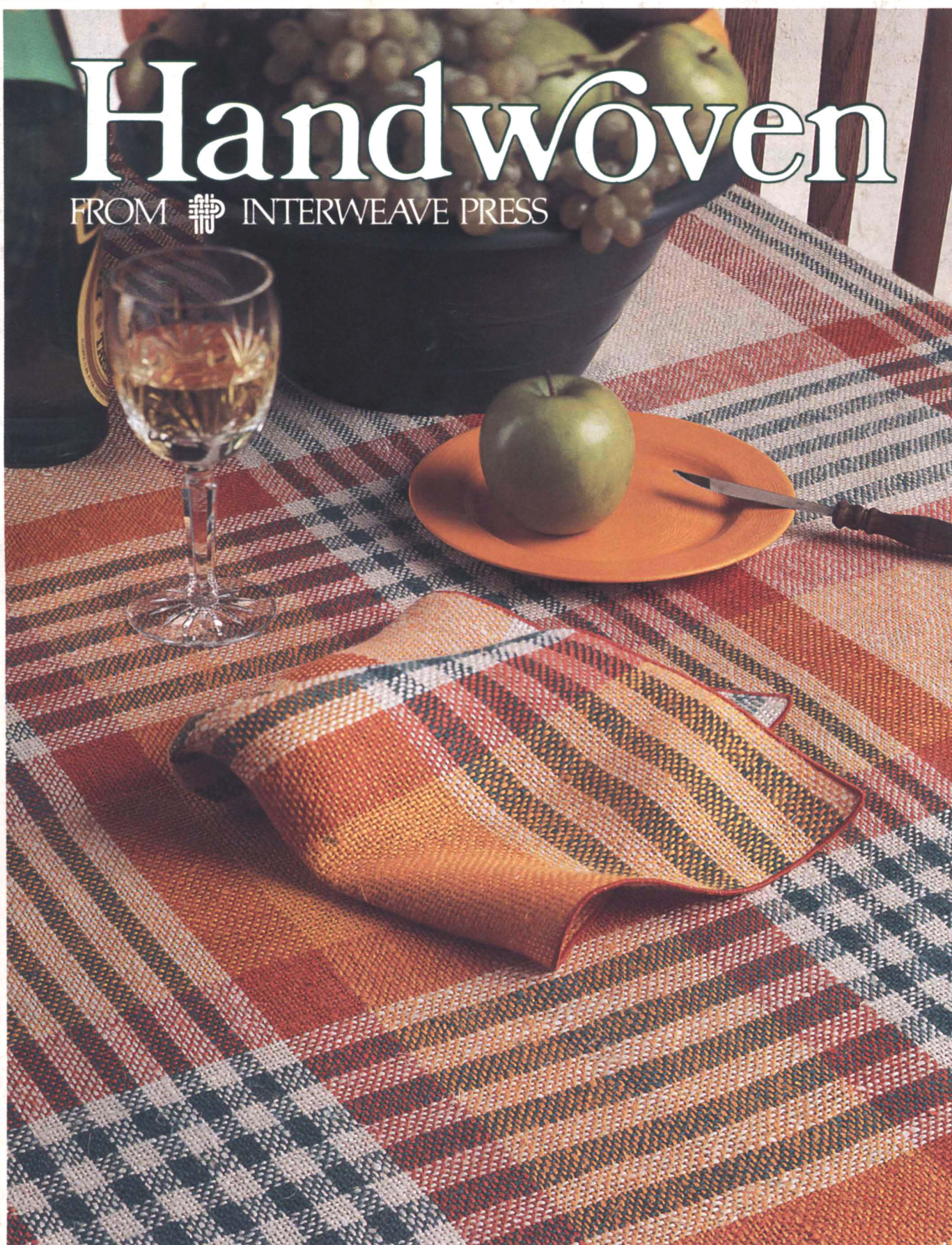


Handwoven

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Volume VI, number 3
Summer 1985

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volume VI
number 3
summer 1985

Creativity by Laney Humphrey . . . 22

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Double Weave Blocks on Eight by Miranda Howard . . . 36

*This two-block double weave makes a sturdy fabric for table or bed coverings—
and provides plenty of room for playing with color.*

Four-Shaft Double Weave with Color and Weave Effects . . . 38

by Jean Scorgie with Gloria Martin

*By changing which shafts are combined to form the two layers of double weave,
a multi-shaft appearance can be achieved with just four shafts.*

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Ardis Dobrovolny, Kathryn Wertenberger, Betty Beard, Paula Stewart, Louise Bradley, Jean Scorgie and Anita Mayer.*

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*A splash of color is all that's needed to add summer spark to your country- or town-home.
Designs by Inga Krook, Sharon Alderman, Hector Jaeger and Jean Scorgie.*

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On the cover: Mix bright fiesta colors and a simple plaid design, and you've got a summer classic to be enjoyed year after year. Tow linen adds a casual feel to the design; double cloth weaving with a fold on one side makes weaving a generously wide cloth possible on a loom as narrow as 32". A special satin stitch edging makes a sturdy and tidy finish to the napkins. Designed and woven by Jean Scorgie. See page 61 for notes on the napkin edging. Instructions for California Poppy Tablecloth and Napkins appear in the Instruction Supplement. YARNS COURTESY EATON YARNS.

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Editor's Page

What do editors do all day? Sometimes they just shoot the breeze:

Linda: Do you realize that you're now the person who plans what goes in this magazine that 30,000 weavers are looking at? Does that scare you?

Jane: Well, you can't think about that. You just have to do it.

L: One of the things you *do* have to think about, though, is whether it's HANDWOVEN's role to create trends, or simply to reflect what's going on out there.

J: I don't see HANDWOVEN as saying that everyone has to go off and weave double weave, for instance; I think we present double weave as something interesting for them to think about. Isn't there a difference there?

L: Yeah, but if in addition to presenting double weave, you show a particular piece that happens to be a given kind of thread in certain unusual colors, then you've created a model. By showing a project in connection with the theory, do you tip the balance as to what people think they can do with that technique? I worry about this a lot.

J: Showing an actual piece makes the technique look do-able. If you only read the article that we have this time

on four-shaft double weave and color & weave effects, I don't think you'd want to try it. It just looks too hard. But seeing an example, with specific details of how it was done, makes it look possible. I think that encourages our readers.

L: But does it encourage them to do just that particular thing, or to try something else on their own?

J: I feel like you're trying to get me to say something.

L: Well, maybe. No, not really. This is just something I worry about a lot.

J: Maybe I should start worrying, too.

L: Think about this: we often come across pieces that are really wonderful, but we say, "This isn't a HANDWOVEN design." And usually it's because it is so particular to an individual designer's personal aesthetic that it's not what you'd present to the weaving world at large as a model for what they might like to try. But then the other extreme is designs that are so homogenized that they're mediocre.

J: Well, I don't think universal appeal has to be mediocre. Take Jean's tablecloth on the cover. I think that's a pretty strong design, but it's universal in appeal, too. . . . Things have to have enough design that they inspire our readers, but if it's too strong or eccentric, it's not going to have that appeal. People will get scared of it, or think it's weird.

L: Let's assume that we both see HANDWOVEN as having at least some kind of leadership role. Where is it we're trying to lead to? If you wanted to look back five years from now and say, well, this is the contribution that HANDWOVEN made to the craft, what would it be?

J: I think one place it has already had an impact is on craftsmanship. Giving people the tools to do nice work that they're happy with, whatever it is.

Maybe HANDWOVEN's role is just to keep our readers from feeling stagnant. Then too, I'm really excited about integrating articles with more depth and broader interest . . . short, power-packed, concise . . . I feel kind of silly saying this because I'm not very intellectual about the magazine. I operate more on feelings. But I don't suppose we should tell our readers that. . . . I do think there's something to be said for "If it feels right, it's okay, and if it doesn't . . . there's some reason." I think I project myself a lot into the planning process. I try to think of myself as the weaver out there reading the magazine. Typically a person who has a lot of other things in her life, and weaving is just one of them.

L: Yet for that person, including myself, that little bit of weaving is *really* important . . . not more important than home and family, but really important. Why is it such a big deal to make a piece of cloth? That's strange.

J: I was wondering about that yesterday, as I struggled with that awful sticky silk warp . . . why do I do this? But why does anyone do anything.

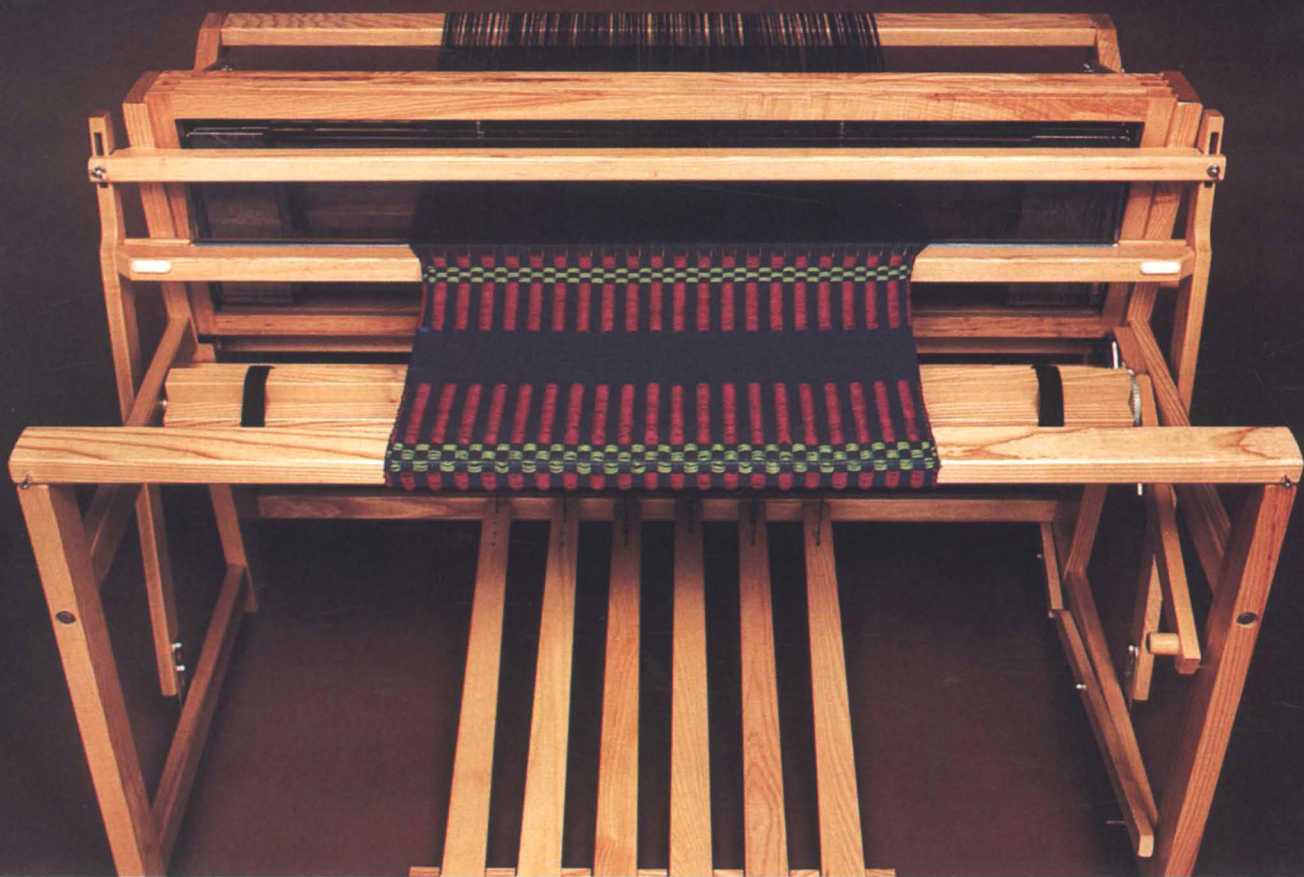
Why, indeed?



Linda Ligon, publisher
Jane Patrick, editor

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Bounce Back

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Your March/April issue with Betty Davenport's vest and Ms. Zawistoski's Make It With Wool winning design at least partially redeemed you in my eyes! You see, I am a rigid heddle weaver who was shocked and disappointed by your response to J.D. Murch's letter in the previous issue. While I realize that a majority of rigid heddle weavers do not own multiple heddles and, perhaps, don't even utilize pick-up sticks to develop interesting textures (despite Betty Davenport's best efforts), the implication that rigid heddle weaving requires simple designs and plain weaves rather than twills or other complicated patterns is clearly misleading.

Indeed, HANDWOVEN introduced David Xenakis' beautiful r.h. design for the Blooming Leaf in 1980. This is a 30-harness design! Also, Betty Davenport has presented an exquisite crib blanket (*Prairie Wool Companion's* premier issue) which, according to

Betty, is simply impossible to accomplish on a multiple harness loom without changing the tie-ups several times. Thus, the rigid heddle is not only an incredibly flexible tool, but also one which offers almost infinite capabilities!

... For some of us who weave for rest and relaxation and to express a little creativity, the frame loom provides a chance to handle the fibers somewhat more intimately than does the more mechanical multiple harness floor loom. Maybe you can challenge those who use just one heddle to become more adventuresome. . . .

Darlene Kelly
Rochester, Minnesota

You, and everyone else who wrote on this point, are right, right, right. The rigid heddle loom can be either the simplest and most straightforward of weaving tools for easy plain weave projects, or the most sophisticated and subtle for incredibly complex patterns, or anything in between. My response spoke only to the first of these attributes. Among our readers, only 4% weave mainly on rigid heddle; of these, perhaps 25% use multiple heddles and pick-up sticks. So naturally, simple is where our focus is. Prairie Wool Companion devotes much space in each issue to complex r.h. weaves, and I'd highly recommend it to those of you who want that challenge.

—Linda

Thinking about weaving . . .

I really enjoyed the trio of articles, "Craftsmen and Social Conscience". It's so easy to overlook the social/political aspects of our industry, and they're just as important as knowing how to plan a project, or being financially successful. I know there are current controversial issues, such as the one regarding women doing piecework as a cottage industry, especially knitters. Would it be appropriate for HANDWOVEN to keep its readers informed about topics that affect the livelihood of craftsmen, so that we could write to our congressmen or take action to protect ourselves when necessary?

Kate Rohrer
Middleton, Wisconsin

What do you think, readers?

In your comments in the Nov/Dec issue you bandy about the words creativity and inspiration. Philosophically I disagree with your conclusion. Thomas Troward in his book *The Creative Process in the Individual*, writes:

He continues on p. 23:

Evolution is not the same as creation. It is the unfolding of potentialities involved in things already created, but not the calling into existence of what does not exist—that is creation.

It seems to me that when you or I "create" beautifully woven projects we by conscious choice select the weave, colors, quantity of colors and what the project is. The project itself begins in total abstraction, and through conscious action, be it experience or experimentation, moves from a hunch or idea to concrete results. I do not dispute that work is required and necessary to produce results; however, our craft is really one of inspiration and creativity. It seems that art, in its many forms, reinforces our intuition of being aligned and appreciative of natural beauty and our divine nature. . . .

Murray Barker
Calgary, Alberta

. . . more ties

In response to your question, "Where are the weavers of tomorrow?", I think I have at least a partial answer. John Naisbitt, in his book *Megatrends* (Warner Books, 1982), describes ten trends that affect our lives. One of them describes the way we respond to technology: high tech vs. high touch. In other words, as technology continues to overwhelm us, we have a need to balance its effect in our lives by finding more personal, less technological means of expression and environments in which to be. As more and more people work in information processing jobs (computers, word processing, etc.), these same people need high touch things to balance their lives and to compensate for the impersonal nature of their jobs and the cities in which they live. What better way to fill our need for high touch than to weave or to wear handwoven garments or decorate with handwoven rugs, wall hangings, etc.? This need for high touch will not account for all of tomorrow's weavers, but I do think that it will be a growing group of recreational weavers. It should also sustain the market for handwoven goods, thereby keeping professional weavers in business. . . .

Tim Smith
Seattle, Washington

I was touched by your editorial [Jan/Feb], and I'm sure that many of your readers recognized the thoughts which you expressed. You are right—there are many attitudes toward womanhood which will pass with our generation (and they should), but I truly believe that there will always be spinners and weavers.

Why? You said it yourself, in fact. There will always be something within the human soul which will want to "touch the materials that life is made of" . . . to bake bread, to grow a garden, to whittle wood and throw pots, and to have some hand in fashioning

the cloth which surrounds our homes and our persons. A desire to create beauty in some form, I believe, will not pass with all the economic, emotional and intellectual independence for which we are striving for our daughters. Quite the contrary—these things will give them the freedom to seek to create beauty not through a necessity for the item produced, but as the satisfaction for a need of the soul. . . .

Lyn Pflueger
Bragg Creek, Alberta

Many thanks to all you readers who have written such thoughtful and inspiring responses to my editorial. Wish there were room for each and every one. —Linda

Just between us weavers . . .

. . . I would like to thank Alice Watterson for her suggestion for even selvages [beating against an open shed]. If I knew her address I would write to her. I have been weaving for many years, I have arthritis in my left elbow and wrist (at least I blamed that), and I was very unhappy with my left selvages. After reading Alice's method, I started using it in my weaving. It slowed me down at first but didn't take long to become automatic and speed increased. Even if slower I didn't mind because it works and I can't fault my arm now. I have even left selvages. Thank you.

Catherine Miller
Alliance, Nebraska

Our apologies to Anne Ayre of Winnipeg, Manitoba. An article on Bedford cord which she wrote for the Bulletin of the Guild of Canadian Weavers in 1981 was listed as "author unknown" in our Jan/Feb. issue.

Our Readers Ask . . .

I have a problem. I purchased a loom at an auction and found a couple pieces missing. This is an older Newcomb Loom No. 3, made in Davenport, Iowa. I wrote to that address and the letter was returned "Address Unknown".

Because of the unique construction of the loom, I am certain that the company was bought out or merged with an established firm. I would like to make contact with the new firm and acquire parts catalogs and plans of the Newcomb Loom No. 3.

Richard E. McClelland
Pataskala, Ohio

We researched this one for you. A fellow Newcomb Loom owner suggests that you write O.R. Looms (see ad in this issue), or Midwest Loom Shop, Rt. 1, Box 18A1, Prairie Home, MO 69068.

Questions

Could you possibly (hopefully!) direct me as to where I can order or purchase a "spinning head" to attach to a treadle sewing machine base? The treadle operating the spinner through foot power. This is what I learned to spin on in college and I have looked everywhere and talked to many and have yet to locate a source. . . .

Kristi Arnold
165 Sycamore
Carlsbad, California 92008

In your "Professional Pursuits" column of the Nov/Dec 1984 issue, "Equipment For Production Efficiency" by Constance LaLena, an end-delivery shuttle was described and highly recommended. I have read about this superior type of shuttle many times now and have used large fly-shuttles that work in the same manner, but I am having great difficulty finding end-delivery shuttles for hand-throwing in a smaller size (11"-14" long). . . . Why is this piece of equipment so highly praised and yet so hard to find? Can anyone help me find a source for this type of shuttle?

Alice Hanson
Box 1783
Wrangell, Alaska 99929

Here is a question for you. I am an amateur weaver with a sectional beam. I really like having this available to me, but I don't have a large stock of yarns so the winding of warping spools is somewhat of a problem. Sometimes a spool runs out in the middle of winding a section. What I've been doing is tying on with a weaver's knot another length, and continue winding that section. Hence, I end up with knots in my warp. Sometimes they pass right through and into the web, but other times the knots undo with all the beatings. Problem: how to best cope with warp knots. Are there any suggestions?

Sharon Williams
South Street, RR 2, Box 1051
Clinton, New York 13323

I have several woven wall pieces which are composed of silk and wool fibers, copper and some of nature's ornaments (parts of plants like petals and buds). They are quite delicate and local dry cleaners will not treat them. They need to be cleaned somehow and I am wondering if you have any suggestions. After they have been cleaned this time I do plan to protect them in a glass frame, but in the meantime they have collected dust and grime and I am concerned.

Kathleen McDonald
P.O. Box 1307
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Readers: can you help your fellow weavers? Write to them directly, or send your ideas and information to Interweave Press, or both. —ed.

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100 Years Ago in Handweaving

Handweaving as a Domestic Art

by Alice K. Waagen

In a previous issue of *HANDWOVEN* (Nov/Dec 1984, page 18), I described how the occupational therapists adopted handweaving as a valuable therapeutic activity. Occupational therapy is only one example of how handweaving techniques were preserved. In this article, I would like to continue the exploration of events leading to American handweaving as we know it today.

The boom in industrial textile production that occurred in the 1800s nearly obliterated knowledge of basic weaving techniques. After producing their own textile goods for generations, families abandoned weaving and spinning almost entirely once they could afford machine-made goods. They had good reason to prefer them. These fabrics were cheap, intricately patterned and a status symbol; they were a sign of progress in the industrial era. Within a few decades, information about handweaving became scarce.

Weaver Rose and other rural itinerant weavers continued to record and transmit the knowledge of weaving. Itinerant weavers had long been active in the countryside, weaving yarns that had been prepared for them by rural housekeepers. Weaver Rose was one of the last of these itinerant handweavers and founded the Colonial Weavers Association to preserve weaving knowledge by collecting patterns and drafts.* But slowly even these textile patriarchs began to vanish. Fortunately for us handweavers

today, certain events did occur to ensure the continuing practice and preservation of weaving techniques. The development of the home economics discipline at the turn of the 20th century is one of the principal events contributing to a renewed interest in handweaving.

The late 19th century was a time of social, economic and political change. The industrial revolution was at its apex; urban populations swelled as groups moved from Europe to America and from farm to city. Life in these urban centers proved strange and foreign to most people: wood stoves and outdoor privies, fresh air and sunshine, were replaced by indoor plumbing, gas stoves and stagnant air. Science and technology had freed many people from the drudgery of the farm, only to imprison them in the stark dungeons of urban factories and tenements.

For perhaps the first time, people needed help in solving the problems of daily living produced by these rapid social changes. Problems as simple, and yet as pervasive as how to cook, sew and ventilate houses and apartments to avoid sickness were ever present in these hostile and unfamiliar conditions. For example, one family's illness could spread throughout a tenement because of the building's inadequate ventilation. Previously family and friends had formed the sources of advice on home and family problems. But by the late 19th century, many families were separated and the new technology of urban living made the family need help from outside its members. There arose a real need for information and training in such areas as child care, health and household maintenance.

The latter part of the 19th century also saw advances in higher education for women. Vassar College for women opened in 1865 and many other colleges and universities began to give serious thought to educating

*Interweave Press will be publishing a book on the life and work of Weaver Rose, to be released Fall, 1985.

women. But many of these early college graduates discovered problems when they tried to find employment using their education. Victorian society might have been willing to let women go to college but it was not yet ready to let them into a male dominated work force.

Ellen H. Richards, the first president of the American Home Economics Association, was one of these early college graduates. In 1870, she received an A.B. degree in chemistry from Vassar. Wanting to continue her scientific studies, Richards went on to acquire a B.S. degree from the Massachusetts Institute of Technology, a "school dedicated to the usefulness of scientific inquiry to an industrial society" (Weisner, 1980, p. iii).

It seems only natural that some of these women, educated in the sciences but forced by Victorian society to maintain homes and families, would apply their knowledge to the home environment. And thus began the home economics discipline. Some of the areas of study initially undertaken by programs of home economy were: domestic science or household economics, personal hygiene, sanitation, nursing, bacteriology and domestic arts.

As programs in home economics developed, all areas of the arts and sciences which centered on homemaking were included in their courses of study. "Domestic Science" defined those areas of home management that included information from physics, biology, chemistry, physiology and the other "hard sciences". Some specific areas of domestic science would be: cooking, laundering, food composition, nutrition and menu planning. It is interesting to note that Fanny Farmer produced her revolutionary cookbook during this time, with recipes requiring scientifically measured ingredients rather than pinches and dashes. "Domestic Art" included areas of study involving the aesthetics of home management such as "art, especially design in relation to the home, its furnishings and dress, sewing, dressmaking, millinery, embroidery, crocheting, knitting, the study of textiles, their history, manufacture and properties in relation to use." (Cooley, 1912, p. 5)

continued on p. 10



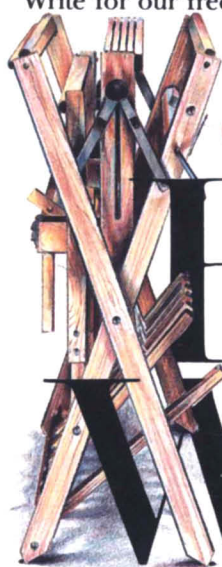
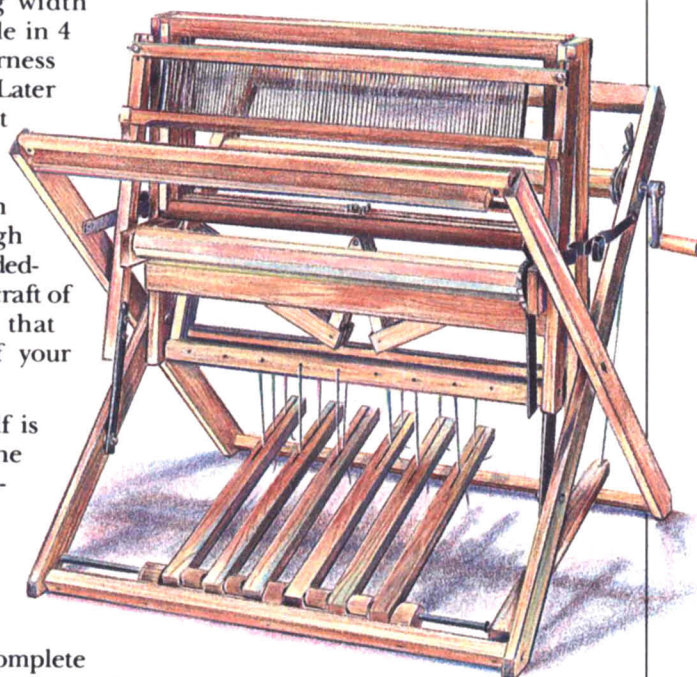
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The Little Big Loom

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100 Years Ago (cont. from p. 9)

Early books on domestic art (Cooley, 1912; Woolman, 1893) advocated the study of weaving as a means of understanding the construction and properties of cloth. Handwoven goods were advocated as means of aesthetically enriching the home environment. Teaching small children how to weave cloth was thought to instill in them "habits of accurate thinking and doing, perser-

verance, and patience." (Cooley, p. 74)

Programs in home economics, whether in elementary and secondary schools or institutions of higher education, were immensely popular. Not only was there a great need for practical, up-to-date information about home management, but there were educated women eager to transfer the knowledge of science to the home situation. Furthermore, federal legislation such as the Morrill Land Grant

Act of 1862 gave great impetus to the profusion of home economics programs.

The Land Grant Act "assured one higher institution in each state where 'the industrial classes' could, at low cost, attack directly the everyday problems of the farm, the shop, and the home, and through such effort find enhanced meaning in the principles of the arts and sciences" (Henderson, 1954, p. 5). By specifying a practical, pragmatic curriculum as the basis of the Land Grant institution, this act of legislation greatly increased the number of home economics programs in this country. According to Craig (1944): "By 1890 there were five departments of Domestic Science or Art. Five years later (1895) there were departments of Domestic Science and Art in 14 colleges; in 1900, in 30 colleges" (p. 6).

By making the study of handweaving an important part of the domestic art curriculum, home economists made an invaluable contribution to the history of handweaving. Up until this point, instruction in handweaving processes was primarily accomplished in informal settings: through books, word-of-mouth and correspondence bulletins like Atwater's *Shuttle Craft Bulletins*. Once weaving was defined as an integral aspect of Domestic Study, it became an acceptable part of many school curricula and formal education. □

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Alice K. Waagan holds a Ph.D. from the College of Arts and Architecture at Penn State University. She lives in Huntsville, Alabama.

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Loom-Controlled Inlay

by Betty Davenport



Delicate patterns and colors work together to make this Refreshingly Simple Runner a sweet charmer. Woven by the author. Complete instructions appear in the Instruction Supplement. ACCESSORIES COURTESY GALLERY EAST.

This is a delightfully easy supplementary weft pattern that has the look of hand-controlled inlay. The patterns tend to be light and delicate rather than bold. Unfortunately, there seems to be confusion over what to call this technique. Some reference books call it swivel weave using a spot Bronson draft; others describe swivel weaving as using a type of loom with small shuttles that weave a pattern yarn back and forth in a small area on a tabby background. Also described as swivel weave is a treadling sequence using two weft yarns that produces a complementary weft pattern, as opposed to plain weave with a supplementary weft pattern. Clotilde Barrett, in her article "Swivel Explored and Contradicted" in *Weavers Journal*, April 1979, discusses the differences; she states that handloom weavers should call the weave structure we are discussing here "Loom-Controlled Inlay".

Basically, this weave structure uses both a tabby (plain weave) weft and a pattern weft. The pattern weft appears as plain weave in the pattern area along with the background tabby. It then floats on the back to the next pattern area. Each pattern weft is followed by two shots of plain weave.

As with other supplementary weft patterns, in order for the pattern to show well, the pattern weft yarn should be a slightly heavier yarn and, preferably, one that is soft so that it will pack in well. In the table runner shown here, I have used 3/2 perle cotton for both the warp and the pattern weft. For the background weft I used a finer yarn, an 8/2 unmercerized cotton. Since the background weft was finer than the warp, the warp had to be set a little closer than if a 3/2 perle cotton had been used as the background weft. If a 3/2 perle cotton had been used for the background weft, the pattern weft would need to be heavier. Sometimes experimenting on the loom is the only way to find the best combination.

There are two approaches to designing for this weave structure: draw the design on graph paper and then figure out the draft; or thread the

loom in a straightforward sequence and experiment with different combinations of shafts to produce a variety of patterns. It is very important to keep in mind that the pattern area can be any size, but the spaces between the pattern areas should be kept small, as this is where the pattern yarn floats on the back. Ordinarily, floats should be kept to 1" or less. The number of warp threads that the weft floats over depends on the sett.

Rigid heddle weavers just need to warp the loom as for plain weave. The patterns are formed by using pick-up sticks behind the heddle. The design can be planned ahead on graph paper or it can be worked spontaneously as the weaving progresses. More intricate patterns, such as those you might design on graph paper, will need to be picked with each pattern shot.

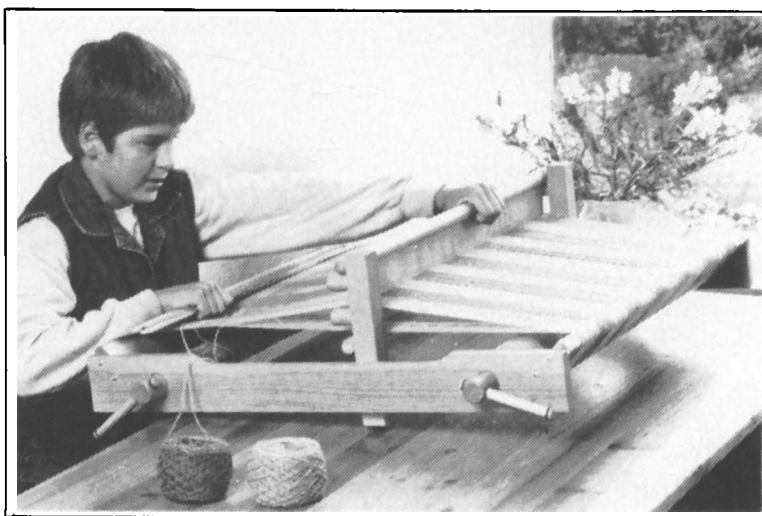
The procedure for rigid heddle weavers working from a graph paper design is: place the heddle in the down shed position so that the slot threads are in the top layer. All designs will be picked only in the slot thread layer and in the area behind the heddle. Let each space on the graph paper represent a slot thread. Where pattern is to show, pick that

slot thread *under* the pick-up stick. Where there is no pattern, those slot threads are *over* the pick-up stick. The weaving sequence is: up shed, down shed, up shed plus pattern stick forward using pattern weft. If there is a change of design on the next line of the graph paper, use another pick-up stick and simply add or delete slot threads from the previous stick.

If you don't enjoy doing a lot of pick-up, study the design in the blue table runner. With careful planning of the design, the pick-up sticks need only be inserted once at the beginning. If the design is such that the pick-up sticks slide over each other, they can remain in place throughout the weaving and be recalled as needed to form the pattern. The key to this type of design is one in which each succeeding row includes the previous pattern threads. In the blue table runner, three pick-up sticks are used to form the diamond design. As many as four or five can be used if the sticks are made from strips of posterboard. These are much thinner than wooden pick-up sticks and do not put as much stress on the warp threads. Designs aren't limited to symmetrical diamond shapes. Stepped angles as well as asymmetrical shapes are possibilities

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also. If you don't like the design you're working on, just pull out the sticks and insert them again for a new design.

Harness loom weavers can use any spot Bronson threading, or draft an original design. In drafting a threading, you will need two shafts for plain weave areas and one shaft for each change in the design. Therefore, with a four-shaft loom, you will have only two shafts available for pattern changes. With an eight-shaft loom, you will have six shafts available for the design. If you want a border threading to catch the pattern weft securely on the selvages, one additional pattern shaft will be threaded for this. The threading for each pattern block is:

			5
		4	
	3		
2			
1	1	1	1
Tabby	A	B	C

The tie up and treadling sequence is:

	0	0	0
	0	0	
	0		
	0	0	0
	0	0	0
	1	2	A B C D
Tabby	/		
	/		
Block A	/		A
	/		
Block B	/		B
	/		
Block C	/		C
	/		
Block D	/		D

For a stepped design, the threading for each block can be extended like this:

			5	5
		4	4	
	3	3		
2				
1	1	1	1	1
Tabby	A	B	C	

The pattern blocks can be threaded in a straight draw for an asymmetrical design or in a pointed draw for a symmetrical design. This is a delightful weave structure that should be played with more often. Have fun! □

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Barrett, Clotilde. "Swivel Explored and Contradicted", *Weaver's Journal*, issue 12, April 1979, pp. 5-14.

Betty Davenport is a contributing editor to *Handwoven*. She is author of *Pattern and Textures for the Rigid Heddle Loom*.

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Books &tc

Recent Books On Japanese Textile and Costume Design

Several books have been published recently on Japanese textiles. Some of these that may be of interest to fiber artists are:

Kosode, 16th-19th Century Textiles from the Nomura Collection by Amanda Mayer Stinchecum with Monica Bethe and Margot Paul. Tokyo: Japan Society and Kodansha International, 1984. (\$50.)

Published on the occasion of a recent exhibition of the Nomura Collection of kosode (the forerunner of the present kimono) and kosode screens, the book is full of information for the dyer and weaver. There are detailed chapters on weave structures and fabrics, basic decorative techniques, design, and color. The chapters on natural dyestuffs are complete, and there is an illustrated appendix of major natural dyes used by the Japanese, giving their dye formulas, characteristics, and colors produced. The garments illustrated are an inspiration to the designer.

Shibori, the Inventive Art of Japanese Shaped Resist Dyeing by Yoshiko Wada, Mary Kellogg Rice, and Jane Barton. Tokyo: Kodansha International, 1983. (\$65.)

This book is valuable for its detailed information on Japanese techniques for re-

sisting dyes by binding, stitching, folding and pole wrapping. "Shibori" is generally translated for the westerner as "tie-dyeing", but one can see from this book that the techniques for producing "shibori" designs are much more extensive than tying. Excellent samples of traditional and modern works are shown.

Tsujigahana, the Flower of Japanese Textile Arts by Toshiko Ito. Translated by Monica Bethe. Tokyo: Kodansha International, 1981. Limited edition of 500 with samples, boxed. (\$210.) Standard edition to be published in July, 1985, at \$49.50.

Opulence, the Kimonos and Robes of Itchiku Kubota, Tomoyuki Yamanobe, editor. Translated by Monica Bethe. Tokyo: Kodansha International, Ltd., 1984. (\$29.95.)

Itchiku Kubota: Kimono in the Tsujigahana Tradition. A catalog with articles by Jane Barton, Tetsuro Kitamura, Tomoyuki Yamanobe and Itchiku Kubota. The Art Gallery, Visual Arts Center, California State University, Fullerton, California, 1980. (Produced by Dextra Frankel.)

The above three books cover an old tie-dye technique that flourished during the Muromachi Period (1336-1568) of Japan, a time when freedom and individuality were experienced in design. The resisted areas were outlined and enhanced with sumi-ink brushwork, and the fabrics were often enhanced by the application of gold and silver leaf.

Tsujigahana was considered the best and most typically Japanese textile design for the clothing of the elite. Many examples of the technique are found in the book on *Kosode*, which covers garments made during the Muromachi era, the high period of Japanese kimono design.

As implied in the title of the second book, the design methods indeed produced

textiles of opulence. This large paperback is in itself opulent. It contains excellent annotated pictures of the tsujigahana textile technique used by Itchiku Kubota, a present-day textile designer, that should be useful to the fiber artist.

Kubota's designs are glorious, and in the book *Opulence* are photographs of some of his shows. The models are shown wearing the garments in most modern ways—draped and held in place with brilliant jewelry, and worn with high-heeled shoes. Kubota believes that the wearing of kimono must be brought up-to-date and that it can become a universal formal wear. He planned his shows accordingly, and the photographs are convincing.

Japanese Stencil Dyeing: Paste Resist Techniques by Eisha Nakano with Barbara B. Stephan. New York and Tokyo: Weatherhill, 1981. (\$22.50.)

This book treats thoroughly the Japanese paste-resist dyeing techniques. It is well-illustrated, and the directions and recipes for paste resist and directions for dyeing are clear and concise. Although the book is mostly technical, it should give the reader an appreciation of the textiles produced by these methods.

Japanese Costume and Textile Arts by Seiroku Noma, translated by Armins Nikovskis. The Heibonsha Survey of Japanese Art, vol. 16. New York and Tokyo: Weatherhill, Heibonsha, 1974. (\$17.50.)

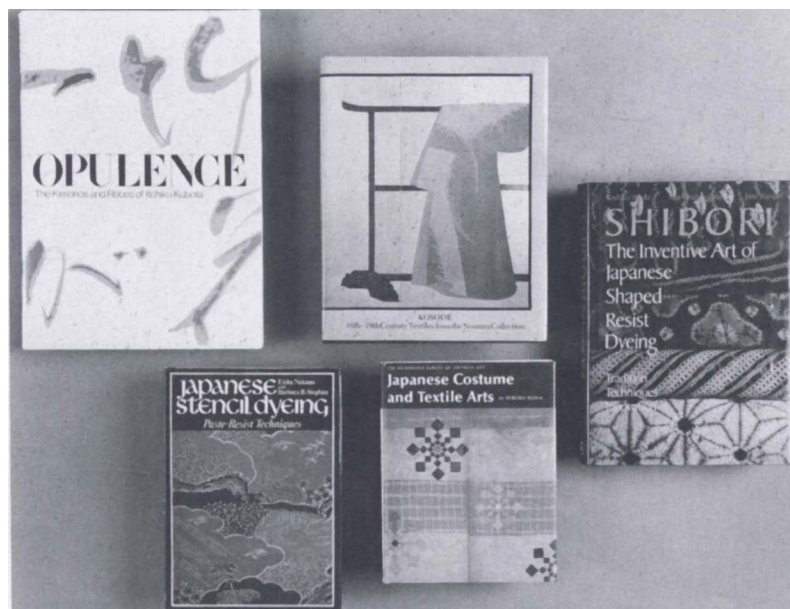
A beautifully-illustrated book of both elite and folk textiles and costumes of Japan. Besides giving a background of the history of the kimono, there is also good coverage of the basic weaving, dyeing and textile surface design techniques used in Japan.

