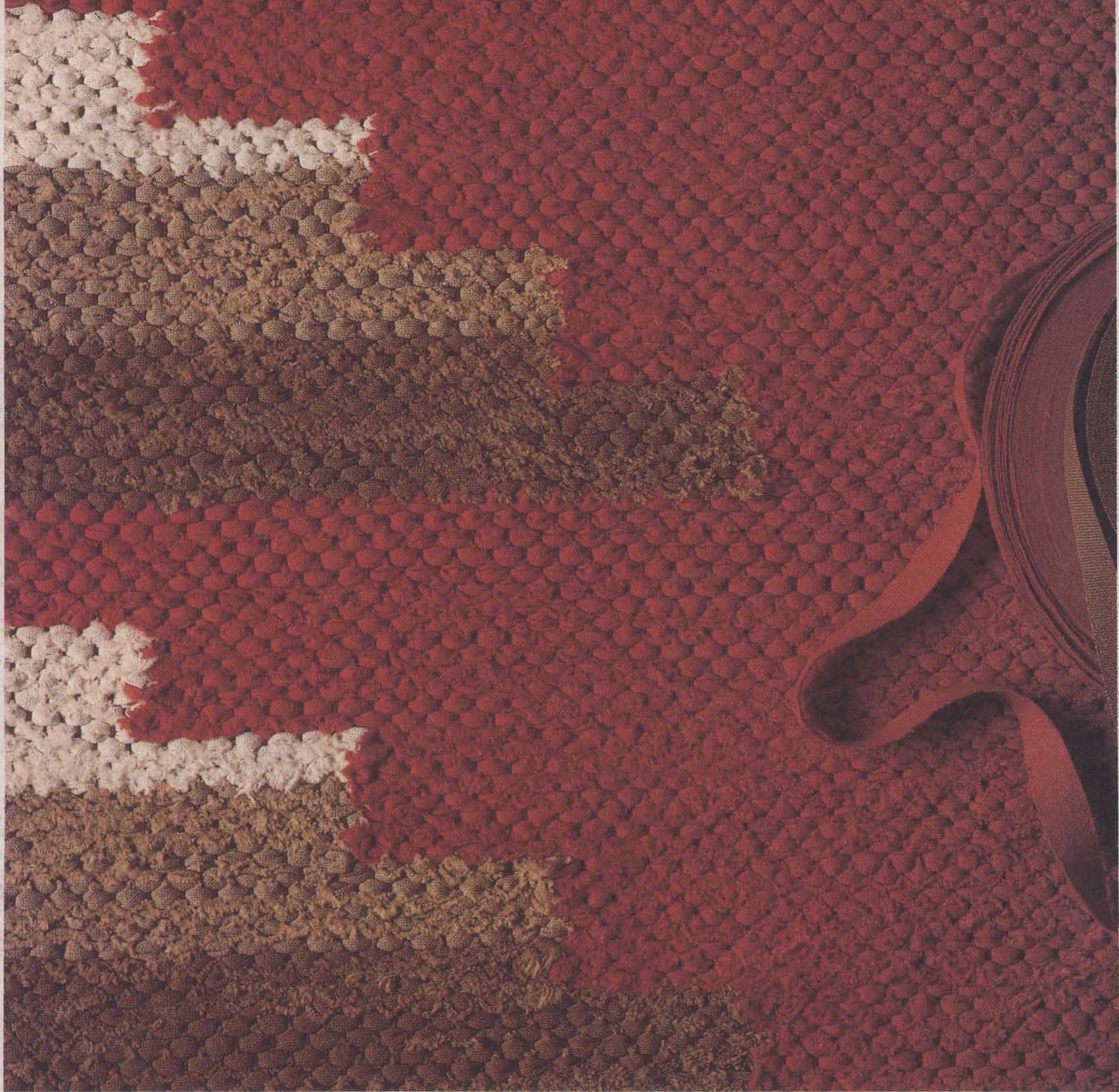


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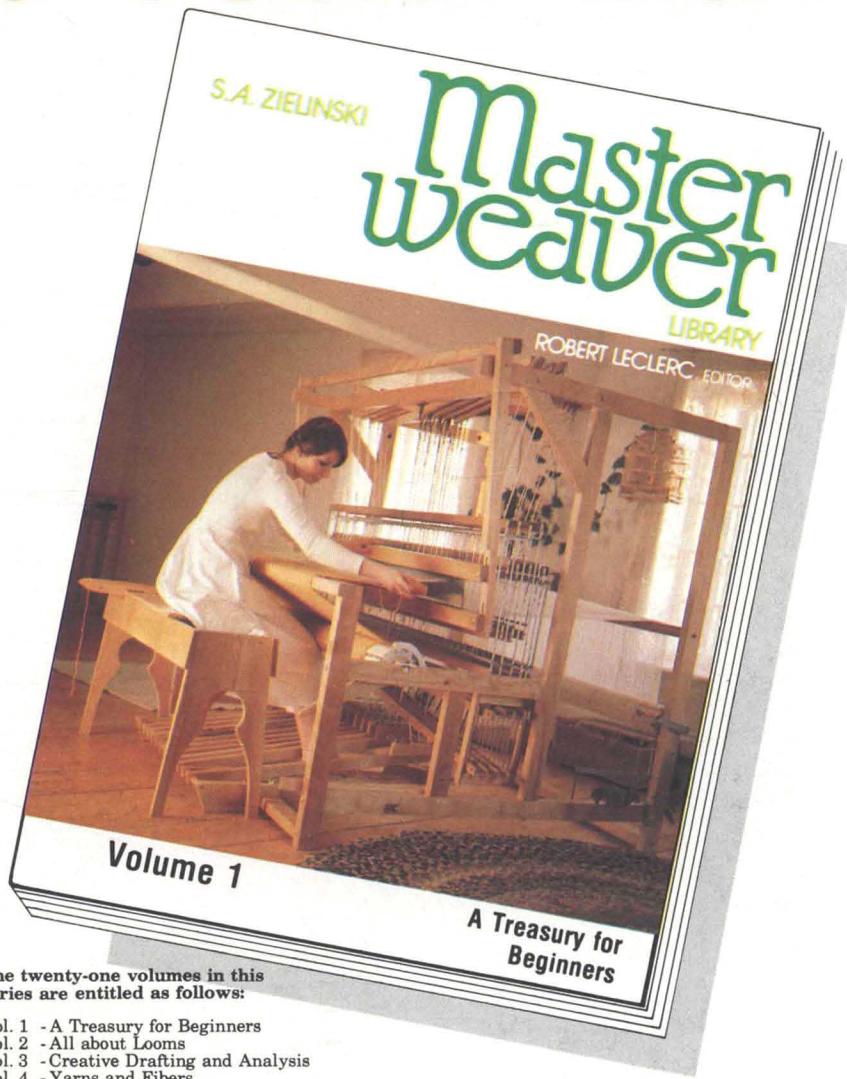
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On the cover: Clasped weft technique makes creating this tapestry-like design quick and easy. Two wefts are used, though only one shuttle is required. Poppana, cotton fabric bias strips, were used for the weft. They pack in well on the warp sett of 6 e.p.i. and produce a yummy and thickly textured fabric. For more details on clasped weft technique see the article on page 58. Complete instructions for this table runner with mug rugs are in the Instruction Supplement. Designed by Jean Scorgie. Yarns courtesy Eaton Yarns and Schoolhouse Yarns.

Project Index and Instruction Supplement are inserted between pages 90 and 91.

Handwoven

from  Interweave Press

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Editor's Page

Like many of you, I've been conferencing this summer. How I enjoy getting out and putting faces to familiar names, seeing what's new in the yarn and equipment department and hearing what the instructors and keynoters have to say. But, I think one of my favorite conference activities is visiting the exhibits because I like to see what weavers are weaving. Always, amidst the ho-hum, the pretty all right and the really wonderful, there is a piece, and strangely it is always just one, which for me stands out from all the rest. This year it happened to be a piece of embroidery. Everything about it was perfect: the borders, the colors, the design, the technique. It wasn't a flashy piece. Actually, it was rather quiet, and the making of it appeared effortless. I was certain, though, that creating this piece was anything but effortless, and that much in the way of practice and fine-tuning had gone before it. It was not this person's first attempt at this type of work. And it showed. It said to me that working at one thing long and hard truly has its payoff.

I am often guilty of doing things in an "okay" manner. Not getting the hem just right. Or not taking the time to sample. Or not making a second piece to perfect what I learned in the first one. Or trying a little bit of everything because it looks so interesting. But on those occasions when I've redone the hem or carried an idea a step further, oh, how I've glowed with the inner pleasure that comes with a job well done.

Certainly, there are times for experimentation and for trying out different techniques. I do think, though, that a lot can be said for choosing one thing and exploring it in depth. When I study a Navajo rug, a Japanese kimono or a piece of Hmong embroidery I am awed by what can be attained when technique is mastered. The price of this mastery, I suppose, is variety—but the control and power of these pieces leads me to believe that it must be well worth the effort. For starters, I think I'll redo that hem . . .

Happy fall,



Jane Patrick
Editor

It-always-happens-to-someone-else Department

The receipts from all Interweave Press sales on the first day (Thursday) of Convergence '86 were stolen. This includes personal checks and charge card receipts. If you wrote a check or charged a purchase with us on Thursday, be aware that your account number might have fallen into the wrong hands. Aside from that, it was a glorious conference! You'll hear more about it in the January issue.

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A Reminder

Entries have been arriving for our "Terrific Table Toppers Contest". If you are planning on entering, please remember that our due date for receiving your materials is October 1, 1986. See page 11 in the May/June 1986 issue of *HANDWOVEN* for the details.

COMING UP IN *HANDWOVEN*:

November/December 1986: Theme issue: Designing and sewing handwovens. Look for fabrics by Malin Selander, Virginia West, Lillian Whipple and Sharon Alderman and articles by Nell Znamierowski and Ann Sutton. We'll be introducing our new Handwoven Designer Pattern series by Jean Scorgie, too.

January/February 1987: Dressy dresses from simple shapes, featuring an Albertje Koopman original. A collection of throws with matching pillows. And more: Fabrics For Interiors by Constance LaLena, designing napkins with Sally Guy, velvet weaving with Barbara Setsu Pickett, a history of paisley.

March/April 1987: Fun things for baby—bibs, blankets, bags and more. Simple tops, easy to weave, easy to sew. Household accessories with an emphasis on color and weave structure.

May/June 1987: The weaving of Scandinavia will be the focus of this theme issue. Traditional Scandinavian weave structures, with analysis, history, and striking projects. The best of contemporary weaving from Sweden, Denmark, Norway, Finland and Iceland. Resource guides for travel and education, and more.

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Letters

Hope for the future

Just a note in the ongoing search for the weavers of tomorrow. My 15-year-old daughter's favorite sentence for the past few years has been "I hate yarn, I hate wool, stop talking about weaving," or a variation on this theme.

Today, after months of sorting, carding, spinning, and dyeing wool, warping the loom, and weaving off several blankets, I started weaving the last one. My daughter came home from school, glanced at the loom and said, "That's pretty, can I weave some of it?" There's hope.

I didn't start weaving until I was 35. Why should I expect her to be ready at 15?

*Chana Rivka Shemaya
Jerusalem, Israel*

Weaver lodging

It was noted in one of your previous issues that guild members in Washington state and British Columbia offered bed and breakfast for fiber artists visiting that area.

Some of the members of the Madison, Wisconsin, Weavers Guild are also offering similar accommodations. Information is available by sending me an SASE.

It would also be nice to know if there are other guilds in the country who may have such accommodations. It's a good way to meet other weavers.

*Avis E. Fisher
309 E. Kohler St.
Sun Prairie, Wisconsin 53590*

Readers, if your guild has such a program, drop us a line and we'll let the world know through this column.

—ed.

... I run a home-hosting group named Quirindi Host Farms and wish to tell your readers, in case they are traveling to Australia, ... I would be very happy for people to make their home here. ... Our costs are low and many people really enjoy a break from the city life for a few days. I hope to see a weaver one day.

*Susan Anderson
Ngoora Angus Stud
Coomoo Coomoo Creek
Quirindi 2343, Australia*

A call for help

I feel that your weaving readers should know about the forced relocation of the Navajo people at Big Mountain, Arizona. Public law #93-531, which authorizes this

relocation, serves the interests of pro-development factions and energy companies. It is a disaster for the Navajo people. Fifty percent of formerly self-sufficient relocates have lost their homes, but most of the Navajo are refusing to leave their homeland. Please support their stand by writing to your congresspeople to express opposition to public law #93-531 and approval of Senator De Concini's amendment which calls a halt to the process of relocation. For \$1 the Albuquerque Big Mountain Support Group, P.O. Box 2253, Albuquerque, NM 87103, offers a pamphlet describing this issue. The Big Mountain Defense/Offense Committee can be reached at (602) 774-6923.

*Lynne Giles
Santa Cruz, California*

Thanks

For those of us who, because of location, time or even inclination, are limited in what we can achieve, *HANDWOVEN* is an inspiration. I live near a big metropolitan city, however, there is only one weaving store and it is far away from my home and office. Not having ready access to classes, I rely on *HANDWOVEN* to inspire, instruct,



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encourage and sometimes basically tell me how-to. Magazines that show only artistic (I don't like that word, it classifies and limits) pictures without instruction, or have articles about persons and what they do and why, are interesting, but there are many already on the market. Magazines such as *HANDWOVEN*, *Spin-Off* offer both. I consider your photos inspiring and artistic and by having instructions for the projects, they encourage me to try different things. . . .

Some people believe that because you give instructions to your projects, that this can't inspire them to do other projects or to come up with new ideas. Your projects are constantly setting in motion in my mind different forms and concepts and variations on them and, by having the instructions, it makes it much easier to try.

Thank you for all your help and encouragement and ideas.

Sally Carson
Country Club Hill, Illinois

In search of weaving

It has occurred to me that there is no shop in New York that specializes in handwoven goods. I am considering opening a store in Manhattan to feature home linens: hand towels, pillows, curtains, bedspreads, blankets and rugs. I want to see if the kind of merchandise I have in mind is out there. I assume that professional weavers have already found outlets, so I am really aiming at the skilled hobbyist, although I would love to hear from anyone who is doing the kind of things I'm interested in. I would like to see samples, either via photographs with enclosed yarn samples, or for those who live in or around New York, you can call me at (212) 924-6729. Because of the loca-

tion, I will need to charge premium prices, so I must have high-quality work. I have a hunch that it is out there, and I know the clientele that will pay the prices that this kind of work deserves is also out there.

Lisa Lattanzio
95 Horatio St., Apt 501
New York, New York 10014

In response

In answer to Mary Johnson's letter: I put *HANDWOVEN* in a class with all the great magazines such as *Gourmet*. But no matter how great a magazine is, one is bound to find some issues less interesting than others. But to say that an issue of *HANDWOVEN* was "boring" . . . I think you should go back to it and you will find something worthwhile. Remember, a magazine is never old until you have read it.

Paul E. Grothe
Pointe Claire, Quebec, Canada

Our readers ask

Any good ideas for cleaning the reed? I don't want to waste yarns. Some people get writer's block; I get reed cleaning and threading block . . . sigh. . . .

Karen Moriwaki
4681 Midridge Drive
Norcross, Georgia 30093

I've found scrubbing new reeds up and down with an old toothbrush gets rid of almost all the oil on the reed. I wipe the brush every so often on an old rag to release some of the oil from the brush.

—ed.

I've noticed that you occasionally have projects which use antique-looking purse clasps. I am interested in finding a source

for these. Can you help me?

Lucy Anne Jennings
Sedona, Arizona 86336

Sigrid Piroch informs us that a good source for purse clasps is Jacmore, Needlecraft, Inc., 2337 McDonald, Brooklyn, New York 11223.

In 1921, as a boy of 16, I learned to weave rugs and carpets on a Deen Advance Loom purchased from the Deen Loom Co. of Harlan, Illinois. At 80, and again weaving as a hobby, I am very much interested in finding this model of loom that is in good working condition.

Herbert Swartzendruber
Rt. 1, 525 Brewster
Tiskilwa, Illinois 61368

Readers, can you help?

I acquired a Newcomb Loom-Automatic Shuttle Two Harness. It is missing the castle harness and heddles, which I would like to rebuild. I don't have information on how the loom operates as it is an older model than those that use cams for weights. The loom was built in 1906 and is a #3 loom, #13836. Any information would be appreciated.

Nancy M. Signer
N. 2110 Clarno Rd.
Monroe, Wisconsin 53566

Readers?

Your editors are eager to hear what's on your mind: about the magazine, about the state of weaving as a craft, about how weaving fits into your life. Write us: "Letters", Interweave Press, 306 N. Washington Ave., Loveland, CO 80537.

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Books, Etc.

Profitable Crafts Marketing: A Complete Guide to Successful Selling

Brian Jefferson
Hardbound: Timber Press, 9999 S.W. Wilshire St., Portland, Oregon 97225. 1985. 233 pages. \$19.95. Softbound: Madrona Publishers, Inc., PO Box 22667, Seattle, Washington 98122. 1986. 233 pages, revised and updated. \$11.95 postpaid.

On the jacket flap, *Profitable Crafts Marketing* is billed as "a survival manual for all craftspeople", and it may well be just that. Although written especially for craftspeople, the ideas and applications that the author describes are valid for many different types of businesses. Mr. Jefferson presents solid, hard-headed, and realistic information about successful crafts marketing in a very organized way, yet the book retains the warmth of a personal consultant.

The book is divided into five parts, plus appendices: 1) Marketing Theories and Strategies, 2) Retail Marketing Methods, 3) Wholesale Marketing Strategies, 4) Other Profitable Marketing Channels, and 5) Professional Concerns. The table of contents reads like an outline of the book, so it is

easy to find information even though there is no index. The appendices contain lists of crafts organizations and associations, craft books and magazines, and several sample contracts. The author's background as an educator shows in the organization of the book; there is an outline summary of points concluding each chapter.

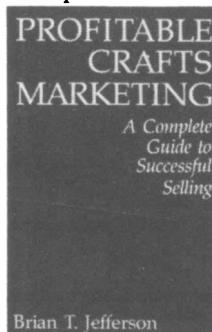
Ideas and information both abound in this book. In fact, there is so much information that some really important aspects of pricing work which often elude craftspeople (such as the proportion of production time versus administrative time) are mentioned only once and just in passing. But they are there. Of course, the balance and proportion of information reflect the author's particular point of view, but many examples are included to assist the craftsman on the way to successful marketing. There are examples of applications and mail-in forms for both juried retail fairs and wholesale craft markets which would prove helpful to those who have never be-

fore applied to that type of sales situation. Throughout the book, the author states that contracts can and should be simply written and straightforward; it was a disappointment that the examples included in the appendix were written in "legalese" so obtuse that it would take a team of lawyers to unravel the rights and obligations of each party.

There are some problems, too, with the editing and production of the hardbound edition: frequent typographical errors, obsolete addresses in the organization/publication lists, reference in the text to illustrations that do not exist, and at least one obvious omission (*HANDWOVEN* was not included in the publications list!). These have been corrected in the paper edition.

But these are minor objections to what stands as a very solid and helpful book. Its strongest points include the great quantity of well-presented information and the specific tools for careful planning and execution of ideas which are given to the reader as specific examples. I really loved all the forms and worksheets for surveys and tracking results; the craftsman who follows Mr. Jefferson's marketing strategy guidelines and follows the steps for tracking results is bound to run his business more

—continued on page 10



Brian T. Jefferson

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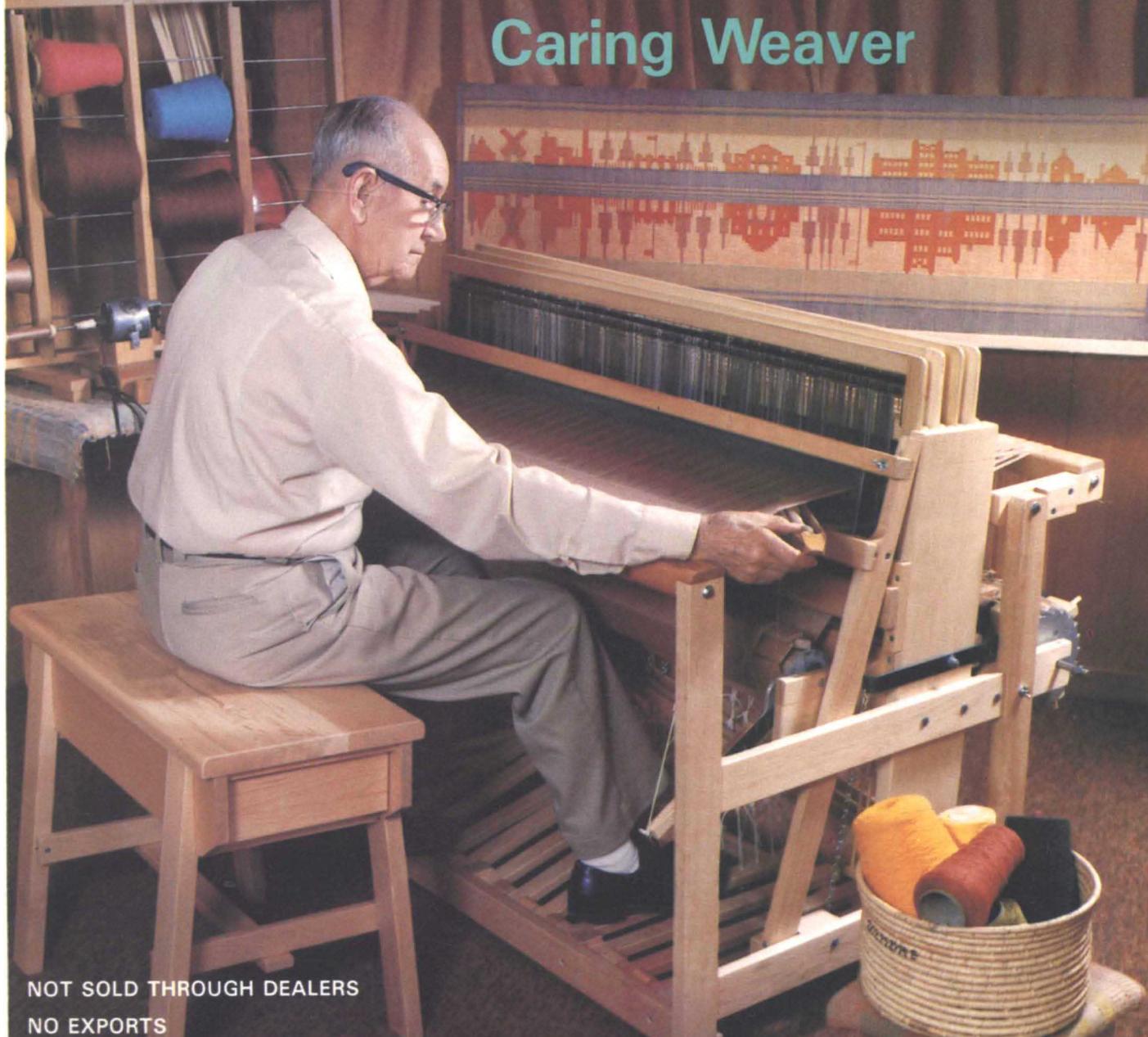
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BOOKS (cont. from page 8)

profitably. This book deserves a space on the shelf (if not on the ready-reference desk) of every professionally-oriented craftsperson.

—Constance LaLena

Tapestry Weaving—Level I (video tape)

Nancy Harvey, instructor

Victorian Video Productions, P.O. Box 1328, Port Townsend, WA 98368. VHS or Beta. 1 hour 50 minutes. \$80.

Nancy Harvey and Victorian Video Productions have produced a clear and thorough introduction to tapestry weaving. Ms. Harvey is an excellent teacher who carefully explains the reasons for what she is doing and encourages experimentation. The tape is technically well-produced.

The tape is accompanied by a set of printed instructions which include directions for making a small frame loom. These instructions prepare the viewer for weaving by discussing the loom set-up and yarns needed to complete the projects taught on the tape. Also included are three cartoons to be enlarged and used for weaving three small tapestries. These cartoons incorporate the different types of joins, shapes

and color effects covered in the tape. Not all tapestry techniques are included, but as this tape is labeled Level I, I suspect that a more advanced tape may follow.

One advantage of video instruction materials is that the viewer can stop, rewind and review as needed. Ms. Harvey often asks the viewer to stop, work on the technique being taught, and start the tape again after reaching a particular point. She also encourages going back and reviewing any technique which is causing difficulty or is not clear. This makes excellent use of time and avoids repetition.

Important points are emphasized by words which appear on the screen, and graphics are used to illustrate technical points. Clear close-up shots allow the viewer to see precisely what each technique looks like and how it is done. A number of completed tapestries and rugs are shown throughout the tape and help to give the viewer an idea of what has been done with the techniques being taught.

The tape is one hour 50 minutes long, but the video jacket explains that the study and practice time may vary from 15 to 25 hours depending on experience and equipment. The jacket also explains that this tape is intended for use by viewers who have had some weaving experience. It does not, therefore, spend time discussing weaving equipment or vocabulary.

Finishing techniques needed to complete the three samples as pillows or small tapestries are presented.

Victorian Video Productions calls this tape a video workshop, and when it is considered in that context, the expense of the tape can be justified. It provides the quality of instruction and hours of hands-on activity that one would expect from a live workshop situation for a comparable price. Quality tapes such as this provide the opportunity for those who haven't the time or access to workshops to build a solid foundation for further exploration in tapestry weaving.

—Ronnine Bohannan

Other Victorian Video Production releases are: *"Introduction to Weaving"* and *"Four-Harness Weaving"* by Deborah Chandler, *"Rigid Heddle"* by Betty Davenport, *"Card Weaving"* by Candace Crockett, *"Cut Pile Rug Weaving"* by Orlo Duker, and *"Splint Basketry"* by Robin Taylor Daugherty.

Jahrbuch Textil 85/86

Beatrijs Sterk and Dietmar Laue, editors
Textilwerkstatt, Friedenstrasse 5; 3000 Hannover 1, West Germany. Price in W. Germany: 39.50 DM plus shipping.

Germany has long maintained a well-deserved reputation for producing good

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6×9¾/168 pages/8 pages color photos/48 b&w photos/charts/diagrams/\$12 (paper)

Fiber artists no longer have to cope with odd dye lots, unmatchable colors, and off hues. Modern synthetic dyes offer complete creative control right in the home studio.

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work. It is famous for excellent research and for superior quality craftsmanship. Where we identify weaving skills as craft and aspire to associate most closely with the field of modern art, *Jahrbuch Textil 85/86* associates weaving with commercial trade and historical work and only secondarily with modern art. The German philosophy is demonstrated clearly here: quality is fundamental to artistic expression.

As such, *Jahrbuch Textil 85/86* is a rich reference. It details the textile business in West Germany listing various trade organizations, testing and certification institutes, and research centers. It lists a wealth of textile training programs in West Germany, including coursework, professional regulations, and educational associations. An in-

ternational bibliography of books since 1980, manuals, periodicals and catalogs is also provided.

Museums and textile galleries and their associations in all German-speaking countries are listed. The museum tabulation is extensive and detailed as to individual collections. There is a cataloging of independent textile courses and supply sources, and there is a short chapter on general information about other European countries.

This work is written in German, and U.S. materials are largely outside its focus. (Reference, however, is made to Interweave's *Spin-Off*, although it is incorrectly called an annual. We hope this will be corrected in the next edition.)

This reference has been developed, the foreword tells us, in response to a serious need for a comprehensive centralized listing among the growing readership of the publisher's major periodical *Deutsches Textilforum*. The publisher perceived a strong need for such a resource to facilitate increased information availability.

Although the *Jahrbuch Textil* may be too specialized for the needs of *HANDWOVEN*'s readership, it should be an important addition for any textile reference library. Furthermore, American weavers should know that it exists, as an example of what good reference materials can be.

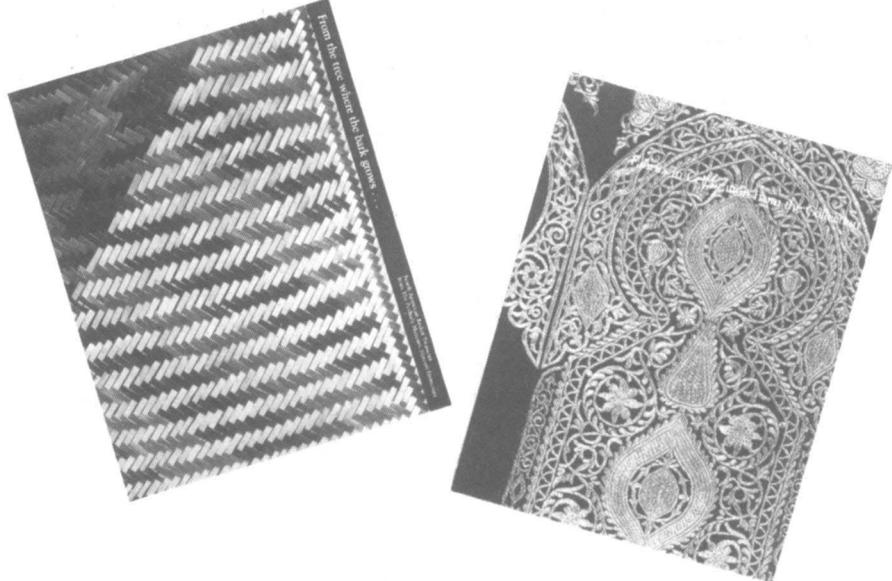
—Stanley Bulbach, Ph.D

TEXTILE EXHIBIT CATALOGS: Almost as good as being there

Often a wealth of information and instructive pictures can be found in the catalogs that are published to accompany textile exhibits. Of course, actually viewing the exhibit is the most desirable way to experience these textiles, but in-depth text, close-up photos of fabrics and unexhibited photos of the people and their environments who created these wondrous works can be studied at length long after the exhibit has closed. These catalogs are some of the ones which have crossed our desks here at Interweave. They are still available and will provide you a brief or lengthy excursion into other times and cultures.

Courtyard, Bazaar, Temple: Traditions of Textile Expression in India. Katherine F. Hacker and Krista Jensen Turnbull. 1982, 64 pages, 64 black and white photos, soft-bound, \$11.50 ppd. The Gallery Bookstore, University of Washington DE 1-5, Seattle, Washington 98195. This catalog provides a look at the resist dyed, printed and painted textiles of four provinces of India well known for craftsmanship. Although all photos are in black and white, the intricacy of pattern in the textile pieces commands one's attention. Also included are photos of artisans and their tools, the people who wear the fabrics, and glimpses of their environments. The text describes the design and production processes involved in creating these wonderful pieces.

From the Tree Where the Bark Grows... North American Basket Treasures from the Peabody Museum, Harvard University. Joanne Segal Brandford. 1984, 40 pages, black and white photos, paperbound, \$9.95 ppd. Available from New England Foundation, 678 Massachusetts Avenue, Cambridge, Massachusetts 02139. This exhibition displayed a small but representative portion of the museum's premier collection of native North American baskets.



The pieces were chosen to show historical depth, geographical range and cultural variety. "Above all, the baskets were selected with an aesthetic eye, with a concern for strong and clear design with subtle and rich visual imagery, all of which were skillfully rendered."

Fabrics in Celebration From the Collection of the Indianapolis Museum of Art. Peggy Stoltz Gilfoyle. 1983, 391 pages, color and black and white photos, cloth—\$45, paper—\$35. Indiana University Press, Tenth and Morton Streets, Bloomington, Indiana 47405. This represents the best of the museum's collection from Asia, Europe, Africa and the Americas. The text provides background and description for pieces shown and includes listing of materials, structure analysis, thread count, and fiber identification. This catalog would be an in-depth reference for those interested in history, costume, and textile techniques.

Architectures 85: La Tapisserie En France 1945-1985, (guide and catalog) and *Fibres Art 85*. Available through Textile/Art/Langue, 3, rue Félix-Faure, 75015 Paris, France. Two separate but complementing exhibitions were organized and on view simultaneously in France last year. One looked at tapestry in the past 40 years, and the accompanying catalog-guide, *La Tapisserie En France 1945-1985*, provides an interesting discussion of events, artists and directions. It includes an English translation of the major text. The accompanying catalog of the exhibit pieces includes black and white photos but no English. The companion exhibit, *Fibres Art 85*, focuses on the use of fiber as a medium. The major emphasis is on French artists but included are influential artists from Europe and North America. An English translation of the major text is included. Photos of the pieces are in color and black and white. □

BOOK NEWS



North American Dye Plants by Anne Bliss is back in print and is available from Juniper House, P.O. Box 2094, Boulder, Colorado 80306. This little book is a valuable guide for anyone who enjoys plants and would like to learn more about those best suited for brewing natural dyes. Each of the 126 plants covered is illustrated in pen and ink and described in detail along with information on where it can be found. The various colors produced with different mordants are given for each plant, as well as the degree of lightfastness that can be expected from each dyestuff.

HTH Publishers is pleased to announce that they have obtained the rights from MacMillan Publishing to reprint Mary Atwater's classic, *The Shuttle-Craft Book of American Hand-Weaving*. Atwater begins with a history of handweaving in this country: the onset of industrialization and handweaving's decline and revival. She provides basic learn-to-weave instruction and discusses equipment and materials, warping and planning the project. The major weave structures are covered as well

as rug making, pick-up weaves and finishing. A multitude of drafts with many black and white photos of fabrics are included. Paper, 341 pages, \$16.95 from HTH or your local weaving shop. If you aren't already acquainted with this Grand Dame of American Handweaving, you will thoroughly enjoy reading this, and you'll learn a whole lot, too.

HTH Publishers is now owned by Jim and Lee Anderst, P.O. Box 550, Coupeville, Washington 98239. They also offer an extensive list of weaving monographs.

The Center for Occupational Hazards (COH) is a national clearing house for research and education on hazards in the arts, including visual arts, performing arts and museums. It offers a variety of services such as an information center for answering questions, lecture program, workshops, consultation and a newsletter. Its publications list includes books, pamphlets and articles on art hazards and solutions. Of particular interest to dyers is *Ventilation, a Practical Guide* by Nancy Clark, M.A.; Thomas Cutter, P.E.; and Jean-Ann

McGrane, M.S., 1984. 120 pages, illustrated, paper, \$9.50 ppd. It describes the work situations that require ventilation, discusses the basic concepts and types of ventilation systems, and gives specifications for five standard systems you could build yourself. To order this book or get more information on its other publications and services, write Center for Occupational Hazards, 5 Beekman Street, New York, New York 10038.

Software for Weavers . . . A Resource. Lois Larson. 25 Montcalm Avenue, Camrose, Alberta T4V 2K9 Canada. 90 pages, paper bound, \$22.50 ppd. Canadian. U.S. customers should send a money order in Canadian funds or VISA. The book contains more than 100 programs for over 15 different computers and includes drawdown, fabric analysis, warp and weft calculation programs, color, and weave and design programs. The information about the programs includes sources, review references, comparison charts, and an appendix of sample printouts allowing the weaver to evaluate output results before purchase.

Books Received . . .

Turning Wool Into a Cottage Industry. Paula Simmons, Madrona Publishers, P.O. Box 22667, Seattle, Washington 98122, 1985. 187 pages, paper bound, black and white photos, \$10.95 ppd.

Conventional Cardweaving. How-to booklet by Herbi Gray. Self-published, 1985. \$2.50. P.O. Box 2343, Olympia, Washington 98507.

A Handbook (of sorts) to Basketry and A Handbook (of whimsies) to Basketry. Sandy Webster. Self-published, 1984. P.O. Box 93, Davisburg, Michigan 48019. Basket pattern books, \$6.50 each plus \$1 p&h. □

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“Dear Tabby”

When I wash some of my scarves and shawls, they come out having a felted or matted feel to them. Is this because I've used handspun yarns? What is the correct way to wash and dry woven fabrics?

It's not because you used handspun yarns, it's because you washed them a bit much. Hot water, soap, and agitation all promote felting, especially in soft, untreated handspun wools. A little of the above will fluff up your yarns and give your fabric a nice finish. A lot of the above will give you a piece of matted felt. How much of the above you need depends on the individual fabric, and can be determined by sampling, careful observation, or both. Make a good, big sample and see how much washing it needs to feel nice. Watch your finished piece as you wash it. Check it often and quit while you're ahead.

When weaving a wide piece of fabric, is there a way to minimize draw-in besides making a large arc with the weft thread?

Let's hope so! Making an arc every time you throw the shuttle is not only time consuming, it doesn't allow you to establish a nice weaving rhythm. (The exception to this is rug and tapestry weaving where arcs can be very necessary.) Keep in mind that draw-in is caused by insufficient weft length in each pick, and to minimize it, you need to add more weft in the shed. One way to do this is to throw your shuttle diagonally instead of straight across the shed, which gives the extra weft length you need. You can also use a temple, which is an adjustable device with metal teeth on either end (watch those fingers!) that physically holds the warp threads out to the width they are in the reed.

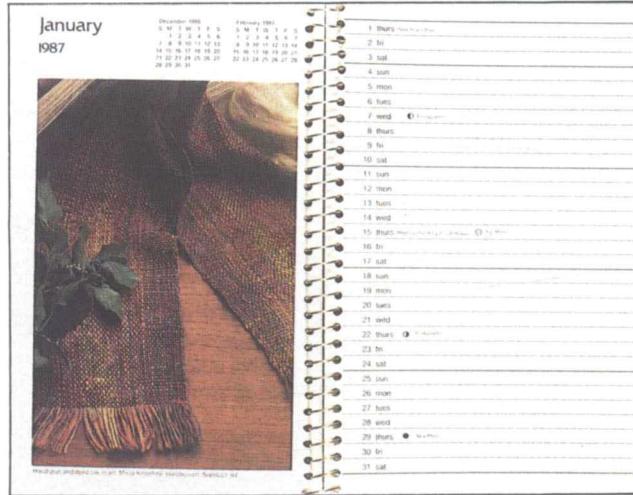
Know that some draw-in is normal and unavoidable because once you take the tension off your threads, they will relax, resulting in take-up and draw-in.

I've heard you should always have the weft yarn come off the bottom of the bobbin when it is run through the slot of a boat shuttle. Is this true?

No. If you look at the path the yarn follows from the bobbin through the hole in the shuttle, most often it will travel in a more direct line if the yarn is coming from the bottom out the hole. This means that there is less drag on the yarn than when it comes off the top. This may or may not be true for your particular shuttle, though. And, besides, who says that drag is bad? It could be quite desirable for a particularly slippery yarn.

For those of you who haven't written in with those "you're afraid to ask" questions, put pen to paper now without thinking about how embarrassing it might be (you don't have to sign your name) and rush it to the nearest mailbox before you have a chance to change your mind. I'll be waiting . . . Address it to me, Aunt Tabby, c/o Interweave Press, Inc., 306 N. Washington Ave., Loveland, CO 80537.

1987. A Year to Remember.



1987 will be a year to remember. That's why we've created the 1987 Handwoven Calendar; an attractive 13-month appointment calendar that goes everywhere you do.

From December 1986 through December 1987, you'll find 13 full-color photographs of the most beautiful handwoven designs from past issues of *HANDWOVEN* and the *Design Collections*. Facing each is a page for your personal notes and memos.

A listing of fiber holidays to remind you of your weaving heritage, and a sett chart to help you sley your warps, are included. Printed on heavy coated stock and spiral bound, 5 1/2" x 8 1/2".

The 1987 Handwoven Calendar is more than an appointment calendar, it's a year-round celebration of your craft. Order yours today!

Yes! Please send me _____ copy(ies) of the 1987 Handwoven Calendar at \$4.95 each, plus \$1.50 postage and handling.

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Please allow two to four weeks for delivery.

Any weaver knows that the just-right trim makes the difference between good and terrific results. Ropes, which are easy to make, can be applied as trim, worn as belts and used as button loops. Best of all, you can make ropes with your weaving yarns to match your fabric exactly.

by Sigrid Piroch

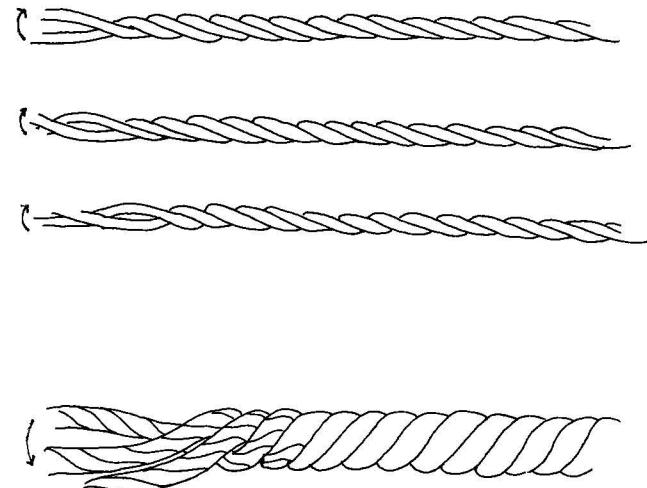
ROPES HAVE A WAY OF NOT staying "ropes" for long. They can instantly become ties, belts, trims for suits and coats, shoulder straps for formals or sundresses, and sashes for curtains or skirts. You can apply ropes as heavy cording to cushions or upholstery, weave them into a fabric, hang them as special accent pieces, twist them with bobbles and beads into fabulous fiber fashion jewelry... well, the list of possibilities is virtually endless.

