 100% Wool will be disqualified. Any entry constructed from commercially manufactured fabric will be handled as stated above. Handwoven fabric must have selvage available for judging. Write: Glenn County Fair, P.O. Box 667 (Woodward & Yolo Sts.), Orland, CA 95963.

☐ Guilford Handcrafts Center, May 6-27. "Dreams and Other Illusions", a multimedia show. Cash awards, juried by slides only (3-5). Jury fee $10. Application deadline: Mar. 16. Write: Dreams, Guilford Handcrafts, Inc., Box 221, Guilford, CT 06437. Include SASE.

☐ Topeka Crafts Competition 8. Eligibility: Residents of KS and Metropolitan Kansas City and St. Joseph, MO. Media: Mixed. Fee: $10 non-retundable entry fee. Deadline: Mar. 11. Exhibition: Apr. 1-30. Entry forms available after Jan. 5. Gallery of Fine Arts, Topeka Public Library, 1515 W. 10th, Topeka, KS 66604.

☐ Montana Institute of Arts Open Juried Exhibition, June 18-July 31. Juried by slides. Entry forms/slides due Feb. 10. Juror: Frederick Wong. Cash awards up to $2500. All Media: two dimensional or low-profile wall pieces only. Fee: $10 for one entry, $5 for each additional entry, maximum of four entries. Two slides allowed per entry. Commission 30%. Enclose SASE for prospectus, S. Donnelly, R.R. 5366, Great Falls, MT 59401.

☐ American Craft Enterprises, the marketing arm of the not-for profit American Craft Council, announces dates for its 1984 Craftfairs in Baltimore, Dallas, San Francisco, and West Springfield, MA. The fairs offer the wholesale trade and the general public the opportunity to purchase quality handmade work by American crattspeople. Exhibitor work is juried and selected in various media. Write: American Craft Enterprises, P.O. Box 10, New Paltz, NY 12561.

☐ National Clay and Fiber '84. Apr. 1-30. Juried by slides. $10 jury fee. Maximum of four entries. Slides due Feb. 29. Cash awards. Contact: Claudia Zeber, c/o Cuyahoga Valley Art Center, 1886 Front St., Cuyahoga Falls, OH 44221.

☐ Fiberworks "84". Open to all OK residents. Theme: Angles. Juror: Shereen LaPlantz. Entry deadline: Feb. 8. Exhibit: Feb. 20-Mar. 31. Write: Omniplex, 2100 N.E. 52, Oklahoma City, OK 73111.

☐ Gallery Show '84, Mar. 2-25. Third annual juried craft exhibition sponsored by the Conestoga Valley Chapter, PA Guild of Craftsmen in the Market House Craft Center, downtown Lancaster. Cash awards. Entry open to all PA residents as well as all PA Guild of Craftsmen members. Juried by actual piece, due in early Feb. Write: Kai Pedersen, Show Chairman, 2741 Lititz Pike, Neffsville, PA 17601.

☐ Fabric Art: A Synthesis of Designer and Craftsman. The Appalachian Center for Crafts is sponsoring a national juried competition of apparel fabric including knitted, woven, or surface design yardage from 3-25 yards. Jurors: Lenore Davis and Glen Kaufman. Exhibition made possible by grant from the National Endowment for the Arts. Show will open at the Center Nov. 11-Dec. 24, 1984 and will travel nationwide during 1985. Entry fee: $5 for maximum of 3 entries. Awards: $1,000 Deadline: Sept. 21. For prospectus write Joel Logiudice, Project Director, Appalachian Center for Crafts, Route 3, Box 347 A-1, Smithville, TN 37166.

☐ "Handwoven 84" sponsored in conjunction with the New Mexico Weavers Conference. Mar. 1-24. Juror: Clotilde Barrett. $1000 prize money. Open to residents of NM, AZ, CO, UT, TX, OK. Entries due Feb. 17. No slides. Entry fee: $10 for 3 pieces. Contact: Helen Garner, 1105 Calle del Encanto, Las Cruces, NM 88005.

☐ Handweaving for Home Furnishings, Convergence 84. Handwoven fabrics suitable for home furnishings, based on techniques, devices and materials found in ethnic and ancient traditions. Entry Deadline: Mar. 1. For entry form send SASE to Jeanne Young, 3438 Linda Drive, Dallas, TX 75220.

CONFERENCES

☐ May 5-6, "Ceremony", Conference of Northern California Handweavers. Sacramento Convention Center, 14th & J Street, Sacramento, CA. Weekend event will include panel discussions, weaving and spinning demonstrations, guild exhibits from around the State, art gallery, children's activities and commercial exhibits. For registration, contact Registrar, P.O. Box 607, Concord, CA 94522. Open to the public Sunday, May 6. Admission $3.

☐ June 3-6, "By-Ways in Fiber, An Exploration of Ethnic Diversity", Midwest Weavers Conference, St. Paul, Minnesota. Hosted by the Weavers Guild of Minnesota. Workshops, post-conference sessions, commercial exhibits, guild exhibits, fashion show, members show, tours. For information contact Weavers Guild of MN, Midwest '84, 2402 University Ave., St. Paul, MN 55114.

WORKSHOPS & INSTRUCTION

☐ Weavers Guild of Minnesota is offering an Interim program for anyone interested in an intensive fiber art experience. Jan. 9-27, 9 a.m. to 3 p.m. Students will be exposed to Basic Spinning (fiber exploration and various yarn constructions), Dyeing (chemical dyeing, natural dyeing techniques), and Weaving (beginning sampler and swatches of various weaves). The last week will be devoted to the planning and execution of a small weaving project. Tuition: $160 members, $170 guests, materials extra. Loom rental included. Write 2402 University Ave., St. Paul, MN 55114.

☐ Textile Workshops, Inc. of Santa Fe, NM announces a week of workshops and mini-workshops in Quilting with outstanding American teachers known for their diverse expertise in various techniques. Classes in French Cooking and Basket Making included. Aug. 19-24 at St. Bernards Ski Lodge, 60 miles north of Santa Fe. Registration dealline: June 15. For complete information write Mary Woodard Davis, Textile Workshops, Inc., 225 Las Mananitas, Santa Fe, NM 87501.

☐ The New York Guild of Handweavers sponsors these upcoming events: Jan. 29, Beth Beede will present a one-day workshop on Feltmaking. On Jan. 28, she will give a lecture at a regular meeting. On Feb. 25 Douglas Fuchs will present a lecture on his year in "Australia and Asia". Both events will be held at the Crafts Student League, YWCA of NY, 610 Lexington Ave., NYC. For information contact Jackie Davidson, 32 Bank St., NY, NY 10014.

☐ Arrowmont School of Arts and Crafts announces the 1984 spring workshop schedule including these fiber classes: papermaking, quilting, woven wearables, painting on silk, basketry, Plangi/Ikat. For information contact Arrowmont School of Arts and Crafts, Box 567, Gatlinburg, TN 37738.

☐ US Textile Arts and Culture of China Delegation, July 3-25. Cynthia Schira, associate Professor of Design, University of KS and Larry Salmon, former Curator of Textiles, Boston Museum of Fine Arts, will lead a delegation of 32 US citizens on a 22 day tour of China. Itinerary is planned to include those cities where folk textile craft traditions continue to be practiced as well as cities which offer a look at new technology and contemporary applications. Time will also be spent at those museums which have outstanding repositories of archeological textiles. For enrollment information contact Forum Travel International, 2437 Durant Ave., Suite 208, Berkeley, CA 94704.

EXHIBITS & SALES

ARIZONA

☐ Scottsdale, Jan. 12-Feb. 16. Wearable art by Arizona Designers: Patricia Reinking, Yvette Goldstein, Judy Walsh, Alice Watterson, Carol Shinn and Annegrethe Christensen. The Mind's Eye Craft Gallery, 4200 N. Marshall Way.

CALIFORNIA

☐ Ventura, Jan. 30-Feb. 14. The Fabulous Potholder Show. Three Shuttles, 1901 E. Main St. Hours: Tues.-Sat. 10-4.

ILLINOIS

☐ Chicago, through Jan. 22. Aqua Lapis: Embroidered Wall Sculptures by Nancy Hemenway, 1975-1983. Agnes Allerton Gallery of The Art Institute of Chicago, Michigan Ave. at Adams St.

MASSACHUSETTS

☐ Bridgewater, Jan. 16-Feb. 17. European Costume in New Plimoth, 1627. Clothing brought from Europe and worn by the colonists in the New World. The exhibit features reproduction costumes researched, constructed, and worn at Plimoth Plantation, a living recreation of a 17th century pilgrim village in Plymouth, MA. Many of the garments on display have been made from fabrics handwoven by members of the Weavers Guild of Boston.

☐ Worcester, Jan. 13-Feb. 19. Atlantic Visions De L'Atlantique, an exhibition of 140 works from Canada's four Atlantic provinces. Traditional craft work and contemporary innovations are reflected in wood, leather, glass, clay, and metal objects as well as in textiles. Worcester Craft Center, 25 Sagamore Road.

MICHIGAN

☐ Troy, Mar. 8-11. Exhibit and Sale of all facets of fiber art by the Michigan Weavers' Guild. Somerset Mall, Big Beaver at Coolidge.

MISSOURI

☐ Bethel, Sept. 2-3. World Wool Crafts Festival & Exhibition. For information: World Wool Crafts Festival, Bethel, MO 63434.

NEW MEXICO

☐ Los Alamos, Feb. 10-Mar. 4. Intermountain Weaver's Guild Biennial Convention Juried Exhibit. Sponsored by Western States Arts Foundation, New Mexico Arts Division, Utah Arts Commission, and Fuller Lodge Art Center. 2132 Central Ave.

NEW YORK

☐ Ithaca, Mar. 3-4. Fourth Annual SPRING FEVER Craft Sale and Exhibit. Sponsored by Seven Valley Weavers Guild with the cooperation of several other area guilds. Womens Community Building, 100 West Seneca St. 14850.

☐ Rochester, Apr. 26-May 11. Fibers: Yesterday, Today, Tomorrow. Weavers' Guild of Rochester. Members' juried show, demonstrations, educational corner, fashion show, and sale. At the Ward Gallery of Sibley's Department Store, Main St.

OREGON

☐ Portland, Jan. 19-Feb. 18. Six from the Fiber Biennial: An invitational show of works by six of the 1983 participants in the prestigious Swiss Fiber Biennial. Fiber installations by Pat Campbell, Larry Kirkland, Gerhardt Knodel, Jarmila Machova, Lynn Mauser-Bain, Rebecca Medel. Contemporary Crafts, 3934 S.W. Corbett Ave. 97201.

TEXAS

☐ Houston, Feb. 20-Mar. 4. Weavers III. Contemporary Handweavers of Houston juried exhibition of handwoven clothing and home furnishings. Craft Industries, #78 Woodlake Square, 77063.

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Weaving for the Church—A Challenge!

by Roslyn J. Hahn
Illustrated by Nina Winchester

Textiles have been used for centuries to enhance the church environment. Today, we are a visually oriented society and the textiles used within the sanctuary need to be pleasing and meaningful. They need to combine beauty with simplicity. Weaving for ecclesiastical purposes is a challenge! One must balance the desired effect upon the congregation with the restrictions which are presented by the environment. Before starting to weave for a church, you should receive input from the clergy and the committee which oversees the textiles used within the sanctuary.

Seasonal colors Color is especially important in ecclesiastical weaving. In many denominations, each of the seasons of the liturgical year has a color which is appropriate for that particular season. The season's color refers to the background fabric color of any parament or vestment. A parament is a decorative fabric which drapes over the front of an altar, lecturn, or pulpit. The word vestment refers to any of the garments worn by the clergy. In the United States the most often used color sequence is the Roman sequence.

Since the use of color varies from denomination to denomination and sometimes from congregation to congregation within a denomination, I suggest that you observe the color cycle within your church or consult with your clergy about the proper color for the season for which you plan to weave.

Fibers The restrictions of fiber usage are minimal. In denominations which use a purificator (cloth for wiping the communion chalice and paten) and a corporal (square linen cloth upon which the chalice and paten are placed), linen is used for both these items and for the altar covering. Many denominations have no restrictions at all.

Traditionally silk and linen are used; however, cotton and wool are worthy of consideration also. Although I personally do not like to use synthetic fibers, their use is not restricted. Sometimes the easy-care features of synthetics can be helpful, especially for maintaining vestments. The personal preference of the clergy should be a determining factor in fiber choice.

When selecting the fibers to be used for ecclesiastical weaving, consider the color range, size of yarn available in the desired colors, and the reliability of the yarns just as you would when considering the fibers for any other weaving project. Every fiber is not suitable for all environments. Sometimes the cost of materials must be a considering factor, but try not to skimp.

Fine white linen is appropriate for use on the altar in churches which require a linen cloth; all hems should be handsewn. Either a Greek or Maltese Cross is often used as an embellishment, and it may be added on or off the loom. The altar cloth itself covers the top of the altar and hangs at least 18" over the ends. The corporal is 18" square and the purificator is 12" square after hemming.

Altar cloths There are three types of frontals for the altar. Frontals are decorative fabrics which drape over the altar. The full frontal covers the full height and width of the altar. The superfrontal is the width of the altar, but it has short vertical drops ranging from 8" to 12". Frontlets range from 12" to 24" wide and are about 18" in length; they may be used as singles or in pairs. Any of the frontals may be attached to a linen piece of fabric that covers the top of the altar.

In denominations which use a Communion table, the Communion table covering is the width of the table and the length extends over the end of the table for approximately 12". The color is that of the liturgical season. The covering may be of linen, but there are no fiber restrictions. Washability is not always a factor, but would be a good idea especially in churches which celebrate Communion weekly..

The pulpit and lectern falls are seasonal fabrics which drape over the front of the pulpit and lectern. The size and shape of the pulpit and/or lectern determine the size and shape of the fall. Usually the width is that of the pulpit or lectern and the length is about 24". There is a lot of flexibility as to size and shape of falls. A sleeve casing at the top of the fall allows for a rod to be inserted for hanging purposes. It should hang well without puckers or gathers.

Bookmarkers are a small item which would be appropriate for a gift for an individual or a church. The most important factor when weaving a marker for a Bible or Prayer book is to be sure that there is no bulk which might damage the book.

Vestments The two vestments which are most often handwoven are the clerical stole and the chasuble. The stole is a long, narrow scarf which is worn around the clergy's neck. It symbolizes the yoke of Christ. The chasuble is a sleeveless outer garment symbolizing the seamless garment of Christ.

The length and width of the stole is determined by the height and girth of the clergy as well as his or her personal preferences. Sizes range from 3½" to 6" in width, and from 94" to 120" in length. The length is influenced by the other garments worn with the stole. If a minister is wearing the preaching stole with a robe, the length is determined by his size and preference. A stole should be heavy enough to hang well but not stiffly. It often needs to be lined and sometimes interlined. The lining may be handwoven or commercial fabric. Usually it is tapered or mitered at the neck to allow for a smooth fit at the neckline. A Eucharistic stole is worn by a priest and is usually worn under the chasuble. The stole should be long enough to be seen extending from beneath the chasuble. A stole should definitely be woven in the color of the liturgical season. Placement of design areas is up to you; there are no restrictions. Symbolism should be appropriate for the season. Simplicity of design is often viewed with more favor by the congregation. It seems to be easier to view a simplified design from a distance than it is a busy one. Do remember that the entire congregation does not sit in the front pew.

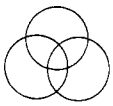
Many protestant denominations do not use chasubles. Historically, it is an outer vestment and is the last one with which the priest is vested. It is a large garment which requires yards of fabric. The fabric should drape nicely and not be uncomfortably hot or heavy when worn. Chasubles can vary in size from 48" to 72" in width and from 45" to 52" from the neck front edge to the hem. The vast majority of chasubles have neck openings which can easily be slipped over the head and do not have fasteners. The chasuble should be woven in the color of the liturgical season.

Symbolism

It is not always necessary to use symbolism to convey the desired effect to the congregation. The weaver may use color, sheen and texture as design elements. If symbolism is used, however, it is a good idea to understand the meaning of the symbol you are using. Many symbols are usable throughout the liturgical year, but some are more appropriate for one season than another. Most clergy have definite preferences in symbolism. That which holds the most significance for one person might not hold the same degree of meaning for another. Here are a few examples of symbols which are used for ecclesiastical purposes:



The **Circle** is the simplest of all symbols. It expresses the eternal duration of God for it has no beginning and no end.



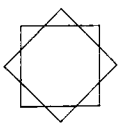
The **Trefoil** is three interlocked circles. The number three represents the equal status of The Father, The Son, and The Holy Spirit.



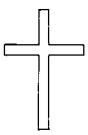
The **Maltese Cross** was first used by the Crusaders. It is comprised of four equal spearheads whose points meet in the center.



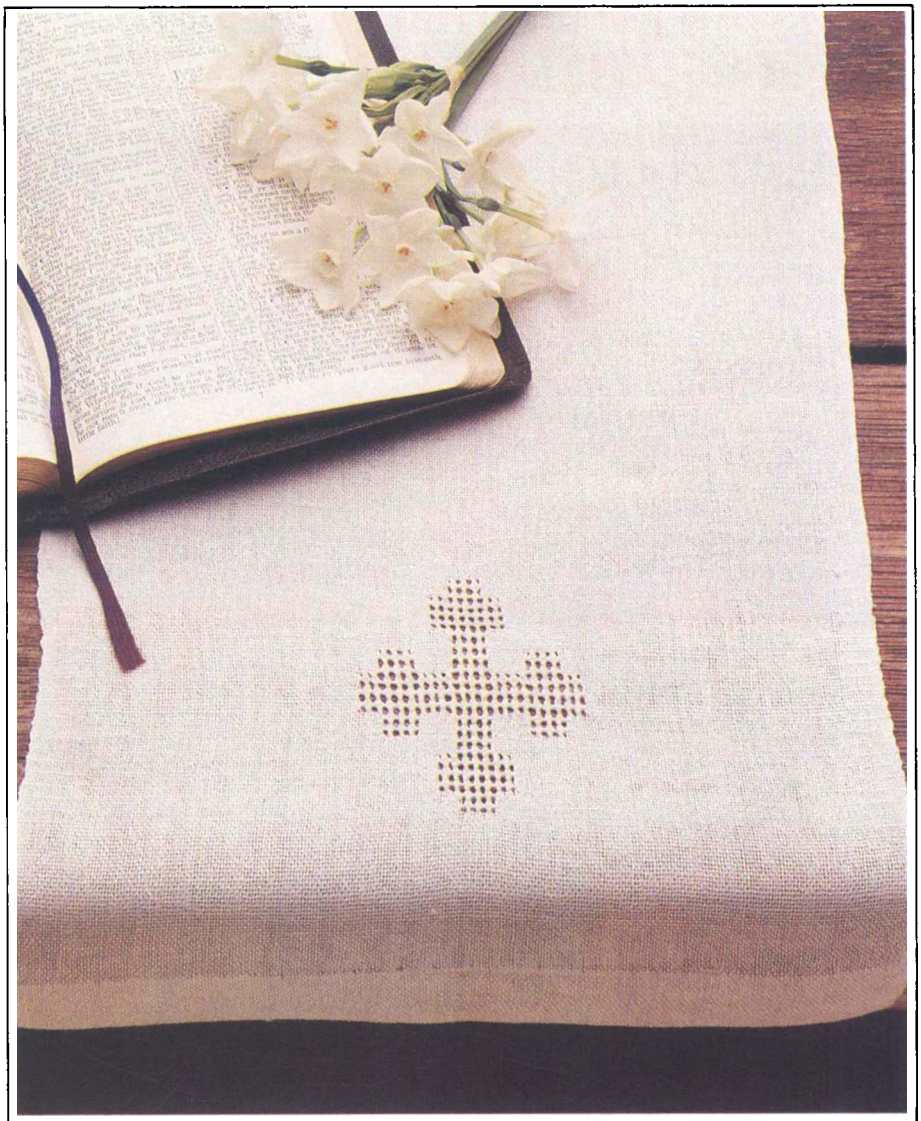
The **Greek Cross** has four equal arms. It is often used on altar linens.



The **Star of Bethlehem** represents the star that the Magi followed. It has eight points and is a symbol of Epiphany.



The **Latin Cross** is the most commonly used form of the cross. It is used throughout the year, but is especially appropriate for use during Lent. It is the form of the cross on which the Crucifixion occurred.



Kathleen French of North Pole, Alaska, wove this simple but effective credence cloth of fine linen. Weft Wrap open work is the technique used in the delicate cross motif on each end. Instructions are on page 92.



The **Butterfly** is a symbol of the Resurrection and is associated with Easter.



The **Jerusalem Cross** is a symbol of the growth of Christianity and is often used during Pentecost.

Weaving Techniques

One does not have to be a master weaver to create handwovens for ecclesiastical purposes. A variety of techniques may be used to weave for the church and many of them are not difficult. When selecting the technique to employ, remember simplicity of design. Vestments are clothing items. Most handwoven clothing is created from tabby or twill fabrics. Shouldn't vestments use the same weaves?

If one is using symbolism as a design factor, keep the background fabric simple. One may embellish handwovens with the use of embroidery or appliqúe after weaving. An appliqúe should also be from handwoven fabric. Although symbolism may be added to the vestment or parament after weaving, try incorporating the symbolism into the weave. This is a challenge! Examples of techniques using two shaft looms are inlay, ikat, painted warp, and log cabin. With four or more shafts one may use overshot, isolated overshot, Moorman technique, crackle weave and finnweave to incorporate symbolism into the weave.

Once you have decided the essentials of fiber, technique and sett it is

time to sample. When incorporating symbolism into a woven piece, sampling is essential to determine take-up and shrinkage. If sampling is not done carefully, the symbol which was so carefully woven just might turn out to be placed in the wrong location on the finished piece.

If the parament or vestment is to be finished with a fringed edge, plan to weave the fringe either as an intregal part of the textile or as a separate fringe. Most storebought fringe will not enhance your fabric nearly as well as a handwoven fringe will.

The treatment of the fabric after removal from the loom is important to its final appearance. The method of finishing should have been determined at the time of sampling. Do the finishing before constructing.

Textiles which are used in our churches must be well constructed. Don't assume that the person who will care for the finished piece will handle it carefully. Your work, if it is a functional woven item, must be well constructed to hold up to the wear which it will receive. Many of us are afraid to cut and sew our handwoven fabric. If sewing is not one of your skills, ask someone else to do the sewing for you. Naturally, you will need to give the seamstress guidance as to the weight of lining and/or interlining as well as explicit instructions on how you wish the finished piece to look and feel.

Before presenting the handwoven item or items to the church, there are three more things which should be done. First, write your notebook page now! How have you woven this item? Write down the specifics of what you have done and with what yarns. Include with your notebook page a sample of your textile and if possible, a photograph of the finished piece and its size. Second, sit down and write up a set of care instructions for your textile. There are no guarantees that your instructions will be followed, but do put them in writing in hopes that this will extend its time of service. And last, write a brief description and explanation of your work which will be presented along with the care instructions. This explanation can be used by the clergy at the dedication of the textile or in the church newsletter. Your description will be helpful in explaining to the congregation the meaning of your design and how your work was created.

Being willing to give of both your materials and time is admirable. Although the spirit in which an item is created can be uplifting, it can be discouraging if appreciation is not shown. Criticism, unfortunately, is not unheard of within the church community. Many times for some strange, unknown reason, work which has been paid for is more appreciated than the work which has been donated by a volunteer. Even if you feel uncomfortable with the idea of accepting financial payment for either your materials or your time or both, don't allow your efforts to go financially unrewarded. Monies accepted can always be donated to a good cause and you will have had the experience of a job done well enough to be commercially acceptable. □



Two stoles by Rosalyn Hahn suggest the variety possible. Delicate gold butterflies are inlaid on an overshot threading that's also used in the border of a perle cotton Easter stole. Red and garnet perle cottons in a simple log cabin threading are strikingly dramatic, and can be reversed. No instructions given.

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Jewish Textiles



by Faye Johnson

The earliest mention of the use of textiles in Judaism comes from the Bible. The Book of Exodus tells how Moses was instructed to build a Tabernacle to house the Ark of the Covenant. It was to have ten curtains woven of exceptionally fine linen with cherubim embroidered in blue, purple and scarlet. Also in Exodus, explicit instructions are given for the richly embellished garments of the High Priest, Aaron.

And the Lord spoke unto Moses, saying "Speak unto the Children of Israel, and bid them that they make them throughout their generations fringes in the corners of their garments, and that they put with the fringe of each corner a thread of blue. And it shall be unto you for a fringe, that ye may look upon it, and remember all the commandments of the Lord and do them." (Numbers, XV, 38). And so Jewish men wear the Tallit, or prayer shawl, the most used garment in Judaism for morning services. It is usually woven of wool, cotton, rayon or silk with solid stripes. There are no rules regarding size or color, but it is usually white. It should be large enough to cover the shoulders. The fabric should be lightweight enough so that the wearer will not become too warm. A boy receives his Tallit when he reaches the age of 13 and has his Bar Mitzvah.

The corners of the Tallit are reinforced with squares of fabric and buttonholes are made for the tzitzis or ritual fringes. One of the eight strands was to be of blue; however the source of the specific shade of blue has vanished so we cannot perform that part of the commandment. Numerology is widely used in Judaism. Each knot and turn of the macramé-type method of tying the tzitzit is given a numerical value. These numbers add up to 613, which is the number of commandments, 365 of which are prohibitions and 248 positive precepts, given the Jews. Thus, the tzitzis serve to remind Jews of these commandments.

Most commandments pertain to men. Women were exempt from those which dealt with performing a task at a specific time. This is because it was felt that the duties in the home were more important. So, although women are not forbidden to wear a Tallit, most do not because it is not an established custom.

The only rule concerned with the making of a Tallit is the concept of *shatnez*, which prohibits the mixing of wool and linen in a garment. The Atarah, or crown, of the Tallit is generally embroidered with symbols or Hebrew phrases or prayers. Typical symbols which may be used include the Menorah or candlelabrum, the oldest Jewish symbol; the Star of David, which is more recent, dating from the 17th century; crowns, lions, Tree of Life and Tablets.

The Yarmulka or skull cap is also worn by men. These may be of velvet, satin or other fabrics. Often they are crocheted. They are frequently richly embroidered.

The Torah, the most sacred article in Judaism, is dressed in the most beautiful mantle possible. It may be woven of any fiber and is often embroidered in gold and silver. The mantle may be of any color but is usually white for the High Holy Days.



A simple twill-striped tallit woven by Faye Johnson is embellished with embroidery and knotted fringe. A packet on tallit weaving, including detailed instructions, samples, tzitzis tying, and a teacher's manual has been compiled by teacher Ruth Hefter. See instructions on page 91 for ordering information.

A Torah Binder is used to keep the Torah scrolls rolled up. In Germany these were called Wimpels and were taken from the diaper worn by a male child during circumcision. They were laundered of course, cut into strips which were sewn together, and then embroidered with the name and birthdate of the child and the names of the parents and whatever other decorations desired. These were then used to bind the Torah. They served as a special history of the congregation.

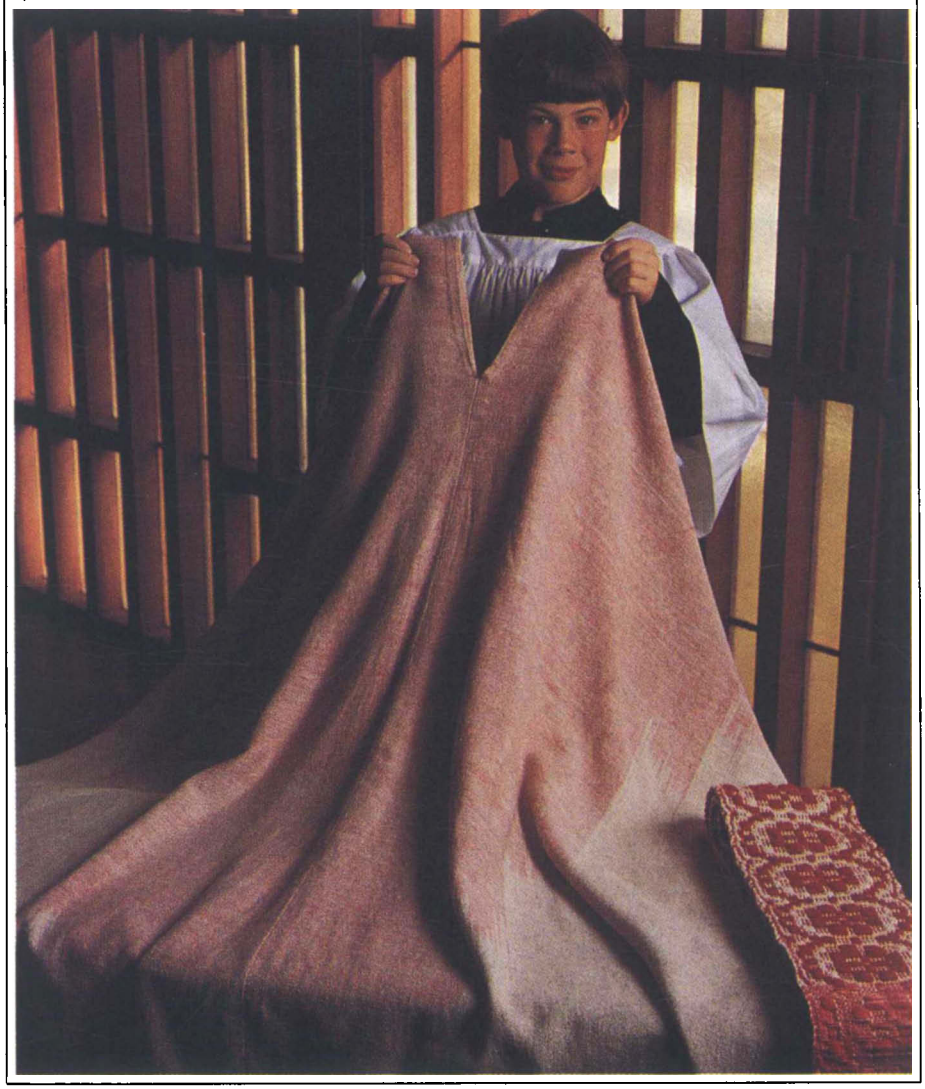
Various textile techniques such as weaving, needlepoint, macramé, embroidery, patchwork quilting and crochet may be used to create lovely Ark Curtains or Ark Doors. Beautiful tapestries and wall hangings are also used to decorate the synagogue.

In the Jewish home textiles are also used for Sabbath and holidays. The Sabbath, from sundown Friday to sundown Saturday, is the holiest day of the week. The Jewish woman will take special pains to set a beautiful table for the Sabbath meal. A special tablecloth may be used. A challah cover is used to cover the braided Sabbath bread. Symbols such as candlesticks, wine goblets, or shafts of wheat are often used to decorate challah covers. For Passover, when Matzo, or unleavened bread is eaten, a Matzo cover is used during the Seder.

One of the loveliest textiles used in Judaism is the Chupah or Wedding Canopy. In ancient times this was the groom's tent to which the bride was brought. Later it was a Tallit supported by four poles under which the wedding ceremony was performed. In modern times the Chupah may be a Tallit or a cloth appliquéd or embroidered with symbols or Hebrew prayers. The dove is a frequently used symbol. The four poles may be held by friends or relatives of the bridal couple.

Judaism is steeped in old traditions. This does not mean, however, that one may not start new traditions. Congregation Har Ha-Shem in Boulder, Colorado, has established a very lovely new tradition. The name of each child who has a Bar or Bat Mitzvah at the synagogue, and the date of that joyous occasion, are embroidered on a special tablecloth. The tablecloth is then used on the table at the reception which follows the Bar or Bat Mitzvah. Each time the cloth is used, it is a reminder of past happy occasions. □

Subtle ikat on a simple plain weave fabric suggests the symbolism of the blood of Christ in this chasuble woven by Carol Ann Munson of Flagstaff, Arizona. A space-dyed overshot stole complements the chasuble.



Reflections on the Chasuble

by The Rev. David J. Centner, O.C.D.

"Come on! You really expect me to wear that?" The *that* in question was a "festive gold chasuble". It had been made by the ladies of the altar society – God forgive them – and so I marched up the aisle clad in a mustard yellow double-knit remnant that made me look like death warmed over. Some years earlier I had seen Father Robert, a lumberjack of a man, celebrate a Christmas liturgy in a chasuble that barely covered his fanny. Across the back of this glorified bib a Santo Bambino had been painted and framed in fake pearls and rhinestones set in exquisitely couched embroidery. After these traumatic experiences, can you blame me if most liturgical "appointments" (as these trappings are politely called) bring out the curmudgeon in me? I am equally frustrated by religious billboards and yards of ill-fitting bunting that some commercial ateliers put upon us priests. I shouldn't blame them. They are making only what the consumers are willing to buy. Sadly, many priests have never had the pleasure of wearing beautiful liturgical garments that fit them in every way. Like men who have never worn tailored suits, they don't know what they are missing. They keep buying variations on the same old theme.

I've been luckier. I've worn *good* custom-made vestments, had the fun of designing others, and since becoming a weaver have made fabric for them. This

work has been personally rewarding and a contribution to worshipping communities. It is also a prayer in itself. As a priest and weaver, I would like to share with you some thoughts on making vestments.

What is a chasuble?

The chasuble is the outer vestment used by priests in the celebration of the liturgy of the Eucharist. It is derived from a Byzantine high-fashion version of the primitive "coat" of ancient Rome. Though it has a religious purpose, it is first of all a *garment.* I believe that as long as the maker of a chasuble keeps this fact in mind, it cannot turn out very badly.

A chasuble is a *ritual* garment. *Ritual* is perhaps a difficult concept for us to understand today. In some ways it is similar to theater, and a lot of designers treat vestments as if they were theatrical costume. But there are some important differences between theater and rite. Theater represents its subject by creating an illusion into which the actor disappears so that the audience sees the *persona* he or she portrays. Christian ritual represents a religous mystery in a different manner. It makes of the participants and of their actions *signs* of a religious event and *signs* of the Presence they celebrate. A vestment should heighten the presence of a liturgical minister, make him more concretely "there", and clarify or point up his role in the assembly of a worshipping community. A vestment is a good one if it helps the liturgical minister to celebrate with his community and if it helps to bring out the meaning of their celebration. A vestment does this through fit, color and design. If they are appropriate, a vestment helps visually to tie together a liturgical celebration. If these elements are not appropriate, a vestment can become a discordant element which detracts from or gets in the way of liturgy.

Personal fit

One size fits all? Not even in hospital gowns. As far as possible, a chasuble should be the right size. For economy's sake we tolerate the use of a single size for daily, nonfestive liturgies. Sundays and major feasts deserve chasubles that really fit. The vestment should be cut to emphasize as far as possible the physical assets of its wearer and disguise his defects. An orphrey (ornamental band) on a chasuble may be used to emphasize the good posture of a tall priest, but it can make a "Friar Tuck" look pregnant. The treatment of the head opening is the most important detail in the way a vestment is cut. A collarless chasuble might look good on a man with a short neck, but a man with a long neck might look best with a collar. A hood can emphasize broad shoulders or make a round-shouldered man look positively hunchbacked. Differences in arm length may dictate differences in the width of the chasuble.

Color

Tradition and church law often prescribe the color that must be used for a vestment according to the liturgical seasons and feasts. In the Roman Catholic Church the prescribed colors are white, red, green, violet and the now rarely-used black. These color prescriptions refer only to the general color of a vestment. The exact hue and the use of secondary colors depend entirely on the maker of a vestment. This is a great asset for all, because it gives us the freedom to suit a chasuble to a particular celebrant and to feasts in ways that are rarely done in off-the-rack vestments. For example, a priest with a "summer" complexion can be made to look better in a blued red chasuble instead of the more orange reds generally available to him. Or a vestment's color scheme may reflect some aspect of a feast or season that is being celebrated. White is the prescribed color for both the Christmas season and Easter season. An Easter white vestment might be accented with spring green and lilac. The Christmas vestment might include blues, reds and green in its design. I am particularly sensitive to some color nuances. I dislike dark blue-violet but am very fond of red-violet. Violet is the color prescribed for both Advent and Lent. I would *never* use a blue-violet for Advent because of the joyful hope of that season. I might use blue-violet in Lent because of its more penitential character.

Ornamentation

Nine times out of ten a chasuble needs very little decoration. If it hangs well and the fabric is the least bit reflective, the play of light upon it as a priest moves provides plenty of visual interest. Ornamentation can, however, be exuberant. Sometimes it ought to be. A friend of mine offered his first Mass in a Mexican chasuble made of unbleached cotton monk's cloth which was decorated on its front with appliquéd suede flames in various shades of red to symbolize the gifts of the Spirit. Those flames brought out his skin tones and helped us all to see the glow he felt.

Decoration can use local decorative themes: quail in California or autumn leaves in New England. It can strike the right note for children's liturgies and golden wedding anniversaries. Just remember a chasuble is a garment, not a billboard, and use your imagination.

Special design considerations

As far as possible a vestment should be designed with its final use in mind, and the design should be a practical reflection of that use. The size and lighting of a church or chapel should be taken into consideration. Will the garment be interesting when viewed from the back of a church? Will the same garment overpower when viewed up close during communion? Lighting can enhance or wash out the colors you worked so hard to achieve. My first chasuble was embroidered with red threads that turned a flat, pasty pink under the strange lighting of our seminary chapel.

If the priest is to use a clip-on mike, there should be a place on the vestment for it. Photogeneity can be a consideration, especially for wedding or ordination vestments. Small crosses may look like polka dots on film, subtle color schemes may appear a monochromatic gray in black and white. In general, the more simple and classic the styling for these events, the better the garment will "read" on film.

Fabric

Fabric is probably the most important single consideration after fit in chasuble design. Except in the case of the baroque-style "fiddle-back" chasuble (now rarely made), the modern cuts all have similar fabric requirements.

