Volume VI, number 4
September/October 1985

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volume VI
number 4
Sept./Oct. 1985

COLUMNS

On the cover: *Say the word "country" and a sense of quiet charm and traditional design come to mind. Unbeknownst to each other,* **Constance LaLena** *of Grand Junction, Colorado, and* **Bryn Pinchin** *of Calgary, Alberta, translated their version of "country" into companion fabrics with a modern touch. Connie's curtain fabric uses 22/2 cottolin in an updated color scheme and is set a little wider than usual to allow more openness in the canvas weave areas. Bryn gives her traditional check tablecloth of 16/2 line linen a fresh look by incorporating blocks of turned huck in the solid squares. See page 44-45 for another look at these fabrics. Instructions for the "Country Lace Cloth" and the "Curtain Fabric", also a part of Fabrics for Interiors #8, can be found in the Instruction Supplement. Yarns for curtain fabric are Borgs of Lund, courtesy of Glimåkra Looms 'n Yarns.*

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PROJECTS

See Instruction Supplement inserted between pages 90 and 91 for the index to instructions.

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Editor's Page

It's been one of those summers full of hot, steamy get-out-of-the-sun days and warm, slightly breezy evenings – the kind that make you want to linger a little longer outdoors, reluctant to go inside. The garden, having shown no progress whatsoever, all of a sudden takes off, uncontrollable. Long-time friends come to spend a few days; we go sightseeing in the Rockies. And like all summers, this one passes too quickly; I had vowed that this year I wasn't going to let this happen. But here it is already mid-summer (early fall when you read this), and I'm not so sure I've achieved my goal.

To me, summer should be casualness, a time to kick back, slow down, have some fun – simplify. And why can't life be that way year 'round? But would I actually make a change, I wonder, if I had the chance? Maybe these feelings of needing to simplify come with my being pregnant, and these are the things one is *supposed* to think about when one is in this condition. Or perhaps it's that everyone tells me life is only going to get more complicated once the baby arrives...

Under scrutiny, though, my life doesn't really seem very complicated at all: I work a normal work week most weeks; I do commute 45 minutes to work each day, but the drive is an untrafficked one and I enjoy looking out on the plains, supervising and encouraging the fields, catching up on the world as I listen to the morning news. In my 'free' time I weave whenever I can, attend a couple of weaving and spinning groups, spend time with friends and enjoy front porch sitting with my husband, Barry. Saturdays, my favorite days, are routine (banking, grocery shopping, doing the laundry, stopping by my local weaving shop) and my chance to "get my life in order". These are the basics. Pretty simple, really.

In thinking through the idea of simplifying, I've discovered a couple of things: there's nothing I really want to give up. (Well, I *would* give up doing the dishes, but one does have to eat.) Quite unexpectedly, I've found that I'm finding more pleasure in really basic, simple things (I had better enjoy them, if I'm not willing to give them up). I've begun to enjoy the drive to work because I'm making a point to look around me more; weeding the flower bed doesn't seem the onerous task it once was, and even the week of magazine deadline has had its moments of joy. Saying this, I fear it sounds a bit sappy, but I really have found that putting myself into a task, even ones I detest but must do, makes them go better.

This little self-guided study reminds me of a time when I took a design course and felt like I had never really been aware of shape, texture, line or color. I discovered that this awareness was not only a skill one needed to learn, but that one needed to practice seeing in order to keep the eye fresh. It was like really seeing the world for the first time. My simplification experiment has very much been the same thing.

A side benefit to this study is that I've realized how much I enjoy and am drawn to the handwoven fabrics here and there around my home. Over the couch is one of Sharon Alderman's double weave thread pieces that I gave to Barry for his birthday last year, a tablecloth woven by my Swedish friend Margaretha Essen-Hedin, a dishtowel from boss Linda, given to me for my birthday one year, and napkins which were woven by Eric Redding as a wedding present. Sometimes seeing these things is just catching a glimpse of them as I walk from one room to the other, or it's the feel of the cloth as I use it to dry the dishes. It brings a little smile of pleasure, gives a little lift to what it is I'm doing at the time. But it's not only the beauty of the cloth which brings this little sense of warmth that can come and go in a fraction of an instant. The weaver who crafted the piece is present with it, too. I think it would please the makers to know this; and I hope that cloth I've woven for others brings to them a similar kind of joy.

In the end, my simplification attempt has been a failure; I've found myself unwilling to really change course and eliminate anything. But perhaps all I needed all along was an attitude adjustment to make everything seem more manageable, less of a hassle, more enjoyable. It's comforting to know that weaving plays a part in all this, it's a center of energy, a connectedness to the other people in my life. It makes me want to weave some cloth for all my friends, hoping to bring a little quiet sense of pleasure to their lives, too. Weaving as an elixir to a simple life could be a powerful potion.

Hum . . . Ah . . .

Jane

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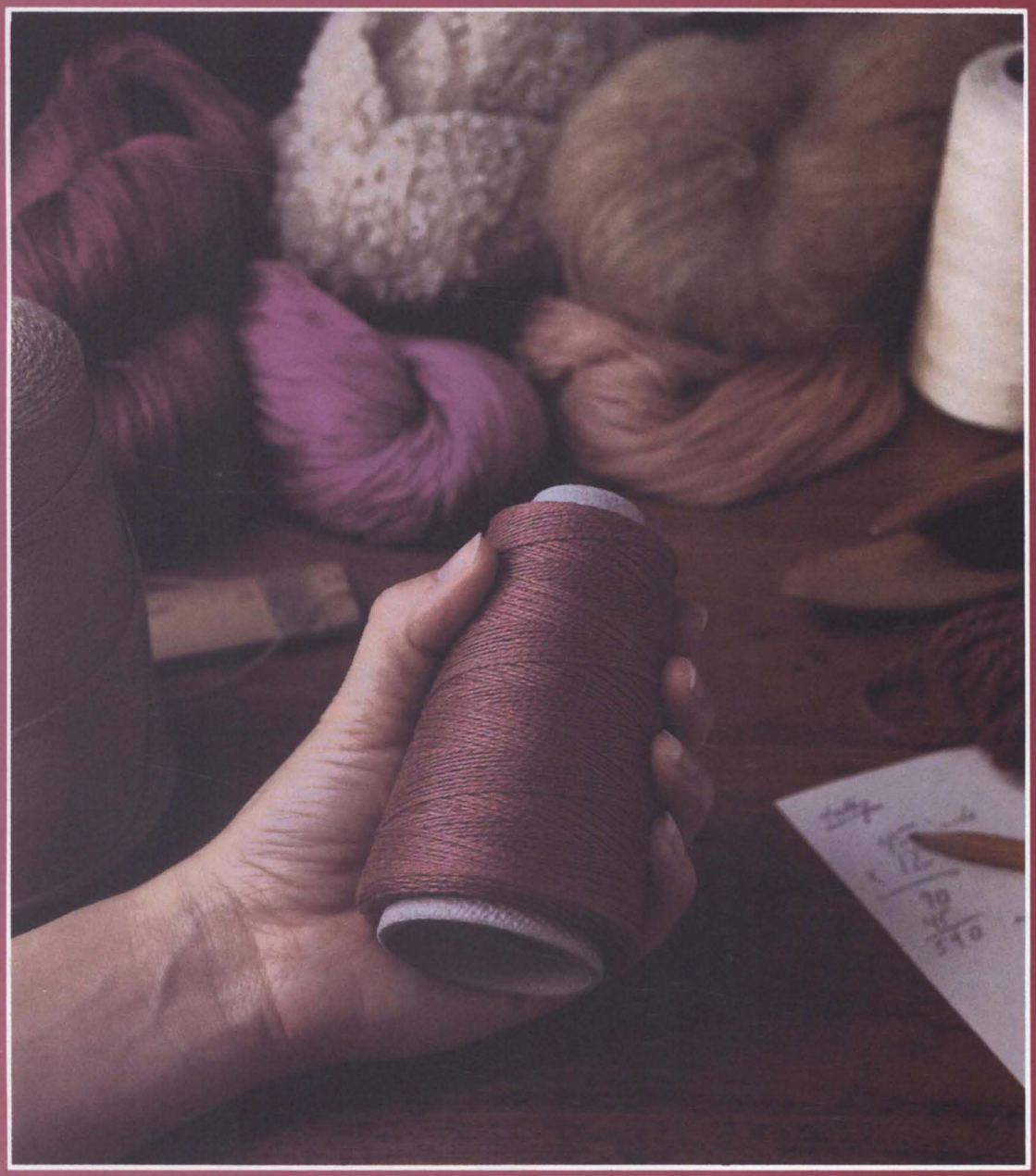

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Bounce Back

On shooting the breeze

The interview on the Editor's Page (HANDWOVEN, Summer 1985) asked a question I have asked many times, "Why is it such a big deal to make a piece of cloth?" Why, indeed! Yet, I continue to do it year after year, giving it away, wearing it, selling some. The periods when it is physically impossible to work on the looms seem to be periods in limbo out of my life. Weaving satisfies me somehow and makes life better.

The variety and helpfulness in the weaving world continue to amaze me, even after some 40 years of weaving. It's a great group!

Aris Piper
Forest Grove, Oregon

The Editor's Page in the Summer issue of HANDWOVEN clearly stated for me why I've been finding HANDWOVEN less and less inspiring, and why when I'm paging through back issues for inspiration I always end up with a stack of the older issues. "We often come across pieces that are really wonderful, but we say, 'This isn't a HANDWOVEN design.' " You have chosen to limit our exposure to some of the "really wonderful" things that are being done out there. I love to see other weavers' personal aesthetics and creative new ideas. Seeing someone else's personal, though maybe way-out, designs gives a certain validity and permission to me to let my own imagination soar. Seeing all the very nice, very precise, very safe works in HANDWOVEN has given the feeling that it's not OK to be very different or original.

I realize you can't please everyone, but I hope you'll reconsider this policy. I agree with your setting a standard for excellence in craftsmanship; the pieces you feature should be well-executed. But I don't understand why you feel that a design should fit a particular image. What a weaving magazine can do for me is show me the whole range of quality weaving that's currently being done. How about featuring a few more daring pieces without the step-by-step instructions?

Carol Routh
Bend, Oregon

We've been tossing around the idea of featuring a gallery section in each issue showing a variety of weaving being done around the country—for just the reasons you've touched on above. Perhaps it is time to take a hard look. . . . What do you think, readers?

—Jane

The Editor's Page in the Summer 1985 issue was great! Anyone involved in weaving does one or more of the following things: goes to meetings, attends workshops, reads anything and everything they can get their hands on to enlighten themselves, studies yarns and how someone did what they did, and prays daily for more organization. But gosh, just sitting down and shooting the breeze with other fellow weavers is a real joy. . . . This is something I wish we could value more and make more time for. That sharing of ourselves as people on a journey that happens to include weaving truly makes us unique. Let's share that more and call it shooting the breeze.

Janet Parke Itsell
Mesa, Arizona

In response to Kate Rohrer

A big "Yes" to Kate Rohrer's question about keeping readers informed on topics affecting the livelihood of craftspeople, not just here in the U.S. but all over the world. What about the craftspeople south of us in Mexico, Central and South America? We can write our congresspeople about what is happening to them because of U.S. foreign policy. I will be all for a column concerning

issues relating to such topics.

For information concerning women and politics in the arts there is a newsletter, "Coalition of Women's Art Organizations" (Dorothy Provis, editor, 123 East Bentel Rd., Port Washington, Wisconsin 53075), which alerts us to legislation affecting artists. It comes out monthly and is the only publication that I know of that keeps on top of the Washington, D.C. scene for artists.

Once again, I would like to vote yes to the idea of having more information dispersed to weavers on the issues concerning us in Washington, D.C., and also what can be done to help our fellow artisans in other countries.

Donna Martin
Monticello, New Mexico

We'll do what we can on this end to keep you abreast on publications or legislative developments which are brought to our attention. Your assistance in sending items to this column will be helpful in keeping us all informed. —*Jane*

"Weaving is a pain in the . . ."

Your recent column (HANDWOVEN March/April 1985) of Your Weaving Teacher, "Weaving is a pain in the . . ." by Deborah Chandler, was one I rapidly read through in hopes of learning the reasons and precautions for my recent ailment, weaver's knee, as I call it. To my surprise this ailment was not mentioned.

I have woven for over nine years and have from time to time suffered from some minor aches and pains related to my weaving. However, this minor pain in my knee was becoming quite aggravating. As a result I have had to stop weaving on one of my two looms. After consulting my family physician, I learned that I have a deformity referred to as "wall-eyed patellas". This is usually not a problem except in cases where knees do a lot of work, e.g., painters who climb ladders, and seamstresses. In this condition the knee caps turn outward and do not sit in the socket area properly. Irritation may result from this problem, and in my case, swelling and stiffening of the knee. This can be especially painful in going up and down stairs as well as when weaving.

My physician has recommended an exercise of tightening the thigh muscles which causes the knee cap to wiggle up and down. Also, she suggested discontinuing the aggravating activities for a few weeks. I think that raising the height of my loom bench on my "problem" loom will help alleviate this wear and tear on my knee.

I hope this information might be helpful to others who may have shared this ailment.

Helen Morgan
Abingdon, Virginia

For those experiencing similar problems, there may be relief in the way of a physical therapy program. Please consult your physician about a program that's right for you. —*Jane*

Our readers ask . . .

I would like to ask if any weaver with a dobby and fly shuttle attachment to her loom could spare me a few minutes to write and tell me the pros and cons of these attachments. I am particularly interested in the fly shuttle mechanism, but as I am unable to contact anyone here who has one, I would welcome the chance to read of other weavers' views.

Anna Andrews
P.O. Box 105
Winton, New Zealand

Ask and ye shall receive . . .

In the Summer 1985 issue of HANDWOVEN, the "Bounce Back" column contained a letter from a Richard McClead asking for information on a Newcomb loom. I recently purchased a Newcomb "Weaver's Delight" loom and was blessed with a raft of Newcomb loom literature. Since this company is now out of business, this literature is invaluable to us Newcomb owners. I would be more than willing to send copies of this literature to interested weavers if they reimburse me for copying and mailing costs:

"Weaver's Delight Four Harness Fly Shuttle Loom: Instructions, Assembly, Operating", 21-page booklet—$2.00.

"Catalog K: Newcomb Fly Shuttle and Handloom catalog"; 20-page booklet—$2.00.

Price list with photos of Newcomb Loom parts and accessories, 2-page list—$.50.

Alice K. Waagen
3211 Search Drive
Hunstville, Alabama 35810

In response to Sharon Williams' question about warp knots: Mary Pendleton taught me to tie in a loop of yarn of suitable length and treat the knot as you would a broken warp. Save time, save trouble, save warp. . . .

Kellie Burks
Sedona, Arizona

In regard to Alice Hanson's inquiry about end-delivery shuttles, there are three companies we know of which carry this type of shuttle: AVL Looms, 601 Orange Street F, Chico, California 95926. Ken Colwell, Looms at the Brewery, Far Edge Rag St., Mineral Point, Wisconsin 53565. Leclerc Corporation, P.O. Box 491, Plattsburgh, New York 12901. —*Jane*

continued on p. 8

A rose to the photographer

Your photographs are so consistently well done and imaginative. How about an article from your photographer about the particular joys or frustrations of photographing textiles. Perhaps under the domain of "Professional Pursuits". It's so obvious that someone is doing something sooo right.

Sherree White Sorrells
Waynesville, North Carolina

We're looking at putting some hints together, so watch for them in an upcoming issue. —*Jane*

On the lighter side of weaving

Anita Luvera Mayer recently sent us these thank you letters from a third grade class she loaned one of her looms to. They gave us our chuckle for the day and thought perhaps they'd bring a smile or two to you, too.

—*Jane*

Dear Mrs. Mayer,

Thank you for leting us use the loom. I really enjoy learning to weave. We made something but we Don't know what it is. Weaving is really fun.
love,
Jessica

Dear Mrs. Mayer,

Thank you for letting us use your loom. The weaving turned out longer than we expected. Well, Bye, Bye.
Sincerely,
Brianna Backlund

Dear Mrs. Mayer,

Thank you for leting us use your loom. I liked the loom. But one friend got hives.
Sincerely,
Marlo Foster

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WAULKING TWEEDS

at the Marshfield School of Weaving

by Kate Gallagher

Norman Kennedy leading the singing and waulking at the waulking board. PHOTOS BY KATE GALLAGHER

Inside the barn on a cold, snowy Thursday evening in January, the sound of voices joining in the chorus of a Gaelic waulking song keeps time with the thump, thump of hands pounding on the table. The wet, handwoven cloth is whisked around the long table in the direction of the sun (clockwise) for good luck while the enthusiasm of the people seated round the table seems to grow with each new verse of the song. At the head of the table leading the singing and the pounding of the cloth sits Norman Kennedy, master-weaver of the Marshfield School of Weaving. Even though far from his native Scotland, Norman, who was also master-weaver at Colonial Williamsburg for five years, carries on the ancient traditions of weaving, spinning, dyeing and the waulking of handwoven cloth.

A waulking or milling (luadh in Gaelic) is a process by which cloth fresh from the loom is manipulated by hand to shrink it into a suitable material to keep out the wind and weather. On a Thursday evening, which is the traditional day in Scotland both for warping and for waulking, a group of eager friends and neighbors gathers in the spacious barn that serves as the weaving studio to celebrate the age old ceremony of finishing cloth. All the weaving and spinning equipment is pushed to the walls or stored in the loft to make way for the waulking board that is set up in the center of the room.

When the crowd has arrived, the wet cloth is brought in and 18 people take their places on the long benches on either side of the waulking board. Norman places the cloth, which has been sewn together at the ends, in a continuous loop around the table. He briefly explains to the newcomers the process of grabbing the cloth in front of them, pounding it on the table with the heel of their hands and passing it on to their neighbor. As people begin to get a feel for the movement, Norman starts up a Gaelic song, and quickly all hands are pounding and passing at the same time. While not many of the participants understand the words of the song, they still manage to join in the chorus, and all pound and pass with noisy enthusiasm. When the first song is over, everyone pauses to catch his breath while Norman spreads out the cloth to measure how much it has shrunk. The cloth should come in a few inches for each song, and it is up to the leader to gauge the length of the song according to how much more the cloth needs to be waulked.

The songs themselves are truly one of the most fascinating aspects of the waulking process. In the Highlands of Scotland there once was a song to accompany every task: rowing songs, churning songs, spinning songs and waulking songs to name a few. The songs were usually tales of bravery, men gone off to sea, battle tunes or love songs while only occasionally was there a song about the task itself. The most important and essential quality of the song was to create a rhythm by which one could move through the work and keep the mind off the monotony of the task.

In earlier days waulkings were performed by rows of women seated on the ground doing the pounding with their feet instead of their hands. Before actually seeing the women at work, an unsuspecting stranger strolling through the heather would hear the sound of strong gusty voices from some distance away. Dr. Johnson, when visiting the Highlands on his tour to the Hebrides, likened the spectacle to "something out of Bedlam". Yet for these overworked and often isolated women, a waulking was a great time of social gathering. They would merrily put aside other household chores to gather out in the heather to waulk tweed and sing to their hearts' content.

Action

When the Scottish Highlanders migrated to Cape Breton, Nova Scotia, they carried their weaving and waulking traditions with them, and people would gather from miles away when the call was out that there was cloth to be finished. There would regularly be yards and yards of blanketing in addition to the 30 yards of homespun which in itself would require four to five hours of strenuous waulking. This cloth, used for the fishermen's outerwear, would need to be nearly felted so that it would be impenetrable to the wind and impervious to the cold ocean spray. After all of the cloth was finished, the waulking board would be cleared and spread with ample quantities of boiled blue potatoes, salt herring, oat cakes, bannock and strong tea. The hour would be late when the last of the cloth was finished to perfection, but the food and strong tea would revive everyone's energies. In many instances, the room would then be cleared of furniture, fiddlers would take up their bows and dancing would continue until the first light of dawn. Everyone would cheerfully but wearily trudge on home to begin the morning chores, happily ready to join in the next time more cloth needed to be fulled.

Although almost no waulking occurs in Scotland and Cape Breton today, in Vermont this tradition is actively and enthusiastically followed. Norman Kennedy has a keen interest in preserving this aspect of his native tradition that is otherwise being forgotten. Rescuing an aging farmhouse and a decrepit barn eight years ago with the idea of starting a weaving school was Norman's original challenge and has enabled him to keep the tradition of 17th century handspinning and weaving alive. Students who come to the school to learn the art of spinning or weaving start with the raw materials and use the very same equipment that their ancestors used over 100 years ago. They are inspired with Norman's vast knowledge of all aspects of life in the 1800s and are quick to appreciate the quality of workmanship that the spinners and weavers produced under much harsher conditions than they face today. The basis for all beginning weaving sessions here at the school is the weaving of a double bed blanket made from 100% wool singles. Once the techniques have been mastered, the more advanced students will often tackle what is especially dear to Norman's heart, the weaving of tweed.

Norman Kennedy rolling up the finished cloth onto the board. Mary Worley, weaver of the cloth, sits to his left.

In the Highlands, wool cloth woven in a 2/2 twill weave was originally called twill or "tweel" in the Scottish dialect. The word tweel was misread by English buyers to read "tweed" and this error in spelling has continued to designate this type of cloth to this very day. Scottish tweed is still commercially set in the reed at 32" and shrunk down to 28" as this width was and still is the most convenient and thrifty width for tailors to work with. Students, under Norman's direction, also weave tweed to this specific width and some even go as far as handspinning the weft which was how the original Harris Tweed was woven. Using the finest Scottish tweed yarns for warp, handspinning and vegetable dyeing the weft and then weaving the cloth on barn looms identical to those used in Scotland long ago naturally necessitates the finishing of the cloth with an appropriate finishing technique.

Back in the barn the waulkers have finished their third bolt of cloth and Norman is making the final measure of the amount of shrinkage. He places his forefingers end to end across the width seven times and as the length of his forefinger from tip to knuckle is 4", the required 28" has been achieved. A skeptical woodworker sitting next to him at the board draws out his metal tape measure just to be certain, and sure enough, the tape reads 28" on the nose. The cloth is then laid out flat on the board, and starting at the end that is sewn together, is rolled up on a flat board to squeeze out excess water and to smooth out any wrinkles. Another Gaelic song accompanies this process, keeping time with the slapping of hands on the cloth making it smooth as it's rolled up. Finally the roll of tweed on the board is turned sunwise three times on the table with a Gaelic blessing said over it for good luck to the wearer for many years to come.

The waulking board is quickly transformed into a lavish buffet, and the ambiance and fellowship that follow when folks work together on a common task literally fills the room. After everyone has satisfied his hunger, the board is pushed out of the way to make room for the musicians and the dancing to follow. A lively New England contra dance rouses most everyone onto the floor to dance a few steps, and although here in Vermont we don't often dance until dawn, a good time is had by all just the same at the Marshfield School of Weaving! □

Kate Gallagher has been a student and apprentice of Norman Kennedy's for the past five years. Currently she helps him run the Marshfield School of Weaving and is a part-time instructor. Her weaving interests focus on traditional weaves, particularly Scottish tweeds.

Weaving on the Left Side of the Brain

by Debbie Allen

A few years ago an interesting book was published called *Drawing on the Right Side of the Brain*. Betty Edwards, the author, used recent studies of the brain to propose a new way of learning to draw. It has long been known that the brain is divided into two sides, the left side controlling the right side of the body and vice versa. It was only in the 1960s however, that it was discovered that different parts of the brain control different functions such as speech, hearing, short-term memory and even such specialized tasks as recognizing faces. As these functions of the brain were "mapped", it became apparent that the two lobes of the brain perceive the world differently. The left side is analytical, logical, verbal. It keeps track of time, uses numbers and speech, and draws conclusions based on reason and facts. The right side observes shapes and spatial relationships and sees whole things at once, comprehending overall patterns without putting them into words. Rather than logically developing chains of reasoning, the right side makes intuitive leaps of insight based on patterns.

The theory of the book is that normally the logical left side of the brain controls our actions, but to be artistic we need to learn to use the right side of the brain and allow it to take control. It is an intriguing idea, and I have seen it picked up by other writers; there is a book, for instance, on writing with the right side of the brain (which must be tricky, since that is the nonverbal side), and I have even read an article on doing science with the right side of the brain.

Regrettably I am hopelessly left-brained. What's worse, I even enjoy it. I like solving puzzles and making

—*continued on page 25*

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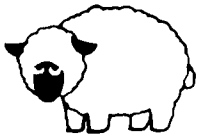

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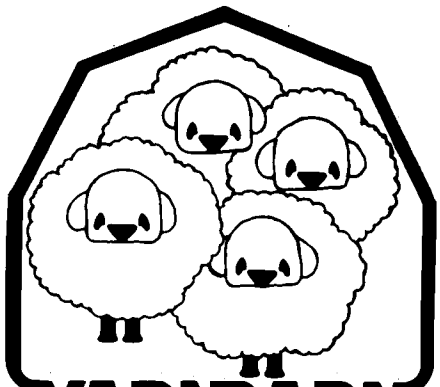

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15 Years Ago in Handweaving

The first retrospective exhibit of fabrics by Dorothy Liebes, nationally known weaver and textile designer, opened at the Museum of Contemporary Crafts in New York. Liebes began shaking up American handweaving in the 1930s with her startling colors and unconventional materials. Growing public interest in her fabrics attracted manufacturers; in 1940 she began working for Goodall Fabrics of Sanford, Maine. Other industrial clients included Dupont, Bigelow Sanford (carpets) and Sears Roebuck and Company. Her work with metallics, emphasis on color and texture and use of bulky fibers were highly influential on weavers and textile designers here and abroad. Liebes was also intensely involved in promoting handcrafts in general. She organized the exhibition of American handcrafts for the 1939 World's Fair in San Francisco which created widespread public interest in crafts in this country. She also organized the Red Cross Arts and Skills program for hospitalized veterans in WWII which provided valuable training for future craftsmen.

The Weavers Guild of Pittsburgh and the Embroiderers Guild, Craftsman Branch, Inc., collaborated on an exhibit titled "Loom and Needle". Whole environments of stitchery and weaving were created in group arrangements with such themes as A Habitation, A Yemenite Wedding, A Child's Bedroom, Op Art Coffee House, Master Bedroom, Acoustics, Christian Meditation Area, and Poolside, to name a few.

In the summer of 1969 the organization of the Handweavers Guild of America began in earnest. The organization was based on a need to create a communication network among weavers, spinners and dyers around the country. By November the Guild had over 1000 members and was able to publish the first edition of *Shuttle, Spindle & Dyepot*. In 1970 the organization was growing rapidly and active committee projects were underway. Committees for a speakers bureau, slide library and swatch library were busy gathering and organizing materials. One of the goals of HGA for 1970 was to have an article about weaving, spinning and dyeing in every newspaper in the country to arouse more public interest in the crafts. The Ken-Rock Weavers Guild of Rockford, Illinois, offered to assume responsibility for the Service and Therapy committee because of its long-standing success with public demonstrations. The first national weaving conference, Convergence '72, was announced, to be held in Detroit and organized by the Michigan Handweavers League.

Roger K. Thomason, Instructor of Art at Southwest Missouri State College in Springfield, Missouri, recommended a courageous approach to pattern and a bold attitude toward selection of yarns. "Just because it isn't done traditionally doesn't mean that it is impossible. The past should be preserved but not practiced as an end in itself.... Weavers need to break with tradition, designing for today, with today's needs and materials in mind." —*Shuttle, Spindle & Dyepot*, June, 1970.

Mary Alice Smith—editor, publisher, driving force for *Handweaver & Craftsman*—died of a heart attack on October 9 at the age of 74. Born and raised in Abilene, Kansas, she studied journalism in college and went to work writing copy for a Wall Street financial advertising agency. Her varied career included teaching college journalism, working as a reporter for numerous newspapers and directing publicity for institutions and museums. In 1948 she became assistant editor of *The Custom Tailor*, house organ for the Custom Tailors' and Designers' Association of New York. Part of her job assignment was to seek out handwoven fabrics for use by custom tailors. She soon became aware of the growing interest in handweaving in this country, and in the spring of 1949, introduced herself to weaver Berta Frey and discussed her plans for a magazine for weavers. Using her inheritance she produced the first issue of *Handweaver & Craftsman* in April of 1950. For the next 20 years she served the weaving community as guide, philosopher and friend. Mary Alice was not a weaver herself, but had a keen awareness of what was going on in the textile world and was always adamant about the value of good craftsmanship. For this she won the respect and support of the experts in the field as well as her readers. □

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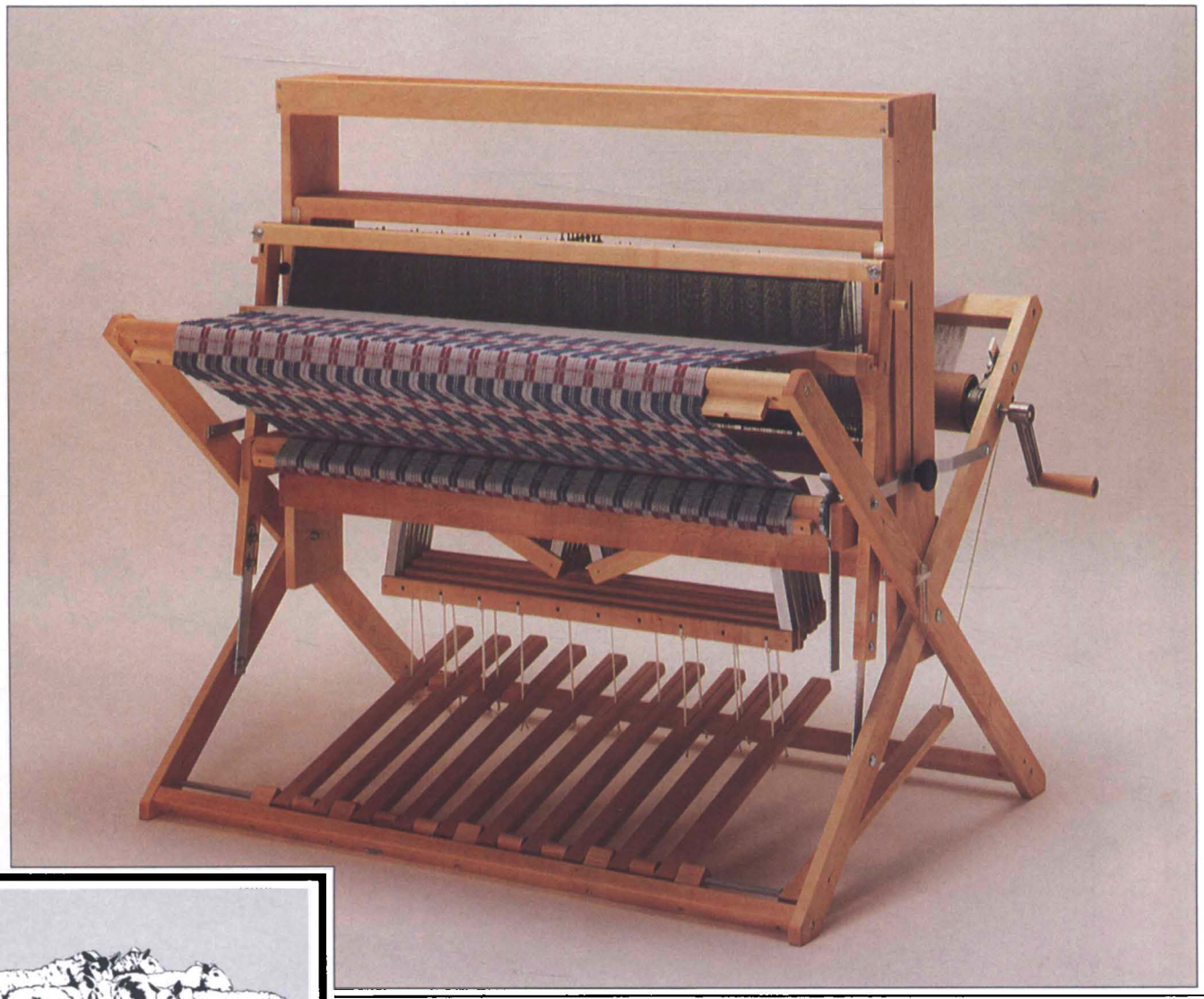

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Warping for Stripes

by Betty Davenport

Bring the rich tones of fall inside to your breakfast table with this placemat and napkin set by Betty Davenport. Napkins and placemats each illustrate a different way of changing colors while measuring the warp—a good way for the beginner to learn these simple, but oft-illusive warping methods and have a completed project to show for it. SETTING: THE PEPPERCORN, BOULDER, COLORADO.

Getting stripes in the warp chain doesn't have to be a mystery. The process is actually quite easy and varies depending on what kind of stripe pattern is called for.

Stripes in the warp are an easy way of adding design interest to a woven fabric, and there is a lot of information on how to design different types of stripes. "But just how do you get those stripes in the warp chain?" several beginning weavers have asked. The process of changing colors while measuring a warp has no straightforward answer. Once your stripe design has been chosen, you need to give some thought to the best method of incorporating the stripes into the warp chain and the best method of dressing the loom with that warp chain. This column is for you who are new to weaving and have mastered warping your loom with a one-color warp and are ready for stripes in your next warp.

The placemat and napkin set were designed to give you practice with different ways of changing colors while measuring the warp chain and how that affects the method you choose to dress the loom. The placemats have solid stripes at each edge; the napkins have very narrow random stripes all over with a single contrasting stripe bordering each edge. These projects incorporate all the techniques discussed here.

As you know, there are two basic methods of warping the loom: 1) the front-to-back method in which the warp is first sleyed through the reed and heddles or the holes and slots of a rigid heddle and then beamed on; and

2) the back-to-front method in which the warp is spread in a raddle or sleyed through only the slots of a rigid heddle, beamed on, and then threaded through heddles and reed or the holes of the rigid heddle. In the first method the warp loops at the cross must be cut. After sleying and threading they must be retied in groups and attached to the back beam. In the second method the end loops are slipped over a dowel that is attached to the back beam or over the plastic teeth which some rigid heddle looms have. Each method has advantages and disadvantages depending on the situation. For step-by-step instructions for each method please refer to the May, 1982 issue of HANDWOVEN (back issues are still available). For the rigid heddle loom I prefer the back-to-front method for most occasions as it is much faster.

Solid stripes

With a design of solid stripes the warp threads need to maintain a definite order. Measure the number of warps required in the first stripe. Always count the warps at the point where they make the warp cross. Cut off the first color and tie the new color onto the end of the old color. The knot can be at either end peg of the warping device. The warp yarn is continuous with no loose threads at either end, the same as a warp made from one color. The warping process can proceed as usual for the back-to-front method which is the method I prefer for rigid heddle looms. The extra time it takes to cut and tie on the color changes simplifies the warping process.

Harness loom weavers can take a short cut while measuring the warp. Rather than always cutting off the old color and tying on the new, the old color can be laid aside and then carried forward when it is needed again. If the distance between color changes is more than one or two inches, the yarn should be cut and tied. Dressing the loom can proceed by either method. If using the back-to-front method, warp threads will be crossing others in the end loop that is attached to the warp beam, but the lease sticks will preserve the order of the warps in the warp cross. The lease sticks must be used while beaming on and remain in place while weaving. This short cut is not recommended for rigid heddle looms as there is no room for the lease sticks to remain in place while weaving and the crossed warps will interfere with the shed opening.

Striae stripes

These are very narrow stripes not more than two threads wide that are in random or definite order. Measure a group of three or more yarns at one time. This group is called a bout. Divide the total number of warp ends for the project by the number of yarns you are using together to determine how many bouts to measure. Keep the yarns separated with a finger between each strand to keep them from becoming twisted. Make your cross as usual. Measuring the warp this way is much faster than with a single strand. At this point the front-to-back method is recommended, especially for rigid heddle looms.

On a rigid heddle loom, remove one warp cross bundle from your hand and cut the end loop. There are now six or more warp threads in the bundle. Thread them through the holes and slots of the heddle. Take the colors in random order or in a repeating sequence, depending on the effect you want. When ½" of the heddle has been threaded, even up the cut ends, tie them in an overhand knot and attach them to the back beam. If your loom has teeth on the back beam, just hook the knot over them. The reason for threading the warps through the heddle first and then winding on is that the heddle straightens out any twists or crossed threads, and the warp is wound on the back beam very neatly.

Harness loom weavers can dress their loom by either method. However, proceed with caution if using the back-to-front method. When heddles are threaded by taking warps in random order from each bout, the warps may cross within the bundle and interfere with a clear shed. Generally this is no problem with three threads of a smooth yarn in a group. However, I will never forget one 15-yard warp which used five different strands of textured wool yarns that were threaded in random order. The weaving did not proceed smoothly because of warps crossing and sticking to each other between the heddles and the back beam.

Random or graduated stripes

When color changes occur frequently, a separate warp chain can be made for each color. Since the warp colors are not in the order of the stripe design, the front-to-back method of dressing the loom must be used. Cut the end loops of the first chain and sley the yarns through the rigid heddle or reed placing them wherever you want them. Repeat with each warp chain until all the spaces are filled. Thread the heddles and beam on. This is a very spontaneous way of designing stripes and is a good way to blend colors where a strong stripe effect is not wanted. It would be very tedious to have to cut and tie on a new color every two or three threads as described in the first method for solid stripes. There are other occasions when it is advantageous to make a separate warp chain. For instance, a separate warp chain is measured for the contrasting border yarn in the napkin project because that yarn is not wound on the beam with the rest of the warp.

Of course, there are variations to each of these basic methods of making color changes in the warp. Also, a design may call for a combination of these methods. Before starting a project with warp stripes, study the stripe design, decide on the most efficient way of making the color changes and how it will affect your usual method of dressing the loom. Stripes are fun! Try them! □

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Davenport, Betty. "Rigid Heddle Loom Warping", *Handwoven*, Vol. III, No. 3, May 1982.

Patrick, Jane. "Warping: A Compleat Guide", *Handwoven*, Vol. III, No. 3, May 1982.

Betty Davenport, accomplished weaver, teacher and author, lives in Richland, Washington. She recently led a weaving hike in the Peruvian Andes.

Books &etc.

Computers & Crafts: a Practical Guide

Marc Goldring in collaboration with Pat Doran and Thomas Wolf.

National Crafts Planning Board, 1984. $7.95, paper. Available through American Council for the Arts, 570 Seventh Avenue, New York City, NY 10018.

Every once in a while a book is published which presents the right material, in the right way to the right audience, at the right time, and at a reasonable price. For me, *Computers & Crafts* is such a book!

The book is divided into two sections. Part One deals with computers and information systems and how they can be used effectively by craftspeople, crafts administrators and others in the visual arts. Part Two presents an overview and some specifics of the CRAFTNET project of the National Crafts Planning Board.

This book addresses its audience differently from others I've seen on using computers—it is written in crafts language and not in "computerese", technical math or business terms. A glossary defines computer terms in common English. Throughout the chapters on considering, choosing and using a computer, the examples given are those of a weaver who is selling her work and developing a small business. Other crafts are touched upon. The chapter on "Models of Effective Computer Usage" gives case studies of several arts centers, craft schools, studios and individuals who have used specific computer systems and software in specific craft applications. The pros and cons are assessed honestly. An appendix of Resources lists software, peripherals and books which are directly relevant to craft applications.

The timing is right for this book, too. Many craft organizations and individuals are considering purchase of a computer system or already have a system and want to know more about its usefulness in crafts. The book presents answers to such questions as:

- Do I really need a computer?
- What could one do for me?
- Would it be cost-effective?
- What are the parts of a computer and what do they do?
- What is a database program and how could I use it?
- What is spreadsheet software?
- Are there accounting programs a weaver could use?
- What should I look for when shopping for a computer, peripherals or software?
- Where and how should I shop?

I feel that Part One of this book is worth the price of the entire volume; it contains a lot of solid information in concise, well-organized, very readable form. Right now, the information is very current (a remarkable feat in such a rapidly-changing field!).

Part Two presents a description of a potential telephone-accessed national information service to the crafts field called CRAFTNET. Because of the uses and cost of this proposed information service, it will be of more interest to craft organizations and "serious" individuals than it will to the casual craftsperson. The weaver who uses her computer to do only an occasional drawdown, for example, will have no need for a national database of information about sources, outlets, arts councils, performing arts facilities, schools, libraries, corporate supporters, advocacy groups, etc. But a manager for an arts facility or an operator of a production studio with apprentices and a marketable "line" may very

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BOOKS *(continued from page 20)*

well find this part of the book and the network it outlines even more useful than Part One!

My hope is that this book will be updated as the field of computers in the crafts changes so that it will continue to be as relevant and useful as it is right now.

– Carol Strickler

French Hand Sewing

Sarah Howard Stone

Published by The Other Place, Rt. 2, Box 315, Montgomery, AL 36108. 124 pages, hard cover. Black and white and color photos. Illustrated techniques. $24.95.

If you like to do fine handwork, this book belongs on your reference shelf. If you need some new ideas for joining, tucking, embroidered trim and textile heirlooms, you'll find this book an inspiration. French hand sewing employs only a needle, thread, fine fabric and sometimes some filling or laces to be used as trim (or when joined together as the primary fabric). The result of the tiny stitches and techniques such as tucking, puffing, shell stitching, application of entredeux, making lace motifs and various embroidery designs is often a delicate and finely sewn garment of heirloom quality. Although the hand sewing techniques described and illustrated in this book are traditionally done on lightweight muslins and bastistes, most are extremely well suited to use on handwoven fabrics on a larger scale.

Sarah Howard Stone's own sewing is to be complimented. The articles depicted in excellent black/white and color photos are beautiful; they appear to be of museum quality. In addition to the photos, the clear instructions and illustrated techniques leave no doubt as to how to do the sewing described. The book "feels" good and "reads" well.

– Anne Bliss

Natural Dyes, Fast or Fugitive

Gill Dalby

Published by Ashill Publications, Ashill Craft Studio, Brushford, Dulverton, Somerset, England, 1985. 48 pages, £3.40 ppd.

This book is a good new addition to the natural dye literature. Ms. Dalby spent two years testing a variety of plants for color yield, wash fastness and light fastness. The result is a collection of 85 recipes derived from 21 plants plus cochineal. Nine

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BOOKS *(continued from page 22)*

of those recipes are from dyebaths involving two dyestuffs (e.g., weld and cochineal) or top dyeing to get a color different from that obtainable from a single source.

