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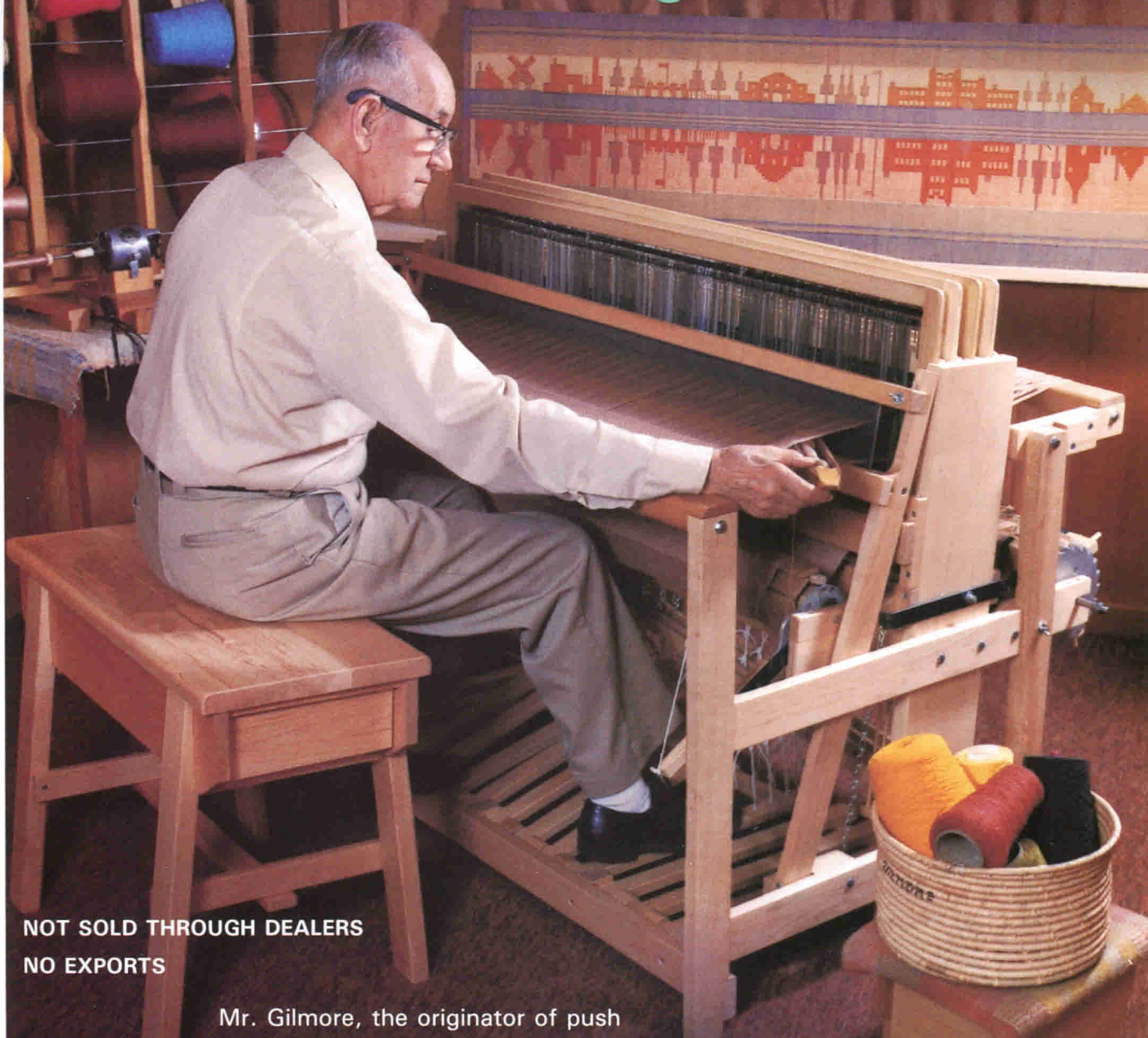
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Warm golden brown and heathered olive mix with regal purple and mauve in this **Fabric for a Coat**, one of the fabrics featured in Sharon Alderman's Swatch

Collection #22. For more about the inspiration behind this stunning fabric, please turn to page 44.

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# Handwoven

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# Editor's Page

Traditions are comforting because they give you something to look forward to. They're also handy: you have only to decide *once* what you'll do every Christmas for the rest of your life. In my family, traditions were well entrenched. Every fall, we collected bittersweet along the Platte River; we made sorghum popcorn balls for Halloween, and every Thanksgiving, Grandfather and Grandmother Ross came to our house for dinner. The menu, of course, remained unchanged from year to year.

Judging from the baked goods that came through the door around Christmastime, our family was much like most others in our Nebraska town. We could count on receiving J.B.'s homemade rye bread, Daisy's sugar cookies, and Aunt Hulda's *ostkaka* with lingonberries (but forget her *lutfisk*, which she unfailingly prepared each Christmas dinner—traditions, we discovered, occasionally have their drawbacks).

With Nora turning five this fall, I'd like to think that our family traditions are firmly established. Actually, they're still evolving, but I started one last year that I hope I'll be able to follow through on. Last fall I put on a long warp on my loom and was able to weave off a dishtowel for everyone in my family by Christmas. This year, I've already started knitting for everyone and I hope to be finished in time to get things in the mail by Christmas. While two years does not a tradition make, I'm encouraged that I can make this one part of my seasonal routine.

On the subject of Christmas presents, this issue features directions for some great ones. I especially like the woven Christmas cards; they're a nice way to share a bit of weaving with friends and family—a weaver's version of my hometown cooks' baked goods. September may seem premature to start your Christmas weaving, but we all know how quickly the weeks pass. One more thing about traditions: they "trick" you into getting things done; you *have* to do them because it's *tradition*.

Warm wishes,



Jane Patrick  
Editor

**We've moved!** Barely. By the time you receive this issue, we'll be unpacking and organizing our work spaces in our new offices. We expect all of our communication channels will be fully operational, but it's quite possible that a few things will fall through the cracks. Please bear with us; we apologize for any inconvenience you may experience during this transition. We're awfully pleased with our new home. Please stop to say hello if you're passing through Loveland. Our address is new, 201 East Fourth Street, Loveland, Colorado 80537. Our phone number will remain unchanged.

*The new Interweave Press offices in downtown Loveland.*



**Coming up in November/December 1990:** Weaving for the home, on weaving good upholstery, simple tops for fall, and the weavers of Sarawak.

**It's another Interweave Press contest!** Scarves: they're narrow, they're flat (no sewing; easy to send through the mail), they're a great opportunity to try out new ideas. I hope you'll join in the fun. Look for the details of our Sensational Scarf Contest on page 59. Winners will be featured in *Design Collection 15* or a future issue of HANDWOVEN.

## HANDWOVEN

September/October 1990  
Volume XI, Number 4

Publisher	Linda C. Ligon
Editor	Jane Patrick
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HANDWOVEN is published five times a year (January/February, March/April, May/June, September/October, and November/December) by Interweave Press, Inc., 201 East Fourth Street, Loveland, CO 80537 (303/669-7672). ISSN 0198-8212 (USPS #129-210)

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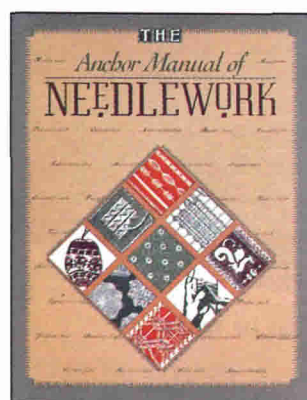
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Subscription rate is \$18/year in the U.S., \$22.00 in Canada and other foreign countries (surface delivery). Second class postage paid at Loveland, Colorado 80538 and additional offices. U.S.A. Newsstand Distribution by Eastern News Distributors, Inc., 1130 Cleveland Road, Sandusky, Ohio 44870. POSTMASTER: Send address change to Handwoven, 201 East Fourth Street, Loveland, CO 80537. Subscribers, please allow 6 weeks for processing address changes.

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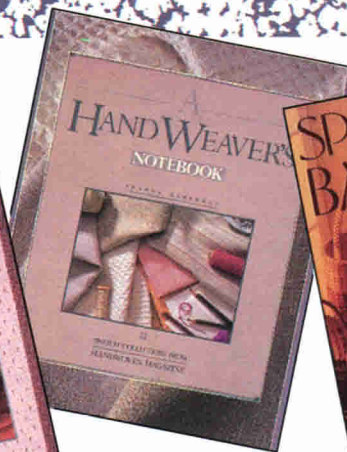
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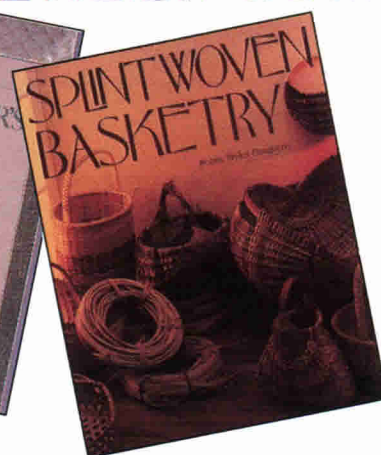
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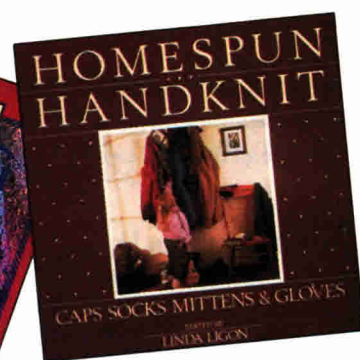
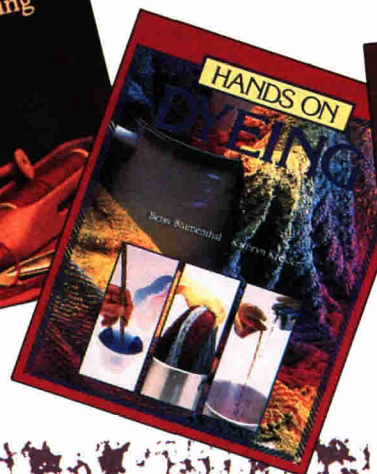
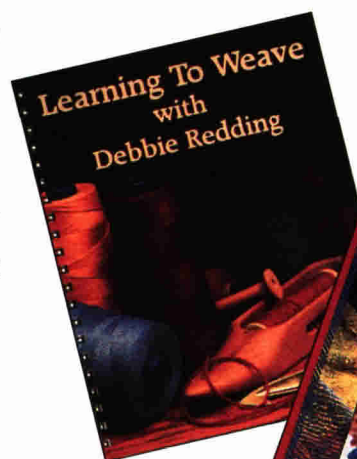
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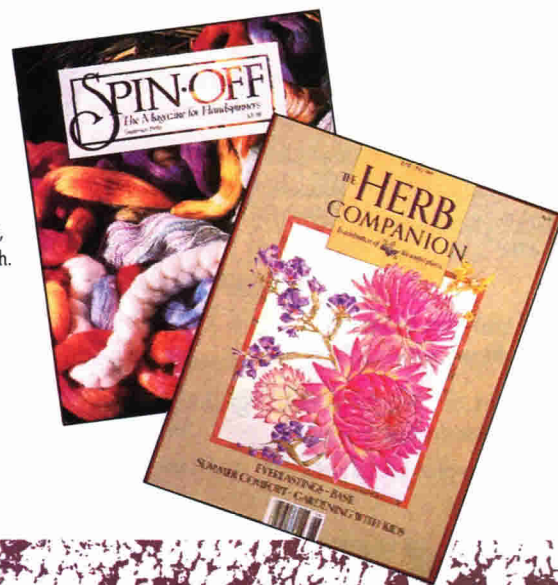
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## *In response to harness vs shaft*

I'd like to respond to the letter from R.D. "Frosty" Laughlin (Letters, May/June 1990 HANDWOVEN). We must not forget that in this country, handweaving and its practice had died out until revived from scratch by Mary Meigs Atwater. In the process, technical terms were applied very loosely. In Europe, where handweaving had remained an integral part of the textile industry, terminology is clear. The harness is the total of all shafts.

Walter Hausner textile technologist  
Hackensack, New Jersey

## *Re: May/June 1990 HANDWOVEN*

I consider your May/June HANDWOVEN a masterpiece. The history of American handweaving has suddenly been transformed from a list of names to a description of real people.

Henrietta Dyk  
Tulsa, Oklahoma

My HANDWOVEN arrived yesterday, and it is with great difficulty that I have accomplished anything at all since opening it. I have gone down memory lane or ventured into the future on every page. I have shed a tear or two for friends who have died and rejoiced over having known them and that I have so many left. I am amazed that I have met, had workshops with, corresponded with, and have had good friends in so many of those covered in this issue. The memories are precious to me, but even had I not been around to help make them, I would still be delighted with the information and background of my craft.

Margaret Sheppard  
Houston, Texas

## *Lest we forget the Midwest*

I must take exception to the statement on page 37 (May/June 1990 HANDWOVEN) concerning the death by the late 1800s of handcrafting textiles at home except "in a few isolated areas of New England and the Southern Highlands." Added to these

areas would have to be many states in the American Midwest. While they may have not been weaving many "textiles" in the sense that they were producing their own yardage and fabric, they were indeed weaving. There were many so called "cottage industries" operating in full force, and many small towns which supported a weaver—whether widow, retired farmer, spinster, or someone unable to work another job. What these turn-of-the-century weavers were producing en masse was rug carpeting.

It was these weavers who enabled midwestern American loom manufacturers such as Charles Newcomb, James Deen, and William Kynett to make success of their loom businesses. The Newcomb Loom Company alone sold over 35,000 looms in its 90 years of business, and in the period during the late 1800s and early 1900s over 11,000.

Theresa Trebon  
Newcomb Looms Historical Society  
Snohomish, Washington

## *Additions to the honor roll:*

From Walter Hausner: I missed the names of Maria Mundahl, a tapestry weaver who came from Finland, and Alta Turner, who worked with and wrote about the Navajo weavers.

From Margaret Sheppard: Dora Jung, Eva Antilla, Ulla Cyrus-Zetterström, Ronald Cruikshank, Dorothea Hulse are a few more names I would add, along with James A. Ronin—the list is endless. And the loommakers: those who, such as Mr. Gilmore, have set high standards and kept to them in order to supply us with sturdy, efficient looms. I noticed Jim Ahrens' name on the list, as it should have been, but not Mr. Macomber's. You have knocked down a hornet's nest.

From Eleanor Best: Lillian Robbins, a teacher and weaver of small tapestries; Polly Yori of California, who is reported to have started the "op" weaving movement with her undulating effects and manipulated wires called "little woolies" Madeleine Smith, who originally came from Québec but settled in Windsor, Ontario, was very active in the Michigan Weavers Guild. More "Gampers" who

worked with Harriet Tidball: Lillian Serpa and Libby Crawford. Sallie O'Sullivan from Ireland was one of my great sources of basic information in drafting and design. Another teacher, who gave me my first workshop, was Esther Gotthoffer of Cincinnati. I did not see the name of Jane Busse, who was famous for her rugs.

From Genevieve Sharples: I would also suggest that Hilary Chetwynd be added to the Honor Roll.

From Sarah Stopenhagen Broomfield: Please include Eleanor Churchill with the listing of her husband, D.C. Churchill. David Carroll Churchill designed and built looms and equipment for the Churchill Weavers while Eleanor designed the fabrics.

A name included in our list but not a weaver until 1971 was Verda Elliott. Sorry, Verda, for including you in the wrong era.

## *Corrections/Additions to the May/June 1990 HANDWOVEN:*

In our article "Looms in the 1920s to 1960s: an Overview", we noted that Newcomb looms were available until the early 1980s. Newcomb Loom Company was sold to Omaha Looms in the early 1980s. They continue to manufacture Newcomb looms and also have parts available for old looms. For information, write Omaha Looms, 8517 N. 46th Avenue, Omaha, Nebraska 68152.

Warp and Weft was not founded by Melvinna McGarr as we stated in the profile of Russell Groff, but rather by Gladys Rogers Brophil from whom Russell Groff purchased Warp and Weft. Melvinna McGarr purchased Norwood Looms from Gladys Rogers Brophil, who was the designer and original manufacturer of this loom.

Mary Snyder studied weaving at the University of Kansas in Lawrence (not Wichita as our profile on her stated).

The American Craft Council address is 72 Spring Street, New York, New York 10012; (212) 274-0630.

Your editors are eager to hear what's on your mind: about the magazine, about the state of weaving as a craft, about how weaving fits into your life, etc. Write "Letters" HANDWOVEN, Interweave Press, 201 East Fourth Street, Loveland, Colorado 80537





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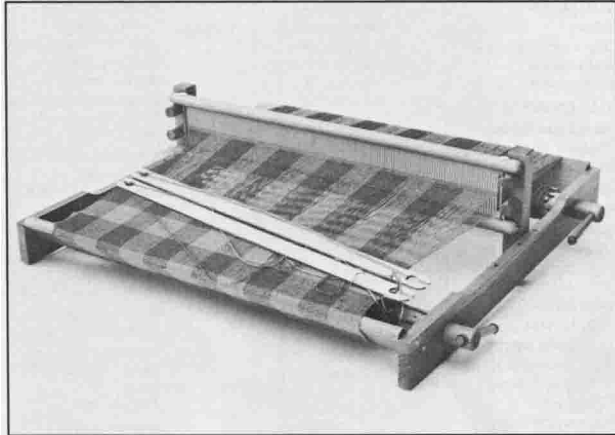
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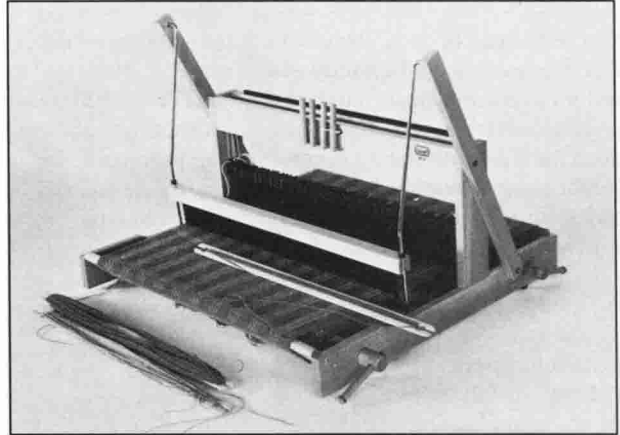
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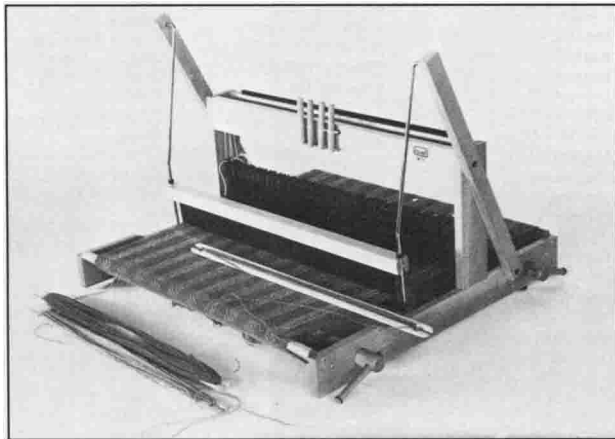
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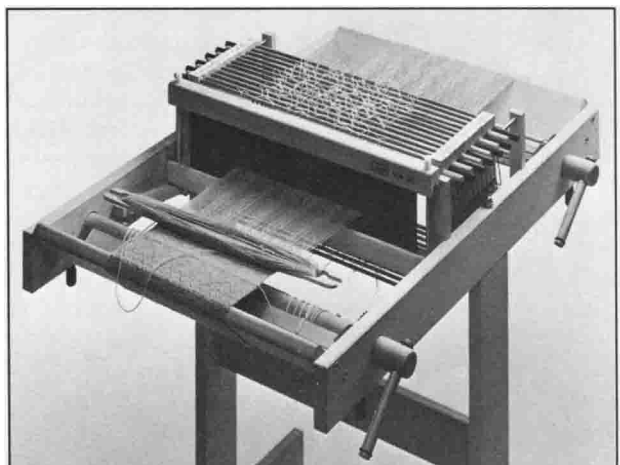
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Claire Shaeffer

Radnor, Pennsylvania: Chilton, 1989. Paperbound, 532 pages. 35 color photos, 486 black-and-white photos or drawings. \$24.95.

Even before you open it, you will know this new sewing book has special relevance for the handweaver/sewer: the letters of the title on the cover are cut from handwoven fabric (a difficult-to-sew fabric woven of ribbon and novelty yarns). Author Claire Shaeffer is indeed familiar with handweavers' sewing problems: she has written for *HANDWOVEN* and was an instructor for the Interweave Press 1987 forum, *Fashion Fabrics*. Well qualified to write a comprehensive sewing textbook, Claire Shaeffer is a college teacher, a contributor to *Sew News* and *Threads*, and the author of other sewing guides, the best known of which is *The Complete Book of Sewing Short Cuts*.

The unique approach of this book is to focus on the characteristics of various fabrics as a means of selecting the sewing techniques most applicable to the project, then to instruct in the relevant techniques. I believe it succeeds in this aim and that the reasoning behind the approach is valid. For example, there are a dozen ways to hem a garment described in any traditional sewing guidebook. It is in choosing the most suitable of these for the

project at hand where one often needs more advice.

*Fabric Sewing Guide* begins with a section on Fiber Content, discussing the attributes of some 20 fabric types from cotton through spandex to fur and feathers. Some suggestions on design, stitching, and care are given for each. The next large section is Fabric Structure, which divides fabrics into wovens, knits, and stretch-

wovens, with several subdivisions. Again, suggestions are given for handling each type. A third major section deals with Surface Characteristics. Solutions are offered here to the sewing problems associated with many, many fabrics: felts, metallics, napped fabrics, quilted fabrics, plaids, checks, diagonal patterns, and so on. Finally, the book treats linings and interfacings and ends with an alphabetized sewing guide which is meant as a quick reference and elaboration of any techniques and terminology mentioned in the book's germinal sections.

It works this way. If you were about to weave a woolen twill plaid fabric, brush the surface to a warm pile, and sew it into a cape, you'd read the section on wool under Fiber Content, the sections on twill-weave and loosely woven fabrics under Fabric Structure, and the pile fabric piece in Surface Characteristics

—continued on page 16



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Schacht Spindle Co., Inc. 6101 Ben Place, Boulder, Co. 80301 USA

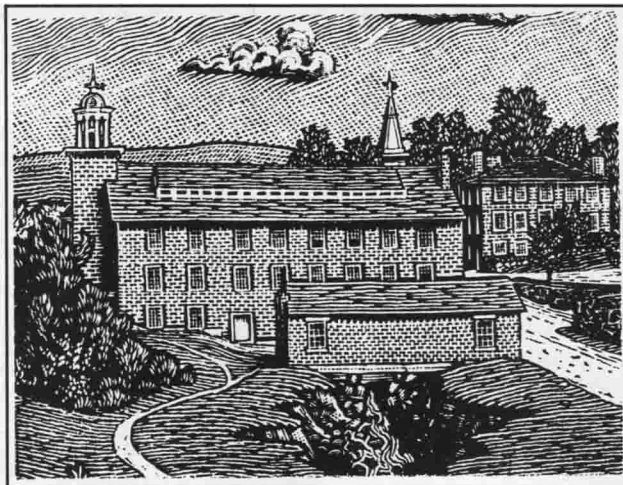
# MATCHLESS





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GEMINI FIBRES  
5062 Mount Albert Rd., RR #1  
416-473-1033



The Harrisville Rug Loom designed with Peter Collingwood



## BOOKS, ETC.

(continued from page 12)

before selecting your pattern, and read them again as you cut and sewed. If these sections referred to unfamiliar techniques, you could study the instructions and the well-drawn and good-sized diagrams of the Sewing Techniques chapter.

Further information is available in a fabric and fiber dictionary, a glossary, an index, and a troubleshooting "sewing clinic", which gives advice on broken needles, skipped stitches, and such. Throughout the book are a wealth of helpful little hints in italicized print. For example, "If you wind the bobbin on a fast speed, the polyester thread will stretch; it won't have an opportunity to relax until it is stitched into a seam. When it then relaxes, the seam will pucker." In addition, there are many photographs of good fashion of the present and past to stimulate a sewer's imagination. The book is current in its treatment of man-made fabrics and its encouragement to use new sewing aids such as fusible web, glue stick, and water-soluble basting thread.

My one minor reservation is that the book may be so comprehensive as to be intimidating to a new sewer. It is encyclopedic, but the user should feel free to read only as extensively as needed at a given time. This book is a great buy; it provides abundant information for its price.

—Louise Bradley

## African Textiles, second edition

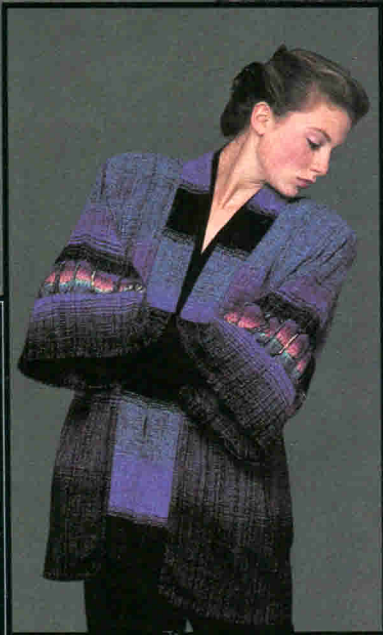
John Picton and John Mack

New York: Harper and Row, 1989. Soft-bound, 208 pages. \$19.95.

*African Textiles* was originally published in the late 1970s, when the authors were responsible for the African collections in the British Museum. This new edition incorporates recent research by the authors and other scholars, whose publications are listed in the extensive bibliography. There is also a new chapter on weaving in Madagascar.

The authors addressed the first edition to two audiences. The first included those with some expertise in textiles but with little knowledge of Africa. The second was

—continued on page 30



Eric Borg

### First choice in yarns by America's finest fiber artists

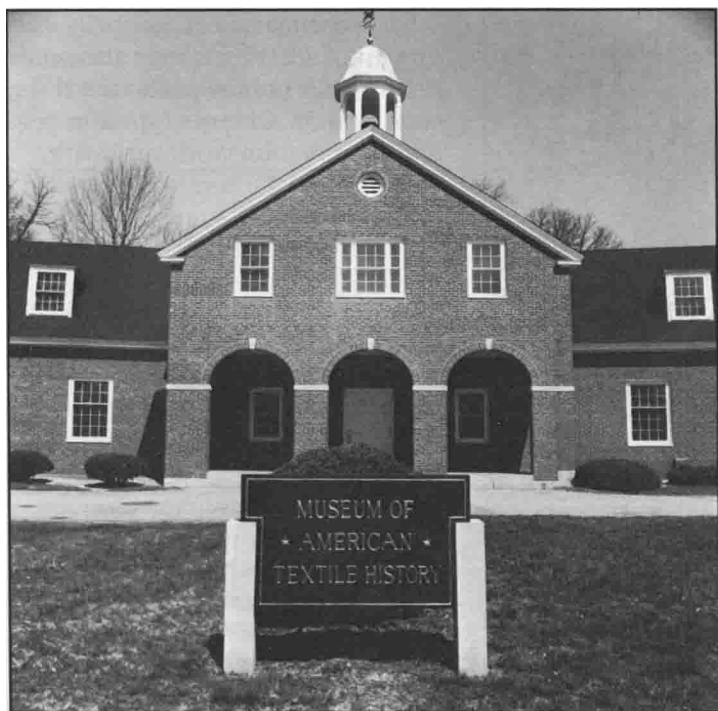
❖ Lynn Yarrington handweaves kimono tapestry jackets with exquisite lino lace and hand-wrapping detail on the sleeves in jewel and earth tone colors of Chenille, Slinky Contessa and Metallique yarns. For more information about the entire 1990 Silk City Fibers Collection, please send \$3.00 to:

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# The Museum Of American Textile History:

*A monument to America's industrial revolution*

*by Bobbie Irwin*

*The Museum of American Textile History, located in North Andover Massachusetts, houses a comprehensive collection of textile machinery and historical data supplemented by educational and laboratory services. Photo: Museum of American Textile History.*

**T**WO HUNDRED YEARS AGO, in Pawtucket, Rhode Island, Samuel Slater opened a water-powered mill to produce cotton yarn and cloth. Decades earlier, others had laid the groundwork for the American textile industry, but their commercial enterprises had failed. Because of his skill with machinery, a ready labor force, and a good market for his fabrics, Slater's project was successful, and the American Industrial Revolution was under way. Soon mill towns appeared throughout New England, then spread to the South, immigrants brought their skills to the trade, and the textile industry prospered.

In 1960, Caroline Stevens Rogers, whose family had been prominent in the textile industry in Massachusetts, gathered together her father's collection of old spinning wheels and looms and founded the Merri-

mack Valley Textile Museum in North Andover. Before her death in 1985, she saw the museum grow into a repository for the most comprehensive collection of textile machinery and historical data of its kind, serving many thousands of visitors and researchers annually. The museum first opened to the public in 1964; twenty years later, the nonprofit corporation adopted its current name, the Museum of American Textile History, reflecting the museum's function as the center for the study of textile history in America.

The commercial textile industry is the focus of the museum's collections. Included among hundreds of tools and machinery in the museum are huge power looms, carders, and knitting machines, some restored to working condition for demonstration to the public.

The museum's first acquisitions

were antique spinning wheels, handlooms and related equipment, some dating from colonial times. The staff recognizes the contributions of handweaving and spinning to America's textile industry and continues to add examples of pre-industrial and nonindustrial technology.

The museum's 35,000-volume library is an excellent resource for textile scholars. The collection includes many publications directly related to textile manufacturing and also provides considerable insight into the social life of the mill towns and the effects of the industry on other aspects of American culture and history. Commemorative postcards and souvenirs, union records, novels about mill workers—plus thousands of prints and photographs—document the history of the textile industry and its influence on American society. Because many





*Workers at the Pacific Mill in Lawrence, Massachusetts fold finished cloth into pieces, c. 1920. This photograph is one of thousands of images in the collection of the Museum of American Textile History. Photo: Museum of American Textile History.*

of the library's items are one-of-a-kind, the library operates on a closed-stack, nonloan basis. However, researchers are welcome to examine documents on the premises, and the staff provides limited research services upon written request. The collections have helped illustrate books, calendars, and videos, and have inspired exhibits at other museums across the country.

The museum's textile collection includes thousands of sample books from textile mills containing more than five million fabric samples, which reflect changing styles and fashions. Want to know how to weave authentic period upholstery for your classic Studebaker? The museum has the answer. Quilts and

coverlets, carpeting, and feed sacks are examples of the diverse materials in the museum's archives. Although staff members do not appraise artifacts, they do help identify textiles brought in by the public and provide tips on preserving old fabrics.

Since 1977, the museum's Textile Conservation Center has provided invaluable preservation assistance to textile collectors and museums. Equipped with modern climate-controlled laboratory facilities, technicians clean, stabilize, and restore old and damaged fabrics such as quilts, flags, needlework samplers, and coverlets. On occasion, the conservators travel to other sites to preserve fragile materials. Emergency

services restore textiles which have been damaged by flood and fire. While most of the work benefits other museum collections in New England, individuals may also send items which require professional conservation. Charges for estimates and preservation work vary with the nature of the item and the extent of work needed.

A recent preservation project involved cleaning, restoring, and remounting ten 18-foot tapestries which had hung in the Rhode Island State House for more than 80 years. Commissioned in 1902 for less than \$7,000, the tapestries were restored at a cost of \$45,000. This project, the Conservation Center's largest undertaking to date, required two years of painstaking work. The laboratory handles more than 200 items each year, including an ongoing project to preserve uniforms for the Baseball Hall of Fame.

The Industrial Revolution continues, and the museum's collections include modern fabrics and equipment as well as older ones. For example, a forthcoming exhibit on commemorative textiles will include T-shirts, which Community Relations Coordinator Tana Hahn calls "the commemorative textile of the eighties"

In an age of foreign textile dominance and declining American industry, the Museum of American Textile History encourages a new generation of weavers, spinners, and designers. Children's programs are especially popular, with hands-on workshops scheduled throughout the year. For adults, the museum sponsors numerous workshops and lectures by renowned fiber artists, historians, and fiber conservators. Perhaps the museum's most popular event is the annual Sheep Shearing Festival. Featuring demonstrations, craft sales, and competitions, this free outdoor celebration attracts 10,000 visitors.

More than twenty professional staff members, aided by interns and volunteers, maintain and expand

the museum's collections, provide educational and laboratory services, and work directly with the public. Presently, only 1 percent of the museum's material is on display, yet all the collections are accessible by special appointment. Gallery dis-

plays are open to the public six days a week, from 10 a.m. to 5 p.m. Tuesday through Friday (with guided tours beginning at 10:30 a.m., 1:00 p.m., and 3:00 p.m.), and from 1 p.m. to 5 p.m. on weekends (with guided tours beginning at 1:30 p.m.

and 3:00 p.m.). Nonmembers pay a modest admission fee.

For more information about the museum and its services, contact the Museum of American Textile History, 800 Massachusetts Ave., North Andover, MA 01845. (508) 686-0191. ❖

## Display Features Commemorative Textiles

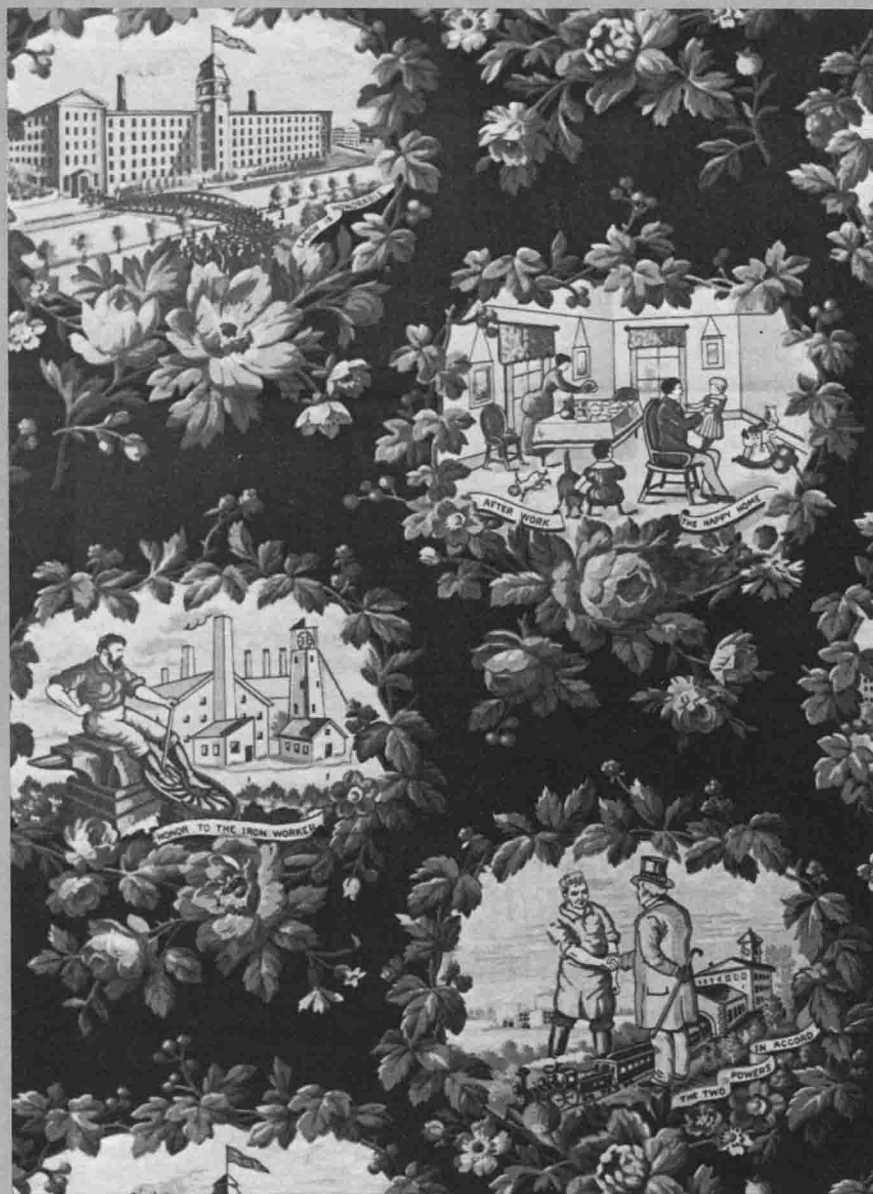
*Celebration and Remembrance: Commemorative Textiles in America, 1790–1990* opens September 9 at the Museum of American Textile History in North Andover, Massachusetts. The exhibit, which coincides with the bicentennial anniversary of the American Industrial Revolution, features textiles that commemorate 200 years of American experience.

