



Handwoven

FROM  INTERWEAVE PRESS

volume VI, number 1
January-February 1985

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A handsome and sturdy basket can carry home the groceries or form the center piece of your table.

You can make your own by following our step-by-step instructions.

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Instructions for all projects, except where noted, appear in the Instruction Supplement, bound into the magazine between pages 90-91.	
ABOUT THE COVER: Soft, luxurious and elegant, this afghan woven by Halcyon Schomp combines silk, brushed mohair and a bouclé twisted with a shiny metallic thread. The result is pure indulgence, whether woven for yourself or a special someone. Look for the instructions for this "Lavender Luxury Afghan" in the Instruction Supplement. Photo by Joe Coca. YARNS COURTESY HALCYON YARNS.	

Editor's Page

ITEMS ITEMS ITEMS ITEMS

First the bad news. After five years, it's finally becoming necessary to raise the cover price of *HANDWOVEN*. Paper, printing, postage, overhead, all the usual reasons. Starting with the May issue, single copies will be \$4.00, and a year's subscription will be \$18. Renew now at the old rates if you like; we'll continue to strive to give you your money's worth.

Now the good news. We've been mulling and pondering the idea for a couple of years, and the time has come. Interweave Press will sponsor its first weaving get-together this spring. What we're hoping for is a small, low-key but very learning-intensive forum on a limited topic; we're hoping it goes well enough to become a continuing thing. Details are in the ad on the next page.

Here's something a lot of you have been waiting for: a comprehensive five-year index to *HANDWOVEN*, and you'll find it on page 43. Take note of this discrepancy — the index came out four pages shorter than we thought it would, so at the end of it, our page numbers skip from 52 to 57. Don't worry — nothing's missing.

Here's what started me thinking about it: I was reading a story in *Open Chain* by Constance Phillips, a noted embroiderer. She told of sitting on the beach some years ago, stitching. "A man came over to talk to us. We thought him quite elderly; he was about the same age I am now. He spoke with an unidentifiable accent. After the obligatory compliments on our sandy, gamboling babies, he said he had noticed us 'sewing', and that it comforted him to see women sewing, because it made him think the world was still the same. I wonder now," she continued, "if we want it the same. Do we stitch for continuity, or is continuity why we stitch?" she asked.



My mother, who is incredibly clever with her hands, gave me my first needle, thread and thimble when I was three; I sewed a piece of cloth to my doll. I couldn't begin to count the hours I've spent in the years since then knitting, cross stitching, crocheting, tatting, creweling, weaving — with those wretched little square looms that make wretched little squares that must be sewn together — before I finally got the "real thing". I can't say that I have much to show for all the time I've spent with thread, but it has been *essential* time, essential to my equilibrium, maybe even my personality. Do I weave for continuity, or is continuity why I weave?

I was having a chat with my 16 year old daughter the other evening. "Elizabeth," I asked, "why don't you sew, knit, stitch, tat, spin, weave like I do? Why? How can you not? Huh?" (Some families call these 'heart to heart' talks; we call them 'mouth to mouth'.) What I finally came to understand, as we talked, is that my child of the '80s has a totally different attitude toward her future, her womanhood, that I ever did or ever will. The obligations, expectations, sense of duty and other emotional baggage that are bone-deep in most women my age and older, even those of us with careers, just aren't part of her consciousness. This is how her father and I strove to bring her up, and it worked. One thread, at least, is broken. She will likely grow up to have a family, she shows signs of being a dandy homemaker, she can go to the sewing machine and whip out a blouse when she needs to. But I don't think she'll ever *have* to make things out of thread to validate herself.

Now forgive me if I have made working with thread sound like some neurotic anachronism, or just a woman's thing. I know there are other dimensions to it beside this very personal one I've spoken of, and I know there are a lot of men out there weaving, too. But what I *really* want to know is, where are the weavers of tomorrow? Where is the tie that binds? Please write, dear readers, and tell me these things.

Linda Ligon, editor

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INTERWEAVE FORUM

A **FIRST**—an Interweave Press-sponsored intensive conference for handweavers. Whether you're novice or expert, if your interest is in weaving beautiful fashion fabrics, this event is designed to educate, inform and inspire you. You'll spend time with the best fabric weavers from craft and industry; you'll share ideas and encouragement with like-minded fellow weavers. All this in a low-key, comfortable environment where you can design your own schedule to best suit your particular needs and interests. Lectures, clinics, panel discussions, exhibits, demonstrations and sample swaps will be on the agenda.

THE TIME: May 9 (p.m.) to May 12 (a.m.), 1985.

THE PLACE: Colorado Woman's College, Denver, Colorado

TO REGISTER: Tuition is \$150; low-cost university housing and meals are available in addition, or you may make your own arrangements. Registrations will be taken on a first-come, first-served basis after February 28; send SASE now to receive complete information and a registration form. Canadians may call 1-303-669-7672 to have information sent before the deadline, in lieu of an SASE. Write to: Dale Pettigrew, Interweave Forum, Interweave Press, Inc., 306 North Washington, Loveland, Colorado 80537.

fashion fabrics!

THE TEACHING STAFF

Sharon Alderman—HANDWOVEN contributing editor, co-author of *Handwoven, Tailormade*; on "Fabric Performance".

Anne Bliss—HANDWOVEN contributing editor; with Fumi Scurry of Designs by Fumi, a custom dressmaking studio; on "Sewing and Tailoring With Handwoven Fabric".

Randall Darwall—MA Rhode Island School of Design, fabric weaver for one-of-a-kind fashions and nationally-marketed silk accessories; on "Professional Concerns".

Patrice George—custom design and production studio, cottage industry consultant to Third World countries; on "The Computer as a Weaving and Design Tool".

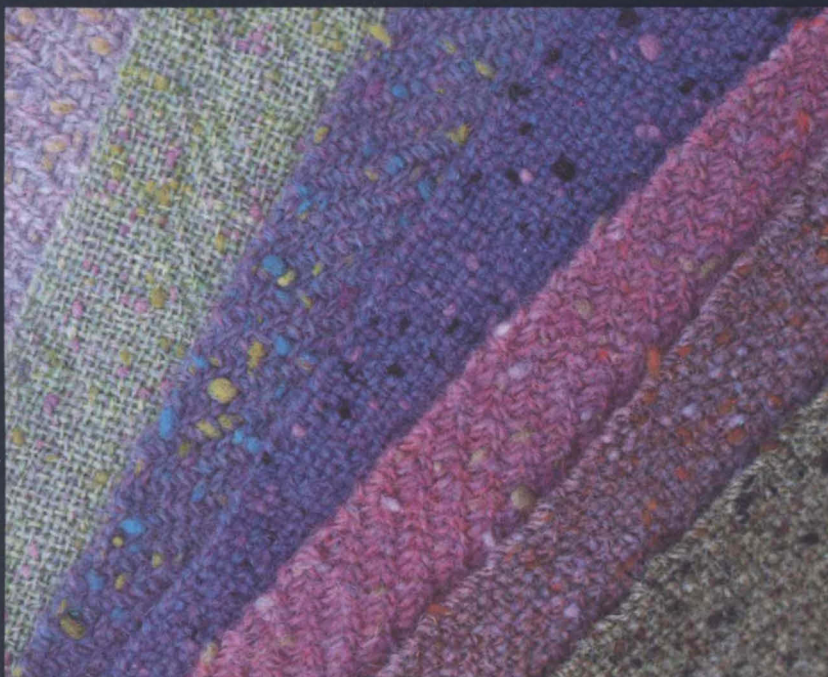
Anita Mayer—noted teacher and author of *Clothing From the Hands That Weave*; on "Fabric Embellishment and Personal Style".

Jean Scorgie—HANDWOVEN associate editor, teacher at Penland and Lewis & Clark College; on "Clothing Pattern Design for Handwoven Fabrics".

Ann Sutton—British author of *The Structure of Weaving and The Craft of the Weaver*; on "Fabric Design".

Kathryn Wertenberger—HANDWOVEN technical editor, co-author of *Handwoven, Tailormade*; on "Handwoven Menswear".

Michelle Wipplinger—noted dyer and editor of *Color Trends*, a periodical for fiber artists; on "Color in Fashion and Design".



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Handwoven's
KEEP IT SIMPLE
Weaving Contest



We're looking for the nicest, simplest, easiest, quickest, no-hassle woven designs that you can come up with. Things to weave when the kids are climbing up your shins. Things to weave when you come home from a hard day at work. Things to weave when it's your mother-in-law's birthday next week, and of course you didn't forget. Things to weave when you need to disengage your brain and just throw the shuttle for a while, but come out with something really nice.

Rules

- * No more than four shafts *
- * No cutting *
- (except to get it off the loom)
- * No loom shaping *
- * No mill end yarns *

Categories

- * Things to wear, both rigid heddle & harness.
 - * Things for the home, both rigid heddle & harness.
- Multiple prizes will be awarded in each category.

Judging

Judging will be on the basis of simplicity, beauty, craftsmanship and utility. Remember, the simplest things can be the loveliest, if they're well thought out. The judges will also be happy if the project will fit in a jiffy mailing bag.

Prizes

Winners will each receive a \$50 cash prize, and their designs will be featured with complete instructions in upcoming issues of HANDWOVEN.

How to enter: Send your piece(s) with a \$3 entry fee (to cover return packaging and postage) to arrive at our offices no later than March 15. Right—that's not very much time—but these are supposed to be easy pieces, remember?

Attach an envelope containing a sheet with your name, address and phone, name of yarns used, threading draft, and a paragraph or two about your piece: how long it took to do, what inspired the design, whatever else you'd like to share about it. Mail to our office in plenty of time for March 15 delivery (Canadians take note! Also be sure to mark for customs so neither of us gets charged duty.)

Keep It Simple Weaving Contest
Interweave Press, Inc.
306 North Washington Avenue
Loveland, Colorado 80537

Bounce Back

WAAAAH! Hey, you guys! You got this really nice weaving magazine, and it has neat articles about Gandhi and Morris, and *nothing* for us po' folks what can't afford expensive multi-harness looms, to weave on our rigid heddle looms!

See, I'm not your "normal" weaver, in this society. I got my first rigid heddle loom from Sears for \$20, one winter when I was living in a trailer in Colorado with no heat. I taught myself to weave on that little Northfield, and on my Dad's inkle loom. . . . I got a job in a weaving shop, parttime, and read every book in the store, and every loom instruction manual, too, and tried out all the looms. In that little shop, I took my pay in yarn and equipment, most of which I had to sell later to pay Massive Debts. I bought a few Folkwear patterns and combined them with what I knew about clothes in general (I've always made most of my own) and read a lot of magazines (yours and others) and some books on the history of clothing, and got to be able to make some pretty okay-looking stuff.

And then, three years ago, I entered a friend in the "Teach a Friend to Weave" contest and *won* this subscription to a magazine I can't afford to buy, and I've really enjoyed it, but for some reason, there's less and less stuff in it for me, the primitive. I mean, even Betty Davenport is writing for floor loom weavers now! . . .

By the way, would you like a proofreader? The *worst* mess-up I found this issue is on page 12, in Beth Brewin's review: nobody, except a landlord, holds "basic tenants"! (And even the landlord finds the real basic ones pretty slippery sometimes!). . . .

J.D. Murch
Pomona, California

How embarrassing. Tenets, anyone? More seriously, I do think you're right; we're showing fewer and fewer really basic designs in the magazine. We've thought about this a lot, and have tried to fight the urge to always make everything "different" and "educational". A very important aspect of weaving is just the sheer physical pleasure of making a simple, nice thing. Hence an invitation to all our readers to help us out by sharing their ideas in a little competition, the "Keep It Simple" weaving contest. Details are at left, and we hope we'll hear from lots of you. In the meantime, take another look at the last issue—the following projects are all easily do-able on a rigid heddle loom: all

of Connie LaLena's Fabrics for Interiors except for two (which are 16 e.p.i., and could be done if you simply used two 8-dent heddles clamped together); Betty Davenport's Thrum Pillows; Ardis Dobrovolny's Paisley-inspired Vest; and Leslie Voiers' Fall Foliage Jacket. Dixie Straight's gorgeous shawl could be done on a rigid heddle if you made it plain weave instead of twill—and it would be just as pretty. We'll try to keep our r.h. folks in mind; stay on our case if we don't.—ed.

Your November/December issue of HANDWOVEN just arrived and (from a hasty glance) promises to be inspirational.

However, the issue arrived tattered and it's amazing that it arrived at all! I am sending you the remnant of the [mailing envelope]. Just thought you would like to see what postal delivery is doing to your lovely magazine!

Marilyn F. Burns
Chapel Hill, North Carolina

Marilyn isn't the only one, not by a long shot, who sent us the scraps and tatters that they got in the mail. We've also had a lot of complaints about magazines arriving very late—after all the shops and other weavers in the neighborhood have gotten theirs. This is discouraging, because we take the extra time and money to hire a flock of elves to hand-envelope the magazines for what should be maximum protection; also, everybody's magazines go to the post office on the very same day. Contrary to USPS promises, small magazines don't get the same handling as Time or National Geographic, though we pay the same rates. What can we say? If your magazine comes in especially bad shape, drop us a postcard and we'll send you a replacement. Write to the Postmaster General. Be patient.—ed.



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by Verne B. Kniskern

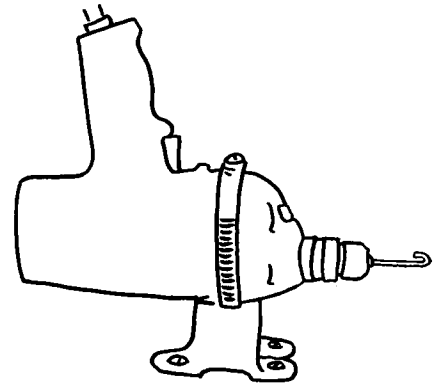
How many of us have ever muttered, "There's got to be an easier way to do this job?" Too often someone just hasn't put his mind to it. It is not male chauvinism to use the pronoun 'his' here; rather, it is to stress that the answer may lie on the tool bench out in the garage, a traditional male bastion.

When I was confronted with the question of how to finish the edge of a blanket before sending it to a brushing service, it was apparent that mere knotted fringe was not desirable, bound edges not acceptable, and that something like a double-twisted or corded fringe was the best solution. How then to approach the problem of doing the job satisfactorily and efficiently? The blanket measured 50" x 72" and was sett 12 e.p.i.

I experimented with various combinations of number of ends in the compound-twisted cables. I found that two groups of six ends, each twisted tightly clockwise, and then both groups twisted together counter-clockwise (also tightly), and then knotted near the end, worked very well. The result was a cabled fringe which has proven able to stand up under rigorous brushing (Ihana Brushing Service of Denver, Colorado). The other result was very tired and tender fingers after completing the many double twists.

An old aphorism, "Never use muscles when brains will work," led me to my tool bench and to my electric drill. Ah-ha! I was reminded of my youth, when kids played with airplanes powered by a rubber band, not by a gas motor. Back then, we used a

simple hand-drill resembling an egg-beater to put the twist in the rubber band. Why not employ the same principle to make fringe? It was a simple matter to make a little J-hook and tighten it into the chuck of an electric drill. Most homes these days have an electric drill, but it is essential that it be reversible. The drill should be mounted horizontally with a "bench mount," an item which can be purchased for less than \$2.00.



to look at...

to touch...

to weave on...

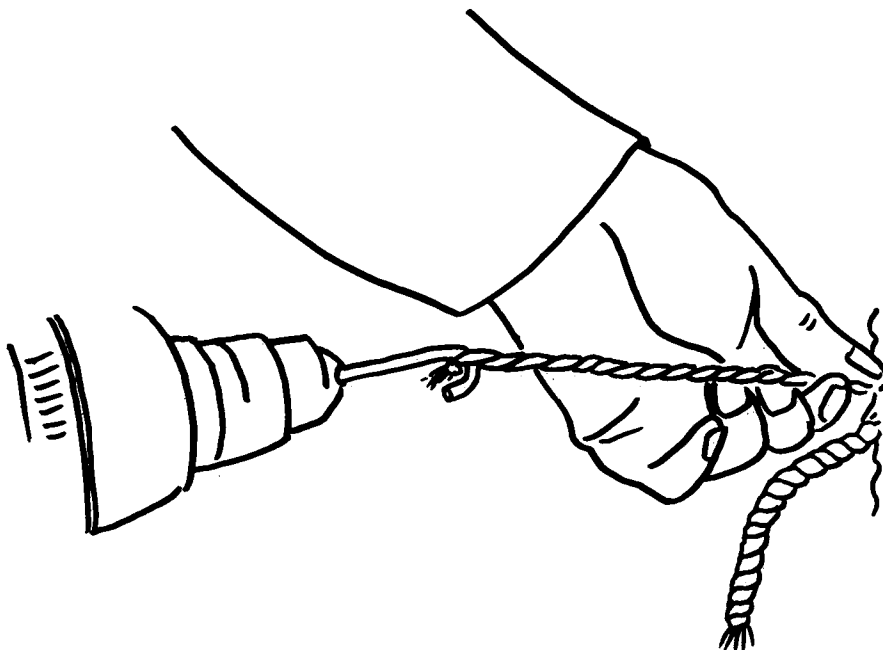
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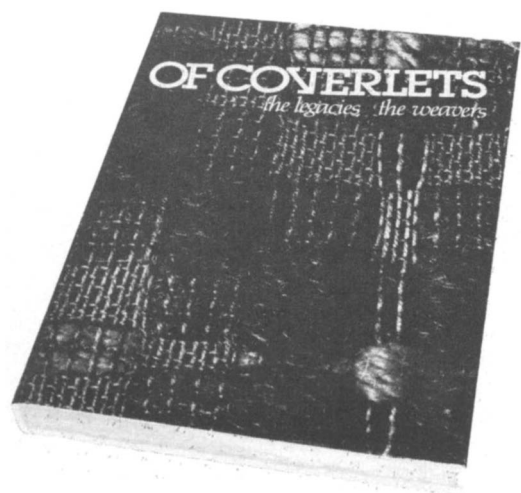
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To make the twists, one sits with the woven piece on a table with the untwisted ends pointing at him/her, ties a simple knot near the tip of a bunch of six ends, and slips the knot over the J-hook. The drill is then turned on until the bunch is tightly twisted. This group is slipped off the hook and held between two fingers while the adjacent group of six ends is twisted in a like manner. The first group is then placed back on the hook with the second group. The drill must be reversed and the two groups twisted together, slipped off the hook, and a tight knot placed on the doubled cable at a length where it will remain permanently. Use care to knot all groups at the same length. It is a good idea to wait until the woven piece has been brushed before the tag ends of each cable are trimmed. This will avoid any possible loosening of the knots.

It is satisfying to produce beautiful, evenly twisted fringe with a minimum of grief and pain. It can be done by substituting a drill for one's fingers—a new twist in making fringe. □



Verne Kniskern is emeritus professor of Zoology at Eastern Illinois University. He and his wife, Edna, have both been weaving for 12 years.



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A Matter of Style

FASHION FOCUS: Shashes, belts & buckles

"A new fad, just starting, that promises to be a feature of the next few months, is the fancy for gay belts and girdles done in many colors and finished with large buckles of wood or metal, or with long fringes. It is a pretty fashion and will bring pleasure – and profit, too – to handweavers." (Mary Meigs Atwater, *Shuttlecraft Bulletin*, April, 1938.)

One could expect to read these words in *Women's Wear Daily* or *Vogue* magazine these days – especially as the finishing touch to stylish unstructured jackets and coats, or as a focal point at waist or low on the hips to an alluring little black dress expected to be popular this spring.

Fun, fast, fashionable, whether for yourself or for sale, belts and sashes can, with a minimal amount of time and effort, add depth and pizzazz to your wardrobe. Dress up a simple chemise by using metallics and a shiny buckle, or dress it down with smooth yarns in neutral shades, finishing with a plain wooden buckle or by tucking the ends in. As you may have noticed, there are scores of soft cloth belts in clothing stores, and if you haven't looked at the prices lately, do so next time you're out. The designs and constructions will inspire your own belts – and so will the price.

What's exciting about the belts shown here is their drapability. All are woven by Susan Snover of Seattle, Washington, and feature long, wrapping belts for tucking, coiling, tying. Adding big shiny buckles, creates an elegant appeal and increases their versatility. Imagine any of these belts over long, simply-structured dresses or hugging sweaters of soft, plain, drapy luxury fabrics. Easy to weave; easy to wear.

We spoke with Susan, who weaves her belts for sale, about how she achieves her results. What follows are some design and production tips:

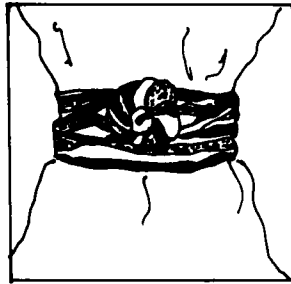


Belts and sashes are a good way to use up odds and ends of yarns – and expand your wardrobe at the same time. This medley of belts shows a few of the possibilities. All are designed and woven by Susan Snover.

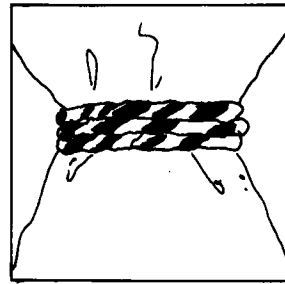
- By using several shades of a color, your piece is more likely to go with a garment – you don't have to match the color exactly. This is especially helpful if you are selling.
- Put on warp for several belts and change the look by changing the weft for each one. This is a real time saver if you are into production.
- Find interesting buckles that enhance your woven fabric – napkin rings, stained glass, pottery are some options.
- Pay attention to the fashion colors; read fashion magazines and look in stores to see what they are showing.
- If using some textured yarns in your warp, put a lumpy yarn at the selvedges, to mask any irregularities.
- If you have a predominantly striped warp, use the same color at the selvedges that you use for weft so your weft turns won't show so much.
- Weave your belt more loosely than you want it to be.
- The wider or longer the belt, the more flexibility it needs.
- Belts are an excellent way to use up bits of leftover yarns.
- Think of interesting ways to tie your belts. We've shown some ideas on the next page.
- Enjoy!

Susan Snover is a production weaver with lots of tricks up her sleeve. One of her selvedge tricks is on page 63 in this issue; she'll be sharing some production ideas with us in the March issue.

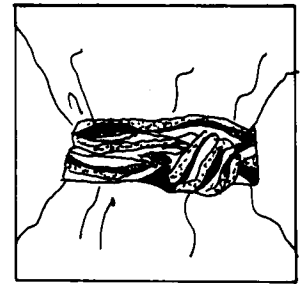
Creative Sashes



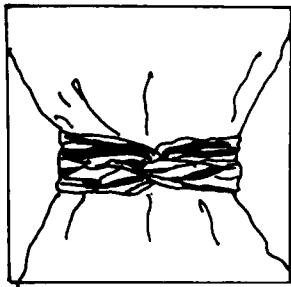
2. Begin wrapping from the front. Cross in back and bring ends around to the front, twisting the sash around before coiling the loose ends around into a rosette.



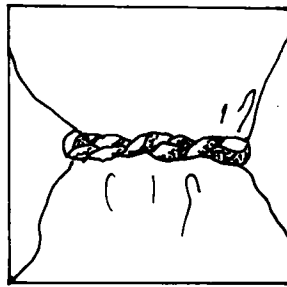
4. Wind a coiled sash around and around, increasing the width as you wrap.



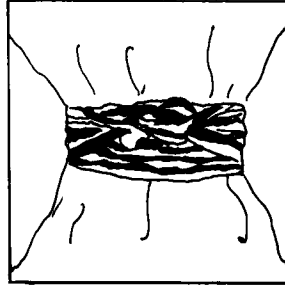
6. Wrapping from the front, begin with one end longer than the other and wrap the long end around your waist, bringing it to meet the short end at the side. Make a flat knot and tuck the ends in.



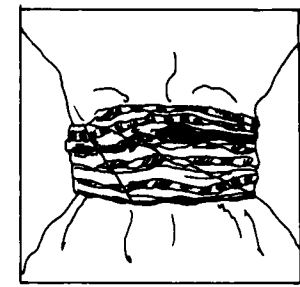
1. Wrapping from the back, cross ties in front, switching sides. Re-wrap to the back and tuck the ends in.



3. Twist sash into a rope. Wrap around waist once and on the second round, entwine around the first wrapping. Tuck in ends.



5. Wrapping from the front, cross in the back, and bring the ends around to the front. Tuck one end above the other, forming a figure eight.



7. Wrap with one end, wrapping smoothly around the waist, folding and tucking as you work. Tuck in ends or tie at back.

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As usual, Design Collection 7 includes full-color photography in the **Handwoven** tradition. Available after Feb. 15th.

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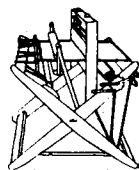
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50 Years Ago in Handweaving

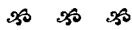
The Shuttle Craft Guild put a traveling exhibit on the road which included tapestry and embroidery weave pieces, Spanish openwork weave, two versions of a pictorial hanging, "Town by the River", and a number of Finnweave pieces.



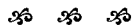
The Guild Bulletin published an interesting draft for a three harness weave, "suitable for portières" where a "dashing effect with much color" is desired:

3	3						0	0		
2	2	2	2				0	0		0
				1	1	0	0			0

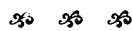
Tabby



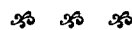
The Handcrafter, published by Bernat and Sons, resumed publishing a substantial number of designs for handweavers; their publication had gone through a period of publishing more for knitters, crocheters and needleworkers. The Emil Bernat Company also issued an apology to Shuttle Craft Guild members for delays in finishing their orders. They were a result, the company said, of a large increase in business due to the knitting craze.



In 1935, a "plausible" spinning wheel could be bought for \$6.50; a new folding four harness treadle loom, 32" wide, was introduced by Bernat for \$30.00. Wool rug yarn was \$1.25 a pound, and dress silk was available for \$1.50 a pound.



Mr. Roger Miller offered fellow weavers this recipe for warp dressing: 2½ quarts of water, 4 oz. of tapioca dextrine, 1.6 oz glycerine. Stir the material into cold water and bring to a boil in a double boiler, stirring constantly.



The U.S. Department of Agriculture, Bureau of Home Economics, published a booklet (still in print) on dyeing wool with leaves, roots, flowers and some common minerals.



Houghton Mifflin published a mystery novel titled *Crime in Corn Weather* by none other than Mary Meigs Atwater. □

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HAWAII

The Yarn Shop, Kailua

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Joan Holloway, Filer
Elizabeth Merrill, Sandpoint
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Wild and Wooley Ways, Boise
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ILLINOIS

Boll Weavel's, Naperville
Country Fiber Loft, Peoria
Serendipity Shop, Des Plaines
Shepherd's Harvest, Evanston
Weaver's Loft, Sandwich
Weavers' Workshop, Chicago

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IOWA

Fiber Shop, Davenport

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Blue Warp, Wichita
Charlie's Longhorn Weavers, Coffeerville
Post Sutler Store, Ft. Scott
Yarn Barn, Lawrence

KENTUCKY

Yarn & Fiber Studio, Lexington

LOUISIANA

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MAINE

Joli Green, Bar Harbor
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Springdale South Farm, Ashton

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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
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Wool Gatherer, Escanaba

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Creative Fibers, Minneapolis
Endion Station Crafts, Duluth
Sisu Designs, Ely
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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
Harrisville Designs, Harrisville

NEW JERSEY

Pineland Weavers, Vincetown
Wooden Shuttle, Mullica Hill

NEW MEXICO

Creative Designs, Albuquerque
Foutz Trading Co., Shiprock
The Sinking Shed, Los Alamos
Village Wools, Albuquerque

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The Woolery, Genoa

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Cable and Craft, Greenville
Etc. Crafts, Cary
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Slater Mill Historical,
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Rapid City
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Boone's Creek Fiber-
works, Johnson City

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Weave, Lubbock
El Nido, El Paso
Hill Country Weavers,
Austin
Interlace, Temple
Padre Island Weavers,
Corpus Cristi
Paseo del Rio Looms,
San Antonio
Plum Nelly, Amarillo
Spindletop, Dallas
Village Weavers,
San Antonio

UTAH

Intertwine, Salt Lake City
Knit Works by Joanne,
Layton

VERMONT

Wool & Feathers, Stowe

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The River Farm,
Timberville

WASHINGTON

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Cashmere Upholstery,
Cashmere
The Century House,
Yakima
Coupeville Weaving,
Coupeville

Foothills Homestead,
Leavenworth
Harmony Studios,
Centralia
Homespun & Hand-
woven, Snohomish
Lazy Squaw, Grandview
Little Apple Farm,
Appleton

Looms and Wheels,
Issaquah
Marie's Wild & Wooly,
Poulsbo
Morrison Ranch Fleece,
Quincy

Naked Lamb,
Orcas Island
Niddy Noddy, Winthrop
Old Milltown Fiber Arts,
Edmonds
Raggedy Ann's Wool
Works, Enumclaw
The Spinning Loft,
Olympia
Spinster's Aerie, Olalla
Tapestry, Bellingham
Tinctoria, Seattle
Village Handspun, Teninc
The Weaving Works,
Seattle
Wheel Arts, Richland
Wools Unlimited,
Gig Harbor
Wooten Wool Works,
Malott

WEST VIRGINIA

Hare Raisers, Charleston

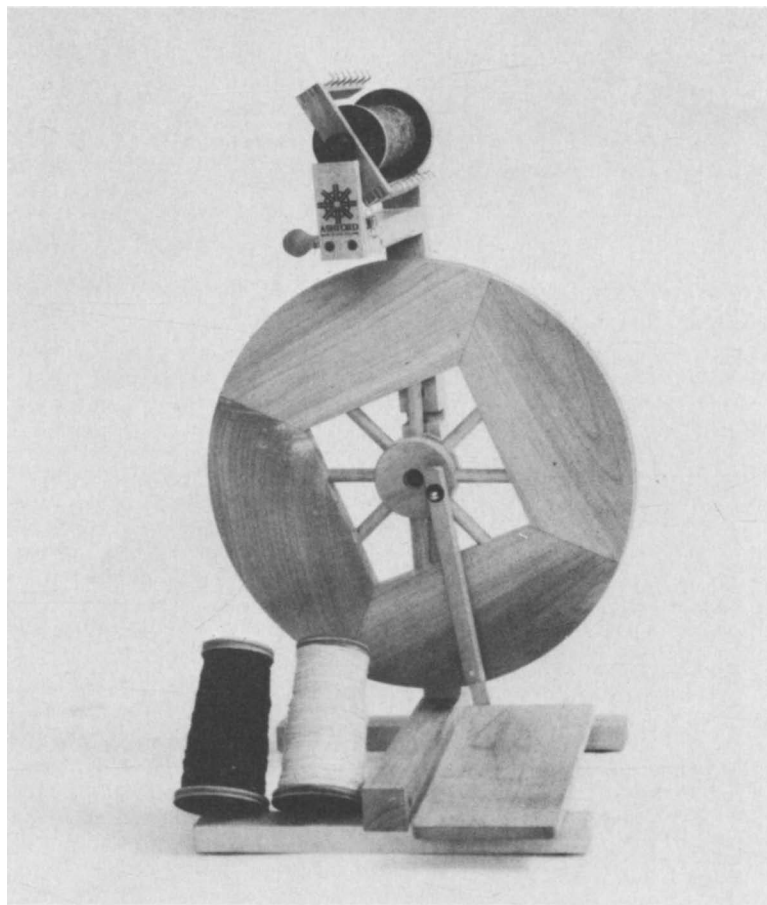
WISCONSIN

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Fiberspace, Green Bay
Grafton Woolen Mill,
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Handspun Yarn by Le
Mar, Kenosha
Life Tools, Green Bay
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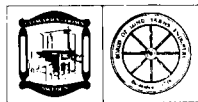
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Books &tc

Patterns for Tapestry Weaving: Projects and Techniques

by Nancy Harvey

Pacific Search Press, 222 Dexter Avenue N., Seattle, WA 98109. 1984. 168 pages. Paper bound. Color and black and white photographs. Many illustrations. \$12.95.

This book, a companion to the author's *The Guide to Successful Tapestry Weaving*, is a self-study workbook which includes tapestry projects along with discussion of techniques and their relationship to creating designs. The audience the author has particularly in mind is the non-weaver crafts-person eager to try a new craft, tapestry weaving, and the beginning weaver who has not yet tried tapestry. In either case, the reader would want to be sure to have a copy of Ms. Harvey's first book close at hand at all times, as references to it are made frequently. The beginner will especially want to read the background information in the first book before proceeding with the first sampler, as suggested by the author in Chapter 1, "Introduction".

Chapter 2, "Getting Acquainted", briefly discusses tapestry looms and gives instructions on how to build a nail frame loom and how to warp it. Preparations for weaving the first sampler are given.

Chapter 3, "Some Basic Techniques", gives the basic techniques for weaving the first sampler. Detailed explanations are given for each section of the sampler, which features the basic tapestry techniques. Chapter 4, "Practice Makes Perfect", presents more techniques to be tried out in a second sampler. Illustrations in both these chapters, and throughout the book, are clear and I would imagine easy to understand to the person with little or no weaving experience. Chapter 5, "A Closer Look", adds more techniques to the weaver's repertoire. Vertical stripes, outlining, hatching, double weft interlock soumak and spot color are some of what's discussed. Chapter 6 summarizes all of the techniques, in illustrations, presented in the three preceding chapters.

Chapter 7, "Patterns", the largest chapter in the book, is divided into three main sections: the first describes the patterns or designs which are presented for the reader to

weave, the procedure for preparing patterns, and the format of the instructions for each; section two provides detailed instructions for each pattern, materials needed and suggestions as to the techniques and color and design variations one might make; the third section includes a large version of each pattern. Color photographs are provided for each pattern in the center of the book and include simple geometric designs, stylized landscapes and still lifes. All appear simple enough for the beginning tapestry weaver. Those not wishing to duplicate a pattern exactly, will find the text with each pattern helpful in executing their own designs.

Chapter 8 is a short bibliography. It is followed by a detailed index.

When used as a companion to *The Guide to Successful Tapestry Weaving*, this book could be a helpful aid for those learning tapestry weaving on their own. The beginner trying to learn without the first book close at hand will be left frustrated.

—Jane Patrick

All About Weaving

by Clara Creager

Published by Doubleday & Company, Inc., Garden City, New Jersey, 1984. Hardbound, 290 pages, many well-drawn diagrams, 16 pages color photographs, detailed table of contents and index, glossary, tables of knots, metric conversion figures, foreign weaving terms, scientific names of dyeing chemicals, and a bibliography. \$25.00.

All About Weaving is intended to be "a complete manual of handweaving". Its author recognized that it is probably impossible to include everything in one book, but has presented "a comprehensive study of the tools, techniques, and weaves related to handweaving".

The organization of the book flows logically. The first chapter describes looms, from a cardboard box to floor looms. Complex looms (dobby, jacquard, drawlooms) are mentioned very briefly, a single short paragraph is written about jacquard looms. The second chapter is concerned with yarns; fiber properties and yarn styles are discussed. Chapter 3 is about spinning and dyeing, taking the reader from wool fiber preparation through carding and spinning on a drop spindle. Spinning cotton, flax, and tops are covered along with basic information about spinning wheels. Four pages are devoted to natural dyeing. The next three chapters cover warping methods, dressing the loom and the weaving process.

Drafting is presented in chapter 7, followed by two shaft techniques, pattern or

loom-controlled weaves, double weave, pile weaves, and "unconventional methods" (unbeamed warps, weaving without a reed, fringes on four sides, etc.). The book ends with a chapter about building your own loom, a counterbalance loom. The glossary (weaving terms and knots), appendix (foreign weaving terms, household chemicals list, metric conversion table, suppliers directory), bibliography, and index finish the 290 pages.

Every time a book comes out that is intended for the beginning weaver I ask myself what it has in it that justifies a place on my bookshelf: how is it different from other books for beginners? *All About Weaving* attempts to cover more ground than other beginning weaving books; its author wants to tell us absolutely everything that we might want to know. She attempts this herculean task in a good-natured, encouraging tone but does not succeed entirely. Nearly every chapter could be (and has been) the subject of a full-length book; what we have here is a survey of each topic.

I was surprised to find many statements that I think are incorrect. For example, (p. 42), cotton is described as being "quite elastic" (it isn't, although some cotton yarns may be a little elastic depending on how they have been spun), and "Raw silk does not have all the sericin removed and thus is yellowish in color" (p. 45); raw silk has sericin in it but it is tussah silk which is pale honey to light brown because the silk filaments are that color. I was disappointed that the reader was not encouraged to make samples to try interlacements, setts, yarns, etc., and even more disappointed that not a word — other than a brief description of how to block a tapestry — was written about finishing cloth — some of the examples illustrated would have benefitted from washing, I think. Sometimes there is a statement like "If you use fluorescent light, be aware of its effect on yarn color" which ought to have been followed by an explanation.

The depth of information is uneven: there are five pages on huckaback and just one draft (without treadling instructions) and a couple of paragraphs about shadow weave. I wonder if the author might have been pressured into hurrying the manuscript into print before it was ready.

Some aspects of the book are very well done. The table of contents is excellent: it gives a clear view of what is to follow. Likewise, the index is excellent, very detailed. The photographs, drawings, and drafts are quite clear and easy to understand. The section on dressing the loom is quite thorough and easy to follow; if all sections were as well written and complete, I could recommend *All About Weaving*, as it is, I cannot.

— Sharon Alderman

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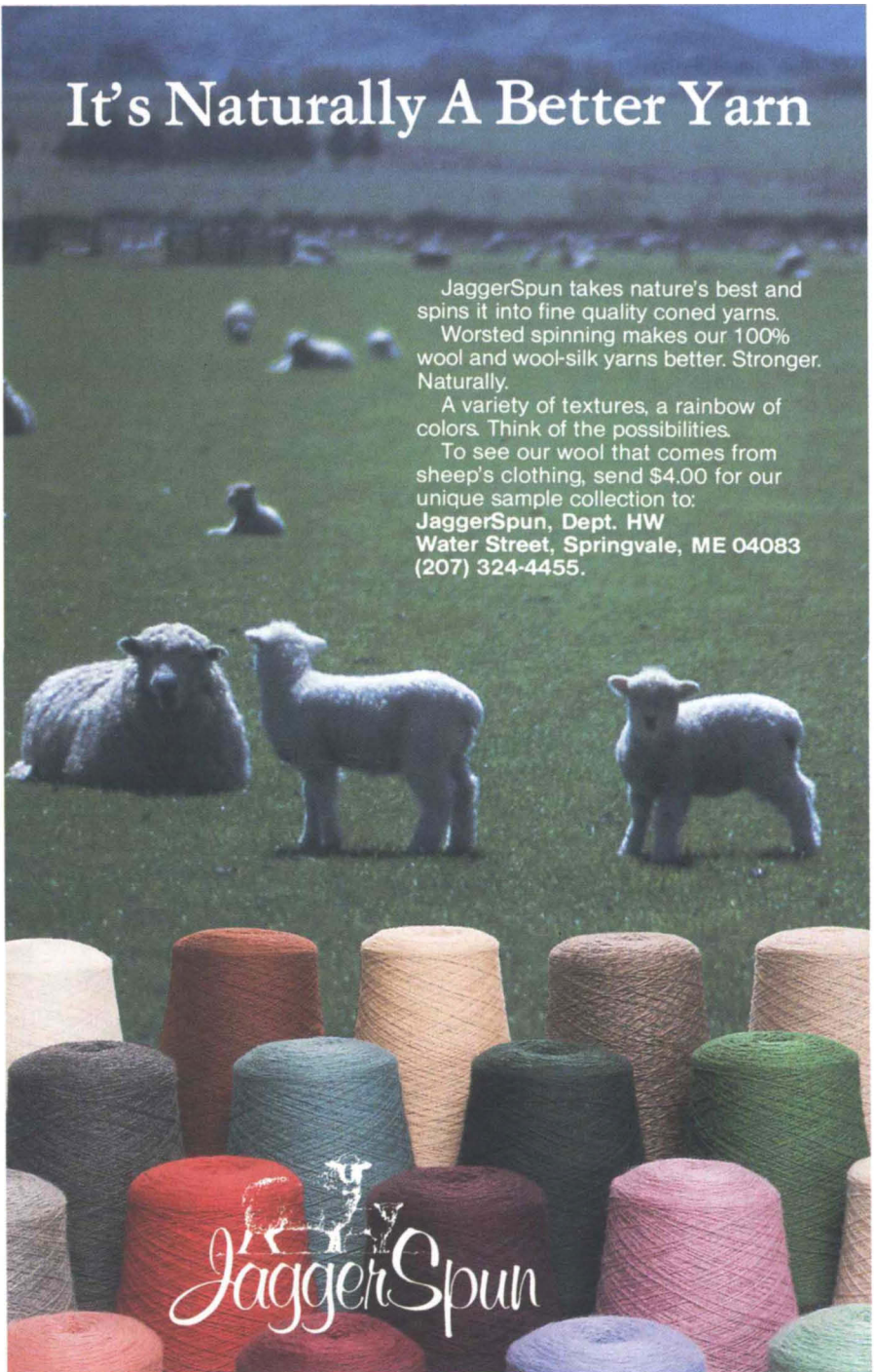
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Action

Cultures to meet in California

by Nora Rogers



Benita Gutierrez Garcia warping a llijlla with Benita Sallo Rimache (back to camera), 1977. PHOTO BY E.M. FRANQUEMONT

Ed and Chris Franquemont and their two young daughters went to Chinchero, Peru, in December of 1976 to study how the Quechua people there produce their lovely fabrics and what the patterns are all about. Molly Franquemont, then two years old, learned to spin just as the young Chinchero girls do—by watching the older girls, then when ready, picking up a spindle and trying it herself. Both daughters learned to spin and weave with their peers. Ed and Chris had to find 13 or 14 year old girls tending flocks who would show them how to spin and to weave belts. The family did become fairly accomplished “Chinchero” weavers, Abigail even selling her belts in the Cuzco market with her Peruvian friends. Though Ed was already an accomplished American weaver, he did not find it easy to learn the Chinchero way, nor was it easy to find someone willing to teach him their way. But the Franquemonts remained there 18 months and returned several times in the ensuing years. Living there changed them forever. They ceased to be academic anthropologists and began to search for a more active role in the community.

In the process of having to confront the modern world, the young Quechua people have retained little respect for the tradi-

tional cultural structures, and believe themselves as an indigenous people to be a social dinosaur from the past that has somehow survived to be outmatched by the world around it. In the Spanish latin schools where they can become literate, they are forbidden to do the constant spinning they are taught in their homes, and are required to wear a uniform that cannot be produced by traditional parents but must be purchased with scarce cash from stores in Cuzco. Low economic potential of farming, weaving and other traditional lifestyles, together with pressures from the school and rising aspirations, combine to create in the community of Chinchero a crisis of culture and identity.

The Franquemonts realized that the North American Indians experienced this crisis during the early part of this century, and thought contact between the two groups could better equip the Chincheros to survive this crisis. They also asked a group of predominantly North American Indians at the American Indian Community House in New York City for help. They asked them: “If you could go back 50 years in your own tribal history to a point when the old people who had lived independently were still alive, what would you do differently to better survive as a people?”

Their responses were basically that documenting the present-day culture in Chinchero would serve as a reservoir of ideas and history that could be drawn upon by future generations as they see fit. The Center for Traditional Culture (a museum and cultural center) was established to be run by the Chinchero people for this purpose. Anglo volunteers through Earthwatch donated their time and skills to help set up the museum, which consists of photographs, tape recordings of music and conversation in Quechua, and “artifacts” donated by people in the community—a room that includes all the things grandma used to cook with, or to weave and spin with, etc.