Ropes can be made of practically everything, from sewing thread and trinkets to rickrack and rags, from thrums and feathers to ribbons and bells. If you can thread it or twist it, chances are you can make a rope of it.

To make a rope, you simply twist strands of yarn. You can do this with tools as simple as pencils and a door-knob, or you can use a special gadget called a rope machine (Schacht Spindle Company makes one). The procedure for making rope is to twist groups of yarn in one direction and then let these groups twist together in the opposite direction (see illustration).

The advantage of making your own ropes is that you can custom design them to add just the right finishing touch to your handwovens. For example, making a hanger for the finnweave piece, opposite, from the very yarns used in the piece, make it "just right". Likewise, using a fine silk rope for the edge trim and button loops for the dress fabric sample produces results which wouldn't be possible if you tried to buy a trim.

Once you discover ropes, you'll find many other uses for them, too. In the past month, I've had to replace a drawstring in #1 son's sweatpants,



Twist groups of yarn in one direction and then let these groups twist together in the opposite direction.



Above: These multicolored ropes could be used for trim or belts. The top one has been slightly brushed. Right: Emphasize a yarn by letting it float on the surface of a fabric and making it into a rope trim.

Ropes for Every Use



Fine silk rope is an elegant edge finish for this dress fabric. The rope was sewn on, but left unstitched at regular intervals for button loops.



Twisted blue and white yarns frame this finnweave piece and act as its hanger.

*All samples by
Sigrid Piroch*

make a waist cinch for a slave costume for #2 son, and put in a new swimsuit tie for my husband.

As I look over all my ropes and think toward the holidays, I find myself wondering how ropes made from lace would look, or if I could make a tree decoration out of a rope of butcher's twine strung with cranberries and popcorn. I'm sure you can think of many more uses! □

Sigrid Piroch is an active and enthusiastic weaver, spinner and dyer. She has given numerous workshops, lectures and demonstrations. In the past five years she's dyed over 600 natural-dyed colors. She lives in Meadville, Pennsylvania.

Rope Notes

- Ropes take on the character of the yarns which make them up.
- Several strands of different colors, fibers, textures and weights may be used together.
- Different colors, fibers and sizes can be mixed together in each *ply* of the rope.
- Before twisting, you can braid, macramé or crochet your yarn.
- Put extra twist in your rope to make decorative picots.
- Similar colors create a blended look, contrasting ones a random, tweedy look.
- Bright colors or ones which "don't go together" can often be used in ropes by toning them down with darker or neutral ones, or with the opposite color on the color wheel.
- Dull color combinations can be jazzed up by adding a bright accent color.
- Fiber fashion jewelry can be created by threading or tying glass and ceramic beads, sequins or feathers on one or more strands of the rope before twisting.
- Ropes can be woven in as weft, or even used for warp.
- Incorporate ropes into the weaving after it is finished.
- Ropes can be tacked, sewn and applied in any shape imaginable on the surface of a fabric.
- Ropes can be brushed to match a brushed surface.
- You can make a rope to check your color plans for a fabric by twisting the colors together in the same proportion you've planned for your weaving.

Tricks of the Trade

An Engineer's Approach to Sectional Warping

WEAVING IS THE ULTIMATE hobby for a retired engineer. By nature the engineer is a producer; it is a life of doing and making "things". So, weaving became "the tie that binds" (HANDWOVEN, Jan/Feb '85). But, there is a great adjustment to be made. Having been used to precision of 1/1000th of an inch or better, I tended to look for that in weaving. Machining a piece of stainless steel to such tolerances is entirely different from the behavior of yarns. Therein lies the challenge.

I learned to warp using a warping board, chaining my warp before bringing it to the loom. I found that getting an evenly tensioned warp with this method gave me trouble. When my weavings continually came off the loom with wavy weft lines, I attributed this to uneven warp tension and set about making a thorough study of my warping process to correct this problem.

After thinking it over, it was evident to me that the chaining method of holding anywhere from ten to a hundred or more ends in one's hand makes it theoretically impossible to get an evenly tensioned warp. After studying various methods, I decided to try sectional warping but without a spool rack and spools (as described in Leclerc's *Warp and Weave*). My reasons were that I wanted to minimize expense and yarn waste, avoid the time-consuming process of winding spools, and I didn't want to have to store another piece of equipment.

The method I perfected uses a warping reel, tension box and a sectional warp beam. I first experimented with my new technique by using a warping board and preparing 2" of warp at a time. This worked fairly well, but the threads occasionally caught on the pegs as I was beaming. I then tried using a warping reel and found it worked beautifully for my warping method.

This is how it works: I place my warping reel on my loom bench at the front of my loom, illustration 1. I then measure 2" of warp *without* a cross (this makes winding easier and faster), and after this section is wound, I secure the order of the threads with masking tape over the middle peg (illustration 2). I cut the threads at the end or right hand peg (illus. 2) and carefully and slowly pull this 2" section toward the back of the loom (illus. 1).

For good, even tension I run this section of threads through a tension box attached to the back beam as shown in illustration 3. Again, masking tape helps keep the threads in order. I tie each inch to the beam in the

standard manner using cords. To beam I release the brake, and instead of using the crank, I sit at the back of the loom and use the cramps or pegs of the beam to turn it evenly and not too fast so that the reel will not run ahead of the beaming. When this section is wound, I temporarily secure the ends by placing masking tape over them. I repeat this process until the entire warp is beamed.

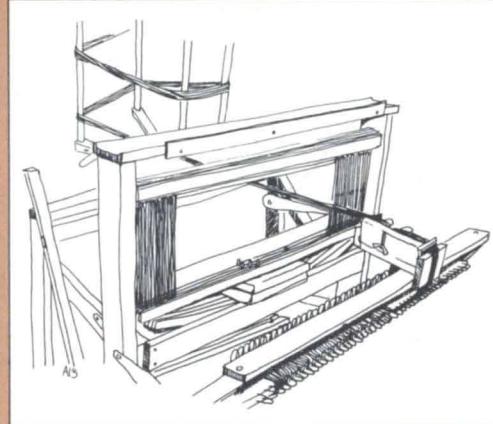
Although I don't use lease sticks for

beaming, I find they are very useful as a platform for threading.

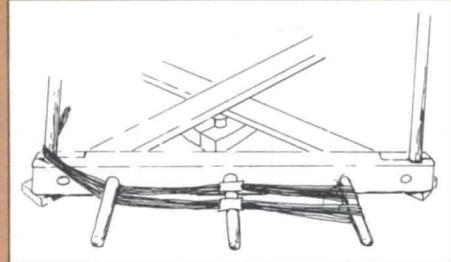
Now I am a happy weaver with very evenly-tensioned warps, and believe me, the finished product really shows it. And my engineer's eye is satisfied.

Paul E. Groth of Pointe Claire, Quebec, is president of the Quebec Weavers Association/Association des Tisserands de Quebec.

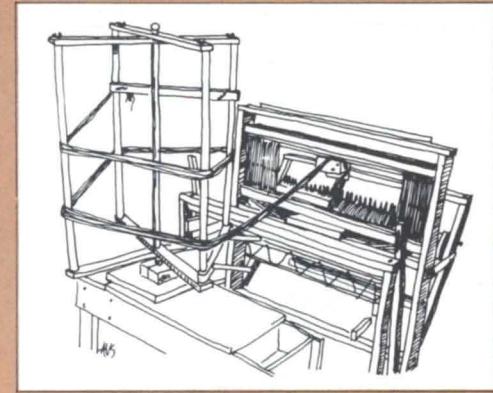
Illus. 3



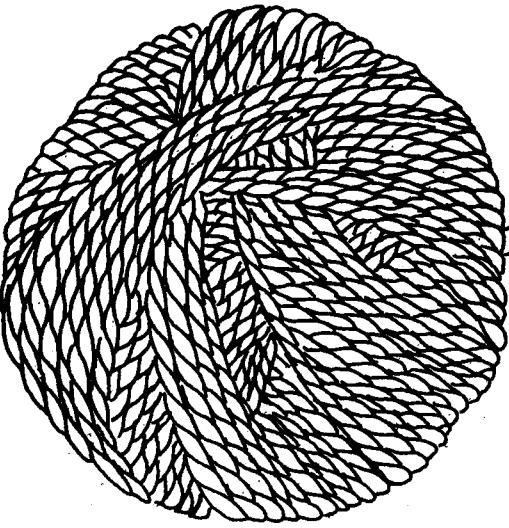
Illus. 2



Illus. 1



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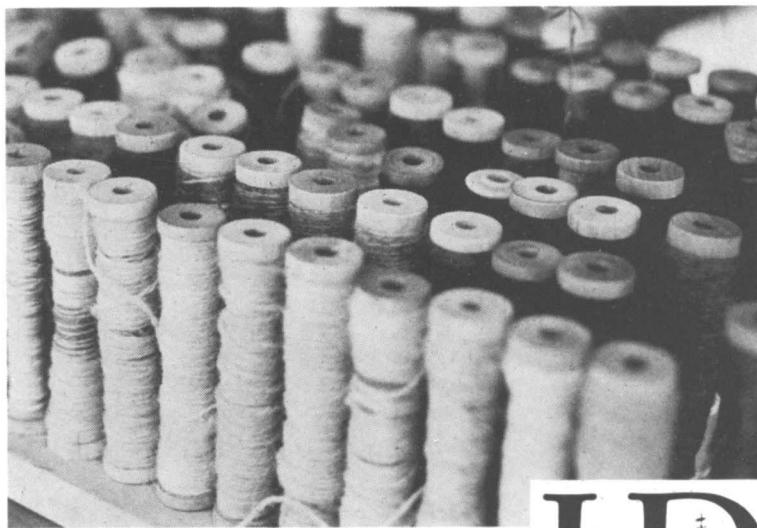
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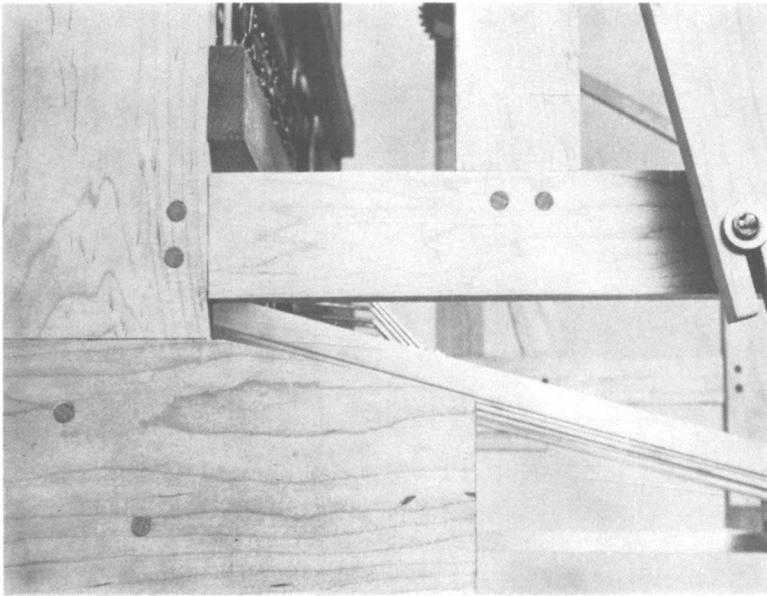
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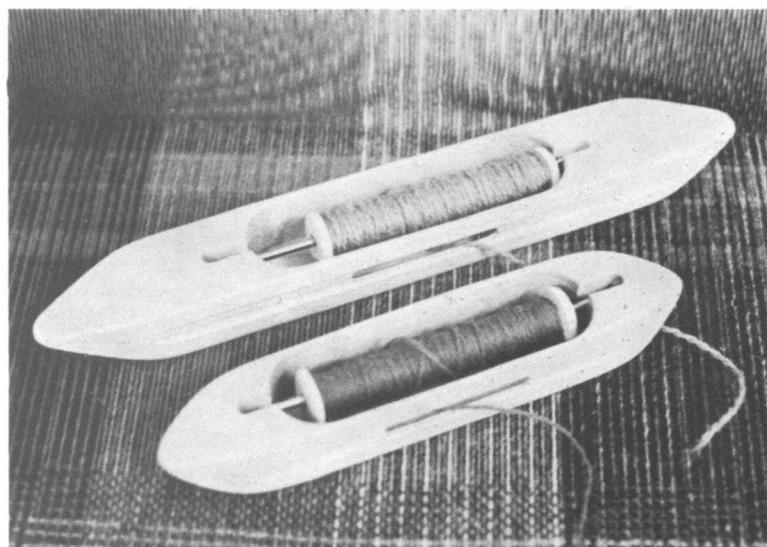
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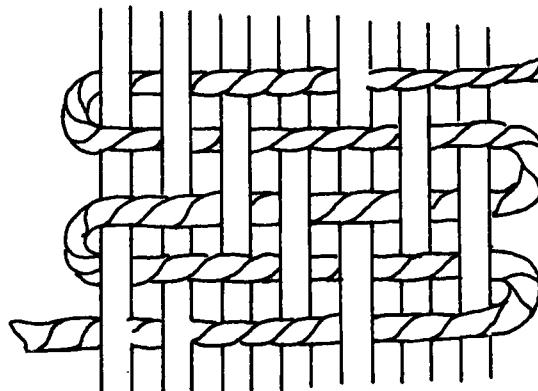
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"There are no dummies, rather there are different ways of understanding, of learning, of communicating."

ON LEARNING

by Deborah Chandler

TWO THINGS HAPPENED LAST week that made me think of you.

First, I introduced a friend to weaving. As I observed him on his first day with a loom, I saw things I've only recently begun to understand. How he learns is different from how I learn, and therefore how I've always taught. If he had come to me more than a year ago, he would have had a much tougher time. Because I wouldn't have appreciated his learning strategies or style, I would have tried to communicate with him on a wrong wavelength, and we both probably would have been frustrated.

The second thing that happened was that I got a beautiful letter from another weaver. Her message is not unusual, I'm sorry to say. Let me quote some of it: 'I am one of those beginning weavers who had great fear of failure after a few projects because while others were well into drafts, I became terrified at the sight of looking at them.' She followed with phrases such as "great stress", "difficult", "sad because I gave up", "it was so much fun", "dreamed of weaving gentle, soft things", "student again after a year", "wonderful instructor", "I pray that I will be able to comprehend", and "other students who also have strong fear". She concluded with a reference to "us dummies". Most of us have had similar experiences, if not with our weaving then with something else.

There are no dummies, rather there are different ways of understanding, of learning, of communicating. Once we begin to have a grasp of that, we

can learn with far greater effectiveness, learn what we want to learn, and we will be far less likely to fall into self-abuse or blame in the process.

In this and the next issue's columns, I will offer perspectives on learning. I'll start with some general ideas on choosing the right class and teacher and on making sure your needs will be met. After that, I'll go into getting the most out of the classes and instruction, what you can do afterward to extend and deepen the experience and add to its value. I will detail learning styles, individual characteristics, and what they mean. On this last category, I'll give a brief introduction relative to what is available. My overview is drawn from experience, common sense, right/left brain concepts, neuro-linguistic programming, super (or accelerated) learning, and other points I've encountered along the way.

It is generally accepted that teachers have a great responsibility. They are in a position of influence and we expect them to honor that, operate with integrity and caring. It is just as true that students also have a great responsibility in their learning adventures. A student-teacher relationship is like any other two-party relationship, with both contributing to the success (or otherwise) of the interactions. As students, we get out of a situation just as much as we put into it; if we let the teacher do all the work, the teacher will be the one who gains the benefits. The basic premise of all that follows is that students are responsible for their own learning and for the success of a class.

Getting the right start

When you are choosing a class, what is your goal? There are usually several, not just one, and the answer to that question can make all the difference in whether you get what you want. If you don't know what you're after or haven't a clear goal in mind, your chances of achieving it are substantially reduced.

Are you looking for specific techniques: summer & winter in depth, spinning a variety of fibers, or total ease with drafting? Or do you want to know more about particular projects such as rugs or clothing? Do you want to learn something new, or are you after more about a familiar topic? Or do you want a new perspective on something you already know about, to hear how another person presents the subject?

Equally valid and common are more people-type goals: To spend time with a teacher you admire, to take a class with a friend as a way to do something together, to relax or get charged up, to get out of the house, or to meet new people with similar interests.

In addition to choosing a class, you are also choosing a teacher. Every teacher has a style of teaching, and it may or may not be one with which you feel comfortable and can learn from.

Once you've decided just what it is you are looking for, ask questions. Lots of them. Ask the people directly involved, such as the teacher and those sponsoring the class.

Questions can include: course content, class format, homework assignments, costs up front and ongoing,

and policies regarding missed classes. And if you need to, ask about special problems such as allowances for allergies or disabilities. Equally important may be questions about teaching philosophies: what are the teacher's intentions and expectations, what does she want for the students or expect from the students. Why is she teaching?

Then talk with former students. You can get their names from the teacher or sponsor. Questions can include: did you learn the subject, did you enjoy the class, have you been able to use the new knowledge, were you comfortable asking questions of the teacher, was help easily available, what were the strengths and weaknesses of the class, and would you take another class from this teacher? Perhaps most important, ask the former students what they wanted out of the class, for their satisfaction or dissatisfaction will be in direct correlation to their needs being met, and their needs may not be the same as yours.

Throughout the course of your research, from the time you first determine what your goals are until you decide whether to take a particular class from a specific teacher, your priorities may shift. For instance, when you start you may feel that you're really in the mood to take a class, and what it's about isn't that important, you just need a kick in the motivation. But as you check out what is available, there may be nothing of interest to you, and the subject takes on a greater significance than you'd originally thought. Or you may have thought that you wanted a good class on weaving rugs, and in the course of your research you find that the only rug course offered will be good but it's not on a kind of rug you thought you wanted to weave; you decide to take it anyway, as much for the fun of it as for what you might learn.

A corollary to that is that there is always something to learn, from any experience. Frequently, the biggest lesson we get is not one we had anticipated, and often it may be even more valuable.

One last thing to keep in mind is this: Even with all your research, sometimes a class just doesn't turn out right. Teachers have bad days just like

anyone else. Sometimes, for reasons elusive at best, a randomly gathered class of students just doesn't work well as a group. Or some bizarre circumstance occurs that affects the class in a negative way. Any number of strange and unpredictable events can happen; that's the intrigue of life. When that happens, acknowledge your disappointment and then figure out what you can do to make the best of it; you have nothing to lose, and there may be plenty to gain.

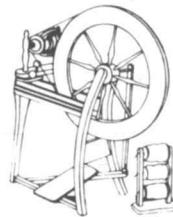
All of this is preparation for the class. Next time I'll explain what to do once you're there and how to get the most out of the class, which will more than likely be a wonderful experience since you chose it so thoughtfully.

And remember: National Spinning and Weaving Week is the first full week of October. It's for us, so celebrate and enjoy it! □

Deborah Chandler has been teaching weaving since 1971. She is the author of Learning to Weave with Debbie Redding.

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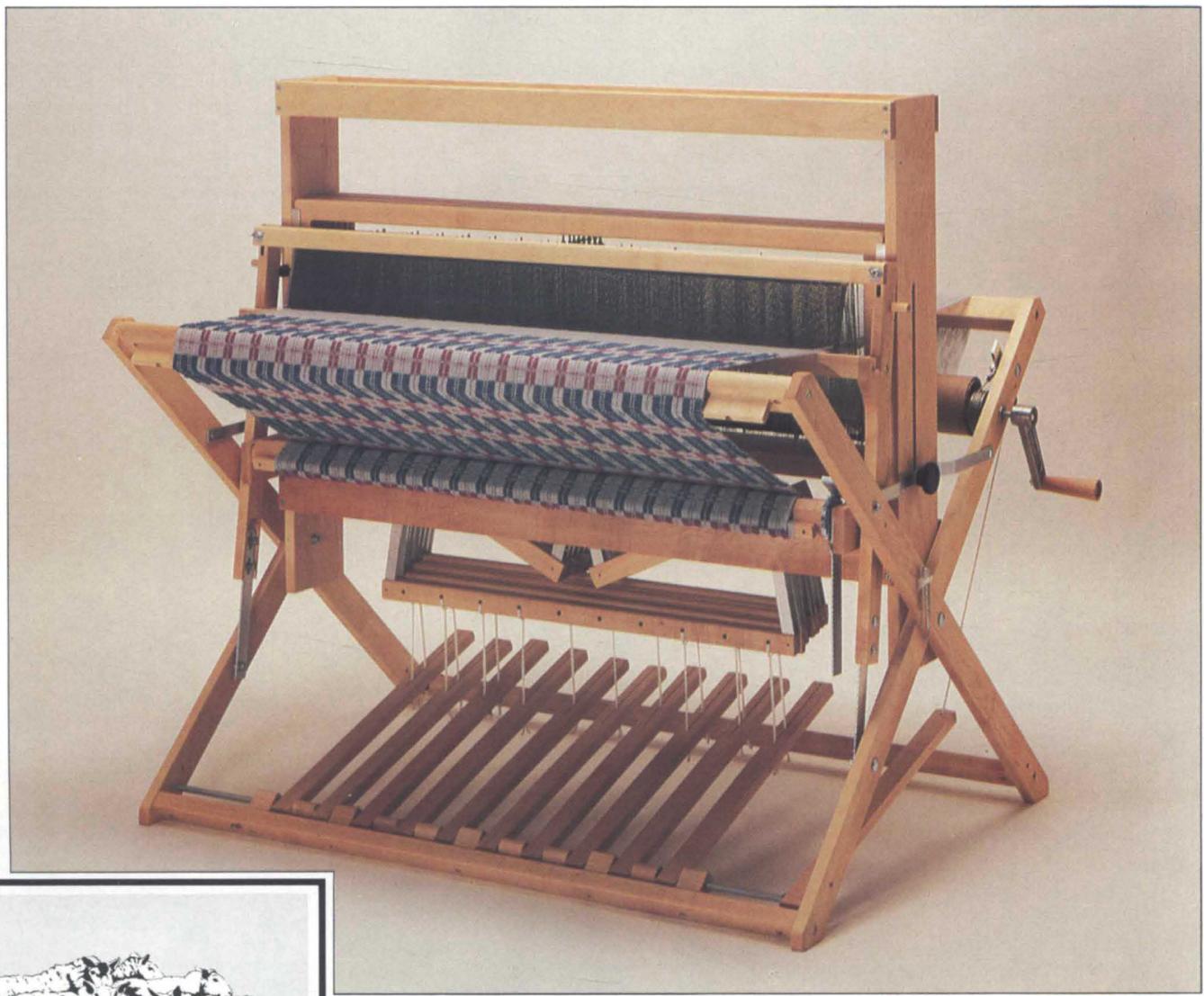


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A tweed yarn was the starting point for this collection of fabrics where color and weave structure play important roles.

SWATCH COLLECTION #14

by Sharon Alderman

THIS FALL'S Swatch Collection began with an idea and a look at *Color Trends'* forecast for fall/winter 1986. My idea was to make fabrics all based on a tweed yarn; I took my cue for the colorway from the forecast.

As the collection progressed, I found that I could use the tweed yarn in all the swatches except the cotton dress fabric. It would be challenging, I thought, to weave a series in which one yarn, alone and in combination

with other yarns, appeared repeatedly. I find the variety of weights and textures that can be achieved by designing around one yarn interesting.

As usual, these fabrics are intended as the beginning for you. Use your own color choices. Select the fibers that suit your climate. Let your imagination lead you to new places. Just see how far a single yarn led me.

out to form ovals of yarn on the surface of the cloth.

This is a four-shaft weave where the plain weave ground is threaded on shafts one and two, the alternating float areas are threaded on either shaft three or four. I think this weave has lots of possibilities.

Pattern suggestions: Because this fabric has exposed woolen yarn floats, it won't wear well at the elbow and knees. I suggest you avoid using this fabric for sleeves and slacks, but choose instead a short, semi-fitted, sleeveless vest.

#1: Tweed Jacket Fabric

This lively plain weave fabric is the cornerstone of this season's Swatch Collection. The "action" is all in the yarn with dramatic flecks of black and red-violet on a blue ground. I finished this cloth by washing in moderately hot water using a liquid detergent (Joy). As tweed yarns have a fair amount of spinning oil, you may find that long lengths require a second washing.

Pattern suggestions: This fabric would make up well as an unconstructed, unlined, below-the-hip jacket or as a loose-fitting, untailored shape.

#3: Dress or Belted

Jacket Fabric

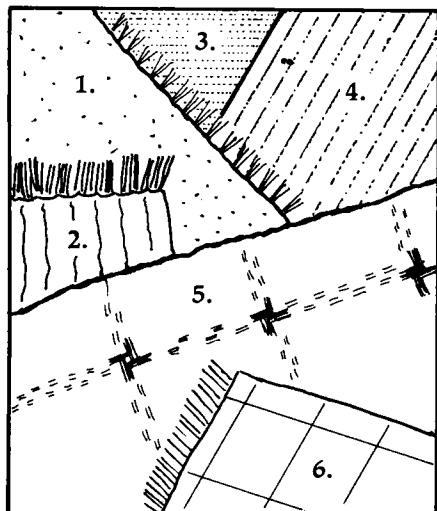
I had in mind designing a color-and-weave effect fabric in which the tweed yarn made a pattern like the diagram of plain weave against a dark ground. I made a drawdown of the pattern to figure out how to thread and weave it.

Pattern suggestions: I see a loose-fitting tunic jacket, with minimal tailoring and drop shoulders.

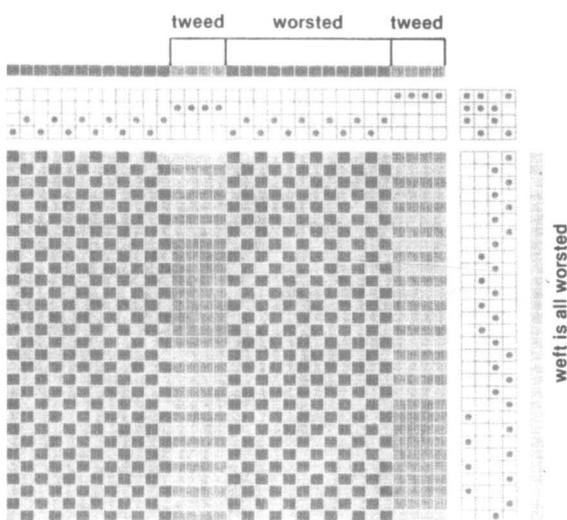
#4: Soft Vest or Sweater Fabric

This soft fabric is designed with three-pick warp floats so that each yarn in the warp comes to the surface to produce dotted lines. The worsted yarns are used double for both warp and weft.

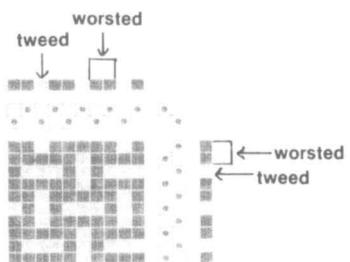
Pattern suggestions: You could cut this particular fabric for a sweatshirt-style vest or sweater since it is soft and squishy.



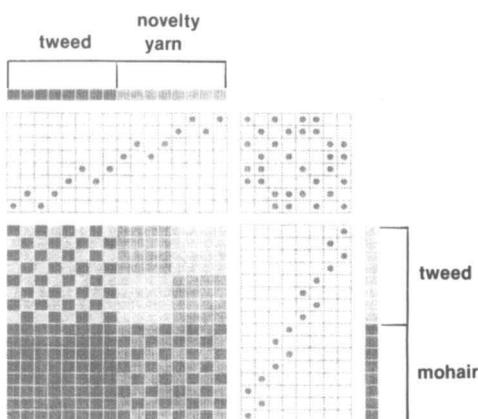
1: Tweed Jacket Fabric. 2: Jacket/Vest Fabric. 3: Dress or Belted Jacket Fabric. 4: Soft Vest or Sweater Fabric. 5: Coat Fabric. 6: Cotton Dress Fabric. All swatches designed by Sharon Alderman. Instructions for all swatches can be found in the *Instruction Supplement*. Yarns courtesy of Halcyon Yarns.



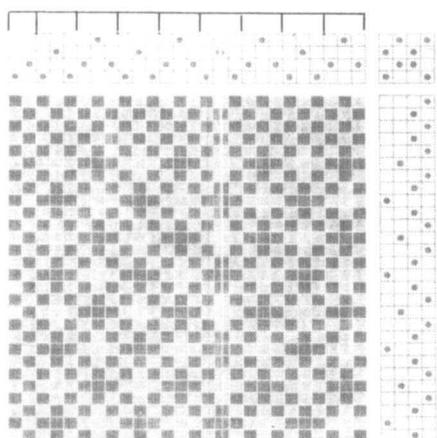
#2: Plain weave with groups of ends left unwoven at intervals.



#3: Plain weave with color and weave effect.



#5: A combination of plain weave and basket weave.



#6: Plain weave with canvas weave squares.

□ = threaded in one dent

#5: Coat Fabric

The colors in the tweed were picked up in fancy yarns, two loopy wools and two brushed mohairs. The structure is a variation on plain weave; each area weaves plain weave half the time and basket weave the other half.

The color arrangement in the fabric makes a series of overchecks that seem to be at different levels in the fabric because of their colors. The plaid is uneven and requires extra care in laying out the pattern pieces, but the results are more interesting and well worth the effort.

The brushed mohair yarns tend to stick when some sheds are opened. The same colors are available in loop wool so you might want to consider replacing the mohair with loop. The loop may be brushed in the finishing process to make it resemble a brushed yarn. If you brush the fabric vigorously, all the loop yarns will be opened up.

Pattern suggestions: Sew this fabric up into a loose-fitting lined coat with deeply-cut lapels. A long length will ensure warmth, though I could see this working up nicely in an elongated, below-the-hips jacket.

#6: Cotton Dress Fabric

This dress fabric is made of fine pearl cotton. The colors are from the tweed. It is woven in a simple overcheck, a simplified version of the coat fabric.

In the center of the large blue squares, there are squares of canvas weave. This structure may be woven on just four shafts. Most of the warp is carried on shafts one and two, so be sure that you have enough heddles on those shafts before you begin to thread.

This fabric might also be woven in wool. Worsted wool ought to be used so that the canvas weave opens up as it does here; in a woolen yarn the structure will be somewhat blurred.

Pattern suggestions: This fabric is lightweight and very drapable. Make it up in a softened version of the shirtwaist dress by styling with a blouson bodice, drop shoulders and a slightly flared skirt. □

*Sharon Alderman's writing and weaving have appeared in Shuttle, Spindle & Dyepot, Interweave, Fiberarts, and Textile Artist's Newsletter. She is a contributing editor to **HANDWOVEN**.*

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A



Simple materials, such as paper, can be very useful in understanding basic weave drafting and design. Weaving with paper can also be used as a design medium in its own right.

PAPER WEAVING

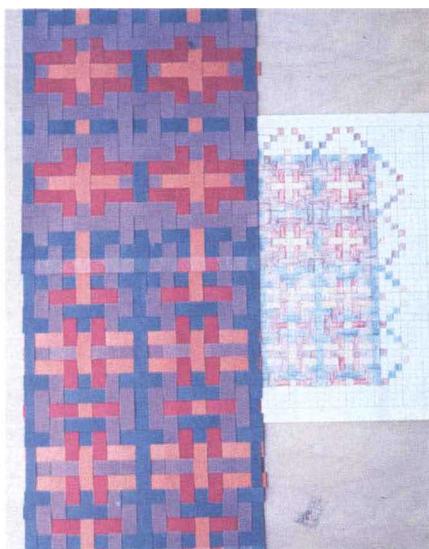
by Tommeye McClure Scanlin



"Moses II". Paper weaving, watercolor, marker, pencil, machine stitching, 16"×14". By Tommeye McClure Scanlin.



At left: "Sunday I". Paper weaving and acrylic, 22"×28". By Tommeye McClure Scanlin. At right: Paper weaving showing color and weave effect with traditional rosepath structure. The color draft from which the weaving was done is shown on the right.



IN BEGINNING CLASSES, drafting and weave structure can be graphically demonstrated with paper weaving. I find it helpful to introduce drafting in the traditional way: plotting the weave on graph paper, showing the threading, tie-up and treadling. Next, I have the students cut paper into equal widths for warp. They do the same for the weft, but in a contrasting color. The students then follow the draft we just completed on graph paper in paper strips.

Paper weaving is also helpful in testing the structural integrity of a weave. Problems can be discovered quickly when a paper weaving is made following a draft. Seeing where the weft strips slip and slide and where there are very long "floats" can indicate that a fabric may not be structurally sound. Scale, however, should be kept in mind. Remember, when testing structure with paper, that a particular interlacement which may not appear structurally sound when woven in large scale with paper might be just fine when woven with fine thread at 36 ends per inch.

You can also analyze color-and-weave effects with paper weaving. Carol Kurtz, in *Designing for Weaving*, gives a good description of color drafting using color markers or pencils. Warp strips, in colors and positions as planned on graph paper, can be cut, arranged and taped along one edge. Weft colors can then be made to match the color draft and interwoven in the order planned in the draft. Changing a color anywhere in the weaving is easy, too. Just slip out the color you want to change and insert another strip in its place, following the same interlacement as the removed strip.

In a basic design study, you can use paper weaving as one way to explore ideas of color contrast. For instance, simultaneous contrast (the interaction of colors with those surrounding them) can effectively be seen by interweaving paper strips made of Color-Aid paper.

Paper as an art medium

Paper can be an exciting medium of expression. In my own work, I find combining drawing and painting with paper weaving challenging. I usually

—continued on page 30



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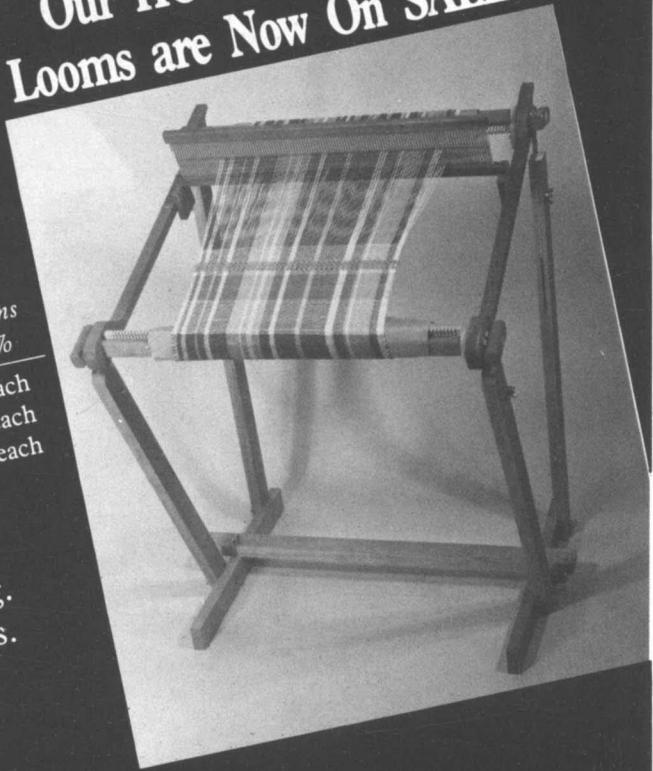
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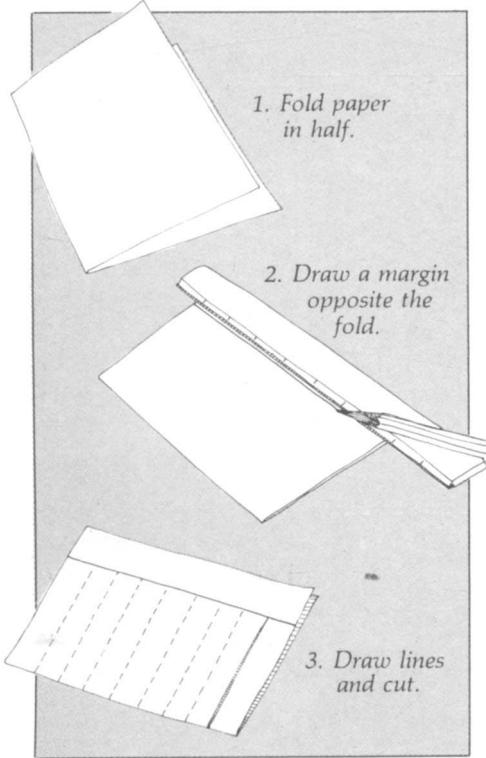


PAPER WEAVING

(continued from page 28)

use watercolor paper, sometimes even cutting up a completed watercolor painting which I found unpleasing and rearranging it in strips for successful woven results. Color areas and color movement can be created as the strips are carefully placed in warp and weft. Occasionally, I use a sewing machine to attach the strips and to "draw" stitched lines on the surface of the weaving. Paint, crayon, pencil and dyes can also be added while the paper weaving is being done or after the weaving is completed to visually tie areas together.

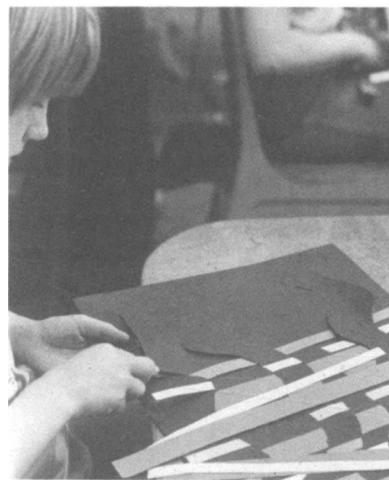
Weaving with paper



Various papers can be used for warp and weft. For students, the more inexpensive papers are good, as are "unsuccessful" drawings, paintings and prints on paper. Color-Aid paper, which is a screen printed color on paper available in 220 colors, is excellent for playing with color. Keep in mind anything can be used for both warp and weft, including the most delicate papers, once the process is understood and inherent problems considered.

You can prepare your paper in several ways. The warp can be made with margins on either end which

Teaching weaving to elementary school children



The concepts involved in interweaving "over-one-under-one" are considered important manipulative skills to be developed by children and are usually taught as early as kindergarten. Paper, because it is economical, easily manipulated and produces colorful results, is often chosen as the medium with which to weave.

Construction paper or any fairly sturdy paper which doesn't easily tear, may be used. A good method for preparing the warp with elementary students is to fold the chosen paper in half, and using the width of a ruler, draw a margin on one end. The paper is then cut, either freehand or along drawn lines, stopping at the margin. This leaves two closed ends and is particularly successful for young children since the strips do not fall out as easily while the weaving is being done. Having a ruler to determine the margin width and for measuring the warp increments is a good way for students to practice measuring.

Beautiful paper weavings result from combining measurement and color concepts. Weavings can vary in complexity and emphasis with the age and experience of the children.

When you try paper weaving for the first time with young children, you'll notice that they may encounter problems with the technique, such as having the weft strips slip out of the warp or forgetting to alternate each row of weft over, or under, opposite the preceding row. Emphasizing that the warp should be kept flat on the desk while weaving is done will help alleviate the slipping problem. Asking them to look carefully at what was just completed often helps to straighten out the over-under problem. For first-time experiences, or with handicapped or young children, the use of strongly contrasting colors for warp and weft is suggested. You might also draw a bold line on every other warp strip or in some

—continued on page 32

help to keep the weft from slipping out. To do this, fold a sheet of paper in half and, using the width of a ruler, draw a line at the end opposite the fold. To cut strips, begin at the fold and cut up to but not through the drawn margin line, cutting either freehand or along drawn lines with an X-acto knife or scissors. This method of preparing the warp leaves two closed ends. You can also, without folding the paper, prepare the warp by cutting from one edge all the way to the opposite edge stopping at the drawn margin line. The warp can also

be cut in irregular ways, such as in zigzags and curves, instead of straight. The margin should still be attached at either one or both ends with irregular strips. □

Tommie McClure Scanlin has been weaving for 15 years. She is an associate professor of fine arts at North Georgia College, is an active member of Southern Highland Handicraft Guild and Yonah Mountain Fiber Arts Weaving Guild, and conducts weaving and spinning workshops for elementary and middle school students. She and her husband, Thomas, live in Dahlonega, Georgia.