"Americans have long marked events in their history and expressed their sense of American culture through commemorative textiles," says Diane L. Fagan Affleck, curator of textiles. "From the early years of the republic to the present, from the eighteenth-century handkerchief or cloth picture to the ubiquitous twentieth-century T-shirt with a message, significant concepts and important occasions have been noted by literally weaving them into fabric."

In recognition of Samuel Slater's first successful textile mill, the exhibit includes textiles commemorating events in textile history. National events, personal achievements, and sporting events are also represented in the collection.

Textiles have also been used for symbolic and propaganda purposes. The exhibit includes banners carried by suffragettes as they campaigned for the right of women to vote, as well as students' armbands protesting the war in Vietnam.

After January 13, 1991, this exhibit will travel to the South Carolina State Museum in Columbia and Mission Mill Village in Salem, Oregon, for six-week runs.



This printed furnishing textile shows idyllic scenes in which the faces of "Capital", symbolized by the man in the top hat and frock coat, and "Labor", personified by the man wearing the apron and rolled up sleeves, are "in accord" with one another. In presenting an idealized view of life both at home and at work, the textile reflects the late nineteenth century belief in progress and the perfection of everyday life. The print was produced in 1886 by the Cocheco Manufacturing Co., Dover, New Hampshire. Photo: Museum of American Textile History.





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

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**Cordova**  
The Net Loft  
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6 1/2 mi. Copper River Hwy.  
Box 879  
(907) 424-5337  
(408) 462-5409

#### ARIZONA

**Mesa**  
The Fiber Factory  
150 W. Main  
(602) 969-4346  
**Safford**  
Cotton Clouds  
Rt. 2, Desert Hills #16  
(800) 322-7888  
(602) 428-7000

#### SEDONA

The Pendleton Shop  
465 Jordan Rd.  
P.O. Box 233  
(602) 282-3671

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The Spinning Wheel  
22 S. Main  
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## Her Days

With 3 year old, Molly, and smiling baby Nathan, Pat keeps busy doing Mom things much of the day. But Pat is devoted to her craft, and she makes time to weave every day, usually during Molly's naps. Pat's husband, Eric, an architect, shares her interest and enthusiasm in weaving. He offers design and color advice and Pat appreciates the perspective that he brings to her work. At times, his insights are just what's needed to bring a piece to its conclusion. It was Eric who gave Pat a loom as a wedding gift. (He got a canoe.) Pat is a member of the Weavers Guild of Boston, and she belongs to a weaving study group where weavers exchange ideas and critique each others' work.

## Her Weaving

For nine years Pat worked as an interior designer. Her love of pattern inspired her to study Overshot. A few years ago she received a grant from Massachusetts Arts to research fabrics woven in New England during the 18th and 19th centuries. For most of that year, Pat could be found tucked away in museum archives surrounded by old coverlets. Now she applies that knowledge to her work. Using an ever changing palette of colors



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## Tricks of the Trade

### Keeping count

When I weave baby blankets, I wind a 32-yard warp on my sectional beam. That means that I need to make 32 turns 20 times. It was frustrating (and costly) to lose track of my count when a warp thread broke, the phone rang, or the rice for dinner boiled over. It would be disastrous to wind a section of too few yards in

the middle of my warp, so I found myself winding extra warp when I thought that I'd lost count. I found a method that helps me keep track of the number of yards I have already wound no matter how long I'm away from my loom. I use coins as counters for my turns: for 32 yards, I use 6 nickels and 2 pennies. I place the coins on one end of my tension box. As I wind I count (it helps to count out loud) and

every 5 yards, I slide a nickel to the other end of the tension box. If I am interrupted and can't even finish a 5-yard section, I can usually remember the number I am on in that section. Since using this method, I haven't had any problems with winding too little or too much warp.

*Robin Lynde, Dixon, CA*

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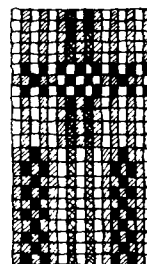


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# Connecting Threads: Convergence 90

by Jane Patrick



From left to right: demonstrators at the Yuki weaving center exhibit, the exhibit hall, and honorees Jim Ahrens (left) and Everett Gilmore share a story. Photo: Phil Hofstetter

EVERY TWO YEARS, the Handweavers Guild of America, through a sponsoring guild committee, holds a Convergence conference. This year, 30 member guilds of the Conference of Northern California Handweavers (CNCH) organized an outstanding event for handweavers from across the country. Weavers, spinners, and dyers—1800 strong—converged in San Jose at the San Jose Convention Center, July 12–15. In addition, pre- and postconference workshops held at San Jose State University offered in-depth study of subjects as diverse as warp painting, wool combing and worsted spinning, and ikat knitting.

The packed and varied schedule from opening day on Thursday to closing ceremonies on Sunday evening offered participants seminars, demonstrations, exhibits, commercial displays, and lots of informal discussions in the halls.

By wisely placing many of the events, demonstrations, and exhibits in the expansive exhibit hall along with the commercial booths, the Convergence 90 Steering Committee, under the able leadership of

Jane Coldoff, created a focal point for an otherwise sprawling conference. For the shop-till-you-drop crowd, the 250 different companies offered more than enough to tempt. Never before have so many commercial exhibitors servicing the fields of weaving and spinning gathered in one place at one time. Just perusing the commercial booths could take an entire day, that opportunity alone was worth the trip to San Jose.

Several demonstrations in the commercial area exemplified the conference theme of "Connecting Threads." Weavers and spinners working in traditional ways offered attendees a privileged look at their craft practiced as high art.

From the Yuki Weaving Center of Japan, craftsmen designated by their government as national treasures demonstrated silk cap spinning and ikat tying and weaving. The Yuki Weaving Center exhibit displayed historical and contemporary examples of *Yuki tsumugi* cloth, along with pieces designed by Jun'ichi Arai, who was also in attendance.

The Navajo rug exhibit featured

the impressive collection of Carlos and Wilma Elmer and four generations of weavers from the Natani family, who raise sheep, spin the fleece, and weave traditional Navajo rugs of exquisite quality.

Other culture-to-culture exhibits included two Thai women demonstrating Thai silk weft ikat weaving; the Paraskeva, Russia, display of belts in traditional patterns; and demonstrations of Native American traditional basketry.

A loom display paid tribute to the innovations of Jim Ahrens and Everett Gilmore. Both men received plaques at a ceremony in recognition of their contributions to the weaving industry.

The exhibit hall showcased the quality and variety of weaving being done across the country. The Conference of Northern California Handweavers exhibited many impressive pieces that demonstrated well the strength and influence of weavers from this region; to mention a few: saddle bags by Helen Pope, hand-knotted rugs by Bette and Bernie Hochberg, a weft-twined bag by Louise Miller, and a coat by Wendy McKay.



The Instructor Gallery reflected the diversity of the Convergence teaching staff. Pieces ranged from a colorful scarf by Dini Moes to an ikat-dyed scarf by Pauline Sargent Deppen, to silk purses by Japanese instructor Mihoko Karaki, to a jacket fabric with Z and S handspun yarns by Lee Raven.

Delightful weavings in miniature were found in the Small Expressions show. Notable were the tapestries and in particular, Mary Dieterich's "Shadow Print", Marti Fleisher's "Mildred", and Jacque Wallenburg's "Water Melon"

The spinning exhibit featured antique wheels from the collection of Henry Clemes, an equipment tryout area, the Hochberg fiber display, and an unbelievable lingerie display in the Next to the Skin Exhibit (you'll see a detailed write-up of this show in a forthcoming issue of *Spin-Off*).

In addition, daily fashion shows, the second biennial Convergence shuttle races, and door-prize giveaways lured conference attendees to the exhibit hall.

If you could drag yourself away from the exhibit hall, the conference had much, much more to offer. For rug weavers and would-be rug weavers, the rug clinic offered registrants the opportunity to learn about different rug techniques through presentations by expert weavers. On display were several rug looms, an exhibit of finishes, books, and rugs woven by clinic organizers and presenters Vince and Carolyn Carleton, Lynne Giles, Denise Hanlon, and Martha Stanley. The rugs alone made a visit to this room worthwhile.

Five 1½-hour seminars instructed participants in subjects ranging from specific techniques to the history of individual weavers. Major speakers shared their thoughts and special knowledge. Well-known commission tapestry weaver Helena Hernmark discussed her collaborations with architects and techniques that have made her weaving business a success. Author and re-

searcher Patricia Cheesman spoke on "Costume and Culture" and shed new light on the textiles of Laos and Thailand. Sara Little Turnbull, in "Connecting Threads/Thoughts/Things", challenged her audience to explore new ideas and to question the expected. She noted that, "Taking risks is daring to try new ways or ideas with no control over the outcome." Docey Lewis's closing speech, "Different Drums", discussed the sociopolitical implications of working in the Third World and the relationship of traditional cultures and fabrics to modern textiles and the world market.

The New Threads Fashion Show introduced an eager audience to a host of handwoven, knitted, quilted, and painted garments. For many, the professionally modeled and staged show was a welcome respite from the day's activities. Many thanks to New Threads chairwoman Barbara Green, producer Max Morales, and stylist Anita Jones for their exquisitely paced show. Although I thoroughly enjoyed the evening's entertainment, I would have welcomed commentary about the construction and techniques used to create these marvelous garments. (To satisfy their curiosity, the audience had the opportunity to visit the display of the fashion show garments the next day.)

Conferees could also attend gallery shows in and around San Jose held in conjunction with the conference. Arturo Alonzo Sandoval's politically charged works at the Harlequin Gallery, in the Fairmont Hotel, were powerful in their message and fascinating in their technique. The work of Thomasin Grim was featured in a solo show at the Rosicrucian Egyptian Museum and in a group show with Nance O'Banion and D.R. Wagner at the San Jose Institute of Contemporary Art. Using supplementary warp pick-up, she weaves highly imaged pieces that reflect symbols and places of another time and place. The show I enjoyed the most was the Architec-

tonic Fiber Works show at the d.p. Fong Galleries. The work of each of the five featured artists was strong in itself and complemented the other artists' work in the show. It was refreshing to see Candace Crockett's new work. Large, free-hanging garment sculptures that she calls her Dress Series contrasted strongly with her miniature, silk cardwoven pieces, many repeating the kimono shapes of her larger sculptural hangings. Bonnie Britton's rugs were a welcome addition to the show. Exquisite in design and technique, they were woven especially for the floor and were displayed thoughtfully. Also at the d.p. Fong Galleries were Anne Lamborn's colorful ikat hangings, Diana Gregory Scott's three-dimensional woven grids of mostly metal and paint, and the basketlike sculptural forms of Jude' Silva.

It's hard to believe that the above is only a small sampling of what was to be seen and done at Convergence. I've not yet mentioned the Appalachian rigid heddle demonstration, the Guinness world record rug challenge, the autograph party, A Night to Remember, the spinners' bring and brag, the In the Park Exhibit, swatch swap, and on and on.

The best part about Convergence was that there was something for everyone; the worst was that it was impossible to do it all. After four full days of seeing, doing, and learning, the participants unwound and shared their enthusiasm at a good old, American-style barbecue on the campus of San Jose State University. While the conferees headed home with experiences to share with their local guilds, we pictured the CNCH committee going home in happy exhaustion, justifiably pleased with a job well done.

Having learned in San Jose how to put on a top-quality conference, the "Capital Convergence" committee is already laying plans for the 1992 Convergence, July 23-26, in Washington, D.C. ♦

# National Woolcrafts Festival: New Zealand's Annual Craft Celebration

by Louise Bradley

IT'S A CRAFT CONVENTION, a holiday, a reunion. It's a winning mixture of serious study and warm companionship which brings more than 1000 New Zealand woolcraft enthusiasts together every autumn (our spring) to share information and laughter. From up and down the thousand-mile length of North and South Islands they travel by car, plane, and ferry. For many of the women, it's their year's vacation—a week away from farm and home responsibilities. In holiday spirit, some guilds charter a bus for the trip.

Each year, the country's spinners, knitters, dyers, felters, and weavers convene at a different location for an extended weekend of classes, demonstrations, tours, and competitions. This year's National Woolcrafts Festival was held for four days (following five days of workshops) in Palmerston North, the business center of Manawatu, a rich agricultural district of southern North Island.

I was fortunate to join our counterparts on the other side of the world for the 21st birthday of the 6500-member New Zealand Spinning, Weaving and Woolcrafts Society and its 20th Annual Woolcrafts Festival as a tour escort for 15 American fiber enthusiasts.

Each day, there were classes with tempting titles: "Novelty Yarns Featuring Mohair", "Middle-East Cut Pile Rug Weaving", "Finishing Knitted Work to Exhibition Standard", "Machine Knitting with Handspun Fibres", "Back to the Future—Handweaving on Jacquard Looms" The instructors included two from overseas: Florence Shearer, a Fair Isle knitter from the Shetland Islands,

and Canadian silk weaver Karen Selk, as well as a wealth of professional and well-prepared New Zealanders, each expert in a particular specialty.

Several exhibitions competed for our time. The National Exhibition, a juried show, was a wonderful place to see current trends in weaving, knitting, crochet, felting, and basketry. Their handspun, handknit or crocheted shawls and stoles are impressive and their sweaters are to be coveted. Of special interest to Americans was the work of an invited artist, Susan Barrett, a Maori basket weaver whose *ketes* are woven or plaited from New Zealand flax, or harakeke, a member of the lily family easily mistaken by tourists for an agave.

A second major exhibition had display booths for the 15 regional divisions of the woolcrafts organization. Here and at the nearby historical exhibition devoted to the development of fibercrafts in New Zealand, we saw the extraordinary use of felt: fruit, flowers, entire pictures, a miniature barnyard full of animals, fanciful creatures—all constructed with lifelike detail from felt.

The festival also featured a compelling color display by Maxine Lovegrove. With chemical dyes, she has developed a comprehensive color library of more than 30,000 colors. Hundreds of these samples were mounted imaginatively on black backgrounds and assembled to fill an entire gallery.

We could have spent hours in the Live Animal Display, absorbing the information and enjoying the periodic shearing demonstrations. Here were common and uncommon breeds of sheep; Angora rabbits, Mo-

hair, Cashmere, and Cashgora goats; alpacas; and silkworms; as well as examples of yarn spun with their fibers and completed articles.

A highlight of the festival was the Luncheon Fashion Show. Professional models strolling to music on ramps among our tables displayed dozens of fashions of highest quality.

Finally, there were the Action Competitions, different each morning. One morning at 9:30, each team competing for the Silver Spinning Wheel award received a sweater pattern and washed wool, some of it dyed. These teams spun and knitted a sweater by noon. Another day, the Bronze Shuttle Action teams spun and wove a table runner of prescribed size. A third morning's rivalry was Kiwi Craft, which we learned had been devised by Maori women knitting in the shearing sheds with fencing wire or smooth sticks for knitting needles. Staples of wool are pulled directly from raw, unwashed fleece, drawn out, rolled lightly on the knee, and knitted at once. The task was to complete four booties to an exact standard.

While the New Zealand Woolcrafts Festival is its very own special brand of gathering, the warmth and enthusiasm of fiber enthusiasts sharing what they love most is happily pretty much the same the world over. ♦

---

*Mary Fletcher and Associates is making plans for its tour to New Zealand featuring the 1991 New Zealand Woolcrafts Festival in Hamilton next May which Louise Bradley will again escort. For information, call (303) 692-9634 or write PO Box 61228, Denver, Colorado 80206.*





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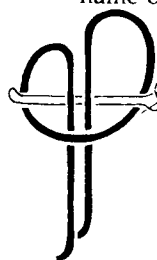
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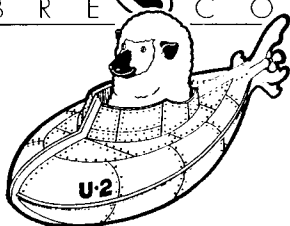


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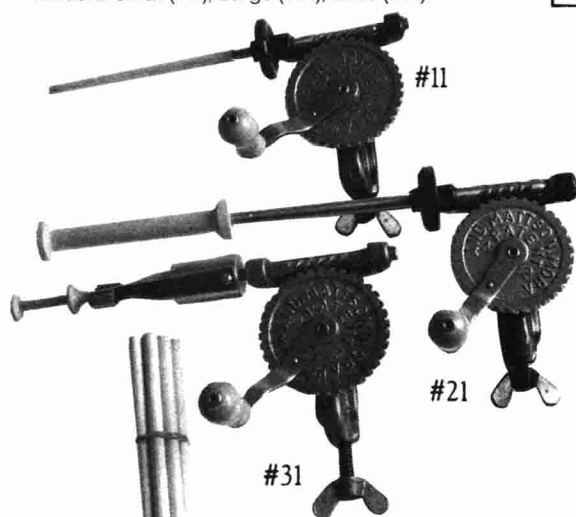
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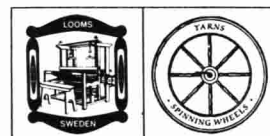
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# What's New in Equipment and Software

by Donna Sullivan

**I**F THE EXCITEMENT generated by Convergence '90 and the Complex Weavers' Seminar is an indication, many weavers are now ready to design drafts on a computer screen and weave the cloth on computer-aided looms.

Computers were visible throughout both conferences. In our registration packets, we each found a computer-designed overshot draft based on our own name. We asked multiple questions at seminars which surveyed weaver-related programs and equipment. At an open house, we watched suppliers demonstrate computer applications. We viewed rotating demonstrations of computer applications at an educational booth. Here we could also subscribe to *Computer Textile Exchange*, a new quarterly journal sharing computer applications for several fiber media.

We crowded into commercial exhibits to explore the drafting potential of new software and to weave on the computer-assisted looms. One new and two updated drafting programs were available at the commercial exhibits for IBM compatibles:

ProWeave, a new mouse-driven drafting program, enables profile or freehand designs to be developed and then readily converted to thread-by-thread drafts. Several un-

usual features, such as networking and draft blending, are available for more advanced weavers.

AVL has updated all of its design programs to include color printing in addition to black-and-white. AVL's Generation II now accommodates 900 warps and includes a costing sheet.

Fiberworks PCW announced the mid-August release of version 2.1, which will include fabric analysis and increased support for laser and color printers.

Maplehill Software premiered a simplified version of their Weave Simulator Program called Patternland Light.

Computer-assisted weaving exhibits highlighted new developments for looms with 8 to 32 shafts. All of these innovations can be run by IBM compatibles:

Combby 8, Schacht Spindle Company's unintimidating computer interface for Baby or Mighty Wolf looms permits the first computerized shed formation of eight-shafts. The three software programs which currently connect the Combby mechanism to the computer are Patternland Weave Simulator, Patternland-Light, and Fiberworks PCW, others are being developed. Late this fall, the Combby will be available for new Wolf looms and as

an adaption for existing Wolf looms.

J-Comp, J-Made Looms' computer-assisted 16- or 24-shaft loom connects to the computer by Patternland or Fiberworks PCW programs. A special feature of this loom is the two rows of lights which ensure proper shed selection. The weaver can select computer or manual shed formation with the flick of switches conveniently located on the castle.

With DesignMaster, Macomber Looms connects the computer to its Air-Dobby Loom, which accommodates as many as 32 shafts. Treadles are replaced by a button which may be operated by either hand or foot. This computer-assisted, air-driven system for shed formation can be adapted to other looms and would be helpful to weavers who find treadling difficult.

In noisy cafeterias and quiet dorm rooms, we compared notes on new software and equipment developments and discussed the relevancy of computers for handweavers. Many of us left San Jose with new drafting programs to replace our graph paper. Some of us ordered loom adapters to replace manual treadling with computerized shedding. I was generally impressed with the broad potential of computer applications currently available to handweavers. ♦

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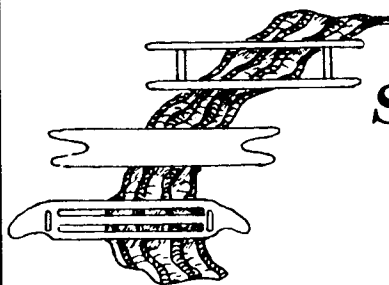
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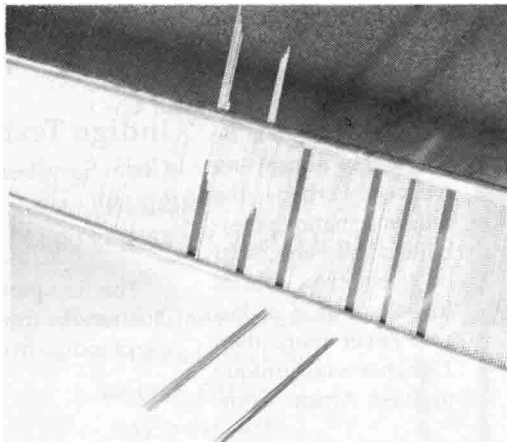
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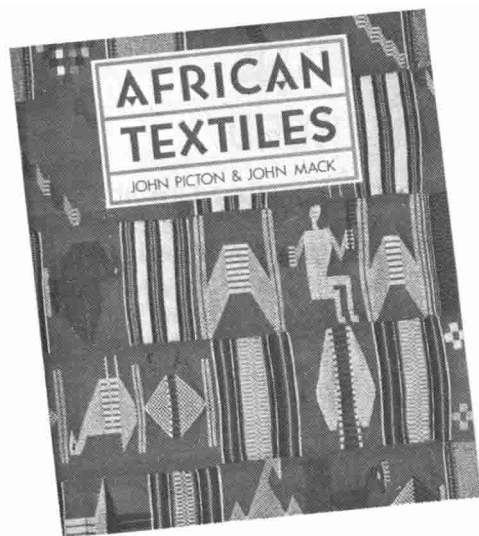
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those with knowledge of Africa but not of textiles. The book seems to be more successful in meeting the needs of the latter group than the former. I felt somewhat adrift on that huge continent, moving about amid unfamiliar tribes. Perhaps a single good map (instead of four different ones) would have helped my understanding.



Rather than specific areas or peoples, the chapters cover raw materials. Looms are classified as either single-heddle or double-heddle; the various types used in Africa are described comprehensively, and yield some ideas that could be adopted by almost any weaver. Perhaps the most fascinating possibilities are suggested by the narrow fabrics (usually 5 to 8 inches and never more than 15 inches wide) unique to West Africa. Com-

plex patterns are achieved by sewing the patterned strips together side by side.

This overview is a good introduction to the study of African textiles. The information on textiles is basic, and the authors clearly explain the technical aspects of fiber preparation, dyeing, and weaving. Good photographs clarify technical details and show the beauty and intricacy of old fabrics as well as those still being produced. The book is worth its price. *African Textiles* will quicken your interest and pose many questions, and perhaps the excellent bibliography will lead you to further reading.

—Kax Wilson

## Indigo Textiles: Technique and History

Gösta Sandberg

Asheville, North Carolina, Lark Books, 1989. Hardbound, 184 pages, \$22.95.

The first part of this attractive book includes quotations and illustrations from rarely seen historic sources. It traces the early use of indigo from *Indigofera tinctoria*, its introduction into Europe

—continued on page 35



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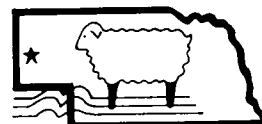
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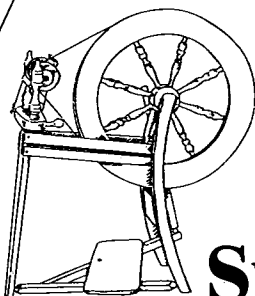


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# Wholesale Shows:

## Are You Ready for the Big Time?

by Constance LaLena

IN THE MAY 1990 issue of *The Crafts Report*, Bill Kraus, chairman of Kraus Sikes Inc., publishers of the *The Guild*, a sourcebook of American craftspeople, observed that people in New York are shopping for crafts in stores rather than in galleries. In fact, four craft galleries there closed recently, while business is booming in businesses that sell crafts in a retail setting. Kraus doesn't see this as a national trend, but I certainly have observed it in other parts of the country. No longer do galleries showcase most of the fine crafts sold in this country. From upscale coastal areas to small towns in the heartland, regular retail stores commonly carry handcrafted items, including higher-priced fine crafts. And galleries themselves, once the environment in which "fine crafts" were presented as "art", now appear more and more as retail shops. Kraus believes this shows that people "are more comfortable buying crafts in a retail setting, or in a setting that looks like a retail setting."

As awareness and demand for crafts have grown along with the skill and professionalism of craftspeople, handcrafted objects have entered the mainstream of retailing. Wholesale-only shows provide the opportunity for buyers of crafts for this retail milieu to comparison-shop and stock their stores in a single buying trip. Other rea-

sons retailers and craftspeople alike attend wholesale trade shows are to keep up with market trends and to improve their business prospects.

Selecting appropriate wholesale shows for your crafts can be tricky, and errors in judgment can be expensive. You must decide whether the nature and appeal of your product fits with the focus of the wholesale show. Ideally, you should visit a show before committing to participate in it, but this isn't always possible. Alternatively, you can obtain a list of exhibitors from the show promoters. On it you may recognize the names of some of your competitors (a good sign, if the competitors have done well enough to have exhibited at several of the shows). Don't be afraid to contact a few exhibitors from previous shows and ask them about their products and whether their sales met their expectations. You can also ask the show promoter for a buyer's profile, which will indicate whether the buyers attending the show are likely to buy your particular kind of craft.

Wholesale trade shows exist for every imaginable product line: from electronics to music, from fashion to needlework, from furniture to gifts. And there are crafts-only wholesale shows. A recent development is the scheduling of a wholesale crafts show to coincide in time and place with another wholesale trade show

(such as a gift show). Often, shuttle buses transport buyers from one show to the other. This kind of cooperative marketing can greatly benefit both crafts exhibitor and buyer.

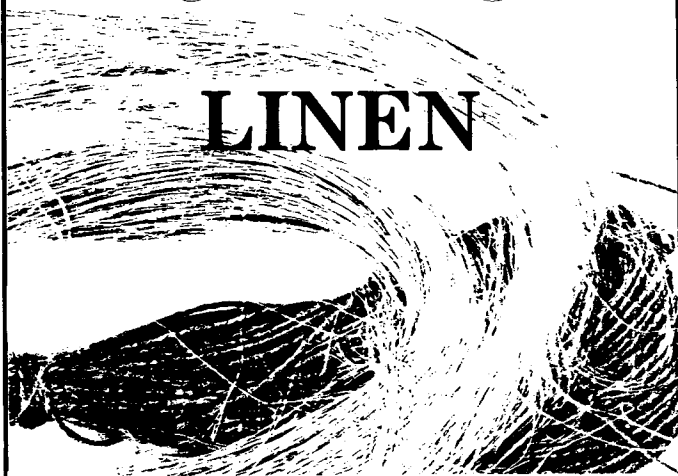
Here are some statistics from the March 1990 American and International Crafts show at the Boston Gift Show. According to George Little Management, gift show promoter, the wholesale gift market attracted 12,356 buyers, including retailers, museums, galleries, architects, department stores, interior designers, and mail-order and catalog houses. The 160 exhibitors at the American Craft Enterprise's wholesale craft market attracted about 9100 buyers. Although it's possible that a few buyers came only for the craft part of the show, it appears that three-quarters of the buyers who came to the Boston Gift Show spent some time at the craft show. Because the main wholesale trade show was a gift show, the craft exhibitors who did particularly well were those whose products had a broad appeal in that area.

Large wholesale shows mean serious money, both in potential sales and in exhibition costs. Fees can range from \$600 to well over \$1000 for an 8-by-10-foot booth, with additional costs for booth setup and arrangements if union contracts require that all labor within the exhibi-

—continued on page 34



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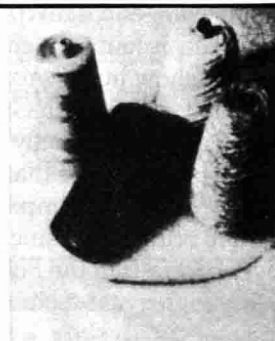
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## Professional Pursuits

(continued from page 32)

tion hall be performed by union workers. In such cases, you may not move your own goods in and out of the hall, unpack, erect your own booth, or run electric cords; these services must be purchased at union wage scales by booth lessees at the show site. Booth fees may include a drapery backdrop, side curtains, draped table, and a certain number of chairs; be sure you understand what you are getting for your money.

It is reasonable to assume that a major wholesale trade show will have adequate advertising and promotion to its intended market, food facilities, security, cleaning services, lighting, and comfort facilities. But don't assume; ask—and read all the fine print in the booth contract.

If you drive, you'll want to know the cost of storing your vehicle during the show, and whether in-and-out privileges cost extra. Be sure to take into account the cost of staying at the "show hotel." You may be tempted to stay with Great-aunt Martha, who lives only half an hour away, but be aware that you will probably miss the important occasion to reinforce business contacts over cocktails in the hotel lobby or other such quasi-social opportunities.

How do you know when you are ready for a major wholesale show? You are probably ready IF you can answer yes to these questions:

- Do you have the production end of your business under control, and can you quote realistic delivery dates as orders pile up?
- Do you need to find qualified new prospects for your product, and has this trade show been identified as one aspect of your total marketing effort?
- Have you set realistic and specific sales goals for the show?
- Do you know the total cost of attending the wholesale show, and

can you budget the cost of the wholesale show as a part of your total advertising, promotion, and marketing budget?

- Is your booth display plan sophisticated enough to entice jaded and harried buyers in the big-time world of wholesale shows?
- Do you have literature and other promotional material to distribute that will continue to sell your products long after the show is over?
- Do you have a strategy for attracting your existing customers to the trade show?
- Are you ready to meet the competition at the show?
- Is your work good enough to be accepted if the show is juried?
- Can you imagine yourself attending a wholesale show and being successful?

Wholesale show schedules of particular interest to craftspeople and names and addresses of the promoters can be found in *The Crafts Report* (subscription information: PO Box 1992, Wilmington, Delaware 19899, 302/656-2209) and in the pages of industry trade journals. Some of the promoters who organize wholesale craft shows are listed below.

American Craft Enterprises, Inc.,  
PO Box 10, New Paltz, New York  
12561. (914) 255-0039.

Beckman's Shows, Industry Productions of America, Inc., PO Box 27337, Los Angeles, California 90027 (213) 962-5424.

George Little Management, Inc.,  
2 Park Ave., Suite 1100, New York,  
New York 10016. (212) 686-6070.

Market Square Wholesale Shows,  
PO Box 220, Newville, Pennsylvania 17241 (717) 776-6989.

The Rosen Agency, Suite 300 Mill Centre, 3000 Chestnut Ave., Baltimore, Maryland 21211 (301) 889-2933.

*Constance LaLena is a Grand Junction, Colorado, weaver and retailer who has participated in wholesale shows from both sides.*



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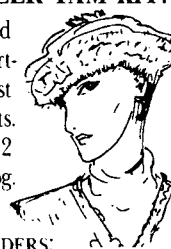
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## BOOKS, ETC.

(continued from page 30)

and preeminence as a globally traded dyestuff, and its rapid replacement by synthetic indigo at the end of the nineteenth century.

Nearly half the book is a survey of indigo-dyed patterned fabrics. Sandberg explains the ingredients and processes of Hungarian block printing, Nigerian feather-painted paste resist, Japanese plangi or tie-dyeing, Javanese batik, Indonesian ikat, Indian calico printing, and more. Throughout this section, he shares warm-hearted insights and appreciation of the dyers and their cultures.

The final third of the book gives recipes and instructions for dyeing wool, cotton, or other fibers with purchased natural or synthetic indigo, using sodium hydrosulfite as a reducing agent, and for making and applying paste or wax resists in printed or

stenciled designs. There is a thorough discussion of the chemicals involved with an emphasis on safety, and reassuring comments (clearly drawn from experience) on how to judge and adjust the condition of a dyebath.

This English translation of the original Swedish text is easy to read and clearly presents both details and broad concepts. Numerous photos and drawings illustrate fabrics, patterns, techniques, and dyers at work. I found the organization and layout oddly magazinelike—you can open to any page and feel as though you're reading a different article, and things sort of peter out toward the end of the book; but those objections aside, I recommend this book to both casual readers and serious dyers.

—Rita Buchanan

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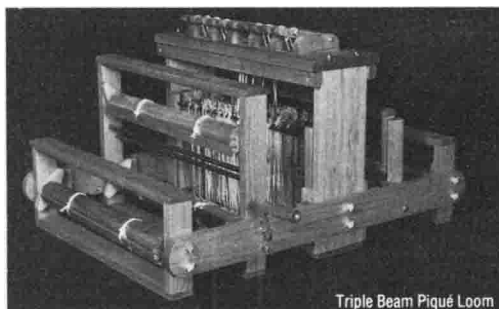
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## PROFILE

---

*With a rare blend of talents and love of what she's doing,  
Sharon Alderman has carved out  
a multifaceted weaving career for herself*

# Sharon Alderman

*by Margaret Godfrey*

*What would happen if I introduced a thread of turquoise here?*

*What would happen if I wove a band of weft-faced twill there?*

*What would happen if I put a teeny, tiny, bright and shiny thread right beside that stripe?*

*What would happen if I wove this color in small silk threads?*

Like all fine weavers, Sharon Alderman is a careful connector of threads. Perhaps what makes this artist different from her peers is the threads she chooses to work—the disparate colors and textures she arcs and blends into whole cloth. Sharon Alderman is an expert on light and color theory, and all aspects of her multifaceted weaving career are laced with her clarified color sense. “It’s sort of like tasting a soup,” she says of her work. “It may need a touch of green, it may need a blending of blues. I keep mix-

ing until I have the colors I see in my mind.”

Readers of HANDWOVEN know Sharon Alderman through her ten years of contributions, but she has several other callings and careers as well: teacher, visual artist, writer of books, devoted mother, ardent naturalist, and chemist. Her work theories echo her life: revision, refinement, and an odd splash of the unexpected.

*Sometimes I look for colors that are jarring, colors that seem to raise questions. But just as often I look for fresh-looking colors, colors that reflect new hope.*

In 1976, Sharon Alderman was awarded the Certificate of Excellence by the Handweavers Guild of America. Though she had been weaving for six years and had achieved a reputation as an artist in her city, the certificate gave her con-

fidence, skill, and connections. “I started writing about weaving as a direct result of the Handweavers certificate,” says Sharon. “I wrote an article for *Interweave* (the predecessor of HANDWOVEN) describing the certificate program to potential applicants. That article led to others, and eventually made my connection with HANDWOVEN.” Sharon has been writing for HANDWOVEN since its first issue more than ten years ago; a dress of hers appeared on the cover. Since then she’s contributed to almost every issue.

