

November/December 1988

\$4.00

# Handwoven

## EXPLORING COLOR

Color study projects

Warp painting

Custom colors through  
dyeing & spinning

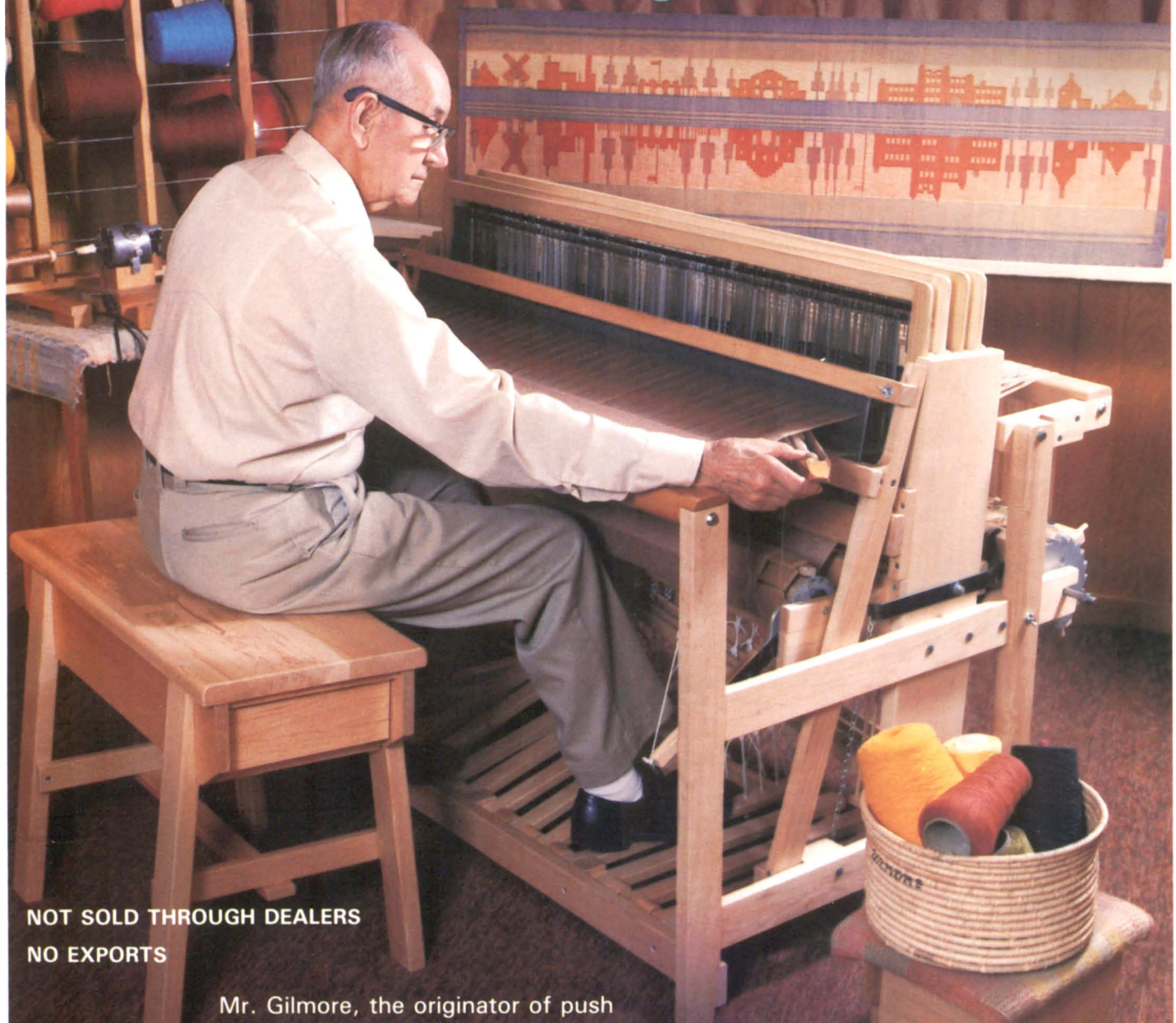
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## On the cover:

*Skillful blending of yarns and hues makes this scarf by Juanita Girardin an intriguing study in color. Please see page 40 for more on this striking piece. Accessories courtesy of Boutique Bravo, Ft. Collins, Colorado.*

*The Instruction Supplement begins on page 75.*

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# Louise Bradley knows that it takes more than a good loom to get her jacket designs buttoned down.

Every jacket that Louise Bradley makes is an original, never-to-be-repeated design. That takes initiative, inspiration and imagination. Each design is a challenge, and Louise knows that she may fail to make every jacket work. But her successes keep her committed to her weaving and to the many other challenging activities that fill her days.

## Her Days

As important as family life is to Louise, now that her children are raised, she spends her days working part time in a weaving shop, doing community volunteer work, keeping up with her garden. Yet she still finds ample time to spend with her delightful husband. Her Wednesdays are sacred. On this day she will be out with friends climbing a mountain or cruising the back-country on skis. She is also to be found donating her time and strength to the Colorado Trail Project.



## Her Weaving

Louise enjoys the balance between sharing nature with her friends and the solitary work at her loom. Creating a new garment and setting it up on the loom requires her total concentration. Once she has sketched her design, she will weave a sample fabric to check the colors and weave

structure. Louise is open to the changes that occur and finds excitement in the way each of her pieces evolves. The weaving process itself is soothing to Louise and as the fabric appears inch by inch, she can begin to savor the results of her efforts. Louise is pleased to be weaving behind a well-built loom. "Good working equipment releases me to put more creative energy into my pieces."

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# Editor's Page

Those who know me today would have a hard time believing that there was a time in my life devoid of color. I call it my brown stage (though it really wasn't brown, more of a cross between pencil smudge and tea stain), where everything I wore lacked color, not to mention fit and style. Even my socks back then were nondescript shades of brown and gray. This was also a time when I felt pretty unsure about things. I didn't know what I wanted to do or who I wanted to be. I think those drab clothes made things seem safer. I certainly didn't want to make any kind of a statement; better to fade into the woodwork.

Thank goodness my brown stage is over, though some would question whether I've gone too far in the other direction. There's something about red tights and orange socks (that's orange socks *over* red tights) that gives me a little thrill. I love going to the closet in the morning and deciding what colors I'm going to wear, and deciding with a good share of confidence. And even if I don't quite get the combination right on the first try, I just take off that scarf or socks or whatever it is that I don't like and try something else. No big deal.

But even after my wardrobe had become quite cheerful, my weaving remained brown. I wonder now if it was just the times (remember all those 'natural' whites, beiges and browns of the late '70s?), or whether it was because I felt insecure about working with color. In any case, at some point color became more of an element in my weaving and I really loved watching interactions of hue develop as weft crossed warp. However, the spontaneity I feel in choosing colors to wear just doesn't happen in my weaving. I agonize over color decisions. I do wrapping after wrapping until I just can't bear to do another. Then I weave a sample, trying this color and that one until it seems okay. But even after I've finished weaving the project, I invariably wish that I'd used blue where I had green or I'm sorry that I bought the blue-red yarn instead of the orange-red. If only I could approach my yarn in the casual way I do the clothes in my closet.

My color fears probably aren't that much different than many other weavers'. And that's one reason for this special issue on color. We all love it, but getting it right is excruciatingly difficult sometimes. I hope you'll find the projects and fabrics interesting, provocative and full of ideas for experimentation; I hope you'll feel a little freer to work with and master color with confidence and ease. Bye bye, brown blues. Red and orange placemats, here I come!

Cheers,



Jane Patrick, editor

**OF INTEREST.** Attending conferences is a terrific way to take a look at your own weaving, get new ideas, and spend time in an intensive way with other weavers. To this end, we're sponsoring our next Fashion Fabrics forum in Denver this spring, and I hope that you'll be able to join us. See page 9 for our announcement of this exciting conference.

**ANOTHER CONTEST!** Yes, it's true. We're just now boxing up the last of the winners from our Great Cover-up Contest and we can't wait to fill up the office again with more wonderful weaving from our readers. This time we're looking for your best efforts in the way of smashing, simple tops. For more about how you can get involved, please see page 73.

**A CALL FOR SUBMISSIONS:** September/October 1989. Our "back to the loom" issue will feature striking projects that are easy to weave. We'll focus on projects for the home, with an emphasis on warm woolens. We'll also have a small section on color-and-weave in this issue. I'm especially looking for handsome, easy projects. Let me hear from you by February 1.

November/December 1989. This theme issue will be weave oriented, focusing on deflected warps and wefts. We'll explore this phenomenon with intriguing projects and fabrics. Please send your 'tricky' fabrics for consideration by May 1, 1989.

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# Letters

Re: March/April

## HANDWOVEN

Your March/April issue of *HANDWOVEN* absolutely and utterly convinced me to have another "go" at tapestry weaving. The "Editor's Page" could just as well have been my own career . . . I am afraid I am not endowed with the one commodity tapestry requires: patience (I like to finish a project

within a week after I've started it). But all the enthusiasm crammed into this one issue has rubbed off on me (and no doubt many others out there) and has inspired me.

Also, thank you to Susan Morgan Leveille for sharing her way of making repair heddles—it's so simple. Why didn't I think of it?

*Marianne Davidson, Burnie, Tasmania*

## Roses

Thank you so much for such a great magazine. I learn so many things with each issue, and I find that my main problem is finding time to do everything I want to try.

I especially enjoyed the May/June issue on lace weaves and the September/October issue on rep weaves. I really appreciate this kind of in-depth look at the individual weaves.

*Susan Pitman, Ellenwood, GA*

## Weaving: the reducing hobby?

Your May/June issue featuring lace has finally driven me to the typewriter to let you know how much I enjoy *HANDWOVEN* and the many beautiful, practical project ideas.

Having now accumulated *HANDWOVEN* magazines since 1981, about once a year I get out the whole stack and spend several hours leafing through them, reading here and there, making notes, getting excited about information and ideas which have become meaningful with another year's experience. Recently, I was interested to note that one weaver mentions enjoying the physical activity of weaving. In these fitness- and calorie-conscious times, the thought has occurred to me that weaving qualifies as exercise, what with all the movements involved, stoops and bends, flailing arms and pumping legs. It's a nice thought that while we're enjoying the special pleasures of weaving, we're doing something for the waistline and heart.

Has anybody estimated and published the approximate calories per hour used at the loom?

*Vieno Pope, Greenville, SC*

*We checked our diet and exercise books, finding no calorie charts for winding ten-yard warps, threading 1000 heddles, or weaving 20 picks per minute. Weaving does put the body in motion, but before you decide that you've earned a slice of cheesecake (350 calories) consider these calorie-burning activities (figure per half hour of exercise): walking—100, riding a stationary bike—150, aerobic dancing—225, hitting a punching bag—100, cross-country skiing—275!*

—ed.

## In defense of instructions

A recurrent theme in the letter column over the years has been the importance, or lack thereof, of the instructions for each woven article pictured. Here are my two cents on the subject. Although I have only



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*JaggerSpun*

done a few of the projects, it is the instructions, as well as the tips columns, that have most enabled me to advance my skills. Every set of instructions includes information on new techniques, tricks, interesting fibers, color combinations, patterns, and a whole host of other information that can only come from the practical, hands-on application of theory to practice. The instructions are not only important, they are, to my mind, the most important aspect of HANDWOVEN. I don't mind gallery features, as there are many other projects that do have instructions, but if I had my 'druthers, every photo would have instructions to go with it.

*Matt Berman, Metairie, LA*

## Yuck!

My first reaction to the May/June issue was "Aarrgh!!c" % #". What happened to the heavier stock paper used for the Instruction Supplement? I often leaf through my back issues for a specific project or type of project, and I've always been able to go straight to the index in the instruction section. The Instruction Supplement suffers more wear and tear than the rest of the magazine and needs to be printed on sturdier paper. Please resume the use of heavier non-white paper for this section.

*Linda Lakes, Tallahassee, FL*

*We liked the non-glossy paper, too. However, this section was a luxury we felt we couldn't afford both time-wise and cost-wise. Also, inserting this special section gave us more layout limitations than we like to have. The plus side of the paper change is a shorter time at the printer, meaning that you'll have HANDWOVEN in your hands sooner; and more layout options for a more cohesive magazine. We're putting a gray tint on the instruction pages as well as a black tab on the page edges to make finding the instructions easy. As a point of fact, the paper weight is the same as the non-coated paper we were using; it just feels different because it's coated.*

-ed.

## My Father was a Weaver

I would like to share a remembrance I wrote about my father who was a foreman in a New England braid mill for many years. I can still hear the roar of the looms in my memories of him; and I can see his hands, black with the grease from the machines he was dismantling in preparation for setting up a new design. Other times, he would scrub his hands until they were red, before taking out his folded eyeglasses to examine his newest pattern. Today, there are few textiles mills left in New England. A

multitude of men, like my father, left their mark on the fashions and fabrics of their times. Those of us who weave for our own pleasure are but echoes of our fathers.

*Rosemarie Dion, San Diego, CA*

### My Father was a Weaver

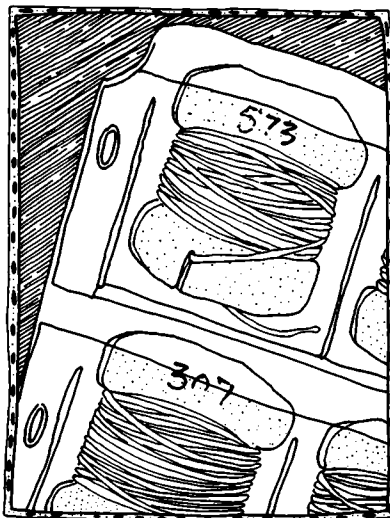
Full thirty years at daybreak he walked across the town, he heard the whistle of the mills, he heard the town clock sound. At home with empty spindles, happily we played at building lofty towers to while our youth away.

Alone he set the filmy warp, alone he greased the wheels. Others tended to his threads unwinding from the reels. His looms were silver metal, they made a mighty roar. With golden thread they wove the braid young soldiers took to war. He set his warps in rainbows, fair ribbons that were seen entwined in ladies' flaxen hair . . . fairy queens.

My father was a weaver, his craft now seldom seen. His weaving suited other times, I weave to suit a dream.

## Yarn storage

Here is yet another yarn storage method. I found "Floss Pockets" in a local discount store. For about three dollars one can store 60 yarn samples on individual floss holders and categorize them in vinyl pocket pages in a three-ring notebook.



Before storing my new or leftover yarn, I weigh the yarn to estimate the quantity available. The amount of yarn and the fiber content are noted on the floss holder and a generous sample is wound onto the holder. The holder is then slipped into a vinyl pocket on a page with similar yarns. Occasionally, two or more holders are filed - one with like fiber content, one with a color family, and so on.

Planning projects is easy as I can see not only my yarns, colors and textures at a glance, but I can also find out how much yarn I have on hand.

*Patricia Voorman, Seymour, TN*

## Communication

When I moved to a southern state a few years ago, I recognized that I was having some trouble understanding the soft Southern accents. Little did I dream that my new friends would have similar problems with my Eastern seaboard twang.

After I joined a sewing group the members expressed interest in my weaving and asked me to bring some samples of my work to the next meeting. So, I arrived laden with woolen throws, dish towels, dress fabrics, and my favorite work up to that point, lace curtains I had made for the windows in the foyer of my new house.

I concluded my little "show and tell" by holding up a sample, announcing, "These are my foyer curtains." The discussion continued, but I could see that one woman was puzzled about something. Finally, she asked, "How long did you say it took you to make those curtains?" I replied that since we had been moving and settling in the new house it had taken me about three months to get them finished.

"Oh," she exclaimed, "I thought you said it took you 'foah yeahs'."

*Beverly P. FitzGerald, Hilton Head, SC*

## Our readers ask . . .

I need to find someone who could weave an extremely fine piece of broadlace for an 1880 horsedrawn coach. The broadlace is about 2¼" wide and 20' long. The pattern looks much like tapestry.

*Eldred Olson, 1515 Highland,  
Clarkston, WA 99403*

## Winners announced

Congratulations to these winners of our Convergence '88 drawings: Holly Brackmann, lifetime subscription to HANDWOVEN; Carol Koretz, lifetime subscription to Spin'Off; Mary S. Breen, one copy of Finishing Touches for the Handweaver; Audrey Legatowicz, one copy of Hands On Dyeing; Marilyn Kempf, one copy of A History of Hand Knitting; Nancy Vaghy, one copy of The Encyclopedia of Hand-spinning.

-ed.

*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.*

## Of Tweed and Plaid

The cloth of Fate  
has wondrous hue  
each thread a  
pigment, texture new.  
Wound together  
one may find  
with sash of silk,  
steel intertwined.  
I find my line  
amongst a plaid,  
twine of tweed  
fully clad.  
Along its haul  
numerous shades  
beguile my days  
of masquerades.  
Wonderous strand  
forever mine  
all others woven  
to my spine.  
Eccentric fiber  
braided, bound,  
none other like it  
quickly found.

—Laurie Connell  
1986 graduate of  
Warren Township High School  
(submitted by Jill Martin)

## HANDWOVEN'S FABRICS FOR THE HOME AWARD OF EXCELLENCE

HANDWOVEN's new award for outstanding craftsmanship in weaving for the home has three winners to date. The award is given by the juror of a show that is primarily weaving and has either an open class or a special category for functional household items. Winners receive a handsome matted certificate, a one-year subscription to HANDWOVEN, a chance to become part of a permanent traveling slide exhibit, and an opportunity to be part of a special annual gallery of winners shown in HANDWOVEN.

### CONGRATULATIONS to these first winners:

Debbie Allen of Edmond, Oklahoma, won the prize for a set of bookmarks woven on an inkle loom and entered in the Handweavers League of Oklahoma show, "Weaving: The Useful Art". She combined ordinary cotton embroidery floss with the high shine of rayon embroidery floss for a special sparkle. Says Debbie, "These are 'feelies' — they feel nice to rub your hand on as you read!"

Gail C. Liston of Raleigh, North Carolina, won the award for her rug titled "Ode to Chick". Gail bought 40 pounds of miscellaneous rug yarns from a fellow weaver, a colorful character named Chick, and with those yarns wove this very colorful rug of navy, royal blue, teal, sea-foam green, gray-blue, purple, yellow and fuchsia.

Betty Gaudy of Cottonwood, Arizona, won the Award of Excellence for her ten-shaft linen damask runners entered in the Verde Valley Weavers and Spinners Guild show, "Fibers and Fabrics 1988". Betty made two runners designed to overlap, one running the length of the table and the other running across. The upper runner has the central motif and a border pattern; the lower of the crossed runners has the border pattern perfectly matched to the central panel on the upper runner, making a visual whole out of the two parts.

*Congratulations!*



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*The Baby Dobby fits on any 8-harness Baby Wolf including the 4 Now – 4 Later.*



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## PLAN AHEAD!

*Interweave Forum '89  
Designer Fabrics For  
Fashion & Interiors*

*We're so excited!* Plans for Interweave Forum '89 are nearly complete. Date: early May. Location: Denver. Program: Focused sessions on color, weave structure, fabric and garment design, production methods, and much, much more.

*Plan ahead. Don't miss out. Get your information early.* Complete information and registration packets will be ready the first of November. To receive yours, send a business-size SASE to Interweave Forum '89, 306 North Washington Avenue, Loveland, CO 80537.

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Schacht Spindle Company products are available through a network of dealers. The knowledge they have to share with you and the services they have to offer make them a great place to purchase our spinning wheels and spinning supplies. Stop by and visit them and pick up your copy of our beautiful full color catalog. Here is a list of some of our dealers. Write to us for the names of other dealers near you.

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The 19½" drive wheel and the flyer shaft are supported by self-aligning bronze bearings for precise action. Each flyer is individually balanced and the bobbins and flyer whorls are trued on center for long and superior service. And the quick-attach flyer whorls make bobbin changing a breeze. Two drive bands are supplied with the wheel. The tension controls for the drive band and the Scotch Tension are conveniently positioned for easy use. The treading of the wheel is light and comfortable and the generously sized treadle allows you to use either foot or both if you choose.

The Schacht Spinning Wheel is highly portable. Its compact shape along with its own carrying strap makes it handy to take anywhere.

## PERFORMANCE BY DESIGN.

You will find the Schacht Spinning Wheel's simple contemporary styling a skillful blend of design and function. Made of laminated maple and walnut, the wheel uses hardware specifically chosen to enhance aesthetics and performance. It's built with great respect for the requirements you as spinners have. The wheel comes completely assembled. Just pop the treadle in place and you're ready to spin.

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Everything about the Schacht Spinning Wheel, how we build it and how you use it, has been balanced to give you the highest overall performance. Ask to see the new Schacht Spinning Wheel at your local spinning and weaving supplier or write to us for our free brochure. Our complete 24-page, full-color catalog of weaving and spinning equipment is available for \$2.00, post paid.

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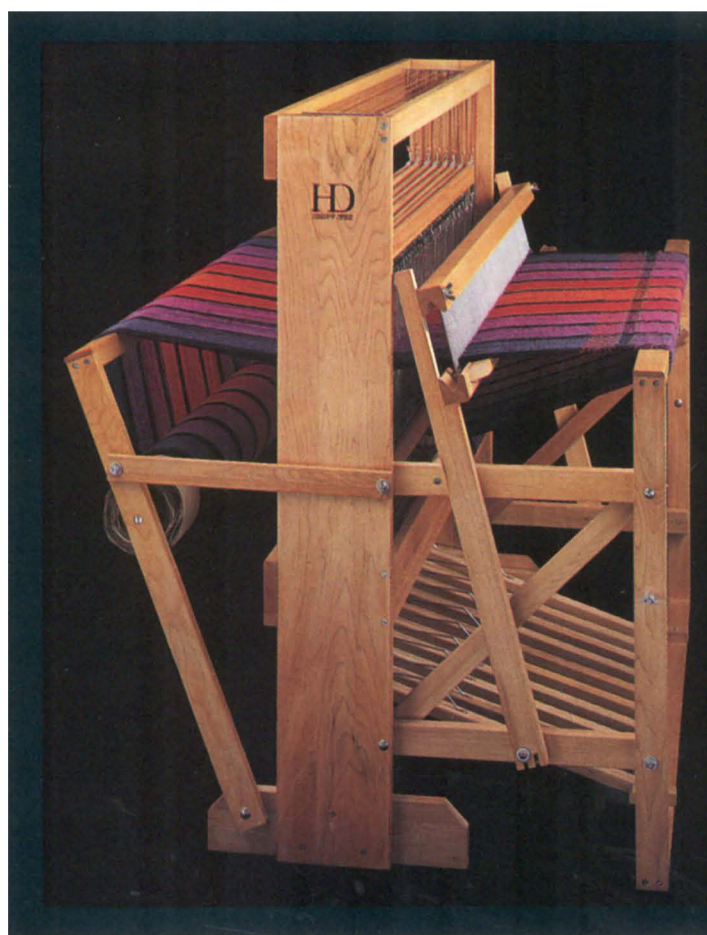
# MATCHLESS





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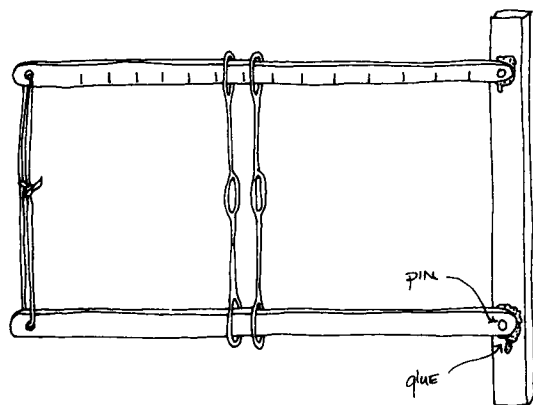
Harrisville Designs **HD**  
Harrisville, N.H. 03450

# Tricks of the Trade

## A heddle storage device

My father and I devised a heddle storage unit that I find very convenient. At the hardware store I found wooden slats similar in width and thickness to the heddle bars on my loom. We cut two of these slats to 18" lengths and drilled a hole at one

end of each slat. One end of each slat was pinned and glued to a sturdier piece of wood. The slats were spaced to accommodate the length of my heddles. I marked the upper slat in  $\frac{1}{8}$ " increments, the width of ten heddles. After sliding my spare heddles onto the slats, I threaded a cord through the holes in the ends of the slats.



The heddles stay neatly lined up, ready for easy removal when needed.

M. Kaulitz, Louisville, KY

## Chinese double-duty bobbin winder

I take a square-ended chopstick and insert it in my electric mixer just as I would a beater. I then turn the mixer on its side and push the bobbin firmly onto the round end of the chopstick. This makes a very efficient bobbin winder and saves investing in one. It does not harm the mixer as the chopsticks are made from soft wood that conforms readily to the shape required and winding a bobbin is less strain on the motor than mixing dough.

Nelle Wheeler, Durham, NC

## Check, comb and tie

I thread my loom from back to front. Before tying on to the

apron rod, I grasp each group of warp threads (an inch at a time) in front of the reed, pull taut and open a tabby shed. In a glance, I can check for crossed warps, missed dents or double denting. This can also give a clue about incorrect threading in the heddles, though not all mistakes will be obvious. Placing my finger in the shed and combing each group of threads forward, I clear out tangles and crossed warps in front of the reed, guaranteeing clearer sheds for the first few picks.

I find I achieve better tension with inelastic yarns such as linen if I leave the shed open when tying on.

Bobbie Irwin, Fort Collins, CO

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# Books, Etc.

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## Color and Fiber

Patricia Lambert, Barbara Staepelaere, and Mary G. Fry  
Schiffer Publishing Ltd., West Chester, PA  
19380, 1986. Hardbound, 254 pages, color  
and black and white photography and line  
drawings, \$49.50.

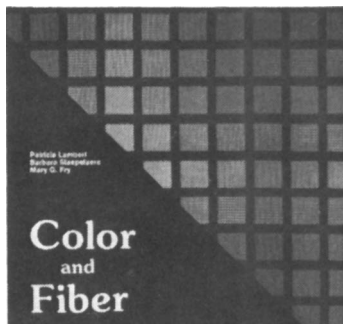
Patricia Lambert's *Color and Fiber* is an encyclopedic work attempting to deal with all aspects of color. It does this rather successfully and touches on almost every circumstance pertaining to fiber and color. It goes into detail on a number of topics, some of them being color and light, optical mixing and simultaneous contrast. There are many color reproductions on glossy pages where the color seems to be quite true to what the author is illustrating—no mean feat in publishing where other fiber color books have failed to have the color reproduced well enough to complement the text.

The book is the result of a wealth of research and time spent doing projects to illustrate the text. Ample credit is given to both Mary G. Fry and Barbara Staepelaere as being the project realizers. I particularly enjoyed all the color pages of yarns dyed to illustrate specific color projects.

The book is aimed at students and amateur and professional fiber artists and it would serve best as a reference book to check facts and scour for new information. By its encyclopedic nature it veers away from being that concise, little volume that one carries around in a satchel to workshops and classes. The information is excellent and readable but because of the sheer number of facts it might be overwhelming to some unless they are already involved in color study or have a teacher as a guide.

In the chapter on adding dyes and pigments to fiber or cloth, the information is good but general. Unless I missed it, discussion of hand painting on warps or finished cloth is entirely absent. There is a great deal of emphasis on the scientific aspects of color, as well as many pages devoted to such technical matters as the structure of fibers and yarns and how they affect color and light reflection. The topics of color and light reflection are also dealt with in terms of weave structure and, speaking as a weaver, I would have liked to see more on this subject.

As fascinating as scientific facts and technical data are, the excitement of color is in the visual perception of the end-result of a project or in the trial-and-error of getting there when discoveries are made at every turn. That excitement seems to be lacking



in this book and perhaps that is as it should be in a factual book. I also would have liked to see more about color and its contributions to designing a fabric or composing a wall hanging or tapestry. In the final analysis you can't be all things to all people. For those fiber persons looking for scientific and technical facts and practical data, this book will be of great service.

—Nell Znamierowski

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## Interlacing, the Elemental Fabric

Jack Lenor Larsen  
with Betty Freudenheim

1987. Kodansha International, 10 East St.,  
New York, NY 10022. 278 pages, hard-  
bound. Many color and black-and-white  
photographs and illustrations. \$60.

*Interlacing, the Elemental Fabric* is a large and impressive book that covers many varied structures of interlacing, concentrating on those that are not loom woven. It includes some historical background and photographs, both of ethnic examples and of work done with these techniques by contemporary artists. As the author states, "this book is an attempt to classify and interrelate several heretofore separate bodies of knowledge and technical vocabularies—to juxtapose rare instances with everyday examples, to acknowledge the contributions of past and present, to present contemporary explorations of *Interlacing* techniques and thus indicate a future."

There are chapters on origins, classifications, beginnings and endings, materials and color effects, and applications. There is an interesting section called "Motif and Symbol: the Philosophical Resonance" and a chapter named "The Implications: a Postlogue". The book includes an annotated bibliography and a glossary-index.

Evidently the author intended this book for everyone with any interest in textiles. A new classification for interlaced textiles is proposed, which, along with the history section might be of interest to anthropolo-

gists, archaeologists, and historians as well as to textile artists.

The layout of this book is unusual and interesting. I am sorry there are no credits listed for it. The photographs by David Arky are excellent; the color reproduction is rich and remarkably good; the diagrams by Betty Freudenheim are generally clear and helpful. (Incidentally, I would have appreciated knowing just what each of the two collaborators contributed to the book.)

This book is a wonderful collection of surprising photographs of beautiful and unexpected interlaced fabrics. The wonder and range of work is astonishing. Jack Larsen's knowledge of textiles and his elegant taste are evident throughout the book. The ideas and the juxtaposition of the photographs are exciting.

Unfortunately, the writing is not as compelling or as carefully presented as the visual material. The work on the cover, for example, is not identified anywhere. There are names and subjects mentioned in the text, but not listed in the index. In a number of instances there are references to important authorities, such as Richard Leakey and Adrienne Zehlman, or there are attributed quotes with no specific references in the text. Sometimes, it is difficult to know who said something, whether the quote is from another author or from Larsen. The information is stated definitively, but there is no indication of where to continue reading in depth on a subject.

Sometimes statements are made without any substantiation. Certainly, the author is an authority, but I feel that the book could be more convincing. For example, on page 36 the author says, "It is vital to recognize the axiom that plaiting or interlacing other than weaving is today the most procreant area for developing new fabric structures." Though Larsen spends most of the book trying to show why he feels this way, it doesn't seem to me to be an axiom.

The text and the visual material are not carefully matched. Sometimes the text isn't integrated with the photograph referred to. Sometimes there is no diagram or photograph to illustrate a long and intriguing description. I was surprised to find in a book this ambitious and expensive, numerous typos, confusing captions, and teasing references with no follow-up.

Nonetheless, this is a useful book, and many people will want it in their libraries, though I doubt that this is the kind of book that the reader will read through from end to end.

I don't feel that the classification which the author considers a serious contribution

to the field is as important as the gathering together in one place of so many photographs of varied and beautiful textiles—Larsen has provided a way of *thinking* about these structures. The strong images presented here seem to persist long after the book is closed. For this I am very grateful.

—Lillian Elliott

## Fiberarts Design Book Three

edited by Kate Mathews

Lark Books, Asheville, NC 28801. 206 pages, many in color, \$24.95.

This third edition is the best of the Fiberarts Design books so far. Like its predecessors, this is a collection of artworks in fiber selected from slides voluntarily mailed to Fiberarts in response to advertisements.

Knowing how the book was put together gives insight into its final form. It is not a showing of the top names in the field—rather it contains some famous people and some unknown artists. Likewise, the introductory commentary is not a scholarly assessment of the state of the art today, but rather some personal observations from the Fiberarts staff about changes they have observed in the field over the past 25 years.