The recipes are given in percentages based on weight of fiber, mordant, additive and dyestuff; the author did the testing on wool yarn. For each recipe we are told the light and wash fastness based on British Standards, and we are given a color notation reference to the *Methuen Handbook of Colour*, a color atlas with color plates numbered for easy identification. (This is a color system keyed to the Munsell notations as well as to the Centroid Color System commonly used in the U.S.) There is one color plate at the end of the book depicting yarn colors; the plants and techniques are not illustrated.

Although there is very little mention of safety other than a note to wear rubber gloves when mordanting and another about poisonous mordants (nothing about ventilation), the explanations of techniques, fastness and acidic mordant baths are excellent. The author uses formic acid with chrome, acetic acid with copper and oxalic acid with tin, acids often used in industrial acid dyeing. Her method is worth consideration from the safety standpoint as well as from the altered colors resulting from the acidic baths with these additions.

This is a book worth studying by those interested in natural dyes. The serious dyer should certainly have a look at the recipes and mordant percentages because they do vary considerably from those found most often in traditional literature. This is tied to the acidic mordant baths and worth a little experimentation.

—Anne Bliss

BOOK NEWS

It isn't often that I run across a book that I just must have, regardless of price. However, when I ran across *Kaunista Kangaspuilla* by Virpi Leinonen, I found it to be just one of those books. *Kaunista Kangaspuilla* is a Finnish project book complete with large full-color photographs and accompanying instructions (in Finnish, of course). All the designs are exceptional and inspiring, and what we've grown to expect of Scandinavian crafts. There's lots here to inspire, to expand upon, to get those creative juices flowing. The only drawback to this book is that price: $79.95, due in large part to the special handling required to get it into the country. Russell Groff of Robin and Russ Handweavers hand-picked this one on one of his European buying trips and is its exclusive U.S. distributor. If $79.95 is just too much for you to pay for inspiration, perhaps it is a book your guild will enjoy owning. *Kaunista Kangaspuilla* can be ordered from Robin and Russ Handweavers, 533 N. Adams St., McMinnville, OR 97128.

From the folks at *The Goodfellow Catalog of Wonderful Things*, come four new catalogs to whet your craft-buying appetite: *Catalog for the Home and Office, Catalog for Kids of All Ages, Catalog of Gifts under $50*, and *Catalog of Wearables*. What's unique about these catalogs is that they exclusively feature hand-crafted items only. Inside you'll find everything from handwoven wearables to ceramic earrings to finger puppets to wind socks. Individual artisans are featured with photographs of examples of their work as well as a statement about themselves and their craft. All ordering is done directly with the artist, instead of through the catalog itself. Catalogs are each about 200 pages; all photography is black and white. For ordering or information write The Goodfellow Catalog Press, P.O. Box 4520, Berkeley, CA 94704. Catalogs are $15.70 each, postpaid.

—*Jane Patrick*

Left Brain Weaving

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order out of disorder. (Except cleaning house, which I suspect may not appeal to either side of the brain.) I like doing crossword puzzles and solving problems. I like writing computer programs (simple ones, anyway). I like jigsaw puzzles, although there I suspect that the right brain sometimes sneaks in, since I am often surprised to find myself suddenly putting in pieces without consciously thinking about where they go. And along with all those left brain activities I like weaving.

I have never been good—or even felt very comfortable—with artistic pursuits such as drawing or painting, although now I am giving it a try with Betty Edwards' book. I'm not sure whether there is much hope; my son announced today that my half-finished "modified contour drawing" of a pine cone looked like a bunch of socks hung together. The book warns that your left brain may be critical of your work, but it doesn't mention other members of the family. Why, then, if I have no instinctive artistic talent, did I fall in love with weaving the first time I sat down at a loom?

My guess is that weaving is fundamentally a left brain activity. It involves working with a web created by yarns running at right angles controlled mechanically by harnesses and treadles planned in advance to produce the desired effect in the finished product. It is a very orderly, organized procedure. I must state here quickly that I know that art can be produced by weaving, and I know many wonderfully creative and artistic weavers. Many of them, however, end up fighting the orderly confines of the loom to express themselves. They take the pieces off the loom and reshape them into clothing or sculptures. They weave off the loom. They add texture. They use tapestry as a way to try to escape the tyranny of the logic and order imposed by the

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F·O·C·U·S

Choosing a focus of study can lead to new growth, new horizons, new understanding

by Deborah Chandler

This morning I spent an hour and a half talking with a man who has a lot of good and exciting ideas. It was fun to hear them, to consider such a wide range of options. Unfortunately, all of his ideas are so appealing to him that he hasn't yet disciplined himself to choose from among them, to focus on a few and let the others go. The result is that he isn't making any progress with any of them, none are being pursued, let alone accomplished. So all those good ideas are relatively useless, intellectual entertainment only, which is a real shame.

Sound at all familiar? It's the same thing that happens when we're overwhelmed by the array of colors and textures at the yarn shop. Or when we have learned so many weave structures and been inspired by so many projects that we can't choose what to do next. Or when we go to a weaving conference and are forced to decide between at least four sessions that we know we would learn from and enjoy. Sometimes it seems that there are just too many good things in life. (But you can bet we wouldn't want the opposite!)

I just spent four days at Interweave's first weaving conference, called "Interweave Forum: Fashion Fabrics". One of the best lessons of the conference, and the characteristic that set it apart from other weaving conferences, was focus. Everything about the conference was related to handwoven clothing. Within that narrow context, the range of subjects covered was very wide. Given one area of concern, the depth and breadth achievable was tremendous.

The beauty of the Fashion Fabrics conference was that it was such a good lesson in the difference between focus and limitations. Throughout the four days the message delivered over and over, in countless different ways, was don't limit yourself, open your mind to new possibilities, unconventional ideas. Experiment! Be outrageous! Trust yourself! Choose a focus (in this case, fashion fabrics), commit yourself to working hard at it, and then take it beyond whatever you thought the limit was.

I was reading Georgia O'Keeffe's account of her life as an artist. She said that the real value of art school had nothing to do with art in the sense of expression. What it gave her that was of lasting importance was a familiarity with her medium and its tools—paints, brushes, canvases and how they all work. By the time she wanted to explore her own artistic frontiers she didn't have to wrestle with the materials. It's kind of like driving a car; first we learn how the beast works, then with that accomplished, we can use it to take us wherever we want to go.

Weaving is no different. There are basic skills we start with: how the loom works, the progression of the warping process, planning projects. The next step is learning why certain yarns behave as they do, how a given yarn affects a given pattern, how both yarns and patterns contribute to the success of a particular project. Learning these things is still part of getting familiar with the medium, the materials.

Up to this point most weavers have a pretty scattered approach, trying whatever presents itself next, building a general, if somewhat chaotic, bed of knowledge. It's a rare beginner who is willing to choose one aspect of weaving and pursue it at length before moving on. Partly that doesn't occur to new weavers, and partly it would seem really boring when we're just getting into it and discovering the vast world of fibers. It would be too much like going into a candy store and being allowed only one kind of candy; some people would be satisfied with that, but not most. (I wouldn't, that's for sure!)

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YOUR WEAVING TEACHER

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There are three levels of learning or decision making here. First is the very beginning stage of learning to weave, acquiring basic skills that are necessary to any further progress. Second is choosing a specific area to pursue in greater depth. And third is taking that area of focus as far as possible, pushing old limits, extending horizons.

Actually, I believe that the first stage, learning the basics, needs to be unfocused, as broad and ranging as possible. Having a broad base of understanding gives one more to draw on in problem solving situations. If I learned only one kind of weaving, whether it was technique oriented (tapestry) or project oriented (clothing), I might miss out on all kinds of ideas and miscellaneous information that would help me later on.

Unfocused in this context does not mean unstructured or random, however. There are some basic skills that it would seem all weavers need to know (but be aware that there is not a consensus on what those basic skills are). Each new lesson learned builds on the previous one, since little, if any, weaving knowledge is totally unrelated to other weaving knowledge.

I think that all three of those stages can be exercised within the framework of each stage. I'll use myself as an example to explain that. One thing that has become increasingly clear to me in the past year, and was screamingly evident at the Fashion Fabrics conference, is that after 15 years or so of weaving, I am a terrific beginning weaver. No more. I have never chosen a particular area in which to truly excel, a narrower focus to study in great depth. There may be any number of reasons for that, and I'm content with it, for teaching beginners is what interests me most. Listening to the instructors who have chosen to go in depth in special areas showed me how much I don't know and gave me a real sense of the value of concentrated study. It was at once inspiring, exhilarating and humbling.

Within my pursuit of a broad and solid understanding of weaving in general, I have at times focused on yarn properties, weave structures, color relationships, drafting and other areas. Those were my stages two and three, choosing an area and concentrating on it for a while.

If I now chose to take one kind of weaving further, say rug weaving, I would follow that cycle again, learning more about the most appropriate warps to use for various types of rugs, the best wefts, which weave structures I enjoyed the activity and results of most, color placement, which loom(s) seemed most suited to the rugs I wanted to weave, etc. The range within the narrow is endless.

And that is the difference between focus and limitations. Very little progress or growth comes out of chaos. Once we commit ourselves to a direction, however, we can make great leaps of skill and understanding. The following comes from *The Scottish Himalayan Expedition* by W.N. Murray, and addresses the idea of commitment, or focus:

> Until one is committed there is always
> a hesitancy,
> the chance to draw back,
> always ineffectiveness.
> Concerning all acts of initiative (and
> creation)
> there is one elementary truth, the
> ignorance of which kills
> countless ideas and splendid plans:
> that the moment one definitely
> commits oneself,
> then Providence moves too.
> All sorts of things occur to help one
> that would otherwise never have
> occurred.
> A whole stream of events issues from
> the decision,
> raising in one's favor all manner of
> unforeseen
> incidents and meetings and material
> assistance,
> which no man could have dreamt
> would have come his way.
> I have learned a deep respect for one of
> Goethe's couplets:
>
> "Whatever you can do, or dream
> you can . . . begin it.
> Boldness has genius, power and
> magic in it."

Presently a freelance writer, teacher and editor, Deborah Chandler, in her past lives, has been a gas station attendant, circuit board hole driller, book store clerk and live-in baby sitter. She lives in Boulder, Colorado.

TRACKING

the mystery of the crinkling cloth

by Sharon Alderman

The structure is plain weave, but at first glance one could be tricked into thinking that the structure of this fabric is a multi-shaft twill. What creates the effect on the surface of this shawl is the phenomenon of tracking. This Square Shawl, designed by Sharon Alderman, is a generous and warm wrap-up for cool autumn morning foraging in your garden. Instructions appear in the Instruction Supplement.

Sometimes in the finishing process a fabric becomes transformed, like magic, from a perfectly even-textured cloth to a crinkled, crepey one. By learning more about this intriguing phenomenon, one has the possibility to tame or exploit it to achieve a desired result. Sharon shares her discoveries about tracking in the article which begins on the next page.

Three samples of plain weave fabrics. From the top down: 18 e.p.i./p.p.i., washed but not pressed; there is no observable tracking. 10 e.p.i./p.p.i., washed but not pressed; there is extreme tracking. 12 e.p.i./p.p.i., washed but not pressed; tracking is very pronounced.

Very little has been written for the handweaver about the phenomenon of tracking. Tracking is the surprising change in the surface and *apparent* structure of some fabrics that takes place during wet finishing, that is, washing the fabric after it has been taken from the loom. The warp ends and weft picks move diagonally so that the cloth takes on a crinkled or crepey look. Hubbard, an English weaver/designer, in *The Craft of the Weaver*, calls the effect "crazing" or "cockling" and tells how cloth may be crabbed to prevent tracking from appearing.

I have some experience in removing tracking from cloth (more on this later), but I wanted to understand what factors caused tracking and whether it could be predicted. My experience told me that yarns with a large amount of twist track more than softly twisted yarns. I also knew that plain weave cloth, balanced or nearly balanced, tracked, but twill cloth using the same yarns and the same sett – too open for twill – had not tracked for me. (More about twills later.) I had heard that plied yarns do not track, but I knew better: 20/2 worsted wools (Oregon Worsted's Willamette, Frederick J. Fawcett's 20/2 and Fort Crailo's Zephyr Worsted) I have used have all tracked under some circumstances. I have used a lovely 40/2 worsted that tracks readily, as well as a worsted single with a hard twist that tracks dramatically. (Hubbard writes about tracking only in worsted fabrics.) I have also observed tracking in woolen spun fabrics; Harrisville Designs' singles is used here to illustrate how tracking looks.

My theory is that tracking occurs when there are unresolved twists in the yarns. When the cloth is wetted, the yarns are softened so that there is less resistance to the twist; the yarns untwist or shift around and cause the fabric to move. The result is the formation of irregular diagonal lines which are actually raised up above the plane of the cloth somewhat so that they may be felt with a sensitive fingertip.

By the way, if you were thinking of avoiding tracking by not washing the fabrics that you make, let me advise against that approach. Being caught in the rain (I can tell you about a deluge in an open-air opera house) will cause tracking to appear (or reappear in my case) and so will anything that wets a fabric without pressing it or putting it under tension at the same time. For a woolen spun fabric, in particular, wet finishing is essential: woolen spun yarns have spinning oil in them that gives them a characteristic odor, makes them feel harsh, and ultimately, attracts dust, dirt and therefore insects. When it comes from the loom, it is just a web; after it has been finished it is cloth, and cloth is a Good Thing.

The task I set myself was to study tracking using just one yarn, a yarn large enough to see in photographs, so that I could make some general statements about what factors increase this effect. I chose Harrisville Designs' singles woolen spun yarn. It is lovely stuff and had sometimes tracked for me.

I felt sure that tracking would be affected by sett. My theory that the yarns untwisted themselves when given the opportunity suggested that an open sett would promote tracking while a denser one would diminish it.

I thought about what I needed to vary to find out what I wanted to know and then began. I made a long warp and tried several setts: 10, 12, 14, 16 and 18 ends per inch. I wove samples of balanced plain weave and balanced 2/2 twill sett at 18, 16 and 14 ends per inch. The twill woven at 14 e.p.i. was very open and soft, almost sleazy, so I wove only plain

weave at the more open setts. I washed the samples as I went along so that I could see just where tracking began to occur. When tracking began I made more than one plain weave sample so that I could press the tracking out of some samples and see how much returned with a second or third washing.

Here is what I found: there is no observable tracking at 18 e.p.i./p.p.i. either in plain weave or twill. At 16 e.p.i./p.p.i. there is no tracking in either cloths although it is possible to see just the slightest hint that something might be beginning to happen in the plain weave. At 14 e.p.i./p.p.i. tracking occurs in the plain weave. It is easy to press out when the cloth is wet. At 12 e.p.i./p.p.i. tracking is very pronounced.

I wove three plain weave samples so that I could leave one as is after the first washing, the second could be pressed and then re-washed, the third pressed after washing and then washed and pressed again. I found that each time the fabric is pressed so that the tracking is removed, it becomes smoother and tracks less in the next washing. The final plain weave sample, 10 e.p.i./p.p.i., tracked very dramatically. It is also too loosely woven to be very practical (the cloth is just barely stable), so it is mostly of academic interest to me.

I learned that plain weave structure tracks and 2/2 twill at a reasonable sett does not. I found that dense setts woven square do not track and that tracking increases as the sett is opened up.

Each time I finished one sett series, I cut it from the loom and washed it to see how things were going. As the samples were washed, I watched them to see if I could observe the yarns as they twisted or "crawled". I also noticed that as the yarns were wetted, the fringes beyond the hemstitching twisted quickly and smoothly as I watched. They made me think of the seed hairs of storksbill or filaree *(Erodium cicutarium)*; when you pull a seed from the seed case the seed hair twists smoothly and quickly in the same way as the yarn and at almost the same speed. The yarns in the cloth itself did not move spontaneously as I watched. They moved when the cloth was agitated or squeezed.

Cotton gauze fabrics, notably those woven in India, have the same structure as tracked wool. The yarns are fine, highly twisted and woven in an open, balanced plain weave. When washed, as they are prior to marketing, they undergo the same sort of movement, also called yarn collapse. They are called gauze fabrics although their structure is plain weave, not gauze or leno.

It seems to me that tracking is a special case of the wider classification, yarn collapse. I think of tracking as the irregular diagonal lines that you can see in the samples shown here; yarn collapse in twill fabrics looks a little different. In a conversation with Marlene Golden in a workshop following the Conference of Northern California Handweavers, I learned about some experiments with yarn collapse she had done in a class at the Fort Mason Art Center, part of San Francisco Community College, with guest instructor Lillian Elliot. The class had woven cloth using hard twisted yarns, a mixture of S and Z twists, and very open setts. One of the structures they used was twill and yarn collapse did occur. The cloth was hand washed and allowed to collapse as much as it would to produce very elastic, interesting cloth.

What can be done about tracking? Sometimes I think that nothing need be done at all. I have a dress woven of 40/2 worsted which I press so that the surface is smooth, but I do not try to remove all the tracking. Each time I wash it I smooth it again with the iron, that is all. A friend at a weavers' conference told me that she had been sitting a couple of rows behind me at a lecture trying to figure out what multi-shaft threading I had used to obtain the allover twill/crepe pattern in the cloth. (She is very clever and had come up with a possibility!) I disappointed her, I am afraid, when I told her it was plain weave plus tracking. The fabric is very simple, and the tracking added, I thought, a nice bit of pattern.

Sometimes I do not want to have tracking in the cloth I weave. When I weave a color blanket, I want the colors to blend smoothly and tracking interferes with the effect I want, so I remove it. I can reduce the initial tracking by giving the unwashed web a good, hard pressing on both sides with lots of steam before washing it. When the fabric has been washed, the remaining tracking may be removed by pressing the fabric while it is quite damp. Pull the cloth in the warp and weft direction to straighten the yarns and press to hold them in that straightened condition. Each time this process is repeated with subsequent washings, the cloth tracks less and less.

Hubbard (page 100) describes the process known as crabbing to prevent tracking. The cloth, fresh from the loom, is stretched and rolled onto a wooden cylinder made up of slats (sycamore wood because it does not stain the cloth) and immersed and rotated in 140°-160° F. water for ten minutes, rolled onto a second cylinder without allowing the cloth to dry (or even to cool down) and then rotated for ten minutes in the hot water again. Finally, the cloth is allowed to cool before rolling it onto a slatted drying cylinder to dry under tension.

I have no experience using this technique because I don't have the cylinders or a vessel large enough to use for the boiling. Except that she said the cloth was boiled, Sallie O'Sullivan, a well-known Irish weaver, described essentially the same process in a workshop she gave locally. She added that once crabbing was complete, the cloth could be wet finished with soap without producing any "cockling" at all. It seems possible to me that repeatedly washing and pressing out all the tracking, in time, might accomplish the same thing as the crabbing process.

One of the nicest things about weaving is that it is not possible to learn it all in just a few weeks, a few months or even a few years. I still have some unanswered questions about tracking: How does the texture of the yarn affect its likeliness to track? Do slippery yarns with a high twist track more than hairy, sticky yarns with the same number of twists per inch? What effect does pre-washing yarns have? Is it better to block skeins after pre-washing them? Will blocking promote new stresses in the yarns?

I think that I will never run out of things to do! □

Sharon Alderman, weaver, teacher and author, lives in Salt Lake City. This year she is spending an incredible amount of time giving workshops across the country, sharing her wealth of weaving experience.

ODDS & ENDS

Hospitality

If you're traveling in the Northwest (Washington and British Columbia) and need a place to stay, contact Kathy Fraser for a copy of her Bed & Breakfast directory for fiber folks. She has compiled a list of fiber folks in that area who are interested in having others with similar interests stay with them. The directory gives name, address, number of days notice required, number of people and length of stay that can be accommodated, fiber interest of host, and smoking/non-smoking preferences. Payment is to be worked out individually. Contact Kathy at Teanaway Weaving, Rt. 2, Box 30-A, Cle Elum, WA 98922, 509/674-5570. (Seems like we've heard of other directories being compiled in other areas. If so, please send us information so we can pass it along.)

Textile Videos

The Helen L. Allen Textile Collection at the University of Wisconsin is now available for viewing (and owning) on a laser videodisc. The collection of 12,000 textiles and costumes includes archaeological textiles through work of contemporary fiber artists. The videodisc contains 20,000 full-color images of individual objects as well as overall views, close-up details and microscopic views of selected archaeological textiles. There is a narrated video segment of the origin and contents of the collection and a video tour of the highlights of a recent exhibition, Two Faces of South Asian Art: Textiles and Paintings. A printed index accompanies each disc, providing basic information about each object and cross referencing. Another plus of the disc is that there is no color or resolution loss of images over time or due to wear. Cost through Sept. 30, 1985 is $195.; after Sept. 30, $250. Contact Blenda Femenias, Curator, Helen L. Allen Textile Collection, 1300 Linden Drive, University of Wisconsin-Madison, Madison, WI 53706.

Textile Library

The Prince George Weavers and Spinners Guild, in cooperation with the Prince George Public Library, has established a Textile Reference Library. The collection is primarily concerned with textile technology beyond a 'beginner' level and is secondarily concerned with historical documents concerning textiles. The collection will be housed in the Prince George Public Library beginning May, 1986 and will be available for inter-library loan on a reference basis. A list of titles will be available in May, 1986. If anyone has materials suitable for this collection that she is willing to sell or donate (tax deduction receipts are available), please contact Laura Fry, Textile Reference Library, P.O. Box 4, Prince George, B.C. V2L 4R9.

Youngstown Area Weavers Guild celebrates anniversary

In honor of the 30th anniversary of the Youngstown Area Weavers Guild (1954-1984), members endeavored to generate fiber awareness and develop technical expertise by looking back into the guild's own history and that of the Society of Shakers. To accomplish these goals, they devoted the year to study of the Shakers from their beginnings in England in 1747 to their fundamental ideas of focusing on inspiring weaves which are still admired today. This project was made possible through the support of and grant from the Ohio Arts Council.

For its celebration, the Youngstown Area Guild had a program each month relating to the Shakers. These included a tour of the

Shaker Historical Society in Shaker Heights, Ohio; history and use of raw fibers; Shaker furniture; making a Shaker cheese basket; Bronson lace Christmas angels; natural dyeing using recipes taken from *Early American Weavers and Dyers.* The main focus was a three-day workshop on Shaker linen textiles with Mary Elva Erf of Connecticut. Ms. Erf is a prominent speaker commissioned by the New York Metropolitan Museum of Art whose work is currently focused on interpretation and documentation of heirloom Shaker linens. Guild members each wove a different patterned Shaker linen towel which was displayed locally. The exhibit is traveling for nine months and then will be on permanent display in the Shaker Museum at Pleasant Hill, Kentucky.

In May, 1954, the first meeting of the "weavers group" was held with nine members present, most of whom had taken classes in weaving at the Choffin Center in Youngstown. By October it was decided to name the group Youngstown Area Weavers Guild (YAWG). Demonstations on weaving and spinning were held at the Canfield Fair in 1956, and there have been entries in the fair ever since. Three members attended the first Convergence in 1972 in Detroit. Some became members of the HGA. Several members have had articles published in *Shuttle, Spindle and Dyepot, Weaver's Journal,* and HANDWOVEN magazines. Beginning in 1978 the Guild has sponsored a fiber exhibit every other year at the Youngstown State Univesity, Kilcawley Center Art Gallery. Today the YAWG is made up of approximately 45 members and provides plenty of inspiration and fresh ideas for avid textile lovers.

Sources of inspiration

Whether for yourself or your market, here are some sources to watch for inspiration and to keep tabs on what's happening in the home textiles industry:

Linens Domestics and Bath Products, Columbia Communications Inc., 370 Lexington Ave., New York, NY 10164. $12/yr, published bimonthly.

Home Fashions Textiles, Fairchild Publications, 7 E. 12 St., New York, NY 10003. Subscription orders to: P.O. 1405, Riverton, NJ 08077. $24/yr, published 14 times /year.

In the spring issue of both publications, handwoven throws are noted as being *hot* for making a fashion statement in the home for the coming season. Colors range from vibrant brights to rich pastels and earth tones, and designs are contemporary or traditional. Interior designers are using throws for texture, color and design interest in rooms. Key qualities for high marketability are fullness, generous fringing and a sense that the item will last for generations.

The publications are also good for color forecasts. Upcoming are mid-tone pastels from the 1950s. The hot colors that are seen now are being softened by dousing them with white. Instead of hot pink, it will be flamingo pink; instead of cobalt blue, robin's egg blue. Another important color for the coming year will be beige: shades of naturals used together (especially in luxury fibers like alpaca and cashmere), and beige used as a ground and/or played against other colors. Another interesting thought is that retailers are looking for double duty linens: throws and tablerunners that double as shawls.

And one last place to watch for ideas: your local supermarket. It seems that some of the giants are beginning to offer a wide assortment of domestics and linens, from percale sheets to bed pillows. (And what a great place for soaking up color and textures!) □

Thank you to Kathy Fraser, Laura Fry, Sandy Eastlake and Patrice George for their submissions. Please send your interesting tidbits to us, and in return we'll send you a small weaving tool for any entry we use. Send to "Odds and Ends", Interweave Press, 306 N. Washington Ave., Loveland, CO 80537.

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Left Brain Weaving

continued from page 25

loom, working to make curved lines in a medium that is basically for straight lines. Many artistic weavers succeed and then are rightfully resentful when, in an art show, they are put in a separate class from oil paintings or water colors, which are automatically considered "true" art while weaving is assumed to be borderline art at best.

While all those right-brained people are working to create art, I'm just going along happily enjoying the order and logic and structure of weaving. I enjoy overshot and summer and winter, starting with a basic pattern and seeing how it can be varied within the confines of the tie-up to make new and different designs. Double weave is fascinating, seeing those layers of cloth interfinger and cross over; some day I will have to try multiple layers. Sometimes I like weaving tartans, watching the orderly progression of colors blend into plaids. I have no delusions of artistic grandeur; my goal in weaving is to become a truly good craftsman, in the old sense of the word, implying a skill in an area developed over years. My complaint in art shows is not that I don't sit with the artists, but that I am often relegated to the "artsy craftsy" group, carving customized names from wood or making little Christmas tree ornaments out of clothes pins.

Having come to the great revelation that I am left brained, I now realize that there are a number of other left-brained weavers, many of them very good. Regrettably we will never get the acclaim our right-brained associates enjoy (let's face it, a lovely table runner just doesn't compete with a magnificent tapestry), although weaving guilds are wonderful for the ego because members appreciate the work that goes into a piece even if it is a placemat or a napkin. Nor will we ever get rich selling weavings; there is just so much that people are willing to pay for a towel. But we can have the tremendous satisfaction of being creative and making something unique and personal. This is not always easy when you are left brained.

Even left-brained people do have to step out and try to create a piece of art now and then. Perhaps it is a special piece they want to make for family or a close friend. Maybe they just get the burning urge to do a tapestry (doesn't everyone sometime feel that need?). In my case, I recently felt I just had to make a piece of "artwork" to go in a show that my weaving group sponsors. I have put in pieces the last few years, but they have been clearly left-brained (a summer and winter table runner, a lace scarf, etc.), and while "nice", they really didn't fit well in an art show. I had been toying with the idea of doing a transparency weave ever since I read an article in HANDWOVEN about the method; this seemed a good opportunity to both experiment with the new technique and see if I could make something artistic.

My first challenge was to come up with a design. I puttered around with it in the back of my mind until the idea came: a Coke bottle with a single daisy in it sitting in a kitchen window. It seemed uncomplicated enough for my first attempt at a transparency and had the potential, at least, of being artistic.

The next step was planning. I decided to try to do it right all the way. First I needed the proportions, a problem for me, since I tend to make all my tapestry weavings too short. I knew there was a golden-something-or-other proportion that the Parthenon dimensions were based on. Luckily the dictionary helped out; it is the "golden section: the ratio between two dimensions such that the smaller is to the larger as the larger is to the sum of the two, roughly a ratio of three to five". I gave a try at the quadratic equation and decided that either I had forgotten my high school algebra, or the equations had all been rigged. Anyway, three to five seemed good enough.

Like a good, logical left-brained person, I got out a big sheet of computer paper and measured my dimensions on it. Then I divided it up and drew the sections for my window; a single big pane in the bottom half and smaller panes on top. Next I made a trip to the grocery store for a small bottle of Coke and to the florist for a daisy. When I had made my first sketch I realized that while I would recognize a Coke bottle outline anywhere, I really had no idea how to draw one. I knew without question that I couldn't draw a realistic daisy from memory. It turns out that the daisies you buy from florists aren't the single, simple flowers I had envisioned; the one I bought had four flowers on the one stem. The florist also gave me a tip: usually the flowers are arranged twice the height of the container. Great! Numbers I could use!

When I got home I arranged the flowers the right height in the bottle, taped my paper "window" to the wall,

and shone a light behind my arrangement so the shadow fell on the paper. It took some juggling to get the design I had in mind. Two of the four flowers had to go, and window panes had to be rearranged, but it finally seemed balanced. Then I simply traced the outline of the shadow. The Coke bottle looked fine, but the flowers were really weird. I had obviously never looked at the shape of daisies before; as Betty Edwards says, you get a caricature in your left brain of what you think something looks like, and then you never really observe it closely again.

I suppose that tracing the outlines could be considered cheating or at least unartistic, but I know that some tapestry weavers and even some oil painters work from photos which doesn't seem quite fair. After all, they are supposed to be artists; I'm not!

When I had finished the outline I showed it to my husband, who does a lot of photography. His comment was that the center of interest should be two thirds of the way up the page. When I measured it out, my flowers were two inches short. Now Harry and I both know that rules are made to be broken, and if you are good and have a feel for what you are doing, you don't need to worry about whether it fits the guidelines. I moved my flowers up the two inches!

Finally the planning was done, and I wove the piece. It was fun to weave, and I was surprised and pleased by the outcome. I entered it in the show feeling satisfied that I actually had a piece that belonged there.

It would be nice to end up here saying I got the grand prize and lived happily ever after. Actually I got what the judge called a "near miss". When I started weaving, I decided to put some green sewing thread along with the white pattern thread in the Coke bottle to try to catch that translucent green glow you get when the light shines through the bottle. It looked good on the loom, but when actually hung, it just made the area look darker, not green. (I had read that colors were tricky with transparencies.) That was the reason the weaving did not get a prize. On the other hand, the judge spoke very highly about the realism and interesting positive and negative shapes. Me? Making interesting positive and negative shapes? I never even thought about negative shapes! And it was the technique that failed, the left-brain work, not the right-brain art! I'm still a bit incredulous, and very pleased, even with a near miss.

So what do you do if you are a left-brained person trying to do a right-brained weaving? Perhaps you should start out by using every trick your logical left brain can come up with. Learn the rules of composition and color. Use any numbers you can find. Do the measuring; get the proportions right. When you weave your piece, it just may turn out to be art. And who knows, maybe, just maybe, you will develop the right instincts and turn out to be both a craftsman and an artist. All of which sounds good . . . but I'll believe that a little more when my pine cones don't look like a bunch of socks. □

When Debbie Allen sat down at a loom in a night class seven years ago, she knew right away that weaving was what she wanted to do. She likes to try everything from rags to fine linen, and when not weaving, she likes to write. Debbie lives in Edmond, Oklahoma.

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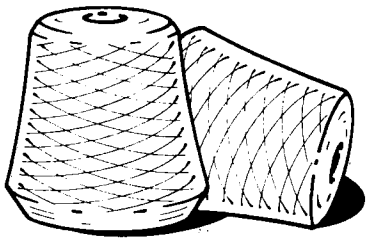

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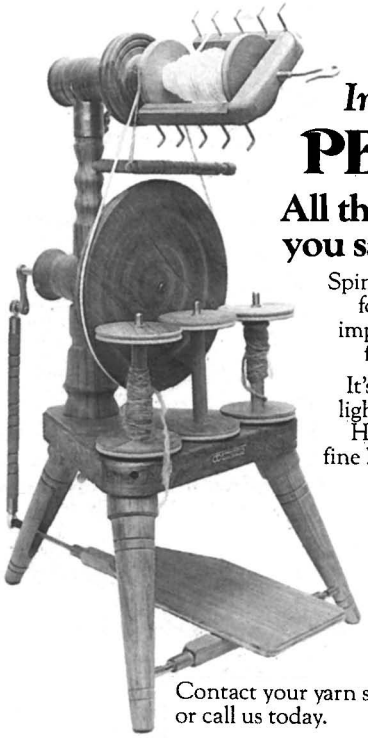

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Weaving for a Country Home

Wool rags and soumak team up to give this rug a warm, homey feeling. Purchased wool strips in soft muted shades are sewn together for hit and miss color; the strips are cut to length and left hanging out at the selvedges for fringe and the ends are turned under for hems on either side. As an accent at your front entry or as a special spinning rug, you'll find this design at home in both country and more contemporary settings. Designed and woven by HANDWOVEN Associate Editor Jean Scorgie.

Please see the Instruction Supplement for complete weaving details.

WOOL FABRIC COURTESY OF BRAID-AID FABRICS

Weaving for a Country Home

Sunday Tea

This 8-shaft lace weave is one Everett Gilmore likes quite a lot because it is the same on both sides. Woven in 10/2 mercerized cotton at 20 e.p.i., this cloth, in a dusty rose-beige color, has the elegance of Sunday afternoon tea and the benefit of wash and wear ease. Mr. Gilmore, who's been weaving since November of 1930 and making Gilmore looms since 1936, chose this pattern from Robin and Russ Handweaver's *Drafts and Designs*. We think it makes a perfect backdrop for any country home. Please see the Instruction Supplement for complete details for this "Rose-Beige Tablecloth". SETTING: THE PEPPERCORN, BOULDER, COLORADO.

A lace weave cloth on eight shafts for special occasions.

SETTING: THE PEPPERCORN, BOULDER, COLORADO.

Weaving for a Country Home

Indigo & Cream

Just the presence of simple, understated handwoven cloth can be the thing which gives an everyday task a little lift. So, when your kitchen curtains need replacing or you'd like a new tablecloth to liven up your meals, think of making these fabrics handwoven ones.

The tablecloth, at left, woven by Bryn Pinchin of Alberta, Canada, is at first glance a traditional check, but upon closer examination, you discover alternating blocks of turned huck within the solid color squares. 16/2 line linen sett at 18 e.p.i. makes a medium-weight, casual-looking cloth. Eight shafts are required for this fabric, though we've provided an alternate four-shaft version which allows blocks in the white squares only.

For the curtains at right, Constance LaLena of Grand Junction, Colorado, chose a 22/2 cottolin and set it a little wider than usual to allow more openness in the canvas areas. The curtains are part of Connie's "Fabrics for Interiors Collection" which is featured on the next page.

Complete instructions for our "Country Lace Cloth" and "Fabrics for Interiors" can be found in the Instruction Supplement.

For the table, at the window, handwoven fabrics make your kitchen a special place to be.

YARN COURTESY BORGS OF LUND

SETTING: THE CUPBOARD, FT. COLLINS, COLORADO

Weaving for a Country Home

FABRICS FOR INTERIORS #8

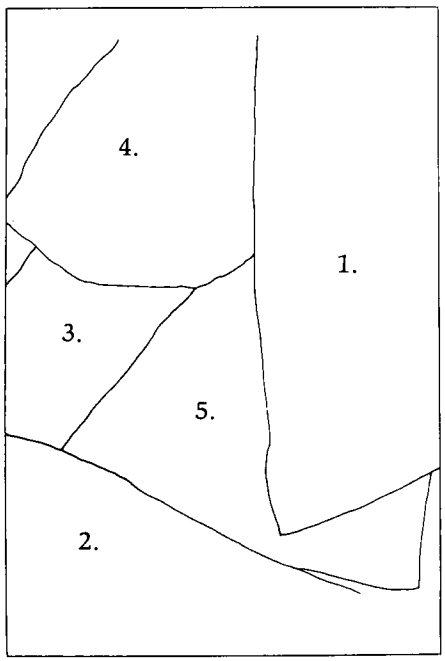
Fabrics for a Country Kitchen

by Constance LaLena

Your kitchen has received a workout this summer! First, there were all those jams and jellies (not to mention the pickles) put up for winter enjoyment and gift giving. Then there were the creative efforts of the little ones in your life as they looked for summer fun. And how many travelling friends and relatives did you entertain? As you return to the loom for some fall weaving, why not give your kitchen a treat (and a new look) with these simple fabrics?

This series was designed around the theme of country-style fabrics; more specifically, the kind of plain utilitarian fabrics used in households 150-200 years ago. I have taken traditional weaves and simple check designs and updated them with a slightly non-traditional color scheme and unexpected textures. The choice of fiber for the collection is cottolin and soft cotton. All were planned exactly as utilitarian fabrics – the kind that you wear out with use – and they all can be machine washed and dried. Although they were planned for a specific purpose, the fabrics are versatile enough they can be used in many other ways.

The room I had envisioned for this collection has a feeling of airiness, whether it is large or small, and though frequently-used utensils are out for ease of use, clutter is at a minimum. The room could feature clean whitewash and the warmth of old wood, polished smooth from constant use. Or it could be a more contemporary style, taking its cue from European kitchens: white or white and blue tiles, polished copper, earthen tiles. How about a finely woven rag rug of recycled blue denim for the floor?



#1: Curtain Fabric

The design for this all-cottolin curtain takes its cue from traditionally proportioned checks, but the checks are actually incomplete except for one place in the border. The rest of the checks are merely "imagined" by the use of canvas weave in the same places that would have been taken up by checks, had the check been completed. Canvas weave is only one of a series of related weaves that encompass spot weaves (Bronson) and lace weaves (mock leno or Swedish lace). Canvas weave is perhaps the most basic of all; like its relatives, it lends itself to treatment in blocks surrounded by plain weave. This would also be a pretty fabric for a tablecloth.

#2: Cushion Fabric

Every kitchen needs a chair or two: the wooden kind with straight backs that just ask for a plump cushion for the seat. This is a cottolin fabric in an easy plain weave check. It would also lend itself to napkins if there is an eating area in or near the kitchen.

#3: Mat Fabric

This is a dense warp-faced fabric of cottolin and heavy cotton, in a scaled-down version of the same stripe pattern as the curtain. I had envisioned pieces of this fabric being used for hot pads or doubled and sewn into pot holders. It is also just the right weight for a table runner or placemats.

#4: Dish Towelling

This fabric was designed in a plain weave cottolin of a firm sett. It should wear well when used for the many different things (in addition to drying!) that we call upon our towels to do. Although it was planned merely as a yardage fabric using a very traditional furniture-style check as its basis, you can have a lot of fun designing border variations if you want to make individual towels with borders.

#5: Hand Towelling

Using the same warp as the dish towelling above, the texture was varied by using an all-cotton effect yarn in the weft while continuing the checked pattern. This was designed as a yardage fabric which could be cut for roller towels. □

FABRICS DESIGNED BY CONSTANCE LALENA. WOVEN BY CONSTANCE LALENA AND MARK MOSHER. BORGS OF LUND YARNS COURTESY OF GLIMAKRA LOOMS 'N YARNS.

'Country' Overshot

by Jane Patrick

Traditional overshot patterns lend a country flavor to home decor when used for accent pieces. Expanding, isolating or repeating patterns lets you customize designs for use in a variety of ways.

Elegant and graceful, this table mat will bring lasting pleasure to any table it adorns. You'll find the pattern-on-pattern effect of overshot on a plaid background always interesting, always appealing. Woven by Janice Jones. Instructions are in the Instruction Supplement. 16 2 COTTON COURTESY BORGS OF LUND.

Although it came over to the colonies from Scandinavia and other European countries, overshot can be said to be a truly American weave. The Europeans used this highly patterned structure for linens and smaller-scale pieces, but it was the colonists who popularized overshot by turning it into colorfully patterned bed covers. It is these bright coverlets in indigo and cream or madder and cream which come to mind when we think of overshot.

If we look at the early American home, especially in the North, we find that it was a rather barren and stark place. It is understandable then, that overshot coverlets, often the only bit of color and pattern in a room, became such a popular home textile. Overshot was not just chosen for the color and pattern it provided, but also because its four shaft structure lent itself to the type of loom which was available in the home and to the type used by travelling weavers. As well, its four block structure had more intricate design possibilities than, for example, summer and winter, which had only two blocks available for creating designs. Another reason for overshot's popularity (and that of home weaving in general) was the need for textiles which were scarce due to trade restrictions imposed by England and later the Revolutionary War.

With the mechanization of textile production and the opening up of trade, commercial fabrics became readily available in America. Coverlet weaving died out with handweaving in the late 1700s and early 1800s when there was no longer a need to produce textiles at home, a tedious and time consuming task.

Over the years, weaving, and with it, overshot, has had periodic revivals. While the latest renewed interest in weaving began in the late 60s, it is just recently that we've noticed overshot (and other handwoven textiles, such as rag rugs and blankets) in the general public due to the popular country look in home decorating. If you open almost any home decorating or general craft magazine, you're bound to find an overshot coverlet shown on the wall, displayed on a showy blanket stand, or in its traditional place, on the bed. (Please see "Coverlet Care" on page 61.)

What a pleasure it is to us handweavers to have something we've been doing all along finally be in vogue. However, not all of us who wish to add a country flavor to our home decor with our own handwoven accent are inclined to weave a coverlet though many of us would like a little 'country' overshot around the house.

Thinking about the solution to this problem brought me to this group of projects which I think will add a very nice touch to any home, especially a country one. It also became a mini-study in overshot which brought new appreciation and enthusiasm for this weave so long revered by handweavers. With a little help from Janice Jones, who did the final designing and weaving, we explored just the tip of the iceberg of the possibilities overshot has to offer.

Planning

Choosing a pattern is the first step in planning your project. When I

In the country or in town, this pillow design is sure to please. The weft-emphasis background makes a dense fabric; the pattern bands with various treadlings and color combination's have the appearance of being laid on top of the background.