One of Sharon’s contributions has been a biannual swatch collection, “a collection of color- and texture-coordinated fabrics intended to be sewn into clothes.” The first twenty of these collections will be published this fall by Interweave Press as *A Handweaver’s Notebook*. The book will present more than a hundred fabrics, each group accom-



panied by updated weaving instructions, fiber sources, and text describing what Sharon calls the most important part: "I've tried to take the weaver inside my head to watch the creative process—where my ideas came from, what inspired the colors, what things worked, what things didn't work and why. It seemed the most useful thing I could offer another weaver: how an idea is transformed into a piece of cloth."

Sharon coauthored *Handwoven, Tailormade*, a book about designing, weaving, and sewing with handwoven fabrics, and she's currently at work on a book describing "the weaving structure and how to make it do what you want it to do."

*I love to take a group of colors and by fiddling with their values, saturation, proportions, and placement, bring them into harmony.*

Sharon Alderman's calling as a weaving instructor came naturally. "I discovered that when I was demonstrating weaving, I always seemed to be teaching," she explains. Receiving the Certificate of Excellence was a pivotal step. "Much of the impetus behind applying for the certificate was so I would have a candidacy to teach. I wanted to make sure there were no holes in knowing what I needed to do."

Armed with her certified knowledge and "a whole, great load of fabrics from my required certificate pieces," Sharon applied for a position at a Park City, Utah, arts center. "I spread the fabrics across the director's desk. He looked at them for a while and finally said, 'You don't mean your students have to learn ALL of this?' I said, 'No, but I can teach them all of this.' I was hired."

Through Handweavers Guild contacts and a growing reputation as a careful and meticulous instructor, Sharon embarked on the "workshop circuit." These days, she travels North America, teaching about



Sharon Alderman in her Salt Lake City Studio. Photo: John Schaefer

two dozen workshops a year. "I irreverently call it Dialing for Dollars," she says. "The phone will ring and somebody from Marquette, Michigan, will want me next fall for a class in color theory. It's an exciting, sporadic way to make a living."

Sharon's repertoire of classes ranges from color theory to specific weaving techniques. "I like to give students something to chew on for a long time," she says, "what I call macaroon workshops. I realize I only have access to my students for a few days, so I try to make my classes very full, very organized and very clear. My goal is to give people the tools to turn their own ideas into something they can hold

in their hands."

Her workshops are continually changing, as she sees better ways of doing things. "If the same group took the same workshop three years later, there would be new material, because I'm always trying to learn more and teach more."

*Colors needn't always be the same. For that reason I reject formulas for putting colors together. I would no more want everything I made to look the same than I would want to feel exactly the same every day. Feeling the same presupposes no sorrow, but no joy either, and I do not wish to be limited.*

Sharon started out as a chemist, working in research and testing laboratories. ("I know, I know," she says, "chemistry does seem the opposite of what I do now, but the discipline required to work at either one is the same.") In 1968, her family's move to Boulder, Colorado, presented her with something unfamiliar—spare time. Weaving had always been something she thought she might try, and finally she had the chance. She signed up for seven 1½-hour classes at night at a local yarn shop. She learned how to read weaving drafts and how to thread a loom. That was all it took. Her hobby became a passion. She ordered a loom and proceeded to work her way through every weaving book in the public and university libraries. At first, she wove while her small daughter napped, later, while she was in school. After a move to Salt Lake City and several more years of teaching herself, Sharon enrolled in a rigorous course in color and design theory at the University of Utah. "I felt I had gone as far as my intuition could take me. I wanted to push beyond that edge." The course proved invaluable and reaffirmed her love and feel and sense of light and color.

As a consequence of her work, Sharon had "made more things than I could use or give away." She was also uncomfortable about being an economic drain on her family. "I wanted to justify buying more weaving books and yarn," she says of her entry into the marketplace. She entered a city-sponsored crafts fair, took best of show and first place in crafts, and her pieces were chosen for sale at the Salt Lake Arts Center. Those successes encouraged her to follow the course of study for the Certificate of Excellence. For the past 20 years, spare time has never again found Sharon Alderman.

*I love the fact that colors can express quietness and serenity, excitement and gaiety: virtually all of the human emotions.*

Another facet of Sharon's weaving career is the art she creates on her loom. She receives many commissions for upholstery fabric, and her work is visible in public and private businesses and in residences throughout Utah. Her color studies are shown in three galleries in Salt Lake City and one in Park City.

SHARON IS PERHAPS most noted for her visual art: wall pieces of colored dancing light. "The hangings come out of my interest in color and the illusion of light," Sharon says. "Fabric itself is not light-transmitting or light-originating, but sometimes it is possible to give the illusion in cloth of an area that light is emanating from."

Sharon's first hanging was made with "threads that were pretty heavy—about a thousand yards per pound. I noticed that if I stood across the street and looked at it, the colors came together and blended in ways that I liked a lot." She tried for some time to achieve the same effect close up but wasn't satisfied. Seeing the rainbow displays of cotton sewing thread in the notions section of a department store proved to be a breakthrough. She loved the colors but was "scared to death" at the thought of working with such fine thread.

Sharon overcame her fear, and the result is distinctive, double-weave hangings made up of squares and rectangles. Her signature is the colors she uses, which have been described as shimmery, uncanny, mysterious, and startling. "The inspiration for the hangings generally comes out of my life experience," she says. "I travel with sewing thread color charts and a notebook, and what I see and hear, and the places I've been weave their way into my work. Sometimes the colors come from a phrase that I've read or heard. Often they come from music."

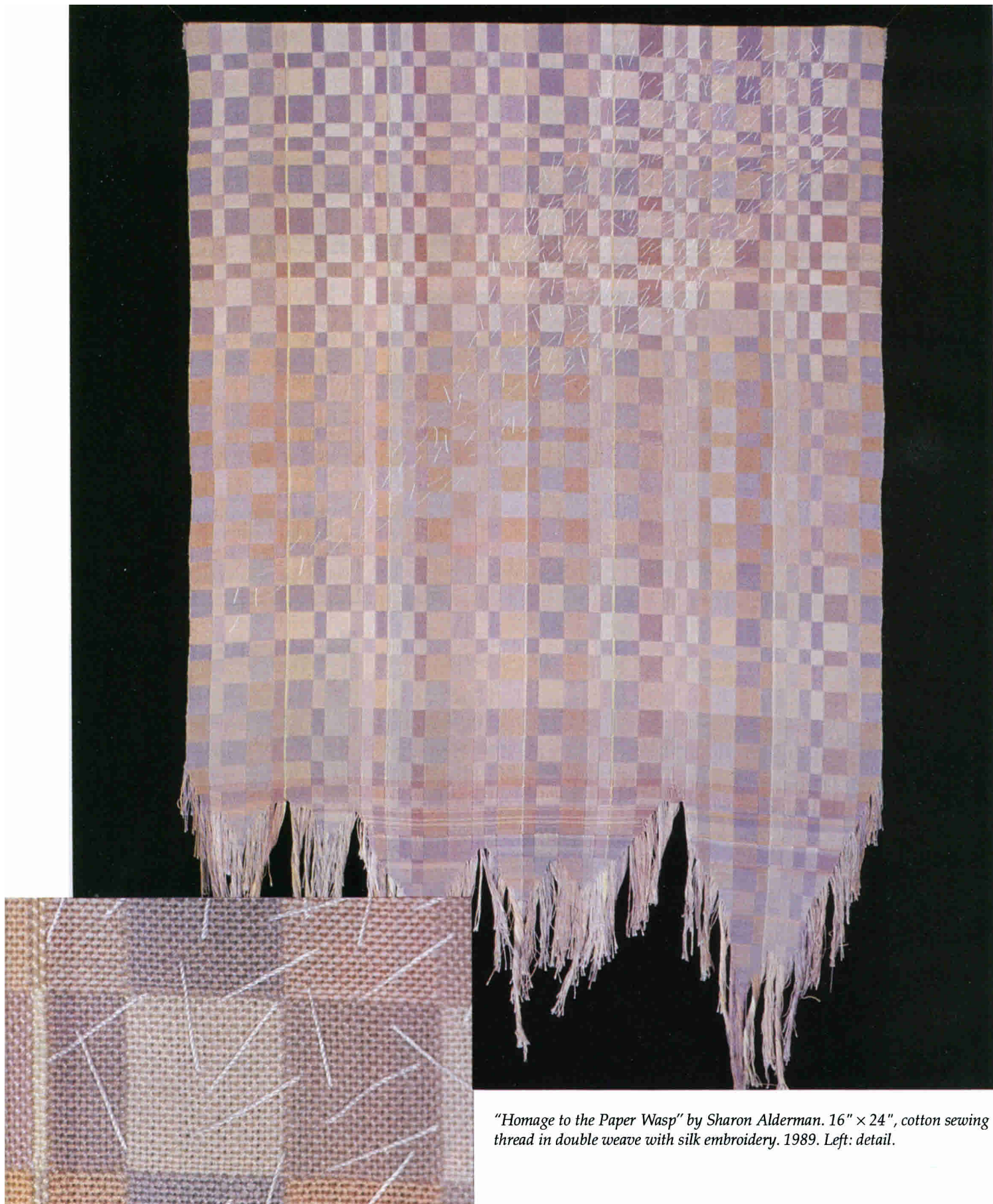
A line from the opera *La Traviata* resulted in a creative burst. Sharon explains: "The courtesan says of her love interest, 'I had painted him in the secret colors of my mind. That phrase still gives me goose pimples. It haunted me. For a month or so, I thought about what those secret colors would be. I decided they would be rich and dark and mysterious, and I did a series of pieces based on that phrase.'" She continues:

"One of my favorite parts of the creative process happens during the weaving of the hangings. I usually put on a warp that is long enough for at least two pieces. The first piece I can see in my head before I sit down to the loom. I have totally planned it out. The second piece is different. I let the warp speak to me about what it can do. It's an odd sensation and difficult to describe really well. But it's as if I stop being where I am and go into some different place that hasn't any time to it. I become unaware of where I am. I'm drawn into the work so much that it's the only thing I'm conscious of. The pieces that come out of that kind of experience are always the best. It sounds sappy, but they come out of my heart."

*I get the color spools together and put them someplace I have to walk by often. I look at the colors. I just do that. That's the first step.*

Growing up, Sharon Alderman made all of her own clothes. Her small home town offered limited shopping possibilities. "I could buy any fabric in the world, as long as it was available at J. C. Penney," she laughs. "I used to dream of fabrics: how the colors and textures might be. But at that time, I didn't imagine that it was possible to actually create cloth." Today Sharon creates books and workshops and colors and textures and yes, whole cloth. It seems that her childhood dream has come true. ♦

*Margaret S. Godfrey is a free-lance writer living in Salt Lake City.*



*"Homage to the Paper Wasp" by Sharon Alderman. 16" x 24", cotton sewing thread in double weave with silk embroidery. 1989. Left: detail.*



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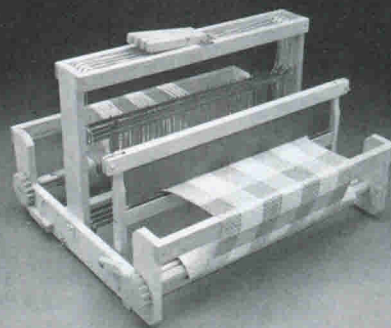
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# Knitted Finishes: Part 1

## Attaching knitting to handwoven clothing

by Louise Bradley

*Skiers! (Knitters!) These trails (directions) are designated green (beginner and blue (intermediate). No black diamonds! Familiarity with a knit stitch and a purl stitch is all that is necessary. No expert trails beyond this point.*

A knitted band of warp or weft yarns is sometimes the simplest and best way to finish the bottom, neck, and cuffs of a handwoven garment. The elasticity of knitted goods will give the piece a snug fit and yet stretch to make it easy to put on. The trim is a perfect match to the main fabric, and it eliminates the need for more difficult construction details such as waist and cuff bands, plackets, and buttons and buttonholes. Although not suited to fine fabrics and dressy styles, it works well with relatively thick yarns (those with setts of 12 ends per inch and less) and on sporty or casual garments.

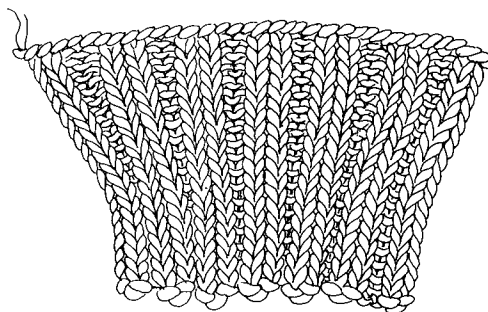
Sampling is critical to the success of knit finishes as is a healthy attitude toward ripping out. It is rare to strike the perfect number of stitches and the perfect size of needles on the first try. Better to view the process as interesting experimentation.

Attaching the knitting to the woven goods is the first challenge. Knitting the band or edging separately and then sewing it in place works well if the knitted band is of the same length as the woven fabric. If, however, it is intended to gather in the woven piece, this method is awkward and the result, bulky. It is preferable to attach the

knitting yarn and knit the band in place. Either crochet an edging on the piece and attach the knitting to the crochet or fold over the edge of the woven fabric and pick up stitches directly from the fold. The latter is my preference because the line between knitting and weaving is sharper and because it is a more secure attachment.

Secure the fabric edge with machine stitching before beginning either attachment, except if the edge is a selvage. The number of rows and types of stitching will vary with the thickness of yarns and density of fabric in question. Sample! Start with a row of straight stitching very near the fabric's edge, a second row  $\frac{1}{4}$ " inward from that, and a zigzag (serpentine if you have it) between.

*Ribbing sample*



### Ribbing sample

This little piece of knitting will save you a lot of time and frustration. Cast on 20 to 30 stitches. Choose a knitting needle about double the diameter of your yarn. A knit 2, purl 2 (k2, p2) ribbing will

provide greater elasticity than a k1, p1 rib. Work the rib for the intended width. Bind off and assess the sample for appearance and elasticity. Redo your sample until you like its appearance, then stretch the ribbing along a ruler to about three-quarters of its maximum width. Note that distance, divide by the number of stitches in the sample, and calculate the number of stitches needed for neckline, wrist, or hip ribbing. If the number of stitches you have from the pick-up row differs from this (you will often have too many), reduce the stitches evenly across the next row by knitting or purling two stitches together. Work the wrist ribbing before attempting the longer hip ribbing just in case your calculations need refinement.

### Attaching knitting directly to a woven fabric

Fold over and away from you  $\frac{1}{2}$ " of the secured fabric edge. Hold a length of yarn, just behind this fold. Pierce a knitting needle through the folded edge of the fabric, making certain that at least two yarns (warps or wefts, depending on the fabric's orientation) are above the needle. Catch a loop of yarn on the needle and draw it through the folded edge. Hold it on the needle and continue to pick up stitches along the entire edge. I find it easiest to use a crochet hook to reach through the fabric, then transfer the picked-up stitches to the needle. Pick up enough stitches so that

## Finishing Finesse

there are no big gaps between them, but don't crowd the stitches on the needle. You'll adjust the number of stitches later; don't worry about it now. Turn the work around and purl back across the row. Bear in mind that the  $\frac{1}{2}$ " turned down on the edge will enlarge a neck opening or shorten sleeves and garment by that much. You may wish to cover the turned-down edge with a binding or with hand embroidery. If the stitches are to be picked up from a selvedge, there is no need to fold over the fabric's edge. Just be certain to keep two or three selvedge warps above the piercing needle or hook. The return-row sample shown here is worked over a selvedge edge.

### Attaching knitting with a single-crochet edge

Hold the secured fabric edge up-right with a length of yarn behind. Push a crochet hook into the fabric one or two warps or wefts below the machine stitching. Draw a loop of yarn to the front. Reach the crochet hook over the top of the fabric and wrap a loop of yarn, back to front, over the hook. Pull this loop through the first loop. Only one loop remains on the hook. \*Reach through the fabric as before, this time two or three warps or wefts to the left, and bring a yarn loop to the front. Pull this loop through the loop that was on the hook.\* Repeat \* to \*, striving for an even tension just loose enough so that the sewn

edge of the fabric does not curl. Make the loops close enough together to hide the stitching beneath. At the end of the row, loop the yarn over the hook without going through the fabric and draw it through the loop on the hook (chain 1). Trade your crochet hook for a knitting needle, turn the work around, and purl back across the row, picking up stitches from the top of the crocheted edge. To do this, poke the needle under each pair of yarns that appear as a chevron at the edge. On a selvedge edge, the process is identical except that the crocheted edging may be worked closer to the woven fabric's edge. The return-row sample shown here is on a selvedge edge.

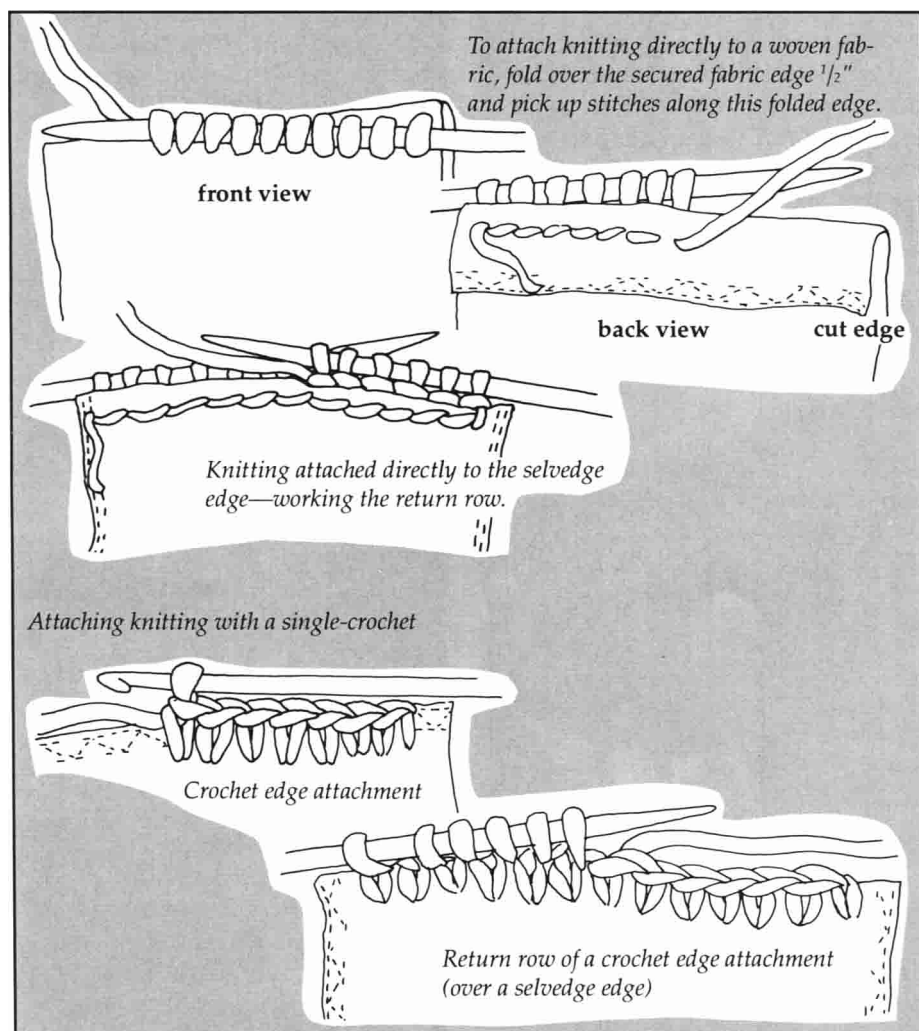
### Knit 2, purl 2 ribbing attached directly to weaving

A k2, p2 ribbing will draw in a woven piece a moderate amount even if no pick-up stitches are combined in the first ribbing row. Toward the end of a neck or wrist ribbing, you may wish to change to needles a size smaller to tighten the ribbing a bit. Conversely, when knitting a turtleneck ribbing, a change to larger needles as the work progresses is wise. A ribbing should be bound off *loosely* in pattern—the knit stitches are knitted, the purl stitches purled before they are bound off. Make the bind-off loops big enough so that the rib can stretch to its maximum.


### You are in charge

With a little thought and SAMPLING, you can design knitted ribbing to fit a particular garment. It's a rewarding challenge. Try it. ♦

*Louise Bradley has been skiing the blue trails of Colorado for 35 years, ever hoping to "grow up" to the bumps and black diamonds.*







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THIS COLLECTION GREW out of a long-standing friendship. I have an artist friend, Royden Card, well known for his beautiful monochrome woodcuts, who has—after many years—returned to painting and color. When he was in town a few months ago, he stopped to see me and showed me his recent work.

sections of the plaid is 16 e.p.i., I'd use 18 e.p.i. for a fitted skirt. If the plaid were used for both jacket and skirt, the skirt might be pleated to emphasize the coral or the beige part of the plaid.

The indigo stripes form little double-woven pockets where they cross. To give the "pocket" firm-

perhaps reversible so that it can be worn brushed side in or out. In use the coat will require periodic grooming, but mohair responds well to brushing.

I designed another, straight-cut or slightly A-line, coat. (I would avoid curved seams because the pattern in the cloth is very rectilinear.) It is a two-block double weave in which three pairs of yarns, each making up a single block, are repeated, a repeat takes six blocks to recycle.

The pairs of yarns within a block consist of one two-ply merino worsted and one singles woolen-spun yarn. I used the same color rotation in the weft, although you may choose to weave them another way. Keep in mind that when merino crosses merino, the thread count (number of warp ends plus weft picks per square inch) is a little low at this sett. A better balance, and more interesting texture, is achieved when the merino and woolen yarns cross one another. Either side may be used as the right side—I prefer the more mixed one.

For this collection, I tried to achieve a balance between stability and a pleasing hand. Double-weave fabrics are more insulating than single-layer fabrics but can be too bulky for many uses. Working with these colors has been challenging, and has made this collection a special tribute to my friend Royden Card and his return to color. I look forward to seeing where his explorations will take his work next. ♦

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*Sharon Alderman is a contributing editor to HANDWOVEN. Her new book, A Handweaver's Notebook, a collection of her first twenty swatch collections, will be published by Interweave Press this fall.*

*Swatch Collection #22 by Sharon Alderman. From the top left, clockwise: Swatch #4, two-block double-weave fabric for a simply cut coat; Swatch #1, for a sporty suit or jacket; Swatch #2, striped fabric for a jacket; Swatch #3, for a reversible coat. Further details about Swatch Collection #22 are in the Instruction Supplement. Yarns are courtesy of Halcyon Yarn and Harrisville Designs.*

# SWATCH COLLECTION

## #22

*by Sharon Alderman*

I was particularly struck by two paintings that use colors: "Red Mesa" and "West of Pack Creek" Both were painted in the desert near Moab in southern Utah. The colors surprised and delighted me. I couldn't get them out of my mind. They were orange-red, yellowish green, yellowish brown, indigo blue, dark blue near violet, and taupe. The longer I thought about them, the harder they stuck in my mind's eye. Because they struck me as autumnal, I decided to use them for this collection.

I looked through my sample sets to find those remembered colors in yarns appropriate for a fall/winter collection of clothing fabrics. I found wool and mohair yarns. Three are soft merino worsted, three are woolen-spun, and two are heathered brushed mohair.

I turned again and again to double weave as I sketched out the structures I would use. I intended the first fabric, a plaid, buttery soft merino, for a sporty suit or a jacket to be worn with a plain weave skirt. I had in mind blending the colors used in the plaid for the skirt fabric: beige and coral, one in the warp, the other in the weft (not shown here). The sett for the plain-weave

ness, that part of the warp is sleyed more closely and woven in 2/2 basket weave. If you have only four shafts, you can weave the cloth all plain weave resulting in a plain-weave plaid everywhere.

I intended the second fabric for use as a slender jacket. This time double weave forms the navy stripes. Between the navy stripes lie yellowish brown, coral, violet, beige, and yellowish green yarns. This one-end stripe sequence is repeated to make a more formal cloth. If a less formal cloth is your intent, mix up the order. When the lightest colors—beige and coral—are used side by side, they stand out distractingly.

The weft, all navy merino, keeps the cloth light, very soft, and a pleasure to touch. I would like to see the jacket worn with plain navy merino wool slacks.

The third fabric is for a fuzzy coat with double-weave stripes, which are brushed mohair on one side and taupe tweed on the other, set into a plain-weave ground. The structure is the same as that of the second fabric; the mohair stripes are somewhat sticky but give this fabric its distinctiveness. I can imagine this fabric made into a blanket coat,







# Plaids and Tartans

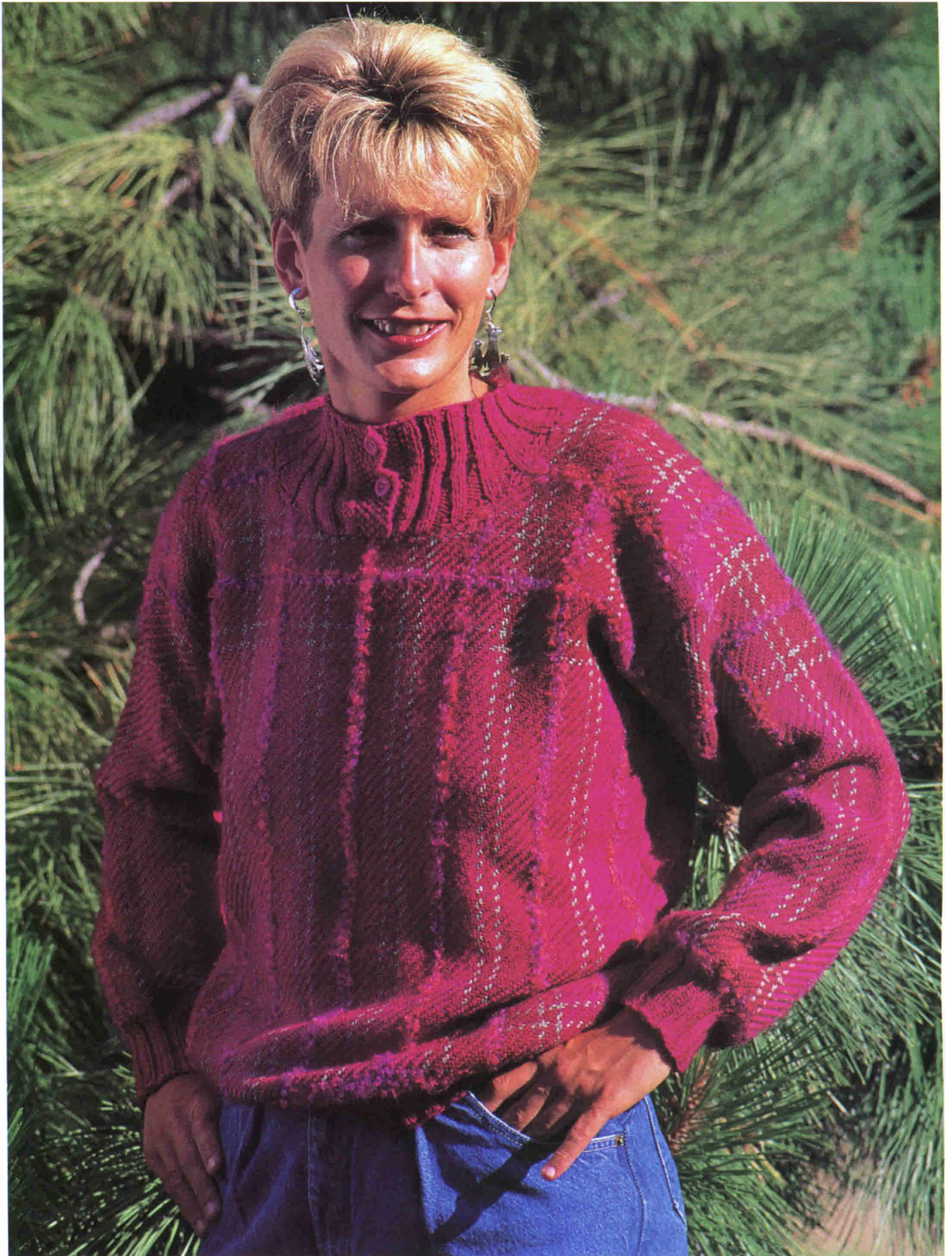
*Cool days, crisp apples, and comfortable plaids—signs of autumn in the air*



*Left: Interpret a commercial fabric print in handwoven plaids. A commercial plaid print fabric in this blouse inspired Jean Scorgie to weave a **Jacket to Match**. Jean used a color-and-weave twill for the purple background and emphasized the blue stripes with basket weave. This lightweight and lofty fabric is easy to weave on just four shafts. See the Instruction Supplement for directions.*

*Opposite: Incorporate stripes with plaids. Louise Bradley combined 2/2 twill base fabric with a 1/3 and 3/1 overcheck for this **Stripe and Plaid Sweater**. Colors close in hue are accented by a variegated loop mohair that floats on top of the weave. The waist, cuffs, and neck edges are finished with knitted ribbing for a sporty, casual look. See the Instruction Supplement for weaving details. Yarns courtesy of Classic Elite.*







# WEAVING TARTAN

by M. Kati Meek



*Choose the beauty of a traditional tartan. The play of colors against one another in a twill weave gives vibrant life to Kati Meek's Clan Fraser Tartan Sash. Alternate groups of plied fringe are knotted for a decorative edge and the designer's initials are embroidered near the corner. Woven from 40/3 mercerized cotton, this lightweight sash is traditionally pinned at the right shoulder and draped across the back, but it could also serve as a table runner or wall swag. Complete directions are in the Instruction Supplement. Yarn is courtesy of Weaver's Way.*



TARTAN WEAVING intimidated me for years. It looked so complicated and required so many colors. I have learned, however, that weaving tartan is really quite easy—and a great deal of fun. Attention to the essentials of good weaving technique will result in beautiful tartan. This practice will in turn fine-tune your weaving skills and have a coincidental spill-over into all your other weaving.

Choosing a tartan

Hundreds of tartan patterns are registered with the Scottish Tartans Society of Comrie, Scotland (with a branch museum in Highlands, North Carolina—see page 52). We have easy access to a broad selection through books. My two favorites are *Tartans* by Ann Sutton and Richard Carr, and *Tartan Weaver's Guide* by James D. Scarlett. Both books contain photographs of many tartan patterns, and most important, the setts are given. (*Sett*, in tartan weaving, refers to the number and color of threads in sequence that's distinctive for each tartan—a type of shorthand profile.)

Most setts are repeated in mirror image, and the points at which the pattern reverses are called *reversing points* or *pivot points*. For example, the sett for the two-color MacFarlane tartan is written by Sutton as

Black	(14)	2
White	12	(12)

with the pivot points in brackets. For comparison, Scarlett writes it K14 W12 K2 W12 with K meaning black and the pivot points in boldface.

Interpreted in a threading, these color profiles would be threaded 14 black, 12 white, 2 black, 12 white, 2 black, 12 white.

For a first project, I recommend a woman's tartan sash. Traditionally, this sash is 12" wide and 108" long, fringed on both ends. It can be in your family tartan or any favorite tartan. The Old Clan Fraser

tartan is a good "first tartan" because it has only three colors, and a modest 330 ends in one full repeat, allowing two pattern repeats across the narrow warp.

Old Clan Fraser Tartan

Blue	(32)	2				24	(2)
Red		2	2	32	32		2
Green			24	4	24		

On a sash, the tartan pattern should be centered. If the 32-thread blue pivot point is centered, a medium green stripe falls on the selvedge. You may of course choose either pivot point as the center to alter the color at the selvages. A sash can be made a bit wider than 600 ends to complete a repeat or to obtain the desired selvedge colors. If the edge stripes are at least six threads wide, they absorb any unevenness at the selvedge. I like the way the wider color band "frames" the tartan visually.

To help make design decisions, I write out the pattern on graph paper, circling the pivot points until I have about 600 ends representing a sash width. Two full repeats of Old Clan Fraser total 660 ends. I go over my penciled numbers with colored pens to indicate each color. The color draft is much easier for me to visualize, and is easier to follow, thus reducing warping errors.

To check my draft for accuracy, I add the total ends in one repeat from my source; then I add the total of each color on my working draft. If the sums match, the pattern is correctly written. Knowing the count for each color also tells me the proportion and therefore the yardage needed of each color. If I am working without a picture, these color proportions also give me an idea of the visual effect of the design.

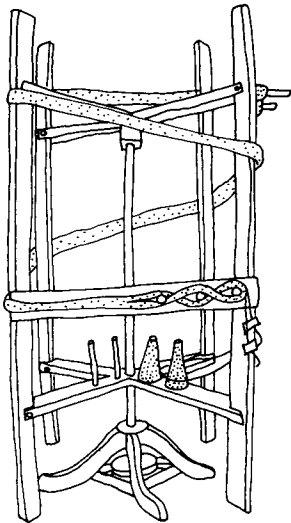
The structure of tartan is a balanced 2/2 twill woven with identical yarns in warp and weft. The threading on four shafts is a simple

straight draw (1,2,3,4); the tie-up on four treadles is 1-2, 2-3, 3-4, 4-1. A separate shuttle is required for each color.

Though worsted wool is the traditional yarn used for tartans, Weaver's Way 40/3 mercerized cotton is a fine, lustrous yarn that weaves into a nearly silklike fabric with a lovely hand when set at 48 ends per inch. It was my choice for this tartan sash.

Warping

I measure my tartan warps on a vertical warping mill. Many references say a mill is not practical for warps with multiple color changes; however, I've found a method that keeps me from having to cut and tie at each color change. After winding a color stripe, I hold the tension near the end peg with a piece of masking tape and put the inactive cones onto the warping mill to ride while I wind another color. This eliminates the need to cut the ends with each color change (see illustration).



Tartan color stripes are multiples of two, so I warp with two cones of each color, cutting warping time in half and errors in half, too. I wind an extra pair of warps, used as one,

Blue	(32)	2				24	(2)	24			2	= 86 = 26%
Red		2	2	32	32		2	2	32	32	2	2 = 140 = 42%
Green			24	4	24			24	4	24		= 104 = 32%
Totals for one repeat = 330 = 100%												

for each edge in the selvedge color. These get beamed with the rest of the warp, but since they are reinforcing, floating selvedge threads, they are not threaded into heddles. They do get a separate dent.

Warping from back to front promotes nice, even warps, especially necessary for fine warps and an evenly woven tartan. I beam with firm tension, using a weighted drag to approximate weaving tension, beginning with sticks laid in to assure a smooth base, then roll in butcher paper. For tartan sashes, I sley 4 ends per dent in a 12-dent reed to make 48 ends per inch. I weight-tension (see my article, "My Warps Lift Weights", page 26 in the November/December 1989 HANDWOVEN) my tartan warps and I also weight the floating selvedges with 7 pennies in each of two film cans. These hang under the warp roll on yarn loops and require no attention.

## Weaving

The key to successful tartan weaving is to weave the color pattern *square*, with the same number of weft picks per color as warp ends in that color; accurate counting and accurate beating are absolutely necessary.

For good selvedges at 48 ends per inch, a smooth and efficient rhythm is essential. This means never touching the selvedges with your hands. I've found well-adjusted end-delivery shuttles give good selvedges with no touching, almost automatically. All your shuttles should have the same weight and handle to aid the rhythm of weaving.

The shuttles need a "home base" that is easy to reach. I have a cardboard box that serves as a loomside table. Its top is 8" below the level of the warp and with a rubber kneeling pad cushion, makes a quiet, non-slip surface for quick deposit and pick-up of shuttles. I arrange them in the order of use-frequency, and always return them to the same order.

Weaving begins by squaring the selvedge block so that the pattern is

squared from the corners up. Hem-stitching secures the weft. I weave, following the warping draft until about 2 inches have been woven.

