

September/October 1991

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Handwoven

Ideas for recycling materials

Weaving from nature

Projects in overshot

Swatch collection #24



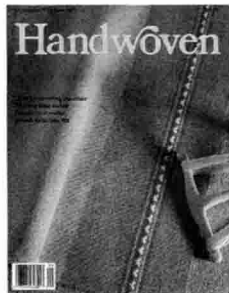


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On the cover:
Natural-colored cotton in brown, green, and white are showcased in Betty Davenport's **Natural Brown Cotton Place-mats and Natural Brown Cotton Bread Cloth.**

Please see the Instruction Supplement for weaving details.

The Instruction Supplement is located between pages 86 and 99.

Handwoven

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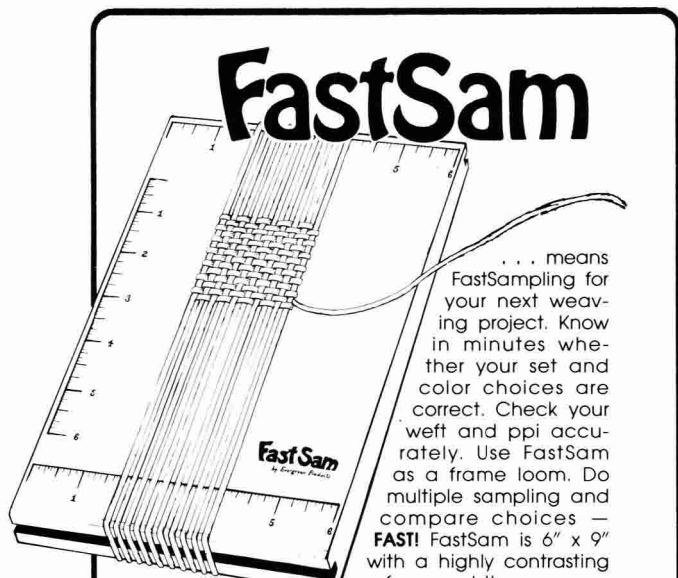
- 17 **A Knotty Trick** by Margaret DiNegro
Use knots to keep track of mordants on dye samples.
- 20 **Ghandi and Other Threads** by Ian Hepburn
A review of four books about the social, moral, and political implications of crafts.
- 22 **A Gallery of Scarves**
Three winners from HANDWOVEN's Sensational Scarves Weaving Contest.
- 35 **Learning to Weave in 1941** by Margaret Sheppard
A veteran weaver remembers.
- 38 **Swatch Collection #24** by Sharon Alderman
Autumnal colors inspired by the first plants of spring.
- 42 **"Trompt as Writ?"** by Carol Strickler
HANDWOVEN's technical editor explains.
- 46 **Recycled Weaving**
Designs for weaving with rags and leftovers by Carol Bloom, Kathy Bright, Betty Davenport, Margaret Gaynes, and Dixie Straight.
- 49 **A Room-Size Rag Rug** by Judith Yamamoto
Nearly one hundred blue jeans are recycled into a dining room rug.
- 50 **Rag Rug Revisited** by Coleen L. Johnston
A rag rug holds up to years of wear and tear.
- 55 **A Lesson in Overdyeing** by Betsy Blumenthal
Give yarns new life and color by overdyeing.
- 56 **Simple Discharge Dyeing** by Barbara Smith Eychaner
Use bleach and a spritz bottle to give commercially dyed yarn an ikat effect.
- 58 **Weaving from Nature**
Designs by Betty Davenport, Jane Patrick, and Harry Linder.
- 61 **Handspun Linen** by Jane Patrick
This novice spinner uses an ancient Egyptian method to spin flax.
- 64 **Handwoven Grass Cloth** by Rita Buchanan
Cotton or linen warps crossed with dried grass wefts make unusual placemats, runners, purses, and more.
- 66 **An Excerpt from Baskets from Nature's Bounty** by Elizabeth Jensen
Weave a twined basket with corn husks and iris leaves.
- 71 **Dyes from Nature** by Cleo Stephens
Use plant dyestuffs to produce a rainbow of colors.
- 76 **Designing Fair Isle Patterns in Overshot** by Jean Scorgie
With designs by Jean Scorgie, Margaretha Essen-Hedin, Sue Beevers, and Janice Jones.
- 81 **Miniatures from Memories** by Margaret Sheppard
Weave memories in name drafts.
- 114 **Passing It On** by Linda Ligon
Announcing The Great Jersey Loop Caper.

COLUMNS

- 26 **INTERFACE: Review: Generation II Version 2.10** by Patrice George; **Computer Bulletin Board Services** by Ron Parker and Ravi Nielsen.
- 33 **BEGINNER'S CORNER: Broken Warp Threads—Prevention and Cure** by Margaret Gaynes
- 112 **Communiqué**
edited by Bobbie Irwin

DEPARTMENTS

- 4 **Editor's Page**
- 8 **Letters**
- 11 **Books, Etc.**
- 19 **Tricks**
- 100 **Calendar**
- 113 **Product News**
- 116 **Advertisers' Index**



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Editor's Page

By the time you receive this issue, my daisies, which are a mass of bloom today, will have long since faded. Nora will be enthusiastically going off to her first days of kindergarten; I'll be putting the finishing touches on *The Weaver's Book of 8-Shaft Patterns* and enjoying a slow, comforting retreat back to loom and spinning wheel. It's especially at summer's end when my hands have done precious little more than pull weeds and apply sunscreen that I yearn to put shuttle to hand . . . and weave.

I hope that this fall finds you, too, back at the loom taking pleasure in smooth, even warps and at least a few minutes each day of uninterrupted weaving.

Warm wishes,



Jane Patrick
Editor

Survey. Thanks to the 1500 readers who returned the survey card enclosed in the May/June HANDWOVEN. I was impressed with the thoughtfulness of many of the responses—some really *good* ideas that we'll try to pass along as soon as they are developed. You won't see HANDWOVEN's focus changing; we'll just be fine-tuning and trying to do what we do better. Some of you included questions or problems which need an answer; we *are* working on these replies, and you *will* hear from us eventually.

Tie Contest. We have yet to return all of the winning scarves from our Super Scarf Contest, but we've another contest idea brewing. The Great Tie Weaving Contest will debut in a special exhibit in the Interweave Press booth at Convergence 92 in Washington, D.C. We're working out the details now and should be able to have a full-blown description in the November/December HANDWOVEN. In the meantime, start thinking necktie, bolo, or bow woven in luscious, handwoven fabrics. If you can't wait for the announcement in the November/December HANDWOVEN, send an SASE for entry guidelines (available October 15). This is going to be fun!

National Spinning and Weaving Week, sponsored by the Handweavers Guild of America, is October 7–13. Established in 1981 by the Spinning and Weaving Council, this weeklong celebration was set aside to commemorate the crafts of weaving and spinning. It's a wonderful excuse (if you need one!) to bring your weaving and spinning friends together for a giant celebratory potluck, as well as a good opportunity to introduce weaving and spinning to the public through demonstrations, school programs, and news stories. I hope you'll be able to squeeze even a small event into your busy lives this special week.

Call for Submissions. *Design Collection 16* will feature weaving for the kitchen. If you have exceptional work that you'd like us to consider, please send a snapshot or slide along with a brief description to *Design Collection* editor, Ann Walker Budd. Due date for project proposals is December 1, 1991.

Treasure hunt. I'm looking for beautiful, reproducible handwoven jewelry designs for a feature I'm working on for the January/February 1992 HANDWOVEN. If you've done something terrific that you'd like to share with HANDWOVEN's readers, send a photo or the piece to me as soon as possible.

Double weave will be the theme of the May/June 1992 HANDWOVEN. If the exciting double weave I saw at conferences this summer is any indication of the work being done around the country in this intriguing weave, then you all have a lot to share. Please send me your good ideas, projects, and innovations to consider for this comprehensive look at double weave. Due date for proposals is December 15, 1991.

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Letters

Re: "No justification necessary"

In response to Ira B. Goldberg's "No justification necessary," I say, as a weaver, three cheers! I have not heard European weavers justifying what they do for a living. On the contrary, their complaint is the same as I heard while living in the States—much work for small monetary return. But, then again, we weavers weave for the love of producing with our hands, the satisfaction of a job well done. In the end, money has little to do with it, here as well as in the States.

On another note, I'd like to invite American weavers living in Europe to drop me a line. I'd love to learn your yarn sources in Europe and other problems you've had "setting up shop" here.

Lydia Brandmaier, Unterhaching, Germany

Re: Lynn Nickerson's letter (March/April 1991 HANDWOVEN)

Lynn Nickerson's letter brought tears to my eyes as I read about the shop I once owned. I'd like to point out that while the doors of the shop have been closed, the Dream Weaver lives on as a mail-order catalog, and I hope that at least some of the shop's legacy can continue in this way.

Though we are experiencing a lot of shop closings, I don't believe that it's because people are weaving less or are no longer interested. However, with few shops, it's more important for weavers to work together to share their love and knowledge of weaving with their community. One way is through our guilds. I am a strong believer that one of the responsibilities of our guilds is to educate the public about handweaving. Now is the time for weavers not only to support their local shops, but also to join and be active in their weaving guild. By working together, we can ensure that future generations can experience the creativity we find in handweaving.

Vickie Lewis Dunken, Atlanta, Georgia

Letters of thanks

Thank you for such a practical, beautiful magazine. I read each issue as soon as it comes and get renewed enthusiasm and fresh ideas. Although I am 86 years old

and quite shaky, I can always go back to the loom. As a result, I am never lonely and never have time to waste. Life is full and happy.

Louise Schmidt, Riverside, California

Thanks so much for not forgetting weavers (beginners and experienced alike) who do not like 24 e.p.i. projects or who don't have 8-, 10-, or 12-shaft looms. The damasks are beautiful but I still like easy projects. I love to come home from a hectic day at work to an easy spinning or weaving project.

Judy Thrift, Camphill, Pennsylvania

Thank you so much for including Nell Znamierowski's review of the Fifth International Textile Design Contest in the March/April 1991 HANDWOVEN. I am particularly thankful to the Fashion Foundation (which organized the event) for requesting that the textiles themselves rather than slides be submitted. Although color reproduction in slides is seldom a problem today, it is the tactile experience which distinguishes one textile from another. I wish that all jurors were able to include the sense of touch in evaluating fiber works.

Leonore Alaniz, North San Juan, California

More four, please

As a beginning weaver, I enjoy the endless possibilities and variety of patterns and techniques HANDWOVEN brings me. The multishaft patterns are beautiful, but please continue to include four-shaft versions whenever possible. It's frustrating to see a project in the magazine I'd like to try, only to discover that it requires more than the four shafts I have on my loom.

Janet Quitmeyer, Lexington, Nebraska

Thanks for your note, Janet. We've received a number of similar letters from four-shaft loom owners. However, we received numerous requests in our recent readership survey for more eight-shaft patterns from weavers eager to use all their shafts. Tabulating the survey question about how many shafts a weaver had revealed that 56% of HANDWOVEN's readers have eight shafts or more. Consequently, we'll continue to feature some eight-shaft patterns in HANDWOVEN, but we'll make every effort to provide four-shaft alternatives.

Studio ideas, please

I am feeling lucky and frustrated at the same time: lucky because we'll be adding on a studio for my fiber pursuits, frustrated from a lack of ideas about how to create an efficient and pleasing space. How about some "spacy" suggestions?

Ann L. Adams, Corvallis, Oregon

Readers, send us your weaving studio/space ideas (photographs would be great), and we'll compile a short article about how you've managed to organize, condense, and bring order to chaos.

Our readers ask

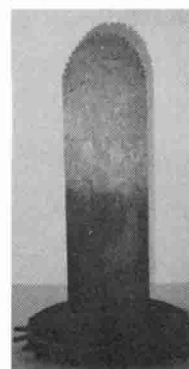
I'm interested in flags woven during the Civil War. I'd like to learn about design, fibers used, letters, documents, references, or books about these flags, and I am especially interested in information about the 1st Regimental North Carolina Army war flag.

Rebecca McGee

Rt 2, Box 343, Lexington, Virginia 24450

Readers, please drop Rebecca a note if you can be of assistance. —ed.

Does anyone know what this object is? It is handmade of wood and is 16" tall on an 8"-diameter base. Protruding from the



edge of the base are 22 evenly spaced pegs. The upright piece is tapered from 5/8" wide at the base and has 23 notches across the top. I tried warping it and wove something that resembled a hat for a small child, but I've never heard of a "hat loom". Any ideas?

Ellen Franken, Fort Wayne, Indiana

Readers respond

The item submitted by Jean Monroe which appeared in the May/June 1991 Letters is a beading loom. Most likely, there are small tacks on either outside end from which warp threads are secured and passed over and between.

Connie Wyatt, Alexandria, Virginia

—continued on page 10

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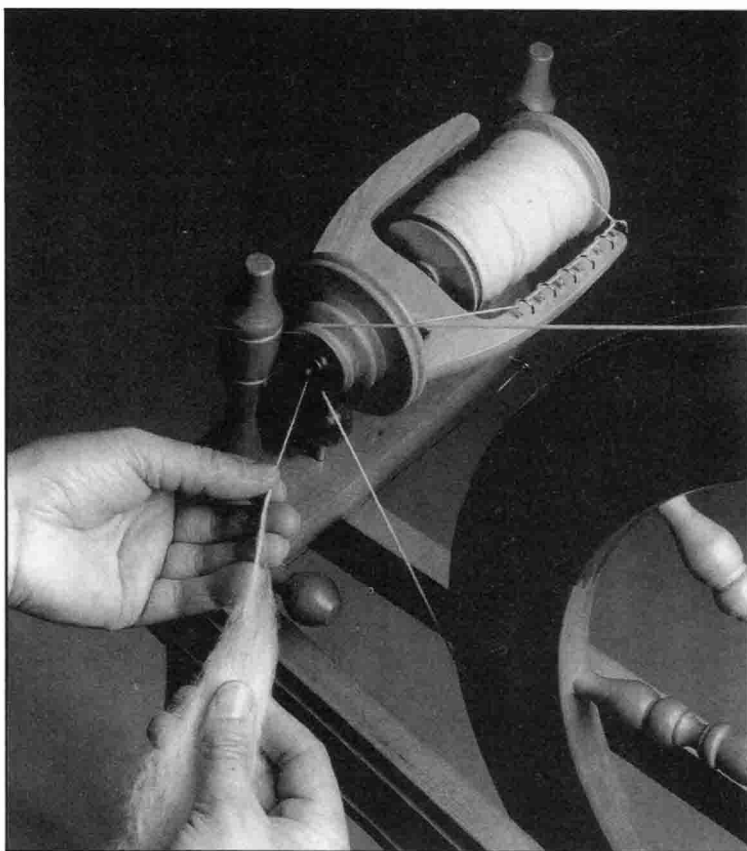
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Obituaries

Kurt Wendt, 55, designer and weaver, on April 16, 1991, in Denver, Colorado.

Garland Tickle, manufacturer and distributor of Omaha Looms, on June 13, 1991, in Omaha, Nebraska.

Ken Colwell, 69, died on June 14, 1991, in Mineral Point, Wisconsin, only a few

days after being diagnosed with liver cancer. The weaving world will miss his expertise and extensive experience gained through many years of collecting old looms and colonial coverlets. Ken gladly shared his knowledge with people from around the world—knowledge he sup-

plemented in his travels to many countries. Teaching, lecturing, and writing articles for periodicals in addition to owning and operating The Looms in Mineral Point were essential parts of his life.

Ken was one of the seven founders of the Complex Weavers. While on the board of the Handweavers Guild of America, he wrote the guidelines for *Your Weaving Legacy*.

Before he became interested in weaving, Ken was Assistant Director of Hospital Services in the Department of Mental Hygiene for the State of Wisconsin. After retiring 15 years ago, Ken bought the Mineral Springs Brewery, where he established a weaving school, museum, and weaving studio. In 1983, the First Conference on Complex Weaves was held at The Looms. After three years, these conferences continued to be held under the name Colloquy. Colloquy was held this year even though Ken was unable to host it. It was decided to continue Colloquy as a memorial to Ken for those who wish to share interests and fellowship in an unstructured atmosphere, the hallmark of this conference.

—Eleanor Best

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

Legacy

by Louise Lounsbury Spaulding Monahan

If you had stepped across her doorstep here,
And found her singing at her spinning wheel
So close upon the forested frontier,
So far from everything she thought genteel—
If you had stayed the spindle in her hand
And said, "What will you leave behind to show
The world that here you built and loved and planned . . .
What monument set up before you go?"

She would have smiled and said, "My coverlet.
I spun the yarn and fashioned the design;
This walnut chest, fit for a coronet,
And these two sturdy, clear-eyed sons of mine!"

In all of Christendom there is no soul
Remembering the simple house that stood
Upon this spot, and time has taken toll
Of sons and coverlets and polished wood.

She could not know that her monument would be
A patch of lemon lilies by a tree!

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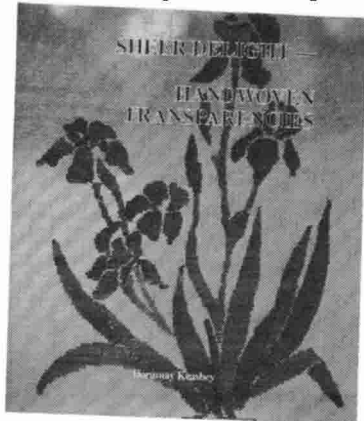
Book Reviews

Sheer Delight—Handwoven Transparencies

Doramay Keasbey

Stellar Publishing House, 1304 Scott St., Petaluma, CA 94954, 1990. Hardbound, 134 pages, 93 color plates, 94 black-and-white photographs, \$34.95. ISBN 0-9623468-3-7.

Feeling confined by the perpendicular intersections of warp and weft, handweavers often long for the sweep of bold



shapes and curves. Instead of pattern weaving, wouldn't it be wonderful to weave a picture? Transparencies satisfy this yearning admirably, requiring only the simplest of materials and equipment to create shape, form, line, and pictorial content. Speed is also a factor: transparencies weave much faster than tapestry, another pictorial choice.

The weaving technique used most often in transparencies is simple inlay on a widely spaced background of plain weave. The background threads form a screenlike translucency on which the inlaid shapes float. Many transparencies rely only on the contrast between translucency and opacity and are worked in monochrome coloration. Such pieces are often hung away from the wall so that the transmitted light appears to dissolve the background. Other pieces use several colors, revealing a pictorial image when viewed with front lighting or a silhouetted image when backlit.

The major part of the book is a photo gallery of transparencies by more than 30 textile artists from North America and Scandinavia. Short paragraphs about the works and their makers accompany pictures that were supplied by the artists and vary in quality. The collection shows a

variety of individual styles and subject matter, with strong influences from Scandinavia.

Another section covers many aspects of designing and weaving transparencies. It's not a single discussion; individual artists express different viewpoints in separate articles. A useful reference page catalogs a variety of inlay interlacements.

Transparencies were popular in Scandinavia in the early part of this century. They regained popularity worldwide in the 1960s and 1970s and have since become classics. This book presents the fundamentals of weaving well and serves as a source book for works by many artists.

—Jean Scorgie

Japanese Costume, History and Tradition

Alan Kennedy

Paris: Editions Adam Biro, 1990. Distributed in United States and Canada by Rizzoli International, 300 Park Ave. S., New York, NY 10010. Hardbound, 158 pages, 110 color plates, 46 black-and-white illustrations. \$65. ISBN 2-87660-083-8.

This is a sumptuous book, a visual treat. For the weaver, there is wonderful design and color inspiration. The author has assembled an extensive collection of historical Japanese art illustrating Japanese costume from museums and collections worldwide, many heretofore unpublished.

The period covered, the mid-sixteenth to mid-nineteenth centuries, is the golden age of Japanese costume, when the textile arts were at their highest form. Compared



and contrasted are the costumes of the era's secular, theatrical, and religious worlds.

The book is divided into three sections. The first discusses the *kosode*, the forerunners of the modern kimono, worn by the wealthy and highly placed. The second section shows the robes of the actors of the *Noh* theater. The third and perhaps most interesting because they are rarely published shows the *kesa*, the patchwork mantles of Buddhist priests. These were made from textile donations to the temples, often of *kosode*, from wealthy families. Their use in priest's *kesa* greatly contributed to the preservation of Japanese textiles of this period.

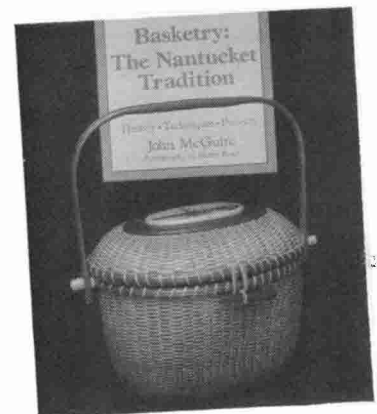
Beautiful to look at, this book is also well researched.

—Mary Lou Maxson

Basketry: The Nantucket Tradition

John McGuire

Lark Books, 50 College St., Asheville, NC 28801. 1990. Hardbound, 128 pages, 70 color and more than 200 black-and-white photographs. \$24.95. ISBN 0-937274-50-X.



I was delighted to hear that John McGuire had written a book on Nantucket baskets as I've always been fascinated by them and wanted to know more about their tradition. McGuire's other books are well written with great illustrations, so I was confident this book would be a welcome addition to my library. I was not disappointed.

The first part of the book details the history of Nantucket Island, the whaling industry and the famous lightships. Next,

—continued on page 12

more Books . . .

(continued from page 11)

McGuire highlights a selection of old baskets. Wonderful photographs and drawings show the reader what to look for when acquiring one of these beauties and how to care for it. His interviews of families of some of the well-known basket-makers from the 1940s and 1950s offer further insights on the baskets and their creation.

McGuire saves the best for last: how to make them. Clear black-and-white photographs show how to make the wooden base and how to prepare the wood for the staves and the cane for the weavers. Weaving the basket on a mold is shown as well. I found the information on making the ears and handles especially helpful. McGuire demonstrates weaving both round and oval baskets, lids, hinges, and handles.

I loved this book. My husband, who has lived among piles of basketry materials without ever feeling the urge to make a basket, took a look at it and decided to order one of McGuire's oval molds. What more can I say?

—Maggie Putnam



Tablet Weaving

Egon Hansen

Højbjerg, Denmark, Hovedland Publishers, 1990. Distributed in the United States by Unicorn Books, 1304 Scott Street, Petaluma, CA 94954. Paperbound, 135 pages, black-and-white photographs and illustrations; 28 color photographs. \$55. ISBN 87-7739-047-4.

This recent contribution to the literature on tablet (or card) weaving was shaped by a reconstruction project the author undertook for the Prehistoric Museum in Moesgaard, Denmark. His survey of structures is based almost entirely on 24 bands of varying antiquity and provenance. The description of these bands, along with color photographs and detailed turning patterns for each of them, makes up the better part of the book.

Because the oldest examples of card weaving in Europe are more complex structurally than the threading-defined work that is more common to our period, this is not a book for beginners; in fact, the author calls it an "auxiliary tool". I would specifically call it auxiliary to Peter Collingwood's encyclopedic *Tablet Weaving*. For the intrepid specialist, however, there is a special offering: instructions for what Egon Hansen calls "four-colored diagonal patterns with floating" ("idling tablets giving wide diagonal stripes of colour"—Collingwood). Of these spectacularly beautiful patterns from the sixth century, Peter Collingwood says, "It is doubtful if anyone has worked out the handling of the tablets sufficiently well to enable the complex designs in the original bands to be reproduced." Egon Hansen has accomplished this feat and invites others to follow by providing card-by-card turning instructions. His text lacks the clarity of Collingwood's, owing in part to the translation (marred by frequent misspellings), but his virtuoso exploration of techniques that had vanished from record compels admiration.

—Lynne Giles

—continued on page 14

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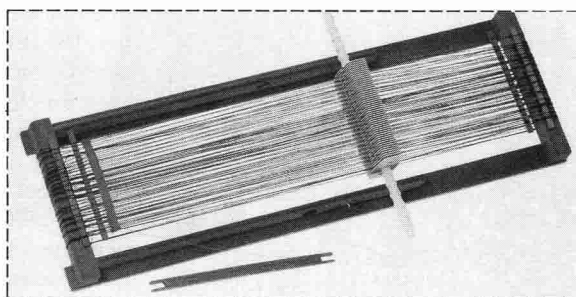
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New Arrivals

Basketry Round Up, edited by Shereen LaPlantz. Shereen LaPlantz, 899 Bayside Cutoff, Bayside, CA 95524, 1991. Paperbound, 112 pages, abundant black-and-white photographs and line drawings. \$18.95.

This book is crammed full of photographs of exciting and innovative baskets made by master basket weavers. Statements by many of the artists are interest-

ing reading and provide insight into their creativity. Though this is not a how-to book, line drawings will allow the reader to reproduce a few of the more basic techniques. Sections on basketry guild information and basket show reviews round out this inspirational book.

Nature's Dyepot—A Resource Guide for Spinners, Weavers & Dyers by Bobbi A. McRae. Fiberworks Publications, PO Box 49770, Austin, TX 78765, 1991. Paperbound, 60 pages. \$8.95. ISBN 0-944577-02-4.

This handy little reference book, written for the spinner, weaver, or dyer who likes to "grow natural", includes mail-order sources of dye plants and seeds (many rare or hard to find) as well as ready-to-use dried dyestuffs, mordants, and supplies. An A-to-Z Chart of Potential Natural Dyes lists more than 200 plants that can be used as dyes and includes their Latin names, propagation methods, and parts used for dyeing. More than 100 books and more than 200 magazine and journal articles about natural dyeing are included in an extensive bibliography.

1990-1991 Information for Weavers, Spinners, and Dyers in Britain by the Association of Guilds of Weavers, Spinners, and Dyers. Adrian Farlam, Eglwys Wen Farm, Whitchurch Road, Denbigh, Clwyd LL16 4ER UK. Paperbound, 32 pages. £3 ppd.

This little booklet contains hundreds of resources of interest to weavers, spinners, and dyers living in or visiting Great Britain. The entries are cross-referenced with sections on museums, book suppliers, tuition for classes, studios, small mills and workshops, fleece and fiber, dyestuffs, mordants and salts, dyers and finishers, equipment suppliers and manufacturers, yarns, galleries promoting textile products, miscellaneous, and a list of association officers and guild secretaries.

Rug Hooking, by Gloria E. Crouse. Taunton Press, 63 South Main St., Box 5506, Newtown, CT 06470-9959, 1990. Hardbound, 160 pages, 191 photos, 20 drawings. \$19.95. Companion video, \$19.95. ISBN 0-942391-41-1.

This fun and colorful book introduces the wide range of materials that can be hooked using a punch or speed needle. Step-by-step instructions demonstrate simple techniques, many of which were invented by the author. The reader is shown how to use color and design to create marvelous works of art and how to finish and install hooked rugs, wall hang-

ings, and more. A colorful, 14-page gallery of contemporary work adds inspiration. Also included are a resource guide, supply sources, bibliography, and listings of organizations and publications.

Rug Hooking edited by Mary Ellen Cooper. Commonwealth Communications Services, Inc., 3302 North 6th St., Harrisburg, PA 17110. Published five times a year. 60 pages. \$5.95.

Here is a magazine for rug hooking enthusiasts. Features include personal profiles and galleries of hooked rugs as well as articles on marketing, rug hooking patterns, calendar of events, and classified ads.

A Compilation of Complex Weavers Newsletters 1979 to 1989 edited by Eleanor Best with Mary Elizabeth Laughlin and Susan Gustafson. Distribution: Ruth Morrison, 8233 S. College Pl., Tulsa, OK 74137, 1990. Spiralbound, 372 pages, numerous drafts. \$18.95 plus \$1.75 postage.

This book is a compilation of ten years of the Complex Weavers Newsletters with all of the dated material removed. A subject index is included.

Ars Textrina, Volume Twelve. Charles Babbage Research Centre, PO Box 512, St. Norbert Postal Station, Winnipeg, MB, Canada R3V 1L6, 1989. Paperbound, 224 pages, black-and-white photographs and line drawings. \$25.

This compilation of scholarly research papers includes "Mythic and Social Realities of Textiles in Early Chinese Poetry", "Conservation and Preservation Techniques Applied to a Nineteenth Century Bridal Gown", "Computer Aided Woven Fabric Design: Determination of Weave Size in Twill Weaves", "Needlework: An Historic Artform—The Needlework Collection of The Steele County Historical Society", "Slovak Folk Embroidery", "An Expert System for Woven Fabric Design", and more.

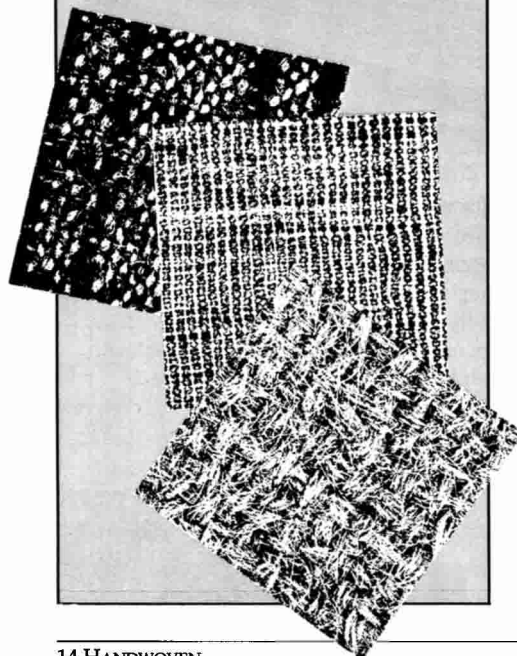
Basketry Graphics, by Margaret Davidson. Seattle, WA: Grass Script. Distributed by The Basketry School, 3516 Fremont Pl., North, Seattle, WA 98103, 1990. Paperbound, 32 pages, line drawings. \$9.95. ISBN 0-962-7831-0-2.

This snip-art book contains more than 50 line drawings of baskets, techniques, and materials that can be reproduced to be used as decorations for newsletters and hangtags for baskets.

Norman Kennedy: Songs and Stories of the Old People, by Norman Kennedy. Golden Fleece Publications, PO Box 1525, Sioux

Coming up in the
November/December
HANDWOVEN

Not-So-Plain PLAIN WEAVE



more Books . . .

Falls, SD 57101, 1990. Digital Dolby stereo cassette tape, 52:33 minutes, lyrics included in four-page enclosure. \$9.95 plus \$1.55 postage and handling.

Norman Kennedy tells stories and sings songs of his Scottish roots. Without musical accompaniment, he sings traditional folk songs sung by the working class to pass the time as they worked

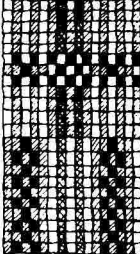
through good times and hardships. In explaining the background and meaning of the songs, Norman reveals the rich culture of his Scottish ancestry.

Books Received

Quilting the World Over by Willow Ann Soltow. Chilton Book Company, Radnor, PA 19089-0230, 1991. Paperbound, 228 pages, color and black-and-white photographs, line drawings. \$16.95. ISBN 0-8019-8028-3.

Creative Cash—How to Sell Your Crafts, Needlework, Designs & Know-How (Fifth Edition, Revised) by Barbara Brabec. Barbara Brabec Productions, PO Box 2137, Naperville, IL 60567-2137, 1991. Paperbound, 200 pages, line drawings. \$14.95. ISBN 0-9613909-3-X.

If you've published a book that you would like us to consider for review in *HANDWOVEN*, send it to Book Editor, Interweave Press, 201 East Fourth St., Loveland, CO 80537.



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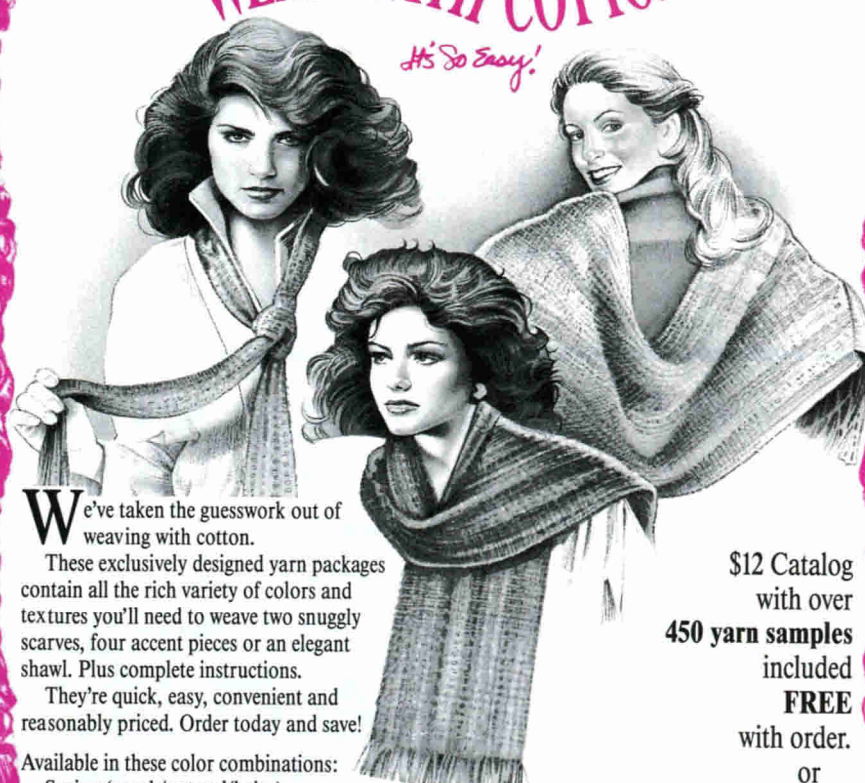
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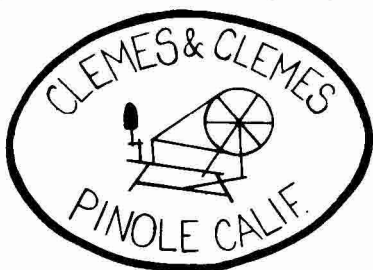
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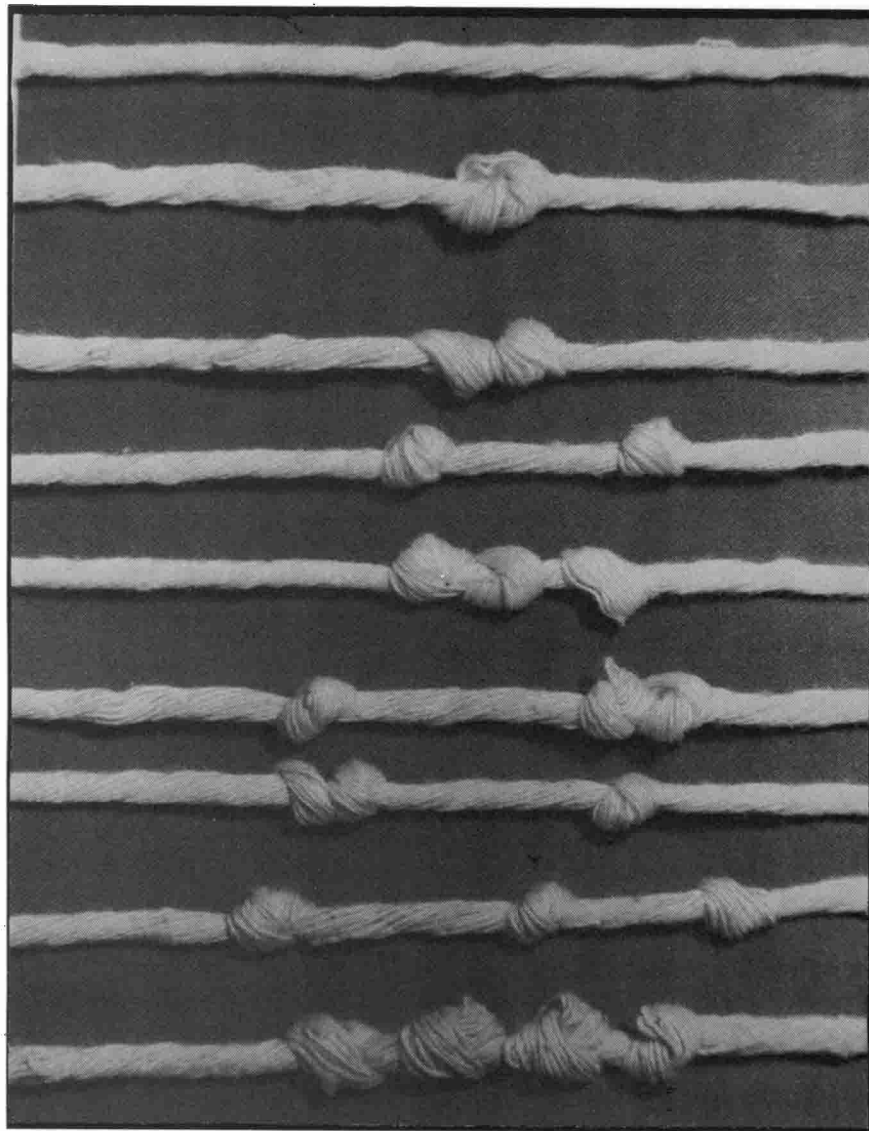
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by Margaret DiNegro



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Iron 1 knot, space, 2 knots next to each other

Tannic Acid 1 knot, space, 1 knot, space, 1 knot

3-Step Mordant 4 knots next to each other

SOME TIME AGO, I participated in a natural dye study group organized by the Gainesville Handweavers Guild. We gathered plants throughout the year and used them to dye 12" lengths of yarn. In each dyebath we placed nine lengths of yarn, eight pretreated with different mordants and one untreated. To keep track of the mordants used, we

tied identifying knots near one end of the yarn samples. The number and spacing of the knots was unique for each treatment.

