

March/April 1990

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Handwoven

At the window

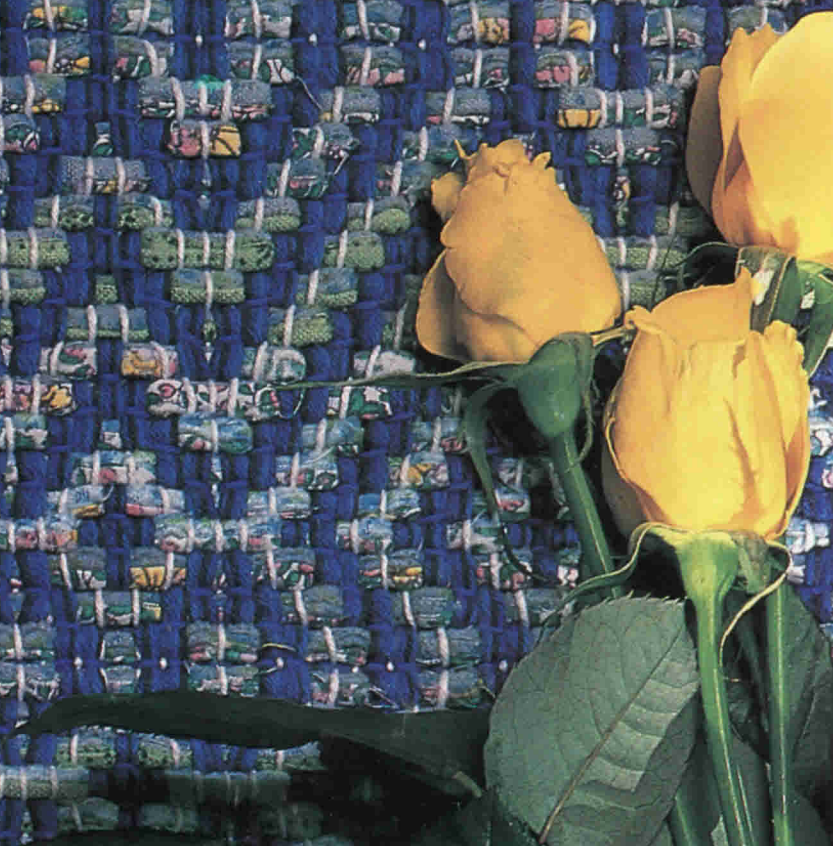
Simple, summer tops

Designing a skirt

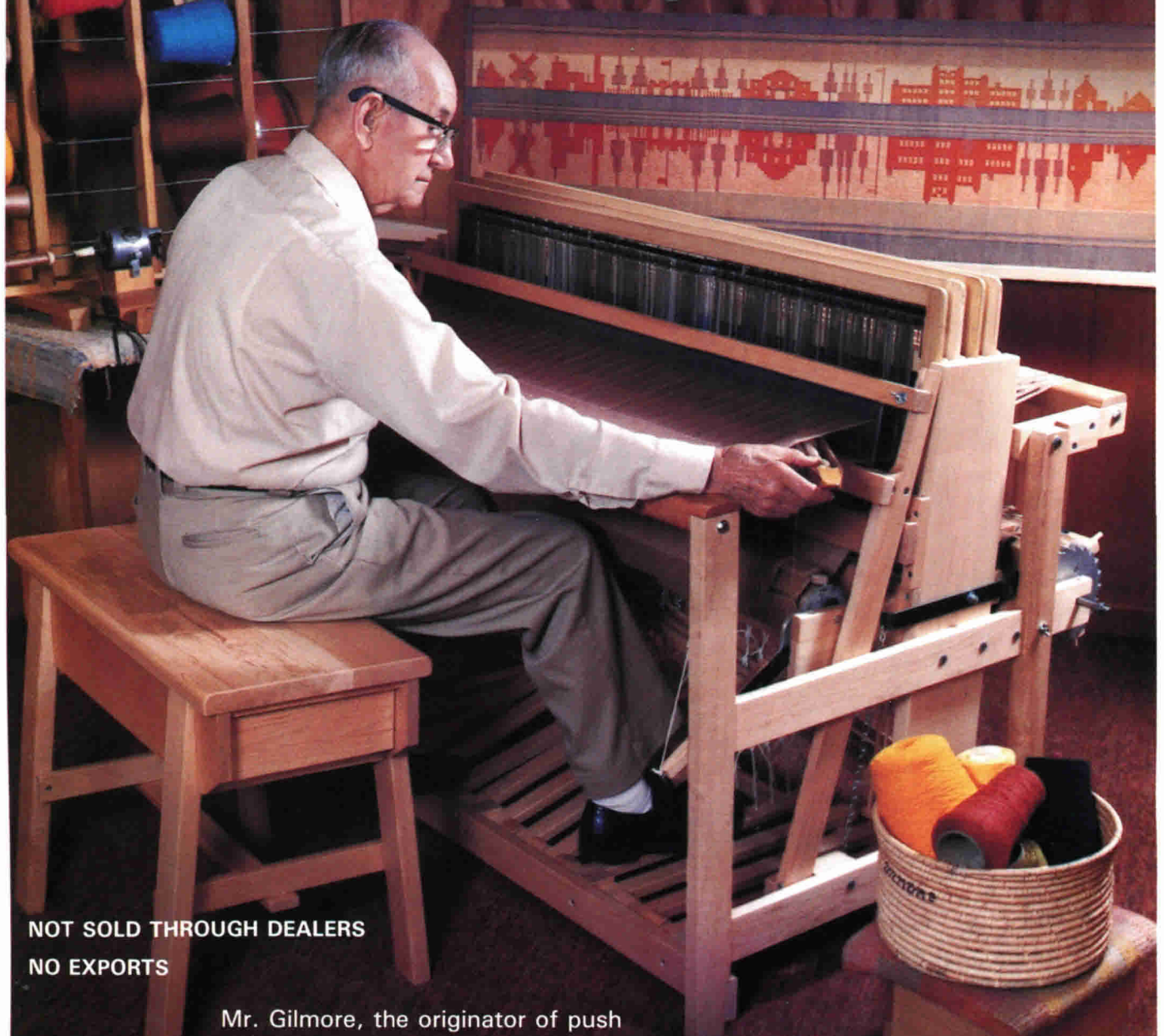
Table toppers notebook

A Bronson lace alphabet

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(Illustrated is the 46" 8 harness loom)

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On the cover:
Weave your way to spring with this Blue Shadows Rug by Jane Evans—and learn a new technique in the process. For more about this rug, see “The Thick and Thin of Shadow Weave”, which begins on page 40.

Handwoven

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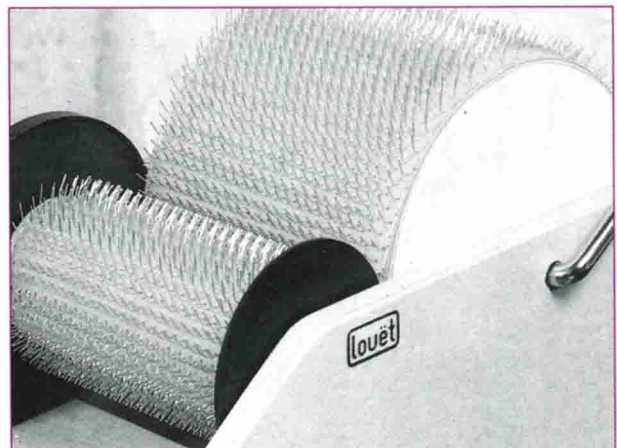
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Editor's Page

I've been wanting to broaden my knowledge of fiber crafts for a while. In particular, I've wanted to learn to sew, not necessarily so that I could sew my own handwoven clothing, but more so that I could stitch up a pillow casing and have the ends turn out even. (My ambitions reveal the state of my "sewing" skill.)

My previous attempts at sewing have been miserable. In eighth-grade home ec, my first venture, I produced a two-sizes-too-big skirt, which I never wore even once. Not only had I chosen ugly fabric, I'd worn it out along one edge where I'd sewed in and ripped out the zipper innumerable times.

In a more recent attempt, my mind drifted away as I tried to figure out the facings. This piece never made it past pinning. Remnants of this unfinished project still haunt the recesses of my closet.

Thus, it was not with much optimism that I began my current sewing class. I had begun to wonder if I *could* sew. The reason I'm telling you this is because of the success I'm finding with this latest try. This time, things about sewing which have eluded me before are finally clicking. I'm sure you might very well have had a similar experience learning to weave (or insert any new technique you might have tried). When I learned to weave. I took a couple of beginning weaving classes without really grasping the concepts; then I landed in Deborah Chandler's four-harness weaving class, and suddenly, weaving seemed easy: I understood.

I've been heartened, and perhaps you will be too. I now realize that it wasn't that I couldn't learn to sew, but that I hadn't perhaps had enough exposure to the subject, the right teacher or class format, or maybe the necessary motivation. My Mom always told me as I practiced a particularly difficult passage on the piano, "If at first you don't succeed, try, try again." At 37, I guess I'm still learning this lesson.

Good success in all your adventures, new and old.



Jane Patrick
Editor

Coming up in HANDWOVEN

* *The May/June 1990* issue will feature weaving in the United States between 1920 and 1960. It will include weaver profiles, interviews, and notes about this period of weaving revival. Projects inspired by different eras will round out this historical issue.

* *September/October 1990*. Plaids and tartans: projects for fabrics for the home and to wear, with special emphasis on choosing and weaving plaid patterns. Weaving for Christmas: this section will include projects for Christmas decorating, special gifts, and designs for Christmas cards. I'm still collecting material for this issue. If you've woven an outstanding plaid, or have some interesting Christmas card and gift ideas you'd like to share, I'd love to hear from you. To have your work considered, please send a color slide or snapshot and fabric sample by May 1, 1990.

* *November/December 1990*. We'll take a look at weaving for the home. I'm looking for upholstery fabrics, curtains, rugs, bedspreads, towels, and pillows. Due date for proposals/ideas is June 1, 1990.

* *January/February 1991*. A few issues ago, I mentioned that I was collecting projects woven for special occasions. I've already received some exquisite pieces, but I still have space for more. If you've woven something extra-special for a holiday, special friend, or anniversary, I'd love to receive a color snapshot and a fabric sample for consideration. Due date for proposals/ideas is July 1, 1990.

* *March/April 1991*. This theme issue will feature finishes, embellishments, and trims for handwovens. I'd like this issue to be jam-packed with ideas from our readers. For consideration, send your submissions by August 1, 1990.

* *Update*. The response to my plea for weavings for baby was overwhelming—thanks to everyone who sent pieces for consideration. We've started production and should have Design Collection 14 ready for publication by early summer.

HANDWOVEN

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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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and weave variations, she creates beautiful contemporary fabrics. Pat's combining of Overshot and other complex weave structures in the same piece produces wonderfully distinct designs. She keeps careful records and she always makes samples. The creative aspect of design is what Pat enjoys most. Even as she weaves, she discovers things that give her ideas for future pieces. A prolific weaver, Pat typically beams on 20 yard warps with



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Letters

Weaving a song

My mother, weaving the May/June, '86 cover placemats with Spanish lace accents, began singing "O, Spanish Lace . . .". The familiar popular tune "Summer's light and the winter side's darker . . ." immediately sprang to my mind, and I hope it doesn't ruin "Summertime" for me forever. Could one set undulating twill to "Ebbtide"? The possibilities make one cringe, but I thought it might engage warped minds.

Manuela Kaulitz, Louisville, Kentucky

Thanks

I love HANDWOVEN—when it comes the rest of the day is shot! It doesn't matter what I'm supposed to be doing—nothing more happens until I have at least flipped through the magazine, more often devoured it cover to cover!

While I have never made an exact copy of any of the projects, they often spark ideas for other things. Seeing how others accomplished something is much more helpful than simply a picture. The general

idea can then be used with a different sett, fiber, color, and so on.

Please, please don't get "arty" on me! Keep HANDWOVEN for handweavers—there are plenty of "arty" magazines for "artists".

Ruthanne Arnold, Holden, Massachusetts

In response to: To fly or not to fly—should use of a fly shuttle be an issue or concern? (November/December 1989)

It's my opinion that the use of a fly shuttle as opposed to the hand-thrown shuttle has the same relationship as a loom with hand-operated levers to one with foot-operated treadles. The foot-operated treadles increase weaving speed as does the fly shuttle, but neither affect the quality of a weaving. Fly shuttles are mostly used when weaving webs wider than the weaver's ability to easily throw and catch the shuttle.

If we must make divisions for shows,

maybe it would be more appropriate to base them on the number of shafts—up to and including eight and more than eight. Then do we want to get into the use of a doobby? Do we really need these divisions at all?

What we do need is a set of weaving standards/guidelines that a weaving must meet before aesthetic considerations enter into the judging of a weaving. This area of standards/guidelines is an area I have been working on for some time. I would like to see HANDWOVEN and HGA's *Shuttle Spindle & Dyepot* publish a list of weaving standards/guidelines that will be used by judges/jurors and also serve as a checklist for weavers before submitting a weaving for showing.

Jan Reynolds Eubank, Golden, Colorado

Thanks, Jan, for your thoughts. Readers, do you have an opinion to add to this discussion? Although standard guidelines for judges/jurors would be difficult to establish because show guidelines vary so greatly, a checklist for weavers to use before submitting a weaving for showing could be a useful tool.—ed.

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Experiments with Harris Yarn

IN MEMORIAM DIANE ITTER (1946-1989)

Diane Itter died in Bloomington, Indiana, on October 12, 1989, after a courageous battle with cancer. Her career as a distinguished textile artist had been launched before she received an M.F.A. from Indiana University in 1974 as her brilliant and exquisitely designed knotted pieces had already received national recognition. She helped forge an interest in small-scale works, and participated in several international exhibitions of miniature textiles in London. She received three fellowships from the National Endowment for the Arts, and her work was in great demand at galleries and collectors. Her pieces are included in collections of the Cooper-Hewitt Museum of Decorative Arts in New York, the Royal Scottish Museum in Edinburgh, and many other public collections. In her lectures and workshops, Diane gave generously of herself and inspired students through her insight into the design process and her general enthusiasm for all things beautiful, witty, and excessive. She was mentor and role model to many emerging artists.

Diane crafted her life as she did her art. Her works can serve as her memorial because they reflect the energy, the affinity for elegance, and quality that imbued all aspects of her life.

—Diane Sheehan

Remembering

My great-aunt, Anne Nichols Carter, always lived with us. Auntie Annie grew up in Bolton, England, a mill city. I remember Auntie saying, in the Lancashire accent that she never lost, "When I was nine years old I went to school 'alf a day and worked in the mill 'alf a day." This would have been in the 1880s. She was the first in her family of ten children to immi-

grate to the United States; one brother stayed behind to become a mill superintendent.

When I visited my first textile mill here in Oregon, it revealed to me what that 'alf a day in the mill would have been like to a child.

I wonder what Auntie Annie would have thought of my chosen craft?

Nancy Arthur Hoskins, Eugene, Oregon

Readers ask

I was fascinated to see Ellen Holt weaving tassels in the AVL ad in your May/June issue. As a new weaver I have never seen anything published on the subject. Where could I find information?

Anita Stoffel, Gouverneur, New York

The January/February 1989 issue of *Fiberarts* featured an article on tassel making which included some beautiful photographs of elaborately crafted tassels. The following contain instructions for making both simple and ornate tassels:

Baizerman, Suzanne, and Karen Searle.

Finishes in the Ethnic Tradition. St. Paul, Minnesota: Dos Tejedoras, 1978.

Hoover, Doris, and Nancy Welch. *Tassels*.

Apple Tree Lane, 3505 Evergreen Drive, Palo Alto, California 94303. 1970.

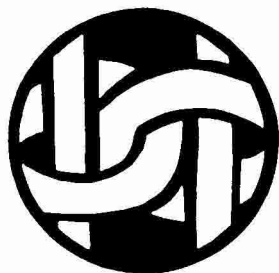
Meyer, Franz Sales. *Handbook of Ornament*.

New York: Dover Publications.

Wilson, Jean. *Joinings, Edges, and Trims*.

New York: Van Nostrand Reinhold, 1983.

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, 306 N. Washington Ave., Loveland, CO 80537.



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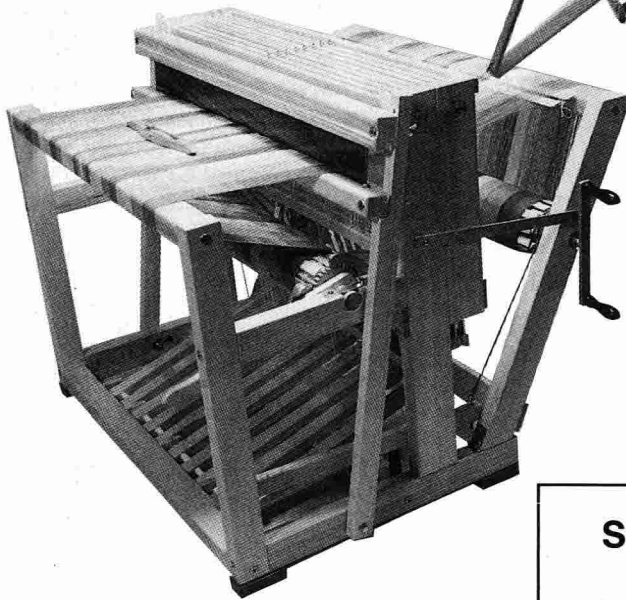


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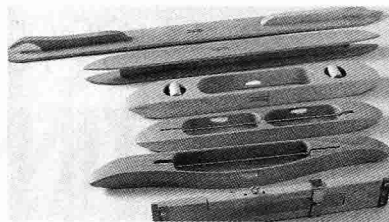


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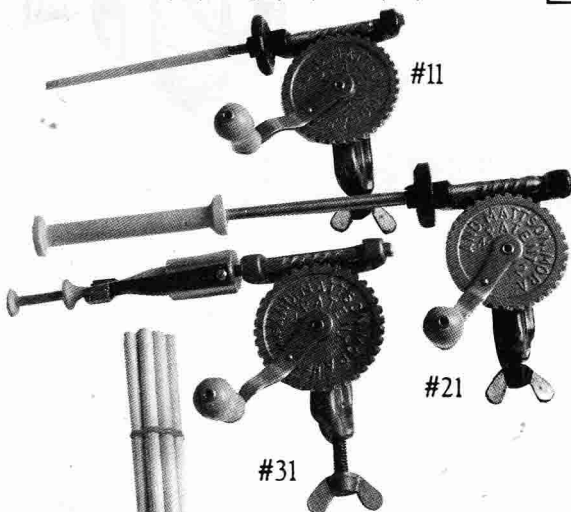
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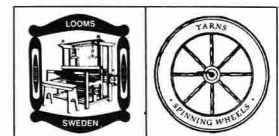


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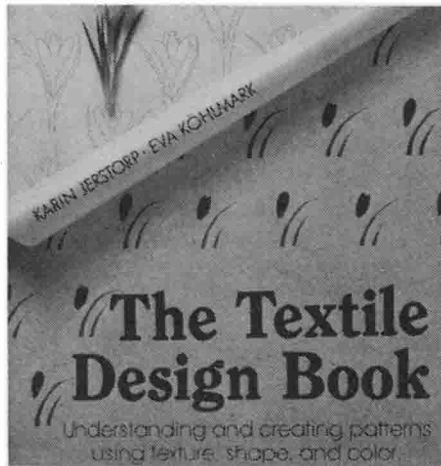
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Books, Etc.

The Textile Design Book

Karin Jerstorp and Eva Kohlmark

Asheville, North Carolina: Lark Books, 1988. Hardbound, 160 pages. Color photographs and line drawings. \$22.95.



A design book for the nondesigner, this is an elementary guide full of helpful exercises to develop the reader's sense of line, color, and scale. Jerstorp and Kohlmark have used practical, simple methods like potato printing to teach abstract design principles to beginners. The design principles taught here are centered around stripes, squares, borders, and surfaces, and many of the examples are woven or knitted; however, the exercises use paint and paper. You'll also find the principles applicable to embroidery, appliqué, and fabric printing.

Originally written in Swedish, the book was evidently a teaching text for design courses. Included are hints for using it as a class text or for a study group. American study groups will find a few surprises that make interesting food for thought. For example, the Swedish theory of color starts with six primary colors: yellow, blue, red, green, black, and white. The color theory more familiar to Americans is mentioned in one paragraph about Johannes Itten.

The Textile Design Book might make a good source book for a study group with the imagination to figure out how to apply it to weaving and the flexibility to appreciate a slightly different way of looking at things.

—Barbara Liebler

—continued on page 12

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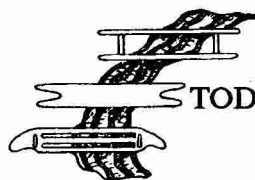
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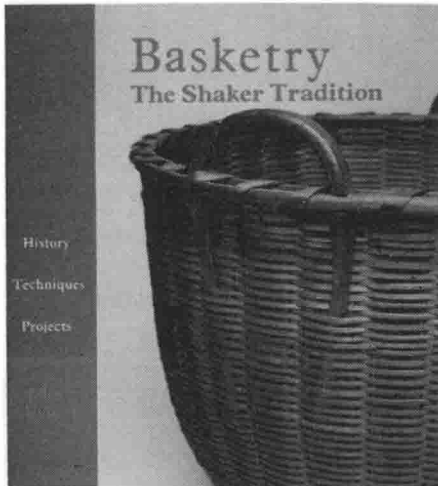
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Basketry: The Shaker Tradition

John McGuire

Asheville, North Carolina: Lark Books, 1989. Hardbound, 144 pages. \$24.95.



For those of us whose notion of gathering and preparing basketry materials is to pick up the phone and charge them to VISA, the lengthy process detailed in John McGuire's *Basketry: The Shaker Tradition* is daunting. But he describes it with such patience and completeness that it seems quite practical, and the reader gains an insight into this fine tradition of basketry.

The history of the Shaker community is fascinating. The loving and respectful chapter entitled "The Tradition" is particularly enlightening for understanding the attention to detail and the painstaking perfection of Shaker basketry. The Shakers were required by their beliefs to "create items heavenly enough to be worthy of a visiting angel" and viewed their work as a "tangible prayer". Both the traditional and modern methods of preparing materials and of assembling tools and supplies are discussed.

In "Making the Baskets", projects such as a cat-head basket and a double-bottom basket are clearly and amply illustrated, although individual captions on the photographs of the process of making the baskets would be useful for quick reference. Fine photographs of antique baskets complete this look at Shaker basketry, making it a worthwhile addition to a basket maker's or basket lover's library.

—Lissa Hunter

—continued on page 16



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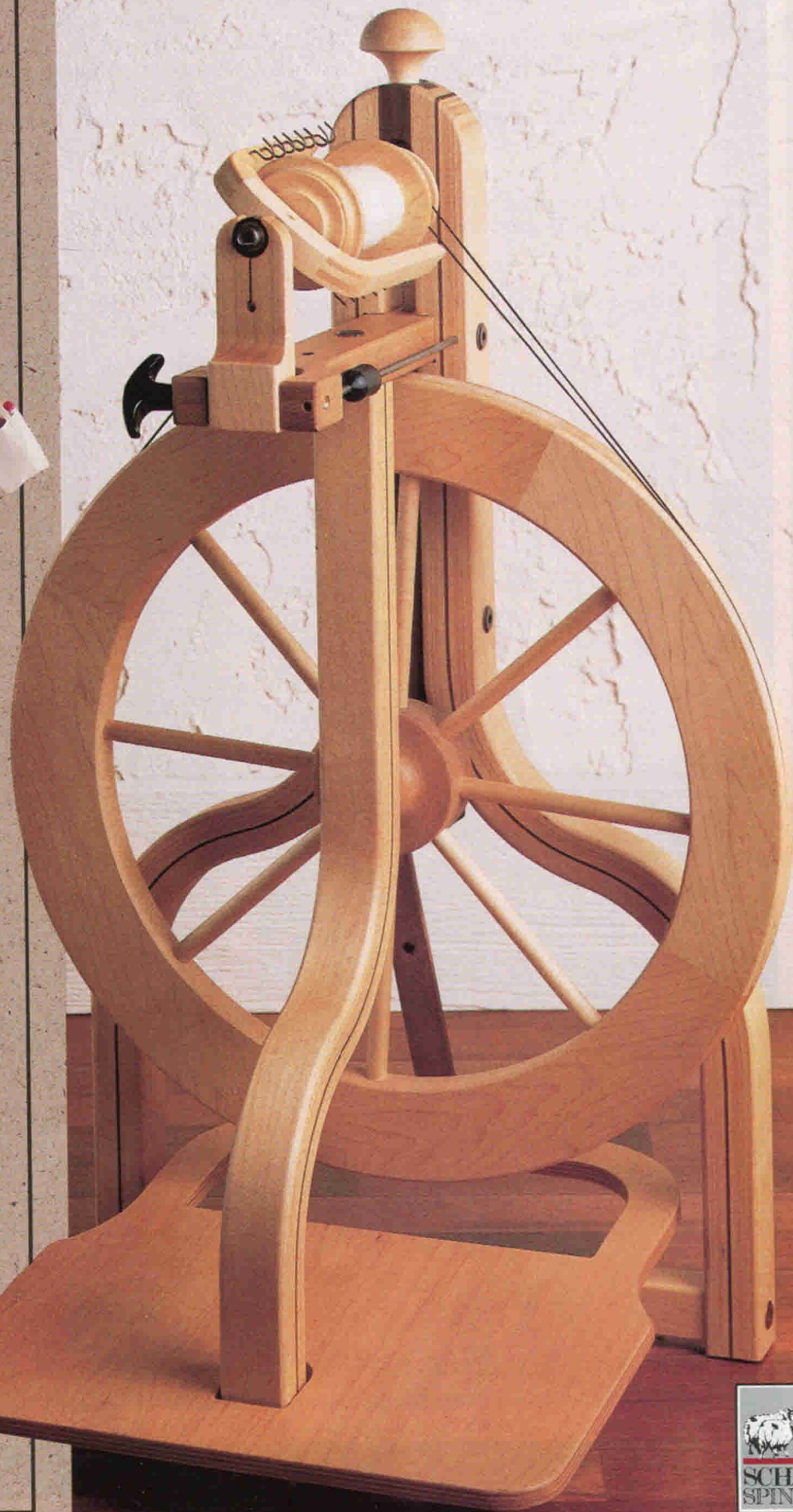


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Textile Art of Japan

Suny Yang and Rochelle M. Narasin

Tokyo: Shufunotomo/Japan Publications, 1989. Available from Farrar, Straus & Giroux, 19 Union Square West, New York, NY 10003. Hardbound, 144 pages. \$24.95.

This book is a wonderful capsule introduction to Japanese textiles. Here, at last, is a thorough overview in English of Japanese costumes and dyeing, weaving, and needlework techniques.

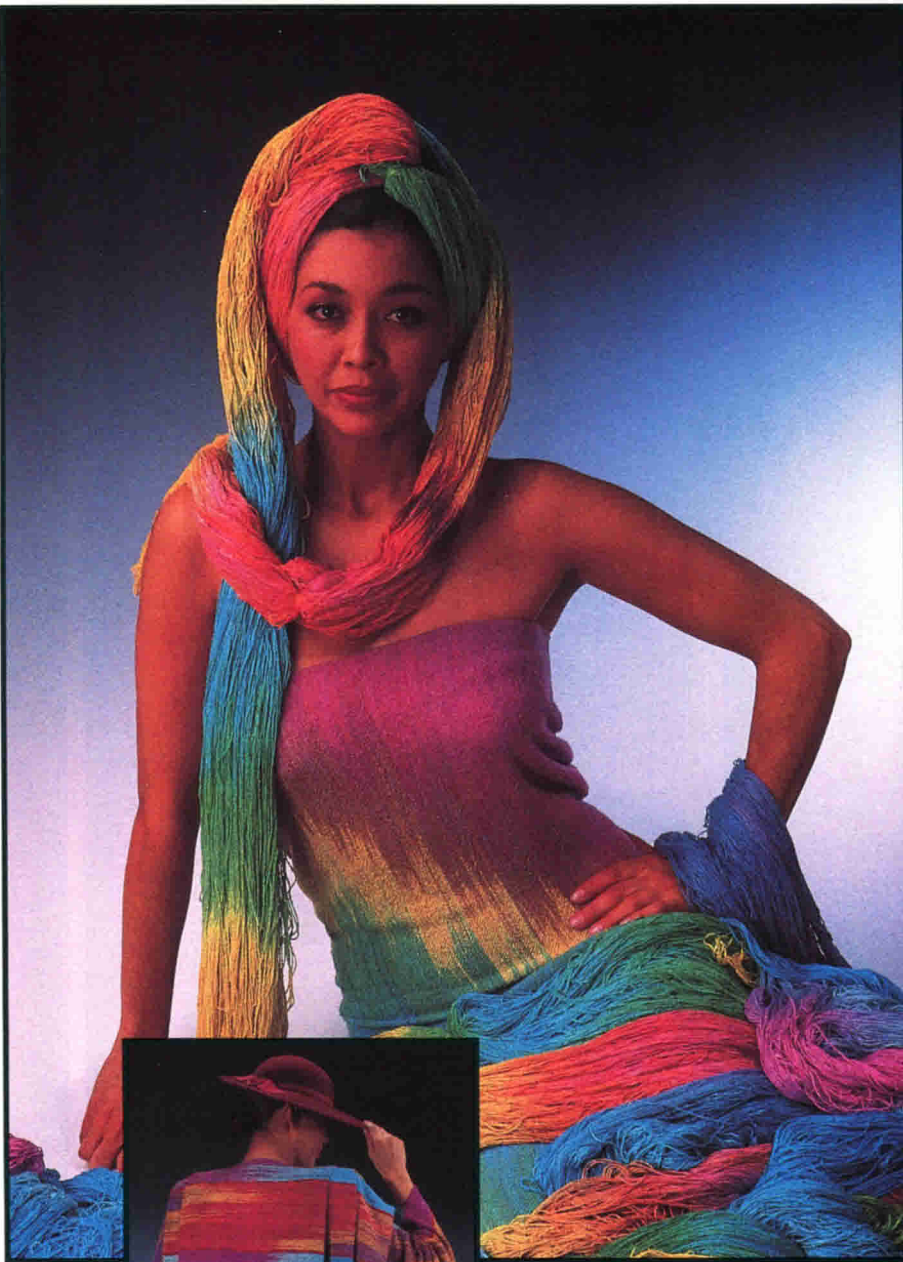
Costume design is covered with chapters on the history of the kimono and the obi, as well as good pictures of peasant, Ainu, and Okinawan costumes throughout the book. Dye methods discussed are the paste-resist techniques of *yuzen* (multicolored), *katazome* (stencil), *bingata* (Okinawan), and *tsutsugaki* (free-hand). *Aizome* (indigo dyeing) and *shibori* (tie-dyeing) are also mentioned. The major variations of plain weave, twill weave, and satin weave are shown, including Japanese ikat (*kasuri*), tapestry, brocades, and stripes and check. Japanese-style embroidery, traditional quilting techniques (*sashiko* and *kogin*), and the appliqué and embroidery of the Ainu people are shown in the section on needlework and applied decoration.

This is not a "how-to" book, but most of the major dyeing, weaving, and needlework techniques are touched on and are well illustrated; there is plenty of design and technique inspiration for the fiber artist.

The authors have thought of almost everything that would be helpful to the reader. The book begins with a map of the major textile-producing areas of Japan and ends with a chapter on contemporary Japanese textiles and creative use of old ones. Following this is a list of museums and galleries in Japan where textiles may be seen and a list of sources where textiles may be purchased. The only thing missing is a good glossary of the Japanese terms used.

The photographs are abundant and excellent. In 144 pages the authors have managed to encapsulate a mini-encyclopedia of Japanese textiles.

—Mary Lou Maxson



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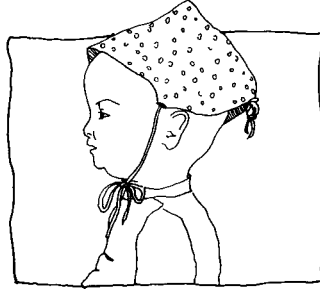
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Form Follows Function or Reflections on a Baby Bonnet

by Barbara Liebler

WHEN THE Industrial Revolution made so many objects fast and easy to produce, there was a major crisis of conscience in the Western world. Would life lose its meaning? Would all objects be ugly from now on? Was there any place left for the craftsman or for that special quality that we call craftsmanship?

The answer came, of course, after much struggle to define a new way, and that answer still serves us well. The best industrial designers turned to a respect for materials and for use. They adopted the new motto "Form follows function", and the modern era of sleek design was born. No more frills—no Victorian bric-a-brac on our buildings, no gilt on our picture frames, no claw feet on our furniture. Instead, the aesthetic appeal comes from pure form, the unadorned overall shape that is perfectly suited to the use of the object. Our electric mixers are sleek and smooth so that they are easy to clean and clean to look at. Our cars are shaped according to aerodynamic principles, and they almost look as though they could fly.

This principle from the best of in-

dustrial design can be useful to weavers, too, especially those who weave utilitarian objects. Designing your baby bonnet for warmth, fit, and comfort of the baby is almost taken for granted because this principle of "Form follows function" is so well accepted now.

But sometimes it is forgotten. We've been seeing a lot of baby items lately as some of our editors decide what to put in *Design Collection 14, Weaving for Baby*. There was a darling hat that we all thought was wonderful until our staff artist, Ann Sabin, brought her baby son, Max, into the office and we put the hat on him. It didn't fit. He looked uncomfortable and uncovered. The form did not take care of the function, and the bonnet instantly lost its appeal.

What are the elements of a good baby bonnet? It should fit around the baby's face, and it should be deep enough from front to back to cover the top of the head. The closure should be easy for mother to fasten but not something that goes into the child's mouth. The fiber should suit the function—soft, washable, itch-free, cool if it's a

summer bonnet, warm if it's for winter. On the other hand, the hat can have a style that announces whether this is a boy or a girl, and its color and surface design or texture are a free choice.

In this type of designing, function guides the creation of form, and surface decoration is minimized. It is not necessarily the same as following established forms for that object. In fact, the real design challenge within this system is to design an object whose form really suits the function and looks graceful at the same time; there is so much in our world that does not do that, you'd think there would be plenty of room for new forms for familiar purposes.

This leads us to an interesting design exercise. List the functional requirements of an object:

Baby Head Warmer

- must fit a 6-month-old child
- easy fastener
- comfortable surface texture (not itchy)
- warm, covering neck as well as head

—continued on page 20

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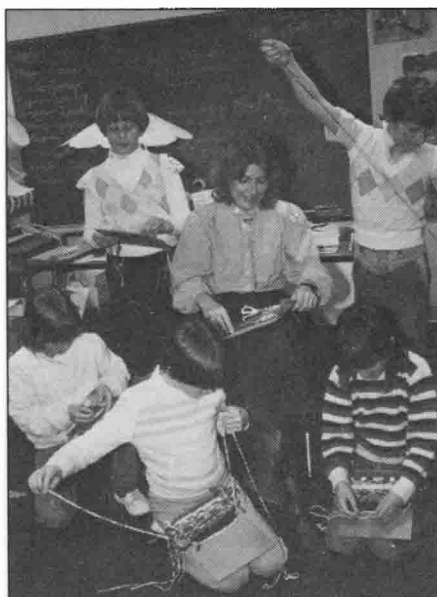
Artist-in-Residence: A Weaver's Delight

by Jeanne Duwall

AS I DROVE our four-wheel-drive station wagon laden with fleeces, yarn, and small looms across the windswept plains of southeastern Wyoming, I was anticipating my first glimpse of a genuine rural schoolhouse. I was beginning work as the artist-in-residence in our local school district. The Artist-in-Residence Program, sponsored by the National Endowment for the Arts, brings art into the schools via visiting professionals who share their creative talents with school children. I would be providing hands-on instruction in the fiber arts: spinning, dyeing, and weaving. Since I work most of the year in my studio, I was looking forward to this month-long opportunity to share my craft and spend some time with children and teachers.

Because the artists in the program have such diverse specialties, schedules are set up according to the needs of the artist and the time available in each classroom. I have chosen to work with each third-grade class, several special education classes, and the rural schools in our county. The third graders spend their year studying the life of the pilgrims and pioneers in their social science classes, and our exploration of the fiber arts fits in perfectly. By the end of the year, the children feel that they have experienced what it might have been like to be a pioneer child who had to card wool for spinning.

Usually, I am assisted by an art teacher and her aides. All supplies are paid for by the school system. In addition, I have assistance in cutting small cardboard looms, of which I usually cut 350. I work for



Lindford, Wyoming, third graders learn to weave on cardboard looms from artist-in-residence Jeanne Duwall.

PHOTO: MARY JO ATHERTON

an entire month in the spring, just after sheep-shearing time. For me, this is a realistic commitment, and it coincides with the time of year when freshly shorn fleeces are available for spinning sessions.

In addition to a flexible schedule and an enjoyable atmosphere in which to work, I have found that this program has another benefit. Personally, I have been able to explore new creative pathways that come from the teaching experience. Working with children gives me new energy that I take back to my loom. By teaching the bare bones of weaving I am reminded of the fundamental aspects of the fiber arts: the crossed threads, the woven web. This has been inspirational to me and has led me to rethink my work.

