

March/April 1991

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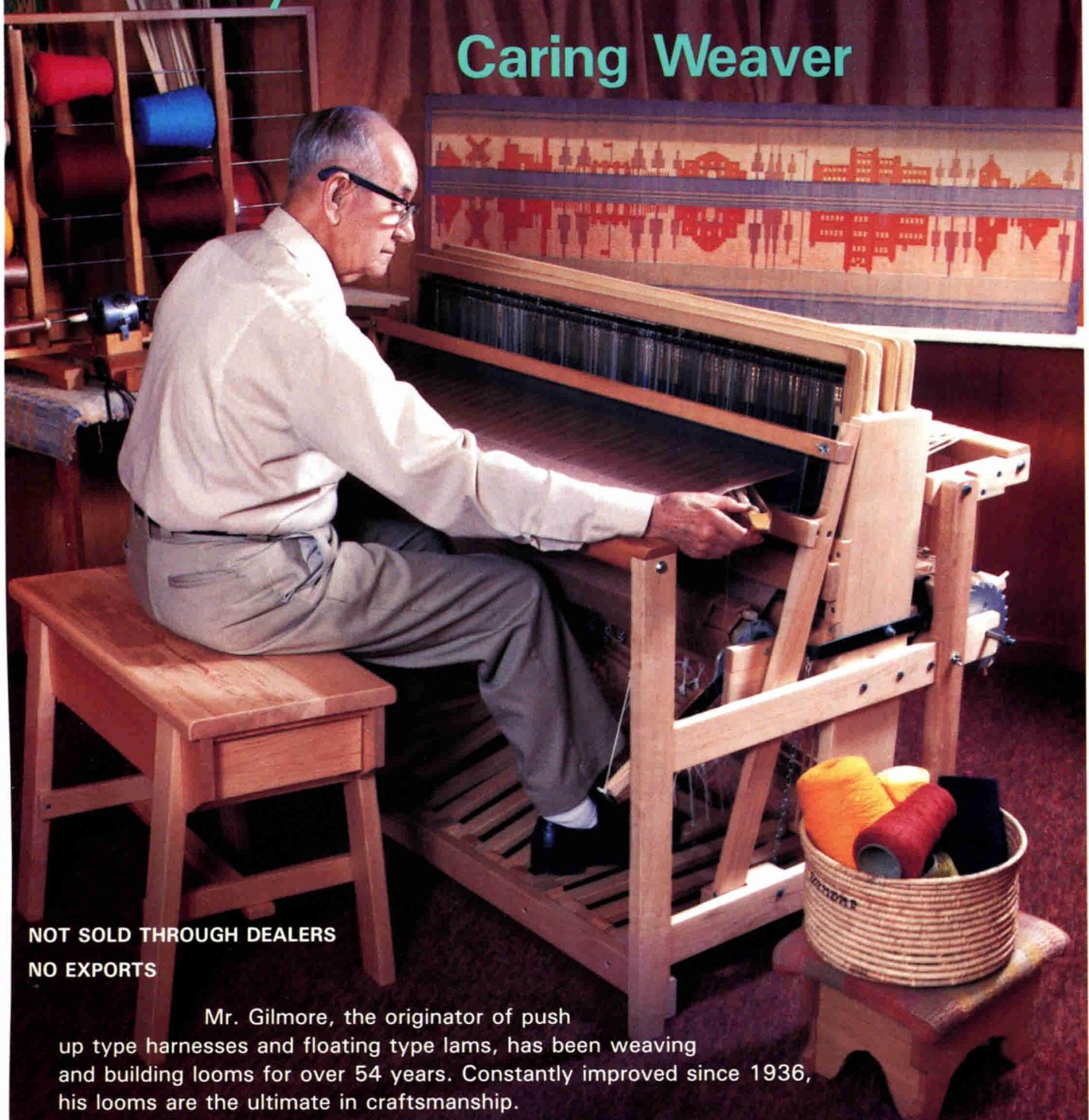
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On the Cover:
These fabrics from
Sharon Alderman's
Swatch Collection
#23 were inspired
by a stormy Cape
Cod beach. For
details, see page 34.

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Handwoven

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Editor's Page

Every weaver knows that mending errors is one of the realities of making cloth. While home visiting my parents, I helped my dad repair errors in some cloth he had woven for my mom. My sister remarked that she couldn't understand how I could stand to do such a tedious task. Interestingly, what appeared to her as a loathsome job was to me just part of making a piece of cloth right.

I have one of those dogs on my loom now. The warp is a handspun silk singles. Beaming was a test of patience—lots of broken warp threads, every thread twisting around its neighbor. Weaving finds me with a dozen weighted warps hanging off the back and broken threads each time I advance the warp. I keep weaving and fixing and fiddling around. I've woven 24" in 6 hours! What keeps me going? I know that this will be beautiful cloth if I can continue to be vigilant.

In these first sober days of the new year as the nation and the world engage in war, I find myself taking solace in my crafts. I've found a need to keep my hands busy with knitting, spinning, or weaving. Instead of the usual intensity of needing to get something done, I have no goals nor deadlines to meet. I'm working for another reason. I find that as the world becomes more unstable and unsure, working with my hands becomes a kind of meditation that leaves me space to reflect. In it, I can be alone with my thoughts.

While the bigger issues seem out of my control, I'm comforted by simple, mundane problems which are within my power to fix. In these trying times, it's good to have some cloth to mend.

With best wishes,



Jane Patrick

Editor

- *Thank you!* I've always known that weavers are helpful people, and working on this issue was no exception. Thank you to all the folks who took time out of their busy schedules to share what they know about computers.

- *Who are HANWWOVEN's models?* People often comment that they're glad that the models in HANWWOVEN look like regular people. Well, they are regular people! They're friends, local weavers, Interweave Press staff, even people we "pick up" at our favorite lunch spot. In this issue check out the fun-looking guy modeling the sweaters on page 54. He's our photographer, Joe Coca, whom we talked into getting up in front of his own camera. We got Joe's wife, Lee Peck, into the act to model the jacket shown on page 62, and you'll find yours truly peeking out from a stack of stuff on page 71.

- *HANWWOVEN's wrapper.* Your comments about how your magazine is arriving have been useful. The bound-on paper wrapper has caused problems for some of you, so with this issue we're trying a paper sleeve in hopes that your magazine will arrive without scratches and bruises. Please drop us a note if you're not satisfied with the condition in which your magazine arrives. Attention, Georgia readers: We don't know what happened to your state's magazines. If you haven't received your January/February 1991 HANWWOVEN, let Donna Melton know and she'll put a copy in the mail to you.

- *Sensational Scarf Weaving Contest.* Hundreds of scarves have arrived and are being cataloged and tagged. We're trying to process them as fast as possible, and we'll get an acknowledgment of receipt in the mail to you as soon as possible.

- *Wanted:*

September/October 1991—We'll be featuring weaving with natural materials, such as abaca, wheat, or found objects. If you're weaving with unusual materials or using them in unconventional ways, I'd like to hear about it. In addition, this issue will feature weaving of the Southwest. We'll explore historical as well as contemporary fabrics. Please send your ideas and suggestions for articles and projects.

November/December 1991—A special look at plain weave. In contrast to the high-tech thrust of this issue, we'll take an appreciative look at this most basic of weaves.

January/February 1992—Felt and felted fabrics are wonderfully appealing and often surprising. I'm looking for interesting and unusual felt projects and ideas.

HANWWOVEN
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Re: "Beginning Weaving"

Few of your readers are likely to remember when a part of every schoolchild's attire was long, black, cotton-ribbed stockings into which the manufacturer, I believe, incorporated a thin spot on the heel where if the shoe rubbed (as most shoes did), there was soon a large hole.

My father's time was limited, so sometimes he would make a whipping stitch around the edge of the hole and draw it together with a pucker. But most of the time, especially for my white Sunday stockings that buttoned to the top of my pantywaist, he would get out the wooden darning egg with wooden handle and do the most fantastic job of filling in the hole with a finely woven patch that was hardly noticeable. Watching the hole disappear fascinated me and by the time I was eight or nine, I had taken over the job of darning stockings.

Later, in Camp Fire Girls, I found bead weaving to be more glamorous and crea-

tive, but it did not surpass the satisfaction of neatly filling in that hole in the heel—my first weaving experience.

Linda, your interesting article brought back many happy memories.

G. Sally West, Edmond, Oklahoma

Thanks for the family lore, Ma—you don't happen to have a few of those old stockings saved away somewhere, do you? —Linda

Microwave-safe dye

In response to Pat Richards' inquiry about dyeing in the microwave ("Letters," January/February 1991), it is possible to dye safely in the kitchen microwave if you use KoolAid:

1. Dissolve a package of KoolAid in approximately 1½ to 2 quarts of water in a large Pyrex bowl.
2. Place 3 to 4 ounces of wet wool into the KoolAid mixture.
3. Microwave on high for 10 minutes.
4. Let mixture cool to room temperature. The cooled water will be nearly col-

orless; all of the color will have been absorbed by the wool.

5. The wool can be washed and rinsed with hair conditioner with no loss of color.

Lue Carpenter, Seattle, Washington

On weaving shop closures

We in Atlanta know what it is to lose our weaving shop. We loved our fine friends at Dream Weaver who worked so hard, helped us so many times, listened to our problems, and let us eat our lunches with them. We all know what it is like to want to be surrounded by beautiful things and loving and generous people. We could always go to Dream Weaver and be greeted by a smiling face and fill our eyes with colors, our minds with fresh ideas, and our hearts with warmth. All at no price to us. How many times did we walk in, receive their riches, and walk out without a single purchase in our hands? How many times did we purchase yarns from mail-order companies to save a few pennies?

—continued on page 8

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Redding From Ewe to You 224 Hartnell Avenue (916) 221-4217	MICHIGAN Marshall Natural Fibers 17519 L. Drive South (616) 781-8045	Warwick Nature's Way Products 122 Big Island (914) 651-1435	VIRGINIA Timberville The River Farm Rt. #1, P.O. Box 401 (703) 896-9931
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COLORADO Boulder The Weaving & Knitting Shop 1708 Walnut Street (800) 262-5545 (303) 443-1133	MINNESOTA Avon Weaver's Cabin 20578 317th Street (612) 845-7115	Penninsula The Ewe Tree 61 Geppert Road (216) 650-6777	Seattle The Weaving Works 1717 Brooklyn Avenue NE (206) 524-1221
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In Memoriam

Julia McVicker

1906-1990

Julia McVicker died on November 18, 1990, after many years of active involvement with weaving and design. She studied weaving with Marli Ehrman at the Institute of Design in Chicago and was a driving force in the group of innovative and creative weavers of the 1940s who brought the craft into the realm of contemporary art.

In 1945, Julia cofounded Reg/Wick Handwoven Originals with Else Regensteiner. Through Reg/Wick, she produced custom-designed handwoven fabrics for prominent architects and interior designers. The fabrics received numerous awards and are part of permanent collections at the Cooper-Hewitt Museum in New York and the Art Institute of Chicago.

Julia McVicker was a founding member of the Mid-West Designer-Craftsmen and the 57th Street Art Fair of Chicago, and a former member of the American Crafts Council and the Handweavers Guild of America.

Else Regensteiner

Myr Teeter

1923-1990

Myr and her husband, Russ Teeter, were killed in an automobile accident Thursday, October 18, on their way to show their work at the Peanut Festival in Portales, New Mexico.

Myr Teeter was a warm, skilled, and enthusiastic weaver. She was a member of the Las Arañas Spinners and Weavers Guild for more than 20 years. In remembrance of her contributions to the guild, a prize and scholarship have been established in her name to be awarded at the Intermountain Weavers Conference, a group Myr enjoyed and supported. Contributions (payable to Las Arañas Spinners and Weavers Guild) should be sent to Myr Teeter Memorial, c/o Las Arañas Spinners and Weavers Guild, PO Box 91225, Albuquerque, New Mexico 87199-1225.

Las Arañas Spinners and Weavers Guild, Albuquerque, New Mexico.

more Letters . . .

(continued from page 5)

Now Dream Weaver is gone. We can no longer run out and pick up that one more ball of yarn we need to finish a project. We'll have to work much harder to acquire our yarns, and where will we go for advice on sett or fiber? Who will show us how to knit a rib or substitute a different yarn? Who will order the perfect yarn for our project, a yarn she remembered seeing in one of her obscure sample books? Who will answer all of our guild phone calls, accept guild library books and return them to the library for us? Who will be the treasure trove of information on what's going on, who's doing what? Who will teach new weavers?

Lynn Battle Nickerson, Atlanta, Georgia

The Elmer Wallace Hickman Society Archives

Elmer Wallace Hickman was an important artist/weaver/designer from the 1930s through the 1960s. A contemporary of Marguerite Davison and Harriet Tidball, he is mentioned in their writings. He

published 24 Folios containing more than 400 fabric samples. His design ideas are easy to understand, easy to apply, and fun to use.

The Hickman family has generously donated all of Elmer's original publishing materials, weaving notes, and other memorabilia. Other individuals, some of whom wove for Mr. Hickman, have donated Folios and samples. Slides of all of his samples and original and/or copies of all his publications on weaving are also available. This material is available on site without charge. For access, contact Sigrid Piroch at RD #4, Box 234, Meadville, Pennsylvania 16335. (814) 336-5250.

Requests are being made for donations of his works to complete the collection, and financial donations are being accepted to assist with this project.

Sigrid Piroch, Meadville, Pennsylvania

Wanted: pen pal

I have recently moved to Germany and would like to meet other weavers. If you are a weaver living in Europe, or know of good yarn sources here, please write to me at HHC DISCOM Box 165, APO NY 09111

or my local address: Schulstrasse 2A, 6551 Pfaffen-Schwabenheim, Germany.

Bonnie Stanley,
Pfaffen-Schwabenheim, Germany

Readers reply

In response to Ann Thomas's question about novels featuring weavers, several readers responded:

A Tapestry of Dreams by Roberta Gellis is a novel featuring a twelfth-century English tapestry weaver.

Kate Thomas, Killeen, Texas

Precious Bane by Mary Webb concerns life in Shropshire. It was first published in 1924.

Barbara Danly, Charlevois, Michigan

The Weaving of a Dream by Marilee Heyer is a delightful Chinese folktale published by Viking Kestrel in New York.

Marilyn Garner, Fort Myers, Florida

Please send your concerns, questions, and comments to "Letters", *HANDWOVEN*, Interweave Press, 201 East Fourth Street, Loveland, Colorado 80537.



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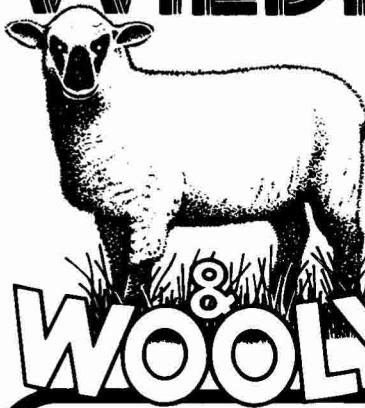
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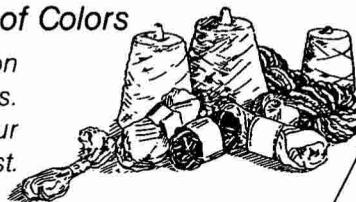
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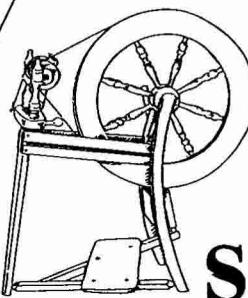
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Lestra Hazel knows that it takes more than a good loom to make a placemat that takes the cake.

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

Her Days

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

Her Weaving

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



TOLL FREE 800-228-2553

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

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

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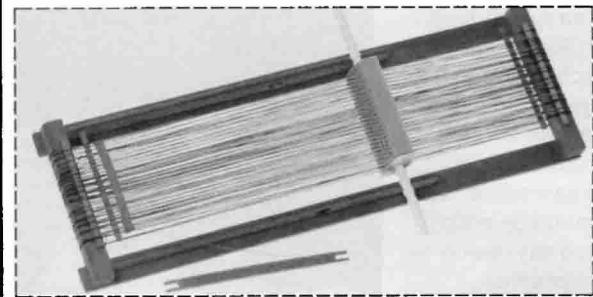
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Books, etc.

Handwoven Fabrics of India

Edited by Jasleen Dhamija and Jyotindra Jain

Mapin Publishing Private, Ltd. Published in the U.S. by Grantha Corp., 80 Clifftedge-way, Middletown, New Jersey 07701. 1990. Hardbound, 167 pages. 71 color photographs. \$29.50. ISBN 0-295-96919-9.

According to Vedic texts, the universe is envisioned as one continuous fabric woven by the gods, an ordered cosmos consisting of an infinite number of warp and weft threads. The link between fabric and Indian thought can be seen in the way that uncut cloth symbolizes wholeness and integrity and in the longstanding traditions of such uncut garments as saris and dhotis. Rags are offered to the gods, especially to the Lord of Tatters, who in turn can give a new cloth, a renewed totality. The Buddha is said to have worn a patchwork robe, in which rags were given a new wholeness as they clothed divinity.

An underlying theme throughout *Handwoven Fabrics of India* is this unbreak-



able tie between cloth and the Indian world view, as well as the endless variety of ways that fabric has expressed the identity of regions and the taste of dynasties. The book itself is an anthology of 15 pieces of textile scholarship, bringing together papers which were out of print, had never been translated, or had been confined to obscure journals. Ranging from histories of early weaving and trade to an overview

of the handloom in today's textile industry, the book's chapters include discussions of living traditions as well as those that have fallen into decline.

Woven structures are analyzed in chapters on velvets, brocades, and the twill tapestries of Kashmir shawls. Such dye processes as ikat, bandhani (tie-and-dye), and mordant printing are given attention as well. Françoise Cousin's article on the blue and red printed *azraks* of Sind will fascinate students of pattern and block printing. In her piece on the patchwork *kanthas* of eastern Bengal, Stella Kramrisch poetically draws the reader into the designs and stitches of a village tradition.

Not every article in *Handwoven Fabrics of India* rises to this level of prose. A few sections are densely technical, but even these would be valuable for researching complex procedures. The usefulness of this text is hampered by the absence of an index, and the lack of captions under numerous pen-and-ink drawings (appar-

—continued on page 17

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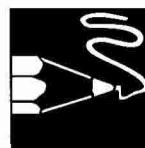
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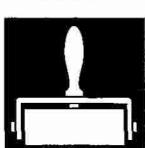
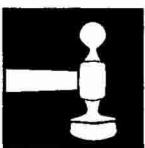
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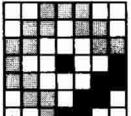
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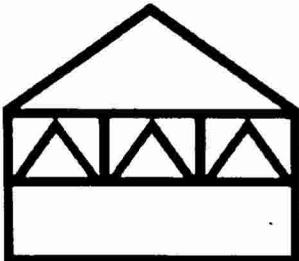
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(continued from page 13)

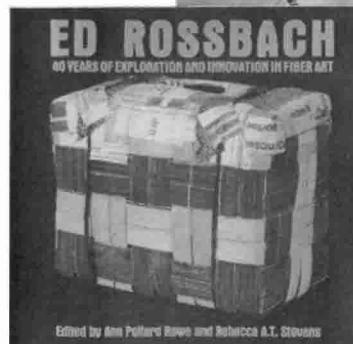
ently drawn from historical sources) prevents them from being anything more than margin decorations. A better layout decision was choosing to print 71 of 79 photographs in color. Overall, the editors of *Handwoven Fabrics of India* have compiled an interesting range of scholarship that will add to the understanding of one of the world's oldest and most awe-inspiring traditions.

—Tom Lundberg

Book Mentions

Lenore Tawney: A Retrospective edited by Kathleen Nugent Mangan. New York: Rizzoli, 1990. Hardbound, 160 pages, 80 color, many black-and-white photographs. \$45.

To accompany an extensive retrospective of Lenore Tawney's work at the American Craft Museum, this major critique and tribute draws on essays from several major voices in the field. Tawney has been a pioneer and driving force in the fiber art field since the 1950s. This chronology of her life and work, with thoughtful comment, will be valuable to art historians and to her many admirers and followers.



Ed Rossbach: 40 Years of Exploration and Innovation in Fiber Art edited by Ann Pollard Rowe and Rebecca A.T. Stevens. Asheville, North Carolina: Lark, 1990. Paperbound, 164 pages, color and black-and-white photographs. \$24.95.

This extensive review of Rossbach's life, work, teaching, and tremendous influence on the contemporary fiber art movement is thoughtful, stimulating, and informative. With its wealth of photographs, it's a meaty and beautiful book.

Ars Textrina, Volume Eleven. Charles Babage Research Centre, PO Box 512, St. Norbert Postal Station, Winnipeg, Manitoba, Canada R3V 1L6. Paperbound, 224 pages. \$25.

This compilation of research papers includes "Exploring Line", "Fashion Trend Forecasting", "Conservation-Conscious Mannikins in Space Suit Displays", "Sisal: Its History and Production in Jacaltenango, Guatemala", "Identification of Professionally and Home Woven Tex-

tiles", "A Women's Belt from San Antonio Aguas Calientes, Guatemala", "Fiber and Yarn Processing by Prehistoric People of North America", and "Textile Manufacture in China prior to 771 B.C.".

Out of the North by Barbara Hail and Kate C. Duncan. Bristol, Rhode Island: Haffenreffer Museum of Anthropology, Brown University, 1989. Paperbound, 301 pages,

—continued on page 20

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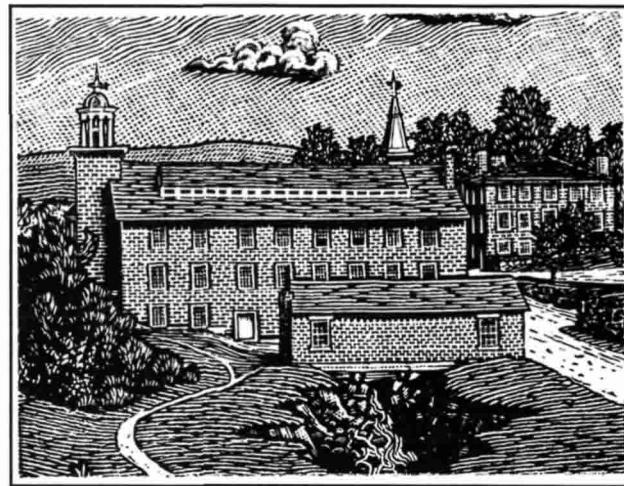
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(continued from page 17)

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The Guild 5: A Sourcebook of American Craft Artists. New York: Kraus Sikes, 1990. Hardbound, 479 pages, color photographs. \$49.95.

Costume Patterns and Designs by Max Tilke. New York: Rizzoli, 1990. Hardbound, 316 pages, more than 1000 illustrations, mostly in color. \$29.95.

National Handicrafts and Handlooms Museum, New Delhi by Jyotindra Jain and Aarti Aggarwala. Seattle: University of Washington Press, 1990. Hardbound, 224 pages, 225 color photographs. \$40.

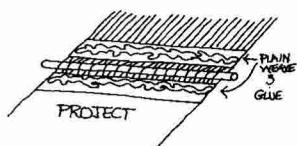
More Power Sewing by Sandra Betzina. Power Sewing, 185 Fifth Avenue, San Francisco, California 94118. 1990. Spiral bound, 272 pages, black-and-white drawings. \$19.95. ♦



Tricks of the Trade

Glue use

To save time, warp, and readjusting the tension when I need to cut projects off the loom before I'm done with the entire warp, I weave a $\frac{1}{2}$ " plain-weave header where I want to cut, lay in a stiff stick or dowel rod, and weave another $\frac{1}{2}$ " plain-weave header. On both $\frac{1}{2}$ " headers I lay down a bead of glue all the way across the warp—making sure every thread is glued. I spread the glue with the flat edge of a stick to provide wider coverage and force the glue into the fabric. When the glue is dry, I cut the first plain-weave strip in half. I securely lash the stick to the apron, and I'm ready to weave again. The glued edge on the piece that was cut from the loom prevents raveling and can be cut off after washing. I used to use fabric glue



until I discovered glue guns! I can glue, cut, relash, and be ready to weave in about 15 minutes. The glue gun is also great for anchoring warp threads (instead of winding them around pins) after you've started weaving and discover an error.

Pat Bullen, Upper Arlington, Ohio

Unlimited bobbins

For bobbins I use paper quills which are easily made from squares of sturdy brown paper (heavy mailing covers, grocery bags, letter paper, etc.). I round off the corners so the ends of the quills will be heavier, but it isn't really necessary. They can be started around the bobbin winder shaft either on the bias (my preference) or square. In any case, tuck the end of the yarn under the last bit of the paper and wind on. I usually weave with yarns no thicker than cottolin. These quills are well suited to all but plied or stiff linen and slippery yarns (some synthetics, smooth silks, and some rayons). For those yarns, I use bobbins with ends. A real advantage of homemade quills is that one always has

enough. Because there is an unlimited supply, unused wefts, except wools, may be stored on them indefinitely. Thus no time is wasted on winding wefts off, and bobbins for sampling are always ready.

Margaret Sheppard, Houston, Texas

String 'em up

To keep track of my needle and scissors while weaving, I tie them to the breast beam of my loom. After hemstitching, I use the remaining thread to tie the needle to the beam. As for the scissors, I use a length of cotton carpet warp just longer than the width of the warp. I tie the scissors on the right hand side of the loom; left-handers would want to put them on the left.

Faye Owens, Lombard, Illinois

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, 201 East Fourth Street, Loveland, CO 80537.

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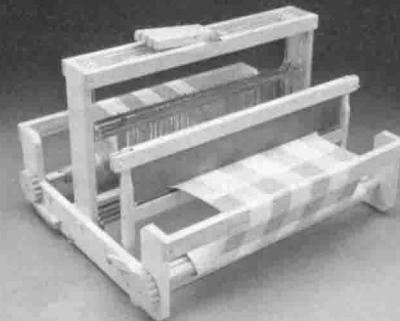
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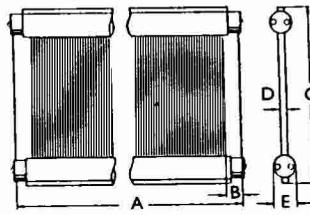
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Shoestrings,

Film Cans,

and Other

Good Things

by Margaret Gaynes

MANY OF THE weaving tools in my loom bench are not from a weaving shop. They're from the stationery store or the variety store or are recycled. Besides the usual tape measure, scissors and ruler, I've got shoestrings, pipe cleaners, adding machine tape, self-stick notes, plastic film cans, notebook rings, a mirror, a knitting needle, a piece of scrap wood, a dust mask, and Band-Aids. And of course, pencil and pad of paper for weaving notes or grocery lists or anything else that pops into my head while I'm weaving. I don't really know how I thought of using these tools. I probably heard about them from other weavers, read about them in *HANDWOVEN* or books, or maybe they came to me in a dream.

I use shoestrings wherever a strong string is needed—to tie a warp chain to the breast beam, to tie lease sticks, to tie a beater into position, to tie warp chains. They're reusable, and the points are easy to thread through the holes in lease sticks and heddles. You can use them to transfer heddles from one shaft to another. Or try pipe cleaners if the group of heddles isn't too big. Thread them through the top and bottom of the heddles at the heddle bars, slide the heddles off the bars onto the pipe cleaners, and then move them to the new shaft. For storage, twist the ends of each pipe cleaner together for a nice, secure bundle. Pipe cleaners are also good for marking spaces in the reed. If I'm slewing any more than one end per dent, I sley several inches, check those dents, and stick a pipe cleaner at the last dent checked so that I know where to start checking next time. When threading from the front, I use the

pipe cleaners to mark the reed with the positions of color changes or special threads. If I'm trying to space threads over the width of the warp, it's easier to move the pipe cleaners around until it looks good, rather than moving the threads.

Use a strip of adding machine tape to measure placemats as you weave them so that every mat in the set is the same length. Pin the tape on the cloth with a pair of T-pins and move the bottom pin up (leap-frog style) every time the cloth is advanced. The tape doesn't get wound on the cloth beam and can be reused for another project. I also mark weft color or pattern stripe sequences on the tape and reverse the tape at the center of a piece if I want the ends to be symmetrical. I save these marked tapes with my weaving records.

I write my treadling on a self-stick note and stick it to the beater where it's easy to see. I also keep these with my records. A student with a tricky treadling numbered the notes and stuck them on her treadles so she could follow the sequence until she learned it.

Plastic film cans weighted with nuts or coins or whatever are used to weight loose threads and repair threads. After securing the repair thread to the weaving, wind the remaining length of thread into a ball and stick it inside the can with the weights. If the ball is too big to fit in-

side the can, it can be weighted simply by placing the thread over the top of the can and then snapping the lid over it. Hang the thread and can over the back beam. To weight a loose thread, snap a notebook ring around it and tie the ring to the film can with string. I like to use a notebook ring rather than string on the loose thread because the ring slides easily and is quickly removed to take tension off the thread when not weaving. I ordinarily hang the ring between the heddles and back beam. A loose floating selvedge, however, needs to be weighted behind the back beam or it won't be in the proper position. Old medicine bottles with nonchildproof snap-on caps work as well as the film cans.

I also keep a small mirror in my loom bench so that I can easily look at the underside of my cloth to see what's going on under there. A dust mask keeps me from breathing fuzz if a cotton warp is especially linty. The long knitting needle is used for a spacer when hemstitching scarves. I stick it into a plain-weave shed to make a gap between the filler and first few picks of the scarf, then pull out the needle and hemstitch. It's just long enough for placemats, too.

The piece of scrap wood isn't actually in my loom bench but leans against the wall in the corner be-

—continued on page 24

Spin it, Wind it, Weave it. You need it—we have it!

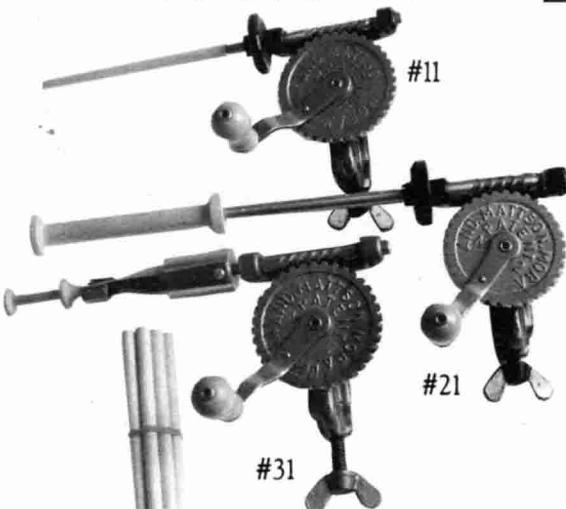
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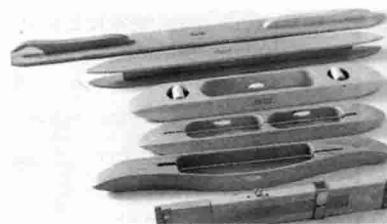


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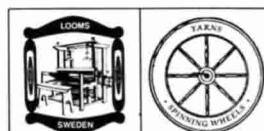
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hind the loom. It's about 6" wide, 18" long, and 1/2" thick. I've discovered that when I thread the heddles, it's more comfortable for me to work with the shafts raised to eye level. I lift the shafts and keep them raised 6" by sticking the piece of wood on its side under the shafts with the wood resting on the cross-bars below. You could use a sturdy shoe box or a big tube of yarn instead. Tailor the device you use to your loom and the height you find comfortable.

One of my shuttles gives me a callus on the side of my right thumb. I haven't been able to adjust my weaving motion to avoid it and don't want to switch shuttles, so I prevent the problem by putting a Band-Aid over the spot before I begin weaving with that shuttle. I've found unless the Band-Aids are right there in the loom bench, I tend to put off going to get one until the thumb is irritated.

And, last but not least, I have a skein of neon orange acrylic yarn from a knitting project deep in my past and best forgotten. I use this yarn to tie skeins and warp chains. It's cheaper than having fifty shoestrings, and the color always stands out. I keep a basket by my bench and throw the ties in it as I finish with them. I also have a basket by my warping reel and switch baskets when it gets empty. I've reused these ties many, many times, and that skein has lasted for years. These ties are also good in the dyepot because they don't take color and they're easy to find, since I don't do much neon orange dyeing.

What have you got in or around your loom bench that's unusual and useful? I'd like to hear about it and I'll put the most useful and/or strangest in a future column. Write to me in care of *HANDWOVEN*. I'm looking forward to hearing from you—and learning from you. ♦

Margaret Gaynes collects useful weaving aids in Cupertino, California.



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a committee of the Handweavers Guild of America

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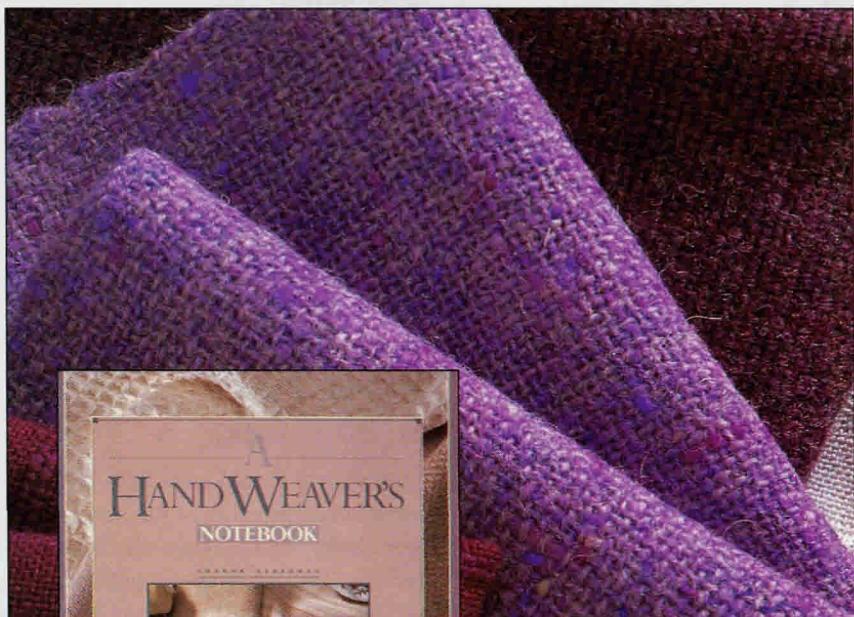
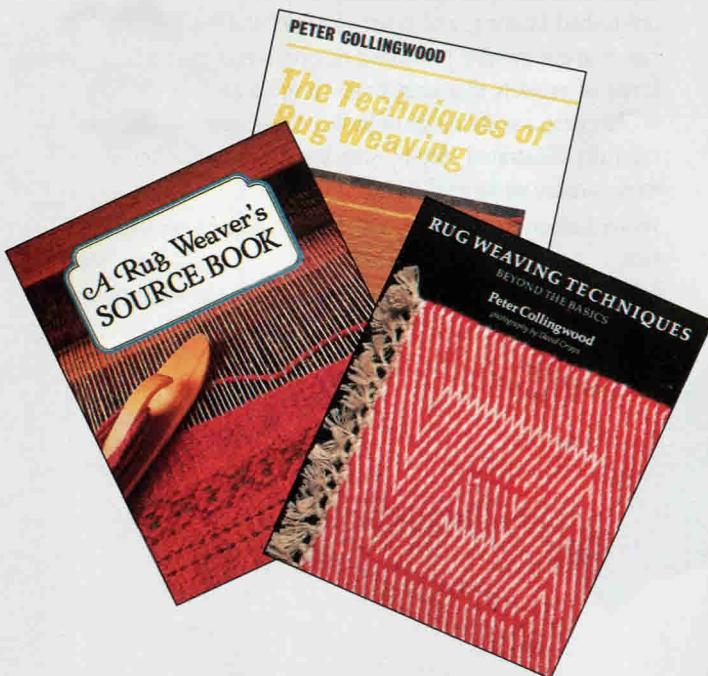
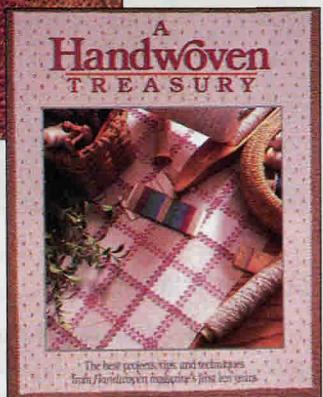


INTERWEAVE PRESS BOOKS

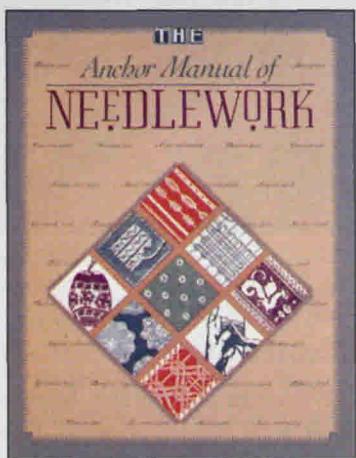
We were surprised to find, looking at old records the other day, that we've published over sixty books in the last decade. We never quite intended to do so many, but when a fine manuscript comes along, one that you know your readers will use and enjoy, it's hard to say no. We're featuring some of these books—both old and new—in this special advertising section. For a more complete listing, please drop us a postcard requesting an up-to-date catalog, or check at your local weaving shop.

Linda Ligon

Linda Ligon, publisher



We'll be sending you a copy of our complete catalog of books later in the spring. You'll find that it describes over 40 books not shown here, plus a dozen *Design Collections* and four *Handwoven Designer Patterns*. If you'd rather not wait, send a postcard to Interweave Press Catalog, 201 East Fourth Street, Loveland, Colorado 80537, and we'll send along a copy of the current catalog immediately. Or check at your local weaving shop. If they don't have a complete stock of our books, they'll be glad to place a special order.



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Every weaver should know how to do hemstitching, faggoting, a full range of embroidery, embellishments, bead-weaving, knotted fringes, openwork, Bosnian crochet, tatting, Hong Kong seams, sennet braids, and the 1000 or so other time-honored techniques included in this historic volume. They will come in handy.

7 1/2x10, hardbound, 512 pages, hundreds of photos.