It is a nicely presented collection of a variety of works in fiber, including sections on tapestry, two dimensions, three dimensions, paper and felt, basketry, quilting, surface design, needlework, and wearables. The colors are crisp and the groupings are pleasant. Some works are accompanied by a comment from the artist. An index lists the artists and their cities of residence.

This is a book to excite your students,

your children or yourself about the wonderful possibilities of fiber used with an artistic intent. I'd recommend it for your coffee table.

—Barbara Liebler

## The Basketmaker's Art

edited by Rob Pulleyn

Lark Books, 50 College St., Asheville, NC 28801. 1986. 164 pages, hardbound. Color and black-and-white photographs, illustrations. \$26.95

*The Basketmaker's Art* is an exhilarating celebration of the non-traditional basket movement in America. Rob Pulleyn has assembled an impressive collection of 26 contemporary basket weavers, leading off with a delightful and lightheaded self-description by the dean of the non-traditional basket movement, Ed Rossback. Indeed, one of the most delightful elements of this book are the self-descriptions written by each contributing artist. They range from witty and self-deprecating to intense soul-searching and social commentary. Each artist has a unique approach to basketry. Some are immersed in the fundamental pleasure and rewards of taking raw organic materials and transforming them into elegant and personal variations on traditional themes. Others view the material simply as a means to achieving a personal vision, while a third group takes delight in making a statement through the use of recycled and non-organic materials.

Each artist is also represented by a significant group of superb photographs reproduced in excellent color and clear black and

white. Of particular interest is the section on Doug Fuchs, whose untimely death during the production of this book is a significant loss to the basket weaving community.

There is a festive, open quality to this book that applauds the experimental and adventurous spirit of American contemporary basket weavers, their use of any material that comes to hand, and their dedication to form over function. This book belongs in the libraries of all guilds, museums and serious basket weavers and connoisseurs.

—Robin Taylor Daugherty

## Book News

*The Guild 3, A Sourcebook of American Craft Artists.* 462 pages, soft bound. \$60. The third annual edition of *The Guild* is even more exciting than the first two as the concept becomes clearer and the artists become more sophisticated in their presentations. Intended as a source book for architects and interior designers, it is a marketing tool for craft artists. Artists in such fields as sculpture, vessels and baskets, textiles and fabrics, floor coverings, tapestries, art quilts, fiber installations, and several other categories describe and show their work in full color. Also included are some one-page commentaries on different aspects of collaboration between architects or designers and craft artists. An index of resources such as galleries, a list of national craft organizations and lists of the included artists, both alphabetically and by state, complete this useful and beautiful book. □

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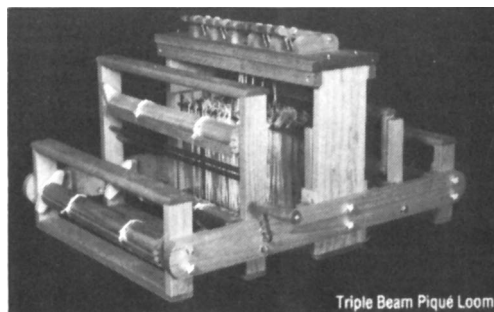
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# The Colors of Michele Wipplinger



*Top: Michele painting a warp in her Seattle, Washington, studio. Above: This warp-painted qiviut/wool shawl by Michele has colors and twill patterning that come and go. The colors are rich, intriguing, interesting.*

Even from her early childhood in rural Alaska, color has been a part of Michele Wipplinger's life. She recalls visiting Indian villages with her grandparents to trade food for handcrafts and being fascinated by intricate beadwork, basketry and the costumes of village shamans. Even at the young age of 16, Michele was so impressed with a qiviut scarf that she saved up her allowance to buy it.

Michele's only college-level training in textiles has been in design and color. Her entry into the world of color and textiles began rather unintentionally while she was teaching speech and hearing remediation at Western Washington State University in Bellingham, Washington. "I loved this work," she recalls, "but it was very intense. And so to keep my sanity, I took art classes. About this same time I took weaving and dyeing

classes. I only bought white yarn from the beginning and I've been dyeing my yarn ever since."

Between 1977 and 1979, Michele and her husband traveled extensively in Central and South America researching dyes (shellfish, indigo and cochineal), costumes and weaving techniques. "This trip," explains Michele, "gave me a whole different framework for my life. I learned a lot about other cultures and to appreciate the textiles of the Latin countries. But psychologically, it loosened me up, gave me an alternative lifestyle and courage to try new things. Travel opened my eyes even more to color, the effect of environment on color and the effect of culture on color. In a sense, I feel I became a person of the world, and not just of America. During this time I kept an active diary, both for emotional and artistic

purposes. I augmented my diary with numerous photographs. In many ways this trip still affects what I do now. I continue to travel simply to research and work with the textile arts of other cultures."

After this initial trip, Michele started teaching and lecturing on dyes and dyeing, as well as continuing her textile education. She studied with Jean Dufor, a master dyer for Gobelins Tapestries, traveled again to Mexico to research dyes, and entered an apprenticeship program at Faberhusli in Switzerland, a production silk dyehouse that uses natural dyes.

In 1984, Michele started publishing *Color Trends*, a journal about dye technology, use of color and color forecasts for the textile arts. "*Color Trends*," says Michele, "is an extension of all the other work I had been doing in color. I wanted to deal with

*Fabric for a coat and, inset, dyed yarns before weaving. Michele juxtaposes textured twill lines with flat plain weave. The colors glow spectacularly.*





*Fabric swatches woven by Michele. Her fabrics, usually of silk, silk blends, or other luxury fibers, are warp-painted and sometimes weft-painted.*

something more concrete, and since I now had two children, I wanted to stay home more. I thought that if I produced a publication, then I wouldn't have to go out and do as many workshops on dyeing. The other part of deciding to publish *Color Trends* was my love affair with the book arts. I like printed words and the effect of words on paper. I love paper. But driving force behind starting the magazine was my involvement with color. I wondered about the color industry. How was it that we could have forecasts of color? How could I get them? What was the mystery of color forecasting? Also, I felt weavers were afraid of color — and I felt that they were wanting to take an active role in fashion. I wanted access to these colors and I wanted to be able to share them as a way of promoting the concept of color."

Because of *Color Trends*, Michele made contact with the textile industry in Thailand through one of the subscribers she had there at the time. This has led to consulting jobs for the Thai Natural Dye Association on Dye Technology and for a U.S./Thai company specializing in hand-reeled, handwoven silk fabrics. "*Color Trends*," notes Michele, "has given me credibility in areas of the world that don't know me by my teaching or textile work." She adds, "My ability to work in the primitive conditions one finds in this country, learned from my earlier travels, paid off in this situation."

Because of the demands *Color Trends* and the consulting work in Thailand make on Michele's time and energy, as well as her desire to spend more time at home, Michele has recently limited the number of work-

shops she conducts. However, you can bet that she hasn't slowed down. Last week, for instance, she participated in a show of her current work at the Flying Shuttle in Seattle, she found herself involved in yet another project around the house with her two kids and husband, and she put the finishing touches on the next issue of *Color Trends*. The key to her success, says Michele, "is that I work with color all the time. It permeates every aspect of my life." She concludes, "My life is a series of dichotomies which show up in my work: complex yet understated, smooth yet rough, diagonal yet straight, ethnic yet modern, sophisticated yet naive, reclusive yet interactive. Weaving, like life, is an ongoing process. I keep weaving because I keep learning. Someday I will change my canvas to paper. Maybe I will weave paper, paint paper, or . . ." □

An excerpt from the Summer 1988  
issue of Color Trends

# WARP PAINTING



Beaming the painted warp for the scarf shown here. Michele Wipplinger painted the warp for this scarf using the technique described below. Her yarn is 8/2 "carpet" silk from Treenway set at 40 e.p.i.

by Michele Wipplinger

**O**PTIONS. Tapestry-like effects. Special colorations. These are what you get when you explore warp painting. Traditionally, warp painting meant extending the warp threads out from the back of the loom and painting images on the threads while they remained on the loom. The weaving was completed and the dye was set on the painted threads according to dye instructions. Very controlled imagery was possible using this procedure, since the painted areas shifted very little.

The method I use is a little different from this traditional method, but I also call it warp painting. The warp sections are dyed separately as you would dye ikat, but my technique is less precise, more painterly and flowing, than ikat. I don't like to fuss with my warp once it is on the loom and I don't have room in my studio to extend the warp behind the loom, so this method suits my needs better. It just takes a good quality warping mill and a long table.

I often prepare a warp long enough for many different projects. I primarily weave shawls, scarves and yardage, so I will usually put on a warp from 16 to 50 yards long. I wind a long warp of white or natural yarn and paint each project in turn. This way each project can be very different from the others and yet I need to warp the loom only once.

My warps have stripes, and each stripe is wound as a separate warp segment. Each warp chain is the full length of the warp, but only ¼" to 1¼" wide. A scarf might include from five to 17 warp segments, wound as separate chains so they can be painted differently. This is a lot of work in the warping process—I find my good quality Swedish warping mill with steel ball bearings to be an essential aid.

Once the warp chains are wound, I begin the painting process off the loom, with the warp chains spread out on a table. I align the first section of each warp segment so that my first project's warp is all on the table, and then I paint chain by chain. Typically, I will use 15 to 40 colors in one piece. It takes days to plan the colors and design the images. I work with rings of hundreds of dyed silk samples. My warps are usually silk or silk blends in bleached white, natural or tussah, so using silk for my samples helps me have a clear idea of the possible colors.

I sketch out color sequences and shapes, then clip strands of colors from my sample skeins. I have recorded dye formulas for the yarns in my sample skeins, so after I have settled on a color plan I look up the dye formulas for that project and mix the dye colors. I test my palette on filter paper and then on the ends of the warp before launching into painting the entire piece.

I must admit that for me a plan means an idea from which to deviate. I always manage to alter certain colors, delete others, and paint spontaneously to achieve my desired effect. Since all the warp segments for one project are painted at once, I can see all the colors of the scarf, make sure I have a harmonious composition, then move on to the next scarf and perhaps a totally different color scheme. My table is long enough to accommodate one shawl, one scarf length, or up to four yards of warp at one time.

This is not a tightly controlled method. It will not work for making precise shapes such as perfect circles. Rather, this method results in a painterly look that is washy, Monet-like.

Sometimes I choose to design blocks of color (or "marks" as I call them). This requires more control, so I take much more care to stretch my warps and keep them in place while dyeing. I also thicken my dye paste for more control, so that the color does not spread, and I work more precisely with my paintbrush.

Between the water color look and the precisely painted look, the possibilities are limitless. Sometimes after weaving a piece containing painted warps, I continue to embellish the completed cloth by discharging, resist dyeing or further painting. This business of direct application of dyes is addictive and can go on and on and on. □

## INSTRUCTIONS

1. Wind separate warp chains for each ¼" to 1¼"-wide segment (or your own design plan segment widths). Before removing your warp chain from your warping reel or board, tie each warp segment tightly every yard to keep each chain from getting out of alignment.
2. Number each warp segment sequentially, and then tightly chain each separate warp segment.
3. Gather all the warp segments and tie them loosely together. Soak the cluster in warm water and Orvus paste for 30 to 45 minutes. Orvus paste is a gentle soap (available from veterinary or farm supply stores), so it cleans the fibers and allows water to penetrate better (I don't find rinsing necessary). After soaking the chains, spin them in a washing machine to remove the excess moisture.
4. Lay the damp warp chains, arranged in order, on a sheet of plastic wrap. Unchain only what you lay on the table for the first project and remove all ties in this section. Leave the rest chained on the plastic. If your warp is really long and you won't be able to finish painting it all in a day or two, you can leave the undyed chained portion soaking in a pan of water at the end of the table. Squeeze it out by hand as you are ready to spread it on the table to dye. Many yards can be painted in this manner.
5. See the boxed material for specifics on Lanaset dye and Cibacron F dye. Mix colors from your stock solution, wearing rubber gloves to handle the dyes and chemicals and a dust mask when you handle dye powders. If you are using Lanaset dye, mix all the auxiliary chemicals into the dye solution before you paint. If you are using a fiber-reactive dye such as Cibacron F, soak the warp first in the alkaline solution that this dye requires, and wring out the excess moisture before you paint. Be sure to keep the warps damp, but not dripping, for the entire time you are painting.
6. Using Japanese gradation brushes that hold dye well, paint the dye directly onto the fiber, pressing firmly with the brush so

that the dye penetrates the fiber completely. Check the underside of the warps to make sure the dye has soaked through. Dipping portions of the warp segment into a cup of dye also works well. Sop up the excess dye with a paper towel as you paint along. There should be no excess pools of dye to run into other colors.

7. When you finish painting the first project and have blotted up any pools of excess dye, roll this warp section in plastic to keep the painted areas separated. Lay out the right length for the next project and continue to dye the entire warp length, one project at a time.
8. Set the dye as described in the boxed material. Then loosely tie together and chain the cluster of warp segments to make them easy to handle as you rinse. Soak the warps in Orvus paste and very hot water for 10-15 minutes, then rinse thoroughly in clear water.
9. Allow the warps to dry in chain form. The silk will soften as you warp and will be lustrous and tangle-free.

For more on dyeing techniques, please see *Color Trends* magazine.

## LANASET (TELANA) DYES

*To mix the dye:* Mix each basic color in a 1% stock solution (1 gram of dye to 1 liter of water) if you want medium colors, or a 2% stock solution (10 grams of dye powder per 1 liter of water) for dark colors. Jet black requires a 4% solution. From these basic colors, mix the colors you want for your project, adding water if needed to make the colors lighter. When each color is ready, add 1 ml acetic acid and ¼ teaspoon of sodium acetate per 100 ml of the mixed dye solution. These chemicals make the dye chemically bond to the fiber. Sodium alginate L (for silk and wool) can be used to thicken these dyes if you wish. Although Lanaset wicks very little (⅓"-¼"), thickening serves to isolate a dot of color. Typically, thickened dye will not penetrate the back side of the warp.

*To set the dyes:* Place 1 to 1½" of water in a canning pot with the rack turned upside down. Place the painted warp wrapped in plastic in the pot on top of the rack. When you have a full head of steam, steam for 20 minutes.

## CIBACRON F OR OTHER FIBER REACTIVE DYE

*To prepare the fiber:* Weigh the dry warp chains. Then weigh out 10% of that warp weight in soda from a dye supplier (soda from the grocery store has other chemicals mixed in that retard the dye). To this soda, add 20 times as much hot water as you have soda. Soak the warp chains in the soda solution for an hour. (The soda is a fixative that makes the dye chemically bond to the fiber.) After soaking, squeeze or spin the warp in the washing machine but do not rinse it.

*To prepare the dye:* Mix a 2% stock solution of your basic colors of dye (20 grams dye to 1 liter of water) for medium colors, or a 4% solution for dark colors. From these basic colors, mix the colors you want for your project, adding water if needed to make the colors lighter. The dyes are now ready to paint on the pre-soaked warp. Sodium alginate L can be used to thicken these dyes. Sodium alginate is often required because fiber-reactive dyes wick 1"-2" up a wet warp if unthickened.

*To set the dyes:* Set by wrapping the yarn well in plastic and allowing it to sit for 24 to 48 hours. After setting, rinse the yarn and soak it in a very weak solution of vinegar for 5 to 10 minutes to neutralize the soda. End with a final clear water rinse.

# VALUES CLARIFICATION

by Barbara Liebler

**K**EEPING A GOOD grasp of your values is as important in art as it is in the rest of life. Keeping your values straight within the family and between families is a key to success.

Value is an integral part of color. It is the lightness or darkness of a color. Shades of the same lightness or darkness are said to be in the same value family. Medium red, medium blue, and medium green, for example, could all be in the same family.

If you keep your values in the same family, they will be harmonious. A pastel color scheme can have all the colors of the rainbow and still be harmonious. Really dark colors go together well, too. As long as all the colors have the same darkness or lightness you will have a non-offensive color scheme. It may be soothing or even boring, but it will be safe.

High-value contrast, on the other hand, can make a composition anything from exciting to jarring. Black and white is a pretty flashy color scheme, and this year's fashions in black, white and red are billed as "exciting".

Keeping colors in the same value family is not quite as simple as adding equal amounts of black to equal amounts of pure hues, though. When a color is at full intensity it has its own inherent value. This is its "spectral value". Full intensity blue has a darker value than full intensity yellow. Yellow has the lightest spectral

value of the primary and secondary hues, violet the darkest. Blue-green and orange-red are closest to the middle of the value scale.

A composition seems more harmonious if you center your value scheme around the middle of the scale. If you use two colors, make one as much above middle value as the other is below. If you use three colors, use one of middle value, and the second as much above the middle as the third is below. This is the reason the black, white and red scheme works — red is at the center of the value scale, and black and white are equally distant in each direction. That makes the three colors a pleasing combination.

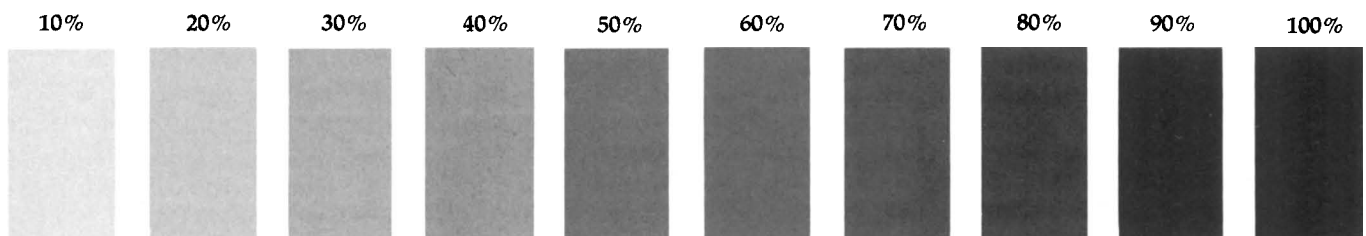
Color is influenced by so many factors besides value that it is sometimes hard to isolate lightness-darkness from intensity or hue. A gray scale, as shown here, helps isolate value.

Try this: lay three skeins of yarn side by side, arranged in order of darkest to lightest. Hold this gray scale up to the first one, squint a little if you need to, and decide which number on the gray scale most closely matches the darkness of the skein. Squinting cuts off some of your eye's ability to perceive hue. The eye is able to perceive value in much lower light than it perceives hue. Have you noticed that colors are hard to see at night? It is light-dark contrast that keeps you from skinning your knees. Squinting cuts out light, so values

become more apparent.

Hold the gray scale up to each skein in turn, noting the value scale number that skein most nearly matches. Now look at the progression of numbers you have come up with. Is it what you expected? Did you perceive the dark-to-light order correctly? Did that dark-to-light progression go as smoothly as you thought, or did it jump from very light to fairly light to fairly dark, with close numbers between two colors and more distant numbers between the other two?

Another way to get a good look at values by eliminating hue and intensity, though it takes a lot longer, is to take a black and white photo of your composition. (It's too bad Polaroid no longer has black and white film, as an instant print of value contrast is very useful to an artist.) You can get an approximation of this effect with a black and white photocopy machine, though that tends to accent texture a little too much. Arrange your full-color composition and then photocopy it. When you look at it in black and white, do you still like the composition as well? Did it get a little more boring than you thought because the colors don't distinguish themselves enough? Or is it a bit more jarring than you planned because there is so much contrast? Even though you may not have seen those factors originally in the composition, they are really there or the photocopy



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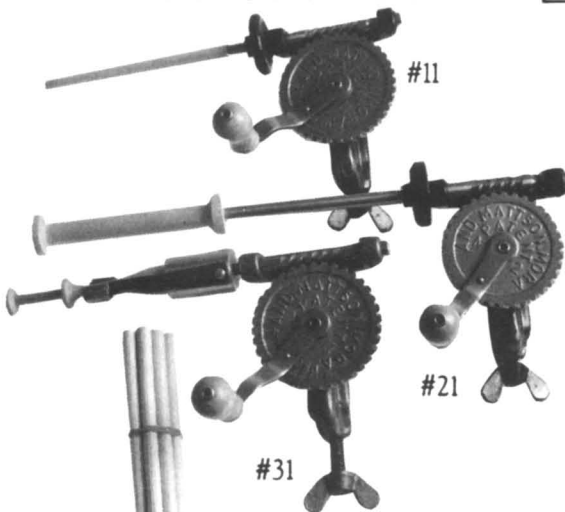


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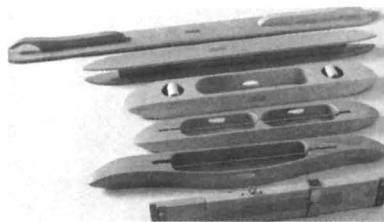


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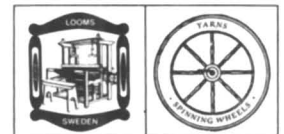
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machine wouldn't have picked them up. So think about how to improve the color of the work using the information you picked up from the photocopy.

For the same reason that squinting works, you should recognize that the amount of light on the composition alters our perception of the colors. If the work will be seen in daylight in its final use, then judge the colors by daylight. But if you are weaving a wall-hung piece of artwork for a lawyer's conference room that has no windows, judge the colors under artificial light that is about the brightness and the type of light that the conference room will have.

Generally you change the value of a color by mixing black or white with the pure hue. There is no such thing as white dye, though, so in dyeing yarn or fabric, the material provides the white. You simply use less dye to make the value lighter. But, surprisingly enough, simply adding black does not take the color in a linear way, straight to black. Fairly often you get another color. For example,

## EXERCISES

1. Make an interesting multi-color design that contrasts well in black and white, with a variety of values. Then make an interesting multi-color design that looks uniformly gray in a black and white photo.
2. Make an interesting two-color composition (not two grays). Make one color as much above middle value as the other is below. Use the gray scale to judge.
3. Make an interesting three-color composition. Make one of the colors a central value, and the second as much above center as the third is below.
4. With dye or paint, mix each pure hue with black. Mix each with white if you are using opaque paint, or with more water to dilute the dye. Notice that the color change is not always linear—for example, yellow with black makes olive. A little dye in a clear plastic glass of water is an easy way to run this color test.

black with a little yellow makes sage green. Black with about an equal amount of yellow makes olive green. Weird, eh?

How to use this in weaving? Use the printed gray scale, use the camera trick, or use the photocopy trick. Or draw your design, glue on pieces of the yarn you have in mind to use for each part of the composition, and photocopy or photograph that paper, glue and yarn composition. This will give you a value reading for your colors, and you can then decide if you want to change any of the colors.

Once you get a good grasp of the use of value families and the balance of inter-family relations, you'll find it easy to keep your values in balance as you shop at your favorite yarn store or mail-order house. □

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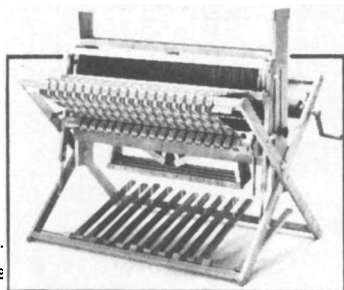
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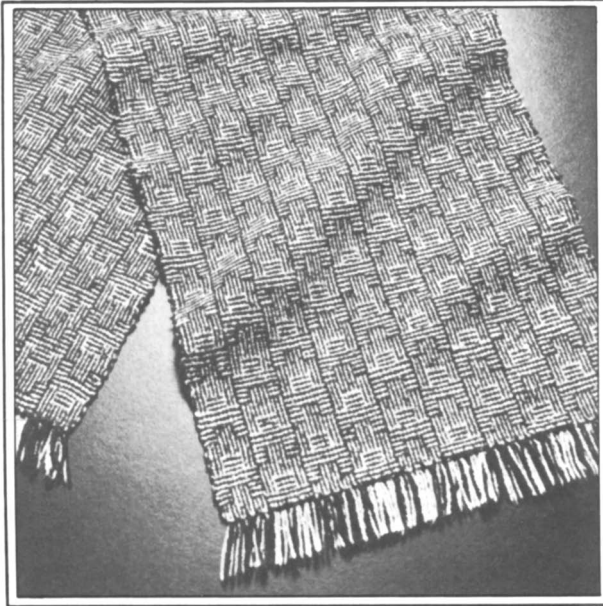
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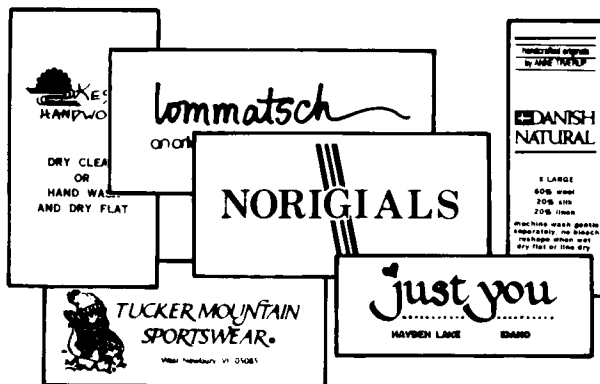
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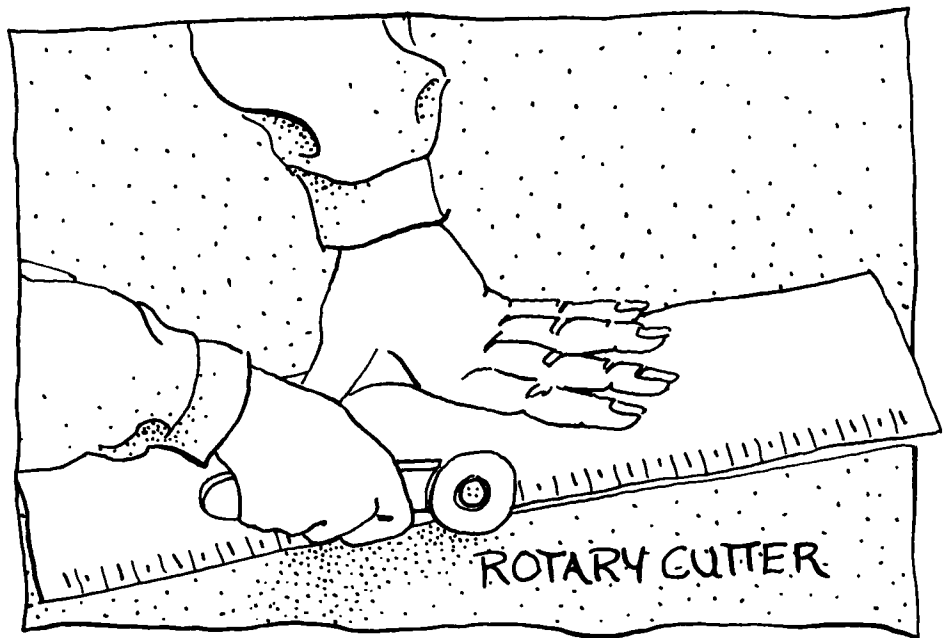
# TOOLS & TOYS

*by Louise Bradley*

**S**OME TOOLS ARE so important that one could not complete a project without them. Other items are less vital but are, frankly, fun and so make play of an otherwise boring task. We might think of them as adult toys. Holiday season is an opportune time to review some of the tools and toys that facilitate the finishing of handwovens so that you may give Santa some helpful hints. Good finishing demands accurate cutting, neat stitching and frequent pressing. Below are some of the tools and toys I find most useful for those tasks.

Top on your list this year might be a rotary cutter. I purchased a cutter in order to make rag strips for weaving. Interestingly, that cutter has gradually worked its way from the weaving room into the sewing room. Recently, I realized with some wonder that I had not once used the big cutting shears in constructing my last four handwoven garments.

A rotary cutter looks like a pizza cutter but cuts like magic. The super-sharp, long-lasting tungsten steel circular blade makes easy work of cutting tasks, slicing fabric with amazing precision and speed. It is useful for cutting out pattern pieces or for sectioning woven goods into table mat lengths; and it is also great for trimming fringes or seam allowances, as well as for making uniform bias trim and rag strips. Conventional scissor cuts must be made with the fabric slightly raised from the cutting surface. Each stroke of the scissors is likely to be at a slightly different angle. The resulting cut is often less than exactly true. A rotary cutter cuts



with the fabric lying flat so cutting lines are not distorted. Also, because the fabric is handled less, it ravels less — a prime consideration for weavers. Nor are pins necessary, although a few weights are a help. It all adds up to swifter accuracy, even on curves, after a little practice. A cutter must be used in conjunction with a flexible, self-healing plastic mat and it is very helpful to have a wide transparent ruler to measure and hold down the fabric and to cut against.

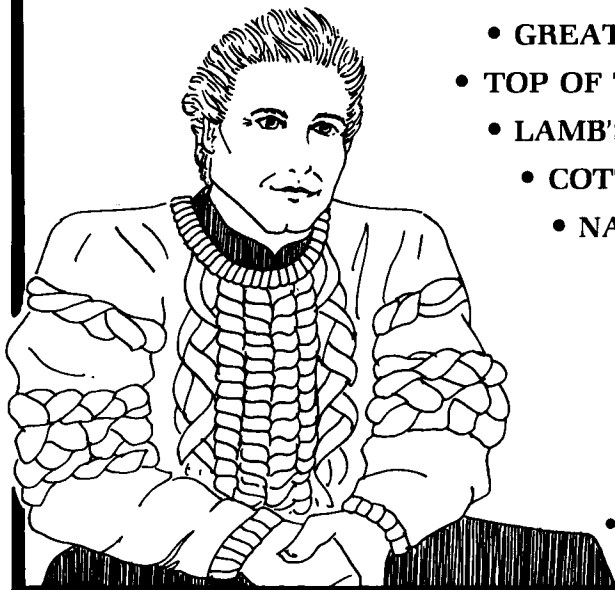
A rotary cutter will never replace scissors for all tasks. A pair of trimming scissors, sharp to the very tips, is imperative for many finishing details. If you haven't a good pair, ask for one. Then guard them against "blunters", people who might drop them or use them to cut paper.

Very high on the must-have tool list for finishers is a little sewing gauge. Inexpensive and indispensable, it is constantly in use keeping the widths of seams, facings, hems and stitching lines uniform. Another little tool we all need, sadly, is a good seam ripper. Wishful thinking, unfortunately, does not make stitching errors go away. As you use a seam ripper, comfort yourself that you have much company in your task.

A gift for your machine is also in order. Few of us replace machine needles often enough. A new needle as you start each major new project is a good rule. Most stitching problems (not due to threading mistakes) are the products of dulled needles. New oil and a promise to use it per the instructions for your machine is also a

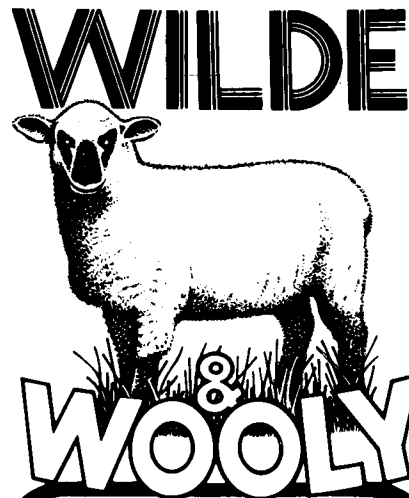
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great present. The best gift of all would be a tune-up for your machine. We do not expect our cars to run without periodic maintenance, nor should we expect the sewing machine, our most important ally in finishing tasks to do so.