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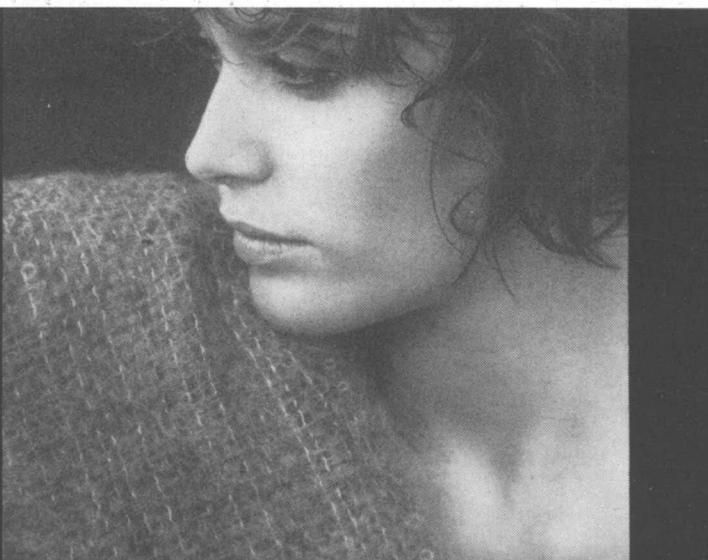
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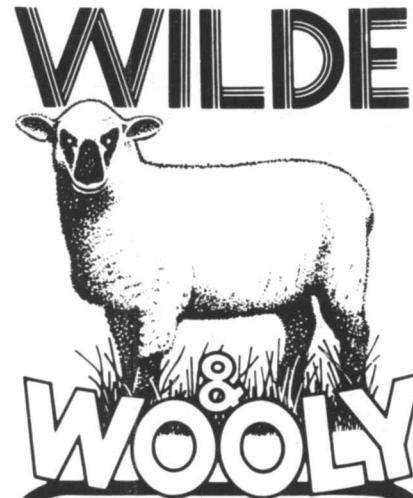
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TEACHING PAPER WEAVING TO CHILDREN

(continued from page 30)

other way make it obviously different to help with the alternation when weaving.

MATERIALS NEEDED:

- Colorful construction paper or other sturdy papers. It is fun to weave printed or patterned papers (old wallpaper sample books are a good source). You can also glue magazine photos onto construction paper or drawing paper to give added strength to the thin paper.
- Scissors. Use those with blunt ends if the youngsters are doing the cutting.
- Ruler.
- Masking tape or glue (school paste or white glue).
- Optional: For fun effects, hole punchers, pinking shears, rubber stamps and stamp pads. Try punching holes in either, or both, warp and weft, cutting the strips with pinking shears, printing on the strips, drawing on the strips.

PROCEDURE:

1. Determine size and shape of warp. This can be any size, but will work better if it is under 12" X 18". The warp can be of any shape, such as rectangular, square, round, triangular.
2. Make warp strip cuts in warp paper. It is important to cut up to, but not through, a 1" margin at one end. If the paper is folded, cut from the fold to the 1" margin line that is drawn on the edge opposite the fold.
3. Cut the warp in several ways: all the same width, several different widths, or with slight curves or zigzags. Be careful not to cut any narrower than 1/2" to avoid frustrating rips.
4. Cut weft strips, also no narrower than 1/2". These can be all the same size, of different sizes, can have holes punched through, can have slots cut and smaller strips woven in. Prepare more weft than you will use—it's more fun to keep weaving once you start.
5. Place the warp on a flat surface larger than the warp (desktop is usually large enough).
6. Begin weaving either over the first strip, or under, but the next row of weft will be opposite the first one, the third row will be like the first, etc., (this is, of course, plain weave).
7. Pack the first weft strip snugly against the end of the cut, next to the drawn margin line (this can become the back of the weaving so the drawn line isn't seen when the weaving is done). Each succeeding row of weft should be slipped into place closely next to the last.
8. Continue weaving, alternating the rows over-under, until you are at the opposite end of the weaving. The last two or three rows are difficult to slip into place—encourage the child not to force the strip, but to take it out and trim it a bit to make it narrower if necessary.
9. Finish the paper weaving by attaching the weft strips on the back of the weaving, either by putting a strip of masking tape along each selvedge edge, or by placing a dot of glue or paste under each weft strip.
10. The edges of the weft strips may all be trimmed even with the warp edges, or allowed to extend longer in either an even width or irregular width. If weft strips are left long for design's sake, you might want to mount the paper weaving on a larger piece of construction paper to avoid tearing the strips. □

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A KEEP IT SIMPLE

Christmas



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Simplify. Weave as many projects as you can on one warp. Consider "theme" gifts, such as scarves for all the men, shawls for all the women.

Be realistic. Is it really realistic for you to weave an eight-foot-long linen table cloth with matching napkins for your parents *and* your husband's parents?

Organize. Make a list of projects and a schedule of when each is to be completed.

Prioritize. What will need to "go" so that you can accomplish your Christmas weaving goal?

Have fun. No one is *making* you do this. Remember, you like to weave, and you are handcrafting your presents because you want to make something special for the friends and family you love.

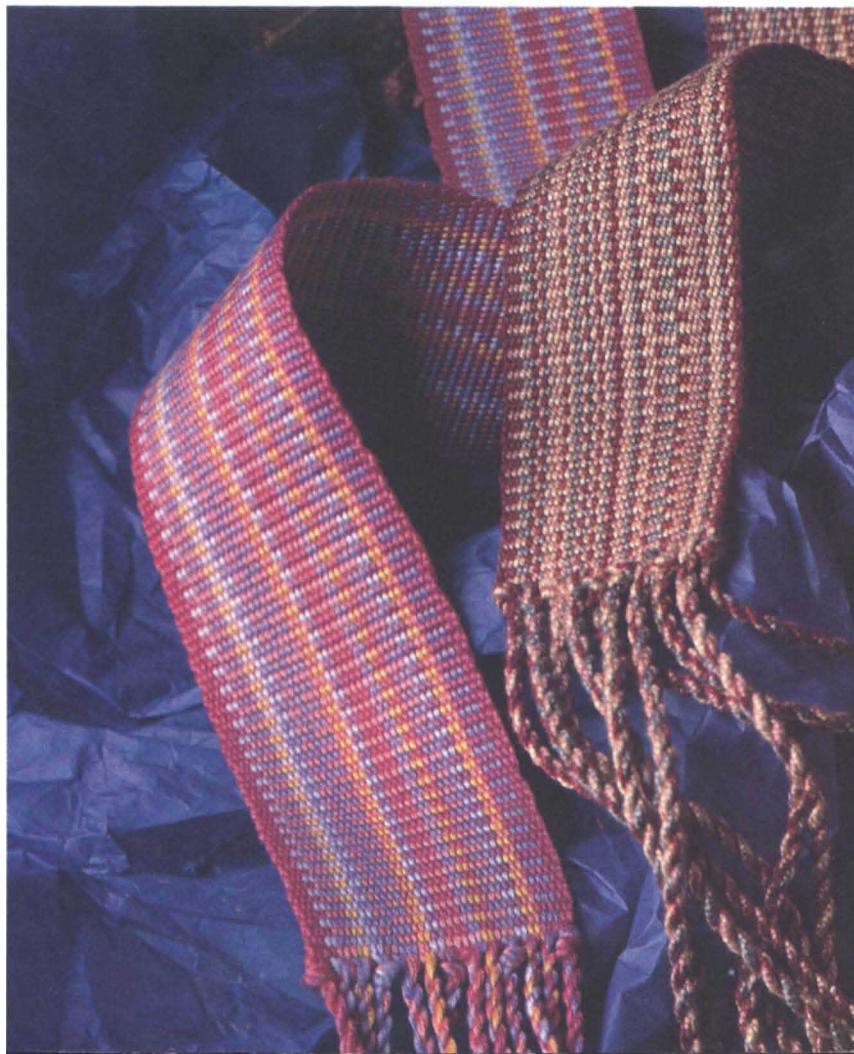
To get you started, here are a few projects, winners in our "Keep It Simple Weaving Contest". All are simple to weave and are sure to bring a smile from each lucky

recipient. Weave these up in holiday colors as shown here, or choose colorways to fit the decor or personal styling of your loved ones. Do not delay! Start today!

Christmas Runner (opposite), woven by Deborah Dobbs of Walnut Creek, California. Introducing maroon to the traditional green and red Christmas colors takes this runner out of the ordinary, but keeps it close enough to this season's colors to be the kind of weaving you'll enjoy at this special time of year. The weave structure is plain weave with grouped threads, which outline the maroon and red plaid. Yarns are widely available 5/2 pearl cotton. See the Instruction Supplement for complete weaving details.

Chevron Twill Scarves (above right), woven by M. Linda Whitten of Sanford, Maine. This pair of scarves was woven on the same warp, only the weft color was changed—and what a difference it makes. The yarn is a super-soft and easy-to-use silk/wool blend from JaggerSpun. These scarves were woven at 20 e.p.i. for a soft, drapy fabric—luscious for wearing. Complete instructions are in the Instruction Supplement.

Ribbon-Striped Belts (below right), woven by Judie Tenn, Eugene, Oregon. These warp-faced belts can be given a satiny look, like the belt at left, by using embroidery floss. A smooth, but less shiny, surface can be achieved using pearl cotton, as in the belt at right. Dress these up or down and "get wild" with color. Additional information about these ribbon-striped belts is in the Instruction Supplement.





Idea Notebook

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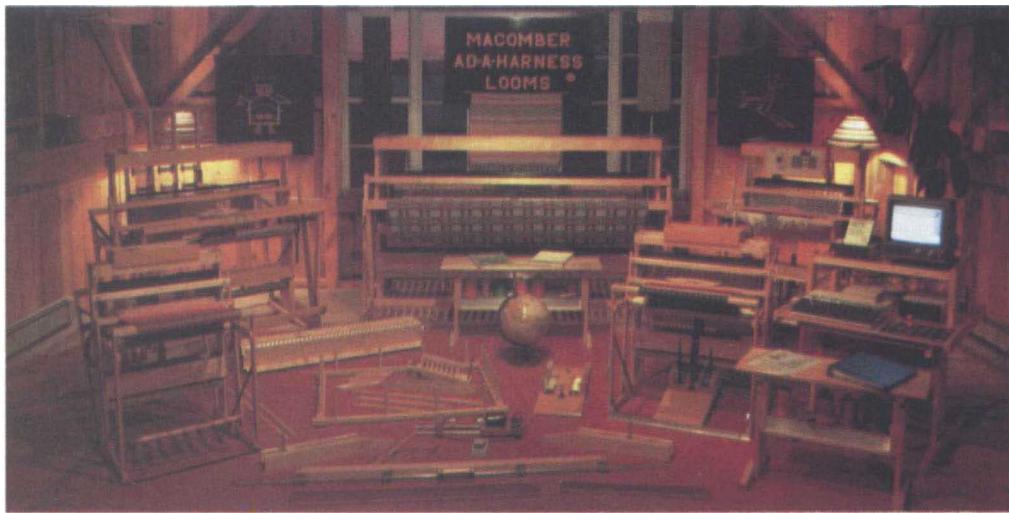
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NOTES

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This Tunstede republication edition contains two books — *Manuscript Notes on Weaving for First Year* and *Manuscript Notes on Weaving for Second and Third Year*. The works were originally published by the author, James Holmes, M.S.A., in Burnley, England in 1912 and 1914. These text-workbooks were used in technical textile schools that trained students for work in the textile mills of England at the turn of the century. Today, intermediate and advanced weavers, especially those who use multi-harness, dobby, and mechanical looms, will find information and ideas presented which are seldom found in modern weaving texts. The beginning weaver will be inspired to master weave-structure analysis and complex drafting. The sections on dobby and Jacquard looms are unsurpassed in the depth of knowledge presented on loom mechanisms and cloth structures woven on these looms. The engravings of looms and equipment and line drawings of loom mechanisms are extensive. Fabric swatches, reproduced in black and white, illustrate many of the weaving patterns.

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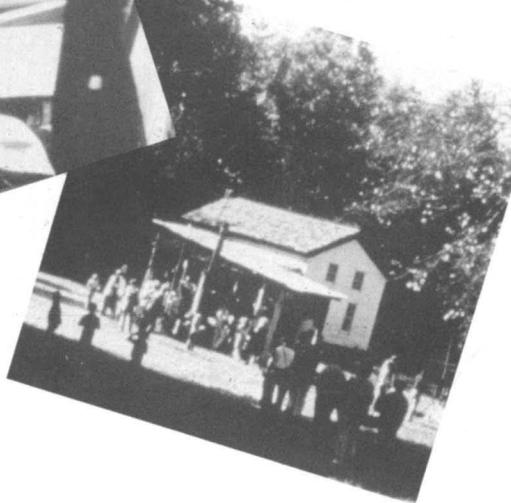
by Chris Switzer

Great Smoky Mountains National Park. On the eastern edge of Tennessee and into bordering North Carolina, the Park is situated along the Appalachian Mountains. It is open year round. Knoxville to the northwest and Asheville to the east are the closest big cities.

Besides hiking, camping, fishing, and driving through the countryside, this area is a good place to explore traditional American handicrafts. Quilting, braiding, weaving, spinning, and making natural dyes are crafts typical of the Smokies.

Going to **Cades Cove** is a pleasant drive on the western edge of the park. The visitor center is open mid-April through October. Of interest to weavers is the Becky Cable House, complete with walking wheel and handmade two-harness loom. Demonstrations are presented during the

Above: weaver demonstrates during summer interpretation program. At right: Becky Cable House at Great Smoky Mountains National Park. Photo: National Park Service.



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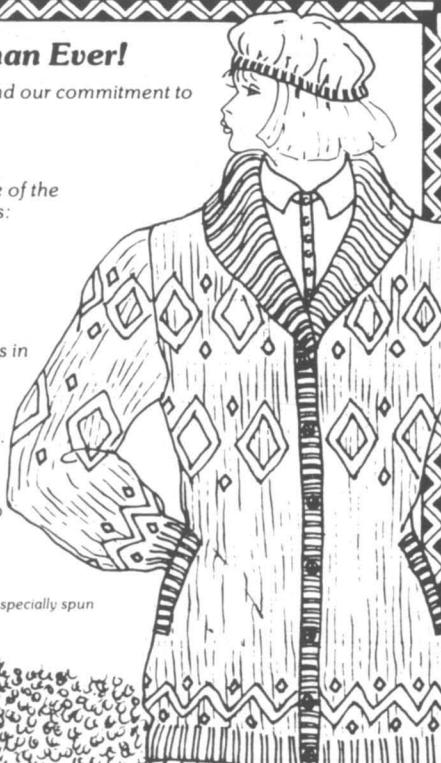
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summer interpretation program, at which time park personnel dress in pioneer costumes and share their personal expertise.

Outside the park in the busy tourist town of Gatlinburg, Tennessee, you will find **Arrowmont School of Arts and Crafts**. In 1912 the national women's fraternity Pi Beta Phi formed a settlement school to provide health facilities and educational opportunities for families in the eastern Tennessee region. Traditional crafts such as weaving, basketry, woodworking, and broom making were encouraged.

A cottage industry grew and in 1926 the **Arrowcraft Shop** opened. Today the retail shop is located along the main road in the downtown area. Objects in clay, glass, wood, metal, and fiber made by the regional craftsmen are sold; both traditional and contemporary handcrafts are offered. The shop's own weavers produce table linens, afghans, tote bags, rag rugs, and other articles for home or personal use.

During October the commercial places in and around Gatlinburg have a crafts festival. Write the chamber of commerce for more information.

U.S. 441 goes through the Great Smoky Mountains National Park and on the eastern edge is Cherokee, North Carolina. There you will find

For more information write:

- Great Smoky Mountains National Park, Gatlinburg, TN 37738. (615) 436-5615.
- To get details on the October Crafts Festival write to the Chamber of Commerce in Gatlinburg, TN 37738. Toll-free number 800-251-9868, or write to Pigeon Forge, TN 37863 or Cherokee, NC 28719.
- Arrowmont School of Arts and Crafts will send a schedule of classes and events if you write to P.O. Box 567, Gatlinburg, TN 37738. (615) 436-5860.
- The Museum of the Cherokee Indian can be contacted at P.O. Box 770-A, Cherokee, NC 28719. (704) 497-3481.

the **Museum of the Cherokee Indian**. Warp-faced fingerwoven belts are still done by these people, using contemporary yarns. Hand carving can also be seen. Most incredible is the basketry. Natural materials are used with many new shapes and expressions along with the traditional. The gift shop across the street from the museum is an excellent stop.

One more place to mention, not adjacent, but close by — **Blue Ridge Parkway**. If you want to slow down after freeways and city traffic, you'll enjoy this two-lane road that follows the ridge in North Carolina and Virginia. Many places along the way sell crafts and we even found an historic cabin with a rug loom set up, a demonstrator in costume, busily weaving away.

Happy traveling! □

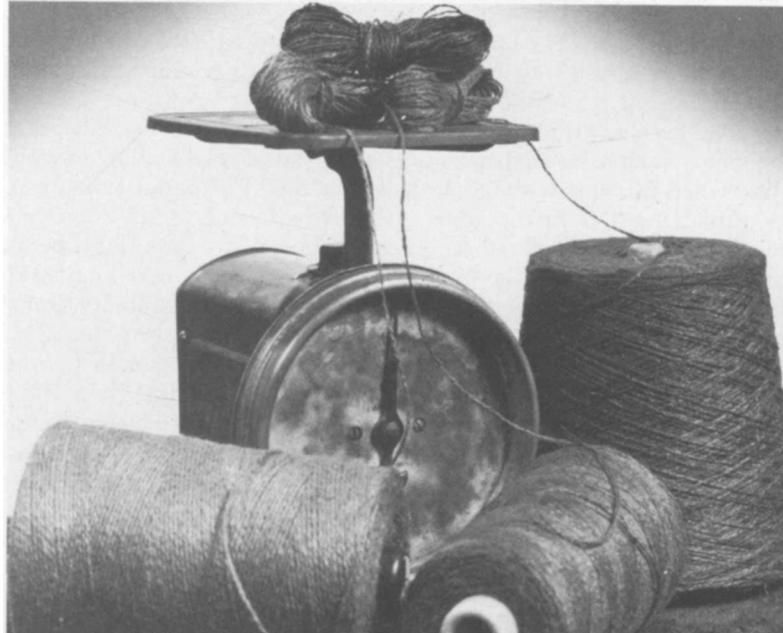
Chris Switzer enjoys traveling to give programs and teach workshops. She and her husband, Phil, live in Estes Park, Colorado. They traveled in the Southeast during October 1985; the trip and their explorations inspired Chris to do this article.

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Warp-Faced Rugs

by Lynne Giles

WARP-FACED RUGS HAVE been largely neglected by handweavers. Only a few examples come to mind: the striped druggets of 19th century America, plain and patterned Bedouin rugs, and rep weave rugs from Canada and Scandinavia. This almost uncharted territory, in fact, offers a multitude of possibilities for the weaver who is willing to explore. Twill patterns that are well known in weft-faced and balanced weaves look fresh, almost exotic, when turned around 90°. Warp-faced summer and winter features spiky transitions between blocks that make ordinary designs look dynamic. Unlimited large or small scale designs are available to the experienced weaver who chooses to work with one-weft double cloth pick-up. Crackle weave gains an appealing simplicity when converted to warp-face. The list could go on indefinitely. Berta Frey in *Designing and Drafting for Handweavers* gives excellent directions for making conversions from weft-face to warp-face when working with block weaves, explaining that the threading and treadling drafts trade places. Certainly no one interested in warp-face should feel limited to plain, vertical stripes.

Warp-faced rugs offer a number of advantages in addition to the pleasures of exploration. They are exceptionally durable and are definitely indicated where hard use, even abuse, is expected. A high grade canvas, with its hundreds of warp/weft intersections, is perhaps the most rugged of all textiles. In colonial America it was, in fact, used to cover floors. Canvas rugs, also known as floor cloths, painted to imitate Oriental carpets, proved especially practical in hallways and on staircases. Floor cloths, however, have disappeared and thick, soft carpets are popular. The weaver today who works with unbalanced structures (warp- or weft-faced) must find a satisfactory com-

promise between weight (thickness) and durability. The terms of this compromise should be dictated by use. Obviously rugs have varying purposes. A bedside carpet has a different role from a rug needed in an entryway. A rug that can survive the assaults of muddy shoes must be tough indeed, and it is here that warp-face shines. A rug made with 8/4 cotton carpet warp set at 36 e.p.i. — a true warp-face would be set even closer — can be woven at 5 p.p.i. with a weft having a 1/4" cross-section. The result is 180 intersections to the square inch. A typical weft-faced rug, set at 4 e.p.i. with 24 p.p.i., runs to only 96 intersections. Furthermore, the firm, tightly spun yarns that make good warps do not serve well as wefts in weft-faced rugs since they do not pack in easily. Clearly the advantage lies with warp-face when durability is the weaver's primary consideration.

It follows from the above that warp-faced rugs, having few picks per inch, are much faster to weave than weft-faced rugs, despite longer warping time. More important, perhaps, is the fact that the weaving time is likely to be far less stressful. Tension inequalities seem to be minimized by the large number of ends per inch. With true warp-face, the weft requires no bubbling, and even when the sett is fairly open in warp-dominant rugs, the laying in of weft is quick and straight selvedges are easy to maintain. One has the feeling that the rigidly rectilinear warps discipline the wefts, forbidding any aimless meandering. An even beat is also rather simple to establish, since one usually beats as firmly as the loom allows. A pleasantly flexible rug is the normal result, since it is virtually impossible to over-beat a warp-faced rug. A word of warning is, however, in order at this point. The warp-faced rug does make extra demands on the loom. The ideal loom for this kind of

weaving should be heavily built, counterbalance or countermarch, with treadles hinged at the back, a generous distance between the front and back beam and a weighted beater (I have attached a 25-pound steel bar to mine). A loom that has few or none of these features should not be expected to function with a dense, wide warp. For example, a typical jack loom will not make a shed with a 42" wide warp of 8/2 cotton set at 48 e.p.i. If the warp width is reduced to 36", the same rug is possible, if difficult, to weave.

The strong vertical influence of the warp on the structure of warp-faced rugs has its corollary in terms of design. Multicolor warp-way stripes with clean edges are easily produced in any size, including delicate, two-thread lines. Since weft-way stripes tend to look heavy and crude except in very narrow widths, the designer to whom stripes appeal will find warp-face an ideal medium. The stripe width, of course, cannot be altered once the weaving is under way, but if one uses a block weave threading, horizontal lines can be treadled in order to interrupt the verticals and ideas can be worked out at the loom as well as on paper.

excerpted from
A Rug Weavers Source Book,
published by Interweave Press

The bold patterning of this rug by Ronnina Bohannan, Boulder, Colorado, is achieved by combining a warp-faced structure and eight-shaft shadow weave.

In shadow weave two colors alternate log cabin fashion. But while log cabin is based on two-shaft plain weave, shadow weave is derived from twill, though its interlacings are primarily plain weave. When this structure is given a warp emphasis with alternating thick and thin wefts, as shown here, the pattern becomes bold and striking. Please see the Instruction Supplement for complete weaving details for Warp-Patterned Rug. Yarns courtesy Glimakra Looms 'n Yarns and Lily.

RUGS!



Summer & Winter a rug for all seasons

with Falene E. Hamilton

WHILE THE FAIRLY smooth surface of this rug seems far from the thick texture of rya knots I had been using, it was the search to find loom-controlled texture that brought me to developing this summer & winter technique.

A friend suggested I look into block weaves and consider "blowing them up" beyond their traditional coverlet scale to one appropriate for rugs. The geometric blocks of summer & winter appealed to me and I began to experiment. I especially liked the contrast between the raised texture of the floats and the smooth plain weave background. Other things I found appealing included the fact that the rug could be totally reversible, that summer & winter doesn't have overlapping blocks, and that I could see lots of design possibilities. Pattern blocks, I found, could be treadled in different ways to create numerous variations on the same threading.

I like to use this technique with plain weave borders on all four sides. The pattern area does not pack as

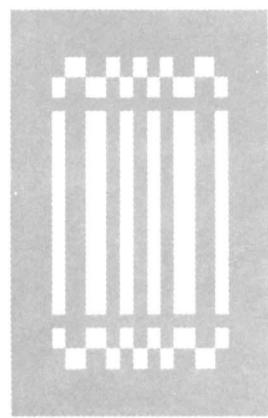
tightly as the plain weave, and the floats don't wear well at the selvedges, so I keep the pattern confined to the center. I feel this design constraint is worth the added sturdiness at the edges for a longer-wearing rug.

A quick review of summer & winter: it is a block weave with two blocks on four shafts. Shafts 1 and 2 function as tie-down shafts; shafts 3 and 4 are used to make two pattern blocks. Block A is threaded 1-3-2-3; Block B is threaded 1-4-2-4. Unlike overshot, threads do not share blocks; therefore, blocks do not overlap. This is a two-shuttle weave — one shuttle for the tabby background, the other for the pattern. Generally, the tabby background in summer & winter is a balanced weave, though here the warp is covered for a weft-faced fabric. So that the plain weave borders and the tabby in the pattern areas could be woven at the same time, I treadled the borders 1-3-2-4. I inlaid the pattern in the center of the rug and interlocked brown and natural background wefts in tapestry fashion at the edge of the pattern area.

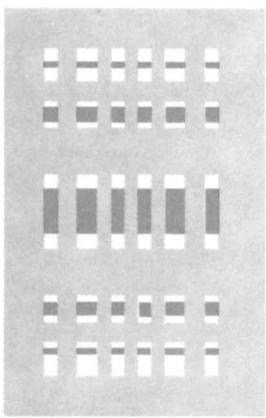
Weaving proceeds in this manner: one shuttle is used for the plain weave at each end of the rug. Two shuttles are required when the pattern begins. The pattern shuttle weaves across the center of the rug, always beginning and ending with a warp on shaft 1. The background shuttle weaves selvedge to selvedge, except when the edges need building up. Then the shuttle weaves back and forth on one side, and across to the other side of the rug where it weaves back and forth in the same manner before the next pattern row is woven. These extra filling rows are necessary because the pattern area builds up faster than the plain weave edges.

Four shuttles are required in the three-color area: one shuttle for each side border and one each for the brown tabby and the pattern. The brown tabby shuttle weaves across the center of the rug and interlocks with the natural color on either side.

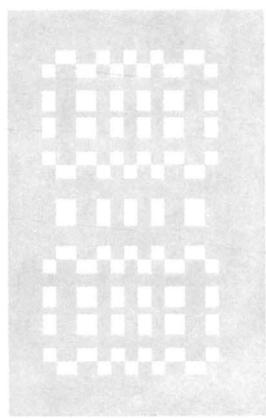
On this rug the treadling of one block results in the columns of floats. Other variations include using one or several colors, repeating one block with plain weave in between, and using several colors for the one block. Sometimes I've woven several colors within a given pattern block to create a pattern within a pattern. Other times, as here, a change of the background color is all that is needed to create an interesting design. I've shown sketches of some other possibilities. You'll develop many more with graph paper and colored pencils in hand. □



2 blocks, 2 colors



1 block, 3 colors



2 colors, 2 blocks

A Rug For All Seasons, designed by Falene E. Hamilton, State College, Pennsylvania, features summer & winter technique with a modified treadling. Firmly woven bands of linen at either end serve as weft protectors. The warp ends are woven by hand and darned back into the rug, making a sturdy and attractive end finish. Complete instructions are in the Instruction Supplement.

RUGS!

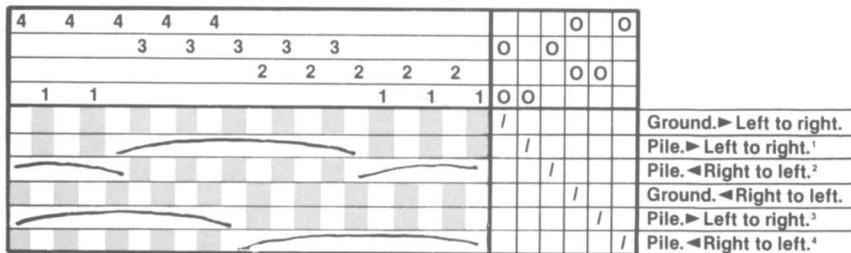


Double Corduroy

DOUBLE CORDUROY IS FUN to weave and a fast way to achieve a pile rug. Overshot floats, cut after several rows are woven, make the pile. The threading for double corduroy is particularly ideal for rugs because it has two sets of floats that give a plush pile, as opposed to single corduroy threading which has single sets of floats and is therefore less thick. (For more on this see *The Techniques of Rug Weaving* by Peter Collingwood.)

The basic draft (see illustration) for double corduroy shows how it works. Always thread full repeats, but if you have to split one, do it at the halfway point. Other alterations will complicate the float pattern and the way the floats work at the selvedges.

Weaving proceeds with two wefts: a pattern weft for the pile, and a ground weft that provides structure.



¹Tuck in end on left; cut end on right, leaving a tail.
²Leave tails protruding at both edges.
³On right, tuck in end; on left, leave a tail.
⁴Leave a tail on the right. Do not cut on left.

Because of the overlapping floats, you must follow a specific order of lifting shafts and using the shuttles to avoid having tufts poking out at the selvedges. Here is the sequence, as described in Peter Collingwood's *The Techniques of Rug Weaving*:

Lift shafts 1-3. Throw the ground weft from the left to the right.

Lift shaft 1. Begin the pile shuttle on the left, throw to the right. Leave 2" of weft hanging out in the first space between raised warps on the left. At the beginning of the rug you will need to use a separate piece of weft, half the normal thickness, to loop around the warps at the left edge with the cut ends facing the center of the rug. Hereafter, the cut ends left from Lift 4

weave under this group of warps. Cut the weft on the right, leaving about a 4" tail.

Lift shaft 3. Throw the pile shuttle from right to left. Notice that this shed doesn't go clear to the edges. On the right, leave the weft protruding; on the left cut the weft, leaving about a 2" tail.

Lift shafts 2-4. Throw the ground weft from right to left.

Lift shaft 2. At the right edge, tuck the weft left from lift 1 under the first group of warps, leaving about a 2" tail on the left and cutting the weft between the last two warp groups on the right.

Lift shaft 4. Throw the pile shuttle from right to left. Leave about a 2" tail on the extreme right. Do not cut the weft on the left; it will weave in when shaft 1 is lifted. After a little practice, you will be cutting the weft

(ground weft is six-ply rug wool; the pile is six ends of two-ply carpet warp used together). For a longer pile, he suggests four e.p.i. (he seys the reed at six e.p.i., but alternately threads double and single ends in the heddles to make four working ends. Again, six-ply rug wool is recommended for the ground, with nine or more ends of two-ply carpet wool for the pile weft.)

Before cutting, the fabric looks like overlapping floats. You can locate the float columns relatively easily if you begin at one selvedge and work across the web, cutting one column at a time. Scissors can be used, but it's quicker to pull up the floats with a wire loop and cut with an X-acto knife held against the wire loop. For an even pile, cut in the middle of each column. You can vary your pile by altering the cutting places (see article on page 47). Cut as you weave, about every 2"-3".

Since this weave has four blocks, you can create patterns in your rug by using different colors. Use graph paper and experiment with different color orders. For example, use color A for lifts 4 and 2 and color B for lifts 1 and 3, to make vertical columns; make a checkerboard by simply changing the colors around every few inches. Get a diagonal line by moving a color over each sequence. Inlaying color is another variation with interesting design possibilities.

Put on a sample warp and experiment with this technique. Not only does it make a luscious fabric for the feet, but it's interesting for the hands to weave as well.

Resource: *The Techniques of Rug Weaving*, by Peter Collingwood. □

This Double Corduroy Rug by Marilyn Dillard, Boulder, Colorado, features off-center cutting. 8/3 rug linen is sett 6 e.p.i.; the ground weft is a single strand of 4-ply rug yarn. Two pile wefts of different shades each use six strands of thick rug wool. Hems woven at either end make a tidy finish for this handsome project. Complete instructions are in the Instruction Supplement. Yarns courtesy Wilde Yarns. Baskets courtesy Robin Taylor Daugherty.





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Double Corduroy with Varied Pile

by Peter Collingwood

The overall pile on a corduroy rug can be "sculpted" by varying the length of the weft floats and the cutting method. Peter Collingwood, who popularized double corduroy technique developed by Alastair Morton, shares some of his varied pile techniques in this excerpt from his book,

The Techniques of Rug Weaving.

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Two-level corduroy rug. This rug was woven exactly as in Illustration 4, giving longitudinal stripes of four long, four short tufts.

THE PILE LENGTH CAN BE altered either in the weaving stage (by pulling up the weft floats in varying degrees) or in the cutting stage (by cutting floats off-center) or by a combination of these two methods. The effects produced in these simple (almost mechanical) ways, add a great deal to the possibilities of corduroy technique, especially when combined with two colors as explained below.

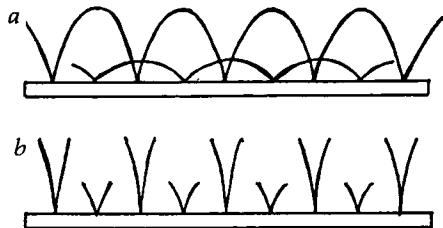
Alternate long and short tufts

If two consecutive pile picks are pulled up to give long weft floats and the next two pulled up to give short floats, and this is repeated, the situation shown diagrammatically in Illus. 1a is reached. When these are cut in the normal way, the result will be as shown in Illus. 1b, tufts with alternate long and short pile. The long pile tufts will stand up as narrow ridges running the length of the rug.

It will be obvious that this type of pile will modify in an interesting way any warpway stripes in two colors.

Cutting two adjacent floats at once, i.e., 'double cutting'

Because the vertical columns of weft floats overlap, it is easy to slide the wire loop under two adjacent columns. Starting at the right selvedge, ignore the first column of floats (which is the one normally cut for a level pile) and insert the wire loop into the next available opening. This is marked X in the cross-section view in Illus. 2a. In this position, the wire loop will not be able to move from side to side as it did with normal cutting. Cut with scissors or razor. It will be obvious from Illus. 2a that of the two columns of floats which are thus simultaneously cut, the right-hand one is cut to the left of center (giving long pile) and the left-hand one is cut to the right of center (giving short pile). If this is continued right across

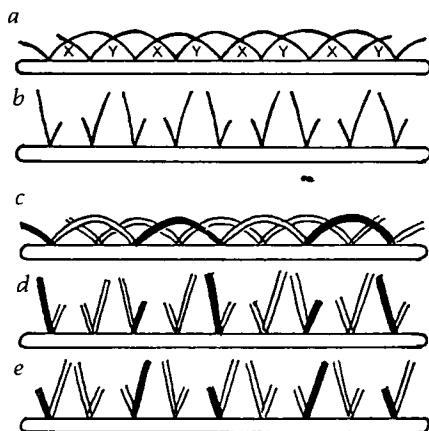


Illus. 1: Varying pile length by pulling up weft floats to different heights.



This corduroy rug with diagonal lines is woven exactly as described under 'Diagonal lines in pile'. It combines weft color sequences of ABAB, ABBA, BABA, BAAB with double cutting in the X and Y positions all the way across. These bands of diagonal lines are broken by areas of vertical lines produced by repeating over and over stages 1, 2, 3 or 4.

the rug, the net effect will be as shown in Illus. 2b, i.e., every tuft consists of long and short pile in equal amounts. (Note: As two columns are cut at once, there is only half as much cutting with this method.)



Illus. 2: Varying pile length by inserting wire loop differently (a & b). Combining above with color sequence of A, A, A, B (c & d).

When the rug is newly woven or has just been shaken, this cutting tends to give warpway lines of short and long pile (as suggested by Illus. 2b). But the general effect when the rug is in use is of an uneven shaggy pile, which has a more luxurious look than a level pile rug, although containing exactly the same amount of

wool. This uneven character can be increased by sometimes cutting as described, and sometimes inserting the loop one opening to the right, marked Y in Illus. 2a.

These two positions for double cutting give interesting results when combined with two colors in an A, A, A, B sequence. Illustration 2c shows the cross-section where B is black and A is white. If these floats are cut in the X positions, then tufts appear as in Illus. 2d. The long black pile will show on the surface of the rug, but the short black pile will be almost completely hidden. So the effect will be of thin warpway stripes of black on a white background, but at twice the normal distance apart. If the floats are cut in the Y positions, the tufts appear as in Illus. 2e. Where there was a short black tuft there is now a long tuft and vice versa; so the thin warpway stripe of black will appear in the intermediate position.

Diagonal lines in pile

An interesting development is the production of twill lines in the pile. These result quite automatically from a combination of the two positions of double cutting with varying color sequences in the pile weft.

A warp is threaded with a number of repeats, ending with three-quarters of a repeat. This is so that the color

effects can be centered on the rug. There are four stages, in whose description the normal plain weave picks have been omitted for clarity's sake.

STAGE 1

- Lift 1—Weft A
- Lift 3—Weft B
- Lift 2—Weft A*
- Lift 4—Weft B

Start double cutting to the left of the first tuft at the right selvedge (i.e., in the Y position as described above), and continue all the way across the rug.

STAGE 2

- Lift 1—Weft A
- Lift 3—Weft B
- Lift 2—Weft B
- Lift 4—Weft A*

Start double cutting to the left of the second tuft in from the right selvedge, i.e., in the X position.

STAGE 3

- Lift 1—Weft B
- Lift 3—Weft A
- Lift 2—Weft B
- Lift 4—Weft A*

Double cut as in Stage 1.

STAGE 4

- Lift 1—Weft B
- Lift 3—Weft A
- Lift 2—Weft A*
- Lift 4—Weft B

Double cut as in Stage 2.

Each stage can be repeated as many times as desired, and then cut, before moving on to the next stage. The angle of the twill naturally depends on this number of repeats. Some notes:

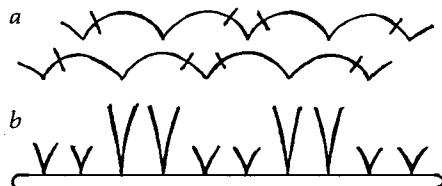
- Cuts are always made where a column of weft A loops overlaps a column of weft B loops.
- If in the four picks with asterisks the color is changed from A to B, the twill lines will appear thinner.
- Repeating any of the stages many times will give warpway stripes of equal thickness. These stripes will be twice the width of those obtained by normal cutting.

The rug in the photograph, opposite, shows twill lines produced in this way. Note that the lines have been confined to the center of the rug by inlaying the appropriate wefts.

Cutting floats off-center

Another development is to insert the wire loop normally (i.e., under

one column of floats at a time), but to cut the floats either to the right or to the left of their midpoints.



Illus. 3: Varying pile length by cutting floats off-center.

Starting from the right selvedge, cut the first two columns to right of center and next two columns to left of center and continue thus all the way across the rug. These cuts are shown diagrammatically in Illus. 3a; Illus. 3b shows the resulting tufts, two short alternating with two long. So this will give warpway ridges but of twice the scale of those obtained by method 2a. The cutting is very simple and just as quick as normal cutting. The wire loop is inserted, moved from side to side and then pushed hard over to the right or left as required and the cut made in that position.