Japanese Ikat Weaving by Jun and Noriko Tomita. London: Routledge and Kegan Paul, 1982. (\$10.95.)

This book gives information on the various classifications of Japanese ikat (kasuri). The technical illustrations and directions are excellent and should be very helpful to the ikat weaver. Good indigo-dyeing information is included.

All these books can be obtained through your local book store, or (with the exception of Tomita's *Japanese Ikat Weaving*) from Jakuson Mingei, Inc., P.O. Box 580, Boulder, Colorado 80306.

—Mary Lou Maxson



The Warp: A Weaving Reference

by Blair Tate

Van Nostrand Reinhold Company, Inc., New York. 133 pages. Hardbound. 46 black and white photographs and numerous illustrations. \$20.50.

The Warp: A Weaving Reference by Blair Tate operates as a reference on two

levels; it includes careful, practical guidance on materials and on warping and finishing methods, but it also gives its subject a conceptual framework that many readers may find even more useful. This is, of course, a matter of taste. Consider the following definition:

"A loom is a simple machine for handling warp. It provides organized storage for the warp, establishes and maintains warp tension, facilitates warp manipulation, assists in regularized packing of the weft—which standardizes the woven grid—and provides storage for the finished cloth."

If you have ever been asked to explain a loom to the general public, you will probably see the beauty of this definition. It is concise, complete and orderly. Blair Tate's approach to weaving is quite formal and serious. I found this satisfying; it was pleasant to check her definitions against my own sense of what is central and basic, to differ occasionally, in fact to maintain a dialogue with the author. I began to feel that I had never very thoroughly worked out the fundamental ideas that govern our craft, and I found her clarity exciting.

The Warp is divided into two sections, Warp Basics and Handling the Warp. The

first section should help any weaver to make more informed, thoughtful choices of yarn, sett and finishing method. There are abundant details. For example, soft, medium, hard and crepe spin are defined in terms of twist angle (5, 20, 30-45 and 65 degrees respectively).

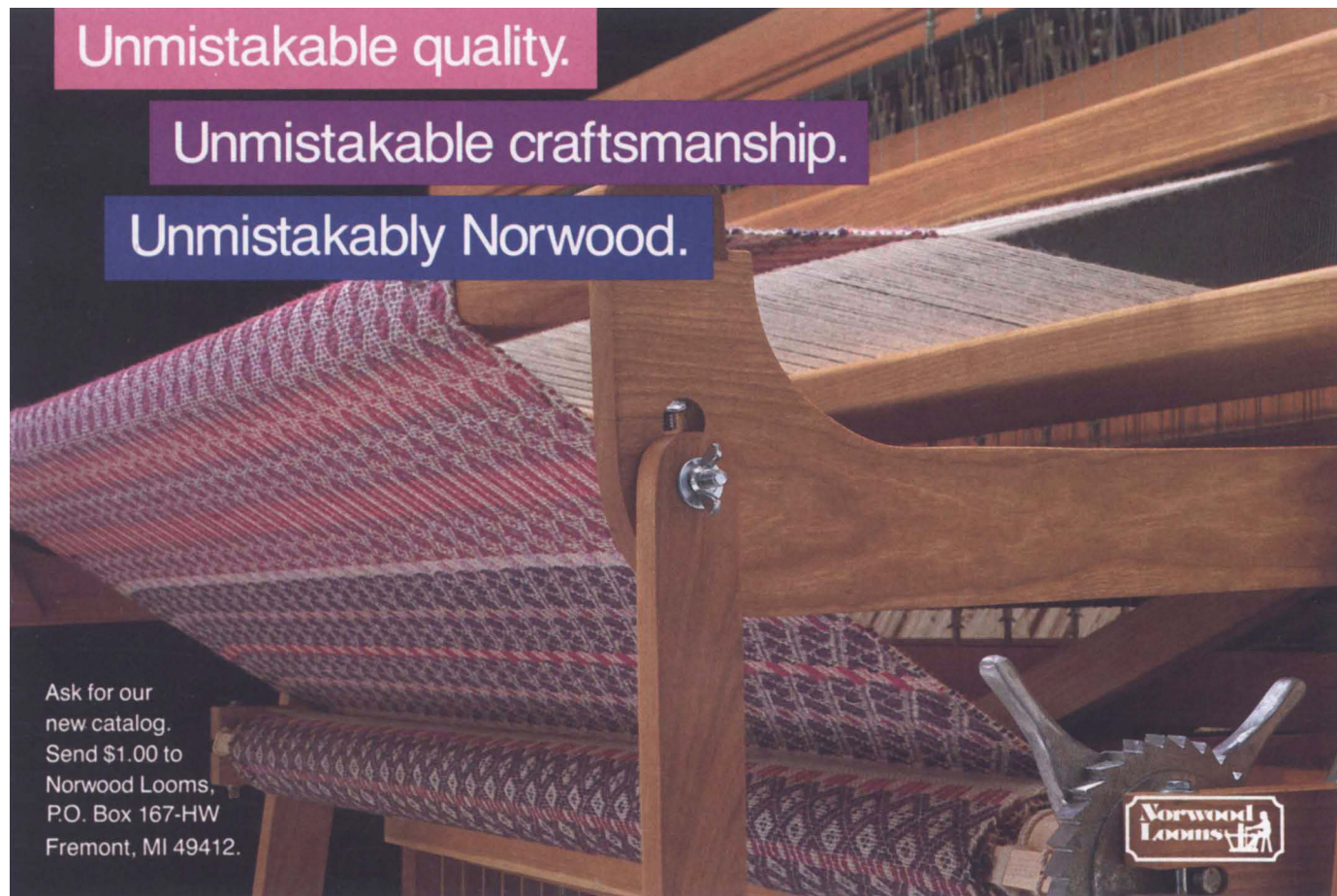
More important than the precision that the author encourages, is the invitation to think about warp-weft interaction as a continuum proceeding from warp-face through balanced to weft-face structures. She discusses the possibility of switching from warp to weft-face within the same piece by regrouping the warps and reducing the scale of the wefts. Fabric weavers, after reading the description of warp and weft-faced balanced weaves (I would call them warp and weft dominant), may be inspired to experiment more freely with such parameters as sett, weft size and beat. The suggestions for the weft-face tapestry weaver are unfortunately meager. In the text accompanying the photograph of a Peruvian band, Blair Tate clearly identifies the hidden warp as the "essential spine" of the weaving but she does not develop this. Surely much could be said about the subtle influence of the "invisible" warp, its fiber, spin, ply and color, on the fabric it supports. For example, the bleached white cot-

ton warp that is sometimes seen in the finish of otherwise successful tapestries is, at least for me, a sad defect. On the other hand, a hairy warp can enrich the surface of a tapestry by penetrating its covering weft. One also wonders what effect a warp utterly lacking in character has on the weaver who must look at it day in day out.

Several pages on finishes conclude section one. The aesthetic and functional consequences of many methods are discussed and clear diagrams take the place of step-by-step directions.

Section two, *Handling The Warp*, discusses the loom, warping methods (back to front, front to back and sectional), and troubleshooting. I was especially impressed by the two pages that follow the definition of the loom quoted above. They contain a minimal but complete description of the loom, its parts and operations. There is nothing new here for the experienced weaver, but I felt real pleasure in seeing the essentials neatly and concisely laid out. The material on warping is so detailed that I imagine most readers will find new tricks to try and the neophyte should be able to get underway fairly painlessly. Appendices on burn tests, warp calculations and reed density distribution, British and metric, as well as a bibliography complete this book.

continued on p. 20



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A Matter of Style

Fall '85 Fashion Scene

by Jane Patrick

"There's nothing new under the sun" could be this year's motto for style and fashion. If you're one of those people who have been ridiculed all these years for never throwing anything away, now is the time to gloatingly respond, "I told you so." Pull out those broad shouldered, slim waisted jackets of the forties, and those sixties mini skirts (especially if they are leather and very straight and form fitting) and paisley prints. Look for turn-of-the-century Victorian lace in blouses and gloves. Dig out those big, plaid wool coats and long plaid skirts of the fifties. Mix and match all, and you're in the running for Ms. Fashion Plus 1985. Almost every fashion style seems to be represented this fall, so pick the look which speaks of you and your lifestyle.

Particularly exciting to me this season is the casual look. Big, oversized sweaters and shirts are worn over slim pants (get out those leg-hugging ski pants with stirrups — they're big, big, big) and lean skirts in mini-, knee- or to-the-ankle lengths. The cue here is opposites attract: big and sloppy over thin and refined.

Big pullover sweaters can be a lot of fun for the handweaver. Particularly popular in knit sweaters is the oversized plaid which gives a knitted garment a woven look. Achieve this look with your handwoven cloth (why not have the 'real thing' — and

it'll be a lot easier and quicker to weave than knit, too).

The cardigan, large and exaggerated, is another chance for large patterns and mega plaids and is high fashion this season when worn over long, casual pleated skirts or in combination with short vests and long jackets. Whether it's a pullover or cardigan, novelty sweaters are another place for fun; painterly prints and bold Art Deco designs play a part. Weavers can interpret this fun fashion in tapestry, brocade and in-laid motifs. A bit of whimsy that's sure to attract attention.

Plaids and checks are again mixed and matched. There's lots of juxtaposing large and small, bright and neutral colors for a potpourri of pattern. Weavers can do just about anything along this line and be in. These weaverly plaids are turning up in large oversized, broad shouldered coats, in short cropped jackets which skim the waist, in man-styled vests and large shirt-styled jackets and tops.

Colorwise, look for adulterated primaries in off-red, off-blue, dusty but dark turquoise green. Black with pastels is 'new' and lends itself well to the architectural shape of the chemise which tapers from bold and broad



shoulders to a sleek and narrow line at the knees. Softening these stark lines are long, big, flowing scarfs or shawls, worn on one shoulder or draped around the neck and left hanging on one side for an asymmetrical look. Handweavers can easily add impact to a simple dress by adding a vibrant color at the neck with a plaid or print scarf. For pattern, this is an ideal time to experiment with warp painting, ikat or stencilling.* Geometrics, florals or earthy textures are all in vogue this season.

Fabrics are a fifties update. Wools have multicolored flecks, space-dyed and jaspé yarns. Weaves include heringbone and basketweave. Salt-and-pepper in heavy textures should prove to be another delight among handweavers.

Whatever it is, this season you can update an old wardrobe with dashes of color and texture in handwoven cloth, or weave a new one of complete ensembles in your own custom cloth. The catchwords, which follow the trend of the last few years, are "anything goes". This season, particularly, you can have a lot of fun with fashion. □

*See "Home Brew" on page 86 for more on these techniques.

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MORE Books & Etc

Continued from page 15

The Warp is handsome and it strikes a lively visual balance between text and illustrations, which include numerous diagrams and 39 black and white photographs of art weavings. Because these pieces are not keyed to the text, I found them distracting, but entertaining, as distractions so often are. Imaginative use of warps obviously governed the author's choices here, and most works are strong and interesting both as graphic and weaverly statements. Blair Tate has drawn our attention to an aspect of weaving that deserves more exploration. Her book could easily be followed by another treating such matters as the problems and possibilities of complex warps, warp weighting, warp ikat and the many weaves that make significant use of warp floats. Beginners will find *The Warp* an excellent introduction to the material it

covers. Experienced weavers should probably browse before buying as the book's principal value for them lies in a formal treatment of weaving that may not have universal appeal.

—Lynne Giles

Dyeing for Fibres and Fabrics

Janet DeBoer, Editor

The Australian Forum for Textile Arts, P.O. Box 77, University of Queensland, St. Lucia, Queensland, Australia 4067. Available in Canada and the U.S. from R.L. Shep, Box C-20, Lopez Island, WA 98261. US \$9.95 plus \$1.00 postage and handling.

A wonderful resource for dyers has been published recently by the Australian Forum for the Textile Arts under the editorial hand of Janet DeBoer. *Dyeing for Fibres and Fabrics* is an 81 page "booklet" that contains new and previously published articles and selected material from books on a very wide range of dye-related topics.

Informative articles run the gamut from choosing dye equipment to mineral dyes, use of natural dyes, various types of synthetic dyes (e.g., Rosemary Stewart's "Fun With Disperse Dyes-Transfer Printing" or "Chemical Transfer Photo-Printing on Fab-

ric" by Norma Rosen) and techniques (from traditional Indian dyes to Japanese rice paste resist). Excellent bibliographical references are listed throughout.

Perhaps one of the things that makes this collection of articles and information so special is its cross-cultural, cross-nationality assemblage; many countries are represented by authors as well as by the dyes and methods they describe. This booklet shows great concern for dyes and dyers and very careful selection of material to give good representation to the many facets of dyeing fiber, yarn and fabric.

—Anne Bliss

Book News

Weaving Horizons has released their second portfolio of swatches, *Spring and Summer Fashion Fabrics*. Like their first collection, this one contains 20 handwoven swatches complete with instructions and suggestions for use. For information send an SASE to Weaving Horizons, P.O. Box 265N, Chester, NJ 07930.

HTH Publishers has recently come out with two new releases. An enlarged and corrected edition of Harriet Tidball's *The Handloom Weaves* has new information on the seven Bateman Weaves added to the end of the text. 48 pages, 75 black and white photographs; paperback. \$8.95 plus \$1.25 postage and handling. Also from HTH Publishers is *Park Weaves*, edited by Virginia I. Harvey. This is the third monograph published from Dr. William G. Bateman's manuscripts. The first was *Multiple Tabby Weaves*, followed by *Bateman Blend Weaves*. 96 pages, 79 black and white photographs; 135 illustrations. \$12.95 plus \$1.25 postage and handling.

Handmade Felt, by Marianne Ekert, is a guide to making shaped books, mittens and hats, as well as other felted objects. Full-size patterns are provided for a hat, bag, boots and mittens. Black and white photographs and illustrations. 40 pages, paperback. U.S. \$5.25 plus \$.75 postage and handling (\$2.00 airmail). Textile Tools Ltd., Sunshine Bay, Eastbourne, New Zealand.

Books Received

Textiles For Today's Church: a guide to creating fiber art by Roslyn Hahn. Illustrations by Nina Winchester. Published by the author, 706 Meadowbrook S.E., Warren, OH 44484. Spiral bound, \$8.00 postpaid. This booklet is an expansion of the author's article in the Jan./Feb. 1984 issue of *HANDWOVEN*. It includes actual-sized patterns for stole neck shapes, suggested sizes for functional textiles, and charts of two different commonly used liturgical color sequences. It is not a comprehensive guide to the subject, but, in the author's words, "is meant to be a starting point for textile craftsmen."

—Carol Strickler



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CREATIVITY

Third aisle to your left, next to the mustard
or, grocery shop your way to creative weaving

by Laney Humphrey

I used to think of grocery shopping as one of the most boring and least creative things I had to do. I lived six miles from the nearest grocery store so there was no such thing as a last minute dash to the store to pick up the forgotten loaf of bread or the vanilla I didn't know I was out of. That forced me to become an expert list maker so that when I did go to the store I was certain not to forget anything. Over the years I found I could save the most time and money by collecting coupons (only half heartedly I admit) and using them on a once a month stock up trip to a discount grocery store for paper and canned goods and other staples (my pantry was almost as well stocked as the store when I got everything put away!). My weekly shopping for perishables could easily and efficiently be combined with other errands and thus I saved a lot of time, energy and frustration.

By now you are surely wondering what on earth this has to do with weaving. Well, it recently occurred to

me that my shopping strategies helped me get through a boring, frustrating, and time consuming task quickly and efficiently. I realized, too, that in my weaving they are the very strategies that make me creative. This can be true for you too, even if you don't think of yourself as a creative weaver.

But before we get to the actual strategies, consider this: There is more than one type of creativity, more than one way to go about designing. Some people are able to produce truly original, completely new ideas and expressions. They are the ones who compose symphonies, write novels, develop the theory of relativity. There are others, just as creative, whose real skill is in interpretation. When you stop to think about it, we are just as impressed with the skills of Ella Fitzgerald as we are with those of Cole Porter. And what about Isaac Stern, the Beach Boys, Paul Newman, Ingrid Bergman and all the other interpreters we admire?

Weaving gives us the chance to be both "originators" and "interpreters",

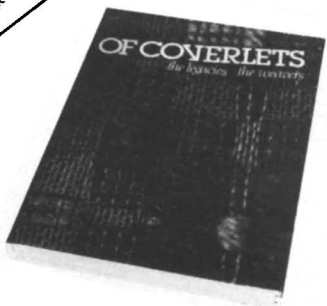
which can be somewhat overwhelming. But there is no need for all of us to be originators in order to feel successful as weavers. In any case, I am sure that many creative people who seem able to produce novels, symphonies, painting, fiber creations "out of thin air" are simply using skills and techniques available to all of us.

If you can agree with that assumption, then you have grabbed your grocery cart and are ready to pick up your first item — a new image of yourself as a creative person. I no longer worry that I am not among the originators; I am very pleased with my image of myself as a creative interpreter.

As an interpreter I recognize that I need something to interpret, a seed, a trigger, if you will, to set my own creative process going. I no longer believe that the creative process is something mysterious, set aside for the chosen few. (Perhaps it is only a mystery because most creative people do not talk about how they create.) Creativity and grocery shopping, I am convinced, are rooted in good observational skills and skill at synthesizing or combining a number of parts into a unique whole with a good dash of organization thrown in.

But when you walk through the door of the grocery store all of this is behind you if you have used the creative strategies and skills I am talking about. These are: observing (reading recipes and store ads, remembering

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what the family likes and doesn't like), organizing (budgeting, filing coupons), planning (deciding on menus, checking to see what needs replenishing), and then synthesizing or combining all this information into a shopping list unique to that week's needs. Simple when applied to shopping, right? But, does it work for weaving as well? Let me describe a typical design process of mine to prove that if you shop using my creative strategies you already have the skills to become a creative weaver.

For the past three years I have participated in a December crafts sale. For me, this demands creativity beginning with the designing and continuing all the way through the weaving, finishing, pricing and selling. Since my goal is to produce unique woven items that will appeal to a wide variety of people, I must combine my own ideas about what is attractive with what I think will appeal to other people. So, for the sale I usually weave shawls, vests, scarves and afghans. This decision about what items will be appropriate for the sale is the first step in my design process. A good general label for this kind of activity would be "planning".

Did you know that people successful in the "creative" professions show greater than average organizational skills? Ideas and inspirations can come from anywhere, but they can disappear just as fast as they came without some way of keeping track of them. I keep a file which I call "inter-

esting designs". Whenever and wherever I see something interesting, a pretty color, an intriguing sleeve or shoulder treatment, a sweater design or anything else that catches my fancy, I make a sketch of it in the notebook I carry for that purpose. I then file the sketch for later reference.

Last fall one of the items I decided to weave was a vest. Among the sketches in my file was one of a vest I had seen earlier that fall when I had participated in the Spin-Off Autumn Retreat. The vest had been woven for a "Spin, Weave, and Wear" contest at the Colorado State Fair. It appealed to me because it was comfortable and had a novel twist to its design. Having decided to use this shape, I pulled out my notes from Barbara Wittenberg's workshop on colored warps she presented to the Kansas Alliance of Weavers and Spinners meeting in Manhattan, Kansas, in April, 1983. She said repeatedly that nature is the best source of inspiration for color and proportion. She also pointed out that in nature colors change gradually from light to dark through several intermediate colors; and that alternating textures, thick and thin, shiny and dull, etc. adds interest and excitement to a warp. Having done all this planning, it was time to go for a walk in the woods to observe and to seek my inspiration from nature.

On my walk I picked up several leaves at the height of their fall color in a variety of color combinations.

Back in my studio, I pulled out all my yarns and looked them over while holding up my leaves. Lo and behold, I had the yarns to match a particularly pretty leaf. Having settled on the colors, I then arranged them in order from dark to light and added a dark textured yarn for variety and contrast. After weaving the vest I added an edging of another dark yarn, this one softer for additional comfort around the neck.

The creation of this vest demonstrated to me that "creativity" is not a talent distributed from on high to a chosen few, but is in reality nothing more than skill at observing (my walk in the woods), organizing (my sketch file and Barbara Wittenberg notes), planning (deciding what would be appropriate sales items), and finally synthesizing or combining the results of my earlier efforts into a unique creation.

For me, the best result of my grocery shopping strategies is not having to start a new grocery list right away. And the best result of these same strategies applied to weaving is confidence in my own creative abilities. I hope you too find your unsuspected creative abilities. Third aisle over, ma'am, next to the mustard. □

Laney Humphrey learned to weave through courses given by the Minnesota Weavers Guild, but has mostly been self-taught since then. She particularly likes to weave, using color as a strong design element. Laney is currently living in the Netherlands.



Biased Toward B · I · A · S

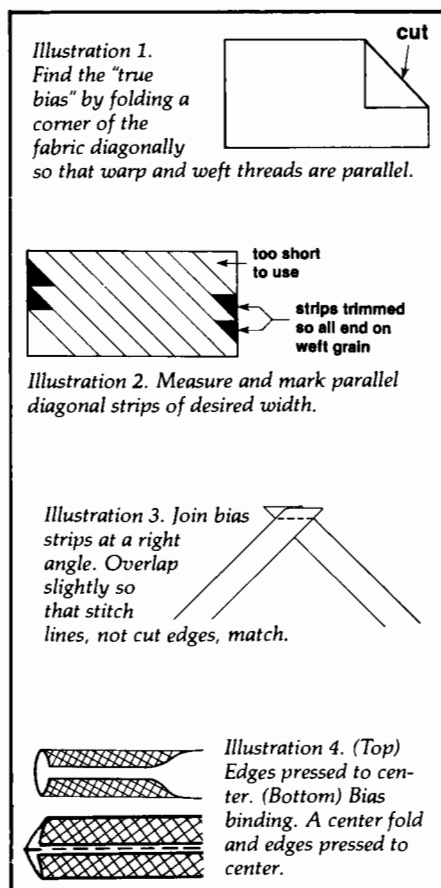
by Louise Bradley

If you want a neat trim that enhances, if you want a quick way to conceal a raw edge, if you are tired of crocheted edging—BIAS—may be your solution. As a weaver you can create the fabric from which you will cut bias in minutes, and furthermore; it can be of nearly any color or weight you choose. From this you will be able to construct a binding, a facing, or a cording for hem, neck, sleeve or front opening that is hand-crafted, seamstress friendly and attractive.

Bias is a diagonal line across the grain of a fabric. A "true" bias is cut at a 45° angle to warp and weft, and provides the greatest amount of elasticity and flexibility. A cut-on-the-bias fabric is easy to shape around curves and does not ravel readily.

Consider the possibilities. Perhaps your woven article is highly decorated. You therefore may want a simple means to conceal your cut edges in a way that does not add another design element. A bias facing, turned to the inside, will do this. If you have a garment of quite heavy fabric, a finer weft in the bias-to-be fabric would be a wise choice. Should you have a woven article which is very simple, it could most likely use a finish with some emphasis. A self bias binding with a subtle change in grain direction could do this. For more emphasis you could use a contrasting yarn for your bias—maybe even stripes which become diagonals in the bias. A bias binding might also serve as a bottom finish on a garment too short to hem. Whatever the reason for its use, such a binding will strengthen the edge as well as decorate and conceal a raw edge.

Perhaps you want a neatly turned, well defined edge on a lined garment.



For this, encase a cord in bias and sew it in the seam between the lining and the outer fabric. A corded edge can be used on unlined garments by stitching it between a facing and the outer fabric.

Weaving it. It's easy. Just plan a longer warp and keep weaving; or change weft color, weight or both and keep weaving. Of course you will need to know how much fabric you will need to weave. To do this measure your muslin practice garment, pattern or article you are copying to find the length of edge you intend to finish with bias. Add a few inches to this figure, as there will be some loss in joining your bias strips. Then, with

a scrap of fabric of similar weight to your bias-to-be, cut a bit of bias (see below) and fold it until it looks good. Your eye will help you judge an aesthetic width for your finished binding or facing. A good finished width for binding or facing is between $\frac{1}{2}$ " and $\frac{3}{4}$ "; anything over a 1" finished width is difficult to lay around curves. For a binding you will need strips cut four times the finished binding width. A facing will require cutting strips two times the finished width. A cord covering needs to be wide enough to go around the cording you choose (all cording adds some stiffness to an edge, wider cording more; so be careful) plus two seam allowances.

You can diagram cutting lines on a piece of wrapping paper the width of your warp to determine how long to weave your bias-to-be fabric once you have decided on the strip width. You will be surprised how good the yield is: 62" of 2" bias can be cut from a 12" x 16" piece of fabric.

Cutting. After the woven fabric is washed and pressed or otherwise finished, lay it flat and fold a corner diagonally so that the warp threads are parallel to the weft threads. Cut your fabric along this diagonal line, measure and mark parallel strips of the needed width and cut apart. At either corner the strips will become too short to use (Illus. 1).

Trim the ends of your strips so that all ends are weft grain (Illus. 2). It is important that you allow for this trim loss when you plan your warp length.

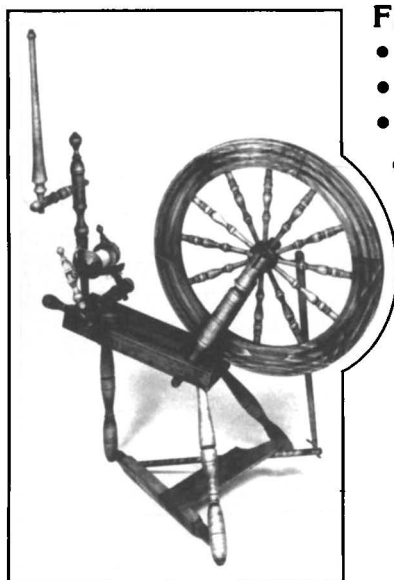
Piecing. If the fabric frays easily, secure the ends of the strips with a zigzag or other stitch. Join the strips with a slight overlap so that the stitching lines, not the cut edges, match (Illus. 3).

Prepare bias strips. As with most sewing, the iron is an important aid. After the bias strips are joined, press the seams open. Then press the entire bias strip flat while stretching it slightly. Measure and press the folds you will want in the finished bias. For a binding that is three folds, there will be a center fold and a fold to center on each edge. For a bias facing you need only two edge folds (Illus. 4).

continued on p. 26

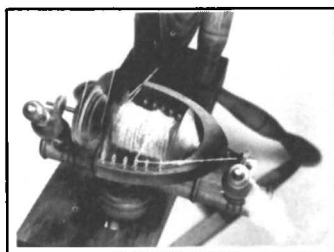
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continued from p. 24

Prepare the garment edge. Trim the edges on your garment even and to the desired width or size. A bias facing will subtract the width of a seam allowance; a bias binding will add a hair to the edge. After trimming, stabilize the garment edge with small stitches or zigzag.

Shape bias. Pin the folded and pressed strips to the garment as they will lie when finished, and then press them into this shape. Remember that a bias binding will lie on the very edge of the garment while a bias facing will be a seam width to the inside after it is stitched and turned inward. With some stretch and easing, the strips will accommodate either an inside curve such as a neck edge or an outside curve such as a jacket front edge. As the bias curves, its width may be distorted. Compensate for this by altering the amount of seam allowance (Illus. 5).

Stitching. Sew the bias strips in place when you are sure they are the correct shape and width. For bias binding pin or baste the strip to the main fabric, right sides together at the garment edge. Stitch in the fold line with the bias strip on top. Turn the bias over the garment's edge without

turning the main fabric. Press again, pin in place and hand stitch over the seam line (Illus. 6). For bias facing, also pin or baste right sides together at the garment edge and stitch with the bias strip on top. Clip the curved edges of the garment to the seam line and turn the facing and garment edge to the inside, "favoring" the garment slightly so that the facing will not show on the outside. Press. Then stitch the seam allowance to the facing. This is called understitching. It keeps the facing from rolling outward. Press again, pin in place and hand stitch the facing loosely in place (Illus. 7). If your hand stitches show too much, tack the facing in place only at the seam allowances.

Joins. When bias is used as a visible binding it is important to locate the joins at inconspicuous places, although a carefully sewn join that follows the fabric grain exactly is not very obvious. The final join where you complete the binding or facing for an armhole, neck opening or jacket edge takes a little patience. Stop stitching slightly before you reach the spot where you began. Bring the bias ends together and join them at right angles as you did when you pieced

the strips together. Press the joining seam open, then finish stitching.

Cording. Bias covered cording is made by folding the cut bias in half over a length of preshrunk cotton cording and stitching with a zipper foot very close to the cord. Be careful not to allow the top layer of fabric to creep ahead of the lower layer as you stitch. The covered cord is then basted and sewn to the right side of the garment before a facing or lining is applied. Cording can also be used as an attractive insert in seams (Illus. 8).

In summary. Your handwoven fabric can be used to make bias for use as a very versatile finishing finesse. The clues to neat application, to avoiding ripples and twist are: 1) to cut evenly on a true bias; 2) to join strips on the fabric grain; and 3) to press and shape before sewing. For further information refer to basic sewing books for other uses of bias and for variations and details of application techniques. □

Louise Bradley teaches beginning weaving and a handwoven garment class at her local weaving shop. She's an enthusiastic runner and hiker — especially when the weather's nice.

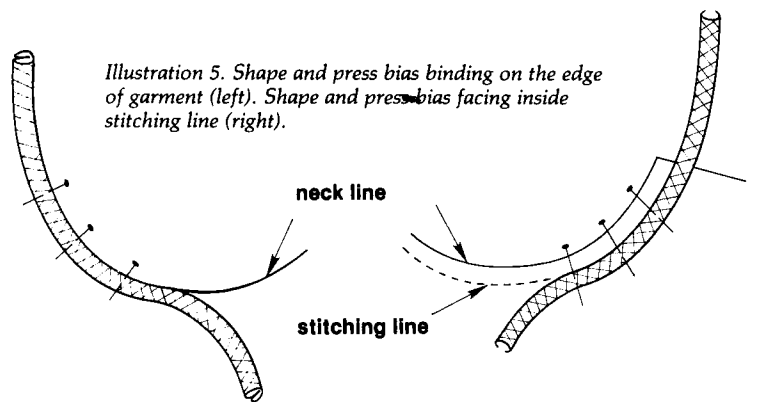


Illustration 5. Shape and press bias binding on the edge of garment (left). Shape and press bias facing inside stitching line (right).



Illustration 7. Stitch bias facing to main fabric edge, right sides together. Clip any curves (left). Turn facing and main fabric to inside, stitch seam allowance to facing (understitching). Hand stitch facing (right).

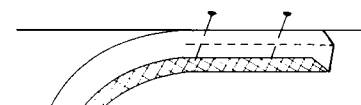


Illustration 6. Stitch bias binding to main fabric edge, right sides together (above). Turn bias to inside over main fabric edge and hand stitch over seam line (below).

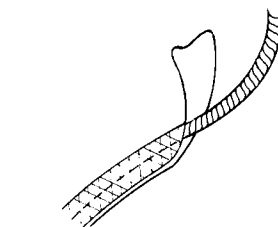


Illustration 8. Cotton cord with bias stitched around; useful as edge trim.

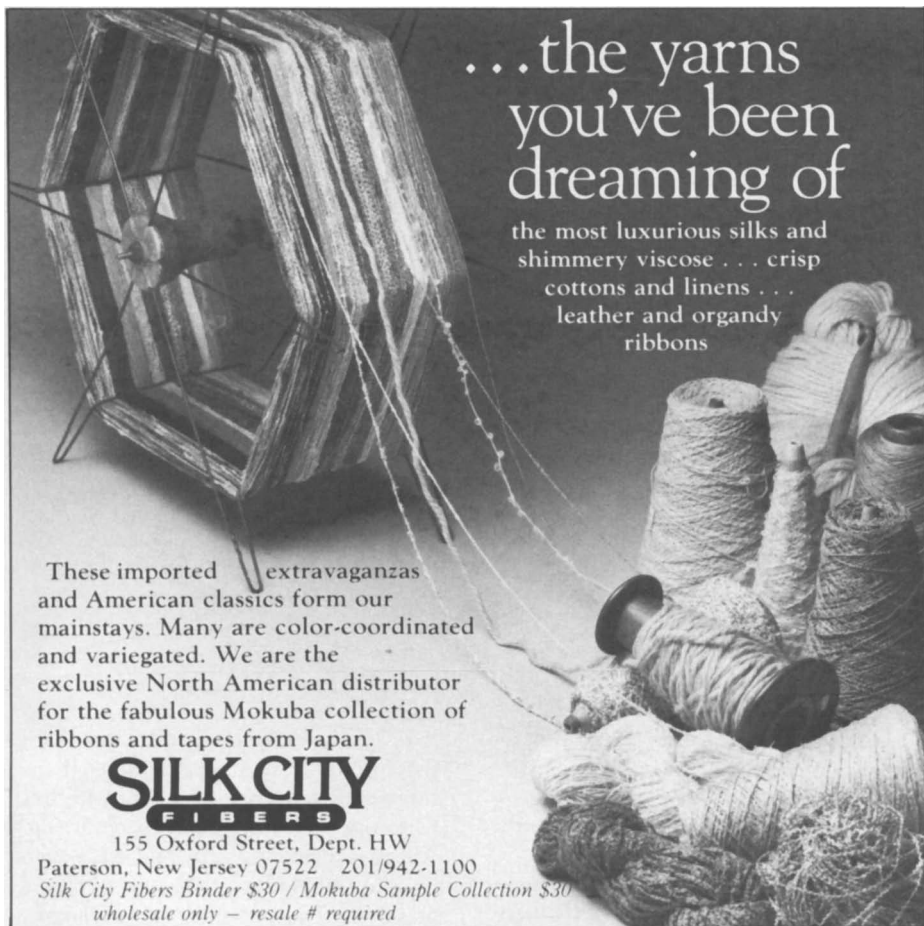
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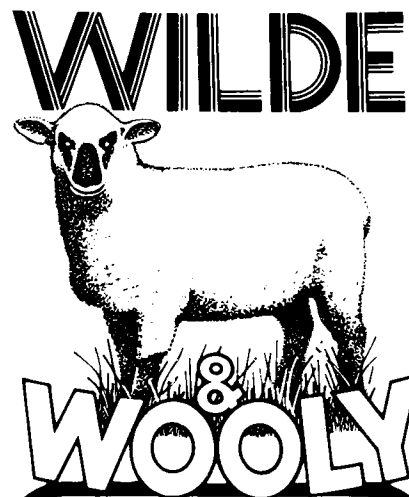
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CREATIVE SOLUTIONS

by Deborah Chandler

One of the most valuable things I ever heard came from a woman visiting our area from Washington, DC. She said there are at least seven solutions to every problem. Don't decide on one until you've figured out what all seven are.

The point, of course, was to get us out of our black and white thinking. Too often we think we have no choices, or only two. Once we begin to discipline ourselves to seek and allow an assortment of creative solutions, whole new worlds of possibilities open up to us.

In our weaving this can be the means to solving all kinds of problems, including the primary exercise of learning how to weave in the first place. My classes follow a pretty stable outline, and with some variation I've used the same outline when teaching individually. Right now, however, I have a student with a special set of learning problems, and to accommodate these I've almost completely abandoned the usual outline. Thinking about Kathy and other students I've had with unique learning problems, I'd like to share some of the creative solutions we've come up with. Some you may know, and you'll have others you've used that I don't mention. Share them with your weaving friends, for all of us can benefit from each other's discoveries, the process as much as the result.

Seeing problems are among the most common. Dyslexia, lack of depth perception, near or far sightedness, degrees of blindness, and other visual impairments can trigger tremendous frustration. Probably the worst comes when threading the heddles. What most of us see as individual shafts supporting individual heddles may appear to another as a forest of wires or strings in no order at all.

Since many people who can't perceive depth can see colors just fine, one solution utilizes that. Using paint or fingernail polish, color the heddle bars or the heddles, shaft one color A, shaft two color B, etc. Then reach for the color you want. If you have string heddles, you can dye the heddles, or if they won't absorb a dye you have, color them with magic markers (above and below the eye, not in it in case the marker rubs off).

All of us need good light to thread by. Swivel pin lamps are great because they can be clamped onto the loom and pointed to wherever you need light at the moment.

Arithmetic is terribly painful for some folks, which makes figuring out warp and weft needs very difficult. I think, but don't know, that as experience on the loom grows, the problem may lessen because an understanding of what the various elements of the formula are grows. In the meantime, using as simple a formula as can be found and simply filling in the spaces

may be the best solution for those on their own. (That and working off huge cones of yarn, but you still need to know how long and how many.) There is a set of warp- and weft-calculating formulas at the end of this article that I hope will help those of you who struggle with this.

Remember those tests they gave us as kids that had to do with three dimensional visualization? They'd ask something that was supposed to determine how well we could picture a box or some other shape. That and mechanical aptitude, an ability to figure out how things work, are very useful in comprehending what a loom is all about. Some people don't have those skills, either inherently or from never developing them, and from warping a loom on through to replacing errant threads, nothing is obvious or simple. Some of these people learn well from the written word, others from pictures, and still others from neither. These are not stupid people at all, they simply have a different way of learning and understanding, a different balance of strengths and weaknesses.

I wish I had a nice neat package of ideas that would translate mechanical concepts for non-mechanical minds, but I don't. (If any of you do, please send them to me.) What I have found to be the three most useful means to the goal are repetition, having the

continued on page 30



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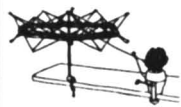
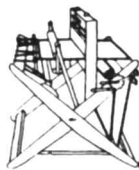
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ODDS & ENDS

Textile History Project given award

The Tennessee Textile History Project sponsored by Handweavers Guild of Nashville has won a Certificate of Commendation for *Of Coverlets, The Legacies, The Weavers*, by Sadye Tune Wilson and Doris Finch Kennedy. The American Association for State and Local History conferred the award at its annual meeting in Louisville, Kentucky. The association's awards program is the nation's most prestigious competition for local history achievement. The project received a similar commendation from the Tennessee State Museum Association earlier this year. A review of the book *Of Coverlets* appeared in the March/April 1984 issue of *HANDWOVEN*.

Earliest piece of woven cloth found

The Israel Museum in Jerusalem is placing on view a cache of 9000 year old objects and textiles, among them what scholars believe to be the earliest piece of woven cloth and the oldest painted stone mask. Excavated two years ago in a small cave in the Negev near the Dead Sea, the material included twined, knotted and woven fiber fragments. Several pieces are plain woven cloth, probably executed on a rudimentary loom.

Professor Clifford Lamberg-Karlovsky, director of the Peabody Museum and a professor of Near Eastern Archeology at Harvard, said the cloth "gives us the first view of the complexity of this kind of textile in the neolithic period and our first view of weaving." The hundreds of articles excavated are thought to be ritual objects.

— from the *New York Times*

Advances in the textile industry

Shuttleless looms have replaced many of the older fly-shuttle looms in the nation's textile industry. The shuttleless looms include air-jet, water-jet, projectile and rapier technology. Burlington Industries, the largest public textile firm in the country, says that almost 99% of its looms are now shuttleless.

Air-jet looms seem to have few limitations on increasing operating speeds, but have strict limitations on the types of yarns that they can handle. For weaving short yarns and yarns of varying surface textures, the rapier loom remains the most versatile replacement for shuttle looms.