#719

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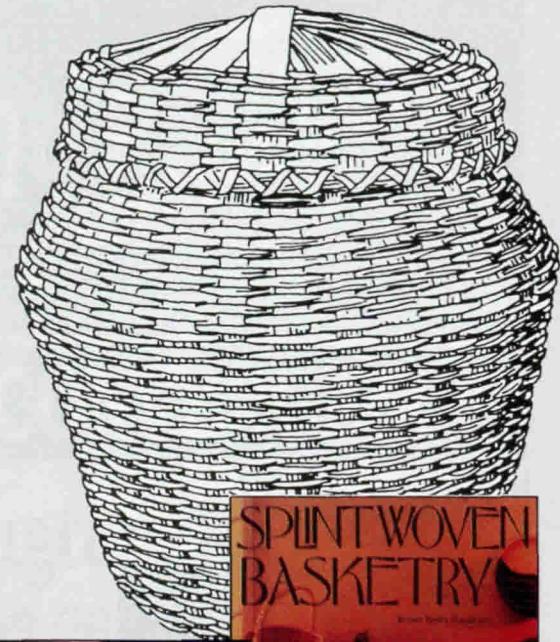
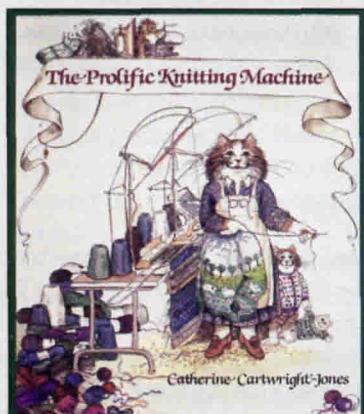
THE PROLIFIC KNITTING MACHINE

One of our favorite weavers confided the other day that she had had a knitting machine in the back of her closet for years—and she got it out and took a new look after reading this practical, funny, helpful book. If you're interested in productivity, in good fit, in accommodating the garment needs of the physically unusual, or in illustrations that will leave you laughing out loud, take a look at this exceptional book.

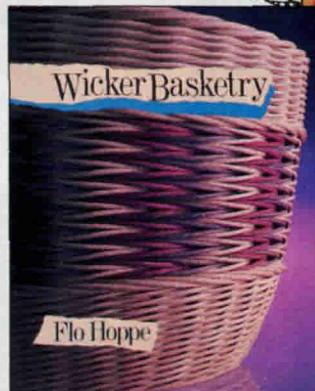
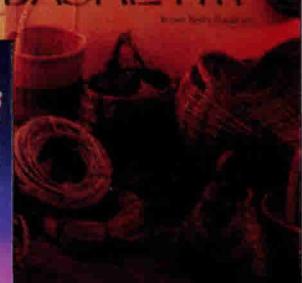
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The wonderful thing about baskets is you can start one evening with a pile of sticks and, by bedtime, have a complete, custom-made, handsome, finished container to keep your fleece, yarn, unfinished knitting, and other piles of "stuff" in. Finishing a basket in one evening provides a nice counterpoint to those other kinds of projects that sometimes drag on and on. These two books cover a wide range of basket styles, with complete and carefully illustrated step-by-step instructions. We know they work because we've tried them.

Wicker Basketry: 8 1/2x11, paperbound, 144 pages, color and b/w photos.

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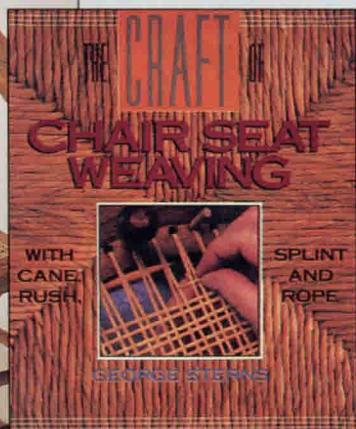
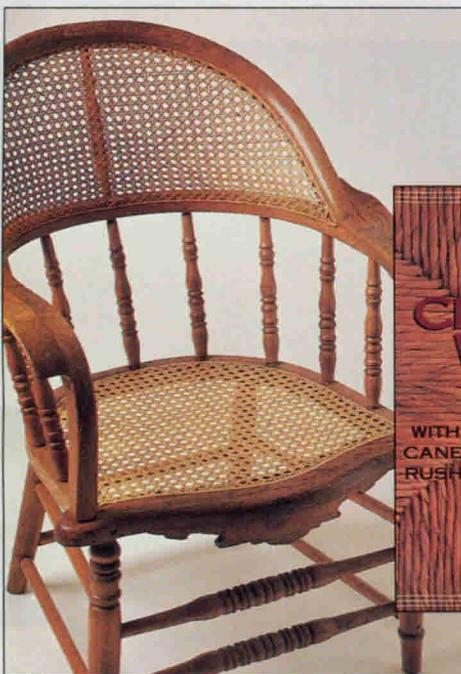
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Splint Woven Basketry: 8 1/2x11, paperbound, 168 pages, color and b/w photos.

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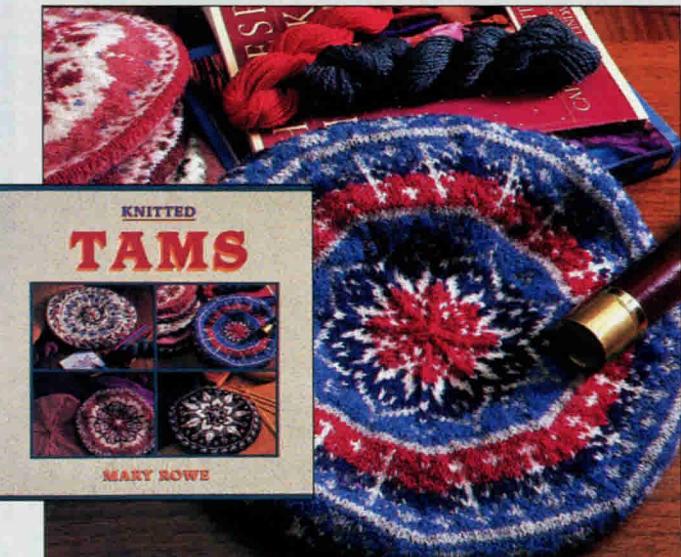
THE CRAFT OF CHAIR SEAT WEAVING

This book is a bit of a departure for Interweave Press, but woven chair seats are enough like weaving and enough like baskets that we couldn't resist. And besides, the author is one of those wonderful self-taught craftsmen who knows *so* much that it really should be preserved in print. Thoroughly illustrated like our other basketry books, you'll find detailed instructions and wise advice for working in cane, rush, splint, and rope.

8½x11, paperbound, 168 pages, color photos and illustrations throughout.

#610

\$18.95



KNITTED TAMS

Knitting tams is like having babies—you never know quite what they're going to look like till they're done. The odd topology of the tam o'shanter makes even the most carefully planned graph evolve into something more wonderful than you imagined. Further, tams are quick to knit, portable, and special enough for gifts. They use up odd bits of yarn, and invite a riot of color. What more can we say?

8½x9, paperbound, 96 pages, color photos, b/w charts and illustrations throughout.

#605

\$12.95



Wertenberger has clearly been thinking through the ideas in this book for many years, and the result is the most relaxed, informative, and useful book I've ever seen on the subject.

—Threads Magazine

8, 12...20: AN INTRODUCTION TO MULTISHAFT WEAVING

Some of us would rather not confess it, but four of the eight shafts on our loom tend to sit idle. So we asked master weaver Kathryn Wertenberger to help us out. She responded by writing an elegantly simple explanation of how multishaft weaves work and how to draft them. Her theory is supplemented with dozens of drafts and drawdowns from her extensive files. A perfect companion to the massive eight-shaft pattern book that we hope to publish in the fall.

8½x9, hardbound, 144 pages, color photos and illustrations throughout.

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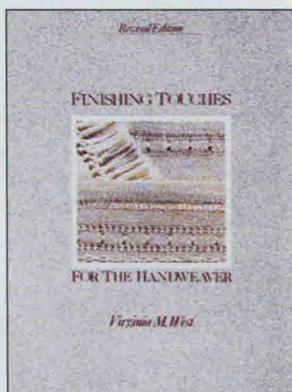
FINISHING TOUCHES FOR THE HANDWEAVER

When Virginia West's classic little volume was allowed to go out of print by its previous publisher, we were happy to give it a new home. With all new illustrations and revised text, this has become one of our best-selling weaving books.

7x9½, paperbound, 96 pages, color photos and illustrations throughout.

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To order: If you can't find our books at your local weaving shop, use the handy order form opposite. It lists all the books shown in this section as well as others that we offer. And don't overlook the magazine subscription/renewal/gift information on its back.

"HANDS ON" SERIES

We conceived these books as affordable, visually exciting, begin-at-square-one introductions to the basic crafts. Each one builds skills and understanding by presenting basic information along with appealing projects in increasing degrees of complexity. Initiate a friend into the pleasures of spinning, weaving, and dyeing, or fill in the gaps in your own skills.

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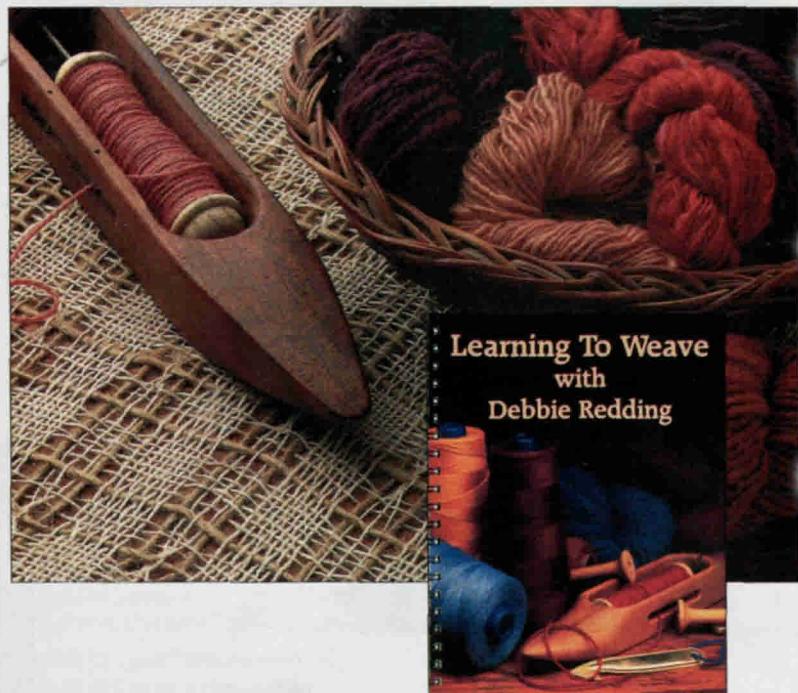
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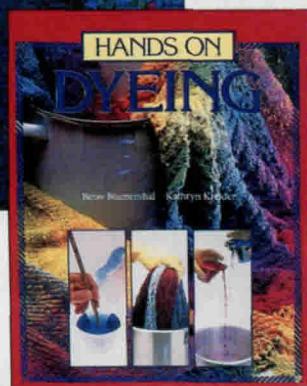
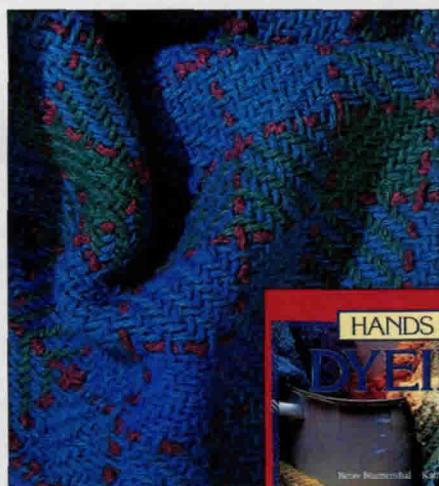


LEARNING TO WEAVE

At the risk of sounding self-serving, we must say that we feel this is simply the best how-to-weave book in existence. For teaching yourself to weave, we know of no equal. And even if you already know how to weave, you'll find mental challenges and wonderfully handy hints. Deborah Chandler (formerly Debbie Redding) was *Handwoven's* "Your Weaving Teacher" for almost ten years for good reason, and while we miss her regular column in the magazine, we're delighted to continue to make her book available.

8½x11, wire spiral bound, 232 pages, color photos, 330 b/w illustrations.

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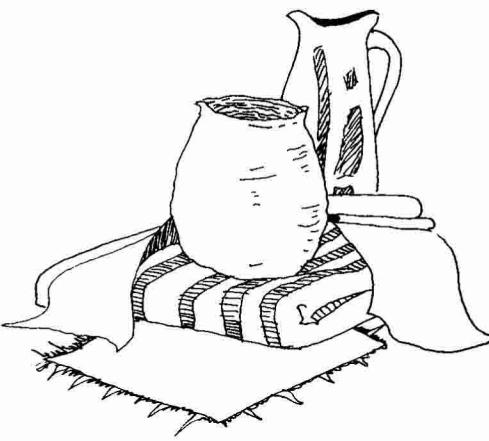
Calendar

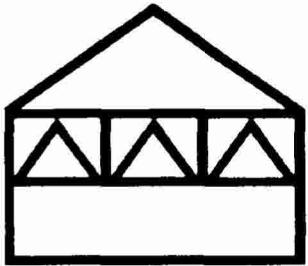
EXHIBITS, SHOWS & SALES

- **Alabama.** June 2–July 14. International Tapestry Network: Exhibit One at The Fine Arts Museum of the South, Museum Drive, Langan Park, Mobile. Contact ITNET, PO Box 203228, Anchorage, AK 99520. (907) 346-2392.
- **Arizona.** Apr. 13. Fiber Fantasy III, style show and luncheon at Sheraton Resort, Prescott. SASE to Mt. Spinners & Weavers Guild, Peter Alward, 23 Wildwood, Prescott, AZ 86301.
- **California.** Through Apr. 7. Gifts from the Great Land: Alaskan Artifacts from the National Museum of Finland, exhibit including Tlingit basketry at the Natural History Museum of Los Angeles County, 900 Exposition Blvd., Los Angeles, CA 90007. (213) 744-3466.
- **California.** Through April. Ed Rossbach: 40 Years of Exploration and Innovation in Fiber Art, retrospective exhibit at Los Angeles Craft & Folk Art Museum, May Company (4th floor), Wilshire and Fairfax. Call (213) 937-5544.
- **California.** Mar. 2–Apr. 28. Exhibit of collage, baskets & containers by Katherine Westphal. Nov. 2–Dec. 29. Indonesian Textiles, A Heritage in Cloth. San Francisco Craft & Folk Art Museum, Landmark Bldg. A, Fort Mason, San Francisco, CA 94123. (415) 775-0990.
- **California.** Aug. 17–25. Monterey County Fair Wool Show at the fairgrounds in Monterey. Competitions, demonstrations, fleece auction. Monterey County Fair, 2004 Fairgrounds Rd., Monterey, CA 93940. (408) 372-5863.
- **Colorado.** June 6–9. Estes Park Wool Market. Workshops, contests, demonstrations, sales, & shows of llamas, angora rabbits, goats & sheep. Estes Park Wool Market, Estes Park Fairgrounds, PO Box 1967, Estes Park, CO 80517. (303) 586-6104.
- **Colorado.** Aug. 3–Sept. 8. Fiber Celebrated '91, juried fiber show at Colorado Springs Fine Arts Center, featuring experimental and innovative weaving. Address: 30 West Dale St., Colorado Springs, CO 80903. (719) 634-5581.
- **Connecticut.** Mar. 22–Apr. 20. Fabrics of the 90's, juried show featuring the work of The Handweavers' Guild of Connecticut at Keeney Memorial Cultural Center, 200 Main St., Wethersfield. Contact Mary Jane Jarvis, 4 Minute Man Hill, Westport, CT 06880. (203) 226-7711.
- **District of Columbia.** Through June 9. Minangkabau textiles of gold and silk from Sumatra. Mar. 16–June 9. Exhibit of Andean four-cornered hats. May 30–Jan. 5, 1992. Mamluk and Ottoman carpets. The Textile Museum, 2320 S St., N.W., Washington, DC 20008. (202) 667-0441.
- **District of Columbia.** Apr. 18–21. Washington Craft Show at Departmental Auditorium, 1301 Constitution Ave., N.W., Washington. Juried, includes fiber. Office of Public Affairs, Smithsonian Institution, Washington, DC 20560. (202) 357-2627.
- **Georgia.** Mar. 2–29. Southern Fibers, exhibit sponsored by Chattahoochee Handweavers Guild at the Student Center Gallery, North Georgia College, Dahlonega. Randall Darwall,

juror. Contact the guild at PO Box 52954, Atlanta, GA 30355. (404) 252-4082.

- **Illinois.** Through Mar. 23. Selections from the work of Virginia Bath, lace and embroidery. Textile Arts Centre, 916 W. Diversey Pkwy., Chicago, IL 60614. (312) 929-5655.
- **Iowa.** April. Paper/Fiber XIV, exhibit of works using paper and/or fiber as the primary medium, at The Arts Center, 129 E. Washington, Iowa City, IA 52240. (319) 337-7447.
- **Massachusetts.** Through May 27. A Century of Opulent Textiles: The Schumacher Collection, exhibit of elegant decorative fabrics at The Museum of American Textile History, 800 Massachusetts Ave., North Andover, MA 01845. (508) 686-0191.
- **Michigan.** Mar. 19–23. Exhibit, sale and demonstrations by Michigan Weavers Guild at Great Oaks Mall, Livernois and Walton Blvd., Rochester. Contact Margaret B. Windeknecht, 815 Dartmouth Dr., Rochester Hills, MI 48307. (313) 852-6267.
- **New Jersey.** Through Mar. 3. Native American Crafts exhibition including Navajo rugs and Papago baskets. Mar. 8–Apr. 1. Kyoto Fibers (reception Mar. 13, 4–6 p.m.). Montclair State College Art Gallery, Upper Montclair, NJ 07043. (201) 893-5113.
- **New Jersey.** Mar. 23–Feb. 1992. Tradition and Innovation in Contemporary Native American Art, 1976–1986 (includes textiles and baskets). Apr. 4–Aug. 18. Ramona Sakiestewa: The Frank Lloyd Wright tapestries, themes and variations. Exhibits at The Newark Museum, 49 Washington St., PO Box 540, Newark, NJ 07101. (201) 596-6550.
- **New York.** Through Mar. 9. Human Shelter, group show. Mar. 11–Apr. 25. Gobelins-style tapestries by Sharon Marcus. May 1–June 15. tapestries by Murray Gibson. June 19–Aug. 3. symbolic tapestries by Janet Malotky. June 20–Aug. 4. Human Shelter Exhibition, juried exhibit. The Center for Tapestry Arts, 167 Spring St., New York, NY 10012. (212) 431-7500.
- **New York.** Mar. 31–May 12. International Tapestry Network: Exhibit One at The Hyde Collection, 161 Warren St., Glens Falls. Contact ITNET, PO Box 203228, Anchorage, AK 99520. (907) 346-2392.
- **New York.** May 1–5. The Great American Quilt Festival 3, at Pier #92 (Hudson River), New York City. Contact Museum of American Folk Art, 61 W. 62nd St., New York, NY 10023.
- **North Carolina.** Apr. 1–May 15. Bringle & Bringle: Clay & Fiber at the Folk Art Center. Exhibit of pottery and weaving by Cynthia and Edwina Bringle. May 11. Sixth Annual Fiber Day, sheep shearing and fiber demonstrations, fashion show. Folk Art Center, PO Box 9545, Asheville, NC 28815. (704) 298-7928.
- **North Carolina.** Apr. 27–May 5. Festival of Weaving, exhibits and demonstrations by Triangle Weavers at Burwell School, Hillsborough. Contact Triangle Weavers, PO Box 3055, Chapel Hill, NC 27515, or Marge Gordon, 735 Tinkerbell Rd., Chapel Hill, NC 27515. (919) 929-8305.
- **Ohio.** Through Mar. 1. Barbara Bachtell and W. Logan Fry, exhibit including pictorial weaving and painting on silk by Fry. 9th Street Studio, New York Spaghetti House, 2nd Floor, 2173 E. 9th St., Cleveland, OH 44115. (216) 621-3868.
- **Ohio.** Mar. 31–May 5. The Ohio Designer Craftsmen Exhibit by Ohio's guild of professional craftsmen. Cultural Arts Center, 139 W. Main St., Columbus, OH 43215. (614) 645-7047.
- **Oklahoma.** Mar. 2–Apr. 7. Fiberworks 1991, textile art show open to all Oklahoma residents. Kirkpatrick Center, 21100 NE 52nd St., Oklahoma City, OK 73111. (405) 427-5461.
- **Oklahoma.** May 4–5. Oklahoma Fiber Festival, demonstrations, sales, workshops, Fiber to Fashion competition. Includes angora rabbit show, colored fleece show. City Arts Center, 3000 Pershing Blvd., Oklahoma City, OK 73107. (405) 948-6400.
- **Oregon.** Mar. 7–31. Exhibit of handmade paper by Janice Plihal in the Sales Gallery at Oregon School of Arts and Crafts, 8245 SW Barnes Rd., Portland, OR 97225. (503) 297-5544.
- **Oregon.** May 3–5. Portland Handweavers Guild annual sale. Montgomery Park, 2701 NW Vaughn St. Contact Velinda Miller, (503) 649-9266, or Beth Rapp, (503) 625-6649, or write Portland Handweavers Guild, PO Box 6676, Portland, OR 97228.
- **Pennsylvania.** Through Sept. 2. The Swedish Textile Tradition, exhibit at American Swedish Historical Museum, 1900 Pattison Ave., Philadelphia, PA 19145. (215) 389-1776.
- **Rhode Island.** Apr. 7–Dec. 31. Chancay textile exhibition at Haffenreffer Museum of Anthropology, Bristol. Lecture and reception Apr. 7; symposium on Andean textile research. Haffenreffer Museum, Mount Hope Grant, Bristol, RI 02809. (401) 253-8388.
- **South Carolina.** Through May 19. Celebration and Remembrance, display of commemorative textiles (1790–1990) at South Carolina State Museum, Columbia.
- **Virginia.** Through Mar. 3. Members' annual fiber show. The Potomac Craftsmen Fiber Gallery, Torpedo Factory Art Center, 105 N. Union St., Alexandria, VA 22314. (703) 548-0935.
- **Washington.** July. Perspectives from the Rim: The Next Generation, show by U.S. and Japanese surface design students at the University of Washington. Larry Metcalf, Art Dept., Seattle Pacific University, Seattle, WA 98119.





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more Calendar . . .

□ **Wisconsin.** Through Mar. 3. International Tapestry Network: Exhibit One at Paine Art Center & Arboretum, 1410 Algoma Blvd., Oshkosh. Contact ITNET, PO Box 203228, Anchorage, AK 99520. (907) 346-2392.

□ **Wisconsin.** Mar. 2. Artwear in Motion, professionally modeled runway show of wearables presented by the Madison Weavers Guild (Wisconsin) in conjunction with the University League. LSASE to Su Butler, Artwear in Motion, 5118 Pepin Pl., Madison, WI 53705-4723. (608) 231-1704.

□ **Wisconsin.** Apr. 14. Festival of the Arts, 19th annual art show & sale at the Fine Arts Bldg., University of Wisconsin-Stevens Point. Contact Brenda Gingles, Festival of the Arts, PO Box 872, Stevens Point, WI 54481. (715) 341-7543.

□ **Canada, Ontario, British Columbia, and Alberta.** Through Mar. 8. Tapestries from the Western Edge, work by four British Columbia artists at Museum for Textiles, 55 Centre Ave., Toronto M5G 2H5, ON. Mar. 26-May 4. Exhibit travels to Kelowna Art Gallery, 470 Queensway, Kelowna V1Y 6S7, BC. May 27-June 28. Art Gallery of Greater Victoria, 1040 Moss St., Victoria, July 13-Aug. 31. Prairie Gallery, 10209 99th St., Grande Prairie V8V 4P1, AB.

□ **Canada, Ontario.** Apr. 9-June 1. Kaffe Fassett World Touring Exhibition at The Museum for Textiles, 55 Centre Ave., Toronto M5G 2H5. (416) 599-5515.

CONFERENCES

□ **Mar. 13-18.** 7th annual convention of The Knitting Guild of America at Adam's Mark Hotel, St. Louis, MO. Send catalog-sized SASE (\$0.45 postage) to TKGA, PO Box 1606, Knoxville, TN 37901. (615) 524-2401.

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

□ **Mar. 22-24.** Future Strands, 7th annual Fiber Forum sponsored by Yonah Mountain Fiberarts Guild, at Unicoi State Park, Helen, GA. Exhibits, sales; workshops/seminars by Randall Darwall, Betsy Blumenthal, Priscilla Gibson-Roberts, and others. Contact Tommye Scanlin, 403 S. Park St., Dahlonega, GA 30533, (404) 864-1423, or Debbie Koenig, PO Box 1846, Clayton, GA 30525, (404) 782-5246.

□ **Apr. 15-21.** Spiderwoman's Children, 18th biennial conference of the Assoc. of Southern California Handweavers at the Convention Center, Riverside. Workshops, lectures, demonstrations, exhibits. Information: Spiderwoman's Children, 17192 Lynn St., Huntington Beach, CA 92649. (714) 840-1580.

□ **Apr. 19-21.** Color in Motion, Florida Tropical Weavers Guild annual conference at Sabul

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Park Holiday Inn, Tampa. Exhibits, fashion show; workshops by Sallie Guy, William Hodges, Diane Varney, Liana Haubrich. Contact Teresa Barrett, PO Box 486, Lutz, FL 33549. (813) 973-1157.

□ **Apr. 20.** The Key to Excellence, Kansas Alliance of Weavers and Spinners Conference in Lawrence. Postconference workshops Apr. 21-22 with Kathryn Wertenberger, Jeanine Glaves. Contact Carol Bloom, Rt. 3, Box 130B, Lawrence, KS 66044. (913) 842-5981.

□ **Apr. 26-28.** Spring meeting of Iowa Federation of Weavers and Spinners. Workshops by Randall Darwall. Contact Mark Wilhite, 921 E. 9th St., Des Moines, IA 50316.

□ **May 3-5.** Contemporary Handweavers of Texas Conference, iLOOMinations, at Doubletree Post Oak Hotel, Houston. Donna Sullivan, keynote speaker. Contact Tracy Kaestner, 2104 Moss Creek Ln., Pearland, TX 77581. (713) 485-5080.

□ **May 17-20.** National Woolcrafts Festival for the New Zealand Spinning, Weaving and Woolcrafts Society at University of Waikato, Hamilton, NZ. Exhibits, fashion show, workshops, seminars. Information: PO Box 12119, Hamilton, New Zealand. Gail Kelman, (071) 65 608.

□ **May 31-June 3.** Northwest Regional Spinners Association annual conference at University of Puget Sound, Tacoma, WA. Contact Beverly Kaufman, 9914 226th Pl. SW, Edmonds, WA 98020.

□ **June 6-8.** Wyoming Fiber Affair 1991 in Riverton. Workshops by Anita Luvera Mayer and others. Contact Wyoming Fiber Guild, Box 2436E Burma Rd., Riverton, WY 82501.

□ **June 14-16.** Color Connections, biennial conference of the Michigan League of Handweavers at Hope College, Holland, MI. Postconference workshops by Michele Wipplinger, Michael James, Sharon Alderman, Lois Ericson, Deb Menz, Clotilde Barrett, Heather Winslow. Brochure: \$2 to Karen Strunk, 7000 Smith Rd., Grass Lake, MI 49240.

□ **June 16-23.** Weaving Tales, 15th biennial conference of the Assoc. of Northwest Weavers' Guilds in Eugene, OR. Norman Kennedy and

Charles Talley, speakers. Contact Nola Smith, Rt. 1, Box 2855, Coquille, OR 97423.

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

□ **July 11-14.** Perspectives from the Rim: Japan/U.S., 1991 Surface Design national conference at the University of Washington, Seattle. Workshops and tours. Contact Diana Nielsen, Conference Management, UW Extension GH-22, University of Washington, Seattle, WA 98195. (206) 543-0888.

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

□ **July 19-21.** Fibers Through the Ages, Midwest Weavers Assoc. conference at Purdue University, West Lafayette, IN. Keynoters Linda Ligon, Virginia West. Preconference workshops July 17-19. Registration details: \$2 to Dorothy Baker, 1806 Garden St., West Lafayette, IN 47906. (317) 463-6995.

□ **July 19-21.** New England Weavers' Seminar in Waterville, NH. Lectures, mini-workshops, shows. Preconference workshops July 16-18 with Anita Luvera Mayer, Madelyn van der Hoogt, Leslie Voiers, Donna Sullivan, Faith Wight. Contact Marina O'Connor, 3D Eagle Run, East Greenwich, RI 02818.

□ **Aug. 1-4.** Traditional Resources/Contemporary Expressions, Intermountain Weavers' Conference in Colorado Springs, CO. Three-day workshops, fashion show, national juried exhibition. Jane Sauer, keynote speaker. Contact Bobbi Meek, 20025 106th Dr., Sun City, AZ 85373.

□ **Oct. 3-6.** The Hand and the Spirit, Garment Weavers' Retreat in New Harmony, IN. SASE to Anita Luvera Mayer, 1389 Islewood Dr., Anacortes, WA 98221. (206) 293-3838.

□ **Oct. 18-22.** Weavers' conference in Cape Breton, Nova Scotia. Seminars, exhibits, fashion show, sales, ceilidh. Workshops by Peter

Collingwood Oct. 16-18 in Baddeck, and Oct. 21-24 in Sydney. Contact Cape Breton School of Crafts, PO Box 1686, Sydney B1P 6T7, Canada. (902) 539-7491.

TO ENTER

□ **Andean Textile Research**, papers to be presented at one-day symposium in April at Haffenreffer Museum, Brown University, Bristol, RI. Send short abstracts to Margot Blum Schevill, Haffenreffer Museum of Anthropology, Bristol, RI 02809. (401) 253-8388.

□ **Art To Wear** fashion show and exhibition. April. Artists are invited to submit up to three slides of a representative garment. Apr. 1 deadline. Contact Phyllis Genovese, University of Michigan Museum of Art, 525 S. State St., Ann Arbor, MI 48109. (313) 747-2064.

□ **Craft Fair** sponsored by Worcester Center For Crafts, May 17-19. Juried by slides; request mailer packet/application from Worcester Center For Crafts, 25 Sagamore Rd., Worcester, MA 01605. (508) 753-8183.

□ **Critical Writing Competition** sponsored by the Surface Design Association offers cash prizes for original essays, works of research (historical or contemporary), and criticism in all craft media. Winners published in *Surface Design Journal*. Mar. 31 deadline. SASE to Awards, Surface Design Journal, PO Box 20799, Oakland, CA 94620.

□ **Designed to Wear 1991**, Apr. 26. Annual fashion show of one-of-a-kind wearable art sponsored by Oregon School of Arts and Crafts, Portland. Juried from 2 slides each of up to 3 garments (fee); Mar. 18 deadline. Contact Designed to Wear, Oregon School of Arts and Crafts, 8245 SW Barnes Rd., Portland, OR 97225. (503) 297-5544.

□ **Fiber Art Celebrated '91**. Aug. 3-Sept. 8. Exhibition in conjunction with Intermountain Weavers Conference in Colorado Springs, CO. Juried by slides due Mar. 1. LSASE to Judy Siple, 2322 Condor St., Colorado Springs, CO 80909.

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□ **Fiber Celebration '91**, May 19-July 12, sponsored by Northern Colorado Weavers' Guild at The Lincoln Center, 417 W. Magnolia, Ft. Collins, CO. Open to U.S. fiber artists; cash awards; May 19 deadline. Prospectus: Thea Miller, 2951 Brookwood Pl., Ft. Collins, CO 80525, or Chris Switzer, Box 3800, Estes Park, CO 80517.

□ **Handweavers Guild of America Scholarships** for students in accredited U.S. and Canadian colleges. Handweaving and related arts, including training for research, textile history and conservation. Mar. 15 deadline. Contact Scholarship Committee, HGA, 120 Mountain Ave., B101, Bloomfield, CT 06002. (203) 242-3577.

□ **Jean A. Chalmers Fund for the Crafts** provides grants to professional craftspeople and nonprofit crafts organizations which help develop the crafts in Canada. March 1 deadline. Contact The Canada Council, PO Box 1047, Ottawa, ON K1P 5V8. (613) 237-3400.

□ **Minnesota Crafts Festival** at College of St. Catherine in St. Paul, June 15-16. Craft show; juried from 5 slides due Mar. 1. SASE to MCC-Festival, Suite 308, 528 Hennepin Ave., Minneapolis, MN 55403. (612) 333-7789.

□ **New York-International Art Competition** offers \$30,000 in prizes to artists working in a variety of media including fibers/textiles. Exhibition in June at Art 54 Gallery, New York City. Juried by slides; Apr. 12 deadline. Application forms available from International Art Horizons, Dept. RAU, PO Box 1533, Ridgewood, NJ 07450. (201) 487-7277.

□ **9th Annual Conference on Textiles** seeks scholarly papers of unpublished research in textile history, theory, practice, or development. Papers to be presented at the conference July 19-21 and published in *Ars Textrina*. Submit abstract (2-page max.) and 1-page resume; April 1 postmark deadline. Contact Dr. Cherilyn Nelson, Dept. of Consumer Sciences and Retailing, or Lisa Lee Peterson, Dept. of Creative Arts, Purdue University, West Lafayette, IN 47907.

□ **Society of Craft Designers Scholarship**, for study at a school of art or design. Preliminary jurying from slides; final judging from actual work. Apr. 1 postmark deadline. Contact Society of Craft Designers, 6175 Barfield Rd., Suite 220, Atlanta, GA 30328. (404) 252-2454.

□ **SDA Student Award of Excellence**, cash award and travel expenses for Surface Design Assoc. national conference in Seattle July 11-14. Grant for a student who has demonstrated outstanding achievement and/or potential in surface design/textile art. Work published in *Surface Design Journal*. Slides and application due April 30. Contact Surface Design Assoc., 4111 Lincoln Blvd., Suite 426, Marina Del Rey, CA 90292. (213) 392-2274.

□ **Small Expressions '91**, international fiber exhibit at Northwest Weavers Conference, Eugene, OR. Fiber work, woven media; maximum

size 15" x 15" including hanging or mounting devices. Juried from slides due Mar. 1. Prospectus: HGA/Small Expressions, 120 Mountain Ave., B101, Bloomfield, CT 06002. (203) 242-3577.

INSTRUCTION

□ **Feb.-Mar. 1, Mar. 2-3.** Native American crafts workshops at Montclair State College Art Gallery, Upper Montclair, NJ 07043. (201) 893-4307.

□ **Mar. 2.** Textile conservation workshop by Sandy Troon at Oregon School of Arts and Crafts, 8245 SW Barnes Rd., Portland, OR 97225. (503) 297-5544.

□ **Mar. 4-8.** Indigo resist-dyeing workshop with Anne Lindberg, Nantucket basketmaking workshop by John McGuire. Mar. 11-15. Tapestry workshop with Kristin Carlsen Rowley, Oak Splint Baskets with Alvin and Trevie Wood. Mar. 18-22. Dyeing workshop by Layne Goldsmith. Mar. 25-29. Turkish marbling by Mimi Schleicher, Shibori workshop with Corky Stukenbruck. Arrowmont School of Arts and Crafts, PO Box 567, Gatlinburg, TN 37738. (615) 436-5860.

□ **Mar. 8-10.** Off the Wall: Wearable Tapestry by Joan Renne. Apr. 6-7. Airbrushing Fabric with Ann McKenzie Nickolson. Southwest Craft Center, 300 Augusta, San Antonio, TX 78205. (512) 224-1848.

□ **Mar. 9.** Hats and Bags/Feltmaking with Beth Beede. Workshop at Horizons, the New England Craft Program, Snow Farm, R 137, Hyde Hill Rd., Williamsburg, MA. Three- and six-week summer programs for high school students include sessions in weaving and other crafts. Information: Horizons, 374 Old Montague Rd., Amherst, MA 01002. (413) 549-4841.

□ **Mar. 9-10.** Exploring the Woven Image, workshop with Morgan Clifford. Mar. 19. Body Adornment, lecture by Dr. Beverly Gordon. Textile Arts Centre, 916 W. Diversey Pkwy., Chicago, IL 60614.

□ **Mar. 10-16.** Threads of Time, an exploration of weaving ranging from ancient Anasazi fabrics to contemporary Navajo rugs. Workshop includes carding, spinning, dyeing, and weaving a Navajo-style rug on a traditional loom, plus lectures and trading post tours. Crow Canyon Archaeological Center, Cortez, CO. Workshop registration deadline Feb. 10, but contact the Center concerning possible cancellations or future workshops. (800) 422-8975.

□ **Mar. 16-17.** Bags, Belts and Bonnets, workshop by Beth Karjala at Harmonie Weaving Institute, PO Box 277, New Harmony, IN 47631. (812) 682-3578.

□ **Mar. 19.** Studio of Ragnhild Langlet. Apr. 13. lectures on lace by Milton Sonday and Jean Neder. Apr. 26. studio of Sheila O'Hara. May 11. A Personal View and Appreciation of Ed Rossbach. Reservations required for some sessions. Programs sponsored by The Textile Arts Council, M.H. de Young Memorial Museum, Golden Gate Park, San Francisco, CA 94118. (415) 332-8650.

□ **Through March.** Fiber workshops at Brookfield Craft Center in Connecticut include Twinning Techniques for Basketmaking with Nancy Moore Bess (Mar. 9-10). Warp Painting with Gretchen Tanzer (Mar. 16-17). Painting on Silk with Colette Katz (Mar. 23-24). Weaving Workshop with Johanna Erickson (Mar. 23-24). Catalog: Brookfield Craft Center, PO Box 122, Rt. 25, Brookfield, CT 06804. (203) 775-4526 or 853-6155.

□ **Mar. 23-25.** Silk-weaving workshop and lecture by Virginia West in Honolulu, HI. Contact Dawn Kadota, The Fiber Connection, 608 Eaea Pl., Honolulu, HI 96825. (808) 395-5417.

□ **June 17-21.** Repeat Pattern Design for Industry with Margaret Lahmann, Plumbago Paper by Dolph Smith. June 24-28. Japanese Papermaking with Lilian Bell. July 15-19. Surface Design workshop with Lenore Davis. Oregon School of Arts and Crafts, 8245 SW Barnes Rd., Portland, OR 97225. (503) 297-5544.