We tied the resulting dyed samples onto cards labeled with the name of the dyestuff, its collection date and conditions, and the dyeing procedures used. Then we filed these cards in three-ring binders for

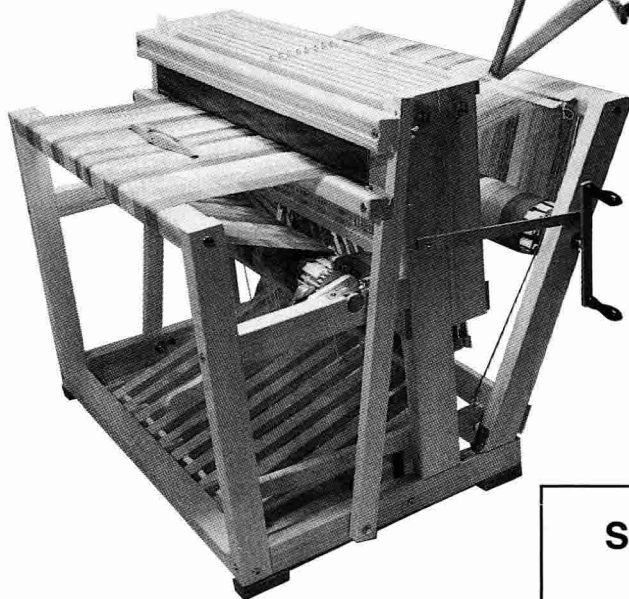
future reference. My binder is bursting with yarn samples, but I have no trouble deciphering the premordant and dye technique used on each one. ♦

Margaret DiNegro lives in Gainesville, Florida, and is an active member of the Gainesville Handweavers Guild.

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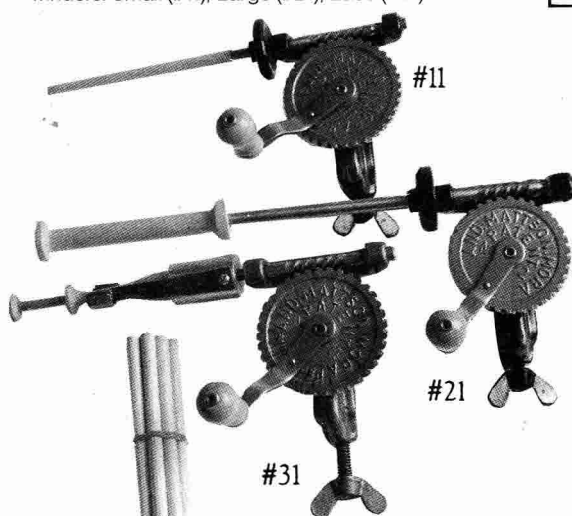
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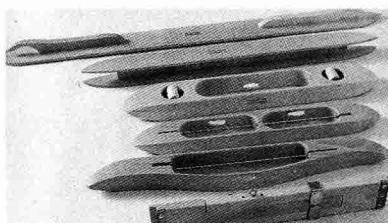


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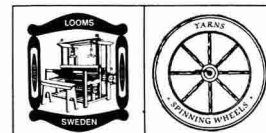
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Tricks of the Trade

Visual aid

When weaving with dark-colored yarn at an open sett, I tape a sheet of white paper to the bottom of my front beam so that it lies on top of the yardage along the fell line. The paper floats above the yardage as the warp is advanced. The light-colored background makes it easier to see if I'm maintaining a consistent beat.

—Susan Bradshaw, Watsonville, California

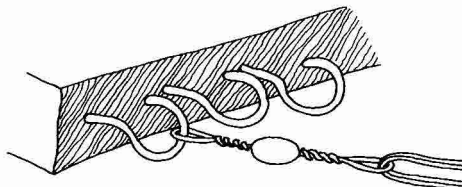
Taming of the warp

I've finally hit upon a way to prevent mohair warp threads from clinging to each other. I filled a mitt with talcum powder and dusted the warp threads from the fell line to the front heddle and from the back heddle to the back beam. The warp gave an excellent shed, and the talc washed out easily during the gentle finishing procedure.

—Esther Reigel, Kalamazoo, Michigan

Eliminate card-weaving tangles

I am a grandmother with 12 grandchildren and learned to card-weave over 50 years ago. I read about the following trick in a Swedish farmers' journal (on the weaving page!), and find that it makes



card weaving easier and more enjoyable. As card weaving progresses, the turning of the cards builds up twist in the warp ahead of the cards. To keep the warp from twisting as the cards are turned, I attach the warps from each card to a fishing swivel. The swivels are looped over hooks mounted in a row on a board clamped to

the edge of a table. Now I can turn the cards in one direction for an entire piece without having to undo the twist that builds up.

—Rose Schwyzer, Brissago, Switzerland

Spin cycle without a washing machine

For most of the year, I live in rural locations far from my washing machine. I miss its spin cycle when I need to extract water from woven samples, yardage, and scoured fleeces. Fortunately, I've found a substitute in my salad spinner. For small jobs it works as well as a washing machine.

—Molly Siddoway King, Bozeman, Montana

If you've discovered a nifty trick or helpful hint, we'd like to pass it along through "Tricks of the Trade". If we use your trick, we'll send you a handy little weaving tool. Send it to "Tricks of the Trade", Interweave Press, 201 East Fourth Street, Loveland, CO 80537.

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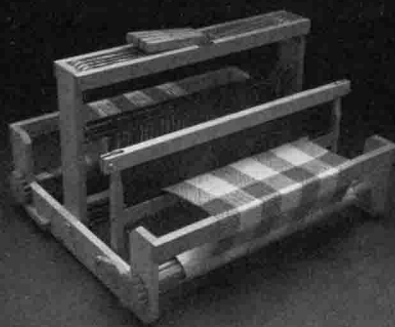


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Gandhi and Other Threads

by Ian Hepburn

DISCOVERING that Mahatma Gandhi described himself as a farmer-weaver helped me see my occupation as weaver in a new light. Few of us sitting at our looms and spinning wheels are aware of the heritage of social activism left to us by artisans of the past. In fact, many leading figures of the past 150 years have regarded handcrafts as essential to their philosophy.

John Ruskin's vision of the craftsman in society was an important source of inspiration for William Morris and others active in the Arts and Crafts Movement. Gandhi credited his reading of Ruskin's *Unto This Last* (in which Ruskin praises the life of the farmer and craftsman) as "the turning point" of his life. Gandhi's practice and advocacy of hand production helped liberate a nation and inspired others, such as economist E. F. Schumacher (*Small Is Beautiful*), to examine ways in which small-scale, appropriate technology might be used to alleviate the crushing poverty of the Third World.

For the craftsman in search of books on materials, techniques, or methods of marketing, there is an endless supply, but for those interested in exploring the social, moral, and political implications of crafts, the pickings are slim indeed. Four books go a long way to fill this void.

The Story of Craft: The Craftsman's Role in Society by Edward Lucie-Smith is an excellent introduction to this subject. The author's goal is to "attempt to see craft—handwork used for making objects—as a practical expression of social life" and to examine "the functioning of the craftsman as a social animal, and his relationship to our whole view of what man is." Beginning at "The Beginnings", the author's journey

through crafts takes us through 16 chapters to "Craft Today". En route, chapters on the European Middle Ages, Renaissance attitudes, and the Industrial Revolution elucidate the role of the crafts and their practitioners within the larger society. More than 300 photographs (42 in color) enhance the incisive text.

An appealing feature of the book is the inclusion, here and there, of ideas suggested but not fully amplified, challenging the reader to develop his own theories. For example, Lucie-Smith observes,

Europeans . . . have in recent times often seized on [the craftsman's] products as a way of rejecting a pervasive materialism, and have thus ironically tended to condemn many creators of the products they admire to a life at, or even below, subsistence level. To patronize the contemporary craftsman has become the expression of values which are partly nostalgic, partly the expression of hope for a better future.

Gillian Naylor's *The Arts and Crafts Movement: A Study of Its Sources, Ideals and Influences on Design Theory* focuses on a narrower slice of time. The author begins:

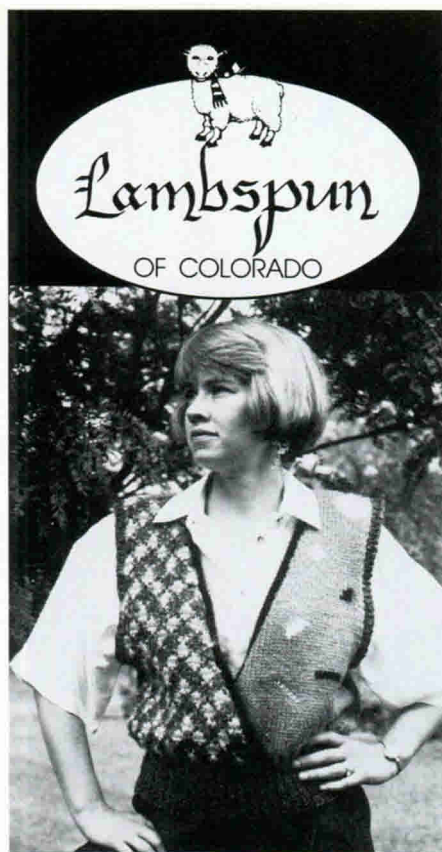
The Arts and Crafts movement was inspired by a crisis of conscience. Its motivations were social and moral, and its aesthetic values derived from the conviction that society produces the art it deserves. . . . The realization that technical progress does not necessarily coincide with the improvement of man's lot brought with it the long campaign for social, industrial, moral, and aesthetic reform that is still unresolved today.

The Arts and Crafts Movement originated in England in response to a dehumanization of society that became especially oppressive with the advent of the Industrial Revolution. William Blake, John Ruskin, and William Morris were its early spiritual leaders. Whereas Blake and Ruskin provided the movement with its philosophic bearings, Morris became an active craftsman, proficient in everything from tapestry weaving to book printing. His dedication to the movement led eventually to his involvement in revolutionary political agitation. From Morris, Naylor proceeds to an account of the Century Guild, the Artworker's Guild, and the Arts and Crafts Exhibition Society.

As the movement gained respectability and a reputation for excellence, the desire of many of its thinkers to tackle the problems of life in the Machine Age became a central issue. People such as Charles Ashbee attempted to marry the ideals of the independent craftsman to the possibilities of mass production. The issue of the Machine created great divisions within the Arts and Crafts Movement. It was left to such people as Frank Lloyd Wright in the United States and Walter Gropius of the Bauhaus in Germany to move the issue from the abstract to the concrete.

Although the Arts and Crafts Movement concerned itself with many practical issues of craft production, its principal motivation was the moral and spiritual betterment of the human race. As Naylor observes of the visionaries, "Their endeavours were directed, ultimately, towards a social end—the establishment of a society in which all men would enjoy the freedom to be creative."

—continued on page 28



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Above: The colors of a desert sunset inspired **Ingrid Boesel** of Guelph, Ontario, to weave **Phoenix Sunset**. A subtle blending of colors was achieved by dipping silk singles (4000 yd/lb) in four different dyebaths and staggering the colors in the warp. The tussah silk noil singles used in the weft were deliberately dyed unevenly for additional subtle color variations. Setting at 30 e.p.i. in a 16-shaft point twill and treadling lace fashion produced fine floats on the surface that reflect the light and enhance the shimmer and color play of the silk threads. See the Instruction Supplement for draft and a 7-shaft alternative.

Opposite: **Elizabeth Bell** of Vancouver, British Columbia, won the "People's Choice Award" for her hand-dyed silk **Iris Garden Scarf**. An asymmetrical six-block summer & winter threading lets the blocks dance in seemingly random order across the fabric. In places, the blocks merge into bars of color before skipping off again on their own. Hemstitching and twisted fringe add an elegant finish and emphasize the many vivid warp colors. Elizabeth set her purple/rust/amber 30/2 silk warp at 30 e.p.i., chose the same size silk in teal for the pattern weft, and used a thinner (60/2) silk for the tabby thread to create a scarf of incredible lightness and drape. A draft is provided in the Instruction Supplement.

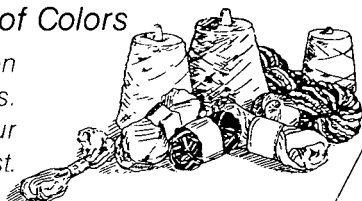


Mary Bently of North Vancouver, British Columbia, combined brilliant colors and jagged flame shapes in her summer & winter silk scarf, *Fireworks in the Park*, inspired by Seurat's painting "Sunday Afternoon on the Island of La Grande Jatte". Bright pattern wefts cycle as solid and then paired colors as the treadling blocks progress across the scarf. Mary used a technique described by Nancy Searles in *The Technique of Freeform Design*, changing sheds within each pattern pick (without removing the shuttle) to move the pattern weft from face to background and back again. Three different weights of silk warp yarn, dyed the same vivid turquoise as the very fine tabby yarn and set at 28 e.p.i., create a subtle textural counterpoint to the stronger summer & winter brick effect of alternating 30/2 silk pattern picks. See the *Instruction Supplement* for a profile draft and partial diagram of the design of this 12-shaft scarf.

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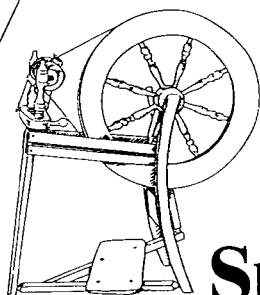


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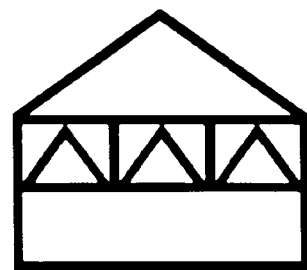
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Review: Generation II Version 2.10

by Patrice George

AVL's Generation II has been revised several times since its introduction in 1982, and it keeps getting better. The latest revision, version 2.10, sells for \$295. (Owners of earlier Generation II versions can purchase an upgrade for \$99.) Generation II version 2.10 is compatible with all IBM-compatible computers having a minimum of 512K RAM and works with either EGA or CGA color graphics.

Generation II specializes in the design and control of dobby patterns. Permitting 1500-pick weft repeats, it is especially useful in designing large-scale block patterns. Its ability to design and edit a pattern in a variety of ways is one of its best features.

Version 2.10 boasts many other useful features. Its data base allows the user to keep a complete record for each project: name, yarns used, threading, peg plan, warp, and filling (weft). A calculation sheet helps estimate warp and filling yardage requirements.

When version 2.10 is interfaced with a Hewlett-Packard Paintjet printer, a pattern can be printed out in any combination of 330 colors and in seven sets ranging from 96 to 10 e.p.i. Fabric designs requiring up to 24 shafts and up to 720 warp ends (at 96 e.p.i.) can be printed in realistic colors and sizes. (The computer screen is capable of displaying only 16 colors and only 140 ends of a pattern at a time.)

Version 2.10 includes help screens that can be accessed without exiting the program; Supersave

and Superload features, which allow all relevant data to be saved under the same name with a single command; a command in the program menu to delete unwanted files; and the ability to create twill patterns by entering only one bar of the pattern.

The data-keeping system and color printout option make Generation II version 2.10 a complete design system. While it serves the needs of professional designers and production weavers, the easy-to-use menu makes it suitable for home weavers and students as well.

For ordering information, contact AVL Looms, 601 Orange St., Chico, CA 95926. (800) 626-9615. To find a dealer who carried the Paintjet printer, call Hewlett-Packard at (800) 752-0900.

Patrice George designs interior fabrics and teaches at the School of Visual Arts in New York City.

Computer Bulletin Board Services

After receiving a number of inquiries about the computer bulletin boards, Fibernet and Weavenet, we asked originators Ron Parker and Ravi Nielsen to summarize their purposes and use. Says Ron Parker, originator of Fibernet, "A computer bulletin board is a socially acceptable form of eavesdropping."

Fibernet: The Third Dimension in Communication. Fibernet (a trademark of the nonprofit corporation Fiber Connections, Inc.) was designed to provide a forum where all fiber enthusiasts—from the producers of raw materials to designers of finished clothing and other prod-

ucts—can exchange their knowledge and their questions.

Like a physical bulletin board, Fibernet is a place where messages are made available and information can be exchanged. In addition, Fibernet users have access to files containing computer software. Most Fibernet files are available to all users. A question from one user often gives rise to a number of responses, just as would happen in a face-to-face meeting.

There is no charge to use Fibernet—you pay only the cost of the phone call. Because Fibernet operates 24 hours a day, seven days a week, you can choose times when phone rates are discounted.

How do you gain access to Fibernet? You need a computer, a modem to connect your computer to your phone line, and communications software to make it all work. Communications software is commonly included with a modem or as part of a larger software package. For just \$5, Fibernet will provide a package of easy-to-use software that's compatible with either IBM or Macintosh computers.

Your communications software will guide you through tailoring the program to your computer; you don't need to be a computer expert. Set the modem to 8 bits, 1 stop, and no parity. Set the baud level to either 1200 or 2400. Your modem S7 setting should be 60 or greater. If you need help, you can call the Fibernet voice line at (218) 583-2419 between 7 a.m. and 7 p.m. central time.

To connect (log on) to Fibernet, have your modem dial (218) 583-4337. Fibernet's modem will send a couple of audio tones when the connection is made. You'll be asked to enter your name, town, state, and a password for future identification. (After each entry, press the <enter> or <return> key.) You'll be asked to choose a download protocol—if

you're unsure about which one, choose X (you can change this later)—and to fill out a questionnaire for Fibernet's records. Your address and phone number remain confidential; only your name, town or city, and the state or province are made public. Then you'll see some legalese about the use of Fibernet. The sysops (system operators) of Fibernet will validate you as a full user within 24 hours.

After finishing the questionnaire, you'll get the Main Area menu. It looks complicated, but you can safely ignore most items. Enter **r1655** to read a short tutorial. Enter **n** or **rn** to see message #1. You can page through the hundreds of messages that follow by pressing <return> at the end of each message. Though you won't be able to leave your own message (except to Ron Parker) until you're validated, you'll get an idea of the wide range of topics addressed by Fibernet users. In practice, most users will transfer messages in compressed

packets and read/reply when off the phone to save money.

You can also explore other nooks and crannies of Fibernet. By entering **f**, you get the Files Area menu. Enter **dir** and follow instructions to get a description of all available files. Enter **m** to return to the Main Area menu. You can get on-screen help or leave a message for help from the sysop or other users; helping one another is the essence of Fibernet.

If you'd like more information, send a long SASE with \$0.52 postage to Fibernet, Rt. 1, Box 153, Henning, MN 56551, or phone the voice line during business hours.

Weavenet. Weavenet is a special-interest feature on the Goddard College ROS (Remote Operating System) bulletin board system. Ravi Nielsen programmed the Patternland software and designed Weavenet nearly two years ago, primarily to provide support for Patternland users. At the time, few Patternland users owned modems,

and Ravi chose not to advertise Weavenet. The service therefore became dormant until mentioned in the March/April 1991 *HANDWOVEN* ("What's All the Fuss about Computers?").

Weavenet is still available but continues to focus on Patternland software. Weavers wishing a more general bulletin board service should log on to the more active Fibernet.

To access Weavenet, set your modem for 8 bits, 1 stop, no parity, the baud level to 1200 or 2400, and dial (802) 454-7307. ROS will ask for your name and a personal password. You will be allowed to look around the communications system for 15 minutes, but will be excluded from Weavenet and many other areas until you request registration upon signing off. Leave a message for the sysop (Ravi Nielsen) and you'll be validated for access to Weavenet in a day or two. ROS is on line from 6 a.m. to midnight eastern time. ♦



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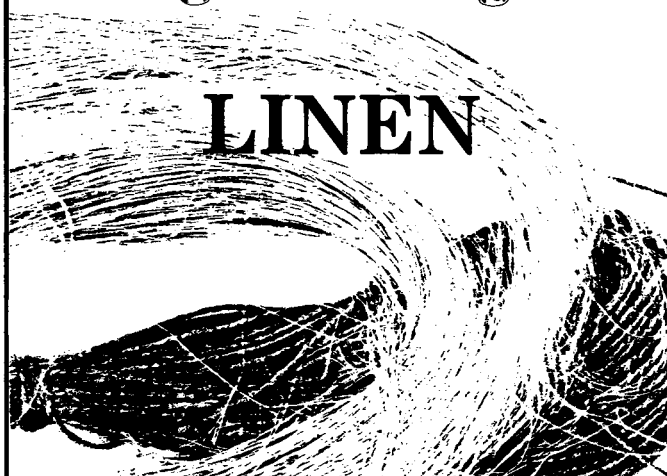
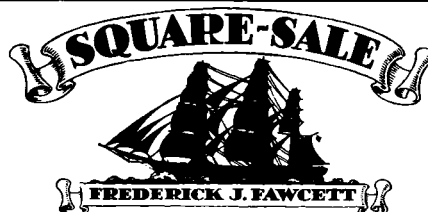
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Lionel Lambourne's *Utopian Craftsmen: The Arts and Crafts Movement from the Cotswolds to Chicago* covers much the same ground as Gillian Naylor's book, but its reference to utopian craftsmen promises much more. Unfortunately, the book doesn't quite measure up.

The reader is left with many unanswered questions. For example, why did Morris, Ashbee, and others reject the machine in favor of hand production instead of trying to ameliorate industrialism's dehumanizing grip? Why did men of wealth, such as Morris and Bernard Shaw, feel solidarity with the industrial peasants of nineteenth-century England—was it a sense of guilt, duty, philanthropy, or radical political commitment? What was there about the period 1850–1913 which gave rise to the utopian ideals of the Arts and Crafts Movement? What is there about our own time which rejects the idea of the need for a social conscience in the craft world?

The author even seems to celebrate this overthrow of a higher ideal among craftsmen: "The crafts have at last overcome their 'self-importance of being earnest', and can be enjoyed in their own right, without being confusedly mixed-up with Utopian worries about their role in an ideal society." Rather than rejoice in the loss of utopian concerns, I feel that we must mourn their passing, and strive to revive the hope and excitement of that time.

For a book which sets out to celebrate utopian craftsmen and their high hopes and ideals, its closing statement is disturbing: "Although the Utopian marriage of the words 'Arts and Crafts' is now dissolved, we can still admire the ideals, if not all the work, of those to whom the phrase gave inspiration. These ideals can best be put into practice by buying or commissioning the work of the living craftsmen of our day."

This advice may be fine for those not actively involved in craft pro-

duction, but what of the active craftsman and those of us who wish to feel that we are more than mechanical shuttle-throwers? Is there nothing in this world higher than economic survival? These questions bear thought and consideration. It is unfortunate that the author did not address them.

Unlike the three books just discussed, Gandhi's book *Khadi (Hand-Spun Cloth) Why and How* looks to the future. Published in 1956, eight years after his assassination, the book is a collection of his writings about handspinning and weaving and the role these arts would play in the liberation of India. Gandhi explains how the industrialization of India was the principal cause of impoverishment and enslavement of the nation. Mass unemployment resulted from the loss of traditional jobs, and the Indian nation lost control over its economy due to the importation of cheap woven goods from the mechanical looms of Lancashire. Gandhi sought to alleviate this dire situation by encouraging handspinning and weaving among India's starving millions. He makes the case for the use of the spinning wheel and handloom and indeed all tools which facilitate hand production, tools which will not enrich the few at the expense of the many, and he reminds us that any system, be it economic, social, or political, is justified only so long as it "answers life's vital needs."

Although India in the first half of the twentieth century differs greatly from our world in its closing decade, Gandhi's thoughts on industrialism and its effects on the human soul are as valid in our time as they were in his. He sought throughout his life to give his philosophy of human liberation a practical basis for action. *Khadi* is part of his blueprint for the future.

Books are wonderful things, for they can open whole worlds of thought to us. These four books reveal the artisans of the past to have been social dreamers as much as they were skilled technicians and

artists. They challenge today's craftsmen to look at their work within the context of a world faced with environmental collapse, widespread starvation, and nuclear annihilation. We are no longer permitted the luxury of blissful ignorance of the real world outside our studio walls.

Lucie-Smith, Naylor, Lambourne, and Gandhi dare us to define the primary goal of our work. For the great artisans of whom they write, the dream was to produce the earthly paradise which would be available to *all* and, in Gandhi's case, this meant a society free of violence, untruth, and injustice. This vision was the touchstone against which all things were measured.

The authors remind us that to become enmeshed in issues (such as the future of the craftsman and the crafts, the superiority of hand over machine production, the necessity of bridging the gap between the objet d'art and the utilitarian piece) without first defining our primary goal is to become forever lost in confusion and debilitating argument.

For those wondering about the "why" of it all, any of these books could become the port of exit on a fascinating voyage through our craft world. ♦

Ian Hepburn lives, weaves, and teaches music in Vankleek Hill, Ontario, Canada. His special interests are the social role of the craftsman and world disarmament.

Further Reading

Gandhi, Mahatma. *Khadi (Hand-Spun Cloth) Why and How*. B. Kumarappa, ed. Ahmedabad, India: Navajivan Press, 1959.

Lambourne, Lionel. *Utopian Craftsmen: The Arts and Crafts Movement from the Cotswolds to Chicago*. New York: Van Nostrand Reinhold, 1982.

Lucie-Smith, Edward. *The Story of Craft: The Craftsman's Role in Society*. Ithaca, New York: Cornell University Press, 1981.

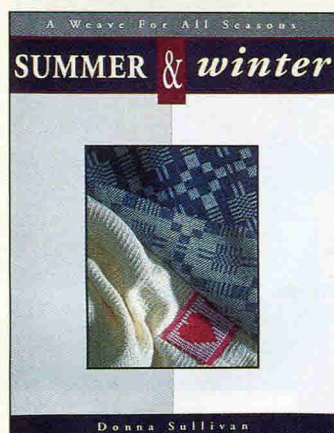
Naylor, Gillian. *The Arts and Crafts Movement: A Study of Its Sources, Ideals and Influences on Design Theory*. Cambridge, Massachusetts: M.I.T. Press, 1971.

INTERWEAVE PRESS BOOKS

Looking over old records the other day, we were surprised to find 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



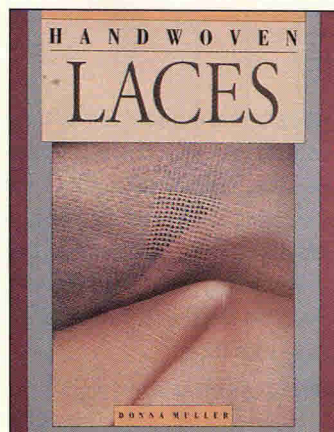
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HANDWOVEN LACES* Donna Muller

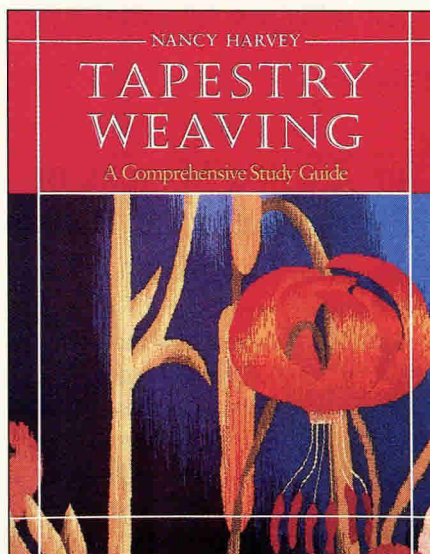
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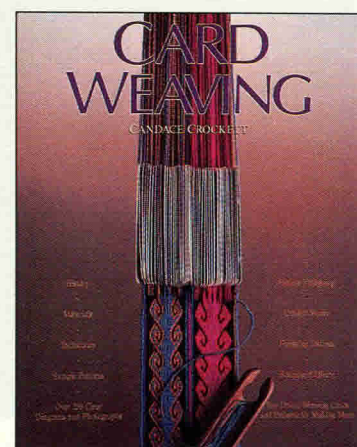
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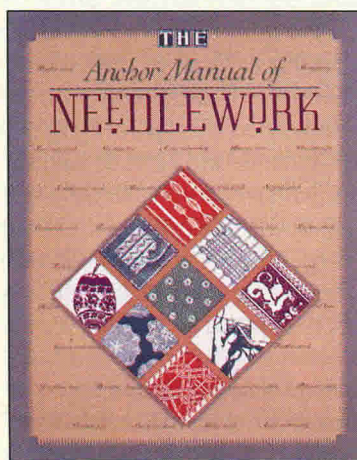
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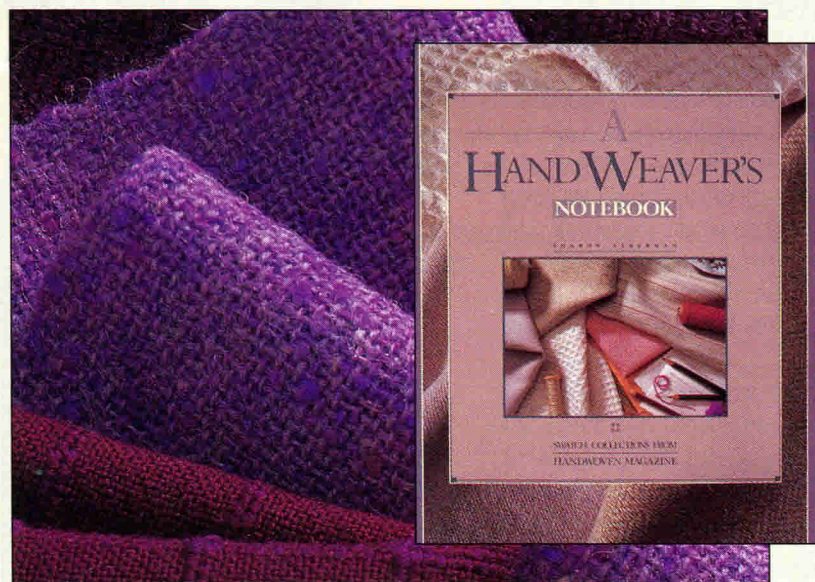
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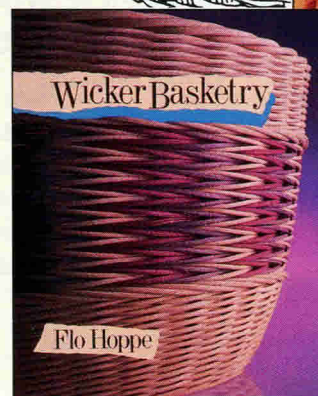
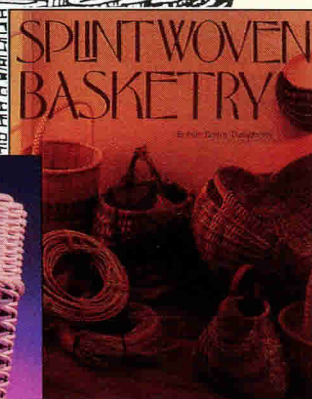
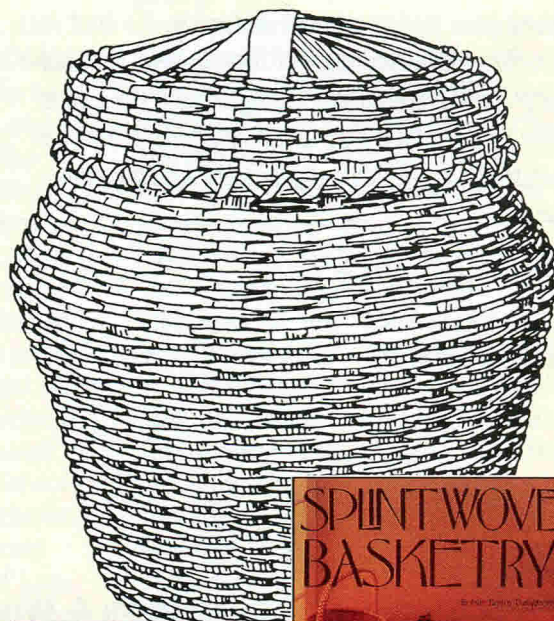
Sharon Alderman

We've been fans of Sharon Alderman for years. Not uncommonly, when one of her new seasonal swatch collections arrives, we gather around and wonder *how* she knew to put that perfect color accent or clever little interlacement in *just* the right place. A *Handweaver's Notebook* gathers her first twenty fabric collections (with complete instructions) in one handsome volume, and shares her very personal thoughts and experiences as a weaver and designer. A fine reference and a good read.

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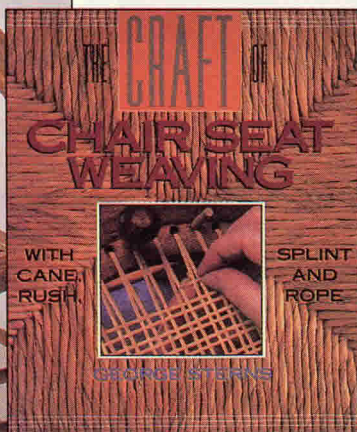
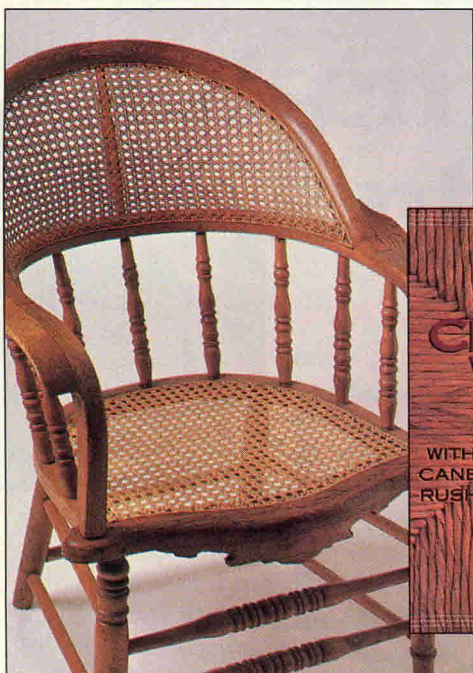
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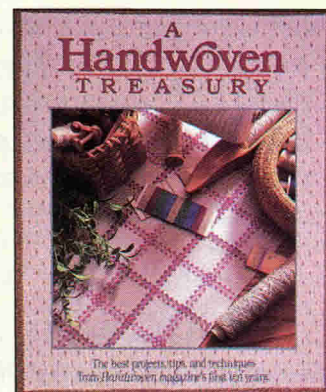
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Wertenberger has clearly been thinking through the ideas in this book for many years, and the result is the most relaxed, informative, and useful book I've ever seen on the subject.

—Threads Magazine

This handy sized "treasury" is just that. A great book, especially if you like to weave items that can be used and appreciated daily. . . . This book would make a nice gift to a practical weaver and represents good value.

—Hand Weavers and Spinners
Guild of New South Wales



A HANDWOVEN TREASURY

Jane Patrick, editor

We celebrated *Handwoven's* tenth anniversary in 1989 by pulling together fifty of our very favorite projects, mostly from early issues. It was a relief to see how well the designs had held up, a challenge to update the instructions for currently available yarns, a trip down memory lane recalling the crazy things that happened during photography sessions. If you missed some of the early issues, here's a chance to catch up.

