

May/June 1989

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Children

Projects for a
Summer Home

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Sweatshirts

Cotton Toppers

A Basket "How-To"





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On the cover:
These projects illustrate some of the exciting and useful projects kids can create themselves. For more about weaving with children, please see page 17.

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Handwoven

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Editor's Page

In the neighborhood in the small Nebraska town where I grew up we had an open-door policy. We kids pretty much had free run of our block, a mix of families, widows, retired couples, the Lutheran minister and his wife, and the Lutheran Church. We played Annie, Annie Over at the Winquests', we practiced the piano at the Halls', and we climbed the apple tree in the Luthers' backyard. If we were thirsty, we were as likely to ask any other mother for a drink as our own mom.

Daisy and Mildred, older women who lived on either side of us whom we claimed as our adoptive grandmothers, would have teas just for us. They'd take out their best china friendship cups, linen napkins, and sterling silver spoons. Sometimes they'd even put a candle on our table. Mildred would serve coffee (no cream), and Daisy would serve green tea. And sugar cookies—soft, buttery ones which we might have "helped" bake. These impromptu parties didn't require much effort of Daisy or Mildred, but they brought us giggles of joy then and fond memories now. Daisy and Mildred seemed to take pleasure in these times together, too.

A couple of years ago a seven-year-old friend of mine, Alyssa, used to spend evenings at our house while her parents attended meetings. I thought she'd enjoy a weaving project and together we chose some yarn from my closet for a scarf to match her mom's coat. I warped the loom and showed Alyssa a few basics, and she did a perfect and careful weaving job. The project took little effort on my part, but gave both Alyssa and me a lot of pleasure and a special memory.

I was reminded of how special a gift of time is to a child when I read some of the stories sent in by our readers for our special feature on weaving with children. You'll find some of them in this issue, along with ideas for weaving with children and some projects done by the kids themselves. I hope you'll be inspired to try some weaving activities with the young people in your life. Even if they don't become weavers, they'll have gained an appreciation for weaving that they might not otherwise have in the company of an adult's special attention.

In sharing the craft we love with children, we not only pass along the thread to the next generation, but we enrich our lives as well.

Happy summer and happy weaving,



Jane Patrick
Editor

P.S. Remember there's no issue in July/August. We'll be back in September with "Spinning for Weaving", "Weft-Faced Weaving", and "Elegant Scarves".

**We'll be at Midwest in Cincinnati, July 6-9. Please stop by our booth and say hello. We'd love to hear about what you're weaving and any ideas you may have for articles and projects you'd like to see in Handwoven.

**Our announcement for our *Friends of Handwoven 8-Shaft Pattern Book* has been well received. To date we've received more than 340 requests for packets. If you'd like to know more about this exciting project see page 28 in the March/April issue or write to us to request an information packet. It's great to see all this mail addressed to "Friends"—keep your letters coming.

**Our November/December 1989 issue will feature deflected warps and wefts. We've been receiving some intriguing swatches in the mail—the beginning of what should be an interesting issue.

**For the January/February 1990 issue, we'll have a special feature on fuzzy fabrics. If you've got one, send a photo of your project and a swatch for us to feel. We'd love to consider it for this issue.

**We've started conducting interviews for our March/April 1990 issue, which will be an overview of weaving in the United States between 1920 and 1970. If you have a special weaver in your area whom you'd like us to consider, send her/his name, phone number, and address as well as your own. Any information you can provide on this person will help us in our research. Thanks!

***Design Collection #13*, featuring the winners from our Super Simple Tops Contest is in production and will be available late June. Thanks to all the winners for making it possible.

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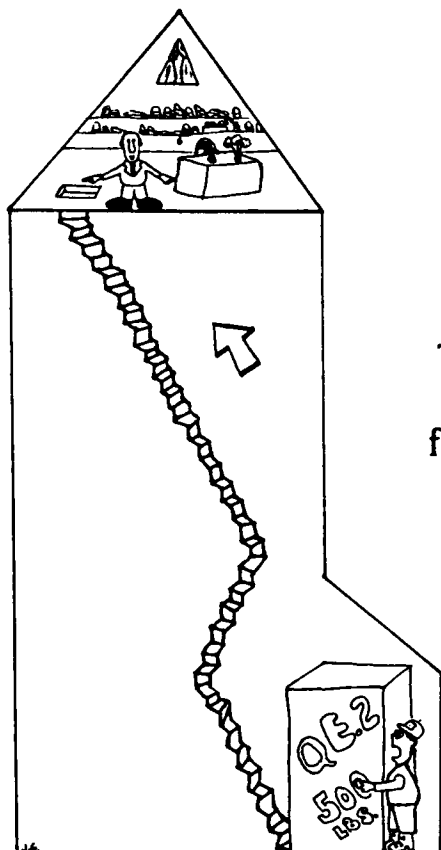


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A color rut solution

In reference to Debbie Allen's remarks about color ruts (Letters, March/April 1989), the following method works for me. When I feel uninspired in the area of color, I load up on current interior design magazines such as *Architectural Digest*, *Interiors*, *Interior Design*, and *Designer's West*. I thumb through these and tear out photographs that are pleasing to me. I then analyze these sheets to determine which colors are predominant, which textural combinations are pleasing and why, and which and how many accent colors are appealing.

Colleen East, Agoura Hills, California

In response to Susan Parker

Susan Parker asked in January how other weavers handle weaving at home with little ones under foot. Susan, you are not alone. The letters are too many and too long to print in their entirety, but here are some ideas, words of encouragement, and personal experiences. Thanks to all the busy moms who took time out to write. We'll print more as space allows. —ed.

—from Karen Hazelton, Laurel, Maryland: 1. Establish a routine and stick to it. I weave in the morning after my daughter of 13 months and I have finished breakfast. In midmorning she'll nap and I'll do more tedious jobs like wind warps. 2. If you have two looms, warp one in a simple weave that is fast and easy to weave and warp the other with a more challenging project. 3. Decide what's important to you and stick with it. In my home homemade bread is essential, but a house that could win the Good Housekeeping Seal of Approval isn't. 4. Make your weaving space part of the living space. My loom room looks more like a playroom than a weaving room.

—from Lynn Elliott Cary, Irving, Texas: Here's how I sort my priorities: 1. I gave my family a choice—we can have a clean house or we can eat. They chose to eat. 2. My children have learned that while I am working they need to entertain themselves. 3. I wear my work to advertise what I do, and I shamelessly pass out business cards to everyone I meet who wears expensive and unusual clothing. I take my knitting with me when I go out. 4. I go to bed between 9 and 10 and get up

early (2 or 3) and work until breakfast, getting a half-day's work done before the family is up. 5. I reward myself regularly with good books from the library and woven or sewn additions to my wardrobe. With four children and a husband who's currently a full-time student, my weaving makes up the difference between student loans and reality. Even during this time of living hand-to-mouth, it is reassuring to have work that is so enormously satisfying.

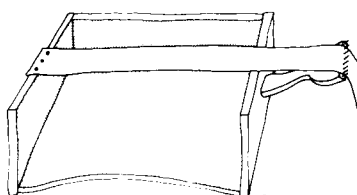
—from Carol Pritcher, Knoxville, Tennessee: I discovered Mother's Day Out a year ago. Twice a week my two-year-old daughter, Katelynn, spends from 9:30 to 2:00 in a toddler program. Other days she accompanies me on my morning errands; in the afternoon I can weave while she naps.

—from Jean Whitworth, Moundville, Missouri: Decide which pieces of equipment you'll let your child play with. My son loves to wind bobbins. I give him a bobbin with a small amount of yarn on it. He winds while I weave. Empty yarn cones and tubes make great toys. Quit weaving when the child has had enough. My son John used to bring me my shoes when he wanted me to stop weaving. Now he just tells me to stop. The more you weave, the more the kids will accept it and learn to entertain themselves during this time. It gets easier as the children get older.

—from Susie Stinson, Cashmere, Washington: Involvement works for me. I warp up a table loom for my 2-year-old to play with, and I also provide her with storybooks that have accompanying tapes. Adrian is finding many hours of enjoyment from them.

Our Readers Answer

This editor must be the only one who couldn't identify the tool in our column last issue. Many, many readers wrote to point out that it is a webbing stretcher used by upholsterers to obtain leverage when attaching the webbing to a wood frame. Thanks. —ed.



Our Readers Ask

I'm interested in knowing more about Jacquard looms. Can you direct me to books or articles on this subject?

Bernadette Petroski, Pulaski, New York

I'm trying to locate a narrow sample loom, such as a Structo. Is this loom still available?

Kathleen MacDonald, Stowe, Vermont

This loom is no longer manufactured. Anyone want to sell that Structo loom taking up space in the closet? —ed.

Ukrainian artists take note

I am writing a book on the origins and symbolism of Ukrainian folk art, and its continuity in Canada to the present. Through HANDWOVEN I would like to contact Ukrainian Canadian artists working in all media (ceramic, glass, textiles, metal, jewelry, wood, and so on) who are inspired by Ukrainian folk art and employ these folk motifs in their work. Photographs or photocopies of selected pieces along with a short biography will help me to select artists and their work for this book.

Orysia Tracz, c/o Department of Archives and Special Collections, Elizabeth Dafoe Library, University of Manitoba, Winnipeg, Manitoba R3T 2N2, Canada

Notes and Comments

Re: the Linen Resource List in the March/April issue. Seems we missed some folks. Webs, P.O. Box 349, Amherst, Massachusetts 01004, now has a selection of unbleached and boiled Irish linens. Sizes range from 8/2 at 1200 yd/lb to 20/2 at 3000 yd/lb and 40/2 at 6000 yd/lb. Canadian weavers have an excellent resource in the Talisman Clay & Fibre Company, 1370 7th Avenue, Prince George, British Columbia, V2L 3P1, Canada. Their stock of yarn, imported from seven countries, is impressive. Sizes range from 40/4 at 3000 yd/lb to 16/2 at 2400 and 8/1 at 2540 yd/lb. Novelty linen yarns and dyed colors of some sizes are also offered. Also, the Wool Gallery has a new address: c/o Caryl Gertenrich, 1555 Fir. S., Salem, Oregon 97302. Kati Meek noted that our list did not include any mercerized linen yarns. Does anyone know of a source for these? —ed.

Price change. Linda Knutson's book *Shades of Wool for Lanaset Dyes* (reviewed Jan/Feb 1989, page 24) is now available for \$78 plus \$4.00 shipping. ♦



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Lestra Hazel knows that it takes more than a good loom to make a placemat that takes the cake.

Not every piece that Lestra Hazel weaves is allowed to grace her table. In her weaving, as in everything she does, Lestra sets high standards.

Her Days

Unlike many other people, once her children were grown, Lestra moved into a larger house and set about remodeling it herself. She is also filling it up with handwovens; curtains, throw rugs, upholstery, pillowcases, dishtowels, placemats and table linens. Her race-walking, weaving and early morning aerobics are all activities that she enjoys, and they help release the tension of her work. A school administrator for Special Education in Kalamazoo County, Lestra spends long days supervising a preschool evaluation program and programs for severely impaired children. She unwinds in the evenings by warping on any one of her numerous weaving projects.

Her Weaving

Lestra is an active member of both her local and state guilds. She enjoys making original and recipe designs alike. She believes that the originality of any piece can be in the design, color, production or any combination of these. She uses the "belly-up" bar in the basement of her rustic home to line up as many as six projects at a time.



Lestra was first introduced to weaving in 1963. Working full time and being a single mom kept her from her weaving until eight years ago. Once technically proficient, she concentrated on the aesthetic quality of her work. For her, every piece must be both beautiful and functional. "I want my handwovens to become part of someone's life."

She appreciates the simple joy of using a handwoven piece again and again. Lestra strives to replace manufactured material with handwoven wherever possible; her loom must not be empty! To do this she needs dependable equipment.

Schacht is her Loom

Schacht Spindle Company knows that the quality of a handweaver's work is enhanced by the quality and function of the tools she uses. Our looms and accessory tools are thoughtfully developed for both performance and appearance. We are deeply committed to doing excellent work and keeping weavers like Lestra Hazel satisfied.



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Books

Rag Rug Handbook

Janet Meany and Paula Pfaff

Dos Tejedoras Fiber Arts Publications, P.O. Box 13238, Saint Paul, MN 55114. 1988. Wire bound, 126 pages. Line drawings, black/white and color photos. \$19.95.

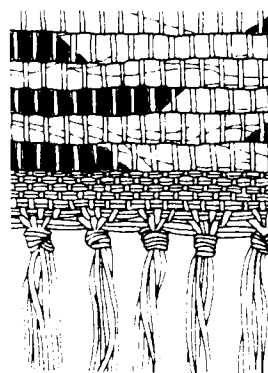
"My loom may be loud but I'll tell you. That loom sang to me. It sang 'food on the table, shoes for the kid'."

The country flavor of this quote conveys the substance and the style of the *Rag Rug Handbook*. It is a weaver's version of the parish cookbook, a homey, personal link with the past. The abundant graphic material, much of it from old loom company catalogs and ads, is accompanied by helpful hints from the weavers who bought these looms and turned out vast quantities of rag rugs. The looms, clearly intended for production work, featured fly shuttles, automatic advance mechanisms, and massive cloth and warp beams set in imposing metal frames. The New-

comb Loom Company promoted its Barn Loom with a statement by Alice Claypool, notarized on May 28, 1891, that she wove 103½ yards of rag carpet in 10 hours. Fifty years later *The Shuttle*, a newsletter from the January and Wood Company, declared, "As little as a yard a day will pay the rent for a comfortable home in most small towns."

Janet Meany and Paula Pfaff do not tell us whether they found any contemporary Alice Claypools as they gathered material for their book. The work of fellow Minnesotans does appear among their color plates and projects, but more information on the state of rag rug weaving today would have been welcome.

Most of the material in this book will be useful to the weaver who needs to learn the basics of rag rug weaving. The first three chapters briefly cover tools and materials, weft preparation (including a method that yields geometric designs), finishing, and designing. Chapter four presents 20 projects. These make use of



several different wefts: sock tops (loopers), T-shirt fabric, coat-weight wool, denim. All but two warps are 8/4 cotton carpet warp set at 10 to 12 e.p.i. Fourteen rugs are plain

weave, four twill, and two block weave. Some readers may be frustrated by the fact that detail photos dominate the text: only five of the forty-odd photographs show full-size rugs. The fifth and final chapter, on looms and loom companies of the past, will delight any weaver who pursues the lore of the craft.

—Lynne Giles

—continued on page 14



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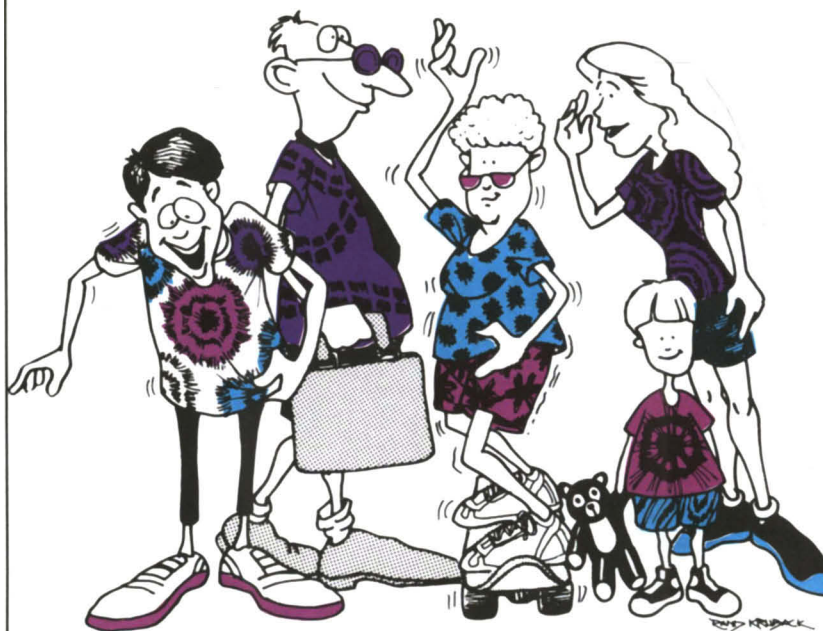
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Textile Arts Index 1950–1987

Sadye Tune Wilson and Ruth Davidson Jackson

Tunstede Press, 212 Vaughn's Gap Road, Nashville, TN 37205. 1988. Hardbound, 1006 pages. \$28 plus \$3 postage/handling.

Do you remember where you read that article about the weaving technique you wanted to try? Or the review of the book mentioned at guild meeting last week? No? Then you need *The Textile Arts Index 1950–1987*. Though I've had this useful volume for only a few weeks, it's already saved me many hours of rummaging through my weaving magazines.

This book is an index of the following periodicals: *Ars Textrina*, *Complex Weavers*, *Fiberarts*, *Handweaver & Craftsman*, *Handwoven*, *Interweave*, *Knitters*, *Master Weaver Library*, *Prairie Wool Companion* (now *Weavers*), *Shuttle Craft Guild Monographs*, *Shuttle Spindle & Dyeplot*, *Spin-Off*, *Textile Museum Journal*, *Threads in Action Monographs*, *Threads Magazine*, and *Weaver's Journal*.

The subject index, ranging from Aaklae and Abaca to Yurts and Zippers, contains not only the major subject of the article but other topics buried in the text. The compilers are to be commended for their thoroughness. The author index and the people heading in the subject index make it possible to check for articles written by a particular expert on a subject or to find out more about a person being considered as a lecturer or workshop leader.

Though this book is more than two inches thick, it is constructed to lie open even on the first pages—a useful feature when conducting research. Acid-free paper ensures that the strong contrast between page and type will stay that way. The columnar format is easy to read.

Textile Arts Index 1950–1987 is an extremely useful reference. It makes finding information published in many different periodicals over 37 years easy. We all should feel indebted to Sadye Tune Wilson and Ruth Davidson Jackson for the work they have done in our behalf. This index is a must for every weaver who has a periodical collection and certainly for every guild or textile library.

—Kathryn Wertenberger

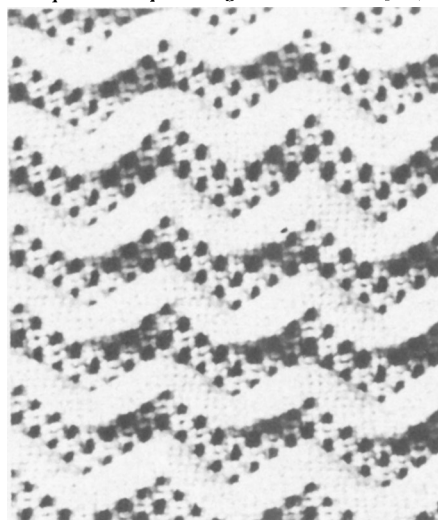
Piqué: Plain and Patterned

Donna Sullivan

Sullivan Publications, 1134 Montego Road West, Jacksonville, FL 32216. Spiral bound, laminated cover, 100 pages. 50 figures, many diagrams, 23 black-and-white photographs. \$12.95.

Ever wondered exactly what piqué is? How it works? If so, this is the book for you. Donna Sullivan has taken the little-known weave of piqué, extensively researched and presented it in a concise, easy-to-read format.

Chapter 1 begins with a brief background of piqué as well as why piqué? Chapter 2 gets to the meat of the matter, the three types of piqué and their threadings. Structural elements are described in Chapter 3, explaining the role each plays



in the fabric. Here the reader is introduced to the terms commonly used: face warp and weft, wadding weft, and backing weft. Chapter 4 tells the reader how to read piqué drafts, set up the loom, troubleshoot, and finish the fabric. Chapter 6 takes the reader further into the designing process and allows readers to explore designing their own pattern motifs. I found the formulas and summaries for designing motifs to be particularly helpful. Chapter 7 demonstrates how to "increase the pattern potential of piqué by converting loom-controlled drafts to pick up". The book however, does not end here; also included are appendix with grids for designing your own patterns, a glossary, and an extensive bibliography.

Desktop publishing is paving the way for a whole new generation of books. Donna and her husband have utilized desktop publishing quite successfully in producing *Piqué: Plain and Patterned*. This book is laid out in an easy-to-follow format, illustrated frequently with good graphics. The binding is spiral which allows the reader to lay the book flat. Photographs are clear and easy to match with their drafts. I personally would have preferred color photos, as I think the depth and contrast of the fabrics would have been more noticeable. However, the affordability of the book makes up for this minor flaw. A nice feature Donna has included is a registration form. This enables the author to send out any errata and notice of future publications.

The material presented gives the new weaver all the information needed to successfully design and weave piqué. This is not a recipe book, but more the basis for a strong understanding of this structure. The experienced weaver will delight in the quantity and quality of information on a structure that we would previously have had to search for in assorted publications.

—Tracy A. Kaestner

BOOK MENTIONS

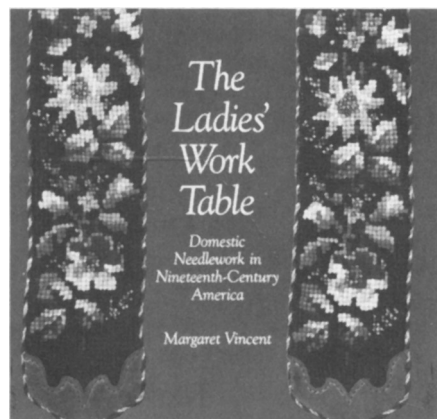
Make Your Own Japanese Clothes: Patterns and Ideas for Modern Wear by John Marshall. Kodansha International Publishing, 10 East 53rd Street, New York, NY 10022. Distributed by Harper and Row. Paperback, 130 pages. Line drawings, color photos. \$17.95.

Patterns for the kimono, outer robe, two jackets, other tops, slacks, and accessories are offered here, with complete and easy instructions for fitting. Sewing and care instructions are also included. These simple styles really show off handwoven or hand-dyed fabrics.

The Ladies' Work Table: Domestic Needlework in Nineteenth-Century America by Margaret Vincent. University Press of New England, 17 1/2 Lebanon Street, Hanover, NH 03755. Paperback, 140 pages. Color

and black-and-white photographs. \$19.95.

Beautiful examples of embroidery, cross stitch, trapunto, quilting, and many other needle techniques are put into their historical context. Even the photo cap-



tions put the reader in touch with the thinking of the times, such as: "In the eighteenth century infants were considered nonhuman, since they could not walk, talk, or think. As more babies survived, both infancy and childhood were recognized as important stages of life. Expectant mothers prepared lavish wardrobes for their infant children. This small baby's cap shows the many delicate muslin work stitches the mother had learned as a youth."

Gifts from the Earth: A Basketmaker's Field Guide to Midwest Botanicals by Char Ter-Beest, with drawings by Rhonda Nass. Wild Willow Press, P.O. Box 438, Baraboo, WI 53913. Paperback, 47 pages. Black-and-white illustrations. \$14.95.

This beautiful little book offers botanical drawings of twigs, bark, vines, leaves, grasses, trees, and other plant materials for basketry use. The text includes a description of each plant and its habitat, gathering, storage, preparation, and folklore.

Papermaking for Basketry edited by Lynn Stearns. Press de LaPlantz, P.O. Box 220, Bayside, CA 95524. Paperback, 200 pages. Black-and-white and color photos. \$19.95.

Individual presentations of their own techniques by 16 different basketry artists who use handmade paper make this a source of varied information. The gallery

section, in color, shows some interesting contemporary art baskets.

Four Hundred Years of Fashion edited by Natalie Rothstein. Faber and Faber, 50 Cross Street, Winchester, MA 01890. Paperback, 176 pages. Color and black-and-white photographs. \$14.95.

This catalog of the Victoria and Albert Museum collection shows over 200 examples of men's and women's fashions from the early 17th century to the late 1970s. It concentrates exclusively on the fashion trendsetters, the aristocracy and the wealthy, showing sumptuous fabrics and elaborate embroidery. Essays on fashion trends of the period, plus shorter essays on accessories such as canes, parasols, and fans, give a broader perspective to the student of English fashion history. ♦



POURREY CROSS TEXTILE LIBRARY

The Pourrey Cross Textile Library was founded early in 1984 by Interweave Press as a research library for hand-weavers. Current holdings include over 1000 volumes on weaving, spinning and dyeing, with smaller sections devoted to basketry, knitting and lacemaking. Periodicals, pamphlets and fabric samples, as well as books, are a part of the collection.

The Pourrey Cross is available for the use of weavers during regular work hours (8-5) and by special arrangement. The library is currently being cataloged, after which an index of holdings will be available.

Contributions of books and funds, either as individual gifts or memorials, are tax deductible. All gift volumes are labeled, and a register kept of memorials.

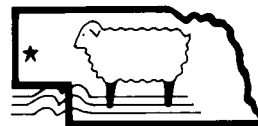
We at Interweave Press hope that you will find an opportunity to make use of this growing collection of weaving information. Your visits and inquiries are welcome.

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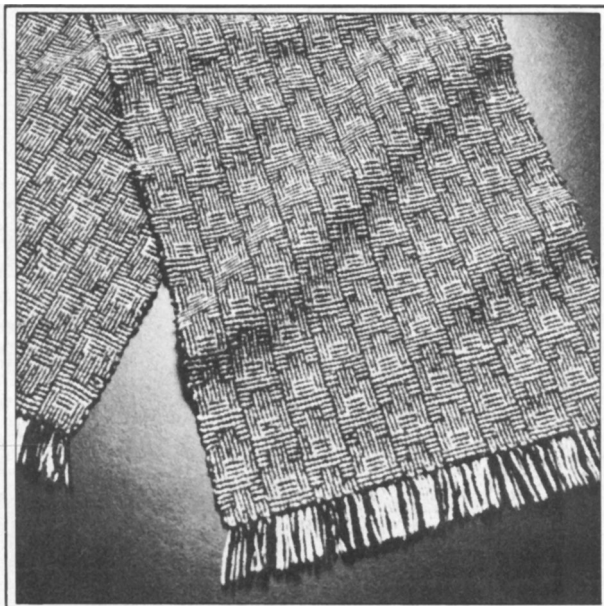


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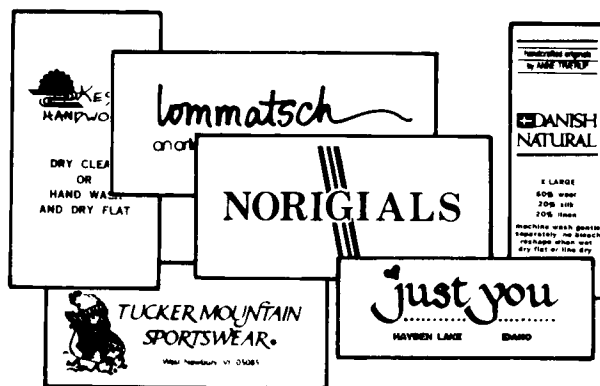
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Weaving With the Children



Sharing our love of weaving with children is not only rewarding for us as weavers but enriches the lives of the young ones around us. In this special feature, HANDWOVEN readers, their children, and their students share ideas, projects, and experiences. You'll discover that kids can create interesting and useful fabrics—and have a lot of fun in the process. You will, too.

Top: Adrian Stinson, of Cashmere, Washington, gets an early introduction to weaving. Her mom writes that she can get some of her own weaving done while Adrian works on her project.

Far left: kids can weave a variety of useful objects to use themselves or to give as gifts. From top right: Kool-Aid® space-dyed bookmarks and mug rugs by Joelyn May and her children, straw bookmark by Kaia Sumpter, blue and white mat by Peter Pfister, inkle belts by Alyssa Sparkman, felted thrum ball created by Esther Danielson's eager students, and a woven trivet by Valerie Rivera.

Bottom: A fourth-grade student in Susan Green's Alfred, New York, classroom proudly displays his first weaving project woven on a cardboard loom. Notes Susan, "Very few students fail to finish their projects and some are incredibly adept. One boy astounded me this year by turning in a bushy little rya rug, a lavish, shaggy creation."



Weaving in the Elementary Classroom

by Matt Berman

A LARGE PART OF teaching history in elementary school is giving the students an idea of what life was like during the period they are studying. Creative teachers have found many ideas and projects to help children get a feel for a time other than their own. For all of recorded history, until the Industrial Revolution, most of the time in the home was spent in two realms of endeavor: food preparation (growing, raising, harvesting, preserving, preparing) and textile production. Therefore, as part of the study of history, weaving has a place in the classroom.

My two major goals in teaching weaving to my students are to give them an understanding of the steps involved in producing cloth and to enable them to feel the pleasure of spending large amounts of time in useful labor. I feel that we have forgotten that even very young children are capable of producing useful things. Even as recently as the Colonial era, children as young as four were taught to knit, and school-aged children often carried drop spindles with them so that they could get some spinning done during occasional moments of leisure.

In my first year of teaching I was ambitious. I decided that we would do the *whole* process from sheep to cloth. We bought 50 pounds of raw fleece, picked it, washed it, carded it, spun it, went on field trips to pick plants for dyeing, dyed it, and wove it.

The project was a disaster. The kids hated it, their parents hated it, my fellow teachers hated it, the principal hated it, even the custodians hated it.

The kids hated it because the wool was "icky" and smelly. Their parents hated it when, after demonstrating at school how to pick and wash the wool, I enthusiastically sent each

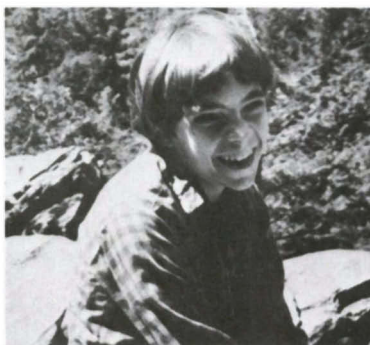
child home with a bag of wool to wash; many parents refused to let their children bring it into the house. My fellow teachers hated the project when we started to make dyes by boiling plants. The smell permeated the school, especially when one of the kids suggested trying to make dye from red cabbage. The principal hated it when we



Matt Berman's fourth graders take their weaving projects outside. The backstrap looms they made are portable and easy to use.

Howard Hurline, Baldwin, Maryland, age 14

Eight years ago Howard entered his first weaving project in the Maryland State Fair and won first prize; he's been top winner every year since then. Last year's project was this blue and red weft-faced saddle blanket. "Besides weaving," writes Howard, "I enjoy working on our farm. I am going to be a dairy farmer when I get out of school in a few years."



brought back 15 trash bags filled with plants and hung them to dry from the lights in the classroom. I thought it gave the classroom character; he was sure some child would perish from asthma. The custodians hated it when the principal made us take the plants out of the classroom and hang them in the open-air atrium around which our school is built. The plants dropped leaves and dripped juices which had to be cleaned up. The one thing everyone *liked* was the weaving. So now we just discuss the other aspects of preparing wool for weaving, play with a drop spindle and spinning wheel, and then weave. We start with the simplest forms of weaving so that the students can learn the structure and then work gradually up to weaving on a floor loom.

Each weaving project takes the class forward another step technologically. We start with plain weave. Every project involves making a loom to keep out of common odds and ends. By constructing their own looms the students gain an understanding of its function, and they can continue to weave at home.

We start by making pillows and pouches on cardboard looms, using popsicle sticks for shuttles. Both of these projects demonstrate the structure of weaving, and neither involves the "selvedge problem". We add slits to our pouches so that they can be worn on a belt—which the children will learn to make next. Although this kind of weaving can get tedious, we keep the project small. Motivation is promoted by our rule that only those who have completed a project may work on the floor loom.

The next project is a belt woven on a backstrap loom with a rigid heddle. The students



Maggie Croteau, Center Tuftonboro, New Hampshire, age 8

"Here is a project I want to share with you," writes Maggie. "The warp on the loom is black Homestead Cotton from Halcyon's and the weft is Harrisville 2-ply wool. I wove this project with a long, thick tapestry needle. I hope you like it." We do! And we love the addition of the silvery stars in the sky. When we asked Maggie about them she said that she'd tried glass beads but that they just hadn't worked right. One day she remembered these stars and added them—perfect!

We enjoyed meeting Maggie when she and her mom visited our offices this spring.

Kidz Weave!



make their looms out of dowels and rope and a rigid heddle from pieces of wood and popsicle sticks. Rulers are used to beat in the weft. This loom is a major technological advance, for now there is a device for raising and lowering the warp threads.

While the students weave I read to them. Sometimes I read fiction, but most often I read books about the period which we are studying. The weaving doesn't seem to hinder their concentration on the readings, and after a few weeks they have become so accustomed to it that it feels strange to them if they don't have a project to keep their hands busy.

One day we work on our projects in the classroom lit only by the candlelight created by our own handmade candles. We wear whatever clothing we've made, read aloud, and pretend that we are a (rather large) family in the days of the period we are studying. It's magical.

Our final project is woven on the "big loom", and each year we weave something different. Last year we made a windowpane baby blanket for a pregnant teacher. We solved the selvedge problem both by the children's increased skill and by a trick we learned from a local weaver: we sley fishing line in with the floating selvedges and weight them with two-pound weights off the back beam. When the weaving is done, we slip the fishing line out and voilà! Straight edges.

Weaving belongs in the classroom as well as the art room. If you are a teacher and a weaver you can plunge right in. If you are not a teacher, volunteer to teach the students to weave. Most teachers will welcome your offer. ♦

Matt Berman has been teaching weaving in his classroom for the past 10 years. He's a self-taught weaver and runs a weaving program in the summers at Camp Hillcroft in Billings, New York.

Good ideas from all over

Never too young to weave

Patricia Smith uses weaving in her fourth-grade Marietta, Ohio, classroom to study the basic subjects of reading, writing, and arithmetic as well as to look at past traditions. After she received a grant to purchase a small portable floor loom for her classroom, the students designed placemats on paper, then wove them on the loom. Pat measured the warp at home; then her students took turns



helping to sley the reed and thread the heddles. After a brief demonstration her students were off and weaving. Her technique of students teaching students worked well. Three students were at the loom at a time: the one who had just finished weaving, the current weaver, and the next-in-turn weaver.