Most of my time in the past has been spent weaving yardage, blankets, and clothing. Through my work in the schools, I have discovered that I have more freedom to create weavings that are much less functional. I think it all stems from a remark by one of my students that a rya knot looks like a couple of earthworms. This work has put the fun back into my craft and, as a result, it has added another dimension to my work. I still love making production pieces, but now I give myself plenty of time to create tapestries and woven free standing objects.

So as spring approaches, I look forward to my time in the schools, both in town and in the rural schoolhouses. A day spent teaching the craft that has become so much a part of me to children who enjoy working with the fibers and weaving is reward enough. But to be paid for this opportunity is an extra-special bonus.

It is my hope that other weavers and spinners take advantage of this opportunity and apply to the Artist-in-Residence Program in other states. You, too, may find yourself with a car full of fleeces and looms, heading off to teach your first class of future fiber artists.

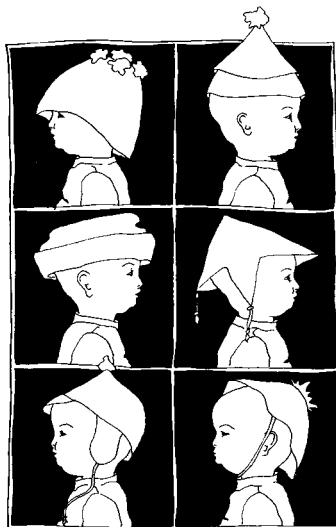
For more information on how to apply, write to National Endowment for the Arts, Nancy Hanks Center, 1100 Pennsylvania Ave., NW, Washington, DC 20506; or write to your local or state arts council. ♦

Jeanne Duwall lives in Laramie, Wyoming, with her husband and daughter, their canine friend, Jesse, and feline sidekick, Whiskers. She has been a weaver since 1979.

—continued from page 17

Then draw ten solutions that fulfill all those requirements. They must be ten different forms, not just ten different colors or weave structures.

You'll notice that I headed the list with a descriptive line rather than a common name for this object. We all have certain expectations of a bonnet; the word calls to mind certain shapes and styles. But by thinking of it as a head warmer rather than a bonnet, some of those preconceived notions can be put aside. The purpose of this exercise is to put away ingrained ideas and instead invent the perfect functional form for the purpose. Pushing yourself to do ten drawings also helps get beyond those initial trite thoughts and into new forms, as you use up all the obvious ideas on the first few drawings. Do ten drawings as a brain-



storming session without evaluating them as you complete them. When you are finished, look at them all to see if there is a good idea among them.

It may be the eighth drawing that has the germ of a great idea. If so,

take that eighth drawing aside and refine it further. Make five more drawings that are improvements on the best of the first batch. Push the limits of your imagination while you keep your purpose in mind and then push even further. Make the form follow the function, not the tradition.

I learned this exercise in a college art class untold years ago, and it has been the most useful design tool I know. Always push the limits. That philosophy gets me in trouble in real life, but in the art world it's the only way to go.

Make it purposeful pushing, and let form follow function. ♦

Barbara Liebler is now marbling fabrics and printing old family portraits on cloth as part of her job as editor of two new books from Interweave Press, *Marbling on Fabric* and *Fabric Photos*.

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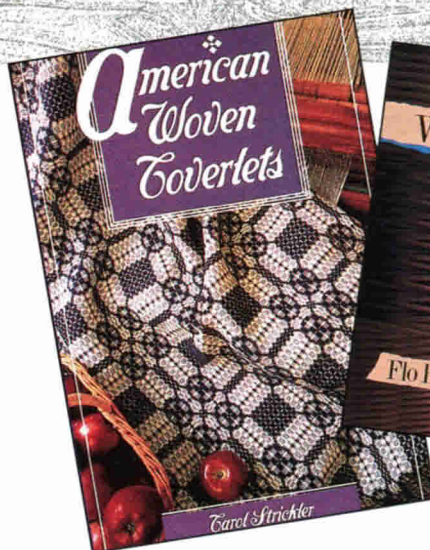
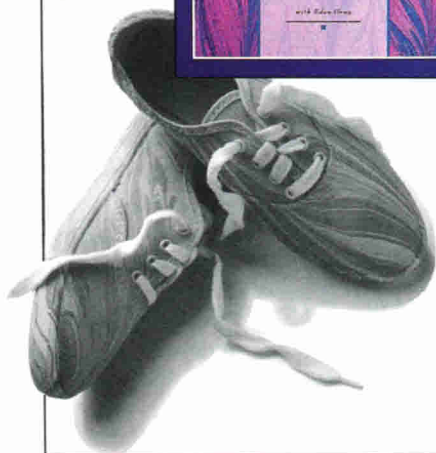
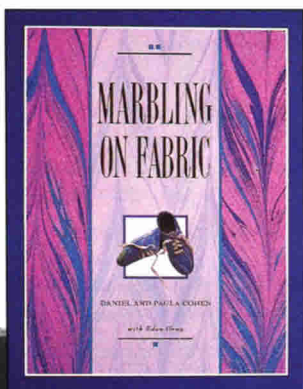
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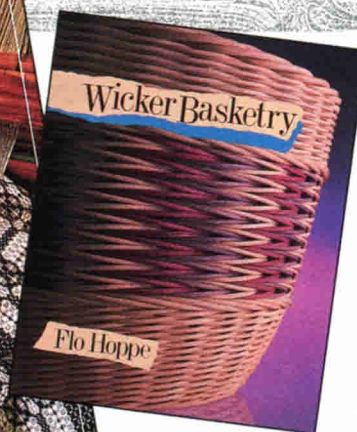
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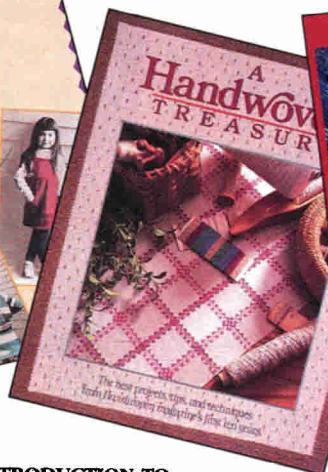
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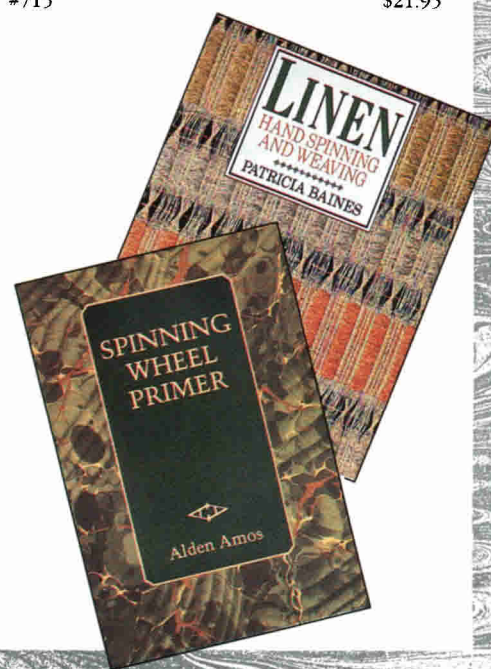
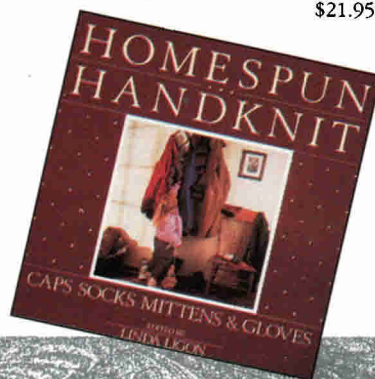
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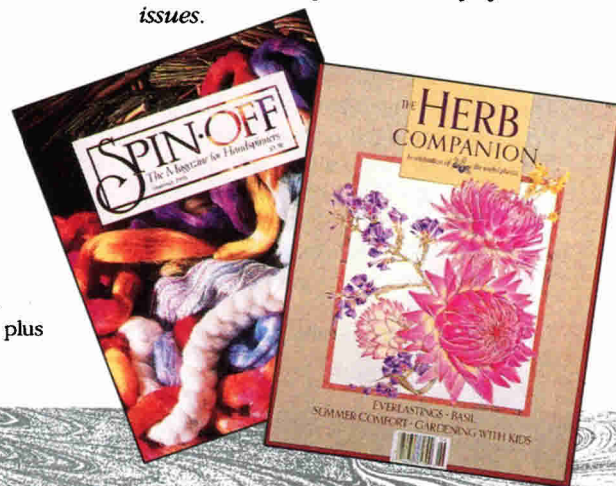
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CRAFT SHOWS AND FAIRS

Are They Right For You?

by Constance LaLena

SHOWS, FAIRS, AND festivals which feature the sale of hand-crafted items have been established for many years, but they proliferated during the late sixties and early seventies. Some of the established shows have grown in stature and professionalism while others have remained pretty much the same for the past fifteen or twenty years. Whatever the type, craft shows and fairs can be a source of income for you, the handweaver, if the right match is found between the show and the product you offer.

There are several types of shows: "Renaissance" fairs, seasonal festivals, mall shows, local fairs, and major retail and/or wholesale craft shows. Each has its particular character; booth fees, focus, and audience vary widely. From a business and professional standpoint, it is important that you choose the type of show that is appropriate for your product and your business. In this article, we'll look at the main kinds of retail shows; wholesale shows will be covered in a later Professional Pursuits column.

Mall shows are promoted primarily to build traffic in shopping malls, and they feature items for sale that do not compete substantially with items offered for sale in mall stores. Some mall shows are promoted by the mall management; others are promoted by outside promoters. Because of their focus, mall shows are generally not a good sales avenue for the maker of fine



crafts, though those who offer low-priced novelty craft items with broad consumer appeal may have some success.

Renaissance fairs have become popular in many areas of the country. What distinguishes many of these is that they run for several weekends—sometimes all summer. The craftsperson must contract to participate every weekend or at least six consecutive weekends during the season, a big commitment for many craftspersons. At this kind of fair, a booth is actually a semipermanent building which the craftsperson either leases or builds and maintains after leasing the ground on which it stands. Partici-

pants may be required to pay the fair organizer a percent of gross sales. Craft booths are just one aspect of Renaissance fairs; other attractions include contests, entertainment, and food.

Seasonal shows and festivals are timed to coincide with seasonal events such as spring flower bloom, harvest, fall leaf color, and Christmas. They are primarily local shows, but some are now being organized by promoters who sponsor a number of shows around the country. The focus will vary according to sponsorship, which may include local merchant associations, municipal volunteer committees, historical societies, or auxiliary groups. These shows are often held outdoors, or they may be held indoors in a convention center, school gym, or other large space. In smaller shows, craftspersons are expected to provide all their own props; larger shows will provide, at a charge, tables, chairs, draperies, and electricity. Sometimes craftspersons are expected to demonstrate or dress in "period" or "theme" costumes. Usually, they pay a flat fee or fee per booth.

Benefit shows are like seasonal shows in that they are usually locally organized. They may be a one-time event, or they may be repeated periodically or annually. Like seasonal shows, they may be held outdoors or indoors, and they may be timed to coincide with a particular event. The shows are organized by

volunteer organizations or auxiliaries to benefit a local charity, and usually craftspersons will be required to pay a percentage of sales to the organization in addition to a booth fee. Sometimes craftspersons are also expected to donate a piece of work to be auctioned or offered as a door prize.

One of the biggest changes in craft shows during the past fifteen years has been the growth in size and quality of major regional and national shows. They are organized by professional promoters who make all the arrangements. The shows are usually held in large exhibition halls. If held outside, shelter from rain and sun is usually provided. Some shows run three to five days, and may include both wholesale-only days and retail public days. These major shows are for serious, highly skilled professional craftspersons. Competition for acceptance into these shows is keen; craftsmen must often compete in a jurying process through slide submissions of their work. Booth sales can average as much as \$18,000 per show, but booth fees can be substantial (though the craftsperson keeps the entire proceeds of sales).

In considering whether to participate in a show, fair, or festival, examine the merits of the undertaking as you would for any other business decision. In other words, weigh the probability of making money against the expenses of participating.

Probably the single most important indicator of selling potential is the show's focus—how is the show "billed" to the public? If, for example, it is to be a fund-raiser for a local charity, attendees will be expected to part with their money in support of the charity. Even so, big

sales may not be forthcoming if those potential customers have the idea that their admission fee is the donation to the charity and everything else is entertainment. Really analyze a show's advertising and publicity to determine this all-important focus. Is the focus on buying crafts, or is it on "seeing" crafts? If buying/selling crafts is not the number one activity, you should not expect to have strong sales.

Consider location, booth fee, number of booths, and expected traffic, and the type of crafts shown at the show. If a show is in your hometown or nearby, your travel expenses will be less than if the show were halfway across the country; a distant show may or may not have better sales potential for you. Also consider the show site. Is it appropriate to the location? Is it easy for patrons to find and pleasant for them to linger at? What is the booth fee? In general, the higher the booth fee, the greater sales you can expect if your product is matched to the show's patrons. Find out how many patrons are expected: ask how many attended in previous years. In some ways, this figure can be misleading. For example, if you make fine craft articles that sell for more than \$100 apiece, you may have better sales potential at a charity benefit show that attracts only 100 upscale patrons who are aware that their purchases from you benefit their charity than you would have from 10,000 attendees at a free Independence Day street festival that features a street dance, a barbecue, fireworks, and crafts booths.

It is appropriate for you to ask the organizers of a show how much money is committed to paid advertising. Beware if the organizers mention only the "newspaper contacts"

and "press releases" sent, which can indicate a tiny or nonexistent budget for paid advertising and reliance on free publicity, which seldom is effective alone and never is predictable. In general, a show's advertising budget should be substantial and should reflect a variety of advertising media appropriate to the target market: newspapers, magazines, direct mail fliers, radio, television, posters, and so on.

You will want to know how many booths are to be sold (and how many of them actually do sell) and what other types of work will be allowed at the show. A show that is juried generally will reflect a higher quality of work. If a show is professionally managed, work will be juried for artistic merit and for salability because the show promoters want to ensure a successful show for the exhibitors who are accepted.

Finally, you will want to know specific things about the show management. How experienced are they? Is there security? What about insurance? If you can attend (as a patron) a show or fair that interests you, you will gain valuable insight into whether the fair's focus, management, and public patronage offer an appropriate market for your goods.

A good source of information about upcoming shows and fairs is the monthly newsletter *Crafts Report*, 700 Orange Street, Wilmington, Delaware 19801. Other sources are local and state arts councils, chambers of commerce, art centers, and art and craft magazines and publications. ♦

Constance LaLena is a Grand Junction, Colorado, weaver who in the early days of her career was an enthusiastic participant in shows and fairs.

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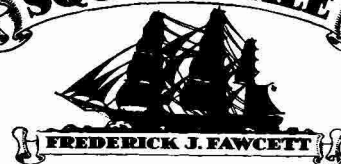
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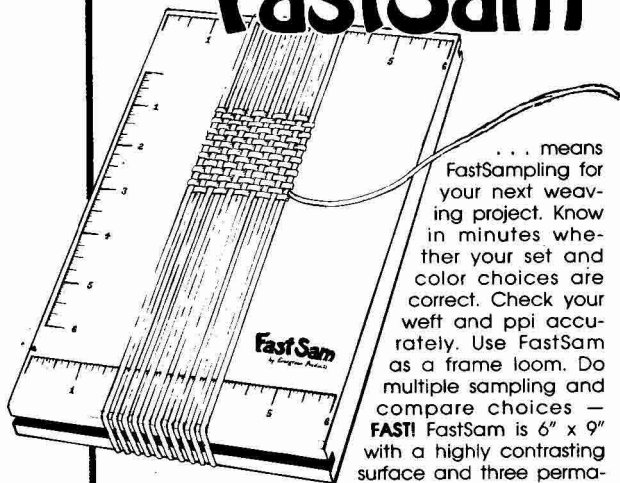


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- **Arizona.** May 27–June 23. Shuttles and Spindles III, exhibit of handwoven and handspun articles sponsored by The Mountain Spinners and Weavers Guild at Sharlot Hall Museum, 415 W. Gurley, Prescott. Call Rae Goelzer, (602) 445-8370.
- **California.** Mar. 31. Fluff & Stuff, 5th annual day of fun and fiber at Alameda Co. Fairgrounds, Pleasanton, sponsored by N. California Angora Guild. Contact Sandy Kelly, 25275 La Loma Dr., Los Altos Hills, CA 94022. (415) 941-7551.
- **California.** Through May. Hands On! Objects Crafted in Our Time, display of objects from the permanent collection of the Craft and Folk Art Museum, at the May Co., Wilshire and Fairfax, Los Angeles. (213) 937-5544.
- **California.** June 2–3. Quilt show sponsored by Antelope Valley Quilt Assoc. at Antelope Valley Fairgrounds, 155 E. Avenue I, Lancaster. Contact AVQA, PO Box 4107, Lancaster, CA 93539.
- **California.** July 13–15. In the Park, exhibit at Convergence 90, in San Jose. Fiber work inspired by the painting, "A Sunday Afternoon on the Island of La Grande Jatte". "In the Park", 5814 River Oak Way, Carmichael, CA 95608.
- **District of Columbia.** Through Aug. 5. Selected textiles from the museum collection. Mar. 29–July 8: The works of Ed Rossbach. The Textile Museum, 2320 'S' St., N.W., Washington, DC 20008. (202) 667-0441.
- **District of Columbia.** Apr. 19–22. 8th annual Washington Craft Show in Departmental Auditorium, 1301 Constitution Ave. N.W. Information from Smithsonian Associates Women's Committee, Arts and Industries Bldg., Room 1465, Smithsonian Institution, Washington, D.C. 20560. (202) 357-2700.
- **Florida.** Apr. 5–8. Italian Street Festival '90 at Moroso Park, West Palm Beach. Arts & crafts. Call Angie Ballas, (407) 622-8401, or contact the festival office, PO Box 14157, North Palm Beach, FL 33408-0157. (407) 844-8070.
- **Georgia.** Mar. 4–Apr. 8. Chattahoochee Handweavers Guild exhibit at the gallery of the Unitarian-Universalist Congregation of Atlanta, 1911 Cliff Valley Way NE. Opening reception Mar. 4, 3–5 p.m. The Guild's address is PO Box 52954, Atlanta, GA 30355.
- **Georgia.** Sept. 11–14. 1990 Bobbin Show, exhibition for the sewn products industry, Georgia World Congress Center, Atlanta. Call Betty Webb, (800) 845-8820.
- **Kansas.** Apr. 1–26. Topeka Competition 14, juried show including fiber work by residents of KS, NB, MO, OK at the Gallery of Fine Arts, Topeka Public Library, 1515 W. 10th, Topeka 66604. (913) 233-2040.
- **Maryland.** June 7–July 7. The Crafts Collection, 19th biennial show of the Creative Crafts Council at Strathmore Hall Arts Center, Rockville, including fiber work. Contact Madeleine Tierney, 250 Holly Ridge Circle, Arnold, MD 21012. (301) 544-1723 or 923-0137.
- **Massachusetts.** May 18–20. May Craft Fair at the Worcester Center for Crafts, 25 Sagamore Rd., Worcester. (508) 753-8183.
- **New York.** June 16–17. Great Hudson River Revival, crafts exhibit and demonstrations at Westchester Community College, Valhalla. Contact Joan Silberberg, RFD #2, Pudding St., Carmel, NY 10512.
- **Oklahoma.** April 24–29. Festival of the Arts at Festival Plaza and Myriad Gardens, Oklahoma City. Contact Arts Council of Oklahoma City, 400 W. California, Oklahoma City, OK 73102. (405) 236-1426.
- **Oklahoma.** May 5–6. Oklahoma Fiber Festival at Oklahoma State Fairgrounds, Oklahoma City. Demonstrations, sales, exhibits, fleece show & sale, Fiber to Fashion competition. Contact City Arts Center, 3000 Pershing Blvd., Oklahoma City, OK 73107. (405) 948-6400.
- **Oregon.** Mar. 1–Apr. 1. Handspun/handwoven garments by Julie Owens in the Sales Gallery. Apr. 5–May 18, Tapestry: Point of View, tapestry exhibit at the Hoffman Gallery. Apr. 5–May 30, A Fine Line, tapestry exhibit in the Centrum. May 22–30, Designed to Wear, wearable art show at the Hoffman Gallery. All at the Oregon School of Arts and Crafts, 8245 SW Barnes Rd., Portland 97225. (503) 297-5544.
- **Oregon.** May 4–6. Portland Handweavers Guild annual sale at Montgomery Park, 2701 NW Vaughn St., Portland. Call Cynthia Beraud, (503) 232-0623, or Donna Cooper, (503) 236-2408, or write Portland Handweavers Guild, PO Box 6676, Portland, OR 97228.
- **Oregon.** May 13–June 16. International Teaparty, juried show including fiber work. Contemporary Crafts Gallery, 3934 SW Corbett Ave., Portland 97201. (503) 223-2654.
- **Pennsylvania.** Through Mar. 10. Crafts Department student exhibition, including fiber work, at the Haviland Hall Galleries, University of the Arts, Broad & Pine Sts., Philadelphia 19102. (215) 875-4800.
- **Pennsylvania.** Apr. 20–May 4. Juried fiber arts exhibit at Packwood House Museum, 15 N. Water St., Lewisburg. Sponsored by Lewisburg Council on the Arts, PO Box 499, Lewisburg 17837. (717) 523-7022 or 524-4157.
- **Tennessee.** Through May 19. From Here to There: Vehicles for New Forms/New Functions, national open media competition sponsored by Arrowmont School of Arts and Crafts, Gatlinburg. Information: Arrowmont School of Arts and Crafts, PO Box 567, Gatlinburg, TN 37738. (615) 436-5860.
- **Texas.** Mar. 19–Apr. 8. Beyond Tradition 1990, exhibition and sale of woven items juried by Donna Sullivan. Presented by Contemporary Handweavers of Houston in conjunction with the Houston International Festival. LSASE to Mary Welch, 3131 Cummins Lane #77, Houston, TX 77027.
- **Texas.** Apr. 7–8. Texas Crafts Exhibition at Univ. of Texas, Winedale Historical Center, FM Road 2714, near Round Top. Emphasis on traditional crafts including spinning and weaving. (409) 278-3530.
- **Texas.** Apr. 16–May 25. Fiber Focus '90, juried exhibit by members of the Denton, Dallas, and Fort Worth Weaving Guilds at Visual Arts Center, Denton. Exhibit travels to the LTV Tower, Dallas, June 1–17, and to Central Bank & Trust, Fort Worth, June 22–July 3. Helen Smith, coordinator, 4316 Avon Ct., Flower Mound, TX 75028.
- **Utah.** Apr. 7–29. Exhibition 49, 49th annual multimedia art exhibit at the Braithwaite Gallery, Southern Utah State College, 351 W. Center, Cedar City 84720.
- **Virginia.** Through Mar. 4. Heart Art exhibit. Potomac Craftsmen Fiber Gallery, Torpedo Factory Art Center, 105 N. Union St., Alexandria 22314. (703) 548-0935.
- **Wisconsin.** Through Mar. 3. Winter Fiberfest, biennial exhibit by Madison Weaver's Guild at the DeRicci Gallery, Edgewood College campus. Contact Linda Sunstad, 10337 County KP, Mazomanie, WI 53560. (608) 795-4653.
- **Wisconsin.** Apr. 8. Festival of the Arts, juried exhibition and sale at the Interior

Calendar

Courtyard, Fine Arts Bldg., Univ. of Wisconsin—Stevens Point. Contact Brenda Gingles, Festival of the Arts, PO Box 872, Stevens Point, WI 54481. (715) 341-7543.

• **Wisconsin.** Apr. 28–29. Spring Art Collection of the Madison Weavers Guild at Hilldale Shopping Center Mall, 702 N. Midvale Blvd., Madison. Contact Avis Fisher, 309 E. Kohler St., Sun Prairie, WI 53590. (608) 837-5021.

CONFERENCES

• **March 1–5.** National convention of The Knitting Guild of America, Westin Peachtree Plaza Hotel, Atlanta, GA. Workshops, lectures, tour, fashion show, sales. For membership (\$18) or information, send SASE (\$0.65) to TKGA, PO Box 1606, Knoxville, TN 37901.

• **March 17–18.** Celebrate Color, 1990 Kansas Alliance of Weavers and Spinners conference hosted by Cottonwood Fiber Guild, Great Bend. Jean Scorgie, speaker; also seminars and fashion show. Contact Ann Adams, Box 608, Ellinwood, KS 67526.

• **March 31.** Spinaround, workshops, demonstrations, fashion show, exhibits sponsored by Michigan Handspinner's Guild. At Mercy Conference Center, Farmington Hills, MI. Priscilla Gibson-Roberts, speaker. To register: Mary Lou Reichard, 21983 Crosswick Ct., Woodhaven, MI 48183. (313) 676-1120.

• **Apr. 1–12.** Textile Arts Festival—Bradford '90, in Bradford, England. Textile symposium, conference, exhibits, demonstrations, special events. Speakers and teachers include Kaffe Fassett, Peter Colingwood, Ann Sutton, Diane Sheehan, and others. Contact Textile Arts Festival, Salts Mill Victoria Rd., Saltaire Bradford, West Yorkshire BD18 3LB, Great Britain, (0274)-531211; or 56A Ayres St., London SE1 1EU Great Britain, (01) 407-6703.

• **Apr. 5–8.** Tapestry Forum 1990 in Portland, OR. Discussions, exhibitions, lectures, studio tours for tapestry artists. SASE to Tapestry Forum 1990, PO Box 2073, Portland, OR 97208.

• **Apr. 6–8.** Florida Tropical Weavers Guild conference at Omni International Hotel, 400 W. Livingston St., Orlando, FL. Workshops, exhibits, fashion show. Contact Paula Taylor, PO Box 16014, Sarasota, FL 34239. (813) 366-8060.

• **May 8–13.** Colour in Motion, workshops and conference of the Ontario Handweavers and Spinners at Laurentian University, Sudbury. Exhibits, fashion

show, lectures. Contact Pam MacKenzie, PO Box 671, Cobalt, Ontario P0J 1C0, Canada.

• **May 11–13.** Fiber in the Forest, 3-day retreat and workshops in Oregon. Mary Elizabeth Laughlin, speaker. Fiber in the Forest, PO Box 777, Port Orford, OR 97465.

• **May 19.** Mid-Atlantic Fiber Conference at Univ. of Delaware. Dorothy Burnham, Doris Finch Kennedy, Ankaret Dean,

speakers. \$28 includes luncheon. Call Kris Page, (215) 493-6469, or Karen Schoenberger, (201) 779-7116 (evenings).

• **June 15–20.** Fiberscapes, Midwest Weavers' Conference at the Pittsburgh Hilton and Towers, Gateway Center, Pittsburgh, PA. Laura Fry, Bobbie Irwin, and Anita Mayer, speakers; mini/maxi sessions, exhibits, fashion show, post-conference workshops. Contact Cyl Maljan, 1100 E. Carson St., #2, Pittsburgh, PA

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• **July 9-11.** Complex Weavers' Seminar '90 in San Jose, CA. Seminars include computer information for weavers, advanced weaving techniques. For information, send SASE to Jane Hansen, 704 N. Alpine Rd., Stockton, CA 95205. (209) 462-6609.

• **July 12-15.** Connecting Threads, Convergence 90, biennial conference of Handweavers Guild of America in San Jose, CA. Tours, workshops, and gallery exhibits July 9-12 and 16-20. For registration information, send SASE to Convergence 90, PO Box 1808, Aptos, CA 95001-1808. (408) 462-1117. Participants may also register at the door.

• **July 13-15.** Montana Assoc. of Weavers and Spinners state conference in Great Falls. Workshops by Clotilde Barrett, Flo Hoppe, and others; seminars, fashion show, juried exhibits. Information and registration forms from MAWS Conference Registration, Joan Westerland, PO Box 6731, Great Falls, MT 59406.

• **July 25-28.** Sheep and Wool on a Small Scale, national conference for small flock growers and wool crafters at Utah State University, Logan. Talks, workshops, demonstrations, tours. Contact Wool on a Small Scale, Utah State Univ., Logan, UT 84322-5005.

• **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.

• **July 19-21, 1991.** Fibers Through the Ages, Midwest Weavers Assoc. conference at Purdue University, West Lafayette, IN. 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.

TO ENTER

• **ArtFest--The Santa Fe International Art Festival**, June 4-10, in Santa Fe, NM. Interpretations of the theme: "Nature—the Environment We Share—The Interdependence of All Species". Prizes total \$700,000, including \$130,000 grand prize. Up to 5 works per entry. Contact ArtFest, 535 Cordova Rd., Suite 208, Santa Fe, NM 87501. (505) 982-1132.

• **City Threads**, juried fashion show in conjunction with Fiberscapes '90, the Midwest Weavers Conference, June 15-17, in Pittsburgh, PA. Handwoven, handspun, felted garments. Slide deadline Mar. 15. Open to Midwest Weavers Assoc. members, lifetime membership \$2 from Marjorie O'Shaughnessy, 2126 Skyline Pl., Bartlesville, OK 74006. For contest information: Debra Meteney, RD 2, Box 31A, Venetia, PA 15367.

• **Colour in Motion**, juried exhibition and fashion show in conjunction with Ontario Handweavers and Spinners Conference, May 11-13, at Laurentian University, Sudbury. O.H.S. members; entries completed since June 1, 1989. Entry deadline March 1. Contact Janet Taylor, 61 Laurier Rd., Elliott Lake, Ontario P5A 2T9 Canada.

• **Critical Writing Awards** competition sponsored by the Surface Design Association. Cash awards for essays dealing with contemporary textile expression; winning entry to be published in *Surface Design Journal*. Deadline March 31. Request information from Surface Design Journal, PO Box 20799, Oakland, CA 94620.

• **Designed to Wear**, May 19 at Portland Center for the Performing Arts, May 22-30 at the Hoffman Gallery, Oregon School of Arts & Crafts. Recent original wearable art, no jewelry, accessories only with complete ensemble. Send 2 slides each of up to 3 garments plus \$15 fee; entry deadline Mar. 9. Contact Designed to Wear 1990, Oregon School of Arts and Crafts, 8245 SW Barnes Rd., Portland, OR 97225. (503) 297-5544.

• **Exhibition of Contemporary Crafts**, sponsored by Chester Springs Studio, Sept. 21-30. Open to PA, NJ, DE, DC, MD, VA, and WV artists, all media. Juried and invitational, \$10 fee. Submit slides of 5 works, 2 views per piece, by April 30. SASE to Chester Springs Studio, PO Box 329, Chester Springs, PA 19425.

• **Fiber Celebration '90**, annual juried show sponsored by the Northern Colorado Weavers' Guild, May-July. Open to all fiber artists. For prospectus, send SASE to Thea Miller, 2951 Brookwood Pl., Ft. Collins, CO 80525.

• **A Fine Line**, open exhibition of tapestry featuring line as a design element. April 5-26, in conjunction with Tapestry Forum 1990. For prospectus, send SASE to Tapestry Forum 1990, PO Box 2073, Portland, OR 97208.

• **Handspun Exposé**, exhibition of handspun lingerie sponsored and juried by the

Spinners' Textile Study Group, California. Entry deadline May 15. SASE to Spinners' Textile Study Group, 1661 Wright Ave., Sunnyvale, CA 94087.

• **Juried Exhibition of Handwovens**, sponsored by Memphis Guild of Handloom Weavers and Memphis College of Art, Sept. 27-Oct. 20. Cash and merit awards. Open to residents of TN, AL, AR, GA, KY, MS, MO, NC, VA. Jurying Aug. 17. SASE for prospectus to MGHW, Path of the Weaver, PO Box 240661, Memphis, TN 38124.

• **Minnesota Crafts Festival**, June 23-24, College of St. Catherine, St. Paul. Juried from slides; deadline Mar. 1. SASE to MCC-Festival, Suite 308, 528 Hennepin Ave., Minneapolis, MN 55403. (612) 333-7789.

• **1990 Fiber Arts Exhibit**, Apr. 20-May 4, at Packwood House Museum, Lewisburg, PA. Juried; entries due Apr. 7. Send SASE for prospectus to Fiber Arts Exhibit, Lewisburg Council on the Arts, PO Box 499, Lewisburg, PA 17837. (717) 523-7022 or 524-4157.

• **Paper/Fiber XIII**, April. Open to all U.S. artists. Work must use paper and/or fiber as the primary medium. Juror: Norma Minkowitz. Cash awards; slide deadline Jan. 17. For information, send SASE to Paper/Fiber XIII, The Arts Center, 129 E. Washington, Iowa City, IA 52240.

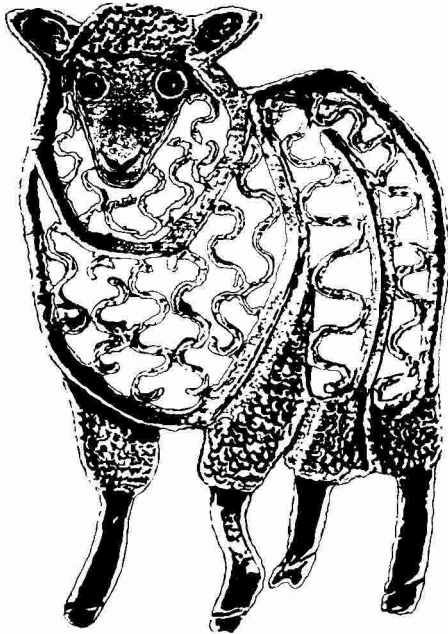
• **Quilt Contests** in conjunction with The Great American Quilt Festival 3 (1991). Discover America, entries due Sept. 5. Friends Sharing America, group quilts due Oct. 2. Young People's America, fabric drawing contest for children due Nov. 1. America's Flower Garden contest, entries due Jan. 2, 1991. Contact Susan Flamm, Museum of American Folk Art, 61 W. 62nd St., New York, NY 10023. (212) 977-7170.

• **6th Annual Scholarship Contest** of the Society of Craft Designers. Top award, \$1000 scholarship to study art or design, plus one-year SCD membership. 5 other membership awards. Designs must be original or show a new use of an existing product. Juried from color photos due April 1. Final judging from actual designs in June. Request application from Society of Craft Designers, 6175 Barfield Rd., Suite 220, Atlanta, GA 30328. (404) 252-2454.

• **Small Expressions '90**, international juried fiber exhibit in conjunction with

—continued on page 32

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Calendar

Convergence 90 in San Jose, CA, July 12–15. Woven media not exceeding 15" × 15" including hanging or mounting devices. Cash awards; slide deadline April 1. HGA/Small Expressions, 120 Mountain Ave., B 101, Bloomfield, CT 06002.

• **33rd Annual Crafts Exposition**, July 19–21, at Guilford Handcrafts Center, 411 Church St., Guilford, CT. All media; cash awards. Juried by 5 slides; \$15; deadline Mar. 3. Guilford Handcrafts, PO Box 589, Guilford, CT 06437. (203) 453-5947.

INSTRUCTION

• **Mar. 9–10.** Ritz Rag workshop taught by Betty Beard; creating stylish clothing from cloth strips. Intermediate weavers; inn accommodations available. Contact Harmony Weaving Institute, PO Box 277, New Harmony, IN 47631. (812) 682-3578.

• **Mar. 12–14, 16–18.** Needleworks, workshops by Mary Black, Anita Mayer, Virginia Harvey, Priscilla Gibson-Roberts, and others. **Apr. 7–8:** Textile photography with Joe Coca. **June 18–22:** Paper making with Marilyn Mensinger. **August:** Navajo weaving with Sarah Natani. Sponsored

by Coupeville Arts Center, PO Box 171, Coupeville, WA 98239. (206) 678-3396.

• **Mar. 5–30.** Spring workshops at the Arrowmont School of Arts & Crafts include one-week classes in tapestry, shibori, wearable weaving, ikat, basketry, and rug weaving. Arrowmont School of Arts & Crafts, PO Box 567, Gatlinburg, TN 37738. (615) 436-5860.

• **Mar. 22–23, Apr. 26.** Coverlet workshop with Helen Jarvis sponsored by the Weavers' Guild of Buffalo. Contact Grace Duffett, 4861 Eckhardt Rd., Hamburg, NY 14075. (716) 649-4092.

• **Mar. 26–June 4.** The Oregon School of Arts and Crafts offers spring quarter classes in fiber with Jean Scorgie and other teachers. Contact the school at 8245 SW Barnes Rd., Portland, OR 97225. (503) 297-5544.

• **Mar. 29.** Public lecture by Randall Darwall. **Mar. 30–Apr. 1:** Master Class for Weavers, workshop by Randall Darwall. Sponsored by Weavers Guild of Minnesota, 2402 University Ave., St. Paul, MN 55114. (612) 644-3594.

• **Apr. 27–28.** Basketry workshop, Nan-

tucket lightship basket with Bill Pope, at the Caning Shop, 926 Gilman St., Berkeley, CA 94710. (415) 527-5010.

• **July 1–21, July 23–Aug. 12.** Horizons, the New England Craft Program, offers sessions in weaving and other crafts, plus other events during the year. Horizons, 374 Old Montague Rd., Amherst, MA 01002. (413) 549-4841.

• **Florida State University** offers an MFA degree in fiber and other art fields. Applications must be accompanied by slides of artists' work; deadline for fall semester is Mar. 1. Dept. of Art, Florida State Univ., 221 Fine Arts Bldg., Tallahassee, FL 32306-2037. (904) 644-6474.