In September, 1981, a Hopi weaver, Ramona Sakiestewa, and Holly Patterson, a young Seneca woman from New York, traveled to Chinchero as part of a group effort to document the Fiesta of the Virgin of the Nativity for the cultural center. Because of the talents of everyone involved, especially Ramona and Holly, the result was a strong and effective team that functioned very well as documentors and perhaps even better as participants in this sprawling and raucous celebration.

As part of a program to upgrade the value of traditional Andean textiles in the American marketplace, at the request of the

director of the Gallery of the American Indian Community House in New York, the Center for Traditional Culture organized a show of contemporary textiles in that gallery. The show ran from November, 1981, to January, 1982, and for the first two weeks the gallery hired Nilda Callañaupa Alvarez, an exceptionally talented 20-year-old weaver from Chinchero to demonstrate her weaving craft in the gallery. Nilda's visit to the USA gave Chinchero artisans their first glimpse of the American market for their traditional textiles and an idea of the prices that those textiles could command. More importantly, the increased understanding of the world at large for craftspeople like Nilda can only help them find a place for themselves and their skills in the developing society to which they belong.

The Franquemont involvement in the Chinchero community continued with an ethnobotanical study (Chris's specialty) in 1982 that suggested itself from the recognition over time that patterns in the Chinchero textiles relate to a universal taxonomic system used to organize human experience in Chinchero—a concept that is quite alien, yet fascinating, to our Western European culture. At this time they also participated in a dye project with Nilda.

For planners of the Conference of Northern California Handweavers, the

temptation was irresistible to invite Ed Franquemont to the 1985 conference to relate his observations about transition in a textile-centered culture. "Transition" is to be the cohesive idea for the program, clinics, guild exhibits—all events of the weekend. Lillian Elliott, of the San Francisco Bay area, has been invited to speak about our North American experience. Both are first-class interpreters of nuances and implications unseen by most observers. Ed, as an anthropologist/weaver, refuses to view the textile art in Peru separately from the lives and culture of the descendants of the Inca. All of his observations have led him to the recognition that the one does not exist without the other—the weaving does not exist outside the culture, and the culture disintegrates as the textiles are devalued, and hence no longer produced. Lillian, as an artist/weaver for over 25 years, will talk about what transition means for us in a culture which generates constant change and emphasizes individuality. Her lucidity and humor will help define where we get the ideas and influences for our own weaving.

But the program doesn't end there. Nilda, Ed's first Chinchero weaving teacher, whose innovations revolutionized Chinchero textile design motifs and who is now attending the Universidad Nacional San Antonio Abad de Cuzco, will travel to

North America to participate in the program. Ramona Sakiestewa, the Hopi weaver who visited Nilda in Chinchero, will join us also. Ramona, growing up during the time of Hopi transition in this country, seems to have one foot in Hopi culture and the other in Anglo culture, and has made the decision to be a contemporary Hopi weaver. She has also made a serious study of her heritage, working with Kate Peck Kent to analyze and replicate ancient Southwest textiles.

These four people will be participating in some fashion during the whole weekend, not just during their own particular event.

The Northern California conference will be April 26-28, 1985, at the San Jose Convention Center in San Jose. For more information, write CNCH, 495 Knoll Drive, Los Altos, California 94040. Ed Franquemont will also be keynote speaker at the Southern California conference, May 17-19, 1985, in San Diego. For more information, write Mary Ann Slawinski, SCCH Inc., 1850 Illion Street, San Diego, California 92110. □

Nora Rogers of Santa Cruz, California, specializes in cross warp twining techniques; she is co-editor of In Celebration of the Curious Mind.

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The Craftsman and Social Conscience

E.F. SCHUMACHER

by Ian Hepburn

This is the third and final essay in a series of three. Part I featured William Morris; Part II explored the life and work of Mahatma Gandhi. This final installment examines E.F. Schumacher, who, although not considered a craftsman in the strictest sense, is considered important because of his attitude towards dignity, well-being and freedom and the role of the user of the hand tool in the attainment of these attributes. He is in the vanguard of those important voices speaking to craftsmen today.

Wearing the hats of economist, businessman, farmer, journalist and teacher, Schumacher travelled around the world observing 'primitive' and 'advanced' civilizations alike and developed the philosophy that has become known as 'Small Is Beautiful'.

Although it cannot be said for certain that Schumacher was aware of the teachings of William Morris, it is definitely true that he was profoundly influenced by the philosophy and example of Gandhi. In his book, *Small Is Beautiful – A Study of Economics As If People Mattered*, Schumacher quoted Gandhi frequently, and his favorite quotation was, "What we need is production by the masses, not mass-production." Gandhi stressed that "Simplicity and non-violence are obviously related. Production from local resources for local needs is the most rational way of economic life." These thoughts permeate Schumacher's writings.

In observing the effects of mechanization and industrialism on all people – past and present – Schumacher formulated two laws: "1. The amount of real leisure a society enjoys tends to be inverse proportion to the amount of labour-saving machinery it employs.

"2. The prestige carried by people in modern industrial society varies in inverse proportion to their closeness to actual production."

Schumacher observed that modern technology is most successful in reducing or even eliminating the skillful, productive work of human hands, in touch with real materials of one type or another. He championed the tool over the machine and said, "The primary task of technology is to lighten the burden of work man has to carry in order to stay alive and develop its potential." He called this preference for tools over machinery "appropriate technology", a system of mass-production using first-class tools which mobilizes the priceless resources

of all human beings – clever brains and skillful hands.

When he was accused of advocating a return to a romantic, unattainable past, Schumacher replied, "Not at all! I am talking of returning our society to a human scale . . . of putting people in charge of their own destinies once more. I'm talking about overthrowing the machine in favour of the tool, and I do make this distinction between machines and tools: Tools serve men while machines demand that men serve them. Tools enhance a man's skill and power while machines, which are supposed to be man's slave, sooner or later wind up enslaving the men who build and tend them. . . . The technology of the modern world is utterly stupid in a violence of the most appalling magnitude. And this violence is just as apparent in what we call 'peace' as it is in war. . . . We increasingly brutalize and debase even ourselves – eliminate the joy from our work, turn ourselves into mere machine tenders and surround ourselves with ugliness, intolerable noise and fear of the future – all in the name of progress."

Schumacher certainly would have agreed with Morris' comment, "We ought to get to understand the value of intelligent work, the work of men's hands guided by their brains, and to take that, though it be rough, rather than the unintelligent work of machines. . . ."

As with Morris and Gandhi, Schumacher was concerned with the health of society and the effects of industrialization. He was concerned that mass-production was robbing the poor of their livelihood and driving them into the cities in search of work, resulting in millions of unemployed people crowding into unmanageable cities. Schumacher states, "As things stand now, we have foolishly shaped a technology which drives us into giantism, infinite complexity, vast expensiveness, and violence. We must devise a technology that will help us move in the opposite direction . . . towards smallness, simplicity, low cost, and non-violence."

Schumacher believed that what we need are methods and equipment which are accessible to everyone and suitable for small-scale applications and compatible with man's need for creativity; in short, the ways and means of the craftsman.

Morris, Gandhi and Schumacher felt that

the 'age of shoddy' and violence must end and that the lives of handcraftsmen and laborers are noble. They agreed that the work of the hand, guided by the heart, is necessary to the physical and spiritual well-being of the individual and of society; that men must be masters of the tool rather than slaves of the machine; that beauty, truth, freedom and justice must be available to even the poorest. These were the goals to which all three men dedicated their lives.

Their dreams were the dreams of humanity throughout the ages, yet the fact that the Earthly Paradise has not been realized is painfully obvious to us all. While most people have allowed themselves to believe that Utopia will arise with the perfection of revolutionary high technologies, we are as far away from Utopia as we have ever been. Morris in the 19th century and Gandhi and Schumacher in the 20th century recognized this.

I feel that all three of these men were saying that mankind has the blessing of hands, intelligence and creativity to make this world into what he wants; our salvation lies in harnessing these gifts as simply as possible, in accordance with the laws of nature, and to create a world of human – rather than machine – scale.

As craftsmen today, our role lies in understanding that our work embodies more than technical mastery or creative expression. It is our duty to inform society about whatever joys and accomplishments we have achieved as 'users of tools'. We must do this in ways that do not smack of self-righteousness, but in understanding that we are all victims of the encroachment of the machine on our lives. Through the examples of Morris, Gandhi and Schumacher, we have seen that the life of the craftsman should be one of joy, hard work and social responsibility. □

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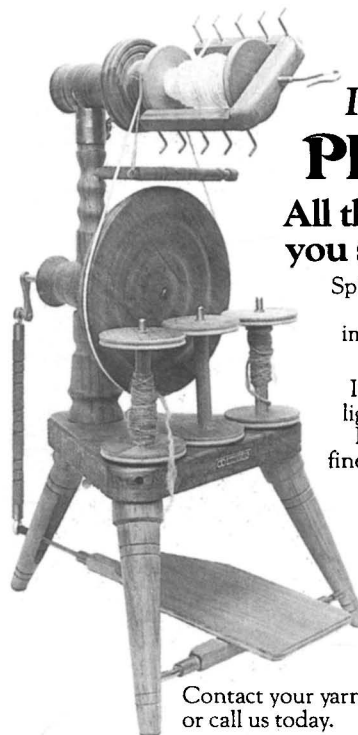
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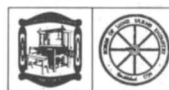
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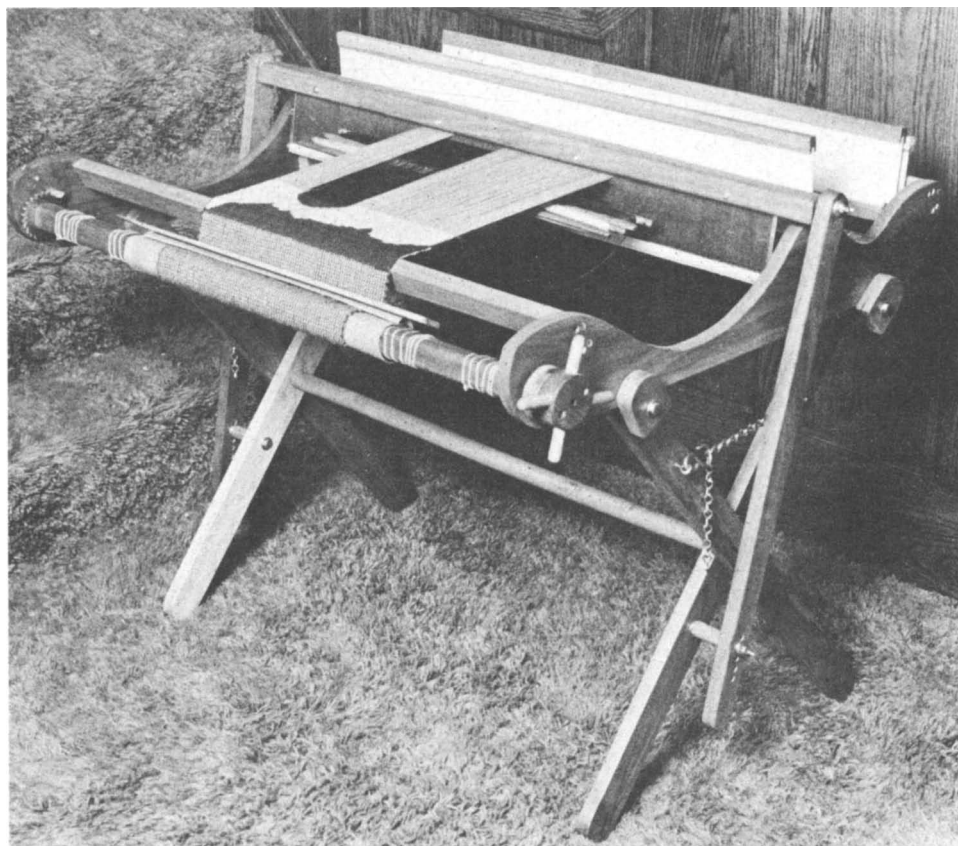
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Tools of the Trade

by Deborah Chandler

I remember how really disgusted I was when I found out about ball winders. Aside from my tremendous delight that such a wonderful tool existed, I couldn't help but regret the hours and hours I'd spent balling yarn by hand, wrestling with skeins, trying to take a little yarn off a huge cone to give to someone else, all of which I could have done in minutes had I had the right tool. I've probably always been an advocate of using the right tool for a job, and finding out that there is a right tool is the first step. It's not that I'm in a rush to get things done, for most of the time I'm really not. It's more a matter of priorities; there are so many things that I want to do that using tools that offer some degree of efficiency allows me to do more of the things I am fascinated by. It's not unlike learning to delegate authority; that doesn't take away from our responsibilities or achievements, it allows us to do more, and to do the things we most want to do, are most suited to. A ball of yarn made on a ball winder is no more valuable than one made on my fingers; the time saved is.

So in an effort to save you some of the aggravation I experienced, I'll tell you about the wide assortment of tools that are available to weavers, and you can then at least know they exist even if you don't feel the need to have some of them right away. Some of them you won't ever need; what's useful to you will depend on what kind of weaving you are doing, which aspects you enjoy, what kinds of tools appeal to you. No doubt I'll leave some out, and new things come out on a fairly regular basis, so if you have a problem that it seems like there ought to be a tool for, ask your shopkeeper, or invent one.

I'll divide the tools into three categories: those for yarn handling, those for warping, and those for weaving.

Yarn handling equipment

If you are going to own only one piece of equipment, make it an um-

rella swift. A swift or reel (same function, different shape) holds a skein of yarn while you unwind it and keeps it from tangling. In the scene where two people are making a ball of yarn, one holding the skein on outstretched arms, the other winding the ball, the swift replaces the outstretched arms. While less companionable than a person, the swift is much faster; it spins around, letting the yarn feed off as fast as you can take it. From the swift the yarn can go directly to a warping board, a bobbin winder, a shuttle, or a ball winder. (Note that it is not necessary to make skeins into balls before going on to the next stage.)

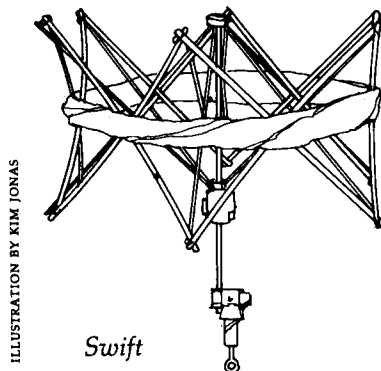


ILLUSTRATION BY KIM JONAS

Swift

After the swift comes the ball winder. A four ounce skein of yarn with around 200 yards can be made into a ball in probably two or three minutes. Most ball winders make balls with flat tops and bottoms, making them easy to stack. The yarn can be pulled from the center, letting the ball sit still instead of rolling all over the floor. Balls can be larger than four ounces if need be, as in the case of winding off a large cone of yarn and needing more than four ounces, or they can be less. The center support of the ball winder lifts off so you can weigh your yarn before removing it if you are after a specific amount. Since I no longer wind all my yarns into balls (going directly from the swift to the next device instead), I find that my greatest joy in using my ball winder

comes from taking leftover yarn off bobbins, a process that now takes hardly any time and gives me small manageable balls of yarn instead of the many paralyzed bobbins I used to have. (They were paralyzed from my saying, "Oh, I'll use that someday, so I'll leave it on the bobbin rather than take the time to wind it off by hand.")

The McMorran Yarn balance is one of the lesser known and more valuable pieces of equipment available to weavers. It's small, pretty, and relatively inexpensive (about the same as a ball winder or some swifts). If you use mill ends a lot, or have other yarn that is no longer labeled as to quantity, the yarn balance is almost essential. It will tell you, in seconds, the yardage (or meterage) per pound of almost any yarn. There is a carefully calibrated balance arm on which you lay a piece of yarn. Cut the yarn until the arm balances, measure the piece, multiply by 100, and the answer is your answer. Thus, if the balancing yarn is six inches long, the yarn has 600 yards per pound. Could it be any simpler? You still need to know how many ounces or pounds you have, and a scale can tell you that.

Warping tools

Anyone who has put a warp on a loom has probably measured that warp on something, whether it was a piece of equipment designed just for that purpose or chairs turned upside down. Anything that will hold firm while you warp a lot of yarn around it can be a warp measuring device. There are, however, three types of warp measurers that make it all a whole lot easier.

Warping pegs are the least expensive, and would even be the simplest to make. They come in pairs, with one peg on one piece, two pegs on the other. The base holding the pegs is clamped to a table (or something) the distance apart that the length of the warp needs to be. The cross can be made around the two peg end. The

only problem with warping pegs is if your warp needs to be longer than the table you are clamping to, you need some means to go around a corner and get a longer distance.

Warping boards are probably most common, so I won't say much about them. Each manufacturer arranges the top and bottom pegs in a slightly different pattern, which is of no consequence at all; just find the path that works for what you need. Most commercially made warping boards now come either one or one half yard wide, giving us a built-in measurement that eliminates the need for a guide string in many cases.

Warping mills cost more, are usually less compact, and are much faster and physically less strenuous to use than warping boards. The mill turns round and round to add length to the warp instead of the weaver's arm going back and forth. For a three yard warp the difference is probably not worth much, but for a ten yard warp it is. Mills come in different sizes, and in horizontal and vertical models, so look at several (even if only the pictures) before deciding on one to buy. Your eyes will need a few minutes to adjust to the process, but once they have, a mill is a real pleasure.

Reeds come with varying spacing, most often ranging from four to 15 dents per inch. While there are common spacings readily available, you can also special order anything you want. For the production weaving I've been doing that I told you about last time, the sett is always 7 e.p.i., so after lots of debate I finally ordered a seven dent reed, and now I'm glad; it works like a charm. You can also order reeds with spacings that change, going from wide to close and back within the same reed.

Other than spacing, the only serious consideration about reeds is what they are made of. Most are steel, and that works fine; just don't get them wet. If you live near the ocean, it's best to buy stainless steel reeds, since they won't rust; they cost a lot more, but a rusty reed may well shred any yarn that goes through it. If you have been inland and are moving to the coast, there are spray plastics you can buy that will seal your reed, keeping out the moist salt air.

Rigid heddles also come in varying dents, most companies now making

three different spacings. The thing to watch for on rigid heddles is how small the eyes get as the spacing gets closer. Most newer designs have tall, oval eyes, so the eyes are bigger. Some keep round eyes in all heddles, and the result is an eye so small that very few yarns will go through it safely.

Sley hooks, also called reed hooks, are for sleying the reed, are short, compact, handy. Threading hooks or heddle hooks are for threading heddles, are long and skinny to fit through heddle eyes; they can also be used for sleying the reed, somewhat less comfortably, but many weavers use one hook for both. Many weavers use only one or neither, sleying and/or threading with their fingers.

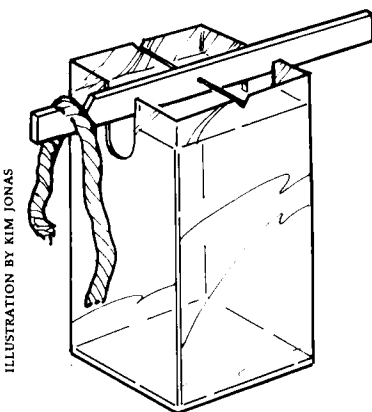


ILLUSTRATION BY KIM JONAS

McMorrin Yarn Balance

A paddle is a small flat piece with holes or eyes and slots and a handle. Many threads can go through it at once, so you can measure six or eight warps at one time instead of the one or two that you can hold in your hand. By handling it correctly you can keep your cross within the group as well as from group to group.

A raddle is like a widely spaced reed with no top or a top that comes off. When warping back to front, you use the raddle to spread the warp out to its full width for beaming. The warp is laid into the spaces, usually in one or two sections per inch. Some loom manufacturers have raddles that are designed especially for their looms; the function is the same, but they have some built in way to attach to the loom — very handy.

Sectional warping is especially appropriate for long warps, 20 yards or more all the time. I don't want to explain the whole process here, just tell you of the equipment you'll need. A sectional beam has pegs every inch or

two, dividing the beam into sections. The warp is wrapped into one section at a time, coming from pre-wrapped (by you) spools on a spool rack, going through a tension box to maintain even tension, and possibly through a yardage counter to help you keep track of how many yards you are winding on. There are books about sectional warping, and sections in larger books about it, and traditional and/or production weavers who can tell you about it if you want to know.

Weaving gadgets

Shuttles are probably the most important piece of equipment in the actual weaving process. There are lots of kinds, each with its own best use. Stick shuttles are the most basic, and could be used for all weaving, and are used by people everywhere. In some cases they are also the best choice. In some cases they are not.

Stick shuttles come in different lengths, and it's easiest if your shuttle is the same length as your weaving width. They are inexpensive to buy and easy to make, even out of stiff cardboard (which isn't as pretty as maple or cherry and doesn't last as long, but will do the job).

Boat shuttles are so called because they look like boats (or wooden shoes). They hold bobbins of yarn, and the bobbins feed off automatically as the shuttle passes through the shed. For that reason they are faster to use and give better selvages, making possible a rhythm of weaving that is not really attainable with stick shuttles. Boat shuttles come in several sizes, and slightly different shapes, all of which work; so choose the one that appeals to you most. They are ideal for fine yarns, still preferable for medium weight yarns, and not worth it for very heavy yarns; the determining factor is how much yarn you can get on the bobbin. Owning a few boat shuttles and a bunch of bobbins will equip you for most of the things you'll weave. (If you do a lot of multi-colored weft weaving, you may want more shuttles if you change colors frequently; if you change less often you can use fewer shuttles and change bobbins.)

The one block to most people's use of boat shuttles is the expense, not so much of the shuttles, as of the bobbin winders. The shuttles are not cheap,

especially compared to stick shuttles, but they are worth whatever the cost is; in addition to being wonderful to use, they are beautiful to look at, and increasingly so as they age. Winding the bobbins is the interim step, and it can be done in a variety of ways. By hand is always a possibility, but in my opinion it's not a reasonable option — it just takes too long to be worth it, and without the tension that some kind of mechanical device provides you can't even get as much yarn on, nor does it feed off as well. There are a number of bobbin winders available, with at least three different drive mechanisms. Manual winders cost less than electric, are plenty good for most weavers; if you do a lot of weaving with fine wefts, then an electric bobbin winder is worth considering. If you don't want to buy any bobbin winders now, there are lots of alternatives, basically anything that will hold the bobbin and go around. Most common is probably the use of electric drills; jam the bobbin onto a bit and pull the trigger. The noise is terrible, but it does the job.

Other shuttles are designed to cope with heavy yarns or rags. Ski, rag, rug, and possibly others are built to hold the yarn directly, like a stick shuttle, but to have a smooth bottom so the shuttle will slide easily through the shed. Look at the variety and try some to see which you like.

A temple, sometimes called a stretcher, has teeth at both ends that are inserted into the weaving at the selvages. It's a kind of bar that adjusts to the width of your weaving, and holds it to that width. It is probably most often used for rugs, but some weavers use them for everything, delicate as well as heavy. If your selvages drive you crazy, or if you have problems with too much draw-in, a temple might be a tool you'd like. If you've just started weaving, give yourself a little while; hardly anybody has good selvages in the beginning, and some draw-in is normal in all weaving (not required, but normal).

A treadle minder is a simple, helpful tool for keeping track of where you are in your treadling. It looks a little like a cribbage board, is a long bar with holes drilled in it and a peg to put in the holes. There is a paper that mounts above/beside the holes on which you can write your treadling, then you move the peg as you go to mark your place. Unlike all of the other tools mentioned, this one is available through only one manufacturer (as far as I know), Sievers Looms of Washington Island, Wisconsin.

Pickup sticks are flat sticks used for picking up or holding down individual warp threads to alter the pattern. They are like stick shuttles with beveled instead of notched ends, and can be made by filing off a ruler or yardstick. While especially useful in rigid heddle weaving, there are times they are handy in any weaving.

There are other weaver helpers that I've remembered seeing around the country as I wrote this, all of which grew out of a weaver's own particular need and desire to share the solution with others. If some aspect of weaving feels irritating to you, ask other weavers you know how they deal with it; very likely they can show you how to get that stone out of your shoe, and usually in totally surprising ways. The fun of discovery . . . isn't that one of the real joys of it all?

Deborah Chandler, aka Debbie Redding, is author of Learning to Weave, and editor/publisher of Teaching for Learning. She is a weaving teacher and former school-crossing guard.

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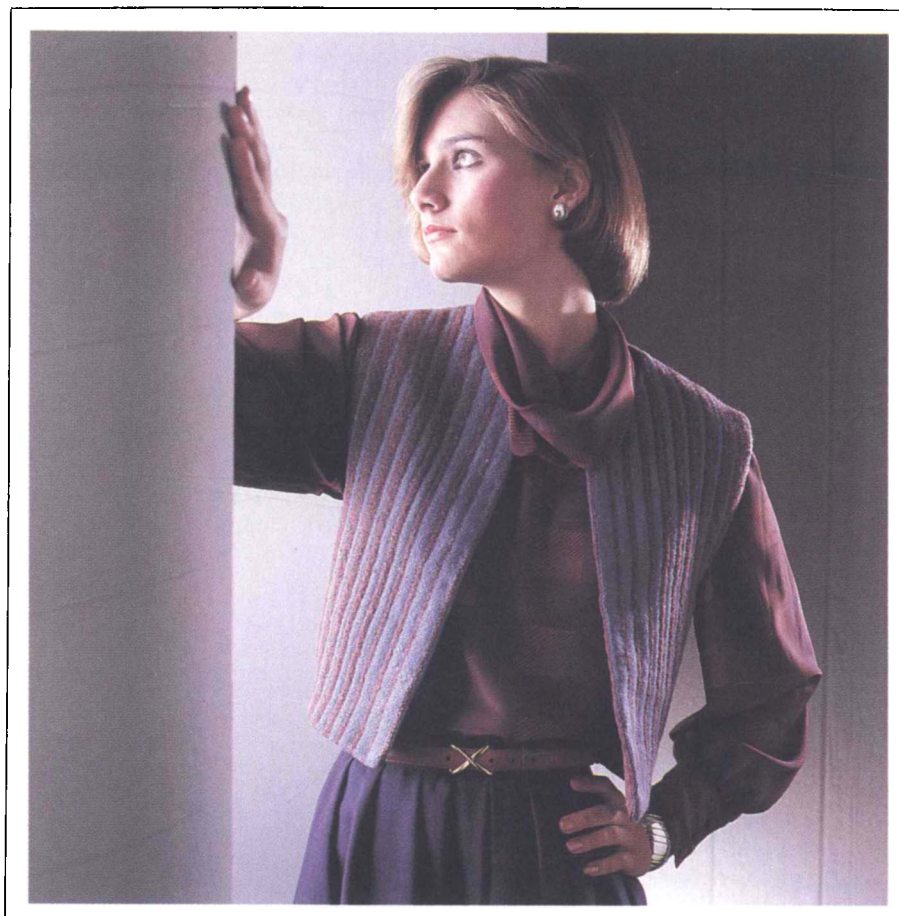
The secret of a corrugated surface: BEDFORD CORD

by Sharon Alderman

Have you ever wanted to weave a cloth with a corrugated surface? As I think about weaving—and I do that a lot—I am always interested in ways to get beyond the strictly rectilinear qualities of warp at right angles to weft. We can curve the path of wefts by weaving honeycomb (see “Honeycomb: Curves Ahead”, *HANDWOVEN*, Sept.-Oct. 1984, p. 45) and we can curve the paths of warps by weaver-manipulations like Brooks bouquet or leno, but both of these curves lie in the plane of the cloth. By using the Bedford cord structure, we can produce warp-wise ribs or cords in the cloth; the surface of the cloth is distorted so that rounded ridges like a series of parallel columns run the length of the cloth.

The cords may be woven in plain weave—all the examples shown here are woven that way—or twill, depending on the number of shafts available and the desired effect. Although it isn't necessary for adjacent cords to vary in color, the opportunity for color play is one of the pleasures of weaving Bedford cord. In order to see how color may be exploited, it helps to understand what makes a Bedford cord work.

You may think of a Bedford cord as being made up of two warps that alternate: A, B, A, B. Each warp has its own weft that interlaces with it and not with the other warp. When the weft for warp A weaves where A is, it passes under warp B. When the weft for warp B weaves where B is, it passes under warp A. (We shall assume for this discussion that the cords are woven in plain weave.) The face, or front, of the fabric shows plain weave



This Bedford cord vest, woven by the author, features cords of different widths. At the center fronts and center back the blue dominates; rose dominates at the sides. Complete instructions appear in the Instruction Supplement. ACCESSORIES COURTESY OF COUNTRY BOUTIQUE.

everywhere, first plain weave color A and then plain weave color B, and so on, side-by-side. On the reverse, or back, of the fabric all we can see is weft floats. The weft of warp B floats where warp A is and vice versa. (See draft 1 and figure 1.)

Draft 1

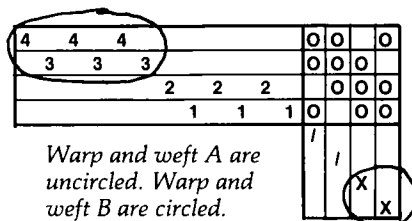
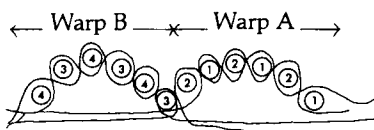


Figure 1



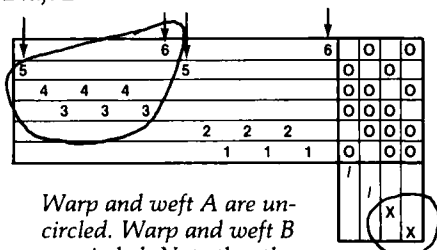
When loom tension is released, the floating wefts relax and draw up a bit, forcing the cords to assume a rounded shape—just what we wanted! When the fabric is washed, as it *must* be to complete its construction, the weft floats shrink more than the weft that is woven plain weave, making the cords more rounded still. We can further emphasize the ridges by padding the cords—more of that later.

It takes two shafts to weave plain weave, so we need four shafts to weave two independent sections of plain weave. The fabric for the vest shown here was woven with just four shafts. If you have eight shafts and roughly twice as much yarn, you may weave a cloth that looks like the vest fabric by using a two-block double weave. The double weave cloth is heavier to wear and to sew. Think of the savings in yarn, warp winding, threading and slewing time!

A true Bedford cord requires at least six shafts because an additional two ends are required for the furrows between the cords. The ends that define the furrows are called "cutting ends" because the two plain weave cloths appear to intersect or cut each other there, or "stitching ends" because the cloths seem to be stitched to each other there by a very straight seam. The cutting ends make the fabric very strong at the cord joins, potentially weak places.

I wove a series of samples using worsted wool to see how different ways of threading and weaving Bedford cord affected the finished cloth. The first was threaded with cutting ends and woven with two shots of each color, the second was threaded the same but woven with alternating shuttles, the third had the cutting ends removed and the result resleyed at the same sett and woven with two shots of each color. I found that the strongest join between the cords is made when the cutting ends are used. Draft 2 shows the structure when six shafts are used; notice that the cutting ends weave in plain weave and interlace with every shot. The warp ends in area A and in area B interlace only half as often. When long warps are woven, the cutting ends may become tight so that a second beam or another way of beaming (weighting those parts of the warp) would be helpful. The cutting ends also seem to hold the wefts securely against slippage. The sample I wove without cutting ends became loose at the interface between cords. I think that the slack of the weft floats slipped into the cords because the cords appear to have been sleyed more loosely at their edges, which was not the case. The result was a sloppy-looking join and flaccid cords.

Draft 2



Warp and weft A are uncircled. Warp and weft B are circled. Note that the cutting ends (on shafts 5 & 6) interlace plain weave at each shot.

→ = cutting ends

When it was time to sample for the vest fabric, I tried a closer than normal sett – using woolen spun yarns – to see if I could avoid a sloppy join between cords. There was no slippage after washing, so I tried re-setting the cloth a little more loosely to see how far I could open it up. (I wanted to produce a fabric that could be worn comfortably.) The more open sett looked even better after washing, so I used it in the cloth. I wove the next samples using two shots per shuttle and then alternating shuttles to see what difference there would be. The join between cords seemed stronger and more stable using alternating shuttles, so that is the way the vest was woven.



Top swatch: 6-shaft, true Bedford cord. No slippage occurs at edges of cords.
Bottom swatch: 4-shaft Bedford cord with no cutting ends. Note slippage at edges of cords.

If the cords are woven in a twill interlacement, then a minimum of six shafts is required. The twill with the smallest repeat length is the 2/1 or 1/2 twill; both cords require three shafts, so six are used in all. If cutting ends are used, the twill cord requires eight shafts. A Bedford cord based on twill interlacement is thicker and drapes differently from one based on plain weave. The twill cord adds some additional design possibilities: the twill diagonals might run in the same direction in all cords, they might reverse at each cord, the twill might be woven so that the diagonals reverse in the weft direction, and the twills might flip

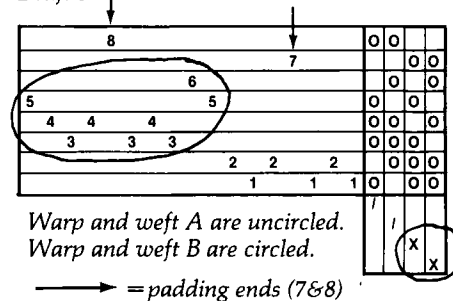
from warp-faced (2/1) to weft-faced (1/2) from time to time.

Bedford cords may be woven using a 2/2 twill or a basket weave interlacement in both cords. They may be woven using a combination of weaves: 1/2 or 2/1 twill in one cord and plain weave in the other, for example. When the interlacements vary in one cloth, it is necessary to consider the relative take-up of the two structures so that tension problems are avoided – the take-up for plain weave is higher than that for a 2/2 twill, so the plain weave cord would become tighter in time. Each step up from plain weave increases the number of shafts necessary to weave the cloth: two 2/2 twill cords require four shafts per cord, plus two shafts for the cutting ends, or ten shafts for a true Bedford cord. It is also possible, if there are enough shafts and treadles, to create a diagonal cord (see p. 297, Oelsner).

Bedford cords are often padded. The roundness of the cords may be accentuated by the addition of padding or wadding warp ends. Padding ends are inserted into the warp at or near the center of the cord. They usually do not interlace with the face of the cloth; they lie under the woven face and over the weft floats from the neighboring cord. They simply fill up the space. Padding threads are usually fatter than the rest of the warp ends; they ought to be fairly squashy, too, so that they provide a soft padding. If they are made of a soft, woolen spun yarn, then they will "bloom" as they are washed and fill up the space better.

In general, the padding threads must be carried by their own shafts: one for each cord (see draft 3, diagram 2).

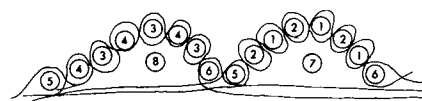
Draft 3



Warp and weft A are uncircled. Warp and weft B are circled.

→ = padding ends (7&8)

Figure 2





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Novelty, fancy, effect yarns – whatever you call them, they offer the contemporary weaver a celebration of texture. Slubs, nubs, bobbles, loops, snarls, seeds and noils add richness and depth to the fabrics they embellish.

The traditional definition of a novelty is a yarn not uniform in thickness throughout its length, but rather with deliberate irregularities on its surface. We can broaden this to include evenly spun yarns of non-traditional materials (Mylar, true metallics); evenly spun yarns with unusual color effects (space dyed or otherwise variegated in the spinning or dyeing process); or yarns created by some method other than spinning (braids, cords, chenilles).

Two novelties – a very exaggerated and irregular gray loop, and a more conservative blue bouclé, create warp-stripe interest in this cropped jacket by Dixie Straight. In the textile industry, novelties are almost always used only in the weft; handweavers can take the trouble to ease warp irregularities through the heddles, though – something a power loom can't do. Instructions for Dixie's Blue Medley Jacket are in the Instruction Supplement.

Dixie Straight, of Loveland, Colorado, produces limited edition and one-of-a-kind garments for galleries, shows and fairs.

QUIET ELEGANCE



T rue, fabrics made from novelty yarns are susceptible to wear from abrasion and snagging. According to Fairchild's *Fabric Science*, the parts of a yarn exposed beyond the surface of the main cloth are particularly vulnerable to rubbing. The rule of thumb in the textile industry is that novelty yarn fabrics should be avoided in fabric applications where "durability and long wear must take precedence over fabric beauty and interesting surface effect."

This is not to say you must limit yourself to plain, regular yarns, though. In the upholstery fabric at left, Sharon Alderman did some clever fabricating to come up with effect yarns that would wear as well as the background fabric. Using yarns known to be durable — a firmly twisted gray woolen singles and a fine brown two-ply worsted, she plied them together loosely with her spinning wheel to create a sturdy accent yarn that gives a subtle surface texture and glints of color interest.

Creating your own novelties is a happy option open to weavers as well as spinners, and a wonderful way to use up odds and ends. Instructions for Sharon's Simply Elegant upholstery fabric can be found in the Instruction Supplement.

Sharon Alderman, a contributing editor to HANDWOVEN, lives in Salt Lake City with husband Don and daughter Susan, a high school senior.

YARNS COURTESY OF FREDERICK J. FAWCETT, INC. AND HARRISVILLE DESIGNS.



Color can be an important design element in novelty yarns. Bouclés and ratinés have multiple elements – one or two binder plies and an “effect” ply – and these may all be different colors, or one or more of them may be space dyed or ombréd. Nubby yarns have short tufts of fiber, which can be a contrasting color, caught between the turns of the plies.

Yarns with different colors in the plies are called variously grandrelle, ragg and jaspé. Tweeds and “homespuns”

have “pills” of a contrasting color carded into the wool prior to spinning.

Conventional yarns can be ikat or space dyed, and used either for an entire fabric or as an accent stripe. Or color effects can be created during the spinning process.

In the tunic above, Brucie Adams spun a quietly elegant variegated yarn for a tunic with the new Japanese designer look. Brucie used a “rainbow” batt that incorporated shades of blue-gray, brown and

cream to spin a singles that shades softly from one color to another, and wove a plain weave fabric that plaids irregularly.

She used Vogue #9085, a rather angular design with pockets in the side panels; its straight lines and minimal construction show off her fabric well. No further instructions are given.

Brucie Adams, of Laramie, Wyoming, is a contributing editor to HANDWOVEN. Her “Spinning Wheels” column is a regular feature in the magazine.

NOT FOR BEGINNERS ONLY

Supplementary Warp for Novelty Yarns

by Betty Davenport

Glossary of Novelty Yarns

According to *Textiles* by Hollin and Sadler (Macmillan, 1973), a typical novelty yarn has three basic parts: the ground or foundation ply, the fancy or effect ply, and the binder. Here are some of the common names for novelties; you'll see that many definitions overlap.

Bouclé: One or more thin, tightly spun yarns plied with a soft-spun thicker yarn. The softer, slacker yarn curls back on itself in a random pattern of loops held in place by the finer yarns.

Brushed Yarn: A hairy-surfaced yarn produced by teasing some of the fiber out of the yarn structure. Some of the brushed wool and mohair yarns available are made by passing loop or bouclé yarns through brushes which cut the loops and fluff up the fibers. You can try this yourself.

Chenille: A yarn made from leno fabric with spaced sets of very fine warps and thick, soft, closely packed wefts, cut into warpway strips. Weavers sometimes weave an oversized version of chenille and use it for rug weft.

Core Yarn: Any yarn in which loose fiber, another yarn, or metallic strips are wound around a center core yarn which remains parallel.



A small amount of novelty yarn goes a long way in this fabric with supplementary warp stripes of space-dyed novelty yarns. Designed and woven by Betty Davenport. Complete Instructions appear in the Instruction Supplement. SETTING: PANACHE, FT. COLLINS, COLORADO. ACCESSORIES COURTESY OF COUNTRY BOUTIQUE, LOVELAND, COLORADO.

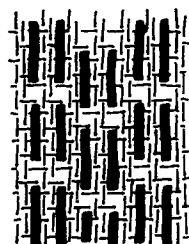
There is a vast array of lovely textured, novelty yarns on the market now. Because so many processes are involved in producing these yarns, such as adding slubs and bumps, plying several textured yarns together and space dyeing, they tend to be very expensive. We need to think of a way to mix them in with a basic yarn to make a little of the novelty yarn go a long way and yet allow it

to show to good advantage. By using a weave structure that allows the novelty yarn to float on top of a plain weave background, the maximum amount of that yarn will show. One solution to achieve this is to use a supplementary warp. This means that there is a set of warp threads that are supplementary or extra to the base weave structure, and they float over and under the background fabric to form a design. A space dyed novelty yarn used for the supplementary warp will create an ikat effect as the color repeats match when the warp is being measured. A plus for the use of a supplementary warp is that the weaving is quite fast since only one shuttle is needed.

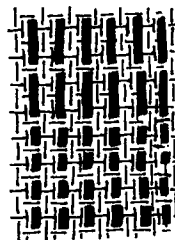
Two shafts are needed for a plain weave background fabric plus an additional shaft for each block or change in the design of the supplementary warps. With a four-shaft loom, this leaves only two shafts for the supplementary warps, limiting us to a two block pattern. A loom with more harnesses is needed for a more intricate pattern. With a shaft loom, the supplementary warp yarns can float on the surface or on the back of the background fabric, as well as interweaving with the plain weave, producing up to three tonal areas: pattern, background, and halftones. Generally the supplementary warp is woven to produce just pattern floats or background fabric. (Illus. 1.) When designing a supplementary warp float pattern, keep in mind that the floats need to interchange surfaces or be tied down periodically so they are not too long.

Using the rigid heddle loom equipped with only one heddle and a pick-up stick, we can make the supplementary warps float on the surface or weave in plain weave with the background. But we cannot also have warp floats on the back as can be done with the shaft loom (without tedious picking). This produces only two tonal areas to design with: pattern and halftones. (Illus. 2.) The length of the supplementary warp floats will be over three, five or possibly seven weft shots. Longer floats are not advised for utilitarian items. The supplementary warp yarns are threaded through the slots of the heddle and are controlled with the pick-up stick. The stick is placed behind the heddle and can remain in place until a change in design is desired. A two or more block pat-

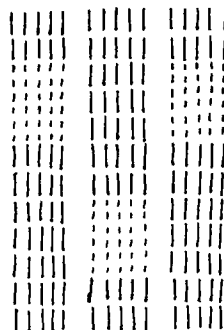
tern can be woven by inserting additional pick-up sticks. (A supplementary warp threading and weaving method using two rigid heddles which will produce floats both on the surface and the back is described in *HANDWOVEN*, May 82, page 98.)



Illus. 1. Supplementary warp on harness loom.



Illus. 2. Supplementary warp on a rigid heddle loom.



Illus. 3. Supplementary warp pattern in blouse.

The spacing of the supplementary warps can vary in relation to the background warps, depending on the weight of the pattern yarn and the effect wanted. The supplementary warps can alternate with every background warp for a very dense pattern area, or they can be spaced between every two background warps for a less dense pattern. The latter is the method I chose for the blouson top. Since the pattern warp is quite a bit heavier than the background warps, it doesn't need to be spaced so close together. Besides, we are trying to make a little of the more expensive yarn stretch a long way.

