

A photograph of a handloom with threads and a piece of woven fabric. The top part of the image shows the dark threads of the loom. Below that, a piece of light-colored fabric with a grid pattern of red, yellow, and green threads is draped over the loom. The background is a light-colored wooden surface.

Handwoven

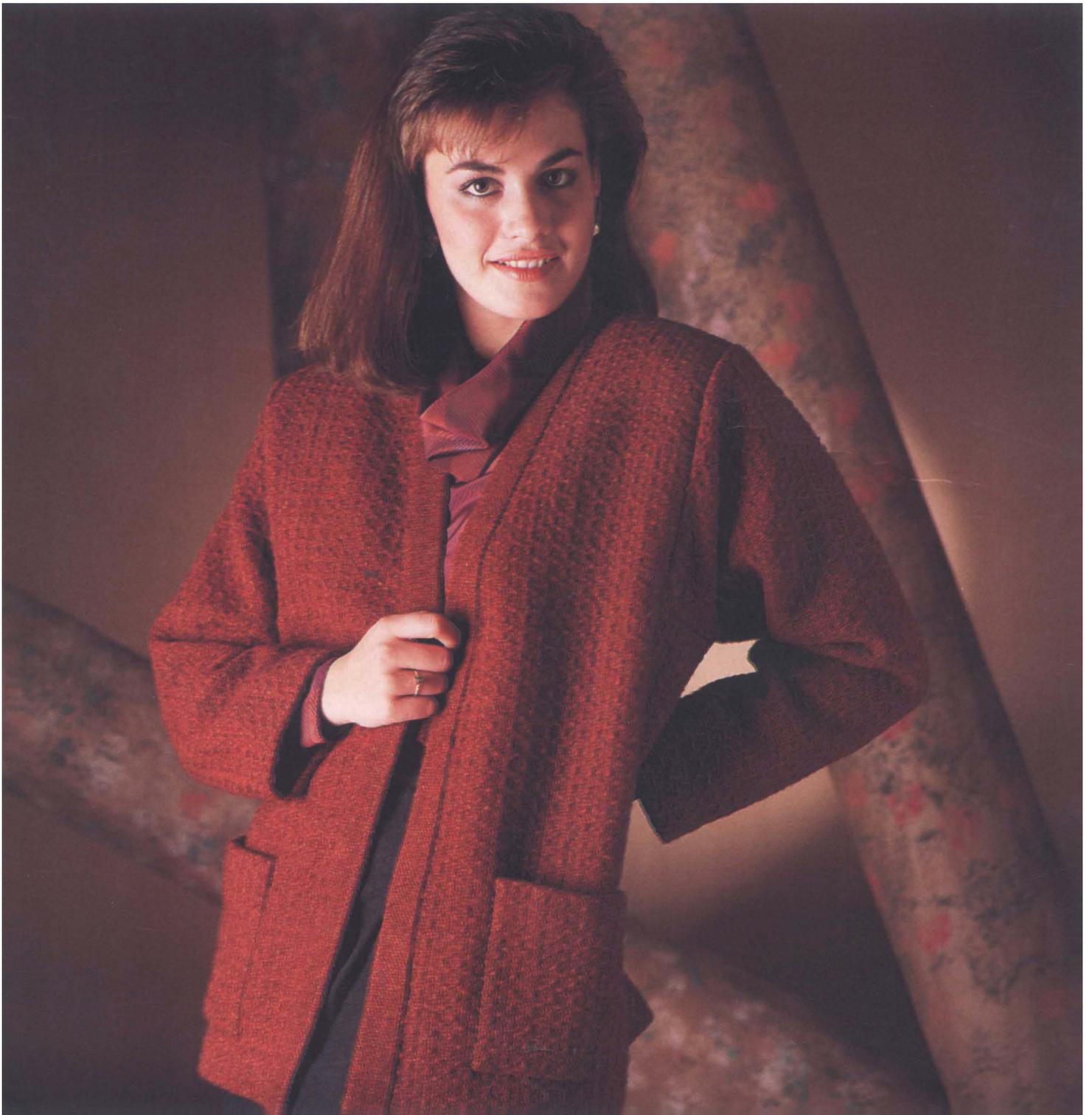
volume VI, number 2
March-April 1985

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ON THE COVER: This set of fabrics, all
designed by Sharon Alderman, are woven on
the same warp. With a little planning ahead, as
these fabrics illustrate, you can weave your
entire summer wardrobe and only have to
warp your loom once. Sharon discusses her
Swatch Collection #11 on page 47; complete
instructions for all fabrics appear in the
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Cotton Clouds.

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Editor's Page

This & That

We used to call them gremlins, which sounded kind of cute, but they're starting to turn really nasty on us. Meaning, of course, all the obstacles that keep us from getting your magazine to you. One of the latest problems, which involved both the Jan/Feb *HANDWOVEN* and the December *Spin-Off*, was labels falling off the envelopes in transit. Sub-zero weather? A barrel of bad glue? We have an enormous stack of these sitting in our office, which the post office kindly returned to us at a small charge (!) of \$1.05 each. And of course we don't know whom to remind them to, since the labels are gone. If you missed your issue of either magazine, send us a post card or call us collect (303) 669-7672, and we'll hustle it right out.

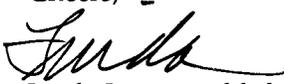
As if that weren't enough, we've found that a number of magazines were shipped with either the five-year index or the instruction supplement missing. There have been grim talks with the printer, and we don't expect it to happen again. If you were a victim of this carelessness, call or write as above, and we'll make it right.

Weaving is a lonely craft. How often have you heard that woeful line? True, chances are you can't run next door and borrow a bit of weft from your neighbor like a cup of sugar. True, if you weave on a loom of any size you can't pick it up like a bag of knitting and take it with you. True, when the family is gathered around the teevee watching their favorite show, you can't roll your loom in, pick up your shuttle and start banging away without causing serious disapproval. And in parts of the country, the weaving population is spread so thin that you can travel many miles and not find a kindred soul. Yeah, it can be a little lonely.

Some of us are lucky, though. Some of us have the stimulation and support of one of the thousand or more weaving guilds and interest groups that meet regularly around the country. Some of us have a friendly weaving store to drop into for a chat, an idea, an exciting new yarn. Some of us have just a special weaving friend or two (you can create these on your own, just by doing some judicious teaching). I've been lucky enough to have all of the above, plus Jane.

Jane Patrick came to Interweave Press almost four years ago; she was a weaver, but didn't have any magazine experience. Bit by bit, she has learned publishing inside out — writing, editing, type, layout, photo styling, proofreading. She has stayed til all hours on deadlines, done late night press checks at the printer, given up weekends to weave, to write, to plan. She has learned to read my mind to an uncanny degree. It's time she was called editor.

Here's how we've sorted things out: Jane is managing editor, which means she does all the work. I'm publisher, which means fingers in every pie. Dale Pettigrew continues to provide support and editorial input, especially on project instructions. And the newest member of our editorial team, Jean Scorgie, is already making her presence felt as a weaver, designer, and technical editor after only four weeks on the job. That's our nucleus; add to it all our contributing editors, our frequent or occasional design and article contributors, and you, dear reader, and you have an international network of over 30,000 weavers. Remember the National Spinning & Weaving Week slogan a couple of years ago? You can't weave well enough alone.

Cheers,

Linda Ligon, publisher

Publisher Linda C. Ligon
Managing Editor Jane Patrick
Associate Editor Jean Scorgie
Assistant Editor Dale Pettigrew
Technical Editors Kathryn Wertenberger,
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Contributing Editors Brucie Adams, Sharon
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Administrative Assistant Karen Evanson
Production . Marc M. Owens, manager; Chris Hausman
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Bounce Back

The Tie That Binds

I read the editor's page of the January 1985 issue with a condescending eye until the last paragraph, which brought me to tears. . . .

For me, the tie that binds is not the necessity of working with my hands for self validation. It is the freedom to do so for self expression, enhanced, supported, carried on the wave of the tradition of my great grandmother and other cultures I have visited. I do not weave or sew because I was taught to or because it is what women do. I do it out of free choice and out of part of the continuing tradition of my foremothers, and to express, interpret, offer what I have seen in textile art around the world. I see it as a dying art, and I feel an urgency to be a part of its continuation. Textiles are so basic and practical, and in a sense always living because every blouse whipped off the machine has a personal touch and is a piece

of art. I want to continue this tradition not as self validation but as a free choice of activity, woman's activity, keeping a tradition alive and seeing it as art, not task; out of choice, not need.

Noel Woody
Portland, Oregon

. . . My mother and grandmother were quilters, I mean *real* quilters. I didn't know you could buy blankets 'til high school. Thought everybody used and made quilts. I learned how to make quilts, but it wasn't for me. I wanted to weave. Have always wanted to weave. Why?

Because—we aren't born to live and die taking all our knowledge with us. We pass it on directly or indirectly. Have always known somebody in my past must have been a weaver. My mother's people were from the South so have always assumed some great-granny was a coverlet weaver, and maybe so.

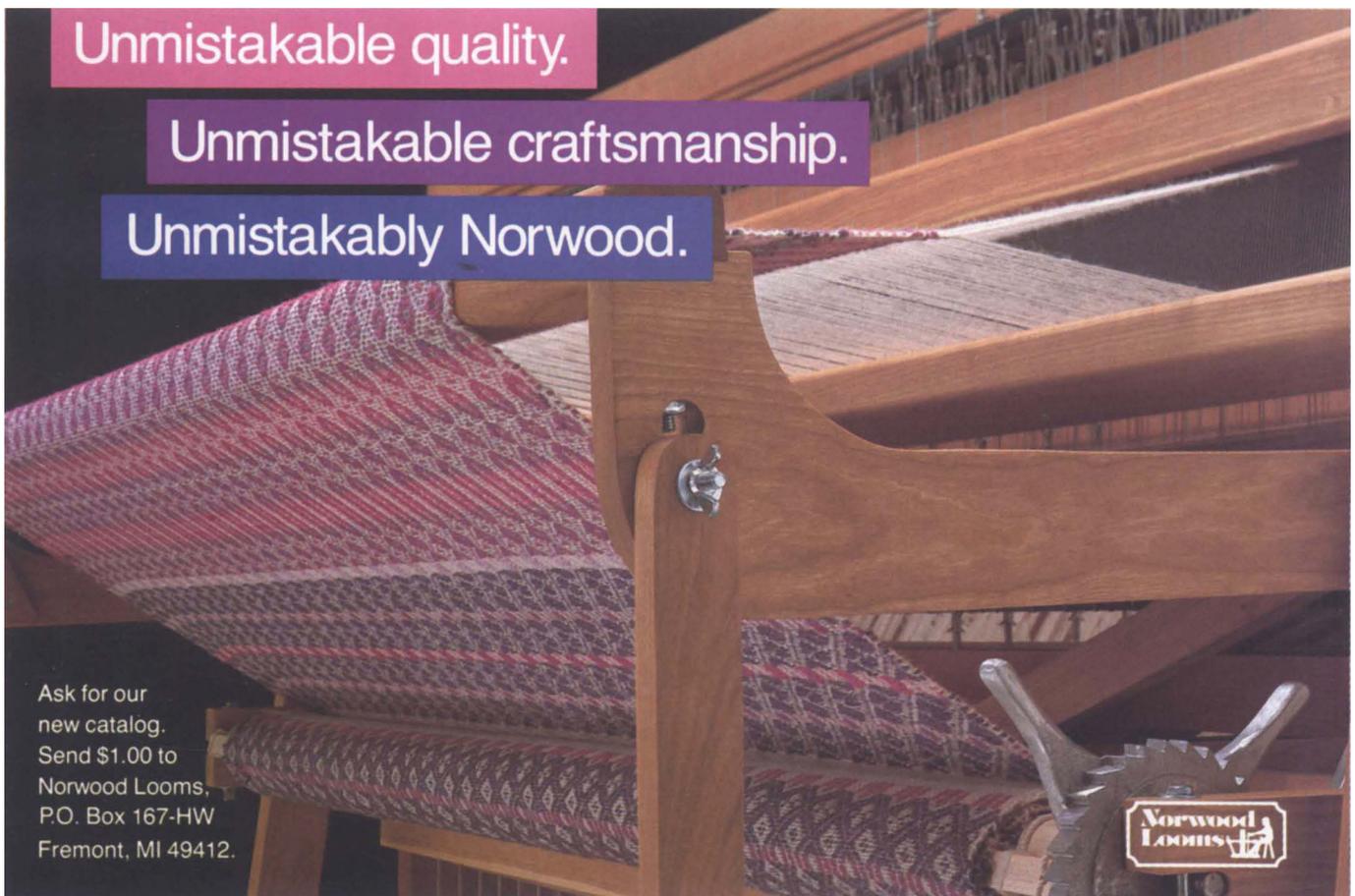
About two years ago an aunt whom I hadn't seen for years said, "Did you know your grandmother's sister was a weaver in Sweden?" For me, that was the tie that binds. The tie sometimes skips generations, but it does bind and will continue to bind. . . .

Lucinda Jesse
Saginaw, Michigan

I too have a 16 year old daughter with whom there are several "mouth to mouth" discussions. There is no doubt we have our differences and these talks help keep our expectations of each other in perspective.

My mother also has always been stitching something . . . clothes for her kids, embroidery, huck toweling, crewel and quilting. Most of her satisfaction and certainly her most memorable pieces were created from odds and ends—leftovers from someone who bought in generous kit amounts that always had something left. She would positively grin at the prospect of what she might be able to create with these scraps of fabrics and fibers. As a young girl, I was always understandably concerned that this need to create from "found" materials might give me a somewhat "sketchy" wardrobe. Also these leftovers had that look so often associated with their kind . . . of no use . . . less than desirable . . . and collectively, downright ugly. But she could always make something of value, and quite often something of beauty from these leftovers. I must admit that at 16 a lot of their beauty escaped my newly-acquired profound knowledge of everything in and around my world.

Oftentimes when I was younger, I told myself that when I wanted materials to make something, no one's leftovers would do, only store-bought for each project, with all leftovers pitched. But all the time I



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couldn't help be amazed at the pleasure that woman got from those scraps.

Later, on my own, I was true to my word—I bought kits and did lovely crewel work and counted cross-stitch and sewed a lot of clothes for myself and my new daughter. But I couldn't just throw out those scraps and soon found myself getting more satisfaction from those pieces than I ever did from their original purpose. . . . So my daughter grew up among leftovers, too. . . .

Now that I weave and teach basketry, she has access to dozens of books on many more fiber-inspired works. Her coiled work is lovely and the loom work is more than I expected her to do. Like her mother at that age, she has a profound knowledge of our world and an all-too-eager willingness to share it with her mother. But it pleases me to see her get that same joy from creating that somehow is a part of us, and I have no doubt will continue.

There will always be those of us who have that need to create and choose fibers as our means to express it.

*Sandy Webster
Davisburg, Michigan*

Your editorial threw me a curve, until I realized several things.

1. When I was a child, I hated gardening with a passion, but I learned about it from my parents and aunts and uncles. At the time, I didn't believe that those skills would have value in my future. I was wrong. I am now an avid, passionate gardener and the knowledge I experienced as a child came back one day, the moment my hands touched the soil.

2. We never know where the seeds we sow will sprout—"if", or "when". A story I read several years ago illustrated the value of fleeting images. A woman remembered watching her grandmother spin a skein of yarn. She saw it only once as a small child. When she grew older, with a family and her own business, she was suddenly driven by that image of the wheel and her grandmother to find a spinning wheel and learn to spin. . . .

3. And then there is my name—Penelope—I've explored it from Homer to the miracle of me, sitting in Idaho at my loom, weaving useful cloth from handspun wool from the neighbor's sheep—real straw into gold.

My kids watch me, help me, take a shuttle to hand occasionally, spin a few lumpy yards of yarn once in awhile. Even if they never become passionate about any of it, they will be aware of the possibilities, of turning nothing into something, and cloth will never be completely taken for granted, nor remain a distant unattainable mystery. . . .

*Penelope Reedy
Fairfield, Idaho*

Let me tell you where I think the weavers of tomorrow are coming from—what is really the "tie that binds", as you say: It is the urge to create, to make something beautiful, something functional, with your hands. As long as we keep alive and nurture this urge, present in every child at birth, we need not worry about future weavers—or painters, or potters, for that matter. Acquaint them with the tools; let the products be a natural part of their environment; in time some will weave and some will pot, some will paint and some will sing. Their individual talents will guide them in choosing the form of expression their creative urge will take. . . .

*Gisela Evitt
Stanford, California*

My name is Jodi Alexander. I am ten years old. My mother, Karen Alexander, gets the magazine called *HANDWOVEN*, and I read your article about kids who never weave or do hand crafts.

I live in a small town named Viroqua, Wisconsin, and there is a school here that I used to go to. The teacher is Karin Bezin, and she teaches the kids how to weave, knit, sew, crochet and other handcrafts.

It is a Waldorf school, and I went there for two years. I was eight years old when I first went there. My mom teaches me a lot of things too.

Now I do a lot of knitting and I have woven on a inkle loom and a miniature Navajo loom.

We made frame looms and wove on them at that school. I also learned to embroider and sew by hand.

My brother is 15 years old. He does some embroidering, and my sister sews by hand but not very much. She makes doll clothes for me.

I like to make things by hand, and some day I will teach my kids when I grow up, and I hope they like it too.

Jodi Alexander

You asked—where are the weavers of tomorrow? I say they are all around us—their latent desires have just not yet been awakened. . . .

Being relatively new to the craft and remembering my own beginning, I believe the continuity can be found in (1) the human desire to create, (2) the human capacity to question "how" and "why", and (3) the "presence" of the craft itself through exhibitions, demonstrations and the availability of equipment, materials and teachers. It is when these factors merge in an individual that a "weaver" is born.

*Susanne Glass
Earlsville, Virginia*

When I was a little girl, the nicest person in the world was Aunt Mary, and she taught

me to sew tiny things for Barbie dolls. She made clothes for our dolls all the time. I was given her sewing box when I was in school, for she had died then, and I began to sew my own doll clothes. Later on I learned to weave. I weave all day, most everyday. It is a way of life for me. It makes me feel great. I used to paint every day, before I learned to weave. It got upsetting trying to find homes for a painting a day. The space was too much. Weaving doesn't stack up like that, it can be walked on, put on a table, in a window or on a body, and sold more easily. Every time I weave I can't wait for tomorrow to weave some more. I get ideas that must be done. I think of the wonderful friends I have, all so far away, and weave their colors to think of them. . . . After today, I know that I will weave tomorrow too. All things considered I intend to weave for another 70 years. My grandmother was still knitting her blankets at the age of 96.

*Peggy Clark Lumpkins
Vienna, Virginia*

Our readers ask . . .

Does anybody know a source of coned embroidery floss—mill end? And being a new computer person, are there weaving programs available that do not cost an arm and a leg? I have an Apple IIe.

*Bev Harvey
2001 Adams Hill Road
Vienna, Virginia 22180*

Check our classified and small ads for Apple software, Bev—there are several affordable programs available. As for coned floss, can any of you readers help?

I am in the market for a rag cutter which has more than one cutting blade and can cut two or preferably more strips at a time. Also I would like to be able to cut light weight materials. The only cutter I am aware of is marketed by Oriental Rug Co. and cuts one medium to heavy weight strip at a time.

*Candy Meacham
1117 Lenora Court
Bellingham, Washington 98225*

I'd like to find a source for a (?) Canadian synthetic yarn called "Touch O' Fluff".

*Patri Addison
P.O. Box 9551
Knoxville, Tennessee 37920*

I need some information on where I can find cotton on spools in Europe. I'm stationed in West Germany—Wiesbaden. Also do you know of guilds in Germany, and how would I contact them?

*Diane Waltman
PSC#2 Box 59
APO New York 09220-5336*

ODDS & ENDS

A new standard of terms for describing the burning behavior of textiles has recently been developed by the American Society for Testing and Materials (ASTM), Philadelphia. Named D-4391, Standard Terminology Relating to Burning Behavior of Textiles, this document provides the basis of unambiguous communication to those in the textile industry. A copy of the document is \$6.40 to ASTM members and \$8 to non-members. It is available by writing ASTM, 1916 Race St., Philadelphia, Pennsylvania 19103.

Good news for linen lovers

Fashion demand for natural fibers, especially linen, is making an impact on flax growing in Scotland. For the first time since World War II, flax will be grown and processed in Scotland, bringing the British Linen Bank back to its roots. One hundred farmers indicated an interest in growing 2,000 acres of flax in the next year, to be processed at a local scutching mill and then

sold to linen producers in Northern Ireland, northern Europe and Smolka. We can predict that the revival of this bast fiber for garment use will remain popular for some time.

'Professional' edges for handwovens

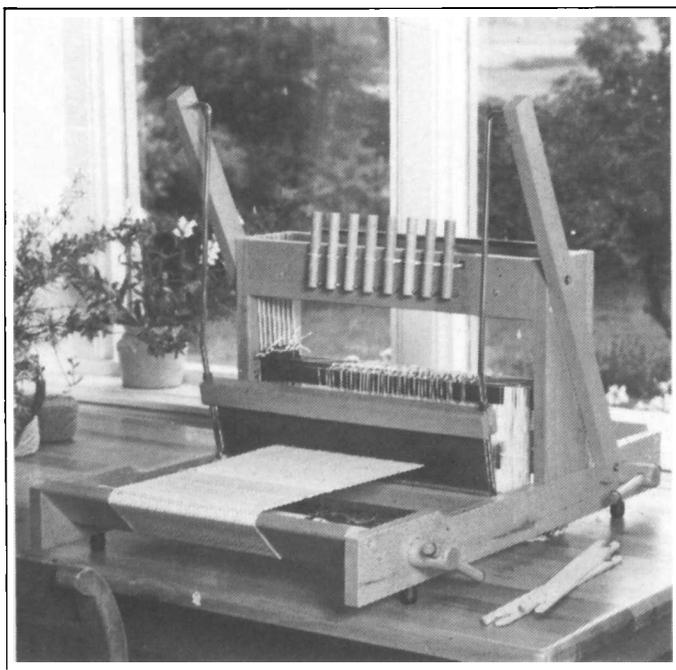
The overlock sewing machine could be your answer to neater, no-ravel edges. These handy machines make an overcast stitch over the raw edge of a fabric, while at the same time trimming the edge just up to the stitching. There are numerous makes and models on the market; the number of needles vary, as well as the tasks the machine can perform. Some of the companies producing overlock machines are: Babylock, Singer, Knit King, Bernina and White. Prices range from \$400 to \$700, and are therefore practical only to the person doing a lot of sewing. You'll want to take swatches of the kinds of fabrics you usually weave to check which machine will work best for your fabric type.

And one more for auction!

A group of 12 weavers in the Denver-Boulder area got together about a year ago to form a friendship coverlet group. The goal at the end of two years is for each participant to have her own coverlet. It works

like this: Each member chooses a different overshot pattern and puts on enough warp for a square for each person. Pattern wefts are exchanged and each participant weaves a square in her pattern with each of everyone else's pattern weft. The squares are then exchanged—each person has 12 squares in the same yarn, each with a different pattern. These are then crocheted, knit or woven together into a coverlet. The new twist this group gave to their project was for each person to weave one extra square for a thirteenth coverlet, to be donated to the local public TV station for their annual fund-raising auction. They have the pleasure of making new friends, resulting in coverlets for themselves, as well as doing a little good for the community at the same time. An all-win situation.

We often get news tidbits across our desks that we think you all would find of interest, though up 'til now we've never had a forum for this kind of item. We hope "Odds & Ends" will fill this gap, and that it will be a reader's sharing place, where weaving-related news clips, guild notes, community happenings and related product information can find a home. Please send your news items to "Odds & Ends", Interweave Press, 306 N. Washington Ave., Loveland, CO 80537. As a 'thank you', we'll send you a small weaving tool for any entry we use.



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MAKE IT WITH Wool

It's been a long time — 32 years, in fact — since handwoven fashions have been recognized in the national Make It Yourself With Wool contest. But this year, under the sponsorship of Interweave Press, handweavers and spinners came through with an impressive prize winning range of unique, stylish, well-made ensembles.

Initial judging was done at regional and state levels; top handwoven winners in each participating state advanced to Interweave Press for final judging by the editorial staff of *HANDWOVEN*. National winners were then sent to the National Wool Growers' Association annual convention in Reno, Nevada for display.

Top winner in the adult division was Patsy Zawistoski of Greeley, Colorado. Patsy spun the skirt warp from local wool which she rainbow-dyed while living in South Dakota. Lacking enough for the weft, she ordered Corriedale wool from Virginia, dyed and spun it a heathered shade to match, and wove her fabric (with a handspun silk accent thread in the warp) on a rigid heddle loom. She then dyed Colorado wool (having moved to Greeley) for her felted vest; the inside layer is made up of several shades of wool roving woven together before felting, and the outside is an attractively shaded solid embellished with embroidered flowers in handspun

wool. Patsy completed her ensemble with a blouse in a commercial fabric cut to her own pattern. For her fine craftsmanship and creativity, Patsy was awarded a \$1000 cash prize, and a trip to the Reno convention where she served as an ambassador of handweaving to the "sheep world". Patsy is a member of the Northern Colorado Weavers' Guild; she and her husband have two young children.

Our junior winner was 16 year old Rochelle West of Reno, Nevada. As seamstress, Rochelle shared honors with Julie Moore, also of Reno, who wove the fabric for her prize winning jacket. Julie, who works for an interior

— continued on page 12





Above: The first prize winner in the adult category, by Patsy Zawistoski, is flanked by two honorable mentions. Patsy's ensemble is a handspun, rainbow-dyed skirt of wool with a silk accent thread, and a hand-felted vest with handspun embroidered flowers. Patsy is shown at right in her outfit, which is a perfect match for her eyes. On the left is a pin-striped plain weave wool dress by Maxanne Kline of Stillwater, Oklahoma; on the right, a Vogue designer jacket by Patti Stewart of Portland, Oregon.

On the opposite page is our junior category winner, a Bedford cord jacket by Rochelle West and Julie Moore of Reno, Nevada. Also shown are two honorable mentions—a handspun skirt and sweater by Sue John of Wausau, Wisconsin, and a dressy suit by Judith Hughes of Sturgis, South Dakota.



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MAKE IT WITH WOOL

(continued from page 10)

design firm, has been weaving for 17 years. The fabric that she created for Rochelle's jacket is hand-dyed wool in shades of burgundy, mauve, rose and lavender; it's woven in a padded Bedford cord. This was Rochelle's seventh year to enter the Make It Yourself With Wool contest, but her first time to use handwoven fabric. She looks forward to a career in fashion design, and hopes to take weaving lessons from Julie.

Four entries were also given honorable mention. Sue John of Wausau, Wisconsin, raised her own fleece for a handspun skirt and sweater-vest. The dornick twill skirt fabric has a white warp and cochineal pink weft with deeper rose tweed flecks, and the cabled sweater is two-ply cochineal dyed wool. "Spinning teaches prudence and appreciation of fibers," Sue says she is applying her \$100 prize toward a trip to Sweden.

Judith Hughes, of Sturgis, South Dakota, had been weaving only 18 months when she wove the white plain weave suit that earned her an honorable mention. Using fine worsted two-ply, she added rosepath pattern trim on the jacket and skirt border in a shade to match a favorite blouse. Judith's piece was notable for its impeccable construction.

A simple pinstripe fabric was Maxanne Kline's choice for a dramatically simple dress from a Simplicity designer pattern. Maxanne took her first weaving class last summer, and created her winning entry in two weeks of evenings after work, plus weekends. Maxanne lives in Stillwater, Oklahoma.

A Vogue designer pattern was Patti Stewart's starting point for her unlined twill jacket in gray with confetti flecks of pink and green, created by adding very fine worsted threads in the accent colors to her basic gray warp. Patti, of Portland, Oregon, sewed coordinating gray wool slacks in a commercial imported wool twill.

Though some fabrics were quiet and conservative, and some were bold and imaginative, all finalists showed a sensitivity to weave structure and fabric performance. All gave much attention to good construction and finishing detail; their entries were a pleasure and an inspiration to see. □

State & Regional Finalists

(in no particular order)

Cynthia Van Ord, seamstress, Kay Van

Ord, weaver; Russell, Pennsylvania

Kristina Boynton; Portsmouth, Ohio

Kay Butler; Fort Stockton, Texas

Amy Gornicke; Mosinee, Wisconsin

Jan Dalbey, Roanoake, Texas

Betty Burtz; Canyon, Texas

Delia Marcellus, seamstress, Maria

Burgett, weaver; Junction City,

Kansas

Mary Jean Millikin; Salina, Kansas

Marge Wahlbrink; Warrenton,

Missouri

Joanne Marceau; Bozeman, Montana

Rita Buchanan; Bridgewater, Virginia

Mary K. Mills; Fort Stockton, Texas

Katrina Heimbach; Bozeman,

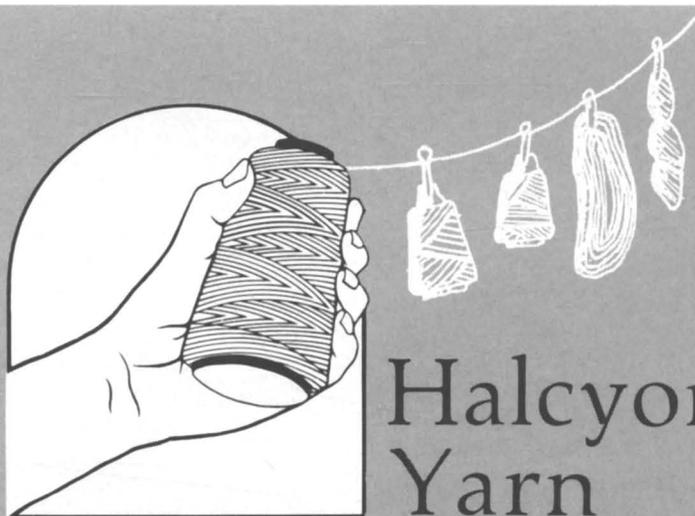
Montana

Marilyn Bates; Sturgis, South Dakota

Karen Hansen, seamstress, Elizabeth

Jensen, weaver; Superior, Wisconsin

Paula Stewart; Portland, Oregon



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In 1953, Joan Redding of Spokane, Washington, was a winner in the handwoven Make It Yourself With Wool contest. She wove this two-piece worsted suit in black and red. Are you out there, Joan?

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

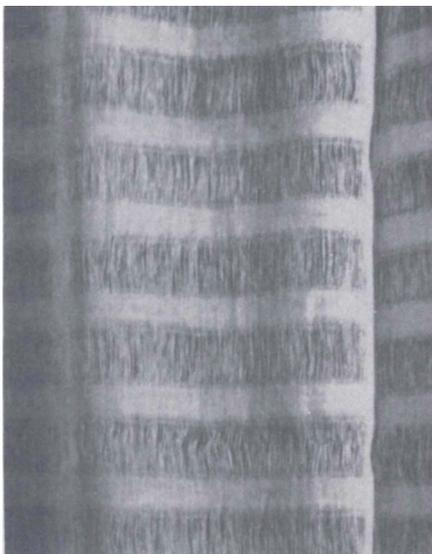
The loom illustrated is 40" 4 harness—our most popular size. These compact looms are available in 4 and 8 harnesses and in 26", 32", 40", 46" and 54" widths.

WRITE FOR A FREE BROCHURE

25 Years Ago in Handweaving

The *Shuttle Craft*, the monthly bulletin of the Shuttle Craft Guild, was owned and operated by Mary E. Black and Joyce Chown. This publication, so well known to many of us, was first founded in 1922 by Mary Meigs Atwater. She passed the magazine on to Harriet Tidball in 1946. Ms. Tidball remained in charge until 1957 when Mary Black and Joyce Chown began its management. The May 1960 issue is a 'members' issue and presents articles by Evelyn N. Longard, Cornelia Nelson, Dorothy Van Allen, Marian Powell, Ruth Daniels and Boris Veren.

The Metropolitan Museum of Art, New York, presented an outstanding exhibition on "The Arts of Denmark". Textiles included handwoven and power woven fabrics, printed textiles, embroidery and needlepoint.



Curtain material. White linen. A/SC Olesen Manufacturer.

On March 3, 1960 the Textile Fiber Products Identification Act came into practice. This law applied to all handweavers selling their work to retail or wholesale outlets, as well as to commercial textile manufacturers. It required, in part, that each piece be labelled according to the amount of each fiber it contained. This act still

applies to handweavers (copies of the regulations are available from the Federal Trade Commission).

The Frenzel Loom was introduced by Frenzel Products Co. of Milwaukee, Wisconsin. It featured four shafts, a detachable warp beam assembly and multiple tie-up capability.

The Midwest Weavers Conference held its second conference, and featured Berta Frey of Woodstock, New York as its principle speaker.

Midwest was organized as a result of a series of conferences on weaving held at the University of Kansas in Lawrence when Evelyn De Graw was directing the weaving program there.

New book releases in 1960 included Malin Selander's *Swedish Handweaving*, still a popular book choice among weavers today.

Handweaver and Craftsman magazine celebrated its 10th anniversary.

Continued on page 79

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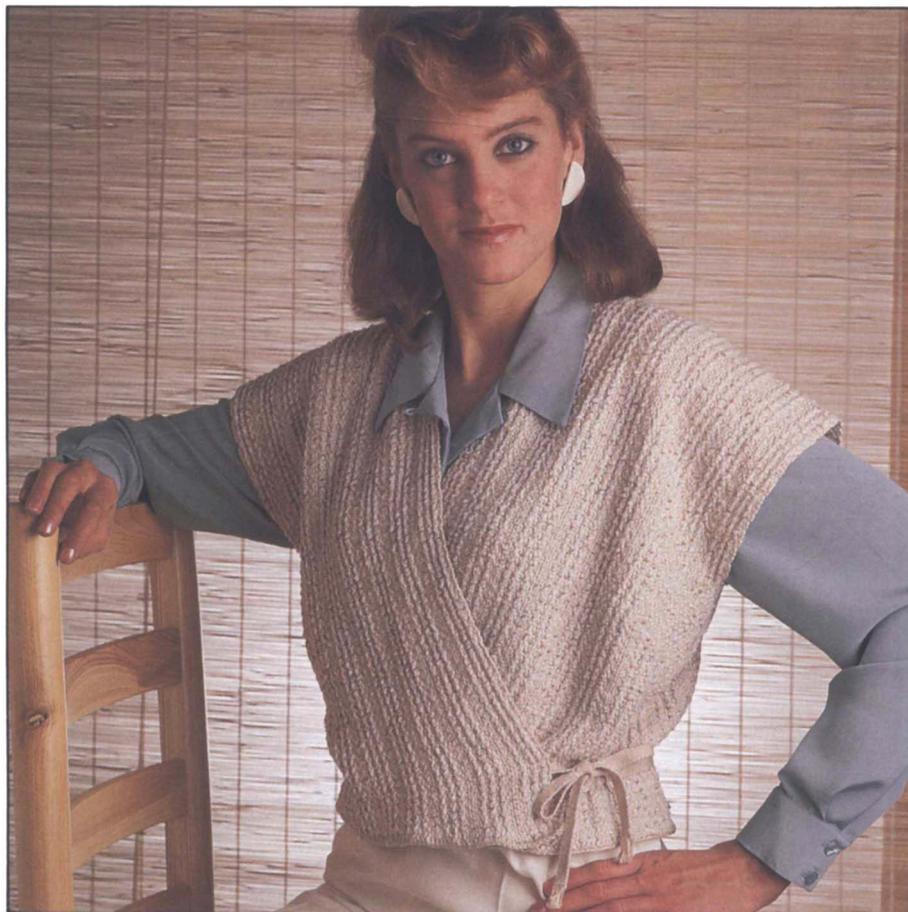
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Garments from narrow fabrics



This Wrap Around Top by the author requires just over 14" weaving width. Warpwise floats of a heavier cotton novelty yarn on a 3/2 perle cotton ground creates an interesting surface and a fabric that drapes well. See the Instruction Supplement for complete instructions.

by Betty Davenport

A question I hear frequently is, "What can I weave on a small 20" rigid heddle loom besides placemats?" I always respond that almost anything, including garments, blankets or tablecloths can be woven on it. This information is always received with great surprise as it is generally thought that a big loom is needed for these items. The trick to constructing larger items from narrow fabrics is to join several panels of fabric together to obtain the needed width. The process of figuring out how to combine these panels can lead to some fascinating design possibilities that you may not have thought of if you did not have this limitation on loom width.

A source of inspiration is ethnic gar-

ments which are usually based on narrow widths of fabric. The style of the garment and width of the fabric from which it was made were influenced by the climate and customs of the culture. In the early days, weaving skills were far more advanced than equipment and skills for cutting and sewing. Garment styles were constructed from simple rectangular pieces with no wasted fabric and required little sewing. Selvages were cleverly used for finished edges eliminating the need for figuring out a way to keep cut edges from raveling.

Now, with an abundance of commercially produced yardage and machines to stitch seams and overcast cut edges, the styles of contemporary garments have become much more complex. There is no need to use every

inch of fabric — unless you have invested many hours of your time in handweaving it.

If you are a home seamstress, you know that commercial yardage is either 45" or 60" wide. As recently as the 1950s, 36" wide fabric was standard. With the fabric folded in half, patterns were laid out on an 18" width. This is the same width that usually results from a 20" loom after draw in and shrinkage. You will find that most pattern pieces will fit within an 18" width. Pieces that are to be placed on a center fold line will have to have a center seam instead.

Among the many advantages of using narrow fabrics for garments are:

- There is less loom waste in a narrow warp. This is especially important with expensive yarns.
- It takes much less time to thread the heddles of a narrow warp than of a wider one.
- Unique styles and design ideas are developed out of necessity because of the narrow width.
- Selvages are used for finished edges rather than cutting and having to finish a raw edge which may be bulky depending on the weight of the fabric. Selvedge edges are very strong; there is no possibility that a seam under stress will tear out.
- Selvages can be needle woven together for an invisible seam so it will look like a wider piece of fabric. They can also be joined with a decorative stitch. Either way, bulky seam allowances are eliminated.

The main disadvantage of narrow widths of fabric is that much more yardage has to be woven. However, if you enjoy the process of weaving more than the process of setting up the loom, this fact could also be an advantage.

The design of the garment can be based on one panel, two panels, or three panels of fabric, or a horizontal length.

One Panel (Illustration 1). One panel folded crosswise to make a front and back makes a garment about 36" in circumference. This is all right if you are size eight or smaller. If you need more width, you will need to do some creative thinking on ways to add

to that panel to make the larger size. A crocheted or knitted edging can be worked on the selvages on both sides. A 1" edging will add 4" to the circumference. A narrow band can be woven separately and joined to each edge of the main panel. The width of the band will be one fourth of the additional number of inches needed. Since another warp will have to be set up for this band, think in terms of using a contrasting color, weave structure or pattern rather than matching the fabric of the main panel. This additional band becomes a strong design element. Sleeves of any length can be added easily since one width of fabric is sufficient for the sleeve circumference. A neckhole will have to be cut out and the edge finished.

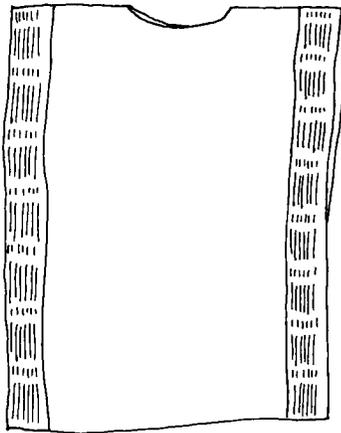


Illustration 1 One Panel

Another way to expand the one panel design to fit your measurements is to weave extra yardage for underarm side panels. Each side panel is one half the width of the warp. This extra fabric can be cut in half leaving the raw edges to finish. For selvages on all edges, use two shuttles to weave the strips side by side. Fit can be adjusted by the depth of the seam allowances.

Two Panels (Illustration 2). Two panels allow the most versatility in designing. The width of the finished fabric will be one fourth of the circumference of the garment. The two panels are joined for a center seam and folded crosswise to make a front and back. An unstitched area in the center seam can be left for a neckhole slit that utilizes the finished edges of the selvages. A shaped neckhole will fit better but the cut edges have to be finished in some manner. The front can be left open, or the two fronts can be crossed to make a wraparound top.

Short or three-quarter length sleeves can be added with the circumference of the sleeve in the warp direction. This fabric is not wide enough to use with the warp in the lengthwise direction for long sleeves, though two panels will give adequate width and the necessary length for long sleeves.

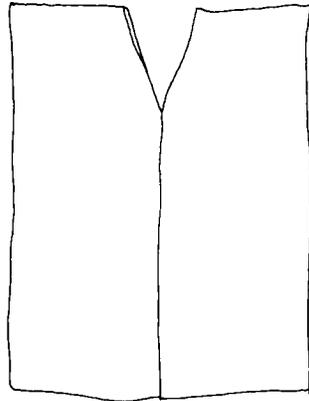


Illustration 2 Two Panels

Three Panels (Illustration 3). Three panels or three widths of fabric, each one third of the circumference of the garment, is a good design for any garment that needs a front opening. One panel forms the back. Each of the other two panels is used for a front and side. When calculating the width of fabric needed, include allowances for the seams and an amount to turn back for the front facing. Cut out the neckhole shape and the armholes. The pieces from the armholes can be used for pockets. Since there has to be a seam at the shoulder line, the seam can be stitched at an angle for better fit. If the fabric is the full width of the loom it will be wide enough for sleeves. If narrower, an extra length will have to be woven to make two panels for the additional width needed.

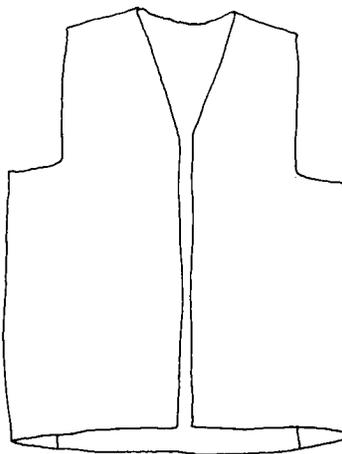


Illustration 3 Three Panels

Horizontal Panel (Illustration 4).