— from *Daily News Record*

learner take her own notes in a form that makes sense to her, and unending patience, especially with oneself.

When the very first issue of *HANDWOVEN* came out, back in the fall of 1979, it was actually quite radical, a real gamble. Up to that time there had been no periodical publishing projects for weavers, and no one knew just what the response would be.

After the first issue appeared a letter came from a woman, I think from the west coast but I'm not sure, that completely changed my thinking. She said thank you for publishing project ideas with yarn needs and instructions all spelled out. Paraphrasing from my memory, she said, "Some of us have been weaving for 20 years and still

can't figure out how much yarn we need. It's nice to have some help."

At first I was amazed that anyone could weave for 20 years without being able to accomplish a step that seemed so basic and simple to me, let alone necessary. Then I thought, that anyone *would* weave for 20 years with that frustration. Obviously she really loves to weave, derives great pleasure from it in other ways. And suddenly, finally, I understood that there are many ways to enjoy weaving, and just because someone doesn't enjoy it the same way I do doesn't mean she shouldn't be allowed, encouraged, to enjoy it. In her own way.

Since that time I've come to truly appreciate weaving for its versatility.

No matter what one's handicap is, be it physical, mental or emotional, temporary or permanent (and we all have some kind of limitations), some kind of weaving seems to be possible and satisfying. So if some aspect of the process seems inordinately difficult for you or a friend, don't give up; seek alternatives.

I've wanted to thank the woman who wrote that letter for years. Whoever you are, if you are still reading *HANDWOVEN* and see this, thank you. You helped me to become a better person, and I'm grateful. □

Among other things, Deborah Chandler is the author of Learning to Weave, editor/publisher of Teaching for Learning, contributing editor of HANDWOVEN, and a freelance writer.

Warp Calculations — Record all numbers in inches

+ length of project to be woven	_____	A	
+ fringe or hems if wanted	_____	B	
+ take-up (10% of project length)	_____	C	
+ shrinkage (varies with yarn chosen)	_____	D	
+ loom waste (usually 15"-30")	_____	E	
= total warp length	_____	F	1. How Long
+ width of finished piece	_____	G	
+ hem width if needed	_____	H	
+ shrinkage (varies)	_____	I	
+ draw-in (1"-2")	_____	J	
= total width needed on loom	_____	K	
× how many ends per inch	_____	L	
= total warp ends needed	_____	M	2. How many
× total warp ends needed (M)	_____		
total warp length (F)	_____		
= total warp needed in inches	_____	N	
÷ 36	_____		
= total warp needed in yards	_____	O	How Much Warp To Buy

Weft Calculations

+ width on loom in inches	_____	K	
+ 10% of that distance	_____	P	
= length of one weft shot	_____	Q	
× number of wefts per inch	_____	R	
= inches of weft needed to weave one inch	_____	S	
× inches to be woven (A+B+C+D)	_____		
= total inches of weft needed	_____	T	
÷ 36	_____		
= total yards of weft needed	_____	U	3. How Much Weft

The one tricky variable about figuring out weft needs is that your beat can change (R) as you weave (whereas your warp sett will not); if it changes very much, it could throw your totals off by quite a lot. Have you done a sample to check beat and weft shots per inch? If both yarns are the same, add total warp and total weft (O+U) to get the total you need to buy (or have). If you already have all the yarn you'll need, you need only to figure out how long (1) and how many (2) for the measuring process.

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BORROWING FROM THE BANK

by Constance LaLena

It is a rare small business which realizes a profit, has an adequate cash flow, and provides its owner with a self-supporting income from the very start. It takes a certain amount of money to start and maintain a business through its beginning, and this initial capitalization should be considered a kind of indebtedness. To some, a business debt seems somehow "safer" when the amount of the debt is buried in the finances of the new business and there's no formal loan application (and no formal payback schedule), as when a business is financed from the owner's own monetary resources or from the resources of the owner's family. The real danger of such informal financing, however, is that the amount of it or the flow of it may be inadequate to keep the business healthy or permit it to grow at a rate sufficient to put it into a self-supporting status within a reasonable period of time. It is hard to make a success of a business which is undercapitalized from the beginning! The crafts professional need not fear borrowing from a bank to finance the business; in fact, over the long term, business financing through a commercial bank may be preferable over financing through informal personal resources because the crafts person's responsible handling of that loan can provide a valuable reference for the future. An even more important benefit to be gained from a commercial bank loan is the sound business planning process the owner must undergo to convince the bank to grant the loan.

It's an old joke that banks never loan money to people who really need it; in order to get a loan you must prove to the bank that you are so fiscally sound that you really don't need the loan at all. This is not, of course, strictly true; more accurately



one could say that banks want to lend money only to a "sure thing". It is your job as a loan applicant to convince the bank that both the idea and management of your business are so sound that loaning you the money you need is a no-risk proposition for the bank. Although bank loan officers are certainly more familiar with traditional sorts of businesses (real estate, construction, retailing, conventional manufacturing), there is no built-in bias against a more unusual business. There is most assuredly a built-in bias against any business which is not well planned or well managed.

The business plan

Financial reports for a business (the income statement and balance sheet) have been discussed previously in this column, and copies of them are certainly an important part of the loan

application a business owner presents to the bank. As important a part of the presentation, however, is the business plan: the concept and strategy for success which will guide the business through its subsequent years of operation. Through the business plan, the business owner will convince the bank that the business is sound; a loan to it will be beneficial and it will be repaid. And the completion of a business plan is an exercise which will force the craftsperson to take a close analytical look at his own business, arriving at realistic goals, capital needs, and performance standards for the first few years of its operation.

A clear concept of the business itself is essential for any business plan. This is an overview of the business "idea": what it is that you are trying to accomplish with this business. If you yourself do not have a clear idea of your own business—an idea so clear that you can describe the idea and its parameters exactly, easily rejecting inappropriate aspects—you will be at a great disadvantage from the start. You should be able to communicate this business concept as a unified idea, including name and image. In addition to all the specifics of the business idea, your business concept should include a discussion of the competition (don't try to fool yourself into thinking you are so unique that you have no competition!), how your business will differ from the competition, exactly who is the market and the customer to be served, and a general description of the services and/or products offered. Of course, your business concept should be so compatible with your personal lifestyle that one seems naturally to enhance the other; your concept should be so solid that it will provide a clear initial direction for your business for several years.

Ownership and staff

Next in your business plan should be a description of the ownership and staff of your business, their qualifications and functions, and how this personnel resource will be managed both immediately and for future growth. If you are to function as the sole staff member, a discussion of why you are uniquely qualified to perform all aspects of the business itself should be included.

Every business has a specific offering of products and services, and yours must be discussed in detail in your business plan. The details should include all aspects of the product line (design or style, quality, pricing, customer benefits, completeness of line and unique features). If your business will include several different types of products, the proportion of the business devoted to each one (and the profit return) should be discussed in perspective. Services should be similarly discussed; and the rationale behind any special services (such as mail order, telephone orders, credit card sales and payment plans) should be discussed.

Marketing

Your marketing scheme is a vital part of the total concept of your business, and it must be included in your business plan. The marketing section should include a reaffirmation of the customer served, the prospects for the future (and anticipated changes, if any), competition, methods of distribution, advertising and promotional plan, and business image to the consumer. In this section, competition can be discussed in greater detail, together with what aspects of your business set you apart from the competition and why your particular customer is likely to choose your product instead of the competition's.

Operations

The next section of your business plan discusses everything having to do with the operations: the nitty-gritty of the day-to-day running of the business, including the physical facility, location, inventory (and in-



ventory control), equipment, quality control, subcontractors, raw materials and key vendors.

If your business place is a studio in your own home, it is most important that you have a businesslike arrangement for those facilities. Ideally (both for business purposes and for tax purposes), the workspace should be physically separate from the living quarters. For the purposes of a business plan which is convincing to both the bank and to you, the discussion of your workspace should include sound reasons why your business is located where it is (and not somewhere else), the size in square footage, and the layout which would label all the different areas of the facility where the operations of the business are to take place. The raw materials required for your work, their availability, and your plan for acquiring them should be included in your business plan. Your inventory (both of raw materials and of finished goods) should be discussed in the light of the amount required to be in stock for fulfillment of sales; also your chosen method of inventory control should be addressed. In a business where the production of goods occurs, the equipment for that

production is of utmost importance, so your operations section of the business plan should include a discussion of the equipment possessed and required for the business during the projected term of the plan. The considerations leading to your decision to job out the more routine aspects of your craft production should be included in your business plan if that is part of your strategy.

Financial strategy

The financial strategy portion of your business plan should include *realistic* projected income statements, balance sheets and cash flow for approximately three years into the future, based on implementation of the business plan. You will also need to work out in this section what your capital investment in the business is and just how the business' future financial needs are to be met.

When you keep an appointment to talk to a loan officer at your bank about a business loan, you should have extra copies of your business plan, current financial statements, important lease or subcontracting agreements, and other supplementary information such as newspaper or trade journal stories about your business (or similar businesses) and any other information you think will assist you in conveying your business concept and prospects of success to the banker. It makes a more professional and attractive presentation if this information is put together in a binder with a table of contents at the front. If you've done your homework, and if your business idea is sound and well planned, the granting of your loan will be a foregone conclusion; only the details (such as interest rate and payment plan) will need to be worked out.

When you actually use your business plan as an operational tool, it will help you keep perspective, priorities and goals of your business on track, as well as ensuring that your bank loan will be repaid on time. □

Constance LaLena owns a retail yarn shop in Grand Junction, Colorado; she also has a production studio where reproductions of early American fabrics are woven.

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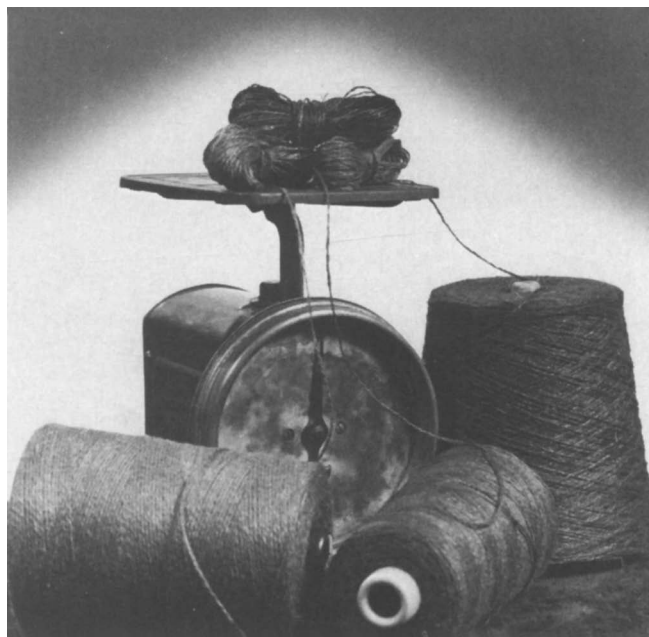
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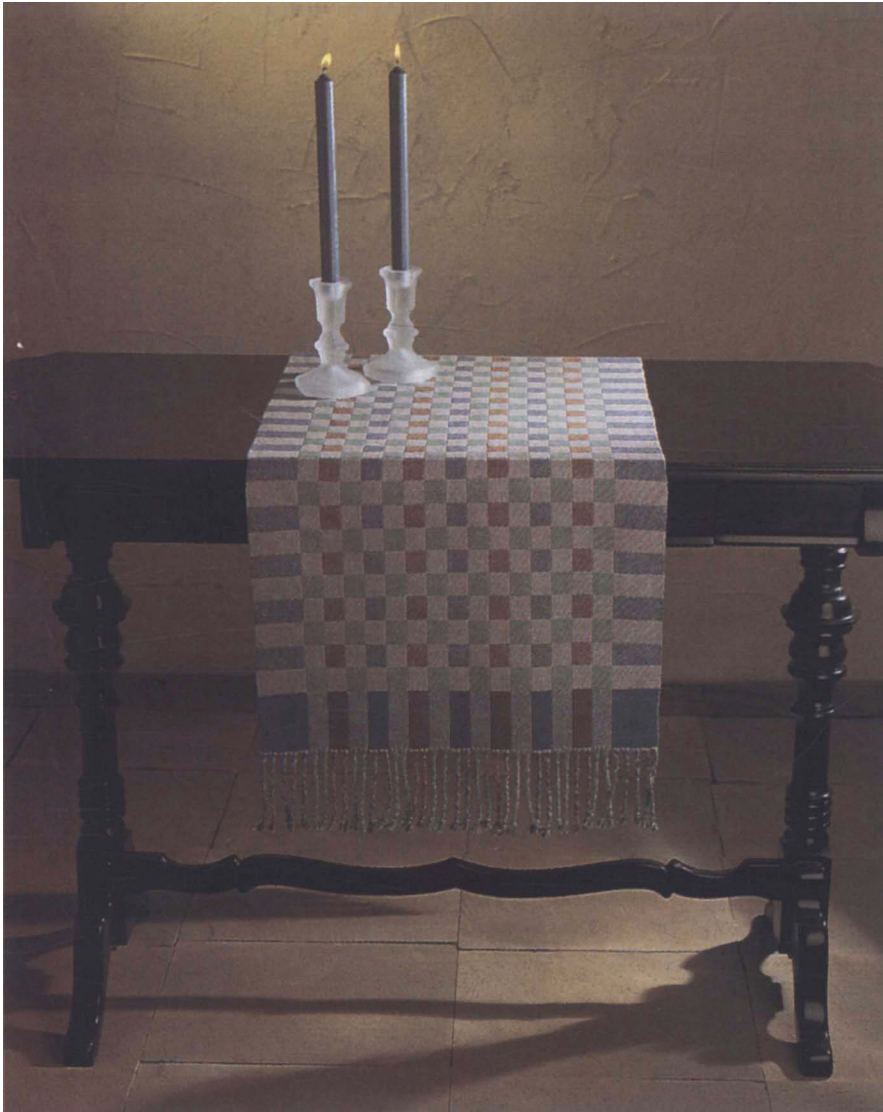
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DOUBLE WEAVE BLOCKS ON EIGHT

by Miranda Howard

Eight-shaft double weave allows a complete exchange of warp and weft at the edges of the blocks, increasing the design possibilities of working with color. Here, the gray weft softens the blocks of other colors for a quiet effect.

ACCESSORIES COURTESY OF GALLERY EAST, LOVELAND, COLO.



My first glance at a photo of a Finnish table cloth led me to believe that the cloth was woven in a beautiful, single layer tabby. On closer inspection I noticed a pattern of adjacent checks and colors that could not have been done with a single layer fabric. At that point I thought that the weaver did a double weave pick-up in a checkerboard design. I then took more time to analyze the weave, only to discover that it had been woven in an eight shaft, two block double weave.

Here's how it works. Like most double weaves, the threading draft is based on a simple straight draw threading. There are two warp blocks. In threading Block B, the warps are threaded on shafts one through four. The warps in Block A are threaded on shafts five through eight (see illustration 1). The tie-up and treadling are where the action is. The tie-up is also divided into two blocks, A and B (illustration 2). When treadling Block A, warps that are threaded on shafts two, four, five and seven are woven onto the top layer. To treadle Block B, the warps on shafts one, three, six and eight will be woven on the top layer. You will soon notice that little double weave "pockets" are forming throughout the fabric. Warps threaded on shafts one through four form one double weave pocket, those on five through eight create the other double weave pocket.

In the table runner project, gray warps are alternated with brown, green and blue threads throughout the fabric width. In Block B, gray is alternated with blue and brown. Block A uses gray alternated with green. Because of the way the colors have been used in the warp I have created a checkerboard look. When treadling Block A the blue and brown threads on shafts two and four are woven on top, and the gray threads on five and seven are brought to the upper surface. The resulting pattern is a blue box next to a gray box. After changing to treadling Block B, gray threads on one and three are woven to the top, and green threads on six and eight are woven there also. Due to the fact

that I am weaving double cloth pockets, green checks are never right next to, on top of, or under blue or brown checks. This gives a richness of color mixing which can be very exciting.

Illustration 1				Illustration 2			
A		B		B		A	
8				0	0	0	
7					0	0	0
6				0	0	0	
5				0			0
	4				0	0	0
	3			0	0	0	
	2			0		0	0
	1			0	0	0	

There are great design possibilities with this weave for the weaver who likes to use very geometric shapes. The width of the threading blocks can be narrowed or widened to suit the weaver's design needs. To create a border look the weaver can warp most of a project using Block B, and use narrow bands of Block A for the border. When weaving something like this, the majority of the weaving would be done with treadling A, changing to B only when working with the horizontal border.

Playing with color in the warp can offer lots of possibilities. For bold checks alternate white with highly contrasting colors. For a subtle change, use analogous colors similar in value.

The design can be manipulated by changing the weft, too. Not only can the number of repeats in Block A be increased or decreased before going onto Block B, colors can be alternated as well. The runner shown here was woven with one shuttle and one color at a time. If I wanted to achieve a bolder appearance, I could have alternated the colors with gray. Starting out with the gray weft (or the same color that was threaded through all the odd number shafts) and alternating with the same color used in Block B of the warp and treadling Block A, the effect would be a clear, crisp box of gray next to a box of blue. Continuing to alternate weft colors, but substituting the blue with green and treadling Block B, I would get another gray box, only this time it would be

following the blue box. The first gray box from treadling A would be followed by a green box. This is the way to maximize the visual effect of the colors you are using. If you want them to be subdued in any way, the weft can be all the same color.

If you want to alternate your weft colors, there is a trick to handling the shuttles in order to maintain a neat edge. Always bring the gray or light weft *over* the colored weft at the selvage when treadling Block A, and this same weft *under* the darker color as you treadle Block B. With a little practice you will become adept and swift at handling your shuttles this way.

There are a number of uses for this weave. Table and bed coverings are typical; coverlets woven in this fashion have a quilted feel to them and are very warm. But certainly there are other applications the individual can come up with. Perhaps an outerwear garment of some sort or a bold hanging. It would also make a very sturdy rug using narrow rag or poppana strips.

A variety of materials can be used. I would, however, stay away from highly textured warps like brushed or loop yarns. Linen or mercerized cottons are best for table cloths. Blankets and coverlets work up beautifully in tightly plied wools.

Deciding what sett to use for this weave can be a bit perplexing. My rule of thumb is to choose the sett that I would use for a given yarn if I were producing a 50/50 weave in a single layer fabric. Then multiply this sett by two. The resulting product will be your double weave warp sett. It is sometimes difficult, though, to obtain a perfect 50/50 weave on both layers of this weave structure.

The most important part of any weave is to enjoy it and have fun! Experiment with this eight shaft double weave and see what creations you come up with! □

Miranda Howard, Batavia, Illinois, is a frequent contributor to HANDWOVEN. She owns a mail order yarn business which specializes in hand-dyed variegated wool yarn.



Color and weave effects and double weave can work together for exciting, complicated-looking fabrics. With just four shafts you can achieve designs that would seem on first glance to require many more shafts. What follows is a discussion of this technique along with ideas for developing your own designs.

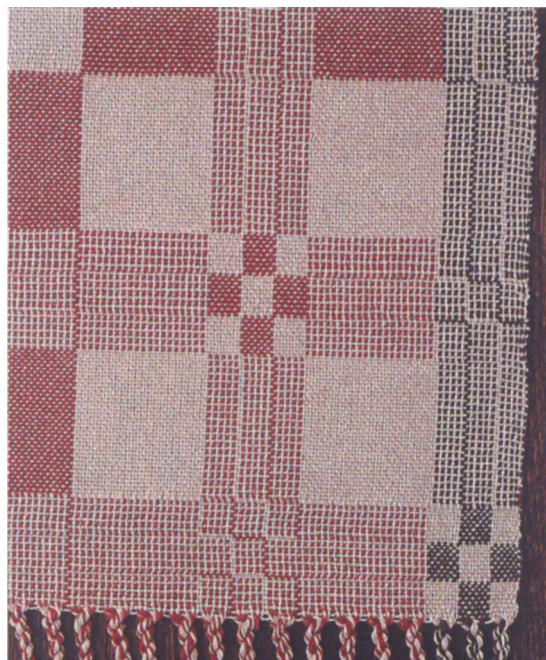
Since it takes two shafts to weave plain weave, you can weave two layers of plain weave, one above the other, on a four-shaft loom. Any two shafts can be combined for the upper layer, with the remaining two making the lower layer. If the upper layer is shafts one and two, the lower layer will be shafts three and four. With a change in the treadling, the upper layer could be shafts two and three

It's hard to believe this much color and design come from four-shaft double weave. It's all in the color order of the threading. Red weft yarn wove one side of the runner, as shown at left. The reverse side, shown below, was woven with cream for a more muted effect. Design by Gloria Martin. Instructions appear in the Instruction Supplement. ACCESSORIES COURTESY OF GALLERY EAST, LOVELAND, COLORADO

FOUR-SHAFT DOUBLE WEAVE

with color and weave effects

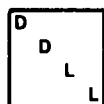
by Jean Scorgie
with Gloria Martin



and the lower layer one and four. In all, there are six different possibilities for the upper layer: 1 and 2, 2 and 3, 3 and 4, 4 and 1, 1 and 3, and 2 and 4.

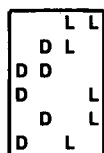
The fun begins when dark and light colored yarns are placed on different pairs of shafts. Now when we treadle the different pairs of shafts as the upper layer, we get solid dark effects or solid light effects or striped dark and light effects. Let's use as an example light colored warps on shafts one and two; and dark colored warps on shafts three and four. If you treadle shafts one and two as the upper layer, the block will be solid light. If you treadle shafts two and three as the upper layer, there will be light and dark stripes. Shafts three and four will appear as solid dark, etc. The six possibilities are:

Threading:



Upper Layer Shafts:

- 1 and 2
- 2 and 3
- 3 and 4
- 4 and 1
- 1 and 3
- 2 and 4



Effect:

- Solid Light
- Mixed
- Solid Dark
- Mixed
- Mixed
- Mixed

Taking the idea of using two darks and two lights one step further, we could thread blocks with the two

lights on each of the different shaft combinations. Solid light blocks would have as neighbors to the right and left striped light and dark and solid dark blocks. These effects can be diagrammed according to Illustration 1.

To summarize so far, treadling a striped warp with different pairs of shafts on the upper layer changes a block from solid light warps to solid dark warps or to light and dark stripes. Then, threading blocks with light warps on different pairs of shafts gives light blocks, dark blocks, and striped blocks.

Designs can be made by arranging the order in which these blocks are threaded and treadled. In the runner shown here, pairs of blocks that switch dark and light effects are alternated. While one block is solid light, the other block is solid dark and vice versa. With the six blocks, there are three sets of such blocks as seen in Illustration 2.

Pairs of blocks were then alternated in symmetrical series: ABA, CDEDC, FEDEF, etc. Some of the blocks were threaded wider than others for emphasis. Once the order of the threading was determined, the order of treadling followed it. If this is getting to be more than you wanted to know, you can stop here. Directions for the threading and treadling of the runner

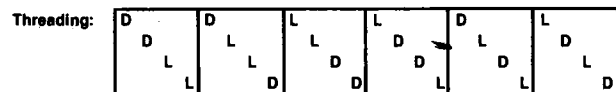
are included in the Instruction Supplement.

However, there is one last loose end to tie up. It concerns the order of treadling when going from one block to the next. At the block changes, it would be nice not to have any yarns floating for an extra row. Also, when the last shed of the previous block and the first shed of the next block raise warps of the same color, horizontal lines occur. By looking at treadling choices, you may be able to plan where these happen and use them as a design tool. Assuming that you weave one shot of the upper layer alternated with one shot of the lower layer, there are four ways to treadle each block. Illustration 3 shows all the tie-up possibilities.

All the effects shown here have been achieved by varying the color order in the threading and varying the treadling sequence. They all appear with a single-color weft yarn. However, using more than one color in the weft makes some of the effects more dominant. So, the next step is using these warp color and treadling possibilities together with color alternation in the weft. But we'll leave that to you! □

Gloria Martin of Milwaukee, Wisconsin, is an avid sampler weaver. Her runner shown here is just one among many of her discoveries.

Illustration 1



Upper Layer Shafts:

- 1 and 2
- 2 and 3
- 3 and 4
- 4 and 1
- 1 and 3
- 2 and 4

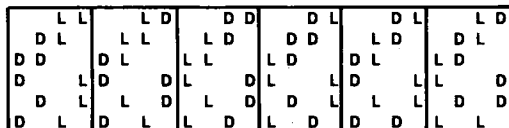
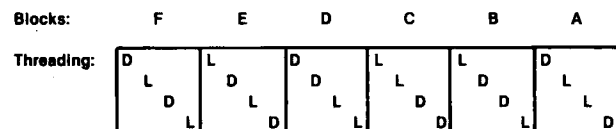


Illustration 2



Upper Layer Shafts:

- 1 and 4
- 2 and 3
- 1 and 2
- 3 and 4
- 1 and 3
- 2 and 4

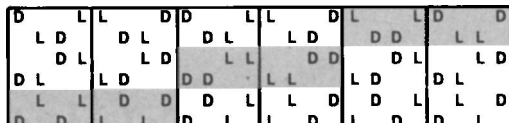
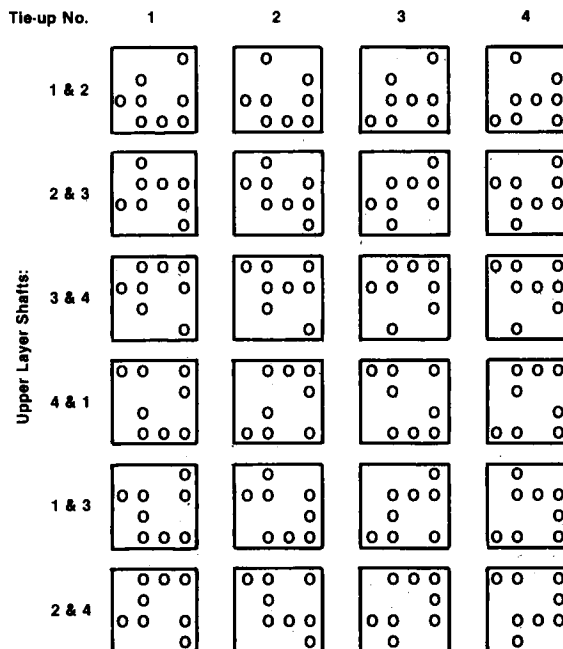


Illustration 3



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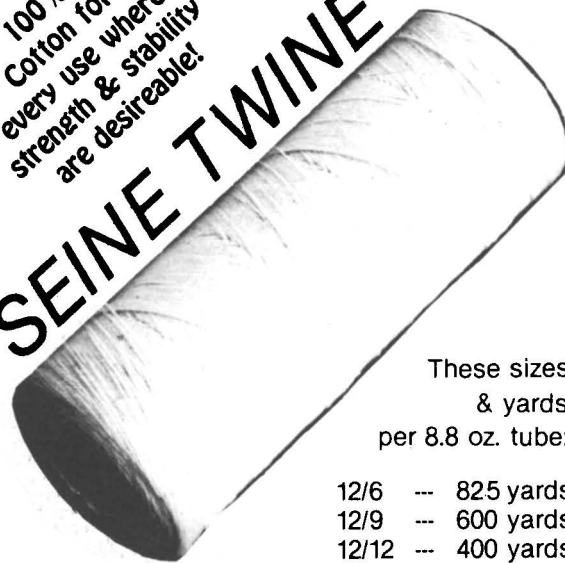
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On the preceding page Mary Kay Stoehr kicks off this collection with her California Holiday Delight sweater top. Brilliant warp stripes of heavy 20-ply cotton are the feature of her comfortably large top. She crosses her broad warp with a fine pearl cotton in subtle bands which adds an element of surprise, but without detracting from the boldness of the warp stripes. Trim at arms and waist is the finishing touch. To ensure a trim which will keep its shape with wear, Mary Kay used a strand of spandex "invisible" thread when working her ribbing.

Simple to weave and make and easy care, too, Ardis Dobrovolsky's Southwest Sunrise Top, at right, is wearable almost anywhere. Ardis used three design elements: a lively surface from analogous hues of similar value, vertical color stripes, and a random texture from the "tracking" of the cotton yarn.

The yarn, an 8/2 unmercerized cotton, comes in more colors than you can imagine, is inexpensive, and is easy to warp. If you use a warping board, the frequent repeats of narrow stripes are easy to do by letting temporarily unused colors hang, ready to be picked up again when wanted.

Finishing the cloth couldn't be easier or less time consuming. Simply toss it into the washing machine and then into the dryer. It's this treatment which gives the cloth one of its design details: lots of "tracking" for the random texture effect without having to deal with expensive textured yarns which can stick in the heddles and slow down the weaving.

Complete instructions for both garments appear in the Instruction Supplement.

PREVIOUS PAGE: YARN COURTESY OF TAHKI & COTTON CLOUDS.

SETTING: FOSSIL CREEK NURSERY. ACCESSORIES COURTESY THE OTHER HALF, FT. COLLINS & BOULDER, COLORADO.



ACCESSORIES COURTESY THE OTHER HALF, FT. COLLINS AND BOULDER, CO





Party ensemble ... with style



Kathryn Wertenberger used three cones of cotton and an ingenious warping method to create her Space-Dyed Stripes Ensemble. Her simply-achieved results look like hours have been spent slaving over the dyepot. One of the cones is a variegated red to pink combination, the second is solid red, and the third is solid dusty pink. The weft is a fourth color, fuchsia, to bring out the raspberry of the variegated yarn.

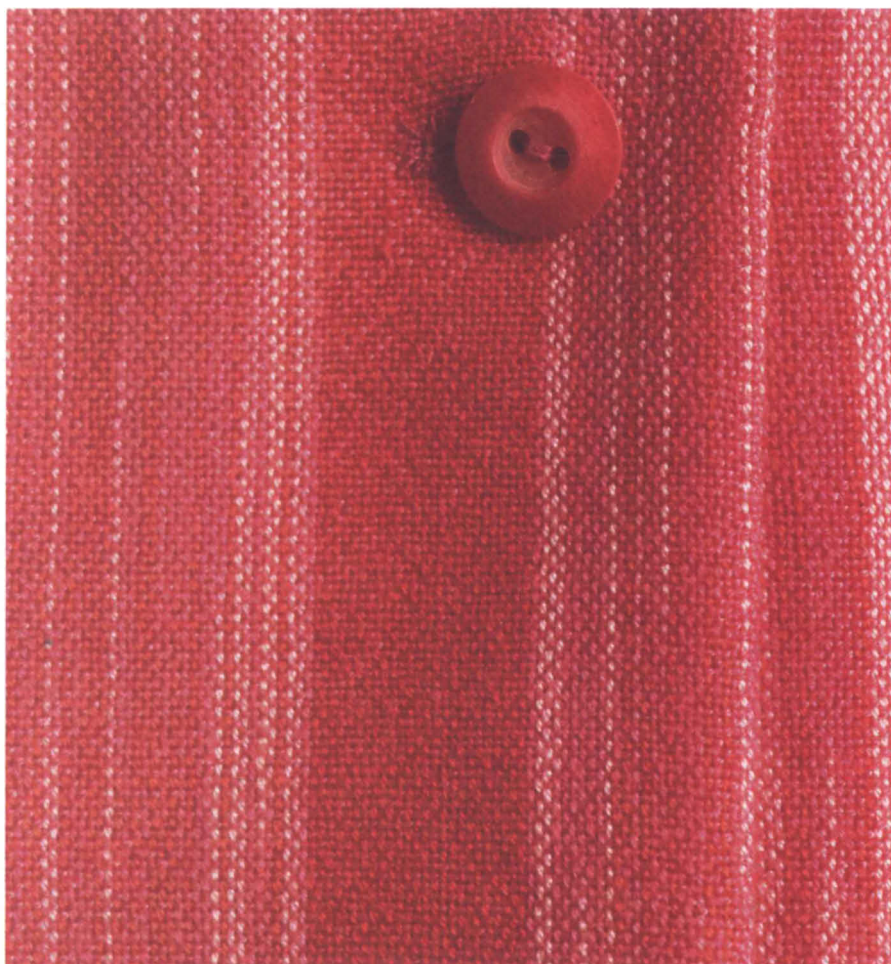
The ingenious warping is in handling the variegated yarn. It has rather long color spaces which could end up giving a spotted look instead of nice washes of color. By warping with five strands at a time and by aligning the color spaces, the stripes have color areas which blend into the adjacent solid stripe. The color spaces of the variegated yarns gradually move out of alignment as the warping progresses giving a dotted look, and when the last five ends of the stripe are to be warped, the color spaces are again aligned. If you choose to warp without aligning colors, the variegated stripe will have a hard edge and the color will be more fragmented.

This yarn comes in different weights and color combinations. It is available in 5/2 and 10/2 as well as 20/2, the weight used here. The yellow, blue and green combinations are similar to the red, and multicolor has all the colors together.

You can use your favorite dress or suit pattern. The double-breasted design used here was adapted from a single-breasted pattern. For extra body and wrinkle resistance, both jacket body and skirt were underlined.

See the Instruction Supplement for instructions.

ACCESSORIES COURTESY GALLERY EAST, LOVELAND, COLORADO. YARN COURTESY U.K.I.







Several cones of 10/2 mercerized cotton in an especially appealing jade green became Betty Beard's inspiration for her Jewel Dress pictured here. To complement her jade green background she chose other jewel colors for her design of Moorman inlay. Although Moorman inlay usually uses a finer thread for tie-downs than for the background, Betty used the same weight thread for both.

Planning was done on graph paper. Inch measurements were used to draw out the plan: geometric overlays of magenta, emerald, amethyst and sapphire were chosen for the neckline and yoke areas. In experimenting with yarn weights, Betty found that 3/2 pearl cotton for the color inlay was too heavy and distorted the weave structure unduly. 5/2 pearl cotton proved to be a better weight.

Weaving of this mock plain weave fabric proceeds quickly, and while weaving the pattern areas slows the weaving considerably, the end result is proof of time well spent. Betty discovered that it is best to measure the width of the inlay areas at the reed and not on the already woven web. Each color weft should be beaten in lightly before adding the next color in the same shed so that they lie parallel. Here's an easy way to remember which inlay treadle to use: when the background shot is treadled 1-3, the inlay always follows on shaft 3; when the background shot is treadled 2-4, the inlay always follows on shaft 4. For further information see *Weaving as an Art Form* by Theo Moorman.

Instructions for the Jewel Dress appear in the Instruction Supplement.

ACCESSORIES COURTESY GALLERY EAST, LOVELAND, COLORADO. SETTING: FOSSIL CREEK NURSERY, FT. COLLINS, COLORADO.

Simply Elegant



Party Dress-up



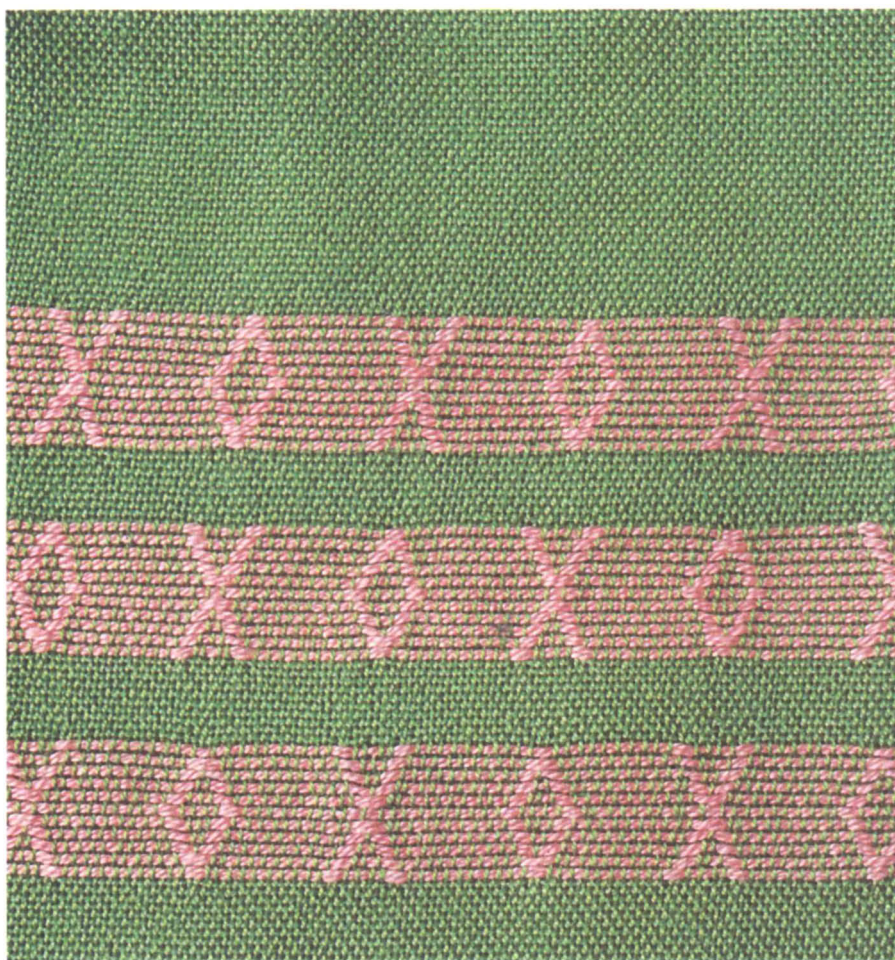
A little bit of pattern goes a long way in making these two dresses the sweetest ever. The Hugs and Kisses Dress, left, features a sailor collar and borders of Xs and Os. The threading is an eight-shaft adaptation of a ten-shaft pattern called Tic-Tac-Toe which appeared in an old issue of *Drafts and Designs* by Robin and Russ Handweavers.

The Flower Child Dress, right, uses a bit of inlay to decorate the pocket area; tucks and ruffles of purchased eyelet edging make it a real charmer. The flower-like inlay was done with tripled thread on an overshot threading, "Four Square Diamond II" from Davison's *A Handweaver's Pattern Book*. Both dresses are woven of 20/2 mercerized cotton sett 20 e.p.i. The fabric is lightweight, cool and easy-care (a must for any child's clothing).