In this project the pattern and background warps are very close in color value. A simple design is called for, as there is little contrast between the pattern yarn and background. An intricate pattern would not show up. Besides, the ikat effect of the space dyed yarn makes a pattern of its own. Rather than having the pattern yarn completely cover the surface the whole

width of the fabric, I placed it in stripes so that some of the background fabric would show. As I sampled with different lengths of floats, I developed the idea of the pattern stripes alternately fading in (floating on the surface) and out (weaving in plain weave with the background). (Illus. 3.) With the combination of colors used in the blouse, the effect is very subtle, but it does relieve the tedium of the stripes.

Generally the supplementary warps need to be beamed on a second warp beam or hung over the back beam and weighted with some object. The reason for this is that the supplementary warps do not interweave as frequently as the background warps; therefore, there is not as much take-up and they become looser unless the tension is controlled separately. In this project both sets of warp were wound together on one beam. Since the supplementary warps periodically interweave with the background plain weave, no major tension problems developed. Tension problems may develop on a longer warp or in a design where the pattern warps simply float on the surface throughout the length of the weaving. If the supplementary warp layer becomes looser than the background warps, insert a narrow stick or dowel rod under that layer and slide it around until it is under the warp beam. Hang some weights on each end of the stick to take up the slack.

Many ideas can be developed from the weave structure described here. With a slightly textured novelty yarn that contrasts in value or color with the background, emphasis can be put on a more intricate design, especially if using a shaft loom with more than four shafts. Subtle effects are achieved by using close values. The more textured (with slubs, bumps, or blobs) or patterned (such as space dyed) the novelty yarn, the simpler the overall design should be—even to the point of the novelty yarn being equally spaced across the warp (not grouped in stripes) and merely floating on the surface with tie-downs at regular intervals (no block design) producing an overall texture in the fabric. Don't be afraid to experiment! □

Betty Davenport is author of Pattern and Textures for the Rigid Heddle Loom. She holds the HGA Certificate of Excellence and is a regular contributor to HANDWOVEN magazine.

Evening bags that shine with FLASH & GLITTER

by Sigrid Piroch

More Glossary

Gimp: A variation of bouclé in which a fine yarn wraps around a softer, heavier core to produce regular wave-like projections. Not random and loopy like a bouclé.

Loop: A variation on bouclé in which the loops are more regular in size and spacing.

Nub: Two- or three-ply yarn in which tufts of fiber are caught between the turns of the ply.

Ratiné: Like bouclé, a three-ply yarn in which one ply is made to loop at irregular intervals.

Slub: A thick and thin yarn, usually with a fine binder for stability.

Snarl: One or more of the plies is a very tightly overtwisted yarn in which small segments twist back on themselves along the length of the yarn.

Spiral or ondé: A thread composed of a thick thread twisted in a spiral around a fine one so as to produce undulations.

This page: On a backdrop of pastel mercerized cotton, Sigrid Piroch creates a fantasy fabric of sequin-filled pockets framed in shiny metallic thread. Instructions for the Antique Stripe Evening Bag (bottom right of photo) are in the Instruction Supplement. **Page 37:** Dramatic results are achieved with bright and glitzy accents on a solid black background, also by Sigrid Piroch. Instructions for the Aurora Borealis Evening Clutch (top right of photo) are in the Instruction Supplement.



“Pleasant frivolity” is what Harriet Tidball called this pocket weave. And she’s right; it is fun! It can be used very small scale, as shown in the evening bags here, or on a larger scale filled with pennies or other flat objects.

While this weave may look complicated, it is really quite simple. It is a double weave with a single-layer sett. The bottom layer weaves plain weave; the top layer weaves lace units which form pockets into which objects can be placed before the unit is woven closed. The pocket contains the object, yet allows it to show through enough to show it off. That’s why it’s great for glitzy things like sequins.

There are several variations of this weave using 6, 8 and 10 shafts; the 6-shaft variation is used here. For more information see Shuttle Craft Monograph #1, 1960, *The Double Weave – Plain and Patterned* by Harriet Tidball, page 27.

These bags also feature shiny metallic yarns and mercerized cotton yarn for its light-reflective qualities – plus its tendency to shrink less than unmercerized yarns. Variegated or space-dyed yarns were used for some bags for a mother-of-pearl effect. All enhance the sequined pockets for even more shimmering results.

Each bag is planned on a 1½-yard warp which allows for weaving one bag plus sampling as you learn to fill the pockets you weave. All bags are lined and include a very thin layer of foam (¼” or less) and a medium weight interfacing (except those with antique handles) that helps the bags to keep their nice shapes. The heavier your interfacing is, the stiffer your purse will be (I used tailor’s cloth).

For lining you may choose traditional lining fabrics or the new metallic fabrics which are plentiful just now. Since these latter are very thin and see-through they should be basted to a heavier piece of fabric (I used satin which I had on hand) and treated as one piece during assembly. These metallic fabrics, like sequins and many of the metallic yarns, are “dry clean only”. So, plan your purse so that on-going care can include dry cleaning. Do not use plastic or cardboard in making it up. Since these purses are all classic shapes you can further vary your bag with different trims, buttons or jewelry. For ideas take a close look at evening bags in showcases and catalogs. When planning your bag you might also keep in mind that black is difficult to see since it absorbs light. If you are not familiar with this weave but wish to make a black bag first, a small sample in lighter threads may make the initial learning easier and more fun. Since metallic threads often tend to fray, when beginning and ending these threads as weft, be sure to anchor them well in the next shed.

Notes on using sequins and other objects in pocket weaves

Sequins are cheap and readily available in craft and variety stores in a range of colors and sizes. They’re fun to use and can make a common fabric sparkle! Flat sequins, which have no facets, do not reflect as much light as the six-sided variety. On finishing the fabric, the pockets tend to close up some, so for maximum reflectiveness, place the rounded side up in the pockets. Sampling at the beginning of your warp is important to see which color and size works best for the effect you want on your warp. As you can see from the evening bags here, there are any number of variations possible.

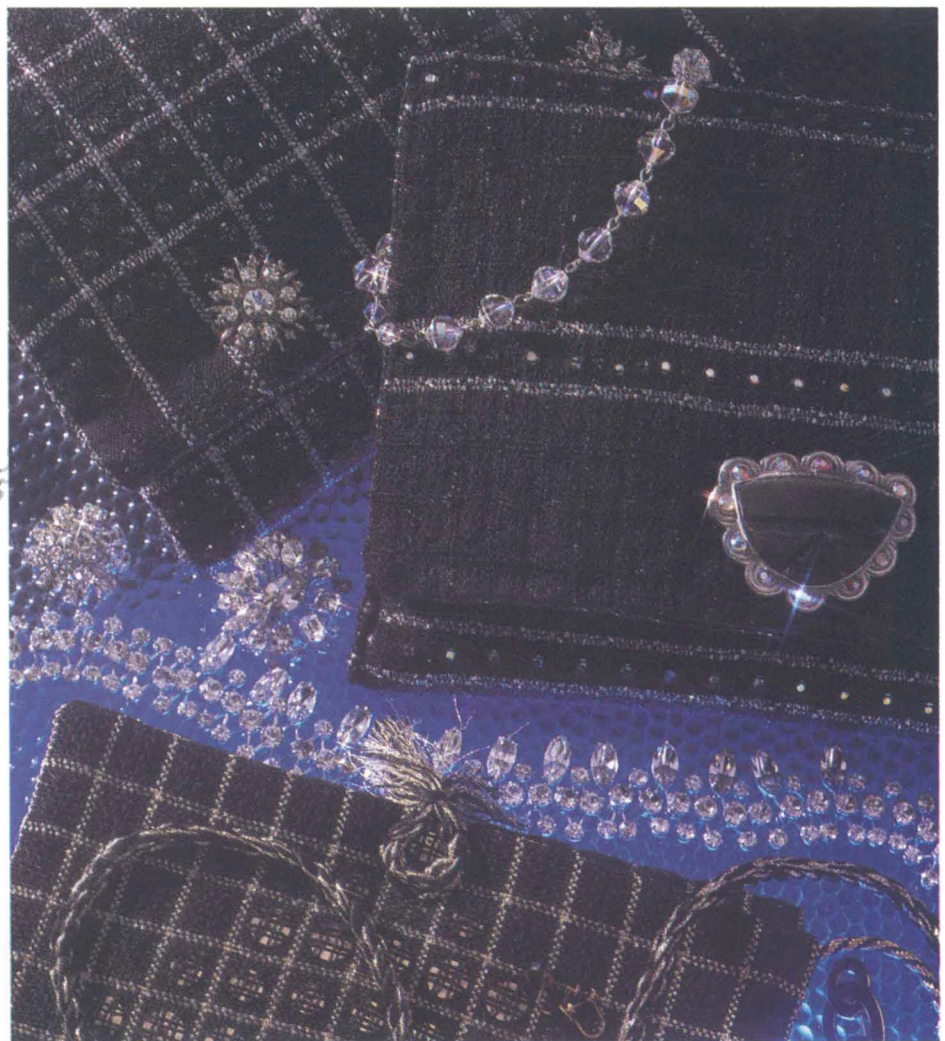
Sequin packages may or may not have care labels on them when purchased, as some are imported. Those with care labels I have seen all state “dry clean only”. Sampling has shown me that I can wash and rinse and roll my fabrics up in a towel to achieve good finishing results. I take care not to rub the sequins against each other. I would, however, suggest on-going care at the dry cleaners. Since sequins are often used with metallics which require a cool

iron as well, you will probably already have the iron set on cool. Yes, you can sew through sequins, and scissors can cut them. They bend when you want them to, for example, when turning a seam, and sometimes when you don’t want them to – especially the 10mm and larger sizes.

Other objects can be placed in the pockets which form this weave. If bumpy objects such as half-spheres or beads are used, special tension problems develop. These objects also tend to pop out as weaving progresses. So, flat and almost-flat objects are recommended as you familiarize yourself with this interesting weave with pockets.

Can you visualize some of these “glitzy” fabrics as evening dresses? Or on a smaller scale, as hair ribbons, fancy bookmarks, or next year’s Christmas cards? With these fabrics the holiday spirit can last all year through!

Sigrid Piroch weaves nonstop in Meadville, Pennsylvania. Her pocket weave creations shown here grew out of her experiments with money bags – penny-filled ones, that is. Sigrid gives some tips for using metallic yarns in the Instruction Supplement.



More than four can double your fun by C. Bryn Pinchin

Is your new eight-shaft loom such an intimidating sight that you are still using only the first four shafts? Perhaps it is the size of the beast – or the number of treadles – the sheer scope of the possibilities that makes us retreat back to what we already know. Fair enough; let's approach it on that basis. Let's design a project that builds on what we've already done on four shafts, then stretch the idea a little and use all the resources at hand.

Padded double weave vests are easily and often woven on four shafts, and many beautiful ones have appeared in earlier *HANDWOVENS*. Basically, a four-shaft loom can give you two layers, using two shafts for each layer. Generally speaking, the dramatic effects achieved with double weave fabric of this type on four shafts are arrived at by using two or more colors in the warp. In its simplest form, one layer (shafts one and three) is threaded in one color (let's say red) and the second layer (shafts two and four) is threaded in a second color (white). The two colors are threaded alternately across the warp and sleyed together in the reed. A one-and-three combination will result in a red fabric on the top, and a two-and-four combination will result in a white fabric on the bottom. Tubes can be created (and stuffed) by interlacing the two layers, bringing the bottom layer to the surface and the top layer to the bottom. Such play is fun and rather magic.

However, if you want to design a stuffed fabric with other than a plain weave structure on one (or both) layers, you must increase the number of shafts you use. In the case of the project at hand, I wanted to design a vest around a beautiful (and expensive) silk bouclé. That is, I wanted to use it, but only as much of it as I had to! Thus, I had to find some sort of a surface interest effect to show it off. As well, I've always wanted to weave a padded double weave. Padded double weave means a minimum of

four shafts. Add to that an overshot theme on one of the layers, and you need four more. (Though only two shafts are actually required, for ease of drafting and weaving I've threaded the plain weave on four shafts.) Presto! An eight-shaft project based squarely on what I already know – plain double weave and overshot.

The vest has a single color in the warp, as all the color is introduced in the weft. It is reversible. One side of the fabric alternates a dark or a light pink tube with an overshot tube. The other side alternates the same pinks with an ecru stripe. The ecru is the underside of the overshot tube. Ideally, the vest should have been trimmed with a handwoven binding; but time was a factor and I settled for the same silk as the blouse with which the vest is worn.

Now, to get down to the "how's" of the project. Once you have chosen the overshot pattern that pleases you (in this case see M. Davison, *A Handweaver's Pattern Book*, page 139, "Brookcroft"), lay it out on graph paper on every *second* square, using the *bottom* four lines of an eight-line grid. This is the threading for one layer of the double weave. Now, insert the threading for the second layer, in this case a plain weave using four shafts, in the squares left blank, on shafts five to eight in a straight draw. With no more difficulty than that, you have your threading draft. In part, the threading draft for the vest reads as follows:

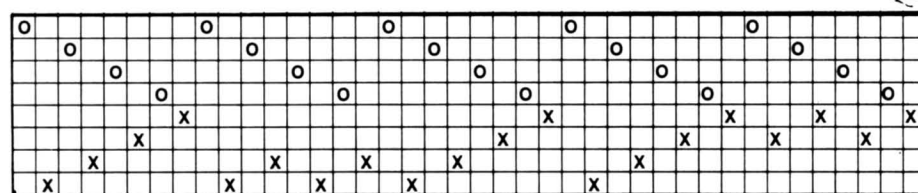
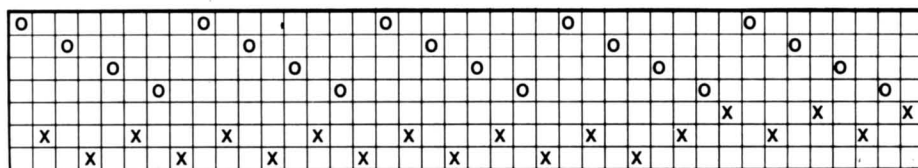
Tie-up is next. One layer is to be woven as overshot. The other layer is to be woven as plain weave. You can see that since you have allowed four shafts for the plain weave layer, it could be woven twill, or threaded to a different overshot if you wish. First, isolate the tie-up elements needed for the overshot layer. They are the pattern tie-ups and a tabby sequence. For the "Brookcroft", my pattern tie-ups were straightforward – 1 & 2 for block A and 3 & 4 for block B. My pattern tabby was of course 1 & 3 and 2 & 4. While weaving overshot on the top layer of this tube, I had to weave plain weave on the bottom layer. To do so, I had to lift all of the top layer out of the way, 1-2-3-4, and half of the bottom, 5 & 7. The other sequence was, again, all of the top up, 1-2-3-4, and the other half of the bottom, 6 & 8.

So far the tie-up for one tube is:

			8
			7
			6
			5
4	4	4	4
3	3	3	3
2	2	2	2
1	1	1	1
Pattern	Pattern Tabby	Bottom Layer	

Raise the upper layer and insert stuffing. Next, I need to be able to close that tube by bringing the bottom layer to the top, the top layer to the bottom and weaving plain weave on both layers. Thus, with shafts 5, 6, 7 & 8 now my top layer, the sequence would be:

top of the top layer up 5 & 7
 half of the bottom and all
 of the top layer up 1,3,5,6,7,8



other half of the top layer up 6 & 8
 other half of the bottom layer and all of the top layer up 2,4,5,6,7,8

In all, the complete tie-up for the overshot/plain weave tube looks like this:

		8	8 8 8
		7	7 7 7
		6	6 6 6
		5	5 5 5
4	4	4 4	4
3	3	3 3	3
2	2	2 2	2
1	1	1 1	1
Pattern	Pattern Tabby	Bottom Layer	Plain weave tube with layers reversed

If you work the weave through logically, layer by layer in this fashion, the tie-up will become straightforward. Just think of what you want a layer to do and remember when working on the bottom to lift the top out of the way.

I had a wonderful weaving teacher who made us derive double weave treadling sequences in our heads, eyes closed, by muttering "Top of the top, top of the bottom, bottom of the top, bottom of the bottom". As a result, I can literally see the structure in my head and I can play with the treadling order as the need arises. So, on that basis, let's proceed to establish the treadling order needed here.

For the overshot tube, proceed as follows:

- Top of the top (pattern)----1&2 (block A or shuttle 1 – bouclé 3&4, block B)
- Top of the top (tabby)----1&3 shuttle 2 – ecru
- Top of the bottom-----1,2,3,4,5,7 shuttle 2, ecru
- Bottom of the bottom-----1,2,3,4,6,8 shuttle 2, ecru
- Top of the top-----1&2 (or 3&4) shuttle 1
- Bottom of the top-----2&4 shuttle 2

Visualize your sequence in layers with a top and a bottom. You may have to add extra shots to the bottom in order to keep the layers weaving equally or to compensate for different weights of yarn. This results in an uneven beat. In this case, using the relatively heavy bouclé, I found it worked better to weave one pattern shot and a tabby, all of the bottom, then a pattern shot with the opposite tabby. Using this general sequence, you can treadle your overshot layer as drawn in or as the pattern requires.



Mixing novelty effect fabrics in one ensemble is tricky, but it comes off perfectly in this skirt and vest by Bryn Pinchin. The vest has a rosy space-dyed silk bouclé pattern weft, the skirt has a warp stripe (which runs horizontally) of the same bouclé in natural. Padded double weave, overshot, plain weave, two novelties – all orchestrated into one coordinated outfit. You must proceed cautiously, but it can work!

Bryn Pinchin lives in Bragg Creek, Alberta, near Calgary. She manages a weaving supply and teaching business in her home, and authored a chapter in Interweave Press' new book, A Rug Weaver's Source Book.

For the second plain weave tube proceed as follows:

- Top of the top-----5&7 shuttle 3, pink
- Top of the bottom-----1,3,5,6,7,8 shuttle 3, pink
- Bottom of the top-----6&8 shuttle 3, pink
- Bottom of the bottom-----2,4,5,6,7,8 shuttle 3, pink

This tube is the same weft color on both sides, so, it moves quickly with one shuttle.

These are all the elements of the fabric – threading, tie-up and treadling order – isolated so that you can derive your own. Relax and have some fun with it all. All together now, repeat after me: "Top of the top . . . Top of the bottom. . . ." □

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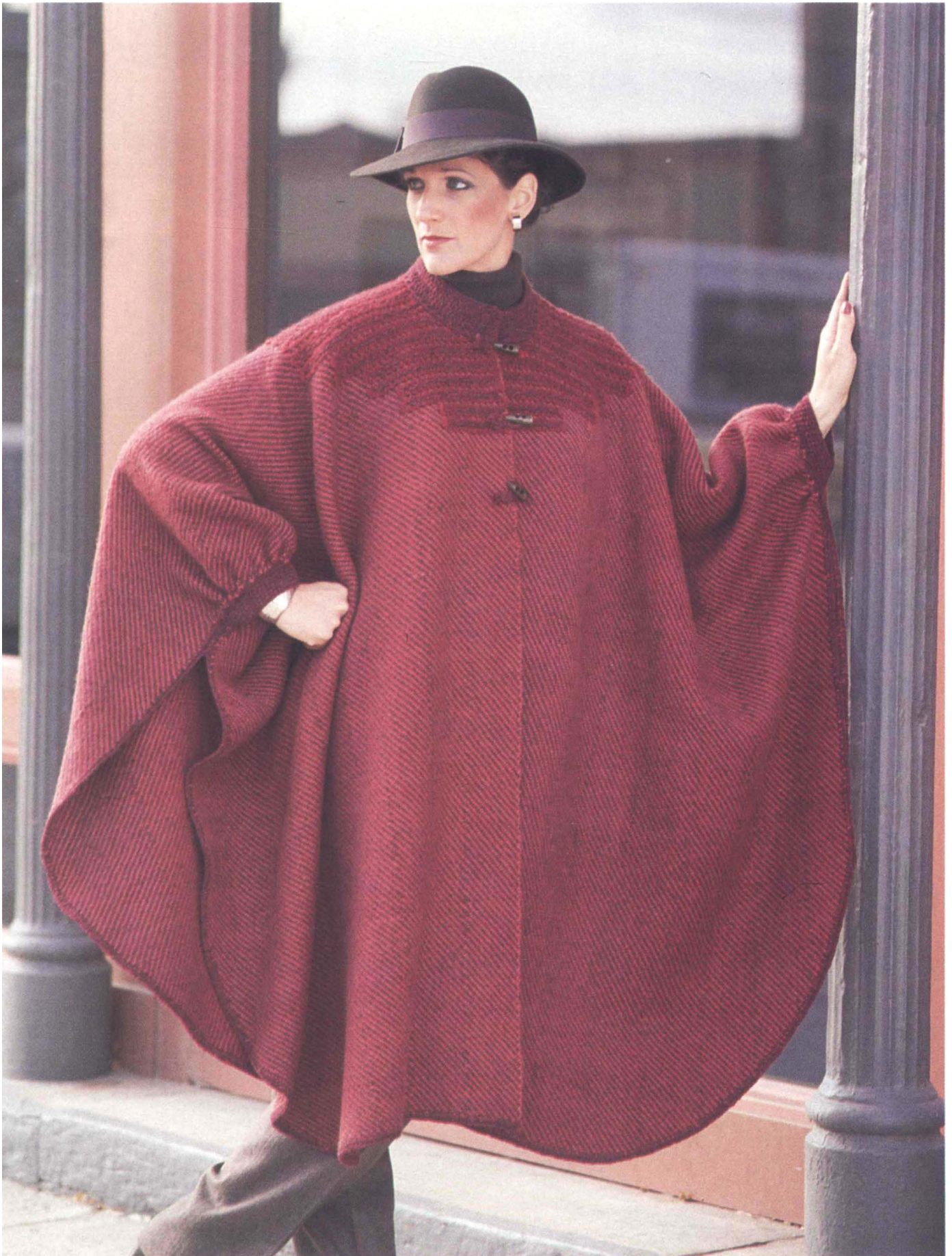
With so many lovely and interesting novelties available, sometimes the hardest job for the handweaver is to figure out how to exercise restraint. There are handwoven fabrics that use novelties for the entire warp, or the entire weft, or even both – but such fabrics express an extravagance that might be inappropriate for some uses, and that will certainly be hard on the pocketbook!

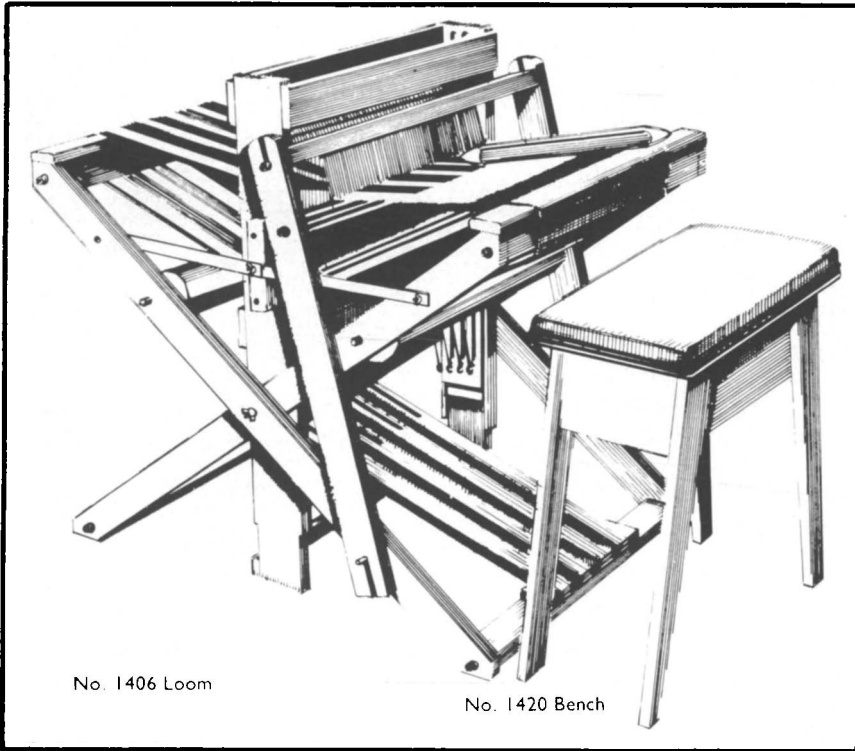
In the jacket at left, Mary Kay Stoehr has used a relatively tame brushed mohair for her basic fabric, and added warp and weft stripes in a variety of novelty styles. Teamed with a huckaback fabric structure that creates an interesting pattern of short novelty floats, her fabric is both rich and interesting.

Betty Beard focused her use of novelties to the yoke of a dramatic cape (right). She used Moorman technique for the inlaid design, which lets all of the novelty pattern yarn float on the surface of the fabric. This not only shows it off to best advantage, but also relieves it of a structural role in the cloth.

Instructions for Mary Kay's Purple Haze Sweater Jacket and Betty's Wrapped In Style Poncho Cape can be found in the Instruction Supplement.

Mary Kay Stoehr is one of HANDWOVEN's technical editors and a regular design contributor; Betty Beard of Edwardsville, Illinois, is author of the perennial favorite, Fashions From the Loom.





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FIVE YEARS OF HANDWOVEN

Fall-Winter 1979 – Nov.-Dec. 1984

We've had lots of reader requests for a comprehensive index to *HANDWOVEN*, so here it is! This mammoth effort was undertaken by Sue Black of Bridgton, Maine, who has been indexing the magazine regularly for the past two years. Sue is a former librarian and part owner of a fiber store, "Ewe's Wool".

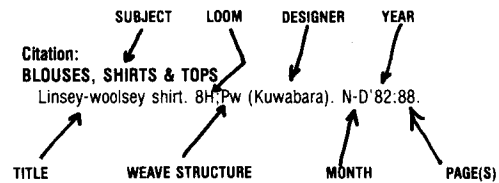
We've bound the index into the center of the magazine so that you have the option of removing it for easy reference. Note that project page numbers refer to the page the instructions are on, not the picture of the project. We hope you'll find this a helpful resource.

Many of the back issues of *HANDWOVEN* referenced here are out of print, and reprinting them is not possible. You can refer to the order insert in each issue to see what back issues are still available. If there are articles or projects that you're especially interested in that are *no longer in print*, we will provide photocopies for you. Send a self-addressed envelope (no stamp) plus a list of the pages (including issue date) you need plus \$.50 per page to cover postage and copying expenses to "Handwoven Reprints", 306 N. Washington, Loveland, Colorado 80537. Allow at least three weeks for processing.

Wishing you happy weaving for the next five years!

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Weave Structures	Tp Tapestry
Bskw Basketweave	Tw Twill
Bw Boundweave	WaF Warp faced
Cord Corduroy	WF Weft faced
CR Crochet	
DbB Double binding	Looms Used
Dw Double weave	—H 2 harness
I Inlay	4 harness, etc.
K Knitting	I Inkle
Ov Overshot	BL Board loom
Pw Plain weave	FL Frame loom
S&W Summer & winter	RH Rigid Heddle



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Calendar

CONFERENCES

□ March 10-22, 1985. "Visual Reservoirs: In-Of-Under-About Surface" is the theme for the Surface Design Association National Conference at Asilomar Conference Center on the Monterey Peninsula in Pacific Grove, California. Write Surface Design Association, 311 E. Washington St., Fayetteville, TN 37334.

□ March 21-24. "Universal Rhythms", biennial conference of the Contemporary Handweavers of Texas in Austin. Keynote speaker will be Ted Hallman. Workshops, seminars, exhibits, fashion show. Contact Christine J. Martell, Rt. 6, Box 497, Leander, TX 78641.

□ April 27-28. "Transition", 32nd annual conference of Northern California Handweavers at San Jose Convention Center, 291 S. Market St. Speakers, drop-in clinics, demonstrations, guild and school exhibits, fashion show, art gallery,

computers and commercial exhibits. Contact: Registrar, CNCH '85, 495 Knoll Dr., Los Altos, CA 94022. Registration fee is \$20. Open to the public on Sunday with a \$3 admission.

□ May 3-4. "Color Spectrums '85", bi-annual conference of the Kansas Alliance of Spinners and Weavers. Held in Kansas City at Johnson County Community College. Mini-workshops, fashion show and gallery shows. Featured speaker will be Nell Znamierowski. Registration deadline is April 1. Contact: KAWS '85 Committee, c/o The Weavers Guild of Greater Kansas City, P.O. Box 7098, Kansas City, MO 64113.

□ May 4-5. 12th Annual Sheep and Wool Festival, Howard County Fairgrounds, West Friendship, Maryland. Crafts, sheep shows and sales, contests related to sheep and wool. Free admission. Contact Mary Streaker, P.O. Box 135, West Friendship, MD 21794.

□ May 17-19. "The Color Connection", the 15th Conference of Southern California Handweavers at San Diego's Convention Center. Preconference workshops. Guild exhibits, commercial booths, juried show, fashion show, mini-workshops. Guest speakers are Malin Selander and Ed Franquemont. Contact Eleanor Scoggins, 1179 Loma Vista Way, Vista, CA 92083.

□ June 7-10. "Fibers Alive in '85", Midwest Weavers Conference. General sessions will feature Diane Iltter and Shereen LaPlantz. Mini and maxi sessions in weaving, spinning, dyeing and related interests. Exhibits, commercials, special displays. At Indiana University in Bloomington. Contact Jeune Baker, 4198 W. Tramway Rd., Bloomington, IN 47401.

□ June 7-8. Ontario Handspinning Seminar at the University of Guelph, Ontario. Focus will be on blending a variety of fibers to yield suitable yarns. Seminars, commercials, exhibits, competitions. Contact Barbara Carter Scott, RR#1, Ariss, Ontario, N0B 1B0 Canada.

□ June 11-16. 4th Annual Pacific Friendship Fibre Arts Conference, Ilikai Hotel, Honolulu. Workshops, seminars, lectures, tours, exhibits. Workshop topics: Hawaiian quilting, contemporary quilting and wearable art, Amish quilting, Baltimore album quilt block, painting on silk, silk screening, body adornment and more. Coordinated with other island events. Contact Elaine Zinn, Director PFFAC, 47-449 Ai'ai Place, Kaneohe, HI 96744.

□ June 13-16. Association of Northwest Weavers Conference at Pacific Lutheran University, Tacoma, Washington. Pre-conference workshops. Seminars, fashion shows, sample exchanges, guild booths, commercial exhibits. Send SASE to Tacoma Weavers Guild, P.O. Box 64295, Tacoma, WA 98464.

□ June 21-23. "Focus on Design", Michigan League of Handweavers' Divergence '85 at Northwood Institute, Midland. Featuring Anita Mayer, Diane Sheehan and Ann Sutton. Contact Eleanor B. Safford, 22724 Nowlin, Dearborn, MI 48124.

□ June 23-26. "Wool on a Small Scale", the First National Conference for Small Flock Producers and Woolcrafters. Sponsored by the Navajo Sheep Project of the Utah State University in Logan. Exhibits of Navajo arts and weavings. Workshops for woolgrowers, spinners and weavers, collectors of Navajo textiles. Contact: Wool Conference, C&I Office, UMC 50A, Utah State University, Logan, UT 84322.

□ June 28-30. "The Business of Art, The Art of Business", Eastern Great Lakes Fibre Conference in Buffalo, New York. Guest speaker will be Con-

stance LaLena. Juried exhibits, workshops, guild shows, commercial exhibits, panel discussion and fashion show. Contact Evelyn Krantz, 109 Enola St., Kenmore, NY 14217 or Mabel Harber, 87 Drummond Crescent, Fort Erie, Ontario L2A 114 Canada.

□ July 12-14. Mid-Atlantic Fiber Conference at Glassboro State College, New Jersey. Featured speakers will be Michelle Lester and Gayle Wimmer. Lectures, workshops, juried exhibit, fashion show and commercial exhibits. Brochures available from Jean West, 212 Rt. 28, Bridgewater, NJ 08807. For all other information contact Mary Ellen Fanning, Conference Coordinator, 133 Rodney Circle, Bryn Mawr, PA 19010.

□ August 1-4. Intermountain Weavers Conference in Albuquerque. Keynote speaker will be Sharon LaPierre on her visit to the Republic of China. Seminars by Tom Lundberg, Mary Lou Maxson, Carol Strickler, Gayle Wimmer and Mary Colton. Juried show, suitcase style show, workshops and commercial exhibits. Contact Carmen Jones, 230 Dewey Ave., Cedar City, UT 84720.

August 17-19. "Innovations, New Ideas, Different Different Directions". Rocky Mountain Basket Conference sponsored by Red Rocks Community College at the Sheraton Inn in Lakewood, Colorado. Lectures and workshops. Featured artists will be Sharon LaPierre, Doug Fuchs, Shereen LaPlantz, Jane Sauer and Kari Lonning, as well as local basketmakers. Contact Nancy Goes, 2580 S. Ivy St., Denver, CO 80222.

□ August 26-30. Basketry Symposium at the Mendocino Art Center in northern California. Workshops ranging from sea weed basketry to traditional New England splint and Shaker baskets. Natural materials round robin, a design for basketry workshop and traditional Pomo and Southwest Indian basketry. Write Mendocino Art Center, P.O. Box 765, Mendocino, CA 95460.

EXHIBITS & SALES

CONNECTICUT

□ Hartford, January 10-April 7. French Textiles from the Middle Ages through the Second Empire. A major survey of the textile industry in France from the 13th century through 1870. Includes textiles, costumes, pattern books, paintings and prints from the Athenaeum's permanent collection as well as from other museums throughout Europe and the U.S. Many items which have never before left France will be on view. There will be a "French Textile Symposium" on February 16. Call the museum for details. Wadsworth Athenaeum.

TO ENTER

□ International Basketry Competition. Over \$1700 in prizes, full color poster of award winners. Juried exhibition with no geographic restrictions. Exhibition sites: Mendocino Art Center (California) and, tentatively, the Chicago Botanic Gardens. Slide are due March 15; five slide limit; \$15 entry fee. Send SASE for entry form to Press de LaPlantz, 899 Bayside Cutoff, Bayside, CA 95524.

□ 1985-1986 Artists-in-Residence at Oregon School of Arts and Crafts. Slide deadline is March 31. Accepting applications for ten-month residencies in ceramics, textiles, print, metal and wood. For prospectus write Artist-in-Residence Program, Oregon School of Arts and Crafts, 8245 SW Barnes Rd., Portland, OR 97225.

NEWS

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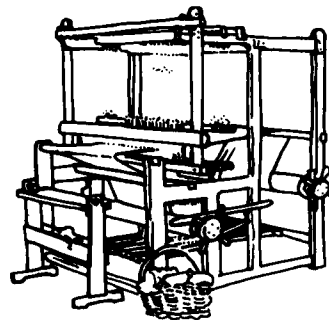
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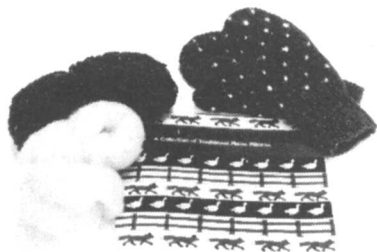
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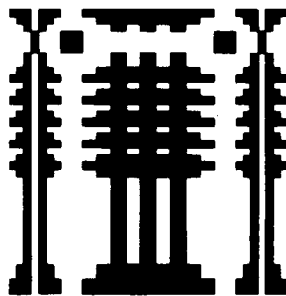
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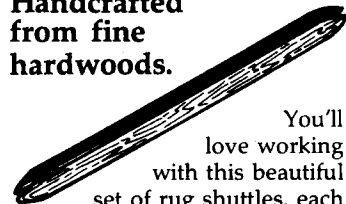
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SELVEDGE GREMLINS (and what to do about them)

by Dave Centner

Gremlins, like moths and crickets, love weaving studios. They like to "bug" anything new, especially novice weavers. But anyone who stays with weaving long enough to become an old hand knows that they are cowardly critters and minor nuisances compared to the real bugs. They usually go away. Now and then they come back to attack the Achilles' heel of many weavers: the selvedge. Most of us have bags of tricks with which we keep them under control: tenters, broom straws in our shuttles and marbles in our mouths (to keep from swearing, of course). But we can exorcise the little meanies for good with a few simple practices that eliminate conditions favorable to selvedgits.

Most selvedge problems are caused by uneven or unsuitable take-up and tension.

We are all familiar with take-up. We know that at every binding point in a fabric, one or both of the weaving elements must be deflected to make room for the passage of the other. Since a crooked path is always longer than a straight line, the finished fabric (measured in straight lines) is always shorter and/or narrower than were the zigzagging warps and wefts used in its construction. The difference in length and width is taken up by the weave. (Note: in this article we are applying the term take-up to both warp and weft.)

Take-up in a fabric is directly related to tension. In a balanced weave the warp and weft take-up are about the same. But if you increase the warp tension, it yields less and less to the weft. The weft is forced to compensate for the lack of take-up in the warp by zigzagging even more. Conversely, if the weft is beaten in such a way that it lies straight in the fell of the fabric, the warp must yield to the weft. Rep weaves are good examples of mostly weft or mostly warp take-up.

If tension is not uniform across a warp, weft take-up will be irregular to compensate for it. Conversely, irregular weft take-up can cause tension problems in the warp. Usually the two

problems occur together, and they tend to form a kind of 'mutual aggravation society'. Wherever warp must compensate for a lack of sufficient weft take-up, that portion of the warp tends to be "used up" at a greater rate than the rest of it. As it is "used up", its tension will increase relative to that of the rest of the warp. This, in turn, will aggravate the take-up problem in the weft. The weaver will note a spot along the fell of the fabric which is being woven at a higher tension than the rest of the cloth and which will ordinarily begin to bow outwards in the direction of the warp and draw inwards in the direction of the weft. And while this may happen at almost any place along the fell of the fabric, it most commonly occurs at the selvedges.

To understand why, let us look at a typical pass of the shuttle. Let us presume we are using a boat shuttle with a revolving bobbin. The weaver throws the shuttle cleanly into the shed so that it may travel the full width of the shed and exit at the other end. As the shuttle begins its journey, the bobbin is at rest. Then, like a dog which runs out of leash, the shuttle runs out of slack weft and the yarn yanks. It pulls at both ends. At the bound end it pulls against the selvedge warp thread and wraps it snugly. At the bobbin end, or free end, the tug overcomes the inertia of the resting bobbin and causes it to revolve and allow the weft to unwind. As the shuttle passes through the shed, it lays down the weft obliquely to the fell of the fabric. This oblique path causes the weft yarn to be slightly longer than the fell of the fabric. (It is the hypotenuse of a right triangle.) As the weft is beaten into place, the excess length is distributed across the fell of the fabric as weft take-up. At the same time the warp yarns are deflected by the weft, and they too experience some take-up. If all this is done properly and *uniformly throughout the weaving* of the length of cloth, a problem-free fabric should result. But problems do come up. Fortunately most of them are easy to prevent, and many are not hard to fix if they develop.

Let us imagine that instead of being thrown smoothly through the shed, the shuttle had been poked through by the weaver. Every poke would have led to a jerk on the weft yarn. If the first tug had wrapped the weft snugly around the selvedge warp thread, the second or third tug would pull some of the weft from the *preceding* shot and shortchange its take-up allowance. As the new weft is beaten into place, the one before will tend to draw in and bow out slightly. If successive shots are poked through, an almost imperceptible flaw can develop problem proportions. This problem may also happen if the shuttle is thrown too vigorously so that the weft is snapped sharply instead of being tugged gently. And as most weavers throw the shuttle a bit differently with each hand, problems may show up in only one selvedge rather than both.

It may happen that a bobbin revolves too freely so that the yarn is not tugged enough and fails to wrap the selvedge warp thread. This sometimes happens with very smooth yarns. A broomstraw or two in the bobbin shaft will usually provide enough friction to overcome this problem and eliminate the end loops it produces.

Grossly uneven edges, however, usually indicate more than bad shuttle technique. It may happen that the bobbin *cannot* unwind smoothly. In this case it snags and jerks the weft so that successive shots are laid in at different tensions and the ends are tugged repeatedly. Sometimes this snagging is caused because the shoulder of the bobbin rubs against the curved ends of the slot in the shuttle. A few washers, nuts or beads used as spacers on the bobbin shaft will fix that. More frequently, the problem is caused by an improperly wound bobbin. If this is your problem, go back and reread basic directions on bobbin winding and practice building up a smooth bobbin. Better still, wind a copp on a paper quill or plastic straw. Keep in mind that the idea is to produce a bobbin or copp that allows the yarn to unwind with a minimum of friction points which would cause it to snag. The path the yarn travels from the point at which it begins to unwind should be a straight, free one to the eye in the side of the shuttle. If the thread has to be dragged over a hill or out of a ditch in the copp, you are

guaranteed frequent snags and uneven selvedges. If this happens to you, the best treatment is to break off the weft, rewind the bobbin, and start back to work.

Another shuttle-related source of bad selvedges—and a great favorite of gremlins—is an irregular or unsuitable weft angle. We all know that we need to bubble or angle the weft as we lay it in before beating. Most weavers go by a rule of thumb that says that a 30° angle is needed. But that standard angle may not correspond to the take-up needs of the weave or fabric you are working on now. It may be fine for a medium tabby, but not enough for a dense canvas and far too much for an open lace weave. Furthermore, it will vary according to the tension of the warp. As the warp tension increases, the increase in weft take-up will necessitate a greater weft angle. No formula can tell you exactly how much to allow, but a few experimental shots in your heading can give you the information you need. Throw the shuttle. Check to see that the bound end of the warp wraps the selvedge thread snugly *without drawing it in*, change the shed and then beat. If your angle is too great, you will see a slight loop of excess yarn at the bound end (or if much too much, even some bubbling in the weft at the fell near the bound end). If your angle is not enough, the bound end will have drawn in slightly. (We'll see why in a minute.) Play with successive shots until you find the angle that gives you a clean selvedge. That is the angle you want for *that weave at that tension*. If you weave *always* that weave at that tension with that angle, a clean selvedge should result. But if you change the weave or adjust to a different tension, your weft angle will have to be adjusted slightly as well.

This brings up a problem inherent in loom design. Most modern looms are mercifully compact, but sometimes this compactness is gained at the expense of the depth of the shed. The most critical area is the distance between the fell of the fabric and the position of the beater at rest. If it is very shallow, it may be impossible to get an optimum take-up angle on a wide warp. In this case you will have to bubble the weft or lay down the weft in a V or an arc. Find whatever arrangement works best and stick with it.

Let's go back to our model warp again. Let us suppose that we note that the edges are drawing in. We are often told that this problem indicates too much tension. It would be more accurate to say that there is too little weft for that weave at that tension. (It may be that the warp tension is theoretically ideal for that fiber and weave.) But you may ask why the drawing in does not occur across the entire width of the fabric, but only at the edges. The answer to this question lies in the beating. In a typical fabric, the beater encounters the free end of the weft first of all and the bound end last of all.



Even if the overall length of the weft is insufficient for that warp, the first part of the weft will be beaten in with a normal take-up since it is slack at both ends. However, as the beater approaches the fell of the fabric and the bound end of the weft, slack runs out and the bound end of the weft grows taut. This tension cannot "reclaim" much of the already-used take-up of the weft because friction at the binding points in the beat-in portion of the weft hold it in place. This causes the bound end of the weft to draw in. Since it cannot deflect to accommodate the warp, it also forces the warp to take up more and—as we have already seen—this causes an increase in warp tension and bowing of the fabric. A temple may help to prevent the beater from fraying warp ends which rub against the reed, but it will not correct the basic tension and take-up problem. Only correcting the warp angle will eliminate this problem.