Chasuble fabrics should drape well, especially if the cut is very ample. Stiff fabrics tend to hang in a few awkward folds. Supple textiles drape more elegantly and are more comfortable besides. A stiff fabric can get in the way of movement—a priest can actually knock over a chalice while turning a page if his chasuble gets in

the way.

Cloth for a chasuble should hold its shape well. In the classical conical chasuble especially, shoulders tend to bag. If a fabric does not hold its shape, it should be lined.

The fabric should resist abrasion. I have seen many chasubles damaged on their fronts from rubbing against coarse altar linen edges or starched lace trims. If a fabric is somewhat delicate, an orphrey "fender" can offer some protection.

The fabric should be fairly crease resistant.

Ease of cleaning is important. Many priests perspire profusely during Mass and perspiration stains around the neck are common. Vestments in daily use have been known to develop an "odor of sanctity" that has nothing to do with incense (especially if they contain polyester). It is a great help if vestments in frequent use are washable.

A fabric should be comfortable. It should breathe. It should be chosen with seasonal conditions in mind.

Finally, if the chasuble is worn by a man – and most are – it should be made of a fabric that does not suggest gender confusion.

All of these considerations can be met with thoughtful attention to the choice of fiber and weave.

For festive use, silk is the best all-around choice. Its combination of hand, luster and thermal properties is unbeatable. Fine worsted yarns alone or in combination with silk are winners as well. Cotton warps can help to extend silk supplies and save money.

Viscose rayon should be a favorite yarn for vestment fabrics. It breathes well, dyes superbly and is usually washable. It makes an excellent choice for both festive chasubles and those in daily use.

Many weavers will want to explore other fibers. My ordination vestment was a gossamer chasuble of pineapple cloth. It was extremely comfortable in a hot, packed church in Tucson in mid-August, although its cut had to make allowances for its relative stiffness.

Although the most elegant vestments I have seen were woven in very fine twills with warp-way stripes, my personal favorite is a summer-and-winter weave in contemporary designs with blocks and ground woven in closely-related hues. It makes a stable fabric with a good hand which is interesting close up and from a distance. Crackle has similar qualities. Tabby, when not too stiff, can be a good choice for subtle dyeing and plying effects. Textured yarns and supplemental warp techniques can provide great surface interest. Still, I think the most elegant weaves are the simplest ones.

Storing the chasuble The usual method for storing vestments for centuries was to lay them flat in the drawers of a vestment press. Economy of space has eliminated this piece of furniture from many modern sacristies. Chasubles are now most often stored in closets. This may make little difference to a vestment in frequent use that will wear out in a short time, but it can damage vestments. If they must be stored in a closet, special over-sized hangers should be used to provide adequate support for them. Precautions should be taken against insect damage and, in musty sacristies, against moisture as well.

Doing it Making a chasuble is not really as hard as you may think. It takes no more planning than any other fine garment. And if weaving may be a bit longer, the cutting and sewing are usually somewhat simpler. You wouldn't be hard pressed to satisfy even a curmudgeon like me.

I would suggest that you plan a chasuble for a particular priest or minister to use on a special feast. You will be surprised how easily design ideas come. If you can borrow a chasuble that fits your client (especially at the neck) do so and make a pattern from it. *Always* make a mock-up in muslin, an old sheet, or that stagnant-pond green taffeta your yardage store can't sell even at Hallowe'en.

As a help in planning the fabric, wrap cards with yarn samples and try them out, if possible, under the actual lighting conditions under which the vestment will be worn. Weave a generous sample. Does it suit your client? Does it drape well and hold its shape?

You may want to use special ethnic treatments for seams and edges or weave bands for orphreys. Or you may incorporate ethnic textiles in your own design.

No matter how you cut and piece it, you will find that a chasuble tends to be wasteful of cloth. Save the scraps. They can be used for appliquéd banners, to decorate other vestments, or for pieced and quilted garments. They make nice mementos of a rewarding textile adventure besides.

Give it thought. Give it love. You will add immeasurably to your church's worship, give pleasure to a priest or minister, and may even save the world from mustard-colored doubleknit bunting and glorified bibs.

Best of all, you will have made something beautiful for God. What better way to thank Him for the gift of weaving? That alone makes it worthwhile. □

In the 6th century Church of San Vitale at Ravenna, there is a mosaic of the Emperor Justinian surrounded by court officials and clergy. The Emperor and his suite wear a semi-circular cloak which was called a *pluviale* or raincoat. They are shown with it fastened by a large brooch over the right shoulder. This garment survives today in the ecclesiastical cope. The attending priest wears a casula or "little house". This garment had been ordinary Roman street-wear. It was identical in cut to the pluviale but was sewn so as to form a cone that had a head-hole at the top. This conical or classic chasuble was worn down through the Middle Ages. It was characterized by folds that were *horizontal* in their general direction. As the fabric of the chasuble grew heavier, it was often cut away at the sides and reinforced with decorative bands called orphreys. During the baroque era it was reduced to a stiff tabard-like garment (often called a "fiddleback") which might be lavishly embroidered and bejeweled. During the Gothic Revival, attempts were made to restore the medieval form. But designers were ignorant of the original construction of the garment and developed something new, an ample poncho-like garment that hangs in *vertical* folds. This is the chasuble most frequently worn today. It can be a simple oval with a head hole cut in it or a more shaped garment, seamed along the sides to eliminate the often ungainly excess of fabric that would hang there.

Throughout the ages, priests and bishops and deacons wore a strip of cloth indicating their rank called a stole. The Roman secular use of this practice survives today in the sashes of knightly orders, in campaign ribbons and blue ribbons. Traditionally the stole was worn under the chasuble. Today it is often worn over the chasuble and even without the chasuble. It is, in fact, the chief liturgical vestment.

Finally, in the background of the San Vitale mosaic we see minor clergy wearing an over-tunic. Its use seems to have been popularized by the Illyrian emperors, for it was called the *dalmatic* (after Illyria or Dalmatia). This elegant, T-shaped tunic is the principle vestment of the deacon and is often made in a matching set with the chasuble.

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INDEX TO VOLUME IV

compiled by Sue Black

As part of our continuing effort to banish errors from HANDWOVEN, we have compiled a comprehensive collection of corrections going back to volume I, number 1. If you would like to have this listing for easy reference (or to cut up and insert in the appropriate back issues), please send a #10 SASE to:

Correction
Interweave Press
306 N. Washington Ave.
Loveland, Colorado 80537.

KEY TO INDEX FOR VOLUME IV

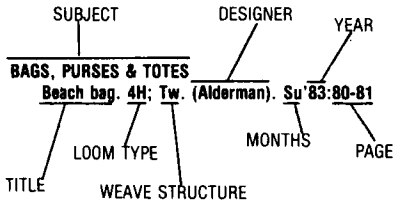
Weave structures:

Bron-	Bronson
Bskw	Basketweave
Bw	Boundweave
Cord	Corduroy
CR	Crochet
DbB	Double binding
Dw	Double weave
In	Inlay
K	Knitting
Ov	Overshot
Pw	Plain weave
S&W	Summer and winter
Tp	Tapestry
Tw	Twill

Looms used:

__H	# of harnesses (2H, 4H, etc.)
CW	Card weaving
BL	Board loom
FL	Frame loom
I	Inkle loom
RH	Rigid heddle

Citations:



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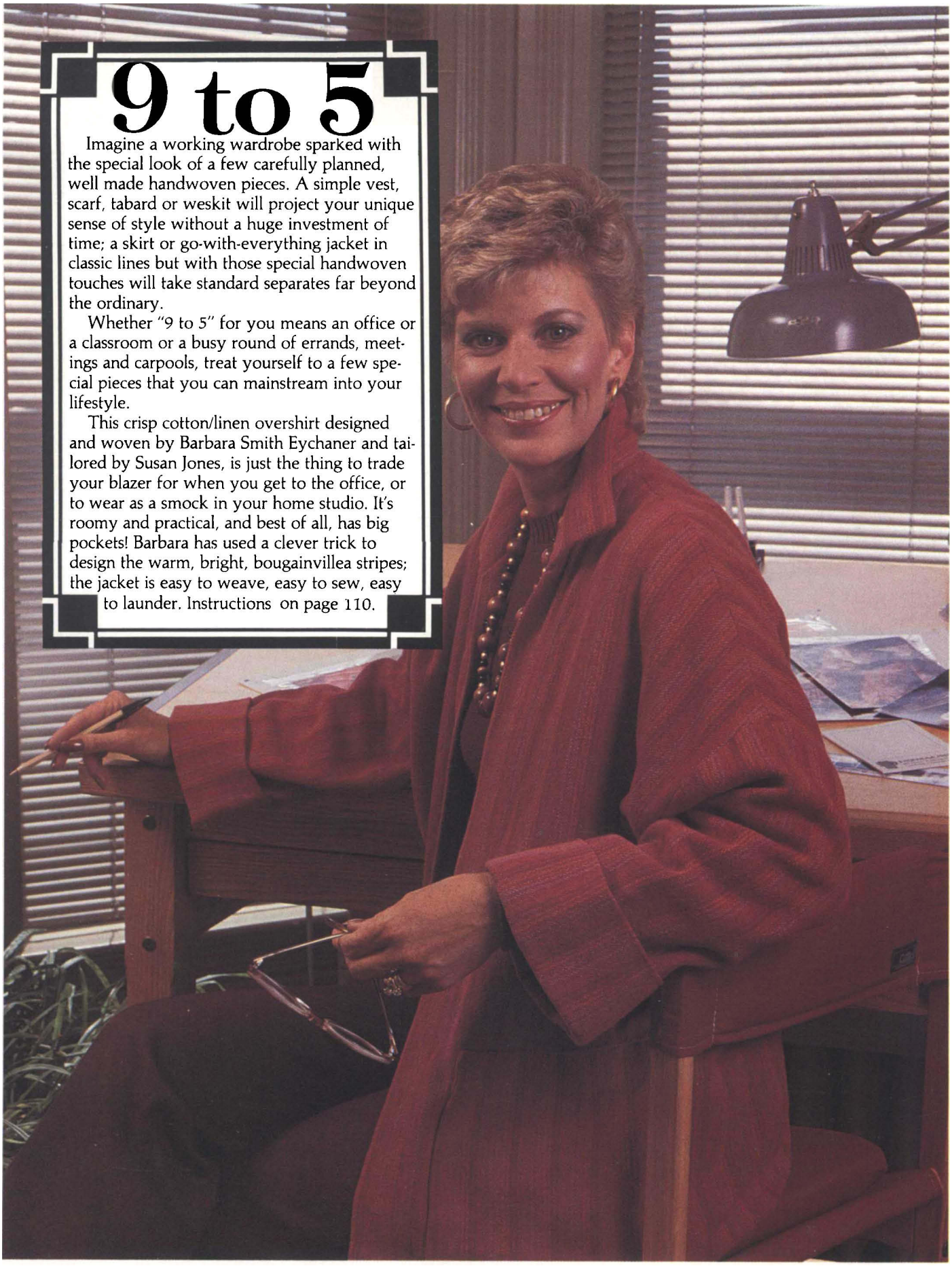


9 to 5

Imagine a working wardrobe sparked with the special look of a few carefully planned, well made handwoven pieces. A simple vest, scarf, tabard or weskit will project your unique sense of style without a huge investment of time; a skirt or go-with-everything jacket in classic lines but with those special handwoven touches will take standard separates far beyond the ordinary.

Whether "9 to 5" for you means an office or a classroom or a busy round of errands, meetings and carpools, treat yourself to a few special pieces that you can mainstream into your lifestyle.

This crisp cotton/linen overshirt designed and woven by Barbara Smith Eychaner and tailored by Susan Jones, is just the thing to trade your blazer for when you get to the office, or to wear as a smock in your home studio. It's roomy and practical, and best of all, has big pockets! Barbara has used a clever trick to design the warm, bright, bougainvillea stripes; the jacket is easy to weave, easy to sew, easy to launder. Instructions on page 110.

YARN COURTESY OF CRYSTAL PALACE SETTING: OFFICE CONSULTANTS ACCESSORIES: COUNTRY BOUTIQUE



A tailored weskit is dressy and warm, but doesn't require as many sewing skills as a jacket; it also allows more freedom of movement, and you don't have to worry about frayed cuffs and elbows if your job is an active one.

Louise Bradley chose two shades of luxurious silk and a basketweave structure of her fabric at left; the design is a Vogue jacket pattern with the sleeves omitted. A thrifty and practical alternative yarn would be perle cotton. Instructions are on page 110.

A Bias Striped Skirt

by Sharon D. Alderman

The fabric for this skirt took its cue from the pattern chosen, Vogue #1964. I had seen it modeled in a fashion show and liked the way it moved. The skirt is a flattering one to many figure types. It is cut on the bias (the pattern guide tells how to handle bias seams) and is full at the hem without having a lot of extra fabric at the waistline.

The fabric used for a garment cut on the bias must be firm so that it will not sag. If the garment is full, as this one is, then the fabric must also be relatively lightweight so that the weight of it will not pull the garment out of shape, and so that the wearer can move around in it. A fine worsted wool was chosen for the fabric for its lightness, ease of tailoring and wrinkle-releasing properties; in short, all the wonderful things that wool does.

The fabric itself is a simple one to weave. The only technical challenge is maintaining an even beat at all times. The warp and weft are not the same color so irregular beating will show, but there are two factors working in favor of the weaver: the values of the main warp color and of the weft color are very nearly equal, and because the yarns are all wool, they disguise a little bit of irregularity. Only a little bit, mind you, but even a little bit helps!

The colors for this skirt were chosen on the basis of the color forecast shown in the March, 1983 issue of HANDWOVEN. The warp is a slightly bluish green with stripes in it; the weft is teal, a slightly greenish blue. The stripes were based on the color forecast, too, at least in the beginning, and in the course of sampling were shifted just a little away from the forecast when the navy stripe was added to the repeat. (No matter how many rules you may run across when you investigate the elusive topic of design, in the end it is the visual effect of what you do that counts. Do not be afraid to venture off on your own!)

In the unwoven warp the bluish red (mulberry) stripes appear to be a very strong red as they lie between the dark green warp ends; in fact, they appear to be startlingly bright and "jump out" of the cloth at the viewer. When the teal is woven across them, two things happen at once: the teal weft grays down the mulberry while the dark green warp stripes intensify it. It is an interesting effect.



An easy, classic skirt style can be the mainstay of any weaver's wardrobe, to wear with shirts of several colors, a classic blazer, or even a handspun sweater for casual wear. Instructions on page 88.

YARNS COURTESY OF FREDERICK FAWCETT AND FORT CRAILO

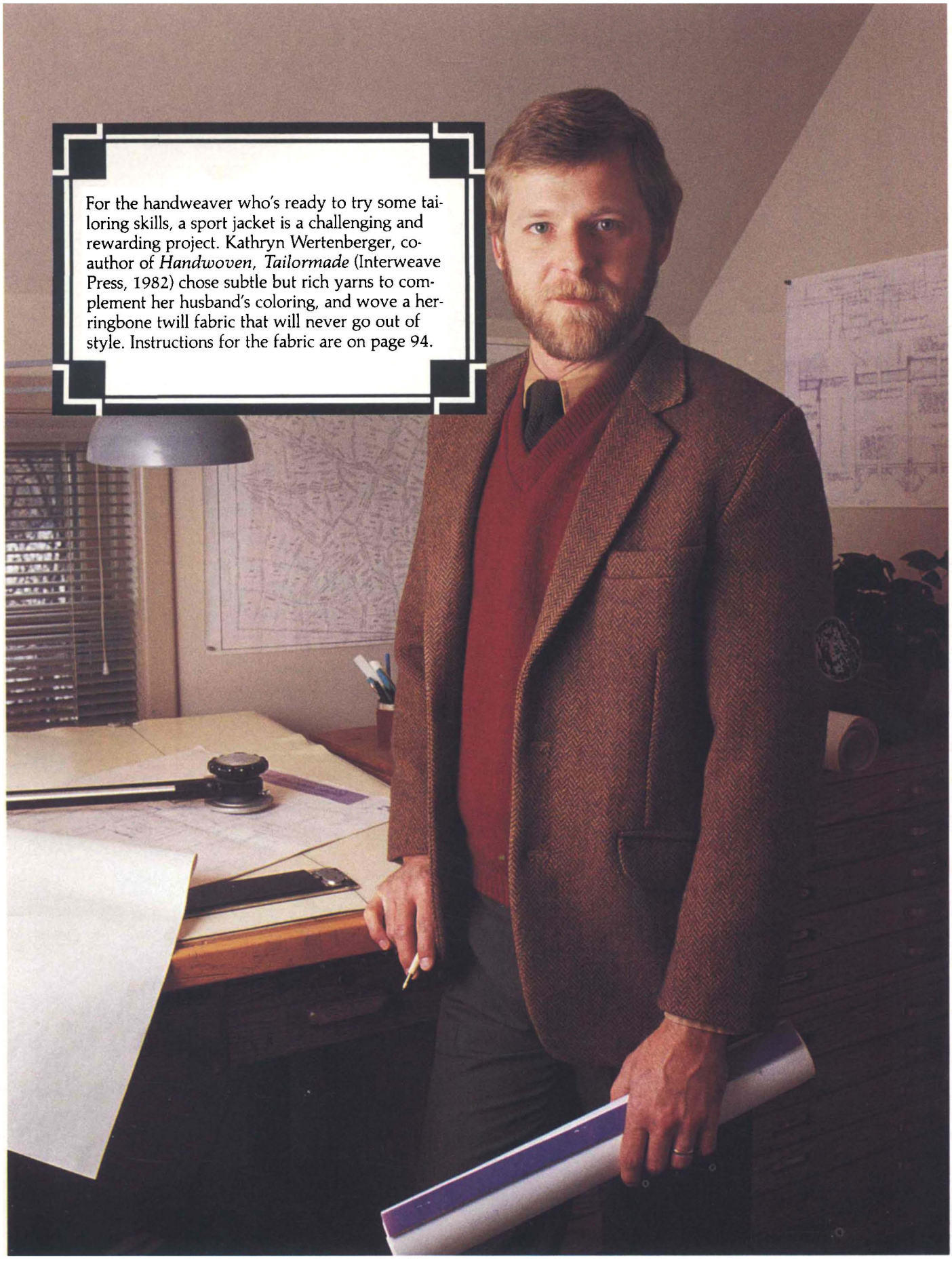
The navy and mulberry yarns are grouped, two as one, and so are visually heavier than the other warp ends. When the cloth is washed, the grouped ends buckle a little so that they pop out here and there, giving the stripes an interesting texture. That texture allows smaller and larger dots of mulberry to appear.

The stripe is not a balanced one so care must be taken in laying out the pattern and in sewing the pattern pieces together so that the stripes will form chevrons at the seams. I like to look at unbalanced stripes – they are more interesting to me – and so am willing to do the work that is necessary to make them match. You must produce an extra quarter yard (that is, one-quarter yard more than the yardage requirement printed on the pattern envelope) of finished fabric in order to match the stripes properly. The pattern guide shows the pattern pieces laid out with the hem-to-waistline directions running the same way, but in order to have the uneven stripes match, they must be laid out hem-to-hem (or waistline-to-waistline). □

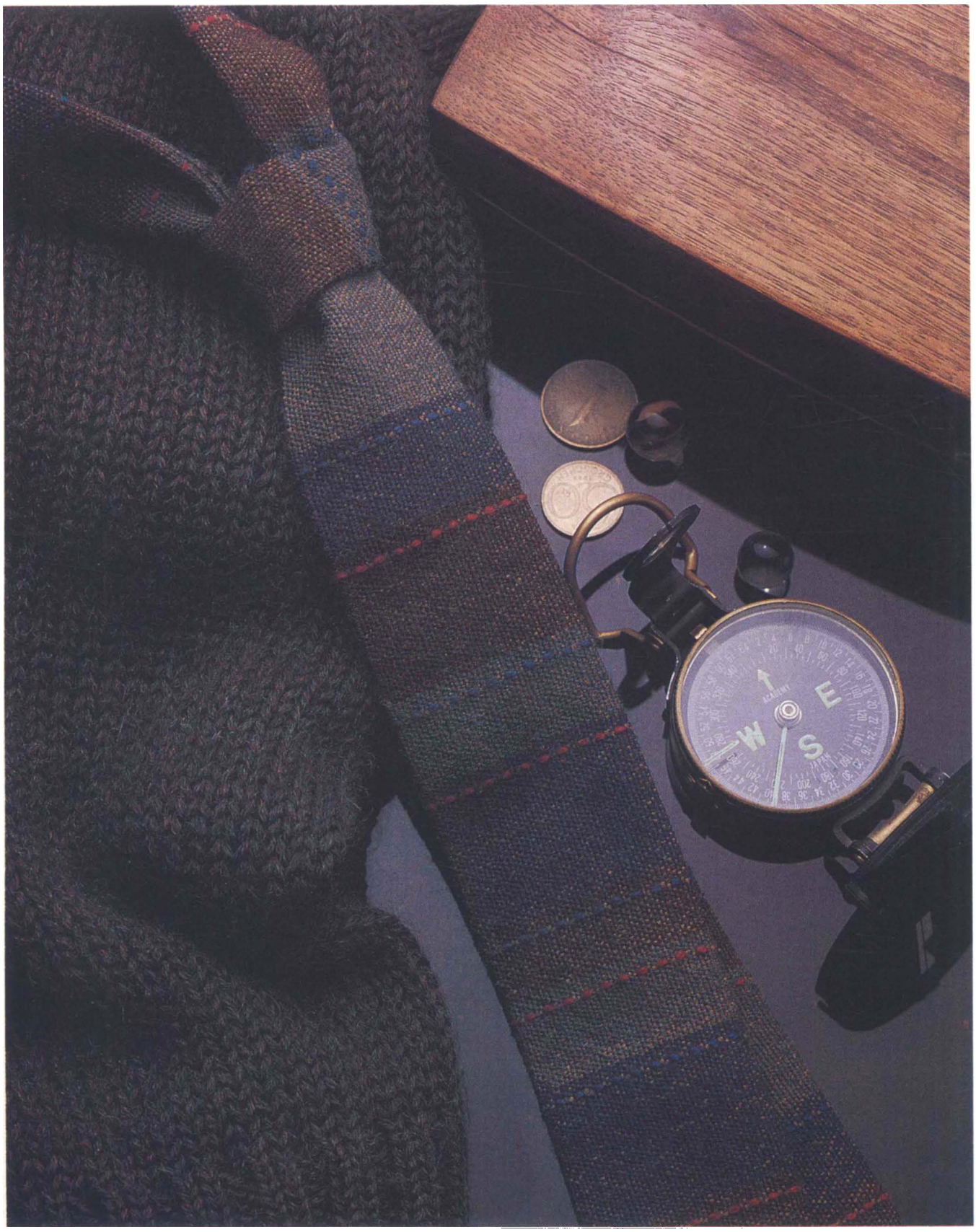
ACCESSORIES: COUNTRY BOUTIQUE
SETTING: TRAVEL TRAVEL



A trip to the brushing mill gives this simple, easy-to-weave twill fabric a whole new look, and handmade braid trim finishes it into a real wardrobe-stretcher. Imagine it with the skirt on page 50 in a color that picks up one of the stripe lines. Or with a worsted skirt in an oversized plaid that echoes all the color in the braid. The Butterick pattern requires no more than intermediate sewing skills, or turn it over to a professional. Instructions for the jacket fabric and five-strand Danish walking braid (centre) trim—a quick and easy one for weavers to know—are on page 108.



For the handweaver who's ready to try some tailoring skills, a sport jacket is a challenging and rewarding project. Kathryn Wertenberger, co-author of *Handwoven, Tailormade* (Interweave Press, 1982) chose subtle but rich yarns to complement her husband's coloring, and wove a herringbone twill fabric that will never go out of style. Instructions for the fabric are on page 94.



DESIGNED BY JANE PATRICK WOVEN BY JUDY STEINKOENIG

9 to 5

A little fine handwoven fabric goes a long way when it's fashioned into a special accessory item. Such pieces like the ones shown here offer perfect opportunities for playing with color and pattern in ways that would be "too much" in a garment.

In the necktie at left, quiet, earthy tones set the stage for just the right touch of bright accent yarn. Cutting "on the straight" conserves fabric, and because the warp is a solid neutral, you can weave many different ties, each with a completely different look. Instructions are on page 89.

A firmly woven fancy twill is a good choice for lots of different accessory items—a purse organizer and card case like the ones at right, address book cover, coin purse, portfolio, whatever. Commercial pattern books often have patterns for such items in the back section. Sharon Alderman's intriguing braided twill in conservative navy and burgundy would also be fun in shiny silks or even metallics; it uses 8 shafts and 12 treadles, but there are infinite interesting possibilities available for 4, too. Instructions are on page 94.

Like to weave but hate to sew? Lots of books and papers to carry around? Try Linda Ligon's commercially-sewn soft briefcase, lower right. Any sturdy fabric, from tapestry to boundweave to twill to whatever you fancy, will work, since construction does not put any stress on the fabric edges. Look for "Carpetbag Briefcase" instructions on page 91.





AN EASY TABARD

by Betty Davenport

Have you been weaving a while but not had the courage to try making a garment? Is your time limited, but you would still like to weave a good looking garment that can be finished over the weekend?

Begin with a simple tabard top. It is simply one piece of fabric with a neckhole and is attached at the sides. There is no other cutting and very little fitting. The warping and weaving can easily be done in one day, the finishing done the second day, and it's ready to wear Monday morning.

The two-color tabard has an asymmetrical tweed stripe which adds interest to the plain weave fabric. The tailored look will go well with a tweed skirt and blouse to wear at the office or with jeans and turtleneck for casual wear.

The warp yarn is a three-ply worsted wool which is smooth and strong for a trouble-free warp. The weft is alpaca for softness and extra warmth. The alpaca didn't draw in or shrink during washing, so the fabric ended up a full 20" wide. If a wool yarn is used as the weft, expect to lose about 2" in the width. This would be fine for small sizes.

Choose two colors with a contrast in value that will blend with a skirt and blouse already in your wardrobe. A medium value rust and a dark value brown are used here. The weft is a brown alpaca in a value between those used for the warp. The alpaca yarns come in a nice range of values from light to dark in both brown and gray tones. A suggested colorway in blue would be Nehalem navy #2119 and peacock blue #266 with Indiecita alpaca dark gray #402. Larger sizes will want to add an additional 12" to warp length to weave extra for side panels.

FABRIC DESCRIPTION: Plain weave.
SIZE: Can be adjusted to fit all sizes. Length from shoulder to hem is 19½" and width is 20" (see "Assembly" below).
WARP: 12/3 worsted wool at 2160 yd/lb. We've used Oregon Worsted Nehalem, two 2-oz tubes Copper #338 and one 2-oz tube Tobacco #341.
WEFT: Three-ply alpaca at 1850 yd/lb. We've used Indiecita from Plymouth Yarns, four 50-gram balls of dark brown #209.
NOTIONS: Six sets medium duty Velcro fasteners, tapestry needle, sewing needle, matching thread.
E.P.I.: 12 sleyed singly in a 12-dent reed or 12-dent rigid heddle.
WARP LENGTH: 1⅔ yd for rigid heddle looms which allows for 12" loom waste. Two yards for harness looms which allows for 24" loom waste.
WIDTH IN REED: 20".
TOTAL WARP ENDS: 240.
WARP COLOR ORDER:

Tobacco 60	1		72
Copper	1	156	168
	12×		TOTAL ENDS: 240

DRAFT: Sley slot, hole, slot, hole in a rigid heddle or straight draw on a harness loom.
P.P.I.: 10.

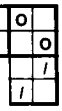
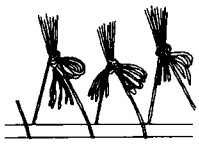
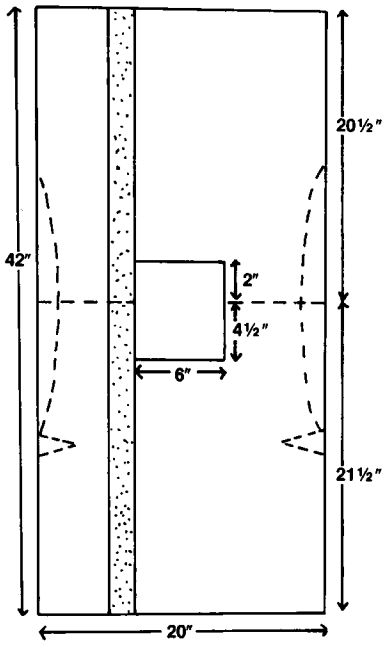


Illustration 1.

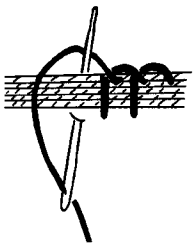


Lease knotted groups to the front apron rod using a heavy nylon cord. Even the tension by plucking the cord on either side of your knots until an even tension is achieved.

Illustration 2.



WEAVING: To reduce warp waste, tie overhand knots in warp in 1" groups. Lash on to front beam (illus. 1). Wind shuttle with two strands of alpaca; weft yarn is used double. Weave plain weave to end of warp.
FINISHING: Secure ends with two overlapping rows of zigzag. The alpaca is very slick and the extra rows of stitching are needed to prevent the stitches from tearing out. Hand wash fabric using a mild detergent. Rinse well, extract the water and smooth out on flat surface to dry. Steam press fabric.
ASSEMBLY: Mark shoulder line and neck hole as shown in illustration 2. Baste stitch the shoulder line. Notice that the front is 1" longer than the back to allow for a bust dart. Sew two rows of zigzag that overlap along the cutting line. Two rows of stitching are needed to keep the alpaca yarns from pulling out. Trim out the neck hole. Finish the neckline with a blanket stitch using the alpaca over eight strands of copper (see illus. 3).



At each shoulder line, fold over the selvedge 1½". Taper the fold to nothing at a point 9" down from each side of the shoulder line. Stitch in place by hand.

Now try the tabard on to determine which of the following methods you can use to close the sides. Very small sizes can just overlap the selvedges and secure them in place with Velcro closures. Medium sizes will need to make ties or tabs to extend the width. Large sizes will need to add underarm panels. Both of these can be secured with Velcro closures. If the front swings away from your body, you will need to add a bust dart. Mark your bust point with a pin, then use that as a guide in placing the dart in the right position. Mark the desired length and turn up the hem. A length of 2"-4" below the waistline looks nice with softly gathered skirts.

You have several choices on the type of side extenders. Quickest and easiest is to braid or twist some yarn to use as ties. Woven tabs give a more tailored look. These can be woven on a small loom warped 1" wide with the alpaca. Weave 6" for each tab, making three each with the two warp colors as weft. These will be folded in half with the raw ends hidden inside the garment. Or, if you don't want to set up a loom for these, make a little four-selvedge loom from a piece of styrofoam or sturdy cardboard and some T-pins. Mark out a size of 1"×3" on the cardboard. Place seven T-pins at one end and six at the other. Wrap the warp yarn back and forth between the pins. Thread a tapestry needle with the weft yarn and needleweave the tab. A pencil inserted under the warp yarns raises them so it is easier to pick with the needle. When completed, weave the ends in and trim off. These take about 20 minutes to finish and have no raw edges to deal with. Sew the tabs to the front panel and secure them to the back panel with Velcro closures.

There are many ways this easy tabard can be changed to be uniquely yours. □

SETTING: THE CUPBOARD
ACCESSORIES: COUNTRY BOUTIQUE



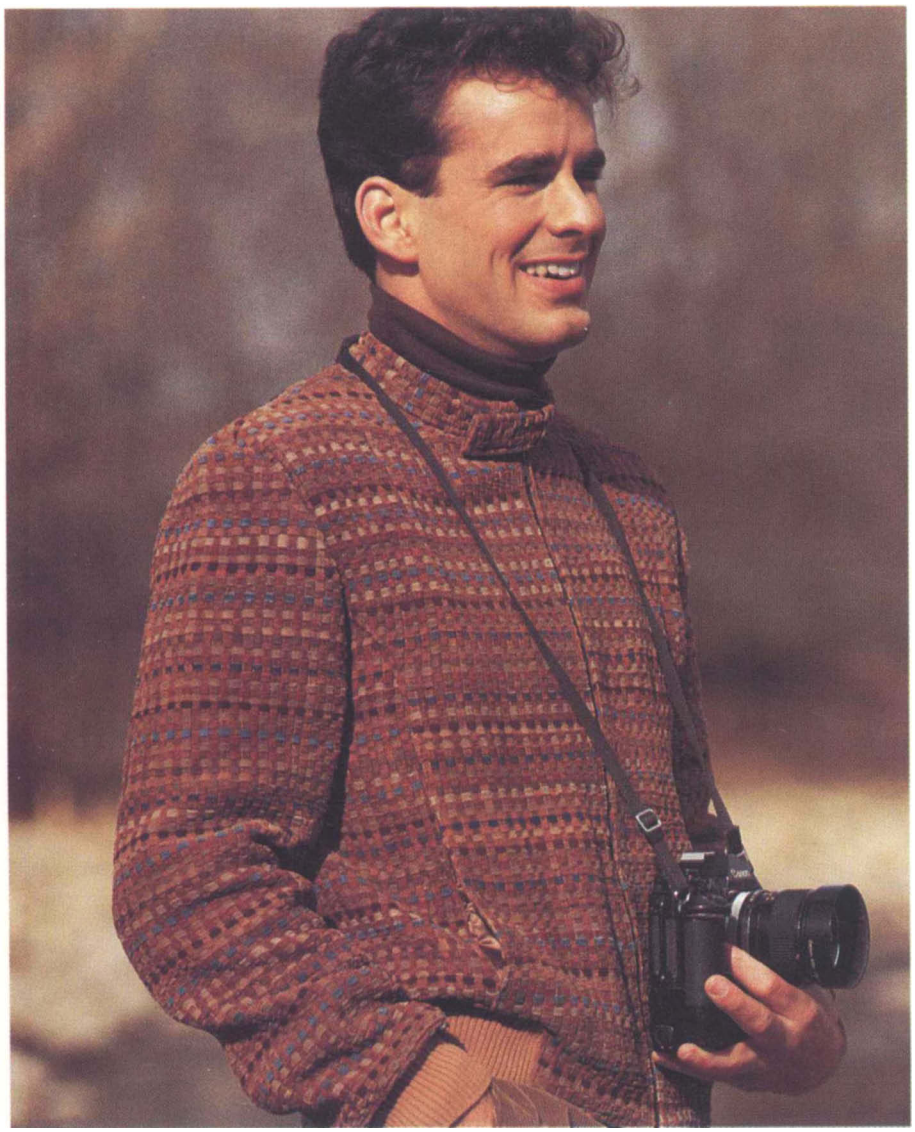
Leather strips for warp and weft give handweavers a high-fashion look—and a challenge!

Weaving With Leather

by Eileen Ternullo

My first love has always been weaving, but to keep my fingers employed, I began working as a seamstress for a California designer, Christie Osborne, who works only in leather. I found working in a design studio exciting because of the ideas being tossed around—good inspiration. One day Christie asked me, "Have you ever thought about weaving leather? Would it be possible on a loom?" The idea intrigued me, and always ready for a heady challenge, I jumped at the chance to try.

Experimenting with this new medium on the loom was all trial and error. I took home some of the deer suede and cowhide laces (¼" strips) that Christie had ordered cut from scrap for her garments. My first reaction to this new fiber was "Wow! Does this stuff stretch; I hope it doesn't break." That worry was unnecessary because leather is strong, even if stretchy, and will not break unless there is a flaw in the lace.



Woven leather yardage is strikingly unusual for men's or women's garments. You might want to start with a small straight-seam project like one of the bags opposite before tackling a jacket like this one, though. No instructions given.

My next concern was how to get the warped leather laces to stay put, with the right side up and lying flat. By weaving a heading of rough wool fibers that would grip the slippery warp, I could then carefully and painstakingly turn the twisted strips flat before work began and they would stay in place.

My next problems revolved around the weft; adding slippery leather strips on top of slippery warp was a tricky operation. To keep the weft in place during the violent action of the shed, I needed selvedges that would stretch along with the leather. Cotton yarns broke, but fortunately wool worked well. When inserting the weft, I tried a butterfly carrying the leather, which worked until I tried to change colors and things tangled. So abandoning the butterflies, I cut strips 5" longer than the width of the piece and resorted to inserting each by hand. The extra length added just enough weight to keep them in place. Even then the loose weave slipped around with the movement of the shed, so for extra peace of mind, I knotted the extended weft strips on both sides every couple of inches to hold them tightly.

Using the beater crushed or rolled the lightweight suedes, so I again returned to manual labor. I simply raked the leather with my fingers. The heavier strips could be beaten lightly in the shed without any problems, as I learned later.

To measure my piece with accuracy, I removed the tension. Fortunately, I found out before removing it that I had lost nearly 20%! Leather sure does stretch!

To close off the loose weave, I finished with another wool heading to give the piece more strength. When I brought this first piece of woven leather into Christie's studio, she was delighted and promptly threw it across her neck and shoulders to get a look in the mirror. With the headings slipping before my eyes, I suggested that we sew through them right away for reinforcement. Then we would have plenty of time to think of possible uses for this loose, soft leather fabric.

Ever since my first challenge, I have continued to weave leather – for Christie, who is marketing in her collection woven leather belts, shawls and some garments she designed, and for myself, including bits of fur, jute and metallic leathers for a different look.