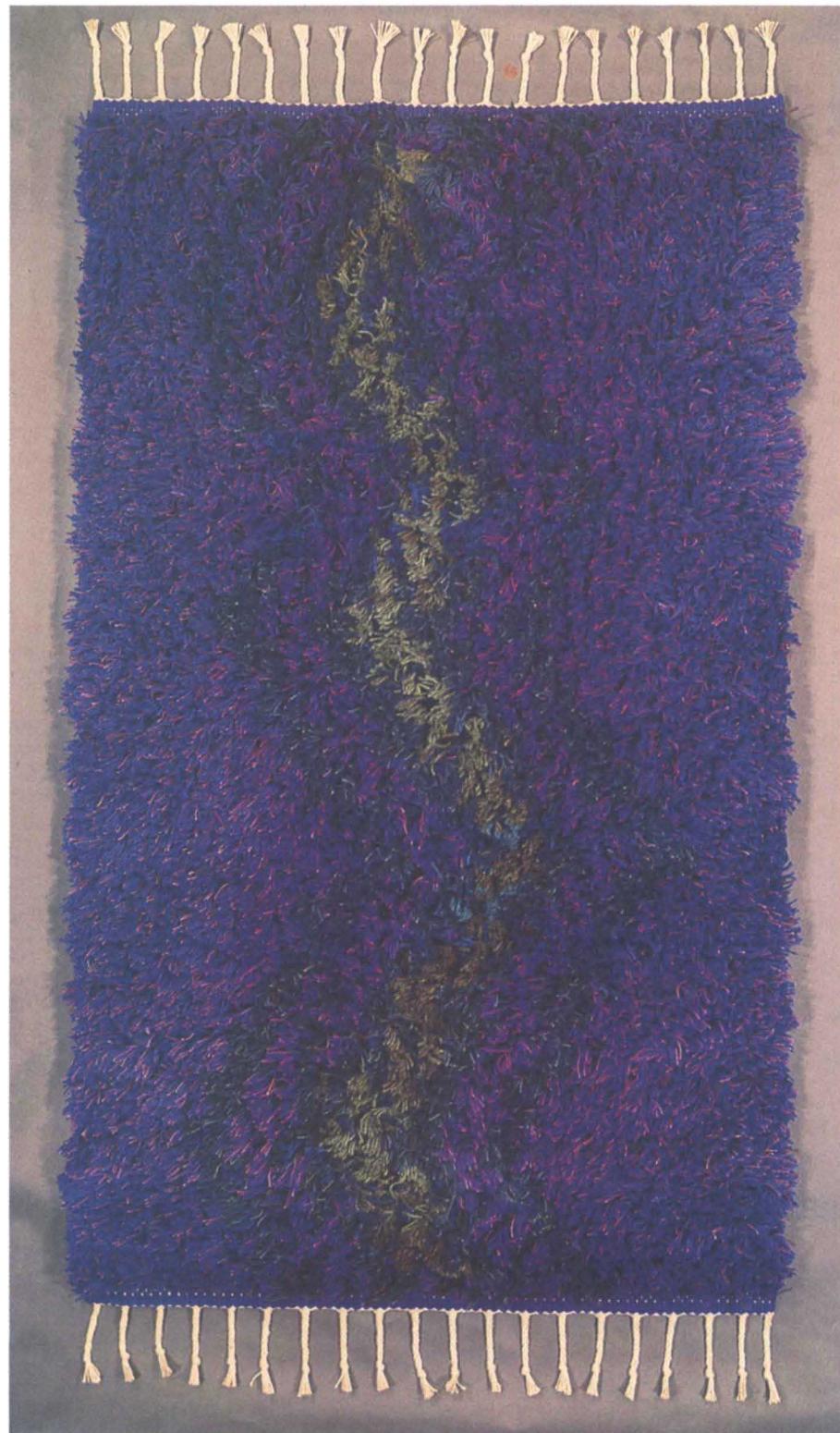
Starting from the right selvedge the positioning of the cuts, described above, was – to right, to right, to left, to left. Diagonal ridges can be produced by varying this sequence thus:

- right, right, left, left (repeat ad lib)
- right, left, left, right (repeat ad lib)
- left, left, right, right (repeat ad lib)
- left, right, right, left (repeat ad lib)

The angle of the diagonal ridge will depend on how many times each of the above four sequences is repeated. If the sequence is reversed the diagonal will lie in the opposite direction. Ridges appearing as chevrons, diamonds, curves can all be cut on this principle.

Combining long and short floats with off-center cutting

This method is a little more complicated, but enables the weaver to produce broad ridges of long and short pile. The sequence is as follows: *Lift 1* – Pull up weft so that the floats are alternately very large and very small (and tight), see Illus. 4a. One way to do this accurately, is to pull up the floats to the normal extent and then go across pulling up every other float, taking in the slack from the intermediate ones.



Double cutting this corduroy pile produces twill lines. This rug is woven like the one opposite. The twill lines are confined to the center of the rug where colors have been inlaid.

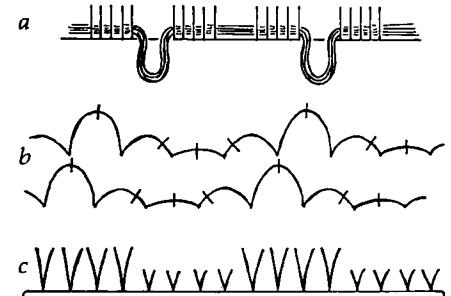


Above: Double-cut corduroy rug. The design is produced by cutting loops normally in the center area, but double cutting at the two sides. The double cutting was in position X (see Illustration 2a) for about 7", then in position Y for the next 7", and so on. This makes the gray dashes of color alternate in the side areas. The weft is in an AAAB color sequence throughout.

Below: Double-cut corduroy rug. Same technical idea as in the photo above (normal cutting in center, double cutting at sides), but to make the gray at the sides move diagonally all the four possible weft color sequences—AAAB, AABA, ABAA, BAAA—are woven in succession. Also, sometimes double-cut areas gradually encroach on the normal central area as the triangle is woven towards its point.



Lift 3—Pull weft up normally.
 Lift 2—Pull up weft as for lift 1, to give alternately large and small floats.
 Lift 4—Pull weft up normally.
 The floats will now look as in Illus. 4b, i.e., two columns of large floats, two of small and four of normal ones.



Illus. 4: Varying pile length by combining off-center cutting with floats of different lengths.

Now cut the extra large and extra small floats centrally, but cut the normal floats to right or to left of center according as they lie to the right or left of an extra large float. If they lie immediately to the right then cut to the right of center, etc. (see Illus. 4b). So starting from the right-hand side in Illus. 4b, the cutting sequence will be: center, center, to right, to right, center, center, to left, to left, and this will be repeated all across the rug. Illustration 4c shows that this will give four short pile tufts alternating with four long pile tufts. So the rug will show warpway ridges twice the width of those obtained in method 3a. As in that method, these warpway ridges can be made to lie obliquely.

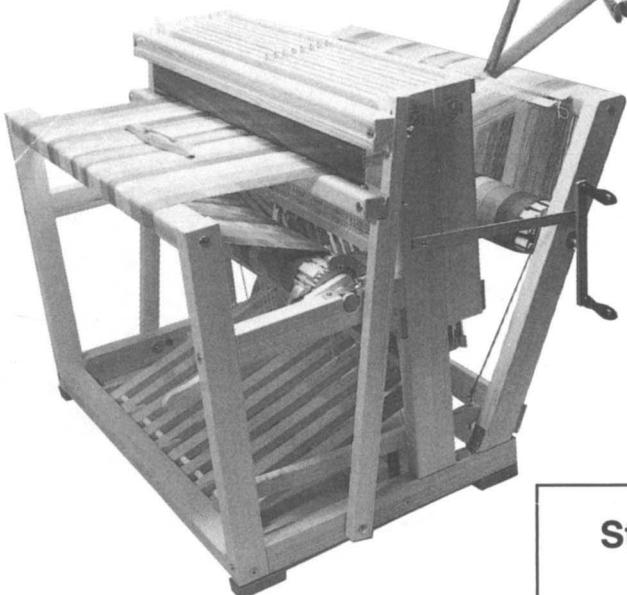
The above methods will give an idea of the range of possibilities in this aspect of corduroy technique. By extension or combination of these methods, the possibilities are further increased. Their use with two color effects has only been touched on and is another large field for exploration. □

Peter Collingwood lives in Nayland, Colchester, England, where he weaves rugs and wall hangings, and develops new weaving techniques. His weaving has been exhibited widely, and he is the first living weaver to be given an exhibition at the Victoria and Albert Museum in London. His other books include *The Techniques of Sprang* and *The Techniques of Tablet Weaving*.

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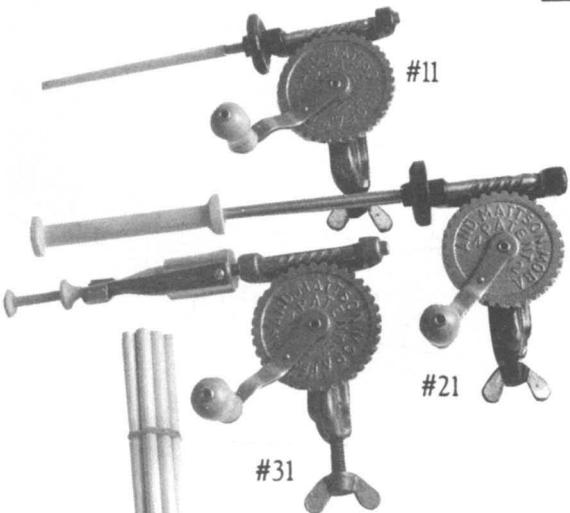
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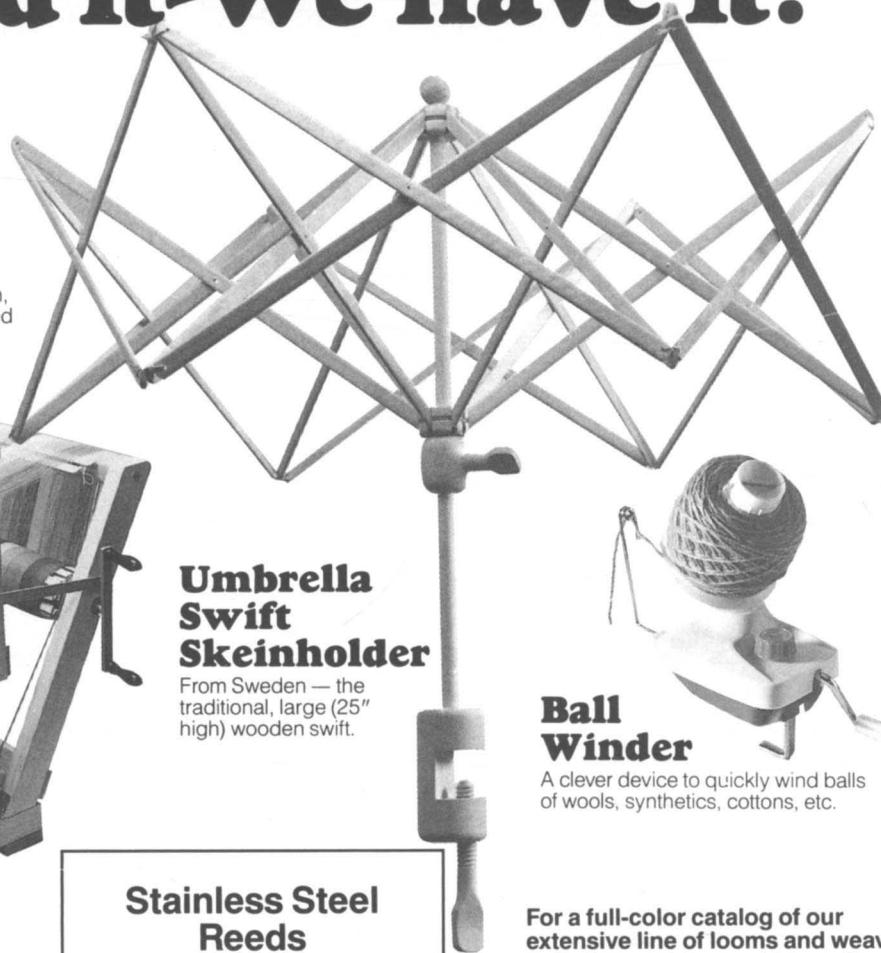
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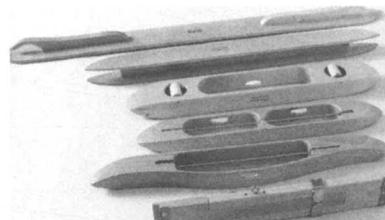


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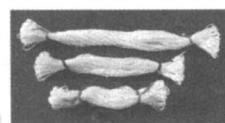


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Red clay, creamy sandstone, blue-green piñon and turquoise blue are the colors which inspired these designs with a Southwest theme.

THE BLUES OF THIS PILLOW PAIR, opposite, speak of indigo, turquoise and crisp blue skies. The weave is monk's belt, a close cousin of overshot.

Distinguished by two blocks, monk's belt is usually threaded on shafts one and two (Block A) and shafts 3 and 4 (Block B). Unlike overshot, there are no halftones in monk's belt since threads do not share blocks; instead, blocks of plain weave alternate with blocks of pattern floats.

The blocks may be as many threads wide as desired, though the float length should be kept in mind.

What is practical will be determined by the number of ends per inch and the function of the cloth. Blocks can be an even or an odd number of ends. When an odd number of ends are used, begin and end one block on an even number and the other block on an odd number. This keeps the plain weave (1-3 vs 2-4) consistent and correct.

Monk's belt is woven like overshot in that there is a pattern weft which al-

ternates with a tabby weft. Since the tabby provides the structural basis for the cloth, blocks can be woven at will. Treading the same block for the entire length of the cloth makes columns; treadling both blocks produces a checkerboard effect.

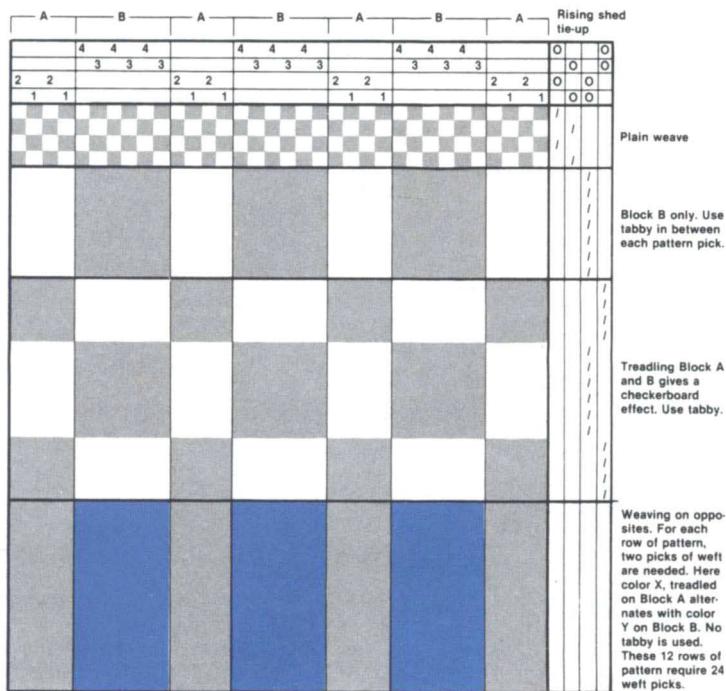
Another treadling option is to weave on opposites. For this method, two pattern wefts, usually different colors, are used. These two wefts alternate to produce pattern floats in both blocks. "Weaving on opposites" refers to treadling

opposite sheds one after the other. That is, when 1-2 is woven, 3-4 follows, and vice versa. Two weft picks make up one row of weaving, and no tabby is used.

Treadling overshot fashion and on opposites were both used for these pillows, and give interesting color and texture.

There are other treadlings that can be done on monk's belt threading with completely different results. Honeycomb, Bronson lace and waffle weave-like structures can be achieved by merely changing the treadling and yarns. For more on this refer to Helene Bress' *The Weaving Book*. □

MONK'S BELT



Woven by Janice Jones, Hampden, Maine. See the Instruction Supplement for complete weaving details for this Pillow Pair. Yarns courtesy The Wool Gallery.



BLANCO CON ROJO, AZUL Y MARRÓN





THE SOUTHWEST COLLECTION

SIMPLE WARP STRIPES are the starting point for these napkins and bread cloth woven on the same warp. The napkins have wide borders of unbleached cottolin and broad center stripes of coral and brown divided by a single end of azure. Overshot borders are woven on one end only in a variation of Sweet Briar Beauty from Mary Meigs Atwater's *The Shuttlecraft Book of American Handweaving*.

Because the treadling and colors are varied for each one, these napkins are a good way to sample color and pattern interaction to end up with something useful. They could be a study in themselves, or a prelude to another larger project, such as a table cloth.

The stripes were designed to correspond to the overshot pattern. The large motifs fall in the wider brown and coral stripes; the smaller ones are in the narrow unbleached stripes, and then repeated on the wide unbleached borders.

Adding a thin line of texture in the warp by using a novelty yarn in a contrasting color is a very simple means to break up a smooth surface. Since the tension and take-up will often vary between different types of yarns, plan to use only an end or two of novelty yarn in a stripe to avoid a seersucker effect. This novelty yarn was also used for pattern weft and

Woven by Barbara Smith Eychaner, Tucson, Arizona. Complete instructions for Napkins (at left) and Bread Cloth (right) are in the Instruction Supplement. Yarns courtesy The Wool Gallery and Scott's Woolen Mill. Setting: Gallery East.

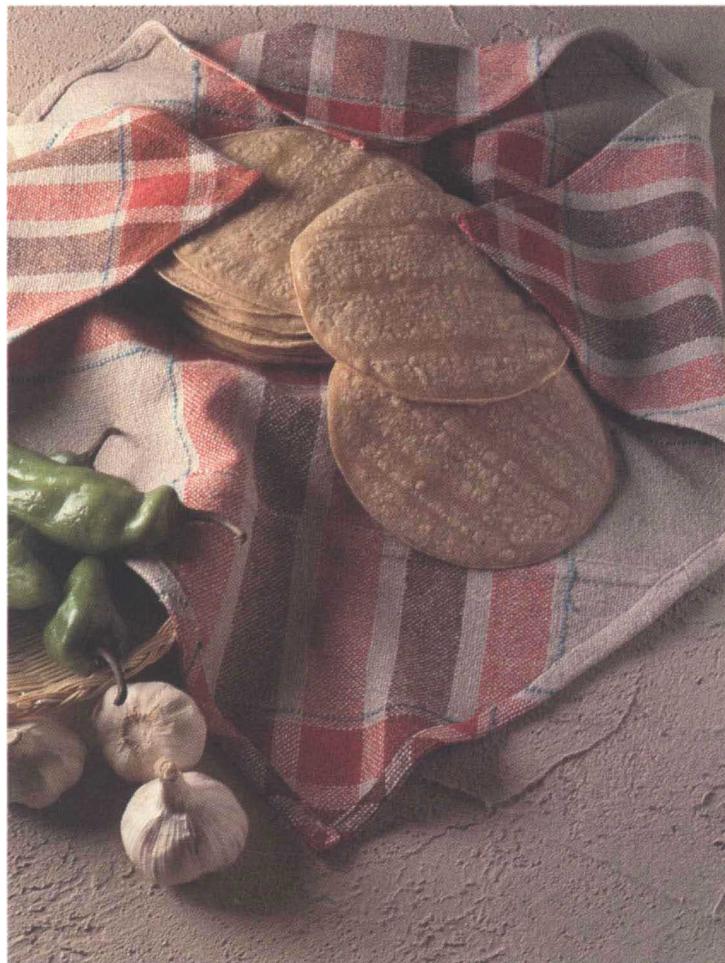
gives additional subtle texture.

The bread cloth is plaid in the center with plain, unbleached borders on all four sides. It requires two identical squares. One forms the center, the second is cut into four triangles and seamed to each side. Since the plaids are matched, weaving needs to be even and consistent.

Assembly is simple: square the two cloths, cutting off the excess so that length matches width. Be careful to keep the plaid centered. Make one square into four triangles by cutting diagonally from each corner to the center. Match the long side of each triangle to one side of the square so that

each seam has one selvedge and one raw edge. With wrong sides together, sew the triangles to the square with $\frac{1}{2}$ " seam allowance. Trim raw edges to $\frac{1}{4}$ ". Press the selvedges over the raw edges and stitch along the selvedges. The cloth is now a square with bias edges. If desired, stabilize the edges by using multiple-stitch zigzag with tissue paper under the fabric to prevent stretching. Turn under $\frac{1}{4}$ ", then $\frac{1}{2}$ ", pressing with a damp cloth to avoid rippling. Machine stitch. The encased raw edges make this cloth reversible.

These fabrics can handle repeated machine washing and drying. If you're not too particular, you can get away with not ironing these if you smooth them out when they are just warm out of the dryer.





THE SOUTHWEST COLLECTION

Spice Up Plain Weave With Warp Floats

by Betty Davenport

PLAIN WEAVE is a versatile weave structure, but sometimes it is just too plain. An easy way to add a little textural interest to a fabric or to emphasize a warp color, is to make warp floats.

This is quite simple to do on a rigid heddle loom, even after the loom has been warped and weaving has begun, because every other warp thread is in a slot of the heddle and is essentially free floating. Consequently, it is easy to manipulate with a pick-up stick.

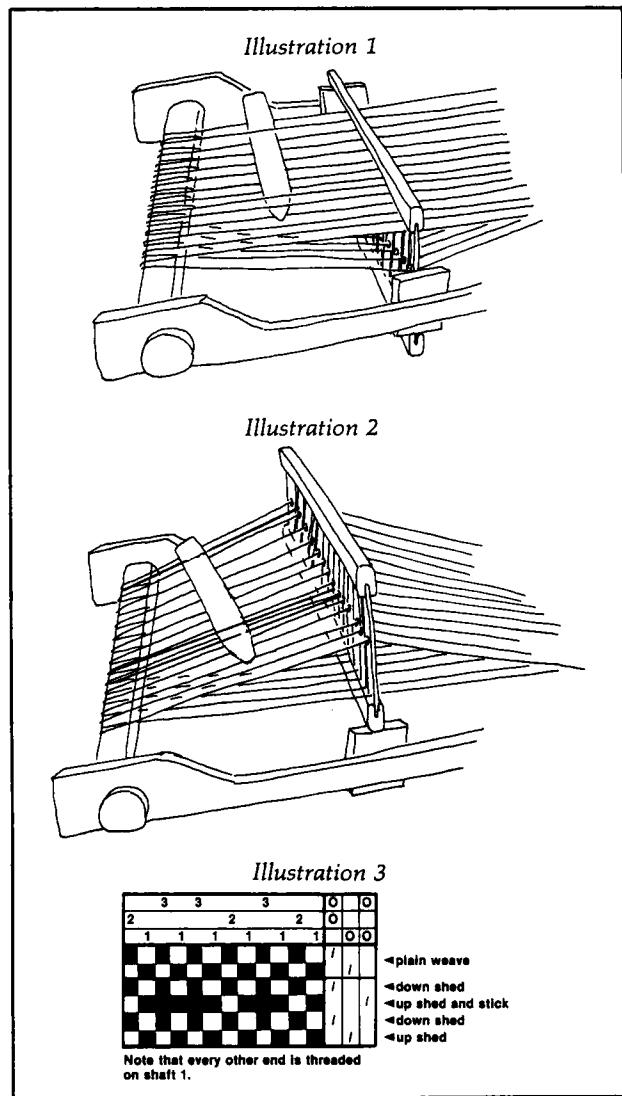
First the basics: a rigid heddle has two places for threads — alternating slots and holes. Threading, in most cases, is: slot, hole, slot, hole, and so on. The rigid heddle has two positions for weaving: the up shed and the down shed. When the heddle is in the up position (shed), the threads in the holes are up (slot threads down); when the heddle is in the down shed, the slot threads are up. The slot threads can be easily manipulated to make warp floats because they can slide up and down in the slots.

Here's how picking them up works: Place the heddle in the down shed (the slot threads are now in the upper layer). For this example, with a pick-up stick, pick up a slot thread, skip several, then pick up two

slot threads (Illus. 1). Make sure you pick up only slot threads, as it won't work if you try to pick up a warp that goes through the hole. Now push the pick-up stick with the slot threads on it to the back beam until you need it. Weave. Pass the shuttle through the down shed. Place the heddle in the up-shed position and slowly slide the pick-up stick toward the heddle. Watch how the slot threads that are over the pick-up stick are being lifted from the lower to the upper layer (Illus. 2). Now pass the shuttle through this shed. Push the pick-up stick back to the beam and weave the down shed and then the up shed. Notice that the picked-up warp threads now skip over three wefts. Look on the reverse side. Where only one slot thread was picked up, the weft has skipped under three warps for three-thread weft floats. Likewise, where two slot threads were picked up, the weft skips under five warps.

You can keep the pick-up stick at the back beam and continue plain weave until you want to make warp floats again. At that time, bring the stick forward while the heddle is in the up shed. Just like that, you have added a third shaft to your rigid heddle loom.

Make longer warp floats by leaving the pick-up stick forward for two more weft shots, spanning five weft picks: down shed, up shed with stick forward, down shed, up shed with stick forward, down shed, up shed with stick pushed back. The floats can be made longer if you want; however, longer spans are practical only if the sett is close enough that floats





are no longer than $\frac{1}{2}$ ". At ten ends per inch, a five-span float is $\frac{1}{2}$ " long. The same is true of the weft floats on the reverse side. Be sure to check them, especially if three or more neighboring slot threads are picked up.

Floats can be made at random, anywhere, anytime. I can visualize making floats to coincide with the shiny bumps of a novelty yarn (you'll probably find a bumpy novelty yarn is easier to use in the slots than holes).

Weave a series of warp floats to emphasize the color of one or two warps in a stripe. Not only is that color brought to the surface for a longer time, but it makes a textured ridge, relieving the all-over flatness of plain weave. When planning your stripes, remember the float pattern will be centered only if there are an odd number of warps in the stripe. Only one warp can be picked up for a float if the stripe is threaded hole, slot, hole. However, if it is threaded slot, hole, slot, two slot threads can be picked up.

These warp floats can be threaded on shaft looms also, but they must be planned before threading. Thread shafts one and two until you come to the warp color you want to emphasize and thread this on shaft three. Be sure every other thread is on shaft one. Alternate shafts one with two

and three for plain weave. To make floats, weave shafts one and three against two and three (Illus. 3).

You can also make small patterns, such as diamonds, by merely designing their placement. They show up nicely when the warp and weft are different colors. Two pick-up sticks are needed to make the smallest diamond shape. Stick A picks up the slot thread for the center float. Stick B picks up one slot thread on each side. The weaving is easiest when the two sticks can slide over each other as either can be used without removing the other. They will slide over each other if stick B also picks up the warps over stick A. (On a shaft loom, each warp float that appears separately has to be threaded on its own shaft: 1, 2, 1, 3, 1, 4, 1, 3, 1, 2).

This placemat was inspired by the beautiful striped wool rugs woven by the descendants of Spanish settlers along the Rio Grande in New Mexico. The rugs are traditionally woven with wool in weft-faced plain weave stripes. One particular rug has small tapestry diamonds down the center of each stripe. These tapestry diamonds inspired the warp-float diamonds in my placemats. With the design in the warp, weaving goes quickly. So, spice up your plain weave. You and your pick-up stick are in control. □

Rio Grande Placemats by Betty Davenport of Richland, Washington. Please see the Instruction Supplement for complete weaving details. Yarn courtesy Novitex. Setting: Gallery East.

Betty Davenport lives in Richland, Washington. She is a world traveler, avid cross-country skier, lecturer and instructor. She is the author of *Textures and Patterns for the Rigid Heddle Loom*.



THE SOUTHWEST COLLECTION

Clasped Weft

C LASPED WEFT IS an intriguing way to weave a two-weft tapestry-like fabric with one shuttle. The wefts start from opposite sides of the web, interlock somewhere in the middle, and go back to the edge each started from. Only one shuttle is used; the other color is on a ball or cone, placed at the side of the loom, to be drawn into the shed as needed. The shuttle travels through the shed toward the cone of yarn. It interlocks with the cone yarn and goes back through the same shed, pulling the cone yarn with it. Clasped weft requires two colors and will always have doubled strands in each row.

With the right choice of yarn, clasped weft can be used for most any weight fabric, from thin blouses to rugs. We show it here as runner and mug rugs woven with poppana bias-fabric strips on a warp of seine cord. The sett is wide so that the doubled rows of poppana almost cover the warp. Clasped weft is most often done in plain weave, but there's no reason other weave structures can't be used.

A set of mug rugs is a fun way to explore variations. Start by winding a shuttle with white or light brown poppana and place a roll of red poppana at the left side of the weaving. If you are working on a wide loom, find a convenient place for the roll, perhaps resting on the apron or the floor or on the weaving itself.

Treadle the first shed and throw the white shuttle from right to left across the entire width. Wrap the white shuttle around the red weft and send the white shuttle back through the shed to

the right edge. Holding the end of the red weft at the left edge of the weaving so it doesn't disappear into the shed, pull on the white shuttle to draw the red weft into the shed. Keep pulling until the red/white interlock is positioned where you want it. Change sheds, beat, and check the placement of the interlock before proceeding to the next row.

To make interlocks even and regular, take the shuttle around the other weft the same way on each row. Place the joining, leaving the amount of slack necessary for the fabric. Sometimes after beating the row lightly to judge placement, you'll need to reposition the interlock before beating firmly.

The interlocks can be placed wherever you want. In some of the mug rugs the interlocks are stacked on top of each other for a vertical line. At the end of the block, the colors switch sides. The shuttle and cone yarns are cut and started from opposite sides for the next block. In other mug rugs, the interlocks proceed on a diagonal line.

An easy variation is pick-and-pick stripes between the two solid-color areas, as shown by the mug rugs in the lower corners of the photo. This is done by placing the interlock alternately on one side and the other. In the first row, the interlock is on the right, in the second row it's on the left. Think of the division between dark and light as a double line

line with the interlock placed alternately on the left line and the right line.

Clasped weft is an easy and exciting technique. Draw and weave your own block letters or other simple designs. □



Vertical color-joins on the mug rugs in the upper row have weft interlocks in the same place row after row. All the mug rugs in the bottom row show diagonal joins while those in the corners have pick-and-pick stripes between the areas of solid color.



Rug Mugs (opposite) and Runner (above) designed by Jean Scorgie. The weave is clasped weft technique in plain weave. Instructions are in the Instruction Supplement. Yarn courtesy Schoolhouse Yarns and Eaton Yarns. Setting: Gallery East.

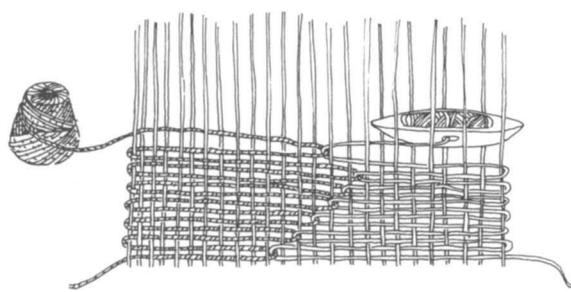


Illustration 1

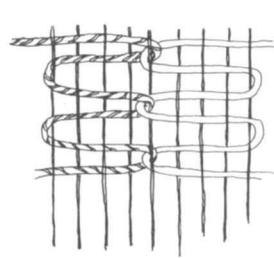


Illustration 2

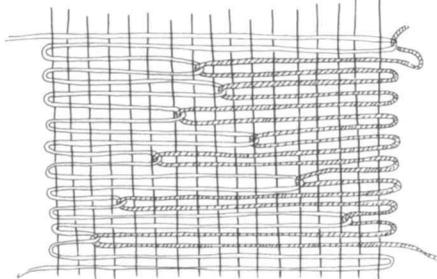


Illustration 3

Illustration 1: The shuttle in the shed pulls a doubled strand of yarn from a cone which is placed on the floor next to the loom.

Illustration 2: Light weft on the right interlocks with dark weft on the left to make a vertical color-join.

Illustration 3: Pick-and-pick stripes between two solid color areas are woven by alternating the placement of interlocks from side to side.

BREAK-EVEN ANALYSIS

by Constance LaLena

FOR SOME SMALL businesses — craft businesses included — the line between making and losing money is an elusive one. Sometimes the problem of tracking profits is simply one of accounting: adequate records are not kept, and one's current financial situation becomes a matter of guesswork. Even when meticulous records are kept, good financial management requires that accountant-prepared financial reports be understood and used. Previous articles in this column have dealt with financial reports and how to read them. A small business can use these reports as a basis to analyze aspects of the business, and one of the most useful analyses a small business can make is a calculation of the business' break-even point.

Break-even point analysis provides a useful method of tracking the profitability of a business on a day-to-day (or periodic) basis; it can also be a quick way to evaluate whether an anticipated business decision will prove profitable. To figure your own break-even point, you will first need to collect the financial reports (Income Statement, as prepared by your accountant) for the previous year or two, or if you do not have such reports, the bookkeeping records you have kept for yourself for at least a year. You should also have a copy of your most recently filed Schedule C (Profit or Loss from business or profession) from your Federal Income Tax return.

The next step is to categorize all your costs (the things on which your business spends money) as either fixed costs or variable costs. Fixed costs are the costs which remain relatively the same on an ongoing basis, while variable costs are costs which are *directly* related to the product or service being sold.

Figuring your break-even point

1. Collect your financial reports for the previous year or two and a copy of your most recently filed Schedule C from your Federal Income Tax Return.
2. Categorize your costs as fixed or variable.
3. List all costs for one year, dividing them into fixed or variable categories.
4. List sales for previous year.
5. For your gross profits figure, divide the variable costs by the sales to obtain a percentage. Subtract this percentage from 100% for the gross profits percentage from gross sales.
6. For your break-even point, divide the fixed cost figure by the gross profit percent.

A useful way to evaluate whether a cost is a variable cost is to consider whether that cost rises and falls proportionally to the sales volume, either by budgeted amount or by actual dollar amount. For a craft producer, the purchase price of raw materials which were consumed in the product sold is an example of a variable cost: The more things you make, the more materials you use. If you purchase some things outright for resale, the purchase price of that article (when sold) becomes a variable cost. Purchase of materials sometimes can be confusing to the person new to business. The money spent on raw materials pur-

chased for eventual use in the product and the money spent on the outright purchase of goods for resale actually become an asset of the business. This asset is called inventory. Inventory does not become an expense (or cost) until the article or item is actually sold. Another type of variable cost is labor. If you hire workers to help produce goods for sale, the money you pay for their labor is a variable cost: The more goods which are made, the more labor required. Advertising and promotion is often a variable cost, too, because many businesses allocate a set percentage of sales toward an advertising and promotion budget. Certain utilities can be considered variable costs if they fluctuate dramatically as production rises or falls. For example, the cost of operating a glass-blower's furnace or a potter's kiln is in direct proportion to how much is being produced and could be thought of as a variable cost.

There are other expenses which remain virtually the same, no matter how much is being produced or sold; for example, rent, depreciation expense, office expenses, insurance, interest on loans, property taxes, general utilities, administrative wages, and membership dues. These are the fixed costs. Mileage and travel of a general nature would usually be considered fixed costs; however, if most of the business sales are made at shows and fairs, then mileage and travel might better be thought of as a variable cost.

To get your worksheet started, list all your costs for one year, splitting them into the two categories: Fixed costs and variable costs. For cost of materials or goods, list only the cost of materials for the goods actually sold during the year. A good source of all these figures for your business is

—continued on page 62

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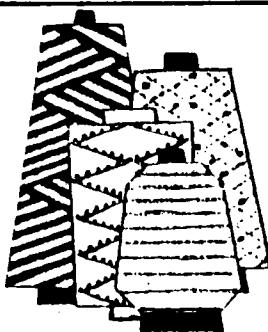
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PROFESSIONAL PURSUITS

continued from page 60

the Income Statement your accountant provides you at the end of the year. If you don't have an Income Statement prepared for your business, then the figures may be taken from your most recent Schedule C as filed with the Internal Revenue Service with your tax return.

USING A HYPOTHETICAL crafts professional, Susan Weaver, let's put the figures together for a break-even analysis. Under the category of fixed costs, Susan has listed all of the following "overhead" expenses: Bank fees, hourly wages (administrative), payroll taxes, accounting and legal fees, telephone, utilities, office supplies, postage, general printing, dues and subscriptions, mileage, travel, insurance, rent, property tax, depreciation expense, and miscellaneous expenses. These total \$20,187 for the year.

Next, we will consider the direct cost of sales. Susan's sales for the year were \$75,266. She has listed variable

costs of contract labor, raw materials, and shipping costs which total \$24,189. Dividing variable costs by sales to obtain a percentage, Susan can say that her variable costs are 32% of her sales. In addition, Susan budgets 5% of sales for advertising and promotional efforts, for a total variable cost of 37% of sales. With variable costs at 37% of her sales, then her gross profit (before fixed expenses are taken into account) is the difference to 100%; or 63% of her gross sales are gross profit.

To figure the break-even point, we divide the fixed cost figure by the gross profit percent ($\$20,187 \div .63$) to arrive at a break-even point of \$32,043 annual sales. At the break-even point of \$32,043, Susan could pay the variable costs of 37% of sales (\$11,856) and have \$20,187 left to cover the fixed costs.

Susan is a sole proprietor, and her own pay is not included in the fixed costs figures above. Susan works five days a week, 50 weeks a year, so she works 250 days a year. Whatever amount Susan decides that she wants to pay herself must be added to the

fixed cost figure before we divide it by the gross profit percent. As an example, if Susan expected to make a salary of \$20,000 a year, that figure would be added to the fixed costs (\$20,187 + \$20,000) for a total of \$40,187, then divided by .63 to arrive at a gross annual sales figure of \$63,789 (\$5315.75 monthly sales, or \$255.15 a day) required to cover Susan's pay, the fixed costs, and the variable costs.

The break-even point can be used in various ways to predict profitability to help in decision making. For example, Susan has an opportunity to move to a larger studio, but the rent would increase by \$300 a month, or \$3600 a year. Applying the gross profit percentage ($\$3600 \div .63$), Susan sees that she would need to increase sales by \$5714 to cover that increase in rent. Because Susan's sales for the year before were \$75,266, that \$5714 represents a significant increase (7.6%) required of sales just to cover the expense. Unless the new studio would enable Susan to increase her sales by somewhat more than that amount, she could work the whole year just to pay for the increased rent and nothing else.

In another example, Susan might decide that 5% for advertising and promotion was not adequate during the building stage of her business, and she considers increasing the advertising budget to 8% of the gross. This would amount to an increased advertising budget of \$2258 based on the previous year's figures ($\$75,266 \times 3\%$ advertising budget increase). That 3% increase would reduce the gross profit from 63% to 60%, so if we divide the \$2258 by the new gross profit figure of .60, we see that it will take sales of \$3763 to cover the new advertising — this represents a 5% increase over the previous year's sales, an easily projected increase with an increased budget for more advertising exposure.

Use of a break-even figure won't guarantee that all of your business decisions are sound, but it is another useful tool for evaluating those decisions. □

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The new weaverly look for men

FACTION HAS COME to menswear. No longer are men relegated to basic brown, beige and gray. Pink, even lavender, is okay; plaids and stripes can be mixed with prints—and they don't even have to be the same color. Suit jackets worn with sweaters are an acceptable substitute for the traditional shirt and tie. Shapes are larger and softer. Styles are freer. As never before, menswear is free these days.

What's in this new trend in menswear for the handweaver is an emphasis on weave structure and texture. From oversized, uneven plaids, to double weave, to huck, fabrics use non-traditional threads, threadings and colors in unexpected ways. Go into any menswear store and you'll see lots of richly-textured tweeds and woolens. You'll also find lots of sweaters—many having plaid-like argyle knit patterns. Just think how much easier it would be to interpret these in woven plaids instead!

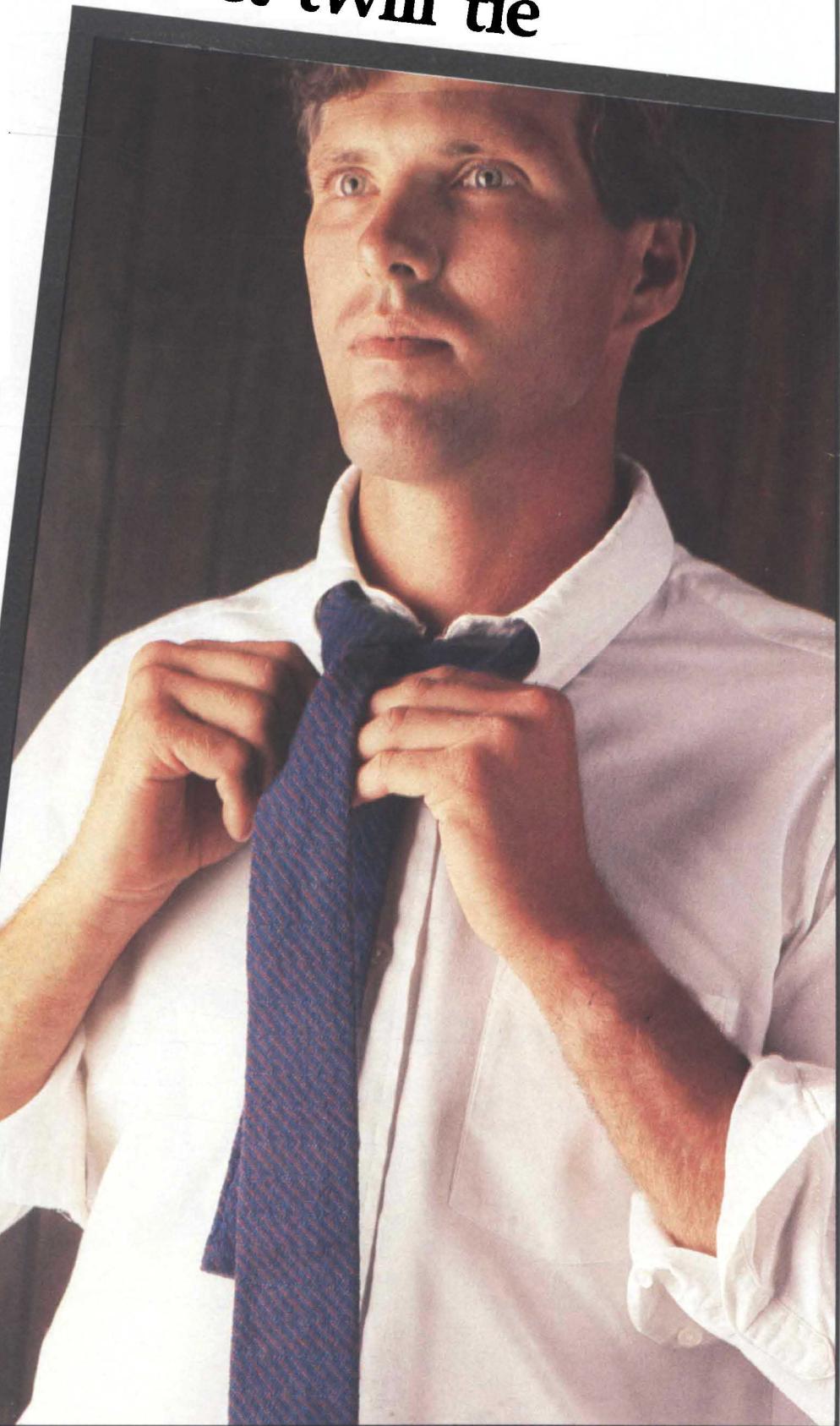
The traditional dresser doesn't need to be left out of the excitement. Dornick and herringbone weaves haven't been retired—yet. But instead of gray and brown, you'll find a gray singles warp crossed with a navy blue tweed yarn with specks of bright turquoise and emerald green. Even the most conservative will find these fabrics very wearable—and flattering.