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FINISHING TOUCHES FOR THE HANDWEAVER

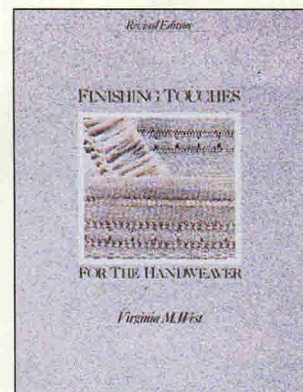
Virginia West

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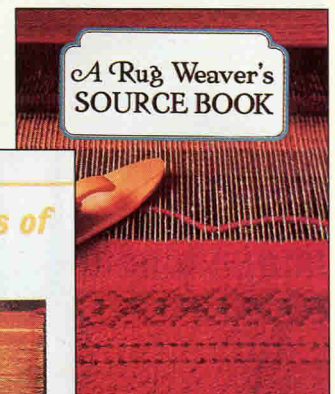
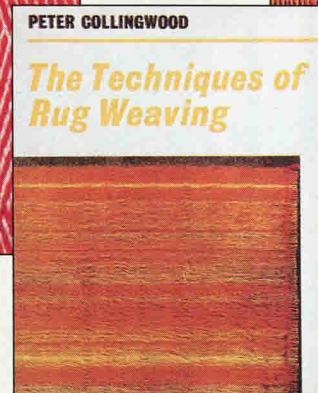
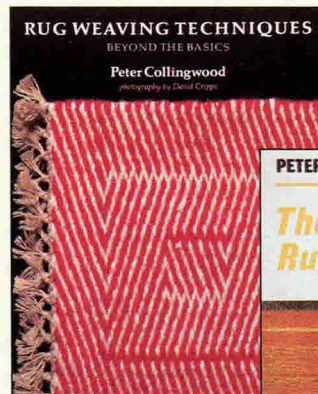
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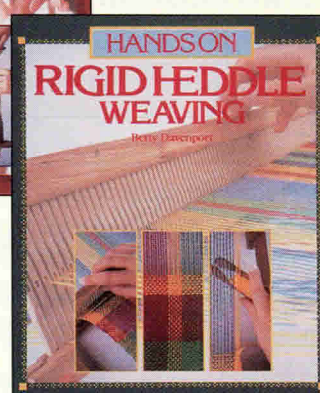
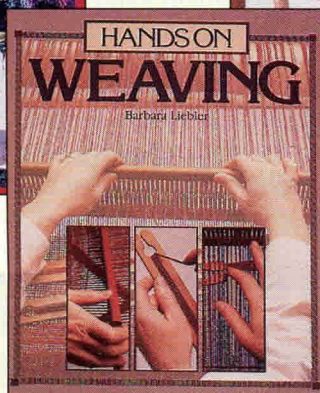
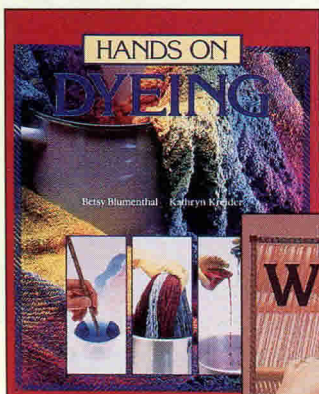
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Beginner's Corner

Broken Warp Threads: Prevention and Cure

by Margaret Gaynes

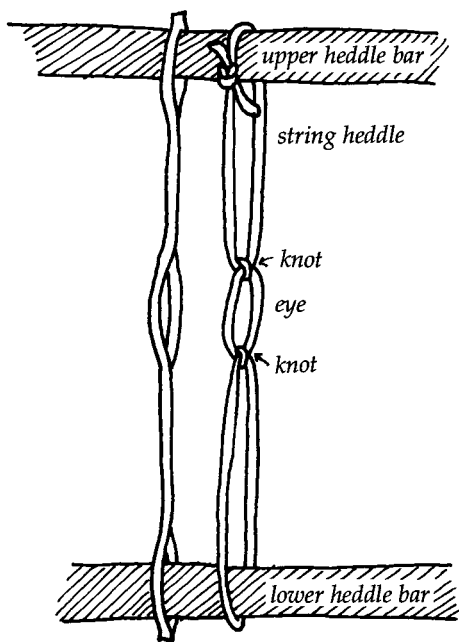
Broken warp threads can turn a well-planned project into a frustrating ordeal. The most common causes of broken warp ends are weaknesses or flaws in the warp yarn, uneven tension, and excessive abrasion. For the most part, you can avoid these situations with a little prior planning, and if a warp thread does happen to break, you can easily fix it yourself.

Check for weaknesses or flaws in the warp as you measure it at the warping board. Feel the yarn as it runs through your fingers, feeling for knots or large, poorly spun slubs. If you feel something unusual, stop and cut out the section of warp from the flaw to either the beginning or the ending peg of the warping board. Knot the two ends of yarn together so that when threaded on the loom the knot will be in the loom waste at the front or back apron rod. (When your yarn source runs out, tie on a new ball in a similar fashion at either the beginning or the ending peg.)

Take care to keep an even tension as you wind the warp onto the back beam. Before you begin to weave, check that all ends are evenly tensioned by patting the warp with your hand behind the heddles. If there are some excessively tight or loose ends, adjust the tension by retying the warp bundles onto the apron rod.

You can help prevent warp abrasion if your heddle eyes and reed openings are large enough for the yarn to move freely. If you plan to use a heavily textured or slubby yarn, pull a sample of it back and forth through the heddle and reed

you've selected to see if the yarn is caught or abraded. If the heddle is too small, substitute a string heddle



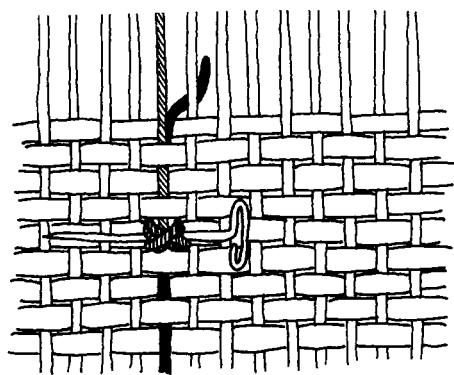
with an opening large enough to accommodate the slubs. If you use regular heddles and the yarn occasionally catches, advance the warp slowly as you watch for bending heddles and feel the warp for excessively tight threads. Ease the slubs gently through the heddles by hand.

If a thread catches in the reed, choose a reed with larger dents. For example, 2 ends threaded per dent in a 6-dent reed will have more room than 1 end threaded per dent in a 12-dent reed.

If your selvedge threads tend to fray and break, your warp is probably drawing in too much and abrading in the reed. Sleying double selvedge threads or using a floating

selvedge will add strength to the edge threads.

If a warp thread does break, you can repair it with a 2-yard length of the same thread. Pull the broken thread to the back beam, sleying the new thread through the vacant dent and heddle. Darn the repair thread into the fabric, overlapping the broken thread for about an inch until the new thread is secured. The length of the overlap depends on the thickness of the yarn and the weave structure. A fine yarn woven in plain weave will be secure with less overlap than is required for a heavier yarn with long floats. To anchor the new thread, insert a pin (T-pin, tapestry needle, or straight pin) in the fabric perpendicular to the thread and wind the thread around it in a figure eight.

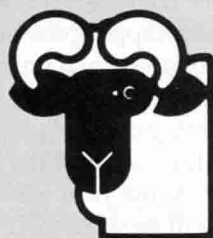


The repair thread can be either tied to the broken warp thread or weighted individually. To tie it, pull the yarn so that it's under tension and join the old and new threads with a bowknot at the back beam. Check that the repair thread has the

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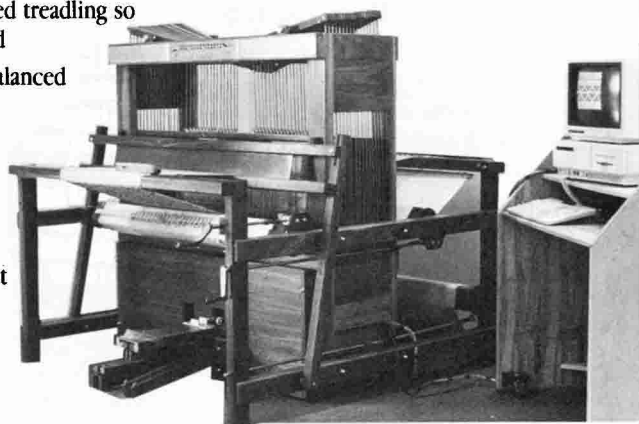
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same tension as the rest of the warp by raising the shaft it's threaded on and patting it. To weight a warp thread individually, I roll it into a ball and put it in a plastic film can with enough weight (I use coins) inside to give just the right tension. The film can simply hangs behind the back beam. This method works especially well if you decide to completely replace a thread and not pick it up again later such as when a thread is the wrong color or breaks repeatedly. (If you choose to completely replace a warp end, the length of the new end should be about a yard longer than the remaining warp so that the new end will extend over the back beam.)

Weave until the warp has advanced far enough that the broken warp thread (which has been hanging off the back beam) is long enough to reach through the reed and overlap the woven fabric by about 6". As you advance the warp, you may need to move the bowknot or weight. When you're ready to restore the original warp thread, loosen the repair thread and pull it out of the heddle and reed. Resley the original thread through the heddle and reed and darn it in, overlapping the repair thread as before. Tension the thread, securing it with a pin. The tails of warp ends can be trimmed when the fabric is off the loom.

Remove the pin after you've woven enough fabric so that the interlacement holds the thread in place. In any event, remove it before it winds in around the cloth beam so that it won't snag another layer of fabric or snag you when you're pulling your completed fabric off later. ♦

Margaret Gaynes is a frequent contributor to HANDWOVEN. She lives in Cupertino, California.

Learning to Weave in 1941

by Margaret Sheppard

PERHAPS IF I had lived in the Northeast, or Michigan, or the Los Angeles area, becoming a weaver would have been much simpler and therefore less challenging, and each small victory far less exciting. But I lived in a very small town in Louisiana, "about ten miles sorta northwest along the river (the Mississippi) across from Natchez." Although they did find some oil there, nothing else ever happened to distinguish it. It was there that I decided that if I wanted to weave (and I *did*), I had better get started. When I was a child, my grandmother's washwoman had a loom. She wove rugs. I had seen a loom at school and several in Gatlinburg, Tennessee, on a vacation trip, so I knew what I was looking for.

In *McCall's Needlecraft Magazine*, I found a tiny advertisement briefly describing a loom to weave rugs on. I had seen more sophisticated things in Gatlinburg, so I searched further. Magazines back then never mentioned weaving, and people in general didn't know what I was talking about.

I became the official dealer for Bernat's yarns in the parish. While going through literature they had sent me, I found *looms*, real live looms. The one I could afford was a 20" table loom. I ordered it immediately. My good friend Lillian, the parish librarian, requested every book she could find on weaving. I was underwhelmed with three very technical books. The most understandable one (I knew some of the words) was Luther Hooper's classic, *Hand Loom Weaving*.

Then came the day when Lillian brought me Mary Meigs Atwater's *Shuttle-Craft Book of American Hand Weaving*. Almost before I had looked at it, I ordered my own copy.

Then the loom arrived; fortunately it was assembled. My father said that for an additional \$7, I should have ordered the stand and treadles to convert it to a floor loom, and he gave me the \$7. I worked with it as a table loom for about a month, and then everything happened at once. My Atwater book came, the loom stand came (a miracle: it was just after Pearl Harbor and everything had slowed down), and my son arrived. I took the book to the hospital with me and practically memorized it during the twelve days they insisted that I stay there, in bed.

Finally, the baby, the book, and I rejoined the family (proud papa and two darling daughters), and after routines were established and I had a little free time, I became really serious about weaving. The most excitement in town was a Woman's Club meeting every two weeks, so I had no real distractions other than being a dutiful wife and mother.

The time was a great blessing, but how to best put it to use was a problem. My only contact with a weaver was through letters to Mrs. Atwater. She never seemed to be too busy to answer my questions, and she sent me tear sheets from her publications and diffidently suggested that I might be interested in her *Shuttle-Craft Bulletin*. I was. I didn't understand a lot of it, but eventually I found the information of great value.

Two things powerfully influenced my weaving: Mrs. Atwater's technical approach and the impossibility of getting wools, silks, or very much of anything because of the war. The available cottons and linens were very fine, and the color was usually natural. By the time supplies were on the market again, I

had learned to love fine threads and intricate threadings. Color can make plain weave into a work of art, but plain weave in 20/2 natural unmercerized cotton is a bit dull, no matter how perfect the beat!

Eventually more books were published—slowly. Marguerite Davison's *A Handweaver's Pattern Book* was a real treasure to me. I hadn't dreamed of so many ways to weave. I heard of a few bulletins and subscribed to them and learned from each of them. Not only were supplies scarce, but they were almost unadvertised, at least in publications I had access to. I could and did order from Bernat and found their weaving supplies excellent. Novelty yarns such as thick-and-thin, slubs, bouclés, mixed fibers, chenille, and metallics were difficult to find. Local shops stocked almost nothing suitable for weaving—not even carpet warp—so I consoled myself with learning about Bronson lace, twills, overshot, and summer & winter, using the yarns I could get from Lily, Contessa, Bernat, and a few other companies.

I think that living in the hinterlands was at least partly to blame for the difficulties I had in finding yarns, books, and kindred spirits. It was very hard to find any information about multiple-shaft anything. Eight shafts seemed to be the top limit for a handweaver and, judging from published articles, an eight-shaft weaver was a rarity.

In 1946, we moved to Houston. The second summer we were here, I met another weaver, Thurman Hewitt, an architect. He was conducting weaving classes for a few beginners. After his first class "graduated", he proposed establish-

—continued on page 41



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Her Days

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



Her Weaving

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

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

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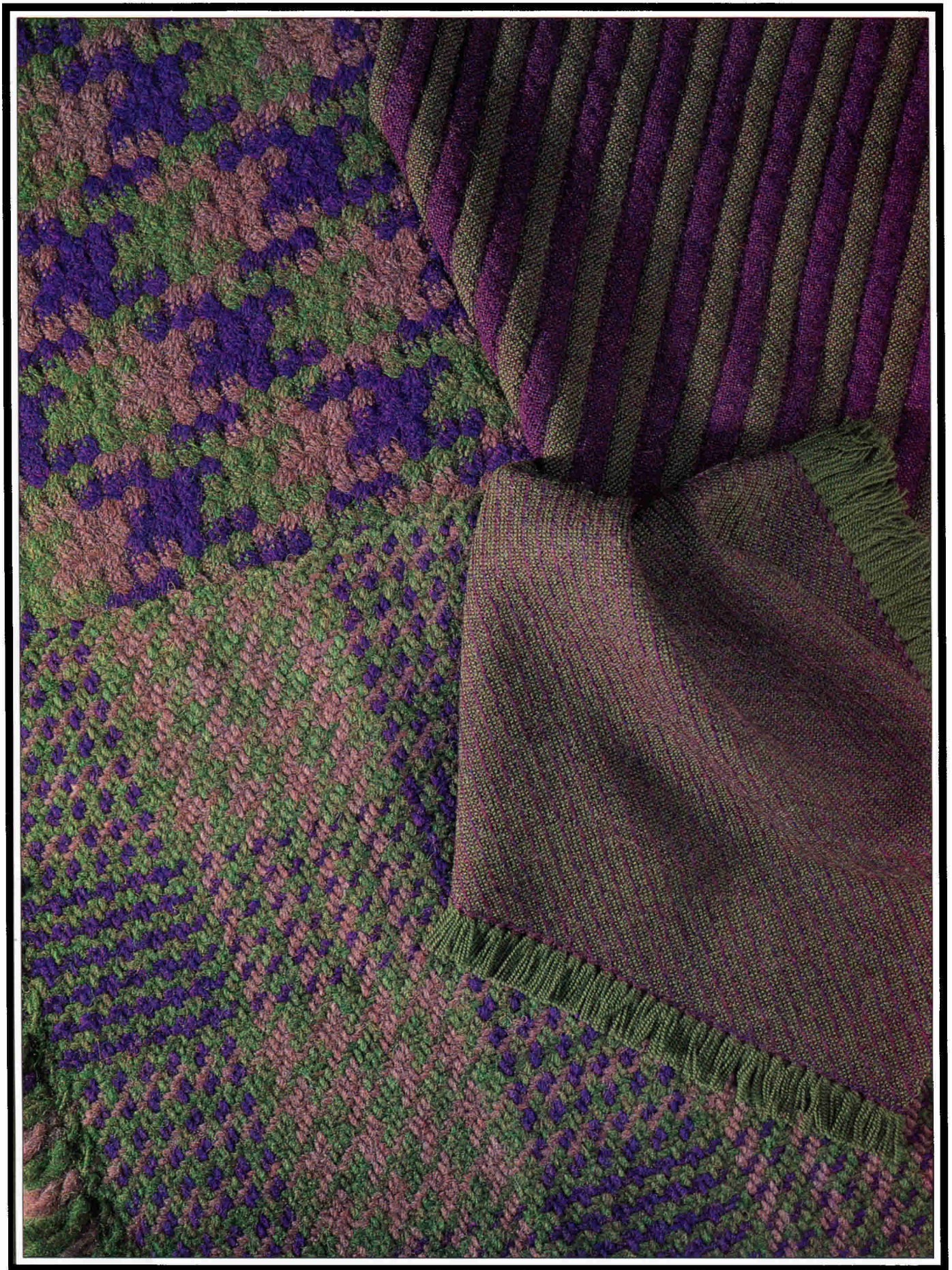
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Autumnal colors reflected in the first plants of spring

Swatch Collection #24

by Sharon Alderman

THE WINTER OF 1990–91 was especially cold in Salt Lake City, producing frozen pipes in December and shrubs and trees that failed to leaf out in spring. When the snow in my back yard receded temporarily in early April, I went out to take roll call.

After the first frost, I had trimmed back the dead foliage from the perennial herbs, but I knew where they were so I brushed back dead leaves to see if there were signs of life. The oregano was still sleeping, ditto the mint, but when I came to my anise hyssop (*Agastache foeniculum*), I got a surprise. There was a rosette of deep purple leaves around the stubs of last year's stems. The contrast of the deep purple with the gray-brown of the soil and the paler gray-brown of dead stems was riveting. I couldn't get it out of my mind.

Every few days I returned to look at it again. As the light began to work on the chlorophyll in the leaves, green began to appear. At first, there was just a hint of green;

then the amounts of green and violet were nearly equal—purple veins in purply green leaves—looking almost iridescent. Finally, the green took over, except on the backs and tips of the newest leaves. Now the plant is quite green, fragrant, and growing rapidly. Late in the summer, spikes of fuzzy lavender flowers will hint at the spring surprise to come.

Most startling for me was seeing such an autumnal combination of colors in early spring. As I was thinking about this collection of fabrics, the colors I couldn't seem to forget kept intruding. I went into the garden, picked some leaves and took out yarn sample charts to see how close I could come to what I had in hand. I was able to find *exactly* the purple, green, and grayed browns I saw in the garden.

I've seen coats for fall 1991 made of plaids constructed of huge threads. The magnified plaids are bold and colorful. The construction is simple, with few seams, no lining, and a binding of strips of leather or suede. The first fabric in this collection is intended for just such a coat.

The second fabric is intended for an outerwear jacket. This woolen fabric is highly textured with warp and weft floats as well as areas of plain weave for stability. The pattern is bold, calling for a simple cut.

The third fabric is intended for a skirt or a suit. I wanted to capture the look of the leaves as the green began to appear, when the veins were still purple but the rest of the leaf was iridescent purple and green. The twill shown here has a three-end float (purple) in a field of plain weave. The back of the fabric shows more green and could be used as a trim if desired.

The fourth fabric is intended for a cardigan jacket to be worn under a topcoat. The strong vertical stripes are made by weaving a Bedford cord. Originally, I had planned to cross the green merino stripes with green heather and purple merino with purple heather. The sample I made using that weft order was very striking but too strong. I crossed both stripes with green and then with purple to see which I preferred. Crossing both green and purple with purple heather softened the green and provided better color coordination with the rest of the collection.

So, here you are—an autumnal surprise seen at the beginning of spring. A souvenir of April to take you through the fall and winter. ♦

When Sharon Alderman isn't designing and weaving fabrics in her Salt Lake City studio, she's teaching workshops around the country. A collection of Sharon's first 20 swatch collections, A Handweaver's Notebook, is available from Interweave Press.

Swatch Collection #24 by Sharon Alderman. From top left: fabric #1 for a simply cut coat, fabric #4 for a lightweight jacket, fabric #3 for a suit or skirt, and fabric #2 for an outerwear jacket. See the Instruction Supplement for weaving details. Yarns courtesy of Harrisville, Halcyon, and JaggerSpun.

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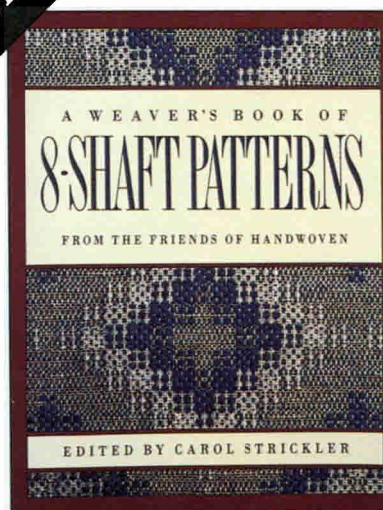
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Coming
Soon



THE WEAVER'S BOOK OF 8-SHAFT PATTERNS From the Friends of HANDWOVEN

We've been getting lots of inquiries about *when* the book we're all waiting for will actually be available. Believe me, we're as anxious as you are. Our little book team—editor Carol Strickler, technical assistant and draft inputter Yezhen Li, plus a small army of assistants—is working as fast and furiously as it possibly can to meet our September deadline. Though the work is exhaustingly detailed and tedious (we wouldn't wish this job on our enemies), we are kept going by the wonderful samples, knowing that these exciting patterns will soon be a book that we all can use and enjoy.

As I write, Yezhen is printing final drafts, Carol and Katie are proofreading what's been done so far, Marc is starting final page makeup, and I'm trying to keep up.

A Weaver's Book of 8-Shaft Patterns will feature black-and-white photographs of more than 1000 swatches on 240 pages, and will sell for \$36.95. It will be available in late November.

As I think about this project, begun more than two years ago, I continue to be thankful to HANDWOVEN's readers who took up the plea to contribute to this resource which will benefit 8-shaft weavers all over the world.

In anticipation,

Jane

Jane Patrick, coordinating editor

1941

(continued from page 35)

ing a weavers' group that would provide mutual help and exchange of knowledge. We started with five people, and now, 40 years later, Contemporary Handweavers of Texas, Inc., has members from most states and some foreign countries. With the enlarging of the group came knowledge of weaving, sources of materials, critique of our work through shows, and friendships.

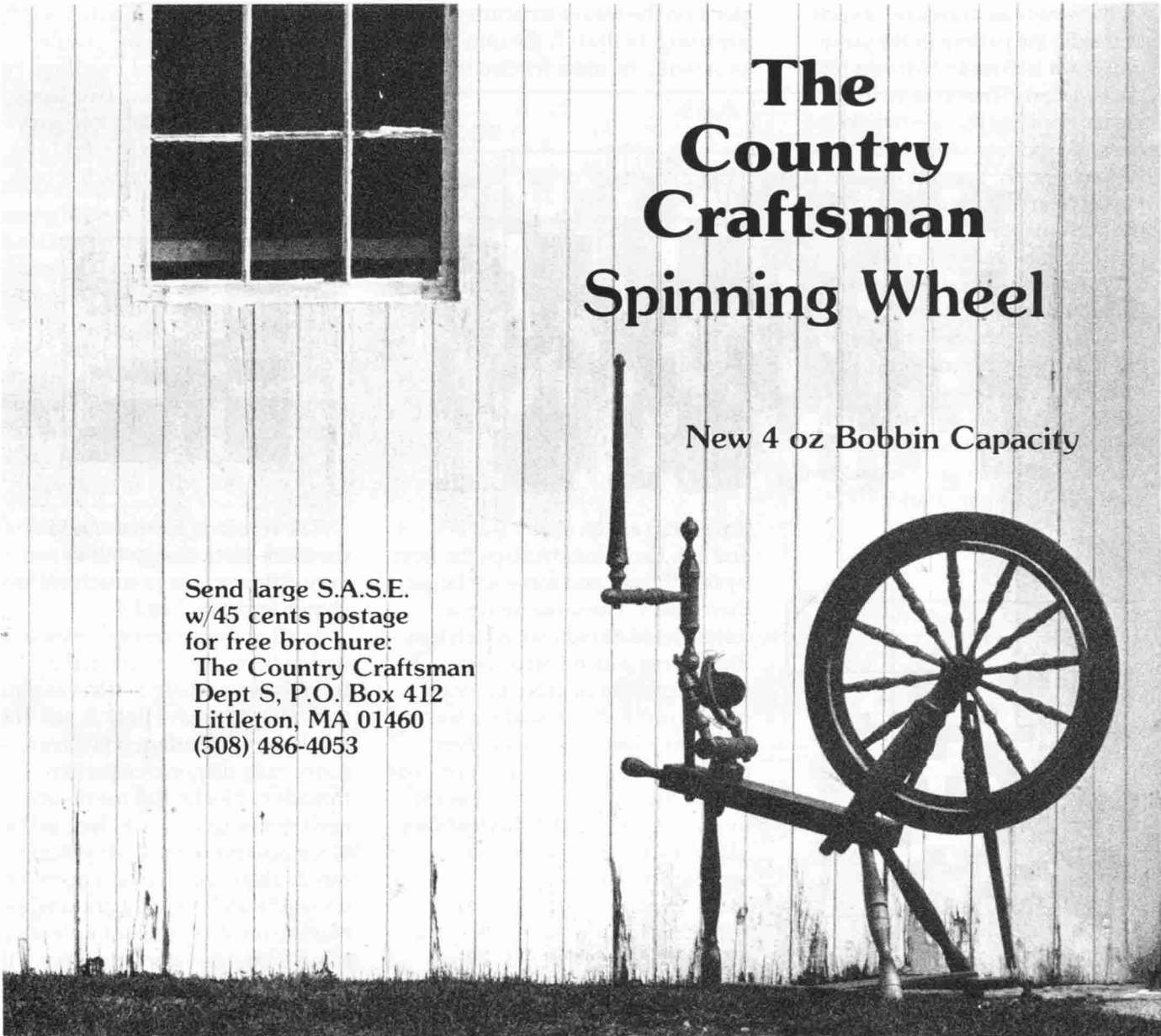
Weaving during the fifties was very colorful but not too distin-

guished otherwise. I often heard it said that all you needed to know was how to thread twill (on four shafts), and the fabrics tended to reflect that thinking. The sixties were better, as were the seventies. The eighties saw a great surge in complex weaving, rediscovery of ancient techniques, and a gratifying return to finer yarns. There also seems to be a greater respect for craftsmanship.

I think there is room for hand-thrown, hand-treadled weaves, as well as for all of the newer develop-

ments: computerized looms, dob-bies, and fly shuttles. I just hope that none of the techniques that bring satisfaction to weavers ever has to disappear. ♦

Margaret Sheppard still lives in Houston. Her special love and area of expertise are in weaving linen. Margaret was one of the founders of the Contemporary Handweavers of Texas and is a lifetime member of that organization. She has recently self-published a new book, Patterns—MSS (Miniatures), a collection of name drafts based on events in her life. An excerpt appears on page 81.



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"TROMPT AS WRIT"?

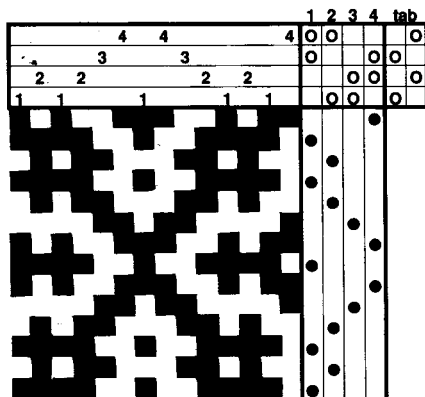
by Carol Strickler

"What does it mean," asks a bewildered weaver, "when the instructions say 'trompt as writ' or 'weave as drawn in'? I'm confused!" If you, too, have asked that question and come to the same conclusion, you're not alone. The answer is more complex than you might think.

To "weave as drawn in" means to treadle the pattern in the same order as it is threaded (drawn into the heddles). "Trompt as writ" means the same thing—treadle in the same order as written. But confusion creeps in because this can mean either *literally* or *in units*, and the outcomes of those two interpretations can be very different.

"Literally as drawn in" means that you number the treadles of the tie-up and use them in the same order as the shafts are used in the threading. This form of "as drawn in" (ADI) is most often used with twills and twill-based weaves. Consider the little four-shaft repeat twill with a 2/2 tie-up in draft 1:

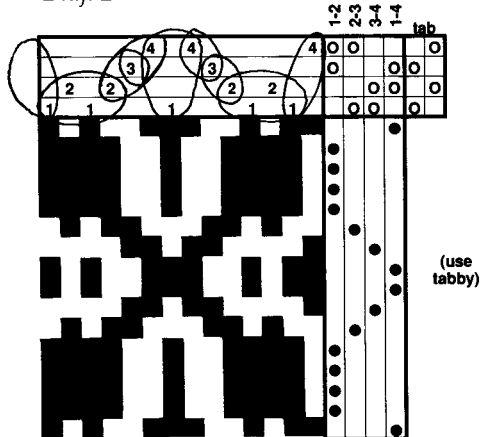
Draft 1



It is treadled literally ADI; notice that the treadling is a copy of the threading.

"Unit (or profile or block) as drawn in" means that you weave the units or blocks of the pattern in the same order and proportion as the units or blocks are threaded. This is what is *usually* meant when a pattern tells you to weave ADI. The units that you will use will depend on the weave structure you are using. In draft 2, the same repeat twill, the units (circled in the

Draft 2

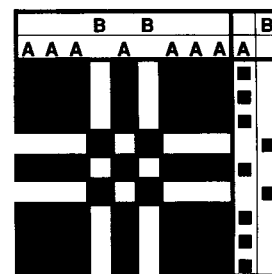


threading) are on shafts 1-2, 2-3, 3-4, and 1-4. Each unit overlaps the next by one thread, and some are larger than others. The same tie-up is renumbered to indicate which treadle weaves which unit as weft pattern. (Note that in order to weave pattern on shaft 1-2, shafts 3 and 4 are lifted.) The treadles are then used in the same order and approximately the same proportion as the units were threaded. (This treadling requires a tabby pick after each pattern pick because some pattern sheds are repeated in succession.)

Notice the difference in the resulting weft drawdowns. The literal treadling is a repeat twill in both warp and weft directions, while the

unit treadling results in an overshot weave.

If your threading is a block weave, instructions to treadle ADI almost always mean to use the unit form, not the literal form. Different weave structures have different units or formulas for determining what this will mean in actual shaft-by-shaft and treadle-by-treadle threading, tie-up, and treadling. For example, the following two-block pattern would translate into summer & winter or into M's & O's as two very different drafts, but both "treadled ADI".



The resulting fabrics would be the same block design but in two very different weave structures as shown in drafts 3 and 4.

In all of the above examples, a tie-up has been used in which the "A" treadles weave only block A as pattern, the "B" weave only B, etc. The resulting ADI pattern will have a connecting diagonal of pattern threads or blocks. But the tie-up need not be so direct. In fact, in the block designs of most early American double-weave coverlets, the tie-up was usually *not* straight single-block form. A typical example of this is Mary Atwater's draft No. 210 in *The Shuttle-Craft Book of American Hand-Weaving*:

[illegible]

A	B	C	D
			D
		C	
	B		
A			

A	B	C	D
			D
C	C	C	
	B	B	
		A	

So what do you do when the pattern says “weave ADI”? First, see if you can determine whether it means literally or in units (usually the latter). If the answer is “literally”, simply use the treadles in the order of the threading. If the answer is “units”, determine what constitutes “units” in the weave structure you’re using and treadle them in the same order and proportion as they occur in the threading. Either way, you’ll have “trompt your pattern as writ”. ❖

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

Figure 1 displays a sequence of 16 panels arranged in a 4x4 grid, illustrating the evolution of a pattern over time. The top row shows the initial state, which is a simple black square in the center of a white cross. The subsequent rows show the pattern spreading and evolving into a complex, fractal-like structure. The bottom row shows the pattern filling the grid, with the central square remaining black and the surrounding area becoming increasingly complex.

A black and white photograph of a textile pattern. The pattern consists of a repeating grid of stylized, eight-pointed star or snowflake motifs. Each motif is composed of small, dark, rectangular or square elements arranged in a symmetrical, cross-like pattern. The motifs are arranged in a regular grid, separated by thin, light-colored lines. The overall effect is a dense, textured, and highly geometric design.



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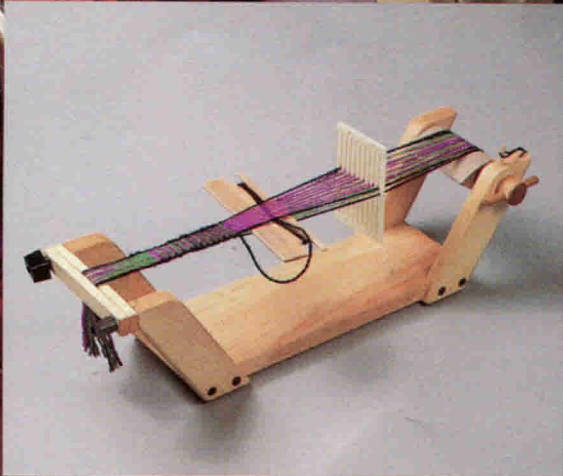
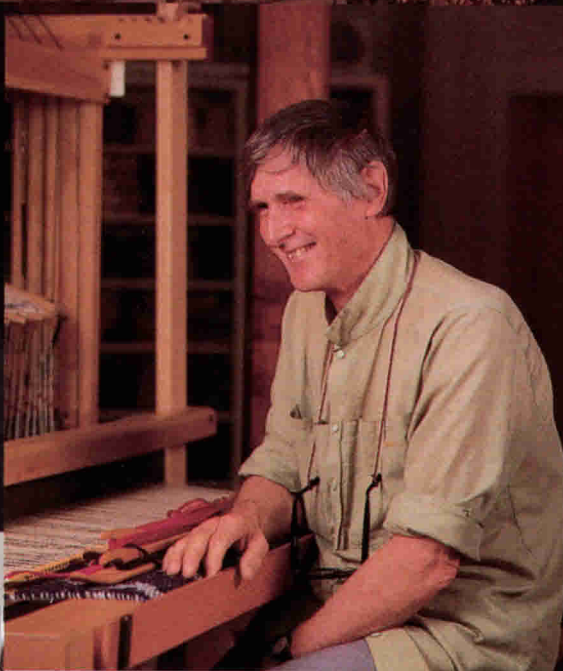
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Recycled ♻️ Weaving

**Bring new life to
rags, thrums, and odd-colored yarns.**



*Left: Waste not, want not is the admonition exemplified by this **Third-Time-Around Jacket**; Betty Davenport used rag weft strips from old cotton shirts that she'd recycled years before from some outdated skirts. Bright hues of cotton and cottolin in the warp accent this lively log cabin weave. Betty wove this 26"-wide fabric on her rigid heddle loom using two eight-dent rigid heddles, for a warp sett of 16 ends per inch. The button covers were woven from coordinating lighter-weight cotton. See the Instruction Supplement for weaving details.*

*Opposite: Using coordinating fabrics for rag strips is a winning way to achieve contrast in a fabric. Here, Dixie Straight combines two light-weight coordinates, one dominantly blue and the other dominantly white, for a crisp Scandinavian look. Alternating warp ends of white and two shades of blue add to this plain-weave fabric's vitality. Dixie wove the ends of the mat in weft-faced plain weave using one of the warp yarns as weft. Hemmed ends make a tidy finish. Instructions for **Simple Rag Mats** are in the Instruction Supplement.*



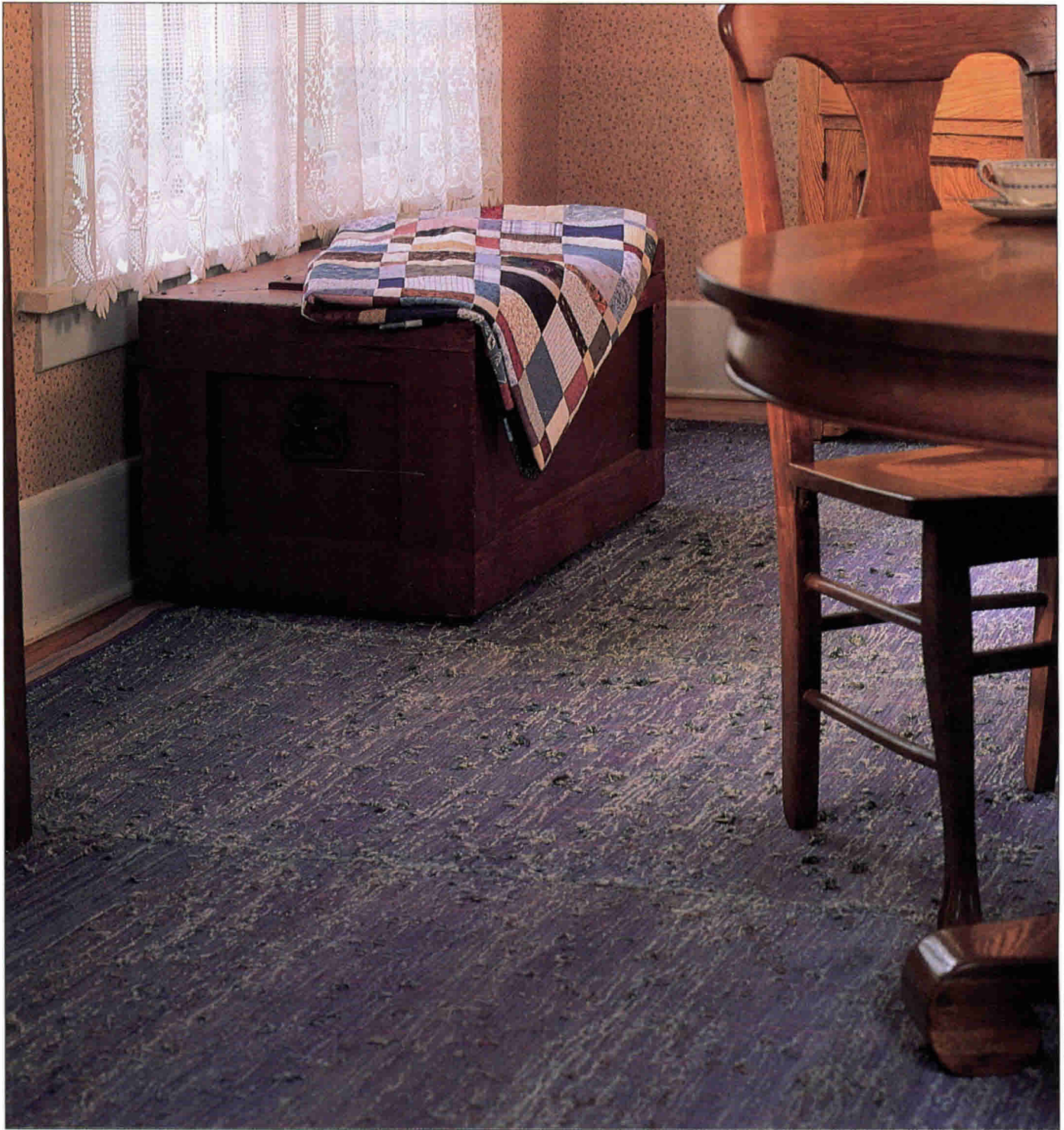


PHOTO: PERRY STREUSE

Judy Yamamoto's room-size rug is at home in her friend's dining room. Judy used 8/4 cotton carpet warp set at 12 e.p.i. and about 75 pairs of blue jeans to weave four 3'-by-9' panels. A figure-eight (baseball) stitch was used to sew the panels together, and the outer edges were bound with 2"-wide warp-faced bands in colors that coordinated with the dining room wallpaper. In exchange for this rug, Marianne sewed the quilt shown for Judith. No instructions given.