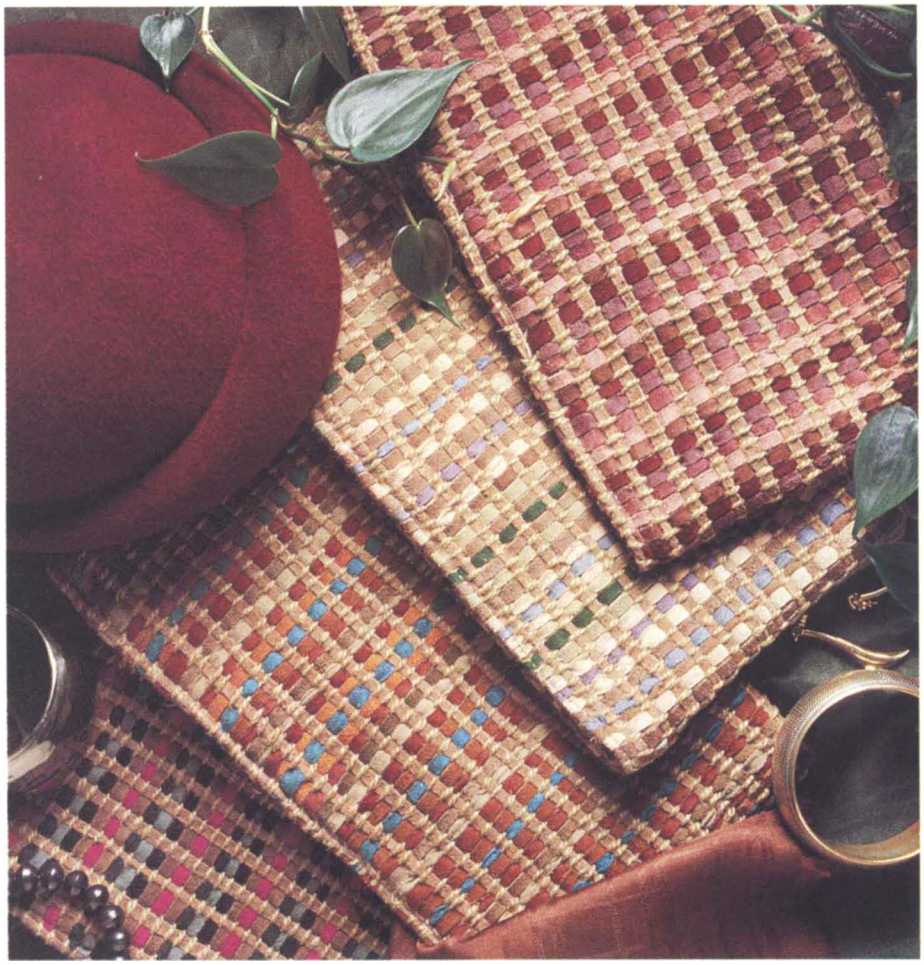
After I had made some placemats and small purses, my husband asked if I could make him a woven leather jacket. Since I had just bought an industrial sewing machine to sew heavier weights, I considered it a new challenge, one suitable to test the machine's capabilities. With its "walking foot" feature, the machine feeds thick fabrics more easily, so why not leather?

To cut out the pattern (I chose to combine elements from Vogue #7923 and Butterick #3053), I laid out the pieces on the woven leather and marked them with a pen, basted them on the machine and then cut them out, outside the basted lines. Then I assembled it on the industrial machine.

For anyone who wants to try using woven leather fabric for a garment, here are some suggestions from my own experiments. Since leather is very bulky, choose a pattern with simple, straight lines. Darts are next to impossible, and gathers add more bulk. To reduce the weight on cuffs or collars, use cloth as facing, and be sure to use cloth pockets, on the seam if possible. Zipper closures are rough on the sewing machine, but they can be glued, instead of basted, first. All of the selvedges should be glued open and flattened with a hammer. One very important tip is to use only a *dry* iron, because steam ironing will shrink the leather.

Good luck with your experiments. Leather is a challenge to work with, but the finished pieces are eye-catching and unique. □





Soft and supple or crisp and tailored, a bag or purse is a good beginning project in woven leather and makes a stunning fashion accessory. Instructions for this shoulder bag and clutch purse begin on page 102.

ACCESSORIES: COUNTRY BOUTIQUE

Two kinds of knit trim are incorporated in this stuffed double weave vest by Yvone Stahl. The bias binding is knitted separately and applied to all raw edges; knitted side panels reduce bulk and create a trimmer look. Instructions are on page 97.



Finish Your Work

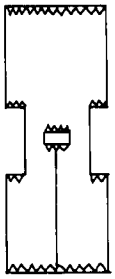
Carefully applied knit elements can save your loom-shaped garment from that 'homemade' look

by Mary Kay Stoehr

Loom-shaped is my favorite way of weaving a garment. I enjoy its basic simplicity and the challenge of fitting flat rectangles to body curves. The economics of loom shaping add up to less waste and more money left over for the next garment! However, this discussion can easily be applied to garments cut from yardage, too.

Knitted or crocheted trim eliminates that off-the-loom look that so often detract from a handwoven garment and make it shout *"homemade!"*. These methods can cinch a waist, soften a neckline, shape a bustline, or shrink a cuff so it doesn't end up in your soup! We do need to live in our clothes. Freedom of movement is essential. Adding flexible, tailormade knit or crochet elements will finish your garments so they are both attractive *and* easy to wear. Here are the basic steps: full the fabric, machine-zigzag all non-selvedge edges, work a special hand stitch over all edges to be knit or crocheted upon, and finally, work the knit or crochet.

Attention to yarn choice and fabric finishing is the starting point. A quality fabric with good selvedges and raw edges that will not ravel is necessary. I use single ply, two ply and novelty accents of knitting yarns, but whatever you use, the finished fabric must be durable and washable. Fulling the fabric by washing and drying inflates the loose woven structure and produces a fabric which will support the knitted additions. A double sleyed selvedge is the most undemanding edge to finish. It stays firm and does not reveal cut ends. Dealing with a cut edge is not as easy, but is certainly do-able.



Before making any necessary cuts in the fabric or loom-shaped pieces, I recommend machine stitching with a zigzag stitch (see Figure). Notice the raw edges to be zigzagged. Stitch directly on the cut edge to secure the ends. Side seams will be selvedges. The shoulder, neck, and front opening edges can all be selvedges if woven with two shuttles.

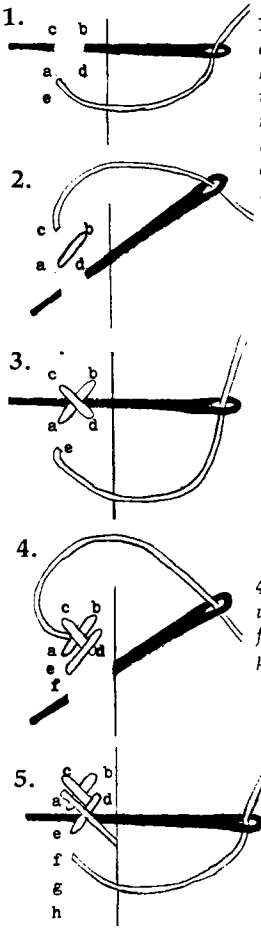
Match the thread to the color of the woven piece as close as possible. (A shade darker will blend in better.) In most cases it will elude close inspection since it tends to be covered by the fuller weaving yarns – the thread sinks into the weave structure. Judge the stitch length and width according to the fabric. A thick fabric will dictate a wider, longer spaced stitch. A fine, delicate fabric will demand a narrow, close set stitch. Be certain to stitch the edges so that you are convinced of their durability. Yarns pulling loose at this point indicate disaster down the road. You might give a slight tug on the edge and watch for stray ends.

Carefully cut the pieces close to the zigzag stitch. If you happen to cut the machine stitching, take the piece back to the sewing machine and carefully restitch. I also restitch if, after cutting, I think some yarns may pull loose. Careful fulling of the fabric should hold the yarns together without completely relying on machine stitching. Fulling and machine stitching should work hand in hand.

Choosing the best method of attaching the knitting to the garment is a pivotal factor in the success of your finished product. I have seen stitches knit directly into the fabric. This is not a smooth join and looks as if it will pull

loose with any amount of wear. Another option is to knit cuffs and bands and later attach these to the garment. Or, if you are skilled with crochet, you might crochet around the edges. However, I am more familiar with knitting techniques and I like picking up stitches off the Peruvian needle stitch. (Thus named as I learned it. Actually an adaptation of the Vandyke Stitch. See reference, page 33.) It creates a row of chain-like stitches along the edge of your fabric – just as easy to pick up stitches from as a cast on row. If you prefer crocheting the bands, collars, and cuffs, treat this edge as your foundation chain.

Construct the garment pieces as needed. The Peruvian needle stitch (Figure 2) will be worked with a warp or weft yarn which blends into the fabric. Use one strand or two, depending upon which will best cover the selvedge and in particular the raw edges.



1. *From wrong side, come up at point 'a'. Leave a 3" tail on wrong side (to be needle woven in later). Insert needle at point 'b' and come up at point 'c'.*

2. *Go down at point 'd' and up at 'e'.*

3. *Slide needle under the 'x'. Do not go through the fabric. Pull yarn under the 'x' until it is snug but not binding.*

4. *Go around and under the edge of the fabric. Come up at point 'f'.*

5. *Repeat steps 3 and 4 on each 'x' that is formed along the edge.*

Use a needle compatible with the yarn you have chosen. (A tapestry needle is perfect for two ply yarns on a fairly thick fabric.) Experiment with the yarns and needles in order to find the best combination. Thread a long length of yarn. Make it long enough so you do not frequently need to stop and join on a new length, but short enough to handle without undue tangling. One and a half yards is reasonable. When you come to the end of this length, simply tie on a new length with an overhand knot. Make sure the knot and the ends are positioned to the wrong side of the fabric and later needle weave the ends into the fabric.

The individual stitches are worked close to the fabric edge (¼"-⅜") and as close together as the fabric dictates (⅛"-¼"). It is essential that these stitches are secure and will not pull out to the edge. At times it is necessary to poke around a bit to find a good spot in which to anchor the stitch. (If your yarn blends in well, small irregularities will not be obvious.) The success of the finished product depends on the Peruvian needle stitch covering the machine zigzag and the raw edges. Attempt to tuck those persistent cut ends under the stitch. As the work progresses, notice that the stitch rolls to the edge and forms a chain-like row of stitches along the garment edge. These are the stitches which will be picked up with the knitting needles. Complete all the needle edge work before proceeding to the knitting. The edges are then protected, preventing wear and tear.

The next step is to choose knitting needle size and yarn. Since the goal is to make the knitting an integral part of the design, I suggest knitting a few small samples. Hold these next to your woven piece and judge which is most attractive. For the gray vest, I knit with Harrisville two-ply on #4 needles. I was very pleased with knitting with a



Mary Kay Stoehr's loom shaped vest takes on a fashion look with rib knitted collar and cuffs. No instructions given.

traditional weaving yarn, and it is an easy way to tie the whole piece together. The green and black "sweater" was knit with Apollo knitting yarn on #10 needles.

I like working with round knitting needles. There is less weight to support and they are super for garment work because you can try on the piece, needles in place, and check the finished effect. (Don't drop your stitches!) With round needles you can knit flat or in a circle. Working in a continuous circle for sleeves, waist, cuffs, or turtleneck collar eliminates seams. I recently splurged on a complete, interchangeable set of needles thinking it would solve all my needle needs—forever. (Anyway, I've coveted those sets since learning to knit as a child.) Then as my work proceeded on the sleeve of the green and black "sweater", I found myself in a narrow bind close to the wrist. Changing to four #6 double pointed needles was the solution. Dropping down in needle size gave a nice fitting cuff as well.

At this point you will be ready to begin knitting. Treat the chain-like row created by the Peruvian needle stitch as a cast on row on a knitting needle. Consistently pick up stitches along the topmost edge (closest to the right side of the fabric) by knitting (no purl) a complete row. Deciding how many stitches to pick up is "an educated guess". My best resource for this information is knitting pattern books. I search the photos until I find a desirable collar, sleeve or whatever. I check the directions to find how many stitches are cast on. I then convert this count to my work and pick up every stitch on the chain-like edge, every other, or any combination that works. I have found that if I want an area to lie flat, as on the front bands of the gray vest, I pick up every stitch. On an area such as a collar or waistband where drawing in is needed, I will pick up every other stitch.

If you plan to knit a ribbing pattern as I have done, count the number of stitches on the needle. You will want an even number of four to knit ribbing (2 knit, 2 purl). Adjust the stitch number by decreasing or increasing a stitch as you establish the rib pattern in this second row. Again refer to knitting pattern books for the amount of rows to knit, buttonhole placement, etc. I do a lot of trying on at this point to see what looks right and to check if my knitting is doing what I want. Unfortunately, you may have to rip and start the knitting all over again; but luckily weavers are patient people! Cast off each section when you are satisfied with the fit. Take notes at this time as a reference point for your next project.

At times you will want to join two portions of the knitting. An example is the join between the front bands of the gray vest and the waistband. In this case, I knit both front bands. When I began the waistband, I picked up stitches from the lower edge of the front band, proceeded to pick up stitches from the Peruvian needle stitch at the lower edge of the vest and ended with stitches from the other front band.

Blocking with a steam iron is an important last step when knitting. Good judgement will tell you what and how much to block. If you want a great deal of elasticity in the cuff or waistband, avoid blocking. If a collar or front band must lie flat, then block as needed.

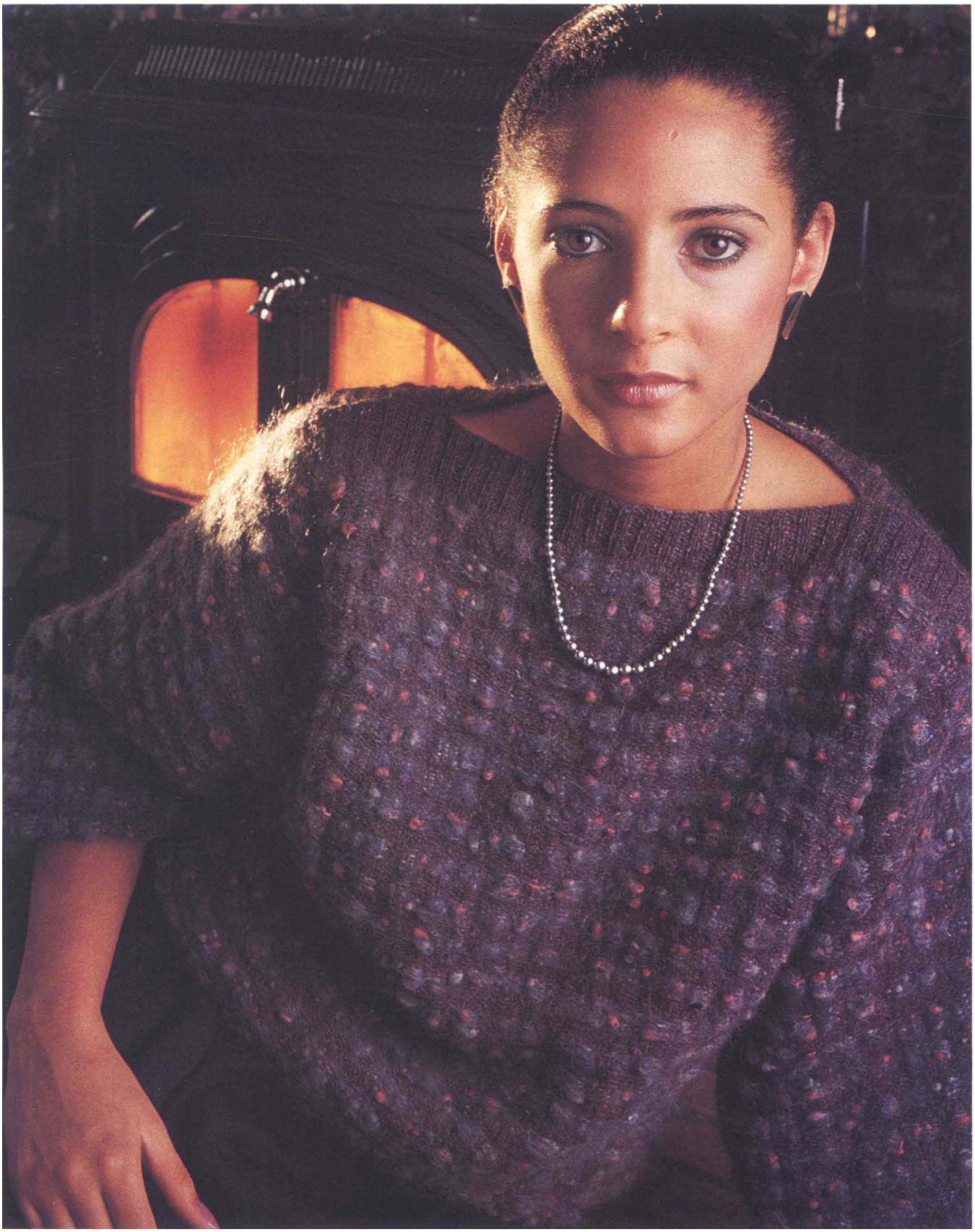
Again, look at your garment as a total finished product as you see it and as others will view it. Choose findings (buttons, seam tape, zippers) which will enhance rather than detract from your design. Strive for a cohesive, stylish and quality *handmade* look. □



Perfect for apres-ski, *this sweater by the author has woven body, and knitted dolman sleeves and turtleneck. No instructions given.*

REFERENCE

Finishes in the Ethnic Tradition, Suzanne Baizerman and Karen Searle, Dos Tejedoras, St. Paul, MN 1978.



A novelty pattern yarn and unexpected threading gives this woven sweater by the author a knitted look – and knitted trims give it shape, fit and style. Instructions for M's & O's Popcorn Sweater are on page 98.



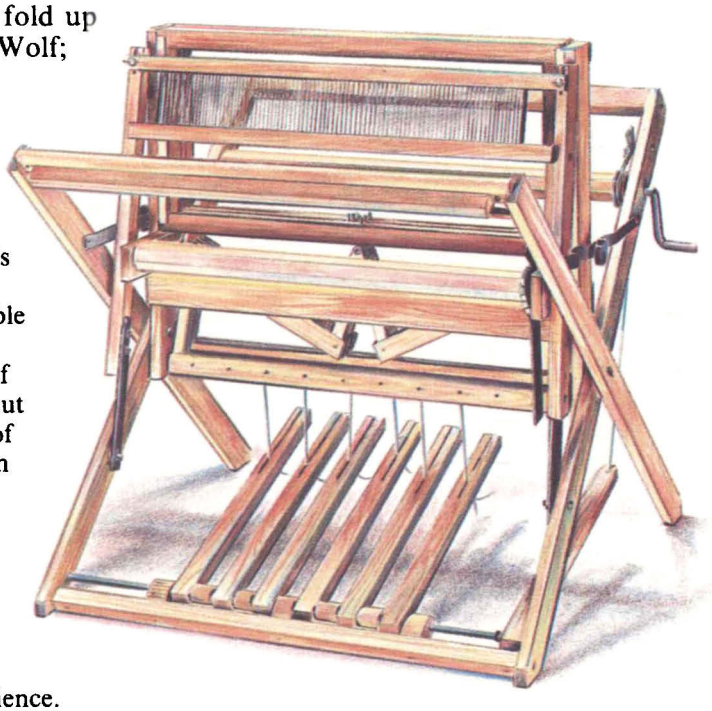
Ready, Sett, Go!

THE QUILTING BEE A great American social institution of the 19th century. *"Upon many occasions a quilting bee was announced. Relatives and friends from the region gathered, bringing food and appetites whetted for good company."*

THE BABY WOLF WEAVING CIRCLE A new social institution? Not quite, but a fun idea! Your loom is warped. You have a good idea about what you are going to weave, but you would like a little input from someone and you want to enjoy the company of friends this morning. Well, fold up that little Baby Wolf; go visiting.

BABY™ WOLF

The Baby Wolf is the first uncompromising portable loom. It has all the advantages of portability without trading off any of the best big loom features. And you'll weave more effectively because of these features, which have all been designed for your convenience.



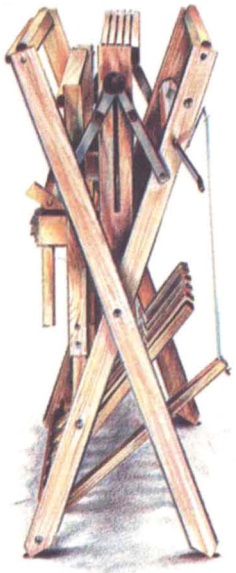
The weaving width of the Baby Wolf is 25 inches. You have your choice of four or eight harnesses, or you can choose our 4 Now-4 Later model which allows you to expand from a 4 to an 8 harness loom at any time.

The jack mechanism is the same we use on our large floor looms. The parallel lamms use tie up cords that are all the same length. The result is extremely fast tie up. Treadling is very light and the harnesses raise to graduated heights, giving you a very big clear shed. All looms have 2 more treadles than harnesses for multiple tie up capability.

The Baby Wolf employs a friction brake on the rear beam. Warp advancement is smooth and easy, and it is controlled by a brake pedal which you can press from either the sitting position or from the side when you are winding on your warp.

Baby Wolf's unique barrel nut construction and X frame design, combined with our special woodworking joinery insures the structural stability of the loom. This one frame will accommodate all of our harness options and up to ten treadles spaced well apart.

The Baby Wolf is mobile and so can you be. What's more, we now have detachable casters to make taking a stroll with the Baby Wolf even easier.



Fold the Baby Wolf up for storage or to facilitate moving it; with or without a warp on it. Folding the loom is simply accomplished with one smooth motion. Just loosen the two side knobs, lift, and fold. Your weaving stays neat, the beater remains upright; everything stays together.

You'll find the Baby Wolf is easy to use; just take it out of its box, unfold it, put on the apron bars and heddles, and in just half an hour you are ready for warping.

The Baby Wolf portable loom is built with lasting value in mind. It will help you fully explore and enjoy the craft of handweaving.

To see our complete selection of looms and accessory tools, write to us for our free color catalog. We will also send you the name of your nearest weaving shop. Stop by and let them know that you too are interested in starting your own Baby Wolf Weaving Circle.



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All Gilmore looms have stainless steel reeds, large eye flat steel heddles, one sley hook, two heddle transfer tapes, two lease sticks, two maple shuttles with wooden bobbins, and a plain warp beam 24″ around.

These looms are made mostly of hard eastern maple, some birch and other hardwoods. All wood parts are finished with a semi-gloss interior clear wood finish and waxed prior to the assembly.

Note the slanting seat of the bench for more comfort when weaving than one with a flat seat. Full length drawer which will extend out either end.

The loom illustrated is 40″ 4 harness—our most popular size. These compact looms are available in 4 and 8 harnesses and in 26″, 32″, 40″, 46″ and 54″ widths.

WRITE FOR A FREE BROCHURE



ON THE TABLE

Handwoven table linens—they can perk up your appetite, lift your spirits, make a humdrum meal special. Whether you're entertaining friends, treating your family, or being especially nice to yourself, a table set with handcrafted textiles creates an occasion.

Consider this elegantly understated mat and napkin designed and woven by Henrietta Dyk. The time you invest in weaving such a set pays off in years and years of use. Dress it down with bright Fiestaware, dress it up with Royal Doulton—it has a versatile sophistication that says "company!"

Using a doubleweave structure for the mat gives the dressy look of very fine thread, but with substantial feel of two fabric layers. If you have six or eight shafts, the tie-down spots are a snap; on four shafts you can pick them up or omit them altogether. Instructions for "Quilted Placemat and Napkin" are on page 104.

ACCESSORIES: THE STAGE, BOULDER, CO



Nothing conveys that special handwoven look so well as overshot. If you like to do this traditional weave, you'll like to make a set of mats like the one by Peg Templeton, above. White on white is just right for holidays or any special occasion; yet the mats are as practical as they are pretty. Instructions for "Linen Mats" are on page 107.

On the other hand, if two-shuttle weaving is not for you and you have six shafts at your disposal, try the old trick of turning your draft. Treadling becomes threading, threading becomes treadling—and the weaving goes very fast! The cotton/linen blend runner at right by Ardis Dobrovolny has a set of mats to match. An economical substitute is 8/2 cotton and Linnay. Ardis describes this technique and gives instructions on page 64.



The Tables Turned *by Ardis Dobrovolny*

This project uses a method of "turning" the draft of a traditional four-shaft/six-treadle/two-shuttle overshot weave so that the weaving may be done with a single shuttle. The pattern yarn is in the warp.

Before turning the draft, write it out on graph paper: the threading goes from right to left across the top as usual, but place the tie-up box on the left, the treadling down the left side. Now, turn the draft once, clockwise. The threading becomes the treadling sequence and the original treadling is now the threading guide. The tie-up box indicates you need six shafts but only four treadles.

Keep in mind how you *weave* an overshot – throwing alternate shots of tabby and pattern – because this is how you must thread the warp. The pattern ends are threaded on shafts 1, 2, 3 & 4; the tabby ground ends will alternate on shafts 5 & 6. The overshot floats will run lengthwise for a subtle emphasis of length over width – pleasing in a runner and placemats. There is a bonus: it is very easy to measure 373 ends double (since half are cottolin tabby yarn, half "salbolin" pattern yarn except for three extra tabby at each selvedge) and to sley them double in a 12-dent reed (one tabby yarn and one pattern yarn).

Because you are using two different yarns in the warp, each with its particular tendency to stretch and its own interlacement (the pattern yarn has long floats), you will experience tension differences after you've woven a while. If your loom has an extra back beam, make two separate warps, winding the pattern warp on one beam and the "tabby" warp on the other. This allows the individual warps to be released and tightened independently.

I found I could successfully handle a seven-yard warp on one back beam. After the first 50" to 60" the pattern threads needed some extra tension. To take up the slack and equalize the tension between the "tabby" and pattern threads, I inserted a single pick-up stick under the pattern warps and over the tabby warps and secured the stick to the back beam. After the next 40" to 50" I needed to add a second pick-up stick on top of the first. Finally, these no longer provided enough extra tension on the pattern warps. I then used a lease stick hung over the back of the loom hanging from the pattern warps only. The lease stick was weighted equally on each side to give the pattern warp the same tension as the background warps. Although this takes time to adjust with each warp advance, I felt that weaving with a single shuttle more than made up for it.

When we think of a traditional overshot (a dark pattern yarn on a light background), dark blue on white comes to mind. For a more modern look reverse this and use two colors close in value as we've done here – white on natural linen gives a contemporary look. You might try a pale gray pattern on a dark gray background, a pale blue on dark blue or a russet brown on a dark brown background.

FABRIC DESCRIPTION: Supplemental warp brocade. The design is changed slightly from "Note from John Landes' Book", page 147, *A Handweaver's Pattern Book* by M.P. Davison.

SIZE: Table Runner: 12"×63", excluding fringe, after finishing. Placemats: 12"×17", excluding fringe, after finishing.

WARP: Natural 22/2 cottolin at 3176 yd/lb for the background "tabby". We've used Borgs Bomullen, 50% linen/50% cotton, available on 8¾ oz/1750 yd tubes (1330 yd or 6¾ oz needed). Bleached white 22/4 cottolin at 1440 yd/lb was used for the pattern warp. We've used Borgs "salbolin", 50% linen/50% cotton, available on 8¾ oz/787 yd tubes (1290 yd or 13 oz needed).

WEFT: Same 22/2 cottolin as for "tabby" warp, 1380 yd or 7 oz needed.

WARP COLOR ORDER:

22/2 Natural	3	1	3
22/4 White	1	1	

183x

E.P.I.: 24. One tabby and one pattern warp per dent in a 12-dent reed.

WARP LENGTH: 7 yards which allows 40" for loom waste (use for fringe) and take-up.

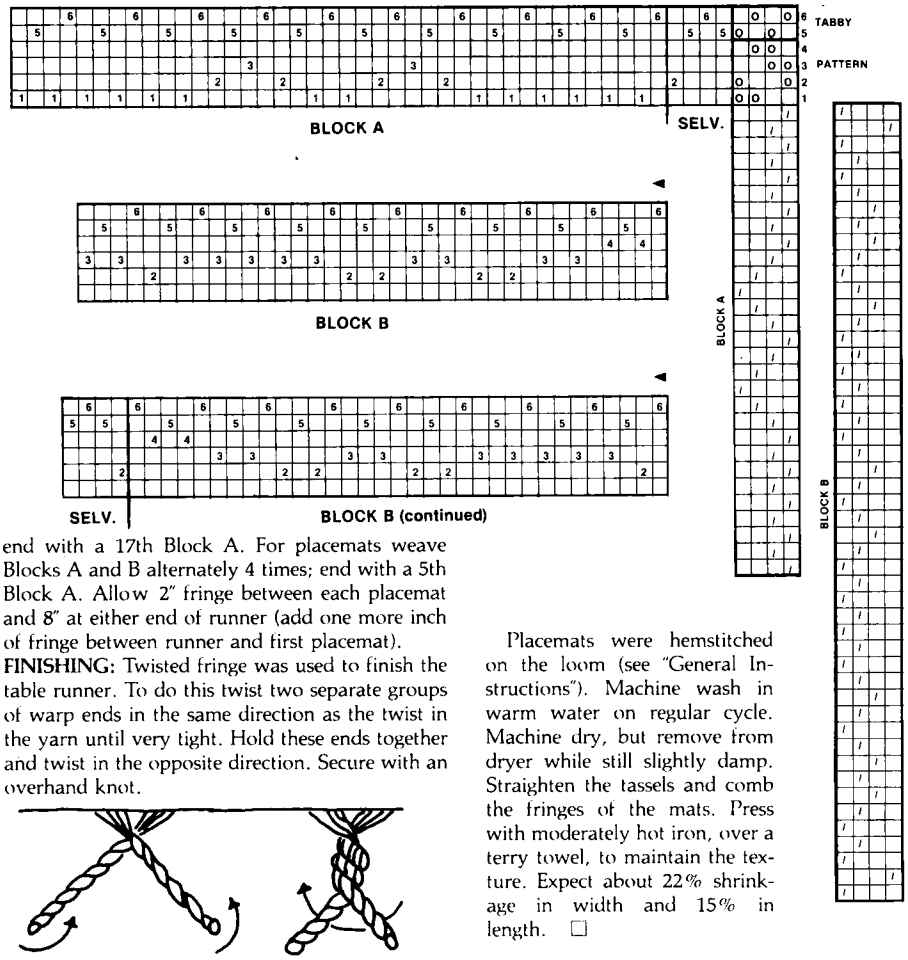
WIDTH IN REED: 15½".

TOTAL WARP ENDS: 373 (189 tabby, 184 pattern).

DRAFT: Thread blocks in this order: A, B, A, B, A, B, A.

P.P.I.: Try to maintain p.p.i. for a slightly elongated pattern, about 25. Under tension, Block A should measure 1¾", Block B should measure 2¾".

WEAVING: At the beginning and end of the runner and each placemat treadle 1 (raise shafts 1, 2, 5) one time to tie down the floats on these end blocks. Begin weaving Block A, then Block B. For the runner weave Blocks A and B alternately 16 times, end with a 17th Block A. For placemats weave Blocks A and B alternately 4 times; end with a 5th Block A. Allow 2" fringe between each placemat and 8" at either end of runner (add one more inch of fringe between runner and first placemat).



FINISHING: Twisted fringe was used to finish the table runner. To do this twist two separate groups of warp ends in the same direction as the twist in the yarn until very tight. Hold these ends together and twist in the opposite direction. Secure with an overhand knot.

Placemats were hemstitched on the loom (see "General Instructions"). Machine wash in warm water on regular cycle. Machine dry, but remove from dryer while still slightly damp. Straighten the tassels and comb the fringes of the mats. Press with moderately hot iron, over a terry towel, to maintain the texture. Expect about 22% shrinkage in width and 15% in length. □



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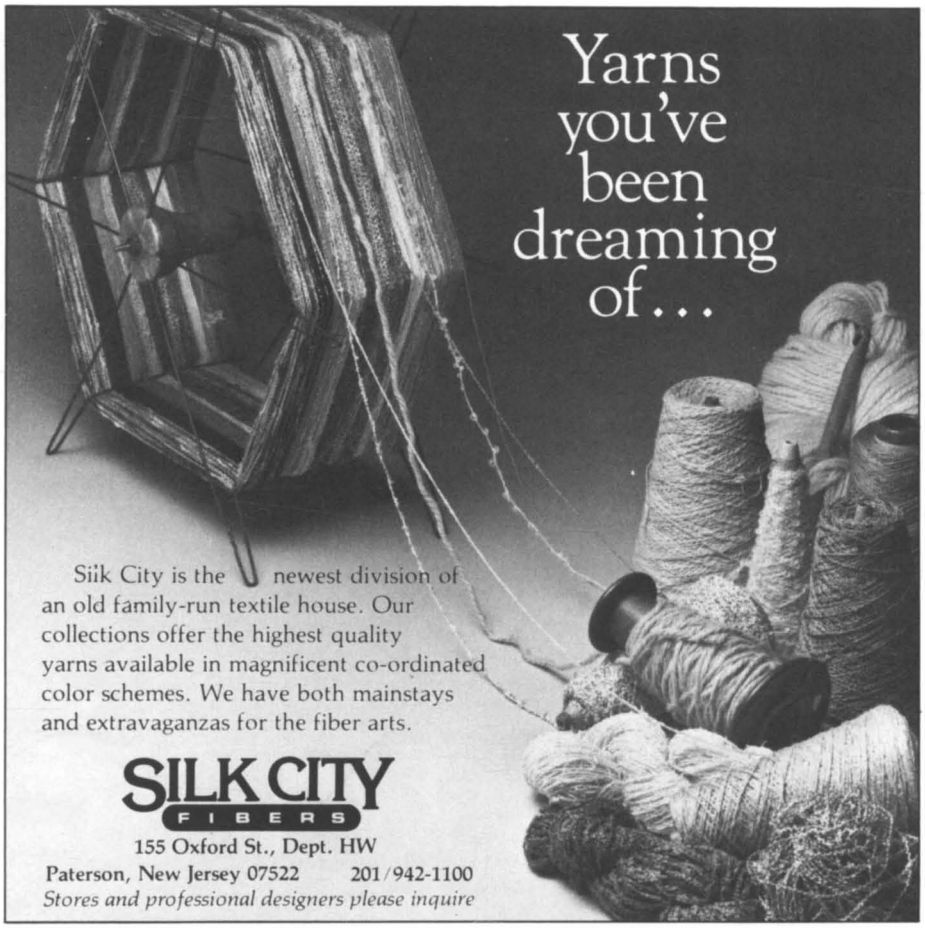




The Evolution of an Idea

by Olive and Harry Linder

One of the things we find engrossing about our craft is the chance to be challenged – to stretch and reach beyond the place we stand. Such an opportunity came to us one day while visiting Geneva Sharples in Southern California. She handed Harry a snapshop taken at the New England Weavers' seminar of a lady modeling a stole.

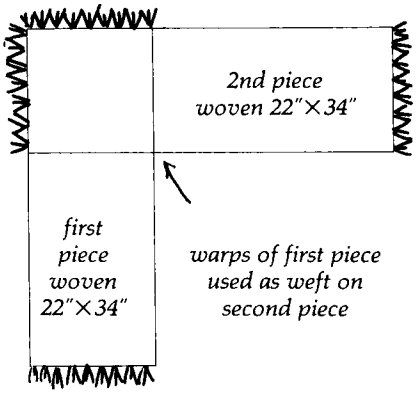
"How do you suppose this stole was woven?" she asked.

"Simple," replied Harry. "Weave two strips and sew them at right angles."

"But," said Geneva, "it had no seam."

Well. One *can* finger weave on warps stretched on a flat surface. But we like looms.

Harry set up his loom and wove 22" wide and 34" long. He removed this piece from the loom, pulling out warps about a yard in length before cutting off. He re-tied the front bar and wove another 34". Then, handling the first piece carefully, he wove the warps of the first piece as weft for the second piece still on the loom. This produced a right angle:



There were a few inherent problems. Keeping the wefts from wandering out on the first piece until beaten in on the second part was number one. Keeping the warp order in proper progression was number two. And maintaining a good beat was number three.

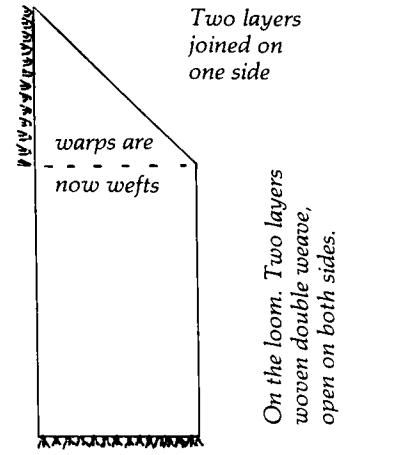
The fact that we used two weights of thread in the warp and one of them a slinky, bumpy rayon gave us problems we could have foregone in a prototype, but it resulted in a really nice feeling, drapable material. But the exciting thing was the fit of the stole. That 45° angle hugged the shoulder line and eliminated having to clutch the garment to the body.

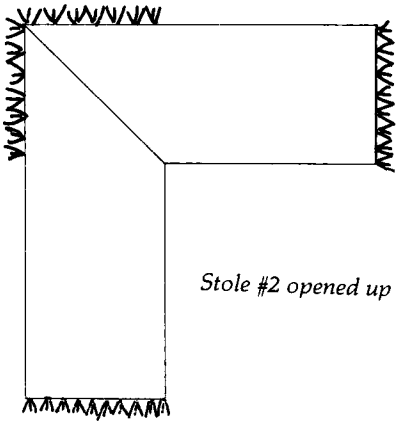
Mary Black of Northern California came by the house one day and said, "You ought to be able to do this in double weave." We talked about this theory but had not actually woven it when Betty Peter, a weaver-neighbor, dropped in with house guest Mary Brascugli of Minnesota, and we discussed the idea with them.



Fired with enthusiasm, they rushed back to Betty's house and within an hour were back with a sample. Betty has quite a local reputation for her samples. She samples and samples! She is quite economical, however, and this double weave stole sample was 2"×5"! Miniscule it may have been, but the techniques were worked out and we were all off and running on right angle stoles.

Weave two layers for 34" (or whatever length fits you), then cut the warps two at a time at the back of the loom and weave them across as weft. A 45° angle will result. *Do* remember you are now weaving two layers closed on one side. A warp thread cut from the bottom layer must be woven on the top layer and vice versa.

