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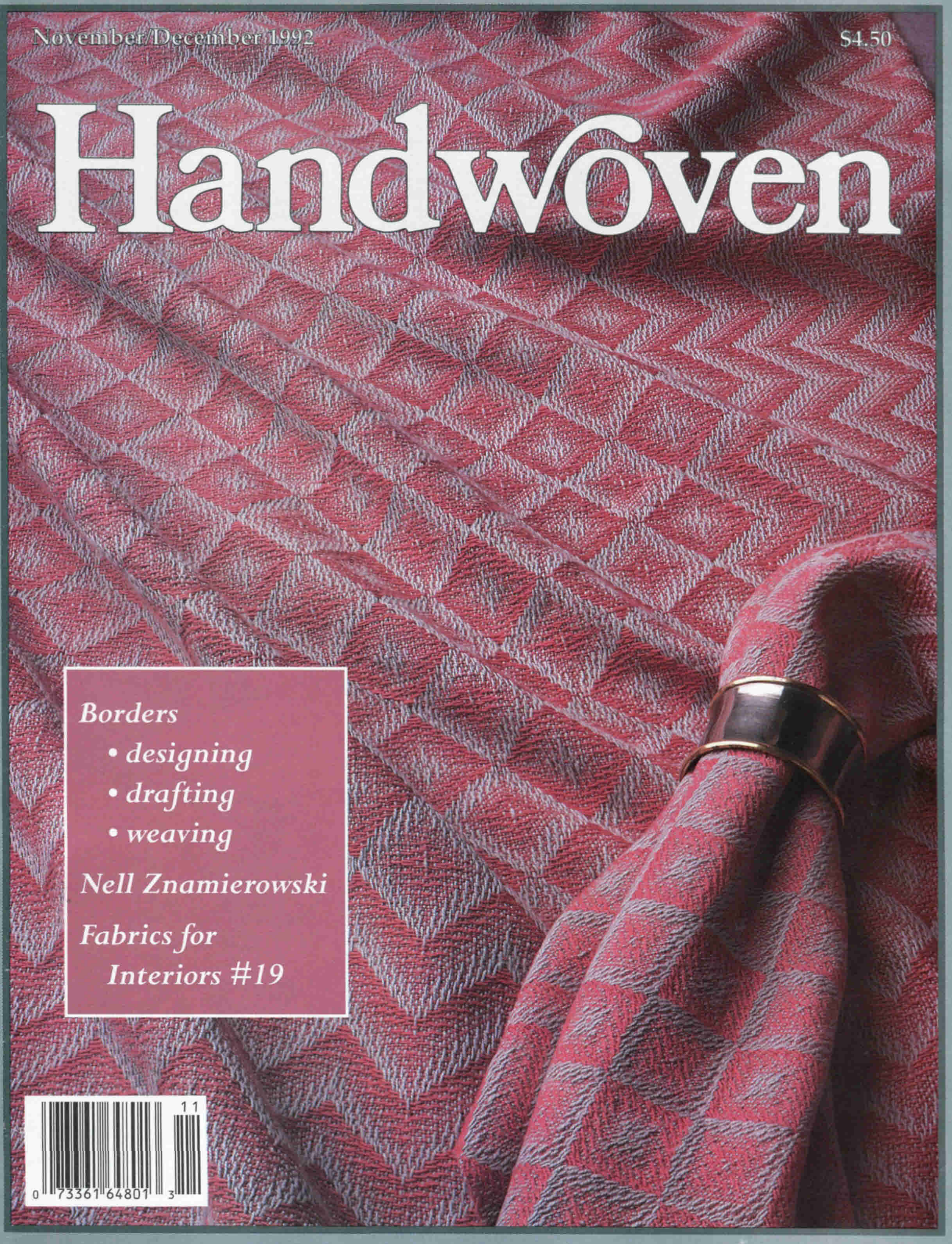

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November/December 1992
Volume XIII, Number 5

Handwoven

FROM INTERWEAVE PRESS

On the cover: *A deep border of twill surrounds the center of Sharon Alderman's tablecloth and matching napkins. Woven in silvery gray and coral unmercerized cotton, the tablecloth is threaded in 8-shaft interrupted twill. Sharon tells how easy it is to design twill borders in her article on page 46. Complete instructions for* ***Bordered Tablecloth and Napkins*** *are included in the Instruction Supplement.*

The Instruction Supplement is located between pages 79 and 92.

Columns

Departments

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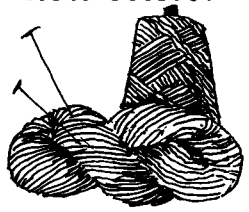

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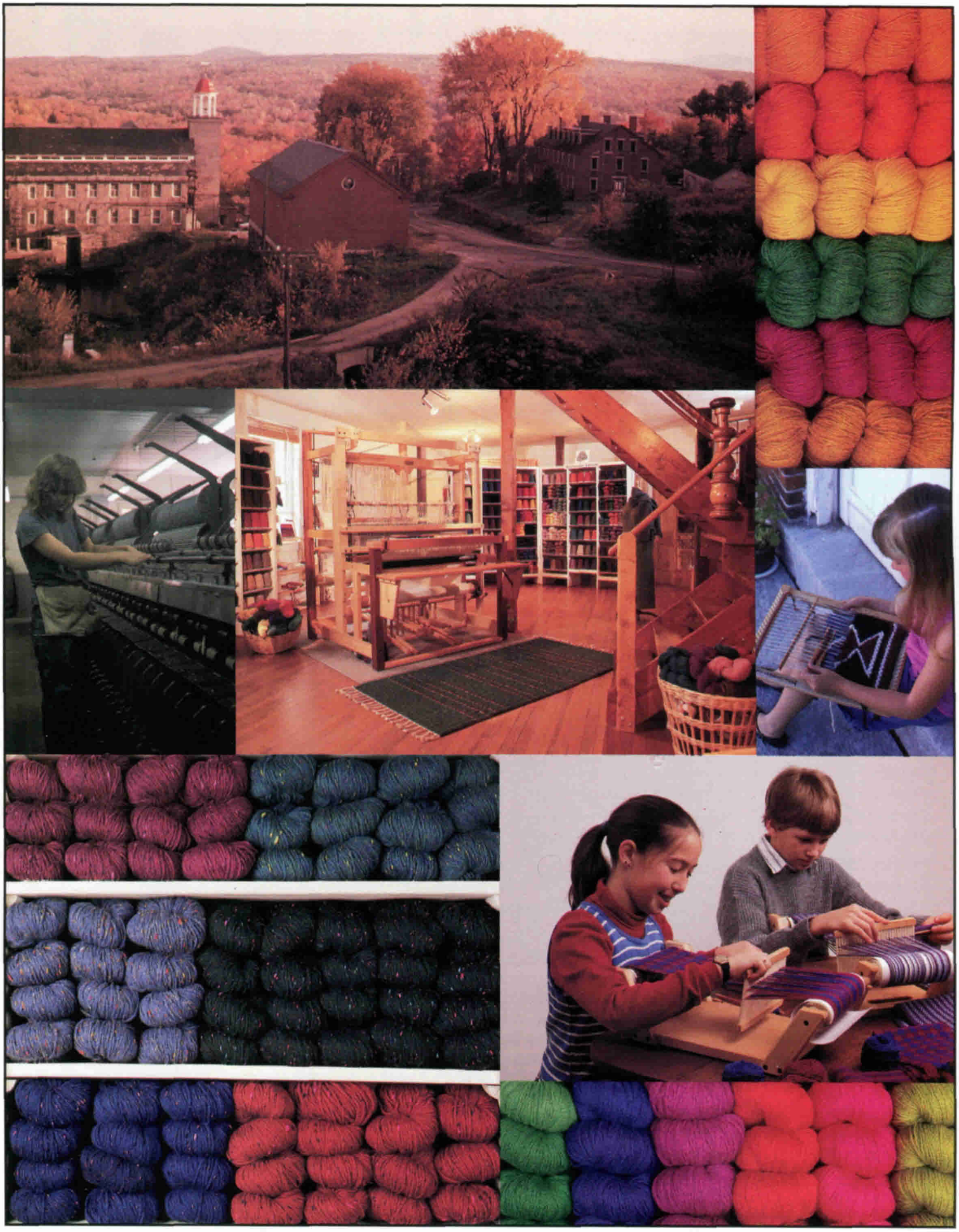