This fall and winter we're going to be seeing neutrals and bold colors, plus deep jewel tones. Sweaters will be popular, as will the western look. However, just about every mood goes this fall—as long as there's texture, a hint of color, and weave interest. The following collection of menswear features some "now" designs with the assurance that they will be in vogue for many more seasons—a must for handwoven fashion.

MENSWEAR

Offset twill tie

An eight-shaft corkscrew twill gives this tie, cut from a narrow warp on the straight grain, a bias-cut appearance. It's woven of 20/2 worsted wool, sett at 24 e.p.i. The challenge of weaving this cloth is balanced by the speed of warping only a 14" width. Designed by Sharon Alderman, Salt Lake City, Utah. Complete instructions are in the Instruction Supplement.





Reversible vest

Double weave is the solution to making a reversible vest with two different pattern faces. Purple dots on a camel background reverse to windowpane check on the other side. A machine-knit ribbing encases the edges. You could hand knit or weave the edge treatment instead. The yarn is a very soft 12/2 Merino worsted wool. You'll love how it weaves up and wears. Designed by Jean Scorgie. See the Instruction Supplement for complete instructions. Yarn courtesy Gerald Whitaker.

Barley corn weave produces the twill-like pattern of this scarf. A large diamond border was woven on either end; the chevrons along the scarf length reverse at the center. Two luxury fibers, baby camel down and tussah silk, produce a surprisingly crisp fabric. Wear this scarf under the collar of a suit jacket or overcoat. Please see the Instruction Supplement for complete weaving details. Yarn courtesy The Silk Tree.

Camel down & tussah scarf

MEN'SWEAR



MENSWEAR

Branding iron sweater

Overshot is woven Fair Isle-style for this sweater jacket. The four pattern colors take on a jewel look against a dark brown background. The jacket is made of three 22"-wide panels; the plain weave trim bands are woven on a separate 3½"-wide warp. The sett is 15 e.p.i. Designed by Ardis Dobrovolny, Boulder, Colorado. Complete instructions are in the Instruction Supplement. Yarns courtesy Novitex.



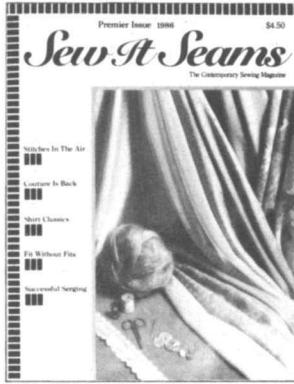
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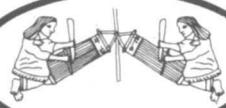
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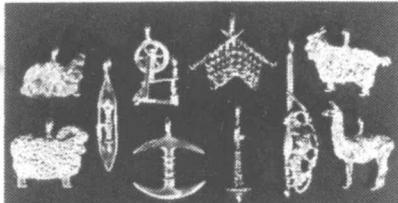
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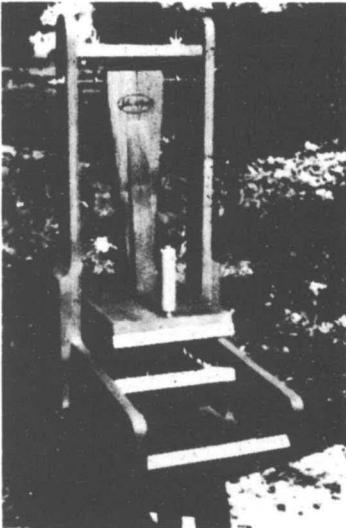
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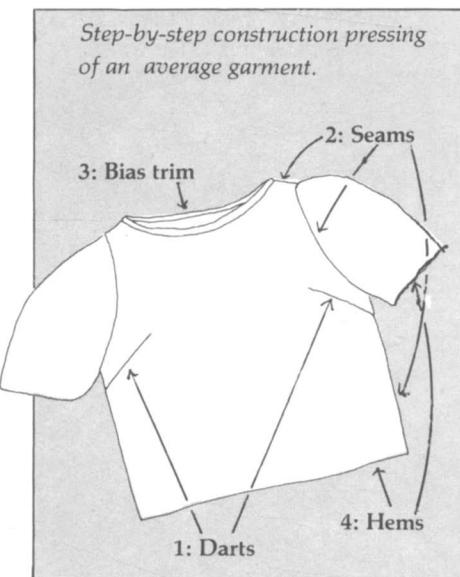
A PRESSING NEED, OR THE IRONING OF IT

by Louise Bradley

A FEW (OR WAS IT SEVERAL) years ago a stepdaughter came to spend a year with us. It was a good and memorable year. In addition to family growth, it yielded a serendipitous boost to my sewing. The sewing room became an extra bedroom that year, and the sewing machine had to be moved into the laundry room. It has remained there — even with one, two and now three empty bedrooms available — because I discovered the handiest place to sew is beside a hot iron that is ready to smooth, stretch, shrink, shape, mark or fuse fabric.

Almost every sewing book has a similar message: "Good pressing is probably more important than good sewing." "Pressing is imperative for the home sewer who wants a professional looking garment." "An experienced presser can hide a multitude of sewing sins." "No matter how well you've sewn your garment, it won't look professional or possibly even presentable unless you've taken the time to do step-by-step construction pressing." "Next to your sewing machine, the most important piece of sewing equipment you can own is a good iron." It begins to sound like a conspiracy promulgated by profit-motivated power companies or perhaps the vestigial litany of some bygone home economics teachers' association. Not true in either case.

Probably your old home economics teacher did try to enforce the idea of pressing as you sewed, and her message remains smart, up-to-date advice. It will save time and make your sewing easier as well as better looking. As for the greedy power companies, it costs me not quite nine cents for every sewing hour to keep my ordinary, 110 volt household iron heated and ready.



Handwoven scarves, belts, place-mats, napkins — nearly anything you take from your loom — will be enhanced with a pressing. As soon as you begin to sew and shape that woven piece, even if the sewing is only hemming a napkin, an iron becomes a treasured tool. As the sewing factor increases, so does the pressing advantage, smoothing out many sewing problems. Bulky seams become more manageable when subdued with a hot, steaming iron. Mismatched pieces can be made to align with judicious, selective shrinking (an accepted form of cheating to disguise uneven beating). With a pressing, facings and hems turn sharply and evenly, making them unobtrusive.

Let's follow a simple handwoven top from loom to finished garment to see when a press is useful. We will always be using an up and down pressing motion on the textile rather than a back and forth ironing motion, which might stretch the fabric out of shape. We will be using a steam iron

filled with distilled water. Yes, it's a bother, but distilled water helps prevent clogging, corrosion and spots. A pressing cloth — an old diaper is great — saturated and well-wrung will give extra moisture when needed. The pressing cloth will also help prevent shine if the fabric is vulnerable to that. A spray bottle is an additional handy way of supplying extra moisture and hence steam.

With pressing, more is *not* better. Over-pressing can make the fabric look tired. Use a cutting scrap or hidden area of the fabric to test. Start with a low heat setting on the iron to determine how much steam, pressure and heat is optimum for that textile. If pressing gives an undesired surface shine, use a pressing cloth or a Teflon sole plate for the iron, or press only on the wrong side of the fabric. If pressing mats a textured fabric, cover the ironing board with a bath towel and press only from the back side of the textile. Check garment fit and remove pins and basting threads whenever possible before pressing. And remember you are in control. Press only to *your* satisfaction: *lots* for a crisp, tailored look, *less* for a softer look.

1. Finishing Fabric. A good initial press over the entire fabric can set the weave, square the grain, eliminate wrinkles and even remove some tracking. (For additional information, consult "Tracking: The Mystery of Crinkling Cloth" by Sharon Alderman, *HANDWOVEN*, Sept/Oct 1985.)

2. Shaping Garment Pieces. After the garment pieces have been cut out and the cut edges are secured by some type of edge stitching, the pieces are often stretched out of shape and/or have rippling edges. Restore shape and edges by pressing each piece and

allowing them to dry on a flat surface.

3. Darts. Our blouse has a pair of darts in the front. After stitching the darts (from wide part to narrow), press over that stitchline to set the stitches or "marry" them to the fabric. Then from the wrong side of the cloth, press each dart into place. (Darts are usually pressed toward the waistline or center of the garment.) Finally, press the darts from the right side of the fabric. It is helpful to have a tailor's ham or an oval cushion for pressing a curved area.

4. Seams. Press each seam as stitched to blend the stitches to the fabric, then press the seam open from

the wrong side and finally press the seam from the right side. If other than plain seams are used, another pressing may be needed; for instance, before the second turn and stitching of a French or flat-felled seam. It is efficient to do the stitching of several seams before pressing; for example, sew both shoulder seams, both under-arm seams and both sleeve seams, then move to the ironing board and press all six seams. However, each seam should be pressed *before* it is crossed by another; for example, dart seams are pressed before the under-arm seam is sewed; shoulder, under-arm and sleeve seams are pressed before the sleeve is sewed into place.

If seam allowances are distractingly noticeable on the outside, place strips of paper under them during the pressing. A sleeve board or a rolled bath towel is useful for pressing seams in narrow sleeves.

5. Armhole Seam. After fitting and stitching the sleeve into the armhole, press the stitches flat, then press all the seam allowance into the sleeve from the wrong side except at the top of the sleeve. The sleeve cap usually looks better if the seam is steamed into place by holding the iron just above the fabric, right side out. If your top has a simple unfitted, square sleeve joined at a dropped shoulder line, treat the armhole seam as an ordinary seam, pressing it flat, then from wrong and right sides as usual.

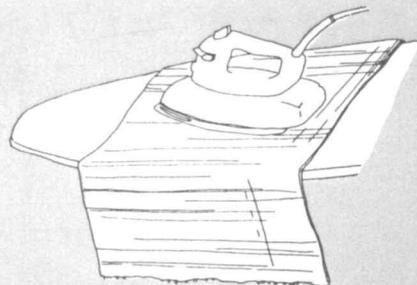
6. Bias Neck Trim. Our blouse has a self-bias at the neckline, which was cut from the same handwoven fabric. Press the bias strip in half. Then shape this folded bias to the neckline by pressing it in a curve. Sew the bias in place to the outside of the blouse and press, press, press over sewing line, from the right side turning the bias upward and finally from the wrong side. Turn under and press the seam allowance of the bias on the inside, then handstitch. Press the finished trim from the wrong side and press again from the right side. This is a lot of pressing, but truly quicker than not pressing. The results will be neat and even, especially so if you use a sewing gauge as you press.

7. Turning Hems. With the garment wrong side out, turn up a hem on the bottom and on each sleeve using a sewing gauge to keep the width even. Press the hems in place, stitch, then press the finished hem from the inside and press again from the outside.

8. Final Press. Completed! But to give it that final professional look, let's give it a last overall pressing.

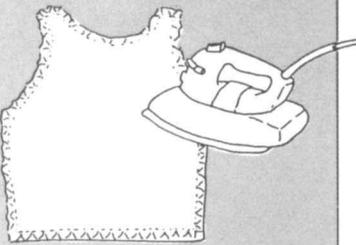
In most good sewing books, you will find more information on useful pressing tools and the subtleties of fine pressing. This is valuable information, particularly if you are inclined toward tailored garments. Meantime, I hope you have absorbed a basic message: If you want to impress — press. □

Finishing Fabric



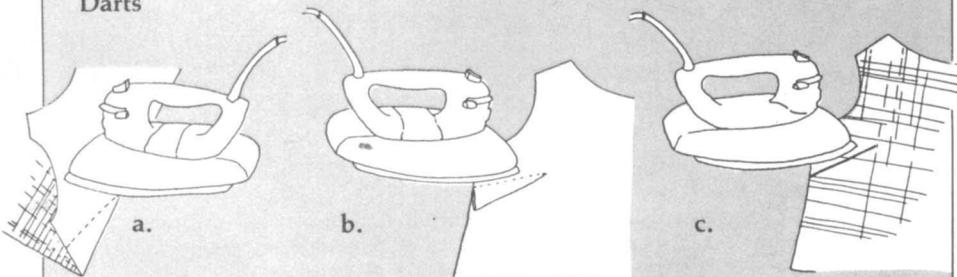
Press to set weave, square grain and remove wrinkles.

Shaping Garment Pieces



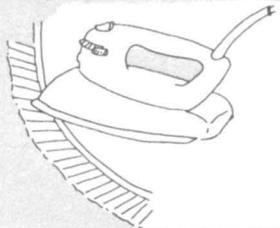
Press to restore shape of garment pieces distorted by cutting and edge stitching.

Darts



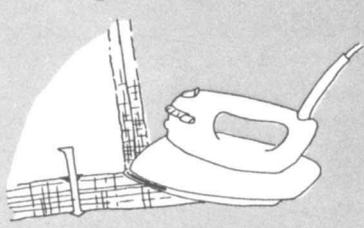
Seams and darts are pressed three times. Each seam should be pressed before it is crossed by another. a. Press over the stitching line. b. Press from the wrong side. c. Press from the right side.

Shaping Trims



Press bias trim to match the garment's curves before applying.

Turning Hems



Before stitching, press hems into place using a sewing gauge for accuracy.

NOTE: In all sketches, a press cloth — often essential — has been omitted for clarity. ILLUSTRATIONS: ANN SABIN

Louise might be found sewing and pressing at her Boulder, Colorado, home any day except Wednesday when she is usually off hiking or skiing with the Thursday Ladies.

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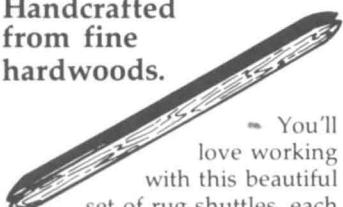
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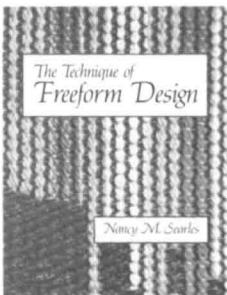
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CURRANTS: NOT JUST FOR EATING



ILLUSTRATION: ROBERT BLISS

by Anne Bliss

I would plant a great many currants; the fruit is good.
—Samuel Johnson (1783)

UNDOMESTICATED currants are found throughout the temperate zones of the Northern Hemisphere; from Siberia to Scotland to Wyoming, the fruits of the various species of currants have been adapted to many uses. Wild animals and birds enjoy currants, as do humans who manage to beat their wild friends to the picking.

Early English botanists, including Gerard and Lyte, recognized currants. In particular, Gerard described the fruit as "of a stinking and somewhat loathing flavor." However, Lyte noted that "The first kind is called *Ribes rubrum*; in English Redde Gooseberries, Bastard Corinth." Lyte also described "the black gooseberries (that) growe of themselves in moyst, untoyled places." These herbalists were familiar with small dried grapes (raisins) from Corinth. The fresh or dry currants (not grapes) found and used in England in place of the more expensive "corinths" (Corinth raisins, which we now know as Zante cur-

rants) were given the names "Bastard Corinth" or "over-sea gooseberries."

In 1872 Oliver wrote in his *Elementary Botany* that "Black and Red Currants belong to the same genus as Gooseberry." This genus is *Ribes*, a family of bushy plants with lobed leaves and often spiny stems. They have beautiful, sweet-smelling, $\frac{1}{2}$ " long yellow, white or pink-red elongated trumpet-shaped blossoms that grow in groups. The juicy fruits are $\frac{1}{4}$ "- $\frac{1}{2}$ " in diameter with small seeds, and they may be more or less sweet and tasty depending on the species and ripeness. The bushes grow 3'-6' tall and to great diameters due to many root sprouts spreading out from the first stem. In Duffield (near Derby, England) a bush was noted in 1821 to be at least 46 years old; it measured 12 yards in circumference. Nearly impenetrable thickets of bushes can be found in Siberia, Canada, northern Europe, and the northern U.S. along stream courses or in other areas with a fairly high water table, at least for part of the year.

The 16th century European cooks were very particular about their gooseberries. They could grow or purchase white, yellow, red, or green

(unripe) gooseberries, obtain berries from bushes with striped leaves or dark green leaves, etc. The currants of the day were either red or black when ripe, and their flavor was considered less desirable than that of the "real" gooseberries. All of these fruits have gained favor; however, and modern cooks may grow, purchase, or forage for a variety of gooseberries and currants. The uses for these fruits are measured in traditional as well as ingenious modern terms.

Traditionally, the gooseberry family fruit was used in a sauce for fatty meats or those which rotted easily. In fact, the name "gooseberry" is said to result from a "berrie sauce" eaten with goose. These fruits are also delicious in jellies, tarts, wine, pies, and a special dessert called "gooseberry cream" that may be found with not too much trouble in southern England in late summer. Gooseberry cream consists of rich, clotted cream mashed and mixed with sweetened gooseberries; it's served slightly chilled or just below room temperature.

There are plenty of other ways to eat currants and gooseberries. In 1747 Wesley (*Primitive Physick*) recom-

mended "Breakfast . . . on water gruel with currants." In 1811 Pinkerton (*Petal*) wrote about "a plum-pudding, composed of flour with raisins and currants." Even Thackery remarked, "Had I not best go out and order raisins and corinths for the wedding cake?"

These fruits, both gooseberries and currants, have been used for a variety of medicinal purposes as well: anti-septic, cooling agent (jelly applied to burns is said to take away the pain and heat), emmenagogue, and diuretic. And, the leaves were even eaten in hopes of eliminating "gravel". Today, a number of companies market black currant tea and herb teas with currants or leaves in the mixture; these are often recommended as soothing drinks to ease the stomach and the stress of the day's labors.

DYERS WILL WELCOME THE variety of currants and their ready availability. The fruits are not well suited for dyestuff, as they function more as a stain or fugitive, changing-color agent than as a good dye. So, eat the fruit and use trimmings from the bushes as your dyestuff. The bushes grow quickly and propagate easily. You can forage in the wild, or easily transplant bushes to your garden. Or, you will find that cuttings root quickly and easily in damp vermiculite. You can also bend a stem on a growing bush to the ground and place a rock and a little soil atop to hold it down; return in four to six weeks to find roots have sprouted at the soil line. Trim off the new bush and transplant.

With a regular 1:1 weight ratio of fresh stems and leaves to dry weight,

Currant Stem and Leaf Dye
Dye bath: To 4 gallons of water in a non-reactive pot with lid add 1 pound fresh stems and leaves from a currant bush (*Ribes sp.*). Bring to a simmer (195° F. maximum) and maintain the temperature for 1 hour. Cool 8 hours or overnight. Strain out stems and leaves.

Mordant Bath: Soak 1 pound (clean, dry weight) wool/wool yarn/silk in hand-temperature (120° F. maximum) water for 20 minutes or more. Mix a bath of 4 gallons water (120° F. maximum) plus 2½ ounces alum (aluminum potassium sulfate) until the alum is well dissolved. Remove wool/silk from soaking water and place it in the mordant bath. Bring the mordant bath to a simmer (195° F. maximum) and maintain temperature 1 hour. Cool 8 hours or overnight. Remove fiber; rinse 3 times in clear water (same temperature as cooled mordant bath).

Dyeing: Add alum-mordanted fiber to dye bath. Bring to a simmer (195° F. maximum) and maintain temperature for 1 hour. Remove fiber and stir in 1 ounce of copper (copper sulfate) until it is completely dissolved. Reenter fiber/yarn. Bring to simmer and maintain 30 minutes. Remove fiber; if color is not dark enough, add more copper in ½-oz. increments and stir to dissolve before reentering fiber. Simmer 30 minutes. Remove fiber and cool to hand-temperature. Rinse gently 3 times or until no color bleeds. Wash in gentle, neutral soap or detergent as desired; rinse well and dry out of the sun.

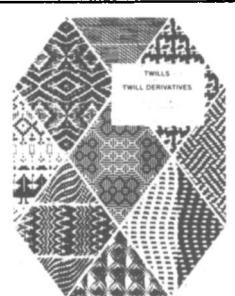
Dye Safely: Use good ventilation; wear rubber gloves, a protective face mask, and otherwise follow good laboratory working procedures.

clean wool, you will obtain light gold to dark gray-green colors with various mordants. One favorite method you may like to try with currant bush trimmings is one I picked up from Edith Nelson, a wonderful spinner-dyer from Washington state. She dyes alum-mordanted wool in a currant stem-leaf bath and then adds copper mordant to the bath. It's a cross between a pre-mordanted and post-mordanted one-pot method.

With some adaptations of Edith's method, here's a good way to produce a pretty, soft green from currant bushes while you enjoy the fruit in

other ways. The color yield is closest to Centroid #01Gr 125 (moderate olive green), and the lightfastness is an excellent L5-L6 (L3 is suitable for women's wear; L5 is 10² times more lightfast). And, if this recipe doesn't suit you, then make a berry brew and do as Charles Lamb recommended on All Fools' Day in 1821: "Fill us a cup of that sparkling gooseberry — we will drink no wise, melancholy, politic port on this day."

Anne Bliss edits the fall issue of Spin-Off magazine. She is the author of North American Dye Plants and a contributing editor to HANDWOVEN.



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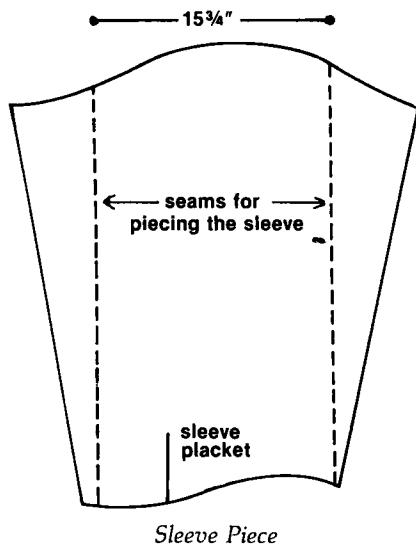
A SHIRT FOR A FELLOW SPINNER

by Stephenie Gaustad

MAKING SOMETHING FOR a friend is always a special pleasure. When that friend is a husband who shares your passion for spinning, the job is even more pleasurable.

The true challenge is designing for the large man, and this means not just "large in your life" but large in the BIG sense. Design decisions were based on flattering his complexion and hair color and minimizing bulk. The shirt was to fit a 50" waist, a 20" neck and arms and forearms made large by a full-time woodworking career.

Color and a conservative approach were chosen for the major design elements.



A dark color scheme was chosen because it flattered his coloring, wears well, and is generally unmistakably masculine. Jewel-like accent colors of red, teal blue and brilliant green helped to offset the close values of the deep black and brown.

A particularly choice Karakul lamb fleece was carded and spun for the black yarns. Karakul is not usually considered a garment wool; however, this particular fleece was remarkably soft, lustrous and jet black. The

remaining yarns were dyed in the wool (New Zealand Romney) using acid dyes and blended in the carding process to achieve the jewel tones.

A conservative fabric, wool plaid flannel, plus a simple shirt design allowed the yarns and the colors to be the focus.

After I had altered the commercial shirt pattern, it was readily apparent that all the pattern pieces would fit on a 15 3/4" wide piece of cloth, except for the sleeve. But when the sleeve was cut from two pieces and seamed selvedge to selvedge, it, too, could be

cut from a 15 3/4" width. Because it is so much easier to sley 16" than 32", I chose the 16". (Please see the project details for weaving particulars and sleeve pattern changes.)

After all the spinning, weaving, cutting and sewing, the best reward came when the shirt was finally tried on. I could tell he was smiling because the beard had little puckers at the corners. □

Stephenie Gaustad is an expert spinner. She lives in Volcano, California, with side-kick, husband, business partner—and fellow spinner, Alden Amos.

FABRIC DESCRIPTION: 2/2 twill, fulled.

SIZE: Men's size 48. Circumference at chest 50". Length from shoulder 25". Sleeve length from center back 33".

WARP & WEFT: Handspun Z single, woolen, averaging 3000 yd/lb. 2736 yd Black Karakul. 2736 yd brown rainbow Romney. 1368 yd red. 684 yd green. 684 yd blue.

T.P.I.: 5-6 turns per inch.

TOTAL FIBER/YARDAGE: 8208 yd or 2.74 lb clean fiber.

NOTIONS: Butterick Pattern #5897, 7 buttons, 2 snap fasteners, interfacing, lining fabric, collar stays, 2 yd grosgrain ribbon.

E.P.I.: 24, 2 ends per dent in a 12-dent reed.

WIDTH IN REED: 19".

TOTAL WARP ENDS: 456.

WARP LENGTH: 9 yd, which includes take-up, shrinkage and 1 yd loom waste.

WARP SIZING: Gelatin, unflavored, 4 tbsp/1 qt water.

WARP COLOR ORDER: repeat 9 1/2 times

					★
green	2	2	4	=	76
black	6	4	6	=	160
red	2	2	2	=	76
brown			8	8	=144
					TOTAL ENDS=456

P.P.I.: 22. ★ = END

TAKE-UP & SHRINKAGE: 16% in

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

width and 20% in length.

DRAFT: ▶

WEAVING: The color repeat is the same as the threading sequence, except that blue is substituted for green. Weave close to the reed, advancing frequently. Begin with new color on the same selvedge.

FINISHING: The gelatin size is durable, taking three hot rinses to come out of the cloth before fulling could begin. Fulling was done in a top-loading washing machine on delicate cycle, 20 minutes with frequent redistribution of the fabric in the tub. Because the water was soft, soap and detergent were used. Three rinses in warm water completed the fulling. Drying was followed by a thorough pressing with steam iron and press cloth.

ASSEMBLY: The fabric was laid out and plaids matched at center front, side seams and then center back. After cutting, minor ripples in seams to be joined were flattened by pinning the two edges together and steam pressing them with a press cloth until they lay smooth. Butterick's shirt construction instructions were followed, including the use of flat-felled seams and adding lining to the sleeves to reduce wear at the elbows and add warmth. □

The lucky recipient, the Famous Amos (aka Alden Amos) is shown here wearing his specially-crafted shirt. When not posing for the camera, Alden can be found in his workshop hand crafting spinning wheels, and just feet away, Stephenie operates "Jaws", the remarkable carding machine. This fall, the duo hosts, teaches and performs at their first annual Advanced Spinning Workshop, October 3-5.



Detail of fabric. The yarn is handspun Z single woolen at about 3000 yd/lb and 5-6 turns per inch. It was sized in unflavored gelatin.



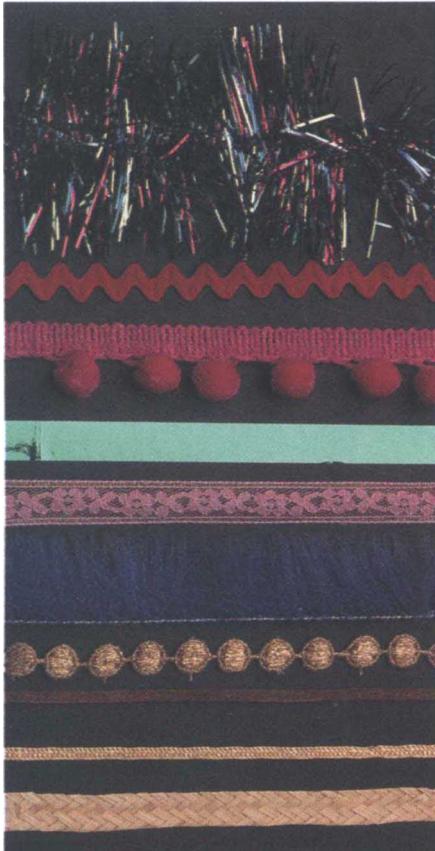
Experimenting with out-of-the-ordinary materials can be just the thing to add a little challenge to your weaving—and a lot of fun!

UNUSUAL MATERIALS FOR WARP OR WEFT

by Kathryn Wertenberger

THE RULE FOR FINDING unusual materials for warp or weft is to keep your eyes open! Most treasured finds won't be purchased at your ordinary yarn supplier. Visit hardware, fabric and craft stores, stationers and surplus and general junque emporiums. If it's more or less long and stringy, it can be woven. Of course, every material won't be good for every purpose.

Just to get you thinking, I've included a sample card of stuff I've collected. From top to bottom, it includes: *Christmas tinsel rope* which comes in several colors and diameters (stock up at the post-holiday sales). *Rickrack*, available from fabric stores or in quantity at trim wholesalers. *Two rice straw hat braids*. Mine came from a basket fiber supplier. *Leather lacing* from a leather craft store. Also available are many colors and textures of synthetic suede and leather tape (Silk City Fibers is one supplier). *Fabric trim*. *FurYarn*, also from Silk City Fibers. This one comes in nine animal and seven bright colors. *Lace seam binding*. Large rolls are available from manufacturers or notions wholesalers. *Ribbons* of all sorts. This one is shiny mylar. And *ball fringe*.



From top to bottom: *Christmas tinsel rope*, *rickrack*, *two rice straw hat braids*, *leather lacing*, *fabric trim*, *FurYarn*, *lace seam binding*, *ribbon*, *ball fringe*.

from drapery and upholstery fabric stores.

Consider also paper, cardboard, cloth and plastic bags. I've used both tissue and crepe paper, though these will fade if exposed to strong light. Beads and bells can be strung and woven as weft.

These materials fall into two basic categories: semi-rigid and soft. Sample one shows the use of semi-rigid material as weft on a conventional warp. The extra long (12") pine needles are found in Florida and Texas. Each pick of weft uses one bud of needles from each direction. The two binder picks that follow each pine needle pick hold the weft in place and keep the warp from spreading at the edges. The threading (draft 1) is a six-shaft point twill that forms interesting shapes, any similar four-shaft draft could be used. Mats were finished with acrylic spray.

Many types of warp yarns are effective with semi-rigid wefts. They may be subtly colored as in this example or may utilize contrasts of color and texture. If a tabby is not desirable, a leno structure would keep the warp from spreading at the edges. Semi-rigid materials can be used as

warp, but the end result is usually called a basket.

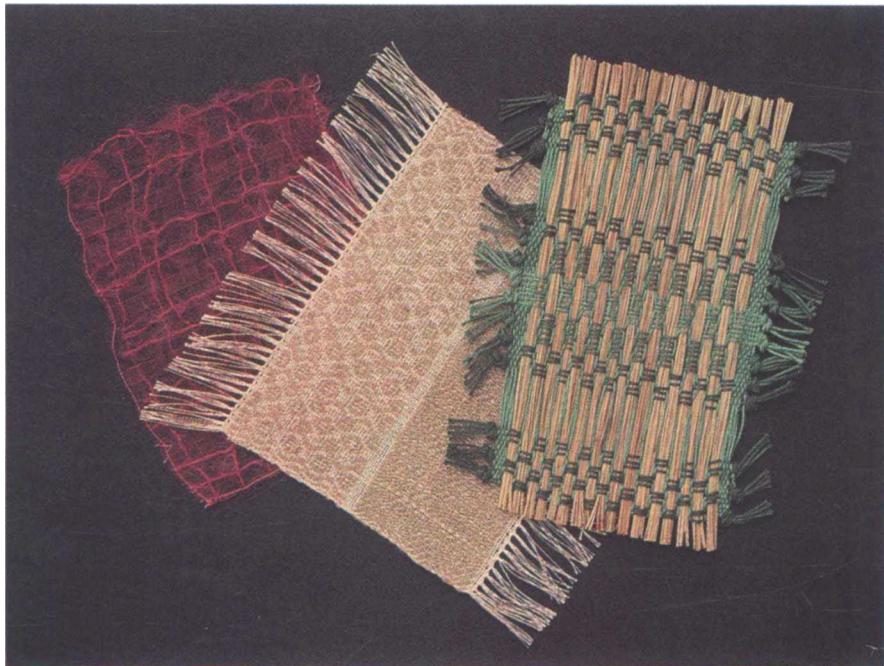
A large variety of soft materials can be used both as warp and weft. If ribbons or laces are used as warp, treat them just as if they were yarn. They will go through the reed on edge, then weave flat, if empty dents are left on each side of the ribbon. Careful shuttle handling will keep the weft from twisting, but in many fabrics, it doesn't matter; sample both ways to see which effect you like better. Sample two used organdy ribbon and mohair in plain weave. All kinds of felt, leather and ribbons may be used the same way.

If desired, a backing fabric may be treadled behind the lace or ribbon to give a firmer hand; drafts two and three are possible threadings. Any draft that emphasizes one thread, such as draft four, is a good candidate for an unusual material.

Sample three looks and feels like a conventional material, but the weft yarn is spun of bamboo. Many fibers, other than the ones we are acquainted with, are used for yarn throughout the world. They are always fun to try. Blended fibers are fairly common. A friend once found a yarn of mink and wool. Her finished fabric became her "mink" coat.

Most of the materials described will weave without problems, though occasionally special care might be needed such as dampening plant fibers or weaving with a relaxed tension. Instead of asking "Can this material be used for warp or weft?", think "Is there a good reason why it cannot?". A sample warp will show any problems that might be encountered. If in doubt, try it! □

Kathryn Wertenberger enjoys working at her computer dreaming up new ways to interlace warp and weft, a comfortable chair accompanied by a good book, and square dancing with husband, Jim Meile. You can find her a couple of afternoons a week in her Coal Creek Canyon studio, teaching knowledge-hungry weavers.



Left to right: Sample 2: organdy ribbon and mohair in plain weave, woven by Kathryn Wertenberger. Sample 1: pine needles are used in the weft of this six-shaft weave by Cindy Gaven. Sample 3: the weft for this swatch by Sigrid Piroch is spun bamboo.

Draft 1: threading for pine needle swatch

Draft 2: backed fabric

	x	o	o	o	o
	/	o	o	o	o
	/		o	o	o
	x		o	o	o
	x	o	o	o	o
	/	o	o	o	o
	/		o	o	o
x		o	o	o	o
	x				

X = heavy thread

Draft 3: backed ribbon fabric

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

X - 11b-a

Draft 4: zigzag pattern

X = ribbon or
heavy thread

"It is good for both designer and viewer alike to get out of a mental rut – just mix and match the regional, seasonal, and mood implications of your color use."

THE PERSONALITY OF COLOR

by Barbara Liebler

SEEING RED, FEELING BLUE, turning green, acting yellow – we all know the "meanings" of some colors. Innocent brides wear white, funeral mourners wear black, and a red dress is supposed to be sexually provocative.

These mood implications of colors are well known. It is interesting to note that they are not the same, necessarily, from one culture to another. White is the color of mourning in some countries, and brides wear a variety of colors in different parts of the world.

It is a little less widely recognized that color combinations have implications, too. Many years ago, Linda Ligon and I walked into a Michigan weaving show. To my surprise, her first comment was, "Looks like home." The weaver had moved from Colorado to Michigan, but the colors in the work still said Colorado. That was the first time I realized that "home" has a color scheme other than whatever the interior decorator chooses for the living room.

Which colors feel like home to you probably relate to the predominating colors in your surroundings. People from the desert Southwest tend to use reddish browns like the colors of the rocks there. Woven work from Florida often has the light, cheerful, sun-filled colors of a coral reef. When I lived in England, I was rather depressed by the grays and neutrals that everyone seemed to always be wearing. I wanted to state my protest to



"Three Islands" by Alec Pearson.

the gray weather, so I wore my kelly green mountain parka and my bright orange pack all over Oxford, England, clearly announcing that I didn't really belong there.

The predominate weather and the prevailing colors in the rocks or soil, the foliage, and the sky seem to determine this regional color feel. There is also a seasonal color feel that is implied in the colors we use. Even summer & winter weave recognizes this change of colors with the seasons. Here in the Northern Hemisphere, the sky is grayer in the winter. The foliage is duller or completely gone. The hue of evergreens is darker and duller than the green of maples and oaks. This seasonal difference is reflected in the colors we choose to wear. Spring colors look odd to us in

January. It would be difficult to find a yellow-green wool dress. It may be equally hard to find a dark gray light-weight cotton dress.

We also associate certain color schemes with varying moods. Think of a child's birthday party – let's make that a summer party with well-behaved but happy children. (Yes, I know they don't all turn out that way.) What colors would you associate with that scene? Gray? Probably not.

Realizing that regions of the world, seasons, and moods all imply color combinations, what can we do with this information as visual designers? First, we need to recognize that just as regions, seasons, and moods all imply colors, so do colors suggest all those things. This gives the designer the option of choosing from Mother Nature's color palette. We can use these personalities of color combinations to enhance the realism, shock the viewer, or change the observer's attitude.

Enhancing the realism is our usual use of color combinations. Our choice of colors may be so ingrained that we do not think of other ways of doing things. When we make a tapestry landscape, we choose the colors according to the season we are representing as well as the region depicted. We also customarily use realistic colors in the way we dress, wearing pastel green, pink, and yellow in the spring and summer, gray and other subdued colors in the winter.

This way of using color is so common that it takes little change to add a fresh, new look to our visual design. It is easy to shock the viewer by an unusual use of color because we are so habitual in our thinking.

It is good for both designer and viewer alike to get out of a mental rut. Getting out of your color rut is simple—just mix and match the regional, seasonal, and mood implications of your color use. For example, if you weave a landscape, you can create an attitude. In landscape tapestry, we recognize regional or seasonal color implications, but we can also use color to make mood implications. Instead of a New England green or a fall orange color scheme, why not add a little hot pink? It is incongruous, so it jolts the viewer into a fresh look, and it gives an uplifted, happy mood to the landscape. British tapestry weaver Alec Pearson uses color in this way, with wonderful results.

Don't worry that your images will be unrecognizable if the color gives a mischievous. The human mind is phenomenal—it wants to make sense of the world, so it picks up and uses all the clues available. You can use landscape colors with non-landscape forms, or extremely abstracted landscape forms, and people will immediately see it as landscape. Or you can use landscape forms with non-landscape colors and they'll still see landscape. It's a function of looking outdoors every day—we recognize the earth when we see it. I'd like to see a tapestry where the shapes say desert, but the colors say ocean.

WE COMMONLY DRESS TO match the seasons. It would be interesting to conduct a study on color schemes of regions within the United States. International travel convinces me that there are varying color schemes in clothing in different places. But now *Color Me Beautiful* and other books on personal colors would have us dress in the same set of colors year round, wearing colors suited to our own facial tones rather than seasons.

Where does that leave dressing for mood? When I'm feeling particularly happy, I like to wear cheerful colors.

Do you dress like you feel, or do you feel like you dress? Will wearing a cheerful color make you feel more cheerful? Maybe it depends on how often you look in the mirror.

Whether or not you can change your own mood, I believe you can change other people's reaction to you by implying something about yourself with the colors you wear. If you want to be seen as powerful, wear strong colors. If you want to be seen as soft and pliable, wear pastels. If you are going to come on very strong in a competitive situation and are fairly confident your point will carry, you may not want to wear navy or black, which tend to make other people feel even more run over. Color won't do the work alone, of course, but it does influence other people's perceptions of you. Sounds a little far-fetched, maybe, but it works.

We are attuned to seasonal colors and even to mood colors in the apparel we commonly see, but if you are weaving clothing and want a fresh, new color theme, you can get out of a rut by looking to other regional color schemes. If you live in Utah, try weaving with the colors of Florida. Or, better yet, go to even further regions. The library contains a wealth of fine art books showing the art of India, China, or Japan. Pick one print you especially like and use its color scheme in your clothing project. I especially like Japanese prints for fresh color schemes when I'm running low or getting into a rut.