Then I drop a corsage pin in the center of the diagonal color block, which guides my eye for the rest of the weaving. The big head of the corsage pin always sits in a square,

## Scottish Studies

North Idaho College in Coeur d'Alene, Idaho, offers summer programs in Scottish studies for youths and adults. Seminars range from a weekend to two weeks, and topics include Scottish history, Gaelic language and culture, tartan weaving, kilt making, Scottish harp, Scottish fiddle, piping and drumming, country dancing, and Highland dancing. The college also sponsors an annual two-week trip to Scotland for those seeking an overseas adventure.

Of particular interest to weavers is the one-week tartan weaving workshop, in which students learn about tartans and their history while weaving an assortment of samples. The workshop is taught by Jan Crook, an accomplished tartan weaver who recently designed and wove the official Idaho state tartan in celebration of the state's centennial. Her design has been registered with the Scottish Tartans Society in Scotland.

For more information about the Scottish Seminar Program at North Idaho College, write James McLeod, Director of Scottish Studies, Fort Sherman Officers' Quarters, North Idaho College, 1000 West Garden Ave., Coeur d'Alene, ID 83814. (208) 769-3391 or (208) 769-3300.

pure color block that is in the diagonal band that follows the warping order. I check and mark the pattern from the lower left to the upper right. It's a good idea to use a pin even on simple patterns. Before each advance of the cloth, I look where the pin rests, follow up and to the right on that diagonal of pattern squares, confirming that each square is "square" and a solid color.

Then I move the pin up that diagonal and drop it in the center of a marking block a couple of inches behind the fell.

Weaving proceeds with each color used in its turn, counting the right number of picks, then laying it back "home" Pick up the next shuttle color, count the picks, lay the shuttle back, and so on. Each color block ends with the shuttle on the "home" side, since all blocks are multiples of two. I use a photographer's examining glass, called a "linen tester", or pick glass if I must count picks already woven.

The selvedge on the shuttle side has floats of varying lengths. Be careful not to snag them, but leave them hanging until after the finishing wash when they can be trimmed. There are so many color changes in tartan weaving that it would spoil the rhythm of weaving and distort the selvedge if the ends were cut and tucked in, and binding them with the active weft makes a stiff, unattractive edge.

This fine cotton at 48 ends per inch requires a sharp beat to weave the pattern to square at 48 picks per inch. Beat only once, for speed and rhythm's sake; change the shed with the beater at the fell.

I make a gauge that shows the distance between two prominent stripes in the warp, and check the weft repeats with this gauge before advancing the cloth. Ideally, a 3" wide block will be about three weft picks over square, to accommodate the relaxing of the warp tension. If there is more or less difference, I know my beat is off or I have made an error in the pattern. In either case, the weaving comes out. If I have to take out more than 6 to 10 picks, I save time and frayed warps by cutting the errant picks out with a sharp razor blade, using a steady hand and strong light. A blunt needle stroked toward the reed lifts the cut wefts which I then pull out.

To keep track of how much I've woven, I pin a 60" tape measure to the selvedge away from the shuttles and leapfrog two pins up its length.

When I get to the 60" mark, I restart the tape backward, beginning with the 48" mark. When I near the 1" mark, I study where the pattern will end to properly square the selvedge pattern as in the beginning. This invariably means finishing a bit short of 108" or going a bit longer. I end the sash with hemstitching.

## Finishing

As soon as this glorious fabric comes off the cloth roll, I first check for errors, then I admire it. Folding the sash crosswise and on the diagonal, matching warp with weft reveals *everything*. A sewing bird or "third hand" holds the sash while I twist the fringe so that I can get good, hard cables. I twist two groups of 12 threads each hard to the right, then I ply them together twisting to the left and put an overhand knot near the end to make a

little tassel.

I soak my tartan in the washing machine for 20 minutes in warm water with a few drops of Ivory Dishwashing Liquid®. I spin out the suds and rinse three times, first in clear warm water, then in warm water with 1/4 cup of white vinegar, and finally in clear, warm water. The vinegar rinse helps maintain the high luster of the mercerized yarn, the last rinse removes the acid of the vinegar.

I dry the sash by ironing it. Then, with good light, good shears, and a steady hand, I trim off all floats that span more than 8 weft picks. Finally, I initial the piece in chain stitch.

The sash is ready to wear and the method of wearing can exercise your creativity. A Scottish woman wears the sash pinned at the right shoulder unless she is a clan chief,

wife of a chief, a member of the Royal Scottish Country Dance Society, or one of the other exceptions. Wear and enjoy. Be prepared to name the tartan and brag a bit whenever you wear it. ♦

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*M. Kati Meek weaves sashes for fellow Scots, studies Scottish Highland dancing, and writes about and leads seminars in Scottish and Lithuanian weaving.*

Sutton, Ann and Richard Carr. *Tartans: Their Art and History*. New York: Arco, 1984.

Thompson, J. Charles. *So You're Going to Wear the Kilt*, second edition. Heraldic Art, Box 7192, Arlington, Virginia 22207. 1972.

Scarlett, James D. *The Tartan Weaver's Guide*. Distributed in the United States by Robin & Russ Handweavers, 533 North Adams Street, McMinnville, Oregon 97128, 1985. The Scottish Tartans Society, Comrie, Perthshire, Scotland PH6 2DW.

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# Scotch Tartan, Scotch Plaid

by Kax Wilson

AS WITH MANY textiles, terms and definitions change with time and geography. Myth is woven in and fiction becomes truth. Today we tend to use *plaid* and *tartan* interchangeably to identify patterns formed by different-sized and -colored groups of both warp and weft arranged to form squares and rectangles. The commonly used 2/2, 45-degree twill enhances color effects best. That an unlimited number of patterns is possible has been proved by Scottish Highland weavers.

Early settlers to the Highlands were overflow from Celtic Ireland, and the picturesque clan system, with feuding families holding separate territories, was not in place much before the late seventeenth century. Early clothing was Irish: for men, a long shirt or tunic and a brown or russet cloak for warmth and camouflage in the heather. Those who were socially important

might wear *trews*, a combination of breeches and hose. Records indicate that the typical Highland male "skirt" was adopted in the late seventeenth century.

## Tartan and Plaid

Historically, *tartan* and *plaid* have their own meanings. The word *tartan*, best used in reference to pattern, derived from the English *tanem*, French *tiretaine*, and Spanish *tiritana* that meant a linsey-woolsey cloth with a small check as early as the thirteenth century. Check and simple tartan patterns date back to Roman times. The concept probably reached the Highlands from Flanders via the Scottish Lowlands.

Individual Highland households kept small flocks of short-, fine-wooled sheep. Men wove; women spun and dyed. Usually yarns, rather than fleeces, were dyed with lichens, berries, barks, and other plant materials in early days. Natu-

ral colored wools were blended for grays and browns. Indigo and madder were imported. Fabric grounds were colored for chiefs, undyed for commoners.

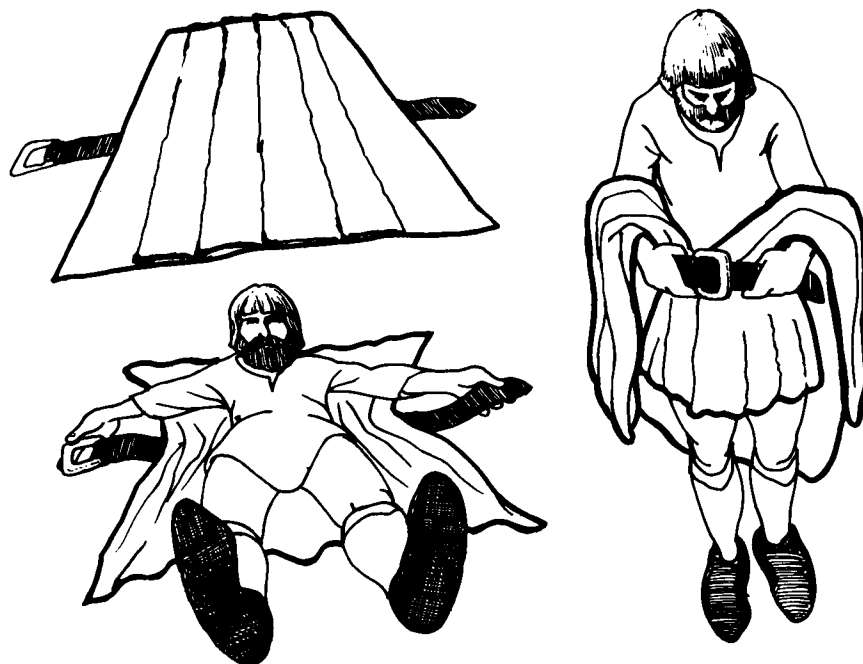
*Plaid*, from the Gaelic *plaide*, meant a rectangular shawl, usually worn over a shepherd's left shoulder. *Plaid* has also been used to denote a woman's shawl, something which confuses the paisley researcher.

Thus, a tartan was a pattern (sett) or fabric; plaid, a garment.

## Traditional Scottish dress

In the late seventeenth century, the *belted plaid* came into vogue as the ideal garment for skipping over rock and rill. Picture the local men dressed in short skirts heaving huge double-sided swords against their neighbors! This attire, convenient but indecent on windy days, was achieved thus: the worker or warrior laid his heavy, wide belt on the





ground, centered his 4-yard-by-1½-yard plaid over it lengthwise, then pleated the bottom half, keeping two small end sections unpleated. He lay down on his plaid and fastened the belt around his waist, overlapping the unpleated sections. Rising, the fellow threw the unpleated half of the plaid over his shoulder and went off to work or war.

The *kilt*, from *kilten* of Scandinavian origin, came into existence about 1730, when an English

Quaker, who had built an iron smelter near Inverness, noticed how inconvenient the belted plaid was for woodcutters and furnace tenders. He called in a tailor, who separated the skirt from the plaid and made it into the *philibeg*, a short garment with permanently sewn pleats.

## The end and beginning of Highland dress

The long-standing antagonism between the Scots and the English came to a head in 1745 at the Battle

of Culloden. The defeated Scots were disarmed, de-plaided, and de-tartaned. The clan system was destroyed. For 35 years, Highland dress was outlawed, so the kilt went underground where aristocrats, who had seldom worn it previously, took it up as the symbol of an endangered ethnic group.

Meanwhile, Highland regiments, integrated into the British army, were allowed, even encouraged, to retain plaid and kilt. Lavish embellishments followed until uniforms and accoutrements were quite magnificent. Because different regiments were uniformed in distinctive tartans, the idea grew that specific clans were identified in the same way.

Early in the nineteenth century, several writers, among them Sir Walter Scott, caught up in romanticism, created a historic fantasy of Highland clan life and costume. In 1822 Scott orchestrated a great Celtic pageant in Edinburgh. King George IV, suitably attired in tartan, initiated a worldwide and unending fashion. Because the old handweavers had died during Proscription and their pattern sticks lost, attendees had to come up with new "ancient" family tartans. Subsequently, setts were registered, and manufacturers brought out for their fashionable clientele many individual clan and district tartans, dress and hunting tartans, even black-and-white mourning tartans.

Numerous books of family history, heraldry, and tartan tell descendants of Campbells, MacKenzies, MacDonalds, and other Scots which tartan they should wear to be correct. The rest of us can weave and wear whatever plaid we wish. ♦

## Scottish Tartans Museum

The Scottish Tartans Museum in Highlands, North Carolina, houses samples of more than 200 authentic tartans and examples of tartan dress and Highland garb, much of which is on loan from The Scottish Tartans Society of Comrie. Displays depict the evolution of the kilt and the weaving of tartans. The museum also houses an index of tartans giving the authentic sett, colors, and history of more than 1500 tartans.

A trip to the Tartans Museum is a small visit to Scotland itself, for the town of Highlands is rich with the history and heritage of Scots. The town was founded by Scottish-Americans, and during the early 1800s, 40 percent of the population was of Scots-Irish descent or had emigrated directly from Scotland. Family histories, mountain tales, and newspapers of those early settlers are on file at the local library. Descendants from these families continue to work and live in Highlands.

For more information, write the museum at Main Street, Highlands, North Carolina 28741. (704) 526-5413. Hours are 10 am to 3 pm Tuesday through Saturday. Admission is free, but donations are gratefully accepted.

## References

- Bain, Robert. *The Clans and Tartans of Scotland*. London: William Collins & Sons, 1968.
- Dunbar, J. Telfer. "Scottish Highland Dress" *Ciba Review* #68, June 1951.
- Maxwell, Stuart, and Robin Hutchinson. *Scottish Costume 1550-1850*. London: Adam & Black, 1958.

# The Scottish Arisaid

by M. Kati Meek



SCOTTISH WEAVERS ARE well known for Harris tweed and for the Paisley shawl of the past century, but it is tartan that says "Scotland" almost as loudly as the great Highland bagpipe. The buckled kilt we see on pipe bandmen is a modern vestige of the ancient great kilt, or belted plaid (pronounced *played*). Most accounts describe the fabric as *double width*, this being two 27" loom widths joined to make a fabric 54" wide and 7 to 9 yards long. This plaid was pleated crosswise and belted around the waist with the kilted or pleated center section at the back and the two smooth ends lapped over in front with the bottom selvedge just above the man's knees. The fabric above the belt was pulled around the shoulders and pinned or the corners knotted over one shoulder with the excess fabric rolled and tucked under the belt to keep it out of the way.

The woman's version of this versatile garment is called an arisaid (pronounced *air-uh-sod*) and is about the same dimensions as the great kilt, but is lighter in color. The overall effect is more a striped fabric than a tartan.

The arisaid, or "dress" tartan, is pleated and belted around the waist; but whereas the man's great kilt is pleated and worn crosswise, the arisaid is pleated and worn lengthwise. A woman belts the arisaid at the waist with the two ends below the calf and the center loop of fabric above the head. This loop can be pulled around the shoulders

and pinned in front, pulled over the head (the arisaid was banned in one parish church because women were sleeping under its concealing folds during the sermon), or draped and pinned over one shoulder where it falls, much as the modern woman's sash. If the fabric loop is allowed to drop over the skirt portion, the Martha Washington overskirt/peplum-supported-with-panniers style appears.

The Angus District tartan is the basis for my arisaid. Traditionally, the ground colors (here, blue and black) would be replaced with undyed wool. One repeat of the full-color pattern is woven near one selvedge and the pattern is woven once in fullcolor near the ends of the arisaid. Most of the weaving is with undyed yarn.

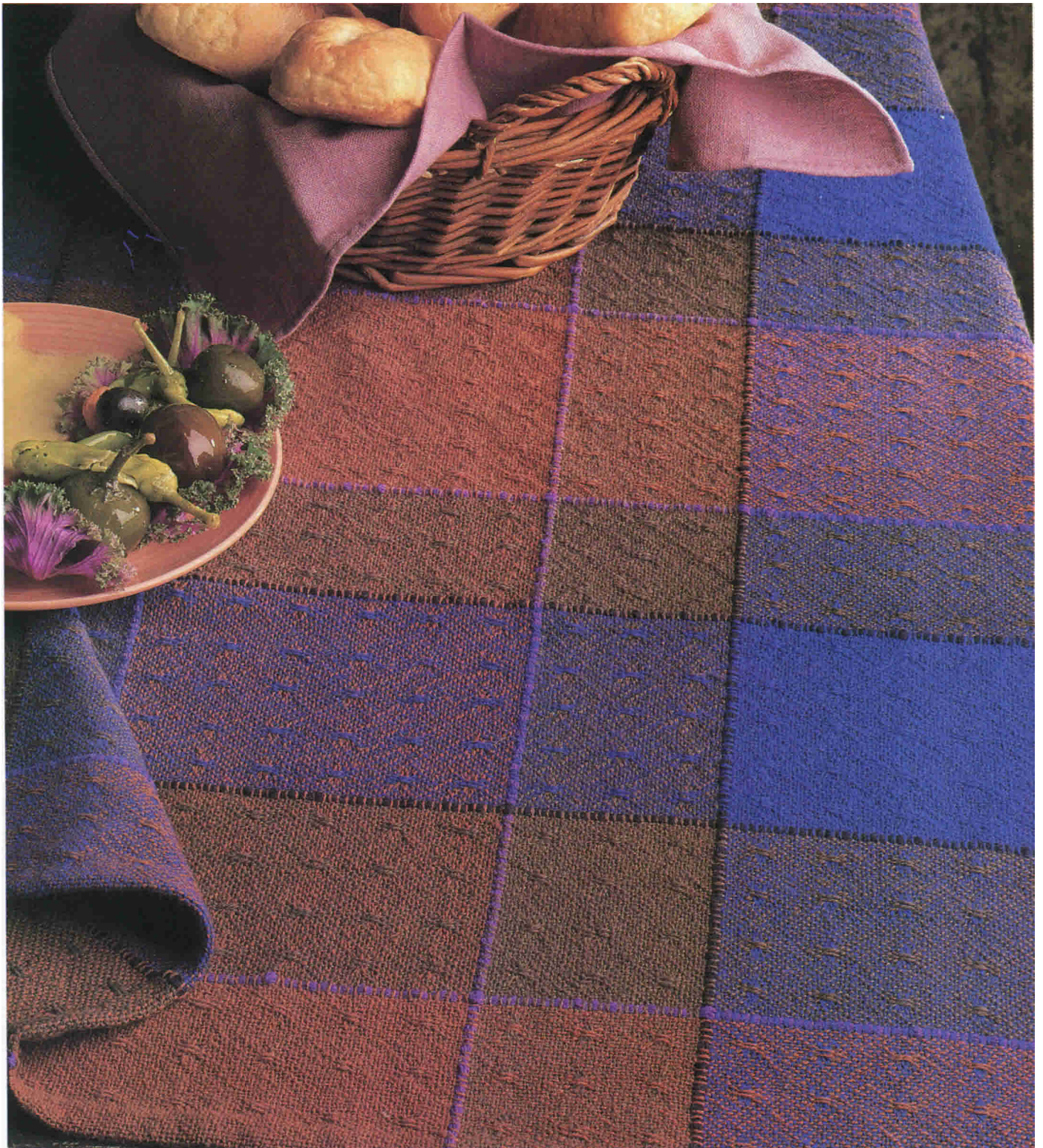
The arisaid is a perfect piece for hand-weaving as there is no cutting and very little sewing. I've worn my arisaid to a wedding and for evenings of dancing. It is a marvelously simple, fun-to-wear, luxuriously draping garment. ♦



*Kati Meek demonstrates how a traditional Scottish arisaid is worn: the long strip of fabric is worn belted with the pleated ends hanging along the backs of the legs and the unpleated loop draped around the shoulders and pinned at the chest. As a variation, the upper loop of fabric may be draped across one shoulder and secured with a pin. No instructions provided. Top photo: Front view. Photos: Jack Short.*

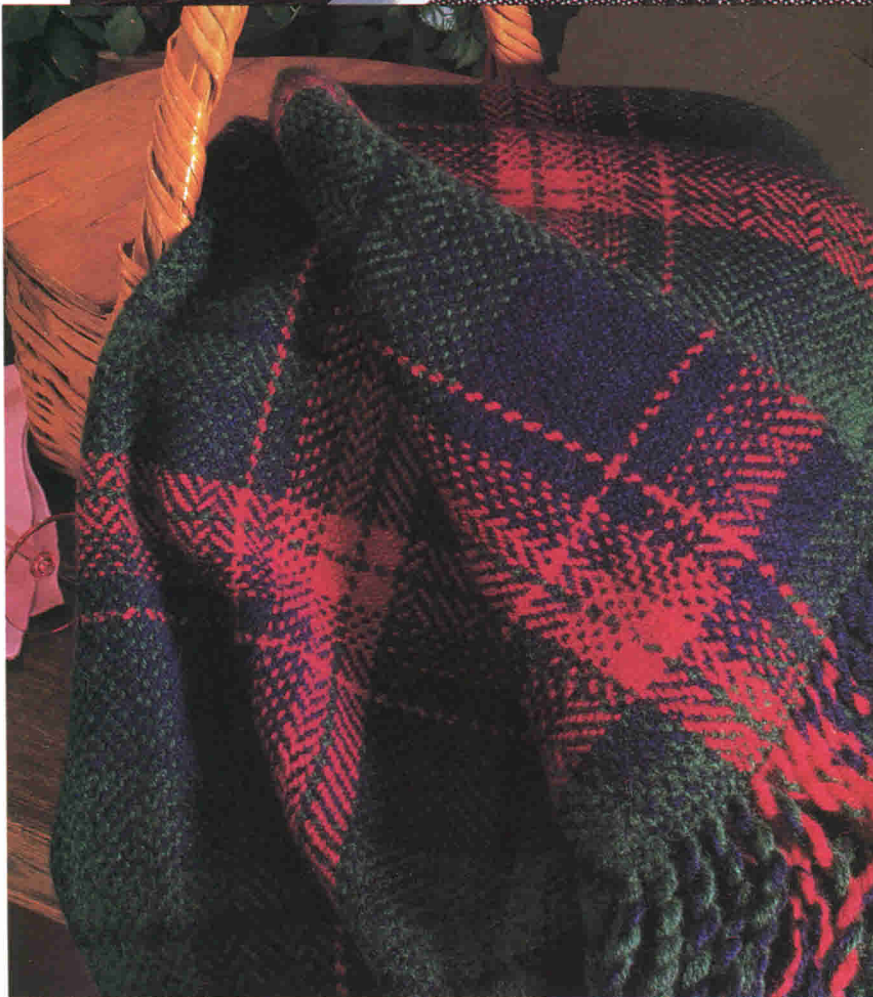


# Plaids and Tartans



*Combine plaids and variations in weave structure. Blue, green, and gold play against one another in this **Block Plaid Luncheon Cloth** designed by Janice Jones. Janice used widely spaced huck floats and accents of grouped warps and wefts to give this autumn picnic cloth its rich texture. Detailed instructions are in the Instruction Supplement.*



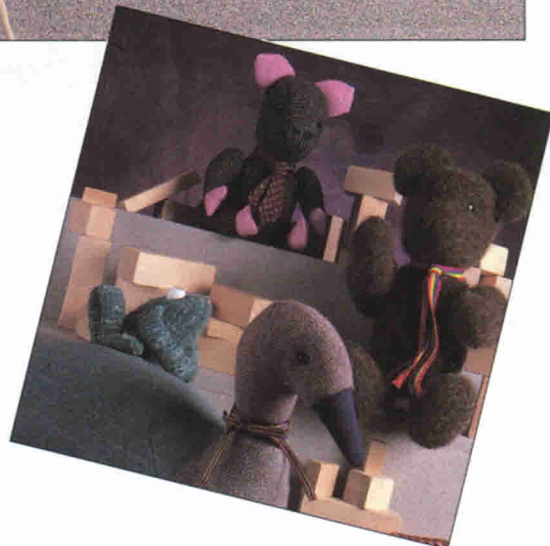


Top: *Frame a woven piece with plaid.* Strong, bold colors frame the four sides of these **Plaid Placemats** designed by Jean Scorgie. Grouped warps and inlay wefts form the geometric center motif. Yarns courtesy of Glimakra Looms 'n Yarns. Left: *Contrast an asymmetrical plaid with a symmetrical weave structure.* Woven in a herringbone twill threading that does not coincide with the color repeat of the asymmetrical plaid, **Sarah's Plaid Afghan** looks more complicated than it is. Robyn Hans chose two-ply wool for this soft, serviceable blanket. This piece was a winner in our Great Cover-Up Contest. Directions for both pieces are in the Instruction Supplement.



# Accent on Animals

*by Mary Berent and Sue Lehman*



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## Create your own lovable pets with handwoven fabric

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IT ALL BEGAN with Barbara Tewksbury's carefree cats pictured in the Idea Notebook of the November/December 1986 issue of *HANDWOVEN*. That small photograph started a two-year obsession with stuffed animals that shows no signs of abating.

We began by experimenting with recycled handwoven fabric and easily available patterns. We're still pleased with these early projects, although we've learned a lot about choosing fabric and patterns since then. In our blissful ignorance, our second animal was a complicated five-jointed rabbit made of very loosely woven fabric—we're lucky it turned out as well as it did. The more we did, the more we learned and the more possibilities we saw. The animals are fun to make, and are really quite easy.

### Choosing a pattern

When you choose an animal pattern, keep your sewing ability in mind. You might want to consider something simple for your first effort—handwoven fabric can present new challenges. Jointed animals are tricky and certainly more difficult than flat, pillowlike animals. In searching for patterns, remember to check quilting and craft shops as well as fabric stores. Craft books or magazines sometimes are good sources for unusual patterns.

---

*Mary Berent and Sue Lehman have constructed a menagerie of cuddly animals from handwoven fabric. Yarns, weave structures, and color combinations were carefully chosen to give these critters unique personalities—an animated cat, innocent bunny, playful frog, or an executive pig. See the Instruction Supplement for instructions on how to weave and construct the two Cats (top photo). These distinctive felines were both created from a single multi-colored warp with two different colors of fuzzy weft. Once you start, you won't want to stop. Look for other animal patterns at craft or fabric shops.*

Before you settle on a particular pattern, make sure that it's suitable for handwoven fabric. Avoid tiny or fussy details (such as paw pads or toes), small points, small pieces or several seams that converge at one point. Teeny tiny animal patterns are appealing but are more difficult to construct than larger ones. Whatever pattern you choose, it should showcase your handwoven fabric.

### Determine the fabric layout

After you've chosen your animal pattern, determine how much fabric to weave. Most layout instructions provided by pattern companies assume 45" or 60"-wide fabric and allow for amazing amounts of waste. You can plan a more economical layout, then design your fabric width to fit the widest pattern piece, adding a little extra to allow for shrinkage and draw-in. Determine the length of your fabric by adding the lengths of all pattern pieces. Remember that you'll need multiples of some pieces (such as legs and ears). You can save on fabric by putting the smaller pieces side by side or lay some of the pieces on the weft-wise grain. If your fabric is striped, the latter can create an interesting design element.

### The fabric

Fabric for stuffed animals does not need to drape but should be firm. You can use any fiber, but wool is a good choice for your initial project. When well full, wool is less apt to ravel—an important consideration with the narrow seam allowances usually found in animal patterns. Cotton, linen, and synthetics are appealing, but they will usually also ravel more readily. Set the warp closely so that the fabric will hold its shape and keep the stuffing from poking through. If your sett is 8 e.p.i., a  $\frac{3}{4}$ "-wide pattern piece will

consist of only six threads.

When choosing color and weave structure, imagine the personality you want to give your animal. Do you want it bright and cheerful or quietly dignified? Do you want a flamboyant stripe or a conservative tweed? Scale is also important—a large design may be lost on a small animal.

Consider using commercial fabric to add interest—satin ear linings or leather paws. The smaller pattern pieces may be easier to work with if they are made from a coordinating commercial fabric.

### Sewing

Before you put scissors to fabric, read and reread the pattern instructions carefully. This will save you time in the long run. Make sure you understand each step before you begin to cut or sew—ripping out handwoven fabric is no fun! The more familiar you are with the instructions, the less you will have to handle the fabric, and the less the fabric is handled, the less it will ravel.

When you lay out your pattern pieces remember that some have to be turned upside down. This is especially important if your fabric has a directional pattern. Keep in mind that you want to minimize both waste and raveling. You've already planned the fabric width to eliminate as much waste as possible. Fit your pattern pieces as close together as possible—you may need that extra bit of fabric. You can also reduce waste and achieve a better cut edge by cutting each piece separately rather than cutting doubled fabric. To prevent raveling, the edges can be zigzagged or moistened with FrayCheck®. We prefer FrayCheck® because it's quicker, and zigzagging tends to stretch the fabric.

Whether you sew by machine or by hand, be attentive. A "walking



foot" on the sewing machine can alleviate slippage of the fabric layers. Basting by hand is a good alternative. For some small pieces (ears and paw pads, for example), hand sewing can eliminate slippage entirely and will give more control. Use whatever method works best for you.

## Stuffing

The way you stuff your animal will help influence its personality. Use more stuffing if you want your animal to be portly and dignified, less if you want it to be wiry and athletic. Choose a good-quality fiberfill and pack it in with a blunt instrument such as a chopstick or the eraser end of a pencil. Check as you go to see that the stuffing is even. If you stuff too tightly, your handwoven fabric will stretch. However, like a middle-aged waistline, the stuffing will settle with time, so don't stuff too loosely either.

Finishing details also add personality. The placement of ears and eyes can make surprising differences. The character of the animal can be greatly affected by whether you add eyes and the type of eyes (buttons, embroidery, commercial eyes) you choose.

Just because your project is light-hearted, don't take it too lightly. Planning ahead assures success, and as you gain confidence, you can change things to suit *your* ideas. You can create the perfect gift or memento—perhaps a pinstriped pig for someone who trades pork-belly futures, a cat just the color of Aunt Millie's sofa, or a bear made out of yarn handspun from the family pet's hair.

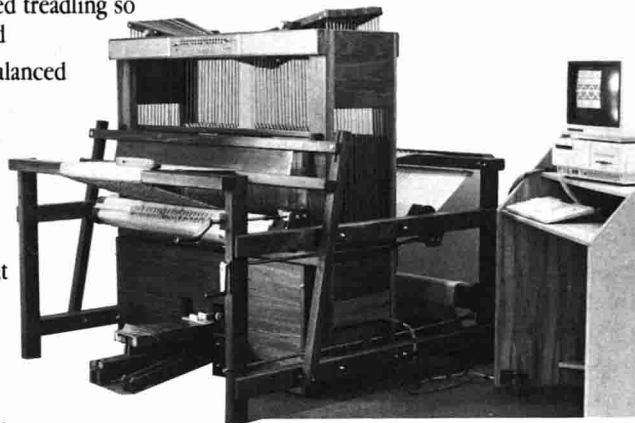
One warning—this can be addictive! You may find yourself envisioning the most extraordinary creatures and carrying on odd conversations—"I've found the most wonderful frog eyes!" ♦

*Mary Berent has taught weaving for eight years and has been weaving for many more. Sue Lehman is a weaver interested in historical textiles.*

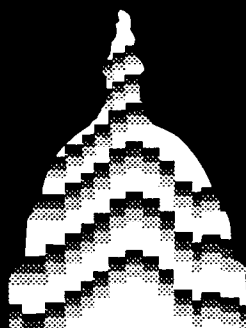
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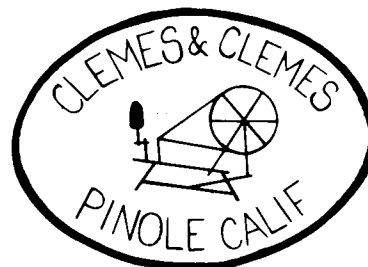
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## HANDWOVEN's Sensational Scarves Weaving Contest

It's time for another Interweave contest! This time we're focusing on scarves—big scarves, little scarves, fancy scarves, dapper scarves, fuzzy scarves, shiny scarves, scarves for warmth, scarves for style. We're looking for striking designs ranging from very easy to very challenging. If it can be worn around the neck, we will consider it.

**JUDGING.** The Interweave Press editorial staff will judge the contest based on good design, craftsmanship, utility, and beauty.

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

### ENTERING

- Finished projects must be handwoven and designed to be worn around the neck.
- Yarns must be readily available (no mill-ends, please) or handspun by you.
- You may enter as many items as you wish.
- Each entry must include a weaving information sheet (send an SASE to the address below to request a form).
- Each entry must be accompanied by a \$5 entry fee (to cover packaging and return). Checks or money order; no cash, please.
- Each entry must be labeled with your name, address, and daytime phone number.
- All entries must be received at our office no later than January 15, 1991. (Canadians, please note: allow at least two weeks mailing time. Also, be sure to mark for customs so neither of us gets charged duty.)
- Nonwinning entries will be returned by April 15, 1991, winners will be returned by July 15, 1991.

**SEND YOUR ENTRY TO:** The Sensational Scarves Weaving Contest, Interweave Press, Inc., 201 East Fourth St., Loveland, Colorado 80537

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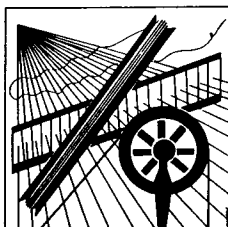
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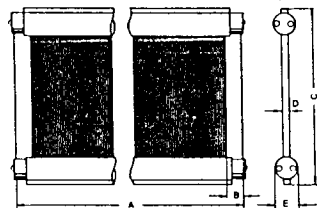
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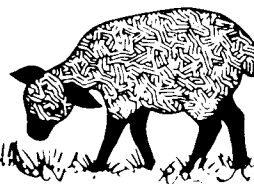
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The snowflake motif in Nancy Myer's **Star Christmas Mat** is adapted from a cross-stitch pattern and woven in double-weave pick-up. This crisp mat is woven with 10/2 mercerized cotton on just four shafts. Alison Irwin's **Dragon Boats** make festive Christmas decorations that are as easy to make as they are colorful. Simply wrap bright shiny yarns around a lightweight cardboard form. See the Instruction Supplement for complete directions for both projects.



## *The Tzouhalem Spinners & Weavers Guild Christmas Card Exchange: A collection of handwoven holiday greetings.*

For a guild project, the Tzouhalem Spinners & Weavers Guild in Duncan, British Columbia, Canada, organized a Christmas card exchange. Ten members joined in the fun and challenge of designing and weaving a festive fabric to decorate greeting cards. For consistency, all participants were to design their motifs to fit in one of three die-cut paper card forms (custom made by a local print shop).

The participants had an entire summer to design and sample their fabrics. No limits were placed on the yarn, sett, or pattern to be used. At the October 1 deadline, each par-

ticipant provided enough fabric to fill the windows of 12 cards together with instructions that included yarn requirements, sett, and draft.

The cards were distributed among the participants, each receiving a set of all 10 handwoven designs and instructions. One of the two remaining sets was cataloged in the guild library, and the other was awarded as a door prize at the guild's annual show in November.

*Shown here are just four of the charming Christmas cards designed for the Tzouhalem*

*Spinners & Weavers Guild's Christmas card exchange. **Stained Glass**, woven by Cathie MacKenzie, is an overshot motif with accents of gold metallic thread. **Blue Star** was woven by Alison Irwin in double-weave pick-up. Joan Mayer used a textured white yarn to embroider a **Snowman** on a plain-weave background. **Christmas Trees**, also woven by Alison Irwin, is a warp-faced band with tiny beads threaded on the center warp thread and placed at the tops of the trees. To receive details about these four Christmas card fabrics, please send a long, self-addressed, stamped envelope to Tzouhalem Christmas Cards, c/o Interweave Press, 201 East Fourth St., Loveland, CO 80537*





**Top: Christmas Trimmings.** This colorful assortment of holiday gifts and trims has something for everyone. Hide a treasure in Matilda MacGeorge's **Gift Bag**. Trim a tree with Karen Madigan's **Pyramid Tree Decoration**, Pam Patton's **Plaid Heart Ornament**, or Virginia Reisner's **Inkle Band Christmas Tree Ornament**. Bookmarks are also welcome gifts; try Virginia West's **Poinsettia Bookmark** or incorporate a bookmark in a greeting card as in Mary Anderson's **Christmas Tree Bookmark Card**. John Dewdney's cardwoven **Smiling Santas** makes a festive trim for a tree skirt, wreath, stockings, and more.

**Left:** A single red tree stands out brightly among the rows of green trees in this **Christmas Tree Greeting Card** designed by Margaret Gaynes. Margaret blended a multicolored metallic filament with the green and red wefts to make the trees sparkle. Weaving directions for all of these festive projects are in the *Instruction Supplement*.





# Weaving with Multiple Tensions

by Donna Sullivan



Donna Sullivan wound her warp onto two warp beams and used two different tensions to give her plain-weave **Holiday Runner** a distinctive ribbed texture. The warp-faced ribs are created by alternating slack and tight warp tension. Detailed weaving instructions are in the *Instruction Supplement*.