This same problem can result from an improperly beamed warp. Most narrow warps are hassle free, but when we have to beam an extra-wide one with several warp chains, problems may develop. It may happen that the person holding the chains applies

slightly more tension to the edges of the warp than to the center. The tension difference may be only very slight per foot of warp, and with very elastic yarns or series of small items (place-mats, stoles, etc.) it may make no difference. But after several yards of continuous weaving, the accumulated tension differences may result in increased tautness in the end warps and take-up problems in the weft. To slacken the entire warp would result in a poor shed in the center of the web. Stuffing papers under the warp can help only so much. At this stage the best solution is often to cut off the length of fabric and retension the warp—and to be more careful in beaming the next time.

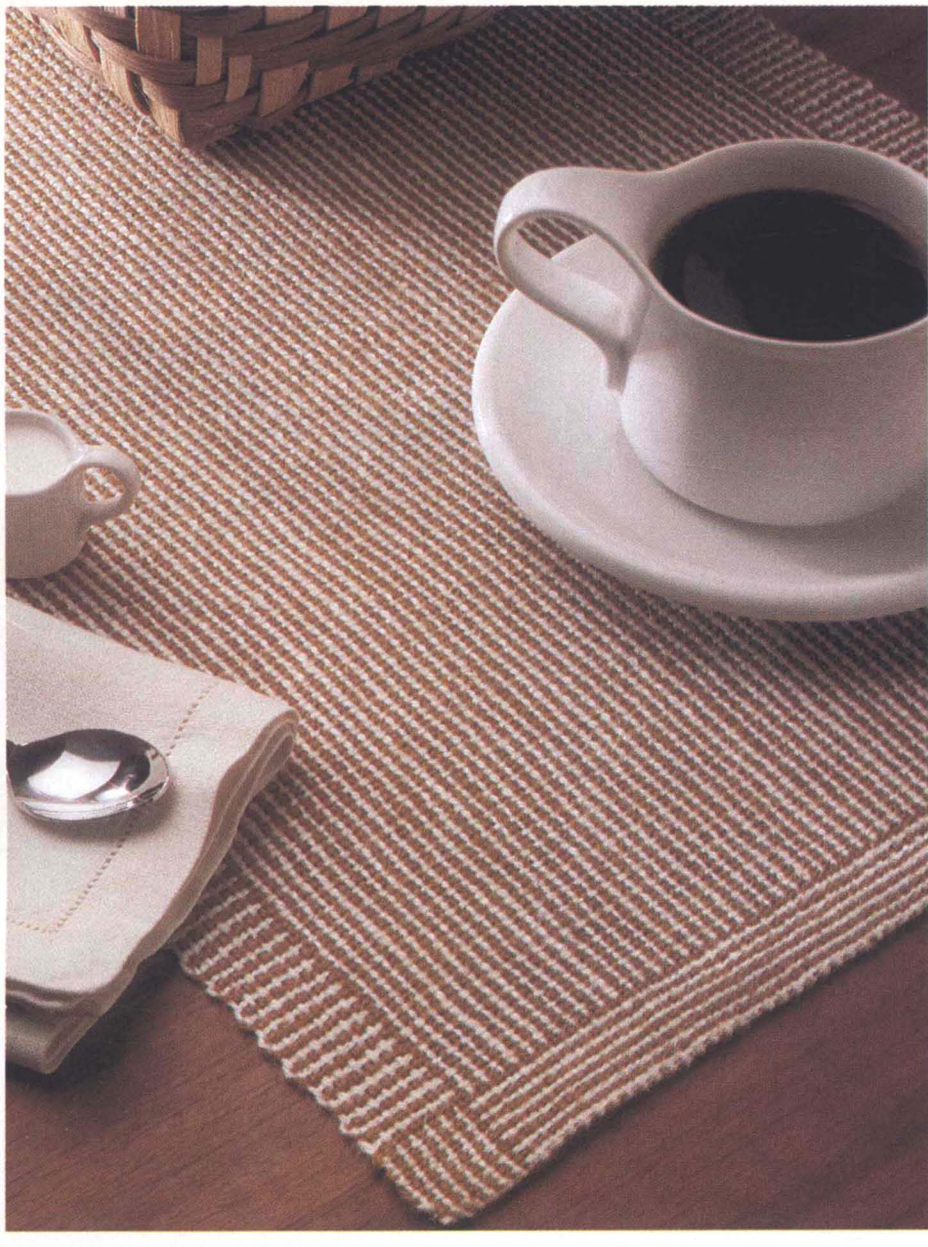
As can be seen, the causes that leave us open to gremlin attacks are fairly simple and with a little care can be reduced to a minimum. Though now and then peculiarities of a given yarn or weave may create tension and take-up problems, a little care in preparation and techniques can help us to avoid engineering them into our everyday projects. So the next time you start a project, ask yourself the following questions:

- Is my warp properly wound and beamed?
- Are my bobbins or copps properly wound?
- Am I weaving at a suitable tension for this warp and weave?
- Am I throwing the shuttle cleanly and smoothly?
- Is the weft take-up angle (or bubble or V) the right one for this particular weave and warp at this tension?
- Am I consistent in my warp tension and take-up allowance?
- Does the bound end of my weft snugly wrap the selvedge thread without drawing it in?

If your answer to all these is yes, you should have happy weaving ahead. If not, it isn't the end of the world or even of this warp. And if those little meanies keep coming back, don't give up. I bet if you'd practice winding half a dozen bobbins and weave off four yards of plain weave with attention to your shuttle technique, you'd scare them away for good.

Happy gremlin-free weaving! □

Dave Centner is a member of the Order of Discalced Carmelites, currently teaching in Rome, Italy. He has a special interest in production weaving within the church.



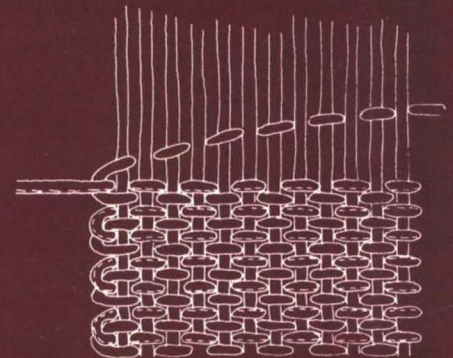
Design it

If selvages must show in a piece, you can either make them perfect and inconspicuous, or call attention to them and hold your breath. Edges are *the* design emphasis in this log cabin weave placemat, drawing the eye to that critical inch and its conspicuous weft loops.

It's worthwhile, in this case, to pay attention to the weft turns so that they add rather than detract. Fortunately, this is easy to do; it depends on consistent shuttle order and even-sized turns. If you determine in the beginning what the correct shuttle order is for the wefts to interlock at each edge, and then maintain that order as you set the shuttle down after each pick, you'll have no problems. For this mat, the "lead" shuttle was always set down to the inside.

You can keep your weft turns nicely even if you hold the *unused* weft taut as you turn the active weft around it at each side:

Instructions for "Lincoln Log Placemats" can be found in the Instruction Supplement.



J.R. Bronson, *The Domestic Manufacturer's Assistant*, 1817: "When the treadle is trod down as far as you intend, the instant it is down you must bring the lathe up to the cloth; that is, you must have the lathe strike exactly at the time of bringing down the treadle: this you will find will have a good effect to produce a handsome selvage, and smooth, even cloth."

SELVEDGE NOTES

by Linda Ligon

The most elegant selvedge I ever saw on a handwoven fabric was on a hand-spun brown cotton shirt that Stephenie Gaustad made. It was a very fine yarn, woven twill I think; she threaded her selvedges basketweave (1-1-2-2) and about $\frac{3}{8}$ " wide. She weighted the selvedge threads separately with quite heavy weights, rather than winding them on the back beam with the rest of the warp. They are perfect! And Stephenie says that she just wove the cloth off quickly, no special fuss over those edges.

What does the basketweave and separate weighting do for you? Well, that inevitable bit of draw-in can happen without increasing the tension on the edge threads, which leads to weft build-up. This is a trick that is often used in the textile industry, especially for goods with visible selvedges, such as sheets. Check the selvedges of your sheets sometime with a magnifying glass.

An old industrial text, *Faults in the Manufacture of Woollen Goods*, advises that selvedges should never be narrower than 15mm. It also suggests that for soft woollens, a stronger, more abrasion-resistant thread like silk or cotton can be used on all or part of the selvedge. Harriet Tidball, on the other hand, says that selvedges should always, if possible, be threaded plain weave; should be as narrow as possible; should not use heavier threads than the rest of the fabric; should not have doubled threads at the edge. I'll bet Harriet had wonderful selvedges, but all of her "don'ts" are common practice in the textile industry. Who says there's only one way to do a job?

Carla Moore of Ihana Brushing Service has a keen interest in other peoples' selvedges. She has been sent goods with loose, gappy, loopy selvedges on occasion (we all know the problem), and when they are run through her brushing mill, the teasels are prone to catch those loops and cause bad pulls and puckers. Carla feels, in fact, that a piece of cloth is only as durable as its selvedges. For functional textiles with exposed edges—blankets, throws, rugs, runners—the selvedges are every bit as important as the end finishes—hems, knots, fringe, braid

—in terms of keeping the cloth intact, and should be appropriately dense and firm.

If you're weaving weft stripes, think twice before you cut your weft after each color change and turn it back into the shed. The build-up that this causes, and the unsightly stripe thickening, are rarely the best solution. File these tricks: 1. Plan your stripes with an even number of picks. Always start a new shuttle on the same side, then simply carry the unused color up; it will make little loops on one edge only, leaving you with one perfect edge, one loopy one. Better still, let the carried weft become a temporary warp, as Susan Snover did in her throw at right. 2. When changing weft colors, simply cut the old color off and let an inch or two of "tail" hang out. Let tails of new colors hang out, too. Then after the fabric is washed, cut the tails off flush with the selvedge. Unless your stripes are very, very narrow, and your yarns very, very slick, this will not weaken your fabric structurally, nor will it show.

For return twills or any other treadling other than a straight 1-2,2-3,3-4,1-4, you're well-advised to use floating selvedges—ends that are wound on and sleyed with the rest of the warp, but not threaded through heddles. They "float" in a neutral position, and the shuttle can easily be taken around them at each turn. The usual procedure is to enter the shuttle *over* the floater and exit *under* the one on the opposite side.

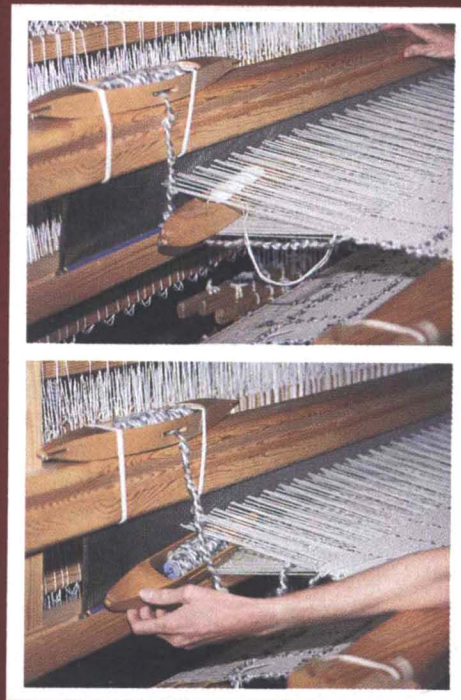
On the other hand, if you are weaving straight twill, the edges are no problem; Harriet Tidball suggests threading the four threads on each edge 1-3-2-4 for a narrow plain weave selvedge; alternatively, you can simply start your shuttle always at the edge on which the first thread is in the down position. It will then always catch.

I saw an old cotton shirt from Greece that was all plain weave unbleached handspun cotton, except for the selvedges, which had three narrow blue stripes totalling about $1\frac{1}{2}$ " wide. These selvedges were used as design elements, with selvedge joins up the side fronts, and selvedge edges at the bottom of the sleeves. The selvedges weren't perfect, but they were neatly butt-joined, and the stripes, not the joins, were the focus of attention.

Catch it

Here's a simple and effective way to deal with a weft yarn that needs to be carried for significant distances up the selvedge: turn it into a temporary warp when it's not in use. A simple way to do this has been devised by Susan Snover, a Seattle production weaver.

In the Woolly Wrap-up Throw shown here, Susan has used two shuttles for her novelty weft and one for a finer ground weft. She began by weaving two picks of the novelty weft, starting from opposite sides. She then clamped the novelty shuttles to the top of her beater with elastic bands, which positioned her threads in a temporary "floating selvedge" position. The ground weft shuttle catches the novelty yarn at each edge, which adds an interesting finish as well as solving a common weaving problem.



Top: The ground weft catches the novelty wefts as they are carried up the sides of the web; elastic bands hold the novelty weft shuttles in place. Below: The first shot of novelty weft has been thrown from the right, and its shuttle clamped in place. Now the other novelty shot is being thrown from the left.



Susan notes that an added bonus to this technique, and one that can be incorporated into any project, is this: if you have trouble with selvages, use a loopy yarn for your edge thread. This will disguise any unevenness.

Austin, *Meditations*, 1635: "Now when we thus let slip these heavenly thred lines, that should bee the selvedge, to bound in all our Worke, wee fall to tangling, tying and knitting."

Instructions for the Woolly Wrap-up Throw can be found in the Instruction Supplement.

Cover it

by Nish Raymond

In planning my Bronson lace stole, I realized I would have two main problems to face. My design called for more blocks of lace patterning than could be controlled on my loom, and also placed some of the blocks along the side in certain areas, which would not provide the stole with a firm edge.

The problem of the extra blocks was easily solved by picking up the sheds required for them with a sword, which is a relatively simple matter where Bronson lace is concerned.

Achieving stable edges, however, required considerable sampling. Though various on-loom options improved the edge, they tended to distort the overall design. My solution was to make a rope with my "Incredible Rope Machine" (made by Schacht Spindle Company), and sew it to the edge after the stole came off the loom. I was able to avoid the look of an added element by using the same silk and wool material throughout and incorporating the ends of the rope in the tied fringe. This seems to be a case where the edge justifies the means.



A Canadian production weaver of elegant fashions once pointed out to me the wavy, loopy selvedge on the cap sleeve of a handwoven top. "Why," she said, "wasn't this hemmed under? Would you let the selvedge on a commercial fabric show? No, you would cut it off and bind or hem it." Why are we so inclined to let our handwoven selvedges hang out, even on sewn garments, even when they're not very wonderful? I wonder.

Hilary Bendich of Berkeley, California, says that the factors which affect selvedges are: warp sett; weave structure (and number of shuttles); warp tension; weft tension (type of shuttle, how the bobbin has been wound, how the shuttle is caught); proper order of weaving motions (and rhythm).

The best selvedges, she says, come when all these have been addressed and the weaver doesn't think about selvedges, except to notice if something is *wrong*. In other words, no arcane mysteries. "As someone once said," Hilary notes, "there is no substitute for experience—if one is paying attention."

Kate Rohrer of Middleton, Wisconsin, writes: "I've given this a lot of thought and have come to the conclusion that straight selvedges are done with witchcraft. Weavers with perfect selvedges know incantations which they mutter over their looms and *voila!* Perfect edges. I do a lot of muttering over my loom and have not yet found the correct sequence of words."

Here is Alice Watterson's recipe for even selvedges: "Selvedges were an important concern to me as a beginning weaver, so I determinedly set out to conquer the problem. Some of it, of course, is time, patience and experience with different yarns. But I think the most important factor for me is my process of beating a thread into place: I round the outside edge as I want it spaced, arch the yarn as much as it requires (that's the "experience" factor), and then *beat toward myself with the shed open* so the yarn can relax into place as needed—no pulling in from the just-rounded selvedge. With the reed against the fabric at the fell line, I change sheds, opening the warp threads for the next weft shot. Simple—just a

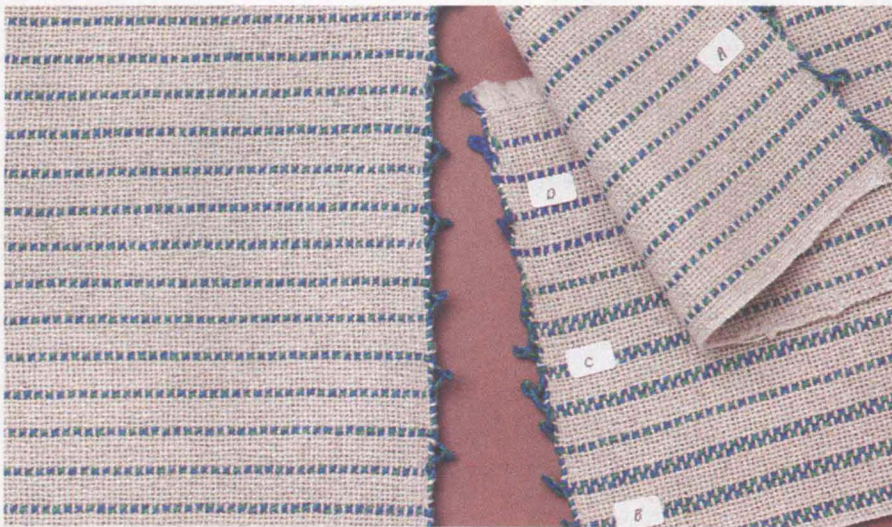
continued on page 66

Flaunt it



Fabric design that embellishes or accentuates the selvedge is especially suitable for garments made from rectangular elements, where the selvages are likely to show. Possibilities include threading beads on your weft, or using different yarns, threadings, or color stripes at the fabric edge.

Eileen O'Connor of Seattle, Washington, chose to weave a fabric in which weft stripes would be carried beyond the edge of the cloth and twisted to give the effect of a crocheted picot edge. Eileen plied three strands of perle cotton together with a lot of twist so that the picot loops would twist back on themselves and hold their shape. The multicolor yarn she created in this way adds both color and textural interest to the plain weave cottolin fabric. Instructions for "Picot Top" are in the Instruction Supplement.

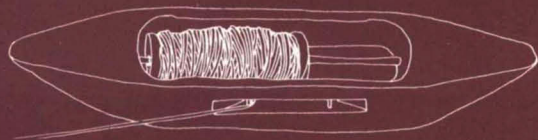


Eileen's sample series shows some of the possibilities with this technique. A: picots on both edges; the two edges would not behave alike, though. B: narrow picot at the end of double weft stripes. C: a picot in every space between stripes, which requires two shuttles. D: using a heavier yarn, which doesn't create as crisp a picot.

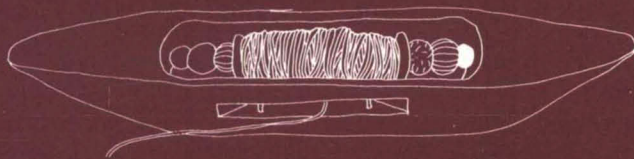
Exodus xxvi: "Then shalt thou make loupes of Jacyncte colour, a longe by the edge of one curtayne even in the selvege of the compling courtayne."

Wind it

The gremlin responsible for the most embarrassing selvages is the one that Pat Hilts calls "Bad Bobbin". This is the bobbin that jams into the end of the shuttle, causing your weft to hang up and jerk the edge of your weaving out of shape. It's a very common gremlin, but you can foil it by putting wooden beads or cut plastic soda straws on either end of the bobbin shaft, or by seeking out bobbins (there are some on the market) with enough of a projection on each end that they are offset from the ends of the shuttle.



A bad bobbin: it brakes itself against the inside edge of the shuttle.



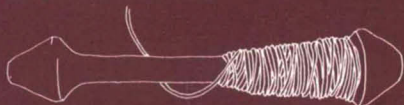
A good bobbin: offset with beads, it feeds smoothly.

The whole problem of uneven weft feed, which makes good selvages difficult at best, can be completely avoided by using end delivery shuttles – which, however, are expensive and which do not work equally well with all types and sizes of yarns.

Another important insurance against binding bobbins is correct winding. Kathryn Wertenberger advises moving your yarn *very rapidly* back and forth across the bobbin as you turn it, so it winds like this:

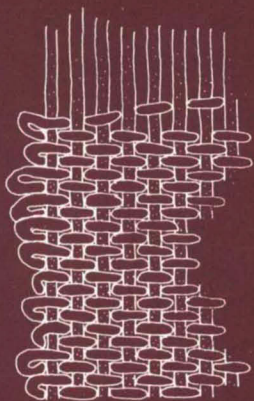


Instead of like this:



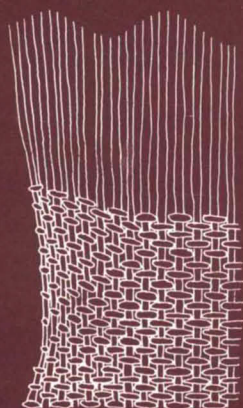
We've tried it, and it works!

ILLUSTRATIONS BY ANN SABIN



Bad Selvage

Loose, lumpy selvages catch and wear, and leave edge warps vulnerable to shifting and deterioration. Solution: beat in an open shed, or just at the instant of a shed change.



Drawn-In and Built-Up Selvage

When your selvages draw in, the weft can't pack in as thoroughly, and your edges start to build up and gray. Solution: weight your edge threads separately so they can take up at their own rate.

continued from page 64

change in treadling rhythm. I was in Finland this summer—and it drove the weaving instructor crazy, but I have straight edges and she doesn't!" Thank you, Alice!



Sue Stephenson of Lynchburg, Virginia, writes: "I have been waging warfare with selvages for 40 years—ever since my grandmother taught me to weave on an old barn loom, using butcher's twine for a warp. From the beginning, she was more concerned about the quality of my selvages than anything else. It has been an unnecessary burden on my conscience ever since.

"About ten years ago I began to experiment with selvages in earnest. Three years ago, I found the answer: ring temples!

"I walked into an elderly Scottish weaver's shop in Devonshire, England, where I saw that he had an old set of power loom ring temples rigged up to the breast beam of his wooden handloom. He had them mounted on 3" wooden cubes which were fastened to the breast beam with C-clamps, so the width was perfectly adjustable.

"I want the whole world to know about the magnificence of ring temples," Sue says, so watch for an article about this from her in a future issue.



One of my selvages is usually a little more ragged than the other. I know other weavers have this same problem; Debbie Redding has solved it for herself by analyzing how she throws her shuttle. Joanne Buck of South Bend, Indiana, has her own unique solution, one that I can't wait to try out: "Just move your buns," she instructs, "a little toward the poor selvage side. Takes a little bit of trial and error, but all of a sudden I find the exact spot on my bench which results in perfect selvages." That is called getting to the bottom of a problem. □

The Spectator, February 27, 1864:

"Almost everything is left with what seamstresses call raw selvages—some loose threads just sticking out that the reader feels inclined to lay hold of and pull away."

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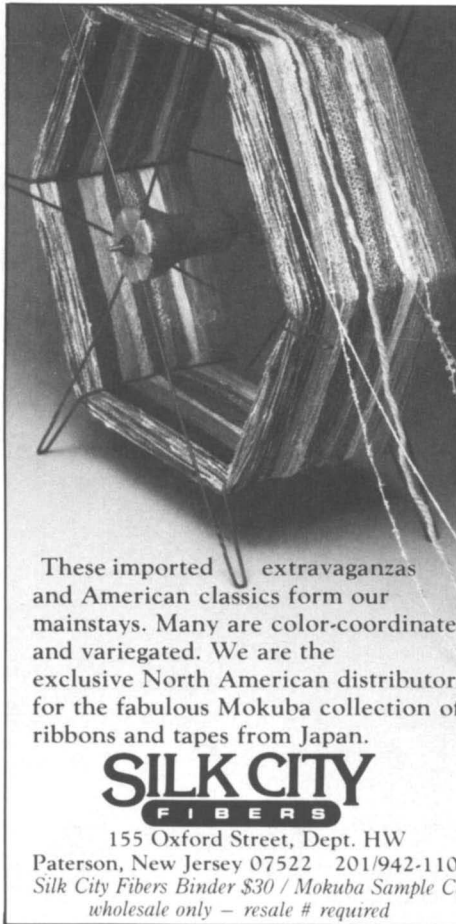
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Dyeing With The Synthetics

by Anne Bliss

Before you read further than this sentence, please lift your eyes and look at the objects on and around you.

What you see is not only the shapes of those objects, but also their colors. Color is not only beautiful or ugly, interesting or dull, it helps us to identify objects and distinguish between them. Color is all around us – and a great deal of that color was imparted to the objects by means of synthesized dyes, paints and stains.

“Synthetic dyes” can be differentiated from “natural dyes” because synthetic dyestuff is made in the laboratory by joining chemicals to produce a color-yielding product. Natural dyes are found around us in the form of the pigments contained by nature in readily available plants, animals and minerals. Both synthetic dyes and natural are “chemical dyes”, because all dyes perform a role in the chemical process of coloring and dyeing.

To realize how we use dyes to color fibers (fibers, yarn and fabric), it is necessary to understand some basic facts pertinent to all dyes, natural and synthetic, and all fibers, natural and synthetic. For, just as humans have learned to synthesize colors, we have also developed ways to synthesize fibers and make a variety of polyesters, acrylics, etc. from chemicals.

All fibers can be called chain-link polymers. A *polymer* is a many-part molecule made up of *monomers* (one-part molecules which are in turn made up of *atoms*). These fiber polymers are arranged in a linear or elongated fashion and covered with a *membrane* or skin. Now, as you look at a wool fiber, try to imagine billions of atoms held together by positive and negative electrical charges and interconnected into complex molecules – all encased in a thin membrane. (My mental image is of strung-together ping pong balls stuffed tightly into a long clear plastic bag.)

The best and easiest way to dye the fiber is to swell it, in other words, to force it to open up by applying heat and/or a solvent of one kind or another. The most common and available solvent is water. Water dissolves the dye and becomes the medium through which the dye can travel to and into the fiber. Water also gives room for *leveling*, that is, the migration of the dye from areas of heavy to light dye concentration so the dye is even or level throughout the dyebath. Additionally, we say that water wets the fiber, i.e., causes the fiber to swell as described above.

Dyes that are water soluble will *ionize* or break down into colored *ions* (electrically charged atoms (+ or –) with electrons missing) with positive or negative electrical charges. Then, when this dye plus water (dyebath) is heated, the colored ions can break down into even smaller units that travel toward the fiber and through its swollen structure. Once these dye ions arrive at and penetrate the fiber’s molecular structure, the positive and negative electrical charges are attracted to opposite charges at *dye sites* on and in the fiber, where a chemical-electrical *bonding* between dye and fiber takes place. This chemical action takes place with natural and synthetic fibers and natural and synthetic dyes.

Organic solvents are used by the dye industry when dyeing fibers that are difficult to swell with water or when dyeing with substances/dyes that are not water soluble. Organic solvents are petro-chemical and are synthesized. Some of the water soluble textile paints on the market contain organic solvents (petroleum distillates or mineral spirits).

Sometimes no solvent is needed. Some fibers can be coated with dye and are then heated or otherwise treated in such a way that the dye becomes a gas with molecules that

color the fiber. This industrial dye method is not practical for home/studio use.

Considering the synthetic dyes available today can be both confusing and exciting. There are some things all of these dyes have in common that we should understand before looking at specific types of dyes.

First of all, there is a general rule about dyes: the larger the molecule of dye, the deeper and more intense the color. There is simply more coloring matter in the larger dye molecules.

Secondly, the “normal” white that a “normal” human recognizes is really orange-tinted. A fluorescent dye is nearly colorless, but it absorbs ultraviolet radiation and throws it back to our eyes as a very pale blue light. So, we can use “blueing” to whiten our laundry, which has the effect of increasing the light reflection from the invisible ultraviolet light and cooling off our “normal” orangish white. Synthetic dye producers make use of this fluorescence in their dye formulations.

It is important to remember that bonding depends on the chemical nature of the fiber and the dye. Synthetic dyes are formulated to bond to specific fibers, but synthetic dyes are mostly not pure compounds. Their formulas include *diluents* which are chemically inactive materials added to standardize the dyes. When these dyes are dissolved, the dye is made up of aggregates of large colored ions in association with smaller uncolored ions. As heat is added, the colored ions gradually break away from the aggregates to supply color to the fiber. The attachment of colored ions is accompanied by unattachment until a dye-fiber equilibrium is reached. The ions travel back and forth before finally bonding to the fiber. (I think of a modern rock and roll dance between ions and fiber – will those dyes ever link onto/into the fiber?) Sometimes

Glauber's salt or other salts are added to the dyebath in order to settle the equilibrium evenly, i.e., to level the dye throughout the bath and on/in the fiber.

The role of the dyer is important in assuring good color on good fiber with good fastness. The dyer's job is to select the dyes that work the best considering color, fastness and cost. Then, the real work is in the dyer's ability to mechanically control the dye's ability to migrate, penetrate and attach to the fiber. The more pure the dye is and the better it is formulated for a specific fiber and use, the easier the dyer's tasks will be.

There are many types of synthetic dyes currently on the market, and they all have been formulated for specific fibers and for specific purposes. There are numerous suppliers who are pleased to ship small or large quantities of dyes to the home or studio dyer. Each dyehouse gives names to its particular brands of dye which may or may not seem relevant to the types of dyes and colors they produce. If you begin to use or are already using synthetic dyes, even on an experimental basis, it is important to note some things about using the various dyes: fibers to be dyed, color levelness, color depth, dye technique, washfastness,

light fastness, economy and ease of use. In many cases you can cross-blend dyes of the same type from different companies, but you should sample these dyes before attempting a major dye session. The more you dye, the better should be your results if you keep good records.

It may be helpful to review a few general categories of dyes before looking at types of dyes to use with specific fibers. Remember that each dye manufacturer will suggest a working method; it is important to heed this information as well as the manufacturer's recommendations for fibers, fastness, washing, etc.

Substantive dyes are those that are attracted directly by the fiber from the solution, either because the strong positive and negative electrical charges are attracted to each other or because there are weaker forces pulling short distances in the bath. The attracting molecular groups (fiber and dye) have to be the same distance apart (called *spacial pairing*) to key for firm bonding or locking.

Mordant dyes are those requiring the addition of a metallic salt in the dyebath or applied to the fiber prior to the dyebath in order to facilitate the molecular attraction and/or the keying of the molecular groups. You can think of the mordant as a sort of middle man between the dye and the fiber.

Acid dyes are dyes that form an acidic solution in water either by themselves or through the addition of an acid to the dyebath (in addition to the dye and the fiber) in order to get best results.

Basic/Aniline dyes are the earliest of the synthesized commercial dyes and were derived from coal tar. These dyes can be used on wool, silk and cotton (with a special mordanting process), and most recently these dyes have been formulated to work with acrylics.

pH is a measurement of the relative strength of hydrogen ions in a liquid solution. The numerical designation of the pH can tell you whether the liquid is acidic or alkaline. The pH scale can be drawn like this:

0	1	2	3	4	5	6	7	8	9	10	11	12	13	14
acid						neutral			alkali					

Each number as you progress from the neutral 7 represents a 10X increase or decrease in the acidity or alkalinity of the solution. Thus, 5 is 10X as acid as



If you find yourself doing a lot of dyeing, you'll also find yourself with a growing stock of bits and pieces of leftover yarn, as Susan Henrikson did. To use up these yarns from a few years of dye projects, Susan combined mostly wool yarns in different weights, sizes and styles, in some unlikely color combinations, for a warm and woolly throw which is both attractive and functional. Separating black stripes play up the colors and provide contrast. TWILL WOVEN MARKET BASKET BY ROBIN TAYLOR DAUGHERTY. ACCESSORIES COURTESY OF THE CUPBOARD, FT. COLLINS, COLORADO.

6 and 100X as acid as 7; 6 is 10X as acid as 7, etc. And, 8 is 10X as alkaline (basic) as 7, and 9 is 10X as alkaline as 8 or 100X as alkaline as 7. The numbers from 7 down to 0 represent acids; the numbers from 7 up to 14 represent alkalis. Orange juice may be 3 on the acid side and ammonia may rank 11 on the alkaline side. The pH of your dye bath can affect color as well as fiber strength (e.g., strong alkali destroys silk) and hand.

Reactive dyes are those whose composition allows them to react or bond to the fiber as a substantive dye; the atoms of fiber and dye link to form a strong bond.

Vat dyes are members of a group of dyes that involve removal of oxygen from the dye while it attaches to the fiber and then the dye is re-oxidized after it has attached to the fiber. When the oxygen is removed, so is the color; when the oxygen is reinstated, the color returns. But in order to get the dye to attach to the fiber, the oxygen and color must be removed; once the dye is attached, the dye can be re-oxygenated and thus colored. These are rather complicated dyes from the technique side and intended primarily for cellulosic fibers.

Disperse dyes are suspended in water rather than dissolved in it. These dyes disperse through the fiber and onto it rather than keying with the fiber.

Azoic/Naphthol dyes require a strong alkaline agent (usually lye) to assist with the bonding process of dye to fiber.

Premetallized dyes are a type of acid dye with a built-in metal salt mordant (generally chrome salts) to assist the bonding process. Sometimes these may be called "chrome mordant dyes", though the usual chrome mordant dye requires the dyer to add the chrome.

Union dyes are blends of various dyes to produce the same color on a variety of natural fibers; these dyes are quick and easy to use, but neither consistently fast nor inexpensive when you consider the extra dye that is wasted, unless you dye a mixed lot of fibers at one time.

Acid milling and acid leveling dyes are two types of acid dyes that require somewhat different additives in order to produce good, even color on the fibers.

In all types of synthetic dyeing it is important to pay attention to a pri-



Dyeing for special effects is always an option — and a way to create one-of-a-kind designer fabrics. Here, Susan Henrikson has achieved an ikat look by rainbow dyeing with Cush-ing dyes. Susan measured her warp first before dyeing to achieve more defined color areas. She then placed her warp in a dye pot with a small amount of water and sprinkled dye directly onto the yarn. The pot was then tightly covered and the yarn steamed for 45 to 60 minutes. Several rinsings were required. Susan used the leftover dye bath from her warp to dye the weft a soft, neutral tone that blends well with her warp. SETTING: THE FINEST ALTERNATIVE, FT. COLLINS, COLORADO. ACCESSORIES: GALLERY EAST AND COUNTRY BOUTIQUE, LOVELAND, COLORADO

mary work method that uses good, safe procedures, and while these are outlined more thoroughly in the references listed below, I would like to repeat:

- 1) Use good ventilation: windows open, vent fan on.
- 2) Wear rubber gloves, a face mask (at least one suited to dusts and mists) or respirator, and protective or old clothing.
- 3) Protect work surfaces (put down damp paper to catch fly-dust dye) and clean up promptly.
- 4) Don't eat and dye at the same time.
- 5) Store dyes in a safe place.
- 6) Use stock solutions rather than shaking packets of dye-dust about the studio or home.
- 7) If at all possible, establish a separate dyeing area so you don't have to dye in your family kitchen.

While dyers do have access to an amazing number of fibers, those outlined below are still the best and most easily obtainable ones for the variety of textiles that weavers produce, and they can be dyed with a selection of

dyes. When in doubt about a dye's potential abilities or affinity for your chosen fibers, check with the manufacturer or supplier for specific answers.

Here then is a little reference guide to some fibers and the most common types of synthetic dyes that can be used successfully with these fibers. When you shop for dyes, peruse the catalog or quiz the shop owner or supplier so you're sure you're getting the type of dye that you want. You may decide on specific brands, or you may realize that formulations for some types of dyes are often quite similar (even identical in some cases) so it won't matter which brand you choose so much as which type of dye. Personally, I feel that it's best to choose the type of dye for the fiber you wish to color and then experiment with different brands to find which one suits you best. The dye sources listed at the end of this article supply only reliable brands of dyes; so order their catalogs or talk to your local weaving shop personnel and put their information to work for you. There's a lot of color in this world — but for a moment try to

imagine a world with no color and see if that inspires you to want to add a little color of your own! You can start with these:

Protein Fiber Dyes

- **acid leveling:** easy to use, bright, but some are not very lightfast.
- **acid milling:** not so easy to use as acid leveling dyes, but these are usually bright and faster to light than the acid leveling dyes.
- **premetallized:** easy to use, colors not so bright, very fast to light and washing.

- **chrome mordant:** similar to natural dyes which require chrome mordant in the dye process; may or may not be called a premetallized dye.
- **fiber reactive:** difficult to level but the best class of dyes; not so easy to obtain as the other listed here.

Cotton, Linen and Cellulose Fibers Dyes

- **direct:** like acid leveling dyes for wool, easy to use but not always washfast; will also dye silk.
- **azoic/naphthol:** complex dye method wherein colors form within the fiber

- due to chemical reaction between naphthol and a diazotised amine.
- **fiber reactive:** easy to use, very washfast and lightfast.
- **vat:** somewhat difficult and involved process resulting in very washfast colors.
- **soluble vat:** expensive dyes for light colors that have been mostly replaced by the newer (1956) reactive dyes.

Viscose Rayon

- **direct dyes** for cotton.
- **vat dyes** for cotton.

Cellulose Acetate (acetate rayon), Nylon, Polyesters

- **disperse dyes:** don't dissolve in water but remain tiny particles in suspension in a warm water dye bath which results in reasonably washfast colors.

Sources for Dyes

- Cerulean Blue Ltd., P.O. Box 21168, Seattle, WA 98111 (catalog \$2.00)
- FabDe 3553 Old Post Road, San Angelo, TX 79601.
- Pro Chemical and Dye Inc., P.O. Box 14, Somerset, MA 02716.
- Straw Into Gold Inc., 3006 San Pablo Ave., Berkeley, CA 94702.
- Textile Resources, P.O. Box 34786, Los Angeles, CA 90034.

A Few References

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Anne Bliss is author of several books on vegetal dyeing, most recently *A Handbook of Dyes from Natural Materials*. She is a contributing editor of *HANDWOVEN* and special issue editor of *Spin·Off*.



When you have the need to get the most for the least, consider cutting a long fabric into several portions, dyeing them in different dyes, and making multiple articles (in this case, vests), as Anne Bliss has done here. The vests are constructed of handwoven cotton fabric. One is left natural; the other is dyed with Fibrec Cold Water Dye. Instructions for Anne's pair of vests appear in the Instruction Supplement. ACCESSORIES: GALLERY EAST AND COUNTRY BOUTIQUE, LOVELAND, COLORADO.

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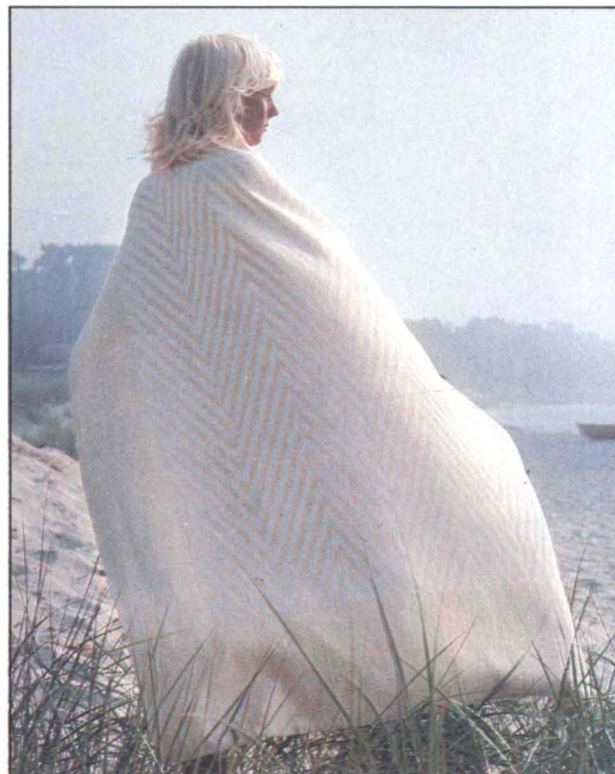
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SPINNING WHEELS



Interesting color movement can be achieved with handspun rainbow dyed pencil roving, as colors do not change or repeat at regular intervals. Plying one color on another gives a "barber pole" effect that can produce a lively fabric when knitted or woven.

PENCIL ROVING

Your HANDWOVEN editors have all the standard excuses for "no time to spin". We all work at full time jobs; we variously have children, long commutes, houses under construction, and sundry other commitments that eat up our days. But when some samples of rainbow dyed pencil roving came our way, you should have seen us spin up a storm! We soon concluded that for overly busy people, or for beginners, or for folks with limited hand movement, it's the greatest thing since sliced bread – the work's all done except for

the treadling.

Pencil roving, as you can see from our photos, is a roving of such small diameter that an appropriate yarn can be spun from it with little or no drafting out of the fibers. In fact, it can be used as weft or for knitting just as is. It comes in white, which can be used as is or dyed in the roving; in various natural wool colors including a variegated Jacob; and pre-dyed as in our photos. In a spinning mill, it's the form the fiber is in just before the last step, the insertion of twist.

We talked with Stephenie Gaustad, one of the current producers of pencil roving for handspinners, about the process. Using a small industrial carder, Stephenie cards her wool twice. The first carding eliminates kemp and trash from the wool, and carding it again yields a nice consistent batt. She likes to work with dyed fleece, laying in different colors in different ways to get a variety of effects in the finished roving. As the batt comes from the carder on the second pass, it goes directly into a tape condenser nicknamed "Gums" which shears the batt into 1"-wide strips which then pass between belts that rotate and rub against each other – much as you would rub and roll wool between your hands to make a rolag. This fine rolag is then rolled into a "cheese" and is ready for the handspinner to twist it into yarn. Stephenie recommends starting from the inside of the cheese; the fibers are aligned in such a way that they draft more easily from that end.

Here's what we did with our cheeses: Jane Patrick, who commutes 80 miles a day to her full-time job, spent an evening spinning and plying a really gaudy cheese, and knit some ear warmers (shown here). She drafted the roving a little to make a medium weight yarn, about 1000 yd/lb, of moderate twist; where contrasting colors plied against each other, the effect is a little like confetti. Jane cast on with #7 needles, made K1, P1 ribbing for about an inch, switched to #8 needles and stockinette stitch for a couple of inches, and then repeated her ribbing on #7 needles. Jane added hair conditioner to her last rinse water, which softened her ear warmers considerably. Simple, warm, fast and fun.

Dale Pettigrew commutes even farther than Jane, and is building her house in her off hours, to boot. Dale considers herself a beginning spinner, and really appreciated the "instant gratification" that the pencil roving offered. Drafting is probably the trickiest part of the spinning process for most beginners to master; with the roving, you can practice treadling and winding on without having to think about the drafting – and you also come out with a nice finished product, as you can see from Dale's skeins in the photo.

Linda Ligon, also a 40-hour-a-weeker, spent about an hour and a half spinning all the weft for the woven vest shown here, based on a design developed by Mary Kay Stoehr. The roving was spun very loosely with no drafting, and plied loosely as well. She plied from several spools so that when an obnoxious color combination was about to occur (like pea-green and mauve), she broke off one strand and picked up a happier choice. Her warp is a commercial 7/2 wool threaded to a point twill and woven as a 3/1 return twill to show off the weft; the simple rectangles with set-in armholes are edged with K2, P2 ribbing in the warp yarn on all edges. Spinning took a Saturday morning in between loads of laundry; weaving was a Sunday afternoon. The knitted trim took about a week of lunch breaks.

Brucie Adams runs a retail business all day, and does her fiber work in whatever spare time she can grab. Her clever approach to using the colored pencil roving is described in the box at right.

The appeal of starting from scratch — scouring, dyeing, picking and carding — is great. The control it gives you over your finished product, and the satisfaction of having done it all, are compelling. But if your time is scarce, there's a lot to be said for using prepared materials that give you a head start on seeing some results. While the price per pound is rather high — you're paying for all that work you won't have to do yourself — a little goes a long way. The vest and Brucie's hats required a couple of ounces, the ear-warmers less than an ounce each. Pencil rovings and other fiber preparations make unique handcrafted yarns possible even for those of us with "no time to spin".