If, however, you are more comfortable with the traditional, and merely want an approach that is more proven, you can find your best color schemes by looking at the nature that surrounds you. A nature pictorial magazine such as *National Geographic* abounds with ideas. Don't mix and match your sources—take all the colors from the same photo—and your color scheme will work every time. Guaranteed! □

*Barbara Liebler has a lot going on. She recently started representing her neighborhood on the Ft. Collins, Colorado, City Council; she's weaving commissions, seeing to her family's needs, and putting the finishing touches on her soon-to-be released book *Hands On Weaving*, to be published by Interweave Press this fall.*



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"Ideally you should choose your software first and then buy a computer system that will run it."

CHOOSING SOFTWARE FOR SOFT-WEAR WORK

by Carol Strickler

ARE YOU BEGINNING TO think you might be able to use a computer in your weaving, but are wondering where to start? Perhaps you know nothing about a computer, but another family member has recently acquired one; you know you could probably use it for something, but you are thoroughly intimidated.

If so, don't feel alone—we've had our Apple personal computer for about six years, and I still don't know a "bit" from a "byte" (although I do understand that "boot" does not mean the high-tops in the closet). And I'm deliberately maintaining that ignorance. To me, the computer is like our car or the electricity in our house—I don't *have* to understand how it works to *use* it. I *do* have to match the right program (software) with the computer (hardware) to make it do what I want.

Ideally, you should *choose your software first* and *then* buy the computer system that will run it. But for most weavers, weaving-related uses are not the *primary* function of the home computer. Many of you already have a computer and now want to know what textile software is available. Software is expensive, and you need to be selective. How can you find what's best for you? I have some suggestions:

Know what you want to do

This is one of the two most important factors in choosing software. For instance, do you want a program that will help you with yarn calculations? Do you design and weave tapestries,

double weave pick-up, inlay, or other weaver-controlled weaves? Then you will need software that provides free-hand designing and possibly multi-color display and printout. Do you use a lot of loom-controlled weaves and want a speedier way of trying different treadlings, tie-ups, or threadings? Then a drawdown program may better suit your needs.

Be specific about your needs and detail them. For example, if it's a drawdown program you want, how many shafts would you like it to handle? Do you work with patterns that have long repeats, such as some overshots with 150-250 or more threads? If so, a program that draws only 40 threads will not be adequate for you. Do you want a program that will draw color-and-weave effect? How important are other functions such as draft printout, drawdown printout, analysis and dobby pegging? Are they worth the cost to you?

Know your system

This is the other major factor in software choice if you already have a computer. You may find a program that does exactly what you want, but if it won't run on your computer, it's of no use to you.

The foundation of your system is, of course, the computer itself. Many programs written for one computer will not run on other computers unless truly compatible, especially if the program involves graphics; for example, an Apple and an IBM use different graphics commands. Even

within one line or brand of computer, there will be differences; a drawdown program written for an Apple II+ will not run on a Macintosh. And finally, there are differences in commands for interfaces and peripheral equipment that affect the usability of a program. It is not enough to know that I have an Apple II+. I must also know that I have an Apple II+ with 64k memory, an 80-column card, dual floppy disk drives, AMDEX monochrome monitor, a GRAPPLER+ parallel interface, and an Epson MX80 printer. This tells me that I *can* use a program that requires two disk drives or a parallel printer interface, but I *cannot* use one that is written for IBM or that requires a multicolor display or serial printer. Check programs for details of compatibility.

Do some research

Once you know what you want the software to do and the requirements of your system, you are ready to go shopping. Many articles, columns, and reviews have been printed in weaving magazines since about 1981 when the field of PCs-in-weaving began to mushroom. Look at individual and annual indexes of such magazines as *HANDWOVEN*, *The Weaver's Journal*, and *Shuttle, Spindle and Dyepot* for references. You will find that amazing changes have taken place in the past five years. Some of the early programs and computers are now obsolete, but many of the weaving programs have been modified and

—continued on page 84



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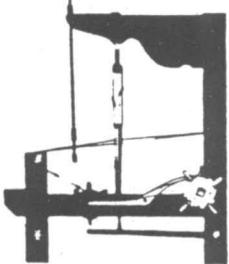
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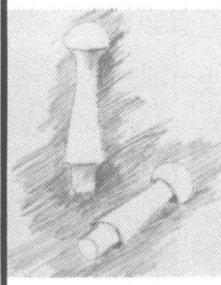


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INTERFACE

(continued from page 82)

updated as hardware has changed, and early reviews of them are still valid. Some articles have compared features on a range of programs, and a few have even presented free listings of simple programs that you may be able to enter into your computer.

Author Lois Larson has compiled a thorough guide called *Software for Weavers . . . A Resource* (see "Book News" for ordering information). The author drew from a number of weaving programs to compile information, sample printouts, and comparison charts. She has also included a list of free published programs and a bibliography of articles and reviews. If you are serious about using your computer in weaving, this guide could save you substantial research time.

Another source of information about available software is the software manufacturers. Most people who advertise weaving-related programs in the textile magazines have some sort of fact sheet with additional information they will send. If

the advertisement does not specify cost for such information, at least send a long self-addressed stamped envelope with your inquiry to facilitate the reply. After you receive the information, write again with any specific questions that remain unanswered. Most of the weaving software currently available is written and sold by weaver-spouses as an amateur sideline. Because the weaving software field is changing so rapidly, inquiries to manufacturers should be based on the *most recent* advertisements.

Software information can be gathered from classes, workshops, and conference sessions. Many shops, weaving guilds, and regional and national conferences are presenting such opportunities. As you attend these events, talk with those who have used a variety of programs and can help you choose something that fits your needs and equipment. Study displays that compare different programs. If it's a workshop you're attending, you may even have an opportunity to try out different programs and get a feel for their capa-

bilities and ease of use.

And that brings me to another excellent source of information: current users. If you think a particular program might meet your needs, but you are unsure and there is no satisfaction guarantee, find someone who has that program and will let you try it out. Most programs are copyrighted and a few are even copy-protected ("locked" against copying), so you should *not* ask to copy or even borrow such a program. If you can't find a user near enough to visit, don't let your choice depend too heavily on this computer source.

If you know your needs and your system, and if you do your research carefully, you should be able to choose just one or two programs that will help you with your weaving and will save you time and energy worth far more than the \$30 to \$200 investment. □

Carol and Stewart Strickler live only blocks away from the famous Long Iris Gardens in sunny Boulder, Colorado. You'll find many Long iris in the Strickler garden, collected from their annual visits to the garden.

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Choosing the right reed

Unless you were lucky enough to buy your first loom from a weaver who included lots of accessories, your loom probably came with only one reed. So your first projects were all set at eight or 12 ends per inch or whatever reed size you had, regardless of whether you used carpet warp or jumbo yarn. With a few classes behind you, your horizons expanded and you realized that you needed more reeds for matching sett to yarn.

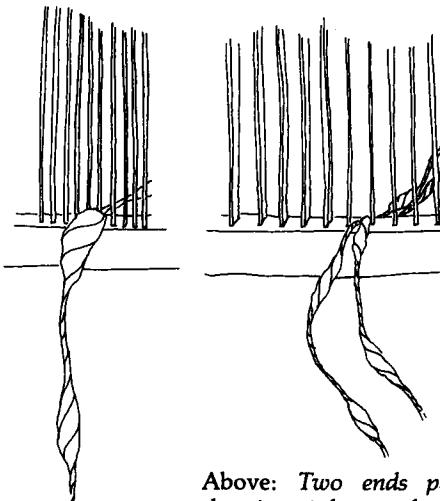
It's obvious that you can use the reed size which matches the sett exactly — a 12-dent reed for a fabric set at 12 ends per inch — but that's not always the best choice. Sleying two per dent is often better because there's less friction on the warps. Here's why — imagine changing a 12-dent reed into a six-dent reed. Each new dent will be more than twice as wide because of the bar that has been removed. So two warps will have more space than when they are threaded separately.

Textured yarns need lots of space around them. Nubs and slubs and fuzzies benefit from sleying two per dent. You can test textured yarns by running them back and forth through the reed you've chosen. You'll find that they slide better when they're paired in a larger dent reed.

Mixed warps which combine strands of many sizes and textures also benefit from sleying in a larger dent reed. Choose a reed size to accommodate the largest textures, sleying the finer, smoother yarns two, three, and four per dent according to size. Often a fine or smooth yarn can accompany a textured yarn in the same dent without any problems.

Taking this idea one step further, you might enjoy exploring the effects of deliberately varying the spacing of yarns across the warp. Called "cramming and skipping," this technique starts with a normal sett and has areas of doubled or tripled warps giving a solid warp-faced effect and other areas of skipped dents for a loose, transparent look. Curtain fabrics often show this technique.

When you don't have the right reed, you can often use another by skipping dents or by putting two warps in some dents and one in others. We've included a table showing the setts possible with different dentings. Reading down the column



Above: Two ends per dent in a 6-dent reed. At left: One end per dent in a 12-dent reed.

beneath your reed size will tell you all the different setts possible with alternate dentings. When the table isn't handy and you want to figure it out on your own, make a fraction and reduce it. For instance, to sley nine warps per inch in a 12-dent reed, the fraction is nine warps/12 dents or three warps in four dents. Sley 1, 1, 1, 0.

Of course, sometimes it's easier to adjust the sett rather than using an elaborate denting. Although you could sley 11 e.p.i. in a 12-dent reed, you'd probably be better off adjusting the sett to 12. Remember that you have latitude in choosing a sett. The fabric you weave will also depend on how tight the warp tension is, how hard you beat, and the finishing process you choose.

How many warps in a dent are too many? Unless the weave structure demands cramming and skipping dents for special effects, many weavers consider about three or four to be the workable maximum. With more

warps in a dent, the weft doesn't beat in very well because the group of threads crowded in one dent prevent the reed from packing the weft down.

Double-layer fabrics are a special case. They are set twice as many e.p.i. as single-layer fabrics. With so many warps crowded together, sleying four per dent (two warps from each layer) allows the shed to open easily. Rep weaves and other warp-faced weaves also benefit from sleying multiple warps per dent. Sometimes other weave structures suggest a logical denting, especially when they're based on units divisible by two or three.

Occasionally a fabric will show reed marks, vertical streaks following the denting you used. It's usually more noticeable on closely set fabrics or when elaborate sleyings have been used. Washing the fabric often makes reed marks disappear, especially if agitation is used. However, on some fabrics reed marks just won't go away; this is another argument for weaving samples.

Everyone has had the experience of starting to weave and finding that the reed size was wrong. With warps set too close or with a reed that's too fine, the reed abrades the warps and the shed doesn't open cleanly. Mats of fiber may build up behind the reed. Warps cling to their neighbors and break when the reed forces them apart. Resleying at two or three per dent in a larger dent reed helps this problem, but you'll also have to decide if the sett is too close for the yarns.

Changing to another sett after the warp is beamed is tricky because the width of the warp changes. Problems in tension can develop if a warp is wound on the beam 12" wide and you want to change the sett to make it 24" wide. The edges of the fabric won't look as nice because the edge warps will be strained each time the beater moves forward and back. When the new sett is closer than the original one, there is less of a problem because the beater doesn't put as much strain

Sett Chart

Size Reed (dents per inch)

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

Warp Sett (ends per inch)

on the warps. With a drastic change in width, the warp may need to be re-beamed or perhaps groups of warps can be pulled out of the reed and heddles to keep the width closer to the original.

When you need to buy an extra reed for your loom, ask yourself some questions. What sets do you use most frequently, finer or coarser?

A rug weaver probably doesn't have many fine dent reeds, and a silk weaver won't have many coarse ones. After narrowing down the size you need, study the chart to find a reed which will fill in different multiples than the reed you already have. For instance, compare the setts possible with a 12-dent reed and those with a ten- or 15-dent reed.

A second or third reed increases the versatility of your loom. It allows you to weave with a wider variety of yarns and weave structures. But you can also find new dentings for the reeds you have. Spend a few minutes taking stock of your reeds—a little bit of planning will make your weaving more enjoyable. □

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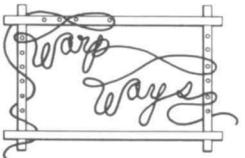
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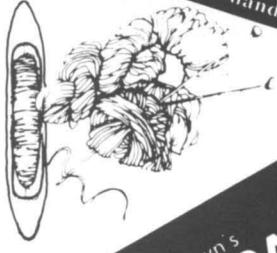
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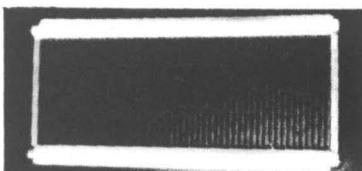
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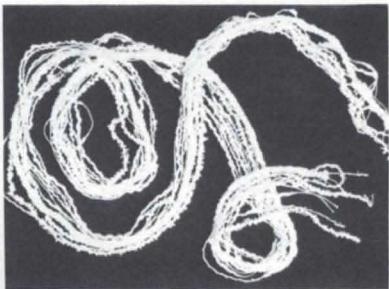
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News & Events

Canada's Handwoven Heritage

The Royal Ontario Museum is hosting a major exhibit of historic Canadian textiles through January 11, 1987, at the Sigmund Samuel Canadiana Building in Toronto. The exhibit is a tribute to Dorothy K. Burnham, whose lifetime of work is largely responsible for the museum's extensive and excellent collection of Canadian textiles. The exhibit includes more than 200 pieces dating from the early 19th century through the 20th century. Items range from rough linen grain sacks, simple checked blankets, and elegant wedding coverlets to op art. Also displayed are the tools and equipment used in the spinning and weaving of these pieces.



The uncovering of Canada's textile history began in 1941 when Dorothy Burnham, then Deputy Keeper of Textiles at the Royal Ontario Museum, received an unsolicited gift of a blue and white coverlet from Miss Florence MacKinnon. Dorothy was fascinated by the weave structure and was inspired to research more of Canada's own textile history. In 1947 she set up a booth at the Canada National Exhibition, displaying the coverlet with a sign asking, "Has your family lived in Ontario for more than two generations?" When viewers found she wanted information, not pieces, they responded enthusiastically. With husband Harold, Dorothy borrowed a car and began traveling Ontario, Quebec and the maritime provinces, following up the leads gathered at the exhibition. The couple uncovered a

wealth of information, and the story of early life in Canada began to unfold through its textile traditions.

Meanwhile, Harold learned to weave. The Burnhams decided Harold would leave his banking job and they would both become full-time weavers, turning over the museum project to Mrs. Betty Brett. The Burnhams moved to a small Ontario village and wove suit lengths and placemats (the placemats provided their major income). Five years later Harold was invited to work on an international vocabulary for textiles and to be a weaver at the Royal Ontario Museum, and Dorothy also returned to work there.

The project to uncover Canada's textile history expanded, and the Burnham's once again took to the road, traveling extensively throughout Canada and Great Britain as well. While on the road they wrote *Keep Me Warm One Night*, their well-known work on coverlets. *Cut My Cote*, a look at the construction of traditional garments, followed soon after. After Harold's death, Dorothy finished his work on *A Textile Terminology*. Her newest work, *Under the Lilies*, published by the Royal Ontario Museum in May 1986, explores the textile traditions of the Russian Doukhobors, one of the last groups to pioneer the Canadian West.

Although she is nearly 75, Dorothy Burnham's enthusiasm for textiles is unflagging and contagious. As keynote speaker at Convergence 86, she shared her enthusiasm in her lecture "Fibers Have No Boundaries".

— from "A Look at Canadian Fibre: Dorothy Burnham" by Ankaret Dean, Fibre Forum, Vol. 4, Issue 3, No. 14, 1985.

— Calendar of Events on next page

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CALENDAR

ANNOUNCEMENTS

□ A Call for Exhibitors. You are invited to participate in the 16th Biennial Conference of Southern California Handweavers, July 10-12, 1987, at the Los Angeles Airport Hilton. The committee is making a special effort to make this a good showcase for exhibitors. For information write Conference '87, 705 Rochedale Way, Los Angeles, CA 90049.

EXHIBITS, FESTIVALS, SALES

COLORADO. Denver, Aug. 16-Jan. 4, 1987. Herbert Bayer Tapestries at the Denver Art Museum. The first-ever gathering of tapestries from private and museum collections across the country designed by the Bauhaus artist, Herbert Bayer. The tapestries are generally one-of-a-kind versions of large corporate commissions and are accompanied by the artist's cartoons. Denver Art Museum, 100 W. 14th Ave. Parkway.

MASSACHUSETTS. North Andover, through Dec. 14. "Schlesinger/Millwork: The Mill as Art" is an exhibit of watercolors and drawings of 19th century New England textile mills by Marian Cannon Schlesinger. At the Museum of American Textile History, 800 Massachusetts Ave.

MINNESOTA. St. Paul, through Oct. 3. "Kashmiri to Paisley: Cultural Interactions". The exhibit will focus on the impact of cultural interchanges between India and the West as expressed in the production of the Kashmiri shawl and its European imitation/counterpart, the "Paisley". Goldstein Gallery, University of Minnesota, 241 McNeal Hall, 1985 Buford Ave.

NEW JERSEY. Newark, through Dec. 31. "Navajo Textiles: A Century of Change" exhibits 22 rugs and blankets dating from the 1860s through the 1970s woven by the Navajo of Arizona and New Mexico. Newark Museum, 49 Washington St.

NEW MEXICO. Santa Fe, through Oct. 31, "Art in Craft Media". Curated by Jack Lenor Larsen, this exhibit presents a survey of major artists working in craft media such as ceramic (DeVore, Turner), fiber (de Amaral, Landis, Hernmarck), basketry (Rossbach, McQueen, Sauer), glass (Chihuly, Palusky), and metalsmithing (Fisch, Schwarcz, Choo). Bellas Artes Gallery, 301 Garcia at Canyon Rd.

NEW YORK. Cazenovia, Oct. 20-31. The 25th Anniversary Exhibit of the Onondaga Weavers Guild. Chapman Art Center, Cazenovia College Campus.

□ Long Island, Oct. 17-19, Fiber Arts Forum and Exhibit. Sponsored by Nassau County Department of Recreation and Parks. A juried fiber arts exhibit with demonstrations, fiber organization hands-

on and displays, and vendor exhibits. Hempstead House, Sands Point Preserve, Sands Point.

NORTH CAROLINA. Cullowhee, through Oct. 31. "Coverlets: New Threads in Old Patterns" is a major exhibit examining the Southern Appalachian folk art of "overshot" coverlet weaving. Old coverlets and tools made in western North Carolina help to tell the story of mountain homespun. At the Mountain Heritage Center, Western Carolina University.

OHIO. Youngstown, Sept. 27 and Oct. 12-26. "A Celebration of Weaving V-A Biennial Fiber Exhibition". This juried exhibition is organized by the Youngstown Area Weaver's Guild and includes all fiber media: weaving, felting, papermaking, basketry, coiled and wrapped works, natural and hand-dyed fabric designs, handspun crochet and knitted works. Held at the Butler Institute of American Art.

OREGON. Salem, Oct. 3-5. The eighth annual Quilt Show and Textile Festival at Mission Mill Village. Activities include fashion show, textile workshops, demonstrations, displays of antique sewing equipment and textiles, and sales of handwoven and handspun articles by guild members. 1313 Mill Street S.E.

PENNSYLVANIA. Allentown, through Oct. 19. "A Delicate Art: Flemish Lace, 1700-1940". More than 40 pieces of lace from the area of northern Europe, once called Flanders (now Belgium and northeastern France) make up the exhibit. Includes 18th and 19th century bobbin laces through machine-made products of the industrial era. Allentown Art Museum, Fifth and Court Streets.

□ Stroudsburg, Oct. 11-12. The 12th annual Harvest Festival will be held at Quiet Valley Living Historical Farm. Demonstrations will include bread baking, spinning, dyeing, weaving, basketmaking, beekeeping, needlecrafts, soap making, candle dipping, and other folk crafts. For directions to the Farm, call (717) 992-6161.

RHODE ISLAND. Providence, through Oct. 12. "Traditional Art of Africa" will be on display at the Museum of Art, Rhode Island School of Design. Includes sculpture, functional objects and a group of rare Kuba ceremonial textiles from Zaire. Also on display through Oct. 12: "Carpets from the Islamic World", showcasing fine works from the Museum's permanent collection, including some very early fragments. Two College St.

WISCONSIN. Waukesha County Fairgrounds, Sept. 20. Wisconsin Spin-In is sponsored by the Milwaukee Spindle & Dyepot Guild. The theme is "In Search of Excellence". Participants will explore and experiment with the guidelines of the HGA Certificate of Excellence in Handspinning. There will be demonstrations, exhibits, style show, sample skein swatch and more.

INSTRUCTIONS

Handwoven

FROM  INTERWEAVE PRESS

volume VII
number 4
Sept/Oct 1986

General Instructions

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

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

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

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

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

$$\text{yd needed} \div \text{yd per lb} = \text{lb needed} \times 16 \text{ oz per lb} = \text{ounces needed.}$$

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

REED SUBSTITUTIONS: The number of ends per inch is very important. Most fabrics are sleyed one or two ends per dent, but sometimes a particular dent reed is used for a certain effect or to accommodate large or textured yarns.

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

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

Index To Instructions

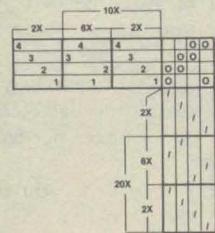
Swatch Collection #14	I-4/24	Rio Grande Placemats	I-11/57
Keep It Simple		Napkins & Bread Cloth	I-11/54 & 55
Ribbon Striped Belts	I-5/35	Pillow Pair	I-12/52
Chevron Twill Scarf	I-5/35	Baby Camel Down and	I-13/67
Christmas Runner	I-6/34	Tussah Scarf	
The Ultimate Brown Bag	I-6/36	Reversible Vest	I-13/66
Warp-Patterned Rug	I-7/41	Branding Iron Sweater	I-14/68
A Rug For All Seasons	I-8/43	Offset Twill Tie	I-16/65
Double Corduroy Rug	I-9/45	Errata	I-3 & I-16
Mug Rugs & Table Runner	I-10/58 & 59		

ects. Be sure to allow for knot tying and trimming of ends.

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

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

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



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

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

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

FLOATING SELVEDGES: Some weave structures don't make good selvedges; the weft doesn't catch the edge warps as often or as consistently as you would like for a good-looking and structurally sound selvedge. When this problem occurs, floating selvedges are often recommended. Floating selvedges are the first and last warp yarns sleyed in the reed but omitted from the heddles. Instead of rising and falling with the treadling, they float slightly above the bottom of the shed and are woven by hand. As the shuttle enters the shed it goes on top of the floating selvedge. As the shuttle exits the shed it goes under the floating selvedge. The thumb of the hand that receives the shuttle can assist by holding the floating selvedge up. In every row, the sequence is the same: over, then under. It's alphabetical. By the way, if you're treadling plain weave you don't need floating selvedges because the weave structure is already plain weave.

An easy way to keep tension on floating selvedges is to open out a paper clip into an S-shape, slip a fishing weight onto the lower loop, and hook the upper loop around the floating selvedge yarn in back of the heddles. Once you have it hooked, move the clip and its weight back and down below the warp beam where it will stay throughout the weaving.

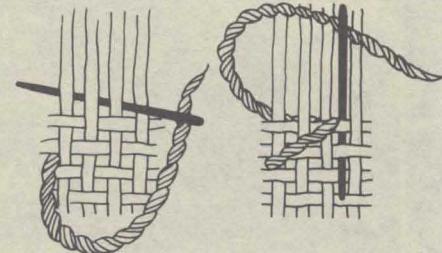
FINISHING: Many weavers weave a few rows of scrap yarn at the beginning and end of their projects to keep the rows from loosening when the fabric is removed from the loom. After the fabric is cut from the loom, the scrap yarn is removed, and if the

edge has not already been finished on the loom, it is machine stitched, hemstitched or knotted.

Hemstitching. It is often convenient to use the tail of the weft yarn for hemstitching. At the end of a project, stop weaving with the shuttle at the left side. Unwind yarn from the shuttle 3½ to 4 times the width of the weaving. If this is too long to handle, use about 1-yd lengths at a time, working the ends into the fabric as invisibly as possible. Thread the end of the weft yarn into a tapestry (blunt) needle. Starting at the left side with the yarn lying on the woven fabric, take a stitch under 3-5 warps. Then, with the yarn lying on the warps above the edge of the fabric, enter the needle in the same place but bring it out 2-4 rows below the edge of the fabric. Repeat these two steps. If you are left-handed, start from the other side. Work across the row, and needleweave the end into the selvedge.

Before hemstitching the beginning edge of a project, a few rows must be woven to stitch into. Leave a tail of weft yarn long enough for hemstitching and, starting from the left side, weave about 1". Thread the tapestry needle and hemstitch across.

Hemstitching can also be done when the project is off the loom. In fact, when the length of the piece may have to be adjusted for any reason, such as when it must match another piece, it is wise to leave one end to be hemstitched later. Since the beginning edge cannot be hemstitched immediately, it is easiest to leave this edge for hemstitching off the loom. At the beginning, weave a few extra rows which can be raveled out later if need be. When the fabric is off the loom, mark the place you would like the hemstitching to be. Do the hemstitching between rows before raveling out the extra rows.

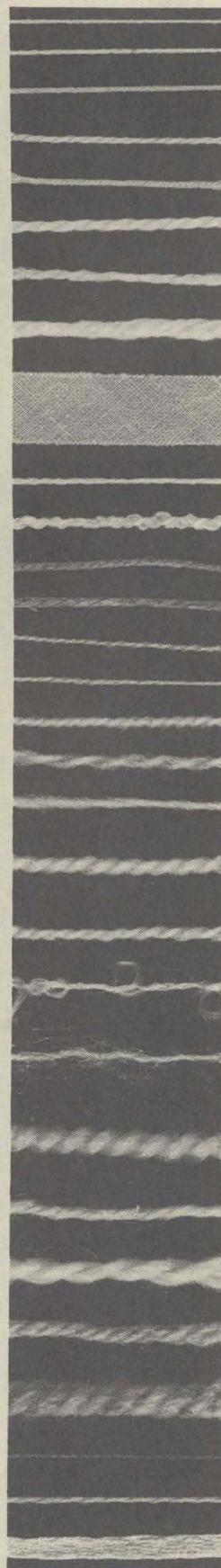


Step 1

Step 2

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

YARN CHART. To help identify yarns and make creative substitutions in your weaving, use this yarn chart along with *Yarn, a resource guide for handweavers* by Celia Quinn, available from Interweave Press.



20/2 pearl cotton at 8000 yd/lb (16,080m/kg)
 10/2 pearl cotton at 4000 yd/lb (8040m/kg)
 6-ply seine cord at 2985 yd/lb (6000m/kg)

5/2 pearl cotton at 2100 yd/lb (4221m/kg)
 Nm 12/6 cotton at 1400 yd/lb (2814m/kg)
 3/2 pearl cotton at 1260 yd/lb (2533m/kg)

2-ply rough-spun cotton at 1100 yd/lb (2211m/kg)
 4-ply cotton at 800 yd/lb (1608m/kg)

Cotton fabric bias strips at 455 yd/lb (915m/kg)

Nm 22/2 60% cotton/40% linen at 3172 yd/lb (6376m/kg)
 Novelty 75% cotton/18% linen/7% stretch nylon at 1050 yd/lb (2110m/kg)
 8/3 linen rug warp at 800 yd/lb (1608m/kg)

8/4 linen rug warp at 600 yd/lb (1206m/kg)

24/2 worsted wool at 6400 yd/lb (12,864m/kg)
 20/2 worsted wool at 5600 yd/lb (11,256m/kg)
 12/2 worsted wool at 3360 yd/lb (6754m/kg)

10/2 worsted at 2800 yd/lb (5628m/kg)
 Singles wool tweed at 2000 yd/lb (4020m/kg)

2-ply wool at 1650 yd/lb (3316m/kg)

Nm 6/2 wool at 1542 yd/lb (3100m/kg)
 Loop 70% mohair/25% wool/5% nylon at 1175 yd/lb (2362m/kg)

Brushed 70% mohair/25% wool/5% nylon at 1175 yd/lb (2363m/kg)

Nm 2/2 wool at 995 yd/lb (2000m/kg)

3-ply wool at 720 yd/lb (1447m/kg)

2-ply wool at 480 yd/lb (965m/kg)

4-ply wool at 432 yd/lb (868m/kg)

3-ply wool at 264 yd/lb (531m/kg)

2-ply camel/silk at 6680 yd/lb (13,427m/kg)
 18/2 50% silk/50% wool at 5040 yd/lb (10,130m/kg)

1/8" wide rayon ribbon at 715 yd/lb (1437m/kg)

What's Nm doing in front of the yarn number?

Starting with this issue, some yarns have "Nm" in front of their yarn count numbers. These yarns are from Scandinavian countries using a yarn numbering system called Metric Numbering (Number metrical). The number states the number of meters in one gram: the larger the number, the finer the yarn. The Nm yarn count is calculated by dividing a length of yarn by its weight—130 meters of yarn weighing 6½ grams is Nm 20. If this yarn is made up of two plies, it is designated Nm 20/2.

PRODUCT INFORMATION

*=wholesale only.

Ask for these yarns at your retail store.

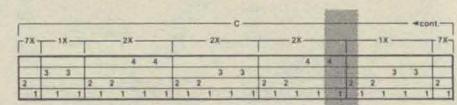
Berga/The Wool Gallery, 459 High S.E., Salem, OR 97301. *Borgs Yarns/Glimakra Looms 'n Yarns, Inc., 1304 Scott St., Petaluma, CA 94952. Eaton Yarns at the Craft Skellar, Marymount College, Tarrytown, NY 10591. Edgemont Yarn Service, 240 Edgemont, Maysville, KY 41056. Halcyon, 12 School St., Bath, ME 04530. Handcraft Wools Limited, Box 378, Streetsville, Ont., Canada L5M 2B9. *Harrisville Designs, Harrisville, NH 03450. JaggerSpun, Water Street, Springvale, ME 04083. *Lily Craft Products, B. Blumenthal & Co., P.O. Box 798, Shawnee Mission, KS 66201. Novitex, Inc., 250 Esten Ave., Pawtucket, RI 02862. Oregon Worsted Co., P.O. Box 02098, Portland, OR 97202. Schoolhouse Yarns, 25495 S.E. Hoffmeister Rd., Boring, OR 97009. *Scott's Woolen Mill, Inc., 528 Jefferson Ave., P.O. Box 1204, Bristol, PA 19007. The Silk Tree, Box 78, Whonnock, B.C., Canada V0M 1S0. *Stanley Berroco, Box 367, Uxbridge, MA 01569. *Gerald H. Whitaker Ltd., 12 Keefer Rd., St. Catharines, Ontario L2M 7N9, or, P.O. Box 305, Niagara Falls, NY 14305. Wilde Yarns, 3737 Main St., Philadelphia, PA 19127.

ERRATA

Sept/Oct 1985, "Fabrics For Interiors #8", draft for fabric #1, page I-6 in the Instruction Supplement: the threading draft shows a repeat of "2X". It should read "4X".



May/June 1986, "Napkins For a Box Lunch", page 75: the "2X" repeat line should be moved one thread to the right, falling between threads "1" and "2" instead of between threads "4" and "1".



Errata continued on page 16.

Swatch Collection #14

designed by Sharon Alderman, page 24

Swatch #1: Tweed Jacket Fabric

(2) 4

PROJECT NOTES: This lively plain weave fabric is the cornerstone of this season's Swatch Collection. The "action" is all in the yarn: dramatic flecks of black and red violet on a blue ground. The yarn used for warp and weft is used in all but one of the fabrics in the rest of the collection.

FABRIC DESCRIPTION: Plain weave.

WARP & WEFT: Singles wool tweed at 2000 yd/lb. This is from Harrisville Designs, available in 1000-yd/8-oz cones: True Blue.

E.P.I.: 15. Sley 1,2 in a 10-dent reed.

DRAFT:

2	0
1	0
1	1
1	1
1	1

4	0
3	0
2	0
1	0
1	1

P.P.I.: 15.

TAKE-UP &

SHRINKAGE:

6% in width

and length.

WEAVING: Use a moderate beat to produce a balanced cloth. Count the picks per inch to establish your beat.

FINISHING: Hemstitch fabric while it is on the loom. Find and correct any flaws. Wash in moderately hot water using a liquid detergent. Long lengths may require a second washing; tweed yarns have a fair amount of spinning oil. Rinse well. Steam press well on both sides before the fabric air dries completely. □

Swatch #2: Jacket/Vest Fabric

4

PROJECT NOTES: One of the properties of the tweed yarn was exploited in the design of this fabric. The woolen spun tweed yarn blooms and becomes slightly fluffy when it is washed. It is crammed into one dent and woven as one end, although threaded as four separate ends, and left unwoven at intervals in the cloth so that it spreads out to form ovals of tweed yarn on the surface of the cloth.

FABRIC DESCRIPTION: Plain weave with grouped ends woven as one and left unwoven at intervals in the cloth.

WARP & WEFT: 24/2 worsted wool at 6400 yd/lb. This is Halcyon Yarn's Item #177 Merino, available in 800-yd mini-cones or 1-lb cones: black #5, blue #29. Singles wool tweed at 2000 yd/lb. This is from Harrisville Designs, available in 1000-yd/8-oz cones: True Blue.

E.P.I.: Sley the worsted 2 per dent and the tweed 1 per dent in a 12-dent reed.

TAKE-UP & SHRINKAGE: 7½% in width and 8% in length.

WARP COLOR ORDER:

	end
Blue worsted	12
Tweed	4

DRAFT:

x	x	x	x	2x	x	x	x	x	2x	x	x	x	x	o	o	o	o
•	•	•	•		•	•	•	•		•	•	•	•	o	o	o	o
x	x	x	x		x	x	x	x		x	x	x	x	4x	•	•	•
•	•	•	•		•	•	•	•		•	•	•	•	4x	•	•	•
x	x	x	x		x	x	x	x		x	x	x	x	4x	•	•	•
•	•	•	•		•	•	•	•		•	•	•	•	4x	•	•	•
x	x	x	x		x	x	x	x		x	x	x	x	4x	•	•	•
•	•	•	•		•	•	•	•		•	•	•	•	4x	•	•	•
x	x	x	x		x	x	x	x		x	x	x	x	4x	•	•	•

P.P.I.: 30.

WEAVING: Maintain an even, firm beat. Advance the warp often to protect the selvedge ends.

FINISHING: Hemstitch fabric while it is on the loom. Find and correct any flaws. Wash to remove the spinning oil from the tweed and fluff it out. Use moderately hot water, mild, liquid detergent, rinse well. Steam press from the back when nearly air dry. □

Swatch #3: Dress or Belted Jacket Fabric

(2) 4

PROJECT NOTES: I had in mind designing a color and weave effect fabric in which the tweed yarn made a pattern like the diagram of plain weave against a dark ground. I drew down the pattern and figured out how to thread and weave it.

FABRIC DESCRIPTION: Plain weave, color and weave effect fabric.

WARP & WEFT: 24/2 worsted wool at 6400 yd/lb. This is Halcyon Yarn's Item #177 Merino, available in 800-yd mini-cones or 1-lb cones: black #5, blue #29. Singles wool tweed at 2000 yd/lb. This is from Harrisville Designs, available in 1000-yd/8-oz cones: True Blue.

E.P.I.: Sley the worsted 2 per dent and the tweed 1 per dent in a 15-dent reed.

DRAFT:

x	*	*	*	o
*	*	*	x	o
*	x	*	*	o
x	*	*	*	o
*	x	*	*	o

x	*	*	o
*	x	*	o
*	x	*	o
x	*	*	o
*	x	*	o

* = black worsted
x = tweed

WARP COLOR ORDER:

Black worsted	2
Blue tweed	1

P.P.I.: 24.

TAKE-UP & SHRINKAGE: 6½% in width and length.

WEAVING: Use a moderate, even beat. The shuttle carrying the worsted yarn always starts on the same side because it is used for two shots, which helps to keep track of where you are. The shuttle carrying the tweed is used for single shots between the black shots so it alternates sides. Watch the pattern as it goes so that you can catch any errors as you make them; correcting flaws later is an experience worth avoiding.

FINISHING: Hemstitch the fabric while it is on the loom. Find and correct — or mark so you can cut around — flaws. Wash in moderately hot water with mild, liquid detergent. Steam press well before it is completely air dry. □

Swatch #4: Soft Vest or Sweater Fabric

4

PROJECT NOTES: This soft fabric is designed with three pick warp floats so that each yarn in the warp comes to the surface to produce dotted lines on the surface of the fabric. The worsted yarns are used double, throughout, warp and weft.

FABRIC DESCRIPTION: A modification of plain weave.

WARP: 24/2 worsted wool at 6400 yd/lb. This is Halcyon Yarn's Item #177 Merino, available in 800-yd mini-cones or 1-lb cones: black #5, blue #29. Singles wool tweed at 2000 yd/lb. This is from Harrisville Designs, available in 1000-yd/8-oz cones: True Blue.

WEFT: Blue worsted, same as warp, doubled on bobbin.

E.P.I.: 18. Sley 3 per dent in a 6-dent reed.

WARP COLOR ORDER:

Tweed	1
Black worsted (dbl)	1
Blue worsted (dbl)	1

DRAFT:

x	*	*	*	o	o
*	*	*	x	o	o
*	x	*	*	o	o
x	*	*	*	o	o
*	x	*	*	o	o

x = tweed
* = blue worsted
= black worsted

P.P.I.: 20.

TAKE-UP & SHRINKAGE: 12% in width and 11½% in length.

WEAVING: Use a light, even beat.

FINISHING: See Swatch #3. □

Swatch #5: Coat Fabric

8

PROJECT NOTES: The colors in the tweed were picked up in fancy yarns, two loopy and two brushed mohairs. The structure is a variation on plain weave; each area weaves plain weave half the time and basket weave half the time.

The color arrangement in the fabric makes a series of overchecks that seem to be at different levels in the fabric because of their colors. The plaid is an uneven one and requires extra care in laying out the pattern pieces but the results are more interesting and well worth the effort.

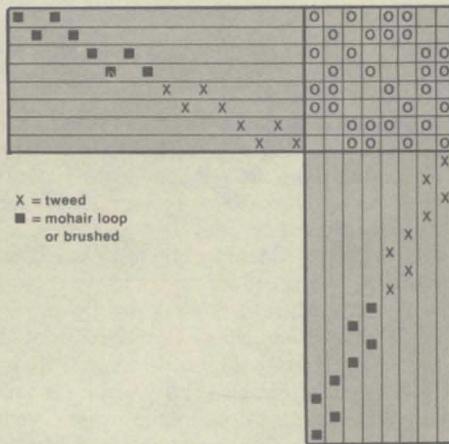
The brushed mohair yarns tend to stick when some sheds are opened. The same colors are available in loop so you might want to consider replacing the mohair with loop. The loop may be brushed in the finishing process to make it resemble a brushed yarn. If you brush the fabric this vigorously, all the loop yarns will be opened. The choice is yours.

FABRIC DESCRIPTION: Combination of plain weave and basket weave.

WARP & WEFT: Loop 70% mohair/25% wool/5% nylon at 1175 yd/lb. This is Halcyon Yarn's Item #163 Victorian Bouclé, available in 12-14 oz skeins: red-violet #120, blue-violet #123. Brushed 70% mohair/25% wool/5% nylon at 1175 yd/lb. This is Halcyon Yarn's Item #164 Victorian Brushed Mohair, available in 12-14 oz skeins: lavender #124, black #134. Singles wool tweed at 2000 yd/lb. This is from Harrisville Designs, available in 1000-yd/8-oz cones: True Blue.

E.P.I.: 16. Sley 2 per dent in an 8-dent reed.

DRAFT:



P.P.I.: 16.

TAKE-UP & SHRINKAGE: 10½% in width and 11% in length.

WARP & WEFT COLOR ORDER:

					end
Tweed	8	8	8	8	8
Red-violet loop	8				
Black mohair		8			
Lavender mohair			8		
Blue-violet loop				8	

WEAVING: Use a moderate, even beat. Beat before each shot and after each shot using brushed mohair and loop yarns. The brushed mohair in the warp tends to stick making the sheds open reluctantly. This stickiness slows the weaving process. Watch carefully to avoid weaving errors. Use a template to keep the checks even.