**M**Y INTRODUCTION TO unequal warp tensions came quite by accident as a beginning weaver. Not anticipating the surprise to come, I warped alternating stripes of mohair and wool to give textural interest to a plain-weave shawl. To my great disappointment, the mohair stripes wrinkled when the warp was relaxed. Even worse, one end of the shawl was much more wrinkled than the other. Since this first encounter, I've learned much about the causes of unequal warp tensions and how to avoid or use them to advantage.

## Unequal warp tensions caused by fiber differences

I learned early that fibers which differ in elasticity and grist develop unequal tensions if they are warped in distinct stripes and beamed together. Thick or inelastic fibers bend less readily around the weft than elastic or fine fibers. Disparities in warp tension increase with the length of the project, as yielding and unyielding warp fibers continue to bend differently around the weft.

To avoid warp tension problems due to dissimilar fiber characteristics, handle mixed fibers in either of two ways: warp the fibers so that they are evenly interspersed rather than isolated in alternating stripes, or if alternating stripes are desired, control the difference in tension by beaming the two yarns separately.

## Unequal warp tensions due to structural differences

Warp tension problems can also occur when two different weave structures are threaded in alternating stripes. If the warps of one structure interlace the weft more often than the warps of the alternating structure, tension differentials develop due to unequal warp take-up. For example, the warps in a plain-weave stripe interlace with each

weft pick, so they become increasingly taut compared to the warps in 2/2 twill which interlace once every two picks, or warps in satin which interlace only once every five or six picks. To weave two different weave structures on the same warp, beam the two structures separately. You might also find separate beaming useful when weaving plain-weave borders next to a structure such as leno. The borders have less take-up than the lace area, so they will be wavy unless they are woven under tighter tension.

## Unequal warp tensions due to functional differences

Several weave structures have two separate warps which consistently intersect the weft differently, causing differences in tension unless the warps are beamed separately. Here are some of them:

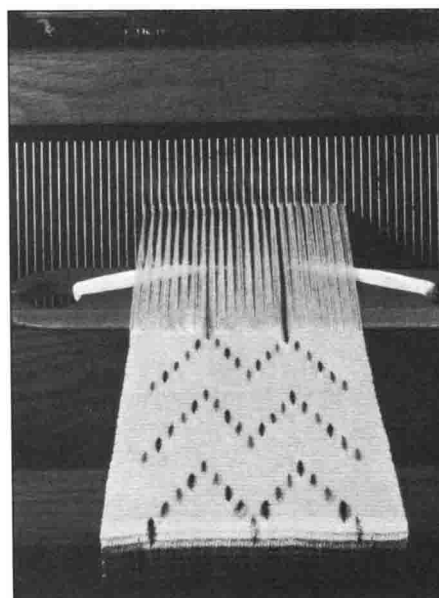
- In supplementary warp patterning, the ground warp usually intersects every weft pick while the pattern warp interlaces less frequently as it floats above or below

the warp to produce the pattern. The pattern warp becomes loose unless the two warps are beamed separately. In photos 1 and 2, I've tensioned the two warps separately by beaming the ground warp and weighting the pattern warp.

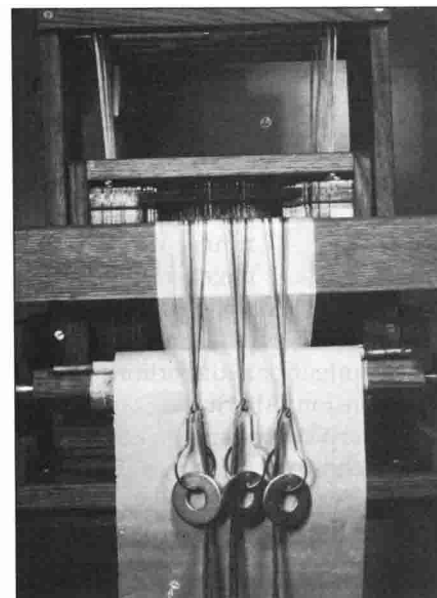
- In weaves such as Bedford cord and variations of summer & winter, an extra "stuffer" warp hides between the wefts to provide padding. Because the hidden warp never interlaces with the wefts, it would quickly become too loose to form a shed if the two warps were beamed together.

- In velvet or supplementary warp pile, the main warp weaves in plain weave while an extra pile warp rises periodically to form long floats of looped or cut pile on the surface. It is not unusual for the difference in take-up between the two warps to approach 1200 percent! Even the shortest project requires separate tensioning.

- In stitched double cloth, two layers may be connected periodically by "stitcher" warps from one of the layers. Differences in tension between the warps do not develop



1. The warps for this supplementary warp patterning will take up less than the background warp. Warping the pattern threads separately will prevent tension problems.



2. For the warp in photo 1, the main warp is beamed and the pattern warp is suspended over the back beam and weighted with washers attached to shower curtain rings (back view).

if several nonstitching picks are woven between stitching picks, as in matelassé, or if all shafts on one warp are rotated equally for the stitching, as in 2/2 twill stitched double cloth. However, warp tension differentials develop on long projects with frequent stitching when only a few shafts are selected to do all the stitching.

## Deliberate tension distortion

Some textural effects rely on unequal warp tensions. To control taut and loose warps independently, tension the two warps separately and maintain a consistent tension differential throughout the weaving process.

To make a highly textured, warp-faced plain-weave fabric, thread taut and loose warps alternately in the heddles. Keep the odd warps taut so that the looser even warps do all the bending. Prominent ribs

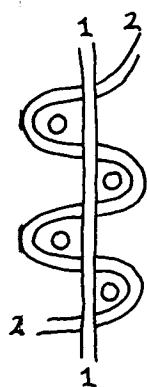


Figure 1.

form alternately above and below the taut warp, as the loose warp ends bend around the weft as shown in figure 1. When different colors are used on odd and even warps, the color of the looser warp predominates, as in the runner shown on page 64.

Seersucker is a plain-weave fabric which achieves a crinkled texture by intentional distortions of warp tension. Alternating taut and loose warp stripes are tensioned separately so that puckers appear in the loose areas and a smooth fabric forms in the taut areas.

In piqué, a taut stitcher warp pulls down the looser tensioned face cloth to create textured ridges and furrows. To achieve the tension differential characteristic of piqué, the two warps require independent tensioning.

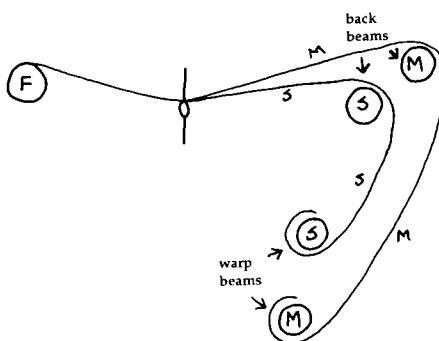
## Warping for separate warp tensioning

When you anticipate differences in warp tension, you can treat the two warps separately. On looms with a double warp beam, you can warp either back to front or front to back. On looms with a single warp beam, you can suspend the second warp over the back beam. Regardless of the method you select, make separate chained warps, each with its own set of lease sticks through the cross. It is important to dress the loom properly so the warps do not tangle and interfere with each other's movement.

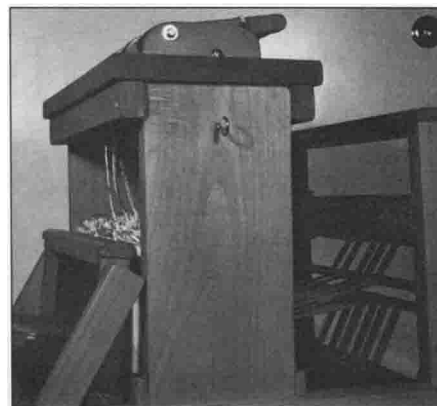
Looms with double warp beams come in two configurations. Most looms have both warp beams below the back beam. These looms also have two back beams, either attached or removable—the main back beam is behind and above the secondary back beam (figure 2). To keep the warps separate on these looms, the main warp (the ground warp or the warp with the most ends) is usually beamed on the lower warp beam and the secondary warp (the supplementary warp or the warp with fewer warp ends) is beamed on the upper warp beam.

The other type of configuration has one warp beam above the back beams (or back rods) and the second one below. On this type of

Figure 2. Two warp beams below the back beams (side view).



F = front beam    S = route usually reserved for secondary warp  
O = heddles    M = route usually reserved for main warp



3. A loom on which one warp beam is above the back beams (or rods) and the second warp beam is below the back beams (or rods).

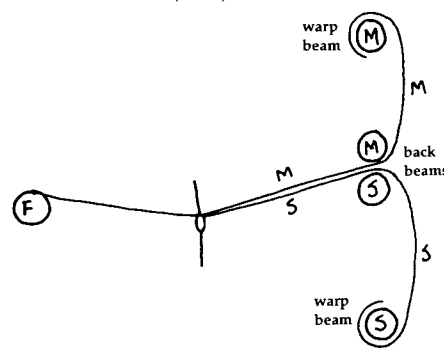
loom, the main warp usually goes on the upper warp beam and the secondary warp on the lower warp beam (figure 3 and photo 3).

**Warping two beams, back to front.** When warping two beams back to front, beam the secondary warp first. Attach the lease sticks of the secondary warp\* to the loom with a cord running from the back of the castle to the secondary back beam. Spread the warp in a raddle placed on this back beam.

Attach the ends of the secondary warp to the regular (upper) warp beam. (On looms where one of the

\*When there is not a main and secondary warp, such as in seersucker or the plain-weave table runner shown here, put the warp that you want to weave more loosely on the lower warp beam.

Figure 3. One warp beam above and below the back beams (rods).





warp beams is above the back beam, as in photo 3 and figure 3, attach the secondary warp to the lower warp beam.) Wind the warp onto the warp beam as usual. After beaming, remove the raddle and undo the cord which supports the lease sticks. Tie the lease sticks to the back of the castle with the cross 2" to 4" below the heddle eyes as in photo 4.

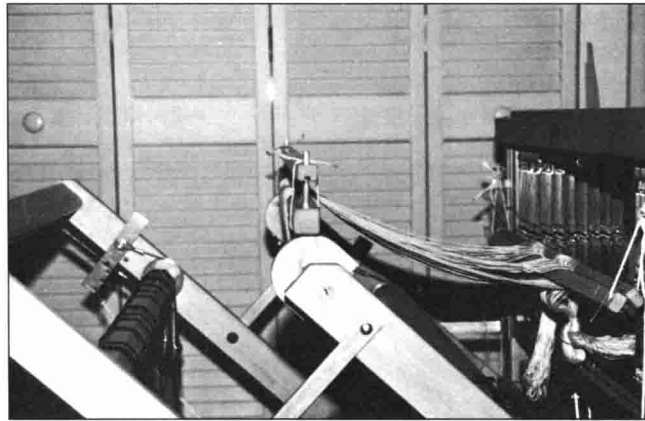


Photo 4.

Attach the lease sticks for the main warp to the loom with a cord running from the back of the castle to the main back beam. Spread the main warp in the raddle placed on this back beam. Attach the ends of the main warp to the secondary (lower) warp beam. (On looms with one warp beam above the back beam, attach the main warp to the upper warp beam.) Wind on as usual (photo 5).

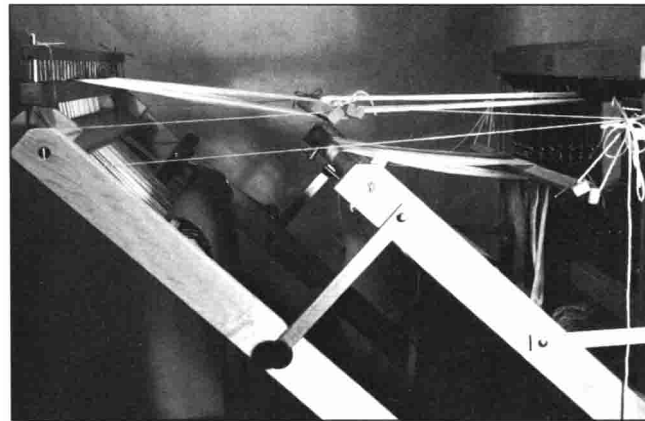


Photo 5.

After beaming the main warp, undo the cord, tie the lease sticks to the back of the castle so that the main warp's cross is even with the heddle eyes and a few inches above the cross of the secondary warp, as in photo 6.

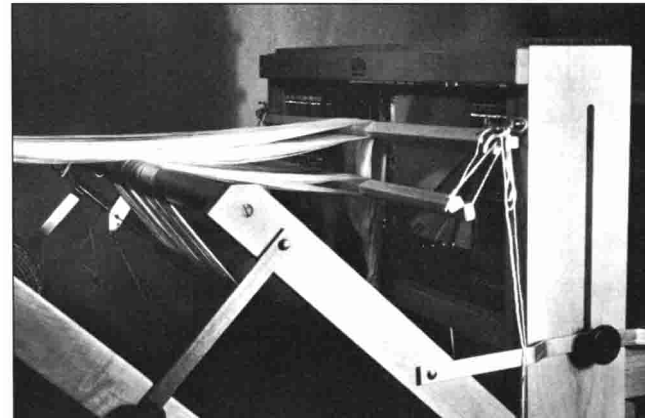


Photo 6.

Keeping the two warps separate, hold a few ends of both warps in one hand. Thread from the two warps according to the draft, being careful not to intertwine the warps (see photo 7).

When all warp ends are threaded, remove both sets of lease sticks and sley as usual. Tie 1" sections of the combined warps onto the apron rod. If the warps differ in elasticity, tie them separately.

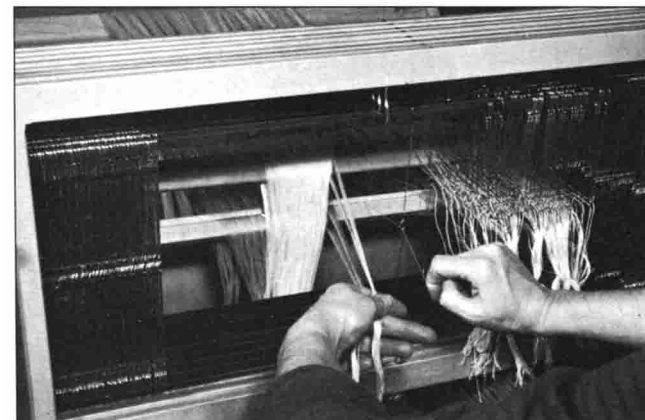


Photo 7

#### **Warping two beams back to front**

4. Beam the secondary warp on its warp beam and tie the lease sticks to the castle a few inches below the heddle eyes (side view).

5. After the secondary warp is beamed, position the raddle and lease sticks for the main warp and wind onto the lower warp beam.

6. After both warps are beamed, tie the lease sticks for the main warp to the castle above the lease sticks for the secondary warp (side view).

7 Thread as needed from the two sets of lease sticks, which position the main warp above the secondary warp (front view).

**Warping two beams, front to back.**

On each warp, place the cross on a cord approximately twice the warp width, tying the ends to form a long loop. Make a choke tie around each warp chain about a yard (or the distance from the front beam to the back beam) from the cross end.

Lay the secondary warp with the choke tie on the front beam with the cross toward the heddles, wrapping the long end of the warp around the front beam a few times to secure it temporarily. While holding sections of the warp in one hand, sley the warp as usual.

Secure the main warp to the front beam in the same manner. Lay a dowel or yardstick as a separator in front of the reed on top of the secondary warp before sleying the main warp. After both warps are sleyed, attach the separator halfway up the reed, as in photo 8, to keep the warps separate during threading. Thread from the two warps as drafted.

Unwrap both warps from the front beam. Raise the shafts threaded with the main warp and place both ends of this warp above the castle. Keep these shafts up so the main warp will not interfere with the movement of the secondary warp (photo 9).

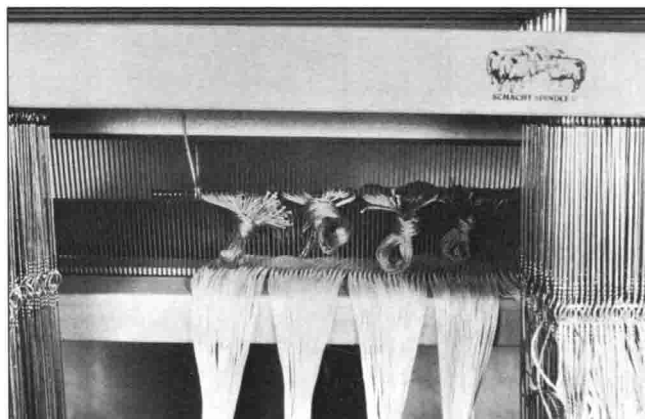


Photo 8.

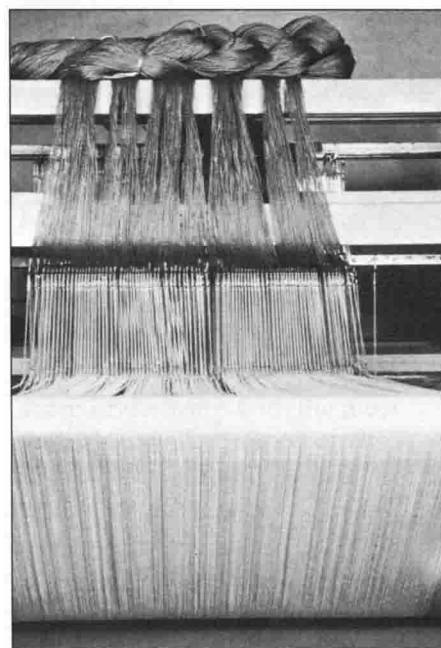


Photo 9.



Photo 10.

**Warping two beams front to back**

8. After the warps are sleyed, position the main warp above the secondary warp for threading (front view).

9. After both warps are threaded, raise the shafts for the main warp and lift it above the castle for winding the secondary warp onto the upper warp beam (back view).

10. Temporarily secure the secondary warp to the front beam before winding the main warp onto the lower warp beam (front view).

11. After the secondary warp is beamed, wind the main warp onto the lower warp beam (side view).

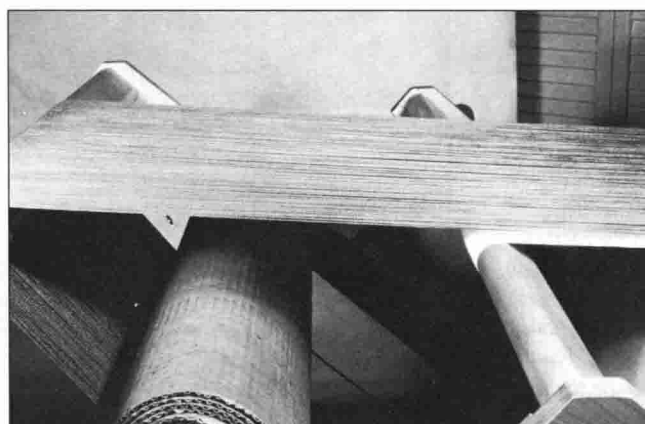


Photo 11

Tie and wind the secondary warp onto its warp beam in the usual manner. Lay a dowel or yardstick over the secondary warp in front of the reed as before. You may also want to tie the ends of the secondary warp in a few large temporary knots to keep them from sliding out of the reed while the main warp is beamed (photo 10).

Drop all shafts and stabilize the main warp while tying it onto the empty warp beam. Wind on as usual (photo 11).

Untie the temporary knots securing the ends of the secondary warp. Tie the combined warps onto the apron rod of the cloth beam in 1" sections. If the warps differ in elasticity, tie them separately.

**Warping looms with one beam.** Two beams are not necessary for weaving with multiple tensions. On

looms with one warp beam, dress the loom from front to back, but wind the main warp onto the warp beam while positioning the secondary warp out of the way on the castle. After both warps are tied to the front apron rod, suspend the secondary warp over the common back beam.

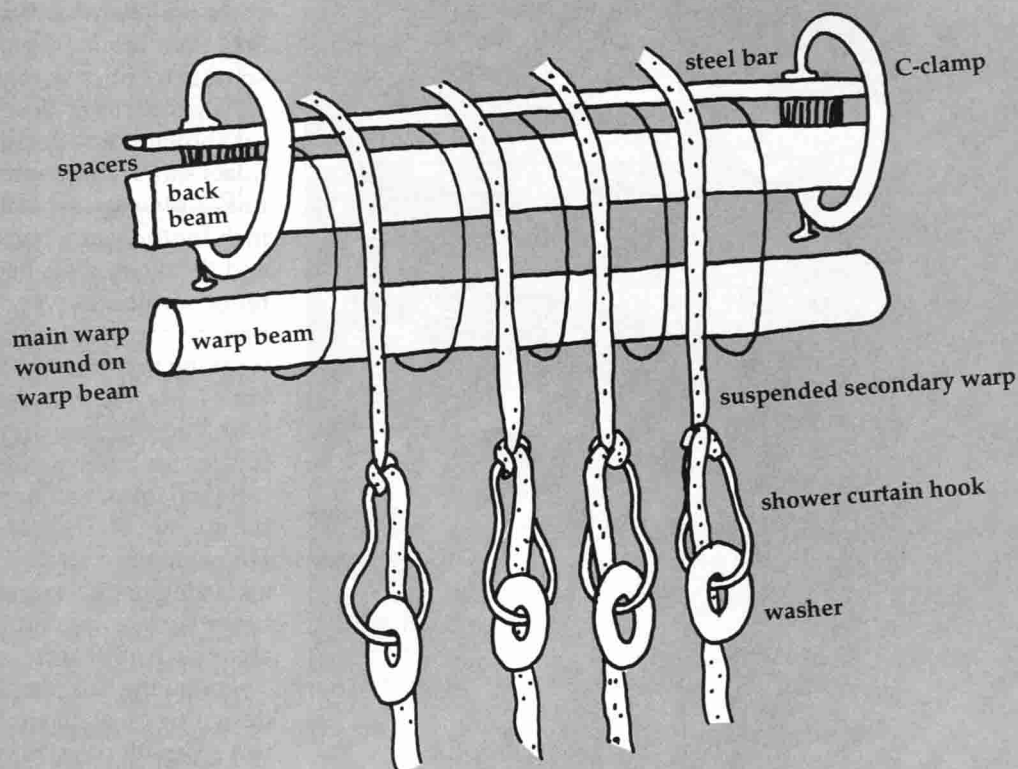
If only a few warps are suspended, weight each one separately with washers to achieve the desired tension. If numerous ends are suspended, chain 1" sections of the suspended warp, insert a shower curtain ring in the top loop, and suspend washers or small jugs of water from the rings depending on the amount of tensioning desired (photo 2). If jugs of water are required for lots of tension, as for piqué, plan to remove the weights temporarily whenever you advance the warp or leave the loom.

If the warps interfere with each other's tension as they rise over the common back beam, rig a "temporary back beam" to separate the two warps. Place the secondary warps over a steel bar clamped in place on top of the back beam with a few washers under each end to lift it above the main warp (figure 4).

Weaving with separate tensions is not as tricky as it may seem at first. Once you've tried it, you'll enjoy exploring the various weave structures which capitalize on disparate warp tensions. You may wish to begin your explorations with a simple, quick project like a table runner. ♦

*Donna Sullivan is the author of Piqué, Plain and Patterned. She taught workshops on weaving with multiple tensions at the Complex Weavers Conference and at Convergence this summer. Donna lives in Jacksonville, Florida.*

Figure 4. Temporary rigging for second back beam (back view).





*A beginner's guide:*

# Designing Rosepath Figures on Eight Shafts

*by Sandi Fisher*

WHAT'S CHRISTMAS without charming figures you can weave to celebrate the season? These small motifs can be used for everything from towels and baby bibs to Christmas cards and tree ornaments. Designing motifs on graph paper and then translating them to the loom is easy. Designing for eight shafts is no different from designing for four, except that your motifs can be more intricate and you'll need to watch the length of your pattern weft floats more carefully.

Because the various motifs require many different treadle combinations, these motifs are simplest to weave on a table loom or computer dobby loom. If you want to weave a piece with many different figures on a floor loom, be prepared for some acrobatics with your feet!

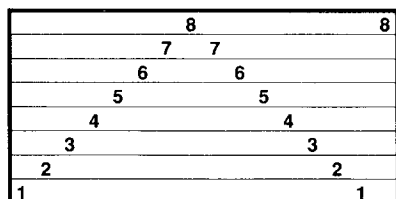
Small yarns at close setts are best for showing fine detail and keeping floats short. These samples use a fine, 2-ply yarn set at 24 ends per inch for the warp, background weft, and the tabby rows between each motif. Yarns left over from other projects are excellent candidates for weaving your motifs. Look through your odds and ends for finer yarns with interesting textures such as fuzzies for beards, iridescents for candle flames, and metallics to add the sparkle of Christmas tree lights. For even more texture, you can use a knitting needle to pull short loops to the surface, accenting special areas such as beards.

Following this simple method of designing on eight shafts threaded in a rosepath pattern, you can weave your own motifs. Note that shaft 8 weaves both in the center of the motif and at the tie-downs between motifs.



*Eight-shaft rosepath figures, top to bottom: tinsel trees, maple trees, snowmen, candlesticks, Santa faces. This collection is designed to show the variety of angles, curves, and textures possible. All are woven by the author.*

Step 1 Write out the rosepath threading on graph paper. Design a motif, such as the tinsel tree, opposite, filling in the squares with color and leaving the background blank.



Step 2. Figure out your treadling. On a rising-shed loom, you'll need to lift the *background* shafts to weave the pattern you've drawn. These shafts are represented by the blank squares on your graph paper. To weave the tinsel tree motif from the bottom up, you'll lift shafts 1-2-3-4-5-6 for the first pattern pick. Each pattern row on the graph is followed by a tabby pick (1-3-5-7 alternating with 2-4-6-8) of the background.

#### Shafts

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

G = green plus metallic

Step 3. Check the pattern float lengths. You'll want to keep in mind the sett of your yarn when designing. A reasonable float at one sett will be too long at another. For example, the longest float for the tree motif above spans 9 warp ends. At 24 e.p.i., this float is  $\frac{3}{8}$ " long, a reasonable length; at 12 e.p.i., this float becomes  $\frac{3}{4}$ " long, too long for our purposes. Also, long floats tend to spread out and cover the rows on either side, obliterating some of the detail. Although this  $\frac{3}{8}$ " float isn't so long as to be impractical, it covers the tree trunk below it. To correct this, you could add a tie-down in your design to shorten the length of the float or you could weave the

trunk longer so that it would show up better.

Step 4. Practice. After you've designed a few motifs on graph paper, try weaving them to see if you're on the right track. A little experimentation on graph paper plus a trial run

on the loom will get you off and running in no time. ♦

*A life-long love of designs has led Sandi Fisher to explore weaving patterns and a simple way to design them. She lives in Vancouver Washington.*

The complete treadling for the tinsel tree motif above, weaving from the bottom up.

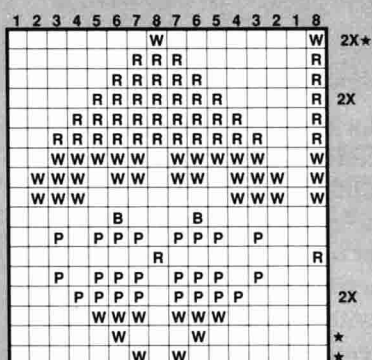
#### Pattern lifts (green)

Row 1.	1-2-3-4-5-6
Row 3:	1-2-3
Row 5:	1-2-3-4
Row 7:	1-2-3-4-5
Row 9:	1-2-3-4
Row 11:	1-2-3-4-5
Row 13:	1-2-3-4-5-6
Row 15:	1-2-3-4-5-6-7

#### Tabby (white)

Row 2:	1-3-5-7
Row 4:	2-4-6-8
Row 6:	1-3-5-7
Row 8:	2-4-6-8
Row 10:	1-3-5-7
Row 12:	2-4-6-8
Row 14:	1-3-5-7
Row 16:	2-4-6-8

#### Santa Heads



\* = pull up loop with crochet hook before changing shed.

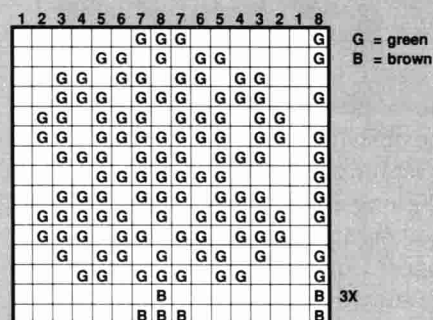
R = red  
B = blue  
P = pink  
W = wooly white

#### Candlesticks



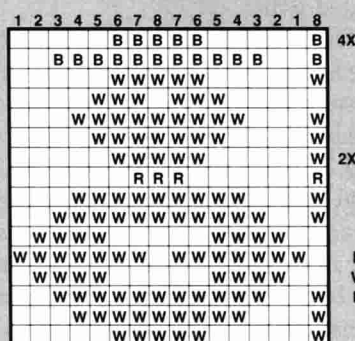
I = iridescent white C = cream A = aqua

#### Maple Trees



G = green  
B = brown

#### Snowmen



B = blue  
W = white  
R = red

# PATTERN ON PATTERN

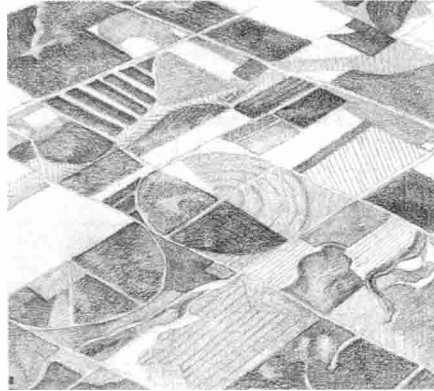
by Barbara Liebler

I LOVE AIRPLANE FLIGHTS. The ground below has an infinite variety of patterns. As I took off to visit my mother last month, I watched the planted fields of the Great Plains slip away beneath me, the square and round patterns of man's activity mingling gracefully with the irregular, jagged, organic patterns of rivers and moist areas. Coming in for a landing in Detroit, I noticed that the strict geometry of houses and streets was barely interrupted by random dots of green trees and bushes.

In the vast variety of ground patterns that I saw between Denver and Detroit, never did I see a pattern that was completely organic or one that was totally geometric. And never did I see one that was boring.

In harness weaving, the loom makes it easy to design geometric structures, and difficult to make organic forms. Tapestry weaving, on the other hand, encourages organic shapes and seems to resist geometric forms. The techniques we use seem to push us into creating one type of shape or the other. What if we set for ourselves the task of designing a fiber project that combined organic and geometric shapes? Could we design and execute something as appealing as any snapshot from an airplane window?

What would it take? A couple of techniques, (one for geometric shapes and one for organic shapes) and a way to combine them (both technically and aesthetically). I might start with a woven fabric in twill blocks. Or maybe damask



blocks would be better, some warp-predominant and some weft-predominant for a little contrast in sheen. Blocks of rib contrasted with flat blocks would also provide a geometrically-patterned cloth. Seems my taste is running to a block weave—perhaps your ideas run in another direction.

Then for a technique to add free-form, organic shapes, I could tie-dye the finished fabric or I could print a photo image over it. I could weave my blocks in tapestry style, making organic forms with the hand-manipulated weft while I made blocks with the loom-controlled warp.

Those houses in Detroit looked like a hard crust of shiny squares clustered on the soft earth, almost like beads attached to a fabric surface. The river through the agricultural land looked like a cut or tear separating the fields; I could cut or tear my woven fabric and then reassemble it. (I'm not trying to make a realistic representation of those fields, but why not try out the ideas that come to mind?) Other needle-

craft techniques easily make organic forms—how about couching a ribbon on to the surface, or embroidering an area? I'm gravitating to dye techniques or surface embellishment—where are your ideas leading you?

You'll notice I thought of the geometric forms first and added organic forms later. That's because I'm a weaver of loom-controlled textiles. A potter might naturally think of organic forms first and then add geometric forms later. So might a tapestry weaver. Whatever works is fine.

Now that I've decided which techniques I may use, my next step is to think of aesthetic ways to combine them. I think first of proportion. Do I want equal amounts of geometric and organic shapes, or should one predominate? Equal parts sound boring to me and I really like geometric pattern, so I guess my first try at this design problem will be 3/5 to 2/3 geometric and the rest organic. How about color—shall I use earth tones or bright, clear colors?

These are the types of questions I ask as I tackle any new design problem. Playing with materials can help answer them. To help you find your own design solutions, try the exercises on page 90.

Next, translate your chosen imagery into an actual fabric item. Since you've already thought about what techniques you could use and how you could combine them, you've already got a jump start on that step.