One width with the warp in the horizontal direction makes a waist length garment suitable for a vest or summer crop top. Slits are cut for the armholes and the neckhole shape is cut out. Shoulder seams are stitched at an angle for good fit. The ends of the fabric can be folded back to form a facing for the front opening, or the ends of the fabric can be stitched together for one of the side seams. Short or three-quarter length sleeves can also be added to this design with the sleeve circumference in the warp direction.

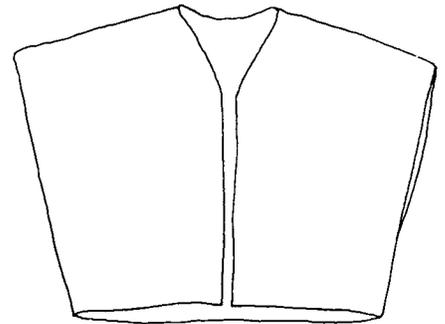


Illustration 4 Horizontal Panel

The above ideas are all based on rectangular pattern pieces, which don't always hang well on our curved bodies. Simple ways of achieving a better fit are with bust darts, darts on shoulder line where there is no seam, wider neckholes, and gussets in the under arm. When calculating the width of the warp needed for a particular style, be sure to add a sufficient amount for draw-in, shrinkage, and seam allowances.

We can look to both ethnic and contemporary garments for inspiration in ways to use narrow widths of fabric. The ethnic garments can give us ideas for a basic design and how to lay out the pattern pieces in a way that uses the selvages for finished edges and wastes no fabric. Contemporary garment patterns will give us guidance on shaping the shoulder and armholes areas for a better fit. Browse through books on ethnic garments and commercial pattern catalogs, especially the very-easy-to-sew section. □

Betty Davenport weaves and writes in Richland, Washington. She has a keen interest in ethnic garments and will be leading a weaver's hike in Peru this spring.

A blending of the aesthetic and the functional, For the Floor is a dazzling exhibition of special interest to the handweaver.

For the floor: An International Exhibit of Contemporary Artists' Rugs

by Colette Wolff



PHOTO: GEORGE ERMIL

Pick Up Sticks by David Cress. 60"×40" wool; plain weave, rya knotted. Courtesy Rosanne Raab Associates, Scarsdale, NY.

I don't think I'd allow shod feet to touch the handmade rugs in *For The Floor*, an exhibition that opened at New York's American Craft Museum January 25, 1985. I'd certainly forbid high heels. And, if they were in my home, I'd be tempted to protect them from traffic, to preserve them forever from soil and spoil.

Not that the rugs selected for this exhibition are too precious and fragile to survive ordinary treading. On the contrary, the Museum insisted on durability as a criterion for selection. The Museum also insisted upon an original design statement compatible with horizontal presentation, effective when seen from above. Thirty-two rugs were chosen from slides submitted by fiber artists in the United States. Sixteen foreign designers, recommended by curators and scholars in their respective countries, were invited to participate.

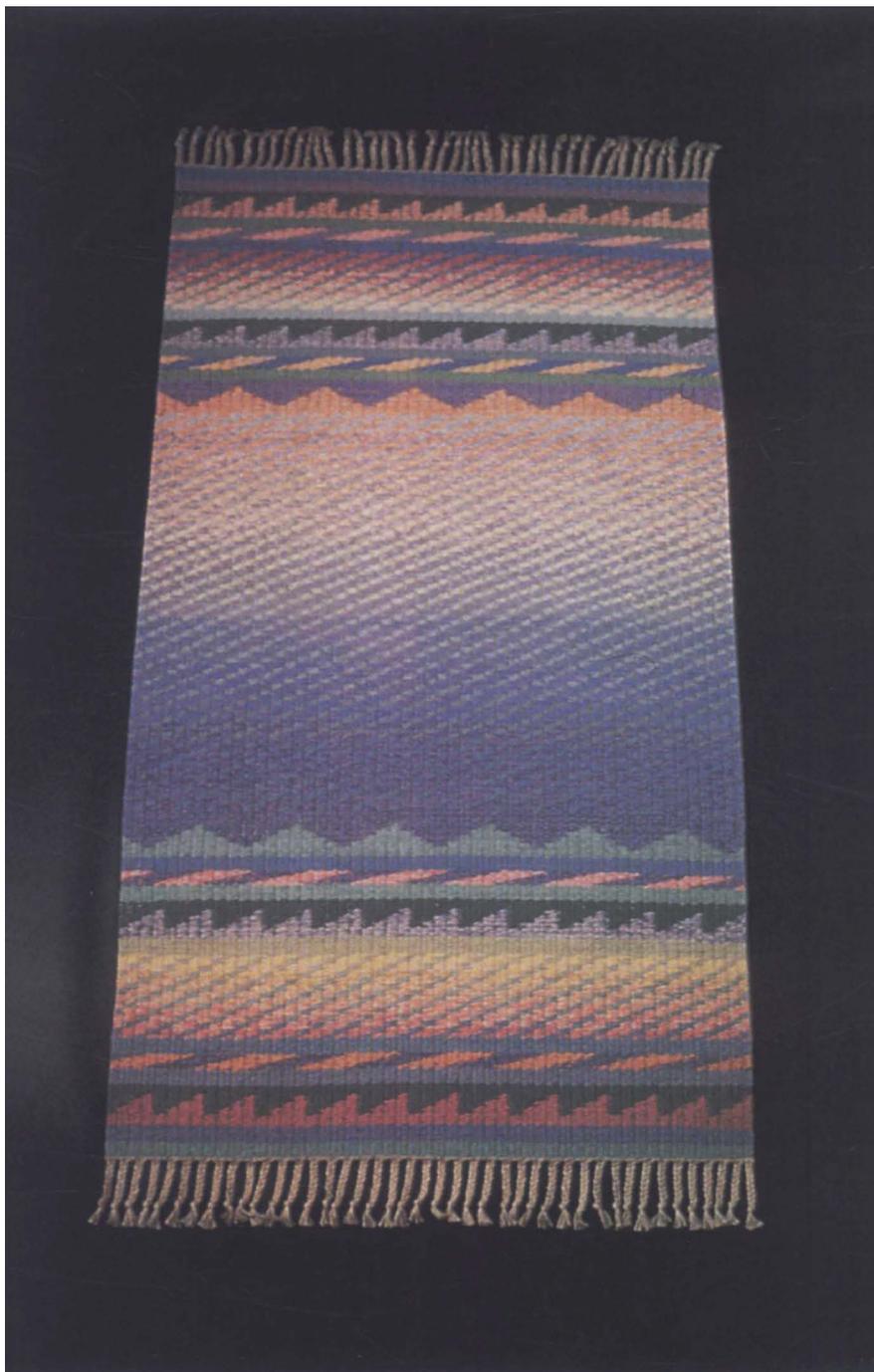
Among the 48 rugs on display, the techniques of hooking, felting, knotting, tufting and painting are represented, but the majority (36) are woven, and the majority of those are flat weaves. Most of the rugs are rectangular or square and "area" or "accent" in size. Except for a few that are cotton, wool is the dominant fiber, frequently used in combination with linen. As is to be expected from an exhibition of this caliber, super craftsmanship abounds. The collection celebrates the contemporary, handmade, one-of-a-kind or limited edition floor covering with a display that is refreshingly diverse and vigorous.

The rugs woven by Danish designers Torill Galsøe, Jette Nevers, Annette Juel and Trine Ellitsgaard show a national resemblance: black/gray/off-white graphic design, linear and diagonal, strong and bold but uncomplicated. Galsøe and Juel add color so sparingly that the monochromatic effect is hardly disturbed. These sturdy, background rugs are completed by the colors and configurations of furnishings and people, whereas the woven rugs designed by Ruben Eshkanian and Bonnie Britton are so dynamic that they dominate the space above the floor they occupy. In Eshkanian's *Stripe D'Orient*, the unexpected colors and contrasts that crest with an oblique stab of brilliant orange succeed just short of garish. Bonnie Britton's 140" x 34" runner is packed with checkerboards and stripes, borders and bars, crosses and squares; lightened by cloudlike shapes that relieve the straightness elsewhere; vibrant with the interaction between dark and white – and altogether a visual delight that furnishes by itself.

Generalizing from the fine examples in this exhibition, most weavers design rugs that are meant to bring significant decoration to the floor while co-existing with furnishings and decor. These rugs tend to be moderate in size, 3' to 4' by 5' to 8'. Their designers arrange the stripes, squares, oblongs and triangles that are the weaver's natural vocabulary into variable or all-over patterns. They color with medium tones that blend into tints and shades; they modulate contrasts.

Blockweave Rug #16 by Ann Watson and *Nightfall #7* by Karen Gutowski are accents in the connoisseur's meaning of that word. Watson and Gutowski develop patterns that change on the way up, but Mary Luce Kasper, who works with the krokbragd weave, patterns her rug like a quilt with blocks composed of triangles and achieves a shifting light-and-shade effect with her hand-dyed yarns. Louise Greene bisects her 60" x 32" rug horizontally and diagonally, adds triangles where the lines cross, and then illuminates this simple format with color that moves in barely perceptible steps to a darker mode at each end.

In the accent category, but with notable differences, Morris Dorenfeld in *Banded Tapestry – 31* ignores pattern to concentrate on pure hues from



Nightfall #7 by Karen R. Gutowski. 64" x 36" x 1/4" wool, linen; flat shaft switch woven.

PHOTO: GEORGE ERMEL

the color wheel. Playing an area of one against a strip of another, he steadies the dazzle with a sure sense of balance and proportion. Australia's Solvig Becking designed the only woven rug without straight lines. Her undulating bands of blues and blue-greens suggest a cool, watery shorescape. Ikat-created streaks of purple, sienna and deep red angle across the 89" x 84" red-orange field of Zenaide Reiss' moody and atmospheric *Auspicious Signs*. I was worried by the seam in Marilyn Grisham's handsome study in reds. Too obvious to overlook yet not meant to be considered, it interferes with a design that continues from one side of the 8' x 8' rug to the other.

The seam that unites the two mirror-image sections of *Fire In Lake* is utilized to anchor the Navajo-inspired composition of stepped lines and shadings. A stunning 11' x 6' carpet by Vincent and Carolyn Carleton, *Fire In Lake* is a virtuoso accomplishment. Carolyn Carleton hand dyes worsted, spun to the Carleton's specifications from Argentine fleece, into a palette of earthy grays, browns, corals and crimsons. Vincent Carleton does most of the weaving. A Navajo double weave, *Fire In Lake* has a different color emphasis when reversed.

The exhibition isn't all serious; there are fun and games as well. I wanted to take off my shoes and play push the

ball with the colorful felt-covered spheres scattered over the surface of Carolyn Bowler's 125" x 93" rug, woven in sections using a thick, hand-felted, brown and white weft. I wanted to feel the tufty multi-colored *Pick Up Sticks* that criss-cross the gray and white stripes of David Cress' 72" x 40"

woven background. And I wanted to stroll barefoot down the 429" x 18" stone-bordered whimsy created by Finland's Maija Lavonen. Looking exactly like a footpath through the grass, it's really shaggy yarn handknotted into a woven base.

Continued on page 24



Fire in the Lake by Vincent and Carolyn Carleton. 6' x 11' hand dyed wool; Navajo double weave.

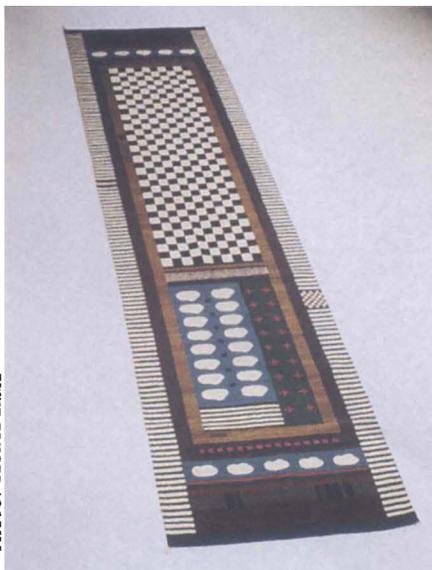


PHOTO: GEORGE ERMIL

Los Cuadros y Nubes by Bonnie Britton. 12' x 3' x 1/4" wool; flat woven.



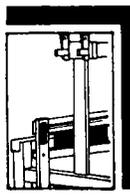
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Iris Garden by Sara Hotchkiss. 5' x 3' x 1/4". Cotton, blends; tapestry.



Morning Glory by Stanley Bulbach. 72" x 36" handspun and hand dyed yarn; tapestry.

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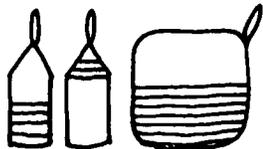
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Continued from page 22

For reasons of space and dynamics, the Museum's installation alternates between rugs spread out on horizontal platforms and rugs on walls. Even though "for the floor" was a standard for acceptance, I suspect that some wall-mounted rugs were conceived with that perpendicular perspective in mind. The dramatic effectiveness of Mary Colton's *Blue Bleak Embers . . . / Fall, Gall Themselves, and Gash Gold-Vermillion (Hopkins)*, with its eruption of reds behind bars of black, would be diminished on the floor. I couldn't walk on Martin Peavy's *Contained Fire*, which smoulders and glows with mystical intensity, without feeling that I was violating its aesthetic. *Iris Garden* by Sara Hotchkiss, an elusive, impressionistic work closer to a pale, delicate watercolor than a textile woven from cotton, was hung from the ceiling. Perhaps it was the height, perhaps it was the lighting, but I couldn't imagine it underfoot.

Stanley Bulbach's 72" x 36" *Morning Glory*, however, is firmly grounded and spiritual as well. Bulbach used his loom to weave a parable about life and renewal: a mysterious Earth of blue-grays, indigos and purples, after absorbing Knowledge into its depths, distills the Essence for release in a sunburst of bright, golden Energy. A very personal achievement that starts with hand-spun yarn, hand-dyed using all-natural materials, and ends with three cryptic symbols in the lower right hand corner and elaborate fringe at the top, *Morning Glory* is my choice for prayer rug. I would keep it in a special, private place.

And I want *Metro-Plex* by Gloria Crouse for my magic carpet. Although this commentary is written particularly for the weaver, Crouse's wonderful artistry with hooked yarns and fabrics deserves a tribute. A mini-landscape, a feast of contrasting textures, colors and shapes, *Metro-Plex* radiates individuality and enchantment. □

After For The Floor closes at the American Craft Museum on May 11, 1985, it will tour the country for two years.

Colette Wolff is a New York designer-writer-observer of the textile scene. She is the owner/designer of *Platypus*, a doll and toy pattern company.

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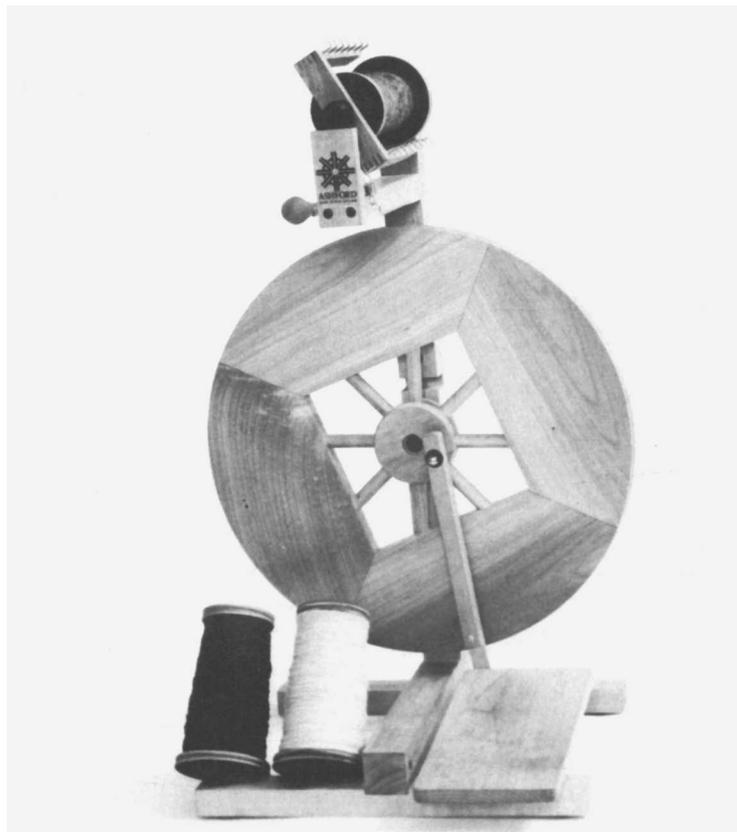
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Weaving is a pain in the . . .

by Deborah Chandler

Two issues ago I asked you to write and tell me of your weaving pains and your solutions to them. About the only thing that didn't get mentioned is teeth, and no doubt someone somewhere has a story about how weaving has caused problems with them, too. Illustrating the responses seemed the easiest and most useful way to cover them all, so with the help of Rand Kruback, one of my favorite artists, here are the results.

There are a few things that came out of the letters that are easier to relay with words. Some were very specific in terms of exercises and equipment. Others were more general in nature.

Three simple exercises, shoulder and neck rotations and back stretching done at regular intervals, can prevent and relieve all kinds of aches and pains. The first two can be done as you sit at the loom, and doing them even once every hour will help a lot.

For shoulder rolls, shrug your shoulders as high as you can; then rotate them back, down, forward, and up, circling around three or four times. Before you pick up the shuttle again, be sure to drop your shoulders as low as they'll go and just relax. Neck rotations are similar. Drop your head forward onto your chest, and then let it roll back so you're looking at the ceiling. Do this three or four times. With your head erect, turn it as far to the right as comfortable, and then slowly to the left. Do this three or four times, too. Rolling the head all the way around feels good, but can cause pinched nerves.

To stretch out your back muscles, lie down on your back and pull one knee up to your chest. Hold it there for a few moments, then change to the other leg. A few of these really help.



Eyes: strain due to insufficient light, black on black warp/weft, swivel lamp directed at heddles, etc. Turn loom to look out window, away from black. **Breathing:** cotton dust. Wear a mask. **Shoulders and nearby:** bursitis, secretary's shoulder, etc. Do arm rolls, stretch, sit up straight. With tight warps, get up to release tension using other arm. Keep hands lower than elbows. **Elbows:** bursitis, tendonitis. Wear leg warmers (elbow warmers); exercise. **Fingers:** carpal's tunnel, sore fingers. Tie knots/fringes in smaller groups; a few stoles or placemats at a time, not dozens. **Crotch:** general discomfort. Pad bench, wear baggy bloomer undies, dresses instead of pants. **Feet:** shoes cumbersome, bare feet get sore. Wear ballet slippers. **Legs:** sciatica pains, strained calf muscles, soreness from rubbing on bench, too long for loom. Change angle of treadles by lifting fulcrum, wear leg warmers, sit higher. (See discussion of loom benches.) **Brain:** forgetting things like feet aren't yards. **Ears:** noisy loom. Let shafts down slowly instead of dropping them. **Neck:** assorted aches. Do neck rotations, sleep with a mushy pillow, sit up straight. **Back in general:** assorted aches. Sley in small groups, keep hands lower than elbows, do back stretching exercises, keep back arched, sit up straight, also stand. **Rib cage:** dull ache, worse on wider loom than narrower. Solution as yet undiscovered. **Lower back:** assorted pains (see loom bench discussion). Sit up straight, raise shafts for threading (with blocks), treadle with direct tie-up, use two feet, tie shaft one to fifth treadle also to always have feet together. **Pocketbook:** underbidding a job. **Weaver's bottom:** neuralgia, ischeal tuberosities, numbness, general soreness. See discussion of benches, which elaborates on padding the bench and other alterations.

General recommendations, observations, are the kind of common sense things that we too often forget to apply to ourselves. Take breaks. Don't sit there until you become part of the bench, as one person wrote. Get up at least once every hour to wind bobbins, take a walk, or, as several people said they do, dance to the radio. A woman I had lunch with today said she's found a substantial difference in how she feels if she neglects to have any music on. With music she is more relaxed, soothed.

The idea of taking breaks and doing exercises is related to a good general fitness program. Several weavers found that the addition of exercise to their lives has eliminated some of the specific joint problems they were having. (This is beginning to sound like the agony and the ecstasy of the sport of weaving.)

Several weavers said that they find the physical problems they have change each year as their bodies change. Learning to listen to what our bodies tell us, and then responding to the messages, was perhaps the bottom line of all the letters. So, take breaks and limber up.

The other major topic to be written about, in everything from a casual mention to a raving soap box, was loom benches. Manufacturers, please take note; we need some changes. And weavers, take note: some of the changes we need are already available in some benches. Read the loom companies' catalogs and choose your bench as carefully as you do your loom, and maybe buy the two from different companies.

The complaints include wrong height, wrong seat angle, no lower back support, too hard. Solutions include putting a book or board under one side of a hinged seat to give a slant toward the loom (in spite of appearances, you don't slide off and it does relieve a lot of back pain), using a bar stool or stenographer's chair and padding the seat. Types of padding got perhaps the most discussion, with the winner being a thick fleece. Several layers of commercially quilted fabric also got some favorable votes. Pillows and slippery fabrics were voted against. Perhaps the best idea offered is a loom seat made from an old tractor seat. (I drove a tractor all through my teens, and this idea sounds

great to me — those are comfortable seats.)

Another idea I'll toss in for those with taller looms, e.g., Macomber, Countryside, Beka, etc., is to try weaving standing up. I did it for years because I didn't know any better, and it worked fine. Just don't keep treading with the same leg all the time. I did that once for too many hours, and when I tried to walk away, I couldn't. I've also found that sometimes putting a table loom on a kitchen counter and standing up to weave is better than sitting on the floor with it.

Finally, I want to say something about the letters I received and the people who wrote them. When I get a bunch of letters like these, I become tempted to ask for something in every column just for the fun of the mail I get. The letters are as diverse as any group of people. Some are funny, some poignant, some brief, some

explicit, and without exception they are warm and friendly. I wish I could share all of them with you. As it is, I don't even have room in here to thank everyone by name (which is why I didn't use any names), but I do want you all to know I am grateful for your ideas and wonderful stories. One letter, the first one I got, I will share with you. As she says, it's somewhat different in scope from what I was expecting to receive. I found it inspiring, humbling, connecting. I hope you do, too. □

Deborah Chandler of Boulder, Colorado, is a writer and teacher, editor of Teaching for Learning, and author of Learning to Weave.

I am a handweaver, handspinner and quilter, and I am a teacher of all three.

In the winter of 1981 I was diagnosed as having lymphoma, which is cancer of the lymph nodes.

You can imagine my feelings: 80% chance of remission, 50% chance of survival for five years or more. I would have to go through nine months of chemotherapy; the drugs are so horrible that when I read the side effects, I wondered how my body could take it, let alone be cured. Weaving was the farthest thing from my mind.

A treatment was called a course. I had eleven courses in all, one every three weeks. By the time I got to the fourth course the side effects were really starting to take hold. I constantly felt weak all over. When I tried to stand or sit at the front of my loom to weave or warp I would fall forward onto the breast beam. The muscles in my back could not support that half-way position. It was either sit up straight or lie down. Anything else was impossible.

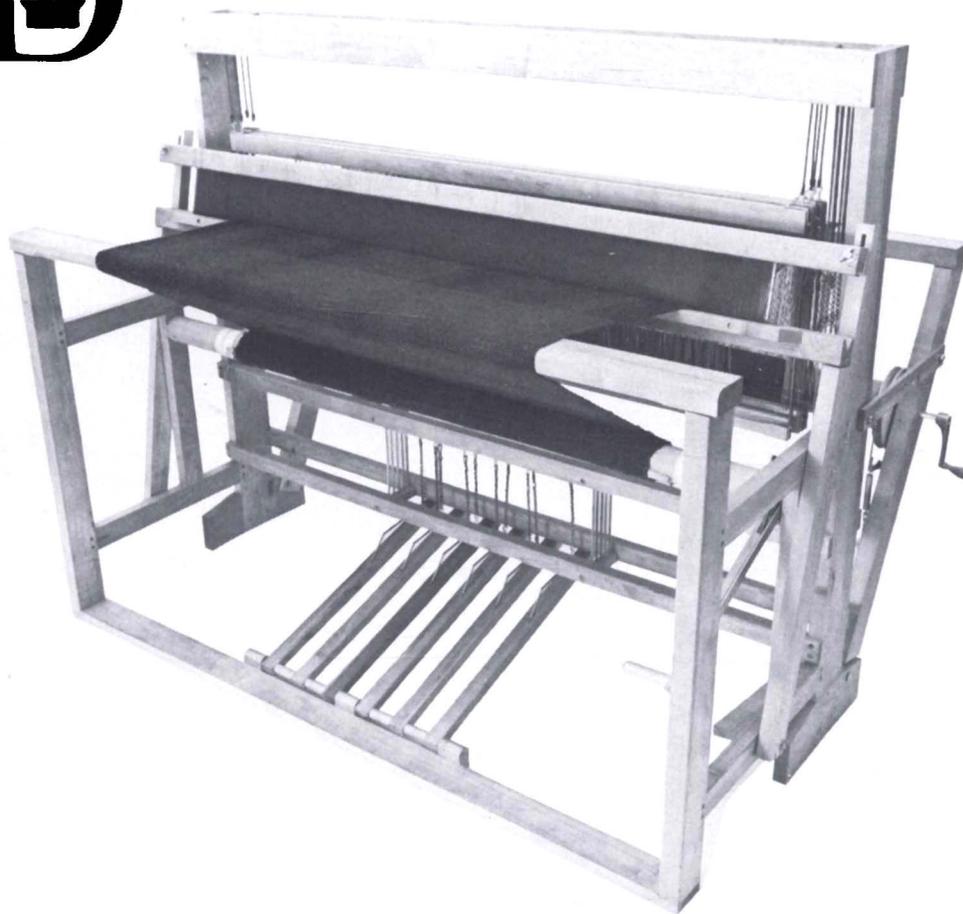
At first my hands began to tingle, and then as time went on, they be-

came totally numb. I could hold a warp thread between my fingers, and unless I was looking at it, I could not feel it or even be aware of perhaps having hold of more than one. Do you realize how much we rely on our sense of touch? I do now! Boat shuttles would fall from my hands just as I would try to pass them through the shed.

My legs were the last to go. I could not press the treadles. There was no strength left.

By this time, I had made up my mind to stop weaving. A sad decision, but I was involved in a tough fight. Instead of despairing I decided to spend my time reading some of those weaving and quilting books that I hadn't had time for in the past. My mind still worked. It was just the body that was falling apart!

I know this wasn't quite the kind of letter you expected, but I have told you all this because now when I sit down at my loom and the back starts with a little cramp or discomfort, I just say to myself, "This is nothing!" When my arms start to feel tired I say, "This is nothing." After all, I am still here. I am recovering. I am a cancer survivor! □



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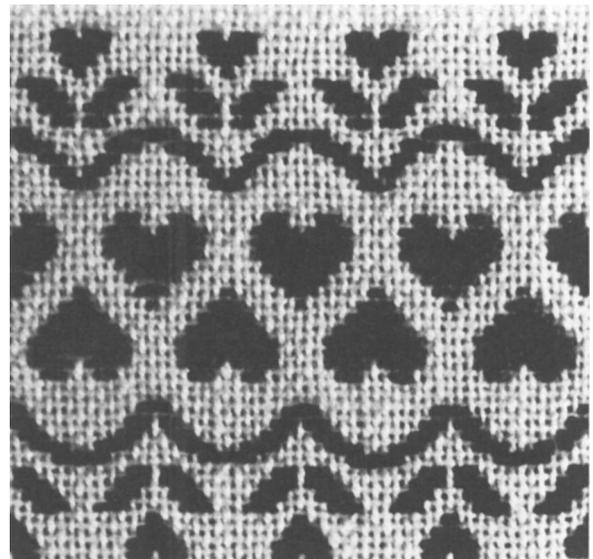
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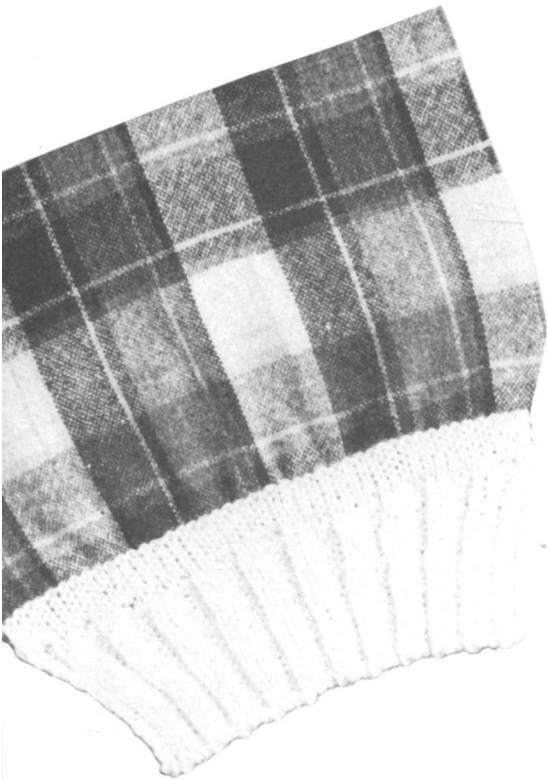
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Machine Knit Ribbing for Woven Goods



by Julie Owens

This technique produces a ribbing that includes a knit casing which encloses the raw edge of the woven fabric. Repeating a particular warp or weft yarn in the ribbing guarantees a harmonious result. However, for the sake of illustration here, the examples in the accompanying photographs use strong contrast between the fabric and the ribbing.

A half inch of stockinet is worked directly on the woven cloth. Without binding off this is set aside. Next a ribbing is knit, again not binding off the last row. Finally, the two are knit together followed by another half inch of stockinet. It is the two sections of stockinet which form the casing around the cloth edge. The technique

is easy to master if you follow the step-by-step procedure presented here. *Note:* Predetermine desired ribbing tension on a scrap of cloth prior to starting.

1. With the right side of the woven fabric facing you, hang your fabric on your knitting machine, pulling the needles through the fabric at what would be the seam line. Be sure to have the fabric *behind* the latches.

2. Work the first row of stitches (stockinet) by hand, placing the yarn in latches and pulling it through the fabric.

3. Hang claw weights or cast-on comb on the fabric, placing them in what would have been the seam allowance.

4. Work desired number of rows of stockinet, usually $\frac{1}{2}$ " to $\frac{3}{8}$ ".

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5. Remove the entire piece from the machine, taking it off on contrasting scrap yarn or a "garter bar". Set aside.

6. Work desired length of ribbing. If done by hand, do not bind off but hang stitches on machine. If worked on the machine, transfer all stitches to the main bed.

7. Hang the piece set aside in step 5 back on the machine with the ribbing. Now there should be two stitches on each needle, one from the ribbing and one from the stockinet worked on the woven fabric. These should be placed behind the latches. Remove scrap yarn if you used it in step 5.

8. In straight stockinet, work the same number of rows as in step 4.

Now, work one more row and then switch to a contrasting scrap yarn and work several rows. Remove from machine.

9. Pin down the loose edge (the last one worked that has the scrap yarn worked on it) to the woven fabric. This encloses the cut edge of the fabric. With a tapestry needle and a strand of the same yarn the ribbing was worked in, work back-stitch through the loops formed by the last row of knitting, not in the rows formed with scrap yarn but the last row of "good" yarn. When all back-stitching is done remove the scrap yarn. An alternate method of finishing: Instead of back stitching with a

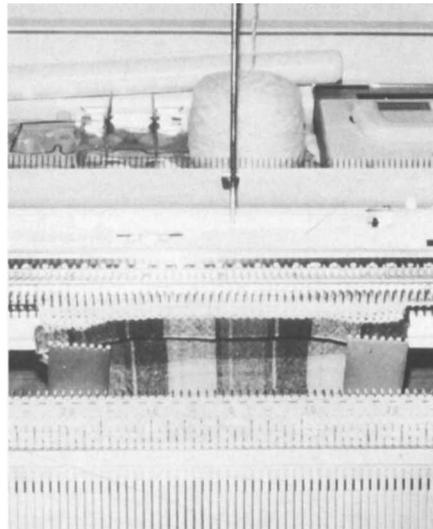
tapestry needle, use a crochet hook and chain stitch the loops down.

This finish is especially nice where, like on a jacket, the inside is visible. □

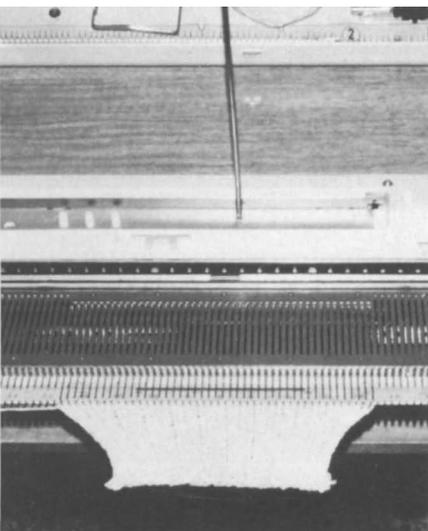
Julie Owens, Portland, Oregon, has been working on knitting machines for 17 years. She's taught in local stores and community colleges.



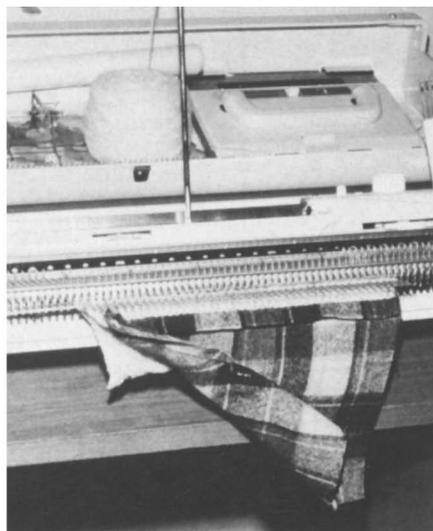
Step 1. Pull needles through fabric at what will be seam line.



Steps 3 and 4. Hand claw weights or cast-on comb on what would have been the seam allowance. Work stockinet.



Step 6. Work ribbing.



Step 7. Hang piece from step 5 back on the machine with the ribbing. There will be two stitches on each needle.

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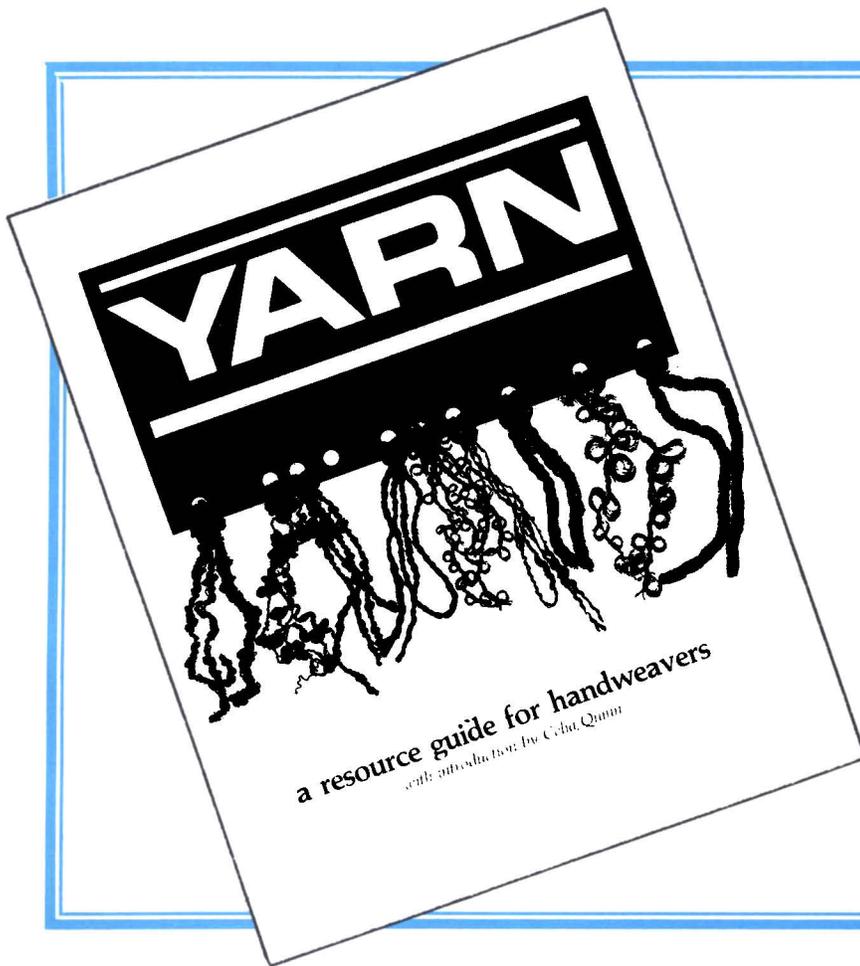


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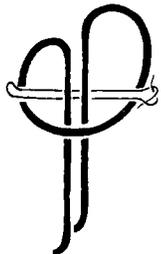
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Financial Statements:

An aid to financial management

by Constance LaLena

An unincorporated business owned by one person is a proprietorship, and most craft businesses fall under that category. All crafts professionals (proprietorship or otherwise) keep records of their income and expenditures, which within the business are used in various ways. The Internal Revenue Service, for one, has a burning desire to know the details of one's financial transactions (i.e., the "income" and the "outgo"); and at this time of year, individuals and small business alike are working to complete their income tax returns before deadline. Carefully kept financial records can serve one well come tax time, however they are also a powerful tool for fiscal management.

If the crafts professional keeps his own books, the method used is usually a simple one referred to as single entry bookkeeping where each transaction is simply recorded and categorized. A bit more complex is double entry bookkeeping where each financial transaction is recorded twice, showing exactly how it affects the whole financial picture of the business. For example: a purchase of yarn 1) decreases the checking account by the amount of the check, and 2) increases the inventory on hand. Not many individuals who are not specially schooled in bookkeeping (traditionally not a strong point for craftspeople!) would keep books in this fashion, but a hired bookkeeper certainly would. Or, an individual with a small computer can simply and easily perform his own bookkeeping service by making use of any one of a number of excellent bookkeeping/accounting programs.

Financial statements are a standard means of financial reporting which communicate the financial strength and performance of an individual or business to whomever might need to know these financial details. The two financial reports which are usually prepared by an accountant are the balance sheet and the income statement. Although they hardly make for thrilling reading, an understanding of them is important for the mature businessperson. Certainly, the owner would use the financial reports as a management tool; a bank would carefully scrutinize the reports as part of a loan application; and the Internal Revenue Service requires that taxes are paid on the reported business profit.

The Balance Sheet

The balance sheet is a statement of financial condition at a given point in time. The name balance sheet derives from the fact that in an accounting sense, a business is in equilibrium: the assets of a business equal the amount the business "owes" to the owner (the owner's equity or capital) plus the obligations the business owes to others (liabilities). Depending on the needs of the business, the balance sheet is prepared monthly, quarterly, or annually, and follows a standard accounting format. The assets portion of the report is broken down into current assets and long-term assets because some types of assets are more "liquid" (readily convertible to cash) than others. In general, assets which are either cash or reasonably can be expected to be used or sold within a year are classified as current assets. Examples of current assets are accounts receivable (money due from customers for credit purchases of merchandise or services), in-

ventories, supplies, and prepaid expenses. Long-term assets are those which are long-lived or permanent, were somewhat expensive to purchase, and which are used over a long period of time. Examples of such assets are equipment (looms and other production equipment), office equipment, furniture, and sales fixtures. The cost of these long-term assets is expensed over a period of time through an allocation called depreciation. The total of all of a business's assets makes up half of the "balance" of the balance sheet.

The other half of the balance sheet is comprised of the business's liabilities and equity (capital). Liabilities are also categorized according to whether they must be paid within the current fiscal period (current liabilities) or whether they must be paid over a long period of time (long-term liabilities). Examples of current liabilities include accounts payable (business purchases and expenses which have not yet been paid) and taxes payable. Long-term liabilities include long-term business loans and other loans such as mortgages.

The owner's equity is the total "invested" in the business, and this figure changes according to whether the business is operated at a profit or a loss.

When a business owner applies to a bank or loan institution for a loan, a part of the loan application form is actually a worksheet for arranging the owner's financial affairs into a balance sheet format. Analysis of the balance sheet can reveal relationships which measure the financial strength and the ability to meet current obligations. Managers and financial institutions alike make use of certain ratios to measure these relationships. Liquidity

ASSETS:			
Current Assets:			
CASH:			
checking account	1284		5719
savings account	4383		
50			
TOTAL CASH			6375
RECEIVABLES:			
accounts receivable - trade	4375		
TOTAL RECEIVABLES			5055
INVENTORIES:			
merchandise inventory	4123		125
raw materials inventory	932		
TOTAL INVENTORIES			17,214
PREPAID EXPENSES:			
debits	125		
TOTAL PREPAID EXPENSES			5640
TOTAL CURRENT ASSETS			5640
Long term assets:			
INVESTMENTS:			
other investments	5640		
TOTAL INVESTMENTS			38,931
PLANT, PROPERTY & EQUIPMENT:			
building	20,000		
machinery & equipment	18,227		
furniture	124		
TOTAL PLANT, PROPERTY & EQUIPMENT			15,000
ACCUMULATED DEPRECIATION:			
building	9,346		-10,618
machinery & equipment	272		
TOTAL ACCUMULATED DEPRECIATION			43,247
TOTAL ASSETS			
LIABILITIES:			
Current Liabilities:			
accounts payable	524		
payroll taxes payable	304		1015
withholding taxes payable	56		
unemployment taxes payable	254		
TOTAL CURRENT LIABILITIES			10,000
Long-term Liabilities:			
notes payable	6000		16,000
mortgage payable	10,000		17,015
TOTAL LONG-TERM LIABILITIES			
TOTAL LIABILITIES			28,100
Equity:			
ALL EQUITY ACCOUNTS	54,322		26,235
capital (Jane Weaver)			43,247
savings account (Jane Weaver)			
TOTAL ALL EQUITY ACCOUNTS			
TOTAL LIABILITIES & EQUITY			

SALES		
Sales of Merchandise		
income from teaching	75,266	
TOTAL SALES	9,249	84,515
COST OF SALES		
purchases - raw materials	15,342	
contract labor	9,847	
TOTAL COST OF SALES	25,189	
GROSS PROFIT/LOSS ON SALES:		59,326
OPERATING EXPENSES:		
bank fees	229	
hourly wages	2032	
payroll taxes	136	
legal & accounting fees	1204	
telephone	961	
utilities	494	
office supplies	410	
postage	723	
printing	1857	
shipping	822	
dus & subscriptions	315	
advertising	3126	
auto expenses & mileage	486	
travel & entertainment	1474	
miscellaneous marketing	218	
miscellaneous operations	829	
insurance	443	
depreciation expense	3284	
property tax	524	
TOTAL OPERATING EXPENSES	20,135	
NET OPERATING INCOME		39,191
OTHER REVENUE:		
interest income	833	
TOTAL OTHER INCOME	833	
OTHER EXPENSES:		
interest expense	1593	
TOTAL OTHER EXPENSE	1593	
NET INCOME OR LOSS		38,431

is measured by means of the "current ratio": current assets divided by current liabilities. This relationship indicates the ability of a business to pay its current debts by showing how many times the current liabilities could be paid with the current assets. "Working capital" is the current assets minus the current liabilities and tells how much would be left if all current liabilities were paid with current assets. The "acid test ratio" measures how many times the current liabilities could be paid with the really liquid current assets: current assets minus inventory or cash plus receivables; the result divided by the current liabilities. Ratios vary from business to business, and although a current ratio of two to one generally classifies a business as being in sound financial condition, this ratio and others can vary with the type of business. Your banker or accountant can tell you what ratios are usual for your type of small business.