• **Worcester Center for Crafts**, Massachusetts, houses a 2-year school for professional crafts, including instruction in fiber arts. 25 Sagamore Rd., Worcester, MA 01605. (508) 753-8183.

TRAVEL

• **New Zealand and the Woolcrafts Festival**, Mar. 23–Apr. 9. Tour blends holiday travel with visits to textile artisans, led by Louise Bradley, Colorado spinner/

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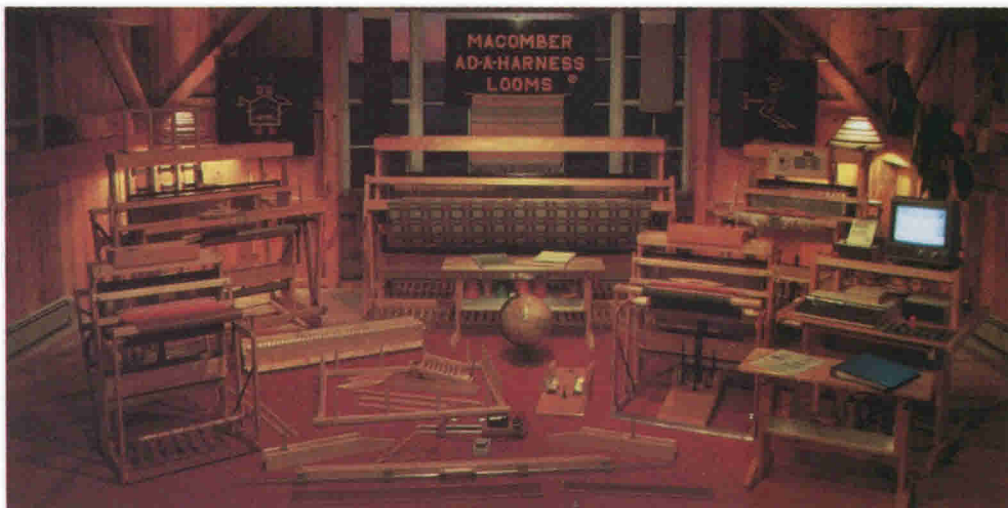
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Calendar / News & Events

weaver/designer. Final payment due Jan. 23. Contact Mary Fletcher, PO Box 61228, Denver, CO 80206. (303) 692-9634.

• **British Isles**, Apr. 27–May 10. Weaving/textile tour escorted by Ken Colwell of The Looms and Doug Simpson of Llan-gollen Weavers. Final payment due Mar. 1. Contact Burkhalter Travel Agency, 6501 Mineral Point Rd., Madison, WI 53707. In WI: 1-800-362-5480. Outside WI: 1-800-556-9286.

• **Brazil**, May 7–20. Decorative Fiber Arts Folk Crafts Tour led by Johanna Erickson, includes visits to tapestry studios. Brazilian Views, 201 E. 66th St., 21G, New York, NY 10021. (212) 472-9539.

• **Arctic**, June 28–July 5. 5-day workshop on qiviut spinning, knitting, lichen dyeing; hiking, native arts & crafts. Sponsored by Holman Eskimo Co-op. July 18–25: Muskox Tour, 1-week tour with Inuvialuit family; hiking, camping, boating, wildlife, qiviut spinning, knitting, native crafts. Contact Wendy Chambers, 21 Boxwood Crescent, Whitehorse, Yukon Y1A 4X8, Canada. (403) 633-2530.

• **Peru**, June 12–July 5. 3-week tour features a 7-day Weavers' Hike through remote villages, visiting weavers & spinners. Final payment due Apr. 1. Betty Davenport, 1922 Mahan, Richland, WA 99352. (509) 946-4409.

• **Scotland**, Spring and Autumn. Wool and Wonders of Scotland, 14-day tours with an emphasis on Scottish knitting and weaving. Contact The Westminster Trad-

ing Corp., 5 Northern Blvd., Amherst, NH 03031. (603) 886-5041; or The Fiber Studio, PO Box 637, Henniker, NH 03242. (603) 428-7830.

• **Scotland**, varied dates. Highland tour includes Harris Tweed weaving demonstration, visit to woolen mill, historical sites. In Canada: Don Macdonald Photography, Suite 401, 1420 Crescent St., Montreal, Quebec H3G 2B7; in U.S., PO Box 915, Champlain, NY 12919. (514) 842-2893.

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

News & Events

Twice each year, the Canada Council awards grants to Canadian craftspeople and organizations for innovative and creative projects that have a theoretical or practical application to the advancement of crafts in Canada. Spring competition deadline is March 1; for information about the fall 1990 competition, contact Doug Sigurdson, Visual Arts Section, The Canada Council, PO Box 1047, Ottawa, Ontario K1P 5V8. (613) 598-4348.

Among the recent recipients of grants from the Jean A. Chalmers Fund is Karen Selk, Victoria, British Columbia, for research on a book entitled *Silk Traditions of*

the World. The Ginger Press, Owen Sound, Ontario, also received funding to develop the manuscript of a book on handspinning and dyeing centered on the life and work of master spinner Dorothy Budge Kirk. A videotape on contemporary textile art, produced by *Conseil des arts textiles du Quebec*, will also be funded by a Chalmers grant.

Numerous fiber artists addressed the 1989 conference of the Surface Design Association held in October at Arrowmont School in Gatlinburg, Tennessee. Among the thirty lecturers and workshop leaders were Nell Znamierowski, Jim Bassler, and Tom Lundberg. A key theme of the conference was the necessity of balancing artistic expression with successful marketing. Newly elected members of the Southern Highland Handicraft Guild include fiber artists Doris T. Hayes, of Tennessee, and Neal S. Howard, of North Carolina. They were among fifteen successful applicants out of over one hundred who applied for the semiannual jurying.

"Land of Morning Calm: An Exhibition of Contemporary Korean Metal and Fiber Art" tours the United States and Canada through early 1992. Following the recent showing at Northern Arizona University in Flagstaff, the exhibit is scheduled to appear in Rockville, Maryland, two Canadian provinces, and several other states. The final showing will be at the National Museum of Modern Art in Seoul, Korea. ♦



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The Spanish Royal Tapestry Factory: A Museum That Works

by Donald L. Foster



Several Royal Tapestry Factory weavers work together on a large tapestry. It can take as long as three months for a craftsman to weave one meter of tapestry. PHOTO: DONALD L. FOSTER

MANY OF THE world's most fascinating museums are replicas of factories where you can watch people do and make things that were done and made years ago. The Royal Tapestry Factory of Madrid, Spain, is that kind of museum, except for one thing: it's *not* a replica of a tapestry factory; it is a factory—and it has been for more than two-and-a-half centuries.

The Royal Tapestry Factory (*Real Fábrica de Tapices*) was established in 1720 by Philip V. To ensure high-quality workmanship, King Philip imported a Flemish master weaver, Jacob Stuyck Vandelgoten of Antwerp; and for nine generations, the direction of the Royal Factory has remained in the Stuyck-Vandelgoten family, passed on from father to the eldest son, who is alternately

named Livinio or Gabino. The present director is Gabino Stuyck; his son and successor as factory director is Livinio Stuyck.

The first weavers worked only for the Spanish royal family. Today, anyone can walk into the Royal Tapestry Factory and order a hand-made tapestry or rug—anyone, that is, who has the patience to wait years for his or her order and has enough money to pay for it. The least expensive handwoven rug costs about \$500 per square meter (slightly larger than one square yard); the price depends on design, colors, and number of knots; a tapestry costs \$5000 or more per square meter. It can take as long as three months for a craftsman to weave one square meter of tapestry. You may select a design from a

stock of patterns created especially for the Royal Factory, or you may bring in a design for the weavers to copy.

Designs are woven with colored threads of silk and wool carried on bobbins which the craftsmen slip through the warp yarns and tap into place. Weavers use eight basic colors, which they skillfully blend together to achieve precise shadings and textures.

It takes ten years of apprenticeship for a weaver to become proficient at the craft and as long as twenty years to become a master. Unfortunately, the profession is beginning to die out; few young Spaniards are willing to spend the years necessary to learn the craft.

The factory (museum!) consists of several long rooms illuminated

by fluorescent lamps hanging from the ceiling and by natural light that streams in from overhead windows. The weavers either sit or stand at their centuries-old looms, which have been hand hewn out of huge tree trunks. After you've purchased your ticket of admission, you're free to walk about and look over the shoulders of the weavers as they work at their looms. A guide is available to escort you through the rooms and to explain the factory's operations.

The Royal Tapestry Factory is one of Spain's oldest industrial establishments and creates products that are always in demand. One reason for the popularity of the factory's tapestries is that they faithfully portray the life and times of Spain and her people. Another reason is that Spanish tapestries have been used continually both as household furnishings and works of art.

Some of the most famous artists of Spain have created oil paintings, called "cartoons", as models for Royal Factory weavers. One of the first and perhaps the greatest master of tapestry cartoons was Francisco Goya, who between 1776 and 1791 created 45 oil paintings as models for Royal Factory tapestries. Goya's paintings, preserved today in the Prado Museum, represent some of his best work; the tapestries that were based on Goya's paintings adorn the walls of Spain's palaces, monasteries, and castles.

In his cartoons, Goya, for the first time in the history of Spanish art, depicted everyday life: picnickers, grape pickers, card players, farmers, shopkeepers, country dancers, children at play.

In providing the world with glimpses of eighteenth-century Spain, Goya broke completely with traditional religious, mythological, and historical themes. In turn, weavers at the Royal Factory developed what has become known as the "Spanish style of tapestry weaving".

So, if you're a handweaver visit-

ing Madrid, the *numero uno* museum to see is the Royal Tapestry Factory. Next, drop in at the Prado, where you'll discover, along with hundreds of other great works of art, the paintings that Goya and other artists created especially for the Royal Factory. Finally, tour the Escorial Palace, located just outside Madrid, and see many of the Royal Tapestry Factory's most

celebrated tapestries.

The Royal Tapestry Factory is located at Fuenterrabía 2. It is open weekday mornings from 9:30 to 12:30. The admission fee is 50 pesetas (about 45 cents).

Donald Foster is a professor emeritus of librarianship at the University of New Mexico. He has written articles for education, library, and general magazines, as well as several books and monographs.

A Tour of Les Gobelins

by Kax Wilson

OUR ANTICIPATION FOR a trip to Paris was heightened when we learned that a tour of the Gobelins Tapestry Factory was on our itinerary. This is a place off the usual tourist beat, and it requires some planning to get there.

Les Gobelins, located about two miles south of Notre Dame Cathedral, is a complex of old and new buildings housing the Gobelins and Beauvais tapestry factories and the Savonnerie carpet factory, all owned by the French government. There are also dye shops, storerooms, laboratories, a school, and the Mobilier National (national furniture storehouse).

Many changes have been made in the Gobelins enclosure since it became a royal manufactory of Louis XIV in 1662, but the area encompassed is about the same. The old garden is gone, and the Bièvre River, so important to the fifteenth-century Gobelin family of dyers, disappeared under the stone pavements long ago. Many buildings have been built and rebuilt and workshops have been moved around, especially after Les Gobelins was burned during the Commune of 1871.

We entered the compound at 42 Avenue de Gobelins through a gate built at the end of the Second Empire and walked across a stone-paved courtyard to the gallery. A statue of Charles Le Brun reminded

us of that famous painter who was the first director of Louis XIV's Royal Tapestry Manufactory. Our guide met us under a magnificent eighteenth-century Gobelin tapestry.

The guide led us up a few steps to the long, narrow Gobelins high-warp workshop, containing about a dozen looms built in 1900. These huge upright looms are more suitable for weaving large tapestries than the low-warp looms in the Beauvais shop.

We went outside, across the Cour Colbert, and through some alleyways to the Nouvelles Manufactures, a modern four-story building housing the Beauvais shops on the third and fourth floors. We envied the weavers' panoramic view of Paris through the enormous studio windows, but we wondered how often they looked up from their weaving—all were bent over so intently. Here we saw a wheel used to ply as many as four strands of wool to blend colors for weft. Cotton is used for Beauvais warps, in contrast to the wool warps of the high-warp looms.

The first and second floors of the same building house the seven vertical Savonnerie carpet looms. The warps are wool, as, of course, is the pile, but the picks between rows of knots are linen. The weavers were duplicating some old works for Versailles. The knotting process was demonstrated as an *easy* "front,

back, knot, loop", but before we had time to catch on, our group moved on, ending the tour at the small bookshop on the main floor.

All Gobelins weavers are French citizens, civil servants who work a 39-hour week on salary. They must accomplish a certain amount per three-month period, but quotas vary with weather and light conditions (all work is done by natural light). On average, a Gobelins high-warp weaver completes three to five square meters a year on a tapestry having three to five warp threads per centimeter. A Beauvais low-warp weaver completes somewhat more; a Savonnerie carpet weaver about one third as much.

All tapestries and carpets are woven for the French government at a cost, for example, of 20,000–

25,000 francs for a square meter of tapestry. The tapestries and carpets are used in official buildings or as gifts to foreign heads of state.

Gobelins weavers interpret rather than make exact copies of the artists' cartoons. They are both technicians and artists, doing everything from warping the looms to marking the designs on the warps to choosing which of the 14,420 colors of synthetically dyed Australian or New Zealand wool yarn will best re-create the cartoon.

The training is arduous. A prospective student, who must know how to draw, applies between age 16 and 20. After studying for a year and a half, he or she takes a test, then becomes an apprentice for two years. Those who do not drop out are allowed to weave for four years

at a small salary. Finally, the student takes a two-week-long test and, if successful, becomes an artist/weaver with a lifetime career. In all three shops combined, there are about ninety-five weavers at work on approximately forty looms.

Foreigners can take three-, six-, or twelve-month workshops at Les Gobelins, but they must already be qualified tapestry weavers.

The Gobelins Tapestry Factory is located at 42 Avenue de Gobelins, 13e Paris 75013, France. Phone: 570-12-60. Tours are given by appointment Tuesday, Wednesday, and Thursday between 2:30 and 3:15 p.m.

Kax Wilson is the author of History of Textiles. She lives in Rushville, New York.

Textile Travel in the Empire State

by Kax Wilson

TWO PLACES IN New York State that summer visitors will enjoy are the Alling Coverlet Museum and the Thousand Islands Textile Museum.

The Alling Coverlet Museum houses what is said to be the largest coverlet collection in the United States. The nucleus is the 200 coverlets collected by Mrs. Harold Alling of Rochester. Twelve were woven by Ira Hadsell or James Van Ness of Palmyra. (Hadsell wove some 1600 coverlets between 1848 and 1875; Van Ness was his partner for a time.)

The Alling Coverlet Museum is located at 122 Williams Street, Palmyra, New York 14522. Phone: (315) 597-6981. It is open every day from May 1 through mid-October

from 1 to 4 p.m. Admission is free.

Farther to the north, in Clayton, is the Thousand Islands Craft School and Textile Museum. The principal focus of the museum's holdings is the work of important North American handweavers such as Berta Frey, Emily Belding, Marjorie Ruth Ross, and Myra Coulter Young. The collections consist of handwoven textiles, sample books, notes, and newsletters, as well as examples of historic and ethnic textiles collected by these handweavers. There is also a resource collection of miscellaneous textiles used by Craft School instructors for class or exhibit.

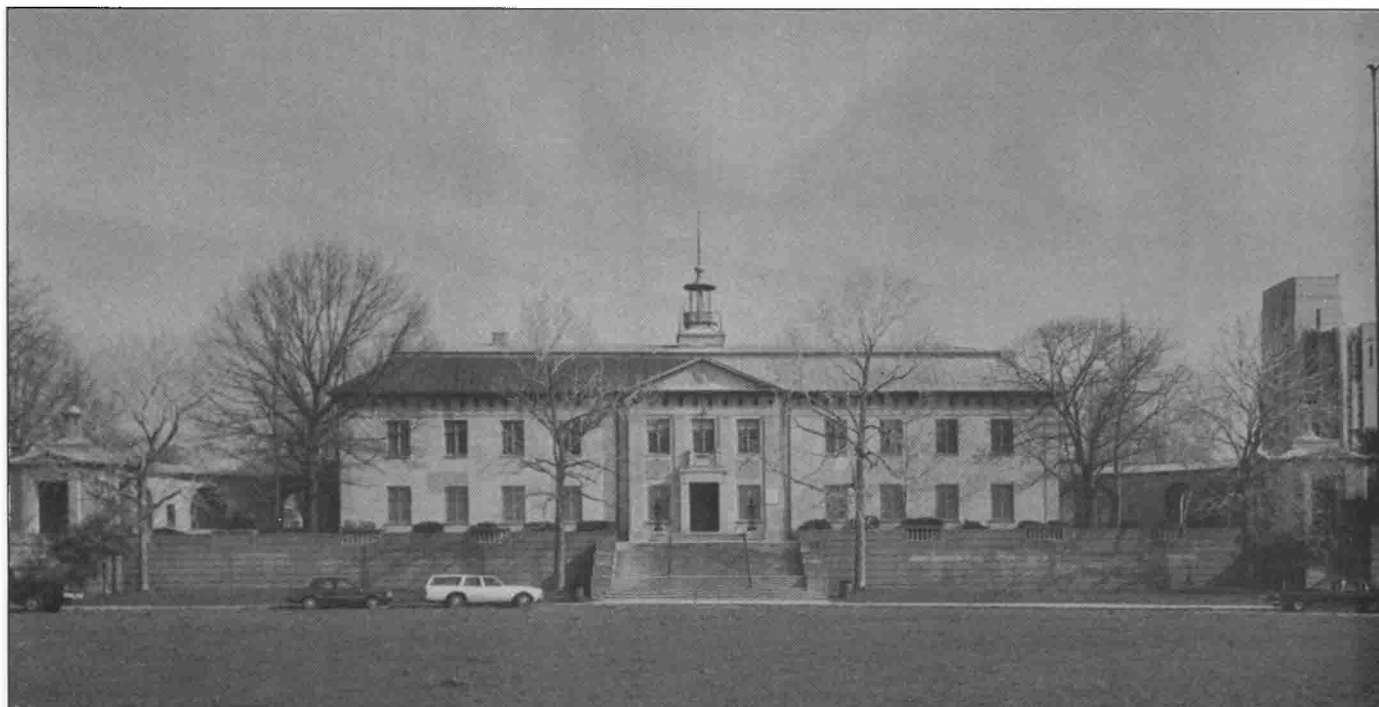
The Berta Frey Memorial Library, located in the museum, contains

more than 500 books and 93 periodicals (many in full runs). There are extensive archives of handweavers' notebooks, newsletters, and correspondence.

The Thousand Islands Craft School and Textile Museum is located at 314 John Street, Clayton, New York 13624. Phone: (315) 686-4123. It is open from April 1 through December 31, Monday through Saturday, from 9 a.m. to 4 p.m. A donation is requested for individual admission. Group tours are available with advance notice and cost \$2 per person. The Berta Frey Memorial Library is open during museum hours.

Textiles at the American Swedish Historical Museum

by Louise B. Heite



The American Swedish Historical Museum in Philadelphia, Pennsylvania. PHOTO COURTESY OF THE AMERICAN SWEDISH HISTORICAL MUSEUM.

ALMOST THREE-and-a-half centuries ago, a little band of Swedes and Finns settled on the west bank of the Delaware River. Within a few years, the settlement of New Sweden stretched from what is now Wilmington, Delaware, to Philadelphia, Pennsylvania, and from Swedesboro to Elsingsboro in New Jersey.

In 1938, the 300th anniversary of the founding of New Sweden, the American Swedish Historical Museum was dedicated in Philadelphia. It houses permanent exhibits which honor the contributions of Swedish-Americans to modern American life and other exhibits of aspects of Swedish folk culture.

The museum owns a remarkable collection of Swedish textiles donated by the Swedish craft industry, Hemslöjd, in 1938. It contains examples of all the major forms of

Swedish weaving techniques including rya, krabbasnår, rosepath, damask, upphamta, Flemish-weave tapestry, and several kinds of lace and woven bands. Nearly every district in Sweden is represented by at least one piece. In the tradition of folk craft, few of these pieces are signed.

In addition, the museum contains exquisite examples of modern Swedish decorative textiles. Among the best are the rugs in the Chicago Room and the John Ericsson Room. A tapestry designed by Kurt Jungsted in the Colonial Room depicts "New Sweden 1638-1955". The room is a classic example of Scandinavian modern design, and the tapestry shows how influential that movement has been on the world of textiles.

The American Swedish Historical Museum is located at 1900 Pattison

Avenue, Philadelphia, Pennsylvania 19145. Phone: (215) 389-1776. It is open Tuesday through Friday from 10 a.m. to 4 p.m., and Saturday and Sunday from noon to 4 p.m. It is closed Monday. The admission fee is \$1.50 for adults and \$1.00 for senior citizens; no charge for children under 12 if accompanied by an adult. Special interest tours are welcome, and guided tours are available by advance reservation. The museum offers a wide range of crafts demonstrations, special events, and classes. The library and collections are available for study.

Louise Heite is the owner of Louise Heite Yarns, located in Camden, Delaware.

We would like to continue sharing weaving-related places to visit. Drop us a note about a trip you've taken or place you've been to that you think other handweavers might want to know about.

Swatch Collection #21

by Sharon Alderman

Undulating and diagonal lines, plus color, are the themes for these springtime fabrics.

THIS COLLECTION ENDED a long way from where it began. I have a seashell with tender pale pinks and orangy pinks in it that I wanted to use as the color source for this collection. I worked out the colors and structures and chose the yarns only to find that the source for those yarns could not supply them: its dyehouse had just been moved, directly into the path of Hurricane Hugo. It is easy, sometimes, to forget how interconnected we are with the rest of the world. Reminded, I went back to the drawing board.

As I looked to other sources for the yarns I wanted, I saw that the range of delicate pinks was not available at all. Instead, I gave those colors a rush of adrenaline, making them stronger and less shy and retiring. The result is the colors you see here: bold, hot, festive, almost tropical. These yarns were shipped from a supplier who told me that during the San Francisco earthquake a week later, "the walls here shook like jelly."

Besides the colors, I was exploring two structural themes. I was interested in lines: undulating lines and diagonal lines. The first and fourth fabrics have slightly curving vertical lines because of areas in the structures where threads act in concert and then break into plain weave. They take up the maximum amount of room as plain weave, and when two or four act as one, they cuddle up with one another and take less room. In the first fabric, the structure alternates between plain weave and 2/2 basket weave.

In the fourth fabric, at the place where the light pink lines cross, four warp ends and weft picks act as one, causing the cloth to draw in there. These curves are subtle but interesting.

The diagonal lines are apparent in the huck lace blouse fabric (Swatch #2) and the corkscrew twill (Swatch #3). The huck lace, based on three ends, is the most delicate form of this structure. The next size up, based on five ends, is nearly twice as big and dramatic. The corkscrew twill has three diagonal lines climbing the cloth, the pale pink of the warp in a fine line and two broader lines of dark pink and medium gray.

The fabrics are made of cotton or a mixture of cotton and flax called cottolin. Both cotton and flax are good choices for warm weather.

So, although, as the song says, "you can't always get what you want . . . you can get what you need". That's good news. ♦

Next fall Interweave Press will publish a collection of Sharon Alderman's first twenty Swatch Collections. Sharon's accompanying text reveals much about her design and creative process. There's much to be learned from this seasoned weaver.

At right: Swatch Collection #21 by Sharon Alderman. From the top right, clockwise: Swatch #2, for a blouse or T-shirt-shaped top; Swatch #1, a skirt or dress fabric; Swatch #3, a fabric for a cardigan jacket; Swatch #4, a vest, light jacket, or culottes fabric. Further details about Swatch Collection #21 are in the Instruction Supplement. Yarns courtesy of Glimåkra Looms 'n Yarns.



This weaver learns that one thing leads to another and discovers that several paths lead to innovation.

THE THICK AND THIN OF *Shadow Weave*

by Jane Evans



This Blue Shadows Rug, woven by Jane Evans, gives shadow weave, usually woven with same-size yarns, a new look. Here the principle of a main threading paired with a shadow threading is followed, but is varied by using thick threads for the main threads and thin ones for the shadow threads. Thick and thin threads also alternate in the weft. The instructions are on page 42.

FOR A LONG TIME my “deserted island” book has been Peter Collingwood’s *The Techniques of Rug Weaving*. This led to a fascination with warp-faced and weft-faced weaves, especially in adaptations for rugs. A love of color and printed cloth bent my interest to rugs with fabric strips for wefts.

Then, more than a decade ago, I became intrigued with weft-faced Latvian blankets in the Royal Ontario Museum in Toronto. Those pieces, woven in the early part of this century, prompted my study of Latvian textiles and during it they became dear friends. This research taught me a lot and inspired me to adapt some of the weave structures to rugs.

Many of us have woven a warp-faced fabric in which the warp is set very closely, and two wefts, a thick one and a thin one, alternate. In some Latvian blankets I examined, a thick warp and a thin warp alternated in a weft-faced weave. It was the warp-faced version turned ninety degrees.

While playing around with ways to weave designs in these two weaves, I became intrigued with combining the two weaves within one rug. An early result appeared in *Design Collection 8, Just Rags*, for a block design that had both warp-faced and weft-faced areas. About the same time, I noticed a connection between the Latvian drafts and other warp- and weft-faced weaving with shadow weave. The *Blue Shadows Rug* shown here came from that circuitous path. This rug employs alternating thick and thin

yarns in warp and weft, threaded in shadow weave. It is a result of synthesis and time. One thing leads to another.

This is a good weave for rugs. It requires only a four-shaft loom (a simple counterbalance loom works fine for this weave), there are no long warp or weft floats, the two weft sizes make a flexible rug of good weight and firmness, endless patterns are possible (even a single threading can produce many variations), and once the warping is done, the weaving goes quickly.

To begin designing your own shadow weave, choose a point-twill threading. Any point-twill (also called reverse-twill) draft can be used (block weaves can be used, too, but try a twill structure first).

Write your threading out on graph paper, leaving one blank square after each square filled in with the twill (figure 1). Now go back, and with a different color or symbol, fill in the empty squares with "shadowing" warp threads, one for each main warp. Each shaft number is shadowed by its opposite, that is: 1 by 3, 2 by 4, 3 by 1, and 4 by 2 (see figure 2). The exception to this rule is at the reversing points, where a mirror image is required in the shadows to avoid a lopsided look. For instance, in figure 1, the twill reverses on shaft 4. It is as if the draft had been facing the light and now turns its back on the light, which means each shadow warp will precede its main warp. In the circle model (figure 2), when the twill warp numbers go clockwise, their shadows follow; when the main warp ends go counterclockwise, their shadows precede. At the turning point the shadow warp is dropped. The final threading draft will look like figure 3.

When you plan the design, keep in mind the scale of the pattern and the size of the rug. Because the thick warp yarns are actually multiple ends of the thin yarn (four warp ends in this case), they will take up more space than what appears on the draft. For example, at a sett of 24

e.p.i., one repeat of a 30-thread point-twill draft actually has 150 warp ends and is 6¼-inches wide in the reed. If the pattern is to be symmetrical, the motifs need to be balanced at the edges of the rug.

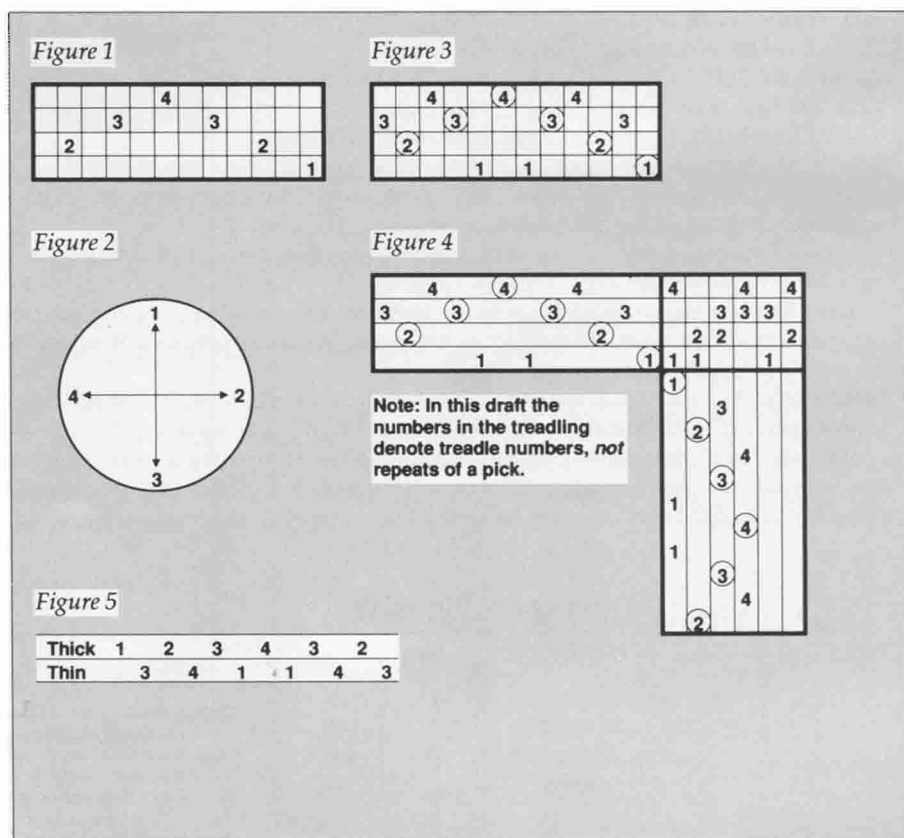
Next add the tie-up (figure 4). Weaving is done on opposites; a near-plain weave can be woven by weaving 1-3 and 2-4. You can follow the threading for the treading (trompt as writ) or choose another sequence. Any opposite pair of treadles can be repeated to elongate a pattern.

I've found that the easiest way to keep track of my treading is to make a paper chart like the one in figure 5 and tape it to the front of the loom where I can see it easily and then use a paper clip which I move along the top edge of the paper to mark my place. First, I fill in all the main warp treadles (woven with thick wefts), then I go back and fill in all the shadow treadles (woven with thin wefts). Weft shadows follow or precede thick wefts the same way as the threading.

Four warp threads of 8/4 cotton equal each of the "heavy" warp ends marked on the draft. A single 8/4 warp thread is the shadow end. (Other ratios, such as 5-to-1 or 6-to-1 can be used, depending on the coverage desired.) In deciding what colors to use, I try to choose a shadow warp yarn that will blend in with the color of the thick weft color and a main warp color that is a pleasing contrast to the main weft color. Choosing high or low color and tone contrasts is what makes a pattern bold or subtle, respectively. For this piece, I used fabric strips for the thick weft and 8/4 cotton for the thin weft. Hems are a good choice on this rug because the warp is dense and the thick wefts create an edge to which hems can join.

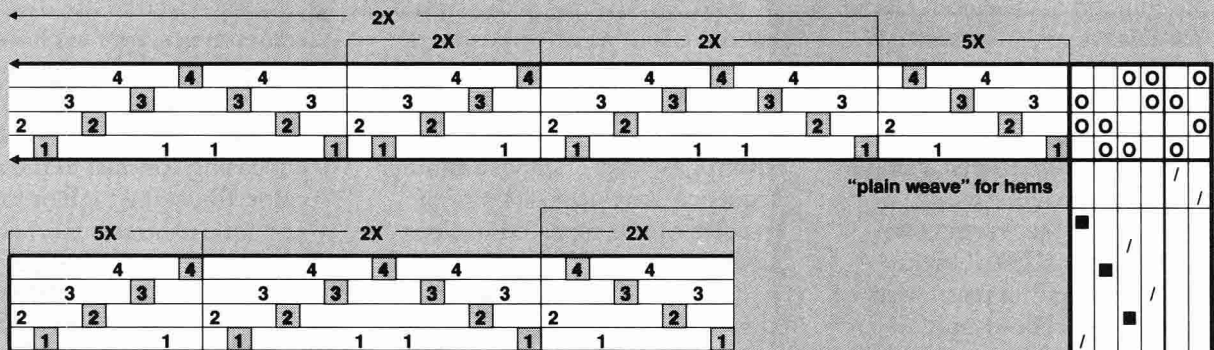
Within these guidelines, you can vary your materials, drafts, setts, and color contrasts. I think you'll find, as I have, that in weaving, one thing leads to another. ♦

Jane Evans is writing a book about Latvian weaving which will be published this year by Dos Tejedoras. She lives in Grandora, Saskatchewan.



Blue Shadows Rug

designed by Jane Evans, Grandora, Saskatchewan, page 40



PROJECT NOTES: See the accompanying article, which begins on page 40.

FABRIC DESCRIPTION: Shadow weave with alternating thick and thin yarns in warp and weft.

FINISHED DIMENSIONS: 24" wide by 42" long, including 1 1/4" hem on each end.

WARP: 8/4 cotton carpet warp at 1680 yd/lb: 680 yd each navy blue and colonial blue; 350 yd bleached white.

WEFT: *Thin weft*—8/4 cotton carpet warp at 1680 yd/lb: 220 yd of navy blue. *Thick weft*—100% cotton fabric strips, cut to a width that is the size of a pencil when given a medium twisting; 140 yd total of a mix of turquoise printed fabrics.

YARN SOURCES & COLORS: This warp and thin weft are Maysville 8/4 Cotton Carpet Warp: Navy Blue #5, Royal Blue #4, and White #27.

E.P.I.: 24, sleyed 2 ends per dent in a 12-dent reed (threaded one end per heddle).

WIDTH IN REED: 26 3/4".

TOTAL WARP ENDS: 640 (512 blue, 128 white).

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

P.P.I.: 8 (4 each of rag and fine wefts); 14 in hems.

TAKE-UP & SHRINKAGE: 10% in width and 25% in length.

WEAVING: Thread one warp end per heddle, even though this means four ends are neighbors on the same shaft, to form the "heavy" warp; sley 2 warps per dent. This will give an uneven splitting of the groups of four ends, which is okay.

Weave 3" hems at beginning and end using a single strand of 8/4 cotton weft. To avoid drawing in of the hems, bubble the weft in the shed.

Use a firm beat which packs the weft a bit looser than it should be in the completed, washed rug. You'll find that there will be a lot of warp take-up, so be prepared to release the warp frequently to help keep the weaving even.

FINISHING: Machine stitch the ends. Then turn under the raw edges and turn under again to bring the fold to the first row of the fabric weft. Hand stitch the hem.

Soak the rug in the washing machine using hot water. Give it a wee bit of agitation and then spin out the water. Smooth out the rug on a flat surface and allow it to dry. For subsequent cleanings, wash in warm, soapy water with a minimum of agitation, rinse, spin, and dry flat.

WARP COLOR ORDER:

	128X	
	2X	
navy blue	1	= 256
royal blue	1	= 256
white	1	= 128

Shaded numbers = 4 ends of 8/4 cotton threaded in individual heddles on same shaft

Unshaded numbers = single end of 8/4 cotton

/ = fine weft (single strand of 8/4 cotton)

■ = heavy weft (fabric strips)

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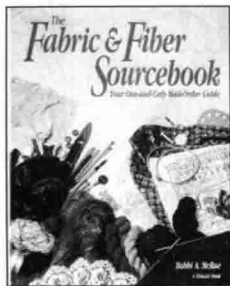
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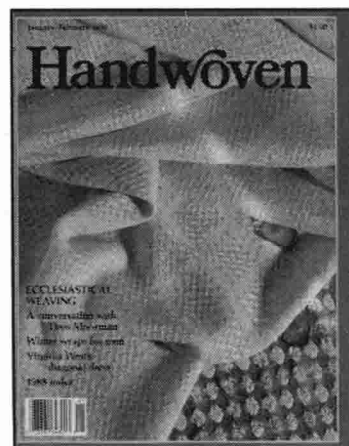
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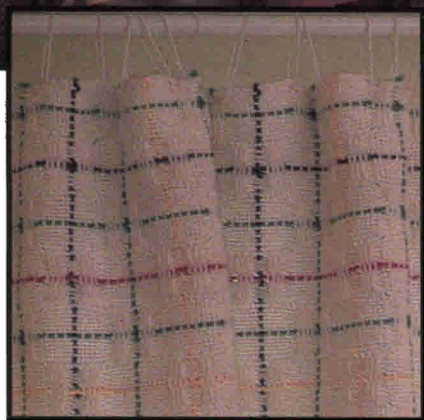
Whether it's a modest valance for the kitchen or yards upon yards of fabric for the living room, handwoven drapes and curtains can give a room a special feel and look.

To design these **Huck Lace Valances**, Sarah Saulson started with the small floral patterned wallpaper in her kitchen. Unbleached 5/2 cotton forms the neutral background which is accented with huck lace and a cheerful windowpane check. Sarah wove the cloth sideways from the way it would hang, and this way she could weave the curtain "rings" in along one selvedge edge.

At a warp sett of 15 ends per inch and a warp width of only ten inches, these valances weave up quickly and easily—just the right kind of project for summertime weaving. Sarah notes, "I've been enjoying these valances so much; I've discovered how very satisfying it is to weave for your own home."

Details for **Huck Lace Valances** are in the Instruction Supplement.