SOME SOURCES

Alden Amos, 11178 Upper Previtali Road, Jackson, CA 95642. Rainbow dyed woolen pencil roving, custom prepared natural and dyed roving. One-pound grab bag of assorted colors, \$28.40. Send SASE for free information.

Rio Grande Woolen Mill, P.O. Box B, Tres Piedras, NM 87577. Natural colored rovings in white, pearl, gray and brown for \$5.50/lb. Send SASE for more information.

Silver Crown Farm, RD 3, Box 363, Chester, NJ 07930. Natural color worsted pencil rovings in two grades of Welsh wool and variegated Jacob. Send SASE for free information. □



Navajo plied pencil roving created a variegated yarn of pure colors, as seen in these "Ganomy" hats by the author.

Pencil Roving and the Navajo Ply

by Brucie Adams

Playing around with some samples of variegated pencil roving called to mind a great trick I learned from Wendy Bateman of Port Perry, Ontario, at the Spin'Off Autumn Retreat. This is a plying method described in *The Essentials of Yarn Design for Handspinners* by Mabel Ross, which she calls Navajo plying. Her description is incredibly complex, and the reader begins to wonder if there are enough fingers and toes to accomplish what she wants. The process is actually very simple in the doing, though; anyone who can crochet a chain with the fingers can do it. Although it is a fairly tedious method of plying, its great advantage when working with variegated yarns is that the "barber pole" effect is eliminated.

When you spin these rovings, the resulting yarn can be rather fine, and the length of yarn spun from each color is quite long before there is a color change. Some of the color combinations I was working with were pretty wild, and the barber pole effect I would have gotten in some areas had I plied two or three singles together would have been undesirable. So this was the perfect chance to try my new trick!

HOW TO DO IT. Mount one bobbin of single ply on the lazy kate, then tie a generous loop (about 12" long) to the starting cord, and *a la* crochet, chain another loop through this. Now start the wheel as for normal plying, and keep chaining. The chain will form a nice three-ply yarn with all the colors plying with themselves, for the most part, except in the region of a color change. No barber pole! Nice pure colors!

There are two possible disadvantages to this method. It always results in a three-ply yarn, and therefore, unless you want quite a heavy final yarn, your singles have to be quite fine. The method is a bit awkward at first, but soon you can develop a nice rhythm. It is a relatively slow process, so the wheel should turn as slowly as possible in order that the yarn is not overplied.

Having produced my rainbow yarn, I used it along with some two-ply gray Romney to knit some striped "Ganomy" hats, the pattern for which you can find in Elizabeth Zimmermann's *Knitter's Almanac*. As the photo shows, the color stripes are nice and bright, and there is little dilution of the colors from their plying with each other. □

An interview with CHRIS O'CONNELL

by Linda Moore Durstan, guest columnist

LOS ANGELES TIMES, FRIDAY, NOVEMBER 2, 1984, "LISTEN":

"Linda McCartney got a head start on her Christmas shopping — not to mention personal shopping — while in town with hubby Paul for the opening of 'Give My Regards to Broad Street'. Designer and fiber artist Chris O'Connell of Spider Woman Designs tells 'Listen' that Linda bought five of her hand-woven vests and one three-quarter-length swagger coat for herself and several hand-woven throws as Christmas gifts for her children. O'Connell also says that she purchased extra yardage to make another coat for herself and commissioned O'Connell to spin four more throws for her home in Europe and a saddle blanket for Mr. Lucky Star — that's her appaloosa. 'She's very knowledgeable about yarns and fibers,' said O'Connell, whose pieces sell from \$500 to \$1,500. 'Everything seemed very earthy and natural to her, including the fact that I work on a hand-carved, oak floor loom and use all natural fibers. The whole process appealed to her.' "

Have you ever fantasized about being discovered by the rich and famous and seeing your name in print? (Never mind that the writer doesn't know the difference between weaving and spinning.) Chris O'Connell is proof that such a fantasy can indeed become reality.

Swapping a career as a high-powered TV executive for a loom, O'Connell has experienced a meteoric rise in the weaving business. Her interior design pieces can be found under the label "Sweet Dreams" at Saks Fifth Avenue in New York and San Francisco. She also sells to the trade through a network of interior design showrooms. One of her woven throws was seen in the January, 1984, issue of *House Beautiful*. Her apparel is being shown at leading specialty stores throughout the country and she recently completed her first architectural commission.

I have been following O'Connell's weaving career since July, 1983, when a fashion column in the *Los Angeles Times* spoke glowingly of her woven garments and her rise in the fashion world. A few weeks later, I caught her on a local syndicated TV talk show. She was appearing as part of a panel discussion on "Home Based Business". My curiosity was piqued and I determined to find out more about her. I suspected that she had a lot of valuable information she could share with those of us involved in marketing our own handwovens.

After a few phone calls, I located O'Connell and an interview was arranged. I discovered that prior to entering the weaving business, O'Connell had been director of Movies and Mini-Series for CBS, Vice-President of Movies and Mini-Series for Warner Bros. Television, and ultimately, V.P. of Production for Sydney Pollack Films.

During an extended actors' strike, O'Connell contemplated buying into a contemporary folk art store in Los Angeles. Her husband, screenwriter John Binder, suggested she take a different tack. "Instead of investing in someone else's talent, invest in your own," he suggested. "Learn a craft yourself." O'Connell says it was "like a light bulb going off in my head. I knew he was right." She chose weaving and discovered a natural talent.

"I feel as if I've done this in a past life," she says. She acquired her first loom in March, 1981, and began offering a group of handwoven blankets and throws through Neiman-Marcus in Beverly Hills the following November.

Currently, O'Connell's collection consists of 25 different fabric designs in five styles. Many of the fabrics are in herringbone tweed in a rich mixture of colors and natural fibers.

During the interview, I attempted to discover the keys to O'Connell's success. I was not disappointed when she proved to be most generous in answering my questions.

Durston: Chris, having spent ten years in the film industry, you were approaching the top of your field, a very competitive one at that. Why did you leave it all behind? What was the motivation for your career change?
O'Connell: The film industry had been hit by a series of lengthy strikes. It was the first time in a long while that I really had time to reflect. I had become financially and professionally successful, yet I felt empty.

I had been collecting crafts, especially textiles, for some time, and felt drawn to that field. It was at that time that John suggested I target a craft to study.

Durston: Your rise to success in the weaving business has been phenomenal. I suspect that there must have been some pretty intense preparation to get this far this fast. Let's begin at the beginning and describe how you got it all together.

O'Connell: In October of 1980, I set a study schedule. I read just about everything I could find on the subject of weaving. The following January, I took three weeks of classes from a local weaving shop. Once I began, I felt that this was what I should be doing with my life. I experienced unbelievable satisfaction and pleasure from manipulating yarns. Each piece was like a painting to me.

Durston: Did you have any role models in your new field?

O'Connell: No, I didn't. I really started in total isolation. I guess Georgia O'Keeffe, the well known Southwest painter, was my inspiration. I studied her biography and I have an enormous respect for her commitment to her art. Although I have never met O'Keeffe, I feel a real kinship with her."

Durston: Then your next step was . . .

O'Connell: My next step was to order a loom. I received it in March and I started weaving. When I had woven 18 blankets, throws and pillows, I decided I had better find a market.

Durston: I find it interesting that you decided to skip the gallery scene, and instead, targeted the quality department stores. Please tell us about making that choice.

O'Connell: I didn't really even consider galleries. I had heard some horror stories of how the artists' works are handled, probably due to the fact that the pieces are usually on consignment. I knew that the work usually does not move very quickly. I chose to approach Neiman-Marcus because they had a reputation for promoting individual artisans.

Durston: Did you know someone there, or did you just pick up the phone?

O'Connell: I just phoned and asked the operator the name of the person who had coordinated the recent artisans' show and got an appointment. That was in November of '81. They snapped up the collection and I found myself making a five-day personal appearance at the height of the Christmas season. I must say that my background in the film industry was an important factor in knowing how to make a presentation.

Durston: Could you give our readers some advice on making a good presentation?

O'Connell: You must make your presentation as good as possible to make the buyer say "Yes!" Have a portfolio, a biography, a resumé, handsome tags. Provide them with a script to sell your work, something about yourself and the unique aspects of the pieces. If you don't know the name of the person you need to speak with, explain to the (telephone) operator exactly what you

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want to do and ask who can help you. Be direct. Once you get a name, keep trying until you reach the person. Don't give up after a first phone call. Write out the sentences you plan to say. Emphasize that you want the person to see your work. Get an appointment, a commitment. If they really can't help you, ask if they know someone who can. Most people do like to be helpful and don't enjoy turning you down. Ask if you can use their name as reference. Once you do get an appointment, follow up with a confirmation letter.

Durston: Please tell us how you got involved with wearables?

O'Connell: The people at Obiko, a San Francisco shop, were planning their Fall '82 Wearable Art show. They had seen my interior design work, and asked if I might have some garments to show. I said "yes," and set about designing the fabric, sketched out some shapes, then hired a seamstress to make the garments. I had several orders from that show. It became my introduction to the field of art couture.

Durston: Have you ever considered selling through an agent?

O'Connell: I've been approached by agents several times. I've decided against it. I am not an artist who is afraid to make a phone call. I'm very capable of doing my own marketing. In fact, I feel I am my own best representative. I don't want to entrust someone else with that initial presentation. In addition, that's just one more person between my work and the customers. I don't want to be shut off, isolated from that first-hand contact.

Durston: While we're on the subject of marketing, let's talk about your latest coup. Just how did Linda McCartney find out about you and your work?

O'Connell: The woman who does Linda's make-up and hair while she is on promotional tours had one of my garments. Linda saw it and asked to meet me. She sent her costume designer, Pamela Keating, to see me. Ms. Keating picked out three of my blousons and arranged for our meeting. That's when Linda picked out three more garments and commissioned me for the other things. While she was visiting me, she fell in love with some yardage still on the loom and purchased that, too.

Durston: How did "Listen" find out about all this?

O'Connell: When Garry Abrams wrote that '83 article about me in the *Times*, he told me to call him the minute anybody famous purchased something from me. So I did!

Durston: Your fashions suggest a specific design philosophy. Can you articulate that philosophy?

O'Connell: I don't want to make things that are typical styles of woven clothing, like ponchos and ruanas and other loom shaped

garments. I do want styles that show off the fabrics. I want them timeless but not ethnic. I'm not afraid to have the fabric cut, but I do design them so that there is little or no waste.

Each of my garments is carefully finished and each bears a sterling silver tag with my name, so it's like a signed work of art. And all my outerwear are limited editions. I never do more than seven alike. I present them as investment pieces.



A Chris O'Connell original, photographed for the cover of a piece of promotional literature.

Durston: How do you determine the price on a garment?

O'Connell: I include my costs of yarn and other materials, tags, seamstress time, etc. Then, of course, I consider what the market will bear. I have to place my garments in rather expensive shops in order to sell them for what I think they are worth. Most stores double the price, some even triple it. I didn't really set a figure on my own time at the beginning. I was lucky to get minimum wage! This year (1984) I've grossed over \$100,000.

With the interior design items, I've found I do better by selling to the trade through interior design showrooms where the pieces are considered a work of art. Often, the department stores look on them as mere commodities with a limited value. Also, working through the showrooms, I often get custom orders.

Durston: I imagine you've learned other marketing realities . . .

O'Connell: Yes, I certainly have! I've found that some stores have a lot of political infighting, not unlike the film industry. I'm determined to avoid as much of that as possible. Now that I've had contact with a variety of stores and showrooms, I know which one will treat me and my work with respect. I also have found I enjoy the opportunities that some stores provide to make personal appearances so that I can stay in touch with my clientele.

Durston: Will you share with us some of the planning and scheduling that goes into the making and marketing of a collection?

O'Connell: I'll give you the timetable I fol-

lowed for my first collection:

- *Late 1982 and early '83*—I designed and sampled the collection.
- *January '83*—I made all my contacts across the country for showing my work.
- *March and early April*—I made the rounds, traveling to New York, Chicago and San Francisco, toting my garment bags, to see the buyers.
- *Spring '83*—After all the orders were in, I set up a production schedule and ordered the yarns and fabric.
- *Late Spring and early Summer*—I went into production.
- *July 1*—The shipping and delivery began.
- *Fall*—Production and shipping continued into the holiday season. Then I waited for the money! Sometimes it's difficult getting the stores to pay.

Durston: You do all your own marketing, bookkeeping, purchasing and shipping. How much time does that leave you for weaving?

O'Connell: I spend between five and six hours a day weaving. I'm still getting tremendous satisfaction in the physical act of weaving a piece. At the beginning, I was putting in something like 14 hours a day. I never again want to feel that I have to do that. I now put about two hours a day into the business end of it. One entire day each week is spent designing.

Durston: Does working at home present any problems?

O'Connell: (Laugh) Most definitely! You really have to organize your time . . . make a real commitment. Telephone chatting is out. I have two teen-aged stepsons. Sometimes it's difficult for them to understand that I'm not available all the time. They're learning to make prior arrangements with me, to respect my time and space. It can be difficult at times and it takes a tremendous amount of self-discipline.

Durston: Chris, your business has developed so rapidly . . . have you had time to consider where you're headed? What do you see yourself doing five years from now?

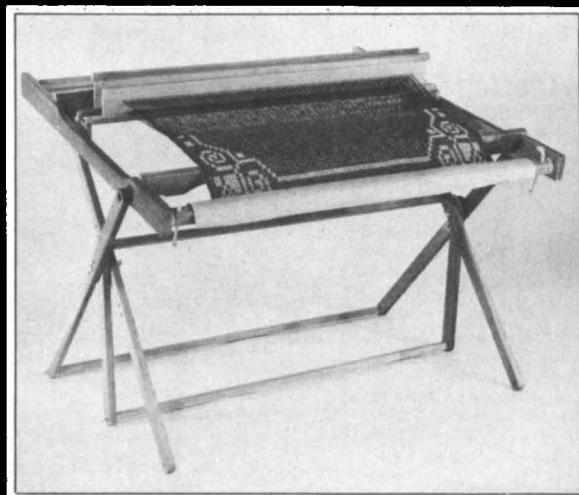
O'Connell: Exactly what I'm doing now. I love the creative process, the physical act of weaving. I will continue to keep my pieces on a limited edition basis, as investment pieces. I don't want to oversee a 'factory'. Each year, I plan to put out a clothing collection. I want to continue doing the personal appearances. Eventually, I would like to be known as one of the top three interior design weavers in the country. I just can't weave fast enough to get all my design ideas out of me. □

Linda Moore Durston of Camarillo, California, has taught and exhibited extensively throughout the Southwest and West. Her work appeared in "Handweaving for Interior Furnishing" at Convergence '84, and in Fiberarts Design Book II.



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Twill Woven Market Basket



by Robin Taylor Daugherty

"Paper or plastic?" is the chant every time I hit the checkout stand at my favorite supermarket. My first reaction was "paper or plastic what?" Grocery sacks, it turned out. Many stores are no longer offering paper — even as we move fitfully towards oil shortages — so you have your choice of plastic or . . . ?

As long as there have been markets, shoppers have needed a container to carry home their purchases. It needed to be lightweight and of a rigid construction so as not to squash the produce. Good ventilation was also preferred, as this helped to keep the food at its peak of freshness.

Our market basket combines all of these qualities and is beautiful as well. Its slightly open bottom provides good ventilation, while the twill woven sides are decorative and very sturdy. The rim and handle form a rigid framework that holds the body of the basket but still allows it to move and shift a bit to accommodate its burdens. This prevents cracking and breaking and prolongs the life of the basket.

The structure of this basket is known as "square to round", or, in this case, "rectangular to oval". The bottom is woven in a squared geometrical shape, while the sides, as they rise, are allowed to seek a natural roundness. This creates a pleasing shape that gives easy access to a variety of burdens. The size of the basket can easily be changed by adding or subtracting stakes or by using materials of different sizes from those described.

Aside from the handle, the material used in this basket, is called reed. Reed is made from the pithy center of the rattan palm, a tropical palm that sometimes reaches 200' to 300' in length as it snakes its way through the jungle. Once the palm has been cut and dried, the rough and prickly outer bark is removed, exposing the smooth

inner bark. This is stripped off and cut into various thicknesses and widths to be used as caning in chairs and binding in rattan furniture. The remaining pith is bleached and cut into a variety of shapes including round, half round, flat and flat oval.

If you prefer your basket to be made entirely of hardwood, there are machine-cut ash splits available. The ash, being much harder than reed, will not take the dye as well as reed, so if you plan to dye some of your ash you will need a stronger solution. Soaking time for weaving is the same.

When you are working with reed, be certain that it is damp. Either dip your basket into water frequently or use a water spray bottle. Conversely, it is important not to soak the reed any longer than necessary, as this will cause it to split and fray more easily. A five to ten minute soak is usually adequate to begin working, so soak only a few weavers at a time. Remember they have already soaked quite a while in the dye bath.

Materials. You will need one pound of $\frac{1}{2}$ " flat reed for stakes, one pound $\frac{1}{4}$ " flat reed either dyed or smoked for weavers, either #12 or #15 half round reed or $\frac{1}{2}$ " flat oval reed for the rim, one piece #5 round reed for the rim filler, and a 27" handle either of shaped hardwood or homemade.

Tools. You will need one board approximately 12" x 16", four very large finish nails (16d), a hammer, a jack-knife, pruning or kitchen shears, needle-nosed pliers, awl or knitting needle, spring clips or clothes pins, and sand paper.

Equipment. You will need a table to work on, an old towel to keep your lap dry, and something in which to soak the reed: washtub, wastebasket, bathtub or sink.

Making your own handle

You can make your own handle out

of a suitably-sized branch from most trees. Branches tend to be easier to manipulate if they are cut when the sap is down: from November through February. Remember that your basket will be approximately 12" x 16", so choose a branch that is large enough to balance the size of your basket.

Cut your branch 27" to 30" long. Press down on one end against a table while raising up gently on the other. Work your way slowly along the length, coaxing a bend into it every inch or two. Repeat this until you think it will bend enough to fit your basket. Now bend it a little further and tie it with twine so it will dry in that shape. Do not use the handle until it has dried, or it will try to spring back and distort the sides of your basket. It would be a good idea to make more than one handle, so that if one breaks you can carry on. If the branch will not bend without breaking, you can try soaking it in water for a few hours to a few days, trying occasionally to bend it. Sometimes peeling off the bark helps to make the branch more pliant.

Dyeing the reed

The weavers in our sample basket have been dyed with black walnuts to add interest and to emphasize the twill structure. It is not necessary to use dyed weavers, as the natural reed will produce a very attractive, if more subtle, pattern. There is also a "smoked" reed available commercially that has a pleasant dark smoky brown color.

Use about two pounds of fresh black walnut hulls or one pound of dried hulls to dye the reed. Soak the hulls in a large container of water (a canner is excellent) for about two days. Simmer the hulls for two or three hours and allow the brew to cool. Strain the dye bath. Take your pound of $\frac{1}{4}$ " flat reed and cut all the binders off to prevent tie-dyed stripes. Wet the reed and then



These two twill woven market baskets can make a handsome center piece for any table and are sturdy enough for carrying home the groceries. Both are by the author. Robin's step-by-step instructions are for the large basket at left.

loosely coil it into your dye bath. Simmer for ten to 15 minutes and then weight it down with a plate or lid and a rock. Check the reed every half hour to see whether it has reached the color you want. Remember, it is darker when wet. Remove the reed and either weave immediately or allow it to dry for future use. The dye bath can be used again, so don't waste it. It is a good idea to wear rubber gloves whenever you are handling the fresh nuts or the dye, as either will readily stain.

You may also dye the reed using commercial dyes. Be certain to follow the directions carefully, using rubber

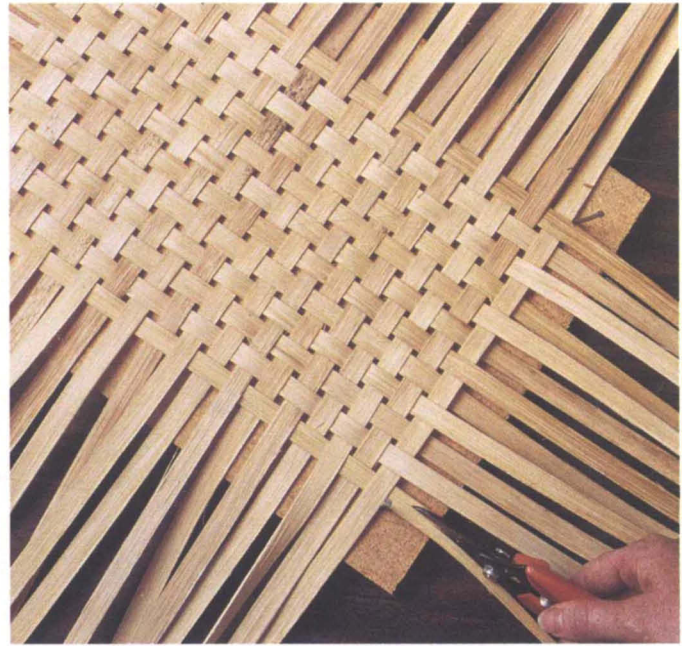
gloves and a container that is either enameled or stainless steel and will never be used for food preparation. Fibrec is a good cold water dye and is quite light-fast. Cushing is a household dye that needs to be cooked and is not very light-fast, but gives lovely colors. If you do cook the reed, do not shock the fiber by suddenly changing its temperature. Put it in cool water and slowly bring it to a simmer and then rinse it in hot water when you have the proper intensity of color.

After the completed basket has dried, it is a good idea to give it a finish, as you would any good wood product. If the basket will ever be used

for food — and most baskets are — it is best to use mineral oil, as it will not go rancid and is not poisonous. Use a 2"-3" paint brush to brush the oil lightly on the inside and outside of the basket. Clean the brush with soap and hot water. Let the basket sit overnight and then wipe off any excess oil. An occasional reoiling over the years is a good idea. Your market basket should give you many years of service. ►



1. Materials and tools needed. Cut the 1/2" reed into twelve 36" pieces and nineteen 30" pieces and soak for five to ten minutes. (Warm water is more pleasant than cold.) Now, read through all the instructions before beginning your basket.



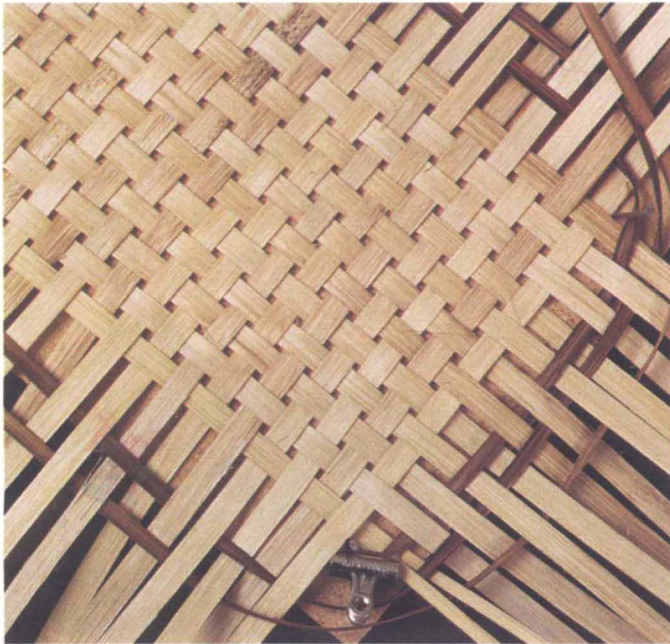
2. Weaving the base. Remove the stakes from the water and put four dyed weavers to soak. Keeping the stake ends approximately even, begin in the center with about six to eight parallel 36" stakes. Begin weaving in the 30" stakes at a right angle using a plain weave. The stakes must be evenly spaced in both directions leaving square 3/16" holes. Continue adding splints in both directions until they are all woven and the base is approximately 8" X 13". Now soak the base for a minute. "Upstake" by bending each stake up against a straight edge laid along each side of the base. Split one corner stake to produce an uneven number of weavers.



5. Securing the top. Taper the last 5" of the last weaver so it ends gently. Cut off all the stakes on the inside of the weaver at the height of the top of the weaving. Cut the tops of the remaining stakes at a slant. At the top of the last weaver, cut into each remaining stake one third of the way across and cut or pull off the one third strip to make the stake narrower above the last weaver. Take the basket off the board.



6. Tucking the stakes. Soak the basket upside down for two minutes. Using the awl to make a space, weave each stake over the last two or three weavers and under the next two. Pull it down snug and cut it off.



3. Beginning the sides. Place the base on the board and hammer in a finish nail at each corner. Starting your weaver at the split stake, weave over-two, under-two loosely around the basket three times. Be careful at the corners, as it is easy to let your pattern be thrown off here. Use a clip to hold the beginning in place. The odd number of stakes will make the pattern move over one stake every round and thus produce the twill design. Be sure you treat the split stake as two individual stakes.



4. Tightening. Starting at the beginning, work the fullness out to the end by pulling the rows up tight against the nails. Continue weaving but stop every other row and work the rows down tightly against each other. This is necessary for a strong, tight basket as the reed will shrink in width but not in length. When one weaver runs out, overlap the new one back about six or eight stakes and continue weaving until the basket is 6½" high or your preferred height. Dip the basket in water from time to time as you weave. If you must stop, allow the basket to dry out and simply rewet it when you begin again.



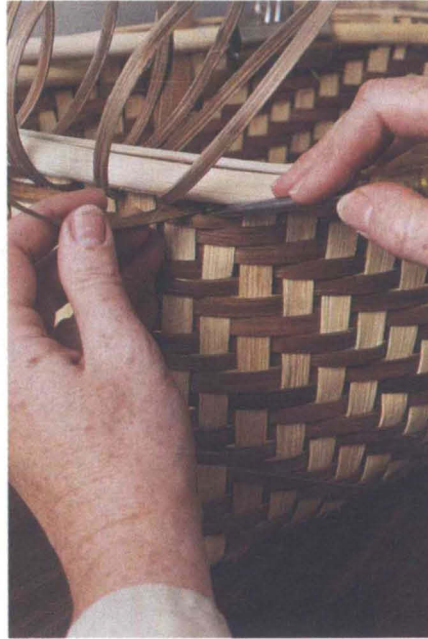
7. The handle. Sand your handle if it is rough. Place it on the inside of your basket in its proper position, adjusting its height until it looks right to you. Mark this position on both arms of the handle with a pencil. Also put an "X" on one arm of the handle and on its side of the basket, as it may not look right if you turn the handle around when you return it to the basket.



8. Carving the handle. Carve notches just below the mark on both arms of the handles. Examples are shown for both flat and round handles. These notches must be just a bit larger than the material you have chosen for the rim. Taper the ends beginning about 1" below the notches. Don't lose your "X".



9. Adding the rim. Slip the handle into place putting the points behind a few weavers. Cut the inside and outside rims at least 4" too long. Clamp them to the basket with the inside rim beginning just past one end of the handle and the outside rim beginning just past the inside rim's overlap. Insert the piece of #5 round reed between the two rims. You are now ready to start lashing. You will need to start lashing just past the outer rim's overlap so that almost all of the rim will be lashed before the overlaps are fitted. It is very important to keep the #5 reed right at the top between the rims and to lash very tightly.



10. Lashing. Keep the lasher and rim wet as you work. Secure the end of the lasher on the inside by slipping it down under two weavers and back up under one (see photo 11). Using an awl to push a large enough hole between the last weaver and its predecessor, push the slanted end of the lasher through from the inside out between every pair of stakes. Be certain that, as you lash, the smooth side of the lasher is outermost. It is easiest to work several lashings loosely and then go back to pull them up very tight. At one point the lashing will have to move up or down a row to accommodate the end of the last weaver.



11. Lashing the handle. You are lashing from the inside out as you approach the near side (A) of the handle arm. The lasher will come through to the outside of A. Take the lasher over the rim, behind the handle and through B to the outside. Go over the rim, behind the handle and through A to the outside. Go through B from the outside in and pull tight. Notice in the photograph how the X fits into the notches in the handle. This holds the handle in. Continue lashing around to the second arm of the handle. On this side you are lashing from the outside in and the slant of the lasher has changed. When you reach the second handle arm, the lasher will be on the inside of A. Take the lasher behind the handle, over the rim and through B from the outside in. Then go behind the handle, over the rim and through A from the outside in. Go through B again from the inside and you are ready to finish the rim. The slant of the lasher has changed back to the original slant.



12. Fitting the rim. Now that most of the rim has been lashed and all of the play is out, carve both the inside and outside rims so they fit snugly and so their overlaps are in different places. The overlaps need to be about 3" wide to prevent distortion of the rim by the joints. Now continue lashing very tightly until you reach the beginning. End the lasher the same way you began. If your lasher runs out before you finish, simply end it and begin a new one. At this point, if you want a double-wrapped rim, rather than end your lasher, just reverse and lash back the way you came to form a series of Xs around the rim. When you come to the handle arms, make a straight stitch again from B to A on the opposite side of the handle arm from the original straight stitch. Thus both handle arms will have straight stitches on both the inside and outside.

CLASSY CORNERS

by Louise Bradley

"Like the use of wine in cooking, mitering is a subtle art. When successful, it merely enhances the total effect; it is noticeable only when incorrect." (The New Vogue Sewing Book.)

Now that was written by a person who *really* cares about tidy square corners. I would add that the statement is equally true of all finishing details. If they are done well and are appropriate to the rest of the woven object, they remain unseen. Only when they are poorly executed, left undone, or inappropriate do those little details intrude upon the consciousness, demand to be noticed and so distract from the total.

A good mitered corner will elicit less emotion than a good Boeuf Bourguignonne in the general public — true. However, among those of us who strive to execute excellent textiles, it ranks right up there. Maybe its undeserved reputation for being difficult or perhaps merely ignorance accounts for the fact that weavers use mitered corners so rarely. They are not, in fact, exceptionally complicated; they look wonderfully professional; and they are very effective in reducing bulk in corners.

A mitering is a diagonal joining of two edges at the corner. You can think of it as a compromise between equals as they meet. Each gives way by the same amount. If one edge is of higher rank than the other, such as a coat front relative to the coat bottom, or a skirt front as relative to the skirt hem, it will dominate and overlap the lesser. Sometimes a jacket or vest will be bound on all edges with a braid. In that case all edges would be considered equal and the braid would be mitered at the corners.

A napkin, placemat or table runner is prime territory for mitered corners if you are going to use hems on all four sides. You would be wise to choose hems over fringe if the textile is going

to be washed many, many times. Even the best of tightly plied yarns look ragged after multiple experiences in the washer and dryer. You would also want to choose hems if the warps were of an unstable sort: if they tended to mat, as do some wools; if they lint away to nothing, in the manner of some linen/rayon blends; or if they are an unattractive fringe from day one, as are some linen singles. You might choose to hem the selvedge edges if your selvages are not wonderful or if you just like the look of all four edges being uniformly finished.

Headnote (not a footnote, because it must come first, not last): The shrewd weaver plans for these hems by using thinner yarns or less bulky patterns where they will occur.

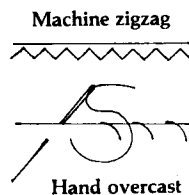
So — if you decide to hem all four sides, all sides are of equal importance and you want as little bulk in the corners as possible, a mitered corner is your finishing solution. There are two methods that get the job done. I prefer Method B. Try them both to see which is easier for you. The first few steps are identical.

Preparation

(First turn on the iron. As with most precise finishing, it is a primary tool.)

STEP 1. Secure all edges to prevent raveling. You will probably have selvages on two sides and may have worked hem stitching on the others. If you

have unprotected edges, remedy that with a row of machine stitches (straight or zigzag — taking care not to stretch the fabric edge), or overcast the edges quickly by hand.

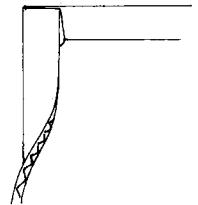
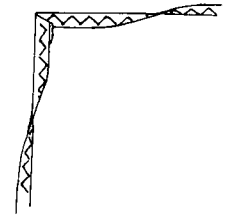


STEP 2. Measure accurately and press under a first hem turn on all sides. This will be ¼" to ½" wide.

The wider turn will be necessary if your fabric is bulky. The ends of the hem turns will overlap one another.

STEP 3. Measure accurately and press under a second hem turn on all sides. This will be ½" to 1" in width depending on fabric bulk and your aesthetic decision.

To make the turns perfectly accurate, follow a thread. On a very fine weave it may be helpful to pull the thread until its path is evident, or to remove it entirely and turn the hem exactly where the thread was removed.

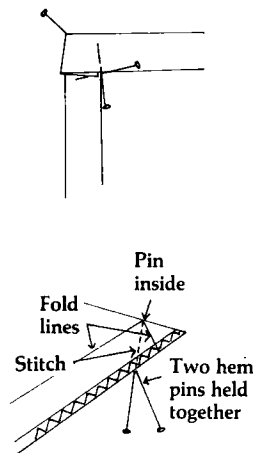


Method A

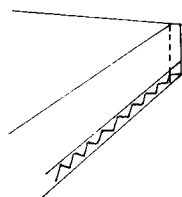
STEP 1. Place a pin at the very corner and a pin in each hem where the two hems cross.

STEP 2. Turn the hem fold outward and hold the fabric right sides together so the hem pins are together. Stitch diagonally from the corner pin to the hem pins. You may find it easier to remove the corner pin just before you stitch.

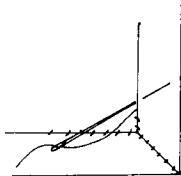
Back stitch or knot the thread to secure its ends.



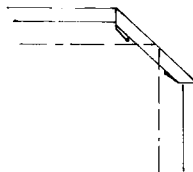
STEP 3. Trim that seam to ¼". This is a bias edge, so it is unlikely to ravel. You need not zigzag or otherwise secure this cut edge.



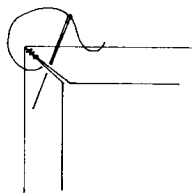
STEP 4. Turn the corner right side out and poke it gently from inside until it looks square. Press with care and hand-hem all edges.



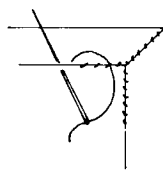
STEP 2. Trim off the corner to within ¼" of the pressed fold.



STEP 3. Fold the second hem turn inward again. The pressed diagonal edges should meet. Stitch them together with tiny invisible hand stitches.

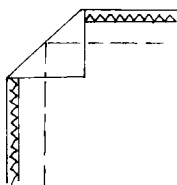


STEP 4. Press with care and hand hem all edges. □



Method B

STEP 1. Unfold the second hem turn and refold the corner diagonally until the press marks at the corner line up with the press marks down the fabric edges. Press the diagonal fold in that position.



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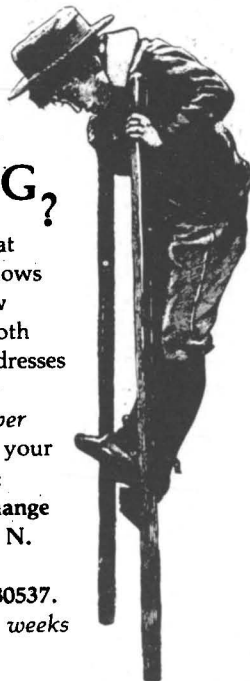
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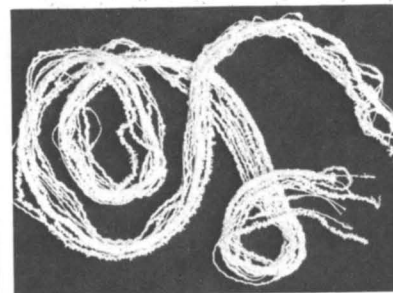
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METALLIC YARNS

by Kathryn Wertenberger

A search through my yarn samples turned up quite a variety of available styles in sizes ranging from natural silk chenille with gold metallic at 900 yd/lb to a very tiny ratiné at 7500 yd/lb. Other styles included a soft four-ply lurex blend, metallic yarns plied with cotton, rayon or mohair loop, and a stiff one that completely wrapped metallic around a core thread. Another yarn similar to this one wrapped an elastic core. There were chainette yarns, very soft and limp. I even found a metallic sewing thread that can be used in the sewing machine. Another major category of metallic yarns I found were filament yarns like a single foil strip; some were supported by another lightweight yarn. These ranged in size from very narrow to about 1/8" wide.

Besides the usual gold and silver, gunmetal and copper, a wide variety of colors and white and black yarns with iridescent pastels are available. Some yarns are variegated with bright or pastel colors or silver and gold. Two of our readers wrote that they plied their own metallic yarn combinations. In addition to your favorite weaving store and mill end suppliers, shop for metallic yarns at knitting suppliers, fabric and craft stores and variety stores.

Metallic yarn projects need particularly careful sampling to ensure satisfactory results. It's easy to get too much metallic and too much pattern, or a harsh, scratchy fabric. Carol Strickler reported a recent failure in which she used a chainette metallic (normally a very tractable yarn) as a supplementary pattern warp with a fuzzy ground warp. As the tension increased and decreased when the shafts were raised and lowered, the chainette clasped the fuzzy yarn like an oriental finger trap. It soon proved an unweavable combination. Metallic yarns are

usually a metallized plastic or a plastic-covered metal foil. Most are hand washable and dry cleanable and tarnish-resistant. Metallic yarns can be used for warp, pattern and tabby. Occasionally the heddles will abrade the yarn too much, particularly in yarns that are wrapped solidly around a core. Warping from back to front can ease the problem.

Because we found that metallic yarns don't photograph effectively, I'll try to give you a word picture of the samples that our contributors sent this month. Laura Fry from Prince George, British Columbia, sent us a lovely fabric which she used for a kimono. Two-ply natural color silk, set at 30 e.p.i., was used for warp and tabby. An opalescent mylar, variegated from pink through gold to blue, forms the pattern weft for the 14-block summer and winter butterfly motif. Because the yarns are small and soft, the fabric drapes effectively.

A very large handspun mohair loop plied with a very small gold filament forms every other pick of vest fabric woven by Janice Hardy of Suffern, New York. The same yarn without the metallic is the alternate yarn. The yarns have been casserole dyed with reseda green and old rose; the warp is reseda green. The overall effect is a flat weave with occasional loops on the surface, and just a tease of gold as the fabric moves. Janice modified the Shannon sweater from *Fashions from the Loom* by Betty Beard to make the vest.

Meg Altstaetter of Lake, Michigan, celebrated the holiday season in a Chanel style evening jacket. The warp alternates 1/2" stripes of natural "Cascade" silk with 5/8" stripes of dyed silk noile, both yarns from Henry's Attic. The dyed stripes graduate from dark to light in eight steps. Mulberry grayed with bronze green was used for one series, rust with bronze green for the

other. A six shaft twill variation produced a soft, thick fabric. A fine gold and white metallic was plied with the Cascade silk for the weft.

An evening shawl is the result of several experiments with metallic yarns by Leslie Allen of Smyrna, Georgia. She wound turquoise metallic with a mauve wool as one strand on her warping reel, for the warp. This resulting yarn was used with random warps of a heavy variegated novelty yarn in coral, purple and turquoise. The threading is a simple twill. The metallic and wool combination was used as weft with occasional inlays of the variegated novelty.

Carol Strickler of Boulder, Colorado, has used metallic yarns for bookmarks, greeting cards, placemats and hangings. She says that metallic yarn was particularly effective for outlining the lace weave blocks in a shawl. Carol describes a skirt fabric in an eight shaft rosepath threading that has a design of aspen leaves. There are full sized leaves at the bottom with their size diminishing gradually toward the top until they form small diamonds. The first three repeats used a medium green and a yellow green silk slub wound together. Two repeats mixed yellow green silk with a chartreuse rayon. One repeat used chartreuse rayon and a 1/16" supported chartreuse metallic together. Two repeats used the chartreuse metallic with a strand of yellow orange nub silk novelty. The yellow orange formed the balance of the top of the skirt.

My own favorite use of metallic is for shadow weave place mats of #3 perle cotton in light and dark values for the warp and dark and either gold or silver chainette for the weft. They require no special care. Other projects using metallic yarns can be seen in this issue. □

The Weaver's Challenge for the May issue asks you to submit samples of fabric using turned drafts (see HANDWOVEN Vol. V #1, Jan-Feb. 84, p. 64). Please include your reasons for using a turned draft in addition to technical data, return envelope and your phone number. To meet the publishing deadline, I'll need a reply by March 15, 1985. Do you have ideas for future challenges? Please send them along.

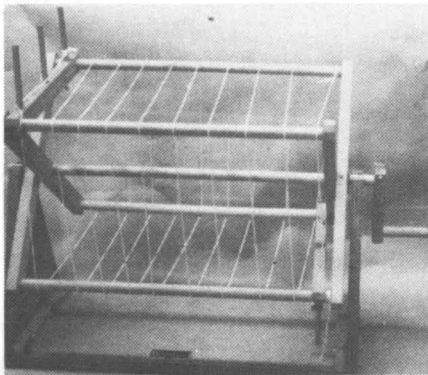
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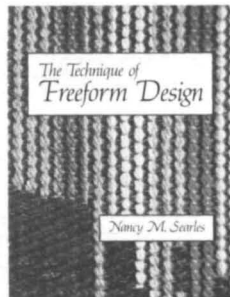
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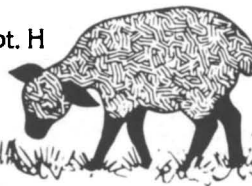
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INSTRUCTIONS

Handwoven





FROM  INTERWEAVE PRESS

Volume VI
Number 1
Jan.-Feb. 1985

General Instructions

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

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

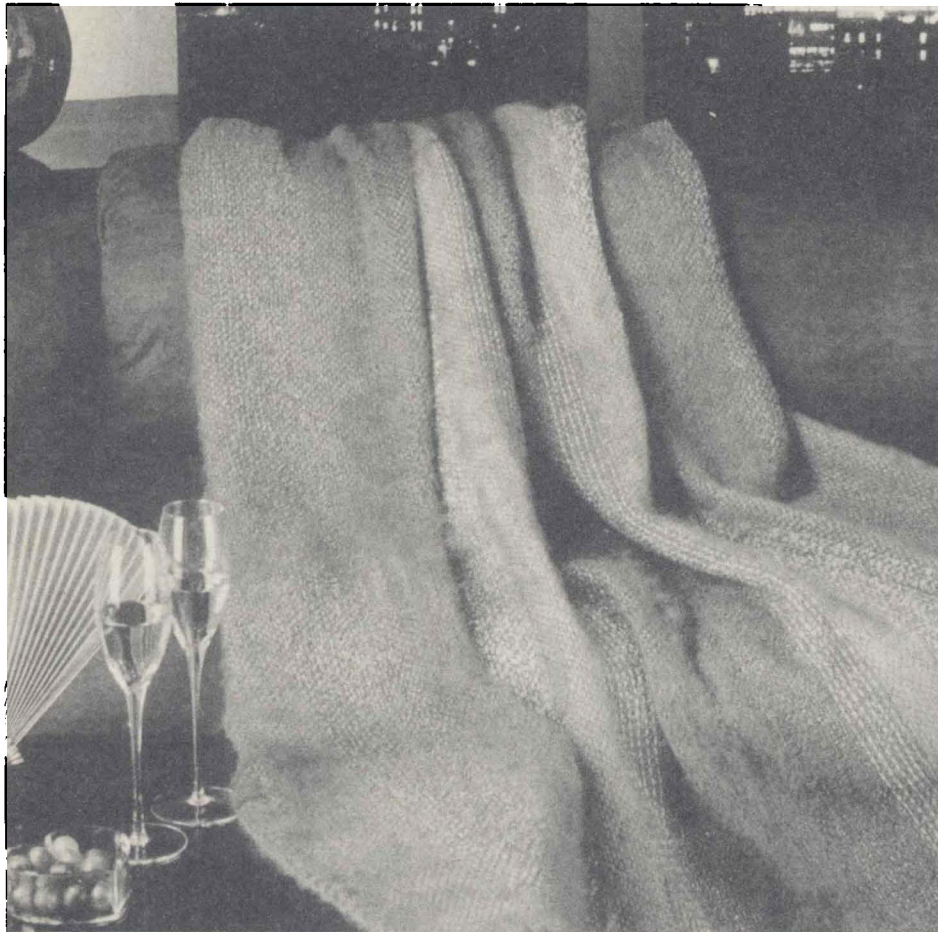
-  Rigid heddle loom. Extra heddles or pick-up sticks may be required also.
-  2-shaft loom.
-  4-shaft loom. Occasional projects may be suitable only for jack action looms, which will be noted.
-  More than 4 shafts required. The number needed will be indicated in the triangle.