FINISHING: See Swatch #3. While steam pressing the fabric, brush it gently to raise the nap of the brushed mohair. If you brush vigorously, the loops in the wool loop will break making those yarns fuzzy. □

Swatch #6: Cotton Dress Fabric

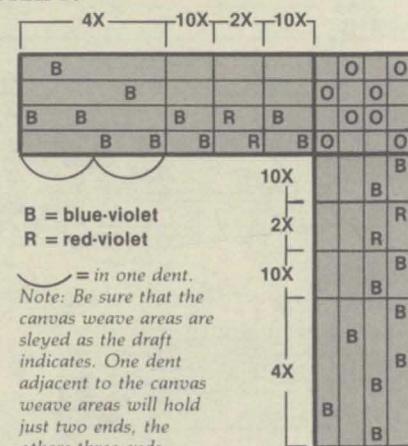
WARP & WEFT: 20/2 pearl cotton at 8000 yd/lb. This is Item #85 from Halcyon Yarn, available in 1200-yd mini-cones or 20-oz cones: blue #131, red-violet #123.

E.P.I.: 30. Sley 3 per dent in a 10-dent reed. Be sure that the canvas weave areas are sleyed as the draft indicates. One dent adjacent to the canvas weave areas will hold just two ends.

WARP COLOR ORDER:

				end
Blue	20	64	20	
Red-violet	4	4		

DRAFT:



P.P.I.: 30.

TAKE-UP & SHRINKAGE: 7% in width and 6% in length.

WEAVING: Advance the warp frequently to protect the selvedge threads; pearl cotton is softly twisted to make it more lustrous. The soft twist makes it more vulnerable to abrasion. Use a template to be sure that the squares in the fabric are square.

FINISHING: Machine wash moderately hot. Iron while damp. □

PROJECT NOTES: This dress fabric is made of fine pearl cotton. The colors are from the tweed. It is woven in a simple overcheck, a simplified version of the coat fabric. In the center of the large blue squares there are squares of canvas weave. This structure may be woven on just four shafts. Most of the warp is carried on shafts 1 and 2, so be sure that you have enough heddles on those shafts before you begin to thread. This fabric might also be woven in wool. Worsted wool ought to be used so that the canvas weave opens up as it does here; in a woolen yarn the structure will be somewhat blurred.

FABRIC DESCRIPTION: Plain weave with canvas weave squares.

Keep It Simple

Ribbon Striped Belts

designed by Judie Tenn, page 35

These warp-faced plain weave belts are fun to design and fast to weave. They feature a random but carefully planned design on 80 warps. Weave them on an inkle loom or use a shaft loom without the reed. The pink belt with its glossy surface uses embroidery floss in rose, salmon, light gold, and three shades of lavender with a rose-colored weft. The maroon belt is 5/2 pearl cotton in warm beige, rose, gray, and maroon with a maroon weft. The distinctive fringes are twisted and knotted at different lengths with an occasional knot tied close to the woven edge for design interest. □

Chevron Twill Scarf

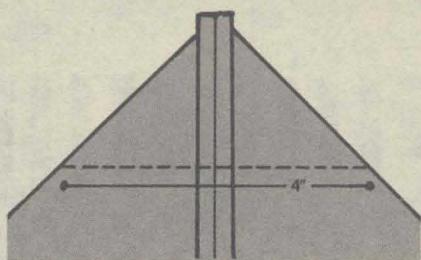
designed by M. Linda Whitten
page 35

PROJECT NOTES: A chevron twill design combined with a striped warp makes a scarf ideal for warmth on a chilly day or as an accessory over a plain black top. We show two versions of the scarf with different wefts which dramatically change its appearance.

FABRIC DESCRIPTION: 2/2 point twill.

FINISHED DIMENSIONS: 5½" wide by 58" long, plus 3" fringe on each end.

WARP: 18/2 50% silk/50% wool at 5040 yd/lb. This is Zephyr Wool-Silk from JaggerSpun, available on 1-lb cones: 84 yd



Sewing Across the Corner

Press vertical folds from each corner, topstitching them close to the fold. Topstitch the horizontal fold at the bottom of the sack in front and back. If you are in doubt about the folds, get a brown paper bag and watch it fold!

Hem the top edge by turning the raw edge under $\frac{1}{4}$ " twice and topstitching. Sew the hooked Velcro piece to the center of the back about $\frac{1}{4}$ " from the upper edge. Sew the fuzzy Velcro piece to the center of the front about $2\frac{1}{2}$ " from the upper edge. After creasing the sides of the sack, fold the top edge twice and press the Velcro pieces together.

Napkins—Turn under raw edges $\frac{1}{4}$ " twice and machine stitch. □

Warp-Patterned Rug

designed by Ronnne Bohannan
page 41

8 4

PROJECT NOTES: The design for this rug came from playing with color and weave effects on my computer. I enjoy patterns that change, in this case from straight lines to short branches to stepped diagonals, or in the case of the four-shaft version from straight lines to checks to diagonal steps. The four-shaft design is simpler and bolder, but follows the same directions as the eight-shaft version except where noted.

To help you remember where you are in the treadling, the tie-up is arranged so that the treadles that open the heavy weft sheds are opposite those that open the fine weft shed. Warp-faced weaving doesn't progress smoothly and rhythmically since it is necessary to adjust the wefts at the selvedges, but at four picks per inch it does progress quickly.

FABRIC DESCRIPTION: Warp-faced shadow weave.

FINISHED DIMENSIONS: $40\frac{1}{2}$ " wide by 68" long, plus 1" fringe on each end.

WARP: Nm 12/6 cotton at 1400 yd/lb. This is Borgs Mattvarp available from Glimakra Looms 'n Yarns on 770-yd/250-g tubes: 4200 yd red #1261 (including some used as weft), 2000 yd blue #1265, 1600 yd gray #1269.

WEFT: 4-ply cotton at 800 yd/lb. This is Sugar 'n Cream from Lily, available in 125-yd/2 $\frac{1}{2}$ -oz balls: 1400 yd Raspberry #99.

NOTIONS: Raspberry sewing thread.

E.P.I.: 48 (24 working ends, sleyed 2 doubled strands per dent in a 12-dent reed).

WIDTH IN REED: 41".

TOTAL WARP ENDS: 984 doubled strands.

WARP LENGTH: $3\frac{1}{2}$ yd, which includes 27" for take-up and shrinkage, plus 27" loom waste. Warp-faced weaving takes up a tremendous amount in the warp direction; it is wise to allow 20%-25% for take-up.

WARP COLOR ORDER: Due to the fineness of the warp yarn, a double strand was used. If you wind from two spools at the same time and consider this as a single end, you will have no problem. This also allows for color mixing in the blue/gray area.

I suggest that you wind the warp in color segments: wind 516 doubled ends of red, 168 doubled ends of blue, 192 ends combining one blue and one gray strand, and 108 doubled ends of gray.

P.P.I.: 4.

TAKE-UP & SHRINKAGE: 1% in width and 22% in length.

WEAVING: This is a two-shuttle weave: wind 6 strands of Sugar 'n Cream together on a large rug shuttle for the heavy weft and wind a single strand of the red cotton used in the warp on another shuttle for the fine weft.

Because there is no plain weave tied up, use the first treadling when inserting 3"-4" of scrap yarn for a heading to be removed later. Using the same treadling, weave 1" with the fine weft, ending on the fine weft shot indicated in the treadling.

Begin the heavy weft in the opposite direction to the last shot of fine weft; that is, if the fine weft exited on the right, insert the heavy weft traveling to the left. Leave a 3"-4" tail of heavy weft hanging out the right side. Change the shed and weave with the fine weft which will need to be twisted around the heavy weft to lock it in place.

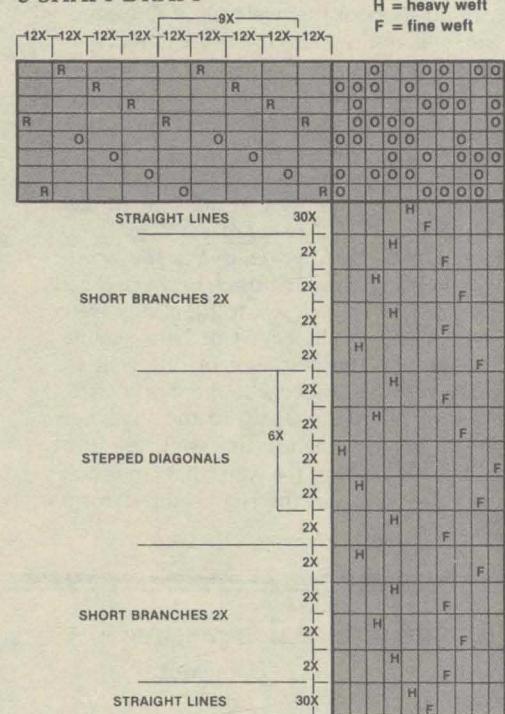
Change the shed and insert the tail of heavy weft which has been tapered by cutting each strand a slightly different length. To make a smooth turn, twist the strands together before inserting the tail. Throw the heavy weft from left to right. Leave a 3"-4" loop on the left and, holding the shed open, twist the strands of the loop exiting the shed into a tight cord and pull the loop snug against the selvedge warps. You

—continued on next page

8-SHAFT COLOR ORDER (all numbers refer to doubled ends).

	\times 8	\times 9	\times 108	\times 9	\times 8	
Red	24	1	1	1	1	1 24 =516
Blue		1				1 =168
Blue/gray			1		1	=192
Gray				1		=108
						TOTAL DOUBLED ENDS =984

8-SHAFT DRAFT



WARP-PATTERED RUG

(continued from page 7)

may have to work to learn how tight to pull the wefts to make a smooth edge. This type of weaving pulls in very little due to the close sett of the warp; do not try to pull it in, but work to keep the edges tight. When changing to a new shuttle of heavy weft, taper the ends of both old and new and overlap them smoothly.

Weave 15" of straight lines: this should be about 30 shots of heavy weft alternating with 30 shots of fine weft. As you weave, you will notice that there are always at least 2 alternating shots (4 in the 4-shaft rug) of the same treadling before moving on. This keeps the vertical and horizontal lines about the same width.

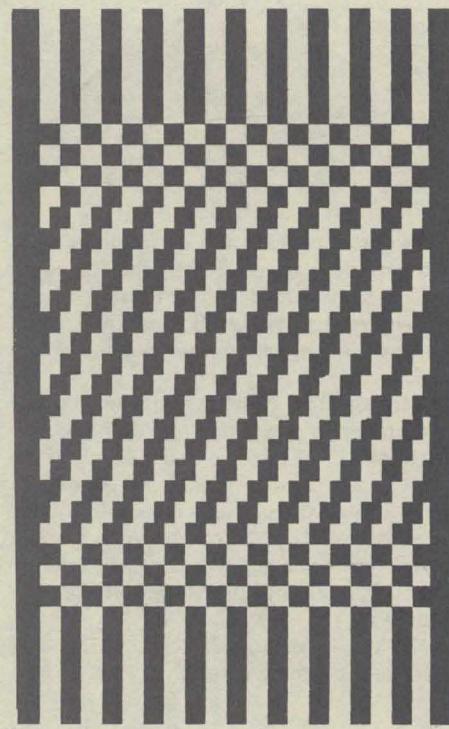
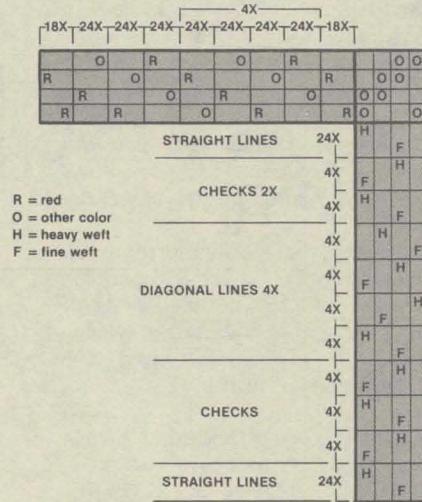
Weave the remainder of the rug, finishing with 1" of fine weft in the straight line treadling and 3"-4" of scrap yarn.

FINISHING: Before removing the scrap yarn heading, machine stitch between the 2 rows of fine weft closest to the heavy weft at each end of the rug. Cut between the heading and the first shot of fine weft to give a very straight edge to the short fringe. Remove the fine weft up to the stitching. As you remove the last fine weft, use it to pull up the color of the warp that continues the color stripe in the rug. Lightly steam press the rug. □

4-SHAFT COLOR ORDER (all numbers refer to doubled ends).

	X	X	X	X	X		
Red	36	1	1	1	1	36	= 528
Blue		1			1		= 168
Blue/gray		1		1			= 192
Gray			1				= 96
							TOTAL DOUBLED ENDS = 984

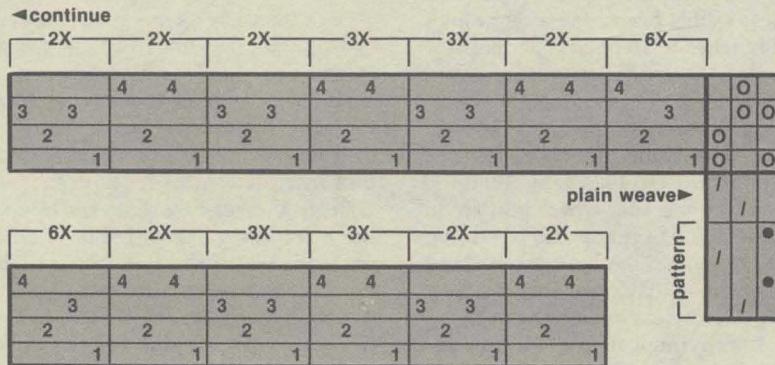
4-SHAFT DRAFT



A Rug For All Seasons

designed by Falene E. Hamilton
page 43

WARP LENGTH: 3 yd, which includes take-up, shrinkage, and 25" loom waste.
DRAFT:



NOTE: use double ends for the first and last pair of warps.

● = silver blue

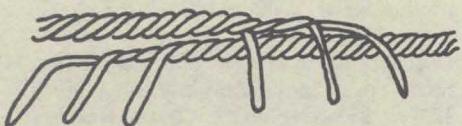
P.P.I.: 20 in edge borders.

TAKE-UP & SHRINKAGE: 6% in width and 3% in length.

WEAVING: After the warp is spread with filler picks and enough warp is reserved to make a 4" fringe, weave $\frac{5}{8}$ " of linen plain weave as a weft protector, being careful not to pull in the width of the warp. Using natural color, weave $7\frac{1}{4}$ " of plain weave. The $\frac{1}{4}$ " will eventually be packed down as you weave and you will end up with 7" in the finished rug.

I use Peter Collingwood's technique to deal with weft ends; unravel the ends 3"-4" and overlap them leaving 2" tails to darn back into the rug face later with a tapestry needle (see illustration).

Overlapping Weft Ends



FABRIC DESCRIPTION: Weft-faced plain weave with summer & winter blocks.
FINISHED DIMENSIONS: 35" wide by 60" long with a $\frac{3}{4}$ " woven band on each end.
WARP: 8/4 linen rug warp at 600 yd/lb. This is from Halcyon Yarn, available on 325-yd/250-g tubes: 550 yd.
WEFT: 3-ply wool at 264 yd/lb. This is Desert Brush from Halcyon Yarn, available in 66-yd/4-oz skeins: 200 yd dark natural #131, 330 yd silver blue #143, 660 yd natural #130.

NOTIONS: Two ski shuttles, two small stick shuttles, large-eyed tapestry needle.

E.P.I.: 4.

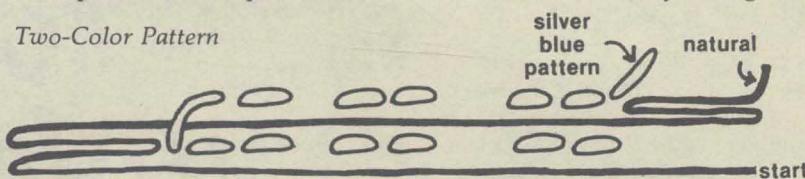
WIDTH IN REED: 37".

TOTAL WARP ENDS: 156, which includes 2 sets of doubled ends at each side.

The silver blue pattern shot starts and ends 6" from the edge. Using the second shuttle with silver blue, weave the first summer & winter pattern shot leaving a weft end of 2" to darn in with a tapestry needle under the pattern weave later. The pattern shot extends 25" across the middle of the rug, ending under a warp on shaft 1. On the next pattern row the shuttle goes over this warp at the beginning of the row and ends under a warp on shaft 1 at the other side of the pattern area.

The pattern rows in the middle of the rug alternate with plain weave rows that extend from selvedge to selvedge. You must, however, add additional plain weave shots on each side to compensate for the pattern shots in the middle, otherwise your rug will be more

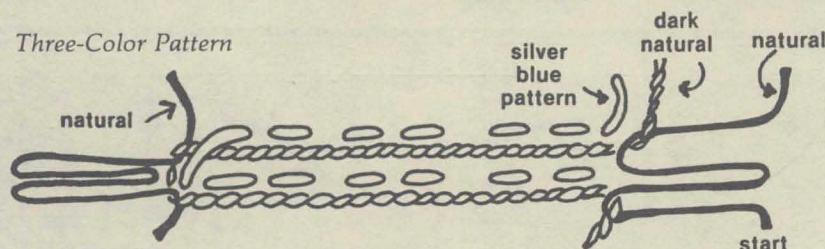
Two-Color Pattern



loosely woven on the sides than in the pattern area (see illustration). Continue weaving in this manner for 8 3/4". The 3/4" will pack down to the desired 1/2" when finished.

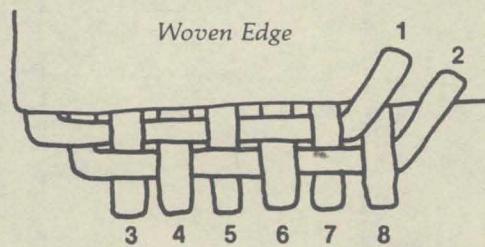
When you begin the three-color area, you must use four shuttles: a ski shuttle carries the silver blue pattern color, a second ski shuttle carries the dark natural tabby, and two stick shuttles wound with natural color are used on either side to weave the borders. Weave

Three-Color Pattern



29 1/4" continuing to add extra wefts on the plain weave border areas as above. Follow this with 8 3/4" of the two-color pattern. Finish with 7 1/4" of natural plain weave and 5/8" linen weft protector.

FINISHING: Following the illustration, make a woven edge weaving warp ends one by one through their neighbors. Bring the first end up between the 7th and 8th ends, bring the second end up between the 8th and 9th, etc. End with a braid at the corner. Use a tapestry needle to insert the warp ends back into the rug about 1" and cut off the excess length. Repeat on the other end of the rug starting at the opposite corner. As an alternate finish which avoids the pull-in from darning ends back into the rug, consider making a fringed edge with warps braided in groups.



To block the rug, use a heavy-duty staple gun to fasten the rug to a grid-marked board. With iron set on "wool", steam press the rug using damp towels and a press cloth. Leave damp towels on the rug for 12 hours or longer. Remove the towels and allow the rug to dry thoroughly before carefully removing the staples. □

Double Corduroy Rug

designed by Marilyn Dillard
page 45

PROJECT NOTES: Sink your toes into the fluffy pile of this small rug perfect for the side of the bed. Double corduroy is a fast technique for a pile rug and fun to weave. The pile comes from overshot floats (two sets of floats, hence the *double* in the name) which are cut after several more rows are woven. In this rug the pile loops are cut off-center for a bi-level effect. For more information on this technique, see *The Tech-*

niques of Rug Weaving by Peter Collingwood.

FABRIC DESCRIPTION: Double corduroy with off-center cutting.

FINISHED DIMENSIONS: 29" wide by 45" long including a 2" hem on each end.

WARP: 8/3 linen rug warp at 800 yd/lb: 496 yd.

WEFT: 4-ply wool at 432 yd/lb. This is 4-ply Naturals from Wilde Yarns, available in 1-lb cones: 2 1/2 lb Light Natural. 2-ply wool at 864 yd/lb. This is 2-ply Naturals from Wilde Yarns, available in 1-lb cones: 1/2 lb Light Natural. 3-ply wool at 720

yd/lb. This is Sturdy 3-ply from Wilde Yarns, available in 1-lb cones: 1/2 lb Shell. 2-ply wool at 480 yd/lb. This is Natural Whites from Wilde Yarns, available in 1-lb cones: 1 lb Heavy 2-ply.

NOTIONS: Rug temple, blunt tapestry needle for sewing the hem.

E.P.I.: 6.

WIDTH IN REED: 30".

TOTAL WARP ENDS: 186, including first and last warps tripled, second and second to last warps doubled.

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

DRAFT:

9x										plain weave		corduroy treadling (see instructions)	
4	4	4	4	4	3	3	3	3	3	0	0	0	0
					2	2	2	2	2	0	0	0	0
1	1				1	1	1	1	1	0	0	1	1

1 = ground weft
● = pile weft A
X = pile weft B

P.P.I.: 12.

TAKE-UP & SHRINKAGE: 3% in width and 10% in length.

WEFT YARN COMBINATIONS: Ground weft - 1 strand of 4-ply Light Natural. Pile weft A - 3 strands of 4-ply Light Natural, 1 strand of 2-ply Light Natural, 2 strands of Sturdy 3-ply in Shell. Pile weft B - 6 strands of Natural Whites, 2-ply Heavy.

WEAVING: Bubble each plain weave pick to avoid draw-in. Reset the temple every 1/2"-3/4" throughout the weaving. Weave 5" filler with heavy scrap yarn to provide a firm base to beat against. Weave 1" with scrap yarn the same size as the rug yarn as a temporary weft protector. Begin the rug with 2" of plain weave using the ground weft for a hem. Weave two shots of linen to serve as a marker for turning the hem. Weave one more inch with the ground weft.

Corduroy Weft Sequence:

1. Lift shafts 1 and 3. Ground weft from left to right.

2. Lift shaft 1. Pile weft A from left to right, leave the end of the weft hanging out in the first space between raised warps at the left, cut the other end of the weft about 4" from the right selvedge. On the first row of the rug, take a separate piece of weft, half the normal thickness, loop it around the selvedge warp and put it into the shed. This has to be done only at the beginning and end of the rug.

3. Lift shaft 3. Pile weft B from right to left. Leave a tail of weft protruding from the extreme right raised warp group and cut the weft about 2" beyond the point where it emerges from the warp group on the extreme left.

4. Lift shafts 2 and 4. Ground weft from right to left.

5. Lift shaft 2. Tuck the weft end which was cut at the end of Step 2 under the first warp group at the right. Pile weft A from

right to left, leaving a tail protruding from the space between warp groups nearest the right selvedge and cutting the weft protruding from the warp group on the extreme left.

6. Lift shaft 4. Pile weft A from right to left. Leave a tail protruding from warp group on the extreme right. DO NOT cut weft anywhere.

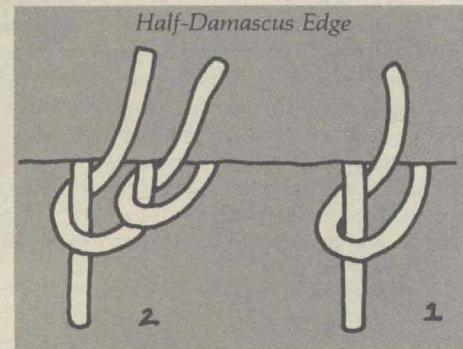
Twist the pile wefts slightly each time they wrap around the selvedge to keep the edges firm and neat. Cut the pile loops every 3" following the cutting instructions. Always cut after a plain weave pick. Push your fingers vertically through the pile to be sure all the wefts in each loop are cut. Make joins in the pile weft in the center of a loop, trimming it to the proper length when cutting the pile.

CUTTING INSTRUCTIONS: To vary the pile length, the loops are cut off-center,

two short tufts alternating with two long tufts. Always begin the cuts at the right edge. For the first 12", cut the loops of the first and second columns to the right of center, cut the loops of the third and four columns to the left of center. Continue across the row, cutting right, right, left, left. For the second 12", cut right, left, left, right. For the third 12", cut left, left, right, right. For the last 12", cut left, right, right, left.

Weave 48" of corduroy, ending with 1" plain weave using the ground weft. Mark the hem turn by weaving two picks of linen. Continue with 2" more of plain weave and end the rug with 1" of temporary weft protector and 5" of filler as at the beginning of the rug.

FINISHING: Working from the reverse side of the rug, work a half Damascus edge at each end of the rug, removing the filler



and temporary weft protector as you go. Trim the warp ends to 1". Fold the hem using the linen rows as a guide. Hem the Damascus edge to the rug using a strand of the ground weft. Steam press the hemmed edges. □

Mug Rugs and Table Runner

designed by Jean Scorgie
pages 58 & 59

2 4

PROJECT NOTES: A series of small mug rugs is the perfect exploration of clasped weft technique on a narrow warp: each one is a different design. Poppana in the weft makes enjoyable weaving as well as table-protecting texture. After weaving the mug rugs, choose your favorite pattern or design a new one and warp up for a coordinating runner. We chose a stepped pattern shaded from dark to light.

FABRIC DESCRIPTION: Clasped weft technique in plain weave.

FINISHED DIMENSIONS: Mug rugs—3½" wide by 3¾" long plus 1¼" fringe on each end. Runner—11" wide by 28" long with a ¼" hem on each end.

WARP: 6-ply seine cord at 2985 yd/lb. This is Kalalanka from Eaton Yarns and Schoolhouse Yarns, available in 1500-yd/250-g tubes: 260 yd brown #179.

WEFT: Cotton fabric bias strips at 455 yd/lb. This is Poppana from Schoolhouse Yarns, available in 50-yd/2½-oz disks: 142 yd red #64, 28 yd natural #41, 34 yd light brown #70, 38 yd medium brown #54.

NOTIONS: Dark brown sewing thread.

E.P.I.: 6.

WIDTH IN REED: Mug rugs—4". Runner—14".

TOTAL WARP ENDS: Mug rugs—24. Runner—84.

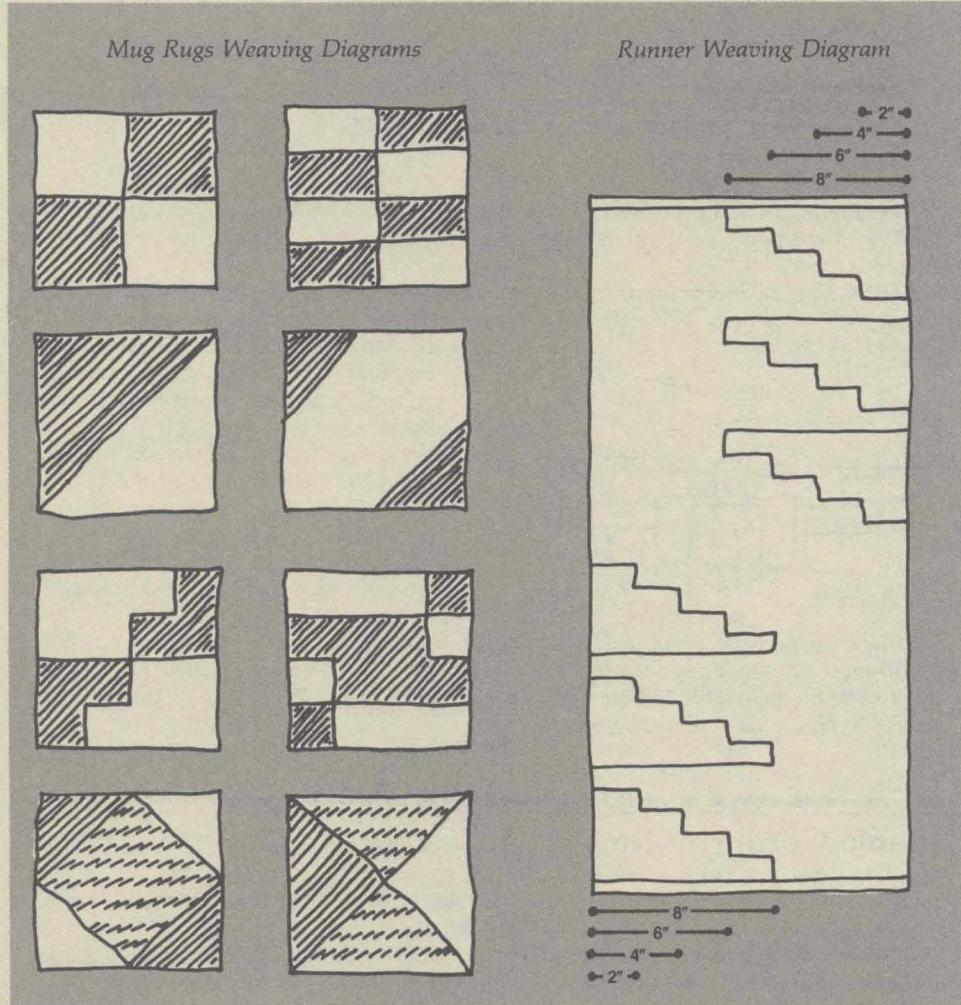
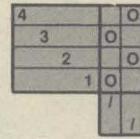
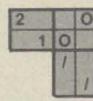
DRAFT:

P.P.I.: 8 doubled

rows.

TAKE-UP & SHRINKAGE:

21% in width
and 10% in length.



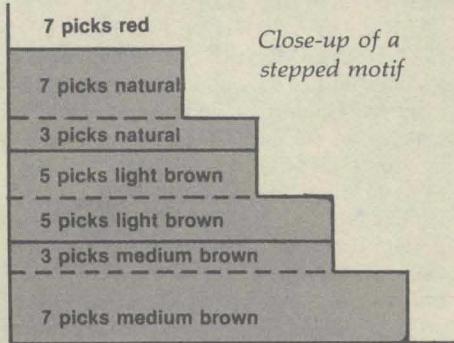
Red weft is shown shaded

===== = alternating colors

WARP LENGTH: Mug rugs—2 yd, which includes take-up, shrinkage, and 27" loom allowance. Runner—1¾ yd, which includes take-up, shrinkage, and 27" loom waste.

WEAVING: Mug rugs—Begin and end each mug rug with 6 shots of seine cord. Weave each mug rug 32 doubled shots, following the cartoons. To make even fringe, place a 1½"-wide strip of cardboard in the next shed at the end of a mug rug. Change sheds and place another strip in the shed for fringe on the next mug rug.

Runner—Weave 1" hem with seine cord. Follow cartoon starting at the lower edge. Wind the red poppana on a shuttle. Place the medium brown poppana on the left



side of the warp. The red poppana will travel through the shed, loop through the medium brown, and go back in the same shed. Pull the red poppana until the intersection between the two colors is placed where you want it. Change sheds and continue, changing to light brown and natural as indicated. When you reach the solid red stripe, go through the shed twice so these rows are the same thickness as the others. Continue to the end of the runner and finish with a 1" hem with warp yarn.

FINISHING: Mug rugs—With cardboard strips in place, machine stitch across the ends of each mug rug to secure the warp ends. Cut between the cardboard strips. Machine wash on gentle cycle and tumble dry.

Runner—Machine stitch across each end to secure the warp ends. Trim close to the stitching line. Fold the hem in thirds and stitch by hand to the first row of poppana. Machine wash on gentle cycle and tumble dry. □

of contrasting color color to mark division between mats.

RIGID HEDDLE DIRECTIONS: To insert the pick-up stick, place the heddle in the 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 A: pick up center Ecru warp in each stripe.

Pattern Stick B: pick up all three single Ecru warps in each stripe. The pick-up sticks remain in place throughout the weaving.

1. Up shed plus stick A forward.

2. Down shed.

3. Up shed plus stick A forward.

4. Down shed.

5. Up shed (be sure stick is pushed to back of loom).

6. Down shed.

7. Up shed plus stick B forward.

8. Down shed.

9. Up shed plus stick B forward.

10. Down shed.

11. Up shed (be sure stick is pushed to back of loom).

12. Down shed.

13-18. Repeat rows 1-6.

FINISHING: Machine zigzag ends and on each side of the contrasting weft. Machine wash in cool water and tumble dry until just damp. Smooth out and iron before completely dry. Cut apart. For very neat machine-stitched hems, follow this procedure. With an iron, turn under and press $\frac{1}{2}$ " for hem. Pin securely and straight stitch. Then machine zigzag, centering over the raw edge. The machine stitching won't show if the thread matches. If the machine stitching is too noticeable on the right side, you may prefer to hem them by hand. □

Rio Grande Placemats

designed by Betty Davenport
page 57

R H 4

PROJECT NOTES: These machine washable placemats are very quick and easy to weave. The warp is set a little closer than for a balanced weave, and a slightly finer weft is used to make a warp emphasis fabric. While weaving the first placemat, make a template or guide from a strip of paper or non-woven interfacing, marking the beginning of each diamond pattern. Use the template to make matching placemats.

FABRIC DESCRIPTION: Plain weave with warp float pattern.

FINISHED DIMENSIONS: Four placemats, each 17" wide by 11½" long, including ½" hems on each end.

WARP: 2-ply rough-spun cotton at 1100 yd/lb. This is Novi-Cotton from Novitex, available on 550-yd/8-oz tubes: 244 yd Clay #814, 126 yd Brown #802, 116 yd Ecru #817. 3/2 pearl cotton at 1260 yd/lb: 21 yd turquoise. (Shaft-loom weavers need 274 yd Clay, 142 yd Brown, 130 yd Ecru, 24 yd turquoise.)

WEFT: 8/4 cotton carpet warp at 1600 yd/lb. This is Maysville Carpet Warp, available from Edgemont Yarn Service on 800-yd/8-oz tubes: 400 yd rust #67.

NOTIONS: Rust sewing thread.

E.P.I.: 12.

WIDTH IN REED: 20".

TOTAL WARP ENDS: 241.

WARP LENGTH: 2 yd, which includes take-up, shrinkage, and 18" loom waste. (Shaft-loom weavers need to add another ¼ yd loom waste.)

WARP COLOR ORDER:

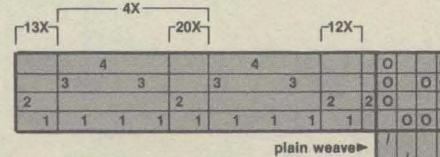
Begin		5X				
Clay	6	7		2	1	1
Brown		2	2	2		
Ecru		2	2		1	1
Turquoise				1		

Cont. ▶ 5X

Clay	2	8	5	= 116
Brown	2	2	2	= 60
Ecru	2	2		= 55
Turquoise	1			= 10

TOTAL ENDS = 241

DRAFT:



RIGID HEDDLE

THREADING: Thread as for plain weave. If your heddle is 20" wide, start on the outside of the heddle for the first slot thread.

P.P.I.: 11.

TAKE-UP & SHRINK-AGE: 15% in width and 13% in length.

WEAVING: Weave plain weave for 1¾" (21 rows), weave diamond pattern followed by 1¼" plain weave (14 rows), repeated 4 times. After the last repeat, weave an additional 7 rows of plain weave. The placemat should measure 14" under tension. Weave one row

Napkins and Bread Cloth

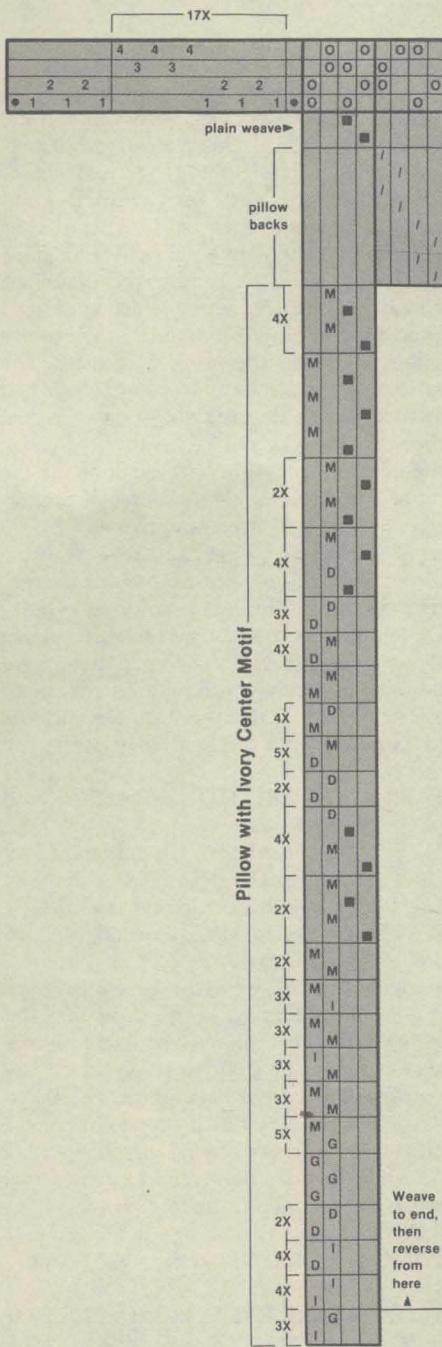
designed by Barbara Smith Eychaner
pages 54 & 55

PROJECT NOTES: Four napkins and a cloth for a bread basket are woven on one striped warp. Each napkin features a different overshot border. The bread cloth is woven as two squares; after cutting, it's sewn to make it larger than the napkins. The overshot is a variation of Sweet Briar Beauty in Mary Meigs Atwater's *The Shuttlecraft Book of American Handweaving*.

FABRIC DESCRIPTION: Plain weave with overshot borders.

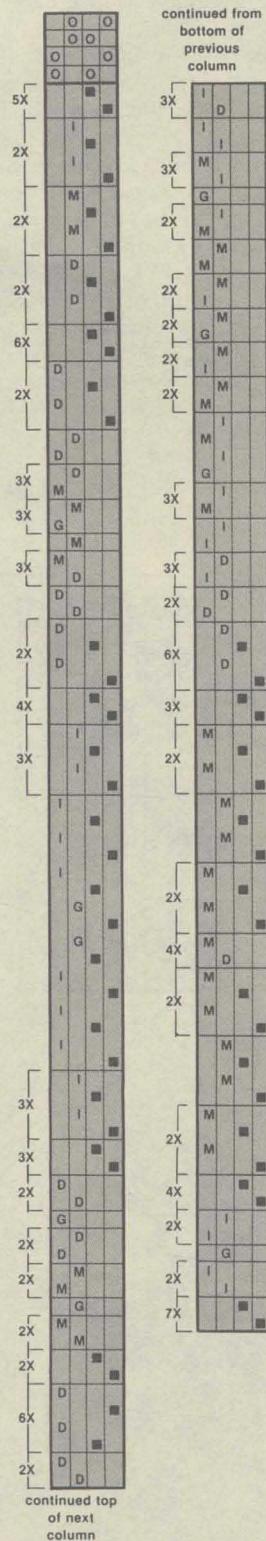
FINISHED DIMENSIONS: Napkins—16" square with a ¼" hem on each end. Bread cloth—20" square including ½" hems on all sides.

WARP & WEFT: Nm 22/2 60% cotton/40% linen at 3172 yd/lb. This is Berga's



● = floating selvedge
 ■ = 6/2 light blue
 D = 2/2 dark blue
 M = 2/2 medium blue
 G = 2/2 gold
 I = 2/2 ivory
 / = 6/2 medium blue

Pillow with Various Bands



Baby Camel Down and Tussah Scarf, page 67

4

PROJECT NOTES: A surprisingly crisp fabric results from this blend of luxury fibers. The natural camel color is lightened slightly by the paler tussah, giving a soft sheen to the textured weave. Try this scarf under the collar of a suit jacket or overcoat.

FABRIC DESCRIPTION: Barley corn.

FINISHED DIMENSIONS: 7" wide by 54" long, plus 2 1/2" fringe on each end.

WARP & WEFT: 2-ply camel/silk at 6680 yd/lb. This is Baby Camel Down/Tussah Blend from The Silk Tree: 1140 yd.

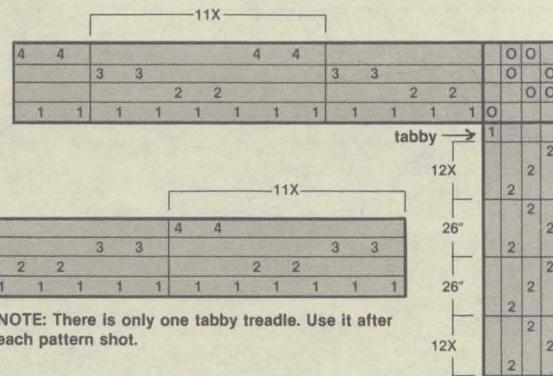
E.P.I.: 36. Sley 3 per dent in a 12-dent reed.

WIDTH IN REED: 7 3/4".

TOTAL WARP ENDS: 285.

WARP LENGTH: 2 1/8 yd, which includes take-up, shrinkage, and 27" loom waste.

DRAFT:



NOTE: There is only one tabby treadle. Use it after each pattern shot.

P.P.I.: 36.

TAKE-UP & SHRINKAGE: 10% in width and length. **WEAVING:** Allow 4" for fringe. Follow the treadling sequence using a single tabby shot between each pattern shot.