The Income Statement

The income statement (sometimes called operations statement or profit

and loss statement) measures the performance and profitability of a business over a period of time. As on the balance sheet, the data in the income statement are grouped according to category. The gross profit is found by subtracting the direct costs (reduction in inventory and direct labor costs) of the goods sold from the business sales income. Then operating expenses are deducted, other sources of income (such as interest, rents, royalties, etc.) are added in, and finally other non-operating expenses are deducted. The result is the net profit of the business over the period of time covered by the statement: the "bottom line". Schedule C (Profit or Loss from Business or Profession) which the Internal Revenue Service requires every business proprietor to complete as part of his annual income tax return is actually an income statement in worksheet form.

As is true for the balance sheet, analysis of the income statement can reveal much important information. For example, "inventory turnover" for the period covered by the statement is measured by dividing the cost of goods

sold by the average inventory at cost. "Net profit margin" is figured by dividing the net profit by the sales. In fact, nearly any aspect of the operations of a business (such as advertising expenses, selling expenses, administrative expenses, etc.) can be expressed as a percent of the sales and studied on that basis. By comparing these percentages to your percentages from previous periods you can see how your business performance and profitability have changed. With the help of your accountant or banker, you can also compare your performance and profitability with the average performance of similar businesses, and these comparisons can suggest to you ways to improve the performance and profitability of your own business endeavors. □

Constance LaLena is a contributing editor of HANDWOVEN magazine. She has taught and exhibited her work throughout the U.S.

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July 29-Aug 2, "Fiber Arts Projects for Elementary Social Studies Curricula".

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Deborah Chandler, author of "Learning to Weave with Debbie Redding" (Interweave Press) will present:

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For two distinctly different weaves on one warp, blending drafts makes an endless array of possibilities.

Blended Drafts



Bower of Roses and Atwater-Bronson lace drafts were blended for these swatches woven by the author. Lace and overshot alternate in the two swatches at right; pick-up lace and overshot motifs in the fabric at left is yet another option available to the handweaver.

by Carol Strickler

An eight-shaft loom presents seemingly infinite possibilities for weaving many different things on one warp. One way this can be done is to thread a blended draft (also called an integrated or composite draft).

A blended draft is two four-shaft drafts mixed into one eight-shaft threading which can be woven as either of the original components. Different authors offer different methods for doing the blending (and I thank Nicki Lyon and Kathryn Wertenberger for introducing me to the technique and to the scanty literature on it). Here is the method I have developed for writing a blended draft:

1. Carefully choose two four-shaft drafts which have threadings of equal or divisible length. For example, two small overshot patterns with 60 threads per repeat in each will blend with no adjustment. Two repeats of a 30-thread pattern can be blended with one repeat of a 60-thread pattern with no adjustment. (In a case of severe size mismatch, it is better to adjust one of the patterns by adding or subtracting an element to make it an easier multiple.) Choose patterns which have a regular, unbroken order (for instance, do *not* use broken point twill or M's and O's). Easiest drafts to blend are those which maintain an odd-numbered/even-numbered alternation (for example, two overshots which both

begin on an odd-numbered shaft).

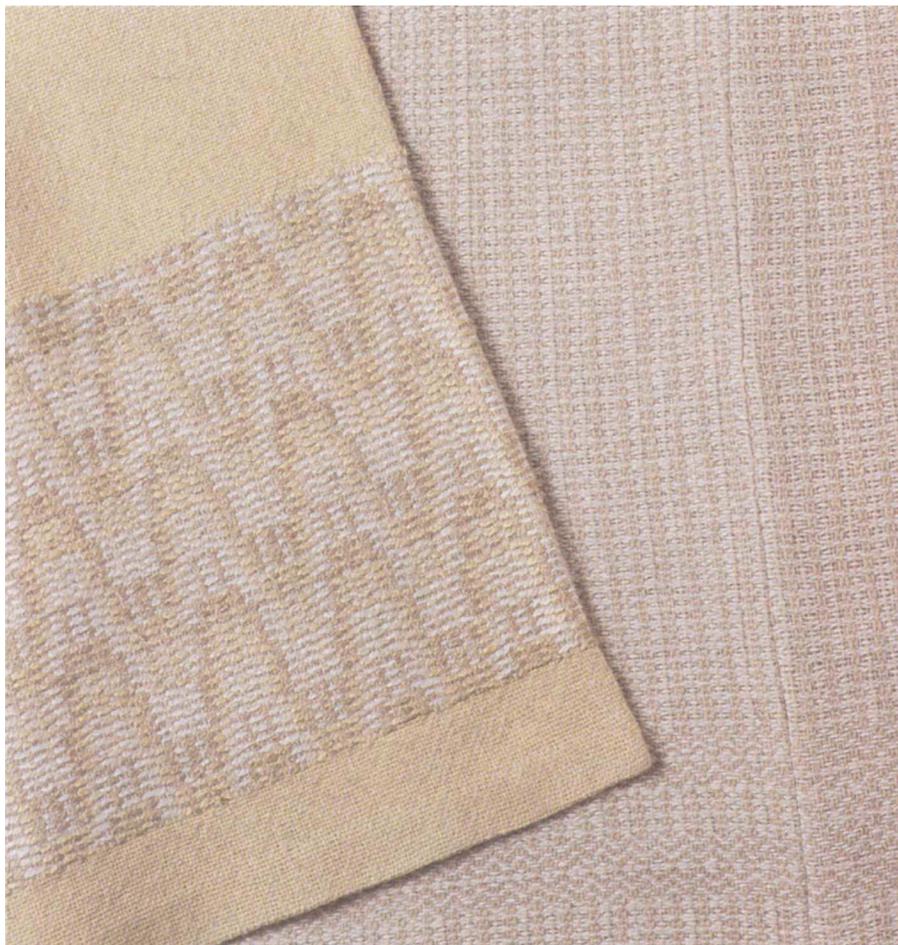
2. Write the drafts on graph paper, one above the other, with beginnings aligned. (All threadings here read from left to right.)

3. Use the following formula to write a *new* eight-shaft threading below the two that you have:
 $1/1=1$ $2/2=2$ $3/3=3$ $4/4=4$
 $1/3=5$ $2/4=6$ $3/1=7$ $4/2=8$
This formula is a "shorthand" way of saying, "If the thread is a one on the upper draft and a one on the lower draft, thread it as a one on the new draft. If it is a two on the upper and a two on the lower, thread it as a two on the new. . . . If it is a one on the upper and a three on the lower, thread it as a five on the new . . . etc." Notice

that in the formula the upper and lower numbers are always *both* odd or *both* even and the number they equal in the new draft is likewise odd or even. If you have chosen unbroken originals and aligned them properly, these eight vertical combinations are all you will need to write the new draft, and it will have the same odd/even alternation. This allows you to use the odd-numbered shafts against the even-numbered shafts for plain weave.

As an example, let's use "Solomon's Delight", a small overshot pattern of 40 threads (draft No. 34 in Atwater's *Shuttle-craft Book of American Hand-weaving*). We'll blend it with "Rosepath", a small point twill with an eight-thread repeat. Five repeats of Rosepath will equal one repeat of Solomon's Delight, so the new eight-shaft blend will have a 40-thread repeat. Notice how the formula has been used to determine the blended threading. Since the first thread is one in both upper and lower drafts, it is one in the new. The second thread is two in upper and lower, so it is two in the blend. The third thread is one in upper and three in lower, so it becomes five in the blend. The fourth thread is two upper and four lower, so it becomes six. This same procedure is followed for each of the 40 threads.

4. Determine the tie-ups for your new draft by referring to the formula (all tie-ups I'm writing here are for *sinking shed looms*). Let's assume you would have used the "standard tie-up" (1-2, 2-3, 3-4 and 1-4) to weave each original four-shaft pattern. To determine the tie-up for weaving the upper Solomon's Delight on the new draft, look at the formula. You will tie each treadle to the shafts where the corresponding numbers are in the upper half of each equation. For example, a one in the upper Solomon's Delight (S.D.) will be either a one or a five in the blend, and a two in S.D. will be either two or six in the blend. So the blend treadle corresponding to S.D. 1-2 will be 1-2-5-6. Likewise, for S.D. 2-3, tie 2-3-6-7; for S.D. 3-4, tie 3-4-7-8; for S.D. 1-4, tie 1-4-5-8. To determine the corresponding tie-up for weaving the lower Rosepath (Ro) on the new draft, tie each treadle to the shafts where those numbers are in the lower half of each equation. (That is, for Ro 1-2, tie 1-2-7-8; for Ro 2-3, tie



One option of blended drafts is to use the two drafts to create two fabrics, each with a different weave structure, as shown here in these fabrics for a spring ensemble. Woven by Ardis Dobrovolny. (Ensemble is pictured on page 57.)

2-3-5-8; for Ro 3-4, tie 3-4-5-6; for Ro 1-4, tie 1-4-6-7.) The tabbies, 1-3 and 2-4 in both of the originals, are still odds vs. evens (that is, 1-3-5-7 and 2-4-6-8). So, the new tie-up takes ten treadles (four to weave the blend as Solomon's Delight, four to weave the blend as Rosepath, and two to weave the blend as plain weave).

5. Treadle the new blend as if it were the upper draft by using that set of four treadles and whatever treadling order you would use if it were only that pattern. Likewise, to treadle the new blended threading as if it were the lower draft, use the other set of four treadles and follow whatever treadling order you would use if it were only that lower draft. As examples, I have given an "as drawn in" treadling for the Solomon's Delight and then a point twill treadling of the Rosepath. The drawdown shows how the two completely different patterns can be woven on the one blended threading.

The drafts that you blend are not necessarily restricted to overshot and other twills. A small overshot could be blended with a summer-and-winter or a spot Bronson or an Atwater-Bronson lace pattern. Or it could be blended with a straight twill intended as double weave. Two very small patterns could be blended and threaded in a 1/1 dark/light alternation of thread to yield two very different color-and-weave-effect fabrics off the one warp. The only limitations to blending are that the repeat lengths need to coincide reasonably, both drafts need to be unbroken, and the two patterns need to use the same yarn and sett. Sometimes if the two drafts do not meet the above criteria, they can still be blended by expanding the formula for the other combinations, such as:

1/2=? 2/3=? 3/4=? 4/1=?
1/4=? 2/1=? 3/2=? 4/3=?

inserting your own numbers in the

Continued on page 40

Blending Two Drafts

	4	4	4	4	4	4	4		4	4	4	4	4	4	4
	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
	2	2	2												
1	1			1			1			1	1	1	1	1	1

"Solomon's Delight" (one repeat)

	4		4		4		4		4		4		4		4
	3	3		3	3		3	3		3	3		3	3	
	2		2		2		2		2		2		2		2
1		1	1		1	1		1	1		1	1		1	1

"Rosepath" (five repeats)

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

8	8
7	6
5	4
3	2
1	1

Tabby
v 8

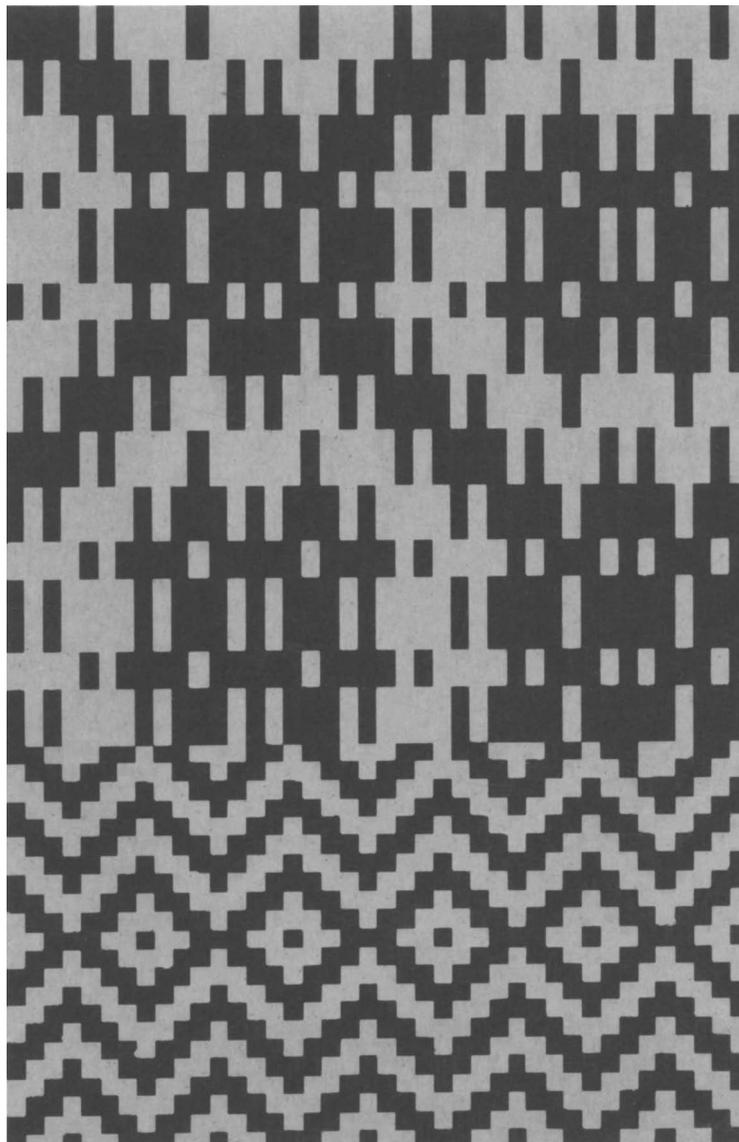
8	8	8
7	7	7
6	6	6
5	4	4
3	3	3
2	2	2
1	1	1

S.D.
v 8

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

Ro
v 8

Blend
(one repeat)



One repeat of
"Solomon's Delight"
(as drawn-in)
use tabby



One repeat of
point twill treadling
of "Rosepath"
(use tabby, or not,
as desired)

FORMULA:

1/1 = 1 2/2 = 2 3/3 = 3 4/4 = 4 1/3 = 5 2/4 = 6 3/1 = 7 4/2 = 8

Sinking Shed Tie-Up

Two on-the-go fashions feature big, comfortable and stylish sleeves.

Batwings and Butterflies

by Virginia West



Batwing and Butterfly tops are both woven by the author. Complete instructions are in the Instruction Supplement.

One of the current fashion trends places great emphasis on the sleeve. They are exaggeratedly full, and even the puffy leg-o-mutton style is back. Dolman and raglan sleeves are "in"; there is elaborate design detail in the sleeve. It is more than a fad, however. It seems an acknowledgement that busy life-styles require greater freedom of movement, and therefore clothing must be less restrictive.

My philosophy is that in designing handwoven clothing we must be aware of, but not dependent on, fashion's vicissitudes. It seems more appropriate that we work with classic shapes that rise above trends and do not rely on fashion for stylishness.

The vigorous attention to the sleeve is one trend I gratefully accept, and this article is about two blouses I designed with the intention of proclaiming the sleeve. Moreover, they are both woven on the same warp (a two-for-one bonus) but are totally dissimilar in color and effect.

My design concept for the first blouse was one continuous line from wrist to waist, the "batwing" style. The obvious hazard of this style is too much bulk under the arms, but a lightweight fabric solves this problem.

I first translated the idea onto paper (graph paper gave me a miniature scale) and from there into muslin (any inexpensive fabric will do, even an old sheet). By playing around with shapes, I realized that the garment could be made out of one piece, a square folded to form a triangle with the widest side of the triangle at the shoulder line. The result is that there is almost no waste. The diagonal fold of the fabric molds the fabric to the body and provides sleeves without the tedious process of setting them in. From a 45" square (measured under tension on the loom), I was able to achieve long sleeves and a 21" length from neck to waist. A narrower width would shorten the sleeve and blouse dimensions.

To take advantage of the diagonal, I wove with a fine, variegated weft that produced linear movement corner to corner when the garment was assembled. The bateau (boat) neck style is made by cutting a slit in the center of the fold (see diagram), but not before carefully measuring and reinforcing the area. There are several options for collar treatment: a short, stand-up collar which should be interfaced; a turtleneck, deep enough to fold over on itself; or a hood. I have made three batwings, each on a separate warp, and each turtleneck is treated a bit differently, as you will notice in the photographs.

The two wrist points of the triangle are folded under as facings; two larger corners front and back are cut away after being reinforced by straight

machine stitching, then hand hemmed. Only two underarm seams are required.

At this moment I experienced déjà vu. I realized I had already made a garment along similar lines, the triangular poncho in *Weavers Wearables*, first executed 12 years ago. I was as surprised as anyone that this new batwing was a reinterpretation of an earlier theme. The basic components of a garment do not change; they are reworked or redefined each fashion



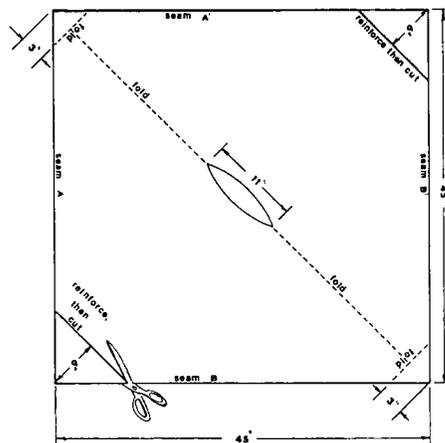
Two variations of the batwing top feature different neck treatments. A cowl neck tops the blue top at right; a simply draped collar, left open on one side further softens the lines of the variation in neutrals at left. No instructions given.

season. I love this quotation from T.S. Eliot:

We shall not cease from exploration
And the end of all our exploring
Will be to arrive where we started
And to know the place for the first time.

Fashion's dictum that sleeves must be generous influenced the Butterfly Blouse. It all began with the sleeve, a

Batwing Top



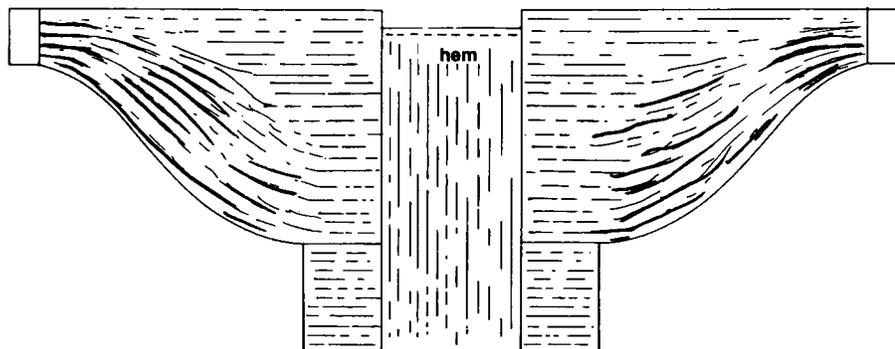
full 34", which was set in, Macedonian style, for comfort. My version of the Macedonian shirt, page 22 of *Weavers Wearables*, was the starting point. With an increased sleeve dimension, I could correspondingly reduce the size of the side panel. I could foresee an interesting contrast of horizontal and vertical stripes (see diagram of Butterfly Blouse).

Again, working in miniature scale and translating to full size muslin, I found that the most economical weaving width should be 25". No problem. I dropped 10" on each side of my original warp. First, to keep the order of the threads, I wove a heavy yarn across both 10" at the back of the loom. I then pulled the threads out of the reed and heddles, tied them in slip knots and left them hanging off the back of the loom. After both blouses were removed from the loom I pushed these ends together and rebeamed, rethreaded and resleyed. I then wove a stole.

An exotically beautiful silk/rayon yarn from E'Lite had originally determined my choice of a weave structure that would allow this glorious unevenly-spun variegated yarn to remain on the surface while producing a supple, drapable fabric. The linear movement of this yarn and weave also gave me the vertical and horizontal contrast I wanted. □

Virginia West, of Baltimore, Maryland, has taught clothing design extensively throughout the U.S. She is author of Weavers Wearables and Finishing Touches for the Handweaver.

Butterfly Blouse



LONG Warps

by Jean Scorgie

Long warps are just as easy as short warps—they're just longer! If your warping technique is efficient, you will be able to handle warps of 15 yards as easily as shorter ones. There are many different methods of making a warp and getting it on the loom. Knowledge of different methods enables you to get each warp on your loom with a minimum of effort because steps from one method can often be used in another method to suit the circumstances.

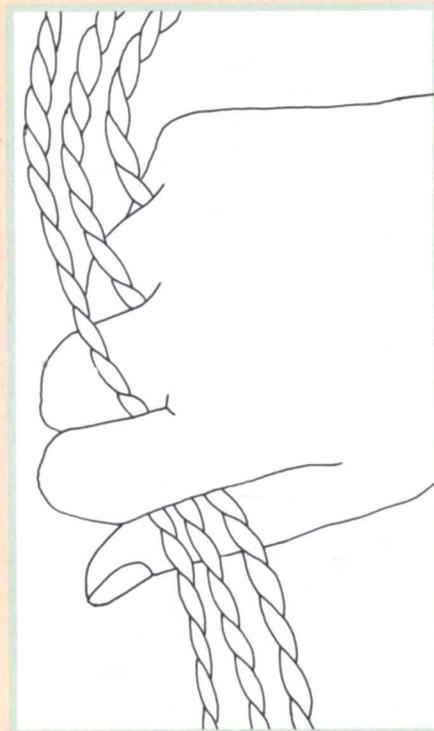
Each warp you plan should start with a mental rehearsal of the steps you intend to use. Once you have a clear idea of how to proceed, assemble everything you will need. Do all your calculations, label them clearly, and keep them handy. Clear enough time and space to work unhindered. Start at the beginning, take one step at a time, don't rush, make each movement easy and simple, and keep going.

Some of these time-saving methods may be new to you or may be modifications of techniques you already use. Reading through these suggestions may give you some new ideas.

Making the warp chain

The use of multiple strands in warping is a great timesaver. Warping with four balls of yarn takes a quarter of the time of warping with one ball. Each yarn, however, must have a separate place of residence during warping because balls of yarn rolling around each other, as well as all the

legs in the room including your own, are impossible to deal with. Plastic containers from the kitchen work well as do smooth wastepaper baskets, and especially nice are large round ice



Illus. 1: Three or four yarns can be warped together with fingers separating them.

cream cartons. Spooled yarns need to be placed on spindles or rods. For some weavers this means a spool rack with horizontal rods; for others it is a wooden base drilled to hold upright

dowels with a row of screw eyes above for smooth unwinding. Still others may use a shoe box pierced with long knitting needles.

How many yarns should be warped together? To answer that, you have to ask some more questions. How often do you want a yarn to appear: every fourth warp, every eighth warp? Do you have several balls of one yarn, or could you wind off some balls to make multiple yarn sources? Are you comfortable handling three or four yarns but not 12 at a time? Usually all of these factors are considered. You could use the number of yarns in one repeat, or you could use the number of balls or spools you have, or you could use the number of strands you can comfortably control in your hand as you warp.

Handling three or four warps at a time is easy because you can separate them between your fingers. Tie the warp bundle to the starting peg, then with your right hand palm up, place a yarn between each finger, the fourth one outside the little finger. Rotate your hand counterclockwise so that your thumb is on top and grasp the warp bundle between your thumb and first finger. Keep your right hand in this position throughout the warping. This hand takes the warp bundle around the right-hand pegs of the warping board. As the right hand comes around a peg, the left hand takes the warp just above the right hand and draws it around a left peg. The right hand continues to hold the

bundle, with the left hand holding it just long enough to go around a left peg.

A warping paddle makes warping with more than four yarns easy. At its simplest it can be used to keep the warp yarns running parallel to each other so twists don't develop. It can also be used to make a cross giving a specific order to the yarns. For this task, slot-and-eye paddles are easiest because the cross is formed by moving the paddle up or down.

Should you use a single-end cross or a multiple-thread cross? Single-end crosses keep each yarn in its proper order. They are important for striped fabrics and fabrics which demand exact placement of each thread in the heddles. Multiple-thread crosses allow either random threading or hand-picked order. They don't necessarily tangle, as some people think, unless they are deliberately twisted in threading or when a large bundle of yarns is used. The biggest advantage to multiple-thread crosses is the ease with which they can be beamed. They glide through lease sticks and raddle. A multiple-thread cross is often made at one end of a long warp and a single-end cross at the other which makes beaming easy while preserving the specific order of the warps for threading.

Warping board or reel

Weavers of long warps swear by the speed and ease of the warping reel. With a flick of the hand the turning reel pulls the warps from their spools in a long, continuous sweep with only a pause to reverse the motion of the reel. As long as you don't get dizzy from such speedy warping, your job is just watching and reversing the motion of the reel at each end of its journey.

Warping boards are not to be avoided, however. The key to efficiency is to have the board securely mounted at a convenient height. To be able to see the cross easily as well as to keep arms from tiring, the top row of pegs should be at about chin level. In this position, you look down on the cross and your arms don't have to rise much higher than your shoulders. If you are still propping your warping board on a table or chair, stop now. Refuse to make another warp until the board is attached firmly to the wall.

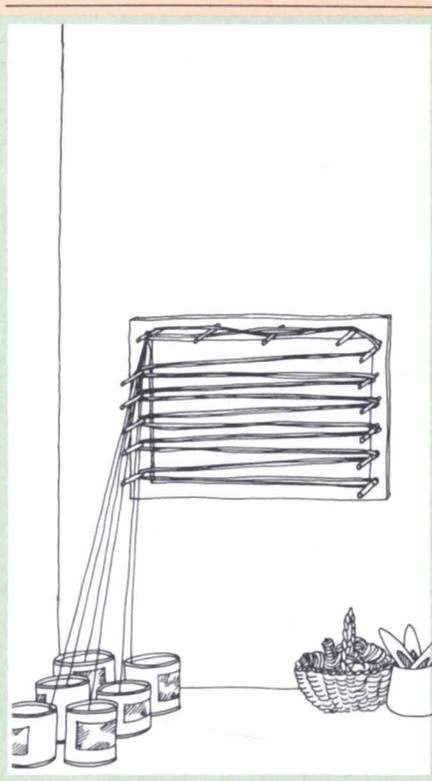
You will be amazed at the change in your attitude toward warping.

Sectional warping

This is another area in which weavers of long warps show distinct preferences. It is worth investigating if you make many long, fine warps. See Laya Brostoff's *Professional Handweaving on the Fly-Shuttle Loom*.

Knots and ties

Thinking about all the time you spend untying knots, you may consider saving time by eliminating warp ties. Please don't. For long warps, tight ties placed at intervals throughout the



Illus. 2: Balls of yarn are kept in separate containers during warping.

length are important. Their placement depends on where you want to grab the warp for tensioning. The further away from your loom you stand for tensioning, the easier the warp will go on and the fewer ties you will need. Make the ties in the same places on each warp bundle. If you can't remember the placement, little pieces of masking tape on the wall behind the warping board will help. A good yarn

for tying is linen rug warp. The linen thrums from a rug project work wonderfully.

When warps are removed from the board or reel they are often chained to keep them from tangling until they are beamed. Some people feel that the chaining itself disturbs the evenness of the warp. An alternative method is to loosely coil the warp in a plastic bag to be withdrawn as needed during beaming.

Thread first or beam first

Warping the loom from back to front, that is, beaming first and threading later, has been considered the best way to handle long warps. The warp goes on smoothly with little friction as long as a multiple-thread cross is used for beaming. If a single-end cross is put through lease sticks, winding on causes unnecessary friction.

The other warping method is from front to back or threading first and beaming later. It is also good for long warps when a few suggestions are followed. The first concerns tensioning the warp while slewing and threading. Before removing the warp from the warping board or reel, make a firm tie with long tails some 30"-36" from the beginning. (Measure your loom to find the best length.) With the long tails, tie the warp bundle to the cloth beam while slewing the reed and then move it up to the front beam while threading the heddles. Securing the warp chain to the loom in this way provides a solid point from which to choose the correct threads and keep them even. As each repeat is threaded through the heddles, it is tensioned and tied in a tight overhand knot close to its end. This knot is later tied onto the warp beam rod.

Friction during beaming can be reduced by propping up half of the shafts in plain weave, forming a shed and separating the warp into two layers. Warps that have been sleyed two or more per dent can be cleared by running a hand through the shed to keep twists from entering the reed and heddles.

Sometimes a weaver wants to use this front to back method, but wants to sley two or three per dent and still use a single-end cross for threading the

heddles. How about combining steps from different methods? Thread the heddles directly from the cross, space the warps in a raddle for winding on, and sley the reed last. There are many different warping methods; a little thinking will help you choose the right combination of steps for your particular warp.

Beaming the warp

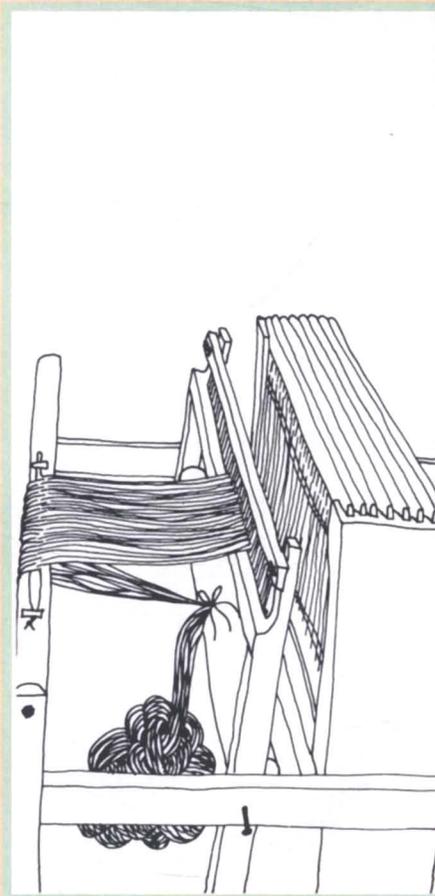
A poorly beamed warp is responsible for most problems later in weaving. When the warp comes off the warping board or reel, it is evenly tensioned—or so it should be. Beaming just as evenly is the next hurdle.

The fewer revolutions the warp makes around the warp beam the more even it will be. The large circumference of a sectional warp beam is an advantage, whether or not you use it for sectional warping. Also, sectional beams are usually made so that the warp touches the beam in only four places. The beam has pegs at 1" or 2" intervals to keep the warp from spreading, and the warp is rolled on with nothing between layers. There can still be tension problems, but winding on under tension helps minimize them.

Plain beams are traditional with chained warps. Usually something is wound on with the warp to insure that the warp winds on in a smooth, flat layer. The Scandinavian method uses sticks or laths, about four or six per revolution, placed squarely on top of those in the previous revolutions. More common in the U.S. is the use of a roll of corrugated paper cut to the width of the warp beam. The corrugated paper, smooth side up, rolls on with the warp and rerolls itself neatly beneath the loom as the warp is woven. Whereas corrugated paper is stiff enough to prevent the edge warps from winding tighter than the rest, newsprint and other papers are often unable to withstand the tension needed for the warp. After its first use, newsprint has ridges which make its second use impossible. Some people don't use anything between layers of warp; often these people also place on their warp beams moveable flanges set to the width of the warp to keep the edge threads from wandering.

Constant or periodic tensioning

How the warp is kept evenly tensioned as it is being beamed is the next problem. Here also there are different schools of thought, those favoring constant tensioning and others favoring periodic tensioning. The proponents of constant tension are usually using sticks while winding on, such as the Scandinavians, in which case relaxing the tension causes the sticks to bunch up. Also, those who beam with



Illus. 3: Tying the warp chain to the cloth beam provides tension for slewing the reed.

nothing between layers of warp need a tight and evenly wound base for each succeeding revolution.

Constant tensioning is a convenient method to use when a second person is available. Be careful not to hold the warp bundle too close to the loom, for this will cause the edge warps to wind on tighter.

Periodic tensioning means letting the warp roll on for a short distance and

then stopping, usually once per revolution, to tension what has just been beamed. Peter Collingwood is an advocate of this method and discusses it fully in his book, *The Techniques of Rug Weaving*. Although this method of beaming can mean extra steps in moving from the side of the loom to the front for tensioning, it is a very successful one-person method.

The process is as follows: if the reed and heddles have been threaded, jack up every other shaft to create a shed. Divide the warp evenly into groups of about four inches. Standing at the front of the loom, grasp a bundle of warps at one of its ties, plant your feet and lean back. The weight of your body provides the tension on the warp bundle. If, instead, you use muscle power from your arms, the tension will change as you tire. Tension each group and drop it in front of the loom. Move to the side of the loom, pull the beater from the castle to the front beam. It should move effortlessly because you have cleared each warp group during tensioning. With your left hand on the beater and your right hand on the warp beam crank, wind on a portion of warp, moving the beater back at the same speed as the warp.

The portion you wind on will be determined by the smoothness or stickiness of the warp. Sticky warps can be rolled on only for the distance cleared—the distance the beater travels from the front beam to the castle. Smoother warps can be rolled on up to two revolutions before stopping. After rolling on a portion, put on the brake, move to the front of the loom, clear the shed, and retension.

Avoid pulling individual warp yarns and avoid combing. Try to do any adjusting necessary with the warp under tension, that is, with one hand holding the warp group taut and the other hand plucking or strumming or flicking the sticky yarns. A hand can be put in the shed with thumb and fingers moving scissor-like to clear twists and stuck yarns.

Beaming a long warp need not take a long time if you work carefully from a well-prepared warp chain. Improving your warping techniques will make all your weaving more pleasurable, enabling you to tackle long warps with confidence and skill. □



Swatch Collection #11

by Sharon Alderman

The theme of this issue of *HANDWOVEN* is using one warp to obtain a variety of fabrics. With this theme in mind I have designed and woven Swatch Collection #11 containing 10 fabrics. Five of them come from one warp, two from another and three from the final warp. All of the fabrics that come from one warp have some things in common, a family resemblance at least, but they can vary surprisingly in color, weave structure and hand.

In working on this fabric collection I learned about the sorts of tactics that work and those that lead to dead ends. I found that a warp is far more versatile if a true plain weave is possible. Color variations work very well in plain weave.

I learned to be open-minded about setts. As we all know a change in the sett of a fabric with or without a change in the weft yarn(s) makes a big difference in the appearance, weight and draping qualities of the fabrics we weave.

It is helpful to use as many shafts as you have when you make an experimental warp. A two-shaft weave may be woven on eight, but the reverse is not true. The more shafts you use, the more versatility you have.

Finally, I remembered that nothing that I put into a warp is engraved in marble. I have no compunctions about cutting out warp ends in a warp and replacing them or resleying around their absence. The fabrics in this collection illustrate the use of all of these tactics.

From time to time, I think that it is good for all of us to put on a fairly long warp (the first warp here was over five yards long just for sampling) and see how we can vary the cloth that that warp produces. If you are paying attention to what you are doing, each variation ought to suggest the next step or the next warp to you. I think you will be agreeably surprised by how many new ideas you can generate in this way.

There is a color theme in this collection as well. The colors are sherbet colors and off-white (or ivory or, if you like, vanilla ice cream). The off-white yarn is fine, smooth, lustrous natural perle cotton and the sherbet colors (orange, raspberry, lemon and lime) are all, save one, a slightly textured 8/2 cotton that contrasts with the smoothness of the perle cotton. □

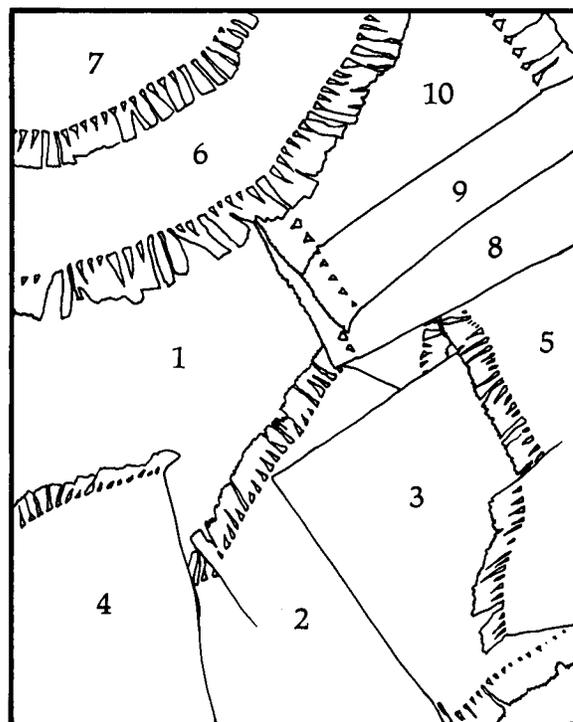
*Sharon Alderman is a contributing editor of *HANDWOVEN* magazine. She holds the Certificate of Excellence, and has won numerous awards for her weaving. Sharon lives, weaves and writes in Salt Lake City.*

Complete instructions for Swatch Collection #11 and the Dolman Sleeve Top appear in the Instruction Supplement.

YARNS COURTESY COTTON CLOUDS. ACCESSORIES COURTESY COUNTRY BOUTIQUE AND GALLERY EAST, LOVELAND, COLORADO.



This Dolman Sleeve Top, woven by Sharon Alderman, is sure to be a summertime pleaser. It's cool, lightweight and easy care. The bits of sherbet colors inlaid down the front add that special handwoven touch; choose shades to match colors already in your wardrobe for a versatile go-with-everything top.





One Warp, Many Projects

Ten and 20 yard warps are the norm in Sweden where long yardages are often woven to be cut later, or where variations are made on these long warps with simple weft and treadling changes. In this country we tend to put on shorter warps, and many of us weave a wide variety of fabrics from thick and heavy woolens to delicate and fine linens. One warp may be a blanket and the next one a set of place-mats. We often hesitate to commit to ten, 20 or 30 yard warps. We can, however, borrow the idea of weaving several things on one warp from the Swedes, adding to it our American tendency toward variety and change. While warping doesn't have to be an ordeal – and really it shouldn't be, putting a warp on the loom for several projects does make a lot of sense for the time it saves. You need to measure, sley, thread and beam only once.

On the following pages we've explored some of the options for getting the most out of a warp. One thing is for sure; you will need to plan ahead. Instead of planning one project, you'll need to plan five, six or even as many as ten projects before you ever begin to make your warp. Just think of putting on a warp for all the birthday presents you want to give for a whole year, and weaving it off without the interruption of rewarping.

The Pastel Collection shown here is one way to get several types of projects from the same warp. We've color coordinated ours, but you could choose colors to match the taste and decor of your friends' or family's homes. An unbleached 22/2 cottolin warp is a neutral background that allows for just about any interpretation. Varying the weight of the weft,



The Pastel Collection was designed by Jane Patrick and woven by Judy Steinkoenig. See the Instruction Supplement for complete instructions.

SETTING COURTESY THE OAK TREE, ADDENDUM, DESIGN LIGHTING, ALL OF FORT COLLINS, COLORADO.

treadling and dentage make several fabric weights possible. A 4/1 tow linen produces a medium-weight fabric just right for the tablecloth; a heavy cotton novelty yarn is woven with two ends in each shed for substantial placemats that will stay put on the table; the luncheon napkins are woven with

22/2 cottolin in 1/3 twill with a tabby ground for a soft, absorbent fabric. After these projects were woven, the loom was resleyed (from 15 e.p.i. to 20 e.p.i.), and then crossed with a fine 30/2 cotton to make a lightweight fabric for the fingertip towels and cocktail napkins.



A Cluster of Scarves

Perhaps the most obvious way to achieve variations on a warp is to simply cross it with different wefts. This set of scarves by Dixie Straight is a very easy project for the beginner, and can be enjoyed by the more experienced among us, too. Dixie integrates the body of her scarf with the plain white fringe by augmenting the fringe with weft yarn after the piece has been removed from the loom. This helps extend the color used in the body of the scarf, preventing a visual line across the ends where the woven areas and fringe meet—an increasingly good idea when more contrast is used between the warp and weft yarns. Again, the possibilities are endless.