This simple-to-weave wall hanging has a single, isolated overshot motif framed by a large-scale plaid. The tabby background is 12/2 worsted wool set at 12 e.p.i., with overall finished fabric dimensions of 20", this piece weaves up quickly. Woven by Janice Jones. Instructions appear in the Instruction Supplement.

decided to do this article, I thought it would be a nice study to try using the same pattern for several projects to see what different looks it could be given. What I found particularly interesting, as I made my way through the popular sources on the subject, was the variety of patterns available. And it wasn't just a matter of saying, "Oh, I like that one." It had to fit other criteria, too. Did some part of the pattern lend itself to being isolated (something I wanted to do for a wall piece)? Was the pattern one which would make a nice pattern band (I wanted this for a pillow I had in mind)? Would the pattern be pleasing in a piece with an allover overshot design? You'll also need to determine whether the pattern is compatible to the size of piece and the type of yarn you intend to use. How will the pattern you propose to use, with the sett you intend, fit into this space?

As I began looking at all the overshot patterns, I discovered that the available patterns and styles are vast, and range from small patterned overshots like the Thousand Flower designs as can be seen in *A Handweaver's Pattern Book* to large-scale designs with large tables and circle and cross configurations as in many of the coverlets in *Of Coverlets*.

For these projects I found that I at once needed to eliminate large patterns, types with alternating sets of motifs such as tables and radiating patterns or very small patterns like monk's belt. In the end I settled on "Primrose in Diamonds", a wheel and cross pattern, from *A Handweaver's pattern Book*, page 146.

Doing a draw-down

After you've chosen your pattern, it is time to do a draw-down of it. This is a good way to check to see where the motifs start and leave off, if there are any errors in the draft, and if you will be modifying your draft, where to begin to do this. In order to have a really good idea of how a design is going to look, I find it necessary to make at least two repeats of both the threading and treadling. A computer with a draw-down program will make fast work of this task, otherwise it's the pen on graph paper chore. I did speed my process up considerably by making just one threading and treadling repeat and photocopying this three times for the additional repeats. Now look at your design. Do you still like it? Keeping in mind the total design of your piece, do you know where you should start and end threading and treadling?

In case you haven't worked with overshot for awhile, here's a quick review: It is a 4-block weave on 4-shafts. Block A is threaded on shafts one and two, block B on two and three, block C on three and four and block D on shafts one and four. As you'll recall in overshot, blocks share shafts (i.e., if block A is threaded next to block B they will share a thread—1,2,1,2,3,2,3,2). The threading must always be from odd to even, odd to even shafts, and makes the 1-3, 2-4 tabby possible. Especially when extending a pattern, it is important to remember that because there are no tie-down threads as in summer & winter, that the larger the blocks become, the longer your pattern floats will be. With these few overshot basics in mind, altering drafts and even making up your own are easily within your scope.

Now take a look at the draw-down you've just made. If the motif is going to be too large for the number of threads available (assuming you've chosen the yarn, sett and dimensions of your piece), is there a block you can reduce in size that will help this? Or do you need to add threads to some blocks. You may only need to add a couple of threads to one side to balance your pattern. Now, if you find that you can't get enough repeats

of your design across your weaving to suit you, and altering your draft is going to change the character of the motif, you might want to look for a smaller scale pattern, or change the scale of your design by changing the yarn and sett.

To add and subtract threads, work in increments of two. For a symmetrical pattern do the same thing to both sides of the motif. This applies to the treadling as well.

Breaking the rules

Now remember that all rules are made to be broken. Just because overshot has traditionally been woven with a solid colored tabby background in a balanced weave, doesn't mean it has to be woven that way.

Plaid and overshot

For the table mat I wanted to explore overshot pattern with plaid for a pattern-on-pattern feel. I thought the color nuances in the halftone areas would produce an interesting textural element. With this seed of an idea, I gave Janice the task of fine tuning this concept. The final design has rows comprised of an odd number of motifs. By beginning and ending the outside edge motifs at their centers, an illusion of continuity to this small piece is achieved. Every other row of wheel motifs is accentuated by using a darker color and by framing these areas in thin lines of blue. The slightly darker colors of the tabby plaid play off the light beige tabby. Janice found that the easiest way to design the plaid was to tape a piece of tracing paper over a photo of the weave and try out different combinations by coloring in areas with colored pencils. Tracing paper over a draw-down of the draft would work just as well.

Overshot with weft-emphasis background

I wanted to experiment to see how overshot would work on a weft-emphasis fabric for a pillow cover. I decided against boundweave because I thought it would be more time consuming to weave, and I wanted the pattern weft to 'lay on top' of the background. In addition, I wanted to combine different treadling orders to see what pattern variations were possible, and I was interested in using several colors within each pattern band on a plain colored background. The pleasing pillow design is Janice's solution to this set of problems.

To avoid re-threading the heddles, Janice tied her new warp onto the warp she used for the table mat, a good idea when weaving multiple projects threaded to the same pattern. Janice's weaving notes included the following: "In trying to keep the background weft-faced, I first tried two tabby picks between each pattern pick, but I found that the pattern wouldn't beat in close enough to cover the white weft between pattern shots. I decided to weave as for regular overshot but with twice the pattern areas. A wider sett would have made the beating a little easier in these areas, but if this had been done, the draft, or yarns and sett, would have needed modification."

A singular motif

Finally, when it came to weaving the wall hanging with the isolated pattern, I felt adventurous enough to try designing an original pattern. Again, the final realization of this task fell to Janice, who took a few elements from the "Primrose and Diamonds" pattern and added, subtracted and changed until she came up with something which would look interesting. Janice started with a draft to design her motif, but you can also draw a picture first and then figure out the draft for it.

Janice designed her motif with the finished size of the wall piece and the yarns and sett in mind. Border and motif threads were added and subtracted until a pleasing and workable design were achieved. The threading for this wall piece is straightforward. It's simply straight draw on either edge and overshot in the center. In weaving, though, doing a nice, even job of picking up the motif can be a little tricky. Some hints about doing this are in the boxed notes.

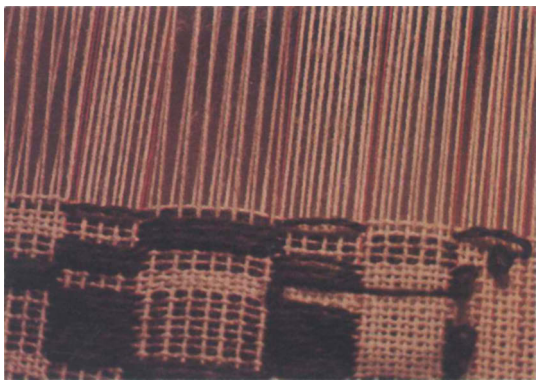
Still more to explore

Like most things, once started, it's hard to stop: There's petit point and swivel treadlings yet to explore; brocade and boundweave to try; color and yarn possibilities to delve into; Helene Bress in *The Weaving Book* offers a lot of other ideas for what can be done on an overshot threading. Understanding the structure of this popular coverlet weave of yesteryear inside out, can lead to lots of applications and variations, whether for a country or more contemporary home. I, for one, plan to give overshot a real work out. □

ISOLATING A MOTIF. An overshot motif can be isolated on a plain weave background by weaving only certain parts of pattern rows. The tabby rows remain the same, weaving from selvedge to selvedge alternately with the pattern rows. When you treadle a pattern row, enter the pattern shuttle only where you want the motif to start and bring the shuttle out where you want it to end. To help you enter the shuttle at the same place on each row, you might thread a contrasting sewing thread along with the first warp of each block, as shown in the photograph.

Deciding where you want each block of the pattern to start is part of the designing. If you have made a drawdown, you will find it easier to visualize what you are doing. Motifs look stronger if they are edged with weft float blocks rather than half-tone blocks. Half-tone blocks are the ones that have warps in both upper and lower parts of the shed. In the piece here, all rows start and end with float blocks, and in the top and bottom rows the half-tone blocks have been completely omitted.

If you choose to weave motifs face up so you can see what you are doing, leave your pattern shuttle or butterfly at the back of the fabric between rows. This puts the turnings on the wrong side. The other option is to weave the motif reverse side up leaving the pattern shuttle on top of the weaving between rows. This is faster, but remember that the blocks will be reversed on the other side of the weaving.



COUNTRY CASUALS

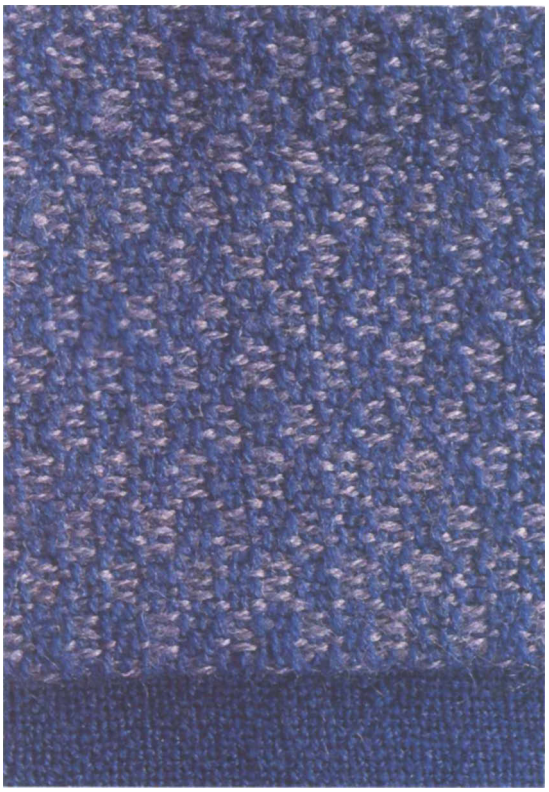
Fall is a time to return to the loom after a summer full of outdoor activity. It's time to get the wool out, open the windows wide to cool, fall breezes and weave away to the sound of rustling leaves. If, however, after a summer's reprieve, you're lacking a little inspiration, we hope this collection of Country Casuals will get those creative juices flowing and send your shuttle flying.

To get a little yardage under your belt to warm up your joints, you'll find this Blue Jumper by Louise Bradley of Boulder, Colorado, a good project for starters. Louise has woven gray weft in a textured weave for the main part of the jumper and used a plain weave and blue weft to make an accent fabric; both are woven on the same warp. Planning for companion fabrics, as shown here, can open up a whole world to customizing commercial patterns for one-of-a-kind designs—it's just one of the advantages of weaving your own fabrics.

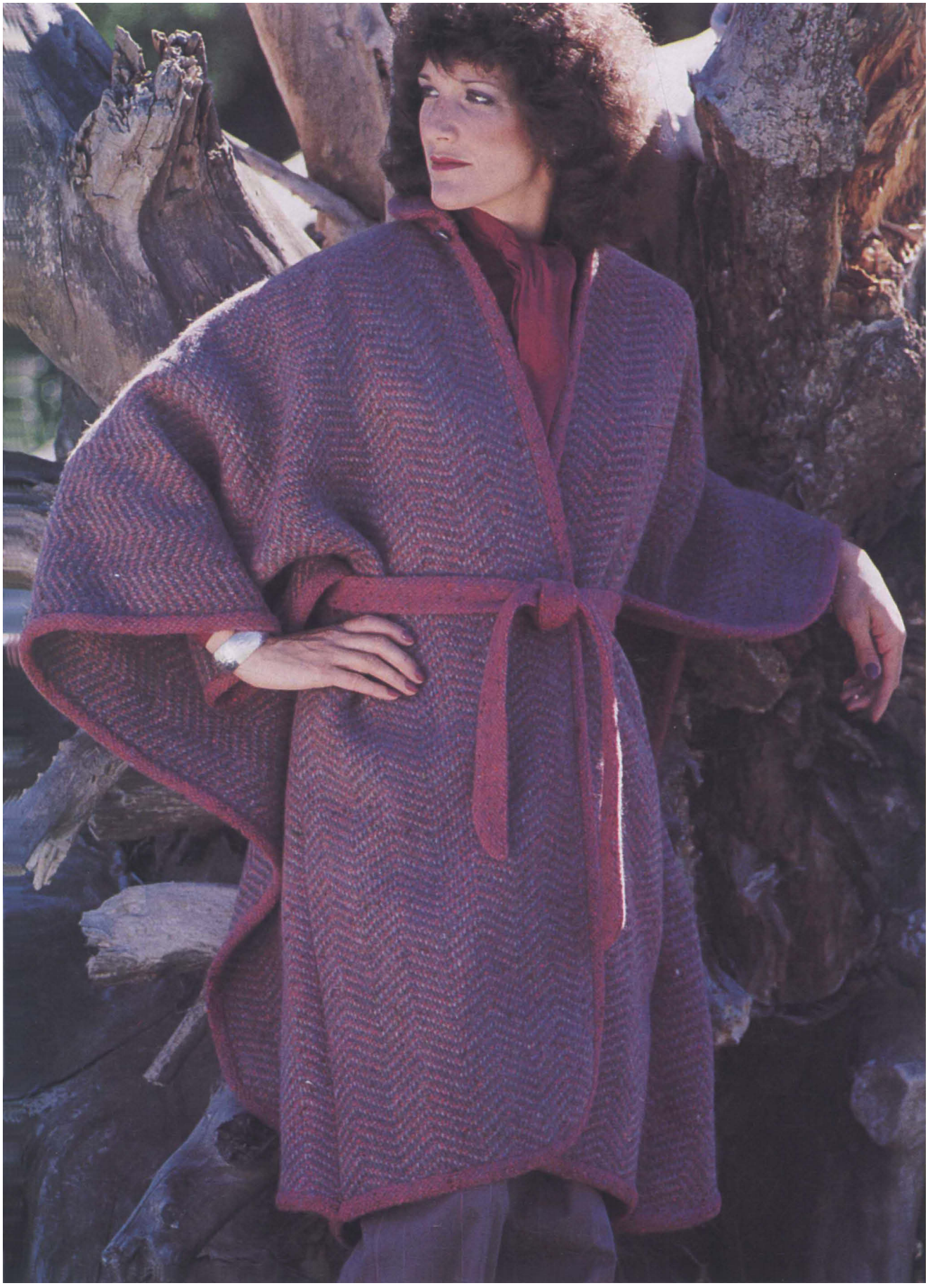
Complete instructions are in the Instruction Supplement.

ALL ACCESSORIES IN THIS SECTION COURTESY THE GARMENT DISTRICT, FT. COLLINS, COLORADO.

YARN COURTESY FREDERICK J. FAWCETT.



A simply-styled jumper for autumn afternoons.



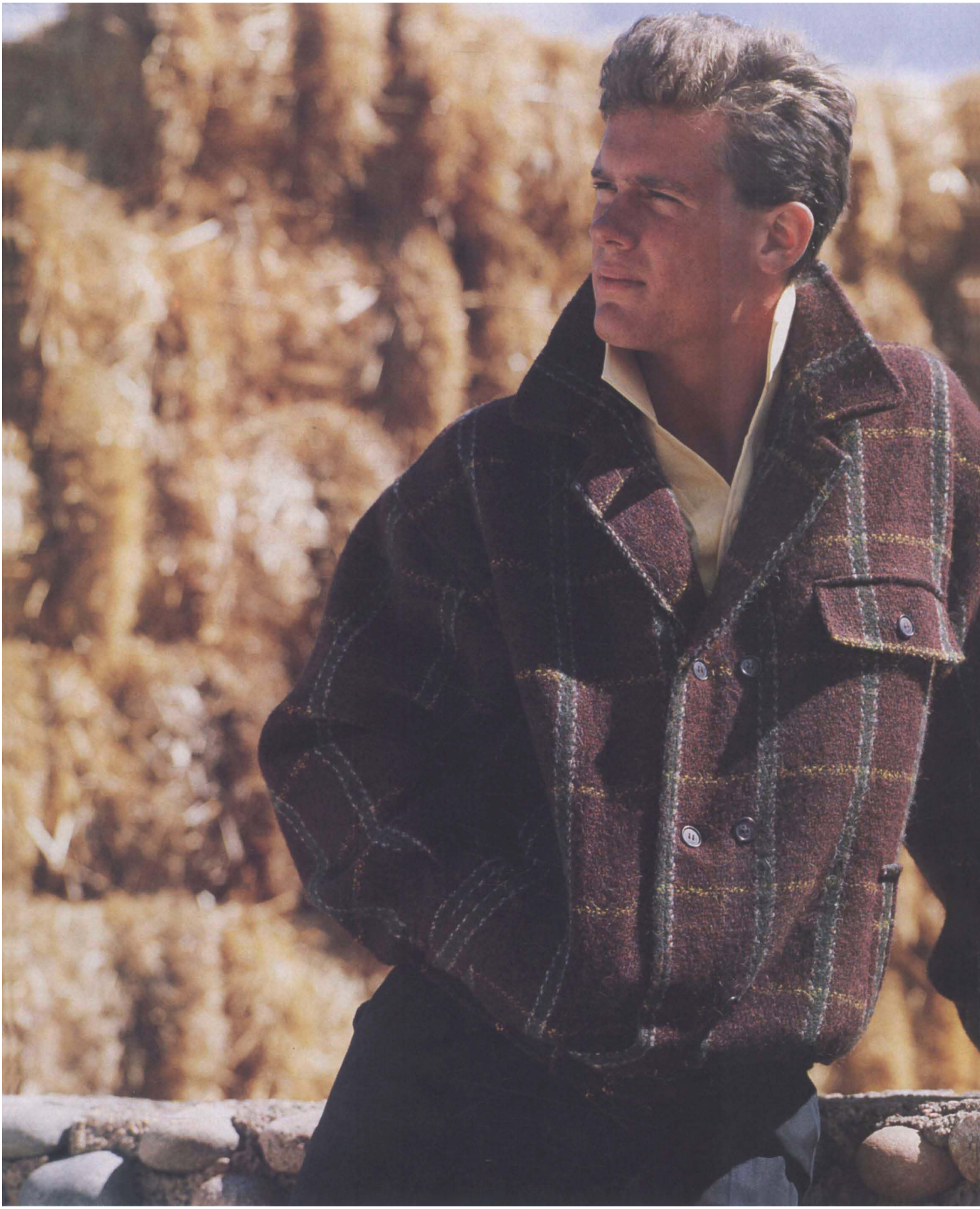
COUNTRY CASUALS

For long walks in the forest on a crisp fall morning or as a wrap for dressier occasions, you'll find that this Coat With Cape Sleeves goes wherever you go. It's comfortable, warm and has that special handwoven look. The fabric is dense and blanket-like and is sure to keep out the cold; the weave is shadow weave threading in point twill. And what's so nice about this large and generous coat is that it requires only a 20" weaving width. (For those with wider looms we've also given the specifics for weaving a wider fabric which eliminates the center back seam.) Designed by Leslie Voiers for Harrisville Designs.

Please see the Instruction Supplement for complete weaving details.

YARN AND DESIGN COURTESY HARRISVILLE DESIGNS.

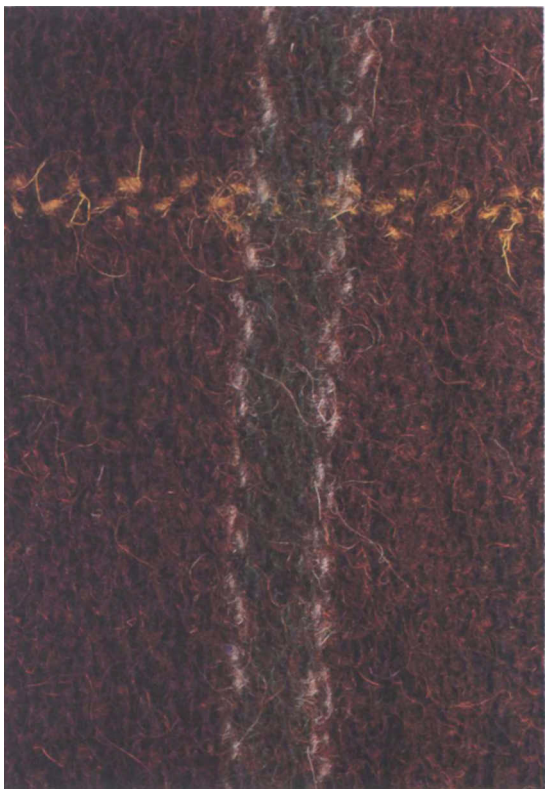
A cozy wrap-up for all occasions.



COUNTRY CASUALS

Plaids and wool. What could be more right for a jacket for him this fall? This project, by Kathryn Wertenberger of Coal Creek Canyon, Colorado, features a coarse, Harris-type tweed yarn which has been fulled vigorously for a thick fabric that's sure to keep the cold out long into fall. Constructed from a commercial pattern, this double breasted jacket requires at least intermediate sewing skills. You'll like the feel of this cloth; he'll love its warmth. Instructions for our Brown Jacket are in the Instruction Supplement.

YARN COURTESY J&D HIGHLAND IMPORTS



A plaid jacket in a coarse tweed yarn for autumn comfort.

COUNTRY CASUALS

Handwoven accessories are a simple way to make a fashion statement with ease. At right, our muffler by Janice Jones of Louisville, Colorado, gives a dramatic effect when worn over gray suede. The scarf is a generous length that's good for multiple wraps around the neck with length left over for draping over the shoulders. Super soft 18/2 Merino wool in Swedish lace produces a lightweight fabric that's a pleasure to wear.

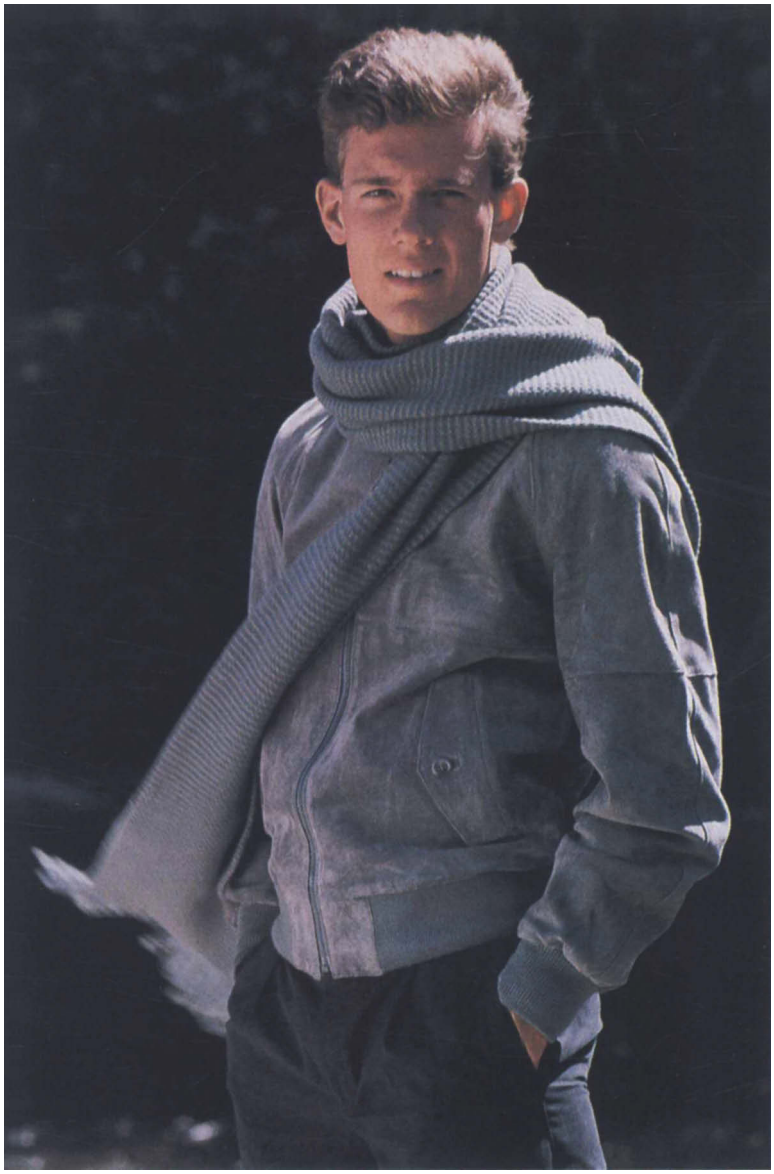
At left, the pale lavender and gray shawl is an effective study in simplicity. Less becomes more when the shapes of this oversized plaid are framed by thin lacy stripes simply made by pulling warps and wefts out after weaving. Two rectangular lengths are sewn together for an ample-sized square, which when folded corner to corner for wearing, makes a generous shawl for wrapping up in. Designed by Jean Scorgie.

Instructions for Gray Muffler and Lavender and Gray Shawl are in the Instruction Supplement.

MUFFLER YARNS COURTESY JAGGERSPUN.
SHAWL YARNS COURTESY THE WOOL GALLERY.

SETTING: SYLVAN DALE RANCH, LOVELAND, COLORADO.

Dress up your fall wardrobe with these two autumn accents.



COUNTRY CASUALS

Simple shaping and a fabric with a lot of drape are the features which make this Gray Plaid Jacket special. The fabric is plain weave; the large checks are outlined with blue in basket weave. The sleeves, narrowed at the wrist by simply folding them up in a triangular shape, are based on an idea borrowed from the choli sleeve which allows for shaping at the wrist without the need to cut, knit or crochet. Other shaping of this loom-shaped garment was achieved by using elastic at the waist and pleats over the shoulders. Designed and woven by Mary Kay Stoehr of Evergreen, Colorado. Please see the Instruction Supplement for complete instructions for our Gray Plaid Jacket.

YARN COURTESY JAGGERSPUN

Gray on gray with loom-shaped ease.

There will never be more 19th century coverlets, only fewer. Caring for yours now will ensure that these precious legacies are enjoyed by future generations.

COVERLET CARE

by Carol Strickler

So you have a coverlet! Perhaps you inherited it and know its entire 150-year history. Or perhaps you remember it on Grandma's bed when you were a child but know nothing about it. Maybe you bought it from an antique dealer and paid substantial money for it. Or possibly you picked it up for next to nothing at an estate sale or flea market because you were attracted to its colors, pattern or "ambiance". Regardless of its source, you now want to know what to do with it. Should you clean it? Can you hang it on your living room wall or use it on your bed? Should it be packed away in plastic and mothballs in a trunk instead? Could it be cut up and "recycled" as pillows or lampshades or teddy bears or quilt squares?

If you are asking these questions, the first thing to do is assess the condition and value of your coverlet. Is it early (rare) 18th century, peak-period 19th century, Centennial-to-Edwardian mill woven, or 20th century reproduction? Is the piece whole, or is it a panel or a fragment of a larger original? How strong is the cloth? (Holding it up with light behind it will show weaknesses and wear which might not be noticeable otherwise.) Is the coverlet clean? Are the colors strong or faded? What weave and what fibers were used, and what does that indicate about its origin and age? How well is the piece woven (is the seam matched, are there threading or treadling errors)? Are there any distinctive features such as fringes, unusual pattern, signature or monogram, known history? Many of these features will somewhat offset a coverlet in poor condition or enhance one in good condition to increase its value, even though these factors may not affect your coverlet's suitability for display.

Most of the coverlets and coverlet fragments being collected today date from the "peak" period of American coverlets (ca. 1810-1850 for homewovens such as overshots and professionally-woven ones such as doubleweaves, and ca. 1830-1860 for Jacquards). This means that it is likely that your coverlet or fragment is between 120 and 170 years old. Textiles have many natural enemies, including wear and abrasion, heat, mildew, light, too much or too little humidity, acidity of surroundings and strain. So if you want to display and yet preserve your textile, you need to do what you can to protect it from these enemies.

Consider the worst treatment you could give your coverlet: you could cut a hunk of it to use as a dustcloth, shake the dust outdoors, and then nail the cloth to your wooden windowframe to shield the sun off your favorite smoking chair, which has a heating vent nearby and is lighted by a flourescent lamp at night. What the dust and abrasion don't accomplish, the nails, acidity of wood and cigarette smoke and sun rot will. Your piece might last another two years under this sort of treatment.

Now consider the opposite. If you determine that the coverlet really is dirty, spread it out and vacuum it gently with several layers of nylon net over the nozzle to prevent the suction from damaging the cloth. Then (if the piece is strong enough to stand it) wash it very gently in the bathtub using baby soap flakes (not detergent) and rinse it well. Throughout the cleaning process be careful to avoid agitating, twisting or wringing the fabric (which might felt the wool). Never lift the wet piece out of the water (because it is very heavy when wet, and the weight would tear it no matter how strong it looks). Instead, let the wash water and successive rinse waters drain out, rinsing until they are draining clear. Then gently squeeze *(don't wring!)* the coverlet to get rid of excess water. Carry it carefully in a towel or smooth container to a shaded place where you can spread it flat, and smoothly handblock it on a clean sheet or blanket to air dry (be sure to dry it flat rather than hang it on a line to dry misshapen and strained). Then, when it is clean, you can display or store your coverlet in a way that preserves it rather than destroys it.

Some textile enemies are more obvious than others. It is easy to see

continued on next page

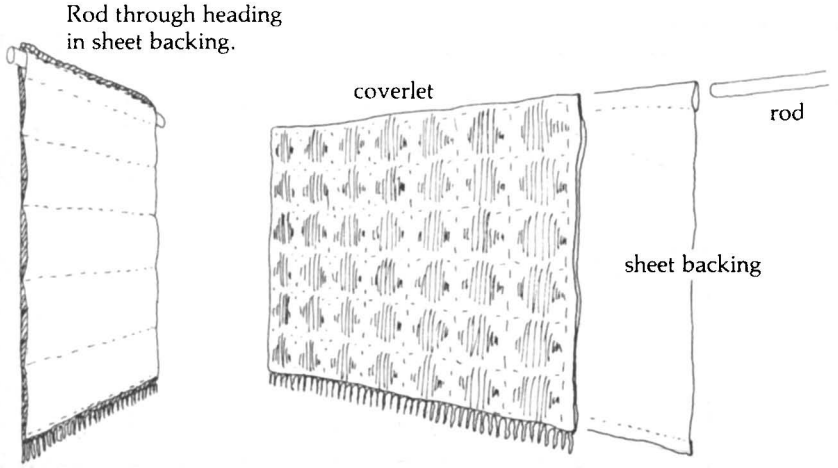
continued from previous page
that if you put a coverlet on a bed or couch where it will be sat on, it will soon tear. The villains of light, humidity and acid are insidious – protection from them requires more thought. Consider light: museums, which are in the business of preservation of things for future centuries (and not just years or lifetimes) are very conscious of the detrimental effects of light (both natural and artificial, and especially strong sunlight and unfiltered flourescent). Many museums won't allow flash-lamp photography for this reason. Here in Colorado, my modern carpeting was rotted clear down to bare, deteriorated backing by simple exposure to the sun in a south window for 15 years! So if your coverlet is to be displayed, be sure to choose a location that gets very little light – an interior windowless hallway or a north-facing guest room where the shades are pulled shut most of the time would be best.

Acidity is probably the most hidden of the textile destroyers, so you need to be aware of it. If you are hanging your coverlet on a quilt stand in the guest room, separate the coverlet from the wood bar by a padding of acid-free tissue paper (available from some art and museum supply places) or a well-washed white all-cotton pillowcase or sheet. Place the stand well away from windows and heating vents. If you smoke, put your coverlet where it won't be subjected to those fumes (which will combine with moisture in the air to form an acid to corrode the fibers). The ideal way to store a coverlet is rolled flat on a nonacid-covered tube in a casing of cloth that will keep it dust-free but allow it to "breathe". The problem is that few of us have room for this, and can only fold our coverlets in a trunk or closet. Still, we can pad the folds with acid-free tissue or well-washed cotton, protect the coverlet from wood and dust with a similar acid-free "breathing" (non-plastic) cover, take care not to stack anything on top of the coverlet that would put strain on the folds, and remove the piece occasionally to refold it differently.

If your coverlet is really still strong enough to hang without tearing, and if you have a suitably dim and non-destructive location for it, you can hang your coverlet for display. The best way to do this is to stitch it carefully by hand to a strong acid-free backing that's as big as your coverlet and has a heading through which a rod can be slipped (there's that well-washed white all-cotton sheet again!). Lines of hand-stitching should attach it to the backing across the entire width at the very top, at the bottom of the heading, and at about 6" intervals throughout the rest of the length. Such close hand-stitching, which carefully avoids splitting coverlet threads, will ensure that the coverlet's weight is distributed and carried by the backing, not by the coverlet's own 150+-year-old threads. A free-hanging overcover of plastic or an occasional vacuuming (through net layers, as before) will help keep the coverlet dust-free. Suspend the coverlet by a rod through a heading in the backing. And be sure to give the coverlet a rest periodically – don't just leave it hanging there for years.

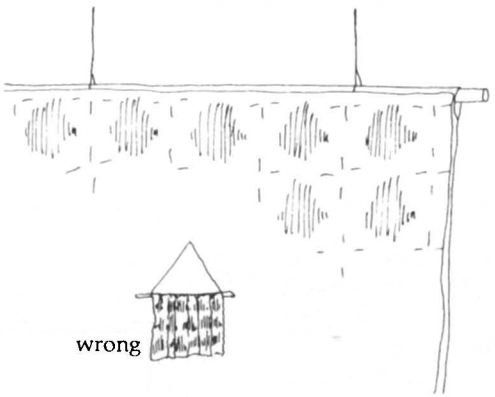
Remember that no matter what condition they are in, there will never be any more 19th century coverlets than already exist – only fewer. Anything you don't do to preserve yours means there will be fewer sooner. And if you seriously considered making yours into pillows or lampshades or teddy bears, I can only paraphrase a recent cereal commercial and say, "The coverlet may be right for you; the question is: are you right for the coverlet?" □

Hanging your coverlet



Handstitch with a running stitch at top and bottom of backing's heading and every 6" or so throughout length of coverlet.

Suspend so that hanging cords are straight or parallel to each other not in a triangle. Make sure the cords go around the rod so that the rod supports the backing and the backing supports the coverlet.



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Carol Strickler's interest in weaving and textiles runs the gamut from preserving the old to figuring out how to use computers to generate the new. She lives in Boulder, Colorado, and with husband Stewart, writes the "Interface" column for us.

CHRISTMAS JOY

This handwoven Teddy is bound to become some lucky person's favorite friend. His fabric is woven in 2/2 twill with a soft two-ply wool and then fulled for a lofty, squishy fabric, perfect for cuddling. Our Teddy is mostly striped with a plaid body, though all kinds of variations are possible. This is even a good way to use up those precious handwoven fabric scraps – and have a lovely gift to give as well. See the Instruction Supplement for all the specifics for making this appealing project. Woven and sewn by Janice Jones of Louisville, Colorado. ROCKING CHAIR COURTESY ANTIQUES AFFINITY. YARN COURTESY IRONSTONE WAREHOUSE.

STOCKING STUFFERS

Often what is needed at Christmastime are a few special, but fairly quick projects to sell at the local bazaar or to give away to friends and family. This collection of projects fits this bill to a T—and you'll enjoy the making and the giving, too. At right are potholders by Görel Kinersly of Portland, Oregon, woven in sturdy and economical 8/4 cotton on a honeysuckle threading. You can weave lots of variations of these on the same warp by just changing the treadling and weft colors. Opposite, the sachets are a design that Adelin Graham of London, Ontario, came up with as a quick and efficient way to weave and stuff sachets all at the same time. By using a tubular double weave, stuffing can happen right on the loom, and the potpourri, sealed inside by simply weaving the ends closed. We thought this idea so clever we had one of our local weavers, Dixie Straight, weave these up. Lila Alexander of Marysville, Washington, initially started weaving powder puffs when she wanted to give a friend one to accompany some bath powder she was giving her. Since then she's made many of these fluffy gifts which feature fronts of weft loops and backings in a rosepath treadling variation. A small satin ribbon, topped with a rosebud, makes the perfect finishing touch. For her tetrahedron pin cushions, Carol Strickler of Boulder, Colorado, wove a sturdy inkle band and ingeniously folded it into this shape which is a quick and easy project with lots of other possibilities: fill with catnip for an irresistible cat toy, stuff with your favorite potpourri for a closet or drawer sachet, attach a cord to one corner and sew a bell to a flat side and you've an unbreakable tree decoration. You'll think of a lot more possibilities for this versatile shape. Instructions for all Stocking Stuffers appear in the Instruction Supplement.

SPECIAL GIFTS

For a little holiday cheer at your window, or as ornaments on your Christmas tree, these transparencies are small enough to enclose in a card to a special friend. Görel Kinersly woven these of fine 12/1 linen sett at 15 e.p.i. and used six-strand embroidery floss for pattern. Embroidered details such as eyes and buttons are added after the piece is removed from the loom. We've shown some other design ideas on the page opposite; other sources are needlework magazines and patterns, or make up your own. These woven and felted mittens, designed by Jane Kleinschmidt of Turah, Montana, were inspired by an article on felting by Henriette Beukers in the Nov./Dec. 1983 issue of HANDWOVEN. Jane's borders are rosepath woven on opposites which ensures that the design is visible after felting. A blanket stitch finishes each mitten at the wrist opening. Other intriguing variations might include mittens with allover patterning in bright, primary colors, ones with inlaid designs on the top of each mitten, or mittens with different colored fronts and backs. Instructions for both mittens and transparencies are in the Instruction Supplement.

Transparency Notes

You can have a lot of fun weaving these little gems as card enclosures or for decorations on gift packages. We've provided some designs for you here which can be used as cartoons for transparencies, but you might enjoy making up your own designs for very individualized gifts.

If you've never woven a transparency before, this project is a good place to start. You'll find that the technique is easy to master and you'll like the tapestry-like results which can be achieved with so much speed and ease. And because each transparency is so small, you can make each one a study in developing shapes.

Working from a cartoon is an excellent way to get nicely rounded shapes, and it ensures that the integrity of the design you have in mind is maintained. Simply put the cartoon underneath the weaving and pin it to the heading, making sure that it is centered. To weave, simply weave a row of tabby and with the shed still open inlay your pattern weft according to your cartoon; change sheds and weave tabby and then a row of pattern weft again. That's all there is to it. For more specifics on weaving transparency refer to "How to Weave a Transparency" by Doramay Keasbey, HANDWOVEN, Jan/Feb 1983, page 27.

For your first transparencies, start with very simple, blocky shapes similar to our Christmas gnome or candle. Straight lines and silhouettes which are filled in will be the easiest to execute. Next try more rounded shapes like the snowman shown here. Small details such as eyes and nose can be embroidered after weaving. When you've mastered these simple shapes, try weaving stars or snowflakes. These shapes will require several butterflies, as you will see when you start to weave. These more complicated designs will make the weaving more complicated, too. If you analyze your design before you start to weave, you might be able to save yourself some time. Sometimes turning figures sideways, say if you are weaving long blades of grass, will require fewer butterflies, and will be therefore easier and quicker to weave.

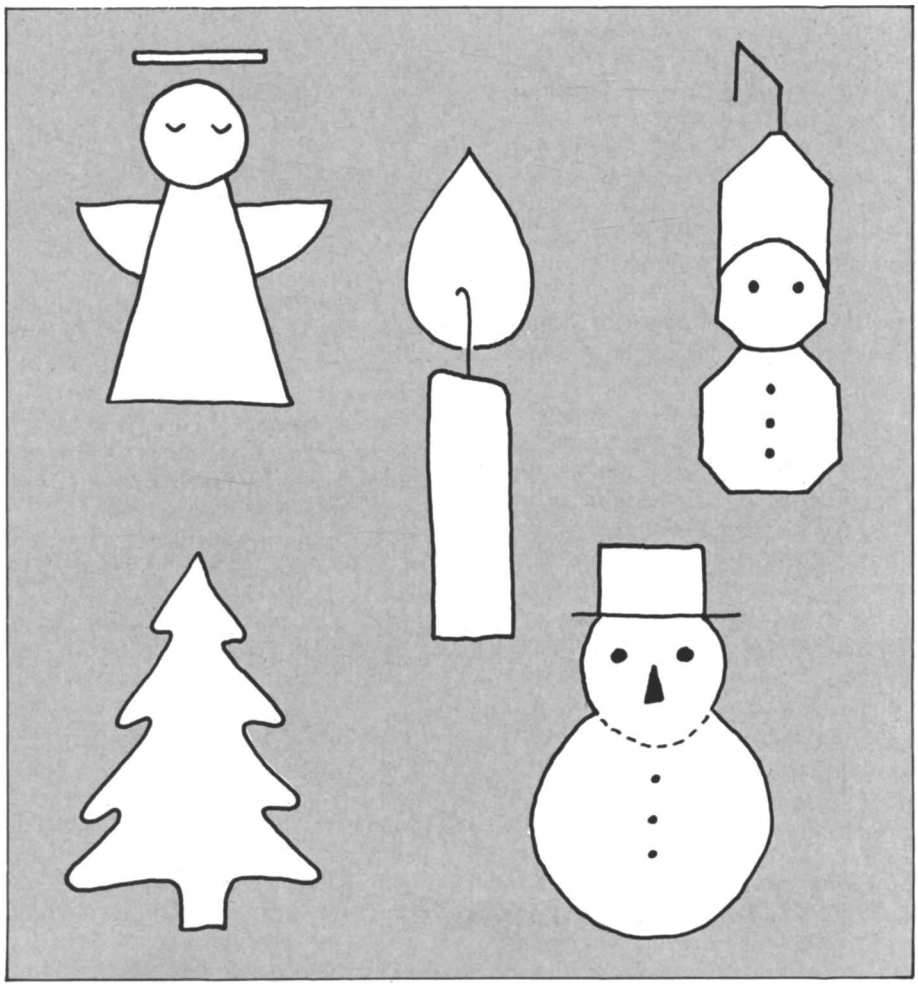
Look through your thrums and yarn bins with your design in mind. Perhaps there are things about these yarns which can be used to enhance a shape. Using a thick and thin cotton yarn, for example, to portray snow might be very effective; a golden metallic yarn for a candle flame could lend a realistic glow. Especially if your transparency is to be used in a window you'll find your pattern yarn choice changes the feel of your piece. Wool will diffuse light and give a soft glow; linen will appear linear and will block out more light. While white and natural are very effective as background colors, dark colors can be used to good advantage, too.

Linen is recommended as warp and tabby weft as it is stiff and will hold its shape after weaving. A singles linen, because it is slightly irregular and is not as slick as a plied linen, helps the warp and weft stay in place. Cotton is not as good a choice as linen because it produces a limp fabric.

Washing will only serve to soften your fabric and is not necessary. A good steam pressing after weaving is all that is needed. Since weaving ends back into the weaving will more than likely show, just clip the ends after you've pressed your piece.