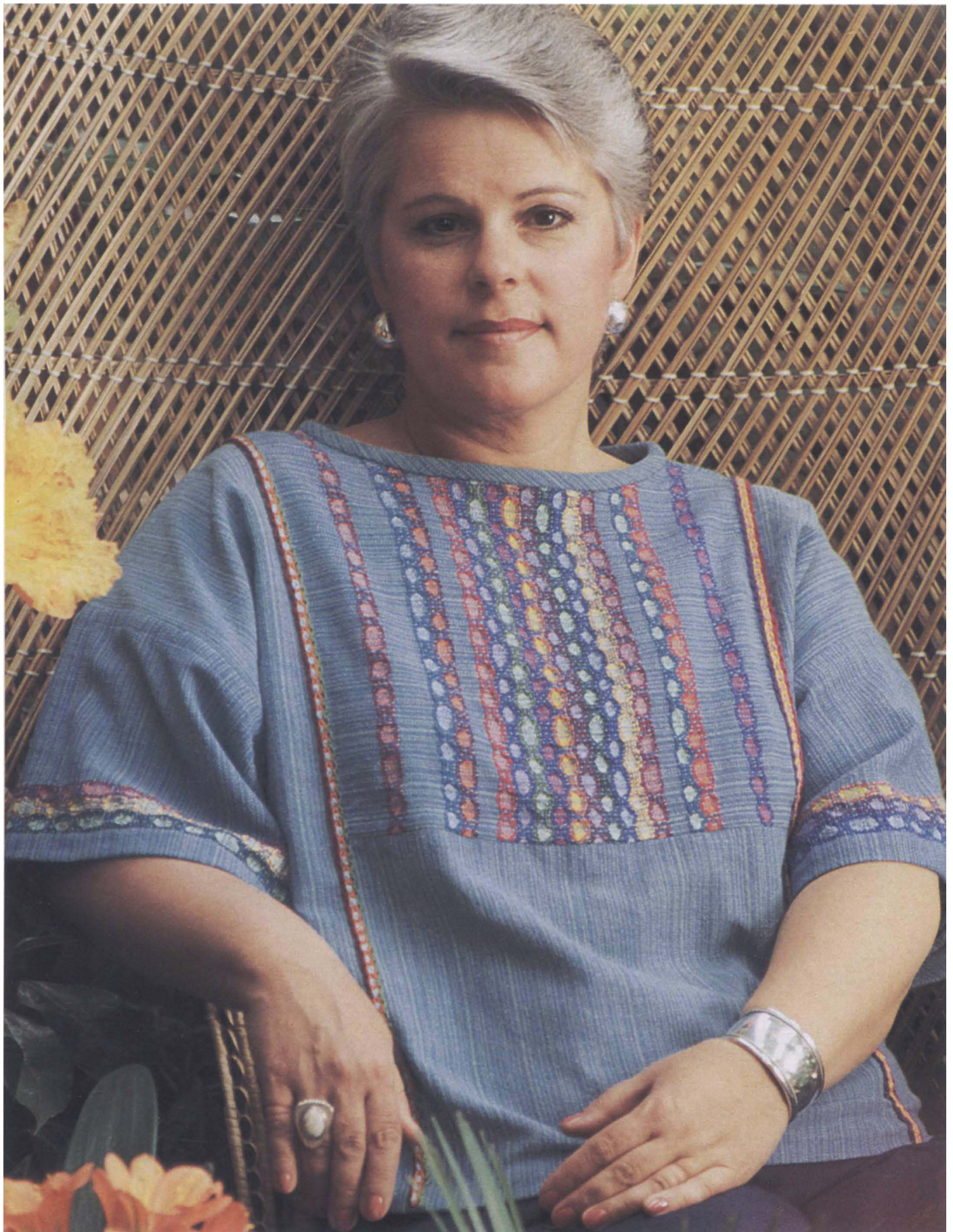
These two dresses require separate warps. You could weave both on the same warp and create two different but related garments by changing the weft color for each piece. Other colorways are a possibility, of course. Cross a pearl white warp with pastel pink and blue for a soft look. Choose a vibrant red warp and cross it with hot pink and bright blue for a lively and gay effect. Think of other motifs, too: sailboats, cats, tulips, paperdolls. You can have a lot of fun with this design, and in creating a special garment especially for the little girl in your life.

Both pieces were designed and woven by Paula Stewart. Complete instructions appear in the Instruction Supplement.

SETTING: FOSSIL CREEK NURSERY, FT. COLLINS, COLORADO.









This Jellybean Blouse was designed by Louise Bradley with the full figure in mind. Its slimming features include a subtly striped fabric, a decorated yoke with vertical lines, and embroidery on the seams from shoulder to hem. It is an unfitted style with wide sleeves and a large neck opening for summer comfort. The background fabric has a random stripe of blue and aqua which gives an all over appearance of deep aqua.

Honeycomb cells in a riotous fiesta of color decorate the sleeves and center front yoke. Weaving can be a joyful, spontaneous experience as the bright yarns seemed to choose their own sequence and delight the hands and eyes as they arranged themselves with little regard for symmetry. The honeycomb units are outlined with two wefts of thick pearl cotton in deep jewel-like shades while the centers are woven with pastel cotton yarns—finer than the pearl, yet thicker than the yarn of the main fabric.

One could substitute pink and rose, coral and tan, mint and forest green, or lavender and purple for the background colors and a more sedate or limited color range for the honeycomb units. Cottolin could be substituted for the main warp and weft (change sett to 18 e.p.i.). If it is not possible for you to buy as many colors as shown here, substitute crochet cotton and/or embroidery floss and double or divide strands as appropriate.

Thanks to Lillian Fierabend, a long-time Boulder, Colorado, weaver, whose joyful jellybean baby blankets inspired this blouse.

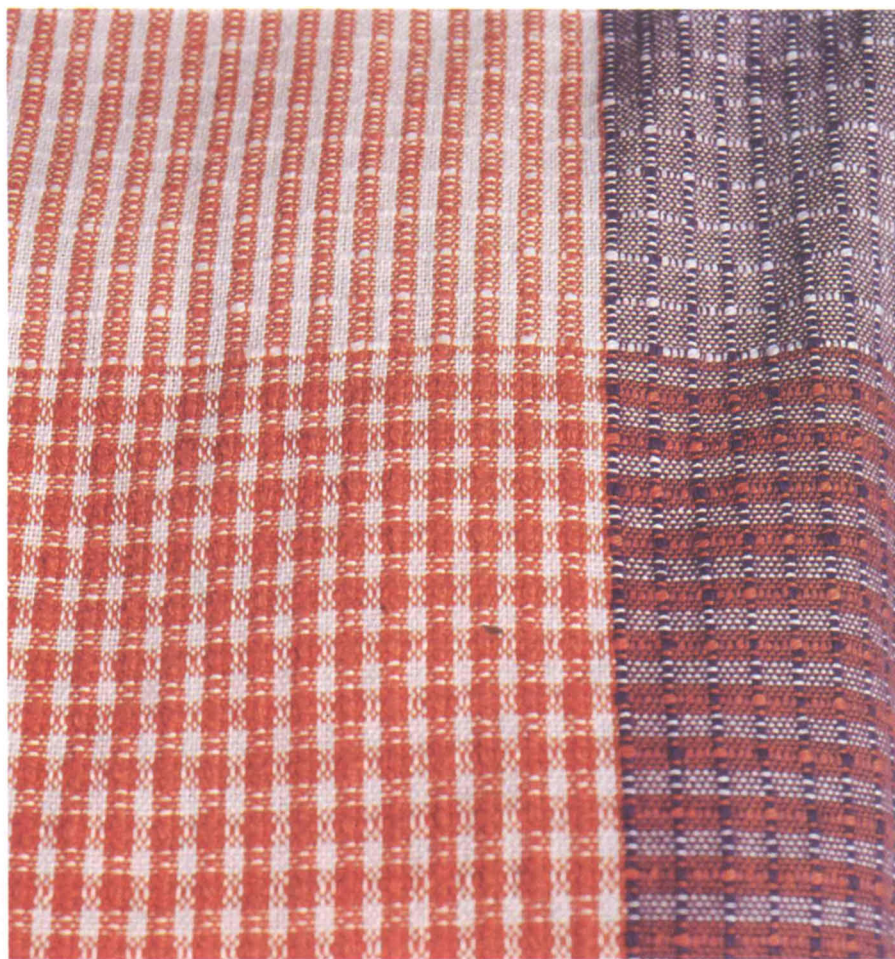
See the Instruction Supplement for complete instructions.

YARN COURTESY BORGS OF LUND. ACCESSORIES COURTESY GALLERY EAST, LOVELAND, COLORADO. SETTING: FOSSIL CREEK NURSERY, FT. COLLINS, COLORADO.

Relax . . . in comfort and style



Olé! Summer Fun



Cropped pants in the softest of fabrics, topped by a farrago of color and pattern, make this ensemble the one you will choose for just about any summer activity. It's cool enough for the beach, stylish enough for an evening on the town, casual enough for a backyard picnic.

The secret to the hand of this pant fabric is a super-soft 20/2 unmercerized cotton and a textured weave on a straight twill threading. And while it's woven at about 29 picks per inch, it weaves up deceptively fast. Notes about treading with ease and speed are provided in the instructions.

For the top, heavy threads superimposed over a big plaid create an interesting surface that contrasts nicely with the plain-colored and more smoothly textured pants. The weave structure is a simple plain weave, though because of the heavy threads, the fabric appears more complicated.

Construction for both garments is simple. The pants were made from a commercial pattern and feature an elasticized waist and darts up to the knee for a tapered leg. The top requires minimal cutting and sewing according to the cutting diagram provided in the instructions.

If fiesta colors are not your style, think of working up these garments in mother of pearl pastels, earthtones of brown, beige and cream, or what about patriotic red, white and blue, for a Fourth of July smash hit?

Both pieces of this Spring Celebration ensemble were designed and woven by Jean Scorgie. Instructions appear in the Instruction Supplement.

YARNS COURTESY SCHOOLHOUSE YARNS.



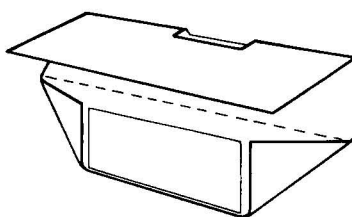
Choli Comfort



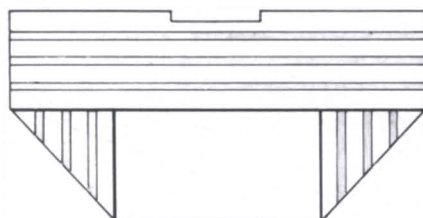
The ingenious folding of a rectangle forms both sleeves and underarm gussets on this Fiesta Choli by Anita Mayer. It is not only a simple shape to weave and construct, it is easy-wear, too. And depending on the fiber, fabric weight and design, it can be casual or formal, worn by itself on hot days, or as an overblouse when a little something more is needed on a cool evening.

With lots of horizontal emphasis, this is not the best style for the large-busted, but it can conceal other problems with its fullness. The most flattering placement for the horizontal seam line is about an inch above the bust. For a slender look, use lightweight fabric, use a lacing stitch on the selvages at the horizontal seam, and design vertical lines in the body area. Wearing a skirt in a color similar to the top is also lengthening.

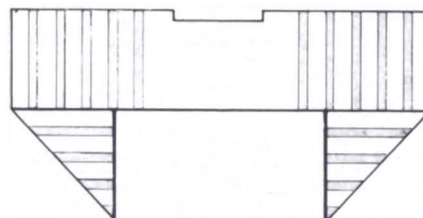
One of the delights of this particular garment shape is that it affords all kinds of possibilities to play with design ideas. By just using stripes in different directions, in conjunction with plain areas, and by adding special design emphasis in the front panel, any number of variations are possible. Add to these color, weave structure and yarn choice, and the possibilities are never ending. Here are a few ideas for variation to get those creative juices flowing. You might find that using a paper model of this garment shape to work on ideas will prove a useful tool in visualizing how different design ideas will work in a finished garment.



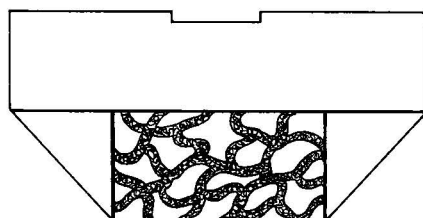
The choli is simply a folded rectangle with an additional panel inserted in the front.



Horizontal stripes across the top and vertical stripes for arm gussets are achieved by placing stripes in the warp.



Variation using weft stripes.



A tapestry panel inserted in the front offers a focal point to this design idea.

You can easily adjust the dimensions of the choli to your body type. The following formula is adapted from one by Betty Davenport.

The dimensions of the choli can be figured from personal measurements. Two measurements are needed:

1. Length, from lower edge in front over shoulder to lower edge in back.
2. Circumference, at hipbone 1" below waist (or at bust if larger).

Calculate size of fabric pieces:

Width of small panel equals length measurement plus 1" divided by 4 (example: $39" + 1" = 40" \div 4 = 10"$).

Length of small panel equals circumference measurement divided by 2 (example: $36" \div 2 = 18"$).

Width of upper part = length measurement plus 1" multiplied by $\frac{3}{4}$ (example: $39" + 1" = 40" \times \frac{3}{4} = 30"$).

Length of upper part = length of the small panel plus two times the width of the small panel (example: $18" + 2 \times 10" = 38"$).

These measurements are for the finished garment. Seam allowances need to be added. Make a muslin first to check fit before cutting into handwoven fabric.

See the Instruction Supplement for complete instructions.



ACCESSORIES COURTESY THE OTHER HALF, FT. COLLINS AND BOULDER, COLORADO.





"Maria" Rag Rug

by Inga Krook

This is a Swedish rug: I wove it during my visit in my home country on a Swedish loom and with Swedish rags.

I wanted to weave a rug with floats as decorative bands, so I threaded monk's belt and made short floats over only six threads.

I had available some old striped all-cotton sheets and some old shirts of printed and plaid cotton/polyester. The worn and faded sheets, which felt almost elastic in their softness, were easy to cut into $\frac{3}{4}$ " wide strips for the background. The shirt material was thinner and I cut it a little wider, about 1". It became the monk's belt bands.

First, I cut all the rags and measured each color to see how many rows it would make. Then, I did a test weaving to see how the colors blended and made a few sketches distributing the colors to please my eye. Naturally the colors could be arranged in a dozen different ways, but I chose the design in which the background areas become wider toward the middle of the rug. Each color change is decorated with a monk's belt motif which becomes more elaborate toward the middle of the rug. To match the second half of the rug with the first, I made careful notes of the number of weft shots of each color.

Since I had all the strips cut beforehand and had planned the rug thoroughly with my sketch and notes, the weaving went quickly. I used a stretcher because of the elasticity of the cotton strips. Cotton draws in more than cotton/polyester, making the rug narrower than if more of the blend had been used.

I finished the rug with a twisted fringe. Finally, I brushed the rug in snow – which we got plenty of this winter – to get rid of all loose threads and lint. Then it was placed on the floor to dry and "set" overnight.

Inga Krook's 'Maria' Rag Rug is a cheery welcome for any doorway. A watercolor study, right, was her design tool for working out this fresh and pleasing design. See the Instruction Supplement for complete instructions.

Weavings for a Summer Home



Summer Stripes

ACCESSORIES COURTESY ADDENDUM AND BOUTIQUE BRAVO, FT. COLLINS, CO. 8/4 CARPET WARP COURTESY ORIENTAL RUG COMPANY.



Prism Pleasure Blanket

by Hector Jaeger

I wanted a raft of bright colors to float on a quiet background, bold blasts of color laid on top of the cloth. This desire seemed to rule out a balanced weave of a weight suitable for a blanket and suggested instead a more complicated structure such as double weave or summer and winter. However, using a 1/3 twill with a lustrous, springy yarn, I found that very bright colors on a fairly neutral background gave the effect I was looking for — on one side of the fabric, of course. The character of the yarn is important because it must bloom and fill in the spaces between yarns on the weft-dominant side. The floating effect was achieved by weaving the color bands only part way across the width with the slight additional work of interlocking the two wefts at their intersection. An easier variation is to weave the color stripes all the way across the fabric.

Sling Chair

by Sharon Alderman

The fabric for this sling chair is strong, colorful and relatively inexpensive to make. Sturdy cotton carpet warp is closely sett to produce a warp-faced plain weave cloth. Although plain weave requires only two shafts, threading the densely set warp on four shafts gives a more satisfactory shed. A firm beat is also needed; lightweight table looms may not be suitable.

Before weaving the fabric, check requirements of your chair for width and length of fabric. This fabric shrinks in finishing because of its warp-face structure. We anticipate that it will stretch under use, so you might attach it a little tighter initially or plan on shortening it after the chair has been used for a while. If the fabric is mounted on the chair through a slot in the frame, make sure that the fabric is not too thick to fit.

Instructions for Sharon Alderman's Sling Chair, left, and Hector Jaeger's Prism Pleasure Blanket, right, appear in the Instruction Supplement.



YARN AND DESIGN COURTESY HALCYON YARNS.

May/June 1985

HANDWOVEN 59



Summer Dining

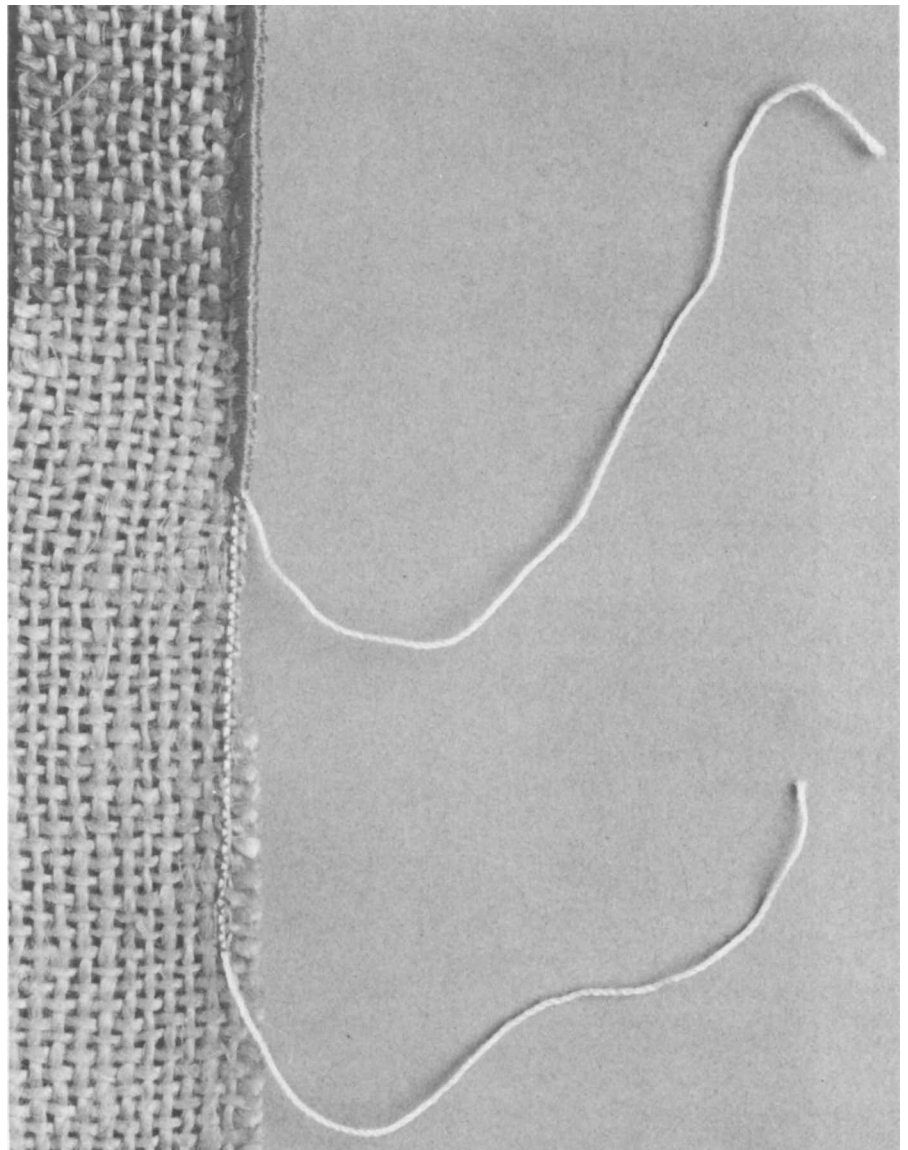
California Poppy Tablecloth and Napkins

by Jean Scorgie

Bright colors and a bold plaid design create the setting for the most festive of occasions. For a wide cloth it's woven in double cloth with a fold on one side. While tow linen can be tricky to work with, denting four warps together in the reed reduces friction on the warp to keep fuzzing to a minimum. Also, stopping each time you bring the warp forward to dampen the warps in front of the reed with a wet sponge gives a better beat and allows the shed to clear more easily. An additional 16" woven beyond the length of the tablecloth made four napkins, two each on the upper and lower layers. A special satin stitch edging that your sewing machine might be able to do finishes the napkins without the bulk of a turned hem.

Napkin edging: look in your sewing manual under corded edge, reinforced edge or Swiss edge, and follow the directions. The edge is formed in two steps. In the first step, zigzag over a strand of #8 pearl cotton held on the fabric close to the edge. Cut away the excess fabric, being careful not to cut the zigzagging. The second step uses a wider satin stitch to oversew both the corded edge and a second strand of pearl cotton held at the edge. For an extra smooth finish, repeat the second step again. Your sewing machine might have special feet to make these steps easy.

Complete instructions for Jean Scorgie's California Poppy Tablecloth and Napkins are in the Instruction Supplement. YARNS COURTESY EATON YARNS.



FABRICS FOR INTERIORS #7

COUNTRY RAGS

for a

CITY APARTMENT

by Constance LaLena

When one thinks of fiesta colors, the bright colors of a peasant market come to mind; perhaps the last thing one would think to design in these primitive crayon-bright colors is an urban living space for adults. I have long wanted to design a collection of fabrics suitable for a sophisticated city apartment: a living space where all the surfaces are gleaming and hard. The environment I envision for this design collection has bare floors that are dark and polished (perhaps terrazzo), and the furniture is laquered metal and glass. A few pieces of upholstered furniture are overstuffed and quite plump with contemporary lines: a sofa and one or two matching side chairs. The dining chairs also use a small amount of upholstery fabric on the seat. The chairs would be laquered metal and the table top glass.

This was a fun project because the challenge of planning soft (but still strong) textures to mitigate the high-tech look of glass and metal, and the challenge of using simple crayon-bright primary colors to provide a bit of playfulness in an otherwise cold and impersonal interior. I liked the idea of using the bias rag strips of the Scandinavian countryside to provide the softness that this interior required. As I was weaving the fabrics, I was struck by the dancing spots of bright color and was reminded of Piet Mondrian's painting "Broadway Boogie-woogie". Obviously, I was not the first to use these bright primaries to depict an urban environment!

Fabric 1: for upholstery

This is the main upholstery fabric in the collection. The velvety texture was planned to add softness (but no fuzz!) to the stark surfaces of the contemporary interior. When woven, the bias-cut cotton strips add a plush texture that is hard to believe. Since this is an upholstery fabric, I decided not to pre-wash it; however, the fabric was finished by dampening and tumbling in a hot dryer.

Fabric 2: for upholstery

This fabric was planned to provide an accent upholstery for smaller upholstered pieces such as side chairs. It is a three-end block weave also using the bias-cut cotton strips. The weft repeat is a very long one, but is simple to weave because the colors and blocks proceed in a logical and visual sequence. The colors used against navy proceed in rainbow fashion from white through yellow, orange, red and blue, back to white.

Fabric 3: for accent

The structure of this fabric is essentially the same as that of Fabric 1: a plain weave using bias-cut cotton strips as weft. The accent interest is provided by random-length colored strips which are laid in with the weft.

Fabric 4: for accent

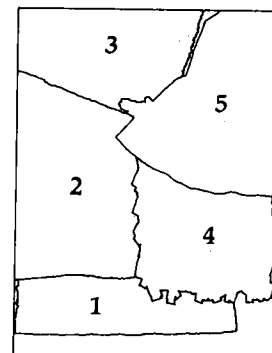
This is a plain weave fabric with rows of rya knots tied every $\frac{5}{8}$ ". This is not intended as a rug particularly, because the choice of materials would not withstand the wear of a heavy

traffic area. However, it could be used on the floor as an accent under a glass table or in some similar location where the traffic was not heavy. It could also be used for floor cushions or sofa pillows.

Fabric 5: for casement or curtain

This is a fine semi-sheer fabric, plain woven except for the bias-cut strips added as accents in a narrow border. Loops of the strips are pulled to the surface occasionally to provide relief from the plain striped effect of the border. Textural interest is accomplished by the use of both open and regular setts in the warp. This causes vertical stripes of opaque and semi-sheer in the curtain which follow exactly the pattern and proportion of the blocks in Fabric 2. □

Constance LaLena is a contributing editor of HANDWOVEN. She owns a retail weaving shop in Grand Junction, Colorado.



All fabrics are woven by Constance LaLena. Complete instructions for all Fabrics For Interiors appear in the Instruction Supplement.



SYMBOL OF A SOCIETY

Mayan Folk Textiles



by Mary Dieterich

Folk textiles often provide insight into those values which hold a people together. Not only are the textile traditions a product of cultural values, but they themselves become the symbol of the society.

It takes hundreds of years of trial and error to create a culture. Every society must find its own way for expressing feelings, explaining the known and unknown, of exercising authority and control, of developing customs which govern ways of conducting the everyday interactions between individuals. Nowhere is this more evident than in the case of the Mayan culture which occupied the

areas we know as Guatemala, Belize and a large section of southern Mexico. Known to scholars and tourists alike as the source of some of the world's most brilliant handwoven fabrics, the Maya continue a long tradition of survival.

In some respects the folk textiles of the Maya, particularly wearing apparel, can be viewed as a statement of group identity. They represent the amalgamation of foreign influence and indigenous roots. They may also be viewed as statements of personal expression. However, cultural and idiosyncratic features are difficult to distinguish without some understand-

ing of the person who produced the textile.

Mayan descendants have occupied the Guatemalan/Mexican highland regions for more than 26 centuries. Originally, the Mayan civilization spread out over two main geographical environments, referred to as the highlands (mountainous, remote) and

Market scene in the village of Chichicastenango, state of Quiché in Guatemala. The huipils (blouses) from this village display distinctive black appliquéd circles on each shoulder and at the center front and back necklines. PHOTO COURTESY THE HEARD MUSEUM, PHOENIX, ARIZONA.

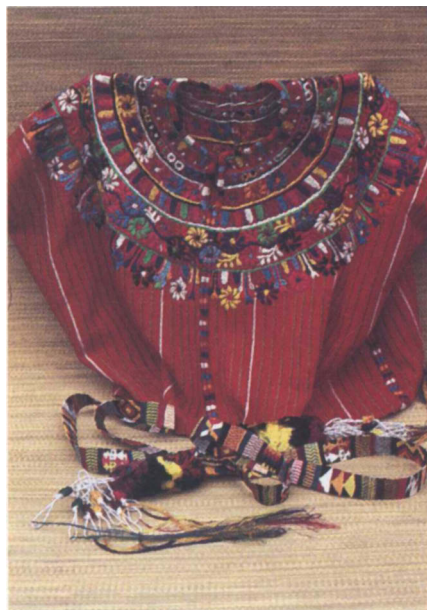
the lowlands (wet, humid, jungle). In the latter, the prehistoric Maya reached their classic period of development. Huge, elaborately constructed ceremonial centers were built to house the affairs of the political system, and to carry out the complexities of religious ceremonies and observances. On the fringes of these large concentrations lived the peasant farmers with their small plots of land reaching into the jungle. Because the jungle soils were poor for agricultural purposes, the population gradually moved into the high areas of the land, eventually settling the whole highland area.

While the Maya were dominant, the lowlands were the hub of a highly organized civilization, exhibiting those elements of culture which so distinguish this remarkable people. By the first century A.D. notable skills in painting, ceramics, architecture and astronomy had been developed. Since the climate of the lowlands did not allow the preservation of organic materials, it is the stone monuments which provide ample evidence that the weavers' art had reached a high level of proficiency. Figures were depicted with garments ornamented by embroidered borders and tasseled fringes, exhibiting a perfection of skill resulting from a long period of development.

The classic period was beset by some great catastrophe which disrupted beyond recovery the dominance of the Maya. The lowland region was left in a general state of disarray and disunity until it was discovered by the Spanish. Despite the wealth of artistic elaboration, cultural refinement and development in the lowlands, little of the style and technological processes can be said to have passed directly to the present day.

By contrast, the remote highland environment reflects a cultural continuity lacking in the lowlands. It was in the highlands that the status quo was maintained and preserved. Peopled by predominantly agricultural communities that had withstood a succession of invasions from northern Mexico, the Mayan peasantry persisted and managed to preserve their language, ethnic identity and even traces of their ancient religion. Finally, the Mayan culture withstood

the onslaught of two of the mightiest powers on earth: the Spanish Empire and the Roman Catholic Church. The result has been that the Maya have retreated into varying degrees of passive resistance. What one finds in the present descendants of the Maya is an evolution of belief, practice and tradition that compose what the people are at the moment, what they have become.



A huipil reserved for ceremonial use showing silk applied as the decorative fiber. The ground fabric is cotton with a brilliant yoke embroidered with silk floss. The headband is tapestry woven with silk yarns, which also make up the heavy pompons and tassels.

PHOTO BY JOHN H. DIETERICH

The modern day similarity of the Mayan peoples is due to continuity with the past, the past of the 18th and 19th centuries. By this time the Indian cultures had stabilized after the blending of outside influences. Modern diversity is the result of the independent directions taken by the villages and the degree to which they accepted the western European influences around them.

The life of an Indian woman before the Spaniards spread over Central America was occupied largely with weaving. Since this was the main concern and occupation of her daily routine, upon her fell the responsibility for weaving garments not only for herself and her family, but also ceremonial garments for use in the

temples and for offerings to the gods. Clothing forms believed to be directly ancestral to modern forms include the closely wound skirt and the daily or ceremonial head decorations. The prehistoric Mayan heritage is evident in the use of the woolen headdress, the *tocoyal*, the ends of which give the impression of a feathered headdress because they stand away from the head. It is contended that present day women's garments take their highly sophisticated and extravagantly colored form from the costumes worn by prehistoric male Mayan dignitaries.

The home is the vital center of Indian life, the place where the true quality of Indian life is revealed and maintained. Children learn skills, attitudes and identity from their parents and are fully prepared to begin separate family units when that time comes. The skills one must master in order to function well within the society are relatively few and easy to learn. Boys learn to plant corn and beans, cut firewood, tend animals. Girls learn to make corn tortillas, fry beans, wash and mend clothing, take care of children and to weave and spin. Especially in earlier times, it was the woman's duty to teach her daughters to do fine weaving and spinning, for upon their skills in these activities depended their status in the community.

Qualities like criticism and competition are held to a minimum within villages. When occasions for such feelings surface, elaborate means are taken to communicate them indirectly. Although women have long dressed alike, they have competed with one another not by originality of material or design, but by workmanship (expertness of execution), quality of handspun or commercially-spun threads, newness and cost of ribbons and wool yarns, and the elaborateness of design. Women's costumes generally consist of a skirt which is either a wrap-around garment or one that is pleated; a loose upper garment that serves as a blouse; a belt or sash; often some manner of headdress or band or hair ornament; sometimes sandals although feet are usually bare; and if the wearer is able to manage it, jewelry. Color plays an important role in all pieces, and the choice of color and its placement with re-

spect to other colors is affected by the standards of the village in which it was produced. Or, in these days of greater mobility, the village which was home to the weaver. Even though the general pattern or aspect of the garment would be the same, the individuality of the weaver becomes apparent in the way that customary elements are interpreted and executed.

In traditional areas, villages as a whole have generally maintained close ties. Groups of families achieve a sense of solidarity through common

consistently limited to the plain weaves, basket weaves, twill and gauze weaves, tapestry and decorative brocaded weaves. Decorative techniques used to embellish *huipils* (blouses) include weft brocading, embroidery and laid-in tapestry. Adult garments varied little in size in a given locality perhaps because there is little variation in body size among Indians of a given group. On the other hand, it may be attributed to a deep-seated conservatism among Indian women, who claim that "it is the custom".



An Indian weaver working on her backstrap loom in the busy plaza of Oaxaca, Mexico, selling her work to tourists. PHOTO BY MARY DIETERICH

occupation, which in most cases is that of agriculture. Earlier, cohesiveness was maintained through limited mobility, to the extent that generations often remained in the same village. Children gain immense security by constant physical contact with siblings, parents and other family members.

Throughout the years women of many Indian communities have developed distinctive village costumes and have been proud of them. The woman has always had impeccable taste when she has relied on her own traditional designs. The more conservative have endeavored to keep their hand-spun, handwoven, embroidered and embellished costumes, which are and have been to them a kind of symbol of their human individuality. One could, in most cases, recognize the provenance of a given garment in its general aspect, the distribution of design elements, the number of warps, and the type of weave which is most

The superiority of males has long been unquestioned among Indian people and appears in a thousand small ways throughout a day. The husband has the choice of the family's food; when guests arrive the man entertains and the woman serves; the women still walk several paces behind their husbands. It has been the Indian men who have had the greatest contact with the world outside the villages. And it has been men who carry on commerce and who have been first influenced to give way to western influence in clothing and attitudes. This has been done to win acceptance and to further the business at hand.

The Indian cosmos includes an abundance of supernatural beings. Spirits of people, plants and animals leave their hosts and wander through the village. Ghosts walk the streets and byways, often revenging a death or guarding a wondrous treasure buried by the Conquistadores. The belief in the evil eye is still wide-

spread, as any photographer may discover. In the photograph the soul of the individual may be trapped.

Being a deeply religious people, the Mayan gods and the saints of Christianity often intermingle in observances, not only according to time of year but in the spiritual emphasis as well. Together with the major Mayan gods there were dozens of minor or locally important gods and goddesses who ruled each day and hour of the Maya's life. According to Mayan mythology, Ixchel, the Moon Goddess, consort of the Sun God Itzamman, was the patron of weaving. She is depicted on stelae seated in profile with one end of her loom tied to a tree and the other around her waist, weaving with the shuttle in her left hand. An earlier glyph record refers to another goddess patron of weaving and the domestic arts whose translated name means Red Weaver.

With transition comes change. Even though throughout Mayan history contact with outsiders has brought nearly constant grief, a powerful array of forces has worked to preserve the uniqueness of the Mayan Indian life. Perhaps the foremost is the steadfast belief in *destino* — a combination of fate and destiny. Added to these is a pervading sense of pessimism arising from the unfulfilled hopes of generations in dealings with foreigners and the inability of an economically poor people to think, plan, and in too many cases, to hope beyond the necessities demanded for immediate daily survival.

It will never be known what kind of culture the Mayan Indians would have developed had they not been changed by the early Indian invaders, the Spaniards, the Roman Catholic Church; by land reforms and industrial revolution; and in this current decade, violent civil war and displacement. Consider the loom of the Indian weaver. If one thread is removed or added, the whole web is affected — for better or for worse. □

Mary Dieterich is a tapestry weaver by choice, inclination and education. She does commission work and is represented by the Windmill Gallery in Scottsdale, Arizona. Ms. Dieterich lectures and gives programs on tapestry and textiles in general.



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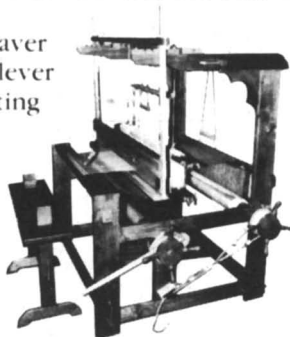
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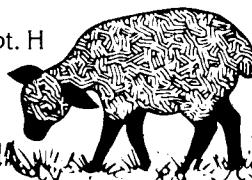
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SHIFU: a handwoven paper textile

The revival of this ancient oriental textile craft has much to offer Western weavers.



by Dorothy Miller

Shifu samples. At left, weft stripes of handmade abaca, kozo and Japanese wrapping paper cross a cotton warp. The beige sample has paper in both warp and weft; the sample at lower right has a spun paper weft and a cotton warp.

Fabrics made of paper have experienced a long tradition in Japan. During the Edo period fabrics of spun paper were used for clothing by the upper class. Also from 1700 to late 1800 many garments were made from paper.

During World War II, when other fibers were not available, the paper used for sliding doors (called shoji), books and temple hangings, was cut and spun into fibers for woven cloth. Paper made a good substitute for fibers as it acted as an insulator and kept one warm during the winter and cool in the summer. Paper was used

in other parts of the world during this period, too. Recently, it was stated in an article about Dora Jung, the noted Finnish weaver, that she wove drapery material and lamp shades with linen warp and a paper weft during the period after World War II when fibers were especially difficult to get. In a communication with a collector of garments from the Balkans and Germany, it was mentioned that paper was utilized as well during World War I in factory garments. Little remains of these garments, but they filled a need during a time of hardship.

Today in Japan the craft of weaving with paper is being revived. It includes art pieces, shifu kimono lengths as well as fabrics for sliding paper doors. Aside from preserving an ancient craft, this renewed interest in paper can be connected with an increased sensitivity to reusing materials in an effort to keep plant resources intact.

Almost any kind of paper may be used. I have experimented with everything from newspaper to the finest handmade Japanese papers in samples for handwoven paper cloth. In my own weaving for a hanging I have

used ticker tape and handmade paper on an ikat wool warp. For samples and small hangings I have used newspaper, thin gift wrap and Japanese papers. I have tried computer and linen paper. Each yields a different texture and handles differently.

In this article I will describe the process of cutting, spinning and weaving paper which I learned to do in Japan. One word of caution should be given. Some papers do yellow and deteriorate with age; their lasting quality depends on the pH of the fibers and of the vat in which the paper is made. A neutral pH is desirable (pH7). Wood fibers tend to be acidic, so when using papers made from wood pulp, one must be aware that this paper will not be as lasting as paper made from less acidic plants. Today there is a product called Wei To which can be sprayed on a finished piece to neutralize the acidity of the paper.

I am often asked about the washability of these weavings. As paper is made of fibers just as yarn is, it is more durable and washable than would first be expected. In Japan paper weavings are hand washed. Particular care is taken in preparing the fibers to withstand washing.

Paper for shifu is made with fibers aligned in the mold. Cutting is done on the grain, and the paper is well twisted. This produces a sturdy fabric with the feel and look of cloth woven from the traditional fibers of cotton or ramie, and can be washed carefully. In one workshop in Japan, a starch like substance, called konnyaku, was brushed on. When dirty, the starch was washed off, lifting the dirt with it. The article was then restarched.

The paper

Papers which have been woven successfully in my studio and workshops have been dress pattern paper, newspaper, thin gift wrap and handmade papers made from kozo and mitsumata fibers from Japan and abaca from the Philippines. I made an indigo dyed abaca fiber paper for my own use. It is soft and needs tender care in spinning but makes a soft, textured fabric. Pattern paper is slightly acidic but is strong. It can be painted with inks or colored pens before spinning. The shopping news I used gave a black, red and white tweedy texture to a sample woven on the leftover wool warp of an eight shaft twill. This piece has been handled by many

people, but the paper weft is still intact, and the piece remains soft to the touch.

The cutting process

You'll need a cutting board and cutting tools such as an Exacto knife, wall paper cutting roller or an Olfa, a pattern cutting tool used by dressmakers. A concrete block or a block of wood covered with curled nap carpeting will be needed to roll your paper on prior to spinning.

The paper is cut on a cutting board. I use a "self healing" board purchased from an art supply store, as it does not dull the knife blades as other surfaces do. A bread board or a piece of plywood may also be used. A cutting board 18"×18" is most desirable so that one does not have to move the paper during the cutting process.

To prepare for cutting, fold a sheet of paper in half with the grain of the paper going from the fold to the selvedge. Test for the grain of the paper by tearing down one side and across the top. The edge which tears the easiest indicates the grain of the paper. Cutting should be done with the grain of the paper. The sheet may be folded again with the first fold reaching 1" from the selvedge. This 1"



Photo 1. The 1" selvedge is folded over the edge of the cutting board and then cut through the fold nearest the selvedge through the fold at the top.



Photo 2. When opened up, cut paper looks like a paper lantern.



Photo 3. Roll the paper gently over a concrete block or carpet to soften it for spinning.



Photo 4. Separate the strips of paper at the selvedges to form a long, single strand of paper.



Photo 5. Twist the paper between the thumb and forefinger. Let the paper fall into a basket, folding it over on itself.



Photo 6. Spinning paper on a spindle bobbin winder. Begin by spinning very slowly.

PHOTOS BY DOROTHY MILLER

of paper on the selvedge remains uncut. To begin, I suggest working with a piece of paper no larger than 18" x 18".