FINISHING: Make twisted fringe using two groups of four ends per twist. Tie an overhand knot on each twist about 3" from the edge of the fabric. Hand wash in mild detergent and warm water. Rinse, adding fabric softener to the final rinse. Air dry and steam press. Steam the twists to set them and cut off the knots when thoroughly dry. □

Reversible Vest

designed by Jean Scorgie, page 66

4

PROJECT NOTES: Purple dots on a camel background reverse to windowpane check on the other side of this doubleweave vest. The reversible look continues with a machine knit ribbing folded over to encase the edges. The ribbings can be hand knit instead, or you may wish to weave them. The high quality worsted wool used in this four-shaft weave is a joy to work with and makes an elegant fabric.

FABRIC DESCRIPTION: Double weave blocks.

SIZE: Men's small/medium. Circumference at chest 40". Length from shoulder 22".

WARP & WEFT: 2/12 worsted wool at 3360 yd/lb. This

is #2 60s Merino from Gerald H. Whitaker Yarns, available on 1-lb. cones: 3000 yd Camel #420, 245 yd Grape #735.

NOTIONS: Camel sewing thread, knitting machine or size #1 knitting needles.

E.P.I.: 24. 4 per dent in a 6-dent reed (12 e.p.i. per layer).

WIDTH IN REED: 26".

TOTAL WARP ENDS: 624.

WARP LENGTH: 2 1/4 yd, which includes take-up, shrinkage, and 27" loom waste.

WARP COLOR ORDER:

Begin ►		14 X				
Camel	28	1	1	1	33	
Grape		1	1	1	1	

Cont. ►

Camel	1	1	1	29 = 564
Grape	1	1	1	1 = 60
TOTAL ENDS = 624				

DRAFT:

7X		8X				7X	
X	X	X	X	X	X	O	O
X	•	•	X	•	X	O	O
X	X	X	X	X	X	O	O
X	•	•	X	•	X	O	O

P.P.I.: 24. 12 per layer.

TAKE-UP & SHRINKAGE: 12% in width and 18% in length.

WEAVING: Follow treadling sequence. Beat carefully and evenly to square the blocks.

KNIT RIBBING: Using a standard double-bed knitting machine, make knit 1, purl 1 ribbing strips using loose tension to simulate hand knitting. Make two armhole bands, each measuring 1 1/2" wide by about 20" long. Make a neckline ribbing 1 1/2" wide by about 25" long. Make ribbings for the lower edges of the front and back, each 3" wide by about 19" long. Take length measurements with ribbing slightly stretched. Extra ribbing length can be cut off after seaming; it may take some experimenting to decide how much stretch is needed. For hand knitting, make a sample of knit 1, purl 1 ribbing on #1 needles to determine gauge. Knit ribbings to measurements given above.

FINISHING: Machine wash gently in warm water with mild detergent. Lay flat to dry, stretching the ribbing vertically to hold in its elasticity before letting it dry. Press while slightly damp.

ASSEMBLY: Mark cutting lines on vest fabric. Before cutting, machine stitch on the cutting lines with regular straight stitch. Cut just outside the stitching line. Oversew the cut edges with multiple-step zigzag being careful not to stretch the edges. With purple dot sides together, sew 1/2" seams at the shoulders and side seams. Press seam allowances open, turn under each seam allowance 1/4", and hem by hand. Steam press with a press cloth.

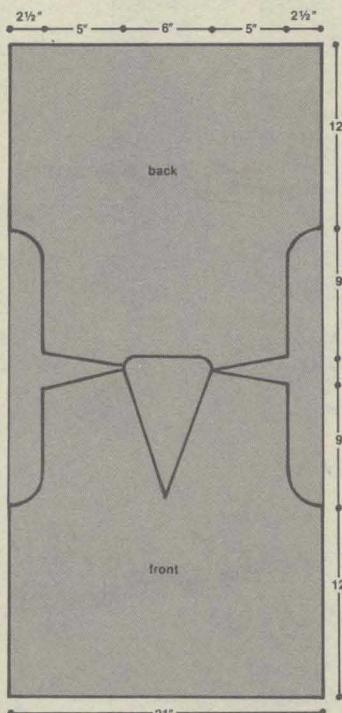
Join the ends of an armhole ribbing. Divide the ribbing and the armhole in quarters, marking divisions with pins. Working from the windowpane side, lap one edge of the ribbing over the multiple-stitch zigzag, just covering it. Matching the pin divisions and stretching the ribbing slightly, sew ribbing edge with multiple-stitch zigzag. Repeat on the other edges.

On the neckline ribbing, join the ends of the ribbing as shown in the illustration, and place the join at the point of the V-neck. Fold the ribbing over the raw edge, and using a blunt needle threaded with Camel worsted, hem the other edge of the ribbing to the vest just covering the zigzag stitching. □

Stitching ►

X = camel
● = grape

Cutting Diagram



Branding Iron Sweater

designed by Ardis Dobrovolny
page 68

PROJECT NOTES: For this man's jacket woven Fair Isle-style with alternating bands of motifs, I chose an overshot pattern called Schlelein's #41 from *A Handweaver's Pattern Book* by Marguerite Davison. I wanted at least four colors of pattern yarn which would blend against the background. A sampler of treadlings and color arrangements yielded nothing I liked until I turned it over to the reverse side and found the motif I wanted. The rather intense Persimmon color which had seemed jarring on the right side was in just the right balance with the other colors on the reverse side. The overall look of the motif somehow made me think of a western cattle ranch; hence the name.

The cut of the jacket came from wanting to use my 25" loom but not wanting a center back seam. I found the solution in Betty Davenport's "Cardigan Sweater", found in *Design Collection 7*. Three panels were used for the body width with little waste of cloth. I tried to use the armhole cut-outs for pockets, but decided they were too much.

FABRIC DESCRIPTION: Overshot with plain weave bands.

SIZE: Men's medium. Circumference at chest 55", at hip 43". Length from shoulder 26". Sleeve length from center back 33".

WARP & WEFT: 10/2 worsted at 2800 yd/lb. This is Novi-Worsted from Novitex, available on 610-yd/100-g tubes: 3778 yd Brown #601. Pattern Weft—2-ply wool at 1650 yd/lb. This is Novi-Wool from Novitex, available on 360-yd/100-g tubes: 150 yd Rust #14, 175 yd Persimmon #9, 200 yd Bordeaux #4, 50 yd Heliotrope #3.

NOTIONS: Brown sewing thread, 1/2 yd of 22"-wide black lightweight interfacing, seven 3/4" wooden buttons.

E.P.I.: 15.

WIDTH IN REED: Jacket—22". Band—3 1/2".

TOTAL WARP ENDS: Jacket—329. Band—54.

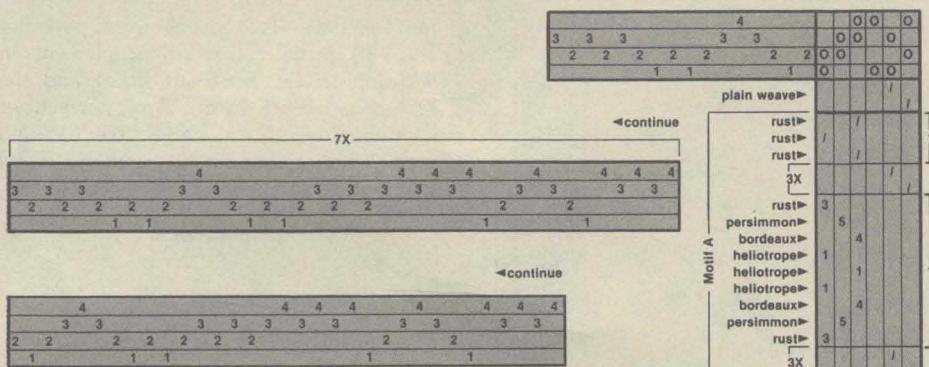
WARP LENGTH: Jacket—5 yd, which includes take-up, shrinkage, and 27" loom waste. Band—5 yd, which includes take-up, shrinkage, and 27" loom waste.

DRAFT: ►

P.P.I.: 15 for plain weave. Pattern—motif A is 3 1/2", motif B is 1 1/8".

TAKE-UP & SHRINKAGE: 14% in width and 10% in length.

WEAVING: As you complete each motif, measure under tension for a continuing check on your beat. The measurements will need to be exact so that the pieces can be matched in sewing. When I found an area over or under by 1/8" or less, I corrected for it in the next area, but when the discrepancy was more than 1/8", I took it out and



rewove it. When pattern wefts were discontinued, I cut them off and tucked the cut ends back into the shed for 1", letting the tails hang on the reverse side.

Jacket — Always separate the two motifs with 18 rows of plain weave. Weave three body panels as follows: 2" plain weave, (motif A, motif B) 3 times, motif A, 3" plain weave. Weave two sleeves as follows: 2" plain weave, (motif B, motif A) 3 times, motif B, 3" plain weave.

Bands — Avoid drawing in from too-tight tension on the weft and avoid making loose, sloppy selvedges from not enough tension. Keep a finger on the bobbin, lay in the weft at a 30° angle to the fell snugging it against the selvedge, close the shed, and beat. You may want to measure the angle with a protractor until your eye learns what it looks like. The weaving will go surprisingly fast.

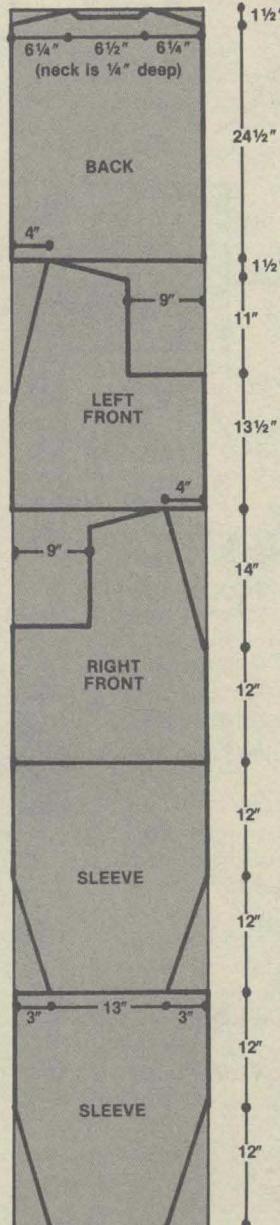
FINISHING: Machine stitch raw edges. Hand wash in warm water with mild liquid detergent. Wash thoroughly, but avoid excess agitation. Rinse three times adding a little fabric softener in the last rinse. Roll smoothly in terry towels to absorb moisture, then hang smoothly over shower rods to dry. I invested in a second tension rod which I placed over the tub to help support the weight of the damp wool. Be sure no pattern areas are resting on a rod or they will be squashed.

When dry, place fabric face down over a terry towel and steam press pattern areas lightly, maintaining the loft. The plain weave areas will need some pressure with the tip of the iron. I also ran the edge of the iron along the last row of plain weave next to each pattern area to further accent the texture contrast.

ASSEMBLY: Following the cutting diagram, baste with white thread along the cutting lines and machine stitch twice on the garment side of the basting before cutting out. On the triangles at the lower sides of the sleeves, stitch on both sides of the basting because they will be used to widen the tops of the sleeves. Check that the pattern bands match from piece to piece before cutting the pieces apart.

With right sides together, sew shoulder seams with a $\frac{5}{8}$ " seam. I finished most of

Cutting Diagram



the seams except those with selvedges by pressing them open, turning under $\frac{1}{4}$ ", and hand sewing them invisibly to the garment. Commercial seam binding can be substituted. Matching the pattern bands, sew side seams with a $\frac{1}{4}$ " seam allowance and press open. Reinforce the front corners of the armhole as shown in the illustration.

Assemble the sleeves by sewing the triangles from the lower corners to the sides of the upper corners matching pattern bands. Trim the top of the sleeve in a gentle convex curve and restitch to secure it. With right sides together, fit the sleeve to the armhole matching the corners of the sleeve to the corners of the armholes. Machine stitch with a $\frac{5}{8}$ " seam allowance and press toward the sleeve. Finish the seam allowance with blanket stitch using a single strand of Novi-Worsted. Clip the reinforced corner.

Matching front and back armhole, fold the jacket to determine the placement of the side "seam". Starting at the reinforced corner, sew the side of the sleeve to the body, stopping at the side "seam". Repeat from the back corner to the side "seam". Sew the sleeve seam from the side "seam" to the wrist leaving the last 5" open. Finish the seams.

Fold the band in half lengthwise and steam press. Cut bands of interfacing slightly narrower than the folded width, lap-stitching them end to end until they measure the length of the band. Place the interfacing inside the band with one edge near the selvedge and machine stitch it to the band along the edge and again near the fold line.

For each cuff, cut one length of interfaced band to desired wrist measurement plus 2" for overlap and seam allowances. Fold the band right sides together and stitch across each end. Turn right side out and press. Gather sleeve edge to desired wrist measurement. On the *inside*, lap the interfaced side of the cuff $\frac{5}{8}$ " over the gathering, and machine stitch twice close to the selvedge. On the outside, hand sew the selvedge over the line of stitching.

Attach the front band in the same manner starting at the lower left front and lapsing the interfaced side of the band $\frac{1}{2}$ " over the body, easing around the neck curve and continuing down the right side.

Gather the lower edge of the jacket except for the front bands. Measure the interfaced band the desired length plus 4" for front bands and seam allowances (there will be extra band left). Fold and sew the band as you did the cuffs. Divide the band into thirds with pins. Attach the band as before, lapsing it $\frac{5}{8}$ " over the lower edge, matching the pins to the seams. Distribute gathers evenly, pin and machine stitch twice close to the selvedges. Make buttonholes on cuffs and left front band and sew buttons in place. □

Offset Twill Tie

designed by Sharon Alderman, page 65

PROJECT NOTES: This necktie fabric was designed to be cut on the straight grain to use handwoven fabric very thriflly. I prefer the look of a bias-cut tie, so I set myself the task of finding a way to design a fabric that could be cut on the straight grain while giving the appearance of a bias cut.

I had been thinking about corkscrew twills when I started this project. A corkscrew twill is usually a fancy twill that is woven with two wefts (usually two colors) alternating so that each color follows a straight treadling, but they are offset by some number of picks. I used an eight-shaft twill, a $\frac{1}{1} \frac{1}{5}$ twill, as the basic structure. While the reverse side of the fabric has long floats, the face of the fabric shows fine plain weave diagonals, like a simple Bedford cord moving diagonally.

FABRIC DESCRIPTION: Corkscrew twill with breaks in the treadling.

FINISHED DIMENSIONS: Finished fabric is 12" wide by 32" long. Tie measures 2" wide narrowing to 1 $\frac{1}{4}$ " by 57" long.

WARP: 20/2 worsted wool at 5600 yd/lb. This is Willamette from Oregon Worsted, available on 700-yd/2-oz tubes: 706 yd Gendarme #134.

WEFT: Same as the warp: 460 yd each Wine #29 and Navy #219.

NOTIONS: Navy sewing thread.

E.P.I.: 24.

WIDTH IN REED: 14".

TOTAL WARP ENDS: 336.

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

DRAFT: (at right).

P.P.I.: 45.

TAKE-UP & SHRINKAGE: 14% in width and 10% in length.

WEAVING: The fabric is woven reverse up. Because the yarns are fine and two shuttles are used, weaving progresses fairly slowly. The fine warp is strong enough to withstand the rigors of 45 picks per inch with ease. It was not necessary to thread special selvedges.

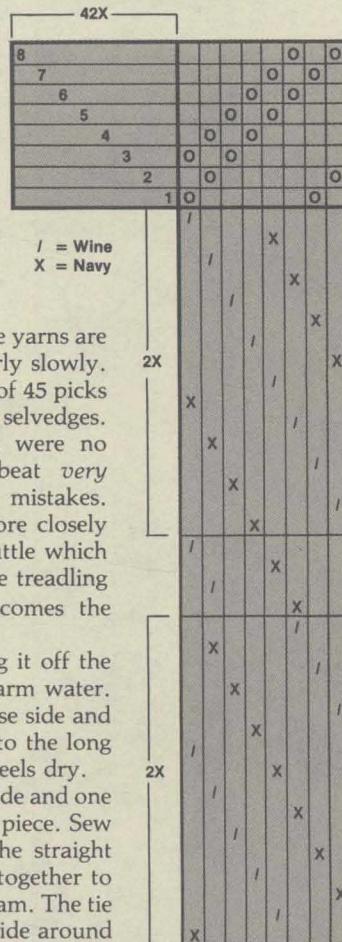
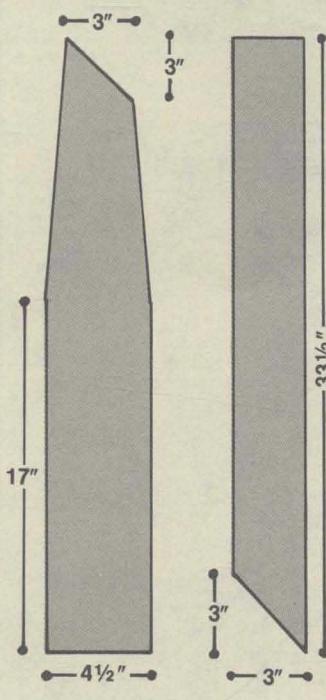
Weaving with two shuttles is tedious, but there were no problems in weaving this fabric. Be sure you beat *very* consistently, and check the underside frequently for mistakes. Another time I might turn the draft, set the warp more closely using Wine and Navy, and weave it with a single shuttle which would simplify the treadling also. In a turned draft the treadling order becomes the threading and the threading becomes the treadling.

FINISHING: Examine the fabric for flaws after cutting it off the loom. Wash twice in mild liquid detergent in very warm water. After rinsing well, spin dry and press first on the reverse side and then on the face. The tendency for the fabric to curl to the long float side is subdued after it has been pressed until it feels dry.

ASSEMBLY: Cut the fabric into two pieces, one 4 $\frac{1}{2}$ " wide and one 3" wide. Follow the cutting diagram to taper the wider piece. Sew the two lengths together along the diagonal. Hem the straight ends. Fold in $\frac{1}{4}$ " on each side and press. Bring folds together 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 1 $\frac{1}{2}$ " wide around the neck and the rest of the length. If desired, tack a bias piece of interfacing to the inside of the front of the tie.

As an added touch, make a 1 $\frac{3}{4}$ " "keeper" for the tail of the tie from twill tape, seam binding or a crocheted chain of wool. A keeper is a loop on the back of the outer tail through which the inner tail is slipped. □

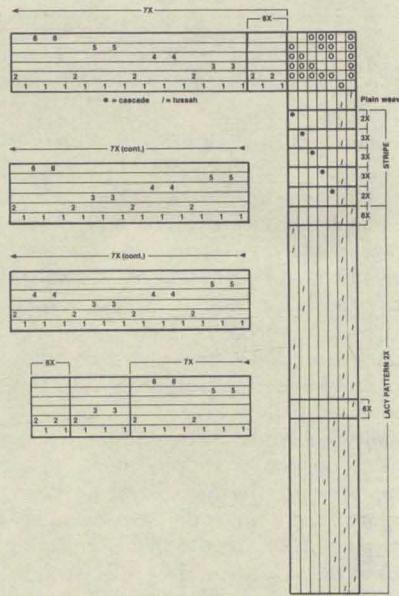
Cutting Diagram



ERRATA (cont. from page 3)

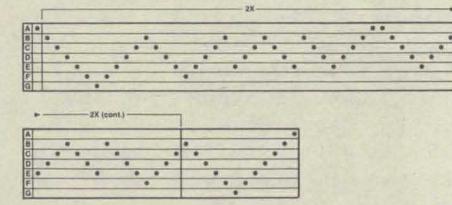
Jan/Feb 1986, "Two Silk Blouses", pages I-9 and I-10 in the Instruction Supplement: in addition to the Six-Shaft Draft and the Eight-Shaft Block Profile Draft corrections shown below, the "Width in Reed" should read 26 $\frac{1}{4}$ " instead of 27", and the "Total Warp Ends" should read 786 instead of 810.

6-Shaft version:



8-Shaft version:

Block Profile Draft:



CANADA. Ontario. Brockville, Sept. 20-Oct. 31. "Domestic Harvest", an exhibition of pottery and textiles by Carolyn Gibbs and Joanne Coljee Ostler. Heritage Crafts, Sheridan Mews, 182-186 King St. West.

TO ENTER

"A Tennessee Homecoming '86 Weaving Competition", Oct. 17-26, 1986, at the American Museum of Science and Energy, Oak Ridge, TN. Sponsored by Betty Emerson's Such a Simple Art/Craft Shop and Clinch Valley Handweavers Guild. Competition is open to current and former residents of Tennessee. For prospectus write Shirley Becher, 151 Newport Dr., Oak Ridge, TN 37830.

Sixth North/South Carolina Fibers Competition sponsored by the Charlotte Handweaving & Fibers Guild at Spirit Squares' Gallery One, Charlotte, NC, in October, 1986. Open to all fiber artists who are residents of NC or SC. Juror: Adela Akers, weaver and instructor. For brochure write P.O. Box 220631, Charlotte, NC 28222-0631.

Juried Fiber Exhibit at Hempstead House, Sands Point Preserve, Sands Point, Long Island, New York. All fiber media show sponsored by Nassau County Dept. of Recreation and Parks. Show is Oct. 17-19. Deadline for entry: Oct. 7. Entry form: Nassau County Dept. of Recreation and Parks, Eisenhower Park, East Meadow, NY 11554, Attention: B. Brown. The First Annual Pennsylvania National Arts & Crafts and Christmas Show is accepting entries in all media for the show at the David Lawrence Center, Penn Ave., Pittsburgh, PA, Dec. 5-7, 1986. This juried exhibition is open to all artists and craftsmen in the U.S. Jury fee of \$5 must be submitted with three slides representative of work. For applications write Kay Kishbaugh, PA National Christmas Show, P.O. Box 11469, Harrisburg, PA 17108-1469.

The 15th Annual Festival of the Arts will be held Sunday, March 29, 1987, at the College of Fine Arts on the campus of the University of Wisconsin-Stevens Point. For information write: 15th Annual Festival of the Arts, P.O. Box 872, Stevens Point, WI 54481.

Artwear '87: Major juried competition for runway exhibition of wearable art, April 1, 1987. Slides and entry form deadline: Oct. 1, 1986. Send SASE or call for entry form: Artwear '87, Textile Council, Minneapolis Institute of Art, 2400 Third Ave. South, Minneapolis, MN 55404. (612) 870-3047.

TRAVEL

The Textile Museum's Travelers will visit Vienna, Budapest and West Berlin, Sept. 14-29, 1986. Participants will visit historic

sites and textile exhibitions. For info contact Academic Travel Abroad, 1346 Connecticut Ave. N.W., Washington, DC 20036.

The unexplored corners of Mexico: A learning-travel project for those interested in archaeology, anthropology, the folk arts and photography. Aug. 9-16, 1986 or April 11-18, 1987. Or, New Guinea: the art of weaving, primitive art and exotic photography. Aug. 1-17, 1987. Contact Holbrook Travel, Inc., 3540 N.W. 13th St., Gainesville, FL 32609.

Global Views Tours is organizing a tour of artisans and Buddhist culture in Nepal and northeast India. The first part of the trip, Nov. 1-23, 1986, will explore Himalayan arts and culture. The second part of the trip will be a Buddhist pilgrimage, exploring the outer and inner dimensions of Buddhist culture and spirituality. Participants may choose one or both parts of the trip. For more info write Global Views, R.R. 3, Spring Green, WI 53588.

CONFERENCES

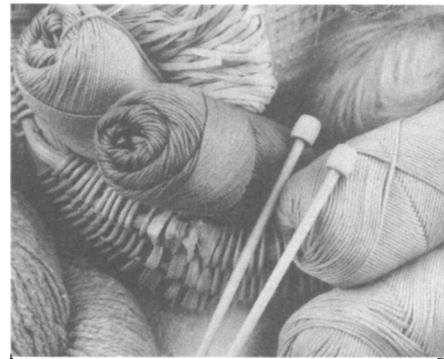
Sept. 12-14, 1986 Minnesota Federation of Weavers and Fiber Artists Conference is titled "Fibers, Friends and Forest" and will be held at Camp Koinonia near Annandale. Key speaker: Kathryn Wertenberger on "Designing Handwoven Clothing". A variety of workshops is offered. For info contact Flora Shinkle, Fiber Arts Guild of Central Minnesota, R.R. 1, Box 60, Cold Spring, MN 56320.

April 1-3, 1987. The Conference of Northern California Handweavers will hold their annual spring gathering at the Asilomar Conference Center on the Monterey Peninsula. Featured speakers include internationally recognized fiber artists Pat Hickman and Lillian Elliott, and noted Navajo weaver, Sara Begay, and her husband, Leo, a Navajo storyteller. Space is limited. Registration opens Nov. 1, 1986. For info send SASE to CNCH '87 Registrar, 45 Rivoli St., San Francisco, CA 94117.

INSTRUCTION

Heart's Desire Retreats at Asilomar Conference Center, Monterey Peninsula, California. Nov. 10-13 - "A Workshop to Help Good Teachers Become Great Teachers" by Deborah Chandler. Nov. 10-13 - "Understanding the Structure" with Sharon Alderman. Contact Jinny Hopp, 31510 44th Ave. East, Eatonville, WA 98328.

Youngstown Area Weavers Guild will present a luncheon and lecture Sept. 27 at Trumbull Branch, Kent State University, Champion, Ohio. Speaker: Virginia West on "Fiber, Fabric, Fashion with Style". For info contact Nina Winchester, 5693 De Pauw Ave., Austintown, OH 44515.



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Product News

by Sharon Altergott

Aurora Silk: Cheryl Kolander has a new product line, Fabrics of Silk. Custom-dyed China silk, Pongee or crepe de Chine are available by the yard (36" wide), dyed plain or in an overall gentle shibori pattern in custom colors to match her yarn. Cheryl is also offering quantity discounts on her dyed silk yarns. Write to her at 5806 N. Vancouver Ave., Portland, Oregon 97217 for specific information or call her evenings at (503) 286-4149.

Silk City Fibers of Patterson, New Jersey, and Philmont Trading Company, Inc., have announced that the "Anthea" line of natural fiber yarns from Switzerland has been integrated into the Silk City Fibers collection. Another new yarn now available is "Cherokee" — a pure wool yarn, featuring variegated colors blended on six different base shades. For fall, Silk City is also presenting a collection of 120 new colors reminiscent of medieval tapestries and stained glass windows. These new color offerings expand their current selections of Avanti, 3310 Chenille, Cotton Fancy, Katrinka, Slinky, and Majesty. Other new shades are featured in: Contessa

Deluxe, Contessa Glitter, Esmeralda, Avanti Glitter, Soie Rustique, Soie Rustique III, and the Chantilly line. Another new yarn from Silk City is Art Deco, an eclectic black nub mixing yarn in 100% viscose. Look for all these yarns at your favorite yarn shops.

Classic Elite Yarns, Inc., formerly known as Elite Specialty Yarns, Inc., recently announced new color cards for the Newport and Riviera lines of 100% cotton yarns. Classic Elite recently introduced their five newest yarns: Jazzmo, Boston, Sydney, Graffiti and L.A. The feature yarn for the holiday season is Jazzmo, available in 16 shades wrapped with either silver or gold binder. It can be combined with their standard brushed mohair La Gran or used by itself. Boston is a 100% all-American wool two-ply yarn spun of 62s and is available in 18 colors. Rayon chenille is wrapped around their standard mohair loop to create Sydney which comes in seven shades with more colors available soon. Graffiti is a rayon and cotton blend combined into a textured yarn available in 18 colors. Finally, L.A. is a cotton slub yarn wrapped with a sliver of rayon to dress it up and

comes in the same shades as Graffiti. Classic Elite yarns are available at your nearby yarn retail shop.

Lisle Yarns introduces color-coordinated solids to compliment Lisle's existing line of hand-dyed variegated colors and will be available in all ten of their natural fiber yarns. The hand-dyed solids are termed "variegated solids" indicating that even though skeins are dyed in a single color, the variation in shade and tone introduced by the hand-dyeing process makes each dye lot individual. For more information contact Bill Drake, Lisle Yarns, 1201 E. 1st, Austin, Texas 78702. (512) 472-1760.

Schacht Spindle Company, Inc., announces that their new embossed full-color catalog is now available for \$2. The catalog not only presents the Schacht looms and accessories with color photography, but has a story line to accompany each page of products. More than just a product catalog — this new offering from Schacht is good reading as well. Look for it at your nearby weaving shop or write to Schacht Spindle Company at P.O. Box 2157, Boulder, Colorado 80306, (303) 442-3212. □

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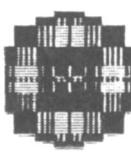
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RETAIL OPPORTUNITY: 1/3 interest in two established yarn shops—great locations. Serious inquiries. **Pati Espenlaub**, 601 E. Gregory Blvd., Kansas City, MO 64131. (816) 361-5673.

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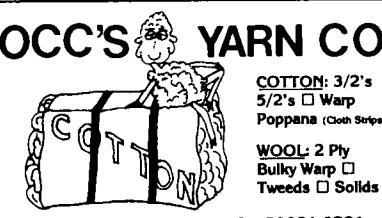
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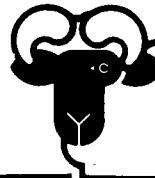
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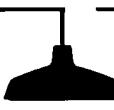
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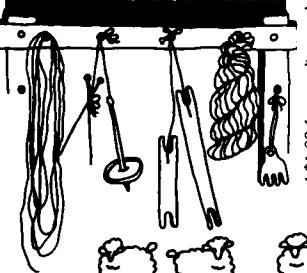
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*"Achieving an even beat means paying attention to
a few things before you start weaving, and
not paying attention to a few things while you weave."*

AN EVEN BEAT

by Linda Ligon



Establishing a good weaving rhythm goes a long way to achieving an even beat. Don't fuss with your selvedges, but rather, throw the shuttle, beat, change sheds, repeat. If the diagonal lines of your twill remain constant, your beat is even. Scarf by Linda Ligon.

LOOK AT THAT BEAT. Too bad." This was the juror of a national weaving competition talking, and she had just taken a lovely twill shawl and held it up to the light. The fabric that looked just fine lying on the table revealed, against the light, dense, packed streaks and open, sleazy areas. I was at a point in my weaving experience where just the fact of making cloth at all seemed like a miracle, but even so, this remark made an impression. I've been beat-conscious ever since.

And with good reason. An uneven beat can spoil the drape of a sheer fabric and cause blotchy color. And all the little tricks that help achieve an even beat will also give you even selvedges. It's worth a little practice!

Achieving an even beat means paying attention to a few things before you start weaving, and *not* paying attention to a few things while you weave. In the preparation process, you need to determine an appropriate sett for the yarns you're using, and you must make a *very* evenly-tensioned warp. In the weaving process, you must forget fussing over each and every pick, and focus instead on rhythm. Here's a simple twill scarf to practice on.

THREADING. The straight twill threading of this scarf gives you a strong diagonal line to follow visually as you weave. The ideal is to maintain a perfectly consistent angle. If it wavers, you know your beat is off. If the line flattens out, you're beating harder, and if it becomes steeper, you're lightening up too much. The trick, and this may seem hard at first, is to watch where you've *been*, not where you're going. Of course, in a dark warp/dark weft piece, this line is not obvious—so for practice, I put an extra half yard of warp on, and wove it using a light weft which revealed all.

WARPING. If you don't have even tension across your warp and maintain consistent tension as you weave, there's no way you'll have an evenly beat fabric. Wind on carefully, tie on methodically, and pat your warp a

lot to get the feel of it. I kept my tension on this warp about like the D string on a guitar—firm but not tight.

WEAVING. Okay, let's assume you have a perfect warp and neatly-wound bobbins (a stick shuttle just won't let you get a good rhythm going) and you're ready to weave. Go for it! Ignore your selvedges and just throw that shuttle, beat, change sheds, throw, beat. The ideal for me on a balanced fabric of this sort is to change sheds just as the beater reaches the fell of the fabric. This is tricky or impossible on a table loom, depending on whether the levers are in the middle or on one side. Do your best anyway. Focus on the diagonal twill line as your weaving grows. If it starts to go astray, forget it—just keep weaving. The only thing you should stop for, and this is important,

is to advance your warp every couple of inches. The main thing you're striving for is to beat each pick with about the same force; you won't be able to do this if you weave right up to the beater before you advance. After you've advanced it, pat across the warp and let your hand remember if that's how it felt before. If your tension varies as you weave, your fabric will be streaky and your twill line wiggly.

That's it. For a simple balanced fabric, that's all there is to achieving an even beat. You basically turn yourself into a weaving machine and thump along with as much consistency as you can muster. Sometimes I talk or sing to myself if nobody's around, and this seems to help. But practice helps most of all. □

Striped Scarf For a Conservative Gentleman

FABRIC DESCRIPTION: 2/2 twill.

FINISHED DIMENSIONS: 8½" wide by 48" long plus fringe.

WARP: 12/3 worsted wool at 2160 yd/lb. This is Oregon Worsted's Nehalem, available on 270-yd/2-oz tubes. I used 2 tubes of Charcoal #1625 and 1 tube each of Camel #44 and Copper #338.

WEFT: Same as the warp. Camel was used for a practice sample, and Charcoal for the scarf proper.

E.P.I.: 20.

WARP COLOR ORDER:

4X					
Charcoal	16	16	16	16	= 160
Copper		4		4	= 20
Camel			4		= 16

TOTAL ENDS = 196

DRAFT:

49X		
4		0 0
3		0 0
2	0 0	
1	0	0
	/	/
	/	/

WIDTH IN REED: 9¾".

TOTAL WARP ENDS: 196.

WARP LENGTH: 3 yd which allows 24" loom waste and 30" practice warp.

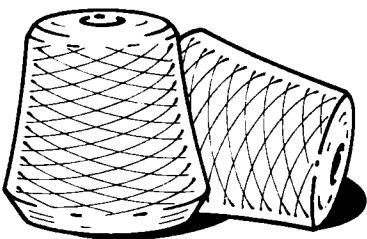
P.P.I.: 16 counted under tension on loom.

TAKE-UP & SHRINKAGE: 13% in width and 10% in length.

WEAVING: Using Camel weft for contrast, start your shuttle on the side where the edge thread is down when you make your first shed. Weave quickly and rhythmically, watching the twill line as the weaving grows. Advance the warp frequently, every 2" or 3". After you've woven 24-30 practice inches, change to Charcoal weft for the scarf.

Leave a 20" tail of weft, and after you've woven a couple of inches, go back and thread this tail on a large-eyed needle and hemstitch the beginning edge in groups of four warps. (See the General Instructions in the Instruction Supplement for hemstitching instructions.) When you start a new bobbin, leave the weft ends hanging out; clip these off after the scarf is washed. Hemstitch the end.

FINISHING: Wash in hot-to-the-hand water and a mild detergent with moderate agitation. Lay flat to dry, and press while still slightly damp. □



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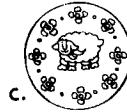
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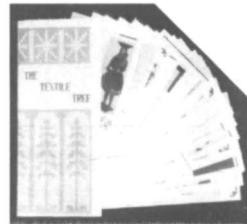
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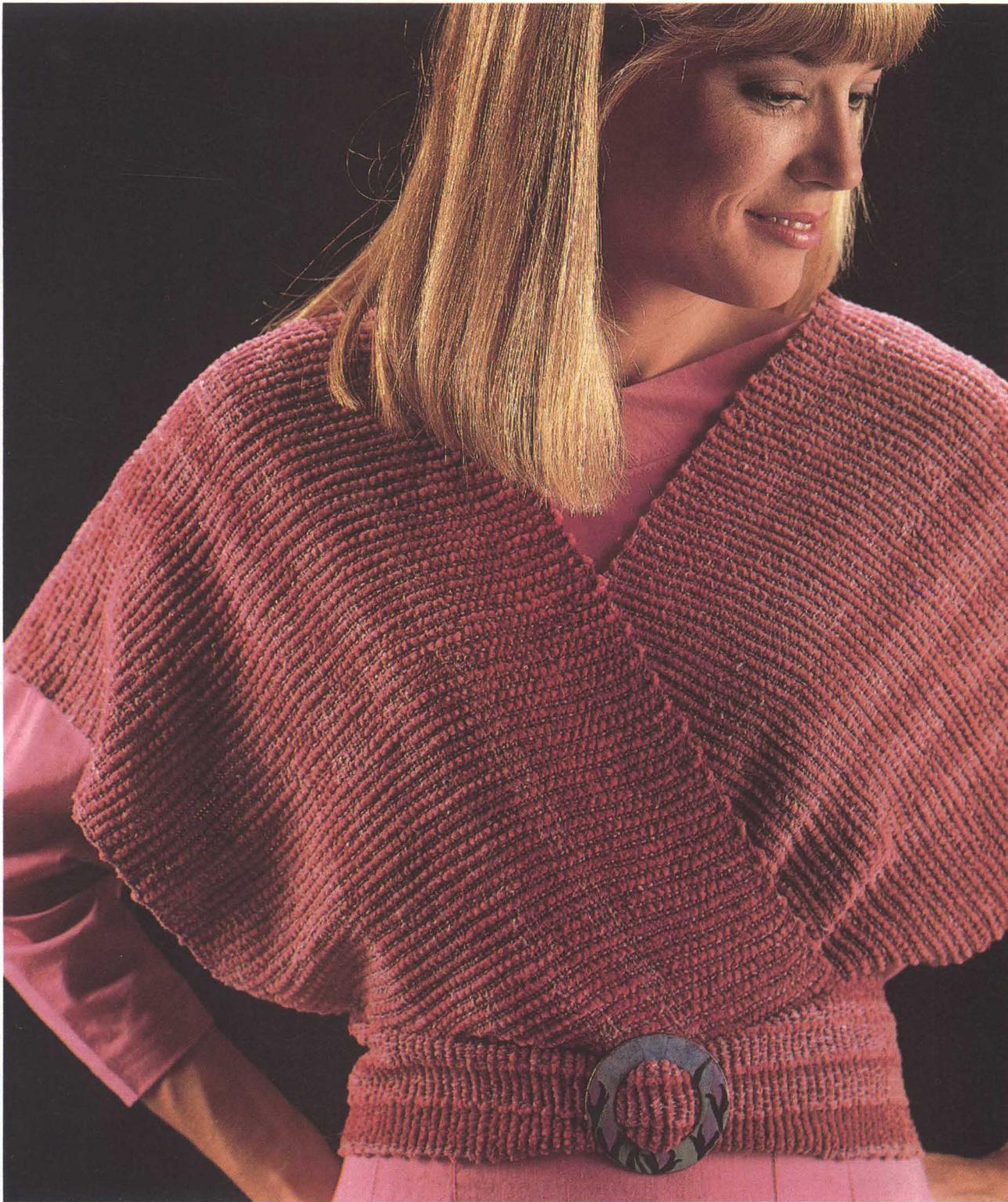
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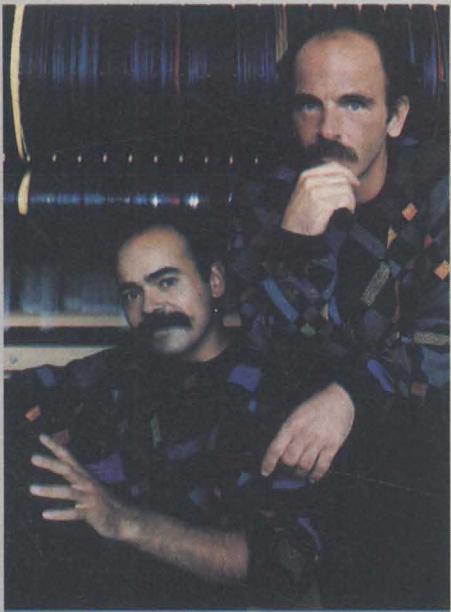
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Paul Bianculli, San Francisco, California

When handweavers Paul Bianculli and Victor De La Rosa were named Most Promising Designers at the prestigious 1985 Cutty Sark Awards in New York City, a dream that had begun in late 1983 with the purchase of an AVL Compu-Dobby System reached its culmination.



Bianculli partners Victor De La Rosa and Paul Bianculli.



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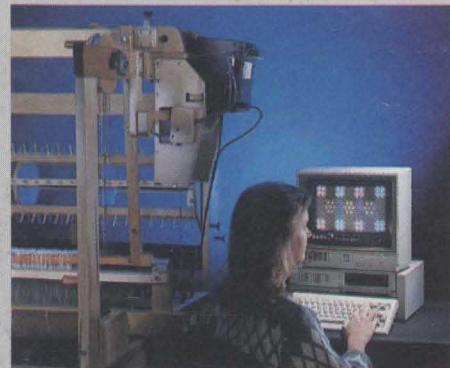
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