Fishline attached to a rod at the top is the simple solution to hanging used here; a rod at the bottom adds weight and helps to keep the transparency hanging straight. Another option for hanging is to make hems at either end and lash the transparency to a small metal or wood frame.

Look for inspiration for other Christmas design ideas in needlework and craft magazines. Or what about developing a set of designs for transparencies which you can change with the seasons? □



Improving Your Concentration

by Barbara Liebler

What is concentration?

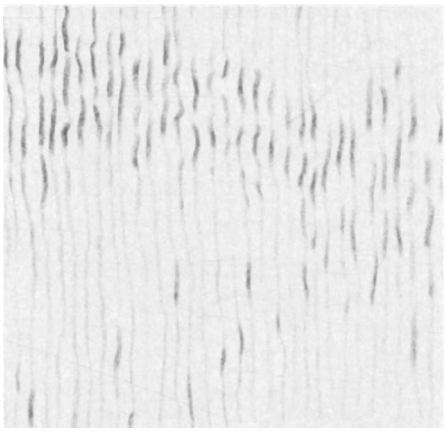
Have you ever noticed how you're drawn to a crowd? You think "Something must be happening over there—I wonder what it is?" Where the crowd is, the action is. A crowd always becomes a center of attention.

Understanding this psychology is very useful in visual art. The principle is called concentration. No, it doesn't mean keeping your mind on the subject in spite of distractions. It means clustering of small elements where thinner and denser spacing form an area of greater concentration. Each element must be small and nondescript enough so it does not read as a shape in itself; only the conglomerate whole matters. And these elements must be clustered so they are more dense in the center and more thinly spaced as they move away from the center. They will look like an aerial view of buildings first in farmland, then in the suburbs, then in the city where buildings get more concentrated in the center of downtown.

There are a couple of different ways to arrange this concentration of small unit forms. The example of buildings as the unit form in an aerial view of a city demonstrates concentration around a point where the point is the center of the downtown area. Another form of organization would be concentration around a line. Picture trying to sprinkle powder in a line. You'd get a concentration of the powder along your line, but you'd also have a halo effect of powder spreading wider. Instead of a line, you'd have concentration around a line.

Or you could use deconcentration. If you had a table uniformly covered with powder and then you blew hard in one spot, you would have deconcentration around a point. You could also deconcentrate around a line.

This clustering of small visual elements can be used for emphasis or to create a focal point, just as the crowd drew your attention. Making a focal point through concentration is softer, less sharply directive than making a focal point with lines. It can relieve monotony without being too specific.



Concentration can also suggest direction. In the same way that a line makes the eye travel in a certain direction, so does concentration along a line direct the eye. It just does it in a softer way.

Concentration can also suggest weight or gravity. A line of concentration along the hemline of a skirt will help to visually hold the skirt down—a line of deconcentration near the hem will seem mildly upsetting to the viewer because it is opposite of our expectations, making the skirt seem about to fly.

How can I use it in handweaving?

Lack of concentration is a common problem in woven fabric because the loom makes the same pattern all over. Handprinted or commercially printed fabrics get away from this pretty easily, of course, and commercial clothing patterns relieve the monotony of uniform cloth by putting points of emphasis in the cut of the garment instead of in the fabric. But handwoven fabric has a big advantage over commercial fabric. Because you control the creation of the fabric inch by inch, you don't have to make it the same all over. Handwoven fabric can vary.

One of Gail VanSlyke's woven art works uses a pattern weave fabric with dip-dyed weft. One edge of the fabric has the same color warp and weft so it looks solid. The other edge has different color weft where the weft was ikat dyed, so the color gradually fades in. The pattern begins to appear, first spottily and then more densely, as the ikat dyed weft portions become a more solid color area. In this way she created a handwoven fabric with an area of concentration along one edge.

Concentration should be quite easy to achieve in tapestry or pile rug techniques, where you individually control each spot of the fabric. Pick-up lace or other pick-up techniques could also be used in a pattern of more or less concentration.

Putting areas of visual concentration into a loom-controlled handwoven fabric isn't easy, but I've seen nice results where a fabric was woven with only one color yarn in a pattern weave, and then the finished fabric was painted with dye in some units of the pattern. In this way your painted units can cluster into areas of greater concentration.

This is not a design element to use in every object you make, but it is an interesting approach to use once in a while. Many projects could be improved with a little concentration. □

Barbara Liebler weaves full time in her upstairs studio located in downtown Ft. Collins, Colorado. Filling in the cracks between work and her family is a burgeoning interest in local politics.

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A Guild Show or Sale

by Constance LaLena

"When a group of weavers decides to hold a show, the first question they need to answer for themselves is what they expect to accomplish by holding the show."

Today, with the network of good weaving shops available for equipment, supplies and to teach beginners, and with the well-developed sales network for craft production items, most guilds function somewhat differently than they did 20 years ago when weavers and shops were few and far between. Currently, though guilds serve primarily as a periodic meeting ground for weavers to share their craft with one another, programs within the guild can continue to serve educational purposes for members and for the public at large. The main focus of the year in public outreach is, for some guilds, an annual show. If the show is also a sale, it can be a money-making proposition for the guild, the individual weavers or both. Since many guilds' annual shows take place in the fall, this seems an appropriate time to discuss some ideas for a weavers' show.

When a group of weavers decides to hold a show, the first question they need to answer for themselves is what they expect to accomplish by holding the show. This may seem a simple matter, but it's deceptively so because, if the idea behind the show is not clear, the meaning of it can be lost on the public it's meant to serve. If the show is the group's only or primary public event of the year, it also will serve to "set" and reinforce the image of the weavers' group for the members of the community. For example, the show could be primarily an educational event designed to inform the public about the craft of weaving and related activities. Alternatively, the show could be an event to raise money for a charity (such as a community rehab center or a safe house for abused women). Or, the show could be held to provide income to support guild activities through member donations of handwoven goods which are then sold. Or, the show could provide individual income to the weavers whose goods are sold under the umbrella of the organization. In order to provide sufficient focus for a successful event, certainly the show should not be "all of the above", and it is up to the group to define the focus.

One of the most important choices the group will face, once the focus of the show has been decided upon, is the date. Will it be a winter show? A summer show? What other season? For the holidays? If the primary reason for the show is sales, the group will need to choose dates which coincide with buying seasons for the type of goods being sold. A holiday gift show/sale is an idea which appeals to many groups, but because of the proliferation of other groups with the same idea (not to mention competition from established retail stores for the customer's same gift dollars), holiday shows are particularly difficult to make successful until they have been established long enough to have repeat business from a regular customer list. A show whose function is primarily education should choose dates when the audience it attempts to reach will be available and likely to come to the show. Whether or not the object of the show is sales, the group must know its potential "customer" in order to choose appropriate show dates and times to reach that person.

The place chosen for the show must also be appropriate to the purpose of the show. For example, few people would think to purchase something they see on display in the public library although they might take time to look at the display while there. On the other hand, the public library meeting room or children's section might just be the perfect place for an educational show of weaving for children and their parents if demonstrations and hands-on experiences were planned to follow a library story-time which included a story having to do with weaving or spinning.

Most people would not feel comfortable going to a private home for a show; however, a home show could be a huge success given the right set of circumstances and conducted in the same way as other home sales parties. This might be a particularly good annual event for a very small guild or group in a small town or semi-rural area where the weavers are personally acquainted with the people they would invite to attend. A home which also might be effective for a show of weaving could be a symphony guild show home if the focus of the show were handwoven fabrics for home furnishings. If sales were desired in that situation, most certainly the proceeds would involve a three-way split to the weaver, weaver's group and the symphony guild.

A show in an art gallery would attract the sort of people who normally go to a gallery; an exhibition of weaving at the county fair would expose weaving to a somewhat different audience; an exhibition of weaving in a downtown bank lobby would

expose weaving to the cross-section of people who bank in the lobby rather than use the drive-up or automatic teller. As can be seen from the examples above, choice of appropriate place for the show is critical for its success because the location provides far more than just a space to set up the display – it helps "set" the psychology of the show.

Once the focus, the dates and the place have been chosen, the organizational work begins in earnest. A budget should be set once the details of the show are worked out. And there are seemingly endless details requiring attention. Some types of shows may require insurance. For example, if the group decides that the show is going to be simply educational and all participating members assume their own risk in displaying items, then no insurance need be provided unless the space in which the show is to be held carries with it a requirement for liability insurance. Certainly, the group would want insurance for a juried or invitational show of work from people outside the group. If the show is to be a sale, the matter of prices must be discussed (some guilds have a pricing committee to ensure that no one underprices work offered for sale). How will the the work be selected? Work can be selected for show by jury, vote, numbered allotment or simply via a wide-open admission policy. How will the juror be selected, if one is required? What about payment for and accommodation of the juror? Are there to be prizes? Who will oversee the receiving of the work? Who will see to the props required to make an effective display? And who will hang, display or arrange the show?

Of course, it is not enough that a show simply take place. In order for it to reach its intended audience, it must be promoted. There may be flyers, invitations, posters and other printed materials to prepare. Other promotion may take two forms: advertising and publicity.

Advertising is what you pay for, and if the main purpose of the show is to sell the work on display, a considerable budget should be set aside for paid advertising since there is little likelihood that media will give adequate free publicity to the event. If the group knows the target audience, an appropriate mix of advertising can be chosen (newspaper, magazine, radio, television, etc.) and the deadlines met ensuring a maximum return on advertising budget. Publicity is free coverage given to a newsworthy event by the media. The release of information to media for publicity purposes is done via a press release. A press release should be written in such a way that all the pertinent information is contained in a concise first paragraph, and the remainder of the release simply explains in more detail what is to take place. Since few newspapers have the staff to write articles about minor local events, you will have a better chance of having a story published if your press release is written exactly as you would wish the article to appear in the newspaper. Other sources of publicity are through radio and television interviews and through tie-ins with other concurrent community events. Remember, however, that if you want to publicize a profit-making event you will have to pay for advertising. Many newspapers, radio stations and television stations are generous with publicity for charitable events; however, they rightly expect profit-making events to pay for publicity.

Other decisions about opening the show need to be made. For example, will there be an opening reception? If so, will there be refreshments and how will that be handled? Who will be invited and how will they be invited? What about security during the show hours? How will sales and sales money be handled? At the end of the show, how will the work be returned?

A weaving show is a big responsibility and a lot of work; however, with adequate planning the rewards are many. At the end of the show, be sure to plan a meeting to plan for next year's show while all the current successes (and failures) are fresh in your mind! □

Constance LaLena has been in the weaving "business" for a long time. She has operated a production studio since 1976 and owns a retail weaving and knitting shop in Grand Junction, Colorado.

VISIT ONE OF THESE DEALERS SOON TO TRY AN ASHFORD SPINNING

ALASKA
Homestead Crafts, Juneau
The Spin It Co., Wasila
Weaving Studio, Anchorage

ARIZONA
Cotton Clouds, Safford
Fiber Factory, Mesa
Fibercrafts, Phoenix
Fibers and Dyes, Tempe
Pendleton Shop, Sedona
Spin 'n Weave, Tucson

ARKANSAS
Spinning Wheel, Eureka Springs

CALIFORNIA
Alden Amos, Volcano
The Angora Web, Forestville
Ballard Weavers, Solvang
Brooks Nook, Ontario
The Camel, Arcata
Casa de las Tejedoras, Santa Ana
Darlene Sides, Palmdale
Denwar Craft Studio, Costa Mesa
Elfie's Place, Redding
Golden Fleece, Auburn
Grandma's House, Cobb
Homespun, Scotts Valley
Humboldt Bay Sheep & Wool, Arcata
Mountain Weaver, Los Gatos
Placerville Spinning & Weaving, Placerville
Rumpelstiltskin, Sacramento
San Francisco Fiber, San Francisco
Soft Spectrum, Pacific Grove
The Spinning Wheel, Frazier Park
Starwist, Simi
Straw Into Gold, Berkeley
Three Shuttles, Ventura
The Walking Wheel, San Jose
The Weaving Depot, Redondo Beach
Bea Wetmore, Red Bluff
The Wool Room, Quincy
The Woolmark, Eureka
Yarn Basket, Chico
The Yarn Shed, Clovis
The Yarn Spinner, Petaluma

COLORADO
Just Dyelightful, Colorado Springs
Pampered Lamb, Evergreen
Skyloom Fibers, Denver
The Weaving Shop, Boulder
The Wool Works, Ft. Collins
Yarnworks, Grand Junction

CONNECTICUT
Fire and Fiber, Mystic
Rising Shed Studio, Darby
The Sheep Meadow, Newtown
Wool 'N Things, Farmington

DELAWARE
Mourning Star, New Castle
Wool Works Farm, Dover

FLORIDA
Sheila Beazlie Studio, Gainesville
Wovenware, Orlando

HAWAII
In Stitches, Kaneoke
The Yarn Shop, Kailua

IDAHO
Elizabeth Merrill, Sandpoint
Homespun Products, Post Falls
Natural Fibers, Etc., Post Falls
Wheel Arts, Coeur d'Alene
Wool Shed, Lewiston

ILLINOIS
Boll Weavel's, Naperville
Brusen-Bunnies, Libertyville
Serendipity Shop, Des Plaines
Shepherd's Harvest, Evanston
Spindle Studio, Libertyville
Weavers' Workshop, Chicago

INDIANA
Fibers & Things, Ft. Wayne
No-Bet Weave and Knit, Goshen
Weaver's Corner, New Albany
Yarns Unlimited, Bloomington

IOWA
Fiber Shop, Davenport
Macra Weave Plus, Des Moines

KANSAS
Blue Warp, Wichita
Charlie's Longhorn Weavers, Coffeeville
Yarn Barn, Lawrence

KENTUCKY
Yarn & Fiber Studio, Lexington

LOUISIANA
Textile Gallery, Lafayette

MAINE
Joli Green, Bar Harbor
Martha Hall, Yarmouth
Sheep to Shuttle, Franklin
Tamarack Studio, Acton

MARYLAND
Spinners Three, Havre de Grace
Weavers Place, Baltimore

MASSACHUSETTS
Batik & Weaving, Arlington
Braid-Aid Co., Pembroke
Evergreen Enterprises, Taunton
Shepherd's Crook Farm, Norwell
Wildflower Fiber Studio, North Dartmouth

MICHIGAN
Annie's Cottage Fibers, No. Branch
Bosley Strawberry Junction, Saginaw
Davidson's Old Mill Yarns, Eaton Rapids
The Golden Heddle, Royal Oak
May's Wool Works, Sault Ste. Marie
Rapunzel's, Frankenmuth
S. Schwab, Standish
Victoria's Homespun & Ewe, Almout
Wool Gatherer, Escanaba
Ziel's Wheels, Port Austin

MINNESOTA
Craftman's Touch, Bemidji
Creative Fibers, Minneapolis
Endion Station Crafts, Duluth
Esther's Spinnery, Frazee
Log Cabin Farm, Avon
Needlepoint of View, Minneapolis
Spring Creek Farm, Mound
St. Peter Wool 'n' Mill, St. Peter

MISSOURI
Missouri Valley Fibers, Kansas City
Weaver's Store, Columbia

MONTANA
Margaret Emerson, Bozeman
Marge Ferrin, Billings
Joseph's Coat, Missoula
Mountaintop Sheep Shop, Butte
Two Bobbins Full, Great Falls
The Weaver's Nest, Somers

NEBRASKA
Flies & Fibers, Alliance

NEVADA
The Sheep Shed, Gardnerville

NEW HAMPSHIRE
Andes Quality Yarns, Union
Canterbury Yarns, Concord
Harrisville Designs, Harrisville

NEW JERSEY
Pineland Weavers, Vincetown
Sheepy Hollow, Lambertville
The Spinnery, Branehberg
Wooden Shuttle, Mullica Hill

NEW MEXICO
The Sinking Shed, Los Alamos
Village Wools, Albuquerque

NEW YORK
Country Knoll, Cazenovia
Greenfield Farmstead, StoneRidge
Liberty Ridge, Verona
School Products, New York City
Spinner's Web, Ontario
Woodside Weavers, Ballston Lake
The Woolery, Genoa

NORTH CAROLINA
Blue Nose Wools, Chapel Hill
Cable and Craft, Greenville
Etc. Crafts, Cary
L.C. Fibers, Raleigh
Weaver's Web, Asheville

OHIO
Augustine, Xenia
Black Sheep Weaving Studio, Athens
Homespun Fiber Arts, Lewis Center
The Little House, Clyde
Ram's Horn Wools, Kenton
Weaving and What Not, Rocky River

OKLAHOMA
Fleece and Unicorn, Stillwater
Natural Fiber Design, Norman
The Stitching Post, Oklahoma City
Skeins Etc., Norman
Warped Weft, Perkins

OREGON
Bandon Wool Co., Bandon
Black Sheep, Corvallis
Cobbs Webb, Aurora
Creek Water Wool Works, Salem
Damascus Pioneer Craft School, Clackamas
The Knotting Chamber, Portland
Llamas & More, Bend
Millstream Yarns, Salem
Northwest Wools, Portland
Robin and Russ, McMinnville
Sheep Thrills, Medford
Shepherd Country Yarns, Lebanon
Soft Horizons, Eugene
Web-sters, Ashland
Woodland Wools, Portland

PENNSYLVANIA
The Artisan's Accomplice, Wayne
Country Spun Farm Shop, Loganville
J&R Schnell, Chicora
Knots and Treadles, Delmont
Lock House #11, New Hope
New Spinning Wheel, Pittsburg
Wilde Yarns I, Philadelphia

RHODE ISLAND
Slater Mill Historical, Pawtucket

SOUTH CAROLINA
Fibers and Fables, Pendleton
Weaver's Knot, Greenville

SOUTH DAKOTA
Distaff and Loom, Rapid City
Prairie Handspun, Aberdeen

TENNESSEE
Boone's Creek Fiber-works, Johnson City

TEXAS
Becks' Warp and Weave, Lubbock
Hill Country Weavers, Austin
Padre Island Weavers, Corpus Cristi
Spindletop, Dallas
Village Weavers, Houston

UTAH
Intertwine, Salt Lake City

WHEEL.

VERMONT
Beau Monde, Pawlet
Ewe and Me, Whiting
Mountain Stitchery, Weston
Yarn Farm, Cuttingsville

VIRGINIA
Cathy Dodds, Leesburg
The River Farm, Timberville
Weaving Lady Studio, Chester

WASHINGTON
Calico Corner, Shelton
Coupeville Weaving, Coupeville
Gold Creek Trading, Carlton
Heritage Handweavers, Longview
Homespun & Handwoven, Snohomish
Looms and Wheels, Issaquah
Marie's Wild & Wooly, Poulsbo
Morrison Ranch Fleece, Quincy
Naked Lamb, Orcas Island
Old Blewett Trading, Peshastin
Old Milltown Fiber Arts, Edmonds
Raggedy Ann's Wool Works, Enumclaw
Spin & Knit Designs, Bothell
The Spinning Loft, Olympia
Spinster's Aerie, Olalla
Tapestry, Bellingham
Tinctoria, Seattle
Village Handspun, Tenino
The Weaving Works, Seattle
Wheel Arts, Richland
Wind River Spinnery, Stevenson
Wools Unlimited, Gig Harbor

WISCONSIN
Black Sheep, Mt. Horeb
Fiberspace, Green Bay
Grafton Woolen Mills, Grafton
Homespun Heritage, Richland Center
Life Tools, Green Bay
Oshkosh Yarn and Fiber, Oshkosh
Weaving Workshop, Madison
Wool Peddler, Wausau
Woolworks, Milwaukee
The Yarn Winder, Sheboygan

WYOMING
Anita Dyer, Cora
Darlene's Spin and Weave, Afton
Tinkerbells, Dayton
Windtree Gallery, Cheyenne

NEWS and EVENTS

Anni Albers

by Dale Pettigrew

Anni Albers is being honored for her 86th birthday with an exhibit of her weavings and graphics at the Renwick Gallery of the National Museum of American Art, Smithsonian Institution, beginning June 12 through January 5.

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Who is Anni Albers? I've been wondering, as I tackled this assignment, how many of you are in the same boat I am? I mean, my weaving focus is on what I'm doing right now and what I hope to tackle next . . . my brother's anniversary present, trying to make my warping procedures more efficient, trying to remember all the helpful hints about color inspiration gathered from Michele Wipplinger at the Fashion Fabrics Forum, etc. As far as any knowledge of the history and development of weaving (particularly recently), I have just a smattering of facts, dates, names that float around in my head—I know they all have something to do with weaving, but I don't know for sure how they fit together. Such is the case with Anni Albers. I first heard her name several years ago (Convergence '78, as a matter of fact); she has/had something to do with "art" weaving. Now, as I'm compiling the calendar and news and events, I come across a press release about a show of her work. And I remember seeing an article about her in *Crafts*, No. 74, May/June 1985. Now is the time, it seems, that I should get to know Anni Albers. If you don't already know her, I hope you will enjoy meeting her now as well.

Anni Fleischmann Albers was born in Germany and studied art in Hamburg and Berlin before joining the Bauhaus in 1922. The Bauhaus, organized by architect Walter Gropius, was a gathering of artists from all disciplines from all parts of the world in Germany after WWI. The community consisted of 100-150 people who focused on finding new approaches and new directions for their work. Initially, Anni was not at all attracted to weaving, but the other mediums such as woodwork, metalwork, wall painting or glass did not suit her either. Gradually she became intrigued with thread and began to earnestly explore its possibilities. In the early days there was little equipment, no funds for materials to speak of and no formalized instruction. It was perhaps the best possible situation for exploration and creativity. Students experimented with all kinds of materials in non-traditional ways, acquiring techniques as they needed them to help express their ideas.

Anni Albers feels that this early freedom was a key to her development as a weaver. Working with every kind of thread, metal shavings, grass and paper, cellophane, waxed harnessmaker's twine, etc., she allowed herself to be led by the materials. She began producing wallhangings she called "pictorial weavings", using predominantly geometric forms because she believed they provided balance and calm. She used few elements and simple colors.

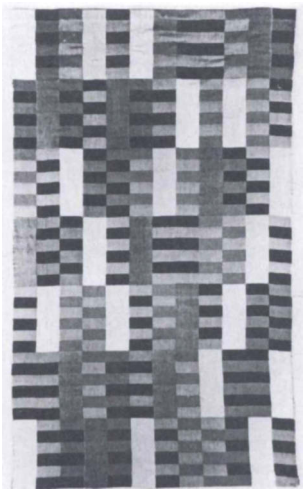
The work of Bauhaus members began to be known for innovation. Then there was a subtle shift in focus by the Bauhaus directors; function and industrial applicability became important. Experience gained in exploring materials for their own sake led to superior and successful designs for fabrics for industry. Anni became involved in designing for functional fabrics that were aesthetically pleasing as well. Her Bauhaus diploma was awarded for her design of a light reflecting, sound absorbent, easily cleanable fabric for an auditorium that was a vast improvement on traditional velvet. She also explored and gave new vigor to leno weaves.

In 1933 the Bauhaus closed rather than acquiesce to the demands of the Nazi party. Anni Fleischmann married Josef Albers, painter and glass artist, and they emigrated to the United States. Anni became a citizen in 1937. The Albers took teaching positions at the experimental Black Mountain College in North Carolina where they put their training and philosophy from the Bauhaus to work. In 1949 Anni was invited to do a solo exhibit at the Museum of Modern Art. This was a big breakthrough; heretofore, weaving had been recognized as a craft only; now it was recognized as a fine art form. But in addition to all the wall hangings that Anni showed there, she created informal space dividers such as would be used in homes with open floor plans: function was also important.

Josef Albers was appointed to chairman of the Department of Design at Yale University in 1950, and they moved to Connecticut where Anni continues to live and work. During this period her "pictorial weavings" enjoyed much recognition. Critics found that her wallhangings had power and strength like paintings. She did considerable designing for industry and completed two books which have continued to be influential on designers and weavers today: *Anni Albers: On Designing*, 1959, and *Anni Albers: On Weaving*, 1965.

In 1963 Anni accompanied her husband to a printmaking workshop in California. The next year she was invited back on a fellowship of her own. She brought to printmaking the same zest and inquisitiveness about use of materials that characterized her involvement with thread. Although she has focused since that time on graphics (in 1970 she gave away her looms), she continues to do occasional fabric designing for industry. Currently she is involved in the design of a mural for a community home.

As I read about the life and work of Anni Albers, I found her zest for



One of Anni Albers' pictorial weavings, "Black-white-yellow". 1926. 83"×48".
PHOTO COURTESY THE SMITHSONIAN INSTITUTION.

exploring weaving's possibilities an inspiration for my own weaving. Anni Albers is a weaver of fine art, but she has also developed a reputation for designing functional fabrics that are aesthetically pleasing. She was influenced by ancient Peruvian textiles because they were so inventive in construction; they exemplified the idea that the simpler the machinery one works with, the more flexibility one has in the construction of a fabric. (Those of you who use rigid heddle looms, take heed.) Anni Albers deplored weaving by hand what could be done better by machine. Weaver of placemats and dishtowels that I am, I feel a renewed urgency to give even my 'simple' projects more attention to ensure that they are special handwoven fabrics, worthy of my time and effort. Anni Albers and her work has encouraged me to experiment, to try new ideas, and to not continually play it safe.

I encourage you to visit the exhibit of Anni Albers' work if you have the chance. You may not like it or be able to relate to it in terms of your own work, but her work is important because she explored the potential of weaving and made the public look at it with different eyes. Perhaps you will look at your own weaving with different eyes and be encouraged to explore and experiment. As Albers says in the interview by Martina Margetts in *Crafts*, ". . . what I try to get across to you is that the *growing* is the thing and not the finished product. A lot of people worry about not having enough time to develop – and they won't get anywhere. You have to take time and slowly listen to what can grow out of the material."

Following its showing at the Renwick Gallery, the exhibition will travel to the Yale University Art Gallery in New Haven, the Ackland Art Museum of the University of North Carolina in Chapel Hill, the Portland Art Museum and the Oregon School of Crafts, and the Frederick W. Wight Art Gallery of the University of California at Los Angeles.

Happy Birthday, Museum of American Textile History

The Museum of American Textile History, North Andover, Massachusetts, is celebrating its 25th anniversary this year. Formerly called the Merrimack Valley Textile Museum, it was founded in 1960 to preserve the artifacts, documents and pictorial descriptions of the American textile industry. Beginning with the collection of spinning wheels, hand-looms, reels, warping frames and other small tools owned by Samuel Dale Stevens, a North Andover wool manufacturer at the turn of the century, the Museum's permanent collection now includes more than 250 pieces of machinery, 1100 implements, 500 finished fabrics, 5000 sample books, 35,000 books, pamphlets and trade catalogs, 40,000 prints, photos and ephemera, and 2000 linear feet of manuscripts. The Museum has also expanded its boundaries to include materials on the development of synthetics and the textile industry since 1950.

The Great American Quilt Festival

"Liberty, Freedom and the Heritage of America" is the theme for the Great American Quilt Contest sponsored by 3M and the Museum of American Folk Art. The winning quilts will be shown at the Great American Quilt Festival, a four-day quilt spectacular to be held April 24-27, 1986 at the New York City Exhibition Pier. The event is in honor of the Statue of Liberty Centennial. Grand prize for the best quilt will be $20,000; second prize will be $7,500 and 52 prize packages will be awarded for quilts chosen as state winners. According to a major 1983 poll, an astounding 14 million people are involved with quilts: in making quilts, attending quilt exhibitions, purchasing a new or antique quilt, or having an old family quilt repaired.

The Great American Quilt Contest is open to all individuals who design and create an original quilt adhering to the contest regulations. For registration form and rules write The Great American Quilt Contest, One East Wacker Drive, Chicago, IL 60601.

Textile expedition in Arica, Chile

Earthwatch is a non-profit organization which sponsors research projects, particularly those concerned with some aspect of conservation, by inviting laymen to join and be contributing members of the expeditions. One such project this past summer was to work out of the Azapa Valley Museum and Cultural Institute in northern Chile, helping to preserve, repair and study the extraordinary textiles recovered from ancient burials. The expedition was part of an interdisciplinary study of the pre-Columbian peoples who were percursors, over the last 10,000 years, to the Inca and Aymara cultures. For information on future projects, write Earthwatch, 10 Juniper Rd., Box 127, Belmont, MA 02178.

Calendar of Events

EXHIBITS, SHOWS & SALES

CALIFORNIA

☐ Culver City, Oct. 13. Annual show and sale of the Southern California Handweavers Guild at Veterans Memorial Auditorium, 4117 Overland Ave. Guild members will display handwoven fashions and home furnishings while commercial exhibitors will sell yarns, fleeces and tools for weavers and knitters. Show hours 10-4. Fashion show 2 p.m. Demonstrations and bake sale throughout the day. Admission $2.

CONNECTICUT

☐ Guilford, Oct. 6-26. Mill Gallery, Guilford Handcrafts Center, "Black & White", a multi-media exhibition including wood, clay, fiber, glass painting, graphics, etc.

411 Church St. at Rt. 77. Exit 58 from CT Turnpike (195).

IOWA

☐ Ames, Sept. 8-Oct. 27. The Octagon Center for the Arts, "Fiber to Fabric", an exhibition to show how fibers become fabric. Also showing: Iowa Designer Craftsmen/ Fiber Artists. 5th and Douglas.

LOUISIANA

☐ New Orleans, Sept. 21-Oct. 4. A Show of Handweaving: Wearables and Wallpieces. Weavers Workshop Ltd., 716 Dublin St.

NEW JERSEY

☐ Princeton, Oct. 27. Senior Crafters Show at the Stuart Country Day School, Stuart Rd. A juried exhibit and sale of distinctive gifts and collectables handcrafted by more than 60 senior crafters from a multi-state area. Sponsored by the Presbyterian Homes of New Jersey, non-profit provider of housing and nursing care for the elderly.

NEW MEXICO

☐ Santa Fe, through Sept. 21. The Floral Motif in Textile Art, at Bellas Artes Gallery. Floral motifs have been used in textile art through the ages and throughout the world. Exhibition will present textiles from the 5th through the 20th centuries with floral designs executed in a variety of techniques. Included will be a "colcha" embroidery by well-known New Mexico fiber artist Maria Vergara-Wilson. 301 Garcia St.

NEW YORK

☐ Rhinebeck, Oct. 19. Sixth Annual New York Sheep and Wool Festival. Sheep producers and craftspeople come together to display and sell their products. Includes sheep shearing contests, spinning, weaving, wool sales and more. Dutchess County Fairgrounds. For information contact Maryelisa Blundell, RD2, Box 295, Germantown, NY 12526.

PENNSYLVANIA

☐ Bethlehem, Sept. 6-Oct. 27. 30th Annual Contemporary American Art Exhibition: Fiber Images. This major exhibition of contemporary fiber work includes works by 12 living artists: Laura K. Brody, Joyce Crain, Barbara Eckhardt, Peggy Whitney Hobbs, Ellen Savage Mears, Norma Minkowitz, Timothy P. Morrow, Walter G. Nottingham, Kay Sekimachi, Jayn Thomas, Andrea Uravitch and Jan Yatsko. Ralph Wilson Gallery, Alumni Memorial Bldg., Lehigh University.

VIRGINIA

☐ Waterford, Oct. 4-6. "Homes Tour and Crafts Exhibit" at the National Historic Landmark village in Waterford. The state's oldest crafts fair includes traditional music and dance, authentic early-American craft demonstrations, handmade items for sale, and tours of restored private homes and buildings. Contact: Waterford Foundation, Waterford, VA 22190. Admission: $8 at gate, $6 advance.

WISCONSIN

☐ Portage, Sept. 7-8. Natural Colored Wool Growers Association National Show. This show will include some of the finest colored sheep throughout the U.S. In addition a variety of exciting sheep related events are planned. For information, contact Carol Watkins, 1152 Co. Hwy. H, Mt. Horeb, WI 53572 or Sue McFarland, Rt. 3 Box 244, Columbus, WI 53925.

CANADA

☐ Brockville, Ontario, Sept. 13-Oct. 19. "Old Traditions—New Work", a joint exhibition by potter Carolyn Gibb and weaver Laurie Penny. Heritage Crafts, Sheridan Mews, 182-186 King St. W.

CONFERENCES

☐ Oct. 5-6. The Central New York Handspinners Seminar will be held at the Holiday Inn, Farrell Road, Liverpool, NY. For information contact The Golden Fleece Spinners Society, c/o Mrs. Betsy Walker, R.D. #1, Breed Rd., Baldwinsville, NY 13027.

WORKSHOPS and INSTRUCTION

☐ Heart's Desire: special learning situations for fiber people. Held at the Resort of the Mountains, in the heart of Washington's recreation area. Sept. 28-Oct. 1: Tapestry Design for Garments with Anita Mayer. Oct. 3-6: Color for Handweavers with Sharon Alderman. For more information contact Jinny Hopp, Rte. 1, Box 184P, Eatonville, WA 98328, (206) 847-5422.

☐ Sievers School of Fiber Arts continues to offer wide selection of classes/workshops in many aspects of fiber arts through the Fall. For more information write Sievers School of Fiber Arts, Jackson Harbor Rd., Washington Island, WI 54246.

☐ Brookfield Craft Center, a non-profit school for craft education, announces its Fall 1985 schedule of classes and workshops for every age and interest level. Includes extensive offering of weaving. For information write Brookfield Craft Center Inc., P.O. Box 122, Brookfield, CT 06804.

☐ The Oregon School of Arts and Crafts begins its Fall term Sept. 30. Classes and workshops are offered in surface design, weaving, clothing embellishment, basketry, tapestry, and spinning and dyeing. Registration begins Sept. 10; college credit available for most classes. For information, contact the school, 8245 SW Barnes Rd., Portland, OR 97225. (503) 297-5544.

☐ The John C. Campbell Folk School is holding its Fall Crafts and Home Week I Sept. 8-21. Weaving will be taught by Beth Johnson and spinning and dyeing will be taught by Martha Owen. Includes other crafts such as pottery, chairmaking, woodcarving, drawing and bobbin lace making. For information contact the school at Route 1, Brasstown, NC 28902. (704) 837-2775.

☐ August 31-Sept. 2. Spinning Workshop with Priscilla Blosser-Rainey. Sponsored by Lincoln Trail Spinners and Weavers Guild. To be held at Marshall, IL. Contact Elizabeth Coffey, 41 Circle Dr., Charleston, IL 61920, (217) 345-4603 or Mildred C. Frazier, 402 N. 6th, Marshall, IL. (217) 826-5952.

TO ENTER

☐ Holiday Exposition of Crafts, annual juried invitational exhibition and sale of all craft media. The Mill Gallery and The Shop at Guilford Handcrafts Center. Nov. 9-Dec. 24. Juried by 5 slides, application deadline Sept. 6. Send SASE to Holiday Expo & Sale 85, Guilford Handcrafts, Inc., P.O. Box 221, Guilford, CT 06437.

☐ The Clay and Fiber Show, sponsored by the Octagon Center for the Arts, will be open to all artists over 18 living in the continental U.S. in celebration of its 20th anniversary. Show date: Dec. 15-Jan. 26, 1986. Submission deadline: Nov. 1. For information and entry forms send SASE to Octagon Clay & Fiber Show, The Octagon Center for the Arts, 427 Douglas Ave., Ames, IA 50010.

☐ The Tropical Weavers Guild will hold its annual state convention and competition in St. Petersburg, FL April 18-20, 1986. The theme is "Something Spacey" and is open to all fiber artists. Workshops in weaving (Doramay Keasbey), basketry (Shereen LaPlantz) and other fiber art are planned. Contact Donna Sullivan, 1134 Montego Road W., Jacksonville, FL 32216.

☐ "Southern Fibers" juried show; awards and sales. Open to artists in Southeastern U.S. Will be held at Gertrude Herbert Art Institute. Hosted by CSRA Fiber Arts Guild. All fiber media. $15 entry fee. Contact Jane Waldrop, 340 Hackamore Trail, Martinez, GA 30907.

☐ The American Tapestry Alliance announces a juried exhibition of tapestry woven in Canada and the U.S. Exhibit will open in July at Convergence 86 in Toronto. Juried by slides. Minimum size: 18 square feet. Deadline for slides and entry fee: Dec. 2. Write American Tapestry Alliance, SR 2, Box 570-D, Chiloquin, OR 97624.

☐ 1986 Washington Craft Show, the only major juried exhibition and sale of crafts as fine art in the nation's capitol. Sponsored by the Women's Committee of the Smithsonian Associates. Show date: Apr. 18-20. Application deadline: Oct. 11. Write Smithsonian Associates Women's Committee, Arts and Industries Bldg., Room 1278, Smithsonian Institution, Washington, D.C. 20560.

Submissions for calendar listing must be received ten weeks prior to the month of publication. Listings are determined by availability of space and interest value to our readers.

Daisy, daisy, give me your color, do . . .

by Anne Bliss

ILLUSTRATION BY ROBERT BLISS

Daisies are among the best-loved and most cultivated of perennial garden flowers. Many species are also abundant "in the wild", and they even pop up as lawn weeds (especially in Great Britain). John Gerard, the botanist who wrote his famous *Herbal* in 1597, describes these plants:

> The Daisie bringeth forth many leaves from a threddy root, smooth, fat, long, and somewhat round withall, very slightly indented about the edges; for the most part lying upon the ground: among which rise up the floures, every one with his own slender stem, almost like those of Camomill, but lesser, and a perfect white colour . . .

We still recognize daisies by Gerard's description, as well as by the several other names used in his time: Marguerites (or Margaritas), Bruisewort, Maudeline or Maudelen Wort, plus the various Latin Bellis minor, media or major depending on the height of the plant. And, unlike Gerard, we know daisies today that aren't just white – they may be shades of red, yellow or blue, depending on origin and plant genetics/breeding. But these plants all have the common name of daisy, which is, according to Mrs. M. Grieve (*A Modern Herbal*, 1931), a corruption of the Old English "day's-eye", quoted from this use by Chaucer:

> Well by reason men it call maie
> The Daisie, or else the Eye of the Daie.

Daisy species are in fact only shoestring relations to each other. While they have in common their sunflower-type composite family flowers, they are not all in the same genus nor of the same species. Some daisies are really chrysanthemums (e.g., *Chrysanthemum leucanthemum* or the Ox-eye Daisy) or are of the genus *Bellis*. Or, and this is especially true of the undomesticated, weedy North American daisies with the alias "fleabane", they belong to the genus *Erigeron*. Some garden favorites also belong to this genus.

Historically, people have used daisies, pretty much regardless of genus or species, for a variety of medicinal purposes. These include making infusions to relieve bronchitis, whooping cough and asthamatic and nervous attacks. There are also reports in the old herbal

DAISY DYES
(from Showy Daisy, *Erigeron speciosus*)

Alum gives a dark yellow green (Centroid Color #88, dark yellow)
Chrome gives a camel (Centroid Color #94, light olive brown)
Copper gives a dark greenish gold (Centroid Color #91, dark gray yellow)
Tin gives a bright gold (Centroid Color #84, strong yellow)
Iron gives almost black (Centroid Color #111, dark gray olive)
No mordant gives a yellow green (Centroid Color #88, dark yellow)

literature of rubbing leaves on bruises, cuts and wounds. *Culpepper's Herbal* suggets that the Ox-eye Daisy is "a wound herb of good respect used in drinks, ointments and plasters." One especially useful purpose for the Ox-eye Daisy is referred to by Mrs. Grieve as "a decoction of the fresh herb in ale for the cure of jaundice." Sound delicious? Like many other medicinal plants, daisies were used partially (roots, flowers or stems) or as the whole herb.

All the species of daisies I've tested as dyestuff have produced commendable and fast colors. The color range with various mordants is well within the yellow/greenish-gold spectrum one usually obtains from members of the composite family. Fastness to light and washing is excellent for both domestic and "wild" daisies, regardless of the genus/species. Lightfastness usually falls between L5-L6 on the standard scale for textile colorfastness when tested in a weatherometer. (A lower rating of L3-L4, which is ten-100 times less fast, is acceptable to the garment industry for women's wear. Each number on the lightfastness scale is ten times as fast as the number below it.)

Should you decide to brew up a dyebath from either your garden daisy trimmings or from daisies gathered hither and yon, you can expect colors similar to those described in the box when used with the various mordants. These colors are given by stems, leaves and flowers; you may use any or all of those parts alone or in combination.

Daisies may be "ordinary", but they are delightful and trustworthy friends to dyers and poets alike. As William Wordsworth wrote in *To A Child Written in Her Album:*

Small service is true service
while it lasts:
Of humblest friends, bright creature!
Scorn not one:
The daisy, by the shadow that it casts,
Protects the lingering dewdrop
from the sun.

Anne Bliss enjoys 'weed walks' in the Rocky Mountains not far from her rural Boulder, Colorado home. She is a regular contributing editor to HANDWOVEN *and an accomplished seamstress, dyer and weaver.*

A Sweater's Tale

by Julie Owens

Designing a project is often a series of serendipitous events. Often this means merely being open to the possibilities, as this spinner and weaver experienced.

Many years ago a Japanese machine knit sweater pattern caught my eye. Some day, when the "right" yarn was found, I would make it. I found a few acceptable yarns over the years but none were what I considered reasonably affordable, so the sweater went unmade. My lifestyle changed from a southern California city dweller to an Oregon mini-farmer. First I got a few sheep, then a spinning wheel. About a year and a half ago I got my first Angora rabbits. The yarns I started producing with the angora were worthy of the Japanese sweater. So, I set about spinning.

I wanted a yarn that would knit seven to nine stitches to the inch, be extraordinarily soft and yet not too fuzzy. One hundred percent angora seemed a bit too fluffy and not quite casual enough to suit my needs. After some experimentation, I decided on a 50-50 blend with wool.

My personal preference in angora blends is to use a fiber of approximately the same fineness and staple length. Angora ranges in the 100s for fineness in the Bradford count system, about 13 microns in diameter (a micron is 1/25,400 of an inch). My rabbits grow a fiber 3"-4" in length. A wool suitable for blending would need to be extremely fine. Merino wool is the finest grown, with a Bradford count of 70-80 (80 is 18-19 microns). But since it is hard to rationalize to one's spouse the need to buy wool when one raises sheep, I thought it best to use my own wool. I have Romney and Polypay sheep. The Romney fleece is quite nice but too coarse (Bradford count 40-48), so I decided on Polypay (Bradford count 60-64). *Note:* Two good references on the subject of fiber diameter are *The Essentials of Yarn Design for Handspinners* by Mabel Ross and *The Sheepman's Production Handbook* by the Sheep Industry Development Program, Inc.