Editor's Page

I love softly brushed flannel, crisp and noisy taffeta, sturdy denim, ethereal gauzes, cool satin, and cheerful gingham. I love springy locks of Lincoln fleece, limp and fluid rayon, cuddly angora, and weightless silks softly shining. I love the intense glow of bright colors on wool, the muted, dry surface of pastel linens, the softness of indigo on well-worn cotton. I love making cloth—dreaming up, trying out, working through, and finishing up.

One morning, a beginning student told me she was going to drop the class because her boyfriend said that weaving was of small consequence in the larger scheme of things. He suggested she spend her time on a more serious pursuit. Listening to her, I thought about the creativity of weaving—the beginning which is only a dream, the possibilities to consider, resources to gather. Then, a course to embark on: choosing, guiding and being guided, struggling when it isn't working and coasting smoothly when everything's working right, seeing it through to resolution, to a point of presentation, and starting the whole process again. Quite a serious pursuit, I thought.

Different people take different paths to the same goal. I'm glad my path is weaving. We are all beginners discovering with each new warp the beauty of cloth and the joy and delight in its creation. Worlds are waiting our discovery and exploration—let's set out together.

Jean

JEAN SCORGIE
editor

Let's Celebrate—Next year will be 30 years since Peter Collingwood first came to the United States and 25 years since his book *Techniques of Rug Weaving* was published. Let's celebrate by sharing memorable experiences about his book, talks, and workshops—funny things, serious things, and critical things. Write and tell us amusing anecdotes, serious eye-openers, and thoughtful comments about your path crossing his. We'll share them next fall.

Nancy Rodrigues of Westport, Massachusetts, won a lifetime subscription to HANDWOVEN in the drawing at the Interweave Press booth at Convergence '92 in Washington, D.C. in July. Congratulations, Nancy. We wish you many happy hours of weaving.

Many thanks to Patti Laursen of Los Angeles, California, for her contribution of several books to the Pourrey Cross Textile Library here at Interweave Press. The collection of more than 1000 books, periodicals, pamphlets, and fabric samples was founded early in 1984 as a research library for handweavers. Contributions of books and funds, either as individual gifts or memorials, are tax-deductible. All gift volumes are so marked, and a register is kept of memorials.

Coming Up—We're still looking for gorgeous projects and gallery pieces in cotton for our May/June 1993 theme issue. Please submit your ideas by December 31.

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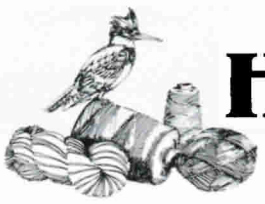

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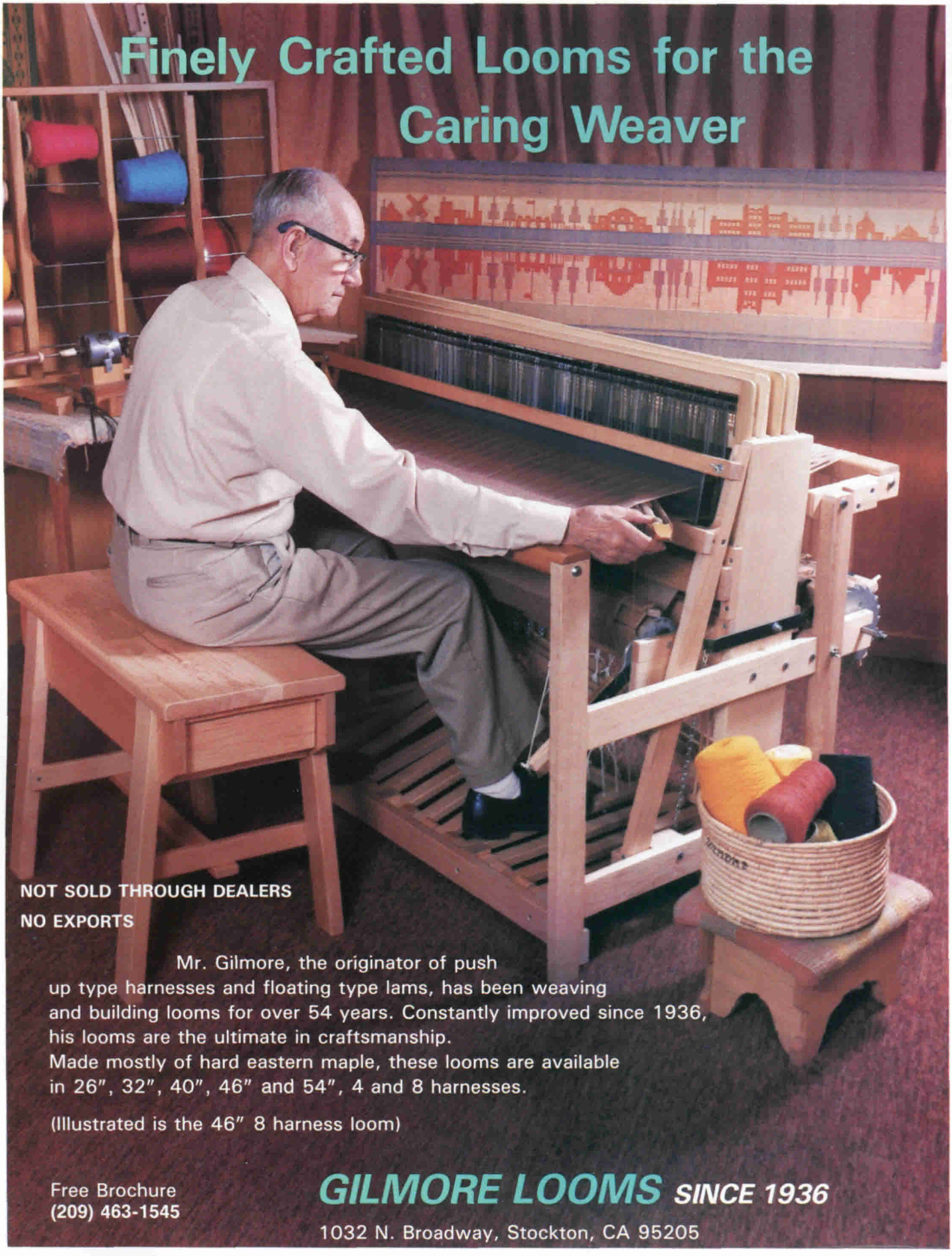