□ **Sept. 5-8.** Fiber Focus I, workshops by Sharon Alderman, Rita Buchanan, Deb Metany, Frances Potter, Ginny Volle, and Heather Winslow. Touchstone Center for Crafts, PO Box 2141, Uniontown, PA 15401. (412) 438-2811.

□ **John C. Campbell Folk School** offers week-long and weekend craft classes in weaving, spinning, basketry, and other fiber arts. For a 1991 class calendar, contact the school at Rt. 1, Box 14A, Brasstown, NC 28902. (800) 562-2440.

□ **Springwater Fiber Workshop** offers quarterly classes and workshops in the fiber arts. Catalog: Springwater Fiber Workshop, 1125 Duke St., Alexandria, VA 22314. (703) 549-3634.

□ **The Weavers' School** in Fayette, MO, offers 5-day workshops on complex weaves, coverlets, drawloom weaving, special pattern weaves, and "breaking barriers" (pattern weaves and adaptations for complex weavers). Classes start in early April and continue into November. Madelyn van der Hoogt, instructor. Contact The Weavers' School, Rt. 1, Box 187, Fayette, MO 65248. (816) 248-3462.

TRAVEL

□ **Arctic**, June 27-July 4. Five-day workshop on qiviut spinning, lichen dyeing, knitting; hiking, native crafts. Sponsored by Holman Eskimo Co-op 350 miles above the Arctic Circle. Contact Wendy Chambers, 21 Boxwood Cr., Whitehorse, Yukon, Canada Y1A 4X8. (403) 633-2530.

□ **Bali-Indonesia**, June 30-July 14. Craft and cultural tour includes visits to weavers' studios, textile centers. Gordon Frost, PO Box 2-TB, Benicia, CA 94510. (707) 747-1316.

□ **Britain and Ireland**, May. Textile tour with weaver Barbara Baggeroer. Contact Mary Fletcher, PO Box 61228, Denver, CO 80206. (303) 692-9634.

□ **China**, Fall. Textiles and traditions of southwest China, Tibet tour may be included. Mary Fletcher, PO Box 61228, Denver, CO 80206. (303) 692-9634.

□ **Ecuador**, September. Fibre Ecuador, textile tour escorted by fiber artist Gwen Blakley

Kinsler, 700 State St., Racine, WI 53404.

□ **Guatemala**, Aug. 9-22. Craft and cultural tour includes textile museum, craft studios. Gordon Frost, PO Box 2-TB, Benicia, CA 94510. (707) 747-1316.

□ **Indonesia**, June 21-July 29. Craft and cultural tour. Contact Prof. Tom Muir Wilson, Craft World Tours, 6776 Warboys Rd., Byron, NY 14422. (716) 548-2667.

□ **Japan**, Kyoto and the back country, June 17-July 8 and Nov. 4-25. Craft and design tours; June trip focuses on textiles and design. Contact Mary Lou Maxson, 827 Maxwell St.,

#E, Boulder, CO 80304. (303) 447-1947.

□ **New Zealand**, May. Woolcraft Festival and textile tours with Louise Bradley. Contact Mary Fletcher, PO Box 61228, Denver, CO 80206. (303) 692-9634.

□ **Peru**, June 12-July 4. 3-week Weavers' Trek led by Betty Davenport, 1922 Mahan, Richland, WA 99352. (509) 946-4409.

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

□ **SW Yukon and SE Alaska**, July 19-26. Chilkat blanket weaving workshop and tour to

see museums, native crafts and dancing. Contact Wendy Chambers, 21 Boxwood Cr., Whitehorse, Yukon, Canada Y1A 4X8. (403) 633-2530.

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 before the month of publication to "HANDWOVEN Calendar", 201 East Fourth Street, Loveland, CO 80537. Listings are made on a space-available basis. While we try to include as many events as space permits, we cannot guarantee that your listing will be included.

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Reflections of a stormy beach

Swatch Collection #23

by *Sharon Alderman*

LAST OCTOBER, I had the great pleasure of visiting my grown-up daughter, Susan, in her first postcollege apartment. On October 13, the day that Hurricane Lily reached the Northeast, turning into Tropical Storm Lily in the process, we drove out to Cape Cod National Seashore. It was a blustery day with low clouds, blowing ribbons of mist, and persistent rain. The waves were pounding on the beach. Because the bottom drops off fast there, the breakers formed close to shore. It was a noisy and powerful show: wild and very beautiful.

I was struck by the colors. I had left Utah planning to look for colors for this collection, but I did not expect to find them in such a dramatic way. Interestingly, although the scene was wild, noisy and violent, the colors themselves are quiet, gentle, and rather peaceful.

I saw the grays of the clouds and the mist, the grayed tans of the wet sand and pebbles, the light colors of foam left behind by the waves, and the wonderful verdigris of the water in the waves themselves.

Back home, I went to work figuring out what I would do with the

colors. Swatch #1, a vertical stripe, is mainly the color of the waves with fine stripes the colors of the sand and pebbles and the other flecks of color in the breakers. The stripes alternate between unbroken and dotted lines. In the eight-shaft version, the dotted lines are arranged diagonally. In the four-shaft version, the dotted lines appear all across the cloth.

I designed the second fabric to capture the overlapping curves of foam left behind by the waves as they hissed up on the sand and retreated. It is woven at right angles to the way I would like to see it used. I see it as a jacket with the slightly undulating stripes running up and down on the body. Two colors each of linen and novelty cotton are used to suggest the foam.

The third fabric, intended for a shirtwaist dress or skirt, contains the wave, sand, and cloud colors and is an overcheck. The tan lines are solid everywhere, a 4/4 basket; the silvery lines are dotted everywhere.

The final fabric uses the sand colors with touches of sea blue and blue-green. The luster of the linen

yarn is enhanced by weaving it in a warp-faced structure, 3/1 twill, and ironing it well in the finishing. My preliminary samples, woven in five-shaft satin, produced a fabric too heavy for the tailored jacket I envisioned. The first stripes I made were wide and dramatic, overpowering the other fabrics in the collection. The more tailored stripe you see here is much more in keeping with the softness of the colors and the quietness of the other fabrics.

Whenever I look at these fabrics, I will remember a wild and wonderful day spent in the rain with Susan. What a nice souvenir! ♦

*Sharon Alderman designs and weaves fabrics in her Salt Lake City studio. A collection of her first 20 swatch collections, *A Handweaver's Notebook*, is available from Interweave Press.*

Swatch Collection #23 by Sharon Alderman. From top to bottom: Swatch #3, blue cotton with tan and silver overchecks; Swatch #2, tan linen with undulating silver and white stripes; Swatch #4, tan linen with vertical stripes; Swatch #1, blue cotton with vertical stripes. See the Instruction Supplement for weaving details. Yarns are courtesy of Halcyon Yarns.





Beginner's Corner

Fine yarns can weave up quickly.

by Janice Jones

Anyone who's attracted to fine yarn—3000 yd/lb or more—but is scared off by the number of ends needed for even a narrow weaving will enjoy this simple introduction. With a sett of 12 e.p.i., the yarn is not at all intimidating, and hands unaccustomed to fine yarns will gain experience without being overwhelmed. Using the fine yarn alone at this sett would produce a limp, open, poor-quality fabric. Using loop yarn interspersed throughout the warp and weft and solid at the edges plus a plain-weave structure provides body for the fabric. The end result is a delicately soft and warm scarf that takes no more time to weave than its bulkier counterpart.

This scarf takes advantage of the softness of mohair loop without making a thick scarf. It is very lightweight and long enough to wrap completely around your neck, or that of a favorite friend. If the loop yarns at the edges get sticky, open the next shed before returning the beater.

Opposite: *Janice Jones combined loop mohair and two-ply wool in both the warp and weft of her Beginner's White Wool Scarf to create a richly textured plain-weave fabric. Though the two-ply wool is fine, this scarf weaves up quickly. Yarns courtesy of Henry's Attic.*

Beginner's White Wool Scarf

designed by Janice Jones, Bradford, Maine

FABRIC DESCRIPTION: Plain weave.

FINISHED DIMENSIONS: 10 $\frac{1}{4}$ " wide by 66" long, plus a 6" fringe at each end.

WARP & WEFT: 2-ply wool at 3570 yd/lb: 560 yd cream. Loop mohair (78% mohair, 13% wool, 9% nylon) at 980 yd/lb: 230 yd cream.

YARN SOURCES & COLORS: Both yarns are from Henry's Attic: the 2-ply is Pony and the loop is Bolero.

E.P.I.: 12.

WIDTH IN REED: 12".

TOTAL WARP ENDS: 142.

WARP LENGTH: 3 yd, including take-up, shrinkage, and 27" loom waste.

DRAFT:

P.P.I.: 13-14 in the 2-ply and 4 in the loop.

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

WEAVING: Allow 8" for fringe before beginning the scarf (part of this can be woven with a heading to spread the warp). Fol-

4	0
3	0
2	0
1	0
/	/

2	0
1	0
/	/
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low the Weft Order, leaving an 8" tail on the first and last picks to be included in the fringe. When using the two-ply wool weft, carry it along the selvedge without breaking it for the two picks of loop yarn. To weave the loop yarn, lay in the first pick leaving a tail. Weave the second pick, tuck in the tail, and break the yarn to overlap the tail, thus avoiding carrying it up the selvedge. Cut the scarf from the loom, allowing 8" for fringe.

FINISHING: Tie the fringe in overhand knots using six ends in each group. Tie another knot at the end of each group to keep them from tangling during washing. I also exchanged the last and first ends between adjacent groups to keep the warp from separating at the edge of the scarf.

Hand wash in warm water with mild detergent. Squeeze out excess water with a towel and dry over a railing or shower rod. Press with a warm iron while barely damp. Trim fringe to 6", cutting off lower knots.

WARP COLOR ORDER:

Loop mohair	18	2	2	2	2	2	2	2	18	= 50
2-ply wool	12	8	8	18	18	8	8	12		= 92

WEFT COLOR ORDER:

Loop mohair	18	2	2	2	2	2	2	2	2	16
2-ply wool	12	8	8	18	18	8	8	12		

Dear Tabby

Dear Tabby,

When I finish beaming my warp I usually find that the warp ends are longer on one side of my reed than the other, often in a fairly regular progression. Why? Is my loom crooked? Is my tension uneven when I measure the warp? In addition, I notice that the longer my warp, the greater the difference from one side to the other.

Puzzled in Sunburst, Montana

Dear Puzzled,

You've mostly answered the question yourself. This is a common occurrence in my own weaving, too. Since I don't find any tension problems during weaving, I just don't worry about uneven ends. However, you might want to do a little sleuthing to see if you can solve the mystery. Measure the distance from your breast beam to your back beam at the outer extremities to check to see that your beams are parallel and check that your apron rods are parallel to the castle and beater. If you're measuring your warp on a warping board, are the pegs pulling? Are the last ends measured piling up on previous ones? With a very long, wide

warp of many threads, you can experience quite a discrepancy from the intended warp length. Making smaller chains might eliminate some of this problem. Finally, check to see that you're winding on the warp at an equal tension. If the chain is pulling tighter on one side, then the warp will roll on unevenly. This could cause tension problems during weaving, and result in fabric that is longer on one side than the other after it's off the loom, a disappointment that is best avoided. — T.

Dear Tabby,

As a rug weaver, I found the question from "Hopeful Rug Weaver" interesting. I can understand the frustration. The answer to the question was good, but I felt it didn't go far enough.

Rug weaving is very different from other types of weaving. For most anything else, you throw the shuttle and beat. That won't work with rugs unless you're satisfied with an "afghan-fabric" rug. Most wool rugs are weft-faced. If the warp is to be covered it needs to be straight in the finished rug, and therefore, it must be woven with a tight tension on the

loom. The weft, on the other hand, needs to be relatively loose and must travel up and down, over and under the warp ends. That means the distance of the constantly curving route of the weft must be longer than the straight-across width of the rug. For a 36-inch-wide rug, I count on needing a length of yarn in each shot that is about 5 inches longer, or 41 inches.

Different methods of getting extra yarn into the shed and evenly distributed in each shot can be used. One way is to "bubble" the yarn. I prefer to pull the center of the length of weft up into a peak, hold it there by treadling the opposite shed, then beat. This distributes the extra 5 inches of weft neatly across the width of the rug.

Don't let the extra weft bulge out at the selvedge. The yarn should be pulled a bit before making a peak to make sure of getting a smooth, neat selvedge.

With this method, there is virtually no pull-in. I usually use three strands of light-weight rug yarn instead of a single strand of heavy rug yarn. I usually get about 32 p.p.i. and end up with a heavy, flat rug which will lie flat on the floor.

Connie Kindahl, Pelham, Massachusetts

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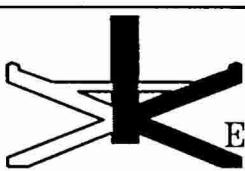
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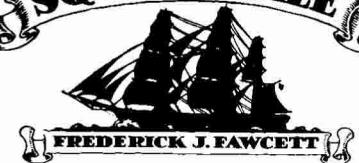
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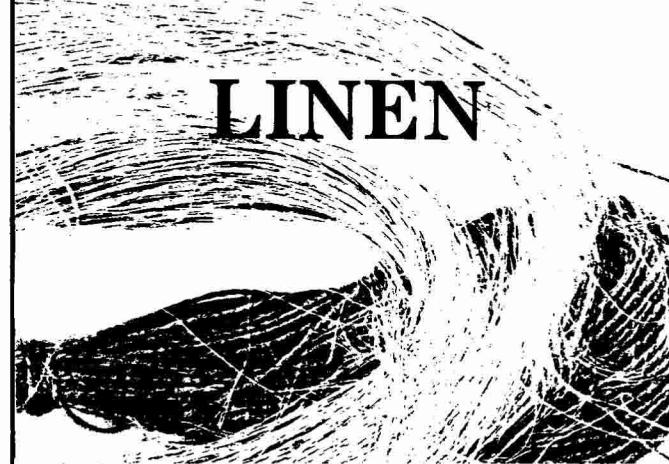
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Profile: Helen Wood Pope

by Helen von Ammon



Helen Wood Pope in her Special Sample Service booth at Convergence 90 in San Jose.
Photo: Phillip Hofstetter

HELEN WOOD POPE will discuss at length about friends and fiber; her sons, John, Bill, and Ben; and nine grandchildren; but getting Helen to talk about herself is as difficult as teaching Ptolemy, her Somali cat, to recite Shakespeare. For more than 60 years, Helen, now in her mid-eighties, has been an adviser, counselor, friend, guru, nurturer, and strong influence on countless souls whose lives are entangled in fiber. Professional and just-for-fun weavers, spinners, knitters, embroiderers, and dyers all have profited by Helen's generous sharing of her superb sense of color, harmonious texture, and timeless good taste.

Helen was born in San Francisco, California. When she was 17 years old, she followed her parents' instruction and entered Vassar College, where she allowed no creativity to inhibit her "memorizing" her way through school. Helen learned

to weave in the early 1920s at the Luther Gulick Camp in Maine—her first project was a blue and gold scarf. Now, in Ptolemy's company, she weaves far into the night.

Helen's century-old, four-story home contains the eclectic treasures of her 54-year residence. She has a vast collection of objets d'art acquired in respect for good taste and functional design. Volumes on art, craft, and fiber fill bookshelves and spill onto tablespots. Exotic orchid plants, one of her few indulgences, provide colorful centerpieces.

In Helen's comfortable bedroom studio, every usable inch bulges with luscious yarns, fiber hangings, and meaningful clutter. Her many sample swatches are woven on 20- and 24-inch-wide looms, but the room is dominated by a 48-inch-wide, 16-shaft loom on which a subtle double-weave afghan is finally in progress after numerous samples and dyeing sessions to produce just

the right texture and color. Doubtless, this too will become a prize-winner, as have so many other projects from Helen's loom.

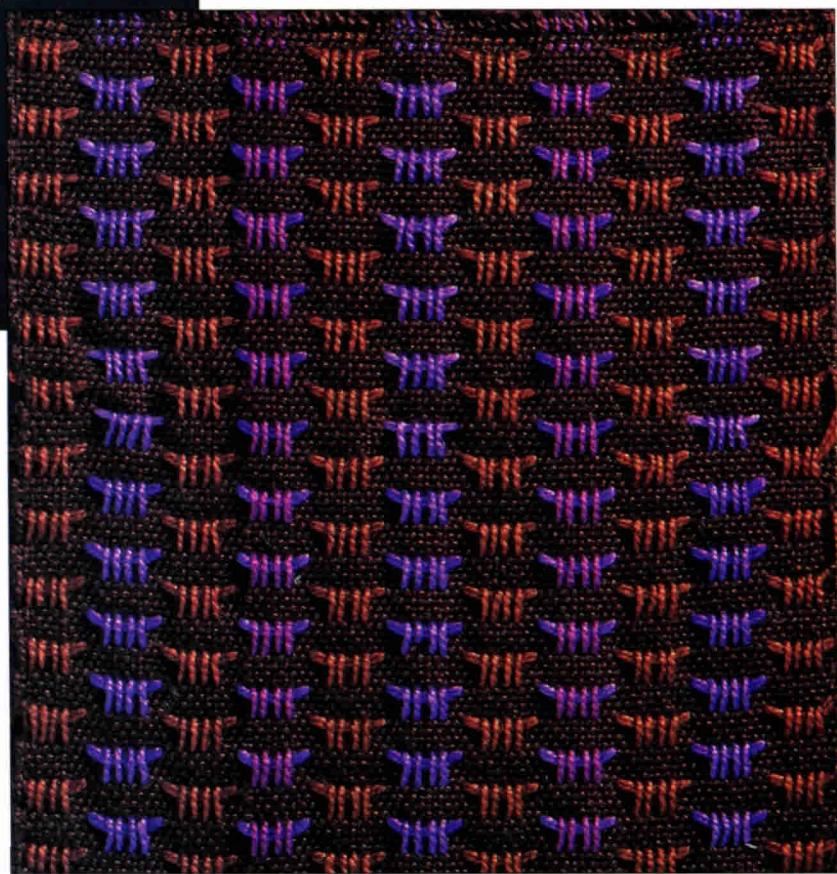
Many of us remember Helen from the Yarn Depot in San Francisco, the weaving store opened by Dorothy Liebes in 1949. Helen often worked at the Yarn Depot, and though she was not employed as an instructor, when asked, her comments and assistance were personal, forthright, and honest. Helen's orchid and fiber arrangements competed for attention with bins of resplendently colorful yarns. She loved helping people and was good at it.

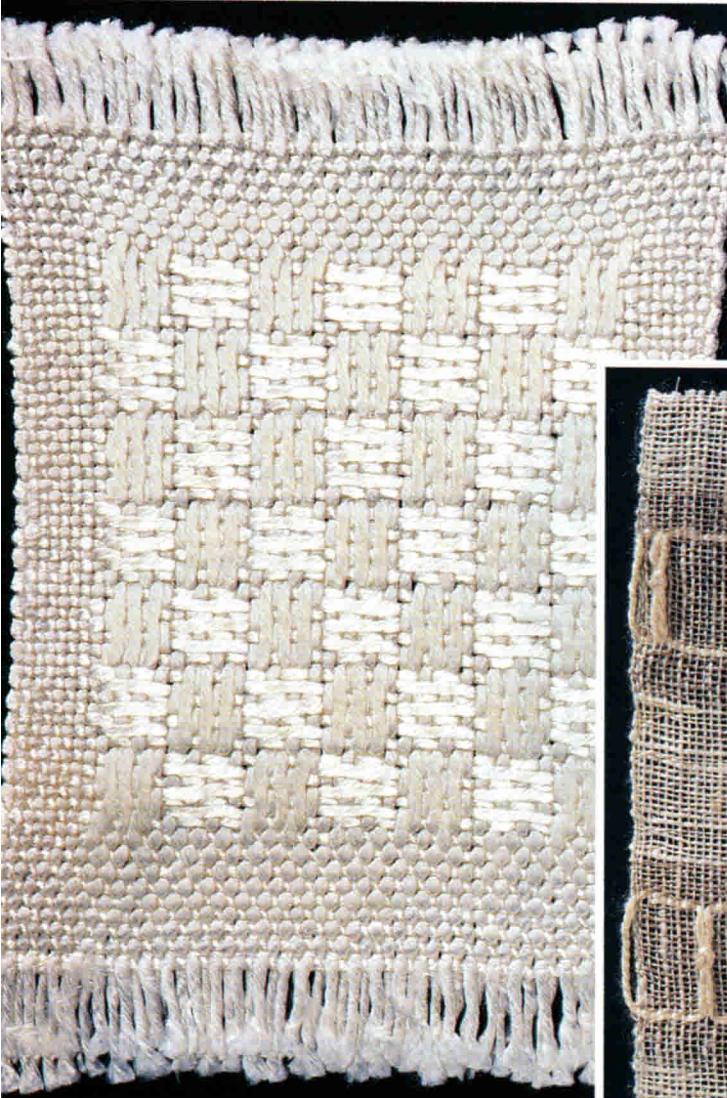
Perhaps Helen's most visible contribution to fibers is her Special Sample Service, available to weavers of all skill levels. This remarkable resource began when Helen was asked to make table decorations for a fashion show and luncheon at a Northern California Handweavers'



Left, "Cascade". Helen cut the casing of silk parachute cord to expose the silk strands inside. She then dyed the strands four shades of gray by leaving them in the dyepot for different lengths of time, being careful to keep the color off the casing. For the densely ribbed plain-weave surface, Helen alternated the parachute cord with a fine buttonhole silk.

Below, rust and purple floats on a solid brown background give this fabric woven of 5/2 pearl cotton a third dimension. Six shafts are required. Helen wove both of these fabrics for Convergence 90.





For this eight-shaft basket-weave fabric at left, Helen used a thick rayon yarn. A hard pressing, first with a press cloth and hot iron and then with a rolling pin, produced a stiff, firm fabric. Right, A Danish medallion variation worked in three-ply silk yarns accents this plain-weave fabric of half-bleached and gray slab linen. Helen recommends this classic-looking fabric for drapery and notes that the design does not have to be restricted to sheer fabrics. All fabrics illustrating this article are courtesy of the American River College Library.



conference in 1979. She put her practical New England background into play—as long as she had a captive audience, she should teach them something. Helen's decorations were handwoven swatches, complete with instructions. She designed and wove many herself and asked weavers far and near for additional samples. Each swatch was about 7" by 8", and designs were limited to no more than eight shafts. Members of Helen's local guild volunteered to weave copies of the samples.

From this simple beginning, the response from weavers has been overwhelmingly enthusiastic. Special Sample Service swatches are

now available each year at the conference of Northern California Handweavers. The weaving samples are on display during the conference, and on closing day weavers may acquire them with accompanying instructions for a modest sum. For Convergence 90 in San Jose, California, about 30 handweavers' guilds joined Helen in producing 1093 samples. Of her Special Sample Service, Helen says, "It keeps me busy and it keeps me happy."

Through the years, Helen Pope has discovered the fountain of youth—interest, enthusiasm, friendship among all ages, love, and meaningful work. The Japanese have a word for Helen's art—*shibui*

(understated elegance). Helen herself can be described by the Japanese expression *nimgen kokuhō* (living national treasure). ♦

After meeting Helen Pope, Helen von Ammon abandoned paints and canvas for fibers. She lives in San Francisco, California.

A complete set of Helen's samples may be borrowed from the Weaving Textile Advisory Committee, American River College Library, 4700 College Oak Drive, Sacramento, California 95841. (916) 484-8456.

In honor of her contribution to textile art, the Helen Wood Pope Textile Scholarship has been established by an anonymous donor. Tax-deductible contributions may be sent to Director of Development, California College of Arts and Crafts, 5212 Broadway, Oakland, California 94618.

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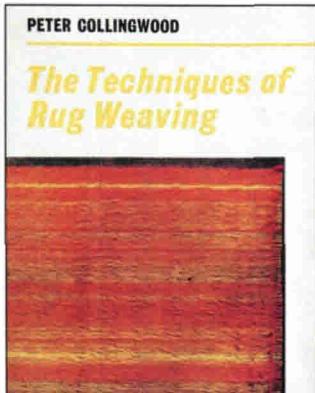
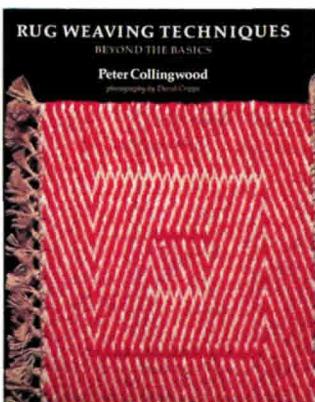
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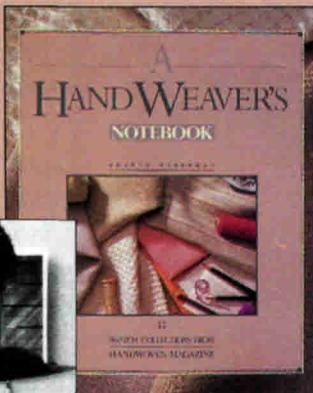
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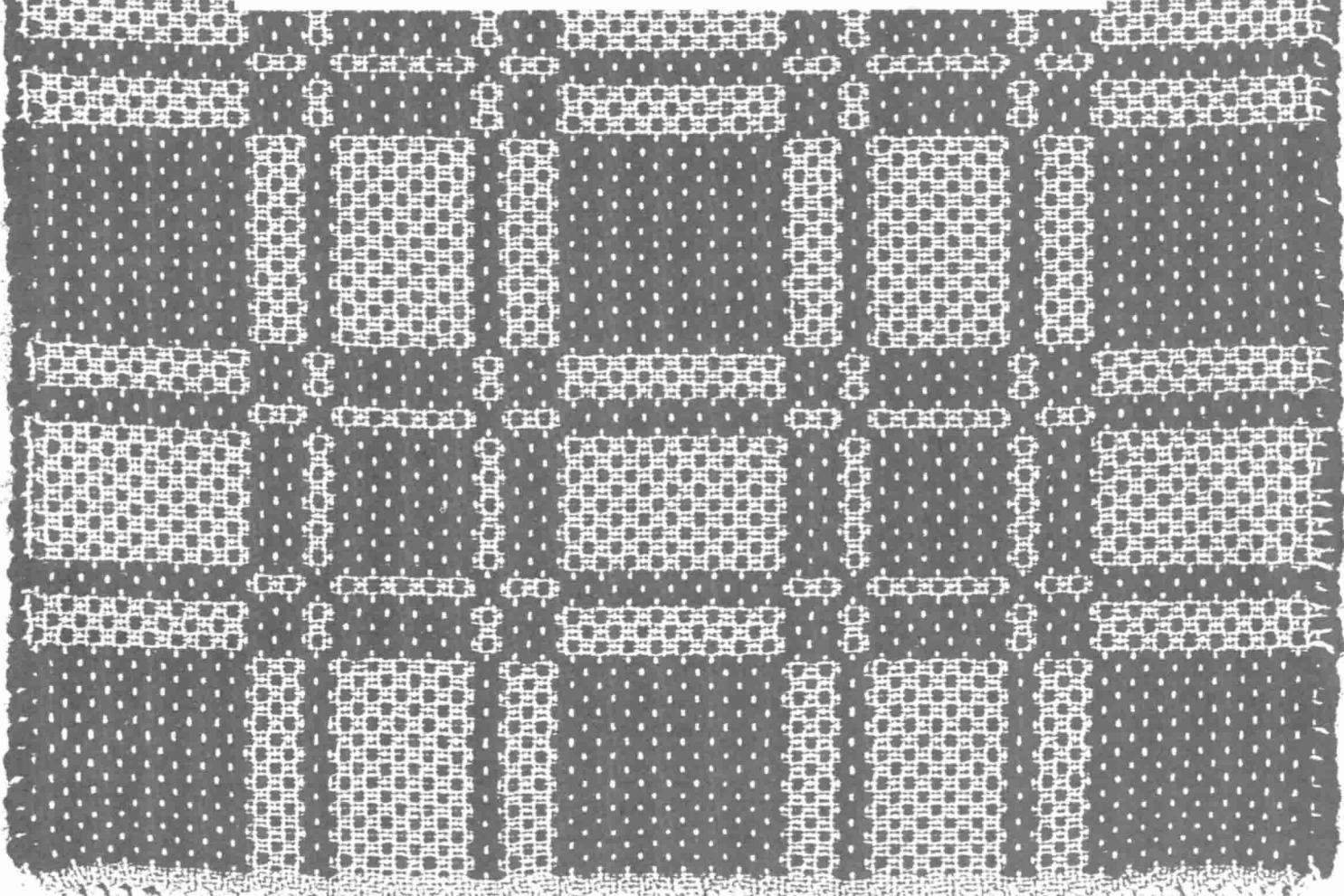
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SUMMER & WINTER A CHAMPION WEAVE



One of the many summer & winter samples from Donna Sullivan's new book Summer and Winter: A Weave for All Seasons.

Summer & winter ranks high on the handweaver's list of Most Versatile Weaves. It is a "tied-unit weave", which means you can design for it in block (profile) form and need only "plug in" the threading units as you thread the loom—there's no long complicated draft to follow. The fabric has short weft floats—no matter how many times a block is repeated, the weft skips are never longer than three threads—you can weave summer & winter in spider-fine silk for exquisite clothing fabric, or in medium cot-

tons for sturdy and practical place-mats, or in strong linen and coarse wool for a smooth and heavy rug.

Another virtue of the weave is that its blocks can be repeated many times in both threading and treadling without weakening the structure of the cloth, and pattern blocks can be woven alone or combined with any other blocks. With two shafts reserved for the tie-downs, the number of blocks equals the number of shafts minus two. Thus, with a four-shaft loom, you can play such two-block designs as

framed squares, "window-pane" grids, and innumerable checked patterns. With eight shafts, you can have 6 blocks and 64 different combinations of those blocks—enough for a lifetime career in just one weave! Is summer & winter on 24 shafts "weaver's heaven"?

This feature brings you a gallery of summer & winter pieces, with several articles and projects exploring different aspects of this champion weave. We hope that this glimpse of summer & winter whets your appetite for more.

An excerpt from Summer and Winter: A Weave for All Seasons

Coaxing Four Blocks from Four Shafts

by Donna Sullivan

THREE IS A WAY to thread summer & winter on a four-shaft loom so that you can produce four different pattern blocks. This technique has limitations and is not a substitute for multishaft threadings, but it does significantly increase the options available on four shafts.

The basis for this structural variation lies in the historical differences between the American and European drafting conventions. In the American method, a summer & winter unit is threaded in the format shown in figure 1a. By common European practice, the same unit is set up—and achieves the same results—in the format shown in figure 1b. The only difference is that Ameri-

cans consider the shaft closest to the weaver as shaft 1, and the Europeans label the shaft farthest from the weaver as 1.

If we assign American-style shaft numbers to the European draft, as shown in figure 1c, we can easily compare the two formats. We've also labeled the blocks with new identifying letters, C and D, to distinguish them from the American-system blocks. By threading in a hybrid way, we can tease four blocks out of four shafts. Blocks A and B will be threaded in the American format, and blocks C and D in the European format.

The blocks function in pairs. When you are weaving pattern on

one block of a pair, background appears on the other block of that pair; the "resting" pair produces a half-tone pattern (see photograph). When the second pair becomes active, the first pair weaves the half-tone.

Instead of having only two locations where pattern can appear, there are four. We've also added a third texture which can be produced in no other way on summer & winter (even with a multishaft approach).

In blocks A and B, shafts 3 and 4 carry the pattern warps and shafts 1 and 2 carry the tie-down warps, as usual. In the new blocks, C and D, the pattern warps are on shafts 1

Figure 2: Four-shaft, four-block summer & winter threaded in ABCD order, treadled in ABCD order

• = tabby ■ = pattern weft t = transition warp/weft

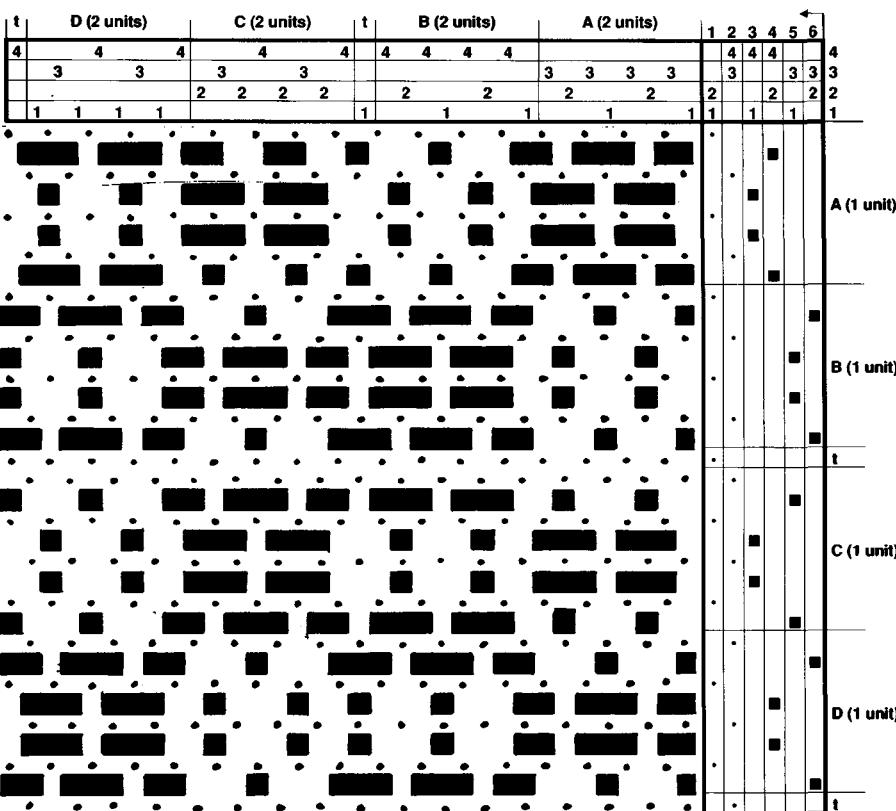


Figure 1a: American convention

B	A	4
4	4	4
3	3	3
2	2	2
1	1	1

Figure 1b: European convention

B	A	1
1	1	1
2	2	2
3	3	3
4	4	4

Figure 1c: European draft renumbered for weaving four-block summer & winter on four shafts.

D	C	4
4	4	4
3	3	3
2	2	2
1	1	1

and 2 and the tie-down warps are on shafts 3 and 4. Despite these differences, tabby is still produced on all blocks by weaving shafts 1 and 2 in alternation with shafts 3 and 4.

Like two-block summer & winter, four-shaft, four-block summer & winter is usually a balanced structure. Any yarns and setts which work for two-block summer & winter are equally suitable for this variation. Because there is a lot of textural variety, I prefer smooth yarns.

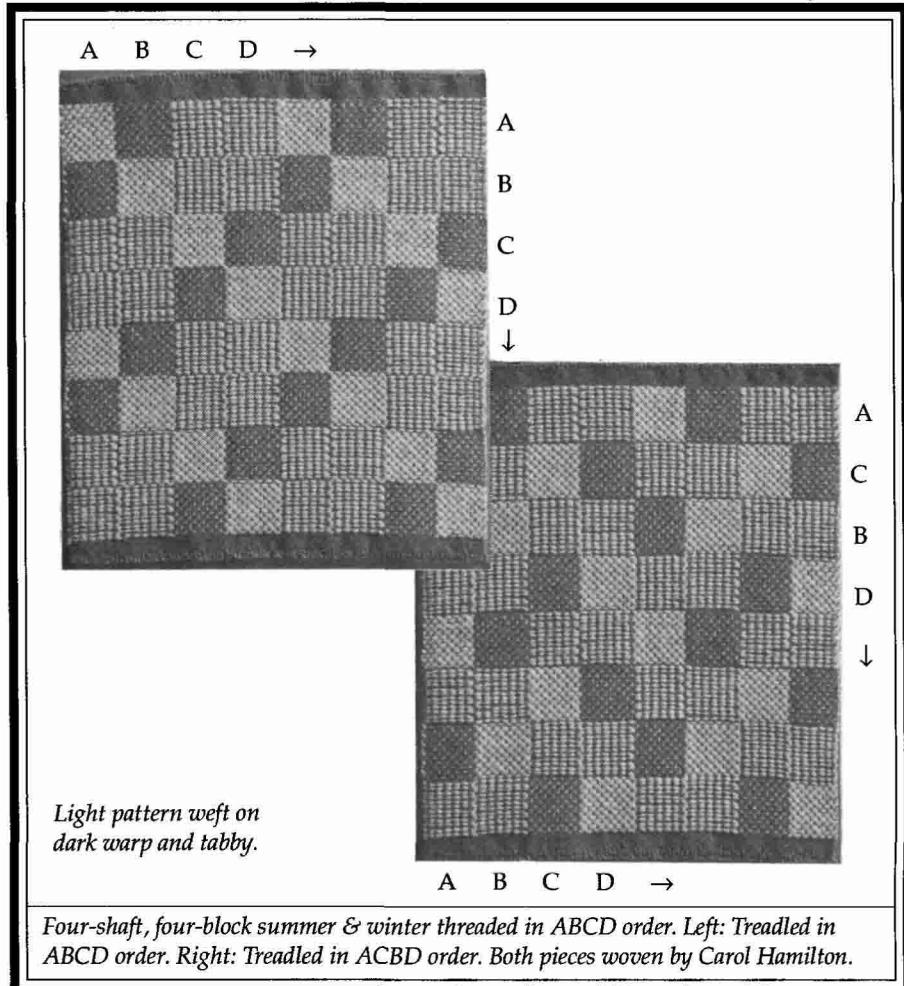
Threading, tie-up, and treadling

The draft in figure 2 shows four blocks, each consisting of two four-thread units. When we thread the loom and weave this hybrid structure, we discover that a little fudging is required between pairs of blocks. Where a block from one system meets a block from the other, we need to add or subtract a thread to maintain the plain-weave foundation. In treadling, a similar one-shot transitional adjustment occurs when shifting from a treadling which activates one pair to a treadling which focuses on the other. In the draft, these transitions are marked *t*.