—submitted by Patricia Smith,
Marietta, Ohio

A fiber arts traveling exhibit

The Potomac Craftsmen celebrated their 40th anniversary in 1984. As one way to celebrate, they assembled an exhibit fea-

turing a variety of fiber techniques to be shown at the guild's spring show. Because of community interest, the exhibit found its way to a local school where it went on display along with looms, wool carders, and spindles for the students to try. A teacher's information notebook, including sample lesson plans, also accompanied the exhibit. The Potomac Craftsmen didn't stop there; the group now has a long list of requests for its exhibit, which it lends free of charge to schools and organizations. What started out as a cele-

bration has turned into a valuable education tool. What a great way for fiber enthusiasts to spread the word!

—submitted by Carol Bitner,
Falls Church, Virginia

A mutually beneficial project

Johanna Erickson had an idea. The walls of the local shopping mall, a restored military arsenal, were large and bare. They could benefit from some large-scale tapestries. But she needed help. To solve her manpower problem, Johanna concluded

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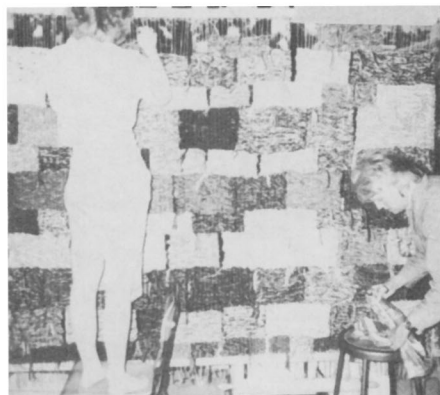
Riki Neely, Salt Lake City, Utah, age 13

Ninth grader Riki weaves because "I find it challenging and it is something that I can be proud of." Most of Riki's weaving projects are gifts for grandparents, aunts, and uncles. Her latest accomplishment is the rug shown here woven with cotton sock-top loopers which she and her mom dyed lovely shades of blue with Dylon and Cushing dyes. The warp is readily available cotton carpet warp set at 8 e.p.i. Riki's next ambitious venture is a wool west-faced rug for her family's rec room. How can she possibly top that? Keep us posted, Riki.



that she could get some eager students to help her and at the same time bring a weaving program into her local high school. With enthusiastic school support, and funding from the mall as well as an arts funding organization, Johanna raised the necessary money for her project. Twenty participating students produced three tapestries, which were displayed at the mall for several months. The tapestries then came "home" to grace the halls of the school.

—submitted by Johanna Erickson,
Watertown, Massachusetts



Demonstrating spinning and weaving to children

The focal point of Kathy Spoering's weaving presentation is a bag of show-and-tell objects: photographs of weaving, weavers, looms, spinning wheels, as well as plants and animals that provide fiber for cloth; pictures of nonhuman weavers such as spiders in webs and silkworms spinning cocoons; and "feelines": a cotton ball (the only item she lets each child keep and it seems to be enough), a lock of wool, dog hair, and some exotic-feeling thrums. She displays simple projects woven by kids, as her audiences seem most impressed with objects they might be able to make themselves. Kathy begins her 30-minute presentation by telling the children that not only people weave and spin, which leads logically to the fact

Kidz Weave!

Day Ligon, Loveland, Colorado, age 13

Day's day-to-day care of a couple of Corriedale sheep led to this mother-son project. Day's "let's do something with all this wool, Mom", received eager response from Day's mom, Interweave Press publisher Linda Ligon, who spun a soft two-ply wool and warped the loom. Day wove off all seven yards of this two-panel blanket himself. And although Day enjoys his blanket on this bed every night, he doesn't expect to be weaving anything else soon. Right now he's too busy settling his new pet python in its glass-enclosed closet.



that the fibers people weave with come from animals and plants. To introduce spinning, she has the children pull some strands out from their cotton balls and twist them. They discuss why people weave, and Kathy reads *Charlie Needs a Cloak*. A hands-on activity may or may not follow.

"If you have never demonstrated to children," writes Kathy, "let me say that it takes only a few hours of your time and the rewards are great. After you have prepared a weaving and spinning unit, you can give it over and over to different audiences. Children are curious about the world around them, and they are eager to learn more about the cloth they are wearing."

—submitted by Kathy Spoering,
Grand Junction, Colorado

Teaching peace

As part of her church's "Just Covenant", weaver Abbie Hatton decided that a way to teach the children about the meaning of peace and justice was through symbolism, using weaving as the medium. The meaning of peace and its tangible meaning through actions were discussed, concluding with several biblical passages. The children then developed motifs for a cartoon that they took turns weaving. The congregation and the children were thrilled when the hanging received applause as it was presented to the church.

—submitted by Abbie Hatton,
Williamstown, Massachusetts

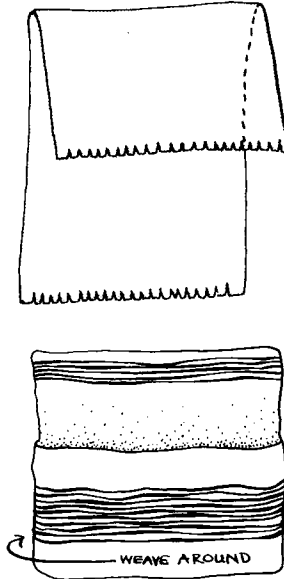
More Ideas!

Cardboard Weaving

We've probably all woven on a cardboard loom at one time or another, but this very familiar and readily available material remains an excellent resource for student-built looms. Projects made on them can be useful, too: hot pads, doll blankets or rugs, wall hangings (leave the weaving on the cardboard with some of the warp exposed as Maggie Croteau did with her weaving on page 19). You can also weave no-sew pouches, pillows, or little purses by weaving around and around the cardboard to form a tube. Here's how:

1. cut notches in either end of a piece of cardboard. Fold cardboard—off center for a pouch, in the middle for a pillow.
2. Warp back and forth on one side of the cardboard, instead of around and around the cardboard (see illustration).
3. Weave around and around the cardboard for the purse pocket and then back and forth on one side of the cardboard for

the flap (see illustration). For a pillow, weave around and around.



Trivets

Mary Kurt-Mason found the students in her Pagosa Springs, Colorado, third-grade class very interested in this project. Here's what to do:

1. Cut a circle of cardboard using a template 8" in diameter.
2. Use a template with an odd number of holes (this example has 65) punched around the edge to mark notch positions. Use the same template or a separate one to mark the center hole.

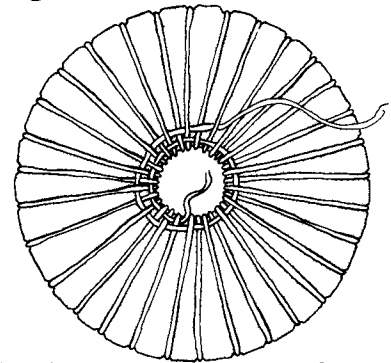
3. Cut notches around the outside edge and cut the center hole.

4. Warp the loom with smooth cotton yarn.

5. Thread a 2- to 3-yard length of yarn on a tapestry needle and weave around and around, starting in the center.

6. When the weaving is completed, finish the outside edge with a few rows of yarn to cover the cardboard edge (Mary uses a glue gun for this job).

7. For the backing, cut felt and glue it to back.



Little weavers and big looms

Jan Croteau of Center Tuftonboro, New Hampshire, attaches wooden blocks to the treadles of her floor loom to make reaching them easier for her young daughter.

Solar Dyeing

by Joelyn May

Solar Kool-Aid® dyeing is a fad at our house. It is easy, fun, non-toxic, fairly inexpensive, and good for young children. This solar method is particularly suited for kids because it doesn't involve the stove or microwave to heat the water (heat is required for good, fast dyes). The sound of dye jars

and packages opening draws the children faster than flies. It quickly develops from solid colors to space-dyed yarns—not always by accident.

There's not a better time and place for this project than outdoors on a hot summer day. Let the children mix the dye, put the yarn in, stir it, and remove the yarn. (You may want to help with the messiest steps of pouring the powder into the containers and removing and rinsing the yarns.)

Materials and Equipment

- Wool yarn (7/2 shown here)

- Glass jars
- Unsweetened powdered Kool-Aid®
- Warm water
- Spoons
- Rinse water
- Hot sun

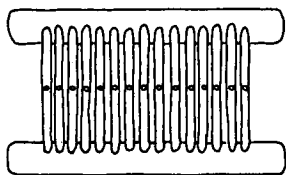
Procedure

- Dissolve Kool-Aid® in 2-3 cups of warm water.
- Add the yarn and enough water to cover it. Stir. For pastel colors dye for 15 minutes in the sun; darker shades need an hour or longer.
- When the yarn is the desired color (it will be darker when wet),

Popsicle rigid heddle for a backstrap loom

These looms are easily made, portable, and super for belt weaving. You'll need dowels, rope, thin pieces of wood and popsicle sticks, hand drill, glue. Here's the method Matt Berman uses with his classes:

1. Cut two pieces of wood 8"-12" long.
2. Mark the center of 15 popsicle sticks, and using a hand drill make a large hole in the center of each stick.
3. Glue the popsicle sticks to the two pieces of wood, leaving a space between each pair. This becomes a slot-hole rigid heddle.



4. Thread slot, hole, slot, hole.
5. Tie all the ends at one end in a knot; tie the ends at the other end around the dowel.
6. Tie the rope on either side of the dowel and place around the weaver's back. Tie the knotted end to a tree or door-knob and weave.

Group Weaving

For kindergartners or high schoolers, weaving on a large, upright loom can be an exercise in cooperation as well as in

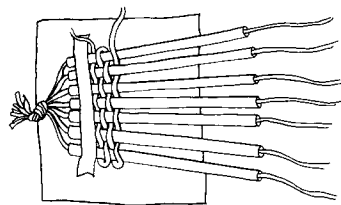


weaving. Harrisville Designs has developed a tapestry loom they call the "Friendly Loom" for use by school groups. "It's terrific to hear the chatter as kids as they weave together," notes one enthusiastic teacher. "Students not only learn the basics of weaving, they develop their fine motor skills, learn about cooperation, and have fun." For more on the Friendly Loom write Harrisville Designs, Harrisville, New Hampshire 03450.

Straw weaving

Great for making Christmas tree decorations or bookmarks, straw weaving is a quick method that requires minimal supplies and equipment. Mary Kurt-Mason uses this technique with her kindergartners:

1. Thread seven straws (Mary cuts her straws in half) with yarn, and tie a knot at one end.
2. Pull knot up tight against the straws and tape the knot and the top of the straws to a table or a sturdy piece of cardboard.
3. Let the kids pick yarns to weave over and under. Since the straws are fairly rigid, the kids can easily manipulate the straws with their fingers instead of using needles.
4. Weave a few inches and carry the ends to the back and secure with knots.
5. Tie the remaining end in an overhand knot. ♦



Summer camp ideas

Helen Currie, Pass Christian, Mississippi, uses a combination of table looms, floor looms, inkle looms, and off-loom projects with her campers. The children take turns using the looms and doing off-loom projects. The loom projects are kept short—small pieces that can be finished in one sitting such as mug rugs, hot pads, and scarves are planned. Friendship bracelets and bookmarks are woven on inkle looms. Helen finds that when children weave on the four-shaft looms they become fascinated with twills and trying out different patterns. They quickly learn about combining colors and textures.

—continued on page 26

rinse and hang to dry.

For space-dyed yarns, dye two colors per skein. Submerge half or part of the skein in the dye jar and leave the remaining portion hanging out. When this end is dyed, submerge the undyed part of the skein in a second color. Dye a third color by overdyeing part of the first color with the second color. If you're in a hurry, dye the two sections at the same time in different dye jars. The kids will find this great fun.

We've successfully woven the following projects with our yarns:

Bracelets. Cut several lengths of yarn at least two and a half times longer than the desired length. Overtwist the yarn by roll-

ing on one knee, holding the other end firmly. When the yarn kinks back on itself, fold it in half and let the yarn twist back on itself. Tie the ends in a knot and wear.

Mug or doll rugs. Use 8/5 linen or 8/4 cotton carpet warp set at 6-8 ends per inch, threaded 4-5 inches wide. Thread two shafts on a table loom. Even a 5-year-old can manage this project.

Belt. Older children can successfully weave a warp rep belt; 7/2 wool set at 24-30 e.p.i. works well. Finish the warp ends by twisting fringe. ♦

Thrum Balls

by Esther L. Danielson

GATHER THE CHILDREN together for this outdoor summer project. These felted thrum balls consume even the tiniest scraps of wool and fleece left over from your winter projects and even the youngest children can participate.

Materials

- Wool thrums and unspun wool
- Old nylons
- Plastic-covered wire twist ties
- Scissors
- Wool carders (optional)
- Two large tubs or pans
- Liquid detergent such as Ivory® liquid

Procedure

1. Select the colors and amount of thrums or fleece you want to use for your ball. (You can get an idea of the size of the finished ball by squeezing the scraps in your hand.)

2. If thrums are used, hold a bunch in one hand and cut them into short pieces (about 1" lengths).

3. If you have carders, put the yarn scraps or fleece on the cards and card them. This step isn't absolutely necessary, though it will speed the felting process. I've found that children enjoy learning to use the carders, and it's fun to blend different colors by carding them together. If you omit this step, the cut pieces can be finger picked to integrate the colors.

4. Cut an 8" length of stocking for a bag. Tie an overhand knot in one end (if a toe is not used).

5. Squeeze the yarn bits and carded material into the nylon bag. Try not to let creases develop as they may remain

throughout the felting process. Work the wool into the bottom of the bag and fasten the top with a twist tie.

6. Put an inch or two of hot tap water (warm water if young children are participating) into one tub and cold water into another. To the hot water add enough liquid detergent to make a good head of suds.

7. Now the fun begins. Dunk the nylon bag into the hot water and gently slide the twist tie down as the wool becomes more compact. Squeeze and knead the wool to felt it. Occasionally dunk the bag in cold water. As the ball becomes firmer, you can work the wool more vigorously. The partially felted ball can even be put in the washing machine or dryer to felt it further. In 10 minutes or so the ball should be firm. Check to make sure that the nylon bag isn't being felted to the surface of the ball. Keep sliding the twist tie down as the ball becomes more compact. At least 20 minutes of felting will be needed to make a good ball.

8. When you are satisfied with the size and shape of your ball, remove the ball from the nylon bag, rinse well and let it dry.

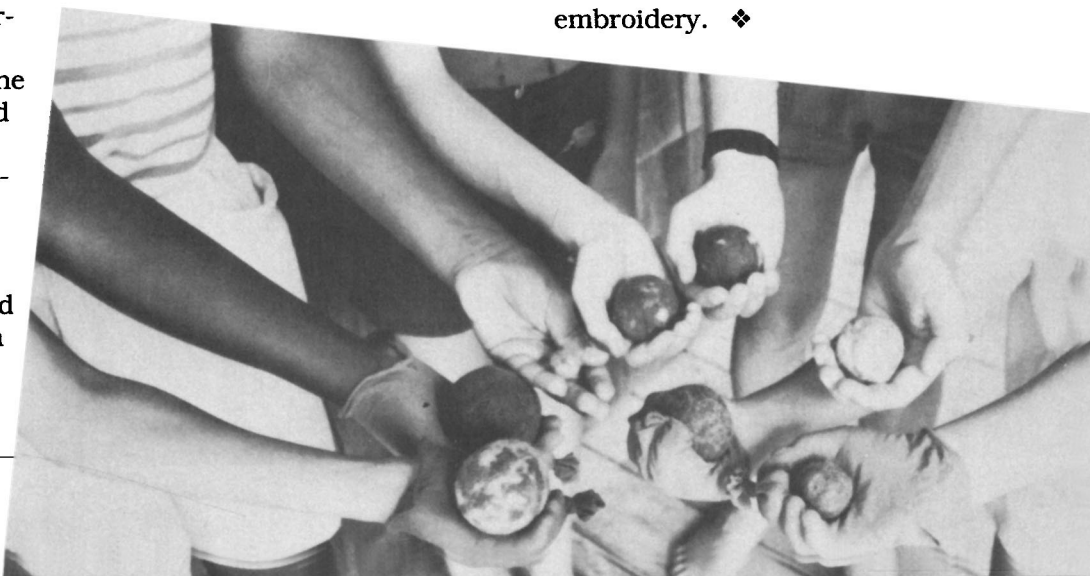
Other ideas

String ball method. This is a good method to use if you have wool scraps a foot or longer. No wool cards are needed. Make a string ball by winding lengths of yarn around a wool yarn core. Cover the ends of previous pieces as you wind. String balls will not shrink as much as thrum or fleece balls and they will take longer to felt. Secure any dangling ends by stitching them into the ball with a tapestry needle. If the outer layer of yarn is firm, this string ball can be felted without a nylon bag. To felt, follow steps 6–8 above.

Felt Beads about 3/4" in diameter are quick and easy to make. For best results use fleece or carded 1" pieces of wool. Soak a pinch of carded wool in hot soapy water and then roll this around in the palms of your hands. Occasionally dip the wool into hot, soapy water. Work it between your hands for about 10 minutes or until the bead is firm and round.

Geodes. Use a sharp bread knife and carefully, without pressure, cut a ball in half. The kids will love the surprise of finding the color patterning inside.

Add accents. Although wool felts better than other fibers, small amounts of other fibers can be added for decoration. Incorporate small scraps of woven fabric into the felt for added texture. Embellish the outside with embroidery. ♦



Woven Critters

by Ann Kramer

A NARROW POCKET woven on a cardboard loom, with a little imagination and perseverance, can become a lovable "woven critter". My seventh-grade art students, who enjoy any weaving project, really were turned on by this one.

Materials

- a trapezoid of sturdy cardboard 7" high x 5" wide at the bottom x 3" wide at the top
- cotton rug warp
- a variety of yarns (2-ply wools work well)
- a blunt tapestry needle
- fiberfill
- felt, ribbons, lace, embroidery floss

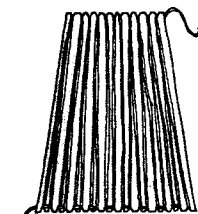
Warping

The loom is warped so that when the weaving is complete, it can be slipped off the cardboard. The resulting tube, open at one end, is then stuffed and decorated.

In the bottom and top edges of the cardboard cut $\frac{1}{4}$ " deep slits $\frac{1}{4}$ " to $\frac{3}{8}$ " apart depending on the size of the weft yarn. As there will be more slits in the bottom than the top, some of the top slits will contain more than one warp thread. Begin warping in the lower left-hand corner. Place the yarn in the first slit, leaving a tail about 3" long. Warp from the bottom up through the first top slit and down the back side. Bring warp to the front through the same slit where the warp began. Now move the yarn horizontally to the next bottom slit and through to the back. Bring the warp up the back side and through the first top slit to the

front side. (There are now two warps in the first top slit.) Bring the warp down to the bottom and through the second bottom slit. Move the warp horizontally to the third bottom slit and through to the front. The warping pattern thus goes up and over, down and back up without completely encircling the cardboard. Continue warping in this pattern, distributing the warp evenly across the top. (In the example, the first four top slits have two warp yarns, the middle three slits have one each, and the last four have two—see illustration) End the warp at the top right corner. Tie the ends of the warp yarns back

onto themselves to keep the warp tight on the loom.



Weaving

The weft-faced plain weave wraps around and around the loom, forming a tube. Weave with a tapestry needle threaded with lengths of yarn about 2–3 yards long. Bubble the weft and pack it in very tightly all the way to the top.

Use a solid color for the weft, or vary it with sections of color or stripes. If you want your white rabbit to wear blue jeans, for example, weave the bottom third blue and the rest white. Try the dovetailing tapestry technique to weave a contrasting belly patch for a penguin or teddy bear.

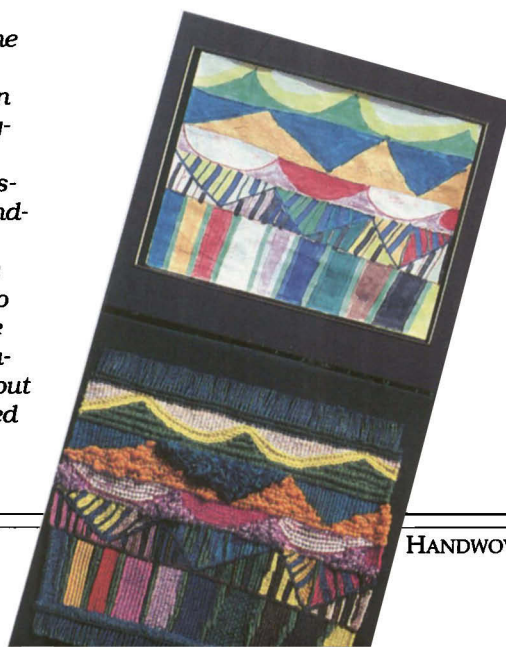
Finishing

After you have packed in as much weft as you can, pull out the cardboard. Stuff the tube with fiberfill and sew it closed (you can also draw it closed with the beginning weft thread). Turn your stuffed form into a "critter" by adding felt or embroidered facial features, felt ears, braided arms, ribbons and lace—whatever you fancy. ♦



KIDS AREN'T INTERESTED IN WEAVING?

No problem. Let them be the designers; you can do the weaving. That's what Jean Wilson of Bothell, Washington, did. When granddaughter Dawn, age 8, casually painted a colorful landscape, Jean immediately saw it in terms of tapestry and used it for a cartoon to weave this charming piece of folkart. Dawn's contribution to this project took about 15 minutes; Jean's required as many hours.



(continued from page 23)

Each year Helen plans a "mystery" project with an object brought from home. One year, for example, the children made pencil holders by wrapping tin cans with yarn.

Slentra braids

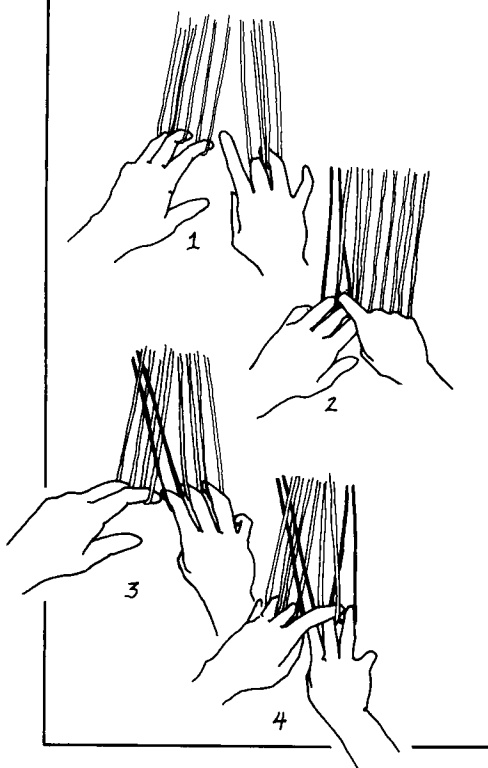
Susan Green's second graders can't stop making these braids. Lengths of yarn are held with sturdy clips and then taped to a table to secure them. Here's how:

1. Place three loops on the left hand and two on the right. (figure 1).

2. Put your free index finger through the middle loop of the opposite hand, and pick up the ring-finger loop (figure 2).

3. Draw it through, dropping it from the left-hand finger, so that you now have three loops on the right and four on the left (figure 3).

4. To free up your left index finger, "walk" the two loops on the hand to the left. Repeat.



HOME BREW

LET'S PRINT

by Anne Bliss

LAST FEBRUARY, the New York Metropolitan Museum of Art offered large portfolios of printed giftwrap at a discount. Among them were a set of designs by William Morris. Bargain hunter that I am, I immediately ordered a set.

William Morris, an Englishman who lived from 1834 to 1896, was an architect, writer, publisher, and a self-proclaimed socialist. He also designed and produced printed fabrics and papers, especially wallpapers. By the mid-1800s, Morris and his friend John Ruskin were involved in an arts and crafts movement, which included Morris's Art Workers Guild, in response to what was considered the Industrial Revolution's "dehumanization" of man's relationship with his materials, processes, and products. Morris and Ruskin agreed with other designers that machines poorly reproduced and imitated original work. As a result, Morris founded a workshop in which craftsmen could design and produce goods with artistic integrity.

Many of Morris's designs are intricate wood-block prints with superb unity of color and pattern elements. Morris integrated motifs, usually inspired by nature, with lines, circles and ovals, squares and diamonds to convey an overall unified impression. His designs are as beautiful and useful today as they were 100 years ago.

Although most of us probably won't want to carve woodblocks and set up printing workshops, Morris's designs are good motivators and should encourage us to try our hand at printing on fabrics. The examples shown here are very

simple, but they do use some of the elements of line, color, and space that are important to any design. A sunny afternoon at the patio table presents the perfect opportunity to experiment with design and fabric printing.

Important considerations when creating your design are those used by Morris: line (straight or curved), shape (enclosed area), color (simple, repeated), and space (positive, negative). Rhythm can be had through repetition of a single motif or by changing the motif (making it larger, smaller, or changing color). I suggest working out ideas on paper first before proceeding with the step-by-step instructions below.

Supplies

1. Fabric: cotton, linen, or wool: Natural fibers will work best with most dyes available to weavers and dyers.

2. Fabric dye or paint: Choose one of the pastelike dyes manufactured specifically for your fabric (that is, for cellulose or protein fibers). I used Eurotex® on these cotton samples, but Versatex® or Deka® would work just as well. (See *Designing Ways*, page 36, for additional information.) You can also use "arts and crafts" stencil and acrylic paints, and even latex paints, but these may not be fast to washing or dry cleaning.

3. Rubber gloves and old clothes to protect skin and good clothing.

4. Printing "tools": Use anything you can find that has an interesting surface—potato masher, ricer, pencil eraser, fork tines, paper clamps, sponge—or you can carve potatoes or carrots into relief designs. You

can even use commercial rubber stamps, but making your own motifs out of household objects is more fun—and cheaper—than buying rubber stamps.

5. Plastic or paper to protect your work surface.

6. Paper towels or damp sponge for cleanup.

7. Tray or glass pane on which to spread the dye.

8. Spatula or knife with flat edge (or a palette knife) for spreading dye onto the tray.

9. Spray bottle with water to wet dye if it should get too dry.

Procedure

1. Cover the work surface with protective material and put on your

old clothes and rubber gloves.

2. Place the fabric on the work surface.

3. With your spatula or knife, spread the dye or paint onto the tray. The dye should be a thin film, of toothpaste consistency, not more than 1/8" thick. You'll need to experiment on a scrap piece of paper or cloth to determine the perfect "depth of spread" for the printing tool you're using. If your dye is too thick, add a bit of water; if it's too thin, use the manufacturer's recommended thickener.

4. Stamp the tool onto the dye and then onto your fabric. If you're using a curving design and need precision, you can draw the curve onto your fabric with one of the

new "disappearing ink" pens (produced for seamstresses and tailors) or lightly draw the line with a pencil, which should wash out later. To avoid errors I suggest stamping all motifs of one color before proceeding to the next one.

5. Follow the dye manufacturer's instructions for setting the color (such as steam, hot press with iron, dry 2-3 days).

6. Wash and dry your fabric, pressing if necessary, to remove any residual dye.

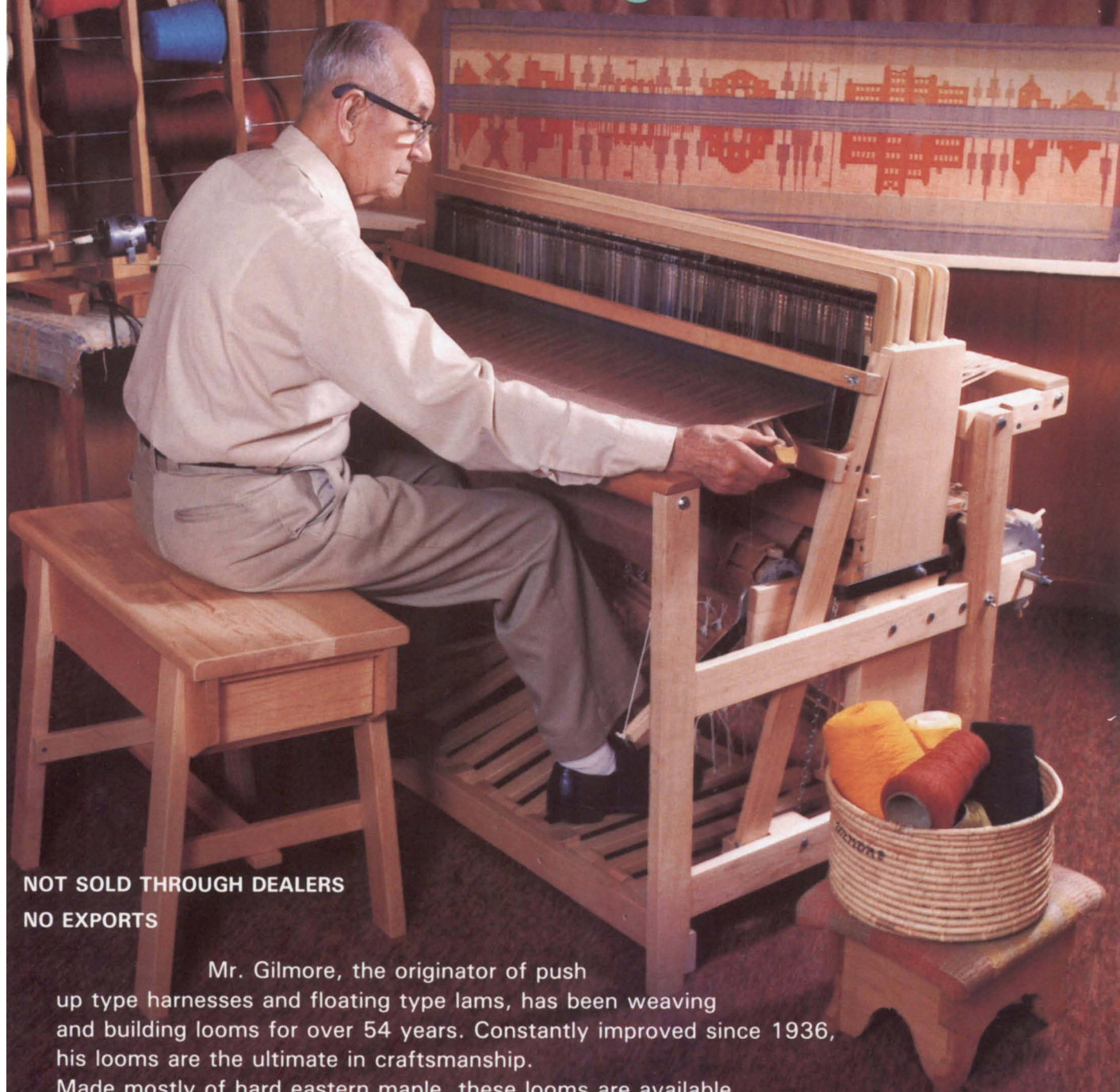
7. Enjoy your printed fabric! ♦

Anne Bliss is an accomplished weaver and dyer. She lives in the countryside outside of Boulder, Colorado.



Your junk drawer is a likely gold mine of printing "tools": paper clips, screws, buttons, pop bottle caps, corks, and other found objects make imaginative printed images. Use these along with potato or carrot stamps to create bright summer designs. Turn the kids loose on fabrics for pillow tops, marble bags, and book covers. You'll find that fabric printing is both fun and easy.

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(Illustrated is the 46" 8 harness loom)

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CHILDREN IN THE FACTORIES

by Paul Hudon



A young boy cleans a harness at a Paterson, New Jersey, silk mill. Photo: Museum of American Textile History.

"I used to go to school," she said. "Then a man came up to my house and asked my father why I didn't work, so my father says, I don't know whether she is 13 or 14 years old. So, the man say you give me \$4 and I will make the papers come from the old country saying you are 14. So, my father gave him the \$4, and in one month came the papers that I was 14. I went to work, and in about two weeks got hurt in the head."

This was the testimony of Camella Teoli in March 1912 to the Committee on Rules of the House of Representatives, telling how she came to work in the Washington Mill in Lawrence, Massachusetts. The authorities in some Italian town got a piece of that four dollars, and Camella was "14". Two weeks later, a machine pulled off her scalp. She was hospitalized for seven months at the expense of the American Woolen Company, which owned the Washington. But the company paid no compensation and no wages. A girl of 14 would have earned \$3 a week as a beginner; thus, Camella's family lost \$84 of irreplaceable income. Camella's story became notorious, but more for the bloodiness of the accident than for the crooked tactics by which she got her job. Still, for every child worker injured by textile machines, there were hundreds whom family necessity took from the schools and put in the mills. And although virtually every civilization and culture of the past expected the young, even the very young, to work alongside their elders, experiences like this and the conditions that led to them changed the perception and place of traditions and values practiced for thousands of generations.

In preindustrial society children worked in households under the direct supervision of their parents so that they learned moral principles of thrift and perseverance and valuable lessons in self-interest in addition to practical skills. In the factory, however, a child worker learned only the physical skills needed to tend a machine. The foremost value a child learned in the

factory system was the value of the power of money.

The youngest workers were helpers. Children of 10 or 12, sometimes younger, were assigned chores that required little skill but in which youthful energy and agility were an asset. Children carried two-foot-long rolls of carded fiber from the carding "engine" to the slubbing billy. They helped to piece the rolls together into a continuous roving and then carried it to the spinning frames. And they doffed the bobbins when they became filled with finished yarn.

Almost any textile machine is a dangerous partner for children to work with, and none was less forgiving than the enormous wool cards that had to be approached while all cylinders were turning. Before the first electric mill in 1908, power was generated at a central location and distributed to the machines by a network of shafts, pulleys, and belts. All the belts were exposed and moving; they demanded constant vigilance to prevent loose clothing, hair, or an undisciplined hand from being snapped up. Add to this dangerous environment long hours—10- to 12-hour work days five days a week with a half day on Saturdays—and you have a situation in which accidents were bound to happen.