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Letters

Turned on by Double Weave

Your May/June 1992 issue is terrific! I've always been intrigued by double-width weaving, but this issue has opened up a whole new world of design with other types of double weave.

I think weaving is making a comeback. In this rural area, in addition to myself, I've learned of two new weavers plus one returning to weaving. I'll give my quilting a rest now as I start threading my two empty looms for double weave.

—Edith Frankel, Hannawa Falls, New York

Different Kinds of Guilds

The letter from Janice Kiser caught my eye as I opened my copy of the September/October 1992 HANDWOVEN this morning. Since we recently moved, I have been thinking a good deal about the role of handweaving guilds. This summer, we visited a shop run by the League of New Hampshire Craftsmen. It was a delight. The work of these artists and craftspeople has been juried so that it is of the very highest quality. The League works to support its state artisans, to educate and to teach; it runs shows and has several fine stores displaying works of utility and great beauty.

I *do* think that there is a great need for the kind of guild I was used to in my previous home—a friendly kind of place that has a talk every month, rather low-key and not very much in-depth. They had an exhibit every year in a fine display room at the central library. The guild was open to everyone who had any interest in joining, and in time this resulted in knitters and other handcrafters coming in and the name being changed from Handweaver's Guild to Fiber Craft Guild. It was a welcoming kind of place, and among the members there were some very fine professional weavers and artists as well as some people for whom weaving was just an occasional hobby.

But the League of New Hampshire Craftsmen remains in my mind as what I would think of as a "real" guild just because it *is* juried. Of course, it enfolds many other arts and crafts as well, and this is one of its strengths. Perhaps there ought to be room for both kinds of groups. I would have been glad of the kind of warm acceptance and human contact of my home guild when I moved here, but as a seeker and worker in pursuit of excellence, I also feel the need for contact with competition and struggle to do my best: to exceed what I did before, if possible, to weave as though each piece might be my last or as though it might be the only piece to survive for examination by my grandchildren.

—Noné C. Redmond, Nevada City, California

A Supportive Guild

As a new member of the Tzouhalem Spinners and Weavers Guild, I felt I had to write in response to Janice Kiser's letter on guilds. I took beginning weaving lessons less than a year ago and joined our local guild right away. From the very beginning, I was welcomed. The project for our guild's show this year is for each member to weave a vest. Alison and Daphne showed me how to hemstitch the edges of my fabric. Gudrun showed me how to join knitted ribbing to my woven fabric, Barbara showed me how to sew my edges together neatly, and now my vest is complete. I have the members of our guild to thank for all of this.

—Sally Gregory, Duncan, British Columbia, Canada

Cold Reception

Guild membership? No, thanks. I'm a self-taught weaver (with the help of several fine publications) who, after I felt well-grounded in the basics, attended a guild show with the intention of joining in order to expand my knowledge.

What I found was a lobby full of literature urging all interested weavers and spinners to join, and a building full of self-involved little groups who couldn't be bothered to talk to nonmembers. It reminded me strongly of grade school playground cliques.

I decided then and there that I would keep my weaving friendships on a one-to-one basis. Spinners and weavers may be great individuals, but get them together in groups—brrr.

—Kathryn Smiley, Los Angeles, California

Serving the Needs

Our guild has been in existence for the past 50 years, mainly because we serve the needs of all members, whether they have never held a shuttle or have reached the level of Certificate of Excellence. Those more experienced always help members with less knowledge. We organize study groups and provide workshops and programs of interest to a wide spectrum of members. The Weavers of Orlando feel it is our duty to promote weaving, and because of that we readily accept invitations to demonstrate at art festivals and schools. Recently, we have added Saturday meeting days in response to those who work or go to college. This has brought us approximately 20 new members within the past year.

—Audrey Smith, Orlando, Florida

Another Threading for Chenille

I was delighted to see the September/October issue on pile weave, and I'd like to share a chenille threading which we use in our Design Challenges Workshop to use up workshop thrums. The threading locks the chenille in place so that it doesn't slip between the spaced warps as it's woven, before it's washed (a good idea), or as it's cut into chenille yarn. The threading is based on the *Folios of Elmer Wallace Hickman*. Mr. Hickman, who lived in Emlenton, Pennsylvania, just a short distance from us, used the term "Sniljeflossa" and published this draft in his *Scandinavian Art Weaving Folio* on "Flossa and Rya" in 1948.

This locked threading produces a firm, compact chenille. For a thick mat weight, warp with 10/2 or 16/2 cotton and use a 12- or 15-dent reed. Thread 1, 2, 3, 3, 4, 4, 1, 2, skip 8 dents, 3, 4, 1, 1, 2, 2, 3, 4, skip 8 dents; repeat entire sequence. Thread the warp ends singly in the heddles and sley each 8-warp group through one dent. (A heavier textile can be produced with a warp of 4/4 cotton or 10/3 linen set at 12 e.p.i., or 10/5 linen at 10 e.p.i. leaving a wider space between groups.)