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

Calculating warp

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

Total yards of warp needed.



Index to Instructions

Wooly Wrap-Up Throw	I-3/63
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Wrapped In Style Poncho Cape	I-14/41
Lincoln Log Place Mats	I-15/61
Pair of Vests	I-16/72
Picot Top	I-16/65

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

Figure your warp length by adding the finished length (before washing) plus loom waste (check your loom instructions) plus take-up (as much as 1/6 of finished length for a stretchy wool, as little as 5% or 10% for cotton). **Calculating weft:** For a balanced weave, buy the same number of yards of weft as you do for warp. This will be a generous amount, but better not to run out in the middle of a project. For a warp-face weave, buy about 1/4 as much weft as warp. For a weft-face weave, buy at least 5 times as much weft as warp.

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

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

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

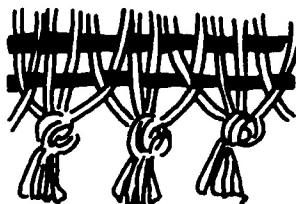
MAKING SUBSTITUTIONS: Though we've mentioned specific yarns and colors for most of the projects, feel free to make substitutions. This is where you become the designer. One may substitute one yarn for another if the texture, size and yards per pound are the same. Don't overlook smaller yarns that may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

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

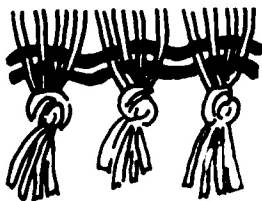
FINISHING: Finishing instructions have been given for each project based on the experience of the designer. Most involve washing in some manner. The water temperature, amount of agitation and drying method will determine the amount of shrinkage of all fibers and the amount of felting of wool. If another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

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

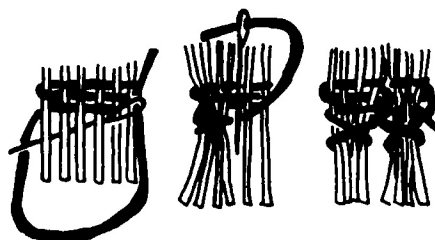
This:



Not this:



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

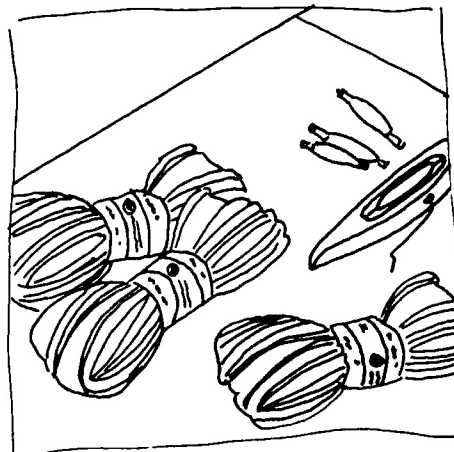


ENGLISH-METRIC CONVERSIONS

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

Reed Equivalents:

dents/inch	=	dents/centimeter
4	=	16/10
6	=	25/10
8	=	30/10
9	=	35/10
10	=	40/10
12	=	50/10
15	=	60/10
16	=	64/10
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CALCULATING YOUR WARP:

number of warp ends
 number of ends per inch (sett)
 \times number of inches wide the finished piece will be before washing + 1/2" for drawing in
 = total number of warp ends needed

length of warp
 finished length of piece before washing

+ loom waste (up to 1 yd. for a large floor loom, 12" or so for a table loom. Consult your loom instructions.)

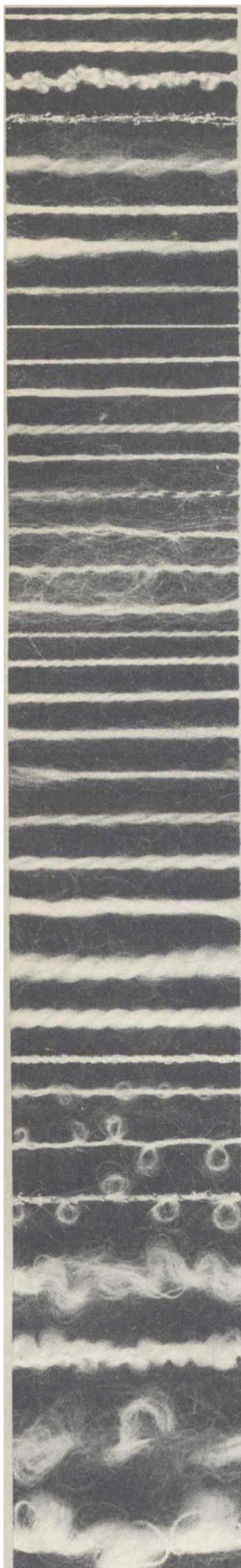
+ takeup (as much as 1/6 of finished length for a stretchy wool, warp, as little as 5 or 10% for cotton)

= total length of warp

yardage needed for warp

total number of warp ends
 \times total length of warp in yards
 = total yards of warp needed

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



- 20/2 silk, 5000 yd/lb (10,050m/kg)
 2/5 silk, 1250 yd/lb (2512m/kg)
 silk bouclé, 850 yd/lb (1708m/kg)
 metallic, 70% acetate/30% Lurex, 2250 yd/lb (4522m/kg)
 brushed acrylic, 1440 yd/lb (2894m/kg)
 rayon/linen blend, 75% rayon/25% linen, 1675 yd/lb (3367m/kg)
 rayon/silk blend, 75% rayon/25% silk, 1050 yd/lb (2110m/kg)
 22/2 cottolin, 50% cotton/50% linen, 3172 yd/lb (6375m/kg)
 20/2 perle cotton, 8400 yd/lb (16,898m/kg)
 10/2 perle cotton, 4200 yd/lb (8442m/kg)
 6-ply cotton, 2100 yd/lb (4221m/kg)
 4/2 100% burnt cotton, 1680 yd/lb (3377m/kg)
 brushed mohair blend, 63% mohair/18.5% wool/18.5% nylon, 2050 yd/lb (4120m/kg)
 mohair blend, 55% mohair/20% wool/15% silk/10% nylon, 1680 yd/lb (3383m/kg)
 brushed mohair, 1175 yd/lb (2362m/kg)
 mohair blend, 78% mohair/13% wool/9% nylon, 960 yd/lb (1930m/kg)
 2-ply 100% mohair, 810 yd/lb (1628m/kg)
 20/2 worsted wool, 5600 yd/lb (1125m/kg)
 2/12 worsted Merino, 3360 yd/lb (6750m/kg)
 2-ply worsted wool, 2160 yd/lb (4342m/kg)
 wool singles, 2000 yd/lb (4020m/kg)
 wool singles, tweed, 2000 yd/lb (4020m/kg)
 2-ply wool, Shetland style, 2000 yd/lb (4020m/kg)
 2-ply wool, 1000 yd/lb (2010m/kg)
 singles 85% wool/15% mohair blend, 784 yd/lb (1576m/kg)
 2-ply wool, 760 yd/lb (1528m/kg)
 2-ply tapestry wool, 680 yd/lb (1367m/kg)
 wool/rayon blend, 70% wool/30% rayon, 2400 yd/lb (4824m/kg)
 wool bouclé, 89% wool/11% nylon, 2150 yd/lb (4322m/kg)
 wool/mohair bouclé, 58% wool/30% mohair/12% nylon, 1350 yd/lb (2714m/kg)
 bouclé, 30% mohair/58% wool/12% nylon, 1120 yd/lb (2251m/kg)
 wool novelty, 97% wool/3% nylon, 520 yd/lb (1045m/kg)
 designer yarn, 97% wool/3% nylon, 300 yd/lb (603m/kg)
 wool novelty, 296 yd/lb (595m/kg)
 wool novelty, 99% wool/1% nylon, 100 yd/lb (201m/kg)

Wooly Wrap-Up Throw

② ④

woven by Susan Snover, page 63

PROJECT NOTES: This throw is an excellent place to use a small amount of a really special yarn you've been hoarding. The novelty yarn stands out well against the 12/3 wool worsted woven in plain weave, and you only need about 100 yards. The novelty yarn weft is carried along each selvedge to give a nice finished feeling to the pattern. This is easy to do using two shuttles for the novelty and a third for the worsted. Begin weaving by throwing two picks of the novelty yarn, one with each shuttle starting from opposite sides. You now have a novelty weft to carry along each selvedge. Tie two lengths of 1/4" elastic around your beater on either side of the warp. Slip each shuttle carrying the novelty yarn under the elastic to hold it in place. Now you can quickly and easily weave the 10 picks of the 12/3 worsted, catching the novelty yarn at each edge as you would a floating selvedge. When you're ready for your next novelty yarn picks, just slip the shuttles from the elastic, throw them to the opposite sides, beat, and return them to their elastic holders.

FABRIC DESCRIPTION: Plain weave.

SIZE: 44" x 68" plus 3 1/2" fringe on each end.

WARP: 12/3 wool worsted at 2160 yd/lb. This is Oregon Worsted's Maypole "Nehalem" in white (1407 yd needed). Wool novelty at 296 yd/lb. This is Scheepjes' "Corona" in gray and white (33 yd needed).

WEFT: 12/3 wool worsted at 2160 yd/lb. Same as above. The "Nehalem" is used double for the weft (2080 yd needed). Wool novelty at 296 yd/lb. Same as above. (62 yd needed.)

COLOR ORDER:

	11 X		
White	39	40	469
Gray	1		11

Total Ends = 480

E.P.I.: 10.

WARP LENGTH: 3 yd which includes 1 yd for take-up and loom waste.

WIDTH IN REED: 48".

TOTAL WARP ENDS: 480.

DRAFT: Plain weave.

P.P.I.: 10.

WEAVING: Wind the white 12/3 wool double on one shuttle. Wind the gray novelty wool onto two shuttles. The first shot is woven with the gray weft from right to left. The second shot is woven with the gray weft on the other shuttle from left to right. Leave about 6" of gray weft hanging on each side for fringe. Slip these shuttles under the beater. Weave 4" of the white weft catching the gray wefts to carry them along the selvages. Measure the 4" blocks with tension off. Repeat 18 times for 72" of woven length. End with two shots of gray weft.

FINISHING: Tie overhand knots to secure the fringe (see General Instructions). Machine wash on a gentle cycle for five minutes with cold water and a mild soap. Rinse with cold water and a fabric softener. Machine dry with low heat for five minutes to fluff. Air dry to complete drying. Cut fringe evenly across the ends of the blanket. Expect 9% widthwise take-up and shrinkage and 6% lengthwise shrinkage. □

Lavender Luxury Afghan

by Halcyon Schomp, cover

4

PROJECT NOTES: This afghan would be a wonderful gift for someone special or an especially nice treat for yourself. It combines silk, a soft tapestry wool, a glittery bouclé, and brushed mohair. Using the silks gives it a marvelous luster and hand, and silk is exceptionally warm for its weight. But since it is expensive, you might consider substituting 3/2 pearl cotton which would also be lovely.

Simple plain weave was chosen to show off the texture and colors of the yarns. One long strip was woven, cut in two, and joined at the dark edge. The brushed mohair is used for the weft, to join the two strips, and to single crochet a trim around all edges. Then the afghan is lightly brushed on both sides in the non-bouclé areas. This camouflages the join, and the extra nap adds to the warmth.

FABRIC DESCRIPTION: Plain weave.

SIZE: About 60" x 78" finished.

WARP: 2/5 silk at 1250 yd/lb. These are Gemstone Silks from Halcyon: #9 Lilac Quartz, 198 yd; #11 Amethyst, 286 yd; #12 Sapphire, 198 yd.

WARP COLOR ORDER:

		6X		6X		6X		6X		6X		6X		6X		6X		6X				
•Silk, #9 Lilac Quartz	12	1																				18
Wool, #122 Lilac		1	6	1																		18
Bouclé, #119 Lilac			1	6	1																	18
Wool, #124 Violet					1	14	1															26
•Silk, #11, Amethyst						1	14	1														26
Bouclé, #124 Hyacinth								1	6	1												18
Wool, #125 Hyacinth									1	14	1											26
Bouclé, #123 Medium Blue Violet										1	6	1										18
•Silk, #12 Sapphire																				1	12	18
• = Working Ends																						TOTAL ENDS = 186

These are doubled to make one working end. Two-ply tapestry wool at 680 yd/lb. This is Scottish Tapestry Wool from Halcyon: #122 Lilac, 99 yd; #124 Violet, 143 yd; #125 Hyacinth, 143 yd. Bouclé (30% mohair/58% wool/12% nylon with metallic twist) at 1120 yd/lb. This is Halcyon's Victorian Royal Bouclé: #119 Lilac, 99 yd; #124 Hyacinth, 99 yd; #123 Medium Blue Violet, 99 yd.

WEFT: Brushed mohair at 1175 yd/lb. This is Victorian Brushed Mohair from Halcyon, #123 Dark Blue Violet, 1 lb needed for weft and crochet.

E.P.I.: 6.

WARP LENGTH: 5½ yd which allows about 1 yd for take-up and loom waste.

WIDTH IN REED: 31".

TOTAL WARP ENDS: 186 (counting doubled silk as one working end).

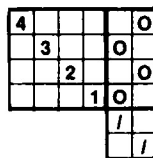
DRAFT:

P.P.I.: 7.

WEAVING: Weave 160".

FINISHING: Stitch each end with a fairly close zigzag and cut off remaining warp. Fold in half and mark the center.

Make two rows of zigzag stitching about ½" apart on each side of the center. Cut between



these rows. Wash in the machine on gentle cycle for about 3 minutes in warm soapy water. Spin. Fill the tub with warm rinse water, agitate briefly and spin to remove excess moisture. Shake the pieces to fluff a bit, then get some help to pull them lengthwise and widthwise. Pull the sections of bouclé particularly, since they will have pulled up slightly more than the others. Hang or lay flat to dry.

ASSEMBLY: Use a size H crochet hook and a single strand of the weft mohair to work a single crochet chain, just catching the weft loops along the dark blue (Sapphire) selvedge of each piece. Using the same mohair, lace the two pieces together; take care not to pull too tightly.

Edge the blanket with single crochet about 1" in from the edge, around all four sides. Use a double strand of the mohair weft and crochet about four stitches to the inch.

If you wish, you may brush the non-bouclé stripes. Do this by putting the blanket on a hard surface and brushing each stripe firmly with a hard nylon bristle brush. Any weft distortions can be corrected after brushing by pulling diagonally as you would to straighten a commercial fabric. Brush both sides of the blanket. Take care near the corners not to disturb the crocheted edging too much. □

Bedford Cord Vest

woven by Sharon Alderman, page 27

4

PROJECT NOTES: The fabric in this vest was designed using a four-shaft Bedford cord. The widths of the cords vary so that at the center fronts and center back, the lighter color dominates, at the sides the darker color shows more. I hoped to demonstrate that there is no reason that the cord width has to be uniform.

The yarns that were used are both made by the same company and – most important – both have the same yardage. If the yardages had been different, the smaller yarn would have required a closer sett (possible), and more picks per inch (maybe not possible).

The style of the two yarns is different; the shetland style wool is a 2-ply yarn while the tweed is a singles yarn. I took a chance putting them together, but sampling showed me that it would work so I went ahead with it. I wanted to contrast the beautiful mixture of colors and the addition of flecks and sometimes little bumps – noils, really – of pure colors in the tweed with the solid color of the shetland style yarn. I looked at the tweed to find an underlying color that I could pick up for the solid yarn. I wanted a solid color to play the tweed against and chose to use a cool color so that the tweed would seem warmer. The result is a fabric that is interesting because of its cord-

stripes from a distance and interesting because of the colorful flecks in the tweed at close range.

The pattern I used is Vogue 9672, chosen because of its very straight lines (which do not interfere with the cords), because it requires no darts (which would have broken the lines of the cords and which would have been difficult to make in a heavy fabric), and because it requires very little fabric.

The vest is fully lined to cover the floats on the back of the fabric. The lining I chose was slightly heavier than a standard lining fabric. I took the fabric with me to the shop to try the linings with it for weight as well as color and found that a heavier fabric felt right.

By the way, when you have woven a beautiful, handwoven fabric and you are looking for linings, thread, buttons, or other notions, always take the whole piece with you, not just a tiny scrap or a couple of yarn butterflies. You will find that the color of the piece as a whole is more accurately perceived in the whole fabric; that is the first reason. The second reason is that it is good for your morale: taking a length of your own handwoven cloth into a fabric shop never fails to cause a sensation. People will ask you where you got it and when you tell them that you wove it yourself, I guarantee that it will lift your spirits!

FABRIC DESCRIPTION: Four-shaft Bedford cord.

SIZE: Medium.

WARP & WEFT: Single ply wool tweed at 2000 yd/lb. This is Harrisville Designs' wool tweed in Rose Agate, 7½ oz or 938 yd needed. 2-ply shetland wool at 2000 yd/lb. This is Harrisville Designs' shetland style in Pewter, 7¼ oz or 906 yd needed.

NOTIONS: ½ yd 45" fabric for lining and sewing thread to match, Vogue pattern #9672.

E.P.I.: 14.

COLOR ORDER:

Start▶

Rose Agate	10	10	10	8
Pewter	2	2	2	2

Cont.▶

Rose Agate	8	8	6	6
Pewter	4	4	4	6

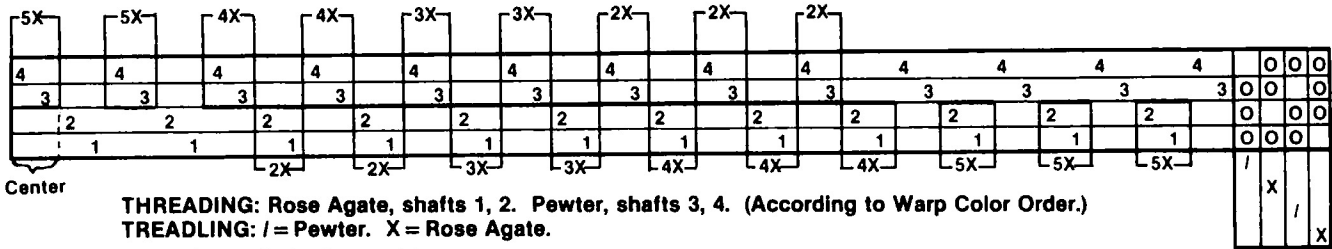
Cont.▶

Rose Agate	4	4	2	
Pewter	8	8	10	

Cont.▶

Rose Agate	2			156
Pewter	10			126

Thread to center and then back. Center Total Ends = 282

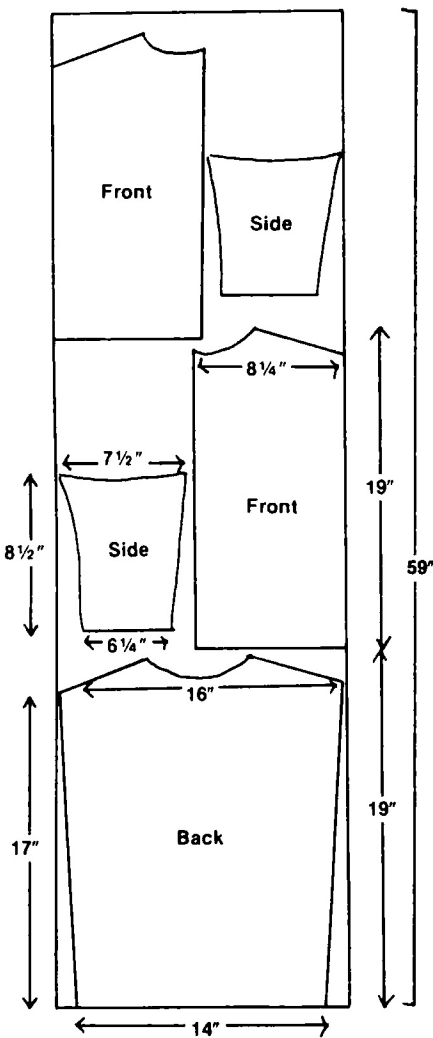


WARP LENGTH: 2 yd, 15" which allows 24" for take-up and loom waste.
WIDTH IN REED: 20".
TOTAL WARP ENDS: 282.
WEFT COLOR ORDER: Alternate shuttles: one pick Rose Agate, one pick Pewter.
DRAFT: (above).
P.P.I.: 14, each color.
WEAVING: It is essential that the little Pewter block on each side (2 ends each) be caught by the shuttle. (If it is not, the fabric narrows and the large cord next to it is deformed.) You may ensure that it weaves properly by taking the shuttles around each other at each selvedge, by using a floating selvedge, or—if you can—by threading the last two ends on either side 5,6 and lifting 1236, 1345, 1246, and 2345 when you weave.
 Be sure to beat evenly and firmly enough to get a balanced weave within each cord; that is, there ought to be 14 p.p.i. Pewter crossing Pewter and 14 p.p.i. Rose Agate crossing Rose Agate.

(Clearly, that makes 28 p.p.i. in all.) Watch the selvages; I had no trouble with ends breaking, but I took care to advance the warp frequently. Weaving this cloth takes two shuttles, one pick each, to move ahead one pick all the way across the cloth, so it is slightly slower to weave than an ordinary two shuttle weave.
 The on-loom length of the cloth was 63" which finished to 59". The finished cloth width was 16", measured without stretching.
FINISHING: The cloth was hemstitched on both ends while it was still on the loom. After it was examined for flaws, it was washed by hand in hot water (about 110°F) using Joy liquid. Two washings were used—there is spinning oil in the yarns—followed by three rinsings at the same temperature. The cloth was spun briefly in a washing machine and then hung to dry. Before it was dry to the touch, it was pressed from the back side only with a steam iron.
ASSEMBLY: The lining was cut out using the paper pattern and all markings were made with tailor's tacks on the lining. The lining was used to cut out the vest itself; the fabric is corrugated and so the lining fabric was laid gently on the handwoven fabric. *Do not stretch the cloth weft-wise as you pin on the pattern.* See cutting diagram.
 It was clear that the idea of having the dark color at the side of the body and the light color in

the center could be carried only so far. The side pieces, unless the whole fabric were redesigned to incorporate a lot more waste, had to be cut so that they were light at one edge and dark at the other. After pinning and looking at the effect, I decided to put the dark-to-dark seam so that it would be seen when the vest is viewed from the front.
 I did not follow the construction order suggested by the pattern. The side pieces were sewn to the back and the fronts were sewn to the back at the shoulders in both fabrics. Right sides together, the lining and vest were sewn together across the bottom of the back and sides, across the bottom fronts and up the fronts around the neck, and around the armholes. Clip curving seams and to the pivot point where the side pieces meet the back. Note that the seams joining the side pieces to the front are unsewn. Reach through the back side opening and pull the fronts out one at a time, turning them inside out as you do. Now the vest is right side out and all but the side seams are sewn. Press it well and then sew the side seams in the wool by machine, keeping the lining out of the way. Stitch the lining seams at the sides by hand. Instead of topstitching to prevent the rolling of the lining to the outside, stitch inside the vest, by hand, catching the lining to the seam allowance. □

Cutting Diagram



Blue Medley Jacket

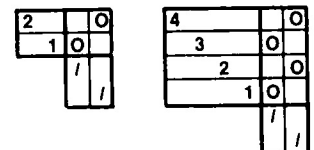
② ④

woven by Dixie Straight, page 31

PROJECT NOTES: If you've ever wanted to weave a simple jacket using rectangles and squares but felt uncomfortable with double weave or loom shaping, this jacket may be the answer. There is very little cutting involved and minimal hand stitching. Most sewing is done by machine.
 If you have never worked with handwoven jacket-weight material or haven't much experience with installing a zipper, I suggest using a button front instead of a zipper.
 Novelty yarns are easy to use in the warp if you keep a few simple rules in mind. Take your time when advancing the warp. Release tension, bring beater forward, and use your hand to gently work the yarn through the heddles. This jacket requires only eight ends of the thick novelty yarn, thus is a good "first" project.
 With most novelty yarns "less is more". A very few can perk up a fabric. The use of plain yarns and plain weave will further enhance the novelty yarn.
 Color also plays an important part in showing off the extremely thick nubby yarn used here. Another novelty yarn, smaller and very close in color to the Harrisville 2-ply used in the warp and weft, adds a subtle surface interest.
FABRIC DESCRIPTION: Plain weave.
SIZE: Women's small, bust circumference 38"; sleeve from center back 27 3/4" plus 1 1/2" added

cuff; back length from base of collar to lower edge 17 1/2".
WARP: 2-ply wool at 1000 yd/lb. This is Harrisville Designs' 2-ply wool in Teal (153 yd needed).
 Note: allow extra yarn in color Teal for cuffs and for a crocheted front trim if buttons are used instead of a zipper.
 Wool novelty yarn at 100 yd/lb. This is Ironstone Warehouse's FY-1 in color "O" gray-blue, (26 yd needed).
 Wool novelty yarn at 520 yd/lb. This is Ironstone Warehouse's NS 55 in color #318, teal, (156 yd needed).

Two-ply 100% New Zealand wool at 760 yd/lb. This is Ironstone Warehouse's NZN in color #321, light blue, (153 yd needed).
WEFT: Two-ply wool at 1000 yd/lb. This is Harrisville Designs' 2-ply wool in Peacock (651 yd needed).
NOTIONS: Thread to match, 18" zipper or seven 1" buttons, 1/4" elastic, snap for collar, size I crochet hook, 1/4 yard fabric in matching color for pockets.
DRAFT:



COLOR ORDER:

Start ▶

NZN #321	1		1	
Teal	1		1	
NS-55 #318	1		1	
FY-1, O		1		1
6x		5x		
Repeat 7x				

Cont. ▶

NZN #321	1		47
Teal	1		47
NS-55 #318	1		47
FY-1, O			8
6x		Total Ends = 149	

E.P.I.: 6.

WARP LENGTH: 3¼ yd which allows 24" for take-up and loom waste.

WIDTH IN REED: 25".

TOTAL WARP ENDS: 149.

P.P.I.: 7 with relaxed tension.

WEAVING: Weave at least 93" under relaxed tension to allow for shrinkage. I recommend weaving any extra warp as well to allow for possible extra shrinkage or if you are planning on keeping a swatch of the fabric for your records. Remove cloth from loom and machine stitch each end with two rows of tiny straight stitches. I use 15 stitches per inch.

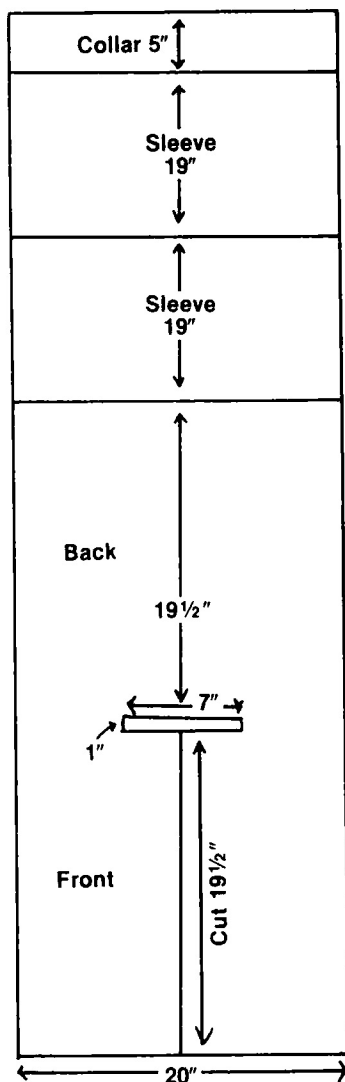
FINISHING: Wash in warm water and mild soap on regular setting for three minutes, spin for half of spin cycle. Rinse in warm water for three minutes and again spin half of cycle. (Not spinning the fabric through the full cycle helps control set-in wrinkles.) Fluff in warm dryer three minutes with fabric softener towel. Lay flat until almost dry, press with cloth. Finished fabric is 20" wide by 83" long.

ASSEMBLY: See cutting illustration. Measure each panel. Pin at the cutting lines. Machine stitch along each side of the cutting line with two rows of stitches and then cut fabric. Repeat for center front cut.

Sew sleeve seam with right sides together along the selvedge edge using a ⅝" seam. Leave ½" unsewn on one end where the sleeve will join the armhole. Turn under the cuff end of the sleeve 1" and stitch, leaving a small opening to insert elastic. Measure wrist and add 2". Cut the ¼" elastic to this measurement. Push elastic through the casing and stitch the ends together. Close the opening. Using the Teal yarn doubled and a size I crochet hook, make cuffs by chaining the desired length and double crochet two rows. The length must be the circumference of the sleeve opening after the elastic is installed. Sew the cuff to the sleeve with the Teal yarn working from the inside of the sleeve. Repeat for other sleeve.

Mark the center of the sleeve and the shoulderline of the body of the jacket with pins. With right sides together insert the sleeve into the body matching the pins. Stitch a ⅝" seam around the entire armhole. To finish the seam edges, machine stitch the seam allowances together and press towards the sleeve. Repeat for other side.

With right sides together, stitch a 1¼" long side seam below the underarm sleeve join using a ⅝" seam. Cut two pieces of fabric 9" wide and 12" long. Fold the 12" side in half. This fold will be the top of the pocket. Lay folded pocket flat on wrong side of jacket with the fold at the top opening of the side seam. Fold and pin the back side seam allowance ½" over the back side of the



pocket, and fold and pin the front side seam allowance ½" over the front side of the pocket. Topstitch each side. Topstitch across the top of the pocket opening perpendicular to side seam just catching top of pocket material. Leave a pocket opening of 5½", and close the remaining length of the side seam with a ⅝" seam. Repeat for other side.

Baste the pockets to the center fronts and to the fabric along the lower (hem) edge. For the waistline hem, turn under fabric a scant ¼" and machine stitch. Turn under again 1½" and stitch, catching the bottom of the pockets in the hem. Measure around the waist and add 3" for comfort. Cut the 1½" elastic to this measurement. Work the elastic through the bottom hem and stitch ends securely to the center fronts.

If you are using a zipper, install by hand and then machine stitch. If you are using buttons, single crochet (using the Teal yarn doubled) on both sides of the front opening. Single crochet again leaving buttonholes on the right side, spaced evenly.

With right sides together, sew collar to the neck opening. Leave ½" extended on the left front and 1½" extended on the right. Stitch with a ½" seam. Fold the collar in half to the inside of the jacket. Turn under a ½" seam and pin. Stitch collar ends shut and topstitch along the entire neckline edge.

Sew a snap on the collar. Press jacket on the wrong side. □

Simply Elegant Upholstery Fabric



woven by Sharon Alderman, page 32

PROJECT NOTES: The upholstery fabric for this stool was designed to include a novelty yarn. Novelty yarns include a wide variety of threads; some can take the hard sort of use that upholstery fabrics must withstand—particularly a foot stool—and many cannot. The first yarn that I used in designing and weaving toward the fabric you see here made an interesting cloth but one that would snag on claws, paws and shoe buckles. I looked at many novelties with an eye toward what this fabric needs to do and decided that nothing I found was quite right for what I had in mind.

I got out my spinning wheel and set to work combining plain yarns to create new novelty yarns. In all I made and used three before I arrived at the yarn you see here. Part of my experimentation had to do with color effects in the cloth, part with structure.

The novelty yarn that you see here is made of a singles woolen yarn produced by Harrisville Designs (Hickory) and 20/2 worsted from Frederick Fawcett (Chestnut). The woolen yarn is held under tension and the woolen yarn is allowed to ply around it at about a 60 degree angle under relaxed tension. Aim for about 5 twists per inch. Practice to make the twists per inch uniform. You can make this yarn with a drop spindle or a spindle-type bobbin winder if you don't have a spinning wheel.

After you have plied the yarn to make the novelty—the Hickory yarn will seem to have been wrapped around the worsted core—wind it off into a skein (or skeins), wet it thoroughly by soaking it for at least 30 minutes in very warm water to which a few drops of a dishwashing liquid have been added. The detergent makes the wetting of the yarn proceed faster. Spin the water out of the skein and dry it under just enough tension to straighten out the kinks. This procedure sets the spin and makes the yarn easier to handle.

Instructions are given here for a 6 and a 4 shaft version of this fabric. You see the 6 shaft version. The difference is that the 4 shaft version doesn't allow the novelty yarn to weave over two, under two in the weft direction.

FABRIC DESCRIPTION: Plain weave ground, novelty yarn woven basket.

WARP & WEFT: The ground is woven of 20/2 worsted yarn used two as one everywhere: doubled on the bobbin and carried two per heddle. I chose Fawcett's 20/2 worsted, Tan, (5600 yd/lb). One square yard of fabric requires about 2500 yards.

The novelty yarn was made as described above from Harrisville Designs Hickory singles (2000 yd/lb) and Fawcett's 20/2 worsted, Chestnut. About 220 yards of novelty yarn is required for one square yard of fabric; to make that length of yarn, allow 350 yards each, Hickory and Chestnut.

E.P.I.: 20 working ends per inch worsted, see draft for sleaying in a 10-dent reed.

COLOR ORDER:

Start ▶

20/2 (doubled)	6	4	4
Novelty	1	2	1

Cont. ▶					end
20/2 (doubled)	8	4	4	6	
Novelty	1	2	1		
	repeat				

WEFT COLOR ORDER: 12 shots worsted, followed by one shot novelty.

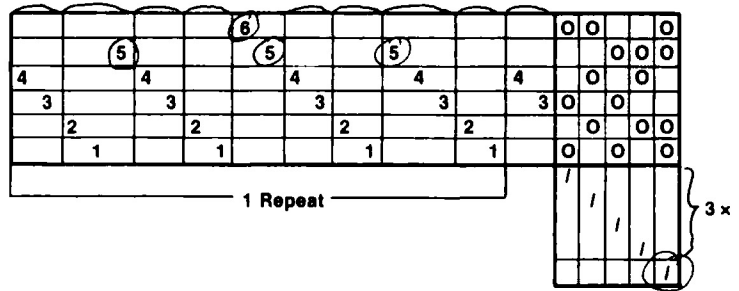
DRAFT: ▶

P.P.I.: 16.

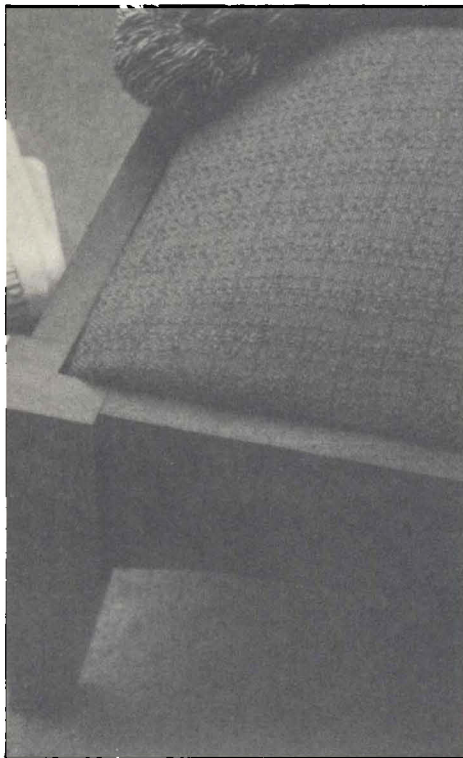
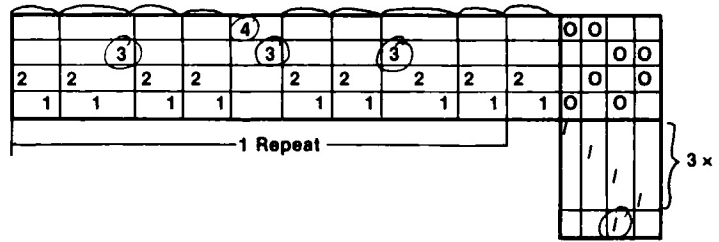
WEAVING: It is easy to weave this fabric. Keeping track of the number of shots of worsted is simple because the worsted treadling is repeated three times. After 2" or 3" all it takes is a glance at the cloth to see how many repeats you have done because the novelty in the warp shows up as dotted lines; you simply count the dots. Beat evenly and firmly.

FINISHING: Hemstitch both ends of the cloth while it is on the loom. Examine the cloth for flaws and correct them. If your plying was not even, you may find loops of the novelty yarn in the cloth; pull all of those to the back side. The back side of the cloth is easily recognized because there are longer floats of the novelty yarn where it crosses the pair of novelty yarns in the warp.

Wash the fabric in moderately hot water (110°F) using a dishwashing liquid (Joy). Rinse twice. Hang it to air dry. Steam press from both sides when nearly dry. □

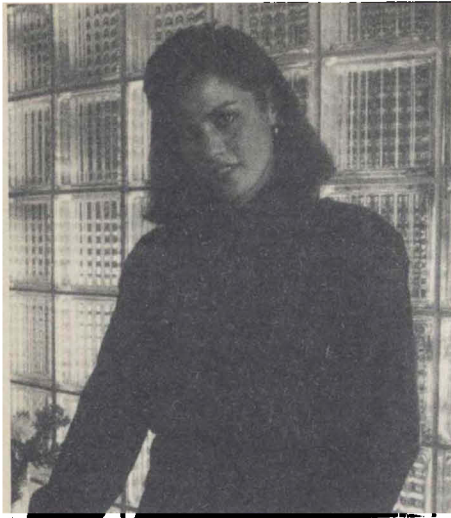


Sley together: 
Novelty Yarn: 5 6 3 4 /
Note: 20/2 worsted is used double.



SETT CHART

Yarn Size	Yd/Lb	Tabby	Twill
20/2 cotton	8,400	24-30	32-36
10/2 cotton	4,200	24-28	30
5/2 cotton	2,100	15-18	20
3/2 cotton	1,260	10-12	15
20/2 linen	3,000	20-24	30
12/1 linen	3,600	22-25	30-32
4/1 linen	1,400	12-15	15-18
20/2 worsted	5,600	20-24	28
12/3 worsted	2,160	15-18	20
6.5/1 wool	3,200	18-20	22-25
12/2 wool	3,000	18-20	22-25
7/2 wool	1,640	12-15	15-18
6.5/2 wool	1,600	10-12	12-15
1.3/1 wool	600	8-10	10-12
2.2/2 wool	550	8-10	10-12
22/2 cottolin	3,250	15-20	20
mohair loop	1,000	6-8	6-8
brushed mohair	800	4-8	4-8
linnay	1,200	10-12	15



Supplementary Warp Top

RH 4

woven by Betty Davenport, page 34

PROJECT NOTES: This airy pullover blouson top uses a space dyed rayon/silk yarn in a supplementary warp pattern for stripes. Blocks of the supplementary warp alternately float on the surface or weave in with the plain weave background to soften the stripe effect.

This project uses all of the brushed mohair and Fame so any increase in width or length will require more yarn. It can also be woven double width instead of two narrow strips. However, one extra skein each of Manhattan brushed mohair and Fame will be needed. If you choose to do this, delete the first four threads on the left of the draft which form a seam allowance for joining the two strips.

The three yarns used in the warp all have different stretch factors. The merino has the most and Fame no stretch which could cause tension problems. Measure the merino and mohair at the same time with your index finger between them to keep them separated. At the same time, lace the merino over and under your other fingers to provide a bit more tension on it. Since the Fame doesn't interweave as frequently, there is not as much take-up which compensates for its lack of stretch. There were no tension problems in weaving this fabric, however some might develop in a longer warp. If brown tones are not a flattering shade for you, choose a different weft color such as rubine #670 or maroon #685.

FABRIC DESCRIPTION: Plain weave background with supplementary warp stripes.

SIZE: Medium; bust circumference 40", back length from shoulder 23".

WARP: 2/12 worsted merino, 3360 yd/lb. This is Magenta #680 from Gerald Whitaker, 244 yd (1 1/2 oz) needed. Brushed mohair at 2050 yd/lb. This is Manhattan, color plum, 244 yd (one 1 1/2 oz ball) from Elite Specialty Yarns. Space dyed 75% rayon/25% silk blend at 1050 yd/lb. This is Fame in color Bronze Eggplant #1444, 169 yd needed, also from Elite. Two 50g skeins will provide warp plus enough for knitted trims.

WEFT: 12/2 Merino (3300 yd/lb). We've used color Mouton (brown) #470 from Gerald Whitaker, 488 yd (2 1/2 oz).

NOTIONS: Crochet hook #6, 26" or shorter circular knitting needle size 2, sheer seam binding such as Seam's Great for drawstring casing and 3/2 perle cotton for drawstring.

E.P.I.: 12 for background plain weave sleyed in a 12-dent rigid heddle with the supplementary warp sleyed in every slot. For harness looms use a 12-dent reed, and sley supplementary warp with background warp in every other dent; with a 6-dent reed, sley 2 background warps and 1 supplementary warp in every dent.

WARP LENGTH: 3 1/4 yd, allows for 18" loom waste.

WIDTH IN REED: 12 1/2".

TOTAL WARP ENDS: 150 for background plus 52 supplementary warps.

WARP COLOR ORDER:

Start ▶	4 X		
Fame			1
Plum Mohair	1	1	1
Magenta Merino	1	1	1

Cont. ▶	Repeat 6 X	
	3 X	8 X
	Fame	1
	Plum Mohair	1 1
Magenta Merino	1 1	

Cont. ▶	3 X		
	Fame		52
	Plum Mohair	1	75
	Magenta Merino	1	75

Total Ends = 202

Note: One ball of Manhattan is just shy of being enough of the needed amount of yarn. When it runs out, just use the 12/2 Merino to complete the number of warps needed and

intersperse these "mohair substitutes" throughout the warp when threading the loom.

DRAFT: (below).

RIGID HEDDLE THREADING: Make two warp chains, one with the background warps and one with the supplementary warps. Use the front to back warping method—cut end loops at warp cross and thread merino in the holes and the mohair in the slots. With the supplementary warp, skip two slots, thread it in next four slots, skip three slots, then in this sequence (in eight slots, skip three slots all the way across). Tie on to the back beam and wind up.

P.P.I.: 12.

WEAVING: Beat lightly to maintain 12 p.p.i. throughout. I suggest making a gauge by marking the pattern repeat on a strip of paper and using this as a guide. Treadle the blocks in this order for the entire length: A,B,A,C. End with A,B,A so that the pattern sequence matches when the two strips are joined.

RIGID HEDDLE DIRECTIONS: Place the heddle in the down shed position and carefully pick up all the novelty warps on the pick up stick.