And they did. Accidents such as Camella Teoli's were frequent, and while they were horrible enough in the physical present, they might leave economic and psychological traumas to last a lifetime. Children disabled permanently would lose their capacity to earn the wages essential to sustain their families.

Contributing to the child labor

was a hiring system introduced by Samuel Slater in Rhode Island in the 1790s.* Its central feature was that entire families, parents and children as young as seven years old, were employed as a unit. Slater retained this system even after he introduced power weaving in the late 1820s. Many others had imitated his system of production, and by 1832 nearly half of the laborers in New England's textile mills were less than 16 years old.

Fortunately, the Massachusetts legislators began to study the working conditions of children in factories. A resolution in 1825 instructed the town selectmen and the aldermen of the City of Boston to prepare "a statement of the number of persons of each sex, under 16 years of age, employed by an Incorporated Manufacturing Company within their Town or City". And in 1836, the Commonwealth of Massachusetts regulated factory employment of children under the age of 15. This was the first child labor legislation in the United States. Other states, notably Maine and Pennsylvania, followed the example during the 1840s.

In all cases during the antebellum period, the concern of lawmakers reflected a fear among voters. Children's work, which earlier had been linked to virtue and which was as much a part of them as the marrow of their bone, had

*Francis Cabot Lowell introduced another system of labor first tried in Waltham in 1813. This system hired young single women from the farms to work in the mills. After a few years these girls would return home to marry and would be replaced by other young girls. The intention of the Lowell System was to avoid generating a permanent class of factory workers. —*The Valley & Its Peoples*.

come to be viewed with shock and dismay.

The first attempts at regulating the factory labor of children were only the beginning of an effort that lasted a full century. Early legislation reached only some children in a few states. For example, the Massachusetts law of 1836 applied only to children who had had less than three months of schooling in the previous year. The laws that were passed were difficult to enforce because of collusion between parents who needed additional family income and mill owners who required cheap labor.

It was at this time, the mid-1800s, that the United States became a haven for the world's working poor and their children. The influx of immigrants came not a moment too soon for mill owners in New England. "Mill girls", who had made up the labor force during the 1820s and 1830s, were in full rebellion during the forties. The female laborers at Lowell and Chicopee in Massachusetts, at Manchester and

Nashua in New Hampshire, and in other textile towns were forming labor unions to resist the demands they found incompatible with their reputation as the "daughters of free-men". Immigrants, having no other option, were a more pliant work force. Hiring them was a solution not anticipated but eagerly accepted by mill owners. The hiring of immigrant child laborers continued an unbroken practice going back to the beginning of the industry in the 1790s.

Southern textile manufacturers also employed families, although these were not immigrants but native-born whites. From the 1840s in the North, from the 1880s in the South, every incremental growth in textile production brought an increase in the number of child workers. From 1850 to 1910, each federal census counted more children in the mills.

Factory work provided children only with motor skills, and families with necessary income. Factory work developed no moral and intel-

lectual values. Children became slaves to the machines and were ill-prepared to make their own way in society. The public school system would be the fulcrum that emancipators eventually used to lever the elimination of child labor.

The story of Camella Teoli received a lot of attention because it was part of a much larger story which already was an international press sensation. The Strike of 1912 at Lawrence already had a world audience when Camella and scores of other witnesses appeared before the Committee on Rules. The answer to the question why child workers were still in such straits in 1912 lies in the coincidence of economic advantage of mill owners and economic need of families. ♦

Dr. Paul Hudon is a consultant in public history. He has 10 years' experience as a curator at the Museum of American Textile History and is the author of The Valley & Its Peoples. He lives in Andover, Massachusetts.



*Young and old textile workers in the spinning room of the Newmarket Manufacturing Company, Newmarket, New Hampshire, 1907.
Photo: Museum of American Textile History.*

Selecting & Caring for Reeds

by Margaret Gaynes

AS SOON AS a student decides which loom to purchase, the next question is, "What reeds do I need?" The answer depends on what you plan to weave and where you plan to weave it. The warp sett (ends per inch) planned for your project determines the dent count (number of dents or openings per inch) you need in your reed. The dampness of the location where you weave determines whether your reeds should be stainless steel or carbon steel. Let's look at dents per inch first.

Most looms come with one reed, usually 10 or 12 dents per inch, and if you're not certain about what you're going to be weaving, stick with just that one reed at first. As you plan your projects, keep a list of reeds you wish you had and you will fairly quickly decide if you need an additional one or two.

If you do have definite project ideas, make a list of them and their probable setts, such as stoles at 8

e.p.i. and towels at 20 e.p.i. You won't, though, need a different reed for every sett on your list. Since most of us can't afford to own every possible reed, we have a few basic sizes and sley sequences other than one thread per dent to come up with the ends per inch we want. For example, if you have an 8-dent reed and want to do a project at 16 e.p.i., you can sley the reed with two threads per dent. For 12 e.p.i. in your 8-dent reed, you can sley the reed with a 1-2 sequence. That means one thread in the first dent, two in the second dent, one in the third dent, two in the next, and so on. When you thread the heddles, however, each end is treated individually and goes through its own heddle.

A quick way to figure out these sleying combinations is to use a Reed Substitution Chart. Take a look at the chart below. If you want to sley 16 ends per inch and you have a 12-dent reed, look down the

"Dents per Inch" column labeled 12 until you come to 16. This is the warp sett. Follow across the row to the left and it says 1-1-2. This is the "Order of Sley in Reed" and means that you would sley one thread in the first dent, one thread in the second dent and two threads in the third dent, repeating that sequence for the width of your warp.

Any sley other than one end per dent results in what are called reed marks in your fabric. This means that the threads that are grouped together in the dent are also grouped together in the fabric. Sometimes this isn't noticeable at all, but if it is, it will generally disappear when you wash your fabric. Unless the sley is very irregular, such as 1-1-1-1-2, the threads will move and adjust themselves.

Be careful about using a reed with a higher dent count than you need, such as using a 15-dent reed to sley 10 e.p.i. As you will see from the chart, this would be sleyed 0-1-1, where the 0 means to skip the first dent, leaving it empty. If you're working with heavy, textured or fuzzy yarns, the close wires in the reed may abrade the yarn, or bumps on the yarn may get caught. Textured or fragile yarns can be sleyed in a reed with wider dents to reduce abrasion. For example, put the 10 e.p.i. in a 5-dent reed, sleyed 2 ends per dent.

After you decide the dent count of your reeds, the other decision to make is whether to get carbon or stainless steel. Stainless steel reeds are more expensive than carbon steel; they usually cost 20% to 50% more. The advantage of stainless is that it is not as likely to rust as the carbon steel and it is somewhat more durable. If you live in an area of high humidity, spend the extra money and buy stainless steel reeds. They really are worth it in the long run since replacing rusty reeds gets

REED SUBSTITUTION CHART

Order of Sley in Reed	5	6	8	10	12	15	16	18	20	24
0-0-1	2	2	3	3	4	5	5	6	7	8
0-1	2 ¹ / ₂	3	4	5	6	7 ¹ / ₂	8	9	10	12
0-1-1	3	4	5	7	8	10	11	12	13	16
0-1-1-1	4	4 ¹ / ₂	6	7 ¹ / ₂	9	11 ¹ / ₂	12	13 ¹ / ₂	15	18
1	5	6	8	10	12	15	16	18	20	24
1-1-1-2	6	7 ¹ / ₂	10	12 ¹ / ₂	15	19	20	22 ¹ / ₂	25	30
1-1-2	7	8	11	13	16	20	21	24	27	32
1-2	7 ¹ / ₂	9	12	15	18	22 ¹ / ₂	24	27	30	36
1-2-2	8	10	13	17	20	25	27	30	33	40
1-2-2-2	9	10 ¹ / ₂	14	17 ¹ / ₂	21	26	28	31 ¹ / ₂	35	42
2	10	12	16	20	24	30	32	36	40	48
2-2-2-3	11	13 ¹ / ₂	18	22 ¹ / ₂	27	34	36	40 ¹ / ₂	45	54
2-2-3	12	14	19	23	28	35	37	42	47	56
2-3	12 ¹ / ₂	15	20	25	30	37 ¹ / ₂	40	45	50	60
2-3-3	13	16	21	27	32	40	43	48	53	64
2-3-3-3	14	16 ¹ / ₂	22	27 ¹ / ₂	33	41	44	49 ¹ / ₂	55	66
3	15	18	24	30	36	45	48	54	60	72
3-3-3-4	16	19 ¹ / ₂	26	32 ¹ / ₂	39	49	52	58 ¹ / ₂	65	78
3-3-4	17	20	27	33	40	50	53	60	67	80
3-4	17 ¹ / ₂	21	28	35	42	52 ¹ / ₂	56	63	70	84
3-4-4	18	22	29	37	44	55	59	66	73	88
4	20	24	32	40	48	60	64	72	80	96
4-4-5	22	26	35	43	52	65	69	78	87	104
4-5-5	23	28	37	47	56	70	75	84	93	112
5	25	30	40	50	60	75	80	90	100	120

Warp Sett (ends per inch)

expensive. If you live in a dry climate, you can save money and buy carbon steel. However, if you weave with linen and spray it with water to strengthen it or weave with a wet bobbin, you may want to use a stainless steel reed, unless you are very careful to avoid rust.

I checked with several reed manufacturers for their advice about caring for reeds and they gave me some good tips I'd like to share. When you get a new reed, you will notice that it is oily. This is a thin coating of oil or WD-40™ that has been put on the reed to avoid rust after manufacture. To remove the oil, wipe the reed on both sides with a soft cloth; I use an old dish towel or bath towel. You can also run a pipe cleaner between the wires. When you sley the reed, rub the loom waste portion of the warp up and down on the wires to clean off the remaining oil. If some oil does get on your warp, it has been my experience that it washes out with warm water and mild detergent. I probably wouldn't put an expensive silk warp on as my first project with a new reed, though.

To avoid rust on your reeds, try not to touch the wires with your fingers; even that little bit of moisture can cause carbon steel to rust. If you are storing the reed, spray it with WD-40™ to protect it and store it in a dry place, such as an upstairs closet rather than a basement. For extra protection, wrap the reed completely in plastic wrap. Rust prevention is important because reed manufacturers don't know how to successfully remove rust from between the wires. To remove it from the edges of the wires, rub them with steel wool or a Scotch-Brite™ scouring pad and then put WD-40™ on the reed to protect it.

Across the top and bottom of a reed is tape or paper protecting the pitch-soaked yarn that holds the reed together. You should keep the tape or paper in good repair because if the pitch becomes warm it can get sticky and come off on your warp. Loose tape or paper also may abrade the warp. To repair tape, strip it off and apply new cloth tape or even duct tape. (Bradshaw Manufacturing Company will sell you

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the tape they use. Write for a price quote, indicating the size and number of reeds you want to repair.) If the paper on the reed is torn, repair it by pasting paper right over it (wallpaper paste will do). Do not use a heavy craft paper as it is too springy and will not stay in place while the paste dries.

Once you decide which reeds suit your weaving projects and location, take good care of them and they will last for many years. ♦

Guest columnist Margaret Gaynes teaches weaving in her Cupertino, California, studio.

"Thank you" to the following people for generously supplying me with information for this article: Martha S. Campbell, Bradshaw Manufacturing Co., West Columbia, South Carolina; Richard B. Hutchins, The Whitaker Reed Company, Worcester, Massachusetts; and Allston Mitchell, Southern Loom Reed Manufacturing Co., Inc., Gaffney, South Carolina.

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Boldly Striped Towels

Easy and economical (about \$4.30 per towel), these soft and absorbent cotton towels by Margaret Gaynes are a perfect project for hot-weather weaving. Even though the 24 e.p.i. warp sett is fairly ambitious, the weaving at 16 p.p.i. progresses quickly and smoothly. You'll find the 8/2 cotton warp easy to work with and the novelty cotton weft delightful to feel. This versatile design could be used for hand towels in the kitchen or bathroom or interpreted in bright primary colors or rich jewel tones. Instructions for Boldly Striped Towels are in the Instruction Supplement. Yarns are courtesy of Halcyon Yarn and Henry's Attic. ♦

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Ann Sutton and Diane Sheehan
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8 1/2 x 11, 160 pages, full-color photography, \$29.95, hardbound

Ann Sutton and Diane Sheehan have broken new ground with this gorgeous sequel to *The Structure of Weaving*.

By examining historical, contemporary, industrial, and primitive weaving processes, they show how it's possible to create the seemingly impossible in woven cloth.

From discussions on making your own yarn without spinning, to incorporating floats in warp and weft, to combining fibers for unexpected effects, to chenille weaving, *Ideas In Weaving* trains you to think in terms of breaking rules, finding new ways of adapting equipment, and rediscovering neglected properties of yarns and fibers to create ingenious cloth.

A thoughtful introduction by Japanese designer Junichi Arai defines this book's importance to the international world of craft. Stunning full-color photographs throughout stimulate creativity and ignite the imagination.

If you have a basic knowledge of weaving and shaft-controlled weaves, *Ideas In Weaving* is a must for your library. Send for your copy today! Available from your weaving source and from Interweave Press for \$29.95 plus \$3.00 postage.

To order, please refer to the catalog insert inside this issue of *Handwoven*.



INTERWEAVE PRESS

CHILD'S PLAY

by Barbara Liebler



Gather your kids together invite some fellow fiber enthusiasts over for a "let's experiment" party. Spread out paints, crayons and fabrics on the picnic table in the backyard for an afternoon of fun!

A CHILD SPONTANEOUSLY interacts with the world around him, doing what he feels like and seeing what happens. He learns much faster than the adult who predicts what will happen if he manipulates a certain material, then cautiously tries it.

Doing a little "child's play" as adults is not only fun, it also exercises the creativity center in the right brain. Here are some things to try.

Rag rugs. Put a cotton warp on your loom, and start weaving in rag scraps. Don't plan. Play with colors and textures, choosing scraps as the piece develops. If a frayed edge comes to the surface and you like the effect, leave it. If a tail sticks out and you like it, leave it. At this point don't work toward a finished piece. Just fool around.

Plaiting. Here in Colorado, young folks of all ages exchange friendship bracelets. Several colors of yarns are braided or plaited into a bracelet length and then tied to a friend's wrist. The same techniques can be used to produce headbands, bookmarks, or belts. *The Ashley Book of Knots* has a lot of good ideas. Try knotting embroidery floss for a bracelet, or use heavier yarns to make hatbands and bookmarks. Make a few bands for fun, and decide later what you'll do with them.

Embellish woven cloth. Get out the button box and the sewing notions, the embroidery floss and the sequins. Sew on little bells, silk cords, beads, or whatever strikes your fancy.

Drape, pin, and sew. What if you and your friends made up a little play, and you were to be the fairy queen—what would you wear? Rummage through the scrap bag (old curtains might be just the thing), and drape, pin, cut, and sew to make your outfit.

Sweatshirt paint. Tulip Products™ fabric paints, available in hobby and fabric shops, come in little accordion-pleated plastic squeeze bottles in sparkles, iridescents, and puffs as well as plain colors. Try painting them on handwoven fabrics or on your clothes. Recycle some of those fabrics you wove and then didn't like. Although these paints come out of their bottles as lines, a putty knife or a stiff brush will spread them around. You can also squeeze them out onto a piece of wax paper and use them for block printing (make a stamp from a potato or a large eraser) or for spatter painting (fill an old toothbrush with paint and

flick it to release the paint). To set this paint, let it dry for several hours.

Crayon transfer paper. Transfer Magic™ Permafuzed® Iron-on Film can be used to transfer ordinary crayon drawings to cloth by an iron-on process that leaves a washable, colorfast image.

or cotton T-shirts with this once-again-popular process. Fiber-reactive dyes (also known as Procion dyes), which don't require any heat, are a good choice to use with kids as long as you mix the dyes with water so they won't inhale the powder. (Observe good, safe dye procedures.) Fiber-reactive dyes are very

SOME SOURCES

The products mentioned in this article are widely available in craft and hobby shops. If you can't find them locally, here are some mail-order sources.

Transfer Magic™ Permafuzed® Iron-on Film is distributed by Ardee Merchandise Corp., 130 Grand Street, Carlstadt, NJ 07072.

Dye Transfer Papers, Crayola Craft Heat Transfer Fabric Crayons™, and fiber-reactive dyes are available from Cerulean Blue, P.O. Box 21168, Seattle, WA 98111-3168.

Deka Silk Paint is available from The Painting Cupboard, 848 40th St. NE, Columbia Heights, MN 55421.

Tulip Products™ is a division of Polymerics, Inc., Waltham, MA 02254.

Disperse dye in sheet form. Dye Transfer Papers can be cut or torn into shapes, crinkled or textured, and used as a printing medium. This process, known as disperse dyeing, uses dye-impregnated paper as a carrier to transfer color onto fabric. These dyes are formulated for synthetic fabrics only and require heat by ironing to disperse the color into the fabric. The color from these papers is intense, translucent, and permanent. You can use the papers several times, producing a lighter image with each ironing.

Disperse dye in crayon form. Crayola Craft Heat Transfer Fabric Crayons™ are disperse dyes in stick form. Though they look and feel like ordinary crayons, you use them to color on paper, then turn the paper face down on synthetic fabric and iron it to release the dye into the fabric.

Dye pastels. Pentel Dyeing Pastels™ are crayonlike sticks for dyeing natural fibers like cotton. Draw directly on the fabric, then cover with a paper towel and iron to set the color.

Tie-dye. Try dyeing silk scarves

bright, washfast, and lightfast. Betsy Blumenthal and Kathryn Kreider's *Hands On Dyeing* (Interweave Press, 1988) discusses the technique; mail-order dye houses carry fiber-reactive dyes and the soda that this technique requires.

Salt dye. Stretch a silk scarf on a frame, paint it with Deka Silk Paint, and sprinkle it with salt. The salt will draw the moisture out of the wet dye, leaving a free-form pattern of little white spots on a colored background that looks so magical it's hard to believe it was so easy. After the scarf is completely dry, iron it to set the color, then wash to remove the salt.

I've just scratched the surface of ways to play with fabrics and dyes. Forget about the end product and just fool around. You'll find that this child's play is not only fun, but it will improve your flexible thinking and creativity. Taking time to play will make you a better designer and all-around problem solver. What more can you ask? ♦

Barbara Liebler is a contributing editor to HANDWOVEN. She is also a studio artist.

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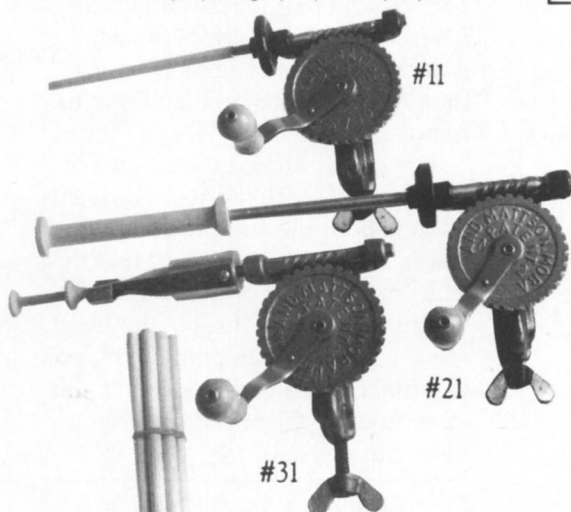
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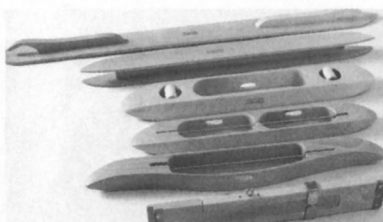


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MARCIA AND FRANK PHILLIPS

A Hobby Turned Business

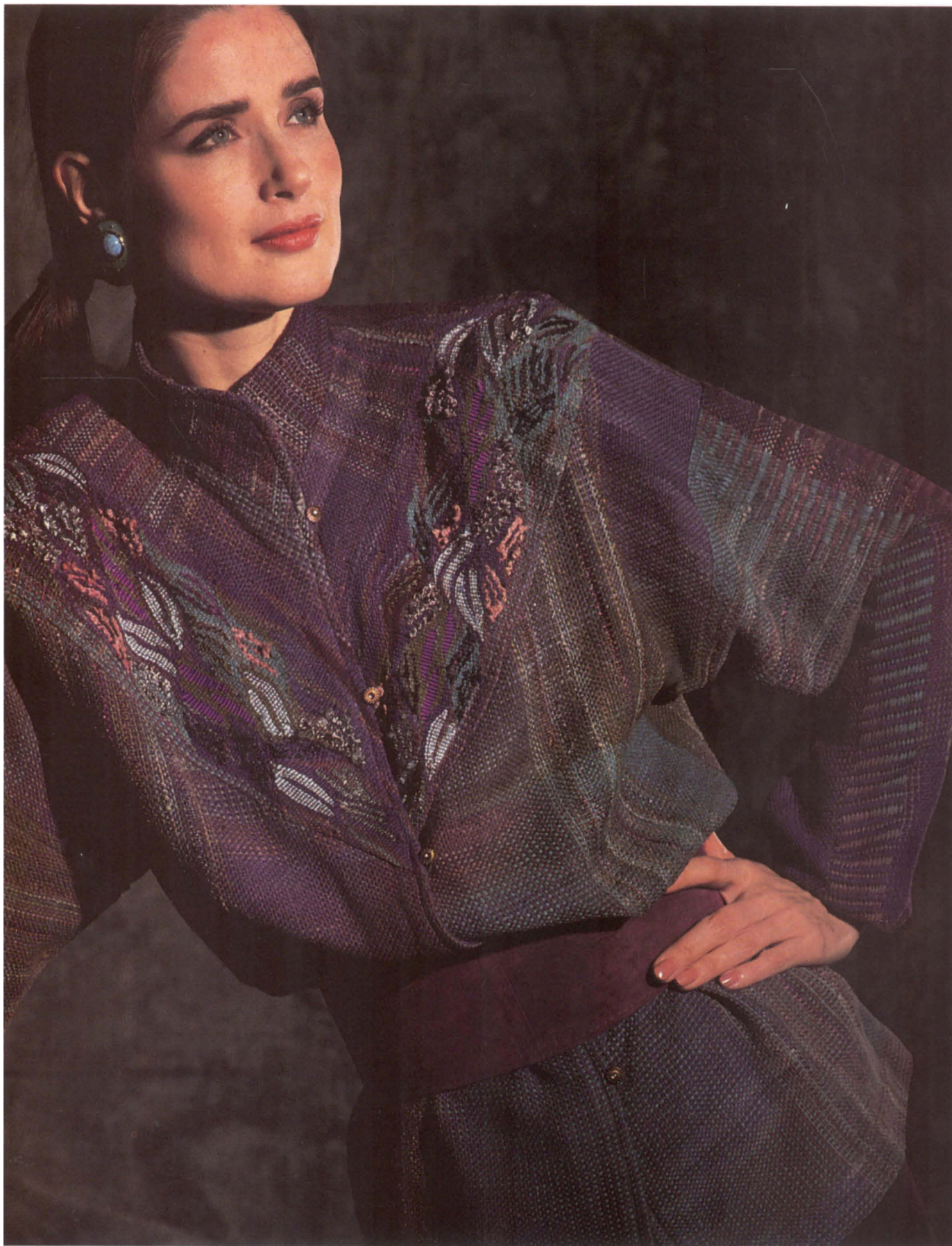
by Constance LaLena



The Phillipses' hallmark is hand-dyed painterly fabrics by Frank with tapestry accents by Marcia. This silk "Dolman Shirt" is part of their 1989 collection. Photo: Judith Angel.

It's the stuff of coffee-klatch daydreams. Woman takes up creative hobby. She and husband move to country and build house on beautiful acreage. Almost by accident, hobby turns into a business. Husband joins business, which becomes very successful.

The end of this story has not yet been written, but the development of Marcia and Frank Phillips's



"Cowboy Shirt" by Frank and Marcia Phillips. Deep, rich colors and dramatic lines bring new meaning to this classic style. Photo: Judith Angel.

weaving business has been much like the above scenario. Their production of fashion clothing with fine weft-faced (tapestry) inlaid designs has become a collaboration of her designing and tapestry weaving and his skill at dyeing. For the past 10 years their joint business has provided the family income, but for almost as many years before that Marcia's weaving was a consuming hobby.

A trip to Mexico in 1968 triggered Marcia's interest in weaving. After she returned, she took a weaving class and did the usual samples that beginning weavers do. Her interest settled on rugs, which she wove for her own pleasure. At that time she and Frank were English teachers, and Frank was pursuing a serious interest in photography. The couple were renting a carriage house on an estate in Cold Spring Harbor, New York, and the beauty and openness of the grounds whetted their desire for land of their own. In the Berkshires of western Massachusetts, they found 20 beautiful—and affordable—acres. They moved to Massachusetts, started building a house (though they'd had no experience in building), and for two years Frank commuted from Massachusetts to his teaching position on Long Island. Their son was born, and Marcia continued to weave.

In 1974, Marcia and Frank, along with about 20 other craftspeople, started the craft store Handworks in Northampton. The original appeal of the store for Marcia was to be able to sell her hobby, but soon the discipline of running a store and contact with other craftspeople who were working on a more professional level caused her to work more seriously. From one of the Handworks craftspeople she heard about a craft fair held at the fairgrounds in Rhinebeck, New York. She applied and was accepted, though at the time she had little idea what the fair was all about. The whole family went and, to save money, they camped in their van at

a nearby state park. Frank took along lumber left over from building their house and built a booth at the exhibit site. Marcia showed her rugs, purses, and bags, and her sales brought in about \$1500, not bad for an amateur, she thought. At the end of the fair Frank dismantled the booth—with a wrecking bar; it was a modest beginning, but it pointed Marcia in the direction of selling through major craft fairs.

Clothing pieces have evolved slowly and conservatively. Rather than trying to dazzle the market with a new line every year, Marcia and Frank change their styles slowly.

Marcia's weaving had a new focus, as she turned from geometric shapes to freeform designs. By the time of her second Rhinebeck fair she had stopped making rugs altogether, and introduced stoles. It was then that she began to consider herself a professional (nearly 10 years after she began weaving), and that fall she hired an assistant. By her first Baltimore show in 1978, she had begun making constructed garments with the help of a hired seamstress. She started using fibers other than wool. By her third Rhinebeck fair, she was producing a basic wrap skirt and vest.

Meanwhile, Frank had finished building their home/studio and was pursuing his photography. He entered the business in 1979 when Marcia simply couldn't keep up with all the work. His entry was cautious but logical, and after the couple began to collaborate, both the artistry and the commercial viability of the work were expanded.

In their present work, the Phillipses use neutral warps, primarily of black, white, tan, and khaki. Specially dyed weft yarn and tapestry areas are woven into the warp just as a painter paints a canvas. Frank has devised a method of dyeing the weft which allows for exact

color placement. With increasing skill and control he has pushed his dyeing method into blocks of color in specific areas. Most of their work utilizes this hand-dyed weft, but a few pieces are also woven in "plain" colors (like black and white) to emphasize the tapestry areas.

For years, Marcia used wool for the tapestry accents; now, as the garment fabrics have become more delicate and the tapestry work more jewellike, she works more with silk. Customers have responded enthusiastically to the softness, luxury, and rich colors of the silk pieces.

Clothing pieces have evolved slowly and conservatively. Rather than trying to dazzle the market with a new line every year, Marcia and Frank change their styles slowly. Their clients appreciate the classic styling, returning year after year to add to their collections. A new design typically evolves from a successful previous design.

In developing a new design, everything is worked out in advance. Marcia makes a muslin pattern, and works and reworks the design to refine the fit and shape. Only a few examples of the new design will be taken to the next show, allowing them to judge consumer response and further improve the design before producing the piece in greater numbers. Coats and suits are current favorites, especially among career women.

Marcia and Frank sell all their work at five major craft fairs per year. Three of these are American Craft Enterprises (A.C.E.) wholesale/retail fairs; the other two are retail only, such as the fair in Morristown, New Jersey, and the WBAI public radio station Christmas fair at Columbia University. Because their income is dependent on these fairs and because the competition for acceptance gets keener each year, photographic slides that communicate to show jurors the richness, quality, and unique detail of their work are virtually the only "job security" the Phillipses have. A different measure of security has



*Frank and Marcia Phillips.
This couple agree that their work
is now so intertwined that the
business could not work without
the two of them.*

been provided by the A.C.E. fair organizers, who have accorded the Phillipses a three-year non-jury renewal option because of their record of professional quality and reliability. Nevertheless, Marcia and Frank are continually improving their slide portfolio, and now use a professional photographer to produce their slides.

The major wholesale/retail craft fairs are big business; total sales can reach \$14 million, most of which is wholesale. The Phillipses sell about 90% of their work at retail because each piece is individual and the interaction with the client is so important. At a major fair there may be 800 craft booths; just getting a prospective client to enter yours takes marketing skill. The current Phillips booth is a far cry from that hastily constructed booth of Marcia's first Rhinebeck fair. It is built of cherry-wood and furnished like a fine store, with four mirrors and a desk, a setting that makes customers want to try on the clothing. A supply of brochures and business

cards is on hand. Although most of their sales are direct to the customer at retail, the wholesale segment of their market, though small, is also important, because it brings contact with stores across the country.

The Phillipses start work in the studio about nine o'clock. Frank spends his time dyeing, weaving the weft yarns, or doing the book-keeping. Marcia weaves the tapestry sections of each piece, working off Frank's dyed color in the yardage; or she may design new pieces or discuss projects with the seamstress. With their full-time assistant they can complete two or three pieces a day. Concentrating on each piece individually, they work steadily until dinnertime. During the three or four weeks before a show, they return to the studio after dinner and their normal 8-hour work days creep toward 12 hours.

In spite of their strong commitment to work, Marcia and Frank also make time for recreation. Their property has a large beaver pond on which they canoe in the summer

and skate in the winter. They spend a day nearly every summer weekend sailing and racing in Boston Harbor. And after the pressure of a major show has ended, they like to unwind by canoeing or sailing.

Marcia and Frank agree that their work is now so intertwined that the business could not work without both of them. Marcia's creativity is the seed from which their work has grown; Frank's color work and dyeing continually inspire Marcia's originality and further development. They have remained true to their own aesthetic, and pay little attention to current fashion. In taking a new design to the consumer, they know they must live with judgment and criticism of that aesthetic. They both believe that if they approach their own aesthetic from a critical point of view (two people in the studio helps), the work will sell itself. And it has for Marcia and Frank. ♦

Constance LaLena is a contributing editor to HANDWOVEN. She lives in Grand Junction, Colorado.



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A Summer Home



Two-block basket weave makes a subtly textured fabric for this summery pillowcase attractively trimmed in plain weave and hemstitching. Cloud-soft unbleached 10/2 unmercerized cotton used for warp and weft is a dream to weave and improves with repeated washings, says designer Barbara Smith Eychaner of Tucson, Arizona. Once you've slept on your own handwoven pillowcases, no others will do. For complete weaving details, see the Instruction Supplement for our Soft Basket-Weave Pillowcases. Yarns courtesy of Henry's Attic.

A Summer Home



*H*er old and seemingly eternal love for rag weaving has resulted in this table runner which Inga Krook of Kalmar, Sweden, calls "Sun Lightning". Her inspiration came from an old Swedish technique called tatter weave, a traditional decorative rag weave used for bedspreads and draperies. In this technique the pattern is laid in with rag strips under one or several warp threads but on top of the rag weft plain weave. For this design, Inga made a freehand pencil sketch of the "lightning" pattern and followed it in the weaving. Her freeform design adds a sunny accent to the crisply colored background. Instructions for "Sun Lightning" Table Runner are in the Instruction Supplement.



This Sunny Towel Set by Margaretha Essen-Hedin of Munkfors, Sweden, is a perfect blend of form and function. Margaretha chose absorbent unmercerized cotton and 5-shaft waffle weave to make a thick fabric devoid of long skips that are likely to catch fingers and toes. These are serviceable, cheerful towels you won't want to be without. Instructions for Sunny Towel Set are in the Instruction Supplement.

A Summer Home



A creative combination of warp stripes with an M's & O's weave structure makes a lively and intriguing fabric. Beth Johnson Brewin of Sylva, North Carolina, matched her gray and black warp stripes to her threading sequence and created borders along the length by threading solid black stripes for a complete block. Woven in 22/2 cottolin, this runner would be a pleasing welcome cloth on any front hall table. Instructions for Cottolin Runner in M's & O's are in the Instruction Supplement. Yarns courtesy of Glimåkra Looms 'n Yarns. ♦

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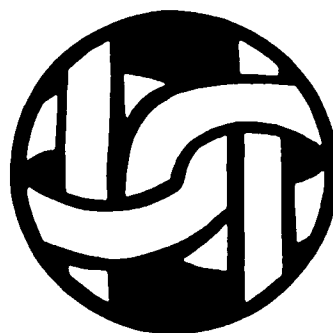
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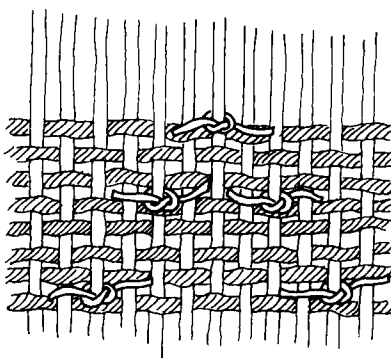
Help! I've been weaving a yardage in shadow weave, for a garment. The pattern has a "one-way-up" direction, and the back and face are different. But the yarns are textured and close in value, and the pattern is very hard to see. I just know that when I go to cut out the garment it's going to be very easy to get one or more pieces "wrong end up" (or, even worse, inside out)! What can I do to avoid this?