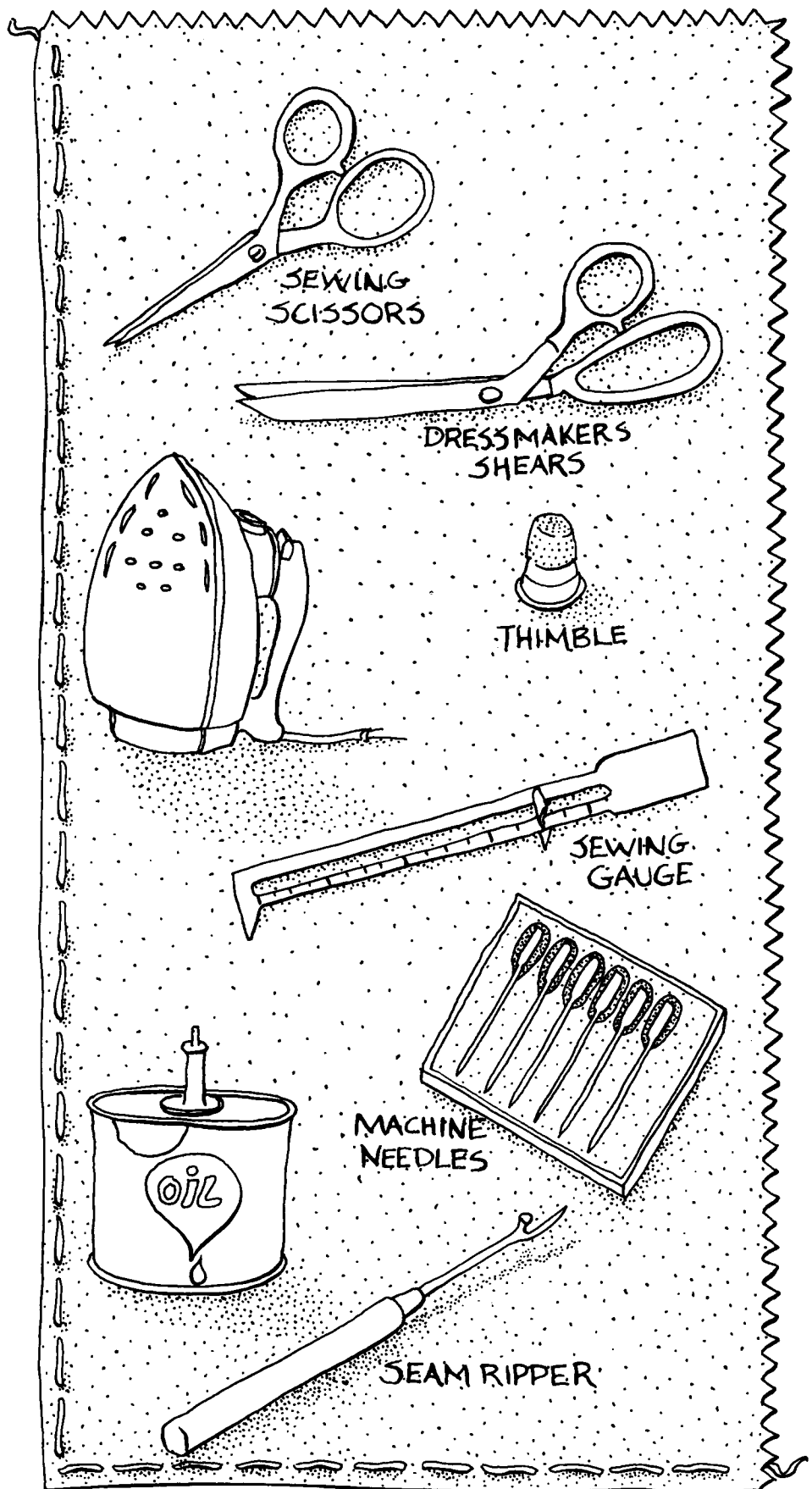
Handsewing is the best finish on some articles. A thimble makes all those accurate little stitches so much less painful. It needn't be silver. In fact, if you are not comfortable using a conventional thimble, you might want to try a soft thimble such as some quilting and sewing stores now carry. Then give your little next-generation sewer a silver thimble and so encourage her/him to learn to use one from the beginning of her/his sewing life.

Pressing is as important to good finishing as are straight cutting and careful stitching. There are some wonderful new steam irons on the market that might encourage you to do that significant pressing on every seam you sew. Or would you enjoy having a sleeve board, a seam roll, a dress maker's ham, a pounding board, a non-stick soleplate for your iron, or, more basic, a new ironing board cover? Whatever will motivate you to develop good pressing habits is a great tool/toy.

Any of the finishing jobs are difficult if you cannot see what you are doing. Perhaps you need a good light in your work area – maybe one with a swing arm to reach dark corners. Or, why not take a stroll down the notions aisle of your sewing store and make a wish list of your own. If you have all the essentials, look for the toys, those extras that will make your finishing jobs next year more fun and so encourage you to do them more thoroughly.

For those of you who shudder at the very thought of any of these toys and tools – ask Santa for the BIG ONE – a series of sewing lessons. You may discover, as other weavers have, that those sewing mind blocks of your youth mysteriously disappear now that you have a reason to learn. □

*Louise Bradley's favorite finishing tool is a silver thimble given to her long ago by an Oberlin College roommate.*



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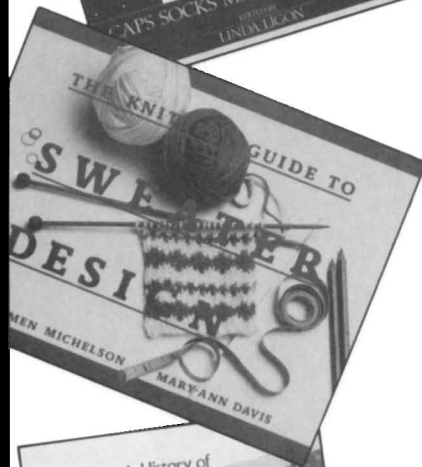
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# COLOR

## a powerful tool

by Constance LaLena

COLOR . . . attracts, motivates and sells. To anyone engaged in marketing or sales, sensitivity to color is critical because thoughtful use of color can virtually assure success in the marketplace. Subjective use of color can mean you will reach only that portion of the market segment attuned to your "personal" color sense. And ignorance of color and its potential can spell disaster to a business venture.

Today, we are far from the days when you could have an automobile in "any color as long as it's black". Our eyes and brains are so used to being bombarded with color stimuli that we expect color everywhere and are disappointed if it is absent or the "wrong" color. For example, although artistic purists are horrified, it is probable that most people actually prefer the "colorized" versions of old black and white movies. Have you noticed that there are fewer and fewer generic black and white labels on grocers' shelves? Would you love *HANDWOVEN* if it were published entirely in black and white? The last time you bought an article of clothing, wasn't color your first consideration in deciding what to buy?

Weavers who sell their work can capitalize on their customers' color cravings. Whether you produce textiles for clothing or for home furnishings, direct contact with the ultimate consumer can quickly reveal to you how color motivates a customer to buy. If, for example, you make clothing which you sell direct to the public at shows, fairs or in your own outlet,

be especially sensitive to the customer's color preferences when you first present the work to her. If you show her the "wrong" color first, her rejection of that color can doom your sale from the beginning. It's pretty

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*. . . ignorance of color and its potential can spell disaster to a business venture.*

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easy to determine a customer's subjective color preferences, even if you've never laid eyes on her. As you carefully watch a customer browse your selections, note which pieces cause her to pause. Chances are the "pause" pieces are all in the same color or color family; these are the colors which have attracted her. If you've been busy with someone else or have not had a chance to observe her browsing, you'd be safe handing her a piece in the same color she's wearing —it may not be the color she wants, but at least it's likely it won't be a "wrong" color for her subjective color sense. Her response to that color will show you the sales path to follow from there; in any event you will not have introduced a negative into your initial interchange.

Some customers follow fashion; others don't. You should know, in

general, to which group your customers belong. Even if they don't follow fashion in clothing or home furnishings, they can't help being influenced by what they see around them, and this will affect their buying decisions. For example, porcelain is now very popular in handmade pottery. Is it because enough potters have had enough experience at their craft and have now moved on to porcelain? Or perhaps because people have come to prefer the more refined shapes of porcelain? Not likely, because the shapes are pretty much the same. A more likely explanation is the currently popular pastel colors in home furnishings. Stoneware was popular during the "brown" era of the 1970s when homes were furnished in earth tones. Now, in the late 1980s, pastel rose, blue, peach, gray and aqua are popular home furnishing colors, and these pastel colors lend themselves to porcelain accents. Certainly, there are still homes furnished in earth tones, but even people who don't follow fashion will be attracted to the pastels which suit both their individual color sense and what they see around them. Such individuals might seek peach and oyster accents to add to a room already done in rust and brown. The weaver who produces articles in currently popular colors — yet with awareness of recently fashionable colors — will be equipped to sell directly to a wide range of customers.

Great opportunities exist for custom work and special commissions. No matter how many jokes have been

made about the "blue painting for over the blue sofa", the truth is that people do choose decorative works (including art works) according to their own aesthetic sense of color appropriateness and harmony. Major commissions of art are often selected or authorized by people who have no special knowledge of art. Large public commissions are usually chosen by a committee of citizens, only one or two of whom may be artists, architects, art critics or art historians. Works commissioned by businesses

right texture, size, weight and color. If you produce functional textiles, the fact that you can produce them in *any* color is a powerful sales tool. As weavers, we take for granted that we can design a throw that incorporates several coordinating colors in a room, or we can weave a scarf that coordinates exactly with a coat, or we can weave a top to go with those odd-colored slacks. But to the non-weaving public, it seems like magic. If you dye your own yarn, you can take color matching or coordinating even

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*The weaver who produces articles in currently popular colors — yet with awareness of recently fashionable colors — will be equipped to sell directly to a wide range of customers.*

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are often selected by the corporate chairman or president, public relations officer, an informal committee, or by consensus among partners. Because of this, it would be a rare situation, indeed, for a major commission to be selected on the basis of artistic merit alone, without reference to the surroundings in which the work will be displayed. And it would be unheard of for the work to be selected without acknowledgement of color appropriateness. When an artist applies for a commission, he or she must be able to "read" the color situation and address it without being asked. For example, if a work is being commissioned for the main reception lobby of the corporate headquarters, the nagging thought in the mind of the selector (who, remember, is not an art critic) is whether the piece will "go" in that lobby. A big part of that nagging thought is whether the color will be appropriate, and the artist who wants to ensure a place as a finalist for the commission will research the materials, furnishings and colors of that lobby and address them in the sales presentation.

Weavers have the special ability to create their own fabrics in exactly the

further because you eliminate your dependency on the yarn companies' colors by mixing your own. You have infinite possibilities for creative expression, and you have expanded the possibilities for commercial application.

Sometimes color is the *only* message. A special color application can turn a rather ordinary yarn into an exciting mix of blended colors, as in a handpainted yarn or space-dyed yarn. The very special quality of colors in the yarn is what intrigue the consumer. Rainbow-dyed and blended fleece can be spun into yarns of exceptional beauty and appeal. And the dye techniques of painted warps, ikat, tie-dye, and others take plain weave far out of the realm of the ordinary. Whatever colors you choose for your work, and whatever techniques you choose to express those colors, your use of color can inspire great enthusiasm or ho-hum indifference from your intended audience. The savvy weaver will use color as the powerful tool that it is. □

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*Constance LaLena is a studio weaver who lives in Grand Junction, Colorado. She has formulated over 1000 reproducible dye colors which she uses in her work.*



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# Library News

## Pourrey Cross Textile Library

The Pourrey Cross Textile Library was founded in 1984 by Interweave Press as a research library for handweavers. Current holdings include over 1500 volumes on weaving, spinning, and dyeing, with smaller sections devoted to basketry, knitting, and lacemaking. Volumes range from a German draft book dated 1793, to swatch books and notes from the 1920s and 1930s, to most of the important contemporary literature.

The Library has received several welcome donations recently. On behalf of the Handweavers Guild of America, Norma Smayda has provided copies of *Spinning From the First Ten Years of Shuttle, Spindle & Dyepot; Helps and Hints; Baby, Baby, Baby . . . ; From Rags To . . . ;* and the study guide which accompanies the video, *Beginning Loom Weaving* by Joyce Marquess Carey.

Charlene Anderson-Shea, new editor/publisher of *Teaching For Learning*, has passed along a facsimile edition of *Hand-Loom Weaving* by Mattie Todd, first issued in 1902. This charming little book has simple projects woven on simple looms, suitable for young people in the classroom. An introduction by Alice W. Cooley explores the philosophy and utility of craft in a thoughtful way. Charlene's donation also included a 1959 catalog of Danish textiles and a pattern book of Swedish projects.

A new release from David & Charles publishers in England, *The Spinner's Encyclopedia* by Enid Anderson, was a recent gift from Joan Lawler of Tynsell Hand-spinners in Cheshire, England.

Finally, Margie Kennedy passed along an interesting study, *Paracas Fabrics and Nazca Needlework* by Junius Bird, published by the Textile Museum in 1954.

While we are not able to lend materials, the Pourrey Cross Library is available for use by any weaver during regular office hours, or by special arrangement. Most older materials can be photocopied on request.

We hope that you will find the opportunity to make use of this growing collection of weaving information. Your visits and inquiries are welcome. □

## Coming up in Handwoven . . .

### JANUARY/FEBRUARY 1989:

Ecclesiastical weaving will be the cornerstone of this issue. We'll have a gallery of textiles woven for the church and synagogue, articles on both Judaic and Christian weaving, as well as projects with complete instructions. A weave so often associated with ecclesiastical weaving is Theo Moorman technique. We'll present an overview of this technique along with a sampler to explore the possibilities of this weave. An interview by Peter Collingwood of Theo Moorman will round out this special section.

### ALSO IN THE SAME ISSUE . . .

- Men's garments—great projects for weaving this winter.
- Weaving double width—how to weave a blanket twice the width of your loom with a seam that doesn't show!
- The basics of designing diagonal garments, by Virginia West.
- How to weave a luscious silk shawl woven on a table loom, by Sharon Alderman.

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# PROCESS or PRODUCT?

by Deborah Chandler

A COUPLE OF weeks ago, in a workshop at the Wyoming Fiber Affair, the question, "Why do you weave?" was raised. All of us have asked or been asked this question at one time or another. And the answer changes, with the season, the stage of our lives, or the special appeal of a particular project. Most answers to this question can be classified as related to either *product* or *process*—we weave because we want the product we are creating or because we are enjoying the process of making it. Where we focus our attention, and work the hardest, is determined by which aspect of weaving is more important to us. Obviously, we need to pay attention to both aspects to some extent, and as we weave we establish some kind of balance between the two. So it's not process or product, but process *and* product, although we may have a preference for one or the other.

If you are product-oriented, you can evaluate your work easily. When the weaving is carefully done, with an appropriate sett, straight selvages, even beat, pleasing colors, and no threading or treadling errors, and the completed item is neatly finished, with the fabric suited to its purpose, you know you have achieved *excellence*: easy to define, but not necessarily easy to achieve!

If you are process-oriented, how do you know when you achieve *excellence*? The definition and standards are far more elusive. Are you having fun? Being stimulated? Relaxed? Is the activity satisfying to you?

For a long time I saw the two camps as being in opposition to each other. How could I have fun and relax if I had to worry about making sure every thread was in the right place? It seemed that most people who were big on product excellence were not only meticulous: they were compulsive, hand-slapping autocrats. In my resistance to their approach, as I perceived it, I unfortunately threw out the baby with the bath water. If rigid people wanted good craftsmanship, I didn't. I wasn't opposed to

careful weaving—it was okay if it "just happened"—but to strive for it meant running the risk of falling into that stereotype I had created.

Then I learned a lesson. I wanted a window in my office, and the place to put it was on a wall which had been the inside of a closet. I redesigned the space to allow for my window and two small closets, one on either side. I hired Mark, a carpenter, who built the window, and I built the closets myself.

Mark did a really high-class job; I didn't. Mark bought the right materials; I used whatever I could scrounge up. Mark made careful plans before cutting; I cut, then thought.

The experience was more than a little embarrassing. I could make all the excuses I wanted, but they were just that—excuses. And in the end it is easy to admit that I enjoy Mark's work as part of my home much more than I do my own.

The irony is that when we look at process, Mark probably also enjoyed his project more than I did mine, if only because he wasn't constantly frustrated by things not being quite right. As in weaving, doing the job well only means taking a little extra care, perhaps going a little slower, and finishing at the end instead of quitting at the earliest possible moment.

I think this observation may hold the key to excellence: you need to stick with each task until it's finished, whether the task represents one step in the process or the completed project. For instance, threading mistakes: do we fix only the terrible ones, or all of them? In planning the project, do we calculate our yarn needs or guess? Do we make samples—or is "whatever happens" good enough? You know the list. Where are the shortcuts that become *your* pitfalls?

Not all shortcuts automatically lead to sloppy work, of course. Many foster better work because they keep us from getting bogged down in unnecessary labor. As long as the result is still good, warping quickly and easily is preferable to warping in an arduous way. (An evenly tensioned warp is equally critical to process and product.) It is infinitely faster and easier to weave with boat shuttles instead of stick shuttles, so the choice of these tools could be called a shortcut. In addition, boat shuttles make it easier to have good selvages, an even beat, and no mistakenly caught warp threads. Again, both process and product benefit.

I'm not sure where I got the idea that doing a really nice job on a project meant fun was not allowed. I'm glad I'm finally able to see craftsmanship in a different light. I think the secret for me is in being flexible and open-minded enough to consider ways of thinking beyond my own. Like most people, I do better with that in some areas than in others. No doubt my ability to observe and learn from others is affected by the situation—I can't learn when I feel threatened or pushed, while new ideas gently delivered are easy to consider.

The net result of this awareness is that I discovered I can have fun working and can also be proud of the pieces I finish. Including rebuilt closets. □

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*Deborah Chandler is the author of Learning to Weave with Debbie Redding. She will be on a teaching tour in New Zealand this winter.*



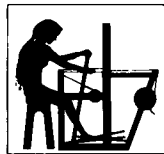
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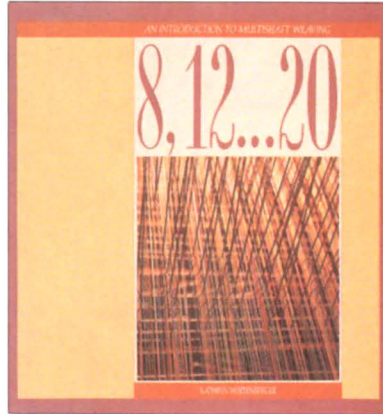
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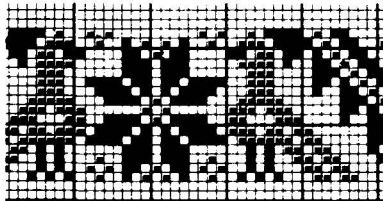
**8, 12...20:**

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by Kathryn Wertenberger

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Over 20 years of experience have gone into the making of this easily understandable guide to more complex weave structures. Heavily illustrated, *8, 12...20* gives intermediate to advanced weavers the tools and techniques they need to use additional shafts creatively and effectively, and to master the technical jargon. Step-by-step diagrams teach basic drafting skills and concepts, how to design profiles, and twill, unit, and double-weave tie-ups.

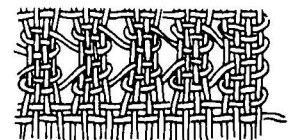
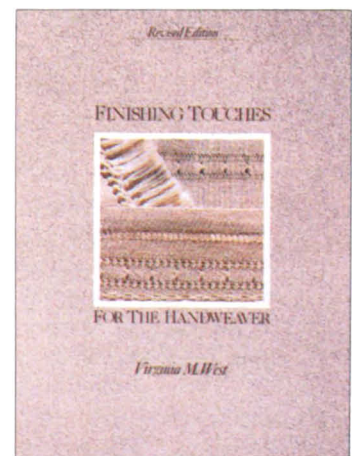


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# THREE IBM COLOR DRAWDOWN PROGRAMS

by Selena Billington

For this issue on color, we enlisted the help of our friend and colleague Selena Billington to look at some of the color drawdown programs that we don't have the facilities to run. Here's her evaluation of her experience.

—Stewart & Carol Strickler

THE NUMBER OF commercially available programs for weavers has increased dramatically in the past five years. In this column of the Sept/Oct 1986 issue, Carol Strickler gave some very good advice for weavers trying to decide what software to buy: (1) know what you want to do, (2) know your system, and (3) do some research. Good advice, but with so many similar packages becoming available for weavers, we can now also consider the style of different programs.

I like loom-controlled weaves, relatively dense setts, and more than four shafts. I used to spend a lot of time making drawdowns with graph paper and later with a "home brew" drawdown program on my personal computer. I recently upgraded my system to an IBM clone with an enhanced graphics card, appropriate monitor and good quality black and white printer. This is a fairly common setup, and there are a number of drawdown programs available for it. Lois Larson's book, *Software for Weavers . . . A Resource*, includes a 30-page listing of software for IBM compatibles, mostly drawdown programs! With this excellent book I could easily see which programs would do what I want on my system, how to order them and the cost of each.

When I started exploring some of these programs, I was very interested to see how different they feel. I looked at three programs which promised to do the things I wanted on my system and which were roughly in the same price range (\$150 to \$300). There were more than three that met these criteria, but I wanted to look at only enough programs to see what kind of differences there were among competitors. I looked at *Mindweave*, *Patternland Weave Simulator* and *Weave Planner Enhanced*.

Three different styles were apparent from the moment of taking the software out of the packages. All included documentation on paper and programs on floppy disks, and all explained how to copy the files from the floppy to your own floppy or hard disk without presuming you knew much about your operating system. But there the similarities stopped.

The documentation for each program was quite different. *Mindweave* provided about 50 pages of well-organized material, with ten pages devoted to getting started, followed by 40 pages of reference material. *Weave Planner Enhanced* provided about 70 pages plus some hardware appendices. Those 70 pages included procedures for both a doobby version

and a tie-up version, so I had to do a little searching in the manual to find the tie-up information I wanted. But there is a separate table of contents for each version, so finding the right information was not too hard. *Patternland* provided about 250 pages of documentation, including 13 tutorial sessions to teach you how to use the program.

I decided to test-drive all three programs by generating and printing a draft for a 5/5 mock leno structure. I started with entering the drafts. I found that all of these programs are menu-driven and in each of them you enter your threading, treadling, and tie-up graphically. I liked that much better than the line-by-line way my "home brew" program required—it was much faster and easier.

My overall goal was to generate my leno weave as a drawdown on the monitor screen and then on hard copy. My short-term goal was to see how fast I could learn enough about each program to get my drawdown printed. Though not on my original "want list", I found that I really wanted a program that I could use on first sitting. *Patternland Weave Simulator* and I were not compatible for this short-term goal. I spent enough time with the program to see that there are a lot of options available (even mouse-driven graphics), but I did not find it very easy to use quickly. Though other weavers might prefer it for its variety of options, its style did not fit my needs.

I was able to use both *Mindweave* and *Weave Planner Enhanced* immediately, though they are not equally easy. *Mindweave's* manual simply states how to do things, and while reading along I had my own drawdown on the screen within the first four pages. *Weave Planner Enhanced* has you put a sample on the screen and then instructs you to use various commands to see their effects. It took me a while longer to get to the point of putting my own drawdown on the screen because of this style of instruction. It also took some time to figure out, through experimentation, how to thread repeats of more than 24 warp ends. It even took me a little longer than it should have to exit the program as "quit" is not on the menu. But once I got going I found *Weave Planner Enhanced* very easy to use, and I did get a printout of my drawdown.

Both *Mindweave* and *Weave Planner Enhanced* allow you to look

at both sides of the fabric. Both allow you to use either a rising or a sinking shed, though *Weave Planner Enhanced* makes switching from one to the other a little easier. Both programs will show the fabric as either an interlacement of threads, like a drawing of the cloth itself, or as a drawdown with either the warp or the weft darkened.

Each of these programs has its own strengths. With *Weave Planner Enhanced* you can enter only the first line of the tie-up information and ask it to continue with the appropriate tie-up for a 2/2 twill or other common tie-ups. It continually updates the drawdown on the screen as you make spot-by-spot changes to the treadling or threading. It also generates hard copies more rapidly than *Mindweave* because it doesn't rely on screen dumps to the printer. *Mindweave*, on the other hands, defaults to a larger number of warp and weft threads and so generates its drawdown somewhat more slowly. But it

compensates for this by allowing you to do all of your changes and then call for a drawdown rather than continually updating the drawdown.

The features I especially like with *Weave Planner Enhanced* are its ability to do mirror images of treadling or threading blocks, its automatic tie-ups and its speediness. The features I especially like in *Mindweave* are the clarity of its documentation, its sample designs for learning, and its ability to save a group of treadling variations for one warp without having to name each as a separate file.

These three programs each did what I want a program to do, yet each had its own style of interaction with the user and its own special features. I found that I personally like one of them better than the other two. I'm sure that other users would choose differently.

So again, I concur with Carol's excellent advice: do some research before buying a drawdown program. Try to get a chance to test-drive a number of them for yourself to find the one(s) most compatible with your style of using a program

I thoroughly enjoyed exploring these drawdown programs. In large part that is simply because it's fun to play on a color monitor screen. The real reason for using a color drawdown program, however, is that it can be enormously helpful in designing fabric. No one who has spent time making drawdowns by hand will doubt that! But as a caution to all would-be purchasers of any drawdown program, remember that nothing can take the place of weaving samples. These sophisticated programs allow us only to decrease the number of woven samples we have to experiment with before we really get our design right!

Interweave Press thanks AVL, Maple Hill Software, and Mindsun for providing software, and Lois Larson for the copy of her book. □

*Selena Billington, Lafayette, Colorado, assists Carol Strickler with the instruction editing for HANDWOVEN magazine and HANDWOVEN Design Collections.*

**MINDWEAVE.** Available from Mindsun, Dept. M, RD2, Box 710, Andover, NJ 07821. (201) 398-9557. *Requirements:* IBM PC, XT, AT or compatible; 256K; 1 drive; EGA (640×200 or 640×350 modes); over 100 b/w, color and laser printers supported. *Options:* Color printers; enhanced display or multisync type monitor. *Cost:* \$150 (includes disk, printer support, manual, sample designs and unlimited customer support).

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— revised edition, *Software for Weavers . . . A Resource*, by Lois Larson

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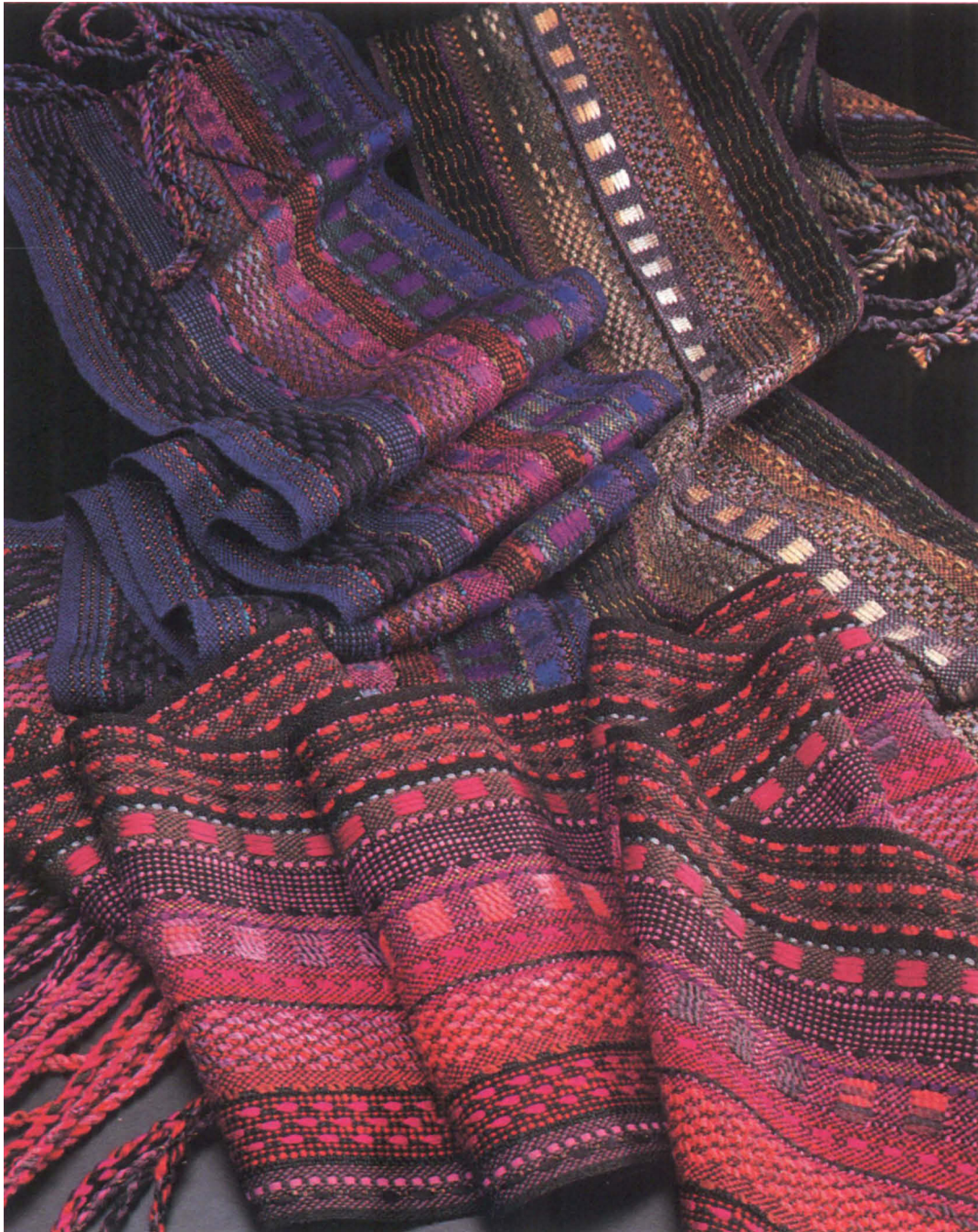
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# *Gallery of Scarves*



Skillful combining of commercially dyed yarns with weave structure makes Juanita Girardin's scarves pieces that draw you closer for a better look. Juanita works in color themes, weaving seven scarves on each warp. The fibers are rayon, silk and cotton, where the use of a few very shiny yarns with matte yarns creates delightful textural and color nuances. The weave structure here is plain weave with eight-shaft supplemental warp brocade.

The scarves of Michele Murray look like color washes from a distance, but it is not until you look closely that the intricacy of color and pattern she strives to create in each piece can be seen. For the dreamy feel of watercolor, Michele paints her warps in vivid hues and then crosses these colors with bright weft stripes to form intriguing color-and-weave effects.



Diana Sanderson has an interesting way of working. She dyes hundreds of skeins of silk yarns in a wide variety of colors using acid or Lanaset dyes. Then, surrounded by this myriad of color she selects a few for the project at hand. The selected yarns are made into a warp and then ikat-dyed for further color interest. This warp-emphasis ecclesiastical stole shows the rich variety of colors Diana can create with this technique.



Gina D'Ambrosio combines weave structure and creative dyeing to make her wonderful scarves. Her silk and mercerized cotton scarf started as a painted warp and was then woven in rosepath. The shibori patterning was then created on the woven fabric by overdyeing with a fiber-reactive dye.

This stack of scarves is either silk or silk with cotton, each woven on a warp painted with Telana or Fibracron dyes. Weave structures in these scarves include mock satin, herringbone, dornick, waffle, huck and plain weave, as well as some warp crowding and supplemental warp structures.