Pattern stick A—all the novelty warps in all 7 stripes.

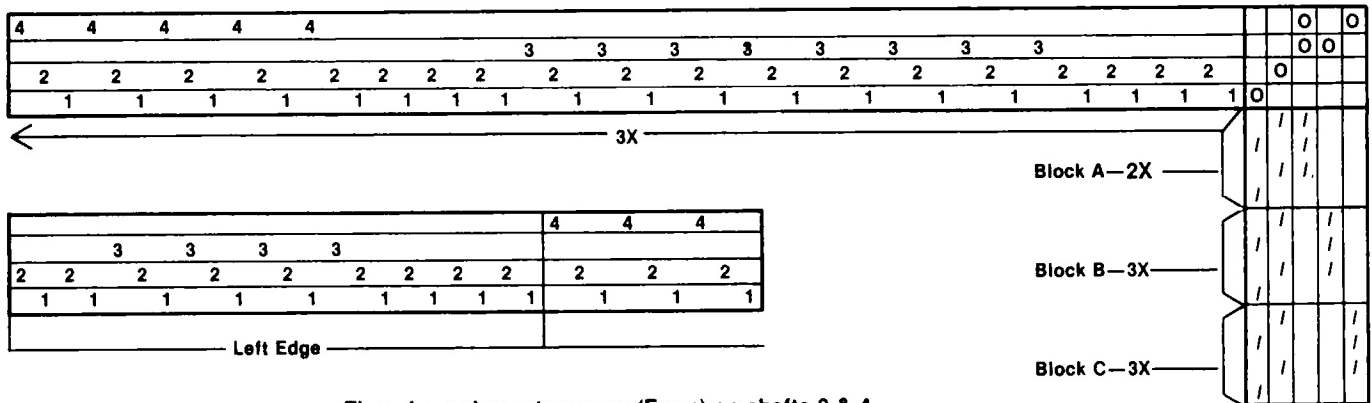
Pattern stick B—pick up warps in 1st, 3rd, 5th, & 7th stripes.

Pattern stick C—pick up warps in 2nd, 4th, & 6th stripes.

1. Down shed.
2. Up shed plus pattern stick.
3. Down shed.
4. Up shed (push pattern stick to back).

Repeat weaving sequence described above under "Weaving Directions". Pattern stick A is equivalent to Block A, etc. Pattern sticks A and B will slide over each other and can remain in place throughout the weaving. Pattern stick C will have to be inserted each time and then removed to continue with Pattern stick A.

Because the warp includes mohair yarn, the sheds will be a little difficult to clear. You will need to wiggle the heddle or move it back and forth a little to help separate the warp yarns. Be especially careful in the up sheds as the mohair tends to stick to the novelty yarn. First clear the warp in the up shed, then bring the pattern stick forward. Check the back side of the fabric frequently for any skips. It may help to place a 1" strip of lightweight cardboard in the up shed in the area behind the heddle. This cardboard strip will slide up under the pattern sticks and will help the two warps in the slots to separate when the up shed is opened. Each time the warp is rolled forward, use the heddle to clear the shed the full length of the loom before weaving is resumed.



Thread supplementary warp (Fame) on shafts 3 & 4.

Treadle A,B,A,C

FINISHING: Hand wash in warm water. Smooth out on flat surface to dry. The surface was very lightly brushed while damp. Steam press. Shrinkage was 12% in the weft and only 2% in the warp. Finished width was 10 $\frac{3}{4}$ ", length was 97".

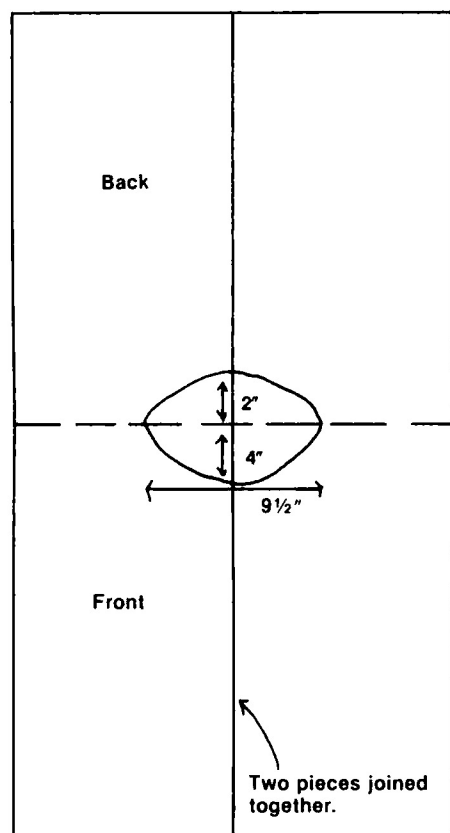
ASSEMBLY: Cut fabric in half and join the two strips carefully, matching the pattern of the two half width stripes. Mark shoulder line. If your figure type needs bust darts for better fit, allow at least 1" extra length for the front. This extra will be taken up in bust darts. Baste around neckhole with contrasting thread. (See Illustration.) Stitch two overlapping rows of zigzag and one row of straight stitch along basting line. Cut out neckhole. Sew up side seams leaving 9" open for armhole. Turn up hem.

Knit ribbing around neck and armholes using Fame. Crochet 1 row single crochet around neck making 6 stitches per inch for base to pick up knitting. Knit 3 rows in ribbing (K1, P1), bind off loosely. Divide remaining yarn in two so that you have an equal amount for each sleeve. Around armholes, crochet 1 row of single crochet making 5 stitches per inch. Knit 7 rows in ribbing, bind off loosely. If your circular knitting needle is too long to join the number of stitches in the armhole for circular knitting, just knit back and forth and hand stitch the seam closed.

Try on and mark waistline. Sew Seams Great on inside along waistline mark to make casing for drawstring. Make twisted cord with 4 lengths of 3/2 perle cotton for the drawstring. If the fabric is too prickly for comfortable wearing, consider attaching a lining of chiffon or China silk. □



Antique Striped purse, page 36.



If darts are desired, add 1" to front length.

Notes on using metallic yarns by Sigrid Piroch

When selecting a metallic yarn to use as an accent yarn in a handwoven fabric, there are some pointers that are helpful to keep in mind. Many metallics tend to fray at the ends when cut, so check an end before buying to see if this will be a problem for you. Does it unravel unmercifully immediately upon cutting?

Just as with other yarns, metallics differ in size. Select your accent yarn the same size or a little larger than the other yarns with which it is to be used, because it is for accent, and because it often blends in more with the other yarns after finishing.

Check the color (silver, gold, copper, etc.) against the other colors planned for your fabric to see how they look together. You'll find, for example, that a gold may appear to have a pinkish or greenish cast when seen in relationship to the other colors you'll be using.

Metallics also vary a lot in their reflective qualities—some are softer and some brighter, both in looks and feel. This can make a difference in the finished result achieved and, if you plan to wear the fabric, a real difference in how it feels when worn.

Check the care label. Many metallics are imported and do not have care labels. Some are washable; others are only dry cleanable. If there is no care label or you can sometimes guess by fiber content how to finish the fabric and what ongoing care to expect. But, sampling is the only way to be sure. If finishing requires washing to finish the fabric, you will need a washable metallic, of course. If the metallic is to be used with cottons in a blouse, will you be satisfied to always have it dry cleaned if that is necessary? All metallics I have used require a cool iron when pressing.

Take special care and use a press cloth so you don't—horrors—melt the fabric. Even an iron which is a little too warm can flatten the cloth so it loses its wonderful texture. Experiment with your iron on a sample before weaving your project.

Plan your design effect. The inclusion of silver in the fabric tends to give it a "cool and brilliant" look. Using gold, on the other hand, tends to "warm" the overall effect.

Because of metallic's tendency to fray, there are some things to keep in mind when working with them. Avoid whenever possible cutting them. This is a good opportunity for you to practice using a raddle to roll on your warp before threading and slewing. By inserting a bar through the loops at the beginning of the warp, while maintaining the cross with lease sticks, roll the warp on the back beam. Later, as you thread back to front through the heddles, cut each metallic thread as it is used. Wetting the end after cutting may help to hold these threads together. Slewing it through the reed immediately and then tying a small knot at the end may also help if it is especially ravelly. Planning fringe of metallics is generally not recommended because it will not hold up with wear. For weft, consider carrying the metallic thread up the side when not seen in the finished article or, if it is seen, weaving it with two shuttles for a decorative edge. Not all metallics are hard to use, so keep your eyes open for these characteristics as you plan your project. And, although some metallics may seem more expensive than "ordinary" yarns, few threads are usually required in a project, so they go a long way. One ball of Phildar, for example, will weave two purses.

Antique Stripe Evening Bag

woven by Sigrid Piroch, page 36



PROJECT NOTES: Please refer to the article "Flash and Glitter: Evening Bags That Shine" on page 37 and "Notes on Using Metallic Yarns" on page I-9 for handy suggestions and information on weaving this fabric.

An antique silver handle put back to use once again with fabric interwoven with silver highlights is a stunning accessory for evening. Inspiration for this bag came not only from the lovely handle, but also from mother-of-pearl shells with their white iridescence and a lining fabric which captures its spirit.

I used DMC cottons for this purse because I like their variegated color selection. A 10/2 pearl cotton would work just as well and would save you some money.

FABRIC DESCRIPTION: Two-thread pocket weave.

SIZE: 6¼" × 6¼" finished.

WARP & WEFT: DMC Perle 8 cotton, 10 grams/95 yd balls, pink variegated #62, 5 balls; blue variegated #67, 2 balls. Metallique Accent Yarns, silver, J.W. Trading Company, New York, 35 yd/card, 70 yd needed.

NOTIONS: 8mm silver sequins, thread, and 8" × 12" piece of thin foam and lining (no interfacing was used in this purse), antique handle (or reproduction) measuring 5" across at its widest point. (For a wider handle, plan your fabric wider and longer accordingly.)

E.P.I.: 24. Use a 12-dent reed. Sley 2 per dent cotton, 2 per dent metallic.

WARP LENGTH: 1½ yd which allows a generous amount for take-up, loom waste and sampling. A 1-yd warp is sufficient for this small purse if you do not plan to sample or if you do not have much loom waste. Calculate yarn needs accordingly.

WIDTH IN REED: 8¼".

TOTAL WARP ENDS: 206.

WARP COLOR ORDER:

Start

Pink	14		14		14
Metallic	2	2	2	2	2
Blue		14		14	

Cont. ▶

Pink	14		14		14
Metallic	2	2	2	2	2
Blue		14		14	

Cont. ▶

Pink	14		14		112
Metallic	2	2	2	2	24
Blue	14		14		70

TOTAL ENDS = 206

P.P.I.: 26, measured under tension.

WEAVING: Weave 1" tabby, 16 pattern repeats, then 1" tabby, all with pink variegated cotton.

FINISHING: Overcast raw edges as soon as they are cut. Measure the handwoven fabric. Wash gently in warm water with mild soap, being careful not to rub or squeeze the fabric. Rinse with the same care. Roll up in a towel. Block fabric and lay flat to dry. Iron with a cool iron ("delicates/low") using a press cloth. Trim threads.

ASSEMBLY: If you have an old purse attached to your antique handle you're in luck because you already have a pattern. If not, figure your pattern from the width of your handle at its widest point and add 2". (This handle is 5", so I began with fabric about 7" wide, which when folded over is square or a little longer including the tabby ends.) This allows for a purse about the same in length as width, plus 1" at each end for mounting on the handle.

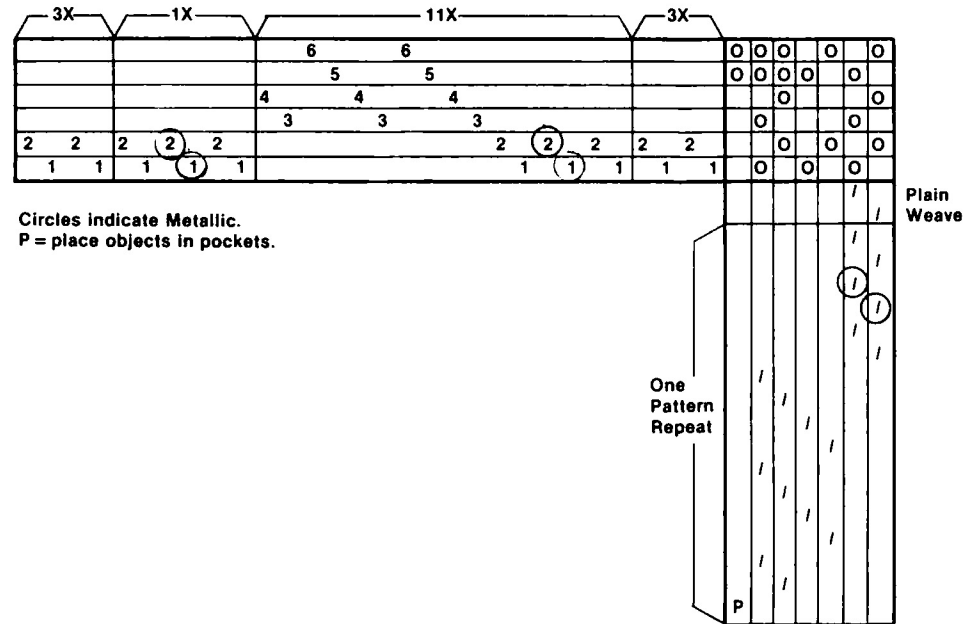
Plan a ¼" side seam; pin the fabric with right sides together on a diagonal on each side ¼" in from the bottom to the exact width of the top of the purse where the handle will meet the fabric. Sew this seam, adding a 1¼" curve at the corner of the bottom on each side. Clip curve, turn.

Fold the lining in half, right sides together; fold

the foam over the lining; pin and stitch the sides of these as one piece ¼" more in from the sides than that of the purse body, on the same diagonal with curved corners. Trim close to the seams but do not turn.

Slip the lining unit into the purse body. Trim the foam (not the lining) along the top edge where the fabric and lining will meet with the purse handle. Fold the lining over the foam and baste.

Secure the handwoven fabric to the handle. (This purse has a bar inside the handle over which the fabric is sewn; some antique purses have holes through which it is sewn.) Slip stitch the lining to the handwoven fabric inside around the handle. (You may also find it helpful to read the instructions for a "Silk Purse" in the Jan/Feb 1983 issue of *HANDWOVEN*.) □



Aurora Borealis Evening Clutch Bag

woven by Sigrid Piroch, page 37



PROJECT NOTES: Please refer to the article "Flash and Glitter: Evening Bags That Shine" on page 37 and "Notes on Using Metallic Yarns" on page I-9 for handy suggestions and information on weaving this fabric.

Black metallics and black sequins woven into this evening bag give a subtle glistening appearance to the background which is set off by tiny aurora borealis half-beads banded by silver metallics. An old onyx pin from Mexico is trimmed with more half-beads for a dressy closure. Top stitching completes the hand-finished look. The inspiration for this bag came from "aurora borealis" beaded jewelry which has always fascinated me.

FABRIC DESCRIPTION: Two-thread pocket weave.

SIZE: 9¼" × 7" finished.

WARP & WEFT: 20/2 pearl cotton at 8400 yd/lb. This is Super Luster black #9 from Robin and Russ Handweavers, about 1200 yd needed. Metallique Accent Yarns from J.W. Trading Co. This yarn comes on cards, 20-35 yd/card. I used 105 yd of black and 35 yd of silver.

NOTIONS: Black 5mm sequins, 50 aurora borealis half-beads (each glued with super glue to a sequin so it will sit solidly in the pockets when woven), thread, a 10" × 22" piece of each of the following: woven interfacing, thin foam and lining. One Velcro self-gripping ¾" round fastener (or snap), and a pin approximately 2¼" × 1¼".

E.P.I.: 36. In an 18-dent reed, sley 2 ends per dent of cotton and 1 end per dent of metallic.

WARP LENGTH: 1½ yd which allows about 30" for take-up, loom waste and sampling.

WIDTH IN REED: 11".

TOTAL WARP ENDS: 354 (312 of cotton and 42 of black metallic) which includes doubling the two edge threads on each side.

WARP COLOR ORDER:

		20 ×	
Black	16	14	16
Metallic		2	2
	Begin	Repeat	End

DRAFT: (next page).

P.P.I.: 26, off tension.

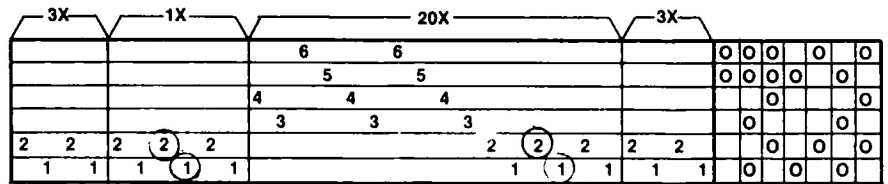
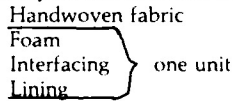
WEAVING: Begin purse at flap end with 1" plain weave in cotton weft. •Follow the treadling draft for four pattern repeats using black metallic and

black sequins as indicated; weave one pattern repeat using silver metallic and aurora borealis half-bead sequins, ending with silver to outline these beads on each side*. Repeat between bullets (* to •) five more times. On the next set of four pattern repeats, begin and end with silver metallic thread as before but use black sequins in pockets. Weave plain weave with cotton for 5" (measured under tension).

FINISHING: Overcast raw edges as soon as they are cut. Measure the handwoven fabric. Wash gently in warm water with mild soap being careful not to rub or squeeze the fabric. Rinse with the same care. Roll up in a towel. Block fabric and lay flat to dry. Iron with a cool ("delicates/low") iron using a press cloth. Trim threads. My fabric shrank in length from 22½" to 21¾".

ASSEMBLY: All seams are ¼" unless otherwise noted. If your pin or other trim varies in size from that given, adjust your pattern accordingly. Measure your handwoven fabric and cut the lining, foam and interfacing pieces the same size, cutting the lining and interfacing on the straight of the grain. If your lining is very thin, baste it to a piece of heavier lining along the edges and treat as one piece of fabric.

With the handwoven rectangle, decide exactly where the purse will be folded over into thirds, taking into account the woven-in pattern. Mark the edges of the folds of the fabric and lining with a different colored thread which will be removed later. (The markings on my bag were at 7" and 14".) Baste the wrong side of the lining to the interfacing, and then the two of them to the foam along the edges; treat this as one unit. The finished layers will be in this order:



Circles indicate Metallic.
P = place objects in pockets.

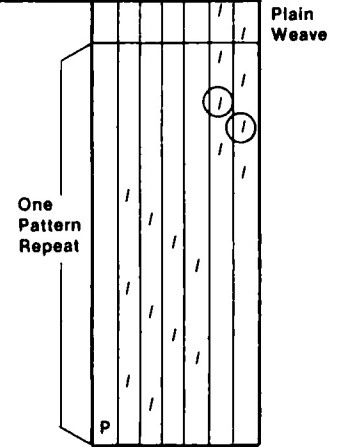
With right sides together stitch the handwoven fabric to the three-layer unit (the lining faces the right side of the handwoven fabric) along the top flap and side seams from the top to the first set of markings. Trim the interfacing and foam close to the seam; trim corners of all four layers and turn.

At the other end of the handwoven rectangle, with right sides together, fold at the second markers and turn up to the first markers. Stitch sides, clip corners and turn.

For the lining unit: with right sides of the lining together, fold at the second markers and turn up to the first markers. Stitch sides ½" in from each side; trim but do not turn.

Slip the lining unit into the handwoven body of the bag. Trim foam and interfacing (but not the lining) at the top edge of the bag; fold the lining over the foam and interfacing and baste. Slip stitch the lining to the handwoven body with the lining slightly to the inside.

Top stitch the bag as desired. I top stitched the sides of the purse body, one row along the edge of the flap, and three rows on the front of the body at ¼", 1" and 3" from the top edge. Pin or sew on clasp and Velcro fastener or snap. [Note: the only cutting of the handwoven fabric is the trimming of the four corners before turning.] □



Silky Dress-Up: Skirt



woven by C. Bryn Pinchin, page 38

PROJECT NOTES: The fabric for this street-length skirt is simply plain weave using six-ply cotton floss for warp and weft with a regularly spaced weft shot of the same silk bouclé in ecru that was used in the vest. Try to maintain a consistent beat and tension to keep the spacing even.

FABRIC DESCRIPTION: Plain weave.

SIZE: Women's size 12.

WARP & WEFT: 6-ply cotton floss (mercerized cotton) at 2100 yd/lb. About 3740 yd needed of natural. Available from Robison-Anton, Fairview, NJ or Oaxaca Loom Exports, Menlo Park, CA. Silk bouclé at 850 yd/lb, about 275 yd needed in natural. This is from Treenway Crafts Ltd., same as used in silk vest, cultivated silk bouclé SSR.

NOTIONS: Thread to match, 3 hook and eye closures, Vogue pattern #8893.

E.P.I.: 20.

WARP LENGTH: 4 yd which allows 1 yd for take-up and loom waste.

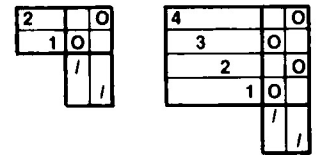
WIDTH IN REED: 28".

TOTAL WARP ENDS: 560.

P.P.I.: 20.



DRAFT:



WEAVING: Weave 6 picks of floss followed by one pick of the bouclé. Weave 3 yd of fabric, maintaining an even tension and beat to keep the spacing even.

FINISHING: Machine wash on a gentle cycle with warm water and a mild soap. Rinse cool. Hang to dry. Press while still damp. There was minimal shrinkage.

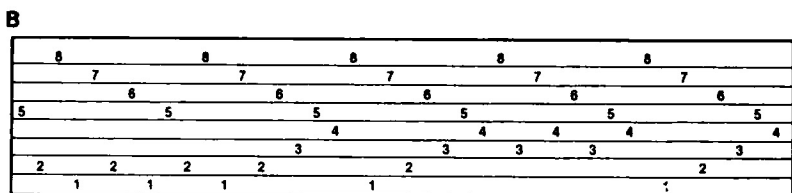
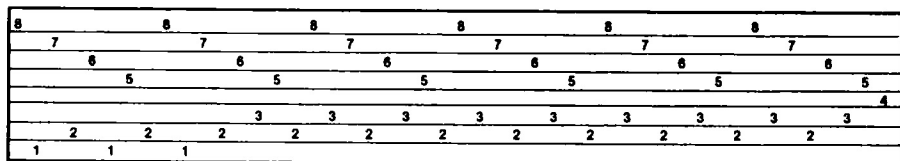
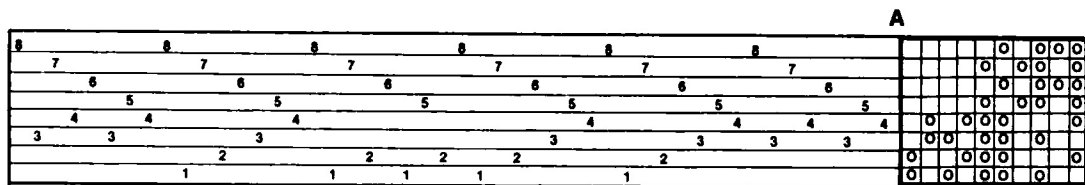
ASSEMBLY: Follow instructions for Vogue pattern #8893. □

Silky Dress-Up: Vest

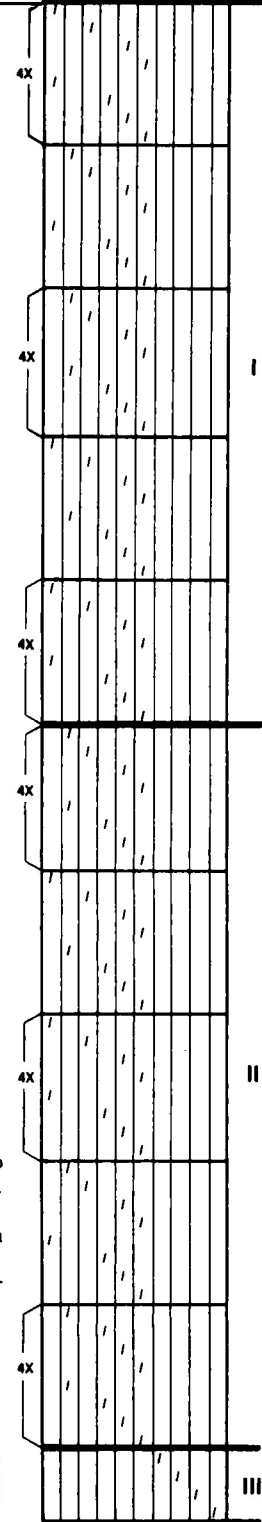
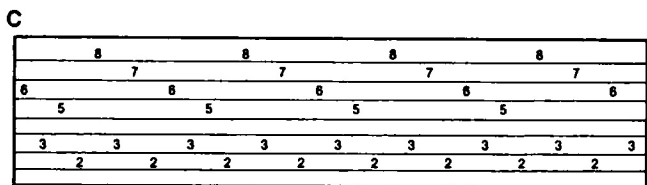


woven by C. Bryn Pinchin, page 38

PROJECT NOTES: This dressy reversible vest is woven in silk as a padded double weave. One side shows a textured overshot stripe alternating with light and dark pink plain weave stripes. The other side has plain weave stripes of natural, light pink and dark pink. The overshot uses a silk bouclé as the pattern weft, showing off this expensive yarn to its best advantage. I also alternated the treadling for each overshot tube.



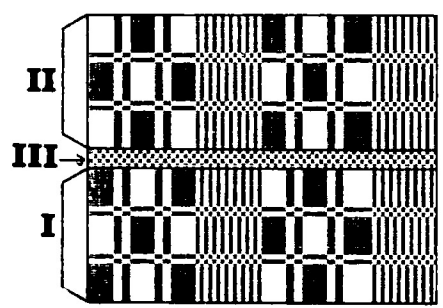
Repeat from A to C 5X.
End at B.



Shuttle 1: Pattern (bouclé)
Shuttle 2: Tabby (ecru)
Shuttle 2: Back (ecru)
Shuttle 1: Pattern
Shuttle 2: Tabby
Shuttle 2: Back
Shuttle 2: Back

Shuttle 1: Pattern (bouclé)
Shuttle 2: Tabby (ecru)
Shuttle 2: Back (ecru)
Shuttle 2: Pattern
Shuttle 2: Tabby
Shuttle 2: Back
Shuttle 2: Back

Shuttle 3: Firewood or Claret



I used the silks from Treenway Crafts which are hand dyed. This bouclé looks as if it were space dyed, ranging from the dark pink (Claret) to the light pink (Fireweed) to the natural. It was actually a product of serendipity and is not available on a regular basis. But you can ask for it, and if they have it, they'll be happy to send it to you. The variegated bouclé adds just another touch of interest to the fabric, but the solid colored dark pink (Claret) will look just as nice.

The 20/2 silk is also a beautiful material to work with. It does pile (pill) slightly in the weaving and in the wearing. Beware that tangling can be a problem. A lustrous mercerized 10/2 cotton could be substituted, or a cotton floss could be used as in the accompanying skirt.

Keep in mind that the weft stripes run vertically when tailored. This may influence the width of stripes or the texture and color sequence you use. Be conservative in the amount of stuffing or padding you use—a little goes a long way. The woven width and length of the vest fabric allow for the necessarily untidy edges and for the good deal of take-up involved in a stuffed double weave.

The vest is trimmed with the same silk fabric used for the blouse worn with the outfit. A handwoven binding would be a truly fine finishing touch.

FABRIC DESCRIPTION: Double weave with stripes of plain weave and overshot ("Brookcroft", *A Handweaver's Pattern Book*, M. Davison, pg. 139.)

SIZE: Women's size 12.

WARP: 20/2 silk at 5000 yd/lb. This is from Treenway Crafts Ltd., in Victoria, B.C. 3000 yd of natural (ecru) needed.

WEFT: Plain weave and tabby: 20/2 silk at 5000 yd/lb, same as above. Natural (ecru), 770 yd. Fireweed IA1, 385 yd. Claret IQ1, 385 yd. *Pattern weft:* silk bouclé at 850 yd/lb. Also from Treenway Crafts, cultivated silk bouclé SSR, 385 yd needed in Claret IQ1.

NOTIONS: Vogue pattern #8893, thread to match, silk fabric, braid, or bias tape for trim, polyfill stuffing.

E.P.I.: 40 (2 per dent in a 20-dent reed resulted in slight sticking).

WARP LENGTH: 3 yd which allows 1 yd 22" for take-up and loom waste.

WIDTH IN REED: 25".

TOTAL WARP ENDS: 1000.

DRAFT: (above).

P.P.I.: 20 per layer, plain weave.

WEAVING: Please refer to article on page 38. Lightly stuff each tube before closing and beginning next tube. The treading sequence I used is: I (bouclé, ecru), III (claret), II (bouclé, ecru), III (fireweed), repeat.

FINISHING: Machine wash on a gentle cycle with a mild soap and warm water. Rinse cool. Block to dry. Have fabric commercially steamed pressed. Expect 8% shrinkage in width.

ASSEMBLY: Follow instructions for Vogue pattern #8893. Unlike the pattern, the vest is gently gathered at the lower edge of the back for shaping. □

Purple Haze Sweater Jacket

woven by Mary Kay Stoehr, page 40

PROJECT NOTES: Huckaback is a weave structure most often seen in towels because of the plain weave foundation for firmness and its relatively long floats for absorbency. In a garment the plain weave areas provide a stable fabric and the long floats show off the varied color and texture of the yarns.

The yarns that I used were some bargains I had garnered from a variety of sources (including knitting shops and mill end distributors). I have suggested some substitutions from readily available sources, but I encourage you to check out your own stash of goodies, compare them to the yarn chart, and do some sampling to create your own designer fabric.

This garment was designed with a very loose fit in keeping with today's "fashion scene". It could easily be scaled down to a closer fit. There was only 7% widthwise shrinkage, so keep that in mind when planning woven dimensions.

You will want to maintain an even beat so that the blocks are even and the colored lines will match across the garment when constructed. Mark a 3 × 5 card as in Illustration 3 and use it as a guide.

In order to weave the garment section on one warp and have the fronts with a wide overlap, there are lengths of unwoven warps. An alternative would be to rewarp the loom to 18" for the fronts after weaving the back and sleeves at 27¾".

FABRIC DESCRIPTION: Huck weave variation adapted from *200 Patterns for Multiple Harness Looms* by Russell E. Groff, pg. 94.

SIZE: Women's medium to large. Bust circumference is 52". Sleeve length from center back to cuff is 23". Back length is 29".

WARP: 2-ply wool/rayon at 2200 yd/lb. This is "Cravenella", 70% wool/30% rayon by the Melrose Yarn Co. The color is Garnet, 1078 yd needed. A good substitute would be WoolRay from Plymouth Yarn Co., 70% wool/30% rayon at 2400 yd/lb.

Mohair blend at 1680 yd/lb. This is Saratoga, 55% mohair/15% silk/20% wool/10% polyamid from Tahki. The color is purple #62, 165 yd needed.

Two-ply mohair or mohair blend at 1400 yd/lb. Origin unknown. 330 yd of black needed. Possible substitutes would be Ontario Mohair at 810 yd/lb, available from Mariposa Weavers in Traverse City, MI, or Kitten by Reynolds, a brushed acrylic at 1440 yd/lb.

WEFT: 2-ply mohair or mohair blend at 1400 yd/lb in black, same as above. Approximately 1100 yd needed for fabric plus 290 yd for bias knit trim.

Mohair blend at 1680 yd/lb. "Saratoga", same as above, 190 yd needed.

Wool bouclé at 1650 yd/lb. This was a Stanley Berroco yarn in teal, 95 yd needed. Possible substitutes are Elegant from E'Lite Specialty Yarns, 89% wool/11% nylon at 2150 yd/lb or Victorian Bouclé from Halcyon Yarns, at 1350 yd/lb.

Mohair blend at 960 yd/lb. This is Ironstone's 78% mohair/13% wool/9% nylon blend, in Copper, color #401, 95 yd needed.

NOTIONS: Black thread; size 5 knitting needles; tapestry needle; 4 yd-¾" twill tape; and two sets, size 3, sew-on snaps.

E.P.I.: 10.

WARP COLOR ORDER:

Start ▶	15X →		
Cravenella	8	3	6
Black Mohair		1	1
Saratoga		1	1

Continue ▶		
Cravenella	3	8
Black Mohair	1	60
Saratoga		30

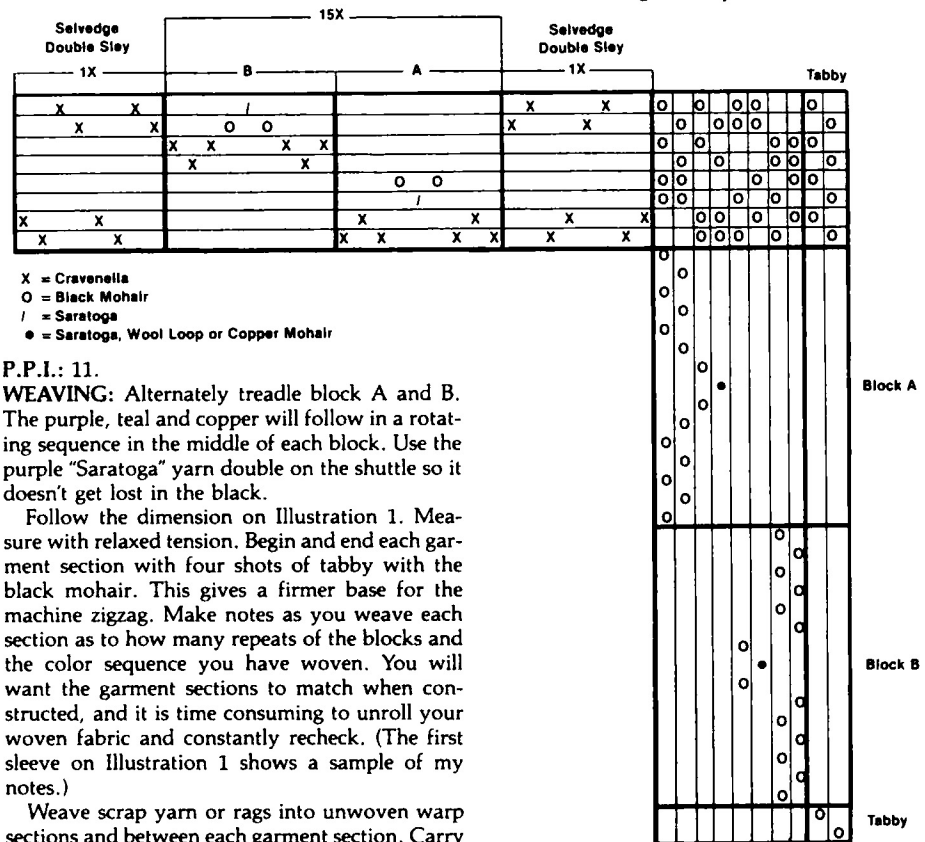
Total Ends = 286

WARP LENGTH: 5½ yd which allows 1 yd for take-up and loom waste.

WIDTH IN REED: 27¾". The selvages are double sleyed.

TOTAL WARP ENDS: 286.

DRAFT:



P.P.I.: 11.

WEAVING: Alternately treadle block A and B. The purple, teal and copper will follow in a rotating sequence in the middle of each block. Use the purple "Saratoga" yarn double on the shuttle so it doesn't get lost in the black.

Follow the dimension on Illustration 1. Measure with relaxed tension. Begin and end each garment section with four shots of tabby with the black mohair. This gives a firmer base for the machine zigzag. Make notes as you weave each section as to how many repeats of the blocks and the color sequence you have woven. You will want the garment sections to match when constructed, and it is time consuming to unroll your woven fabric and constantly recheck. (The first sleeve on Illustration 1 shows a sample of my notes.)

Weave scrap yarn or rags into unwoven warp sections and between each garment section. Carry the colored yarns along the selvage.

FINISHING: Cut through the unwoven warp ends to prevent distortion. Leave the scrap yarn or rags in place. Machine wash, regular cycle with Ivory, warm, for 5 minutes. Rinse once, cool, with Downy. Rinse a second time with warm water and ¼ cup white vinegar. Machine dry, normal, for 30 minutes. Expect 7% widthwise take-up and shrinkage and 14% lengthwise.

ASSEMBLY: Illustration 2 shows the garment dimensions as constructed.

1. Machine zigzag over all raw edges, twice, using a close set zigzag stitch. Cut apart fronts, back and sleeves. Trim the warp ends close to the stitching.

2. Join the shoulder seams: Lap the front over the back, ¼" at the shoulderline. Pin. Using the black mohair work a blanket stitch (Illustration 5) first over the wrong side of the seam and then over the right side.

3. Join the sleeves to the fronts and back: Lap the front and back over the sleeve. Mark the cen-

ter of the sleeve and pin to the shoulderline seam. Ease and pin the entire sleeve. Using the black mohair, work a blanket stitch first over the wrong side of the seam and then over the right side.

4. Join the sides and underarms in one continuous seam using the black mohair and an invisible join (Illustration 4).

5. Sleeve cuffs: Fold up the sleeves 6½". Loosely handstitch at the raw edge with black sewing thread. Fold up one more time 6½". Handstitch in place at the upper cuff.

6. To prevent the edges from stretching, machine stitch ¼" twill tape to the right side of the neckline, fronts and lower edge. Pin in place before stitching and measure each length to correspond to Illustration 2.

7. Machine stitch one side of the bias knit trim to the wrong side of the jacket. The trim lies flat on the jacket edge with a ½" overlap. At the corners ease into a gentle "scurish curve".

8. Turn the bias knit trim to the right side. Pin. Handstitch.

9. Sew two sets of covered snaps at the neckline (see Illustration 2) on the inside.

Bias Knit Trim: About 4 yards will be needed. With the black mohair and #5 needles, cast on 12 stitches. Knit one row. Purl one row. On the next row, *increase one stitch in the first stitch. Knit nine stitches. Knit two together at the end of the row. Purl back.** Repeat from * to **. Hand wash the length in warm water with Ivory. Rinse, cool. Air dry.

Covered Snaps: See Illustration 6.

1. Cut a circle or matching, lightweight fabric ¼" larger than the perimeter of the snap.

2. Work a row of small running stitches around the edge.

3. Poke a small hole in the center of the fabric circle. Set the snap, face down, on the wrong side of the fabric. Draw up the running stitches and

secure on the back.

4. Sew the covered snaps to the garment in the usual manner. □

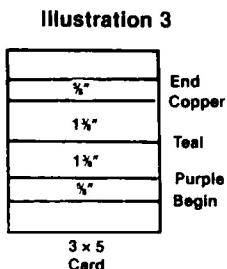
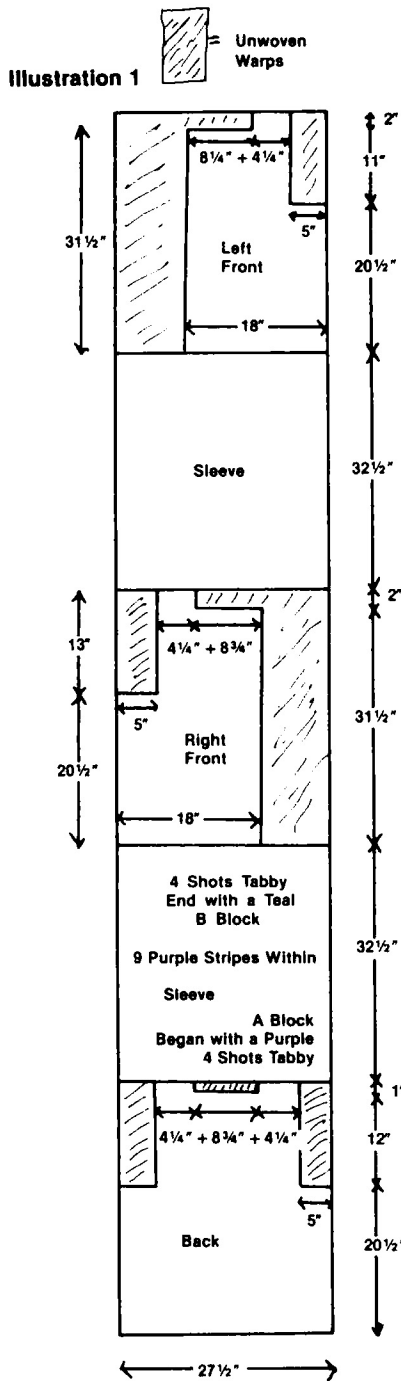


Illustration 2

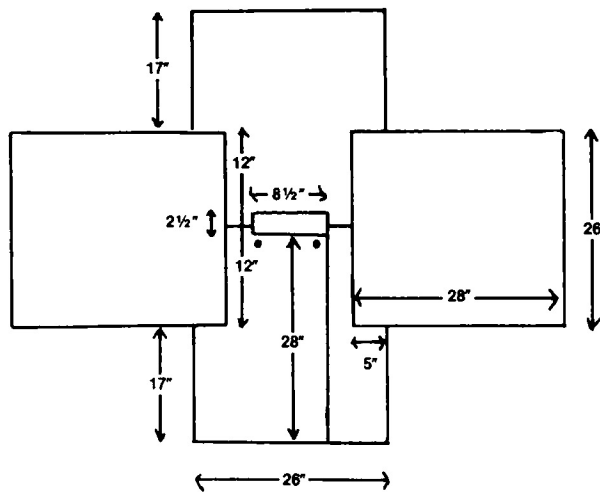


Illustration 6

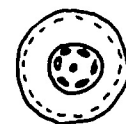


Illustration 4

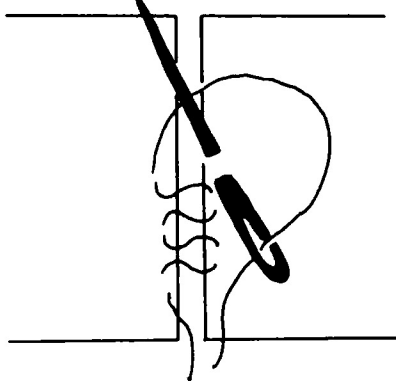
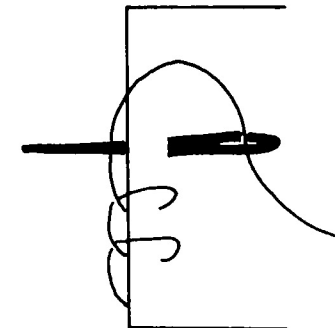


Illustration 5



Wrapped in Style: Poncho Cape

woven by Betty Beard, page 41

PROJECT NOTES: Simplicity is one of the keys to using novelty yarns successfully. This cape is an excellent example of a simple twill fabric dressed up by a single "fancy" warp end repeated at regular, widely spaced intervals in the body of the fabric and a simple inlay pattern at the neckline/shoulder area which gives the "fancy" yarn maximum visibility. After the cape is completed, the inlay area is accented with rows of chain stitch between rows of inlay using a double strand of warp yarn. I chose these yarns in particular for their "wooliness" which I thought suitable for this outerwear garment. Be careful not to beat too hard; these yarns (particularly the wool singles) need some room to full when finished. Also take special care in cutting the curved edges so that they remain flat and don't cup or curl. My procedure is to mark them, hand stitch along the marks, machine baste two rows of fine stitches close together, and then cut. The extra diligence in this area will be worth it in the finished garment.

FABRIC DESCRIPTION: Twill with inlay.
SIZE: Women's medium. Center back length is 41". Sleeve length from the center back to the edge

of the cuff is 30".