At any given time, pattern can only be woven on *one* block. Its partner will produce background, and both members of the other pair of blocks will automatically show a halftone texture.

A note on block sequencing

When weaving cloth from this threading, you can follow any block with any other, as long as you remember the double tabbies when changing from one pair of blocks to the other. However, in working with the possibilities, I have developed some preferences which may guide you.



In the sample draft shown here and the fabric woven from it, the blocks were woven in straight ABCD order. It is not necessary to follow this sequence, which produces two effects that may challenge your design sense—or which you may want to avoid. The halftone areas are grouped in a large square format, somewhat overshadowing the active pattern-and-background blocks. In addition, two successive tabby picks occur between pairs of pattern blocks.

I prefer to weave a fabric with a more regular appearance. I follow each pattern block with a block from the opposite pair treadling in ACBD order. This distributes the halftones more evenly; while the double tabby picks cannot be eliminated, they are less obvious because they are used regularly at the end of each block.

Designing

Four-shaft, four-block summer & winter offers many opportunities for experimenting with color and texture. I like to use all yarns of the same size—warp, tabby weft, and pattern weft—and to play with the color interactions in the three different texture areas. The structure lends itself to the production of patchworklike designs.

Rotating the color in both the warp and weft can produce some interesting effects. If the color shifts do not correspond to the structural changes of the blocks, the number of color interactions can be dramatically increased. ♦

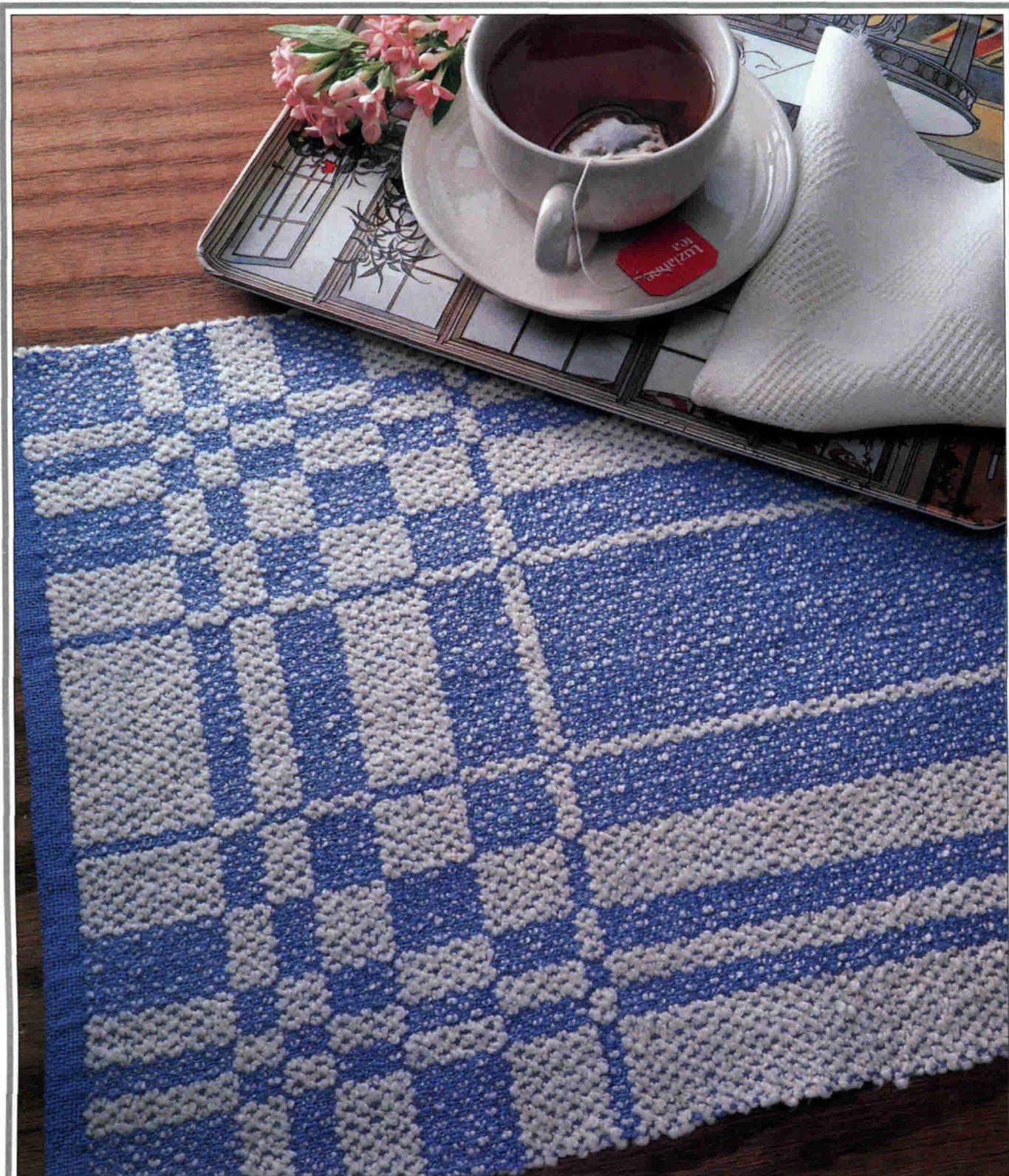
There's more on coaxing four blocks from four shafts in Chapter 5 of Donna Sullivan's new book, Summer and Winter: A Weave for All Seasons, to be published by Interweave Press this spring.



An alternative to woven on opposites. Most summer & winter rugs are woven on opposites, but in *Techniques of Rug Weaving*, Peter Collingwood recommends this treadling which has a double tabby after every pattern shot. The two tabbies add stability although they slow down the weaving considerably. Summer & winter makes rectangular blocks as on the ends of the rug, but the design interest is in the curving lines in the rug's center. The waves combine single shots from both blocks while the medallions use an odd number of shots. By pairing this treadling variation with rich peasant colors, designer and weaver Jean Scorgie creates a charming, folklike rug. For details about **Wave Crest Rug**, please see the Instruction Supplement. Yarns courtesy of Halcyon Yarn.



Color play. When we think of traditional summer & winter, we visualize coverlets with solid backgrounds and contrasting pattern wefts in crisp patterns. For this **Winter Nights** Pillow, weaver Janice Jones started with a traditional four-shaft pattern she found in Mary Atwater's *The Shuttle-Craft Book of American Hand-Weaving* and gave it a warm, contemporary look by threading color stripes in the warp that correspond to the blocks. A highly textured yarn softens the lines of the blocks, melding the colors together. For easy weaving, Janice crossed the warp with solid-colored pattern and tabby wefts. The result is a lively surface with an earthy, homey feel. Please see the Instruction Supplement for complete weaving details. Yarns courtesy of Harrisville Designs.



Summer & winter for the beginner. If you've never woven summer & winter, try these placemats designed by Marianne Steiner and woven by Janice Jones for this issue. The warp is economical 8/2 cotton; the weft is a novelty cotton in natural which packs in well and lends a pleasing texture. Follow the profile treadling to make a set of four identical mats; alternatively, you could weave each mat with a different treadling for four related but different designs. The plain-weave hem is turned up to the beginning of the pattern, making both sides of these mats usable—and extending the time between washings. Please see the Instruction Supplement for details for weaving **Summer & Winter Place Mats**.

Polychrome Summer & Winter

by Carol Strickler

POLYCHROME (from the Greek word meaning "multicolored") is a treadling technique sometimes used on a summer & winter threading. In traditional summer & winter, each pattern shot is followed by a tabby shot. Within the treadling unit, the tabbies alternate, and the pattern shots follow a chosen tie-down sequence used together with one block or block combination of pattern shafts.

In *polychrome* summer & winter, two pattern wefts are used. One weaves a particular block combination and the other weaves a different block combination with the same tie-down sequence. In polychrome, a tabby shot follows each pair of pattern shots. Any block can be woven in one color, the other color, both colors mixed, or background (both colors undershooting). When a block is one color on the face, it will be the other color on the back; when it is both colors mixed on the face, it will be background on the back, and vice versa. The clearest designs happen when the face is either background or single-color blocks—the mixed blocks tend to "muddy" the design.

A summer & winter threading intended for polychrome may require a wider-than-normal sett, because twice as many pattern wefts as normal will be interlacing with the warp. One alternative is to reduce the size of the treadling units from the normal eight-pick sequence (pattern, tabby, pattern, tabby, pattern, tabby, pattern, tabby) to a six-pick polychrome half-unit (pattern, pattern, tabby, pattern, pattern, tabby). Another alternative is to keep the normal sett but use correspondingly finer pattern wefts.

In normal four-shaft summer & winter, a simple checkerboard of two blocks might weave as in draft 1.

To weave the same threading in polychrome, with one block one color and the other block the second color, the treadling might be as in draft 2.

With a two-block (four-shaft) summer & winter, the blocks can combine in polychrome in 16 ways (each block one color, the other color, mixed, or background). In multishaft summer & winter, the possibilities for polychrome designs are multiplied from that. For example, a simple point design in six-block (eight-shaft) summer & winter

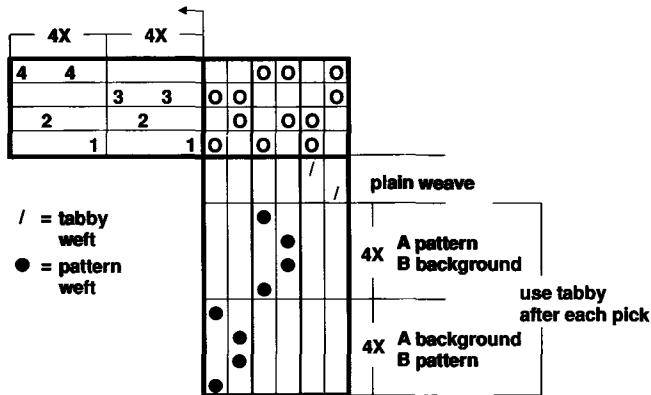
might weave in normal form as a hollow diamond (draft 3).

But in polychrome the diamond might be embellished (draft 4).

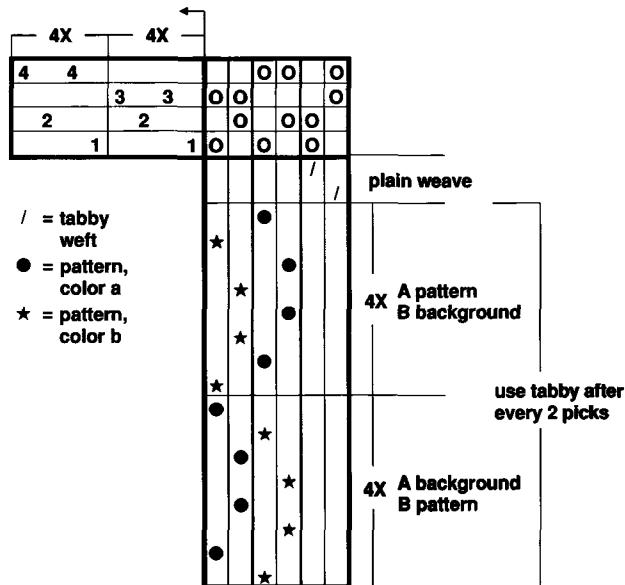
When designing in polychrome summer & winter, remember that both pattern wefts must be used throughout the unit to maintain the same p.p.i. and texture of the fabric. If one color does not appear on the face at all, it still needs to be woven, using the "no blocks" shed (all background).

Polychrome summer & winter can easily require more treadles

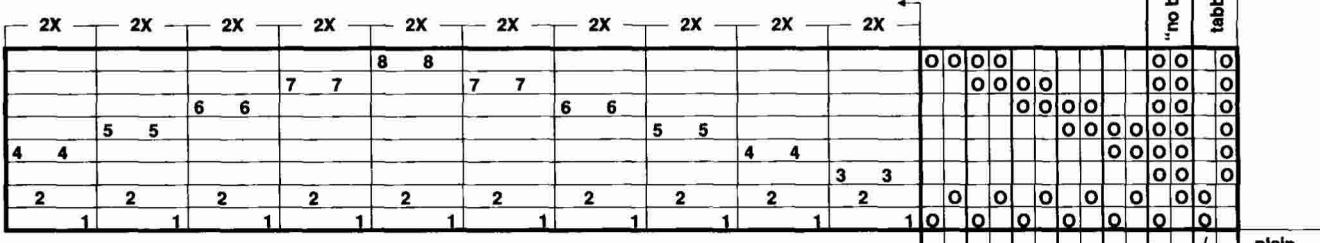
DRAFT 1



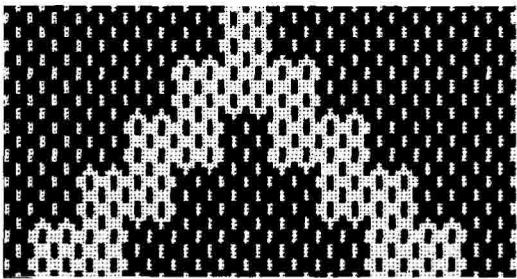
DRAFT 2



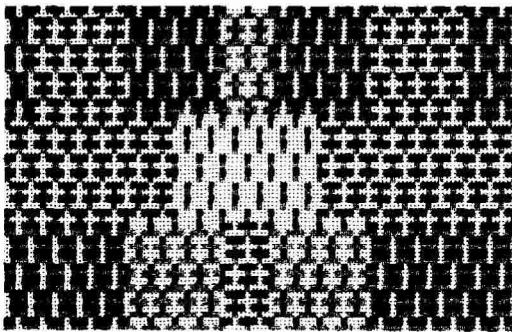
DRAFT 3



/ = tabby weft ● = pattern weft



Drawdown for Draft 3.



Drawdown for Draft 4.

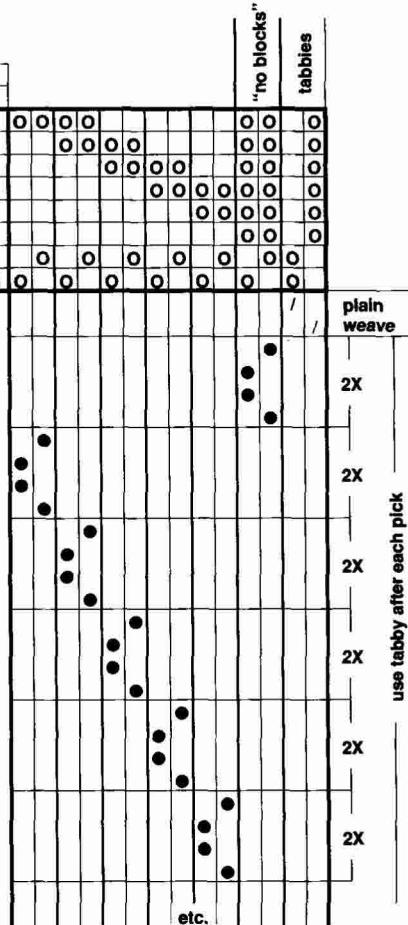
than available on an ordinary treadle-type loom. The easiest solution to this problem is to use a skeleton tie-up. Tie one treadle to shaft 1, one to shaft 2, and the other treadles to the various required combinations of shafts 3 and above. With such a tie-up, push two treadles at a time—for pattern sheds use 1 + pattern versus 2 + pattern, and for the tabby sheds use 1–2 versus all the rest of the shafts. If there are not enough treadles for all of the block combinations used in the design, the tie-up can be further skeletonized so that each foot can push one or two treadles at a time. (These complexities of tie-up and treadling in multishaft summer & winter drive some weavers to crave computer-controlled dobby looms!)

To create a design for multishaft polychrome summer & winter, treat

the blocks of pattern as independent sections of each horizontal row. Draw the design on paper and fill in the colors, remembering that each like-named block can be one color, the other color, mixed, or background. (For example, if designing for a white warp and tabby with blue and red pattern wefts, you can make each block blue or red or "purple" (blue and red mixed) or white background. The background will actually have a purplish cast because the 3/1 underskips of both pattern wefts will dot the ground.)

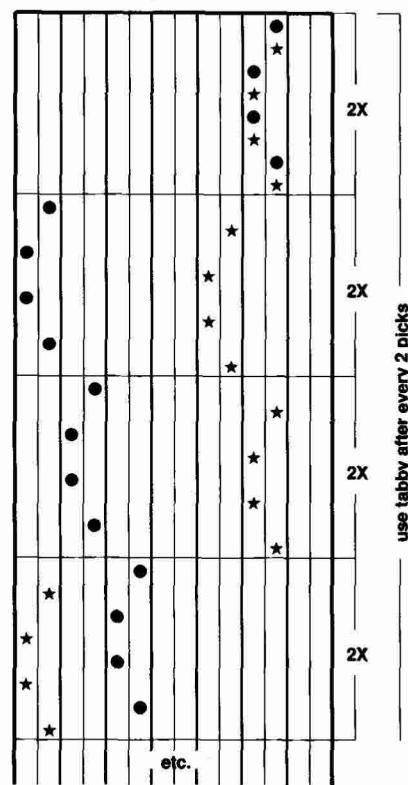
Polychrome summer & winter seems to have enough possibilities to last a weaver a lifetime. Explore and enjoy!

*As technical editor, Carol Strickler has the monumental job of checking every fabric published in **HANDWOVEN**.*

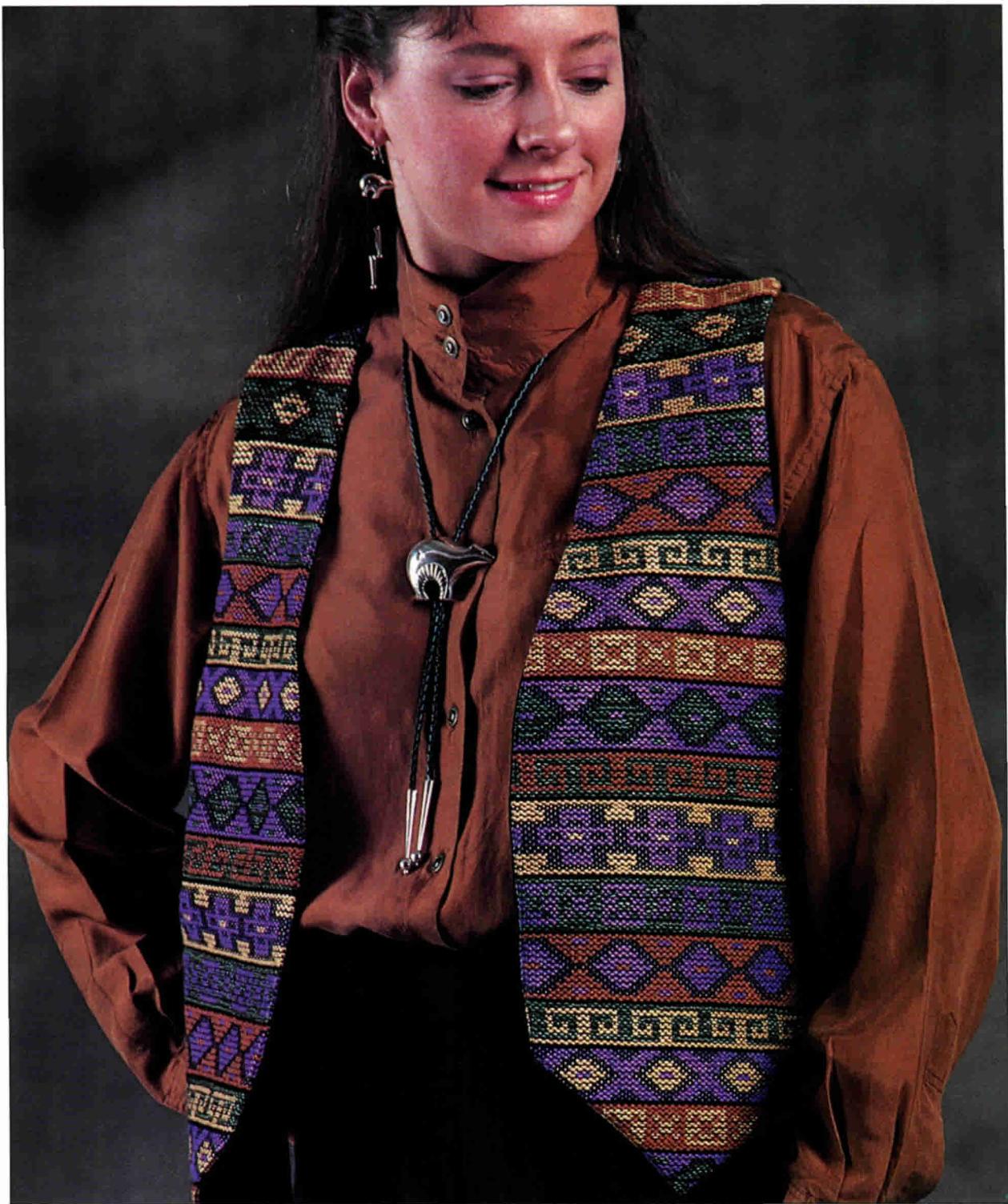


DRAFT 4 (same threading & tie-up as draft 3)

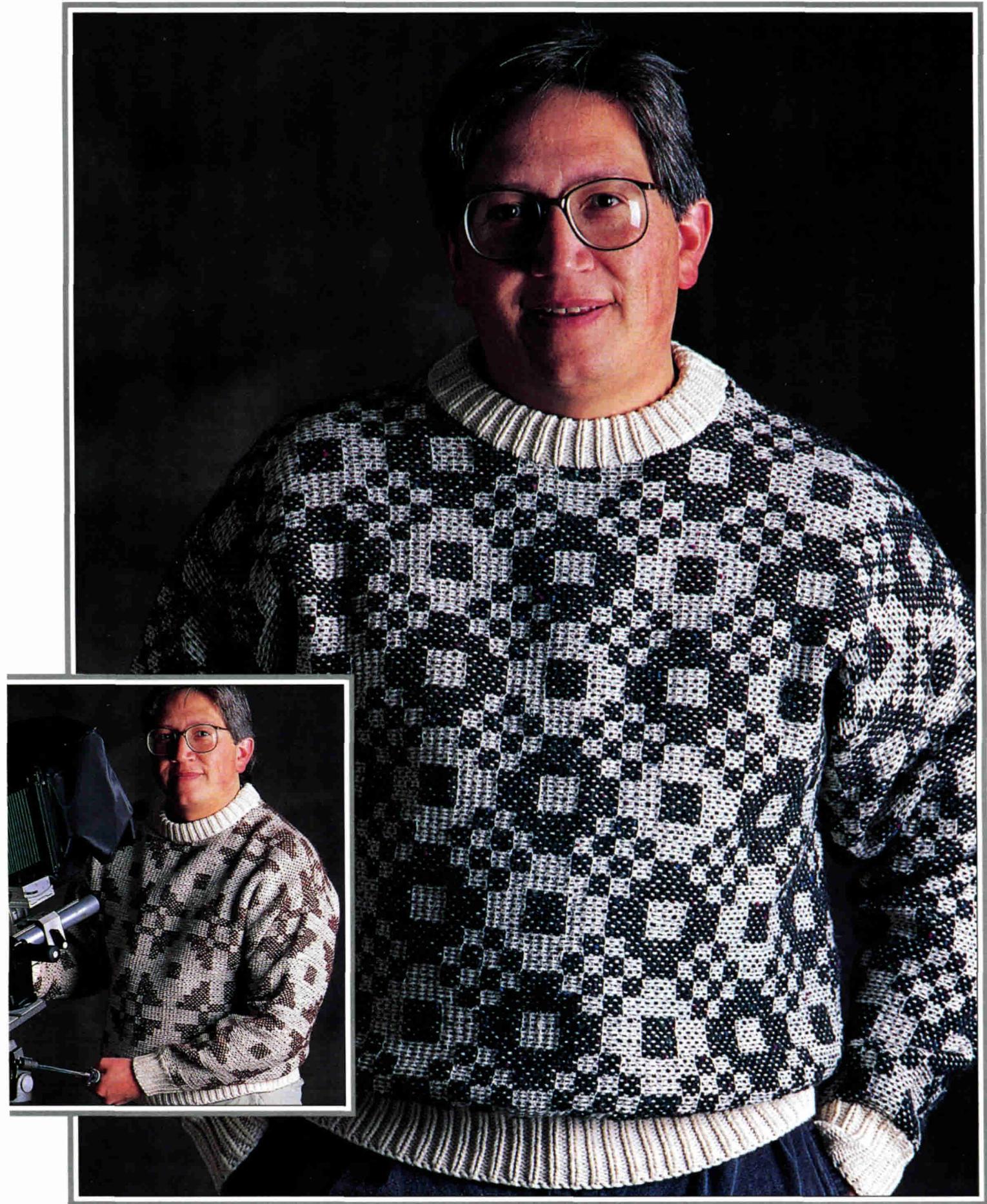
/ = tabby weft ● = pattern, color a ★ = pattern, color b



use tabby after every 2 picks



Polychrome summer & winter. This vest by Mary Bentley displays the exciting patterns which can be created with this summer & winter variation. Woven on eight shafts, this six-block summer & winter pattern requires several tie-ups to weave if a floor loom is used. Mary restricted this project to a 15" weaving width so that it could be woven on an eight-shaft table loom, eliminating the need to change tie-ups. This technique is an ideal candidate for a dobby head or a loom with a computer interface in which the number of tie-ups is unrestricted. For complete details, refer to **Summer & Winter Vest** in the Instruction Supplement.



Right: Figures in summer & winter. For her Sweater "Flock", Bevly Strempele wove background, 3/1 pattern on a plain-weave ground except for the sheep, which are 1/3 pattern on plain-weave ground. This design requires eight shafts, though it could be woven in summer & winter pick-up on a one-block or two-block draft if you have only four shafts. This piece was a winner in our Super Simple Tops Weaving Contest. Please see weaving details in the Instruction Supplement.

Opposite: Two on one. These two sweaters by Mark Wilhite are woven on the same eight-shaft threading—they're just two of the many patterns that could be woven on this threading that Mark adapted from Mary Atwater's booklet *The Summer and Winter Weave—Then and Now*. While traditional in roots, the scale and application of these patterns provide a contemporary flair. Please see the Instruction Supplement for complete details on weaving **Summer & Winter Sweaters**.



Designing in Blocks for Summer & Winter

by Carol Strickler



Sharon MacRae's Star Pillow and Heart Afghan are two examples of summer & winter design possibilities. These 11-block designs were worked out on graph paper before the loom was threaded. No instructions given. Setting: Annie's Country Store.

BECAUSE SUMMER & WINTER is a unit weave, a pattern can be designed in block (profile) form and translated into threads and shafts at the time of threading, tie-up, and treadling. In summer & winter, blocks can be used independently or combined at will without changing the structure of the fabric, a feature which makes it one of the most versatile pattern weaves.

Designing a block pattern can be approached from two different directions, the draft or the result.

To begin from the draft, draw a block threading and use the individ-

ual blocks as building stones to build the pattern. (Keep in mind that when a block does weave, it will weave across that row at all places it occurs in the threading.) In a two-block design, you have only four possibilities: A block, B block, both blocks together, or "neither" block (all background) (see figure 1). As you add more shafts and blocks, the complexity increases (figure 2).

Next, determine the block tie-up and treadling by marking off one repeat of the design and reading each horizontal row of blocks in that re-

peat (figure 3). (Because summer & winter requires two shafts more than the number of blocks for tabby, these four-block designs will be woven on a six-shaft draft.)

To work out the threading and treadling from an existing design, draw the desired design or motif on graph paper, shaping the contours to the grid of the paper. Analyze this pattern to see how many blocks and shafts it will require. If the answer is "more than are available", simplify the design. The more shafts you have, the more finely detailed the design can be. If you have extra

Figure 1.

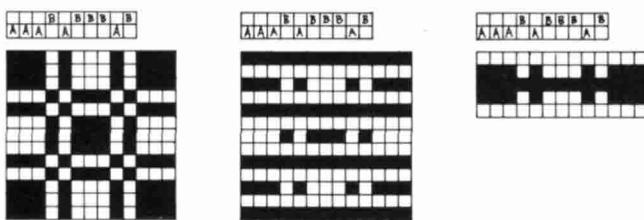


Figure 2.

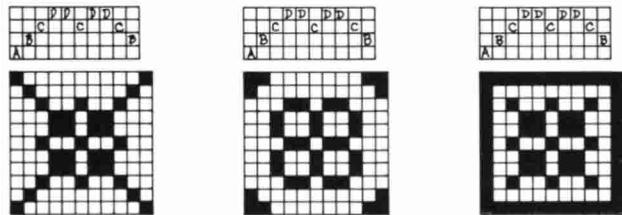


Figure 3.

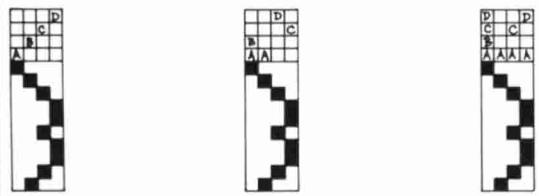
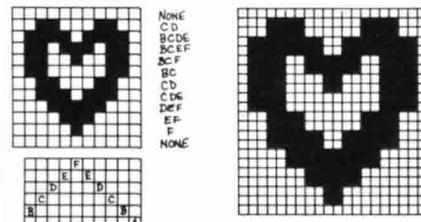
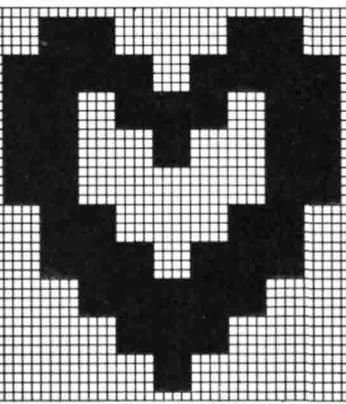


Figure 5. 6-block (8-shaft) profiles in identical threads and setts.



One block =
single units
(4 threads)

One block = double
units (8 threads)



One block = quadruple units
(16 threads)

shafts, you can elaborate the pattern between motifs (figure 4).

Regardless of your designing method, after you have established the block threading, tie-up, and treadling, the next step is to decide on the threads and sett you want to use. This will help you determine how many units of summer & winter each block will represent by setting the scale of the pattern. The more units you assign per block, the larger and "chunkier" the design

and the more stair-stepped its contours will be (figure 5).

From the profile tie-up, determine the actual tie-up. If you are using a treadle loom that does not have enough treadles for all of the shaft combinations in your design, figure out a skeleton tie-up that will allow you to get all of the needed combinations by pushing two or three treadles at a time.

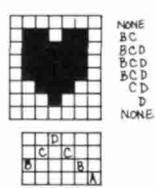
Finally, decide on the treadling units that you want to "plug into"

the treadling draft. The threads and sett you've chosen may dictate whether it will take two or four pattern shots to square each unit.

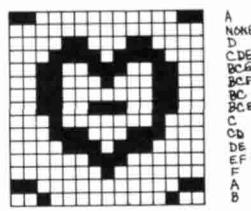
All of the above planning can be done on paper or computer screen. When you've worked out a pleasing design, thread it, weave it, and enjoy your creation. ♦

*Carol Strickler is *HANDWOVEN*'s technical editor extraordinaire. She lives in Boulder, Colorado.*

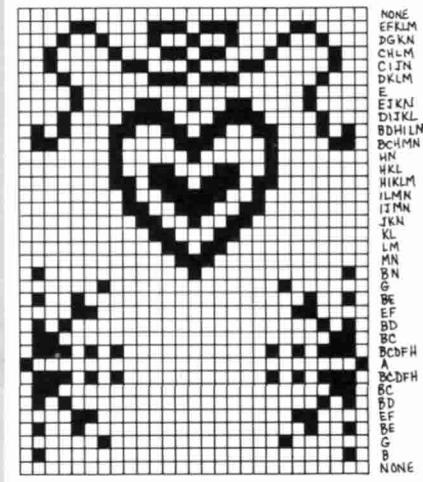
Figure 4.



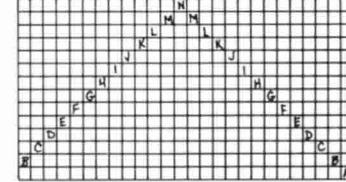
4-block (6-shaft)



6-block (8-shaft)



14-block (16-shaft)



Symmetrical Designs

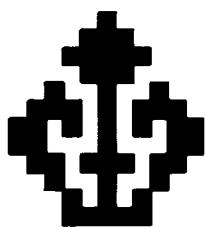
by Philis Alvic

THE RULES FOR this exercise in creativity are simple. First, you select a symmetrical design from a cross-stitch, needlepoint, or weaving book—any graphed design will work. Then you copy it exactly onto graph paper. Copy it again, only this time vary one square while maintaining the symmetry from side to side. With this stipulation of preserving the symmetry, two squares will be altered unless the chosen square is along the center

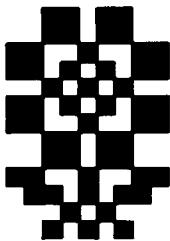
line. When a square is changed, the corresponding square in the mirror image must also undergo the same adjustment. A square may be either added to the figure or taken away from it. Now copy this second figure and apply the same rules of varying only one square and retaining the symmetry. Continue in this manner until you've made a dozen or more designs.

By varying the figure in these "baby steps" of just one square at a

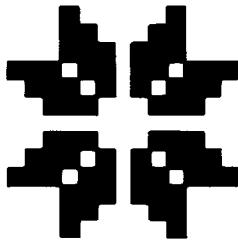
time, you can develop designs in ways you might not think of otherwise. It may seem exasperating at times, but if you adhere to the rules, you'll enjoy the most profitable results. Only by recopying again and again do other ways of changing the pattern become obvious. And only by the slow progression is confidence developed. Since the risk is only one square at a time, any change can be rectified in the next turn.



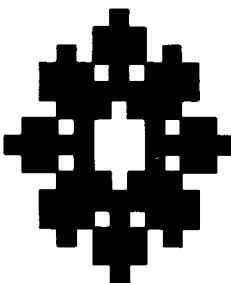
from Iceland



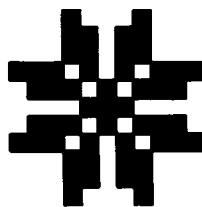
from China



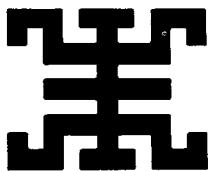
from Denmark



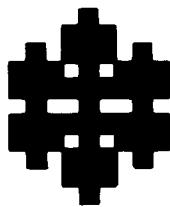
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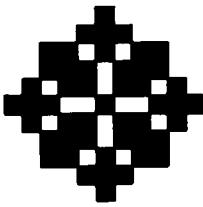
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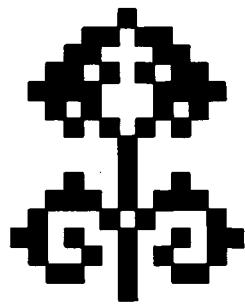
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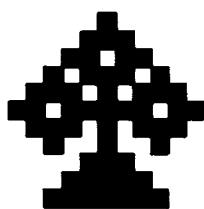
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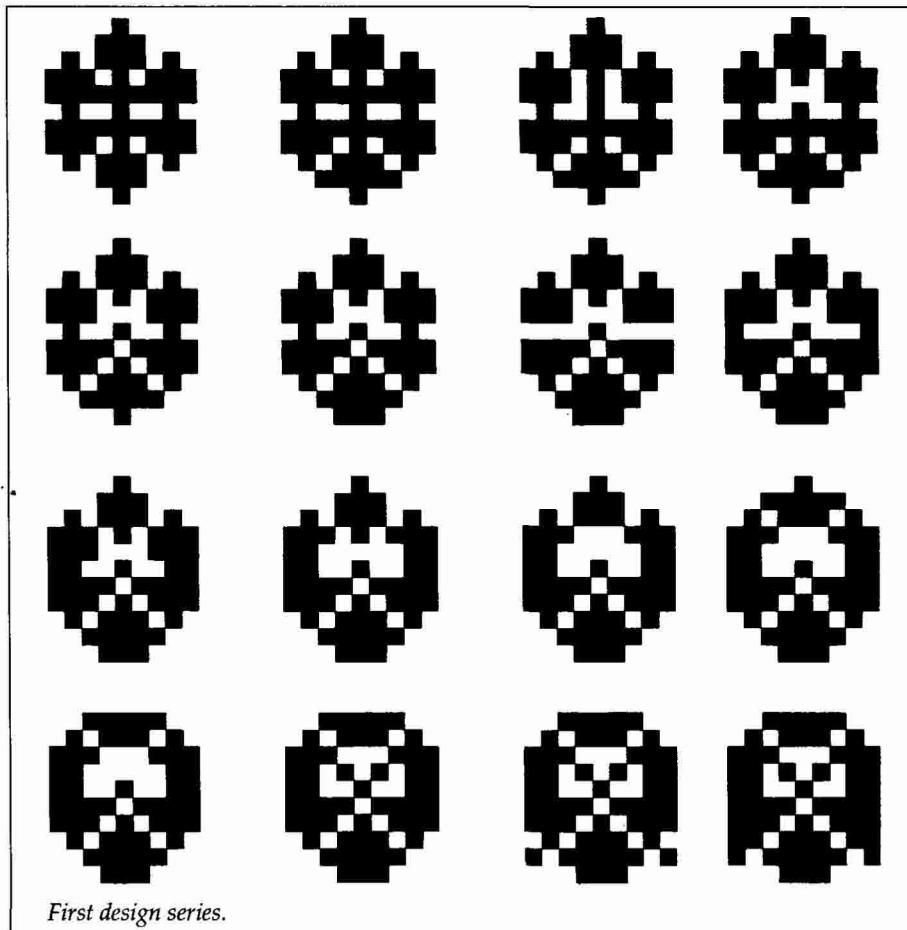


from Denmark

Philis gets inspiration for her symmetrical designs from many sources. These designs are from *Cross Stitch Patterns*, edited by T.M. Nye.



Three examples of Philis's symmetrical designs woven in summer & winter. All three patterns were developed from a Danish cross-stitch motif.



First design series.

For best results, balance your additions and subtractions to the design. If you only add squares, the pattern becomes very solid and heavy. Opening up shapes results in an interplay between the positive and negative elements of the design. The holes or negative spaces should create as interesting a shape as the positive, filled-in parts of the figure.