Weave in plain weave, beating very hard. For weft, rags work well or yarns of any size which together beat in to about the diameter of a pencil. To estimate how much chenille weft is needed, figure three times the area to be woven. My students have done some wonderful pieces with this setup.

—Sigrid Piroch, Meadville, Pennsylvania

Making Connections

One of the biggest problems of living abroad is the lack of communication with

people of your own craft. I would like to correspond with other weavers and spinners in Europe. Please drop me a note giving some brief information about yourself and how long you have been weaving and/or spinning. I will be happy to put together a list and share it with all of you for the cost of postage. As you know, there are few of us today to carry on these old traditions in Europe.

—Pat Ciesla,
Via E. Cisterna #69, 00125
Rome (Acilia), Italy

Visitor from New Zealand

I am a New Zealand weaver and teacher who shall be visiting the United States next year for the second time, and I am hoping to get in touch with some of your readers. For the past five years, I have taught in the only full-time weaving course in New Zealand while continuing my work as a professional weaver. I would be happy to give slide lectures or seminars to local groups or guilds. I plan to travel to California, Oregon, Colorado, New England, and New York during April and May 1993, but I do not yet have a fixed schedule and would welcome suggestions. I very much enjoy traveling and meeting craftspeople in other parts of the world and would be most willing to exchange hospitality with any weaver who may be visiting New Zealand. If any of you out there are interested in contacting me, I would love to hear from you.

—Philippa Vine
Cable Bay, Nelson, R.D. 1, New Zealand

Yarn Storage Ideas

Can you help me with a problem? Do you have any suggestions for yarn storage? I'm not a production weaver, so I'm slow using yarn, but I've been given a lot of yarn. I've put some in a cedar chest, some on book shelves, and some tied up in clear plastic storage bags. I may be years before I use it. What is the best way to store this yarn so that bugs, moths, other insects, or mold and mildew will not harm it?

—Sarah T. Lomont, Annapolis, Maryland

Readers, how do you store your ever-increasing supply of yarn? Write us and look for the replies in the March/April 1993 issue. —ed.

More Rigid Heddle

I read HANDWOVEN cover to cover. My first issues were loaned to me by a weaver friend, and what a meaningful gesture!

Although I have done shaft-loom weaving, I have purchased a rigid heddle loom and am enjoying it very much. Most of your features for four shafts or more can be applied to the rigid heddle loom. Nevertheless, please continue to feature articles and books for the rigid heddle or two-shaft looms—those by Betty Davenport are excellent for beginner and experienced weavers alike.

—Dorinda Baruth,
Shoreview, Minnesota

We're looking forward to more from Betty Davenport, too. —ed.

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

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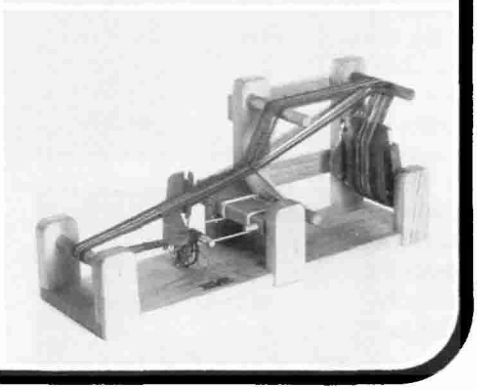

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Peggy Osterkamp's New Guide to Weaving, No. 1: How to Wind a Warp and Use a Paddle

by Peggy Osterkamp

Peggy Osterkamp, 2 San Carlos Ave., Sausalito, California 94965, 1992. Softbound, 102 pages, numerous black-and-white illustrations, $12.95.

Based on centuries-old European techniques, Peggy Osterkamp's approach to winding a warp and using a paddle can be used whether you warp from the front of the loom to the back or back to front. She claims that her methods will eliminate tangled threads, sloppy selvedges, broken ends, and consequent frustration. A former student at Pacific Basin School of Textile Arts and apprentice to Jim Ahrens (to whom this book has been dedicated), she has taught at the Metropolitan Museum of Art, the Cooper-Hewitt Museum, Winterthur, and The Textile Museum in Washington, D.C.

After a brief history of warping methods, basic equipment required, and how to use the equipment, the book discusses using a warping paddle to measure many threads with every pass up and down the warping board or reel. This method speeds warping while keeping the yarns separated, in order, under tension, and untangled. Step-by-step illustrations show exactly how to hold and move the paddle. I especially liked the author's discussions of the pros and cons of different kinds of equipment and methods of working.

The format is excellent. The cover is double cardboard for strength, yet the book is lightweight, small (approximately 6" by 8½"), and coil bound—making it easy to keep it near you at the warping board or loom. Each page is easy to read and has room in the margins for notes or comments. The back of the book contains additional information on equipment, brakes for reels, homemade raddles, substitute paddles, sources of equipment, and calculations for raddle lease groups.

This book makes warping more enjoyable for beginners as well as for more advanced weavers who are looking for ways to save time. I'm looking forward to the next book in the series, which will cover beaming on, threading the heddles, weaving, and troubleshooting.

—Elaine Duncan

Weaver of Worlds: From Navajo Apprenticeship to Sacred Geometry and Dreams; A Woman's Journey in Tapestry

by David Jongeward

Destiny Books, One Park St., Rochester, VT 05767, 1990. Softbound, 176 pages, 8 color plates, 22 black-and-white photographs and illustrations, $12.95. ISBN 0-89281-270-2.

This is one of the most inspiring books on weaving I have read in a long time. This story of a tapestry weaver's journey begins when Carolyn accompanies her future husband (the author) to Arizona, where he is to interview Navajo medicine men for an anthropology project. At his suggestion, she learns to weave there. It's not your standard weaving school, however, and her learning is full of frustrations and unseen "tests" in the Native American tradition.

The story continues on through her growth and the development of her personal style as they return home, marry, adopt a child, travel, and struggle to make a living. She learns how to deal with art galleries, agents, interior decorators, and private buyers.

Throughout the book, the author describes the creative process Carolyn goes through in designing each weaving, and the steps she goes through to put her thoughts into a weavable form. Many of her designs come from dreams, mythical images, and sacred geometry. She explores aspects of intellectual designing

and inspiration or "conjuring." Her designing is deeply connected to her ongoing soul-searching. Even the weaving process, with its moments of frustration, has depth and meaning.

This book reawakened me to the importance of the creative process itself. It made me more fully aware of myself as a weaver and what I want my weaving to do for me. It put into words the feeling I get when I sit at my loom, in what the author calls "the weaver's spot."

As well as being inspiring, this book was enjoyable reading. I recommend it to weaver and nonweaver alike.