*Nearly one hundred blue jeans are
recycled into a room-size rug.*

A Room-Size Rag Rug

by Judith Yamamoto

IT ALL BEGAN in the summer of 1989 when I agreed to weave a room-size denim rag rug in exchange for a wall hanging from my quilter friend, Marianne. The rug was to cover an 8'5"-by-11'9" piece of particle board in Marianne's 9'5"-by-12'9" dining room. With so little room for error, too big would be as bad as too small.

I guesstimated that I'd need about 100 pairs of blue jeans and put the word out that I was accepting donations. In surprisingly little time, I had more than enough—and at no cost! To save time, I decided to cut each leg spirally into a single 1"-wide strip, which was just enough to fill a shuttle. The side seams left bumps that added an interesting texture to the rug.

Though I wove a 2'-by-3' sample, it was insufficient to determine the amount of denim required (between 55 and 115 pairs of jeans, depending on whether I calculated for length or weight) or to prepare me for the more-than-20-percent take-up there would be on the final weaving. The sample did demonstrate that 8/4 cotton carpet warp woven in plain weave would work well at 12 e.p.i.

From experience I knew that the take-up on rag rugs is tremendous. Every book I consulted gave a different value, with an average of about 20 percent. I decided that a 15-yard warp would certainly provide 12 yards of woven fabric which could be cut and assembled into three 12'-by-3' panels.

Allowing 1" to every foot for take-up, I calculated that a length measuring 13' on the loom would measure 12' off the loom. But just to be safe, I wove the first panel to 160", adding an extra 4". After carefully cutting the panel from the loom and laying it out to relax overnight, I measured it. To my dismay, it measured only 11'6"—3" shorter than the minimum acceptable length. I should have realized that 1" per foot is less than 9 percent; the take-up on that first panel was closer to 15 percent. I was much relieved when the second panel,

woven to 166", measured 11'9" after off the loom—precisely the right length.

Emergency recalculations showed that the original 15-yard warp wouldn't be long enough for a third panel. I measured a new 10-yard warp, allowing for two more panels, each 180" long, tied it onto the remnant of the previous warp, and began weaving. Unfortunately, in my haste, I measured incorrectly and the first of these, when cut off and relaxed, was 13 feet long! Because I was certain that I'd allowed enough warp to weave a fourth panel, I was distraught when the warp ran out after just 9 feet. So there I was, with four panels, only one of which was right.

Fortunately, my husband, with his mathematical mind, came to the rescue. He pointed out that by turning the design 90°, I could make four 3'-by-9' panels instead of three 3'-by-12' panels.

It took me about two weeks to assemble the rug, nearly as much time as it had taken to weave. I sewed the panels together using a large yarn needle and double lengths of the warp yarn. I marked the edges of each panel with pins at 1-foot intervals and butted them together with a figure-eight (baseball) stitch, taking care to keep the pins matched and skipping an occasional weft loop when necessary to avoid distorting the seam.

I discovered that I could tame the tendency of the selvages to ruffle by pulling the slack out of the selvage thread. I started near the center of a panel, pulling about 2" at a time and working the excess to the end. This yielded about 8" of excess yarn per edge and flat, well-behaved selvages.

To hold the raw edges, I tied groups of eight warp ends firmly against the fell line in square knots. After joining the four panels, I bound the edges with warp-faced bands in colors that coordinated with Marianne's

—continued on page 75

Rag Rug Revisited

by Coleen L. Johnston

THE FIRST ARTICLE I published in HANDWOVEN (September/October 1987), "Start with a Room-Sized Rug—And Work Up," described how I came to weave a giant rag rug eight years ago, how everyone south of the 20th parallel gave me blue jeans to cut up for the weft, and how, despite some of my panics during the project, I ended up with a 10-by-14-foot rug that cost me nothing—except blood, sweat, and tears.

Though rag weaving was long accorded second-class status, in the four years since my article was published, rag rug weaving has experienced a sort of renaissance in the weaving community. This upswing in popularity can be largely credited to the recent trend in country-style decorating.

In any case, rags came back. Janet Meany and Paula Pfaff published a wonderful book, *Rag Rug Handbook*, on the history and techniques of rag weaving. Interweave Press came out with *Design Collection #8: Just Rags*. Trudie Roberts developed her California Rag® look (HANDWOVEN, May/June 1989). The rest of us took a new look at mixing rags into our work in a variety of ways and found a public receptive to rags in all their many forms.

Meanwhile, the rug I wrote about is still on my floor; it's one of the few pieces that I've had the opportunity to wear-test over a long period of time (most of my other pieces are used for special occasions only, hang on the wall, or have been sold). This rug has withstood the wear and tear of children, dogs, and a Kirby vacuum cleaner. It has taught me a lot about what I did right and what I did wrong.

I love the blues of the well-worn denim and the beige of the alternating weft. I like the way the weft contrasts with the black warp. The warp, though, has posed some problems. I used a nylon/cotton blend that I obtained from a local shoe factory. It is extremely strong stuff but about as thin as 16/2 linen. Even though I set the warp at 10 e.p.i., the rug turned out to be flimsier than I would have liked. A pad under the rug helps it stay in place, but if I had it to do over again, I'd double the warp and widen the sett.

The weft also has its faults. Whereas the warp is first to wear out in most rag rugs, it was the rags that fell apart in mine (the eight-year-old warp could still be

used to sew work boots). The aged, sunstreaked draperies I used for the beige weft seemed to disintegrate after a couple of washings, leaving bare spots in the rug. I've learned from this experience that although rags don't have to be new, those with serious flaws should be discarded.

The tow linen I used for the heading on each strip posed another problem. I'd always considered linen to be a tough fiber, and I thought it would work well with the fine warp. The heading looked pretty when I took the rug off the loom, but it didn't stand a chance against the extreme abrasion it would get, not to mention the abuse of wet sneakers and Welsh corgi feet. I've retied the fringe knots up tight to the first row of rags which helps, but it's not a permanent solution.

The rug has borne the brunt of household accidents as well. When my six-year-old son was fascinated by fire, he held a poker in the blazing fireplace for a few minutes, stoking and rearranging the wood, and then laid it down on the rug. Neither he nor the house was burned, but the nylon-blend warp yarns and cotton rags were, leaving a sizable hole just in front of the most-used chair in the living room. I spliced in some rags and darned in new warp so that the hole is now barely noticeable.

All in all, the rug has served me well. Because no money was invested in it, mishaps such as the poker incident are inconveniences but not financial disasters. It doesn't soil easily, and spills are easy to spot-clean. Because it's reversible, it can carry a lot of traffic between washings. When it does need to be laundered, the three strips are easy to dismantle (I reassemble it with the nylon/cotton warp yarn). The rug has done battle with the vacuum cleaner and come out the winner, its bulk choking the Kirby as it winds around the brushes if the vacuum gets too close to the edge or fringe.

In short, the room-size rag rug is a project I'd do again. In fact, I'll probably have to if the beige strips continue to deteriorate. But next time, I'll take a more enlightened approach. I'll profit from my mistakes (though I'll probably make some new ones), and I'll let you know when to start sending your old blue jeans. ♦

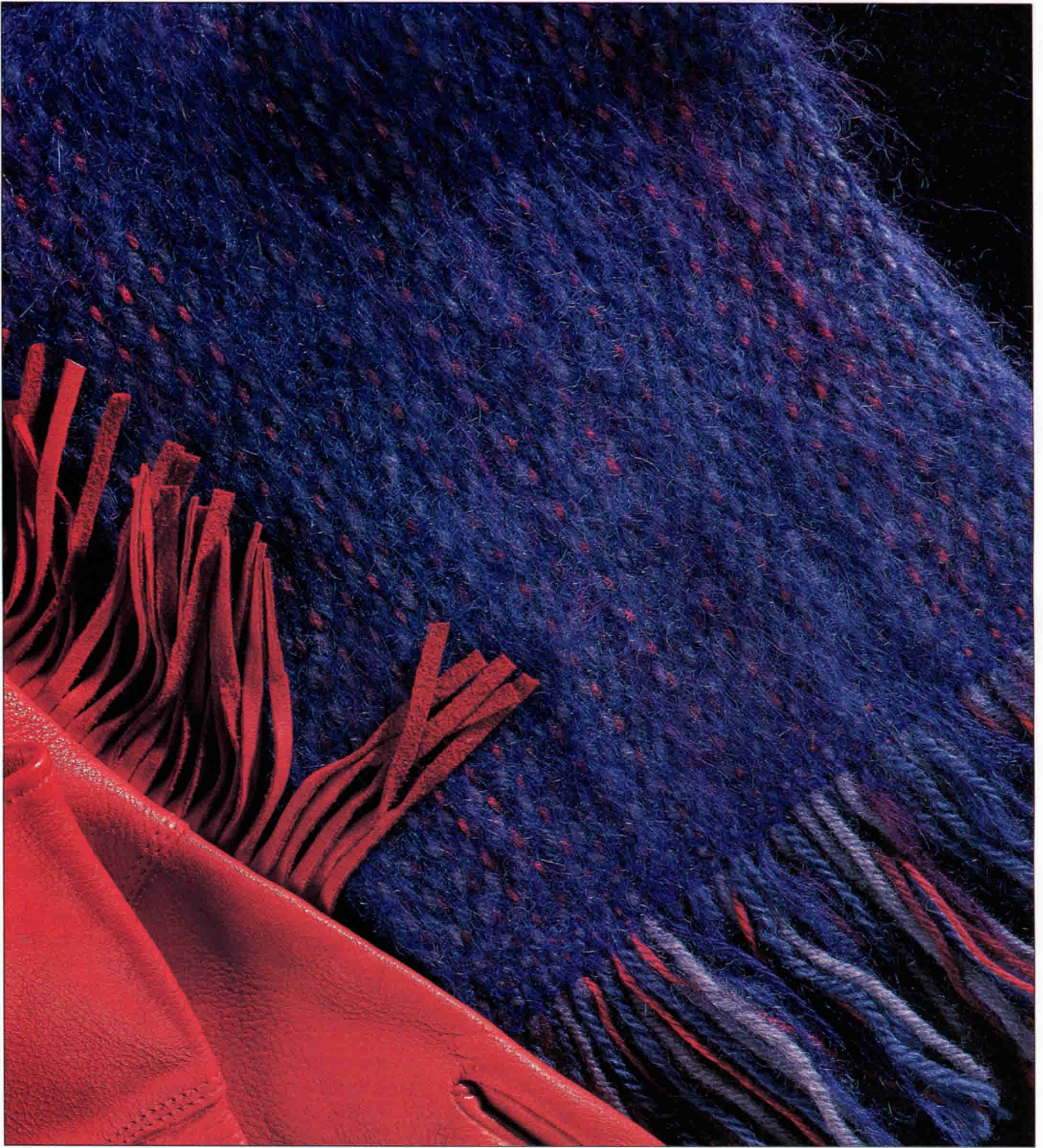
Coleen Johnston and her rag rug live in Zumbrota, Minnesota.

Recycled Weaving



*Raveling fabric strips before weaving is a way to reduce the bulk of a heavy fabric and create a chenille-like novelty yarn. Kathy Bright used this technique for her **Little Girl's Ensemble** by raveling denim strips from $\frac{1}{2}$ " to $\frac{3}{4}$ " wide down to $\frac{1}{4}$ " wide. The soft, supple cloth with a western fringed effect is enlivened by cheerful colors in the 10/2 cotton warp. To minimize bulk, the lower edge of the pull-on skirt is a selvedge, and denim fabric forms under-arm gussets in the jacket. Please see the Instruction Supplement for details.*

Recycled ♻️ Weaving



Most weavers have little balls of luxury yarns left over from special weaving projects. Because there never seems to be enough of any one yarn for another project, these precious bits and pieces languish in the back of the closet. Carol Bloom found a sumptuous solution to this dilemma in her **Luxurious Leftovers Scarf**. The key to its success lies in the blending of rich shades of blue, gray, and burgundy warp yarns. To achieve the blend while avoiding uneven tension from using a variety of yarns, Carol threaded the colors randomly across the width of the scarf. Bringing it all together are a blue mohair pattern weft and a fine wool tabby. Instructions for this four-shaft project are in the Instruction Supplement.

Recycled Weaving



Even short pieces of yarn left over from other projects can be used to good advantage in another project. For this one, Margaret Gaynes utilized thrums from a cottolin dish towel for the pattern weft bundles of these four-shaft overshot **Thrum Potholders**. To avoid bulky weft overlaps, she allowed the ends of the thrums to hang at the selvages and then encased them in a coordinating binding. See the Instruction Supplement for directions.



The warp for Betsy Blumenthal's **Twill Overdye Blanket** began as a group of yellow, green, and pink wool yarns which were overdyed with red and blue acid dye. In dyebath #1, three similar shades of yellow yarn originally dyed with reversible dye were overdyed red to produce the main color. In dyebath #2, a bright green yarn which had been dyed with reversible dye was overdyed by itself with red. In dyebath #3, a bright yellow yarn which had also been dyed with reversible dye was overdyed by itself with blue. In dyebath #4, five skeins of pale yellows and pinks which had been originally dyed with nonreversible, fiber-reactive dye were overdyed in the same blue dyebath to produce purple, violet, blue, turquoise, and green. Betsy used a commercially dyed wool in a coordinating color for weft in this four-shaft twill blanket. See the Instruction Supplement for weaving directions.

A Lesson in Overdyeing

by Betsy Blumenthal

IF YOU'RE DISSATISFIED with the color of your yarn, consider overdyeing it with another color. The results of overdyeing are always exciting and often unexpected. Overdyeing has the advantage or disadvantage, depending on your frame of mind, of having even more unpredictable results than a regular dye run. You can overdye with any dye suitable for the fiber you are dyeing, following the instructions exactly as for a regular dye run.

You might choose to overdye yarns to adjust a color that is not quite what you need for a project or simply to use up leftover bits and pieces. Overdyeing a set of in-harmonious colors with a single color is an easy and foolproof way to unify a color scheme. Overdyeing can also unify a group of similar but not identical colors.

Color planning for an overdye run

You might begin by simply picking a yarn from your collection, mixing up a dyepot in an overdye color, and seeing what happens. Or you might plan ahead for more predictable results. A little basic color mixing information is useful, and a color wheel is especially helpful.

Overdyeing primary colors. The basic primary colors (red, blue, and yellow) are the easiest to affect with an overdye run. You can obtain secondary shades by overdyeing with a neighboring primary. For example, overdyeing red with yellow will give orange; overdyeing red with blue will yield purple. The amount of dye in the overdye run relative to the amount of dye already in the yarn will determine the exact shade you'll get. If you start with an intense primary, your overdye color will have to be a strong color as well to affect a significant change in the original color.

Overdyeing secondary colors. If you start with a yarn of a secondary color (green, purple, orange), overdyeing results are more difficult to predict. Overdyeing with one of the parent primary colors will move the sec-

ondary color closer to that primary: if you overdye an orange with red, the result will be a redder orange. If you overdye a secondary color (or a primary, for that matter) with the color opposite it on the color wheel, your color will be toned toward gray or brown. For example, overdyeing orange with its opposite color on the color wheel, blue, will produce a rusty orange. The more blue used relative to the strength of the orange, the browner the resulting color will be. If you add lots of blue to a light orange, you will end up on the blue side of the color wheel with a muddy greenish blue.

It's difficult to predict what will result from an overdye run because the final color depends upon the original color of the yarn, the strength of the original color, the overdye color, and the amount of the overdye color you use. If you keep a record of your results each time you try an overdye project, you will soon have some samples to assist you in planning. Fortunately, it's not necessary to know exactly what you'll get before you begin. The unexpected colors which are often the result of overdyeing can be the most exciting of all.

Impossible overdye plans. Though you can produce a host of exciting colors by overdyeing, there are some limitations. You cannot overdye a secondary color to produce a primary color. You can get closer to the primary, as in overdyeing orange with red to get a redder orange, but you cannot get pure red because there is already some yellow in the original orange. You cannot overdye a dark color to obtain a lighter color. To lighten a color, you'll have to use a color remover or bleach.

Choosing a dyestuff

Be sure to use a dyestuff which is suitable for the fiber you plan to dye. Fiber-reactive dyes are the most

—continued on page 74

Get the effect of ikat with a spritz bottle and bleach.

Simple Discharge Dyeing

by Barbara Smith Eychaner

DISCHARGE DYEING IS a simple way to get the effect of ikat in a fraction of the time. The ikat-type stripes in my **Napkins with Resist Stripes**, pictured opposite, are the result of a resist dye technique in which commercially dyed cotton yarn is sprayed lightly with bleach to remove some of the color. The result is similar to a space-dyed yarn in colors that range from the original value to bleached white.

The possible color combinations depend on the original yarn color and the length of time it is allowed to react with bleach. In some cases, a halo effect will be produced—a transition from the original yarn color to a very pale version of the same color, often with an unexpected intermediate color. In other cases, the bleach removes all color, forming a sharp boundary between the unbleached portion of the yarn and the part that has bleached white. Though this technique provides the weaver with little control over the final color, the results can be both surprising and stunning.

To try this simple technique, you'll need some commercially dyed cotton yarn (other fibers may also work, but test a sample to make sure that the bleach doesn't break down the fiber), about a cup of household bleach, a spritz bottle reserved for this purpose, a sheet of plastic to cover your work surface (I use an inexpensive shower curtain), and paper towels. *Always* wear an apron or very old clothes—bleach *will* splash on you. Work in a well-ventilated space and wear rubber gloves and a mask for added protection.

Before beginning your project, experiment to determine how long to let the bleach react with the yarn and to estimate the range of color removal you can expect with a particular yarn. Wind four small skeins (about 8 yards each) of the yarn you wish to sample. Tie the skeins securely in a couple of places, wash them in a soap such as Synthrapol (available from Cerulean Blue, PO Box 21168, Seattle, WA 98111) to remove any natural waxes, and rinse thoroughly. While the skeins are still wet, spread them out on the plastic sheet so that the yarn forms a single layer and spritz them in several places with bleach. To get the maximum color variation,

spritz the bleach randomly on the skeins, leaving some areas free of bleach. After five minutes, stop the bleaching process on one skein by washing it again and rinsing it several times. Wrap the yarn in a paper towel to remove excess moisture and hang the skein to dry. Stop the process for the second skein after 10 minutes, for the third skein after 30 minutes. Leave the fourth skein for more than an hour. After five minutes, some yarns will show no color loss; after an hour or so, some yarns will bleach white.

After you've determined the length of time you want to allow the bleach to react with your yarn, you're ready to start your project. Wind the amount of yarn required in skeins small enough to allow the yarn be spread out in a single layer on your work surface. If you plan to use the resulting discharge-dyed yarn in your warp, you can simply follow the spritzing procedure on the warp chain, being careful not to put so many ends in a single chain that the yarn cannot lie in a single layer as it is spritzed. Wash and rinse the yarn thoroughly and spritz it with bleach. After the bleach has been allowed to react for the predetermined length of time, wash and rinse the yarn again. Blot out the excess moisture and hang the skeins or warp chains to dry.

If you allow a few inches' extra length when winding the warp, you can shift the ends to get more color contrast between adjacent warp ends and a more interesting pattern, as in regular ikat.

Discharge dyeing is quick and easy, and offers a host of possibilities for altering the color of commercially dyed yarns. Just a few stripes of discharged-dyed yarn can add surprising depth and interest to a handwoven piece. ♦

Barbara Smith Eychaner is making the transition from Tucson, Arizona, to Honolulu, Hawaii.

*Barbara Smith Eychaner used bleach to remove color from commercially dyed 12/2 unmercerized cotton yarn to give the appearance of ikat stripes in her **Napkins with Resist Stripes**. Set at 20 e.p.i., these plain-weave napkins are soft and absorbent. See the Instruction Supplement for weaving directions.*



Weaving from Nature:

Natural materials lend rich colors and textures to handweavings.



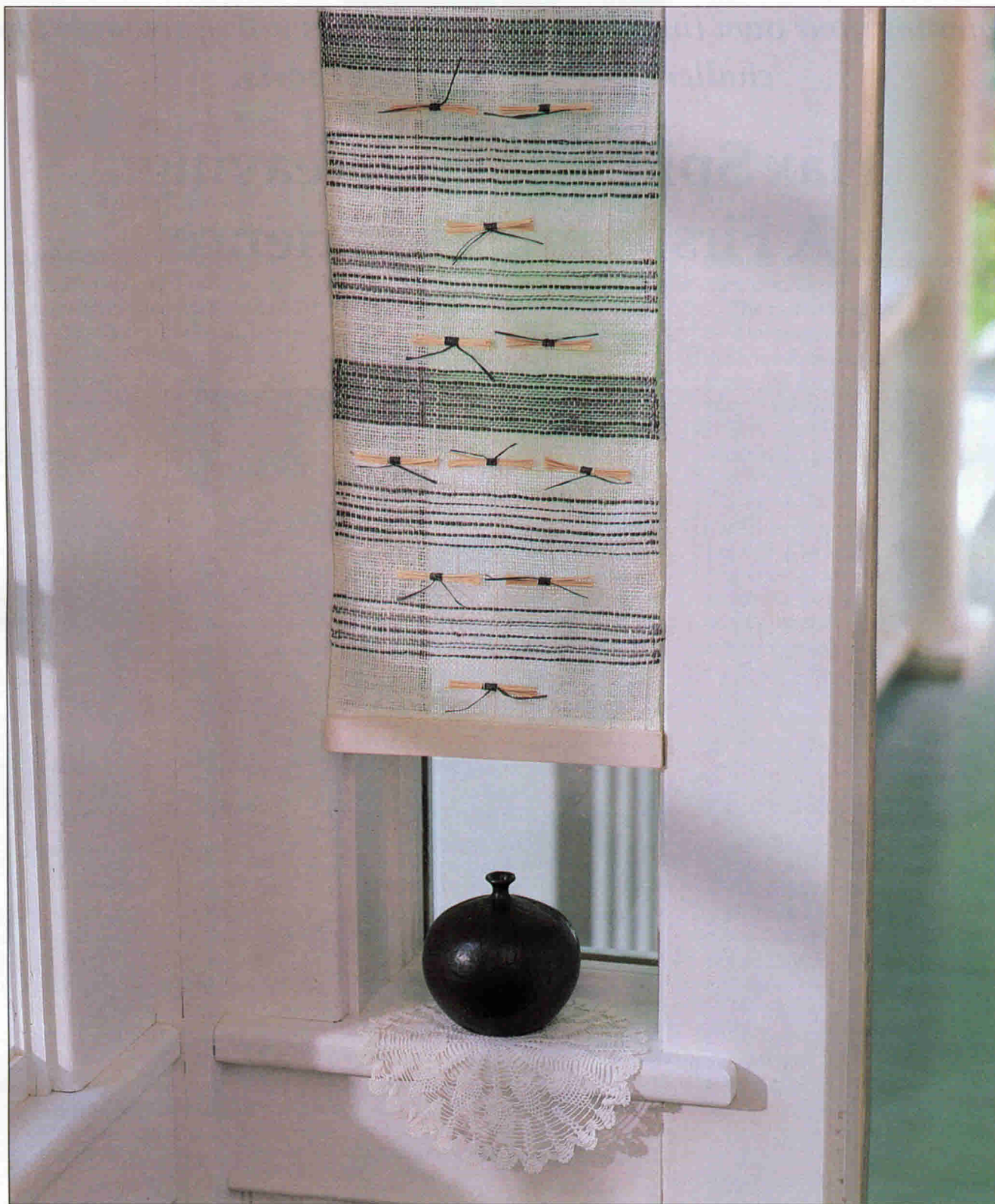


PHOTO: MICHAEL LICHTER



Above: Consider out-of-the-norm materials for your weaving. Here, raffia strips and small bundles of basketry reed bring texture to this linen **Window Hanging** designed by Jane Patrick. The warp is set at 12 e.p.i. and weaves up quickly in plain weave. The reed bundles tied with raffia are stitched on after weaving. Instructions are included in the Instruction Supplement.

Opposite: Weavers have always appreciated yarns in their natural colors: the rich gold of tussah silk, for example, can't be improved with natural or chemical dyes. Natural shades of cotton in rich shades of brown and green have been developed through selective breeding by Vreseis, Ltd., and are available as fiber for spinning, yarn in two weights, and sturdy denim fabric. Betty Davenport used brown, green, and white yarns in two different weights for her **Natural Brown Cotton Bread Cloth** and **Natural Brown Cotton Placemats**. See the Instruction Supplement for weaving details. Yarns Courtesy of Vreseis, Ltd.

Spinning your own linen yarn for weaving is full of rewards and challenges, as this novice reports.

Flax Spinning for Weaving: A First-Time Experience

by Jane Patrick



These handspun linen swatches illustrate how cloth improves with finishing. Swatches from left to right: unwashed; washed and ironed; and washed, beaten, and ironed. From left to right, the yarn cards show unspun flax, linen yarn before boiling, boiled linen yarn, boiled and bleached linen yarn.

I'D HEARD PLENTY about the characteristics of flax and linen (flax is the term used for the plant and the fiber before it's spun; linen is the term used for yarn spun from flax as well as for the woven cloth) from other weavers: words such as "recalcitrant", "nonelastic", "patience", and "even tension" figured prominently in their conversations. Their "learning experiences" as well as my own linen weaving experiences prepared me for the worst.

I had decided to spin some flax because I wanted to try using hand-spun linen in a weaving project. In addition, I wanted to figure out a way to spin flax without a distaff (a wooden stick for holding flax fibers for handspinning—a piece of equipment I didn't want to acquire if this was going to be my first and last flax spinning experience).

Choosing my fiber

Flax, unlike wool, is not usually available at local weaving shops, not that many spinners and weavers venture to try their hand at it. Luckily, several suppliers *do* carry specialty spinning fibers (numerous reliable suppliers can be found by reading the ads in *HANDWOVEN* and *Spin·Off*). You'll want to write for information and samples before ordering. Order the best line flax that you can. I bought my flax years ago without knowing what I should look for. Later, I consulted Stephenie Gaustad, an expert spinner with lots of experience with flax. Stephenie told me that judging flax for quality is a little like judging a fleece. Much of knowing what to buy comes from experience. The more you work with the fiber, the



Making a flax roving by attenuating fibers from a "finger" of flax.

more you'll know what qualities to look for. As a guideline, look for fineness of fiber and the absence of boon (chafflike remnants of the interior pith of the flax stem). With a fiber length of between 24" and 36", staple length is not a serious concern. Steer away from tow—the waste of line flax; it won't produce as strong and lustrous yarn as line flax will.

After chatting with Stephenie, I discovered that I had unknowingly chosen a good-quality flax fiber: natural line flax in strick form (a bunch of hackled line flax) with fine fibers and little boon.

My spinning method

Before I began to spin, I sat down with my flax and examined it. I separated a few fibers from the strick to discover that even good flax is brittle, dry, coarse, and very long. Natural flax looks and smells like very old, dry grass.

Using a distaff to tame and contain flax is a traditional way to spin flax. It's an excellent flax spinning method, but not the one I used. (*Linen: Hand Spinning and Weaving* by Patricia Baines [Batsford; distributed in the United States by Interweave Press] has an excellent

discussion of types of distaffs and their use.)

The method I chose was inspired by a technique Olive and Harry Linder tried to teach me at SOAR (Spin·Off Autumn Retreat) some years ago. They cleverly rolled up a strick of flax in a wet towel, leaving some fibers poking out from one end, and spun from that end. Actually, I intended to use this method, but I must have forgotten some crucial detail, as I found that I kept getting knots of fibers bunching up inside the towel. In searching for another sans-distaff method, I found a roving method in Baines used by the Egyptians. I figured that if the Egyptians could master this technique in c. 1900 B.C., I could make a go of it in A.D. 1991.

Spinning preparations

Besides my well-oiled spinning wheel and flax, I had a small bowl filled with water placed within easy reach, and a towel for catching drips. I used the largest whorl on my double-drive wheel to give me a 13:1 ratio.

I began by separating a "finger" of fibers from the strick. From this small finger, I attenuated a very fine roving of fibers (the finer the better) and let it gently fall to the floor. Though it looked as though the finger is barely holding together, the long fibers actually had long overlaps. To connect two fingers, I overlapped them for at least half the length of the fiber.

Fear of roving tangles led me to draw out a few fingers at a time, spinning up my little pile of roving before making more. Don't wet the flax as you make the roving, as the

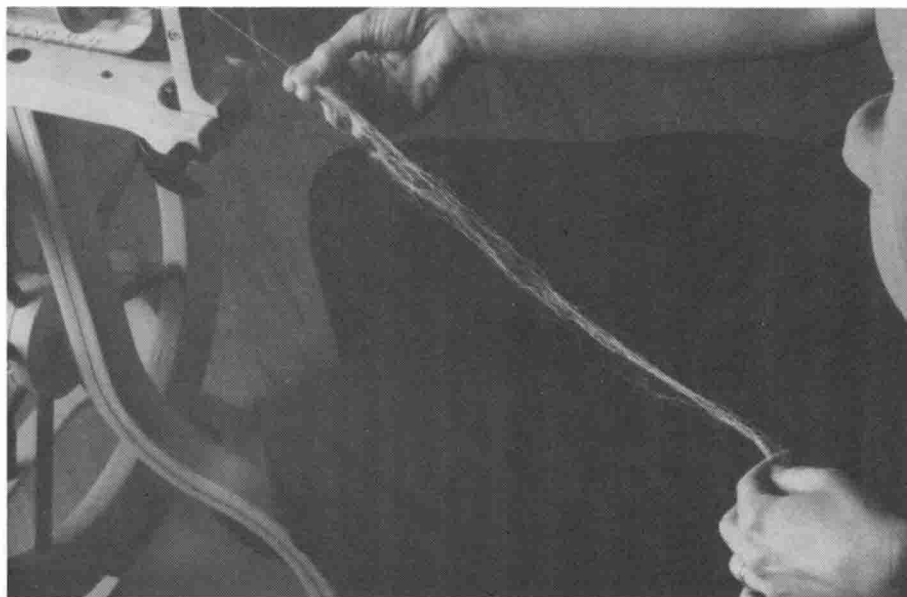
moisture prevents the fibers from sliding past each other. I was happy to discover that what little boon there was in my flax fell out of the fibers as I made the roving.

Spinning

Because flax fibers are so long, I worked with my hands as far apart as possible. I moved the wheel as far from me as I could and still treadle comfortably. With my right hand, I kept vigilant control of my twist, not allowing it to creep up into the fiber mass until I was good and ready to have it there. With twist in the fiber mass, there's no way to attenuate the fibers further, and flax is so strong that breaking off the fiber mass is close to impossible.

With my left hand, I gently drafted the fibers, pulling them out slightly to the yarn size I wanted. If you find yourself doing a great deal of drafting at this stage, then you haven't attenuated your roving enough. One unpleasant result will be bunching up and tangling of the fiber. This can be corrected, fortunately, with a gentle tug behind the tangle to draw it out.

The hand you'll want to keep



When spinning flax from a roving, keep your hands as far apart as possible.

moist is the one closest to the orifice controlling the twist, as this is the hand that you'll move up the fibers to smooth them down. Just dip your fingertips every so often in the water bowl.

Don't worry about getting too much twist into flax. This long fiber can take a lot of twist. Fuzz, a result of too little twist, causes the fibers to grasp on to each other and fray. Avoid it if you can.

Finishing the yarn

I skeined the yarn after spinning. It was hard and wiry, but it would become soft after being boiled to rid it of cellulosic gum and wax. I simmered my yarn for about an hour in about two gallons of water with ½ cup of laundry detergent and ¼ cup sal soda. I rinsed the skeins in a couple of baths of hot water (not cold water because I wanted to flush out any remaining gummy residue)

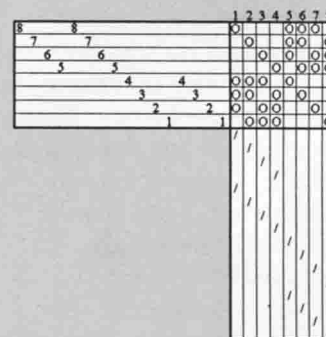
Fabric for a dish towel

The yarn for this project is about 4400 yd/lb pound, somewhere between a 16/1 linen and 16/2 linen in size. I used a singles in both warp and weft. Because I was just learning how to spin flax, I decided to use the yarn I spun first for weft, reasoning that it would probably have less integrity than the last batch. So that it would contrast with the warp, I bleached the weft yarn in a dilute solution of Clorox for about 10 minutes. Though it came out nicely white, the contrast was subtle, to say the least. Stephenie Gaustad observed that in a few years the warp and weft would be pretty much the same color anyway. Bleaching thus was probably unneces-

sary as well as being harsh on the linen.

I set this linen singles at 30 ends per inch (3 ends per dent in a 10-dent reed) and wove about 30 picks per inch. I used an eight-shaft draft from the soon-to-be-published *Weaver's Book of 8-Shaft Patterns*. I weighted floating selvages of doubled threads separately off the back of the loom. To minimize draw-in, I made sure that I angled my weft in the shed and beat with a closed shed.

To finish my fabric, I washed it several times in hot, soapy water, rinsed it, and hung it out to dry (using a dryer would only fuzz and pill it). To soften the fabric, I beat it with a rock outside on my sidewalk (especially recommended for relieving frustrations). A good steam pressing brought out the shine.



until the rinse water remained clear. The color of the skein when it comes out of the water is one of the big rewards of flax spinning. What was a dingy brown, stiff skein of yarn when it went into the pot emerged a greatly softened and a beautiful light gold. I rolled up the skein in a towel, then stretched it out on a swift to dry.

I wished I had sized my yarn before warping when I saw as I rolled on my warp that the yarn was getting hung up in the heddles because neighboring yarns were sticking together. Not to be recommended (it's faster and less messy to size it ahead of time), I sized my warp on the loom. However, the make-do sizing paste of rice flour and milk I used worked just fine for my short, narrow warp.

Weaving

I had few problems with warping or weaving though I had some warp breakage during weaving, I didn't spritz my warp with water during weaving. (Because linen is stronger when wet, moistening it when weaving sometimes eliminates fraying.) You'll find weaving linen easier, even enjoyable, if you respect linen's lack of elasticity and its wiry nature. Be gentle. Try to abrade the yarn as little as possible. For instance, warping from the back means that the yarn is drawn through the heddles and reed once. A large-dent reed will cause less wear and tear than a fine one. Take special care in winding and tying on the warp to achieve a good, smooth tension.

I'm pleased to report that I've no dog-on-the-loom stories concerning this project. Not only did I find the spinning process a worthwhile challenge, I'm delighting in the unique quality my handspun yarn lends this fabric. This alone, which no machine can duplicate, gives me incomparable satisfaction in this accomplishment. ♦

Jane Patrick is an aspiring weaver, occasional spinner, and this magazine's editor.



A Net Bottle Bag: A little bit of handspun linen yarn goes a long way.

So you've tried a little flax spinning, now what do you do with your itty-bitty skein? Think small; think useful—braids, ropes, knitted doilies, or net bags, such as this one created for us by master spinner Harry Linder. This bottle bag uses only a small amount of nine-ply handspun linen yarn. The pattern is one of several bag patterns found in Net Making by Charles Holdgate (Emerson Books, Inc., Reynolds Lane, Buchanan, NY 10511.)

These projects were inspired by grass-cloth wall coverings made from split leaves or strips of plant fibers as weft woven in plain weave or twill on a fine linen or cotton warp. Grass cloth combines the subtle natural colors and textures of basketry with the flatness and versatility of loom-woven fabric.

Grass cloth is easy to weave on two or four shafts. For warp, I use 10/2 to 20/2 unbleached cotton or

with spots or holes. If the leaves are wider than 1/2", split them lengthwise with a knife into narrower strips. Then spread the leaves in a single layer to dry in the shade or in the sun if you want them to fade or become lighter in color.

In addition to leaves, I've used strips of bast fibers—the fibers that grow in the stems of plants such as flax, milkweed, Indian hemp, nettles, or kudzu. The easiest way to gather these fibers is to wait until fall, when the leaves have fallen off and the stems have dried out. Then you can peel long strips of fibers off the stems, much like peeling a banana.