Shadowboxing

Dear Shadow:

Just before you finish weaving the yardage, pin a large safety pin into the face (right side) of the fabric with the head pointing toward the end that should be "up" on the garment (easy to remember as "heads up"). If you're afraid you'll forget to do this before taking the fabric off the loom, pin it in earlier and move it each time you advance the warp. (You should not leave the pin in an earlier portion as it will cause a lump if wound onto the cloth beam.) If necessary, mark the earlier portions of the yardage after it is off the loom

by fastening additional safety pins on the same face of the fabric, pointing them in the same direction. Leave these pins in the



fabric through the finishing process, and use them as direction indicators when you are laying out, cutting, and sewing your garment. Remove them when assembly is completed.

There's another trick of yarn markers you could use if your garment pieces were not all going to be the same end up (as, for example, a sweater in which the front and back were end to end and the sleeves were sideways). To make the markers, cut five 4" lengths of colorfast smooth yarn (such as off-white 5/2 pearl cotton) for each garment piece. When weaving a section of the yardage, insert these five markers to form an arrow that points to the end or selvage that should be "up" on that garment piece. If you weave in each marker by slipping it under one warp thread and tying its tails in a single-bend knot on the face of the fabric, it should be easy to remove after the fabric is finished and the garment assembled. —T.

Are you baffled, frustrated, don't know what to do? I'm here to help you with your weaving problems. Write: Aunt Tabby, Interweave Press, 306 North Washington Avenue, Loveland, Colorado 80537.



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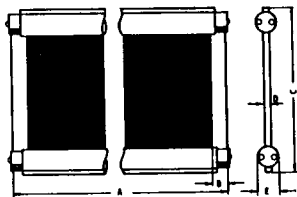
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SUMMER WEAVE



Kee cool and look pretty in this comfortable cotton two-piece dress by Kathy Bright of Iowa City, Iowa. Sky-blue 10/2 pearl cotton and white cotton flake accent yarns create a lightweight fabric in colors that are a pleasant relief when the thermometer says it's hot outside. Embroidered white daisies lend a fresh, feminine touch. Instructions for Cotton Ensemble are in the Instruction Supplement. Setting: Gulley Greenhouse, Fort Collins, Colorado.

SUMMER WEAWE



Shadow weave in pastel pearl cotton “darks” and natural pearl cotton “lights” creates a shimmering fabric with the opalescence of a seashell. The fabric, 5/2 pearl cotton set at 18 e.p.i., requires only four shafts to weave. The garment is just two rectangles joined with a knitted yoke; an armhole edging shapes the garment and reduces underarm bulk. Weave the fabric at home before you leave on vacation and knit the trim as you travel. Before you know it, you’ll have a new addition to your wardrobe ready to wear. Our top is designed by Terry Newhouse of Baltimore, Maryland. See the Instruction Supplement for details on weaving Shell Top in Shadow Weave.

SUMMER WEAVE



May Frank of Sun City, Arizona, designed this top for a workshop she conducted on using narrow fabrics to construct garments. This piece is one of three tops she designed for 28" x 60" fabric. It's easy, too: weave a highly textured fabric, choose a simple garment shape, trim it at neck and waist with knit ribbing, and add shoulder pads for a broad-shouldered, fashionable look. The eight-shaft Bronson lace weave is woven in three different weights of yarns for a uniquely patterned surface. May notes that you could get similar textural results on a four-shaft Bronson threading. See the Instruction Supplement for complete weaving details for Summery Top. Yarns courtesy of Cotton Clouds. Setting: Gulley Greenhouse, Fort Collins, Colorado.

SUMMER WEAVE



When the sun goes down on a hot summer day, the evenings can turn chilly. These two wraps will not only keep off cold drafts but will make you look elegant as well. Karla Taylor of Greeley, Colorado, chanced upon this Batwing Stole (top) while salvaging her first cocoon. The result is a one-sleeved stole, a cross between a shawl and a cocoon. In fancy novelty yarns and orange sherbet colors, this stole is an elegant success story. At right, Charlene Anderson-Shea of Kaneohe, Hawaii, interpreted the long-loved cocoon wrap in this jacket-length design. Commercially dyed space-dyed cotton yarn in turquoise, coral, lavender and orange enhance the dramatic effect of this shape. Instructions for Batwing Stole and Cocoon Jacket are in the Instruction Supplement. Yarns for Batwing Stole are courtesy of Halcyon Yarn. Setting: Gulley Greenhouse, Fort Collins, Colorado.

SHOULDER PADS

SHOULDER SHAPING IS the most important fashion statement of the 80's. Not only do shoulder pads create a smooth, dramatic shoulder line, they also make your hips look smaller! The broader and more square your shoulders, the narrower your hips will look. Ever wonder why Joan Crawford started the shoulder pad craze? Studio executives thought her hips were too large and designers were put to the task creating her distinctive look.

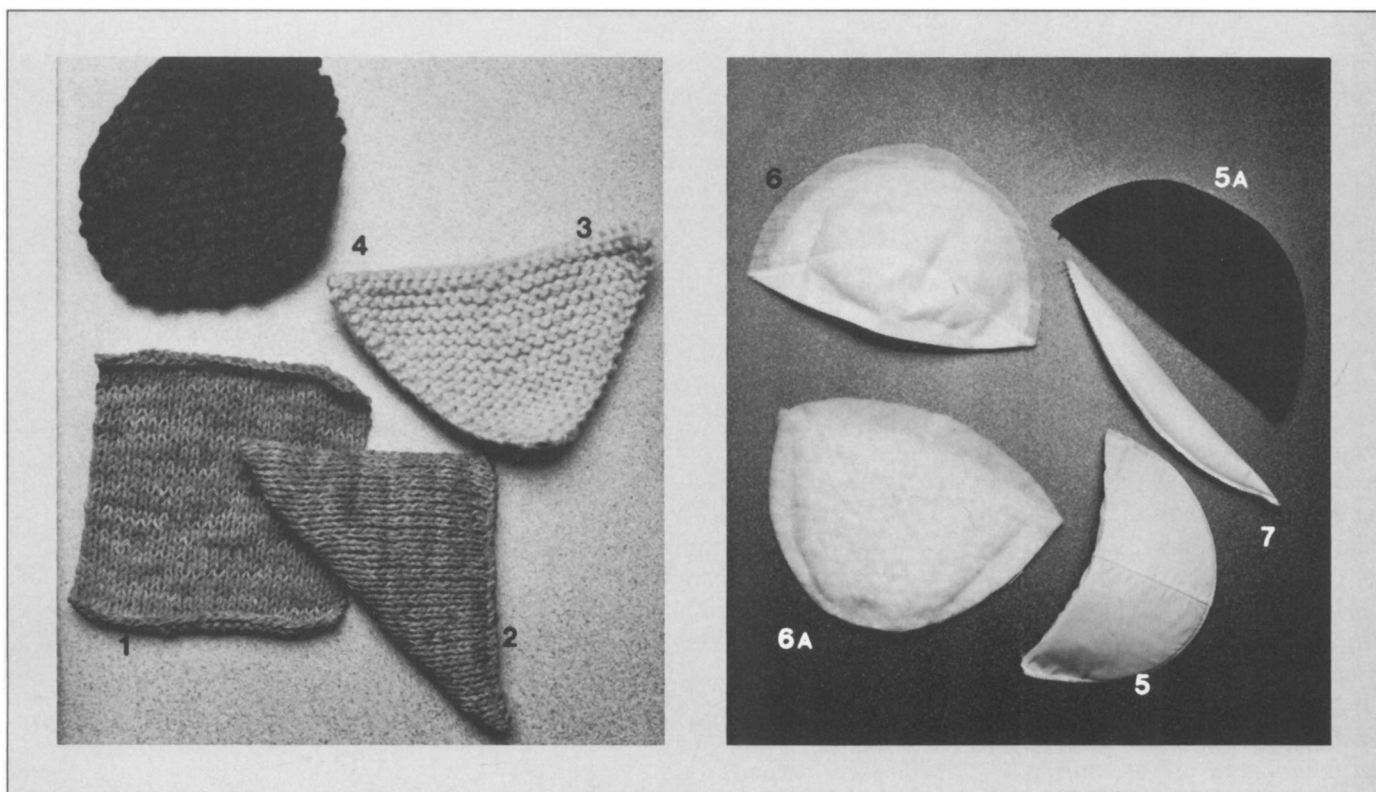
In addition to creating a high-fashion look, shoulder pads also ensure a smooth foundation on which the garment can hang. Shoulder pads are a boon to a person with one shoulder higher than the other. A thicker pad can be used on the lower side to even out the shoulder line. Shoulder pads are also a help to the person with bony shoulders. A thin pad can smooth the shoulder line.

If you are using a commercial pattern that calls for shoulder pads, use them. Nothing looks more homemade than a garment pattern that calls for shoulder pads made without them. Most of our handwoven patterns derived from ethnic sources can also benefit from shoulder pads for added lift and definition. To add shoulder pads to a pattern, add $\frac{3}{8}$ " at the armhole edge of the shoulder, easing the shoulder seam at the armhole edge, tapering to 0 about 1" from the neckline. If your sleeve does not have much fullness, you may need to add an equal amount to the sleeve-cap piece.

The many different styles of shoulder pads, are designed for particular sleeve styles: (1) Set-in sleeve

shoulder pads are the most widely used pads. (2) For garments without a separate sleeve piece, such as dolman or raglan sleeves, the pad is shaped to avoid a ridge where the pad ends; this style can also be used with dropped-shoulder garments. (3) Sleeve puffs are small pads that support gathered sleeve caps. (4) For tailored jackets sleeve heads are used in addition to shoulder pads for added shape and definition to the shoulder edge and top of sleeve.

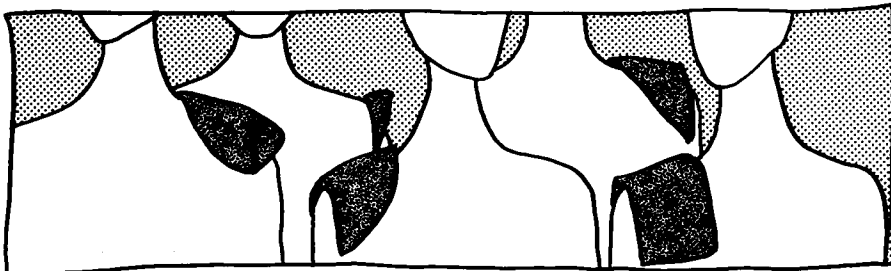
There are several ways you can add shoulder pads to your hand-



Different shoulder pad styles: 1. 6" square, knitted in stockinette stitch. 2. 6" square, folded and lightly stuffed for basic pad. 3. Lightweight pad, directions in Vogue Knitting. 4. Heavyweight pad, directions in Vogue Knitting. 5. Set-in pad, made from foam rubber, purchased. 5A. Set-in pad, made from polyester fleece purchased. 6. Dolman/raglan pad, purchased. 6A. A Dolman/raglan pad made from McCall's #9287. 7. Sleeve puff, purchased.

woven garments:

1. Buy ready-made pads. Many fabric shops carry an impressive selection of pad shapes and thicknesses. However, I find that I'm most satisfied with my own custom-made shoulder pads. They're cheaper, too.



2. Hand knit custom pads in a yarn to coordinate or match your garment. This is an elegant solution for soft shaping of tops and unstructured jackets. The most basic knitted shoulder pad can be made from a 6" by 6" square knitted in stockinette stitch. Fold the square in half diagonally, stuff lightly if desired, sew the two sides together, and you have a basic shoulder pad. The pad can be shaped into a curved form by pinning it to a tailor's ham, steaming thoroughly, and allowing the pad to dry before removing it from the ham.

In the fall/winter 1985 issue of *Vogue Knitting* there is an excellent article about knitted shoulder pads. Search out this issue if you are very serious about knitting shoulder pads.

3. Make shoulder pads from a commercial pattern. McCall's, Simplicity, and Vogue offer patterns for making your own shoulder pads. This is an especially effective solution for tailored and semi-tailored jackets.

4. Custom draft shoulder pads from the pattern used to construct your garment. This method is time-consuming and not really necessary with the good shoulder pad patterns available, unless your shoulder and sleeve shapes are unusual. *Handwoven, Tailormade* gives complete directions for drafting shoulder pads from a commercial

pattern. Basically, custom drafting a shoulder pad first involves joining the shoulder seams of the commercial pattern tissue, then drawing the shoulder pad about 3 to 3½" wide at the shoulder and curving to the front and back notches.

5. Make or buy a shoulder pad

camisole that can be worn under all your garments. This method saves you from making pads for all your garments but lacks the flexibility of individual pad shapes for each garment. If you have extremely sloping shoulders and/or one shoulder higher than the other, you can use the camisole to even out your contours and use additional pads in your tops and jackets.

I usually use method 2 or 3 in my garments, depending on the look I am trying to achieve. I hand knit shoulder pads for ethnic or loom-shaped garments and make pads from a commercial pattern for garments that are fitted, tailored, or have detail in the sleeve and shoulder areas.

Making your own shoulder pads, either from a commercial pattern or custom drafted, involves cutting several layers of the pad material and securing them together to shape the pad. Pads for unlined jackets and coats are usually covered with a lining fabric to improve their appearance.

Many different materials can be used in constructing your shoulder pads. Polyester fleece, such as Pellon Polyester Fleece™ and Thermolam™ by Stacy, are excellent choices for pads. Brand names vary in thickness, but all are more compact than quilt batting. Polyester quilt batting is very lofty and can be used for the inner layers of the pad.

It is somewhat fragile and therefore is not recommended for the outer layer. Cotton quilt batting will produce a very dense, firm pad. Many commercial shoulder pads have inner layers of cotton batting. Polyester needle punch falls between fleece and batting in loft and thickness. It is most useful for the inner layers of the pad. Sculpted foam rubber is used by some designers for extremely broad, firm shoulders, but making your own foam pads is not recommended as foam is difficult to cut and shape.

Most shoulder pads may be positioned so that the center line of the pad runs along the shoulder seam, or fit to the garment so that they are most flattering to the wearer. Most people want their shoulder pads to extend about ½" to ⅝" beyond the armhole seam line, with the edges of the pad flush with the raw edges of the armhole seam. The pad can, however, extend anywhere from 1" for a broad effect to ¼" for a narrower look.

To sew in the pad, lightly blind stitch to the garment seams. Keep the stitches loose or the pad will pucker. Be sure that the stitches are not visible. After the pad is blind stitched in place, tack the pad from the inside at the neck edge and armhole seams. ♦

Charlene Anderson-Shea is a self-taught weaver who specializes in one-of-a-kind garments that combine many fiber techniques. Her clothing is sold in exclusive shops and galleries across the country. Charlene is editor/publisher of Teaching for Learning, a journal for fiber craft teachers.

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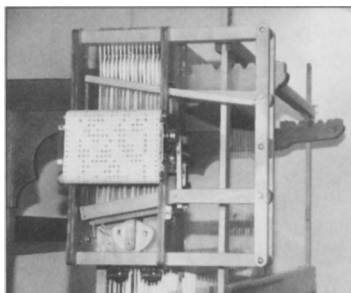
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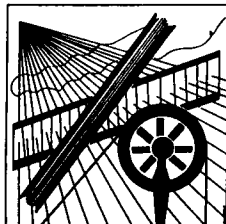


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Trudie Roberts's Rag-Weave Sweatshirts

TRUDIE ROBERTS HAD been weaving rag rugs for several years when she saw a jacket in a women's fashion magazine that fascinated her. She wasn't sure how it had been done, but she thought she could interpret the design in rags. Through her experimentation she stumbled upon this unusual rag-weave technique.

The hallmark of Trudie's work is soft, supple fabrics woven from boldly printed fabrics. Her designer garment line, which she sells to galleries and museums, is characterized by classic kimono jackets and simple T-top shapes which she lines in lightweight silk. Trudie notes that since the focal point of her pieces is the fabric, the garment shapes need to be understated, streamlined. She feels that her customers appreciate the classic lines of her garments.

These sweatshirt designs, winners in our Super Simple Tops contest, are a simplified version of her designer line. Trudie's maintained her distinctive rag-weave look in a simple-to-sew top by combining commercial sweatshirts and handwoven fabrics. These casual coverups are as fun to weave as they are to wear. Here's Trudie's method.

1. Start with a sweatshirt (short-sleeved men's large sweatshirts work well, especially for longer tops and dress-length pieces).

2. Choose fabric that will harmonize with your sweatshirt. Trudie tells her students to look for the most awful fabrics they can find—gaudy flowers, outrageous designs,

the \$1.95-a-yard fabric that *no one* is going to buy. When choosing fabrics keep in mind that designs will be squished during weaving. For example, a 12" high design will be compressed to between 6 and 8 inches when woven. Small calico prints will be virtually indiscernible when woven. Woven cotton and cotton blends are good choices; knits are too flimsy to cut, and wool is often too heavy and may shrink during finishing. Trudie prefers to work with unwashed fabric.

3. Choose a filler or second weft yarn. Trudie uses a space-dyed novelty yarn; since only about 100 yards is needed for a project, luxurious, more expensive novelty yarns can be used.

4. Warp the loom with a fine cotton: 20/2 mercerized cotton was used for these pieces. Trudie alternates two colors in the warp which she tries to match to her rags and filler weft, respectively. "I view the warp as a binding yarn," adds Trudie; "I try to minimize its effect on the weft yarns."

5. Cut fabric strips about $\frac{3}{8}$ " wide. Heavier fabrics may need to be cut narrower, finer fabrics, wider. To speed cutting, fold the fabric lengthwise so that the upper selvedge is about $\frac{1}{2}$ " from the lower selvedge, and then fold the fabric again up to the first fold. Using sharp scissors, cut across the folded fabric to within $\frac{1}{2}$ " of the selvedge. All the strips thus remain attached in order at one end. This will permit you to retain the pattern when you

weave the strips.

6. Take your cut fabric to the loom and either lay it carefully on your loom bench or drape it over two clothespins on a hanger to keep it manageable.

7. Spread the warp in preparation for weaving. (Trudie lays in strips of toilet paper.) Cut the first strip from your cut fabric. Lay it flat in the shed with no twisting, close the shed, and beat firmly (the warp should be highly tensioned). Open the other shed and weave the filler (novelty yarn) weft. Beat well. Then cut off the next fabric strip, insert it in the shed, and adjust it to match the first strip. Use the center of the web as your guide, as the edges will always have some take-up. Repeat as before. To manage the edges, catch the selvedge threads by starting the filler weft from the side that will lock in the fabric strip.

8. After you finish weaving, cut the fabric from the loom and zigzag immediately to prevent raveling. Trudie uses a very close buttonhole stitch to finish the raw edges.

9. Machine wash the fabric for 1–2 minutes in cold water using mild liquid detergent. Give it a full rinse cycle, and then dry the fabric in the dryer on medium-hot.

10. Sew your sweatshirt according to the assembly instructions below.

"Once you weave one of these you're bound to want to make more," says Trudie. "So far, I've made over 700 rag-weave pieces, and I'm a long way from losing my



Comfortable summer tops and cover-ups can be fashioned from sweatshirts and woven fabric inserts. They're fun and easy. Both pieces are by Trudie Roberts.

enthusiasm for them. I find that I can't resist buying fabric. Even when I'm eating in a restaurant and see someone wearing a fabric I like, I can't help but want to cut up the fabric they're wearing for my own rag-weave creation."

Trudie Roberts has been weaving since 1970; she's devoted the past six years to her rag-woven designs. She also lectures and teaches workshops on her exciting technique. Trudie shared this information with us in a phone interview from her Los Angeles home.

PROJECT SPECIFICATIONS

FABRIC DESCRIPTION: Plain weave.

WARP: Size 20/2 mercerized cotton at 8400 yd/lb; alternate ends of two colors.

WEFT: Rags—lightweight cotton fabric cut in $\frac{3}{8}$ " horizontal strips from one selvage nearly to the other selvage of the fabric and laid into the shed flat and in order, alternated pick-and-pick with a novelty or ombre yarn.

ALSO NEEDED: Commercial sweatshirt of the desired size and color (see above—if a dress is planned the shirt needs to be a large size to fit over the hips); sewing thread; sheer seam binding (such as Seams Great).

E.P.I.: 12.

WIDTH IN REED: 46".

WARP COLOR ORDER: Alternate ends of the two colors.

TOTAL WARP ENDS: 552 (276 of each color).

WARP LENGTH: 1- $\frac{3}{4}$ yd, including take-up, shrinkage, and 27" loom waste (depending on length of woven insert desired).

DRAFT:

P.P.I.: 8 (4 rag and 4 yarn).

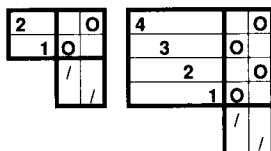
TAKE-UP & SHRINKAGE:

10% in width

and 15% in length.

WEAVING: Weave plain weave, laying the fabric strips into their sheds flat (not twisted) and in their original order. (This makes the original print of the fabric reconstruct itself in a shadowy fashion in the handwoven cloth.) Alternate a pick of yarn with each pick of fabric strip, and beat well.

FINISHING: Machine zigzag to prevent raveling. Machine wash and dry both the handwoven rag cloth and the sweatshirt.

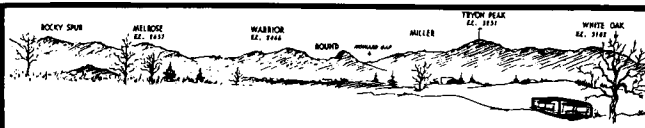


Whimsical children's sweatshirts can be created from bold fabric prints. Here, a woven dinosaur print produces charming, unearthly creatures.

ASSEMBLY: Cut the sweatshirt across a line that is $1\frac{1}{2}$ " below the underarm and across another (parallel) line that is $1\frac{1}{2}$ " above the top of the waist ribbing. (If desired, the section between these cuts could be cut into strips and woven as an occasional rag weft in place of a fabric strip.)

Fold the rag handwoven cloth lengthwise into a tube that will replace the central section of the sweatshirt, adjusting the circumference of the tube to match the

circumference of the sweatshirt. Stitch the side seam (right sides together) and bind or face it with the sheer binding. Turn tube right side out. Stitch its top edge to the lower edge of the sweatshirt top (the cut just below the underarms), right sides together. Stitch the lower edge of the tube to the upper edge of the waist ribbing piece. On both seams, press the seam allowances toward the woven fabric and topstitch through all layers. ♦



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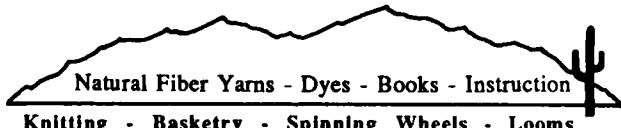


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Western Cherokee Double-Walled Basket

by Robin Taylor Daugherty



The double-wall construction of this wicker basket adds strength and creates a fascinating structure. Both baskets are by the author.

BY THE TIME the young United States government began its resettlement program for them in 1838, the Cherokee Indian Nation had made its home in North Carolina and neighboring states for hundreds of years. With the coming of the Europeans, the Cherokee had eagerly accepted the new technologies, clothing, and religion with such intelligence and speed that the Cherokee-owned farms had become serious competition for the westward-pushing white men. In the end, most of the Cherokees were rounded up and, with little more than the clothes on their backs, forced to walk the "Trail of Tears" to Oklahoma Territory. Some evaded their captors and some later returned to North Carolina, but many remained to make a new life in Arkansas and Oklahoma. The descendants of the North Carolina and the Arkansas/Oklahoma groups are known as the Eastern and Western Bands of the Cherokee Indian Nation, respectively.

In the Eastern woodlands the Cherokee had had access to a

variety of materials suitable for basketry, including hardwoods and river cane, a variety of bamboo native to the southeastern United States. However, the weavers found different plant life in Oklahoma. Buckbrush, with its long, pliable runners suitable for weaving, and familiar honeysuckle both made attractive and durable baskets. With great ingenuity and an eye to design as well as function, the Western Cherokee developed their own style of basketry.

Woven as one unit, the Western Cherokee basket consists of an inner basket suspended like a cradle from the rim and supported by the walls of the outer basket. The design lends itself to a variety of shapes—from narrow cylinders to wide, flat, dishlike trays. The basket also presents a wonderful vehicle for color play. Since the inside of the basket does not show at all from the outside, an otherwise plain exterior can be full of surprise on the inside. ♦

Robin Taylor Daugherty is the author of Splint Woven Basketry (Interweave Press). Her new book, Northwest Coast Indian Work Baskets, is due out in the fall of 1990. Robin lives in Boulder, Colorado.

Materials and tools

- Approximately 1 pound of #3 round reed, some of it dyed if you want to add color to your basket (see dyeing notes below)
- Scissors or kitchen shears
- Pencil
- Awl
- Sink or large dishpan for soaking reed
- Work table

Getting ready

Gather your materials together. If your reed is still in the bundle as you bought it, cut all but the end tie. Then have someone hold the tied end while you pull out the longest pieces of reed. Coil these individually to be used as weavers. Cut the shorter pieces into the proper lengths:

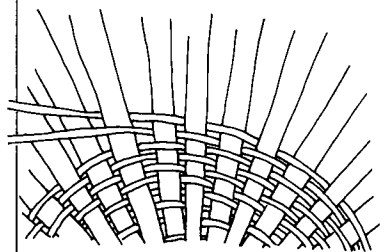
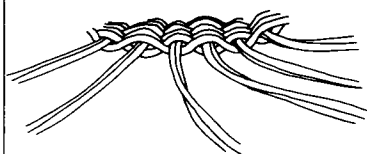
Basket: 24 pieces 48" long for spokes, 24 pieces 22" long for by-stakes.

Lid: 24 pieces 30" long for spokes, 24 pieces 15" long for by-stakes, and 4 pieces 32" long for the handle.

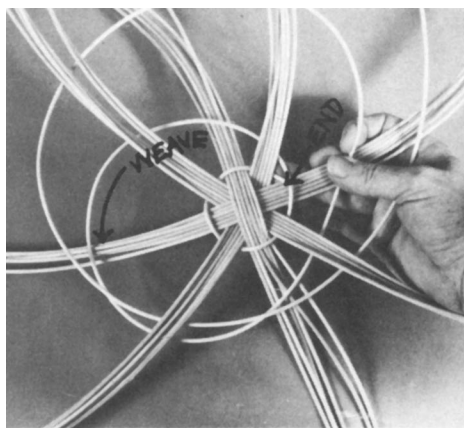
—continued on next page

Reed is easiest to work with when it is damp. Fill a dishpan with lukewarm water and soak your dyed and undyed weavers for a few minutes (don't oversoak—reed quality deteriorates if it is soaked too long). Then wrap your reed in a plastic bag or a damp towel while you are working. Occasionally dip or spray your basket with water as you're weaving. If you need to stop, let all the reed dry out and redampen it when you are ready to resume.

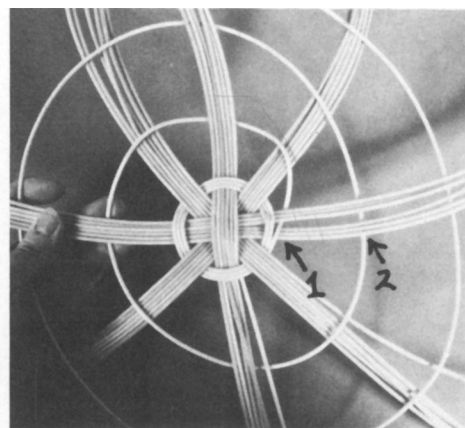
The spokes should remain straight; the weaver bends over and under.



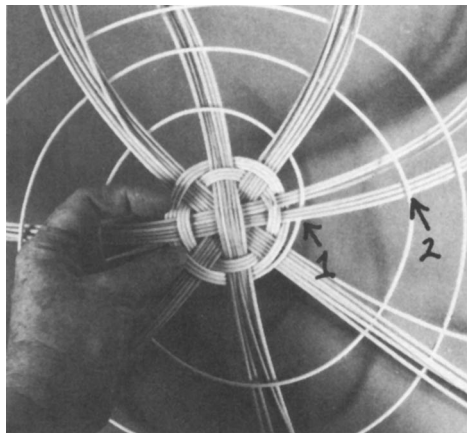
Chase Weave



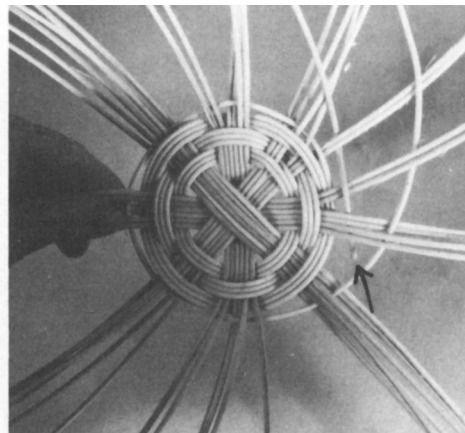
1. Begin with the basket. Mark the centers of all 24 of the 48" long spokes lightly with a pencil. To form the base, divide the 24 spokes into 4 groups of 6. At the center point, place two groups at right angles to one another. Over these place the remaining two groups at right angles to one another and forming 45° angles with the spokes of the first two groups (see photo.) Insert a long weaver under the bottom group, hiding the end under a spoke. (Right-handed weavers weave counterclockwise; left-handed, clockwise.) Weave over and under the groups three times, always following the same path.



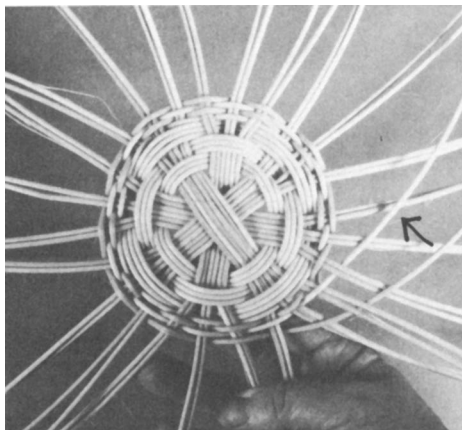
2. At the end of the third round, split the last group of spokes in half to throw off the weave (see 1) in preparation for the next three rounds. Weave three more rounds, going over those stakes previously gone under and under those previously gone over. Note that the weaver weaves under the *entire* group of spokes divided at the end of the third round (see 2).



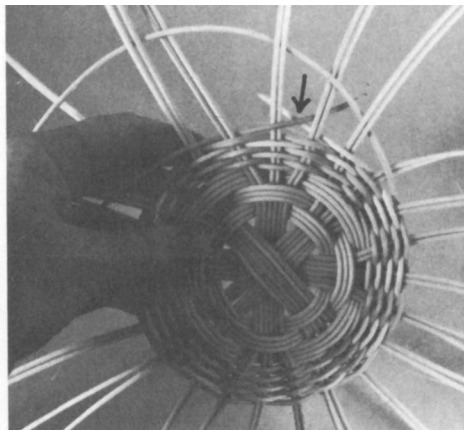
3. At the completion of the sixth round, split the same group of spokes again and return to the original pattern for the final three rounds of the base.



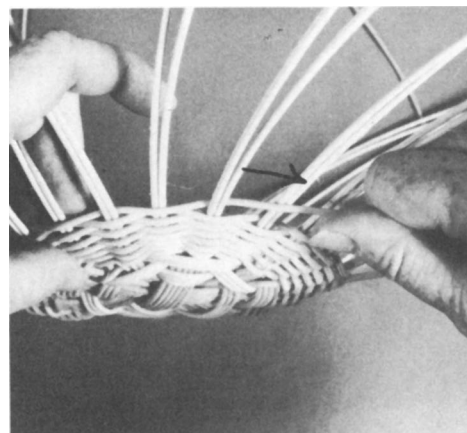
4. Continue weaving the basket bottom. Weave one round, splitting each group of six spokes into three pairs of two spokes each. Keep the spokes straight during the weaving—let the weaver curve over and under the spokes (see illustration at left). At the end of the first round insert a second weaver between that round and the original weaver so that #2 weaves the opposite pattern from that of the original weaver. This second weaver is called the "chaser" because it chases the original weaver. Do not allow the two weavers to cross one another. Weave a round with one, then a round with the second weaver, and so on.



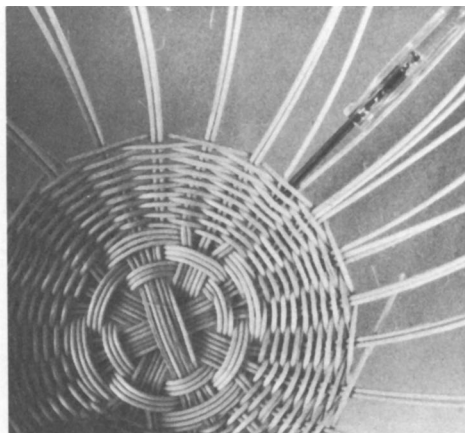
5. Continue to "chase", keeping the base flat until it measures about 4 1/2" in diameter. As you weave pack the weavers down against the previous round to snug up the weaving.



6. As you run out of weavers, add new ones, leaving the ends on the outside. The outer wall will hide them.



7. Begin gradually to bring the sides up by gently and consistently pulling the weaver tight and pushing and pulling the spokes with your fingers.



8. When the base measures about 7" in diameter, add 22" long by-stakes between each pair of spokes. By-stakes add strength and enhance the design of the basket. First, taper the end, then make a space with your awl and insert the pointed end of the by-stake.

Dyeing reed

A rapidly growing variety of dyes are available to the basket weaver. Any dye suitable for cellulose or plant fiber will work for reed. I use Cushing dye because many stock colors are available and you can make more by mixing them. The drawback is that the reed must be simmered in a dye bath to color it permanently. Use a large enameled (like a canner), glass, or stainless steel pot *that will never be used to hold food*. Wear rubber gloves, use good ventilation, and wear a surgical mask. Follow the directions on the package, including adding salt for a more intense color if desired.