PHOTO: BOB LAVALLEE

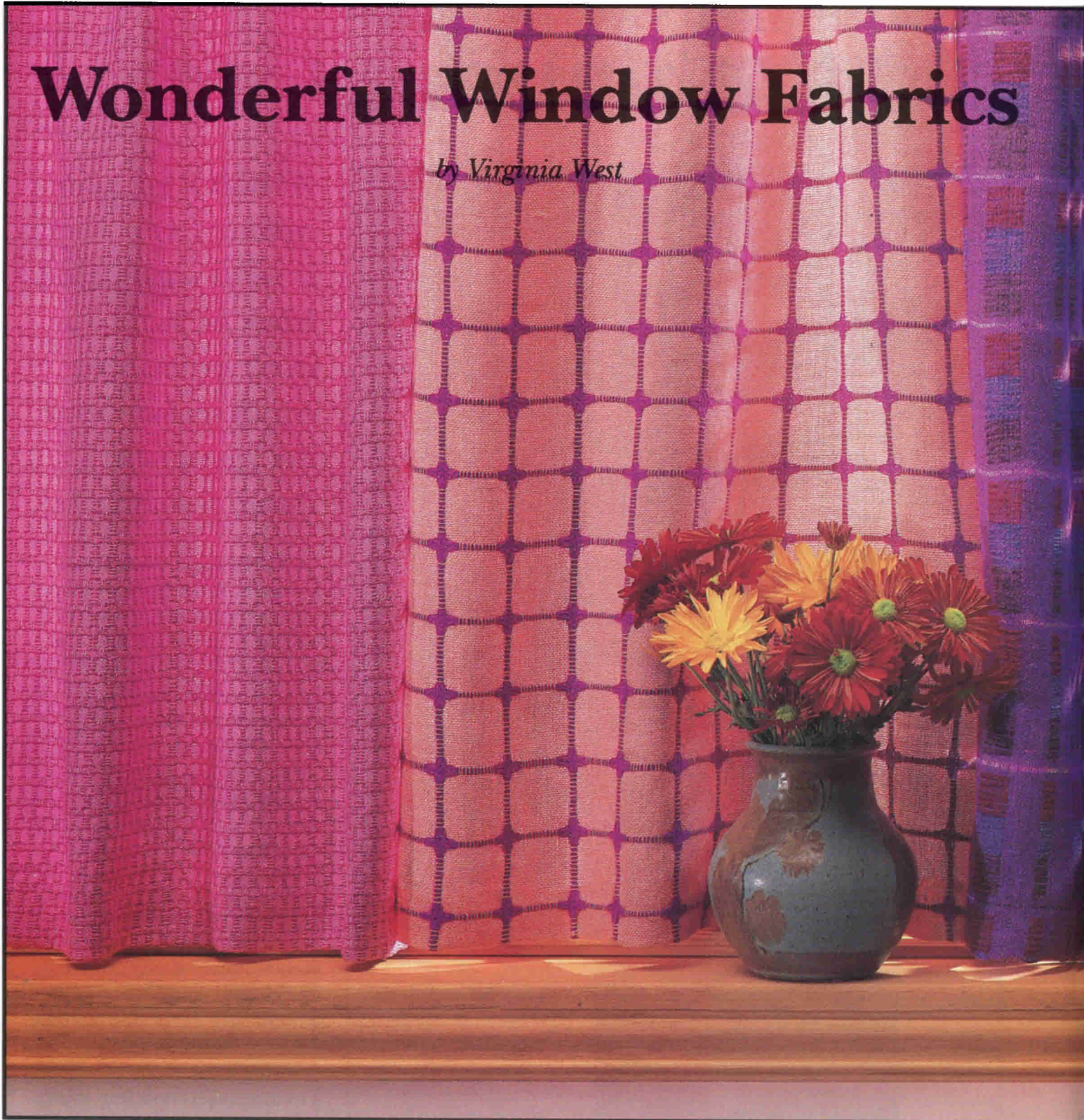


Huck Lace Valance by Sarah Saulson.

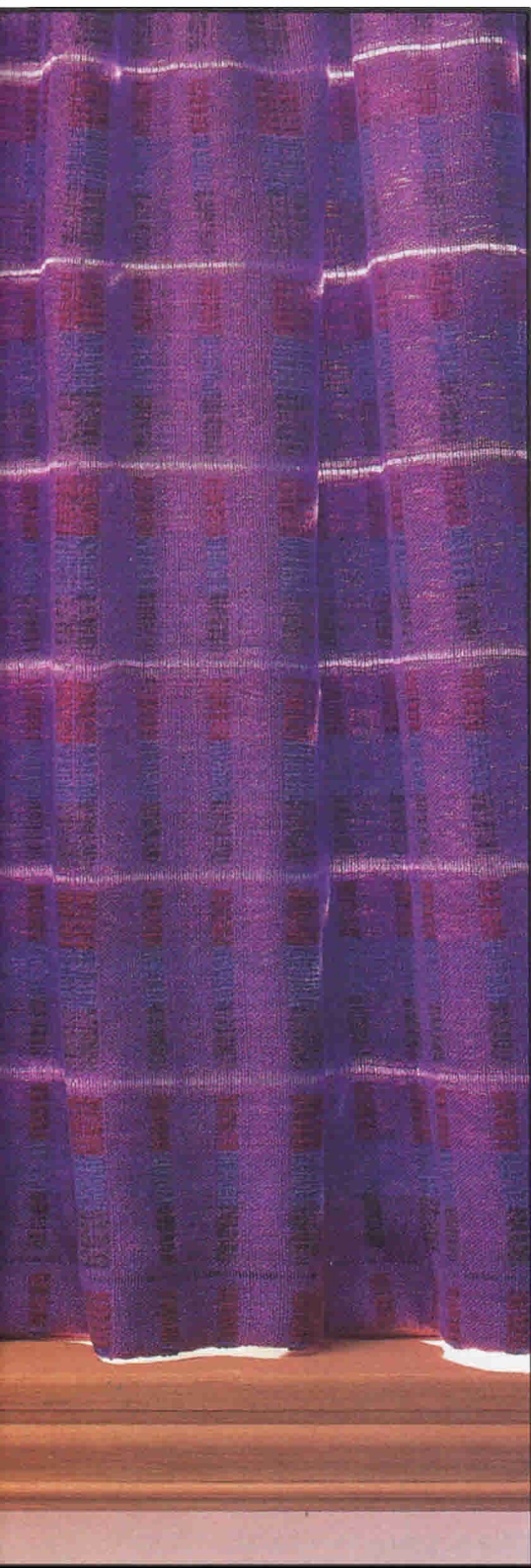
Inset: detail.

Wonderful Window Fabrics

by Virginia West



*Window Fabrics by Virginia West.
From left to right: Honeycomb Tracery,
Cloverleaf, and Swags. For further details
about these fabrics, please see the
Instruction Supplement.*



DESIGNING HANDWOVEN fabrics for window treatments can be a challenging and satisfying project. Creating the right mood and atmosphere for any room can be as easy as pulling a cord, but before embarking on such an ambitious undertaking, it is essential to determine exactly what you need and expect from the expanse of fabric at the window.

1. Window treatments are used to ensure privacy. Most city dwellers consider this the most important function of window coverings.

2. They may be needed to veil light and reduce glare. If your home is at the beach, for example, constant bright light may cause squinting, and you will want a calm, soothing interior.

3. Window coverings insulate against winter cold and summer heat. Heavy, lined fabrics are best for good insulation.

4. They add color, pattern, and texture to your interior decor. A large area covered with draperies can unify a wall or room.

5. They act as camouflage where windows are mismatched or poorly proportioned, and they can mask unpleasant features such as air conditioners, radiators, and ugly molding.

6. Window coverings absorb sound from hard surfaces within the room, and they reduce noise from the outside.

I have chosen three curtain fabrics to demonstrate the various possibilities for designing your own window coverings. The first fabric, which I call **Swags** (from my *Swatch Book*), is a moderately heavy cloth with a built-in lining. Woven on four shafts, the design allows floats of rich color to curve dramatically over the surface. Periodic placement of the warps controls the span of the swag—it could be one inch as it is here, or twelve inches, depending on your preference. The plain-weave backing provides stability.

Three shades of luscious rayon chenille are used for the horizontal floats. Rayon chenille is known for its stretching, but this characteristic

is an advantage here because the more it stretches, the more the fabric curves.

The other fabrics, **Honeycomb Tracery** and **Cloverleaf**, were designed to be translucent and are enhanced by light from behind them. They are lightweight, diaphanous screens that provide privacy while allowing light to enter the room. They may be woven from cotton or linen depending on your pocketbook and the direction your windows face (linen is better for southern exposures). Both fabrics are predominantly neutral or light in color with darker warp threads that outline and intensify the delicate patterns. I see these as cafe curtains in a kitchen or dining area, gently gathered and attached by rings to brass rods. What a pleasant picture as you sip your morning coffee!

Honeycomb Tracery, woven on four shafts, is a combination of soft, undulating honeycombs and plain-weave “cells” outlined with darker cotton bouclé. Although the threading is a huck pattern, the unusual treadling produces the honeycomb effect. The shapes of the cells may be varied by changing either the threading or the treadling or both.

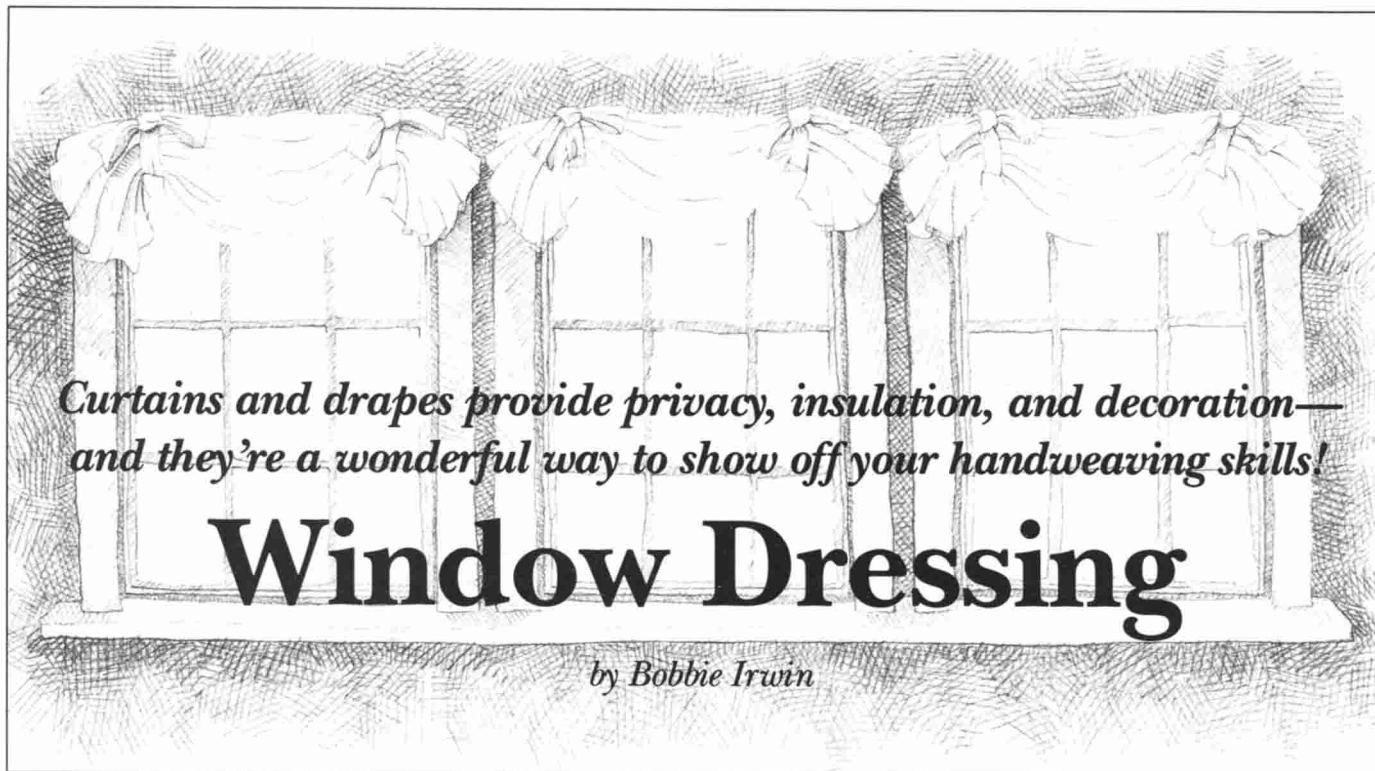
The **Cloverleaf** design is a two-inch plain-weave grid with contrasting warp and weft threads forming a “cloverleaf” of floats at their intersections. I used five shafts, but if you are limited to four, simply thread the warps for the fifth shaft as you would a floating selvedge and lift them with a pick-up or shed stick inserted behind the heddles.

Window coverings are fun to design and relatively easy to weave, and they can go a long way in changing the mood of a room. Remember that these designs need not be limited to window fabrics; woven with silk or wool, they can be the basis for beautiful fabrics to wear as well. ♦

Virginia West is the author of several weaving books, including her self-published Swatch Book and Finishing Touches for the Handweaver, published by Interweave Press. She lives in Baltimore, Maryland.



Crisp and as refreshing as a soft summer breeze, this valance could be at home in a variety of informal settings: a summer cottage, a breakfast nook, or a sunny weaving studio. Like the valances woven by Sarah Saulson, this piece by Margaretha Essen-Hedin was woven sideways. For accent, Margaretha threaded narrow red stripes at either selvedge, each in a different pattern. The bottom edge is trimmed in Swedish lace squares; the top edge is given a ruffle by folding over one selvedge to form a casing. Weave these this summer and enjoy them all winter. Details for **Valance with Lace Border** are in the Instruction Supplement.



Curtains and drapes provide privacy, insulation, and decoration—and they're a wonderful way to show off your handweaving skills!

Window Dressing

by Bobbie Irwin

Weave structure

From transparent casement cloth to heavy drapery fabric, a wide range of textiles is appropriate for curtains. Your choice of weave structure and yarns will influence the weight and density of the fabric and should be determined by the effects you want to achieve.

Because curtains are subject to little abrasion, long warp or weft floats which would be impractical for other household textiles can be used to advantage. However, choose a stable weave, as gravity may cause weft yarns to sag. The larger and heavier the curtain, the more this becomes a factor. You can deliberately emphasize this effect by using a varied sett which leaves unwoven areas of weft separated by strips of firmly woven fabric, so that the relaxed weft hangs in attractive scallops.

Of course, your draperies should drape! Plain weave creates a crisp fabric which is stable and relatively lightweight. Use of heavier yarns in the warp than in the weft will improve drape. Plain weave is a good choice for open-weave transparencies which will hang flat, and it pro-

vides a good background structure for inlays, overshot floats, and lace weaves. A loosely set and beaten plain-weave fabric is relatively unstable, however, and the weft may become distorted; leno may be a better choice for an open-weave curtain, because the twisted warp holds the weft in place.

Twill creates a heavier fabric which drapes well, but the weave structure is more prone to sagging than is plain weave, and the extra weight may be a problem. The plain-weave background of overshot makes a stable cloth, but the resulting fabric can be heavy. Block-weave structures such as crackle and summer & winter may prove too stiff for some curtains.

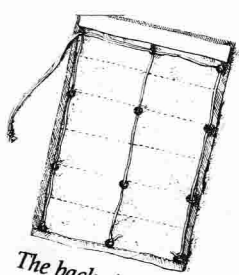
Canvas and lace weaves are ideal for many curtains; they provide interesting texture and light transmission in a relatively stable fabric. Huck, Bronson lace, and Swedish lace are good choices for airy curtains. Finger-manipulated structures, including leno, Spanish lace, Danish medallion, and Brooks bouquet, provide texture and interest. M's & O's is another popular curtain weave.

Virtually any weave can be used to create interesting borders for casual curtains. And consider inlaying interesting textured yarns throughout the fabric. A textured warp and/or weft in a simple weave structure makes a wonderful accent.

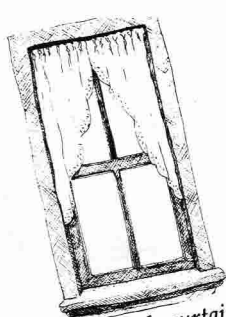
Fiber choices

Choosing the appropriate yarn for your handwoven curtains may be even more important than selecting the weave structure. Although abrasion is not usually a problem (except where the fabric is firmly creased or pleated), other factors will affect the durability of your drapes. Many handweavers have an aversion to synthetic fibers, but it's a fact that curtains of man-made fibers may be safer and last longer than those made from natural protein and cellulose fibers.

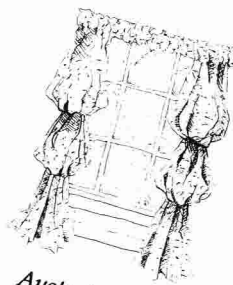
Fiber strength is an important consideration, especially for heavy draperies. As any textile conservator can attest, heavy fabrics hung vertically can eventually pull apart under their own weight. By supporting the fabric, a lining helps reduce strain.



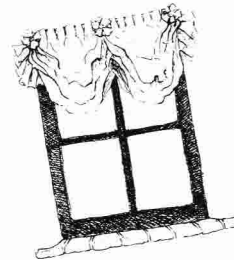
The back side of a Roman shade.



Jabot-style curtain.



Austrain shade.



Louis XVI.

Strong sunlight will eventually cause most fibers to deteriorate. Lining your drapes will help preserve your fabric while adding insulation, increasing privacy, and reducing fading. Even many sheer curtains will benefit from a lightweight lining which permits some light to penetrate.

To further discourage fading, choose colorfast yarns. Some types of dyes produce lightfast colors on certain fibers but will fade readily on other fibers. Again, a lining will help keep colors bright. Especially for open-weave curtains, consider using bleached or undyed yarn and letting weave structure and yarn texture provide the accents. (Because white wool may yellow when exposed to strong sunlight, a lining is advised.)

Safeguard your home by choosing flame-resistant yarns. Cellulose fibers such as cotton, ramie, and rayon tend to burn readily and may need to be treated professionally with a fire retardant. Protein-based fibers, such as wool and silk, ignite easily but are self-extinguishing. Many man-made fibers do not burn readily, although some can release toxic vapors.

Consider ease of care. Will you be able to wash your curtains at home, or will they require professional cleaning? Some fabrics may shrink, and fabrics made from nonresilient yarns (such as linen) do wrinkle—a potential problem if you clean your drapes yourself.

Great curtains from less yardage

Weaving drapes for even one large window may seem a formidable task, since most curtains should be two or three times as wide as the space they will cover. However you don't need to use

double weave or a wide loom to make great curtains. Narrow panels can be sewn together to make wide drapes. And there are other tricks to reduce the yardage and time your project will require.

—Choose a style which takes less fabric—cafe curtains and other sill-length drapes, for example. For jabot-style curtains, only minimal fabric and a bit of shaping are needed.

—Consider drapes which don't need to be closed and which can provide a decorative accent without the extra width.

—Use a single length of fabric to create drapes and swag at the same time. Loop the cloth through rings at the upper corners of the window frame, or drape it around a curtain rod for an attractive valance. Except for hemming, no cutting or sewing is necessary!

—Weave a transparency which will hang straight, or stretch a lacy fabric between rods at the base and top of your window.

—Use shutters without louvers. Mount narrow fabric strips on rods set into wooden frames, so that the cloth can be removed for cleaning.

—Make a roller shade with fabric the same width as your window. Use an existing shade as backing, or mount the fabric directly on a wooden roller.

—Make Roman blinds from a flat fabric panel by running cords through rings mounted on the back side (see diagram).

—Make stylish balloon or Austrian shades by pleating or gathering your fabric at the top and attaching cords as you would for Roman blinds. For most attractive appearance, the fabric should be at least twice as wide as the window, but it need be only as long as the window itself.

Not just for windows

Not all curtains are window coverings. When you don't have to worry about the effects of sunlight, you have lots of leeway in choosing colors and yarns.

Weave a curtain to replace a closet door or serve as a room divider. Make a screen with attractive transparencies. Hang a dramatic panel in the bedroom to replace or accent a headboard. Enclose a poster bed with handwoven curtains, or just provide a partial screen at the head of the bed. And don't forget the bath. Make a decorative accent outside the tub. How about a handwoven shower curtain from a mildew-resistant fiber? A plastic liner makes it functional.

Special ties and accents

You can always use a bit of extra fabric to make coordinated tie-backs, but here's a wonderful excuse for a special trim. How about inkle- or card-woven strips for ties or for edge trim? A lacy accent strip sewn on the inside and bottom edges of a plain-weave curtain is perfect for a Priscilla style. And it's easy to use your curtain yarns to twist a rope to tie back the panels—simply overtwist several strands together and let them twist back on themselves. ♦

Bobbie Irwin is a contributing editor to HANDWOVEN. She lives in North Ogden, Utah.

Selected References

- Allen, Phyllis Sloan. *The Young Decorator*. Salt Lake City, Utah: Brigham Young University, 1975. *Treatments for windows, including sewing instructions and remedies for problem windows.*
- Black, Mary E. *The Key to Weaving*. New York: Macmillan, 1980. *Fiber characteristics and many useful weave patterns.*

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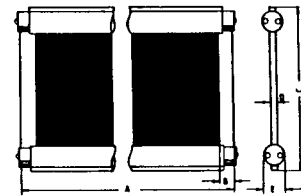
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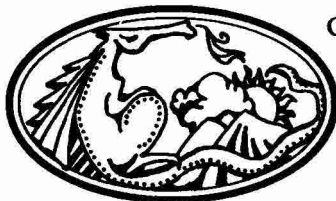
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Simple Summer Tops



*Joanne Croghan embroidered stars of rayon bouclé to enhance the windowpane check in her **Shining Stars Slipover** (left). Woven from bright pearl cotton and a textured cotton yarn, this comfortable top has a crocheted picot edging around the neck and sleeves and a knitted ribbing at the waist. Bias strips of cotton cloth are woven into a fine cotton warp to give Kaino Leithem's plain-weave **Poppana Vest** (right) a furry, chenillelike appearance. This very simple vest is edged with matching bias binding. Directions for both garments are in the Instruction Supplement.*

Simple Summer Tops



The quiet pastel colors of the hazy landscape in Monet's painting "Antibes: Morning" are captured in Ardis Dobrovolny's "Antibes" Shell. This loose-fitting summer top is constructed from four pattern pieces and 17-inch-wide fabric, or just two pattern pieces and double the fabric width. Random ends of cotton novelty yarn throughout the warp add texture to this plain-weave blouse. See the Instruction Supplement for complete directions.

Simple Summer Tops



*Susanne Smith softened pastel warp yarns with a light gray weft to give this **Parfait Pastel Top** a cool, airy look. The yoke is woven in alternate stripes of plain weave and huck lace and is turned sideways to set it apart from the vertical plain-weave stripes in the lower part of the blouse. Directions for this light summer top are in the Instruction Supplement.*

All the pieces in this section were winners in our Super Simple Tops Weaving Contest.



Louise Bradley designed the pattern for this A-line skirt using the method described here. The striped belt and bolo tie accents are woven on the same warp. Instructions begin on page 59. Yarns courtesy of Schoolhouse Yarns. Setting: Palmer House Florists, Fort Collins, Colorado.

You don't have to settle for less if you create your own custom pattern.

DESIGN YOUR OWN SKIRT

by Betty Keeler with Louise Bradley

YOU HAVE DECIDED that this is the year you are going to make that fantastic suit, the one you have promised yourself. You know the color you want, the yarn, and the style of suit. In the pattern book you've found a perfect pattern for the jacket, but the skirt is impossible. You want an A-line, but this pattern has a straight skirt. Well, all is not lost. In fact, you're in luck! With that pattern you can make a new pattern for a skirt that will be just right.

Materials you will need

1. A commercial straight skirt pattern
2. Paper-cutting scissors
3. Newsprint
4. Felt-tip marker
5. Yardstick and 12-inch ruler
6. Scotch® Tape

Preparations

1. Cut, fit, and make a muslin of the commercial pattern (referred to as the basic pattern here). Working from a basic pattern that fits well makes a better-fitting new design.
2. Cut a basic paper pattern from the muslin.
3. Trim away all the seam allowances and the triangle found within any darts on the basic pattern pieces (Illustration 1).
4. Decide how full you would like your A-line skirt to be. Divide the proposed new hemline measurement by four (assuming that there are four skirt pieces). This will give you the width of the lower edge of each section of the new skirt pieces.

Making the new pattern

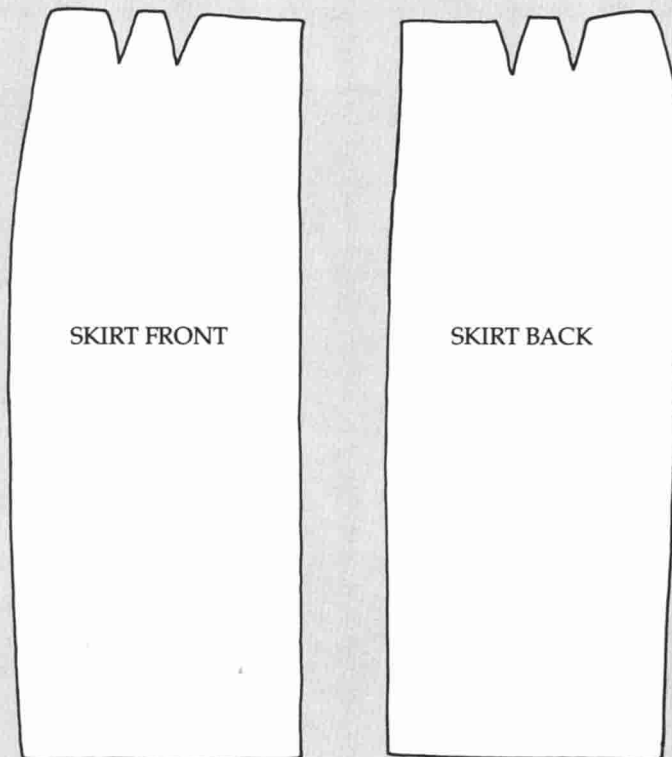
1. Lay your front basic pattern on a piece of newsprint. (Tape two pieces of paper together if one is too

narrow.) Draw around the basic pattern with the felt-tip marker. Cut out your drawing. Lay aside the original basic pattern in case you want to use it again.

2. On the newly made pattern piece, use the yardstick to draw a line from the base of each dart to the hemline. A commercial straight-skirt pattern will have one or two darts on each side of the front and back. Draw a line $\frac{1}{3}$ of the way in from the center fold toward the line below the centermost dart. Cut all two (or three) lines (Illustration 2). Lay these narrow pieces on a piece

of newsprint and spread them fanwise, so that the bottom measurement of the pieces equals $\frac{1}{4}$ of your proposed new hem measurement (Illustration 3). The dart cuts should pivot from the base of the darts and the front cut from a point in line with this. Pivoting the front cut will cause a small overlap at the waist. This will make the waist measurement too small. To correct this, subtract the amount of the overlap from the dart or darts. This will make each dart a little smaller. If the narrow pattern pieces are fanned as much as possible, the darts will

Illustration 1. Cut a basic paper pattern and trim away all the seam allowances and the triangle found within any darts on the basic pattern pieces. Draw around the basic pattern and cut it out.



Draw around the pattern and cut out.

totally disappear as they do in the skirt project that accompanies this article (Illustration 4). Cut the new pattern.

3. Repeat steps 1 and 2 with the basic pattern for the skirt back.

4. If your loom will weave a wide enough piece for the front width you may wish to make a two-piece skirt (one front and one back) with the grain line parallel to the center fold. If your material is only half as wide as the front, you may wish to make a four-piece pattern (Illustration 5). Make the center fold into a new seam and add a seam allowance. The grain line moves to the center of the new piece. An interesting variation for this pattern is to weave a striped or plaid fabric, use this pattern in four pieces, and have the grain line parallel to the side seam. This will make the center front and back seams bias. If the stripe or plaid is matched, it makes an attractive design element. If you wish to weave the fabric for the skirt on a narrow loom, divide each of the skirt pattern pieces into as many panels as desired. In the ex-

ample shown here, the skirt has six panels (three in front, three in back). The new wide front and back pattern pieces developed in steps 2 and 3 were cut $\frac{2}{3}$ of the distance in from the side seam. The narrower center third joined a corresponding piece trimmed from the other side to make a center panel equal in width to the two side pieces.

5. Draw around each pattern piece again, adding a seam allowance on all sides.

6. Make a muslin, try it on, and check your new pattern. Use the muslin to plan the location of motifs, and draw lines across the seams so that pieces can be matched.

7. Take apart the muslin (altered if necessary) to make a final paper pattern from which to plan a layout. This will be easier if you have a separate pattern piece for each panel, left and right. Plan the layout so the grain line will run down the center of each panel (Illustration 6). You can now determine the yardage needed. Remember to allow for take-up and shrinkage.

Other notes

Although instructions suggest making three cuts to expand a pattern, you may use more cuts to distribute the added fullness. Just be sure to smooth the new curves and straighten the new lines.

This is but the simplest of skirt variations that may be cut from a basic straight skirt pattern. For example, you could cut the basic pattern horizontally at the hip, expand only the lower skirt and achieve a yoked version. Or, after splitting the basic pattern, you could add triangles of fabric to the lower skirt to make a skirt with gussets. ♦

Betty Keeler used this method of designing garments when she was a professional dressmaker. Betty's handspun and handwoven pieces have appeared in Spin-Off and HANDWOVEN. She lives in McLean, Virginia.

Louise Bradley writes the Finishing Finesse column for HANDWOVEN. In working with Betty on this article, Louise noted, "I am pleased with the basic idea of independence underlying this project. A commercial pattern need not be adhered to rigidly, and there is much opportunity to design a garment that best satisfies each individual.

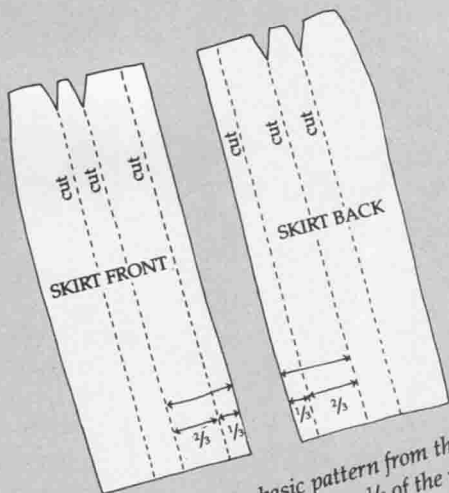


Illustration 2. Cut the basic pattern from the base of each dart to the hemline and again $\frac{2}{3}$ of the way in from the center fold or seamline to the line below the centermost dart.

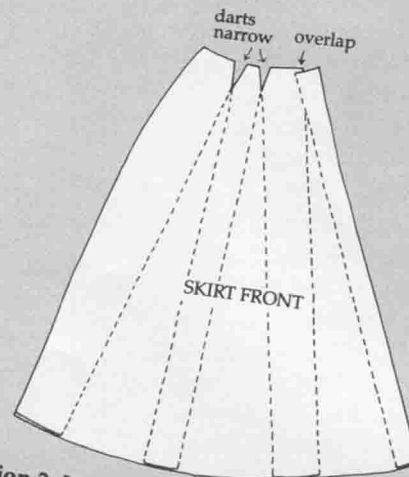


Illustration 3. Lay these narrow pieces on a piece of newsprint and spread them farwise. Pivot the pieces from the base of the darts so that the bottom measurement of the pieces equals $\frac{1}{4}$ (assuming you're making the skirt in four pieces) of the proposed new hem measurement.

A-line Skirt

designed by Louise Bradley, Boulder, Colorado

page 56

4 2

PROJECT NOTES: This suit-weight cotton skirt uses Betty Keeler's method for designing an A-line skirt from a commercial straight skirt pattern. The moderately full version here has six panels, front hip pockets, a side opening with zipper, and a waistband with belt loops. It is decorated with a soft tied belt cut on the bias (from striped fabric woven on the same warp) and edged with cording made from the warp yarn. The bolo which completes the look is also made from the striped fabric and cording. A rope-making machine is handy for making the cords.

FABRIC DESCRIPTION: Plain weave.

SIZE: Misses' size 14. Circumference at waist 28". Length 31", including a 1" hem and 1 3/4" waistband. Circumference at hem 91".

FINISHED FABRIC DIMENSIONS: 17 1/2" wide by 6 1/2 yd long.

WARP & WEFT: 12/2 unmercerized cotton at 4700 yd/lb: 6160 yd taupe (including 190 yd for cord trim) and 90 yd each red, brown, rose, and maroon.

YARN SOURCES & COLORS: This is Helmi Vuorelma's Tuuli, available from Schoolhouse Yarns and Eaton Yarns: taupe #105, red #452, brown #341, rose

#421, maroon #441.

NOTIONS: Skirt—Matching sewing thread, 7" skirt zipper; 32" of 1 3/4"-wide waistband interfacing; 2" x 60" lightweight fusible interfacing for belt; 1/3 yd fabric for pocket lining. **Bolo**—3" x 6" piece of fiberfill; epoxy glue; fabric glue; 3" x 6" piece of thin plastic or cardboard; bolo tips; bolo back fitting.

E.P.I.: 20.

WIDTH IN REED: 20".

TOTAL WARP ENDS: 400.

WARP LENGTH: 8 1/4 yd, which includes take-up, shrinkage, and 27" loom waste.

DRAFT:

P.P.I.: 18.

TAKE-UP &

SHRINKAGE: 13% in width and 14% in length.

WEFT COLOR ORDER:

On next page.

WEAVING: Weave 38" of striped fabric following the weft color order. Weave the rest of the fabric with taupe.

FINISHING: Machine zigzag each end of the fabric. Machine wash, line dry, and press.

ASSEMBLY: Skirt—Cut out the pattern pieces as shown, protecting all cut edges with zigzag stitching or serging. From a selvaged-edged scrap, cut a piece 1" by 20" for six belt loops. Cut two pocket linings

from the lining fabric.

With right sides together, sew the pocket linings to the side fronts. Fold the lining to the inside and topstitch the pocket edge. Matching the curved edge, sew the pocket underlay to the pocket lining. Baste the pocket pieces in place along the waist seam line.

Join the left side back piece to the left side front piece and insert the zipper in the seam. Sew the remaining skirt seams. Press the side seams open. Press the side front and side back seam allowances toward the side seams and topstitch.

Make belt loops by folding the strip in thirds with the selvedge on top and edge stitching in place. Cut into six pieces. Interface the waistband and join it to the skirt, carefully placing the belt loops so that they will be caught in the seam. Stitch the belt loops to the upper part of the waistband, just past the fold.

Belt—From the striped fabric, cut four strips on the bias, each 2 1/2" wide by 30", leaving the ends on the diagonal. From the lightweight fusible interfacing, cut two strips 2" x 30" to match. Join the strips in pairs, stitching on the straight of the grain. Fuse the interfacing to the wrong side of one pair of strips. Place the strips with right sides together and sew around the edge leaving an opening for turning. Turn belt right side out, press, and close the opening. For the cording, make four

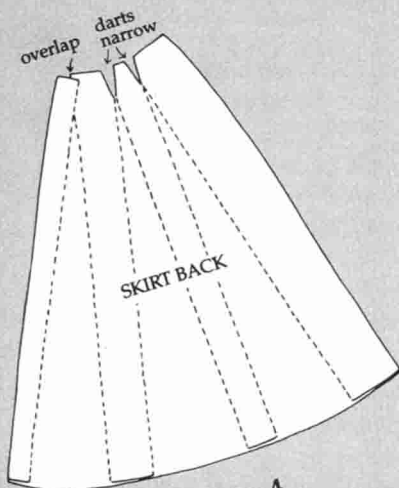
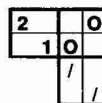
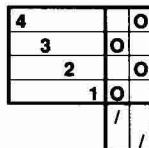


Illustration 4

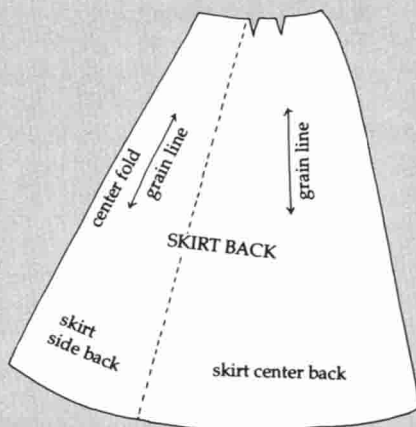


Illustration 5. Divide the new pattern pieces into narrower panels if the fabric is to be woven on a narrow loom. Add seam allowances before cutting a muslin garment from the pattern. After fitting the muslin, use it to cut the final skirt pattern pieces.

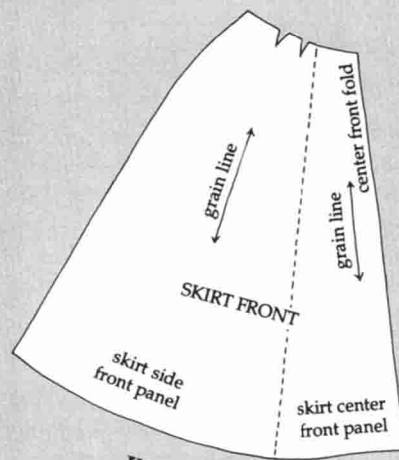


Illustration 6

yards of twisted cord with a total of 12 strands of taupe, and sew it around the edge of the belt by hand.