—continued on page 90



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Perinnelanka 12/1  
Ensio 3 ply rug yarn

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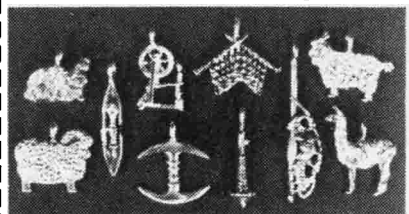
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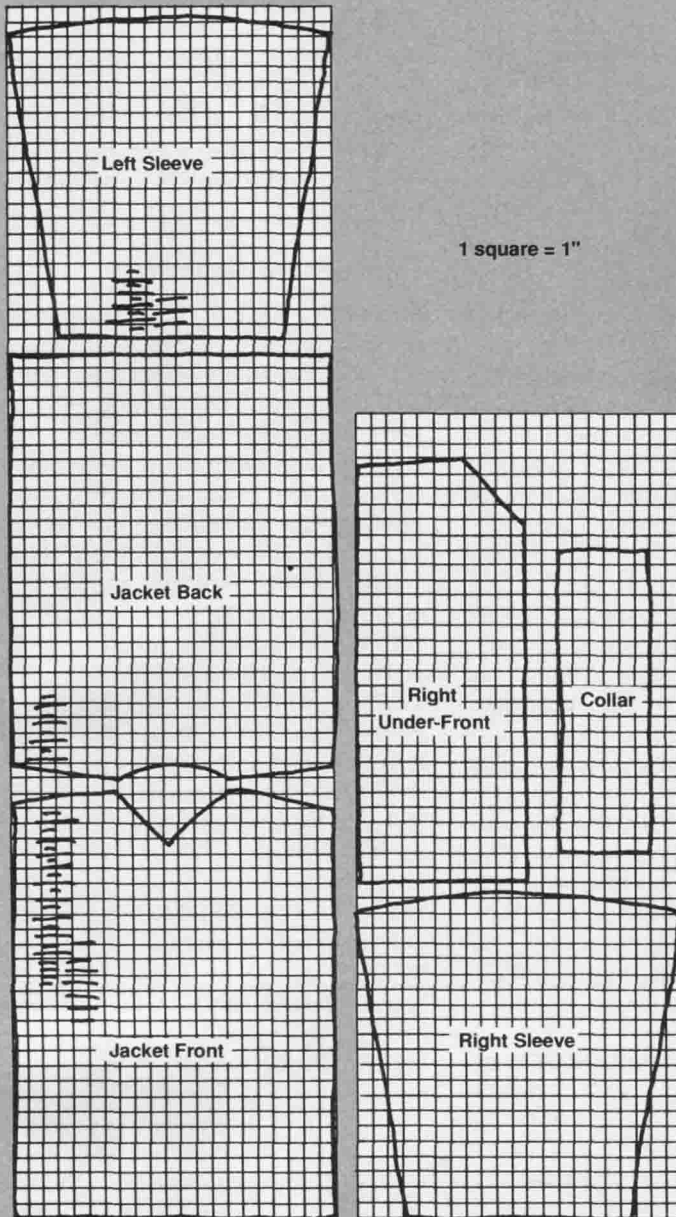
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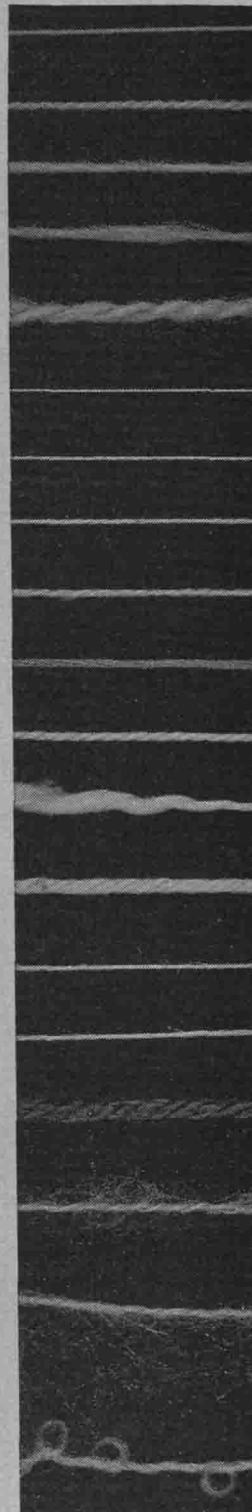
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<b>Corrections</b> .....	75
Block Plaid Luncheon Cloth .....	54/80
Cats .....	56/82
Christmas Tree Greeting Card .....	63/87
Christmas Trimmings .....	63/84
Clan Fraser Tartan Sash .....	48/79
Dragon Boats .....	61/84
Holiday Runner .....	64/83
Jacket to Match .....	46/78
Plaid Placemats .....	55/81
Sarah's Plaid Afghan .....	55/80
Star Christmas Mat .....	61/82
Stripe and Plaid Sweater .....	47/78
Swatch Collection #22 .....	45/76

[illegible]



**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.



- Nm 6.5/1 wool singles at 3220 yd/lb (6500 m/kg)
- 12/2 wool worsted at 3200 yd/lb (6440 m/kg)
- Wool singles at 2000 yd/lb (4030 m/kg)
- Wool singles tweed at 2000 yd/lb (4030 m/kg)
- 2-ply wool at 1000 yd/lb (2015 m/kg)
- 40/3 cotton at 11,200 yd/lb (22,560 m/kg)
- 20/2 cotton at 8400 yd/lb (16,920 m/kg)
- 10/2 cotton at 4200 yd/lb (8460 m/kg)
- 8/2 cotton at 3600 yd/lb (7250 m/kg)
- 6-strand floss at 2500 yd/lb (5030 m/kg)
- 5/2 cotton at 2100 yd/lb (4230 m/kg)
- Cotton flake at 1500 yd/lb (3020 m/kg)
- 4/4 cotton at 840 yd/lb (1690 m/kg)
- 10/1 linen at 3000 yd/lb (6040 m/kg)
- 16/2 linen at 2420-2720 yd/lb (4870 m/kg)
- 3-ply wool/rayon at 1100 yd/lb (2210 m/kg)
- Brushed wool/viscose at 1000 yd/lb (2015 m/kg)
- Brushed mohair at 980 yd/lb (1970 m/kg)
- Loop mohair at 950 yd/lb (1910 m/kg)



## Swatch Collection #22

designed by Sharon Alderman, page 45

**Fabric 1: Fabric for a sporty suit or jacket** ⑧

**PROJECT NOTES:** This plaid fabric was designed with a sporty suit in mind, either a short, boxy jacket with a light-hearted pleated skirt or a plaid jacket with a plain-colored skirt. The skirt fabric I envision would be woven by crossing coral with beige and cut straight.

**FABRIC DESCRIPTION:** Plain weave with an overcheck of 2/2 basket weave which intersects to form double-weave pockets.

**WARP & WEFT:** Size 12/2 wool worsted at 3200 yd/lb: navy, coral, and beige.

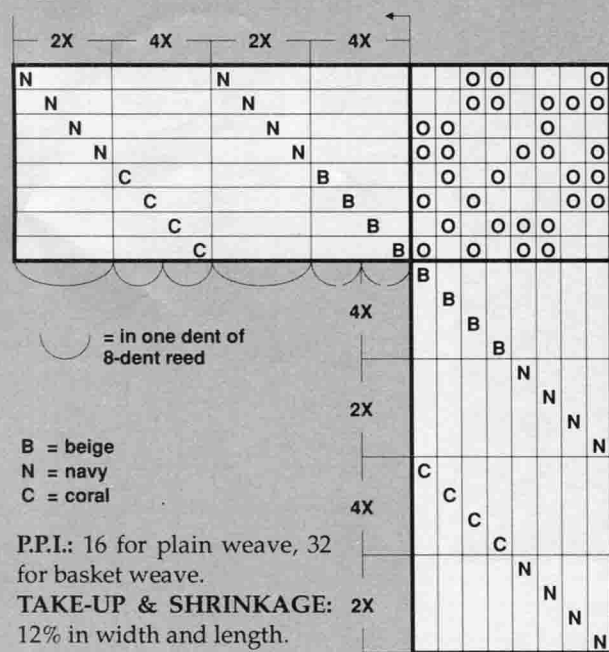
**YARN SOURCES & COLORS:** These yarns are 2/12 Merino, Item 156 from Halcyon Yarn: navy #1, coral #18, beige #10.

**E.P.I.:** 16 for plain weave, 32 for basket weave. Use an 8-dent reed.

**WARP COLOR ORDER:**

	repeat	end	
beige	16	16	= 16/repeat
navy	8	8	= 16/repeat
coral	16		= 16/repeat

**DRAFT:** This fabric requires a floating selvedge because of the navy basket weave.



**P.P.I.:** 16 for plain weave, 32 for basket weave.

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

**WEAVING:** Be careful to beat to square. The basket-weave shots must be beaten with restraint. Use a template to ensure a check that will match

when you sew.

**FINISHING:** The cloth was hemstitched on the loom, checked for flaws, and then washed in very warm water with Joy liquid. (The blue bled a bit so the fabric must not be allowed to sit rolled up before you press it. I let the first sample sit and had to rewash it.) Use a press cloth and press until the wool feels dry.

**Fabric 2: Fabric for jacket** ⑧

**PROJECT NOTES:** This soft, elegant stripe features double-weave vertical stripes in a striped plain-weave ground. The yarns between the navy-on-navy stripes are mixed both in style and color. They repeat regularly to produce a formal stripe. (The fabric could also be woven on 6 shafts by threading the plain-weave stripes on two shafts instead of four.)

**FABRIC DESCRIPTION:** Plain weave with double-weave warp stripes.

**WARP:** Size 12/2 wool worsted at 3200 yd/lb: navy, coral, and beige.

Woolen-spun singles at 2000 yd/lb: brown tweed, purple tweed, heathered olive.

**WEFT:** Size 12/2 wool worsted at 3200 yd/lb: navy.

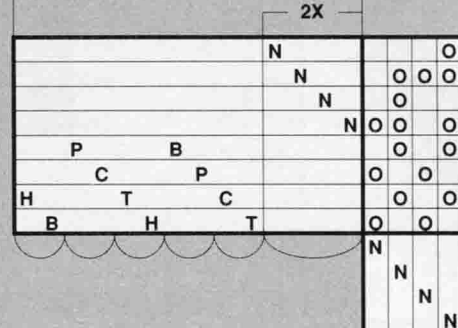
**YARN SOURCES & COLORS:** The worsted is 2/12 Merino, Item 156 from Halcyon Yarn: navy #1, coral #18, beige #10. The singles are Harrisville Singles: Bark Tweed, Purple Tweed, and Hemlock.

**E.P.I.:** 16 for plain weave, 32 for double weave. Use an 8-dent reed.

**WARP COLOR ORDER:**

	repeat	end	
navy	8	8	= 8/repeat
brown tweed	1		= 2/repeat
coral	1		= 2/repeat
purple tweed	1		= 2/repeat
beige	1		= 2/repeat
heathered olive	1		= 2/repeat

**DRAFT:**



**P.P.I.:** 18.

**TAKE-UP & SHRINKAGE:** 17% in width and 10% in length.

**WEAVING:** Beat the cloth so that the plain-weave sections are firm but not stiff. Count the number of picks in one inch; 18 makes a flexible but firm cloth.

**FINISHING:** Finish as for fabric 1. The navy yarn bleeds, but that is no problem here.

**Fabric 3: Fabric for coat** ⑥

**PROJECT NOTES:** This coat fabric is reversible; brushed mohair dominates one side in vertical double-weave stripes. The other side is all woolen-spun wool with vertical stripes but no fuzziness.

**FABRIC DESCRIPTION:** Double-weave vertical stripes in a plain-weave ground.

**WARP:** Woolen-spun singles at 2000 yd/lb: brown tweed, purple tweed, heathered olive. Brushed mohair at 980 yd/lb: yellowish brown, purple.

**WEFT:** Woolen-spun singles at 2000 yd/lb: purple tweed.

**YARN SOURCES & COLORS:** The singles are Harrisville Singles: Bark Tweed, Purple Tweed, and Hemlock. The mohair is Mohair Classic Heathers, Item 165 from Halcyon Yarn: yellowish brown #18, purple #11.

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

**WARP COLOR ORDER:** (on next page).

**DRAFT:** (on next page).

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

**TAKE-UP & SHRINKAGE:** 19% in width and 13% in length.

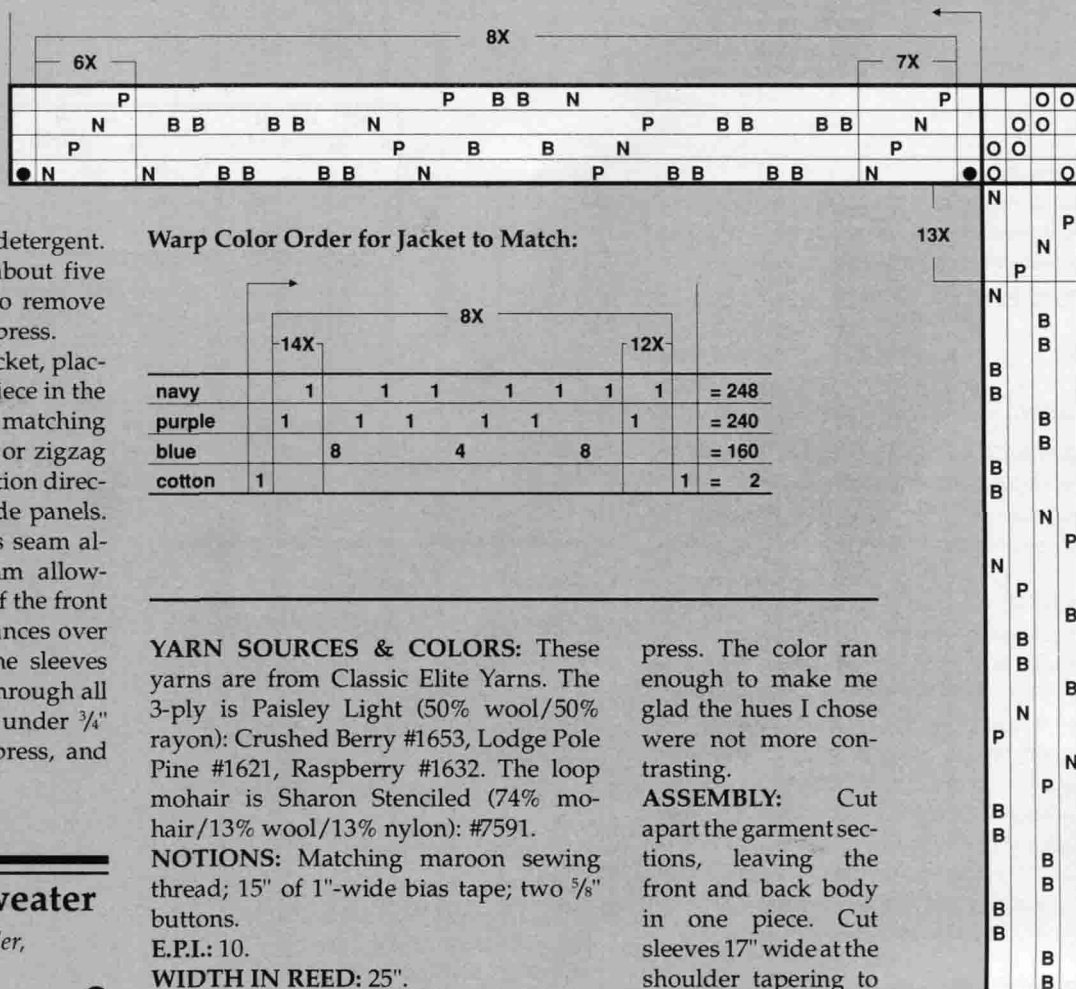
**WEAVING:** Beat evenly.

**FINISHING:** Finish as for fabric 1 except press the fabric while it is still damp. While the fabric is hot and steamy, brush the mohair stripes in the warp direction only. Allow to dry thoroughly.



### Draft for Jacket to Match:

● = floating selvedge (cotton)  
N = navy      P = purple  
B = blue



wash on gentle cycle with mild detergent. Tumble dry on low heat for about five minutes. Brush fabric lightly to remove the last bits of fuzz, and steam press.

**ASSEMBLY:** Cut out View I Jacket, placing the center of each pattern piece in the middle of a ground block and matching stripes around the body. Serge or zigzag raw edges. Follow the construction directions to sew the sleeves and side panels. Sew shoulder seams and press seam allowances open. Press the seam allowances under at the side edges of the front and back. Lap the seam allowances over the corresponding edges of the sleeves and side panels and topstitch through all layers  $\frac{1}{2}$ " from the fold. Turn under  $\frac{3}{4}$ " around all remaining edges, press, and topstitch  $\frac{1}{2}$ " from the edge.

## Stripe and Plaid Sweater

*designed by Louise Bradley, Boulder,  
Colorado*  
page 47

**PROJECT NOTES:** Here is a sweater for plaid-shy (but not color-shy) people. The plaids at yoke and lower edge are muted by stripes and close color hues. A variegated loop mohair adds a solid accent by floating on top of the weave.

This project is also an example of a rescued disaster. Snip, snip, snip—**DARN!** The hastily cut neck opening was on the upper chest, *not* on the shoulder line where it should have been. It required some thinking, but the sweater turned out to be more interesting than if no mistake had been made. Several rows of ribbing, some of them short rows, filled in the low neckline nicely.

**FABRIC DESCRIPTION:** 2/2 twill with 1/3 and 3/1 stripes.

**SIZE:** Women's 12. Circumference at chest 40". Length from shoulder 26". Sleeve length from center back 30".

**WARP & WEFT:** Three-ply wool/rayon at 1100 yd/lb: 710 yd maroon, 175 yd gray-green, 1300 yd deep rose (including 300 yd for knit ribbing). Loop mohair at 950 yd/lb: 170 yd variegated red/orange/rose/plum.

**Warp Color Order for Jacket to Match:**

[illegible]

**YARN SOURCES & COLORS:** These yarns are from Classic Elite Yarns. The 3-ply is Paisley Light (50% wool/50% rayon): Crushed Berry #1653, Lodge Pole Pine #1621, Raspberry #1632. The loop mohair is Sharon Stenciled (74% mohair/13% wool/13% nylon): #7591.

**NOTIONS:** Matching maroon sewing thread; 15" of 1"-wide bias tape; two  $\frac{5}{8}$ " buttons.

E.P.I.: 10.

**WIDTH IN REED: 25".**

**WARP COLOR ORDER:**

	3	4	12	12	4	3	= 102
maroon	12	12				12	12 = 96
deep rose	4		4			4	= 28
variegated		2	2	2	2		= 24
gray-green							

**TOTAL WARP ENDS: 250.**

**WARP LENGTH:** 4¼ yd, including take-up, shrinkage, and 27" loom waste, plus extra for sampling and matching.

**DRAFT:** (on next page).

P.P.I.: 9½.

**TAKE-UP & SHRINKAGE:** 16% in width and 18% in length.

**WEAVING:** As shown on the Weaving and Cutting Plan, weave the back and front: Block B; 16" Stripe; (Block B, Block A) twice; Block B; 16" Stripe; Block B. For both sleeves from wrist of one to wrist of other, weave: Block B; 14" stripe; Block B; Block A; Block B; 14" stripe; Block B.

**FINISHING:** Staystitch ends. Wash by hand or gently by machine, removing fabric while machine fills and allowing only a few minutes of agitation. Line dry and

press. The color ran enough to make me glad the hues I chose were not more contrasting.

**ASSEMBLY:** Cut apart the garment sections, leaving the front and back body in one piece. Cut sleeves 17" wide at the shoulder tapering to 14" wide at the wrist. Cut neck opening.

Serge or zigzag all cut edges. Stitch the bias tape along the shoulder line on the reverse side as a reinforcement.

Sew the sleeves to the body, matching plaids. If

the plaids do not exactly match, stretch and ease them slightly to fit. Sew underarm and side seams. Work knit ribbing at wrists, neck, and waist (see below). Sew buttons to match buttonhole placement.

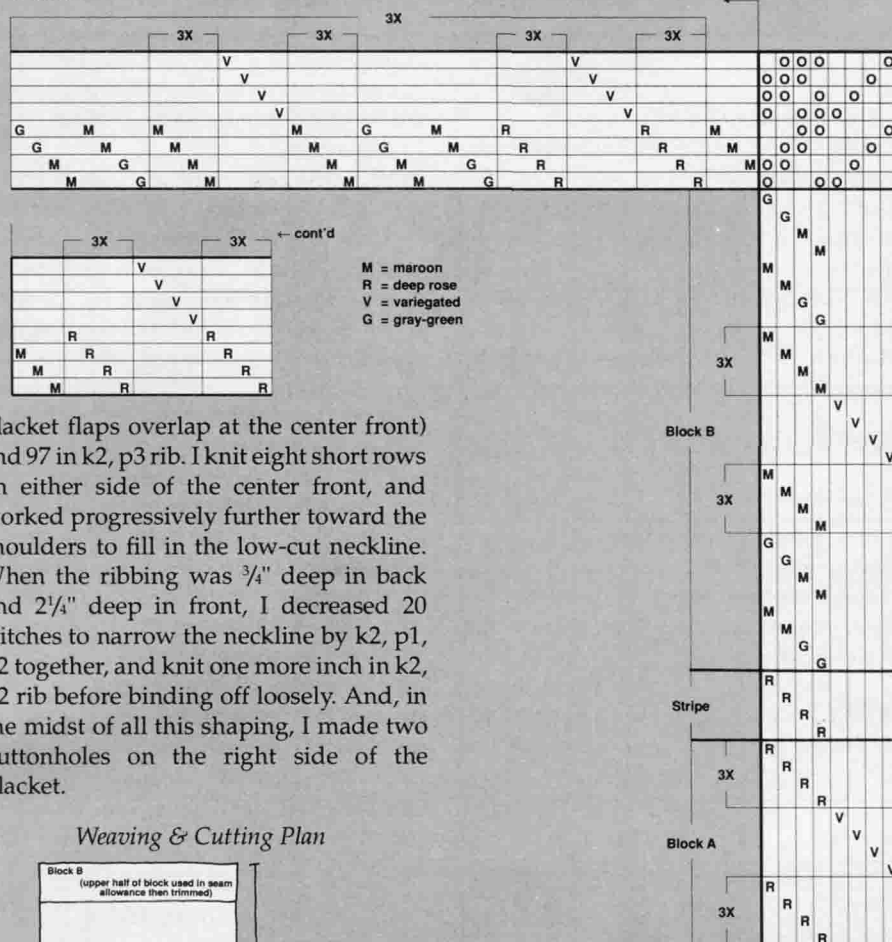
**Knit Trim**—Turn under  $\frac{1}{2}$ " at neck, wrists, and waist, and press. Working along the folded edge with size 4 needles, pick up stitches spaced so that no large gaps appear between them. On the second row, reduce the number of stitches by knitting or purling two stitches together until the desired number of stitches is achieved—a knitted sample will help determine this. I used 40 stitches at each wrist and 196 stitches at the waist in a k2, p2 rib for  $2\frac{1}{4}$ ".

At the neck I used 111 stitches: 7 in seed stitch at each end for the front placket (the



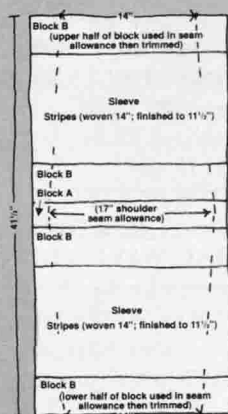
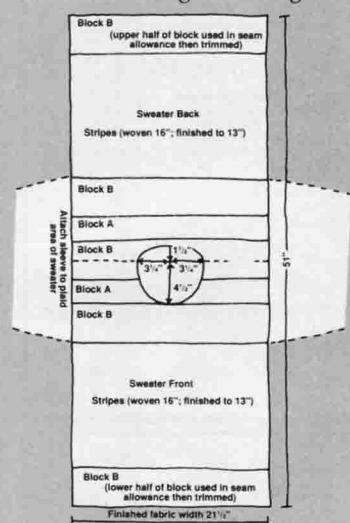
## Draft for Stripe and Plaid Sweater:

← cont'd



placket flaps overlap at the center front) and 97 in k2, p3 rib. I knit eight short rows on either side of the center front, and worked progressively further toward the shoulders to fill in the low-cut neckline. When the ribbing was  $\frac{3}{4}$ " deep in back and  $\frac{2}{4}$ " deep in front, I decreased 20 stitches to narrow the neckline by k2, p1, p2 together, and knit one more inch in k2, p2 rib before binding off loosely. And, in the midst of all this shaping, I made two buttonholes on the right side of the placket.

### Weaving & Cutting Plan



## Clan Fraser Tartan Sash

designed by M. Kati Meek, Kalamazoo, Michigan  
page 48

**PROJECT NOTES:** This three-color Old Clan Fraser tartan lady's sash is appropriate attire for a lass (of any age) accompanying a man in kilt or trews, or by herself, or with other lasses. Traditionally worn pinned at the right shoulder over a ball gown, a street dress, or suit, it can also be used as a casual accessory. At home it makes a handsome table runner or wall swag.

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

**FINISHED DIMENSIONS:** 12" wide by 3 yd long, including a 4" knotted fringe at each end.

**WARP & WEFT:** Size 40/3 mercerized cotton at 11,200 yd/lb\*: 2160 yd red, 1620 yd green, 1350 yd blue.

**YARN SOURCES & COLORS:** This is 40/3 Carolina Cotton at 12,000 yd/lb\*

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

from Weaver's Way: Scarlet #483, Evergreen #843, Royal Blue #854.

E.P.I.: 48, sleyed 4 per dent in a 12-dent reed.

**WIDTH IN REED:**  $13\frac{3}{4}$ ".

**WARP COLOR ORDER:**

blue	26	2	32	2
red	32	32	2	2
green	24	4	24	24

center	24	2	24	2	32
	32	2	2	32	32
	4	24	24	4	24

→		★	
2		26	= 174
2	2	32	32
			= 276
	24	4	24
			= 208

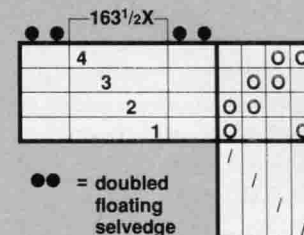
★ = includes 2 ends for doubled floating selvedge

**TOTAL WARP ENDS:** 658, including a doubled floating selvedge on each side weighted at the back of the loom (I used a film can containing seven pennies for each).

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

**WARP PREPARATION:** Using two cones of each color and keeping your index finger between the pair of ends, wind the first half of the warp following the Warp Color Order. Use a vertical warping mill as described in the article or a warping board. Mark the middle of the warp at the cross, and if desired tie choke ties at the end pegs. Continue with the second half of the warp without breaking and retying.

**DRAFT:**



P.P.I.: 48.

**TAKE-UP & SHRINKAGE:** 11% in width and 7% in length.

**WEAVING:** Allow 6" unwoven warp at the beginning for fringe (partly loom waste). Leave a weft tail three times the width of the warp. After weaving a few inches, hemstitch the beginning edge with the tail of the weft yarn.

Follow Warp Color Order in the weft, squaring the color blocks on the diagonal. Repeat the tartan pattern (omitting incomplete repeats at the selvages) until piece measures 108"; end with the selvedge pattern squared. Hemstitch as at the beginning and cut off, leaving 6" for fringe.

**Weaving hints:** Start all shuttles from the same side. As all colors are multiples of two, all shuttles return to the starting side. Use a sharp, consistent beat, changing the shed with the beater at the fell of the cloth. Check beat and pattern often.

**ASSEMBLY:** On each end of the sash, make a plied fringe by twisting two groups of twelve ends (three hemstitched groups of four ends) in the same direction and letting them twist together in the opposite direction. Secure each fringe with an overhand knot tied 1/2" from the end. (You will need to fudge the count in the middle of the sash to obtain an even number of fringes if you want to make the decorative knotted ties by tying alternate groups together.)

**FINISHING:** Soak 20 minutes in warm water with a few drops of Ivory Liquid. Rinse three times: first, in clear warm water; second, in warm water with 1/4 cup white vinegar; third, in clear warm water. Roll in towel to absorb excess water; iron dry on cotton setting. Trim weft tails. Sign it, wear it, and enjoy!

## Block Plaid Luncheon Cloth

designed by Janice Jones, Bradford, Maine  
page 54

**PROJECT NOTES:** Deep fall colors dominate this cloth celebrating the crisp, cool days of autumn. Texture comes from the widely spaced huck floats, the tracking of the unmercerized cotton, and the corded color accent between stripes.

**FABRIC DESCRIPTION:** Huck and plain weave.

**FINISHED DIMENSIONS:** 33" square, including a 1/2" hem on each edge.

**WARP & WEFT:** Size 8/2 unmercerized cotton at 3600 yd/lb: 700 yd cinnamon, 780 yd dark olive, 540 yd royal blue, and 110 yd each of dark navy and purple (some of which are used as eight strands together for corded effect).

**YARN SOURCES & COLORS:** These are UKI colors: Light Brown #18, Olive Drab

#14, Nassau Blue #52, Dark Navy #54, Purple #40.

**NOTIONS:** Matching cinnamon sewing thread.

**E.P.I.:** 15.

**WIDTH IN REED:** 39 1/2".

**TOTAL WARP ENDS:** 587 working ends (643 actual ends).

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

**P.P.I.:** 15.

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

**WEAVING:** Weave 1" plain weave in cinnamon for hem. Following the warp color

order, weave as drawn in. Each color block has the same number of huck motifs in the treadling as in the threading. Be careful to beat evenly to make the blocks square (using a cardboard template if necessary). End the cloth with 1" plain weave in cinnamon.

**FINISHING:** Machine stitch each end of the fabric. Machine wash on a short cycle and tumble dry. Press with a warm iron.

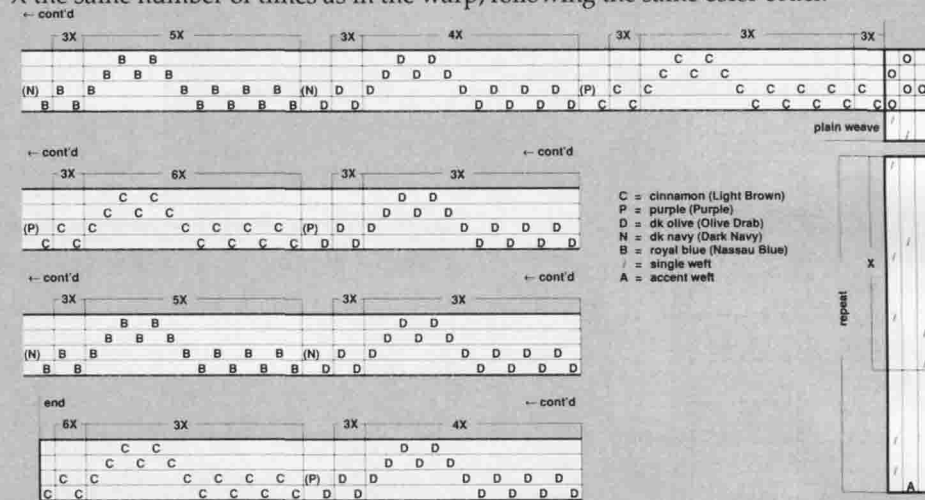
**ASSEMBLY:** On all edges, turn under 1/2" twice so that the fold just meets the huck floats. Miter the corners and sew the hem by hand with cinnamon thread.

### WARP COLOR ORDER for Block Plaid Luncheon Cloth:

\* ( ) = used as one end

cinnamon (Light Brown)	55	91	55	= 201
purple (Purple)	(8)*	(8)* (8)*	(8)*	= 32
dk olive (Olive Drab)	63	49	49	63
dk navy (Dark Navy)	(8)* (8)*	(8)* (8)*		= 32
royal blue (Nassau Blue)	77	77		= 154

**DRAFT for Block Plaid Luncheon Cloth:** Note: within the treadling repeat, weave the X the same number of times as in the warp, following the same color order.



## Sarah's Plaid Afghan

designed by Robyn Hans, LaFayette, Georgia

page 55

**PROJECT NOTES:** I love beautiful plaids. In this afghan for a friend's home, I expanded and rearranged the plaid of a favorite skirt. Herringbone twill threading that does not coincide with the color repeat of the asymmetrical plaid makes this three-color fabric appear to be much more complex than it really is. The two-ply wool gives the afghan just the right weight and warmth.

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

**FINISHED DIMENSIONS:** 36" wide by 66" long plus 5" fringe on each end.

**WARP & WEFT:** 2-ply wool at 1000 yd/lb:

860 yd dark green, 1290 yd dark blue-black, and 410 yd red.

**YARN SOURCES & COLORS:** These are Harrisville Two-Ply from Halcyon Yarn: Evergreen, Midnight Blue, and Red.

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

**WIDTH IN REED:** 44 3/4".

**WARP COLOR ORDER:** (on next page).  
**TOTAL WARP ENDS:** 447 (including floating selvages).

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

**DRAFT:** (on next page).

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







rate layers outside the border at the selvages so that the sides could be hemmed to match the ends.) Weave the pick-up pattern as desired, noting that each square of the chart equals a pair of warps and a pair of wefts in each layer (see box). For this mat I used a single-unit (two-thread) line border, centered five stars inside this frame across the ends, and centered another line border inside the two outermost stars for side borders (see Mat Diagram and Star Chart).

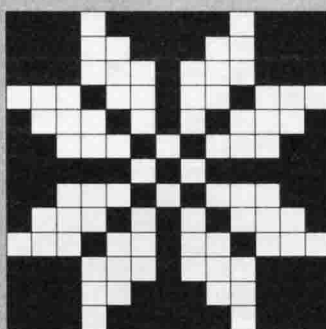
**FINISHING:** Staystitch or hemstitch each layer of the ends. Machine wash on warm gentle cycle; machine dry; press. At both ends and along each side, fold both layers to the inside and hand sew the folds together with a blind hemstitch. Press the hems.

**WEAVING THE PICK-UP:** For each row of squares in the chart, the sequence will be:

- Raise 2-4 and pick up a pair for each white square; lower the shafts.
- With the pick-up stick in place, raise 1 and weave green weft. Remove stick; beat.
- Raise 1-3 and pick up a pair for each green square (including all the background)—this means all of the green warps *except* the pairs that are mates of the whites picked up in the first step. Lower the shafts.
- With the pick-up stick in place, raise 2 and weave white weft. Remove stick; beat.
- Raise 2-4 and pick up same white pairs. Lower.
- Raise 3 and weave green. Remove stick; beat.
- Raise 1-3 and pick up same green pairs. Lower.
- Raise 4 and weave white. Remove stick; beat.

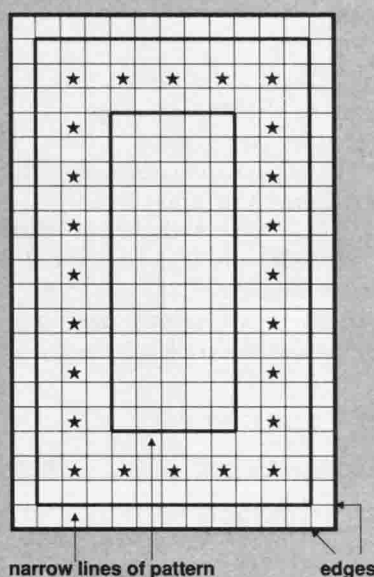
Each square of the design is this sequence of "pick up pattern and weave background, pick up background and weave pattern" twice (four wefts). Weaving the pattern this way involves twice as much picking up as Finnweave would, but it makes a crisper clean-lined design because dark and light alternate in both warp and weft. (In Finnweave the warps alternate but the wefts are paired where the layers interchange.)

**Star Chart** (each square = one unit of 2 warps and 2 wefts on each layer).



■ = green background □ = white pattern

**Mat Diagram:**



## Holiday Runner

designed by Donna Sullivan, Jacksonville, Florida  
page 64

4

**PROJECT NOTES:** This plain-weave runner makes an easy introduction to weaving with two tensions. It will weave very quickly, in time to brighten your table for the holidays. (See article for explanation.)

**FABRIC DESCRIPTION:** Warp-faced plain-weave ribs with warp at two tensions.

**FINISHED DIMENSIONS:** 13½" wide by 60" long, including a ¼" hem on each end.

**WARP:** Size 5/2 mercerized cotton at 2100 yd/lb: 1850 yd green, 270 yd turquoise, and 30 yd red.

**WEFT:** Size 4/4 cotton at 840\* yd/lb: 320 yd red.

**YARN SOURCES & COLORS:** The warp is UKI colors: #97 Kelly Green, #2 Light Turk, and #12 Red. The weft is Halcyon's Item 132 at 800\* yd/lb: #11 Red.

**NOTIONS:** Matching green sewing thread.

**E.P.I.:** 48 (24 from each warp), sleyed 6 per dent in an 8-dent reed.

**WIDTH IN REED:** 13½".

**WARP COLOR ORDER:** Warp A—solid green. Warp B—as shown.

		6X	
green	35	35	= 245
turquoise		12	= 72
red		1	= 6

**TOTAL WARP ENDS:** Warp A—324. Warp B—323.

**WARP LENGTH:** Warp A—2¾ yd, including take-up, shrinkage, and 27" loom waste. Warp B—3½ yd, including take-up, shrinkage, and 27" loom waste.

**WARPING:** Wind and beam the two warps separately. Thread Warp A (green) on the odd shafts and Warp B (striped) on the even shafts as shown in the draft. Tie both warps together to the front apron rod.

**DRAFT:**

		17X		6X		6X		17X		
	G	T		R		G		A		O
A		A		A		A		A		O
G		G		T		G		G		O
A		A		A		A		A		O

A = Warp A—green R = Warp B—red  
G = Warp B—green T = Warp B—turquoise

**P.P.I.:** 11.

**TAKE-UP & SHRINKAGE:** Warp A—0% in width and 10% in length. Warp B—0% in width and 50% in length.

**WEAVING:** Begin and end by weaving 1" with green sewing thread for a hem. Weave 60" with the red weft wound on a ski shuttle. Maintain a taut tension on Warp A (green) and a slack tension on Warp B (striped) which does all the bending. You will need to loosen the tension on the striped warp after every couple of picks. Clear each shed with a weaving sword before inserting the weft. Lay the weft straight against the fell and snug around the selvage.

**ASSEMBLY:** Make a rolled hem at each end and sew in place by hand. Spray with fabric guard. Plan to dry clean the runner.