During a recent stay at an artists' retreat in the northeast Georgia mountains, my weaving entered a fallow period. As a way of getting it going again, I decided to work this design exercise exactly. I was tempted to speed ahead, but I forced myself to stick to the rules. I worked until my paper was filled with figures. I was so impressed with this first set of designs that I took the same pattern and went in another direction with it for another 15 variations.

Next, I chose my favorite figure from my set of designs. Because the progression from one design to the next is always built on the last one

produced, there are often nice surprises in reexamining the sheet. I've found with my students that people almost never choose their final pattern. I certainly didn't.

Because I like to have my students exchange their designs and choose their favorite from their neighbor's design, I sought out the director of the artists' retreat and asked her to choose the one she liked best. She, of course, selected one I hadn't even considered.

You can use the designs in many ways. Inlay, pick-up double weave, and tapestry are a few possible applications. I treat the figures as profile drawdowns.

If I limit the design to five squares in width from the center (though I may expand them lengthwise), I can weave any of the designs on my loom threaded summer & winter in a single-block progression of six blocks to the point and back down, stair-step fashion. The sixth block serves as background. For the treadling sequence, I follow the figure itself. I've found I don't need to write out the treadling—the figure tells me which blocks should be raised as I progress row by row.

In about a year, I have woven more than 75 pieces on the same summer & winter threading. I like to display these small pieces in stand-up frames so that both sides are visible. ♦

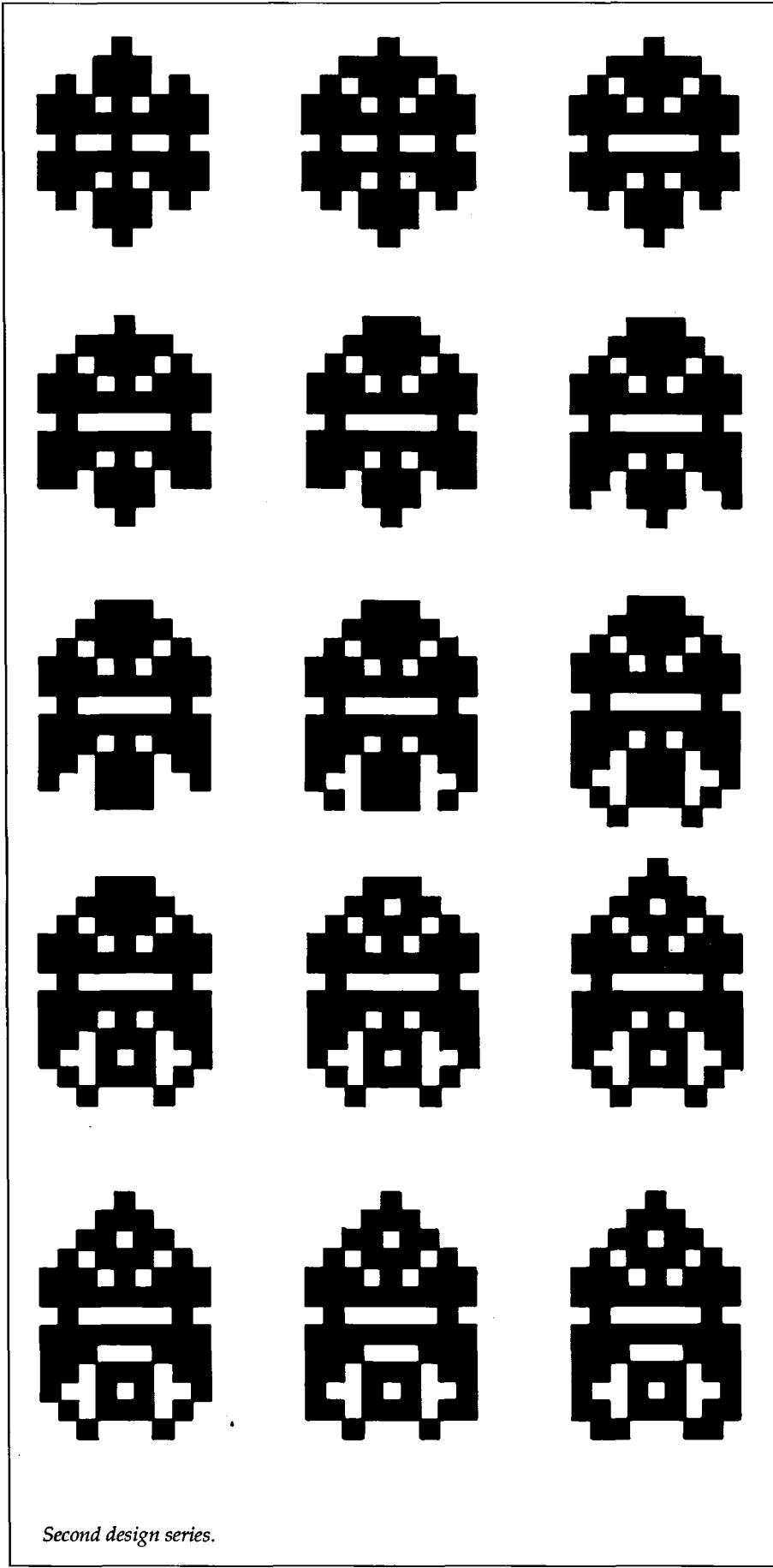
Philis Alvic designs and weaves summer & winter motifs in Murray, Kentucky.

More information of profile drafts is available in the following publications:

Alderman, Sharon. "Profile Drafting: Getting the Big Picture". *HANDWOVEN*, November/December 1987.

Chandler, Deborah (Redding). Learning To Weave with Debbie Redding. Loveland, Colorado: Interweave Press, 1984.

Wertenberger, Kathryn. 8, 12 . . . 20. Loveland, Colorado: Interweave Press, 1988.

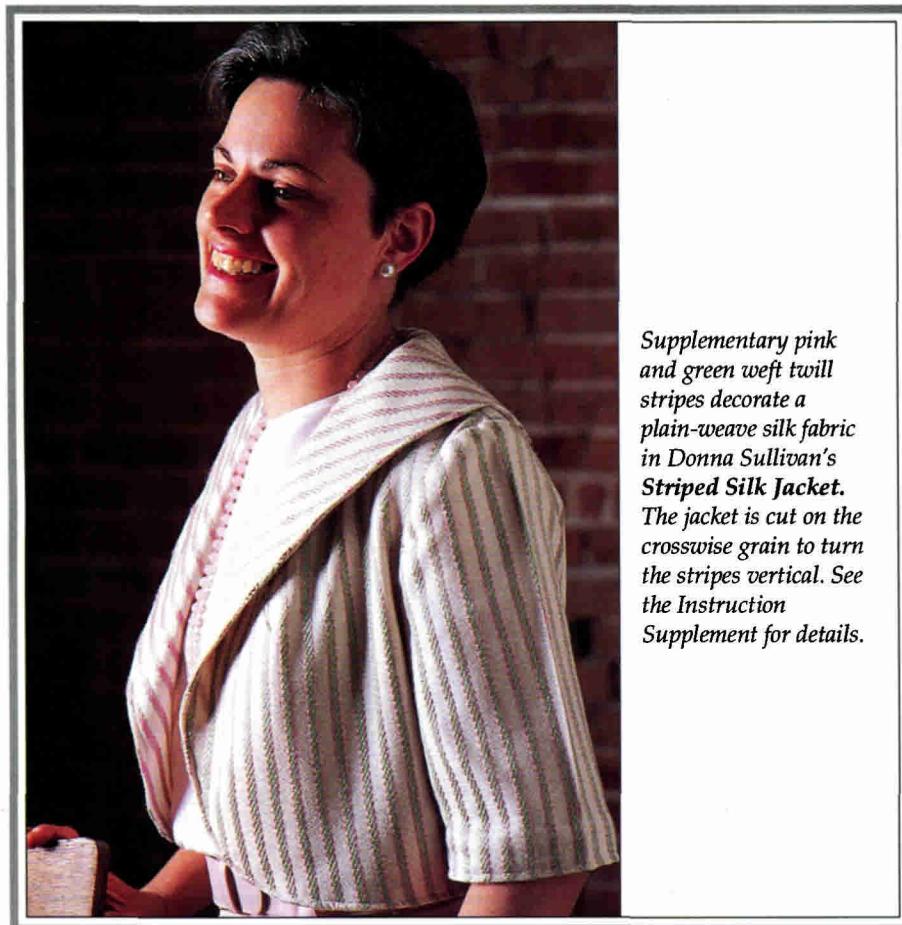


Second design series.

This close cousin to summer & winter offers exciting challenges.

Single Three-Tie Unit Weave

by Donna Sullivan



THE SINGLE THREE-TIE unit weave may be a new structure to you, but it should be easy to understand once you study how it is drafted. It is closely related in principle to summer & winter.

A "unit" is a set of threads in a particular order which can be plugged into a profile draft without alteration. "Tied" weaves have warp threads on assigned shafts at regular intervals, which go over pattern weft skips to tie them down. These shafts are common to all blocks. "Single" means that the threads that control pattern of each block are carried on one additional shaft reserved only for that block. Thus, summer & winter, which is a single two-tie unit weave, has two tie-down shafts common to all blocks and one additional pattern shaft for each block of pattern; a six-block design requires eight shafts. Single three-tie unit weave, on the other hand, has three tie-down shafts common to all blocks plus one additional pattern shaft for each block of pattern. Thus, in three-tie unit weave, eight shafts permit a five-block design.

Summer & winter is a particular two-tie weave with a distinctive unit—a four-end unit in which the shafts alternate: first tie, pattern, second tie, pattern (figure 1). The three-tie weave shown here uses a similar unit—a six-end set in which the shafts alternate: first tie, pattern, second tie, pattern, third tie, pattern (figure 2). Both drafts produce very

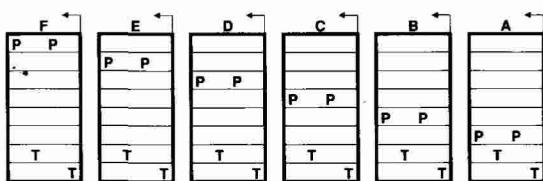


Figure 1: Units of summer & winter (a two-tie unit weave)

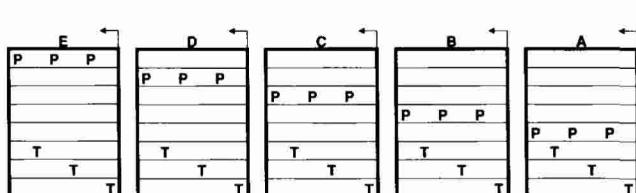


Figure 2: Units of a three-tie unit weave



Donna Sullivan's Silk Scarf in Three-Tie Unit Weave has pink medallions on one end and green medallions on the other. Woven in silk at 30 e.p.i., this scarf has an elegant drape. See the Instruction Supplement for weaving directions.

stable and durable cloth with short skips of pattern weft over and under plain-weave ground. In summer & winter, the pattern weft is tied to the ground by every fourth warp; in three-tie, it is usually tied by every sixth warp on the face (and thus by every second and fourth of six on the back).

The weaves are treadled in a similar manner. The tabby alternates all tie-down shafts with all pattern shafts. Each tabby shot is followed by a pattern shot. One tie-down shaft plus the pattern shafts of all background blocks are lifted for each pattern shot.

Summer & winter is the most eco-

nomical tied-unit weave because it requires the fewest shafts and has the least number of ends per unit, but with the three-tie weave shown here, some versatility is gained. One advantage of three-tie weave is its potential for forming diagonal lines in the patterning. The weave is sometimes called "half-satin" because the pattern blocks can have longer, more prominent floats. The face and back of the pattern and background areas differ and can be exchanged.

The tie-downs can be used in a variety of ways to create subtly different textures. They are usually used in straight-twill rotation so

that a diagonal line forms in the pattern and subtle flecks line up diagonally in the background. (There is no "right way" to weave the three ties—they could be used back and forth in point-twill order, for example, or one of them could be repeated throughout, forming columns similar to the "dukagang-fashion" treadling of summer & winter.)

There is no correct tabby order. Pattern wefts on either side of the tie-down tabby (123) cuddle together, and pattern wefts on either side of the pattern-shaft tabby are pushed apart. Tied-unit weaves have one especially attractive fea-

ture: you can repeat units of a block to any desired width without weakening the structure of the fabric. The tie-downs continue to operate at the same intervals regardless of the number of times the units are repeated; a block can be 1 unit wide or 50, yet the pattern wefts will still be anchored at the same intervals. The tied-unit weaves shown here have another asset—because the same tie-downs are threaded in the same order in every block, blocks can be woven independently or combined. This means that blocks can be all pattern or all background, too (figure 3).

I hope that this comparison of these two weaves has given you a better understanding of both structures and has left you intrigued enough with summer & winter's cousin to give this single three-tie unit weave a try. ♦

Donna Sullivan weaves and writes in Jacksonville, Florida. An excerpt from her new book, Summer and Winter: A Weave for All Seasons, appears on page 46 in this issue.

PROFILE

		E
D	D	
C	C	
B	B	B
		A

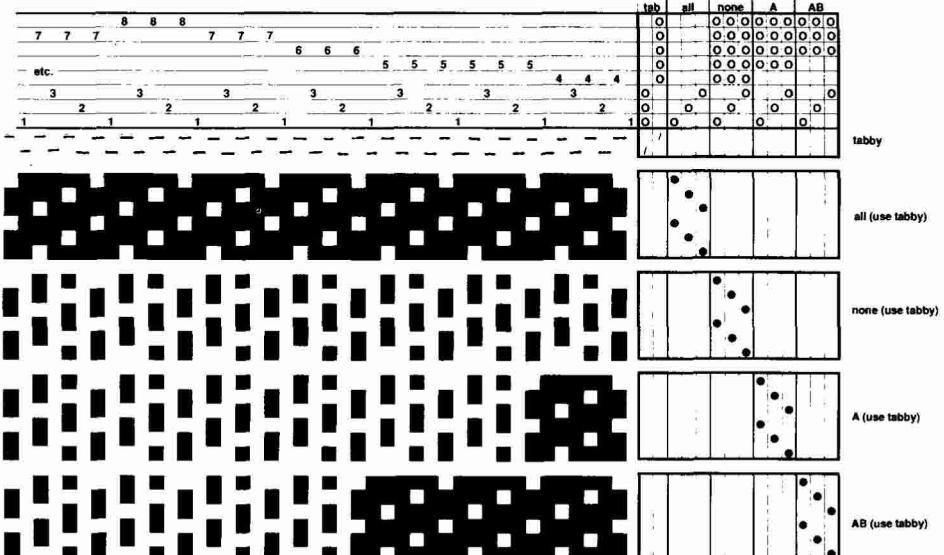
SKELETON TIE-UP

tab	ties	A	AE
O		O	O
O		O	O
O		O	O
O		O	
O	O		
O	O		



This three-tie unit weave sampler shows a variety of patterns possible from a single threading. From bottom to top: three-tie unit weave with tie-down shafts for the pattern weft selected in twill rotation (1, 2, 3); tie-down shafts selected in the opposite twill rotation (3, 2, 1); tie-down shaft 1 lifted for all pattern wefts; tie-down shafts for pattern wefts selected in rosepath order (1, 2, 3, 1, 3, 2); one treadling unit with each of five blocks woven independently (two blocks are three threading units wide and three blocks are one threading unit wide); alternating bands of all blocks woven together as background for one treadling unit versus all blocks woven together as pattern for one treadling unit; three-tie unit weave in one color to focus on texture rather than color contrast.

THREAD-BY-THREAD:



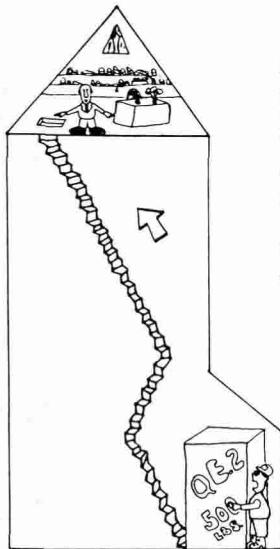
Also note that the tie-up, which uses 14 treadles for these block combinations, could be reduced to the above skeleton tie-up, with the same two tabby treadles, the same three tie-down treadles, and just one treadle for each pattern combination. Such a tie-up requires pushing two treadles at a time for some of the pattern sheds.

Figure 3: A draft in three-tie unit weave (five-block eight-shaft). Note that the threading units do not reverse when the direction of the profile reverses.

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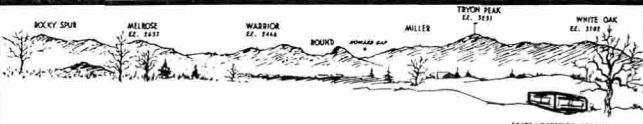
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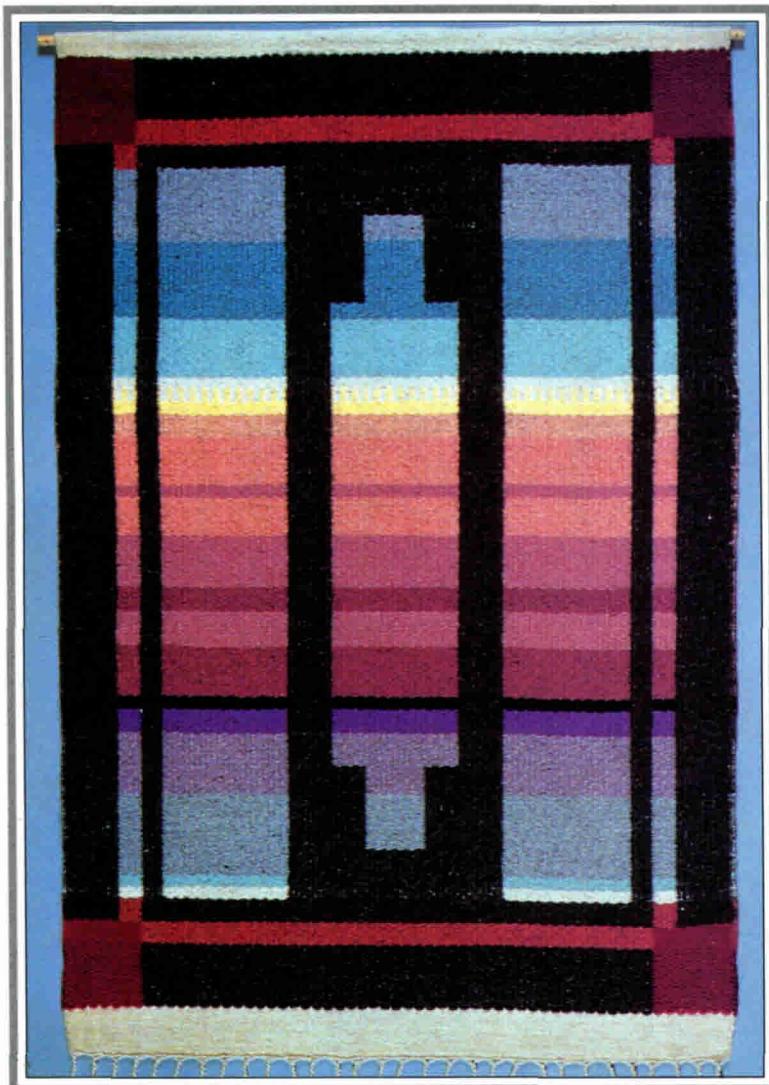
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Celebrating the Diversity of Summer & Winter: A Gallery

compiled by Sarah Saulson



Nothing illustrates the versatility of summer & winter better than the woven articles shown in the following pages. The weave structure produces stable, sturdy cloth, and the floats are only three ends wide, making summer & winter ideally suited for functional weaving of all kinds. And the pattern capabilities open an entire universe of design possibilities.

Left: In Landscape Rug (35" by 48"), Marian Lazar of Chestnut Hill, Massachusetts, has created large-scale rectilinear forms appropriate for the wall or floor. Beautiful color gradations break up the space within the pattern blocks. Photo: A. Douglas Powell.

Below: Sarah Saulson of Syracuse, New York, designed her Urban Scarf to be a man's accessory. The thin red tabby stripes and selvedge border form a counterpoint to the scarf's strong diagonal lines.



Summer & Winter Gallery



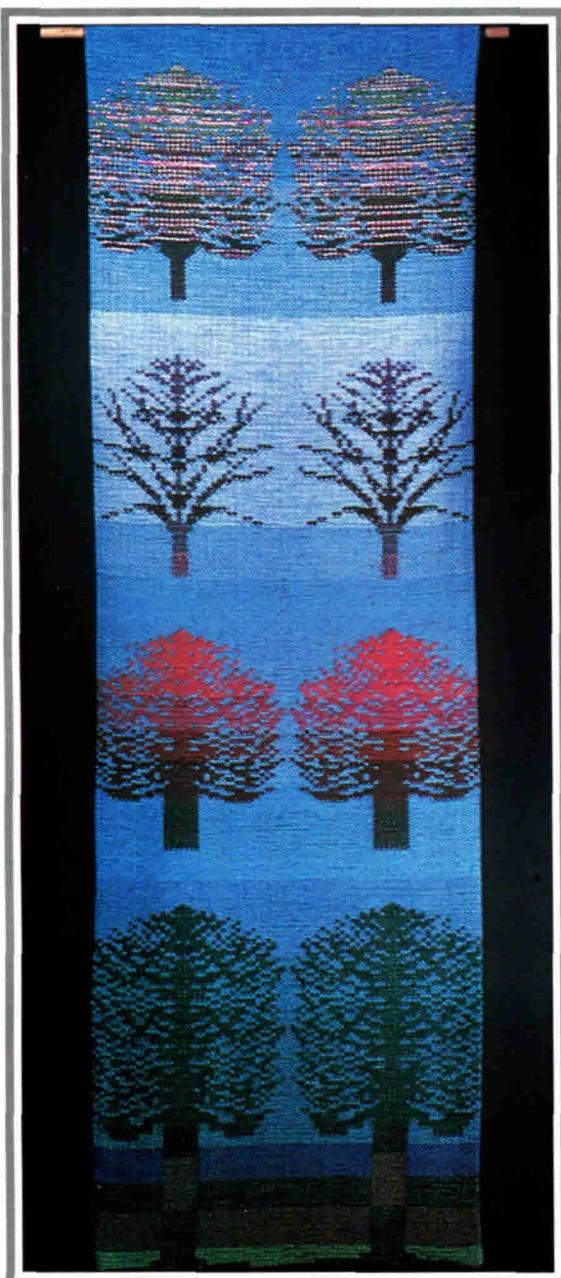
Left: The asymmetrical collar on this tailored jacket highlights the contrasting surfaces of each side of the cloth inherent in summer & winter. Created by Nancy Rogers of Belmont, Massachusetts, it would be at home in any office. Photo: Thayer Morgan.

Below: In this cotton and rayon scarf by Sarah Saulson of Syracuse, New York, the border at the ends echoes the repeating arrow motif in the body. The intense, hot colors of the warp have been tamed by using two complementary cool colors in the weft.



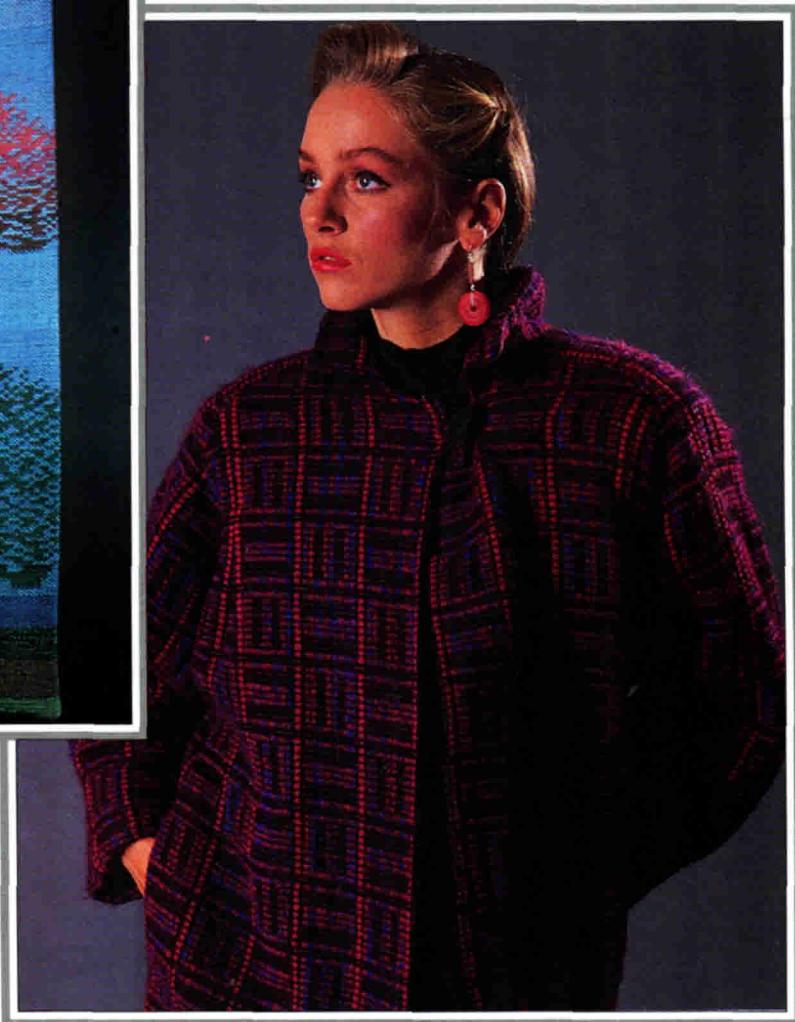
Yvonne Stahl of Denver, Colorado, wove this wonderfully soft, light prayer shawl and matching storage bag from wool and silk on four shafts. The shawl's multicolored borders set off the plain weave in the center section.

Summer & Winter Gallery

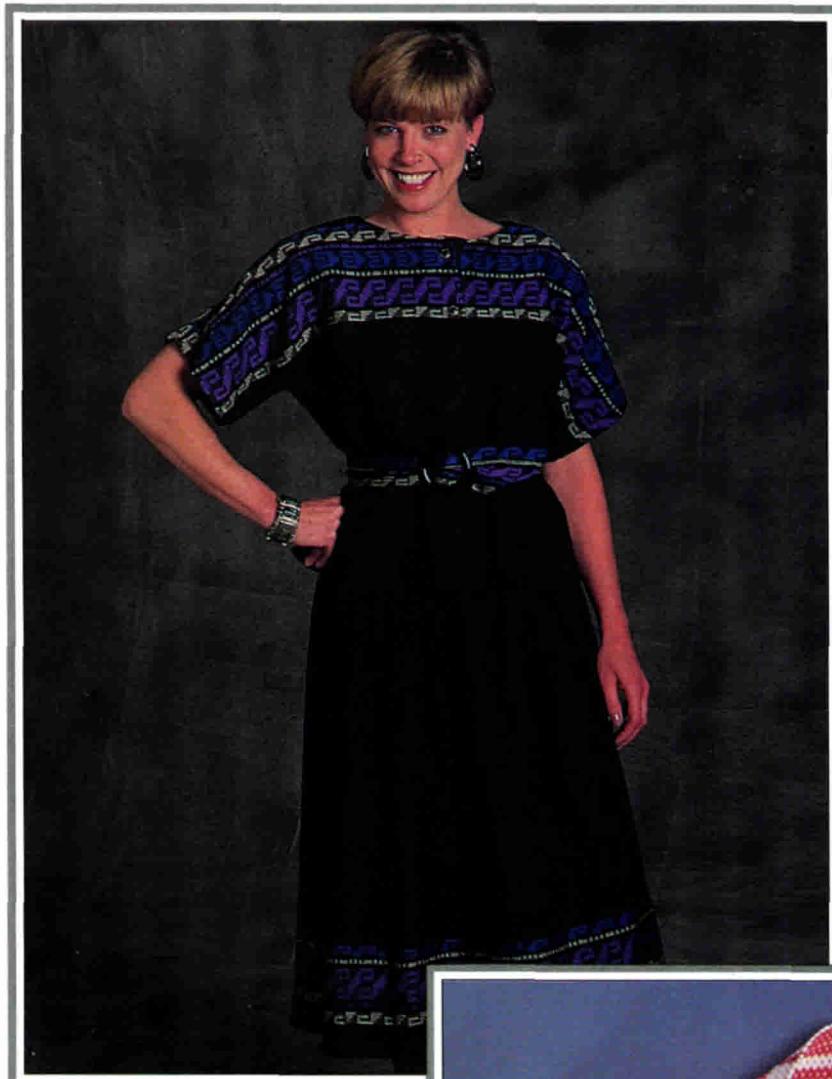


*Left: Tommey Scanlin, from Dahlonega, Georgia, wove her 24-shaft wall piece, *Seasons*, on a computer-assisted loom. With so many shafts, she has transcended summer & winter's usual geometric identity to create naturalistic imagery. Photo: Tommey Scanlin.*

Below: Nancy Rogers of Belmont, Massachusetts, designed her Swing Coat to fall to just above the knee. The crisply patterned silk and wool cloth is gathered into pleats at the shoulders in the back. Photo: Thayer Morgan.

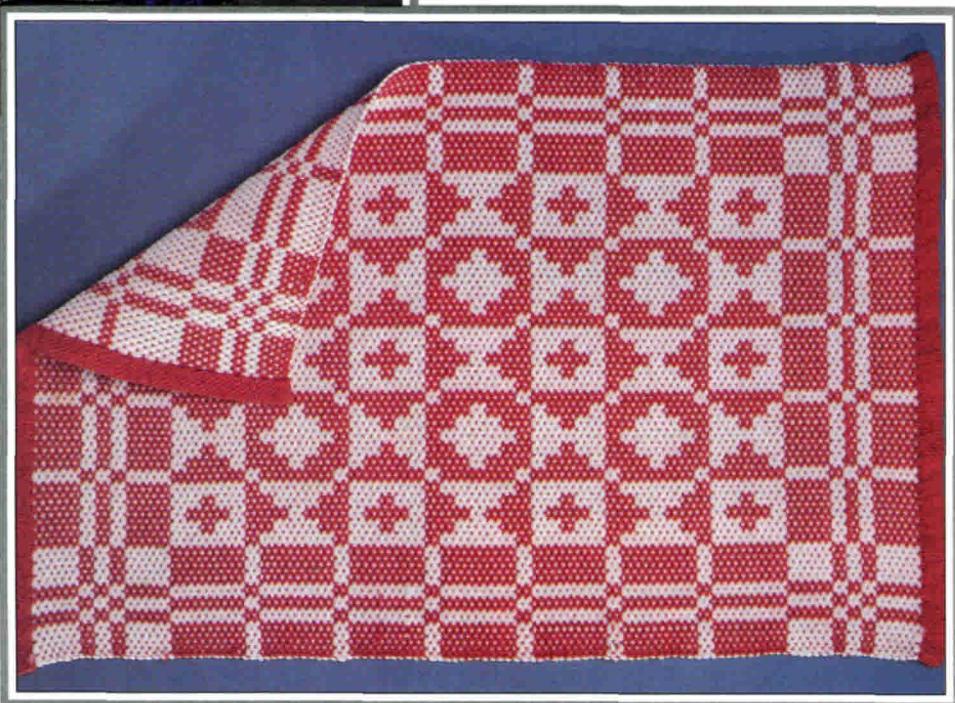


Summer & Winter Gallery



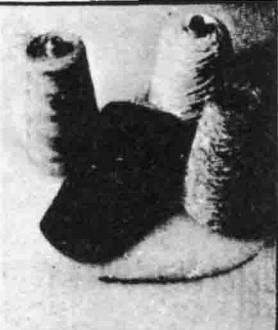
Left: In her three-piece cotton outfit, Linda Davis of Beaverton, Oregon, has reinterpreted a Navajo motif for the belt, skirt border, and blouse bodice. The remainder of the cloth uses a different tie-up to weave tabby combined with delicate lace stripes.

Below: Marian Hoskinson of Denver, Colorado, wove eight matching placemats from cotton and acrylic for machine washability, a practical idea for table linens. The four-sided border frames an intriguing pattern of triangles, crosses, and diamonds.



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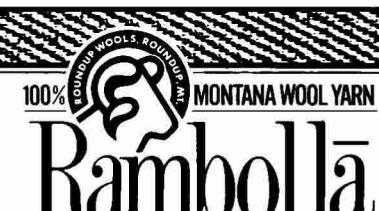
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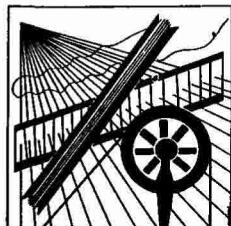
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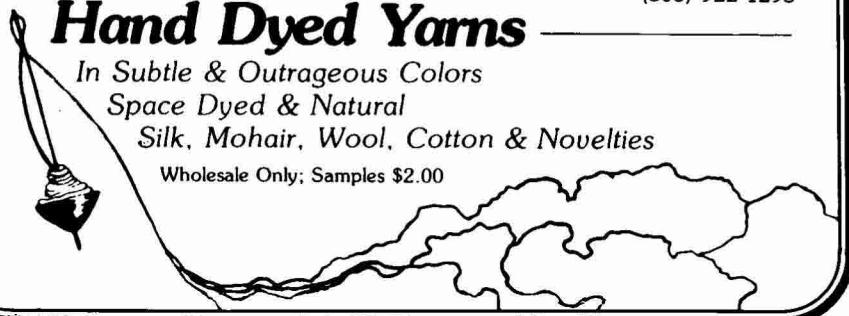
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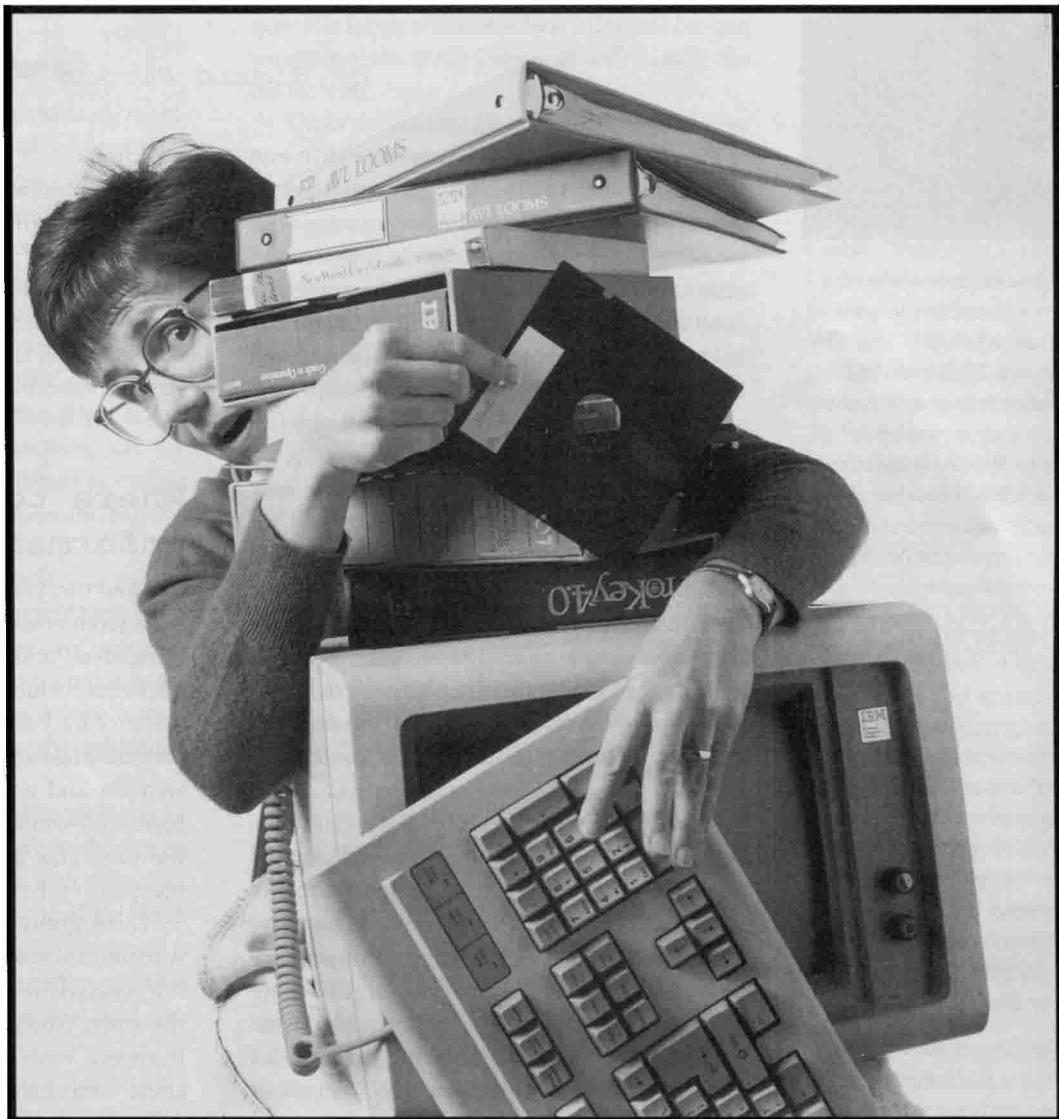
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COMPUTERS

HANDWOVEN's editor, Jane Patrick, is a self-confessed computer illiterate but uses the computer in her work every single day, which proves that you don't have to understand computers to use them. But it helps.



IN WEAVING

Whether we like it or not, computers are here to stay. They've become a "necessary evil", if not a vital player, in just about every aspect of our lives. But do computers need to be a part of our weaving? To explore this question, this special feature on computers in weaving takes a look at some of the things computers can do for us (and can't do), profiles a few weavers using computers, and provides some resources for further exploration. By considering the *option* of computers, whether we see them playing a role or not in our weaving, we can better understand our needs as weavers and the choices we make.

Weavers who use
computers

Verda Elliott
Hendersonville, North
Carolina



Verda Elliott was one of the first weavers to purchase the AVL Compu-Dobby in 1983. About the same time, she was analyzing coverlets for an exhibit and suggested that the job could be done better by computer—and learned what to do as she went along.

Today, Verda uses the computer to develop new ideas and feels that the computer allows her to break ground with drafts that she otherwise might not perfect. In addition, she's using her Macintosh computer to rewrite and produce her book, *The Seventeen Pattern Types: A Study of Repeat Pattern in Two Dimensions*.