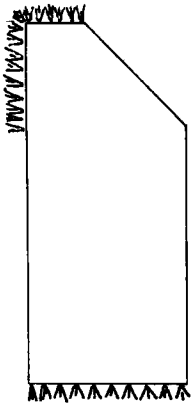




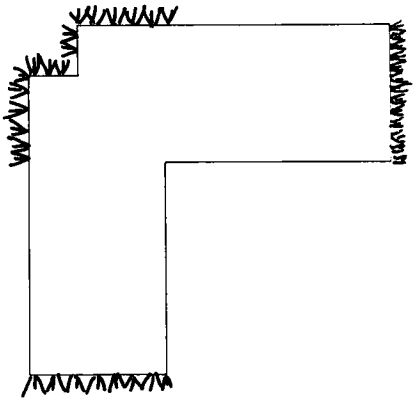
This technological advance satisfied us through several stoles. One day we were weaving with this technique using some handspun, hand dyed mohair alternating with fine threads of wool. A lovely thing in graduated shades of magenta with black. The mohair was bouncy and slippery. As the cuts were made at the back of the loom and the beater moved forward, the cut threads would bounce out of hand. Harry and I work together, and when one is the weaver the other is the cutter-and-holder. Betty Peter, who works alone, has fastened a piece of carpeting to her back beam to "grab" the cut ends and hold on until she pulls them through the reed and heddles to weave them across. The mohair was so slippery we finally said "this is ridiculous" and stopped the process right there about 4" from the

Olive and Harry develop some new angles on weaving a stole

proper tip of the triangle. Our piece looked like this:



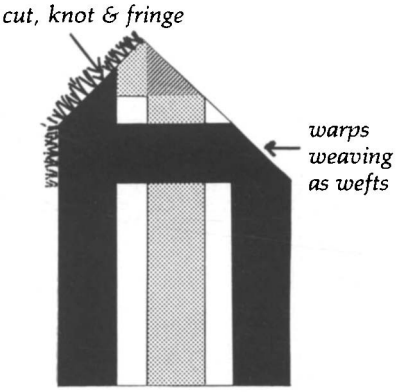
To our surprise and delight we had formed not a flat ending but a definite swallow-tail:



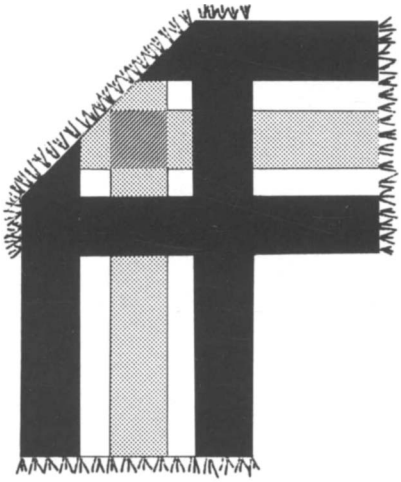
With the movement and drape of the fabric, the stole is an exciting mobile garment when on the body. And even in mohair it clings to the shoulder line.

There was one more step to take in this adventure. Summer had arrived in Arizona and I was getting tired of suffering from the cold. That may be an unbelievable statement to those of you who know Arizona only from weather reports. If they had weather stations inside buildings in this state you would have a different picture.

"Harry, weave me a restaurant stole," I pleaded. "Well," he replied, "make me a pattern." I wanted some stripes so I added a warp sequence and this is what I gave him:



Try a paper pattern of your own and see what fun you can have with stripes when you open it up. This stole was 22" wide, two separate layers for 24". Then weave the diagonal as usual for 5" until you reach the 29" mark. Continue the diagonal to the end, but at the same time cut from the opposite side of the warp and knot fringe (equal numbers of wefts and warps – two layers) as you go along. This will cause the opposite side of the stole to diagonal also. When off the loom the stole will look like this:



The result is a short stole, easy to carry into a restaurant, for use in a car, comfortable for a wheel chair user, informal for wear with slacks or shorts.

We haven't named it yet. What do you suggest? □

WEAVING FACTS

These stoles have been woven on rising shed looms with a straight draw. We figure a 22" width for a small person and 24" width for a taller person.

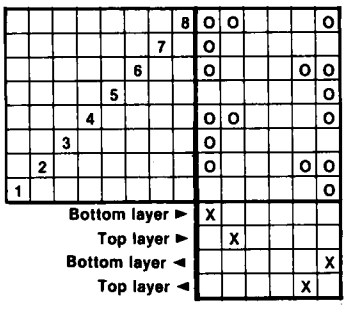
Warp 5 yd for Stole 1, 3 yd for Stole 2, 3 yd for Stole 3, and 2⅓ yd for Stole 4.

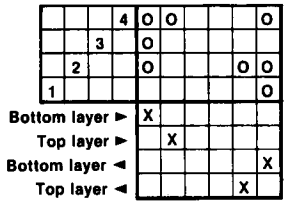
The sett depends entirely upon the yarn used. We usually rely upon winding the yarn on a ruler and taking half the number of turns to determine the sett used. When weaving double cloth, of course, the warp is twice the computation of one layer.

The tie-up for the double weave may be of interest to the reader. Here are our suggestions for 8-shaft and 4-shaft double weave.

Fringe should be in proportion to the proposed use of the garment. An evening stole may have a 12" fringe but for Stole 4 we allow 3" or 4" at most.

Tie-up for Double Weave.





Complete this run of 4 picks before weaving the diagonal.

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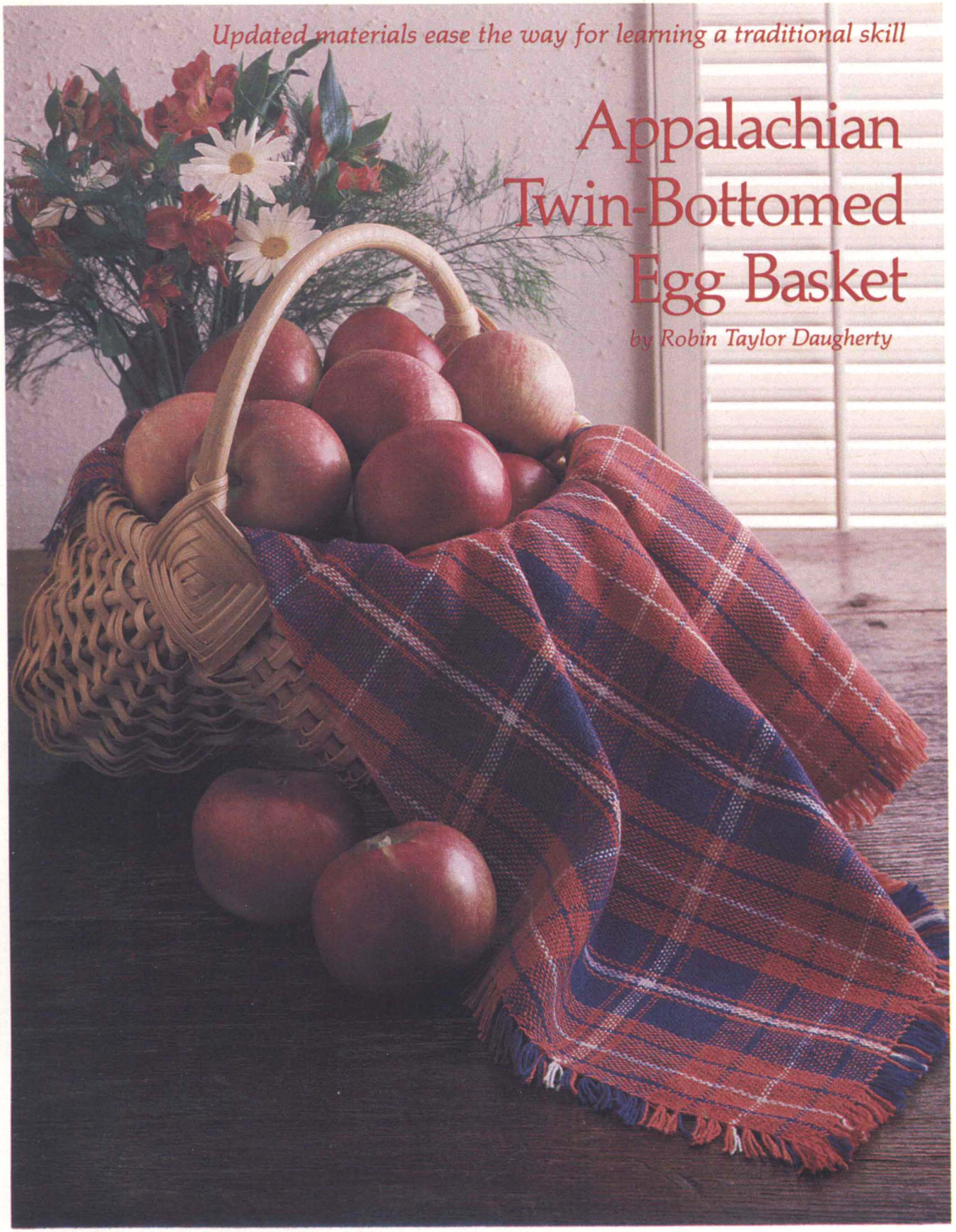
Appalachian Twin-Bottomed Egg Basket

by Robin Taylor Daugherty



The Plaid Basket Napkin was also designed and woven by Robin. Instructions begin on page 103.

From the beginning, man has been concerned about containers for transporting his possessions about. Skins, shells, a large leaf pinned back on itself by its stem and dried gourds have been and continue to be utilized for this purpose. What, after all, is a purse if not a carrying pouch made of skin? Very early, before pottery and woven clothing, containers were woven by all cultures that had access to suitable materials. The thought has been proposed that the weaving of baskets inspired those early skin-clad weavers to try weaving containers for people: clothing. Some cultures have even buried their dead in baskets, and often a basketmaker's tools were buried with him as testimony to the importance of his skills.

When Europeans invaded the Appalachian mountains, they brought with them strong traditions in basketmaking and design. A large number of the early settlers were from Scotland. The Appalachian twin-bottomed egg basket described here is nothing more than the traditional egg basket from Scotland, adapted to native materials.

In Scotland the basket was made by professional basketmakers from domesticated willow. The American settlers, men and women, tried the native willows but found them very recalcitrant; and so they turned to experimenting. Appalachian basketmakers have used and still use several wild vines, especially honeysuckle, but the majority of their baskets are made from splints or "splits" from hardwood trees, usually oak, using a technique called "Rib and Split". The preparation of the splints, from selecting a tree onward, is the most difficult and time-consuming part of Appalachian basketmaking. Once the splints are ready, the actual weaving is fun and fast.

In this modern version of the Applachian twin-bottomed egg basket we are again adapting the task to currently available materials as well as the more demanding time schedules of modern life. We circumvent the laborious process of split making by purchasing readily available rattan reed products in the sizes needed. It is now possible to produce in one pleasant afternoon or evening a beautiful and useful basket that will give the user great satisfaction for years.

Appalachian egg baskets have been called variously "gizzard", "butt", "buttocks", "hip" or "cheek" baskets. They were used for a wide variety of farm and household chores, but they appear to have been most commonly used for gathering, storing and transporting eggs to the local store. The deeply depressed center served well when one was carrying eggs on one's hip or the back of a mule or horse. Whatever name you choose, there are many modern uses for this versatile basket.

Choosing materials. There is a wonderfully wide variety of basketry materials available today, including even ash hardwood splits and hoops. The materials I am recommending here are widely available and inexpensive. After you have learned the technique you should try both natural materials and the more expensive prepared materials. There is a whole world of baskets growing in your garden.

Flat and round reed come in bundles of approximately one pound. This will be more than enough for two baskets. Many craft shops sell the rattan rings necessary for rim and handle. In the event these are not available, instructions for making your own rings follow.

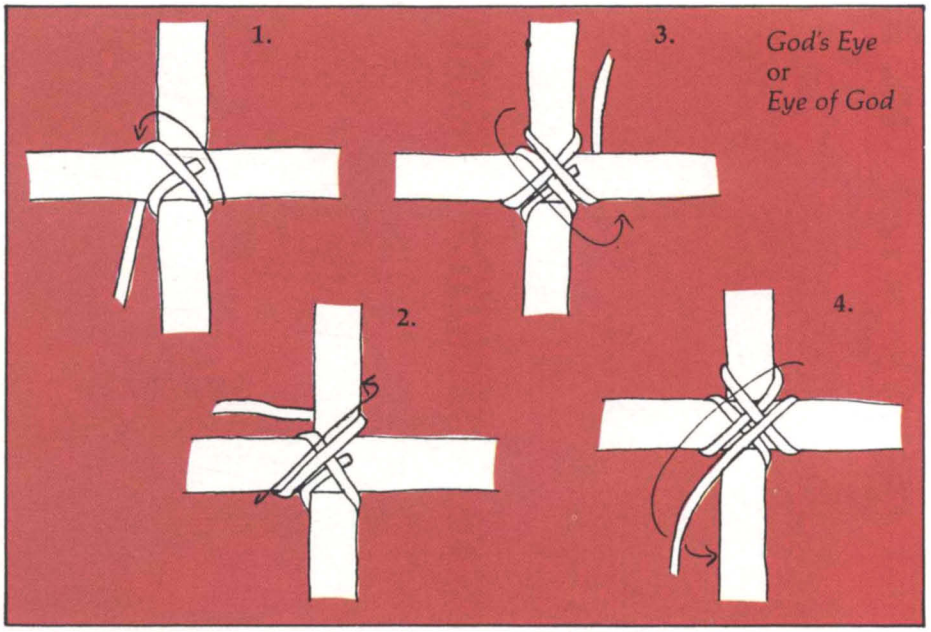
Materials. You will need one pound of #8 round reed, one pound of ¼" flat reed and two 9" rings.

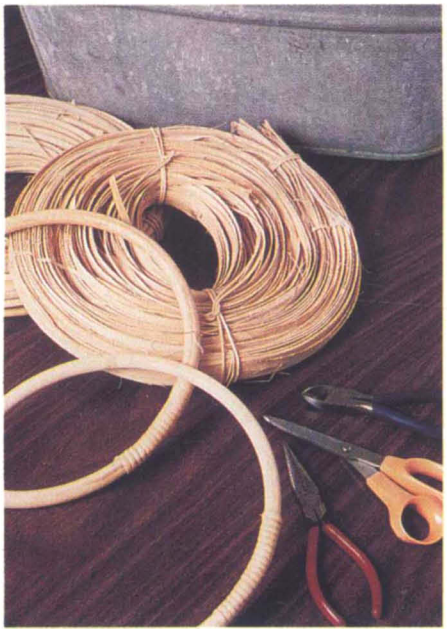
Tools. The only tool really necessary is something strong enough to cut the round reed at a long angle. I use wire cutters or stout kitchen shears. It is also handy to have a pair of needle-nose pliers.

Equipment. You will need something in which to soak the reed: washtub, wastebasket, dishpan, bathtub or sink.

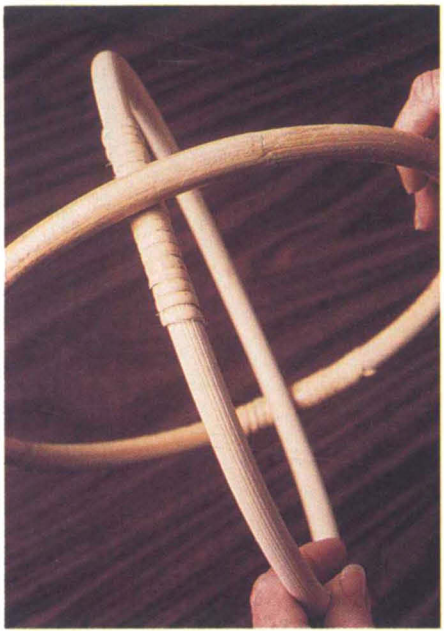


Making rings. You can make your own rings out of #12 round reed or ¾"-1" diameter prunings from willows and other deciduous trees. Cut the piece 35" long, which allows a 3" overlap. Soak the wood until it is pliable enough to be coaxed into a circle. Cut 3" notches on each end, overlap these and bind the joint tightly with flat reed or raffia. Once the ring has dried, unwrap, glue the joints with white glue and rewrap. □





1. **Materials and tools needed.** Before proceeding any further, take the time now to read through all the instructions before beginning your basket. Once you've done this, prepare your reed by soaking it in water for 20-30 minutes. Before immersing, cut off all binders except for the end tie on both bundles of reed.



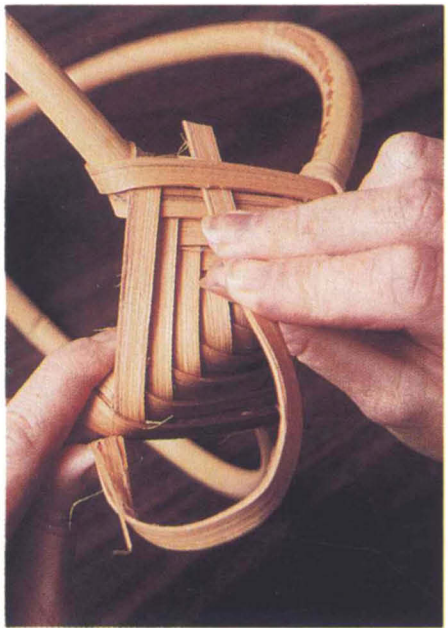
2. **Putting two rings together.** Prepare the basket framework by gently pushing one of the rattan rings inside the other so that they bisect each other and one of the wrapped areas is at each intersection.



3. **Beginning lashing.** Take the longest flat reed from the bundle and cut it in half. Use these pieces to make the four-fold bond lashing, or "God's Eye", as illustrated opposite. Begin lashing clockwise wrapping all the way around each ring before moving to the next.



4. **Lashing in progress.** Keep the reed very tight and place each row outside of the previous row. The flat reed will sometimes splinter a bit as you are weaving and the basket may appear to have whiskers. These may be trimmed or singed off after the basket is finished (you'll want to do this before you oil your basket).

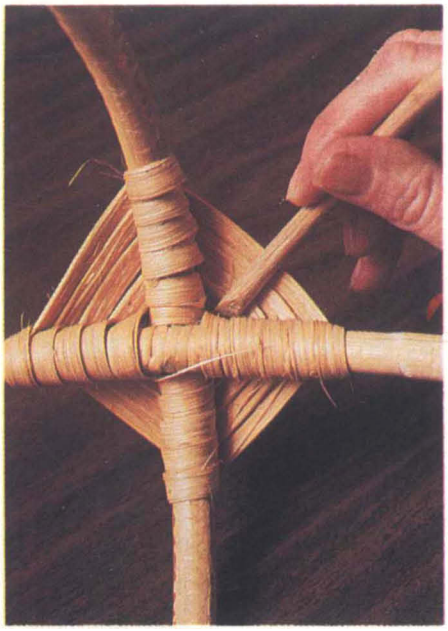


5. **Ending the lashing.** End the lashing by tucking the end under the previous row.

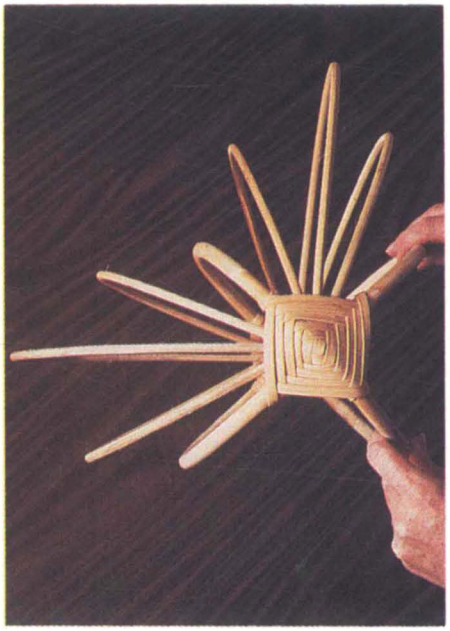


6. **Pulling the end of the weaver into place.** Pull the end of the weaver firmly into place and cut off the tail. Repeat lashing on other side.

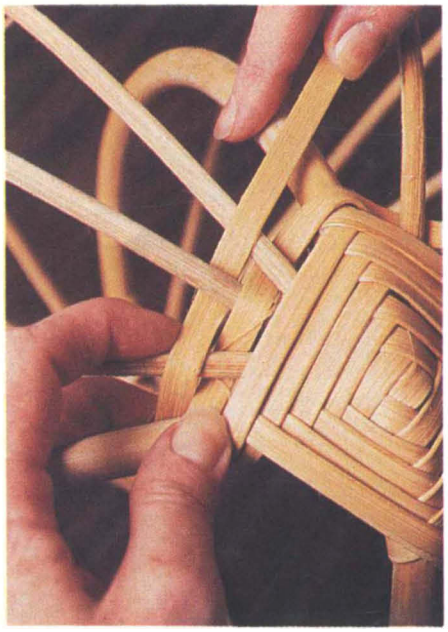
If you have to stop in the middle of your basket project, remove the reed from its soaking water and allow it to dry. If it is left too long in the water, it will tend to splinter as it is woven. When you are ready to resume work, resoak the reed and the unfinished basket for about 20 minutes.



7. **Adding the ribs.** First place the handle between your knees (the outer ring is the vertical ring and forms the handle and bottom of the basket). Take a piece of round reed and cut its end (and all round reed from now on) at an angle. Stick the angled end into the inner lashing and bend the reed toward you to form the middle rib on this side of the basket. When it looks right to you cut it off and insert this end into the opposite lashing. It will be about 22" long. Turn the basket around and cut a rib for the corresponding place on this side. These two ribs will determine the basic size of your basket.



8. **The six ribs form the basic shape of the basket.** Now cut ribs to go on either side of the original two (for a total of six). The ribs by the rim will be approximately 18½" and the ribs by the base will be approximately 18". It is important to note at this point that simply measuring and inserting will not necessarily give you a basket that appears to be symmetrical. You need to "eye-ball" the ribs.



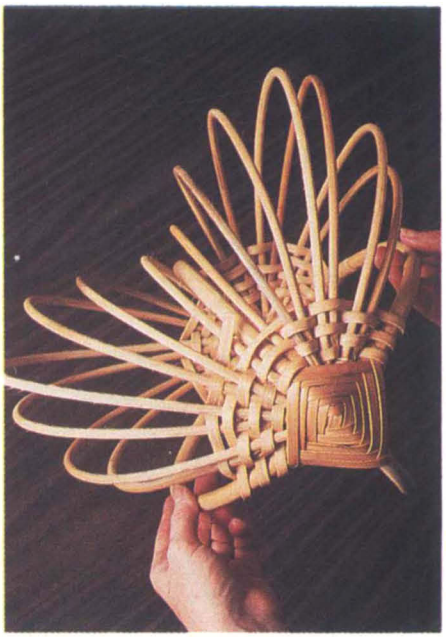
9. **Now it is time to begin weaving.** Select one of the longer flat reeds and cut it in half. This insures that the initial weaving on both sides is equal. Continue to hold the basket upside down during the weaving process. Insert the end of the first weaver under the rim and over the first rib and down between it and the second rib. Push this bit of weaving under the lashing to hide the end.



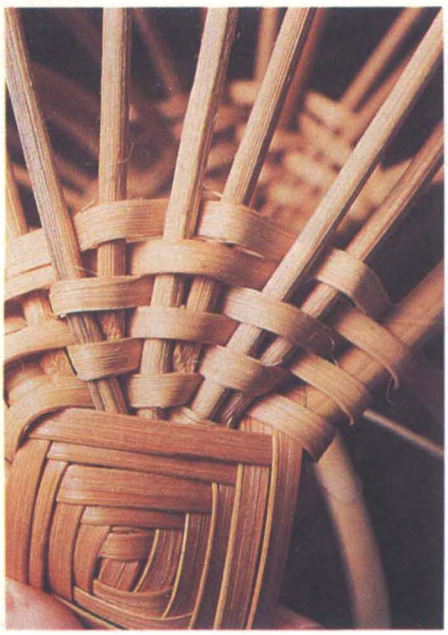
10. **The first weaver in place on both sides.** Now holding the ribs in place, weave over one, under one across the basket and back. Push the rows up against each other snugly, but don't pull too tight or you will distort the natural curve of the ribs. Weave five rows. Turn the basket around and using the second half of the reed; repeat the same process on the other side of the basket.



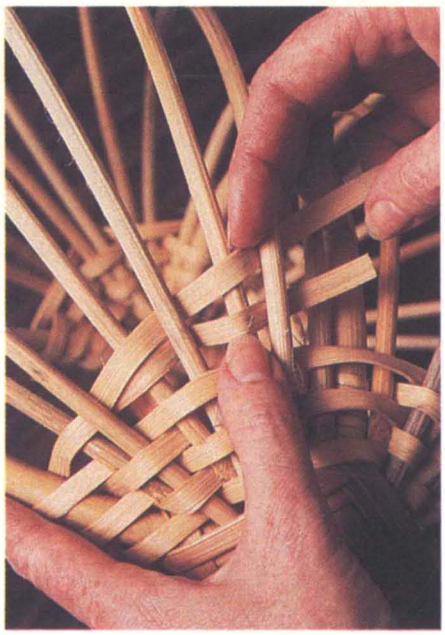
11. **Adding a rib.** There is now room to add the rest of the ribs necessary to make a firm basket. Add four new ribs on each side, eight in all. Each new rib fits between two existing ribs and should be halfway between them in size so as to form a smooth curve. The angled ends of each new rib are slipped down beside an existing one for at least three rows of weaving.



12. **All ribs in place.**



13. **First row after adding ribs.** As you weave this first row after adding ribs, your weaver will, from time to time, follow its path on the previous row. This is necessary, so don't worry about it.



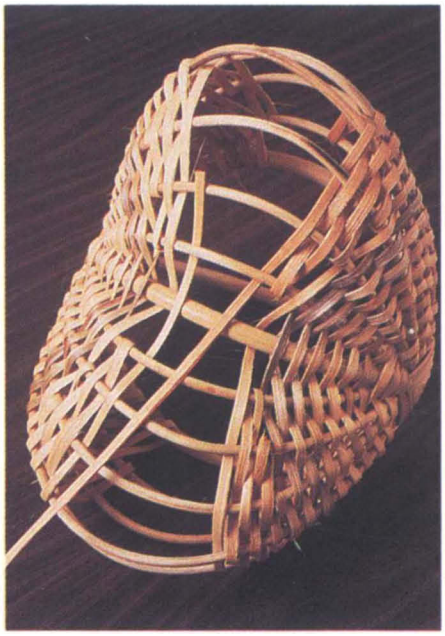
14. **Starting a new weaver.** When you reach the end of a weaver, simply take a new one and overlap it with the old one for about four or five ribs. Now, as you weave, switch sides every time you reach the end of a weaver. This way the basket will grow symmetrically and not become distorted. Cut overly long weavers in half.



15. **Filling in.** As you near the bottom of the basket you will notice that the areas at the rim and bottom are much narrower than the areas in the middle of the twin bottoms. It is necessary to weave back and forth in small areas to fill in these wider areas. You will need to do this four times, once in each quadrant. As you weave from the rim towards the bottom in the first quadrant, go to rib 5, turn the weaver around and weave back to rib 3; turn around and weave to rib 6; turn around and weave to rib 2; turn around and weave to rib 7; turn around and weave to rib 1; and turn and weave to the rim on the opposite side of the basket and repeat the process.



16. **Condense the fill-in.** You should now have an unwoven area that is reasonably uniform in size. If not, it may be necessary to repeat part or all of the filling-in technique in each quadrant. It is possible to push and pull some on the woven areas to help create uniformity.



17. **All four quadrants filled in.** Continue weaving to the bottom of the basket. When you have filled it all in, the ends of the two weavers should overlap the same as ending an old and beginning a new. Your basket is now finished. If it does not sit straight, try pushing down on it or get it thoroughly wet and then put something heavy, like bricks, in it to weight it down until it dries.



18. **Oiling.** After it has dried, it is a good idea to oil the basket to preserve it and bring out the natural color in the reed. Salad oil will go rancid and furniture oil is poisonous, so mineral oil applied with a 2" paintbrush is best. Clean the brush with soap and hot water. Let the basket sit overnight and then wipe off any oil not yet absorbed. An occasional reoiling over the years is a good idea.

A Jacket of Handspun Samples

by Mary Sue Fenner

Weaving yardage with sample handspun weft yarns creates an interesting and unique fabric for a tailored jacket. The basic fabric design will be uneven horizontal stripes, with each stripe width determined by the length of each color variation in the sample. Smaller, less obvious stripes can be created by alternating two or three shuttles, filled with different colors or tones of yarn.

Plain weave allows the handspun yarns to be the focal point of color and texture. Depending on the weight variation of your handspun yarns, you can choose a heavy warp to add bulk to uneven yarns, or a finer weight that will allow the handspun yarns to dominate the piece completely.

The varied colors in your samples will create striking effects in your garment. Try not to break up the continuity of the natural design. By choosing a pattern with few seams and darts, you can eliminate a lot of unnecessary lines which would detract from your total garment. Make the warp wide enough to lay both front pieces side by side. Narrower warps could utilize an asymmetrical front closure. Patch pockets can be replaced with in seam slash pockets.

To help decide on a suitable pattern, make up the garment in a commercial fabric prior to the weaving process. All alterations can be made ahead of time, allowing less time in the construction and sewing processes.

While weaving, place the pattern pieces directly on the web to visualize the placement of your dominant stripes. Depending on the garment design and your figure, choose flattering placements of your bolder colors. For example, wide hips will be accentuated by contrasting white stripes below the waist. Turn the pattern pieces upside down, placing the white stripes closer to the neck and shoulder area. This technique will draw the eye away from your hips.

After you've taken the fabric off the loom, finish the yardage by washing it by hand in warm, sudsy water. The bathtub usually works well. A washing machine may also be used, on the gentle cycle. Different handspun fibers all react in a different way to the finishing, drying and washing processes. Some of the fibers might pucker, resembling seersucker. To eliminate an uneven appearance, steam the fabric on a flat surface. Lay a hot, wet cotton towel over the fabric and press using a hot iron. Do not slide the iron, to prevent stretching; press in an up and down motion.

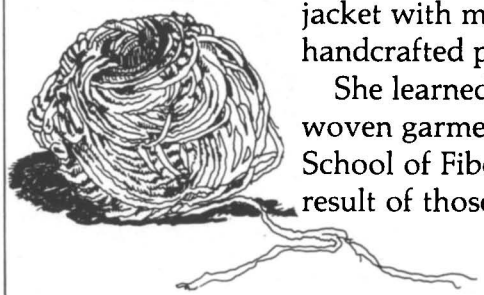
After cutting out the pattern pieces, stitch in ½" from all edges. A straight stitch at 12 per inch will prevent raveling. (Zigzag stitches tend to separate the yarns.) Washing and drying the fabric first helps hold the yarns together. Careful handling prevents seams from stretching during the sewing process. Press all seams using a damp, hot, cotton towel and the iron in the up and down motion.

You are limited only to your baskets of yarn and your imagination. Variations can be created with multicolored warp yarns, or combining handspun yarns with commercial yarns. □

Handspun, even beginning handspun, need not look rustic if that's not what fits your lifestyle. Our author, Mary Sue Fenner, teaches fulltime; many of her weaving projects are designed to fit a working wardrobe, to project a professional image.

For the jacket shown at right, she chose a Vogue pattern. The yardage has a commercial warp of two-ply natural gray wool, which is picked up in the dominant weft – a gray handspun singles. Accent colors are reds, greens, browns, gold, burgundy, and just a touch of blue violet, with natural white as a contrasting accent. The gray holds it all together.

The jacket pattern is a simple one that doesn't compete with the fabric, yet has a tailored look that works well with skirts or slacks and dressy shirts in many colors. Mary Sue has avoided fussy detailing, and closes the jacket with matching button loops and handcrafted pewter buttons.



She learned to spin while teaching woven garment construction at Sievers School of Fiber Arts; this jacket is the result of those early spinning lessons.



When you're just learning to spin, you can expect to collect a lot of "this and that" yarn. You can turn those odds and ends into a handsome, versatile jacket with a little planning and a good pattern.

A sculptor's approach to clothing design

by Barbara Liebler

Continuity of design is something we take for granted in sculpture. Can you imagine a sculpture with a decorative scrollwork surface that appears on one surface only, then abruptly stops along a straight line and changes to a very plain surface on another part of the sculpture? Of course not.

But have you ever seen a nice looking young woman in a Gunne Sax dress elaborately decorated on the front with ribbon and lace that abruptly stops along a straight line and changes to a very plain surface on the back? Of course you have. We also commonly see plaids that don't match at the sides or at the shoulders (visually cutting the wearer in half), decorative yokes that stop at the shoulder seam, and other clothing designs built like a Hollywood set. But while a Hollywood set is seen only from the front, people are seen from all sides.

The difference here is the difference between a painter's approach and a sculptor's approach. A painter is only concerned with the front of the painting; the stretcher and the rough edge of the canvas that is tacked to it will hang against the wall. Like a Hollywood set, only the front will show. But a sculptor must design his work to be seen from every side, including the top and perhaps the bottom. The viewer will probably be moving around the sculpture so the design must be continuous.

Considered in this way, it is pretty clear that the sculptor's approach, not the painter's, is appropriate to clothing design. The body is a full round sculpture, and clothing is its surface treatment. The form is that of the Christian cross or, with arms down at the sides, the form of an obelisk. The fact that this sculpture has moveable parts is important to the design of its surface, as is the fact that the surface covering is discontinuous at the neck, the wrists, and the knees or ankles. But though the surface design (clothing) is discontinuous at these points, the sculpture (body) as a whole is not.

With this attitude, the continuity of design in clothing is easier to accomplish. The design can flow right over seams and around the body. When I used to make handprinted clothing, I did a series of batiked dresses that had a flowing design that started in a broad pattern near the hem, narrowed as it went up across the waist seam and diagonally across the bodice, then narrowed further to a fairly thin pattern line across the shoulder seam, and ended with a slight curl below the neck in the back. They were really showstopper dresses.

Applying the principle of continuity to woven clothing is a little harder than to handprinted clothing. The straight lines that weaving creates need to be reconciled to the more flowing form of the human body. The key here is continuity. Decide where your pattern line starts and ends. If it goes across the front as a yoke line, does it then continue around the upper arm and then across the upper back? Or does it go from the chest onto the arm and then down to the wrist? Either of these could be accomplished depending on how you structure your garment or how you lay it out on your cloth (Illus. A).

Also remember there is no necessity to make your design symmetric. A design line can go up the front off center, over the shoulder, and down the back (Illus. B).

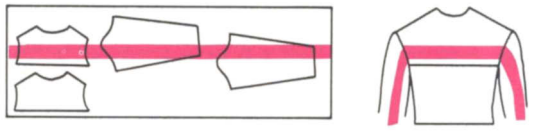
Getting away from our conventional way of making clothing may also help make design continuity easier. A tubular woven jacket with tubular woven sleeves set in raglan style lends itself well to continuity of design because all of the design can be threaded in the warp and end up in the right places (Illus. C). In this case all design lines point to the center of interest of the sculpture, the face.

Capes or caftans are even easier because they have no side or shoulder seams to confuse us. If only we could design seamed clothing in the way we design unseamed clothing, our design flow problems would solve themselves!

In any case, consider how your design will look when the wearer's arms are extended to the side (pretending to fly), extended to the front (pushing the door shut in a heavy wind), or hanging loose at the sides (dumbfounded). A design that looks continuous and flowing on the hanger may look more random when the wearer is in motion.

Also consider where your design line ends. Does it go right off the edge at the wrist? Is that okay, considering the whole person rather than just the garment? Will the dressed person look good from the side? From the back? From the top and bottom? I assume nobody is going to lie on the floor to look at you, but when Rhett Butler watched Scarlett O'Hara descend the staircase, her appearance from below was certainly important. Will the garment you design look as good? □

Illustration A



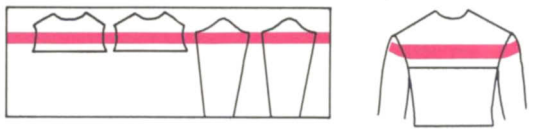


Illustration B

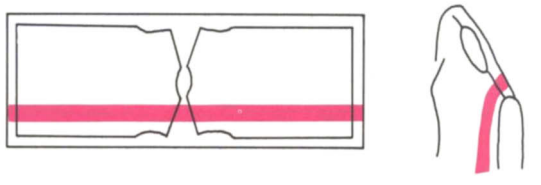
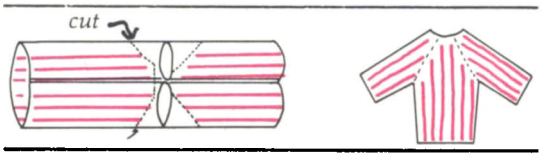


Illustration C



Planning for the future

by Constance LaLena

One of the most critical jobs of a business owner is planning for the future. It is, of course, possible to allow the business to "run itself" in the sense that the immediate needs of the business direct the management decisions which are made. It is surprising how many small businesses are actually "managed" that way, but this method rarely provides a satisfactory path for the future. And frustration often results, because the owner (rightly) feels that he is not in control of his own business.

At the beginning of a new year when most of us resolve to "do something" (. . . better, more often, less often, more organized . . .), it is appropriate to spend some time thinking about planning. Planning is not necessarily the dull exercise it seems: done well, it can be the very foundation of your future. Indeed, the word plan comes from a French word meaning foundation and is derived from the Latin "planus" meaning level ground and the French "planter" meaning to plant or fix in place. A plan, in the precise sense of the word, is a top or horizontal view – an overview – or an orderly arrangement of parts of an overall design or objective. So, planning must recognize the overview of a situation while setting forth an arrangement of the situation's parts or a method of achieving the desired end.

In reviewing the year just past, you may come to the realization that much time just seemed to slip away, and there were many things you intended to do that simply never got done. Some of these may have been important steps for your professional advancement, yet they just seemed to slip away. Careful planning won't cure all the ills of an over-busy life, but it can certainly help you decide what projects to tackle and in what order.