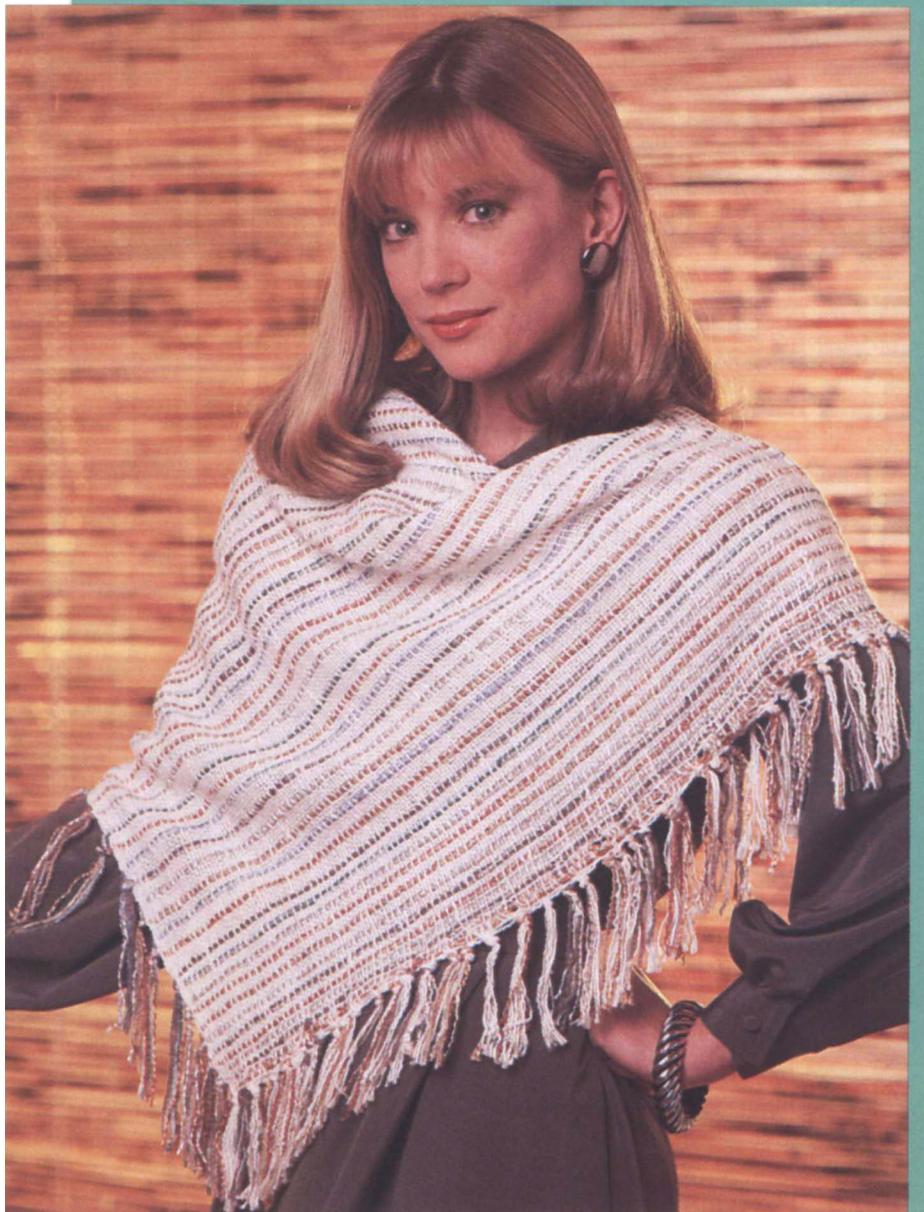
Complete instructions for A Cluster of Scarves are in the Instruction Supplement. YARNS COURTESY IRONSTONE YARNS, GRANDOR INDUSTRIES, AND STANLEY BERROCO.





One-Warp Boutique

Change the weft, change the warp, change the color. Susan Snover has done all for her Sheaf of Shawls, Sashes and Scarves. Her novel twist to variations on one warp is to add supplementary warps to make warp color changes from project to project. She does this easily by threading and denting the supplementary warps in with original warp yarns. This allows complete color and placement flexibility. She further increases her possibilities by changing the weft yarns for solid backgrounds with warp stripes, or crosses the stripes for windowpane plaids. The basis for this collection is a neutral white accented with pastels; just think how easy it would be to do dramatic pieces on this same warp with black, red and bright yellow supplementary warps added.



Instructions for A Sheaf of Shawls, Sashes and Scarves, which includes the shawl on this page, are in the Instruction Supplement.

ACCESSORIES COURTESY COUNTRY BOUTIQUE.



Versatile Rosepath

Sometimes it's nice to weave the same project for everyone on your list, tailoring it to each person's taste and lifestyle. These two sets of projects lend themselves well to this idea, and it is so easy to accomplish with a rosepath threading, as is the case here (the Pastel Collection on page 48 also utilizes a rosepath threading). An excellent resource for treading variations is Helene Bress' *The Weaving Book*, which stimulated some of the ideas and variations shown here.

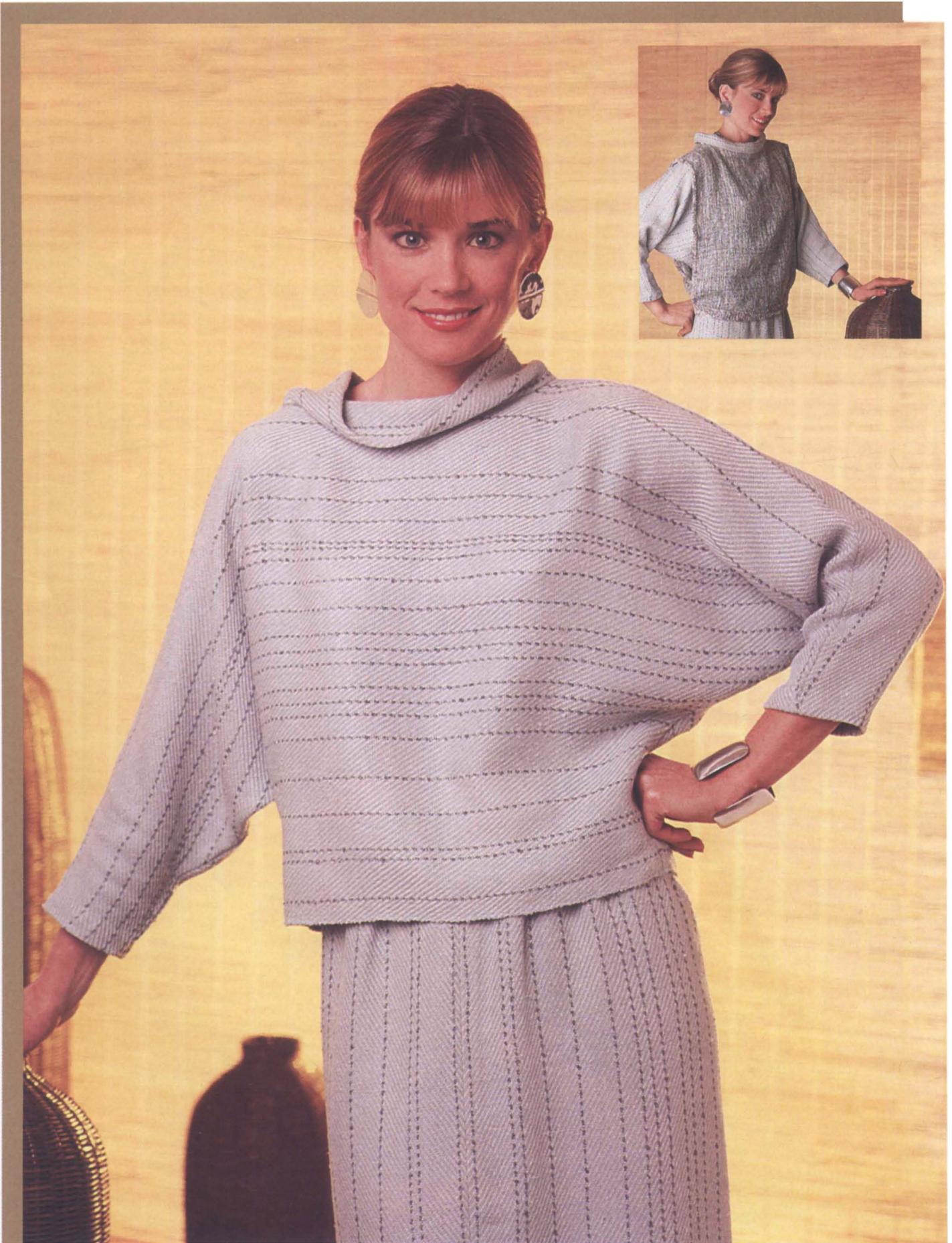
For this Heap of Linen Towels by Linda Ligon, plain weave, waffle weave and 3/1 twill were the treading variations used. Linda used a 16/1 linen set 30 e.p.i., though a 16/2 cotton could be substituted.

Janice Jones' Knot of Ties could provide the inspiration to weave a tie for each of the men in your life. Crisp linen makes them in vogue for this season's men's wear of linen and rough cotton suits and leisure wear. Her color and treading uses make it hard to believe these ties came off the same warp.

Instructions for A Knot of Ties and A Heap of Towels appear in the Instruction Supplement.

SETTING COURTESY ADDENDUM, FORT COLLINS, COLORADO.





Two Spring Ensembles

Weaving a complete ensemble on one warp is a good way to ensure a set of fabrics which work well together. Changing the weft, color and treadling for variation are options which at once come to mind. The examples shown here add a new element worth exploring – changing the weave structure. For her Spring Ensemble, at left, Ronnine Bohannon wove her top and skirt in regular plain weave, warp sett 20 ends per inch; she then wove her vest in double weave, cutting the number of warp ends on each layer in half. By weaving her pieces this way she was able to achieve two fabric weights on one warp – a lighter weight fabric for top and skirt, a heavier one for her vest. For further variation, she ran the warp sideways in the top for wrist-to-wrist lines. Using a variegated novelty yarn in soft pastels created an accent piece with pizzazz.

Ardis Dobrovoly utilized a blended draft (see article on page 37) for her Sand Dunes and Dune Grass, opposite. She blended Solomon's Delight, an overshot pattern, and rosepath, for two different weave structures on one warp. She used the overshot treadled in flamepoint for wide border accents on her long over-jacket; she chose rosepath for her simple shell. While Ardis used each weave structure separately on each piece, another exciting option is to use both weave structures in the same piece. With different treadlings, color and yarn changes, the possibilities go on, and on, and on.



Instructions for Spring Ensemble and Sand Dunes and Dune Grass appear in the Instruction Supplement.

YARNS FOR SPRING ENSEMBLE COURTESY SILK CITY. YARNS FOR SAND DUNES AND DUNE GRASS COURTESY BORGES OF LUND AND NOVITEX.



Navajo Inspired Rugs

The rugs shown here and on the following page offer much opportunity for creative variations. Because these rugs are weft-faced, there's no warp color factor in the weaving. Each rug could be a totally different colorway! A simple twill threading is the basis for all three rugs. It's treadled in 2/2 twill for the simply striped rug at left, and produces subtle chevrons along the length of the rug. The rug at right is woven boundweave in various twill variations. It makes a lively optic piece that begs for attention. On the following page, plain weave with tapestry accents is used for yet another departure on this one warp. Penelope Drooker designed all these pieces as saddle blankets, but we feel they are equally at home on the floor or wall. As they are lighter weight, you will want to use them in untrafficked areas. Penelope discusses the impetus for her project and the inspiration for her designs on page 61.

Complete instructions for Navajo Inspired Rugs appear in the Instruction Supplement.





Navajo inspired rugs for floor or beast

by Penelope Drooker

What do you weave as a wedding present for a dearly-loved sister? — a sister who works as a forester in the Idaho mountains and whose present life has no room for heirloom linens or fancy wall hangings? What indeed? Well, after consultation, I found that what she and her husband-to-be really needed was some saddle blankets for their donkey and two horses. This definitely constituted a challenge. After some thought, I proposed to make for them three different saddle blankets with designs derived from Navajo weaving.

I wanted to use a different technique and a different design for each one, but based on historical precedent, so I started combing through books. At last, I settled on blanket designs illustrated in Charles Avery Amsden's *Navajo Weaving* (Santa Ana, CA, The Fine Arts Press, 1934), Pl. 41a, and in Marion E. Rodee's *Southwestern Weaving* (University of New Mexico Press, 1977), Figures 143 and 148. Having found general design ideas I liked, I made numerous graph-paper sketches to determine exact positions and proportions of striped areas. Saddle blankets are folded in half for use, so I considered both folded and unfolded appearance as I worked out the final designs.

The model I used for deciding on yarns and sett was an authentic Navajo saddle blanket which I own. If I were a spinner, I *might* have used handspun yarns, but as a similar alternative I decided to use Christopher Sheep Farm's mock-twist natural yarns for weft and their hard-plied worsted for warp. After choosing natural white and two shades of natural dark I wanted an accent color, and I decided

on a medium blue. This is only semi-authentic. Though the Navajos did occasionally use indigo, most of the examples I have seen were a deep, deep blue. But I wanted a value intermediate between the two gray/browns which I had chosen, so I settled for a lighter color. This blue came in the same weight yarn as the naturals, but only in a two-ply version. Because I would be using it only in small areas of color, I took the chance that the yarn texture wouldn't look too different from that of the other yarns.

Many people familiar with Navajo plain weave tapestry rugs are surprised to find that these weavers also produce a wide variety of twills. These structures are particularly good for blankets, as they have more drape and thickness than plain weave woven at the same sett. Two of my blankets were woven in twill, one of these in a traditional boundweave diamond twill pattern in which three weft colors alternate to make bargello-like designs, and one with a straight twill treadling. In the latter, the return twill threading resulted in warp-wise texture lines which added interest to its very simple stripe design. The third blanket, in plain weave, incorporated some tapestry at each end, where it would not be covered by the saddle.

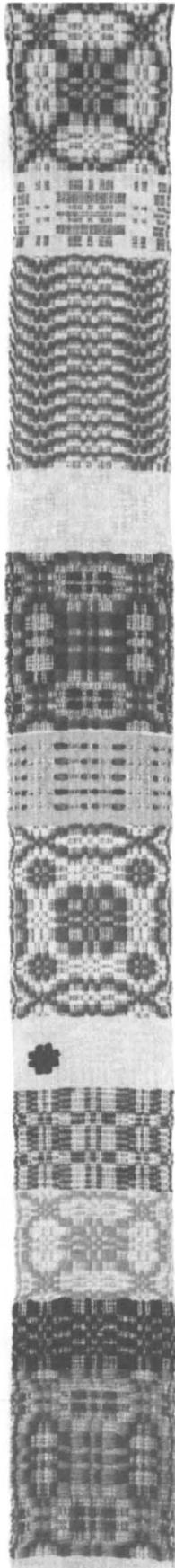
I wove to cover the warp, but did not beat quite as hard as I might have if these had been intended primarily for rugs. (If you are making these for rugs and want a hard, firm fabric, beat hard and expect to use additional weft yarn. Or for a thicker fabric, use a wider sett, such as 6 or 7 e.p.i. rather than 8 e.p.i. and a heavier weft yarn.) As woven, the blankets can appropriately be used for sofa throws, table covers, accent rugs laid over carpets or in areas which receive little foot traffic, or wall hangings.

Because I was weaving on a floor loom I needed to deal with cut warp ends (whereas on a Navajo-style upright loom I would have been producing a fabric with four selvages). The finish I chose, a woven edge worked from the center out to the edges, was intended to simulate the appearance of the ends of the twined edge cords on authentic Navajo rugs and saddle blankets. □

Navajo inspired rug woven by the author. One of three rugs, or saddle blankets, woven on the same warp. The warp is two-ply worsted wool set at eight ends per inch; the weft is two-ply mock twist wool and two-ply worsted wool, both at 840 yd/lb. Instructions for this rug and the two on the preceding pages are in the Instruction Supplement.

BASKET COURTESY THE CUPBOARD
HANDSPUN YARN COURTESY RANDY OTT, THE
WOOLWORKS, FT. COLLINS, COLORADO.

12 Variations on a Whig Rose Theme



As drawn-in
Star fashion

As Petit point

Twill
progression

Hoosier lace
fashion

Echo fashion

Honeycomb
variation

Rose fashion

Pick-up of one
motif

In Summer-and-
Winter style

Italian manner

Another style of
Summer-and-
Winter

Echo fashion,
several colors

Putting a long warp on your loom to play around with ideas is a good way to get the creative juices flowing. The possibilities are exciting – and endless.

Theme and Variations

by Helene Bress

Before I sit down at my loom, I know – know for a fact – that I'll never have a new idea again – ever. Why, oh why did I put this warp on? What am I going to do with it? Will I remember how to throw a shuttle? I've sunk to the bottom, but I have a few tricks. I gather some courage, pick up a shuttle, and put in a heading. This requires no thinking and little skill. "Oh, yes (sigh), I can still weave." Using any "safe" color, I now weave the pattern in its as-drawn-in fashion and excitement begins to mount. I can weave; I have a take-off point; I remember my original reasons for putting on this 20-yard warp. And the ideas begin to flow. "What if I try a slight variation in the treadling and use my special alpaca yarn? How would it be if I shade it a bit? What if I open the sett and do it boundweave fashion? Alpaca in a weft-faced fabric – it will use a lot of yarn – but, oh, how luxurious it would feel. . . ."

The fear is gone, excitement has replaced it – and a rush of ideas follows – always. Seldom have I not mourned the end of a warp, even a very long one. Yes, I have a tendency to run scared at first. Yet, ultimately, I run out of warp before being satisfied. To me, a long warp is a healthy irritant and a great pleasure.

And what do I do with this 20- or 30-yard warp? Well, I always have several *very sensible*, practical and/or

educational reasons for putting it on. That takes up part of the warp, leaving me free to play. I like to play, experiment and work out a new idea. That satisfies me, and then I move on to something else. Only occasionally do I take time out to perfect an idea and make something practical.

I visited a friend and saw lovely curtains on her hall windows and gasped at the beauty of them. The way the lacy curtains subdued the light, yet allowed the brightness of the day to come through was breathtaking. I expressed my compliments, hoping my envy didn't show through. She laughed and said, "I got the idea from page ____ of your book." I was embarrassed, pleased, and just a wee bit envious. But I like to play and spend most of my weaving time doing just that.

Here are some examples of how I work. This is a little overshot sampler I made using a Whig Rose pattern. Isn't it neat, pretty well thought out, and nicely color coordinated? Well, ladies and gentlemen, it's a bit of a fraud. It's a sampler in the sense that there are several variations of one pattern on it – but my true sampling was done elsewhere. From the rolls and rolls of playing or sampling I did for my weaving book, I excerpted a few treadlings so that I could make a tidy presentation to a weaver's guild.

The point of this piece was to show

just a few of the variations that can be done on one threading. With the exception of the eighth one, all are loom controlled variations, and when possible, the as-drawn-in block order was used. Each one of these variations may be varied further by changing the block order, height of each block, background and pattern colors, and textures.

Take the third square as an example. The treadling order for this was a straight twill block order with a tabby between each shot.

Block A one time
Block B two times

Block C three times
Block D four times
Rust pattern weft
Gold tabby same as warp

What if you kept the twill block order and tried:

A one time
B one time
C one time
D eight times

or

A two times
B one time

C six times
D one time

or

A one time yellow
B two times gold
C three times deep gold
D four times brown

or

A three times
B three times
C three times
D three times?

Each would look quite different from the other.



Variations on Solomon's Delight Overshot pattern. From bottom counterclockwise: As drawn-in, another common treadling for this pattern, tone-on-tone fabric, hanging with loops pulled up in the pattern sheds.

In the next series of examples, I used a cottolin warp made up of various shades of brown randomly warped and threaded. As part of my forthcoming book, I'm testing out all the drafts I found in an old draft book. The draft on this warp was called "Solomon's Delight".

Truth to tell, I had, as is usual for me; 1) a job to do (test the draft); 2) a yen to satisfy (trying out a multi-shaded brown warp); and 3) a desire to experiment before rethreading to test out another draft. I did (1) – wove the draft in its as-drawn-in fashion as well as in another treadling order that may have been a usual type of treadling for that draft. As for (2) – I found the browns quite a delight to work with! The plain weave sections were every bit as nice as the patterned areas. After playing with the treadlings and colors for a while, I chose the first as-drawn-in treadling order and a darker flecked brown for the pattern weft and wove several yards. What will it become? Time may tell. Now to satisfy (3) some more. How would it be if I used some highly textured, multi-shaded brown yarns and made a looped pile fabric using the Solomon's Delight pattern sheds as a design basis? The first experiment came out too busy looking, so I tried again and modified it. Time now to cut and rethread and get on with my work.

Once upon a time I was giving a workshop in shadow weave and its variations. I wanted to show the group how shadow weave would look in its warp-faced version, so I warped my loom with all the brown and gold wool that I had on hand.

Continued on page 65



Blooming leaf threading: Four blocks, four shafts.



Fancy Snowball motif. Four blocks, eight shafts.
Courtesy: Paula and Allen Bress.



Variations on the Snowball motif.



A few motifs were left unwoven in this overshot hanging. Knotting was done over the warp threads.

Old weaving drafts were on my mind then, too, so I threaded the first hanging to a "Blooming Leaf" pattern. I treadled it so that you would see the motif that occurs *between* blooming leaves. This was a four-block, four-shaft weave. Because of the way the blocks combined, it was very busy looking and I was disappointed. I cut it off and rethreaded.

I then chose a motif from an old doublewoven coverlet and adapted it to shadow weave. Again I used four blocks but drafted them on eight shafts so that each block would have its own set of threads and would not combine with any other block. I treadled it almost exactly as it was drawn in. It worked, and now I felt free to play with this last threading some more.

To get the effects in the hanging shown below, I changed the order that the blocks were treadled, varied the heights of the blocks, and very slowly, selectively, and deliberately changed the weights of the two wefts.

The types of variations possible on one warp go on and on. Interesting effects can be achieved by changing the sett within a piece. One day, I spent the better part of an afternoon undoing the top of an extra reed that I had. The beater top of my loom holds the open reed in place pretty well, and when I want to change the sett, I do not have to cut the warp. This is great for experimenting and for creating unusual effects in a hanging. I have gone from a 50/50 sett to a warp-faced sett with good results. Combining finger manipulated techniques with loom-controlled fabrics is another favorite of mine. Leno, Spanish lace, ghiordes knots can lift a piece from ordinary to very special. Picking up a portion of a pattern (#8 on my sampler) and leaving the background in plain weave— or, conversely, leaving out a motif and allowing the warp to float in that area can be quite effective.

One day I'll do some more dyeing, but in the meanwhile I have fun using commercially made space-dyed yarns. There's a certain pleasure using these yarns randomly—and just observing how the pattern forms—but it seldom looks well. If you place the colors carefully and deliberately, some lovely effects may be achieved. As a precaution against too much busyness, I almost always alternate a second, solid colored weft with a space-dyed yarn.

As a weaver, I find it helpful to be at ease with a technique or two that combine well with weaving, knotting or embroidery, for example. It then becomes second nature to add little touches that can greatly enhance a piece.

Of course, the more you know, the freer you are. The world of weaving is a large and open one. If we conquer for ourselves a little part of it, we are stronger and freer to go on to experiment some more and to learn more. Is there really nothing new under the sun? Perhaps. But for me, in my blissfully ignorant state, there's plenty. And I enjoy looking for it. The exhilaration that comes with success totally eclipses the many disappointing trials. □

Helene Bress is well known for The Weaving Book: Patterns and Ideas; The Macramé Book, and Inkle Weaving. She has exhibited her work in juried shows and conducts workshops on several topics around the country.



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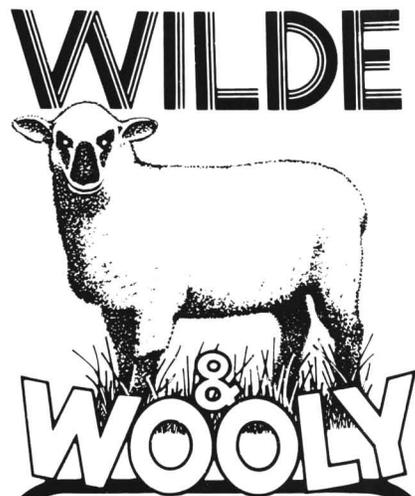
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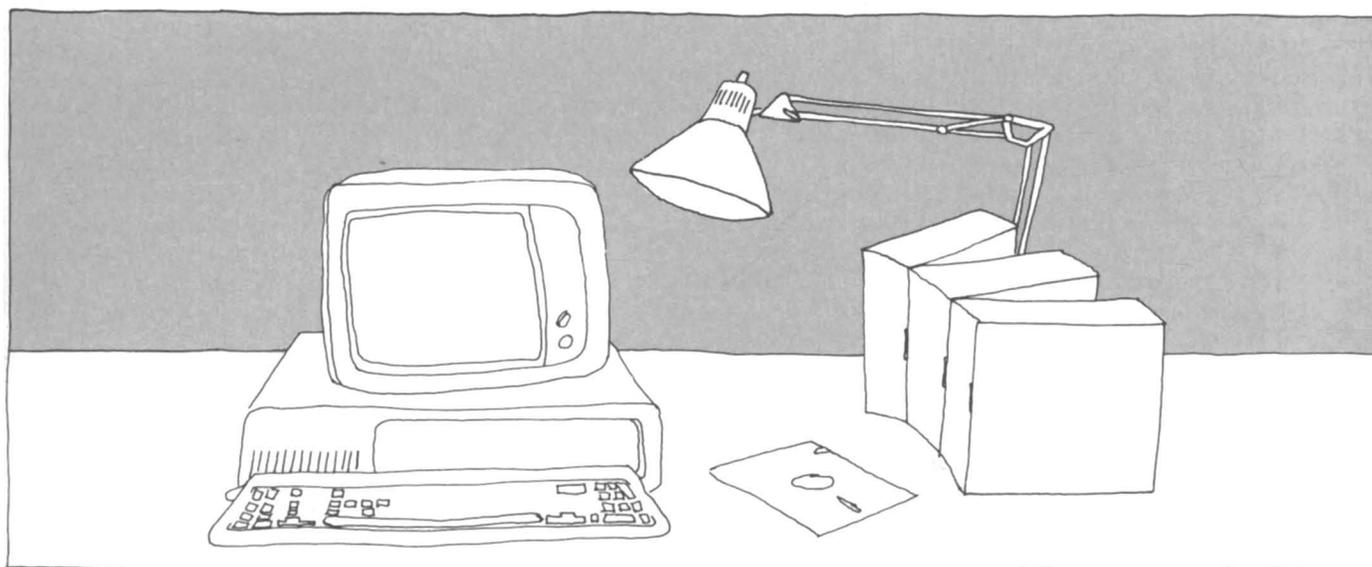
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INTERFACE

by Carol Strickler

Tips on giving programs and workshops on "Computers in Weaving"

ILLUSTRATION BY ANN SABIN



Increasingly, weavers who have used personal computers in the craft are being asked to give programs and workshops on "Computers in Weaving". We (Stricklers) have led such events several times for weaving groups, and have given a two-hour workshop for a day-long conference of the Colorado Art Education Association. One "Interface" reader, Helen Sellin, has also shared her experience of giving such a program with Norma Sejewski to a guild in Tennessee. Based on these experiences and the results, we offer the following thoughts to those of you who are called upon to teach or lead such a program.

For now, you can expect your audience or workshop participants to come from a very wide range of weaving experience. You may have some who are advanced weavers, familiar with dobby, draw, and other complex looms, while others are beginners who have only warped a loom once or twice, or whose only weaving has been

on a rigid heddle loom. You may even have some who know nothing about weaving at all (as we did in the C.A.E.A. workshops)! You can also expect a very wide range of computer experience. There may be some who work on computers every day in business or research. There will probably be a few who already have a personal computer in their home and who want to find out what its weaving applications are. There will be some who intend to acquire a computer and who want to know how to choose one and *then* how to use it. There will always be at least one (and probably many) who are so intimidated by the thought of touching a computer that they were afraid to attend and, having attended, are afraid to ask any question that might be regarded as "dumb" by either the teacher or the other participants. It's always a challenge to teach a diverse group, and we have found that having two or more leaders helps because you can divide your attention.

When Stewart and I teach a workshop or give a lecture, we begin by surveying the experience levels of our audience and then try to gear our presentation accordingly. Our introduction is an informal discussion of what a computer is and what it does, how computers have changed since their origin, and how we got into the field. We then talk about the many different things a computer can do for a weaver (word functions such as word processing, calculation functions such as dyebath and yardage calculations, and data base functions such as yarn inventory or magazine article indexing). Of all these tasks the computer can do, the one most specialized to weaving (and most timesaving for a weaver) is doing drawdowns. So, at this point in our presentation we usually begin to concentrate on the drawdown programs for demonstration and participation. If there are non-weavers or beginners in the group, I explain the logic of a draw-

down on paper first, so that everyone can have a better understanding of what it is the computer is doing when it draws or analyzes. For display and comparison purposes I have run printouts of drawdowns of one overshot pattern and two color-and-weave-effect patterns on about nine different programs; we use these printouts as a backdrop. Our lecture format is rather "open", and at this point the questions and answers and hands-on computer use can go in whatever direction the participants want or need. Stew is the "computer person" (I don't pretend to understand the thing!) and I'm the weaver (which he pretends he doesn't understand), so together we try to answer questions and encourage some participants to start poking keys. Unless the participant needs are more advanced, we usually use our own "Weft-Writer" program for the beginning period of demonstration and experience for two reasons: it is the most familiar to us, and it is more "user-friendly" and less intimidating than some of the others to a beginner.

If we are giving just a one-hour lecture, most of the above can be compressed into that time but it allows little time for the free discussions and hands-on experience that we feel are an important part of learning. So we prefer making the presentation as at least a half-day workshop. If it is an all-day workshop, we use the morning session for the above, and then split the group in the afternoon so that those who want to go into the computer use in greater depth work with Stew while I teach some basic drafting and weave analysis techniques on paper to those who are more interested in the weaving end of things. We often find that if this workshop is offered on a weekend or evening, couples can participate. Usually, the wife is the weaver and the husband is the "computer person"; splitting the workshop this way gives an opportunity for each to learn something which they can later share and work on together.

Resources you can use in addition to your own experience include our "Interface" columns, in-depth software reviews in past issues of *The Weaver's Journal*, and articles in *HANDWOVEN*, *TWJ*, and *Shuttle, Spindle & Dye-pot*. Most suppliers of weaving software will also send you informational literature about their programs.

We do suggest that you try to keep your audience's diversity in mind. For example, when a technical question is asked, not only answer it but also explain what the question is about for those less experienced.

We suggest that there are three things your presentation on "Computers in Weaving" can do:

- It can show the spectrum of what the computer can do. Many people are currently asking just that. They may simply be curious, or they may be asking "Is this worthwhile for me?"
- It can instill confidence and dispell timidity. Many people feel very threatened by and shut out of the world of computers ("as if those 'in the know' were speaking Afghani," said one weaver). These people may never end up using a computer in their craft, but they do need to be shown that they could if they ever wanted to. Or the opportunity to try one out may show them that they do want to.
- It can offer a forum for comparison. Most computer users can afford only one brand of computer and one or two drawdown programs, for example. Assemble and present a variety of computer brands (each staffed by someone who understands it). Display an array of printouts showing the capabilities of different programs. These are the things you can do to help some of your participants answer the question "Which . . . ?".

Our final advice: don't be discouraged if there seems to be a lack of response to your presentation. Computers and software are expensive investments and are not for everyone. If your own enthusiasm and confidence show, they will be contagious. Use of computers is spreading. It may be two years from now that someone will remember your early enthusiasm and confidence and call you to say "I just got a computer - can you help me?" What more can a teacher want? □

Carol Strickler weaves, takes the early morning (5:30 a.m.) weather reading for the local radio station, plays the organ for the church, among many other things, in Boulder, Colorado. Husband Stewart teaches chemistry at the University of Colorado and spends some of his spare time as a ham radio operator.



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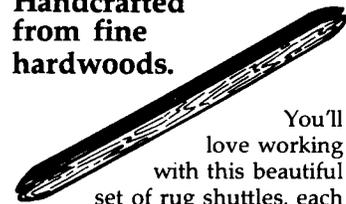
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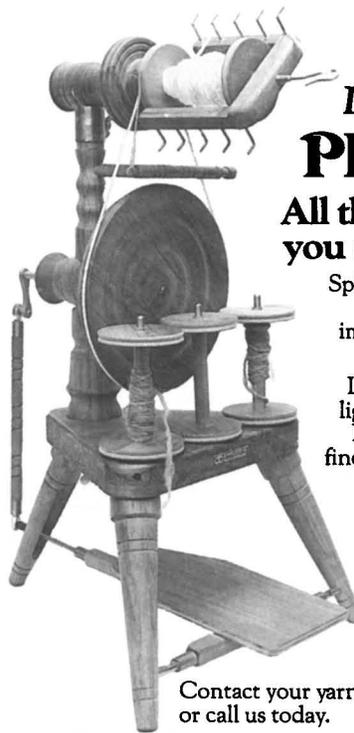
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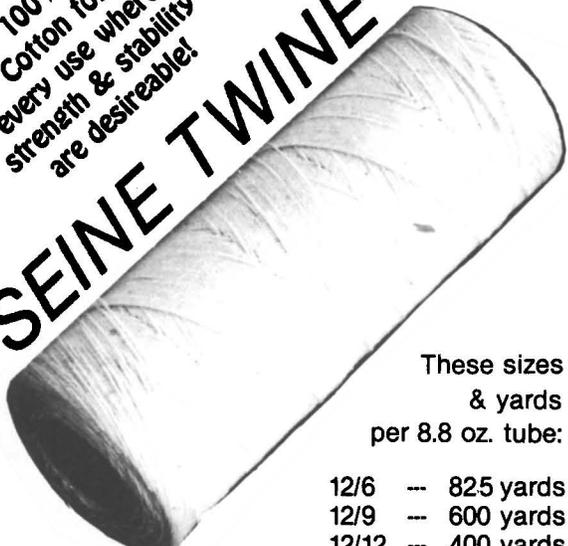
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FOUR BOOKS ON Business FOR Artists and Craftspeople

by Constance LaLena
Books Reviewed

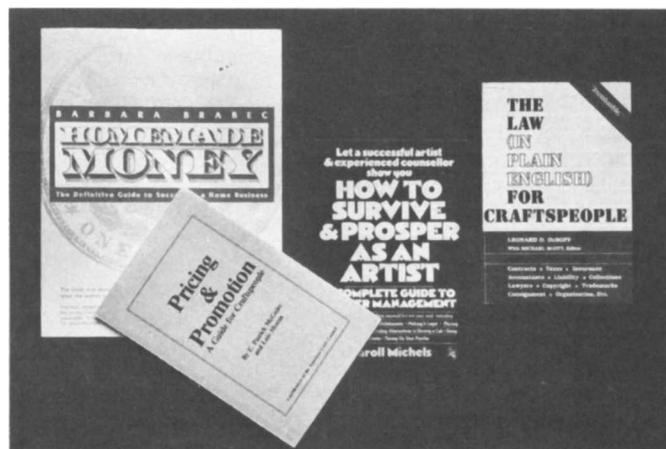
The Law (In Plain English) for Craftspeople by Leonard D. DuBoff. Madrona Publishers, Inc., Seattle, WA 1984. \$7.95. **Homemade Money** by Barbara Brabec. Betterway Publications, Inc., White Hall, VA 1984. \$12.95. **How To Survive & Prosper As An Artist** by Carroll Michels. Holt, Rinehart and Winston, NY, NY 1983. \$7.95. **Pricing & Promotion** by E. Patrick McGuire and Lois Moran. American Craft Council, NY, NY 1979. (Temporarily out of print.)

The work of artists and craftspeople is usually created in isolation, and for many of the creators getting help with the business side of arts and crafts is a difficult problem (aggravated by the fact that there exists a common attitude that art or crafts businesses are so "different" that a highly specialized form of help is necessary). Many craftspeople turn to books, and recently a number of books which purport to address the situation of the artist/craftsman-in-business have appeared on the market. The best of them are excellent, if not exhaustive, and the worst are nearly useless. Even the best of the books written for an arts/crafts audience contain gaps which are best filled with information from standard business references. All of the above books offer business information specifically slanted toward artists/craftsmen or homeworkers.

The Law (In Plain English) for Craftspeople has been compiled from a series of articles by attorney Leonard DuBoff which first appeared in "The Crafts Report". I have long been familiar with the excellence of these articles, and it is a boon to craftspeople to have them collected into a book. The author's approach is no-nonsense, his writing style is lucid, and every sentence in its 139 pages is packed with information. The book is organized into 12 chapter headings

covering the general topics of forms of organization, trademarks, contracts, consignment, working at home, keeping taxes low, copyright, insurance, product liability, labor relations, and getting paid. The author makes few actual recommendations; rather, he presents arguments pro and con and lets the reader decide what is best applied to his own situation. DuBoff concludes the book with a chapter on how to find a lawyer.

include launching or relaunching your career, public relations, rationalization and paranoia, exhibition opportunities, dealing with dealers, dealing with rejection, grants, and income alternatives. One wonders about the balance of information in the book: of the 137 pages of text, a scant 13 are devoted to law, copyright, accounting, insurance, and financial planning—one page fewer than the number of pages devoted to



There is no index, however the chapters are so topic-specific that information is easily found when using the book as a reference.

By contrast, Carroll Michels' *How To Survive & Prosper As An Artist* contains more words but much less really useful information. The cover tells us that Michels is herself a successful artist who runs a consulting service in New York City for artists who need help in launching and sustaining their careers, and the book is written from a highly personal viewpoint. The author's ego intrudes from the first sentence of the introduction, and the writing style proceeds at a breathless pace. Though the book's cover states that it is "a complete guide to career management", it actually seems more like an outline. Topics covered in the eight chapters

psyching yourself up, work avoidance and paranoia! There are a number of ideas in this book—but the reader will have to go elsewhere for the nitty-gritty of how actually to accomplish those ideas. Because some topics are discussed in more than one place in the book, the index is helpful.

In *Pricing & Promotion*, authors E. Patrick McGuire and Lois Moran launch immediately into the nitty-gritty of their topics, each of which occupies about one-half of the text. The book begins with a discussion of eight different ways to approach pricing, then offers a worksheet for factors affecting pricing decisions. The pricing section also includes coverage of such little-discussed areas as development costs and price experimentation. The promotion sec-

tion contains many specifics: from how to evaluate a fair to how to write a press release. Included along the way are good discussions of display, sales calls, advertising, product image, packaging, and many other topics of information important to craftspeople. There is no index, but the topic of the book is so specific and the table of contents is arranged in such a way that information in the text may be easily found. There is no padding in this book; it's full of useful and specific information for the craftspeople.

Barbara Brabec's *Homemade Money* states on the cover that it is "the definitive guide to success in a home business", and there is indeed an amazing amount of information between the covers of this large-format book. There are 226 pages of exhaustively researched and very well organized text. One unusual aspect of the format is the space left in the margins for notes. The book is so packed with information that this is a welcome space, and allows the reader to use it as both a workbook and reference by providing one's own updates to the information in the text. Author Brabec devotes the first ten pages to assessing your own situation; then the steps progress logically toward success. Chapter topics include which home business for you, building a pathway to profit, planning for success, pricing for profit, direct selling, wholesale markets, direct response advertising, publicity, diversification, and maintaining control. The author's style is supportive and personal, but her ego never intrudes into the subject matter. Many of the examples describe crafts businesses, and there are enough information and ideas here to carry a home-based business well past its beginning. Most of the general business information is organized into a 52-page "Business Basics" section with its own separate table of contents thumb-marked for easy reference. A separate index ties in all the information for the whole book.

Three of the four books above have additional reference information at the back. McGuire and Moran have put together a very useful annotated bibliography (arranged according to subject) which would be of great help to craftspeople wanting further information, especially those in rural areas who may need to request books through interlibrary loan. Michels includes a list of contacts and resources, arranged according to general topic; most of the resources seem to be based on the east coast, and though she states that the list is by no means complete, one really wonders about some obvious omissions. For example, she has listed "American Craft" magazine, but omitted "Crafts Report", the newsmonthly of marketing, management, and money for crafts professionals. Brabec has included a well-organized resource directory together with tips for updating with your own re-

search. All entries are annotated, and the addresses appear in a directory at the very back, thus preventing clutter in the directory itself. I was surprised that not one of the authors mentioned the excellent publications of the American Management Association.

The orientation and scope of each of these books is different, and as may be expected, the completeness of the coverage of any one topic varies considerably. The DuBoff book probably contains more good information on financial management than any of the others, although its title would not indicate that. McGuire and Moran discuss the pricing of licensed designs to manufacturers (a topic I have seen in no other crafts pricing publication) but oddly omits any mention of break-even point, a fairly standard fiscal management tool mentioned in Brabec's book. One-third of the text of Michels' book is devoted to dealings with galleries (with a special emphasis on psyching out the dealer); none of the other books singles out galleries *per se* as a specialized selling situation, and simply treats them as a consignment arrangement. DuBoff is specific about citing laws which can have bearing on the lives of artists and craftspeople, valuable information if you must communicate with a lawyer or accountant who might not be well-versed in the specifics of these esoteric areas.

No one book can cover everything a craftsman needs to know about business, however, the DuBoff, McGuire and Moran, and Brabec books can provide valuable sources of information for the crafts professional.

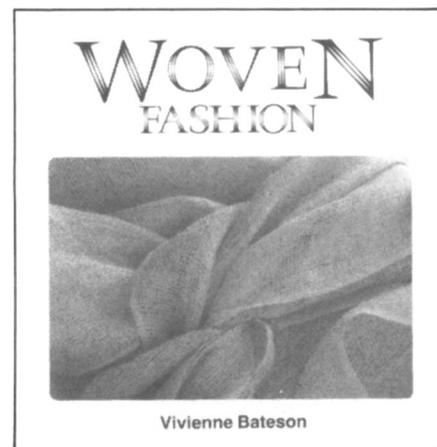
Woven Fashion

by Vivienne Bateson

Van Nostrand Reinhold Company, New York. English translation (from French) published 1984. Hardbound. 142 pages, 92 pages of color photographs plus color diagrams, metric conversion table, no index or table of contents. \$30.50.

Woven Fashion is organized into two main parts: a section of color photographs—a shot of the garment shown on a model on the left-hand page and a close-up of the fabric (shown slightly smaller than actual size) on the right-hand page—and a technical section at the back with information about the fabric and weaving and cutting diagrams. Two-thirds of the book is made up of photos with no captions; captions would have been an intrusion on the open, quiet-looking layout.

All the garments and accessories shown were woven of knitting yarns; their fiber content and yardages are given in the weaving instructions. All pieces were woven on a four shaft, 36" wide floor loom, fairly standard equipment in this country. Most of the 50 fabrics are plain weave—11 are woven in simple twills.



The best things about this book are the photography and clean, uncluttered layout. Each photograph is pleasingly composed. The colors, textures, and lines of the backgrounds—all seem to have been shot outside using natural light—are just right and quite beautiful. I recommend *Woven Fashion* for its photography, as a model for weavers who wish to document or have their work documented.

At first glance as I flipped through the pages I was enchanted; I could hardly wait to dig in so that I could write this review. When I sat down to study, I was surprised to find a lack of substance. Puzzled, I went through the book again to see what had attracted me in the first place. The author/designer uses color very well, has used plain weave in often innovative ways—some nice inlay in a couple of garments, and has combined weaving with knitting beautifully in a coat and handsome long vest, but the designs are frequently better than the execution of the pieces themselves. The beauty of the photographs however, makes even the lesser garments very attractive.