She notes, "I have always dreamed of integrating the weaving process to connect all aspects of designing and weaving my wall hangings. Using the computer to develop my ideas and then interfacing it with the loom to execute them has given me wonderful tools for realizing my dreams. The computer and the loom both do just as you tell them to, thus giving a very fulfilling counterpoint to other parts of a life of give and take."

A N O V E R V I E W :

What's All the Fuss about Computers?

by Sigrid Piroch

Is it cheating to use a computer to help you weave? What's all this fuss about using computer programs to design? What's wrong with weaving the "traditional way"? Does using a computer turn handweaving into a commercial venture? Read on; perhaps you'll be surprised to learn just how much computers can do and how much we must yet do for ourselves. To get a handle on computers, their uses and applications, let's look at some facts.

Most important is that the computer is only a tool which can be used for designing—to help us develop "good cloth", to verify its structure, and to work out color effects. It can help us explore alternative threadings, treadlings, and tie-ups for simple as well as complex fabrics. It permits easy exploration of alternatives before the warp is even on the loom. But it's at the loom where the final resolution of the fabric must take place.

The computer can be used as a loom assistant, but it does not weave for us. We must provide the technique and skill to weave quality cloth. Think of the computer system as an extension of your weaving equipment, an enhancement which makes weaving easier and more efficient. A computer-assisted loom will activate the shafts in correct order, freeing you to focus on the cloth being woven. You won't run out of design alternatives, nor will you run out of patience retying your loom to create new cloth designs. A printout of the threading and treadling can be quickly obtained. With a color monitor and/or printer, color placements and changes are documented and accessible.

Though a computer allows speedy draw-downs, unlimited shaft combinations, and nearly weightless treadling, it cannot add shafts to your loom and it will not weave the cloth. It will only put together what you tell it to. You control the input and output through hardware and software, and therefore you must be aware of your limitations and understand weave

structures.

Computers are invaluable for weavers interested in patterns, images, and color. Most programs are easy to use right from the start, even though many of them have sophisticated features. Computers and their peripherals have become easier to use, faster, more powerful, and have more software choices.

Where to get more information

How can you make sense of it all? You can read about what software is available for which computers, and what features these software packages include in *Software for Weavers . . . A Resource* by Lois Larson. Lois has tackled the awesome task of listing all software available to weavers and textile artists. The book contains black-and-white and color printouts of many of the programs and is updated annually with inexpensive, handy inserts.

Three groups produce hardware and software information. *The Computer Textile Exchange* is a quarterly newsletter written by and for textile artists who use (or want to use) computers. It covers weaving, dyeing, needlework, machine and handknitting, appliquéd, tapestry, quilting, spinning, and more. It presents information on software which can be used alone or in conjunction with other weaving and design software. Articles have addressed such topics as using grids, repeat patterns, designing garments, digitizing, scanning images, color screen dump applications, helpful hints, and software/hardware book reviews.

The *Computers in Weaving Study Group* is associated with the Complex Weavers (an international group of weavers interested in advanced fabric structure and equipment). Active since 1986, members share information about software programs, printouts, printers, and hard-

ware in their newsletters. Some issues have focused on member evaluation of specific computers, software, and applications. Another Complex Weavers' study group, the *Computer-Aided Weaving Design Study Group*, exchanges design approaches and drawdowns for dobby and computer-aided devices.

Software programs

As evidenced by Lois's book, there are many software programs for IBM/compatibles, Apple/Macs, Amigas, Ataris, and other computers. A few are described below.

Perhaps the most popular design software is one which develops drawdowns from the threading, treadling, and tie-up or peg plan. A number of simpler disks are available which perform limited but specific tasks, often quite well. Two IBM-compatible software programs which include extensive capabilities, yet are easy to learn are *Fiberworks PCW* and *Patternland Weave Simulator* (and its sister program, *Patternland Grapher*).

Whatever software program(s) you obtain, you will want to be sure that you will have good backup support. Some of the older software hasn't been updated to keep up with the speed of newer computers. Choose software from a company that is committed to the continued growth of the product.

For those interested in free-form designs, paint programs allow you to draw and color on a single plane or layer, and are well suited for tapestry designers. (A free one for the IBM/DOS systems comes with *Windows*. *PC Paintbrush* is also popular.) A new and interesting software for weavers which works in a free and unstructured format is *ProWeave*.

In draw programs, every line is a line (not a series of rectangles) that can be maneuvered. Images can be developed on multiple planes or layers, as if several sheets of tracing paper were used. *CorelDraw!* is one of the best draw programs. Images can also be scanned, manipulated, placed with text on pages, and digitized to create complex, but complete reproductions of images such as color paintings.

Choosing software

To choose the software that is right for you, you'll have to decide on the features that are important to your work. Is color important to

you? Do you generate a lot of drawdowns? Do you like to manipulate drafts, blocks, and patterns to create new ones? Will you want to be able to code the threads thick and thin? Do you want to be able to see the fabric on-screen as a doubleweave, rep, warp- or weft-faced? As you design, will you want to be able to see how many shafts it will require? Is it helpful for you to see how this fabric will look when it drapes? No one program does it all, but most will handle the basics well.

These programs still have many limitations. None of them represents yarn twist, sheen, fiber type, length, consistency (as in novelty yarns), or roughness. Nor do they indicate the influence of deflected warps and wefts, the sett, or the effect of various beats. But there is hope—software programs are becoming more and more capable of representing three-dimensional objects and will someday be able to do the same with fabrics.

A new type of designing, *networked drafting*, has created a lot of excitement lately. It allows original patterns based on innovative shapes to be computer-generated. Circles, spirals, boxes, linear patterns, and shadow effects can be designed quickly and produced with the shuttle. A movement away from the symmetrical squares typical of traditional patterns is a movement towards the type of balance found in nature. As we work out of our traditions, we have new horizons yet to explore. We can expect that new design structures will evolve as computers become more enhanced and our relationship with computers deepens.

The computer is also a tool which can be used for many other weaving-related tasks because it is capable of handling volumes of information well. For example, a computer can be used to design grids, inventory yarn, develop dye formulas, keep a calendar, generate maps, estimate driving time to workshops, type and file letters, scan images, mix text and graphics for seminar handouts, file addresses, balance a checkbook, keep track of a budget, and print a favorite color design on a T-shirt. With some software programs, the computer can also play games. In designing for weaving, the computer can be used to develop name drafts, blended drafts, stripes and plaids by percentages, pattern analysis, folk pattern documentation, material cost estimates of handweaving projects, threading, treadling, and tie-up combinations, block patterns, and libraries of drafts/patterns for reference and comparison.

Weavers who use computers

Gladys Strong
Chester, Virginia



Gladys started using a drafting program when she taught weaving between 1978 and 1988 in her studio, The Weaving Lady Studio. "The computer really helped them understand drafting. They'd put in a threading and then experiment with different tie-ups and treadlings. Soon they realized what would happen when they tried these ideas out on the loom."

Gladys uses a program her husband wrote for her in 1984 when there weren't a lot of programs commercially available. Her tailor-made program has been modified and updated over the years as her weaving needs and equipment have changed.

"The computer is most useful to me to help me realize the weave that I have in my mind," explains Gladys. She takes these computer-generated designs to her loom and weaves them in the traditional way on her fully person-powered loom.

Weavers who use computers

Doreen Trudel
Fullerton, California

In doing his first drawdown, Tim Trudel, a computer programmer who was learning to weave along with his wife, Dori, immediately saw the connection between computers and weaving. This was in 1978, when computers in weaving were in their gestation period. At the Southern California Handweavers' Conference that year, they talked to Jon Violette about computerizing the AVL dobby loom, which eventually resulted in Tim's developing Generation II for the AVL computer interface.

Dori uses the computer to develop fabrics for Los Angeles textile mills that produce custom upholstery for the contract hospitality market. With a basic idea from the designer, she develops the idea into a weave on the computer. To verify that her fabric design is on the right track, she prints a color drawdown for the mill. With a go-ahead on the concept, she'll weave a sample. "A color drawdown is never a substitute for a sample," she notes. "Variations are so easy on the computer. It's so easy to ask, What if?" In addition to providing the mill with a design, Dori generates and prints out all the sample specifications for the mill to use in setting up its looms.

Some software programs are easy to learn and user-friendly. Other programs require more study. Some are extremely simple and quite limited. Others are quite extensive and inclusive. (Price does not necessarily reflect which is which, or which is best.) My advice is to buy a more comprehensive program, one which has more features than you think you'll need. You'll quickly learn the simpler features, and you won't have to buy additional software when you're ready to explore the more complicated features.

Choosing a computer

Choosing a computer can be overwhelming. One way to begin is to look into what software you like, then pair it up with a computer which will run it. Some software can be run on different systems. IBM was the first computer with color, and at that time, had greater memory available. The Apple/Mac computers use programs that all have similar set-ups; once you learn one program, it is easier to learn another. Since *Windows 3.0* came out this past summer, the IBMs and compatibles work more like the Apple/Macs. Over the years, our most popular computer systems have grown more alike as users have made clear what they prefer. More programs within a system, including some weaving programs, are interactive with one another. Data created in one program can be transferred and manipulated in another program. (For example, a drawdown can be created in *Patternland Weave Simulator*, and then the colors and blocks of that drawdown can be manipulated in *Patternland Grapher*.)

The four major computer-aided looms are Macomber's *Ad-A-CAD/CAM Systems*, J-Made's *J-Comp*, AVL's *Compu-Dobby System*, and Schacht's *Combby 8*. (See "Computer-Assisted Loom Hardware", page 76.) Less well known in the United States are the *Toika* for 16 to 24 shafts, and the *Varpapuu* for 16 shafts. As you investigate different looms, decide if you wish to buy a complete system from one source or acquire the components piecemeal. Not every loom will interface with every computer and software, but it is possible to be selective, even to build a setup from scratch. Don't rule out modular designing as a way of customizing for your future weaving needs.

Transmitting information between computers

You may want a *modem*, a hardware device allowing digital information from a computer to be transmitted over a telephone line. A modem allows access to fiber (and other) *bulletin board systems*, computerized versions of the CB radio, which allow users to "talk" to one another through their computers.

There are currently two bulletin board systems for fiber-related interests: *WeaveNet* and *FiberNet*. Both are free and give access to other producers and users of fibers and fiber goods. *WeaveNet* is currently housed as a special-interest group within the Goddard College On-Line Communications System (called ROS for Remote Operating System). ROS also contains some software programs which can be downloaded onto your computer at little or no cost. *WeaveNet* is especially compatible with *Patternland Weave Simulator*, *Patternland Light* and *Patternland Grapher* programs. It is hoped that it will eventually become a resource for weavers worldwide. *FiberNet* has been instituted as a forum for announcements, address listings, book reviews, new product information, and discussions and questions about all fiber-related industries.

In the future

Now, just when we think we're getting a handle on all of this, it is changing before our eyes. There is not just one type of computer into which we feed information, but a number of variations in the making. There is a "fuzzy computer" that uses what has come to be known as *fuzzy logic*. It is a neurocomputer which layers data, accepting and sorting data which are imprecise. Instead of requiring exact numbers or letters, it accommodates data that are relative. For example, "The top of this textile is a darker red than the central band." These fuzzy logic processors may yet be paired up with *neural networks*, which assign definite values; with *holistic computers*, which recognize visual images, such as yarn shapes, sizes, or positions; or with *biocomputers*, which mimic living organisms.

I recently came across an ad in a magazine for "Newton the Robot". Newton recognizes and can learn speech commands, will answer

your phone, make outgoing calls, and check your bank balance, as well as download extensive data.

Technology is already adapting high-resolution systems to fit into our homes. In the near future, we'll have hand-held computers, supercomputers, softwareless computers, optocomputers with lasers that work at the speed of light, fifth-generation computers, and seventh-generation computers up and coming. Fifth-generation computers already have enormous data libraries of images, graphics, voice messages, symbolically linked data with problem-solving capabilities, space recognition, and language translation. Seventh-generation computers will be able to function completely independently, repair, and replicate themselves.

They will sense their power levels and plug themselves in; the more advanced ones will be self-contained. But we must remember, a computer is only a tool and we are the keepers of that tool.

This should give you a few avenues to pursue as you get started. You've just begun on an adventure which will, to use a computer term, *enhance your life and livelihood*. Let the fun begin! ♦

Sigrid Piroch and family now house four computer systems, four printers, a scanner, four mice, a cat, and a house bulging with disks and manuals. When she is not trying to find her way out of this maze, she is out teaching computer and design seminars.

Weavers who use computers

Jean Nordland
Madison, Wisconsin



Jean Nordland found that she needed a computer to help her weave her double-weave hangings because she couldn't physically handle the weaving: both lifting the shafts on her 24-shaft Macomber loom and crawling under it to change the tie-up every 4 to 6 inches. "I've been using the Designer's Delight on my Macomber loom for eight years. I still work out all my designs on graph paper, because I don't design as freely on the computer as I do on paper."

Resources

Software for Weavers . . . A Resource by Lois Larson is available in bookstores or from the author, 25 Montcalm Ave., Camrose, Alberta, Canada T4V 2K9 (\$27.50/US). Check here for particulars on all software programs.

To join any study group of the **Complex Weavers**, you must first join CW by sending \$6 dues to Verda Elliott, 304 Spanish Oak Lane, Hendersonville, North Carolina 28739. To join the **Computers in Weaving Study Group**, contact Helen Kiker, 1134 The Grove, Victor, NY 14564. To join the **Computer-Aided Weaving Design Study Group**, contact Verda Elliott at the above address (annual dues are \$7.50).

Computer Textile Exchange, PO Box 1065, Lafayette, California 94549; subscription \$24/year (sample issue: \$3).

WeaveNet: For information, write Ravi Nielsen, Maple Hill, Plainfield, Vermont 05667; set your modem for 8 bits, 1 stop, no parity, and dial (802) 454-7307 from 6 a.m. to midnight EST.

FiberNet: send SASE to Ron Parker, Rt. 1, Box 153, Henning, Minnesota 56551-8740, or call on the voice line at (218) 583-2419 from 6 a.m. to 8 p.m. CST, or log on (218) 583-4337 24 hours/day to register.

DPI Interface, Dale Johnston, J-Made, PO Box 452, Oregon City, Oregon 97054.

LIPS Interface, Bob and Jacquie Kelly, Citadel Enterprises, 1296 Sierra Drive, Sierra Vista, Arizona 85635. Additional information is available through the Complex Weavers' Computers in Weaving and Computer-Aided Weaving Design study groups. See also "Computer-Assisted Looms" by Bob and Jacquie Kelly, **HANDWOVEN**, November/December 1990.

Looms: See the article, "Computer-Assisted Loom Hardware", on the following page. In addition, these foreign-made looms offer computer interfaces. The Toika Loom: Eaton Yarns, Box 655, Tarrytown, New York 10591, or Schoolhouse Yarns, 25495 Hoffmeister Rd., Boring Oregon 97009; the Varpapuu for 16 shafts: Daniele Nisewanger, 624 South 7th St., Bozeman, Montana 59715.

Computer-Assisted Loom Hardware

"Before you buy, try weaving on the loom with its computerized setup."

WHAT IS A CAD-CAM or CAD-CAW setup? These are terms you may be encountering. Using a computer as a tool to assist us with designing, with software written to help us achieve that end, is called computer-aided designing (CAD). Weaving with a loom interfaced electronically with a computer is computer-aided manufacturing (CAM). When we hook a loom to a computer, we have what is specifically referred to as computer-aided weaving (CAW). To computerize a loom, you must have (a) a loom suitable to the task, (b) a computer compatible with the system, (c) an interface unit on the loom to connect it to the computer, and (d) software to drive the interface so that the loom will weave.

Compare the following four looms/components, each of which is unique in its approach

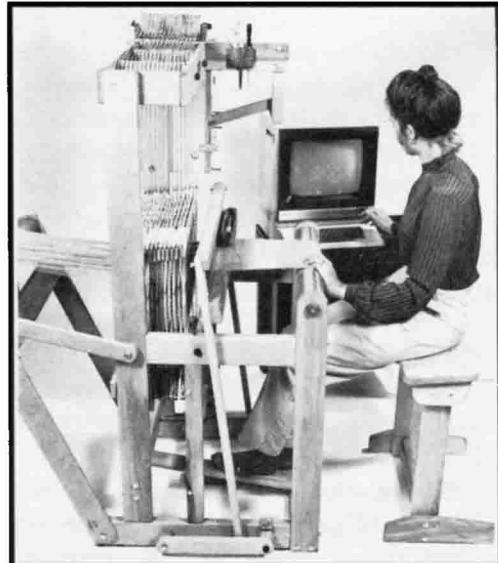
and applications in this new and amazing electronic world. Each can accommodate options such as extra beams, fly shuttles, and automatic advances, available on standard looms. You can do your designing on any of them while they are hooked up to run the loom. Of course, the software that drives these looms is also an important part of your design setup. In some cases, you must purchase your software, interface, and loom from the same source. Other manufacturers give you a choice of putting these together as you prefer—or of building your own. Before you buy, try weaving on the loom with its computerized setup. Check and compare cost, warranties, and service—you'll want to have topnotch hardware and software support behind you.

AVL's Compu-Dobby System

- The AVL Compu-Dobby Weaving Cartridge works with all AVL 16-, 20-, and 24-shaft dobby systems.
- This system is compatible with (a) all Apple II computers (except the IIc), as well as the Macintosh SE, SE30, II, IIx, IIcx and (b) most IBM PC and PS series/compatibles.
- A loom driver is included in *Design & Weave* for the Apples/Macs; for the IBMs and compatibles, a driver is included in *Generation II* and *Weave Planner* software (*Generation II* can also interface with Apple computers).

J-Made's J-Comp

- J-Made's J-Comp can be configured with either their 16- or 24-shaft loom.
- J-Comp has developed the *Digital Parallel Interface* (DPI) for use with IBMs and compatible computers only.
- Software which includes the loom driver for the J-Comp includes *Fiberworks PWC* and *Patternland Weave Simulator*, or the latter's modified version, *Patternland Light 16*.



AVL's Compu-Dobby

- This loom can also be used *manually* when it is hooked to a computer, bypassing the interface, by activating switches on the castle (one switch per shaft).
- A *Shed Lock* locks the shed open until the second treadle is activated; a light action typifies this loom combo.

- Dale Johnston of J-Made also will share information on DPI, so that anyone can build his or her own to go with the loom, or program for the system.

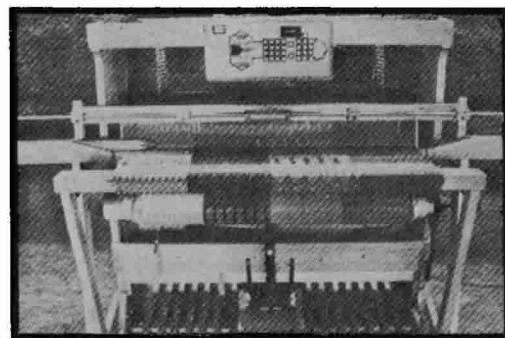


J-Made's J-Comp

Macomber's Ad-A-CAD/CAM Systems

- *Designer's Delight* is the name of Macomber's "Intelligent Interchangeable Dobby System" consisting of separate module units which attach to and run any Macomber loom produced since 1936. It can accommodate a 24" to 72" weaving width and interface from 8 to 32 shafts.

- *Design Master* software includes designing with up to 32 shafts/64 treadles, as well as the driver to run the loom; it requires an IBM or compatible computer.



Macomber Loom's Designer's Delight

- An *Electronic Single Pedal (ESP)* replaces the center four treadles of the loom.
- An optional *Air Dobby System* may be purchased to aid in lifting the shafts, requiring less effort on the part of the weaver. It is run by a compressor which you obtain locally.
- The dobby is capable of interfacing the Macomber with any computer system having its own software program and cable hookup.

Schacht's Comby 8

- Schacht's *Comby 8* turns any Baby Wolf 8 or Mighty Wolf 8 into a computerized dobby loom. It couples portability with a user-friendly setup.

- The Comby works with a wide variety of computers. The *LIPS (Loom Interface Port Standard)* interfaces with IBMs and compatibles, some Amigas, and Ataris. The *SLIPS (Serial Loom Interface Port Standard)* interfaces with the Apple and Macs.

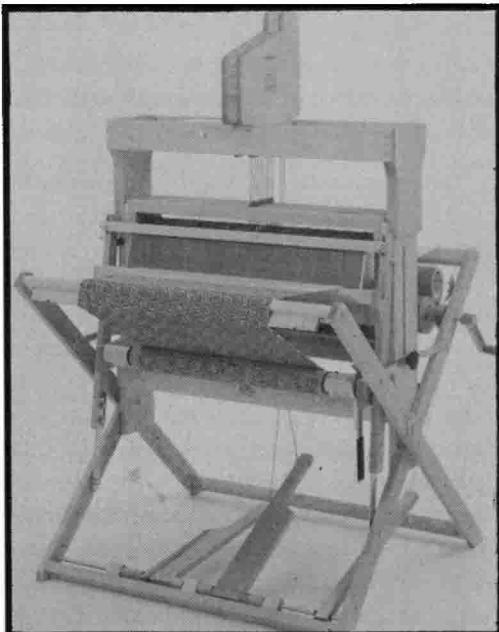
For more information or to find the dealer nearest you, write:

AVL Looms
601 Orange Street
Chico, California 95928

J-Made Looms
PO Box 452
Oregon City, Oregon 97045

Macomber Looms
PO Box 186
Beech Ridge Road
York, Maine 03909

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

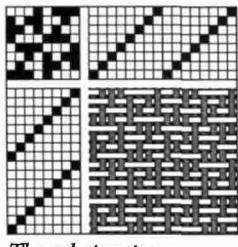


Schacht Spindle Company's Comby 8

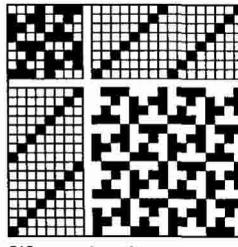
- For the IBMs and compatibles, *Fiberworks PCW* and *Patternland Weave Simulator*, or its modified version *Patternland Light 8*, software include the loom driver for the Comby; for the Apple and Macs, *SwiftWeave* is the software of choice. More programs are in the development stage.

- Two pedals are generally used to weave with this loom, one which lifts the computer-selected shafts and the other which sends it the signal to advance to the next shed. Either pedal can be designated as the lifter or the sender, or adjustments may be made allowing a single pedal to perform both functions. ♦

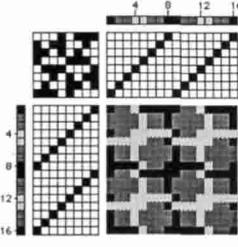
High-Tech; Low-Tech Computer-Assisted Weaving Design . . . With a Mat-Board Loom



Thread structure drawdown

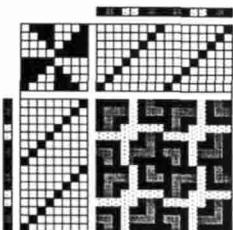


Weave structure drawdown



Color drawdown

Figure 1



Tie-up

Figure 2

by Eleanor Best

Time is valuable, and we all want to make the most of it. When several of my weaving friends introduced me to the book *Die farbige Gewebe-musterung* by Franz Donat (1907), I immediately went to work entering most of his 491 drawdowns into Rob Sinkler's weaving program for the Macintosh, *SwiftWeave*. This program provides three types of drawdown structures—thread-by-thread, black-and-white, and color (gray tones).

My next step was to experiment with colors—Donat's drawdowns were all done in basic colors such as red, black, and gray. Using *Rainbow*, a program written by my husband, George, for the Apple IIgs, I assigned colors to the drawdowns. My HP PaintJet printer has 330 color possibilities.

Finding the correct tie-up information took time as there were many errors and changes in the conventions used throughout the book. Correcting was a great learning experience, but would have taken years to accomplish either by hand or by sampling on a loom. On my computer, it took me just one minute to create the thread-structure drawdown shown in figure 1, three seconds for the black-and-white drawdown, and ten seconds for the color drawdown.

Each element of the drawdown may be saved and later combined with another for pattern variations. Note that not only has the tie-up been changed, but that the color sequences for the first eight warp and weft threads are different to produce the patterns in figure 2. The color bars for the warp and weft appear at the top of the threading and to the left of the treadling.

Next, I wanted to try some of the drawdowns using actual colored threads to compare with

the computer output. I needed a way to do this without warping the loom at least 491 times. (Even this would give me only a single color sample choice per pattern.)

My local weaving group, the Indy Weavers, Spinners, and Dyers, devised the mat-board loom (figure 3) while studying tartans and Scottish district checks. This "loom" can be used to make a useful sample, not a finished art object. The selvedges are not perfect and the warp and weft threads cross messily on the back.

Loom construction

Construct the mat-board loom from a piece of mat board cut 1" larger than the required finished sample. A recommended minimum size for a sample includes two repeats of both warp and weft (the pattern doesn't show up fully in a single repeat). Several repeats are better still, as color plays as important a part as the weave structure.

Use a reed of suitable size to mark the placement of the warp and weft yarns on the loom. For example, a 10-dent reed could be used if the sett is to be 20 ends per inch or even 30 e.p.i. Place the reed along one side of the board and mark the dent spaces. Making sure that the markings are aligned accurately, mark all four sides of the board. Do not mark within 1/2" of the corners.

Cut slits 1/4" to 3/8" deep around all four sides using the reed dent markings as guides for spacing. If the board is to be reused a number of times, tape all sides with clear packaging tape before cutting the slits to keep the slits from splitting.

Warping

Secure the first warp color by simply knotting the end and placing it behind the first slit on the top left of the board. Wind the warp threads all the way around, inserting them one or more per slit as desired for the sett. To start a new color, drop the previous color and simply pick up the new one. When finished with a thread, cut it off, leaving a tail of about 1" on the back of the board.

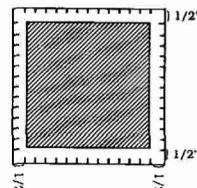
Weaving

Using a tapestry needle, place the weft in the same way as the warp—knot the end of the yarn to start a piece of yarn. *The yarn is not woven back and forth, but is brought across the back of the loom and started again from the right side.* (Left-handed weavers may want to work left to right.) Two or more strands of finer yarn may be placed in one notch if needed to equal the sett of the warp. Do not cut weft yarns too long as they will tangle and increase weaving time. Start new colors of yarn by knotting them and placing them behind the loom. Weft colors can be repeated by dropping them and picking them up as needed.

The simplest way to follow the weave pattern is to use the tie-up to create a chart to guide the weaving.

White spaces in a column indicate that the weft goes over the warp threads and black squares, under. Don't forget to follow the color sequence, too! The first pattern repeat is the most difficult; the warp color sequence can help you determine the path of the weft thread. The tie-up information can be graphically illustrated

by placing numbers signifying warp threads above and below a straight line to show "up" threads and "down" threads (figure 4). For the example shown, row #1 is over 1 thread, under 3, over 3, then under 1, if the tie-up diagram is followed from the lower right corner. Row #2 is over 2, under 1, over 1, under 1, over 1, under 2.



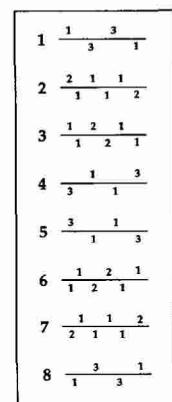
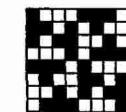
Mat-board loom
Figure 3

Finishing

Hemstitch or glue all four edges of the sample. Cut the threads on the back of the board and carefully lift the threads from the slits. The fabric may be finished by hand or machine washing. Trim the "fringe edges" and presto! the sample is done. With a little ingenuity, these samples can be put to use as inserts for cards, by combining several into a larger piece, or by shaping the mat board to form figures.

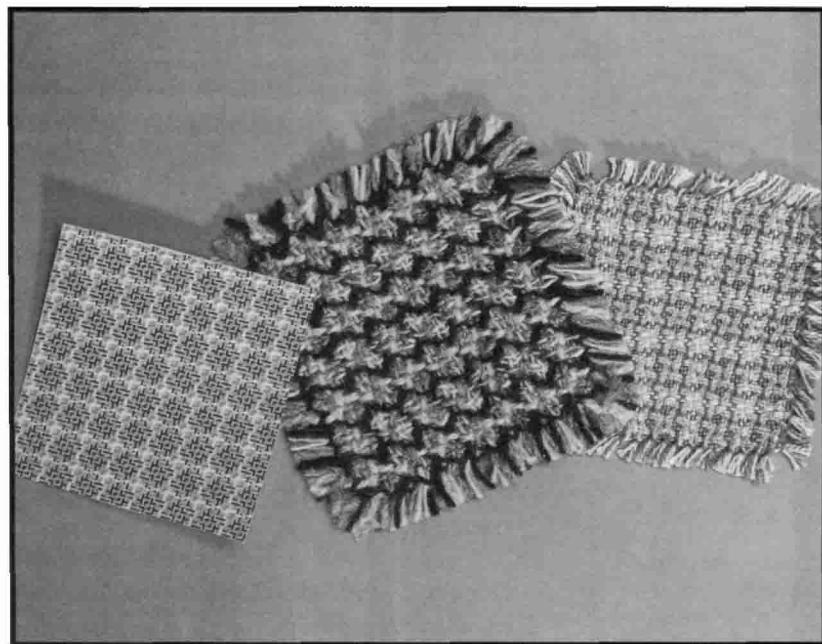
Note: The drawdowns shown here are based on those found in Donat's *Die farbige Gewebe-musterung*. ♦

Eleanor Best is currently working on another publication, Weaves: Color and Design. She is active in Complex Weavers and is a computers-in-weaving enthusiast.



Mat-board weave plan

Figure 4



Color printouts of a weave design from Rainbow and an HP PaintJet. Examples of mat-board loom samples woven by Eleanor Best.

The Tapestries of Lois Bryant

by Nell Znamierowski

"In a happy alliance between artist and tool, Bryant's tapestries are a combination of loom- and hand-controlled methods . . . we are not aware of the computer-tool; it is the tapestries' compelling visual qualities that attract us."

IN LOIS BRYANT's tapestries, we see the computer in yet another role. No longer a pattern or production tool, it is the perfect vehicle for a special type of artistic expression. For Bryant, this expression is made up of rich and complex surfaces in which spheres, squares, diagonals, and grids combine and interact in harmonious spatial relationships. The interplay of color is equally complex in its infinite combinations of hues and tones. To project all of these design and color forces into cloth, Bryant has chosen lampas, an old draw-loom method, as her weave structure.

Lampas (Italian: *lampasso*) is a figured or patterned fabric in which the design is obtained by extra floating wefts held down in the weave structure by an extra binding warp. This type of textile was especially popular during the Renaissance. The dual warp and weft combinations were executed on draw-looms, giving endless design possibilities—an important feature for Renaissance designs that included animal and floral motifs as well as convoluted scrollwork.

Bryant's development of the lampas technique focuses on a multitude of color groupings, nuances, and interactions. Her haunting geometric forms and asymmetrical compositions are not only decorative but evoke emotions and mood.

In a happy alliance between artist and tool, Bryant's tapestries are a combination of loom- and hand-controlled methods produced with an AVL Compu-Dobby hooked up to an IBM computer. Her imagery is so strong that we are not aware of the computer-tool: it is the tapestries' compelling visual qualities that attract us.

The most recent collection of Bryant's work was presented at her solo exhibition, "Unanswered Questions", at The Center for Tapestry Arts in New York City during September and October of 1990. An accompanying book was subtitled "A Mother's Story". The show comprised eight pieces ranging in size from 54" by

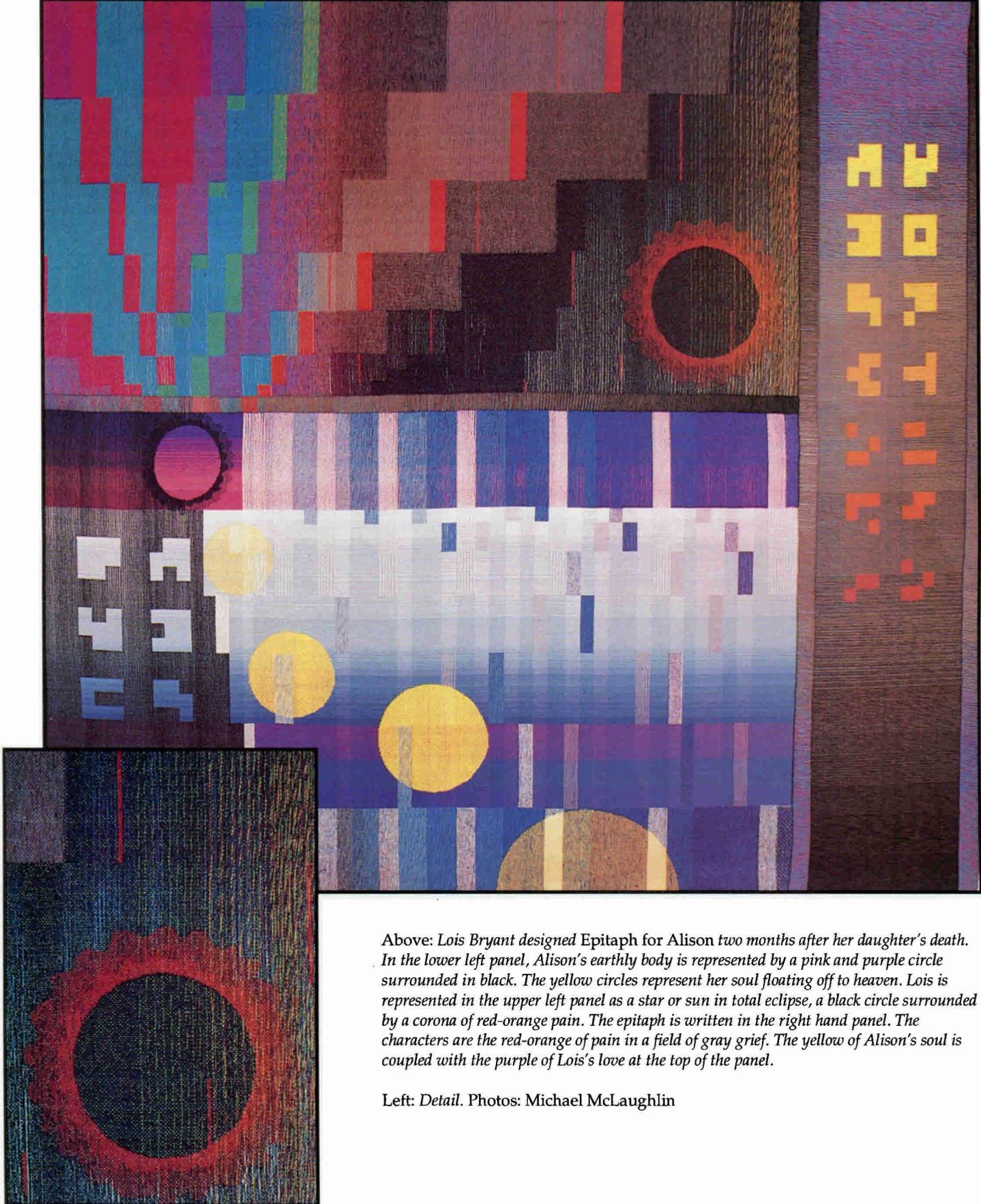
42" to 79" by 84", the product of Bryant's struggle with grief and distress at the death of her two-month-old daughter. In uncomprehending sorrow, Bryant turned to her art to depict the events symbolically and to try to understand "why". Every shape, movement, and color in the tapestries has significance. To read the book or to listen to Bryant narrate the story of the tapestries is moving, but it is the sign of a true artist that her work communicates beyond the reason for its conception. These pieces may have been started "to help heal a grieving heart", but they have sustained on an aesthetic level.

Each tapestry is so evocative that the viewer can see in them what he or she will. The tapestries depict a floating, symbolic world made up of geometric shapes that appear to move and then disappear behind grids and rectangles. It is a geometric dance between implied transparency and real opacity, yet seldom has geometry had such a melancholy air. The colors seem to intensify this feeling: the palette is more warm than cool, although blue tones are present in every tapestry. The reds, pinks, oranges, and golds stay in the memory as the givers of energy and emotional drama.

Bryant has done a masterful job on these tapestries and now is at work on a second series with the aid of her computer and multishaft loom. In addition to fulfilling commissions for private and corporate clients, she teaches at the Parsons School of Design in New York City.

The book that accompanied Bryant's exhibition is available at The Center for Tapestry Arts, 167 Spring St., New York, New York 10012. \$10 will cover the price plus shipping and handling. ♦

Nell Znamierowski teaches at the Fashion Institute of Technology in New York City. She will be lecturing at conferences in April in North Carolina and southern California.



Above: Lois Bryant designed *Epitaph* for Alison two months after her daughter's death. In the lower left panel, Alison's earthly body is represented by a pink and purple circle surrounded in black. The yellow circles represent her soul floating off to heaven. Lois is represented in the upper left panel as a star or sun in total eclipse, a black circle surrounded by a corona of red-orange pain. The epitaph is written in the right hand panel. The characters are the red-orange of pain in a field of gray grief. The yellow of Alison's soul is coupled with the purple of Lois's love at the top of the panel.

Left: Detail. Photos: Michael McLaughlin

Fabrics for Interiors #17

Simple Pleasures for the Bath

by Constance LaLena

HERE'S SOMETHING special about using handwoven textiles in everyday life, and making a humble everyday textile is an experience that I especially enjoy. What room gets more use than the bathroom, and what could be more enjoyable than soft handwovens for it?

The bathroom for which I designed these fabrics has a brown and beige tile floor, and the wall tile is a pale shell peach. The textile colors were inspired by the sun-baked, distant colors of the desert near my home: rosy beige, sage green, and peach. Generous use of white mutes the colors further, so they appear as if seen over a mirage. (Once woven, the colors reminded me of colors popular in the late 1940s and made me wonder if I should go in search of swan decals.)

I designed four pieces for this collection: a pair of bath towels, a bathmat, and a curtain. You can scale down the towels for hand towels; add some handwoven or hand-knitted washcloths and enjoy these simple pleasures.