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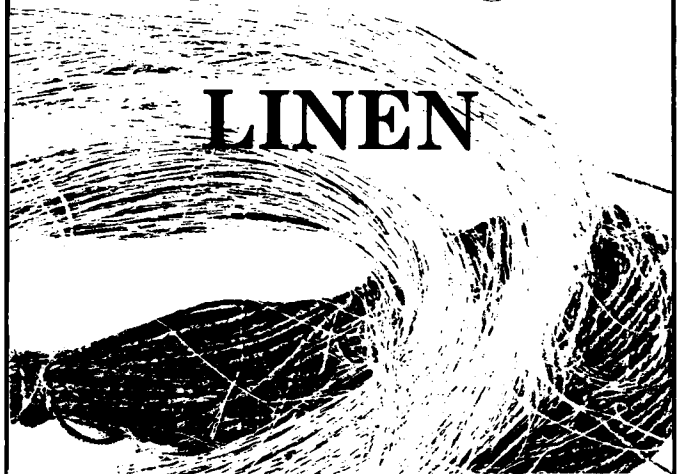
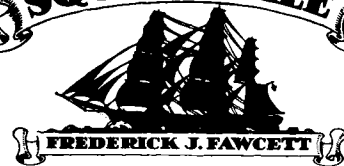
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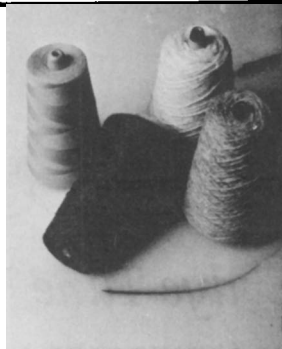


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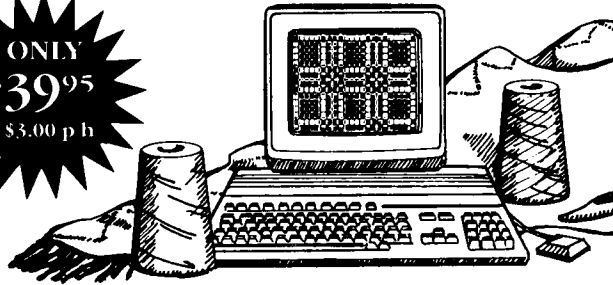
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*“Color effects are in the eye of the beholder. Yet the deepest and truest secrets of color effects are, I know, invisible even to the eye, and are beheld by the heart alone. The essential eludes conceptual formulation.”*

—FABER BIRREN

# EXPLORING C O L O R



**C**olor, more than anything else in woven cloth, is what first beckons us closer, causes our pulse to quicken and captures our imagination. It is also captivating color that we weavers so often find perplexing and recalcitrant. And rightly so, for there are so many variables to creating not just memorable, knock-'em-dead colors, but colors that will . . . well . . . just 'go' together. Short of studying color theory, probably the best way to improve our color sense is to look at other weaving that we find appealing color-wise, to experiment and then evaluate our finished products. What we are presenting in this special issue on color is not theory, but rather study pieces in which we hope you'll find inspiration and encouragement for color in your own weaving.

*Above: Explore color blending possibilities by weaving this useful color blanket. See the Instruction Supplement for complete weaving details for Pat Sheeran's "Houndstooth Rainbow" Throw, a winner in our Great Cover-up Weaving Contest.*



*...is Carriage Blanket, woven by Courtney McKee, was a winner in our Great Cover-up Weaving Contest. Complete weaving instructions can be found in the Instruction Supplement.*

## *Exploring Color*

# Black + Color = Intensity

Color interplay is the key to the complex appearance of this Carriage Blanket (opposite) by Courtney McKee. Only two colors (dark rust and black) are used in the warp of this two-block double weave design. Variety and vibrancy are gained by crossing them with several different hues of weft, some of which are greens complementary to the rust warp.

At right, an undulating twill dances across lustrous rust and lilac stripes in this beautiful "Black Lace" Shawl by Camela M. Ciampa. To help make decisions about her warp stripe sequence and threading pattern, Camela makes warp wrappings and then superimposes an acrylic overlay with the weft twill pattern.

*Perfumes, colors and sounds echo one another.*

—CHARLES BAUDELAIRE



This "Black Lace" Shawl by Carmela M. Ciampa was a winner in our Great Cover-up Weaving Contest. Complete weaving instructions are in the Instruction Supplement.



*This Jacket of Many Colors was designed by Leslie Voiers for Harrisville Designs. Complete instructions are in the Instruction Supplement.*  
YARNS COURTESY HARRISVILLE DESIGNS. SETTING: THE GARMENT DISTRICT, FT. COLLINS, COLORADO.

## Exploring Color

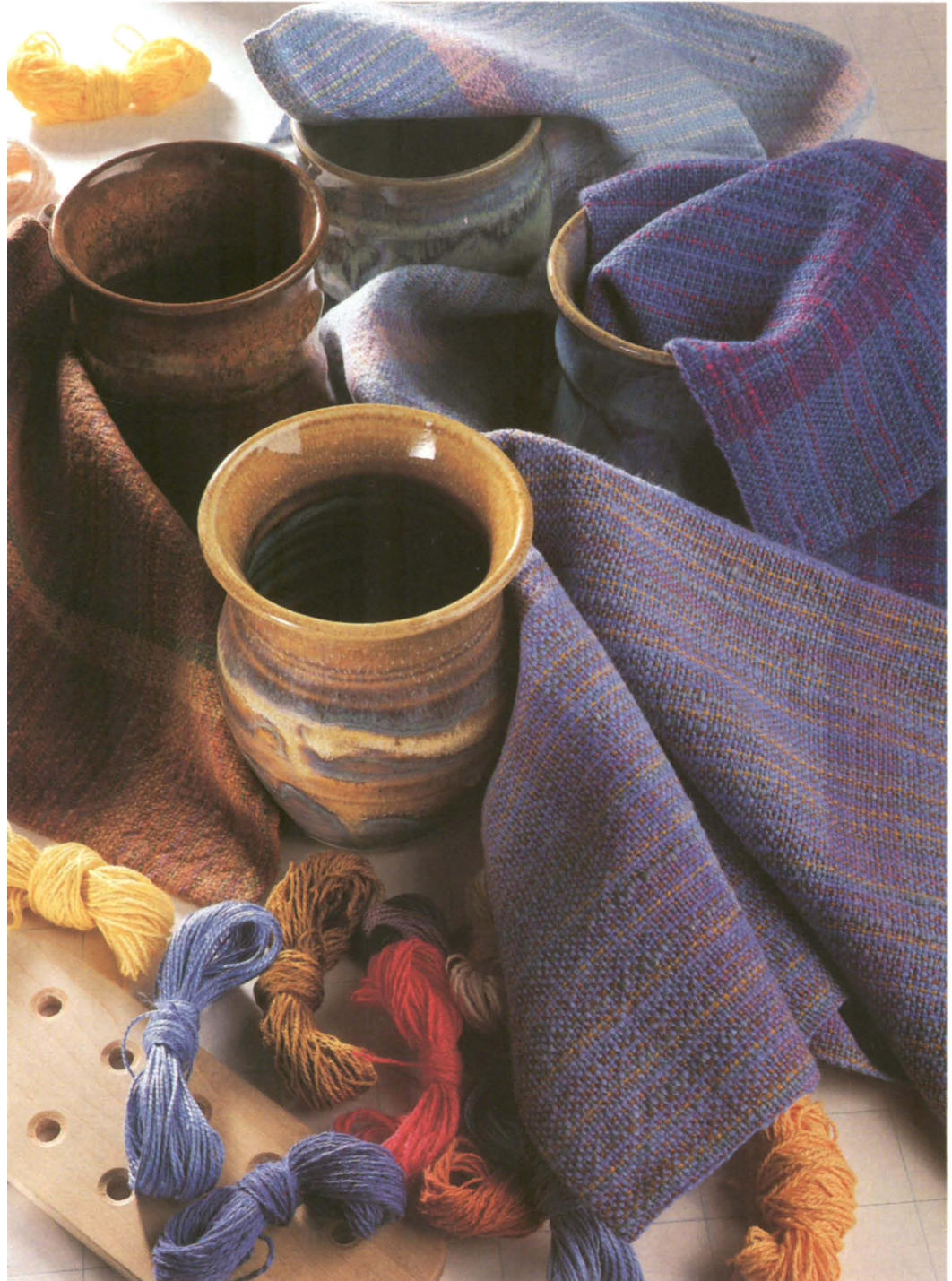
# Warp Color Blending

The secret of the pointillist color effect of this coat fabric (opposite) is the use of many colors and weights of yarn in the warp. The 20-end repeat incorporates four yarn types and 16 different colors. Because of the many different colors in this warp, it would be easy to change the whole color feel of this piece by using different wefts.

At right, for napkin color inspiration, Margaret Gaynes develops her color schemes from mug glazes. When designing a warp such as this one, Margaret first selects yarns with colors matching or close to the colors in the mug, then, looking at a pile of yarn, she adds other colors to go with them, choosing eight to ten colors to work with. For weft, Margaret refers back to her mug to choose the color that will coordinate best with the mug.

*The purest and most thoughtful minds are those which love colour the most.*

—JOHN RUSKIN,  
THE STONES OF VENICE



*These Napkins Inspired by Mugs, designed by Margaret Gaynes, feature three types of cotton chosen for sheen, texture, and washability. Please see the Instruction Supplement for complete weaving details. YARNS COURTESY HALCYON YARNS.*



*Nancy Lyon combines luscious colors and textures with crackle and overshot weaves for this stylish **Bomber-Style Jacket**. For more information on the threading and yarns used for this piece, please see the Instruction Supplement.*

ONE OF THE JOYS of handweaving lies in wearing a finished product that you have planned, designed, woven, and assembled on your own. Because weavers love fabrics, they often spend a great deal of time designing the fabric and not enough time planning and designing the finished object. If you think of a handwoven fabric as the “raw material” rather than a completed project—the clay for the pot rather than the pot itself—you may be able to put your projects into the proper perspective. To design beautiful, functional handwoven fabrics for clothing you must consider three basic areas. Failure to include any one of these areas in your planning may result in garments that hang in the back of your closet—that never seem “right”—instead of those that become welcome additions to your wardrobe.

1. The SHAPE of the garment must be considered and will depend on your own pattern design or the commercial pattern you have chosen.
2. Choose the appropriate WEAVE STRUCTURE for your garment’s shape. Remember that the more drape to your fabric, the less shaping is needed and the less drape to your fabric, the more shaping is needed.
3. Select appropriate YARNS for your project based on wear characteristics, drape and visual impact. This, of course, will include color design.

I start my designing with the shape, the pattern of the garment. All of my design decisions from this point depend on the pattern I select. For this jacket I adapted a commercial shirt pattern with an extremely simple cut. I wanted the jacket to fit a wide range of body types, to have a sophisticated but timeless look, and to have large enough pattern pieces to show off the kind of block weave and color blending I do. This bomber-style jacket offers a number of desirable features including dolman sleeves to accommodate a range of shoulder and bust sizes, shoulder pleats that create a shaped look without losing roominess, and a loose elastic waist that gives shape to the jacket and allows for sizing flexibility and wearing comfort. In addition, the pattern did not call for a cuff; I prefer to use sewn-down pleats at the sleeve edge for shaping and easy adjustment of the sleeve length. I could also make the jacket from three relatively large pattern pieces (two front pieces and the back), giving me lots of surface design area.

Having selected and adapted this pattern to meet my criteria, I cut out the pattern in brown wrapping paper, marking only the important tailoring features, which in this case were shoulder pleats. I use these brown paper pattern pieces for designing the blocks and color patterns I will use and for determining their relationships to the final cutting layout. Once again, the pattern dictates other design decisions.

Next, I consider the weave structure that is appropriate for my garment. For my bomber jacket, I combined two block weaves (crackle and overshot) on one threading because I wanted a contrast in weft floats and I also wanted a pieced look within the fabric. I selected these weaves because crackle and overshot use the same pattern float sheds and plain weave sheds, and they can be woven with astonishingly intricate color-blending sequences on just four shafts. By rotating the pattern floats and the yarn colors without an alternating plain weave, the fabric has wonderful drape. The overshot threading creates the fuzzy-looking panel running down the front of the jacket. A three-inch wide strip of crackle forms a different surface float length and color band ending at the shoulder pleat. The rest of the warp is made up of a wide crackle band that becomes the sleeve and the entire back of the jacket.

Now I can develop my color plan because I know the “shapes” that will hold the color. I design in what I call color atmospheres, using light, weather and the seasons for my color images. I especially like the visual excitement created by working with split complements (groups of colors which are opposites on the color wheel). Most of my garments grade from warm to cool colors, and I always weave those colors that flatter the wearer into the part of the garment that will be closest to the face. Colors that are less flattering but visually exciting can appear within the garment, but away from the face. I often do a yarn winding to determine how the colors I select will interact, and sometimes I draw a felt marker sketch to the scale of the paper pattern pieces. Color detail is added as I weave.

If you consider the three aspects of garment and fabric design—shape, weave structure and yarn—and pay close attention to how they interact within a piece, your handwoven clothing is more likely to take a starring role in your wardrobe. □

*Nancy Lyon weaves one-of-a-kind garments in her Goffstown, New Hampshire, studio.*

## Exploring Color

# Combining Color and Weave Structure

by Nancy Lyon

*He who wants to become a master of color must see, feel, and experience each individual color in its many endless combinations with all other colors. Colors must have a mystical capacity for spiritual expression, without being tied to objects.*

—JOHANNES ITTEN



*These two runners, designed by Louise Bradley, were both inspired by commercial fabric. Please see the Instruction Supplement for complete instructions for **Color Study: M's & O's Rag Runner** and **Color Study: Monk's Belt Runner**.*

## Exploring Color

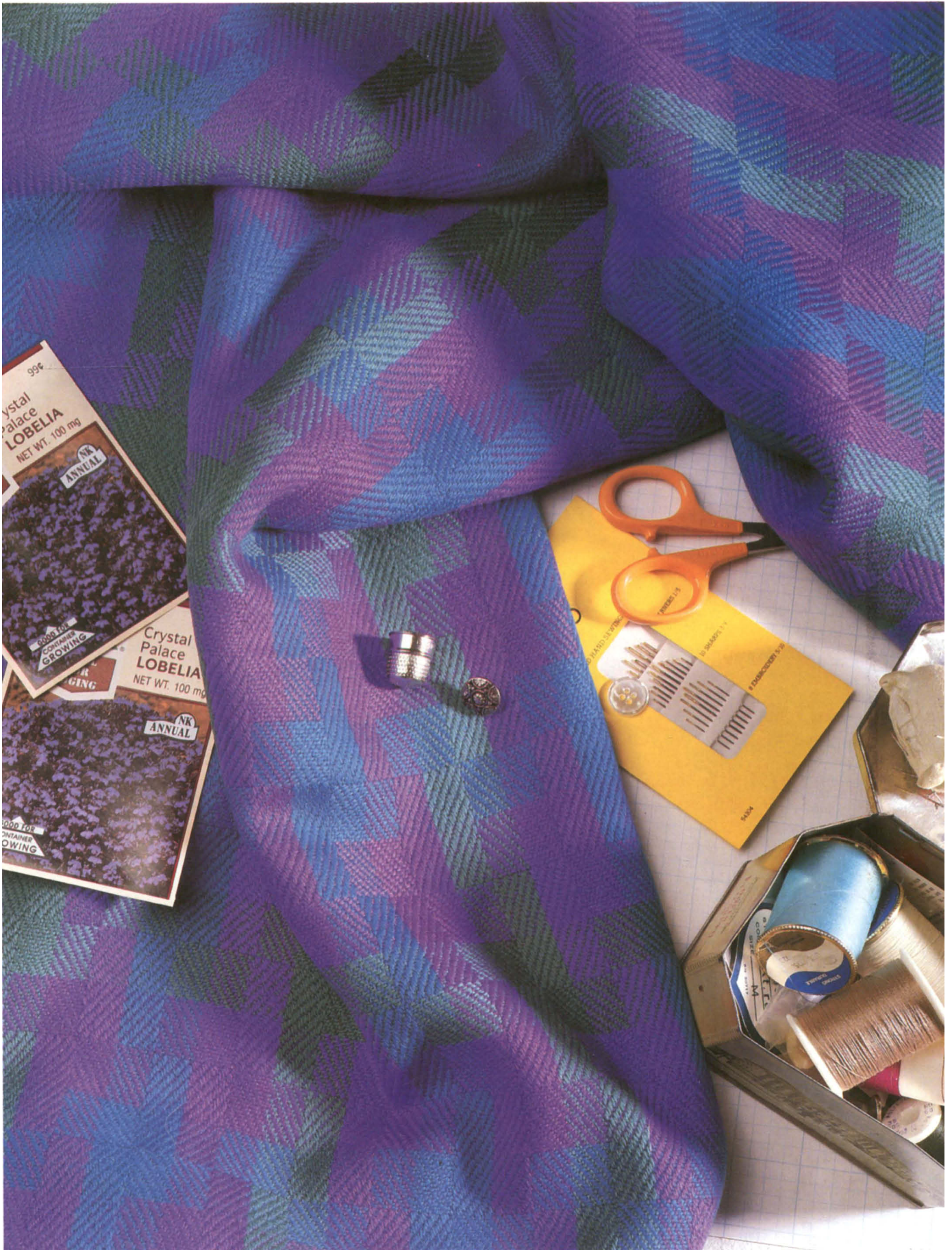
# Finding Inspiration

One way to come up with a color scheme is to go to other sources for inspiration. For example, for this pair of runners (opposite), Louise Bradley arrived at her colors by using commercial fabrics, both for inspiration and for weft filling, for one of the runners. Here the key fabric is a small-scale print of dusky rose and white apples with light green leaves on a tan field, where proportion of background to pattern colors plays a key role in translating the printed fabric to the woven design.

For the Contributor Napkin (at right), Jane Patrick used a color idea book, *Designer's Guide to Color #3*, for the starting point for her color choices. As often happens when translating found colors to commercially dyed yarns, available colors influenced the final color decisions.

**Contributor Napkin** by Jane Patrick. At top right is the sample fabric which was closest to the color plate in the book. The colors in the actual project napkin changed due to color availability and dye lot differences. At bottom, another color interpretation of the same design. Complete instructions are in the Instruction Supplement.





*Dark blue lobelias inspired this study in value*

## Out of a Flower Garden

by Sharon Alderman

EVERY YEAR I plant dark blue lobelias. I plant them because I love their color and because of something that I see when I look at them in the twilight after sunset: their dark blue flowers seem to merge with their dark leaves so that I cannot see where blossoms stop and leaves begin. One part of the plant simply “glows” deep blue. Seeing that glow, deep and intense, is something I look forward to every summer.

I know how to describe the “lobelia phenomenon” from the point of view of color theory. The flowers and the leaves, although different hues, are the same value. That is, their colors are different (one is deep blue, the other dark green) but the blue and the green are equally dark. Areas that are the same value seem to have no strong boundaries where they touch each other. Of the variables in color (there are three: hue, value and saturation), I think that value is the most important for weavers to understand.

I love the effect of equal or nearly-equal values in cloth. I love the glow that it brings to the colors. Out of this infatuation, the cloth you see here was born.

I chose colors that, on the cone, looked very close to each other in hue. In the cloth they tend to push each other apart so that

the blue becomes blue violet and the turquoise blue becomes almost emerald. Their values are very close, so from a distance the colors merge smoothly like the surface of water, with little waves of green and violet in the blue.

The structure I chose helps to make the colors come and go and mix in the cloth. A two-block twill, with alternating warp- and weft-faced areas, permits the colors in the warp to take precedence at times and the colors in the weft to dominate at other times. In this cloth the changes in color and the changes in blocks do not coincide: the color changes halfway into the block change (or vice versa). The result is the magnification of a color-and-weave effect cloth. The plaid formed is purposely elongated to emphasize vertical lines.

I will make this fabric into a soft skirt. I chose a very soft wool yarn, extra-fine Merino from JaggerSpun. It will be a pleasure to wear. □

---

*Sharon Alderman is co-author of Handwoven, Tailormade, published by Interweave Press. When Sharon is not on a teaching tour in the United States or Canada, she is in her studio in Salt Lake City, weaving commissions, art pieces, or projects for HANDWOVEN.*

*I love the effect of equal or nearly-equal values in cloth. I love the glow that it brings to the colors. Out of this infatuation, the cloth you see here was born.*

---

*“Out of a Flower Garden” Yardage by Sharon Alderman. Only three colors are used for this piece, though the crossing of warp and weft colors, combined with the two-block double-faced twill weave structure, creates an illusion of many more. Extra-fine Merino wool, sett at 24 e.p.i., makes a wonderfully soft, draping fabric. See the Instruction Supplement for more details on weaving this fabric. YARN COURTESY JAGGERSPIN.*



*These **Fabrics for Interiors #14** swatches were designed and woven by Constance LaLena. For weaving details please see the Instruction Supplement.*  
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# An English Country Boudoir

by Constance LaLena

**F**EW OF US would actually plan and weave all the fabrics for an entire room; more often the plan involves a mix of commercial and handwoven fabrics. When prints or figured fabrics are desired in an interior the most reasonable choice may be a commercially printed fabric which can serve as either a main fabric or accent fabric in the room.

This room was really fun to plan. I had in mind a rather large room with a high ceiling in an old house, the sort of room which can accommodate the pattern-on-pattern and large-scale furniture of the English country style. But I wanted the colors to be different: peach, green and light violet, rather than the rose and blue so typically in favor these days. The fabrics suggested to me by Jean Harville of Interior Space and Form were exactly what I had in mind, except there was no violet in them. When, after choosing the peach carpeting sample, I turned over the swatch and discovered that the manufacturer had named the color "Passion", I decided that introducing violet in the handwoven swatches would be just fine for such a room. Jean tells me that such an oddball note is quite typical of English interiors, anyway. The English relish their eccentricity, and think nothing is quite so perfect as something that doesn't quite "fit".

The wallpaper and main fabrics are English imports from Raintree Designs' Tilling Collection. The small floral print wallpaper is a perfect backdrop for the bold paisley cotton fabric which would be used for bedspread, upholstery and draperies. The Candy Stripe cotton accent fabric in peach and cream is from Waverly, and would be used for a dust ruffle and for accent upholstery on smaller pieces in the room. The Caladium Carpet by duPont Stainmaster is

suitably plush and a perfect match for the other peach tones of the room. Painted woodwork and trim (Sherwin Williams colors) round out the scheme.

For the handwoven fabrics in the interior, I took my cue from the Candy Stripe and used the same stripe proportions, but on a larger scale. The cotton and wool twist yarn, Trillium, from Harrisville, exactly conveys the softness needed for this collection, since each color is twisted with off-white cotton. The light weight and draping quality of the fabrics are quite compatible with the refinement of the English chintz interior.

Fabric #1: This striped fabric was designed to be used for a throw. It is woven in plain weave with a somewhat open sett so it is a light and bouncy fabric. Just imagine how luxurious it would feel as a warp-up on a winter afternoon! It could also be used for accent pillows—or even a robe! The pattern repeats in 4" (3" finished).

Fabric #2: The check, also in proportion to the Candy Stripe printed fabric, was designed to be a blanket for the bed. This is where I added the "unexpected violet" just for eccentricity. Wouldn't this be a fun blanket with the edges bound in the floral paisley? To increase the weight and warmth, I wanted a twill weave, but I didn't like the idea of a diagonal so a broken reverse twill was used. With the mottled appearance of the yarn itself obscuring the structure of the weave, the piece looks like a simple plain weave, but it has the added warmth and loft of a twill. One complete repeat of the pattern is 8" (6¾" finished), and you can repeat the pattern as often as needed for the desired width of your blanket panels. For a very wide bed, you may find that three panels are better than only two. Don't forget to make a template for matching the plaid as you weave.

*"Yes," I answered you  
last night;  
"No," this morning,  
sir, I say.*

*Colours seen by  
candle-light  
Will not look the  
same by day.*

—ELIZABETH BARRETT  
BROWNING, THE LADY'S YES

# Honeycomb Color Study



While the colors used for the cells of this honeycomb weave are quite soft, they are given a quiet intensity by the fact that they are surrounded by a neutral gray-beige. The success of working with many different colors, as in this project, is to find colors that are similar in value. Lining up the skeins of yarns and squinting at them will tell which ones are too intense or not intense enough.

*Neutral gray is a characterless, indifferent, achromatic color, very readily influenced by contrasting shade and hue. It is mute, but easily excited to thrilling resonances.*

—JOHANNES ITTEN

Instructions for this **Honeycomb Pillow**, by Jane Patrick, can be found in the Instruction Supplement.

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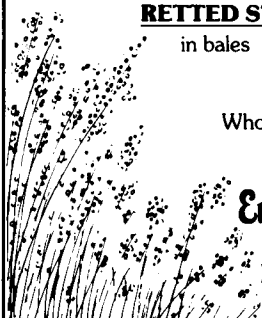
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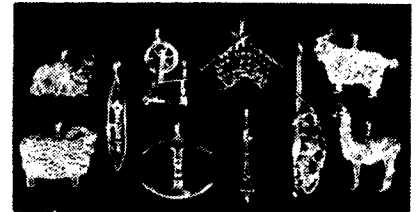
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*The color design for this set of scarves, woven by Cheryl Lawrence, was inspired by a photo in the 1987 Sierra Club pocket calendar. The scarves are woven in fine silks and silk/wool blends which were hand-dyed using Lanaset dyes. The weave is M's & O's. For more information about "Cluster of Fungi" Scarves, please see the Instruction Supplement.*

*A photograph is the starting point for the color inspiration of this engaging collection of scarves.*

# FUNGUS WEAVING

by Cheryl T. Lawrence

**T**HE MOMENT I saw the photo of the "cluster of fungi" in the 1987 Sierra Club pocket calendar I knew it was something I wanted to weave. Many of the other photos had wonderful, inspiring colors and images, but those fungi reached out and touched my soul. There was something about that image that I could relate to (if one can relate to fungi); the colors were subtle and earthy, yet exciting and alive.

I was drawn to use this picture for color design because these were colors that I would not have thought to use. The blend of these unexpected hues seemed unusual and yet they worked together perfectly. I could easily imagine this image translated into a handwoven fabric, the way the colors undulate, layer upon layer growing from a dark mysterious center with lines of texture that stretch out to each delicate, light edge. It seems not unlike a woven cloth dropped carelessly on the floor.

Designing from a photo, a painting or a special object is like going on a magical journey. Time seems to stop when I immerse myself in the colors and patterns that flow before my eyes. The picture is no longer printed flat on a page, it grows around me until I am sitting in the middle of a forest examining a wondrous fungus at my feet. Or, maybe, I am the fungus growing in the cool depths of the forest, emanating sea green, sky blue and many softer-toned vibrations. Other journeys might take me into the Maine woods in autumn or to the gardens at Giverny as Monet paints them.

This time, however, the world becomes a cluster of fungi that I explore as I take my vision to cloth. Once I decide to use the cluster of fungi for my color inspiration I take a closer look. I scrutinize it from every angle because the cloth should be as interesting as the fungi themselves. Starting from one side and working across the photo, I try to perceive each color change. Then the fun begins. I wind off as many small skeins as there are colors in the picture and begin the color matching and dyeing process. I could design from a photo using store-bought colors (within limits) but I love dyeing, and for me most of the fun and satisfaction come from making my own colors. When done, I have at least ten to fifteen different colors plus a few variegated skeins for interest. I may not use all the colors I have dyed for the warp but they will get used sooner or later for weft in this scarf or samples in another project.

The dyeing done, I sit on the floor in the middle of my weaving room, picture in hand and a dozen balls of colored yarn around me. I examine the fungi again and ask, what do I see? What essence do I want to capture? Layers? Stripes? The whole picture or just a part? With white mat board, scissors and tape, I start by making color wraps.

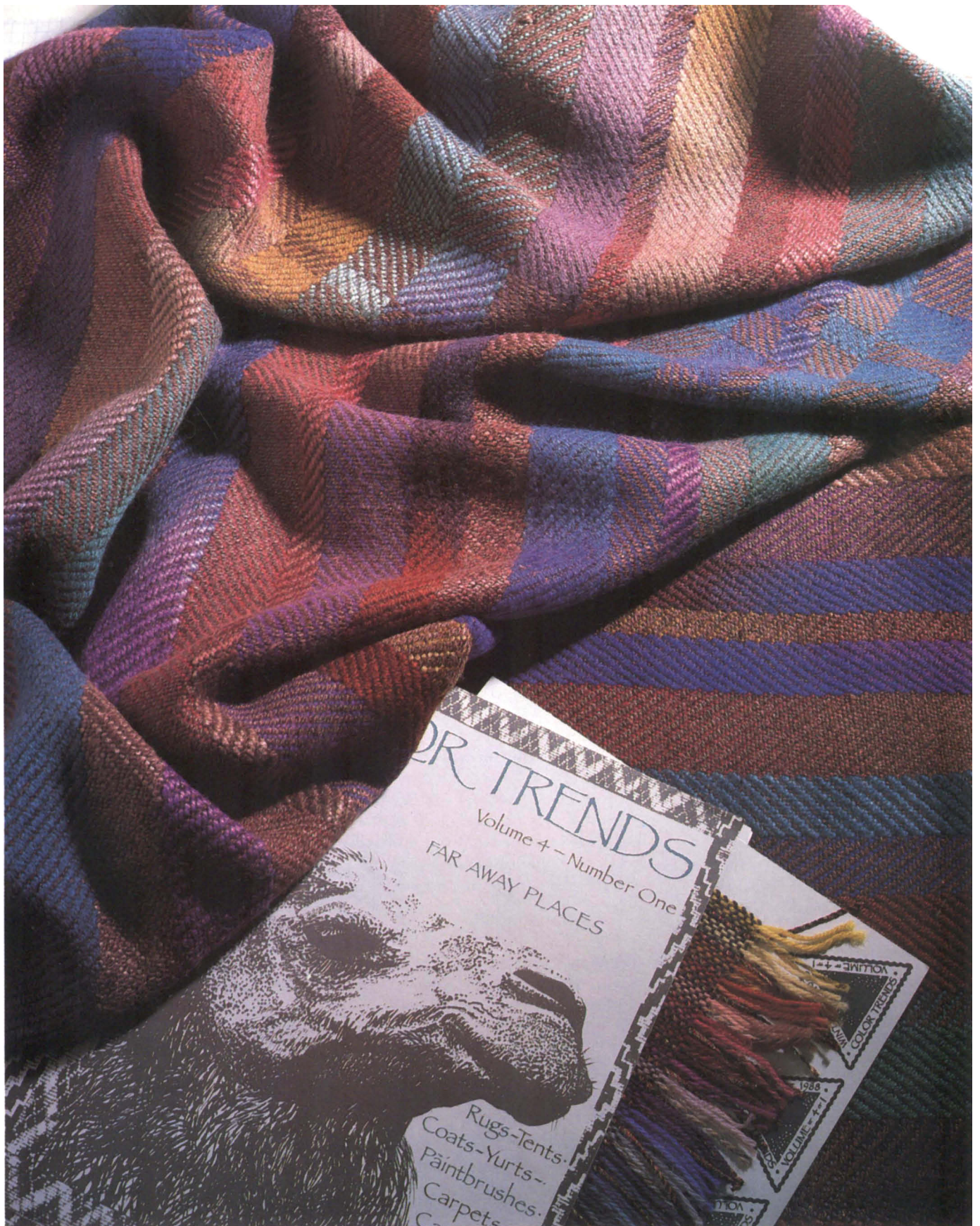
The fungi are obviously suited to stripes and after making one unsatisfactory color wrap I decide to have the color sequence go from the light, creamy yellow edge of one "leaf" to its turquoise-green center.

I begin with a fairly literal interpretation of the color sequence for the first scarf. (Later, for a subsequent warp, I deviate from this, arranging the colors and stripes in my own way.) This process of making color wraps can be long and time-consuming, but persistence is the key. I take breaks, walk in the garden, look at trees or mountains or other far-off objects, stretch up and stretch down. With a clearer mind and rested eyes I return to the room and notice my reaction to the color sequences as I first see them from a distance. Do they work? Are they balanced? Do they "feel" like the photo? I play with the colors some more and finally after looking at them up close and looking at them from a distance once again, I sense satisfaction with how they feel.