Most craft businesses have a yearly cycle involving sales and production. For example, that cycle may relate to the cycle of commercial buying in the clothing industry, to the cycle of demand by end consumers for gift items, to the cycle of seasons in a resort community, or to the cycle of students' demand for classes; but the cycle in each case runs its course and returns to the place where it began. Such cycles can be comfortable in their predictability and relative security, but an opportunity lost or a deadline missed may not occur again for another year! Part of the reason for planning is to anticipate opportunities and plan an annual timetable for them so that your time is not so occupied with other things that important opportunities are lost. By planning ahead creatively, you can ensure that your important time is spent on projects that will ultimately be of consequence, rather than spending that time dithering at projects which will get you no closer to your goal.

Goal? Of course, for how can one plan without knowing the direction in which one wishes to go? Since the goal is the first step, it is assumed, then, that you have a goal (or goals) for which definite plans should be developed. Do not try to develop a plan for a project or a span of time for which you have no goal – there is no need to do so, because, lacking a goal, circumstances other than those you control will determine the outcome anyway. Goals have been discussed in these articles many times; goals you set need not be particularly lofty or ambitious. What they *should* be, however, is: 1) attainable, and 2) specific.

You should be able to articulate your goal(s) by describing specifically what it is you intend to do. Commit the goals to paper, avoiding vague language and open-endedness in your descriptions. An example might be:

Goal: I will expand my classes for handspinners to establish a school for the spinning arts. This school will, within four years, provide 40% of my personal income.

Since you've set a time limit for attaining the goal, you can further break down that goal into shorter-term goals such as one-year steps toward the realization of the final goal. As an example, the first year goal might include the establishment of the "image" of the school and increase in students to a certain number. The second year goal could include the establishment of a permanent home for the school and further increases in enrollment. The third year goal might reasonably involve the recruiting and training of teachers with further knowledge outside your personal area of expertise, the establishment of some highly specialized courses, and the further increase in school enrollment. Note that these interim one-year goals all involve the making of judgements and decisions about the direction of the business. In order to be able to make those decisions and judgements you must have assessed your own abilities and have done enough market research to know where your best prospects for success lie. With an orderly set of interim goals like these, your formal planning is substantially done, because you have built into the goal a systematic plan for achieving it.

Now the creative part of the planning process can begin: the strategy. The best plans in the world mean little unless there is a means to implement them. Strategy is just that – the art of employing plans toward a goal. Our method for setting a strategy will be to

analyze the overall plans into ever smaller components, each with its own timetable for accomplishment.

Taking our example of the spinning arts school a step further, let's suppose that we are planning the strategy for meeting the goals of the first year. Those goals, you remember, included the establishment of the "image" of the school and a specific increase in enrollment of the school. Let's suppose further that you are a spinner who expects to establish a spinning arts school in or near a small town in which you live in rural Missouri.

Since you have decided that your four-year goal is the establishment of a complete school for the spinning arts, obviously many of your students will have to come from outside your own immediate geographic area, since your rural population is relatively sparse. If you are going to be intimately involved with the school, in planning your strategy you will want to consider the type of person you are, for your own personality will inevitably "color" your school in its formative years. It is this "image" which will identify your school as particularly unique. You may, for example, possess a warm and open personality which likes to "mother" people; in that case, you might decide that a cozy and "homespun" type of image is appropriate for your school. But remember the consumer – where will your students come from? Will they be attracted by that type of image? You must not be so caught up in what you are doing personally that you forget the ultimate consumer of what it is you wish to sell, unless, of course, sales are of no consequence to you! If your students are to come from a metropolitan area of the Midwest (say, you decided that since there were too few potential students in your own rural area you needed to attract students from St. Louis, Kansas City and eventually the Chicago metropolitan area) why or how would they be attracted to a spinning school with a cozy and "homespun" image? The first year of your four-year plan, you will be setting the foundation for the future of the school, so these are important questions to answer.

Carrying our example a bit further, perhaps you will discover that a great drawback to establishing your school in the area in which you plan to establish it is that the population centers are too far away for one to reasonably expect students to drive back and forth for lessons. So, you will have to give courses or workshops that run on consecutive days so that students can stay through the duration of the course or workshop. There is only one motel in your town, and it's horrible.

You will then have to solve the problem of students staying in town before you can expect your enrollment to grow beyond the number of students of your own immediate rural area. A little brainstorming may solve the problem for you: you may start giving lessons in your own home studio, but your goal is to establish a school so you will quickly outgrow that studio space and need a permanent home for the school. In fact, your second-year goal addresses that need: you will establish a permanent home for that school. But during the first year, you must look ahead to the future establishment of that home.

Consider some alternatives: your town may be an old one with many interesting old homes. You may decide to buy or lease one of the old homes for the spinning arts school and use historic house tax credits for rehabilitation of the structure. You probably even know the owners of many of the other old homes which might be within walking distance of the area in which you expect to establish the home for your school – would any of them take in boarders who are students at your school? What about bed and breakfast arrangements? While many people would be reluctant to open their homes to strangers, boarding adult students of a spinning school is somewhat different and seems, somehow, "safer". After thinking about the situation, you realize that there are a number of retired people living in their large family homes who would welcome the extra income from "paying guests". And a cozy bed and breakfast would fit the image of your school.

So, with a few of these ideas in mind from your brainstorming, you decide, for example, that a cozy "homespun" image is correct for you, that you will work towards establishing your handspinning school in an historic house and board students with private families in "bed and breakfasts". Your strategy for the first year might then include such items as: 1) Keep on lookout for appropriate historic house to lease or purchase. 2) Build student body from local environs. 3) Attract student body from St. Louis and Kansas City. 4) Establish sufficient bed and breakfast arrangements to house out-of-town students.

Your first priority is to begin building a student base from your local area. This will tell you what students are interested in (these interests will not necessarily also apply to the future students from St. Louis and Kansas City, but it will give you invaluable experience in evaluating student potential). Next, you would establish your bed and breakfast arrangements so that you can house the out-of-town students which you will attract. And, during the year, you will keep alert for an especially appealing property in which to establish your school. You will set this outline into a realistic timetable, by keeping in mind that nearly every business, including yours, experiences an annual cycle. For example, your class schedule may look something like this:

- Local classes for "Winter Doldrums" beginning mid-January.
- Spring classes (beginning mid-March) to learn spinning of vegetable fibers and silks. Include classes in dyeing and do the dyeing outdoors.
- In May, hold first three-day workshop, geared toward out-of-town students.
- Hold regular summer classes in June and July, these also for out-of-town as well as local people.
- Fall classes begin in mid-September.
- Special Christmas gift project classes beginning early November.

Then, for each target date, break down the target into smaller and smaller projects, working backward in time to establish other deadlines which will enable you to meet your main goal. In order to do this, for each phase of the strategy, make a list of all of the things that need to be done.

For example, you have much more brainstorming to do to find ways of attracting local students to you. You will need to sit down and think of where these students might come from. Then you need to decide how to get those students to come to you, and it all needs to be done in time to meet the mid-January deadline you have proposed.

Suppose that for the first winter session of classes, you decided that you would stick to basics and just offer basic spinning classes where students themselves would make their own spindles and learn to spin from raw fleece. You plan also to sell spinning wheels and spinning supplies as a part of your school services. Looking to the future, you decide that you want to expose the students *in the class* to a spinning wheel so that they, seeing that wheel spinning is so much more efficient than spindle spinning, will eventually want to buy a wheel. So a beginning strategy list for the first phase of your first-year plan would include, at the very least, items having to do with writing, printing and mailing class announcements, devising a mailing list, targeting students, publicity efforts and arranging for wholesale arrangements for spinning wheels. Each item on your list will be given a target deadline, and the items then are further broken down into smaller and smaller "component" lists, each with its own deadline. For example, for a deadline of classes beginning on January 15, your brochures should be in the hands of students by the first week of January. That means they would need to be mailed about a week before that. Some printers need about a week to get a job done, even if the copy is all camera-ready, so working back from your deadline, you would need to schedule your own deadline for finishing the brochure copy and artwork to accommodate the printing schedule. What you probably will find is that in order for your brochures to be in the hands of students by the first week in January, you will need to have the copy written and the artwork done by mid-December. For each separate part of the strategy, you can work back from the target date and establish interim deadline dates for completing the parts. Somehow the job doesn't seem as overwhelming when it's broken down into smaller parts!

Once you get all these deadline dates, what to do with them? Why, put them on your calendar, then stick to them by refusing to schedule other events which would get in the way of what you need to accomplish to eventually reach your goal. There are myriad planning calendars available, and a visit to any office supply company will expose you to the amazing variety. A particularly effective planning and dates system is made by Day-Timers, Inc., of Allentown, Pennsylvania, but other systems can be improvised. For instance, nearly every museum offers a desk calendar in the form of a book which shows one week at a time. They are attractive, and when the year is over can be kept as a diary of your activities. You can also find huge wall calendars which show a whole year at a time, and they are useful for formulating the initial scheduling. It's more efficient to enter your strategy dates and scheduled steps on one master calendar, then transfer those dates to other calendars you use.

If you actually do sit down and devise a plan for your future, together with a strategy for accomplishing it, then compile and act on the lists which will make up the actions comprising the strategy, you will be surprised at how much you really *are* capable of accomplishing. It's just a matter of planning and organization! ☐

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Color Variations: Uses for mordants and additives

by Anne Bliss

Most dyers are familiar with the word mordant and know that a mordant usually has to be used in order to produce colorful, fast dyes from natural dyestuffs. And dyers who use synthetic dyes may or may not realize that many of the dyes they use contain mordants within the dyes known as "premetallized", for the most common mordants are actually metals contained in salt compounds.

We hear that mordants "bite" into fibers, but perhaps we should change that term to "bond". Mordants actually provide the chemical link between the dye's pigment and the fiber at the molecular level. And the metal salts we use to mordant our fibers can also be combined with coloring matter to form what is known as a "lake", or a pigment that must be somehow dissolved before it can be applied. Historically "lakes" were often called by some term that was a recognizable reference to the resulting color, as "crimson lake" or "Florence lake" or "yellow lake". If you have ever prepared a dyebath, strained out the dyestuff, added mordant and then noticed that colored precipitates were formed in the liquid, you have most likely produced a lake. In order to best utilize the lake, you must dissolve it, alcohol being one common substance used for this purpose.

You may have also heard that salt (e.g., Glauber's salt) can be used to level your dyebath. Leveling a dyebath means to exhaust or use up the color within the bath in such a way that it is level or evenly distributed on the material being dyed. The addition of salt to a dyebath usually slows down the bonding process by affecting the electrostatic charges in the bath, i.e., the negative and positive attraction between the atoms within the molecular structures of the fibers and the dyes. Since the mordants we use are salts of metals, some of this leveling takes place without the addition of Glauber's salt or other salts. For certain dyes, however, the evenness and depth of color will be greatly affected by use of the additional salt.

In addition to the common mordants, some dyers like to use substances to alter the alkalinity or acidity of the dyebath. These substances can affect the color of many, but not all, dyes. Some of these additives also affect the fastness of the dye as well as the strength and hand of the fibers being dyed. Ammonia, for example, is quite alkaline and can cause wool, silk and other animal fibers to deteriorate rapidly, especially if used in a strongly alkaline solution. One dyer, whose name I won't mention, tried a reverse dye technique (bleaching out color) on silk by using a bath of pure bleach (very alkaline!) only to have the silk disintegrate within minutes, alas.

In an effort to produce a pleasing set of shades of a color, some dyers are choosing mordant and additive variation rather than a variety of different dyes. The reasons for doing this are many, but chief among them is the ease with which the color variation may be obtained. It is important to bear in mind good working procedures when attempting these mordant/additive variations, both for safety's sake as well as to achieve good results.

First of all, a dyer may choose to mordant several yarns (or lots of one kind of yarn) with several mordants. Once the mordanting is completed, the yarn can be washed, rinsed, dried and stored (preferably out of direct sunlight) for future use. There is no need to dye immediately after mordanting. You can determine the yardage of the skeins of yarn prior to mordanting or storage, and this can be by design specifications to suit particular projects, or you can mordant large skeins of yarn and reel off just what you need to dye at a later date.

Once the yarns are mordanted, they can be dyed selectively. In other words, in one dyebath, there can be skeins mordanted with a number of different mordants. These skeins can then be treated to alkaline or acidic afterbaths or rinses to further affect the color. The result will be a group of related colors with relatively the same degree of color, light and washfastness. This working method is certainly less time and energy consuming than preparing five different dyebaths to achieve a color range similar to that provided by five mordants and one dyebath. Plus, having pre-mordanted skeins of yarn on hand will give you flexibility in dyeing when your dyestuff is just perfect or when your schedule permits a quick brew.



Variations on a Theme of Marigolds

The overall repetition of shapes and lines in a woven design becomes more pleasing and visually interesting with color variation, subtle as the color changes may be, than if just one shade is used. Oregon weaver Görel Kinersly dyed two-ply rug wool (Arachne Webworks, Portland) with marigolds. She also decided to use a variety of mordants: alum, chrome, copper, iron and tin. The natural color variation is a pleasant alternative to using a selection of yarns dyed with different materials. As you can see, these pillows have "floating" shapes of color woven as tapestry on a natural white background.

Both pillows were woven 30 p.p.i. on a 10/2 natural linen warp sett 10 e.p.i. with two-ply rug wool (about 1000 yards/pound). Finished size of the pillows is 13"×13" (warp 14" wide and weave 14" long per side) with ½" seams on each side.

The method I use for mordanting has often been discussed in previous columns, but a quick review may be helpful. It also does not hurt any of us to have a reminder that mordants are metal salts and deadly poisonous. Wear rubber gloves, use a face mask and keep a good vent fan or other ventilation going at all times. Be sure to wipe up spills, and don't leave your mordants where children or unsuspecting adults may get into them. Don't eat while you're mordanting. Mordants can be safely used if you are careful and use good working procedures.

Pre-mordanting: Mix the specified amount of mordant per pound of clean dry fiber into four gallons of water and dissolve it, usually by simmering for 15 minutes. The amounts given below are standard for me, but feel free to experiment. If you use too much mordant, your yarn will be harsh and may deteriorate; if you don't use enough mordant, it won't do any good to mordant. There's no rule that says you can't mix mordants (e.g., some alum and some copper), so experiment with this if you like—just keep records of what you do! ►

Once the mordant is dissolved, add the yarn and simmer one hour. Stir occasionally and make sure the yarn remains under the surface. Then either cool the yarn in the mordant bath or remove and rinse it. The yarn may be washed, rinsed and stored at this point.

One-pot mordanting: (Does not allow for color variation gained by using several mordants in one dyebath; however, afterbaths can be used to affect color changes.) Prepare the dyebath, cook the desired length of time, strain out the dyestuff, add the mordant and dissolve it. Add the yarn and dye. Or prepare the dyebath, add and dissolve the mordant, add the yarn and dye. The one-pot dye is a flexible method – like a casserole – put everything in the pot and cook it!

Post-mordanting: After the pre-mordanted yarn is dyed, it can be put through another mordant bath to affect a further color change. I like to premordant with alum and then post-mordant with tin or iron, but you can use any mordants in any order you choose.

Additives: Choose your favorite additive and use it a little at a time to either assist with color bonding or change the color. Many books are available for reference to recipes utilizing various additives, and you are sure to find some favorites among them. The additives can be put into the mordant bath or used as an afterbath or rinse, or you can add them directly to the dyebath. I like to use a tiny amount (¼-½ tsp.) of oxalic acid to change cochineal dye with a tin mordant to a rosy orange-red, and one dyer I know likes to use chalk (lime) with weld for a really bright yellow. Again, experimentation is your key to success and a variety of colors.

Here is a list of the most common mordants with the amounts I like to use per pound of clean, dry animal fiber (wool, mohair, silk, etc.). And, the additives are listed with chemical names and formulae. You will recognize most of the additives as common household chemicals, but remember to store and use them carefully, just as you would the mordants.

Common Mordants

Alum *(Potassium Aluminum Sulfate – $KAl(SO_4)_2 \cdot 12H_2O$):* I use 4 tablespoons per pound of clean, dry animal fiber.

Chrome *(Potassium Dichromate or Bichromate – $K_2Cr_2O_7$):* I use 3 teaspoons per pound of clean, dry animal fiber.

Copper *(Copper Sulfate – $CuSO_4$):* I use 2 tablespoons per pound of clean, dry animal fiber.

Iron *(Ferrous Sulfate – $FeSO_4$):* I use 2 tablespoons per pound of clean, dry animal fiber. To alter color, you may be able to use as little as 1 tablespoon per pound, depending on the color you are trying to change.

Tin *(Stannous Chloride – $SnCl_2$):* 2 teaspoons per pound of clean, dry animal fiber seems to be enough to mordant well, and is a good amount to use in afterbaths as well.

These mordants have varied effects on the color that a plant dye might produce without any mordant being used. Alum tends to turn a "no mordant" color from beige to yellow, while chrome may turn the same beige into a brass, brown or golden shade. Copper has a tendency to turn the "no mordant" shade even brassier than chrome, and often towards the green rather than the gold or brownish shades produced by chrome mordant. Iron is well known as a "saddening mordant"; iron darkens the shade often to a tan or gray, and can turn a lovely gold to a dark kahki gray-green. If you like bright colors, then tin should be your choice of mordant, for no other mordant can come close to the "screaming" yellows, chartrueses and bright pinks or reds than tin can produce, and it doesn't take much of this very toxic metal salt to do the trick.

Additives

Ammonia *(Ammonium Hydroxide – NH_4OH):* alkaline.

Cream of Tartar *(Potassium Bitartrate – $KHC_4H_4O_6$):* produces tartaric acid when added to water, thus an acidic effect.

Glauber's Salt *(Sodium Sulfate – Na_2SO_4):* leveling agent.

Lime or Chalk *(Calcium Hydroxide – $CaOH_2$):* alkaline.

Lye or Caustic Soda *(Sodium Hydroxide – NaOH):* alkaline; used in the mercerization process primarily for cotton.

Oxalic Acid – *$(COOH)_2$:* acidic and useful for color brightening.

Table Salt *(Sodium Chloride – NaC1):* leveling agent.

Tannic Acid – *$(C_{14}H_{10})_9$:* acidic; can be used also as a mordant or to impart drab tan/brown shades, especially on cotton.

Urea – *$(CO(NH_2)_2)$:* alkali; has been used historically as a mordant, fixative, dye liquid and additive to assist other mordants.

Vinegar or Acetic Acid – *(CH_3COOH):* acidic; vinegar is a weak acetic acid; I like to use the clear "white" vinegar rather than the brown, although brown vinegar does work.

Washing Soda *(Sodium Carbonate – Na_2CO_3):* alkali; also used for scouring wool and animal fibers prior to dyeing.

These additives can be quite useful as leveling agents, color changing additives, or where noted as "free agent" mordants. Experimentation on your part will help you determine which of these additives will help you produce the colors you desire; but additives can help you expand the colors possible from one dyestuff as well as assist with the bonding and brightness of the shades that other mordants produce. They are not essential ingredients for dyebaths, mordant baths or rinses; however, additives do expand the color and brightness possibilities at very little cost.

The next time you get ready to set up for mordanting, consider setting up a series of mordant baths and doing several batches of yarn in the various mordants. You may find that working this way helps speed your production, as well as allowing you a bit more freedom and flexibility when actually putting the pre-mordanted yarn through the dyebath(s). Plus, the reward is a color scheme that will give you and your design notebook a whole new direction to pursue. The color variations obtained from using a series of mordants and additives with just one dyebath are worth your time and energy. □

DESIGN COLLECTION 6:

Handwoven's Design Collection 6, "Not for Beginners Only," will please both new and experienced weavers alike. Step-by-step instructions will give the new-comer all that's needed to proceed with confidence; the more advanced will find these designs spark their creativity.

NOT FOR BEGINNERS ONLY



Please send me:
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- ☐ Design Collection 4, Outerwear
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INTERFACE

by Carol and Stewart Strickler

The Warp/Weft Calculator for the Apple II*

```
***SAMPLE PROJECT PRINT-OUT***

PROJECT LENGTH (IN YARDS)= 5
PROJECT WIDTH (IN INCHES)= 42

ENDS PER INCH= 10
NUMBER OF WARP THREADS= 420
WARP LENGTH IN YARDS (INCLUDES WASTE)= 5.5
TOTAL WARP YARN REQUIRED= 2310 YARDS OR 3.39 POUNDS.

PICKS PER INCH= 10
TAKE-IN PER PICK (IN INCHES)= 1
TOTAL WEFT YARN REQUIRED= 2150 YARDS OR 3.16 POUNDS.
```

This month we feature a program called "The Warp/Weft Calculator" sent to HANDWOVEN *by Kathy Spoering of Grand Junction, Colorado. She writes:*

When my husband brought home our Apple IIe, I regarded it as an expensive toy for him and our two sons, with little vision of how it could be of use to me. In the past few months, I've slowly been getting to know the machine and have learned to use it in a number of ways. I am still not "computer oriented" enough to see how a machine that will take me several years to learn to control will save me time and effort. However, when a program is put before me that is simple to use and will save me even small amounts of precious time, I'm quite willing to try it.

In an attempt to sell me on the wonderful uses of his magnificent new purchase, my husband wrote me a program which he calls "The Warp/Weft Calculator". I must admit that it is a time saver. Not only that, but he has programmed it to print out all pertinent information so that I have a record of it (which is much neater and more readable than my usual "scratch pad" method).

To use "The Warp/Weft Calculator", you have only to know the sett and proportions of the project you're planning and the properties of the yarn you want to use (how many yards per pound). The program will ask you for this information in very user-friendly terms, and then calculate for you the number of warp ends needed, the length (including loom waste) of the warp ends, and the amount of yarn needed for both warp and weft.

While these are simple enough calculations to make on your own with the aid of a calculator, it takes only a matter of seconds for the computer to do it for you, as well as to print out a neat record of it for future reference. As long as this machine has taken over my desk, I've decided to make the most of it. When I get my husband to program it to clean up my messes, I'll let you know!

* * *

We have tried out the program and it works very nicely, and is easy to use. It is written for the Apple II computer with a printer controlled by a Grappler+ interface, but should not be very difficult to adapt to other printer interfaces or computers. In the November/December issue we explained the meaning of some BASIC statements to help you read a program like this one. There are a few other commands occurring in this program which should be mentioned. Some of them are peculiar to the Apple and will need to be changed on other computers.

First, most computers allow you to put more than one statement in a line with a single line number. On the Apple, different statements are separated by a colon, but other computers use other symbols as separators.

Most information is given to the computer using an INPUT statement. Many computers allow a program to print out something enclosed in quotation marks in the INPUT statement before stopping and waiting for the number. A GET statement like number 50 accepts a single key being pressed without waiting for the RETURN key. A variable whose name ends with a dollar sign, like Y$ or A$, is called a "string variable" and is stored as a string of characters rather than as a numerical value. The combination of less-than and greater-than symbols in the IF statements like 55 stand for "not equal to".

The commands HTAB and VTAB are used to move the cursor to a particular horizontal and vertical position so that printing will start from that point. The commands INVERSE, NORMAL and FLASH control the screen display, printing respectively black-on-white, normal white-on-black, or flashing back and forth between them. These effects are nice but are not essential if your computer won't do that.

The commands PR#1 and PR#0 in lines 500 and 570 are used in the Apple to turn the printer on and off. They also may take a different form in another computer. If you don't have a printer, these statements and all the ones in between can be omitted. The program will still work, but won't give you a hard copy of the calculations. The statement CALL-958 in line 130 is very peculiar to the Apple computer, and has the effect of clearing the screen from the cursor position on to the bottom of the screen. The program will work all right with that statement omitted too. The pair of adjacent quotation marks in line 110 are probably meant to have a "CTRL-G" typed between them; on the Apple II this will produce a beep at that stage of the program.

This is a simple but useful program for the Apple which uses no graphics. If you have a different computer, we encourage you to try adapting the program to run on it. □

*This program is written in Applesoft and will work with any Apple plus series computer. The hard copy component was written to print on an Epson MX80 printer, but lines 500-580 could be modified to be compatible with other printers.

```
]LIST

5  REM  ***THE WARP/WEFT CALCULATOR***
10  REM  JULY 23, 1983   CAS
15  TEXT : PRINT  CHR$ (21): HOME
20  PRINT
25  HTAB (14): INVERSE : PRINT "THE WARP/WEFT": NORMAL
30  HTAB (15): INVERSE : PRINT "CALCULATOR": NORMAL
35  PRINT : PRINT
40  PRINT "GREETINGS.  TELL ME ABOUT THE PROJECT": PRINT "YOU'RE PLANNING
     AND I WILL HELP YOU": PRINT "CALCULATE YOUR YARN NEEDS."
45  VTAB (15): PRINT "PRESS THE 'C' KEY TO CONTINUE.";
50  GET Y$
55  IF Y$ <  > "C" THEN 45
100  HOME
105  PRINT  TAB( 12);"***THE PROJECT***"
110  PRINT : PRINT "WHAT DO YOU PLAN TO CALL THE WEAVING?": INPUT "";NAME$

115  HOME : PRINT  TAB( 17 - ( LEN (NAME$)) / 2);"***";NAME$;"***"
120  PRINT : INPUT "1. HOW LONG WILL IT BE? ";WARP
125  HTAB (5): INPUT "IS THAT IN YARDS OR INCHES? (Y/I) ";A$
130  IF A$ <  > "Y" AND A$ <  > "I" THEN  VTAB 4: CALL  - 958: GOTO 125
135  IF A$ = "I" THEN WARP = ( INT (WARP / 36 * 100)) / 100
140  INPUT "2. HOW WIDE WILL IT BE? (IN INCHES) ";WIDTH
145  PRINT : PRINT  TAB( 13);"***THE WARP***": PRINT
150  INPUT "3. HOW MANY ENDS PER INCH? ";EPI
155  INPUT "4. HOW MUCH WASTE? (IN INCHES) ";W:W = ( INT (W / 36 * 100)) /
     100
160  PRINT "5. HOW MANY YARDS PER POUND": HTAB (4): INPUT "OF YARN? ";R
165  PRINT : PRINT  TAB( 13);"***THE WEFT***": PRINT
170  INPUT "6. HOW MANY PICKS PER INCH? ";PI
175  PRINT "7. HOW MUCH TAKE-IN PER PICK": HTAB (4): INPUT "(IN INCHES)? "
     ;TI
180  PRINT "8. HOW MANY YARDS PER POUND": HTAB (4): INPUT "OF YARN? ";S
200 NUM = WIDTH * EPI
210 AMT = (WARP + W) * WIDTH * EPI
220 POUNDS = ( INT (AMT / R * 100)) / 100
230 WEFT = (WIDTH + TI) * PI * WARP
240 LB = ( INT (WEFT / S * 100)) / 100
300  HOME
310  PRINT : PRINT : PRINT "YOU WILL NEED ";NUM;" WARP THREADS,"
320  PRINT "EACH ";WARP + W;" YARDS LONG."
330  PRINT : PRINT POUNDS;" POUNDS OF YARN WILL BE NEEDED": PRINT "TO SUPP
     LY THE ";AMT;" YARDS NEEDED FOR": PRINT "THE ENTIRE WARP."
340  PRINT : PRINT LB;" POUNDS OF YARN WILL BE NEEDED TO": PRINT "SUPPLY T
     HE ";WEFT;" YARDS NEEDED FOR": PRINT "THE "; INT (PI * WARP * 36);" W
     EFT THREADS."
350  PRINT : PRINT "PRESS THE 'C' KEY WHEN YOU ARE READY": PRINT "TO CONTI
     NUE.";
360  GET Z$
370  IF Z$ <  > "C" THEN 360
400  HOME
410  PRINT : PRINT "WOULD YOU LIKE TO:": PRINT  TAB( 5);"A. REVIEW THIS CA
     LCULATION.": PRINT  TAB( 5);"B. PRINT HARD COPY OF THIS": PRINT  TAB(
     8);"CALCULATION."
420  PRINT  TAB( 5);"C. CALCULATE ANOTHER PROJECT.": PRINT  TAB( 5);"D. QU
     IT FOR NOW."
430  PRINT : INPUT "INDICATE YOUR CHOICE. ";B$
440  IF B$ = "A" THEN  HOME : GOTO 310
450  IF B$ = "C" THEN  GOTO 15
460  IF B$ = "D" THEN  VTAB 20: PRINT "I HOPE I'VE BEEN HELPFUL.": PRINT "
     BYE FOR NOW.": END
470  IF B$ = "B" THEN  VTAB (15): FLASH : PRINT "BE SURE TO TURN THE PRINT
     ER ON": FOR N = 1 TO 4000: NEXT N: NORMAL : HOME
500  PR# 1
510  PRINT  CHR$ (9)"80N"
520  PRINT  TAB( 10);"***";NAME$;"***": PRINT
530  PRINT  TAB( 10);"PROJECT LENGTH (IN YARDS)= ";WARP: PRINT  TAB( 10);"
     PROJECT WIDTH (IN INCHES)= ";WIDTH: PRINT
540  PRINT  TAB( 10);"ENDS PER INCH= ";EPI: PRINT  TAB( 10);"NUMBER OF WAR
     P THREADS= ";NUM: PRINT  TAB( 10);"WARP LENGTH IN YARDS (INCLUDES WAS
     TE)= ";WARP + W: PRINT  TAB( 10);"TOTAL WARP YARN REQUIRED= ";AMT;" Y
     ARDS OR ";POUNDS;" POUNDS."
550  PRINT : PRINT  TAB( 10);"PICKS PER INCH= ";PI: PRINT  TAB( 10);"TAKE-
     IN PER PICK (IN INCHES)= ";TI: PRINT  TAB( 10);"TOTAL WEFT YARN REQUI
     RED= ";WEFT;" YARDS OR ";LB;" POUNDS."
560  PRINT  CHR$ (9)"I"
570  PR# 0
580  GOTO 400
```

General Instructions

Remember the old adage "when all else fails, read the directions"? With weaving it's almost guaranteed! Do read the directions completely before starting any of the projects. Particularly note the size and type of yarn needed, the width of the loom and the size of the finished item. Check the Project Notes which will give additional information about particular weaving problems. The instructions in this issue assume that you know how to warp a loom and read a draft. Additional information can be found in *The New Key To Weaving* by Mary Black, *The Shuttlecraft Book of American Handweaving* by Mary M. Atwater, and *The Weaver's Book* by Harriet Tidball (all from MacMillan).

HEADING: The symbols by the title of each project indicate the number of shafts (harnesses) that are required. Frequently, alternative directions are given. The first symbol will represent the item as pictured; the alternatives may have a slightly different appearance which will be described in the project notes. The symbols used are:

RH Rigid heddle loom. Extra heddles or pick-up sticks may be required also.

(2) 2-shaft loom.

[4] 4-shaft loom. Occasional projects may be suitable only for jack action looms, which will be noted.

△8 More than 4 shafts required. The number needed will be indicated in the triangle.

WARP AND WEFT: Warp and weft will be described separately if they are different yarns. The yarn type (i.e., 22/2 cottolin, or 7/2 wool) will be noted first. This will be followed by the specific brand and colors used in the project shown, as well as amount needed of each. The amount needed will be given in skeins, tubes or ounces; actual yards will be noted wherever possible, but this is often tricky to calculate since even a slight variation in beat can affect amounts. If you need to make changes in your projects, use these formulas for refiguring your warp and weft:

Calculating warp

$$\times \frac{\text{Total number of warp ends}}{\text{Total length of warp (in yards)}}$$

Total yards of warp needed.

Figure warp ends by multiplying the number of ends in an inch (sett) by the width of your piece in the reed (ex.: 10 e.p.i. × 10" warp = 100 warp ends).

Figure your warp length by adding the finished length (before washing) plus loom waste (check your loom instructions) plus take-up (as much as ⅙ of finished length for a stretchy wool, as little as 5% or 10% for cotton).

Calculating weft: For a balanced weave, buy the same number of yards of weft as you do for warp. This will be a generous amount, but better not to run out in the middle of a project. For a warp-face weave, buy about ¼ as much weft as warp. For a weft-face weave, buy at least 5 times as much weft as warp.

DRAFT: Threadings are written to be read from right to left, the easiest for right-handed people. Lefties read from left to right, but be sure you start in the correct place if the draft is on two lines. The threadings are given for the minimum number of shafts. For example, plain weave threadings are given for 2-shaft looms, though weavers with 4 shafts will want to thread 1-2-3-4.

Tie-ups are given for rising shed (jack) looms. If your loom is counterbalanced, you will need to transpose the tie-up. If our tie-up indicates to raise shafts 1 & 2, you will lower shafts 3 & 4, for instance. If you fail to do this, the pattern will appear face down. Both the rising and sinking shafts need to be tied up on countermarche looms. *Treadlings read from top down.*

WEAVING WITH "TABBY": Some types of weaves, such as overshot, require two wefts – a "tabby" or plain weave weft, and a pattern weft. Usually the tabby weft is of the same thread as your warp, and is necessary to give the fabric stability. These two wefts are used in this sequence: pattern weft, 1-3 tabby weft; pattern weft, 2-4 tabby weft; etc. An easy way to remember which plain weave shed to open next is, if the plain weave shuttle is on the *left* side, raise 1-3, if the plain weave shuttle is on the *right*, raise 2-4.

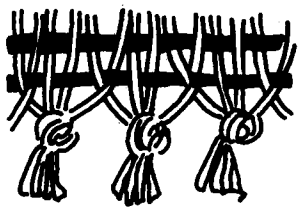
MAKING SUBSTITUTIONS: Though we've mentioned specific yarns and colors for most of the projects, feel free to make substitutions. This is where you become the designer. One may substitute one yarn for another if the texture, size and yards per pound are the same. Don't overlook smaller yarns that may be doubled to equal larger ones. If the texture, size and yardage vary, then a sample is in order to be sure that the hand is what you want. You'll find the Yarn Chart useful in making substitutions.

FLOATING SELVEDGES: You'll find that using a floating selvedge on most twill threadings a real help in achieving neat selvedge edges. To make a floating selvedge simply add one warp end at each edge. Sley these ends through the reed, but not through a heddle. Your shuttle then enters each shed by going over this floating warp, and exits by going under the floating warp on the opposite side.

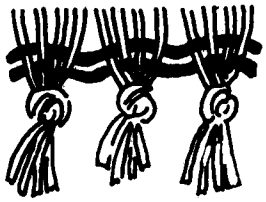
FINISHING: Finishing instructions have been given for each project based on the experience of the designer. Most involve washing in some manner. The water temperature, amount of agitation and drying method will determine the amount of shrinkage of all fibers and the amount of felting of wool. If another method than the one suggested is chosen, proceed cautiously as shrinkage and felting are irreversible.

ENDINGS: For a neat, firm edge, tie your fringe by crossing the edge warps of each group as shown, and tying in an overhand knot.

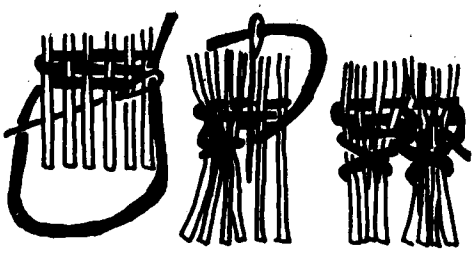
This:



Not this:



A very firm and neat finish for the ends of your weaving is hemstitching – done *on the loom*, at the beginning and end:



ENGLISH-METRIC CONVERSIONS

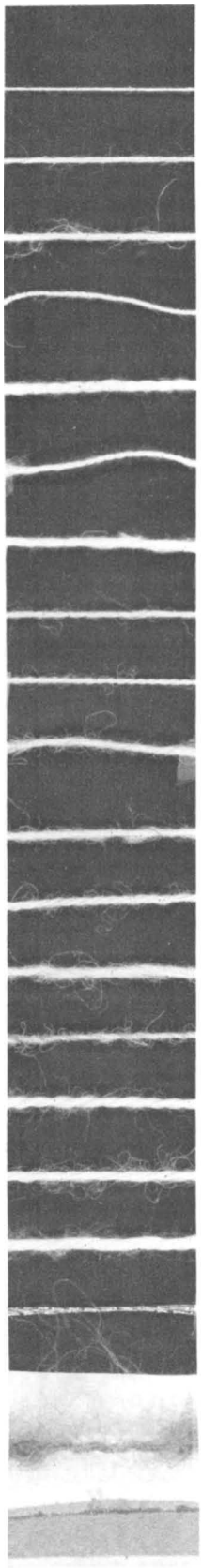
ounces × 28.35 = grams
pounds × .45 = kilograms
yards/pound × 2.01 = meters/kilogram
yards × .914 = meters
inches × 2.54 = centimeters

Reed Equivalents:

dents/inch		*dents/centimeter*
4	=	16/10
6	=	25/10
8	=	30/10
9	=	35/10
10	=	40/10
12	=	50/10
15	=	60/10
16	=	64/10
18	=	70/10
20	=	80/10
24	=	96/10
28	=	112/10
30	=	120/10

YARN CHART

Use this yarn chart to help you make calculations and creative substitutions in your weaving. Or try to match these yardages with your handspun yarn for truly unique interpretations.



40/2 linen, 6000 yd/lb (12,060 m/kg).

20/2 linen, 3000 yd/lb (6030 m/kg).

#4 tow linen, 1350 yd/lb (2714 m/kg).

16/2 cotton, 6720 yd/lb (13,507 m/kg).

5/2 perle cotton, 2100 yd/lb (4221 m/kg).

22/2 cottolin, 3176 yd/lb (6384 m/kg).

22/4 cottolin (salbolin), 1440 yd/lb (2894 m/kg).

20/2 worsted, 5600 yd/lb (11,256 m/kg).

2-ply worsted, 4900 yd/lb (9849 m/kg).

Wool single, 3600 yd/lb (7236 m/kg).