Before starting to weave, wrap the leaves or fibers in a slightly damp towel for a few hours or overnight to soften them. Then lay one or a few softened leaves at a time in the open shed, and fold them carefully around the selvedge. Overlap the ends when you add new leaves, just as you would if you were weaving with bobbins of yarn, and try to stagger the joins across the width of the fabric.

Beat firmly to pack the leaves together and make a secure fabric that will wear well. Off the loom, you'll find that grass cloth is flexible in the warp direction—you can fold it or roll it up—but stiff and firm in the weft direction.

I usually weave a few shots of the warp thread to begin and end a length of fabric, and secure the warp ends in a fringe, hem, or bound edge. If the selvedges are neat, I leave them exposed. Otherwise, I bind the edges with a trim such as leather. I've used grass cloth to make placemats, table runners, purses, bags, and even a holder for my knitting needles. I've been pleased with both the appearance and durability of these objects. ♦

Rita Buchanan wrote A Weaver's Garden, available from Interweave Press, and is a contributing editor to HANDWOVEN's sister publications, Spin-Off and The Herb Companion. She lives in Watertown, Connecticut.

Cross cotton or linen warps with dried grass wefts for unusual placemats, runners, purses, and more.

Handwoven Grass Cloth

by Rita Buchanan

linen yarns at open setts ranging between 6 and 20 e.p.i. I recommend making narrow warps (less than 24" wide), because the leaves or fibers must be inserted by hand into the open shed.

Part of the fun is choosing materials for the weft. Depending on where you live, you might gather leaves from native plants such as sweet grass, sweet flag, yucca, bear grass, palmetto, or cattails; or from garden plants such as daffodils, iris, daylilies, gladiolus, corn husks, lemongrass, or New Zealand flax. I've tried young, middle-aged, and mature leaves; older leaves are usually stiffer and darker-colored than young ones, but they all work well.

After collecting handfuls (or armloads) of leaves, sort through them one at a time, discarding any



 Using wefts of grasses and leaves that grow naturally near her home, Rita Buchanan wove an assortment of nifty items on cotton or linen warps. Top to bottom: table mat, clutch purse, roll-up knitting-needle holder, and eyeglass case. Leather edging hides uneven selvages and makes a tidy finish.



Natural materials can be harvested year round for basket making. The twined basket shown here, constructed from dried corn husks and iris leaves, is just one of the many appealing baskets in Elizabeth Jensen's book, *Baskets from Nature's Bounty*. Instructions for this simple yet sturdy basket begin on page 68.

NATURE'S STOREHOUSES are vast. Not only do the materials abound for all our needs, but there are ideas and lessons everywhere for their use. Design, color, form, and structure can be learned from observing the works of creation.

An excerpt from

Baskets from Nature's Bounty

by Elizabeth Jensen

The properties of the materials we use can inform our work. Vines wrap around trees, posts, and even themselves to create strong, functional structures. Natural fibers, from cotton to wood, grow into materials that are valued for their softness, stiffness, flexibility, or strength. Even after the plants have discarded them, their needles and leaves can mat into sumptuous surfaces.

Today, our society encourages us to purchase everything—from

homes, food, and apparel to the most trivial items our hearts may desire. How foreign is the thought that any commodity cannot be had for a price! Most of the time, we even fail to wonder where an item came from, what it was made of, or what went into preparing it for the consumer. When we need or want something, we simply buy it.

Weaving a basket from nature's bounty is one small way that we can capture that wonderful feeling of getting back to the earth. When you weave your first basket from natural materials, no matter how crude it is, you'll find it will have a warmth and charm not found in baskets made from store-bought or commercially prepared materials. Harvesting your own materials is a kind of investment in the quality of the finished product, while it is also one of the most enjoyable phases of the art of basketmaking.

Once you start considering natural materials for your baskets, I think that you'll discover that they are easily located. They may even be as close as your garden, such as the corn husks and iris leaves used for the basket shown here.

When gathering materials along roadsides, swamps, and fields, make certain you are familiar with the protected plants in your state and always practice good conservation methods. Gather only if there is an abundance of material, and always leave some for next year's growth. It's a good idea to keep records about what the material is, where and when you found it, and how and when you processed it.

A Twined Basket

FINISHED SIZE: 4½" diameter by 2" high

MATERIALS: corn husks, iris leaves, linen thread

Collecting and preparing corn husks

Collect corn husks whenever you have corn on the cob for dinner. Separate the husks, lay them out to dry, and turn them frequently. I've left the husks their natural color, but you'll find that dried husks also dye well. Soak dried husks for 5 minutes, then wrap them in a towel until you're ready to use them.

Figure 1. Two iris weavers encircle the corn husk spokes and twist around one another.

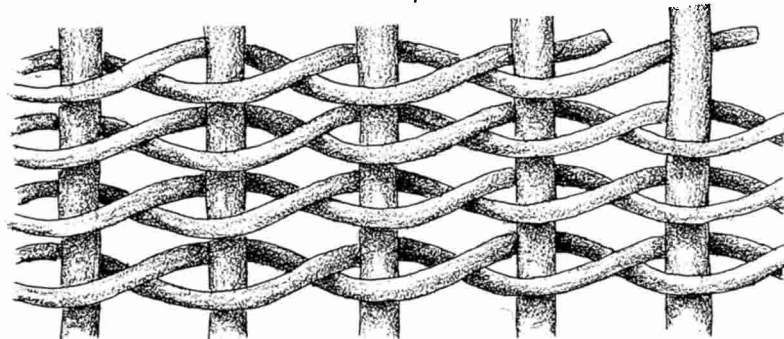
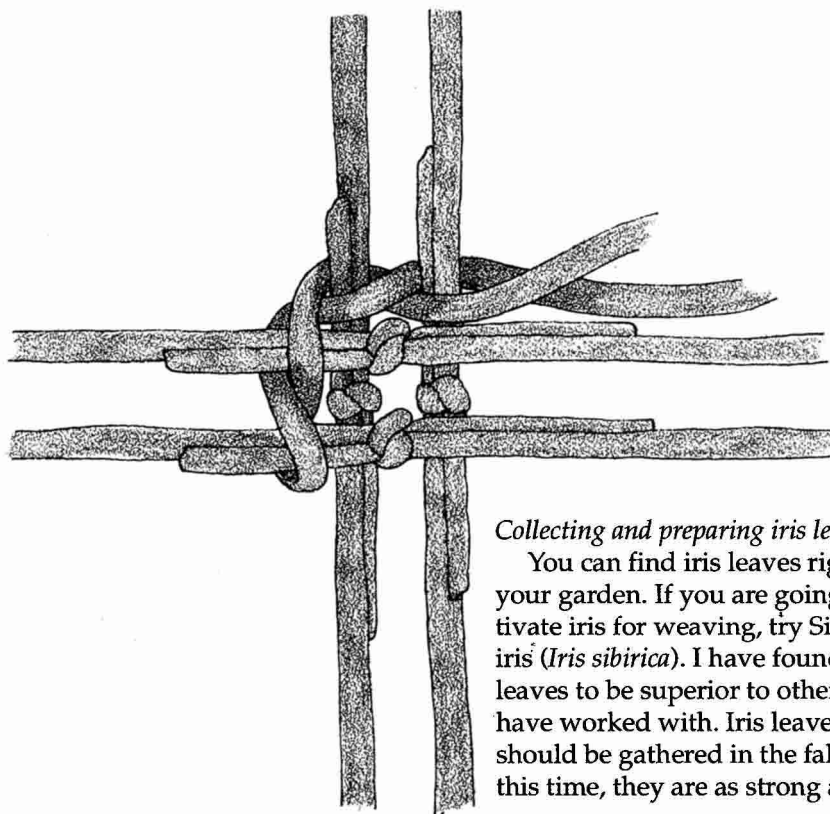


Figure 2. Fold an iris leaf crosswise about 6" off center, place the fold over one corner spoke, and twine clockwise around each spoke catching the short ends of the husks along the way.



Collecting and preparing iris leaves

You can find iris leaves right in your garden. If you are going to cultivate iris for weaving, try Siberian iris (*Iris sibirica*). I have found their leaves to be superior to others I have worked with. Iris leaves should be gathered in the fall. At this time, they are as strong as they

will ever get, since their growth is now complete. After frost has hit them, they will turn beautiful shades of tan and rust. If gathered before the first frost and dried and stored in a dark place, they may retain some of their green color. Cut the leaves off as close to the ground as possible, but leave the roots in the ground for next year's growth. Spread the leaves on a rack or screen to dry. Tie into bundles for storage. To use, soak in warm water 30 minutes and wrap in towels to mellow; or just wrap in wet towels and leave overnight.

TWINING

Twining is a technique in which one element (spokes) is encircled by two elements (weavers) which twist around one another (figure 1). I used corn husks for the spokes and iris leaves for the weavers. In twining, the spokes typically are close together with only enough space between them to accept the weavers.

WEAVING THE BASE

Prepare corn husks for spokes by splitting them lengthwise so that their wide end is ¾" wide. Using eight pieces of corn husk, knot pairs together at the narrow ends, forming four 18"-long spokes. Place two spokes parallel to each other and then place the other two perpendicular to the first group to form a square where the two groups overlap.

Remove iris leaves from the towel one at a time as needed. To start twining the base, fold a leaf crosswise about 6" off center, place the fold over one corner spoke (mark this starting spoke with a piece of colored yarn), twine clockwise around each spoke, catching the short ends as you go (figure 2). Twine three more rows. On the fourth row, add a new corn husk spoke alongside each existing spoke on the inside of the basket. You'll now have a total of 16 spokes. To minimize bulk, place the tapered ends of the husks toward the center of the basket next to the existing

spokes. A little masking tape may be used to hold the inner ends of added spokes in place temporarily.

Twine around each spoke separately for six rows. Add 1 spoke to each spoke as you did before (32 spokes). Twine around each spoke separately for five rows. Add another new spoke to each existing spoke, for a total of 64 spokes. Weave five rows.

UPSETTING

Start to turn up the sides (upset) by gently pushing in on the spokes while maintaining an equal spacing between them. If the materials become dry, spritz them lightly with water but don't overwet them.

WEAVING THE SIDES

Continue to twine around until the basket measures 1¾" high. When a weaver runs out, add a new one by overlapping the old and new ends for a few inches and weaving them together as one (figure 3). Trim off the scraggly ends later. End at the spoke marked with colored yarn. Using a large needle, carefully work the two ends of the weaver ½" to 1" down into the weave of the basket. The two weavers should be worked to the right of the first and second spokes.

WORKING THE BORDER

The rim or border is worked in two rows (figure 4).

Row 1: Working from left to right, bring each spoke behind two adjacent spokes and out to the outside of the basket.

Row 2: Poke each spoke under the last row of twining and to the inside of the basket. To keep the ends flat against the sides, you may stitch down the ends with a fine linen thread before trimming them to a uniform length.

Elizabeth Jensen has taught basketmaking for 12 years. She also enjoys spinning and weaving, and maintains a home and studio in the wooded hills of western Connecticut. Baskets from Nature's Bounty, an Interweave Press book, will be available in December. Ask for it at your local weaving shop or order it from us directly.

Other common plants that can be used for similar twined baskets

Plant

Bamboo (*Bambusa* spp.)
Beachgrass (*Ammophila breviligulata*)
Beargrass (*Xerophyllum tenax*)
Bulrush (*Scirpus lacustris*)
Cattail (*Typha latifolia*)
Cordgrass (*Spartina* spp.)
Daffodil (*Narcissus* spp.)
Daylily (*Heemerocallis fulva*)
Dracaena (*Cordyline australis*)
Flax (*Linum lewisii*)
Flax, New Zealand (*Phormium tenax* 'variegatum')
Raffia (*Raphia pedunculata*)

Plant part

sheaths
split white stems
leaves
roots, stems
leaves
leaves
leaves
leaves
leaves
fibers in stems
leaves
leaves
(available from hobby shops)

Rush, Basket (*Juncus textalis*)
Rush, Soft (*Juncus effusus*)
Sedge (*Carex* spp.)
Sweet Grass (*Hierochloa odorata*)

stems
stems
leaves
leaves

Dry materials thoroughly and soak or wrap in a wet towel until pliable. Various flexible vines, soft barks, and roots will give a different effect but can also be used.

Figure 3. Add a new weaver by overlapping the old and the new ends for a few inches and weaving the two together as one.

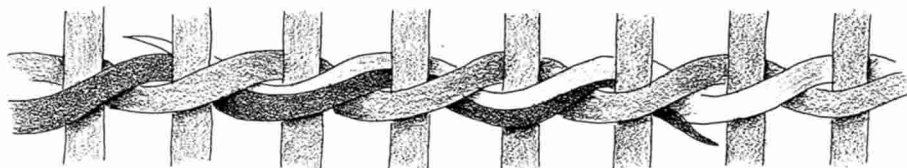
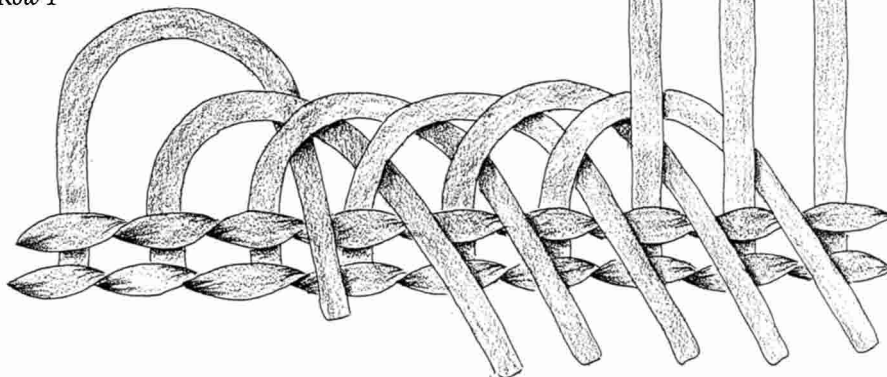
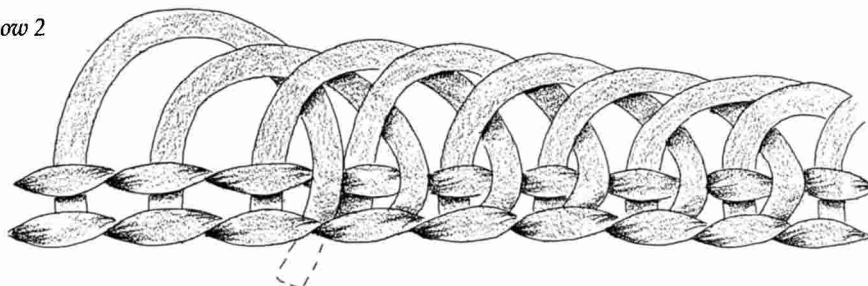


Figure 4. The two-row border is formed by working the spokes back under the last row of twining.

Row 1



Row 2





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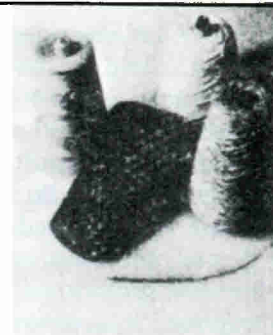
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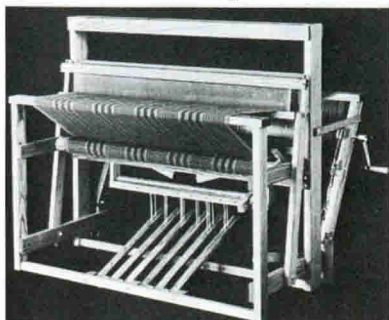
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Dyes from Nature

by Cleo M. Stephens

A large tray woven from pine needles and raffia colored with natural dyes.

The woman's face gleamed satiny-bronze in the evening light as she made her way to the cave. It had been a good day. The purple berries were luscious and plentiful, and her basket, woven of grasses and willow whips, was full to the brim.

She idly noted the purple stain permeating the grasses of the basket and thought it pretty. Interested, she pinched a berry and pressed it around the rim, making patterns. The result pleased her aesthetic senses.

By such accidents have our ways of life been changed all through history. Almost certainly, an incident

such as this led to the first intentional use of dyes.

Using dyes extracted from plants is at once an exciting and rewarding experience, but occasionally it can be frustrating. After reading everything on dyeing that I could get my hands on, I plunged into proving the results for myself on sisal, jute, raffia, and corn husks. My kitchen became cluttered with pans of elderberries, pokeberries, sumac heads; and bags and bowls of walnut hulls, stone-ground roots and barks, and dozens of other vegetable oddments littered (and stained) cabinet, table, and range.



Using the indigenous plants near her home in Florissant, Missouri, Cleo Stephens dyed sisal and raffia beautiful hues of reds, blues, greens, yellows, and browns.

Most of my experiments were dramatically rewarding. The first panful of elderberries sent me into ecstasy, for from a single panful of juice came an unbelievable variety of rich purples: a deep (almost black) purple; a pure bright purple; luscious shades of magenta, orchid, and lavender; even light and silvery blues. My second experiment was equally satisfying; the crushed black walnut hulls produced a wide range of browns from nearly black to rich chocolate, tans, and creams. Aware of these variations, I was determined to produce a full color spectrum from the indigenous plants near my home in Florissant, Missouri. I ran into trouble only when I tried to produce a satisfactory blue.

The instructions in a book for making a blue dye from corn shucks yielded what appeared to be clear drinking water. I concluded that either the book's author had never tried the process, I was doing

something wrong, or I didn't have the right variety of corn. At any rate, I failed to produce a blue—until I made an accidental discovery.

As I had picked far more elderberries than I needed for my experiments, I decided to make elderberry pancake syrup from the surplus. When I poured the purple syrup on my buttermilk pancakes, I got the surprise of my life—the pancakes turned a lovely indigo blue! Obviously some ingredient in the pancakes had performed the miracle. Further experimenting pointed to baking soda.

Several ingredients can be added to the dyebath to vary the color and "set" the dyes. Mordants are metallic salts such as alum and copperas that help make the dyes more permanent. Salt, vinegar, cream of tartar, and baking soda are dyebath additives that affect the color. For example, baking soda transformed the purple berry juice into blue.

I experimented with a number of

dye plants, mordants, and additives. Listed below are the procedures I followed and the colors I produced. Be sure to follow proper dye procedures whenever you use mordants, salts, and dye materials.

ELDERBERRIES. Strip the ripe berries from the twigs into a glass or enameled pan. Cover with water and simmer for about half an hour. As they cook, mash the berries with a potato masher or large spoon. Strain the liquid through a cloth or strong paper towel. Continue until you have enough liquid to completely submerge (without crowding) the material to be dyed.

Test a sample of the material to be dyed by putting it in the dyebath and noting the length of time it takes to obtain the desired shade. For most plant materials, this rich dye will produce a deep purple in about ten minutes. For lighter

shades, such as magenta and orchid, leave the material in the bath for less time.

A dear lady who had lived among the Indians of the West advised me to use "a handful of salt" to enhance elderberry dye. It works. Remove the material from the dyebath a few minutes before it is finished, stir in the salt, return the material to the bath, and stir a few more minutes. Rinse well. Remember that wet material is darker than dry, and judge the dye time accordingly.

BLACK WALNUTS. Both hulls and leaves can be used. Green or nearly mature walnut hulls will make beautiful shades of brown. Pound the hulls from the nuts. Cover them with water and soak for several hours. Then simmer them for an hour or so and strain through a cloth or strong paper towel. Test-dye a small sample of material to find out how long it takes to reach the desired shade. Add the material to be dyed and stir for the determined time.

Walnut hulls don't need a mordant (some dyes do; some don't). But copperas, which can be purchased from drugstores, works well to darken the color. Use about one teaspoon of copperas to a gallon of dyebath. When you've achieved the color you want, rinse the material.

HICKORY BARK. I was unable to achieve the clear bright yellow reported for this dyestuff. I now suspect that I was using bark from the wrong type of hickory tree. The pignut hickory I did use resulted in nice shades of rust and rose-beige, however.

Chip the rough outer bark away and cut small pieces of the smooth inner bark. Because this may dam-

age the tree, I make a point of stripping trees that are growing in dense thickets that will be improved with thinning. Cover these with water, soak overnight, and then simmer for an hour or so. Strain the liquid and test a sample of material. It took me about ten minutes to attain a rose-beige.

Though this dye may be set with copperas, the beige and rust colors I got without mordanting are holding up well.

SUMAC BERRIES. These, when mature and turning red, will yield a reddish dye. (Avoid the sumac which bears white berries—it can cause a painful rash much like that of poison ivy.)

Strip the berries from the twigs. Cover with water and simmer for an hour to make a strong dye. Strain. Keeping the dyebath at a simmer, test-dye a sample of material and record the time it takes to produce the desired color intensity. For light shades of pink and coral, add more water to the dyebath. You may set this dye with a mordant of powdered alum or copperas, about one teaspoon to a gallon of dye. Rinse.

POKEBERRIES. Gathered before they are dead ripe, pokeberries will produce a brilliant scarlet (but the bright color will last for only a few weeks). For deep purple, add some roots and twigs as well. Simmer and mash. Strain. Test-dye a sample. This dye may be set with cider vinegar or salt (about a cupful to a gallon of dye).

FERNS AND GRASSES. Many ferns and grasses will produce a dye which may be gold, tan, or greenish. Experiment. Try different

plants at different seasons. Because many ferns are rare, be sure you know what you are harvesting. Don't take all the fronds from a single plant (take one or two from several plants), and be careful not to pull them up by the roots (future growth will not be hindered if the roots are left in place).

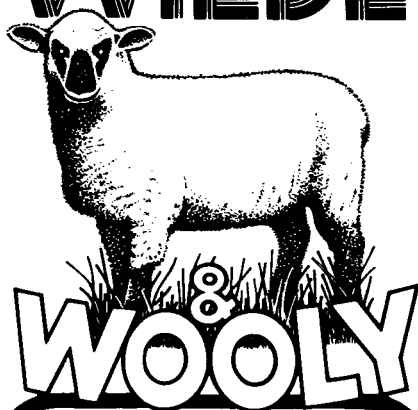
Cut ferns or grasses into small pieces, cover with water, and soak several hours. Simmer until the color looks right. Dye a small sample, then strain. Return to the fire and dye the material (remember that the material is much darker when wet). Try experimenting with different mordants and additives.

MULLEIN BLOSSOMS. Though mullein blossoms may be difficult to find in quantity, they will produce a pleasing yellow-brown color. Cover the flowers with water and simmer about half an hour. Dye a test piece, timing it for the desired shade. Strain and dye the material. Alum is a good mordant for mullein.

OTHER DYE PLANTS. Nature furnishes so many dye plants that it's impossible to cover them all here. Experimenting is half the fun as long as you know what you're harvesting (don't pick endangered species or ones that might cause allergic reactions). If you're unsure about a plant's dye capabilities, pinch the plant and rub it between your fingers. If it dyes your fingers, chances are that it will dye other things, too. ♦

Cleo M. Stephens lives in Florissant, Missouri. Her book, Willow Spokes and Wickerwork, gives hints on using wild dyes and instruction for weaving wild materials, and is available for \$11.95 from Stackpole Books, PO Box 1831, Harrisburg, PA 17105.

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A LESSON IN OVERDYEING *(continued from page 55)*

versatile because they work on natural plant fibers such as cotton, linen, ramie, and viscose rayon as well as animal fibers such as wool, alpaca, mohair, and silk. Acid dyes and pre-metallized dyes will work on all animal fibers but will not dye plant fibers. Union dyes (Cushing, Rit, Tintex) are mixtures of several different dyestuffs and will work on all natural fibers. However, they are generally not as light- and washfast as the fiber-reactive, acid, and pre-metallized dyes.

The amount of dyestuff required to dye a pound of fiber depends on the type of dye used, the fiber to be dyed, and the darkness of color you want to achieve. See *Hands On Dyeing*, available from Interweave Press, for guidelines.

The reversibility factor in overdyeing. If you plan to put several different skeins of yarn into a single pot, you need to know a little about the dyestuff that is already in the yarn. Specifically, you need to know whether the original dye is reversible. A reversible dye is one which bleeds back into the dyepot during the overdye run; a nonreversible dyestuff will retain its color identity when overdye with other colors in the same pot. Fiber-reactive and premetallized dyes are nonreversible; acid dyes and union dyes are reversible.

If you are overdyeing a single color, it doesn't matter whether or not the original dye is reversible because the color will be reabsorbed into the yarn along with the new dye. However, if you try to overdye several reversible colors together, they will all bleed into the dyepot, and all of the yarns will end up the same color—a blend of all the initial colors plus the overdye color. This can be useful if your purpose is to produce a single color from a collection of similar, but slightly different, colors. If you want to extract multiple colors from a single overdye run, it's necessary that the original

dyestuff be nonreversible. You can determine the reversibility of your dye with this simple test:

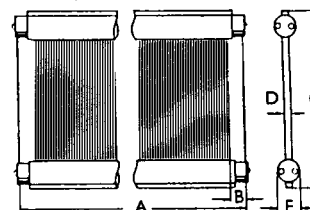
1. Place a 6" sample of the yarn in question along with a 6" piece of white yarn of the same fiber in a pot of water. Follow the instructions for dyeing and fixing, using all the dye assistants required, but don't add any dyestuff.

2. If the white yarn takes up the color of the sample yarn, then the sample yarn has been dyed with a reversible dyestuff. If the white yarn remains clean or only lightly colored, then the sample yarn has been dyed with a nonreversible dyestuff. ♦

Betsy Blumenthal is coauthor of Hands On Dyeing, available from Interweave Press. She lives and dyes in Bloomington, Indiana.

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ROOM-SIZE RAG RUG

(continued from page 49)

dining room wallpaper. On a section of the binding, I wove the inscription "Woven for Marianne Fons - April 1990 - Washington Island - By J T Yamamoto". As a final finishing touch, I hand-braided the fringe ends of the binding bands.

It was with great satisfaction that I packed up the rug and shipped it to Marianne. She was as pleased with the rug as I was to have made it: the fun of a trade with a friend is that you both have the satisfaction of giving and receiving.

I learned a number of technical points during this project:

- ✓ When weaving with denim (or other rag) weft, a painter's dust mask is essential, though uncomfortable, to prevent inhaling the fibers.

- ✓ Weighting the selvages separately with heavy S-hooks or fishing weights helps control their tendency to stretch. Pulling the selvage thread to control ruffling is a slick little trick I'd not heard of before.

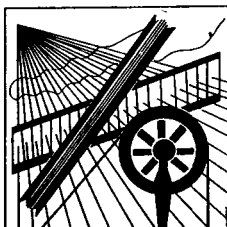
- ✓ Having had evil experiences with draw-in on previous rugs, I gritted my teeth and used a temple. The width might have held without it, but I liked the assurance it gave me.

- ✓ Used denim is terribly miscellaneous stuff: in color (both original dye and degree of fading and staining), condition, and fiber content and structure. All the variations of blue provide much of the interest in a denim rag rug, but some jeans are better than others. The most desirable are old, well worn, and 100 percent cotton with soft fabric that beats in firmly. The least desirable are children's and "stretch" jeans. ♦

Judith Yamamoto lives in Chicago, Illinois. She wove this rug at her vacation home on Washington Island, Wisconsin, where she also teaches weaving at Sievers School of Fiber Arts. Judith wishes to thank Ann Young, owner of Sievers, for providing studio space for assembly of this rug.

the mannings

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DESIGNING FAIR ISLE PATTERNS WITH OVERSHOT

by Jean Scorgie

I'VE ALWAYS BEEN fascinated by the intricate play of colors in knitted Fair Isle sweaters, but being more of a weaver than a knitter, I wanted to get the same look in woven fabric.

Traditional knitted Fair Isle sweaters are made up of bands of pattern motifs. In many designs, complex bands alternate with a border pattern or a very narrow *peerie* pattern (Shetland vernacular for "small"). The motifs are symmetrical from side to side and from top to bottom, and have an odd number of rows with the center row in a contrasting color for emphasis. Only two colors are used in each row.

Overshot patterns, with their variety of detail and symmetry, lend themselves to Fair Isle interpretation. Like Fair Isle designs, they have two colors per row, as the pattern weft contrasts with the background tabby. Though most overshots are generally woven as allover pattern, they can be easily cropped into decorative bands.

To find an overshot pattern that will resemble a Fair Isle knit design, study some overshot patterns. Marguerite Davison's *A Handweaver's Pattern Book*, Osma G. Tod's *Complete Book of Bertha Gray Hayes Patterns*, and Josephine Estes's *Original Miniature Patterns for Hand Weaving* are all good resources. You can choose overshots with diagonals, ovals, or rectangles in various combinations. Avoid large motifs that have many ends in a single block—these have long floats which will easily snag if used in clothing. Small overshots with short blocks or miniature overshots are ideal. As you look at drawdowns and photographs of overshot patterns, slide two pieces of paper apart and together over the designs to isolate

bands of pattern. Some patterns will show little variety, while others seem to have almost endless possibilities.

Look for a major motif which has an interesting center row for a contrasting color. You can add variety to your design by choosing a pattern in which the minor motif (the smaller motif that joins the major motifs) is different. However, in some overshot patterns such as Quaker Ladies, the overshot I chose for my **Fair Isle Overshot Vests**, the major and minor motifs are the same.

Before deciding on an overshot pattern, check the scale of the pattern and bands you intend to use. To determine the width of the repeat, divide the number of ends in one repeat of the threading by the sett of your warp yarn. The height of a band is the number of pattern rows divided by the picks per inch. Visualize how these measurements will fall on the body before making your decision.

To make several vest fronts on one warp, each with a different look, I toned the background with a pastel heather tabby weft that blended with the pattern colors yet was very close to the lightness of the white warp. I chose two or three related pattern colors plus a gentle contrasting color for accent. On the loom, I sampled treadling variations and color placements until I found combinations I liked. Two of the vest fronts have the classic Fair Isle bands of alternating pattern separated by a few rows of background color. The third vest follows another Fair Isle tradition of allover pattern with graduated color moving through the pattern.

Another approach is to change the background color in step with the pattern color, both getting darker to-

ward the center, for instance, while keeping the level of contrast constant. You could treadle the pattern rows on opposites to give the background and pattern equal weight. Weaving on opposites makes a heavy fabric, but if you keep your beat light, it will be wearable. You could also choose to use a medium light warp and grade the tabby weft slightly darker or lighter in concert with the pattern changes.

I'm pleased with these Fair Isle vests—and doubly glad I could create this look on my loom. ♦

Jean Scorgie is a technical editor for HANDWOVEN. She teaches weaving workshops across the country and weaves in her Portland, Oregon, studio.

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Jean Scorgie's Fair Isle Overshot Vests were woven on a single warp threaded and treadled for the four-shaft Quaker Ladies overshot pattern. Using different color combinations in the weft, Jean achieved three distinct looks. The medallion motif and variety of float arrangements resemble traditional Fair Isle knitted patterns. Weaving directions are included in the Instruction Supplement. Yarns courtesy of Harrisville Designs.





Above: The elegance of fine cloth and pattern weaving are well illustrated by this "Duk I Daldräll" Tablecloth by Margaretha Essen-Hedin. This timeless 58"-square tablecloth with a fine cotton warp set at 48 e.p.i. and crossed with a fine linen pattern weft can be woven in two panels and sewn together.

Instructions for this four-shaft project are in the Instruction Supplement.

Opposite: These overshot Pincushions by Sue Beevers are an ideal way to familiarize yourself with this weave if you've never tried it before. Sue used a different treadling sequence for each of the cushions shown here, though many more possibilities exist on this four-shaft threading. Crocheted edging, tassels, and twisted cord made from thrums and leftover bobbin wefts finish the pincushions with panache. See the Instruction Supplement for directions.

Overshot





*Margaret Sheppard's name draft "Calliope" was inspired by the memory of the calliope calls from riverboats near her childhood home in West Virginia. Using this draft, Janice Jones designed and wove a **Tiny Purse**. The lined purse has a zipper closure and is trimmed with metallic yarns twisted into a rope. A "gold" chain purchased from a hardware store makes a delicate handle. Details for this four-shaft project are in the Instruction Supplement.*

MINIATURES FROM MEMORIES

by Margaret Sheppard

NAME DRAFTS HAVE always intrigued me. When I first heard of them many years ago, they offered me a framework for designing my own small overshot drafts (or hybrid twills, as Harriet Tidball called them) and freed me from dependence on pattern books. An inborn love for miniatures (which, notwithstanding their small size, are a full-size job) made the drafts most satisfying.

When a daughter asked me to write down things I remembered, my memories seemed to be an untidy collection of impressions, scents, surroundings, and pleasant happenings rather than any coherent train of events. A word, a taste—anything at all—would trigger a little scene or feeling which would pop out of nowhere and brighten my life for a moment. I hear the words “china doll”, and my first sight of Santa Claus comes to mind. (I was about four years old, and Mother thought that a glimpse of Santa Claus would put all doubt that he would come out of my head. It did, especially since I was allowed to take the china doll to bed with me after he had gone.) Names and places kept crowding into my mind, and I suddenly realized that they could be used as memory name drafts, and a kind of memory folio for me. Some have needed a bit of adjusting to make them useful or large enough for weaving, but each one holds a special memory, and my ever-increasing assortment of name drafts is a constant source of pleasure.

To make a name draft, each letter in a word or phrase is assigned to a shaft according to a predetermined code, and the sequence of letters de-

termines the threading sequence. The piece is woven in overshot with a “tromp as writ” treadling sequence (see page 42). There are many codes for name drafts; the one I use assigns letters A through G to shaft 1, letters H through N to shaft 2, letters O through U to shaft 3, and letters V through Z to shaft 4.

Shaft 1: A B C D E F G
Shaft 2: H I J K L M N
Shaft 3: O P Q R S T U
Shaft 4: V W X Y Z

Using this code, a phrase such as “cool breeze” is threaded 1, 3, 3, 2, 1, 3, 1, 1, 4, 1. Because overshot uses a 1-3 versus 2-4 tabby, 1,3 and 2,4 sequences cannot be threaded, and duplicate numbers (such as 3,3) must be separated. It won’t do to delete the

violating numbers because the resulting draft no longer represents the full phrase. Instead, allow spaces between the problem sequences and then add extra ends in the spaces. This way, all of the original letters in the phrase remain in their proper order. In this case, we have: 1, __, 3, __, 3, 2, 1, __, 3, __, 1, __, 1, 4, 1 (figure 1). The ends threaded in the blanks can be threaded through the shaft that is just before or just behind the shaft containing the name-draft end. That is, a blank following an end threaded on shaft 1 can be threaded on either shaft 2 or 4; a blank following an end threaded on shaft 2 can be threaded on either shaft 3 or 1, and so on (figure 2). The resulting threading sequence can be changed by moving the added threads to alternate shafts (that is, threads added to shaft 1 can be moved to shaft 3).

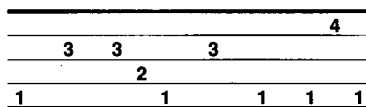


Figure 1. Initial threading sequence for “cool breeze”. Repeated numbers and 1,3 sequences are separated with blank spaces.

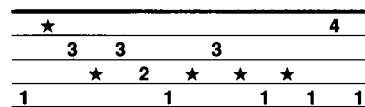


Figure 2. Threading sequence for “cool breeze” with the blank spaces filled in with a ★. There are two possible positions for each ★, allowing for a variety of threading sequences for the same name draft.

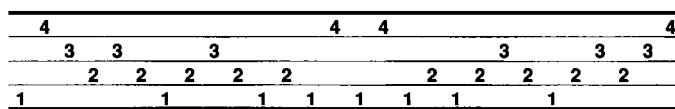


Figure 3. The final threading sequence for “cool breeze”, made symmetrical by reversing the sequence about a pivot point.

Figure 4. Threading, treadling, and drawdown of "cool breeze". A different pattern for the same phrase could be achieved by simply repeating the threading sequence instead of reversing it, and then treadling *tromp as writ*.