To be perfectly honest, I could love this book if it had a \$15.00 price sticker, but as it is—at \$30.50—I have serious reservations about it. I can see it used as a "coffee table book" to be savored as the visual treat it is but I don't think it contains enough information or enough that is new to justify its high price.

—Sharon Alderman

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NEWS and EVENTS

An interesting and significant trend, one which seems to signal an increasing maturity of textiles as a contemporary craft in this country, is specialized conferences. Some regional conferences are selecting highly focused themes, and new independent conferences are developing to speak to special interests.

The **Eastern Great Lakes Fiber Conference**, to be held June 28-30 at d'Youville College in Buffalo, New York, is titled "The Business of Art: The Art of Business". An opening session panel includes a CPA, two art consultants, an attorney and a retail buyer. Constance LaLena is panel moderator and keynote speaker. Conference workshops are more traditionally eclectic, with a few specifically directed toward business concerns.

Production and finishing of wool fabrics is the focus of **Colloquy: Dialogues on Diverse Aspects of the Weaver's Craft** to be held at The Looms in Mineral Point, Wisconsin, June 29-July 3. Resource people will include David Xenakis and Stephen Simpson of Llangollyn, Wales. Mr. Simpson heads a small mill, and also produces a traditional dobby loom on which he weaves woollens and tweeds. Ken Colwell of The Looms anticipates that this will be the first of an annual series, focusing each year on a different aspect of the craft.

Interweave Press' **Interweave Forum: Fashion Fabrics** is likewise a small (150 participants) gathering of weavers who are passionate on a common subject. Instructors include Anita Mayer, Ann Sutton, Randy Darwall, Sharon Alderman, Jean Scorgie, Patrice George, Kathryn Wertenberger, Michelle Wipplinger and Anne Bliss. Keynote speaker will be Joan Severa speaking on the work of Bonnie Cashin. The forum is scheduled for May 9-12 in

Denver. Interweave Press will also sponsor the third annual **Spin-Off Autumn Retreat** at Pingree Park in the mountains of northern Colorado October 3-6. This "summit for spinners" accommodates 100 participants; activities are centered around small, informal sessions with master spinners. Among this year's mentors will be Elizabeth Zimmermann, Ted Carson and Celia Quinn.

Also going into its third year is the **Conference on Textiles and Complex Weaves**. Papers on a variety of technical and historical subjects will be presented July 12-14 at the University of Manitoba in Winnipeg. Proceedings from these conferences, plus other papers of a highly technical nature, are published in a semiannual journal, *Ars Textrina*.



Three different conferences for small flock sheepgrowers will be held through the spring and summer. The **National Wool and Lamb Workshop** will be at the Cow Palace in San Francisco May 16-18; it is sponsored by the Glenn County Fair, which also sponsors the National Wool Showcase, a competition for wool growers, spinners and textile craftsmen. The program will include lab sessions on wool evaluation, shearing, tagging and wool preparation, natural colored wool, and wool grading and judging. *Black Sheep Newsletter* will hold their annual "Gathering" this spring (dates not known), and **The National Conference, Wool On a Small Scale** will be held at Utah State University in Logan June 23-26.

The **Rocky Mountain Basket Conference**, the first major basketry meeting that we've heard of, is scheduled for August 17-19 in Denver. Sponsored by Red Rocks Community College, it will feature Sharon LaPierre, Doug Fuchs, Shereen LaPlantz and others.

In addition to these special-focus conferences, a number of large and small regional meetings will be held through the spring and summer months. See the calendar below for information on conferences in Florida, Quebec, Missouri, Virginia (Southeast Regional Assembly of the American Crafts Council), Washington, Southern California, New Mexico, Indiana, Northern California, Massachusetts, Wyoming, Kansas, Ontario, Alberta, Michigan, Hawaii and New Jersey.

CONFERENCES

- April 27-28. "Transition", 32nd annual Conference of Northern California Handweavers in San Jose. Contact: Registrar, CNCH '85, 495 Knoll Dr., Los Altos, CA 94022.
- May 3-4. "Color Spectrums '85", biannual conference of the Kansas Alliance of Spinners and Weavers in Kansas City. Contact: KAWS '85 Committee, c/o Weavers Guild of Greater Kansas City, P.O. Box 7098, Kansas City, MO 64113.
- May 9-12. "Interweave Forum: Fashion Fabrics", Denver, Colorado. Contact Dale Pettigrew, Interweave Press, 306 N. Washington, Loveland, CO 80537.
- May 9-12. Annual Conference of Alberta Handweavers, Calgary, Alberta, Contact Bryn Pinchin, Box 267, Bragg Creek, Alberta T0L 0K0.
- May 17-19. "The Color Connection", Conference of Southern California Handweavers in San Diego. Contact Eleanor Scoggins, 1179 Loma Vista Way, Vista, CA 92083.
- May 24-25. Annual Conference of the Association of Quebec Weavers in Montreal. Main speaker: Ann Kristin Rosling, a Swedish specialist in traditional damask and transparency techniques. Also featuring Marcel Marois, Quebec tapestry weaver. Includes bilingual seminars and workshops, exhibitions, contests, suppliers. Contact Michele Gauzer, 70 St. Tropez, Kirkland, Quebec H9J 2K6.
- May 31-June 2. Annual conference of Missouri Fiber Artists at Drury College, Springfield. Keynote: Jason Pollen on fashion design—where it's going in terms of design, fiber and color. Contact: MO Fiber Artists, P.O. Box 10484, Springfield, MO 65808.
- June 7-10. "Fibers Alive in '85", Midwest Weavers' Conference in Bloomington. Contact Jeune Baker, 4198 W. Tramway Rd., Bloomington, IN 47401.
- June 7-8. Ontario Handspinning Seminar, University of Guelph, Ontario. Contact Barbara Carter Scott, RR1, Ariss, Ontario N0B 1B0.
- June 11-16. Pacific Friendship Fibre Conference, Honolulu. Contact Elaine Zinn, Director PFDFAC, 47-449 Aiai Place, Kaneohe, HI 96744.
- June 13-16. Association of Northwest Weavers Conference, Tacoma. Send SASE to Tacoma Weavers' Guild, P.O. Box 64295, Tacoma, WA 98464.
- June 21-23. "Focus on Design", Michigan League of Handweavers' Divergence '85, Midland, Michigan. Contact Eleanor B. Safford, 22724 Nowlin, Dearborn, MI 48124.
- June 23-26. "Wool on a Small Scale", first national conference for Small Flock Producers and Woolcrafters in Logan, Utah. Contact: Wool Conference, C&I Office, UMC 50A, Utah State University, Logan, UT 84322.
- June 27-29. American Crafts Council Southeast Region Summer Conference at Longwood College in Farmville, Virginia. John Riis will be covering fibers. Contact Mark Baldrige, Conference Coordinator, Art Dept., Longwood College, Farmville, VA 23901.
- June 28-30. "The Business of Art, The Art of Business", Eastern Great Lakes Fibre Conference in Buffalo, New York. Contact Evelyn Krantz, 109 Enola St., Kenmore, NY 14217.

- June 29-July 3. "Colloquy: Dialogues on Diverse Aspects of the Weaver's Craft" in Mineral Point, Wisconsin. Contact The Looms, R3, Shakerag St., Mineral Point, WI 53565.
- July 12-14. Third Annual Conference on Textiles and Complex Weaves in Manitoba. Contact Janet A. Hoskins, Dept. of Clothing and Textiles, University of Manitoba, Winnipeg, Manitoba R3T 2N2.
- July 12-14. Mid-Atlantic Fiber Conference at Glassboro State College, New Jersey. Contact Jean West, 212 Rt. 28, Bridgewater, NJ 08807.
- July 19-21. "A Wyoming Fiber Affair" in Douglas. Contact Gwenith Upton, Rt. 2, Douglas, WY 82633.
- August 1-4. Intermountain Weavers Conference, Albuquerque, New Mexico. Contact Carmen Jones, 230 Dewey Ave., Cedar City, UT 84720.
- August 17-19. "Innovations, New Ideas, Different Directions", Rocky Mountain Basket Conference. Contact Nancy Goes, 2580 S. Ivy St., Denver, CO 80222.
- August 26-30. Basketry Symposium at the Mendocino Art Center. Write to the Art Center, P.O. Box 765, Mendocino, CA 95460.

EXHIBITS, SHOWS & SALES

ARIZONA

- Prescott, May 18-June 15. "Shuttles & Spindles II". Mountain Spinners & Weavers Guild biennial fiber exhibit. Sharlot Hall Museum, 415 W. Gurley.
- Tempe, March 22-24, 1985. Old Town Tempe Spring Festival of the Arts features juried art and crafts of over 300 artists and craftsmen from all over the U.S. Includes continuous entertainment and wide variety of ethnic cuisine and American cooking. Along Mill Avenue between 3rd and 6th Streets. 10 a.m. to 6 p.m.

CALIFORNIA

- Fullerton, April 13-June 9. "Handwoven in Southern California" sponsored by South Coast Weavers' Guild

and the Museum of North Orange County. An exhibition reflecting the unique and varied nature of weaving in Southern California. Includes contemporary works of tapestry, rugs, fabric, sculptural design, clothing and woven structures. Museum of North Orange County, 301 N. Pomona Ave.

□ Monterey, March 16-April 28. "Visual Reservoirs: Objects and Images-In-Of-Under-About Surface". National juried fiber exhibition in conjunction with the Surface Design Association Conference. Monterey Peninsula Museum of Art, 559 Pacific Street.

COLORADO

- Greeley, May 11-12. The Greeley Branch of the American Association of University Women presents its 22nd annual Art Mart held at the Greeley National Bank, 9th Ave. and 8th St. Plaza. Includes works in variety of media; all displayed work is for sale.
- Loveland, April 3-30. Fiber Celebration '85, juried exhibit by the Northern Colorado Weavers Guild, Juror: Linda C. Ligon. Loveland Museum, 503 Lincoln Ave.

CONNECTICUT

□ Hartford, March 16-April 28. "Felt", an exhibition featuring work by contemporary artists at the Lions Gallery of the Senses in the Wadsworth Atheneum. Includes lecture and workshop on handmade felt. 600 Main St. Hours: Tues.-Sun. 11-5.

□ South Norwalk, March 24-May 5. "Silk Couture". Travel the silk route of Marco Polo through luscious yards of silken cloth and skeins of hand-dyed yarns. Woven, painted and knitted wearable art. Suerig/Clementi Gallery, So/No Craft Complex, 127 Washington St., Show and Sale.

ILLINOIS

□ Chicago, May 4-31. "Heavenly Bodies, Earthly Delights", a juried fiber show of members' work sponsored by the North Shore Weavers Guild of Illinois and the Weaving Workshop of Chicago. All fiber media will be included and will be displayed at Weaving Workshop's Textile Galleria, 916 W. Diversey Parkway. Hours: Tues.-Fri. 12-7; Sat. 10-5.

MASSACHUSETTS

□ North Andover, May 19. 13th Annual Sheep Shearing Festival. Sheep to shawl, sheepdog trials, craft fair, museum tours, shearing, handspun yarn competition, fleece auction. Museum of American Textile History, 800 Massachusetts Ave. Hours: 10-5.

MICHIGAN

□ Rochester, March 28-31. "Needlework '85", fifth judged exhibition by the Guilded Needle Chapter of the Embroiderers' Guild of America, Inc. Paint Creek Center for the Arts, 407 Pine St.

NEW HAMPSHIRE

□ Concord, through May 3. "Pacesetters '85", sponsored by the League of N.H. Craftsmen. Basketmaker Martha Wetherbee and woodworker Walker Weed show recent work which expresses strong influence of Shaker tradition on contemporary craft design. League Gallery, 205 N. Main St. Hours: 10-4 weekdays.

NEW MEXICO

□ Albuquerque. Textiles and Crafts Co-op has a full schedule of shows by members from now through the summer. The Co-op features weaving, patchwork, appliqué, pottery, photography, silkscreen, batik, knitting, crocheting and spinning. 323 Romero NW #3, Old Town. Hours: Mon.-Sat. 10-5; Sun. 12:30-4.

NEW YORK

- New York City, March 12-April 28. "Made in New York State: Handwoven Coverlets, 1820-1860". An exhibit of 20 fancy handwoven coverlets, examples of an Old World craft flourishing in the New World on the eve of industrialization touring five museums. Currently at Museum of American Folk Art, 125 West 55th St.
- Rochester, April 5-19. "Fibers '85" sponsored by Weavers' Guild of Rochester. Members' juried show and sale, demonstrations, fashion shows. At Sibley's Ward Gallery, downtown. Open during store hours.
- Stonybrook, April 22-May 10. Stonybrook Juried Fiber Art Exhibition. Juror: Nell Znamierowski will lecture on "The Contemporary Scene in Wall Hangings and

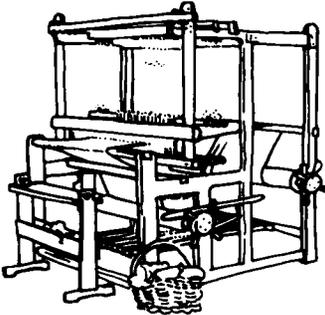
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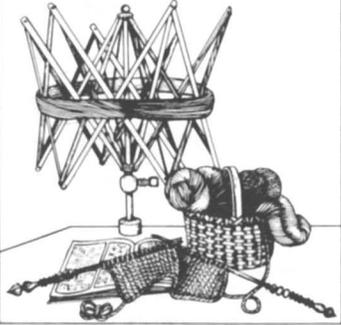
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Carla Starkey

Nantucket Lightship Basket
August 7-9

Jenet Hoffman Sipress

Finnish Transparent Weave
August 12-16

Hallie Daughtry

Ribbed Basketry, Aug. 19-23

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Fiber Sculpture", 7-8:30 p.m., April 22, Student Union,
State University of New York at Stonybrook.

OHIO

□ Oxford, March 17-April 12. "Textile Invitational" at
Hiestand Gallery, Miami University. Artists participating
are: Pat Kinsella, weavings; Ann Lisa Hedstrom, shibori
forms and garments; John McQueen, basketry forms.
Hours: Mon.-Fri. 8-5.

OKLAHOMA

□ Guthrie, April 27-28. The Natural Colored Wool
Growers Association, Region 8, will have its show of
colored sheep and fleeces. Includes booths on weaving
and spinning, demonstrations. Contact Martha Clark,
Rt. 6, Box 263, 73044.

PENNSYLVANIA

□ New Oxford, April 20. "Ewe to You" at the Checkered
Fleece Farm. Diane Deaton will give a talk on dyeing
Angora rabbit fur. Shearing and spinning demonstra-
tions, various craft demonstrations. Lunch served by
reservation only. 203 Turkey Pit Road, 17350. (717)
624-4825.

□ Philadelphia, March 3-31. "The Art of the Weaver",
the 32nd annual exhibition by members of the Philadel-
phia Guild of Hand Weavers. Woodmere Art Gallery,
9201 Germantown Ave. Hours: Mon.-Sat. 10-5; Sun.
2-5.

□ West Chester, April 14-28. "Fiber and Sculpture". An
exhibition and sale of weaving and sculpture by the
Harmony Weavers Guild of Wilmington, Delaware and
the Chiselers of Newark, Delaware. Chester County Art
Association, 100 N. Brandford Ave. Hours: Mon.-Sat.
9-4; Sun. 2-5.

TENNESSEE

□ Nashville, April 7-May 3. "Fabric Art: A Synthesis for
Designer and Craftsmen", a national juried exhibition of
yardage designed for clothing. Sarratt Center Gallery,
Vanderbilt University.

TEXAS

□ Houston, April 15-26. "Fiber Duets '85". Annual juried
show by Fiber Artists of Houston. First City National
Bank, Central Lobby, 1111 Fannin St.

CANADA

□ Ottawa, Ontario, March 23-April 17. "From the
Source", new work in clay and fiber by potter Linda Bain-
Woods and weaver Ian Hepburn. Hepburn shows blan-
kets and stoles woven with wools vegetal dyed by Trudy
van Stralen of Hilltop Wools, Prescott, Ontario. Hibernia
Gallery, 463 Sussex Drive.

ENGLAND

□ London, through April 28. "Art into Production:
Soviet Textiles, Fashion & Ceramics 1917-35". This exhi-
bition, first of its kind to be held, shows the extraordinary
effects in the applied arts of the October Revolution of
1917. Painters, designers and craftsmen went to work
within the factories and focused their energy and atten-
tion on mass produced functional goods. Crafts Council
Gallery, 12 Waterloo Place, Lower Regent St.

WORKSHOPS & INSTRUCTION

□ Workshops with Diane Itter on Professional Practices,
March 28-29, and Color and Design Studies/Fiber Appli-
cation, March 30-31. Sponsored by Jacksonville Art
Museum, Florida Craftsmen, Inc., and Crown Crafts-
men, Inc. Contact Nofa Dixon, Jacksonville Art
Museum, 4160 Boulevard Center Dr., Jacksonville, FL
32207.

□ Summerarts: a retreat for a week of art and craft
classes in weaving, spinning, knitting, dyeing, basketry,
painting, watercolor, drawing and pottery, with evening
"conversations" on topics of interest. Come as day student
or live on site at Villa, located on 60 wooded acres along
the Fox River in northern Illinois. Contact The Fine Line
Creative Arts Center, 12 S. Fifth St., Geneva, IL 60134.

□ The New York Guild of Handweavers sponsors the
following lectures and workshop at the YWCA of New
York, 610 Lexington Ave., NYC. Lecture fee for non-

members is \$2. March 30, 12:30 p.m.: Slide lecture by
Barbara Goldberg on Japanese Shibori Dyeing. Two-day
workshop on Japanese Shibori Dyeing with Indigo. April
27, 12:30 p.m.: Lecture by Joan Wortis on "Approaching
the Marketplace Professionally". For information or to
register for workshop, call Ms. Pat Epstein (718)
789-5866.

□ "Sundays In Fiber", a lecture series focusing on the
work of Oregon fiber artists who will open their studios
to the public is sponsored by Contemporary Crafts Asso-
ciation of Portland, OR. April 14: Ann Williamson
Hyman on Textile Piecing Techniques, and Joanne Netzel
on The Forms of Fabric. May 5: Deborah Saupe on
Finding One's Way, and Lillian Bell on Cast Paper As-
semblages. Contact Molly Major, Contemporary Crafts
Association, 3934 S.W. Corbett Ave., Portland, OR
97201.

□ If you are looking for spring/summer study oppor-
tunities in any aspect of textiles and fibers, contact one of
these schools for a complete list of their class offerings.
(Also see "A Guide to Weaving Schools and Craft
Schools", HANDWOVEN, Summer, 1984.)

- Yarn Barn Craft School, Mary T. Alterio, Box 292,
Oquossoc, ME 04964. (201) 222-4991.

- Xenakis Academy, 126 S. Phillips, Sioux Falls, SD
57102.

- Pendleton Fabric Craft School, 465 Jordan Rd.,
Sedona, AZ 86336. (602) 282-3671.

- Pacific Basin School of Textile Arts, 1659 San Pablo
Ave., Berkeley, CA 94702. (415) 526-9836.

- Oregon School of Arts and Crafts, 8245 S.W. Barnes
Rd., Portland, OR 97225. (503) 297-5544.

- Augusta Heritage Arts Workshop, Davis & Elkins Col-
lege, Elkins, WV 26241. (304) 636-1903.

- Arrowmont School of Arts and Crafts, Box 567, Gat-
linburg, TN 37738. (615) 436-5860.

□ Kawashima Textile School, 418 Ichihara-cho,
Shizuuchi, Sakyo-ku, Kyoto, Japan. Telephone 741-3151.
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TO ENTER

□ McCord Fibre Show and Exhibit by the Thousand
Oaks Art Association at the Wilbur Gallery. Eligibility:
Member of association (\$10), original work only. Media:
weaving, basketry, spinning, embroidery and other
needle arts. Deadline: April 8. Contact Norma Ames,
P.O. Box 1321, Thousand Oaks, CA 91360.

□ The Washington Spinners and Weavers Guild is host-
ing its third Fleece to Shawl Contest on June 8 in
Washington, PA. Deadline for applications is April 30.
contact Joan Crawford, P.O. Box 48, Taylorstown, PA
15365.

□ Art to Weave III, an annual juried fashion show of
wearable art, will be held at the Colorado Gallery of the
Arts, July 25-26. Artists in Colorado and the Rocky
Mountain region are invited to submit slides or sketches,
with a \$10 non-refundable entry fee by May 1. Contact
Linda Ash, Colorado Gallery of the Arts, 5900 Santa Fe
Dr., Littleton, CO 80120.

□ Art on the Arkansas, a juried arts and crafts fair,
original handmade arts and crafts. June 29-30. Veterans
Park, U.S. Hwy. 50, Cañon City, CO. Deadline for entry
is May 15. Contact Cañon City Fine Arts Association,
P.O. Box 1006, Cañon City, CO 81212.

□ A Celebration of Creativity, 10th annual fiber and tex-
tile exhibit, sponsored by the Whitewater Spinners and
Weavers Guild will be held July 21-August 9 in the Cross-
man Gallery on the University of Wisconsin-Whitewater
campus. Entry deadline is June 21. Contact Sara J.
Woods, Rt. 2, Box 144, Whitewater, WI 53190.

□ Arizona Clay and Fibers Exhibit. Juried. Show dates
are August 13-September 11 at Sedona Art Center in
Sedona, AZ. Open to residents of AZ. Entry fee is \$7.50
for Sedona Art Center members and \$10 for non-mem-
bers. Deadline for entries is August 12. Contact Jean
Gardner, Rt. 2, Box 238-A, Cottonwood, AZ 86326.

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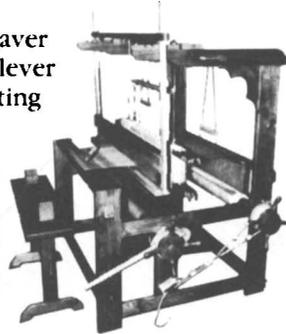


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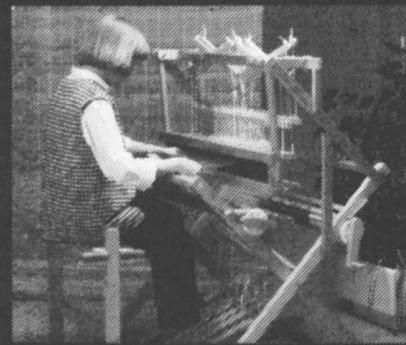
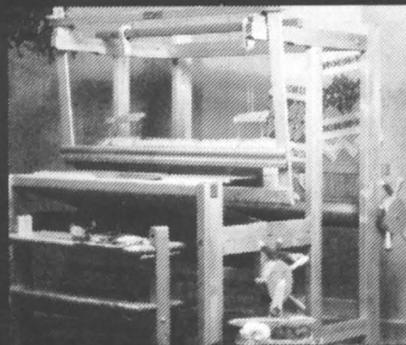
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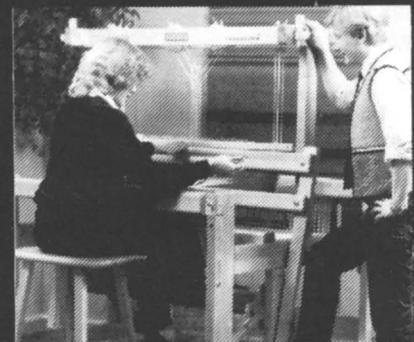
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25 Years Ago in Handweaving

(continued from page 15)

We like to think we've come a long way in the development of our craft. We hope we've learned and benefitted from our predecessors, and that things they've struggled with, we've overcome and moved beyond. It seems though, that the issue of craftsmanship and the critical look one must take of one's own work remains just as prominent an issue today as it did 25 years ago. In an article which appeared in the Winter 1960 issue of *Handweaver and Craftsman*, Claire Freeman had this to say about the matter:

"Let us take an honest look at our weaving. It is a thrill to weave your first piece of cloth. At first it is poorly woven from lack of knowledge and lack of practice, then gradually comes the time when you can produce a piece that is well woven, with good selvages and an even beat.

But has cloth any special virtue because it is handwoven? Certainly you have had the pleasure of weaving it and this makes it attractive to you and, if well woven, attractive to others. But what if it is poorly woven — the type of weaving that is summed up in the phrase 'Well, that doesn't matter, they will know it is handwoven'? Would you, if you were making a suit and put the right sleeve in the left armhole, then say that it doesn't matter, it will look handmade?

Many times I have been asked to judge the weaving for an exhibition.

Often a judge is asked to check on a paper whether a piece is poor, good or excellent under such headings as the following: weaving, suitability of material for intended use, design and color. Under the weaving heading one usually considers whether the cloth is well woven, whether the beat is even, and the selvages good. I think it would help many weavers to look at their work, not with their own loving eyes, but with the eyes of a stranger and judge their work according to these standards.

Another thing to consider when weaving is the use of yarns suitable for the intended purpose of your cloth. It seems obvious that something that will need to be washed often should be woven of threads that will stand up after repeated washings and colors that are fast. If it is something to be worn it must not be harsh and scratchy and should not be made of thread that will not wear well. For wearing apparel it would also be well to use thread that will wrinkle as little as possible. For a suit you should choose yarn that will not stretch out of shape and not become 'elbow sprung'.

You should also consider the number of threads to the inch. Are the threads so loosely set for suit material that they will catch and not wear well? Are the threads set so closely for a piece of drapery material that it is stiff and will not drape?

All this seems obvious and it is obvious in any piece of material except the one lovingly woven by you.

Under design you look not only for

a pleasant design, but something showing that the weaver has given enough thought to his work and experimented enough so that the work shows some slight originality and is not set and woven with the same threads exactly like something someone else has done. When designing a piece of cloth, some people have an instinctive sense of what makes a good design, others are unsure of themselves.

A successful piece of cloth should be thought out from the start, before the warp is made. Your warp plays an important part in your cloth. Do you want it rough or smooth, shiny or dull, or a mixture? Will you create a design with thick and thin threads or a spaced denting? What are you trying to say with your cloth? Do you wish cloth that is predominantly mat but has little highlights of shiny thread? Now is the time to design your cloth as a whole. Let me urge you to make samples, try out your ideas, make changes, and see if you like them better. Do not rely on something someone else has woven. You have seen it, others also have seen it. The results of your experiments may not be startling to you or others, but they are your own and a new frontier for you. If it were possible to design good cloth without making samples, commercial firms would not bother to employ people who do nothing but weave samples before a design is chosen. . . ." □

Handweaver & Craftsman, Winter 1960 "One Weaver's Viewpoint" by Claire Freeman, pg. 10.

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How you view a piece of cloth can make all the difference in how it looks

Color Excitement

by Barbara Liebler

Color harmony and color excitement are first cousins, and it's sometimes hard to tell them apart in their early stages. Have you ever been excited about the colors on your loom only to find that, when you look at the completed project, the color is more boring than wonderful? If you haven't, then you're either brilliant or experiencing beginner's luck. Or, if you're more lucky than brilliant, you may have had the experience of going ahead with a project even though the colors were a real disappointment — too harsh and clashing — and then were surprised that the finished project was quite exciting.

Though there are many books for painters about color theory, the way color behaves in weaving hasn't been very well explored in the literature. In some cases it behaves in the way pointillist painters used colors, while in other cases it behaves pretty much as the color theory books say it will. Which way it behaves depends on two things: the closeness of the color mix in the weave structure, and the distance of the viewer from the final product. Let me explain.

The pointillist painters felt that a broad expanse of color is not lifelike if it is simply mixed and applied to the canvas. Because of the effects of light, color in the real world has more life than this way of painting represents. So they made each color area be actually a mass of tiny dots of many colors. When the viewer sees this from a normal viewing distance, the human eye blends the colors to some extent, giving the impression of recognizable larger color areas that are lively, as if they were shimmering in the sunlight.

This very close mix of colors that will be blended by the eye of the viewer is exactly what happens when a weaver uses one color in the warp and another in the weft in plain weave. Each color shows in a dot one thread high and one thread wide. These dots of color are so small that from a fairly short distance the human eye cannot distinguish them as individual dots, but rather perceives the overall color as a mixed color. So, if the warp is blue and the weft is yellow, the viewer sees the whole cloth as green.

The same blending by eye happens if the color areas are a little bigger but the viewer is farther away. A large tapestry for a public building, hung high to protect it from handling, could have color areas that cannot be distinguished from a normal viewing distance, though they in fact are a couple inches square. That's why I say the effect of color depends on the closeness of the color mix in the weave structure *and* the distance of the viewer.

So, colors will blend if the color areas are too small to be individually distinguished by the human eye at the normal viewing distance for the finished object. That's why colors that look exciting on the loom, where you are seeing them up close, sometimes look boring when you put on the finished jacket and look at it from 10 feet away. They blend in this way instead of staying distinct, and the resulting blended color is not pleasing.

You can use these facts to make your colors more exciting. First, consider how far away the viewer will be from the finished product. A jacket will be seen from a greater distance than a blouse. Dining room draperies are seen from a greater distance than the linen on the dining room table, and

the bigger the room, the greater the viewing distance from the draperies. Rugs are seen from at least five feet away, even if the viewer is standing on the rug. (At least *my* eyes are five feet from the floor.)

Then choose your color scheme with this in mind. Analogous color (adjacent on the color wheel) or colors of close to the same value (light-darkness) or close to the same intensity (brightness) will look harmonious at a close distance. Everything you already know about color applies here. And the way it looks as you are weaving it is the way it will look in the finished product, because in both cases you are seeing it up close as you make it.

If the normal viewing distance of the finished product will be greater, though, you'll want to add color excitement by changing one of two things: the closeness of the color mix (making larger expanses of color), or the harmony of the colors (making them more jarring). Larger expanses of color can be accomplished by using basket weave, stripes, or any number of other weave structures that let the color be seen in larger areas than plain weave allows. The size of the color areas depends on the viewing distance. Make a sample and then stand back the right distance.

Perhaps more surprising, but definitely more effective, is the trick of making the colors more jarring to counteract the influence of distance. Colors that seem to "clash" when you look at the skeins or when you see them during weaving will be toned down by the effects of viewing distance. In fact, any color scheme will be toned down by the effects of distance. If you start with a quiet color scheme and then back up, it will probably become boring. If you start with a jar-

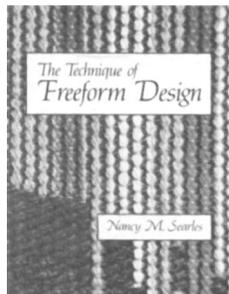
ring color scheme and back up, it is toned down to exciting or interesting. Distance removes some of the liveliness, no matter what you started with.

I've seen this work many times. A friend of mine has some dining room chairs that really struck me as beautiful when I first saw them. We had been invited to dinner, and were chatting in the living room when I saw the dining room chairs. They were the most exciting shade of brown I had ever seen — a warm butterscotch that looked delicious. I could hardly wait till time to go in to dinner! But when we did, I found chairs of plain weave in olive green and scarlet — *ugly!* The colors were so jarring I sat down quickly to cover them up! (Which points out that something seen at a wide variety of viewing distances is the biggest problem of all.)

A more pleasing use of this principle was accomplished by my friend Phyllis Kantor of Oregon, who makes handwoven Jewish textiles. She needed to make a proposal for a group of Torah covers for a large synagogue. They would be seen by people in the congregation, perhaps 20 to 50 feet away. Phyllis' first color scheme looked beautiful in skeins and as she wove the sample, but from across her living room it looked rather dead. So she tried some colors that had looked clashing and harsh in skeins. Surely she had some doubts as she wove the sample, but from across the living room, the finished sample looked wonderful. When she presented her samples to the synagogue committee, their first response was to favor the quieter color scheme — until Phyllis asked them to sit in the fifth row while she held the sample at the front of the room where the Torahs would be. Everyone instantly saw that the stronger color scheme was perfect, and Phyllis got the commission.

So, here's your chance to use that ugly olive and that too bright pink you've been wondering if you should throw out. Weave them into something that will be seen from a distance. There's a place for everything, and a viewing distance for every color scheme. □

Barbara Liebler is a contributing editor of HANDWOVEN. She designs and weaves art for architecture, as well as teaches workshops on design and various fiber techniques.



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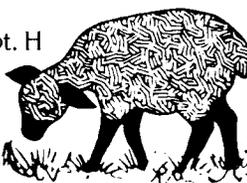
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Fabrics for Spring Ensembles

by Kathryn Wertenberger

Some thoughts about designing companion fabrics

Spring fashion books are filled with styles that lend themselves well to companion fabrics. Dresses and blouses have yokes, bands and insert areas. Tailored garments have panels, bindings and trims. The layered look is very important; textures and patterns are being combined as never before. Ensembles, where several separates can be interchanged, are always an important part of our wardrobes and can stretch the use of our handwoven garments even further.

As our examples illustrate, color is an obvious factor for unifying dissimilar fabrics. If you're just beginning to experiment with color, a tweed or heathered yarn gives a good clue to what colors might be used with it. I would encourage you to weave in your favorite becoming color rather than a nondescript shade that you think will go with everything (it's likely to end up not doing anything in particular for anything).

Our examples show how the same color may emphasize textural contrasts which may be achieved both through textured yarns and weave structures that give the effect of texture. Sometimes, just using opposite sides of the fabric can give the desired companion effect. Contrasts of texture can be achieved through the fabric finishing, such as using a smooth finish on one piece and felting or brushing its companion.

Large sample swatches are essential for evaluating the fabrics you plan to combine. Colors and textures that look right in small amounts can be all wrong in a large piece. Nothing looks worse than fabrics that *almost* go together! Should you realize that this has happened after the fabrics are woven, perhaps an additional fabric is needed to tie them together. That failing,

you've then got the nucleus of two different companion ensembles! Try again.

Companion fabrics from our readers

I couldn't resist taking some liberties in the presentation of this month's companion fabrics after I realized that they *all* went together. Interesting yarns are enhanced by simple structures; the fabric weights are ideal for their intended uses.

Sample one, by Phyllis Barrett of Oregon, is planned for a jacket to go with knee length pants in the fabric of sample two. The weave structure of the jacket fabric (see draft) produces a surface interest fabric that emphasizes the smooth and heathered yarns of different weights. She says this is a good draft for using up odds and ends. Her pants fabric is plain weave, but subtly striped in three shades of the same color.

Sample three, though it looks like part of this set, came from Jean Sullivan of Seattle. She planned it for a summer dress. A randomly striped warp in several colors is unified with lavender cotton weft. She plans a coordinating jacket similar to sample 11.

Jean Linwick of Minnesota made her jacket of pink, lavender and blue loop yarns and lavender Shetland wool. The weave structure is broken twill (sample four). A plain weave Shetland wool skirt completes this outfit (sample five).

Another of Jean Sullivan's dress fabrics could be coordinated with any of these fabrics because the warp and weft are spaced-dyed silk in a variety of muted shades. Plain weave produces a very lightweight supple fabric (sample six).

See what a difference just changing the colors can make? Samples seven and eight are the same as one and two; just the colors and the amount of value contrast in the yarns are different.

She'll have several combinations of garments.

Linda Moore Durston of Camarillo, California, has plans for separates that can be combined 11 ways. Her warp-emphasis striped fabric shown here (sample nine) was made for a tunic to coordinate with a turquoise knit jumpsuit in commercial fabric. The yarns are primarily rayon and linen. Linda also plans to weave a reversible cocoon jacket with wide stripes on one side and narrow stripes on the other, another jacket, a sweater and a skirt.

Sample 10 is another of Jean Sullivan's dresses; this one has a cotton flake warp with occasional threads of rayon. The weft is silk. Her companion twill jacket, sample 11, combines various turquoise green wool mill-end yarns. Heavy handspun accents the weft at random intervals. □

c	4				O	O
c	b	3	3		O	O
	b		2		O	O
	a		1	1		O

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a. Harrisville 2-ply
b. Novitex 2-ply
c. Novitex 10/2

Weft:
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b. Novitex 2-ply
c. Novitex 10/2
d. Laidlow & Fairquene
(a heavy knitting yarn)
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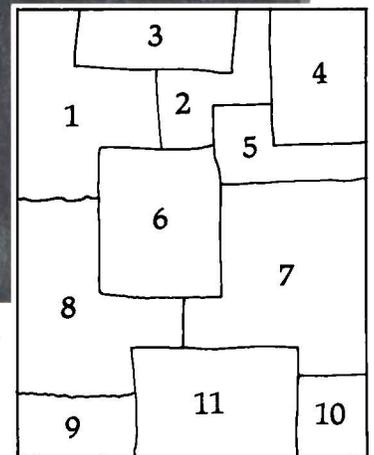
a	d	
d	b	d
d	b	e
d	b	d
d		b

For September/October, I challenge you to send me swatches of undulating warps and/or wefts, those structures that, for some reason or another, cause the lines to bend. Don't forget to include technical data, your phone number in case I have questions and a return envelope. We'll need them by May 1.

Kathryn Wertenberger is co-author of *Handwoven-Tailormade* and a regular contributing editor of *HANDWOVEN*. She lives with her husband Jim Miele in Coal Creek Canyon, Colorado.



This palette of handwoven swatches designed for spring ensembles shows just some of the possibilities for mixing and matching fabrics. Samples by Phyllis Barrett, Jean Sullivan, Jean Linwick and Linda Moore Durston.



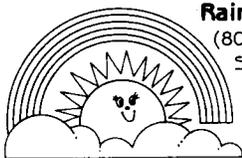
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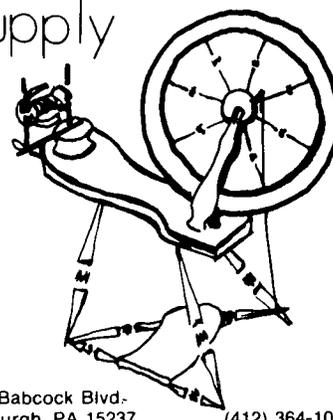
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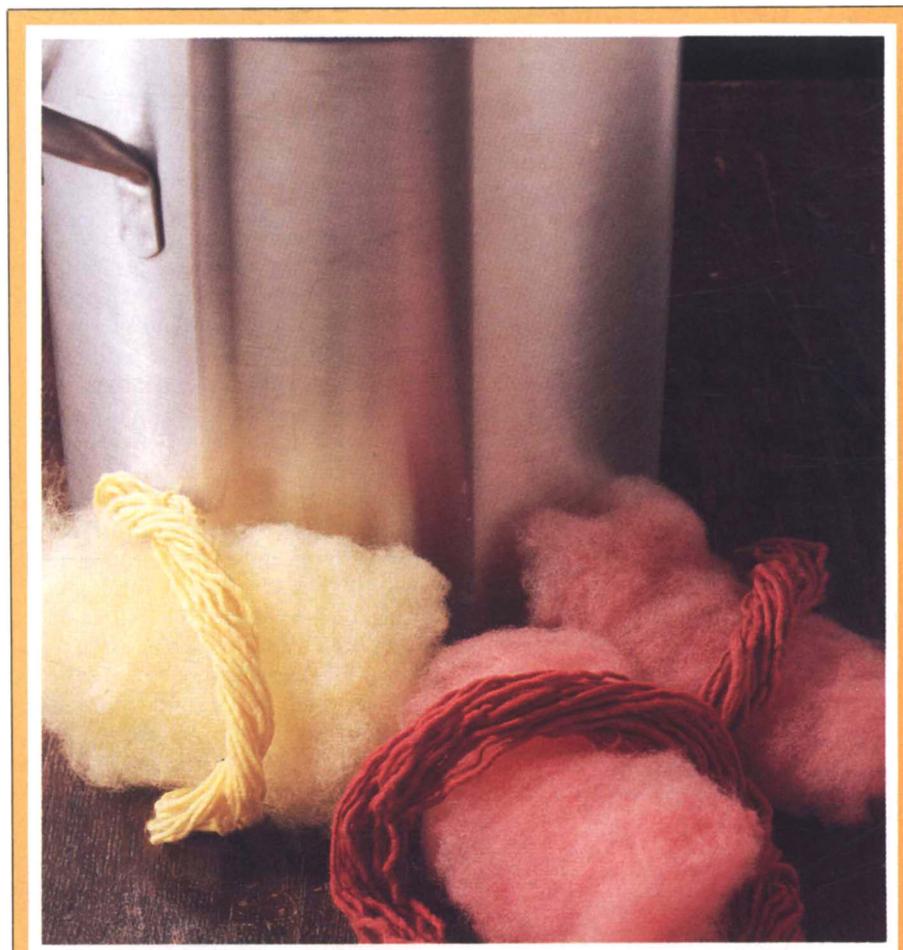
How much dye can a dyebath dye if a dyebath can dye dye?

by Anne Bliss

And the response is, "A dyebath can dye as much dye as it can, if the dyer knows how to dye dye." The amount and shades (tints and tones, too) of color contained in a given dyebath are finite; there is only as much potential color available as the dyestuff itself contains. This holds true for natural materials as well as synthesized dye powders, pastes or liquids. The dyer's skill, however, and employment of some special techniques and additives will enable two things to occur: first, that dyestuff will release every bit of coloring matter it contains into the dyebath; and second, the dyebath will be totally exhausted (devoid of potential colorant when the dyeing is completed; all the dye's color will have been used and imparted onto the material dyed).

Dyers generally refer to a dyebath being used the first time as their "dyebath", and the amount of dye, liquid and fiber/yarn/fabric are calculated for best results. If a second bath, with no additives, is undertaken, it is referred to as the "exhaust" bath or "first exhaust" bath. Further dyeing sequences are referred to as second, third, etc. exhaust baths. These exhaust baths are also known as "afterbaths" and can take on sequential numbering as first afterbath, second afterbath, etc. My personal "exhaust" has gone as far as one dyebath and 14 exhaust baths; then I was exhausted, even though there was still color in the bath!

If you are using almost any commercially available (usually one ounce or less) packet of dye powder of any sort, there should be a manufacturer's instruction sheet and an indication that the packet of dye in your hand is sufficient to dye a given amount of a specified fiber or fabric (usually one



Three examples of yarn dyed in dyebath followed by fleece in the first afterbath.

pound of dry weight). If you follow the directions, especially observing amounts and temperature requirements, you should get the color shade and intensity promised for the listed amount of appropriate fiber. Often you will be left with what appears to be a clear water bath once the dyeing has been completed (which means the color has been exhausted), but there are some dyes, especially the "union" type, that promise to dye several kinds

of fiber, whose after-dyeing liquid is still quite colorful; there is residual or unused dye color left in the bath. You might also have either of these after-dyeing results with baths you prepare from bulk powders or stock solutions depending on your calculations, water, fiber and dye techniques.