To prepare my wool, I scoured it in hot water, washing soda and "Dawn" dishwashing liquid. The Polypay, like other fine wools, is very greasy, so I soaked and washed it twice, and then thoroughly rinsed it, agitating the fibers as little as possible. After drying and teasing, I passed the wool through a drum carder once. Then I took equal quantities by weight of angora and wool and carded them together several times until they were thoroughly blended.

After the batts were made, I tore them into roving-sized strips and spun a very fine yarn to equal about 30 threads per inch, with a moderate twist, about 10 twists per inch. I spun this yarn "S" and then plied "Z" with about seven twists per inch which yielded a yarn of about 140-150 yards per ounce. Finally, I washed my plied yarn in hot soapy water, then rinsed and dried it on a blocker under medium tension. This washing removed any grease remaining from the original scouring and left the yarn much loftier than it was when first plied.

After many hours of spinning and plying, I knitted a swatch and was delighted with the feel of luxury but disappointed with the appearance. The swatch looked like a chunk of old gray sweatshirt! I dumped the skeins of yarn into a basket and set the project aside.

Shortly after that disappointment, Jean Scorgie spoke at our local handweavers guild meeting. She presented a slide program and fashion show that included a woven sweater, an intriguing concept to me, a knitter of many years. I went home with an idea brewing about weaving the Japanese sweater pattern. Glancing into my studio that evening I looked at the basket of gray yarn into which by this time I had also tossed some commercial yarn and handspun alpaca. The alpaca yarns were in five warm brown tones, and one of the commercial yarns was a variegated slub yarn ranging from gray to white to almost bronze. Amazing as it sounds, it all went together. I could see it woven and could hardly wait to start.

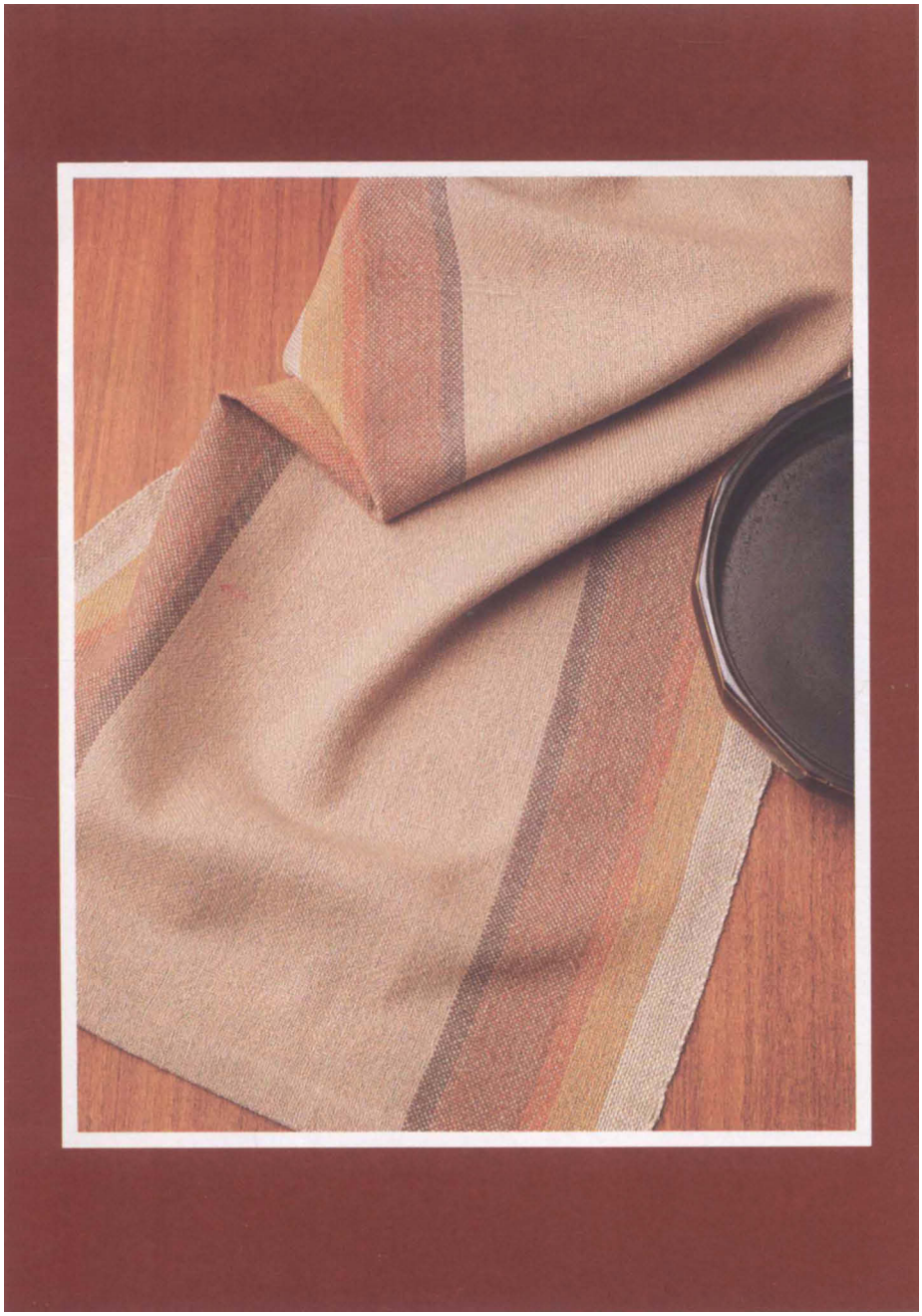
I set about with graph paper and the shapes of the Japanese sweater pattern to determine the yardage requirements. Then I experimented with stripe arrangements and settled on three of the lighter brown alpacas, the variegated slub, an odd dark gray angora and of course the sweatshirt-gray angora. I wanted a very fine drapeable fabric and decided to use Oregon Worsted's "Willamette" two-ply wool (5600 yd/lb) for the weft.

Being very stingy with my handspun, I decided not to weave samples as, from past experience, I had a rough idea as to what to expect. The cloth was simple tabby woven with 10 e.p.i. and 10 p.p.i. Once woven, it looked like cheap cheese cloth, but when washed for 11 minutes with detergent, rinsed in water at the same temperature and dried on permanent press for four minutes, the result was just what I wanted. Well, almost. On closer inspection, I found the alpaca yarns to be causing a seersucker effect. I then remembered that alpaca yarns do not shrink as much as wool. I pressed the fabric while it was still damp. That helped, but the lightest tan (also the coarsest fibered) handspun alpaca just looped around in an ugly manner. I was too stubborn to give up in despair at this point. The yardage was cut with no overcasting of seam allowances (the angora/wool yarn fulled well and tied everything together). Then I took forceps and grasped each light tan alpaca yarn and pulled it, working the loops out of each warp thread. Tedious as it was, it was worth the sore fingers. The finished garment turned out better than I could have hoped for. □

In addition to taking care of all her animals, Julie Owens teaches and demonstrates her fiber skills in local stores and community colleges, sells her work, and does commissioned spinning, dyeing, weaving and knitting. She lives in Portland, Oregon.

At top: Three shades of light brown handspun alpaca, a soft, fuzzy, gray handspun angora, and a commerical variegated slub-yarn for sheen and contrast, work to make this fabric ever-so luxurious. At bottom: Julie Owens in her Japanese-inspired sweater. A perfect marriage of fabric and garment design.

Keep It Simple



A Cotton Table Runner

Here is a table runner woven by Lynette Theodore of Friendship, Wisconsin, that resulted when spools for a sectional warp project were overwound. The extra yarn, an 8/2 cotton, was set up with warp stripes of tan, cinnamon, rust, light brown and gray bordering a beige center and quickly woven in plain weave using beige as the weft. A sett of 18 e.p.i. gives the fabric a soft yet firm hand and enough body to lay flat on the table. The warm earth tones of this runner will echo the wood tones in many tables and show most ceramic tableware to advantage. Lynette has indeed found a wonderful solution for this extra yarn and as she says in her letter, "I was happier with this quick runner than I was with the previous pillow project that the yarn was originally used for." Sometimes quick and easy is best. □

In the Summer 1985 issue of HANDWOVEN, we announced the winners of our "Keep It Simple" contest and showed the first of a series of winners we'll be featuring in each issue of the magazine. This fall selection of projects has been chosen with the country home in mind, and all promise to be fairly quick to weave. Even the rankest beginner can proceed with ease.

At left, Lynette Theodore of Friendship, Wisconsin, has woven a very simple and appealing runner in economical 8/2 cotton. Stripes in the warp make for fast, one-shuttle weaving. The brown tones give this piece a country look, though just about any mood could be achieved by a simple change in the color-way.

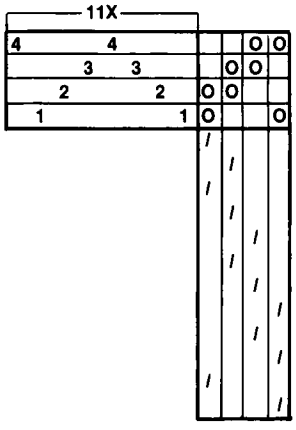
At right, Wendy Budde of Kaslo, British Columbia, has designed a simple project that you could slip into a birthday card. These mug rugs are woven of sturdy 8/4 cotton and make a useful and fun way to color sample—and have a project to show for it afterwards. Choose colors that will live with pottery mugs or splashes of color to go under wine glasses or glass mugs, and weave a set for yourself or a friend. And, who knows, you may even get new weaving ideas over your morning coffee.

Mug Rugs

4

FABRIC DESCRIPTION: Point twill.
FINISHED DIMENSIONS: Four mats, each 4½" wide × 6" long, plus ⅝" fringe on each end.
WARP: 8/4 cotton at 1680 yd/lb: 200 yd of natural.
WEFT: Same as the warp, used double: 50 yd each of chestnut, mushroom, rust and dark brown.
E.P.I.: 15.
WIDTH IN REED: 5¾".
TOTAL WARP ENDS: 88.
WARP LENGTH: 60" which includes take-up, shrinkage and 27" loom waste.
P.P.I.: 16.
TAKE-UP & SHRINKAGE: 22% in width and 20% in length.
WEAVING: Using a single strand of natural cotton, weave two shots of plain weave followed by one pattern repeat. Hemstitch beginning edge. Using colored weft doubled, weave 9 pattern repeats. Your mug rug should now measure 6"-6½". Using a single strand of natural, weave one pattern repeat followed by two shots of plain weave and hemstitch the edge. Slip a ¾" wide strip of cardboard into a plain weave shed, change sheds, slip another one in and you are ready to start the next mug rug.
FINISHING: Cut between the cardboard strips to separate the mug rugs. Soak them for an hour or two in comfortably hot water with mild detergent added. Rinse in lukewarm water. Do not squeeze or wring, hang to drip dry (they'll take a long time). Press lightly, comb the fringes, and you are ready to slip your mug rugs in a birthday card to auntie! □

DRAFT:

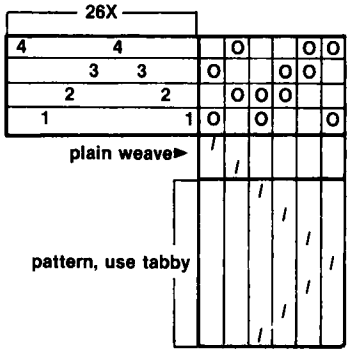


Keep It Simple

Soft Surprise Guest Towels

4

FABRIC DESCRIPTION: Plain weave with rosepath overshot border.
FINISHED DIMENSIONS: Two towels, each 11½" wide × 18" long.
WARP: 5/2 pearl cotton at 2100 yd/lb: 435 yd white.
WEFT: 20/2 pearl cotton at 8400 yd/lb: 210 yd white. 8-cut cotton chenille at 1000 yd/lb: 120 yd white. 6-strand embroidery floss used double: 1 skein each of Susan Bates' #337, #339 and #341.
NOTIONS: Matching sewing thread.
E.P.I.: 16.
WIDTH IN REED: 13".
TOTAL WARP ENDS: 208.
WARP LENGTH: 2 yd, which includes take-up, shrinkage and 27" loom waste.
DRAFT:



P.P.I.: 20 with 20/2 cotton.
TAKE-UP & SHRINKAGE: 11½% in width and 10% in length.
WEAVING: With 20/2 cotton, weave 2½" in plain weave for border and hem. With a doubled strand of the lightest shade of embroidery floss, weave the pattern and follow with 5 rows of plain weave with 20/2 cotton. With the middle shade of floss, weave the pattern again and follow with 5 rows of plain weave. With the darkest shade of floss, weave the pattern and follow with 6" of plain weave. Change to chenille and weave 9" in plain weave. End with 20/2 cotton in plain weave for 2" of border and hem. Repeat for the second towel.
FINISHING: Cut towels apart. At each end, fold the raw edge under ¼". Bring the fold to the first row of pattern or chenille and hand hem. Machine wash, air dry and press. □

These soft surprise guest towels, designed by Matilda MacGeorge ot Schuylerville, New York, are a delightful solution to that common weaver problem of "not enough yarn". She writes, "I was weaving guest towels to have on hand for the next meeting of the Rock Day Spinners Group. There was extra warp on the loom, and I started another towel but ran out of weft halfway through. In desperation I picked up the chenille left over from some infant washcloths I had been weaving and completed the piece. Since then, Soft Surprise Guest Towels have been a joy to everyone."

NETWORKING computer enthusiasts share their programs

The computer's usefulness as a weaving tool will be enhanced only when weavers share their knowledge with each other.

by Stewart and Carol Strickler

We have had quite a bit of correspondence since we began writing this column, and a number of people have told us about programs they have developed for various purposes and to run on a variety of computers. We have appreciated the letters and enjoyed hearing about all the programs and computer uses, but the press of the other topics for our column has kept us from writing about most of them. When individuals have written to inquire about certain topics or computers, we have tried to put them in touch with others having common interests, but that does not let everyone know about what might be available. This month we want to mention some of the interesting letters we have had and programs we have heard about.

David Pitfield sent us an Apple program he wrote for keeping his yarn inventory. It makes it possible to create, store and modify files, each containing information about 100 different yarns. The information can include things like color, ply, yards per pound, price, source, amount on hand, etc. The information is easily modified as yarn is used and a file can be reviewed one yarn at a time or searched for yarns of a certain color or weight. Information can be printed out as desired. David has offered to share his program with others for a nominal charge to cover the costs of sending a disk and the instructions.

The very simple drawdown program published in this column in the Nov./Dec. 1983 issue apparently generated a lot of interest. It was written in a very general BASIC language so as to run on any home computer, but was very limited in what it could do. A number of people have written that they have modified the program to make it easier to use and to do more things. Joe Perrault sent us a seven-page listing of an Apple program he had written which produces nice-looking drawdowns on a printer. It provides such nice features as a choice of typing a treadling order and having several repeats drawn down, or giving one treadle at a time and seeing how that would look, and "unweaving" it if you don't like it. When used with a printer, it gives a page with the pattern name printed at the top and the threading, tie-up and treadling sequence printed out below the drawdown. Joe is willing to share his program, and we will send a copy of the listing to anyone who wants to type it into their computer and try it out. It should work on any of the Apple II series computers.

We mentioned in an earlier column that Charles Bouley had developed some useful modifications for use on his Timex-Sinclair computer. Barbara Peterson told us about writing a modification for her Osborne computer. We even heard recently about several major extensions developed by Lorna Ingham for the Commodore VIC 20 which are being used by weavers in New Zealand.

It has been good to hear about programs written for various other computers. Aris Piper described an IBM program written for her by her son, Don Gustafson. Jeanine and Jerry Kelly have written a drawdown program for their TRS-80 Color Computer. They wrote us an interesting letter about a talk they had given to the Tidewater Weavers Guild using the computer. Their program requires a system of 16K, Extended Color BASIC and a tape drive for saving patterns. The Kelly have also offered to share their program with other weavers, either as a listing or as a tape and instructions (for a nominal amount).

Muriel and Michael Prior sent us a listing of a demonstration program for the Commodore 64 computer. This one is not a program to use in the weaving studio, but is instead a program to run at a demonstration to show the sort of things a computer can do for the weaver. Kari Arnold sent a description of several programs she has written for displaying drafts and drawdowns on the Commodore 64 and VIC 20. One of her programs

will allow you to enter a pattern and let the computer analyze the pattern and produce the drafting information necessary to weave that pattern. She also has a program for doing yarn calculations. She, too, is willing to send the programs to Commodore users for a nominal charge.

Although drawdown programs are the most popular type of software because they can save such a large amount of time and effort, other areas of the weaver's craft have also been considered. Pam and Jim Baker wrote to us about their yarn calculator program, which you will now find advertised in HANDWOVEN. Diane Varney sent listings of two short programs for calculating amounts of solution used in acid dyeing and giving printed records to keep with the dyed yarn. Jill Martin wrote about an extensive program she has written for doing chemical dye computations for both fiber-reactive and acid dyes.

It is not possible to mention all the interesting letters we have received; this is only a sampling. If you would like a photocopy of one of the listings which has been sent to us, just write and ask. If you would like to contact one of the people we mentioned who have common interests or have said they would share their software, write us c/o the Interweave Press address and we will forward your letter. Please send a long SASE for a reply. The term "nominal charge" we take to mean approximately $10, an amount which will cover the cost of a disk or tape, copying of any instructions, packaging and postage and a trip to the post office. No one is making money sending out programs at that sort of a charge – they are just doing it to help out other weavers.

Finally, we would encourage other weavers who write useful programs to let us know about them and indicate if they are willing to share them with others. Computers will be most useful for weavers if we are willing to share our efforts with others.

Carol and Stewart Strickler have given numerous workshops and seminars on using the computer in weaving. They make their home at the foot of the Rockies in Boulder, Colorado.

Undulating Warps & Wefts

by Kathryn Wertenberger

Many threading and treadling systems produce undulating or deflected effects in the warp and weft. Two types of undulation are shown here: fabrics in which warps and wefts themselves undulate and those which, due to repetitive elements in their structure, only appear to wave. These structures are often based on an ordinary twill which moves in a straight diagonal line, the angle depending on the relationship between yarn size and warp sett. If ends in the threading draft are repeated, the diagonal line flattens. If threads of the draft are omitted, the diagonal climbs more steeply. When combined, these effects produce a wavy line (draft 1). Sample 1, woven by Beth Anderson of King City, Ontario, is an example of this type of structure. Note that the effect is more obvious in contrasting values. This cotton, linen and arnel fabric was used for a summer top.

Sample 2 shows a variation of this principle in a slightly different weave structure. Jane Merryman of Petaluma, California used one of William Bateman's multiple tabby drafts (draft 2) to weave an elegant jacket for a special occasion. The warp is 2/12 silk; 2/30, doubled, is used for the weft. A simple Vogue pattern is embellished with a small amount of crewel embroidery to accentuate the woven design. This same type of undulation is seen in the popular Blooming Leaf and Wandering Vine overshot patterns.

Warps and wefts that actually undulate are caused by weave structures which leave unwoven or loosely interlaced areas next to firmly interlaced areas. The closely set threads will drift into the looser areas. This effect may be accented by outlining these areas with threads of contrasting size or color and by cramming in more warp or weft than normal. Smooth yarns that allow slippage to occur are essential to these fabrics.

From the bottom right hand corner, counterclockwise: Samples 5 and 6, shirt fabrics by Cheri Jensen; sample 3, runner fabric by Susan Viley; sample 4, white cotton fabric by Jolie Chasey; sample 1, striped fabric by Beth Anderson; sample 2, silk jacket by Jane Merryman. All drafts for these samples are on page 91.

Sample 3, a runner fabric for a plant table, was woven of raffia on a cottolin warp by Susan Viley of Sacramento, California (draft 3).

Novelty cotton and a #3 pearl cotton combine to form a loosely woven fabric in which both warp and weft undulate (sample 4, draft 4). Jolie Chasey of Walnut Creek, California used this fabric for an unstructured jacket and lined it with China silk.

Close examination of Samples 5 and 6, by Cheri Jensen of Blackhawk, Colorado, shows that the red dotted effect is due to warp and weft slippage. The undulation is very subtle; at first glance the red dots command attention and appear to be symmetrical. Focusing on the tan or black areas reveals the undulation. Since the small color repeats work with the weave structure, this is a color-and-weave effect fabric too. The companion fabric has a solid color weft. They were used for a Western style shirt.

Another weave structure to explore which results in an undulating effect in the weft is honeycomb. An excellent source book is *Undulating Weft Effects*, by Harriet Tidball, Shuttle Craft Monograph 9, HTH Publishers. Marguerite P. Davison, in *A Handweaver's Pattern Book*, also shows many honeycomb variations as the last example treadled in her examples of Monk's Belt. In addition, HANDWOVEN, Sept./Oct. 1984, pp. 45-48, shows a variety of honeycomb fabrics designed by Sharon Alderman. □

Kathryn Wertenberger holds the HGA Certificate of Excellence in weaving. She lives in the Colorado Rockies with husband Jim Miele and pets Bird and Peggy.

FUTURE CHALLENGES: Starting with the Jan/Feb '86 column, the format of "Weaver's Challenge" will change slightly. The topics will be more fully developed and they will be illustrated with the most interesting samples supplied by our readers and my own personal files. The topic for Jan/Feb '86 will be *warp brocade (supplementary warp)*. Last due date for submission of materials is three months prior to publication. Please include pertinent data and your address and phone number. All materials will be returned after the publication date.

INSTRUCTIONS

Handwoven

FROM INTERWEAVE PRESS

volume VI
number 4
Sept./Oct. 1985

INDEX TO INSTRUCTIONS

Product Information

Berga, The Wool Gallery, 459 High S.E., Salem, OR 97301.

Borgs of Lund, Glimåkra Looms 'n Yarns, 1304 Scott St., Petaluma, CA 94952.

Braid-Aid Fabrics, 466 Washington St., Pembroke, MA 02359.

Frederick J. Fawcett, Inc., 320 Derby St., Salem, MA 01970.

Halcyon Yarns, 12 School St., Bath, ME 04530.

Harrisville Designs, Harrisville, NH 03450.

Ironstone Warehouse, P.O. Box 196, Uxbridge, MA 01560.

J & D Highland Imports, P.O. Box 4694, Petaluma, CA 94953-4694.

Jaggerspun, Water St., Springvale, ME 04083.

General Instructions

Read the instructions thoroughly before beginning a project, and refer to the General Instructions, basic weaving books and other projects in this issue for further information as needed. The instructions assume that you have basic knowledge of weaving, can warp a loom, and can understand drafts. Symbols are used in each project heading showing loom requirements and techniques needed to complete the project.

RH Rigid heddle loom. Specific directions are included for weaving the project on a rigid heddle loom.

4 The number in the symbol denotes the number of shafts (harnesses) needed.

WARP & WEFT: The size, fiber and type of each yarn is listed, along with yardage per pound. If a specific brand has been used, it is listed with color names and numbers. Amounts needed are calculated in yards making yarn substitutions easier.

If you know the yardage you need and want to figure how many ounces or pounds to buy, divide the number of yards needed by the yardage per pound:

yd needed ÷ yd per lb =
lb needed ÷ 16 oz per lb =
ounces needed

Example: If you need 1500 yd and the yarn has 2000 yd/lb, buy ¾ lb or 12 oz.

REED SUBSTITUTIONS: The number of ends per inch is very important. Most fabrics are sleyed one or two ends per dent, but sometimes a particular dent reed is used for a certain effect or to accommodate large or textured yarns. If you do not have the proper reed available, use the reed substitution chart to find alternate dentings to achieve the right number of ends per inch.

WARP LENGTH: The length of warp needed for a project is figured by adding the finished length of the project, an allowance for take-up and shrinkage, and loom waste. Take-up is the amount lost due to the interlacement of the yarns in the weave structure. Shrinkage is the amount lost due to finishing processes. Loom waste is the amount needed to tie the warp on and

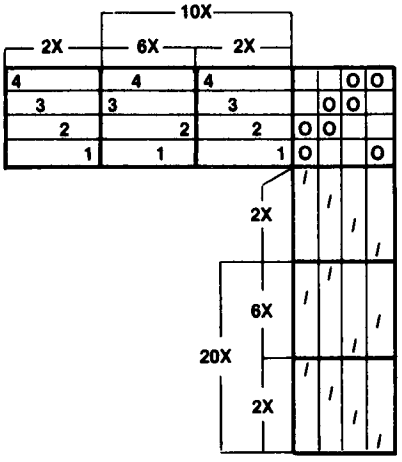
allow the reed and heddles of a particular loom to function to the end of the weaving.

Our warp length measurements include finished length, percentage of take-up and shrinkage, and standardized loom waste of 27". Your own loom waste may be different, according to the requirements of your loom and warping technique. To figure loom waste, measure unwoven warp at the beginning and end of several of your projects. Be sure to allow for knot tying and trimming of ends.

MEASUREMENTS: All measurements shown in the Weave Plans and discussed in the directions are taken *under tension on the loom* unless otherwise noted. Each measurement includes take-up and shrinkage so that when the piece is finished, the final size will be correct. Normal warp tension is tight enough to get a clear shed. Exceptions, such as weft-face rugs and tapestries which require more tension, will be noted.

> An easy way to keep track of progress on the loom is to keep a tape measure pinned to the weaving a few inches in from the selvedge. Punch two small holes at each inch mark and pin the tape to the weaving with two large-headed pins such as corsage or T-pins. Space the pins 3"-4" apart, moving the pin which is further from the edge of the fabric over the other one and pinning it closer to the edge. The pins leapfrog over each other. Do not let the tape measure wind on with the fabric on the cloth beam, or it will distort the tension.

DRAFTS: Threading drafts read from right to left and treadling drafts read from top to bottom. Start at the tie-up and read outward in both directions.



Threading repeats are shown by brackets. Sometimes double brackets are used to show a small repeat within a larger one. *Tie-ups* are shown for rising-shed or jack looms. The small circle in the tie-up indicates that the shaft referred to *rises* when the treadle is pressed. To convert the tie-up for sinking-shed or counterbalanced looms, tie the treadles according to the *blank* squares. Countermarch looms use all the squares, the upper lamms are tied to the blank squares, and the lower lamms are tied to the squares with circles.

MAKING CHANGES. We encourage you to create, adapt and change the projects in HANDWOVEN. Although following the directions with no deviations will produce a copy of the piece shown, we try to give enough information to encourage you to use the directions as a starting point for your own design. Just remember, as designers do, to allow yourself plenty of leeway for any changes you make. Extra yarn and a longer warp are a wise investment when you anticipate *any* changes from the printed directions. Our publication, *Yarn*, will help when making substitutions, and weaving a sample of your intended design will provide you with needed information.

WEAVING WITH TABBY: Sometimes weavers use the terms tabby and plain weave interchangeably. In the directions we differentiate plain weave as the weave structure and tabby as the binder or background weft in pattern weaves such as overshot. In weave structures which use tabby, the plain weave treadles are noted separately, and only pattern rows are written in the treadling with a note saying "Use Tabby". "Use Tabby" means to alternate a row of pattern with a row of plain weave. The plain weave treadles alternate also. Two shuttles are needed, one for the pattern yarn and the other for the tabby yarn. The shuttles alternate row by row for the length of the pattern.

> Remembering which tabby treadle to use can be frustrating until you know this trick: when the tabby yarn is on the left side of the fabric, use the left tabby treadle. When it is on the right side, use the right tabby treadle.

FINISHING: Many weavers weave a few rows of scrap yarn at the beginning and end of their projects to keep the rows from loosening when the fabric is removed from the loom. After the fabric is cut from the loom, the scrap yarn is removed, and if the edge has not already been finished on the loom, it is machine stitched, hemstitched or knotted.

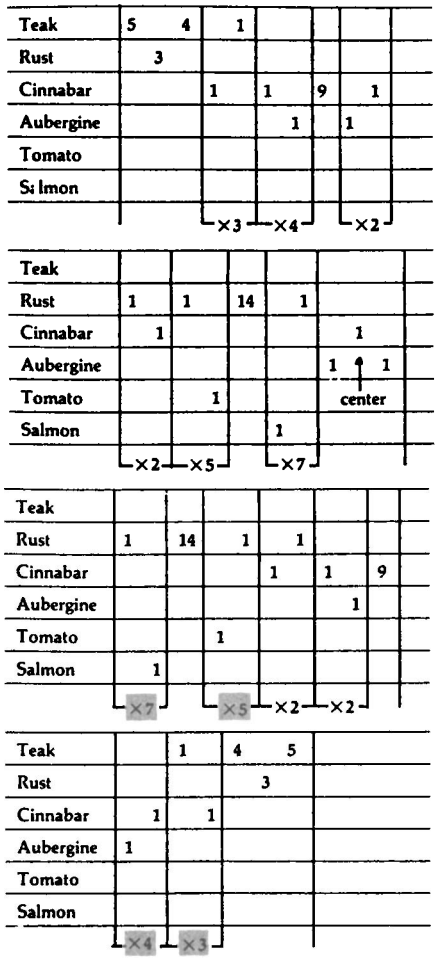
After the fabric is off the loom and the ends are protected from raveling, the fabric is finished by washing and/or pressing. Washing fluffs up the yarn, shrinks it somewhat, lets the yarns nestle into each other in the weave structure, and makes the set of warps and wefts into a cohesive fabric. It is an important step, not to be omitted. Our directions give the process the designer used to give the effect pictured. Other finishing methods may be used, but be sure to sample them first because they may affect both the hand of the fabric and the amount of shrinkage.

ERRATA

Design Collection #6

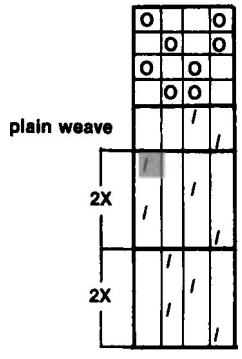
Harvest Afghan pictured on page 29: the color order on page 27 should read:

COLOR ORDER: Total of 165 ends.

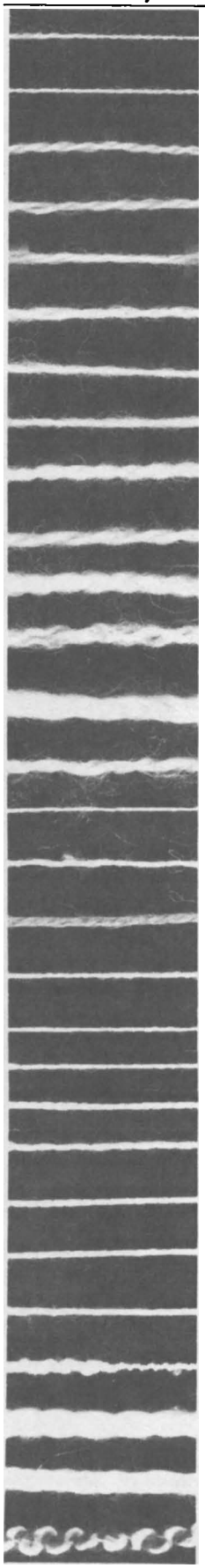


May/June '85 Handwoven

Tea Towel pictured on page 84: The treadling for the draft on page 85 should be corrected as follows:



Yarn Chart. Use this yarn chart to help identify yarns and make creative substitutions in your weaving.



20/2 worsted at 5600 yd/lb (11,290 m/kg)

18/2 worsted at 4960 yd/lb (10,000 m/kg)

18/2 wool at 5040 yd/lb (10,160 m/kg)

8/2 Shetland wool at 2240 yd/lb (4516 m/kg)

3-ply worsted at 2160 yd/lb (4354 m/kg)

2-ply Shetland-type wool at 2000 yd/lb (4032 m/kg)

wool tweed singles at 2000 yd/lb (4032 m/kg)

9-cut Harris-type tweed singles at 1800 yd/lb (3630 m/kg)

2-ply wool at 1040 yd/lb (2097 m/kg)

2-ply wool tweed at 1000 yd/lb (2016 m/kg)

2-ply wool at 760 yd/lb (1532 m/kg)

2-ply Icelandic wool at 544 yd/lb (1097 m/kg)

wool singles at 500 yd/lb (1008 m/kg)

3-ply sport yarn at approximately 1360 yd/lb (2742 m/kg)

12/1 linen at 4300 yd/lb (8668 m/kg)

16/2 line linen at 2400 yd/lb (4838 m/kg)

8/4 linen at 590 yd/lb (1189 m/kg)

22/2 50% cotton/50% linen at 3172 yd/lb (6394 m/kg)

16/2 cotton at 6300 yd/lb (12,700 m/kg)

10/2 mercerized cotton at 4200 yd/lb (8467 m/kg)

10/2 pearl cotton at 4200 yd/lb (8467 m/kg)

8/2 cotton at 3575 yd/lb (7207 m/kg)

8/2 cotton at 3360 yd/lb (6773 m/kg)

5/2 pearl cotton at 2100 yd/lb (4233 m/kg)

8/4 cotton carpet warp at 1600 yd/lb (3225 m/kg)

Textured cotton at 1488 yd/lb (3000 m/kg)

2/2 cotton at 790 yd/lb (1593 m/kg)

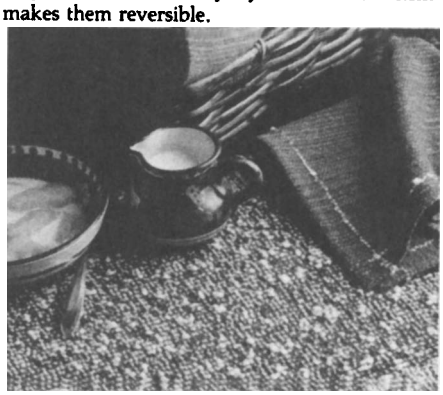
4-ply cotton yarn at 512 yd/lb (1032 m/kg)

Textured cotton at 500 yd/lb (1008 m/kg)

Rustic Placemats

designed by Betty Davenport RH (2)

PROJECT NOTES: These practical placemats machine wash and dry beautifully making it easy to use them everyday. The narrow hem makes them reversible.

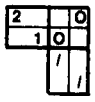


FABRIC DESCRIPTION: Plain weave.
FINISHED DIMENSIONS: Six placemats, each 12¼" wide × 17½" long.
WARP: 8/2 cotton at 3575 yd/lb. This is Cotton Clouds Aurora Earth, available in 4470 yd/1¼ lb tubes: 200 yd orange #43, 135 yd natural white, 135 yd dark brown #20 and 790 yd rust #42.
WEFT: Same as the warp: 332 yd rust. Textured cotton at 500 yd/lb. This is Cotton Clouds Aurora Cloud, available in 375 yd/12 oz cones: 375 yd white twisted with brown.
NOTIONS: Sewing thread.
E.P.I.: 20, threaded and sleyed double in a 10-dent rigid heddle or reed.
WIDTH IN REED: 15".
TOTAL WARP ENDS: 300.
WARP LENGTH: 4 yd, which includes take-up, shrinkage, and 18" loom waste. (Shaft-loom weavers should add ¼ yd.)
WARP COLOR ORDER:

Orange	24		24	= 48
Natural	16		16	= 32
Dark Brown	16	16		= 32
Rust	188			= 188

TOTAL ENDS = 300

DRAFT►



RIGID HEDDLE THREADING: Because the heddle will be threaded with double strands, use this shortcut. Do not cut the end loops near the warp cross. Thread each loop through a hole or slot in the heddle and hook it onto the back beam. The loop makes a double strand. After threading all the loops, wind the warp on the back beam and tie the ends to the cloth beam.
P.P.I.: 15.
TAKE-UP & SHRINKAGE: 15% in width and 10% in length.
WEAVING: Weave 1¼" for hem with single strand of rust, weave 18" alternating shots of rust and textured cotton, weave 1¼" hem with rust. Measurements are with the tension relaxed. Weave a shot of contrasting yarn as a cutting mark between placemats.
FINISHING: Machine stitch on each side of the cutting mark and cut apart placemats. Turn under ¼", then ½" and hem by hand to the first textured row. Machine wash on gentle cycle and dry in dryer. Iron lightly. □

Rustic Napkins

designed by Betty Davenport RH (2)

PROJECT NOTES: These napkins which can be machine washed and dried are varied subtly by being woven with the different warp colors. A textured cotton, Aurora Cloud, is used for accent in both the warp and weft, but since it is heavier than the 8/2 cotton background, winding them together on the beam could cause tension problems. The warp was wound without the textured cotton which was separately sleyed, threaded and weighted off the back of the loom. The nubs and slubs of Aurora Cloud may snag from the movement of reed or heddle and not being beamed makes a warp easy to repair. This was not much of a problem; there were only two breaks in the entire project.

FABRIC DESCRIPTION: Plain weave.

FINISHED DIMENSIONS: Six napkins, each 15¾" wide × 15¾" long.

WARP & WEFT: 8/2 cotton at 3575 yd/lb. This is Cotton Clouds Aurora Earth available on 4470 yd/1¼ lb tubes: 932 yd each of light orange #44, orange #43 and rust #42. Textured cotton at 500 yd/lb. This is Cotton Clouds Aurora Clouds available on 375 yd/12 oz tubes: 15 yd white twisted with brown.

NOTIONS: Sewing thread.

E.P.I.: 24, threaded and sleyed double in a 12-dent rigid heddle or reed.

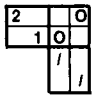
WIDTH IN REED: 18".

TOTAL WARP ENDS: 432.

WARP LENGTH: 4 yd, which includes take-up, shrinkage, and 18" loom waste. (Shaft-loom weavers should add ¼ yd.)

WARP COLOR ORDER: Using three strands (one of each color) and keeping them separated between your fingers, measure 144 bouts. Also measure 2 ends of Aurora Cloud.

DRAFT►



RIGID HEDDLE THREADING: Cut the end loops near the warp cross. Taking the colors in random order, thread 2 strands together in the holes and slots of the heddle. After threading ½" or 2 bundles, tie the cut ends together and attach them to the back beam. Wind the warp onto back beam. Remove the 13th warp from each edge and replace it with one strand of Aurora Cloud. Do not wind the Aurora Cloud on the beam with the Aurora Earth, but make each strand into a butterfly and weight it lightly. Release yarn from the butterfly as needed when advancing the warp.

P.P.I.: 16.

TAKE-UP & SHRINKAGE: 12% in width and 10% in length.

WEAVING: Using a single strand of 8/2 cotton, weave 1⅜", weave one shot of Aurora Cloud tucking in the ends. Weave 15¾" with 8/2, one shot of Aurora Cloud, 1⅜" with 8/2. Measure with tension relaxed. Weave a shot of contrasting yarn as a cutting mark between napkins. Weave two napkins with each of the three warp colors.

FINISHING: Machine stitch on each side of the cutting mark and cut apart. Turn edge under twice for a narrow hem and hand hem. Machine wash on gentle and machine dry. Iron lightly. □

Square Shawl

designed by Sharon Alderman (2) 4

PROJECT NOTES: I designed this shawl to use tracking as decoration. An open sett and plain weave structure contribute to the dramatic tracking. Keeping the design of the shawl simple, I wove two pieces with a color change in the middle of each and fringe on three sides. A seam joins the two pieces to make a large fringed square. Folded into a triangle for wearing, the shawl is a generous size.

FABRIC DESCRIPTION: Plain weave with tracking.

FINISHED DIMENSIONS: 54" wide × 54" long, plus 2½" fringe on all sides.

WARP: 20/2 worsted wool at 5600 yd/lb. This is Oregon Worsted's "Willamette", available on 700-yd/2-oz tubes: 2550 yd Cream White #40. I also used about 30 yd of 3/2 pearl cotton at one side as a guide for the fringe.

WEFT: Same as the warp: 1040 yd each Teal #5546 and Rust Brown #42.

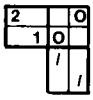
E.P.I.: 18. Sley 2,1 in a 12-dent reed. Cotton guide string is sleyed 12 e.p.i.

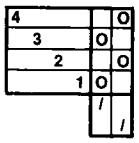
WIDTH IN REED: 30". On one side after leaving a 3" space, sley 6 ends of pearl cotton as a guide for the fringe.

TOTAL WARP ENDS: 540 plus 6 ends pearl cotton.

WARP LENGTH: 4½ yd, which includes take-up, shrinkage and 27" loom waste.

DRAFT:





P.P.I.: 18.

TAKE-UP & SHRINKAGE: 10% in width and length.

WEAVING: Warp and thread the cotton ends on the side that produces a less tidy selvedge. The selvedge on the other side must be very smooth because it makes the seam in the middle of the shawl. Hemstitch the fringed side as it is woven so that the warps do not drift out. I stopped every 3" to hemstitch.

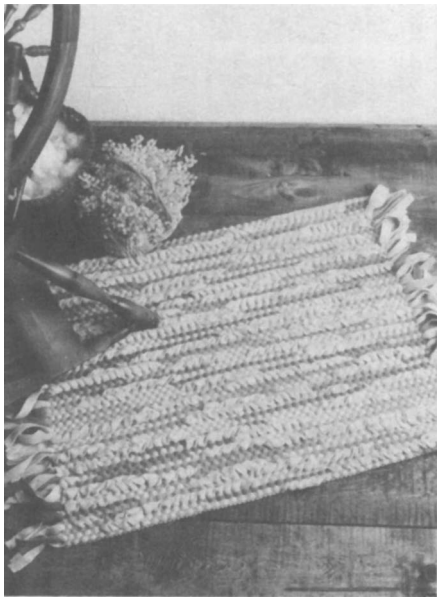
Using Teal, weave for a few inches and stop to hemstitch the beginning edge. Continue weaving until the Teal measures 30½", change to Rust Brown and weave another 30½". Hemstitch the end, leave 7" for fringe between the two pieces. Repeat for the second piece, using the colors in the same order. Watch your beat carefully because any variation will show up as a weft streak.