Woolen heather tweed single, 2200 yd/lb (4422 m/kg).

12/3 worsted, 2160 yd/lb (4342 m/kg).

Wool single, 2000 yd/lb (4020 m/kg).

Wool tweed, 1700 yd/lb (3417 m/kg).

6/2 wool, 1600 yd/lb (3216 m/kg).

3-ply alpaca, 1850 yd/lb (3719 m/kg).

3-ply spun silk, 1145 yd/lb (2301 m/kg).

silver metallic yarn.

Mohair blend, 750 yd/lb (1508 m/kg).

¼" leather strip.

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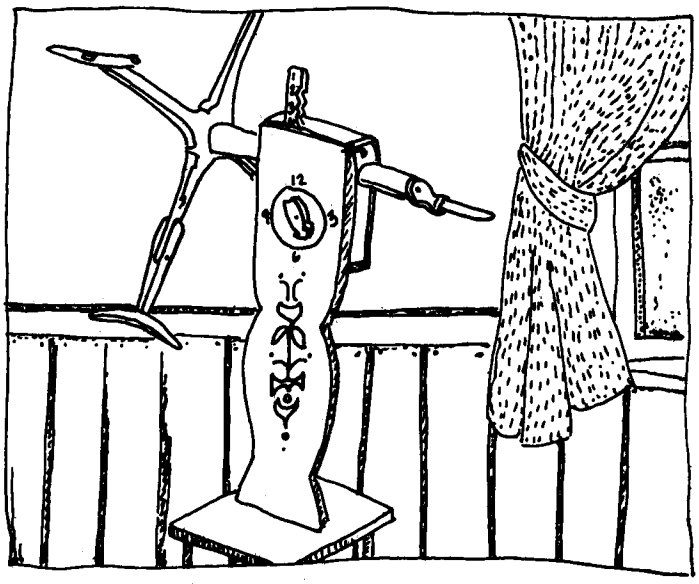
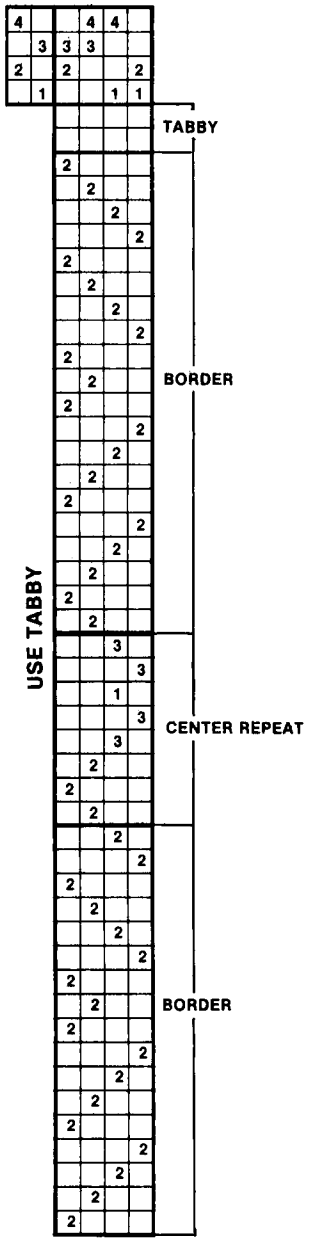


PRODUCT INFORMATION

Borgs of Lund, Glimakra Looms 'n Yarns, Inc., P.O. Box 16157, Rocky River, OH 44116.
Briggs and Little Woolen Mills Ltd., York Mills, Harvey Station, N.B., E0H 1H0.
Eaton Yarns, c/o Craft Skellar, Marymount College, Tarrytown, NY 10591.
Frederick J. Fawcett, Inc., 320 Derby St., Salem, MA 01970.
Ft. Crailo Yarns Co., 2 Green St., Renesselaer, NY 12144.
Halcyon, 12 School St., Bath, ME 04530.
Harrisville Designs, P.O. Box 281, Harrisville, NH 03450.
Oregon Worsted, P.O. Box 02098, Portland, OR 97202.
Plymouth Yarn Company, P.O. Box 28, 500 Lafayette St., Bristol, PA 19007.
Schoolhouse Yarns, 25495 SE Hoffmeister Rd., Boring, OR 97009.
Straw Into Gold, 3006 San Pablo Ave., Berkeley, CA 94702.
Weaver's Way, 306 E. Goldsboro St., Crown Point, IN 46307.

CORRECTIONS

Sept./Oct. 1983, Overshot runner with borders (Cover/instructions on page 109) has an error in the treadling at the beginning of the second border. The corrected treadling is below.



Sept./Oct. 1983, Simple scarf, simple luxury, page 65. The yardage requirement for the 20/2 worsted under "Warp and Weft" should read **806** not 402 as stated.

Size Reed (dents per inch)

Order of Sley in Reed	5	6	8	9	10	12	14	15	16	18	20	24
0-0-1	2	2	3	3	3	4	5	5	5	6	7	8
0-1	2½	3	4	4½	5	6	7	7½	8	9	10	12
0-1-1	3	4	5	6	7	8	9	10	11	12	13	16
0-1-1-1	4	4½	6	7	7½	9	10½	11½	12	13½	15	18
1	5	6	8	9	10	12	14	15	16	18	20	24
1-1-1-2	6	7½	10	11	12½	15	17½	19	20	22½	25	30
1-1-2	7	8	11	12	13	16	19	20	21	24	27	32
1-2	7½	9	12	13½	15	18	21	22½	24	27	30	36
1-2-2	8	10	13	15	17	20	23	25	27	30	33	40
1-2-2-2	9	10½	14	16	17½	21	24½	26	28	31½	35	42
2	10	21	16	18	20	24	28	30	32	36	40	48
2-2-2-3	11	13½	18	20	22½	27	31½	34	36	40½	45	54
2-2-3	12	14	19	21	23	28	33	35	37	42	47	56
2-3	12½	15	20	22½	25	30	35	37½	40	45	50	60
2-3-3	13	16	21	24	27	32	37	40	43	48	53	64
2-3-3-3	14	16½	22	25	27½	33	38½	41	44	49½	55	66
3	15	18	24	27	30	36	42	45	48	54	60	72
3-3-3-4	16	19½	26	29	32½	39	45½	49	52	58½	65	78
3-3-4	17	20	27	30	33	40	47	50	53	60	67	80
3-4	17½	21	28	31½	35	42	49	52½	56	63	70	84
3-4-4	18	22	29	33	37	44	51	55	59	66	73	88
4	20	24	32	36	40	48	56	60	64	72	80	96
4-4-5	22	26	35	39	43	52	61	65	69	78	87	104
4-5-5	23	28	37	42	47	56	65	70	75	84	93	112
5	25	30	40	45	50	60	70	75	80	90	100	120

Warp Sett (ends per inch)

What Size?

When planning placemats, towels or napkins, one is often unsure what size these items should be. A good place to begin is to measure commercial linens you're presently using to see how they fit your needs. Place your dinnerware on a placemat, for example, and see how the size works, and adjust your's accordingly. That's what's nice about making custom handwovens – they can be exactly what you want and need!

We found a list of standard sizes for household linens in Mary Black's *New Key to Weaving*, page 553 (this list first appeared in *Loom Music*, Jan., 1954). It is a good reference point when planning a project.

Place mats: 12"×18" or 14"×20".
Informal napkins: Large – 14"×16", small – 12"×14", Lapkins – 12"×12".
Formal dinner napkins: 22"×22", hemmed.
Tea towels: 16" to 20" wide by 30" long.
Tea cloths: 33"×33" or 36"×36".
Formal dinner cloths, damask type: 72"×72", 72"×90" or 72"×108".
Small cloths: 36"×36", 45"×45", or 52"×52".

Bias Striped Skirt

page 45

4

PROJECT NOTES: See article on page 45.
FABRIC DESCRIPTION: Plain weave with grouped warp end stripes.
SIZE: Skirt size 14.
WARP & WEFT: The body of the warp is dark green worsted at 4900 yd/lb. 16 oz of Ft. Crailo's Zephyr worsted was used. 20/2 worsted wool is used for the warp stripes and weft at 5600 yd/lb. I used Fawcett's mulberry (1½ oz) and navy (¾ oz) in the warp and teal (15 oz) in the weft.
NOTIONS: Thread to match (if you can't match color *exactly* then match the value), a 7" zipper, one ⅝" button, seam binding, interfacing for the waistband, ⅜ yd lining fabric for pockets, and tissue paper (used in sewing the seams to prevent distortion of the bias seams).
E.P.I.: 24.
WARP LENGTH: 5⅓ yd which allows 24" for loom waste.
WIDTH IN REED: 41¼".
TOTAL WARP ENDS: 1082, all ends counted singly, even those used doubled.
WARP COLOR ORDER (all ends are counted singly, even those used double).

dark green	24	8	8	24	944
navy	2				46
mulberry		2	2		92

23× — TOTAL ENDS: 1082

DRAFT: Follow the color order given. Remember: navy and mulberry are used double. The doubled ends will not always be threaded on the same shaft.
P.P.I.: 24.

WEAVING: Once the warp has been wound and threaded all of the hard work is done. This cloth uses just one shuttle and moves along at a satisfying rate. Weave for 167", measured under tension.
FINISHING: The cloth was hemstitched while still on the loom. After it was cut from the loom it was examined for flaws, washed in very warm water using Joy liquid detergent, rinsed well and spun in a washing machine to extract excess water. The cloth was hung to air dry and, while slightly damp, was pressed until dry to the touch.

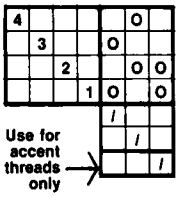
The fabric measured 36½" wide by 144" long after finishing. This cloth is very elastic—it has a wonderful hand, actually—and so these measurements were taken flat on the floor with a yardstick so that I could be certain they were correct.
ASSEMBLY: Follow the instructions included with the pattern. A lot of good advice is given about sewing a garment with bias seams. They advise you to allow the skirt, midway in its construction, to hang for at least 24 hours to allow the bias fabric to come to rest. When sewing with handwoven fabric, I suggest that you allow the garment to hang for at least two days so that you can be sure of a correct fit and the correct hemline. (Remember that as the fabric elongates, the garment becomes slimmer; the pattern designer has taken that into account and built in 1½" seam allowances to permit fitting.) I am happy to be able to tell you that there didn't seem to be any noticeable sagging in this fabric (I'm sure I'd have noticed it when the hem was marked) but you must always take the appropriate precautions with handwoven cloth! □

Man's Sport Tie

page 48

4

PROJECT NOTES: This is a straight tie, rather than one cut on the bias. Therefore, construction is especially easy and not as much fabric is needed. The length can easily be altered to make it the perfect size for any man by weaving a bit more or less fabric.
FABRIC DESCRIPTION: Slightly weft faced plain weave.
SIZE: 64" long; 2" wide narrowing to 1" wide.
WARP: 20/2 worsted at 5600 yd/lb, 400 yd of tan required. This yarn is available on 700 yd/2-oz tubes.
WEFT: 20/2 worsted at 5600 yd/lb, 150 yd or 1 tube each of charcoal, teal and tobacco brown. 12/3 worsted at 2160 yd/lb was used for accent stripes. Gendarme and cardinal red were used. This yarn is available on 270 yd/2-oz tubes. Since such a small amount (less than 5 yards of each color) is used for the accent stripes, you might want to check your scrap bag for another yarn of similar weight and color.
NOTIONS: dark gray thread.
E.P.I.: 24 ends were measured for each inch. To give some texture to our cloth we randomly doubled some threads. Essentially, we treated our warp as a 20 e.p.i. sett, sleying 2 ends per dent in a 10-dent reed, except for some ends which were randomly sleyed 3 ends per dent. Where 3 ends were together, 2 of them were treated as one and threaded through the same heddle.
WARP LENGTH: 60" which allows 22" loom waste and 6" take-up and shrinkage.
WIDTH IN REED: 10".
TOTAL WARP ENDS: 240.
DRAFT ►



P.P.I.: 32 to make the fabric slightly weft faced.
WEAVING: Leave ½" fringe at the beginning and hemstitch this. Repeat at end of weaving. Making this tie slightly weft faced emphasizes the weft colors. Don't beat too hard though, or your fabric will be too stiff.

Tobacco, teal and charcoal are alternately woven in this order for the entire warp length. The stripe widths vary from 1½" to 1" to ½" and are woven in random order.

Before the last 6 picks of each color, throw 1 pick of gendarme or cardinal red alternately. Raise shafts 1 and 2 for these picks only.
FINISHING: Secure end that is not hemstitched with a small zigzag stitch. Machine wash in lukewarm water with mild soap on gentle cycle. Lay flat to dry. Steam press. Piece now measures 9" wide.
ASSEMBLY: Cut the fabric into two pieces, one 5" wide and one 4" wide. On the 5" piece: 17" above the hemstitching gradually narrow the piece to 4" by cutting a diagonal line on each side (see diagram). Sew the two lengths together leaving the hemstitched part at either end. Fold in ¼" on each side and press. Fold in approximately another 1" on each side so the two sides meet (or overlap slightly) to form a seam down the back of the tie. Hand sew this seam. The tie will be 2"

continued on page 90

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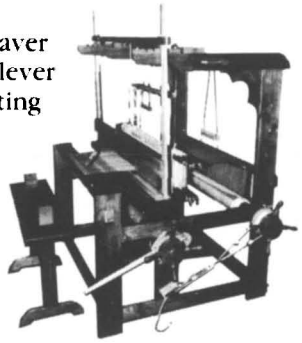

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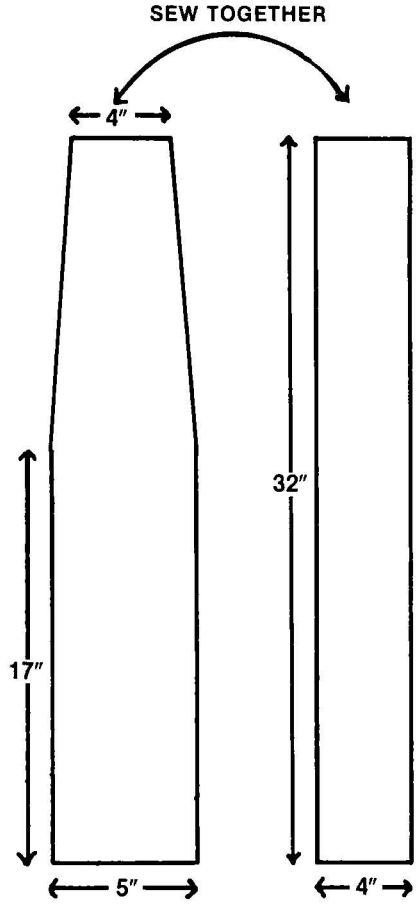
wide in front gradually narrowing to 1" wide around the neck and the rest of the length. Because this weft faced fabric seemed heavy enough, I felt the tie didn't need an interfacing. After construction, trim the fringe to about ¼". □





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Carpet Bag Briefcase

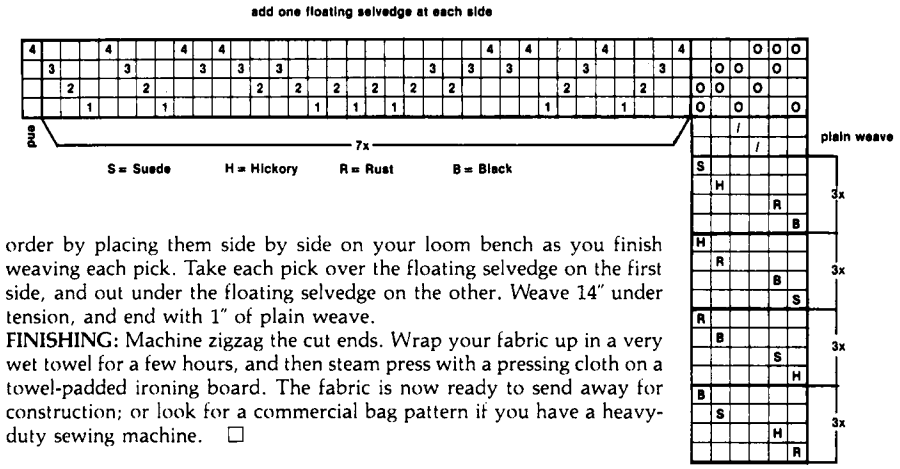
page 49

4

PROJECT NOTES: The fun of this project is in designing a fabric panel that suits the user and the use; the success of the project depends on excellent construction of the bag itself, for which we depended on the skills of a professional camping equipment manufacturer. Mountain Mend, 6595 Odell Place, Space D, Boulder, Colorado 80301, will take your handwoven fabric and incorporate it into a sturdy canvas bag complete with inside and outside zipper pockets, leather-reinforced handles and detachable shoulder strap. The bag is suitable for use as a briefcase or as carry-on luggage; it's extremely well made and durable. The sewing fee, which includes briefcase, is $45; allow 3-4 weeks.

I have a bag like this that was a gift from Debbie Redding; the handwoven part is a lovely mountain sunset tapestry woven by Susan Henrikson. Tapestries, boundweaves like the one shown, and very sturdy twill fabrics would all be suitable – you can design as conservative or lively a fabric as you please. Think of the colors you like to wear, and of the image you want to project if it's to be a briefcase. You can write Mountain Mend, or call them at 303/530-2224 for information on other canvas colors or bag styles. They do very nice backpacks with handwoven inserts, too.

FABRIC DESCRIPTION: Overshot woven as weft face boundweave.
SIZE: 18" wide by 14" long.
WARP: A fine, hard twist wool, wet spun linen, or 6-ply cotton seine twine at around 2500-3000 yd/lb in black or a color to harmonize with your weft in case of show-through.
WEFT: A fine tapestry or needlepoint wool or other soft wool that will pack in well. I used Harrisville Designs singles at 2000 yd/lb for its subtle heather tones in suede, hickory, rust and black. You will need about 12 oz altogether – 3 oz of each of 4 colors for the pattern shown.
E.P.I.: 12.
WARP LENGTH: 1½ yd allows a generous yard for loom waste. Might as well weave two while you're at it.
WIDTH IN REED: 20" allows 2" for draw in.
TOTAL WARP ENDS: 241 includes 2 floating selvedges.
DRAFT: (see below).
P.P.I.: To cover the warp using your chosen yarn.
WEAVING: Start and end by weaving about 1" of plain weave with one of your weft colors. The pattern in boundweave derives from keeping a constant treadling sequence but changing the weft color rotation. Note that the colors are always woven in the same order, but starting with the next one each time. You can keep the colors in order by placing them side by side on your loom bench as you finish weaving each pick. Take each pick over the floating selvedge on the first side, and out under the floating selvedge on the other. Weave 14" under tension, and end with 1" of plain weave.



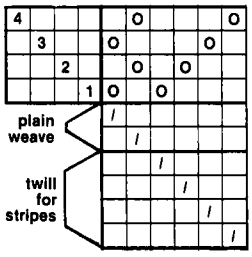
FINISHING: Machine zigzag the cut ends. Wrap your fabric up in a very wet towel for a few hours, and then steam press with a pressing cloth on a towel-padded ironing board. The fabric is now ready to send away for construction; or look for a commercial bag pattern if you have a heavy-duty sewing machine. □

Tallit

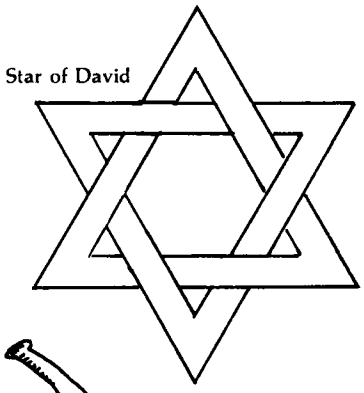
page 35

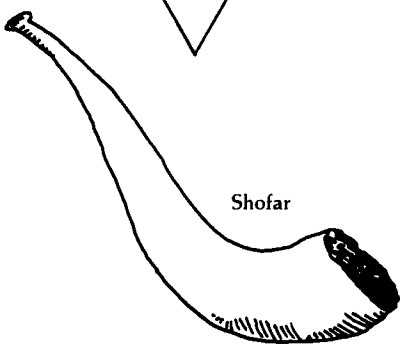
4

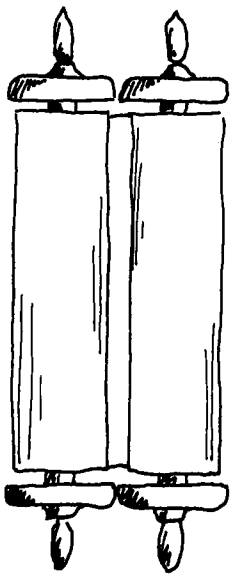
PROJECT NOTES: The stripes of this tallit are strictly decorative. Work out a pleasing stripe sequence for borders on paper before beginning. A commercial Atarah or crown was used here though you might choose to weave and stitch your own. Your local synagogue or Jewish Community Center will be helpful in providing ordering information for crowns.
FABRIC DESCRIPTION: Plain weave with 3/1 twill stripes.
SIZE: 24"×68" after finishing, excluding fringe.
WARP: 20/2 worsted at 5600 yd/lb in white, about 2030 yd needed.
WEFT: 12/3 worsted at 2160 yd/lb, 800 yd white, 150 yd baby blue and 100 yd royal blue. A small amount of metallic yarn was used to outline the blue stripes.
E.P.I.: 24.
WARP LENGTH: 3¼ yd which allows 24" for take-up and loom waste.
WIDTH IN REED: 26".
TOTAL WARP ENDS: 624.
DRAFT ►
P.P.I.: 12 in plain weave areas; 16 for twill stripes.



WEAVING: Use a nice even beat. Allow 8" for fringe at beginning and end of weaving. tallit should be about 72" long when woven. Leave 8" for fringe and weave 3" for corner reinforcements. If you are going to make your own crown weave another 3" (we've allowed for this in the warp figures above).
FINISHING: Tie fringe on tallit to finish ends (see notes on tying fringe in the "General Instructions"). Wash tallit and trim pieces in warm water and mild soap. Rinse thoroughly and hang to dry. Trim fringe and steam press. Cut four 2¾"×3¼" rectangles for corners. Turn under all edges ¼" and press. Attach by hand. Hand or machine stitch buttonholes in the center of all reinforced corners. Tie a tzitzis in each corner. Ask your Rabbi or inquire at your local JCC for instructions for making the tzitzis. If you're making your own crown piece, embroider with your own motif. To attach, turn under edges ¼" and press. Center along one edge and hand stitch in place. A complete packet on Tallit weaving, compiled by Ruth Hefter, is available from the Sephardic Community Center, 1901 Ocean Parkway, Brooklyn, NY 11223. Included are a teaching packet, specific instructions for weaving a tallit, fabric swatches, yarn samples and instructions for tying the tzitzis. The cost is $10.00. □







Torah

Credence Cloth

page 33 (2) [4]

PROJECT NOTES: This credence cloth woven by Kathleen French features the timeless beauty of linen in the sacramental setting and a modern use of a prehistoric Southwest Indian weft-wrap technique. This piece was designed as a credence cloth to be placed over a credence, a small table used in the Anglican Church to hold the offering and various Communion elements. This cloth was donated to St. Luke's Episcopal Church in Merced, California by the weaver.

FABRIC DESCRIPTION: Plain weave with weft-wrapping.

SIZE: 49"×9" finished.

WARP AND WEFT: 40/2 linen at 6000 yd/lb. This yarn is available from Frederick J. Fawcett. An alternate yarn suitable for this project would be 20/2 perle cotton at 8400 yd/lb sett at 30 e.p.i. With this slightly heavier yarn and wider sett, your fabric and design will not be as delicate.

NOTIONS: Thread to match.

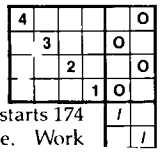
E.P.I.: 36 (a 12-dent reed was used).

WARP LENGTH: 2 yd 8" which includes 2" for hems and 24" loom waste.

WIDTH IN REED: 10".

TOTAL WARP ENDS: 360.

DRAFT ►



P.P.I.: 36.

WEAVING: Weave 4½" of plain weave. Begin design. The Jerusalem Cross used here starts 174 ends from the left selvedge. Work the design keeping in mind the wefts used for the wrapping will elongate the design. Sometimes shortening the number of blocks lengthwise is necessary to keep the proportion of the motif. Be careful to beat the design area so the plain weave area is square. Weave the ends of the weft used in the wrapping back into the selvedge as you weave the motif. Weave 38" plain weave. Repeat design motif. Complete the cloth with 4½" of plain weave.

FINISHING: Machine stitch the ends of the cloth. Wash in hot water and mild soap. Air dry. Iron with a hot iron while still damp.

Kathleen chose to finish this cloth with a simple turned under hem to preserve the simplicity of the piece and so as not to detract from the design.

Weft-Wrap Open Work:

1. First draft out your design on graph paper (or use the one provided) where one square equals four ends (or however many warps will make up one wrapped group).

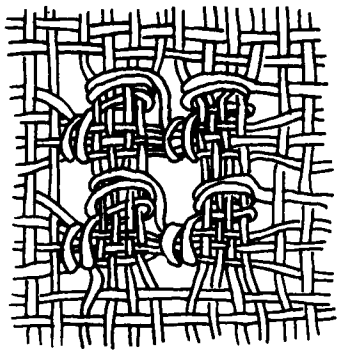
2. Thread your weft yarn on a blunt needle. Use a piece of yarn which is long enough to reach across the warp without having to be pieced. You can figure about three times the width of the warp; wrapping takes up a lot of weft. Piece your yarn in the plain weave areas.

3. Work with an open shed.

4. Begin at the left and insert weft into the shed, counting 174 threads. Make three weft-wrapped groups and insert weft into shed to other side. Weave three rows of plain weave and repeat weft-wrapping following the illustration.

Weft-wrapping proceeds as follows:

• Count over to desired thread to begin first weft-wrapped group (the last warp the weft goes over before beginning the group should go over a warp which is down or lowered).



• Bring your needle down under three wefts and wrap around this group two times.

• Go through the shed of the next four warp threads, then back under them and wrapping around them twice.

• Your first group is now completed. Repeat for the second group by wrapping around three wefts two times, then weaving across four warps and wrapping around them twice. When you've completed as many groups as desired, place your weft through the shed to the other side.

This is called parallel wrap; it's one of many versions of this technique. You can learn more by reading "Weft Wrap Openwork" by Betty Atwood, *Interweave*, Winter 1978-1979, pages 20-23. □

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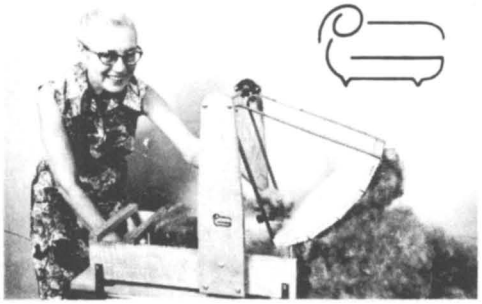

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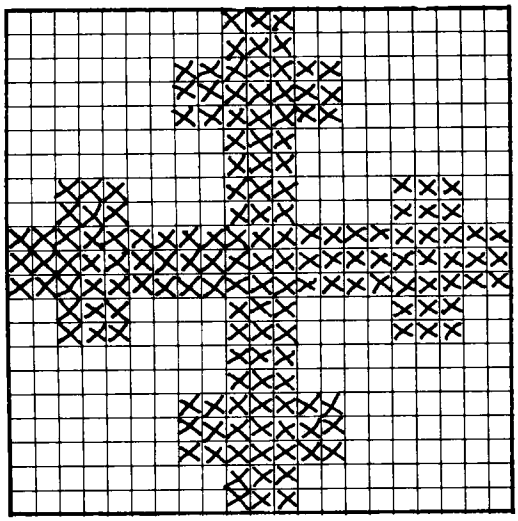

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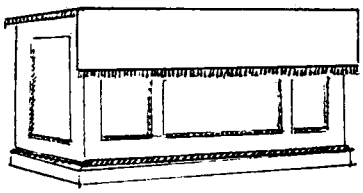

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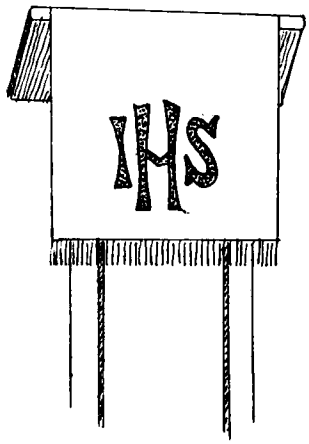

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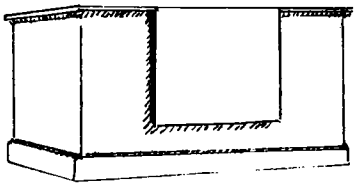
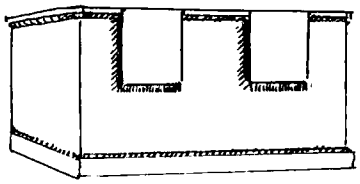
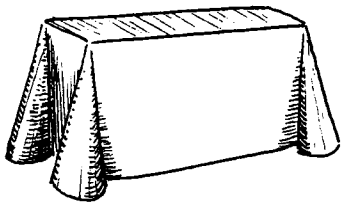




Frontlets



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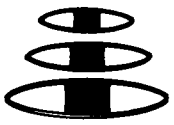

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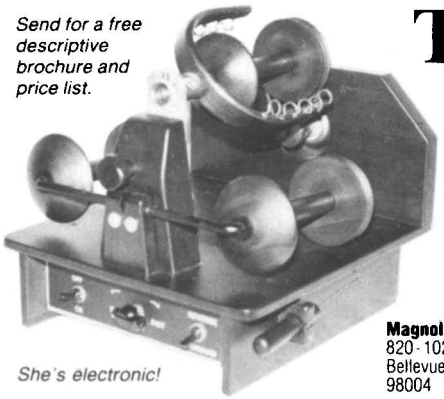

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Man's Sport Coat

page 47 4

PROJECT NOTES: This combination of yarns produces a fairly soft, heavy, winter weight fabric. It would also be very suitable for ladies' coats. I wouldn't recommend using yarns any heavier than these for sport coats. When choosing yarns for a sport coat, keep in mind that the more value contrast between warp and weft, the more boldly patterned the fabric will be. The size of the repeat must also be considered. A large repeat will be more obvious in yarns with strong contrast than in yarns closely related in value. Scale the width of the repeat to the size of the wearer also. To change the width of the stripes in a dornik twill, add or delete ends in the two twill sequences. This ten-end repeat produces a ½"-wide stripe.

A sport coat requires advanced tailoring skills, not a project for the novice. If the coat is to be made by a professional tailor, make consultations about the yardage required before beginning.

FABRIC DESCRIPTION: 10-end dornik twill.

SIZE: Man's 38 regular. Finished fabric measured 4⅓ yd+2"×30".

WARP: 12/3 worsted at 2160 yd/lb. Ours is Oregon Worsted's Nehalem in tobac tan, 24½ oz required.

WEFT: Woolen heather tweed singles at 2200 yd/lb. This one is brown with purple overtones in the heather and green and burgandy tweed flecks, from Briggs & Little. 19½ oz were used.

NOTIONS: Stretch and Sew pattern #1772. Lining, interfacing, undercollar, shoulder pads, thread and buttons as noted on the pattern.

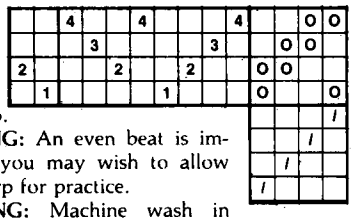
E.P.I.: 16.

WARP LENGTH: 5⅔ yd which allows 27" for take-up and loom waste.

WIDTH IN REED: 36".

TOTAL WARP ENDS: 576.

DRAFT:



P.P.I.: 16.

WEAVING: An even beat is important; you may wish to allow extra warp for practice.

FINISHING: Machine wash in warm water and detergent with gentle agitation for about three minutes. Rinse thoroughly and use fabric softener. Hang to dry. Have the fabric professionally pressed. Expect 13% shrinkage in the width and 12½% in length. □



Braided Twill Purse Organizer and Card Case

page 49 8

PROJECT NOTES: This fabric was designed to have a complex and rich, but not flashy, appearance. In order to perform well, the fabric had to be tightly woven. It had to be supple enough to tailor well and had to be thin enough so that seams could be made without creating great lumps at the corners of the bag or the card case. This fabric would also work well to cover an address book or small portfolio.

The warp and weft colors are nearly complements which, in plain weave, would blend nearly into gray from a distance and would dance when seen close up. In this braided twill, though, the colors intensify each other and so make the structure of the cloth more visible.

Threading the warp for this cloth requires you to pay close attention. Ordinarily I choose a straight draw or a point threading so that errors in threading can be avoided, but this pattern would require many more than eight shafts to weave if a simpler draft were used. Twelve treadles are required – or meticulous care with the levers on a table loom. The draft is given here in the form that is clearest to understand at a glance. I recommend that you arrange the treadles on your floor loom so that you alternate feet (left, right, left, right): the first treadle on the far left, the second on the far right, the third second from the left, the fourth second from the right, and so on. Think of this treadling sequence as sort of a point twill. (Note that in the middle you will be off-stride for two treadles and then resume the left-right rhythm.)

The same cloth could be woven for clothing. If you want to sew with this fabric, set it at 30 e.p.i. because that will give a better drape to the fabric.

Close color values give a more subtle cloth than colors that are very different in value like black and white. I would like to see this fabric woven for an evening bag made of silk. Halcyon's gem-like dyed silk would be beautiful. Remember that when you use a slippery yarn you will need to use a closer sett.

FABRIC DESCRIPTION: Braided twill, woven as a double two-tie unit weave.

SIZE: Fabric after finishing is 12½"×37¼".

WARP & WEFT: 20/2 worsted at 5600 yd/lb. We've used Frederick J. Fawcett's mulberry (3¾ oz) and navy (3 oz) for warp and weft, respectively.

NOTIONS: Real or simulated calfskin or suede. We used a belting material from the fabric store. Also a 9" neck zipper and matching thread. One yd fusible interfacing.

E.P.I.: 32.

WARP LENGTH: 2 yd which allows ¾ yd for loom waste.

WIDTH IN REED: 14⅛".

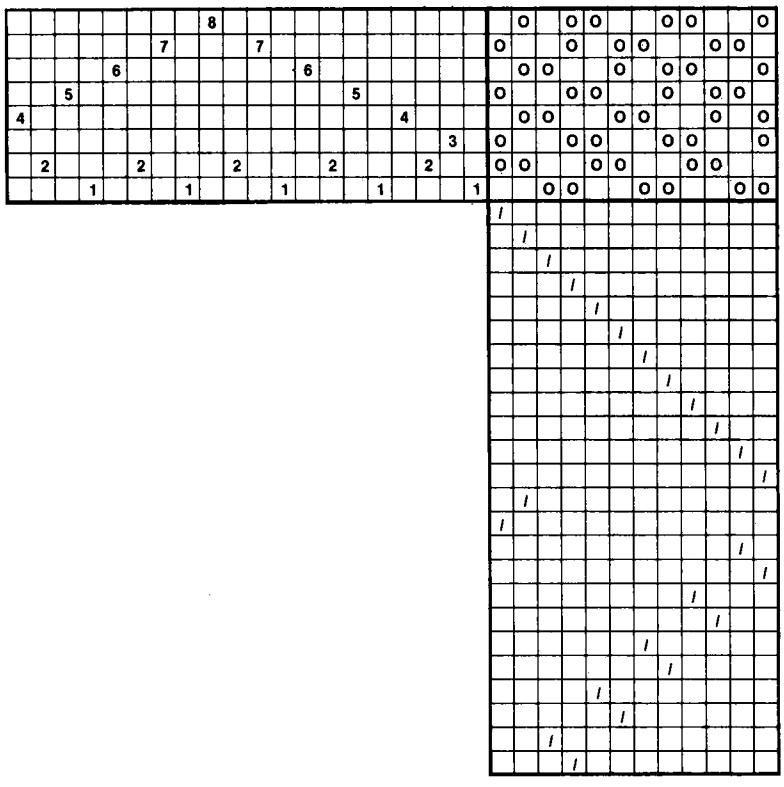
TOTAL WARP ENDS: 454.

DRAFT: This draft was taken from *Double Two-Tie Unit Weaves* by Clotilde Barrett and Eunice Smith, p. 51.

P.P.I.: 30, measured under tension.

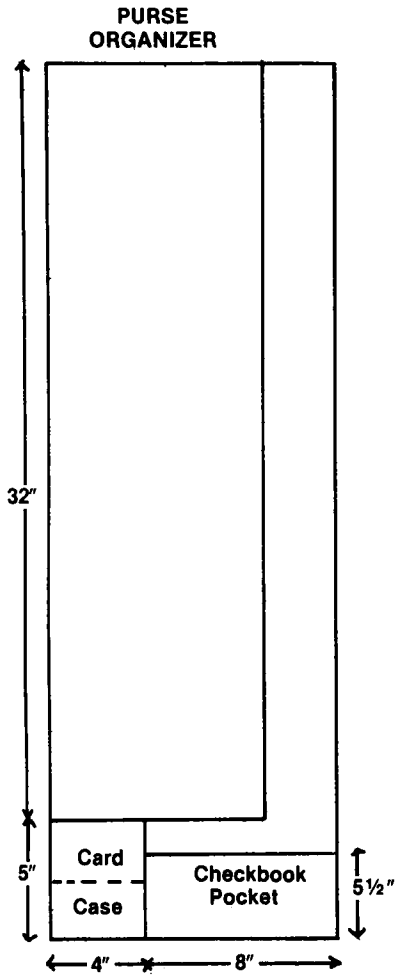
WEAVING: Weave 41½", measured under tension.