Winding the warp and dressing the loom are routine, and I put on enough the first round for two samples and one scarf. Each color wrap, each sample and each scarf I do leads to the next, with a new idea, a new approach and a different result.

In the fungi series, four scarves evolved in fine silk and silk-wool blends, and from here I will make a shawl in 8/2 silk, warp-faced, sensuous and luxurious, and a blanket in soft fuzzy wools, warm and cuddly. Each will be quite different from the other yet all will contain the essence and the spirit of the "cluster of fungi". □

*Cheryl lives in Seattle, Washington, where she dyes, weaves, assists at Color Trends, landscapes and, most of all, raises her year-old daughter, Jamie.*



*This generously sized shawl, woven by Liz Frey, is warp painted jewel tones. Two yarns were used: 2-ply tussah silk is set 14 e.p.i.; the silk/wool yarn is set 18 e.p.i. The weave is a two-block double-faced twill. For more information about Winter Shawl, please see the Instruction Supplement.*

*Strategically placed color and well-planned twill blocks create interesting, elusive color patterning.*

# SCARF IN TWILL BLOCKS

by Liz Frey

I AM PRIMARILY interested in the interaction of color and structure—how they work together and how they affect each other. I love silk for its sheen and soft drape and the way it takes color so richly. So I chose tussah silk and a wool-silk blend for this scarf, and to show off the color I chose a weave structure that formed bands of warp-faced twill against a weft-faced background.

I am a member of the staff of *Color Trends* magazine. As I wove the fabric sample for the Winter 87/88 issue, I was drawn again and again to the teals, blues, dark reds and violets in the cloth. I loved the luminous quality of those colors, so I decided to use them against a more subtle background of neutral tones.

I do all of my own dyeing so that I can control the placement and hues of the colors I use. Using Lanaset dyes, I mixed my colors and painted them directly onto the warp chains. I put

much thought into the placement of the colors and mixture of colors which formed when they ran together on the warp chain. I emphasized the brights, used the gold sparingly, and tried to apply the colors evenly across the length and width of the warp. I stepped back often to see the whole effect.

Once I had my warp dyed and on the loom, I set about choosing a weft color. I wanted a color that would blend harmoniously with all of the warp colors and provide a subtle backdrop for the brights. As I contemplated the many colors spread across the warp beam, I thought of a rich brown reminiscent of damp tree bark during November rains, or the color of oak leaves scattered on a winter forest floor.

I decided to try this color, and chose three other colors that I felt would work well—a royal blue, a dark violet and a pale mauve. I dyed

several small skeins of weft yarn in these colors to sample across my warp. Then I wove a few inches of each to make my decision. The violet was out—too dark. The mauve was beautiful but gave the piece the overall feeling of paleness, and it washed out the brights instead of setting them off. It was a difficult decision between the blue and the brown, but I went with the brown because of the images it evoked for me.

The finished piece is warm and rather heavy, perfect for wrapping up in when the chill north winds blow. The brighter colors remind me of the colors of spring, ever present beneath the subtle browns of the winter landscape. And I'm thinking about using these colors again sometime, with the royal blue weft. □

*Liz Frey has been weaving for seven years and dyeing for the past three years. She is currently working on developing a production line of hand-painted scarves.*

## COLOR THEORY FOR WEAVERS

There are many books available on color theory, but not many that were written for weavers in particular. Here are a few you might find helpful.

*Color Exercises for the Weaver* by Palmy Weigle. New York: Watson-Guptill Publications, 1976. *Weigle provides exercises that illustrate how adjacent colors affect each other. Nearly all of the exercises deal with very fine mixes of the colors, such as plain weave, rather than color interaction of larger areas as in tapestry, so it is not a comprehensive book.*

*The New Dyer* by Sally Vinroot and Jennie Crowder. Loveland, Colorado: Interweave Press, 1981. *Some theory of color, including an explanation of the affect of light on color, accompany this how-to-dye book. It is assumed that you will be mixing the dye to create the colored yarn you want.*

*Hands On Dyeing* by Betsy Blumenthal and Kathryn Kreider. Loveland, Colorado: Interweave Press, 1988. *A chapter on color theory is clear and simple. Projects throughout the book apply the theory to dyed yarn or fabric.*

*Color and Fiber* by Patricia Lambert,

Barbara Staepelaere, and Mary Fry. West Chester, Pennsylvania: Schiffer Publishing, 1986. *An exhaustive, somewhat academic discussion of color and light theory is followed by 143 exercises for the fiber user. This book has more specific application to color in fiber than the other listed here and includes wonderful color photos.*

*Weaving and Needlecraft Color Course* by William and Doris Justema. New York: Van Nostrand Reinhold, 1971. *Though somewhat dated in the discussion of fashion trends in color, this book is very directly aimed at the use of color in fiber.*

CUSTOM COLOR  
Overdyeing for Color Families

An excerpt from Hands On Dyeing

# BLUE JEANS RAG RUG

by Betsy Blumenthal & Kathryn Kreider



Old blue jeans were overdyeed in vivid shades of fuchsia, yellow and turquoise for this **Blue Jeans Rag Rug**, one of the 13 projects which appear in **Hands On Dyeing**. Complete instructions for this rug designed by Claire Kiehle can be found in the *Instruction Supplement*. *Hands On Dyeing* is available from Interweave Press.

**A**N EXCITING extension of home dyeing is over dyeing. An existing color over dyed with another color results in a third color. This third color is similar to the color which would have been obtained had the two colors of dye been mixed before dyeing. For example, if your original fiber is red, over dyeing it with blue will make it purple; over dyeing it with orange will produce red-orange; and over dyeing with green will result in brown.

There are several simple color rules to remember when over dyeing.

1. A primary color can never be over dyed to become another primary color. Similarly, you cannot create any over dyed color which does not contain the original color of your fiber. For example, you cannot create orange from a blue fiber since orange is made only of yellow and red, and contains no blue. A possible exception to this rule is if the blue color of the original fiber is very pale. In this case the color that is already in the fiber serves as a toner. For example, an over dye of a strong orange on a pale blue will produce a rusty or browned-out orange.

2. If a color is over dyed by its complement, the original color will be toned down toward brown.

3. Over dyeing fibers cannot result in lighter values than the original color. A medium blue can become darker but cannot be modified to become a paler blue.

4. Plan your over dyeing as if you were mixing the colors before dyeing.

## Over dyeing for sets of harmonious colors

You may have fabrics or yarns that you purchased some time ago in colors that are no longer useful or appealing, or you may have colors that you have already dyed and wish to change. These fibers are candidates for over dyeing. In Project 12, we over dyed some very used blue jeans before weaving them into a unique rag rug. The jeans were dyed as if they were white cotton fabric. The faded denim color gave a

blue undertone to the newly dyed colors.

Using this same concept, you can coordinate a disparate collection of leftover pieces of yarn or fabric. For example, calicos can be unified for a suitable collection of quilting fabrics.

Over dyeing to unify a mixed collection of colors is most successful if the colors to be over dyed are closely related on the color wheel. For example, lilac and orange are related because they both have red as a component, so they can be unified with an over dye of red. On the other hand, lilac and yellow would be difficult to unify with an over dye run because they are opposite on the color wheel, and an attempt to unify them with an over dye of any color would tend to produce muddy tones on at least one of the original colors.

## Over dyeing to subdue colors

It is often desirable to over dye colors in order to only slightly modify or "tone" them. A group of very bright unharmonious colors are synchronized when over dyed with a small amount of a toner. Toners are a mixture of all three primary colors, and are therefore some form of brown or black. For example, a *warm*, or brown, toner, one that leans toward warm colors (yellow-orange-red), could be made of 3 parts red, 4 parts yellow, and 3 parts blue. A *cool*, or black, toner (which leans toward purple-blue-green) could be made of 4 parts blue, 3 parts yellow, and 2 parts red. These toners can be mixed from the stock solutions and then used in small quantities to reduce the brightness of the original colors. Over dyeing with toners makes colors seem more natural and earthy.

## Double-dyeing: An over dye system for multiple colors

An exciting and relatively unknown extension of over dyeing is a system for producing a large number of related colors with only a few dye baths. We call this system double-dyeing because we dye each skein of

yarn or piece of fabric twice to obtain the final results. Here's an overview of how the system works.

Several dye pots are set up for a dye run. However, instead of having just one piece of fabric or skein of yarn in each pot, we put several skeins or pieces into each pot. When this first dye run is complete, we shuffle the fibers into multicolor groups, and re-dye or over dye each group together in a second pot. When the second dye run is complete, we obtain several colors from each pot of the second run, and therefore a large number of colors from all of the second pots. From relatively few dye pots, we have created a large batch of related colors.

To better understand this system, consider the following specific example. First, several skeins of yarn or pieces of fabric are dyed in four steps of a value gradation. For example, four different values of blue (pale, light, medium, and dark) are dyed, with four skeins of yarn or four pieces of fabric in each pot. After this initial dye run is complete, the skeins or fabrics are sorted into four groups, with one representative from each of the first dye run's four blue value steps in each new group. At this point the groups are considered to be single units, and the fact that they are a combination of different colors of blue is ignored. Now the first group is over dyed with a pale value of another color, say red, and the second group is over dyed with a light red, the third group with a medium red, and the fourth group with a dark red. When the second dye run is complete, there will be four distinct shades of purple yarn or fabric in each pot, for a total of sixteen different purple colors from only eight dye pots! If we had dyed five different values in each dye run, for a total of ten dye pots in both runs, we would have had twenty-five (5 by 5) distinct colors in hand at the end.

This method of dyeing works only with dyes that are non-reversible. Of the dyes covered in this book, the pre-metallized dyes and the fiber-reactive dyes qualify. The acid dyes and most union dyes are reversible.

The discussion in Chapter 4 explains reversibility, and you can

check there to be sure the dye you are planning to use for a double-dye run is non-reversible before you begin.

If you want to determine for yourself whether or not a dyestuff is reversible, use the following test. Select sample amounts of fiber which have been dyed with the dye in question, in several colors which represent a wide color spectrum. Set a snip of each color aside for comparison at the end of the test. Add an undyed piece of fiber to your colors, and weigh (or estimate the weight of) the bundle. Wet out the pieces in a dyepot. Add the chemical assistants which would be required for a regular dye run of the dye in question. Run your samples through a complete "dye run," with everything except dye—heat if necessary and work the fibers for the full amount of time. Rinse and dry your samples. Compare them to the original color snips, and see if the undyed piece has taken up any color.

All dyestuffs will reverse to some extent, so you can expect that the undyed piece will be at least pale gray or brown. If your colors have mostly remained distinct from each other and are only somewhat toned down in comparison to their starting colors, then your dyestuff is suitable for over dyeing. Conversely, if you now have a uniform collection of muddy colors, you should reject the dyestuff for over dyeing and double-dyeing.

Naturally, the best way to really understand the double-dye system is to try it. Project 13 is a double-dye run with fiber-reactive dyes on cotton fabric.

The double-dye system requires some careful planning, but the results justify the extra time since this system yields lots of colors from a few dye baths. When you want to set up a double-dye run of your own, you will need to know how many skeins of yarn or pieces of fabric to prepare. In addition, you will need to know the total quantity of fiber that will be in each dyepot in order to calculate the correct amounts of dye and assistants. We offer the following somewhat mathematical discussion as a guideline.

To calculate your own double-dye run, first decide on the number of

steps to be dyed in each of the two dye runs, and the colors to be used. You can use value steps, as we did in Project 13, or you can choose several steps of a hue or two-color gradation. For example, instead of a value progression of pale to dark orange, you could start with four steps of a yellow-to-red hue gradation for your first dye run. Similarly, you could use a two-color gradation for the second dye run's set of dyepots, too. Whatever colors you pick for your first and second dye runs, the numbers of skeins or pieces of fabric required are always worked out in the same way. To simplify the explanation, we will refer to the color or colors you use in the first dye run as color A, and the color or colors you use in the second dye run as color B.

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*...you can coordinate a disparate collection of leftover pieces of yarn or fabric.*

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Suppose you choose a three-step gradation crossed with another three-step gradation. This will yield nine colors ( $3 \times 3 = 9$ ) in six dyepots ( $3 + 3 = 6$ ). If you choose a four-step gradation crossed with a five-step gradation, this will yield 20 colors ( $4 \times 5 = 20$ ) in 9 dyepots ( $4 + 5 = 9$ ).

You will need to plan for one skein or piece of fabric for each finished color, plus one extra for each pot. This extra piece in each pot is never over dyed, and serves as a reference or control. You will have a control skein for each pot in the first dye run, and one for each pot in the second dye run. In a  $4 \times 5$  cross, you will need 20 units for the color cross, and an additional 9 for the controls, or a total of 29 skeins or pieces of fabric.

You will need to calculate the water, dye, and chemical assistants for your first and second dye runs according to the total weight of fibers in each dyebath. Using the  $4 \times 5$  cross from above as an example, this is worked out as follows: You will first dye 4 steps of color A. Into each dyebath you will place 5 skeins or fabrics for each of the 5 steps to be

dyed in color B, plus 1 skein or fabric for a control, for a total of 6 skeins or fabrics per dyebath. Suppose, for example, that each skein of yarn or piece of fabric weighs 25 grams. Then each dyebath in the first round will contain  $6 \times 25$  grams, or 150 grams. You will use this total weight of goods as a base to calculate the amount of dye and chemicals required.

To continue with our example, in the second dye run, when you over dye with 5 steps of color B you will have 5 dyepots, each of which will contain 4 skeins of yarn or pieces of fabric from the first run plus one extra undyed skein or fabric for a second dye run control, for a total of 5 units per dyebath. At 25 grams per unit, the second dyebaths will each contain a total of 125 grams. This weight of goods will be used to calculate the amounts of dye and chemicals required for the second dye run.

As you can see, if you have the same number of value steps in the second dye run as you have in the first, for example, if your dye run is a  $4 \times 4$  color cross instead of a  $4 \times 5$  cross, these calculations will only have to be done once instead of twice. You may want to take this into consideration to reduce the effort in your double-dye run.

It may seem that a double-dye run is too complicated to be worth the time and effort. We recommend that you try it at least once before you come to any firm conclusion. Like most techniques, it is an excellent way to achieve a certain type of result. It is, for example, not the best way to get a small number of intense colors. It is, however, an excellent method of producing a mass of closely related colors.

Double-dyeing is the last in the series of dye techniques which we have covered in this book. Unlike the others it is a relatively uncharted territory. Just like the others, it is worth a lot of further experimentation. □

---

*Betsy Blumenthal and Kathryn Krieder began their textile careers as self-taught fiber artisans in the late 1960s. In 1983 they joined forces and developed Dyekit, a package of dyes, instructions and equipment designed to introduce controlled dyeing techniques.*

An excerpt from Spinning Designer Yarns

# SPECIAL SPINNING TECHNIQUES

by Diane Varney

CUSTOM COLOR  
Fiber & Color Blending



*Even if you don't dye your own fibers, there are many opportunities to add interest to your spinning through color blending techniques. Here, for example, garnet fibers are added to a rose wool and angora base (left). At right, a similar multicolored effect occurred when linen was dyed for variegations, then plied with a commercial natural two-ply. Spinning Designer Yarns is published by Interweave Press.*

**T**HE INFINITE combinations possible in color and fiber blending can keep a spinner experimenting happily for years. The possibilities include:

- blending different colors to make heathered yarn
- adding small bits of felt or yarn to make tweeds or garnetted yarns
- combining color blending with fiber blending
- creating variegated or ombré yarns
- blending fibers to emphasize their desirable qualities

Even if you don't dye your own fibers, there are many opportunities to add interest to your spinning through color blending techniques. You can blend naturally colored fleeces, or purchase dyed fiber or rainbow batts and rovings.

It's so exciting to experiment with different blends until you create a yarn you absolutely love. I have knitted samples of color-blended yarn that I like so much I keep them where I can gaze at them often, and dream about the wonderful sweater, mittens, or hat I will make some day.

## Color blending

Why go to all this extra effort, when you can simply dye yarn a nice color after it has been spun? Because you can make luscious, unique yarns that cannot be found in any shop. Heathered yarns look much richer and more interesting than similar, solidly colored yarns. Color blending also gives you an excellent "hands on" opportunity to learn about color. If you admire the work of the Impressionist painters, you can explore their ideas in fiber. Besides, color blending doesn't have to take more time than simply dyeing yarn.

Color blending will also make your studio more efficient. You can use up small bits of fibers which have been around "too long." If you haven't got enough fleece or enough fiber of the same dyelot to complete a project, no problem — just blend in another color to "stretch" the main fiber. If you have some fiber of a not-quite-right color, you can modify it through blending. You may be pleasantly surprised by the results of combining all your leftovers. The most unlikely combinations can contribute to beautiful, original yarns. Even if your results are ugly, you can overdyed, use the yarn as a core for a new creation, or cut it into bits for gartering. Remember that color blending works with exotic fibers as well as it does with the spinner's standby, wool.

You can mix as many colors together as you want, but keep in mind basic color theory when you

plan blends. I usually experiment with blends by using hand cards, and then work out a procedure for making larger quantities on the drum carder.

My comments about experimentation notwithstanding, color choice in blending is one of the most significant factors in yarn design. Monochromatic blends are always safe, although they may be boring. Analogous blends are typically successful. Don't forget you can add neutrals, too.

An important aspect of designing blends involves the proportions in which each color appears. Often a small amount of a color which provides a contrast (in hue or value) will jazz up a blend. I often throw in a little magenta, turquoise, or bright red for pizzazz.

The extent of your blending will have a major effect on the final appearance of the yarn. A yarn spun

from thoroughly blended fiber will look more uniform than one spun from a casual blend. Fibers of contrasting value (lightness or darkness) will look mottled unless they are thoroughly blended. Conversely, fibers of similar value will produce a more homogeneous yarn, even if blending is incomplete.

Your procedures will be different if you want a uniformly blended yarn than if you want one with more variety. The blending process can actually start in the dyepot, or — with some colored fleeces — on the sheep's back.

For evenly blended yarn, you will pay more attention at the teasing or picking stage. After you have chosen the colors and their proportions, begin to tease the fiber to be present in the smallest quantity along with the fiber of the next smallest quantity. When these two are blended, tease



## Light & **OPAL** Color Effects:

by *Stephenie Gaustad*

The colors of fire opal are evocative. Glinting embers, metallic sparks in a milky mist appear, then they are gone. This is the elusive stuff of dreams and visions, but not entirely . . .

The spinner is able to imitate these dreamy, iridescent colors by following a direct and simple procedure. She can use the illusion of fire opal and draw upon her own light and magic show to produce a wonderful opalescent effect in her yarn. It is easier than you might think.

To begin, create the milky mist and cast in a sprinkling of sparks and embers. Add a touch of magic and . . . well, so much for the Merlin approach. What follows is a practical, down-to-earth procedure for creating the opalescent effect in your own yarn.

Choose lustrous fibers, such as long-wool, mohair and silk, although the effect can be obtained with fuzzier fibers.

*This dreamy opalescence is created by blending a pinch each of blue-black, hot pink, magenta, turquoise, aqua, purple, violet and neon green with white fiber. All colors were picked and carded separately, before color blending.*

the combination with the color of the next smallest quantity, and so on. If you are using a wool picker, you may want to run the wool through several times.

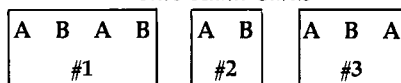
Card the fiber once. Then separate each batt or rolag into several piles, combining each section with fiber from the other batts or rolags. Card each pile. Keep dividing and re-carding until the mixture is as uniform as you want it to be. While you are spinning, keep an eye out for batts or rolags that are less homogeneous. Pull these aside and make sure they are interspersed randomly through the batch of yarn. It is possible to produce yarns so evenly blended that you have to look very carefully to see that they are composed of fibers of different colors, but it does take a lot of work.

For a speckled or mottled look in the finished yarn, tease or pick as de-

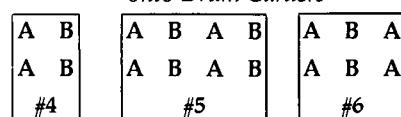
scribed above, but card the batts just once or twice before you spin. For another variation, pick the different colors separately and blend them as you card.

Special results can be created if you apply the fiber to the cards in a pattern. These will be more obvious if you use fibers with contrasting values. Different effects will be obtained from hand carders or a drum carder. Experiment with patterns of applying fibers to the cards or the drum.

Patterns of Laying Fiber  
onto Hand Cards



Patterns of Laying Fiber  
onto Drum Carders



You can spin variegated yarn by alternating fiber colors, as shown in patterns 3 through 6. If you're using patterns 4 through 6, split the batt into three sections, dividing horizontally, roll each section into a "rolag," and spin from the end. The length of each color along the yarn will depend on the density of the rolag and on how fine your yarn is. Thin rolags spun into thick yarn will produce the most frequent color changes.

You can layer batts or rolags by adding different colors to the cards in succession. You can feed in waves of different colors. Or you can add a smidgeon of a different color after most of the carding has taken place, so the extra color occurs in just a thin layer.

*Diane Varney makes her home in Seattle, Washington, and gives inspiring workshops on the dynamics of yarn design.*

# ESCENCE

Any luster in the fiber will only enhance the desired opalescent effect. Worsted or semi-worsted drafting technique will produce more lustrous yarn and will also make a smooth yarn, which is essential. For the illusion to work, the yarn and finished item must appear to be flat and shadowless. Any shadows which are present should be silvery gray.

To create the opalescent effect, 95% of the fiber should be white—this is the milky part of the illusion. There should be no yellow undertone in the fiber. To the white, a blue-black is added to produce a light gray. If there is a cool, light gray stock available it can be used, perhaps with more white added. The resulting base color must be a very light (5%) gray leaning to blue. Avoid warm yellow grays and avoid yellow altogether. (Yellow can be a problem because a yellow can turn a delightful effect into a look-alike for dryer lint.) To produce approximately one pound of spinning fiber, use 15¼ ounces of white stock and ½ ounce of black. For those sparks and embers, use ¼ ounce of a combination of hot pink, magenta, turquoise, aqua, purple, violet and neon green. These are bold colors but only a pinch of each is needed.

Pick and card all colors separately, before color blending; more carding than usual should be done. Then thoroughly blend the fibers together. The opalescent illusion is most effective when the colors are thoroughly mixed with the gray base. It takes considerable effort to make a level, even-colored gray out of white and black. Much time can be saved by dyeing a darker gray and adding white to it to get the desired light gray. Here is a recipe for a weak acid dye that will produce a medium gray on ½ pound of fiber.

## STOCK SOLUTION:

- ½ ounce (14.16g) of black dye
  - 1 quart of water
- (This will dye two pounds of wool or silk to 1½% weight of goods [WOG].)

Add ⅓ cup of the stock solution to 3 gallons of water. Enter ½ pound dry weight of clean, wetted fiber. A little math will tell you that you will be applying ½% WOG black. Use the standard acid-dye procedure. See *The New Dyer* by Vinroot and Crowder or *Hands On Dyeing* by Blumenthal and Kreider for excellent descriptions of acid dyeing.

To get a good light gray from the dyed fiber, take ¼ pound of the dyed medium gray and blend it thoroughly with one pound of white fiber. This will yield more than enough base stock for your opalescent yarn if you are using the quantities recommended above.

The carded material will not yet have the desired effect. At each stage of processing the illusion will change. The batt, lap or rolag will not look like the yarn, and the finished piece will be different from the yarn. To determine if it is "right", spin up a small sample then take the yarn into good light. It should begin to take on an iridescent quality. The finished piece will change even more dramatically with changes in lighting.

Well, there it is. A light gray base with a trace of the lurid is the key to opalescence. I am reminded of something Joseph Albers said in *Interaction of Color*, "In order to use color effectively, it is necessary to recognize that color deceives continually."

This is a fine project for several spinners to work together on, combining efforts and resources. A single spinner may not have the necessary variety of bold colors, whereas several spinners are sure to be able to produce enough colorful bits of fiber. And the thorough carding of the gray fiber will go much more quickly with several people working on it.

For those who want more information on color and illusion, see *Creative Color* by Faber Birren. It describes color effects such as luster, luminosity and iridescence.

*Stephenie Gaustad is an expert spinner, teacher and maker of tools. She lives in Jackson, California.*

You'll achieve different results by whether you mix color in the yarn itself or in the fabric.

# MIXING COLOR WITH WEAVING

by Anne Bliss

**A**NNI ALBERS, in her treatise *On Weaving*, commented that "our response to color is spontaneous, passionate, and personal, and only in some respects is subject to reasoning." Those aspects of color that are "subject to reasoning", however, are very important to weavers. In dealing with textile color, weavers think about fibers, dye suitability and application, and fastness to light, washing and dry

cleaning. Once problems of "where and how to get the color on what" are solved, the weaver is free to consider the use of pure color, color blends and color combinations which affect the final appearance and appeal of the woven fabric.

The amount of available information about color in weaving is limited compared to what is available about drafting, warping and so on. Yet,

knowing how to use color is as basic and important as knowing what sett to use. Even the most beautifully woven fabric is doomed to failure if the color is dull, offensive or otherwise "ugly". As Mary Black says, "Much of the success or failure of weaving, aside from its mechanical accuracy, lies in the use, or misuse, of colour." She recommends (for the unsure weaver) "a white or neutral background with no more than three colours". However, no mention is made of which three colors might or might not go well together, *what color neutral* background (other than white), or what proportions of neutral and colors to use. Even Black's suggestions could lead to undesirable results.

*The Weaver's Book*, by Harriet Tidball, provides a bit more information about color use in plain weave plaids, stripes, log cabins, rep weaves (warp and weft), overshots, and so forth. Tidball deals with commercially dyed yarns, one color per yarn. Though she doesn't say much about color proportions, she does give drafts for and photos of alternating colors. Still, the information is pretty sparse, and there's not much help for the weaver who seeks to blend colors to get an overall effect.

The recent, updated edition of *Textile Design and Colour*, written by William Watson and edited by Z. Grosicki (the original text by Watson was first published in 1912), really gets down to basics — color theory, dyes, fibers, blending — and provides excellent drafts and photos of both simple and compound color-weave effects. In agreement with Tidball and Black, Watson notes that "frequently colour is of more consequence than form, since it is possible for a good scheme of colouring to redeem an



To have little bits of color on hand for experimentation, the author throws bits of fleece into her dyepot when she's working on other projects. Here, blue fleece from indigo baths and red from a cochineal dye project make up the two colors. In the gray sample the two colors are blended together before spinning for a soft gray-lavender; a speckled yarn is achieved by plying together pink and blue singles.

otherwise uninteresting design, whereas a displeasing colour combination will render worthless a good form."

Color, then, is worth more than a quick glance. Spend a few hours studying a color wheel and color theory, experiment with dyed paper, make colored collages from pure, mixed or patterned papers. Think about proportions, for example, how much red to how much blue gives an overall purple appearance, or how many light areas (and how big) seem to fit well in a dark fabric. Then apply the information when you consider dyeing, blending of fibers if you spin your own yarn, proportions of different colored yarns to use, and where to place them for the effect you want.

Select a weave that will optimize your color scheme. Will a satin weave give too much luster to your dyed silk? Will a 3/1 twill work better with the dark threads in the warp or in the weft? If you use your woolen hand-spun yarn in a tabby, will the colors

show where you want them to? And, finally, how will you finish your fabric? A hard press may add sheen, but you may lose some of the richness of the velvety brown fabric you just wove.

Here are some simple exercises to try. These will produce mixed color effects either because the yarn itself is a blend of colors or the fabric, when woven, mixes separate colors.

1. Blend different colored fibers before spinning (heather yarn).
2. Blend space-dyed rovings or rolags until the color is mixed throughout the length of the yarn (mélange yarn).
3. Add short lengths of different colored fibers to the fiber as it's carded (speckled or spotted yarn).
4. Spin from two different colored rovings at the same time (marl yarn — it almost looks like two plies of separate colors).
5. Space dye the yarn (see pp. 20-22 in the May/June 1988 HANDWOVEN).
6. Ply two or more different colors.

(This may be a fancy twist for "extra" effect.)

7. Combine two or more fibers that take up dye differently before spinning and dyeing.

8. Combine two or more fibers in a yarn; weave and piece dye.

9. Weave crepe or broken weaves using alternating 1-1 or 2-2 colors.

10. Brush multi-colored fabric during finishing for a heather or blended color which may differ from the pure colors.

Weaving requires thinking, time, energy and care; our response to the finished textile will be personal and spontaneous. We may also passionately enjoy the color, an integral part of the fabric, if it has been well planned — if it was, in Anni Albers' words, "subject to reasoning". □

*As any gardener knows, zucchini have a way of multiplying in the night at an astonishing rate. Not so this summer for gardener Anne Bliss, who found the demand of hungry house guests surpassed her zucchini production. That's quite a feat — and a lot of company!*

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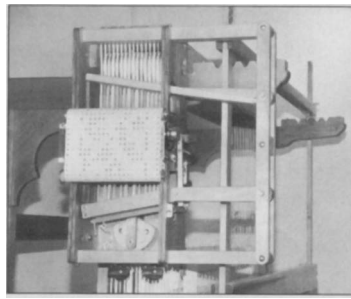
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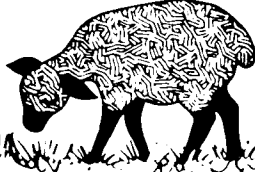
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## HANDWOVEN'S Super Simple Tops Weaving Contest

Whether loom-shaped or cut-and-sewn, this contest wants your best efforts in the way of simply constructed tops for warm weather wearing. The yarns may be fine or heavy, shiny or dull; fabrics may be elaborately patterned or as basic as plain weave. What counts is simple, yet appealing, design and careful, attentive craftsmanship.

**JUDGING** will be conducted by the Interweave Press editorial staff. Criteria for prizes will be based on good design, craftsmanship, utility and beauty.

**PRIZES.** Each winner will receive a \$50 cash prize, and designs will be featured in a special *Design Collection* or upcoming issues of *HANDWOVEN*.

### ENTERING

- Finished projects must be handwoven, require minimal sewing skills and be classified as some kind of top, vest or sweater.
- You may enter as many times as you wish.
- All entries must be handwoven and sewn by the entrant.
- Each entry must include a weaving information sheet (send an SASE to the address below to request a form).
- Each entry must be accompanied by a \$5 entry fee (to cover return shipping and packaging). Checks or money orders only; no cash, please.
- Please label each entry with your name, address and phone number.
- All entries must be received at our offices no later than February 1, 1989. (Canadians, please note: allow at least two weeks mailing time, and be sure to mark for customs as instructed on the entry form so neither of us gets charged duty.)
- Non-winning entries will be returned by May 1, 1989; winners will be returned by August 1, 1989.

**TO REQUEST AN ENTRY FORM, WRITE:** Super Simple Tops Weaving Contest, Interweave Press, Inc., 306 N. Washington Ave., Loveland, CO 80537.

## "Dear Tabby"

*How do you soften linen? I've tried shocking with hot and cold water.*

I haven't "tangled" with much linen in my weaving career, so I looked up what all the weavers of those beautiful linens in *Design Collection #11* had to say. Their (compiled) advice was: *steam press, wash in hot water, roll in towels for a few hours, and press while damp using a hot iron.* (One designer even puts hers, towels and all, in the freezer overnight, then thaws and presses it!) *Never put linen in the dryer – it lints up and ruins the sheen of the fabric.* I think if you want your linen softer than theirs, the answer is: wash it frequently and don't press it to crispness. Linen is a bast fiber, a part of the flax plant whose original function was to carry water up and down the stem between roots and leaves. This means that, by its very nature, it will always be stiffer than, say, cotton. But it will always be more absorbent, too. Washing and use should soften it.