The 1" selvedge of the folded paper is laid over the edge of the cutting board and can be folded down so it will not be cut (photo 1). Widths of cuts ranging from 1/4" to 3/8" are best to work with for the beginner. Cut from the fold nearest the selvedge to the fold at the top; or if not doubly folded, cut from 1" above the selvedge to the fold. Cut just through but not beyond the folds. When cut and opened up the paper will look like the paper lanterns one made in school (photo 2).

Now lay the paper opened flat on a damp towel and fold the towel over it. (The dampness should be that of a towel used after drying off after a shower; no part should be noticeably wet.) Several sheets of paper can be laid in a towel overnight. This will soften the paper so it may be rolled and spun.

Roll the paper gently over the surface of the concrete block or carpet, pushing against the surface. This will begin to put a twist into the paper and soften it for spinning (photo 3). This is done over and over by repeatedly shaking out the cut sheet and putting it down and rolling it again.

The next step is to separate the strips of paper at the selvedges to form a long single paper strand. On one end (selvedge) tear from the cut through the selvedge at every second cut. At the other end (selvedge) start tearing at the first cut and continue every other (second) cut.

When all the separations have been made there should be one long continuous strip of paper. You will notice on the piece that there is a 1" piece of paper sticking out. Hold the thumb above the cut and rip off 1/2" of the remaining paper, tearing it rather than cutting it (photo 4). Fold the paper back and over on itself and twist it between the thumb and forefinger. Do this with each selvedge turn. Let the paper strand fall into a basket, folding it over on itself (photo 5).

Spinning the paper

Equipment needed: A spindle spinning wheel such as a walking wheel,

Penguin wheel, Charka or a hand bobbin winder; spray bottle filled with water; paper quills or bobbins with pointed ends.

Weavers can use the Swedish or other spindle bobbin winders to spin the paper. Basically, what one is doing is putting a twist in the paper since there are no fibers to be pulled out as is the case with the normal spinning process. However, the terminology used by the Japanese is "spinning paper".

Put a bobbin on the spindle. Then twist by hand the end of the continuous paper strip and attach it to the bobbin with scotch tape, or if using a paper quill, catch it in the end of the quill. Begin spinning by letting the paper slide through your hand while turning the wheel slowly with your other hand. Be sure that when your hand slides over the fold it does not catch on the folded edge. The folded edge of each selvedge should be away from the wheel so your fingers can glide over the fold. When the spun paper is extended as far as you can reach, give it a few more turns and wind the spun paper onto the bobbin (photo 6). A light touch is needed so as not to break the paper, and a slow turn of the wheel is desirable. Soon you will get the feel of what tension is best and you can proceed at a speed which is smooth and steady.

Weaving paper

Though the skilled Japanese weaver can use the spun paper for warp and weft, I suggest that beginners make their first paper sample on a warp of commercial yarn, using paper for weft only. Any warp which will emphasize the weft (a weft-faced fabric) is desirable. One can figure the sett of the warp after making a sample or two.

While weaving, a moist atmosphere is helpful. I suggest that you keep a spray bottle filled with water near the loom and spray around the loom while weaving. It is not necessary to wet the fabric, just the air around the weaving surface.

Final preparations

After the finished fabric is removed from the loom, it may be pressed.

Japanese women make garments such as haori, a short jacket, or kimonos which need little cutting. Seams on woven paper garments, where needed, are joined with a fagoting stitch.

As mentioned before, Wei To, a commercial preparation can be sprayed on the fabric to retard yellowing and brittleness of paper. A cooked cornstarch solution, cooled, could be brushed onto the fabric which later could be wiped off if the garment becomes dirty.

I hope that there will never again be the necessity to use paper due to war and scarcity of fibers. However, ecologically, I do see an impetus for reusing paper in this manner. Paper spinning and weaving is a challenge to a weaver who has tried different fibers, dyes and techniques and wishes to try something new.

The lovely kimono and haori fabrics made by the Japanese weavers prove that it can be a useful and unique fabric. For contemporary weavers, spun paper adds new dimensions to creativity for hangings and unusual cloth. Weavers can thank the industrious Japanese women who have undertaken to seek out the traditional techniques of using paper in clothing. □

Dorothy Miller gives workshops on indigo and shifu. She has traveled extensively researching both of these subjects.

RESOURCES:

Wei To. A spray available from Light Impressions, 439 Monroe Ave., P.O. Box 940, Rochester, NY 14603.

REFERENCES:

Talley, Charles. "Dora Jung: The Artist and the Person", *Fiberarts*, Jan./Feb. 1985, pp. 39-41.

Sahlstrand, Margaret. "Paper Clothing, East and West", *Fiberarts*, March/April 1984. An article on the work of Mrs. Sadako Sakurai, Shifu weaver in Japan. Also contemporary expression of paper clothing.

Shifu and Kamiko. (A treatise on paper and paper woven textiles.) Senshoku to Seikatsu (Textiles in Living), #30, Autumn 1980. This issue is devoted to craftsmen who make paper and weave with it in Japan.

Miller, Dorothy. *Shifu: A Handwoven Paper Textile of Japan*, Ars Textrina.

Charles Babbage Research Foundation, to be published, 1985.

News & Events

Textile exhibits are an excellent way to inspire you if your creative juices are low and you don't know what to put on the loom next or if you are needing some insight on the use of a particular technique. They also serve as a common denominator and help us identify with the people of other cultures and times. Exhibits range in all sizes and each one will have its own focus. Although a couple of the exhibits listed below are just winding up, we felt they deserved some attention. Hopefully, some of you had the opportunity to see them. As well as major museum exhibits, there are numerous gallery shows, guild exhibits, fairs and festivals, and other fiber oriented events going on across the country this summer. If you're going to be traveling this summer, or even if you're staying home, check the calendar of events here (and also in the Mar/Apr issue) for opportunities to experience something new and have some fun.

The exhibit **Hmong Art: Tradition and Change** was on view at the John Michael Kohler Arts Center in Sheboygan, Wisconsin through May 5th. Over 200 of the finest examples of traditional costumes, weaponry, basketry and musical instruments currently being produced by Hmong artists now living in this country were displayed. Also included were antique pieces from Laos. In addition to the pieces displayed, photographs, taped Hmong music, slide presentations and films were provided to educate the viewer on the customs and traditions of the Hmong in their native environment.

The Hmong began immigrating to the U.S. in the mid 1970s as the political unrest in Southeast Asia made them objects of persecution. They brought with them their rich visual and performing arts heritage. The needlework of the Hmong women which includes appliqué, reverse appliqué, batik and countless types of embroidery has been well recognized for its excellence. Hmong men are accomplished craftsmen of weapons,

baskets, musical instruments and farming implements. Now the pressure of acculturation and the necessity of economic survival in this country threaten the future of the traditional Hmong arts. The last event of the exhibit was a conference of leading Hmong textile artists from throughout the U.S. to discuss specific ways to encourage the ongoing production of traditional work.

Arrowcraft — 60 Years of Weaving is a retrospective of articles woven by over 200 Appalachian area weavers from 1925 to 1985 for the Arrowcraft Shop at the Arrowmont School of Arts and Crafts in Gatlinburg, Tennessee. The exhibit will feature table linens, wearables, coverlets, bags and hangings. Some pieces are original designs from the 1920s and others are current. The exhibit, which runs through May 18, has been assembled from Arrowmont's own collection and borrowed items from collectors around the country.

The Arrowmont School was established as a settlement school in 1912 by the Pi Beta Phi Fraternity, a national women's organization. The founders wanted to provide opportunities for the impoverished local residents to generate income. Marketing the "home crafts" such as basket-making, furniture, broom making, wrought iron and weaving seemed a natural. Craft classes were set up at the school and the Arrowcraft Shop was opened to promote and sell the finished products to Pi Phi clubs and others across the country. Winogene Redding, a professional weaver from Massachusetts, was hired as a weaving designer. She rode horseback all over the countryside, teaching folks who had old looms how to use them. They were provided with yarns and patterns and when they brought their finished goods to the shop, they were given a small payment and more yarns and patterns. For the six decades that the shop has been operating, it has been the sole source of income for many women in the region. It has enabled them to buy "extras" for their families or send children to college. And perhaps more importantly, weaving for the Arrowcraft Shop has provided these people with a sense of satisfaction that their work is appreciated and desired by others.

The Textile Museum in Washington, D.C., is celebrating its 60th anniversary from May 3 to September 22, 1985. A special exhibit titled "Collections and Recollections" will display more than 100 textiles representing the major collections of the Museum. Among the many programs and events scheduled to celebrate the anniversary is the annual "Celebration of Textiles" to be held June 1. This event is a day full of textile related activities. There will be weaving demonstrations, lectures on natural dyestuffs and natural dyeing, sheep shearing, rug identification and many hands-on activities. In addition, all members of the Dupont-Kalorama Museum Consortium will sponsor events open to the public.

The Textile Museum was founded in 1925 by George Hewitt Myers, a private collector, who wished to share his collections and knowledge and saw a need to provide a center for others to study textiles and carry on research. Myers was primarily fascinated with rugs, and traveled to many little known places in search of information on origin and design. He focused on classical and court carpets and textiles, ethnographic and tribal textiles from the Near and Middle East, pre-Columbian and South American textiles, Spanish carpets, and some textiles from East and Southeast Asia. In recent years the museum has developed an extensive collection of Western Hemisphere textiles and is working on a collection representing Southeast Asia. Some pieces from these two collections will be on display for the first time for this celebration.

If perhaps you are traveling overseas, you might want to take in the **International Crafts Conference and Exhibition** in Jakarta, Indonesia, on August 20-24. The conference is being held under the auspices of the World Crafts Council, and the focus of the exhibit will be fiber art and the works of textile artists. "Art to Wear", curated by the American Craft Museum in New York City, will also be on display. This exhibit features work by 24 contemporary American fiber artists who are exploring the 'wearable art' form of expression.

In England, the Crafts Council is sponsoring **Crafts America** as part of The American Festival, the largest

celebration of the culture of the U.S. ever held in Britain. On display from May 16 to June 14 will be two concurrent exhibitions. "From the U.K.: Craft & Design by Americans in Britain" is an exhibit of works by eight American-born artists who are well known in their fields and who now live and work in Britain. The tapestries of Candace Bahouth and the unique knitted garments of Kaffe Fassett represent the textile arts. The other exhibit, "From the U.S.A.: Handmade Clothing", is the "Art to Wear" exhibit mentioned above. Organized by the American Craft Museum, the exhibit includes knitted, felted, dyed and painted garments.

Calendar of Events

EXHIBITS, SHOWS & SALES

CALIFORNIA

□ Monterey, Aug. 13-18. Monterey County Fair Wool Show. Events include wool judging, a

fiber to fabric demonstration and fleece auction. For information write Monterey County Fair, P.O. Box 1151, Monterey 93940 or call 408/372-5863.

□ San Rafael, Aug. 30-Sept. 1. Marin Fibre and Needle Arts Show & Sale. Marin Center, 352 Mt. Shasta Drive. Exhibits of quilts, stitcheries, dolls, embellished clothing and all forms of textiles. Hands-on demonstrations of weaving, spinning, fabric printing, basket making and more by Pacific Basin School of Textile Arts. Contact Marcelle McCoy, 415/479-0500.

COLORADO

□ Denver, July 27. Sixth annual Spin, Weave and Wear Contest at Arapahoe County Fair, Denver Coliseum, Hall of Education Bldg. Teams of 6 must complete an adult-sized garment from 6 lbs of white and dark fleece in 8 hours. For information contact Candy Tobin, 7236 S. Pierce Ct., Littleton 80123. 303/979-8789.

ILLINOIS

□ Aurora, June 9. Fourth Annual Spinning Day at Blackberry Historical Farm-Village. Located off the East-West tollroad at the Sugar Grove exit. Admission: \$3.50. Featuring "sheep to shawl" demonstration and raffle, natural dyeing, sheep shearing, spinning and weaving. The Handcrafted Textile Exhibit opens June 9 also. This month-long exhibit displays Native American textiles and the production and use of silk fabrics.

MICHIGAN

□ Hastings, Aug. 23-24. Fiberfest 85 at Barry County Fairgrounds. Featuring show and sales of angora goats, angora rabbits and sheep. Sales

booths offering fibers, equipment, finished products. Classes and hands-on demonstrations in spinning, weaving, dyeing, goats, rabbits and sheep. Address inquiries to Fiberfest 85, JEDC, 115 S. Jefferson, Hastings 49058.

□ Niles, June 1. Third annual Fiber Fest, sponsored by the Michiana Fiber Artists Co-op, held at Fernwood Center, noon-6 p.m. Demonstrations include basketweaving, lacemaking, sheep-shearing, weaving, natural dyes, wool combing, spinning. Fashion show, sales booths, exhibits. For information contact Norma Widman, afternoons, 616/684-8338 or Bob Schroeder, evenings, 219/362-5008.

NEW MEXICO

□ Santa Fe, now through Aug. 11. Morning Star Gallery, 513 Canyon Rd. Collection of authentic increasingly rare, 19th century Plains Indian art. Includes art and artifacts made from hides, bead and quillwork, and wood, which are complemented by Western paintings, pueblo ceramics, Navajo textiles and Southwest basketry. Fine art by Native Americans of the Southwest displayed during the summer.

□ Taos, Sept. 28-29. Second annual Wool Festival sponsored by the Mountain and Valley Wool Association of Colorado and New Mexico. Held at Kit Carson Memorial State Park. Events: fashion show; sheep show; lamb tasting event; sales booths; demonstrations of spinning, dyeing, weaving; sheep to shawl demonstration; rabbit, llama, sheep dog displays; and more. Contact Sally Bachman, Coordinator, Wool Festival 1985, P.O. Box 2754, Taos 87571. 505/758-1439.

continued on next page

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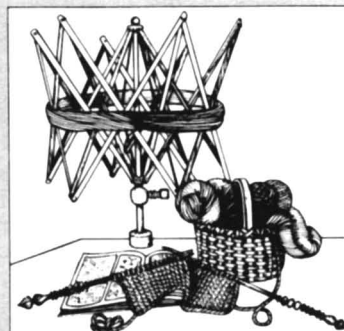
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PENNSYLVANIA

□ Washington County Fairgrounds, June 7-9. Sheep and Wool Festival sponsored by Washington County Sheep and Wool Growers Association. Events: photo contest; colored sheep show; white sheep show; wool exhibit and sale; working sheep dogs. Sheep to shawl contest conducted by Washington Spinners and Weavers Guild. Contact Bonnie Cowden, R.D. #2 Box 48-F, Burgettstown 15021.

□ Womelsdorf, June 1. Fleece Day and Sale at Amazing Acres Custom Wool Processing, Rd. 1329, Rt. 419 North. Sheep shearing, demonstrations and crafts. 10 a.m.-4 p.m. Contact Debra Mikulak, 215/589-4023.

TENNESSEE

□ Nashville, June 2-July 14. "Premonitions", an invitational exhibit sponsored by the Handweavers Guild of Nashville at the Tennessee Botanical Gardens and Fine Arts Center (Cheekwood), Forrest Park Dr. Exhibit of works by Peter Collingwood, Albertje Koopman, Shereen LaPlantz, Hal Painter, Victoria Rabinowe and others.

VERMONT

□ East Burke, May 25. The Vermont Sheep & Wool Festival will be held at Burklyn Barns, 9 a.m.-4 p.m. Activities: fleece to shawl competition; statewide Make It With Wool contest; shearing demonstrations; breeders forums; lamb lunch; craft booths; sheepdog demonstrations; and more. Contact Jenny Patoine, RFD Box 106, Sutton 05867.

□ Montpelier, June 4-29. "Time Warp: New In-

terpretations of Time-Honored Weaving Techniques", biennial juried exhibit sponsored by Vermont Weavers Guild at Wood Gallery. Show will include on- and off-loom works, clothing and artworks.

WASHINGTON

□ San Juan County, June 17-Aug. 19. "Expressions II: A San Juan County Fiber Exhibit", sponsored by the San Juan County Textile Guild. This traveling show of functional, wearable, and decorative items judged by Sharon Alderman can be seen on San Juan Island, Shaw Island, Orcas Island, and Lopez Island. Contact Diane Holbeck, 1870 Miller Rd., Friday Harbor, WA 98250.

□ Tacoma, June 9-July 28. "For The Floor", an international juried exhibit consisting of 48 contemporary rugs, originating and circulated by The American Craft Museum, New York, will be shown at the Tacoma Art Museum, 12th & Pacific, in conjunction with the Northwest Weavers' Conference.

ENGLAND

□ London, May 16-July 14. Handmade clothing, an exhibition organized by the American Craft Museum, New York, is part of The American Festival, the largest celebration of the culture of the United States ever held in Britain. Garments have been selected from the 'Art to Wear' exhibits which have just completed tours of the USA, Canada and Asia. Includes knitted, felted, dyed and painted garments.

TO ENTER

□ "California Works". California State Fair fine

arts competition. Cash awards. Categories: paintings, drawings, prints, sculpture, mixed media, clay, fiber, functional and nonfunctional works, photography. Entry deadline: May 31. Fair dates: Aug. 16-Sept. 2. For prospectus and entry forms write California State Fair, California Works, P.O. Box 15649, Sacramento, CA 95852.

□ "Second Annual Folk Art Festival", Strasburg (Lancaster County), PA. Sept. 14. An outdoor show, under tents. Limited to 100 participating craftspersons. Juried from 5 slides/photos. No entry fee. Booth fee: \$26. Contact Terri Brown, Historic Strasburg Inn, Route 896/Historic Drive, Strasburg 17579.

□ "Sheep to Shawl Contest" at the Trumbull County Fair, Cortland, OH, July 6. Entry deadline: June 21. For entry forms and information, contact Jan Solomon, 2984 Selkirk Bush Rd., Warren, OH 44481.

□ "Agricultural Images", a competitive exhibit of representational artworks on the subject of agriculture. Open to California artists. Juried by slide. Cash awards. Exhibit date: Aug. 16-Sept. 2. Entry deadline: June 28. Prospectus and entry forms available from California State Fair, Agricultural Images, P.O. Box 15649, Sacramento 95852.

□ Contemporary Crafts Exhibition '85, sponsored by Albuquerque Designer Craftsmen, Aug. 1-28. Open to all craftsmen in New Mexico. Entry deadline: July 24. Entry fee: \$15. Juried by Harold O'Connor. For schedule and entry forms send SASE to: Contemporary Crafts

continued on p. 76

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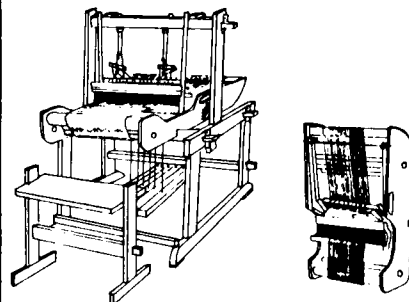
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NEWS & EVENTS (cont. from p. 74)

c/o ADC, Attn: C. Kirschner, P.O. Box 37557, Albuquerque, NM 87176-7557.

□ Craft Guild Fair, sponsored by the Craft Guild of Dallas, Nov. 9-10. Application, slides (3-5), and fee (\$5) due Aug. 15. Send SASE to Barbara Ryan, Craft Guild of Dallas, Kramer Center, 7131 Midbury Dr., Dallas, TX 75230.

□ Kansas Fiber Directions '85. Open to present or former Kansas residents and residents of metropolitan Kansas City. Sponsored by Wichita Handweavers, Spinners, and Dyers' Guild and the Wichita Art Museum. Juror: Anita Mayer. Cash awards. Fee: \$5 per entry, limit 3 entries. Oct. 20-Nov. 24. Entry deadline: Aug. 26. Information and application: Kansas Fiber Directions '85, 105 N. Muirfield, Wichita, KS 67212.

Call for Proposals: Workshops and Seminars. "Threads of Time," Southern Conference of California Handweavers, Los Angeles, July 7-12, 1987. Submit resumes and outlines to 705 Rochedale Way, Los Angeles, 90049.

CONFERENCES

Note: Please see Jan/Feb and Mar/Apr issues for additional listings of conferences.

□ June 1, the Peace Country Spinners and Weavers will host their final conference of their first year in Dawson Creek, British Columbia. Linda Heinrich of Victoria, B.C. will speak on linen. A spinners and weavers swap shop and exhibit of members work are also planned. This

organization includes members from northwest-ern Alberta and northeastern British Columbia. For information write Sue Miller, General Delivery, Goodfare, Alberta, Canada T0H 1T0.

□ June 7, Midwest Weavers Conference Autograph Party. Main Lobby, 9:30 p.m. to 11:00 p.m. All authors invited to participate. Please contact Linne Lindquist, The Craftsman's Touch, 812 Beltrami Ave., Bemidji, MN 56601. 218/751-3435.

□ June 11-16, Pacific Friendship Fibre Arts Conference at the Westin Ilikai Hotel, Honolulu, Extensive offering of workshops on many aspects of fiber work. For more information write Pacific Friendship Fibre Arts Conference, 47-449 Ai'ai Place, Kaneohe, HI 96744.

□ June 21-23, "Divergence", biennial conference sponsored by the Michigan League of Handweavers in Midland, MI. Theme is "Focus on Design." Contact Martha Town, 10040 Tripp Rd., Pittsford, MI 49271.

□ June 19-23, Society of Craft Designers Educational Seminar, Harvey's Inn, South Lake Tahoe, NV. Program: "Quality and Professionalism in the Craft Industry." Featured speakers: Sue Scheewe, "A Pathfinder's Road to Success" and Aleene Eckstein, "The New Frontier: T.V. and Videos". Contact Jim Miller, SCD Executive Director, P.O. Box 7744, Columbus, GA 31908.

□ June 21-23, 1985 Black Sheep Gathering at the Western Oregon Exposition Grounds, Cottage Grove, OR. A complete fiber festival with activities for everyone interested in sheep, wool and animal fibers. Wool Day on Friday, Livestock Day on Saturday. For sheep and wool show entries and information on fleece and animal

sales, contact P.O. Box 35, Curtin, OR 97428.

□ June 23-26, "Wool on a Small Scale," at Utah State University in Logan. Sponsored by the Navajo Sheep Project, Dr. Lyle McNeal, director. Small-flock growers and wool crafters can learn how to increase the profitability of their operations. Includes workshops, demonstrations, tours, panels and a trade show. For information contact Mike Freeman, Conference and Institutes Division, Utah State University, UMC 50A, Logan, UT 84322, 801/750-1695.

□ July 12, Mid-Atlantic Weavers' Conference Autograph Party, 3 p.m.-5 p.m. near the registration desk in the Student Union. All interested authors invited to participate. Please contact Linne Lindquist, The Craftsman's Touch, 812 Beltrami Ave., Bemidji, MN 56601, 218/751-3435.

□ July 19-21, A Wyoming Fiber Affair will be held in Douglas, WY. Lots of sharing, workshops, displays, fashion show, commercial suppliers. Contact Gwenith Upton, Rte. 2, Douglas, WY 82633.

□ July 20, Montana Association of Weavers and Spinners 1985 Conference in Helena at Park Plaza Hotel. Seminars, lecture, juried exhibit, flea market, commercial booths.

□ Aug. 1-4, Intermountain Weavers Conference 1985 in Albuquerque, NM. Twenty workshops and six seminars offered, given by a roster of nationally and internationally recognized leaders in textile arts field. All-fibers exhibit juried by Clinton McKenzie, open to US. For information: Carmen Jones, 230 Dewey Ave., Cedar City, UT 84720.

□ Aug. 17-18, Alabama Fiber Conference of

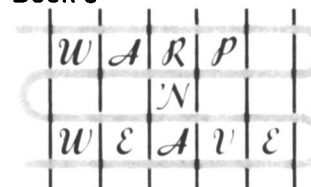
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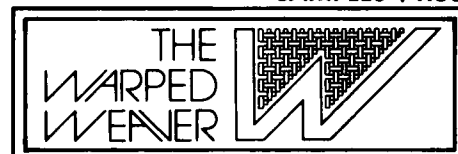
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1985, sponsored by the Handweavers and Fiber Arts Guild of Huntsville and the University of Alabama in Huntsville, Art Dept. Theme: "Star Warps". Slogan: "Weavers Launched the First Shuttle". Mini-workshops, fashion show, exhibits. Contact: Elvira Glover, 1308 Pratt Ave., N.E. Huntsville, AL 35801.

□ Aug. 17-19, Rocky Mountain Basket Conference, "Innovations, New Ideas, Different Directions". Sponsored by Red Rocks Community College at the Sheraton Inn, Lakewood, CO. Workshops, Aug. 20-21. Contact Nancy Goes, 2580 S. Ivy St., Denver, CO 80222.

□ Oct. 4-6, "Four Seasons in Fiber", Minnesota Federation of Weavers and Fiber Artists Annual Conference. Sponsored by the Fiber Arts Guild of Southeastern Minnesota at the Radisson Inn, Rochester, MN. Conference will feature Mary Anne Wise, along with other workshop leaders. Contact: Kathy Lovgren, 1503 19th St. NE, Rochester, MN 55904.

WORKSHOPS and INSTRUCTION

□ Mendocino Art Center, 45200 Little Lake St., P.O. Box 765, Mendocino, CA 95460. Textiles, Summer 1985. Variety of textile techniques offered in week-long workshops consisting of 15 hours of instruction—3 hours each morning with open studio afternoons and evenings. Campus housing available.

□ Greentree Ranch Wools, 163 N. Carter Lake Rd., Loveland, CO 80537. Six week-long summer programs beginning July 15 through Aug.

27 with instructors Professor Sherri Smith, Julie Green, Deborah Redding Chandler.

□ Campbell Center for Historic Preservation Studies, P.O. Box 66, Mount Carroll, IL 61053. Workshop: Care of Textiles by Helen Von Rosenstiel, Costume and Textile Conservator, New York. June 17-21. Participants will learn professional care and restoration of textile objects. Valuable training for collectors and those interested in working with museums. Campus housing available.

□ Weavers Guild of Minnesota Spring/Summer 1985 Class Schedule, 2402 University Avenue, St. Paul, MN 55114. Classes/workshops offered in spinning, dyeing, frame loom and floor loom weaving and related subjects.

□ Harrisville Designs Summer 1985 Workshops, Harrisville, NH 03450. Includes Introduction to Four-Harness Weaving (Leslie Voiros, Deborah Chandler); Tapestry Weaving (Ruth Ginsberg-Place); Rug Weaving (Karen Gutowski); Clothing (Nancy Lyon, Kathy Woell); Color and Weave Effects as a Fashion Statement (Nell Znamierowski); and more.

□ Sitka Center for Art and Ecology Summer 1985 Programs, Neskowin Coast Foundation, P.O. Box 65, Otis, OR 97368. Workshops offered in painting and drawing, mixed media, fiber and folk arts, ceramics, book arts, music and ecology as well as special lectures, slide presentations and performances.

□ Xenakis Weaving Academy, June 10-21, campus of Augustana College, Sioux Falls, SD. Classes include Plain Weave (Joyce Marquess Carey); Spinning, Dyeing & Color Theory (Marcie Archer O'Connor); Textures, Patterns

for Fabrics, Bead Leno (Betty Davenport); and more. Also a variety of knitting classes. Write: 1985 Xenakis Academy, 126 So. Phillips, Sioux Falls, SD 57102.

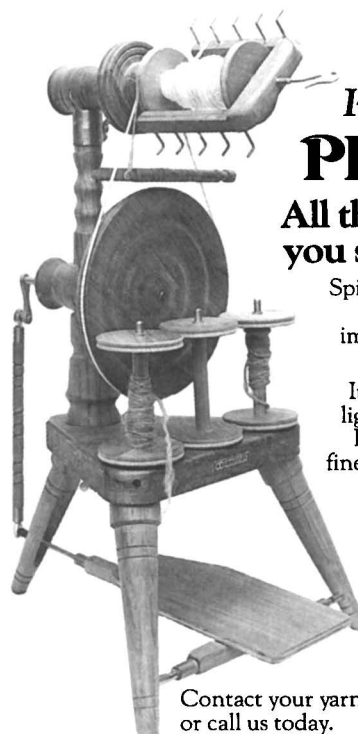
□ Southwest Craft Center Summer Workshops, 300 Augusta, San Antonio, TX 78205. Offers classes in ceramics, fibers (spinning, Persis Grayson; rug tapestry, Rachel Brown), photography, painting, jewelry making, and more. Special classes for children ages 5-15.

□ Fletcher Farm Craft School, Ludlow, VT 05149. Offers a variety of fiber instruction (weaving, spinning, dyeing, tapestry, rugs, etc.) in summer weekly sessions, mini workshops, family weekends, spring-fall workshops. Enjoy a learning vacation in a relaxing rural atmosphere.

□ Third Annual Festival of Fiber Arts Workshop, June 28-30, 1985, Office of Continuing Education, University of Wisconsin-Stout, Menomonee, WI 54751. Ph: 800-22-STOUT in WI or 800-45-STOUT outside WI.

□ Sievers School of Fiber Arts, Washington Island, WI 54246. '85 Class Schedule (May 17-Oct. 6). Extensive class offerings in wide variety of fiber techniques geared mostly toward beginners with some advanced studies available. Large, diverse faculty for in-depth experience. Rustic, remote atmosphere of Washington Island coupled with excellent facilities of refurbished Jackson Harbor School.

□ Kawashima Textile School, 418 Ichihara-cho, Shizuuchi. Sakyo-ku, Kyoto, Japan. Offers instruction in introductory and advanced weaving and independent study of traditional Japanese weaving techniques. Accommodations available, language not a problem.



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WARP SIZING

by Brucie Adams

Although I once overheard a prominent spinner say that she never used warp sizing because a properly spun (i.e., abrasion resistant, tough) warp yarn did not need this treatment, I have found that using one can prevent a lot of grief. It is true that a warp yarn needs to be spun reasonably consistently with no notable thick or weak spots, and that yarns used for warp require more twist than weft yarns. However, there are situations in which the relatively inexperienced (or even experienced) spinner will find a warp sizing helpful. A spinner who is spinning for a softer effect can use a less tightly spun yarn than if a sizing weren't used. Very fine yarn, especially if it is a singles, will be more easily handled and less fragile if it is sized first. Certain short fibers, such as cotton, almost demand sizing.

Warp sizing is simply a substance which can be dissolved in water to make a solution in which warp threads can be immersed. Sizing penetrates the yarn, and when it dries, essentially "glues" the fibers together, thereby strengthening them. This substance, therefore, has to satisfy the requirements of dissolving in water, adhering to the yarn when dry, and washing (redissolving) out of the woven fabric.

The terms sizing and dressing are often used interchangeably. Paula Simmons, however, differentiates between sizing, which is applied before warping, and warp dressing, which is a treatment for a warp already on the loom. Warp dressing is less effective as a strengthening agent, but it can be very helpful when one finds oneself with a sticky or shredding warp. Hair spray is a suggested dressing, and I suppose that spraying a linen warp with water might be considered a kind of warp dressing, too.

The only sizing I have used is that sold by Paula Simmons, which is actually hide glue. I have always made my warp chains and then treated them. An ounce of the crystals are soaked overnight in one cup of water. A cup of boiling water is added, and the warp chain is immersed. The sizing is worked in well, and then wrung out thoroughly (Simmons likes to use an old-fashioned roller wringer for this). The chain is then hung to dry. From bitter experience, I would like to add, do not overdo the sizing.

The proportions given above are enough for a very small warp, but they can easily be doubled, tripled, etc. Since any leftover sizing can be kept in the refrigerator for a long time, it does not hurt to make extra. The sizing must be heated to liquify it for reuse.

Celia Quinn likes to use regular unflavored gelatin for warp sizing. She says that recently she has been weaving scarves on relatively short warps (eight yards long, 10" wide), and for these she uses two packages of gelatin and only enough water to float the yarn. She finds it necessary to heat the water/gelatin mixture to dissolve the gelatin. She likes to immerse the skeins for a couple of hours then rewind these onto a yarn blocker to dry, then wind her warp. This would prevent the difficulties associated with having the sizing "run" to the low spots when a warp is hung to dry, and also would block the yarn at the same time it is sized, thereby combining two processes in one operation. Quinn says that gelatin produces a light sizing which is even good for fairly low-twist yarns. On the other hand, the hide glue I use is a rather substantial sizing.

Some folks use powdered milk for warp sizing. Linda Ligon reports that although this seems to work quite well, the smell is anything but desirable.

Olive and Harry Linder describe the process and equipment for sizing both cotton warp and weft in their book, *Handspinning Cotton*. They

also use gelatin for sizing. Paula Simmons, in *Spinning and Weaving with Wool*, includes an excellent description of her sizing method, and in the *Handspinner's Guide to Selling*, she has a photograph of her device for drying as many as 60 warp chains at once.

In *A Hundred and One Questions for Spinners*, produced by Straw Into Gold, oil is mentioned as a substance which can act as both a binder and a lubricant. It suggests that warp sizing is almost a requirement for very fine handspun yarn which is to be closely sett and closely woven; sizing is not deemed necessary for grease-spun yarns coarsely sett.

With the basic sizings of gelatin and hide glue available to the handspinner, there should be no need to fear the use of an appropriately spun yarn as warp. As with anything new, it is best to start with a small project (a scarf would be excellent) and experiment. A loosely spun yarn will not only need more sizing, but will be more absorbent than a more tightly twisted one. You may prefer the heavier treatment of the hide glue to the lighter gelatin, and there are other commercial sizings available from major spinning suppliers. Each individual will need to experiment to determine which sizing works best for each yarn.

It is not only necessary that the sizing material satisfy the requirements mentioned in the first part of this article, but finally, whatever sizing is used, it must be able to be easily washed out of the finished fabric. I have never had to use any but my normal washing routine (machine washing on a gentle cycle in warm water for approximately five minutes) to wash out the sizing. Although both the gelatin and hide glue require relatively high temperatures to dissolve them initially, neither require more than warm water to then wash out.

Finally, experiment. You may even enjoy the smell of sour milk! □

Brucie Adams lives in Laramie, Wyoming, where she owns a retail business.

SOFTWARE PROGRAMS

for the weaver and textile artist

by Carol Strickler

As the number of personal computers in use increases, the amount and variety of software produced for use on them is also increasing.

The computer can do only what it is told to do, and "telling it" (i.e., writing software for it) can take a lot of time and work. Therefore, writing a program to do a *one-time* task is usually not worthwhile because writing the program may take more effort than doing the task by hand would. But a computer is a whiz at doing a *simple repetitive* task quickly and accurately once it is programmed to do so. Therefore, a good drawdown program continues to be the most efficient weaving related software a weaver can use.

But not all weavers work with loom-controlled, patterned, or color and weave effect weaves in which the drawdown programs are so helpful! Is there other computer software that might be of use to these other textile artists? Yes. I'd like to mention a few such programs which have crossed our desk recently. Like all programs, they have their good and bad points; I am not intending to give a complete review but only to describe a few features of each.

One is the **EagerStriper** and **PlaidsPlanner**, by ByteRite (Rt. 1, Box 768, Mount Airy, NC 27030). The two programs are available separately or both on one disk, and come with a slim eight-page manual on their use. They are written for IBM PC or PCjr computers with one disk drive and a color graphics CRT. **EagerStriper** allows planning of stripes in several colors (maximum of 79 vertical units).

Colors can be changed, stripes can be widened, narrowed, subtracted, moved, randomly replaced or generated, etc. **PlaidsPlanner** (maximum of 39 vertical and 23 horizontal units) does the same, plus providing for manual insertion of horizontal bands or automatic duplication of the vertical stripes horizontally. In both programs, patterns can be saved on a data disk. Printout includes design name, indication of background color, and lines of letters indicating color and stripe/band width. The printout also shows a color key and a table analyzing the number of units of each color in both vertical and horizontal parts, and the percentage of the total that each comprises. (This latter table is a useful feature which allows you to see at a glance what relative amounts of each color yarn you will need.) The disk which provides both programs also includes a "serendipity", a third section which makes the computer's "beeper" play three different Scottish waulking and folk songs while the display shows some historical comments and the words of the songs.

Another recent program is called **Fairisle Designer** (Triple-D Software, P.O. Box 642, Layton, UT 84041). It is available for APPLE II, Commodore 64, and TRS 80 Model III/IV computers; the versions differ slightly, depending on the differences in color display capabilities of the computers. The program contains thousands of geometric patterns which can be enlarged, reduced, halved, quartered, reverse-colored, multiplied, "injected" with color one

row at a time, and printed as color instructions (lettered, not graphic). The resulting designs are intended for Fairisle knitting, but they could also be used for weaving, needlepoint, quilting, cross-stitch and other embroidery.

A program designed especially for charted needlecraft is **Stitch Grapher**, from Compucrafts (RFD 2, Box 216, Lincoln, MA 01773). Written for the APPLE II series computers, the program disk comes with a 62-page manual. Included in the manual is a detailed flowchart which helps you find your way around in the program's various menus (a great help in *any* menu-driven program). With the **Stitch Grapher**, you can design, edit, view and print a graphed pattern. Display and printing are both one-color, using 30 different symbols to represent colors of your choice. A motif which you design on the screen can be edited, moved, repeated, mirrored, rotated, and displayed with or without a grid. A larger project can be defined and viewed in reduced form. Your design can be printed on a background of no grid, a "solid" grid (filled squares with blank outline), a "square" grid (blank squares with printed outline), or a dot grid. You can also print a color key chart for your project by assigning each symbol a code (such as yarn color number) and a description (such as color name). The graphic charts designed and printed on this program are not limited to cross-stitch use—they would be equally suitable for double-weave or summer and winter pickup weaving, for needlepoint, for argyle

or motif knitting, for latch hooking, or for any other textile craft where the design is worked from a graph. They could be used to create consistent, neat, easy to read charts for publication.

The above softwares were specifically written for use in textile designing. There are other graphics programs which can be used in similar ways. For example, I have drawn motifs on the 2x1 grid of *The Print Shop* (a widely available stationery/sign program from Broderbund Software) — motifs which could be used in a pickup weave or in stitchery. One of the other local weavers is using the MacPaint program on her Macintosh computer to draw color designs which she translates into cartoons for her abstract tapestries. I'm sure there are other weavers who are using other software for weaving related purposes. If you are one of them and you have found a particular program to be especially useful, I'd like to hear about it (c/o Interweave Press). Meanwhile, happy weaving! ☐

Carol Strickler holds the HGA Certificate of Excellence in Weaving; she is co-author of Weaving in Miniature.



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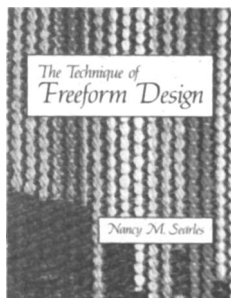
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If we were totally surprised by the volume of entries, we were equally delighted. Over 190 individuals entered just over 250 pieces. Entries came in all sizes and shapes, color and design. The variety was staggering — and wonderful. It was like Christmas every day.

As I moved from room to room during the judging, I had this sense of getting acquainted with quite a few handweavers across the country. Not only through the weavings that were sent, but from the notes that were attached to each entry. Almost without exception, an entry had a story to tell. Perhaps it was an accounting of how the piece came about, or something about the entrant's weaving experience, or a little bit of weaving philosophy. I'm not sure what all this means, but I sensed a community of weavers across the country with a deep commitment toward sharing their craft with others. There seemed to be a lot to be said about the pleasures of weaving simple bookmarks, placemats, scarves and napkins.