If there is color left in your dyebath and you wish to waste not a drop, here are a few things you can do to exhaust the bath:



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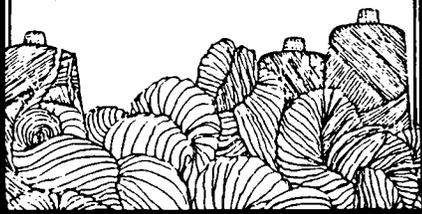
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1. Add salt (either table salt or Glauber's salt) in order to level the color (get the color evenly distributed throughout the bath). Either follow the manufacturer's instructions for the amount to use, or do as I do and add one-fourth cup per four-gallon bath or pound of material to be dyed. Dissolve the salt thoroughly, add the second batch of wetted fiber to the dyebath, and repeat the routine method for the first dyebath. This can be repeated until the color (or the dyer!) is exhausted.

2. If the dye is a union type, then do a second dyeing utilizing a different fiber than the first fiber dyed. The first bath dyed your chosen fiber, but the dye formulation contains coloring agents for several kinds of fiber, and those most likely weren't utilized completely in the first bath. With union type dyes, you can often dye several different fibers before the bath is exhausted completely.

3. A third thing you can do is to keep scoured white wool fleece on hand and put some wetted fleece into the once-used dyebath to soak up any residual color left in acid or union dyes in which you have dyed cellulose fibers. Clean wool fleece often seems to be able to absorb dye that many commercially spun wools don't, perhaps due to the scouring, carbonizing, etc. done in the mill. If you spin, this wool can be spun and used for any odd lot colorful project. If you're not a spinner, this wool can be utilized for felting, stuffing, or accent textures and tufts in woven fabrics.

With natural dyes, the dyer is given an added problem, that of extracting all the color possible from the dyestuff. From experience I know that most dyewoods in chip form (logwood, osage orange, brazilwood, etc.) can be removed from the dyebath after soaking overnight plus an hour's simmer, dried and re-used several times. The larger the wood chips, the more slowly the color is released into the bath; however, sawdust or fine shavings can often be re-used, though not so many times as the larger wood chips. Temperature plays an important role in color release, since some woods

release color in cold water but release much more color once the dyebath reaches about 160°F. or so.

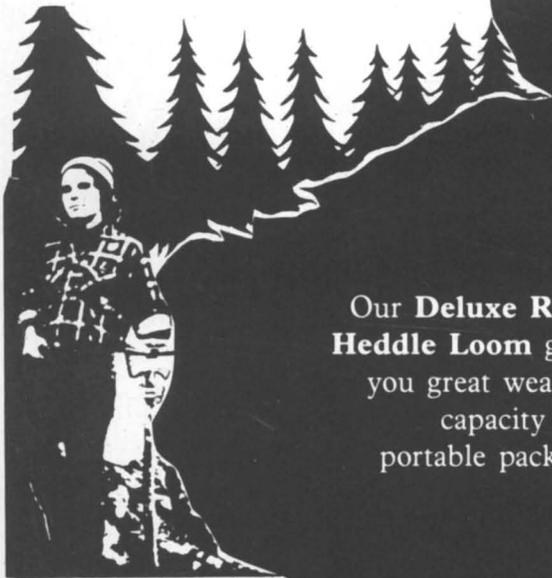
Other woody materials such as barks, roots, twigs, cones and woody weeds and flowers also release their color more slowly than smaller, soft materials such as flower petals. Chopping or grinding these woody items will help them fit more easily into the dyepot, and the more cuts, the more surface area for color release.

Dried materials such as cochineal will release color faster if ground or pulverized; however, using cochineal as an example, if the dyer merely soaks the dry insects overnight in the bath before simmering, there will be more color released than with simmering only. Additionally, the whole insects can be reclaimed and re-used at least one additional time with good results.

It is important to realize that afterbaths will generally produce lighter colors than the first dyebath. However, with the addition of salt or often even without any additives, the exhaust baths will produce pleasant, fast shades. When the dyebath is produced from natural materials, the dyer can also experiment with mordants added to the exhaust baths as a means of leveling the bath and altering the resultant color. Mordants should be added to the exhaust bath in the amounts recommended for first baths or mordanting baths per amount of fiber/yarn/fabric. This afterbath plus mordant can then be treated as a one-pot dye. And, if a synthetic dyebath is intended for animal fibers, the dyer can also experiment with mordants in the exhaust baths, especially if the dyes used were pre-metallized or chrome-mordant type acid dyes.

So, the next time you look at a "used" pot of dye and see color left in the bath, think of it as an opportunity for a little creative experimenting and a challenge to get all you can out of that dye — put in some odd-lot, odd-color yarn, or put in some loose cotton or wool fleece, or add some mordant and see what happens. Think: "waste not — want not", and try to dye as much dye as you can! □

Anne Bliss dyes, weaves, sews, gardens and provides taxi service for her active teenagers in Boulder, Colorado.



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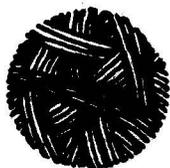
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Ideas from Industry

On analyzing commercial fabrics

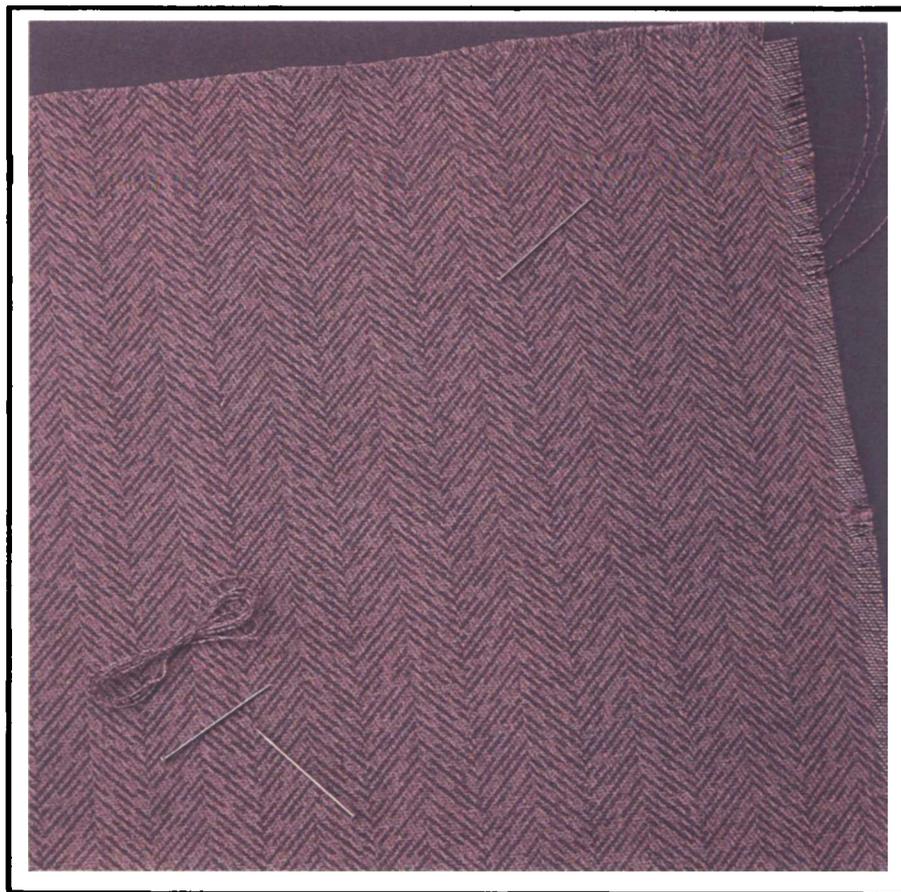
by Judith Gordon

Finding commercial fabrics to analyze for this column is not easy. Fortunately, I live in a city that has many fabric stores and wholesale fabric outlets. But many of these places seem to limit themselves to plain, plaid or striped fabrics. If there are patterned materials, they tend to be the cheaper printed fabrics. Other places specialize in drapery or upholstery materials, most of which are not suitable. So that narrows down the number of stores that may carry fabrics I can use.

When I find what may be a suitable fabric, I buy the least amount the store will sell – usually 1/8 yard, sometimes 1/4 yard. I am often greeted with the comment, "Whatever can you do with just 1/8 yard?" Then I take it home to analyze it.

I am fortunate to have a really good magnification source: a 10 to 25 power American Optical zoom stereoscopic microscope. For analysis of fabrics with fine threads, 50 or more ends per inch, I could not do without it.

Fabric analysis is a matter of drawing the weave structure of the fabric, thread-by-thread, onto graph paper. Each vertical row of graph paper stands for a warp thread, the horizontal row for wefts. Every time a warp thread goes over a weft in the fabric, an "X" is placed in that space on the graph paper. If the warp goes under the weft, the space is left blank. After several rows have been marked, one begins to get a feeling for the way the weave structure is working. It becomes easier to determine the ups and downs of the warp. When the weave structure



This is a printed commercial fabric. Because it is printed on both sides it gives the illusion of being a woven design. A simple 1/2 twill weave enhances this effect.

is on paper, the threading, tie-up and treadling order can be determined. For an excellent discussion of how to do this, see Debbie Redding's column, "Drafting 101: Literacy in Weaving Part II" in *HANDWOVEN*, Vol. IV, number 1, Jan.-Feb. 1983.

More than half the fabrics I buy for analysis are not usable. They may turn out to be too complex or have too many shafts. Sometimes I can reduce a pattern to eight shafts and use it in a column. But that is not always possible. Other times, the pattern may be too simple. One such fabric fooled me completely. It was an intriguing-looking point twill with irregular placement of black lines. It looked exactly the same on both sides. I started analyzing it. One up, two down, one up, two down . . . every line was the same. I wondered when the changes would appear. In point twills, you get to the place where it's three up, two down, or some such change. But this one didn't do that. Finally, I stopped

and began to work out the draft. It turned out to be a simple 1/2 twill all across the warp. Threaded 1, 2, 3; tie up 1, 2, 3; treadled 1, 2, 3. Why did it look so complicated? Because, I finally realized, it was a *printed* design! And much more unusual, it was printed exactly the same on *both* sides of the fabric. And the fabric itself, instead of being the usual plain weave used for printing, was a woven twill. I've never seen a fabric like that before!

Since I've been writing this column, I can't pass a fabric store without walking through it. There are lots of interesting fabrics out there. Look around. See what *you* can find. Even if you don't analyze them, examine them to see what industry is doing with stripes, textures, accent yarns and colors. I find it a great stimulus to my weaving – I hope you do, too! □

Judith Gordon writes, weaves and does textile research in Chicago. This is the final installment in a series of six.

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

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

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

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

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

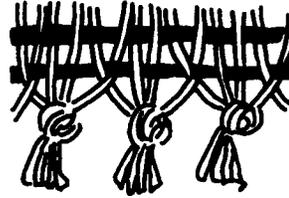
MAKING SUBSTITUTIONS: Though we've mentioned specific yarns and colors for most of the projects, feel free to make substitutions. This is where you become the designer. One may substitute one yarn for another if the texture, size and yards per pound are the same. Don't overlook smaller yarns that may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

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

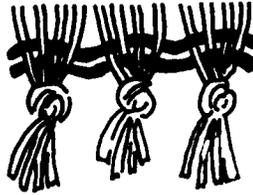
FINISHING: Finishing instructions have been given for each project based on the experience of the designer. Most involve washing in some manner. The water temperature, amount of agitation and drying method will determine the amount of shrinkage of all fibers and the amount of felting of wool. If another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

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

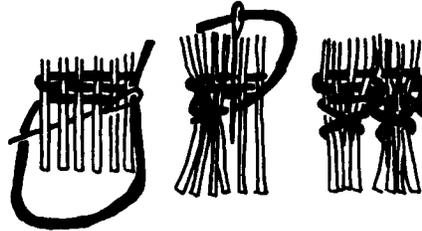
This:



Not this:



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

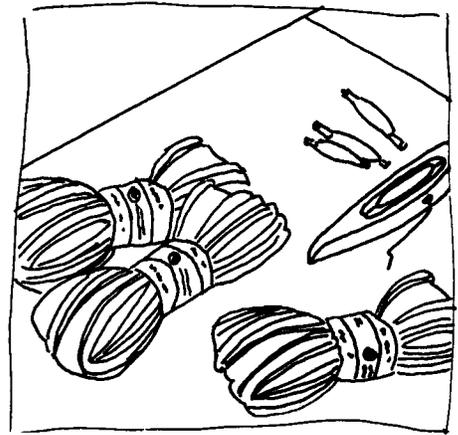


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- ounces \times 28.35 = grams
- pounds \times .45 = kilograms
- yards/pound \times 2.01 = meters/kilogram
- yards \times .914 = meters
- inches \times 2.54 = centimeters

Reed Equivalents:

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

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

length of warp
 finished length of piece before washing

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

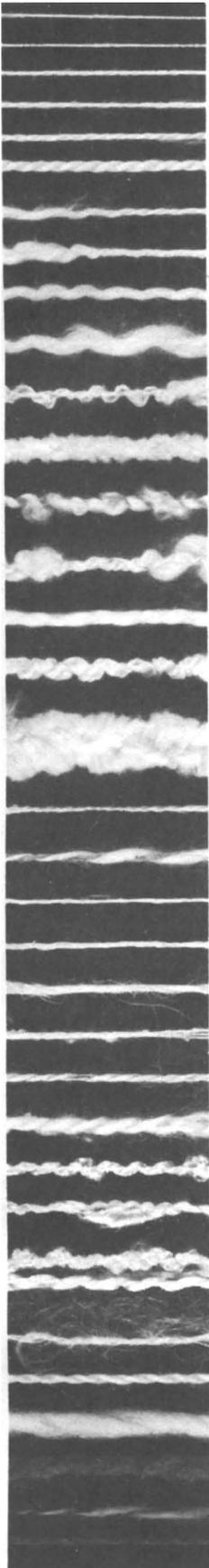
+ takeup (as much as 1/6 of finished length for a stretchy wool, warp, as little as 5 or 10% for cotton)

= total length of warp

yardage needed for warp

total number of warp ends
 X total length of warp in yards
 = total yards of warp needed

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



- 30/2 cotton, 11,930 yd/lb (23,979m/kg)
 20/2 perle cotton, 8400 yd/lb (16,884m/kg)
 10/2 mercerized cotton, 4200 yd/lb (8442m/kg)
 8/2 cotton, 3360 yd/lb (6754m/kg)
 5/2 mercerized cotton, 2100 yd/lb (4221m/kg)
 3/2 perle cotton, 1260 yd/lb (2533m/kg)
 cotton novelty, 2100 yd/lb (4221m/kg)
 cotton slub, 2000-3000 yd/lb (4020-6030m/kg)
 spiral twist cotton, 2000 yd/lb (4020m/kg)
 flake cotton, 1500 yd/lb (3015m/kg)
 cotton novelty, 1150 yd/lb (2312m/kg)
 12-cut cotton chenille, 1000 yd/lb (2010m/kg)
 textured cotton novelty, 795 yd/lb (1598m/kg)
 cotton blend slub, 84% cotton/11% nylon/5% acrylic,
 750 yd/lb (1508m/kg)
 cotton crepe, 720 yd/lb (1447m/kg)
 cotton fancy, 500 yd/lb (1005m/kg)
 6-cut cotton chenille, 5000 yd/lb (1005m/kg)
 22/2 cottolin, 50% cotton/50% linen, 3200 yd/lb (6432m/kg)
 linen/cotton slub, 50/50 blend, 1250 yd/lb (2513m/kg)
 16/1 linen, 5330 yd/lb (10,713m/kg)
 16/2 linen, 2296 yd/lb (4615m/kg)
 4/1 tow linen, 1242 yd/lb (2496m/kg)
 75% rayon/25% silk blend, 2100 yd/lb (4221m/kg)
 2-ply 25% linen/75% rayon blend, 1675 yd/lb (3367m/kg)
 textured silk/rayon, 25% silk/75% rayon,
 1050 yd/lb (2110m/kg)
 rayon bouclé, 1000 yd/lb (2010m/kg)
 65% rayon/27% cotton/8% nylon blend, 815 yd/lb
 (1638m/kg)
 silk/rayon novelty, 330 yd/lb (663m/kg)
 brushed mohair blend, 78% mohair/13% wool/9% nylon,
 980 yd/lb (1970m/kg)
 2-ply worsted wool, 1000 yd/lb (2010m/kg)
 2-ply mock twist wool, 840 yd/lb (1688m/kg)
 2-ply worsted wool, 840 yd/lb (1688m/kg)
 variegated thick and thin cotton, 2800 yd/lb (5628m/kg)
 textured linen/rayon or silk/rayon, 2400 yd/lb (4824m/kg)

Wrap Around Top

R 4
H

woven by Betty Davenport, page 18

PROJECT NOTES: Bronson lace weave structure was chosen for a fabric that is stretchy and drapes well. Perle cotton is contrasted with a textured cotton yarn. The textured yarn is used for warps that float, allowing the character of the yarn to show. The design of the garment utilizes two narrow widths of fabric. The back seam is joined by needle weaving the weft loops for an invisible seam. The front panels overlap. There are no cut edges to finish other than the ends of the fabric at the hem of the garment.

FABRIC DESCRIPTION: Bronson lace stripes.

SIZE: Woman's large. Bust circumference is 44" with front panels crossed. Length at center back is 17" to waist or 19" to lower edge.

WARP: 3/2 perle cotton at 1260 yd/lb. We've used Perle 3 from Lily Mills, color natural #862, 348 yd (three 2-oz tubes required). Textured cotton novelty yarn at 795 yd/lb. This is Sandy from Henry's Attic, 116 yd (2 oz) needed.

WEFT: 3/2 perle cotton at 1260 yd/lb. This is Perle 3 from Lily Mills, color beige #1402, 465 yd (three 2-oz tubes) needed.

NOTIONS: 20" piece of 3/8" elastic, 25" of the wide width of Seams Great, button or narrow tape.

E.P.I.: 10.

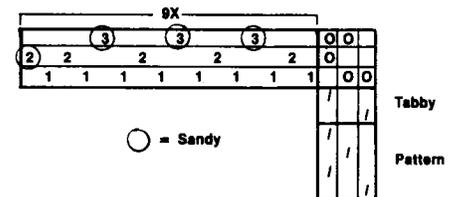
WARP LENGTH: 3 3/4 yd which allows 18" for loom waste.

WIDTH IN REED: 14 3/4".

TOTAL WARP ENDS: 143.

WARP COLOR ORDER: 3 perle cotton, 1 Sandy, repeat. Measure the warp using these four strands together but separated with your fingers. Measure 36 bouts (144 threads). When threading the heddles, delete the last warp (Sandy) to obtain the correct number of warps.

DRAFT:



RIGID HEDDLE THREADING: Thread as for plain weave, starting with a hole on the right side. Thread three perle cotton, one Sandy which will be in a slot.

P.P.I.: 10.

WEAVING: Use perle cotton in beige color for the weft; weave full length in pattern.

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 in the following sequence:

Pattern Stick: 1 down, * 1 up, 1 down, 1 up, 1 down, 1 up, 3 down. Repeat from * 8X, ending 1 down.

Note: All warps picked up should be Sandy.

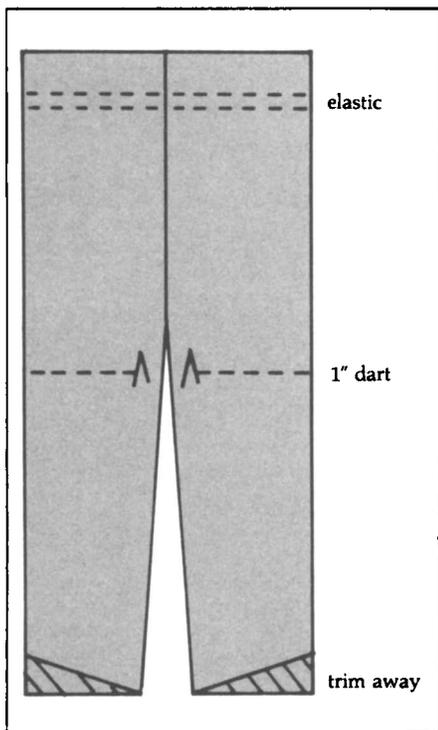
Weaving sequence:

1. down shed
2. up shed plus pattern stick
3. down shed
4. up shed (be sure pattern stick is pushed back)

FINISHING: Wash fabric on gentle cycle, dry in dryer. Remove while still damp and smooth out on flat surface. Press lightly. Finished width of fabric was 11 1/2" and length was 82". Shrinkage was 12% in the width and 9% in the length.

ASSEMBLY: Cut fabric in half and secure ends with zigzag. Find shoulderline by folding each piece in half with the front half extending 3" longer. This extra will be trimmed off at an angle later (see Illustration 1). Lay the two pieces side by side and needle weave the selvages together to about 2½" below the shoulder line. This seam can also be machine stitched. Baste the side seams leaving an 8" opening for the armholes. Try on, overlapping the two fronts and check the fit. Adjustments may have to be made in the length of the back seam for the neckline to fit smoothly. Bust darts may have to be added or the depth of side seam allowance adjusted. When all the adjustments have been made, machine stitch the side seams. Stitch a little dart at the shoulder line to form a graceful fold around the neckline (see Illustration 1). Trim off the excess length of the front at an angle and secure the raw edges with zigzag (see Illustration 1). This top can be finished at waist length or hipbone length, whichever you prefer. For a non-bulky finish, work a single crochet edging over the zigzag end finish.

Illustration 1



The wrap-around can be secured with a button and crocheted loop on the overlap and a hook and eye on the underlap. Alternately, weave a narrow band to use for a tie. **Narrow Band:** Measure 12 strands of Perle cotton, each 2 yd long. Weave a warp-faced band in plain weave full length. Attach a 12" length to the right front and a 33" length to the left front. Leave a ½" opening in the right side seam at the waist line to thread the tie through. The side seams will pull toward the front a little. If the side seams are pulled so far forward it is uncomfortable, make a casing of Seams Great at the waist line of the back section for elastic to gather up some of the excess. This addition is most likely to be needed if the top is hemmed at waist length. □

Batwings and Butterflies

woven by Virginia West, page 41

4

PROJECT NOTES: The emphasis in these two tops from one warp is on the sleeves. The Batwing top features a continuous line from wrist to waist which is achieved by folding a large square of fabric diagonally. A narrower width would shorten sleeve and blouse dimensions. You might want to make a mock-up in muslin to find the proportions which are most appropriate for you. This style requires a lightweight fabric which won't be too bulky under the arms. The thick and thin variegated weft I found yields an especially pleasing color play in this psuedo-tabby weave.

The Butterfly top is an adaptation of the Macedonian shirt from ancient Greece. The very full sleeves on this top also require a supple, drapable fabric. A dramatic novelty yarn of silk/rayon is used for the surface interest in this texture weave. The resulting boldly striped fabric lends itself well to enhancing design interest by changing the direction of the stripes.

There is little or no waste of fabric in making either of these tops, but the Batwing requires a wider warp (45") than the Butterfly (25"). I made use of the extra warp for the added bonus of a shawl by doing the following: Weave the Batwing first. Then cut 10" of warp ends on each side of the warp so that the remaining warp is 25" wide. Remove the cut ends from the reed; tie them in slip knots and allow them to hang between the reed and the heddles. When you are finished weaving the blouse fabric, cut it from the loom. Push unused warps together at the back, rebeam, resley, and weave off the remaining warp.

FABRIC DESCRIPTION: *Batwing:* Psuedo tabby. *Butterfly:* Surface texture weave with novelty yarn on the surface and plain yarns forming the background.

SIZE: *Batwing:* Woman's size 12 (loose fit). Sleeve length from center back is 29". Back length is 23".

Butterfly: Woman's size 12. Actual bust measurement, 38". Length from the shoulder, 21". Sleeve from center back at the neck, 30" including cuff.

WARP: Textured linen-rayon or linen-silk at 2400 yd/lb in magenta, 23 oz needed. Mine was a mill end, so use your imagination when perusing your local weaving supplier. An 8/2 cotton, 22/2 cotton or WoolRay (70% wool/30% rayon) from Plymouth Yarn Co. are possible substitutes.

WEFT: *Batwing:* Variegated, thick and thin spun cotton at 2800 yd/lb, about 5 oz needed. Mine was a mill end in luscious shades of wine, pink, lavender, purple and red with a black binder. Again use your imagination when scouting your supply sources.

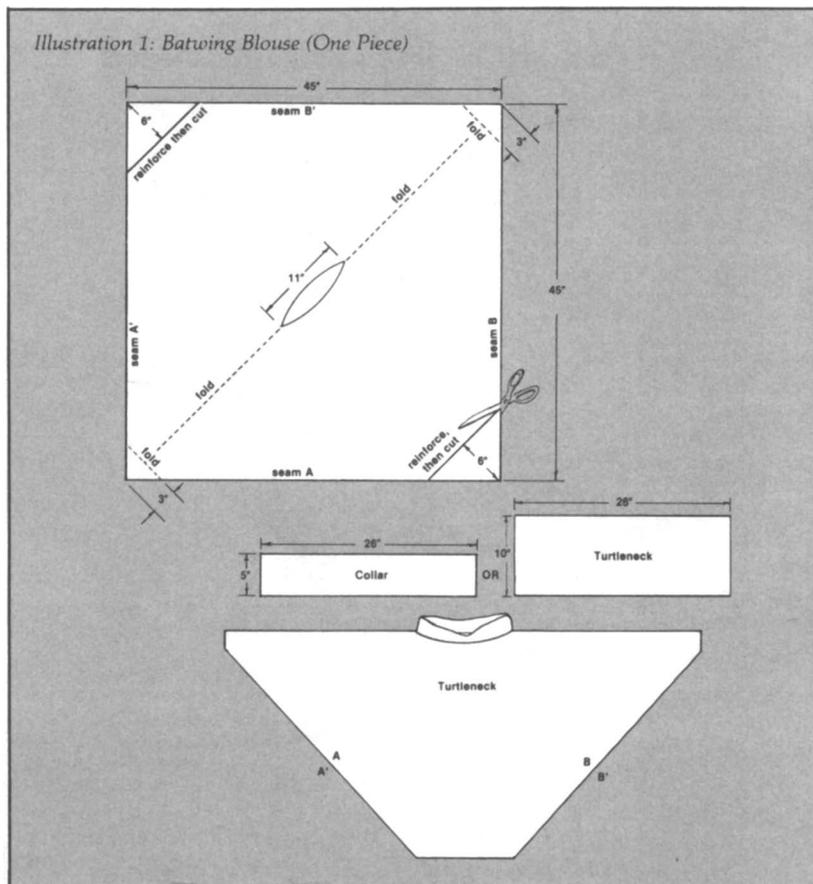
Butterfly: For the surface interest, a variegated silk/rayon blend at 1050 yd/lb. I used Fame, 25% silk/75% rayon, color #1444 Bronze Eggplant from ELite Specialty Yarns. About ½ lb needed. For the background weft, I used the same yarn as the warp, about ½ lb of the textured linen/rayon or linen/silk at 2400 yd/lb. For the knitted cuffs, a 50 g ball of a brushed mohair blend at 980 yd/lb in complementary colors was used.

NOTIONS: Sewing thread, knitting needles, size 9-10½.

E.P.I.: 15.

WARP LENGTH: 5 yd for both blouses which allows ¾ yd for take-up and loom waste.

WIDTH IN REED: See Project Notes. *Batwing:* 45". *Butterfly:* 25".



Fabric 3 is woven plain weave with broken twill bands using the 20/2 cotton in natural. I chose broken twill because I wanted to show the colored warp stripes coming and going and the contrast of the lustrous twill stripes against the plain weave ground. The twill line that appears in a straight twill treadling would have distracted the eye from this.

For the eight-shaft version it was necessary to remove two ends in 12 of the 20/2 natural cotton, leaving 10 ends between each pair of 8/2 cotton. The warp was resleyed. When all 12 ends were used, there was a long, distracting skip across four ends. If the four-shaft version is used, there can be 12 ends between each pair of 8/2 ends. See the drafts, compare them, and thread accordingly.

Fabric 4 is woven plain weave with the 20/2 cotton in natural. The two ends of 20/2 that had been removed to weave fabric 3 were put back into the warp again and the ends of 8/2 were cut

out. It was not necessary to resley because the ends of 8/2 left two empty dents and only one was needed for the replaced ends (see draft). This fabric has a very subtle stripe in it. If you prefer a more noticeable effect, you may wish to use the denting I used for the dolman top.

Fabric 5 is woven on the same warp as fabric 4 with no modifications. As you can see by examining the drafts, the warp is threaded and sleyed so that it is easy to inlay the colored wefts with regularity. The skipped dents show just where the inlaid wefts start and stop. The warp is threaded in two blocks (1, 2, 3, 4 and 5, 6, 7, 8 or 1, 2 and 3, 4) so that it is easy to lay in wefts in alternate blocks.

The wefts are inlaid in a twill pattern. A partial diagram is given for the sample shown here; I continued the diagonals in the same colors to the edge of the fabric. Many more variations are possible.

The inlay yarns were used double and cut into

1 1/2" lengths. I found after washing, however, that the cut ends of the 8/2 fray a lot, so I used yarn butterflies to weave the inlaid portion of the yardage for the top.

FINISHING: All swatches were hemstitched while still on the loom. Any flaws were corrected before they were machine washed in hot water. They were smoothed by hand after washing and then ironed while they were still damp. □

Fabrics 6 & 7

PROJECT NOTES: I wanted to add to the collection a solid colored fabric with a texture that came from its structure. The use of openwork is a natural one for spring/summer fabrics. I didn't want to weave it as leno, so I looked for a mock leno or canvas weave. I also wanted to preserve the possibility of weaving plain weave everywhere, so I was careful to select a mock leno based on a three-end unit. The draft is a modification of "Canvas weave spots", page 68 of *A Handweaver's Pattern Book* by Marguerite P. Davison.

These colorful, silky fabrics of 20/2 perle cotton are suitable for dresses, skirts or shirts. The mock leno sections give the fabrics a more fragile and delicate appearance than they actually have. I machine washed the swatches you see here twice, full cycle, to be sure that the fabrics would remain strong and not be damaged by further washing.

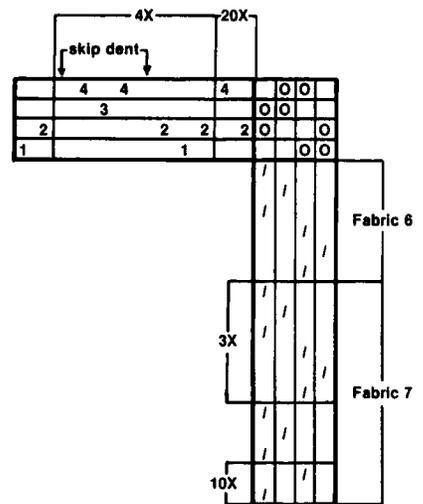
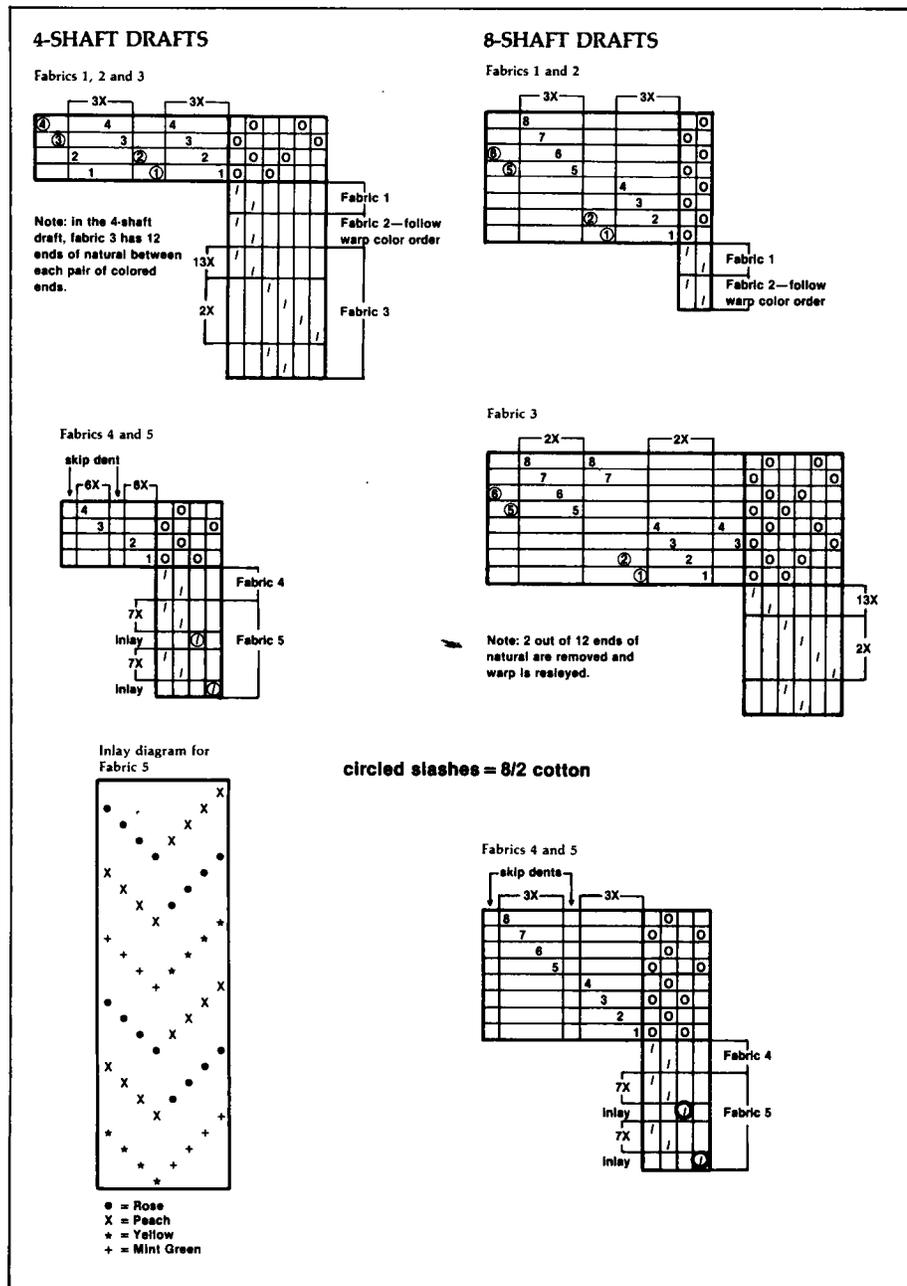
The striped fabric is woven with the striped areas sleyed three per dent with a skipped dent in between which makes the stripes very open. The fabric with the squares was resleyed so that the plain weave ground surrounding the squares would be the same above and below each square as it is on either side of them. The result is a less showy, more modest fabric.

FABRIC DESCRIPTION: Plain weave ground with mock leno warp stripes or squares.

WARP & WEFT: 20/2 perle cotton at 8400 yd/lb. This is Pearly Perles from Cotton Clouds, Tahitian Pink #71 for both warp and weft. One square yard of finished fabric requires about 2250 yd for fabric 6 and 2900 yd for fabric 7.

E.P.I.: 40. Fabric 6 is sleyed 2 per dent in a 20-dent reed for plain weave sections and 3/0/3/0 etc for mock leno stripes. Fabric 7 is sleyed 2 per dent in a 20-dent reed throughout.

DRAFT:



P.P.I.: 40.

WEAVING: Fabric 6 is woven according to the draft shown above. It is an easy one-shuttle weave with a short treadling repeat. I was concerned that the mock leno portions of the warp would become looser as the warp was woven but I did not have that trouble in a three-yard warp. I am sure that if a very inelastic fiber such as linen were used, tension inequalities would result during weaving. If you plan to weave yards and yards of this fabric (for curtains?), use a second beam for the open stripes.

Fabric 7 has a longer repeat. The use of a template (a strip of cardboard on which the repeat is marked so that the repeat length may be checked) is highly recommended. Because there is so much plain weave, this warp is not as likely to develop loose areas.

FINISHING: The fabrics were hemstitched on the loom, examined for flaws after being cut from the loom and then machine washed for the full cycle in hot water. The cloth was smoothed by hand and then ironed while damp. □

Fabrics 8-10

PROJECT NOTES: Designed to provide the "bottom weight" (slacks, shorts, tailored skirts) that is needed to balance this collection, these three fabrics are more alike than the others in this collection, but each has its own character. The first two are woven with a textured 8/2 cotton across

an 8/2 cotton warp. The warp is a very bright pink, the first weft is a duller pink of almost the same value which softens the warp color considerably. The second weft is the same texture in a lighter value orange. The third weft varies only slightly in hue and value, but is lustrous and smooth and less than half the size of the warp yarn. It is 20/2 perle cotton doubled on the bobbin to make the sizes of the warp and weft more nearly equal; a balanced cloth is achieved by adjusting the beat. The result is a cloth that plays a dull texture against a shiny one. It looks lively from a distance and is very interesting when observed closely.

FABRIC DESCRIPTION: Plain weave.

WARP: 8/2 cotton at 3360 yd/lb. This is Aurora Earth from Cotton Clouds, Beauty Rose #24. One square yard of finished fabric requires about 700 yd for warp.

WEFT (for one square yard of fabric): Fabric 8 requires about 675 yd of 8/2 Aurora Earth, Rose #23. Fabric 9 requires about 675 yd of 8/2 Aurora Earth, Peach #41. Fabric 10 requires about 1400 yd of 20/2 Pearly Perles, Tahitian Pink #71.

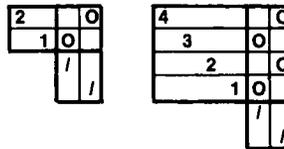
E.P.I.: 18.

DRAFT:

P.P.I.: 18 for all fabrics.

WEAVING:

Fabric 8 is woven with a single shuttle. The friction of the slightly rough warp and weft requires a steady, moderate beat. An uneven beat will show streaks, even with colors as close in hue and value as this warp and weft.



Fabric 9 is also a single shuttle weave. Because the warp and weft colors are farther apart in hue and value, it is essential to beat evenly. The result is a very interesting fabric for all its simplicity — one which changes color as it moves.

Fabric 10 is the most challenging of this trio of fabrics to weave, but it is still easy. The first trick is doubling the yarn on the bobbin so that there won't be loops of yarn poking out of the finished fabric. The most difficult problem is the one I faced: one cone of yarn and no doubling equipment. I found it best to wind two bobbins equally full and then use them to create the doubled bobbin. (If the yarn sources are different, for example one bobbin and one cone, the yarn comes off at different tensions and different rates.) When you wind the yarns from the two bobbins together onto a third one, use the fingers of one hand as a tension box: weave the threads over and under your fingers to even the tension.

When you have wound your bobbins perfectly, weave with restraint. This smooth yarn presents less friction in the shed, requiring a gentle beat. Furthermore, its size is smaller, even doubled, than that of the 8/2 yarn, so it will pack more easily. If you have trouble beating too hard, resley the warp to 20 e.p.i. The textural variation and light play on the surface of the cloth is well worth the bother.

FINISHING: All fabrics were hemstitched on the loom, and flaws were corrected when fabric was cut from loom. They were machine washed, hot, full cycle, smoothed by hand and ironed while still damp. □

Dolman Top

woven by Sharon Alderman, page 47

2 4

PROJECT NOTES: This simple to make, easy to wear cotton top will be very welcome later this spring and summer. Two of the fabrics from Swatch Collection #11 are combined in this garment, Fabrics 4 and 5.

The skip-dented Fabric 4 from this collection is perfect for warm weather. It is stable (it was tested by long and hard machine washing in hot water), yet the variations in warp density make a cool, slightly open fabric. The inlay idea from Fabric 5 is used in an easier to weave straight diagonal pattern.

Dolman sleeves are easy to wear and flattering to both young and mature figures. Although the shape is so simple that you could almost look at the top and cut it out by eye, it was cut from Butterick pattern #6699, view A, with a variation in layout described below. Another pattern view includes a flattering cowl neckline.

Because the top is cut lengthwise, the length of the sleeves is dependent on the width of the fabric. If you have a narrow loom, take heart, there are instructions below which will show you how to weave fabric for this blouse even if your loom is only 15" wide.

The inlay section is worked 9½" wide, centered on the warp. The plain weave sections on either side of it form the sides and sleeves. If your loom is 48" wide, the blouse will be about 44" wide from sleeve hem to sleeve hem. If your loom is 40" wide, the blouse will be about 36" wide. (My fabric was about 46" wide in the reed and was 43" wide after washing and ironing.)

If you have only a narrow loom, you might put on a warp three times the length of the one here



and weave the top in three sections: right sides, left sides, and centers front and back. A 15" wide warp is the narrowest possible. Remember to add seam allowances to the pattern pieces if you weave the fabric in three sections.

I changed the sett of this fabric from the one in the Swatch Collection. The skip-dented effect there was very subtle and I wanted to magnify it. The center of the closely dented stripe is crammed, and a larger space is left between the stripes. In fact, while it is on the loom, it may surprise or even dismay you, but when it's

washed it comes together nicely.

FABRIC DESCRIPTION: Skip-dented plain weave with inlay.

SIZE: 10.

WARP & WEFT: 20/2 pearl cotton at 8400 yd/lb. This is Pearly Perles, Natural #79 from Cotton Clouds for the warp and ground weft; 10½ oz are required.

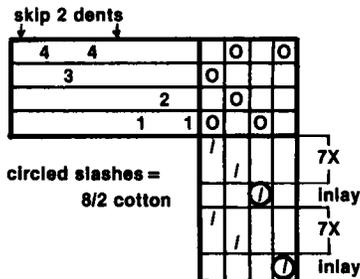
The inlay wefts are 8/2 cotton, Aurora Earth, at 3360 yd/lb from Cotton Clouds. About 2 oz each of Rose #23 and Peach #41 are required.

NOTIONS: Sewing thread, soft interfacing for

the neck and Butterick pattern #6699.
E.P.I.: In a 12-dent reed, the warp was sett 3/3/3/3/0/0 repeat. In the stripes the sett is 36 e.p.i., but the overall sett is just over 25½ e.p.i.
WARP LENGTH: 2 yd plus 24" which allows 29" for take-up and loom waste.