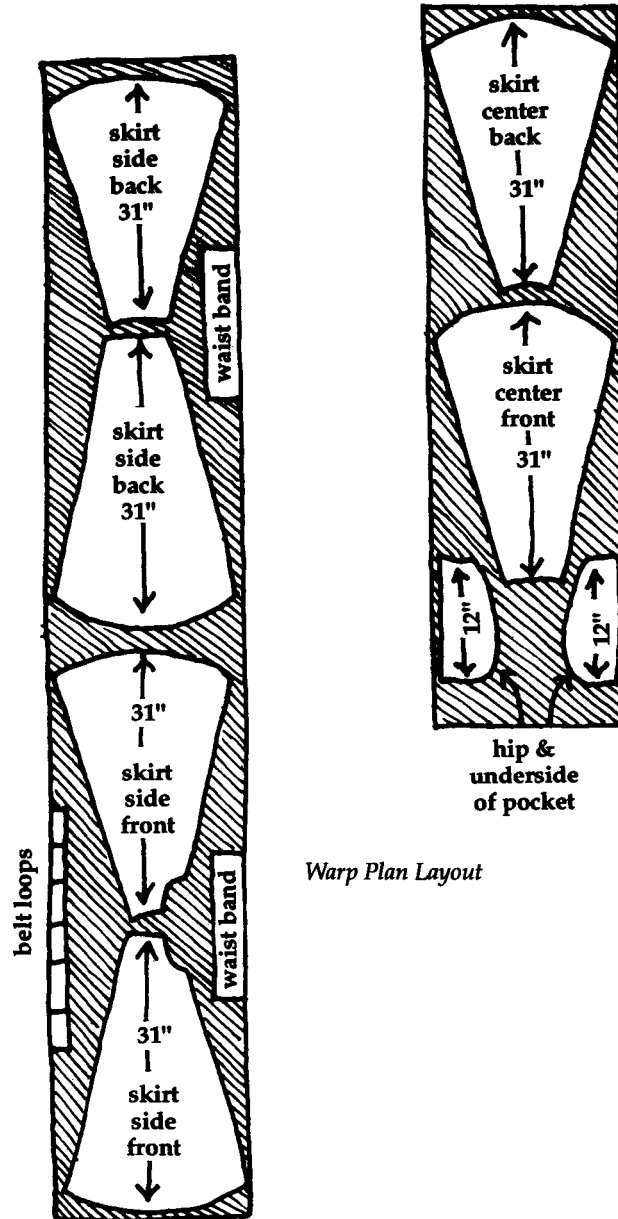
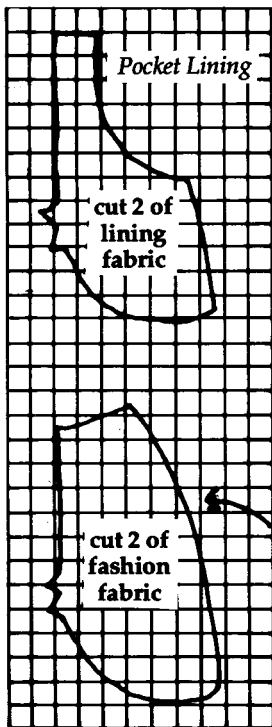
Bolo—Cut a 4" x 12" rectangle from the striped fabric with the stripes running crosswise. Press folds 3/4" apart running in the same direction as the stripes. Stitch a 1/4" tuck at each fold. Press the tucks flat in one direction and stitch across them close to one edge. Press the tucks flat in the other direction and again stitch across the tucks 1/2" away from the first stitching. Repeat pressing and stitching across the width of the fabric.

Cut a 2 1/4" circle of thin plastic or cardboard and glue two circles of fiberfill to it for padding. Cut a 3 1/2" circle from the tucked fabric and run a gathering thread around the edge. Place it over the fiberfill side of the plastic circle and gather the edge around to the back. Glue it in place and back it with another plastic or cardboard circle. Glue the bolo fitting on the back. Make two yards of twisted cord with a total of 24 strands of taupe. Glue a length of cord around the tucked circle. Try on the remaining cord, cutting it to the desired length and gluing bolo tips to each end. Insert cord ends into bolo fitting.

WEFT COLOR ORDER FOR A-LINE SKIRT:

red	13	5	8	3
brown	5	8	3	13
rose	8	3	13	5
maroon	3	13	5	8
taupe	13	5	8	3

Pocket Pieces



Warp Plan Layout

Table Toppers

NOTEBOOK



Flowered Rep Placemat

designed by Priscilla Lynch

"My goals in planning this project were to weave a heavy placemat that would protect my wood table and a design that would reflect the flavor of the surrounding room and my dishes. Since both my dishes and wallpaper have a flowered design, I wanted to incorporate this motif as part of my design."

FABRIC DESCRIPTION: 4-block rep weave (8-shaft loom required).

WARP: 5/2 pearl cotton at 2100 yd/lb.

WEFT: 10/2 pearl cotton at 4200 yd/lb and plied cotton at 660 yd/lb.

E.P.I.: 40 (4 ends per dent in a 10-dent reed).

WIDTH IN REED: 14".

This piece was a winner in our Terrific Table Toppers Weaving Contest. For complete instructions for **Flowered Rep Placemat**, see the Instruction Supplement.



Blue and Bronze Striped Picnic Cloth

designed by M. Kati Meek

"The stripe sequence for this cloth was taken from a seashell I found in South Carolina. The quality of the colors could not be produced with commercial yarns so I experimented with fiber-reactive dyes to space-dye the linen in a slapdash, non-technical approach. I began by examining the shell with a magnifying glass and recorded the colors on fine graph paper. Then I enlarged the sequence about ten times and wrote out the color plan at full scale. I wound the warp double length, one "shell sequence" wide, then folded the warp in half for a mirror image. Slight variations occur from altering the cross sequence while threading."

FABRIC DESCRIPTION: Warp-faced plain weave.

WARP & WEFT: 45/3 linen at 4500 yd/lb.

E.P.I.: 48.

WIDTH IN REED: 19".

This piece was an honorable mention in our Terrific Table Toppers Weaving Contest. No instructions given.



Dragonflies and Lotus Flowers

designed by Peggy Clark Lumpkins

"Some dragonflies I saw on lily pads inspired this placemat. To design the oval-centered design, I drew an oval to scale on a piece of paper, placing dragonflies and blossoms around it. I pinned this cartoon to the web of my fabric and used this for my pattern.

"The inlay was done in the same shed as the background. Weaving the design wrong side up allowed me to see my turns and joins. When beginning and ending yarns, I left a 1/2" tail and wove it in on the next shed."

FABRIC DESCRIPTION: Plain weave with inlay.

WARP: 16/1 linen at 5000 yd/lb.

WEFT: *Background*—Tow linen singles at 3620 yd/lb.

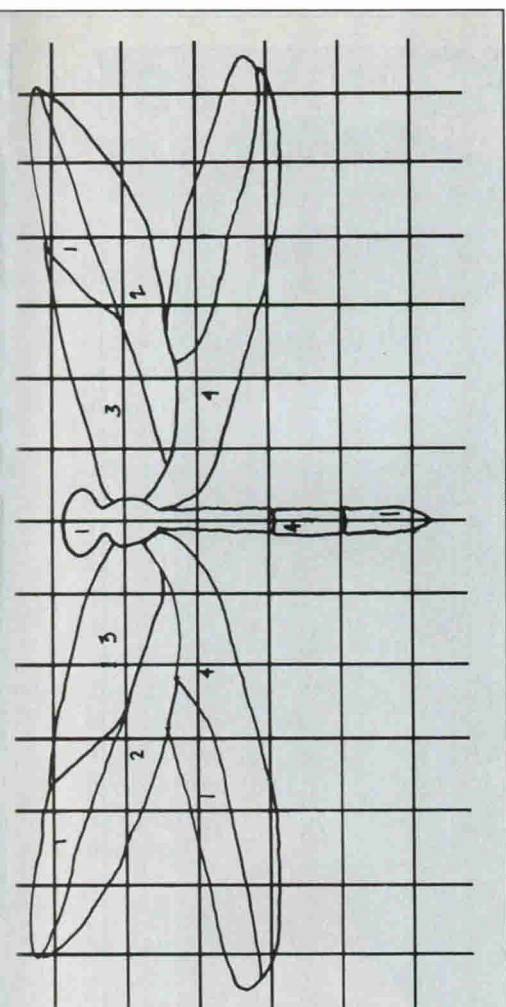
Pattern—6/1 wool singles at 3000 yd/lb.

E.P.I.: 15.

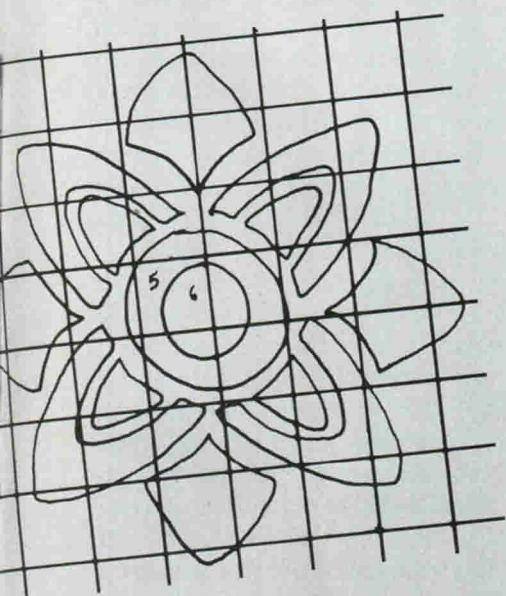
WIDTH IN REED: 15 1/2".

Instructions for **Dragonflies and Lotus Flowers** are in the Instruction Supplement. This piece was a winner in our Terrific Table Toppers Weaving Contest.

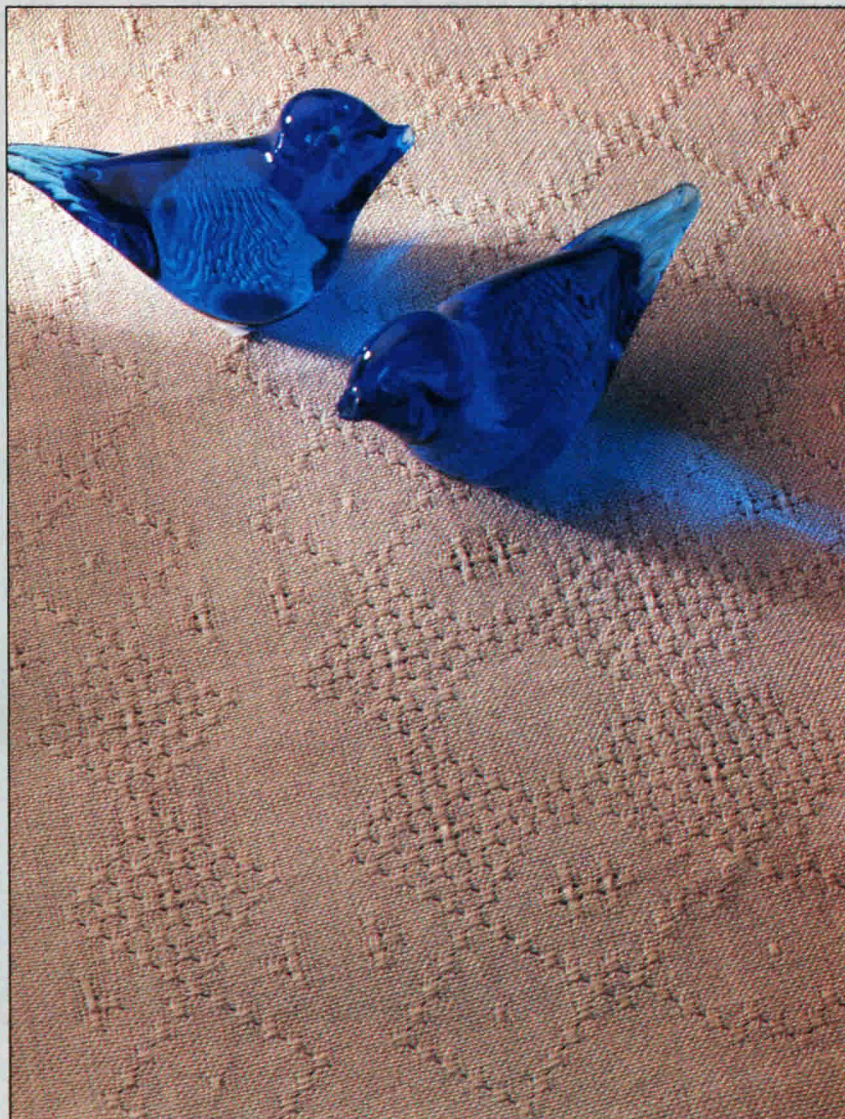




1 square = 1/2"
 1 = black 4 = green
 2 = purple 5 = white
 3 = blue 6 = yellow



Note: all flower petals are white.



Huck Diamonds

designed by Dorothy N. Smith

"One of my goals in weaving is to understand a weave structure and make it work for me. After thorough research and study, I lay out the design on paper and plan the threading, tie-up, and treadling according to the rules of the weave structure. These placemats were worked out that way. They have an allover diamond pattern with huck lace near the borders framing plainer diamonds in the center."

FABRIC DESCRIPTION: 8-shaft huck.

WARP AND WEFT: 40/2 linen at 6000 yd/lb.

E.P.I.: 30 (sleyed 2 ends per dent in a 15-dent reed).

WIDTH IN REED: 13 1/4".

Complete instructions for **Huck Diamonds**, as well as a discussion on how to map your own designs, are in the Instruction Supplement. This piece was a winner in our Terrific Table Toppers Weaving Contest.



Slubby Twill Placemats

designed by Margaret Gaynes

"The warp color for these mats was chosen to show off a variety of weft colors. The mats are not necessarily intended to be used all together, but each works individually, and a number of combinations look good together."

FABRIC DESCRIPTION: 2/2 twill and plain weave.

WARP: Four-ply mercerized cotton at 1720 yd/lb.

WEFT: Mercerized cotton flake at 1500 yd/lb.

E.P.I.: 12.

WIDTH IN REED: 16½".

See the Instruction Supplement for complete weaving instructions.

Yarns courtesy of Ironstone Yarns and Crystal Palace Yarns.

Yes, You Can Find the Time to Weave

by Margaret Gaynes

AT A WORKSHOP not long ago, several people commented that they hadn't woven anything recently, want to weave, but don't seem to find the time. I thought about them when I started to design these placemats. This project can easily be worked on at intervals—ten minutes here, a half hour there. The threading and treadling are straight twill for ease of warping and weaving, but the choice of a slubbed weft yarn breaks the twill's diagonal line and makes the weave look like a more complex undulating twill. I like things that look more difficult than they really are.

Since, like most people, I enjoy weaving more than warping, I put on a long enough warp for several sets of mats. Because I prefer placemats that go together but are not all the same, I selected a warp color that blends with many related weft colors. A colorful warp is more fun to look at than a white or natural one, so this pretty blue-green was my choice. Both the warp and weft yarns are mercerized cotton and wash well, a requirement for placemats. They can be machine dried, taken out while slightly damp, and hand smoothed—no ironing!

I planned to do the entire project in small chunks of time and set small, achievable goals for myself. If you have a large block of time in which to warp your loom (a Sunday afternoon, perhaps) that's fine, but if you don't, just break the process into small parts. Set reasonable goals such as measuring the warp, threading the reed, or threading half the heddles (or even threading a few pattern repeats)—whatever you have time for. If you

are threading in spurts, here are some tips for keeping your place. A simple threading is a help, of course. But if yours is more ambitious than my straight twill, write it out and tape it to the loom where you can easily refer to it. If you like, break it into easily remembered units (about four threads is right for me). If you have to stop before the end of a pattern repeat, mark the last group threaded. I use a paper clip as a marker; when I mark with a pencil I wind up with so many marks on my paper that I don't know which is the latest. It helps to separate out the heddles needed for a single pattern repeat or, in the case of straight twill, three or four repeats. The threading is easier to check in a small group, and if I am interrupted, it's easy to find my place again.

Approach your weaving the same way. If you have a few minutes, sit down and weave. You don't have to weave a whole placemat at once. Do what you have time for. Tailor your goal to the time available: weave a hem, or weave until you have to advance the warp.

Obviously, a simple treadling is easier to keep track of than a complex one. For a longer one, I write it out on a strip of paper and attach a paper clip, pointing the clip at the last shot if I am interrupted.

A consistent beat is important. You don't want your mats to look as if they had been woven in stages, even though they were. After you have woven the first few inches, measure your picks per inch and record that number on your treadling sheet. When you start your weaving again, weave an inch

and check the number of picks. If you are not right on, unweave the inch and adjust your beat. Be sure to check: depending on what kind of day it's been, you may be pounding in extra picks or daintily placing in too few picks.

If your project is of wool, mohair, or a stretchy yarn, relax the tension on the warp between weaving sessions. Ever since I neglected to relax a fragile mohair warp and came back the next day to find that some of the threads had pulled apart, I've made it a habit to release the tension on all of my warps.

Make sure that all your mats are the same length. Mark on a strip of adding machine tape how much to weave for each hem and the body of the mat. Pin the tape with two T-pins to the woven portion of the mat, leapfrogging the pins every time you advance the warp. That way the tape won't get wound onto the cloth beam and you can use the same tape for every mat, ensuring that they will all be the same. I make notes on the tape of how many mats I have woven so I'll know at a glance how many I'll need to complete a set.

In warping and weaving this set of six placemats, I discovered that I usually found a few minutes to weave early in the morning or late in the afternoon. Sometimes I had only 10 minutes, other times 45. The whole project took 30 days from start to finish; some days I worked on it twice and other days I didn't make it to the loom. When I did work on it, it felt good to include a little weaving in my list of accomplishments for the day. Though it might seem like a slow rate of progress, that's twelve projects a year!

Don't put it off; get a project on that empty loom and start enjoying weaving. ♦

Margaret Gaynes weaves and teaches in her Cupertino, California, studio. She is a regular contributor to HANDWOVEN.

FINDING TIME

TALKING TO OTHER WEAVERS, I am always amazed, not only at the talent evident in their various crafts, but also at the variety of their other interests. In our own small guild they range from beekeeping to playing the organ, from teaching humor and creativity to training Girl Scouts to swim—and this in addition to full-time work at home or outside, including raising babies and taking care of aging parents.

Yet sometimes the weaving does slip. Late in 1982, I found myself not weaving at all. I still taught weaving, participated in various guild activities, and considered myself a weaver. But my loom sat with a warp on, untouched for months. It wasn't a bad warp; I found no mistakes when I started to weave. And the weaving itself provided no particular difficulties; I even liked the color combinations. I just didn't have *time*.

The demise of my weaving was a slow process. As other activities seemed to have higher priority, I wove less and less until finally I wasn't weaving at all. Starting up again on a regular basis was an even slower process.

A New Year's resolution for 1983, which was repeated for 1984, was partially but not totally successful; I had promised myself I would weave every day, even if only for 15 minutes. Though not completely kept, my resolution got me started weaving again.

A seminar by Anita Mayer called "Weaving: Finding the Time, Space, and Money" was inspirational as well as full of good advice. It gave me the impetus to decide what was important and what wasn't. Yes, I was a weaver, I wanted to weave, I needed to find the time.

But the biggest problem for me was that, by the time I finally got to the loom late in the evening, I was so tired that good, rhythmic, and enjoyable weaving was nearly impossible. Treading mistakes or an uneven beat resulted, and finding these at a later session at the loom was discouraging.

Quite by accident I discovered my solution: weave early in the morning, before the bustling of daily life starts, before the demands on my energy

make me tired. It may seem an obvious solution, but I had always been a night owl and the idea of getting up in the morning earlier than I had to didn't sound very appealing. It all started when I had to get up early for a series of lectures; being a sleepyhead in the morning meant that, in order to be conscious at 8:00 a.m., I had to be up hours before that. I was up—though unwillingly—with more than ample time to review notes; since there wasn't much else I could do at that early hour and since I was nervous, I began to weave.

A difference between night and day

by Marcy Petrini

What a revolutionary idea! The quiet of the house was conducive to the smooth, peaceful, calming rhythm of weaving; I wasn't tired, and the cloth progressed as if effortlessly. No mistakes were made; it was a joy to weave again.

Now getting up in the morning doesn't seem so bad after all—at least most mornings of the week. I can weave and not feel guilty about everything else that needs to be done; after all, I would be in bed under normal circumstances. I am not fatigued, so the weaving is enjoyable; I don't weave so long that I get tired and make my workday ineffective. And I start the morning with a present to myself, a little bit of weaving that puts me in a good mood for the rest of the day.

That was nearly five years ago. My "15 minutes a day rule" has evolved and been adapted to my changing life. I get up most days and weave, but if I don't, I weave in the evening. Most of the time I weave for much longer than 15 minutes; in fact, sometimes I have to pull myself from the loom to go to work. On occasion, I do feel that I have to make myself do it, but I also know that once started I usually enjoy it; if I have to do something totally unpleasant (like repair several warp threads of a yarn which should not have been used in the warp in the first place), I know that my pact with myself is only for a few minutes, and I can stand to do anything if it's just for a short time and visible progress is made.

Fifteen minutes a day may not seem like much, and in total time I guess it isn't. It's a little more than two work weeks per year. But they are just the start, a way to combat procrastination and inertia. And even if they are taken at face value, they are two extra weeks of vacation a year squeezed out of life!

I am not saying that this plan would work for everyone, nor that every night owl should turn into a morning lark. I am not even saying that weaving should be so high on every weaver's list. I am saying that sometimes we become slaves to our schedules, guilt-driven by all the things that we ought to do, unwilling to pamper ourselves with a little bit of weaving time.

Of course, this is not the only reason why some weavers are not weaving. Early in my career, I suffered from what I call "weaving to perfection block". But that's another story. . . . ♦

Marcy Petrini has been weaving for 13 years and teaching for 7 years. In her other life she is a research scientist specializing in lung physiology and medicine. She lives in Jackson, Mississippi, with her loom-doctor husband, who makes house calls if paid in chocolate, and her two cats, who provide some fibers for spinning and weaving, test loom tension by sleeping on the warp, and check for quality control by sitting on finished items.

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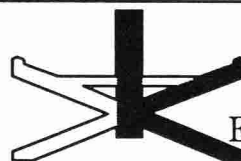
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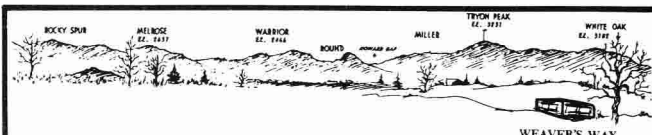
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Letters and Words in Bronson Lace:

It's as easy as A B C

by Sigrid Piroch

IMAGINE WEAVING alphabet letters, numbers, and many small designs such as hearts from one threading. With Bronson lace threaded on eight shafts, you can weave a row of letters, words, even sentences. The words run warpwise in lace against a plain-weave background, making it perfect for banners such as the alphabet strip I wove as a sampler. It's also great for personalizing placemats, towels, and scarves for special gifts. I wove a series of linen towels, each with a different treatment—one says "HANDWOVEN", another has my initials and the date, and still another features just the date with a heart on each side.

Each letter is six lace units high, and most are four units wide. The rest of the textile is plain weave,

which looks nice with warp stripes setting off the letters. Lace weaves look best with the same color in both warp and weft, but similar shades also work well as do changes in the weight of the weft, particularly in the pair of shots which form the weft floats of the lace.

Since this project requires a different tie-up for each lace letter woven, it is easiest to weave on an eight-shaft table loom or a dobby loom. If you want to weave this on a regular eight-shaft floor loom, expect to retie the treadles several times. I keep three treadles always tied up—the tabbies plus shaft 2, which is used frequently. I retie the other treadles as needed (Illustration 1).

At first glance, the threading looks strange, but it's characteristic of Bronson lace. Every other warp end is on shaft 1, making it very heavy. Most of the other warp ends are on shaft 2; shafts 3 through 8 carry the lace units. Make sure your loom has enough heddles on shafts 1 and 2 before you start threading.

Illustration 2.

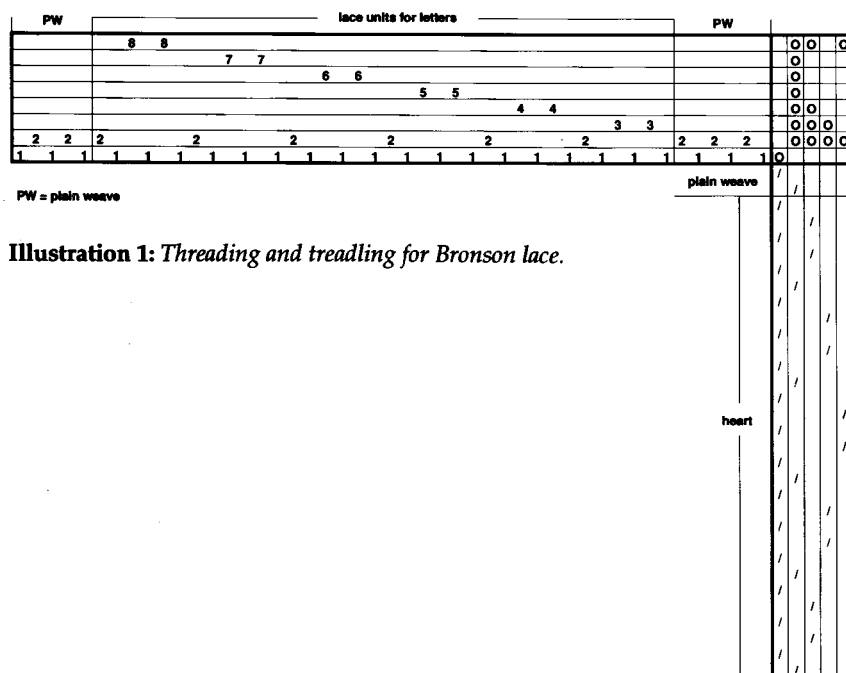
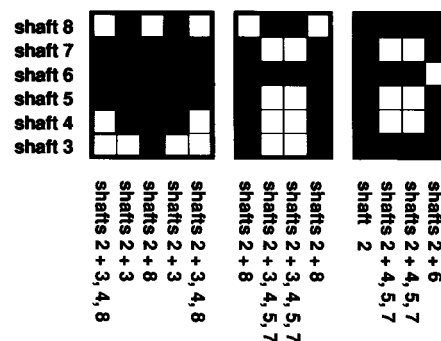


Illustration 1: Threading and treadling for Bronson lace.

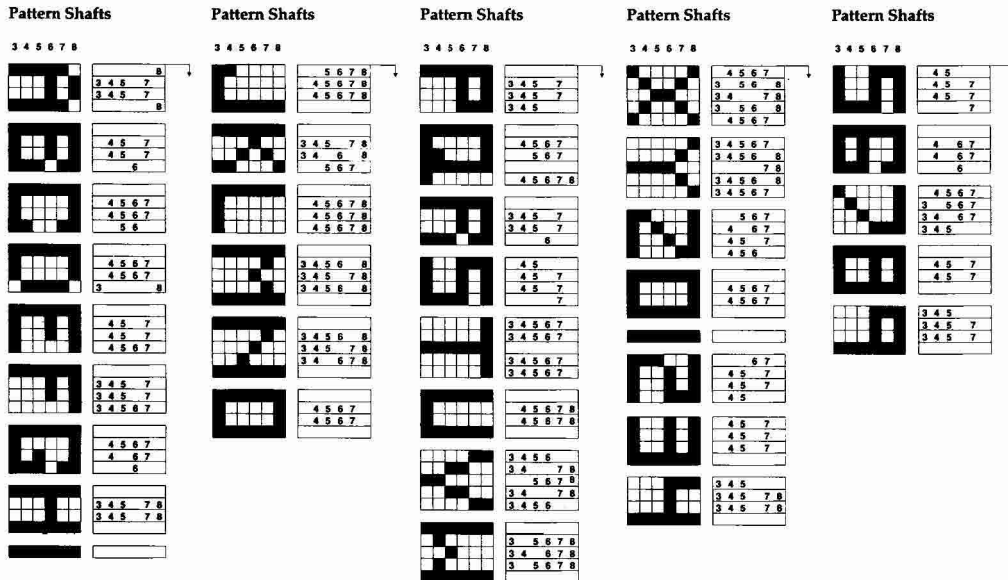
To figure out the treadling, plot the letter or symbol on graph paper using six squares from the top of the letter to its base; the width is variable. List the shafts beside the graphed squares as shown. Now look at each column and write down the shafts for each background square. These shafts plus shaft 2 are the pattern shafts for each row of lace. You're ready to weave after you write the pattern shafts into the treadling sequence. After each letter, weave some plain weave for spacing, perhaps six or eight picks. ♦

Sigrid Piroch teaches workshops around the United States on a variety of subjects. She will be a featured speaker this summer at Convergence '90 in San Jose, California.



*Otherwise plain linen towels are given a personal touch with Bronson lace initials along one edge. A letter and number sampler strip is a good way to practice this technique and is an attractive resource for future projects. Instructions for **Linen Towels** and **Alphabet Sampler**, both woven by the author, are on page 70. Yarns courtesy of Halcyon Yarn and Glimåkra Looms 'n Yarns.*

Alphabet and Number Treadlings



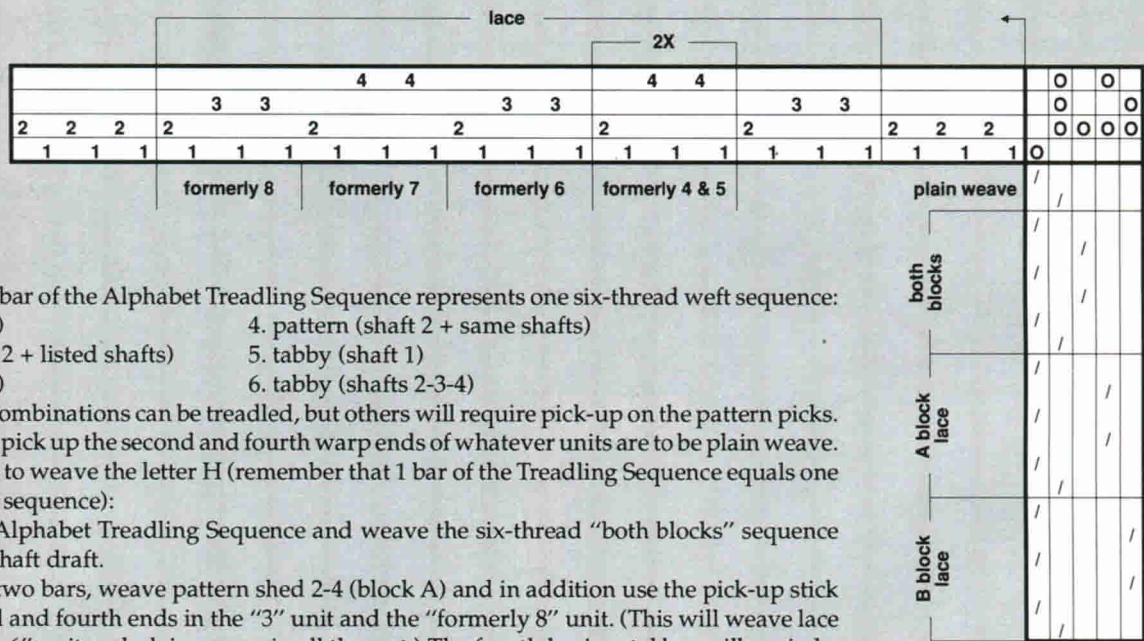
Each horizontal bar of this diagram represents one six-thread treadling sequence:

- tabby (1)
- pattern (2 + listed shafts)
- tabby (1)
- pattern (2 + same shafts)
- tabby (1)
- tabby (2 + 3-4-5-6-7-8)

(If there are no shafts listed in a bar, lift just shaft 2, weaving all blocks as lace.)

Bronson Lace Pick-Up

If you have only four shafts, you can still weave this alphabet by treadling two-block Bronson lace and using a pick-up stick for some of the combinations. Here's how to translate the 8-shaft Alphabet Treadling Sequence to 4 shafts used with a pick-up stick.



Each horizontal bar of the Alphabet Treadling Sequence represents one six-thread weft sequence:

1. tabby (shaft 1)
2. pattern (shaft 2 + listed shafts)
3. tabby (shaft 1)
4. pattern (shaft 2 + same shafts)
5. tabby (shaft 1)
6. tabby (shafts 2-3-4)

Some of the combinations can be treadled, but others will require pick-up on the pattern picks. You will need to pick up the second and fourth warp ends of whatever units are to be plain weave.

For example, to weave the letter H (remember that 1 bar of the Treadling Sequence equals one 6-pick treadling sequence):

Refer to the Alphabet Treadling Sequence and weave the six-thread "both blocks" sequence noted on the 4-shaft draft.

For the next two bars, weave pattern shed 2-4 (block A) and in addition use the pick-up stick to lift the second and fourth ends in the "3" unit and the "formerly 8" unit. (This will weave lace in the "formerly 6" unit and plain weave in all the rest.) The fourth horizontal bar will again be the "both blocks" sequence.



You can weave words and messages in Bronson lace as shown in this example by the author.

GENERAL INSTRUCTIONS

Volume XI, Number 2
March/April 1990

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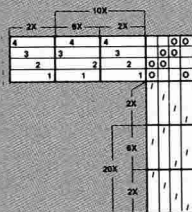
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Please read the instructions thoroughly before beginning a project.

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

Our warp length measurements include finished length, percentage of take-up and shrinkage, and a standardized loom waste of 27". Your own loom waste may be different, according to the requirements of your loom and warping technique. To figure loom waste, measure unwoven warp at the beginning and end of several of your projects. Be sure to allow for knot tying and trimming of ends.

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



PRODUCT INFORMATION. Your local yarn shop will carry many of the yarns featured in this issue. If they don't have a particular yarn in stock check with them about substituting similar yarns or ordering yarns for you.

If you don't have a local yarn shop, you can write to these suppliers about locating the dealers nearest you. Wholesale suppliers have been noted with an *.

*Crystal Palace Yarns, 3006 San Pablo Avenue, Berkeley, CA 94702

Eaton Yarns, PO Box 665, Tarrytown, NY 10591

Frederick J. Fawcett, 1304 Scott Street, Petaluma, CA 94952

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

Halcyon Yarn, 12 School Street, Bath, ME 04530

*Ironstone Warehouse, PO Box 365, Uxbridge, MA 01569

*Lily/Blumenthal, PO Box 798, Shawnee Mission, KS 66201

*Maysville Cotton, Edgemont Yarn Service, Box 240 Edgemont, Maysville, KY 41056

Scancraft, PO Box 215, Oakton, VA 22124

Schoolhouse Yarns, 25495 S.E. Hoffmeister Road, Boring, OR 97009

*Scott's Woolen Mill, 528 Jefferson Avenue, Bristol, PA 19007

*Silk City Fibers, 155 Oxford Street, Paterson, NJ 07522

Weaver's Way, PO Box 70, Columbus, NC 28722

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.

1	6/1 wool at 3000 yd/lb (6040 m/kg)
2	20/2 cotton at 7940 yd/lb (16,000 m/kg)
3	16/2 cotton at 6350 yd/lb (12,800 m/kg)
4	12/2 cotton at 4700 yd/lb (9500 m/kg)
5	10/2 cotton at 4200 yd/lb (8460 m/kg)
6	8/2 cotton at 3600 yd/lb (7250 m/kg)
7	6/2 cotton at 2520 yd/lb (5070 m/kg)
8	5/2 cotton at 2100 yd/lb (4230 m/kg)
9	4-ply cotton at 1720 yd/lb (3460 m/kg)
10	Mercerized cotton flake at 1500 yd/lb (3020 m/kg)
11	Cotton novelty ratiné at 1400 yd/lb (2820 m/kg)
12	3/2 cotton at 1260 yd/lb (2530 m/kg)
13	22/2 cottolin at 3170 yd/lb (6400 m/kg)
14	40/2 linen at 6000 yd/lb (12,090 m/kg)
15	16/1 linen at 4830 yd/lb (9730 m/kg)
16	12/1 tow linen at 3620-4460 yd/lb (7300-9000 m/kg)
17	20/2 linen at 3000 yd/lb (6040 m/kg)
18	Rayon bouclé at 900 yd/lb (1810 m/kg)
19	Viscose chenille at 1300 yd/lb (2620 m/kg)
20	"Poppana" 3/8" bias fabric strips at 320 yd/lb (640 m/kg)
21	Cotton novelty at 1150 yd/lb (2310 m/kg)

INSTRUCTION SUPPLEMENT

Flowered Rep Placemat

designed by Priscilla Lynch, Ada, Michigan
page 61

8

PROJECT NOTES: In planning this project my goal was to design heavy placemats that would protect my wood table and reflect the flavor of the surrounding room and my dishes. Both the dishes and the room's wallpaper have a stylized flower motif. I chose rep weave for its smooth, heavy, and hard-wearing qualities. Since I have only eight shafts on my loom I was limited to four independent blocks. Giving one block to the background, I drew up a design for a flower and leaf pattern using the remaining three blocks.

FABRIC DESCRIPTION: 4-block rep weave.

FINISHED DIMENSIONS: Four placemats—each 13½" wide by 16¼" long, plus ¼" fringe on each end.

WARP: 5/2 pearl cotton at 2100 yd/lb:

DRAFT FOR FLOWERED REP PLACEMAT:

22X	8X	8X	8X	8X	8X	8X	140X	8X	8X	8X	8X	8X	8X	22X															
				8								8																	
						7							7																
			6						6					6															
				5						5					5														
			4								4					4													
				4								4					4												
					3								3					3											

/ = fine (10/2 cotton) ● = heavy (plied cotton)

930 yd beige, 930 yd dark blue, 80 yd gold, 160 yd rust.

WEFT: *Fine*—10/2 pearl cotton at 4200 yd/lb: 180 yd beige. *Heavy*—Plied cotton at 660 yd/lb: 180 yd white.