We found judging difficult — as always. There were so many truly worthy pieces, and making the final decisions was never easy. The first criterion in judging was the simplicity of the piece, both in its design and

ease of weaving and construction. Beauty, craftsmanship and utility were the other criteria used. Across the board, what I found particularly impressive was the high degree of craftsmanship and the attention to finishing detail: Selvages were nice and even, fabrics had been evenly woven and almost without exception, all pieces had been fulled appropriately.

A total of 29 winners was chosen, but no place awards were noted — that would have been impossible! Winners received \$50 prize money for each winning entry, and all pieces will be featured in *HANDWOVEN* as a project sometime during the next year or so. We've shown two winners in this issue, on the opposite and following page. I think you'll agree that they are winners: simple, beautiful and well crafted. Congratulations to all the winners, and many thanks to everyone who entered. We had such an enjoyable time with this mass of weaving within our midst; thank you all for such a grand showing!

— Jane Patrick

Keep it Simple Winners

Musan Asley, Calgary, Alberta. Patti Ball, Rossville, Georgia. Sylvia Slater Berkowitz, Santa Barbara, California. Cheri Bridges, South Bend, Washington. Debbie Buchele, Ft. Collins, Colorado. Wendy Budde, Kaslo, British Columbia. Deborah Dobbs, Walnut Creek, California. Susan Feely, Lincoln, Nebraska. Mary Ann Geers, Burlington, Ontario. Roslyn Hahn, Warren, Ohio. Linda Hardison, State Road, North Carolina. Tamara Hartwig, Rapid City, South Dakota. Matilda MacGeorge, Schuylerville, New York. Nancy Nelson, Minneapolis, Minnesota. Marie Lebair O'Brien, Walnut Creek, California. Jerry Oles, Columbus, Ohio. Polly Scott, Harrisonburg, Virginia. Pat Sheret, Unadilla, New York. Mary Skoy, Edina, Minnesota. Karen Smith, West Union, West Virginia. Nancy Nelson, Minneapolis, Minnesota. Dian Stanley, Hoffman Estates, Illinois. Lynn Tedder, Tulsa, Oklahoma. Judie Tenn, Eugene, Oregon. Lynette Theodore, Friendship, Wisconsin. Melody Weisman, Bethlehem, Pennsylvania. Margery Wilder, Nordland, Washington. Linda Whitten, Sanford, Maine.

Country Morning Table Runner (at right)

Patti Ball from Rossville, Georgia, wove this fresh-looking runner. Much simpler than it looks, the runner owes its ikat-dyed look entirely to the yarn. It is a 2-ply cotton flake with varying shades of soft blue space-dyed on a white background. With so much character already in the yarn, all you have to do is the simplest weave, and you've got a super project. The runner has a very casual look that is equally at home in country surroundings or a contemporary setting. The "raggedy plaid," as Patti calls it, is unplanned; it just happens by itself. It looks so nice that Patti plans to wear it as a stole with a simple white or pale blue dress on a cool summer evening. This is a fun project, and Patti says, "One thing I learned from this project is that I can make a lot of Christmas presents by beginning as late as December 20!"

To weave the runner, use *Afrique* from Scott's Woolen Mill in the color called *Indigo Print*. Set it at 15 ends per inch, and weave in plain weave. There was about 10% shrinkage in each direction.



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KEEP IT SIMPLE

An easy-weave, soft & absorbent towel

Delightfully soft and absorbent, this simply woven tea towel was entered by Mary Ann Geers of Burlington, Ontario. Inexpensive to weave, you can make several for your own kitchen as well as for lovely gifts. With a white warp, each towel can be varied by a different colored weft, although white on white is wonderful too. The towel dries dishes well (a must!), doesn't need ironing (honest!), and its attractiveness suits many kitchens. It is simple to thread, simple to weave with one shuttle, and the selvages weave neatly with no special attention. The threading is huck-a-back blocks from Marguerite Davison's *A Handweaver's Pattern Book*. In the book you will find other treadlings, or you might like to make up your own.

FABRIC DESCRIPTION: Huck variation.

FINISHED DIMENSIONS: 20" wide × 30" long with narrow hems at each end.

WARP: 8/2 cotton at 3360 yd/lb: white.

WEFT: Same as the warp: light blue.

E.P.I.: 20. Sley 2 ends per dent in a 10-dent reed. For selvages, thread 3 ends per dent for the last 2 dents on each side.

WIDTH IN REED: 24 1/4".

TOTAL WARP ENDS: 490.

WARP LENGTH: Allow 44" of warp for each towel including take-up and shrinkage. Add loom waste after determining how many towels you want to weave.

DRAFT:

8X				3X												8X						
4				4	4	4				4	4	4				4				O		O
3		3					3	3	3							3		3		O	O	O
	2			2	2	2				2	2	2				2				O	O	
1		1					1	1	1							1		1		O	O	

plain weave

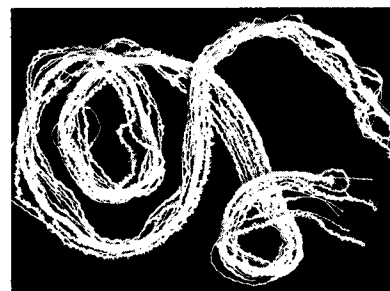
P.P.I.: About 24.

TAKE-UP & SHRINKAGE: 15% in width and about 30% in length.

WEAVING: Weave 1" plain weave for a hem, then weave in pattern for 40", finishing with another 1" hem.

FINISHING: Machine stitch raw edges, and cut towels apart. Turn a narrow hem, and machine stitch. Machine wash, tumble dry. Fold, and use in your kitchen! □

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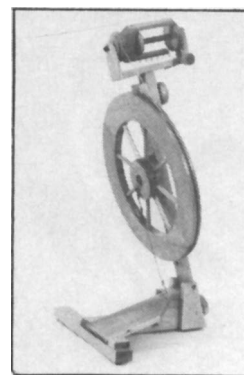
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STENCILS

by Anne Bliss



Whether on handwoven or commercial fabric, or on an unwoven warp, stencilling can add summery flair to most any project.

"Colourer, good stenciller, female, wanted" *Daily Chronicle* (Dec. 1901).

While it may be a bit late to respond to the advertisement in the 1901 *Daily Chronicle*, it's not too late to add a fun and easy technique to your coloring skills repertoire. Stencils have made another revival in the past few years, perhaps because of the current craze for "country" home decor, or the make-it-yourself Cabbage Patch dolls. Or perhaps textile artisans have realized anew that stencils provide a quick way to produce repetitive images for fabric decoration.

One of the earliest written references to stencils,

"In stele was he stuffat
that sterne on his stede,
With his sternes of gold
stanseld on stray"

Aunturs of Arthur, (A.D. 1420) describes the earliest types of stencils, which were decorative images made either by painting with bright color or by ornamenting with pieces of precious metal in a repeating pattern. So the verse above gives us an image of a fellow stuffed in his armor with various golden "stencils" applied to it.

Apparently, stencils of one kind or another continued to evolve and remain popular as a decorative art. By the early 1700s, stencils such as we would easily recognize, were in use in the Far East as well as in Europe. And during the 18th century, fabric dyers in India were known to use not only the traditional wood block stamping techniques to produce repetitive designs but stencils with their dyes as well.

About this same time in Japan, dyers mastered making a special rice paste and learned how to use it on textiles to resist the dye applied to the cloth. "Katazome" is a Japanese stencil technique wherein the finely cut stencil (called "katagami" or "shibugami" — a mulberry paper waterproofed with persimmon juice that contained tannin and smoke) has the rice paste applied through the cut areas. In the areas where the rice paste is applied to the cloth, the dye will be resisted when the fabric is immersed or otherwise dyed. The katazome textiles are colored in the reverse fashion from what we associate with stencils, since

the cut areas of the stencils will remain white after dyeing, and the rest of the fabric area will be dyed a color (due to the rice paste being applied only through the cut areas). These Japanese stencils were, and still are, cut and punched in intricate designs. They even have "floating islands" which cause the resist areas to look like white donuts with dye in the center hole and surrounding the circular resisted "donut".

In Europe similar stencils were being used as an alternative to repetitive hand painting and even as cheaper alternatives to some printing techniques. The European stencils were usually cut from a stiff card paper with a sharp penknife. Interestingly enough, one of the products of European stencilling during the early eighteenth century was the playing card. Stencils could be used over and over, and this ability to create a repetitive design element was useful whenever sets of anything needed decoration.

Within the next 100 years stencillers became even more creative in their output. For example, the *Art Journal* of 1886 notes that "Old English, Arabic, and other inscriptions may be stencilled as friezes in rooms." The 1833 *Encyclopedia of Architecture* referred to "A simple . . . mode of stencilling the walls of plain cottages." Even *Holiday* of 1894 noted that "The goods are probably shipped West and sold, the dealer's names and numbers being stencilled out."

And today, we still see stencils used practically as well as decoratively. Do you remember seeing boxes, furniture, vehicle signs (etc.!) with stencilled names and addresses, or numbers? Or how about a stencilled mailbox in your neighborhood? As weavers, we will find there are many possibilities for using stencils with our handwoven cloth, and the following information is intended to help you get set and go stencil!

When we think about the types of design elements usually found in stencil patterns, we easily visualize simple shapes in bright colors separated by white space. Tulips and other flowers, leaves of various shapes and other "organic" designs may come to mind — perhaps because that's what we've

seen in Early American "decorator" magazines. But don't let those images keep you from experimenting with free form images or whatever else pleases you. The key to stencils, especially when you first begin, is simple shapes and just a few colors. If you do get fancy with a complicated design, you can cut several stencils, one per color. This technique requires that you register subsequent stencils and that you allow the previous color to completely dry before applying the next. This prevents smearing.

To do a basic "beginner" stencil, you'll need the following equipment:

1) Textile paint or dye. The samples shown here were stencilled with Euro-Tex, a European product that recently became available in the U.S. (available from Cerulean Blue Ltd.). Euro-Tex is water-based but does contain mineral spirits, so use good ventilation. The chief virtue of this particular textile coloring agent is that it requires no fixing other than being left alone for 48-72 hours after it has been applied. This product is quite stiff and paste-like — good for stencils — and can be diluted easily and cleaned up with water. (For information on other appropriate dyes and paints for stencilling, please refer to "Dyes for Painting Warps" page 65 in the Sept.-Oct. 1984 issue of HANDWOVEN.)

2) Brushes, sponges, cotton dabs. I enjoy using very stiff-bristled brushes for stencilling, and you can purchase various sizes of round flat-cut stencil brushes at art or craft supply stores. In lieu of those brushes, get the stiffest, flat-cut brushes you can. Be sure they are suitable for mineral spirits, as many of the textile dyes and paints contain solvents that are petroleum distillates. A variety of brush sizes is helpful. Sponges, cotton dabs, and even a gloved finger can be successfully used to apply thick dye or paint.

3) Rubber gloves. Stencil the fibers, not the fingers!

4) Stencil paper or card. You can purchase stencil paper at art or craft stores. Or, you can do what I do and use index cards or manila card stock; these are cheaper than the stencil card and seem to work just as well.

5) Exacto knife, or any very sharp knife or razor blade that can cut clean lines through your card. Scissors

could be useful, but I really prefer to use a small Exacto blade for cutting stencils.

6) Good light.

7) Good ventilation and fume mask if you can't get good air or have any problems with odors or petroleum distillates. An open window or vent fan is the best solution; or work outdoors. Euro-Tex is not very smelly; certainly not so bad as oil paints or varnish.

The next thing you need to do is to consider the design you have chosen and to draw it on your stencil paper or index card. Here are a few little tricks that may help you; as you cut more stencils, you can alter these to suit yourself.

At first, it's a good idea to keep about 1/4" of open space between your cut areas. If you cut holes in your card that are much closer together than that, the stencil dye or paint will have a tendency to squeeze under the uncut area from one cut space to the next as you paint. Then your design will be smeared, or you'll have colors where you don't want them. As you gain control over the stencils and the paints or dyes, you can make more delicate stencils.

When you cut the card, be sure to have a hard work surface beneath it (don't carve your kitchen table!). This will give you a boost in cutting a clean edge on your design.

Be sure your cutting blade is sharp, and keep your fingers out of the way.

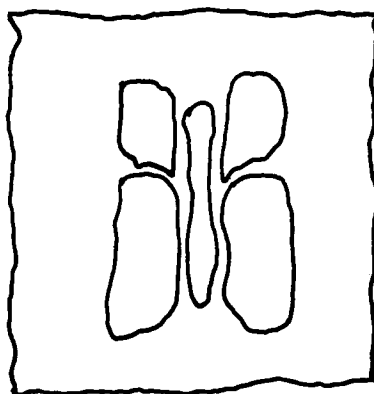
A good beginning design will be similar to that pictured—roundish shapes, two to three bright colors, not too big or little, and an image pleasing to you. Flowers, insects, leaves and other identifiable designs will be easier to work with at the beginning than non-recognizable unfamiliar or amorphous images.

Once you have cut your stencil, you must consider how and where to apply it to your woven goods. There are three stages in your weaving when you can paint the stencil: on the warp, on the woven web just after it's taken from the loom, and onto the finished cloth after washing and pressing.

The samples pictured show a simple dragonfly image in two colors of

Euro-Tex textile paint (#ET-410 turquoise blue and #ET-406 deep magenta). All samples were woven of 3/2 mercerized unbleached cotton at 12 e.p.i. The warp stenciled image is noticeably fainter and more abstract (less painted-looking) than either of the samples where the stencilling was done after weaving the cloth.

Stencilling on an unfinished web will give you a clean image, but you have to realize that the fabric may shrink during finishing and alter your image. Of course, you might like to use this shrinking image as part of your overall design.



When you stencil onto a finished piece of cloth (which is the regular technique used by stencillers who make canvas rugs, Cabbage Patch dolls, and the currently faddish muslin pillows with lace borders) your image should turn out exactly as you have planned it. Also, it seems to me that it's easier to paint the stencil when the fabric is tightly finished and pressed than when it's still a little loose or stiff right off the loom. This depends a lot on the fabric and yarns and on the stencil design, however.

So you don't have to repeat my mistakes, I would like to pass on a few hints for the actual painting of the stencils.

1) Hold (or tape or pin) your stencil flat onto the warp or fabric. (See "Dyes for Painting Warps" in the Sept.-Oct. 1984 issue of *HANDWOVEN* for tips on painting warps and protecting your loom.) Make certain the stencil doesn't move as you paint, or you'll have a wobbly design rather than a clear image. Be sure the warp is stretched or the fabrics are flat and taut.

2) It seems to work best if you paint from the edge of the cut space into the center, rather than from the center out. If you begin by putting your dye laden brush in the center of the cut space and then paint out to the stencil card, you will force paint under the stencil card and lose the clean edge on your design.

3) If your stencil designs are placed close together on the fabric, it may be best to let a design dry before painting the adjoining ones. This will help prevent smearing.

4) If your stencils are spaced apart from each other and you can repeatedly paint them right after each other, it's a good idea to wipe excess dye or paint off the stencil card between each application. This will help prevent smearing.

5) Stiff or paste-like dye or paint will give you the cleanest design edges and the most painterly-like finish. If you dilute your dye or paint you may lose the clean edges. Experiment to get the color depth and finish you're after.

6) Be sure to protect your work surface with plastic or several layers of paper. In the case of Euro-Tex and other dyes and paints containing mineral spirits, the petrochemicals may leak down through the cloth and paper onto your work surface if it's not well protected.

7) As with any dyeing, be certain the coloring agent you select for stencilling is formulated for the fibers you're using. Be sure to follow the manufacturer's instructions for use and for fixing the dye or paint onto the textile.

Stencils are fast, easy and fun. Many of the dyes and paints you can use are safe for children, so stencils could make a good classroom project for art, design, or social studies classes. As weavers, we can use them as a design tool for creating repetitious designs on everything from placemats and napkins to rag rugs and garments. I heard this said about something else, but I'll repeat it about stencils: "Try it. You'll like it!" □

Anne Bliss is an accomplished seamstress, dyer and weaver. She is author of several books on natural dyeing, including Weeds: A Guide for Dyers and Herbalists.

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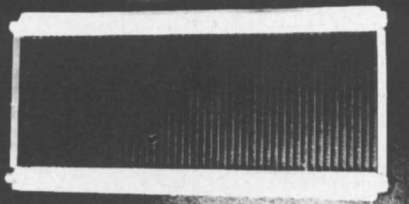
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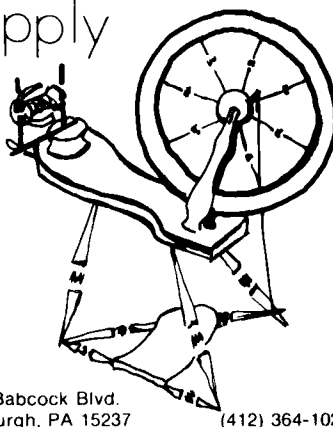
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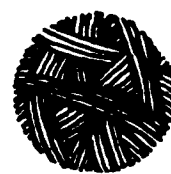


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Production weavers know that warp patterning or striping makes more efficient weaving than weft color and treadling manipulations. Patterns like overshot, where two shuttles are required, increase weaving time considerably. However, with a little manipulation of their weaving drafts, production weavers can still weave two-shuttle patterns efficiently by simply turning the draft 90° so that the threading becomes the treadling and the treadling becomes the threading guide. A four-shaft, two-shuttle weave, for example, becomes a six-shaft, one-shuttle weave. This speeds up the weaving process considerably without altering the weave structure, except now the pattern floats run warp-wise instead of weft-wise. For notes on how to turn a draft see Ardis Dobrovolsky's article, "Tables Turned" (HANDWOVEN, Jan-Feb 1984, page 64).

Any four shaft overshot pattern is drafted on the first four shafts. Identify the blocks of the pattern and thread these using pattern yarn on additional shafts, alternating the threads with the ground threads (what normally would be tabby) and denting them together. In Lucie's windowpane sample (Illustration 1), the monk's

Other weave structures can be explored as well. The right sample shown here, woven by Lois Self of Tucson, Arizona, illustrates that even an undulating weft structure such as honeycomb can be turned so that the

undulations occur in the warp direction. One advantage of weaving honeycomb this way, is it ensures that the cells will always be the same size, usually difficult to achieve with this weave in a fairly sheer fabric. This draft (Illustration 2) originally appeared on page 19 of *Undulating Weft Effects*, Shuttle Craft Mono-



Left: Windowpane sample by Lucie Montavon features warp and weft pattern floats. Right: Turned honeycomb sample woven by Lois Self.

[illegible]

	X	X			O	O
	X	X	X		O	O
				X	X	X
O			O	X	X	

O = heavy warp
X = fine warp

7X

7X

Warp Pattern
Use 2 threads
together

Weft Pattern (Use Tabby)

INSTRUCTIONS

Handwoven

FROM  INTERWEAVE PRESS

Volume VI
Number 3
Summer 1985

General Instructions



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

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

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

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

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

$$\begin{aligned} \text{yd needed} \div \text{yd per lb} &= \\ \text{lb needed} \div 16 \text{ oz per lb} &= \\ \text{ounces needed} \end{aligned}$$

Example: If you need 1500 yd and the yarn has 2000 yd/lb, buy $\frac{3}{4}$ lb or 12 oz.

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REED SUBSTITUTIONS: The number of ends per inch is very important. Most fabrics are sleyed one or two ends per dent, but sometimes a particular dent reed is used for a certain effect or to accommodate large or textured yarns. If you do not have the proper reed available, use the reed substitution chart to find alternate dentings to achieve the right number of ends per inch.
WARP LENGTH: The length of warp needed for a project is figured by adding the finished length of the project, an allowance for take-up and shrinkage, and loom waste. Take-up is the amount lost due to the interlacement of the yarns in the weave structure. Shrinkage is the amount lost due to finishing processes. Loom waste is the amount needed to tie the warp on and

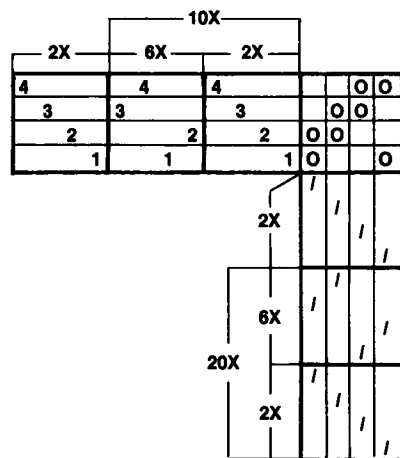
allow the reed and heddles of a particular loom to function to the end of the weaving.

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

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

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

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



Threading repeats are shown by brackets. Sometimes double brackets are used to show a small repeat within a larger one. Tie-ups are shown for rising-shed or jack looms. The small circle in the tie-up indicates that the shaft referred to rises when the treadle is pressed. To convert the tie-up for sinking-shed or counterbalanced looms,

tie the treadles according to the *blank* squares. Countermarch looms use all the squares, the upper lamms are tied to the blank squares, and the lower lamms are tied to the squares with circles.

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

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

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

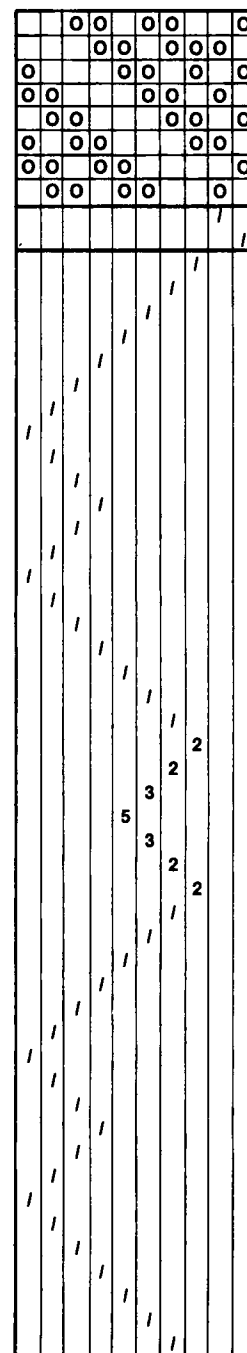
FINISHING: Many weavers weave a few rows of scrap yarn at the beginning and end of their projects to keep the rows from loosening when the fabric is removed from the loom. After the fabric is cut from the loom, the scrap yarn is removed, and if the edge has not already been finished on the loom, it is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

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

ERRATA

Design Collection #5

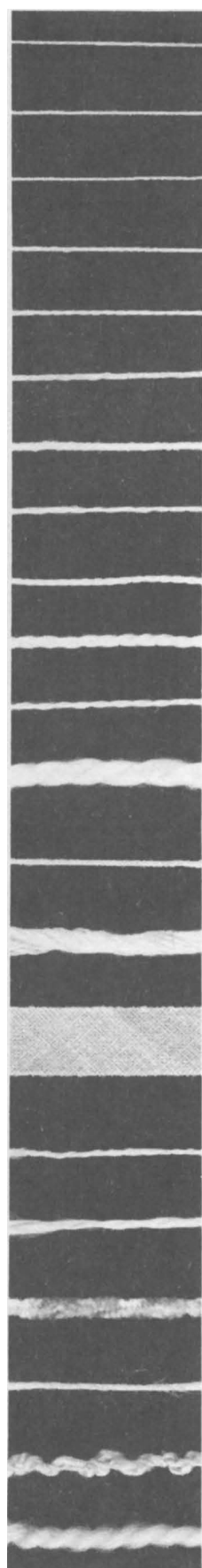
"Elegance X2" p. 14. Treadling for border of brown & white towel:



Jan/Feb 1985

"The Secret of a Corrugated Surface: Bedford Cord" p. 28 Draft 3 should have a warp threaded on harness 6 at the left-hand edge.

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 unique interpretations.



- 20/2 mercerized cotton, 8400 yd/lb (16884 m/kg)
- 20/2 unmercerized cotton, 8400 yd/lb (16,884 m/kg)
- 20/2 pearl cotton, 8400 yd/lb (16,884 m/kg)
- 16/2 unmercerized cotton, 6340 yd/lb (12,743 m/kg)
- 10/2 mercerized cotton, 4200 yd/lb (8442 m/kg)
- 8/4 unmercerized cotton, 1680 yd/lb (3377 m/kg)
- 8/3 unmercerized cotton, 1955 yd/lb (3930 m/kg)
- 8/2 unmercerized cotton, 3360 yd/lb (6754 m/kg)
- 5/2 pearl cotton, 2100 yd/lb (4221 m/kg)
- 3/2 pearl cotton, 1260 yd/lb (2533 m/kg)
- 2-ply cotton flake, 2100 yd/lb (4221 m/kg)
- 2/2 cotton, 790 yd/lb (1588 m/kg)
- 12/6 cotton cord, 1400 yd/lb (2814 m/kg)
- 20-ply cotton, 475 yd/lb (955 m/kg)
- Poppana, cotton fabric bias strips, 455 yd/lb (915 m/kg)
- 22/2 cottolin, 55% cotton/45% linen, 3100 yd/lb (6231 m/kg)
- 5-ply 75% rayon/25% cotton, 1350 yd/lb (2714 m/kg)
- 8-cut rayon chenille, 1000 yd/lb (2010 m/kg)
- tow linen, 1350 yd/lb (2714 m/kg)
- silk bouclé, 1000 yd/lb (2010 m/kg)
- 2-ply worsted wool, 680 yd/lb (1367 m/kg)

Refreshingly Simple Runner

RH 5

designed by Betty Davenport, page 11

PROJECT NOTES: This pattern takes five harnesses but is easy to do on a rigid heddle loom because pattern sticks are inserted and remain in place throughout the weaving. One-inch wide strips of poster board are used as pattern sticks to reduce stress on the warp yarns that wider sticks might cause. Because there is considerable draw-in with this fabric, lay in each weft on a generous angle. To substitute other colors, choose a medium value for the background color and a dark value of the same color plus white for the pattern weft.

FABRIC DESCRIPTION: Plain weave with loom-controlled supplementary weft.

WARP: 3/2 pearl cotton at 1260 yd/lb. This is Perle 3 from Lily Mills in Medium Blue #993, 382 yd needed. Perle 3, Copen #18, from Cotton Clouds may also be used.

WEFT: Background—8/2 unmercerized cotton at 3360 yd/lb. This is from Ft. Crailo available on 1/2-lb/1680-yd cones: light blue, 325 yd needed. Aurora Earth, Baby Blue #46 from Cotton Clouds may also be used. Pattern—3/2 pearl cotton. This is Lily's Perle 3: white #984, 25 yd, and skipper blue #920, 27 yd.

E.P.I.: 12.

WIDTH IN REED: 16".

TOTAL WARP ENDS: 191.

WARP LENGTH: 2 1/4 yd which includes take-up, shrinkage and 18" for loom waste. (Shaft-loom weavers need to add another 1/4 yd loom waste.)

DRAFT: See next page.

RIGID HEDDLE THREADING: Thread for plain weave, starting in a hole on the right side. It is important that the warp start and end in a hole so that the pattern yarn interlocks at the selvages neatly.

P.P.I.: 14.

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

FINISHED DIMENSIONS: 12 3/4" wide x 46" long plus a 3" fringe at each end.

WEAVING: Follow treadling draft. With background weft, weave 3" plain weave. To weave pattern—weave a pattern row in the color indicated and follow with two rows of plain weave. Weave patterns A, B and C. Weave 2 1/2" plain weave. Weave pattern D, weave 3 1/2" plain weave, then pattern D again. Weave 15" plain weave, then reverse the patterns for the other end.

RIGID HEDDLE DIRECTIONS: To insert pattern sticks, place heddle in down shed position and, with a pick-up stick, pick only the slot threads in the area behind the heddle following this sequence:

Pattern stick A: 2 down, 3 up, (1 down, 5 up) 15 times, end 3 up, 2 down.

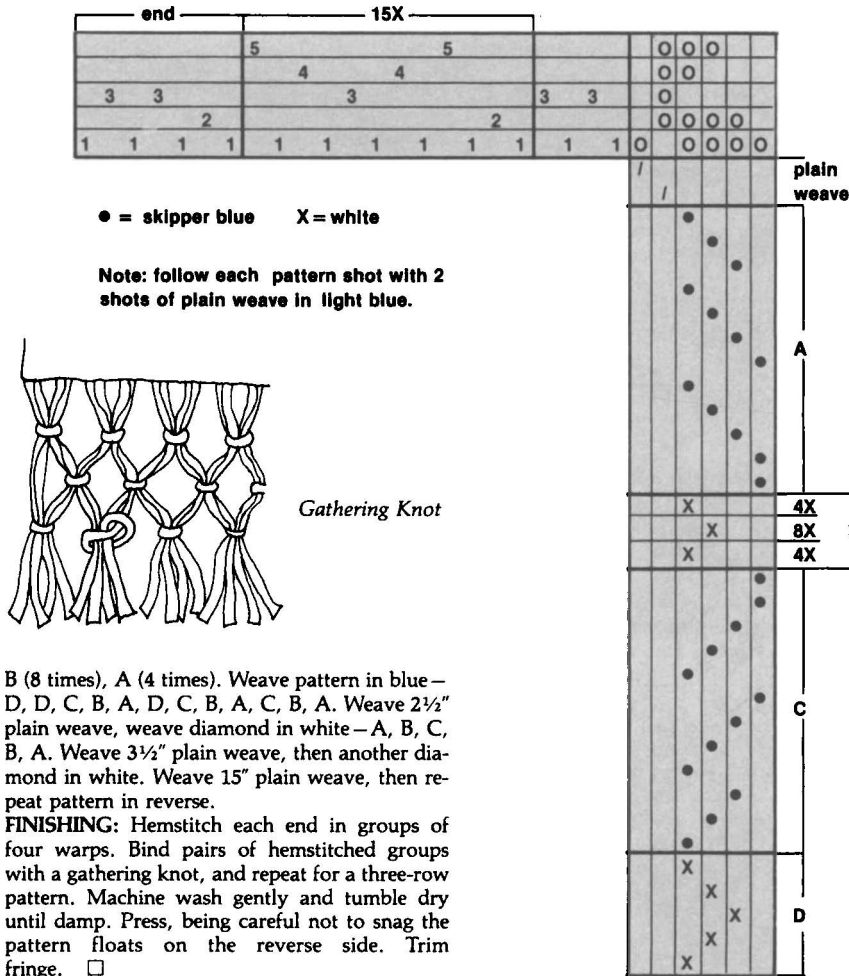
Pattern stick B: 2 down, 2 up, (3 down, 3 up) 15 times, end 2 up, 2 down.

Pattern stick C: 2 down, 1 up, (5 down, 1 up) 15 times, end 1 up, 2 down.

Pattern stick D: No stick needed; use the regular up shed. (Note: all pattern sticks should slide over each other. Label the sticks.)

Weaving Sequence: 1. Up shed. 2. Down shed. 3. Up shed plus pattern stick using pattern weft. Repeat sequence using pattern sticks in the order specified.

Using background weft, weave 3" plain weave. Weave pattern in blue—A, B, C, A, B, C, D, A, B, C, D, D. Weave pattern in white—A (4 times),



stered pieces such as side chairs. It is a three-end block weave which also uses the bias-cut cotton strips. Because the fabric is two-faced, it is heavier than Fabric #1. The weft repeat is a very long one, but is simple to weave because the colors and blocks proceed in a logical and visual sequence. The repeat involves a sequence of six sets of blocks in heights ranging from four picks to sixteen picks with colors following a rainbow sequence from white through yellow, orange, red, and blue, back to white: a repeat of five colors—the pattern repeats after thirty sets of blocks have been woven. Because of the color changes, I used a floating selvedge to ensure a good edge.

FABRIC DESCRIPTION: 3-end block weave.

WARP: 8/3 cotton at 1955 yd/lb. This is Pilvi, available in 430-yd/100-g skeins from Schoolhouse Yarns; navy #502.

WEFT: Cotton fabric bias strips. This is Poppana, available in 50-yd/2½-oz discs from Schoolhouse Yarns: navy #62, cherry red #5, orange #64, yellow #78, blue #59, and white.

E.P.I.: 12.

DRAFT:

See profile threading

See prime threading

B		A					
4					O		O
		3		O		O	
2		2				O	O
1		1		O	O		

/ = navy
 ● = colors

PROFILE THREADING: This is one repeat. Thread each block the number of times indicated.

Block A	4	4	4	4	4	4
Block B	2	3	4	3	2	1

TREADLING SEQUENCE: Read vertically.

	1st repeat	2nd repeat	3rd repeat	4th repeat	5th repeat
3Y	/	/	/	/	/
Z	/	+	*	X	▶
3Y	/	/	/	/	/
2Z	+	*	X	▶	/
3Y	/	/	/	/	/
3Z	*	X	▶	/	+
3Y	/	/	/	/	/
4Z	X	▶	/	+	*
3Y	/	/	/	/	/
3Z	▶	/	+	*	X
3Y	/	/	/	/	/
2Z	/	+	*	X	▶

X = cherry red ► = blue
★ = orange ✓ = white
+ = yellow

P.P.I.: 13-14.

SHRINKAGE: 13%.

WEAVING: To prevent weft build-up at the edges, I left inch-long ends of pattern weft hanging out because the edges would later be sewn into a seam. Follow treadling sequence for color order.

FINISHING: Dampen by spraying with water, and tumble in a hot dryer for about 20 minutes. □

Fabrics For Interiors

by Constance LaLena, page 62

Fabric #1
Upholstery Fabric

PROJECT NOTES: This is the main upholstery fabric in the collection. The structure is a simple plain weave, and care is taken during the weaving to place the bias strips in the shed with a minimum of twisting. Since this is an upholstery fabric, I decided not to pre-wash it; the fabric was finished by dampening and tumbling it in a hot dryer.

FABRIC DESCRIPTION: Plain weave.

WARP: 8/3 cotton at 1955 yd/lb. This is Pilvi, available in 430-yd/100-g skeins from Schoolhouse Yarns: navy #502.

WEFT: Cotton fabric bias strips. This is Poppana, available in 50-yd/2½-oz discs from Schoolhouse Yarns: navy #62.

E.P.I.: 12.

DRAFT:

P.P.I.: 9.

WEAVING:

Weave in plain weave, placing strips in the shed with a minimum of twisting.

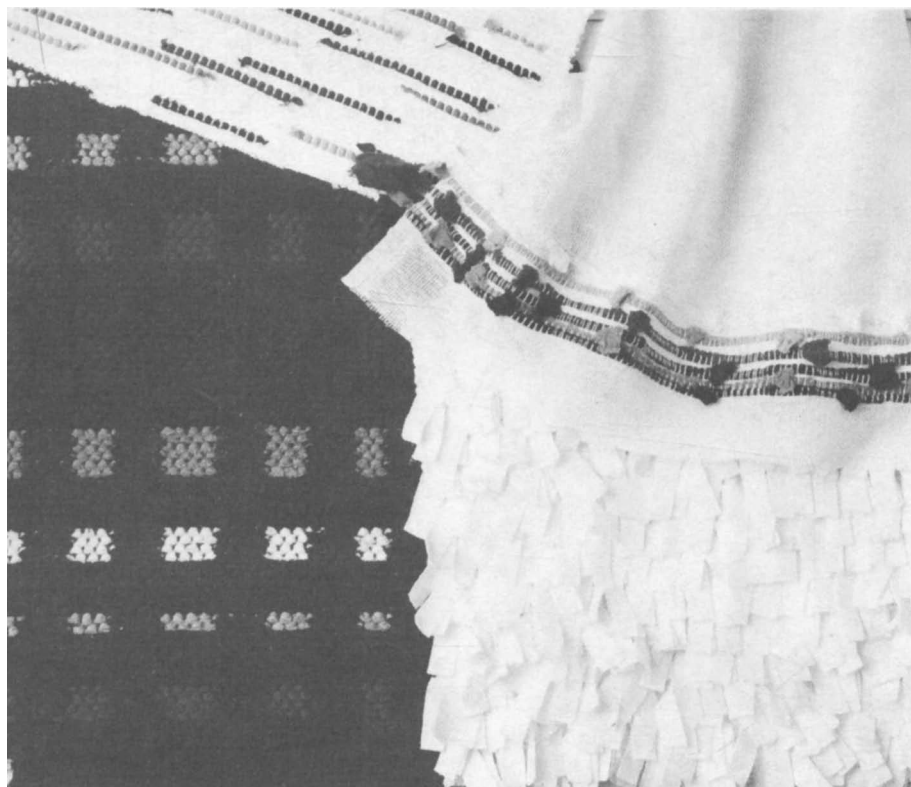
FINISHING: Dampen by spraying with water, and tumble in a hot dryer for about 20 minutes. □

2		0
1	0	
	/	
		/

4		C
3	O	
2		C
1	O	

Fabric #2
Upholstery Fabric

PROJECT NOTES: This fabric was planned to provide an accent upholstery for smaller uphol-



Fabric #3 Accent Fabric

2 4

PROJECT NOTES: The structure of this fabric is plain weave using bias-cut cotton strips as weft with accent interest provided by random-length pieces laid in along with the weft. The ends of the multi-colored accent pieces are cut on a diagonal.

I discovered that if the pieces were laid in the shed and very lightly beat into place before the weft pick was shuttled, the accent strip stayed on the surface; if the weft was shuttled first and the accent strip was laid in afterwards, the accent strip showed more on the underside of the fabric. It seems to me that by using a combination of shuttling sometimes before and sometimes after adding the accent strip, a variation of this fabric could be woven which would have both prominent and not-so-prominent accent strips on each side of the fabric. I wove this swatch on a loom with an overhead beater—if it were woven on a loom with a standing beater, the way the accent strips beat to the surface or underside of the fabric might well be reversed.

FABRIC DESCRIPTION: Plain weave.

WARP: 8/3 cotton at 1955 yd/lb. This is Pilvi, available in 430-yd/100-g skeins from Schoolhouse Yarns: white.

WEFT: Cotton fabric bias strips. This is Poppana, available in 50-yd/2½-oz discs from Schoolhouse Yarns: white, navy #62, cherry red #5, orange #64, yellow #78, and blue #59.

E.P.I.: 12.

DRAFT:

P.P.I.: 9.

SHRINKAGE: 13%.

WEAVING:

Weave in plain weave, placing

strips in the shed with a minimum of twisting. See Project Notes for insertion of accent strips.

FINISHING: Dampen by spraying with water, and tumble in a hot dryer for about 20 minutes. □

2		O
1	O	
		I

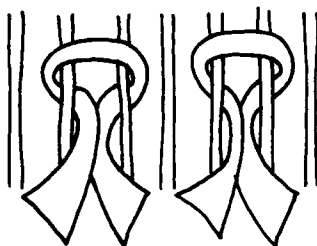
4			O
3			O
2			O
	1	O	
			I

Fabric #4 Accent Fabric

2 4

PROJECT NOTES: This is a plain weave fabric with rows of rya knots tied every ⅝" (every 7 picks). Because the warp was set much closer than usual for a rya structure, the knots were tied on an open shed using only the warp ends in the upper layer. Even so, I skipped every third warp, making only two knots per inch which goes fairly quickly. Successive rows of knots are offset in brick fashion.

If you plan to sew the ends or edges into a seam, allow yourself enough of a space along the edge free of the rya knots for a seam allowance. If you plan to hem the ends of this fabric, there is less bulk if you use a finer yarn (the warp yarn is fine enough) for the turned-under part of the hem.



FABRIC DESCRIPTION: Plain weave with rya knots.

WARP: 8/3 cotton at 1955 yd/lb. This is Pilvi, available in 430-yd/100-g skeins from Schoolhouse Yarns: white #401.