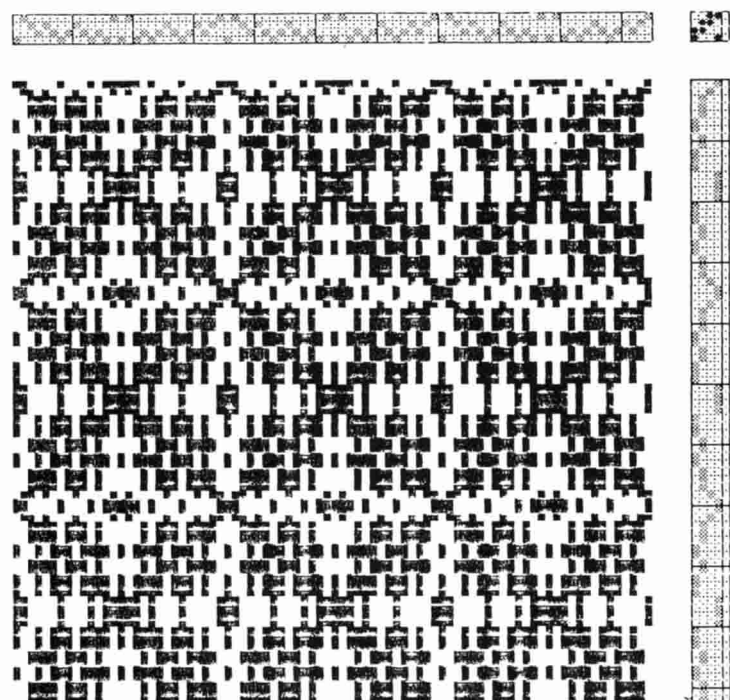
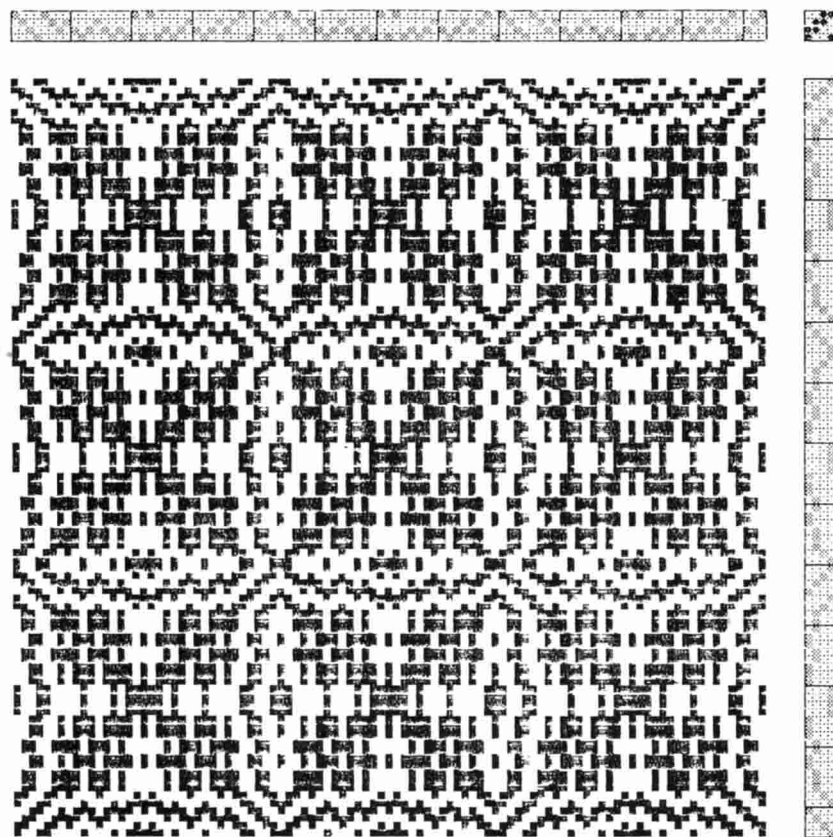


Figure 5. Threading, treadling, and drawdown of a variation of the drawdown shown in figure 4. Some of the twill runs were doubled, and an end was added on shaft 1 to make a prominent wheel motif.



In most cases, the threading pattern will be asymmetrical after the blanks are filled in. Because I prefer symmetrical designs, I typically reverse the threading at the end of the sequence. In our example, the last thread in the sequence is threaded on shaft 1, so an end may be added on either shaft 2 or 4, followed by the reversed threading sequence. To produce a larger turning block, you can designate the last thread of the sequence as a pivot end, thus creating a five-end 1-4 block (figure 3).

A standard 2/2 twill tie-up is used, and the treadling sequence is *tromp as writ* (figure 4).

After you have made a name draft, you can use it as a framework for other drafts. Without changing the basic draft, you can enlarge blocks, repeat twill runs, and add ends (figure 5). A computer drawdown program is a time-saver, but I used to use reams of paper trying out these ideas the long way and always thought it well worth the effort.

I use these small drafts in many ways. Some become insets for Christmas cards, most are an ideal size for bookmarks (60 ends of 20/2 cotton at 30 e.p.i. with 10/2 pattern weft), others I have used for sachets and pincushions. (Because I can't get along without pincushions, I assume that everyone needs dozens. Imagine my surprise when I gave one to a friend and she said, "I have never owned one!" What else does one do with pins?)

I like the smallness of miniature drafts, but for items larger than bookmarks, it's good to know that most of these patterns can be enlarged simply by changing the size of the thread. A 40-end repeat that is only 1½" wide at 30 e.p.i. becomes nearly 3" wide at 15 e.p.i. and 5" wide at 8 e.p.i. Because the longest weft skip is six ends, a balanced pattern will work well for large- as well as small-scale projects. With tiny threads or large, miniatures are fun, and name-draft miniatures are the most fun of all for the memories they represent. ♦

Margaret Sheppard weaves her memories in Houston, Texas.

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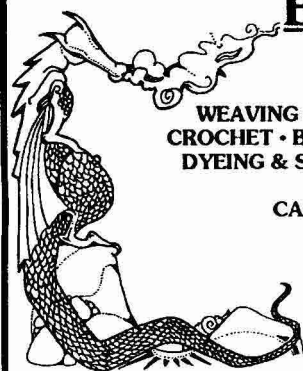
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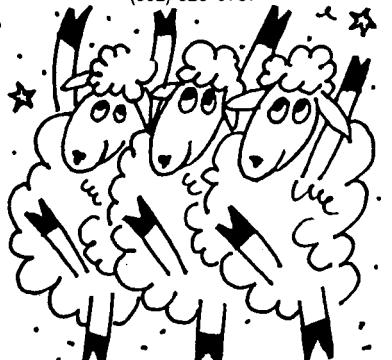
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General Instructions

Volume XII, Number 4
September/October 1991

Index to Instructions

Swatch Collection #24	39/87
Third-Time-Around Jacket	46/88
Simple Rag Mats	47/90
Little Girl's Ensemble	51/90
Luxurious Leftovers Scarf	52/91
Thrum Potholders	53/91
Twill Overdye Blanket	54/92
Napkins with Resist Stripes	57/92
Natural Brown Cotton	
Bread Cloth	58/93
Natural Brown Cotton	
Bread Placemats	58/93
Window Hanging	59/94
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Duk I Daldráll Tablecloth	78/96
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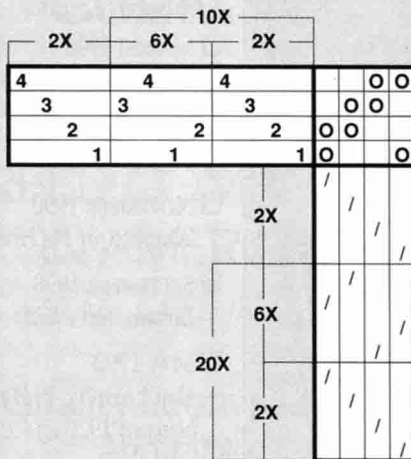
Please read the instructions thoroughly before beginning a project.

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

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

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.

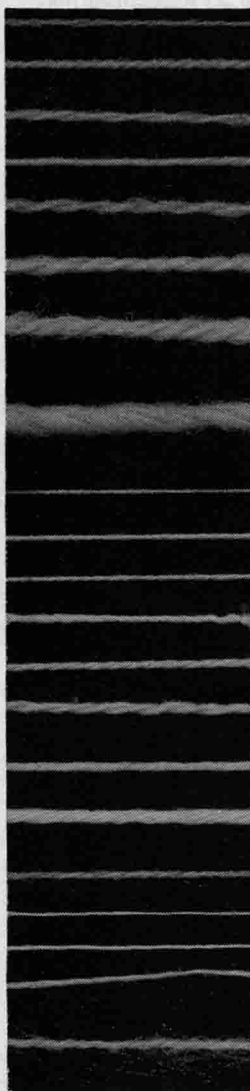
DRAFTS: Threading drafts read from right to left and treadling drafts read from top to bottom. *Threading repeats* are shown by brackets. Sometimes double brackets



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 *ris*es 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

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.



- 2/20 wool worsted at 5600 yd/lb (11,280 m/kg)
- 12/2 wool worsted at 3200 yd/lb (6440 m/kg)
- 8/2 wool worsted at 2240 yd/lb (4510 m/kg)
- 3-ply wool worsted at 2160 yd/lb (4350 m/kg)
- 2-ply Shetland-style wool at 2000 yd/lb (4030 m/kg)
- 2-ply wool at 1440 yd/lb (2900 m/kg)
- 3-ply wool at 720 yd/lb (1450 m/kg)
- Heavy singles wool at 500 yd/lb (1010 m/kg)
- Nm 24/2 cotton at 9500 yd/lb (19,140 m/kg)
- Ne 12/2 cotton at 4700 yd/lb (9500 m/kg)
- 10/2 mercerized cotton at 4200 yd/lb (8460 m/kg)
- Nm 8/2 unmercerized cotton at 3320 yd/lb (6700 m/kg)
- 5/2 mercerized cotton at 2100 yd/lb (4230 m/kg)
- 4/2 natural colored cotton at 1680 yd/lb (3380 m/kg)
- 8/4 cotton at 1680 yd/lb (3380 m/kg)
- 8/6 cotton at 1120 yd/lb (2250 m/kg)
- 22/2 cottolin at 3170 yd/lb (6400 m/kg)
- 28/1 linen at 8700 yd/lb (17,520 m/kg)
- 16/1 wet-spun linen at 4830-5350 yd/lb (9730-10,800 m/kg)
- 8/1 tow linen at 2970-3000 yd/lb (5980-6040 m/kg)
- Mohair/wool brushed yarn at 1170 yd/lb (2350 m/kg)

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.

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 *.

Borgs, Glimåkra Looms 'n Yarns, 1304 Scott St., Petaluma, CA 94952.

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Wilde Yarns, PO Box 4662, Philadelphia, PA 19127.

CORRECTIONS

Bordered Overshot Runner, page 86, May/June 1991 HANDWOVEN:

In our changing of the instructions from cotton towels to the wool and cotton runner, several errors were made. The amounts, measurements, and directions should be:

FINISHED DIMENSIONS: 14" wide by 24" long, including 1¾" hem on each end (table-mat size—for longer runner, add warp length).

WARP & WEFT: Warp & tabby weft—Size 10/2 pearl cotton at 4200 yd/lb: 1100 yd cream. **Pattern weft**—8/2 wool at 2240 yd/lb: 200 yd rose pink. **Accent row**—

Size 3/2 pearl cotton at 1260 yd/lb: 10 yd rose. (For each additional 12" of woven runner, add 290 yd warp/tabby weft and 130 yd pattern weft.)

E.P.I.: 24.

WIDTH IN REED: 15½".

TOTAL WARP ENDS: 373.

WARP LENGTH: 1¾ yd, including take-up, shrinkage, and 27" loom waste. (For each additional 12" of runner add 14" warp length.)

P.P.I.: 40 in pattern area (20 each, pattern and tabby), 24 in plain-weave area.

TAKE-UP & SHRINKAGE: 10% in width and 13% in length.

Under **WEAVING**, work the Brooks' bouquet on an *open* plain-weave shed (*not* on a closed shed as indicated in caption and diagram on page 73). For the body of the runner, weave 20" of pattern (adding 12¾" weaving for each desired additional 12" finished length). In the treadling, add one pattern pick in the fourth shed (1-4) at the end (after the desired number of repeats) to balance the design.

FINISHING: Machine staystitch each end of the runner. (Machine wash, dry, and assemble as instructed.)

In the **COLOR KEY** for the draft, P = 2-ply wool pattern weft, pink.

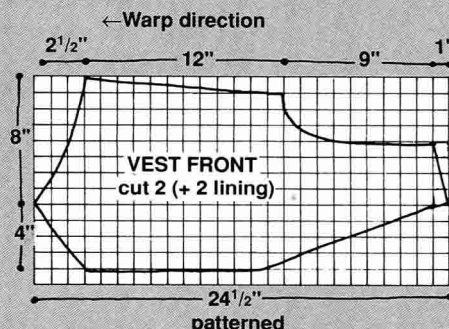
Winter Nights Pillow, page 90, March/April 1991 HANDWOVEN:

YARN SOURCES & COLORS should read: All yarns are from Harrisville Designs. The 2-ply is Shetland Style in Red, Plum, Cinnabar, Rust, and Hickory. The singles is Designer Yarn in Cocoa.

Summer & Winter Vest, page 87, March/April 1991 HANDWOVEN:

In the 6-pick treadling sequence under "WEAVING", the *tabbies* should be reversed so that 1-2 is the one that is used between the 1+ pairs and the 2+ pairs, and the 3-4-5-6-7-8 is the *tabby* used at the end of the sequence.

The Cutting Diagram is incorrect for the vest front. The correct diagram is below.



Swatch Collection #24

designed by Sharon Alderman,
Salt Lake City, Utah
page 39

Fabric #1: Coat

PROJECT NOTES: This huge plaid is intended for a simply cut, unlined coat. All seams and edges are to be bound with real or faux leather or suede. The fabric is fairly loosely woven but will hold its shape. I experimented with other setts, but found that 8 e.p.i. produced a stiff, heavy fabric and 6 e.p.i. was a little soft. Weaving a fabric at this sett requires restraint when moving the weft into place with the beater. Make and use a template to keep the plaid square. To keep the plaid clear, finish the fabric carefully, because strong fulling or brushing will blur it.

FABRIC DESCRIPTION: 2/2 twill.

WARP & WEFT: Singles woolen-spun wool at 500 yd/lb: gray-brown, dark purple, and dark yellowish green.

YARN SOURCES & COLORS: This is Harrisville Designs' Designer Yarns: Hickory, Aubergine, and Hemlock.

E.P.I.: 7, sleyed 1, 1, 1, 1, 2 in a 6-dent reed.

WARP COLOR ORDER:

	5X	4X
dk. yellowish green	4	2
dk. purple	2	2
gray-brown		4

DRAFT:

WEFT COLOR

ORDER: Same as Warp Color Order.

P.P.I.: 7.

TAKE-UP & SHRINKAGE:

15% in width and 10% in length.

WEAVING: Mark a strip of light cardboard with the warp color order and use this as a weft template to keep your beat light and even. Advance the warp often to lessen wear and tear on warp ends.

FINISHING: Hemstitch the fabric while it is on the loom. Correct any flaws before washing. Soak the fabric in hot water and liquid detergent (I used Joy). Let the fabric stand until the water has cooled to lukewarm, then work the sudsy water through it with your hands. Repeat, if you have woven many yards. Spin the excess water out of the fabric and press it on one side only until it feels dry. The unpressed side has a lovely texture.

The design formula is this: take 4 old shirts and 7 tubes of cotton yarn, all in analogous colors. In the warp, alternate a heavy, bright-colored yarn and a fine light-colored yarn, changing colors where the blocks change. Since I used what I had on hand, one of the heavy yarns is stranded from two fine yarns. You may think it's going too far, but I also wove a length of light-weight cloth to make covered buttons to match.

FABRIC DESCRIPTION: Plain weave "log cabin".

SIZE: Women's large. Circumference at chest 52". Length from shoulder 24". Sleeve length from center back 34". The finished fabric before cutting measured 24" wide by 130".

WARP: Size 8/6 cotton at 1120 yd/lb: 360 yd each red and magenta. Size 8/2 cotton at 3320 yd/lb: 360 each lavender and pink. Size 22/2 cottolin at 3200 yd/lb: 320 yd rose, 640 yd raspberry.

WEFT: Size 8/2 cotton at 3320 yd/lb: 600 yd red. Cloth strips $\frac{3}{8}$ " wide: 145 yd each pink/pale pink print and multi-colored floral print on light background ($1\frac{1}{4}$ yd 45"-wide fabric each), 385 yd red/white print ($3\frac{1}{4}$ yd 45"-wide fabric).

KNITTING: Add enough of the desired yarn for ribbing, cuffs, and collar (I used red 8/6 cotton stranded with a fine white novelty yarn that echoed the white flecks in the rags).

YARN SOURCES & COLORS: The cottolin is from Borgs, the lavender cotton is from Cotton Clouds, and the remaining cotton yarns are from Ft. Crailo.

NOTIONS: Burda Pattern 4958; matching sewing thread; raglan shoulder pads; seven $\frac{3}{4}$ " buttons or covered button

forms; seven $\frac{1}{2}$ " snaps, size 3 knitting needles.

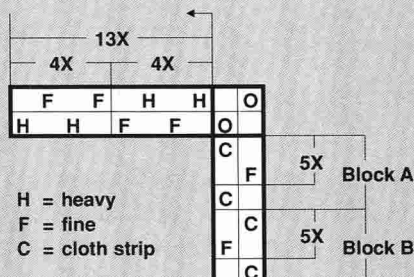
E.P.I.: 16.

WIDTH IN REED: 26".

TOTAL WARP ENDS: 416.

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

DRAFT:



RIGID HEDDLE THREADING: Use two 8-dent rigid heddles threaded double density as follows: In the first heddle, thread a heavy warp in a hole and the next 3 warps (fine, heavy, fine) in the slot. In the second heddle, thread a heavy and fine in the first slot, * a heavy in the hole, and the next 3 warps (fine, heavy, fine) in the next slot. Repeat from * (see diagram). Notice that the heavy/fine sequence reverses at the stripe changes.

P.P.I.: 11 (6 cloth strip, 5 yarn).

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

WEAVING: For each block, alternate a pick of cloth strip and a pick of 8/2 red yarn, five times, then end with a row of cloth strip. Change to the next color of cloth strip and repeat for the next block, rotating the three colors of cloth strips block by block. Weave 86" of blocks for the body. There are no color or block changes

for the sleeves, so alternate the red print cloth and 8/2 cotton throughout for 50".

Rigid Heddle Directions: For plain weave, use both heddles together as one. **FINISHING:** Staystitch ends of fabric. Machine wash and tumble dry until damp. Smooth out on a flat surface to finish drying.

ASSEMBLY: Use View B, adding seam allowances as shown. Do not include the pockets. Lay out the pattern on the fabric as shown here in the Cutting Diagram. If the back pattern piece is wider than the fabric, trim off the excess pattern at the underarm and tape it to the front underarm, matching seam lines and adding a new seam allowance to the front piece. Cut out pieces and serge or zigzag all cut edges. Staystitch along the neckline seam line. When constructing the jacket, overlap the back underarm seam line (which is a selvedge) onto the front underarm seam line and top stitch in place. Sew all other seams as usual.

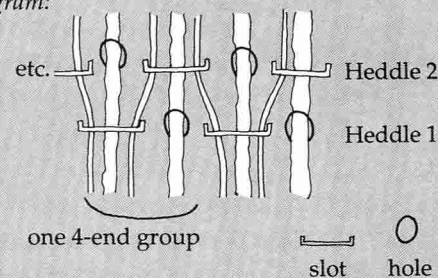
Ribbing: Knit ribbing for the bottom, collar, and cuffs, using a strand of 8/6 cotton or whatever other yarn you have chosen. (Experiment to determine which color or blend of colors is most compatible with your fabric. I included a fine novelty yarn with white flakes along with 8/6 cotton to repeat the white flecks in the cloth strips.)

Refer to HANDWOVEN Sept/Oct 1990, page 41, for various methods of starting the ribbing on the fabric. Pick up loops between every 2 or 3 warps. Knit a sample of ribbing to determine the ratio of stitches to be reduced from the number picked up along the fabric edge. (My ribbing is K1, P1; my gauge is about 5 stitches per inch.)

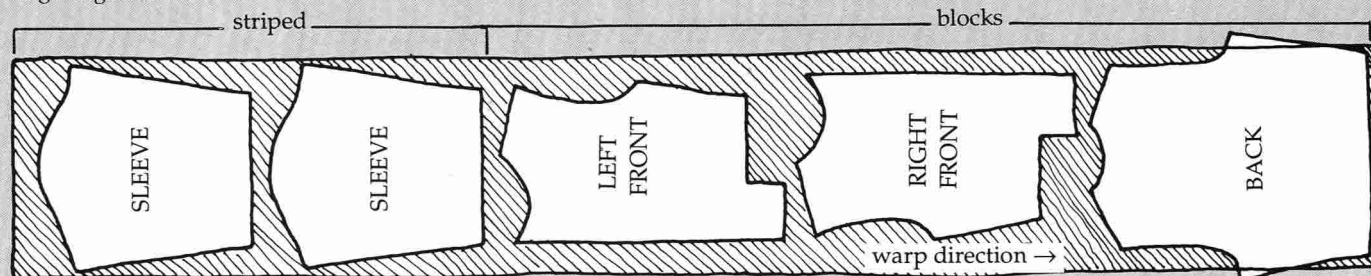
WARP COLOR ORDER FOR THIRD-TIME-AROUND JACKET:

	8X	8X	8X	8X	8X	8X	8X	8X	
8/6 red "heavy"	1			1			1		= 72
8/2 lavender "fine"	1			1			1		= 72
8/6 magenta "heavy"		1			1			1	= 72
8/2 pink "fine"		1			1			1	= 72
22/2 raspberry, doubled "heavy"			1			1			= 64 doubled
22/2 rose "fine"			1			1			= 64

Rigid Heddle Diagram:



Cutting Diagram:



On the bottom of the jacket I folded up the seam allowance and picked up stitches along the fold, between the two front extensions. On the next row I knit 2 together periodically to reduce the number of stitches and make a snug ribbing. The ribbing is about 2" deep, to fill the depth of the extensions. For snug cuffs, I knit 2 together and purled 1 on the first row to reduce the number of stitches by one-third. The cuffs are about 2½" of knitting. For the collar, I used all the picked-up loops. The collar is about 2" of knitting, tapered at the front ends.

Buttons: If you can find buttons that are compatible, use them. I wove a narrow length of fabric to make covered buttons. I used 40 ends of 8/2 red cotton, 1 yd long, set at 20 e.p.i. (Use two 10-dent rigid heddles threaded double density.) For texture, I added a strand of 8/6 red cotton for the 17th and 26th warp. Every 2", I wove a strand of the 8/6, 8 shots of 8/2, and another shot of 8/6. This cross-hatch of heavy yarn is centered on each button. I wove enough to cover 7 buttons. (You will need an extra 70 yd of red 8/2 and 5 yd of red 8/6 cottons to weave this button fabric.) These buttons are ornamental; I did not want to cut buttonholes in this heavy fabric, so I sewed a snap covered with the red print fabric beneath each button for the closure.

Simple Rag Mats

designed by Dixie Straight,
Loveland, Colorado
page 47

PROJECT NOTES: Two lightweight cotton prints, one with pale blue dots on a white background and the other small white clouds on a blue background, weave place mats with a fresh country look. The warp is cotton carpet warp in white plus two shades of blue to add sparkle.

FABRIC DESCRIPTION: Plain weave.
FINISHED DIMENSIONS: Four mats, each 12" wide by 17½" long, including a ¾" hem on each end.

WARP & WEFT: Size 8/4 cotton carpet warp at 1600 yd/lb (see "Yarn Yardage Notes" in the General Instructions): 105 yd each dark blue and white for warp, 260 yd light blue for warp and weft. Pre-washed cotton fabric torn lengthwise into ½"-wide strips: ¾ yd 45"-wide light blue print, 2½ yd medium blue print for weft.
YARN SOURCES & COLORS: The car-

pet warp is from Edgemont Yarn Service in White, Royal Blue, and Light Colonial Blue.
NOTIONS: Matching sewing thread.
E.P.I.: 6.
WIDTH IN REED: 14".

	28X	
royal blue	1	= 28
light colonial blue	1	= 28
white	1	= 28

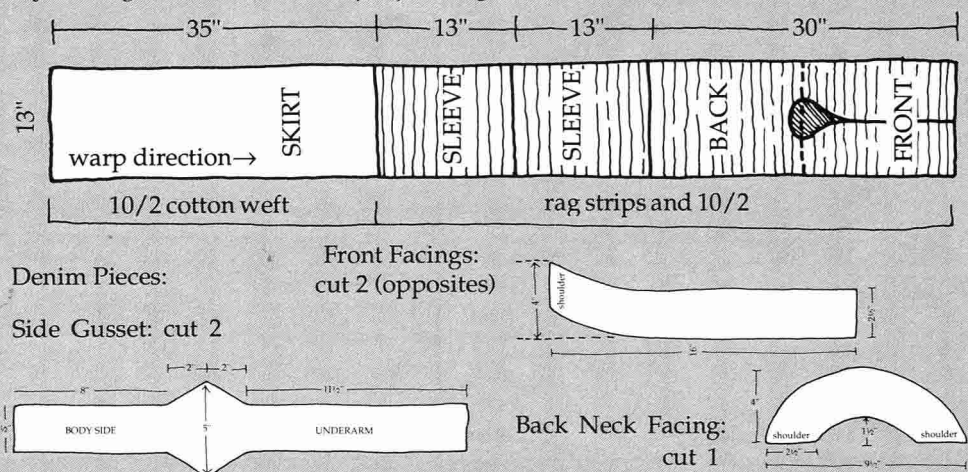
WARP COLOR ORDER:
TOTAL WARP ENDS: 84.
WARP LENGTH: 3½ yd, including take-up, shrinkage, and 27" loom waste.
DRAFT:
P.P.I.: 30 for hems, 8 for cloth strips.
TAKE-UP & SHRINKAGE: 14% in width and 25% length.
WEAVING: Begin and end each mat with 45 shots of light colonial blue yarn weft. Follow Weft Treadling Order for cloth strip rows. The middle of the mat is 9" from the first cloth strip row; if necessary, adjust the number of shots in the middle section to make the mat symmetrical.
WEFT COLOR ORDER: Weave the num-

light blue print	7	5	4	4	5	7
medium blue print	10	14	65	14	10	

ber of shots shown for each color.
FINISHING: Machine stitch the ends of each mat and cut mats apart. At each end, turn under ¼" and bring the fold to meet the first row of cloth strips. Machine stitch hem in place. Machine wash in warm water and tumble dry on medium heat for a short time. Remove from dryer while damp; press.

LITTLE GIRL'S ENSEMBLE

Layout Diagram: (measurements after finishing)



Little Girl's Ensemble

designed by Kathy Bright,
Iowa City, Iowa
page 51

PROJECT NOTES: After an exciting workshop with Catherine Mick, "the rag lady", I wove this outfit for my daughter Amy. Catherine's technique of stripping cotton fabrics, fraying the edges, and then weaving these strips as weft yarns seemed just right! I especially like the bright cotton yarns combined with the denim strips.

FABRIC DESCRIPTION: Plain weave.
SIZE: Child's size 6. Jacket—circumference at chest 28", length from shoulder 14", and sleeve length from center back 17½". Skirt—circumference at lower edge 32", length 12". (Fabric dimensions 13" wide by 91" long after finishing.)
WARP: Size 10/2 cotton at 4200 yd/lb: total of 1030 yd of shades of blue, purple, red, green, pink, and yellow.
WEFT: Size 10/2 cotton at 4200 yd/lb: 740 yd blue. One-half yd 45"-wide denim fabric cut in the blue direction into strips ½" to ¾" wide and raveled down to ¼". (Ravel some strips more on one edge than the other to produce different lengths of white fringe.)

NOTIONS: Additional ½ yd blue denim fabric (for bindings, facings, and side gussets); matching blue sewing thread; ⅝"-wide elastic for waistband.
E.P.I.: 20.
WIDTH IN REED: 14".
WARP COLOR ORDER: Random mixture.
TOTAL WARP ENDS: 280.
WARP LENGTH: 3½ yd, which includes take-up, shrinkage, and 27" loom waste.

DRAFT:

P.P.I.: 20 in cotton weft areas.

TAKE-UP & SHRINKAGE: 10% in width and 11% in length.

WEAVING: For the jacket, weave 65", alternating frayed denim strips with 3 to 12 shots of blue 10/2 cotton, beginning and ending each segment with the cotton weft. Be sure to place (not beat) the rag strips lightly—they should lie flat in the shed.

For the skirt, weave 36" with the blue 10/2 cotton weft alone.

FINISHING: Machine staystitch ends of fabric. Machine wash in cool water; tumble dry.

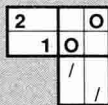
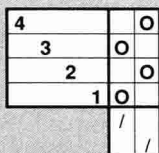
ASSEMBLY: Staystitch between the rag jacket fabric and the cotton skirt fabric; cut apart between lines of stitching. Staystitch or serge all other cut edges when cutting and piecing the garments.

For the skirt, fold the plain fabric in half end to end and sew the cut and staystitched ends together for a center back seam. Press seam allowances open. Along one selvedge of this loop, turn under 1" for casing. Stitch along fold and again near the selvedge, leaving an opening for insertion of elastic. Cut the elastic to the desired waist measurement (allowing 1/2" for overlap), thread it into the casing, and stitch ends together (gathering the skirt). Handstitch closed the insertion opening. Turn skirt right side out. A hem is unnecessary because the lower edge is selvedge.

For the jacket, cut from the rag fabric a 30" piece, as shown in the layout diagram. Fold it in half at the shoulder line and mark the center. Centered on this mark, measure and cut a neck opening 4" wide and 1 1/2" deep (3" front to back). Cut up the center front, rounding the front neck corners. Staystitch the cut edges. Cut two 13" lengths of rag fabric for the sleeves. Sew sleeves to shoulder edges of body, centering each at the shoulder line.

From the denim fabric cut two front bindings (mirror images), two side gussets, one back neck facing (see patterns), and a strip for binding lower edge (not shown). Right sides together, sew denim side gusset to jacket, stitching from wrist to underarm and down side seam with the point of the gusset matching the underarm corner on each seam. Press seams open. Hem the sleeves.

Join the neck facing and front facings at the shoulder seams, right sides to-



gether. Press seams open. With right sides together, stitch this facing to the jacket neck edge and front opening. Turn under as desired (all the way to make facing or part way to make binding). Turn under the inner edge and hand stitch in place on the inside. For the bottom binding, stitch the strip of denim, right sides together, to the lower edge of the jacket. Turn it under to encase the seam allowances. Turn under the inner edge of the binding and hand stitch in place on the inside.

Luxurious Leftovers Scarf

designed by Carol Bloom, Lawrence, Kansas
page 52

PROJECT NOTES: A good friend requested a holiday scarf for her husband. Mindful of her student budget status I did some careful planning and designed a warp for three scarves using luxury yarns leftover from other projects.

I enjoyed going through my leftover yarns pulling out blues, grays, and burgundies in silks, wools, cashmere blends, and mohairs. Brushed mohair in the weft is the dominant feature of the scarf as it blends diverse colors and textures of the warp.

At the warping board I made a separate chain for each warp yarn. The warp color order was designed in the reed by starting with the smallest chain and placing the yarns randomly across the width. When all the small chains were sleyed, I counted the empty dents and filled in with a soft gray and a blue.

Because I was fearful of running out of the blue mohair weft I used a fine wool tabby. This is a technique I often use on afghans to give a secure structure to the fabric while maintaining a soft drape. Changing the color of the tabby or the mohair modified the overall color effect for a different look on each scarf.

My friend was pleased with the scarf and I enjoyed finding a good use for so many wonderful leftovers in the venture.

FABRIC DESCRIPTION: Texture weave.

FINISHED DIMENSIONS: Three scarves, each 8" wide by 48" long, plus a 4" fringe at each end.

WARP & WEFT: A variety of knitting-weight yarns in silk, brushed wool, mohair, cashmere/wool blends, wool at about 1000 yd/lb: 620 yd total.

WEFT: Brushed mohair (70% mohair/25% wool/5% nylon) at 1170 yd/lb: 60 yd per scarf. Size 12/3 worsted wool at 2160 yd/lb: 60 yd per scarf.

YARN SOURCES & COLORS: The brushed mohair is Halcyon's Victorian Brushed Mohair. The worsted wool is Oregon Worsted's Maypole Nehalem.

E.P.I.: 10.

WIDTH IN REED: 9".

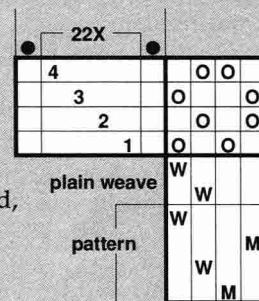
WARP COLOR ORDER: Random. See Project Notes.

TOTAL WARP ENDS: 90, including a floating selvedge at each side.

WARP LENGTH: 6 1/2 yd, including take-up, shrinkage, and 27" loom waste.

DRAFT:

● = floating selvedge
M = mohair
W = worsted



P.P.I.: 8 (4 brushed, 4 worsted).

TAKE-UP & SHRINKAGE:

11% in width and 12% in length.

WEAVING: Allow 5" unwoven for fringe before the first scarf. Begin and end each scarf with four shots of plain weave with worsted. Hemstitch the ends. Follow the treadling sequence for about 54". Each time before advancing the cloth, tighten the tension and vigorously brush both sides of the web with a hairbrush. Leave 10" unwoven between scarves for fringe.

FINISHING: While the scarf was on the loom I placed masking tape across the warp, just beyond the length needed for fringe (4"). I left the tape in place while the scarf was washed in Orvus paste, blotted, and air dried on a padded line. The fringe did not become tangled or frayed, and the edge of the tape provided a cutting line for trimming the fringe. I gave the scarf another light brushing when it was dry.

Thrum Potholders

designed by Margaret Gaynes, Cupertino, California
page 53

PROJECT NOTES: Thrums make the pattern weft for these sturdy potholders. The fabric is used double for extra thickness. If you run out of thrums, you can use up partially-filled bobbins (or can strand yarns of your choice). To avoid having frequent weft overlaps in the fabric, use

wefts that are longer than the warp width. Let the ends hang at the selvages, where they will be encased in binding.

FABRIC DESCRIPTION: Overshot.

FINISHED DIMENSIONS: Six potholders, each 7½" wide by 7" long.

WARP & WEFT: Size 8/4 cotton carpet warp at 1680 yd/lb: 840 yd unbleached.

Pattern weft—Size 22/2 cottolin 3170 yd/lb: thrums used in bundles of 6 ends to create a yarn at 530 yd/lb: 270 yd mixed colors. (These are turquoise, purple, light orange, and green, from the towel shown.)

NOTIONS: Matching sewing thread; 6 yd matching extra-wide double-fold bias tape; jeans/denim-weight sewing machine needle.

E.P.I.: 15.

WIDTH IN REED: 9".

TOTAL WARP ENDS: 135.

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

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

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

WEAVING: Begin and end each mat section with 6 shots of plain weave using 8/4 cotton. Weave twelve mat sections, each 8" long, using bundles of 6 strands of thrums in random color combinations for pattern weft. Leave the ends of the thrums extending from each side of the web (the tabby keeping the selvages firm).

FINISHING: Use a heavy-duty sewing-machine needle for all stitching. Machine staystitch the ends of the fabric. To avoid excess lint when washing, staystitch the selvedge edges and trim off the weft ends. Machine wash in warm water with detergent. Tumble dry on low heat, removing the fabric when slightly damp. Press if necessary and lay flat to finish drying.

ASSEMBLY: Cut the six pairs of sections apart and machine staystitch the raw ends, leaving 2 or 3 shots of plain weave next to each pattern area. To assemble one potholder, fold it in half at the plain-weave section. Pin the two layers together in several places so that they don't slip, round the corners, and staystitch the raw edges. Sew the double-fold bias tape around the outside edge, overlapping the ends of the tape and folding the raw end of the tape inside. For the loop, cut a 6" length of tape and stitch along its open edge. Fold it in half end to end, fold the raw ends under, and sew it to one corner of the potholder.

DRAFT FOR THRUM POTHOLDERS

7X												
4	4		4	4		4	4		4	4	O	O
3		3		3		3		3		3	O	O
2		2		2		2		2		2	O	O
1		1		1		1		1		1	O	O
P = pattern weft										plain weave	/	
										pattern (use tabby)		P
											P	P
											P	P
											P	P
											P	P

Twill Overdye Blanket

designed by Betsy Blumenthal,
Bloomington, Indiana
page 54

PROJECT NOTES: Leftover skeins from previous dye projects overdye into a coherent group of colors became the warp for two blankets. A commercially-dyed weft completed the project.

FABRIC DESCRIPTION: Balanced twill.

FINISHED DIMENSIONS: Two blankets, each 36¾" wide by 60" long, plus 4½" fringe at each end.

WARP: 3-ply wool at 720 yd/lb: 960 yd red, 295 yd rust, 150 yd orange, and 75 yd each green, turquoise, blue, violet, and purple, all hand-dyed.

WEFT: Two-ply wool at 1440 yd/lb: 1360 yd brick red.

YARN SOURCES & COLORS: The yarns are from Wilde Brothers. The warp is Regular 3-ply wool, hand-dyed and overdye. The weft is Soft Clothing Yarn: Paprika.

E.P.I.: 8.

WIDTH IN REED: 42".

TOTAL WARP ENDS: 336.

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

DRAFT:

P.P.I.: 8.

TAKE-UP & SHRINKAGE:

13% in width and 10% in length.

WEAVING: Allow 6" before the first blanket and 12" between blankets for fringe.

84X				
4			O	O
3			O	O
2		O	O	
1	O			O
	/	/	/	/

WARP COLOR ORDER FOR TWILL OVERDYE BLANKET:

	7X					
red	10	2	2	2	10	= 182
rust	8					= 56
green		2				= 14
orange		2		2		= 28
turquoise		2				= 14
blue			2			= 14
violet				2		= 14
purple					2	= 14

(The ending fringe for the second blanket comes out of the loom waste.) Weave at least 63" for each blanket.

FINISHING: Make a twisted fringe by using two groups of 4 ends each per twist. Twist each group tightly in the direction of the spin of the yarn, and then put the groups together, letting them twist in the opposite direction. Finish with an overhand knot, using one end tied around the remaining bundle of 7 ends. Hand wash in warm water, gently spin dry, and lay flat to dry.