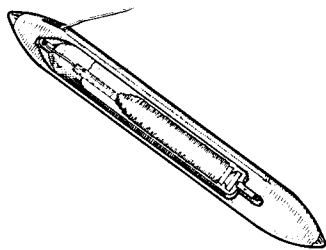
*I notice that some projects call for a fine yarn to be used doubled in the heddles and reed when threading or on the shuttle when treadling. Why can't I just use a yarn that's twice as big and avoid all that extra work of doubling?*

You can! But it will make a difference in your fabric! If you use a single strand of a twice-the-size yarn, the result will be a fabric that is stiffer and looks coarser. For example, in the "Woven Patterned Box" in the Sept/Oct 1988 issue, you could use 10/2 cotton at 40 e.p.i. instead of 20/2 doubled at 80 actual ends per inch, but the heavier cotton wouldn't spread and make as smooth a surface over the hard dowel wefts—the appearance and feel would be "bumpier". Likewise, in the "Houndstooth Rainbow Throw" in this issue, using a heavier wool (about 1120 yd/lb) at the same sett as the doubled 2/8 worsted would give you the same scale of pattern but the cloth wouldn't be as soft and draping. In the article "Seersucker" in the Mar/Apr 1981 issue, Olive Linder discussed how fine threads in a half-basket weave would have "greater opportunity to move within the weave than one larger yarn would have" and can therefore be used to make the puckering stripes between heavier firm stripes.

So if you want softer, more flexible fabric use the finer threads doubled; for firmness or a coarser look use the twice-size thread singly.

What is an "end-feed" shuttle?

An end-feed (or end-delivery) shuttle is the type commonly used with a fly shuttle mechanism, though many weavers prefer it for hand throwing, too. As its name implies, the yarn on an end-delivery shuttle feeds from the end of the shuttle, instead of from the side as with a boat shuttle. Instead of a rotating bobbin, the end-delivery shuttle has a pirn which



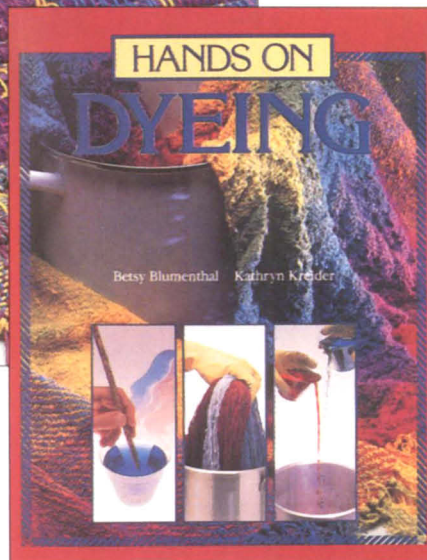
remains stationary—only the yarn moves. Pluses: on an end-delivery shuttle, the yarn unwinds at an even rate which helps promote even selvages. This is especially helpful when weaving with fine threads. Minuses: end-delivery shuttles are more expensive than boat shuttles, they are heavier, and often cannot accommodate heavier yarns.

*The edges of my warp get loose as I weave. What am I doing wrong?*

The warp beam is probably the place to look for the start of this problem. When you put paper or thin sticks in the warp as you roll it, the paper or sticks bend at the edges and don't keep the selvage warp uniform. They also let the edge warp threads spread out along the warp beam so that they are actually slightly longer pieces of thread. So pay extra close attention to the edges as you wind on.

Another cause of loose edges is excessive pull-in. When your edges are pulling in too much, the beater abrades and stretches the edge threads as you beat since those edge threads are pushed into such an extreme outward angle. Pay special attention to all those tricks that keep the selvages straight, and usually they will stay taut, too.

*Need help? Have a weaving problem which you can't find the answer to? Write me, Aunt Tabby, Interweave Press, 306 N. Washington Ave., Loveland, CO 80537.*



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# General Instructions

vol. IX, #5, Nov/Dec 1988

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

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

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

**WARP & WEFT:** The size, fiber and type of each yarn is listed, along with yardage per pound. If a specific brand has been used, it is listed with color names and num-

bers. Amounts needed are calculated in yards making yarn substitutions easier.

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

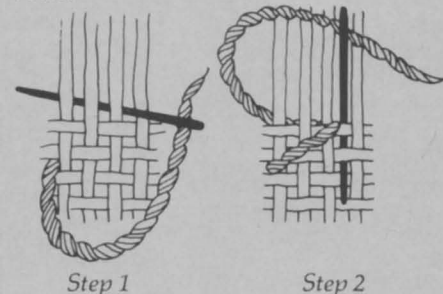
**MEASUREMENTS:** All measurements shown in the Weave Plans and discussed in the directions are taken *under tension on the loom* unless otherwise noted. Each measurement includes take-up and shrinkage so that when the piece is finished, the final size will be correct. Normal warp tension is tight enough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

**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.

**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 length 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.



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. □

## PRODUCT INFORMATION

Brown Sheep Co., Inc., Rt. 1, Mitchell, NE 69357. Color Trends, 8037 9th N.W., Seattle, WA 98117. Edgemont Yarn Service, Maysville Carpet Warp, Box 240 Edgemont, Maysville, KY 41056. Halcyon Yarn, 12 School St., Bath, ME 04530. Harrisville Designs, Harrisville, NH 03450. JaggerSpun, Water St., Springvale, ME 04083. Schacht Spindle Co., Inc., P.O. Box 2157, Boulder, CO 80306. The Silk Tree, Box 78, Whonnock, B.C., Canada V0M 1S0. Treenway Crafts, Ltd., 725 Caledonia St., Victoria, B.C., Canada V8T 1E4.

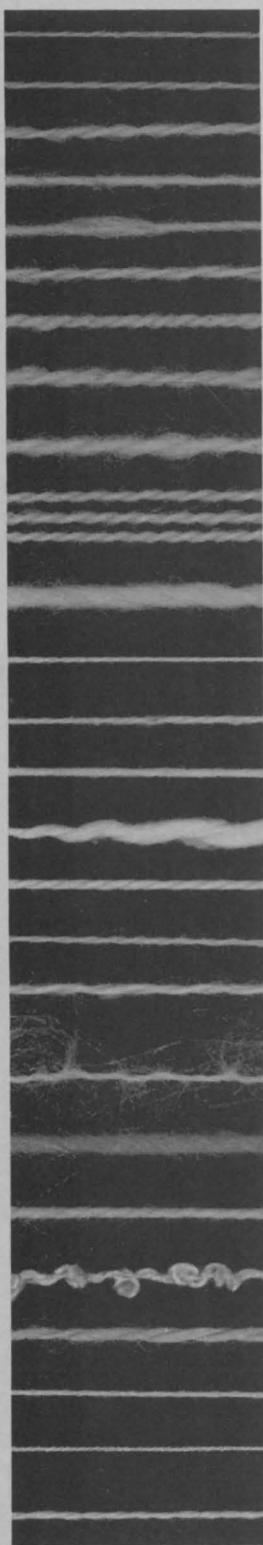
## YARN YARDAGE NOTES

Yarns sometimes differ from standard yardages. Such factors as humidity, dyes and bleaches, and even the age of the spinning equipment, can affect the weight and length of a yarn. You'll notice in the instructions that sometimes the standard yardage and the supplier's stated yardage differ. For example, the standard yardage for 5/2 mercerized cotton is 2100 yd/lb, but the supplier may list the yarn at 2000 yd/lb, taking into consideration some of the factors above. This yardage difference is especially important to keep in mind when ordering yarn, so that adequate amounts can be ordered.

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**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 wool worsted at 5600 yd/lb (11,280m/kg)
- 2/18 wool worsted at 5040 yd/lb (10,150m/kg)
- 2/8 wool worsted at 2240 yd/lb (4510m/kg)
- Wool singles at 2000 yd/lb (4030m/kg)
- Wool singles tweed at 2000 yd/lb (4030m/kg)
- 2-ply shetland-style wool at 2000 yd/lb (4030m/kg)
- 2-ply wool at 1700 yd/lb (3420m/kg)
- 2-ply wool tweed at 1000 yd/lb (2015m/kg)
- 2-ply wool at 1000 yd/lb (2015m/kg)
- "Persian" wool at 680 yd/lb tripled 2-ply strands (1370m/kg)
- Heavy singles wool at 500 yd/lb (1000m/kg)
- 10/2 mercerized cotton at 4200 yd/lb (8460m/kg)
- 8/2 unmercerized cotton at 3600 yd/lb (7250m/kg)
- 8/4 cotton at 1680 yd/lb (3380m/kg)
- Cotton mercerized flake at 1500 yd/lb (3020m/kg)
- 3/2 mercerized cotton at 1260 yd/lb (2530m/kg)
- 2/18 wool-silk at 5040 yd/lb (10,150m/kg)
- Plied cotton/wool at 2000 yd/lb (4030m/kg)
- Brushed mohair at 960 yd/lb (1930m/kg)
- Single-ply wool/mohair at 780 yd/lb (1570m/kg)
- 2-ply tussah silk at 940 yd/lb (1890m/kg)
- Silk bouclé at 1360 yd/lb (2740m/kg)
- 2-ply tussah silk at 1650 yd/lb (3320m/kg)
- Silk/wool blend at 4200 yd/lb (8450m/kg)
- 2-ply fine cord at 4650 yd/lb (9360m/kg)
- 20/2 cultivated silk at 5000 yd/lb (10,070m/kg)

## "Houndstooth Rainbow" Throw

designed by Pat Sheeran

page 45

4

**PROJECT NOTES:** This throw was designed in response to my husband's request for "a colorful blanket". The houndstooth was a pattern I had been experimenting with all winter—combining it with a spectrum of colors seemed a nice solution to Paul's request. I used a fine yarn doubled in this throw to achieve the size of houndstooth I wanted without sacrificing flexibility of the fabric.

This blanket is fun to weave—the frequent changes and the interaction of colors keeps the weaving interesting. It is also a great project for sharing—one blanket uses very little (about one or two ounces) of each color, so you can swap the extra yarn with another weaver, weave a second blanket for a friend, or work the extra yarn up into a multi-colored sweater!

**FABRIC DESCRIPTION:** 2/2 twill.

**FINISHED DIMENSIONS:** 37" wide by 73" long plus 6" fringe on each end.

**WARP & WEFT:** 2/8 wool worsted at 2240 yd/lb, doubled in heddles and reed and on shuttle: 2210 yd black, 140 yd dark green, and 230 yd each of bluish green, bright turquoise, blue-turquoise, blue, purple, magenta, berry pink, red, coral-orange, and bright yellow.

**YARN SOURCES & COLORS:** These are 2/8 The Maine Line from JaggerSpun, used doubled: Black, Emerald, Jade, Turquoise, Aegian Blue, Royal Blue, Iris, Magenta, Primrose, Real Red, Watermelon, and Chrome.

**E.P.I.:** 8 doubled ends (16 actual ends, doubled in heddles and 8-dent reed).

**WIDTH IN REED:** 43½".

**WARP COLOR ORDER:** doubled ends.

**TOTAL WARP ENDS:** 348 doubled ends (696 actual ends).

**WARP LENGTH:** 3½ yd, which includes take-up, shrinkage, and 27" loom waste, assuming that the fringes are partly loom waste.

**DRAFT:** Note that all yarns are doubled in the threading and in the treadling.

**P.P.I.:** 8.

**TAKE-UP & SHRINKAGE:**

15% in width and length.

**WEAVING:** plain weave▶

Leave at least 8" unwoven at the beginning and end for fringes

87X				
4	O	O	O	O
3	O	O	O	O
2	O	O	O	O
1	O	O	O	O
plain weave▶	/	/	/	/
Twill	/	/	/	/





# "Jacket of Many Colors"

designed by Leslie Voiers,  
woven by Laura Trudelle,  
sewn by Phyllis Tichy  
page 48

4 2

**PROJECT NOTES:** The secret of this simple fabric is the fact that the warp was designed with many colors and various weights of yarn to give a look of richness and sophistication, but with only two wefts it is easy to weave. The warp has a 20-end repeat incorporating four yarn types and 16 different colors. (Because of the large number of yarns, it is easiest to wind the warp 20 ends at a time using a warping paddle.) The fabric is a perfect solution to those small cones of leftover yarns that you have hanging around – you need only about 110-120 yards of each color! The fabric is woven in a plain weave with two wefts alternating in a pick-and-pick sequence. Because of the multiple colors in the warp, it would be easy to change the coloration of the entire fabric by using different wefts and weave structures, too.

This Vogue pattern was chosen for its simplicity, although we added two buttons to the front (not called for in the pattern). It is a "Very Easy Vogue" without a lining, so all raw edges have been bound with a narrow double-fold bias tape.

**FABRIC DESCRIPTION:** Plain weave.

**SIZE:** Women's size 10. Circumference at chest 48". Length from shoulder 29". Sleeve length from center back 30".

## WARP:

– Heavy singles wool at 500 yd/lb: 120 yd each of purple and dark yellowish green.

– 2-ply wool at 1000 yd/lb: 120 yd each of rust, medium blue, and dark gray.

– 2-ply wool tweed at 1000 yd/lb: 110 yd each of blue-violet tweed and turquoise tweed.

– 2-ply shetland-style wool at 2000 yd/lb: 120 yd blue and 110 yd each of dark red, dark rust, green, dark yellowish green, and dark green.

– Single-ply wool at 2000 yd/lb: 120 yd each of light blue-green and blue, and 110 yd each of rust, magenta, red-orange, and rose.

– Single-ply wool tweed at 2000 yd/lb: 120 yd blue-violet tweed.

## WEFT:

– 2-ply wool at 1000 yd/lb: 900 yd dark red.

– 2-ply shetland-style wool at 2000 yd/lb: 900 yd rose.

**YARN SOURCES & COLORS:** These yarns are all from Harrisville Designs and are available as 8-oz cones or 3.5-oz skeins.

– The heavy singles wool warp is Designer: Violet and Hemlock.

– The 2-ply wool warp and weft are Harrisville Two-Ply: Rust, Cobalt, and Charcoal, with Garnet weft.

– The 2-ply wool tweed warp is Tweed Two-Ply: True Blue and Turquoise.

– The 2-ply shetland warp and weft are Shetland Style: Royal, Garnet, Cinnabar, Spruce, Hemlock, and Evergreen, with Rose weft.

– The single-ply warp is Harrisville Singles: Peacock and Royal, as well as Rust, Magenta, Henna, and Rose.

– The single-ply tweed warp is Singles Tweed: True Blue.

**NOTIONS:** Matching dark blue or purple sewing thread; Very Easy Vogue pattern #9086, view A; shoulder pads; 1/2 yd of 45" lining fabric for back yoke and shoulder pads; two 1" buttons; three packages of dark blue narrow double-fold bias binding. E.P.I.: 8 (with heavy yarn alone in first and last dents, and with second and next-to-last dents double sleyed).

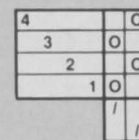
**WIDTH IN REED:** 36".

**TOTAL WARP ENDS:** 289.

**WARP LENGTH:** 7 yd, which includes take-up, shrinkage, 27" loom waste, and enough extra for a few inches of sampling.

## DRAFT:

P.P.I.: 7 1/2.



## TAKE-UP & SHRINKAGE:

22% in width and length.

**WEAVING:** Weave plain weave, using the two wefts alternately (in a pick-and-pick sequence). Use a fairly soft beat for an "open" fabric that allows room for fulling so that the colors will visually mesh.

**FINISHING:** Hemstitch or stay-stitch the ends of the fabric. Wash in warm (not tepid) water with a mild detergent (such as Ivory Liquid); rinse well in warm water. Expect substantial shrinkage. (Our fabric was machine washed, but that must be

## WARP COLOR ORDER for "JACKET OF MANY COLORS"

WEIGHT/COLOR:	14x		
heavy (Designer)/purple (Violet)	1		1 = 15
singles/lt. blue-green (Peacock)	1		1 = 15
singles/blue (Royal)	1		1 = 15
singles tweed/ blue-violet (True Blue)	1		1 = 15
2-ply/rust (Rust)	1		1 = 15
2-ply/med. blue (Cobalt)	1		1 = 15
shetland/blue (Royal)	1		1 = 15
2-ply/dk. gray (Charcoal)	1		1 = 15
heavy (Designer)/dk. yellow-grn. (Hemlock)	1		1 = 15
shetland/dk. red (Garnet)	1		= 14
2-ply tweed/blue-violet (True Blue)	1		= 14
shetland/dk. rust (Cinnabar)	1		= 14
shetland/green (Spruce)	1		= 14
singles/rust (Rust)	1		= 14
singles/magenta (Magenta)	1		= 14
2-ply tweed/turquoise (Turquoise)	1		= 14
singles/red-orange (Henna)	1		= 14
shetland/dk. yellow-grn. (Hemlock)	1		= 14
singles/rose (Rose)	1		= 14
shetland/dk. green (Evergreen)	1		= 14

done with great care and using a very short cycle.)

**NOTES:** Due to the color order of this warp and the colors of these two wefts, there are definitely two different faces to this fabric, even though it is plain weave. The front face of the fabric has the rose weft going *under* the purple (Violet) heavy and red-orange (Henna) singles warps.

The Vogue pattern was followed in cutting and assembly, with the following exceptions: two bound buttonholes and buttons were added to the front, with one at the waist and the other 2¾" below it. The fabric has been turned 90° for the top part of the pocket design. □

## Napkins Inspired by Mugs

designed by Margaret Gaynes  
page 49

4 2

**PROJECT NOTES:** These napkins were inspired by the colors of coffee mugs. When I wound each warp, I wound all the yarns together as one, using a paddle to keep them separated. (The paddle I use is homemade and looks like a ping-pong paddle with holes in it—a similar one is available from Robin & Russ Handweavers, or from other suppliers.) It is important for the yarns to feed evenly off the cones, so I use a cone holder that allows the cones to sit on pegs and the yarns to feed through eyelets above them. If any of the yarns are on balls, I put them in a bucket so they don't roll around. Holding the paddle in one hand and feeding the yarns through my other hand helps me control the tension on the yarns and feel any knots or flaws.

I warp the loom front-to-back so that I can control the color selection as I warp. When sleaying the reed (double in an eight-dent reed), I pick up a group of ten yarns off the cross, then separate them into pairs. I randomly select the yarns from the bundle of ten, avoiding any pairs that my wrapping showed me were unattractive and trying not to have the same colors next to each other all the time. I try to avoid putting all the cool colors or all the warm colors together (which would cause stripes). It is important to avoid putting the cotton flake yarn at the selvage, where its uneven texture will cause an uneven selvage and its loosely spun areas can fray and break under the extra abrasion.

When beaming the warp I raise alternate shafts and prop them up to help separate the pairs of threads that were sleayed together before they reach the heddles.

**FABRIC DESCRIPTION:** Plain weave.

## Bomber-Style Jacket

designed by Nancy Lyon  
page 50

4

**FABRIC DESCRIPTION:** Crackle and overshot.

**WARP:** 20/2 wool worsted at 5600 yd/lb: dark blue.

**WEFT:** Brushed mohair at 960 yd/lb:\* various reds, blues, and blue-greens.

**YARN SOURCES & COLORS:** This warp is Oregon Worsted's Willamette 20/2: #2119 Navy. The wefts are LaGran (74% mohair/13% wool/13% nylon) at 950 yd/lb\* from Classic Elite Yarns, and NSMB

### WARP COLOR ORDER FOR BOMBER-STYLE JACKET:

Crackle 282X		Crackle 10X		Overshot 9X													
4	4	4		4		4		4	4	4		4	4	4		O	O
	3		3		3	3	3	3		3	3		3	3	3	3	O
2				2		2	2	2	2		2	2	2	2		O	
1	1		1					1	1				1	1		1	O

**FINISHED DIMENSIONS:** Four napkins, each about 14" square, including ½" hem on each end.

**WARP:** 10/2 mercerized cotton at 4200 yd/lb\*, 8/2 unmercerized cotton at 3600 yd/lb\*, and cotton mercerized flake at 1500 yd/lb: mixed colors and amounts totalling roughly 890 yd.

**WEFT:** 8/2 unmercerized cotton at 3600 yd/lb\*: desired color, with small amounts of contrasting colors for border bands, totalling about 650 yd.

**YARN SOURCES & COLORS:** These yarns are all from Halcyon Yarn. The 10/2 is 10/2 Pearl Cotton, Item 84, at 4000 yd/lb\*. The 8/2 warp and weft is Homestead Cotton 8/2, Item 152, at 3200 yd/lb\*. The flake is Taffy, Item 86.

**NOTIONS:** Matching sewing thread.

**E.P.I.:** 16.

**WIDTH IN REED:** 17½".

**WARP COLOR ORDER:** Refer to the Project Notes.

**TOTAL WARP ENDS:** 280.

**WARP LENGTH:** 3 yd, which includes take-up, shrinkage, and 27" loom waste. (For each four additional napkins, add slightly more than 2 yd.)

**DRAFT:**

**P.P.I.:** 16.

**TAKE-UP & SHRINKAGE:**

20% in width and 15% in length.

2		O
1		O
	/	/

4		O
3		O
2		O
	1	O
	/	/

\*See the General Instructions for yardage notes.

(78% mohair/13% wool/9% nylon) from Ironstone Warehouse.

**E.P.I.:** 24.

**WIDTH IN REED:** 60".

**TOTAL WARP ENDS:** 1440.

**DRAFT:** In the treadling, repeat the three-pick sequence continuously, changing colors at will.

**FINISHING:** Machine washed in warm water with liquid laundry detergent, rinsed, dried. Steam pressed and hand brushed after the jacket was sewn. □

\*See the General Instructions for yardage notes.

**WEAVING:** For each napkin, weave 1" hem allowance, main color, border bands, main color, border bands in reverse, main color, and 1" hem allowance, all to total 18½". (I mark a proper length of adding machine tape with the color sequence and pin it to the fabric as a template, reusing it with each napkin to make them match.) Weave several picks of colorfast contrasting color after each napkin to separate it from the next one.

**FINISHING:** Machine stay stitch the ends of the fabric. Machine wash in warm water on cotton cycle, using detergent. Machine dry, removing when slightly damp. Steam press.

Stay stitch the ends of each napkin and cut them apart, removing the contrasting separator wefts. Turn each end under ¼", press, and turn under again to form ½" hem; hand stitch. Press. □

## Color Study: M's & O's Rag Runner

designed by Louise Bradley  
page 53

4

**PROJECT NOTES:** In this example of using the color scheme of a commercial fabric, the tan, rose, white, and green print fabric is interpreted in rag strips for a short table runner. Colored print fabrics of similar tints of gray-green, rose, and tan were used for weft. The white from the original

fabric's apple is combined with tan in the warp.

**FABRIC DESCRIPTION:** 2-block M's & O's.

**FINISHED DIMENSIONS:** 14½" wide by 25" long, including 1¼" hem on each end.

**WARP:** 8/4 cotton "carpet warp" at 1680 yd/lb.\* 320 yd tan and 370 yd off-white (including 50 yd off-white used for hem weft).

**WEFT:** Rag strips ½" width: 90 yd total, requiring about 1¼ yd of 42"-wide fabric, depending on colors used (this runner took about ¾ yd tan fabric, ⅓ yd rose, and ¼ yd green).

**YARN SOURCES & COLORS:** This warp is Maysville Carpet Warp at 1600 yd/lb.\* #58 Ivory and #46 Linen. The rag strips were cut from new, pre-washed commercial fabric using a rotary cutter and cutting mat. The strips were lapped and folded so that the print side was outward, and joined with a zigzag stitch.

**NOTIONS:** Matching off-white or tan sewing thread.

**E.P.I.:** 20.

**WIDTH IN REED:** 16¾".

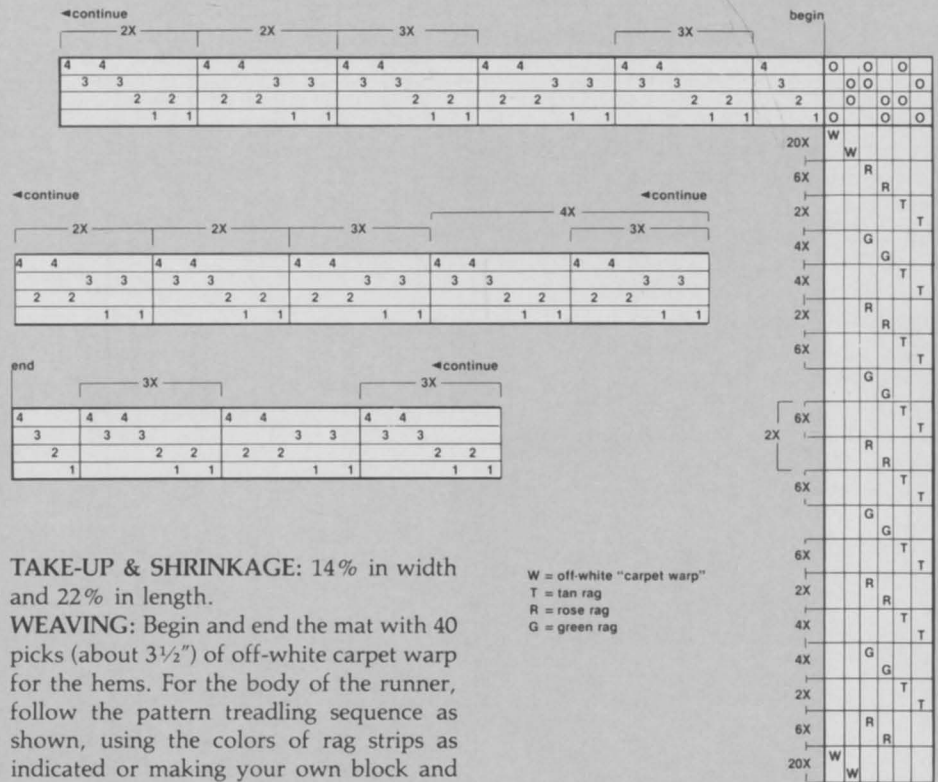
**WARP COLOR ORDER:** Alternate ends of tan and off-white.

**TOTAL WARP ENDS:** 336 (168 of each color).

**WARP LENGTH:** 1¾ yd, which includes take-up, shrinkage, and 27" loom waste. For each additional runner, add 1 yd.

**P.P.I.:** 6 in rag pattern area, 12 in carpet-warp hem area.

DRAFT FOR M's & O's RAG RUNNER



**TAKE-UP & SHRINKAGE:** 14% in width and 22% in length.

**WEAVING:** Begin and end the mat with 40 picks (about 3½") of off-white carpet warp for the hems. For the body of the runner, follow the pattern treadling sequence as shown, using the colors of rag strips as indicated or making your own block and color sequence. I took care to hand place the rag strips in each shed to make certain that the printed side of the fabric was folded outward. At the beginning and end of each color area the rag was cut in half for a length of 3" and turned back around a selvedge and into the same shed.

W = off-white "carpet warp"  
T = tan rag  
R = rose rag  
G = green rag

**FINISHING:** Stay-stitch the ends of the runner with machine zigzagging. Machine wash on gentle cycle; dry flat. Turn under, press, and hand stitch a 1½" hem at each end. □

## Color Study: Monk's Belt Runner

designed by Louise Bradley  
page 53

4

**PROJECT NOTES:** In the second example of this color study, the rose and green and tan are used in a supplementary warp which appears as a decorative band along each side of the plain weave table runner. The color scheme is still carried out by using a tan warp and white weft.

In this instance the pearl cotton I used for the supplementary warp was not available in the exact shades of the envisioned color scheme, but the substituted yarns produced a similar and satisfactory effect.

**FABRIC DESCRIPTION:** Plain weave with supplementary warp in a vertical Monk's Belt pattern.

**FINISHED DIMENSIONS:** 14" wide by 40" long, plus 1½" fringe on each end.

**WARP:** Ground—8/4 cotton "carpet warp" at 1680 yd/lb.\* 680 yd tan.

\*See the General Instructions for yardage notes.

**Supplementary**—3/2 mercerized cotton at 1260 yd/lb: 100 yd rose-tan, 80 yd light gray-green, and 30 yd tan.

**WEFT:** 8/4 cotton "carpet warp" at 1680 yd/lb.\* 290 yd off-white.

**YARN SOURCES & COLORS:** This ground warp and weft are Maysville Carpet Warp at 1600 yd/lb.\* the tan warp is #46 Linen and the off-white weft is #58 Ivory. The supplementary warp is 3/2 Pearl Cotton. UKI colors: #77 Dusty Coral, #57 Willow Green, and #96 Deep Beige.

**E.P.I.:** Ground 15 (each supplementary warp end is dented with its adjacent ground warp).

**WIDTH IN REED:** 17".

**TOTAL WARP ENDS:** 255 ground, 72 supplementary (36 rose-tan, 28 lt. gray-green, and 8 tan).

**WARP LENGTH:** 2½ yd, which includes take-up, shrinkage, and 27" loom waste, plus an extra loom allowance to make it easier to weight the supplementary warp behind the back beam. For each additional runner, add 1½ yd.

**DRAFT:** Follow the "Warp Color Order", threading the tan (Linen) 8/4 ground warp on shafts 1 and 2 alternately throughout, and threading the 3/2 pattern (supplementary) warps on shafts 3 and 4 as indicated in the draft. Sley the ground warps at 15 e.p.i.; in the pattern stripes sley each pattern warp end with the adjacent ground end (30 e.p.i.).

The easiest way to treadle this pattern is to use one foot to alternate the plain weave sheds and the other foot to control the pattern shafts, lifting one, the other, both, or neither. Notice that at many places in the treadling two treadles are used simultaneously.

**P.P.I.:** 12.

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

**WEAVING:** Leave at least 1½" unwoven at the beginning and end for fringes (which can be part of the loom waste if you are weaving only one runner). Leave a long tail of weft at the beginning for hemstitching. Weave according to the draft. (After the





## Fabrics for Interiors #14

designed by Constance LaLena, page 56

### FABRIC #1

4 2

**FABRIC DESCRIPTION:** Plain weave.

**WARP & WEFT:** Plied cotton/wool at 2000 yd/lb: off-white (also used for weft), warm tan, and mint green.

**YARN SOURCES & COLORS:** These are Trillium from Harrisville Designs: Gardenia, Shell, and Mint.

**E.P.I.:** 10.

**WIDTH IN REED:** 1 repeat equals 4" on the loom.

**TOTAL WARP ENDS:** 40 per repeat.

**DRAFT:**

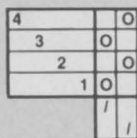
**P.P.I.:** 9.

**TAKE-UP & SHRINKAGE:**

25% in width and length.

**WEAVING:** Use the off-white yarn as weft. Take care to beat *loosely!*

**FINISHING:** Machine wash on warm with pure soap for 8 minutes; rinse. Line dry.



**WARP & WEFT:** Plied cotton/wool at 2000 yd/lb: off-white, pale pink, mint green, lavender-rose, and warm tan.

**YARN SOURCES & COLORS:** These are Trillium from Harrisville Designs: Gardenia, Magnolia, Mint, Phlox, and Shell. **E.P.I.:** 16.

**WIDTH IN REED:** 1 repeat equals 8" on the loom.

**TOTAL WARP ENDS:** 128 per repeat.

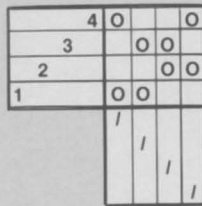
**DRAFT:** Use wefts in the same color order as the warps.

**P.P.I.:** 14.

**TAKE-UP & SHRINKAGE:** 16% in width and length.

**WEAVING:** Use floating selvages in the threading, and when weaving use a template to match the plaids (so that panels will match when sewn together). Weave following the given treadling, with the wefts in the same color order as in the warp.