ASSEMBLY & FINISHING: Pull out the cotton guide threads. Cut the two pieces apart, and line them up so that the Teal square of one piece is next to the Rust Brown square of the other piece. Using very small stitches and one of the weft yarns, sew the selvedges together without overlapping. Wash the shawl in very warm water using a mild liquid detergent, and add a liquid fabric softener to the second rinse. Manipulate the fabric when you wash it to develop the "tracks". Dry flat. Groom the fringe by steaming and brushing with a soft clothes brush. Trim the fringe evenly all around the shawl. Steam press the shawl lightly being careful not to press out the texture. □

Soumak Rug

designed by Jean Scorgie 4

PROJECT NOTES: Wool fabric is cut into strips for the weft of this accent rug. The ends of the wool strips are left as fringes on each side of the rug while a binder tabby of linen rug warp keeps the rug from growing. Soumak is worked with short strips over random areas. Old woolen garments can be overdyed to get a good range of color, or order wool strips in a beautiful series of soft colors from Braid-Aid as we did. The strips are cut for rug hookers and braiders; we cut the strips in half for weaving.



FABRIC DESCRIPTION: Texture weave with soumak.

FINISHED DIMENSIONS: 32" wide plus 4" fringe on each side × 26" long.

WARP & TABBY WEFT: 8/4 linen at 590 yd/lb: 505 yd natural.

WEFT: ¾" wide wool fabric strips. This is Palette Wool from Braid-Aid, available in 1½" wide strips by the pound or in 15 ft lengths: 1¼ lb Buff, 15 ft each of Peony, Dusty Rose, Wedgewood Green, Smoke.

E.P.I.: 6.

WIDTH IN REED: 32".

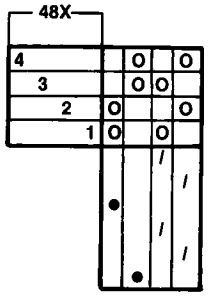
TOTAL WARP ENDS: 192.

WARP LENGTH: 1¾ yd, which includes take-up, shrinkage, and 27" loom waste.

DRAFT:

/ = 8/4 linen

● = pieced weft



P.P.I.: One repeat is ¾".

TAKE-UP & SHRINKAGE: 0% in width and 15% in length.

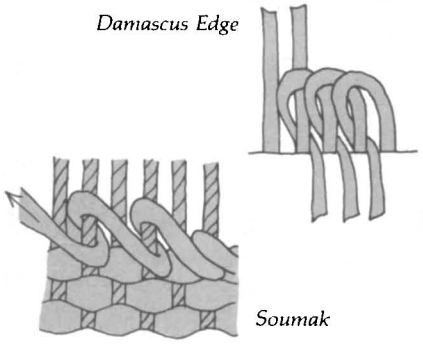
WEAVING: If using wool strips from Braid-Aid, cut them in half to make ¾"-wide strips. There are two main wefts – 8/4 linen is the binder weft which keeps the sides of the rug firm, and wool strips pieced on the bias is the other weft. The soumak is worked with Buff strips varying in length from 8"-18".

To piece the wool weft, cut the colors into 12" lengths on the bias and machine stitch together

in the following order: Dusty Rose, Buff, Peony, Buff, Wedgewood Green, Buff, Smoke, Buff. Make several of these pieced lengths; they are short enough to pull through the shed by hand without using a shuttle.

To begin the rug, weave a 2" hem in plain weave using Buff strips cut in half again (⅜" wide). Following the treadling sequence, weave two rows of 8/4 linen followed by a row of pieced weft. Let the pieced weft extend about 4" beyond the selvedge on each side, bubbling it generously in the shed. Change sheds, beat lightly to align the strip against the previous row, and for a smooth finish, fold the strip in half before beating again firmly.

With the same shed still open, work soumak in the upper part of the shed over some of the Buff sections. The soumak will slide over the pieced weft. Tuck the ends of the soumak under the pieced weft to secure it. Beat firmly. Repeat, until ending the rug with a 2" hem.



FINISHING: Work two rows of Damascus edge at each end of the rug. Fold the hem under, tucking the warp ends into the fold, and sew the hem with linen rug warp. □

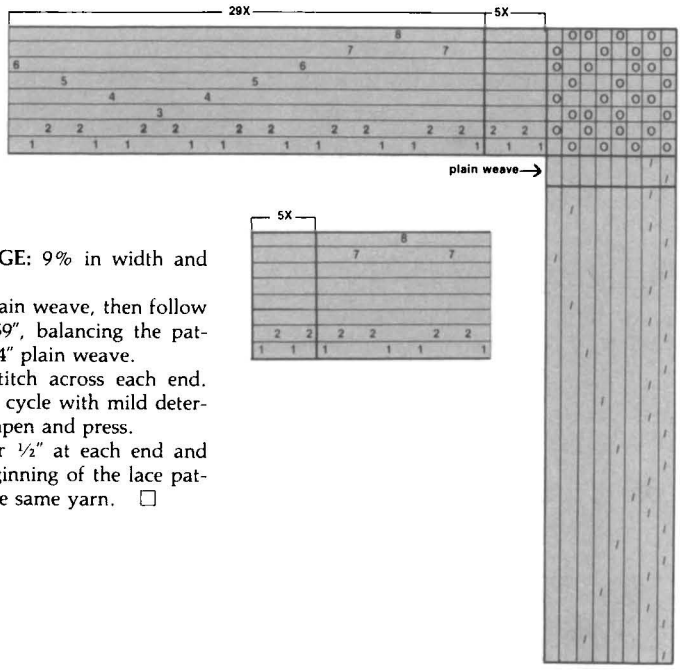
Rose-Beige Tablecloth

woven by E.E. Gilmore 8

PROJECT NOTES: "This tablecloth is the third time I've threaded my loom for this pattern which I like very much. I first saw it in *Drafts and Designs*, the multi-shaft sample sheets published by Robin & Russ Handweavers. I like it because it is the same on both sides, the maximum number of harnesses to lift is four, and it weaves very fast. I have also used it for curtains in my motor home and in my studio."

FABRIC DESCRIPTION: Lace weave.
FINISHED DIMENSIONS: 41" wide × 57" long.
WARP & WEFT: 10/2 mercerized cotton at 4200 yd/lb. This is Robin & Russ Handweavers' Egyptian cotton, available in 2100-yd/8-oz cones: 4615 yd Rose-beige #1224.
E.P.I.: 20.
WIDTH IN REED: 45".
TOTAL WARP ENDS: 921, which includes 10 ends double-sleyed at each side.
WARP LENGTH: 2¾ yd, which includes take-up, shrinkage and 27" loom waste.

DRAFT: ►



P.P.I.: 20.
TAKE-UP & SHRINKAGE: 9% in width and 10% in length.
WEAVING: Weave 4" plain weave, then follow treadling sequence for 59", balancing the pattern. Finish by weaving 4" plain weave.
FINISHING: Machine stitch across each end. Machine wash on gentle cycle with mild detergent. Tumble dry, redampen and press.
ASSEMBLY: Turn under ½" at each end and bring the fold to the beginning of the lace pattern. Hand hem using the same yarn. □

Fabrics for Interiors #8 *designed by Constance LaLena*

Curtain Fabric #1 4

PROJECT NOTES: This fabric is designed with a slightly wider sett than usual; the effect is a lighter fabric with more openness in the canvas areas. Although some lace and spot weaves create tension problems during the weaving of a long warp, this fabric stays stable, probably because there is enough plain weave between the canvas weave sections to even out the differences in tension.

The draft is adapted from the "Myrtle Westola" threading in Marguerite Davison's *A Handweaver's Patternbook*.

FABRIC DESCRIPTION: Canvas weave spots.
WARP & WEFT: 22/2 50% cotton/50% linen at 3172 yd/lb. This is Borg's Bomullin, available in 1750 yd/9 oz tubes: unbleached #0000, blue #0239, white #0020.
E.P.I.: 16.
WARP COLOR ORDER:

	repeat		end
Unbleached	48		48
Blue	4	4	4
White	48		48

ENDS PER REPEAT = 104

DRAFT: On next page.
P.P.I.: 14.

TAKE-UP & SHRINKAGE: 15% in width and length.
WEAVING: Follow treadling sequence. If you are weaving more than one curtain panel, make a template marking all of the check crossings so the panels will meet exactly.
FINISHING: Machine wash in warm water and dry on regular cycle. Iron with a hot iron while still damp. □

Cushion Fabric #2 2 4

FABRIC DESCRIPTION: Plain weave.
WARP & WEFT: 22/2 50% cotton/50% linen at 3172 yd/lb. This is Borg's Bomullin, available in 1750 yd/9 oz tubes: unbleached #0000, blue #0239, white #0020.
E.P.I.: 16.
WARP COLOR ORDER:

Unbleached	4		= 4
Blue	4	4	= 8
White	4		= 4

ENDS PER REPEAT = 16

DRAFT: On next page.
P.P.I.: 14.
TAKE-UP & SHRINKAGE: 15% in width and length.
WEAVING: Weave plain weave following Warp Color Order.
FINISHING: Machine wash in warm water and dry on regular cycle. Iron while still damp. □

Mat Fabric #3 2 4

FABRIC DESCRIPTION: Plain weave.
WARP: 22/2 50% cotton/50% linen at 3172 yd/lb. This is Borg's Bomullin, available in 1750

yd/9 oz tubes: unbleached #0000, blue #0239, white #0020.
WEFT: 2/2 cotton at 790 yd/lb. This is Borg's Bomullsgarn, available in 174 yd/3½ oz skeins: beige #5237.
E.P.I.: 40.

WARP COLOR ORDER:

Unbleached	48			= 48
Blue	4	4		= 8
White	48			= 48
			ENDS PER REPEAT	=104

DRAFT: Below.
P.P.I.: 11.
TAKE-UP & SHRINKAGE: 0% in width and 25% in length.
WEAVING: Beat hard.
FINISHING: Machine wash in warm water and dry on regular cycle. Ironing is not necessary unless fabric is used for placemats. □

Dish Towelling #4

② ④

FABRIC DESCRIPTION: Plain weave.
WARP & WEFT: 22/2 50% cotton/50% linen at 3172 yd/lb. This is Borg's Bomullin, available in 1750 yd/9 oz tubes: unbleached #0000, blue #0239, white #0020.
E.P.I.: 20.

WARP COLOR ORDER:

Start►					
Unbleached	2		2		
Blue	2	2	20		
White	20		2		

Cont.►				
Unbleached	20			=24
Blue	2	2	20	=48
White	2			=24
		ENDS PER REPEAT		=96

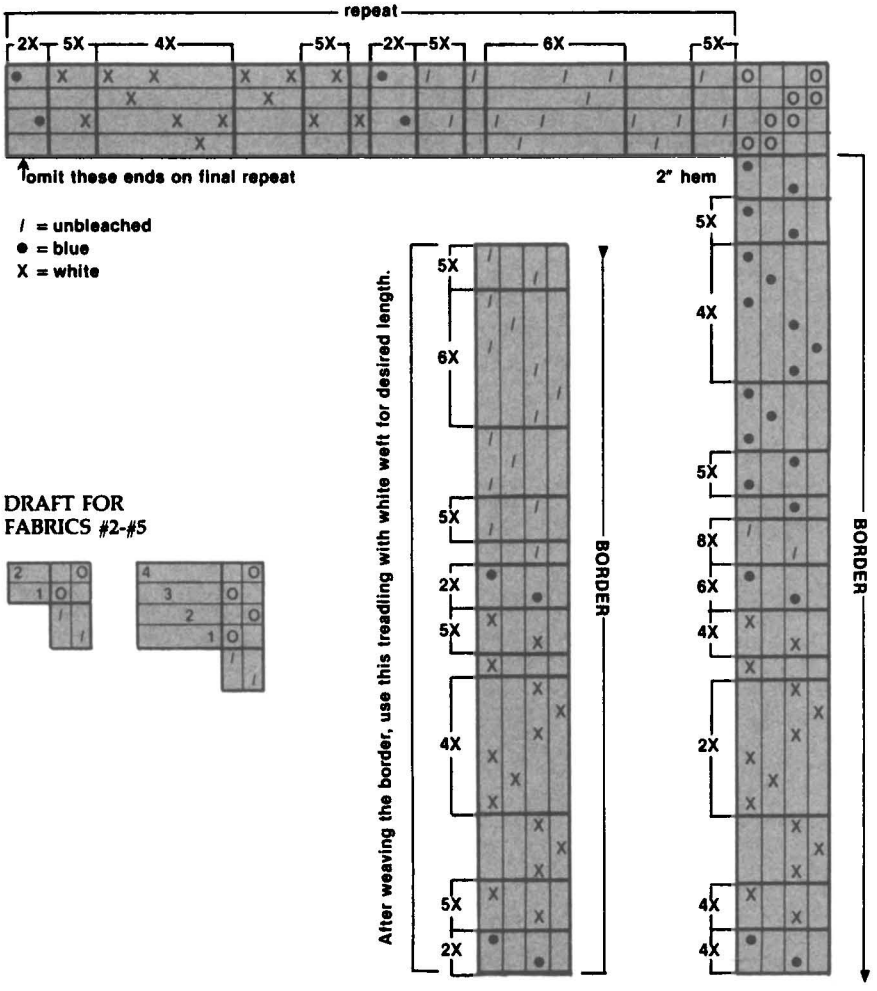
DRAFT: Below.
P.P.I.: 17.
TAKE-UP & SHRINKAGE: 13% in width and length.
WEAVING: Weave plain weave following Warp Color Order.
FINISHING: Machine wash in warm water and dry on regular cycle. No ironing necessary. □

Hand Towelling #5

② ④

PROJECT NOTES: This fabric is the same as Dish Towelling #4 except the weft is textured cotton at 1488 yd/lb. This is Borg's Effektgarn 3/1, available in 328 yd/3½ oz skeins: unbleached #9000, blue #9106, white #9020. The p.p.i. is 17. □

DRAFT FOR FABRIC #1



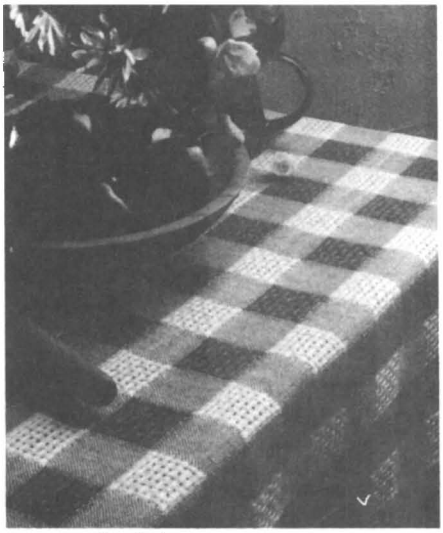
DRAFT FOR FABRICS #2-#5

Country Lace Cloth

designed by Bryn Pinchin

⑧ ④

PROJECT NOTES: From a distance, this cloth looks like a traditional check. When viewed more closely, the turned huck in each of the solid color squares gives a nice surprise. Obviously, it could have been woven plain weave throughout, but this was more fun.

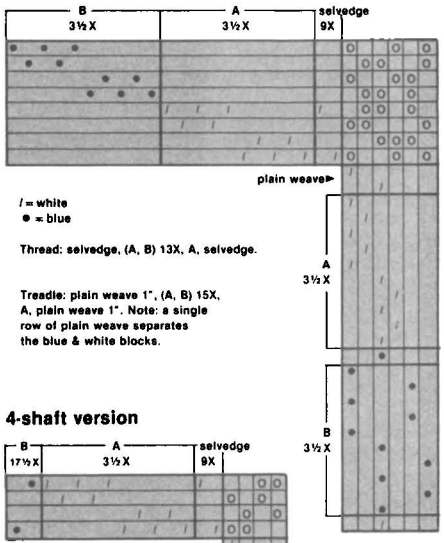


I wove the cloth in linen because I love working with it. The linen from Whitaker was surprisingly easy to use. It was not necessary to dampen or mist the warp. Some breakage occurred but only in the blue.

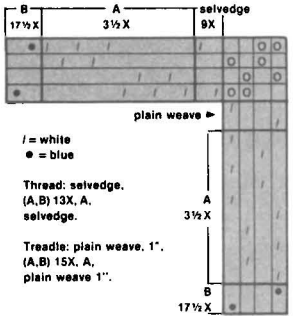
The eight-shaft version we show has lace blocks in both the solid blue and white squares. The four-shaft version has lace blocks in the white squares only.

DRAFT:

8-shaft version



4-shaft version



FABRIC DESCRIPTION: Turned huck lace with four blocks.
FINISHED DIMENSIONS: 50½" wide × 53" long.
WARP & WEFT: 16/2 line linen at 2400 yd/lb. This is from Gerald Whitaker Ltd., available at your local weaving shop or from Halcyon in 1050-yd/200-g tubes: 2054 yd blue #29 and 2254 yd white #2.
NOTIONS: Sewing thread.
E.P.I.: 18.
WIDTH IN REED: 54½".
TOTAL WARP ENDS: 981.
WARP LENGTH: 2½ yd, which includes take-up, shrinkage and 27" loom waste.
WARP COLOR ORDER:

		12×		
White	53	35	53	=526
Blue		35	35	=455

TOTAL ENDS=981

P.P.I.: 18.
TAKE-UP & SHRINKAGE: 5% in width and length.
WEAVING: Using white, weave 1" plain weave. Follow treadling sequence beginning and ending with a white block. Finish with 1" plain weave in white. Each color block should measure 2" under tension.
FINISHING: Machine wash on gentle cycle in hot water and cold rinse. Iron to dry using a press cloth to prevent scorching.
ASSEMBLY: Fold under ⅜" twice on all edges and machine hem. □

Country Overshot Variations

Overshot Wall Piece

woven by Janice Jones [4]

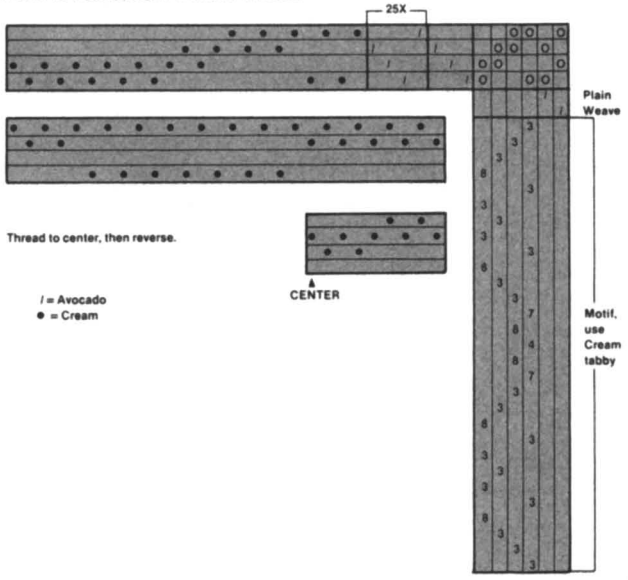
FABRIC DESCRIPTION: Plain weave with overshot inlay.
FINISHED DIMENSIONS: 20" square before mounting.
WARP & TABBY WEFT: 3-ply worsted at 2160 yd/lb. This is Maypole Nehalem by Oregon Worsted, available in 270-yd/2-oz tubes: 250 yd of Cream and 475 yd of Avocado.
PATTERN WEFT: 2-ply Shetland-type wool at 2000 yd/lb. This is Harrisville Designs' Shetland Style: 35 yd of Heather Green.
NOTIONS: 16" square frame and mounting materials.
E.P.I: 15.
WIDTH IN REED: 21½".
TOTAL WARP ENDS: 325.
WARP LENGTH: 52" which includes take-up, shrinkage and 27" loom waste.
WARP COLOR ORDER:

Avocado	103	103	=206
Cream	119		=119

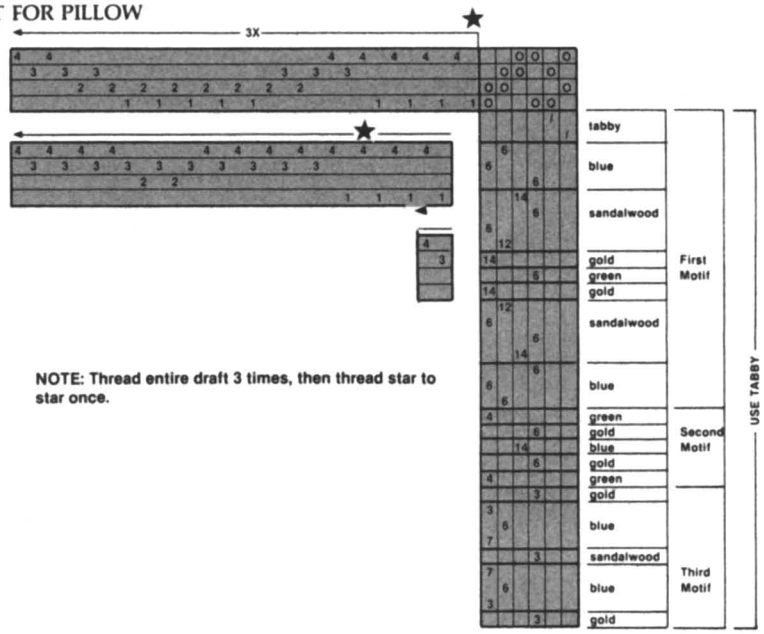
TOTAL ENDS=325

DRAFT: At upper right.
P.P.I.: 15.
TAKE-UP & SHRINKAGE: 10% in width and length.
WEAVING: With Avocado, weave 7" in plain weave. With Cream tabby and Green Heather for the inlay, weave the motif. With Avocado,

DRAFT FOR OVERSHOT WALL PIECE

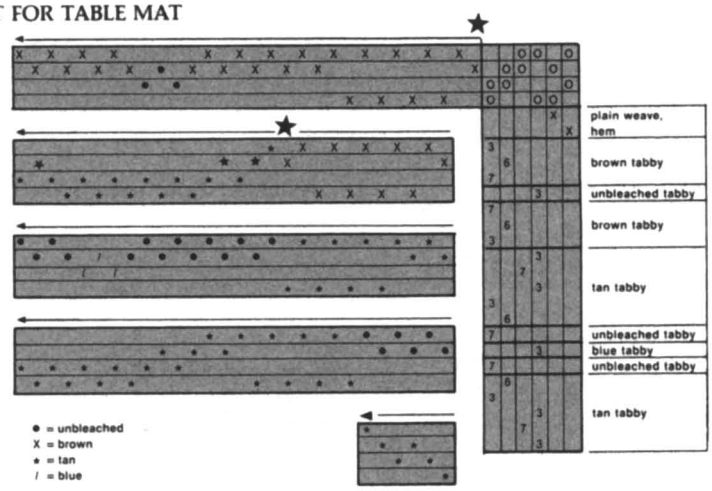


DRAFT FOR PILLOW



NOTE: Thread entire draft 3 times, then thread star to star once.

DRAFT FOR TABLE MAT



NOTE: Thread entire draft 4 times, then thread star to star once.

weave 7" in plain weave.
FINISHING: Secure warp ends. Hand wash in mild detergent, air dry, and press on the wrong side with a warm iron.
ASSEMBLY: Mount in a frame of your choice.

Pillow

woven by Janice Jones 4

FABRIC DESCRIPTION: Weft-faced plain weave with overshot bands.
FINISHED DIMENSIONS: Pillow measures 15" square. The fabric is 16" wide by 32" long.
WARP: 16/2 cotton at 6300 yd/lb. This is Borgs' Bomullsgarn: 395 yd unbleached #0000.
WEFT: Tabby—3-ply worsted at 2160 yd/lb. This is Maypole Nehalem by Oregon Worsted, available in 270-yd/2-oz tubes: 675 yd of Cream. **Pattern**—2-ply shetland-type wool at 2000 yd/lb. This is Harrisville Designs' Shetland Style: 50 yd Cornflower, 30 yd Gold, 50 yd Sandalwood and 10 yd Heather Green.
NOTIONS: Cream sewing thread, pillow stuffing.
E.P.I.: 12.
WIDTH IN REED: 18".
TOTAL WARP ENDS: 216.
WARP LENGTH: 1¾ yd which includes take-up, shrinkage and 27" loom waste.
DRAFT: On previous page.
P.P.I.: 36 in plain weave areas, 27 pattern picks in the overshot areas.
TAKE-UP & SHRINKAGE: 10% in width and length.
WEAVING: Weave 2" of plain weave using Cream, first motif (the large one), 1¾" plain weave, second motif, 3¼" plain weave, third motif, 3" plain weave. Reverse for the other side of the pillow.
FINISHING: Machine stitch raw edges. Hand wash with mild detergent and air dry. Press on wrong side with a warm iron while slightly damp.
ASSEMBLY: Fold pillow in half right sides together. Stitch a ½" seam around all sides, leaving an opening for turning and stuffing. Stuff and close. □

Table Mat

woven by Janice Jones 4

FABRIC DESCRIPTION: Overshot on plaid fabric.
FINISHED DIMENSIONS: 14½" square after hemming all four sides.
WARP & TABBY WEFT: 16/2 cotton at 6300 yd/lb. This is Borgs' Bomullsgarn: 170 yd unbleached #0000, 425 yd tan #0226, 355 yd brown #0278 and 20 yd blue #0272.
PATTERN WEFT: 10/2 pearl cotton at 4200 yd/lb. This is from Halcyon: 300 yd flaxen #108.
NOTIONS: Cream sewing thread.
E.P.I.: 30.
WIDTH IN REED: 17½".
TOTAL WARP ENDS: 521.
WARP LENGTH: 1¼ yd which includes take-up, shrinkage and 27" loom waste.
WARP COLOR ORDER:

Start►	4×				
Brown	19	19			
Unbleached	3		10	10	
Blue			3		
Tan		28		28	

Cont.►

Brown	19	19	=190
Unbleached	3		= 95
Blue			= 12
Tan			=224

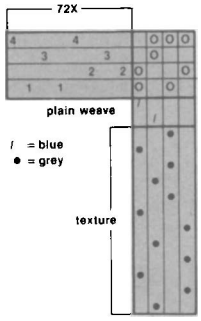
TOTAL ENDS=521

DRAFT: On previous page.
P.P.I.: 21 pattern picks.
TAKE-UP & SHRINKAGE: 10% in width and length.
WEAVING: With brown, weave ½" plain weave for hem. Follow treadling sequence using flaxen pattern yarn and changing tabby colors as indicated. Finish with ½" of plain weave with brown.
FINISHING: Machine stitch raw edges. Hand wash in mild detergent. When almost dry, press wrong side with a hot iron. Turn under the plain weave hems, then turn all four edges under at the white threads in the center of the brown motif, approximately ½". Miter the corners and hand sew the hem. □

Blue Jumper

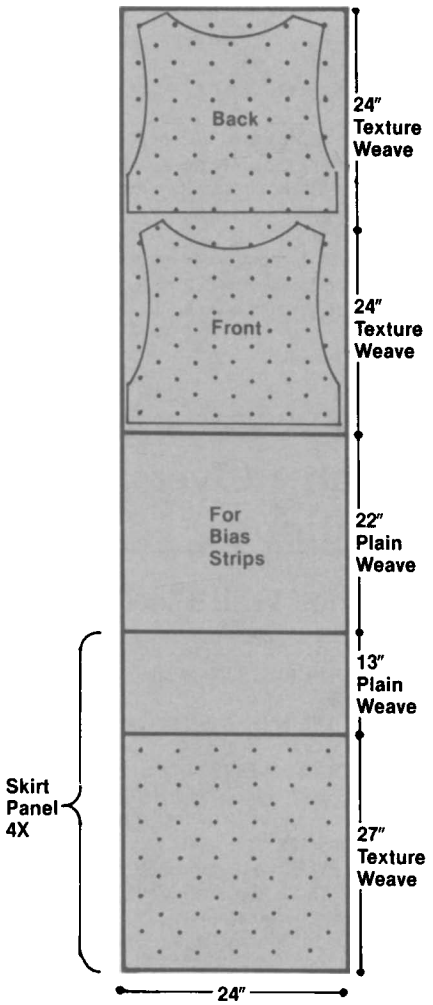
designed by Louise Bradley 4

PROJECT NOTES: This loose-fitting jumper with deep armholes has a skirt gathered to a slightly dropped waistline. Woven on a blue warp, the grey weft makes a textured weave for most of the garment while blue plain weave is woven for the bias trim and lower skirt band. A deep tuck sewn where the gray and blue wefts meet give the impression of an overskirt. Pockets and lining for the top are from purchased fabric.
FABRIC DESCRIPTION: Texture weave and plain weave.
SIZE: Women's 10. Circumference at hem 82". Length from shoulder 46".
WARP: 20/2 worsted wool at 5600 yd/lb. This is from Frederick Fawcett, available on 700 yd/2 oz tubes: 4540 yd Delphinium.
WEFT: Same as the warp: 2950 yd Pearl Grey, 1165 yd Delphinium.
NOTIONS: Simplicity Pattern #6479, sewing thread, 4 buttons, 1 yd lightweight lining fabric.
E.P.I.: 24.
WIDTH IN REED: 24".
TOTAL WARP ENDS: 576.
WARP LENGTH: 7½ yd, which includes take-up, shrinkage and 27" loom waste.
DRAFT: ►
P.P.I.: 24 in texture weave, 20 in plain weave.
TAKE-UP & SHRINKAGE: Plain weave: 10% in width and length. **Texture weave:** 15% in width and length.



WEAVING: Follow the weaving plan for placement of colors and weave structures. Take measurements under tension on the loom.
FINISHING: The fabric was finished by machine washing on three cycles of 10 second agitation and 10 minute soak. It was removed from the machine while rinse water was added. The fabric was rinsed on two cycles of 10 second agitation and 10 minute soak. On a cloudy day it was hung on a line with pins every 6" along a selvedge. It was then covered with damp cloths, rolled on a cylinder, covered with a towel, and allowed to rest for a day. Finally it was steam pressed and laid flat to dry thoroughly.
ASSEMBLY: Cut apart the skirt sections but do not cut between the plain weave border at the bottom and the texture weave in the upper section. Cut the bodice as for View 1, and cut the bias as shown in the pattern instructions. From purchased fabric, cut bodice front and back linings and 4 pocket pieces.

Weaving Plan



Seam the four skirt sections inserting ► ckets in side seams as shown in the pattern instructions. To form the tuck, make a horizontal fold in the textured fabric 2" above the plain weave border. Stitch through both layers of fabric where the texture and plain weave areas meet. Press the tuck toward the lower edge of the skirt.

Assemble the bodice following the pattern instructions using purchased lining instead of self fabric. Before attaching the skirt to the bodice, sew a washed strip of twill tape on the seam line on the inside lower edge of the bodice to prevent the skirt from stretching the top out of shape. Gather the skirt and sew it to the bodice. Hem the skirt with a 2" hem. □

Coat with Cape Sleeves

designed by Leslie Voiers 4

PROJECT NOTES: I designed this coat after admiring a cape poncho that a neighbor bought at an Irish shop. The nicest thing about this coat is that although it appears to be very wide, it can be woven in 20"-wide strips on a narrow loom. We're giving two sets of directions: one for the narrow width and a wider one which eliminates the center back seam. The weave looks complicated but isn't. It's based on shadow weave with alternating colors in the warp, but it has an easy one-shuttle weft. The warp colors of Hickory, Lavender and Sage could be woven with another color in the weft for an entirely different look. The long piece for the contrasting collar and edging are fun to weave, especially if you use a rigid heddle loom and weave outdoors.

FABRIC DESCRIPTION: Shadow weave threading in point twill with a 2/2 twill treadling.

SIZE: One size fits all. Circumference at hem 56". Length from shoulder 42". Sleeve length from center back 26". Those 5'8" and over might like it 5" longer.

WARP: Coat – Wool singles at 500 yd/lb. This is Harrisville's Designer Yarn: 966 yd of Hickory (1000 yd for wide loom). Wool tweed singles at 2000 yd/lb. This is Harrisville's Tweed Singles: 966 yd each of Lavender and Sage (1000 yd for wide loom). **Collar and edging** – 2-ply wool tweed at 1000 yd/lb: this is Harrisville's Tweed 2-ply: 420 yd of Clay.

WEFT: Coat – 2-ply wool tweed at 1000 yd/lb. This is Harrisville's Tweed 2-ply: 1500 yd of Clay. **Collar and edging** – Wool tweed singles at 2000 yd/lb. This is Harrisville's Tweed Singles: 400 yd of Mulberry.

NOTIONS: Sewing thread, button, coatweight fusible interfacing for collar.

E.P.I.: Coat – 8. The Hickory is sleyed singly, the Lavender and Sage are sleyed in the reed and threaded in the heddles as one yarn. **Collar and edging** – 8.

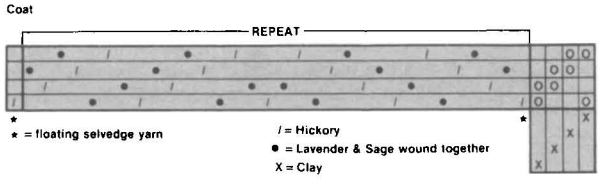
WIDTH IN REED: Coat – 20" for narrow loom, 38" for wide loom. **Collar and edging** – 5".

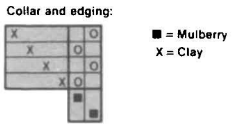
TOTAL WARP ENDS: Coat – For narrow loom: 241 ends, which includes 2 floating selvedges: 81 Hickory, 80 Lavender, 80 Sage. For wide loom: 457 ends, which includes 2 floating selvedges: 153 ends Hickory, 152 Lavender, 152 Sage. **Collar and edging** – 40.

WARP LENGTH: Coat – For narrow loom: 11½ yd, which includes take-up, shrinkage and 27" loom waste. For wide loom: 6¼ yd, which includes take-up, shrinkage and 27" loom waste. **Collar and edging** – 10yd.

WARP COLOR ORDER: Lavender and Sage are wound together as one yarn. This combination is alternated with Hickory: Lavender and Sage/Hickory/Lavender and Sage/Hickory.

DRAFT:





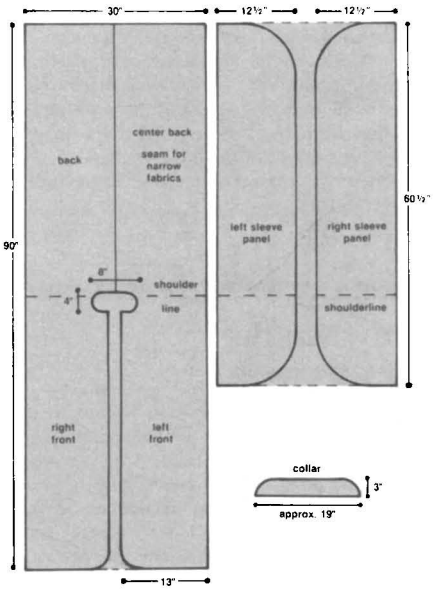
P.P.I.: 7.

TAKE-UP & SHRINKAGE: 20% in width and 15%-17% in length.

WEAVING: Coat – Weave with a light beat so there will be plenty of room for fulling later. Overbeating or overfulling will result in a fabric that is too dense and stiff. **Collar and edging** – Weave this fabric loosely so that after finishing the fabric is pliable when it binds the curved edges of the coat.

FINISHING: Machine wash on gentle cycle in warm water with a mild soap. Check fabric often to avoid overfulling. Use a fabric softener for an even nicer hand. Line dry and steam press lightly.

Cutting Diagram



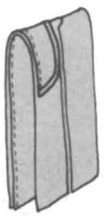
ASSEMBLY: The coat is like a rectangular coat with rectangular sleeves, except that the back of the sleeve is extended to the lower edge and is sewn into the side seam. The underarm seam of the sleeve is left open.

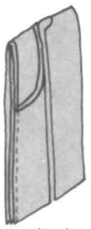
Cutting out the coat. Following the cutting diagrams for either narrow or wide fabric, cut out the body pieces and sleeve panels. Use a cardboard template to cut identical curves on the corners of the sleeve panels. From the collar and edging fabric, cut off 40" for the collar and its facing and set aside. Cut the rest of the edging fabric in half lengthwise.

Staystitching. Staystitch all raw edges and stitch again about ⅜" from the edge. If using narrow fabric, sew the center back seam placing right sides together and using a ⅝" seam allowance.

Binding the edges. Bind the curved edge of the sleeve panels by placing the raw edge of the edging fabric along the curved edge on three sides of the sleeve panel with right sides together. Using a ⅝" seam allowance, begin and end the line of stitching ⅝" from the edge of the fabric to make less bulk in finishing later. Eliminate some of the bulk in the seam allowance by trimming the edge of the coat seam allowance to ⅜". This will round the binding somewhat, making it look corded. Fold the selvedge of the binding over the raw edges until it meets the seam line on the inside and handsew in place. Using the same method, bind the lower edge of the back body piece, the center front opening and lower edge of each front, stopping all stitching ⅝" from the edge of the fabric except at the neck edge.

◄ **Attaching the sleeve panels.** With right sides together, pin the sleeve panel to the back panel starting both at the lower edge. The sleeve panel will reach the shoulder and continue down the front about 15". Stitch with a ⅝" seam.





Sewing the side seam. With► the sleeve panel still folded against the body with right sides together as in the last step, fold the coat at the shoulderline with right sides together. The side edge of the front body piece will be lying over the side edge of the back body piece with the sleeve panel sandwiched in between. Stitch the three layers together on top of the previous stitching from lower edge to the beginning of the sleeve.

Collar. Measure the neck edge along the seam line being careful not to stretch it. Cut two collar pieces this length plus seam allowances (for example, if the neck measures 18", cut two collar pieces 19¼" long each). Cut fusible interfacing to the same measurements, cutting off the seam allowances on all edges before fusing to the collar. Pin the collar pieces right sides together, adding a four-strand braided or plied button loop at the base of the collar on the right side before sewing.

Attaching the collar. Keeping one edge of the collar free, pin collar and neck edge right sides together and stitch. Trim seam allowance of coat fabric to ¼" to reduce bulk. Turn under seam allowance on other edge of collar and handsew along neck seam. For a finished look, top stitch the collar the same distance from the edge as the width of the binding. Attach button to left side.

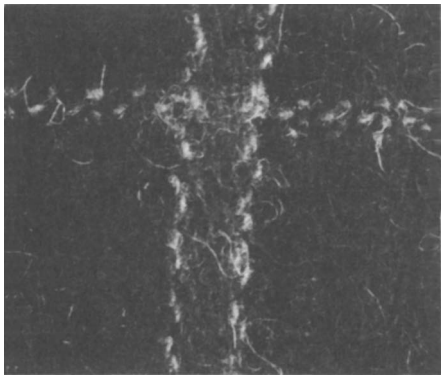
Finishing the ends of the binding. At the lower edge of the cape where the three pieces come together, join the bindings from the front and back panels and handsew in place. Then sew the binding from the sleeve panel to this junction.

Making the belt. The belt is made of two lengths of edging fabric each about 2 yd long. Pin the pieces right sides together and stitch around the edges leaving a 4" opening for turning. Trim the corners close to the stitching. Turn the belt right side out and press lightly. Thread the belt in through one sleeve, across the inside of the back, and out through the other sleeve. Tie it on the outside of the cape as shown in the photograph. □

Brown Jacket

designed by Kathryn Wertenberger 6

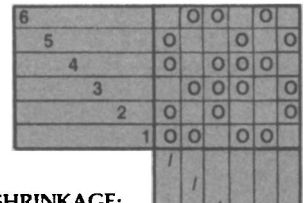
PROJECT NOTES: Special yarn makes the fabric for this jacket crisp and hard-wearing. The Harris-type tweed yarn imported from Scotland was woven in a twill and then fulled vigorously to make a winter-weight fabric. I used a commercial pattern and added a lining because the wool is quite hairy. I also used the lining fabric to face the pocket flaps, cuffs, and waistband to reduce bulk. The sewing requires at least intermediate skills. Check the sleeve length against the wearer; it seemed longer than usual. The six-shaft twill I used emphasizes the warp colors slightly, but any four-shaft twill that does not have strong directional lines could be used instead.



FABRIC DESCRIPTION: Unbalanced twill fulled after weaving.
SIZE: Men's size 38. Circumference at chest 49". Length from shoulder 26". Sleeve length from center back 34½".
WARP & WEFT: 9-cut Harris-type tweed wool singles at 1800 yd/lb. This is J & D Highland Imports' Embo: 3190 yd brown E.63, 420 yd green E.16, 210 yd gray E.14, 3455 yd rust E.65, 230 yd yellow E.15.
NOTIONS: Butterick pattern #3198, brown thread, 11 buttons, interfacing, lining fabric (optional).
E.P.I.: 16.
WIDTH IN REED: 36½".
TOTAL WARP ENDS: 582.
WARP LENGTH: 6¼ yd, which includes take-up, shrinkage, and 27" loom waste.
WARP COLOR ORDER:

	8×			
Brown	54		54	=486
Gray	2	2		= 32
Green	8			= 64
			TOTAL ENDS=	582

DRAFT:



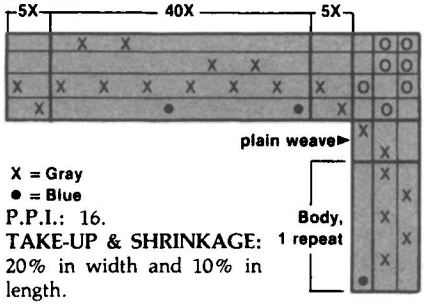
P.P.I.: 16.
TAKE-UP & SHRINKAGE: 23% in width and 16% in length.
WEAVING: The color repeat in the treadling is 4 picks yellow, 62 picks rust. Beat consistently, using a template to keep the blocks exactly square.
FINISHING: This yarn comes "in the oil" and needs lots of washing to remove the oil and full the fabric. I used very warm water, lots of liquid detergent, and a 5 minute gentle cycle in a front loading washer. If you are using a top loader, occasionally stop the machine and rearrange the fabric to avoid excess fulling in places that contact the agitator. Rinse the fabric thoroughly, using fabric softener in the final rinse. Air dry. I found that minimal pressing was needed, but a professional press could be used.
ASSEMBLY: If possible, lay out the entire length of fabric to determine the best pattern placement for matching the plaids. Lay out the cuffs, band, and pocket flaps as desired; I chose to center the green stripe on each of these pieces.