—Jody Nankivell Herriott

Supplementary Warp Patterning Inkle Loom Techniques

with Jacquetta Nisbet

Victorian Video Productions, PO Box 1540, Colfax, CA 95713, 1991. 87 minutes, $39. ISBN 0-936225-33-5.

Jacquetta Nisbet is a recognized authority on Indian weave structures. Her enthusiasm for ethnic textiles is wonderfully apparent and contagious in this tape as she teaches viewers to weave and construct a shoulder bag using a Peruvian supplementary warp patterning system.

Jacquetta reviews basic inkle weaving techniques and demonstrates preparing the warp yarn by overspinning. She teaches the pick-up on a narrow band and then expands the pattern possibilities on a wider textile. She completes the shoulder bag demonstration with several finishing methods derived from Andean examples.

No prerequisites are necessary: a beginning weaver could follow the instruction because the close camera work is good and Jacquetta's explanations are clear. However, some experience with a conventional inkle draft would contribute to a better understanding of the supplementary warp used here. Unfortunately, the printed material that comes with the tape does not list a bibliography of inkle basics and references to other types of pick-up.

Study groups should appreciate this tape for its clear instruction in a relatively difficult technique. Any viewer would enjoy Jacquetta's engaging style of presentation, the sight of lovely ethnic textiles, and the sound of Peruvian music.

—Louise Bradley

Tubular Woven Finishes—Backstrap Loom Techniques

with Jacquetta Nisbet

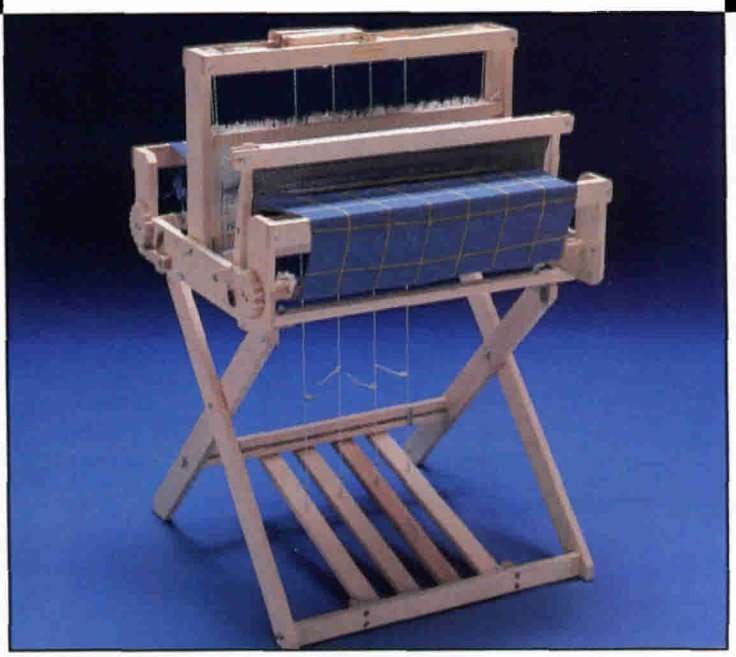
Victorian Video Productions, PO Box 1540, Colfax, CA 95713, 1991. 73 minutes, $39. ISBN 0-936225-34-3.

The curious weaver who has an opportunity to examine Andean textiles is certain to be captivated by the tubular binding *(ribete)* often used as an edge finish on mantas and shoulder bags. Of especial fascination is the "little band of many eyes," in which spots of color appear intermittently within a diamond pattern.

Jacquetta Nisbet's second video teaches this enticing structure and other backstrap woven finishes. The subject is a logical sequel to that of *Supplementary Warp Patterning* because these finishes can be applied to the shoulder bag woven in the first lesson sequence.

The viewer is first shown how to warp and use a backstrap loom. That alone is a fine skill for an ecumenical weaver to master. Jacquetta has her student weave a narrow band in plain weave in a conventional flat manner, then as a tube, and finally as a tube attached to the side of a textile—all easily mastered. She progresses to a moderately difficult band with supplementary warp inserts and finally to the demanding band of many eyes—easy for a 12-year-old Bolivian girl, but for an untrained American weaver, it will require maximum concentration and dexterity and all the considerable teach-

—continued on page 14



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(continued from page 11)

ing skills of Jacquetta Nisbet. A worthy challenge.

However far one is able to progress, this is a delightful tape with great textile examples and a teacher who is an enthusiastic master of her subject.

The accompanying printed material unfortunately is cluttered and somewhat confusing because it is unlike the printed material shown on camera. And it is regrettable that there is no bibliography of the books briefly pictured as source materials.

—Louise Bradley

Book Mentions

Papermaking for Basketry and Other Crafts edited by Lynn Stearns. Lark, 50 College St., Asheville, NC 28801, 1992. Paperbound, 160 pages, 8 color plates, abundant black-and-white photographs, $18.95 plus $3.50 shipping and handling. ISBN 0-937274-62-3.

This fascinating book not only explains the traditional and technical aspects of papermaking, it also introduces the crafts of shaping and molding paper to assume virtually any shape. In a collection of essays, 17 studio artists share their working methods, processes of material selection, aesthetic considerations, and innovative techniques for integrating paper with basketry. The artists also offer helpful tips and an absorbing analysis of the creative and spiritual impetuses that guide their work.

Presented in workshop style, *Papermaking for Basketry* covers every stage of the process from preparation of materials and dyeing pulp to shaping and applying paper to baskets. A section on plants suitable for making paper guides the reader through locating, choosing, harvesting, and preparing these plants for use.

Encyclopedia of Textiles by Judith Jerde. Facts on File, 460 Park Ave. South, New York, NY 10016, 1992. Hardbound, 260 pages, 42 color and more than 150 black-and-white photographs, $45. ISBN 0-8160-2105-8.

Every aspect of fabrics and fibers—their history, manufacture, care, and preservation—is detailed in the *Encyclopedia of Textiles*. From Acetate to Zibeline, the volume is a comprehensive, fully illustrated catalog of textiles, including everything from descriptions of basic fabric types to an examination of the processes involved in creating and decorating finished fabrics.

Ars Textrina, Volumes Thirteen and Fourteen. Charles Babbage Research Centre, PO Box 512, St. Norbert Postal Station, Winnipeg, MB R3V 1L6, Canada, 1990. Paperbound, 378 and 288 pages, respectively, black-and-white photographs and line drawings, $40 per volume.