WEFT: Background—2/2 cotton at 790 yd/lb, available in 174-yd/100-g skeins from Borgs: white. Rya knots—cotton fabric bias strips. This is Poppana available in 50-yd/2½-oz discs from Schoolhouse Yarns: white, cut in 3" lengths.

E.P.I.: 12.

DRAFT:

P.P.I.: 11.

LOOM TAKE-

UP: 10%.

WEAVING: See

Project Notes.

After a row of

knots, starting with the same shed you just used to tie the knots, weave 7 picks with 2/2 cotton, then tie another row of knots off-set from the previous one.

FINISHING: This fabric was not wet-finished after cutting from the loom. □

2		O
1	O	
		I

4			O
3			O
2			O
	1	O	
			I

Fabric #5 Casement or Curtain Fabric

2 4

PROJECT NOTES: This is a fine semi-sheer fabric, plain woven except for the bias-cut strips added as accents in the narrow border. Loops of the strips are pulled to the surface occasionally to provide relief from the flat striped effect. Opaque and semi-sheer vertical stripes provide textural interest through the use of both open and regular warp sets. The pattern and proportion of these opaque and semi-sheer areas follow the pattern and proportion of the blocks in Fabric #2.

If a very long length of this fabric is to be woven, a double warp beam would keep the tension even between the two differently sleyed areas of the fabric. Or, one could improvise an easer bar for the areas which are sleyed at only 16 e.p.i.

FABRIC DESCRIPTION: Plain weave with stripes of spaced warps and band of cloth strips.

WARP: 16/2 cotton at 6340 yd/lb. This is available in 6360-yd/500-g skeins from Borgs: bleached white #0020.

WEFT: Background—Same as the warp. Band—cotton fabric bias strips. This is Poppana, available in 50-yd/2½-oz discs from Schoolhouse Yarns: yellow #78, orange #64, red #5, blue #59, and navy #62.

E.P.I.: Variable from 16-32. See Denting Order.

DENTING ORDER: Using an 8-dent reed, sley 2 or 4 per dent as follows. This is one repeat:

2 per dent	8X	8X	8X
4 per dent	2X	4X	6X

8X	8X	8X
8X	6X	4X

DRAFT:

P.P.I.: 20, ex-

cept for band.

SHRINKAGE:

13%.

WEAVING:

Starting at the

bottom of the curtain, weave in plain weave with the background weft to the bottom of the band. Band—On Poppana shots, pull up ¼"-½" loops at random intervals. Weave 1 shot navy Poppana, 1 shot blue Poppana, 3 shots 16/2, 1 shot red Poppana, 5 shots 16/2, 1 shot orange Poppana, 7 shots 16/2, 1 shot yellow Poppana, 9 shots 16/2, 1 shot white Poppana. Continue weaving in plain weave with the background weft to desired length.

FINISHING: Machine wash in hot water and soap, tumble dry until barely damp. Iron with a hot iron until dry. □

2		O
1	O	
		I

4			O
3			O
2			O
	1	O	
			I

California Holiday Delight

designed by Mary Kay Stoeher, p. 41

2 4

PROJECT NOTES: Tahki, the manufacturer of the 20-ply cotton called Creole, recommends dry cleaning, so I planned the dimensions considering only loom take-up. Subsequent dry cleaning should not shrink it further.

The plies can separate while threading the heddles and reed, so watch for strays. Although there was some rubbing when I beat with the 10-dent reed, it did not abrade the yarn. When you tie onto the cloth beam rod, you will have rather thick knots which should be padded to prevent distortion of the fabric rolled over them. The tension of your warp must be *perfect* or else the fine pearl cotton will not lie in a straight line. Keep the warp under fairly tight tension while weaving, and make a deep bubble with each weft shot. Mine was 7" from the fell (edge of the cloth) to the top of the arc. Beat firmly on the opposite shed with your hands spaced widely on the beater. There is considerable weft take-up, even with this treatment, which shows how important it is to have a large arc.

Shiny rayon/cotton warp stripes were added for design interest; also nice would be a textured or slub novelty yarn. The rayon/cotton is used double and gives a looser weave structure than the Creole. Although it doesn't affect the drape of the garment, it ended up in the side seam and was not as easy to sew through as the Creole.

Ribbing knit with cotton yarn does not have the same elasticity as ribbing worked in wool. To compensate, I knit the ribbing with a strand of 100% spandex 'invisible' thread carried along with the cotton.

FABRIC DESCRIPTION: Plain weave.

SIZE: Women's medium. Circumference at lower edge 35"-36". Length from shoulder 24". Sleeve length from center back 16".

WARP: 20-ply cotton at 475 yd/lb. This is Tahki's Creole available in 3½-oz/109-yd skeins. 198 yd of yellow #714, 180 yd of turquoise #717, and 198 yd of fuchsia #733. Five-ply 75% rayon/25% cotton at about 1350 yd/lb. This is Zig from Georges Picard, 288 yd or 2 balls of turquoise #733 used double.

WEFT: 20/2 pearl cotton at 8400 yd/lb. This is Pearly Perles from Cotton Clouds. 135 yd each of Gold #10, Deep Turquoise #42 and Dark Fuchsia #56.

KNIT RIBBING: Same as the warp. 160 yd of turquoise #717.

COLOR ORDER:

Start▶

Yellow	24	40
Zig, doubled	22	20
Fuchsia	24	40
Turquoise	40	40

Continue▶

Yellow	24	= 88
Zig, doubled	22	= 64
Fuchsia	24	= 88
Turquoise		= 80

TOTAL ENDS=320

NOTIONS: Turquoise sewing thread, #8 circular knitting needle 29" long, and a set of #8 double-pointed needles, 100% spandex 'invisible' thread



for use in the ribbing. This is *Magic Yarn* available in knitting shops or from Nomis Yarn Co., 146 Tosca Drive, Stoughton, MA 02072.

E.P.I.: 10.

WARP LENGTH: 2¼ yd which allows for take-up and 27" loom waste. (See "Project Notes".)

WIDTH IN REED: 32".

TOTAL WARP ENDS: 320.

DRAFT:

P.P.I.: 11.

TAKE-UP: 12%

in width and

10% in length.

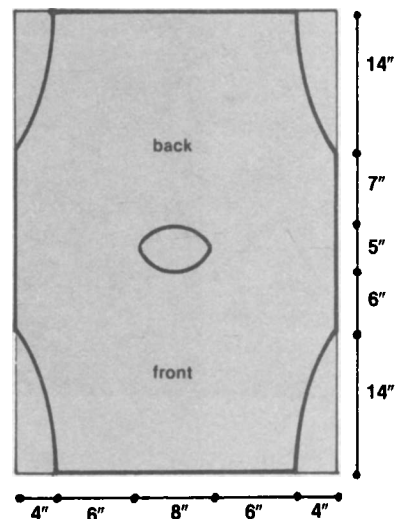
(See "Project

Notes".)

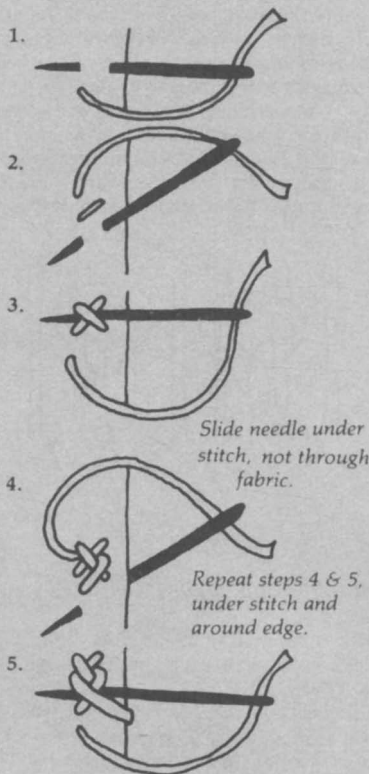
WEAVING: Weave 8½" with Gold pearl cotton followed by 8½" of Deep Turquoise, 17" Dark Fuchsia, 8½" Deep Turquoise and end with 8½" of Gold for a total of 51".

FINISHING: Machine zigzag raw edges twice with a close-set stitch. Steam press. Dry cleaning is recommended by the yarn manufacturer.

Pattern



Peruvian Needle Stitch



ASSEMBLY: Following the pattern illustrated, mark the neckline on the fabric. Zigzag twice on this line, then straight stitch ¼" to the outside of the zigzagged line. Cut out the neckline close to the zigzag stitches. Turn under on the straight stitch line and turn under again. Hand stitch in place. Steam press.

Fold the garment along the shoulder line with right sides together. Mark the side seams and baste, making sure the stripes match on the right side. Machine stitch with a close-set straight stitch along the basted seam. Straight stitch again ¼" outside the first stitching. Zigzag ¼" outside of the straight stitching. Cut away the excess fabric close to the zigzag and work a blanket stitch over the edge. This seam is fragile with such fine weft and you may want to reinforce it further or leave wider seam allowances.

Try on the garment and mark the length of both garment and sleeve allowing for a 2½" ribbing to be added. Mark a cutting line ½" longer than desired length. Zigzag twice along the line, straight stitch ¼" to the inside, and cut away excess fabric. Turn under ¼" twice and hand stitch in place. With turquoise Creole, work a row of Peruvian needle stitches ¼" deep and ½" apart. A row of single crochet could be substituted but it is very difficult to get a hook through this thick fabric.

KNIT RIBBING: Using a strand of spandex 'invisible' yarn with the Turquoise 20-ply, at the waistline pick up and knit 170 sts on the 29" circular needle. Work in K2, P2 ribbing for 16 rows or 2½". Cast off loosely. At the armholes using double-pointed needles, pick up and knit 64 sts and work like the waistline. □

Southwest Sunrise Top

2 4 R
H

designed by Ardis Dobrovoly, page 42

PROJECT NOTES: See page 42 for notes on this project.

FABRIC DESCRIPTION: Plain weave with warp stripes.

SIZE: Women's large. Circumference 48". Length from shoulder 29". Sleeve length from center back 24½". Sleeve circumference 22".

WARP: 8/2 unmercerized cotton at 3360 yd/lb. 1070 yd rust, 120 yd gold, 90 yd orange, 215 yd red, 200 yd magenta and 45 yd purple.

WEFT: Same as warp, rose, 1450 yd.

NOTIONS: Sewing thread.

E.P.I.: 16.

WIDTH IN REED: 15¼".

TOTAL WARP ENDS: 244.

WARP LENGTH: 6 yd 24" which includes take-up, shrinkage and 27" loom waste.

WARP COLOR ORDER:

Start▶

Rust 8

Red 8

Gold 2 2

Orange 4

Magenta 8 2

Purple 2 4

Cont.▶

Rust 28

Red 10 6

Gold 2 2 2

Orange 8

Magenta 10 4

Purple

Cont.▶

Rust 16 100 = 152

Red 6 = 30

Gold 2 2 2 = 16

Orange = 12

Magenta 4 = 28

Purple = 6

TOTAL ENDS = 244

DRAFT:

P.P.I.: 14-15.

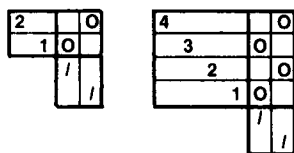
TAKE-UP &

SHRINKAGE:

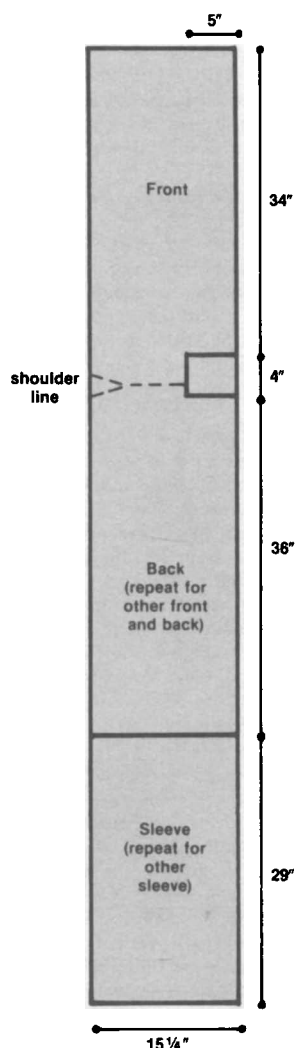
16% in width
and 10% in
length.

FINISHED DIMENSIONS: 12¾" × 5 yd 5½".

WEAVING: Follow weaving plan. Weave 34" for left front. Adding a second shuttle, weave the neck opening and facing by weaving a vertical slit 5" in from the edge of the striped side. Continue for a total of 4", resume using one shuttle and weave 36" for the left back. Weave two rows of a contrasting color as a cutting mark, if desired. Repeat the same sequence for the right front and back, making the neck opening on the same side. This second piece will be turned inside out so that the neckline and the stripes will meet in the center front and center back of the garment. Weave 58" for the two sleeves.

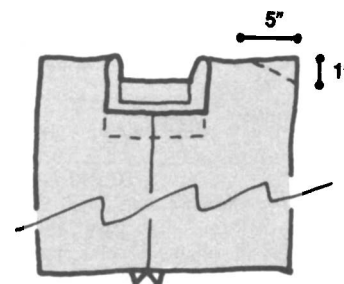


Weaving Plan



FINISHING: Machine stitch raw edges. Machine wash, tumble dry until damp, steam press lightly. **ASSEMBLY:** Machine stitch along all cutting lines including the middle of the neck facing, and cut the pieces apart. All seams are ¼" unless noted. Sew striped edges of the fronts and backs together, and press seam allowances open. Press facings to inside, zigzag raw edges and hem, or turn raw edges under ¼" and hem.

With right sides together, fold the garment in half along the shoulderline so that 3" of the neckline opening is to the front and 1" is to the back. Pin and stitch a slightly curving shoulder dart following the illustration. Press it over a tailor's ham, if you have one.



Shoulder Dart

Fold each sleeve in half, cut edge to cut edge; the fold is the shoulderline. Matching the shoulder dart of the body to the shoulder fold of the sleeve, place the right sides of the unstriped edges together and stitch, leaving ¾" unsewn at the beginning and end for the underarm seam. Press seam toward the sleeve.

Stitch the side seam from the underarm down, stopping 7" from the lower edge for side slits. Stitch the underarm seam with a ¾" seam allowance. Turn under and stitch the raw edges of the seam allowance. At lower edge, turn under ¼", then 2", and hem, tacking the selvages in place around the side slits. □



Space-Dyed Stripes Ensemble

2 4

designed by Kathryn Wertenberger, page 44

PROJECT NOTES: See page 44 for notes on this project.

FABRIC DESCRIPTION: Plain weave.

SIZE: Women's size 14. Skirt length is 27".

WARP: 20/2 mercerized cotton at 8400 yd/lb. This is from Usdan Kolmes Industries. 3700 yd Combination Red, 1350 yd Red #12 and 900 yd Dusty Pink #51.

WEFT: Same as the warp. 5400 yd Fuchsia #3.

NOTIONS: Simplicity pattern #6754, 1 3/8 yd batiste-weight underlining, fuchsia sewing thread, six 5/8" buttons, zipper, fusible interfacing for the skirt band, skirt closure.

E.P.I.: 30.

WIDTH IN REED: 29.8".

TOTAL WARP ENDS: 895.

WARP LENGTH: 6 1/2 yd which allows for take-up, shrinkage and 27" loom waste.

WARP COLOR ORDER:

	8 X		
Dusty Pink	15	15	=135
Red Combo	35	35	=560
Red	25		=200

TOTAL ENDS=895

Warping Procedure for Red Combo: Wind 5 balls or spools of Red Combo yarn. Using a strand from each ball, align the color spaces, starting with red on each, for example, and trim off the excess length. On the warping board, measure 30 ends (6 bouts), each 6 1/2 yd long. The color spaces will gradually move out of alignment as you warp. Stop warping, cut the strands, realign the color spaces again, and measure the last 5 ends of the stripe.

DRAFT:

P.P.I.: 30.

TAKE-UP & SHRINKAGE:

5% in width and length.

FINISHED

DIMENSIONS: 28" wide x 5 1/2 yd long.

WEAVING: An even beat is important or the fabric will streak.

FINISHING: Machine wash hot and machine dry to get maximum shrinkage. Redampen and press while damp. Some tracking will occur.

2		0
1	0	
	/	/

4		0
3		0
2		0
1	0	
	/	/

ASSEMBLY: I modified the pattern to double-breasted by adding 3" to the edges of the center front and the front facing (6" total). Then I re-spaced the buttonholes 1/4" from the front edge and 3/4" down from the top. The second row of buttons is 2 1/4" from the center front which makes the buttonhole start 2 1/8" from the center front. The buttons are 2 1/4" on each side of the center front. I also extended the front facings to cover the button positions and made the neck facing 1" wider. If you change sizes, alter these measurements accordingly.

Underlining. Cut underlining for the front to the fold and hem lines, the back to the hem, and the entire yoke. I omitted the underlining in the sleeves. The skirt is lined down to the horizontal band.

Cut the fronts from the handwoven fabric matching the stripes at the center front. Cut the yoke on the lengthwise grain. Match the sleeve stripes to the shoulder marking on the yoke.

Skirt. Cut two panels totaling at least 4" larger than hip measure plus seam allowances. For a 27" long skirt, cut the upper section 21". The lower band is used double so it was 15 1/4" wide and as long as the width of the skirt. Cut the waistband next to the skirt band using the selvedge as the inner edge to eliminate a seam allowance. I added a pocket to the right side seam.

Sewing. Catch stitch the underlining to the fold line at the center front. Stay stitch the underlining to the front and back making it slightly smaller than the outer fabric. Sew the back yoke to the back treating the underlining as a lined yoke. Stitch the fronts to the yoke and hand stitch the underlining to cover the seam. Complete the jacket following the pattern directions. I zigzagged all raw edges and hand sewed the neck facing to the seam allowances. Make hand or machine buttonholes along the front edge and for the top button on the right side.

Sew skirt side seams with a zipper on the left side and a pocket, if desired, on the right. Seam the ends of the lower skirt band together, fold the band in half lengthwise, and press. Sew the band to the upper skirt, pressing the seam up. Hem the lower edge of the underlining, sew the side seams except for the zipper opening, and pin to the skirt, wrong sides together. Gather the waist. Fuse interfacing to the waistband, fold it in half lengthwise, and press. Attach the waistband to the skirt using the selvedge for the inner edge. Slip stitch the underlining around the zipper and attach the skirtband closure. □

Jewel Dress

designed by Betty Beard, page 46

4

PROJECT NOTES: See page 46 for notes on this project.

FABRIC DESCRIPTION: Mock plain weave, every third warp doubled, with Moorman inlay.

SIZE: Women's medium. Bust circumference 40". Length from shoulder 42". Sleeve length from center back 14".

WARP: 10/2 mercerized cotton at 4200 yd/lb, 2560 yd of jade green.

WEFT: Background—same as warp, 1830 yd.

Pattern—5/2 pearl cotton at 2100 yd/lb. This is DMC in emerald #602, amethyst #552, sapphire #797 and magenta #911, two 10-g balls (about 85 yd) each.

NOTIONS: Lightweight interfacing for neckline area and belt, lace seam tape or a sheer seam binding such as Seams Great.

E.P.I.: 20.

WIDTH IN REED: 32".

TOTAL WARP ENDS: 640.

WARP LENGTH: 3 3/4 yd which includes take-up, shrinkage and 27" for loom waste.

DRAFT:

80X					
4				0	0
	3			0	0
2	2	2			0
1	1	1	0		

mock plain weave▶

/	/	/	/	/	/
•	•	•	•	•	•

inlay

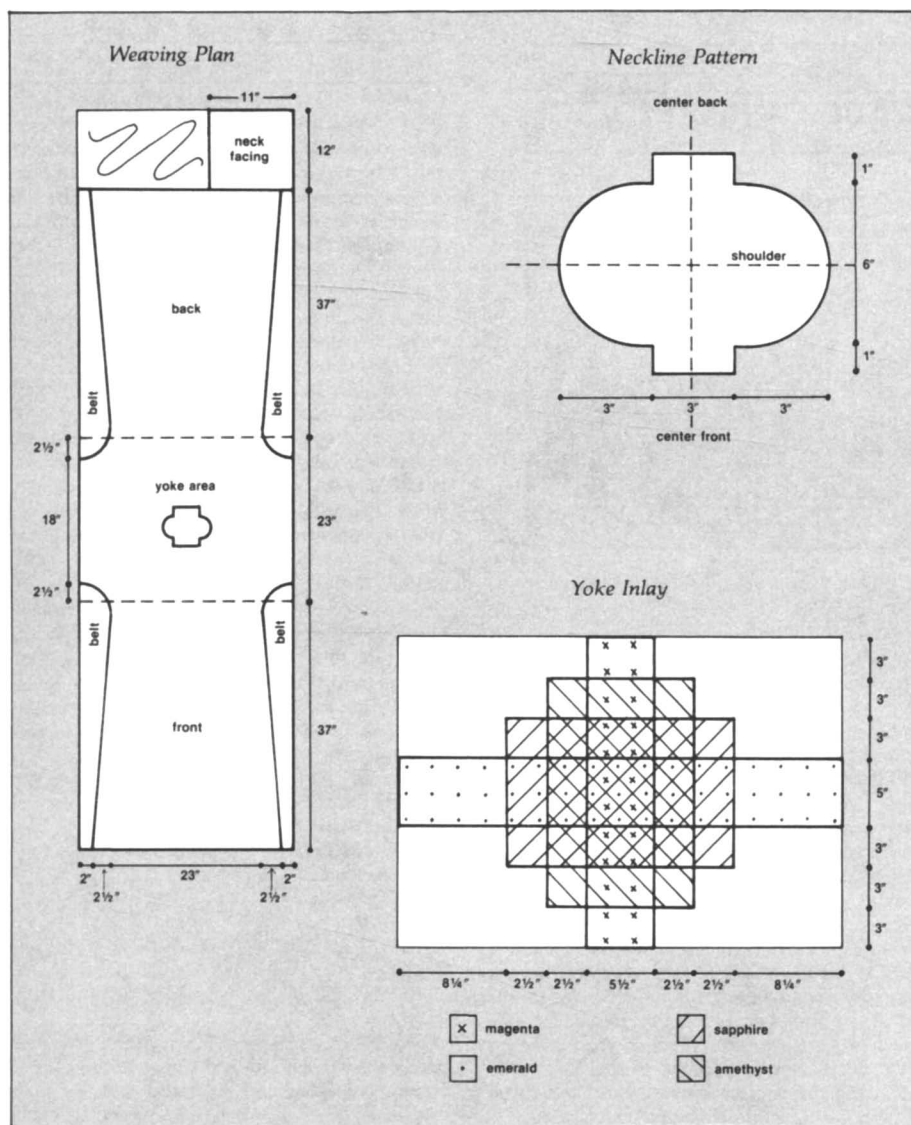
/ = 10/2 cotton

• = 5/2 cotton

P.P.I.: 16.

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





"Flower Child" Dress

designed by Paula Stewart, page 48

4

PROJECT NOTES: See page 48 for notes on this project.

FABRIC DESCRIPTION: Plain weave with areas of inlaid overshot.

SIZE: Children's size 4. Circumference at chest 26". Length from shoulder 21".

WARP & WEFT: 20/2 mercerized cotton at 8400 yd/lb. This is Egyptian cotton available on 1/2-lb/4200-yd cones from Robin & Russ Handweavers. 4800 yd Royal #1280. Inlay yarn is 10/2 mercerized cotton at 4200 yd/lb used triple. It is from the same source, available on 1/2-lb/2400-yd cones. 10 yd French Rose #12321. Pearl cotton or embroidery floss could be substituted.

NOTIONS: Simplicity pattern #6306, view 2, size 4. 1 1/2 yd of 3 1/2"-wide eyelet edging, thread, 3 buttons, stretch lace or sheer seam binding such as Seams Great.

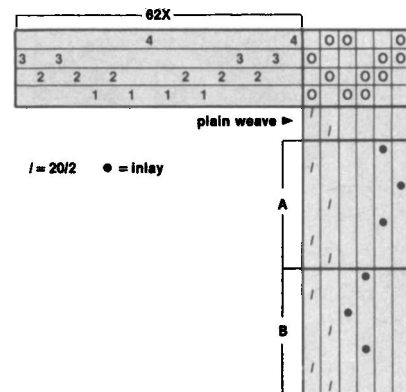
E.P.I.: 30.

WIDTH IN REED: 33".

TOTAL WARP ENDS: 992.

WARP LENGTH: 2 3/4 yd which includes take-up, shrinkage and 27" loom waste.

DRAFT:



P.P.I.: 27.

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

FINISHED DIMENSIONS: 29" wide x 106" long.
WEAVING: Using the background weft, weave 37" of mock plain weave. Weave the yoke inlay pattern for 24", following Illus. 1. Weave in mock plain weave to the end of the warp, following the weaving plan.

FINISHING: Machine wash gently in warm water. Hang to dry, then steam press on the wrong side.

ASSEMBLY: Cut apart the pieces. Cut the neck facing piece 11" wide, turn under 1/4" on all the edges, and hem. Position the facing piece over the dress yoke with right sides together, matching center lines and shoulder line. Cut a rectangle of lightweight interfacing slightly smaller than the facing. Make a paper pattern of the neck opening, center the pattern on the interfacing, and transfer the stitching line. Place the interfacing on the wrong side of the dress yoke with the stitching line visible. The dress fabric is sandwiched between the facing and interfacing. Following the stitching line on the interfacing, stitch the neckline through all layers. Cut out the center, clipping the corners so they turn smoothly. Turn facing to the inside and press. With magenta 5/2 cotton, embroider a row of chain stitch 1" from the neck edge through all layers.

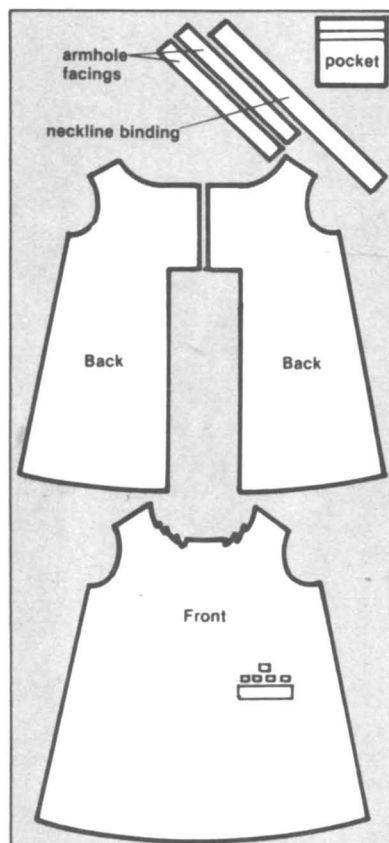
To form side seams, fold the dress in half at the

shoulderline with right sides together. Following dimensions on the weaving plan, mark and stitch the side seams, leaving 7" open at the lower edge for a vent, if desired. Cut seam allowances to 3/4" and finish raw edges with lace seam binding or sheer seam binding. Finish the raw edges of the sleeves and hem the same way, turning under a 1/2" hem at the sleeve and a 2" hem at the lower edge.

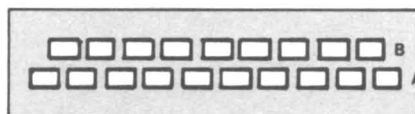
For the belt, use the pieces left at the sides of the dress. Join the wider ends of two of the pieces after trimming to make their total length 64". Join the other two pieces the same way, and tack interfacing to the wrong side. Place the two lengths with right sides together, and stitch with a 1/4" seam allowance leaving both ends open. Turn and press. Turn under 3/4" at each end of the belt, and stitch to form a casing.

To make twisted ties, cut 40 strands of 10/2 cotton 3 yd long. Cut the bundle into two 1 1/2-yd lengths, one for each belt end. Slip a bundle through a casing on the belt, doubling it back on itself, and tie a square knot close to the casing. Twist each half of the bundle clockwise until tight. Put the ends of the bundle together and let the bundle twist around itself counterclockwise, then tie an overhand knot 3" from the end. Repeat at the other end of the belt. □

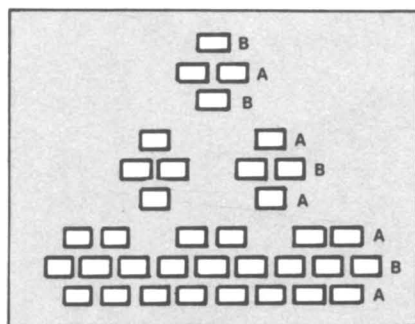
Weaving Plan



Placement of inlays for pocket



Placement of inlays for dress



row, weave across, and again drop it to the reverse side. Follow with the other row of plain weave. Repeat, following the inlay pattern. Then continue weaving in plain weave to within 3" of the end and inlay the pocket detail about 5" wide.

FINISHING: Machine stitch each end of the fabric. Machine wash on gentle cycle using cold water and Ivory Snow. Tumble dry on permanent press cycle and press while slightly damp.

ASSEMBLY: Pattern layout is shown in the weaving plan. The pocket which is not included in the pattern is cut 5" square. Turn a 1" hem at the top and stitch. Turn under 1/2" on the remaining edges and stitch to dress front on top of the first inlay rows. Follow the pattern instructions for the rest of the assembly, binding all raw edges with stretch lace or sheer seam binding. You may want to cut the bias binding for the neck a little wider than the pattern piece because the handwoven fabric is not as stable as commercial fabric. □

FINISHED DIMENSIONS: 30" wide × 1 1/4 yd long.

WEAVING: Following weaving plan, start inlay design 12" from the beginning and about 13" from the edge. Weave the inlay pattern right side up with a tripled strand of 10/2 cotton. After each row of inlay, drop the butterfly to the reverse side of the fabric and weave a row of plain weave. Bring the butterfly up at the beginning of the next

"Hugs and Kisses" Dress

designed by Paula Stewart, page 48

8

PROJECT NOTES: A lightweight summer smock for a special little girl has a sailor collar edged with a pattern symbolic of messages to loved ones. The design is repeated on bands in the skirt.

I adapted the threading from a 10-shaft pattern called Tic-Tac-Toe which appeared in an old issue of *Drafts & Designs* by Robin & Russ Handweavers. Reducing the pattern to eight shafts required only minor changes, but placement of the stripes on the fabric required more planning to make the stripes appear where I wanted them on the pattern pieces.

FABRIC DESCRIPTION: Plain weave with multi-shaft stripes.

SIZE: Children's size 6. Circumference at hem 50". Length from shoulder 25". Collar width 13".

WARP & WEFT: 20/2 mercerized cotton at 8400 yd/lb. This is Egyptian cotton available on 1/2-lb/4200-yd cones from Robin & Russ Handweavers. 6240 yd Emerald #1242. Pattern weft is 10/2 mercerized cotton at 4200 yd/lb. This is Egyptian cotton available on 1/2-lb/2400-yd cones from the same source. 200 yd of French Rose #12321.

NOTIONS: Butterick pattern #3687, size 6. If this pattern is unavailable, Butterick pattern #3206, view B, can be substituted. Green sewing thread, 3 buttons, stretch lace or sheer seam binding such as Seams Great.

E.P.I.: 30.

WIDTH IN REED: 36".

TOTAL WARP ENDS: 1080.

WARP LENGTH: 3 1/2 yd which includes take-up, shrinkage and 27" loom waste.

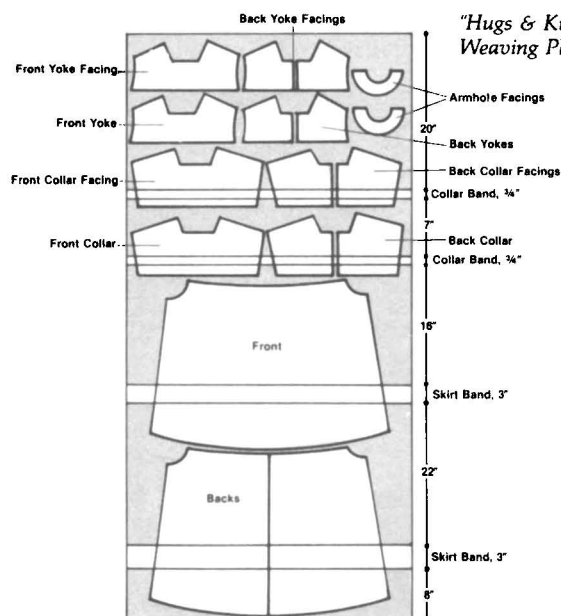
DRAFT: (see below).

P.P.I.: 27.

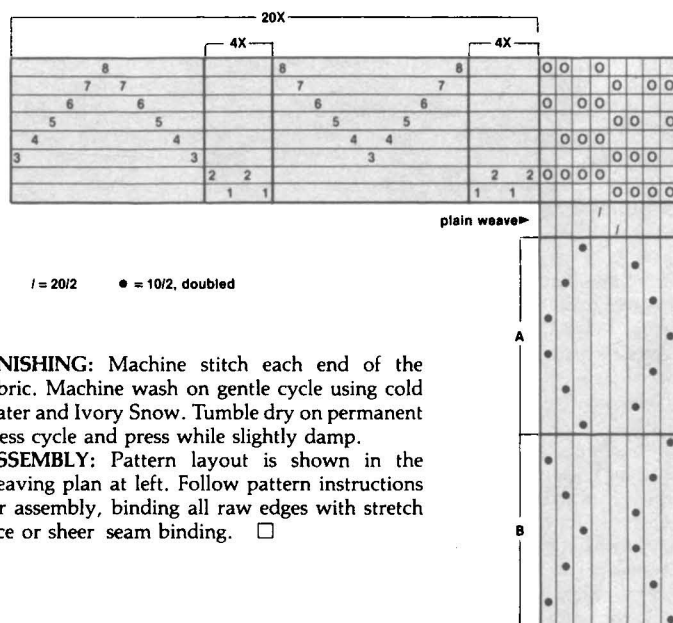
TAKE-UP & SHRINKAGE: 10% in width and length.

FINISHED DIMENSIONS: 32 1/2" wide × 80 1/2" long.

WEAVING: Follow weaving plan at lower left. Bands are woven with a doubled strand of 10/2 cotton. The skirt bands are treadled A, 1/2" plain weave, B, 1/2" plain weave, A. The collar bands are treadled A. After weaving the first skirt band, make a template to help you beat the second band to match it. Do the same for the collar bands.



"Hugs & Kisses"
Weaving Plan



FINISHING: Machine stitch each end of the fabric. Machine wash on gentle cycle using cold water and Ivory Snow. Tumble dry on permanent press cycle and press while slightly damp.

ASSEMBLY: Pattern layout is shown in the weaving plan at left. Follow pattern instructions for assembly, binding all raw edges with stretch lace or sheer seam binding. □

Spring Celebration Top 2 4

designed by Jean Scorgie, p. 53

PROJECT NOTES: Heavy threads superimposed over a big plaid create an interesting surface for this bright summer top. It looks more complicated than its plain weave structure. Since the heavy threads occur every ninth warp and weft, they show up on each shed alternately, and when contrasting colors cross each other, the intersections are alternately dark and light. The roomy top is simple to cut out and assemble.

FABRIC DESCRIPTION: Plain weave with heavy threads at intervals.

SIZE: Women's medium. Bust circumference 46". Length from shoulder 23". Sleeve length from center back 24".

WARP & WEFT: 20/2 unmercerized cotton at 8400 yd/lb. This is Helmi Vuorelma Oy's Pouta, available in 1625-yd/ 100-g skeins from Schoolhouse Yarns and Eaton Yarns. 1700 yd purple #330, 3530 yd white #301 and 630 yd orange #317. 8/2 unmercerized cotton at 3360 yd/lb: 220 yd purple, 350 yd white and 180 yd orange.

NOTIONS: White and purple sewing thread. E.P.I.: 30. Use a 15-dent reed and sley 2 strands of 20/2 cotton per dent four times, then a doubled strand of 8/2 cotton in the next dent. The 8/2 cotton is used double in the heddle also.

WIDTH IN REED: 32".

TOTAL WARP ENDS: 863 which includes the 8/2 cotton when doubled.

WARP LENGTH: 4 yd which includes take-up, shrinkage and 27" loom waste.

WARP COLOR ORDER: Doubled strands of 8/2 cotton are used.

Start	36×	23×
Purple 20/2	8	
Purple 8/2	1	
Orange 20/2		2 2
Orange 8/2		1
White 20/2		4
White 8/2		

Cont. ▶	36×	
Purple 20/2		= 288
Purple 8/2		= 36
Orange 20/2	2 2	= 96
Orange 8/2		= 23
White 20/2	4 8	= 384
White 8/2	1	= 36

TOTAL ENDS = 863

DRAFT:

P.P.I.: 24.

TAKE-UP & SHRINKAGE:

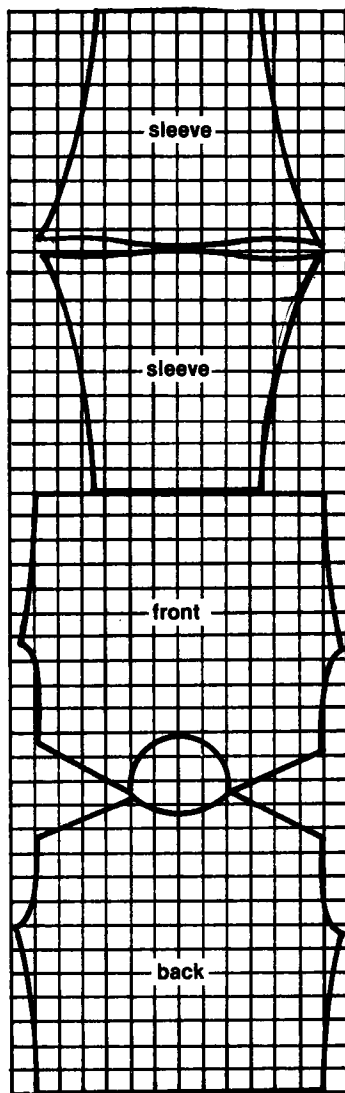
10% in width and length.

FINISHED

DIMENSIONS:

29" wide × 101" long.

WEAVING: Use 8/2 cotton doubled in the shuttle. Weave in plain weave. For front and back, weave 11" of purple (8 rows of 20/2, 1 row of 8/2); 10" of orange stripe (2 rows of orange 20/2, 4 rows of white 20/2, 2 rows of orange 20/2, 1 row of orange 8/2) omitting the orange 8/2 on the final repeat; 20" of white (8 rows of 20/2, 1 row of 8/2); 10" of orange stripe as above;



Pattern Layout for Top (1□ = 2")

11" of purple as above. For sleeves, weave 3" orange stripe, 44" white, and 3" orange stripe.

FINISHING: Machine wash on gentle cycle with warm water. Tumble dry and press while slightly damp.

ASSEMBLY: Cut out following the illustration. Sew shoulder seams, set in the sleeves, and sew the side seams with French seams as follows: with *wrong sides together*, sew a 1/4" seam. Trim to 3/16". Turn garment with right sides together, press the seam, and sew another 1/4" seam. On curved areas, stretch the fabric as you sew each seam. For the neckline, stay stitch 1/2" from the raw edge. Turn the seam allowance under with this stitching slightly to the wrong side. Turn the raw edge under 1/4". Press, stretching the fabric around the curve. Stitch close to the fold. Hem sleeves and lower edge the same way.