**FINISHING:** Machine wash on warm with pure soap for 8 minutes; rinse. Line dry. □



### FABRIC #2

4

**FABRIC DESCRIPTION:** Broken reverse twill.

#### WARP COLOR ORDER FOR FABRIC #1:

off-white (Gardenia)	2	2	= 4 per repeat
warm tan (Shell)	16	5	= 26 per repeat
mint green (Mint)	10		= 10 per repeat

#### WARP & WEFT COLOR ORDER FOR FABRIC #2:

off-white (Gardenia)	24	8	8	24	8	8	= 80 per repeat
pale pink (Magnolia)	4			4			= 8 per repeat
mint green (Mint)		16					= 16 per repeat
lavender-rose (Phlox)					4	4	= 8 per repeat
warm tan (Shell)					16		= 16 per repeat

## Honeycomb Pillow

designed by Jane Patrick  
page 58

4

**PROJECT NOTES:** I wanted to weave a pillow that would coordinate with a double weave wall piece that hangs behind the couch in my living room. The colors in the hanging are very soft – I especially like the sameness of the values from block to block. The little assignment I gave myself for this project was to work with colors of

similar value to achieve this same kind of unified feel.

I liked the idea of using honeycomb weave with this color scheme, to frame the colors and give the fabric dimension. So my project took me to *The Weaving Book* by Helene Bress (which has oodles of ideas for what I had in mind). I decided on pattern IV 315 III (p. 395) which has square shapes that echo the square blocks in my wall hanging. For my wider-set fabric I shortened the threading draft a little.

For the weft yarns for the honeycomb cells I chose wool embroidery yarns from my local needlework store (a great source of small amounts of a lot of colors). This enabled me to have many coordinated colors of the same yarn, but I could have used leftover yarns from other projects instead – this design takes only a few yards of each color for the pattern area.

On the same threading, the pattern panel for the front of the pillow was woven in honeycomb and the front borders and pillow back were woven in plain weave. The pillow cover was sewn with a zipper in the back for ease of insertion and removal of the pillow form.

**FABRIC DESCRIPTION:** Plain weave and honeycomb.

**FINISHED DIMENSIONS:** 14" square (knife edge) with corded edges.

**WARP:** 2-ply shetland-style wool at 2000 yd/lb: 240 yd each of light camel and beige (plus more if you plan to make rope trim for pillow edges).

**WEFT:** For borders and pillow back – same as warp: 270 yd beige.

For honeycomb outline – single-ply worsted weight wool/mohair at 780 yd/lb, used doubled; 50 yd beige.

For honeycomb cells – 2-ply wool embroidery yarn at 680 yd/lb of tripled strands: about 60 yd total of tripled strands, in colors of your choice. (I used ten soft, grayed hues of rose, green, brown, tan, and gray.)

**YARN SOURCES & COLORS:** This warp and border/back weft are Harrisville Designs' Shetland Style: Sand (light camel) and Oatmeal (beige).

The outline weft is Brown Sheep Co.'s Lamb's Pride (85% wool/15% mohair) Size #1 Single-ply Worsted Weight (used doubled): color M60 Dune.

The cell wefts are Paternayan Persian wool: colors #922 (dark pink), #485 (salmon), #640 (dark green), #433 (light brown), #651 (avocado green), #442 (gold-tan), #422 (dark brown), #201 (gray-blue), #453 (khaki), and #462 (gray-tan).

**NOTIONS:** Matching beige sewing thread; 12" zipper 14" square knife-edge pillow form (or muslin fabric and stuffing material for making your own). Also (optional) 60" cording for edge, or Schacht's Incredible Rope Machine for making rope trim.

**E.P.I.:** 12.

**WIDTH IN REED:** 13½".

**WARP COLOR ORDER:** Alternate the light camel and beige throughout.

**TOTAL WARP ENDS:** 160.

**WARP LENGTH:** 2¾ yd, which includes take-up, shrinkage, and 27" loom waste.

**P.P.I.:** 12 in the plain weave, 12 cell wefts and 4 outline wefts in the pattern.

DRAFT FOR HONEYCOMB PILLOW

\* = floating selvedge  
 ● = heavy outline weft

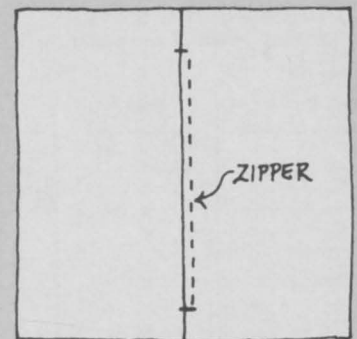
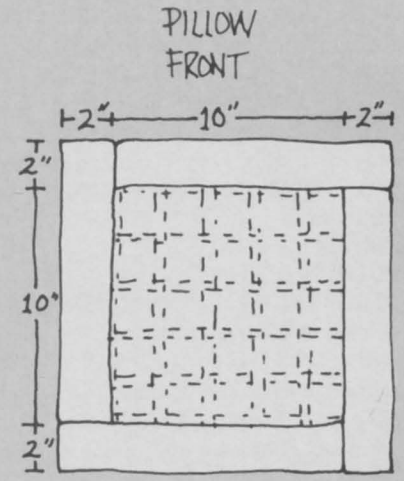
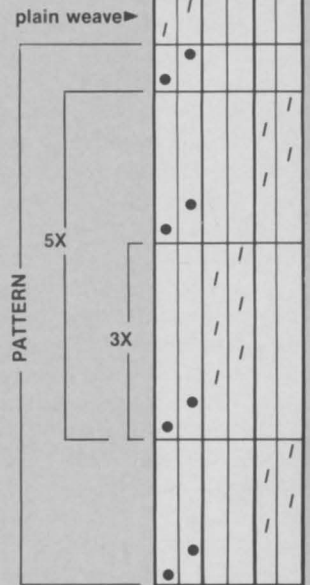
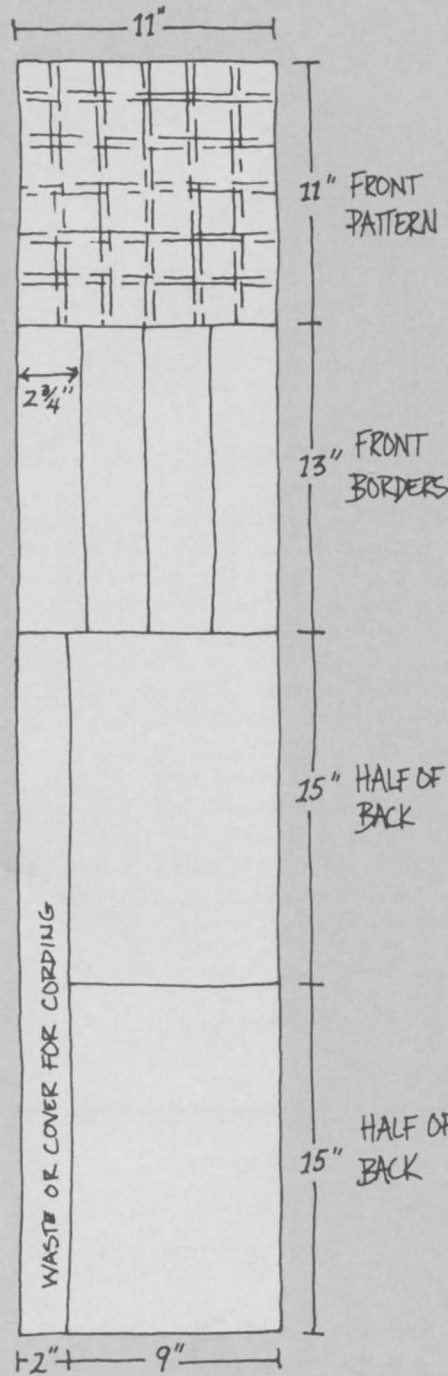
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**TAKE-UP & SHRINKAGE:** 25% in width and length.

**WEAVING:** Weave according to the draft. Begin with a narrow plain weave heading, then weave the pattern as given (using a different color of triple-strand fine weft for each 4-pick or 6-pick band of cells, and the one color of doubled heavy weft for all outline picks). Then weave the rest of the yardage as plain weave using the beige weft throughout. (Note that the measurements on the layout diagram are *after* fulling – be sure to allow enough more for shrinkage when measuring on the loom under tension.)

**FINISHING:** Machine stay-stitch ends of fabric. Machine wash with mild soap in warm water on gentle cycle. Machine dry on "fluff" cycle. Iron with a cool iron if necessary.

**ASSEMBLY:** Machine stay-stitch on both sides of every cutting line before cutting. All measurements in the layout diagram include 1/2" seam allowances. Assemble the pattern panel and the four border strips into the pillow front as shown, sewing pieces right sides together with 1/2" seam allowances; press. Assemble the two back panels by folding under the center edges and sewing in the zipper along the center line; press. The pillow can be finished several different ways. One would be to sew the front and back panels, right sides together, around the four outer edges, and turn right-side-out through the zippered back opening. The "waste" strip could be cut in half lengthwise (into two 1" by 30" strips) and used to cover cording which could then be included in the outer seam. Or the front and back could be sewn together right-sides-out, and the edges trimmed close to the seam and covered with a rope trim made from the yarns that were used in the weaving. I encourage you to design and work a finish that pleases you!



## "Cluster of Fungi" Scarves

designed by Cheryl T. Lawrence  
page 60

4

**PROJECT NOTES:** The color design for these scarves was inspired by the photo of a "cluster of fungi" in the 1987 Sierra Club pocket calendar. I wove the scarves in fine silks and silk/wool blends which were hand-dyed using Lanaset dyes (see the accompanying article).

I used an M's & O's threading adapted from Shaker Towel II in the Nov/Dec 1982 issue of *HANDWOVEN*. In the threading I varied the sizes of the blocks and in the treadling I used one narrow block most of the time so that the cords formed long columns in a predominantly plain weave fabric. (I call that part "M's without O's".) This combination of yarns and structure gave me a fabric of excellent hand, drape, and weight, ideal for these scarves.

**FABRIC DESCRIPTION:** M's & O's.

**FINISHED DIMENSIONS:** Each scarf is about 9½" wide by 66" long plus 7" fringe on each end.

**WARP:** Silk/wool blend at 4200 yd/lb, cultivated 20/2 plied silk at 5000 yd/lb, and silk bouclé at 1360 yd/lb.

**WEFT:** The same yarns or 2-ply fine cord at 4650 yd/lb. (The lightest scarf is silk/wool blend; the darkest scarf is 2-ply cord.)

**YARN SOURCES & COLORS:** The silk/wool blend, 2-ply fine cord, and silk bouclé are from The Silk Tree. The cultivated 20/2 plied silk is from Treenway Crafts Ltd. All yarns were white before I dyed them.

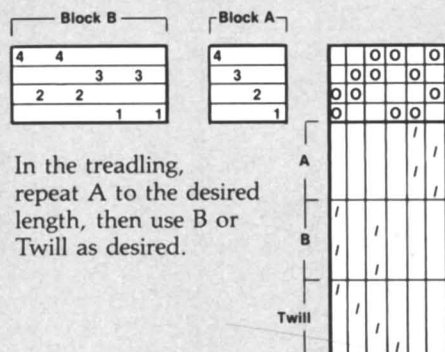
**E.P.I.:** 24.

**WIDTH IN REED:** 11".

**TOTAL WARP ENDS:** 264 (mixed stripes and lines of color and texture).

**WARP LENGTH:** For one scarf—3¼ yd, which includes take-up, shrinkage, and 27" loom waste, assuming the fringes are partly loom waste. For each additional scarf, add about 2½ yd.

**DRAFT:** In the threading, alternate 2× or 4× repeats (8 or 16 ends) of Block A with 1× repeats (8 ends) of Block B, beginning and ending with 1× repeat (4 ends) of Block A.



**P.P.I.:** 24.

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

**WEAVING:** Leave 9" unweaved at beginning and end for fringes (which can be part of the loom waste if you are weaving only one scarf). Weave vertical columns, breaking them up by treadling the other M's & O's block or the twill block as desired. (Allowing 5% shrinkage, you should weave about 69" for a 66" final length.) Use one color of the dyed silk for weft, or vary the colors and textures as desired.

**FINISHING:** Remove from the loom and make a twisted cord fringe on each end. Wash by hand in warm water with mild soap, roll in a towel to remove excess water, and iron while still damp. □

**WEFT:** 2-ply tussah silk at 1650 yd/lb; hand-dyed from natural (about 910 yd after dyeing).

**YARN SOURCES & COLORS:** These yarns are all from the Silk Tree. The 2-ply tussah warp is #13, the silk/wool warp is #57, and the 2-ply tussah weft is #54. The dyes are Lanaset, in colors from *Color Trends* magazine.

**E.P.I.:** 14 for the 2-ply, 18 for the silk/wool.

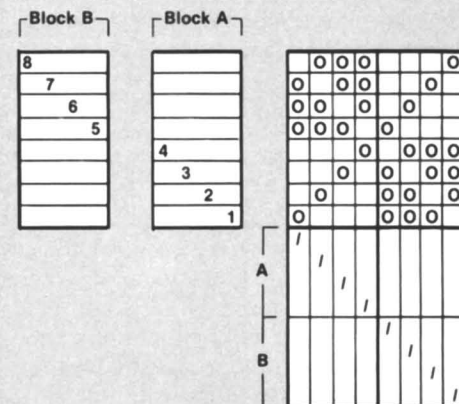
**WIDTH IN REED:** 29".

**WARP COLOR ORDER:** Random-width stripes of each of the two yarns.

**TOTAL WARP ENDS:** 428.

**WARP LENGTH:** 3¼ yd, which includes take-up, shrinkage, and 27" loom waste but assumes that some of the fringe allowance will be part of the loom waste.

**DRAFT:**



**P.P.I.:** 14.

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

**WEAVING:** When threading the random-width stripes you may find that the number of warp ends in a stripe is not evenly divisible by four. To avoid having weft floats that mar the pattern, follow this rule:

When a Block A stripe ends on shaft 1, begin the Block B stripe on shaft 8. When A ends on 2, begin B on 7. When A ends on 3, begin B on 6. When A ends on 4, begin B on 5.

Begin and end the weaving with at least 12" left unweaved for fringe (which can be part of the tie-on and loom waste if you are making only one shawl). For this shawl, treadle A for 12", alternate A and B in blocks of random size for 6", treadle B for 36", alternate various sizes of A and B again for 6", and end with 12" of A. This gives a total of about 72" of weaving (under tension on the loom) for a finished length of about 66" plus fringes.

**FINISHING:** Twist and ply the warp fringes, knotting each plied group about 9½" from the fell and trimming to 10". Hand wash the shawl with great care, treating as the hand-dyed silk that it is. □

## Winter Shawl

designed by Liz Frey  
page 62

8

**FABRIC DESCRIPTION:** Two-block double-faced twill.

**FINISHED DIMENSIONS:** 26" wide by 65" long plus 10" fringe on each end.

**WARP:** 2-ply tussah silk at 940 yd/lb, and silk/wool at 4200 yd/lb; hand-paint dyed from natural (total about 1480 yd after dyeing).



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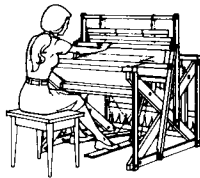
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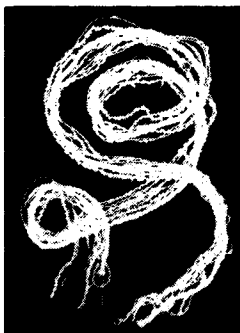
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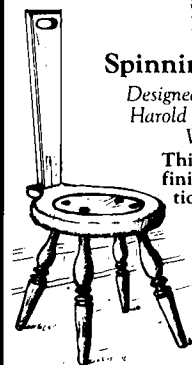
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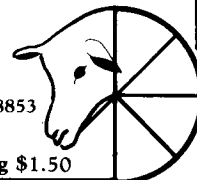
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# IN CELEBRATION OF RED



*At left, red cotton skirt with ikat accents purchased by the author in Oaxaca, Mexico, in 1976. At right, sturdy weft-faced fabric for a taggare, or carry-all, purchased in Crete in 1963. Here, red is a background for vivid accent colors.*

*by Nell Znamierowski*

RED: danger, stop, mystery, excitement, passion, fire, beware! Many meanings are attributed to the color red. More than any other color, we notice red and react to it quickly. Seldom is anyone ambivalent about it – either they love it or hate it. Some form of red is perennially in fashion yet it is one of the oldest colors in history. It has



*Bottom, ethnic weaving from Ohrid, Macedonia, Yugoslavia, purchased by the author at a native market in 1987. This 100% wool weft-faced fabric is most likely used as an apron. Top, handspun yarns are used for this fabric purchased in Cuzco, Peru, in 1968. Since this fabric is too small to be a manta, the author speculates that it was perhaps used as a carrying cloth and ground cover. Here, white is a pleasing backdrop for rich red patterning.*

more emotional and symbolic connotations than any other color in the spectrum, though its messages are often contradictory. We have happy "red letter" days or we are "red hot" with ideas or momentum, or we are gleefully "painting the town red". But we can also "see red" with rage, or be "in the red" financially, or have our lives embroiled with "red tape".

Every color has its own allure but red demands more attention from everyone. How often have we gone to exhibitions of Mexican, Guatemalan, Asian or European costumes and fabrics and exclaimed over the luscious reds. As designers we have to be judicious in how we use red for it can dominate a design, even in minimal quantities. A totally red fabric might be too much for some people since red, the color of martyrs and saints, is also the color of eroticism. Although it is a well-liked color, many weavers use red sparingly and usually only as an accent. Hopefully this article will revive interest in red and lead to more use of it.

## WHAT IS THE COLOR RED?

As artists and designers, we know that a "true" red is one of three primary colors on a color wheel. We think of red itself as a hue that is bright and does not tend to be either "bluey" or "yellowey". Yet often when someone calls a color "red" they are alluding to a shade as deep as alizarin crimson or to a lighter, slightly orange carmine red or even to something bordering on magenta. Scientists tell us that red coming through a prism is composed of long wavelengths of light that have the least amount of refraction of any color.

In visible radiation red has the lowest temperature yet the greatest physiological effect on us, for with a red color or red lights we experience a rise in blood pressure, a quickening of the pulse and an increase in respiration rate and muscular tension. The body is aroused and the brain waves become more positively charged. With infants and the mentally ill, red promotes excitement, increased bodily activity, anxiety, anger and also feelings of love. Because of these biological effects it is used in health care facilities with caution.

Although red is almost banished from the sickroom it has a place in magic healing and folk medicine. A scarlet cloth was once used to stop bleeding and to fight smallpox in the England of the Middle Ages. Red wool cured sprains in Scotland, sore throats in Ireland, and prevented fever in Greece. Red flannel was a remedy for scarlet fever in Ireland and Russia. I can remember having my chest

wrapped in red flannel during childhood bouts of bronchitis.

In homes, it is said that bright red rooms promote quarrels among people who never quarrel. Despite this, red is accepted as ideal in rooms on the cold, north side of a house. It also creates a warm, intimate atmosphere in rooms that are very large. Red is used effectively by those who want to make a unique statement, among them the noted fashion authority Diana Vreeland, who wanted a "garden in hell" and lives surrounded by red chintz, red walls and red carpeting.

Red's real importance is in women's wear. It is not always the leading color but some form of red makes its appearance in every seasonal fashion forecast. Aside from being a basic color in feminine apparel it is found in resort and athletic wear of both sexes. In men's wear there has been a resurgence of red starting with the red or "power" tie. Red's prominence in all design fields indicates a color family that is being used more than others. Based on the prediction that red will continue to grow as both a staple and accent color, The Color Association of the United States, a leading forecaster of color trends, is coming out with a packet of 150 (!) different reds for use by their subscribers.

## IN SEARCH OF RED

Red was one of the first colors to be used as can be seen in the cave paintings of 10,000 years ago where we find browns, blacks and rusty, earth reds obtained from burnt bones and natural clays. Red clay was also used to daub the dead so as to ensure them eternal life. It was the belief that the red color of blood rather than the blood itself was the life-giving ingredient. Red became the first hue to be given a name apart from its sources. This has been traced back to early usage in any number of languages, from unwritten dialects still in use to contemporary European languages.

As time went on natural red clays were replaced as sources of red by the roots of the madder plant, which is Eurasian in origin; by the mineral cinnabar, which gave an orangy vermillion red; and by kermes, a species of scale insect called a shield louse, that lives on two types of Mediterranean trees. Use of kermes is first recorded in 1727 B.C. Another insect source was cochineal, which the Spaniards discovered in wide use among the Indians of Central and South America. The Spanish introduced it in Europe where in time it became more important than kermes—especially so during the Renaissance. Henna, extracted from a conifer, was also used as a red in Egypt but primarily for body

painting since the Egyptians thought that a red skin was a mark of aristocracy.

In the weaving culture of Peru, the use of dyes dates back to 2500 B.C. The Incas had dyestuffs that gave them the basic colors of red, yellow and blue. By mixing these and overdyeing brown and other shades of alpaca and llama wool they expanded their palette. The red was nearly always derived from cochineal but certain plants were also used for their red extract. The late Dr. Junius Bird, an eminent anthropologist, wrote about the Incas and their daring use of color combinations. There were no rules for color repeats or the amount of colors used or the fact that an animal might be woven in red, whereas in real life it was brown or tan. Their whole intent seems to have been to relieve monotony and give life to a design—a good precept for designers to follow today.

To the early Mexicans, color had a religious symbolism. Although almost no textiles exist from the days of the Aztecs and Mayans we know that every pattern and color in their decorative applications had a meaning or religious significance. For the Aztecs, red was the color of the earth god and his domain. The Mayans, on the other hand, believed that red was the color of the east, the rising sun. Cochineal was the most important dyestuff to both cultures. Today in Mexico and Guatemala, red remains a strong favorite even though various regions have additional color preferences, and pattern usage of red differs from locale to locale.

Although a red dye was not available to the Navajo weavers of the Southwest, they were introduced to cochineal through a Spanish trade material called *bayeta*. This was a homespun cloth dyed in a number of colors but red was the Indians' first choice. The red we admire in early Navajo blankets was painstakingly raveled from the bayeta cloth and then single threads were used for weft picks.

Oriental carpets woven in the Middle East relied on madder root, cochineal and kermes for the various reds. The most popular color came from the madder plant and was known as *alizari* in Arabic countries and "Turkey red" in the west, where it was prized for its rich beauty. In the Near East colors were endowed with a variety of symbolic meaning. Alizari red most often meant goodness or happiness while a crimson would denote royalty. A rosy pink stood for holy wisdom.

## RELIGIOUSLY SPEAKING

It is interesting that we equate red with hell (and sin), for in the early days of Christianity the devil was black, brown



*From the top, clockwise: Swatch #1—the author “cools” the red and magenta warp with a blue weft filling; swatch #2—bright red is used as an accent against a deep red and a deep green version of its complement; swatch #3—this four-shaft texture weave fabric “reads” red but also contains fuchsia; swatch #4—red with black creates a dramatic look as this Monk’s Belt swatch indicates. All swatches are woven by the author.*

and blue, and red was used to ward him off. A preference for red actually predates Christianity and goes back to heathen times when it was considered a "good" color, meant to keep demons away. One theory is that red is the blood sacrificed to the gods in order to thank or placate them or to obtain their protection from evil influences. The frames of doors and windows were painted red to ward off these evil forces. Some of the "good luck" symbolism of red as a pagan device got mixed in with Christian beliefs and eventually red played a large role in Christianity.

Red in a number of shades is referred to in both the Old and New Testaments. A rare and costly red was a crimson from the kermes worm (peasants used madder root) which came to be used, along with purple, for priests' vestments. Red became the dominant color of the church when Pope Paul II introduced scarlet as the color of cardinals' robes and hats after access to purple dye had been cut off with the fall of Constantinople to the Turks in 1453. From the time of the martyrdom of Christ, red signified the blood of Christ and so came to be a token of love and sacrifice, sin and salvation, as well as Christian charity.

## RED AROUND THE WORLD

Peasant cultures readily adapted red for its religious symbolism as well as its past pagan "good luck" connotations. But, red is a lively and beautiful color and its popularity among the common folk is also no doubt because this "happy" color cheered their hard-working lives. This intertwining of meanings is nowhere more evident than in Russia. Red signified "good" and "good luck". In some parts of Russia red cotton threads were woven into white homespun patterns of old fertility symbols. In addition, in the old Russian language the word for beautiful and for red was the same — *krasnyj*. From this evolved the word for the icon niche in the Orthodox faith, *krasnyj ugol*, which meant red or beautiful corner. Red as the symbol of the revolutionaries leading the peasants out of misery came much later and today we associate red not with Russian piety, but with anarchy.

Red was the color of choice in many peasant societies, particularly in central Europe, the Balkans and parts of Scandinavia. In the last 100 years or so, color use indicated a specific region or status in life. In the Balkans, for example, red has been liberally used; in some areas it was the color of marriage, whereas in others it was worn only by girls and young, unmarried women. In still other areas, it was reserved for newly married women, and

there are some regions where both men and women wore it on festive occasions.

Red was not a color liked and used solely by the peasantry. Roman senators wore scarlet cloaks, and a thousand years later the senators of the Venetian Republic wore deep crimson robes of velvet. Among knights in medieval times, red was a coveted signature in heraldry since it stood for courage. During this time the hunting "pink" that is worn by huntsmen and equestrians today was introduced. An English king owned all the hunting lands and only those who wore his scarlet livery were allowed to hunt in his domain. In the 14th to 16th centuries the silk and velvet fabrics that were woven in Turkey for the wealthy in Europe and the Near East favored red as a background color.

In the Orient we find that red was also a long-time favorite, with meanings of happiness and goodness linked to it. In China it is a joyous color associated with weddings and births. *Fu*, the Chinese name for red, is a pun on the word for happiness. Likewise in Japan, red is the color for the happiness found in a vital and sensual life as felt in the energy of the sun and the blood running through one's veins. Throughout the Orient red has been a color important for religious or life-cycle ceremonies or as a means of identification. Today it is only in remote mountain or island regions that red has a significance. One of these areas is Sulawesi, Indonesia, where red is considered the most alluring color a woman can wear and a young lady will wear red when she wishes to capture the attention of a young man.

The oriental love of color drew the renowned weaver-designer, Dorothy Liebes, to Chinatown in San Francisco. In the '30s and '40s when most available handweaving yarns were of a dull coloring she scoured Chinatown for the brilliant red silk threads, ribbons and beading that became part of her fabrics. Lacquer red was one of her trademarks and she even painted her loom in this favorite hue.

## THE PERSONALITY OF RED

Although red has had a long history as a happy and life-affirming color, its symbolism today is quite mixed. It has retained its quality of being the most human of colors, reaching out to all in a positive and direct way. But somewhere along the line an intensity and negative connotation crept in, so that along with good there is evil, and with love, hate. Red beckons, but also universally it stands for "stop" and "beware". The urgency, stimulation, drama and excitement of red that was once linked to religious or festive emotion now also connotes fear, violence and

perhaps death (as seen in many movie posters and on book jackets).

Subliminally, red is sexy. But its connection with sex may have had a definite beginning. In Roman times the way stations along the imperial highways were painted red. Brothels grew up around these way stations and became the first "red light" areas. The ladies who inhabited these areas became red or scarlet women. And so a color meaning becomes entrenched in the mind. However, it could still be the rise in blood pressure elicited by red . . . Whatever the reason, the innocent "lady in red" trying for a festive mood stirs the pulse of the onlooker. It wouldn't be difficult to surmise the reason for the popularity of red, slinky underwear.

And what of the "red" personality — the one that loves red with a passion? In the last 50 years or so extensive studies by psychologists and other researchers have developed a profile that shows a "red" person as being loving, caring, aggressive, vivacious, vigorous and dramatic — all outgoing traits that envelope the observer much the way red in a design takes command and demands to be seen. A "red" person is very much of the world; an optimist participating in life rather than merely observing it. In order to be living the full and exciting life, the "red" person breaks rules where necessary since monotony cannot be tolerated. Impatiently the lover of red gives in to impulsive moods and actions in order to get into the midst of life. "Reds" have a deep sympathy for mankind and are happy by nature. However, there are occasional low periods of despondency when "red" contemplates why she or he is unhappy. These are short-lived as, with a quick turnabout of mood, "red" once again becomes sunshine and warmth.

No one has better summed up the moods and emotions of red than Ikko Tanaka, who co-authored *Japan Color*: "Its reputation is ostentation and vulgarity but it is also a color of unexpected beauty. But while under its spell of beauty one can be overwhelmed by its unbearable rawness and sensuality." He talks of the connections with fire and blood and how red becomes a physiological force "associated with man's most profound urges and impulses." He contrasts it with mourning black to which "red introduces the element of humanity and life, like something aflame." And in a statement I couldn't agree with more, he adds, "red seems to resound from the deepest recesses of the human soul." □

---

*Nell Znamierowski teaches at the Fashion Institute of Technology in New York City. She has been studying and lecturing on red for over 20 years.*

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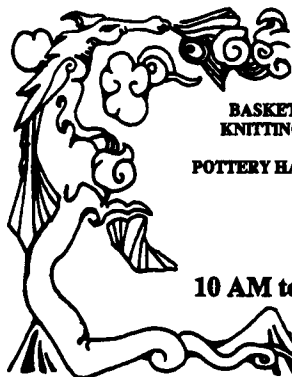


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# Calendar

## EXHIBITS, SHOWS & SALES

- ❑ **Connecticut.** Nov. 5-Dec. 24. 10th Annual Holiday Exposition of American Crafts and Fine Art at The Mill Gallery and The Shop at Guilford Handcrafts Center, 411 Church St., Guilford. (203) 453-5947.
- ❑ **Connecticut.** Through Jan. 8, 1989. "Victorians and Moderns", exhibition of decorative arts and furnishings including upholstery fabrics. Wadsworth Atheneum, 600 Main St., Hartford.
- ❑ **District of Columbia.** Through Feb. 12, 1989. "Fabrics of Africa: Sub-Saharan Textiles" plus Moroccan embroideries on display. Textiles from Chichicastenango, Guatemala, Nov. 10-Mar. 26, 1989. The Textile Museum, 2320 'S' Street N.W., Washington.
- ❑ **Georgia.** Nov. 18-20. Chattahoochee Handweavers' Guild Annual Sale. Tula Bldg., 75 Bennett St. N.W. For information, call Bitty Herlihy, (404) 351-8329.
- ❑ **Iowa.** Dec. 4, 1988-Jan. 22, 1989. 20th Anniversary Exhibition: Clay, Fiber, Glass, Wood, and Paper. Juried show at The Octagon Center for the Arts, 427 Douglas Ave., Ames. (515) 232-5331.
- ❑ **Kansas.** Through Nov. 13. Kansas Fiber Directions '88, eighth annual juried fiber exhibition sponsored by the Wichita Art Museum and the Wichita Handweavers', Spinners' and Dyers' Guild, at the Museum, 619 Stackman Dr., Wichita.
- ❑ **Massachusetts.** Nov. 4-5. The Weavers' Guild of Boston Annual Exhibit and Sale,

at the Josiah Smith Barn, Weston Center, Weston.