These special volumes reproduce the two earliest books on weaving, rare works by Marx Ziegler and Nathaniel Lumscher. The translations are supplemented by information on the history of the textile industry in southern Germany, pattern weaving, cloth making, and dyeing. A glossary of ancient German weaving and dyeing terms together with a set of com-

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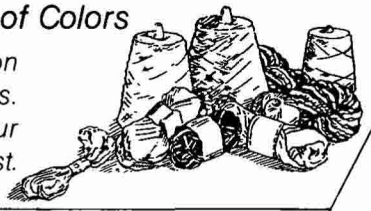

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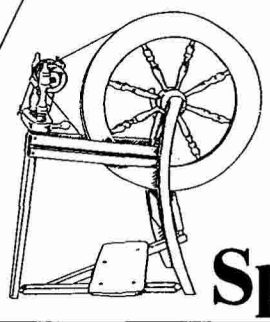

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puter-generated drawdowns complete these historic works.

Tapestry Crochet by Carol Norton. Dos Tejedoras Fiber Arts, PO Box 14238, Saint Paul, MN 55114, 1991. Paperbound, 108 pages, 18 color plates, numerous black-and-white photographs and line drawings, $18.95.

Inspired by the shoulder bags that are part of the Mayan Indian man's traditional outfit, Norton presents tapestry crochet, a form of sturdy crochet worked in two or three colors. The basics of crocheting with either the right or left hand are described and accompanied by clear drawings. To facilitate designing, Norton developed a graph paper that represents crocheted stitches; the elements of the grid resemble rounded shingles or overlapping bird feathers.

Tapestry Crochet with Carol Norton. Victorian Video Productions, PO Box 1540, Colfax, CA 95713, 1991. 71 minutes. $39.

Companion video to *Tapestry Crochet* by Carol Norton (Dos Tejedoras Fiber Arts).

The Weaver's Workbook by Hilary Chetwynd. St. Martin's Press, distributed by Unicorn, 120 American Rd., Morris Plains, NJ 07950, 1989. Paperbound, 96 pages, color photographs and color illustrations, $14.95. ISBN 0-312-02120-8.

The first half of this practical book addresses choosing a loom, designing the warp, preparing the loom for weaving, and solving weaving problems. The second half is devoted to pattern drafting and presents a wide range of drafts in color to illustrate thread interlacements.

Colour Mixing for Textiles by Robyn Glade-Wright. Robyn Glade-Wright, distributed by Unicorn, 120 American Rd., Morris Plains, NJ 07950, 1989. Paperbound, 28 pages, 10 color illustrations, black-and-white line drawings throughout, $9.95. ISBN 0-7316-5642-3.

This handy little book by Australian designer and weaver Robyn Glade-Wright explores the basic principles of color and how they affect the appearance of woven cloth. The differences between additive, subtractive, and optical color mixing are discussed, as are the effects of luster and simultaneous contrast on the way the eye perceives color.

The Guild 7: The Architect's Source of Artists and Artisans Kraus Sikes, Inc., 228 State St., Madison, WI 53703, 1992. Paperbound, 280 pages, hundreds of color photographs. $30.

The Guild 7 is a catalog of 166 of North America's leading architectural artists working in glass, metal, ceramics and mosaics, painted finishes and murals, atrium sculpture, sculpture, and public art. Fiber artists are conspicuously absent. A full page is dedicated to each artist, including adress, phone number, and photographs of representative works. A supplementary directory, "The Guild Register," lists more than 400 artists working in public art and architectural glass.

Books Received

Sew Any Patch Pocket by Claire B. Shaeffer. Open Chain, PO Box 2634, Menlo Park, CA 94026, 1992. Paperbound, 128 pages, 400 line drawings, $9.95.

Soft Toys for Babies by Judi Maddigan. Open Chain, PO Box 2634, Menlo Park, CA 94026, 1991. Paperbound, 192 pages, 8 color plates, 36 black-and-white photos, 168 line drawings, 18 patterns, $17.95.

Traditional New England Basketmaking with John McGuire. Brookfield Craft Center, PO Box 122, Brookfield, CT 06804, 1990. 90-minute VHS video, $39.95. ❖

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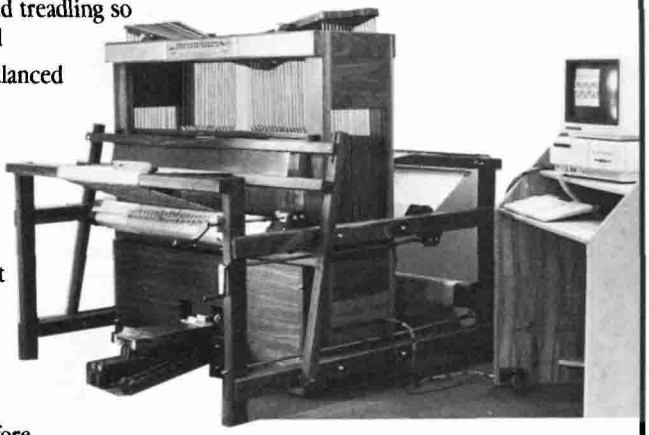

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IN MEMORIAM

Laya Brostoff Mailes died on August 10, 1992, in Soquel, California. A professional dancer, public school teacher, and social activist in her earlier years, Laya turned to handweaving as an expressive medium and as a business in the 1950s. Her Los Angeles production studio, Meadow Valley Handweavers, trained and employed scores of weavers, and her distinctive handwoven neckties and other fashion accessories were known and distributed nationally.

Laya's weaving knowledge lives through her books: *Professional Handweaving on the Fly Shuttle Loom, Double Weave: Theory and Practice,* and *Weaving a Tapestry.* Her teaching notes and slides and a rigorously honest and insightful autobiography are on file in the Pourrey Cross Textile Library at Interweave Press.

Laya is survived by her husband, Gene Mailes, designer and producer of the Mailes Fly Shuttle Loom, and missed by all those whose lives she touched.

■

Irene K. Wood died of cancer on April 29, 1992, at her home in Bloomington, Minnesota. She was the guiding force behind the organization in 1980 of the Minnesota Federation of Weavers Guilds and Fiber Arts.

After learning to weave in 1957, Irene produced 65 coverlets and countless miniatures, garments, and rugs. She was the Minnesota state representative to the Handweavers Guild of America, a State Fair judge for 16 years, and author of *Sixteen Harness Patterns: The Fanciest Twills of All.*

Her friends remember her as a loving mentor and tireless encourager of weavers; she always said, "The most rewarding part of weaving is the friends I've made."

Memorials may be directed to the Irene K. Wood Memorial Fund, The Minneapolis Institute of Arts, c/o Lowell Wood, 5101 West 106th Street, Minneapolis, Minnesota 55437.