Fabric #1: Bathmat. This is woven in an interesting two-block

Swedish weave structure called "half dräll". It is a two-thread construction and makes a compact and sturdy, long-wearing mat. Every other row is woven in tabby with the background thread, and the contrasting pattern yarn is bound in every fifth warp thread. I chose poppana cotton bias rag strips for the pattern thread, which gives the mat a velvety softness: hemstitching and fringing the edges make the mat reversible.

Fabric #2: Towels. A simple huck weave forms small floats which are superabsorbent and give this all-cotton towel a luxurious, drapable quality. Huck has many variations, some of them verging on lacelike weaves. I chose a six-shaft version which has equal numbers of warp and weft floats alternating with plain weave to lend stability to the structure. Because the take-up in huck weave is extreme, plain weave used for hem borders or decorative borders will pucker terribly. Instead, I developed a "medallion" border using a combination of floats which have the same take-up as the huck. An alternative threading for

four shafts (given in the Instruction Supplement) will have fewer floats and less take-up.

Fabric #3: Curtain. Privacy was not needed at the window, so I wove a simple, semisheer cotton fabric in plain weave. Contrast is provided in the warp by combining with a finer yarn the heavier cotton colors used in the towels and bathmat. Weaving goes fast because the weft uses just one yarn. ♦

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

*The coordinating towels, bathmat, and curtain in Constance LaLena's *Simple Pleasures for the Bath* (opposite) will add a personal touch to any bathroom. The towels, woven in huck, are superabsorbent. The soft and sturdy two-block bathmat is woven with poppana bias strips. Thick and thin warp threads are used in the plain-weave curtain for textural richness. For complete weaving details, see the Instruction Supplement. Yarns courtesy of Schoolhouse Yarns.*



General Instructions

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March/April 1991

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Striped Silk Jacket	61/92
Silk Scarf in Three-Tie	
Unit Weave	62/90
Fabrics for Interiors #17: Simple	
Pleasures for the Bath	83/95

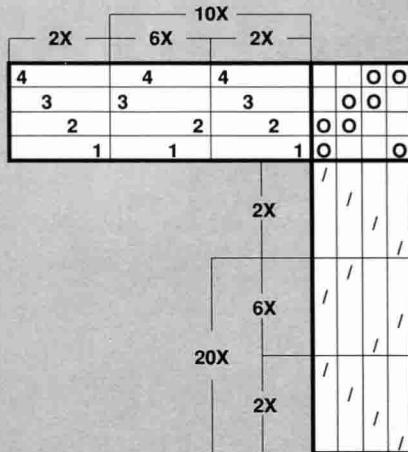
Please read the instructions thoroughly before beginning a project.

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.

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

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



tie-up indicates that the shaft referred to rises when the treadle is pressed. To convert the tie-up for sinking-shed or counterbalanced looms, tie the treadles according to the blank squares. Countermarch looms use all the squares; the upper lamms are tied to the blank squares and the lower lamms are tied to the squares with circles.

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

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

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 *.

Community Craft Cottage, 7577 Elmbridge Way, Richmond BC, Canada V6X 2Z8.

Halcyon Yarn, 12 School St., Bath, ME 04530.

***Henry's Attic**, 5 Mercury Ave., Monroe, NY 10950.

***Harrisville Designs**, Harrisville, NH 03450.

JaggerSpun, Water St., PO Box 188, Springvale, ME 04083.

Schoolhouse Yarns, 25495 SE Hoffmeister Rd., Boring, OR 97009.

Pirkanmaan Kotityo may be obtained from **Schoolhouse Yarns**.

The Silk Tree, Box 78, Whonnock, BC, Canada V0M 1S0.

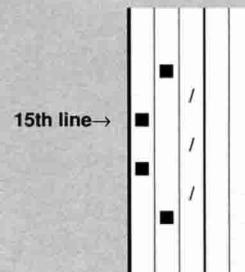
Webs, PO Box 349, 18 Kellogg Ave., Amherst, MA 01004.

CORRECTIONS

"**Missouri Trouble**" Table Runner, page 94, May/June 1990 **HANDWOVEN**:
Total warp ends should be 487 (not 481).

Blue Shadows Rug, page 42, March/April 1990 **HANDWOVEN**:

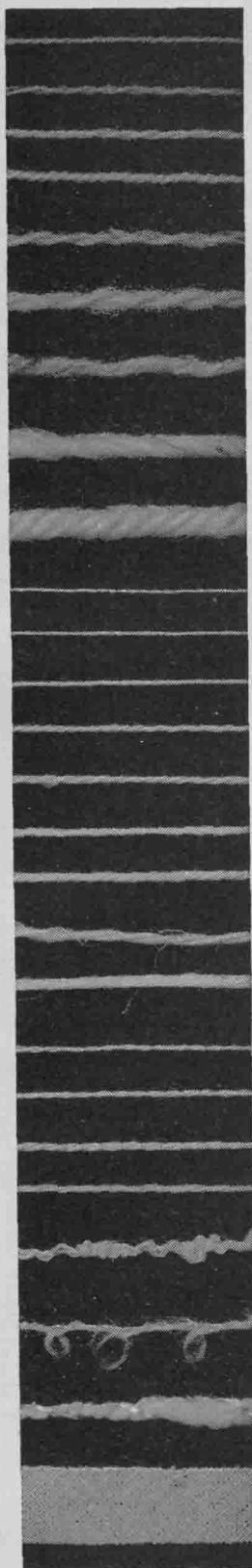
In the treadling, count down to the 15th ■. After the 15th ■, the / is in the 2nd column (shafts 2,3). Move the / to the 3rd column (shafts 1,4) to be on opposites to the pattern shaft.



Diaper Bag, page I-6, March/April 1987 **HANDWOVEN**:

The amounts given for cotton-polyester strip wefts are inadequate. The outside of the bag will need about 160 yd of strips (at least 3 1/2 yd of 45"-wide fabric). The inner bag will need about 80 yd of strips (at least 1 3/4 yd of 45"-wide fabric). You will need even more if your fabric shrinks or is narrower than 45".

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.



- 24/2 worsted merino wool at 6720 yd/lb (13,540 m/kg)
- 2/18 wool worsted at 5040 yd/lb (10,150 m/kg)
- 2-ply wool at 3570 yd/lb (7190 m/kg)
- 12/2 worsted merino wool at 3360 yd/lb (6770 m/kg)
- 2-ply Shetland-style wool at 2000 yd/lb (4030 m/kg)
- 2-ply wool at 1000 yd/lb (2015 m/kg)
- Single-ply wool tweed at 800 yd/lb (1610 m/kg)
- Heavy singles wool at 500 yd/lb (1000 m/kg)
- 4-ply wool rug yarn at 300 yd/lb (600 m/kg)
- 20/2 mercerized cotton at 8400 yd/lb (16,920 m/kg)
- Ne 20/2 cotton at 7940 yd/lb (16,000 m/kg)
- Ne 12/2 cotton at 4700 yd/lb (9500 m/kg)
- 10/2 unmercerized cotton at 4200 yd/lb (8460 m/kg)
- 8/2 unmercerized cotton at 3600 yd/lb (7250 m/kg)
- Nm 8/2 unmercerized cotton at 3320 yd/lb (6700 m/kg)
- Nm 8/3 soft plied cotton at 1980 yd/lb (4000 m/kg)
- 16/2 dry-spun line linen at 2400 yd/lb (4830 m/kg)
- Nm 8/5 linen rug warp at 470 yd/lb (940 m/kg)
- 30/2 silk cord at 6680 yd/lb (13,460 m/kg)
- 20/2 silk cord at 5000 yd/lb (10,070 m/kg)
- 12/2 silk cord at 2800 yd/lb (5650 m/kg)
- Silk/wool blend at 4200 yd/lb (8460 m/kg)
- Cotton novelty at 1150 yd/lb (2310 m/kg)
- Loop mohair at 980 yd/lb (1970 m/kg)
- Cotton/rayon novelty at 640 yd/lb (1290 m/kg)
- "Poppanna" 3/8" bias-cut fabric strips at 320 yd/lb (640 m/kg)

Summer & Winter Vest

designed by Mary Bentley,
North Vancouver, British Columbia
page 53

8

PROJECT NOTES: My fascination with multishaft summer & winter structures inspired me to create five ethnic motifs on a six-block draft for a vest. I restricted my weaving width to 15" so this project could be woven on a small eight-shaft table loom with levers. (Choosing to weave on a floor loom would present problems since most eight-shaft floor looms have only ten treadles and a new tie-up would be required for each horizontal motif band. I was able to weave all five motifs on one tie-up on my 14-treadle floor loom by depressing 2 or 3 treadles at a time and sometimes lifting individual shafts by hand as well.)

FABRIC DESCRIPTION: Six-block polychrome summer & winter.

SIZE: Women's medium. Circumference at chest 38". Length from shoulder 23". Finished fabric measured 13 1/2" wide by 95" long.

WARP & TABBY WEFT: Ne 20/2 cotton at 7940 yd/lb: 2910 yd black, used double in the warp and single in the weft.

PATTERN WEFT: A total of about 1500 yd of fine silks and wools, doubled. In the colors and proportions used here, you need at least the following: **Gold**—silk/wool blend at 4200 yd/lb and 30/2 fine silk cord at 6680 yd/lb: 180 yd each hand-dyed gold and stranded together.

Rust—12/2 worsted merino at 3360 yd/lb and 24/2 worsted merino at 6720 yd/lb: 120 yd each, hand-dyed rust and stranded together.

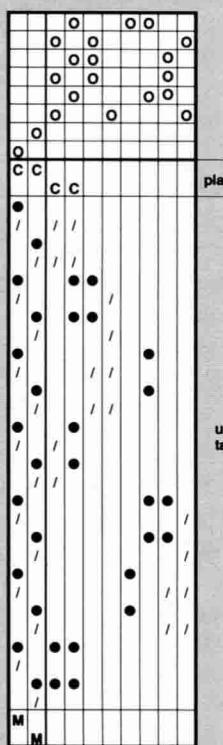
Purple—20/2 fine silk cord at 5000 yd/lb and 30/2 fine silk cord at 6680 yd/lb: 230 yd each, hand-dyed purple and stranded together.

Forest green—30/2 fine silk cord at 6680 yd/lb and 12/2 merino at 3360 yd/lb: 190 yd each, hand-dyed green and stranded together.

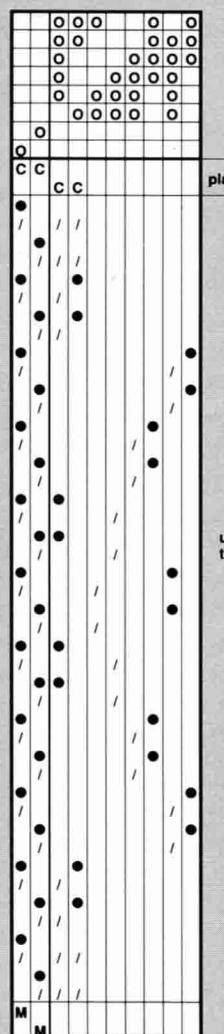
Black—12/2 worsted merino at 3360 yd/lb: 480 yd black, used single between pattern motifs and for vest back.

YARN SOURCES & COLORS: Warp and tabby weft are from Schoolhouse Yarns. The silk pattern wefts are from The Silk Tree: #57 silk/wool blend, #73 30/2 fine silk cord, and #74 20/2 fine silk cord. Although I dyed the silk yarns, these yarns are now available in 51 colors. The 12/2 and 24/2 merino are available in white for dyeing and black from Community Craft Cottage. Similar silks and wools are also available from Halcyon Yarn.

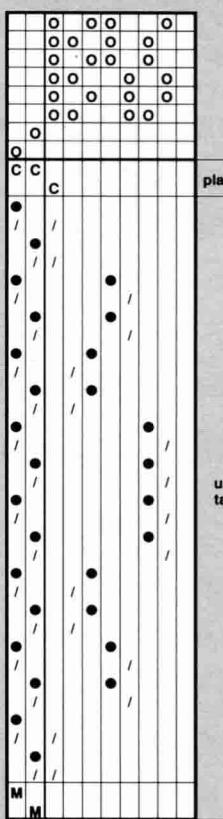
MOTIF 1



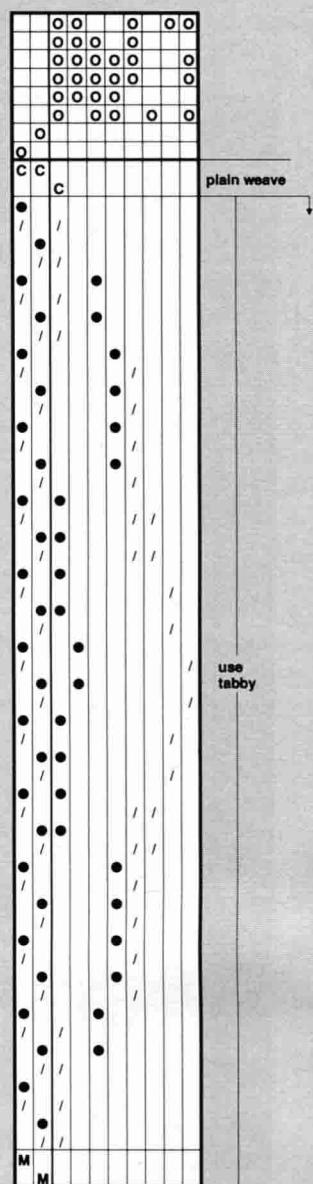
MOTIF 2



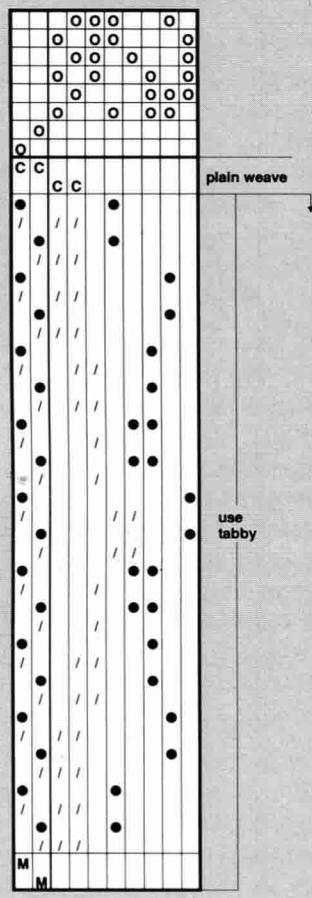
MOTIF 3



MOTIF 5



MOTIF 4



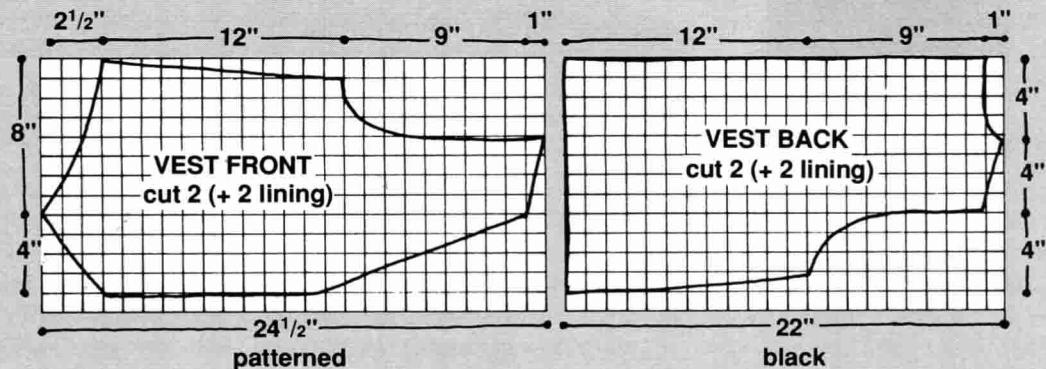
KEY

- C = 20/2 cotton
- = pattern color a
- / = pattern color b
- M = 12/2 merino

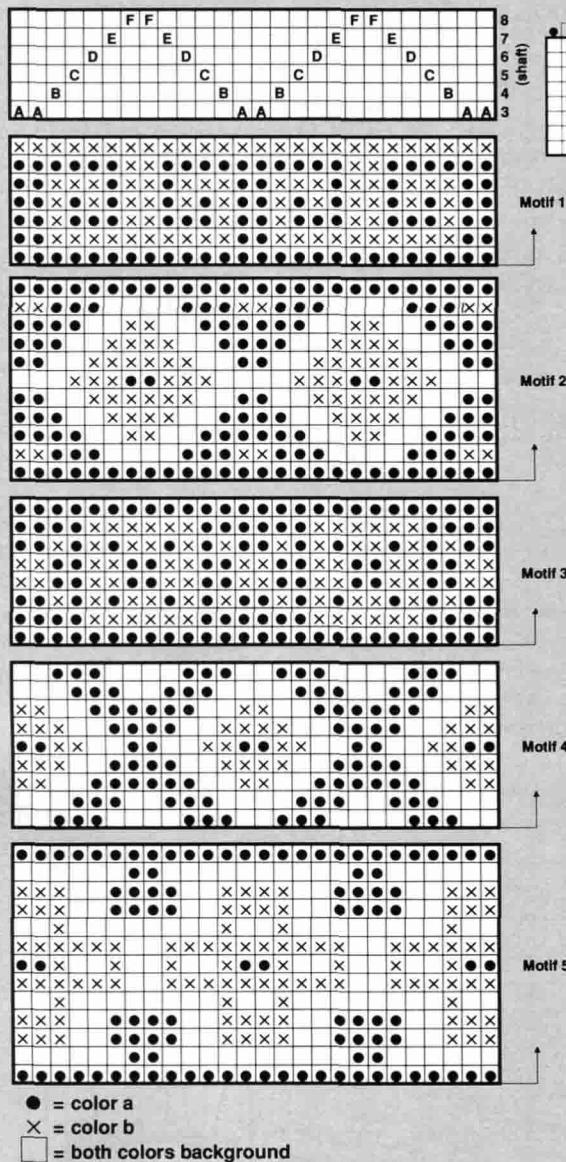
Use tabby means follow 2 pattern picks (color a, color b) with a plain-weave pick. Tabbies should alternate. Note: The left foot always lifts tie-down shafts 1 or 2 while the right foot presses two or three adjacent pattern treadles at the same time. In the plain weave the left foot lifts shafts 1 and 2 for one of the tabbies and the right foot lifts shafts 3 through 8 for the other.

Vest pattern

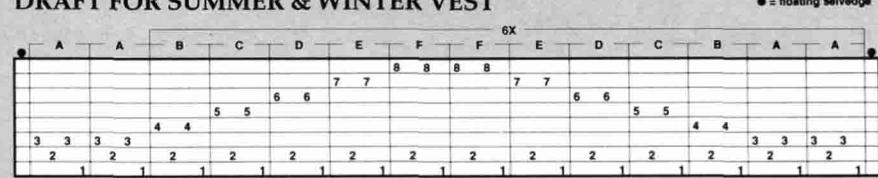
←Warp direction



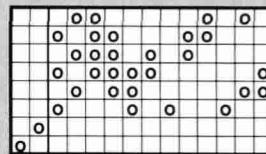
PROFILE THREADING & DRAWDOWN



DRAFT FOR SUMMER & WINTER VEST



14-TREADLE COMPOSITE TIE-UP



Note: This tie-up requires hand lifting of several shafts as well as using both feet, but it allows all 5 motifs to be woven. It *does* include two treadles tied alike (9th and 12th), necessary to work with adjacent treadles.

Order of Pattern Weft Colors and Motifs in this vest (bottom to top):

Motif	Color a	Color b
1	green	rust
2	purple	green
3	rust	gold
4	purple	gold
1	gold	green
2	rust	purple
3	green	purple
5	gold	purple
1	green	rust
2	purple	green
3	rust	gold
4	purple	gold
1	gold	green
2	rust	purple
3	green	purple
5	gold	purple
4	green	gold
1	rust	gold
2	green	purple

NOTIONS: Black sewing thread; $\frac{1}{4}$ yd lightweight fusible interfacing; 7" length of 1"-wide elastic; $\frac{3}{4}$ yd black lining fabric.

E.P.I.: 20, sleyed 2 doubled ends per dent in a 10-dent reed.

WIDTH IN REED: 15".

TOTAL WARP ENDS: 298 doubled ends, including a doubled floating selvedge on each side.

WARP LENGTH: 4 $\frac{1}{4}$ yd, including take-up, shrinkage, 27" loom waste, and a generous allowance for pattern matching.

P.P.I.: 16 in plain-weave areas and 42 (28 pattern, 14 tabby) in motif areas.

TAKE-UP & SHRINKAGE: 11% in width and 14% in length.

WEAVING: The profile drawdown shows each motif with the two weft colors represented by dotted and white areas. Black areas in some motifs represent background warp showing (both wefts weav-

ing under the block). Each horizontal row represents six weft shots—four pattern shots and two tabbies as follows:

- Color a—1 + pattern shafts
- Color b—1 + pattern shafts
- Tabby—3-4-5-6-7-8
- Color a—2 + pattern shafts
- Color b—2 + pattern shafts
- Tabby—1-2

"Use tabby" means follow two pattern picks with a single plain-weave pick. Use a single strand of black 20/2 cotton for tabby weft. To treadle the pattern rows, the left foot always lifts the tie-down shaft 1 or 2 while the right foot presses two or three adjacent pattern treadles.

For each vest front, weave 30 $\frac{1}{2}$ " of repeating motif bands. Be sure to record the height and color of each horizontal motif band for exact repetition on the second vest front. Separate pattern bands with

two picks of black 12/2 merino (shaft 1, tabby, shaft 2, tabby) as shown in the treadling draft. For the vest backs, weave 57" plain weave with 12/2 black merino weft.

FINISHING: Machine staystitch each end of the fabric. Hand wash the fabric in warm water with mild detergent, rinse well, and hang to dry. Press while still damp.

ASSEMBLY: Lay the vest front patterns on the patterned fabric, making sure to match the horizontal motif bands and reverse the left piece. Lay out the vest back patterns on the solid fabric, making sure to reverse the left piece. Machine stitch or serge around the four vest pieces and cut them out. Sew the vest backs together along the center back with a $\frac{5}{8}$ " seam; press seam open. Sew the fronts to the back along the shoulder seams; press seams open. Iron the fusible interfacing to

the inside of the bottom half of each vest front to keep the points crisp.

Cut out the same four vest pieces in lining fabric, sew back and shoulder seams, and press. With the right sides of the lining and woven fabric together, baste and then sew with a $\frac{1}{2}$ " seam allowance around all raw edges *except* the four side seams which must be left open for turning. Trim and clip the seam allowances, turn right side out, and press carefully. At the center back between the lining and vest back sew around the piece of elastic, stretching it as desired. With right sides of the vest fabric together, sew the side seams of the vest, leaving the lining seams open. Press the side seams open; sew the lining seams by hand. Hand sew a decorative hemmed band of leftover motif fabric on top of the elastic area at the center back by tacking the band only at the ends.

Sweater "Flock"

designed by Bevry J. Stremel,
Denver, Colorado
page 55

8

PROJECT NOTES: The front, the back, and one sleeve of this warm sweater are adorned by a small flock of sheep woven in summer & winter block weave with inlaid details. The design was adapted from a block quilt pattern. Most of the sweater is background (3/1 pattern on plain-weave ground), while the sheep are pattern (1/3 pattern on plain-weave ground). Thus the inside of the garment is the reverse of the design—green sheep on a white ground. This design could be woven in summer & winter pick-up on a 1-block or 2-block draft if you have only four shafts. Or for an even heavier sweater than this one it could be treadled in polychrome so that there were twice as many pattern wefts and both faces of the fabric were pattern-faced.

Some details of the design are a bit "tricky". The one sheep on the sleeve and the three on the sweater front are "head-on", but the three on the sweater back are "rear-view" motifs. This requires careful placement of the motifs in the treadling. There is an additional challenge of weaving only one of the three repeats for the sleeve.

The neck edge and all other cut edges of the fabric were machine stay-stitched and then bound with a row of crochet. The waistband and wristbands were cro-

chetted onto the edging—you could substitute knitted ribbing for these bands if desired.

FABRIC DESCRIPTION: 6-block summer & winter.

SIZE: Medium. Circumference at chest 41". Length from shoulder 22½", including 1½" waistband. Sleeve length from center back 32", including 1½" wristband.

WARP: Size 2/18 wool worsted at 5040 yd/lb: 780 yd light teal and 1560 yd dark blue-green.

WEFT: **PATTERN**—Two-ply wool at 1000 yd/lb: 1000 yd light gray. Also a few yards of comparable black wool.

Tabby—Two-ply wool at 2600 yd/lb: 1350 yd dark green tweed.

YARN SOURCES & COLORS: This warp is Superfine Merino 2/18 from JaggerSpun: Teal and Peacock. The pattern weft is Harrisville Two-Ply: Pearl. The tabby weft is a mill end—you could substitute Briggs & Little's Warp Yarn (Green heather) or a slightly heavier, softer yarn such as JaggerSpun's Maine Line 2/8 (Emerald) or Harrisville Shetland (Teal or Evergreen).

NOTIONS: Matching teal sewing thread.

E.P.I.: 22.

WIDTH IN REED: 25".

WARP COLOR ORDER: Within each six ends, two ends of light teal (Teal) and four ends of dark blue-green (Peacock) are randomly mixed.

TOTAL WARP ENDS: 552.

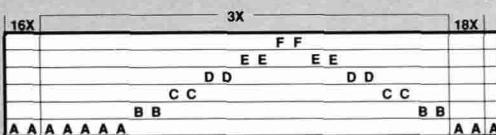
WARP LENGTH: 4 yd, which includes take-up, shrinkage, and 27" loom waste.

P.P.I.: 22 (11 each of pattern and tabby).

TAKE-UP & SHRINKAGE: 10% in width and 18% in length.

WEAVING: Using the 2-ply dark green tweed as tabby and the light gray heavier wool as pattern, weave according to the Weave Plan shown. If you are using the

PROFILE THREADING FOR 8-SHAFT DRAFT:



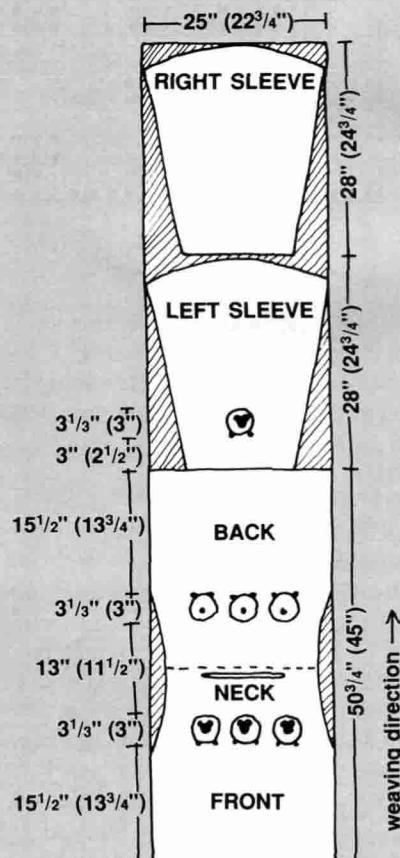
THREADING KEY FOR 8-SHAFT DRAFT:

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

8-shaft block draft, the bodies of the three sheep can be woven by treadling as indicated (with the pattern weft going selvedge to selvedge). The black areas can be inlaid in the proper sheds, using separate pieces of black yarn for each inlay area (see Diagram). If so desired, the sleeve can be woven with just the one center sheep using a "freeform" technique. (Open the "no blocks" shed and weave with the pattern weft to the edge of the motif; change to the proper block shed and continue the shuttle to the other edge of the motif; change back to the "no blocks" shed and continue the shuttle to the other selvedge. Weave tabby. Repeat the sequence, following each pattern shot with a tabby shot.)

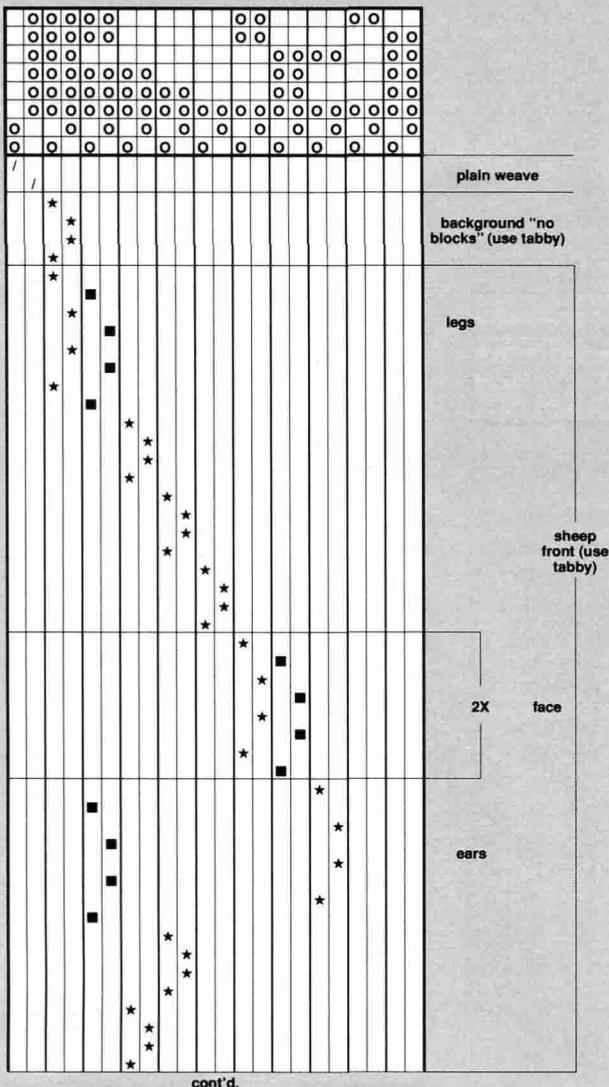
If you have only four shafts available, thread according to the 4-shaft draft given. To weave the three sheep, open the proper shed and use a pick-up sword to pick up the additional warp ends necessary to extend the background and shape the motifs. (When you open the shed, the "B block" areas will have one end up and three down. Pick up the first and third of each three that are down in the area that

Weave Plan (with finished-fabric measurements in parentheses):



Note: Neck is 10½" slit, slightly forward of the shoulder line. It can be enlarged or shaped if desired. Wrists are 13" wide.

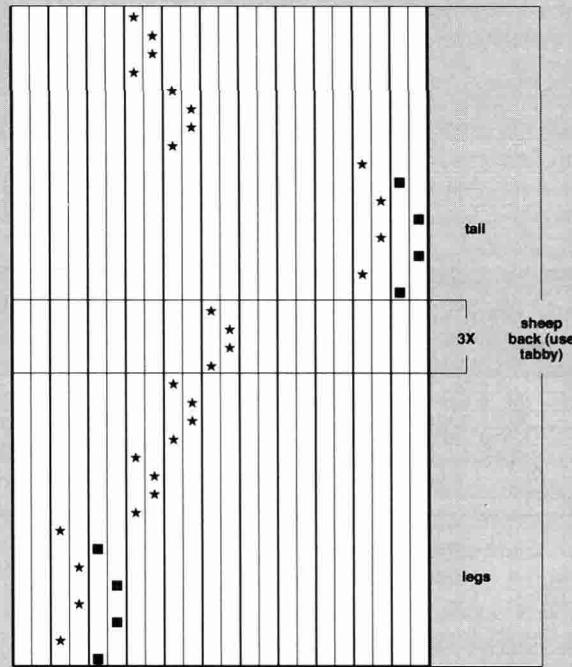
TIE-UP & TREADLING (use skeleton tie-up and 2 or more treadles when necessary):



/ = dark green tabby weft, selvedge to selvedge
 * = light gray pattern weft, selvedge to selvedge
 ■ = black pattern inlay in motif area only

Note: When weaving sheep, weave gray pattern pick, the black inlay, then tabby pick; repeat. (4 gray, 4 black, and 4 tabby = 1 unit)

Also note: This treadling weaves the sheep front right-side up (legs first), and the sheep back upside down (legs last). If you change the weaving plan, be sure to treadle the sheep in the proper direction at the proper place.



4-SHAFT DRAFT (ALTERNATIVE, FOR PICKUP):

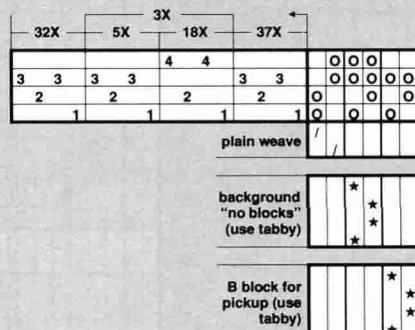
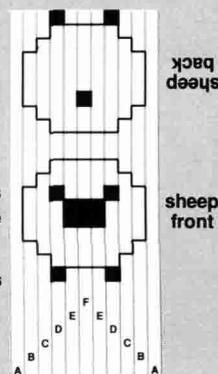


DIAGRAM:



you want to weave as background. When all pick-ups have been made, turn the sword on edge and weave the pattern weft selvedge to selvedge through the sword shed.) Inlay the black as before. Follow each pattern shot with a tabby shot. To weave the single sheep, use the pickup sword to pick up additional warp ends all the way across the left and right motifs as well as around the edges of the center motif.

FINISHING: Machine stay-stitch ends of fabric. Machine wash gently in warm water, removing when desired degree of fulling is accomplished. Rinse carefully;

avoid wringing or agitating the fabric. Blot in towels, then line dry or lay flat to dry. You can use a toothbrush or small stiff brush to raise a nap on the sheep motifs on the face of the fabric.

ASSEMBLY: Machine stay-stitch or serge all cut edges of the fabric as you lay out and cut the pieces. Likewise stitch and cut the neckhole. Cover all staystitching with a line of single crochet using a single strand of the same yarn as the tabby weft.

Right sides together, sew the sleeves to the body, easing the curve of the sleeve top to the curve of the armhole. (You can shape the sweater and adjust its size

somewhat by varying the width of the seam allowances—these are $\frac{1}{8}$ " on the sleeve and $\frac{1}{4}$ " on the body.) Fold the body and sleeves in half, front to back, right sides together. Stitch the underarm and side seams. (These were sewn with 1" seam allowances.) Press all seams open. Turn garment right side out.

Using more of the tabby weft yarn, crochet (or knit) a waistband onto the crocheted waist edge, tapering to a smaller circumference if desired. Do the same for wristbands at the ends of the sleeves.

Silk Scarf in Three-tie Unit Weave

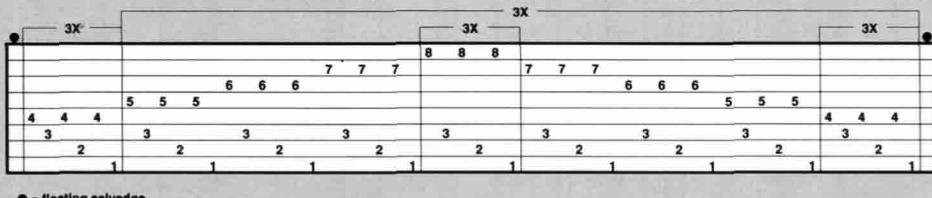
designed by Donna Sullivan,
Jacksonville, Florida
page 62

8

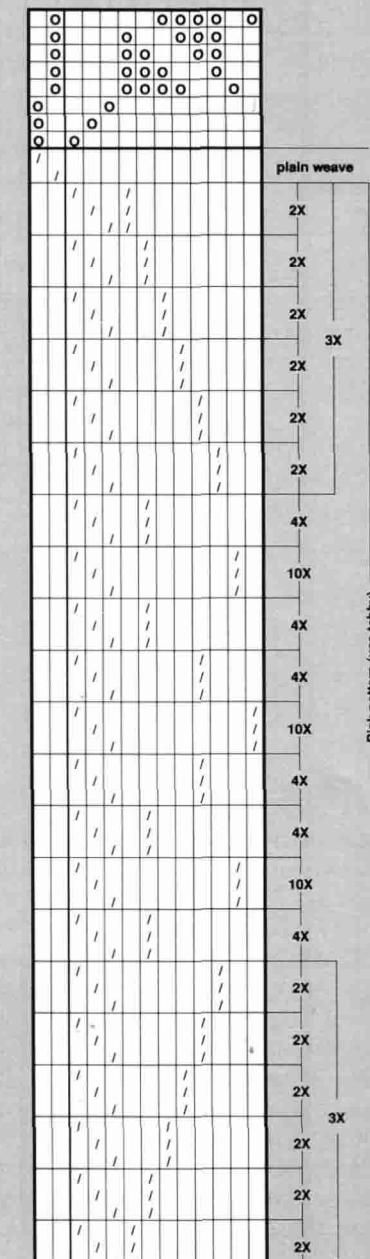
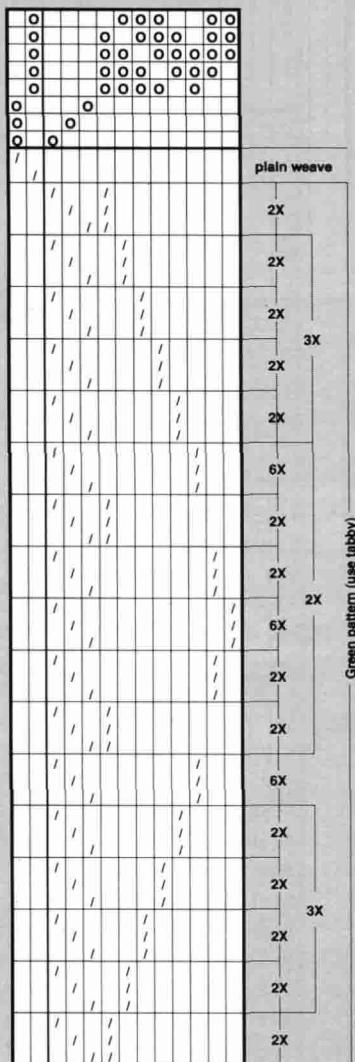
PROJECT NOTES: For an eye-catching asymmetrical effect, delicate green me-

dallions embellish one border of this scarf while bolder pink medallions decorate the other. Plan to wear the scarf thrown over one shoulder so the color on the front differs from the color on the back. Note: Because this project requires multiple tie-ups, it would be easiest to weave on a table or dobby loom.