FINISHING: Hemstitch both ends of the cloth. Examine for flaws and correct them if possible. When you weave a cloth with as complex a structure as this one you may find if you've stopped in the middle of the treadling and skipped several picks that you cannot mend the error. (Be

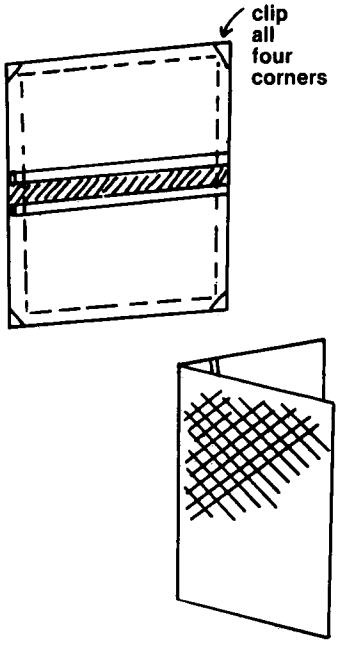


sure to watch what is happening as you go so that you can correct that sort of thing by picking out the error and reweaving it!) If an unmendable error shows up after the cloth has been cut from the loom, mark it with a colorfast contrasting thread (sewing thread is usually colorfast and comes in lots of colors) in both selvedges so that you will see it later. Plan your layout so that you can cut around such places or use them for lining pieces.

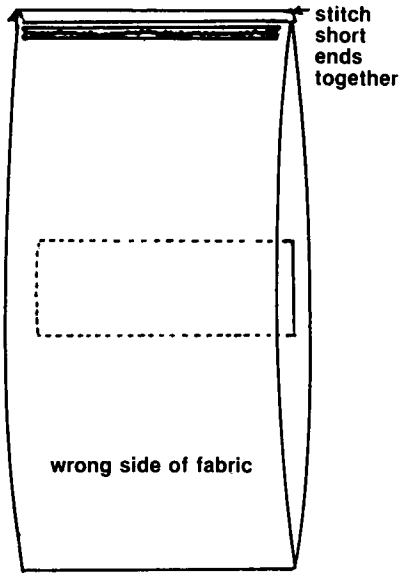
This fabric was hand washed in very warm water using Joy liquid detergent and rinsed well at the same temperature until it finished bleeding color. The fabric was blotted dry and pressed until it was dry to the touch.

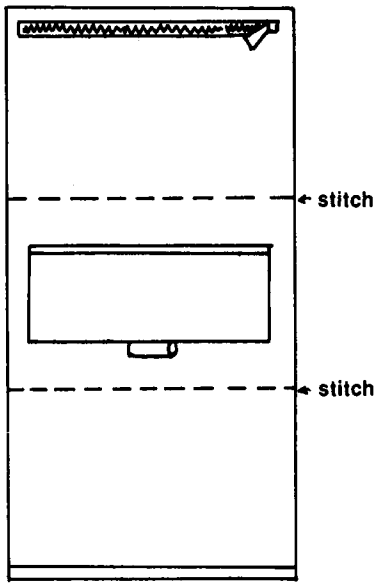


CONSTRUCTION, Card Case: Cut twill fabric 4"×5". Cut two pieces of leather or simulated leather each 4"×2½". Make a narrow hem in one long edge of each leather piece. With right sides together, sew a ¼" seam around all four edges. Clip and turn. Lightly steam press.



Purse Organizer: Cut main purse piece 9"×32". Adhere interfacing to one side, excluding seam allowance. Cut checkbook pocket 8"×3½". Adhere interfacing to wrong side of checkbook pocket, and bind one long edge with leather. Turn raw edges under ¼", baste and press. Make a small loop of leather for a pen holder and baste to bottom of checkbook pocket. Baste checkbook pocket in place on right side and stitch. Machine baste two short edges of purse together and insert zipper. With right sides together, seam long edges of purse together. Open zipper and turn right-side out. Divide purse in thirds and stitch through to form fold lines. Bind long flap edge with leather. □





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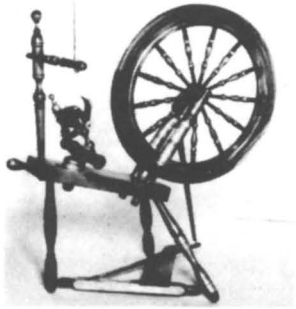

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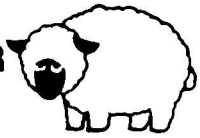

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Double Woven Quilted Vest

page 54 4

PROJECT NOTES: This double weave vest is made with four different yarns, two of which I bought in Paris (substitutes are suggested below). It is a very simple project for the novice who has some sewing and knitting experience. The length of the vest is the width of the woven fabric. If you have a very narrow loom, use the fabric vertically and the stripes will be horizontal. Your warp would be 16"-17" wide.

The trim is knitted with size 3 needles, and you obtain the bias by dropping the first stitch and picking up an extra one at the end of the row, every other row. The side pieces are knitted in K1, P1 ribbing.

FABRIC DESCRIPTION: The weave is stitched double weave which forms tubes that are separated with plain weave. Tubes are stuffed with cotton flannel. Use shafts 1 and 3 for the top layer and 2 and 4 for the bottom. Use one shuttle for both layers.

SIZE: This vest is easily adjusted to fit any size. This one is a lady's small, bust measuring 34". The finished back length from the neck is 20¼".

WARP: 12/3 worsted at 2100 yd/lb, 8 oz of tan are needed. A small amount of the weft yarns are also needed, see description below.

WEFT: Wool tweed at about 1700 yd/lb similar to Halcyon's Harris Tweed or Surrey Tweed; about 12 oz of tan with light and dark flecks. Tahki's tweed is similar, but heavier, so more would be needed. About 4 oz of the same yarn, except in pink, is used for the stripes and knitted sides. Four oz of Harrisville single-ply in garnet is used to outline the stripes and for the knitted trim.

COLOR ORDER:

Start

beige	240	1	1	1	10
garnet		2		2	
pink			1		
		2×	5×	2×	

Continue ►

beige	1	1	1	10
garnet	2		2	
pink		1		
	2×	4×	2×	

Continue ►

beige	1	1	1	156	440
garnet	2		2		24
pink		1			12
	2×	3×	2×	TOTAL ENDS:	476

For garnet, two ends are used as one. The figures here reflect the total ends needed. Each pair will be used as one end.

NOTIONS: ½ yd of cotton flannel, pre-shrunk and cut into 1¼"×21" strips; 1 yd of ½" grosgrain ribbon; 7 silk covered snaps.

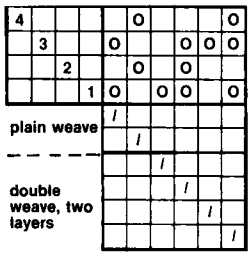
E.P.I.: 10 for each layer totalling 20 e.p.i. Use a floating selvedge on each edge.

WARP LENGTH: 2 yd. There is a lot of take-up and shrinkage in this weave. Allow at least 20%.

WIDTH IN REED: 23½".

TOTAL WARP ENDS: 476 including floating selvedges. Thread the garnet yarn double in the heddles.

DRAFT: ►



P.P.I.: About 10 per layer, total of 20.

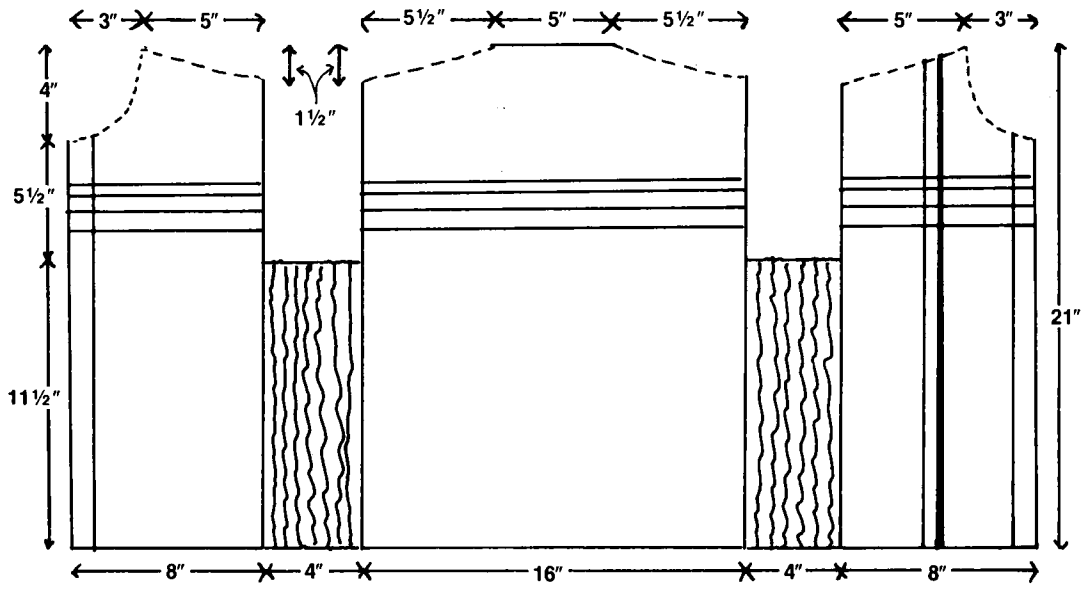
WEAVING: Start with 12 rows of plain weave using the tan tweed wool. Weave two layers following the draft for 22 picks; use tan tweed. Leave the shed open and place a flannel strip flat between the layers using a knitting needle to straighten the corners. Close the tube with 4 picks of plain weave using the garnet yarn. Repeat to make 36" without tension. End with plain weave as in the beginning. Weave a contrasting stripe on the right front of ½" pink, ¼" garnet.

FINISHING: Secure both ends and wash as you normally wash your wool garments. When dry, steam press very lightly. Finished fabric after washing was 21"×31".

ASSEMBLY: Knit the side panels with the pink wool used double on #4 needles. Cast on 19 stitches and knit in rib stitch (K1, P1) for 11½". Cast off. Knit the neck bias trim with tan tweed yarn used singly. Use #3 needles and cast on 10 stitches. Make 18½" (see "Project Notes"). Knit the bias trim for the side using the instructions above and garnet yarn. Make approximately 80". Wash all the knitted pieces and steam press while still damp.

Machine stitch inside the cutting line ¼" before cutting. Cut the vest in three pieces (see diagram). Make a pattern of the neck opening and trim the neck shape. Sew the shoulder seams and steam press. Sew the knit side panels to the front and back by hand, wrong sides together. Sew the bias trim to cover this seam by hand. Steam press.

Pre-shrink the grosgrain ribbon, turn in ¼" on the front edges and baste the grosgrain to the fronts. Sew by machine, making sure that it follows the grain of the fabric. Sew the neck trim to bind the raw edges. Sew snaps at regular intervals, making sure to have a snap at the full point of the bust. □



M's and O's "Popcorn" Sweater

page 57

4

PROJECT NOTES: M's and O's are made up of alternate blocks of plain weave and rib weave. Usually it is a two thread construction – woven with only one shuttle on a single warp. Here two yarns, a mohair blend and a wool single, have been used for design interest. You'll find your weft will deflect once tension is relaxed resulting in softly curving lines and the "popcorn" effect seen here. A true tabby is not possible with this weave but a tie-up of 1-4 and 2-3 will weave a "close tabby" structure.

The fine single-ply yarn at 3600 yd/lb was chosen to achieve a lightweight fabric. The yarn is used double throughout warping, weaving, needle stitching and knitting which added strength; breakage was not a problem. The yarn fulled nicely and softened with finishing. The mohair blend adds color and design interest; it has heavy slubs of color. Unequal shrinkage between the two yarns was not evident. This could be a problem, however. Should you choose another yarn, you might want to make a sample first to check for shrinkage.

FABRIC DESCRIPTION: M's and O's.

SIZE: Women's – medium, bust circumference 40"; ¾ length sleeve from neck center back to lower edge of cuff 27"; back length from base of neck to lower edge of waist ribbing 24".

WARP: Wool singles at 3600 yd/lb. This project uses Halcyon's Coventry Heather, color #10 (1568 yd needed). For stitching and knitting you will need approximately 2¼ oz or 506 yd.

WEFT: Same wool singles as above, approximately 1640 yd needed. Mohair blend at 750 yd/lb. This blue and red yarn is Pinqouin's "equinox" knitting yarn available in 77-yd or 1⅜-oz balls (275 yd or 4 balls needed).

NOTIONS: Thread to match, 25" #2 round knitting needle, four #2 double point knitting needles.

E.P.I.: 16, 8 working ends (two ends are treated as one throughout). Selvedges are doubled (4 ends) through the heddles and the reed.

WARP LENGTH: 3½ yd which allows for 12% shrinkage and 35" for take-up and loom waste.

WIDTH IN REED: 27".

TOTAL WARP ENDS: 224 which includes 8 extra ends for selvedges. This figure represents the *working* ends; the actual number of ends is 448. Two ends are used as one.

DRAFT: (see below).

P.P.I.: Weave to square.

WEAVING: Weave according to Illus. #1. Illus. #2 shows garment assembly as well as dimensions after weaving and finishing. Weave scrap yarn as spacer into unwoven armscye sections, between sections and at beginning and end of entire length.

Begin and end each section with 16 picks of plain weave. At split for shoulder line, weave 8 picks of plain weave after the mohair block B. Lay in scrap yarn for ½" spacer. Repeat for front. Weave these plain weave areas with a firmer beat and they will provide a sturdy base for the needle stitching. Carry the mohair yarn along the selvedge.

Use a very light beat, especially on block A where the wool alone packs in more than the wool and mohair in block B. The beater barely touches the fell line. Measure off tension. Count the stripes created by repeating blocks A and B. You will be assured of accurate matching during assembly.

FINISHING: Note: Scrap yarn may shrink differently than the weaving yarns and distort the woven fabric. Leave just enough scrap yarn to prevent raveling. Also, cut the long unwoven sections at armscye to 6" to prevent distortion.

Machine wash, warm, with Ivory Snow for 3 minutes. Use a cold water rinse with fabric softener. Machine dry with low heat for 20 minutes. Fabric will be damp. Pull to shape and air dry. Expect 12% shrinkage in length, 23% in width.

ASSEMBLY: See article on page 54 before beginning. All stitching and knitting is done with a double strand of Coventry Heather.

1. Machine stitch all raw edges. Cut apart front, back and two sleeves. Cut off unwoven warp ends.

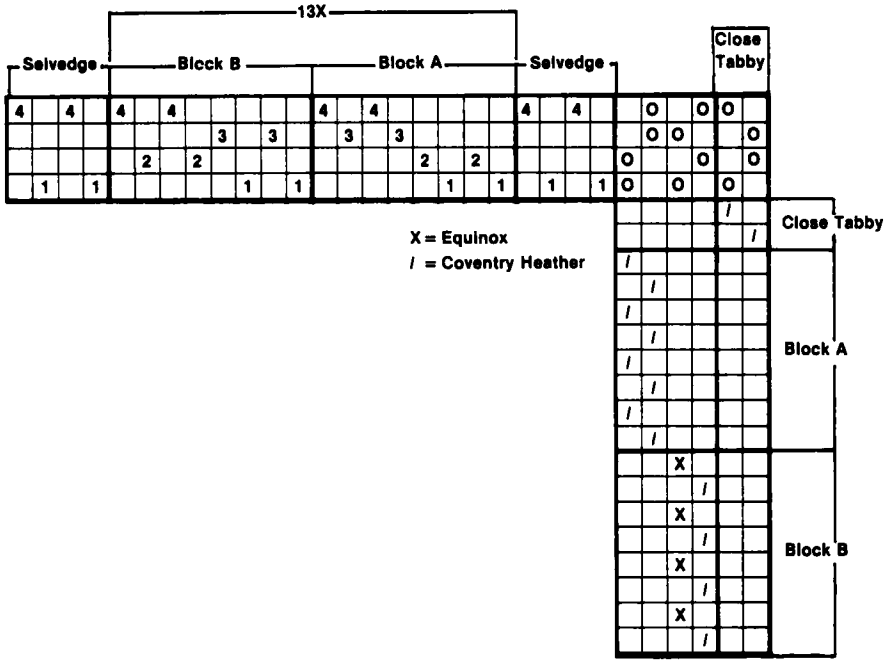
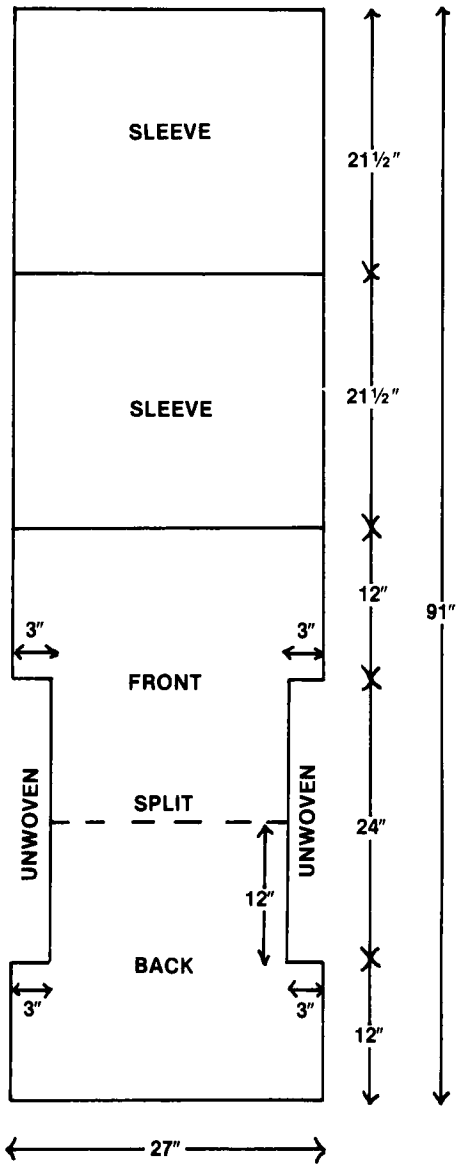


Illustration 1



2. Work Peruvian needle stitch along entire neckline edge of front and back. Stitches are ¼" from edge and ⅛" apart.

3. Tie on two strands of Coventry Heather to front. Use a #2 round needle. Pick up 118 stitches by knitting one row. Knit in rib stitch (K2, P2) for 1¼". Cast off. Repeat for back. Gently rinse each section in warm water to soften and full. Gently shape and air dry.

4. Join neckline ribbing of front and back to form the neckline slit. Invisibly stitch the ribbing, leaving a 9½" slit for head. Ribbing edges do not overlap, just touch (see Illus. #2).

5. Join sleeve to front and back: ease selvedge edges of front and back over sleeve. Stitch with buttonhole stitch (Illus. #3) on right side and again on wrong side.

6. Join sides and underarms in one continuous seam. Use an invisible join (Illus. #4). Match stripes of pattern created by M's and O's blocks.

continued on page 100

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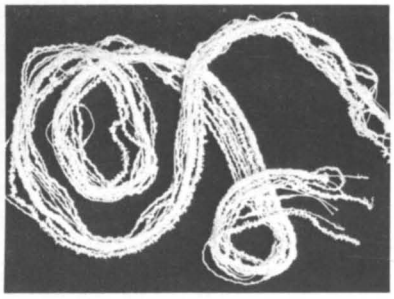

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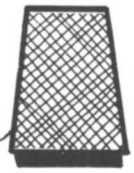

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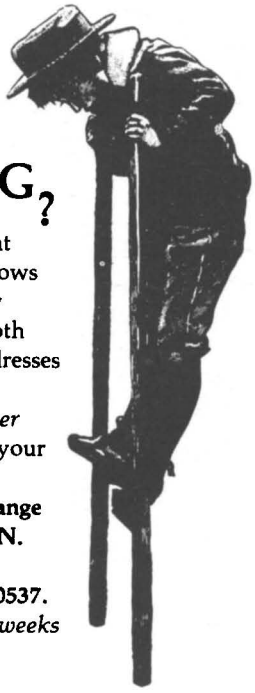

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M's & O's Popcorn Sweater

(continued from page 98)

7. Work Peruvian needle stitch around raw edges of sleeves and waistline.

8. At waistline, pick up 200 stitches by knitting one row. Knit in rib stitch for 2½". Rinse in warm water, shape and dry.

9. At sleeve bottoms, pick up 56 stitches by knitting one row. Knit in rib stitch (K2, P2) for 2½". Rinse in warm water, shape and dry. □

Illustration 2

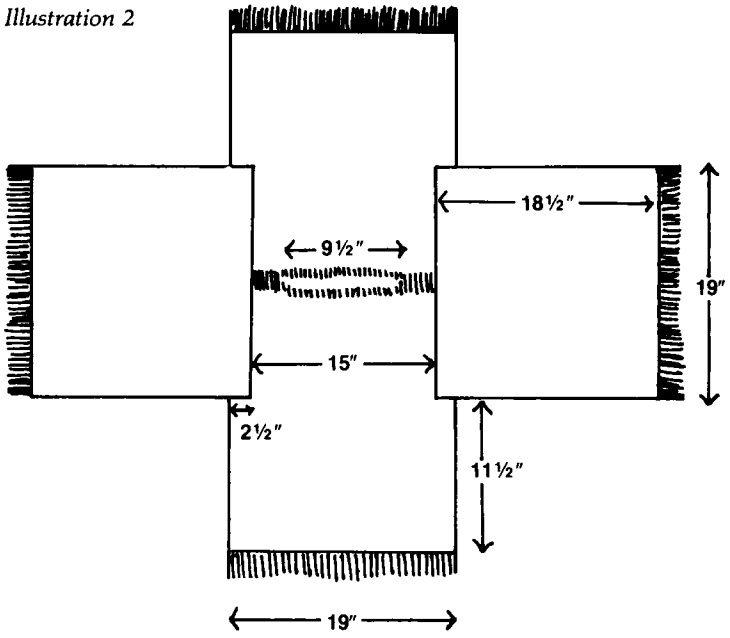


Illustration 3: Buttonhole stitch.

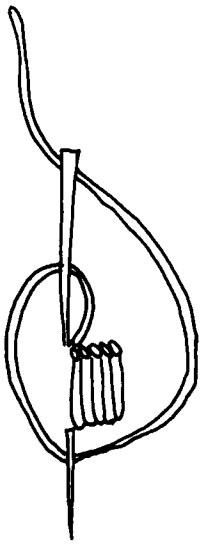
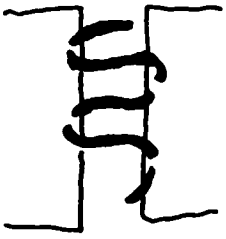


Illustration 4: Invisible stitch.





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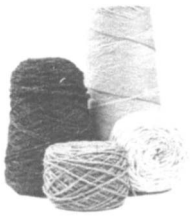

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Woven Leather Shoulder Bag

page 53 (2) [4]

PROJECT NOTES: You will need leather cut into ¼" strips or laces. Supple leather can be cut in a continuous circle and then hung so it straightens out. This is a good project to use up scraps of leather. One supplier is Leathercrafters Supply Co., 25 Great Jones St. (East 3rd St.), New York, NY 10012.

Use medium suede for the warp and shirtweight suede (or almost anything else) for the weft. You might try using heavy ribbon, yarn or Ultrasuede©. Another alternative would be to use Piel Leather Yarn from Lanas Margarita (P.O. Box 223, Leonardo, NJ 07737). The leather is sold in balls, is 1/4" wide and 1/6" thick.

FABRIC DESCRIPTION: Plain weave.

SIZE: Finished bag is approximately 20" wide and 15" deep. Off loom, cloth will be about 48" by 18", but fringe of weft will extend at edges.

WARP: 1 lb of ¼" leather strips of one color. 2-ply mill-end wool at about 1400-1500 yd/lb, about 20 yards needed for selvedges.

WEFT: 1 lb of ¼" leather strips, half in warp color, others in random colors (approximately 200 strips, cut in 27" lengths).

NOTIONS: Simplicity pattern #5476 (view 2), ⅔ yd lining fabric 45" wide (I used heavy cotton). 8"-9" plastic or bamboo round purse handles, pen, ruler, Sobo glue or Barge cement, small paintbrush, hammer, masking tape, thread, leather needle for sewing machine or upholstery needle for hand sewing.

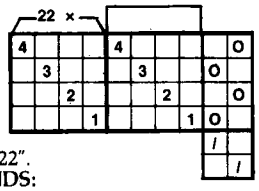
E.P.I.: 4. Sley 1 end per dent in a 4-dent reed.



Eileen Ternullo at her loom.

RIGHT & LEFT WOOL SELVEDGE DENT TOGETHER

DRAFT ►



WARP LENGTH: 2½ yds, which allows 1¼ yds for shinkage, take-up and loom waste.

WIDTH IN REED: 22".

TOTAL WARP ENDS: 88 leather strips and 8 wool selvedges (these selvedges will not show in finished piece).

P.P.I.: 4-5.

WEAVING: Headings of 1" at beginning and end of weaving, beaten tightly, are a necessity to keep the leather strips secure. Insert weft strands individually by hand. Beat lightly to keep leather from twisting and therefore packing irregularly, or "rake" leather with fingers. Selvedges will help to hold weft strips in place, but tie a knot at the edge with a weft strip every 2" to make it more secure. Weave 48". Be sure to take measurements off tension for proper size. Leave 3" of unwoven warp after final heading.

ASSEMBLY: Take piece *immediately* to sewing machine and using leather needle, stitch through each heading about ½" from outside edge. Backstitch at ends to secure.

On reverse side of woven leather, lay out pattern. (Note that I shortened the pattern 3" in length for this bag.) Secure pattern with tape and use pen to mark the pieces on the leather. Take the marked fabric to the sewing machine and sew along the pen lines. Cover any areas that will be clipped with masking tape before cutting so that the leather won't fray. Use a paintbrush to brush on glue to keep selvedges open and press with fingers or hammer to flatten the selvedges.

Make the liner as directed in pattern. It's important to remember to use only a *dry* iron when ironing the lining sides, as steam will shrink the leather.

Handle is sewn into self-facing as shown in pattern. Optional: Before sewing in handle, cover it with strips of leather. Cut two strips of ¼" leather, about 148" long for an 8" handle. Brush glue on the underside of the leather, doing 3" sections at a time. Wrap the strip tightly around the handle and continue gluing and wrapping until handle is covered. □

Woven Leather Purse

page 53 (2) [4]

PROJECT NOTES: This project uses scraps of leather, hand cut into ¼" strips, for both warp and weft. Wool mill ends are used for the selvedges. Heavy ribbon, heavy yarn or Ultrasuede© would work in the weft also. For a dressy look, use shiny glove leather or metallic yarns. See project notes for Shoulder Bag for leather sources.

FABRIC DESCRIPTION: Plain weave.

SIZE: Finished bag is approximately 11" wide by 6½" deep. Cloth off loom is 24" long and 8" wide.

WARP: 2-ply mill-end wool at 1400-1500 yd/lb, 2 oz of neutral tan color were used. ¼ lb leather, cut into ¼" strips, one color (about 32 lengths, cut about 72" long).

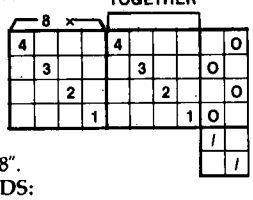
WEFT: 2-ply mill-end wool at 1400-1500 yd/lb, 2 oz of neutral tan needed. This yarn is a fairly coarse wool with a medium twist. Any yarn of similar weight, size and twist will work. You'll also need ¼ lb of ¼" leather strips in random colors cut about 12" long.

NOTIONS AND SUPPLIES: ¼ yd lining fabric, thread, ¼ yd Velcro, pen, ruler, Sobo glue or Barge cement, small paintbrush, hammer, leather needle for sewing machine or upholstery needle for hand sewing.

E.P.I.: 4. Sley 1 end per dent in a 4-dent reed.

RIGHT & LEFT WOOL SELVEDGE DENT TOGETHER

DRAFT ►



WARP LENGTH: 2 yd, which allows 1⅓ yd for shinkage, take-up and loom waste.

WIDTH IN REED: 8".

TOTAL WARP ENDS: 32 leather strips, 8 wool selvedges (which will not show in finished bag).

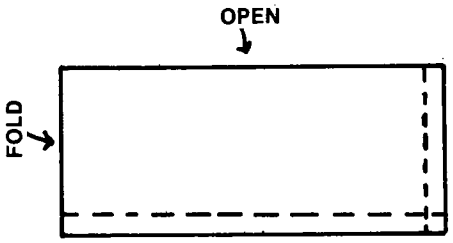
P.P.I.: 4-5.

WEAVING: Use 2-ply wool for 1" headings at the beginning and end of weaving. Beat the headings tightly to keep the leather piece secure. Beat the leather weft in lightly or rake it with the fingers so it does not twist or pack irregularly. Insert each leather weft strip by hand into the shed. Alternate strips of leather and wool in the weft. Selvedges will help to hold the soft leathers in place, but for security tie a knot at the edge with a weft strip every 2". Take measurements off tension because leather stretches quite a bit. Leave 3" of unwoven warp after final heading.

ASSEMBLY:

1. Machine stitch using a leather needle around all edges to secure the leather and wool.

2. Fold piece in half lengthwise with right sides together. Sew 1" seams along one long edge and one short edge (see illustration). Trim the corners and any excess leather fringe.



3. Use a paintbrush and glue open the seams and press them flat with your fingers or a hammer. Turn under and glue ⅝" along top edge of the bag. Turn the bag right side out.

4. Cut two lining pieces, approximately 12"×8", to match the sides of the purse. Include a ⅝" seam allowance. Sew the lining around three sides. Trim, turn and press. Turn under and press ⅝" along top edges.

5. Cut Velcro about ½" shorter than the top edge of liner. On the right side, stitch the Velcro strips ¼" from top edge and ¼" from each end.

6. Place the lining inside the leather bag, wrong sides together. Line up the folded edges with the lining slightly below the leather bag. Stitch around the entire opening, close to edge. □



Leather strips are placed in the shed so that they lie flat. The ends are left hanging and trimmed after they've been secured by zigzagging. Here alternate picks of wool and leather are woven for the purse fabric described at left.

Plaid Basket Napkin

page 69

(2) 4

PROJECT NOTES: This is a generous sized cloth which is ample to wrap up a crowd-full of steaming biscuits hot from the oven in your twin-bottomed basket.

We've used red and blue with a spark of white for a country look; you'll want to choose colors to coordinate with your tablewear and cloth.

A three-end selvedge was threaded 1" from each selvedge edge so that fringe could be made as the cloth was woven. Hemstitching as weaving progresses is necessary to contain the edges of the cloth.

FABRIC DESCRIPTION: Plain weave.
SIZE: 24"×27", after finishing, excluding fringe.
WARP AND WEFT: 22/2 cottolin 3176 yd/lb. 960 yd of red, 680 yd of blue and 144 yd of white needed.
E.P.I.: 16, 2 ends per dent were sleyed in an 8-dent reed.
WARP LENGTH: 2 yd which allows 1 yd, 6" for take-up and loom waste.
WIDTH IN REED: 28".
TOTAL WARP ENDS: 446 plus 6 ends for selvedge fringes.
WARP AND WEFT COLOR ORDER:

Start ►

Red	8	8	8	8		2		2							
Blue		2			2		16	2	2	16					
White			2						4						
			1						2						

continue ►

Red	8	8	8	8	8	8	8								
Blue			2			2			2						
White	2			2			2			2					
						center									

continue ►

Red	8	8	8	8	8										240
Blue		2			2										170
White			2			2									36
					center										

TOTAL ENDS: 446

Threading order: 1, 2, 1, 2, center, 2, 1, 2, 1.
Weave as sleyed.

DRAFT ►

4					o
	3			o	
		2			o
			1	o	
				/	
					/

P.P.I.: 17-18.
WEAVING: You might find that you will want to weight your two sets of selvedge ends separately so as to put a little more tension on them, helping to keep them from drawing in. Use a steady, firm beat. Hemstitch at beginning and end, and along the selvedges as you weave. Your cloth, except for washing and trimming the fringes is finished when you take it off the loom.
FINISHING: Machine wash in hot water, dry flat. Iron hot and trim fringes to ½". □

Quilted Placemat and Napkin

page 61 4 6

PROJECT NOTES: This was designed to be used with a specific set of dishes. The arrangement of colors on the "wrong" side is the reverse of that on the "right" side, but both are perfectly usable. The warp must be in the direction of the long dimension of the mat. If several looms are available, the larger one is usually preferable, since it is easier to keep the two layers of fabric even in length. Two contrasting colors are needed. Check yarns for color fastness before weaving.

Two methods for weaving this mat are given: one for four shafts, which involves the use of a pick-up stick for the central portion of the mat, the other for six shafts, in which all is loom-controlled.

FABRIC DESCRIPTION: Double weave, consisting of two plain weave layers, one above the other, and loom quilting, a variation of double weave.

SIZE: Finished piece, hemmed & unwashed is 13"×17". If you plan to machine dry these mats, you may want to make them 10%-15% larger.

WARP: 5/2 perle cotton at 2100 yd/lb in navy and buff; 750 yd/6 oz of each color required.

WEFT: Same as warp, plus the addition of 20 yd of 5/2 perle cotton in salmon. Equal amounts of navy and buff are needed, total amount slightly less than the amount of warp.

E.P.I.: 32 at 4 ends in an 8-dent reed. No special treatment of selvedges.

WARP LENGTH: 3¼ yd on a 40" Macomber loom yielded four mats plus an 11½" piece which can be used in the center of the table; 24" was allowed for loom waste.

WIDTH IN REED: 14".

DRAFT►

TOTAL WARP ENDS: 448.

WARP COLOR ORDER: Alternate 1 end navy and 1 end buff for the entire warp width.

P.P.I.: Approximately 17 for each layer, measured with relaxed tension.

WEAVING: Be sure that successive wefts are wrapped around each other at the selvedges. Weave sufficient allowance for turning under at the ends of the mats; 1" is not too much. It helps to weave several picks of plain weave between mats for ease of cutting. This avoids ravelling when the fabric is handled before hemming.

Color Arrangement of Weft for Top Layer of Mat:

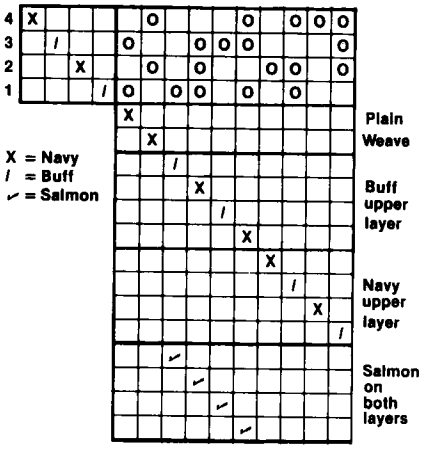
Border

navy – 3½" (includes 1" for turn under)
buff – 5 picks
salmon – woven on both upper and lower layers, 2 picks each layer.
buff – 3 picks
navy – 2 picks

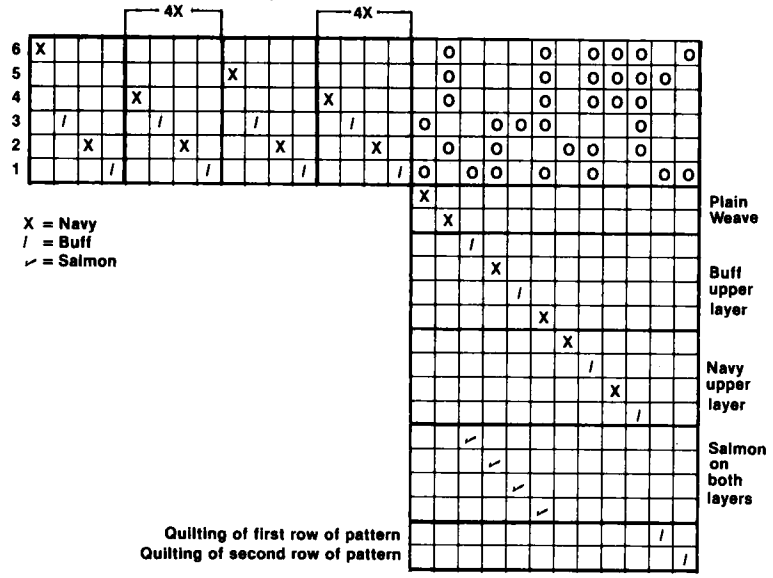
Center

13¼" – light top layer, navy quilted spots (see quilting instructions at right).

4-Shaft Double Weave



6-Shaft Double Weave with Quilting



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Border
navy – 2 picks
buff – 3 picks
salmon – 2 picks woven on each layer
buff – 5 picks
navy – 3½" (includes 1" for turn under).

The color order is reversed on the bottom layer. For example, where navy is woven for 3½" on the top, buff is woven 3½" on the bottom, etc. Salmon weaves on both top and bottom.

Quilting

These directions are for a dark navy spot of quilting on a light (buff) top layer. It serves to tie the two layers together where the spot is located. *For both the 4-shaft and six-shaft versions,* make a pattern on squared paper showing where you wish to locate the quilting spots. A sample appears below.

The following refers to the *4-shaft version.*

1. After a 134 pick (in the lower layer), raise shaft 4. With a pick-up stick pick up 1 thread for each "x" in the first row of your pattern.

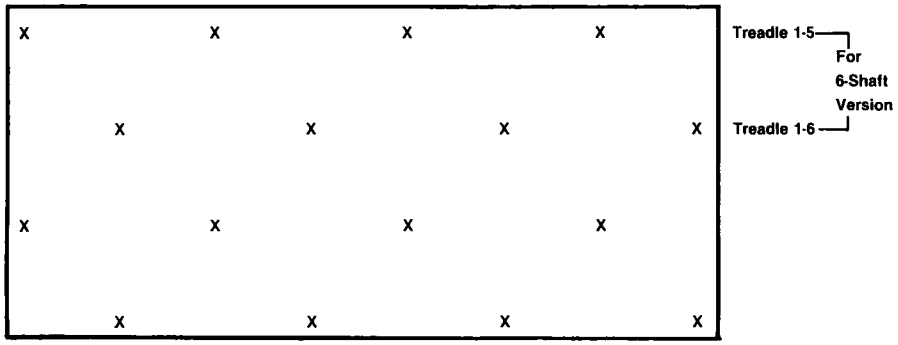
2. Leave the stick in, put down shaft 4, raise shaft 1 (buff), push the stick to the beater, throw the buff weft. Remove the pick-up stick.