Follow the pattern instructions, making your own lining. The fulled fabric is easy to handle. It was not necessary to use an edge finish to control raveling, but if you are making an unlined garment, binding the seams makes a nice finish. I made buttonholes on the sewing machine and sewed small buttons in back of the working buttons for strength. Pressing with a dampened cloth gave the additional moisture needed to get a good press without squashing the texture of the surface. □

Gray Muffler

designed by Janice Jones 4

PROJECT NOTES: Super-soft Merino wool is the yarn for this muffler woven double width before being sewn into a tube. A lighter weight version can be made by warping half the width. Over three yards long, this muffler can be wrapped around the neck and head several times. Swedish lace gives the fabric thermal properties similar to waffle weave. You may want to experiment with other treadlings for stripes, blocks or all-over lace on this versatile threading. Allow extra length for this stretchy yarn and take care not to beat too hard.
FABRIC DESCRIPTION: Swedish lace with windowpane check.
FINISHED DIMENSIONS: 9" wide × 124" long, plus 3½" fringe on each end.
WARP & WEFT: 18/2 wool at 5040 yd/lb. This is Jaggerspun Superfine Merino, available on 1 lb cones: 3544 yd Gray #153, 710 yd Colonial Blue #164.
NOTIONS: Blunt needle.
E.P.I.: 20.
WIDTH IN REED: 25".
TOTAL WARP ENDS: 500.
WARP LENGTH: 4¾ yd, which includes take-up, shrinkage and 27" loom waste.
WARP COLOR ORDER: 5 Gray, 1 Colonial Blue.
DRAFT



P.P.I.: 16.
TAKE-UP & SHRINKAGE: 20% in width and 10% in length.

WEAVING: Leaving about 8" for fringe, weave 3 picks of Gray in plain weave. Follow treadling sequence for the body of the muffler, ending with 3 picks of Gray in plain weave. Cut off, leaving 8" for fringe.
ASSEMBLY: The muffler was completed before washing. Darn in any ends. Fold selvedges to the inside pinning them on top of each other with blue wefts matching. Using Gray yarn and a blunt needle, handsew the seam with a running stitch hidden in the folds. On each end, tie a single row of overhand knots with yarns from both layers, using the Blue yarns as dividing lines between groups. Tie another overhand knot at the end of each group to keep warps from tangling during washing.
FINISHING: Handwash in cool water with mild detergent, and air dry. Press lightly with a warm iron. Trim end knots from fringe. □

Gray Plaid Jacket

designed by Mary Kay Stoehr 4

PROJECT NOTES: The sleeve was the starting point for the design of this jacket. Designing a sleeve that is wide enough at the shoulder and narrow enough at the wrist is a challenge in loom-shaped garments. Wanting to finish the sleeves in something other than a knitted or crocheted cuff, I made a straight sleeve and added a wristband folded like the sleeve of a choli.

After sampling with muslin, I decided to weave the cuff and sleeves next to each other. This determined the width of my warp and made the body of the jacket wide enough for pleats over the shoulder to give shape and style. The waistline is further shaped by elastic.

Matching the plaids was another challenge. With careful measuring I could match them everywhere except the wristband which I wove with the Charcoal weft only. The join for the wristband is put to the back of the sleeve; a bit busy perhaps, but let's call it design interest!

I found that the Indigo ends did not separate well in the shed. Weighting all the Indigo ends didn't help, but when I weighted the ends on shaft 3 and separately weighted the ends of shaft 4, the situation improved. However, I still had to check to be sure the shed was clear. Beating on a closed shed seemed to help too. The shetland wool was a delight to weave, finish and construct. It has a wonderful soft hand and shaped beautifully with gentle steam pressing.
FABRIC DESCRIPTION: Plain weave with windowpane check.

SIZE: Women's medium. Circumference at bust 42", at hem 30". Length from shoulder 25". Sleeve length from center back 30".

WARP & WEFT: 8/2 shetland wool at 2240 yd/lb. This is JaggerSpun's Highland Heather, available on 1-lb cones: 1525 yd Charcoal #085A, 1020 yd Smoke #086A and 275 yd Indigo #185A.

NOTIONS: Gray thread, 30" of ¾"-wide elastic, interfacing for the collar, waistline closure.

E.P.I.: Use a 12-dent reed. The Charcoal and Smoke are sleyed 1 per dent, the Indigo is sleyed 2, 2, 3.

WIDTH IN REED: 27½".

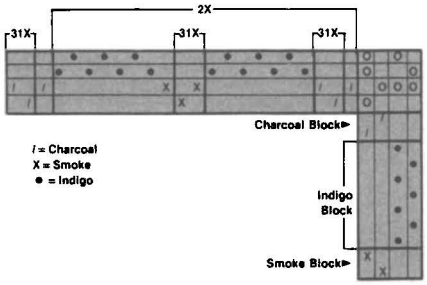
TOTAL WARP ENDS: 347 which includes doubled floating selvedges.

WARP LENGTH: 4¼ yd which includes take-up, shrinkage and 27" loom waste.

WARP COLOR ORDER:

Charcoal 65		63		65	=193
Indigo	7 7	7	7		= 28
Smoke	63		63		=126
				TOTAL ENDS	=347

DRAFT:



P.P.I.: 12 in the Charcoal and Smoke squares.

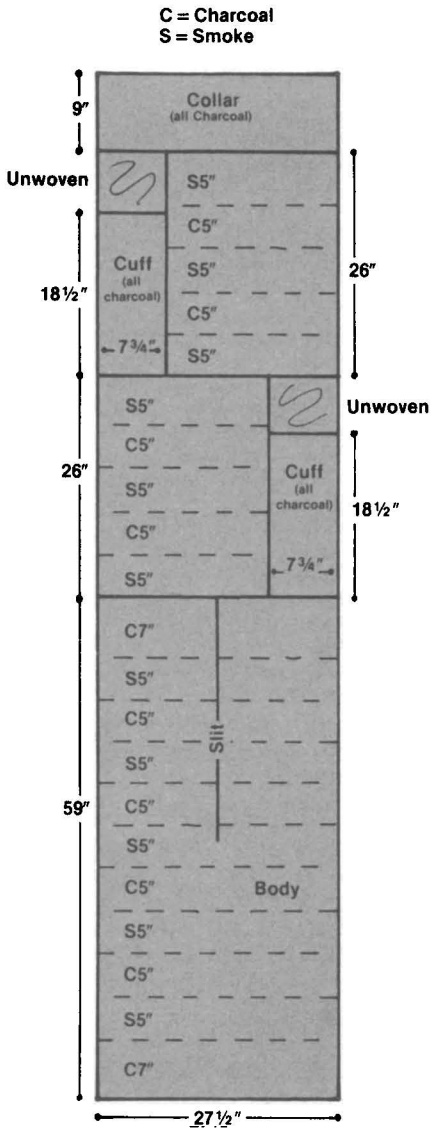
TAKE-UP & SHRINKAGE: 8% in width and length.

WEAVING: Follow the weaving plan for dimensions and color changes. Measurements are taken under normal weaving tension. Follow the treadling sequence with an Indigo block following each block of Smoke or Charcoal. The Smoke and Charcoal blocks measure 5" on the loom, or for an accurate match count 29 floats on the column of Indigo. A woven slit with separate shuttles on each side makes the center front opening. A slit also separates the wristband from the sleeve. The wristbands are woven using Charcoal weft row for row with the plaid next to it. Weave scrap yarn as a cutting mark between sections, and weave scrap yarn or rags in the unwoven sections to maintain warp tension.

FINISHING: Mark the right side of each section with a thread. Machine zigzag all raw edges. Cut the sections apart, removing scrap yarn and rags. Steam press on wool setting with a press cloth. Fill the washer with warm water and a generous amount of Liquid Ivory Detergent. Soak the fabric for five minutes. Wash on gentle cycle for five minutes. Spin, rinse with warm water for three minutes. Spin again and rinse with warm water and Downy Fabric Softener for three minutes. Spin, air dry and steam press on a wool setting.

ASSEMBLY: All hand joins are worked with a blanket stitch using a double strand of Indigo. The rest of the construction is done on a sewing machine. Fold the body of the garment in half crosswise to find the shoulder line. Mark the neck opening, allowing for a ⅝" seam allowance. Machine zigzag around the cutting line and cut out the neckline.

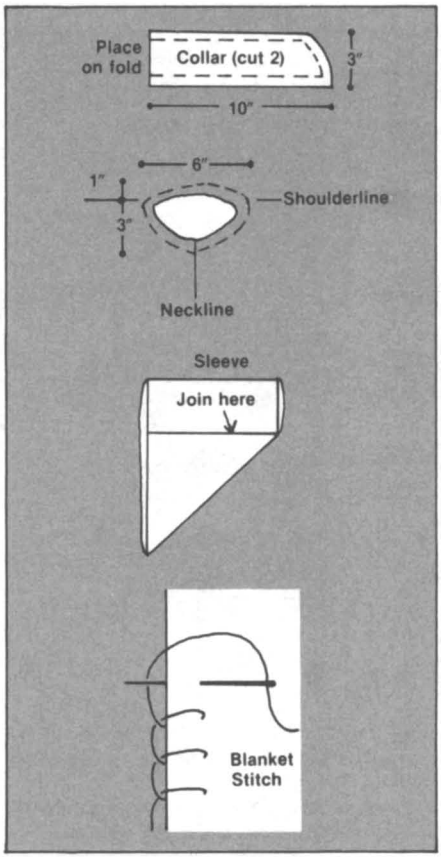
Weaving Plan



Join the sleeves to the body selvedge to selvedge, easing if necessary to match the plaid. Lap the sleeve over the body ¼" and work a blanket stitch over the doubled fabric, stopping ¾" short of the raw edge of the sleeve in the back. You'll need this area free to turn under when joining the sleeve seam later.

Sew the underarm and side seams by turning under ¼" on one sleeve raw edge and lapping it ¼" over the other raw edge. Work a blanket stitch over this edge and continue down the side seam, overlapping the selvedges ¼".

Fold the wristband as shown in the illustration checking that the opening is large enough for your hand. Lap the selvedge over the raw edge and work a blanket stitch over the doubled fabric. Fold the wristband for the other sleeve in the opposite direction. Lap the sleeve over the wristband ¼" matching the center line of each, and work a blanket stitch over the edge.



Cut two collar pieces following the illustration. Interface and stitch the collar to the body by machine. The side pleats look straight, but they are deeper at the shoulder than at the hem. Form the pleats by pressing a crease vertically 3" from the side seam following the plaid line. At the hem, bring the creases from both back and front to meet at the side seam. There will be a 1½" pleat on each side. At the shoulder, bring the crease over the sleeve forming a 2½" pleat. Match the plaids and baste in place. Machine stitch along the inside edge of the Indigo stripe for three blocks of the plaid over the shoulder to hold the pleat. Press entire jacket.

Starting at the lower edge, hand sew the creases together for 4". Turn under the lower edge 1⅝" and press. Turn under the raw edge and machine stitch in place. Insert a ¾"-wide elastic to fit. Secure the elastic, hand sew the ends of the casing and attach the closure. □

Plaid Shawl

designed by Jean Scorgie 4 2

PROJECT NOTES: Woven in two pieces, this 60" square shawl is generously ample to fold and drape over your shoulders. The fabric is thin and light; its airiness comes partly from unwoven spaces between color changes. No edge finish is needed to prevent raveling of the fringe on all four sides.

FABRIC DESCRIPTION: Plain weave with skipped dents.

FINISHED DIMENSIONS: 60" square plus 2" fringe on all sides.

WARP & WEFT: 18/2 worsted at 4960 yd/lb. This is Berga's Redgarn, available in 1080-yd/3½-oz skeins: 2035 yd white #01, 1980 yd lavender #2673 and 1980 yd gray #3081.

E.P.I.: 24 in a 12-dent reed.

WIDTH IN REED: 30" of warps plus a guide string 3" from the gray edge for the fringe.

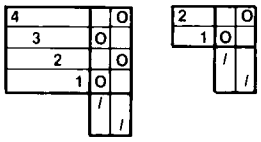
TOTAL WARP ENDS: 690.

WARP LENGTH: 4½ yd which includes take-up, shrinkage and 27" loom waste.

WARP COLOR ORDER:

Start►					
White	18				
Empty dent		3	3	3	
Lavender			192		
Gray				36	
Cont.►					
White	216				=234
Empty dent		3	3		
Lavender			36		=228
Gray				192	=228
					TOTAL ENDS=690

DRAFT:



P.P.I.: 22.

TAKE-UP & SHRINKAGE: 1% in width and length.

WEAVING: The weft color order for each panel follows the warp color order from the gray edge across to the white edge (the center of the shawl) and then reverses. It helps to picture the shawl with its two halves seamed together and each of the color blocks woven square.

The finished shawl has unwoven spaces in the weft which match the skipped dents in the warp. However, rather than making them during weaving, pull out the yarns after the pieces are woven so you can match the two halves more easily. To weave the color blocks square, measure from the middle of one set of empty dents to the next. Weave as many picks as needed to reach this measurement, beating hard. Carefully measure under tension and keep track of your measurements so that the second half will match. The second half is woven with the fringe on the same side as the first half.

FINISHING: Cut the two halves apart leaving a 2" fringe on each. Steam press the fabric thoroughly. This is the only finish needed. Any wet finishing will produce tracking which I didn't care for. This look can be maintained through dry cleaning.

ASSEMBLY: Place the two halves next to each other with the selvedges facing. Pin the selvedges matching the color blocks. Carefully clip and pull out six picks at each color change. Hand sew the selvedges invisibly with white yarn. Trim all the fringe evenly. □

Handwoven Teddy Bear

designed by Janice Jones 4

PROJECT NOTES: This whimsical teddy bear invites lots of play in fabric design. Imagine a color and weave sampler with different blocks for his arms, legs and body. For a very elegant teddy, have the fabric brushed at a brushing mill before assembly. A baby's teddy would be cuddly in cotton.

This bear is mostly striped with a plaid body. The pattern can be laid out on any width warp. It's best to lay out the pieces as wide as desired and measure the length adding onto both measurements to allow for shrinkage. The fabric for teddy is quick to weave, but you'll need some patience in putting him together. All pieces are interlined to add stability to the handwoven fabric. The interlining keeps the teddy from being lumpy, and it keeps the edge of the handwoven fabric from stretching during overcasting.

FABRIC DESCRIPTION: 2/2 twill.

FINISHED DIMENSIONS: The teddy bear is 17" tall sitting down, 19" wide arm to arm, and 14" deep.

WARP & WEFT: 2-ply wool at 760 yd/lb. This is New Zealandspun from Ironstone Yarns: 330 yd Color C (rose) and 445 yd Color J (butterscotch).

NOTIONS: Pattern #19 from International Printworks, Inc., 100 Wells Avenue, Newton, MA 02159, $4.00; butterscotch sewing thread; 20 oz polyester fiberfill for stuffing; 45" needlepunch for interlining (available from sewing stores); scraps of velveteen, no-wale corduroy, or suede in rose for the inside of the ears, and tan for the eyes, nose, and feet; two #36 half-ball buttons to cover for eyes; 1⅛ yd of ⅞" wide dark rose satin ribbon.

E.P.I.: 6.

WIDTH IN REED: 31".

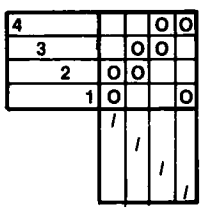
TOTAL WARP ENDS: 186.

WARP LENGTH: 2½ yd, which includes take-up, shrinkage, and 27" loom waste.

WARP COLOR ORDER:

	10X			
Rose	7	1	1	6 =96
Butterscotch	1	7	1	=90
				TOTAL ENDS=186

DRAFT:



P.P.I.: 6.

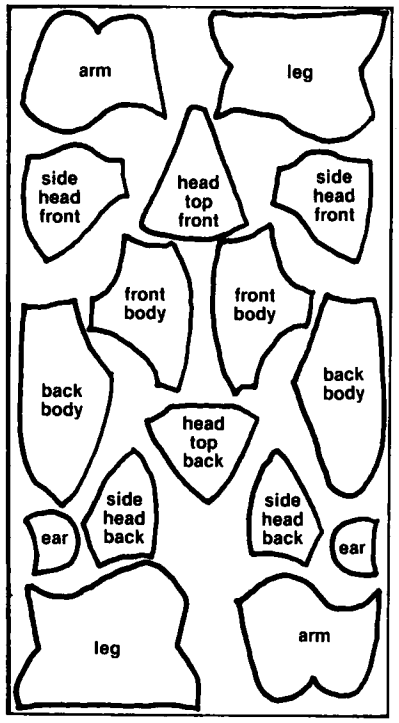
TAKE-UP & SHRINKAGE: 23% in width and 10% in length.

WEAVING: Following the treadling sequence, weave 23" with butterscotch. Weave the remaining 25" following the warp color order.

FINISHING: Machine wash with mild detergent on a short cycle of about four minutes. Check often to stop the process at the right amount of fulling. Use a small amount of softener in the rinse. Air dry. Press with a warm iron. If a softer, fuzzy surface is desired, brush lightly with a stiff brush.

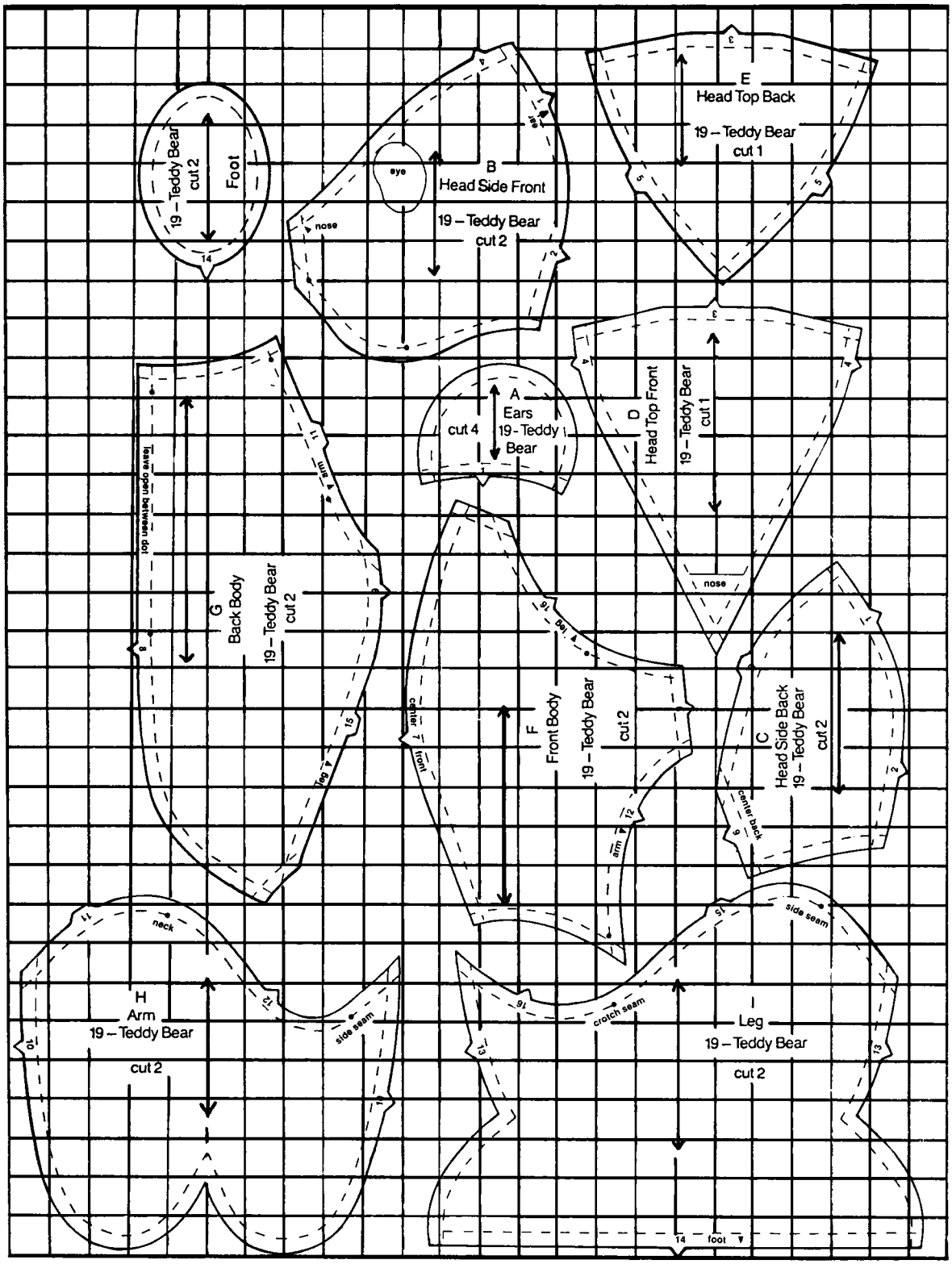
ASSEMBLY: After cutting out the pattern, make a second paper pattern for each section that requires two pieces. Cut the pieces out of handwoven fabric according to the layout, marking the right side of each pattern piece. Lay the fabric pieces on the needlepunch interlining and pin. Rough cut between each piece, but do not trim the edges. Overcast all edges with zigzag, then trim away the excess needlepunch. On the two back pieces, sew a line of straight stitching along the seam line to help support the fabric when the opening is handstitched closed. From this point on, follow the pattern instructions with the exception of putting on the eyes. If the bear is for a child, doublestitch the armhole, hip and neck seams, and reinforce the ankle seam.

Layout for Teddy Bear



When the teddy bear is fully constructed, stuffed and closed, cover the two button eyes with tan velveteen. With a long weaving needle and a doubled length of strong cord (such as 8/2 linen), attach the eyes. The eyes on this bear are connected to each other. Insert the needle on one side where the eye is located and exit on the opposite side. Thread a button onto the needle, reinsert it and return to the original insertion. Pull out the needle and thread the other button. Tie both ends of the cord together, tugging to indent the eyes a little. Tie several knots and trim. The final touch is a brightly colored ribbon around his neck! □

Pattern for Teddy Bear



1□ = 1″

Pot Holders

designed by Görel Kinersly 4

PROJECT NOTES: A quick project that every kitchen needs, these pot holders are woven on a multi-colored warp to coordinate with different color schemes as well as to use up small amounts of carpet warp. Görel first saw these when she started to weave with Alice Drew at the Little Loom House in Portland, Oregon. Originally a beginner's project in learning to treadle twill and overshot, they allow experimentation in both threading and treadling. The threading shown here is Honeysuckle.

FABRIC DESCRIPTION: Overshot with treadling variations.

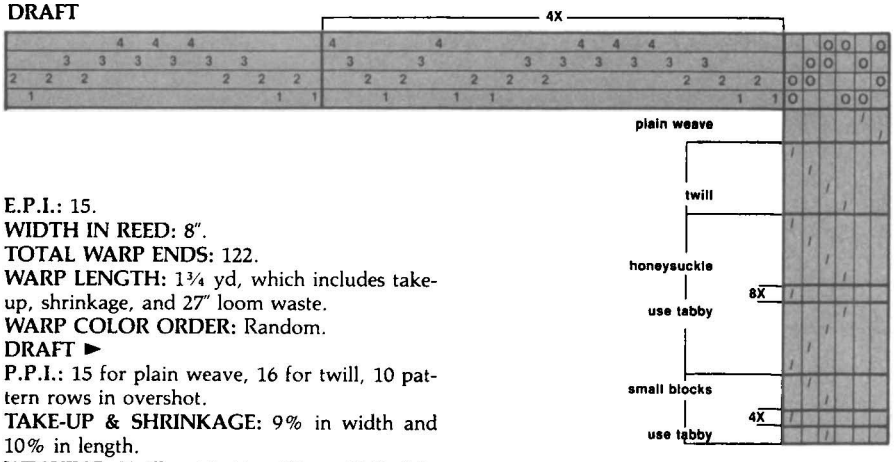
FINISHED DIMENSIONS: 3 pot holders, each 7¼" wide × 7½" long.

WARP: 8/4 cotton carpet warp at 1600 yd/lb. This is Boilproof Warp from Oriental Rug Co., available in 800 yd/8 oz tubes: 225 yd total of Beige, Burnt Orange, Light Green and Walnut Brown.

WEFT: 4-ply cotton yarn at 512 yd/lb. This is All Natural Craft Yarn, Art. 255, from Lily Craft Products, available in 80 yd/2½ oz skeins: 75 yd Lt. Blue #26. 8/4 cotton carpet warp same as the warp: 32 yd each of Beige, Burnt Orange and Light Green.

NOTIONS: Beige sewing thread, size H crochet hook.

DRAFT



E.P.I.: 15.
WIDTH IN REED: 8".
TOTAL WARP ENDS: 122.
WARP LENGTH: 1¾ yd, which includes take-up, shrinkage, and 27" loom waste.
WARP COLOR ORDER: Random.
DRAFT ►
P.P.I.: 15 for plain weave, 16 for twill, 10 pattern rows in overshot.
TAKE-UP & SHRINKAGE: 9% in width and 10% in length.
WEAVING: Twill pot holder: Weave 1½" plain weave with Beige carpet warp. Change to Light Blue craft yarn and weave twill for 7½"-8", leaving a 12" tail for a crocheted loop. If the selvedge warps don't weave, start the shuttle from the other side. End with 1½" plain weave with Beige carpet warp. **Honeysuckle pot holder:** Weave 1½" plain weave with Light Green carpet warp. Follow treadling sequence for four repeats using craft yarn for pattern weft. Leave 12" for a crocheted loop. End with 1½" plain weave with Light Green carpet warp. **Small Blocks pot holder:** Weave 1½" plain weave with Burnt Orange carpet warp. Follow treadling sequence for 9 repeats using craft yarn for pattern weft. Leave a 12" for a crocheted loop. End with 1½" plain weave with Burnt Orange carpet warp.
FINISHING: Machine stitch between pot holders and cut apart. With crochet hook, chain the tail about 12 stitches. At each end, turn under ½" twice, tucking the end of the chained loop in the end of the hem. Machine stitch close to the fold and across the loop. □

Six Little Sachets

designed by Dixie Straight 4

PROJECT NOTES: There's something special about a handwoven sachet. It not only looks nice, but when scented with your favorite fragrance it's just the right gift for a special friend. These sachets are done in tubular weave, stuffed and woven closed on the loom. The inlay technique is time-consuming, but since these are so small the time is well spent. I stuffed them with polyester fiberfill, but you might like to try cotton balls, pantyhose, potpourri or cedar chips.

FABRIC DESCRIPTION: Tubular double weave.

FINISHED DIMENSIONS: 6 sachets, each 3" wide × 3" long, plus ¾" fringe on each end.

WARP: 5/2 pearl cotton at 2100 yd/lb. This is from Usdan Kolmes Industries: 175 yd natural #79.

WEFT: Same as the warp: ½ oz of each color will allow plenty to weave all six sachets, brown #31, dusty pink #51, king blue #68, natural #79.

NOTIONS: 3 oz of polyester fiberfill, small tapestry needle.

E.P.I.: 24.

WIDTH IN REED: 3½".

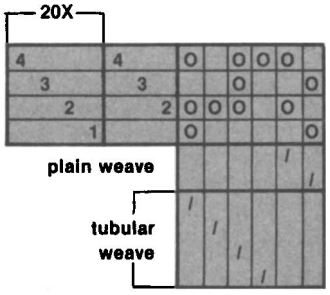
TOTAL WARP ENDS: 83. Note: When weaving a double weave tube you must have an uneven number of warp ends.

WARP LENGTH: 1¾ yd, which includes 2" between each sachet for hemstitched fringe, take-up, shrinkage, and 27" loom waste. If, instead, you would like to finish the sachets with overhand knots, make the warp 2¼ yd and leave 7" between sachets.

P.P.I.: 24-36 depending on how much warp you want showing. On the sachets with the brown background, I beat harder.

TAKE-UP & SHRINKAGE: 15% in width and 10% in length.

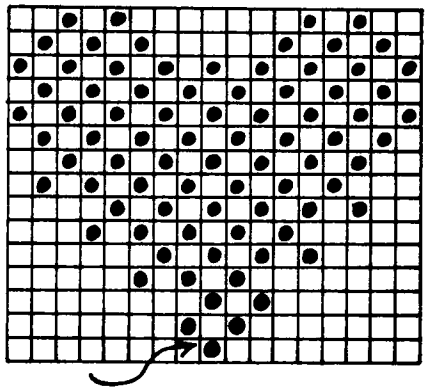
DRAFT



WEAVING: Weave 6 shots in plain weave, hemstitch beginning edge, if desired. When weaving the tube, always start the treadling sequence from the right side. Experiment with different combinations of stripes both in color and size. Weave 3" and then open the tube by treadling 2-4. Stuff with scented polyester fiberfill. I used scented talcum powder in some and spray perfume in the rest. Treadle 1-3 beating hard to hold the fiberfill in place. Weave a total of 6 shots of plain weave before hemstitching the edge, if desired. Leave 2" between sachets. If you are going to use overhand knots, leave 7" between sachets.

When you release the tension, these sachets really plump. They don't want to lie flat around the cloth beam, but it isn't a problem since this is such a short warp. As you add new colors needleweave the ends back into the center of the tube or leave them as fringe. After you have woven several striped sachets, try your hand at inlay. The inlay will be on the front only. Weave the tube to the point where the pattern will start. Inlay the pattern on the first and third rows, following the treadling sequence as usual with the regular weft. For the heart motif I used a 12" long piece of yarn threaded in a tapestry needle.

FINISHING: Cut sachets apart. If you are using overhand knots, tie them with groups of 4 warps at each end of the sachets. Trim fringe evenly. □



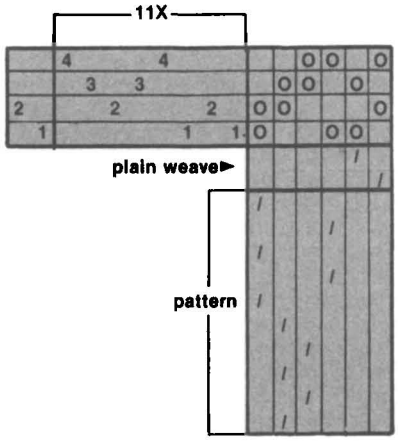
Heart Motif Inlay

Powder Puffs

designed by Lila Alexander 4

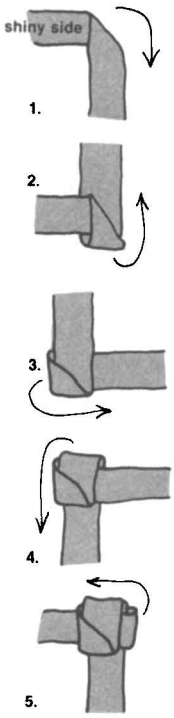
PROJECT NOTES: A few years ago at Christmas I wanted to give a friend some bath powder, and I wanted something to go with it. Since I've always liked fluffy powder puffs, I wove her one. The original was handspun yarn with uncarded locks of wool for loops; these are made of machine washable yarns. They are woven on rosepath threading with loops pulled up for the fluffy surface. After weaving, they are stuffed and ornamented with ribbon roses.

FABRIC DESCRIPTION: Rosepath with extra weft loops.
FINISHED DIMENSIONS: Two powder puffs, each about 5" wide × 4"-5" long.
WARP: 3-ply sport yarn at about 1360 yd/lb. This is Coats and Clark's Red Heart Pompadour: 140 yd white.
WEFT: Same as the warp. The rose powder puff is Brunswick Yarns Windmist, 100% acrylic and the blue puff is Pingouin's Confort, 50% wool, 40% acrylic, 10% mohair: 190 yd each.
NOTIONS: 2 yd of ¼" wide ivory satin ribbon, ivory sewing thread.
E.P.I.: 15.
WIDTH IN REED: 6".
TOTAL WARP ENDS: 90.
WARP LENGTH: 1½ yd, which includes take-up, shrinkage, and 27" loom waste.
DRAFT



P.P.I.: 27.
TAKE-UP & SHRINKAGE: 10% in width and length.
WEAVING: The back of the powder puff is woven first, then the looped side. Loops are omitted from the seam allowances which are ½" wide on all sides. **Rectangular puff:** Weave plain weave for ½", pattern for 4", plain weave for 1". For the loops, two shuttles are used. Throw a shot of the colored yarn, and with the shed still open pull up a loop between each pair of warps (except for the ½" seam allowances at each side) and place it around a stick. (I used the handle of a Rubbermaid spatula.) When all the loops in a row are completed, throw the other shuttle (white yarn) in the same shed. Change sheds and beat. Repeat the looped shot and the regular shot in each shed of plain weave for 4". End with ½" of plain weave. **Round puff:** Weave the same way except weave the pattern area for 5" instead of 4". For the looped area, cut a 5" paper circle and trace its outline onto the warps with a disappearing textile marker. Make loops within the circular area. End with ½" of plain weave.

ASSEMBLY: Rectangular puff: Machine stitch raw edges of both pieces. Cut a 4"×5" piece of polyester batting. Place it on the wrong side of the looped piece and handstitch in place. Fold the puff right sides together and stitch by hand around three sides, leaving the fourth side open for turning. Turn puff right side out and folding the raw edges in, stitch the open edge closed. Sew a piece of ribbon across for a handle and add ribbon roses if desired. **Round puff:** Machine stitch about ½" away from the loops and stitch the back of the powder puff to match. Trim excess seam allowance from corners. Cut a 5" circle of polyester batting. Follow instructions



for the Rectangular Puff, leaving an opening for turning. **Ribbon roses:** cut a piece of ribbon 18" long. With the shiny side facing you, fold the ribbon in half on the bias as shown in the illustration. Making all folds to the back, fold the lower end upward. Fold the left end to the right. Fold the upper end downward and fold the right end to the left. Continue folding until the ends are reached. You will have a stack of squares with two tails on the back. Hold the tails where they cross and let go of the squares. Gently pull one of the tails to tighten the twists into a rose. Stitch through the center to secure. Fold the long tail into a loop on either side of the rose and attach the rose to the ribbon handle of the powder puff. □

Tetrahedron

designed by Carol Strickler ② 4

PROJECT NOTES: An inkle band ingeniously folded and seamed makes a tetrahedron with lots of potential. Here, stuffed softly with polyester fiberfill and a little catnip, it is a marvelous cat toy which bounces erratically when batted. Woven with bright and shiny metallic yarns, stuffed firmly and fitted with a cord loop and perhaps a jingle bell, it becomes an unbreakable hanging ornament. For a closet sachet it could be filled with potpourri. To make a wrist pincushion it could be sewn to another inkle strip and fastened with a Velcro closure.

The tetrahedron is made from a band whose length is eight times its width plus two seam allowances. This formula makes it easy to vary the finished size according to the width of the inkle band.
FABRIC DESCRIPTION: Warp-faced plain weave.
FINISHED DIMENSIONS: Four tetrahedrons: the band for each measures 1½" wide × 12½" long including ¼" seam allowances at each end.
WARP: 8/4 cotton carpet warp at 1600 yd/lb, 5/2 pearl cotton at 2100 yd/lb, 8/2 cotton at 3360 yd/lb, mixed: 38 yd brown, 60 yd tan, 17 yd pink and 14 yd light blue.
WEFT: 8/4 cotton carpet warp at 1600 yd/lb, used double: 30 yd brown.
NOTIONS: Polyester fiberfill, dried catnip leaves.
E.P.I.: 50.
WIDTH: 1½".
TOTAL WARP ENDS: 74.
WARP LENGTH: 60" will weave 4 tetrahedrons. To figure your own, use any multiple of 10 times the width (this allows for finished length of 8 times plus seam allowances plus loom waste plus take-up). For example, if your band is 1" wide, a 20" length will weave 2 tetrahedrons, a 40" length will weave 4, etc. Wider bands can be used, but the tetrahedron will be too large for a cat toy.
WARP COLOR ORDER: B=brown; T=tan; P=pink; L=light blue.

Start►

B	T	P	T	B	T
B	T	P	T	B	T
4×	2×				

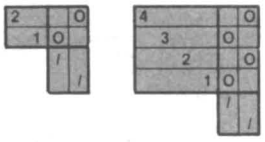
Cont.►

P	T	B	T	L	T
P	T	B	T	L	T

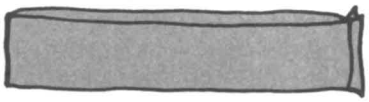
Cont.►

B	T	P	T	T	B
B	T	T	L	T	B
		6×	6×	3×	4×

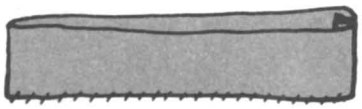
DRAFT:



P.P.I.: 7.
TAKE-UP & SHRINKAGE: 25% in length.
WEAVING: Using doubled carpet warp as weft, draw each row tightly so that the warp completely covers the weft. If you are using a loom with a beater, take the reed out and thread the heddles only. Use a sharp-edged stick shuttle and beat after changing the shed.
ASSEMBLY: Machine stitch across each end of the bands on the seam line. Cut the bands apart.
For each tetrahedron: 1. Fold the band in half, right sides together with seam lines matching, and machine stitch through both layers on top of the previous stitching.



2. Turn resulting loop right side out and fold with the seam line at one end. Using a large needle threaded with weft yarn, whip one edge together.



3. Open the pocket you have formed and fold the open side in half at right angles to the previous fold (the seam will come to the midpoint). Whip part of this second seam, stopping to stuff softly full with polyester fiberfill.

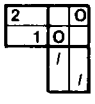
Add a few leaves of dried catnip just inside the band (it will smell stronger if it is not buried in the stuffing). Whip the remaining part of the seam and bury the thread inside the tetrahedron. □

Christmas Transparencies

designed by Görel Kinersly (2)

PROJECT NOTES: Small enough to be enclosed in Christmas cards, these ornaments are lovely grouped in a window or hung on the Christmas tree. Ideas for designs can come from many sources, but the designs should be simple since small details may have to be embroidered later. Draw the design on paper, placing it several inches from the upper and lower edges. Pin this cartoon under the warp and follow the outline. On symmetrical shapes like the snowman, count the threads in the increases and decreases to make both sides look the same. Many yarns can be used, such as fine linens for the background and embroidery floss, wools, and metallics for the inlaid designs. A search through the thrum basket might give you just the right yarn.

FABRIC DESCRIPTION: Plain weave with inlay.
FINISHED DIMENSIONS: Three transparencies, each 3" wide × 4"-6" long.
WARP & TABBY WEFT: 12/1 linen at 4300 yd/lb. This is from Schoolhouse Yarns: 75 yd white.
INLAY WEFT: 6-strand embroidery floss, metallics: *snowman*—white, black, orange; *candle*—white, black, gold, gold metallic; *tomte*—red, pink, black.
NOTIONS: Gold-colored wire clothes hanger cut into six 3½" lengths, white glue, sewing needle for embroidered details, fishline for hanging.
E.P.I.: 15.
WIDTH IN REED: 3".
TOTAL WARP ENDS: 46.
WARP LENGTH: 1 yd, which includes take-up, shrinkage, and 18" loom waste.
DRAFT:



P.P.I.: 15.
TAKE-UP & SHRINKAGE: Minimal.
WEAVING: Start by weaving a few shots of plain weave beaten tightly. In the next shed, insert a piece of wire. Weave a few more shots of plain weave, beating them tightly. Brush a small amount of diluted white glue on this part of the weaving, including the wire to prevent it from slipping out. Place the cartoon under the weaving and pin it to the heading. Weave a row of tabby, and with the shed still open inlay the design following the outlines on the cartoon. Change sheds and repeat the tabby and the inlay. End the transparency as you begin it. Between transparencies place a ½" wide strip of cardboard to beat against.
ASSEMBLY: Cut transparencies apart. Add embroidered details making both sides of the transparency alike. Tie a length of fishline for hanging. □

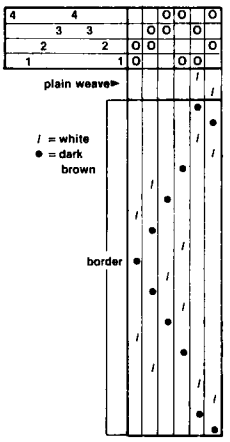
Handwoven Felt Mittens

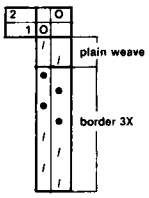
designed by Jane Kleinschmidt (4) (2)

PROJECT NOTES: Inspired by an article on felting by Henriette Beukers in the Nov/ Dec. 83 HANDWOVEN, I experimented with different yarns and techniques for felting fabric rather than fleece. I came up with a very thick, fuzzy, unraveling material well-suited for mittens for cross-country skiing and other winter activities. The border pattern is rosepath. It's woven on opposites so that the design will still be distinct after felting. Lay in the border design loosely because it will shrink more than the plain weave area. I wove the mitten fabric 24" wide, but I could have used a 12" width if I'd woven one mitten at a time. They can also be woven on a 2-shaft or rigid heddle loom if stripes are used for the border.

The pattern for the mittens comes from the booklet *Felting* by Marlie Claessen, and is given here by permission of the publisher, Louët Corp. The booklet is available at your local weaving store, or from Louët Sales, P.O. Box 70, Carleton Place, Ontario, for $5.00 postpaid.
FABRIC DESCRIPTION: Plain weave with rosepath woven on opposites. The fabric is felted after being woven.
FINISHED DIMENSIONS: Women's medium.
WARP: 2-ply wool at 1040 yd/lb. This is Henry's Attic Crown Colony: 320 yd of white.
WEFT: 2-ply Icelandic wool at 544 yd/lb. This is Samband of Iceland's Gefjun, available in 119-yd/3½-oz skeins: 145 yd white, 20 yd dark brown.
NOTIONS: Tapestry needle, size H crochet hook.
E.P.I.: 10.
WIDTH IN REED: 24".
TOTAL WARP ENDS: 240.
WARP LENGTH: 1¼ yd which includes take-up, shrinkage and 24" loom waste.
P.P.I.: 10.
TAKE-UP & SHRINKAGE: 20% total in each direction after felting.
WEAVING: Weave 1" of plain weave in white. Weave border following treadling sequence, laying in the weft loosely so the edges stay straight. Continue in plain weave with white until piece measures 18½".