Napkins with Resist Stripes

designed by Barbara Smith Eychaner,
Tucson, Arizona
page 57

PROJECT NOTES: Bleach sprayed on warp chains removes dye to create ikat-type patterning for warp stripes in this set of napkins. The original dyed yarn plus a neighboring shade borders the stripe to add emphasis.

FABRIC DESCRIPTION: Plain weave.

FINISHED DIMENSIONS: Six napkins, each 17" square, including a ¼" hem on each end.

WARP & WEFT: Size 12/2 unmercerized cotton at 4700 yd/lb: 2080 yd light brown, 920 yd brick red, 605 yd mauve.

YARN SOURCES & COLORS: This is Tuuli by Helmi Vuorelma, available from Schoolhouse Yarns and Eaton Yarns: light brown #302, brick red #466, and mauve #415.

NOTIONS: Matching sewing thread.

E.P.I.: 20.

WIDTH IN REED: 20".

TOTAL WARP ENDS: 408, including 4 on each side doubled in the reed and heddles. **Resist warp**—5 warp chains, 12 ends each, brick red.

WARP LENGTH: 4½ yd, including take-

up, shrinkage, and 27" loom waste. **Resist warp**—5 yd, including take-up, shrinkage, and 27" loom waste.

DRAFT:

P.P.I.: 20.

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

RESIST: Make 5 warp chains of 12 ends each using brick red (4 chains are for the warp and one is for weft). Tie each securely in all the usual places. Wash in Synthrapol detergent, rinse well. Spread warp chains on protected surface, separating yarns slightly. Spritz with chlorine bleach and leave for 15 minutes (or as long as necessary for the color you want). Rinse well. Squeeze out excess water in a paper towel and hang to dry.

Insert the resist warp as you wind the main warp, putting the cross on the warping board and stretching the warp to straighten

4			O
3		O	
2			O
1	O		
	/		/

2			O
1	O		
	/		/

it. When the warp is smooth and even, twist the end around a warp peg and straighten out the cross. The resist warp is longer than the main warp to allow for shrinkage and for shifting the colors. Separate the resist warp ends at the cross, select 4 ends in the center, and gently pull them a few inches beyond the top of the cross. Tie an overhand knot to secure. Straighten the resist warp again before tying the end securely and cutting off the extra warp length.

WEAVING: Weave each napkin 21½" long. Weave a solid-colored napkin in each of the 3 colors. Weave a weft-striped napkin as follows: 1¼" light brown, 2 shots red, 12 shots resist, 2 shots red, and the remainder in light brown. Weave a second napkin replacing the light brown with mauve. Weave a third napkin replacing the light brown with red and replacing the red with mauve.

FINISHING: Machine stitch each end of the fabric. Machine wash in cold water and tumble dry. Steam press. Cut napkins apart, turn under each raw edge ¼" twice, and machine stitch.

WARP COLOR ORDER FOR NAPKINS WITH RESIST STRIPES:

light brown	28		12		236		24		28	= 328
brick red	2	2	2	2	2	2	2	2	2	= 16
mauve	2	2	2	2	2	2	2	2	2	= 16
resist	12		12		12		12		12	= 48

Natural Brown Cotton Bread Cloth

designed by Betty Linn Davenport,
Richland, Washington
page 58

8

PROJECT NOTES: The design for this bread basket cloth is inspired by an *unkuña*, a small cloth used in making religious offerings by the Incas and their descendants today in the Peruvian Andes. The ancient pattern, "puntas" or points, is still woven today. It seems appropriate to offer bread, the Staff of Life, served on a cloth with such a heritage.

Even after being woven, the natural colors have a life of their own. They react to alkaline water, detergent and heat by becoming darker. For the dark brown, I used a dark brown handspun, but you could achieve a similar color by boiling skeins of tan (Coyote) yarn with a dash of soda (plus a teabag for even darker color) for 15 minutes. To maintain the colors as

they come on the cone, however, I recommend washing the fabric in warm water and neutral liquid dish detergent.

FABRIC DESCRIPTION: Warp-dominant plain weave with warp-faced pattern stripes (complementary warp weave).

FINISHED DIMENSIONS: Seven cloths, each 14" square, including a ¾" hem on each end.

WARP & WEFT: Size 10/2 natural colored cotton at 4200 yd/lb: 2735 yd tan for warp and weft and 1175 yd light tan, 135 yd green, 60 yd white, 40 yd dark brown for warp only.

YARN SOURCES & COLORS: All but the white is from Vreese, Ltd.: Coyote, Camel, and Green. (For dark brown, see Project Notes.)

NOTIONS: Matching sewing thread.

E.P.I.: 36.

WIDTH IN REED: 15½".

TOTAL WARP ENDS: 560.

WARP LENGTH: 4½ yd, including take-up, shrinkage, and 27" loom waste.

DRAFT: See page 94.

P.P.I.: 24.

TAKE-UP & SHRINKAGE: 8% in width and 18% in length.

WEAVING: Using tan (Coyote) weft, follow treadling sequence to make a continuous

length of cloth.

FINISHING: Machine staystitch ends of fabric. Machine wash in cool water with a neutral liquid dish detergent. Tumble dry until damp; smooth out on a flat surface to dry. Iron before completely dry.

ASSEMBLY: To make cloth square, measure the width and add ¾" for the hems to find the cutting length. Machine stitch with a short straight stitch on each side of the cutting line. Cut pieces apart. On each end of each piece turn under ¾" twice and hand hem. I made tassels from the loom waste and attached them to the corners.

Natural Brown Cotton Placemats

designed by Betty Linn Davenport,
Richland, Washington
page 58

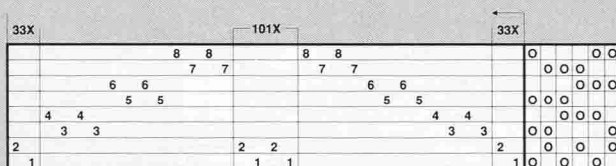
RH 4

PROJECT NOTES: This naturally colored cotton yarn has a life and inner glow that dyed yarns cannot match. The fibers for this wonderful yarn are grown in California by Sally Fox who has been cross-breeding and developing better quality colored cottons for 10 years. Her heavier weight 4/2 cotton yarn is suitable for rigid heddle looms.

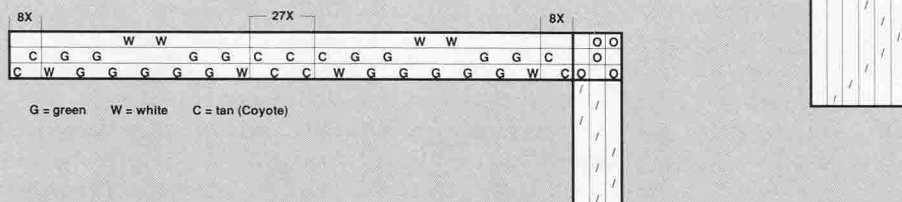
WARP COLOR ORDER:

			6X			6X			
tan (Coyote)	56			76	76			56	= 264
green	4	1		4	4	1		4	= 28
white			1				1		= 12
light tan (Camel)	4			4	232	4		4	= 248
dark brown	2		2			2		2	= 8

DRAFT FOR NATURAL BROWN COTTON BREAD CLOTH



DRAFT FOR NATURAL BROWN COTTON PLACEMATS



WARP COLOR ORDER FOR NATURAL BROWN COTTON PLACEMATS

tan (Coyote)	16	109						16	= 141
white	1	1	1	1	1	1	1	1	= 8
green	4	1	4		4	1	4		= 18

FABRIC DESCRIPTION: Plain weave with warp float pattern.

FINISHED DIMENSIONS: Four placemats, each 11¾" wide by 17¾" long, including a ¼" hem on each end.

WARP & WEFT: Size 4/2 natural colored cotton at 1680 yd/lb: 880 yd tan for warp and weft (920 yd for shaft-loom weavers), 30 yd white, and 70 yd green for warp only.

YARN SOURCES & COLORS: All but the white is from Vreseis, Ltd. The tan color is Coyote.

NOTIONS: Matching sewing thread.

E.P.I.: 12.

WIDTH IN REED: 14".

TOTAL WARP ENDS: 167.

WARP LENGTH: 3 yd, including take-up, shrinkage, and 18" loom waste. Shaft-loom weavers should add ¼ yd for a warp length of 3¼ yd.

RIGID HEDDLE THREADING: Thread for plain weave, starting with a hole. In each stripe, the two middle white warps must be threaded in slots.

P.P.I.: 12.

TAKE-UP & SHRINKAGE: 16% in width and 10% in length.

WEAVING: Follow treadling sequence to make a continuous length of cloth using tan (Coyote) weft throughout.

Rigid Heddle Directions—Place the heddle in down shed position with the slot thread layer on top. Insert a pick-up stick in the area behind the heddle and pick up the 2 middle white warps of each stripe. Be sure the pattern stick is pushed to the back beam when it is not needed.

Weaving sequence: *Up shed, down shed, up shed, down shed, up shed plus pattern stick forward, down shed, up

shed plus pattern stick forward, down shed. Repeat from *.

FINISHING: Machine staystitch ends of fabric. Machine wash in cool water with a neutral liquid dish detergent. Tumble dry until damp; smooth out on a flat surface to dry. Iron before completely dry.

ASSEMBLY: Measure 18¾" for each placemat (or divide woven length into equal quarters). Machine stitch with a short straight stitch on each side of the cutting line. Cut pieces apart. Turn each end under ¼" twice and hand hem.

Window Hanging

designed by Jane Patrick, Boulder, Colorado
page 59

RH 2

PROJECT NOTES: The inspiration for this linen piece was some basketry materials I'd acquired over the years that I'd always wanted to incorporate into a weaving. The initial idea was to weave a transparency with simple inlaid geometric shapes. Sampling told me that the reeds and other things I'd chosen were too stiff for this. I simplified my idea by using raffia for weft bands and for tying the small reed-bundle embellishments. The final design has a Scandinavian look. This is a simple project that weaves up quickly.

FABRIC DESCRIPTION: Plain weave with applied embellishments.

FINISHED DIMENSIONS: 9" by 28½", including ¼" side hems and 1" frames at each end.

WARP: Size 8/1 tow linen at 2970–3050 yd/lb, 220 yd white.

WEFT: Size 8/1 tow linen at 2970–3050

yd/lb: 120 yd white and 20 yd gray; raffia strips torn into ¼"-wide strips: 15 yd dark gray, plus another 10 yd for tying the reed bundles.

YARN SOURCES & COLORS: The linen yarns are NeL 8 tow linen, by Helmi Vuorelma Oy, from Schoolhouse Yarns and Eaton Yarns: #46 half-bleached and #437 gray. The raffia was purchased at a hobby store.

NOTIONS: #0 round reed; white sewing thread; four 9¼" × 1" × ¼" balsa wood slats; white shoe polish; clear fishline; craft glue.

E.P.I.: 12.

WIDTH IN REED: 10".

TOTAL WARP ENDS: 120.

WARP LENGTH: 1½ yd, including take-up shrinkage, and 27" loom waste.

DRAFT:

P.P.I.: 13.

TAKE-UP & SHRINKAGE: About 5% in width and length.

WEAVING: Weave a 1" weft-faced heading at the beginning and end of the hanging, beating firmly to make a sturdy anchor for the open weaving. For the body of the hanging, alternate 1½" white with the three different bands (see Weaving Diagram and Weft Color Orders). To keep draw-in to a minimum, angle the weft in the shed. Beat very lightly to produce an open weave. (When making color changes, I left the ends hanging out at the selvages or carried the ends up the edges. On such an open weave, turning the ends back into the shed would create bulk.)

HINT: To make the raffia manageable, moisten it in warm water and keep it damp by wrapping it in a towel until needed.

WEFT COLOR ORDER (picks):

BAND 1

dk. gray raffia	1	1	1
white 8/1 linen	2	2	2
gray 8/1 linen	2	2	

BAND 2

dk. gray raffia	1	1	1	1	1	1
white 8/1 linen	2	2	2	2	2	2

BAND 3

dk. gray raffia	1	1	1	1	1	1
gray 8/1 linen	2	2	2	2	2	2

FINISHING: Steam press with high heat using a damp press cloth. Trim off the weft ends; fold under the selvage edges ¼" and stitch for narrow hems. (Alterna-

September/October 1991

corner. The pink pattern called for a lacier, crocheted finish. The designs are treading variations on "Johann Schleelein's No. 123" from *A Handweaver's Pattern Book* by Marguerite Davison.

FABRIC DESCRIPTION: Overshot.

FINISHED DIMENSIONS: Ten pin-cushions, each 4" wide by 3" long.

WARP & WEFT: Size 10/2 pearl cotton at 4200 yd/lb: 660 yd white for warp and weft. Very fine metallic: 60 yd gold for tabby weft. Size 8/2 wool at 2240 yd/lb: 120 yd blue, 90 yd light pink, and 80 yd dark pink for pattern weft.

YARN SOURCES & COLORS: The 8/2 wool is The Maine Line from JaggerSpun in French Blue, Rose, and Raspberry. The metallic is similar to Metallic Thread in Bronze from Robin and Russ.

NOTIONS: Matching sewing thread; size 0 crochet hook.

E.P.I.: 24.

WIDTH IN REED: 87/8".

TOTAL WARP ENDS: 213.

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

P.P.I.: Blue cushion—40 (20 pattern, 20 tabby). Pink cushion—39 (26 pattern, 13 tabby).

TAKE-UP & SHRINKAGE: 10% in width

and length.

WEAVING: Blue cushion—Begin and end with ½" plain weave with pearl cotton. Weave 3 repeats of the pattern, using blue wool pattern weft and alternating pearl cotton and metallic in the tabby rows. Weave 5 cushions.

Pink cushion—Begin and end with 1½" plain weave with pearl cotton. Weave 3 repeats of the pattern, using light pink and dark pink pattern weft and weaving a pick of tabby after every second pattern weft. Weave 5 cushions.

FINISHING: Hand wash in warm water and lay flat to dry. Steam press.

ASSEMBLY: Cut apart cushions. With right sides together, fold each cushion in half, bringing selvedge to selvedge. Sew around the edge, being careful to center the pattern and leave an opening for turning and stuffing. Use thrums for stuffing; hand sew the opening shut. **Blue cushion**—Make twisted cord with 6 strands (2 strands of each yarn). Tie overhand knots at each corner and trim resulting tassels to 1". Sew edging to the pincushion. **Pink cushion**—Using light pink wool and crochet hook, chain a length to go around the cushion. Row 2: Chain 5 and join to the third loop of the first row. Repeat to the

end. Sew edging to the pincushion, tucking the ends inside the cushion.

Tiny Purse

designed by Janice Jones, Bradford, Maine
page 80

PROJECT NOTES: I enjoy reading about the inspiration of other weavers. This draft, Calliope from *Patterns—MSS (Miniatures)* by Margaret Salisbury Sheppard, took me to another life. The purse, in glowing colors of pearl cotton, evokes thoughts of a moonlight cruise aboard a river boat.

FABRIC DESCRIPTION: Overshot.

FINISHED DIMENSIONS: Purse measures 6¾" wide by 5½" high, plus a 50" cord. Finished fabric measured 7¾" wide by 14" high.

WARP & WEFT: Warp and Tabby Weft—Size 10/2 pearl cotton at 4200 yd/lb: 350 yd rust (plus 190 yd each additional bag). **Pattern Weft—**Size 5/2 pearl cotton at 2100 yd/lb: 80 yd lavender (plus 80 yd each additional bag).

YARN SOURCES & COLORS: The warp is UKI color #108 Rust. The pattern weft is

DRAFT FOR PIN CUSHIONS:

[illegible]

B = blue wool
L = light pink wool
D = dark pink wool

plain weave

blue pin-
cushion (use
tabby*)

*Alternate
pearl cotton
and metallic
in the tabby.

pink pin-
cushion (use
alternating
tabby after
every 2nd
pattern weft)

DRAFT FOR TINY PURSE:

[illegible]

T = tabby weft, cinnamon 10/2
P = pattern weft, lavender 5/2

plain weave

pattern
(use
tabby)

UKI color #64 Violet.

NOTIONS: Matching rust sewing thread; 6" rust zipper; 7½" × 13" piece of coordinating lining fabric; 50" length of chain or cord for handle.

E.P.I.: 24.

WIDTH IN REED: 8½".

TOTAL WARP ENDS: 204.

WARP LENGTH: 1¼ yd, including take-up, shrinkage, and 27" loom waste (plus ½ yd for each additional bag).

P.P.L.: 40 (20 each pattern and tabby).

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

WEAVING: Follow treadling sequence, beating firmly, for at least 15" (for each bag).

FINISHING: Machine stitch across each end. Hand wash in liquid detergent and warm water. Lay flat to dry. Press with a warm iron.

ASSEMBLY: Staystitch and cut across the middle to make two pieces, each the width of the warp by 7" high. With right sides together, sew the sides with a ½" seam. Turn right side out. Fold the top edges down 1" to the inside of the purse. Open the zipper and pin the zipper tape along the raw edge of the top edge inside the purse, with the zipper teeth facing the top fold. Close the zipper to be sure it works and lines up correctly. With the zipper open, stitch it in place through all layers ¼" from the zipper teeth, starting at the closed end, folding down the excess zipper tape at the open end, and continuing on to the closed end. Turn right side out and check. Turn inside out and sew bottom edge with a ½" seam. Turn right side out.

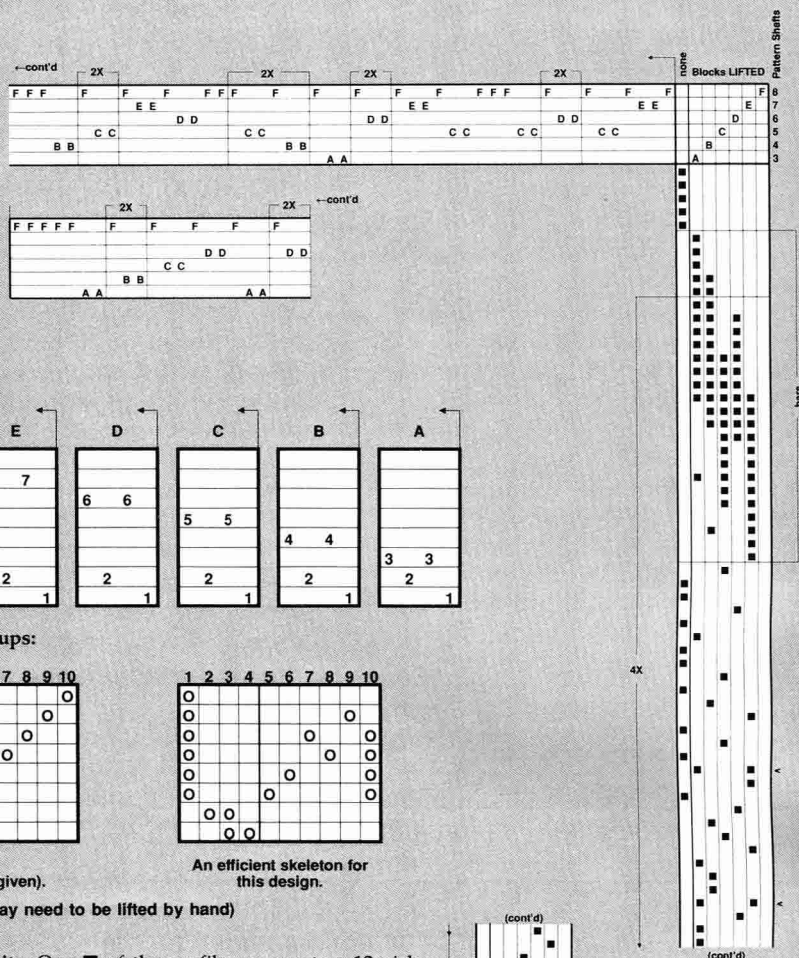
Cut two pieces of lining fabric 7½" by 6½". Sew sides and bottom, right sides together, with ½" seams. Fold down 1" to the wrong side at the top edge and press. Insert lining into purse (wrong sides to wrong sides), match seams, and sew lining in place by hand just under the zipper stitching.

The handle on this bag is a thin gold chain (purchased from a hardware store) attached with S-hooks at the top of the bag and a metallic yarn rope (made by twisting multiple strands of gold metallic yarn together) is stitched with gold thread to the side seams and lower edge. Alternatively, you could make a twisted cord with additional yardage of the warp and weft yarns and sew it to the outer edges. (To grasp the zipper pull easily, attach a matching tassel to the pull. Perhaps a favorite charm would be even better.)

Sensational Scarves Weaving Contest Drafts

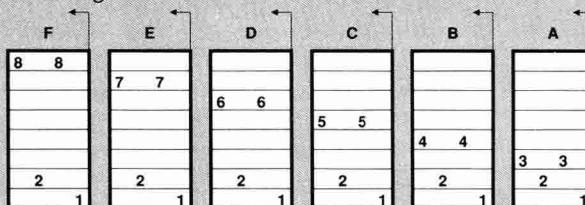
IRIS-GARDEN SCARF

PROFILE DRAFT: This tie-up and treadling weaves the fabric teal-face up for easier lifting. In the treadling, block F always weaves as pattern (shaft 8 is never lifted as a pattern shaft). In addition to the "bars" sections, there are places in the repeat (marked <) where two or more pattern shafts are lifted together.

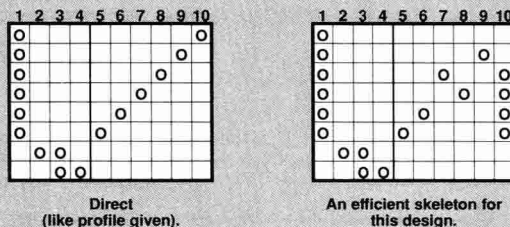


KEYS

Threading:



Skeleton Tie-ups:



(some shafts may need to be lifted by hand)

Treadling Units: One ■ of the profile represents a 12-pick sequence (a 4-pick unit repeated 3X). Each unit is:

3-4-5-6-7-8 (tabby)

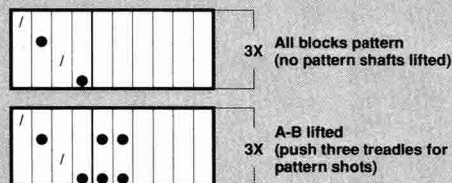
2 plus pattern shafts (pattern)

1-2 (tabby)

1 plus same pattern shafts (pattern)

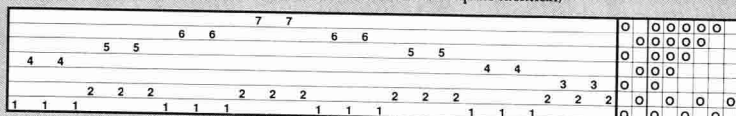
/ = tabby weft ● = pattern weft

Examples:

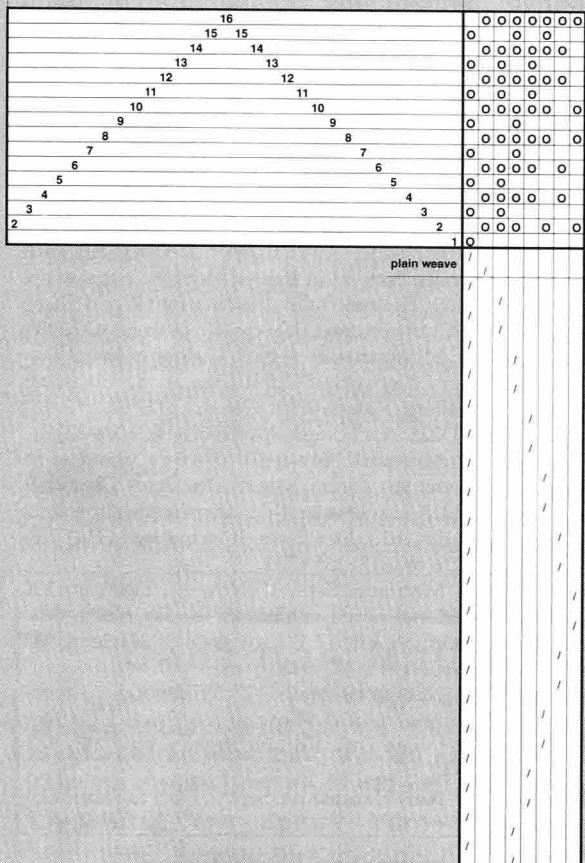


PHOENIX SUNSET

7-SHAFT ALTERNATIVE DRAFT FOR PHOENIX SUNSET (not quite identical)

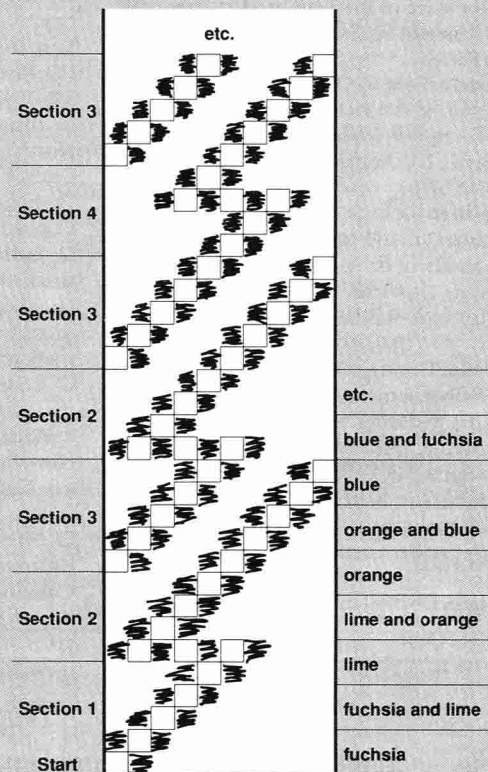


DRAFT FOR PHOENIX SUNSET



PARTIAL DIAGRAM OF FREEFORM DESIGN:

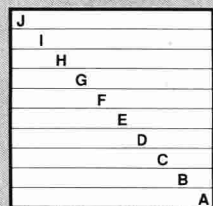
Each square of this diagram represents 28 ends and 48 picks (24 each pattern and tabby). The pattern weft colors change after every two squares (48 pattern picks, 96 actual picks).



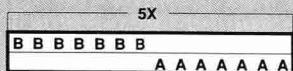
FIREWORKS IN THE PARK

PROFILE THREADING:

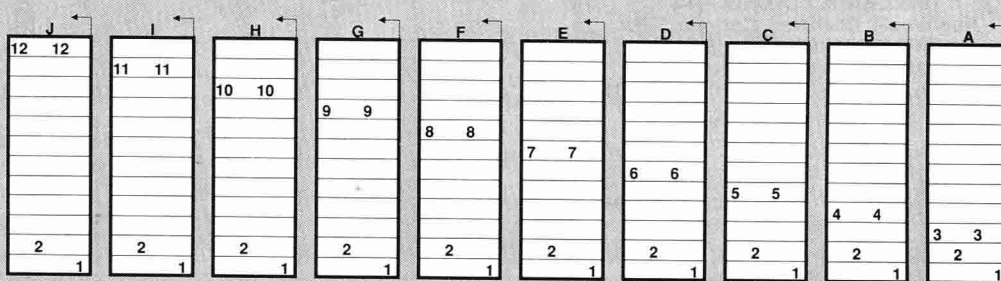
12-shaft (repeat each block 7X)



4-shaft alternative (requires more shed changing for freeform design)



THREADING KEY:



TIE-UP: Tabbies = 1-2 vs 3-4-5-6-7-8. Pattern = 1 + pattern shafts, and 2 + same pattern shafts.

TREADLING: Each treadling unit is four picks: 1 + pattern, left tabby, 2 + pattern, and right tabby. In this scarf the units are repeated 12X (48 picks).

Calendar

EXHIBITS, SHOWS & SALES

- **Arizona.** Nov. 10-Jan. 12, 1992. Flagstaff Handweavers and Spinners Guild 14th annual exhibition of weaving, spinning, and basketry. Art Museum and Galleries, Old Main Bldg., Northern Arizona Univ., Flagstaff. Information: Jan Reynolds Eubank, PO Box 1707, Flagstaff, AZ 86002.
- **Arizona.** Nov. 22-Dec. 23. It's Elemental: Wood, Fiber, Clay, Glass & Metal, juried exhibit at Coconino Center for the Arts, 2300 N. Fort Valley Rd., Flagstaff. (602) 779-6921.
- **California.** Through Nov. 1. The Caroline and H. McCoy Collection of Kilims and Pile Rugs with Kuba Embroideries and Pygmy Bark Cloths. M. H. de Young Memorial Museum, California Palace of the Legion of Honor, 34th Ave. and Clement St., San Francisco, CA 94121. (415) 750-7609.
- **California.** Sept. 7-Oct. 12. Signature Montreal 2, juried exhibit including fiber art by Quebec artists at del Mano Gallery, 11981 San Vicente Blvd., Los Angeles, CA 90049. (213) 476-8508.
- **California.** Nov. 3. Southern California Handweavers' Guild 38th annual November sale and handwoven fashion show at Veterans Auditorium, Overland Ave. & Culver Blvd., Culver City. Information: (213) 931-5210 or (805) 948-7178.
- **Colorado.** Through Sept. 8. Fiber Celebrated '91, juried fiber show at Colorado Springs Fine Arts Center, featuring experimental and innovative weaving. Information: 30 West Dale St., Colorado Springs, CO 80903. (719) 634-5581.
- **Colorado.** Nov. 1-10. Handweavers Guild of Boulder annual sale at Cherry St., Coal Creek Ranch, Louisville. Contact Mary Balser, (303) 444-9809.
- **Colorado.** Dec. 8-Jan. 19, 1992. International

Tapestry Network: Exhibit One at the Sangre de Cristo Arts & Conference Center, Pueblo. Contact ITNET, PO Box 203228, Anchorage, AK 99520. (907) 346-2392.

□ **Connecticut.** Through Sept. 29. 56th annual exhibit of the Society of Connecticut Craftsmen, including fiber work, at Stamford Museum and Nature Center, 39 Scofieldtown Rd., Stamford. Information: SCC, PO Box 615, Hartford, CT 06142, or call Sherill Cyr, (203) 423-4350.

□ **Georgia.** Sept. 28-29: Festival 91 art & craft fair. Oct. 6-Nov. 14: 4th National Fiber Arts Competition and Exhibition sponsored by The Creative Arts Guild and BASF Fibers Division at the guild galleries, 520 W. Waugh St., Dalton. Information: Creative Arts Guild, PO Box 1485, Dalton, GA 30722-1485. (404) 278-0168.

□ **Illinois.** Through Sept. 15. International Tapestry Network: Exhibit One at The Hyde Collection, 161 Warren St., Glen Falls. Contact ITNET, PO Box 203228, Anchorage, AK 99520. (907) 346-2392.

□ **Illinois.** Nov. 2-3. Fashion show and sale by North Shore Weavers Guild at the Women's Club of Wilmette, 930 Greenleaf Ave., Wilmette. Demonstrations, exhibits, sales, coverlet raffle. Contact Ellen S. Vlasak, (312) 929-9291.

□ **Indiana.** Oct. 19-20. Interwoven Expressions, 9th annual sale by Duneland Weavers' Guild of Northwest Indiana at Marc T. Nielson Interiors, 734 N. Suman Rd., Valparaiso. Information: Jacque Gaddy, (219) 369-9453.

□ **Louisiana.** Sept. 17-Nov. 3. Exhibit of handweaving by New Orleans Weavers Guild at Longue Vue House and Gardens, 7 Bamboo Rd., New Orleans. Information: New Orleans Weavers Guild, 2906 Fenelon St., Chalmette, LA 70043.

□ **Michigan.** Nov. 22-23. Weavers Guild of Kalamazoo sale & exhibit at Kalamazoo Valley Community College, 6767 W. O Ave., Kalamazoo.

zoo. (616) 375-1375.

□ **Minnesota.** Through Sept. 8. Art Under Foot, Oriental and contemporary pile rugs. Third Floor Gallery, International Design Center, 100 2nd Ave. N., Minneapolis, MN 55401. (612) 341-3441.

□ **Minnesota.** Through Sept. 8. The Pile Thread: Carpets, Velvets and Variations. Minneapolis Institute of Arts, 2400 3rd Ave. S., Minneapolis, MN 55404. (612) 870-3000.

□ **Minnesota.** Through Oct. 12. Piles of Pile: Unconventional Pile by Contemporary Artists. Textile Arts International, 400 1st Ave. N., Suite 340, Minneapolis, MN 55401. (612) 338-6776.

□ **Minnesota.** Through Oct. 12. Woven Pile Rugs, exhibit at Goldstein Gallery, Dept. of Design, Housing and Apparel, Univ. of Minnesota, 250 McNeal Hall, 1985 Buford Ave., St. Paul, MN 55108. (612) 624-7434.

□ **Missouri.** Aug. 31-Sept. 2. World Sheep & Crafts Festival in Bethel. Exhibits, demonstrations, contests, sales. Information: World Sheep & Crafts Festival, PO Box 107, Bethel, MO 63434.

□ **Missouri.** Oct. 6-Nov. 17. International Tapestry Network: Exhibit One at the Fine Arts Gallery, Kansas City. Contact ITNET, PO Box 203228, Anchorage, AK 99520. (907) 346-2392.

□ **Missouri.** Nov. 8-10. Weavers' Guild of St. Louis 9th annual sale at Des Peres City Hall, 12325 Manchester Rd. (near intersection with Ballas Rd.), Des Peres. Information: (314) 752-1276 or (618) 235-0531.

□ **Montana.** Sept. 17-Nov. 17. Electrum XX, national juried exhibit, all media. Holter Museum of Art, 12 E. Lawrence St., Helena, MT 59601. (406) 442-6400.

□ **Nebraska.** Sept. 1-27. Wildwood Weavers' Annual Guild Show at Wildwood Gallery, Steinhart Park Rd., Nebraska City. (402) 873-6340.

□ **New Hampshire.** Sept. 7. Fiber to Fabric Day

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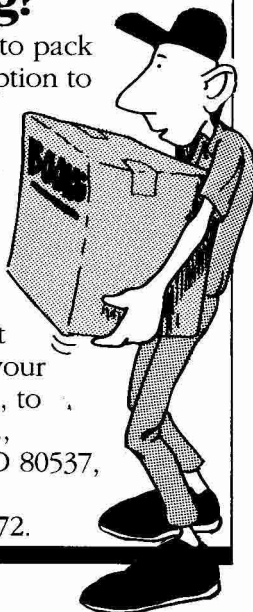
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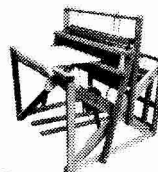
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at New Hampshire Farm Museum, Rte. 16, Plummer's Ridge, PO Box 644, Milton, NH 03851. (603) 652-7840.

□ **New Hampshire.** Oct. 12-13. Free self-guided tour of Monadnock Region sheep farms and wool studios, demonstrations, and sale of crafts and supplies. For free map, send SASE to Anne Hennessy, RR2 Box 324, Antrim, NH 03440. (603) 588-6637.

□ **New Jersey.** Through Feb. 1992. Tradition and Innovation in Contemporary Native American Art, 1976-1986 (includes textiles and baskets). The Newark Museum, 49 Washington St., PO Box 540, Newark, NJ 07101. (201) 596-6550.

□ **New Jersey.** Nov. 8-10. Focus on Fiber, 15th annual show and sale by the South Jersey Guild of Spinners and Handweavers at Barclay Farmstead, Cherry Hill. Contact Mille D'Addario, (609) 662-0984.

□ **New Mexico.** Sept. 18-Oct. 13. Matisse's Secret, Bakuba textiles of Zaire, Africa. Open by appointment. Textile Arts, Inc., 1571 Canyon Rd., Santa Fe, NM 87501. (505) 983-9780.

□ **New Mexico.** Oct. 4-Jan. 5, 1992. Contemporary Weavers Show at Los Colores Museum, 4499 Corrales Rd, PO Box 2820, Corrales, NM 87048. (505) 898-5077.

□ **New Mexico.** Nov. 15-30. Fibres Fantastic 1991, fiber art show by the Las Arañas Spinners and Weavers Guild at Blankley Gallery at the Park, 1700 Mountain Rd. NW, Albuquerque.

Contact Ruth Berg, c/o Las Arañas, PO Box 26535, Albuquerque, NM 87125.

□ **New York.** Oct. 5. 11th Annual Ithaca Lace Day sponsored by Finger Lakes Lace Guild. Exhibits, demonstrations, sales. At Women's Community Bldg., 100 W. Seneca St., Ithaca. Information: (607) 277-0498 or 273-9044.

□ **New York.** Weekends in Oct. Exhibition, sale, and demonstrations by The Woodstock Weavers at The Bearsville Gallery and The School for Young Artists, 55 Wittenberg Rd., Bearsville, NY 12409. Reception Oct. 5.

□ **New York.** Nov. 18-Jan. 4, 1992. Extravagant Lengths: Velvet, Plush and Velveteen. Fashion Institute of Technology, 7th Ave. at 27th St., New York, NY 10001-5992. (212) 760-7772.

□ **North Carolina.** Sept. 7: Celebrate Folk Art, demonstrations including weaving, basketry, spinning. Oct. 17-20: Guild Fair, demonstrations, exhibits, sales. Southern Highland Handicraft Guild, Milepost 382, Blue Ridge Pkwy, PO Box 9545, Asheville, NC 28815. (704) 298-7928.