Terms

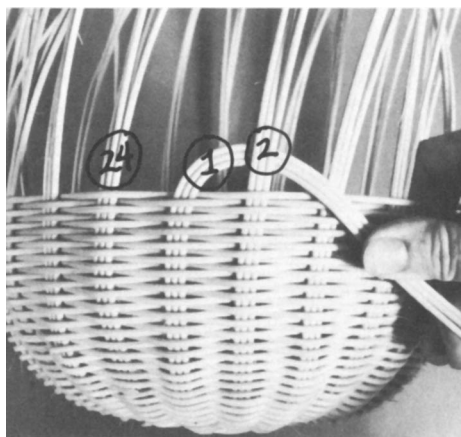
By-stakes—elements added alongside existing spokes for strength.

Chase weave—a weave that allows a continuous spiral on an even number of stakes, woven with two weavers at once. One weaver passes over, under and the second passes under, over—"chasing" the first around the basket.

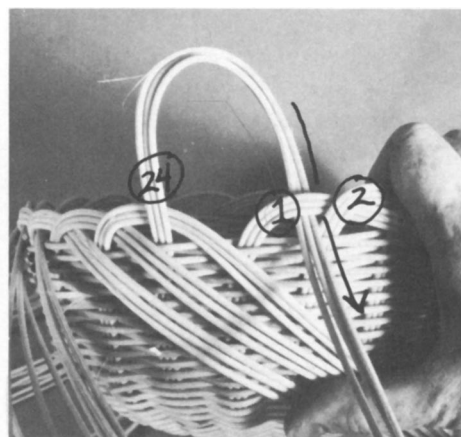
Spokes—elements that form the base of a spoke-based basket and continue vertically up the sides.

Weaver—a length of material which interlaces with the spokes. Usually the horizontal element of a basket.

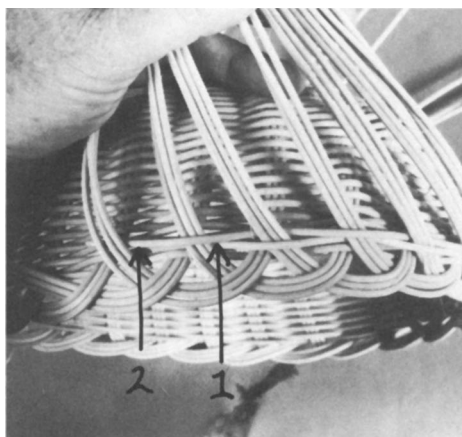
Occasionally dip or spray your basket with water as you're weaving. If you need to stop, let all the reed dry out and redampen it when you're ready to resume.



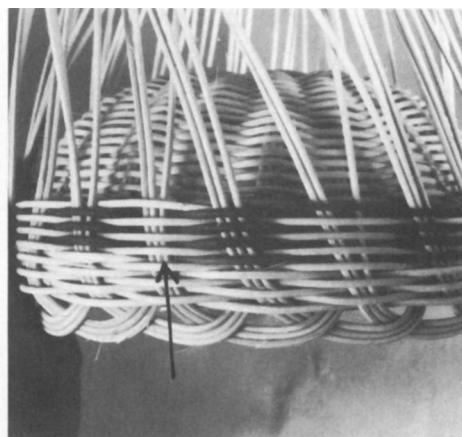
9. Continue to weave, treating this new group of three as a unit. Bring the sides up sharply by bending the spokes in and pulling the weavers tight. Weave until the basket measures approximately 6" high and 9" across. Be sure to keep the basket damp as you weave. Before weaving the rim or the top edge, tuck the weavers behind consecutive spokes and cut them off. Invert the basket in your dishpan or sink and soak the spokes and the last 1" of weaving for a few minutes. Weave the rim by grasping a group of three spokes and bending it behind the group to its right and bringing it back to the front. Repeat until the last group remains.



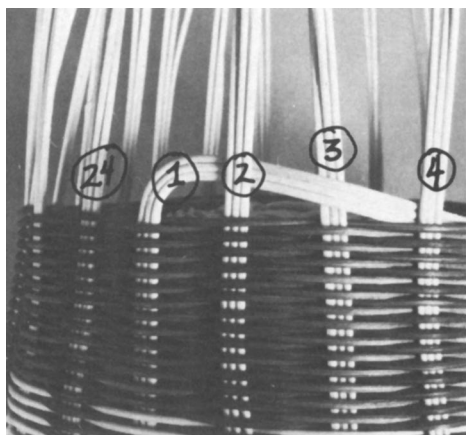
10. To finish the edge, take the ends of the last group of spokes and poke them from the back through the loop made by the first group. Adjust the border so that it is even. It can be pulled down tight or left looser for a more lacy effect. I've pulled it tight here.



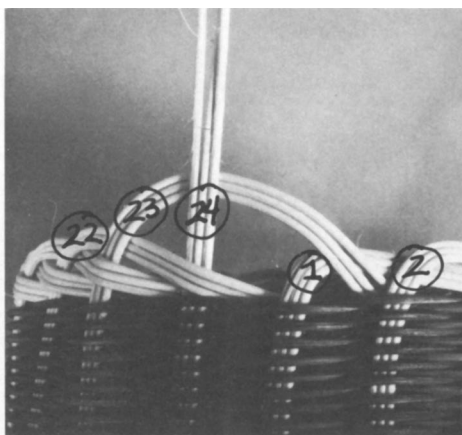
11. To begin weaving the outer wall, turn the basket upside down and insert two weavers under consecutive groups of spokes and begin to chase (to the right for right-handers, to the left for left-handers), weaving as you did for the inner basket.



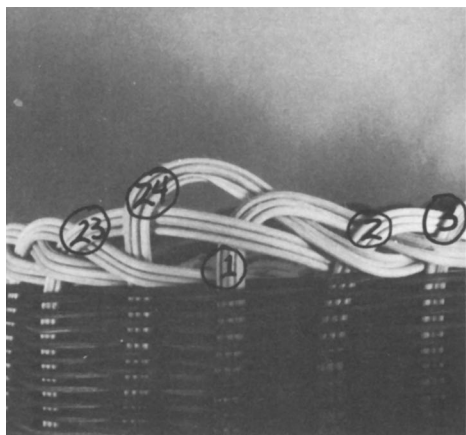
12. As you weave the outside of your basket, you can either follow the shape of the inner basket or weave a new shape (I wove straight sides for my basket). I've also added color to the outside of my basket. I wove six rows of undyed reed before I replaced one of the weavers with a dyed weaver (raspberry). After four double rows of dyed and undyed I replaced the undyed weaver with a second color (rust). You can follow this color scheme or choose one of your own.



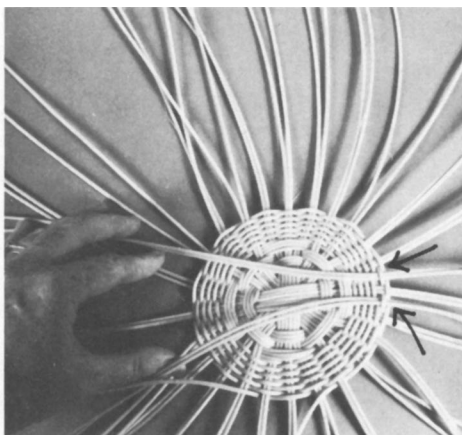
13. When you reach the bottom of your basket but have at least 5" of spoke left, soak the spokes for a few minutes and begin weaving the bottom edge. Grasp any group (#1) of three spokes and bend it behind the group to its right (#2), back to the outside and in front of group #3 and behind group #4 to the inside. Continue with the other groups in turn until the last two groups (#23 and #24) remain.



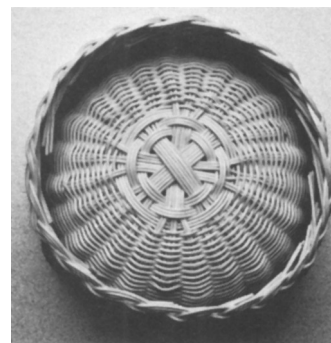
14. Using the photo as a guide, weave #23 behind #24, in front of #1, and behind #2.



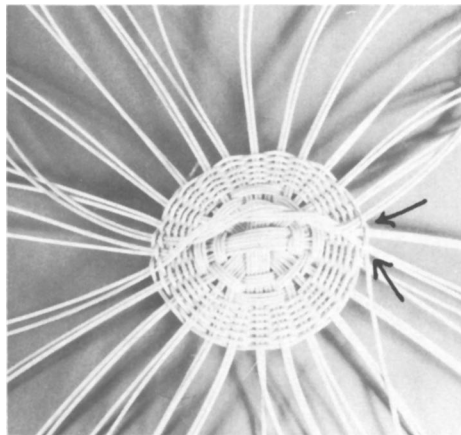
15. Weave #24 behind #1, in front of #2, and behind #3. Trim the ends no shorter than 1"; otherwise, they are likely to pop out.



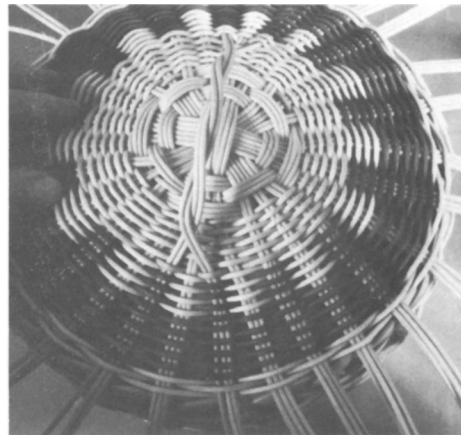
16. Begin the lid exactly like the basket base. Prepare your spokes and proceed with instructions 1-4. When the lid measures 4" in diameter add four pieces 32" long and divide into two pairs. Add one pair on either side of the top pair of spokes (from the top group of six,) and incorporate into the weave as you chase.



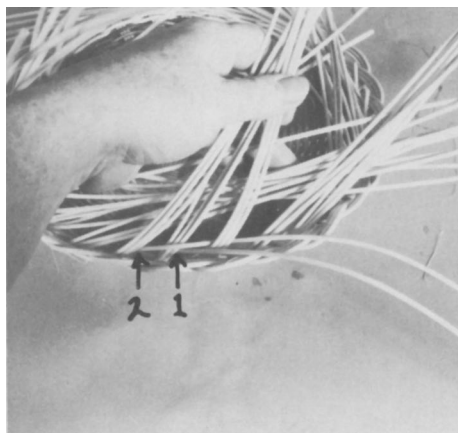
The bottom view of the finished basket.



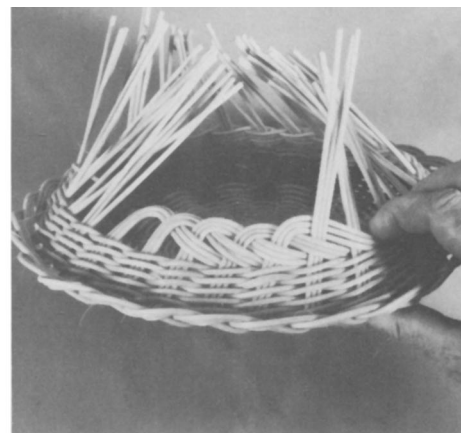
17. Continue weaving around the lid until you reach the opposite side of the same pair of spokes. Twist the two handle pieces four or five times, and then weave them in on either side of the pair of spokes. As you continue weaving the lid, spread the pairs of spokes to even out the spaces between them.



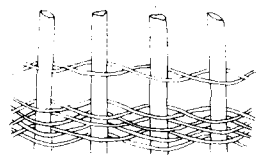
18. Now is the time to add color. When the lid measures 7" in diameter, add the by-stakes as you did with the basket. Continue weaving until it fits just inside the basket rim. Tuck the weavers behind consecutive spokes and cut them off. Now hold the lid with its top facing you and work the same border you worked on the base of the basket (steps 13–15). Do not clip the ends.



19. Turn the lid upside down and insert two weavers under consecutive groups and begin to twine. You may chase if you prefer, but twining will give you much better control of the spokes. Continue twining and pack the rows down tight until the woven part measures 1".



20. Finish the lid as you did the basket base (steps 13–15). Pull the spoke ends down tightly and trim. To finish, brush lightly with mineral oil. Let dry completely before using.



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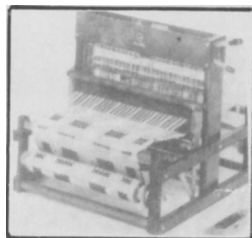
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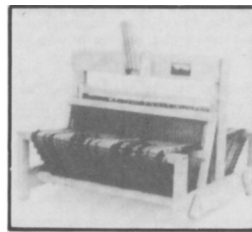
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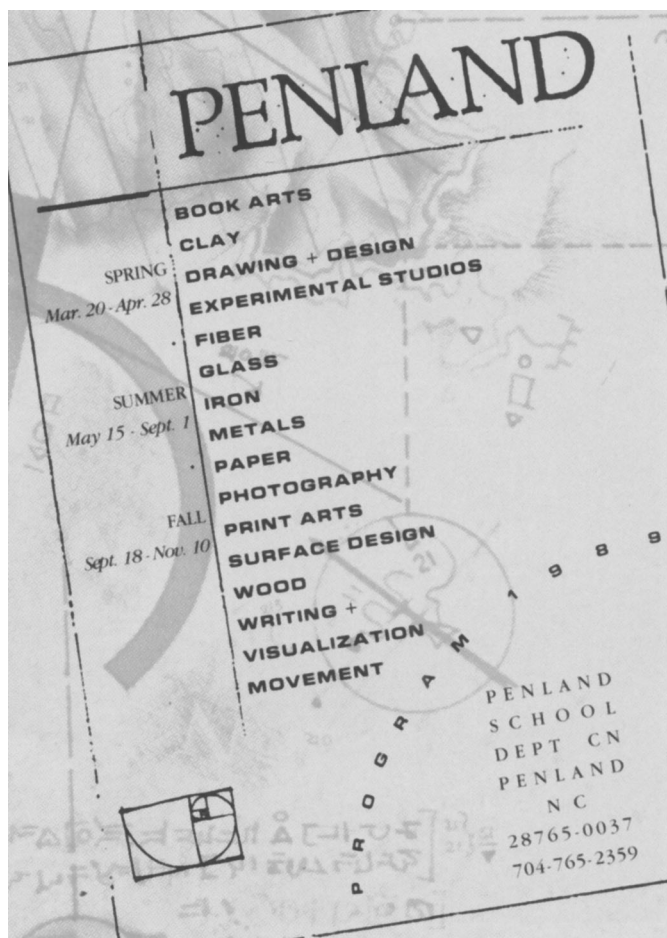
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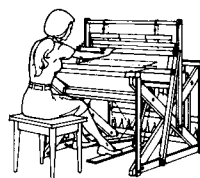
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GENERAL INSTRUCTIONS

Volume X, Number 3
May/June 1989

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

RH Rigid heddle loom.

- ② 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 the yardage per pound. If a specific brand has been used, it is listed with color names and numbers. Amounts needed are calculated in yards, making yarn substitutions easier.

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

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

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

REED SUBSTITUTIONS: Maintaining the number of ends per inch is very important to obtain the same weight and hand of the project shown. 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 the 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 the finishing process.

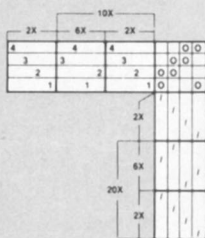
Loom waste is the amount needed to tie the warp on and allow the reed and heddles of a particular loom to function to the end of the weaving.

Our warp length measurements include finished length, percentage of take-up and shrinkage, and a 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.

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

DRAFTS: Threading drafts read from right to left and treadling drafts read from top to bottom. *Threading repeats* are shown by brackets. Sometimes double brackets are used to show a small repeat within a larger one. *Tie-ups* are shown for rising-



shed or jack looms. The small circle in the tie-up indicates that the shaft referred to rises when the treadle is pressed. To convert the tie-up for sinking-shed or counterbalanced looms, tie the treadles according to the blank squares. Counter-march looms use all the squares; the upper lamms are tied to the blank squares and the lower lamms are tied to the

squares with circles.

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

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

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

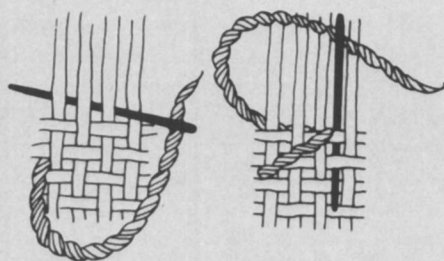
FLOATING SELVEDGES: Some weave structures don't make good selvedges; the weft doesn't catch the edge warps as often or as consistently as you would like for a good-looking and structurally sound selvedge. When this problem occurs, floating selvedges are often recommended. Floating selvedges are the first and last warp yarns sleyed in the reed but omitted from the heddles. Instead of rising and

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

falling with the treadling, they float slightly above the bottom of the shed and are woven by hand. As the shuttle enters the shed it goes on top of the floating selvedge. As the shuttle exits the shed it goes under the floating selvedge. The thumb of the hand that receives the shuttle can assist by holding the floating selvedge up. In every row, the sequence is the same: over, then under. It's alphabetical. By the way, if you're treadling plain weave you don't need floating selvedges because the weave structure will give you over, then under.

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

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.



Step 1

Step 2

Product Information

Cotton Clouds, Rt. 2, 16-R, Safford, Arizona 85546

Glimåkra Looms 'n Yarns, 1304 Scott Street, Petaluma, California 94952

Halcyon Yarn, 12 School Street, Bath, Maine 04530

Henry's Attic, 5 Mercury Avenue, Monroe, New York 10950

UKI, 541 West 37th Street, New York, New York 10018

Weaver's Way, P.O. Box 70, Columbus, North Carolina 28722

The Weaving and Knitting Shop, 1702 Walnut Street, Boulder, Colorado 80302

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Erratum

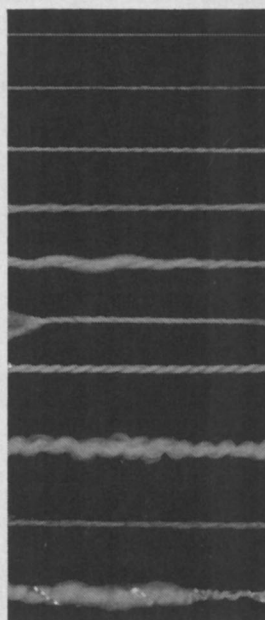
HANDWOVEN, March/April 1989.

"Tea Cozy with Placemats", p. 81; the threading of the Table should be:

8X							
4	4					4	4
		2		2			
1	1	1	1	1	1	1	1

(remove the "1" at the beginning)

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.



40/3 mercerized cotton at 11,200 yd/lb (22,560 m/kg)

20/2 mercerized cotton at 8400 yd/lb (16,920 m/kg)

10/2 mercerized cotton at 4200 yd/lb (8460 m/kg)

8/2 cotton at 3600 yd/lb (7250 m/kg)

Cotton flake at 3600 yd/lb (7250 m/kg)

Nm 8/2 cotton at 3320 yd/lb (6700 m/kg)

5/2 mercerized cotton at 2100 yd/lb (4230 m/kg)

Textured cotton at 1150 yd/lb (2310 m/kg)

22/2 cottolin at 3170 yd/lb (6400 m/kg)

Cotton/rayon novelty at 640 yd/lb (1290 m/kg)

Boldly Striped Towels

designed by Margaret Gaynes, Cupertino, California
page 34 2 4

PROJECT NOTES: These easy, economical towels are soft and very absorbent. Their cheerful colors and bold pattern make them good hand towels for bathroom or kitchen. Other color combinations I have used include blue, yellow, and red; and orange, yellow, and rust. I suggest picking bold hues because they will be subdued by the white weft.

FABRIC DESCRIPTION: Plain weave.

FINISHED DIMENSIONS: Four towels, each 16" wide by 24" long, including 3/8" hem on each end.

WARP: Size 8/2 unmercerized cotton at 3600 yd/lb*: 1310 yd white (including 80 yd used for hem weft) and 250 yd each of blue, pink, and lavender.

WEFT: Textured cotton novelty yarn at 1150 yd/lb: 760 yd off-white.

YARN SOURCES & COLORS: The warp and hem weft are Homestead 8/2 Cotton at 3200 yd/lb*, Item 152 from Halcyon Yarn: #5 white, #7 light blue, #31 bright pink, and #27 lavender. The textured weft is Monte Cristo II from Henry's Attic.

NOTIONS: Matching white or off-white sewing thread.

E.P.I.: 24.

WIDTH IN REED: 18".

TOTAL WARP ENDS: 434.

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

DRAFT:

P.P.I.: 12 (or 16 in hems).

TAKE-UP & SHRINKAGE:

AGE: 11% in width and 17% in length.

WEAVING: The weaving is plain weave throughout. Begin and end each towel with 1" of hem using the white 8/2 cotton as weft. Weave about 28" using the textured cotton weft for the body of the towel, beating firmly. (On the loom, the body of the towel will look wider than the hem, but washing will equalize them.) Separate the towels with several picks of plain weave in a colorfast contrasting color—these separators will be left in until the entire fabric is washed and dried. A hint: There was a lot of lint in the air from the textured cotton when I was weaving these, so I wore a dust mask.

FINISHING: Machine stay stitch the ends of the entire length of fabric. Machine wash in hot water on cotton cycle,

*See "Yarn Yardage Notes" in General Instructions.

WARP COLOR ORDER FOR "BOLDLY STRIPED TOWELS"

white	76	60	60	76 =272
blue	12	30	12	= 54
pink	12	30	12	= 54
lavender	12	30	12	= 54

using detergent. Machine dry, removing when slightly damp, and let air dry flat. Stay stitch the ends of each towel and cut them apart, removing the contrasting separator wefts and trimming close to the stay stitching. Turn the ends under 1/4", press, and then turn under again so that about 1/4" to 3/8" of hem ends the towel. Hand stitch or machine stitch the hems; press again.

COST OF PROJECT: Approximately \$4.30 per towel. ♦

Soft Basket-Weave Pillowcases

designed by Barbara Smith Eychaner, Tucson, Arizona
page 45 8

PROJECT NOTES: I have now woven six of these soft and wonderful pillowcases because we couldn't bear to be without any while these were being edited and photographed. Plain weave and hem-stitching form a border on the open end of each basket-weave case. I have been very happy with the fabric—it is economical to weave (about \$7 for two pillowcases), and

it gets even softer with repeated washing. We never wake up with little basket-weave marks on our faces—just smiles.

FABRIC DESCRIPTION: Two-block basket weave and plain weave.

FINISHED DIMENSIONS: Two pillowcases, each 19" wide by 28 1/2" long including 2 1/2" hem on the open end.

WARP & WEFT: Size 10/2 unmercerized cotton at 4200 yd/lb: 4580 yd off-white.

YARN SOURCES & COLORS: This yarn is a natural (unbleached) 10/2 from Henry's Attic.

NOTIONS: Matching off-white sewing thread.

E.P.I.: 20.

WIDTH IN REED: 24".

TOTAL WARP ENDS: 488 (480 for pattern, with 4 extra ends for doubled selvedge on each side of the warp).

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

P.P.I.: 20 in pattern area, 18 in plain weave.

TAKE-UP & SHRINKAGE: 14–18% in width (less in the plain-weave areas) and 15% in length.

WEAVING: Weave 6" plain weave; hem-stitch into the fabric, then weave another 1 1/2" plain weave. For the body of the case, weave 56" of pattern; end with 1 1/2" plain

DRAFT FOR "SOFT BASKET-WEAVE PILLOWCASES"

★	30X										★
8	8	8									
7	7	7									
6	6	6	6								
5	5	5									
		4	4								
		3	3								
		2	2								
		1	1								

★=sleyed double for selvages

plain weave⇒

PATTERN											

weave, hemstitching, and 6" more plain weave. Weave in at least two picks of colorfast weft for separator. Repeat the weaving sequence for the second pillowcase.

Notes: I did find that I had substantial draw-in and sometimes needed to clear the shed with the beater to avoid short warp-skip errors.

Since I can stand to do only a moderate amount of hemstitching on any one warp, I worked only one row of hemstitching at each end of each case. That was worked into the fabric fell (so when the fabric is folded, one row points toward the hem and one toward the patterned end of the case). If you wanted more openwork or wanted it to match, you could lay a smooth cord into one shed at that point in the weaving, and hemstitch only the line toward the patterned area—then you could later turn the hem and include the hem fold in the other line of hemstitching, removing the cord at that time.

FINISHING: Stay stitch or zigzag the ends of the entire length of fabric. Machine wash in warm water and mild detergent. Machine dry; press lightly with a steam iron. Stay stitch along both sides of the separator weft, then cut apart along that line and discard the separator. For each pillowcase, fold the length, right sides together, so that the plain-weave areas and hemstitched lines match at the open end. Stitch both side seams with a 1/4" to 1/2" seam allowance; press seams open. Turn the cut end of the hem under 1/4", press. Turn under again so that this fold just meets the line of hemstitching; stitch or hemstitch in place by hand. These pillowcases launder nicely—they do not need ironing if they are removed from the dryer promptly and smoothed by hand. The more they are used and washed, the whiter and softer they get. ❖

Sunny Towel Set

designed by Margaretha Essen-Hedin
page 46 5

PROJECT NOTES: These absorbent towels are woven of unmercerized cotton in a 5-shaft waffle weave that has no long skips of warp or weft. The large bath towel is white with yellow stripes that are aligned with a repeat of the waffle cell. The smaller hand towels, woven on a different warp, have the colors reversed. FABRIC DESCRIPTION: 5-shaft waffle weave. FINISHED DIMENSIONS: White bath

towel: 41" wide by 62" long, including 3/4" hem on each end. Two small yellow towels, each 20" wide by 29" long, including 3/4" hem on each end.

WARP & WEFT: Size 8/2 cotton at 3600 yd/lb*: 5400 yd white and 3000 yd light yellow (of which 5220 yd white and 410 yd yellow are for the large towel).

YARN SOURCES & COLORS: These are Borgs' Bomullsgarn 8/2 (Art nr 60) at 3320 yd/lb* from Glimåkra Looms 'n Yarns: #0020 Blekt (white) and #0272. This yarn has tighter ply than the usual American 8/2 cotton (and therefore shorter yardage per pound and a harder feel)—if you prefer softer towels, use UKI 8/2 (such as Aurora Earth from Cotton Clouds, Homestead Cotton from Halcyon Yarn, or 8/2 Cotton from The Weaving and Knitting Shop).

NOTIONS: Matching white or yellow sewing thread.

E.P.L.: 24. WIDTH IN REED: Bath towel—47 1/2". Hand towels—23 1/2".

WARP COLOR ORDER FOR BATH TOWEL:

Table with 4 rows and 5 columns showing warp color order for bath towel. Row 1: white 120, 15, 111, 9 = 1011. Row 2: yellow 9, 9, = 126.

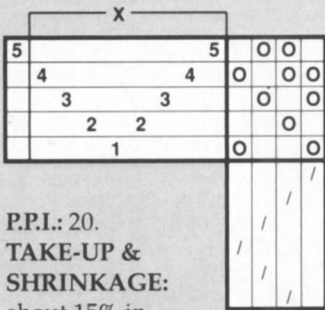
WARP COLOR ORDER FOR HAND TOWELS:

Table with 4 rows and 5 columns showing warp color order for hand towels. Row 1: white 9, 9, = 54. Row 2: yellow 120, 15, 111, 9 = 507.

TOTAL WARP ENDS: Bath towel—1137. Hand towels—561.

WARP LENGTH: Bath towel—3 yd. Hand towels—3 yd. (Both include take-up, shrinkage, and 27" loom waste.)

DRAFT: (Notice that the 9-thread warp stripes should each be one repeat plus the first thread of the next repeat, so that they are symmetrical and coincide with the cells of the waffle.)



P.P.I.: 20. TAKE-UP & SHRINKAGE: about 15% in width and length.

*See "Yarn Yardage Notes" in the General Instructions.

WEAVING: Use the white weft for the large bath towel (to a total length of about 69"). Use the yellow weft for the smaller hand towels (to a woven length of about 33 1/2" for each). If you want to reverse the colors and make crosswise bands that coincide with the cells, use the other color for a 7-pick band that is one treadling repeat plus the first pick of the next repeat. FINISHING: Machine zigzag or stay stitch the ends of each towel (and cut the small towels apart between stitching lines). Turn each end under about 3/4" twice; hand hem. Machine wash and rinse on warm, gentle cycle; machine dry. ❖

"Sun Lightning" Table Runner

designed by Inga Krook, Kalmar, Sweden
page 47 2 4

PROJECT NOTES: My old and seemingly eternal love for rag weaving has this time resulted in a table runner which I call "Sun Lightning". My inspiration was the old Swedish technique called Tatter Weave, the decorative rag weave used for bedspreads and draperies in the old days.

In this technique, the pattern is laid in with rag strips under one or several warp threads but on top of the rag-weft plain weave. For this design I had made a free-hand pencil sketch of the "lightning" pattern. When I followed it in the weaving I found that the angles of the inlay lines were sometimes difficult to shape accurately. So I took the easy and eager way out—I adjusted the angles of the lines to what worked comfortably in the weave, instead of slavishly following my drawing exactly. The result was satisfactorily close to my original intention. However, the runner is not practical for use as a tablecloth because of the pattern ridges and uneven surface. It could be used with heavy stoneware dishes that have great stability, but would be better regarded as merely a decorative piece for a rustic interior.

FABRIC DESCRIPTION: Plain weave with pattern inlay on the surface of the face.

FINISHED DIMENSIONS: 16 1/4" wide by 49" long including 3/8" hem on each end.

WARP: Size 5/2 mercerized cotton at 2100 yd/lb: 600 yd off-white (which includes 100 yd for hem weft).

WEFT: 1/2" to 1" wide strips of used and washed cotton and cotton-blend clothing fabrics: about 220 yd of strips of various bright and pastel prints and solids, pre-

dominantly pink, orange, yellow, pale lavender, and white, as well as about 10 yd of plain yellow and yellow-orange strips (of a firm and dense but soft fabric) for the inlays. (The total 230 yd of strips is approximately equivalent to 4 yd of 42" wide fabric.)

YARN SOURCES & COLORS: The warp and hem-weft are typical 5/2 pearl cotton, widely available: Natural. The rag strips I cut myself from old clothes, rolling them tightly and cutting in strips with a knife in my usual manner. (I let the strips remain in the lengths they came from the fabric, and glued them together as I wove.)

NOTIONS: Matching off-white sewing thread.

E.P.I.: 10.

WIDTH IN REED: 18".

TOTAL WARP ENDS: 188 (180 plus four ends on each selvage that are doubled in the reed and heddles and used as two).

WARP LENGTH: 2½ yd, which includes take-up, shrinkage, and 27" loom waste.

DRAFT:

P.P.I.: 7 in rag area, 60 in hems.

TAKE-UP & SHRINK-

AGE: 8% in width and length (although take-up in length will be considerably more if rag strips are wider, making "fat" wefts).

WEAVING: Begin and end the runner with 1½" of plain weave, using the off-white 5/2 cotton as weft. Into the same shed as the first pick of rag weft, lay in the beginning end of each inlay strip, catching it under two or three warp threads. Continue to weave rag plain weave, carrying the inlays upward on the surface of the weave and catching them atop each weft pick by turning them around or inserting under one or two or three warps in the same open shed.

When I was weaving I used the rags in the lengths that they came from the cloth, but varied their order, striving for a variegated but balanced look without strong weftwise stripes.

FINISHING: Machine stay stitch the ends of the fabric. Turn hems under twice and hand stitch. As the rags I used had been newly washed I did not wash the runner. Instead, I pressed it, taking great care not to flatten the inlaid decoration, which should stand out. ❖

Cottolin Runner in M's & O's

designed by Beth Johnson Brewin, Sylva, North Carolina
page 48

4

PROJECT NOTES: This M's & O's variation is from Marguerite Davison's *A Handweaver's Pattern Book*. I added stripes in the warp to complement the pattern with color-and-weave effect. This same design could be done in different color combinations for different effects—yellow, red, and orange, for example, for a festive, sunny look, or three related tones of white or pastel for elegance.

FABRIC DESCRIPTION: M's & O's.

FINISHED DIMENSIONS: 13½" wide by 47" long plus 1¼" fringe on each end.

WARP & WEFT: Size 22/2 cottolin (50% cotton/50% linen) at 3170 yd/lb: 420 yd

WARP COLOR ORDER FOR "COTTOLIN RUNNER IN M's & O's"

navy blue	22	4	4	20	4	4	20	4	4	22	=156
lt. greenish gray	4	4	4	4	4	4	4	4	4	4	=108

DRAFT FOR "COTTOLIN RUNNER IN M's & O's"

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

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

		O	O		O		
		O	O		O		
		O	O		O		
		O	O		O		

B=dark blue-green
G=light greenish gray

near-plain weave⇒

3X		G	B				
2X		G	B				
3X		G	B				
2X		G	B				
		G	B				
		G	B				

3X	B		G				
2X	B		G				
3X	B		G				
2X	B		G				
	B		G				
	B		G				

without floating selvedge threads by properly exchanging the two shuttles as you weave, placing the pattern shuttle in front of or behind the background shuttle after each pick.

Hemstitch the beginning and end of the weaving on the loom. In treading, alternate rose B (59 picks) and rose A (59 picks), beginning and ending the runner with rose B. For this piece they are alternated 17 times plus the final rose B (35 roses in total length).

FINISHING: If ends have not been hemstitched on the loom, stay stitch them. Cut fringes to 1½". Hand wash in cold water with a mild detergent. Spin dry and then machine dry; steam press on hot setting.

NOTE: If you want to weave hems or add length to the warp and weave coordinated napkins, they can be treadled in the "near-plain" weave (see draft). No true plain weave is possible in this traditional M's & O's threading. ❖

Batwing Stole

designed by Karla Taylor, Greeley, Colorado
page 56

(2) (4)

PROJECT NOTES: The design for my batwing stole happened by accident while I was making my first cocoon—as I was trying on the unfinished cocoon one of the pinned sleeve seams worked loose and fell open, leaving me with a one-sleeved wrap. Observing the newly created look, I thought a unique design would develop if the piece were narrower and longer, more like a stole than a cocoon.