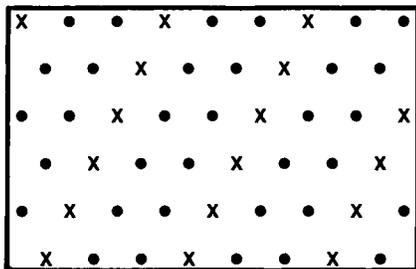
WIDTH IN REED: 46".
TOTAL WARP ENDS: 1185 (79 groups of 15).

DRAFT:



P.P.I.: 24.

WEAVING: The inlay was worked according to the diagram shown. There were 6 Rose and 3 Peach yarn butterflies with two ends of 8/2 used as one. The yarn butterflies were carried diagonally from one spot to the next without cutting the yarn, and new butterflies were always introduced at the edge of the section. I learned from washing the swatches that cut ends of 8/2 cotton fray a lot, so I cut each inlay thread long enough to weave the complete diagonal set of inlays. The 17 stripes in the center were used for the inlay. I chose an odd number so that an inlay column would be centered rather than the space between columns.



● = rose
 X = peach
Inlay Diagram: Dolman Top

FINISHING: The fabric was hemstitched on the loom, inspected for flaws and corrected, and machine washed. The fabric was hung for a few hours and ironed while slightly damp.

ASSEMBLY: The instructions for the pattern were followed except that the pattern pieces were laid out with the warp running from neckline to hemline rather than from sleeve hem to sleeve hem. The pattern was centered on the inlay and the sleeve cut to accommodate the width of the fabric. A warp sett about 46" in the reed produced fabric for a top with elbow length sleeves. All raw edges were stitched with a fine straight stitch about ¼" from the edge and then with a compound zigzag stitch.

The neckline facings were not top stitched because I felt that would distract from the impact of the inlay. Instead, I stitched on the inside by turning the seam allowance (after it was trimmed and clipped as instructed) toward the facing and stitching close to the seam. This keeps the facing from rolling out to the right side of the garment. The hems were sewn by hand rather than by machine. □



Pastel Collection

designed by Jane Patrick, page 48

4

PROJECT NOTES: Quite varied results are achieved with the use of different wefts, treadlings and setts for this collection of projects woven on the same warp. The loom was first sleyed at 15 e.p.i. for the tablecloth, luncheon napkins and placemats. These were cut off and the reed was resleyed at 20 e.p.i. for the fingertip towels and cocktail napkins.

Floating selvages were used for the placemats and luncheon napkins. When they weren't needed, they were bow-tied with a short piece of string to the appropriate heddle eyes so that they could function as if they were threaded.

Notes on resleying: Before cutting off the first three projects, wind the warp forward so that the cutting line is near the front beam. Relax the tension on the warp to eliminate the chance that the warp might fall out of the reed when it is cut. As you cut, tie groups of warps in loose, overhand knots. Place the reed on top of the shafts so that part of it hangs over the front edge. To be sure it stays put, you might want to place a weight on top of it. If it is not possible to rest the reed on top of the shafts, tie it to the castle. Put a 10- or 20-dent reed in the beater and begin sleying 6" from the center. Retie and you are ready to weave.

FABRIC DESCRIPTION: Treadling variations on a rosepath threading.

Tablecloth—plain weave.

Placemats (4)—herringbone and birdseye.

Luncheon napkins (4)—1/3 twill woven with tabby.

Fingertip towels (3)—plain weave with honeycomb variation and Hoosier lace style borders.

Cocktail napkins (6)—plain weave with inlaid designs.

SIZE:

Tablecloth—42"×42".

Placemats—13¼"×17".

Luncheon napkins—12¾"×13½", including fringe.

Fingertip towels—9½"×14¼".

Cocktail napkins—9¼"×6".

WARP: 22/2 cottolin at 3172 yd/lb; 3360 yd of unbleached required.

WEFT: Tablecloth—4/1 tow linen at 1242 yd/lb; 280 yd each of turquoise, yellow and pink; 425 yd gray; 40 yd turquoise cottolin for decorative stitching.

Placemats—cotton crepe at 720 yd/lb. We've used Softball Cotton. (If you can't find it in your local weaving shop, try your local knitting shop. The manufacturer is Conshocken Cotton Co., Ford Bridge Rd., Conshocken, PA.) 192 yd of pink, yellow and turquoise; 219 yd of tan and gray; 50 yd each of turquoise and pink cottolin for hems.

Luncheon napkins—22/2 cottolin at 3172 yd/lb; 250 yd of gray and tan; 188 yd of turquoise and pink; 125 yd of yellow.

Fingertip towels—30/2 cotton at 11,930 yd/lb, unbleached, 616 yd required. 11 yd of pink and yellow cottolin and 4 yd of turquoise cottolin are required for the borders.

Cocktail napkins—30/2 cotton, unbleached; 312 yd required. A small amount of pink and yellow cottolin is required for inlay and borders.

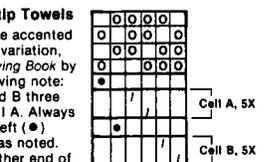
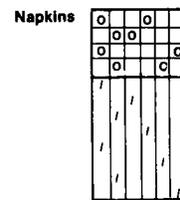
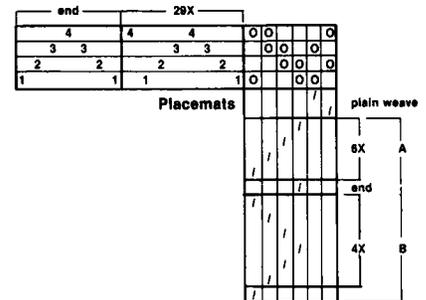
E.P.I.: 15 for tablecloth, luncheon napkins and placemats; 20 for fingertip towels and cocktail napkins.

WARP LENGTH: 14 yd which allows 2 yd for take-up, loom waste and a generous amount for retying warp between projects.

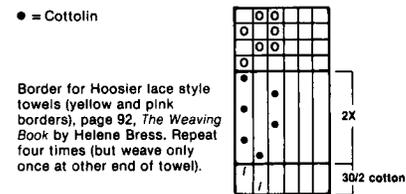
WIDTH IN REED: 16" for tablecloth, luncheon napkins and placemats; 10" for fingertip towels and cocktail napkins.

TOTAL WARP ENDS: 239 plus 2 ends for floating selvages.

DRAFT



Fingertip Towels
 Border for turquoise accented towel: Honeycomb variation, page 130, *The Weaving Book* by Helene Bress. Weaving note: Alternate Cell A and B three times, end with Cell A. Always weave an outline weft (●) between each cell as noted. Narrow border at other end of towel is Cell B only.



Border for Hoosier lace style towels (yellow and pink borders), page 92, *The Weaving Book* by Helene Bress. Repeat four times (but weave only once at other end of towel).

P.P.I.: 20 for tablecloth, 18 for placemats, 32 (including tabby) for luncheon napkins, and 28 for fingertip towels and cocktail napkins.

WEAVING: Tablecloth—no floating selvages are necessary. Use 4/1 tow linen. Follow weaving

plan (illus. 1). Weave 1, then 2, then 3. Each block should be square when finished. If you have draw-in of about 1", weave each color block 15" long, measured with the tension off. Notice that the end blocks are longer to allow for hems. Hemstitch ends of each panel as you weave or machine stitch before finishing. Be as exact with your measurements as you can, especially the center blocks, because you want all the panels to line up when you sew them together. This linen is fairly "wiry" and slubby and it has a tendency to twist around itself at the selvages. Coax it around the selvedge when you see this happening.

Illus. 1: Tablecloth Weaving Plan

		Hem
Turquoise	Gray	Pink
Gray	Turquoise	Yellow
Yellow	Pink	Gray
		Hem

1 2 3

Assemble as shown here.

Placemats—use floating selvages. Weave a 2" hem using turquoise cottolin at the turquoise end and pink at the pink end. Hemstitch each end as you weave or machine stitch before finishing. Following the treadling and weaving plan (Illus. 2), weave two picks of Softball in each shed. You can double the yarn on the shuttle and weave just one pick per shed to shorten the weaving time, but you'll have to be more careful of the selvages.

Luncheon napkins—use floating selvages. Follow the treadling and weaving plan (Illus. 3) for weft color order. Hemstitch each end as you weave. Secure the weft ends at each color change by weaving them back in the same shed for about 1". Alternating sides when starting a new color prevents excessive build-up at the edge.

Illus. 2: Placemat Weaving Plan

Hem
Turquoise—A
Gray—B
Pink—A
Tan—B
Turquoise—A
Gray—B
Yellow—A
Tan—B
Pink—A
Hem

Illus. 3: Napkin Weaving Plan

Gray
Turquoise
Tan
Yellow
Gray
Pink
Tan
Turquoise
Gray
Yellow
Tan
Pink

Fingertip towels—resley to 20 e.p.i. (see notes above). Weave 2½" plain weave and then border (see treadling). Weave 15" plain weave for body of towel and then small border (see treadling), finishing with 2½" plain weave. Hemstitch ends of each towel as you weave or machine stitch before finishing.

Cocktail napkins—no floating selvages are necessary. Hemstitching was done under tension on the loom on all four sides of the napkins. To begin, weave a few shots of 30/2 cotton. Then, starting 12 ends from one edge, hemstitch across, stopping 12 ends from the other edge. These areas will form the side fringe later on. Weave 10 picks, and then weave 2 picks of pink cottolin for a border.

Weave 10 picks and begin inlay on right-hand side. Remember the side fringe and don't allow the inlay to get too close to the edge of the fabric. Use cottolin doubled and leave the ends hanging on the reverse side. Each napkin was woven with a different design using triangles as the motif.

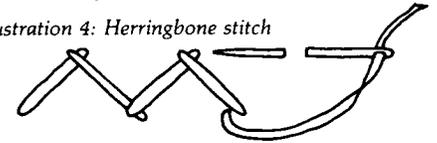
Weave the body of the napkin until it measures 4¾" from the bottom edge. Repeat the border as on the other end. Now hemstitch the remaining three sides. Allow 2" between napkins for fringe.

FINISHING: Cut fabrics apart and machine stitch ends that have not been hemstitched. For cocktail napkins cut just inside the selvedge and unweave the warps for the side fringe. Machine wash on a regular cycle with warm water. Tumble dry until just damp, then steam press. The tablecloth pro-

duces a lot of lint in the first washing, so you might want to wash it separately. For shrinkage, plan on about 10% for tablecloth and placemats and about 15% for the rest.

ASSEMBLY: Tablecloth—pin all three panels together matching the blocks. Seam by hand using the lacing stitch or by machine, taking a very narrow seam allowance. Using a herringbone stitch (Illus. 4), embroider these seams with doubled turquoise cottolin. Then embroider

Illustration 4: Herringbone stitch



along the color changes for a windowpane effect. Hem each end. If desired, turn under the selvedge edge once and hem.

Placemats—turn a double hem and hand stitch in place.

Luncheon napkins—trim fringe.

Fingertip towels—turn a double hem up to the top of the border and hand stitch in place.

Cocktail napkins—trim fringe. □

A Sheaf of Shawls, Sashes and Scarves

woven by Susan Snover, page 52

2 4

PROJECT NOTES: A long cotton warp neutral in color but varied in texture is the background for creative and colorful projects. The color is added to individual projects by using supplemental warp threads, randomly spaced novelty wefts, or solid colored wefts. Two of the scarves are resleyed for a spaced-warp effect. These techniques allow the weaver to experiment with color and texture without the time-consuming process of warping for each individual project. The 15-yard warp makes a large rectangular shawl, two triangular shawls to drape the neck or wrap the hip, ten scarves, and three sashes. Overhand knots and fringes finish each project. The directions do not give specific color orders for each project, just the colors and yarns that were used. The designing is up to you.

A special thanks goes to Evelyn Chemko, Nanaimo, B.C., for sharing with us her idea for the triangular shawls.

FABRIC DESCRIPTION: Plain weave.

SIZE: These are finished sizes. *Rectangular shawl:* 25"×86" plus a 5" fringe at each end. *Two triangular shawls:* 25"×65" plus a 4" fringe on two sides. *Ten scarves:* 8"×56" plus a 3" fringe at each end. *Three sashes:* 3"×90" plus a 4" fringe at each end.

WARP: A mixed warp is made by repeating a group of nine yarns made with one strand each of the following yarns, all from Cotton Clouds: Spiral twist cotton at 2000 yd/lb. This is In-A-Mist in white. 8/2 cotton at 3360 yd/lb, Aurora Earth in white and a second strand in natural. 10/2 cotton at 4200 yd/lb, Pearly Perle in white. 5/2 cotton at 2100 yd/lb, Pearly Perle in natural. The last four yarns are cotton slubs at 2000-3000 yd/lb, Rainbow Ends, two white yarns and two natural ones. 420 yd of each yarn are required. A warping paddle was used to wind the nine different yarns at once (see *HANDWOVEN*, May '82, pg. 68 or *Shuttle, Spindle & Dyepot*, Winter '84, pg. 73).



Supplementary Warps: *Rectangular shawl:* 6-cut cotton chenille at 500 yd/lb and 12-cut at 1000 yd/lb. This is Cloud Burst II from Cotton Clouds, 2 oz of each. *Scarves and sashes:* a variety of textured cottons at about 1000 yd/lb. Yarns used included Tara, Filigree, Navajo, and Afrique from Scott's Woolen Mill in soft rainbow hues. For each warp stripe in the scarves, about 2½ yd are needed. For each warp stripe in the sashes, about 4 yd are needed. Sometimes several strands of fine yarn were used together.

WEFT: Cotton fancy yarn at 500 yd/lb. This is Aurora Cloud from Cotton Clouds in natural, about 2¼ lb needed. This was used for all the projects unless otherwise noted. Triangular shawls used cotton spiral twist at 2000 yd/lb. This is In-A-Mist from Cotton Clouds in white, 4 oz needed. Also used in the triangular shawls was a novelty yarn made up of three strands of silk/rayon blend at 330 yd/lb. This is Charisma Now from Scott's Woolen mill, 2 oz each of the following colors: copper #1 NC, grey #2 N, taupe #4 NCC, jade #5 N, gold #6 N, and light blue #10 N. Two of the scarves used as weft some of the yarns listed under Supplementary Warps.

NOTIONS: For triangular shawl: narrow strip of light-weight iron-on interfacing, sewing thread.

E.P.I.: 8.

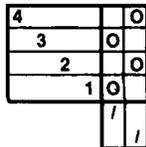
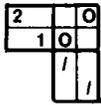
WARP LENGTH: 15 yd which allows 25" for loom waste.

WIDTH IN REED: 31½".

TOTAL WARP ENDS: 252.

DRAFT:

P.P.I.: 5 on all projects except triangular shawl which is 10.

**SUPPLEMENTARY****WARP DIRECTIONS:**

The supplementary warp is put in the same heddle and dent with the original warp which allows complete flexibility in placement. Because the original warp provides the tension, the supplementary warp tension is not critical. The yarns can be wound on a second backbeam, or they can be wound on weighted spools or tubes and hung from the backbeam.

WEAVING: *Rectangular shawl:* This section has a supplementary warp of 16 strands 6-cut chenille and 22 strands 12-cut chenille randomly spaced. Allow 6" for fringe at beginning and end of the shawl. The shawl measures 96" under tension.

Triangular shawls: A rectangle is woven and then cut diagonally into two shawls. Instead of supplementary warps, rows of novelty yarn (Charisma Now) are randomly spaced in the weft along with the spiral twist cotton. Leave 5" of warp unwoven for fringe and begin weaving with two shots of the spiral twist cotton. Follow with a row of Charisma Now. Continue weaving with two to five shots of cotton alternated with a row of Charisma Now, rotating colors.

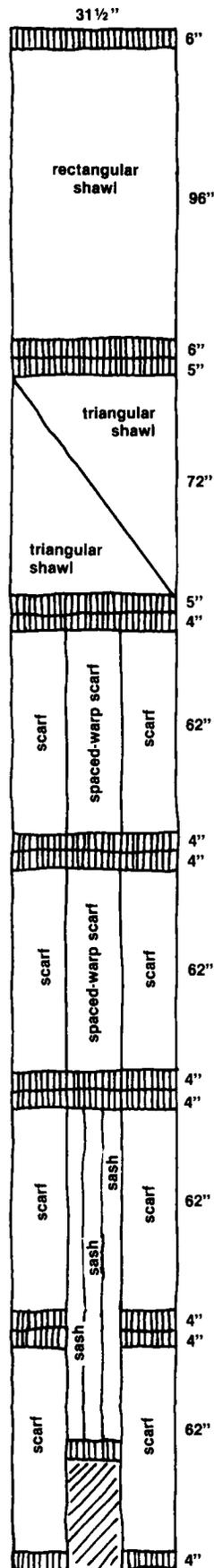
I made the fringes on the sides and ends as I wove. For the weft fringe I simply left 6" of the Charisma Now hanging out at each selvedge, stopping periodically to tie adjacent pairs in overhand knots. For the warp fringe, the first three rows of the Charisma Now were separated by only two shots of the cotton. Long loops (6" for the first row, 7" for the second, 7½" for the third) of the Charisma weft were pulled to the face of the fabric at 4" intervals on the first row. The loops in the second and third rows are evenly spaced in the 4" intervals. These fringe loops were needlewoven back to the edge of the shawl and tied with the ground warp into a fringe in the finishing process. Repeat this sequence in reverse order at the end of the weaving. A simple alternative for warp fringe including the novelty yarn would be to add it after the piece is woven and taken from the loom as Dixie Straight did in her Bouquet of Scarves in this issue.

Allow 5" of background warp for fringe and cut projects from the loom.

Scarves: Retie 78 warps from each edge, leaving the center 96 warps untied. Bundle the center warps loosely in front of the reed for later use. Using two shuttles, weave four scarves at each side following the warp layout. Insert supplementary warps or use novelty yarns as some of the wefts as desired. The center warps may be wound onto the cloth beam for storage. If they go directly from the reed to the cloth beam without going over the front beam they will not interfere with the weaving. For each scarf, allow 4" at each end for fringe and weave 62" under tension. When the scarves are finished, cut them off and roll the unwoven center warps back onto the warp beam.

Spaced-warp scarves: Resley the remaining 96 warps in a 10" width as follows: 2/2/2/0/0 ending 2/2/2. Weave as before using supplementary warps as desired. Cut scarves off.

Sashes: Resley remaining warp back to 8 e.p.i., 12" wide. The sashes can be woven side by side with three shuttles or they can be woven one at a time, cut off and rebeamed for the second and third. Use supplementary warps as desired, leaving 6" for fringe at each end, and weave each



sash 100" under tension. Leave a 6" tail of weft at beginning and end for wrapping the warps to form a tassel.

FINISHING: Cut individual pieces apart and tie warps in overhand knots. Hand wash in luke-warm water and air dry. Steam press lightly if needed. For fluffier fabrics, machine wash and dry. (The first few washings will produce lint.) Untangle fringe and trim evenly. Expect 20% shrinkage in width and 10% shrinkage in length. *For triangular shawl:* Iron a 1" wide strip of interfacing along the diagonal and cut the shawls apart in the center of the strip. Machine or hand stitch a narrow hem along the cut edge, hiding the interfacing. □



A Cluster of Scarves

woven by Dixie Straight, page 51

2 4

PROJECT NOTES: Using a lively assortment of colored and textured wefts with a single long warp is one way a weaver can create many different fabrics while saving warping time.

A great project for beginners, these five scarves are a quick and easy way to add interesting accessories to one's wardrobe. These narrow scarves, reaching to about the waist, are a nice length to wear with shorter jackets. For wider and longer scarves, more yarn will be necessary. By adding some of the weft yarn to the fringe, it is hard to tell that all of these scarves come from the same warp.

FABRIC DESCRIPTION: Plain weave.

SIZE: Scarves one, two, and five are 5" wide. Because of weft shrinkage, scarves three and four are 4½" wide. All scarves are 36" long plus a 3" fringe at each end.

WARP: Flake Cotton at 1500 yd/lb. This is Flake Cotton from Ironstone Yarns, #8800 FC Natural. 264 yd needed.

WEFT: Scarf 1—Rayon/cotton novelty at 815 yd/lb. This is Stanley Berroco's Dante, 65% rayon, 27% cotton, 8% nylon, color #1069 Twilight. 60 yd needed.

Scarf 2—Same as 1, color #1072 Sagebrush. 60 yd needed.

Scarf 3—Cotton flake at 1150 yd/lb. This is from Grandor Industries, color #X16 Natural. 60 yd needed.

Scarf 4—Cotton blend at 750 yd/lb. This is Festival from Grandor Industries, 84% cotton, 11% nylon, 5% acrylic, color #603 Bahamas. 60 yd needed.

Scarf 5—Linen/cotton slub at 1250 yd/lb. This is a 50/50 blend from Grandor Industries, color #Y3. 60 yd needed.

NOTIONS: A crochet hook about size H for adding fringe.

E.P.I.: 6.

WARP LENGTH: 7½ yd which allows 40" woven length for each scarf, 4" fringe on each end, and 24" take-up and loom waste.

WIDTH IN REED: 6".

TOTAL WARP ENDS: 36.

DRAFT ▶

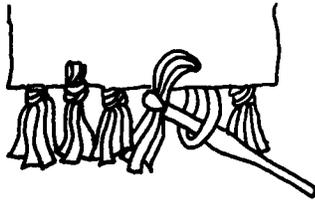
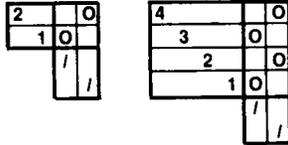
P.P.I.: 8 with tension relaxed.

WEAVING:

Each scarf measures 40" with tension relaxed.

Leave 9" between each scarf to allow for fringe. Allow 4½" at the beginning and at the end of the warp for fringe.

FINISHING: Remove scarves from loom and cut them apart, tying groups of four ends in overhand knots. Additional fringe of matching weft yarn gives color to the fringes on scarves one, two and three. To add fringe, cut 16 pieces of weft yarn 7" long for each scarf (8 for each end). Slip a crochet hook between each pair of overhand knots and with the weft yarn folded in half, pull the loop through the cloth and bring the ends through the loop.



Hand wash in warm water and mild soap. Rinse, roll in a terry towel to remove excess water. Lay flat to dry until slightly damp. Steam press. Trim fringe to 3". Expect 1"-1½" shrinkage in width and 4" in length. □

A Knot of Ties

woven by Janice Jones, page 55

4

PROJECT NOTES: Smart and crisp, these linen ties add a handwoven touch to spring and summer suits. Although woven of fine linen at 30 e.p.i., they are a good project for getting acquainted with fine setts because the warp is only 10" wide and each tie takes less than a yard of fabric. Borgs of Lund carries both 16/1 and 16/2 linen in a wide range of colors.

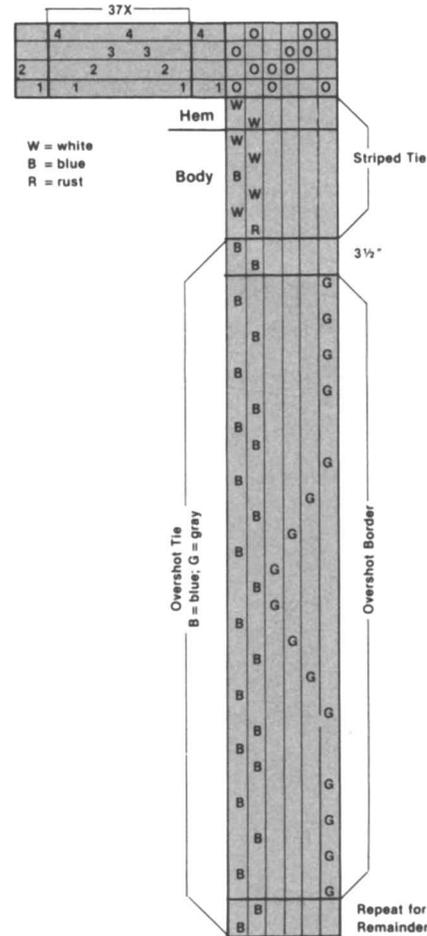
FABRIC DESCRIPTION: Plain weave with weft stripes, plain weave with overshot border, waffle weave, honeycomb, and plain weave with inlay and embroidery—all on a rosepath threading.

SIZE: Fabric for each tie measures 9" x 29½". Each finished tie is 57" long; 2" wide narrowing to 1½".

WARP: 16/1 linen at 5330 yd/lb. 1575 yd of unbleached needed.

WEFT: 16/1 linen is used for all ties; 16/2 linen at 2296 yd/lb is also used for the honeycomb tie. Small amounts of 10/2 perle cotton are used for the embroidered design. *Striped tie*—138 yd un-

DRAFT:



Waffle Weave Tie Up



Waffle Weave Tie

Honeycomb Tie Up

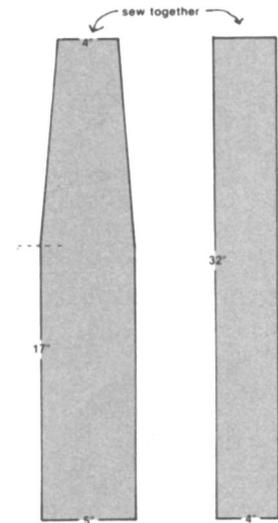


One repeat. Weave 6 repeats with rose, 5 repeats with red, remainder with pink. N = 16/2 natural, used double.

Honeycomb Tie

dry and, when slightly damp, press with a hot iron on wrong side. While still steamy and moist, pound the fabric with a rubber mallet on a block of wood.

ASSEMBLY: Cut the fabric into two pieces, one 5" wide and one 4" wide. On the 5" piece, gradually narrow the piece from 4" wide at the hemstitching to the full width 17" above the hemstitching. (See Illustration.) Sew the two lengths



together leaving the hemstitched part at either end. Fold in ¼" on each side and press. Fold in approximately another 1" on each side so that the two sides meet (or overlap slightly) to form a seam down the back of the tie. Hand sew this seam. The tie will be 2" wide in front gradually narrowing to 1½" wide around the neck and the rest of the length. Because this fabric seemed heavy enough, interfacing was not used. When finished, pound to flatten the seam that joins the two pieces.

As an added touch, make a keeper for the tail of the tie. A keeper is a loop on the back of the outer tail through which the inner tail is slipped. The keeper for these ties should be about 1¼". It can be made from twill tape, seam binding, or a crocheted chain of linen. □

bleached, 35 yd blue, 35 yd rust; *overshot tie*—220 yd blue, 9 yd gray doubled on the bobbin; *waffle weave tie*—312 yd unbleached; *honeycomb tie*—87 yd 16/2 linen in natural, and in 16/1 linen: 225 yd pink, 17 yd red, 20 yd rose; *embroidered tie*—220 yd gray and odds and ends of 10/2 perle cotton for inlay and embroidery.

NOTIONS: Thread to match.

E.P.I.: 30.

WARP LENGTH: 5¼ yd which allows 34" for take-up and loom waste.

WIDTH IN REED: 10".

TOTAL WARP ENDS: 300.

P.P.I.: Plain weave is 24; honeycomb is 30; waffle weave is 36.

WEAVING: Each tie is woven 31" long measured under tension. Hemstitch each tie to secure the ends, or zigzag stitch after removing fabric from the loom. Follow the draft and treadling order for each tie. For the *inlay tie*—Weave 3½" in plain weave. Pick-up area is centered one-quarter of the way across the warp. After the 2-4 tabby, raise shaft four and pick up the center 10 warps. Weave the 1-3 tabby, remove the pick-up stick and beat. Repeat for a total of five rows, then weave three rows plain weave. Repeat entire sequence four times. With perle cotton, add embroidery as desired. Weave to end of tie in plain weave. (A good resource for stitches and ideas is Penelope Drooker's *Embroidery With the Loom*.)

FINISHING: Hand wash in warm water with Ivory liquid. To soften the fabric, rinse alternately in boiling water and then in very cold water. Air



A Heap of Linen Towels

woven by Linda Ligon, page 54

4

PROJECT NOTES: Traditional rosepath is most often selected for the endless border pattern possibilities that result from different treading sequences. I've used it here, instead, to create several different weave structures by changing the tie-up. Plain weave, 3/1 twill, and two variations of waffle weave are shown; a huckaback tie-up and treading also resulted in an interesting but very subtle textured weave. The tie-up changes mid-stream in the twill towel; you can handle the change two ways. You can get down under your loom and change the tie-up or you can use two treadles at the same time as shown in the draft.

Watch out when treading the waffle weave towels that you don't make treading errors. They won't show up on the loom, but when the towels are washed the errors will glare at you!

I enjoyed working with the linen singles, but these towels would also be nice in cottolin sett at 24 e.p.i., or in 16/2 cotton at 30 e.p.i. Heavier yarns at looser setts make rather long warp floats for the waffle weave towels. The sett I used is a little close for the plain weave towel (resulting in a slight warp emphasis and requiring more muscle in the beat), but I was more concerned with having an appropriate sett for the twill structures.

FABRIC DESCRIPTION: Plain weave, waffle variations, 3/1 twill.

SIZE: 16" x 26", hemmed and finished.

WARP & WEFT: 16/1 linen at 5330 yd/lb. I used Borgs of Lund, two 250 gram tubes of unbleached, and one tube each of blue #295, and brown #1301. The warp is all unbleached.

E.P.I.: 30.

WARP LENGTH: For 5 towels 5½ yd allows a generous ¾ yd loom waste.

WIDTH IN REED: 18".

TOTAL WARP ENDS: 539.

DRAFT: (at right).

P.P.I.: 25-30, depending on weave structure.

WEAVING: *Plain weave towel with inlaid border*—Using unbleached weft, weave 1½". Using brown linen doubled on a slim stick shuttle, weave four pattern picks using tabby between each. Start and end each pattern shot 1½" from the edge, but weave the tabby shots from edge to edge. Weave two tabby picks, and repeat border motif using a double strand of blue. You will need to beat very firmly in this pattern area to maintain a balanced plain weave. If you plan to repeat the border at the other end, weave 25" of plain weave and repeat in reverse order. If you want the border at one end only, weave 28" plain weave, and then weave a couple of picks of contrasting scrap yarn for a cutting line before start-

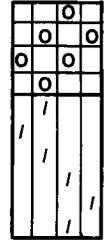
ing the next towel.

Large waffle towel—Change tie-up. Using unbleached weft, weave plain weave for 3½" for hem. With colored weft (I used blue), weave waffle treading for 25". With unbleached weft, weave 3½" for hem. Weave picks of contrasting thread for a cutting line.

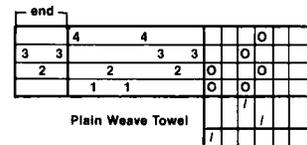
Small waffle towel—Change tie-up. Using brown weft, weave as for Large Waffle towel above.

Twill towel—Change tie-up to 1/3 twill for the border and hem. Using blue weft, weave 2½" for hem. You can use a return twill treading as shown, or straight twill treading for a cleaner, more contemporary look. Change tie-up to 3/1 twill and weave 26". Change tie-up back to 1/3 twill and weave 2½".

You have enough warp left over for another towel. Repeat your favorite from above, perhaps using a different weft color, or try this little huck weave for the body of the towel:

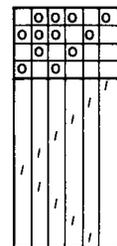


FINISHING: Zigzag stitch both ends of each towel and cut apart. Turn up hems before washing while the fabric is still stiff and creases well. To form the hems, fold under ¼", then turn under again until the fold meets the change in treading, making both sides of the towel look the same. (The exception is the plain weave towel which has

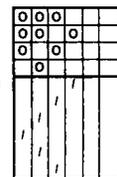


Plain Weave Towel

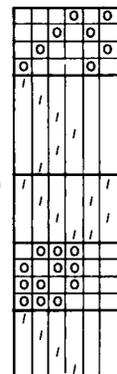
Plain Weave Border



Large Waffle Towel



Small Waffle Towel



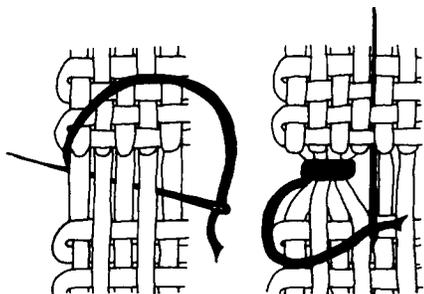
Twill Towel

3/1 Twill Hem: repeat 10X

3/1 Twill

Alternate Tie-Up For 3/1 Twill

½" hems.) Either whip the hem in place or hemstitch. I hemstitched the plain weave and waffle towels and whipped the twill one. To hemstitch, pull out two threads in the body of the towel at the top of the turned-up hem, and hemstitch groups of four threads. In the waffle weave towel, use two threads from the long floats and two from the short floats, as shown in the illustration.



For the waffle weave towels, the plain weave hems weave wider than the waffle weave. You can turn in the side edges of the hems just a fraction of an inch and whip them closed to compensate for this and for a neat, even finish. Wash towels on a long, hot, regular cycle, roll in towels to dry, and iron with a hot iron while still damp. To soften them, after they're ironed dry rub them roughly and thoroughly between your hands, dampen, and iron again. Expect about 10% shrinkage in length and width. □

Spring Ensemble

woven by Ronnine Bohannon, page 56 4

PROJECT NOTES: This ensemble combines fabrics woven as single and double weave on the same warp. The skirt and top are made of 2/2 twill fabric while the vest is woven as a folded double cloth with the neckline slit formed along one selvedge. This combination of single and double weave allows one to weave a closely woven fabric for a skirt, pants or dress, which require a firm hand, and a less closely woven fabric for a sweater, jacket, vest or ruana on the same warp. Only a change of tie-up is required when moving from the twill area to the double weave section.

FABRIC DESCRIPTION: 2/2 twill for skirt and top, folded double cloth (plain weave) for vest and belt.

SIZE: Woman's size 8, Butterick pattern #6678. Vest length is 19". Vest fabric across the front measures 17".

WARP & WEFT: 75% rayon/25% silk at 2100 yd/lb and rayon bouclé at 1000 yd/lb. This project uses Silk City's Contessa #36 Silver for the warp, 3320 yd (approximately 1¼ lb) needed and #45 Sea Crystal for the weft, about 1½ lb needed. The rayon bouclé is Silk City's Majesty, #03 Celadon is used in both warp and weft, 12 oz needed and #68 Lavender Dust, 8 oz needed. **Note:** The length and width of this warp were determined by the size of the pattern pieces plus an additional ⅓ yd for the vest. Before determining your yarn needs measure your pattern carefully.

NOTIONS: Butterick pattern #6678, thread to match, ¼" elastic for skirt, lining for skirt, seam binding (see pattern for amounts), crochet hook size H.



E.P.I.: 20, becomes 10 in double weave area. Sley double in 10-dent reed.

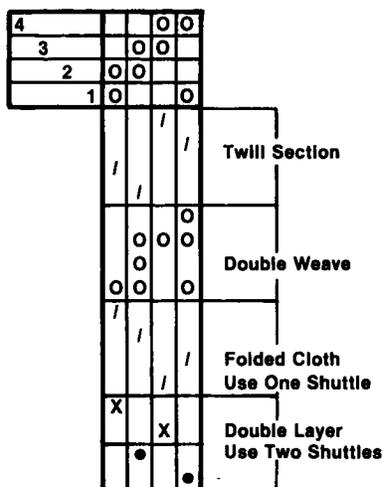
WARP LENGTH: 8 yd, which allows a generous 1¼ yd for take-up and loom waste.

WIDTH IN REED: 22".

TOTAL WARP ENDS: 440.

WARP COLOR ORDER: The warp is mostly the Silver Contessa with 25 ends of Celadon Majesty placed at random across the width. I warp from front to back on my loom so I threaded the Celadon yarn through the reed at random first and then filled in with the Silver.

DRAFT:



P.P.I.: 14; 7 per layer in double cloth.

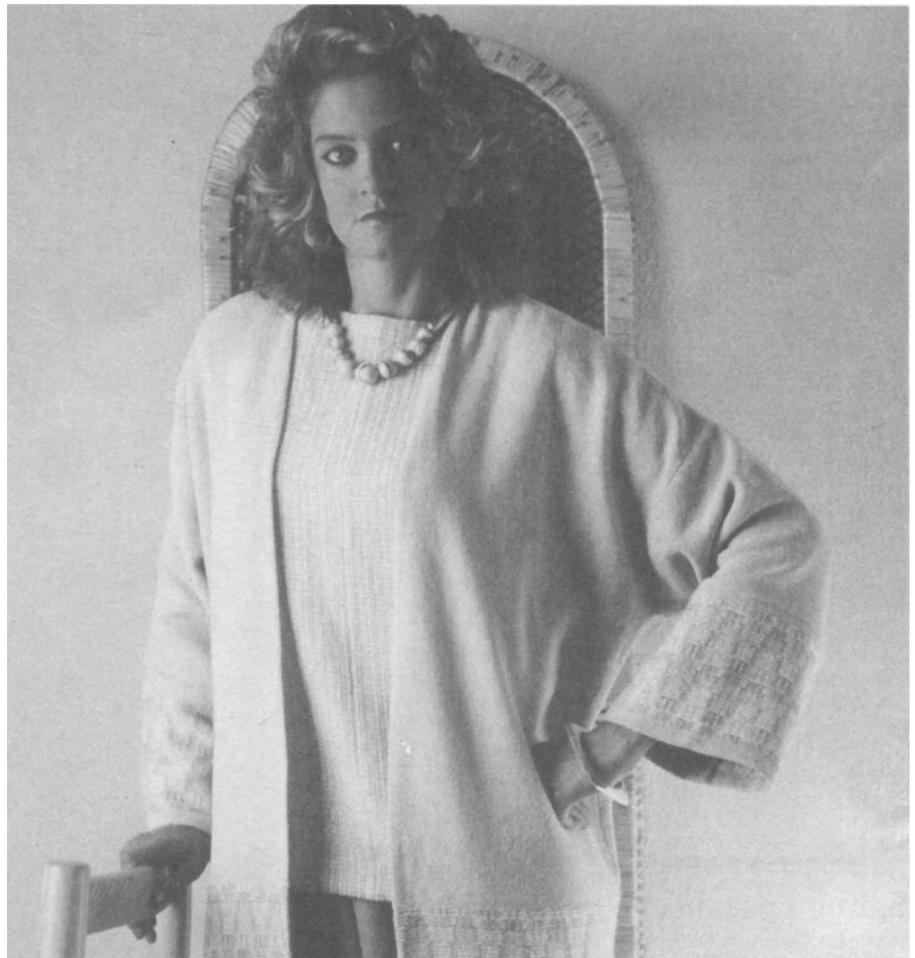
WEAVING: All measurements are made under tension. Weave 220" of 2/2 twill using the Sea Crystal Contessa. If you start from the right and insert your shuttle into the shed that raises harnesses 3 and 4 (as indicated in the draft), the result will be a good selvedge without the use of a floating selvedge thread. Keep your beat even so the twill diagonal ascends at a consistent angle.

Change your tie-up for the double weave section. Using one strand each Celadon and Lavender Dust wound together, weave 5" of folded cloth. Using 2 shuttles each containing the combination of yarns, weave 12" of double layer cloth. Return to one shuttle and weave 5" more of folded cloth.

FINISHING: Machine wash on gentle cycle using cool water and mild soap. Hang to dry. Press with steam iron on "wool" setting.

ASSEMBLY: Skirt and Top: Cut vest and twill fabric apart. Machine stitch raw edges. Cut pattern pieces from twill cloth. Take care to cut pieces for the top so the stripes will match. Machine stitch around all pattern pieces as they are cut. Construct skirt and top according to pattern directions. I made some variations in the pattern—I cut the collar only half as deep as the pattern. To eliminate bulk in the neckline seam I eliminated the neck facings. I cut the collar piece along one selvedge and used this selvedge to cover the neck seams. The pattern does not call for lining the skirt, but I felt it was necessary when using handwoven fabric. Finally, I eliminated the side pockets in the skirt to keep the side seams smooth.

Vest: Zigzag and straight stitch the sides of the vest. Trim warp ends as close as possible to the stitching. Try on the vest and check for desired length. I cut 2" off the bottom edge of both front and back and used it for a belt. If you need to shorten your vest, machine stitch the cut edges. Using a size H crochet hook and a double strand of Lavender Dust, single crochet along the sides of the vest. Notice that the crocheted edge looks rounder on one side than the other; be sure to keep the same side of the fabric up when working the crocheted edge. Choose the front of the vest and overlap the bottom corners of the front 1" over the back. Baste in place. Crochet around the bottom edge of the vest, taking care in the overlapped areas to catch both layers with the first row of crochet. I crocheted four rows of single crochet to form a 1" band around the bottom of the vest. The belt was made from one of the pieces trimmed off the vest when it was shortened. It is approximately 17" long and 2" wide. The raw edges are straight stitched and zigzagged. Ends are hemmed. Crochet a chain one and a half times the length of the belt piece. Attach this chain to one long edge of the belt and continue to crochet an edge on the belt fabric. Chain an equal length after coming to the end of the belt fabric. Repeat this on the other long edge of the belt. Fit the belt so that the fabric section is in front and the chains go around the back and then to the front finishing with a square knot. End the chains with an overhand knot and trim off excess. The belt was made because it was needed to pull the top and skirt together when worn without the vest. A commercial belt could also be used. □



"Sand Dunes and Dune Grass": two garments from a blended draft

woven by Ardis Dobrovolny, page 57



PROJECT NOTES: As Carol Strickler writes in her article, a blended draft has broad possibilities. I chose Solomon's Delight, an overshot treadled in flamepoint, and blended it with rosepath, a twill of many treadling variations. I made a narrow warp (16¼" in the reed yielding 13½"-12½" finished) which is useful for both linens and clothing. In planning this project I fantasized a Christmas visit to friends and relatives in some warm climate—Florida? Hawaii?—and I wanted a new warm-weather top and a lightweight jacket, plus gifts of several different sets of placemats. I could accomplish them all with a single measuring and threading of a neutral colored warp.

For the top and jacket I used Vogue pattern #8402 which includes several garments of a loose and easy fit. The loosely woven twill fabric used for the top drapes well and is very pliable in shaping the underarm curves. It frays wildly, but do not despair, it can be tamed by double stay-stitching all cut edges. A steam iron is as important in the construction as a sewing machine.