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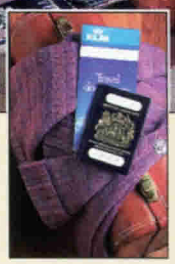
World traveler, former police-woman, nature enthusiast, and ardent weaver, Margaret Wåhlin's colorful life is reflected in the fabrics she weaves.

JANUARY 12 ✱ SIX INCHES OF NEW SNOW! THIS MORNING I skied around Brainard Lake in my newly finished vest. More snow this afternoon so I set up the Baby Wolf by the hearth and started a table runner for our next guild sale. What a cozy evening.

APRIL 9 ✱ The first really warm day so far. It's wonderful to have a break from our business. Lars went off to explore the forest. I was finally able to get back to my long warp for towels. Rolled the loom out on the deck– such a delight to weave outside.

JULY 15 ✱ A glorious morning. If Scotland had been like this I might never have left! Dave and Colette came up for breakfast. Muesli and strawberries. I spread out the placemats and serviettes I wove last weekend. Four people– a real crowd in our wee cabin! I'm glad I could fold up the loom and tuck it away.



OCTOBER 25 ✱ Leaving for Lars' conference in Russia. On our return we'll stop in Sweden. Already excited about visiting the weavers there and gathering ideas to test on my Baby Wolf. Maybe it's time I upgraded to that 8 harness loom.

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Tricks of the Trade

Rusty reed solution

The owner of a well-known handweaving "factory" taught me to clean rusty reeds by laying them on newspaper and using a heavy scrub brush to scrub off the rust with powdered pumice (available from drugstores). Then vacuum or dust thoroughly to remove any particles. The first few inches of your next warp may have some rust stains, but then the reeds will be rust-free. Ways of avoiding rust include an air-conditioned environment, rust preventive wiped directly on the reeds, and stainless steel reeds.

Margaret Sheppard, Houston, Texas

Saving space

To save space in my weaving room, I attached my bobbin winder to the edge of my loom bench. It's always convenient and doesn't take up much space.

Naomi Hanna, New Hope, Minnesota

Keeping track

Here's an idea that might help you thread your loom with fewer mistakes:

Thread the heddles in sections according to the draft. Place different-colored twisties (from plastic sandwich bags) on the first frame to indicate when a section has been threaded and to mark when a section has been repeated the correct number of times.

This system helps me keep track of complex threading patterns that have multiple sections and repeats. I can easily check the threading by counting the twisties.

Georgiana Wranesh, Whispering Pines, North Carolina

Fringe finish

Put small rubber bands around the cut end of fringe bundles before washing to keep the fringes from fraying. After the fringe has dried, trim them just above the bands, and you'll have fresh-looking edges.

Lindsey Cleveland, Penn Valley, California

Warp packing paper

I used to tape together brown grocery sacks to get paper wide enough to cover the warp when winding a warp on my 40" loom. Now I use seamless background paper from camera or photo supply stores. It's available in 53"- and 107"- wide rolls, 12 yards long. Mark the width of paper needed to fit your loom and use a hacksaw to cut through the entire roll while it's still in the plastic outer wrapping.

Charlene Anderson-Shea, Kaneohe, Hawaii

Easy Sleying

I warp from the back of the loom and have found an easy and accurate way to sley my reed. I support two long sticks on the breast and back beams, one stick on either side of the reed, remove the top of my beater, and lay the reed in front of the heddles. I usually start sleying at the cen-

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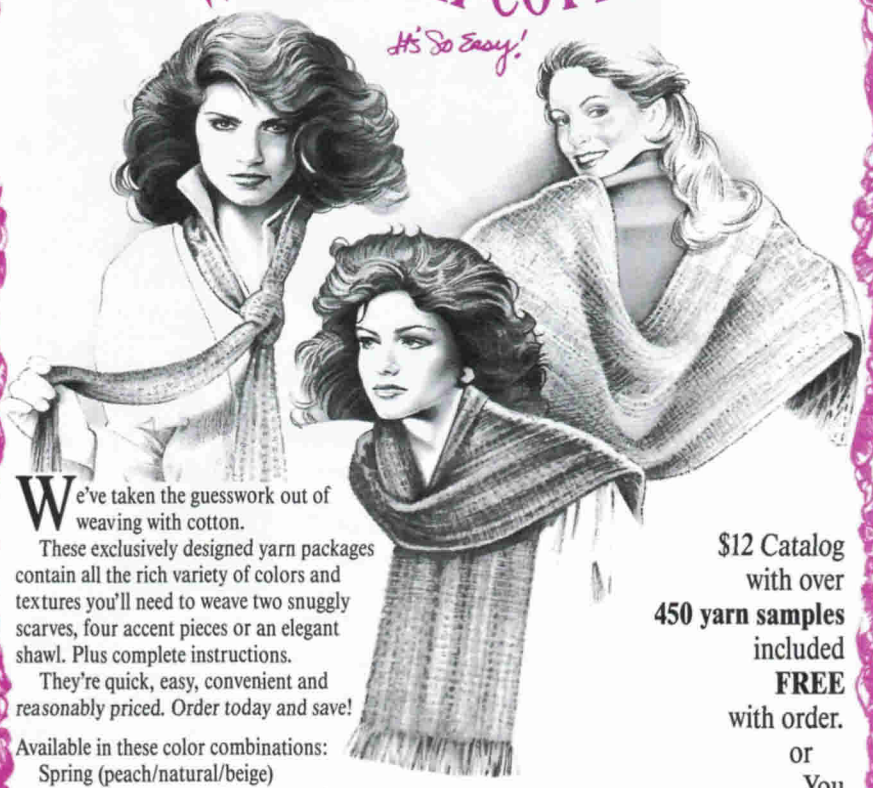

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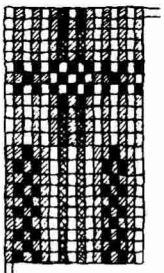

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ter of the reed (which I've marked with a dab of nail polish). Taking each warp end in turn, I place the thread *loosely* across the dent—perpindicular to it—and slice down with the unnotched side of a draw-in hook. I use my other hand to pull the thread down under the reed. When all the warp is sleyed, I stand the reed upright in the beater and replace the top.

Beth Anderson, King City, Ontario, Canada

A woolly seat

Although I've tried adjusting my loom bench to different heights and wear loose clothing, I've found it difficult to remain comfortable while weaving. I finally found the solution in a sheepskin hide. The hide doesn't slip or slide, and ensures great comfort. The wool adjusts to body heat in the summer as well as the winter.