DRAFT:





FINISHING: Machine stitch raw edges with zigzag. Fold the fabric selvedge to selvedge to form a tube, and loosely hand-baste the edges together. This precaution will help the fabric hold its shape when agitated. Machine wash on regular cycle with hot wash and cold rinse, using a good-quality detergent. Washing some towels along with the fabric will speed the felting. Tumble dry on high until the fabric is completely dry. You may think you're through, but repeat the washing and drying one more time. Remove the basting stitches and steam press the fabric. It will now measure about 19½" wide by 14" long.
ASSEMBLY: Following the illustration, cut out the pattern pieces. With two strands of the warp yarn threaded in the tapestry needle and the right sides of the fabric together, sew the seams using a lacing stitch. Turn right side out. With the dark brown yarn in the tapestry needle, work a row of blanket stitch around each wrist opening, then add two rows of single crochet. As a last step, I attached three 12"-long strands of dark brown yarn near the seam at the cuff to braid and finish with an overhand knot. When not in use, the mittens can be tied together. After the mittens were sewn, I rinsed them in lukewarm water. A teaspoon of mineral oil mixed in this final rinse helps restore the wool's luster. The mittens need to be blocked carefully to get nice, round edges. Lay flat until they are thoroughly dry. □

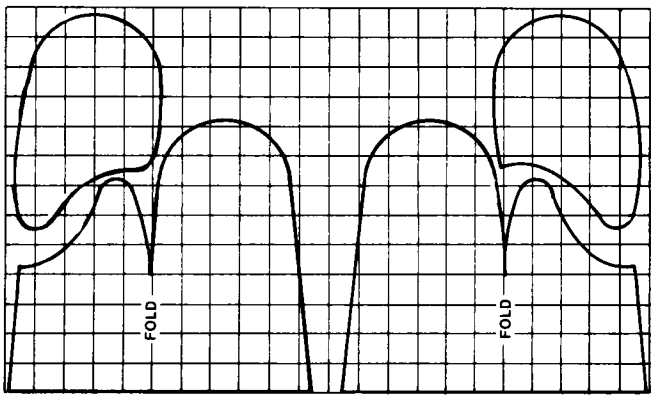


Illustration 1: Cutting Layout 1□=1"

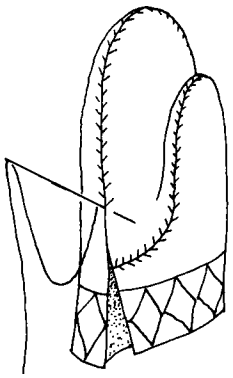
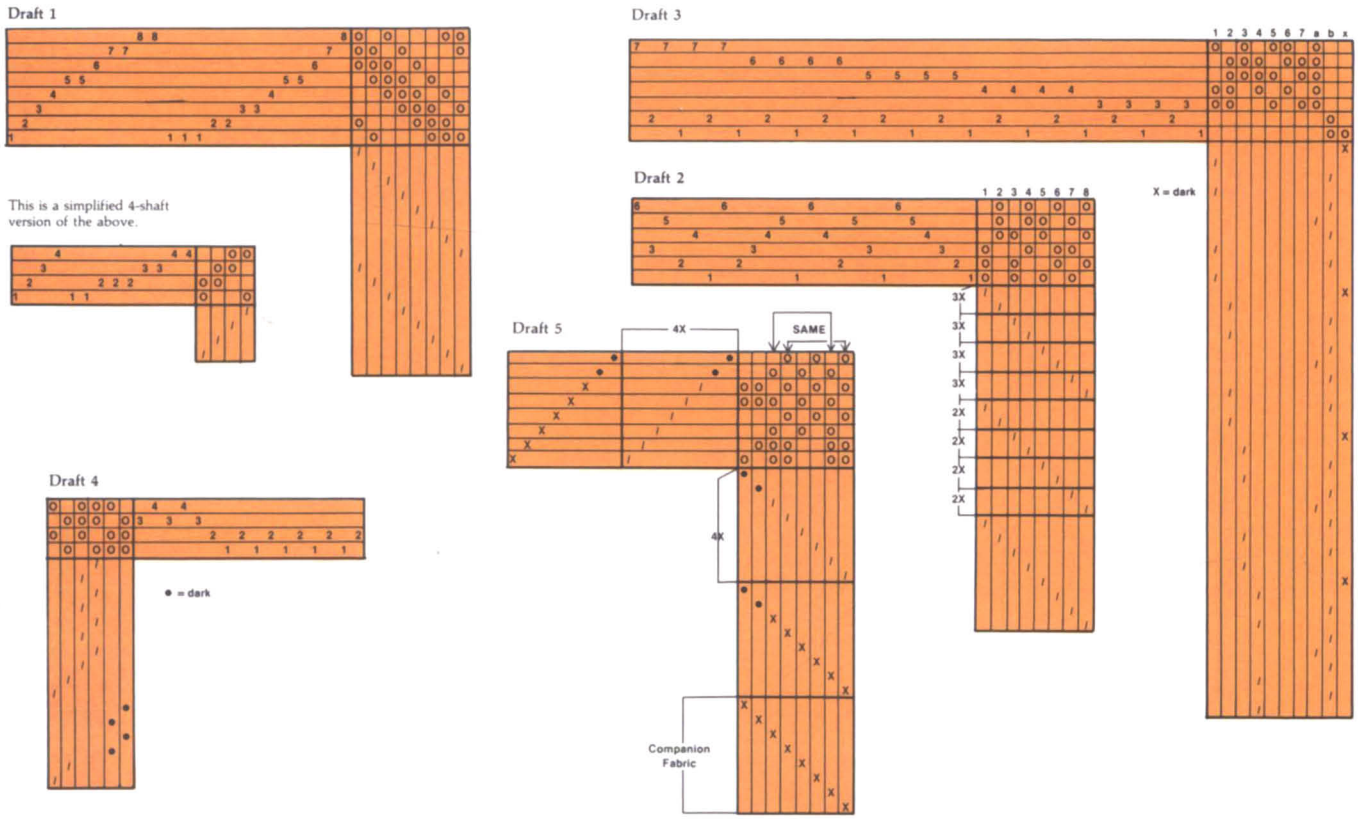


Illustration 2: Sewing Directions



Tricks OF THE Trade

A permanent solution

My loom has a sectional warping beam which I like except for the taping and pinning of the ends of each section. Now, instead of pins I hold the taped ends onto each section with a home-perm rod: easy to put on and take off, easier to find and far less hazardous to the knees than a pin if it is dropped. We can buy these quite cheaply at the chemist, in varying lengths. The blue ones fit my 2" warp section perfectly. Keep the roller part on the outside.

When the whole warp is wound, I lay a shed stick on the warp beam and clip all the sections onto it, using the perm rods again. With this I take all the sections together around the back beam (unwinding and moving, not pulling with the shed stick) to hang within reach of the front of the loom for unclipping and threading section by section.

While I am weaving, I find the everday wire hairgrip an ideal marker to slide up the paper pattern taped to the loom, reminding me where I have got to—or what comes next. I like things that have multiple uses!

Angela Meecham
Clyde, New Zealand

"Handspun"

Treat yourself to a second salad spinner and use it to spin water out of small hand washables such as place mats, wool socks, lace, stockings—anything you don't want to wring and get out of shape! It really works and cuts down on drying time.

Patricia Jacobs
Marietta, GA

Mending mistakes

I recently wove a baby blanket and failed to catch a threading error until it was finished. To correct it by reweaving the one warp thread, I cut it, pulled the finished blanket up over the castle and pinned it in several places on the back apron. I could then wind either way under reasonable tension, and the reweaving with a tapestry needle was very simple.

Polly Scott
Harrisonburg, VA

Kitchen aids

A big flat wooden spoon with holes drilled through it doubles as a warping paddle, and chop sticks can be used as small pick-up sticks or for popping in a narrow warp when winding on and having a loose tension spot.

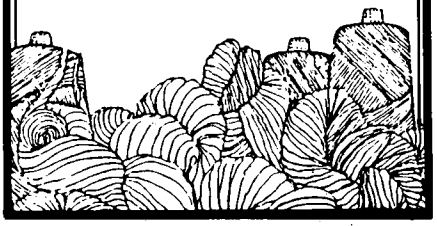
Another joy has been weaving transparencies. I use single spun wool in a fine cotton warp which I break with a double warp thread about every inch. It makes for an interesting texture in the background and ease in counting from the working diagram. I make up small skeins of the wool and dye them, mainly using commercial dyes. My husband still tells the tale of the pudding I dished up one day, made from precious mulberry dye.

Verity Tayler
Ulverstone, Tasmania

When short on heddles but long on harnesses

On a modern loom with wire heddles within a closed frame, I am constantly bugged by not having enough heddles on a particular harness. Trying to add (which I have done) is tedious and potentially dangerous for losing the threading already done. I just discovered that I could incor-

continued on p. 94



TRICKS *(continued from p. 93)*

porate a harness not in use! This will work only if you are threading on less than the number of harnesses on your loom. Example: I ran out of heddles on harness 1 while threading a 3-harness Bronson lace. So I used harness 4 for the ones I needed, then put #4 with #1 in the tie-up. Works beautifully.

Polly Scott
Harrisonburg, VA

Helpful twists

Use the "twist ties" from your bread wrappers to tie off a warp on the warping board. Then you only need a string to divide it into ½" or 1" groups for your raddle. You'll find other uses for them too, like tying back extra heddles, hanging fishing weights from floating selvedges, etc.

Linda Howson
Hammond, IN

Do you have a nifty idea, hint, trick, or some helpful bit of information that you have learned that you would like to share with our readers? If so, please send it to "Bounce Back", Interweave Press, 306 N. Washington Ave., Loveland, CO 80537. If we use your trick, we'll send you a handy little weaving tool.

MOVING?

Make certain that HANDWOVEN follows you to your new address. Send both old and new addresses along with your *Customer Number* that appears on your mailing label to **Handwoven Change of Address, 306 N. Washington Ave., Loveland, CO 80537.** *Please allow six weeks notice. Thanks!*

Classifieds

NOTICES

TO PLACE A CLASSIFIED AD

For the next issue, send your ad along with payment eight weeks prior to the month of publication. Only $.75 per word ($15 minimum) or $40/col. inch (camera-ready). **Payment must accompany ad.** Send to **Interweave Press, Handwoven Classified Ads,** 306 N. Washington, Loveland, CO 80537.

LIMITED COPIES AVAILABLE. Beautiful four-color art poster suitable for framing; graphically displays fashion color swatches for 1986. Current information! Designer quality! Every studio needs one! Yours for only $5 postage paid. Send to **Michan Enterprises,** Color Trends, 8037 9th NW, Seattle, WA 98117.

TEACHERS WANTED. Proficient cotton spinners to demonstrate use of spinning wheel in Liberia, West Africa textile project. Share yourself in a unique cross-cultural experience with Liberian counterparts skilled in traditional dyeing, spinning and weaving. Six to 12-week positions available beginning May, 1986. Send resume to **Liberian Country Cloth Project,** P.O. Box 18768, Spokane, WA 99208-0768.

MOROCCAN CRAFT TOUR, November 16-30, 1985. Step back in time...visit carpet weavers, spinners, wood-turners, potters, famous tannery of Marrakech. Prof. Wilson, **Craft World Tours,** CWT-B, 6776 Warboys Rd., Byron, NY 14422. (716) 548-2667.

LITERATURE

"PATTERN DEVICES FOR HANDWEAVERS". Detailed instructions for Beiderwand, damask, double weave, twills, supplementary warp and weft using standard looms, pick-up methods or special devices: long-eyed heddles, drawlooms, etc. $18 plus $2 shipping. Dealer inquiries welcome. **Doramay Keasbey,** 5031 Alta Vista Rd., Bethesda, Maryland 20814.

"SHUTTLE CRAFT GUILD MONOGRAPHS" with their roots in writings of Harriet Tidball and Mary Atwater are available. Other writers include Virginia Harvey, Margaret Windeknecht, Sylvia Tacker and others. 30 titles in all! Inquire at your local weaving shop or send SASE to **HTH Publishers,** P.O. Box 550H, Coupeville, WA 98239.

"SPINFORMATION" by the Late Colonel Ronin, dean of spinning teachers. Prepared lessons for teaching, self-guide for beginners. Covers everything. $13.95. **Spincraft,** P.O. Box 830332, Richardson, TX 75080.

"ARTS TEXTRINA". A new scholarly professional journal devoted to the history, theory and practice of complex weaves. Subscription and paper submission information from **Ars Textrina,** P.O. Box 370, University of Manitoba, Winnipeg, Manitoba, Canada R3T 2N2.

MEXICAN TAPESTRY WEAVING by Joanne Hall can bring you the fun and simple techniques for weaving beautiful Native American Patterns as well as basic tapestry techniques. Many patterns are included. P.O. Box 4022, Helena, MT 59601 $12.95 plus $1 postage.

PORTFOLIO OF AMERICAN COVERLETS, 19th-century coverlets analyzed, photographed, documented. Looseleaf. Volumes 3 & 4, $5.00 each. Volume 5 $6.00. **Carol Strickler,** 1690-H Wilson Ct., Boulder, CO 80302.

"HANDMADE FELT" by Marianne Ekert; the complete guide to making shaped boots, mittens, waistcoats, hats, bags or whatever! Clearly illustrated throughout. Send $5.25 US plus $.75 p&p ($2.00 airmail) to **Textile Tools Ltd.,** Sunshine Bay, Eastbourne, New Zealand. Dealer inquiries welcomed.

"FIBRE FORUM" is the tri-annual colour magazine of textile arts for Australia. Subscriptions in 1985 are $16 in the USA and $20 in Canada. Subscribe through **R.L. Shep,** Box C-20, Lopez Island, WA 98261. Fee should accompany subscription.

"JIGGING 100% HAND WORSTED". A book for those interested in learning to comb wool for worsted yarn for weaving, knitting, rug making, etc., $7.95 plus $1.50 postage and handling. Send to—**Helen V. Meck,** P.O. Box 756, Cornelius, OR 97113.

"WEEDS: A Guide for Dyers and Herbalists" by Anne Bliss will help you discover new uses and new colors from common weeds. Complete mordant/dye instructions. $5.50 ppd. "Japanese Country Weaving" by Mary Lou Maxson is the perfect primer for Japanese country textiles. Handy travel size. $1.75 ppd. Dealer inquiries invited. **Juniper House,** P.O. Box 2094, Boulder, CO 80306.

"AUSTRALIAN LOCKER HOOKING: A New Approach to a Traditional Craft", by Joan Z. Rough, shows how loops of unspun wool are held in place on rug canvas by a hidden "locking" yarn. Create machine washable rugs and clothing. 60 instructive pages include 21 photographs, 20 illustrations, and a Locker Hook. $6.95 plus $1.35 shipping. **Fox Hollow Fibres,** Rt. 1, Box 161 A-1, Glasgow, VA 24555.

FIBERS

SHOPS, PRODUCTION STUDIOS. Unique hand-dyed yarns in subtle and outrageous variegated colors. Silks, mohair, wool & cotton. Special purchases several times a year. Sample catalog $2. Mailing list for 1 year $2. Include proof of business. **The Drop Spindle,** 417 E. Central, Santa Maria, CA 93454. (805) 922-1295.

100% HANDSPUN ALPACA, silk, cotton and wool yarns. Bond Knitting frames. Wooden needles. Samples $2 plus SASE. **Spindle Yarns,** RD 1, Box HW 331, Williamsburg, MA 01096.

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FABRIC ROLLS, two-inch-wide cotton, polyester knit. Send SASE for samples and price. **Jesmar Studio,** P.O. Box 177, Willow Springs, MO 65793.

LUSTROUS HANDSPUN heathered yarns; blended hand-dyed wool, mohair, alpaca, silk fibers. Unique original designer yarns available in three sizes for weaving or knitting. Retail, bulk discounts; free sample with SASE. Complete samples $5. **Content Moore,** P.O. Box 1621, Dumas, TX 79029.

DESIGNER HANDSPUN YARNS. Luxury quality wool, silk, mohair and blends in natural or plant-dyed colors. Business size SASE for brochure. $5 for sample cards. Quantity discounts available. **Spring House Yarns,** Dept. HW, 649 Wexford Bayne Rd., Wexford, PA 15090.

100% WOOL YARN, mill ends 2, 3 and 4 ply. Quantity discounts, $2.50-$3.50/lb. Custom dyed skeins also available, can dye any color! Samples $1 plus SASE. **Colonial Yarn Division,** P.O. Box 347, Union City, CA 94587. Ask for Ernest at (415) 471-5700.

CRAFT SUPPLIES: Basketry (30 sizes reed and cane, 45 hoops and handles); Fiber (spinning, weaving, hand and machine knitting, dyeing, net-work, mill-end and new yarns); pottery; wood-carving; rug-making. Catalog $2 credited to first order. **Earth Guild,** Dept. HW, One Tingle Alley, Asheville, NC 28801.

LLAMA FLEECES, first time shearing from largest U.S. herd. Skirted fleeces weighing from 4-10 lbs., $16/lb. plus postage. SASE for more information, $1 for samples. Full range of natural colors. **Big Trees Llama Farm,** P.O. Box 448, Valley Ford, CA 94972.

DESIGNER RIBBON in 65 colors to weave, knit. $2.75 for samples, patterns, catalog; shuttle pins, "sheep" gifts, etc. Also "MAGIC"—you'll love this beautiful, textured yarn and the price! 75% cotton, 25% rayon. On cones, 650 yards/lb. 35 inspirational colors, samples $2.65. **Creative Designs,** 916 Morning Sun, Olivenhain, CA 92024.

BEST COLORED FLEECE in 1984 national show was bred by Oregon Romney Wools. Extra clean, lustrous fleece, roving, batts, or handspun yarn in all-natural and custom-dyed colors, heathers and tweeds. Angora /lambswool and mohair/wool blends. Custom color and fiber blending; custom dyeing and hand-spinning. Catalog, samples $2. **Oregon Romney Wools,** Skyshine Farm, 1780 Cleveland Hill Rd., Roseburg, OR 97470.

MAIL-ORDER fibers and yarns, luxurious wools and exotic spinning fibers. **Curtis Fibers,** Star Rt., Box 15, Ritzville, WA 99169. Samples: fibers $2, yarn $1, catalog included.

DISTINCTIVE HANDSPUN YARN. Exciting textures and colors. Mohair, wool and blends. Samples $1. SASE. P.O. Box 707, Canton, CT 06019.

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NEW ZEALAND'S finest fleece: Merino, Polwarth, Coopworth, Perendale, Romney...11 breeds. Carded /scoured/dyed rovings. Exotic fibers, spinning wheels, handspun yarns. Catalog $2. Samples $2. **New Zealand Imports,** 2723 Colonial Circle, McKinney, TX 75069. (214) 548-1775.

USE THE BEST! Aurora Silk: "The most beautiful colours in the world." Forty top quality silks hand dyed to your fantasy in colour. Complete sample packet $10. **Cheryl Kolander-Williams,** 5806 N. Vancouver Ave., Portland, OR 97217. (503) 286-4149.

HANDSPUN NATURAL DYED cotton yarns, cotton/linen, cotton/silk plys. $1.50 for samples to: **Studio-Spun,** 2124 Kittredge, No. 108, Berkeley, CA 94704.

CANADIAN YARNS—Fine worsteds, wools, linens, tweeds, mohair, metallics, rayons, cottons, fancies, silk blends. Price & sample lists. **Talisman Clay & Fibre,** 1370 7th Ave., Prince George, B.C. V2L 3P1.

WOOL MILL ENDS, 2 & 3 ply. Send SASE for current samples. $4.00/lb + shipping. Louet products also available. **Eileen Bordelon,** 12918 Wolf Rd., Grass Valley, CA 95949. (916) 268-1271.

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MILL ENDS by mail order? We sure do. FREE SAMPLES? Just ask. GOOD PRICES? TERRIFIC. AND DISCOUNTS? Nobody does it better! For current samples, write to **WEBS,** P.O. Box 349, 18 Kellogg Ave., Amherst, MA 01004. Or call: (413) 253-2580.

TIERRA WOOLS fleece dyed handspun yarns. Beautiful pastels and naturals. Wool-mohair blend. Sample card $2.00. P.O. Box 118, Los Ojos, NM 87551.

WOOL YARN from New Zealand. Buy direct for weaving and knitting. US $3/lb 100% wool yarn natural & colored. Moth proofed ready for use. Group and bulk discounts. Send US $2 (refundable with order) for sample card/brochure. **Modena Export,** Box 31, Takanini, New Zealand.

FLEECE: Black, brown, greys, whites. Lovely for spinning, weaving. $3.00 per lb. by the fleece. Send SASE for samples, information. **Georgia Wolterbeek,** Fairmount Farm, Rindge, NH 03461.

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SPINNERS CHOOSE particular fleece from swatches. Colored and white Corriedale. Fine count—no Karakul or Down interbreeding. Send $2 (refunded with purchase). By the fleece $1.50 to $3.50/lb. **Camille's Fleece,** P.O. Box 109, Berthoud, CO 80513.

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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. **The Gleaners Yarn Barn,** P.O. Box 1191, Canton, GA 30114.

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SPECIALTY WOOLS—for knitting and weaving. New stocks—alpaca, cashmere, camel, mohair, brushed and loop wools. Samples $1.00 plus #10 SASE ($.39). **Custom Handweaving,** Box 477, Dept. H, Redondo Beach, CA 90277-0477.

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USE THE BEST! Aurora Silk: "The most beautiful colours in the world." Forty top quality silks hand dyed to your fantasy in colour. Complete sample packet $10. **Cheryl Kolander-Williams,** 5806 N. Vancouver Ave., Portland, OR 97217. (503) 286-4149.

BEAUTIFUL, AFFORDABLE, HANDSPUN wool yarns in natural and vegetable dyed colors. Singles, 2-plys and strong warps. Samples $2.00. **Snipe Hill Farm,** Route 3, Box 118-B, Floyd, VA 24091

NORWEGIAN YARNS: Clothing, Sweater-Bulky weights, 231 color samples $4.75. Swedish lopi type yarn, 23 colors, $1.50. 3-4 British fashion yarns, $3.00. Our looms, equipment and yarn prices are unbeatable. **The Unique,** 21½ E. Bijou, Colorado Springs, CO 80903.

OTTER LODGE HAS NEW YARNS: Burnt Cotton—(3 sizes from $4/lb), Cotton Carpet Warp—(22 colors), Textured Cottons, Linen Blends, Wools, Mohair, Rayon Blends, all at decent prices, samples $2.00. SPINNING FIBERS—Natures's Palette, our beautiful hand-dyed fleece, samples: Long SASE plus two stamps. **Otter Lodge,** 242 N. Sherwood, Ft. Collins, CO 80521.

SUPPLIES

MOTHS!! Prevent them with Herbal Sachets combining natural herbs and spices in two scents. Package of two scents—$4 plus $1 handling. **Wooded Lot Fibers,** 1160 Tower Hill, Brookfield, WI 53005.

FINGER HELD TEMPLATES will ensure a perfectly plied yarn. Solid hardwood for 2, 3 and 4 ply. $15/set plus $2 postage in the USA. **B. Loyal Smith,** 903 E. Alder St., Walla Walla, WA 99362.

HANDMADE STONEWARE & PORCELAIN buttons and buckles. For illustrated brochure write to **Brushy Fork Creek,** Rt. 1, Box 186B, Crofton, KY 42217.

AMERICAN HANDSPINNER SUPPLY—spinning wheels, carders, natural dyes, fibers, books, sheep notions. Send $.44 stamps for catalog. **American Handspinner Supply,** 144H Cowles Rd., Woodbury, CT 06789.

COUNTRY WOVEN©—Beautiful products for country living. Brochure $1.00 refundable. Send to—**Shuttle me Wool®,** Box 763HW, Shasta, CA 96087.

LOOPER CLIPS for rugs, placemats, etc. Various styles and colors, from $.50 per pound. Send large SASE for samples and prices. **LCB-H,** Rt. 1 Box 768, Mount Airy, NC 27030.

PERMANENT MOTHPROOF FOR WOOL and other protein fibers. Easily applied. One pound treats 100 pounds fiber. $25.00 (MA residents add 5% sales tax.) Directions included. Bulk prices on request. **Roz Shirley,** Dept. HW, 49 Pleasant St., Medfield, MA 02052.

CRAFTags® CARE LABELS—Professional Hangtags for all handcrafted items. Over 70 designs and options. Send $1.00 ($.50 credited) to: **The Designery,** P.O. Box 2887H, Kalamazoo, MI 49003.

SHIPPING FREE on all looms, wheels and equipment orders over $50. Yarn discount program. Free brochure. Quick, careful service. **WEBS,** P.O. Box 349, 18 Kellogg Ave., Amherst, MA 01004. (413) 253-2580.

TEXSOLV LOOM TIE-UP SYSTEM Canadian distributors. For sample kit, send $1.00 refunded with order. **Woolhouse,** Box 315, Armstrong, BC Canada V0E 1B0.

NYLON EDGING, (Chiffon). Send self-addressed stamped envelope for color samples to: **Mar-Var,** 1614 E. Workman Ave., West Covina, CA 91791.

EQUIPMENT

CHARKA SPINNING WHEELS! One size—16"x9". Includes punis and spindle. $79 ppd. Allow 6-8 weeks delivery. **Cotton Clouds,** Rt. 2, Desert Hills 16-HWC, Safford, AZ 85546.

SPINNERS! Block your handspun professionally with Dream Weaver Yarn Blocker! Waterproof, lightweight, spinner-tested, made of sturdy PVC pipe. Only $33 plus shipping. Send SASE for information to **Kathleen Lee,** 447 N. Tenth St., San Jose, CA 95112.

THRUM-tastic! Create tapestries with thrums remainders and novelty yarns on beautiful 18"x24" frame loom. Kit includes stand and accessories. $35 ppd. **J. Cantwell,** 17 Stonhenge Ln., Malvern, PA 19355.

1 & 2 SHAFT BOX LOOMS, tape looms, rigid heddle boards and paddles. All suitable for historic use. We can build to your order. Our popular hardwood tape loom, fitted for string heddles $35 ppd to original 48 states. California add sales tax. Write to **Amos,** P.O. Box 196, Volcano, CA 95689.

FOR SALE: Leclerc Nilus Loom, 60 inches/16 harness comes with 5 reeds and many other accessories. $1800. Call **Marjan,** (414) 248-8273.

STUDIO BEGINNER knitting machine knits sports weight to bulky, handspun & textured yarns, only $150. Easy to use—looks like hand knit. "NEW STUDIO 155 CHUNKY" knits patterns automatically. Uses punched cards which can be designed by you. SASE (long) for our free brochure. **Linda Show—Fibers,** Fiber Headquarters of the Southeast, 3209 Doctors Lake Dr., Orange Park, FL 32073.

FOR SALE: 8-harness Kessenich 42" oak floor loom. Double back beam, 10 and 15-dent reeds included. Used only once. Excellent condition. Price $1100. **Barbara Burridge,** Ft. Collins, CO. (303) 482-6708.

LOOMS, WHEELS, KNITTING MACHINES! Glimakra, Harrisville, Ashford, Louet and more! Sock machines, dyes, books. Low Prices. Free Catalog. **Woolery,** Genoa, NY 13071. (315) 497-1542.

BOND KNITTING FRAME. Uses sport to bulky yarn. Finished garments in hours that look handknitted. Easy to Use! $200. SASE for brochure. **The Wool Room** (H), Laurelton Rd., Mt. Kisco, NY 10549.

DRUM CARDER SPECIAL: Primary Homestyle Model, versatile, will even handle grease wool. Cards and strips easily. Sturdy carding cloth, 30 psi. From $125 US, postage paid. **Patrick Green.** 48793 Chilliwack Lake Rd., Sardis, BC Canada V2R 2P1.

LILLSTINA LOOMS and weaving accessories. Quality spinning tools including woolcombs, hackles and handcrafted wheels (Timber Top/England). Retail/wholesale. Send SASE to: **Eliza Leadbeater,** P.O. Box 807W, Newport, RI 02840.

REEDS—Over 100 years experience. Handloom reeds with carbon or stainless steel dents. Metric dentages available. **Whitaker Reed Co.,** 90 May St., Worcester, MA 01602.

FROM THE MILL: Multiple blade drawing-in hooks, automatic denter, burling nippers, more. SASE for brochure. **A Westside Weaver,** Dept. HW, P.O. Box 3631, Harrisburg, PA 17105-3631.

WOOL PICKERS FROM MECK. Made from hardwood, finished with Danish oil. Model #110 "Mini", and #196 Large. Model #146 available in pine only. All models shipped UPS. Send SASE **Meck's Wool Picker,** P.O. Box 756, Cornelius, OR 97113. (503) 628-2696.

WOOL COMBS© from Meck now available in the U.S. Stainless steel or high test steel tines set in hardwood. For more information send SASE to: **Meck's,** P.O. Box 756, Cornelius, OR 97113.

MECK'S BLOCKER. A reel-type blocker now available for shrinking and drying yarn. For more info send SASE: **Meck's Blocker,** P.O. Box 756, Cornelius, OR 97113.

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POWERFUL DESIGN SOFTWARE to use on IBM,PC and compatibles: EagerWeaver for drawdowns. Also EagerStriper and PlaidsPlanner programs. All offer color, easy edit, file system, and MORE. Send SASE for details. **ByteRite**-H, Rt 1 Box 768, Mount Airy, NC 27030.

TRS 80 PROGRAMS for Drawdowns and Fabric Analysis. On disk for Models III and 4. For looms of up to 24 harnesses and/or 24 treadles. SASE for descriptions, prices and sample printouts. **Salsbury Associates Inc.,** 610 Madam Moore's Lane, New Bern, NC 28560.

WEFT-WRITER. User-friendly drawdown program for Apple computers. Disk and manual $30, or send long SASE for more information. **Carol Strickler,** 1690-H Wilson Ct., Boulder, CO 80302.

PCWEAVER. The weaving program for the IBM PC. Easy-to-use draft "worksheet" display, 4-8 harnesses, 4-10 treadles, 140 warp X 150 weft threads. Requires 64K, 1 disk drive, 80-column display (monochrome or color), Epson MX-80 printer. $49.95 for program and documentation. **Star*Systems,** 28 Topstone Dr., Bethel, CT 06801.

COMPUCRAFTS introduces "The Weaver"© 1983. An extremely powerful computer weaving drawdown program for the Apple II series microcomputers. Up to 8 harnesses, 10 treadles, 280 warps, 160 wefts. Features color, magnification, rising and sinking sheds, printouts of pattern and draft in traditional or counted formats. Interactive and automatic treadling. Create a data-base of designs and drafts for later review and/or modification. Send $49.95 for disk plus manual or for complete information contact **Compucrafts,** RFD2 Box 216, Lincoln, MA 01773.

INSTRUCTION

KLARA CHEREPOV WORKSHOP—Master weaver/designer Klara Cherepov, to present workshops at Historic Smithton, one of the East's most picturesque country inns. After an unparalled 52-year career in Europe and America, Mrs. Cherepov is eminently qualified to teach all areas of design, all the fiber arts including spinning, knitting, crocheting and handweaving from the most elementary to 24-harness. For full details write **Historic Smithton,** 900 W. Main Street, Ephrata, PA 17522 or call (717) 738-3333.

LILLY BOHLIN WEAVING WORKSHOPS. Instruction on Swedish looms by internationally known Swedish weaver. **Lilly Bohlin Handweaving School and Studio,** 1021 Government St., Victoria, B.C., Canada V8W 1X6. Tel: (604) 388-6306.

COMING TO ENGLAND? Spinning/Weaving tuition offered in well equipped country studio. For brochure write: **Elizabeth Palmer**—Handweaver, Crown Cottage, Gretton, Corby, Northamptonshire NN17 3DE England. 0536-770303.

ENJOY THE BEAUTIFUL WISCONSIN HILLS during week-long summer workshops in weaving and spinning. Write for brochure: **Homespun Heritage,** RT. 4 Box 373-H, Richland Center, WI 53581.

PRODUCTION WEAVING—Haywood Technical College offers a seven-quarter comprehensive weaving program. Includes technique, design, business, marketing, and studio planning. Well equipped studio. Full tuition per quarter: $51 NC residents, $255 out-of-state. Contact: **Production Crafts,** Haywood Technical College, Clyde, NC 28721. (704) 627-2821.

DYEING

SAMPLEBOOK FOR WOOL using the excellent Kiton Acid Dyes. Over 600 generous samples from 6 basic colors. Easy method and formulas. $67.50 postpaid. Inquiry or check: **Jean Scorgie,** 1050 Fillmore, Denver, CO 80206.

"THE COMPLETE DYER'S Reference Book." 600 color wool samples with formulas. Guaranteed to save time and money. Order Now! $40.00 (PA residents 6% sales tax). **The Dye Committee,** P.O. Box 121, Millersville, PA 17551.

THE YARN CALCULATOR. A weaving utility program that computes your warp and weft needs. It is compatible with the Apple II+, IIc, IIe, III computers. Some capabilities are: hardcopy, pricing mechanism, fiber tables, the ability to save files to disk. To order program disk and manual send $39.95 to:
Baker Computer Co., 38 Beal St., Winthrop, MA 02152. For more information send SASE to same.

Product News

Fibers

New yarns and new yarn colors have been coming to our attention over the last few months. From **Silk City Fibers** comes 20 new solids and six new variegated shades in "Contessa", ten new solids and eight new variegated colors in "Avanti", and eight new offerings in "Avanti Glitter". The names of the yarns range from Praline Pink to Amaretto Tapestry. For more information on these yarns contact Maureen Kwiat at 155 Oxford St., Paterson, NJ 07522.

Miki Miki, a firm from Masterton, New Zealand, is now offering their "Match Pak" consisting of yarn and woven yardage in coordinating packages. The fabric comes in either plain or tweed design, and the yarn is suitable for machine knitting or weaving. All the wool is New Zealand grown exclusively from Polwarth stock bred on a family farm and carries the official Woolmark symbol. Write to **Miki Miki,** Polwarth Stud, RD 1, Masterton, New Zealand for ordering information.

More yarn news comes from **Gerald H. Whitaker, Ltd.,** who is offering "Sumatra" 100% silk in 32 colors, put up in 100 gram skeins or

cones (275 yards). This two-ply yarn is suitable for hand knitting, machine knitting or weaving. For information write to P.O. Box 305, 3255 Lockport Rd., Niagara Falls, NY 14305.

Helmi Vuorelma Oy Finnish yarns "Untuvainen" and "Rohdinlanka" are now available in several new colors. "Untuvainen" is a semiworsted yarn of 100% wool and has 16 new shades to offer. "Rohdinlanka" a tow linen, has 13 new shades in its line. The U.S. distributers for these yarns are: **Schoolhouse Yarns,** 25495 SE Hoffmeister, Boring, OR 97009 and **Eaton Yarns**, C/O Craft Skellar, Marymount College, Tarrytown, NY 10591.

Equipment

Beka, Inc. has a new loom stand for their original SG-20 and SG-24 looms. It features solid cherry wood with Danish oil finish, aluminum loom support brackets, and an easy quick assembly requiring no tools. The stand should be available at your local Beka dealer now or write to them at 542 Selby Ave., St. Paul, MN 55102.

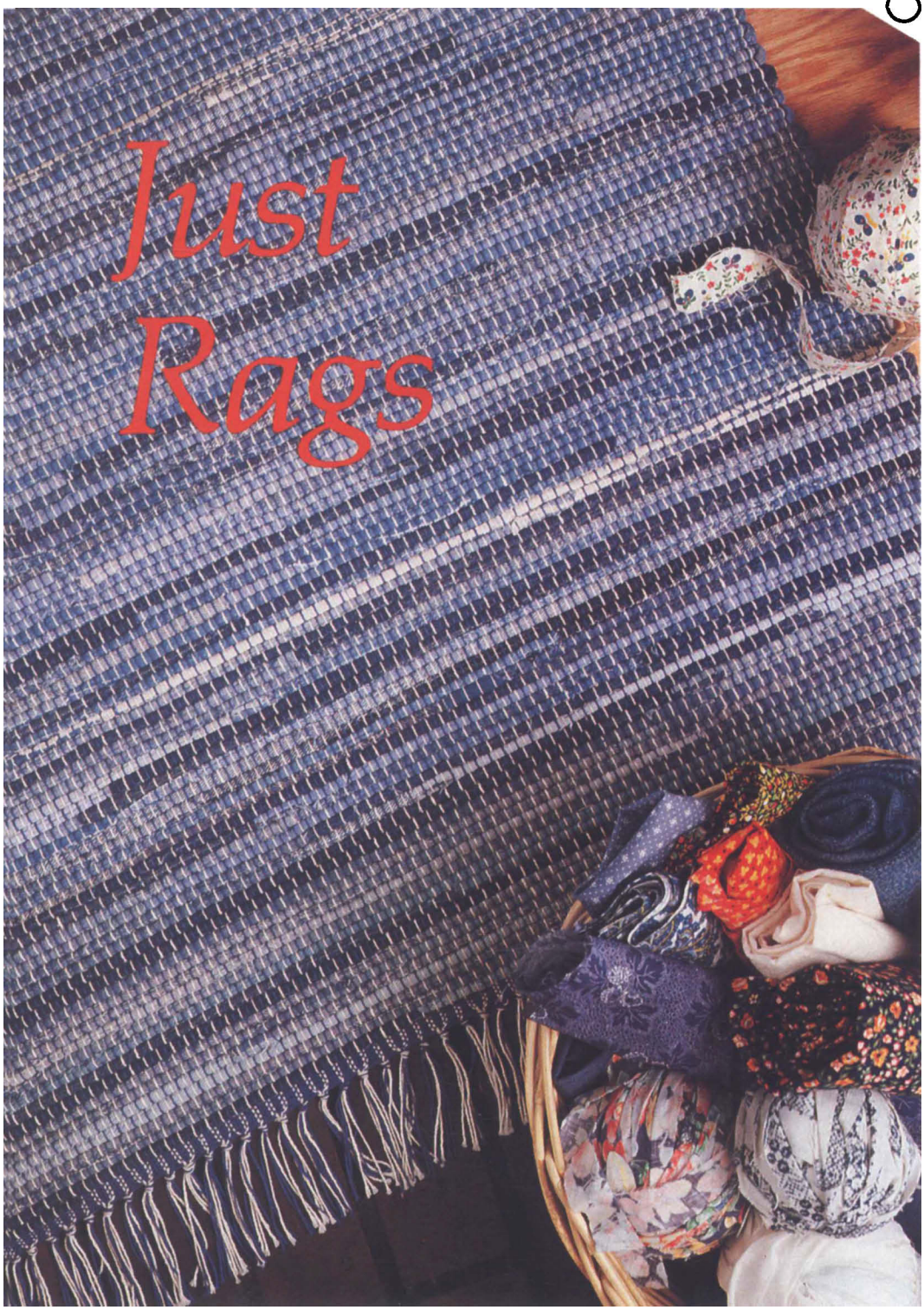
Warp Ways of Placerville, CA has provided a solution to warping problems with their newly developed system, "Warp-Aide". The "Warp-Aide"

consists of a pair of mounting brackets, two pairs of lease sticks, a rotating raddle, a squared dowel, two tie-on bars and a harness block up. The system reduces stress on the warp since it goes through the heddles and reed only one time. Tangled warp threads are minimized, and one person is able to wind the warp on evenly. "Warp-Aide" is custom designed to fit your loom. Also available from **Warp Ways** is "Reed Ons", a pair of brackets designed to fit either the beater bar or front beam of the loom, holding the reed in a horizontal position for sleying. To obtain an illustrated brochure, order specification form and price list, write to **Warp Ways**, 4961 Cedar Ravine, Placerville, CA 95667.

Northfield Loom President, Robert Levisay, has announced a design modification of Northfield's top-of-the-line loom, the "Marta", that allows the addition of an auxilary warp beam. The auxiliary warp beam provides great convenience for the handling of separate warp groups that require different tension or for yarns with differing elasticity. This modification can be made on all existing **Marta** looms, and can be ordered from the factory, 908 Second Ave. South, Sioux Falls, SD 57104, or through their dealers.

A product announcement arrived recently from the USA Ashford distributer, **Crystal Palace Yarns**, concerning replacement parts for the Ashford Scholar spinning wheel. A new nut for the wheel crank, to replace the old one that may come off when plying and a new leather thong brake band, made from kangaroo hide, for additional friction when spinning heavier, thicker yarns are both available free of charge at 3006 San Pablo Ave., Berkeley, CA 94702. Ask for the new, clearer assembly drawing also, when you write concerning your new Scholar parts.

IT'S HERE!



Design Collection #8–"Just Rags"

Just Rags is an inspiring collection of rag rugs, table runners, coasters, placemats and a few fresh garment ideas—all made from . . . just rags!

Just Rags is $4.50 ppd., or save on postage and handling by ordering all eight Design Collections for only $28. Available at your local weaving shop, or through Interweave Press, Inc. (To order, please see "Book Order Form" on page 23.)

"Two Hundred Years of Weaving Heritage Led Us to Our AVL Loom."

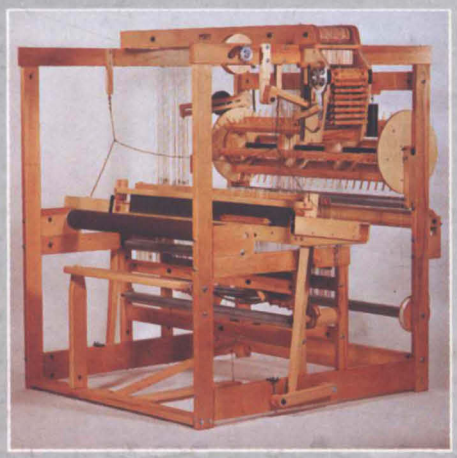
Sylvia and Lucille Ortiz, Albuquerque, New Mexico.

For centuries, the Hispanic people of northern New Mexico have been raising sheep and weaving wool. These craftspeople have handed down their skills for generations in an unbroken link — building rough-hewn looms, designing colorful fabrics, and weaving them off.

Sisters Sylvia and Lucille Ortiz are the seventh generation in a family tree that includes the Ortegas of Chimayo — one of the most celebrated weaving families in the Southwest. After studying a variety of art forms for six years on the East Coast, they decided to return to New Mexico in 1981 and start their own weaving business.

"We want to maintain our family's traditional approach to weaving, yet we strive to create a very up-to-date look and feel. This combination of old and new is what makes our line, Ortiz Handwoven Originals, the success it is today."

Three generations of New Mexico weavers gather to discuss technique: (from l-r) Lucille Ortiz, Grandmother Elvira Romero (holding a blanket she wove), Sylvia Ortiz, Mother Mary Ortiz.



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