YARN SOURCES & COLORS: The 10/2 and 5/2 pearl cottons are UKI colors: unnumbered white, #21 Soldier Blue, #9 Ginger, and #108 Light Rust. The plied cotton is Bernat Yarn's Gloucester, white.

E.P.I.: 40 (4 per dent in a 10-dent reed).

WIDTH IN REED: 14".

WARP COLOR ORDER:

				250X					
Light Rust	20				20	=	40		
Ginger	10			10		=	20		
Natural	1					=	250		
Soldier Blue				1		=	250		

TOTAL WARP ENDS: 560

WARP LENGTH: 3½ yd, which includes

take-up, shrinkage, and 27" loom waste. **DRAFT:** Follow the Warp Color Order when threading.

P.P.I.: 10 (5 heavy and 5 fine).

TAKE-UP & SHRINKAGE: 4% in width and 25% in length.

WEAVING: Begin and end each placemat with four picks of plain weave using only the fine weft. Hemstitch each end. For the body of the placemat, follow the treading sequence, interlocking the two wefts at each edge.

FINISHING: Machine wash in warm water on gentle cycle. Line dry.

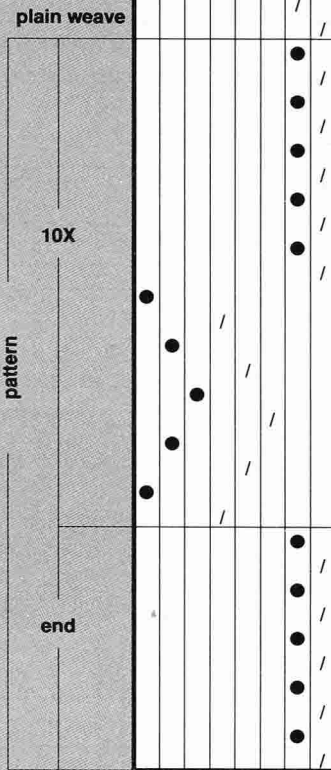
Slubby Twill Placemats

designed by Margaret Gaynes, Cupertino, California

page 64

4

PROJECT NOTES: I chose a warp color for these mats to show off a variety of weft



colors. The mats are not necessarily intended to be used together, but each works individually and a number of the combinations look good together. I especially like the purple and blue mats together and the grayed blue-green and grayed green mats together. You may want to weave a set using one weft color or a selection of weft colors as I did.

FABRIC DESCRIPTION: 2/2 twill and plain weave.

FINISHED DIMENSIONS: Six placemats, each 13" wide by 18" long, including 1" hem on each end.

WARP: Four-ply mercerized cotton at 1720 yd/lb: 1320 yd blue-green (including 270 yd used for hem weft).

WEFT: Mercerized cotton flake at 1500 yd/lb: 190 yd needed for each mat or 1140 yd for six mats.

YARN SOURCES & COLORS: The warp and hem weft are Baby Georgia cotton from Crystal Palace Yarns: #9563 Mer du Sud. The weft is Mercerized Flake Cotton from Ironstone Yarns: #323 blue, #215 light blue-green, #272 grayed blue-green, #556 grayed green, #703 bright green, and #303 purple.

NOTIONS: Matching blue-green sewing thread.

E.P.I.: 12.

WIDTH IN REED: 16½".

TOTAL WARP ENDS: 198 (including floating selvages).

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

DRAFT:

P.P.I.: 20 (14 in hems).

TAKE-UP & SHRINKAGE: 20% in width and 13% in length.

WEAVING: Begin and end each placemat with 3" plain weave for a hem, using the 4-ply blue-green as weft. To avoid a three-thread warp float between the hem and the body of the mat, end the hem with a 2-4 pick and begin the body with a 2-3 pick.

Weave the body of each mat in twill for 18" and separate the mats with a few picks of plain weave in a colorfast contrasting color. Leave these separators in place until the entire fabric is washed and dried.

I had some breakage with the floating selvages which were not beamed with the warp and were weighted separately. The warp yarn is made up of softly spun threads plied together and the yarn unplied and drifted apart. I solved the problem by doubling the floating selvages, but I think another solution would be to beam the selvages with the warp. If extra tension is needed, suspend a weight from a opened paper clip looped around each selvage beneath the warp beam.

FINISHING: Machine stay stitch the ends of the entire length of fabric. Machine wash in warm water on cotton cycle, using detergent. Machine dry, removing when slightly damp, press and air dry flat. Stay stitch the ends of each mat and cut them apart, removing the contrasting separator wefts and trimming close to the stay stitching. Turn the ends under $\frac{3}{4}$ ", press, then turn under again bringing the fold to the first row of twill. Hand stitch the hems, press again.

For future washings, ironing should not be necessary if the mats are removed from the dryer when slightly damp, hand smoothed and air dried flat.

Dragonflies and Lotus Flowers

designed by Peggy Clark Lumpkins,
Brownsville, Maine
page 62

4 2

PROJECT NOTES: For this placemat, I drew dragonflies I had seen on some lily pads, and added blossoms between them. I designed them for an oval-centered piece, placing them where I wanted on a full-sized cartoon which I pinned beneath the warp to follow as I wove the inlay.

FABRIC DESCRIPTION: Plain weave with inlay.

FINISHED DIMENSIONS: 15" wide by 20" long, including a $\frac{3}{8}$ " hem on each end.
WARP: 16/1 linen at 5000 yd/lb: 380 yd natural. (This is Berga's 16/1 Lingarn from Scancraft, unbleached.)

WEFT: **Background**—Tow linen singles at 3620 yd/lb: 180 yd unbleached. (This is Borgs' Lintowgarn 12/1 from Glimåkra Looms 'n Yarns, unbleached.)

Pattern—Wool singles at 3000 yd/lb: small amounts each of black, purple, blue, green, white, and yellow. (These are Berga's 6/1 Mobeltygsgarn from Scancraft, #100 black, #2737 purple, #3058 bright blue, #4248 bright green, #10 white, and #1085 yellow.)

E.P.I.: 15.

WIDTH IN REED: 15 $\frac{1}{2}$ ".

TOTAL WARP ENDS: 232.

WARP LENGTH: 1 $\frac{1}{2}$ yd, which includes take-up, shrinkage, and 27" loom waste.

DRAFT:

P.P.I.: 17.

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

WEAVING: If necessary, use a temple to help keep selvages straight and unbroken. Make a full-sized cartoon of your design. Weave a 1" hem with black. Pin the cartoon to the hem, underneath the warp, and begin weaving. The inlay is done in the same shed as the background. Weave across the full width with background weft, beat without changing the shed, weave the inlay, beat, change the shed.

When beginning a new yarn, leave a $\frac{1}{2}$ " tail. On the second row of inlay, weave the tail under two warps to lock it in place. When you come to the end of a yarn, overlap the new one with the old under two warps. When you come to the end of an inlay area, turn the end of the yarn around the last warp thread and back into the same shed, overlapping itself under at least one warp thread. (If the area is too small to allow this, leave the tail on the back of the fabric and needle weave it in later.)

FINISHING: Steam press. Turn $\frac{3}{8}$ " under twice at each end of mat; hand sew hems. Weave in and trim off any remaining weft ends. Steam press again.

4		O
3		O
2		O
1	O	
	/	/

2		O
1	O	
	/	/

Huck Diamonds

designed by Dorothy N. Smith,
Tulsa, Oklahoma
page 63

8

PROJECT NOTES: One of my goals in weaving is to understand a weave structure and make it work for me. After thorough research and study, I lay out the design on graph paper and plan the threading, tie-up, and treadling according to the rules of the weave structure. Then I set it aside for a while and review it later to check that everything will work before proceeding to the loom. These placemats were worked out that way. They have an all-over diamond pattern with huck lace near the borders framing plainer diamonds in the center.

FABRIC DESCRIPTION: 8-shaft huck.

FINISHED DIMENSIONS: Four placemats—each 11 $\frac{3}{4}$ " wide by 18 $\frac{1}{2}$ " long, including a $\frac{1}{4}$ " hem on each end.

WARP & WEFT: 40/2 linen at 6000 yd/lb: 2650 yd unbleached.

YARN SOURCES & COLORS: This is Square Sale 40/2 line linen from Frederick J. Fawcett: natural.

NOTIONS: Matching sewing thread.

E.P.I.: 30 (2 per dent in a 15-dent reed).

WIDTH IN REED: 13 $\frac{1}{4}$ ".

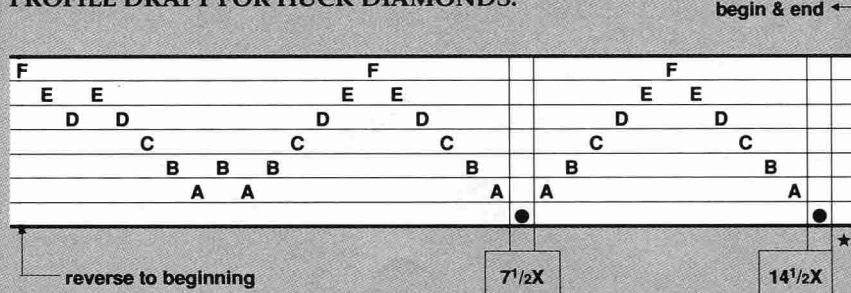
TOTAL WARP ENDS: 397, including doubled floating selvedge on each side.

WARP LENGTH: 3 $\frac{1}{2}$ yd, which includes take-up, shrinkage, and 27" loom waste.

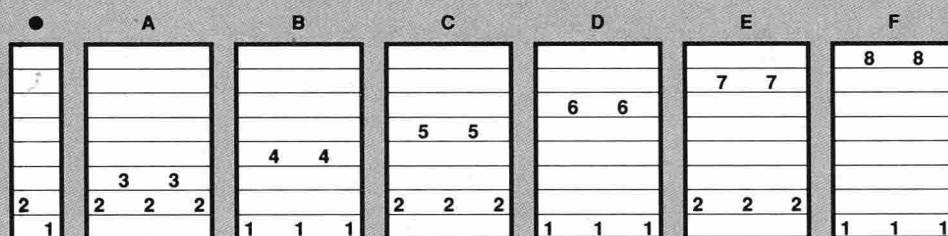
P.P.I.: 30.

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

PROFILE DRAFT FOR HUCK DIAMONDS:



THREADING KEY FOR HUCK DIAMONDS (★ = doubled floating selvedge; ● = plain weave; each unit reads from right to left):



To "map" a complex huck pattern, such as this one, in **block** form:

1. Write each weft block as a horizontal tabby bar, alternating bars:

2. To obtain a **weft** float, *cross out* or *erase* the pattern shaft for the block that will float:

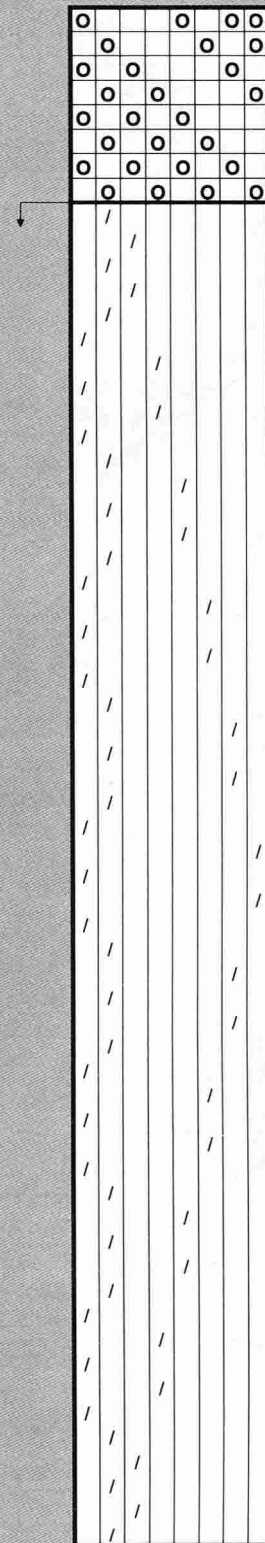
To obtain a **warp** float, *add* in the pattern shaft for the block that will float:

Note: *Adjacent* warp and weft skips will weave huck lace.

Thus, to weave this Huck Diamonds threading as a diamond outlined by weft skips with a warp skip in the center, the **block map** would be:

	A	B	C	D	E	F
1		3		5		7
2		4		6		8
1		3		5		
2		4		6	7	8
2		4		6		
1	3		5			
2		4		6		8
1		3		5		7
2		4		6		8
1	3		5		7	8
2		4		6		8
1	3		5			7
2		4		6		8
1	3		5			
2		4		6		

Therefore, the full tie-up and treadling for this pattern as outlined diamond with warp-skip center would be:



Each bar of the **block map** represents a treadling sequence of five weft picks (tabby, pattern, tabby, pattern, tabby). Translated into conventional drafting form, the bar.....

2	4	6		
---	---	---	--	--

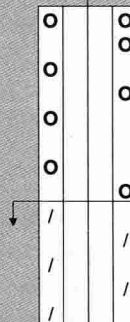
means.....



Likewise, the bar.....

1			5	7	8
---	--	--	---	---	---

means.....



Each bar of the **block map** translates into a similar five-weft sequence.

WEAVING: For each mat, weave 3" plain weave for hem and border; follow treadling sequence for body of the placemat; end with 3" plain weave.

FINISHING: Soak the fabric in soapy water; rinse. Plunge the fabric alternately into boiling water and ice water three times each. Roll in a towel to blot moisture. Iron on both sides until smooth and dry, ending with back side.

Staystitch and cut apart mats. Hem each placemat by turning under 1/4" and bringing fold to edge of pattern; hand sew. Press hems.

Poppana Vest

designed by Kaino Leethem, Boring, Oregon
page 53 2 4

PROJECT NOTES: This simple vest is woven of "poppana" (3/8"-wide bias strips of cotton cloth) on a fine cotton warp. This gives the vest the suppleness and furry appearance of chenille with the stability and washability of a soft cotton. Construction of the vest is easy: the shoulders are shaped by darts, the armholes are slightly shaped by tapering the amount of fabric turned under for facing, and the neck, front, and bottom edges are encased in bias binding.

FABRIC DESCRIPTION: Plain weave.
SIZE: 12. Circumference at chest 45". Length from shoulder 23 1/2".

WARP: Ne 12/2 cotton at 4700 yd/lb: 940 yd lavender.

WEFT: Poppana 3/8" bias-cut fabric strips at 320 yd/lb: 380 yd (about 8 50-yd rolls) lilac.

YARN SOURCES & COLORS: The warp is Helmi Vuorelma's Ne 12/2 Tuuli (available from Schoolhouse Yarns in the western U.S. and from Eaton Yarns in the eastern U.S.); #509 lavender. The poppana is Pirkanmaan Kotityo's Poppana: #39 lilac (one of three lavender tints). This poppana is from Schoolhouse Yarns; a similar product is available from Eaton Yarns.

NOTIONS: Matching lavender sewing thread; about 3/4 yd of matching doublefold cotton bias binding; optional pin, clasp, or other closure.

E.P.I.: 15.

WIDTH IN REED: 26".

TOTAL WARP ENDS: 392, including doubled selvages.

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

DRAFT:

P.P.I.: 9.

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

WEAVING: Weave the entire yardage in plain weave, using the poppana weft. I used a poppana shuttle (a special shuttle which holds a roll of poppana—available from Schoolhouse Yarns). When using this shuttle, more nap forms on one face of the fabric than on the other.

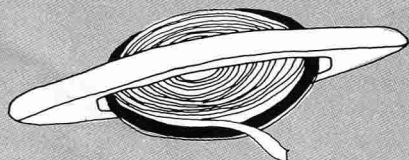
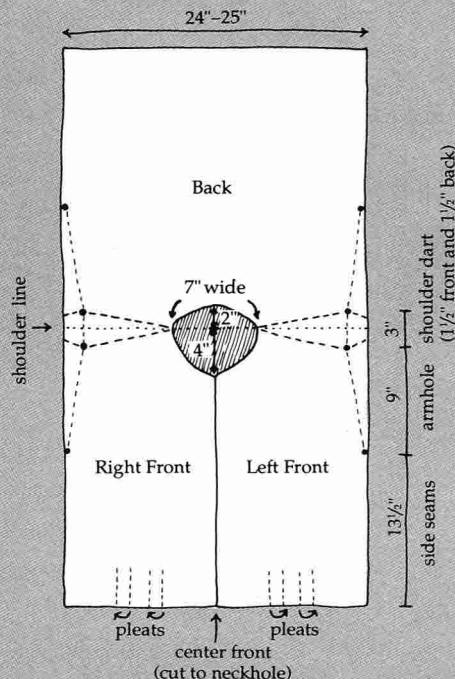


DIAGRAM:



FINISHING: Machine staystitch ends of fabric with zigzagging or two rows of stitching. Machine wash in warm water, air dry, and press. (If desired, the "furriness" of the napped face can be enhanced by brushing briskly while the fabric is damp.)

ASSEMBLY: Stabilize all cut edges by serging or by zigzagging twice. Lay out and mark the pattern as indicated on the diagram. Before cutting center front and across shoulders, stabilize the fabric by stitching just inside the cutting lines. Fold fronts to back at shoulder line (right sides together) and stitch the shoulder darts; press darts toward back. Stitch fronts to back at side seams, tapering seam allowances from 5/8" at the lower end to 1/8" at the underarm.

To face the armholes, turn under the selvages, tapering the amount turned under from 1/8" at the underarm to 1 1/2" at the shoulder; hand stitch in place; press.

At the lower edge of the front, gather the front by making two 1/2" pleats in the edge of each side; baste. Bind the lower edge, fronts, and neck hole with bias tape. (Sew one folded edge of tape to inside of fabric, right sides together. Turn tape to outside, press, and topstitch, catching all layers of tape and fabric.)

If a closure is desired, use a suitable lapel pin or attach frogs or other clasps.

Shining Stars Slipover

designed by Joanne Croghan, of Bainbridge Island, Washington
page 53 2 4

PROJECT NOTES: This was one of three different tops woven on the same warp. Changes can be made in the weft striping, neck and sleeve styles, embroidered or inlaid decoration, and even in the layout (which determines the direction of the warp stripes in the finished garment).

For this slipover I used an easy Butterick pattern with V neck and above-elbow sleeve length. Shiny pearl cotton and a textured cotton yarn in bright hues make a fabric that gleams with 2" checks. The shining stars were embroidered in radiant rayon bouclé on the blouse front while the fabric was on the loom. Crocheted picot edging trims the neck and sleeves; knitted ribbing finishes the waist.

FABRIC DESCRIPTION: Plain weave with embroidery.

SIZE: Medium. Circumference at chest 41". Length from shoulder 22 1/2", including 3" ribbing. Sleeve length from center back 20".

WARP & WEFT: Cotton novelty ratiné at 1400 yd/lb: 1200 yd red; size 5/2 mercerized cotton at 2100 yd/lb: 70 yd blue. For crocheted trim and knitted ribbing, size 5/2 mercerized cotton at 2100 yd/lb: 270 yd red. For embroidery, rayon bouclé at 900 yd/lb: a few yards each of bright dark blue and purple.

YARN SOURCES & COLORS: These yarns are all from Weaver's Way. The cotton novelty is Weaver's Lace: Scarlet. The 5/2 warp and weft are 5/2 Carolina Cotton in #418 Copen Blue, and the trim and ribbing are #483 Scarlet. The embroidery rayon is Carolina Jewels in #400 Sapphire and #932 Amethyst.

NOTIONS: Matching red sewing thread; Butterick Fast & Easy pattern #3070, view C or a similar pattern.

E.P.I.: 8.

WIDTH IN REED: 25".

WARP COLOR ORDER: (Note that the selvedge with the 15-end stripe of red will be the shoulder of the blouse front and blouse back.)

	8X		
red novelty	15	22	= 191
blue 5/2	1	1	= 9

TOTAL WARP ENDS: 200.

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

plus a few inches to allow for matching of checks.

DRAFT:

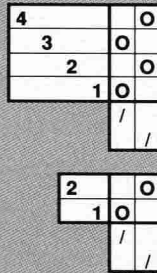
P.P.I.: 10 (measured under relaxed tension).

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

WEAVING: The weft color repeat is 24 picks of red novelty, then 1 pick of blue 5/2 mercerized cotton.

For the embroidery on the front, I used the rayon bouclé. I wove the first 4 red bands, then worked a blue star (in detached chain stitch) on the fourth band in the second full-size square from the shoulder selvedge (see diagram). I wove the next red band and embroidered a purple star in the third full-size square. In the next band the blue star is in the fourth square, then next a purple star in the third square, and finally a blue star in the second full-size square. These stars are carefully designed to be parallel to the V neck that will be cut from that piece.

FINISHING: Staystitch the ends of the fabric to prevent raveling. Machine wash in cold water and dishwashing detergent for 3 minutes on gentle cycle; rinse. Dry flat and press lightly.



ASSEMBLY: Lay out the pattern pieces on the fabric, centering the front on the embroidery, marking the V neck parallel to the embroidered design, and matching the checks at seam lines when possible. (I shortened the blouse front and back pieces to compensate for the addition of ribbing.) Staystitch (or overlock) all cutting lines and cut out the pieces. Assemble the blouse according to pattern instructions (or, if you are working without the commercial pattern, sew the shoulders, then attach the sleeves, then sew the underarm and side seams).

I worked one row of single crochet around all of the neck, sleeve end, and waist edges with the red 5/2 cotton. To the neck and sleeves I added a round of crocheted picot edging. (The crocheted edging took about 120 yards of yarn.) For the waist I machine knitted a band of K1, P1 ribbing 208 stitches wide by 3½" deep (which relaxed to 3"). I joined the ends of this strip and laced the upper edge of the ribbing to the loops of the crocheted waist edging.

"Antibes" Shell

designed by Ardis Dobrovolny, Boulder, Colorado
page 54

2 4

PROJECT NOTES: Inspiration for the pastel rainbow of this "shell" top was a calendar reproduction of a Monet painting, "Antibes: Morning" (1888). The scene is a view across a vivid blue and green Mediterranean Sea toward a beige, yellow, pink, and mauve town framed by mauve and blue hills and pale blue sky. I translated the scene's horizontal bands of color into vertical stripes of cotton and cotton novelty yarns, crossing them with a blue weft for a hazy look.

The garment design, with its scoop neck and cap sleeves, was adapted from parts of two commercial patterns. The design is versatile. It can be laid out on the fabric so that the yellow-to-aqua shading runs from sides to center (as here) or from center to sides. The scoop neck can be made deeper or shallower. The sides can be cut straight or (as here) slightly curved. The hemline can be curved more deeply or left as slits at the side seams, and the entire top can easily be woven shorter or longer. If the warp made twice as wide, the front and back can be cut full width, eliminating the center seams.

FABRIC DESCRIPTION: Plain weave.

SIZE: Large. Circumference at chest 45". Length from shoulder 29".

WARP: Size 8/2 unmercerized cotton at 3600 yd/lb: total of about 1240 yd of ten colors (see Warp Color Order for colors and yardages of each).

Cotton novelty yarn at 1150 yd/lb: total of about 150 yd of six colors (see Warp Color Order for colors and yardages of each).

WEFT: Size 8/2 unmercerized cotton at 3600 yd/lb: 920 yd light soft blue.

YARN SOURCES & COLORS: These 8/2 cottons are UKI colors—the warp colors are those listed in the Warp Color Order, and the weft is #47 Copen Blue. The novelty warps are Filigree from Scott's Woolen Mill. If you want to use other colors that are not available in this yarn, a suitable substitute would be Cotton Lace from Silk City Fibers.

NOTIONS: Matching blue sewing thread.

E.P.I.: in an 8-dent reed, the 8/2 cotton sleyed double (16 e.p.i.) and the novelty sleyed singly (8 e.p.i.): 252 ends in 136 dents.

WIDTH IN REED: 17".

WARP COLOR ORDER: (on next page). Within the wide stripes the similar hues of 8/2 and novelty are randomly mixed. In the narrow stripes of 10 ends that make the transitions from hue "a" to hue "b", the two colors are threaded b, a, a, b, a, b, a, b, b, a each time.

TOTAL WARP ENDS: 252 (232 size 8/2 and 20 novelty).

WARP LENGTH: 4¾ yd, which includes take-up, shrinkage, and 27" loom waste.

DRAFT:

P.P.I.: 13.

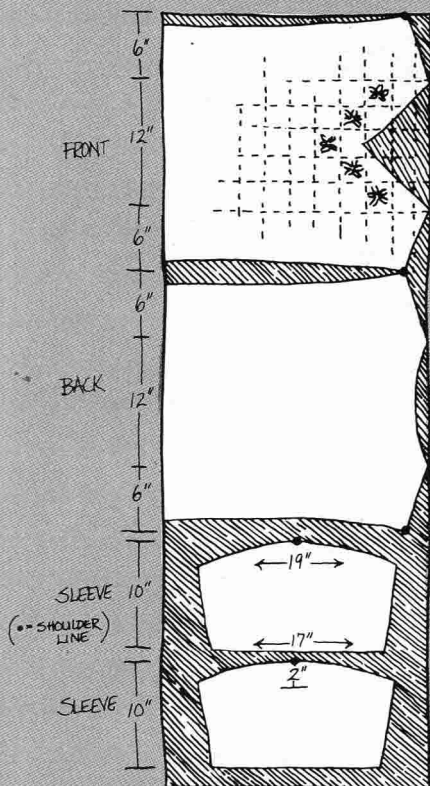
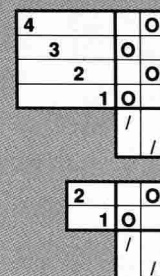
TAKE-UP & SHRINK-AGE: 18% in width and 11% in length.

WEAVING: Weave the entire yardage as plain weave (at least 132").

FINISHING: Machine staystitch ends of fabric.

Machine wash about 5 minutes on regular cycle, using warm water and mild detergent; rinse; spin dry. Machine dry at regular temperature for about 20–30 minutes or until fabric is only slightly damp. Immediately press over a terry-cloth-covered ironing board or pad of toweling. The finished cloth should measure at least 14" wide by 125" long.

ASSEMBLY: Choose which selvedge you wish to have as the center front and center back stripes. Lay out, mark, and cut out all four pattern pieces with the straight



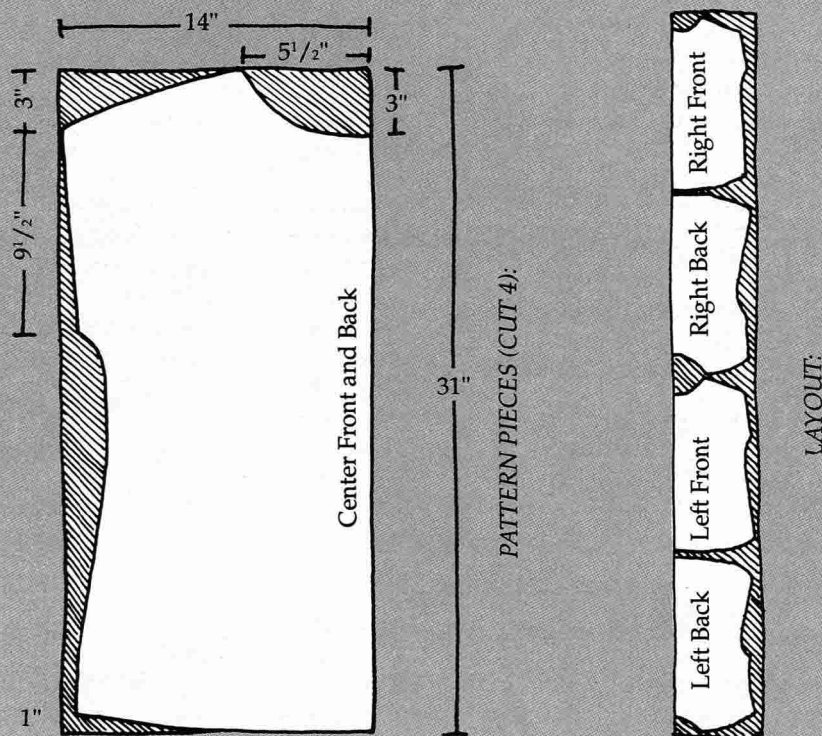
WARP COLOR ORDER & YARDAGES FOR "ANTIBES" SHELL:

8/2 COTTON:

												Total Ends	Yardages
soft blue (China Blue)	14	2										= 16	90
dk turquoise (Dark Turk)	14	3										= 17	90
lt gray-green (Nile Green)		5	12	5								= 22	120
lt yellow (Yellow)				5	14	5						= 24	130
lt peach (Peach)					5	10	5					= 20	110
lt pink (Pink)						5	12					= 17	90
lt rose (Rose)							12	5				= 17	90
lavender (Lavender)							5	26	5			= 36	190
lt blue (Baby Blue)								5	24	5		= 34	180
aqua (Aqua)									5	24		= 29	150

NOVELTY:

lt aqua (Sea)			2									2	= 4	30
lt yellow (Primrose)				2									= 2	20
lt peach (Peach)					2	3							= 5	30
lavender (Violet)							4						= 4	30
lt blue (Moon)									3				= 3	20
bright aqua (Aqua)										2			= 2	20



"center" edges along that selvedge. Machine staystitch or serge all cut edges and press them smooth. (All cut edges include a $\frac{3}{4}$ " seam allowance for flat-felling or hemming; the center seams have only $\frac{1}{4}$ " seam allowances because they are selvedges that need no stabilizing.)

Sew the fronts together at the center front seam and the backs together at the center back seam, right sides together; press seams open. Place front and back together (right sides together), aligning the color and texture stripes. Sew shoulder seams and side seams; flat-fell them on the inside.

Finish the neck edge by turning under

twice for a narrow hem and topstitching or hand stitching it (or by facing or binding it with pieces of matching fabric, if desired). Finish the armhole openings the same way. Press the finished garment lightly on a towel or pad as before.

Parfait Pastel Top

designed by Susanne Smith,
South Burlington, Vermont
page 55

6

PROJECT NOTES: Pastel "sherbet" colors were chosen to make this cool cot-

ton summer top seem even cooler. A pale gray weft was used to soften the brightness of the stripes and unify them.

The lower part of the blouse is plain weave. The yoke is alternating stripes of plain weave and huck lace, woven with the warp floats as the right side of the fabric to emphasize the pastels slightly and turned sideways to make horizontal bars. The contrast, both in texture and in stripe direction, points interest toward the face.

The pattern pieces are slightly modified rectangles; it would be very easy to weave and make a larger size by widening and lengthening the pieces (and increasing the yarn requirements and warp length accordingly). The waist is finished with a casing and drawstring for a blouson look; you could lengthen the body pieces and leave the lower side seams open as slits for a longer tunic or overblouse if desired.

FABRIC DESCRIPTION: Plain weave and huck.

SIZE: Petite. Circumference at chest 38". Length from shoulder 20 $\frac{1}{2}$ ", including 1" drawstring casing.

WARP & WEFT: Size 8/2 unmercerized cotton at 3600 yd/lb: 380 yd lavender, 340 yd pale pink, and 310 yd light teal for warp, and 640 yd light gray for weft. If cord drawstring is desired, add 24 yd each of two colors (this one is light teal and light gray).

YARN SOURCES & COLORS: UKI colors: #38 Lavender, #21 Flesh Pink, and #46 Baby Blue. The weft is #59 Silver.

NOTIONS: Matching sewing thread; approximately 2 yd of $\frac{1}{2}$ " bias tape in a matching color (optional, for armhole and hem facings).

E.P.I.: 16.

WIDTH IN REED: 23 $\frac{1}{2}$ ".

WARP COLOR ORDER: (on next page). Note that the color order is followed from the beginning to the asterisk, then 15 ends of pink, then from the asterisk backward to the beginning.

TOTAL WARP ENDS: 375.

WARP LENGTH: 2 $\frac{1}{2}$ yd, which includes take-up, shrinkage, and 27" loom waste.

DRAFT: (on next page). Note: This draft makes a column of alternating skips in the 9-end stripes and small diamonds of alternating skips in the 15-end stripes. The difference is very subtle. If you have only 4 shafts, you could weave similar fabric (with columns of alternating skips in all wide stripes—no diamonds) by following the 4-shaft draft also given.

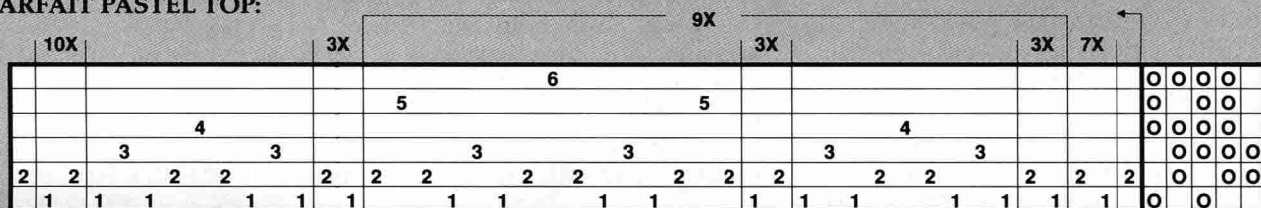
P.P.I.: 16.

WARP COLOR ORDER FOR PARFAIT PASTEL TOP:

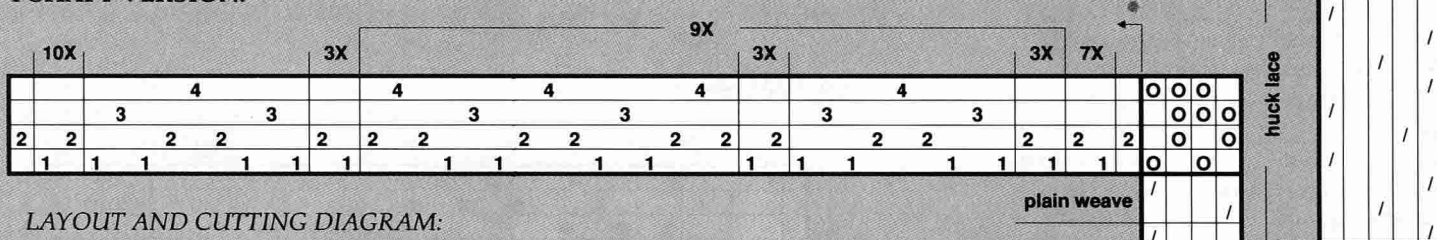
	3X	3X	3X	3X	3X	3X	3X	3X	3X	3X	3X											
lavender (Lavender)	15	1		1	9	1		1	15	1		1	9	1								= 138
pale pink (Flesh Pink)		1	9	1		1	15	1		1	9	1		1	15	1						= 123
It teal (Teal Blue)			1	15	1		1	9	1		1	15	1									= 114

* then reverse from * to beginning

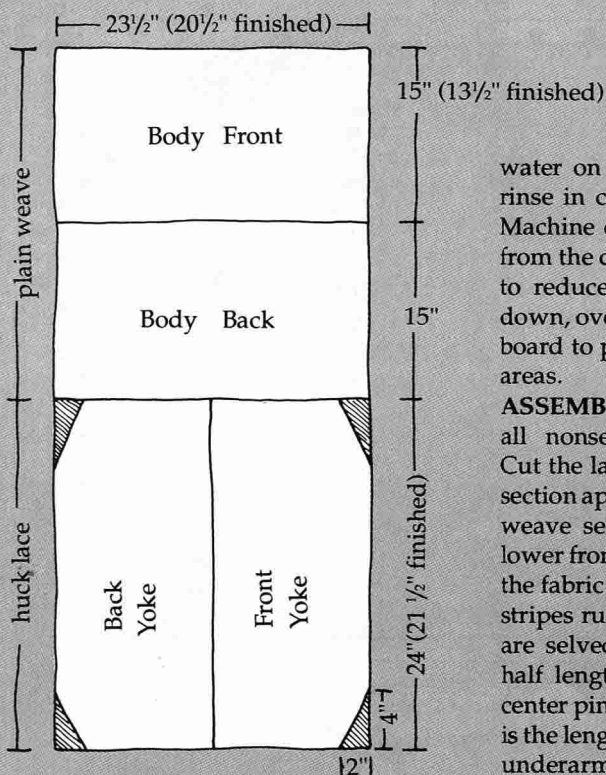
DRAFT FOR PARFAIT PASTEL TOP:



4-SHAFT VERSION:



LAYOUT AND CUTTING DIAGRAM:



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

WEAVING: Using the light gray (Silver) 8/2 cotton as weft, weave plain weave for at least 30" for the body front and back, and weave huck lace at least 24" for the yokes (see layout diagram).

FINISHING: Machine staystitch or zigzag ends of fabric. Machine wash in warm

water on regular cycle using detergent; rinse in cold water with fabric softener. Machine dry on regular cycle, removing from the dryer just before completely dry to reduce wrinkling. Press lightly, face down, over a terry-cloth towel or padded board to preserve the texture in the huck areas.

ASSEMBLY: Machine zigzag or staystitch all nonselvedge edges before cutting. Cut the lace section and the plain-weave section apart (see diagram). Cut the plain-weave section in half crosswise for the lower front and lower back. (The width of the fabric is the width of the garment, the stripes run vertically, and the side seams are selvages.) Cut the huck section in half lengthwise along the center of the center pink stripe. (The width of each half is the length of the yoke from shoulders to underarm, the stripes run horizontally on the garment, one selvedge forms the neck back and the other the neck front, and the cut edges are seam allowances for the yoke/body seam.)