Purple Pants 4

PROJECT NOTES: This fine, soft fabric is deceptively fast to weave due to the treadling sequence. A direct tie-up is used, one harness to a treadle. Start by placing your feet on treadles 1 and 3. Weave a row, then move your left foot to treadle 2. Weave a row, and move your right foot to treadle 4. Weave a row, and move your left foot

back to treadle 1. Weave a row, and move your right foot back to treadle 3, and start over. With both feet always on treadles, it is surprising how fast and effortless the weaving is. I always throw the shuttle from the same side as the foot I have just moved, too. It seems to balance my body, and it also helps me keep track of the sequence. If my shuttle is on the left, I am on the first or third row; if it is on the right, I am on the second or fourth. From there it is easy to find the next row I am to weave by examining the previous one.

I used a commercial pattern for cutting the cropped pants. Choose your own pattern, figuring out the width and length of fabric you need to weave. My pattern was quite wide at the top due to an elasticized waist, so I made the fabric just wide enough to accommodate one leg at a time, weaving enough for four lengths.

FABRIC DESCRIPTION: Texture weave.

SIZE: Women's medium.

WARP & WEFT: 20/2 unmercerized cotton at 8400 yd/lb. This is Helmi Vuorelma Oy's Pouta, available in 1625-yd/ 100-g skeins from Schoolhouse Yarns and Eaton Yarns: 8540 yd purple #330.

NOTIONS: Purple sewing thread, elastic for the waist.

E.P.I.: 30.

WIDTH IN REED: 24".

TOTAL WARP ENDS: 720.

WARP LENGTH: 6 1/3 yd which includes take-up, shrinkage and 27" loom waste.

DRAFT:

P.P.I.: 29.

TAKE-UP &

SHRINKAGE: 10% in width and length.

FINISHED

DIMENSIONS: 22" wide × 5 1/2 yd long.

WEAVING: Weave with

20/2 purple following treadling draft.

FINISHING: Machine wash on gentle cycle with warm water. Tumble dry and press while slightly damp.

ASSEMBLY: Cut out and assemble as directed by your pattern. Finish raw edges with zigzag or sheer seam binding. □

4				0
3			0	
2		0		
1	0			
	/	/	/	/

Fiesta Choli 4

designed by Anita Luvera Mayer, page 54

PROJECT NOTES: See page 54 for notes on this project.

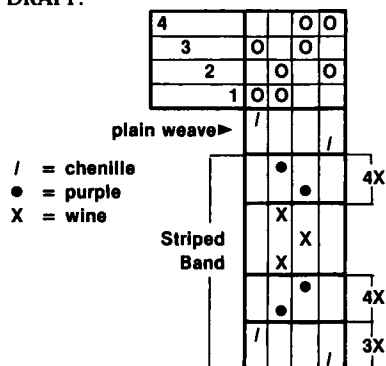
FABRIC DESCRIPTION: Plain weave with weft rep stripes.

SIZE: Women's medium. Circumference at waist 36". Length from shoulder 20". Sleeve length from center back 19".

WARP: 22/2 cottolin, 55% cotton/45% linen, at 3100 yd/lb. This is Cotton-Lin available on 250-g /1650-yd spools from School Products Co. 950 yd of Wine #11.

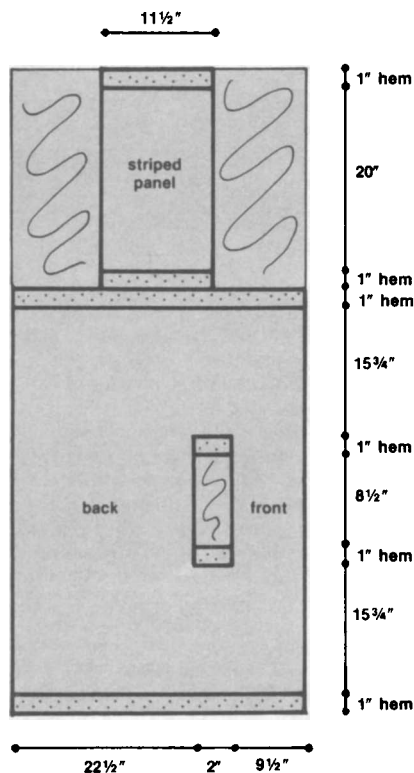
WEFT: Background – 8-cut rayon chenille at 1000 yd/lb. This is from Robin & Russ Handweavers, 510 yd of rust needed. **Stripes** – silk bouclé at about 960 yd/lb. This is Medici Silk Bouclé from Crystal Palace Yarns, 20 yd of #1448 Wine and 90 yd of #1447 Purple.

E.P.I.: 10.
 WIDTH IN REED: 34".
 TOTAL WARP ENDS: 340.
 WARP LENGTH: 2¾ yd which includes take-up, shrinkage and 27" for loom waste.
 DRAFT:



P.P.I.: 12-13.
 TAKE-UP: 12% in width and 10% in length.
 FINISHED DIMENSIONS: Upper Part—30" wide × 38" + 1" hem at each end. Panel—10" wide × 18" + 1" hem at each end.

WEAVING: For upper part, using cottolin, weave 1" hem in plain weave. With chenille, weave in plain weave for 15¾" to edge of neck opening. Add a shuttle of chenille and a shuttle of cottolin. Following the weaving plan, make the neck opening with a 1" hem of cottolin, while continuing to weave with chenille on each side. When the neckline measures 9½", start the cottolin hem again, weave for 1", then resume weaving with one shuttle. After weaving 15¾" with chenille, weave a 1" hem of cottolin.



Weaving Plan (measurements taken under tension on the loom)

Cut this piece from the loom and retie the center 11½" for the striped panel. The side warps can be tied together and used later for small projects such as purses. Using cottolin, weave a 1" hem in plain weave. Then, follow the treadling



for stripes for 20", ending with another cottolin hem.

FINISHING: Machine stitch the edges of all hems to prevent raveling. Steam press the fabrics (I had mine done professionally). Care for the garment by dry cleaning.

ASSEMBLY: Turn all hems to the inside, folding under raw edges, and stitch by hand. Fold garment along the shoulderline with right side out. Fold lower corners on a diagonal to meet the edge of the upper part. Place panel in the opening, adjusting for fit, if necessary. Using cottolin and



the lacing stitch, seam across the front and on each side of the panel. Turn under ¼" at the neck selvage and hem, if desired. □

Prism Pleasure Blanket

designed by Hector Jaeger, page 57

PROJECT NOTES: See page 57 for notes on this project.

FABRIC DESCRIPTION: 1/3 twill with section of colored weft stripes interlocking with background weft.

WARP: Two-ply worsted wool at 680 yd/lb. This is Scottish Tapestry Wool available in 4-oz/170-yd skeins from Halcyon Yarn: 1475 yd camel #106.

WEFT: Same as the warp. 1120 yd camel #106 and 70 yd each of the following: magenta #135, fiesta pink #134, red rose #155, mango #151, sun gold #150 and bright lime #148.

E.P.I.: 10.

WIDTH IN REED: 45".

TOTAL WARP ENDS: 450 which includes float-ing selvages.

WARP LENGTH: 3¾ yd, which includes take-up, shrinkage and 27" for loom waste. *Helpful hint*—calculating warp length for stretchy yarn such as this can be tricky. To minimize stretching during warping, run the warp through a cardboard or plastic yarn tube and grip the tube to guide the yarn. This will reduce tension on the yarn so that the warp length will be more accurate.

DRAFT:

P.P.I.: 10, measured with warp not under tension.

TAKE-UP &

SHRINKAGE: 10% in width and 10% in length.

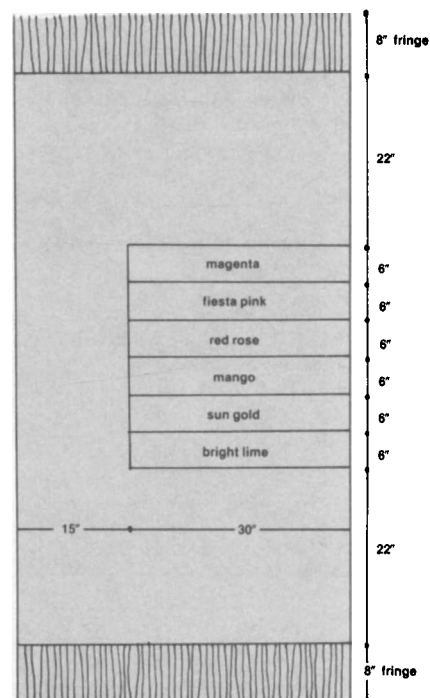
FINISHED

DIMENSIONS: 40½" wide × 72" long plus a 6" fringe on each end.

WEAVING: Begin to weave after leaving 8" for fringe. After weaving about an inch, hemstitch the beginning edge in groups of four warps. Continue weaving following the weaving plan.

Weaving Plan

(measurements taken under tension on the loom)

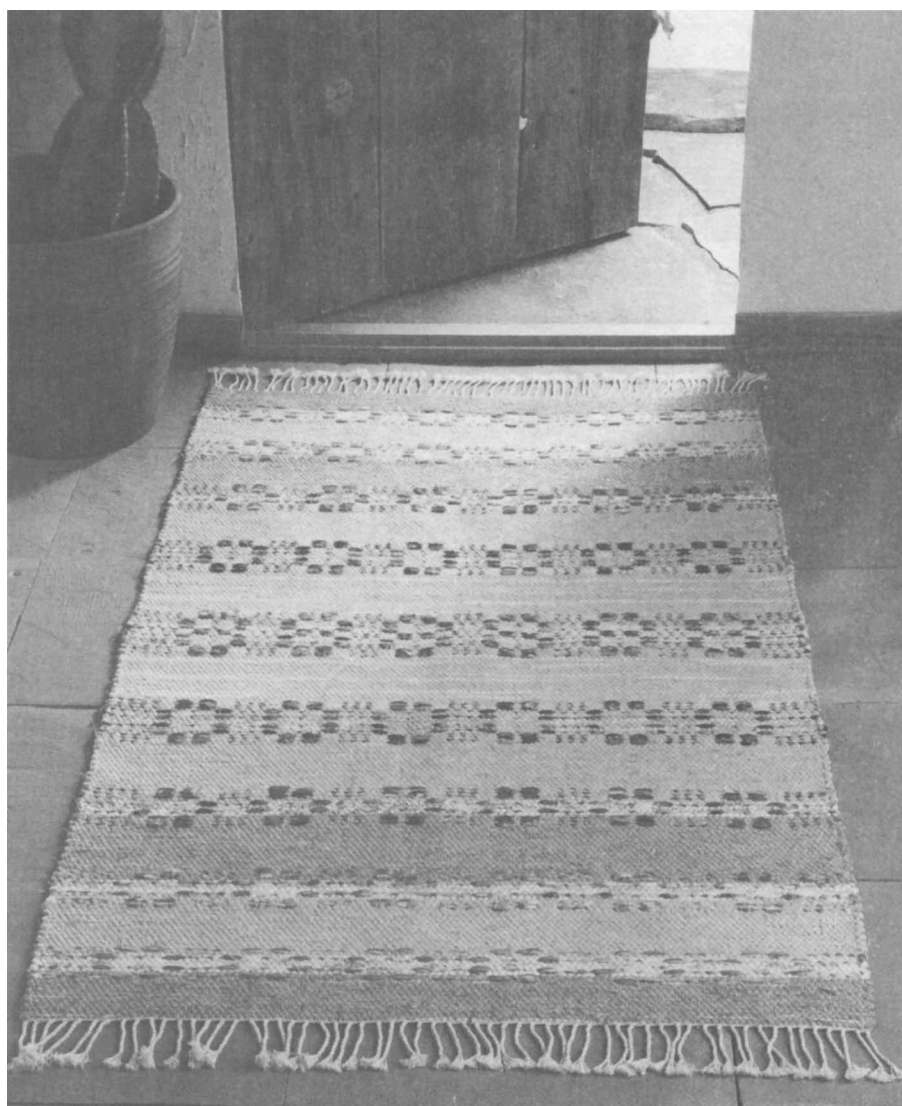


Establishing an even beat on this stretchy yarn may take a little doing (and even some undoing) until you achieve consistency. Not to worry—this yarn doesn't mind being unwoven and re-woven. Be sure to check the p.p.i. on a slackened warp because the amount of tension under which you weave will affect it. The other measurements may be under tension, as long as you allow for compression in the finished piece. The measurements in the Weaving Plan allow for 10% take-up and shrinkage. If your warp tension is tight, you might have more take-up.

The other trick is interlocking the bright wefts with the background wefts. Mark the reed 15" from the edge of the fabric and interlock the colors as close to this position as possible. Because of the twill threading, the interlocking will come at a slightly different place each row, but

4

DRAFT:



FINISHING: Make twisted fringe by taking 2 groups of 2 ends each and tying the first half of a square knot. Then, twist two groups of 4 warps clockwise tightly around the center of 2 extra pieces of cotton cord cut twice as long as the fringe. Put the two groups together and let them twist counterclockwise increasing the twist if necessary for firmness. Finish by tying a half-hitch with a single warp at the end of the twist twice. Cut fringes evenly. See notes on page 56 for further finishing. □

Red, Brown, and Ecru Mat

designed by Gloria Martin, page 38

4

FABRIC DESCRIPTION: Double cloth with color and weave effects.

FINISHED DIMENSIONS: 18" wide × 32" long plus 4" fringes at each end.

WARP & WEFT: 3-ply cotton. This is Southmaid Cotton by Coats and Clark available on 400 yd balls: 170 yd brown, 1015 yd red, and 1180 yd ecru.

E.P.I.: 40. Sley 4 per dent in a 10-dent reed.

WIDTH IN REED: 19½".

TOTAL WARP ENDS: 780.

WARP LENGTH: 2 yd which includes take-up, shrinkage, and 27" loom allowance.

WARP COLOR ORDER: With one strand each of brown and ecru, warp 30 pairs of warps (30 brown warps and 30 ecru warps). Then with one strand each of red and ecru, warp 330 pairs. End with one strand each of brown and ecru, and warp 30 pairs.

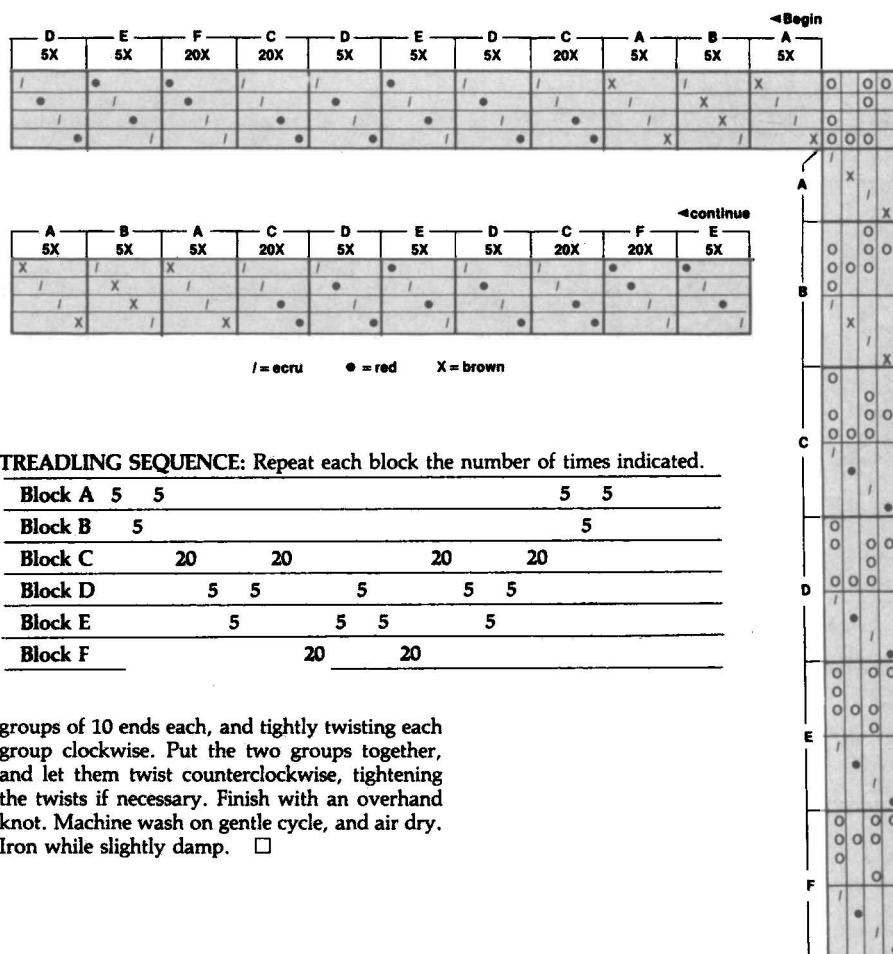
DRAFT:

P.P.I.: 36-38.

TAKE-UP & SHRINKAGE: About 8% in width and 10% in length.

WEAVING: Leaving about 6" for fringe, follow treadling sequence, repeating each block the number of times indicated. Cross the wefts at the selvages so that the layers are stitched together. When changing blocks, make sure that the beater is hitting both the top and bottom layers perpendicularly, so neither layer will show any looseness at the intersection. Leave about 6" for fringe.

FINISHING: Make twisted fringe by taking two



groups of 10 ends each, and tightly twisting each group clockwise. Put the two groups together, and let them twist counterclockwise, tightening the twists if necessary. Finish with an overhand knot. Machine wash on gentle cycle, and air dry. Iron while slightly damp. □



Sling Chair

designed by Sharon Alderman, page 58

2 4

PROJECT DESCRIPTION: See page 58 for notes on this project.

FABRIC DESCRIPTION: Warp-faced plain weave.

WARP: 8/4 cotton at 1680 yd/lb. This is 8/4 ply carpet warp on ½-lb/800-yd tubes from the Oriental Rug Company. 670 yd Orange, 275 yd Yellow and 465 yd Rose.

WEFT: 3/2 pearl cotton at 1260 yd/lb. 350 yd light orange.

E.P.I.: 30.

WIDTH IN REED: 17".

TOTAL WARP ENDS: 510.

WARP LENGTH: 98" which includes take-up, shrinkage and 36" loom waste.

WARP COLOR ORDER:

Start▶

Orange	22				
Yellow	2	4		2	
Rose		14		14	

Cont.▶

Orange	20	20			
Yellow	10	2	4	2	
Rose			14	14	

Cont.▶

Orange	22	= 244
Yellow		= 98
Rose		= 168

TOTAL ENDS=510

DRAFT:

P.P.I.: 11.

TAKE-UP & SHRINKAGE:

3% in width and 15% in length.

FINISHED DIMENSIONS: 17" wide × 54" long.

WEAVING: Weave 64" measured under tension on the loom. Use a firm, even beat. Weave beautiful selvages because they will show.

FINISHING: Hemstitch both ends of the cloth on the loom. Repair any skips which may have occurred. Machine wash in warm water removing the fabric before the spin cycle to avoid setting creases. Air dry until slightly damp. Press well several times on both sides with iron on cotton setting.

ASSEMBLY: Remove existing sling from chair, noting how it was attached. Trim the length of the new sling if necessary, and finish the raw edge with several rows of machine stitching. Attach the sling to the chair in a manner similar to the way the old one was attached. □

graph Nine, by Harriet Tidball, but the treadling was not given there. Warp sett is rather critical for this weave, so sampling is certainly in order. As there will be a lot of take-up in the pattern warps with this weave in particular, you will want to tension the pattern warps separately using a second warp beam when available. Finish your sample to be sure that it will stand up to washing.

Summer & winter is another weave that lends itself well to this technique. Lois Self had a turned saguaro cactus pictured in the Weaver's Challenge column in the Nov-Dec 1984 issue of *HANDWOVEN*, page 90. Color striping and pattern were both made in the warp for quick and easy one-shuttle weaving.

Placing the pattern of a fancy twill in the warp is another option, as shown in the draft, Illustration 3, for a commercially woven fabric. As woven, it requires 12 shafts and eight treadles to weave, but by turning the entire draft 90°, as shown in Illustration 4, it can be woven with eight shafts using 12 treadles—a good idea to keep in mind when looking at a draft which requires more shafts

Illustration 3

12		0	0	0	0	0	0		
11		0	0	0	0	0	0		0
10		0	0	0	0	0	0		0
9		0	0	0	0	0	0		0
8		0	0	0	0	0	0		0
7		0	0	0	0	0	0		0
6		0	0	0	0	0	0		0
5		0	0	0	0	0	0		0
4		0	0	0	0	0	0		0
3		0	0	0	0	0	0		0
2		0	0	0	0	0	0		0
1		0	0	0	0	0	0		0

Illustration 4

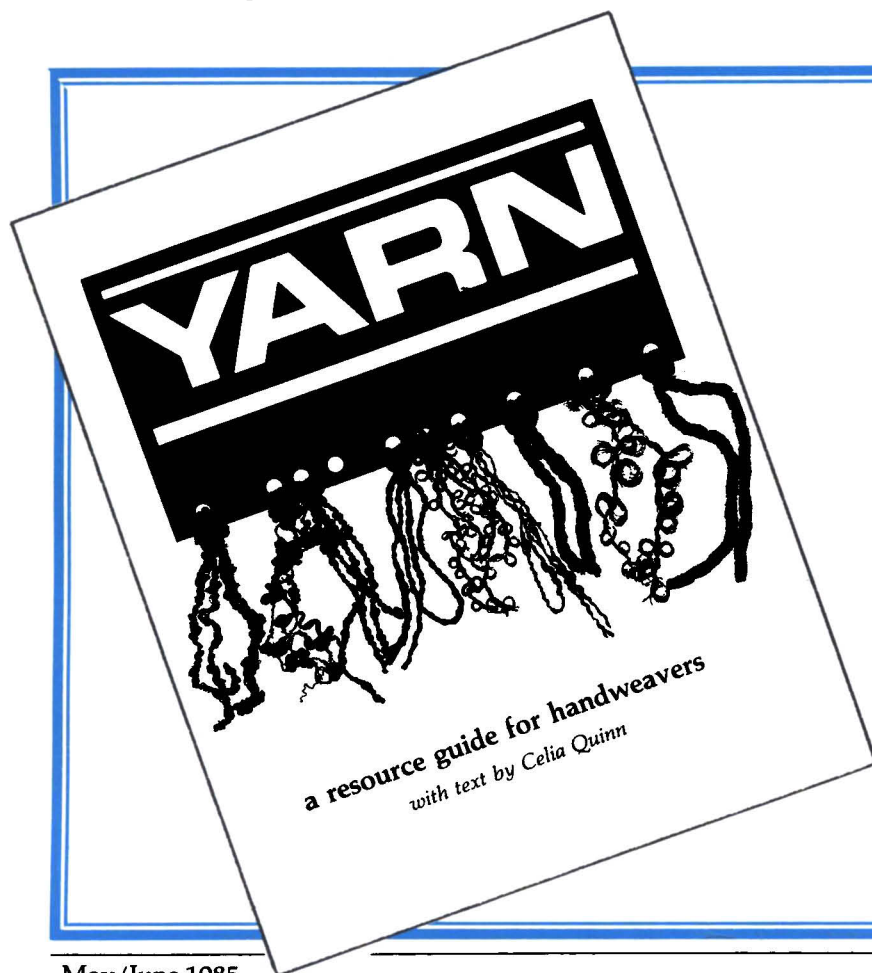
8		0	0	0	0	0	0	0	0
7		0	0	0	0	0	0	0	0
6		0	0	0	0	0	0	0	0
5		0	0	0	0	0	0	0	0
4		0	0	0	0	0	0	0	0
3		0	0	0	0	0	0	0	0
2		0	0	0	0	0	0	0	0
1		0	0	0	0	0	0	0	0

than you have available. Notice also in the 12-shaft draw down that two shafts are duplicated (thus, two treadles in the eight shaft draft), but it is much easier to thread and treadle if a straight draw and treadling are used. This is a way to economize on shafts and treadles if they are not available.

Kathryn Wertenberger has been weaving since 1963. She has been awarded the HGA Certificate of Excellence.

Future Challenges

A reminder that the Sept-Oct challenge is weaves which have undulating warps and/or wefts. For Nov-Dec I challenge you to some color play. I'd like to see solutions to dealing with complementary color harmonies. Remember that complementary colors are the ones opposite each other on the color wheel. Please include technical data and the intended use of your fabric, along with your phone number and a return envelope. I'll need your swatches by July 1. □



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REPETITION

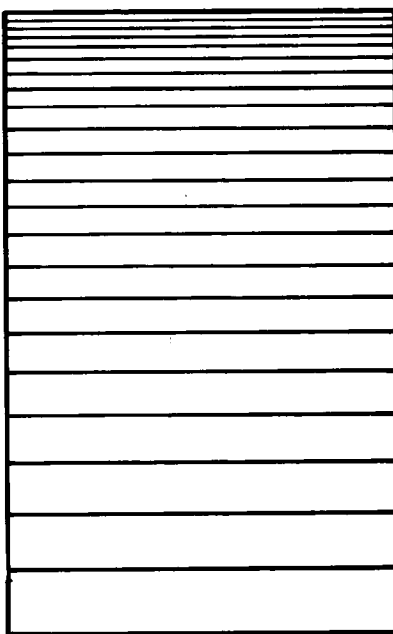
by Barbara Liebler

My husband, the math professor, tells me that in mathematical coding theory repetition is a good thing. If your coded message is somewhat garbled, whichever part gets through needs to contain the message. Redundancy gets the message through. I'm finding the same thing, too, now that I'm running for election in the local City Council race. Repeating the visual imagery in my yard signs, election buttons, and brochure, as well as saying the same things many times in different words, is what gets the message through.

The same is true, I think, in visual designing. Repetition, rather than being totally boring, often makes the work more effective. We see this in the grid that shows up in so much art work these days, and we see it in the eternal charm of stripes and plaids. One stripe on a plain ground can be interesting, but many stripes in pleasing proportion have a classic appeal. A single stripe doesn't have the same impact.

There is more than one kind of repetition, of course, and equal size stripes are an example of the most obvious kind. Exact repetition is one type. If your stripes are all the same size and the color repeats in a regular pattern, then you are using exact repetition.

Music uses a lot of repetition (too much, I think, in some of the rock music my teenagers listen to!). Classical music makes heavy use of variations on a theme. Here the basic pattern or motif is repeated with enough similarity to be recognizable, but



enough change to be interesting. This kind of repetition can be used in visual designing, too. Just keep one or more elements the same, and change another element. For example, repeat a distinctive shape, but do it in a variety of colors. Or repeat the same shape in a variety of sizes. Or repeat a similar type of shape. If your woven fabric has rounded lines in the woven pattern and the neckline has a rounded cut, then make the pocket in a rounded shape and close with a bow or with round buttons. This repetition of "roundness" qualifies as variation on a theme.

Another way to vary your repetition is to vary the proportions. A circle, a horizontal oval, and a vertical oval are all related visually and form a repetition with variations.

Placement is an important part of a composition that involves repetition. In stripes, for example, the spacing of the stripes or the area between the stripes can itself become an exact repetition or an element of variety within the repeating pattern. The blank spaces set up a pattern of their own. This too is similar to music where the rests are an essential part of the music. In art we call it negative space—it's the empty space. It has a shape and form of its own that defines and enhances the full space. In two-dimensional design, you can think of the visually prominent shape as the positive space and the pale ground as the negative space. Then you can see that the rhythm that is set up between positive and negative space becomes interesting when you space your motifs close together, or increasingly far apart, or in some other relationship.

Because of all these variations you may not be immediately aware of the repetition in the good design work you see. Next time you see a man-made object that you find visually exciting, look for subtle forms of repetition. I bet you'll find that there is a lot there. It's one of the most commonly used design elements, and you'll find it used often in visual art, in music, and especially in politics!

Barbara Liebler is a contributing editor of Handwoven. She weaves one-of-a-kind art pieces in Ft. Collins, Colorado.

OF THE Tricks Trade

Soak up the slack

As a novice weaver I've taken great pleasure in discovering that so many accessories exist for the various phases of weaving. I have found a way to simplify one task even further. I inherited a bobbin winder from a friend. The rod is obviously very thin, perfect for bobbins, but not so perfect when winding a larger cylinder. I have removed the sponge from an old sponge roller and placed it over the rod. I slide the spool on with a twisting motion and "Voilà", a no slip spool winder. For all I know there may be a "store bought" apparatus for winding the smaller spools but this certainly has simplified my spool winding process.

Mixie Hockman
Birmingham, MI

Pin-ups

When pinning for hand sewing knits or thready, bulky handwovens, use the big, blunt plastic "pins" that are sold for use with brush hair rollers. After all, you're using a big blunt needle, aren't you? The pins are sold separately in bubble packs of 100 in many stores. They're inexpensive and they don't snag or poke your fingers, or try to hide in heavy fabrics only to "getcha" later.

Helen Fleischer
Silver Spring, MD

Storytime

I have come across something which completely eliminates the tedium of setting up a loom and which inspires me, after working all day, to gladly sit down and weave for a few hours. This miracle (for me, at least) is rental books on tape which are now available from several companies. The books are unabridged, the selection wide, and the fees reasonable. I set up what would have been a very tedious project recently while listening to *The Adventures of Sherlock Holmes*. I hardly noticed what I was doing, so engrossed was I in the stories. Interested readers will find these companies advertised in the *New Yorker* and other magazines.

Meredith Bennett
Charlottesville, VA

Butterfly alternatives

I was trying to weave a design with many different colors, and the butterfly knots seemed more trouble than they were worth. A trip to my neighborhood dime-store yielded a couple of packages of small, plastic hair curlers—a perfect solution to keep my short lengths of threads neat and handy.

Margrit Reinhard
Lincolnwood, IL

Heddle grabber

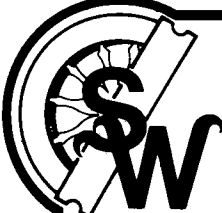
I use a piece of flat magnetic strip to separate the metal heddles when I thread my loom. Just a touch of the magnet "grabs" the heddle from whatever harness to thread a pattern.

Lucille Chevalier
Malta Bend, MO

Sew easy labels

Here's my idea for labeling my handwoven items when someone else may be selling them: Using lightweight pella I place a piece in the typewriter and type all the pertinent information such as size, fiber content, instructions for laundering. I type as many as I need, cut them apart after removing them from the typewriter and attach them to the items.

Ruth L. Wick
Olympia, WA



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MORE OF THE Tricks Trade

Weaver beats bum wrap

I would like to pass on a solution I came up with concerning a Wrap Around Shawl by Nell Znamierowski, *HANDWOVEN*, November, 1981, page 50. I was thrilled with the colors, and after a trip to Harrisville, NH, I couldn't wait to get it on the loom. This was to be the first major project for "Me"! I followed all the instructions, right down to the finishing process that I wanted to achieve and it was so beautiful!!! I, too, am 5'7" but I just could not make that shawl drape like it did in the photograph. I played with it for an hour and finally got a reasonable facsimile after almost total frustration. Then, when I decided to pick up several articles that I had knocked off the dresser, I was nearly smothered with it around my head. How could I ever pick up a grandchild, I thought? I put it away, almost in tears, and turned to the pattern box for jackets, vest, even a skirt, all to no avail because of the uneven plaid.

By this time I decided that I had to design my own wrap because I wouldn't give up. I tried several sequences of pleating one edge and finally came up with a center box pleat 4" wide, then five successive 2" pleats on

either side, pleated toward the center back. Using 1/4" purple grosgrain ribbon as backing, I made three rows of machine stitching. The first row was 1/4" from the edge; second and third rows each 1" below the previous row. In order to hide the machine stitching and give added stability to the neckline, I hand embroidered rows of cross stitch in the Aubergine yarn, and the center row I trimmed with the Peacock yarn. In addition to achieving the stability I wanted, it also became a delightful stand-up collar. I used a fur-type covered hook and eye which fastens underneath and does

not show. The pewter buttons are just for decoration.

It is now a lovely, comfortable cape. The front hangs down to a point or drapes freely and easily over the arms. It has become a conversation piece, and the colors just thrill everyone. Needless to say, I love it, and my husband is very proud of it.

June Greenlaw
Dennis, MA

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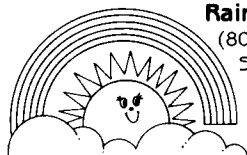
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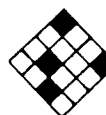
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"FIBRE FORUM" is the tri-annual colour magazine of textile arts for Australia. Subscriptions in 1985 are \$16 in the USA and \$20 in Canada. Subscribe through **R.L. Shop**, Box C-20, Lopez Island, WA 98261. Fee should accompany subscription.

"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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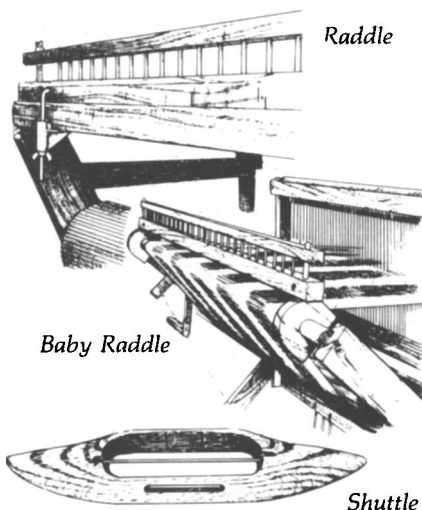
by Sharon Altergott

What's new. . .

Craft World Tours, international travel program for persons with an interest in craft, fine handwork and folk art, is organized and run by Prof. Tom Muir Wilson and Sherry Clark out of Byron, New York. Arrangements are made on each trip to meet traditional and contemporary craftspeople who are representative of the culture of each country. For brochures and detailed itineraries on the 1985 trips to Holland/Belgium, Korea/Hong Kong/China, Scandinavia, Yugoslavia, Hungary, Ireland and Morocco, write or call Craft World Tours, 6776 Warboys Rd., Byron, NY 14422 (716) 548-2667.

New from Schacht Spindle Co. are two raddles, the Raddle and the Baby Raddle. The Raddle comes with its own built in clamps attached to it, eliminating the need for C-clamps. It is available in 25", 40" and 48" widths. Holes are drilled every 1/2" and plated pins are installed at 1" intervals, with enough extra pins to make 1/2" spacing if desired. One edge of the raddle has been rounded to make sure the

warp threads move smoothly as they are wound on the loom. The Baby Raddle is especially designed for the Baby Wolf and comes with its own special mounting brackets to fit it to the rear beam.



Also from Schacht is news that all sizes of their boat shuttles are now available in oak. This includes the 11" slim and 11" regular shuttle, 13" and 15" sizes. Ask for these new products at your local weaving shop or contact Schacht Spindle Co. for more information at P.O. Box 2157, Boulder, CO 80306.

The spring catalog from Wool 'n More is now available and includes everything from soft, luxurious wool sleepers to fine Austrian lead crystal lambs. The 30 page black and white catalog is produced by Joann Siebenmorgen and is available by writing to

her at 1105 NE Broadway, Portland, OR 97232.

From Brushy Fork Creek, KY, Patricia Ferrell handcrafts original buttons, buckles and medallions out of stoneware clay and porcelain. In her stoneware items the earthen tones of the stoneware are highlighted by the colors in the glaze. Porcelain accessories are impressed with a woven cloth and then accented with splashes of color on a white background. The buckles and medallions can be woven into wall hangings as well as used on clothing, and the buttons can be machine washed or dry cleaned. To find out more information write to Brushy Fork Creek, RT. 1 Box 186-B, Crofton, KY 42217.

A new source book designed to acquaint fiber enthusiasts with over 750 mail-order suppliers of yarns, spinning fibers, dyes, books and magazines, basketry materials, looms, spinning wheels, and other supplies and equipment is *The Fiberworks Source Book*. Bobbi A. McRae wrote the book in an effort to bring the suppliers to the attention of buyers. She also has produced the *Fiberworks Quarterly*, an eight-page newsletter which is designed to serve as a source of up-to-date information on new supplies, services, publications and resources. The *Quarterly* tries to cover the entire field of fiber arts, and along with the book, provides complete ordering information, new product news, and book and magazine reviews. *The Fiberworks Source Book*



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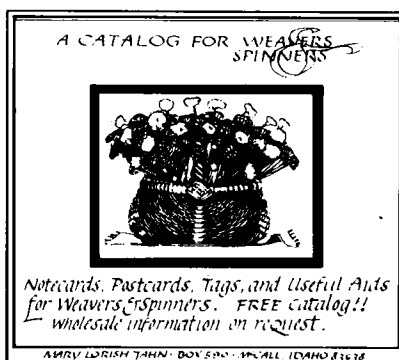
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MORE PRODUCT NEWS

is published by Betterway and distributed by Interweave Press, Contact Bobbi about her newsletter by writing to her at P.O. Box 49770, Austin, TX 78765.

Wilde Yarns has added to their line two all-wool novelty yarns in colors selected to coordinate with their other wools. "Pebbles" is a lustrous nubby bouclé and yields 408 yd/lb. It resembles a string of pearls and creates a soft, rounded texture in a woven or knitted fabric. "Tumbleweed" with 750 yd/lb, has fluffy, barely spun wisps of wool loop rising off its surface at irregular intervals. This yarn adds a cloud-like texture to your fabric while adding very little weight. Both of the yarns are available on eight ounce cones and in two ounce skeins in 12 colors and natural white. They are both suitable for warp, weft and knitting. For a sample card write to Wilde Yarns, 3705 Main St., Dept. H, Philadelphia, PA 19127 and include \$.50.

Weaving, spinning and dyeing vacations in England with Malcom and Elizabeth Palmer are now available. A spinning/weaving vacation with

the Palmers involves living in as family and working together with the craftsman on a one-to-one basis. Lodging is provided at the cottage and all the meals are also prepared there. The studio is an integral part of the cottage and well equipped with a variety of looms and spinning wheels, with a wide range of yarns and fibers



available for sale. Write to them for more information at **Elizabeth Palmer**, Handweaver, Crown Cottage, 46 High St. Gretton, Corby, Northamptonshire NN17 3DE, England.

Cotton Clouds has several new yarns for 1985, including a rug filler yarn for use in rugs or woven jackets, a two-ply cotton that is soft and weaves up quickly (available in 20

pastel and bright colors) and cotton loops (actually salvage from cotton socks) that will work well for weft in rugs available in over 20 colors. For more specifics contact Cotton Clouds at Rt. 2, Desert Hills #16, Safford, AZ 85548.

Advance Notice

Here at Interweave we're always looking for good, solid books to add to our line of publications. A recent release, *Yarn*, should now be on the shelves at your local weaving shop. Our summer and fall releases include a new edition of Cheryl Kolander's *A Silkworker's Notebook*, which is full of a wealth of information on this elegant and durable fiber. A historical book on Weaver Rose which includes his original drafts will be out late summer. You'll find this book delightfully entertaining and great for gift giving. We're working on a new knitting book, too, a sequel of sorts to our very popular *The Sweater Workshop*. Look for it late fall. In the *Design Collection* area, #8, Rags, should be in your shop by August. We'll keep you posted as to exact publication dates as we know them. □

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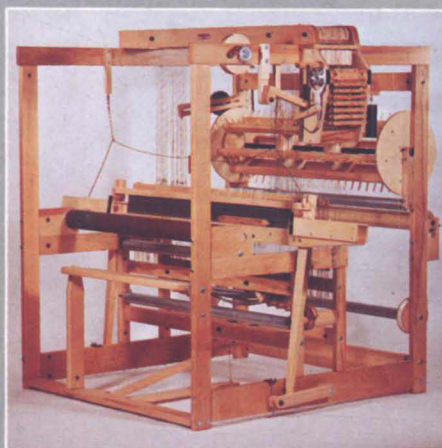
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