3. Continue with the regular order of weaving – treadle 132 navy, 3 buff, 134 navy, 1 buff, etc., as often as desired. Then proceed as above, making the pickup according to the next row of your pattern. This must always be done just after a 134 shot, in order to maintain the plain weave on the lower layer.

For the six-shaft version, two additional shafts are threaded to a dark warp. The threading thus becomes light on shafts 1 and 3, dark on shafts 2 and 4, 2 and 5, and 2 and 6 (see draft), The usual 1,2,3,4 threading is repeated four times, then 1,2,3,5 once, then 1,2,3,4 four times, and last 1,2,3,6. The warps on shafts 5 and 6 are woven for the quilting. They are thus spaced to follow the squared paper pattern. The quilting is done simply by raising shafts 1-5 or 1-6, and throwing the buff weft; then continue with the next shot in the regular order. The quilting must always be done after a 1,3,4,5,6 treadle to keep the correct order in the lower layer. I wove nine shots between successive rows of quilting.

FINISHING: Hemming was done by turning in the ends of the mat and whipping them together with sewing thread the same color as the dark layer. This was done before washing in hot water, and ironing with a hot iron. Shrinkage was about ¼" in both directions. □

Quilting Pattern *(not drawn to scale)*



Napkin

page 61

4

PROJECT: Five napkins to be used with the placemats. There was enough warp for an extra piece. I used a very fine yarn that was on hand, but a 20/2 perle cotton set at 30 e.p.i. or a 40/2 linen at 40 e.p.i. would have been as good or better. Instructions below are for a 32 e.p.i. sett fabric.

FABRIC DESCRIPTION: Plain weave, with a few decorative shots of weaving at the hems.

SIZE: 13"×11½", hemmed but not washed.

WARP: American Thread at 12,000 yd/lb was used here. As this yarn is not readily available, a 20/2 cotton at 8400 yd/lb is a suitable substitute. 960 yd of navy required.

WEFT: Same as warp (a little less than 122 yd required), with the addition of 10 yd of 5/2 perle cotton in buff.

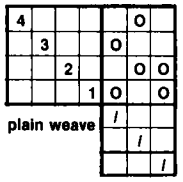
E.P.I.: 32 at 4 ends per dent in a 8-dent reed.

WARP LENGTH: 2½ yd which allows 24" loom waste.

WIDTH IN REED: 12".

TOTAL WARP ENDS: 384.

DRAFT ►



WEAVING: Treadle 1-3 and 2-4 except for three picks of buff for borders which are treadled 1-2, 2-4, 1-2. Weave 1"-1½" extra at each end of napkin for hem.

FINISHING: Hem to the edge of the border. Wash in hot water and iron with a hot iron. Shrinkage was about ¼" in both directions. □

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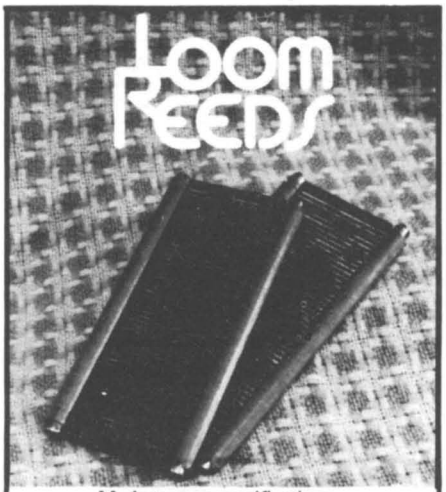

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Linen Placemats

page 62 4

PROJECT NOTES: These placemats require patience and attention to detail; they are not quick to weave. Linen can be very unforgiving and extra care must be given to every aspect of the warping process. Tension is the key word to a satisfactory outcome. Linen provides great pleasure after many washings and pressings yield the luster and beauty unique to linen.

FABRIC DESCRIPTION: Overshot.

SIZE: 13"×18½", excluding fringe after finishing.

WARP AND TABBY WEFT: The yarn used for the warp and tabby weft is a mill end rayon/linen blend of unknown origin. A suitable substitute would be 20/2 linen at 3000 yd/lb or 16/2 cotton at 6720 yds/lb. A plied yarn is preferable to a singles yarn as it substantially reduces breakage problems. Bleached or half-bleached would work well. 1350 yd needed for warp and 1000 yd for tabby.

PATTERN WEFT: #4 tow linen at 1350 yd/lb (approximately 1000 yd needed) available from Schoolhouse or Eaton Yarns.

E.P.I.: 20 (sleyed 2 ends per dent in a 10-dent reed).

WARP LENGTH: 4⅔ yards which allows 3⅓ yd for six placemats with 10% shrinkage and 1 yd for take-up and loom waste.

WIDTH IN REED: 14½", selvedges are double sleyed.

TOTAL WARP ENDS: 289.

DRAFT: Thread the selvedge. Thread the entire draft (x-z) three times. Repeat a fourth time ending at Y(x-y) then thread the selvedge in reverse.

P.P.I.: 20 (40 including tabby). Beat in order to square the block.



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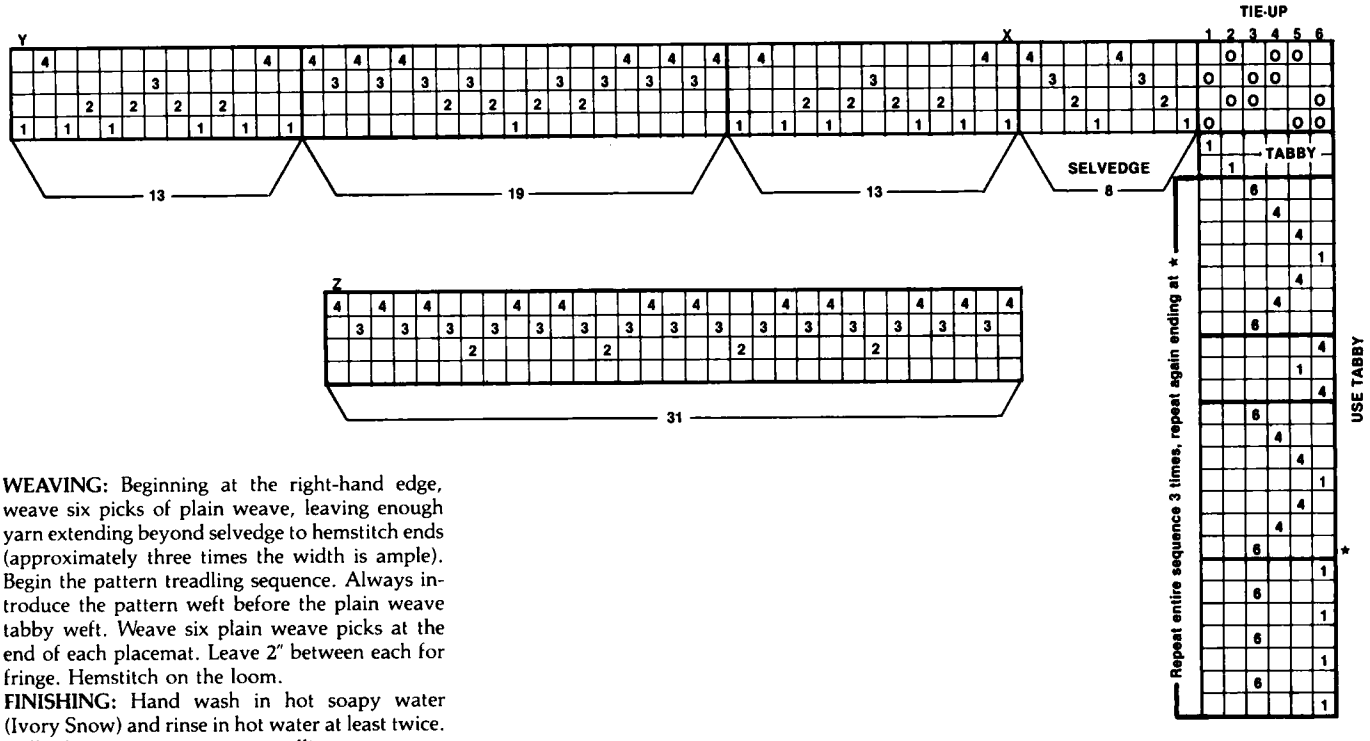


WEAVING: Beginning at the right-hand edge, weave six picks of plain weave, leaving enough yarn extending beyond selvedge to hemstitch ends (approximately three times the width is ample). Begin the pattern treadling sequence. Always introduce the pattern weft before the plain weave tabby weft. Weave six plain weave picks at the end of each placemat. Leave 2" between each for fringe. Hemstitch on the loom.

FINISHING: Hand wash in hot soapy water (Ivory Snow) and rinse in hot water at least twice. Roll placemats in cotton towelling to remove excess moisture. Press until dry using an iron setting between wool and cotton. □

Plum Wooly Jacket

page 46

4

PROJECT NOTES: This is a four-part project: weaving, dyeing, brushing and sewing. I chose my yarn, which comes only in white, for its superior brushing properties. I was concerned that dyeing the yarn before weaving the fabric would result in a cloth that wouldn't full as much or be as brushable; therefore I dyed the woven goods—not a casual project! If you prefer to avoid the mess and bother, you can leave the jacket white, or choose a different yarn that comes in colors, or dye your yarn by the skein and settle for a slightly less nappy fabric. If you do dye your fabric, you will need a very large vessel (my 20-quart stock pot was absolutely minimum), or a couple of days to do it in the bathtub.



The fabric is very thick but lightweight, and was brushed on one side only by Ihana Brushing Service, 3605 Hartford, St. Louis, Missouri 63116. Their charge for the 4½ yards was just over $20. You can write to them for information and specifications. Alternatively, you can brush your fabric by hand with a wire brush (lots of work, but this will give you a nice, short, velvety nap). A less dense fabric can be produced by using plain weave; this will also result in a shorter nap, as the floats will be shorter. The weaving itself proceeds very quickly and easily.

FABRIC DESCRIPTION: 4-shaft broken twill.

SIZE: Woman's size 8. The fabric amount is ample for larger sizes, though.

WARP & WEFT: 6/2 wool, 1600 yd/lb. We used Weaver's Way scoured natural. You can substitute other wools in 6.5/2 or 7/2 size. Five ½-lb cones, or 4000 yd, needed.

NOTIONS: Additional yarns in similar weight for the slentre braid trim. I dyed a handful of thrums along with the fabric, and used this matching yarn along with tapestry wool in burnt orange and burnt sienna. You'll need a total of about 75 yd altogether. Butterick pattern #4056, ⅞ yd interfacing, 1¼ yd 45" coordinating lining, matching thread, shoulder pads if you wish. Three packages of Cushing Dyes, either all the same color, or to mix.

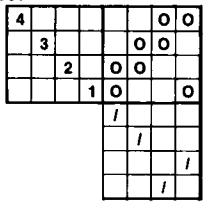
E.P.I.: 12.

WARP LENGTH: 5½ yd. This allows 1 yd for loom waste.

WIDTH IN REED: 30".

TOTAL WARP ENDS: 360.

DRAFT ►



P.P.I.: 10-12.

WEAVING: You can avoid using floating selvedges if you simply always start your shuttle on the side where the edge thread is down. Weave quickly with an even beat; don't fuss with your selvedges.

DYEING: After cutting the fabric from the loom and securing the ends with machine zigzag, prepare your dyepot. I used the instructions in *The Dyers' Book*, Mountain Fiber Studio, 3060 Ash Avenue, Boulder, Colorado 80302, which vary slightly from those on the package. Your dyepot should hold 2¼ gallons per pound of fabric, plus room for the fabric to move freely. Using a 20-quart pot for my 4½ yd of fabric resulted in some streaking, which I was able to cut around in construction. A better way would be to use your bathtub; heat is not really necessary for the dye to strike on the fabric; it just speeds up the process. In a tub with no added heat, you might have to allow for a couple of days soaking time.

For the deep plum color of my jacket, I mixed one package each of dark brown, plum and burgundy. *The Dyers' Book* recommends, in addition to the instructions on the packet, to add white vinegar at the rate of ¾ cup per pound of fiber, added in three stages 5 minutes apart. Start adding the vinegar about 15 minutes after the pot comes to a simmer if you are dyeing on the stove. The vinegar will yield a more intense color. When the fabric has reached the desired intensity, let it cool in the dyebath and then rinse it thoroughly under running water.

FINISHING: While the dyed fabric is still wet, but well rinsed, put it in your washing machine and wash with a mild detergent on the gentle cycle with warm wash and rinse. You can expect 25% shrinkage weftwise and 10% lengthwise. Lay flat to dry, or hang it over a rod, moving the fold frequently. After the fabric is dry, you can send it to the brushing mill (see address above), allowing 10 days. About 4" on one end of the fabric is used as a "gripper" by the mill, and will not be brushed. If you brush by hand, you will get a lower pile, which might be more pleasing, especially for a jacket in a larger size. The brushing mill is very thorough! You will also notice additional widthwise takeup after brushing—as much as 20%-25% more.

ASSEMBLY: Lay out your pattern pieces with the pile going downward. Your fabric edges will ravel very little, and do not need any special treatment. To make the seams lie flat, I top stitched ¼" on either side. Because I used a surface braid rather than a foldover one as called for in the pattern, my jacket edges required a different treatment. I folded all raw edges under ⅜" and machine stitched ¼" from the folded edge. Then I turned under the lining and hand stitched it in place with a blind stitch. I then hand sewed the slentre braid in place just inside the line of machine stitching. (See page at right for instructions for making slentré braid.) You will need about 4 yd of braid, which will finish all edges and allow for extra strips to be applied at the top front, as shown in the photo on page 46.



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Slentre Braid

by Linda Ligon

This ancient Danish braid was taught to me by my eight year old son, who learned it from Celia Quinn, who learned it from Olive Linder, who learned it perhaps from an article in *Shuttle, Spindle & Dyepot* ("Slentre Braiding" by Susan Scott Bernal, Spring 1978, page 63). It's very fast and easy, and lends itself to interesting color manipulations. In its most traditional form, it's a half-round braid that looks flat and plaited on one side, round and sort of knitted on the other. It's flexible and easy to apply as trim.

To do a sample, choose five different colors of medium to heavy weight yarn. Cut a strand of each about a yard long, and double each strand over. Tie the cut ends to your toe, a doorknob, or other stationary object. Pick up three loops on your left hand, two on the right, as shown in figure 1.

Put your free index finger through the middle loop of the opposite hand, and pick up the ring finger loop, as in figure 2. Draw it through, dropping it from the left hand finger, so that you now have three loops on the right and four on the left, as in figure 3. To free up your left index finger, you will "walk" the two loops on that hand to the left. Repeat the process, reversing hands, and pulling your hands apart after each step to snug the braid into place. Continue these steps for the length of your yarn. If you want to work a long continuous piece, you'll need an assistant to pull the braid in shape as you interlace it.

The above mentioned article describes several variations on the traditional slentre – flat, spiral, and so forth. They're all so quick and easy a child could do them – even an eight year old! □

Figure 1.

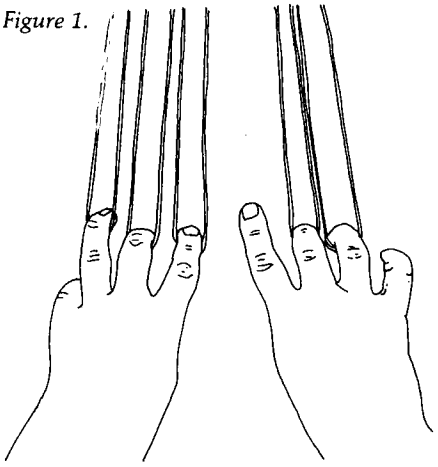


Figure 2.

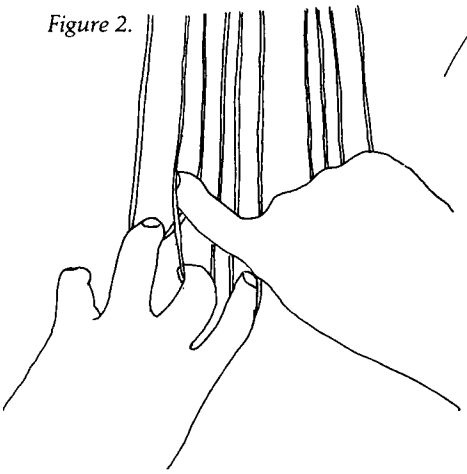


Figure 3.

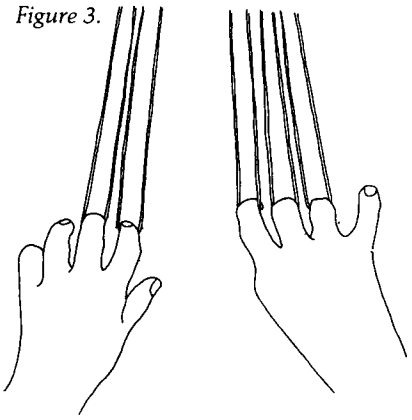


Figure 4.

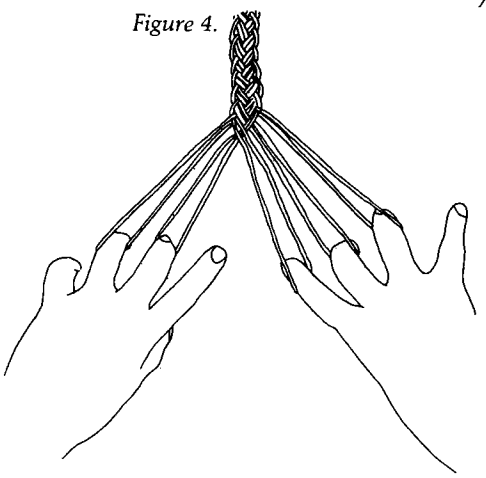
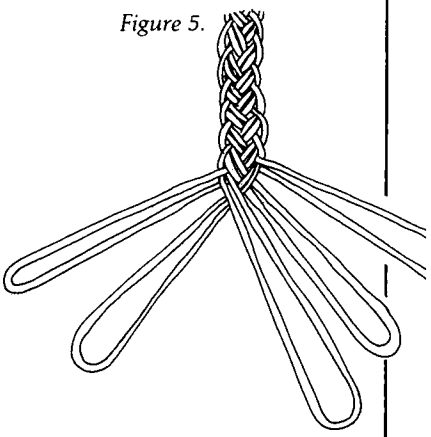


Figure 5.



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Bougainvillea Jacket

4 R H

page 43

PROJECT NOTES: This is a tailored jacket, ideal for season transition; autumn-winter, winter-spring. It is woven on a 4-shaft loom in 5 colors of cottolin. You might try a weft of any of the other warp colors. It will change the finished product remarkably.

FABRIC DESCRIPTION: Plain weave.

SIZE: Large, 16-18.

WARP: 22/2 cottolin at 3172 yd/lb from Borgs of Lund. This project uses rose #270 (11 oz needed), deep rose #259 (3 oz needed), rust #248 (2½ oz needed), lavender #275 (2½ oz needed), and orange #211 (2½ oz needed).

WEFT: 22/2 cottolin at 3172 yd/lb, deep rose #259 (18 oz required).

COLOR ORDER:

Start ►	Stripe 1			Stripe 2		
Rose #270	1	2	1	2	2	
Deep Rose #259		2	2			
Rust #248				1	2	1
Lavender #275						
Orange #211						

Continue ►	Stripe 3			Stripe 4		
Rose #270	1	2	1	2	2	
Deep Rose #259						
Rust #248						
Lavender #275		2	2			
Orange #211				1	2	1

Repeat 21¼ times (21 times plus 8 ends). 8 ends compose each stripe; 32 ends in each repeat.

NOTIONS: Thread to match, seam binding, Vogue pattern #8604.

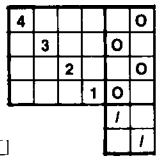
E.P.I.: 20.

WARP LENGTH: 6 yd which allowed just enough extra for a slightly small version of the beach bag in the May/June HANDWOVEN.

WIDTH IN REED: 34".

TOTAL WARP ENDS: 680.

DRAFT ►



P.P.I.: 16-18.

WEAVING: Keep an even beat. Use deep rose #259 for weft.

FINISHING: Machine wash warm water; machine dry. □

Silk Weskit

4

page 44

PROJECT NOTES: This is a luxury garment—costly in materials and construction time. Its simple lines belie the difficulties of working with a heavy fabric of slippery silk yarns. Bulk and ravelling, those two bugaboos of the weaver/sewer, are here in abundance. If they frighten you, stay away; if they challenge you, you can be rewarded with a very special garment. The weskit is woven of lustrous silk in basket weave. It is sleeveless, cut with drop shoulder, a collar and narrow lapels. It falls to just below the waist where a wide band accommodates two prominent buttons for the wide overlap front closing.

Alternatives in choice of yarn and/or weave structure could lessen your cost in dollars and sweat. If this silk had been woven as a plain weave, the sett could have been reduced from 15 to 12 e.p.i. (a 20% saving). The resulting fabric would have been somewhat less bulky, somewhat more drapable. The weaver must decide what effect is desired. A yet less expensive alternative would be 3/2 cotton woven as a plain weave or a 5/2 cotton in basket weave. Certainly pretty but not quite like silk. A narrower warp, woven longer, would reduce loom waste. As always: samples, decisions and "trade offs".

FABRIC DESCRIPTION: Basket weave with a spun silk of two light, near neutral, shades.

SIZE: Vogue pattern #1073, size 10.

WARP: 3-ply spun silk at 1145 yd/lb. We've used Crystal Palace Mandarin Silk (126 yd/50-g skeins) in champagne. 2160 yards or 18 skeins needed.

WEFT: Same yarn as above in natural. 1764 yards or 14 skeins needed. The warp and weft estimates above are generous. They include yardage for a 4"×24" sample piece, ample allowances for shrinkage which, for this yarn, was unnecessary (almost no shrinkage it turned out), and yarn for embroidery on seam allowances.

NOTIONS: Sewing thread, two 1" buttons.

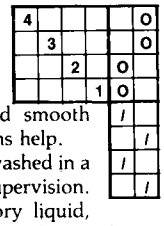
E.P.I.: 15 sleyed 1,2,1,2, etc., in a 10-dent reed. Single sley in a 15-dent reed might result in frayed yarn. 3,3,3, etc., in a 5-dent reed is a workable alternative. Floating selvedges facilitate the basket weave.

WARP LENGTH: The garment cuts comfortably from 82" of fabric 36" wide. A warp 3½ yd long allows 10% take-up, 15% shrinkage and 24" loom waste.

WIDTH IN REED: 41".

TOTAL WARP ENDS: 615 plus 2 floating selvedge threads.

DRAFT ►



WEAVING: This slick silk may give problems back-winding on the shuttle. Extra care winding the shuttle and smooth throwing and catching motions help.

FINISHING: The fabric was washed in a machine under constant supervision. Soak in cool water with Ivory liquid, short agitation, soak, spin dry, soak in cool water with ½ cup of vinegar, short agitation, soak, spin dry. The cloth was removed from the machine during fill cycles. It was hung by the selvedge with many pins until nearly dry and rolled in bed sheets around cardboard for final overnight drying.

CUTTING: Use only the blouse from Vogue Suit and Blouse pattern #1073 with the following exceptions: front and back pieces are cut off 3" below the waistline. Seam allowances are ¾". The sleeve self-facing is widened from 1" to 1½" and extended 2" so the armhole can be larger. The front corner of the collar is trimmed by ½" to give a less pointed collar for style and ease of turning a bulky fabric. A hip band is cut 3½" wide and the same length as the bottoms of the blouse fronts and back.

ASSEMBLY: Follow pattern directions with the following exceptions: all cut pieces must be immediately zigzagged around all edges—better yet, twice around with two different stitch settings. Sew the underarm seam 2" less high than directed. Top stitch ⅜" from the edge around collar, front lapels and armholes. Sew the hip band to blouse bottom and add buttons and buttonholes. If the fabric is super bulky, do not turn under the raw edges of the front facings, collar facings and bottom band. Instead, I zigzagged a single thickness and covered that with hand embroidered blanket stitch. Do the seam allowances while you are at it. I used the silk yarns of the fabric for this. Unplying the 3-ply on my spinning wheel and replying a 2-ply gave the weight I desired. □

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Product News

Mariposa Tree — mail order supplier

Madalen Bertolini of Staten Island, New York, has been operating her mail order business, The Mariposa Tree, for over a year now. Among the numerous items she has to offer are New Zealand fleece, cashmere, mohair and silk fibers and yarns, Ashford and Louët spinning wheels, Cushing dyes, natural dyes and Brittany knitting needles and crochet hooks in hand-turned walnut. Send $1 for a complete brochure to **The Mariposa Tree, Inc.,** P.O. Box 336, Stapleton, Staten Island, NY 10304.

Heather #1 from Élite Specialty Yarns

A color coordinated line of 100% wool spun from selected blends of New Zealand and domestic top is now available from Élite Specialty Yarns under the name Heather #1. The yarn is especially lustrous with a "silky" hand, and is available in eight colors (rust, black, purple, green, teal, wine, blue and brown) and three different weights (12/2, 12/3 and 8/4). The yarns are spun on the worsted system and work well for both warp and weft. All are available on cones or in 50-gram skeins. Look for them at your local weaving shop or write to **Élite Specialty Yarns, Inc.,** 750 Suffolk St., Lowell, MA 01854 for more information. Please include an SASE for reply.

The Dye Committee — a color reference book with samples

A color reference book, *The Dye Committee,* is now available with 600 shades of wool and formulas for dyeing. Actual wool samples assembled on cards are included with the written material concerning the samples. For more information contact Merle Shusner, P.O. Box 121, Millersville, PA 17551, (717) 687-8144.

16/2 Linen from School Products

The trend among weavers is toward the finer counts of yarns whatever the fiber content, according to Bill Klein of School Products. With that prospect in mind, his company has reintroduced the 16/2 linen from Sweden to their line of Klippan Yarns. Any weavers who have the old CUM sample cards may use it for color numbers, as most numbers are still valid. If a new card is needed (2 sheets), they are available for $2/postpaid. Available in 111 colors, the yarns represent a rainbow palette from which the weaver can choose unlimited color combinations for projects of any size. Machine knitters will also find this yarn suitable for their uses. For further information and prices, please write to: **School Products Co. Inc.,** 1201 Broadway, New York, NY 10001.

Distributor for Galaxia Electric Ball Winder named

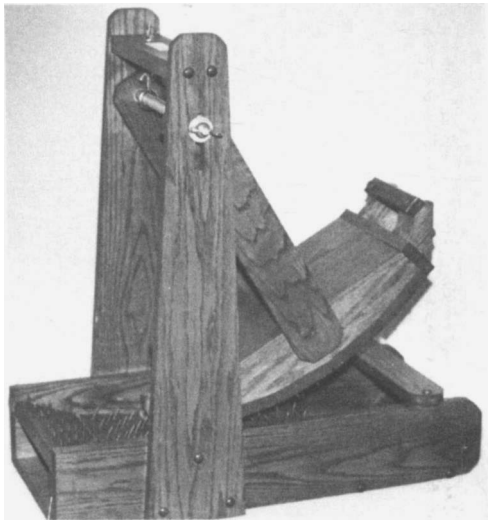
Romayne L. Mertens, president of Village Weavers, San Antonio, Texas, has announced that her firm has been selected to be the exclusive American distributor for the new "Galaxia" Electric Ball Winder. Developed and manufactured by Tejedoras Orion from Mexico City, the patented Galaxia answers a need on the part of weavers for a low-cost, high-efficiency electric ball winder. It easily transforms yarn from large cones to 1 to 6 oz balls in several seconds, eliminating hand-winding and saving time. The ball winder has a two-speed motor and carries a 90-day guarantee. For ordering information write to **Village Weavers,** 215 Village Circle, San Antonio, TX 78232, (512) 494-2706.

"Button on Us" from The Craftsman's Touch

Specially designed for weavers, spinners and fiber artists by The Craftsman's Touch in Bemidji, Minnesota, are 2¼" multi-colored prints made up as lapel buttons, magnets and keychains. Six original drawings and inscriptions about weaving, spinning, basketry and dyeing are used in the buttons. For retail or wholesale information write to **The Craftsman's Touch,** 812 Beltrami Ave., Bemidji, MN 56601.

Ewe-Pick-It

A solid wood wool picker is now available from the Colorado area. Constructed of solid oak and walnut woods, the picker is sanded and oiled for easy maintenance. Special orders are considered for the wood of your choice. After being processed with the picker, longer-stapled fleeces can usually be spun without carding. The picker also offers possibilities of experimenting with fleeces in the grease, blending and picking and cleaning any length of fiber. Special prices for five or more pickers to guilds and groups are quoted upon request, and direct factory-to-you prices are available for individual orders. Free brochures with more information are available from **Ewe-Pick-It,** 217 Random Rd., Bailey, CO 80421.



The "Ewe-Pick-It" wool picker shown here is one of several now on the market, as spinners show more interest in speeding up home wool preparation.

Classifieds

NOTICES

TO PLACE A CLASSIFIED AD

For the next issue, send your ad along with payment six weeks prior to the month of publication. Only $.75 per word ($15 minimum) or $30/col. inch (camera-ready). **Payment must accompany ad.** Send to **Interweave Press, Handwoven Classified Ads,** 306 N. Washington, Loveland, CO 80537.

IRELAND 9/2/84-9/19/84. Explore the textiles of a beautiful land, and enjoy the hospitality of its people. Barbara Baggeroer, tour director and education guide. **Fullerton Travel Center,** 124 Laguna Rd., Fullerton, CA 92635.

WEAVER'S HANDICRAFTS TOUR of Scandinavia. Denmark, Sweden, Finland escorted by Joanne Tallarovic. Aug. 2-16, 1984. Glimakra loom factory, weaving schools, Marimekko, Marta Maas Fjetterstrom, Klippans. Info/brochure: **River City Travel,** 19655 Detroit Rd., Rocky River, OH 44116. (216) 333-1600.

PAPER/FIBER VII. April 1-27, 1984. Juried. Awards. All artists in U.S. Eligibility: paper and/or fiber. Information: **Paper/Fiber VII, The Arts Center,** 129 East Washington, Iowa City, IA 52240.

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MOHAIR IN THE GREASE. Adult or kid. Send SASE for samples. **Dorothy B. Smith,** Box 33-H, Star Rt., Eldridge, MO 65463.

MOHAIR AND WOOL LOOP. New stock, 17 colors. Also alpaca and specialty wools. Samples: $1.00 plus #10 SASE ($.37). **Custom Handweaving,** Box 477, Dept. H. Redondo Beach, CA 90277-0477.

SILK YARNS/FIBERS. New stock of silk yarns just arrived from Italy: bombyx, tussah, silk/linen, blends. All new styles, 30/2 to 5/1 metric. All coned. Send $2 for samples/prices. Silk Bricks: $23 postpaid for 2 bricks: one each tussah/bombyx. Many other silk fibers available, send SASE for silk fiber prices. **Straw Into Gold,** 3006-I San Pablo, Berkeley, CA 94702.

MILL END AND FIRST RUN YARNS. Natural and dyed cotton, wool, synthetics. Samples $1. Catalog $1. **Earth Guild,** Department HW, One Tingle Alley, Asheville, NC 28801.

MILL END YARNS, threads, etc. Natural, synthetic and blends, varied sizes and types. New items added constantly. Low mill end prices on yarns. Sample catalog and mailing list for 1 year $2. **Yarn Barn,** P.O. Box 1191, Canton, GA 30114.

MILL ENDS, wools, cottons, synthetics and blends for weaving or knitting machines. Mill end mailings, at least four per year, $3. **Linda Snow—Fibers,** Fiber Headquarters of the Southeast, 3209 Doctors Lake Dr., Orange Park, FL 32073.

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ORIENTAL PILE CARPET WEAVING. 2-week courses on Samos island, Greece, May to September. Traditional technique and looms. Excursion to Turkey included. Information: **Katerina Kalamitsi**, P.O. Box 27009, GR-117 02 Athens, Greece.

PERU, 5th Annual Folk Art-Textile emphasis tour, intensive journey leaving July 6. Reserve now! Send long SASE: **Machu Picchu Andean Collections**, 157 Holly Hill Way, Los Gatos, CA 95030. (408) 354-0888.

TEXTILE WORKSHOPS, INC. Quilt/craft symposium, St. Bernard's Lodge, Taos Ski Valley, August 19-24, 1984. For information call **Mary Woodard Davis**, (505) 982-5204 or write 225 Las Mananitas, Santa Fe, NM 87501. Registration deadline June 15, 1984.

GREEK WEAVING WORKSHOP. Three weeks weaving and sightseeing in Greece, July 1984. **Catherine Van Steen**, Iperidou 5, Plaka, Athens, Greece.

NORWEGIAN WEAVING TOUR: 2½ weeks weaving in Craftschool plus sightseeing. June 1984. **Norma Smayda**, P.O. Box 517, Saunderstown, RI 02874. (401) 294-3676.

IRELAND, Summer 1984. Study of the fiber arts as seen in Irish tradition and the current craft revival. Leader: Anne Pauly. Locations to include Dublin, Kilkenny, Donegal Connemara and the Aran Islands. Full details from **Catherine Williams**, P.O. Box 584, Elmhurst, IL 60126. (312) 834-6927.

WEAVERS' LOFT WEAVING WORKSHOPS. Instruction on Swedish looms by internationally-known Swedish weaver Lilly Bohlin. **Lilly Bohlin Handweaving School and Studio,** 1021 Government St., Victoria, B.C., Canada V8W 1X6. Tel: (604) 388-6306.

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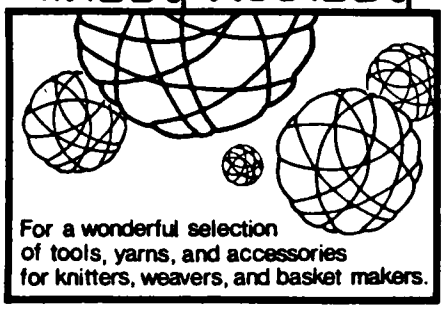
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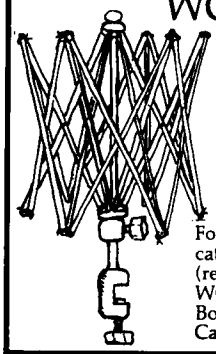
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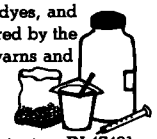

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People

Henrietta Dyk's first weaving experience was just after World War II when she and a physical therapist friend made a warp for a loom he had built. In those days there was no readily available information about weaving, so they worked by trial and error. They made their first warp by stringing yarn around the house to measure it; the weaving, which she still has, vaguely resembles plain weave and twill, she notes.

It wasn't until she moved to Tulsa, Oklahoma, where she still lives, that Henrietta really started weaving. Here she took some lessons and she and a few friends started a guild. They were lucky, she says, if they could get 12 to a meeting; now her local guild has about 50 members.

Henrietta has seen a lot of change in the field of weaving in the 30 years she's been practicing the craft. One, in particular, is the size of yarn used. When she started weaving in the 50's the most readily available yarns were 20/2 and 10/2 cotton, so this is what people used. During the big weaving revival of the 60's she saw more and more heavier threads, almost nothing of finer yarns and setts. Now she's noticed a gradual return to fine yarns. Another change she's seen is a lot more experimentation with traditional patterns and uses. Many of these changes, adds Henrietta, she's noticed from viewing guild booths at Midwest Weavers Conferences, of which she is a charter member.

Her placemats which we've featured on page 61 represent the kind of weaving Henrietta enjoys most – useful things for her home, always of fine threads. These mats are 5/2 cotton, which is as far (to the heavy side) as she'll go. She calls herself a hobby weaver and finds her time at the loom dependent on time available and whether she feels spurred on by a particular project.

Henrietta lives with her husband Carl, a retired geophysicist and occasional warping and design assistant. Since Carl's retirement they've traveled extensively in Europe and most recently are enjoying shorter trips around the country.

Also in this issue

Betty Hewson of Coburg, Ontario, loves the challenge of taking a finished garment right off the loom. Well, with maybe a few edges to seam up. . . . Her creative approach to loom-shaped garments have been appearing under the heading "Weaver's Choice" since September; to allow for maximum reader creativity, Betty is presenting general layouts and techniques with some suggestions about materials. **Peg Templeton** of Boulder, Colorado, likes overshot best of all for her vibrant, creative wall hangings. While color is the dominant element in most of her work, Peg shares some lovely, understated white-on-white linen mats with us in this issue (see page 62).

Those of you who used to read *Interweave* magazine will remember **Barbara Liebler's** popular column, "In the Beginning". Barb has rejoined us as a regular contributor with her new column, "Designing Ways" (page 76). She lives in Fort Collins, Colorado, where she divides time between home and family and a downtown weaving studio where she does architectural commissions.

The lovely cottolin jacket on page 43 came, literally, off of **Barbara Eychener's** back at the Intermountain Weaver's Conference in Durango this past summer. Barbara wears it with a matching shell top that looks quite cool and smart – just right for the desert weather of Tucson, Arizona, where she makes her home. Also from sunny Arizona, **Harry and Olive Linder** (page 66) showed us shawl after shawl woven in a variety of strange and creative ways. The blue plaid one that we've included best shows off the warp-weft switch that they've done, but they also had lovely solids, handspuns and silky textures. This adventuresome pair always has something new and unexpected to share.

Eileen Ternullo has a weaving studio in Novato, California, where she combines her design, weaving and sewing background in creating original pieces. We saw her husband's spectacular leather jacket (page 52) at the Conference of Northern California Handweavers last May, and were glad that Eileen was willing to share her experiences in this medium with us in this issue. □

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