- ❑ **Michigan.** Nov. 3-6. Michigan Weavers' Guild 6th Annual Exhibit and Sale at Orchard Mall, Orchard Lake Rd. just north of Maple Rd., West Bloomfield.
- ❑ **Michigan.** Nov. 18-19. Kalamazoo Weavers Guild annual sale at Kalamazoo Valley Community College, 6767 West 'O' Ave., Kalamazoo, one mile south of I-94, Oshtemo exit.
- ❑ **Missouri.** Jan. 16-Feb. 17, 1989. "Greater Midwest International IV", juried show sponsored by the Central Missouri State University Art Center Gallery and the Missouri Arts Council in Warrensburg. Contact Billi R.S. Rothove, Gallery Director, Central Missouri State Univ. Art Center Gallery, Warrensburg, MO 64093. (816) 429-4481.
- ❑ **New Jersey.** Nov. 5-6. "Focus on Fiber", exhibit and sale by South Jersey Guild of Spinners and Handweavers at the Moores-town Friends School, Page Lane, Moorestown. For information, call Vonne Grunza, (609) 227-3893.
- ❑ **New York.** Nov. 29-Dec. 18. "Art Horizons, NY-1988", international juried show including fiber work, at Art 54 Gallery, SoHo, New York City. (914) 633-6661.
- ❑ **Oregon.** Nov. 18-Dec. 28. "Fine Craft Holiday Show", juried show and sale at the Corvallis Arts Center, 700 SW Madison, Corvallis. Contact Chris Porter, (503) 754-1552.
- ❑ **Oregon.** Dec. 2-4. Annual sale of students' work at the Oregon School of Arts and Crafts, 8245 SW Barnes Rd., Portland. Contact Becky Banyas, (503) 297-5544.
- ❑ **Pennsylvania.** Through Jan. 8, 1989. "The Ladies' Work Table: Domestic Needlework in 19th-Century America", at the Allentown Art Museum, 5th and Court Sts., Allentown.

- ❑ **Pennsylvania.** Nov. 18-20. "Fiber Expressions 88", 12th annual show and sale of Handweavers of Bucks County, at the Memorial Bldg., Washington Crossing State Park, just north of Rt. 532 on PA Rt. 32. For information, contact Betty Oldenburg, (201) 534-3260 or 369-3260.
- ❑ **Pennsylvania.** Nov. 25-27. "America's Masters", craft show at Pennsylvania State Farm Show Complex, Harrisburg. For information, contact I.M.K. Productions, Kay Kishbaugh, P.O. Box 3279, Shiremanstown, PA 17011. (717) 697-8288.
- ❑ **Pennsylvania.** Apr. 2-May 26, 1989. "Weaving in the U.S.A.", 36th annual exhibit of juried works by the Philadelphia Guild of Handweavers, at Cliveden, 6401 Germantown Ave., Philadelphia.
- ❑ **Texas.** Nov. 6-20. "Weaving Momentum 1988". 12th annual exhibit and sale of handwoven items sponsored by the San Antonio Handweavers' Guild, Inc., at Gresser House, La Villita, San Antonio. The guild also presents an exhibit of its 50 years of weaving projects at Bolivar Hall, La Villita, on the same dates. For information, contact Jane Jayne, (512) 828-0029 or Barbara Geisewite, (512) 493-5050.

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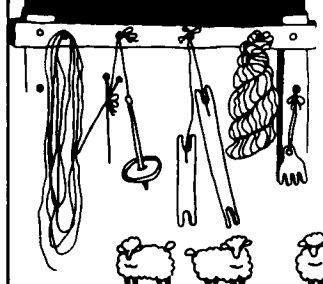
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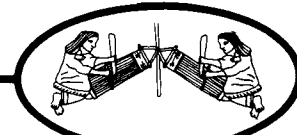
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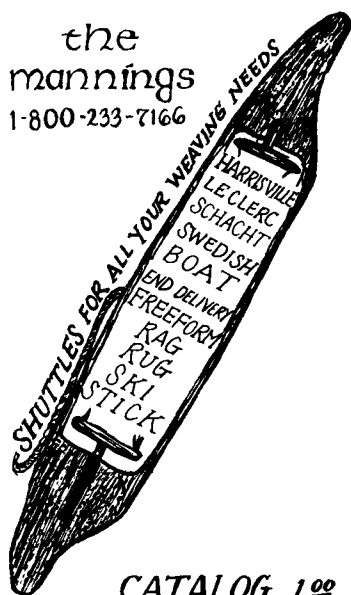
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□ **Vermont.** Nov. 1-Dec. 31. "A Celebration of American Crafts", invitational group exhibition of fine contemporary crafts from around the country. Vermont State Craft Center, Frog Hollow, Middlebury. Contact Beth Hale, (802) 388-3177.

□ **Virginia.** Through Nov. 27. "Caring for a Collection: Conservation Practices and Guidelines", highlighting professional conservation measures and tips for private collectors of folk art. Colonial Williamsburg.

□ **Virginia.** Nov. 5. Basketry festival, demonstrations, exhibits and sales, sponsored by High Country Basketry Guild and Fairfax County Park Authority. At Dranesville Tavern Historic Site, Leesburg Pike, near Herndon. Information: Kristine Scannell, (703) 860-2281.

□ **Wisconsin.** Nov. 4-28. "Felt and Fiber Fantasies", contemporary handmade felt and handwovens by Carla Coleman and Gloria Welniak, at the David Paul Galleri, 1719 Monroe St. (upstairs), Madison. Contact David Bachleda, (608) 256-0500.

□ **Wisconsin.** Nov. 2-26. "Grand Illusions", exhibit of fiber wall pieces by Joyce Marquess Carey at the West Bend Gallery of Fine Arts, West Bend.

□ **Wisconsin.** Nov. 12-13. Show and sale sponsored by the Madison Weavers Guild, Madison Art Guild, Madison Potters Guild, and Mad City Quilters Guild at Hilldale Shopping Mall, 702 Midvale Blvd., Madison. For information, contact Avis Fisher, 309 E. Kohler St., Sun Prairie, WI 53590. (608) 837-5021.

□ **Canada.** Nov. 18-19. Annual sale and exhibition by the Greater Vancouver Weavers' and Spinners' Guild. At Aberthau, West Point Grey Community Centre, 4397 W. 2nd Ave., Vancouver, B.C. For information, call Audrey Ostrom, 224-0457.

□ **Canada.** Nov. 17-20. 25th Annual Christmas Craft Fair sponsored by the Prince Edward Island Crafts Council, at the Confederation Centre of the Arts, Charlottetown, P.E.I. For information, contact Irene Arsenault, P.E.I.C.C., The Island Crafts Shop, 156 Richmond St., Charlottetown, P.E.I. C1A 1H9. (902) 892-5152.

## CONFERENCES

□ **April 14-15, 1989.** "Come Into My Home: Handwoven Textiles for Interiors", conference hosted by the Kansas Alliance of Weavers and Spinners and the Topeka Handweavers and Spinners Guild, in Topeka, Kansas. Sharon Alderman, featured speaker. For information, call The Washburn University Office of Continuing Education, (913) 295-6399.

□ **April 21-23, 1989.** "Fiber Dynamics", conference of Northern California Handweavers, Sonoma County Fairgrounds, Santa Rosa, CA.

□ **April 26-May 1, 1989.** National convention of the Knitting Guild of America, Regency Hotel, Denver, CO. For information, call (615) 524-2401.

□ **June 8-10, 1989.** Wyoming Fiber Affair at Worland; workshops. For information, write Wyoming Fiber Affair, P.O. Box 1447, Worland, WY 82401.

□ **June 16-18, 1989.** Eastern Great Lakes Fiber Conference. Speakers include Diane Itter, Priscilla Gibson-Roberts, and Stanley Bulbach. To be held at the State University of New York-Geneseo campus (Rochester area). Contact EGLFC-Registrar, 906 DeWitt Rd., Webster, NY 14580.

## TO ENTER

□ **Fiber Art in the '90s: Aesthetics and Technology**, Mar. 30-Apr. 2, 1989. Southeast regional fibers symposium and exhibition juried by Randall Darwall. \$15 entry fee for up to 3 entries, juried by slides. Participants in the competition must come from one of the following states: AL, MS, GA, LA, FL, SC, NC, VA, TN, KY, WV, DC. Entry deadline Dec. 1. For prospectus, write Fibers Symposium, Sawtooth Center for Visual Design, 226 N. Marshall St., Winston-Salem, NC 27101.

□ **Animal Imagery: New Forms, New Functions**, Feb. 24-May 20, 1989. National juried show sponsored by the Arrowmont School of Arts and Crafts, Gatlinburg, TN. Up to 3 entries, any medium, juried from slides. Entry deadline Dec. 30. U.S. residents only. For entry forms, contact Arrowmont School, P.O. Box 567, Gatlinburg, TN 37738. (615) 436-5860.

□ **Critical Writing Award** sponsored by the Surface Design Association; \$500 grant for the winning essay which deals with the development of critical vocabulary in the arts. Winning essay to be published in *Surface Design Journal*. Application deadline Dec. 31. Send SASE for information to *Surface Design Journal*, P.O. Box 20799, Oakland, CA 94620.

□ **Chattahoochee Handweavers Guild Exhibition**, early Spring 1989. Juried show of fiber arts to be exhibited at the Dunwoody Arts Center, Atlanta, GA. Cash prizes; submit slides by Jan. 6, 1989. For application and information, contact the guild at P.O. Box 52954, Atlanta, GA 30355. □ **17th Annual Festival of the Arts**, April 2, 1989, at the Fine Arts Bldg., Univ. of Wisconsin-Stevens Point. Artwork only; no crafts. Juried; submit 5 slides, resumé, and

SASE by Jan. 6, 1989. John Morser, Festival of the Arts, P.O. Box 872, Stevens Point, WI 54481. (715) 341-4655.

□ **7th Annual Pennsylvania National Arts & Crafts Show**, March 24-26, 1989, at the PA State Farm Show Complex, Harrisburg. Juried by 3 slides (no fee); booth fee \$150. Entry deadline Jan. 15, 1989. Send SASE to PA National Arts & Crafts Show, P.O. Box 11469, Harrisburg, PA 17108. (717) 763-1254.

□ **Paper/Fiber XII**, April 1989. Juried show of work using paper and/or fiber as the primary medium. Diane Katsiaficas, juror; cash awards. Juried from slides; entry deadline Jan. 15, 1989. For information, send SASE to Paper/Fiber XII, The Arts Center, 129 E. Washington, Iowa City, IA 52240.

□ **Student Award of Excellence**, sponsored by the Surface Design Association, is a \$500 award to a student who has demonstrated outstanding achievement and/or potential in the field of surface design. Application deadline Jan. 20, 1989. Send SASE to *Surface Design Journal*, P.O. Box 20799, Oakland, CA 94620.

□ **Some Eclectic Evening**, July 6-9, 1989, juried invitational handwoven garment show in connection with Fiber Fireworks '89, Midwest Weavers' Conference. Send 3-5 slides of current fashion designs along with \$5 jury fee and SASE; entry deadline Jan. 30, 1989. Selected participants will have until June 1 to weave show garments. Open to Midwest Weavers Assoc. members only. Some Eclectic Evening, 111 Allen, Yellow Springs, OH 45387.

□ **Functional Fibers '89**, Mar. 3-Apr. 2, 1989, juried exhibit of primarily handwoven items. Open to weavers and basket makers who are residents of Washington state. Entry deadline Feb. 16, 1989. Send SASE to Seattle Weavers' Guild, 1245 10th Ave. E., Seattle, WA 98102.

□ **Fiber Celebrated, 1989**, July 1989. Juried exhibition in conjunction with Inter-mountain Weavers' Conference. Slides due March 1, 1989. For prospectus, send legal-sized SASE to Mary Liggitt, Rt. 1, Box 985, Flagstaff, AZ 86004.

□ **Vermont Weavers' Guild Bi-Annual Fiber Exhibit**, May through mid-July 1989, at the Barre Historical Society, Barre, VT. Open to all fiber artists. For information, contact Celia Oliver, RD Box 2320, Bennett Rd., N. Ferrisburgh, VT 05473.

#### INSTRUCTION

□ **November**. Brookfield Craft Center has scheduled basketry classes taught by Liana Haubrich, Carol Hart, and John McGuire. Mary Elva Erf will teach a class

on weaving miniature coverlets and rugs. For a free catalog, contact Brookfield Craft Center, 286 Whisconier Rd., Brookfield, CT 06804. (203) 775-4526.

□ **November**. The John C. Campbell Folk School offers classes in basketry by Judy Buchanan and spinning by Martha Owen especially for Elderhostel students. For a catalog of classes for 1989, contact the John C. Campbell Folk School, Brasstown, NC 28902. (704) 837-2775 or 837-7329.

□ **Jan. 9-Mar. 18, 1989**. Winter term at the Oregon School of Arts and Crafts includes fiber classes. Contact the school at 8245 SW Barnes Rd., Portland, OR 97225. (503) 297-5544.

□ **Jan. 9-Mar. 24, 1989**. "A Celebration of Fiber Art", workshops, lectures, demonstrations and exhibitions sponsored by the Fresno Fiber Guild. Activities scheduled at several locations in the Fresno, CA area. For a schedule of events, contact Lorraine Linneberger, Fresno Fiber Guild, P.O. Box 16186, Fresno, CA 93755. (209) 229-0073.

□ **The Penland School** offers classes in surface design and fiber. For a 1989 Winter catalog, contact Penland School, Penland, NC 28765. (704) 765-2359.

#### TRAVEL

□ **Photo Tour of Argentina**, Feb. 22-Mar. 8, 1989. **Photo Tour of China**, May 21-June 14, 1989. Both sponsored by Craft World Tours. Contact Prof. Tom Wilson, 6776 Warboys Rd., Byron, NY 14422. (716) 548-2667.

□ **Weavers' and Spinners' Tour of Australia and New Zealand**, April 1-17, 1989. Tapestry workshops, weaving studios, sheep stations, textile manufacturers, museums, and a farm-hosted overnight in New Zealand. Led by spinner and weaver Jean Carlson. Turner Tours & Events, 1304 Columbia St., Lafayette, IN 47901.

□ **Russian Voyage to the Great Tribal Carpet Centers**, April 23-May 10, 1989. Museum tours, rug- and silk-weaving studios. Dr. Jon Thompson, Caucasian rug expert, study leader; sponsored by The Textile Museum. For information, contact Tour Designs, Inc., 510 H Street SW, Washington, DC 20024. (202) 554-5820.

□ **Peru Weavers' Hike**, June 1989 (three weeks). Customized tour just for weavers features 7-day trek through remote villages with llamas. Meet weavers, learn techniques, visit Cuzco, Machu Picchu, Titicaca. Guides in Peru are experts on weaving, archaeology, anthropology. For details, write Betty Davenport, 1922 Mahan, Richland, WA 99352. (509) 946-4409.

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# The Handwoven Communiqué

November/December 1988

edited by Bobbie Irwin

## Ancient textiles discovered

Archaeological excavations during 1986 and 1987 at the Windover Bog burial site in Florida uncovered the oldest known fabrics from the New World. Analyzed and conserved at the University of Pittsburgh, the textile remnants date from approximately 5500 B.C.

Eighty-seven specimens, representing at least 67 original items, include textiles interpreted as clothing, hoods, blankets, bags, mats, baskets and cords. Although much older basketry and cording has been recovered from western North America, Central America, and South America, the only fabrics of possible comparable age are examples of warp-faced plain weave from Peru, whose exact age is disputed.

Most of the Windover textiles are twined, with a single specimen of balanced plain weave cloth also discovered. Most of the twining is close diagonal S-twist twining and close simple S-twist twining. One example of open twining was also found. Two wefts were usually used, but quite a few of the samples were twined with three wefts. The use of three wefts suggests a relatively advanced state of the

art, since the technique is more difficult to learn than two-weft twining and is rarely encountered in prehistoric textiles except as an edge finish.

Warps and wefts of the Windover textiles consist of plant fibers (primarily palm, with grass and yucca fibers less common). Most of the weft fibers were spun with a Z-twist, then two or three strands were plied loosely with an S-twist. During weaving, new wefts were usually laid in, although a few other splicing methods were occasionally used. Except for the bags, the fabrics were probably woven on a frame, possibly a horizontal staked loom or backstrap loom. There is no evidence that heddles were used. The single example of plain weave was also apparently woven on a non-heddle loom. At 10 ends per centimeter, this unusually fine fabric was probably used for clothing.

These recent discoveries suggest that a relatively sophisticated weaving technology was already well developed by the middle of the sixth millennium B.C. in North America.

—information courtesy of  
Rhonda L. Andrews, Director,  
Perishable Analysis Facility,  
University of Pittsburgh

## Thousands flock to sheep festival

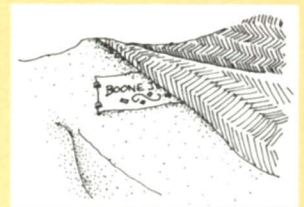
An estimated crowd of 10,000 visitors enjoyed the 16th Annual Sheep Shearing Festival sponsored by the Museum of American Textile History in North Andover, Massachusetts. As professional shearers demonstrated their craft, the Kearsarge Roving Spinners from New Hampshire presented a popular sheep-to-shawl event. Sheepdog demonstrations, sheep and fleece judging, and a fleece auction were among the many activities at the one-day show.



When assembling my handwoven garments, I found I wasted time checking and re-checking the proper or "right" side. I solved this problem by positioning and sewing in my personal label as soon as possible, on the "wrong" side.

—Boone Jensen, Tucson, AZ

## Right side out



## Creative students do it all

The Niagara District Secondary School in Niagara-on-the-Lake, Ontario, offers a unique course for senior high school students entitled "Fashion Arts and Textiles". The 16- and 17-year-olds not only learn how to sew professional-looking garments, they also weave and dye the fabrics themselves.

Weaving (Studio One) is the most time-consuming process. Students select the warp and weft yarns, dress the loom, and weave the yardage on one of 12 looms available in the weaving studio. Linen, wool, silk, cotton, metallic, and rayon yarns are available. Some students coordinate their handwoven fabrics with leather for added appeal.

In Studios Two and Three, participants learn the basics of surface design, experimenting with silk painting, air-brush patterning, batik, and tie-dyeing. They design accessory pieces to complement their handwoven fabric and also dye commercial fabric for additional outfits.

Professional guests in each of the areas of study are welcomed into the classroom to give lessons and share their expertise with the students.

Designing and sewing the finished garments is another big project; the handwoven fabric must be sewn into a well-tailored, fully lined garment. Students usually work

with existing patterns which they may choose to modify, or the more adventuresome may come up with completely original designs. In a recent session, four of the students drafted their own patterns. Students are encouraged to acquire basic sewing skills (offered through another course) before enrolling in Fashion Arts.

This series of classes is not the exclusive domain of young women. During the last school year, three young men also completed the program, from choosing and weaving the yarn to fitting and sewing the clothing.

Students in this program were invited to model their garments before some 500 weavers and spinners at a recent Ontario Handweavers' Conference at Brock University.

The Fashion Arts and Textile Program leads the way for artistic students interested in supplying many of the gift shops in Niagara-on-the-Lake with items of interest. And it may be responsible for producing a good percentage of Canada's next generation of fashion designers. The students—and their teachers—are justly proud of their accomplishments.

—adapted from *Niagara Advance*, Feb. 17, 1988, and information from the Niagara District Secondary School

## Quotes from the past

"There is extraordinary interest in handweaving today, when mechanization, speed and specialization seem to dominate the field, perhaps because the mechanical world has begun to make many people feel like robots, and these people experience a need to do things inspired by themselves, not planned and dictated for them by collective standards.

"The ideal of handweaving today is not simply material. It is a means of self-realization and fulfillment. And its purpose today is unique. Practically, we do not need to weave cloth by hand but the



value of weaving is in the work. The present-day desire to weave is one expression of the search in our time for human qualities."

—Lili Blumenau, 1955,  
The Art and Craft of  
Hand Weaving

## Celebration

My silent loom  
Sleeps. Dressed in jewel tones,  
A symphony in visual harmony  
Of turquoise, garnet, amethyst and jade,  
It waits my touch.

When I wake it  
Beat and pulse of loom become the heart  
Within my home. I watch my hands transmute  
Fiber to fabric. Warp and weft unite  
While wool moves softly, like a lover's touch  
Upon my guiding fingers. Purr and whirl  
Of bobbin turning in the shuttle sing;  
The clucking of the ratchet marks the growth  
Of my creation.

Now my sun streams through  
Cathedral windows' richly glowing glass;  
Tomorrow I will walk in autumn woods.

—Allison Burleigh

## PRODUCT NEWS

### New Equipment and Tools

**Louet Sales** has introduced a new loom, "David". This loom is compact in size but offers big loom features. It's available with four harnesses and can be expanded to eight harnesses with ten treadles. This sinking shed loom uses a system of springs and pulleys that produces a generous shed and light treadling. Tie-up is made to parallel lamms which can be tied either singly or in combinations. It is available in 28½" and 35½" weaving widths, in lacquered beech, ready to assemble. Inquire at your local weaving shop for information about the David loom, or send \$1.00 for a color catalog to Louet Sales, Box 70, Carleton Place, Ontario Canada K7C 3P3.

**Fibers and More** has recently introduced **FastSam**, a weaving sample board for testing yarns and setts. It's made of durable particle board, measures 6"x9", and has three permanent reference rulers printed on a high-contrast white surface. **FastSam** comes complete with an elas-

tic tensioner that fits over the yarn and in the end grooves and a tapestry needle for weaving. **FastSam** is available from **Fibers & More**, S. 321 Dishman-Mica Rd., Spokane, Washington 99206. \$8.95 ppd.

### New Yarns

**Halcyon Yarn** has introduced a new set of yarns, called "Ruffles & Laces". This collection of cottons, blends and synthetics is available in bleached and natural white. For information write **Halcyon Yarn**, 12 School St., Bath, Maine 04530.

Two new yarns have been introduced by **Classic Elite Yarns**. "Boston Bulky" has been added to their Boston worsted yarns and is available in 10 bright shades. **Classic Elite's** second yarn, "Adelaide", is a subtle, space-dyed combination of mohair and rayon, available in 12 colors. Look for these yarns at your local weaving or knitting shop or write **Classic Elite Yarns**, 12 Perkins St., Lowell, Massachusetts 01854.

**Henry's Attic** has introduced four new yarns. "Dutchess III" is a 100% combed, natural, unscoured cotton at 1800 yd/lb. (According to the **Henry's Attic Newsletter**, "Yes, there was a Dutchess I but it was too textured, and there was a Dutchess II, but it was too thick." "Dutchess III," says **Henry Geller**, "is 'just right'"). Another cotton yarn, 10/2 warp twist cotton is a carded, natural, unscoured 100% cotton at 4200 yd/lb. Two new mohair blend yarns are "Bolero", a 78% mohair/13% wool/9% nylon loop yarn at 980 yd/lb, and "Texas", a 55% mohair/45% Merino wool 2-ply yarn at 980 yd/lb. Check your local weaving shop for these yarns or write to **Henry's Attic**, 5 Mercury Ave., Monroe, New York 10950.

### Catalogs

**Cerulean Blue, Ltd.** now has the 1988 catalog available. It is designed as a useful and inspiring resource for beginners, students, professionals and teachers in the fiber arts.

Of special interest are **Telana** dyes for wool, silk, nylon and fur blends; **Fiberacion** dyes for cotton, linen, silk and rayon; and fabric paints for painted warps and decorated knits. The catalog describes the application of each product in clear, step-by-step instructions. Many full-color illustrations showcase the work of prominent artists. For your copy of the **Cerulean Blue Catalog**, send \$4.50 to P.O. Box 21168, Seattle, Washington 98111.

**Viking Trading Company** has two new catalogs. Their **Glimakra** looms and weaving accessories catalog is 35 pages with clear color photography and delightful watercolor paintings. The **Unicorn** catalog is a newsprint, black and white listing of their book offerings, including short descriptions about each book. Other catalogs available from **Viking Trading Company** are **Frederick J. Fawcett Yarns** and **Victorian Video Productions**. For information, write **Glimakra Looms 'n Yarns**, 1304 Scott St., Petaluma, California 94952, or call 1-800-289-9276.

# EMOTIVE COLOR

by Barbara Liebler

Color continues to be the most emotionally grabbing part of any piece of art, interior decor, or clothing. I read recently in an interior dec-

orating magazine, "The customer will never buy it if he isn't really moved by the color." Open any art magazine and the point strikes you—the imagery may be compelling or not, the surface texture may be rich or flat, the shape of the painting may be as outlandishly non-rectangular as the moon, but if it doesn't handle color well it simply doesn't move you. The same is true of *Vogue* or any other fashion magazine. If it were printed in black and white it would never sell.

Does color set the mood? Or does the mood set the color? My daughter and I were discussing her friends' choices of colors the other day. She has two friends who always wear black or very dark colors. One tries for the punk look, and along with black clothes, she wears heavy make-up. The other friend has always impressed me as a sweet and fairly innocent girl, so I asked Carolyn why her friend wears such dark colors. Carolyn says it's because she is a somewhat sad person, and she has a very low-key, quiet personality. It's a dark sort of personality. Another one of Carolyn's friends seems to find the most acid cast of any fashion color. The girl herself has an acid touch, too. My daughter Carolyn, on the other hand, wears anything from pale pink to black, including several strong colors but never a clear primary or secondary. She always has a lot of contrast and some accessories to set off whatever she's wearing. Her style of dress has a lot of zing—it packs a punch, just like her personality.

I doubt that these girls realize how much their clothing colors reflect their personalities. You simply choose colors that are reasonably fashionable and appeal to you. There are always enough shades of the year's colors that you can find a shade to appeal to your individual tastes. And those individual tastes give away a lot about you.

The same holds true in interior decor. We are attracted to colors that have a feel like our own, just as we are attracted to people who think or act more or less like ourselves. In fact, I can read a change in my approach to life just by noticing the change in the color I chose to paint my living room. I had a white living room for many years. I said it was that color so that artwork always looked good on it. But when I bought a new house a year ago and hung artwork on the white wall, the place always looked too hard to me. Finally I painted it a



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soft gray. Artwork still looks good on the wall but the room looks softer, too. I even painted my bedroom a soft, warm color – it had been white for years.

There is a subjective tendency in us, too, to prefer either crisp or soft divisions between colors, to prefer either horizontal, vertical or diagonal orientations to the things we design, or to prefer a lot of light-dark contrast or little of it. It is these prefer-

ences that give personality to each person's creations.

Good design uses both rules and creative freedom. A study of the principles of color harmony will make your design work better, but a strict academic interpretation of those principles is not the end goal. The better way to proceed is to study the rules, do many exercises to make those rules a meaningful, truly internalized part of your experience, and then com-

pletely put the rules out of your head and design on "instinct". This won't really be instinct at all, but rather your own subjective taste informed by a good education. It will be emotive and creative design balanced with a solid understanding of design principles.

Emotive color can thus be married to good design. □

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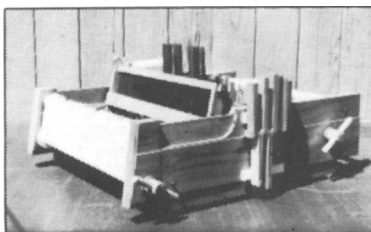
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# On the Rocks

by Linda Ligon

**S**ERMONS IN STONE? Wm. Shakespeare didn't know the half of it. It's *color* in stones that has had me going lately. Color in lichens on stones, to be more precise.

My family has a few acres of land up one of the canyons west of Loveland. For the past several years, we've spent most summer weekends there building a cabin. We started when the two older kids were in high school, piecing together a foundation of native stone. That took the better part of two summers. We spent another summer framing and getting a roof on, and another siding, paneling, and so forth. This summer saw the addition of a kitchen sink (no plumbing yet, but it's a nice sink) and a privy with a sweeping view from its picture window. There's still a lot to do, and probably always will be, but we love going up into the quiet and puttering around and watching nature take its course.

Building the cabin has been a lot of work, and I must confess I haven't really done my part. I've held a lot of boards, and put in a lot of nails, but Thos and the kids have done the lions' share of construction. I have a hard time keeping my mind on it. I wander off and sprawl on the sunny hillside, feeling (I swear!) the pulse of the mountains. Or lie by our tiny stream pondering strange mushrooms and caddis flies. Or seek out and record in my diary all the kinds of minuscule native orchids that grow under the shady pines. There are endless secrets that I don't even want to understand on those few acres.

Not the least of mysteries are the lichens. There are acres of them — jutting out from rotting logs, sloughing off boulders, festooned from dead branches. Plenty of lichens to gather for dyepots without diminishing the supply. Most abundant are the gray-green *Parmelias*, but there are plenty of *Umbilicarias*, too — little black medallions with dark gray backsides that conceal a stunning color surprise.

I love going out with a plastic bag and pocket knife and harvesting these unassuming little crusts. It's a fine opportunity to see what else is going on in the lichen neighborhoods. Each rock has its own distinct culture — a bit of vivid orange here, a speck of assertive chartreuse there, maybe some fruiting bodies, you just never know. I don't even speculate what makes each rock's population different; it's enough to enjoy the endless variety.

Once I have a little bagful — enough to half-fill a quart jar — the other kind of fun begins. My experience is that lichens are pretty iffy to dye with. It's hard to know just what you'll get. If I'm working with a lichen I haven't tried before, I usually soak a teaspoon full in non-sudsy household ammonia for a few hours or more, giving it an occasional stir. If it tends to run pink, then it's an orchil-producing lichen and promises pretty pink-to-purple hues on wool. If the color runs brown, I test some in plain water for a few days and compare the results. These lichens can yield some pretty compelling shades of rust and gold, as you can see. There are grays, greens, yellows, even blues to be had. So many lichens, so little time.

Several good books on dyeing with lichens are listed below. But reading books doesn't necessarily give you control over results. The orange and tan yarns shown here were all dyed with the same greeny-gray *Parmelia* lichens, using pretty much the same quantities and techniques — simmering water bath and no mordant. One time the color was rich rust, one time vivid orange, one time a rather pedestrian tan. It's interesting to ponder the variables that might have led to such diverse results. It's even more fun to ponder the colors.



To get purples from orchil-producing *Umbilicarias*, soak the lichen — two or three ounces — in household ammonia in a covered container, stirring it well a couple of times a day to aerate the concoction. The ammonia will soon take on color; after a few weeks it will be thick, almost viscous, and deep purple. At this point the whole mess is ready to be added to the dyepot, along with four or so ounces of wool and enough water to cover. A long simmer, three or four hours, will give strong, deep colors (which are only moderately color-fast). If you've never tried this, let me tell you it's fun. To get that outrageous hue from such a tiny dab of dye material? With no mordant? Just imagine.

It's not just that the colors are so lovely, though. It's that they're a gift from the rocks, an unexpected gift. Why do those drab lichens conceal such magnificence? Who is it there for? I guess Will was right. □

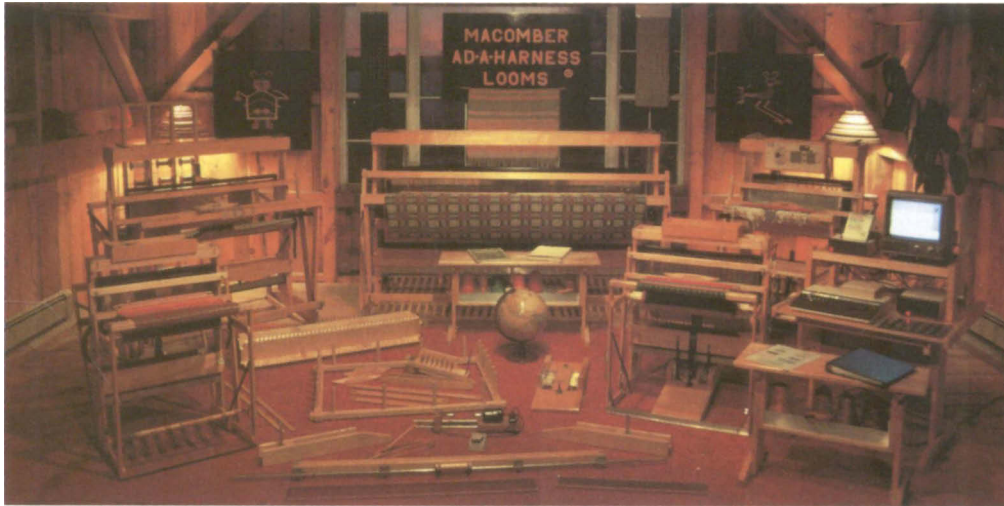
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