□ **Oregon.** Oct. 4-6. Quilt Show & Textile Festival includes handwoven items by the Salem Handweavers' Guild and the Oregon Wheel and Loom Society. Textile demonstrations, children's activities. Mission Mill Museum Assoc., 1313 Mill St. S.E., Salem, OR 97301. (503) 585-7012.

□ **Pennsylvania.** Through Sept. 2. The Swedish Textile Tradition, exhibit at American Swedish Historical Museum, 1900 Pattison Ave., Philadelphia, PA 19145. (215) 389-1776.

□ **Pennsylvania.** Sept. 20-29. Studio Days '91, craft exhibit and demonstrations at Chester

Springs Studio, 1668 Art School Rd., Chester Springs, PA 19425. (215) 827-7277.

□ **Pennsylvania.** Sept. 20-Oct. 31. Fifth International Textile Design Contest Exhibition (organized by the Fashion Foundation in Tokyo). Goldie Paley Design Center, Philadelphia College of Textiles & Science, 4200 Henry Ave., Philadelphia, PA 19144. (215) 951-2869.

□ **Rhode Island.** Through Dec. 31. Chancay textile exhibition at Haffenreffer Museum of Anthropology, Mount Hope Grant, Bristol, RI 02809. (401) 253-8388.

□ **Rhode Island.** Nov. 22-Feb. 9, 1992. Oriental Rugs Through the Collector's Eye. Museum of Art, Rhode Island School of Design, 224 Benefit St., Providence, RI 02903. (401) 331-3511.

□ **Tennessee.** Through Oct. 12. Asian Textiles and Costumes; exhibit includes handwoven textiles from the 19th and early 20th centuries. Arrowmont School of Arts and Crafts, PO Box 567, 556 Parkway, Gatlinburg, TN 37738-0567. (615) 436-5860.

□ **Tennessee.** Oct. 13-Nov. 3. Reflections 1991, exhibit by the Handweavers Guild of Nashville at Cheekwood Botanical Gardens and Fine Arts Center, Nashville. Contact Allison Dennis, The Log House, 2139 Franklin Rd., Russellville, KY 42276.

□ **Tennessee.** Oct. 17-Dec. 14. From All Directions, juried exhibit in conjunction with national basket symposium at Arrowmont School of Arts and Crafts, Gatlinburg. (615) 436-5860.

□ **Texas.** Oct. 5-6. 19th Annual Winedale Oktoberfest at Winedale Historical Center near Round Top. Includes spinning, weaving, lace &

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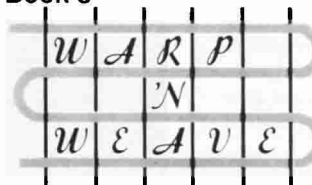


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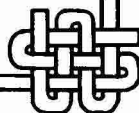
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basketry demonstrations. Winedale Historical Center, PO Box 11, Round Top, TX 78954-0111. (409) 278-3530.

□ **Texas.** Feb. 9-Mar. 22, 1992. International Tapestry Network: Exhibit One at the Art Museum of Southeast Texas, Beaumont. Contact ITNET, PO Box 203228, Anchorage, AK 99520. (907) 346-2392.

□ **Virginia.** Through Sept. 2. The Finishing Touch, fiber exhibit at The Potomac Craftsmen Gallery, Studio 18, Torpedo Factory Art Center, 105 N. Union St., Alexandria, VA 22314. (703)

548-0935.

□ **Virginia.** Sept. 15-Oct. 11. Entanglements, exhibit by Charlottesville Fiber Artists' Guild at Crestar Bank, corner of Park and High Sts., Charlottesville. Reception Sept. 15. Contact Lorraine Olson, (804) 971-7176 or 295-2008.

□ **Virginia.** Oct. 12-13. Fall Fiber Festival and Montpelier Sheep Dog Trials in Montpelier. Information: Dan Hershey, (804) 985-7083 (evenings).

□ **Washington.** Through Sept. 8. Exhibit of contemporary tapestry by Tapestry Artists of Puget Sound at Frye Museum, 704 Terry, Seattle. Information: Mary Lane, (206) 956-2193. TAPS, PO Box 7280, Olympia, WA 98507.

□ **Washington.** Oct. 25-26. Seattle Weavers' Guild annual sale at Bloedel Hall, behind St. Mark's Cathedral, 1245 10th Ave. E., Seattle. Contact Susan Snover, 6818 54th Ave. NE, Seattle, WA 98115. (206) 524-9058.

□ **Wisconsin.** Oct. 18-Nov. 22. Colored Threads, A Wearable Art Exhibit, featuring contemporary designers. Katie Gingrass Gallery, 241 N. Broadway, Milwaukee, WI 53202. (414) 289-0855.

□ **Canada, Alberta.** Nov. 2. Edmonton Weaver's Guild annual sale and exhibit at Bonnie Doon Community Centre, 9240 93rd St., Edmonton. Information: Brenda Purschke, 4848 32nd Ave., Edmonton, AB, Canada T6L 4H9.

□ **Canada, Ontario.** Through Sept. 8: surface design exhibit. Through September: Lion Rugs. Through Dec. 15: Peruvian Cuadros. Through December: Armenian Flat Weaves; Form & Structure in Fabrics. Dec. 7-Mar. 15, 1992: Los Colores, Mexican Weaving.

□ **Canada, Ontario.** Through Jan. 5, 1992. An Introduction to Oriental Rugs: The Sidney Bregman Collection, exhibit at Royal Ontario Museum, 100 Queen's Park, Toronto, ON, Canada M5S 2C6. (416) 586-5549.



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CONFERENCES

□ **Sept. 6-9.** Fiber Focus I, workshops with Heather Winslow, Sharon Alderman, Rita Buchanan, Frances Potter, Ginny Dewey Volle, and Debra Meteney. Touchstone Center for Crafts, PO Box 2141, Uniontown, PA 15401.

□ **September.** 5th International Weaver-Artists Symposium in Lodz, Poland. Information: Ms. Elzbieta Kedzia, 44 Witosa St., 95-100 Zgierz, Poland. 16 60 53.

□ **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. 4-6.** Basketry Focus '91. Lectures and workshops by Shereen LaPlantz and others at



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Harbourfront, Toronto, ON. Contact Melinda Mayhall, 16 Moore Ave., Toronto, ON, Canada M4T 1V3. (416) 484-8406.

□ **Oct. 11-13.** 15th Rug Convention at The Textile Museum, 2320 S St., NW, Washington, DC 20008. (202) 667-0441.

□ **Oct. 18-22.** Weavers' conference in Cape Breton, NS. 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, NS, Canada B1P 6T7. (902) 539-7491.

□ **Mar. 28-29, 1992.** A Flowering of Fiber, Conference of Northern California Handweavers at Alameda Co. Fairgrounds, Pleasanton, CA. Seminars, fashion show, trade fair, postconference workshops. Contact Registrar CNCH 92, PO Box 352, Benicia, CA 94510.

□ **July 23-26, 1992.** A Capital Convergence, biennial conference of the Handweavers Guild of America, in Washington, DC. Information: PO Box 4038, Lutherville, MD 21093-4038.

TO ENTER

□ **The Capital Collection**, juried fashion show in conjunction with Convergence, biennial conference of the Handweavers Guild of America,

July 23-26, 1992, in Washington, DC. Juried from slides/photos; entry deadline Jan. 30, 1992. Contact Beverly Ryan, 9106 Parliment Dr., Burke, VA 22015.

□ **Fibre Concepts Now**, regional exhibit of fiber art open to current and former residents of OH, MI, IN, KY, WV, and PA. Sept. 30 deadline. Entry forms available from Liz Andraso, 1888 Brookfield Rd. S.E., Hubbard, OH 44425, or call Mimi Sniderman, (216) 747-4621.

□ **Greater Midwest International VII**, Jan. 20-Feb. 14, 1992, at Central Missouri State Univ., Art Center Gallery, Warrensburg, MO 64093. All media; juried from slides due Oct. 18. LSASE to Billi R.S. Rothove, Gallery Director, at the above address. (816) 429-4481.

□ **Influences→Innovation**, show to coincide with Convergence '92, July 10-Aug. 3. Patricia Malarcher, Michael Monroe, Yoshiko Iwamoto Wada, jurors. Slide deadline March 1. SASE for prospectus: Torpedo Factory Artists' Association/Springwater Fiber Studio, Studio 315, 105 N. Union St., Alexandria, VA 22314. (703) 549-3634.

□ **The International Textile Design Contest**, Nov. 20-30, in Ichinomiya and Tokyo, Japan. Constructed or embellished apparel fabrics; open to residents of Japan, U.K., U.S., France, Italy, Germany. Cash awards, finalists will receive air fare to Japan. Entry deadline Sept. 12. Contact Infas New York, Linda Ogawa, 5 E. 22nd St., 21-H, New York, NY 10010. (212) 228-8933.

□ **Kansas Fiber Directions '92**, juried exhibit Jan. 9-Feb. 23, 1992, at The Wichita Center for the Arts, 9112 E. Central, Wichita, KS. Open to current and former residents of KS, OK, MO, CO, NE. Slide deadline Sept. 26. Contact Kathy Losee, 2424 Gouverneur, Wichita, KS 67226. (316) 683-8514.

□ **NICHE Awards Competition**, honoring outstanding achievements in crafts, functional and decorative. Awards in 20 categories for one-of-a-kind/prototype and production/limited-edition pieces. Slides due Oct. 1. Application: NICHE Awards, 3000 Chestnut Ave., Suite 300, Baltimore, MD 21211. (301) 889-2993, ext. 206.

□ **Textile Arts Centre's** juried fashion show of one-of-a-kind wearables, Oct. 26 in Chicago. Up to 3 ensembles; entry deadline Oct. 5. Prospectus: SASE to Fashion Show, Textile Arts Centre, 916 W. Diversey, Chicago, IL 60614. (312) 929-5655.

INSTRUCTION

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

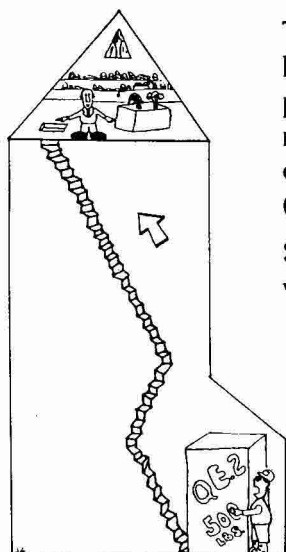
□ **Sept. 6-8.** A Survey of Warp-faced Weaves, workshop with Donna Sullivan sponsored by Gulf Coast Weaver's Guild. SASE to Sally Way,

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□ **Sept. 14-15.** Basketry. Sept. 27-28: Spinning. Sept. 29: Natural dyeing. Workshops with Jane Recktenwald at Blue Ridge Hearthside Crafts, Rt. 1, Box 738, Banner Elk, NC 28604. (704) 963-5252.

□ **September 25-28.** "Fun with Fiber", weekend of spinning, weaving, knitting, embroidery, lacemaking, felting, and basketry workshops. Canberra Spinners and Weavers, 16 Durville Crescent, Manuka, ACT 2603, Australia.

□ **September.** One-week and weekend classes in weaving, basketry, and knitting with instructors including Heather Winslow, Char TerBeest-Kudla, and others. Sievers School of Fiber Arts, Washington Island, WI 54246. (414) 847-2264.

□ **Oct. 18-20.** Exploring Double Weaves with Leslie Voiers. Nov. 1-3: The Oval Nantucket Lightship Basket with John McGuire. Southwest Craft Center, 300 Augusta, San Antonio, TX 78205. (512) 224-1848.

□ **Oct. 31-Nov. 9.** Horizons in Mexico, weaving workshop at the Frissell Museum of Zapotec Art, Mitla, Oaxaca, Mexico, sponsored by Horizons, 374 Old Montague Rd., Amherst, MA 01002. (413) 549-4841.

□ **Nov. 1-15.** Te Maori Arts and Cultures, Taaniko weaving workshop in New Zealand. Nov. 21-30: Huichol Arts and Culture, workshop in the Sierra Madre, Nayarit, Mexico.

Workshops/tours sponsored by Idyllwild Arts Foundation, PO Box 38, Idyllwild, CA 92349.

□ **Fall 1991.** Weaving classes at the John C. Campbell Folk School include several sessions on Guatemalan backstrap weaving. Spinning, dyeing, and rug-making classes are also offered. Brochure: John C. Campbell Folk School, Rt. 1, Box 14-A, Brasstown, NC 28902. (800) 562-2440.

□ **May 1-3, 1992.** Fiber in the Forest II, fiber classes. SASE to Fiber in the Forest, PO Box 1673, Coos Bay, OR 97420. (503) 269-5662.

□ **Weaving Certificate Program**, sponsored by The Handweavers, Spinners and Dyers of Alberta. Courses will be offered at Olds College and, on request, at local guilds. a future homestudy course is planned. Information: Meg Berg, 51012 Range Rd. 210, Sherwood Park, AB, Canada T8G 1E6. (403) 662-3825.

TRAVEL

□ **China**, Sept. 24-Oct. 16. Folk and craft tour organized by Prof. Tom Muir Wilson. Craft World Tours, 6776 Warboys Rd., Byron, NY 14422. (716) 548-2667.

□ **China**, Oct. 6-24. Textile study tour of China organized by Virginia West, 2809 Grasty Woods Ln., Baltimore, MD 21208. (301) 486-1519.

□ **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.

□ **Ireland**, Fall 1991 and Spring 1992. Wool and Wonders of Ireland, tours with a choice of dates and lengths sponsored by Rowan Travel, 5 Northern Blvd., Amherst, NH 03031. (800) 447-6926.

□ **Japan**, Nov. 4-25. Kyoto and the back country, craft and design tour. Contact Mary Lou Maxson, 827 Maxwell St., #E, Boulder, CO 80304. (303) 447-1947.

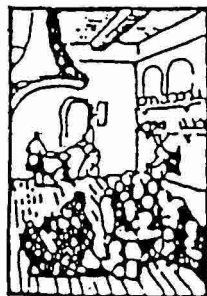
□ **Scandinavia**, Sept. 1992. Weaving studios of Sweden, Finland, Estonia, Leningrad, led by Charles Talley. Optional weaving class in Stockholm. Academic Travel Abroad, 3210 Grace St. NW, Washington, DC 20007. (800) 556-7896.

□ **Southwestern United States**, Aug. 31-Sept. 13. Native American craft and culture tour sponsored by Idyllwild School of Music and the Arts, PO Box 38, Idyllwild, CA 92349.

□ **Thailand**, Nov. 1992. Textile study tour featuring T'ai weavings of south China and north-east Thailand, led by Patricia Cheesman, sponsored by The Textile Museum. Contact Abercrombie and Kent, 1520 Kensington Rd., Oak Brook, IL 60521. (800) 323-7308.

□ **Turkey**, May 1992. Textile tour led by Walter B. Denny, sponsored by The Textile Museum. Contact Academic Travel Abroad, 3210 Grace St. NW, Washington, DC 20007. (800) 556-7896.

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.



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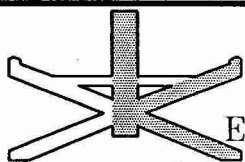
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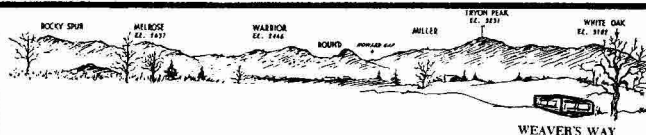
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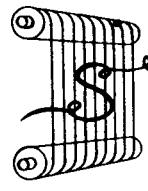


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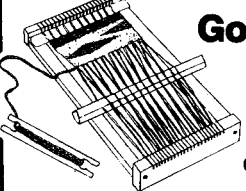


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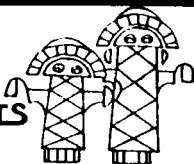
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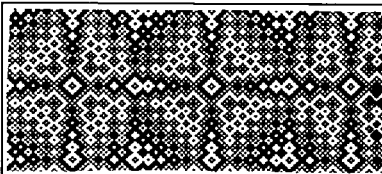
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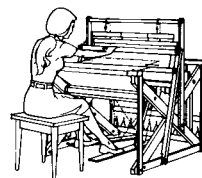
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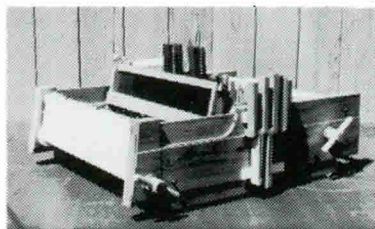
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THE HANDWOVEN COMMUNIQUE

September/October 1991

edited by Bobbie Irwin

Clean Your Reeds

Be sure to remove residual grease from a new reed before you use it. Wipe the surface with a tissue and then clean between each dent with a dry cotton swab or a heavy strand of yarn. Soft, unmercerized cotton yarn absorbs grease especially well. Use your reed hook to pull loops of yarn through several adjacent dents, then move the series of loops up and down to clean the whole group of dents at one time.

Rattan for the Rain Forest

As many as 600 kinds of rattan palm are native to the tropical rain forests of Asia. The stems of some types grow up to 16 feet per year and may reach a length of more than 600 feet.

At least a million people in Southeast Asia derive a living by collecting, trading, or working rattan into furniture, baskets, bags, and mats. According to some estimates, the annual trade in finished products may approach \$3 billion. This does not include the considerable market for raw rattan.

Indiscriminate cutting of immature plants, those that have not yet reproduced, has endangered perhaps a fourth of all known types of rattan. This raises the price of the material, which leads to more uncontrolled cutting. Recently, rattan has been imported into the Philippines and Thailand because the native holdings are nearly exhausted.

Ecologists are now encouraging rattan cultivation in much the same way that the Dayak tribes of Borneo have

grown rattan for over a century. Dayak rattan plantations create a rain-forest ecosystem, complete with herbs, fruit trees, and a mix of natural vegetation. A rattan palm takes 7 to 15 years to mature, after which it can be harvested every 2 to 3 years without the need for replanting. Natural nutrients carried by wind and water replenish the soil.

Through rattan cultivation, Asians can earn a livelihood and help meet the demand for this natural product in a way that preserves the environment. Can rattan save the rain forest? That depends largely on social and political conditions. However, from a scientific viewpoint, growing rattan is a much better alternative for Asia than destroying the rain forest to plant other crops or raise livestock.

Excerpted from "Rattan fur den Regenwald", *Die Zeit*, overseas edition, No. 6, Feb. 8, 1991. Translated by Erich Callmann.

Preparing for Winter

An account of Viking slaves in ninth-century Sweden includes this passage: "In the autumn, all kinds of work was done to prepare for winter. . . . The loom would bang all day; when one woman stepped away from it, another stepped in. Holme had made one weaver's reed out of iron; the chieftain's wife had bartered in town for another made of whalebone.

"The women spun flax and wool thread by the fire. They kept an iron or bone spindle-whorl on a rod spinning constantly with one hand and worked the thread with the other. Each one

owned her own spindle-whorl and often had it buried with her."

Jan Fridegard, *Land of Wooden Gods*, University of Nebraska Press. Contributed by Manuela Kaulitz, Louisville, Kentucky

Weaving Words

The English word *subtle* is derived from the Latin word *subtilis*, meaning "finely woven".

Bag Tags

Weavers who attend conferences regularly accumulate an interesting collection of name tags which may feature hand-twisted cords or handwoven fabric. Participants at the 1987 conference of the Association of Northwest Weavers' Guilds in Vancouver, B.C., found a special treat. Instead of ordinary name tags, they received name *bags*—small double-weave bags to wear around their neck, convenient for holding meal tickets, notes, and other goodies.

Fabric Forecast

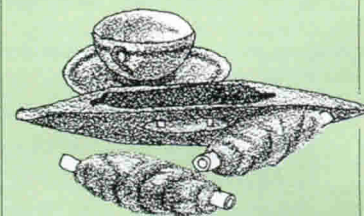
Spring 1992 textiles for men's and women's clothing will feature relief and open areas, combining the artisanal look of hand weaves with the sophistication of yarn blends, openwork, and raised effects. A rustic look, evoking straw and bamboo, will come from openwork textiles in crêpe yarns, plus the use of bouclé and ondé yarns.

Rep weaves will be popular. Soft and sueded surfaces and lustrous effects will be emphasized. Simple plain weave and casual seersucker will be common, along with very visible dyed-thread patterns to

contrast with piece-dyed solids.

The womenswear style forecast for the upper-middle career market features trans-seasonal fabrics in subtle textures for skirts and trousers. Streamlined silhouettes present soft precision, and gently rounded shapes with a rustic touch offer a citified weekend look. The sharp-cut look of the sixties appears again, with crisp, sleek, and simple lines.

Wool Flash,
January/February 1991



Mamluk Carpets

Mamluk carpets, among the most beautiful of all Oriental carpets, are also the least understood. Produced during the rule of the Mamluk sultans in Egypt (1250–1517), they are arguably the finest ever produced anywhere.

Mamluk carpets are distinguished by the dominance and simplicity of geometric form: squares and rectangles, octagons and eight-pointed stars. Set within are intricate designs that reflect a superlative play in the manipulation of color and form.

Quality of materials and craftsmanship are indicated by the equal number of knots per

linear unit of measurement in both vertical and horizontal directions. They represent an extremely high level of technical competence. The wool yarns for warp, weft, and pile were spun with an "S" twist, unlike those of Persia and Turkey. The characteristic bright red color was achieved with a dye made from an insect residue called lac, which was probably imported from India.

These carpets comprise a fully developed tradition for which we know no antecedents. The origin of the Mamluk style is shrouded in history and open to speculation.

Selections from The Textile Museum's collection of Mamluk carpets are on exhibit through February 16, 1992, at the Museum in Washington, D.C.

Carol Bier, Curator of Eastern Hemisphere Collections,
The Textile Museum

Kenaf

Kenaf is a fiber somewhat similar to jute. When jute was in short supply during World War II, kenaf was grown in quantity in the United States and Mexico as a substitute. Now most comes from India and Pakistan.

The fiber is obtained from the stalk of the plant, and methods of cultivation and processing are similar to those used for jute. The plant grows about 10 feet tall, but the fibers are considerably shorter, because they break apart during processing.

Kenaf is a light-colored fiber that is frequently used in its natural state. It is not strong and has low elasticity. Water does not weaken kenaf, and thus, it finds widespread use in the manufacture of rope, cordage, and coarse fabrics, such as canvas, sackage, and carpeting.

Marjory L. Joseph,
Introductory Textile Science, 1972

Established almost 130 years ago, the **J. & H. Clasgens Co.** is a small family company. Their mill manufactures woolen- and worsted-spun yarns for handweaving and hand-knitting primarily of 100% virgin wool in natural colors, as well as dyed colors and heathers. They also carry wool/synthetic blends and all-synthetic yarns. For further information on all their yarns, contact them at 2383 St., Rt. 132, New Richmond, OH 45157, (513) 553-4177.

Another long-established company, **Kessenich Looms** of Greensboro, North Carolina, is now owned and operated by Catherine and Carl Billingsley. Kessenich table and floor looms are solidly built and handcrafted of red oak. The table looms, which come with four or eight shafts in weaving widths of 10" to 25", can be folded even when warped for easy portability and storage. The 10" four-shaft loom is ideal for sampling and workshops. Kessenich also makes four-shaft, hand-operated floor looms for weavers with limited use of their legs. Their specialty is custom service direct from the manufacturer. For a free brochure, contact Kessenich Looms, PO Box 4253, Greensboro, NC 27404-4253, (919) 230-1293. If you already have a Kessenich loom and are interested in becoming a *Kessenich Loom Demonstrator*, write for information on joining this program.

Fingerlakes Woolen Mill, a small mill in the Finger Lakes region of New York state, has introduced *Fingerlakes American Lopi*, an unspun yarn similar to Icelandic lopi. This roving yarn may be used as weft in weaving and for hand and

Product News

by Sharon Altergott

machine knitting, crocheting, handspinning, or felting. It is available in natural off-white, three shades of gray, and ten dyed colors. Contact your weaving supplier or send \$2 for information and samples to 1193 Stewarts' Corners Rd., Genoa, NY 13071, (800) 441-WOOL. Wholesale inquiries are invited.

Yarn Barn of Lawrence, Kansas, has featured a special mail-order service for many years, the *Mill End Sample Club*. Owners Susan and Jim Bateman send out six mailings a year for \$5, and customers return a snip of the yarn they choose from the mailings to order yarns in quantities from one ounce up. Susan and Jim also offer the *Yarn Barn Sampler*, a set of yarn samples of standard stock yarns, with more than 80 different yarn styles in a wide spectrum of colors for \$28.95. Weaving sett and knitting gauge information is included with the samples, as well as yardages and fiber content. Their catalog features a complete line of accessories, equipment, yarns, as well as more than 600 titles of textile books. Shipping is paid on equipment purchased within the United States. For more information, contact PO Box 334, 918 Massachusetts, Lawrence, KS 66044, (800) 468-0035 (orders only please) or (913) 842-4333.

New offerings from **Henry's Attic** include *Island Cotton*, an unsoured, textured 100% cotton yarn made in the United States; *Mikado*, a 96% wool, 4% nylon yarn from England for weaving or knitting; *Perle*, a 100% mercerized cotton from France now available in red, in addition to natural, black, and white; *Sierra II*, a simple black rayon cord; and *Spinster's Mohair*, a 100% mohair yarn for warp or weft.

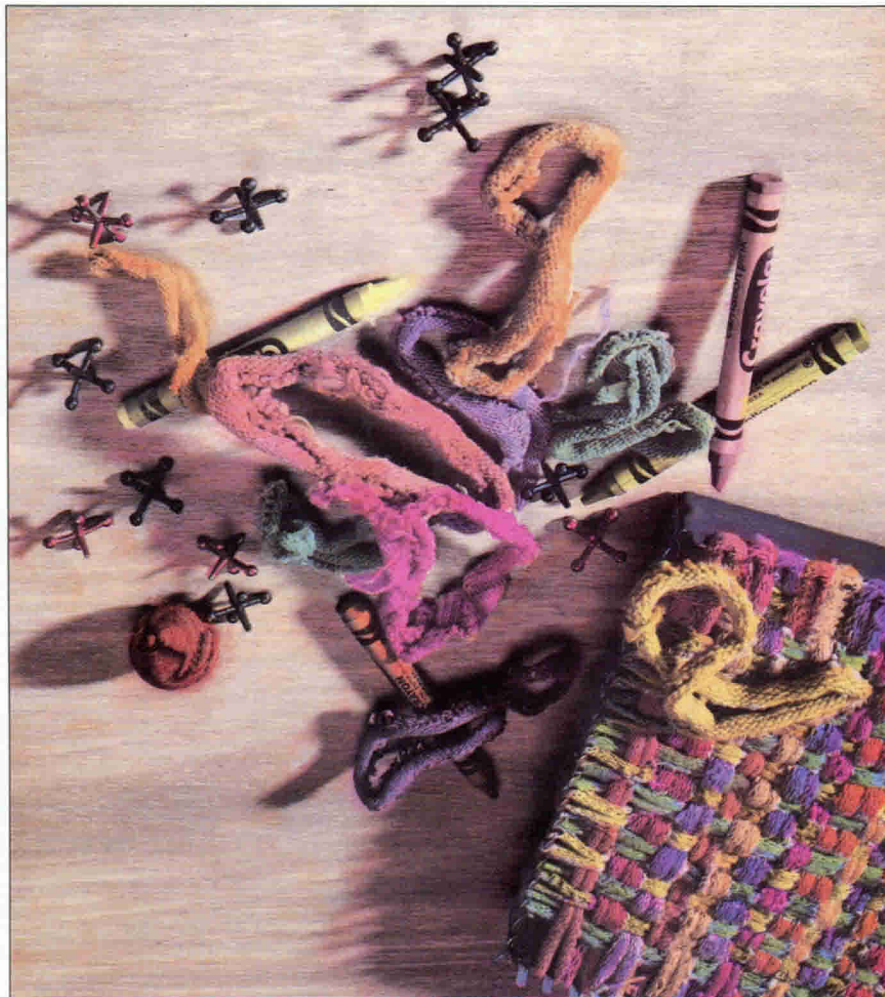
Retail stores and production weavers, send \$15 and your resale number for a complete sample set; other weavers, see your local weaving or knitting store or write for a list of stores carrying Henry's yarns to 5 Mercury Ave., Mercury, NY 10950, (914) 783-3930.

PRO Chemical & Dye Inc. have matched the shades of PROcion MX Fiber Reactive Dye colors formerly offered by **Brooks & Flynn**, which recently went out of business. They are able to offer these shades at discount prices. For more information and technical assistance, contact PRO at PO Box 14, Somerset, MA 02726. Phone (508) 676-3838; fax (508) 676-3980. The Newcombe Loom distributorship, formerly The Omaha Loom Co., is under new ownership. David and Sharon Outlaw, owners of **Misty Mountain Fiber Workshop**, purchased the business earlier this spring and now offer a production loom, the *Weaver's Delight*, as well as a jack loom, the *Studio Art*. They will be expanding into several other loom types including table, tapestry, and on special order, counter-balance. The Outlaws carry a full line of accessories for the weaver and spinner. For a catalog, send \$1 to Rt. 1 Box 161-C, New Castle, VA 24127, (703) 544-7341.

TAH Productions produces and distributes an introductory weaving film, *Weaving Rya*, in both VHS and Beta formats. This video introduces weaving terminology, illustrates the setup of the warp, and demonstrates rya rug weaving from beginning to the completed product. The tape is 23 minutes long and sells for \$16.95. Order from TAH Productions, PO Box 2583, Dearborn, MI 48123, (313) 565-4568.

PASSING IT ON

by Linda Ligon



Jersey loop hot pad woven by Rebekah Robson-May. Photo: Mary Pridgen.

I CAN'T REMEMBER when I've written anything that resulted in more mail than my column of last March, "Beginnings", sharing my earliest weaving memories. What wonderful, vivid, heartwarming letters describing your own childhood weavings, and telling of nurturing similar experiences with the children in your lives. Hearing from so many of you has given me the impetus to follow through on a ridiculous idea I had a while back.

Over and over again, your letters recalled that making a jersey loop

hot pad was one of your earliest and best weaving experiences. The fundamental simplicity of process and the goodness and usefulness of the resulting product seem to have struck a common chord with children of a wide range of ages in generations past. The genuine enthusiasm with which these hardwearing hot pads have been greeted by lucky recipients over the years—mothers, aunts, grandmas, and neighbors (as well as male counterparts who cook, of course)—must surely have reinforced the weaving

experience in a positive way.

Wouldn't it be great to introduce thousands of new children to the joys of jersey loops? Children who might otherwise get the mistaken idea that fiber is stuff that grows on the manes of little pink plastic ponies, or that weaving is something you do in and out of space traffic on a video screen? Wouldn't it be an excellent if all 35,000 HANDWOVEN readers simultaneously taught 35,000 enthusiastic children how to weave a hot pad?

The plot thickens. What if those 35,000 children all sent their jersey loop hot pads in to the office of a certain weaving publishing company for a group photograph, and in due time received their hot pads back with a certificate of achievement? Something in me says that this would be nonsense, but something else says it would have some positive, if subtle, reverberations over time. Something also says it would be fun.

Except for a kid category in our "Teach a Friend To Weave" contest back in the early 1980s and a very occasional article, we've never really done much to recognize the weaving efforts of children in HANDWOVEN. This "Great Jersey Loop Caper" I'm imagining would give children from four or so on up to the Age of Insolence and Condescension the opportunity to have a little fun with weaving and to get a special pat on the back for it. If you have time in your life to locate a loom and some loops, and to sit down for thirty minutes or so with one or more children of your choice, then please read on.

The Great Jersey Loop Caper

- Who can participate? Children of all ages, teachers of all ages. One teacher can teach multiple children; the teacher who teaches the most children will receive a lifetime subscription to HANDWOVEN magazine.
- What does an entry consist of? One or more jersey loop hot pads woven by a child. It's okay if the teacher helps a little with those last

tight rows, and with finishing off the edges. Each pad must have a label firmly attached with the name, age, and address of the child, and the name of the teacher. **Two 29-cent stamps per hot pad should be paper-clipped to the label if you want the hot pad returned.**

● When is the deadline?

Hallowe'en. The pads will be returned by early December so they will be available for Christmas giving. Each child will receive a special certificate of recognition.

Send your hot pad (we suggest using a Jiffy mailer) to "Kids Weave", Interweave Press, 201 East Fourth Street, Loveland, Colorado 80537.

● Where do you get looms and loops? Plastic looms and nylon loops are available at most variety, discount, and craft stores. They're a little hard to work with, but reasonably satisfactory. The old-fashioned metal looms can be found at flea markets or ordered, along with good-quality cotton loops in pretty colors, from Hearthsong (call 1-800-325-2502 for a catalog). Maybe you could cut loops from the good parts of worn-out socks.

● You don't know how to make a jersey loop hot pad yourself? Send a self-addressed, stamped envelope to Jersey Loops, Interweave Press, 201 East Fourth Street, Loveland, Colorado 80537, for explicit instructions.

So unless you have better things to do, grab a kid, grab a loop loom, and do your job. Here's a little song, original, I might add, that you can sing as you weave:

Over, under
In and out,
That's what weaving's
All about.

Weave and weave
Until you're done.
Ain't weaving hot pads
Lots of fun?

Linda Ligon is publisher of HANDWOVEN. She is suffering from the first stages of terminal empty-nest syndrome.



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ADVERTISER'S INDEX

AVL Looms	102, 111, bc	Ewe's Cottage	84	J-Made Looms	34	Shannock Tapestry Looms ...	106
Ayottes' Designery	83	Exotic Textiles Tours	105	Joyce I. Peck	108	Shuttle, Spindle & Dye Pot ...	103
Bare Hill Studios	83	Fawcett Inc., Frederick J. ...	27, 70	Judy England	109	Shuttlecraft Books	109
Beck's Warp 'n Weave	101	Fiber Shop Plus	70	Kessenich Looms	104	Sievers Looms	84
Blomqvist, C.L.	27	Fiber Studio	100	Knitting Machines of Florida ...	70	Silk City Fibers	115
Bountiful	106	Fibers & More	2	Knots & Treadles	108	Silk Tree, The	2
Brassard, Maurice & Fils	101	Fiberworks	110	Lambspun of Colorado	21	Southern Loom Reed	74
Broadway Yarn Co.	83	Fiesta Yarns	107	LeClerc Corp.	2	Spin 'n Weave	84
Brompton Service Corp.	13	Filature Le Mieux	19	Leesburg Looms	100	Spinnery	105
Brookfield Craft Center	40	Fingerlakes Woolen Mill	107	Lois Larson	111	Steel Heddle	83
By the Bay Creations	102	Fireside Fiberarts	106	Loom Shed Weaving School ..	108	Sterling Name Tape Co.	13
Cameron Fibre Arts	108, 110	Fletcher & Assoc.	105	Louët Sales	6, 40	TAH Productions	108
Classic Elite Yarns	116	Ft. Craigo Yarn Co.	70	Macomber Looms	16	Textile Detective	109
Clemes & Clemes	16	Gilmore Looms	5	Maggie's Music	105	Treenway Crafts	101
Color Trends	109	Glimakra Looms 'n		Mannings	75	Tunstede	16
Convergence '92	25	Yarns, Inc.	18, 107	Maple Hill Software	110	Uncommon Threads	105
Cotton Clouds	15	Good Wood	106	Marshfield School of Weaving ..	25	Unicorn Books	109
Country Craftsmen		Gowdey Reed Co.	84	Mingei Tours	105	Weaver's Cabin	106
Spinning Wheel	41	Great Northern Weaving	110	Mountain Loom Co.	83	Weaver's Guild of Cincinnati .	109
Coupeville Arts Center	108	Halcyon	ibc	Norsk Fjord Fibers	108	Weaver's Knot	83
Crystal Palace Yarns	9, 25	Hard-to-Find		Northwest Looms	111	Weaver's Shop & Yarn Co.	9
Custom Colors	107	Needlework Books	109	Norwood Looms	ifc	Weaver's Warehouse	108
Daft Dames Handcrafts	107	Harrisville Designs	44	Promenade Enterprises, Inc. ..	110	Weaver's Way	104
Davidson's Old Mill Yarn	75	Heddle Magazine	116	Quality Yarns	107	Weaving & Knitting Shop	84
Davison, Marguerite	15	Heirloom Linens	106	Real Ewe, The	105	Weaving Studio	108
Design Originals	109	Heirlooms	106	Rigby Cloth Stripping	106	Webs	107
Dos Tejedoras	109	Heite, Louise	107	Rio Grande Weaving Supply ..	83	Wilde Yarns	74
Drop Spindle	75	Henry's Attic	103	River Farm	21	Willabaa USA	107
Dundas Loom Co.	19	Interweave		Roundup Wools, Inc.	13	Windswept Hills	111
Earth Guild	83	Press	29, 40, 85, 100, 111	Ruth S. Kerr	109	WoodsEdge Wools	34
Earth Palette	104	JaggerSpun	21	Salt Lake Weaver's Store	101	Woolery, The	105
Eaton Yarns	84	Jesse's Spring	75	Schacht Spindle Co.	36	Yarn Barn	10
Edgemont Yarn Service ...	12, 110	J & H Clasgens Co.	13	Schoolhouse Yarns	19	Yarn Basket, The	107



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