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





## Poinsettia Bookmark

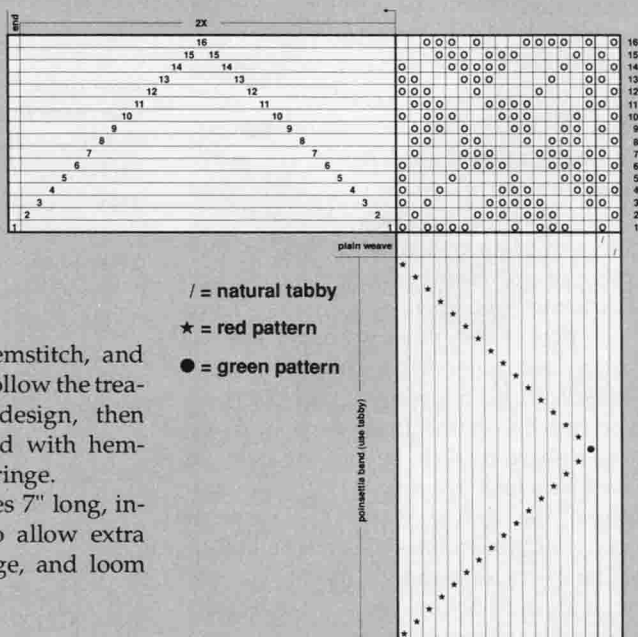
designed by Virginia West,  
Baltimore, Maryland

Measure 61 ends of unbleached, unmercerized 20/2 cotton and set it at 30 e.p.i. Use half-bleached 10/1 linen for the plain-weave and tabby weft and 6-strand embroidery floss in red and green for the pattern weft.

Allow for  $\frac{1}{2}$ " fringe, hemstitch, and weave plain weave for 1". Follow the treadling for the poinsettia design, then weave 4" plain weave. End with hemstitching and allow for  $\frac{1}{2}$ " fringe.

Each bookmark measures 7" long, including fringe. (Be sure to allow extra warp for take-up, shrinkage, and loom waste.)

### DRAFT FOR POINSETTIA BOOKMARK:



## Plaid Heart Ornament

designed by Pam Patton, Springfield, Illinois

The warp and weft are Ironstone Cotton Flake in white, red, green, and blue. The warp is threaded for plain weave or twill and set at 12 ends per inch; 108 ends are required to weave both the front and back of each heart at once so that plaids will match. Each heart requires 4" of warp length.

Weave in plain weave following the warp color order once per ornament. Secure ends; wash in warm water and lay flat to dry. Use a fabric pen with vanishing ink to draw a heart shape onto the fabric for your cutting lines (see diagram). Zigzag, using a close stitch setting and red thread,  $\frac{1}{2}$ " inside the cutting line, leaving a  $\frac{3}{4}$ " opening. Stuff with a small amount of fiberfill and zigzag the opening shut. Unravel the edges to the stitching and trim any wayward threads. Spray a light mist of spray starch on the fringe to help it stay in place.

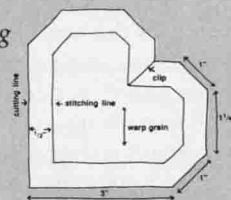
### WARP COLOR ORDER FOR PLAID HEART ORNAMENT:

	2X/ornament					
white	8	6	4	6	8	= 64/ornament
red		4			8	= 24/ornament
green			8			= 16/ornament
blue				2		= 4/ornament

**WEFT COLOR ORDER:** Repeat the Warp Color Order 1X instead of 2X.

Finish with a small bow of doubled yarn on each side and a 4"-loop for hanging.

Cutting & stitching diagram:



## Christmas Trees Bookmark Cards

designed by Mary Anderson, Los Altos, California

Measure 46 ends of bleached white fine mercerized cotton and set at 36 e.p.i. (3 ends per dent in a 12-dent reed). Use green mercerized cotton for both pattern and tabby weft. Allow  $\frac{1}{2}$ " for fringe at either end of the bookmark. Following the treadling, weave 1" background, big tree,  $\frac{1}{2}$ " background, medium-size tree,  $\frac{1}{2}$ " background, little tree, and finish with  $\frac{3}{4}$ " background. The total length of each bookmark, including fringe is 6 $\frac{1}{2}$ ". (Be

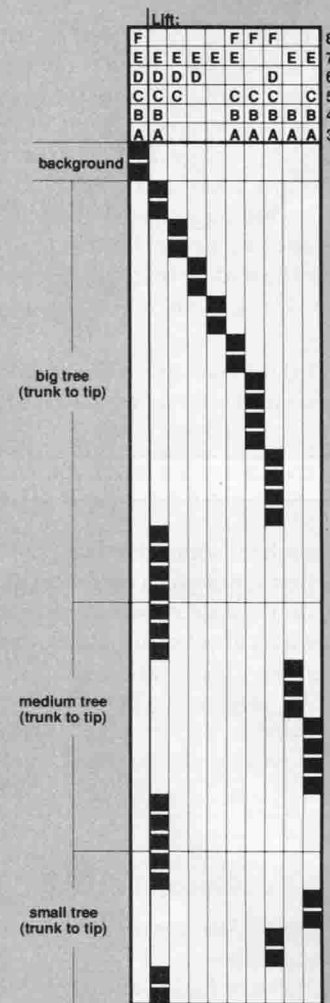
sure to allow extra warp for take-up, shrinkage, and loom waste.)

To create a unique greeting card, Mary inserted the bookmark into a folded piece of heavy paper decorated with a Christmas motif.

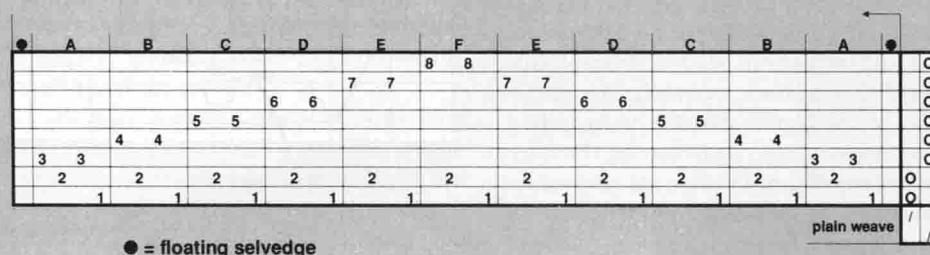
### PROFILE TIE-UP & TREADLING FOR CHRISTMAS TREES BOOKMARK:

Note: Mary wove this as a one-shuttle weave with the green weft. Each black square in the treadling represents a four-pick sequence:

- 1 + pattern shafts
- 1-2
- 2 + same pattern shafts
- 3-4-5-6-7-8



### THREADING DRAFT FOR CHRISTMAS TREES BOOKMARK:





**DRAFT & COLOR KEY FOR SMILING SANTAS:**

[illegible]

**G = green**  
**R = red**  
**W = white**  
**M = red metallic**  
**B = blue metallic**  
**P = pink or flesh-color**  
**Y = gold metallic**

Wind a belt shuttle or small stick shuttle with green yarn. Sit next to the warp at the chair-tied end, slip the rubber band to the end of the warp at the chair back, clear the shed by pushing the cards gently away from you and toward you, and enter the first weft. Turn the set of cards away from you  $\frac{1}{4}$  turn, clear the shed as before, beat with the edge of the shuttle or small ruler, and insert the weft.

Continue turning the cards and weaving until the solid green band appears in the upper shed. After weaving this row, turn the cards in the opposite direction (towards you) for four  $\frac{1}{4}$ -turns, weaving after each. The center of the face now should be on the upper shed and the face should be smiling, not frowning. Continue to weave the pattern with four  $\frac{1}{4}$ -turns away and four  $\frac{1}{4}$ -turns towards you.

Trouble-shooting: If you can't recognize the pattern after the first four turns, look on the underside of the band. If the pattern there looks good, turn the whole band over and continue by turning the cards four turns in the same direction as before to compensate for the reversal. If your Santas are frowning, turn the band over and weave with the other side up. Remember that the reversal rows are the solid green shed between faces and the shed that weaves the nose and mouth at the center of the face. (For more on card-weaving, see "How to Warp and Weave Cards," p. 45, May/June 1986 HANDWOVEN.)

This is a good project for a table loom as it doesn't require tie-up changes to experiment with the design. If you are weaving a number of cards, thread them two or more across, depending on the width of your loom, and cut them apart.

The paper card I used is intended for displaying cross-stitch, but you can easily make cards yourself out of heavy paper to fit standard envelopes.

**FABRIC DESCRIPTION:** Point twill with supplementary weft.

**FINISHED DIMENSIONS:** Twelve card inserts, each 6¼" wide by 4" high.

**WARP & TABBY WEFT:** Size 10/2 mercerized cotton at 4200 yd/lb; 610 yd natural.

**PATTERN WEFT:** Six-strand cotton embroidery floss at approx. 2500 yd/lb: 10 yd red, 80 yd green, 20 yd brown. Polyester/metallic blending filament: 90 yd multicolored.

**YARN SOURCES & COLORS:** The embroidery floss is DMC: red #304, brown #300, green #699. The blending filament is Kreinik Metallics' Balger Blending Filament, color #042. Both of these are available in craft stores.

**NOTIONS:** White sewing thread, double-sided tape, and cards with a 3" x 5" window. If you want to make your own cards, you will need a 7" x 15" sheet of heavy paper for each card.

E.P.I: 24.

**WIDTH IN REED: 6½"**

**TOTAL WARP ENDS:** 157, including a floating selvage on each side.

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

**P.P.I:** 22 in the background.

**TAKE-UP & SHRINKAGE:** 9% in width and 11% in length.

**WEAVING:** Weave 26 picks of plain weave with the pearl cotton. Using the pearl cotton for tabby, weave the trunk with the brown floss and the trees with the green floss stranded with the blending filament. Weave 6 picks of plain weave with the pearl cotton.

Weave the second row of trees, making the third tree from the left red. (Weave the single red tree with a small butterfly of red floss stranded with the blending filament, passing the green shuttle under the

threading unit for that tree.) Follow this row of trees with 6 picks of plain weave. Weave the third row of trees like the first row and end with 26 picks of plain weave. Use two picks of contrasting color weft to mark separation, then repeat for next card.

**FINISHING:** Machine staystitch the ends of the fabric. Machine wash in warm water and detergent. Tumble dry on low heat, removing fabric when slightly damp. Press and lay flat to finish drying.

**ASSEMBLY:** Machine stitch two rows along separation lines and cut apart between the rows of stitching. Using double-sided tape, attach the weaving to the card with the design centered in the opening. Fold the bottom third of the card up and tape it over the back of the fabric.

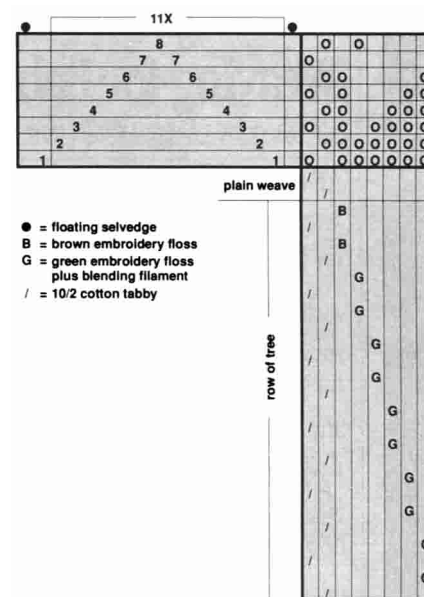
To make a card yourself, cut a piece of heavy paper 15" long and 7" wide. Fold it into thirds (5" by 7") with the center section on top. Cut a 3" x 5" opening in the center section.

## Christmas Tree Greeting Cards

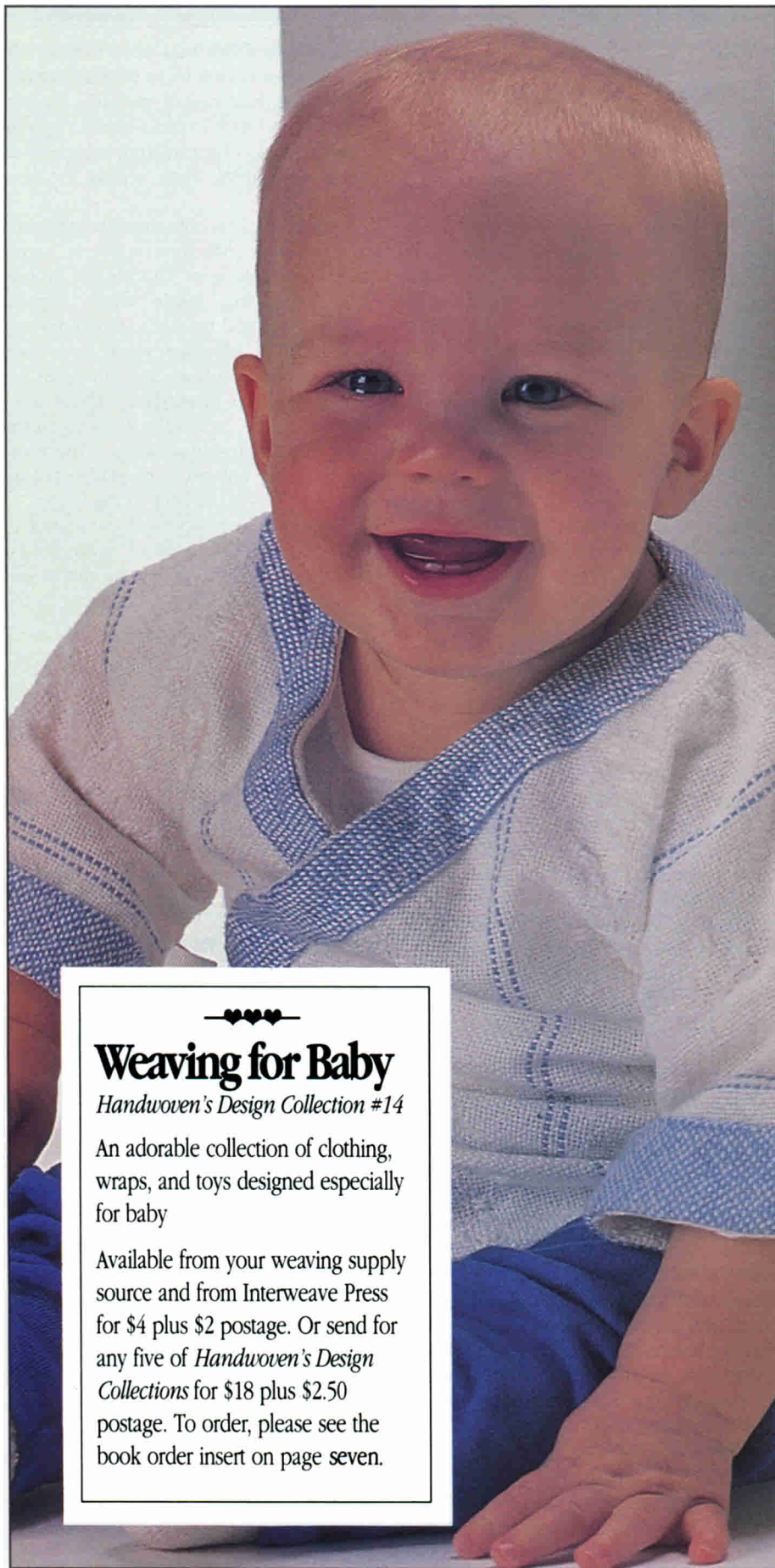
designed by Margaret Gaynes, Cupertino,  
California  
page 63

**PROJECT NOTES:** I designed these trees by drawing designs on graph paper. I stranded a metallic thread with embroidery floss for the bodies of the trees. For shinier trees, use more than one strand of the filament.

**DRAFT FOR CHRISTMAS TREE  
GREETING CARDS:**







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## Dear Tabby

*Dear Tabby,*

*When I weave double width on my table loom, my lower layer takes up more than the upper layer as it rolls onto the cloth beam; the beater then hits it less firmly than it does the upper layer. This begins when the cloth has built up only a couple of layers on the beam. What can I do to solve this problem?*

*Frustrated in Ripon, Wisconsin*

**Dear Frustrated,**

This is a common problem with double weaves, especially on table looms. The solution is to either weave double weaves on a loom with a cloth beam of large circumference so there will be fewer layers winding around each other, or find some way to encourage the inside layer to wind on faster.

Try running your hand underneath the fabric as it leaves the front beam, pushing little folds of fabric into the crease as it winds onto the beam.

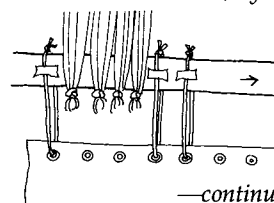
Another solution is to anchor the two layers together every inch or so on a table loom, every couple of inches on a floor loom so the two layers can't shift. To do this, weave a fine, shiny weft (or fishing line) in a shed that unites the upper and lower layers (using a treadling that raises one shaft of the upper layer plus one shaft of the lower layer). Be sure to leave tails extending from the selvages so that you can locate the anchoring threads and pull them out after the fabric comes off the loom. T.

## Dear Tabby readers respond:

*Dear Tabby,*

*In response to the letter from Frustrated in Milford, New Jersey ("Dear Tabby" January/February 1990), I've thought of a way to attach a semipermanent paper warp separator to the warp beam. Punch holes along the short edge of the paper and strengthen them with gummed cloth reinforcements. Loop string through these holes and around the warp beam. Fasten the ends of the string with small pieces of tape. (You could also thread the string through small holes drilled through the warp beam.) The paper will roll up between the layers of warp as they are wound onto the beam.*

*Susan Kolstad, Eyota, Minnesota*



—continued on page 91

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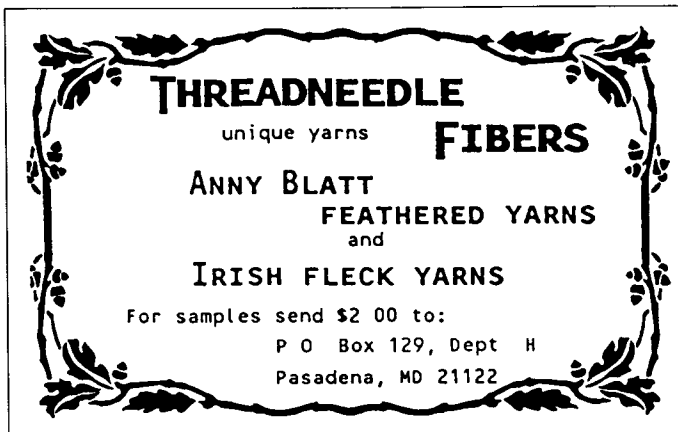
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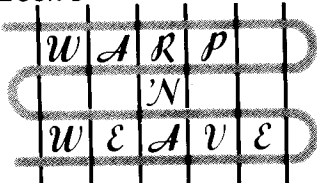
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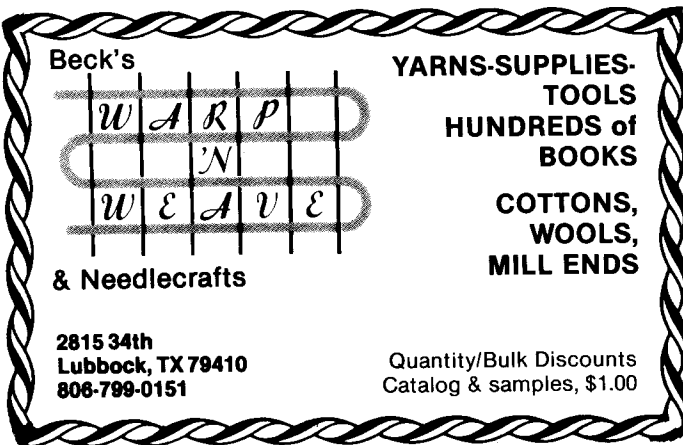
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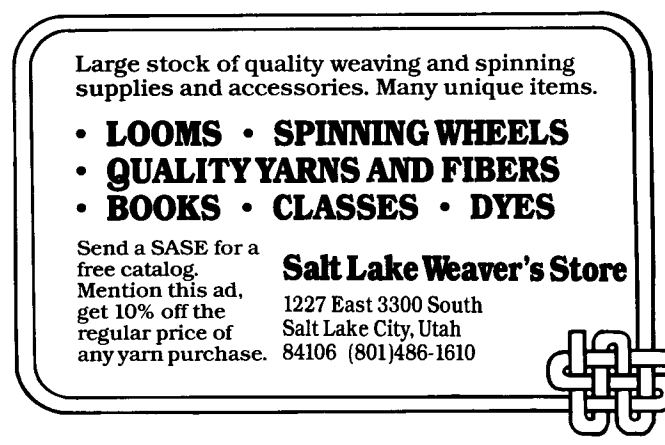
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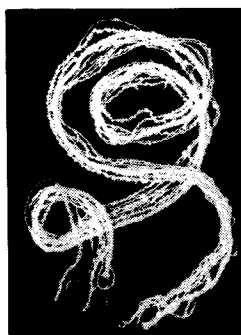
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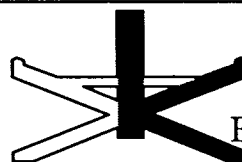
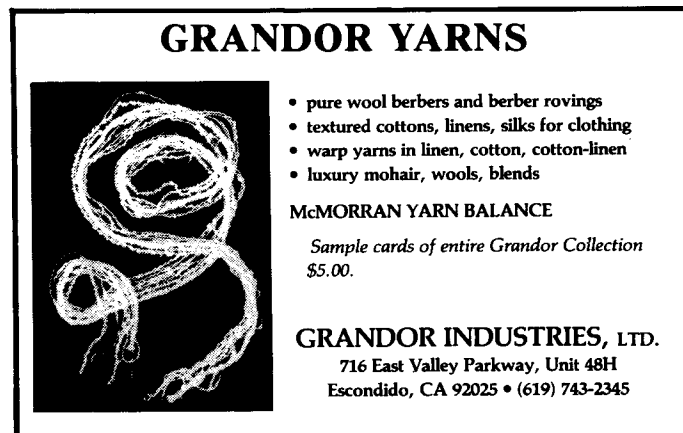
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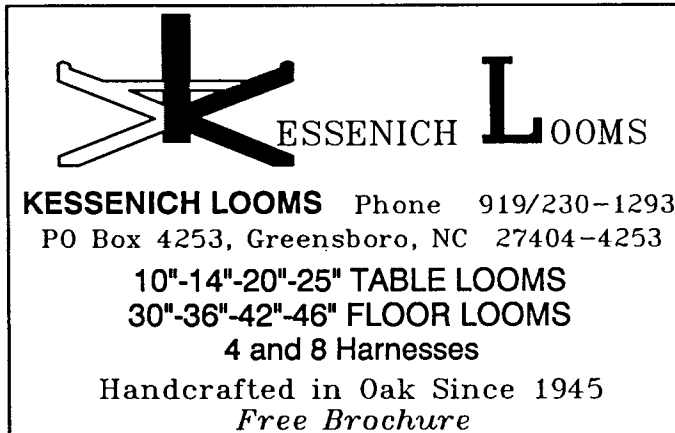


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## DESIGNING WAYS

(continued from page 72)

Does your finished design have a natural feel, as if it were meant to be? Because the combination of organic and geometric shapes surrounds us every day, this type of design will probably look fairly spontaneous. You can't fool Mother Nature, but you can take her as a role model. ♦

Barbara Liebler is a studio artist, book editor at Interweave Press, and a contributing editor to HANDWOVEN.

## EXERCISES

1. Cut little squares, rectangles, triangles, and circles of colored paper. Tear other pieces. Cut some pieces of narrow ribbon or yarn. Play with these elements to make a composition.
2. Start with a plaid fabric. Embellish the surface with beads or embroidery stitches in organic shapes.
3. Cut out a landscape image from a magazine. Using other colored pages of the magazine, cut circles, squares, and triangles of paper. Move some of these small pieces of paper around on the landscape until you are pleased with the composition, then glue it down. Laying a clear sheet of Contact paper over the whole composition will glue it easily without disturbing it.
4. Using felt-tip markers on clear acetate, make a freeform design. Then place this sheet over various pieces of block-weave or plaid fabrics, moving it around to see how you like the images it creates.

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## Dear Tabby

(continued from page 88)

Dear Tabby,

In the summer 1983 issue of *HANDWOVEN* there is an article by Inga Krook on rags and the double binding technique. She mentioned that the four-shaft, two-block weave can be expanded to eight shafts and woven as a twill. Can you explain the expansion?

Curious in New York, New York

Dear Curious,

To expand the draft, start with the original and exchange all the 2s and 4s. This places the tie-downs on shaft 2 and the pattern warps on shafts 3 and 4. Then follow the pattern to add additional shafts and blocks. The threading becomes as shown below.

For treadling, exchange 2s and 4s in the tie-up and follow the pattern, adding

shafts to the combinations as desired. For more information about four-end block drafts, see Peter Collingwood's *Techniques of Rug Weaving*, page 335. His version is a little different from Inga's, but the same theory holds. 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, 201 East Fourth Street, Loveland, Colorado 80537

end	Block VI	end	Block V	end	Block IV	end	Block III	end	Block II	end	Block I
8	8	8	8								
		7	7	7	7						
				6	6	6	6				
						5	5	5	5		
								4	4	4	4
2	2		2	2	2		2	2	2	3	3
	1		1	1	1		1	1	1	1	1

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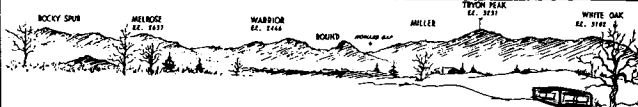
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# Afghan Weaves from Baskets

by Kathryn Wertenberger

**I** LOVE BASKETS. Over the years, I've acquired several dozen. My library contains books on baskets and basket techniques; my files hold sketches from museums and friends' collections.

In addition to their tactile qualities and shapes, I particularly like the interlacements of baskets. I used to feel that the structures would not lend themselves well to soft, pliable woven yarns, but recently I realized that many of them are similar to conventional multishaft waffle weaves. In fact, many *are* waffle-weave structures.

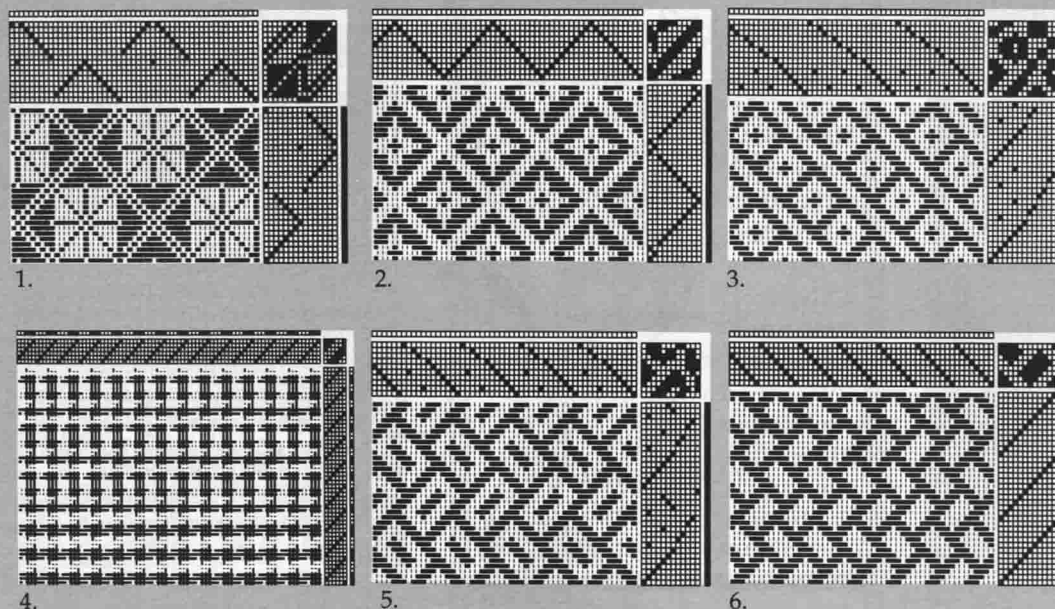
Analyzing the weave structure of a basket is no different from analyzing a piece of cloth. However, because baskets are often woven on the diagonal, you may need to turn the basket 45 degrees so that you

can look at the weave straight on. The weave will look less complex this way, too. For guides, I tape drafting masking tape (it is not very sticky and peels off easily) along a horizontal and a vertical element. The scale of most baskets makes it easy to record the path of the warp and weft elements even when working from a photograph. After you've made a drawdown of the repeat, analyze the draft as you would any drawdown (see page 8 in my book *8, 12 20* if you need a review on how to analyze a draft). Keep in mind that either the vertical or the horizontal elements can be the warp in your cloth. If you need more shafts than you have in one orientation, perhaps you'll have enough if you turn the draft 90 degrees.

After you've analyzed a drawdown, you may be able to modify the design to fit the shaft capacity of your loom. The Cherokee chief's coffin and the star patterns are examples of such modifications (see drafts). On some patterns, a long diagonal line produces a nonrepeating pattern. Eliminating this line may permit the design to be woven. Other patterns have a motif that is offset slightly on each row. Aligning these motifs differently may make them more weavable. Further modifications include adding stitching threads to areas with too long floats or weaving with colored warp and weft to produce color-and-weave effects, as I've done for the star pattern in the accompanying afghan project.

I tried to weave a basket—once, and I developed a great appreciation for those who make them. I know now that these structures will become an important part of my weaving draft library. ♦

Kathryn Wertenberger is the author of *8, 12 20* (Interweave Press, 1989) and a contributing editor to *HANDWOVEN*.



## WEAVE DESIGNS FROM BASKETS.

1. This design is from a Fiji basket. 2. This twill design is from a Chinese tray. 3. Colombian basket pattern. 4. The color sequence changes in the center of this Philippine basket with color-and-weave effect, but the structure remains the same. 5. Cherokee chief's coffin pattern from Arts and Crafts of the Cherokee, Land-of-the-Sky Press, 1970. 6. A simplified version of the Cherokee chief's coffin pattern.



*Inspired by basket structures, Kathryn Wertenberger designed this ten-shaft fancy twill afghan with color-and-weave effect. The washable wool yarn weaves up into a very drapable fabric that can be machine washed. For complete weaving instructions, please see page 94. Yarn is Wendy, courtesy of Stanley Berroco.*



designed by Kathryn Wertenberger Boulder  
Colorado  
page 93

**FABRIC DESCRIPTION:** Fancy twill with color-and-weave effect, see article.

**FINISHED DIMENSIONS:** 36" wide by 73" long plus 4" fringe on each end.

**WARP & WEFT:** Four-ply washable merino wool at 1170 yd/lb (knitting worsted): 660 yd dark gray-green, 840 yd rust, 820 yd turquoise, and 650 yd camel.

**YARN SOURCES & COLORS:** This is "Wendy" from Stanley Berroco: #332 Magical Spruce (five 50-gr balls), #331 Burnt Sienna (7 balls), #339 Dragon Tree (7 balls), #343 Meadow Barley (6 balls).

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

**WIDTH IN REED:** 40" plus two ends (see note below).

**TOTAL WARP ENDS:** 482 which includes two ends for floating selvages. (Be sure that your 40" reed is long enough to accommodate these extra two ends. Eliminate them if you don't have room, and use the next edge threads as floaters.) Warp and beam at a relaxed tension.

**WARP LENGTH:** 3¼ yd.

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

**TAKE-UP & SHRINKAGE:** 12% in width and 15% in length (mostly take-up and relaxation).

**WEAVING:** Adjust shuttle tension so that the yarn flows very freely. Unply ends of yarn into two strands when starting, stopping and splicing so that there is not a full overlap of the yarns. Only two colors are used at a time; carry the unused color of the pair up the side by looping the active weft around the carried color after six picks. Use floating selvages; start a new color by going under the floating selvage (instead of over it as is usually done). Allow 7" unwoven at beginning and end for fringes (which should be partly loom waste).

Keep warp tension as loose as possible without losing a clear shed. Follow warp color sequence with 12 picks gray-green/rust and turquoise/rust for the end border, which will measure 15½" on the loom under tension. Weave the center section of turquoise and camel for 52" (until total measures 67½"), then weave the border colors in reverse for the final border. Total on-loom length will be about 83"

**FINISHING:** Make fringes by twisting two groups of five ends in one direction and plying them together in the opposite direction, securing with an overhand knot at the end.

**WARP COLOR ORDER:**

		6X	2X	7X		2X	6X	
dk gray-green (Magical Spruce)		10					10	= 120
rust (Burnt Sienna)	*6	10	10		10	10	6*	= 172
turquoise (Dragon Tree)			10	10	10	10		= 120
camel (Meadow Barley)				10				= 70

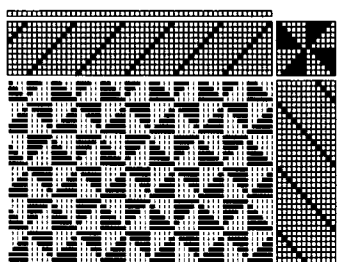
\*includes floating selvedge

**DRAFT:**

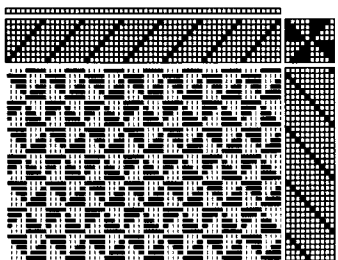
The diagram illustrates the layout of a 47X optical disc. It features a spiral track starting from a central point and moving outwards. The track is divided into sectors, numbered 1 through 10, which are arranged in a circular pattern. The sectors are labeled as follows: 1, 2, 3, 4, 5, 6, 7, 8, 9, and 10. The sectors are arranged in a circular pattern, with 1 at the top and 10 at the bottom. The sectors are labeled with their respective numbers. The sectors are arranged in a circular pattern, with 1 at the top and 10 at the bottom. The sectors are labeled with their respective numbers. The sectors are arranged in a circular pattern, with 1 at the top and 10 at the bottom. The sectors are labeled with their respective numbers.

- = floating selvedge
- = warm color (rust or camel)
- / = cool color (gray-green or turquoise)

**begin and  
end**



*This 10-shaft star pattern came from a sketch I made of a museum basket. I used a color-and-weave version for the afghan project.*



*The star pattern of the afghan  
simplified to eight shafts.*

Wool yarn labeled “washable wool” intrigued me (being of the generation that considers all wool washable), so I decided to experiment with it. The only washing instruction was a recommended water temperature and the admonition not to spin dry. The preliminary samples I just plopped into the family wash to see what would happen. Other than becoming fuzzier than I had anticipated, they

washed without problem and with no shrinkage. I did find that the fringes needed to be controlled, as all the twist was gone from the yarn after washing. The final afghan was washed in a gentle, warm cycle. Again there was no shrinkage—in fact, the dimensions grew a bit. I did allow it to spin. The end result, when it had dried and relaxed, was a very soft drapable fabric, just as planned. ♦

# Calendar

## EXHIBITS, SHOWS & SALES

❑ **California.** Sept. 1–Oct. 28. Reiko Brandon: Bridging Two Cultures with Fiber. Sculpture-like objects using a combination of weaving and off-loom manipulation of materials such as wood, straw, paper, and metal wire. Contact Mary Ann McNicholas, San Francisco Craft & Folk Art Museum, Landmark Building A, Fort Mason, San Francisco, CA 94123-1382. (415) 775-0990.

❑ **District of Columbia.** Through Dec. 30. Art from the Navajo Loom, textiles from the William Randolph Hearst Collection. Through Feb. 24, 1991. Visions of Infinity, designs and repeat patterns in oriental carpets. Sept. 6–June 9, 1991. Trailing the Tiger, "cloth of gold" woven by the Minangkabau of highland West Sumatra. The Textile Museum, 2320 S Street, NW, Washington, DC 20008. (202) 667-0441.