WARP: 2-ply wool at 1000 yd/lb. This is Harrisville Designs' 2-ply wool in Garnet (1818 yd needed). Wool fancy at 300 yd/lb. This is Ironstone Warehouse Designer Yarn, NS-119, color #610 (54 yd needed).

WEFT: Wool single at 784 yd/lb. This is Brown Sheep Company's "Top of the Lamb Mohair" blend of 85% wool/15% mohair in Cassis, color #M20 (1960 yd needed). For the inlay, wool fancy at 300 yd/lb. This is Ironstone Warehouse Designer Yarn, NS-119, color #402 (38 yd needed).

COLOR ORDER:

Start ▶		8 ×		
2-ply wool	32	30	31	= 303
Wool Fancy	1	1		= 9

Total Warp Ends = 312

NOTIONS: Thread to match, size "D" crochet hook, three buttons.

E.P.I.: 10.

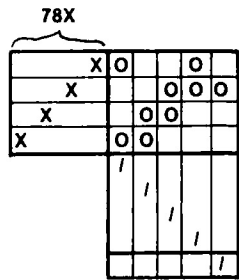
WARP LENGTH: 6 yd which includes 1/2 yd for take-up and loom waste.

WIDTH IN REED: 31". Double sley the selvedge.

TOTAL WARP ENDS: 312.

P.P.I.: 10.

DRAFT:



Background
Inlay

Lincoln Log Place Mats

by Linda Ligon, page 61

2 4

PROJECT NOTES: Log cabin, the simplest of plain weave color-and-weave effects, is usually used as an all-over pattern. For my mats, because I wanted to emphasize the edges and maintain a simple look that wouldn't detract from patterned pottery, I used the c&we on the margins only. This is a quick and easy project; I found that warping time was under an hour, and weaving

was less than an hour per mat, even with two shuttles.

Because the edges are the major design element, it's worthwhile to pay attention to the weft turns so that they add rather than detract. Fortunately, this is easy to do. If you determine at first what the correct shuttle order is for the wefts to interlock at each edge, and then maintain that order as you set the shuttles down after each pick, you'll have no problems. For my mats, the "lead" shuttle was always set down to the inside. If you start in a different shed, or from a different side of the warp than I did, this might be different for you; check at the beginning, and maintain consistency. You can keep your weft turns nicely even if you hold the *unused* weft taut as you turn the active weft around it at each side.

FABRIC DESCRIPTION: Plain weave.

SIZE: 13"×17" finished and hemmed.

WARP & WEFT: Rayon-linen blend at 1675 yd/lb. I used Novitex "Nordica", about 501 yd (two spools) each of Toffee #1118 and String #1171. You will also need a spool of sewing thread in a coordinating color for hems (I used beige).

COLOR ORDER:

Toffee	1	1	1	1	= 84
String	1	1	1	1	= 83
	6 ×		71 ×		6 ×

Total Ends = 167

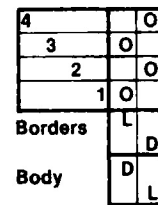
E.P.I.: 12.

WARP LENGTH: 3 yd for 4 mats. This allows about 28" for loom waste and take-up.

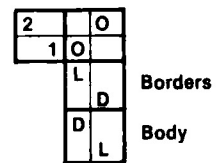
WIDTH IN REED: Just under 14".

TOTAL WARP ENDS: 167.

DRAFT:



L = light, String
D = dark, Toffee



P.P.I.: 12.

WEAVING: After weaving in a heading to align your warp, slip the spool of sewing thread onto the bobbin shaft of your shuttle and weave a 1" hem (about 24 picks). Using this very fine weft will allow your hems to lie quite flat. Weave Toffee-String 6 times (or 1"). Then weave the body of the mat String-Toffee to the desired length, about 16" measured under tension. Repeat the Toffee-String sequence 6 times for the other end, and finish with 1" of sewing thread for hem. Repeat for other mats. Try to maintain an even beat; if you want a firm mat, beat 14 or 15 p.p.i., increasing the number of picks in the borders so that they are 1" wide.

FINISHING: Machine zig-zag between mats, and then cut apart. Hem by hand, and hand wash in hot water with a mild detergent. Lay flat to dry, and iron while still slightly damp. Shrinkage was about 6% in the weft direction, and about 5% warpwise. □

WEAVING: Weave two panels following Illustration 1. On one panel weave the inlay on the right side and on the other panel weave the inlay on the left side so that the twill runs one direction when finished. Weave 38" of twill and then begin the inlay pattern (see Illustration 2). The inlay yarn is used double on the shuttle and starts at the selvage. The inlay lies under the warps on harness three. Weave four shots of twill between inlay shots. There are four rows of inlay in each step of the pattern and ten rows of inlay in the center/shoulder area. After about 24" of inlay, weave 38" of twill to complete the panel. Weave a few shots of scrap yarn between panels.

FINISHING: Machine stitch the raw ends of the two panels and cut them apart. Machine wash in warm water with a mild soap for five minutes on a very gentle cycle. Stop washer, drain water (if possible) and spin lightly. Rinse with warm water for two or three rinses as needed to remove the soap. In the next to last rinse add three tablespoons vinegar. In the last rinse use a capful of fabric softener. Hang to dry. Steam press. Expect 7% widthwise take-up and shrinkage and 14% lengthwise.

ASSEMBLY: See Illustration 1. Lay out panels on table and match up inlaid areas. Mark center shoulder line and bottom edges with basting thread selvage to selvage. Outline neckline with basting thread, machine stitch two rows very close together using fine stitches. Cut out later.

Chalk around a pattern for curved bottom edges. Mark with basting thread, avoiding rippling or cupping of curved edge. Carefully machine stitch two rows of fine stitches close together. Cut off corners.

Lay out panels, again matching inlaid area in center back. Handstitch, using butt join in the inlaid area only. Then, with right sides together, make a conventional machine seam down the back, tapering at the inlaid area. Press seam open.

Using the 2-ply wool warp yarn doubled, baste gathering line for cuff and pull up the 20" to 10" and tie off securely.

Crochet edges using the two ply wool warp yarn and a size D hook. Starting at the bottom corner of the front panel, cover cut edge with a row of double crochet up side, around armhole, and so on to corner of the right front panel.

Pick up the 10" gathered section at cuff and single crochet 1½" to make cuff, joining the cuff together and going round and round, not back and forth. Join side seam for 2" below cuff.

Now cut out neckline circle close to stitching and double crochet collar for about 4½". Fold over collar to front and using warp thread, handstitch in place, making a double layer for standup collar.

Attach your choice of buttons and loop fasteners.

Optional: I added rows of chain stitch between rows of inlay using a double strand of the warp yarn. □

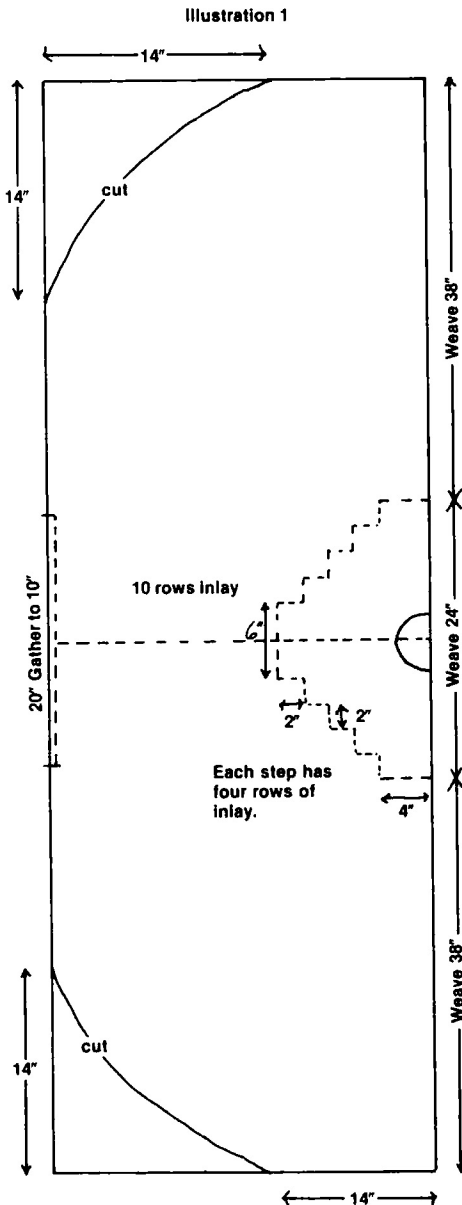
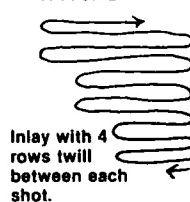


Illustration 2



Inlay with 4 rows twill between each shot.

Pair of Vests

woven by Anne Bliss, page 72

PROJECT NOTES: My goal with this pair of vests was to find a simple, good-fitting garment suited to many body types that could be constructed from an inexpensive and easy-to-weave fabric and needing minimal tailoring to finish. The idea I had also involved making at least two garments from one warp; so dyeing one of them seemed the ideal way to vary the image while maintaining product integrity.

I approached commercial patterns with an eye toward narrow-ish panels sewn together to provide an easy, comfortable fit. The McCall's pattern selected required a fabric 21" wide (size 14) which meant the fabric could be woven on narrow looms, and the pattern pieces were all flat, requiring no darts, gathers, etc. for a good fit.

The finished fabric appears to be woven of raw silk, and the cloth even feels like a very soft noil silk (lacking only the little "scrunch" you feel when you rub raw silk). It was, however, woven from an inexpensive cotton selling for approximately 1/3 the price of comparable silk yarn.

When the fabric was cut, I ignored the pattern's cutting instructions, and instead laid out the main pieces, the front, back, two side fronts, two side backs, top to bottom. The facings for neck, front sides and back sides were cut from lining fabric to avoid extra bulk and weight over the shoulder and under the arms. The width and length of the fabric needed will vary with the pattern size.

FABRIC DESCRIPTION: Plain weave.

SIZE: Women's size 14 (vest is loose fitting).

WARP: 4/2 burnt cotton at 1680 yd/lb available from Silk City. 1452 yd needed.

WEFT: Same as warp, 1452 yd needed.

PATTERN: McCall's #9171, view A.

NOTIONS: Per vest you will need 2/3 yd, 45" wide polyester or cotton lining (preshrink before cutting), six 5/8" buttons, 1/4 yd interfacing, matching thread.

DYE: One package of Fibrec Cold Water Dye per vest (will dye 1 lb); I used "Teal Blue".

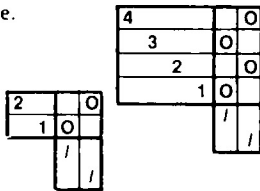
E.P.I.: 10, sleyed 1 per dent in a 10-dent reed.

WARP LENGTH: For two vests; 6 yards which included 1 yd for loom waste and shrinkage. If you make more vests, measure the length needed for the four major pattern pieces and plan accordingly.

WIDTH IN REED: 24".

TOTAL WARP ENDS: 242 which includes doubled selvages.

DRAFT: Plain weave.



P.P.I.: 10.

WEAVING: Weave plain weave throughout; the yarn is slightly slubby, so you will need an even beat.

FINISHING: Machine stitch ends of cloth. Machine wash warm with household detergent; rinse warm. Line dry. Steam press. Expect approximately 12% shrinkage in width and 6% in length.

DYEING: One 2 1/2 yd length was dyed in cold water Fibrec Dye after the fabric had been finished in the whole length. Follow manufacturer's instructions, and be sure to stir frequently to

avoid streaky stripes and spots on your fabric. The dyed fabric was rinsed, washed, rinsed, dried and steam pressed prior to construction. The dyeing and subsequent washing did not cause further shrinkage.

ASSEMBLY: Assemble as per pattern using lining fabric for side facings. Steam press and trim seams during construction to help fabric lie flat for topstitching.

CARE RECOMMENDATIONS: Gentle machine or hand wash, warm. Rinse well and hang to dry on wooden or plastic hanger. Steam press. □

Picot Trimmed Top

woven by Eileen O'Connor, page 65

PROJECT NOTES: The challenge of designing something in which the selvages are a major design element is two-fold: first, to design the fabric; second, to design a garment which shows off this feature.

I chose to weave a fabric in which weft stripes would be carried beyond the edge of the fabric and twisted to give the effect of a crocheted picot edge. I wanted a firm yarn for this, so I chose to ply three strands of perle cotton together. This gave the added bonus of a more interesting visual effect than using a solid colored yarn. I did the plying on my spinning wheel; plying it "S" and putting in a lot of twist. You will need about 150 yards of plied yarn.

The garment design was more of a problem than the fabric because I felt it should be made of rectangles to use the selvages. The garment does not hang straight across at the bodice seam. This doesn't bother me, but you should be aware of it. I chose to put the picot edge around the bodice and neck edges, but the pieces could be turned so the picots are at the bottom of the sleeves and body.

Make a muslin! While I confess that I rarely sample before I weave, I always "sample" before I cut my fabric.

FABRIC DESCRIPTION: Plain weave with picot selvages.

SIZE: Ladies small. Bust circumference is 38". Sleeve length from center back to sleeve edge is 14 3/4". Length from shoulderline, over the bust, to the hem is 23".

WARP: 22/2 cottolin at 3200 yd/lb. This is Marks unbleached cottolin, (about 900 yd needed). It is also available from Borgs of Lund at 3172 yd/lb.

WEFT: 22/2 cottolin at 3200 yd/lb. Same as above in unbleached (735 yd needed).

10/2 perle cotton at 4200 yd/lb. This is from Halcyon in two shades of blue and one shade of green. Color #'s 156, 161, and 165, (150 yd needed of each color).

COLOR ORDER: The first and last end are the plied perle cotton. The rest of the warp is of the unbleached cottolin.

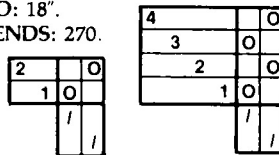
NOTIONS: Thread to match, #7 knitting needle. E.P.I.: 15.

WARP LENGTH: 3 1/3 yd which allows one yard for take-up and loom waste.

WIDTH IN REED: 18".

TOTAL WARP ENDS: 270.

DRAFT:



P.P.I.: 15.

WEAVING: Weave six picks of the unbleached cottolin followed by one pick of the plied perle cotton from left to right. Carry the plied cotton along the right side. (See Susan Snover's blanket this issue.) Weave six picks of cottolin. Weave one pick of the plied cotton from right to left. Weave six picks of the cottolin while keeping the plied cotton free on the left side. Wrap the plied cotton around a #7 knitting needle and twist it once. Keep the needle in place and throw a pick of the plied cotton to the right. Beat, and then remove the needle. Again carry the plied cotton along the right edge as you continue to weave with the cottolin. Repeat this procedure for a minimum of 84" of woven fabric.

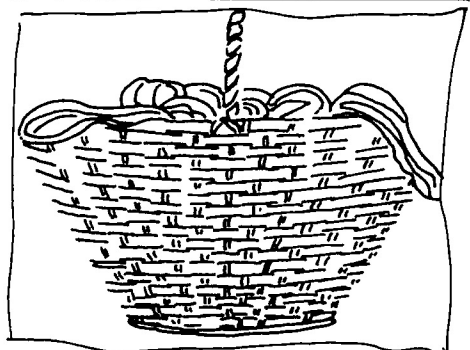
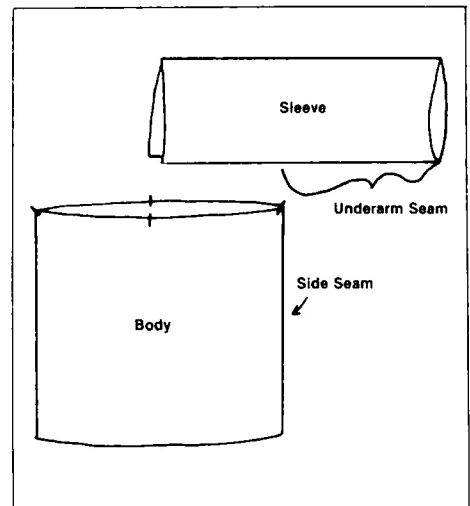
FINISHING: Machine zigzag raw edges of fabric. Machine wash on a short, gentle cycle with warm water and a mild soap. Rinse cool. Machine or air dry. Expect 20% widthwise take-up and shrinkage and 10% lengthwise shrinkage.

ASSEMBLY: See diagram. Cut one piece 40" long and two pieces each 18" long. Machine zigzag raw edges.

With right sides together, stitch a 5/8" seam along the raw edges of the 40" length. Press seam open. Handstitch edges to the inside of the garment. Make this the side seam.

Mark the body in four equal intervals starting with the side seam, along the picot edge. Fold one 18" length right sides together and seam the raw edges for the underarm seam. Leave the seam open for the length of one interval marked on the body. Press seam open. Handstitch edges to the inside of the garment. Repeat for the other side.

Sew the sleeve/bodice to the body. Stitch with the wrong sides together. Press up. On the right side of the garment, topstitch the picot selvedge edge over the cut edge of the bodice. □



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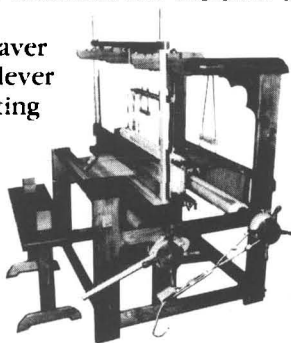
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Continuity of Patterning

by Barbara Liebler

Have you ever leafed through a wallpaper book? Some of the patterns are so right that you wish you had the right room to put them in, while others are so wrong you know they would never look good anywhere. Pattern sometimes looks like random spots on its background—it doesn't hold together as a whole. Other times an all-over pattern is so uniform that it reads as large scale texture. That is, if you covered a wall with it, it would be seen as a textured background.

The same type of things will happen with handwoven patterns. In fact, leafing through a wallpaper book, thinking about what it is that the patterns you like have in common, is an excellent and easy way to fine tune your design skills. Just like wallpaper, some handwoven patterns turn out looking too spotty, as if they were sprinkled too sparingly from a salt shaker. Others look so uniform that it turns out the fabric that looked so interesting at close range as you wove it looks rather boring when it becomes a jacket, because the all-over pattern just looks like large texture. So how do you avoid the problems of spotty design or too much of a good thing?

This is a problem faced by fabric printers as well as weavers. When I took a fabric printing class, one rule of thumb was "fill the whole space". A bouquet of flowers in the middle of the silk screen, then printed in repeat on the fabric, gave exactly the spotty, unrelated look I am urging you to avoid. Instead, we were to make a design that reaches out of this repeat to hook up with a piece of the design in the next repeat, so the design elements all connect with each other.

Actually, that's a common problem in wallpaper or silkscreen printing, but not so common in loom controlled weaving. Pattern weaves always have the elements very close together or touching so that the weave will make substantial cloth. The more common problem for weavers is that the design is so connected and uniform that it ends up reading as all-over texture.

Take care of this problem in the design stage if you can. First of all, in your own mind, establish the relative dominance of ground and pattern—do you want largely ground with a little pattern, or mostly pattern with a little plain as relief? Or do you really want the ground and the pattern to

be approximately equal in the space they take up?

If you choose to have the ground dominant, pattern can look related by relating to something else, like the overall shape. For example, on a basically solid color clothing fabric, bands of pattern can be placed where they will relate to the body form. The stripes will look too far apart and too randomly placed on the flat piece of fabric, but when assembled into a jacket, the stripes outline the sleeves and make a long line down the center front. Then the stripes are related to the overall shape of the garment. This makes the fabric look dramatic rather than the stripes random and too far apart.



When you choose to make pattern dominate strongly, with little or no plain areas, you run the danger of pattern losing its distinction and becoming an all-over textural effect. This sometimes happens unintentionally, only to be discovered after the fabric is woven. But it often can be corrected at this point. When all-over pattern becomes too uniform to be interesting, either in the design stage or after the fabric is woven and the disaster discovered, set it off with smaller areas of solid color. This then becomes a reversal, where the pattern reads as textured background and the plain, solid colored trim becomes the eye-grabber. An example would be a jacket in an all-over patterned fabric with trim in a solid color. If the trim is bold and straightforward, it gets the attention and becomes a pattern against the background of the busier fabric.

If, on the other hand, you decide you want the pattern and the plain areas to oc-

cupy approximately the same amount of space, then you'll need to find a way to make the patterned areas seem related—to make connections, either real or implied. There are several ways to make these connections. You can connect the separate design modules by drawing lines from one to the other. In my example of fabric printing a bouquet of flowers, you could extend the leaves on each side to connect with the leaves of the next repeat on the right and the left. You could use another connecting technique, overlapping, to make the stems of one bouquet be overlapped by the flower tips of the bouquet below, so there is a top-to-bottom continuity as well as a left-to-right one. Then your spotty bouquet design becomes an integrated, space filling design.

In addition to visually connecting your designs by line or overlapping connections, you can make a visual connection without really making the design elements actually touch each other. One way to do this is to repeat the same shape, either at the same size or at larger and smaller sizes. The eye sees the similarity and perceives them as related. We're using a little psychology here—if this really interests you, try reading about perception in a psychology book.

Another way to relate elements without making them touch is through proximity. If two things are very close to each other, they are seen as being in a relationship (just like lovers walking down the street!).

The eye also will draw the conclusion of relationship when it sees the same color repeated. This must be a less powerful assumption, though, because spotty designs where all pattern elements are the same color still do look spotty. But color can draw other relationships within a design. Picture a spotty design where the upper row of design elements is red, the next row orange, the next yellow, and the fourth row is yellow-green. A stripe pattern is then imposed on the spotty design, giving it more continuity.

This issue of continuity of pattern is not something we've all been trained to see. That's probably why we don't always recognize that we've made a boring jacket out of an interesting piece of cloth. We don't recognize that what was interesting as a small piece of cloth seen at close range during weaving turns into just a general texture when there's more of it seen from further away. Try to look for this when you've finished your handwoven article—are the pattern areas really doing what you had hoped? □

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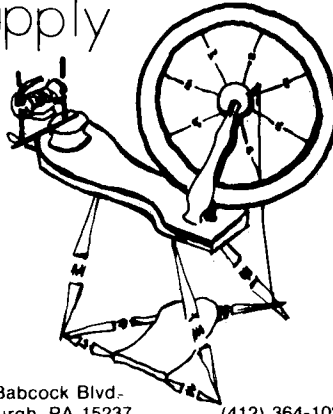
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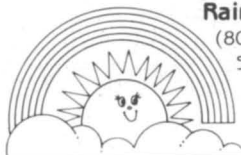
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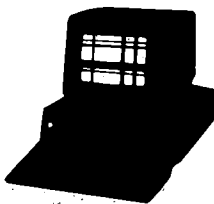
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Tricks OF THE Trade

Doctor your weaving

I would like to mention a source for all sorts of neat, useable things—your friendly local veterinarian! I have used long-nosed forceps for years to stuff pillow corners, doll toes, etc. Hemostats are also terrific for this purpose as well as to clamp and weight that occasional broken warp end. Curved suture needles are not only the best for lacing shut the Thanksgiving turkey, they are marvelous for sewing stuffed toys, dolls and leather items. Empty syringes (minus the needle) are great for getting glue in hard to reach places, positioning dyes, etc. Pill bottles with snap-on lids can be used to weight loose warp ends and needle-holders not only hold needles, they are scissors as well. And speaking of scissors, the eyelid/surgery scissors are super for cutting pile weaves. All

these items come in various qualities and the inexpensive lines work just fine. There are multitudes of sizes of all these items as well, and most weavers could find some very useful items at the veterinarian's supply.

Ruth Weidle
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Betty Bolley
Colorado Springs, CO



A thread minder

Because I am a full-time working mother, my weaving is done in those "catch-can" moments and I found I could never completely thread my warp without many interruptions in the process. I was forever forgetting where I was in the draft and spent time having to recheck to find my place. I have eliminated this need by taking 3" x 5" cards and cutting them in half to make 3" x 2½"

cards. I then punched a hole in each end and then (because I have a four-harness loom) wrote "1" on 20 cards, "2" on 20 cards, "3" on 20 cards, and "4" on 20.

I then took another 10 cards and wrote, one number to each card, the numbers 0-9. I also cut some cards from colored cardboard the same size, 2½" x 3", and punched holes to match the other cards. Because I thread my loom from back-to-front, I placed two large hooks, one on either side of my loom, on the back of the harness frame.

Now when it comes time to thread my pattern, using my cards with the 1-2-3-4 marked on them, I place the cards to correspond with my pattern. First the border, separated from the main pattern with the colored cards, then the main pattern followed with the left border again separated with a colored card. These cards are held in place with a binder ring in the bottom holes and are hung on the right hook, through all the top holes. I then make a similar packet using my cards numbered 0-9 to indicate the number of repeats needed to completely thread my pattern. These cards are hung on the left hook in the same manner as the pattern cards.

Now as I thread, I drop a card and I always know exactly where I am in the threading of my pattern regardless of how many interruptions I have.

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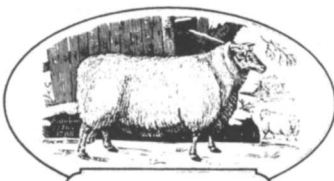
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BEAUTIFUL HANDSPUN WOOL YARNS in natural colors. Send \$1.00 for samples. **West Kootenai Handspun Wools** 387 West Kootenai Rd., Rexford, MT 59930.

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OREGON ROMNEY WOOLS and handspun yarns from my award-winning Registered Romneys. Mohair/wool and angora/lambswool blends. Lustrous, long-stapled, extra clean in all natural colors. Specializing in heathers, tweeds, browns. Custom handspinning, blending and dyeing. Catalog, Samples \$2.00 **Oregon Romney Wools Ltd.** Skyshine Farm, 1780 Cleveland Hill Rd., Roseburg, OR 97470.

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SOFTWARE

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TRS-80 PROGRAM "DRAWDOWNER" (on disk or cassette) for automated drawdowns. Up to 8H/10 treadles/116 threads. Video display (or optional printer output) shows all features of standard drawdown. Printer drivers for Epson MX-80 and FX-80 included. Complete freedom of choice for tie-up, treadling sequence, thread-by-thread plot, profile draft, color study via free choice of B/W sequence of warp and/or weft. On disk for Model III \$39.00. On cassette for Model I, Level II or Model III (16K required) \$35.00. Specify model. Complete instructions furnished. **EPSON FX-80** program for R/S Models I/III. Sets up FX-80 to print all R/S graphic characters. On cassette for Model I/III (specify model) \$15.00. On disk (Model III only) \$20.00. **Salsbury Associates, Inc.** 610 Madam Moore's Lane, New Bern, NC 28560.

MULTIHARNESS WEAVERS—Our TRS-80 "DRAW-DOWNER" is being revised to provide drawdowns for looms up to 24 harnesses and 24 treadles. Requires Epson MX-80 or FX-80 printer. Other specifications same as 8H **DRAWDOWNER** listed above. Available March, 1984. **ANALYZER** for TRS-80 Model III. Will analyze pictorial warp/weft interlacement and list threading, tie-up and treadling required. Up to 24 harnesses and 24 treadles. Data can also be read by Multiharness **DRAWDOWNER** for printed drawdowns. On Model III disk with full instructions \$50.00. Both programs together \$85.00. **Salsbury Associates, Inc.**, 610 Madam Moore's Lane, New Bern, NC 28560.

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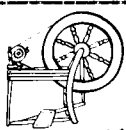
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LITERATURE

IF YOU WORK WITH YARN you need the new "Universal Yarn Finder Vol. II." This unique listing of 1400 yarns gives amounts, care & price as well as interchange info. Available at your local yarn supplier or send \$9.95 + \$1.80 postage to **Maggie Righetti Designs (IP)**, P.O. Box 49707, Atlanta, GA 30359.

"DESIGNING FOR WEAVING"—Learn drafting, design, color. 95 pages. Color illustrations. 50 copies left. \$18.95. **Carol Kurtz**, 7613 Hamilton Spring, Bethesda, MD 20817.

"TECHNIQUES OF CODE DRAFTING"—how to create personal weaving drafts. By Harry Linder, co-author of "Handspinning Cotton". \$18.95 + postage from **Bizarre Butterfly Publishing**, 1347 E. San Miguel, Phoenix, AZ 85014.

"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. Trade inquiries welcomed.

LACEMAKERS NEWSLETTER—"Lacemaking Today" has patterns, articles about techniques, lace and lace-makers. Subscriptions are \$10/US, Foreign \$13. Appears six times a year from **Bizarre Butterfly Publishing**, 1347 E. San Miguel, Phoenix, AZ 85014. Display and classified ads welcome.

"MULTIPLE HARNESS PATTERNS from the Early 1700's: The Snavelly Patterns". 110 drafts, drawdowns, photos. \$8.50 ppd. **Isabel I. Abel**, R.D. 4, Box 44, Altonna, PA 16601.

"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.



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INSTRUCTION

THE WEAVERS' SCHOOL: Classes in complex weaves using 8+ shafts countermarche and jack looms and Glimakra drawlooms offered in association with The Weavers' Store, April-October 1985. One day, weekend, and week long classes plus individualized instruction. For class schedule and brochure and new 1985 catalogue of yarns and supplies write: **Madelyn van der Hoogt**, The Weavers' School, Route One, Fayette, MO 65248 or **Barbara Overby**, The Weavers' Store, 11 S 9th St., Columbia, MO 65201.

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.

TEXTILES, FOLK TRADITIONS and Cultural History in Turkey June 17-July 9 Tour of folk art and history through textiles and people. **Textiles and Folk Traditions in Greece.** July 15-August 5 Workshop and tour of traditional Greek weaving. Tours led by Catherine Van Steen and Linda Griggs. Contact University Extension, Santa Cruz, CA 95064. (408) 429-2971.

GREEK ISLAND—SUMMER COURSES: 1. Traditional Greek weaving techniques, 2. Oriental pile carpet weaving. Visits to textiles collections. Details: **Katerina Kalamitsi**, P.O. Box 27009, 11702, Athens, Greece.

INGA KROOK, Kalmar, Sweden and Sedona, Arizona, contributing author of **A Rug Weaver's Source Book**, available for workshops/seminars on US east coast, September-December, 1985. Traditional Swedish techniques: for household, rugs, rag weaving etc. Write: **Inga Krook**, P.O. Box 168, Sedona, AZ 86336.

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.

TOUR THE TOP OF SCOTLAND, Arran, Skye, Harris & Lewis Islands, cottage craft weavers, w/workshop in Edinburgh. 3rd Tour, 21 days with Nora Smids. May 85. **29210 NE 62nd Place**, Carnation, WA 98014.

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

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ASHFORD SPINNING WHEELS, \$125. Louet wheels at low prices. Knitting machines, \$155 up. Yarns, ball-winders, books. Free Catalog. **Woolery**, R.D. #1, Genoa, NY 13071. (315) 497-1542.

BOND KNITTING MACHINE: Want to put the hand-knitted look into your handwoven garments? Try the Bond—\$225. Free shipping. SASE for brochure. **The Wool Room**, Laurelton Rd., Mt. Kisco, NY 10549.

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.

DRUM CARDERS. You can't beat these drums, but they really can card wool. Ask somebody who has one. Free brochure. From \$170 U.S. ppd. **Patrick Green Carders**, 48793 Chilliwack Lake Rd., R.R. 8, Sardis, B.C. V2R 2P1 Canada.

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Product News

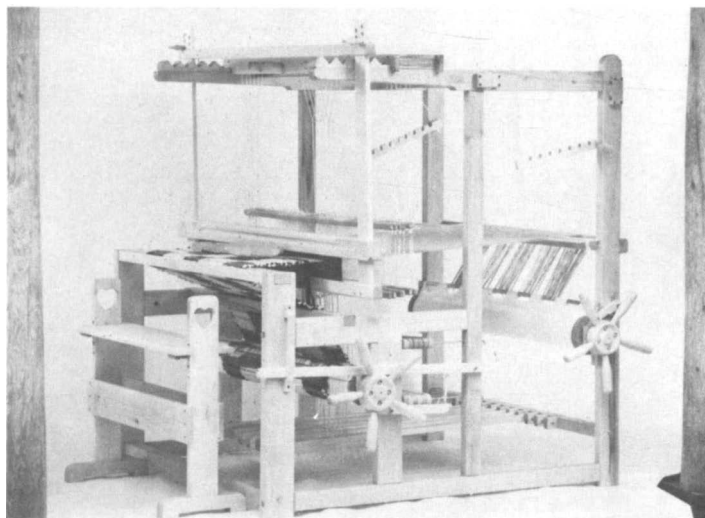
by Sharon Altergott

From Western Australia comes unique Australian fine wool blends via Graham Dawe of **The Spinning Wheel Co.** He features Merino blend spinning slivers for hand spinning, loom weaving, off-loom weaving, quilting and latch-hook rug making. The slivers are specially noted for their superlight and fine characteristics and are available in five natural colors. Dawe also supplies superfine Merino combed top, and crossbred New Zealand/British type wool. For samples and more information write to **The Spinning Wheel Co.**, Lower Chittering, Western Australia 6084 and send \$1/U.S. for postage.

A custom loom builder for many years, Gunnar Lindberg is now sharing his expertise and craftsmanship by offering an "old Swedish style" loom in two weaving sizes—46" and 60". The loom is convertible to either counterbalance or countermarche weaving, and is available in 4 to 10 harnesses (extra harnesses may be purchased as needed). The cylindrical wood warp beam and cloth beam both have slots to attach aprons with minimum bulk. Cross beams are bolted in so wedges won't work loose, and the loom can be disassembled for storage. The breast beam and knee beam lift out for warping convenience and both countermarche and counterbalance action systems fit on the castle beams without bolts or screws. Lindberg looms are constructed in eastern maplewood with hand rubbed oil finish. Also available are loom benches with storage trays as either part of the loom purchase or sold separately. The loom and bench are available exclusively direct from Gunnar Lindberg's workshop in Redmond, Washington, by contacting **Cabin Creek Loomery**, 1319 250th NE, Redmond, WA 98053, (206) 883-1899.

continued

New "old Swedish style" loom from Cabin Creek Loomery



PRODUCT NEWS

(continued from page 99)

Now available from Kaino Leethem at **Schoolhouse Yarns** are special poppana (cloth strip) shuttles. The shuttle originates in Finland, and uses the whole roll of poppana, placed on a thin disc of wood that slides into a slot in the boat shuttle. The poppana strip runs off the roll on the disc while weaving. There is no winding and the shuttle does not require a large shed. Contact Kaino at 25495 SE Hoffmeister Rd., Boring, OR 97009 for more information.

After test marketing in her retail shop with great success, Miranda Howard is introducing "Artissa" from **Miranda Imports**. Artissa is a 100% virgin wool that comes in 8 ounce skeins at 520 yards per skein. Available in 12 shades (and also undyed white), a unique dyeing technique produces skeins of yarn with individuality — no two are identical. When more than one skein is used, they blend together to complement each other. The yarn is appropriate for either weaving or knitting applications. For ordering information write to **Miranda Imports** at 25977 Shagbark Dr., Batavia, IL 60510.

Due out this spring are high fashion designer patterns using Baby Pearly Perle yarns, available exclusively from **Cotton Clouds**. Baby Pearly Perle yarns are 20 selected rainbow colors of 5/2 mercerized cotton yarns packaged on 4 oz (525 yard) mini-cones. Also from **Cotton Clouds** come woven



labels or hang tags with the words "100% Cotton" and featuring the cotton boll logo. The 2" x 1/2" woven label can easily be sewn into any handmade item, and the 2" x 3" durable hang tag has easy care instructions for machine and hand washing cotton printed on the back. Write to **Cotton Clouds**, Rt. #2, Desert Hills #16, Safford, AZ 85546 for ordering information on either of these items.

Two yarns have recently been introduced by **E'Lite Specialty Yarns, Inc.** — La Swa and Tamara. La Swa in bouclé and 3-ply, and is a soft, subtle blend of 60% Merino wool and 40% cultivated silk. The bouclé is a randomly spaced loop yarn that when knit or woven produces a fabric with a curly pile surface. Tamara, E'Lite's newest yarn, is a blend of 34% silk, 33% mohair, 33% dyed wool top gently blended to create a high quality yarn. It comes in nine "frosted" colors

and coordinates with E'Lite's Heather #1 series — sportweight, knitting worsted, and machine knitting yarns. **E'Lite Specialty Yarns** are available at your local yarn shop.

Folkwear borrows from the past to create contemporary flair with two new patterns. The Belgian Military Chef's Jacket #133 is from the original jacket worn by military chefs, and

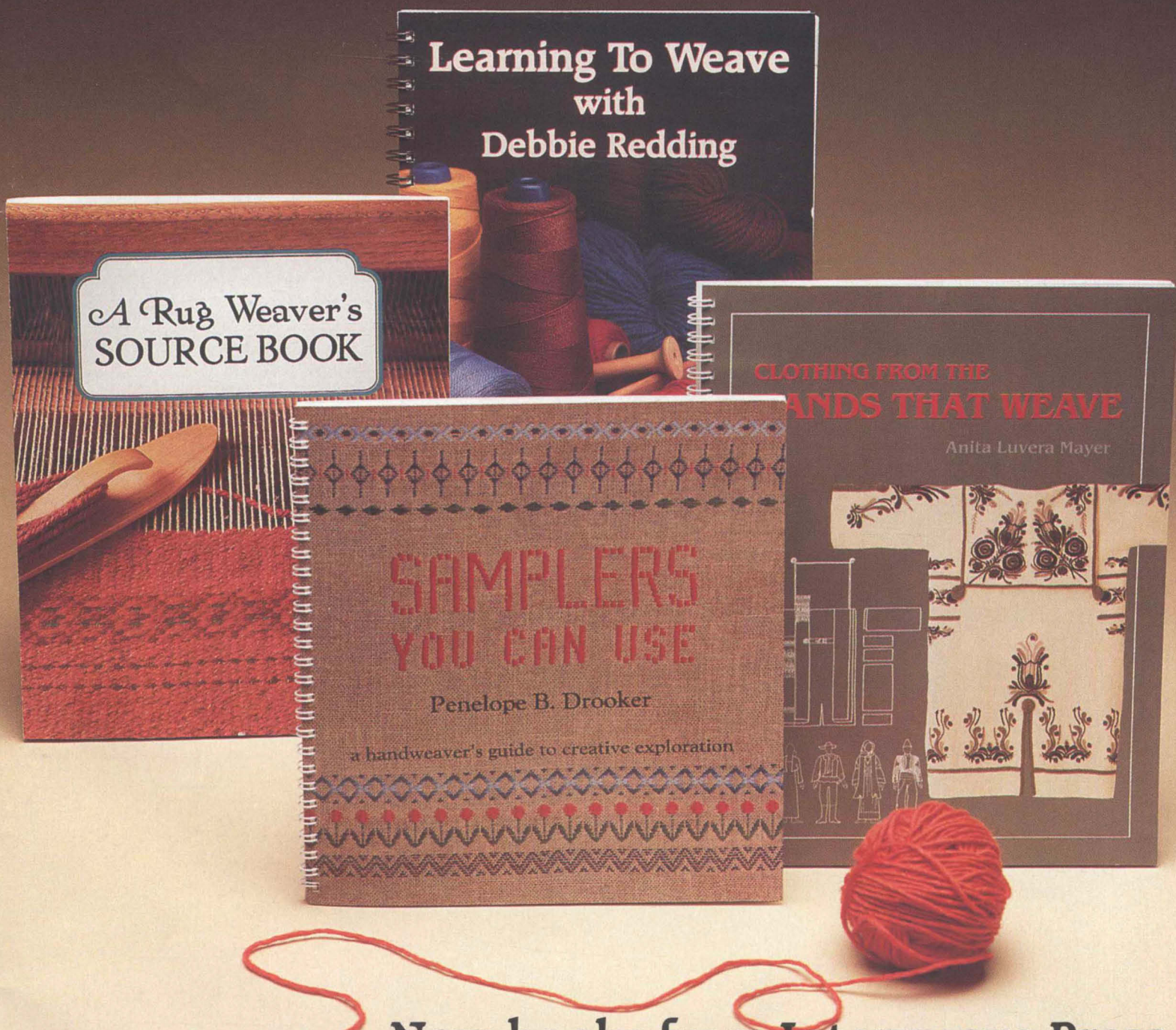


lends itself nicely to the current oversize look. It can be a complement to the Big Sky Riding Skirt, #231 which was originally worn by Fanny Sperry Steele in 1912 at the Calgary Stampede. It is a divided skirt that allows equestrian women to ride astride, but preserves the "look" of a skirt. The garment is actually a culotte with a moveable front panel which buttons either to the left for a skirt effect, or to the right for a pants effect. It comes in two lengths — a contemporary mid-calf length and the traditional ankle length. For information on either of these patterns write to **Folkwear, Inc.**, P.O. Box 3859-PRZ, San Rafael, CA 94912.

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READ THEM AND WEAVE



New books from Interweave Press

Clothing From the Hands That Weave by Anita Luvera Mayer. 8½" x 11", wire-spiral bound. 168 pages. \$18.00

Samplers You Can Use: a handweaver's guide to creative exploration by Penelope Drooker. 8½" x 9", wire-spiral bound. 104 pages. \$15.00

Learning To Weave With Debbie Redding by Debbie Redding. Illustrated in b/w & color. 8½" x 11", wire spiral bound. 232 pages. \$17.00.

A Rug Weaver's Source Book. 176 pages, illustrated in color and black and white. softbound. \$20.00. Available October 15, 1984.

At your local yarn store, or use the order form on page 11.

"I love my AVL, it made Production Handweaving a reality for me"

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Photo by Christian Pedersen

"From the time, fifteen years ago, that I first sat down at a loom, in the Panama Canal Zone of all places, I knew that weaving held a special fascination for me.

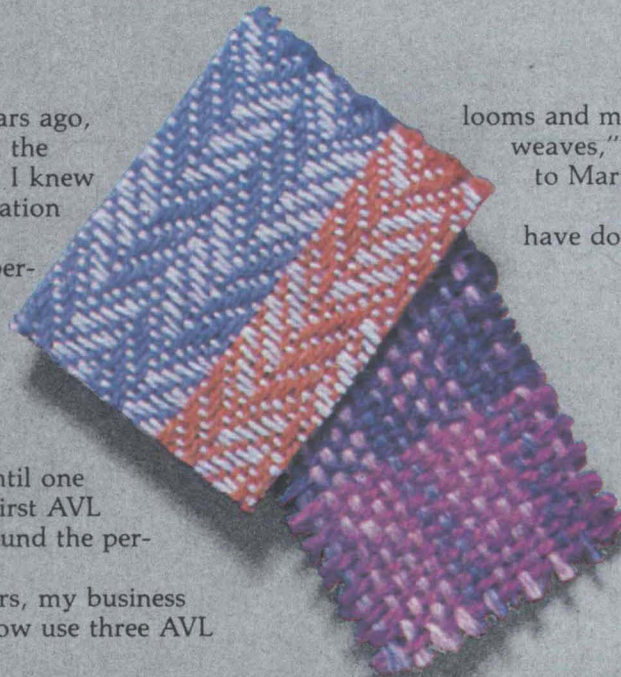
After a few years of experimentation, I started to explore different ways to make my living as a weaver. I wove rugs, pillows, and yardage, but it took so long that they simply weren't profitable.

I gave up on the idea until one day in late 1980 when I saw my first AVL loom. I instantly knew that I'd found the perfect production loom.

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looms and my line of women's fashions "brook weaves," is carried in shops from Honolulu to Martha's Vineyard.

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