A pretty pointed sleeve-end which rests on the back of the hand is formed by wearing the seam at the inside of the wrist, where a small pearl button and handmade loop provide a pleasing fit. This fabric is a perfect weight for a wrap on cool summer evenings or in air-conditioned party rooms. The bright "sherbet" colors and gleam of rayon and pearl cotton give this stole a festive look—the same design could easily be woven of other yarns for either an elegant or a "tweedy" casual garment.

FABRIC DESCRIPTION: Plain weave.

SIZE: Women's medium. 23½" wide by 80" long plus 5½" fringe on one end.

WARP & WEFT: Size 5/2 mercerized cotton at 2100 yd/lb*: 890 yd light orange for warp. Cotton/rayon novelty yarn at 640 yd/lb: 890 yd coral (of which 590 yd is for weft).

*See "Yarn Yardage Notes" in the General Instructions.

YARN SOURCES & COLORS: These yarns are both from Halcyon Yarn. The mercerized cotton is Item 83, Size 5/2 Pearl Cotton at 2000 yd/lb*: color #146. The novelty is Item 87, "Lollipop" (71% cotton/29% rayon): color #117.

NOTIONS: One small (⅜") pearl button; matching orange sewing thread.

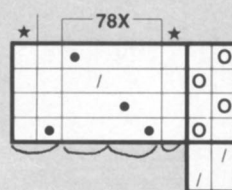
E.P.I.: 12 (double in a 6-dent reed).

WIDTH IN REED: 26¼".

TOTAL WARP ENDS: 315, including floating selvages (237 mercerized cotton and 78 novelty).

WARP LENGTH: 3½ yd, which includes take-up, shrinkage, and 27" loom waste. (This is calculated using part of the loom waste for fringe. For additional stoles on the same warp, add about 3 yd for each.)

DRAFT & WARP COLOR ORDER FOR "BATWING STOLE"



- ★ = floating selvage (5/2 pearl cotton)
- = 5/2 pearl cotton
- / = novelty yarn
- = in one dent

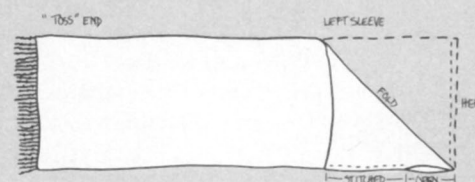
P.P.I.: 8.

TAKE-UP & SHRINKAGE: 10% in width and 15% in length.

WEAVING: Using the novelty yarn as weft, weave plain weave for 89" (measuring under tension). Hemstitch the end; leave 10" unwoven for fringe (which can be partly loom waste if weaving only one stole). This length of fabric is ample for a medium size—for a larger person, widen and lengthen the project's dimensions as desired.

FINISHING: Using a small zigzag stitch, sew two rows of machine stitching across the nonfringe end of the fabric, and trim about ⅛" beyond the stitching. At the other end of the fabric, tie each group of hemstitched warp ends in three randomly spaced overhand knots (to prevent tangled fringe). Machine wash the fabric in warm water with a small amount of detergent, agitating intermittently for a minute. Rinse in cool water, again allowing only a small amount of agitation. Remove from washer before spin cycle is complete (to avoid setting wrinkles). Dry flat.

ASSEMBLY: Fold under and press a 1" hem on the stay-stitched end of the fabric; hand stitch the hem in place. Decide on which arm you want the sleeve (and fold



accordingly). Fold the hemmed edge down to meet the selvedge edge, forming a diagonal fold (wrong sides together, with the hem on the inside). Hand stitch these two edges together with a lacing stitch, beginning 7" from the point (as shown in the diagram) and reinforcing the start with an extra stitch. At the end of the seam, reinforce, knot the stitching thread, and needle-weave the tail into the hem. (I used the 5/2 pearl cotton for hand stitching.)

Try the stole on to determine placement of the button (which is about 5" from the point on this piece). Stitch the button to the hemmed edge about ¼" from the edge. On the selvedge edge opposite the button, form a loop of pearl cotton large enough to loop over the button—anchor it to the selvedge and reinforce it with buttonhole stitch or single crochet. ❖

Summery Top

designed by May Frank, Sun City, Arizona
page 55

PROJECT NOTES: This top was designed as one of three garments, each of which could be made from a 28" by 60" fabric length for a Tops Workshop. I took the design from a favorite garment, drawing the shape on a length of muslin and adjusting until I was sure it would fit generously. (Be sure to allow plenty of ease—there is no stretch or "give" in this fabric.) I shaped the neck opening on the muslin pattern to allow for a 1" knit ribbing. I found a fabric marking pen with water-soluble ink (available in fabric stores) to be very useful in pattern making.

The untraditional use of three different weights of yarn makes this a satisfactory fabric, well structured and lightweight. A 4-shaft Bronson lace or other similar weave could be used instead, if you don't have eight shafts.

FABRIC DESCRIPTION: Lace Bronson. **SIZE:** Adapted from a Medium (12–14) garment. Circumference at chest 41". Length from shoulder 22½", including 2¼" ribbing at waist.

WARP: Size 20/2 mercerized cotton at 8400 yd/lb: 1220 yd violet.

WEFT: Tabby—Size 5/2 mercerized cotton at 2100 yd/lb: 820 yd violet.

Pattern—Cotton flake yarn at 3600 yd/lb: 400 yd lavender for weft plus estimated 400 yd for ribbing (used triple).

YARN SOURCES & COLORS: The warp and tabby are Pearly Perles 20/2 and 5/2 from Cotton Clouds: both #64 Violet. The pattern weft is Rainbow Ends Thick and Thin from Cotton Clouds, in a lavender tint.

NOTIONS: Optional shoulder pads; "Magic Yarn" (fine elastic knitting yarn available at knitting shops); lavender or violet seam tape; matching violet sewing thread; optional marking pen.

E.P.I.: 18.

WIDTH IN REED: 28½".

TOTAL WARP ENDS: 512 (including 2 floating selvages).

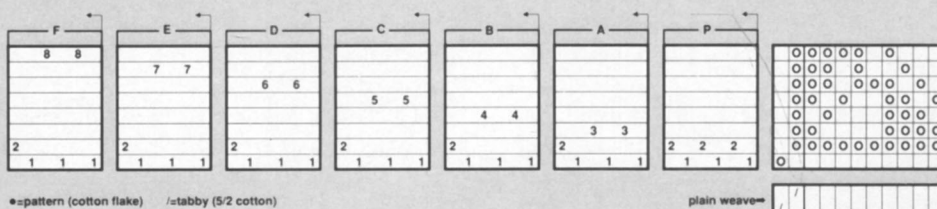
WARP LENGTH: 2¼ yd, which includes take-up, shrinkage, and 27" loom waste. Longer warp would allow for pattern matching.

DRAFT: Do NOT reverse the threading or treadling within each block or unit when the block direction reverses.

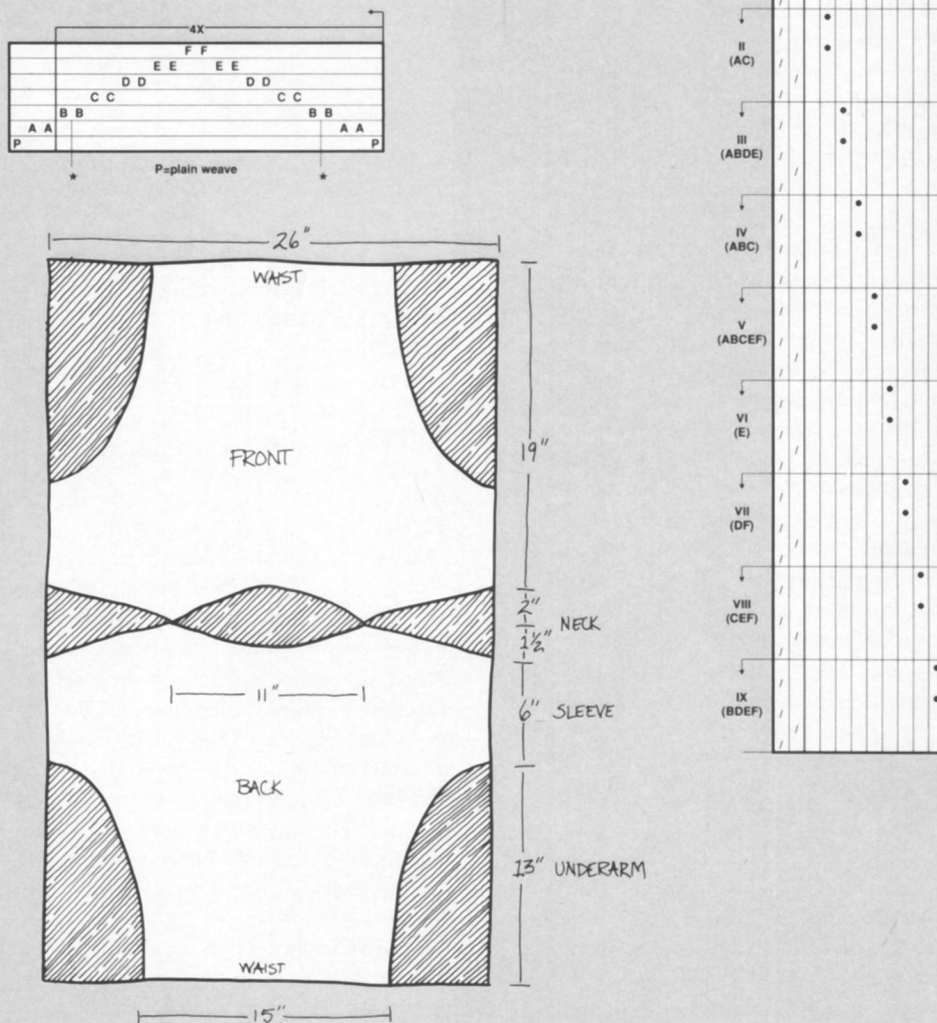
P.P.I.: 27 (9 pattern and 18 tabby).

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

DRAFT FOR "SUMMERY TOP"



PROFILE DRAFT FOR "SUMMERY TOP"



WEAVING: In threading for this top, I followed the profile draft shown, beginning at the first star (with a single unit of B). I threaded from there to the end of the repeat (the second BB), then completed repeats 2 times (from P to BB twice), then ended with a partial repeat (from P to the second star, ending with a single unit of B). If you wanted to weave a wider fabric for a larger garment you could thread the entire draft as given (P to BB 4 times, then ending with AA, P, for a total of 548 ends). Threading this way centers a six-thread

stripe of plain weave on the blouse front and back.

I used the warp-skip (violet) side of the fabric as the "right side", but this draft weaves the fabric face down (because the lighter lavender pattern weft skips are easier to see). This fabric is treadled by repeating each unit twice (12 picks), using the units in order from I to IX and then reversing the order of the units (but NOT the treadling within the units) from VIII to I. You could design your own tie-up and treadling for this pattern—the possi-

bilities are many.

FINISHING: Zigzag the ends of the fabric carefully. Machine wash in warm water on regular cycle for 2 to 3 minutes. Rinse in warm or cool water. Let air dry; press while damp.

ASSEMBLY: Decide which face of the fabric you want to be the "right side". Trace the pattern on the fabric, then stay stitch or zigzag just inside the cutting lines. Cut out pieces and place them right sides together, matching patterns at the shoulders and sides. Shape the shoulders and stitch shoulder seams; press seams open. Stitch the side seams, reinforcing the underarm seam line with seam tape and clipping the curves. Press seams open and turn blouse right side out. The sleeve openings may be finished with rolled hems or trims, but I simply used my unadorned selvages. Sew in shoulder pads if desired.

To finish the neckline and waist I first knitted a gauge swatch using cotton flake yarn tripled, along with a strand of the elastic "Magic Yarn". On #5 needles my gauge was 6 stitches per inch (and I did find that the four strands were sometimes difficult to handle). At the waist of the blouse I basted under $\frac{1}{4}$ " of the fabric and picked up stitches with a #4 crochet hook evenly across the front and back. On these stitches I worked K2 P2 ribbing for $2\frac{1}{2}$ " and bound off loosely. At the neckline I did the same, working the ribbing on a circular needle for 1" and binding off loosely. The entire finished top was pressed using a dampened cloth. ♦

Cotton Ensemble

designed by Kathy Bright, Iowa City, Iowa
page 53 2 4

FABRIC DESCRIPTION: Plain weave.

SIZE: Women's size 14-16. **Top:** Circumference at chest 46". Length from shoulder $26\frac{1}{2}$ ", including 1" hem. Sleeve length from center back 16". **Skirt:** Waist 24". Length from waist 32", including 2" hem. Circumference at hem 55".

WARP & WEFT: Size 10/2 mercerized cotton at 4200 yd/lb: 5630 yd light blue (which includes enough to crochet a narrow edge on the neck and sleeves of the top). Cotton flake yarn at 3600 yd/lb: 310 yd white. (If you choose, as I did, to use slightly different colors for warp and weft, you'll need 3170 yd of 10/2 for warp and 2460 yd for weft and crocheted trim.)

YARN SOURCES & COLORS: This blue cotton is 10/2 Pearly Perle from Cotton Clouds: #18 Copen. The flake is Rainbow

Ends Thick & Thin from Cotton Clouds: white.

NOTIONS: Matching blue sewing thread; optional $\frac{1}{2}$ oz of white 10/2 or 12/2 cotton for embroidery; 1" wide elastic for waistband.

E.P.I.: 20 (for slight texture I crammed some dents and spaced others to create subtle striping in the blue areas).

WIDTH IN REED: $30\frac{3}{4}$ ". (26" for top—you can either drop $2\frac{3}{8}$ " from each side of the warp when you have finished weaving the skirt lengths, or you can weave the entire yardage full width and then cut off the excess when assembling the top. The yarn yardages are for full width.)

WARP COLOR ORDER:

		8x					
blue 10/2	30	30	2	2	30		30 = 572
white flake	2	1	1	1	2		= 42

TOTAL WARP ENDS: 614.

WARP LENGTH: $5\frac{1}{4}$ yd, which includes take-up, shrinkage, and 27" loom waste.

DRAFT:

P.P.I.: 18.

TAKE-UP &

SHRINK-

AGE: 7% in

width and

10% in length.

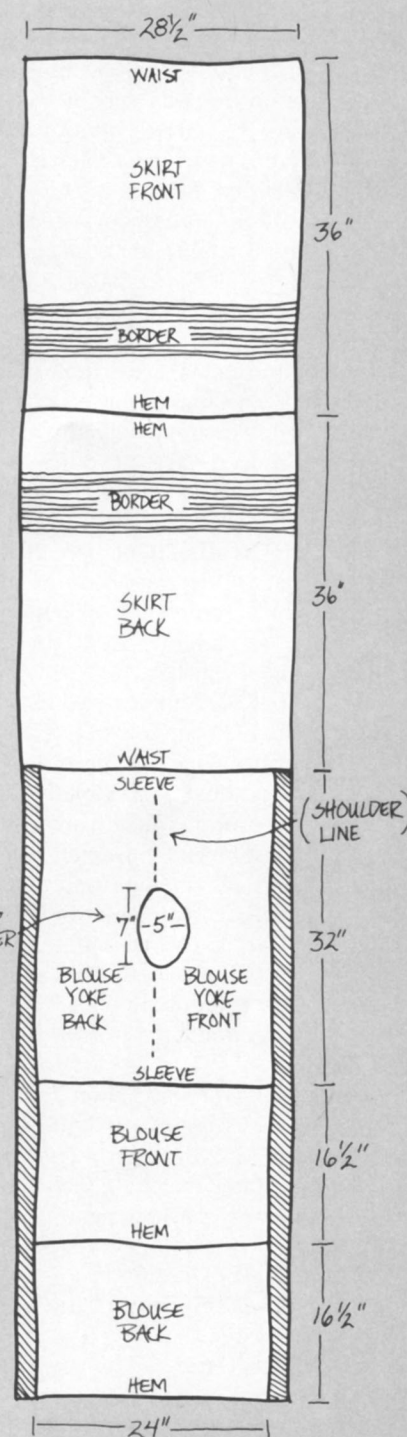
WEAVING: For this skirt front I wove about 26" of blue, about 6" of border using the white flake in two-pick and one-pick lines among the blue, and about 6" more blue. This entire sequence was then repeated in reverse for the skirt back. For the top I wove the rest of the yardage in blue (about 69" more).

FINISHING: Remove fabric from loom and machine stay stitch both ends. Machine wash on warm for three minutes; rinse in cold. Machine dry on gentle cycle; press.

ASSEMBLY: Stay stitch on either side of all cutting lines and cut pieces apart. In sewing, use $\frac{1}{2}$ " seam allowance throughout.

For skirt, place front and back together, right sides together and matching borders at sides. Stitch side seams; press open. Turn right side out. At the waist end fold under $\frac{1}{4}$ " and then fold under again 1" for casing; stitch, leaving an opening to insert elastic. Cut elastic several inches shorter than your waist measurement. Thread elastic through casing; stitch ends together and sew the opening closed. At the bottom of the skirt turn under $\frac{1}{2}$ " and then under again to the desired hem depth (this one is 2"); hand sew hem.

For the blouse, mark the neck opening



in the center of the yoke piece as indicated in layout diagram. Stay stitch the neck edge, then cut out fabric from neck hole. Turn under a narrow hem on this neck edge and hand sew, top stitch, or edge with a line of single crochet using the blue 10/2 cotton. Rotate the yoke piece 90° so that the warp stripes run crosswise. Center the top cut edge of the lower front piece along the front lower edge of the yoke; stitch (right sides together); press seam open. Repeat with the lower back piece and the back edge of the yoke.

Fold yoke at shoulder line, right sides together, and sew front to back along side seams and underarms. Press seams open and turn blouse right side out. At sleeve openings, turn under and stitch or crochet to match neck finish. At lower edge of blouse turn under and hand hem (this is 1" hem).

For embroidery, I used 10/2 white cotton to embellish the neckline of the yoke and the lower center front of the skirt. These simple daisies have French Knot centers and Detached Chain petals—you could design and work whatever motifs you'd like. ♦

Shell Top in Shadow Weave

designed by Terry Newhouse
page 54

4

PROJECT NOTES: This easy sleeveless top shimmers with the opalescence of a seashell. Several pastel pearl cotton “darks” alternate with champagne and natural pearl cotton “lights” in shadow weave to give the fabric a subtle liveliness. I used a point-twill block treadling and varied the height of the blocks to give the pattern an undulating effect.

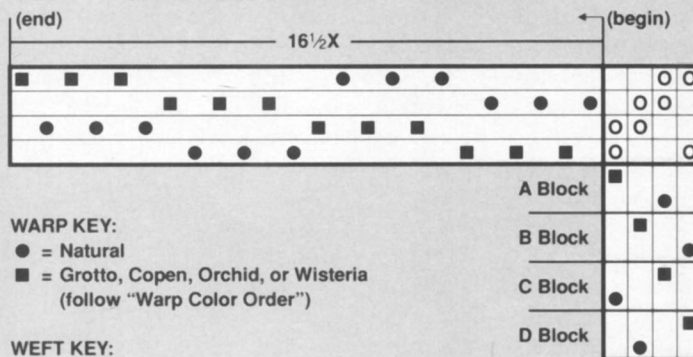
The two woven pieces are rectangular, with selvages crocheted together for the side seams. I added a knitted yoke and armhole edging to shape the garment and reduce the underarm bulk common in other square-piece clothing. Creamy iridescent seashell-shaped buttons close and decorate the shoulders.

In my piece I experimented with different details (such as overlapping warp stripes and various weft-color bands). The directions that follow differ slightly from the top shown.

FABRIC DESCRIPTION: Shadow weave.

SIZE: Women's medium 10-12. Circumference at chest 37". Length from shoulder 20".

DRAFT FOR "SHELL TOP IN SHADOW WEAVE"



WARP KEY:

● = Natural
■ = Grotto, Copen, Orchid, or Wisteria
(follow "Warp Color Order")

WEFT KEY:

● = Champagne
■ = Orchid or Wisteria (follow color instructions in text under "Weaving")

**WARP COLOR ORDER FOR
"SHELL TOP IN SHADOW WEAVE"**

	3X									
	7X	16X	8X	8X	8X	8X	8X	16X	7X	
Natural	1	1	1	1	1	1	1	1	1	=198
Grotto	1		1					1		= 62
Copen		1							1	= 64
Orchid				1		1				= 48
Wisteria					1					= 24

WARP & WEFT: 5/2 pearl cotton at 2100 yd/lb: 480 yd natural, 160 yd each dark lavender and soft blue, 750 yd light lavender, 100 yd bright pink, and 250 yd creamy yellow.

YARN SOURCES & COLORS: These are Usdan Kolmes Industries' 5/2 pearl cotton from Cotton Clouds, Halcyon Yarn, and others: No. 79 Natural, No. 81 Grotto, No. 18 Copen, No. 70 Orchid, No. 88 Wisteria, and No. 46 Champagne.

NOTIONS: Lavender sewing thread, 1¼ yd hem tape, 8 buttons, size 6 knitting needles, crochet hook, tapestry needle.

E.P.I.: 18.

WIDTH IN REED: 22".

TOTAL WARP ENDS: 396.

WARP LENGTH: 2¼ yd, which includes take-up, shrinkage, and 27" loom waste.

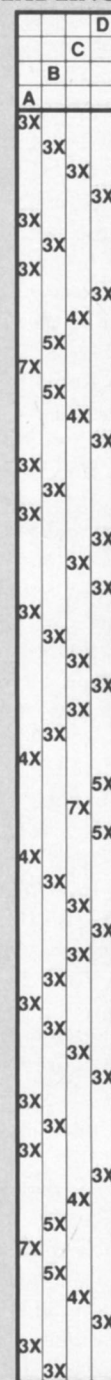
P.P.I.: 16.

TAKE-UP & SHRINKAGE: 9% in width and 14% in length.

WEAVING: At the beginning and end of each garment piece, use sewing-thread weft to weave 1/2" seam allowance. For the front (hem to yoke) weave 13" of Orchid and Champagne, 4" of Wisteria and Champagne, and 5" of Orchid and Champagne, alternating the pastel and the Champagne as indicated in the draft. For the back, weave 22" of Orchid and Champagne.

FINISHING: Machine stitch raw edges using two rows of small stitches $\frac{1}{8}$ " apart (but do not zigzag, as it ruffles the fabric). Wash fabric in warm water and detergent on gentle cycle. Line dry; press lightly.

BLOCK TREADLING



KNITTED FINISHES: Use Orchid 5/2 pearl cotton, doubled; on size 6 needles the gauge is 18 stitches to 3 inches. Knit the yokes and armhole ribbings separately, to be hand stitched to the fabric.

Front yoke: Cast on 112 sts; knit in Broken Rib as follows:

Row 1: K1, P1.

Row 2: K across (right side). Repeat these two rows four times (8 rows, 1"), ending with a right-side row.

Row 9: To divide for shoulders, K1, P1 the first 40 st and leave on needle; bind off 32 sts; K1, P1 last 40 sts.

Rows 10–16: Continue in Broken Rib, decreasing 1 st at neck edge every right-side row for 4 decreases.

Row 17: Repeat Row 1.

To make buttonholes and shape the shoulder:

Row 18: K2; bind off 2 sts; K to end of row.

Rows 19 & 21: Knit/purl in pattern to bound-off stitches; cast on two stitches; continue in pattern to end of row.

Row 20: K12; bind off 2; K to end.

Row 22: Bind off 9 sts; K13; bind off 2; K to end.

Row 23: Repeat Row 19, purling last 2 sts tog.

Row 24: Sl 1, bind off 8 sts; K13; bind off 2; K1 (two sts left on needle after buttonhole).

Row 25: K1, P1; cast on 2 sts; repeat Row 23.

Row 26: Sl 1; bind off 8 sts; K across.

Row 27: K1, P1 across, purling last 2 sts tog.

Row 28: Bind off.

Finish the other shoulder, reversing shapings.

Back yoke: Work in Broken Rib the same as front yoke, omitting buttonholes.

Armhole ribbings: Cast on 90 sts. Work in Broken Rib for 1". Bind off. Repeat for second armhole.

ASSEMBLY: Cut fabric pieces apart. At hem end of each piece, turn under thin seam allowance and then $\frac{3}{4}$ " hem. Cover upper fold with hem tape and hand stitch.

For armholes, on each selvedge of each piece measure $7\frac{1}{4}$ " from top and mark with a safety pin. Using Orchid 5/2 and working from the right side of the fabric, single crochet along the one selvedge of the back between hem and armhole marker, picking up the weft threads where they turn around the selvedge warp; end off. Repeat on the corresponding selvedge of the front but don't end off

at armhole; ch 1 and turn. Holding the back and the front wrong sides together, attach at seam by slip stitching through top loops of both rows of single crochet, working loosely. End the joining $2\frac{1}{2}$ " before the bottom, leaving the pieces separate for a side vent. Repeat edgings and joining on the other side seam.

Pin the front (buttonholed) yoke to the top edge of the front fabric (with wrong side of yoke to right side of fabric), overlapping them by $\frac{1}{2}$ ". Using the tapestry needle and Orchid 5/2 cotton to work blanket stitch over the yoke edge and through the fabric, attach the yoke, being careful not to pucker the fabric. Repeat with the back yoke and back fabric. After both yokes have been attached, overlap front and back yokes 1" at armhole tops, pin, and stitch together.

To attach the armhole ribbing, start at underarm seam and blanket stitch one long edge of ribbing to the front fabric selvedge, yoke edges, and back fabric selvedge. Sew ends of the ribbing together at underarm, and end off. Repeat for other armhole.

Using sewing thread, sew buttons to top edge of back yoke, aligning them with the front buttonholes.

Wash and press the finished garment. If a tie belt is desired, cut 20 2-yd strands of the various colors of 5/2 cotton; ply them and knot each end of the group; trim ends. ♦

Cocoon Jacket

designed by Charlene Anderson-Shea,
Kaneohe, Hawaii
page 56

(2) 4

PROJECT NOTES: I discovered the cocoon jacket when I first began weaving, and fell in love with this very weaverly garment—I have returned to its basic shape over and over. This cocoon is the result of playing with a fine space-dyed cotton yarn. I selected a middle-value color for the 8/2 cotton that forms the warp and part of the weft—this color visually ties the piece together.

FABRIC DESCRIPTION: Plain weave.

SIZE: Women's large. Length from shoulder 31". Sleeve length from center back 34".

WARP & WEFT: 8/2 cotton at *3600 yd/lb: 5820 yd turquoise (used doubled in warp, and some used for weft).

Fine space-dyed thick-and-thin cotton (used doubled, together with one strand

*See "Yarn Yardage Notes" in General Instructions.

of 8/2, for weft): 2900 yd turquoise/coral/lavender/orange.

YARN SOURCES & COLORS: These yarns are both from Cotton Clouds. The 8/2 is Aurora Earth 8/2 at *3575 yd/lb: color #56 Light Turk. The fine space-dyed thick-and-thin is sometimes available in the Rainbow Ends assortment.

NOTIONS: Turquoise sewing thread; size B crochet hook.

E.P.I.: 12 doubled ends (24 actual ends, but doubled in the heddles and reed).

WIDTH IN REED: 36".

TOTAL WARP ENDS: 432 doubled ends (864 actual).

WARP LENGTH: $4\frac{3}{4}$ yd, which includes take-up, shrinkage, and 27" loom waste.

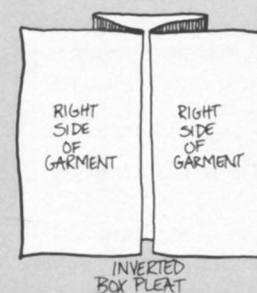
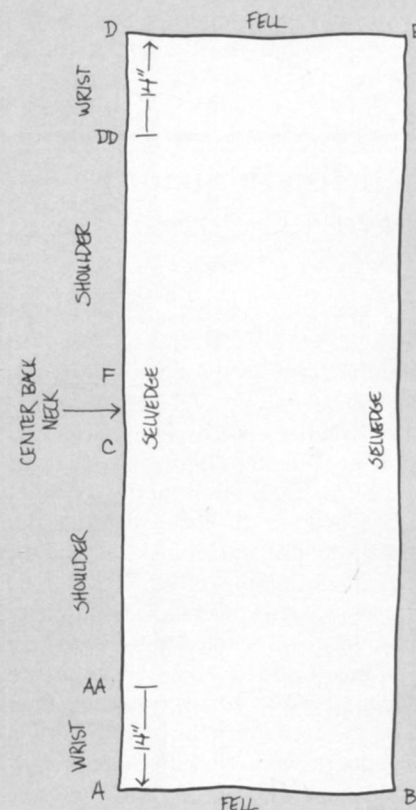
DRAFT:

P.P.I.: 10.

TAKE-UP & SHRINKAGE:

9% in width and
13% in length.

2		O		4		O
1	O			3		O
	/			2		O
		/		1	O	
			/		/	/



WEAVING: Using two strands of the fine space-dyed cotton with one strand of the 8/2 cotton wound together, weave 126" in plain weave.

FINISHING: Secure the ends of the fabric by machine stitching twice, using a multistitch zigzag if your machine has the stitch available. Machine wash on delicate cycle in cold water, using a mild detergent. Rinse. Carefully machine dry on low heat. Remove the fabric from the dryer while slightly damp; press dry. (Finished fabric dimensions will be about 33" by 110".)

ASSEMBLY: The fabric width determines the sleeve length. Following the diagram, place corner A at line AA and corner B at point C (with the fell edge A-B along the selvedge edge AA-C). Sew this seam A-B. Repeat for the other side, with D-E seamed to DD-F. Pleat the excess fabric left between C and F with an inverted box pleat (with the pleat to the inside of the garment). This construction method allows for unexpected variations in the finished dimensions of the handwoven cloth, and the material left between the two shoulder seams can be pleated as in this jacket, or gathered, or tucked as you desire.

After the jacket is folded and seamed, single crochet over the seam allowances with tripled yarn, to conceal the raw edges. Reinforce the pleat stress point with an embroidered bar tack or arrow-head tack. ♦

"Unblocked" Damask Placemats

designed by Kathryn Wertenberger, Golden, Colorado

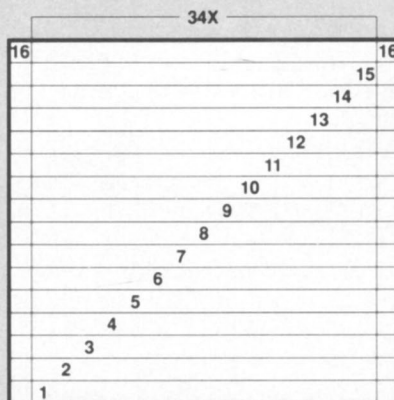
page 92

dobby 16

PROJECT NOTES: My dishes are ivory colored with a tracing of jade green vines, small red strawberries, and a narrow red border. I needed a set of placemats to use with the dishes, but I find weaving mats all alike to be very boring. So I chose to use the jade green for warp, and experimented with color chips to find four pale other colors that complement the dishes and each other. Using only two of these pale colors on each mat, I have six different color combinations (teal/gold, teal/tan, teal/peach, gold/tan, gold/peach, tan/peach) for weft banding. Reversing the order in which I use the bands of the two colors gives me another six different mats.

My experiments with "unblocked"

DRAFT & PEGGING PLAN FOR "UNBLOCKED" DAMASK PLACEMATS



Color change →

Bar #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
1																
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damask (see article on page 92) showed me that the weft-color changes could be hidden by the warp-satin areas. Since the weft color shifts only every 60 picks, the weaving of these mats is very rapid. I used 10/2 pearl cotton for warp and weft, with a finer weft for the hems. Because damask produces a heavy, drapable fabric the mats have a nice hand and will require minimal pressing after washing. These yarns and structure would also produce a nice mid-weight upholstery fabric.

Since the damask required shafts in multiples of 5, in this design 15 shafts were used for the damask. The sixteenth shaft carried only the two selvedge threads (one on each side), which weave plain weave. For this pattern a doobby (rather than treadled) loom is virtually necessary, as there are no duplicate lifts in the 60-pick repeat.

FABRIC DESCRIPTION: Nonblock damask.

FINISHED DIMENSIONS: Six mats,

each 12¼" wide by 17½" long, including 1" hem on each end.

WARP & WEFT: Size 10/2 mercerized cotton at 4200 yd/lb: 2700 yd teal for warp, and 410 yd each of light teal, mustard, tan, and peach (or four colors of your choice) for wefts. For the hem weft, size 40/3 mercerized cotton at 11,200 yd/lb*: 490 yd teal that matches the warp.

YARN SOURCES & COLORS: These yarns are all Carolina Cottons from Weaver's Way. The 10/2 warp and 40/3 hem weft are color #755 Jewel Green, and the 10/2 wefts are #810 Island Green, #572 Gold, #749 Dark Tan, and #817 Dark Peach.

NOTIONS: Matching teal sewing thread. E.P.I.: 36.

WIDTH IN REED: 14¼".

TOTAL WARP ENDS: 512, including 2 selvage ends and 34 15-thread repeats.

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

P.P.I.: 31 (considerably more in hems).

TAKE-UP & SHRINKAGE: 17% in width and length.

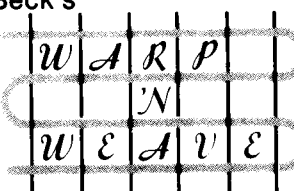
WEAVING: *Note: when these directions say "half" of a repeat they mean either 32 picks (the first "half") or 28 picks (the second "half"). The draft is designed so that a plain strip of weft-satin between chevrons begins and ends the body of each mat, and the color changes between weft bands are hidden underneath the warp-satin chevrons.*

Using the fine hem-weft, begin by weaving the second half of the treadling plus one complete repeat (about 1½" if beat at 60 p.p.i.). For the body of the mat, weave ten complete repeats of the pattern. Note that the weft color changes halfway through the first repeat, and the new color is used for a whole repeat (second half,

then first half)—a half color repeat that matches the first one ends the body of the mat. Weave one and a half repeats of fine weft at the end of the mat (three repeats between mats).