Turn the yoke front 90 degrees and stitch the cut edge to the top end of the plain weave front, right sides together. Press seam open. Repeat with the yoke back and the plain weave back.

Align the front and the back assemblies, right sides together; stitch diagonal shoulder seams (leaving the straight selvedge part open for neckhole); press seams open. Turn the neck selvages under 1/2" (more in the center front to "scoop" the front neckline) and hand stitch in place; press.

Stitch the side seams from the bottom to a point 3/4" above the horizontal yoke/body seams, tapering the seam allowances from 5/8" at the bottom to 3/8" at the underarm. Press seams open. Edge the armholes with bias tape, turn under, and hand stitch or topstitch in place; press.

At the lower edge of the garment, make a casing by sewing bias tape onto the edge of the fabric (on the right side), then turning under fabric and tape for a 1" hem. Stitch, leaving the right side seam open about 1/2" for the drawstring. For drawstring cord, cut 2-yd lengths of 24 strands of desired colors. Twist and ply into a cord, 2 plies of 12 strands each; tie each end of the cord into an overhand knot; trim fringe. Thread one end of cord through casing, pull to equalize lengths of tails that extend from right side seam, and, if desired, anchor the cord inside the casing at the left side seam.

Window Fabrics

designed by Virginia West,
Baltimore, Maryland
page 46

Swags

PROJECT NOTES: Bands of rayon chenille in three shades rotate in horizontal floats over a plain weave ground. The weft floats span 1"; for a more dramatic swag, extend the 3,4 block in the threading. Chenille is a perfect weft for the floats because of its tendency to stretch and make a more pronounced swag, but consider also rayon bouclés, cotton flakes, and other novelty yarns of the same yardage.

The opaqueness of the fabric is relieved in the plain weave bands by a spaced weft accent. After six rows of plain weave, insert a thin wire (or a heavy, shiny yarn) in the next row. Continue with six plain weave rows. After weaving, remove the wire or yarn. (If you want a very defined space, you can stabilize the open space with a dry cleanable fabric glue such as Fray Chek.)

FABRIC DESCRIPTION: Plain weave with supplementary weft floats.

WARP: Two-ply rayon slub at 3200 yd/lb: purple.

WEFT: Rayon chenille at 1300 yd/lb: wine, grape, and plum; the same two-ply rayon slub used in the warp.

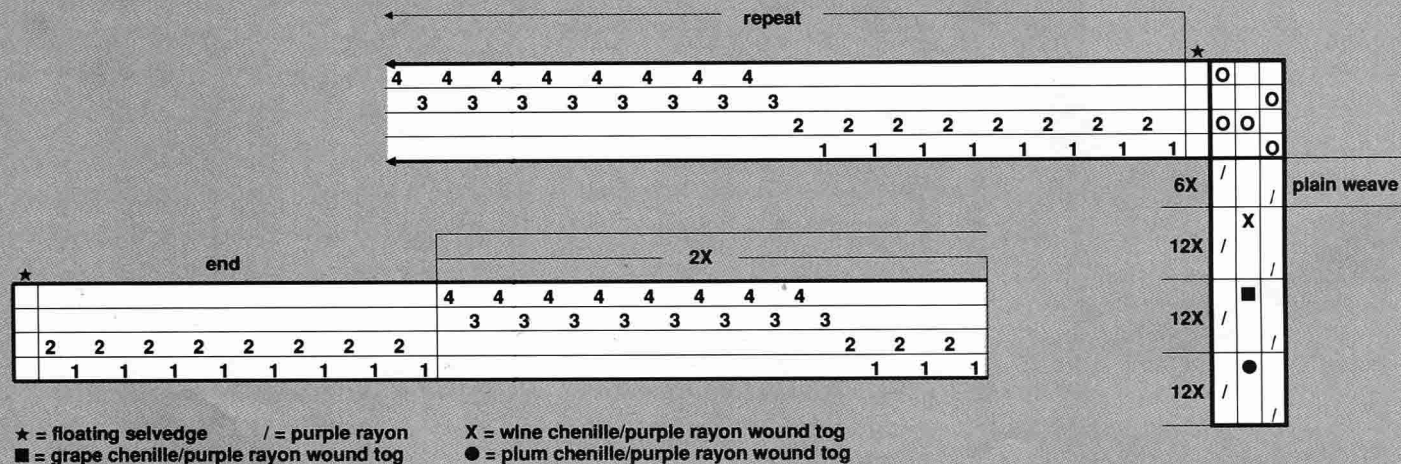
E.P.I.: 15.

P.P.I.: 32.

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

WEAVING: This weave uses four shuttles. The rayon slub weaves two rows of tabby which are alternated with a pattern row of chenille and rayon slub wound

DRAFT FOR SWAGS:



together. For openwork between the bands of chenille "swag", weave the plain weave as noted in "Project Notes."

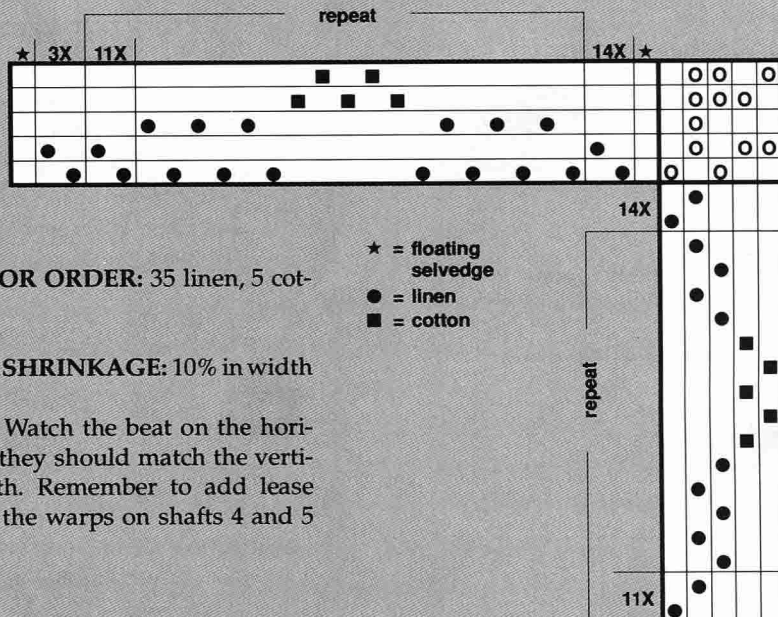
Cloverleaf

PROJECT NOTES: A grid in contrasting heavy yarns meet to form a cloverleaf of floats at the intersections. If the warps on shafts 4 and 5 loosen during weaving, insert lease sticks alternately in these two sheds at the back of the loom to take up the slack. For a long yardage, wind the warps for shafts 4 and 5 on a second beam.

FABRIC DESCRIPTION: Novelty weave.

WARP & WEFT: 20/2 linen at 3000 yd/lb: peach; two-ply cotton at about 2000 yd/lb such as 5/2 pearl cotton at 2100 yd/lb or Helmi Vuorelma's Pilvi 8/3 unmercerized at 1950 yd/lb: purple.

DRAFT FOR CLOVERLEAF:



Honeycomb Tracery

PROJECT NOTES: Delicate meandering honeycomb-like cells are outlined by a slightly textured contrasting thread. The floats in the huck threading allow the yarns to curve. To appreciate the texture this creates, use it as a filter curtain at a sunny window.

To facilitate warping, make a warp of each kind of yarn and select from the crosses the correct order of thread for the pattern. Proportions of the cells may be varied in both threading and treadling.

FABRIC DESCRIPTION: Huck variant.

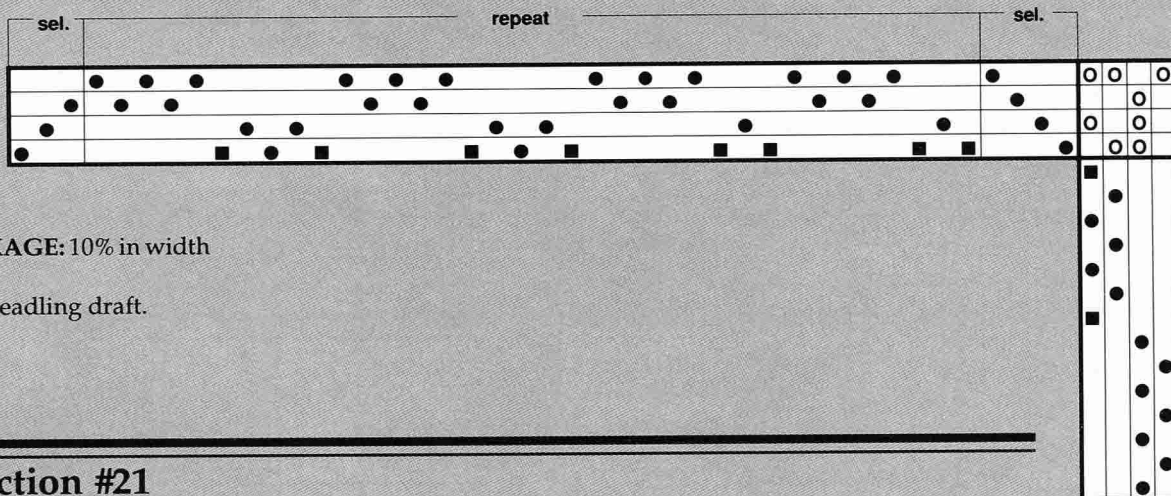
WARP & WEFT: 10/2 rayon or cotton at 4200 yd/lb: pink; cotton bouclé at 2200 yd/lb: dusty rose.

E.P.I.: 20.

WARP COLOR ORDER: See threading draft.

DRAFT FOR HONEYCOMB TRACERY:

- = 10/2 rayon
- = cotton bouclé



P.P.I.: 20.
TAKE-UP & SHRINKAGE: 10% in width and length.
WEAVING: Follow treadling draft.

Swatch Collection #21

designed by Sharon Alderman, page 39

Fabric #1

④ ⑧

PROJECT NOTES: This fabric, designed for a skirt or dress, has strong vertical lines. I wanted those vertical lines to undulate. To make them curve, I alternated plain weave, which tends to spread out, with 2 x 2 basket weave which tends to contract. The edges of the stripes are outlined with a medium gray to make the movement more noticeable.

The first version of this fabric I wove used only four shafts. In the basket weave areas the structure was a 1 x 2 basket which compressed in the warp direction but not in the weft direction. I've included the draft. I wove plaided versions of both as well. They are interesting and would be good companion fabrics to the stripes.

The yarns used are relatively fine so that the fabric is lightweight. The colors are hot and intense.

FABRIC DESCRIPTION: Plain weave and 2/2 basket in a two-block structure.

WARP & WEFT: 16/2 unmercerized cotton at 6350 yd/lb: blue-gray, rose, orange, and light pink warp; rose weft.

YARN SOURCES & COLORS: This is Borgs' 16/2 cotton Bomullsgarn available from Glimåkra Looms 'n Yarns: #0265 blue-gray, #0251 rose, #0274 orange, and #0256 light pink.

E.P.I.: 30.

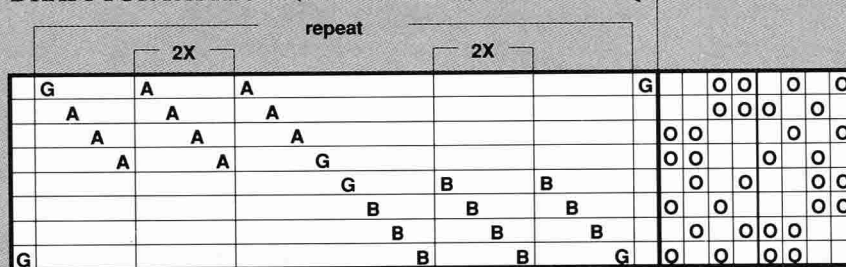
WARP COLOR ORDER:

blue-gray	2	2	2	2	= 8 per repeat
rose	14		14		= 28 per repeat
orange		14			= 14 per repeat
light pink			14		= 14 per repeat

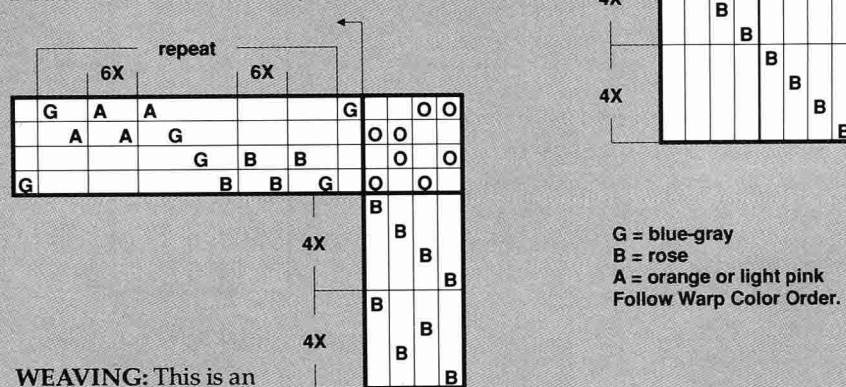
P.P.I.: 30 in plain weave, 32 in basket weave.

TAKE-UP & SHRINKAGE: 12% in width and 10% in length.

DRAFT FOR FABRIC #1 (8-shaft version):



DRAFT FOR FABRIC #1 (4-shaft version):



G = blue-gray
 B = rose
 A = orange or light pink
 Follow Warp Color Order.

WEAVING: This is an easy fabric to weave. The yarns are well twisted and strong. I had no warp breakage. Allow about 3" of warp to get the rhythm even.
FINISHING: Hemstitch the fabric on the loom. After it is cut from the loom inspect it for flaws and correct them.

This fabric was soaked in hot water until the water cooled off and then washed vigorously in hot water with a mild liquid detergent. The preliminary soak markedly reduces the possibility of tracking in the cloth.

After three rinses the cloth was spun to extract excess water and ironed, damp, until it was dry.

Fabric #2

⑧

PROJECT NOTES: This fabric was intended for use as a blouse or T-shaped top. The strong diagonal line must be taken into account when selecting a pattern. The lace is small in scale, well suited to a blouse or top, and modest enough to suit the shyest wearer. The solid pink color coordinates well with Fabric #1.

FABRIC DESCRIPTION: Diagonal, three-end huck lace.

WARP & WEFT: 16/2 unmercerized cotton at 6350 yd/lb: rose.

YARN SOURCES & COLORS: This is Borgs' 16/2 Bomullsgarn, available from

WARP COLOR ORDER: 14 bright pink, 8 pale rose.
WEFT COLOR ORDER: 16 bright pink, 8 pale rose.
P.P.I.: 20–22.
TAKE-UP & SHRINKAGE: 12% in width and length.

WEAVING: After you have woven three or four inches and have established the beat, mark a template so that you can measure to be sure that the cloth stays square. Carry the pale rose shuttle up the side of the cloth and do not worry about breaking and turning the ends in at each

color change, because when you sew, the selvedge will be cut away.
 See Fabric #3 for more hints about cotton.
FINISHING: See Fabric #1.

Huck Lace Valances

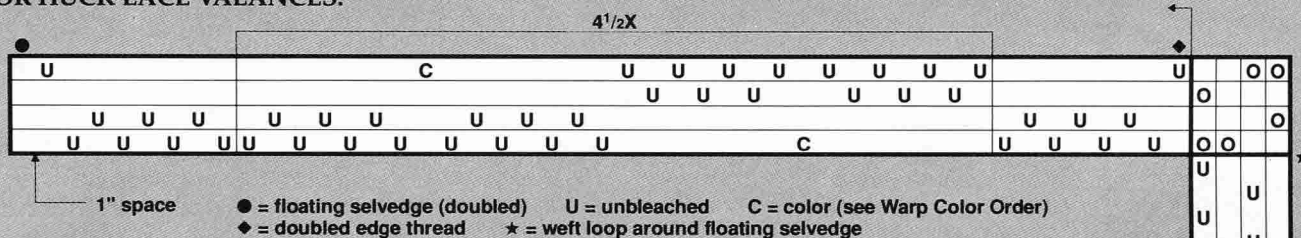
designed by Sarah Saulson, Boulder, Colorado
 page 45

4

PROJECT NOTES: Last spring I wove cotton valances for our four kitchen windows. I started with the wallpaper and sampled until I designed a fabric that harmonized. I decided on huck lace picking up the colors from the wallpaper to create a grid centered on the lace motifs. I wove the fabric sideways from the way they hang so I could use the selvedges for top and bottom without hemming. I even wove loops off the edge to function as curtain rings.

FABRIC DESCRIPTION: Huck variation.

DRAFT FOR HUCK LACE VALANCES:



WARP COLOR ORDER FOR HUCK LACE VALANCES:

Unbleached	16	14	14	14	14	14	14	14	14	17	= 144
Green		1		1		1		1		1	= 5
Blue			1						1		= 2
Yellow				1							= 1
Red						1					= 1

FINISHED DIMENSIONS: 4 valances, each one 8" wide plus 1" loops by 54" long including a 1/2" hem on each end.

WARP & WEFT: 6/2 unmercerized cotton at 2520 yd/lb: 2460 yd unbleached, 90 yd green, 50 yd each blue, yellow, and red.
NOTIONS: Matching sewing thread.

E.P.I.: 15.

WIDTH IN REED: 10".

TOTAL WARP ENDS: 154, including a doubled floating selvedge sleyed 1" from

one edge of the warp for making the weft loops and a doubled selvedge thread on the other edge.

WARP LENGTH: 8 1/4 yd, including take-up, shrinkage, and 27" loom waste.

DRAFT: below.

P.P.I.: 15.

TAKE-UP & SHRINKAGE: 20% in width and length.

WEAVING: Follow treadling sequence using warp color as a guide to the placement of the colored wefts. At the beginning of each lace block make a weft loop (with the natural) around the floating selvedge for a curtain ring, being careful to avoid draw-in so that the loops will be uniform in length and your curtains will hang straight.

Valance With Lace Border

designed by Margaretha Essen-Hedin, Munkfors, Sweden
 page 48

4

PROJECT NOTES: The red borders of this valance are threaded along each selvedge. The ruffle along the top is made by folding over the non-lace edge and stitching the fold for the rod casing.

FABRIC DESCRIPTION: Plain weave with lace squares.

FINISHED DIMENSIONS: 22 1/2" (including 7 3/4" foldover) deep by 86" long (including 1/2" hem on each end).

WARP & WEFT: 20/2 unmercerized cotton at 7900 yd/lb: 5570 yd unbleached

FINISHING & ASSEMBLY: Cut the fabric into four sections and zigzag all raw edges. I also zigzagged along the selvedges to keep them in place. Machine wash with mild detergent in warm water on the gentle cycle. Line dry and press. Make 1/2" hems at the end of each curtain.

warp and weft, and 140 yd red warp, used doubled.

YARN SOURCES & COLORS: Margaretha purchased her cotton in Sweden. A very close substitute in this country is Helmi Vuorelma's Pouta, 20/2 cotton available from Schoolhouse Yarns and Eaton Yarn or Borgs' 20/2 Bomullsgarn available from Glimåkra Looms 'n Yarns. Since very little red is required you could substitute 10/2 pearl cotton and use it singly.

E.P.I.: 25 (sleyed 2,3 in a 10-dent reed).

WIDTH IN REED: 33 3/4".

TOTAL WARP ENDS: 832.

WARP COLOR ORDER:

red*	20	4	12	= 18 working ends (36 actual ends)
white	810	4		= 814

*Use all red ends doubled in heddles (i.e., 20 ends will be 10 working ends).

WARP LENGTH: 3 1/2 yd, which includes take-up, shrinkage, and 27" loom waste.

DRAFT: below.

P.P.I.: 27.

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

WEAVING: The challenge of creating a beautiful fabric is weaving absolutely evenly. You might want to put on a bit more warp and practice beating before you begin your valance. Weave about 2" between lace squares. Measuring this distance with a template will help keep the spaces between squares uniform.

FINISHING: I zigzagged the raw edges. I machine washed the fabric on gentle cycle and let it drip-dry on the clothesline, ironing it while it was still damp.

DRAFT FOR VALANCE WITH LACE BORDER:

	369X			3X		3X		3X		19X						
				3	3			4	4							
	2	2				2	2			2	2					
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

To assemble, I folded under the raw ends twice for 1/2" hems and machine stitched. I then folded over the double-striped edge to a depth of 8" and stitched 2 1/2" from the fold for a casing.

Warp-Faced Sheep

designed by *Georgan Curran*,
Puyallup, Washington
page 94

④

PROJECT NOTES: Size 3/2 pearl cotton is sleyed closely to weave these warp-faced coordinated table accessories. The napkin rings are woven on a narrow warp, the coasters on a wider warp with clouds added, and the hot pad on a warp that is yet wider with trees and fence.

The design is versatile—the napkin ring band, for example, could be woven in slightly finer yarns for a belt or hatband. The hot pad pattern could be expanded with more rows of sheep, fences, or trees, or with added bushes or mountains, and woven in heavier yarns to make a floor rug. Warp-faced fabric is very yarn-intensive but it weaves rapidly when heavy weft is used.

FABRIC DESCRIPTION: Warp-faced 2/2 twill.

FINISHED DIMENSIONS (each item): 8 napkin rings—2" wide by 5 1/2" circumference, plus 1/2" fringe on one side. 8 coasters—3 3/4" high by 2 1/2" wide plus 1/2" fringe on both sides. 4 hot pads—6" square plus 3/4" fringe on both sides.

WARP: 3/2 mercerized cotton at 1260 yd/lb. (Note that a lot of this is loom waste—it would be more economical to increase the length of the warp and weave more pieces.)

COLOR	NAPKIN RINGS	COASTERS	HOT PADS
blue	80 yd	110 yd	170 yd
white	40 yd	60 yd	60 yd

forest			60 yd
rust			40 yd
grass	100 yd	160 yd	220 yd
black	20 yd	20 yd	20 yd
gray	20 yd	20 yd	20 yd
yellow	5 yd	5 yd	5 yd
purple	5 yd	5 yd	5 yd
cardinal	5 yd	5 yd	5 yd

WEFTS: Rug yarn (such as bulky-weight cotton, 3-ply rug wool, or acrylic rug yarn): 30 yd for either eight napkin rings or eight coasters, 50 yd for four hot pads.

YARN SOURCES & COLORS: 3/2 Pearl Cotton, UKI colors: #35 Special Light Blue, unnumbered White, #26 Dark Green, #99 Dark Sierra, #97 Kelly Green, #116 Black, #74 Birch, #10 Gold, #27 Purple, and #12 Red.

The weft could be Lily/Blumenthal's Rug & Craft Sugar 'n Cream in #3 Cream, or Halcyon's Rug Wool in any of several suitable colors, or Oriental Rug Co.'s Rayon/Cotton 3-ply Rug Filler in Gray, Ecu, or Light Green, or Aunt Lydia's Polyester Rug Yarn. You could also use a finer yarn (such as pearl cotton) doubled, tripled, or quadrupled as a thick weft.

NOTIONS: Light blue-green sewing thread.

E.P.I.: 48.

WIDTH IN REED: Napkin rings—2". Coasters—3 3/4". Hot pads—6".

WARP COLOR ORDER: (see next page).

WARP LENGTH: 8 napkin rings—2 1/2 yd. 8 coasters—1 3/4 yd. 4 hot pads—1 3/4 yd. (All of which include take-up, shrinkage, and 27" loom waste.)

DRAFT: In threading, follow warp color order as given for each project. Use floating selvages

on each (as included in the warp color order).

P.P.I.: 10.

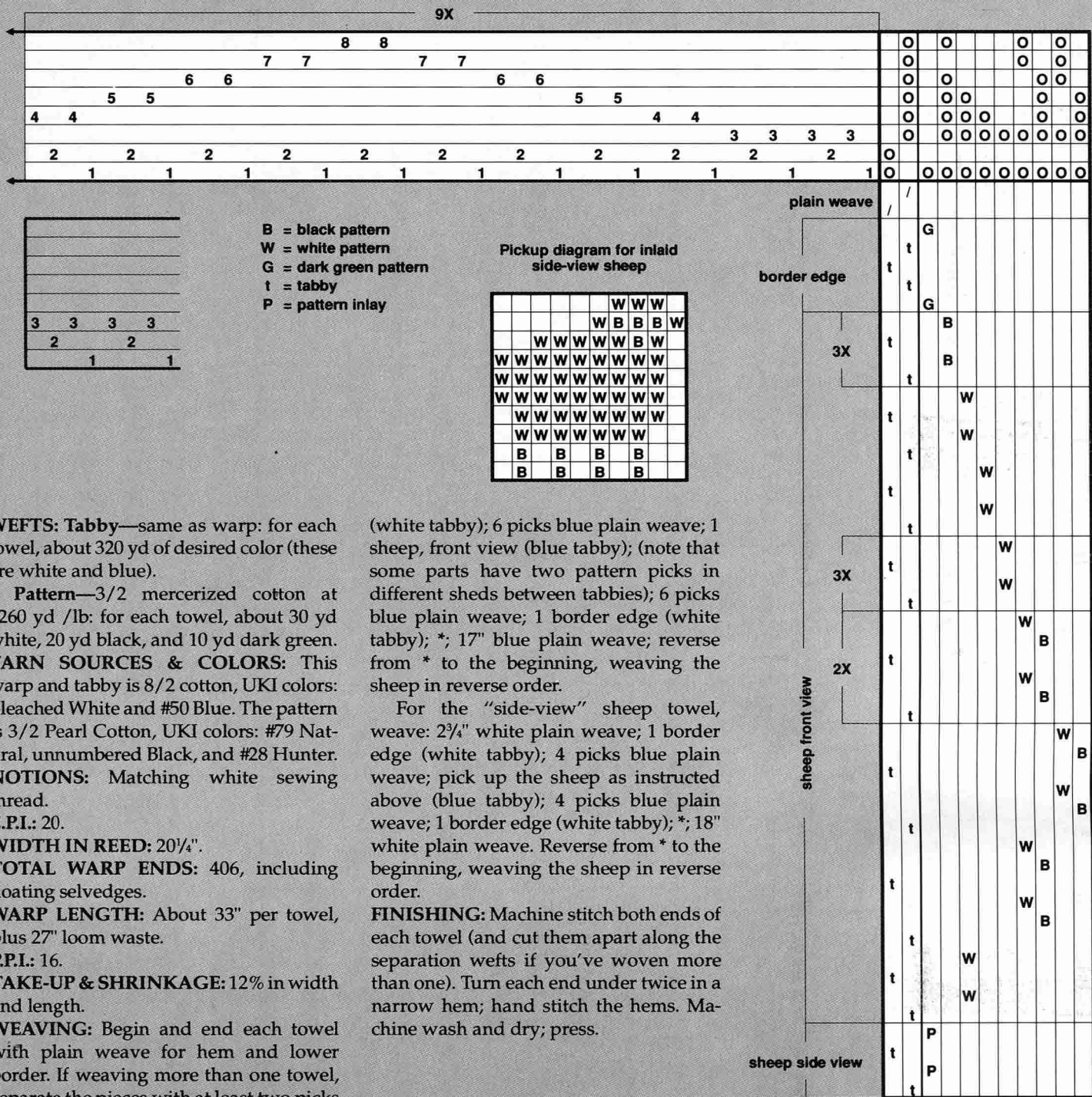
TAKE-UP & SHRINKAGE: 0% in width and 20% in length.

WEAVING & FINISHING: For the napkin rings, weave repeats until band is about 6" long. Insert two 1/2" spacers in opposite sheds before weaving the next 6" band. When done weaving, cut between the spacers, fold each band in half (right side out), and machine stitch the two ends together at the base of the fringes.

For the coasters, weave repeats until weaving is about 2 1/2" long. Insert two 1/2" spacers and continue weaving. To finish, machine stitch at the beginning and end of each woven segment; cut between the spacers.

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

DRAFT FOR SHEEP TOWELS:



WEFTS: Tabby—same as warp: for each towel, about 320 yd of desired color (these are white and blue).

Pattern—3/2 mercerized cotton at 1260 yd /lb: for each towel, about 30 yd white, 20 yd black, and 10 yd dark green. **YARN SOURCES & COLORS:** This warp and tabby is 8/2 cotton, UKI colors: Bleached White and #50 Blue. The pattern is 3/2 Pearl Cotton, UKI colors: #79 Natural, unnumbered Black, and #28 Hunter. **NOTIONS:** Matching white sewing thread.

E.P.I.: 20.
WIDTH IN REED: 20 1/4".
TOTAL WARP ENDS: 406, including floating selvages.

WARP LENGTH: About 33" per towel, plus 27" loom waste.

P.P.I.: 16.
TAKE-UP & SHRINKAGE: 12% in width and length.

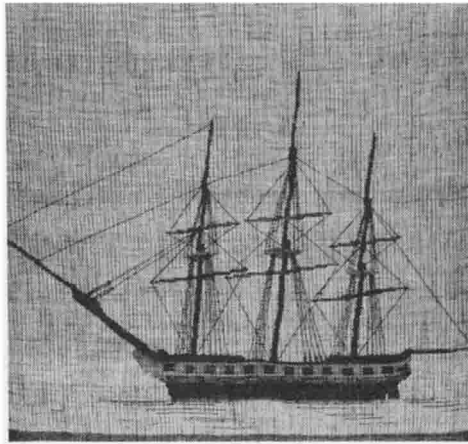
WEAVING: Begin and end each towel with plain weave for hem and lower border. If weaving more than one towel, separate the pieces with at least two picks of contrasting weft. For the decorative borders, follow the draft or devise motifs of your own. If desired, use a pick-up stick to make the legs wider or to make asymmetrical details. For the side-view sheep, inlay each motif with a butterfly of the proper color of pattern weft, dropping the butterflies to the back of the fabric to make the weft turns. Inlay on the indicated shed (shaft 1 up), regarding each three-thread skip as one unit of the diagram.

For the "head-on" sheep towel, weave: 2 3/4" blue plain weave; 1 border edge

(white tabby); 6 picks blue plain weave; 1 sheep, front view (blue tabby); (note that some parts have two pattern picks in different sheds between tabbies); 6 picks blue plain weave; 1 border edge (white tabby); *; 17" blue plain weave; reverse from * to the beginning, weaving the sheep in reverse order.

For the "side-view" sheep towel, weave: 2 3/4" white plain weave; 1 border edge (white tabby); 4 picks blue plain weave; pick up the sheep as instructed above (blue tabby); 4 picks blue plain weave; 1 border edge (white tabby); *; 18" white plain weave. Reverse from * to the beginning, weaving the sheep in reverse order.

FINISHING: Machine stitch both ends of each towel (and cut them apart along the separation wefts if you've woven more than one). Turn each end under twice in a narrow hem; hand stitch the hems. Machine wash and dry; press.



U.S. Frigate Constellation, woven by Nancy Holmfeld.

WEAVING BALTIMORE

The Baltimore Weavers Guild celebrates its 40th anniversary

by Marian Boyer and Mary Ann Jackson

THE LAST ITEM on the Baltimore Weavers Guild's board meeting agenda was "How shall we celebrate our up-coming fortieth anniversary?" Everyone agreed that there should be a project that would involve a large number of people, be directly related to Baltimore, and encourage us to learn a new weaving technique. Carol Bodin came up with the idea of weaving transparencies of Baltimore landmarks that could later be part of a unified show. So much enthusiasm was generated that it was a couple of hours before people stopped talking and the meeting was adjourned.

We would need good directors for such a project. We contacted Inger Harrison, a noted transparency weaver living nearby. She agreed to teach workshops on her Finnish transparency technique and then act as mentor for the project. She became so involved that she ended up weaving one of the large panels and became a guild member. Carol Bodin became the project director. This was a major job for it

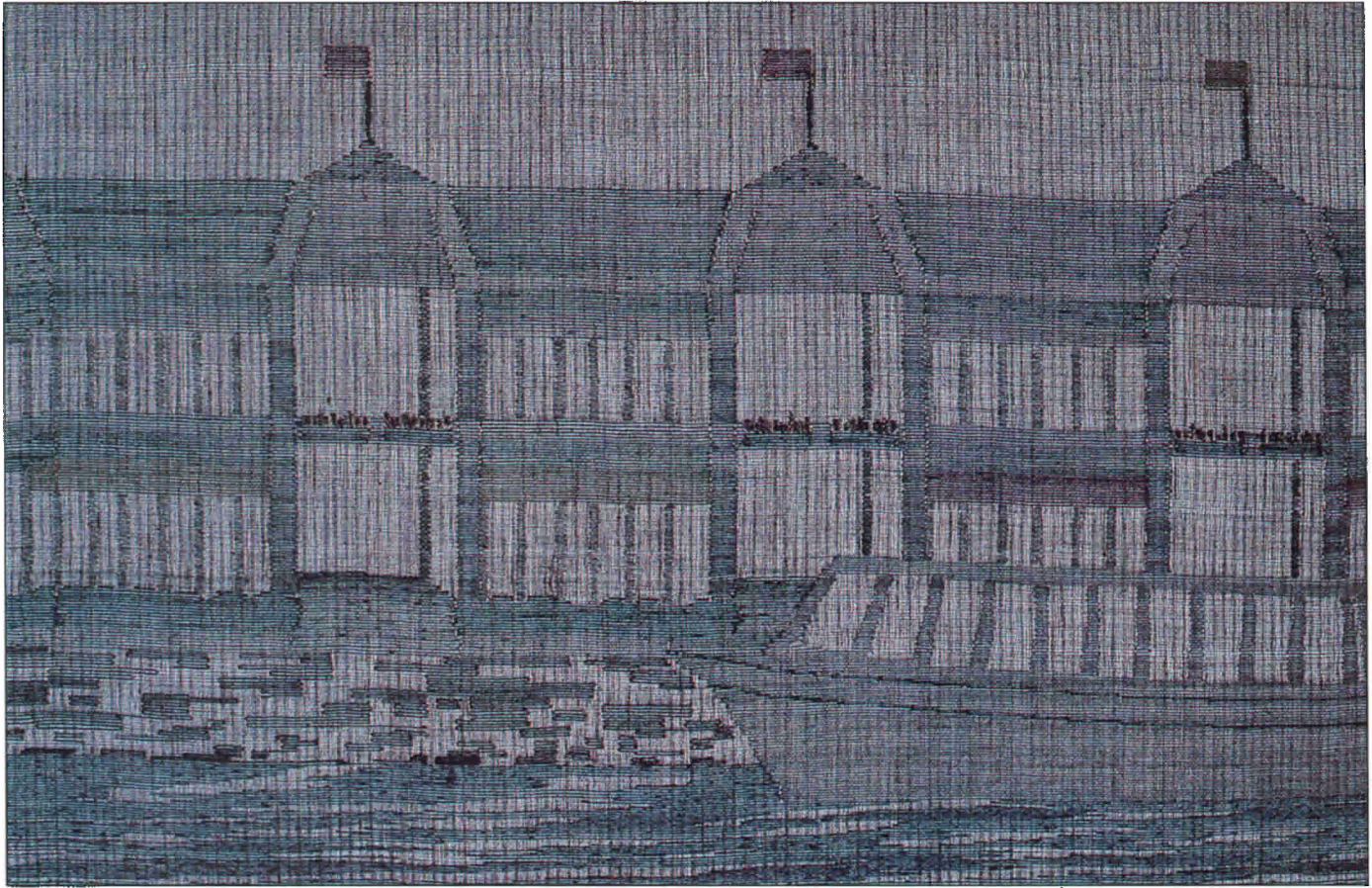
involved overseeing everything, including the selection and purchase of yarns and other supplies, cartoon design, weaving of the panels, finding a suitable place for the show, the actual show, and publicity.

On a bright June day a few weeks after the board meeting, five guild members set out to "cover the waterfront". The first stop was Federal Hill, which was a vantage point in the days of sailing where merchants posted lookouts to watch for ships approaching the harbor. The group agreed that a panorama of the harbor was the best choice for the project. We took many photographs before going down to the waterfront to gather information about specific buildings.

After the outing, the same group formed the nucleus of a design committee. We decided on the buildings and scenes to be woven and the sizes of the panels. The panels would be three or four feet wide and four, six, or eight feet long, depending on the actual size of the building.

As the October meeting drew near, the design committee had two concerns. Who would be able to do the *Constellation*, a ship with intricate rigging? And would all the panel designs be chosen? The first panel chosen was the *Constellation*; a sailor who likes to embroider was eager to do a boat. Almost all the panels were chosen that evening after some friendly trading to accommodate special interests. Everyone was surprised when Inger chose the World Trade Building, but as she said, it is "her building" because it was the site of her first show in this country as well as the gateway for her new loom's arrival from Finland.

All of the yarns for the panels were provided by the guild. The warp was natural #8 linen from Glimåkra Looms 'n Yarns. This is heavier than the linen Inger usually uses, but she felt the size of the panels demanded the heavier yarn. Glimåkra was also the source for some beautiful blues and greens used to weave three water panels.

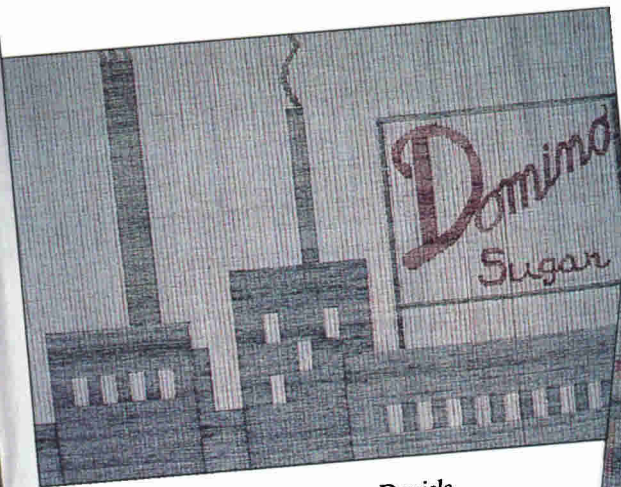


Above: *The Light Pavilion, Lady Baltimore*, woven by Betty Nims.