❑ **Florida.** Sept. 4–25. Handwoven works by Donna Sullivan at The Kent Gallery of Florida Community College, 3939 Roosevelt Blvd., Jacksonville, FL 32205. (904) 387-8374.

❑ **Illinois.** Oct. 5–Nov. 16. Kimono Show, national juried exhibition featuring artists' interpretation of the kimono form using fiber, at Textile Arts Centre, 916 W. Diversey, Chicago, IL 60614. (312) 929-5655.

❑ **Massachusetts.** Sept. 9–Jan. 13, 1991. Celebration and Remembrance: Commemorative Textiles of America, 1790–1990, Museum of American Textile History, 800 Massachusetts Ave., North Andover, MA 01845. (508) 686-0191.

❑ **Minnesota.** Sept. 23–Oct. 12. Gilded Threads, exhibit celebrating the 50th anniversary of the Weavers Guild of Minnesota, at Paul Whitney Larson Gallery, Univ. of Minnesota, St. Paul. Program Sept. 30. Contact Weavers Guild of Minnesota, 2402 University Ave., St. Paul, MN 55114. (612) 644-3594.

❑ **Minnesota.** Oct. 27–28. Fibers Minnesota '90, 6th annual juried exhibit and sale of fiber arts at Calhoun Square, 3001 Hennepin Ave., Minneapolis. Minnesota Crafts Council, Hennepin Center for the Arts, 528 Hennepin Ave., Suite 308, Minneapolis, MN 55403. (612) 333-7789.

❑ **New Mexico.** Sept. 29–30. Wool Festival 1990, Kit Carson Park, Taos. Demonstrations, shows & sales, auctions, children's activities, fashion show. Contact Wool Festival, Box 2754, Taos, NM

87571. (505) 758-9650 or 776-2925.

❑ **North Carolina.** Oct. 19–21 43rd Annual Southern Highland Handicraft Guild Fair, Asheville Civic Center, Asheville. Contact Alice Hardin, PO Box 9545, Asheville, NC 28815. (704) 298-7928.

❑ **North Carolina.** Through Nov. 29. Southern Highland Handicraft Guild sixtieth anniversary exhibit, Then and Now, featuring works from earlier years juxtaposed with those of today. Contact An-

drew Glasgow, Folk Art Center, PO Box 9545, Asheville, NC 28815. (704) 298-7928.

❑ **Tennessee.** Through October. Coverlets and Beyond, exhibit of antique and contemporary coverlets and other handwoven textiles: lectures, workshops, demonstrations. McMinn County Living Heritage Museum, 522 W Madison Ave., PO Box 889, Athens, TN 37303. (615) 745-0329.

❑ **Tennessee.** Oct. 14–Nov. 4. In Prayse of

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the Needle, exhibit of needlework by the Cheekwood Chapter of Embroidery Guild of America at Cheekwood Botanical Gardens and Fine Arts Center, Nashville. Contact Dr. Willodene Scott, 525 Clematis Dr., Nashville, TN 37205.

□ **Texas.** Oct. 6-7 Winedale Oktoberfest at Univ. of Texas, Austin Winedale Historical Center, near Round Top, Fayette Co. Tours, demonstrations, entertainment, refreshments. Winedale Historical Center, PO Box 11, Round Top, TX 78954. (409) 278-3530.

□ **Virginia.** Sept. 14-15. Quilt and Loom Show, juried exhibitions of quilts and hand-loomed and knitted articles, weaving workshops, children's workshops, appraisals, demonstrations, and raffles in Fredericksburg. Contact APVA Quilt and Loom Show, 1200 Charles St., Fredericksburg, VA 22401. (703) 373-1569.

□ **Virginia.** Sept. 22. Amish Quilt and Craft Sale at Middleburg Community Center. Contact Loudoun County Tourist Information Center, 108-D South St., SE, Leesburg, VA 22075. (800) 752-6118.

□ **Virginia.** Oct. 5-7 47th Annual Waterford Homes Tour and Crafts Exhibit. Information: Waterford Foundation, Waterford, VA 22190. (703) 882-3018.

□ **Virginia.** Oct. 12-21. Needlework Exhibition at Oatlands Plantation, Leesburg. Contact Oatlands, Rt. 2, Box 352, Leesburg, VA 22075. (703) 777-3174.

□ **Washington.** Sept. 14-Oct. 10. Fibreworks, a juried show of fiber arts at Fireside Fiberarts, 625 Tyler, Port Townsend, WA 98368. Rachael Swett, (206) 385-7505.

□ **West Virginia.** Oct. 3-6. Mountain Weavers' Guild exhibit, sales, demonstrations in conjunction with the 54th Mountain State Forest Festival, Elkins-Randolph County Public Library, Elkins. Contact Marion Harless, Rt. 1, Box 98-1, Kerens, WV 26276, (304) 636-5505, or Phyllis Helmick, Davis, WV 26260, (304) 866-4434.

□ **Wisconsin.** Sept. 29-Oct. 27 Exhibition of fiberworks by Joyce Marquess Carey at Bank One, 111 E. Wisconsin Ave., Milwaukee. Information: (608) 256-1537

□ **British Columbia.** Nov. 15-16. Greater Vancouver Weavers' and Spinners' Guilds' Annual Sale and Showcase. Aberthau, West Point Grey Community Centre, 4397 West 2nd Ave., Vancouver, B.C. V6R 1K4.

## CONFERENCES

□ **Sept. 17-23.** Fiber Forum sponsored by Coupeville Arts Center, PO Box 171, Coupeville, WA 98239. (206) 678-3396.

□ **Nov. 2-4.** The Gathering of Northeast Handspinners at Lower Shaker Village, Enfield, NH. Contact Peg Rearick, Summertree Farm, RR1, Box 100, Hebron, ME 04238.

□ **March 15-17, 1991.** Northern California Handweavers Conference, Web of the Earth. Fashion show, classes, Native American program activities. Yosemite National Park. Registration: Oct. 1-Feb. 1. Contact Registrar CNCH 91, PO Box 25786, Fresno, CA 93729.

□ **June 29-30, 1991.** Mid-Atlantic Fiber Association Conference, The Gathering. Bucknell University in Lewisburg, PA. Pre-conference workshops June 26-28, 1991. Contact Frances MacIndoe, 705 Millwood Dr., Fallston, MD 21047 (301) 877-3816.

□ **July 11-14, 1991.** Perspectives from the Rim: Japan/U.S., 1991 Surface Design national conference at the University of Washington, Seattle. Includes workshops and tours. Contact Layne Goldsmith, School of Art, DM-10, University of Washington, Seattle, WA 98195.

□ **July 19-21, 1991.** Fibers Through the Ages, Midwest Weavers Assoc. conference at Purdue University, West Lafayette, IN. Pre-conference workshops July 17-19. Held concurrently with *Ars Textrina* 9th annual conference on textiles. MWA conference open to members only: lifetime membership \$2 from Marjorie O'Shaughnessy, 2126 Skyline Pl., Bartlesville, OK 74006.

□ **July 19-21, 1991.** 9th Annual Conference on Textiles sponsored by Charles Babbage Research Centre and *Ars Textrina*, at Purdue University. Contact Cheryl Nelson, 313 Matthews Hall, Purdue Univ., West Lafayette, IN 47907 (317) 494-8316.

## TO ENTER

□ **Artwear in Motion**, professionally modeled runway show of wearables presented by the Madison Weavers Guild (Wisconsin) in conjunction with the University League, Mar. 2, 1991. U.S. artists; slides due Jan. 8, 1991. Prospectus: LSASE to Su Butler, Artwear in Motion, 5118 Pepin Pl., Madison, WI 53705-4723. (608) 231 1704.

□ **Contemporary Crafts Gallery** is accepting project ideas and exhibition inquiries for 1991. Send slides, résumé, SASE, and pertinent articles or reviews. New work also juried for consignment in sales shop. Send slides or photos, retail prices, résumé, and SASE to Contemporary Crafts Gallery, 3934 SW Corbett Ave., Portland, OR 97201. (503) 223-2654.

□ **Fiber Celebrated '91**, exhibition in conjunction with Intermountain Weavers Conference in Colorado Springs, CO, August 1991. Juried by slides due Feb. 1, 1991. LSASE for prospectus to Judy Siple, 2322 Condor St., Colorado Springs, CO 80909.

□ **From the Source**, juried traveling exhibition of fiber work presented by Ontario Handweavers and Spinners and circulated by Ontario Crafts Council, 1991-1993. Open to basketmakers, felters, handweavers, papermakers, and spinners who are OHS members. Cash awards; entries due Oct. 30. Contact Joan Lidkie, 1189 Woodview Dr., Oakville, Ont. L6M 2M5, (416) 847-3551, or Marilyn Holden, RR 4, Stirling, Ont. K0K 3E0, (613) 395-5141.

□ **Greater Midwest International VI**, juried exhibit of all media by any artist 21 years or older, Jan. 21-Feb. 22, 1991. Cash awards; slide deadline Oct. 22. LSASE to Billi R.S. Rothove, Central Missouri State Univ., Art Center Gallery, Warrensburg, MO 64093. (816) 429-4481.

□ **International Textile Design Contest**, sponsored by The Fashion Foundation, Tokyo, Japan. Open to apparel fabric by textile designers from the U.S., Japan, France, Italy, U.K., and Germany; entries accepted Sept. 17-25. The Fashion Foundation Liaison Office, 5 E. 22nd St. 21H, New York, NY 10010. (212) 228-8933.

□ **National Fiber Arts Competition/Exhibition**, juried show of any fiber construction except paper, Oct. 7-Nov. 7 in Dalton, GA. Juried by slides, Sept. 1 deadline. Creative Arts Guild, PO Box 375, Dalton, GA 30722. (404) 278-0168.

□ **9th Annual Conference on Textiles** seeks scholarly papers of unpublished research in textile history, theory, practice, or development. Papers to be presented at the conference, July 19-21, 1991, and published in *Ars Textrina*. Abstracts due April 1, 1991. Contact Dr. Cheryl Nelson, Dept. of Consumer Sciences and Retailing, 313 Matthews Hall, Purdue Univ., West Lafayette, IN 47907 (317) 494-8316.

□ **Oatlands Needlework Exhibition**,



juried show of home accessories and clothing made with a hand-held threaded needle, exhibited Oct. 12-21 in Leesburg, VA. Adult and children's categories. Entries due Oct. 4-6. Prospectus from Oatlands, Rt. 2, Box 352, Leesburg, VA 22075. (703) 777-3174.

□ **Octagon Annual**, exhibit including fiber and paper, Nov. 11-Dec. 30 in Ames, IA. Continental U.S. artists, slides due Sept. 1. SASE to Octagon Annual, Octagon Center for the Arts, 427 Douglas, Ames, IA 50010. (515) 232-5331.

□ **Qué Pasa: Art in New Mexico**, juried exhibition in all media for New Mexico residents, and 1990 Craft Biennial, fine crafts by residents of AZ, CO, NM, OK, TX, and UT (no dates listed). SASE to Fuller Lodge Art Center, Box 790, Los Alamos, NM 87544. (505) 662-9331.

□ **Quilts=Art=Quilts**, juried exhibition of quilts and quilted wall hangings at Schweinfurth Memorial Art Center, 205 Genesee St., Auburn, NY 13021. Limit of two entries; entry form deadline Oct. 13, juried from actual work due Oct. 19. Non-U.S. residents may enter by submitting slides by Sept. 10. Send SASE for details to above address. (315) 255-1553.

□ **Quilt Show** in Ingram, TX, Nov. 11-Dec. 9. Juried by slides due Sept. 1. Contact Betty Vernon, Hill Country Arts Foundation, PO Box 176, Ingram, TX 78025. (512) 367-5121.

□ **Special Effects**, a new craft gallery in Los Angeles, seeks one-of-a-kind and limited production wearables, hangables, and collectibles in all media for sale on consignment. Appropriate works will also be presented to corporations and interior designers. Send slides/photos, prices (whl./rtl.), résumé, delivery time,

and SASE to Special Effects, Danays Cottrell, 7985 W. Santa Monica Blvd., #109-408, Los Angeles, CA 90046.

□ **Textile Arts Centre's Fashion Show**, juried show of one-of-a-kind wearables Nov. 3 in Chicago, IL. Juried from slides due Oct. 13. SASE to Fashion Show, Textile Arts Centre, 916 W. Diversey, Chicago, IL 60614. (312) 929-5655.

#### INSTRUCTION

□ **Sept. 26-Dec. 5.** Oregon School of Arts and Crafts Fall 1990 classes. 8245 SW Barnes Rd., Portland, OR 97225. (503) 297-5544.

□ **Through Oct. 5.** Weaving and basketry classes by noted instructors at Sievers School of Fiber Arts, Washington Island, WI 54246. (414) 847-2264.

□ **Through Oct. 12.** Weaving classes, including computer weaving and individual study. The Looms, Far End, Shake Rag St., PO Box 61, Mineral Point, WI 53565. (608) 987-2277

□ **Through October.** Horizons, the New England Craft Program, offers sessions in weaving, paper, dyeing, and other crafts, plus other events during the year. Horizons, 374 Old Montague Rd., Amherst, MA 01002. (413) 549-4841.

□ **Sept. 15-November.** Brookfield Craft Center offers a variety of classes in basketry, weaving, and other fiber topics during the fall session. Brookfield Craft Center, 286 Whisconier Rd., Brookfield, CT 06804. (203) 775-4526.

□ **Sept. 17-30.** Traditional Greek Weaving Techniques taught at Morea Weaving Center, Leonidion, Greece. Additional classes on kilims and knotted pile carpets by special appointment. Contact Katerina

Kalamitsi, Morea Weaving Center, 22300 Leonidion, Greece. (0757) 23124.

□ **Oct. 13-14.** Taking Over Overshot, workshop by Madelyn van der Hoogt in Sioux Falls, SD. Contact Sylvia Benson, RR 1, Box 995, Brandon, SD 57005, (605) 582-6795, or Kay Cheever, 925 5th St., Brookings, SD 57006, (605) 692-6533.

□ **Oct. 18-20.** Spinfest '90, workshop by Priscilla Gibson-Roberts at The Hill Country Arts Foundation, PO Box 176, Ingram, TX 78025. (512) 367-5121 (Betty Vernon).

□ **Brookfield Craft Center** offers classes and workshops on many subjects including fiber arts, taught by nationally known instructors. Free catalog from Brookfield Craft Center, PO Box 122 Rt. 25, Brookfield, CT 06804. (203) 775-4526 (Brookfield) or (203) 853-6155 (Norwalk).

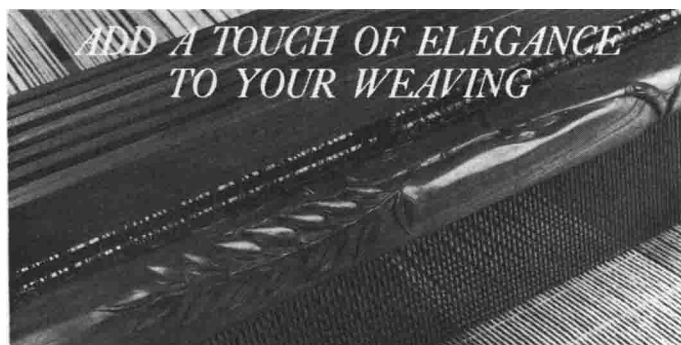
□ **The John C. Campbell Folk School** offers one- and two-week classes in fiber arts and other crafts with nationally known instructors. Request catalog from John C. Campbell Folk School, Brasstown, NC 28902. (800) 562-2440.

□ **Worcester Center for Crafts** houses a two-year school for professional crafts, including instruction in fiber arts. 25 Sagamore Rd., Worcester, MA 01605. (508) 753-8183.

#### TRAVEL

□ **England**, Oct. 7-14. The Knitting Guild of America's fall tour of York, England, and vicinity. Contact Kathy Buder, TKGA, PO Box 1606, Knoxville, TN 37901. (615) 524-2401.

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❑ **Peru, Guatemala, Bali-Indonesia**, 1991. Folk art tours arranged by Gordon Frost, PO Box 2, Benicia, CA 94510. (707) 747-1316.

❑ **Scotland**, Autumn. Wool and Wonders of Scotland, 14-day tour with an emphasis on Scottish knitting and weaving. Contact The Westminster Trading Corp., 5 Northern Blvd., Amherst, NH 03031. (603) 886-5041, or The Fiber Studio, PO Box 637 Henniker, NH 03242. (603) 428-7830.

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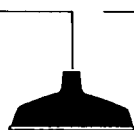
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❑ **Southeastern U.S.**, through Oct. One-, two-, and three-day tours sponsored by the Southern Highland Handicraft Guild to art and cultural centers. Contact Andrew Glasgow, PO Box 9545, Asheville, NC 28815. (704) 298-7928.

*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" 201 East Fourth Street, Loveland, CO 80537*



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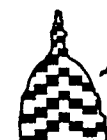
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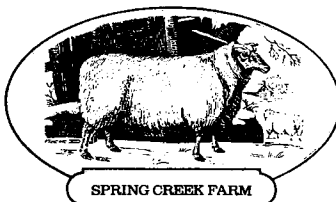


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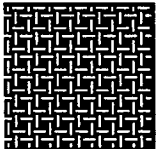
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# THE HANDWOVEN COMMUNIQUÉ

September/October 1990

edited by Bobbie Irwin

## Selvage Tips

Some books suggest crowding your edge warps to make a firmer selvedge with less tendency to fray. If this hasn't worked for you, you might try just the opposite approach. If your fabric draws in too much, so that the weft tends to curve up at the edges and the selvage threads break, try spacing your edge warps a bit *farther* apart than the rest of your warps. Sometimes this does the trick!



## Sales Tip

Selling your handwoven clothing? Display your garments on hangers with *straight*, not slanted "shoulders". They'll drape much more attractively that way and increase your sales potential.

## Silk For Life

The next time you purchase silk yarn, you could be helping to fight drug addiction. Silk For Life, a cooperative effort between the Wisconsin Farmers Foundation and women's groups in Colombia, South America, hopes to discourage coca cultivation by substituting mulberry trees. For many South American farmers, producing coca (the source of cocaine) has been the only way to support their families. To counter-

act the serious drug problem which results, Silk For Life has introduced silk production as an alternative source of income. "Raise cocoons, not cocaine" is the motto of the organization.

Colombian handspinners profit directly from the sale of the lustrous, white two-ply yarn they produce. The Farmers Foundation provides marketing assistance by connecting the spinners with guilds and retail stores in the United States. The Silk For Life Project supports rural economic development while offering a high-quality product at a price considerably lower than that for Oriental silk.

For information about the project, contact Silk For Life, c/o W.F.F.I., 1300 S. Layton Blvd., Milwaukee, WI 53215. (414) 384-2444.

—contributed by Connie Franz, Denver, Colorado

## Freeze Those Bugs!

Freezing your fleeces or textiles can be an effective way to kill any adult insects and larvae which might be infesting them. The procedure is easier than fumigation, and it engenders no health risks. Professional textile conservators use large freezing chambers especially designed for the purpose, but you can use your home freezer as long as it maintains a temperature of 0° F or less.

Seal your dry items in airtight plastic bags. Although exposure to freezing temperatures will not harm textiles, the plastic protects them from the condensation that occurs when the frozen objects are reintroduced to room temperature. Any moisture will dampen and weaken fibers

and create a breeding ground for mold.

It's important to bring the temperature down quickly, so that any pests that may be present are not allowed to acclimate to the temperature changes. Keep your items frozen for at least 48 hours; then allow them to come to room temperature gradually before you remove the plastic bags.

—adapted from the *Helen Allen Textile Collection Newsletter*, Spring 1990



## Donkey Guards

The much-maligned donkey is making a comeback in Texas and other states, where ranchers know that coyotes keep their distance when the stubborn beasts are making asses of themselves. It's the "deliberate" disposition of the donkey and the animal's innate dislike of canines that make it useful guarding goats and sheep against coyotes and other predators, says rancher Nanci Falley.

State officials say the donkey guard, an old-time form of protection, is enjoying a resurgence on ranches around the country. "It's such a natural thing for a donkey," says Falley, who also sells the guard animals. "It's not something that requires training. They have a natural instinct to run dogs and coyotes out of their territory."

A well-placed kick from an angry donkey is usually enough to drive away any predator, experts say. Ranchers have known this for years. But a new environmental consciousness has helped promote the use of predator controls like guard animals instead of poisons that can enter the food chain. The low price of the donkeys doesn't hurt either. Prices range from \$75 to \$135 for females and \$20 to \$60 for males. About 1800 of the animals currently stand sentry on Texas ranches. Groups such as the Montana-based American Council of Spotted Asses have been promoting the use of the animals in other states as well.

The Texas Department of Agriculture includes donkeys, as well as guard mules and llamas, in a comprehensive predator control program it launched in 1988. The program also employs traps, lights, sirens, and propane canons to frighten away coyotes and wild dogs.

Texas leads the nation in raising sheep, with 1.9 million, and angora goats, with 1.5 million. The Texas wool and mohair industries were worth a combined \$66 million in 1988, officials said, but ranchers lost about \$9 million worth of livestock to predators. Coyotes are blamed for more than half the damage.

That's where the donkeys come in. Ranchers put a donkey out to forage with a herd. Soon the donkey "adopts" the flock as its own and begins defending it against coyotes and other canines.

The best way to choose a guard donkey is to let the animal get acquainted with its herd, then introduce a dog into its pen to see if it repels the canine. "If the mule or



donkey shows aggressive behavior toward the dog, then you've got a good guard donkey," says Andy Feild, predator management specialist for the Texas Agriculture Department.

Some ranchers report more success with jennies, or female donkeys, and geldings, neutered males. Some jacks, or unaltered males, are overly aggressive with their herds. But Falley has raised donkeys for 23 years and says she doesn't believe good guarding is a sexually determined trait. "I would say about 85 percent make real good guards," she comments.

—Associated Press

## Weaving Resurgence

The Yankee blockade about the Confederate ports had tightened, and luxuries such as tea, coffee, silks, whalebone stays, colognes, fashion magazines and books were scarce and dear. Even the cheapest cotton goods had skyrocketed in price and ladies were regretfully making their old dresses do another season. Looms that had gathered dust for years had been brought down from attics, and there were webs of homespun to be found in nearly every parlor. Everyone, soldiers, civilians, women, children and negroes, began to wear homespun. Gray, as the color of the Confederate uniform, practically disappeared and homespun of a butternut shade took its place.

—Margaret Mitchell, *Gone With the Wind*, Chapter 12.  
(Thanks to Manuela Kaulitz)

## Butternut Dye

The bark and fruit husks of the butternut tree were used to produce yellow dye during the Civil War when other sources for the dye were unavailable, according to the Georgia-Pacific Corporation.

—Associated Press

## PRODUCT NEWS

by Sharon Altergott

**The Mannings** is manufacturing a tension box holder for the Schacht Baby Wolf and Mighty Wolf looms and the Harrisville 22" loom. This adaption slips over the back beam, making it possible to mount a tension box or a lease reed for sectional warping. Two pieces of U-shaped plywood fit down over the back beam while a piece of hardwood acts as a bridge between the two. The box has a groove in it for the lease reed or can be turned to attach to the tension box. Each unit is \$12. Please specify which loom it's for when ordering from The Mannings, PO Box 687 East Berlin, Pennsylvania 17316. (717) 624-2223.

**Norwood Looms** is pleased to announce its new *Workshop-6* loom. It features four harnesses, which lift out for easy access to the heddles, and six treadles connected to floating lams by Norwood's chain tie-up system. With a 22" weaving width and X-frame design, the *Workshop-6* folds easily for storage or moving. Norwood will also continue to offer its *Workshop-4*, a four-harness, four-treadle loom with direct cord tie-up and 22" weaving width. For a complete brochure featuring the entire line of Norwood and Cranbrook handweaving looms and accessories, send \$1 to Norwood Looms, PO Box 167H, Fremont, Michigan 49412.

**Anderson Weaving Tools** recently introduced two new products. The Anderson *removable dent* reed allows dents to be removed easily so that bulky or novelty yarns can be incorporated in the reed without problems of abrasion which might otherwise be encountered with a fixed reed. Anderson also has created two *snap-in* heddles. One is the circle, for bulky yarns, designer beads, and oversized items. The other is the circle bar, which keeps materials such as leather, flat lace, and wide ribbons from twisting and turning. For further information, contact Anderson Weaving Tools, 219 Broadway, Suite 323, Laguna Beach, California 92651.

**J-Made Looms** introduced at Convergence '90 their new *J-Comp*, a computer-assisted loom. This new loom design incorporates J-Made's light treadling action, has no harness float, and locks the shed open so you can lay in threads or do warp painting without having to keep your foot on the treadle. It has the same sturdy, deep framework found on standard J-Made

looms giving a wide shed. All rotating parts are made of bronze or ball bearings, needing no lubrication. The worm gearbrakes for all beams (up to three beams are possible) are operated from the front of the loom and allow infinite tension control. Other customizing features available include fly shuttles and sectional beams. The J-Comp interfaces with IBM compatible computers and can use any software that comes with a J-Comp driver. For more information contact owner, Dale Johnston, at PO Box 452, Oregon City, Oregon 97045. (503) 631-3973.

Terry Lavalley, owner of **Bluster Bay Woodworks** produces a full line of weaving shuttles, including the new "Bullnose Boat" shuttles. These new boat shuttles come in either a 12" length to accommodate a 6-7" bobbin or 8" long in the "Baby Bullnose" model for a 4" bobbin. Other shuttles available include the traditional boat shuttle, jumbo boat and double boat, ski and rag shuttles, stick and belt shuttles, along with custom-made shuttles. All of his line of *Glorious Shuttles* are available in oak, cherry, walnut, Pacific yew, Hawaiian koa, Honduran mahogany, African padauk, or birdseye hard rock maple. Each shuttle is finished in Danish oil, waxed, and hand buffed. For a complete catalog and color photographs of the entire line, send \$2 to PO Box 1970, Sitka, Alaska 99835.

A new line of silks available in a wide range of 57 brilliant, muted, and pastel colors is now available from **Treenway Crafts Ltd.** Of particular interest is the use of a new dye that yields deep, rich, colors (even black) that were not possible before. The cost of the complete set of natural silk sample cards in various weights is \$4; colored sample set is \$3. Also request a copy of their bi-annual newsletter, *Mainly Silk News and Views*. Write to them at 725 Caledonia Ave., Victoria, British Columbia V8T 1E4. (604) 383-1661.

New yarns from **Silk City Fibers** include a pure mohair bouclé produced in France, *Encantado*. It is available in ten variegated colors at 325 yards per pound. *Designer Merino*, spun in England, now is available in a fine 2/16 weight as well as 2/7 and comes in 43 shades. Send \$3 for the entire 1990 Silk City Fibers Collection to 155 Oxford St., Paterson, New Jersey 07522. (201) 942-1100.



# TRUE CONFESSIONS

by Linda Ligon

PEOPLE OFTEN ASK me if, with a full-time job and family, I have any time to weave. My stock answer over the years has been, "Of course! I weave almost every weekend!" For the past eight months or so, this knee-jerk response has not been true. I've had only two warps on the loom since last New Year's, and those two were no fun at all.

I've worried that I'm losing something that has been important to me for almost twenty years; I've worried that my life is getting out of control, or that I'm changing in ways I don't understand, I've walked past my empty loom and felt sad and guilty. But in a sheer panic about meeting the deadline for this issue, I've confronted some truths about myself as a weaver, and I think it's going to be okay.

The truths are these: I weave out of my feelings, not out of my head, and I really, really have no patience for sampling.

I'm finding both of these truths a little hard to swallow. I *believe* in careful planning and creative drafting. And how many times has this very magazine said "Sample, sample, sample"? I look at the work of some of our author/designers—Sharon Alderman, Carol Strickler, Kathryn Wertenberger, Jean Scorgie—and think, "That's what a weaver should be." That combination of inspiration, intellectual rigor, and disciplined craftsmanship. None of which apply to me as a weaver.

Please don't read this as self-flagellation or lack of self-esteem. I have plenty of confidence in my own taste and intelligence, and I truly like a lot of the stuff I've woven. But I'm finding that, for me, weaving comes from someplace inside that wants to operate intuitively, and when I try to force myself to work otherwise, I get blocked.

The blockage in recent months has come from trying to weave on assignment, or out of duty: a sampler for our upcoming eight-shaft pattern book, a piece for a theme issue that's not my theme, a gift for a person whose tastes are very different from mine, a self-imposed challenge to use up all my yarn before buying any more. My basement is littered with piles of yarn that I've pulled off the shelf, stared at, and wandered away from.

The breakthrough came last weekend. I had set myself the task, after procrastinating for three months, of weaving that darned eight-shaft sampler. It was an easy job: I had a threading, and needed only to sample for sett and play around with different tie-ups and treadlings. Half a day, and I could mark that one off my list. As I started winding my chaste off-white warp into bouts for the interesting modified point twill with deflected wefts that it was to become, something snapped. If you had been watching me, you would have seen only a flicker of my eyelids, maybe a little flinch. But inside, there was a tantrum going on. There was a really awful little Linda-Id in there stamping her foot and screaming "NO! I WON'T! YOU CAN'T MAKE ME!"

Well, I was surprised. It took me back to when my kids were little, and the helplessness I felt when they acted out that way. I never quite knew whether to hug them or send them to their rooms. In this case, I decided on hugs. I set that warp aside, walked over to my yarn shelves, and watched my hands pick up a big cone of dark brown wool singles. (I'm not exaggerating; I was really that detached.) I started measuring a warp, guessing at what I thought would be an adequate length for a simply-shaped jacket,

conjuring up from memory what a proper sett might be for a moderately-fulled fabric. As I rocked back and forth in front of my warping board, swooping the yarn from side to side around the pegs, I let my mind play on double-faced twill threadings and weft colors, and schemed on how, if my sett were too open, I could resley without jeopardizing the fabric width (so much for sampling). And I felt really at peace.

In retrospect, I believe that what had begun interfering with my weaving was a gradually-evolving attempt to integrate it into the rest of my professional life: putting in my Daytimer® when to plan the next project, and when to do the threading, keeping long-term lists of goals and tasks. If I were a professional weaver, that would make sense. But for me, weaving is a solace, a retreat from computers and calculators and book galleys and business reports. There's a difference between being professional and being serious.

Coming to understand this has meant accepting that I'll probably not ever be the kind of craftswoman that I most admire, and feeling that that's okay. It means that I will sometimes waste time and materials weaving off whole warps that will bomb. No doubt there will be times when I will be moved to quantify and sample and plan meticulously—I've done it before—but no longer will I make that a prerequisite to weaving. I will weave to satisfy my soul, and if the results are nice enough to give as gifts or show in public or publish in this magazine, that will be a bonus. I will weave to satisfy my soul. ♦

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*Linda Ligon is publisher of HANDWOVEN and a born-again weaver. Her motto is not "If it's worth doing, do it right" it's "If it's worth doing, do it."*

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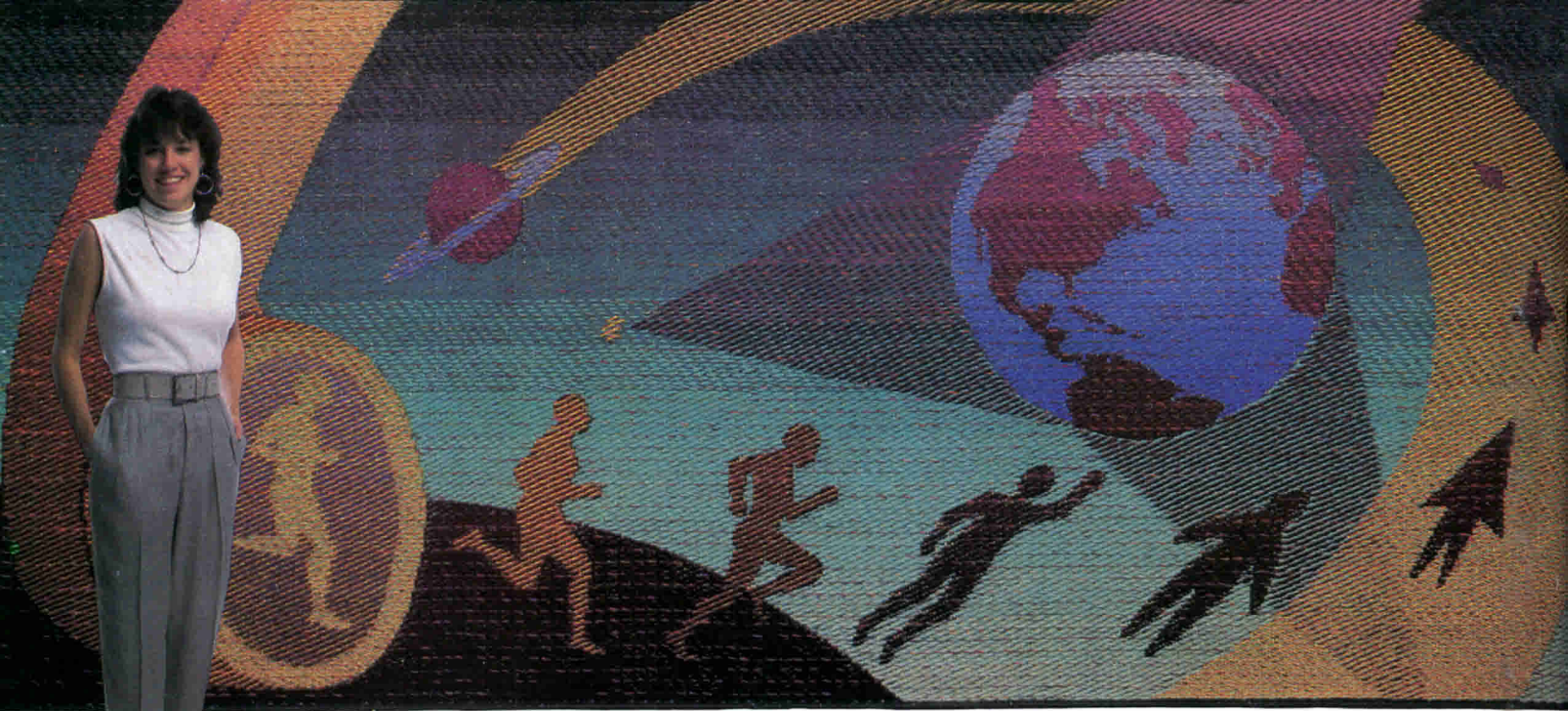
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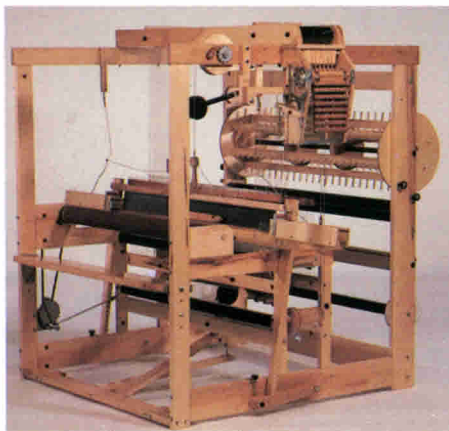
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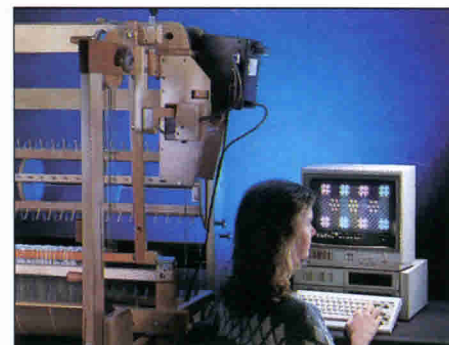
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