FINISHING: Machine stay stitch the ends of the fabric length. Machine wash and dry, using temperatures and cycles suitable to cotton. Stay stitch across on both sides of the cutting lines between mats; cut apart. Turn each hem under twice so that it is entirely under the mat, and hand stitch. ♦

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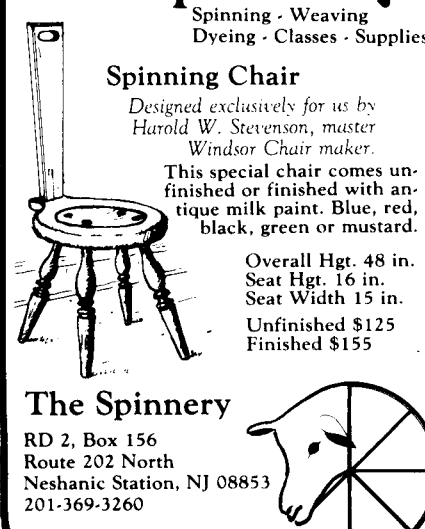
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Celebrating its first twenty years

A History of the Handweavers Guild of America

by Marian K. Hoskinson

I CAN HARDLY remember when the Handweavers Guild of America (HGA) was not an integral part of my life as a weaver. When I started to weave, the Atwater book *Shuttlecraft Book of American Hand Weaving* was one of the few weaving books in print. My primary source of yarn was Lily Mills. I would send off an order and wait—sometimes a month—only to learn that my yarn was back ordered. Sometimes the yarn I thought I wanted turned out to be the wrong color or weight for my project, and again I'd have to wait. The weavers in the 1950s had to be dedicated to their craft.

In 1969, during the New England Weavers' Seminar in Amherst, Massachusetts, a group of handweavers, spinners, and dyers from various parts of the country discussed the desirability of forming a national guild. It was Berta Frey's question "Why don't you *do* something about it?" that led Garnette Johnson, a new weaver from West Hartford, Connecticut, to spearhead the new organization. From the beginning volunteers were and continue to be the backbone of HGA.

By August 1969 letters of inquiry had been sent to 125 well-known fiber artists. From their responses the form of the organization developed, and the first newsletter, *Shuttle Spindle & Dyepot (SS&D)*, was published in December 1969. Its 18 pages had been put together by a staff of volunteer editors, the printing underwritten by Oliver and Garnette Johnson, owners of the Bond Press. Garnette Johnson acted as editor and manager.

In 1970 the first officers were elected: Persis Grayson, President; Rudolph Fuchs, Fordyce Rusk, and Eileen Murphy, Vice Presidents; and Henry Pasco, Secretary/Treasurer. The bylaws were slow to develop but were adopted at an incorporation meeting in October 1971. Today there are 12 Board members, 11 of whom are elected for four-year terms by the HGA membership; they may be reelected once. The twelfth member, the Treasurer, is appointed annually by the Board of Directors, as this position requires financial expertise.

Although HGA is now staffed by paid professionals, its volunteers have always been the heart of the organization. There is at least one Representative for each of the United States and Canadian provinces, and for many foreign countries. These Representatives serve as liaisons among the general membership, the fiber community, the Board of Directors, and the paid office staff.

Special Services

From the outset, the founding weavers sought to provide services for its members. Almost immediately (in 1970) a textile library was set up in the office. It has now grown into a large collection of fiber books and is available to members for research and study. Slide and textile kits were also initiated in 1970. The popular rental kits have been used by many fiber artists in addition to HGA members. They are a boon to individuals as well as guilds; the latter often use them as the focus of their programs.

In 1972 the HGA Scholarship Fund was established. The interest from this fund is available to assist worthy recipients to continue their fiber education.

For years an HGA award was given to outstanding weavings entered in state fairs. Although this award has been discontinued, the Judges Choice Award (now known as the HGA Award of Merit) has continued to recognize outstanding entries in fiber exhibits.

Over the years HGA has published several directories; among these are the Education Directory, the Speakers' Bureau Directory, the Suppliers' Directory, and the Directory of Textile Collections. In addition, in 1975 the first copies of *International Travel Notes* were printed; it continues to be a success. For a small fee HGA members may receive a listing of weaving shops, museums, and fiber artists in many foreign countries. Traveling weavers are encouraged to send in their comments to update the notes.

One of the outstanding services for HGA members has been the Certificate of Excellence (COE) programs for handweaving and hand-spinning, which originated in 1975 and 1979, respectively. They have benefited both the recipients of the certificates and those with whom they have shared their expertise. Some COE recipients have written books stemming from their in-depth studies for the certificates. Another study project was begun in 1985. The Learning Exchange was set up for HGA members who are isolated from other weavers with the idea that these weavers could

study on their own and have their work judged by qualified instructors as a way to improve their work.

Convergence

First held in Detroit, Michigan, in 1972, Convergence, the biennial conference and business meeting of HGA, is an international gathering of weavers, spinners, and dyers who come for study and inspiration. Workshops, seminars, exhibitions, and world-renowned speakers keep members aware of current trends and developments in the world of fibers. Commercial exhibits display the latest in yarns, supplies, and equipment. HGA's tenth Convergence will take place in San Jose, California, in July 1990.

Membership Magazine

HGA's first 18-page newsletter, *Shuttle Spindle & Dyepot*, has evolved into a full-color quarterly magazine. It is one of the many benefits of HGA membership. How-to and other articles by nationally and internationally known artists in fiber are featured, as well as news of local and regional fiber activities.

From its beginning, HGA has been a service organization. It has been available to coordinate and inspire national and international meetings, set standards, and, in general, to fill the needs that local and state organizations are unable to fill. After twenty years, HGA continues to lead the fiber community in inspiration, education, and service.

Being an HGA member has greatly enriched both my weaving and my personal life. Many weavers and instructors have generously shared their knowledge with me. The friends I have made all over the world are a continuing source of inspiration and pleasure.



I am grateful to Margaret Burlew, Noel Hammock, and Susie Henzie for some of the above historical information.

Marian K. Hoskinson is an HGA Past President and a former Chairman of the Board. She lives in Denver, Colorado.

Annual dues to HGA are \$25 and are payable to HGA, 120 Mountain Avenue, B101, Bloomfield, Connecticut 06002. This fee includes a year's subscription to *Shuttle Spindle & Dyepot*.

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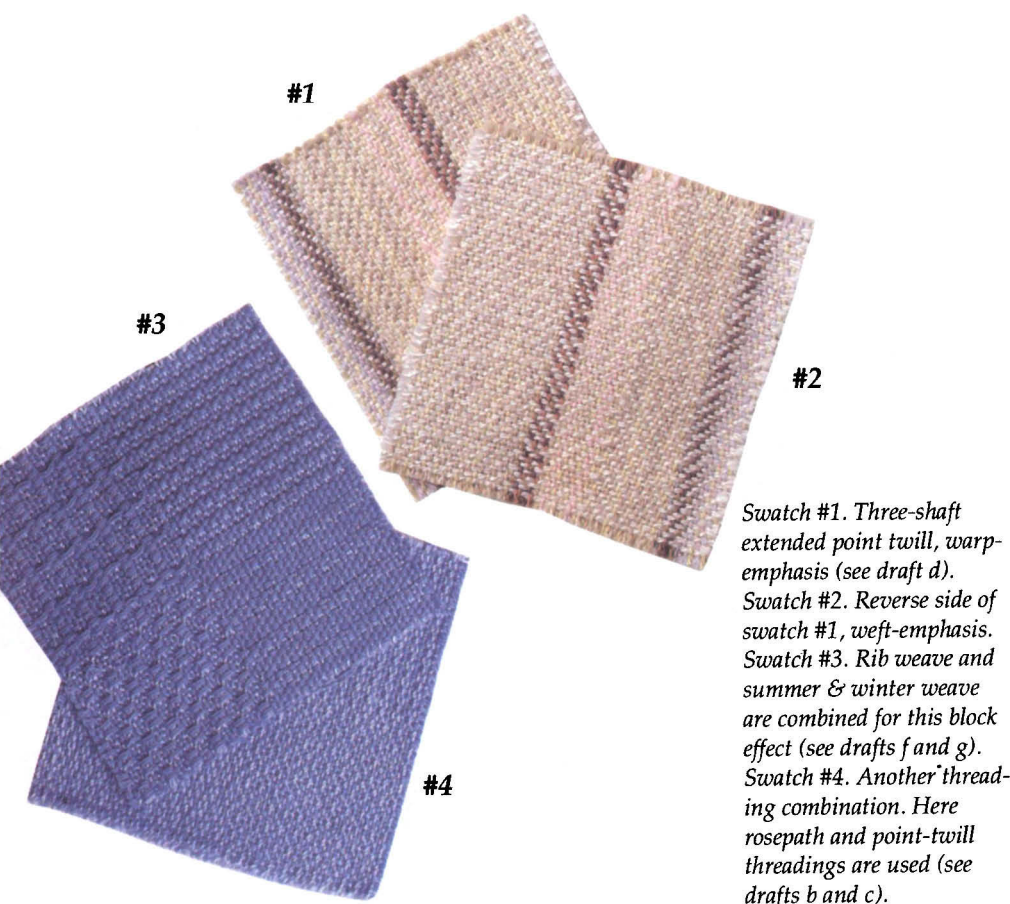


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When you have four, why use three?

3-Shaft Weaves



Swatch #1. Three-shaft extended point twill, warp-emphasis (see draft d).

Swatch #2. Reverse side of swatch #1, weft-emphasis.

Swatch #3. Rib weave and summer & winter weave are combined for this block effect (see drafts f and g).

Swatch #4. Another threading combination. Here rosepath and point-twill threadings are used (see drafts b and c).

by Betty LaFara & Arnold Lochner

Because most of our shaft looms today are constructed with four, eight, or sixteen shafts, we tend to think of weaves in multiples of four. However, three-shaft looms were in common use 2000 years ago. Peter Collingwood notes in *The Techniques of Rug Weaving* that rug weavers in Syria used three-shaft drafts as early as A.D. 250, weaving double-faced cloth with two wefts. Similar warp-faced reversible structures have been found in Chinese textiles from the Han Dynasty (205 B.C.–A.D.

220) and the Shang-yin Dynasty (1500–1000 B.C.).

Except for use in tickings and denim, three-shaft weaves aren't often chosen by handweavers today. However, they offer interesting textures and are useful for particular kinds of fabrics. They are a good choice for rugs in which a sturdy structure and short floats are desired. They are excellent for rugged upholstery fabrics.

In general, a three-shaft weave can have texture with shorter floats

than a similar four-shaft weave, as well as a hand that is slightly more pliable than a plain-weave structure but with less "give" than a four-shaft twill. When one face of the fabric is weft-dominant, the other is warp-dominant, and interchange of the two faces is easy. Color-and-weave effects, whether tiny or bold, expand the possibilities of these three-shaft weaves further.

We explored three-shaft weaves in depth and are sharing some of our findings with you here. We think three-shaft weaves have been short-changed recently, and hope this study inspires you to try them.

Twills

The "jeans" twill is probably the most ubiquitous of the three-shaft structures. It is found in fabrics ranging from work clothes to designer fashions. We've noted some possible threadings of it and some other twills below. We especially liked the highly textured fabric of our waffle weave. That fabric looks the same on both sides and is sturdy and thick.

Texture and lacy effects

We tried modifying some common four-shaft weaves for three shafts. For example, we threaded one block of summer & winter for allover texture. Then we combined it with a rib threading for a two-block effect (swatch #3 and drafts f and g). A lovely lacy fabric may be woven by following draft h or i. We alternated the lace threading with plain weave for vertical stripes. Most of the threadings shown here may be alternated with one another (in stripes or blocks) for interesting results. One such combination shown here is our rosepath-and-point-twill combination (swatch #4 and drafts b and c).

Supplementary warps

Interesting fabrics can be created by threading plain weave on two shafts and using the third shaft for a supplementary pattern warp (see



#6

#7

#8

#9

#5. Three-shaft lace stripes. Setting off the lace with color stripes adds interest to this fabric.

#6. Three-shaft waffle weave. Adding weft color stripes enhances the design of this fabric and shows off the weave structure to good advantage.

#7. The supplementary warp for this swatch is threaded on shaft 3 (see draft j).

#8. Same swatch as #7, with additional accents of weft suede strips.

#9. A supplemental warp is threaded on shaft 3 for this deflected-warp technique (see draft k).

draft j). The pattern warps can be spaced as desired (although large size and density will distort the background fabric). For surface texture a decorative weft (such as flat

ribbon) can be laid atop the plain-weave fabric with only the supplementary warps lifted as "tie-downs" (see sample #8).

In some cases you'll need to

beam and weight the supplementary warp separately from the ground warp because of different rates of take-up. If the pattern warps tend to become slack because they interlace less than the ground warps, you can beam them together with the ground but slide a rod under them at the back and weight both ends of the rod to take up the slack as it increases. The opposite situation occurs when you are weaving with *deflected* pattern warps; because they take up *more* than the ground they must be wound on a separate beam or board. If the pattern warps will not be deflected symmetrically and equally they must be individually weighted.

The easiest way to thread a warp with supplemental pattern ends is to sley and thread the ground warps first, leaving empty heddles on the pattern shaft wherever pattern ends are to be. Then sley the pattern warps (usually each is doubled in a dent with an adjacent ground warp) and thread them in the empty heddles.

Conclusion

Despite their simplicity, three-shaft fabrics can be complex and imaginative. We feel that they offer value beyond novelty and encourage you to experiment and expand on the suggestions we've presented here. This is just the tip of the iceberg, folks. ♦

Through her work with Girl Scouts, Betty LaFara began weaving in the 1960s. She has conducted workshops and lectured around the country on a variety of subjects. She first lectured on three-shaft weaves at the Midwest Weavers' Conference in 1985. Betty lives in Indianapolis, Indiana.

Arnold Lochner of Troy, Ohio, has been weaving since high school, after having been inspired by a visit to Williamsburg. For many years he acted as "Mr. Fixit" to weavers of the Upper Valley Fibre Guild of Troy, New York, and has served as this group's president. Arnold became interested in three-shaft weaves from attending Betty's three-shaft lecture. They decided to share their enthusiasm with other weavers, resulting in this article.

3			O
2		O	
1	O		
	/		
		/	
			/

3			O	O
2	2		O	
	1	O		O
plain weave		/		/
point twill		/		
		/	/	
		/		

	3	3			0
	2			0	0
		1	0		0
plain weave				/	
"singles" pattern (use tabby)			●		
			●		
			●		
"in pairs" pattern (use tabby)			●		
			●		
			●		
"combo" (to use when threading is combined with rib)			/	/	
			/	/	
			/	/	

		3	3			O
2	2					O
1	1	1	1	O		
					/	
					/	
					/	/
					/	/
					/	/

to use when	/	/	
s combined	/	/	
er & winter)	/		
		/	

3	3	3			O
	2		2		O
1		1		1	O

[illegible]

lace				plain vv			
		X		X			
3	3		3	3			O
2	2	2	2	2	2	2	O
1			1		1	1	O
plain weave						/	
						/	
						/	
						/	
						/	
lace							

	X			X				
	3		3		3			C
2		2	2		2		O	
1		1		1		O		
						/	/	

3	3	O			
2	2	2	2	O	O
1		1	O	O	O
			/		
			/		
			/		
			/		
				/	
				/	
				/	
				/	

	F		PW						
	X		X						
■							O	O	
2		2			O		O	O	
	1		1	O		O			

F=floats
PW=plain weave

	/				plain weave (floats down)
	/				
	/				plain weave (floats up)
	/				

Diagram illustrating the construction of a 2x2 grid of swatches:

- Top-left swatch:** A 3x3 grid. The top row contains a black square and two empty cells. The middle row contains '2', '2', and an empty cell. The bottom row contains an empty cell, '1', and an empty cell. To the right of the top row are two 'X' labels.
- Top-right swatch:** A 3x3 grid. The top row contains two empty cells and one 'O'. The middle row contains an empty cell, 'O', and an empty cell. The bottom row contains an empty cell, 'O', and an empty cell. To the right of the middle and bottom rows is the label "plain weave (floats down)".
- Bottom-left swatch:** A 3x3 grid. The top row contains an empty cell, a slash, and an empty cell. The middle row contains an empty cell, a slash, and an empty cell. The bottom row contains an empty cell, a slash, and an empty cell. To the right of the middle and bottom rows is the label "plain weave (floats up)".
- Bottom-right swatch:** A 3x3 grid. The top row contains a slash, an empty cell, and an empty cell. The middle row contains an empty cell, a slash, and an empty cell. The bottom row contains an empty cell, a slash, and an 'X'. To the right of the middle and bottom rows is the label "example (swatch #9)".

NOTE: If the deflections are all symmetrical and equal, the supplementary pattern threads can all be warped on a second beam or rod or board. If not, they should be individually weighted to permit unequal take-up.

"UNBLOCKED" DAMASK

by Kathryn Wertenberger



Sixteen shafts are required for these "unblocked" damask placemats. The author elongated the treadling illustrated in the article for the pattern shown here. The instructions for Kathryn Wertenberger's "Unblocked" Damask Placemats are in the Instruction Supplement. Above: Detail in a different colorway. Yarns courtesy Weaver's Way.

WE'VE BEEN TAUGHT that a satin is a warp- or weft-faced construction woven on a twill threading with the tie-downs placed as far apart as possible vertically and horizontally to eliminate the diagonal lines of a twill. A true satin requires more than four shafts, with an odd number of shafts in each unit of the pattern (fig. 1). Thus, a so-called "5-end satin" is one in which each unit is five warp ends threaded straight twill on five shafts. Each unit can be repeated, but must be repeated in its entirety to avoid breaking the satin structure. Damask (fig. 2) is satin threaded and woven in warp-faced and weft-faced blocks. Each block is one or more units of satin threaded on one set of shafts. Different blocks use different sets of shafts. Thus, for example, if a damask is being woven as 5-end satin, each block of the pattern will require five shafts (a 2-block design will need 10 shafts, a 3-block design will need 15, and so on). If the damask were being woven as 7-end satin, a 2-block design would require 14 shafts and a 3-block design 21, and so on. Because today's hand looms rarely have more than 16 shafts, most weavers use 5-end true satin (or 4-end false satin) to weave damask because it allows them to weave the largest number of blocks within the limitations of the loom.

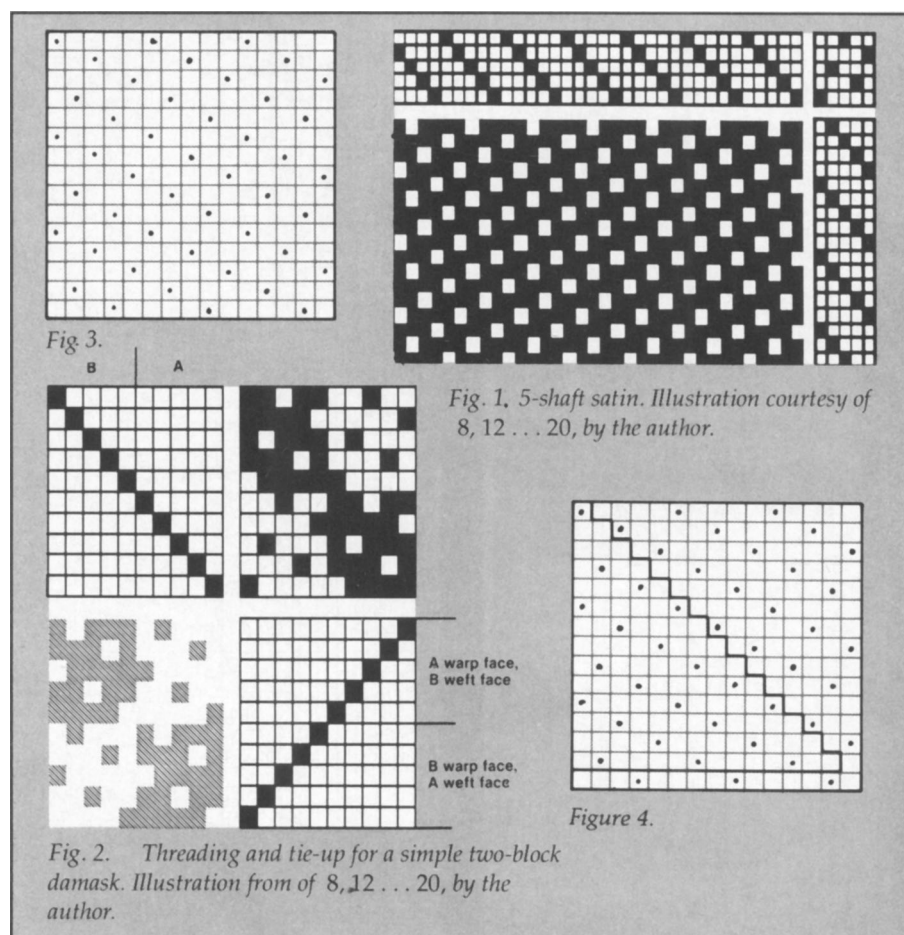
I wondered whether I could switch individual warp ends from one block to another, in other words, if I could "unblock" the blocks. The pattern could still be warp-faced against a weft-faced background, but the pattern shapes could have diagonal or rounded edges instead of being rigidly rectangular. I've found that, with some limitations, this can be done. The swatch and placemats shown here are the result of my experimentation. Here's how to do it:

Begin by marking off a section of graph paper determined by your loom's limitations. The number of squares of the section's width should equal the number of shafts

available that is a multiple of your chosen satin unit. (That means if you've chosen to use 5-end satin and you have a 12-shaft loom, your section will be 10 squares wide, to be threaded 10-shaft straight twill. If you've chosen to use 5-end satin and have a 16-shaft loom, your section will be 15 squares wide, to be threaded 15-shaft straight twill.) The height of the section you mark off should be as many squares as you have treadle combinations. This number, too, should be evenly divisible by the number of ends in your satin unit. (Thus if you're using 5-end satin but have only 14 treadles, your section can be only 10 squares high. But if you have a 16-shaft dobby loom, your section can be as high as the number of bars you want to peg—just make sure the number is divisible by five!) Next, mark this grid with your choice of satin interlacement by putting dots where the tie-downs would come. For my example (to be woven on a 16-shaft loom) I've

chosen 5-end satin and have marked it in a section 15 squares wide by 15 squares high (fig. 3). I recommend making photocopies of this graph at this point to use to make other designs without having to repeat the graph-making process.

Now draw any shape that you want within your section, following the horizontal and vertical lines of the graph paper, stair-stepping the diagonals where necessary (fig. 4). In my illustration I have drawn a simple triangle. (Your section represents one repeat of the design, with each square representing the intersection of one warp and one weft thread. Because this is such a fine scale, simple shapes are better than complex designs.) The area within the shape will become warp-faced satin pattern and the surrounding areas will become weft-faced satin. Keep in mind that this section will be repeated identically side by side and above and below; pay attention to the way that the left and right edges and the top and bottom edges



of the pattern will adjoin.

To plot the interlacements within the shape and the background areas, use a pencil to enlarge the dots into one-thread tie-downs. (Within my triangular shape I have drawn them as *wefts*; outside the shape I have drawn them as *warps*.) Then draw in the remaining threads—long warp skips within the shape and long weft skips out-

side of the shape (fig. 5). Within the shape the long warp skips are tied down by the one-thread wefts and outside it the long weft skips are tied down by the one-thread warps that were drawn in.

At this point you may want to “fine-tune” the pattern to eliminate extra-long floats that can occur where the warp-faced and weft-faced areas adjoin. For example,

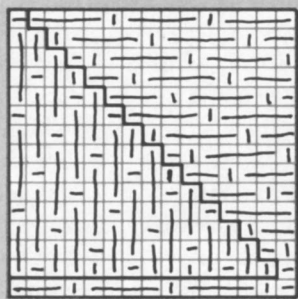


Figure 5.

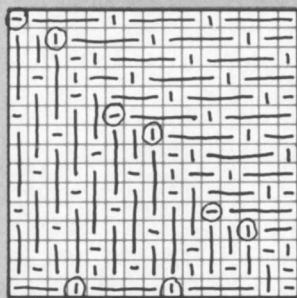


Figure 6.

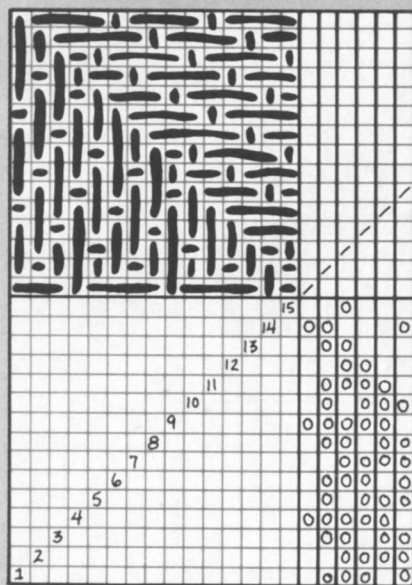


Figure 7.

note that in my design there are six-thread floats at some points (circled places in fig. 6). Depending on the yarns and sett you will use, these longer floats may be acceptable. Or you may find that shortening a float on the face will lengthen one on the back or shortening a warp float will lengthen a weft float. You may want to modify your design or weave a sample to determine what's best. In figure 7 I have modified some of the circled spots to give my triangle a sharper diagonal edge.

The final step is to analyze your design to determine tie-up and treadling (or pegging plan) (fig. 7). Number the vertical columns of your section as threads of straight twill (as, for example, 1–15 below my design)—this is your threading repeat. Then trace the path of the weft across each horizontal row to determine which warps are lifted—this determines the pegging (or tie-up and treadling) for that weft (as has been started to the right of my design in fig. 7). This technique has limitations. For the structure to repeat smoothly, the threading repeat must be a multiple of the structural repeat. That is, if you are using a 5-end satin, the width of your pattern repeat must be a multiple of five. You *can* repeat 5-end units within the width of the pattern repeat, but doing so will complicate both your design and your work of fine-tuning the shape junctions. The width of your design will be limited by the number of shafts available, and if the loom is not dobby the length will be limited by the number of treadles. However, within these confines, you can create imaginative damask fabrics. By combining “unblocked” areas with traditional blocks of damask, you have practically endless possibilities. I’ve not invented a new weave structure here, but have simply expanded the potential of a long-loved one. ♦

Kathryn Wertenberger is a contributing editor to *HANDWOVEN*. She is the author of *8, 12 . . . 20* recently published by Interweave Press.

Calendar

EXHIBITS, SHOWS & SALES

- ❑ **Alaska.** June 17-30. FiberAlaska '89 Art Show, juried international show. FiberAlaska '89 Show Coordinator, P.O. Box 110827, Anchorage, AK 99511-0827.
- ❑ **Arizona.** Through June 3. Fiber Connection, exhibition of fiber artwork by local artists at Galeria Mesa, 155 N. Center, Mesa. (602) 644-2242.
- ❑ **California.** Aug. 19-27. Monterey Country Fair Wool Show, competitions, demonstrations, exhibits. Information: Monterey Co. Fair, 2004 Fairgrounds Rd., Monterey, CA 93940. (408) 372-5863.
- ❑ **Connecticut.** July 13-15. 32nd Annual Guilford Handcrafts Exposition, on historic Guilford Green, Guilford. Guilford Handcrafts, P.O. Box 589, Guilford, CT 06437. (203) 453-5947.
- ❑ **Delaware.** Through May 20. Two Decades with Harmony, biennial show sponsored by Harmony Weavers guild at Center for Creative Arts, Yorklyn. For information: (302) 731-5145.
- ❑ **District of Columbia.** Through Sept. 17: The Arthur D. Jenkins Collection: An Introduction to Oriental Carpets. June 17-Aug. 6: Early Textiles from Three Indonesian Cultures: Sumba, Toraja and Lampung. Sept. 2-Feb. 1990: Molas, appliquéd panels from Panama. Oct. 15-Feb. 1990: Rugs of the Caucasus. All exhibits at The Textile Museum, 2320 "S" Street, Washington, D.C. 20008. (202) 667-0441.
- ❑ **Indiana.** June 2-4. Madison Heritage Days festival of pioneer crafts, Madison. Demonstrations, sales, entertainment. For information, write Madison Heritage Days, 1119 W. Main St., Madison, IN 47250. (812) 265-5080.
- ❑ **Indiana.** August. Display of antique coverlets from The Textile Conservancy and Lou Tate Little Loomhouse, plus winners of the Harmonie Weaving Institute's coverlet contest. Harmonie Weavers, Box 277, 612 Main St., New Harmony, IN 47631. (812) 682-3578.
- ❑ **Massachusetts.** May 19-21. 19th Annual Juried Craft Fair at Worcester Center for Crafts, 25 Sagamore Rd., Worcester. (508) 753-8183.
- ❑ **Massachusetts.** May 21. 17th Annual Sheep Shearing Festival sponsored by the Museum of American Textile History on the Old North Andover Common, N. Andover. Demonstrations, craft fair, competitions, auction, tours, food & entertainment. For information, contact the museum at 800 Massachusetts Ave., North An-

dover, MA 01845. (508) 686-0191.

- ❑ **Minnesota.** June 24-25. 17th Annual Minnesota Crafts Festival, College of St. Catherine, in St. Paul. For information, send SASE to MCC-Festival, Suite 308, 528 Hennepin Ave., Minneapolis, MN 55403. (612) 333-7789.
- ❑ **New Mexico.** Through June 11, exhibit including work by the Art Thru the Loom Guild. Aug. 4-Sept. 3, exhibit including work by weaver Laurie Naranjo. Also art and craft fairs from August into December. Fuller Lodge Art Center, 2132 Central Ave., Los Alamos, NM 87544. (505) 662-9331.
- ❑ **New York.** Through May 21. Juried show by members of the Weavers' Guild of Buffalo at Kenan Center, Lockport.
- ❑ **New York.** Through May 25. Feathered collars by K. Lee Manuel and "Petrageglyphs" by Deborah Valoma. May 26-June 8: New work by Susanna Lewis and "Old Bags" by Mario Rivoli. At Julie, 687 Madison Ave., New York 10021. (212) 688-2345.
- ❑ **New York.** June 17-18. Great Hudson River Revival, craft show and festival at Westchester Community College, Valhalla. Contact Hudson River Sloop Clearwater, Inc., 112 Market St., Poughkeepsie, NY 12601. (914) 454-7951.
- ❑ **New York.** July 8-Sept. 3. Personal Packaging, contemporary wearable art as a means of personal expression. Schweinfurth Art Center, 206 W. Genesee St., Auburn. (315) 255-1553.
- ❑ **New York.** July 1-2, 8-9, 15-16. 13th Annual American Crafts Festival at Lincoln Center, Fordham University Plaza, New York City. Also, 6th Annual Autumn Crafts Festival, Aug. 26-27, Sept. 2-4, 9-10. For information, contact Brenda Brigham, P.O. Box 650, Montclair, NJ 07042. (201) 746-0091.
- ❑ **Oregon.** May 16-25. Display of one-of-a-kind wearable art by U.S. artists, Oregon School of Arts and Crafts, 8245 SW Barnes Rd., Portland.
- ❑ **Oregon.** Sept. 2-4. Artquake, artists' marketplace in downtown Portland. Artquake, P.O. Box 9100, Portland, OR 97207. (503) 227-2787.
- ❑ **Pennsylvania.** Through May 26. Weaving in the U.S.A., 36th annual exhibit of juried works by the Philadelphia Guild of Handweavers, at Cliveden, 6401 Germantown Ave., Philadelphia.
- ❑ **Pennsylvania.** May 20-July 31. Annual Student Exhibition at the University of the Arts, Broad and Pine Streets, Philadel-

phia. Includes textile work. Kirby Smith, (215) 875-4832.

- ❑ **Pennsylvania.** July 21-23. North Hills Arts Festival at Hampton High School, Pittsburgh. Festival, P.O. Box 658, Ingo-mar, PA 15127. (412) 766-6857.
- ❑ **Tennessee.** Through May 20. Animal Imagery: New Forms, New Functions, national juried show sponsored by the Arrowmont School of Arts and Crafts, P.O. Box 567, Gatlinburg 37738. (615) 436-5860.
- ❑ **Tennessee.** June 4-July 16. Reflections, juried membership show of the Handweavers Guild of Nashville, at Cheekwood Botanical Gardens and Fine Arts Center, Nashville.
- ❑ **Tennessee.** Oct. 14-Dec. 9. The Personal Icon: Giving Form to the Spirit. Oct. 19-Dec. 9. Body Adornment: Garments and Accessories. Juried exhibitions in conjunction with the Surface Design Assoc. Conference at Arrowmont School, Gatlinburg. (615) 436-5860.
- ❑ **Utah.** June 21-25. Utah Arts Festival, Triad Center, Salt Lake City. Sales, entertainment, demonstrations. For information, contact Jamie Leigh-Galli, Utah Arts

EDITORIAL POSITIONS

We're looking for full-time magazine and book editors. Assistant positions and full editorial positions are available in the fields of weaving, spinning, knitting, and gardening. Applicants need to be willing to relocate, have editorial experience, and be knowledgeable in their chosen field. Please send a resumé and examples of your written work to:

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Festival Foundation, 168 West 500 North,
Salt Lake City, UT 84103. (801) 322-2428.

❑ **Virgin Islands.** Aug. 11-13, Nov. 24-26.
Arts and crafts festivals at Tillett Gardens,
St. Thomas. For information, contact
Rhoda Tillett, Arts Alive, Box 7549, St.
Thomas, U.S. Virgin Islands 00801. (809)
775-1405.