SCARF IN THREE-TIE UNIT WEAVE: Threading:



TIE-UP & TREADLING FOR SCARF IN THREE-TIE UNIT WEAVE (Note: Press two treadles at the same time as shown.)



FABRIC DESCRIPTION: Three-tie unit weave and plain weave.

FINISHED DIMENSIONS: 7 1/4" wide by 70" long, including a 5/8" hem on each end.

WARP & WEFT: Size 30/2 silk at 6680 yd/lb: 1320 yd white. Size 12/2 silk at 2800 yd/lb: 75 yd light green, 95 yd pink. (Size 20/2 and 5/2 cottons can be substituted.)

YARN SOURCES & COLORS: Both yarns are from The Silk Tree. The 30/2 is item 73. The 12/2 is item 17: green #51 and pink #23.

E.P.I.: 30.

WIDTH IN REED: 7 7/8".

TOTAL WARP ENDS: 236 including a floating selvedge on each side.

WARP LENGTH: 3 yd, including take-up, shrinkage, and 27" loom waste.

P.P.I.: 30 in plain weave, 60 in pattern.

TAKE-UP & SHRINKAGE: 8% in width and 10% in length.

WEAVING: Weave 2" plain weave with 30/2 silk. Follow pattern treadling with 12/2 green silk pattern yarn and 30/2 silk tabby. Then weave 53" plain weave with 30/2 silk. Follow second pattern treadling with 12/2 pink silk pattern yarn and 30/2 silk tabby. End with 2" plain weave with 30/2 silk.

FINISHING: At each end, fold a hem 5/8" from the pattern and turn under the raw edge to meet the first pick of the pattern. Hem by hand with 30/2 silk. Plan to dry clean your scarf.

Winter Nights Pillow

designed by Janice Jones, Bradford, Maine
page 49

4

PROJECT NOTES: Here is a traditional weave in contemporary colors—an easy introduction to summer & winter block treadling. The weave is adapted from #156 in Mary Atwater's *The Shuttlecraft Book of American Handweaving*.

FABRIC DESCRIPTION: Summer & winter.

FINISHED DIMENSIONS: 15" wide by 17" long.

WARP & WEFT: Warp and tabby weft—Two-ply wool at 2000 yd/lb: 80 yd red, 80 yd purple, 150 yd red-brown, 150 yd rust, 240 yd gray-brown. Pattern weft—Singles wool at 500 yd/lb: 220 yd dark brown.

YARN SOURCES & COLORS: All yarns are from Harrisville Designs. The two-ply

colors are Red, Plum, Cinnabar, Rust, and Hickory. The singles is Designer Yarn in Cocoa.

NOTIONS: Matching sewing thread; $\frac{1}{2}$ yd cotton for casing; fiberfill stuffing. E.P.I.: 12.

WIDTH IN REED: 17 $\frac{1}{4}$ ".

TOTAL WARP ENDS: 208.

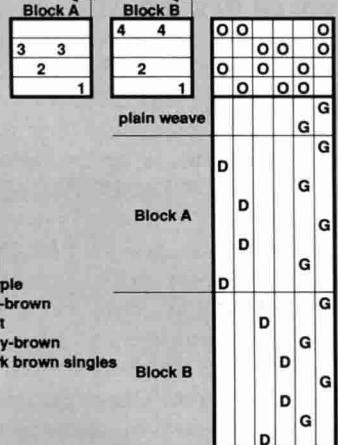
PROFILE DRAFT FOR WINTER NIGHTS PILLOW

B	B	B	B	B	S	S	S	S	S	B	B	B	R	R	R	R	B	B	B	B	B	R	R
L	L	S	S	S	S	S	S	S	S	L	L	L	L	S	S	S	S	S	S	S	S	L	

WARP COLOR ORDER

red	4	8	4	12	8	= 36
purple	8	12	4	8	4	= 36
red-brown	16	16		36		= 68
rust	36		16	16		= 68

BLOCK THREADING FOR WINTER NIGHTS PILLOW



PROFILE TREADLING (repeat each block the number of times shown).

1	4	4	2	1	3	9	2	B
2	9	3	1	2	4	4	1	A

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

P.P.I.: 24 (12 pattern and 12 tabby).

TAKE-UP & SHRINKAGE: 7% in width and 12% in length.

WEAVING: Use gray-brown for tabby and $\frac{1}{2}$ " plain weave at beginning and end. Follow treadling draft once for the face of the pillow and once for the back.

FINISHING: Machine stitch both ends with zigzag. Hand wash in warm water, roll between towels to remove excess water. Hang over a rod or lay flat to dry. Press with a warm iron while slightly damp.

ASSEMBLY: Place right sides together matching the blocks. Machine stitch $\frac{3}{4}$ " from the edge leaving an opening for

turning. Turn right side out. Make a casing for the fiberfill stuffing slightly larger than the pillow. Place casing inside pillow and add stuffing until plump. By hand, stitch both the casing and the pillow closed.

FINISHED DIMENSIONS: Four mats, each 12" wide by 20" long, including a $\frac{3}{8}$ " hem on each end.

WARP & WEFT: Size 8/2 cotton at 3200 yd/lb: * 1680 yd blue. Novelty frill cotton at 1150 yd/lb: 540 yd natural.

YARN SOURCES & COLORS: The 8/2 is UKI color # 47. The novelty cotton is Wendy from Halcyon Yarn.

NOTIONS: Matching blue sewing thread.

E.P.I.: 18, sleyed 1, 2 in a 12-dent reed.

WIDTH IN REED: 14 $\frac{1}{4}$ ".

TOTAL WARP ENDS: 256.

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

P.P.I.: 30 (15 pattern and 15 tabby).

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

WEAVING: For each mat, begin and end with 1" plain weave using blue weft. Follow the treadling order for each mat, using the novelty yarn for pattern and the blue yarn for tabby. Between mats weave one or two shots of contrasting color to mark the cutting line.

FINISHING: Machine stitch across each end, leaving the mats in one strip. Machine wash and dry. Press lightly while slightly damp and cut apart. Hem by turning under $\frac{1}{4}$ " at each end and bringing the fold to touch the first pattern row. Hem by hand.

Summer & Winter Place Mats

designed by Marianne Steiner, Fraser Lake, British Columbia; woven by Janice Jones, Bradford, Maine
page 50

4

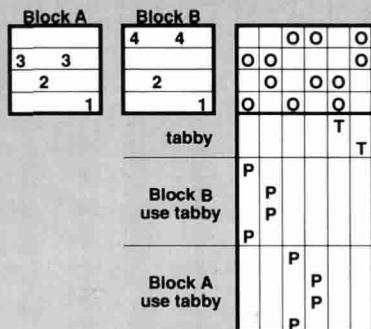
PROJECT NOTES: Using a soft cotton which can be machine washed and dried makes these placemats both practical and economical.

The summer & winter weave structure can be treadled a number of ways to provide interesting variations of the pattern. Because there is a tabby shot after each pattern weft, you are free to be creative with your pattern treadlings. You might try treadling Block A by repeating 1-3 for your pattern shots and 1-4 for Block B; or you could treadle Block A as 1-3, 2-3 and B as 1-4, 2-4.

FABRIC DESCRIPTION: Summer & winter blocks.

PROFILE DRAFT (repeat each block the number of times shown).

7	2	5	1	1	5	2	7	A
2	3	5	14	5	3	2		B



PROFILE TREADLING (repeat each block the number of times shown).

6	2	4	1	1	4	2	6	A
2	3	4	31	4	3	2		B

Wave Crest Rug

designed by Jean Scorgie, Beaverton, Oregon
page 48

PROJECT NOTES: To cover the warp, the tabby yarn must be quite a bit finer than the pattern yarn; even so, beating with a rug fork every dozen rows is essential.

FABRIC DESCRIPTION: Summer & winter.

FINISHED DIMENSIONS: 26" wide by 48" long, plus a 4" fringe at each end.

WARP & WEFT: Size 8/5 linen rug warp at 470 yd/lb: 335 yd. Four-ply wool rug yarn at 300 yd/lb: 215 yd maroon, 190 yd rust, 105 yd orange. Two-ply wool at 1000 yd/lb: 1000 yd garnet.

YARN SOURCES & COLORS: The 4-ply rug wool is Halcyon Yarns' Item 103: maroon #12, rust #11, orange #10. The 2-ply wool is Harrisville Designs 2-ply: Garnet (If you would like a color with a brownish cast, try Cinnabar or Teak).

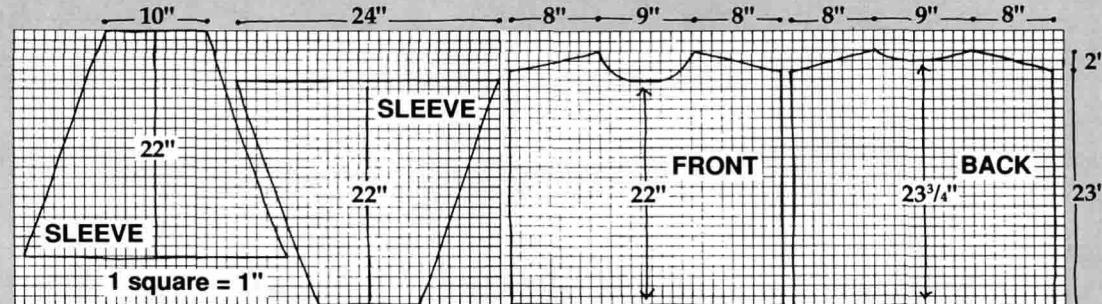
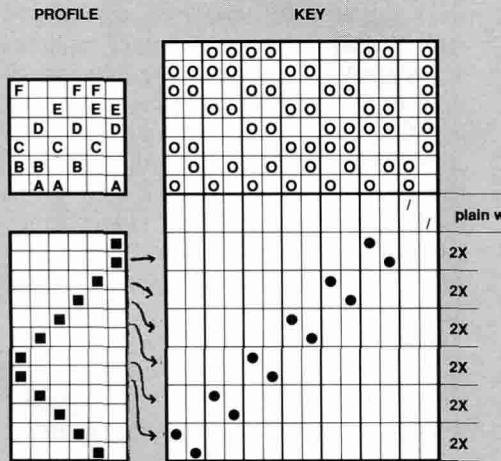
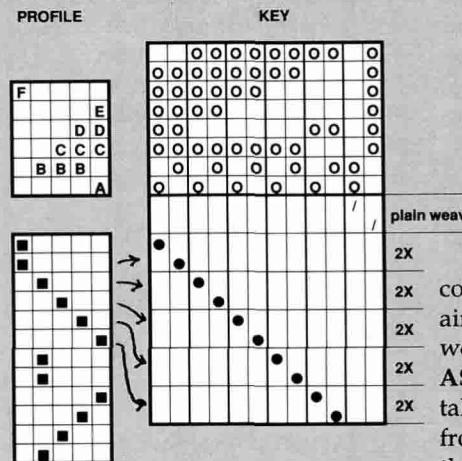
E.P.I.: 5.

WIDTH IN REED: 28 $\frac{1}{4}$ ".

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

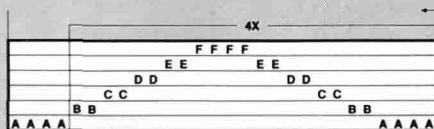
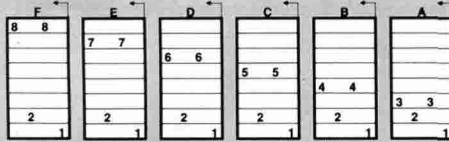
Pattern and Layout:

← Warp direction

**PROFILE TIE-UP & TREADLING (WITH KEY) FOR GREEN SWEATER****PROFILE TIE-UP & TREADLING (WITH KEY) FOR BROWN SWEATER**

■ = four pattern picks, with tabby (using pattern weft doubled, tabby weft single)

NOTE: If you are using a loom with only 10 treadles, use a skeleton tie-up with two tabby treadles, one treadle tied to lift shaft 1, one tied to shaft 2, and the remaining treadles tied only to the pattern combination of shafts 3-8. Use two treadles together when necessary.

PROFILE THREADING FOR SUMMER & WINTER SWEATERS**THREADING KEY FOR SUMMER & WINTER SWEATERS**

together in the design. These are just two of the many patterns that can be woven using this threading. I adapted it from a booklet, *The Summer and Winter Weave—Then and Now*, published by Mary Atwater in 1947.

FABRIC DESCRIPTION: Summer & winter.

SIZE: Men's large. Circumference at chest 45". Length from shoulder 26". Sleeve length from center back 34". Finished fabric measured 27" wide by 102" long.

WARP & WEFT: Size 10/2 unmercerized cotton at 4200 yd/lb; 4360 yd natural used double in the warp and single in the tabby

weft plus about 12 oz (3150 yd) used 6-fold for ribbing. Wool tweed singles at 800 yd/lb: 1960 yd dark green or brown used double for the pattern weft.

YARN SOURCES & COLORS: Both yarns are from Webs.

NOTIONS: Matching sewing thread, #6 knitting needles if you knit the ribbing by hand.

E.P.I.: 12 doubled ends.

WIDTH IN REED: 33 1/2".

TOTAL WARP ENDS: 402 doubled ends, including a doubled floating selvedge on each side (804 actual ends).

WARP LENGTH: For one sweater: 4 yd, including take-up, shrinkage, and 27" loom waste. For each additional sweater add 3 1/2 yd.

P.P.I.: 16 (8 pattern and 8 tabby).

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

WEAVING: Using a single strand of 10/2 cotton as tabby weft, weave 1" plain weave, ending on tabby B. Follow the pattern treadling for 120", using a doubled wool pattern yarn and a single cotton tabby. (I weave this much to allow for centering the pattern pieces as well as for shrinkage and take-up.) End with 1" plain weave.

FINISHING: Machine stitch raw edges. Wash 4-6 minutes on gentle cycle with

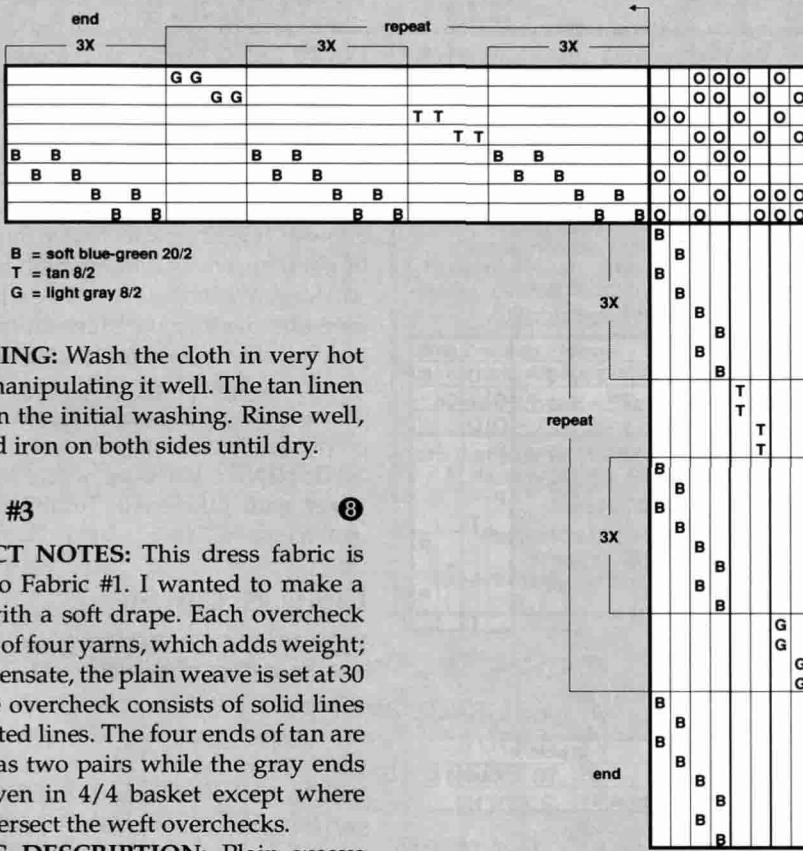
cold water and mild detergent. Tumble on air fluff (no heat) for 10 minutes to fluff the wool. Hang to dry.

ASSEMBLY: Lay out the pattern pieces, taking care to center the motifs on the front and back. I try to position the edges that will be knitted at selvedges to give a strong edge as a base for knitting. I find it easiest to make a heavy paper pattern and use a marking pen to mark around the edges before cutting. Serge or zigzag the edges. I use FrayCheck® on the neck edge where the ribbing will be attached.

At this point I sew one shoulder seam and send the sweater out to have a machine ribbings added to each piece. When it returns, I seam the other shoulder, center the sleeves on the shoulder seams and stitch, and sew the side and underarm seams. Then I seam the ribbings, fold the neck ribbing in half and hand stitch it in place.

If you are going to knit the ribbing by hand, you can do it before or after the sweater is sewn. Use 6 strands of 10/2 cotton (wind 3 balls on a ball winder and use both ends of each ball). Knit a sample ribbing to establish your gauge. (This is K1, P1 ribbing, 4 stitches and 8 rows per inch.) Pick up stitches on the edge of the fabric according to the gauge you have established as follows: hold a strand of 6-fold cotton beneath the fabric, pierce the fabric with the knitting needle or a crochet hook, and pull up a loop of cotton and place it on the needle. Work in K1, P1 ribbing and bind off loosely. Make the cuff and lower edge ribbings 3" long and the neck ribbing 3 1/2" long before folding.

DRAFT FOR SWATCH #3



FINISHING: Wash the cloth in very hot water, manipulating it well. The tan linen bleeds in the initial washing. Rinse well, blot, and iron on both sides until dry.

Fabric #3

8

PROJECT NOTES: This dress fabric is linked to Fabric #1. I wanted to make a fabric with a soft drape. Each overcheck consists of four yarns, which adds weight; to compensate, the plain weave is set at 30 epi. The overcheck consists of solid lines and dotted lines. The four ends of tan are woven as two pairs while the gray ends are woven in 4/4 basket except where they intersect the weft overchecks.

FABRIC DESCRIPTION: Plain weave with overcheck.

WARP & WEFT: Size 20/2 mercerized cotton at 8400 yd/lb: soft blue-green. Size 8/2 unmercerized cotton at 3600 yd/lb*: tan and light gray.

YARN SOURCES & COLORS: The 20/2 cotton is Halcyon Yarn's item 85: color #134 (UKI #55 Jade). The 8/2 cotton is Halcyon Yarn's item 152: tan #41 and light gray #4.

E.P.I.: 28. In a 10-dent reed, sley the 20/2 at 3 per dent and the 8/2 at 2 per dent.

WARP COLOR ORDER FOR SWATCH #3

	repeat			end
soft blue-green 20/2	24	24	24	
tan 8/2		4		
light gray 8/2			4	

P.P.I.: 28.

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

WEAVING: Use a floating selvedge. When throwing the shuttle with 8/2 cotton, simply nudge the weft into place. Carry the colors up the side of the cloth and cut off the selvedge loops after washing the fabric so the iron won't snag them. **FINISHING:** Same as Fabric #1.

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

YARN SOURCES & COLORS: This is Halcyon Yarn's Newport Linen, item 178: tan #102, light tan #105, light blue #126, and blue-green #128.

E.P.I.: 27.

P.P.I.: 22.

TAKE-UP & SHRINKAGE: 9% in width and 6% in length.

WEAVING: Weave with tan. As you see from the draft, this fabric is woven wrong side up which makes it easy to treadle. The warp is strong so there were no broken ends.

FINISHING: Same as Fabric #2.

Fabrics for Interiors #17
Simple Pleasures for the Bath

*designed by Constance LaLena, Grand Junction, Colorado
page 83*

Fabric #1: Bathmat

4

FABRIC DESCRIPTION: Half-dräll block weave.

FINISHED DIMENSIONS: 20" wide by 30" long, plus 2" fringe at each end.

WARP & WEFT: Ne 8/3 unmercerized cotton at 1980 yd/lb: 300 yd peach, 270 yd green, 260 yd natural. Cotton cloth bias strips at 320 yd/lb: 90 yd each peach, sage green, and brown.

YARN SOURCES & COLORS: The 8/3 cotton is Helmi Vuorelma's Pilvi in peach #216, green #845, natural #004. The cotton cloth strips are Pirkanmaan Kotityö's Poppaan in peach #74, sage green #28, and brown #84. Helmi Vuorelma yarns are available from Schoolhouse Yarns and Eaton Yarns.

E.P.I.: 12.

WIDTH IN REED: 24 1/4".

TOTAL WARP ENDS: 292, including a floating selvedge at each side.

WARP LENGTH: 1 3/4 yd, including take-up, shrinkage, and 27" loom waste.

P.P.I.: 18 (9 pattern, 9 tabby).

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

WEAVING: At each end of the mat, allow 3" for fringe from the loom waste; weave three picks of plain weave as a foundation for hemstitching in natural. For the body of the mat, follow the treadling sequence and treadling diagram to weave 36". The floating selvedge makes weaving the edges easier.

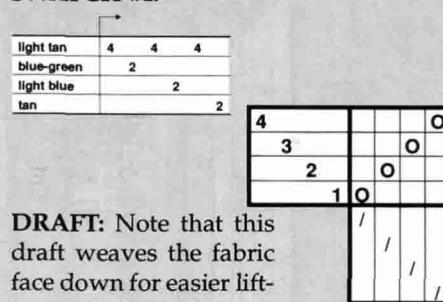
Fabric #4

PROJECT NOTES: This 4-shaft warp-faced twill is striped on the same scale as the rest of the fabrics shown here. It is wet sand color with small stripes of sea colors. The twill is regular to give it an orderly, refined look. The fabric is light enough for a jacket with lapels, but I am drawn to the softer, less structured look of a cardigan jacket with or without buttons and buttonholes. I like the way it looks with Fabrics #1 and #3.

FABRIC DESCRIPTION: 3/1 twill.

WARP & WEFT: Size 16/2 dry-spun line linen at 2400 yd/lb: tan, for warp and weft, and light tan, light blue, and blue-green for warp only.

WARP COLOR ORDER FOR SWATCH #4:



DRAFT: Note that this draft weaves the fabric face down for easier lifting of shafts.



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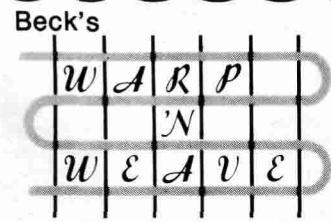
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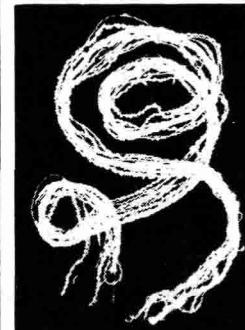
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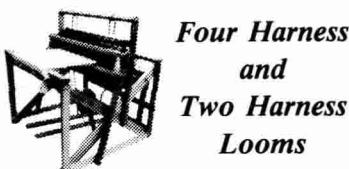
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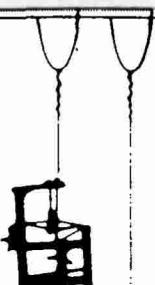
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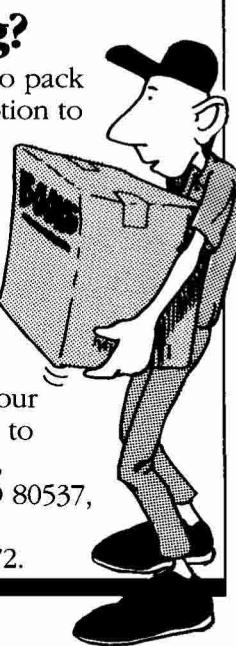
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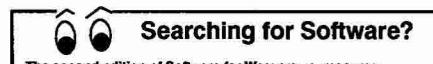
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THE HANDWOVEN COMMUNIQUE

March/April 1991

edited by Bobbie Irwin

A New Twist

Use wire twist-ties to hold the cross in your warp and fasten your lease sticks together. Just be careful not to snag your yarn on the ends of the wire.



Fabrics for Plants

Gardeners can now choose from a wide range of space-age fabrics to help hold in soil moisture, discourage weeds, reduce erosion, and provide shade to tender plants. A variety of woven and nonwoven materials can be purchased by the yard through garden supply sources. The DeWitt Company of Sikeston, Missouri, is one of the manufacturers specializing in garden fabrics.

Nonwoven fabrics include several types of translucent "spunbonded" polypropylene which resemble felt. These offer lightweight coverings for seeded areas and keep out insects, eliminating or reducing the need for pesticides. They admit light and vent excess heat during the day, yet they help hold in heat on frosty nights. These fabrics also help conserve moisture. Heavier, opaque cloth provides good erosion control.

While nonwoven fabrics are practical for short-term use, they deteriorate rapidly in strong sunlight. The DeWitt

Company recommends the use of woven fabrics for sunny areas. These materials, woven in plain weave of polypropylene and a polyester blend, typically have one fuzzy surface which resembles felt, designed to be put facedown on the soil. The woven textiles are permeable to air and water, but they stop light and thus discourage weed growth. The fabrics include special ultraviolet inhibitors which slow their deterioration. They will not rot, mildew, become brittle, or tear in normal use, and the polypropylene does not break down from the use of fertilizer and other garden chemicals.

Finally, there are open-weave fabrics for shading greenhouses and similar uses. These have a "lockknit" construction which stabilizes the warp and weft.

These modern fabrics assist today's gardener to conserve water, prevent erosion, and reduce the need for herbicides and pesticides. Many can be reused for several years.

Wool Production

Production of shorn wool in the United States in 1870 was approximately 162 million pounds, at an average price of 22.2 cents per pound. One hundred years later, in 1970, the price was up to 35.4 cents, but the amount of wool produced was virtually the same—162 million pounds.

Between the Civil War and 1970, peak U.S. wool production occurred in 1941 and 1942, with 388 million pounds annually. Wool brought its highest price in 1951, at 97.1 cents per pound.

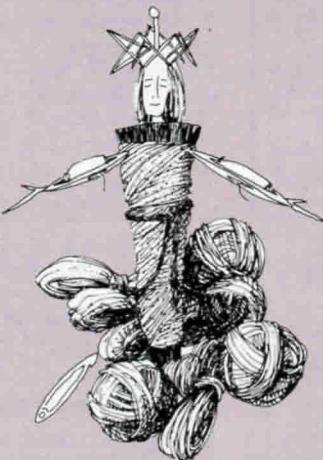
—U.S. Dept. of Commerce

Patron Saints

Did you know that weavers in general have two patron saints—St. Blaise and St. Stephen? Carpet weavers can ask St. Paul the Apostle to intercede on their behalf, while cloth weavers are assigned to St. John. St. Francis of Assisi is the patron saint of tapestry weavers (among others).

Spinners can appeal to St. Margaret, and woolcombers traditionally seek help from St. Blaise.

—Gertrude Jobes, *Dictionary of Mythology, Folklore and Symbols*, New York: Scarecrow Press, 1962.



Versatile Cotton

As America moved toward the twentieth century, cotton played a key role in numerous new products. Thomas Edison—after trying more than a thousand materials—found that charred cotton made the ideal filament for the world's first electric light. The Wright brothers used cotton muslin to cover the wings of their first plane . . . and cotton provided the magic cord for tires that helped put America on Wheels.

—National Cotton Council of America

Weaver Rewarded

Not long ago, Maria Varela received a telephone call informing her that after a lifetime of working with the poor, she suddenly had become rich.

It was a surprise notification from the MacArthur Foundation in Chicago that she had received a \$305,000 grant. She was told that the money was for her personal use so she could continue her efforts with the corporation she had started to create profitable businesses for the shepherders, weavers, and housewives of the impoverished Chama Valley in northern New Mexico.

"At first I thought it was a hoax," Varela said, "and so I didn't tell anybody about it. Then I started feeling like a tremendous burden had been taken off my shoulders. My line of work does not exactly pay very well, and it doesn't provide any retirement benefits."

The MacArthur Fellowships, as the grants are known, are distributed every year to support the work of individuals in fields as diverse as medical research and poetry. In the case of Varela, the money was a reward for a career of social activism that began in the 1960s. Her experience as an organizer of a civil rights organization in the South taught her that "helping poor people achieve self-reliance is much more important than getting them government money or the advice of experts." Recalling her early training in Young Christian Students, a Roman Catholic organization active in social causes, she said, "I learned that it is not enough to pray over an injustice or

protest it or research it to death, but that you have to take concrete action to solve it."

Some 20 years ago, she found her way to this green mountain valley about 100 miles north of Santa Fe, where Hispanic families make a meager living on small plots. She helped develop Ganados del Valle, an economic development corporation which, among other things, supports the wool industry. The company is also renovating an 1890s building that is to become a general store and has set up a solar-powered wool drier.

Tierra Wools is another of Maria Varela's projects. This spinning and weaving cooperative produces and sells high-quality yarns, clothing, and rugs (annual sales now total a quarter of a million dollars).

A steady flow of foundation grants to finance her projects seems to support her belief that the projects may serve as a model for other communities. Varela is convinced she can best influence larger issues by directly affecting just a few dozen lives.

"I feel most productive," she said, "when I think of the people who were so shy and passive and poorly educated when they started here and who are now accomplished weavers or managers." She realizes that such an individualized process is slow. "You have to stick with it for two generations at least to really change a culture," she said. "That's why we have a children's program to start training our future work force and leaders." With the new grant, her own future will also be a little more secure.

—Roberto Suro, *New York Times*,
Aug. 20, 1990

Looms without Shuttles

Many modern industrial fabrics are woven on shuttleless looms, which have greatly increased the speed of weaving. In handweaving and automatic-shuttle weaving, the filling yarn is continuous and runs back and forth across the fabric, but in most shuttleless weaving, the filling yarn extends only from selvedge to selvedge, as it is cut off after it passes across the shed. The filling yarn is unwound from large, stationary packages set on one or both sides of the loom.

In the *gripper* or *dummy shuttle* loom, a small hooklike device grips the end of the weft. The gripper, smaller than a conventional shuttle, moves faster with less noise and can travel further more easily. The gripper travels only in one direction and is returned to the starting point by a conveyor belt.

A rod or steel tape carries the filling in a *rapier* loom. In some versions of the loom, two rapiers are used. One carries the yarn to the center of the shed, where the opposing rapiers picks up the yarn and carries it the remainder of the way across.

When weaving nonabsorbent fibers which will not lose strength when wet, water jet looms can be used. A tiny jet of water is shot across the shed, carrying the weft. Air jet looms project a jet of air at high velocity, propelling the filling yarn across the width.

Some looms propel the weft mechanically. Filling is inserted into a pair of high-speed rollers that accelerate rapidly. This force is transmitted into the yarn, and the momentum projects the yarn across the loom.

—Phyllis G. Tortora,
Understanding Textiles,
New York: Macmillan, 1978.

Product News by Sharon Altergott

Henry's Attic has expanded its line of *Normandy Linen* yarn in bleached ivory. This Belgian import comes in two new sizes: 16/1 (4800 yd/lb) and 16/2 (2400 yd/lb), as well as 16/4 (1200 yd/lb) and 16/6 (800 yd/lb). All sizes come in one-pound cones. Other new offerings are *Toaga*, an English dyed mohair yarn in a 78% mohair/13% wool/9% nylon blend. It's available in 17 new shades derived from colors shown in Europe for the fall/winter season. *Paris* is metallic accent yarn of laminated polyester with nylon binder available in 18 bright colors. Look for these yarns at your local weaving shop or write to 5 Mercury Ave., Monroe, New York 10950, for a list of stores carrying Henry's Attic yarns. Phone (914) 783-3930.

Schacht Spindle Company has begun production of the new *Combby 8* computer dobby for its eight-shaft *Baby Wolf* or *Mighty Wolf* looms (also fits easily with all existing eight-shaft *Wolf* looms.) Designed by Bob and Jacquie Kelly, the *Combby 8* attaches to your computer with a standard cable and uses a low-voltage transformer. Shaft selection is controlled from weaving software; the weaving program relays the pattern to the loom, telling the loom which shafts are to be lifted. The *Combby 8* requires only two treadles, either one of which you can use to lift the shafts. Tie-up and treadling can be modified during a weaving session. The *Combby 8* works with a wide variety of computers and weaving software. For a catalog featuring the *Combby* and other equipment, send \$2 to 6101 Ben Place, Boulder, Colorado 80301. Phone (800) 228-2553.

Good Wood has introduced a rigid frame loom (15" x 8") that's great for beginning weavers and enables experienced weavers to make samples quickly. Included are the frame, heddle, two shuttles, two spacing sticks, instructions, and yarn. The *Good Wood Loom* is crafted from northeastern hardwoods and finished with a nontoxic oil. To order, send \$39.97 to Rt. 2, Box 447A, Bethel, Vermont 05032.

Penelope, the Yarn Calculator, version 2.5, is a new, PC-DOS-compatible software package for spinners and weavers from Alden Amos and Stephenie Gaustad. It figures grist, twist, angles, plies, counts, warps, wefts, total yardage, and more with ease and accuracy. Users don't need to know much about computers to use this program, since it is completely menu-driven. It always asks what you want to do and understands if you make a mistake or change your mind, without blinking lights or weird beeps. *Penelope* uses industry-standard methods as a basis for calculation and leans towards an average value where there are significant differences in results. To order, send \$39.95 (+ 6.25% tax for California residents) and \$2 postage and handling to Studio Gaustad, 11178 Upper Prevali Rd., Jackson, California 95642.

Richard Ashford's leaflet *Tips on Getting the Most Out of Your Spinning Wheel* includes tips on trouble-shooting, tuning up, and adjusting spinning wheels. Sections are included with specifics for each style of Ashford wheel, but much of the practical information applies to all spinning wheels. For a free copy, send a business-size SASE with \$.45 postage to *Ashford Tips*, Crystal Palace Yarns, 3006 San Pablo Ave., Berkeley, California 94702.

Pueblo to People, a nonprofit organization based in Houston, Texas, works with small peasant co-ops in Latin America. Deborah Chandler, formerly a columnist for *HANDWOVEN* and now marketing director for *Pueblo to People*, reports that their catalog contains everything from Guatemalan textiles to Honduran cañshaws to Peruvian jewelry. All the products are brought to the United States to be sold; then the money is returned to the peasants. To order your copy of their free catalog or learn more about *Pueblo to People*, call toll-free (800) 843-5257.

Fifth International Textile Design Contest

by Nell Znamierowski

The Fifth International Textile Design Contest took place in Tokyo, Japan, in December 1990. This annual event, which honors cloth rather than fiber art and which focuses on fashion fabrics, has as its guiding premise that "innovative textiles are indispensable to creative fashion design." Sponsored by The Fashion Foundation of Japan (supported by the Japanese Ministry of International Trade and Industry and the International Wool Secretariat), this contest promotes the importance of textiles and strives to encourage and discover new and unsung talent.

For the 1990 contest, six countries (England, France, Germany, Italy, Japan, and the United States) were invited to select ten entries each from an open competition, five from each of two categories (constructed fabrics and embellished fabrics), to send to Tokyo. The monetary prizes were awarded by an international jury. The top award, issued by the Minister of International Trade and Industry of Japan, was the Grand Prix, worth approximately \$7500.

Emma Sewel (England) won the Grand Prix for her constructed fabric demonstrating how pattern and texture effects can be obtained by manipulating the various properties of yarn. Sewel also won a second award of 5000 French francs given by the *Fédération Française de la Mode* for "outstanding technical achievement in the design of a constructed fabric".

For her decidedly understated colors, Michiko Uehara of Japan won the *IGEDO* award of Düsseldorf, Germany, given for



Top: Sheila O'Hara's Fibonacci Fabric was one of the finalists in the constructed fabric category. From the collection of the American Craft Museum.

Left: Leonore Alaniz won first place for her constructed fabric with a hand painted ribbon weft. Photo courtesy of The Fashion Foundation.

"outstanding use of colors". She also won an award given by the Fashion Foundation for "outstanding innovation". Uehara used silk yarn of less than 10 denier to produce a fabric with the "thinness of the wings of dragonflies or cicadas".

The young Japanese design team of Usukura, Uemura, and Kishi won the award for the "outstanding use of wool", presented by the International Wool Secretariat. Their color-and-weave-effect piece was composed of tightly woven areas contrasting with thick, unwoven float areas, creating an uneven surface texture.

First place among the American finalists in the constructed fabrics went to Leonore Alaniz of California. A native of West Germany, she has maintained a design studio in California since 1979. Her medium-

weight fabric of cashmere, rayon, and polyester is reversible and features a rayon ribbon that is hand painted on the face side with photo-sensitive dyes. The fabric has a stained-glass-window effect achieved by alternating the painted ribbon with yarn in the weft.

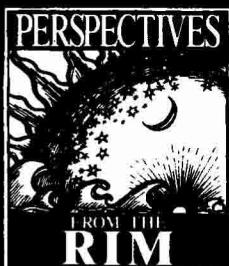
The other American finalists in constructed fabrics were Olgalyn Jolly of New York, Sarah Nestel of California, Liz Collins of Rhode Island, and Sheila O'Hara of California.

Information and entry blanks for the 1991 contest should be available by April 1991 and can be obtained from Linda Ogawa, The Fashion Foundation of Japan, 5 East 22nd St., New York, New York 10010. ♦

Nell Znamierowski teaches at the Fashion Institute of Technology and is color consultant for Harrisville Designs.

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Today the six-person production team of Ellen's company, Fringe Benefits, keeps three AVL Compu-Dobby looms busy filling orders for custom trim and decorating detail from the 24 Fringe Benefit showrooms across the United States and Canada.

"Of course it's taken a lot of hard work and imagination to get where we are today," says Ellen. "But without the AVLs in the first place, it simply wouldn't have been possible to meet the demands of a growing business."

"For instance, while our warps at Fringe Benefits are only ten inches

wide, they'll typically be 60 yards long – and we may do more than a dozen different warps in a single week!"

Ellen's gift for design and detail, combined with the creative potential of the AVL Compu-Dobby, have earned Fringe Benefits a small but certain foothold in



the world of interior design. "We really haven't even begun," she says. "There are so many new markets to explore. For example, we've recently completed historical reproductions for the Lincoln home in Springfield, the Taft home in Cincinnati, and expect to do many more."

But Ellen knows that even backward-looking projects take forward-looking equipment. "My AVLs are what I think of as true production equipment – beautifully designed and made, supported with outstanding service, and featuring details that are always being considered and reconsidered – details that make a production weaver's life not just easier, but actually one of endless possibility."

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