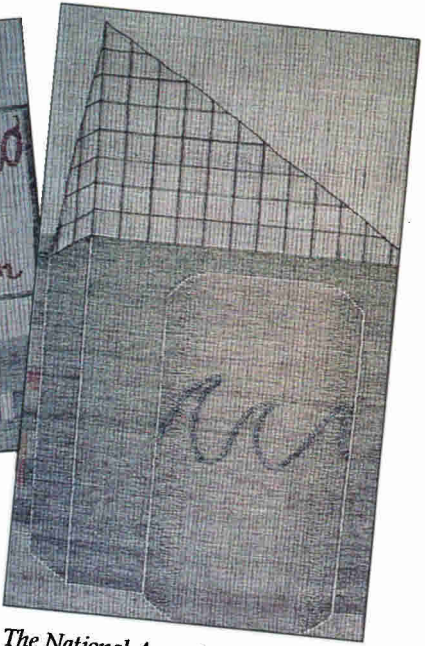
ALL PHOTOS: D.H. SILVERMAN



Johns Hopkins Hospital, woven by Janet Borel.



Domino Sugars, woven by Jane Daniels.



The National Aquarium, woven by Carol Bodin.

Harrisville Designs' singles were the wool weft for the inlay pattern. The committee originally chose thirty colors, but before long, twenty more colors were added. Two nonweaving members volunteered to wind all the wool into forty-yard balls. Two of the three water panels, which measured three feet by fifteen feet, were woven at our local weaving shop. This gave those without a wide loom or enough time to weave an entire panel a chance to participate; it also gave everyone a chance to see a panel in progress.

The warps were set at 15 e.p.i., sleyed 1, 1, 1, 2 in a 12-dent reed. The edge warps were doubled, and most weavers added monofilament fishing line to give better selvages. Many weavers used temples. Each weaver transferred the design from the original drawing to a large piece of Pellon that would fit easily under

the warp. The weavers also chose the colors for their panels from the mountain of little balls of yarn. The only required color was Lichen, which was used to form the hem and four-inch border at the top and bottom of each panel.

Before long, some weavings were ready for "inspection". Two members of the design committee visited each weaver when about twelve inches of the panel had been woven. The visits were a great help in preventing problems and gathering ideas that could be passed along to other weavers. By February, completed panels began to appear at guild meetings; this spurred other weavers on to complete theirs.

All of the panels have stories behind them, but one was especially interesting. All Baltimoreans are familiar with the wonderful aroma that originated from the McCor-

mick Spice Company building; the smell is as much a part of the waterfront as the building itself. The design committee had no idea that the building was scheduled for demolition; as the panel was woven floor by floor, the building was literally coming down floor by floor.

The panels were exhibited for a month at the Harbor Court Hotel and then moved to the Alexander and Alexander buildings in Owings Mills, Maryland. It is a fascinating show. Baltimoreans enjoy seeing the familiar sights, weavers enjoy seeing the technique pushed to new limits, and the guild enjoys the satisfaction of having worked well together to complete a wonderful project. ♦

Marian Boyer began weaving and joined the Baltimore Weavers Guild in 1978. Mary Ann Jackson started weaving in 1971 and joined the guild in 1982.


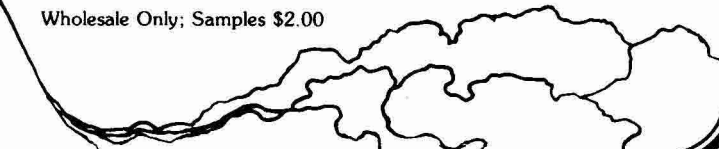
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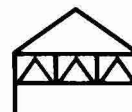
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Sheep!

WHEN HAVE you been to a weaving conference or guild meeting and *not* seen some weaver sporting something sheepish? Not once, we bet! And to help support this habit so common among weavers, we've assembled these sheepy projects from Georgan Curran. You don't have to be a sheep lover to be charmed by these delightful critters.

The whimsical **Sheep Towels** shown here were inspired by the Christmas Tea Towel in HANDWOVEN's Design Collection 5: *Dishtowels*. Woven in plain weave with summer & winter and inlay borders, these endearing towels are easy to make and sure to be treasured. Instructions are in the Instruction Supplement.



Sheep!



GEORGIAN Curran demonstrates the versatility of another sheep motif with these **Warp-Faced Sheep**. Using just four shafts and brightly colored mercerized cotton, Georgian creates fields of sheep on an assortment of simple projects. Shown here are napkin rings, coasters, and a hot pad—but the possibilities are endless. Add more rows of sheep, fences, trees, bushes, or mountains to make a wider fabric. Use finer yarns for a belt or hatband, thicker yarns for a floor rug. Whatever you choose, these cheery barnyard favorites are bound to bring smiles. Instructions are in the Instruction Supplement.

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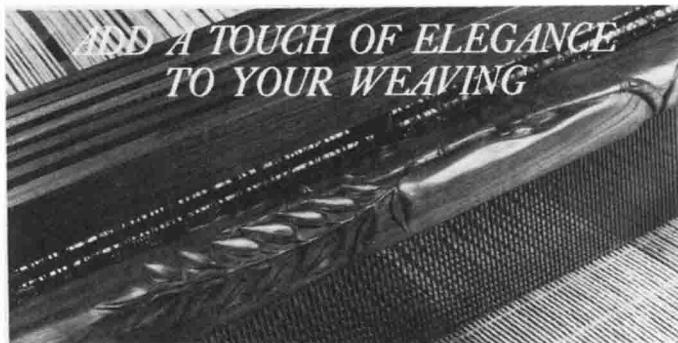


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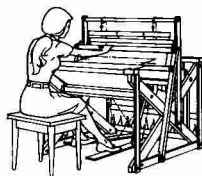
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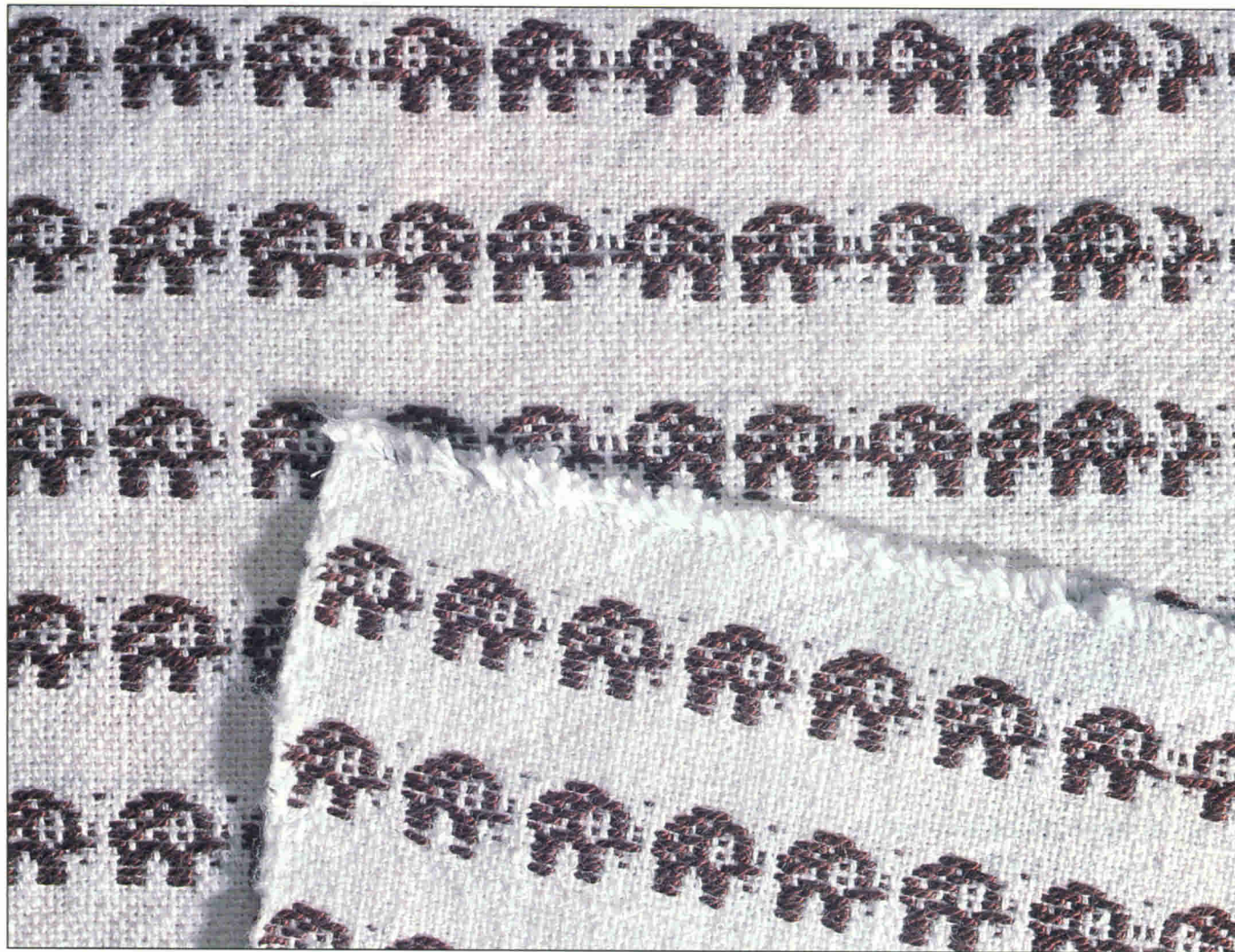
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I Can Weave Elephants!

by Carol Strickler



Elephant sampler woven by the author.

Last year I acquired a loom.

Normally that sentence would not be worthy of a paragraph to itself, for this is the fourteenth loom I've owned in 21 years of weaving, and it brought the current studio population back up to five (ridiculous, for someone who accomplishes so little weaving)! But this was no ordinary loom—it was a 16-shaft dobby, my first real plunge into Major Equipment. I'd dabbled with multishaft weaving in my

coverlet analyses, on graph paper, and on my 8-shaft and 12-shaft looms, but now I was faced with Serious Possibilities! Where should I start?

My primary weaving interest is loom-controlled structures. My drafting and teaching experience said "Start with a sampler." So I did. The warp yarn was 8/2 cotton at 20 e.p.i. About a quarter of the width was threaded straight twill (1-16). A quarter was point twill

(1-16-2). The third stripe was two-block twill (1-8, 1-8, 9-16, 9-16). The fourth stripe was a regular "M & W" point twill (1-16-9-16-1-8-2).

For the first few months, I merrily experimented on this warp in my spare time. Whenever I had a few minutes, I'd repeg the chain to a different tie-up and weave a section "as drawn in". It was exciting to see the distinctively varied fabrics that developed on the same threading and treadling.

But eventually this exercise began to pall because, after all, I could experiment the same way on the computer, with far less investment in time and materials. So my thoughts turned to use of the 16-shaft drafts. I began to think of them as if they were double-faced 8-shaft fabrics. As if they were two-block drafts with shafts 1 through 8 warp dominant and shafts 9 through 16 weft dominant. As if they were four-block drafts with each four-shaft segment independently warp or weft dominant. As if they were four-shaft overshots—since each shaft is independent of the others, the 16-thread straight twill can be tied up to weave as though it were any little overshot with a 16-end repeat. Likewise, the 16-shaft point twill can weave as though it were any small overshot with a symmetrical 30-end repeat. I could weave Honey-suckle and Turkey Tracks and Small Chariot Wheels and . . . and . . . thirty different overshots, all on one threading!

I wove a few, and then our friend

Indira came to visit. She owns wonderful saris, fabrics that turn me several shades of envy at the exquisite ikat and brocade and tapestry work. But she is a “textile illiterate”, lacking the slightest understanding of how her beautiful saris had been made. I don’t think my explanation made much headway, either, for in the midst of my demonstration of how a loom works she pointed to the appliquéd and embroidered tablecloth she had given us and said, “Now tell me, can you weave that?” Glibly I replied, “Well, I could weave flowers and hearts and saw-toothed borders (although they’d be sort of different), but I can’t weave elephants.” And I went on trying to explain the difference between weaving and embroidery.

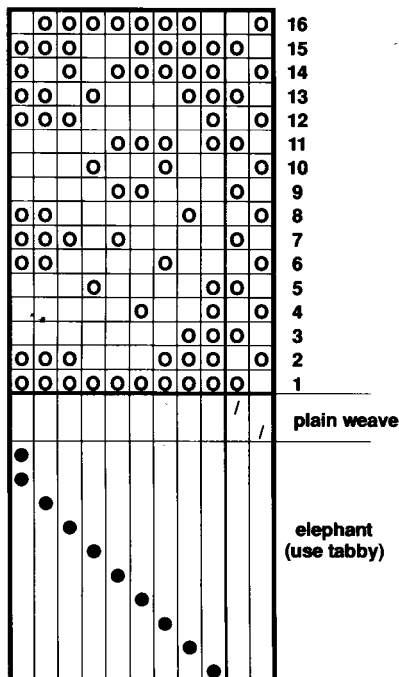
The next morning an idea dawned with the sun: “I’ve got 16 shafts now, and maybe I *could* weave elephants!” A couple of hours spent with graph paper, computer, dobbie wrench, and shuttles yielded recognizable pachyderms. They were designed on the straight-

twill part of my sampler. I reserved shafts 1 and 16 for separation between individual animals and used the remaining fourteen shafts to outline and fill the elephant, giving him a hint of tail, ears, tusks, and trunk. Tie-downs were introduced in the body area and background to prevent any long weft skips either on the face or back of the fabric.

A serendipitous result of the pattern was the animals that appeared on the other three threadings of my sampler. On the straight-twill part, the elephants all parade from left to right, as they were designed. On the point twill, they are in pairs, head to head. On the two-block stripe, each repeat is a back half, a complete animal, and a front half (the least successful of the stripes). The most delightful surprise is the “M & W” twill, where each repeat is a right-facing animal, a head-on view with curly double tusks, a left-facing animal, and a rear (truly “wide-bodied”) view.

What’s next? Well, I can envision a whole zoo—giraffes and zebras and bears and buffaloes! A series of

Rising-shed tie-up & treadingling



Pegging plan (pegging the risers)

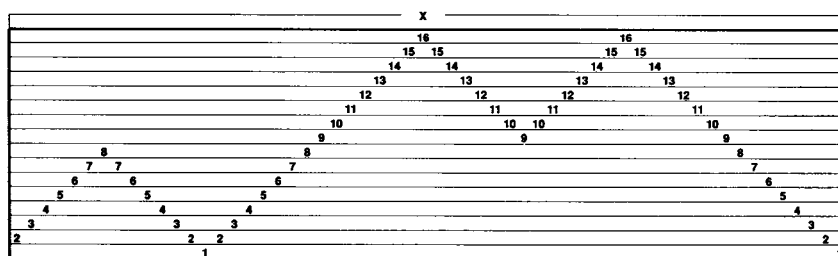
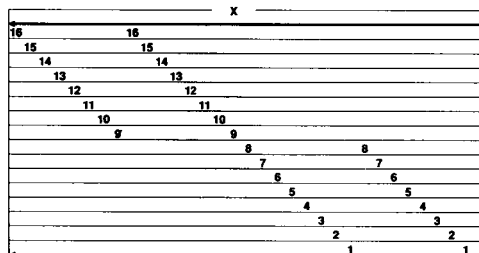
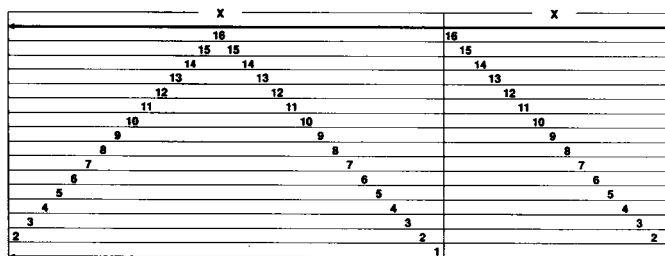
tabbies	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	
Bar 1	1	2				6	7	8				12	13	14	15		
Bar 3	1	2				6	7	8				12	13	14	15		
Bar 5	1	2				6	7	8				12	13		15	16	
Bar 7	1	2					7					12		14	15	16	
Bar 9	1				5					10			13			16	
Bar 11	1						7		9		11			14		16	
Bar 13	1			4					9		11			14	15	16	
Bar 15	1	2				6				10	11			14	15	16	
Bar 17	1	2	3					8						13	14	15	16
Bar 19	1	2	3	4	5							11	12	13	14	15	

The threading is on the following page.

wall hangings for a child's room, perhaps. With people—clowns and cowboys and ballerinas. But wait! I never finished those thirty small overshots. Perhaps the next thing should be production of different table runners on one threading. But I've only scratched the surface of the immense world of tie-up and treadling variations for 16-shaft twills just as themselves. Not only are there not enough hours in a day, there are now not enough days in a lifetime! Not enough to explore this whole new universe of weaving, anyway. I can see I should have put on a longer warp. ♦

Carol Strickler is technical editor of HANDWOVEN magazine. She lives in Boulder, Colorado, with her husband, Stewart.

Threadings



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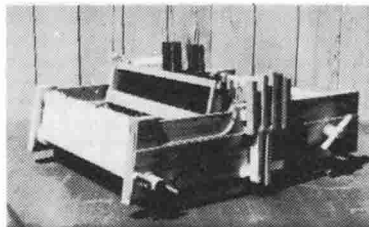
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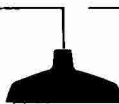
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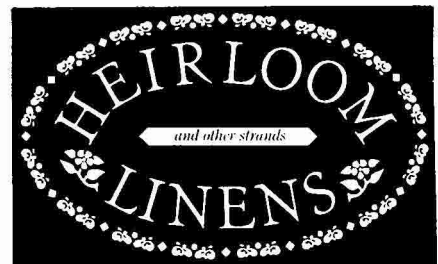
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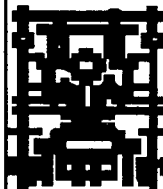
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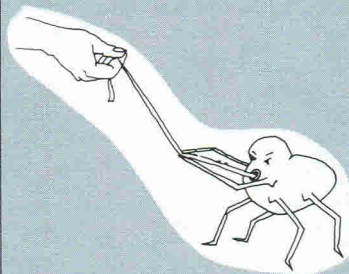
March/April 1990

edited by Bobbie Irwin

Spider Silk Shows Promise

In research that could provide new materials for high-strength cables, bulletproof vests, and sutures, scientists have turned to one of the most delicate-looking fibers in nature: silk spun by spiders.

Researchers want to learn more about the gossamer threads because they offer an apparently unique combination of great stretchability and strength. Some day, scientists hope, spider genes will be customized to produce silks with characteristics most needed for various uses, maybe even clothing.



Spiders themselves customize their silk. A spider may produce half a dozen kinds for a variety of jobs, each silk coming from a different gland. Several kinds are used in webs. Another, called dragline silk, is what spiders use to dangle from the ceiling. Still another is used to make a cocoon for eggs.

In contrast, silkworms spin only one kind of silk, said David Kaplan of the U.S. Army Natick Research, Development and Engineering Center in Natick, Massachusetts.

Some spider silk is nearly as strong as Kevlar, a synthetic fiber used in bulletproof vests, said Randy Lewis, head of the molecular biology department at the University of

Wyoming in Laramie. To snap a dangling 12-inch piece of dragline silk, for example, it is estimated that one would have to hang another piece of silk from it approximately 10,000 miles long.

Much of the work so far has focused on the dragline silk of the golden orb-weaver. Found in Florida and Central and South America, the spider is named for its yellowish webs, which can be up to 6 feet wide.

Kaplan, Stephen Lombardi, and Wayne Muller have determined the detailed chemical makeup of the dragline silk, and are using that information to seek the gene that directs production of the silk.

Lewis, whose work is supported by the federal Office of Naval Research, believes he has found the gene. He is now determining its chemical details.

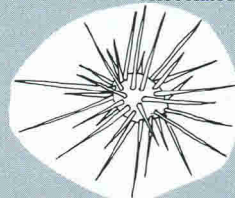
Finding a silk gene is important because researchers can then insert it into bacteria or some other organism that can churn out the protein that makes up the silk far faster than spiders do. That will allow further study of the protein, to find out why it is so stretchable and why it has other properties of interest.

Knowing the gene should also allow scientists to alter it someday so that the resulting silk will perform better in particular applications.

One possibility is lightweight but strong fiberglass-like materials, which might be useful for aircraft skin, helmets, and other applications. Another potential use is sutures. Spider silk appears not to provoke an immune-system reaction from the body, and it contracts when moist, which could keep stitches snug during the healing process.

Still another possibility, if it can be produced cheaply enough, is clothing. Apart from being as supple as regular silk and more elastic, spider silk has an "incredible sheen to it, almost a metallic sheen" that suggests mother-of-pearl, Lewis said.

—Associated Press



Beware the Burr

A Burr is quite a common seed that looks just like a centipede,

When, in the combing, it uncoils

And spreads itself among your noils.

When you observe them first, no doubt

You do your best to pick them out;

But in the end you'll find it wiser

To send them to the carboniser. For, if they're woven in a shirt, Men scratch themselves until they hurt;

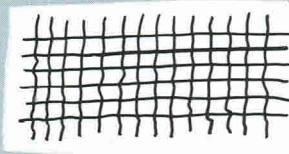
And if girls get them in their undies

They musn't go to Church on Sundays,

For, when they're kneeling down in prayer

They shouldn't scratch themselves and swear.

—Candace Crockett, *The Complete Spinning Book* (1977)



Some people see their future looming before them, and others see it weaving.

—Salt Lake Tribune, July 29, 1989

For peat's sake

A company in southern Sweden is extracting fiber from ancient peat deposits for use in clothing. (Peat is decomposed and compressed vegetation, hundreds or thousands of years old, which, with adequate heat and pressure, eventually turns into coal. It is found primarily in bogs in many parts of the world.) Peat has several commercial uses (as fuel and peat moss, for example); the Swedish company extracts the fiber left over after the peat has been processed for other purposes and prepares it for spinning.

Blended with other natural fibers, peat fiber can enhance numerous types of yarn which are appropriate for clothing. Proponents of this "new" fiber claim its natural properties can provide some protection against harmful radiation and pollution. They also say it inhibits bacterial growth, so that when used in clothing, it helps prevent the unpleasant effects caused by sweat. Peat-based fabrics have some natural fire resistance and produce no noxious fumes. These attributes make peat fiber appropriate for use in paint and building materials, as well.

Whether or not the health benefits prove accurate, peat fiber is an interesting new alternative for spinners and weavers to incorporate into their yarns and textiles (it certainly sounds appropriate for a bog jacket!). Raw peat fiber (beige and brown) and peat-based yarn and tweed can be purchased from Alma Torvtextil, Johannes Kloss, Lahult S-31071, Rydbruk, Sweden.

—contributed by Janet R. Moodie, Ashton, Cornwall, England

Shawl brings record price

The Wool Wizards of Dauphin County, Pennsylvania, made a record-breaking quick buck for 107 minutes of frenzied effort that produced the winning shawl in the Pennsylvania Farm Show's 1989 Sheep to Shawl contest. The shawl was auctioned off for an amazing \$1600 to a satisfied buyer, who claimed, "It was a fair price. They worked hard for it." The team earned about \$14.95 per minute of work on the shawl.

The Wool Wizards beat out eight other teams of five, using the same techniques employed by artisans centuries ago, clipping, spinning, and weaving their way to victory.

"There's a lot of things we're looking for in the teams' work," said judge Carol Woolcock of The Mannings in East Berlin, Pennsylvania, "how the sheep is sheared, consistency of the thread so the final product looks even, design, and time." The competition is stiff, she said, but the contestants are good-natured and respect each other's abilities.

Each team may have made the shawl three or four times before the actual contest, said Mary Grim, coordinator of the contest. "They're all very serious about this, and each team must have demonstrated or competed in at least two events during the past calendar year before they get this far," she said.

—*The Express*, Lock Haven, PA, January 1989, contributed by Edith K. Greiner, Presque Isle, Maine

Protecting old textiles

In handling, storing, and mounting old textiles, keep them as free as possible from stress. Stress can result from stretching or pulling fabric too tightly, especially when mounting it. Inadequate support is also harmful; a large

textile can pull apart from its own weight when hung from one edge. Securing the textile to a backing of material which expands and contracts differently as humidity changes can also cause damage.

Stress can also be caused by placing a wrinkled or puckered fabric at the bottom of a stack of heavier textiles, causing permanent creases that weaken and can even break fragile yarns or fibers. Also avoid folding a textile, which forms creases and can cause exposed surfaces to react differently to humidity than interior portions.

—Smithsonian Institution

The Weaving Project

The Weaving Project offers a new direct market for Dineh (Navajo) weavers, thus helping preserve their traditional culture by promoting self-sufficiency. Dineh women coordinate and run the project as a weaving collective which serves more than 75 weavers from Teesto, Big Mountain, Mosquito Springs, and Cactus Valley on the Navajo Reservation. Four generations of weavers are represented.

Survival has always depended on sheep, and Dineh women rely on their weaving skills to help support their families. By eliminating the middleman, the cooperative provides direct compensation to the weavers for the time they invest in producing and processing their wool. The project provides special support for weavers living in isolated regions, who have not had ready access to conventional markets.

Working through the cooperative, Dineh weavers set their own prices and receive 100% of the amount they request; to cover expenses, The Weaving Project adds 10% to the retail price. For information, contact Sarah Katenay, Weaving Resource Center, PO Box 865, Kykot-smovi, AZ 86039.

PRODUCT NEWS

The Textile Detective publishes teacher directories listing people who offer workshops and lectures on basketry, quilting, surface design, weaving, spinning, and dyeing. Groups wishing to find instructors receive the addresses, phone numbers, and brief summaries of lectures and workshops offered by teachers willing to travel to their geographic area. For an order form for the directories or a Teacher Registration Form, send a long SASE to The Textile Detective, PO Box 422, Andover, MA 01810.

In October 1989, the **Oregon School of Arts and Crafts** was granted accreditation by the National Association of Schools of Art and Design. It is now the only professionally accredited, independent postsecondary crafts school in the United States.

The Taunton Press has purchased the Folkwear Pattern Company from Barbara Garvey, who will continue as consultant. The Folkwear Pattern Company features a line of sewing patterns for classic ethnic garments and period clothing. Jan Wahlin, publisher of *Threads* magazine, plans to offer the patterns through advertisements in the magazine and to distribute the patterns to specialty retail outlets.

Silk City Fibers announces its new "1990 World Culture Colorogue", which includes an addendum of 32 cards, available for \$19.95. Among the new yarns offered by Silk City are La Scala, 50% cotton/50% viscose; Cotton Chenilla, available in 15 popular interior design colors; Martinique, a rayon/cotton/linen blend in warm earthtone colors; Copacabana, an exciting multi-colored viscose novelty yarn wrapped around a black novelty cotton; Avantini, a finer weight version of the popular Avanti line; Gypsy, a softly spun cotton spiral with a subtle black binder in 12 exotic variegated combinations; and two new cotton Perles, 5/2 and 3/2, in 63 colors to go with the colors forecasted for 1990. In addition there are an exciting variety of new colors for existing yarns. Write to Silk City Fibers, 155 Oxford St., Paterson, NJ 07522, or call 1-800-942-SILK.

Dyed silk yarns are now available from **The Silk Tree**. Fifty-one beautiful colors are offered for 100% silk and silk/wool blend yarns in eleven styles, including bouclé, tussah, cord, and bourette. Custom color dyeing is also available. For samples and a color chart, send \$5 to The Silk Tree, Box 78, Whonnock, British Columbia, V0M 1S0, Canada, or call (604) 462-9707.

Gunnel Öresjö of **The Swedish Weaver** announces a full-color line of cottolin available by the tube or in smaller quantities. She also offers a Project of the Month that comes with an already measured warp and weft and instructions for learning a Swedish weave. Write to The Swedish Weaver, PO Box 1148, Loveland, CO 80539-1148.

Basketry photos and proposals are wanted for *The News Basket Annual* to be published in January 1991. The *Annual* will survey all traditional and nontraditional basketry forms as well as those that straddle or expand the definition. The deadline is May 15, 1990. Send SASE for guidelines to Shereen LaPlantz, 899 Bayside Cutoff, Bayside, CA 95524.

The Weavers Friend, a biannual publication for rag rug weavers will begin publication in 1990. For information, write to Janet Meany, 5672 North Shore Drive, Duluth, MN 55804. *The Journal of the Newcomb Looms Historical Society* is devoted to the history of the Newcomb Loom Company and other rag rug loom manufacturers in the late nineteenth and early twentieth centuries. For information write to Theresa Lee Trebon, 913 Mill St., Snohomish, WA 98290.

Time Machine

by Linda Ligon

I PUT ON my suit last month and went to New York to act like a publisher. In between appointments, I found a couple of free hours to go to the Metropolitan Museum to see a stunning exhibit of costumes from the Napoleonic era.

The show covered the years between about 1770 and 1825. There were hundreds of ensembles, both for men and women, including garments for which there aren't modern equivalents: redingotes, bodices, fichus, and such. An eighteenth-century woman's "afternoon" dress typically consisted of a voluminous underskirt; a bodice or blouse with long sleeves, full at the top and tapering down over her knuckles; a sleeveless, open-fronted overgarment; a shawl; long silk stockings; pointy shoes; and a reticule (very fancy little purse on a string; wonder what she kept in it? mad money? lipstick?). A gentleman's attire was equally elaborate: coat, waistcoat, shirt, lacy neck-piece, knee pants, stockings. Even the clothes worn daily by the "rabble" revolutionaries were more complex and decorative than what you'd find in my closet.

The show was organized chronologically, and the commentary pointed out how social change affected fashion in the volatile years of the Revolution and the Empire. In the years before 1789, the upper classes wore silks, cut velvets, laces, and hand-embroidered goods in

showy patterns and colors, with much intricate detailing. Just after the Revolution, everything was red, white, and blue, and gentlemen gave up their pantaloons and long stockings for simpler long trousers. During the Empire, women donned slim, white bosom-baring gowns, looking like so many living caryatids. A brief but hilarious period of reaction among the young resulted in nineteenth-century "punk", with outrageously colored, patterned, and shaped outfits, complete with little royal blue granny-style sunglasses. As Napoleon's delusions of grandeur grew, ladies and gentlemen of the court dressed in longer trains, finer silks, more elaborately gold-figured velvets.

The show was amazing for the sheer volumes of beautifully preserved garments. The curating (with the help of Diana Vreeland) was exceptional. The commentary included thorough and accurate fabric descriptions and historical notes. It was exemplary but for one large, unanswered question: *Where did all that cloth come from?*

As I wandered through hall after hall, craning my neck and throwing my back out to get close enough to see weave structure and fabric detail without being reprimanded by those tough New York guards, I felt I was winding my way through throngs of ghosts—ghosts of unknown spinners and weavers.

These clothes were created during the earliest days of the In-

dustrial Revolution. Weaving was just beginning to move from the leasehold to the city; spinning was just evolving from the simple single-flyer wheel to the jenny or the cotton mule. The fabrics in this show were created by men and women working alone with hand tools or in rudimentary factories on equipment that demanded much hand control. And, dear reader, we're talking about flawless fabrics—wools as fine as muslin, cottons as sheer as chiffon, yards and yards of bobbin lace as delicate as nylon net, full-length silk coats embroidered all over by hand in tiny, precise patterns. We're talking about hundreds of lifetimes of work, just in this one exhibit.

After struggling with a 60-e.p.i. linen warp that just wouldn't work, and taking six months to get a 50-e.p.i. wool warp off my loom because I could weave only a few inches an hour, this show left me stumped. Why do I bother spinning and weaving? I don't begin to have the skills, the standards, or the commitment of these weavers of the past. If they had had the luxury of spinning and weaving for fun, as I do, what kinds of cloth would they have created? If I pride myself on simple 20-e.p.i. kitchen towels such as the ones I'm working on now, what did my weaving forebears feel when they handed over 30 yards of perfect 100-e.p.i. dimity (with hand-spun cotton warp!) to a court seamstress? What would I feel if I could equal their efforts? Why don't I bother to try? Why do I settle for slubs in my finer cotton handspun yarns, and kid myself that they add charm?

These are questions I asked myself as I walked down Fifth Avenue in the snow, past whooshing buses and honking automobiles, to my hotel with electronic locks and computerized billing systems and telephones in the john. ♦

Linda Ligon is HANDWOVEN's peripatetic publisher, so-so spinner, and willy-nilly weaver.

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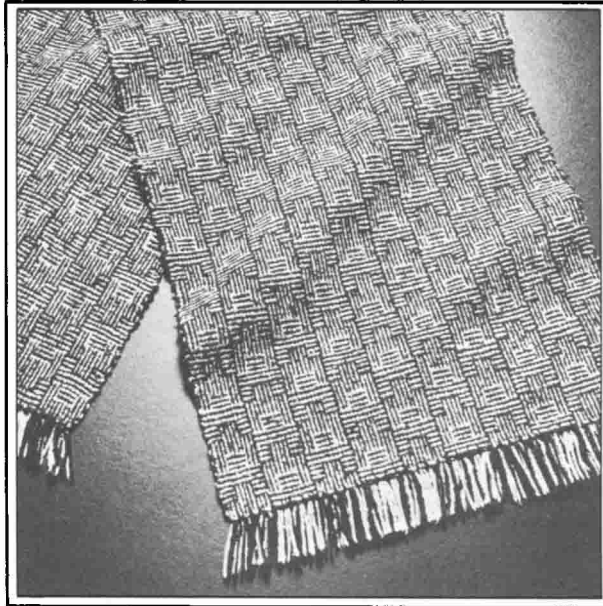
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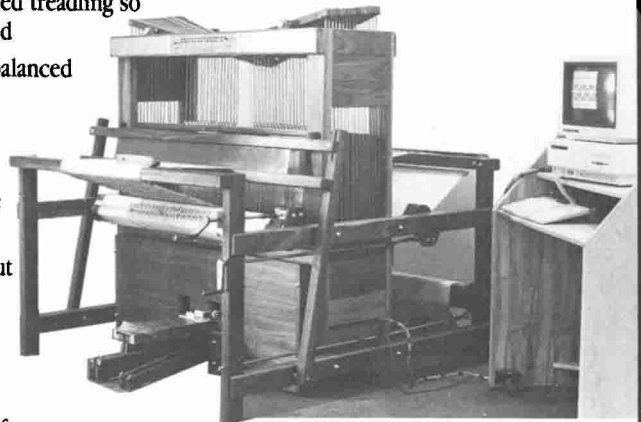
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Tricks of the Trade

Transferring heddles

I store heddles on large safety pins (such as diaper pins) put through the top and bottom holes of the heddles. I slide the pins through the heddles while they are still on the rods, then remove the heddles and close the pins. Fifty to 60 heddles will fit on each set of pins, or you may prefer to keep them in groups of 10 or 20 for easy counting.

Andrea Amodeo, Readsboro, VT

Uniform width

I recently wove a thin inkle band that had to be exactly 2" wide to go through guitar-strap hardware. It is hard to maintain an even width on an inkle that is not densely warp-faced but I found the ideal tool—my 6" notched metal hem marker (also called a sewing and knitting gauge). It has one fixed pointer and one movable pointer that I set at 2". It was easy to measure the width of the band after every few picks of weaving to make sure it was not stretching or pulling in.

Catherine Schaefer, Boulder, CO

Lost tape measures

Because I often used to misplace my cloth tape measure while weaving, I devised a way to keep track of it. I used an ordinary snap setter to set one half of a snap at the end of the tape and the other half far enough away so that when the halves are snapped together, the tape forms a loop that fits around the breast beam of my loom. Now when I need to use the tape, I just flip up the end and measure, and it hangs conveniently out of the way the rest of the time.

Jeanne Stanwood, Castle Rock, CO

Knit your own bias tape

Many of the projects you feature include handknit bias tape; I have found that this can be easily made on a knitting machine as follows: E wrap cast on desired number of stitches on the needles farthest to the left (I use 7 stitches). *Knit two rows, decrease one stitch on the left and increase one stitch on the right.* Repeat between asterisks. The work will "walk" along the machine from left to right due to the increasing and decreas-

ing. When you run out of needles on the right, simply remove the stitches and rehang them on the left.

Brucie Adams, Laramie, WY

No more knots

After miscalculating the amount of yarn required on spools for sectional beaming, I couldn't face fixing a lot of knots. I tried Fabric Glue Stick on the yarn ends as I untied them. I put glue on my index finger and applied it to the loose end, at the same time twisting it around the other yarn end in the same direction as the twist in the yarn. This worked so well I tried it on my next warp, cutting out all knots as I was winding spools. The yarn went through the tensioner and wove just fine. Because the glue is water soluble, it comes off when you wash the yardage.

Carol Perkins, Alexandria, VA

If you've discovered a nifty idea, hint, or trick that you think your fellow weavers would find helpful, we'd love to pass your good ideas along through "Tricks of the Trade". If we use your trick, we'll send you a handy little weaving tool. Send to "Tricks of the Trade", Interweave Press, 306 N. Washington Ave., Loveland, CO 80537.

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