❑ **Washington.** Through May 30. Art-
Wear Exhibition, original fashions by
noted Northwest clothing designers, at
Earthenworks Gallery, 1002 Water St.,
Port Townsend. The show will also ap-
pear at Earthenworks Gallery in LaCon-
ner, 713 First St., June 29-Aug. 1. For infor-
mation, contact Cindy Hoskins, (206) 385-
0328.

❑ **Wisconsin.** June 2-July 2. Myth,
Memory and Illusion, exhibition of fiber
and paper works by Joyce Carey, Janet
Higgins, and Darcy Usilton at the Memo-
rial Union Galleries, Madison. For infor-
mation, call Jan Fox, (608) 262-5969, or
Joyce Carey, (608) 256-1537.

❑ **Wisconsin.** July 15-16. 19th Annual
Outdoor Arts Festival, at John Michael
Kohler Arts Center, 608 New York Ave.,
Sheboygan, WI 53081. (414) 458-6144.

❑ **Canada. Ontario.** Sept. 6-Oct. 15. On-
tario Crafts 89. Oct. 18-Dec. 3, Interior
Motives, textile display. Dec. 6-31, Lois
Schklar: Fibre Vessels. The Craft Gallery,
Ontario Crafts Council, 35 McCaul St.,
Toronto, Ontario M5T 1V7 Canada. (416)
977-3551.

❑ **England.** Through May 24. Birds, ex-
hibit including textile art by Sarah Bun-
gay, at Oxford Gallery, 23 High St., Oxford
OX1 4AH. (0865) 242731.

CONFERENCES

❑ **May 19-21.** Spin-In Conference of the
Northwest Regional Spinners Assoc., at
George Fox College, Newberg, OR. Con-
tact Sharon Lindsey, 1187 Kashmir Dr. S.,
Salem, OR 97306.

❑ **May 23-26.** National Woolcrafts Festi-
val for the New Zealand Spinning, Weav-
ing and Woolcrafts Society, University of
Otago Union, Dunedin, N.Z. Contests,
fashion show, workshops. For informa-
tion, contact Bev Coppin, 5 Bonar St.,
Halfway Bush, Dunedin, New Zealand.

❑ **June 2-4.** Nebraska Alliance of
Weavers and Spinners Fifth (Almost) An-
nual Convention at Dana College, Blair,
NE. Post-conference workshop by Philis
Alvic June 5-6. For details, write N.A.W.S.
Number Five, P.O. Box 34013, Omaha, NE
68134.

❑ **June 8-10.** Fifth Annual Wyoming
Fiber Affair, Worland Public School, Wor-
land. Workshops and demonstrations.

For information write Rhonda Diltz, P.O.
Box 1014, Douglas, WY 82633.

❑ **June 9-11.** Ontario Handspinning
Seminar 25th anniversary celebration at
Queen's University campus, Kingston,
Ontario, Canada. Workshops, reception,
sales, displays. For information: Seminar,
Box 400, Verona, Ontario K0H 2W0
Canada.

❑ **June 12-16.** Woven for the Wall—A
Symposium on Tapestry, workshops, lec-
tures, panel discussions, and exhibits. At
the Mendocino Art Center, 45200 Little
Lake St., Mendocino, CA. Limited enroll-
ment. Contact the art center at P.O. Box
765, Mendocino, CA 95460. (707) 937-
5818/0228.

❑ **June 16-17.** First Tennessee State
Weavers/Handspinners meeting in
Nashville. Nell Znamierowski, guest
speaker. For information, contact Willie
Blitz, 733 Vosswood Dr., Nashville, TN
37205.

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

❑ **June 19-26.** The World Congress on
Coloured Sheep, lectures, seminars,
workshops, exhibits, demonstrations,
competitions, fiber animal shows and
sales. For information, write to P.O. Box
93, Curtin, OR 97428.

❑ **June 21-25.** MidAtlantic Fiber Confer-
ence, Brandywine Inn, Downingtown,
Pennsylvania.

❑ **June 23-26.** 7th Annual Conference on
Textiles at the University of Maryland,
College Park. Scholarly presentations on
textile research. Contact Drs. Clarita
Anderson or Benham Pourdeyhimi, 2100
Marie Mount Hall, Univ. of Maryland,
College Park, MD 20742.

❑ **July 6-9.** Fiber Fireworks, Midwest
Weavers' Conference, at the Albert B.
Sabin Convention Center, Cincinnati,
Ohio. Speakers include Madelyn van der
Hoogt, Karen Selk, and Lissa Hunter.
Workshops, exhibits, fashion show. Those
attending must be members of Midwest
Weavers Association; for lifetime mem-
bership, send \$2 to Marjorie O'Shaugh-
nessy, 2121 Skyline Pl., Bartlesville, OK
74002. Conference information is avail-
able from M.W.C. 1989, 11701 Laurelview
Dr., Cincinnati, OH 45249.

❑ **July 9-16.** Fiber '89, 14th biennial
Northwest Weavers' Conference at Boise
State University, Boise, Idaho. Randall
Darwall, keynote speaker. Workshops,

seminars, exhibits, fashion show. For registration information, contact Diana Bennett, Registrar, Fiber '89, 2000 Howard Ave., Caldwell, ID 83605.

□ **July 14-17.** 18th biennial New England Weavers' Seminar, University of Massachusetts, Amherst. Lectures, mini-workshops, exhibits, fashion show, commercial booths. Post-conference workshops July 17-19. For information, contact Kathryn Bardwell, RD Box 291, Craryville, NY 12521.

□ **July 27-30.** Intermountain Weavers' Conference, Marriott Hotel, Salt Lake City, Utah. Workshops, seminars, exhibits, art and fashion shows. Registration booklet available from Gladys Palmer, 441 North 100 West, St. George, UT 84770.

□ **Sept. 2-4.** Gulf South Fiber Conference, Baton Rouge, Louisiana. For information, contact Cheryl McWilliams, 6337 Hickory Ridge Blvd., Baton Rouge, LA 70816. (504) 293-6188.

□ **Sept. 18-24.** Fiber Forum III, on Whidbey Island, WA, 18 3-day workshops on weaving, dyeing, design, basketry, and textile photography. For information: Coupeville Arts Center, P.O. Box 171H, Coupeville, WA 98239. (206) 678-3396.

□ **Oct. 12-15.** Garment Weavers' Retreat, New Harmony, Indiana. Share philosophy, clothing, and laughter. For details, send SASE to Anita Luvera Mayer, 1389 Islewood Dr., Anacortes, WA 98221. (206) 293-3838.

□ **Oct. 20-22.** Surface Design Conference hosted by Arrowmont School, Gatlinburg, TN. Workshops Oct. 18-19 and Oct. 22-26. Surface Design Assoc., 4111 Lincoln Blvd., Suite 426, Marina Del Rey, CA 90292. (213) 392-2274.

TO ENTER

□ **Midwest Acquisitions Program**, subsidies to assist nonprofit Midwestern museums, galleries, and art centers in purchasing artwork by Midwestern artists. Application deadline June 1. For information, contact Arts Midwest, 528 Hennepin Ave., Suite 310, Minneapolis, MN 55403. (612) 341-0755.

□ **The Fine Line's Annual Fashion Show**, Oct. 15, St. Charles, Illinois. Open to all fiber artists doing original work. Send \$10 jury fee, 4 slides of recent garments plus 1 detail slide, and SASE (\$.45). Entry deadline June 1. The Fine Line Creative Arts Center, 6N158 Crane Rd., St. Charles, IL 60174. (312) 584-9443.

□ **Residency positions** at Sitka Center for Art and Ecology, 8-month positions for artists and natural scientists beginning Fall 1989 and 4-month positions begin-

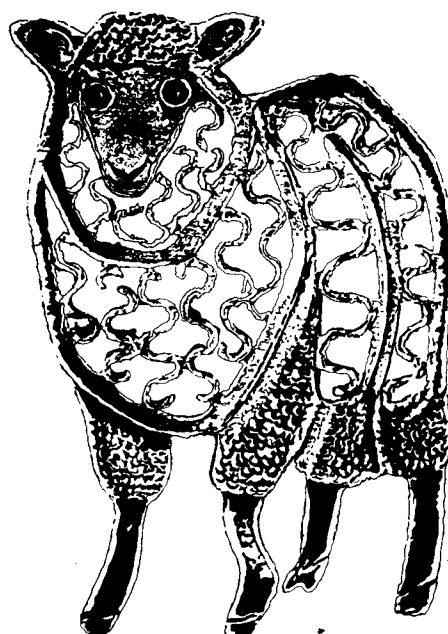
ning Fall 1989 and Spring 1990. On the Oregon coast. Application deadline June 1. Contact Laurie Kovak, Sitka Center for Art and Ecology, P.O. Box 65, Otis, OR 97368. (503) 994-5485.

□ **Chatauqua of the Arts**, arts and crafts sale including fiber and textile work, Sept. 23-24, Madison, Indiana. Entry deadline June 15. Request application from Dixie McDonough, 1119 W. Main St., Madison, IN 47250. (812) 265-5080.

□ **A Celebration of Creativity**, 13th annual fiber and textile exhibit sponsored by Whitewater Spinners and Weavers Guild, July 17-Aug. 4. In the Crossman Gallery, Univ. of Wisconsin-Whitewater campus, Whitewater. Entry deadline June 19. For information and/or entry form, contact Janice Zindel, 85 S. Sumac Dr., Janesville, WI 53545.

□ **International Textile Competition '89 Kyoto**, promoting the role and value of textiles and the textile industry. Exhibition scheduled Nov. 7-19 in Kyoto, Japan. \$47,000 in prizes, including \$20,000 grand prize. Open to all individuals, groups, and corporations. Registration deadline June 20; complete application file due July 10. Obtain brochure and application from JETRO-Japan External Trade Organization, Time & Life Bldg 43F1, 1271 Avenue of the Americas, New York, NY 10020. (212) 262-5001. Fax (212) 262-5000.

□ **International Art and Craft Competition**, July 25-Aug. 13 at Art 54 Gallery, Soho, New York City. Open to all artists and craftspersons. \$7000 in cash and purchase awards. Entry deadline June 23. Request application from Artitudes, Dept. RF, P.O. Box 380, Hartsdale, NY 10530. (914) 633-5333.



□ **Jean A. Chalmers Fund for the Crafts**, research grants from the Canada Council for the advancement of crafts in Canada. Sept. 1 deadline. Request information from Canada Council, P.O. Box 1047, Ottawa, Ontario K1P 5V8, Canada. (613) 598-4365.

INSTRUCTION

□ **May 15-Sept. 1.** Penland School of Crafts presents 1-, 2-, and 3-week classes taught by well-known artists. A variety of fiber and surface design classes is scheduled. Request brochure from Penland School, Penland, NC 28765. (704) 765-2359.

□ **May through November.** The Weavers' School in Missouri offers 5-day classes in complex weaves, coverlets, drawloom weaving, special pattern weaves, and piqué, taught by Madelyn van der Hoogt. Living quarters are available. Request brochure from The Weavers' School, Rt. 1, Box 187, Fayette, MO 65248. (816) 248-3462.

□ **May through December.** Classes at the John C. Campbell Folk School in North Carolina cover a variety of weaving skills and other fiber subjects. Most classes run one week. For a brochure and schedule, contact John C. Campbell Folk School, Brasstown, NC 28902. (800) 562-2440.

□ **June through August.** The Mendocino Art Center presents numerous 5-day workshops on weaving, dyeing, basketry, and surface design, plus two 1- to 2-week classes. For information, write Mendocino Art Center, P.O. Box 765, Mendocino, CA 95460. (707) 937-5818/0228.

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□ **June 26-Aug. 4.** New Talent Program, 6-week pre-college instruction for high school juniors and seniors interested in the visual arts, at The University of the Arts, Philadelphia, PA. Classes, studio work, seminars, tours, and social events. Some financial assistance available. For information and registration materials, contact the Office of Continuing Education, (215) 875-2221.

□ **Aug. 17-20.** Japanese and African Dye Techniques, intensive workshop including instruction on resist dyeing and working with indigo. At the Horizons craft center in western Massachusetts. For information, contact Horizons, 374 Old Montague Rd., Amherst, MA 01002. (413) 549-4841. Summer address: Snow Farm, Rt. 137, Hyde Hill Rd., Williamsburg, MA 01096.

□ **Summer 1989.** The Real Ewe opens its first season of summer fiber arts workshops, sponsoring the Yellowstone Weaving School. Classes in 4-shaft weaving, spinning, and other crafts offered. Accommodations available at Torch and Toes Bed & Breakfast Inn. The Real Ewe, 40 E. Main St., Bozeman, MT 59715.

□ **Summer 1989.** The Weaving Workshop, Madison, WI, offers classes and workshops in 2- and 4-shaft weaving, multishaft weaving, spinning, feltmaking, color theory, and basketry. Morning, evening, and weekend sessions are available. Weaving Workshop, 920 E. Johnson St., Madison, WI 53703. (608) 255-1066.

6-Aug. 2) and Mali (Aug. 5-26). Weaving and other craft studios, markets. Contact Office of Special Programs, Parsons School of Design, 66 5th Avenue, New York, NY 10011.

□ **Bali-Indonesia,** Aug. 6-20. **Guatemala,** June 21-July 4. Folk art tours led by Gordon Frost, featuring weavers' studios, textile museums, markets & galleries. Full payment due 8 weeks before departure. Gordon Frost, P.O. Box 2, Benicia, CA 94510. (707) 747-1316.

□ **Brazilian Decorative Fiber Arts Folk Craft Tour,** October. Guided by weaver/teacher Johanna Erickson. Tapestry symposium, visits to studios, workshops, and folk craft centers. Brazilian Views, 201 E. 66th St. #21G, New York, NY 10021. (212) 472-9539.

□ **Photo Tour of China,** May 21-June 14. Sponsored by Craft World Tours. Contact Prof. Tom Wilson, 6776 Warboys Rd., Byron, NY 14422. (716) 548-2667.

□ **Countryside Study Tours in Europe,** departures May-Sept. Wales, England, Hungary, Germany, France, Switzerland, Austria, and Italy (2 tours each destination). Sponsored by The Smithsonian Associates Travel Program, 1100 Jefferson Dr. SW, Washington, D.C. 20560. (202) 357-4700. Payment required 60 days prior to departure.

□ **Iceland, Scotland, The Netherlands, and Norway.** May 27-June 14. Visit sheep farms and cottage craft industry centers. Tour guided by two Pennsylvania sheep producers, Annette Menhennett (215-593-5726) and Caren Glotfelty (215-593-6876). For information, contact the organizers or Ina Lopshire, Travel Associates, Inc., 56 West Eagle Rd., Havetown, PA 19083. (215) 449-4466.

□ **Ireland and the British Isles,** Sept. 12-

Oct. 4. Weaver Barbara Baggeroer will guide tours to studios, mills, museums, and scenic locations. 15 participants only. Make arrangements through Elsie from England, P.O. Box 5107, Redondo, WA 98054. (206) 941-6413.

□ **Peru Weavers' Hike,** June (3 weeks). Customized tour just for weavers features 7-day trek with llamas through remote villages. 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.

□ **The Ancient Weaving Worlds of Bolivia and Peru,** July 5-17. Tour concentrates on pre-Columbian textiles; visits to museums and archaeological sites. Holbrook Travel, Inc., 3540 NW 13th St., Gainesville, FL 32609. Call toll-free (800) 451-7111; in Florida, (800) 345-7111.

□ **4th Annual Arctic Experience for Fiberists,** July 6-13. Sponsored by the Holman Eskimo Co-op. Hiking, native art and craft production, 5-day workshop on qiviut spinning, lichen dyeing, knitting and weaving. Contact Wendy Chambers, 21 Boxwood Cr., Whitehorse, Yukon Y1A 4X8 Canada.

□ **Australia Arts & Crafts & Textiles Tour,** July 31-Aug. 17. Workshops, galleries, museums, sheep & goat stations. Holbrook Travel, Inc., 3540 NW 13th St., Gainesville, FL 32609. (800) 451-7111; in Florida (800) 345-7111.

Calendar events of special interest to weavers are printed free of charge as a service to our readers. Please send your event information at least 10 weeks prior to the month of publication to "HANDWOVEN Calendar", 306 N. Washington Ave., Loveland, CO 80537.

TRAVEL

□ **Africa,** Parsons School of Design sponsors study tours to the Ivory Coast (July

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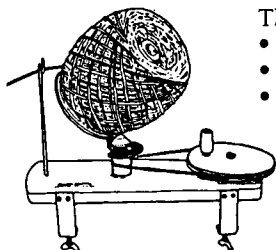
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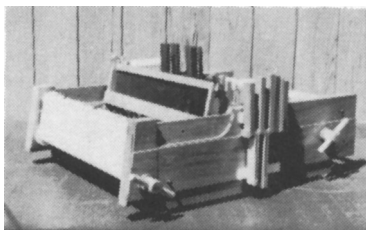
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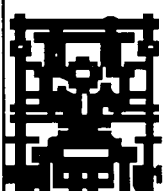
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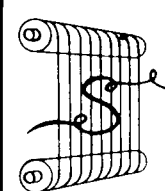
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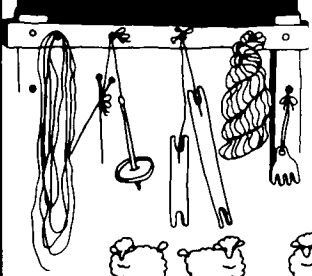


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THE HANDWOVEN COMMUNIQUÉ

May/June 1989

edited by Bobbie Irwin

Space-Age Fabric

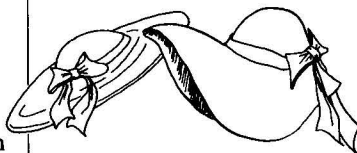
Shortage of a special rayon fiber and the announced closure in November 1988 of the fiber's only manufacturing plant threatened to ground the space shuttle program by 1990, NASA officials announced. Avtex Fibers—Front Royal, Inc. in Front Royal, Virginia, closed in early November, cutting off the only government-certified supply of the material. Fortunately for the space program and the factory's 1300 laid-off workers, the company quickly reopened, but the incident pointed out the problems of having only a single source for necessary supplies—as well as the important role fiber plays in modern technology.

Avtex produces a special rayon yarn which is the rootstock for what ends up as carbon phenolic, a fireproof material that lines the inside of the booster nozzle. The same cloth is used to make nozzles for other rocket systems as well. Morton Thiokol Corp., which produces shuttle boosters, had only a limited supply of the fabric available when Avtex announced its closure, and no other American source was available.

—Associated Press

Braided Bonnets

Mrs. Betsy Baker is said to have been the first American manufacturer of straw bonnets. In 1796, 12-year-old Betsy Metcalf of Providence, Rhode Island, afterward Mrs. Baker of West Dedham, Massachusetts, saw a bonnet in a



Providence shop. She was determined to have one just like it, so from an oat field where her father's men were reaping she took some stubble and, splitting the straws with her thumbnail, started her first plaitings. She manufactured her bonnet of braids woven of seven straws set with bobbin. She kept up the work for many years and at 78 was still braiding straw. Mrs. Baker taught her friends and they in turn passed on the knowledge.

Mrs. Baker had orders sent her for 40 miles around, but refused to patent her process of braiding, since "she was quite tenacious of her reputation as a Christian," and said "her name should never go to Congress."

—Ella Shannon Bowles, *Homespun Handcrafts*, 1931

Loom Music

It is amazing to discover the endless pattern possibilities in the arrangement of four elements [overshot]. We have dainty, feminine patterns, patterns whose solid logic is clearly masculine, irrational patterns, stern and solemn patterns, prim patterns and exuberant patterns—each with its quaint name and its place in history.

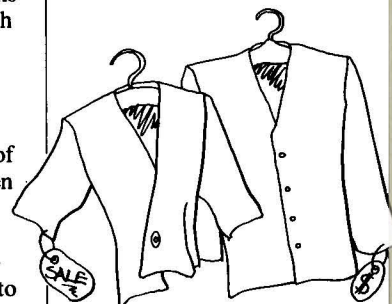
Curiously, they are like music. They are like little melodies of four notes, full of runs, trills, and returns. When noted down on paper they look like music, so that one feels it should be possible to play them off on a violin or to sing them. There is even a story of a new weaver who had a loom but no pattern, and in default of a draft threaded her loom to Mendelssohn's "Spring Song". It would be interesting to see the textile results. And perhaps some day an American musician will compose a "Weaver's Symphony" with "Whig Rose" or "Pine Bloom" for principal motif, and with the whirr of the shuttle and dull thump of the batten for accompaniment—embroidered all over and in and out with the weaver's thoughts, gay or sad or contemplative.

—Mary Meigs Atwater, *The Shuttle-Craft Book of American Hand-Weaving*, 1931

Pricing Advice

Trying to figure out what price to put on your handwovens—and afraid to ask enough to pay for the time it

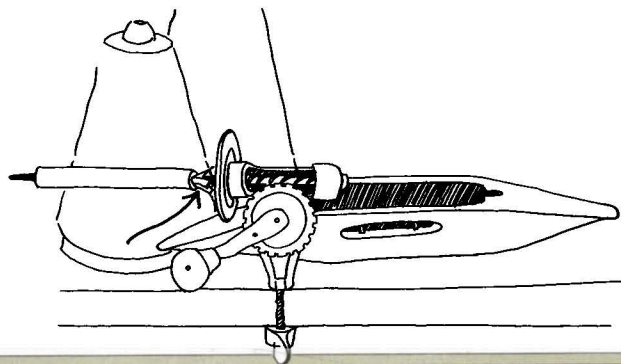
took to make them? Constance Gallagher and Evelyn Bustead, members of the Weavers' Guild of Boston, studied the trends from the guild's sales during the 1950s and reported the results in the Fall 1960 issue of *Handweaver and Craftsman*. Their advice is as relevant today as it was then: "We are convinced that price is not the major factor in saleability. We find that a well-designed and well-executed piece which is priced within reason will usually outsell a less expensive but less attractive piece."



A Touching Story

In 1958 [the Weavers' Guild of Boston] had a booth at the Boston Flower Show. . . . It was almost closing time, 9:30 on Saturday night, and with scarcely a person around we had started to pack up the extra tissue and paper bags, disappointed that we had not quite attained our goal of selling more than in any previous year. Just then a middle-aged man and his wife walked by our booth, hesitated a moment, and then came to see what we had for sale. We all noticed how tenderly his wife felt of the articles on the counter, and we noticed, too, her dark glasses. She seemed confused and undecided about which of several sets of placemats to take. Finally she said, "I like this one—the one with more

Does your bobbin slip on the shaft of your bobbin winder? A tiny scrap of tissue or paper towel wrapped around the shaft will keep your bobbins fitting snugly.



gray in it—but this with green is lovely, too.” Her husband took one of us aside: “Did you hear?” he asked. “She knows gray from green. Last week—only last week—she was blind. We flew up from Florida so she could have an operation on her eyes. Her doctor let her come here for one hour tonight—her first time out of the hospital—and now she can see colors! I am feeling very indulgent.” He turned to his wife: “Why not take both, my dear!” She did: and we were *over the top!*

—Handweaver and Craftsman,
Fall 1960

Fulling is Fulfilling

Cloth that cometh fro the wevyng is nought comly to were

Tyl it is fullid under fote,
or in fullyng strokes
Wasshen wel with water
and with tasles crached
Y-touked and y-teynted,
and under tailloures hand.

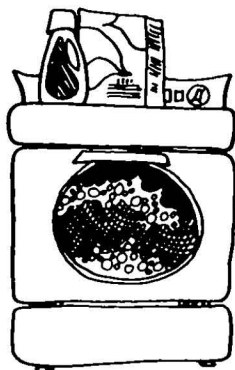
—Piers Plowman, B. XV 444.

quoted in Shirley Held, *Weaving:
A Handbook for Fiber Craftsmen*

We may not want to embrace Piers Plowman's advice and pounce on top of our newly woven fabric to full it “under foot”, nor to scratch it with teasels, but the fact is that when that loose aggregation of threads comes off the loom we are not finished. Because the fabric isn't. In this state it is called “greige goods” in the textile industry and needs to go through a fulling process during which the yarns (a) shrink linearly, (b) “blossom” or expand in size and become loftier, and (c) fill in, to varying degrees, the empty spaces in the woven grid. It is when the yarns reach out and begin to adhere to each other that fabric emerges from this loose web.

Fulling is a process that, once started, can be stopped at any point along a continuum that runs from lightly fullid, at one end, to boiled wool or woven felt, at the other. But it cannot be reversed. There are several variables we manipu-

late in this finishing process that allow us to achieve a fabric fullid just the right amount for our purposes. **WATER TEMPERATURE**, in both the wash and rinse cycle, can vary from very hot to cold. **AGITATION** can be very vigorous or very gentle, and it can be applied for a short or a long period of time. The **WASHING COMPOUND** we add to the water can range from very alkaline (washing soda or soap) to nearly neutral (Orvus paste, for example), with mild dishwashing detergents falling somewhere in the middle. Finally, the **DRYING METHOD** we use can add even more fullness to the fabric. As a general rule, the hotter the water, the longer and more vigorous the agitation, the harsher or more alkaline the cleaning compound, and the hotter and faster the drying method, the greater the shrinkage and fulling we can expect.



When weaving clothing with Wilde Yarns, we recommend that you use the following guidelines. Machine wash in warm water for 6–8 minutes on a delicate cycle, using a good quality liquid dishwashing detergent. While the water is running into the empty machine, add the detergent. To avoid having the water run directly onto the fabric and fulling it irregularly add your fabric only after the water has stopped. Follow the same procedure for the rinse cycle. You will get evenly distributed, consistent results if the fabric has plenty of room to move around in the water; if the fabric is crowded in the machine you may find folded

creases in it where the fibers are nearly felted.

Use the centrifugal action of the washer's spin cycle to remove excess water, but take the garment out immediately after the machine stops to prevent wrinkling. Lay the garment out flat to air dry unless you want to full it even more. If you do, either repeat the process from the beginning, or experiment with the use of the dryer. If you choose the dryer, start with a time of only 3–5 minutes. The heat and tumbling action of the automatic dryer work quickly and dramatically to shrink woolen fabrics, so don't walk away

and forget about it. Remove your fabric the moment it looks sufficiently fullid to you.

A word or two should be said about shrinkage rates. You should allow for a loss of 10–15% in the length and width in even the most gentle of finishing processes when using woolen spun yarns. Change that figure to 25% if you use hot water or the dryer for even a couple of minutes, and make it 50% when creating boiled wool or felted products.

—from “Finishing the Wilde Fabric”, by Jennie Wood, *Call of the Wilde*, Vol. 3, No. 2, 1987

PRODUCT NEWS

Woolhouse's new wooden ball winder can wind a six-inch ball of yarn. It clamps on a table edge, and the five bronze bushings in the mechanism ensure smooth running and long life. The wooden parts are finished with clear oil. The Woolhouse Winder is shipped assembled except for the clamps. For information write **Woolhouse**, John Low, Box 315, Armstrong, British Columbia V0E 1B0, Canada.

For weavers who want to do drawdowns quickly but don't have a computer, Draw Partner is a system for creating stencils for threading and treadling drafts which can be used to make rapid, error-free drawdowns on graph paper. Capacity is 10 shafts, 10 treadles, and 65 warp ends. For information contact **Draw Partner**, 9805 Four Seasons Lane, Louisville, Kentucky 40241.

Looking for fine domestic mohair to spin? Pine Crest Angora Ranch, specializing in hand-scoured and hand-carded mohair fleece, might have just the fiber. Write **Pine Crest Angora Ranch**, P.O. Box 3867, Prescott, Arizona 86302.

The Wisconsin Farmers Foundation, Inc., is importing and marketing handspun Colombian silk yarn as part of their Silk for Life Project. This project is a crop substitution program for cocaine farmers to encourage them to “raise cocoons instead of cocaine”. Project Director Pat Conway notes, “We'd like to develop a link between the spinners in South America and the weavers of North America. We hope to support rural redevelopment and offer a top quality product at lower prices.” For information write **Silk for Life Project**, 1300 South Layton Blvd., Milwaukee, Wisconsin 53215.

Figuring yarn needs can be as easy as loading your computer with *The New Yarn Calculator* program written for Apple and IBM computers. For information write **Baker Computer Services**, 15 Fenton Avenue, Lynn, Massachusetts 01905.

Handwoven

The magazine for handweavers



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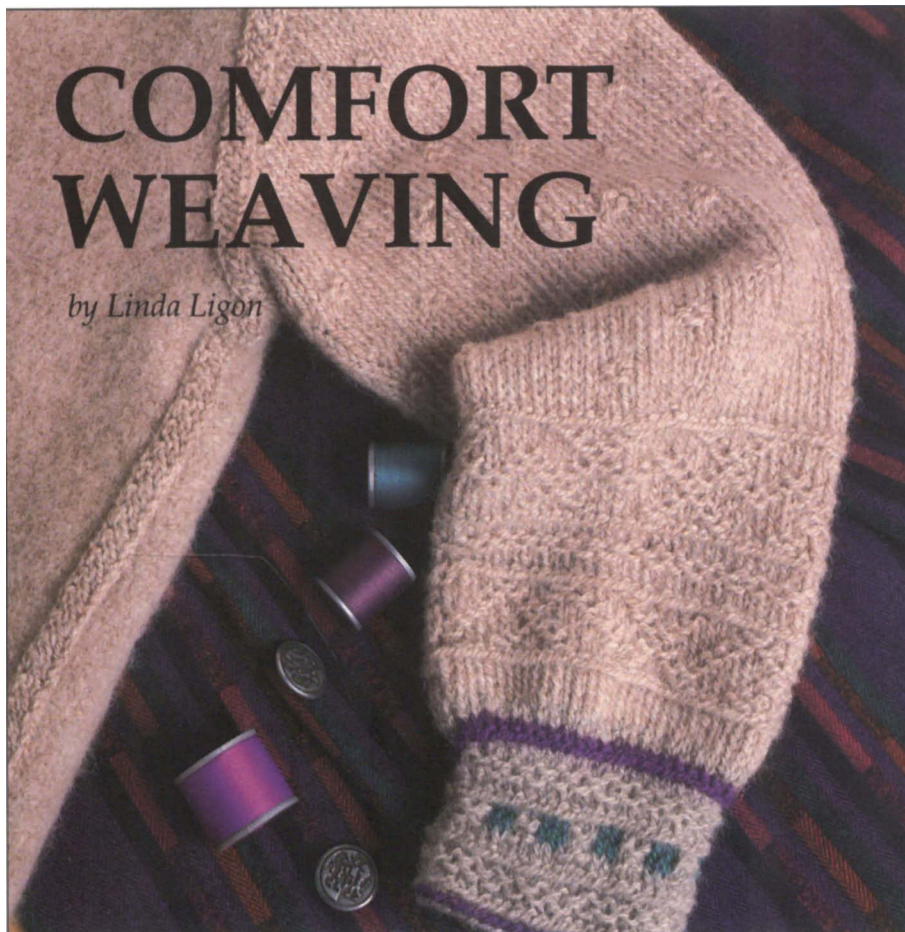


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COMFORT WEAVING

by Linda Ligon



IF YOU READ my page in the last issue of *HANDWOVEN*, you'll recall that I had just terminated a most frustrating experience involving 900 threads of intractable linen. This month's project was an antidote.

You know about "comfort" foods? Those plain, homely, satisfying things we crave when we're feeling a lot of personal stress and frustration (rice pudding, cream of wheat, stuff like that)? The fabric in the body of this jacket is my weaving equivalent. Good wool, plain twill, one color, fat thread, foolproof.

From start to finish, this two-yard piece of fabric took less than five hours—two to dress the loom, one to weave, one to finish. It's good cloth, and it reminded me how soothing weaving can be. Here are the basics:

Harrisville 2-ply at 1000 yd/lb.
E.p.i., 10. Threading, straight twill. Treadled, 1-2, 3-4, 2-3, 1-4.
P.p.i., 8.

After taking the fabric off the loom, I whipped the selvages together by hand to form a tube so that the edges wouldn't get wavy when I fulled it. This is important. I threw it in the washing machine for two regular hot cycles, after which the cloth had shrunk about 25% and was very thick and lofty. It would make a great blanket, as well as the jacket body I planned it for.

About those sleeves

Weaving the body fabric was quick, easy, and reassuring; knitting the sleeves took a little time. I've been working on editing the English translation of a Swedish knitting book for the past couple of months, and the techniques it describes are so intriguing I just had to try them. The method is called *tvåändstickning*, or "twined" knitting. It involves carrying two threads (usually of the same color), and twisting them around one

another after each stitch.

The resulting cloth is thicker, smoother, more durable, and less stretchy than regular knitting, and it offers the opportunity for some perfectly lovely surface patterning. It's relatively slow going, the charted patterns require undivided attention, and you have to be constantly untwisting the two strands of yarn—sort of the knitting equivalent of tapestry or pick-up double weave. The slow, deliberate pace it demanded was a satisfying complement to the speedy, efficient weaving.

Putting it together

My jacket body fabric was so thick that regular seams were out of the question. I butt-joined the sides and shoulders, and knitted a little bias braid to cover the joins:

Cast on 4 stitches. First row: Purl. Second row: Increase 1 stitch in first stitch, Knit 1, Knit 2 together. Repeat these two rows until you fall off your chair.

Actually, knitting all that braid wasn't so bad. I listened to *And Quiet Flows the Don* on tape while knitting, and the activity and the entertainment were similarly soothing and interminable. I fulled the knitted sleeves a little before setting them in and covering the armscye seams with more of the same braid.

What you see here thus represents a half-day of weaving, several evenings of knitting, and some low-key but time-consuming construction. The pace of the whole project was easy and relaxing, and I'm very pleased with the results. I needed that. ♦

Linda Ligon is publisher and erstwhile editor of HANDWOVEN. The book she's been working on is Twined Knitting by Birgitta Dandanell and Ulla Danielsson, translated by Robin Orm Hansen; it's available at your local weaving or knitting shop, or from Interweave Press for \$18.95 plus \$3.00 postage and handling.

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