A labor saving tip: Since only one of the two blended drafts is used in each garment, tie up these four combinations to the center treadles. Raising four shafts is work enough without having to lean to one side to do it. Also, I found treadling the stripe-effect twill confusing, leading to

skipped pattern shots. Tie up the shafts in their order of treadling: 3,2,3,4, with #1 (used only for the small border) to one side.

FABRIC DESCRIPTION: *Jacket:* Plain weave with overshot treadled as flamepoint. *Top:* Twill. **SIZE:** Woman's size 16.

WARP: 2-ply 50% linen/50% cotton blend at 3200 yd/lb. This is Borg's Bomullin (cottolin), color natural, 3800 yd (19¼ oz) needed.

WEFT: *Top:* Same as above, color 020, bleached, 900 yd (4½ oz) needed. *Jacket:* Plain weave, same as above, color #272, yellow, 1050 yd (5½ oz) needed. **PATTERN:** 2-ply 25% linen/75% rayon blend at 1675 yd/lb. This is "Nordica" from Novitex, 1 oz each of the following colors: #1136 Snow, #1171 String, #1130 Ecru and #1132 Taupe.

NOTIONS: Vogue pattern #8402. See pattern envelope for additional notions.

E.P.I.: 18, sleyed 2-1-2-1 etc., in a 12-dent reed.

WARP LENGTH: 13 yd which includes 1 yd for take-up and loom waste. For jacket only: 8¾ yd, including above allowances. For top only: 5¼ yd, including above allowances.

WIDTH IN REED: 16¼".

TOTAL WARP ENDS: 292, includes 2 floating selvages.

P.P.I.: Plain weave: 16. Twill: 16-17. Flamepoint: 24.

WEAVING: Measurements are taken under tension. For ease in cutting apart, weave 2 rows of a contrasting yarn between each piece.

Jacket Body Panel: Weave 3" plain weave; 8¾" flamepoint band (212 shots pattern weft following

color order shown on draft); 32" plain weave. Repeat for a total of four panels.

Jacket Sleeves: Weave 53" plain weave.

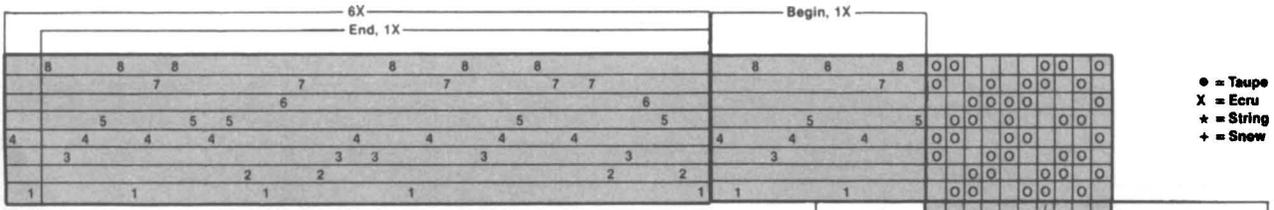
Jacket Sleeve Bands: Weave 1" plain weave for seam allowance; 6" flamepoint band (148 shots pattern weft following color order shown on draft); 1½" plain weave for hem allowance. Repeat for a total of four bands.

Top Body Panel: Weave 3" stripe effect twill; 1½" straight twill border; 28½" stripe effect twill. Repeat for a total of four panels.

Top Facing: Weave remaining warp (15" or more) in plain weave.

FINISHING: Machine stitch twice on each side of the contrasting yarns which indicate the pieces and cut apart. Machine wash in warm water on regular cycle with detergent. Machine dry with a sheet of fabric softener until almost dry. Steam press with iron on low cotton setting (the rayon in the pattern weft needs this temperature). The pattern weft bands, which had slightly less draw-in than the plain weave when weaving, will have shrunk to slightly less width in washing. Shape the pieces to matching widths in steam pressing. Expect shrinkage for the top to be about 22% in width and 24% in length; for the jacket, expect 16% in width and 22% in length.

ASSEMBLY: When cutting out the pieces for either garment, machine stay-stitch cut edges ¼" from edge, being careful not to pull but merely guide the cloth under the needle. Stitch again close to the edge. Take pieces to the ironing board and reshape them with the steam iron.



Top: Use pattern pieces 6, 7, 8, 9 for the top, placing them on the fabric as in Illustration 1. Use selvedge for center seams and for hem finish of cap sleeves. Length of the top will be shorter than pattern pieces. Follow general pattern assembly guide, matching the decorative bands at the bottom. For back facing see Illustration 3. Tuck the selvedge of the facing under the selvedge of the center back seam to reduce bulk.

Jacket: Use pattern pieces 15, 16, 17 and 12. I chose to combine pattern pieces for the jacket, using the sleeve from the jacket pattern and the body from the vest pattern, because I liked the style of the front opening and it required no interfacing. See Illustration 2 for layout. Length of this jacket is shorter than vest length shown on pattern. Here also I used selvedges for the center back seam finish as well as the side seam finish, ignoring the sideseam cutting line. Allow 1/4" seam allowance on selvedge edges and 3/4" seam allowances on cut edges. Mark the side of the pattern bands you wish to show, and be sure that these sides face out before sewing any seams.

Seam the shoulders and finish the seams (Illustration 4). Since the circumference of a sleeve is greater than the width of one pattern band, machine stitch two pattern bands together with a 1/4" seam. Pin the bands to bottom of a sleeve with the seam toward the back of the garment. Cut off the excess pattern band, and double stitch the freshly cut edge. Machine stitch the bands to the sleeves. Follow general pattern guide for attaching the sleeves and sewing the side seams and facing. Hand stitch a narrow hem (turning back only once) along front openings. For bottom edge turn up a 3/4" hem and "clean finish" raw edge according to pattern instructions. Hand finish all other raw seams as in Illustration 4. □

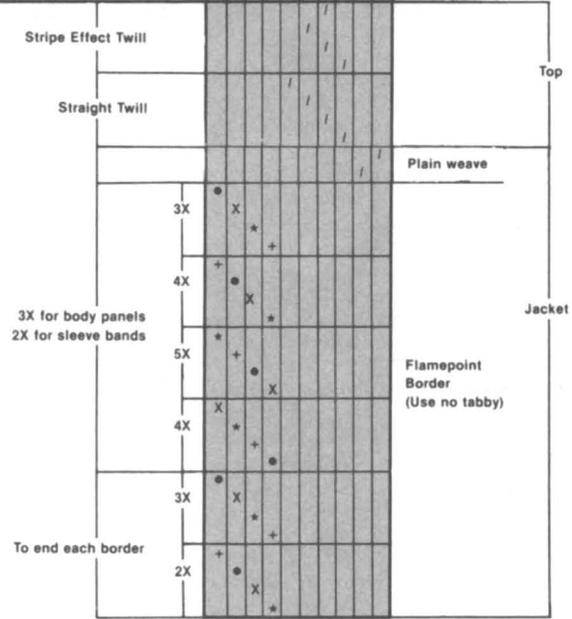
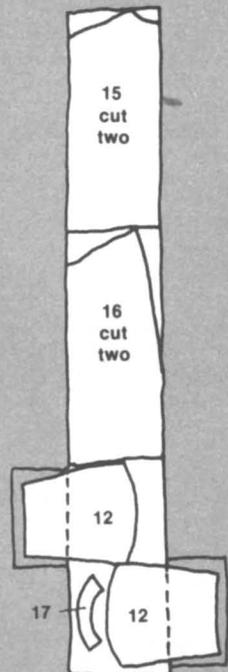


Illustration 1: Top



Illustration 2: Jacket



For cutting length, place sleeve band under pattern, allowing extra for seams.

Illustration 3: Top

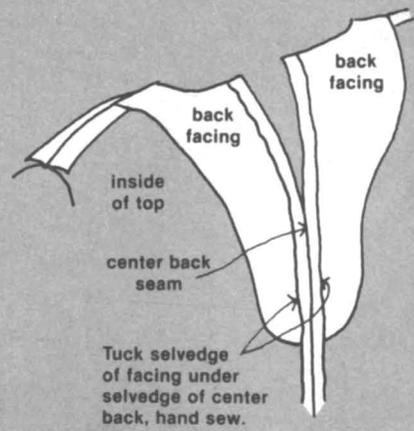
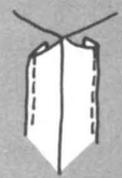


Illustration 4



Finish for cut edges: turn under and hand sew.

Navajo Inspired Rugs

woven by Penelope Drooker, page 58

4

PROJECT NOTES: See page 61.

FABRIC DESCRIPTION: Blanket #1: Weft-faced boundweave treadled in twill variations. Blanket #2: Weft-faced twill. Blanket #3: Weft-faced plain weave with some tapestry.

SIZE: Each blanket is 31"-32" x 63"-64" finished.

WARP: Two-ply worsted wool at 1000 yd/lb. I used 2 lb from Christopher Sheep Farm. (One blanket requires 580 yd plus loom waste.)

WEFT: Two-ply mock twist at 840 yd/lb and 2-ply worsted at 840 yd/lb. Mine came from Christopher Sheep Farm in 4-oz skeins. Two-ply mock twist: 9 skeins sheeps white, 9 skeins medium sheeps brown, 10 skeins dark sheeps brown. Two-ply worsted: 3 skeins blueberry. Amounts used for each blanket: Blanket #1: slightly more than 3 skeins each of the sheeps colors. Blanket #2: slightly more than 4 skeins white, 4 skeins medium, 1 skein dark, 2 skeins blue. Blanket #3: slightly more than 1 skein white, 1 skein medium, slightly more than 5 skeins dark, 1 skein blue.

Note: The amount of weft yarn used depends heavily on the individual weaver's beat, amount of "bubbling", etc. You may well use more or less than these amounts, so order extra if possible.

E.P.I.: 8.

WARP LENGTH: 7½ yd which allows about 1 yd plus for take-up and loom waste.

TOTAL WARP ENDS: 267 which includes a doubled end for floating selvages at each side sleyed in the same dent as the first and last warp end.

WIDTH IN REED: 32⅞".

P.P.I.: Blankets 1 and 2, approximately 32. Blanket 3 approximately 24.

WEAVING: Leave approximately 12" (6" for each) empty warp between each blanket. (Use dowels or slats to hold the space and give you something to beat against if you wish.) At beginning and end of each blanket weave at least ½" with smooth yarn in plain weave to temporarily hold edge. Try to keep an even beat, especially in the sections where diagonal lines build up as part of the design. Allow a generous amount of extra weft so it will cover the warp completely and so your edges will not pull in.

In the tapestry design (Illustration 1), each color encompassed 2" (16 warp ends). The



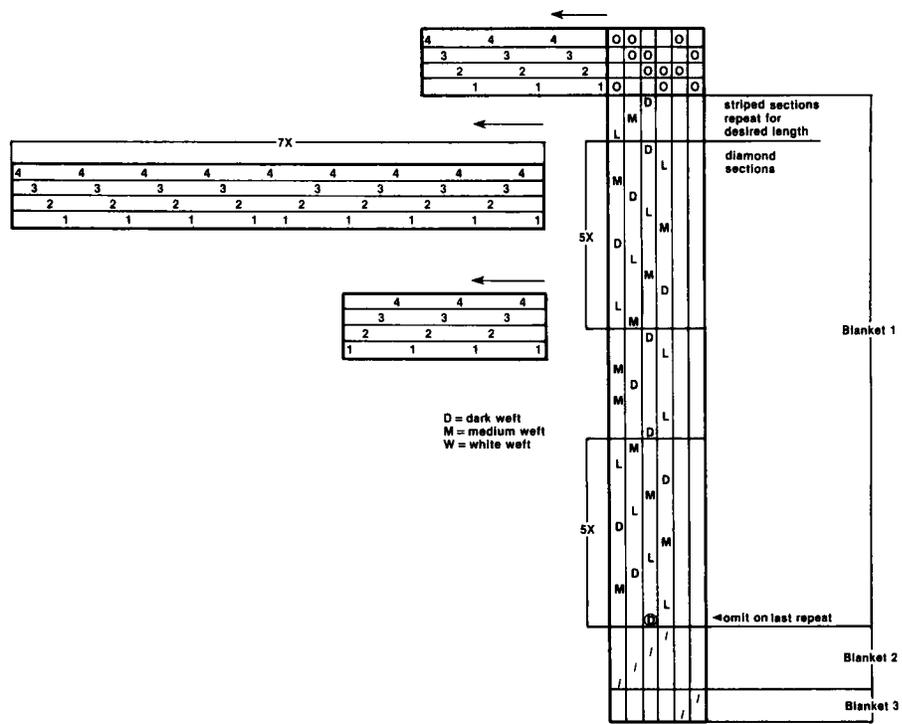
W B D M W B D M W B D M W B D M W
W M D B W M D B W M D B W M D B W

diagonal lines resulted from moving over one warp end each row.

FINISHING: Remove the temporary plain weave from each end of the blanket. Make woven edge as shown in Illustration 2, working from center



out to each side starting with a half square knot at center. Braid 6-8 ends together at each corner of blanket. Use needle to insert warp ends back into rug for about 1". If fabric is not to be used as saddle blanket, consider making a fringed edge, braided in groups. (Inserting warp ends back into rug can cause fabric to pull in and buckle, and a different type of finish would eliminate this potential problem.) □



WEFT COLOR ORDER:

Blanket #1 (see treadling draft).

Design element placement from end to center:

Striped section	6"	12"	4"	4"
Diamond section	4" (1 repeat)		4"	4" (center)

reverse from *

Blanket #2 (from end to center):

Gray	2"	3"	2"	
White	4p	4p	4p	7"
Dark		4p	4p	
Blue				3"

Gray		2"	3" (center)
White	4p	4p	7" 4p 4p*
Dark	4p		
Blue		3"	4p

p = picks

reverse from *

Blanket #3 (from end to center)

Dark	1"	16½"	2"
Tapestry design (see sketch)	6"		
White		2"	2" (center)
Blue		2"	
Gray			2"

reverse from *

Tricks OF THE Trade

Another Space Case

When my students needed spacers to beam their warps, we discovered a shortage of wooden sticks. The solution for our problem was a pile of discarded metal Venetian blinds. Blind strips were cut to the needed sizes and used to separate warp layers. They may also be used to control build up on the cloth beam. I also plan to link several strips together so they will not shift during the beaming nor clatter noisily to the floor as the warp releases them.

*Stephanie Santmyers Hagey
Greensboro, NC*

When Your Heddles Do the Walking

To prevent heddle walking I tried tying the heddles, plastic twist ties, and just ignoring the problem. All were too time-

consuming or bothersome. Finally I tried small paper clips. First I put them on the top heddle bar, but they kept falling off. Then I put them on the bottom heddle bar, and it works, both on my large jack loom and my counter balanced loom.

*Cara Bernhauser
Newtown, PA*

About Thrums

This hint is not how I use thrums, but how I keep them useable. Since I do a lot of small tapestry, I need to keep a variety of thrums around. Whenever I have small leftovers, I roll up small balls or butterflies and sort them by colors. Then I put them in food storage bags (clear plastic)—shades of yellow in one, blues in another, white and light naturals in another, etc. I keep the bags in a nice basket. Since the bags are clear plastic, I can find at a glance the shade of orange or purple I need.

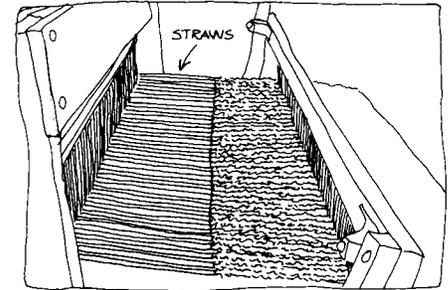
*Leslie Burgess
Reston, VA*

Straws Save Weaver's Sanity

Recently, when planning a project using long shafted 100% mohair, I thought there must be a way to prevent matting and tangling of the mohair as the shed changes. I needed something smooth, tubular, light weight, and of course, inexpensive and

reusable. Why not drinking straws? Weavers, it worked! Thread the straws onto the warp ends between the heddles and the reed.

I used a piece of rubber coated wire, cut it approximately 14" long, bent it back to form a loop and twisted the end around the shaft. This wire loop served as the vehicle to pull the warp end through the straw.



Working from back to front, after I thread the warp ends through the heddles, it is very easy to pick up the warp end and pull it through the straw with the wire loop. I use one straw per warp end, but it would work just as well to use one straw every other warp end as the goal is to prevent the warp ends from matting as the shed changes. The warp ends fall freely between the heddles and the reed. It seems to speed up the

Continued on page 94



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Inkle bands make delightful custom camera straps — and are easy projects to take with you almost anywhere you go.

A summer take-along project

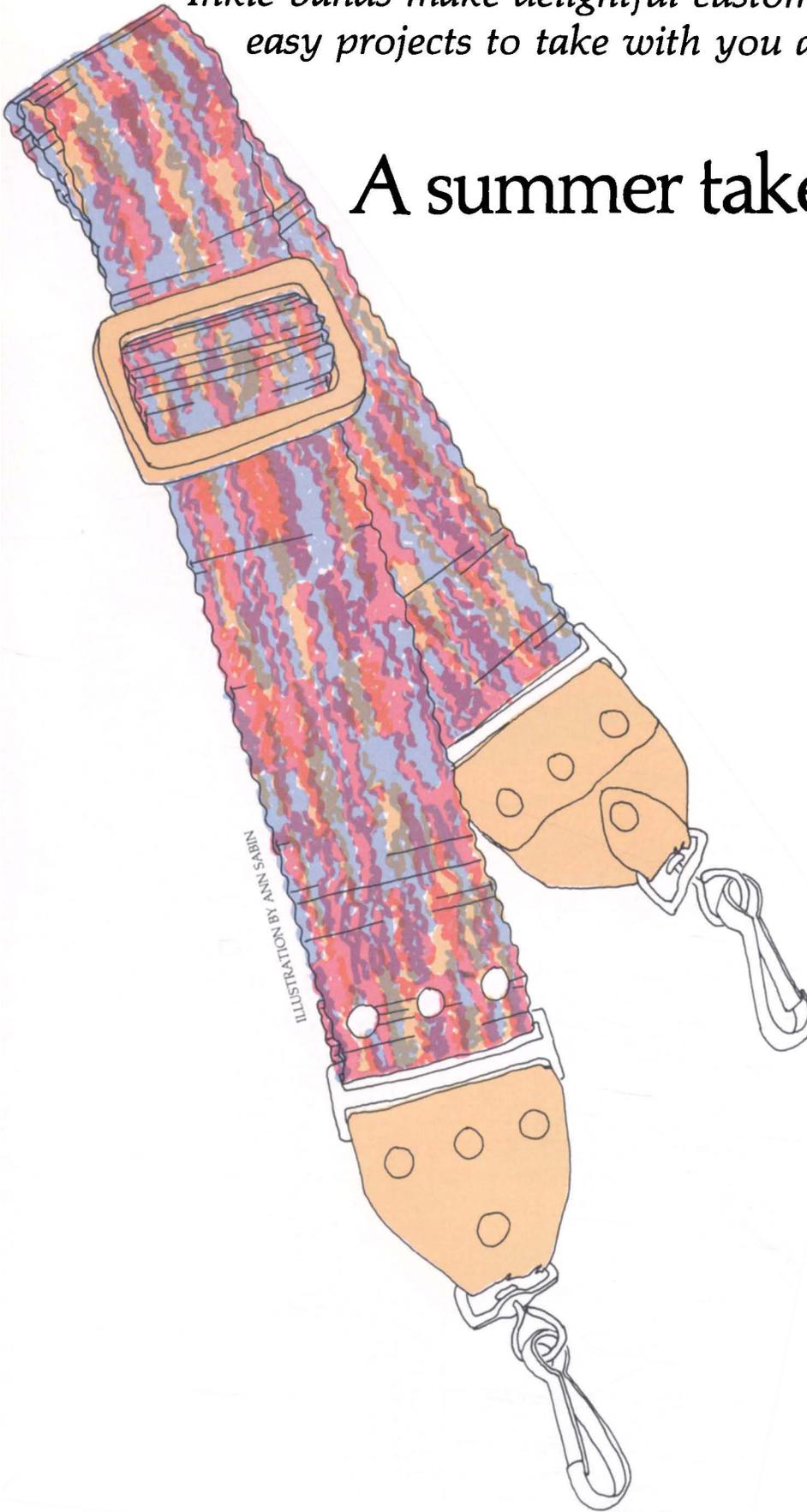
by Karen Luebbers

I could have been a frustrated weaver last summer had it not been for my inkle loom. With two small children, a mother cannot spend lovely summer days inside on a loom bench, but she can go outside with her children, find a shady spot and inkle away. It is not the coverlet weaving I dream of, but it is weaving, and it does keep my hands busy, and my mind actively thinking of new projects.

My inspiration for weaving bands all started with the urge to participate in my guild's exhibit in the 1983 Midwest Weavers Conference: a yurt. The word was out, "weave bands". Well, there was that inkle loom still in its box (a purchase from a previous conference). With a borrowed book and a friend just a phone call away, I made my first inkle band for the yurt.

What does one do with a band that's traveled the country as a yurt decoration? One makes it into a Christmas present — a camera strap. And since that one turned out well, why not make several more for friends? Then comes summer, and the kids want to be outside, and they have to be supervised. So out comes the portable loom, and a goal of 12 camera straps is set for the summer. The inkle loom is nice because it can be quickly tossed aside to run to a crisis, and yet the weaving stays intact.

Besides weaving, I enjoy photography. Over the years I have noticed that most camera straps are either masculine, ugly, or both, and like myself, there are women with heavy cameras out there who would appreciate a more feminine camera strap.



So that is why all the colors I choose are bright and lively, and more fashion oriented than those available in camera stores.

Supplies:

- Approximately 210 yards of Maysville Carpet Warp
- Approximately 20 yards of Novitex 6/3 linen
- Sobo Fabric Glue
- One 2" buckle (LaMode accessories found in fabric stores)
- Two 2" plain metal buckles from Ohio Travel Bag Mfg. Co. (#C-24, 2", N/P)
- Two 2½" swivel hooks (available in hardware stores)
- Small piece of leather (Tandy)
- Cap Rivets (Tandy)
- Vise or Cap Rivet Setter (Tandy)
- Awl or blunt needle
- Inkle loom
- Shuttle with one beveled side for beating.

After constructing 11 camera straps using all new materials and one using old hardware, my conclusion is that using existing hardware is much less work. It is no more expensive to purchase a cheap camera strap, use the hardware, and throw the strap out, than to go to all the trouble of doing it all yourself.

Cost of supplies for one camera strap

Carpet Warp	\$1.00
Linen Weft	1.00
Decorative Buckle	1.50
Metal Buckles (35¢ each)	.70
Swivel Hooks (75¢ each)	1.50
Leather (scrap)	2.00
Cap Rivets (\$2.98/package)	.10
	\$7.80

Time involved to make a camera strap

- One hour set up time for the inkle loom
- Two hours to weave the inkle band
- One hour to assemble and finish the strap

Instructions for making inkle band for camera strap

Warp inkle loom using 90 ends of carpet warp. This is 45 ends open and 45 ends in string heddles. During warping, at the beginning of each new color change, tape the beginning warp end to the side of the loom to secure it until you are finished with that color, then untape it and tie the two ends together using a square knot. Warp for finished length of approximately 50". The strap is cut at 38", but the extra length will allow you to work out how tightly you pull the 6/3 linen weft to make a 2" wide strap.

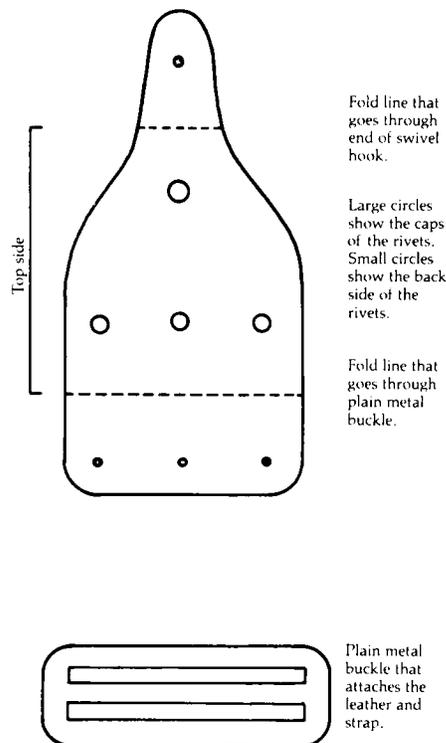
Secure the weft thread at both ends of the strap by weaving the weft tail into the next to the last pick while strap is still on the loom. When the strap is cut off the loom and ready to be made into a finished product, cut between two weft picks and immediately put a fabric glue to the cut end. This will hold it and keep the band from unraveling when you attach it to the buckles.

After the strap has been woven

If strap is to be attached to existing hardware, just follow the way it was done previously.

If strap is to be totally made up from new materials, the two ends consisting of swivel hook, leather and metal buckle must be made up first. (See diagram.) Begin by sliding the small leather end through the swivel hook u-shaped back piece and attach with a rivet. (See diagram.) Then put opposite end of leather through one side of the metal buckle and attach with three rivets.

Now you are ready for total assembly. Lay inkle band strap out on a table in front of you. Slip strap under the outer edge of the decorative buckle and over the center shaft and back under. Measure 1½" from center of buckle to end of strap. Fold strap over ¾" and secure all three layers with three cap rivets. An awl or blunt needle can be used to find an opening in the weave, being careful not to puncture any of the yarns. Insert the long end of the rivet into the opening and secure the cap by using a rivet set-



ter or a vise to attach the two parts (I prefer the vise even though it puts a dimple in the rivet head).

Lay strap out to the left of you and slide the unfinished end of the strap up through the buckle with the leather and swivel hook attached, making sure the top of the cap rivets are facing you. Then bring strap back through the decorative buckle, thus hiding the center attachment of the strap end.

At this point, the unfinished end of the strap is laying to your right. Bring it down through the second plain buckle attached to the leather and swivel hook. Turn the entire strap over, making sure that just 1½" are through the buckle. Turn the end over ¾" and again secure all three layers with three cap rivets. □

Karen Luebbers lives in Villa Park, Illinois, where she's been weaving for 7 years. She's a member of the North Shore Weaver's Guild and the After Hours Weaving group.

MORE OF THE Tricks Trade

Continued from page 91

threading of the reed somewhat as the warp ends are separated and easy to grasp. After sleying the reed I proceed as usual. When advancing the web on the loom, the straws may advance with the warp ends, but I simply push them back with my hands or the reed. If you need to cut away some of the length of the straws, I would suggest placing the cut end toward the reed to avoid the possibility of the warp ends hanging up on any roughness of the cut edge.

Although this may sound somewhat time consuming, it saves me much more time in not stopping to untangle the matting. I have used this method with two 100% mohair projects — one 20" W × 84" L and one 40" W × 94" L, and have enjoyed the convenience of it.

Sybil Deschaines
Huntsville, AL

Keeping It All Together

Although I am just a beginning weaver, I have a technique for preventing broken warp ends which you may find helpful. I began weaving as a means to use the singles handspun wool that I was spinning. The only sizing I use is hairspray applied to the warp while it is on the warping board. However, an occasional warp end may start to

fray and "roll-back" from too much friction with the beater. When this happens, open the shed so that the frayed warp end is above the warp plane. Rub a drop of white glue (I use Elmer's, but any washable glue will do) between your thumb and forefinger. Using this glue, twist the frayed end back into place. Let dry for 5-10 minutes with the shed open, and then continue weaving. If the glue is too thick for your warp (thinner threads require thinner glue), dilute the glue with a drop of water before applying it to the warp. The glue is removed when the cloth is washed during the finishing process. The important part is to keep an eye on your warp so you can spot a bad warp end before it breaks.

Rev. David B. McKinney
Coulterville, CA

Make A Mini-Index

I finally got tired of flipping through over 100 pages of project notes I had written over the years just to find one which I wanted to repeat or to refer to. Time to make my own mini-index. I simply numbered all my pages, then started listing them in categories. These included: rugs, placemats, clothing, blankets, etc. The flashbacks I had of each project prompted me to make a special key to add in the margin: a star (★) indicated a very successful project, an empty set sign () meant a personal flop. I also jotted down a very brief note next to my favorite ones: "Ruth's rug", "blue afghan", or "magenta scarf".

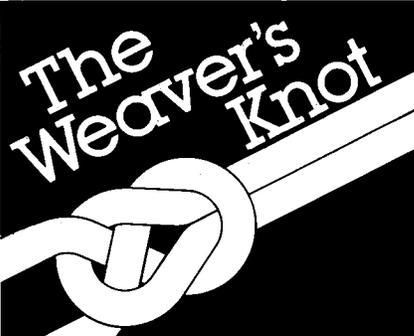
After indexing I did a few calculations and came up with some interesting figures: I had averaged 18 projects a year, 87% of them were "successful", 25% of them were "outstanding", and 13% of them were "flops". I still make as many flops as I did in the early years (probably because I now

make daring instead of dumb mistakes). But over twice as many "outstanding" projects were done in the last half of my weaving years as in the first half. Encouraging.

So, with an 87% rate of success, I've decided that in my next lifetime I'll come back as a weatherwoman!

Diane Johnson
Valparaiso, IN

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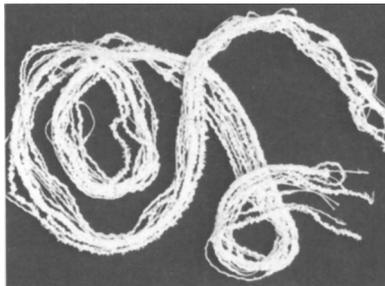
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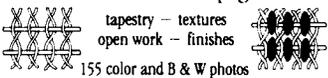
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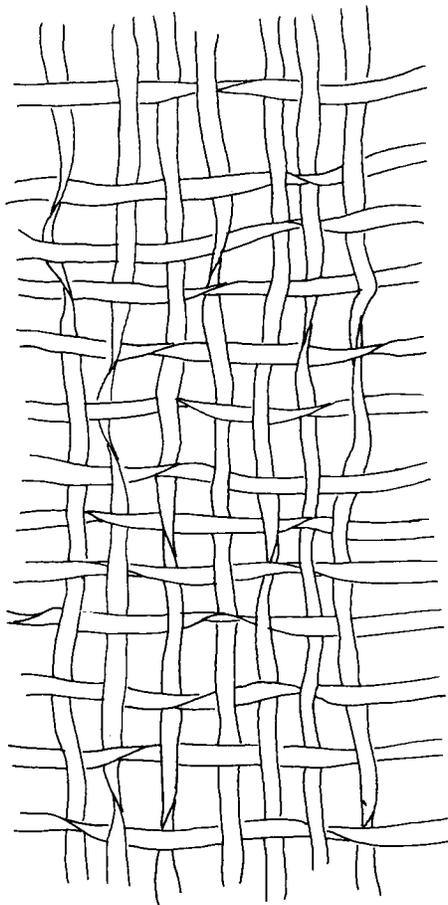
Stylish Ribbons for Fashionable Handwovens

by Jean Scorgie

What is the latest novelty yarn discovered by high fashion? Ribbons. Not the heavy satin and grosgrain ribbons we are used to, but lighter and narrower ribbons of cotton, linen, rayon, silk, nylon and acrylic. Many are small tubular knits pressed flat, some are flat braids, and others are flat-woven in balanced plain weave giving a gauzy look. The big producer of these novelties is Japan where high fashion knitting is designed.

Glossy or dull-surfaced, opaque or translucent, with widths from $\frac{1}{8}$ "-1", these ribbons are available in a range of high fashion colors including many neutrals, soft lights and rich darks. Without adding bulk or extra weight, the matte-surfaced rayon, silk, linen and cotton ribbons create an emphatic line among fine yarns of the same fibers. Used in an accent color, they can command attention through texture as well as color. Organdy ribbon is shimmeringly translucent and combines with brushed mohair, metallics and fine yarns in stunning mixed warps. Shiny rayons and nylons add brilliancy to many matte-surfaced yarns, including wools, cottons and linens. Suede and leather strips (although not exactly ribbons) are very popular in sporty fabrics and as contrasts to soft angoras and smooth silks.

Ribbon yarns are a luxurious addition to many drapery fabrics. They are wonderful in shawls, stoles, scarves and throws. They can accent clothes and accessories for evening or dressy wear. Sweaters and lightweight jackets are another good place for ribbon accents.



The most economical way to use these expensive ribbons is in the weft where each row counts. The ribbon is best shown by letting it float on the surface as much as possible. Also, weaving with a light beat will leave the ribbon uncrushed and clearly visible. If the ribbon is to be combined with textured yarns which might make interesting fringe, it could be used warpwise. To conserve on loom waste, the expensive ribbons can be tied to dummy warps at the back of the loom. The ribbon is placed on edge in the dent and is flattened as the weft is beaten in place. Sometimes a skipped dent is needed to insure enough space.

Ribbons run about 18¢ a yard with some as low as 10¢ and others up to 40¢. Most come on small spools or balls which sell for about \$5-\$6. Silk City carries a wide range of ribbon yarns. Others may be found from Crystal Palace Yarns, Silk Tree, Stanley Berroco and Creative Designs.

What's New

by Sharon Altergott

Fiber news includes the announcement from Ironstone Warehouse of a new cotton yarn, "Felicia". This 71% cotton, 29% rayon slub yarn is available in 14 colors and yields 646 yards per pound. Borgs Yarns has introduced a 100% cotton yarn, "Fancyarn 3/1" in 12 colors. This new yarn has a slubby texture, but is lightweight to use for weft. The colors range from red through neutrals and white.

Stanley Berroco has recently introduced "Dante" and "Monet" yarns to their line. Dante is a nubby yarn of 65% rayon, 27% cotton, 8% nylon that comes in seven colors, including three multi-colored combinations. "Monet" is a linen blend of 41% linen, 28% viscose, 27% acrylic and 4% polyester and has seven color combinations to choose from. ELite Yarns started off the new year with the introduction of three new lines of yarn. They are "Riviera" - 100% combed cotton 2-ply in 14 colors; "Newport" - 100% supima mercerized cotton in 4-ply, cabled for strength and shine, and available in 18 colors; and "Monaco" - a luxurious tri-blend of Egyptian cotton, china linen and silk available in 12 colors. A "stenciled" edition in new colors has also been introduced to their "La Gran" and "Sharon" lines. Look for all these new yarns at your favorite shop, to provide instant inspiration for your next project.

News recently arrived regarding a hand carder manufacturer housed in a 125 year old water-powered woodworking shop that is listed in the National Register of Historic Places. E.B. Frye & Son (Frye's Measure Mill), has been producing hand cards for over 75 years, and has recently added three new carders to their line. The No. 3 and No. 4 wool carders measure $5\frac{3}{8}$ " \times $3\frac{1}{2}$ ", and are bent tooth cards with an easy-to-use, lightweight design. Also available is the No. 6 wool card, $7\frac{1}{2}$ " \times 4 ", with a heavier wire tooth, making it a good choice for hard to work fleece. It is a transitional carder for use when the No. 4 is too small and other heavier sizes are

More Product News on page 100.

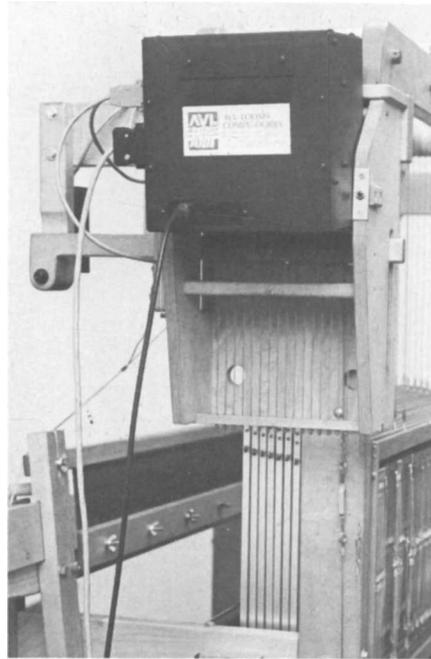
MORE Product News

too large. Look for these carders at your local shop or contact **E.B. Frye & Son, R.R. #1, Wilton, NH 03086.** Dealer inquiries are invited.

News for computer enthusiasts heads the list of items brought to our attention recently. The **AVL Compu-Dobby** has been redesigned so that it now has the capability to interface with either the Apple II or the IBM PC computers. The Compu-Dobby provides the electronic link between AVL looms and the personal computers, and results in a larger, sturdier unit with many additional features. The Compu-Dobby may now be disconnected from the computer to create two work stations. This separation of the two units is accomplished with the use of the AVL Weaving Cartridge which may be programmed with up to five patterns and then inserted into the Compu-Dobby to continue with the weaving, freeing up the computer.

To facilitate control of the actual weaving process, the Compu-Dobby now incorporates the AVL Control Unit. This unit is a small (5" x 2½" x

2½") switchbox with six function keys and may be mounted at a convenient location on the loom. It allows the weaver to reverse, skip forward, choose either pattern or tabby and switch from one pattern to the next. It



can also be used while the computer is still connected to the Compu-Dobby. The Compu-Dobby is available for all AVL doobby looms, and more information can be obtained by contacting AVL at 601 Orange St., Dept. C2, Chico, CA 95926. □

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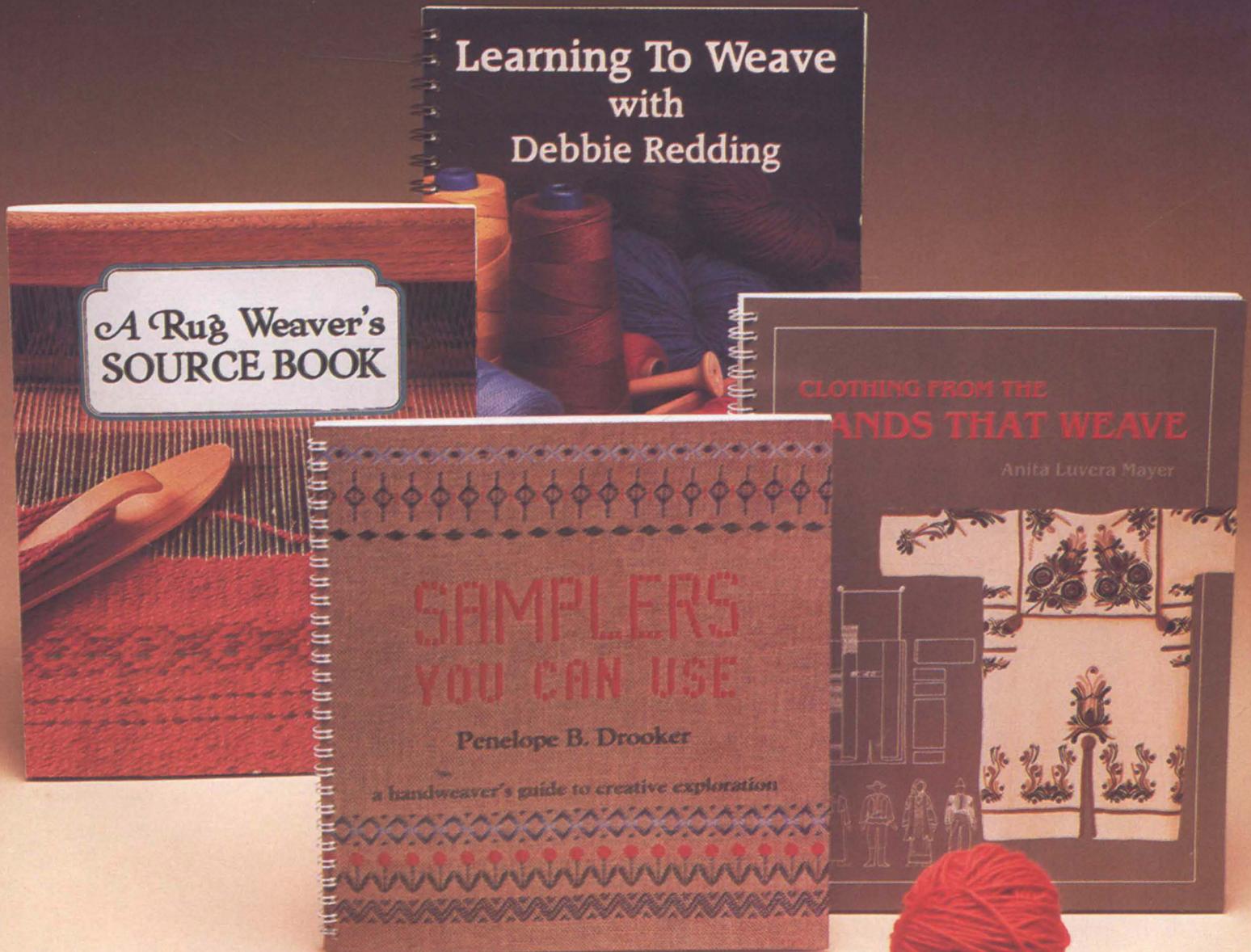
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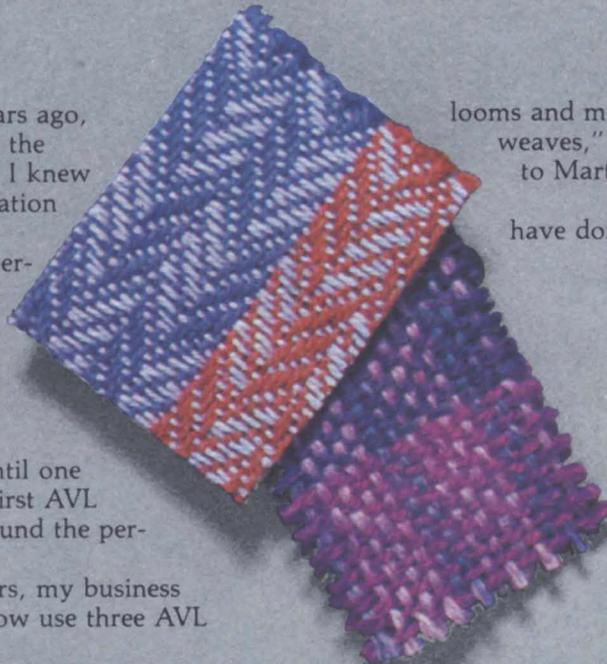
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