Norma Mirabile, Cochecton, New York

Extra heddles

When threading a complicated pattern, I leave a few empty heddles scattered among those threaded on each harness. If I discover a threading error, I don't have to add a string or replacement heddle—I simply rethread the small section in error using the spare heddles already nestled among the threaded ones.

Meg Clayton, West Barnet, Vermont

A second chance

I've stumbled upon a way to get double wear out of upholstery fabric. When the handwoven fabric on my chair had faded and needed replacing, I wove more fabric, but I was surprised to find that when I took the old fabric off my chair, the underside of the fabric looked like new. If I hadn't already woven new fabric, it would have been easy to take apart the seams and put the old fabric back on the chair inside out! I used this trick to "replace" a curtain I wove 25 years ago for our church, and it looks as good as new.

Dorothea Engleman, Fort Worth, Texas

If you've discovered a nifty idea, hint, or trick that you think your fellow weavers would find helpful, we'd love to pass your good ideas along through "Tricks of the Trade." If we use your trick, we'll send you a handy little weaving tool. Send to "Tricks of the Trade," Interweave Press, 201 East Fourth Street, Loveland, CO 80537.

Adults with mental and physical handicaps find success in weaving.

The Melmark Weaving Program

by Anne S. Cunningham

CAROL'S HANDICAPS, both mental and physical, seemed to be beyond help. Her parents entered her in a special school whose purpose was to instill basic learning, but she couldn't concentrate and couldn't learn. Carol's anger, caused by frustration and failure, generated bouts of rage and violence against herself and others.

Then her parents enrolled her in the Melmark Home in Berwyn, Pennsylvania, a "creative community for mentally and physically handicapped children and adults." The key word is "creative." From the day they enter, residents are encouraged to express themselves artistically, whether by playing handbells or weaving looper potholders. When they turn 21, residents may join Melmark's work therapy program, The Meadows. With a population primarily of Down syndrome and autistic adults ages 21 through 57, Melmark's work therapy program shines with success.

Now, Carol can't wait to get to her loom each morning. She concentrates for periods as long as 20 minutes, and in between, eagerly shows visitors her current project. Her pride and sense of accomplishment make a professional sports star look humble.

The Meadows building, full of bright open space with colorful baskets and dried flowers hanging from the ceiling, houses a multicraft workshop known as The Country Garden Guild. A greenhouse, huge garden with flowers for drying and dyeing, a wood shop, and an exceptional fiber workshop are used by the residents to create crafts to sell to the public.

Under the direction of Valerie Yardley, residents make everything from handmade paper to felted hats to needlepoint pillows and wall hangings at Melmark's fiber studio. The weaving program has developed from a hesitant experiment using a rigid heddle loom one morning a week to a thriving, Monday-through-Friday workplace with five floor looms, two rigid heddle looms, and more than 40 participants.

"I thought we'd always be locked into smooth yarn," recalls Valerie, "but they've become so good, they're working with bouclé and mohair. They know how to handle a sticky warp. They can work on a four-shaft loom and weave monk's belt by carefully following the rotation of the treadles on a piece of paper attached to the loom, then picking up a pencil and checking off the combination each time they press down." For people who can't count, this is truly an accomplishment.

An experienced resident can weave a placemat in a single morning; a less accomplished one may take an entire week. But time is not an issue. The residents are in no hurry, and they sincerely want to do the best job possible with each piece of fabric.

A project, particularly if it is intricate, may require the efforts of several people for several months. Yet, through patience and perseverance, the residents work so skillfully that the weaving shows no lines or variation where one worker ends and another takes over.

Last winter, the residents wove 14 yards of twill coat material, 30" wide. They began in January and finished in May, sometimes weaving only 3" or 4" a day. Some days, they unwove more than they wove. To the students, however, unweaving several inches is just another step in the overall weaving process.

Learning the process may take years. When the residents first come to the fiber studio, they watch each other weave, then watch their instructors. When the time is right, they are started on a simple loom project, using a singsong saying to help them remember the process:

"Beat, beat, change your stinky feet." They repeat the rhyme and giggle at its humor; a few furrow their brows and protest that their feet don't smell.

Careful watch is kept to discover each resident's special skill. For example, a silent, autistic young man in a wheelchair can use scissors, a difficult instrument for many, so his job is to cut bias strips of fabric for the weavers. The concept of cutting at an angle was hard to convey, so Valerie developed a jig to guide him, and now he claps for himself whenever he finishes a cut. He's proud of his contribution, knowing it's an important part of the weaving program, and he's happy to repeat the process over and over.

Valerie notes, "I have one resident who works with two shuttles and has to handle the edges correctly each time. One shuttle has to be either under or over, and the previous shuttle has to be in a precise position. This weaver is happy to work forward or backward, understanding it's necessary for the finished product. But I've taught people in the general population who don't have that kind of patience and are often satisfied doing less than their best when they're impatient to finish a project."

Yardage for kimono jackets, upholstery material, rugs, placemats and napkins, scarves, belts, and pillows—everything is possible. This summer, the residents worked on a fleece rug from scratch. They washed, carded, dyed, and wove the wool in a glorious team effort. They grew all the dye plants in their community garden, choosing marigolds (light yellow to rich gold), dahlias (red), bayberry (olive green), Queen-Anne's-lace (pale yellow), goldenrod (greens and yellows), and other plants to color their wool.

The fabric studio's finished products, whether they're brilliant rag rugs or notecards stenciled on handmade paper, are displayed for sale in the lobby of The Meadows building. Proceeds from sales go directly into special bank accounts set up for each worker. Observant visitors may note the tiny NFS sticker on certain products—"Not for Sale." One is a bright, cheerful marionette made from hundreds of fabric scraps threaded onto a length of cotton to create the body, arms, and legs. Its creator, a woman with extremely poor eyesight, had to work with the needle and fabric held almost next to her ear, where she had a tiny spot of peripheral vision.

With fabric paints, the young man created his dream images on the warp....

Another member of the workshop made the marionette's clay head. This young man's abilities were first noticed when he timidly approached Valerie with paintings of his dreams. Though his verbal skills are severely limited, he communicates complicated emotions and intense feeling with his art in almost any medium from clay to paint to playing the piano by ear. When he wanted to work with fabric, Valerie warped a loom with plain white cotton and placed a cardboard base underneath the warp. With fabric paints, the young man created his dream images on the warp, which other residents in turn wove off in tabby. The magnificent product hangs in the main hall, a small NFS sticker on its back.

Valerie, who has had one-woman shows and major commissions, is represented in several Philadelphia galleries, and was the founder of the Philadelphia Fiber Studio in the 1980s, oversees many of the same kinds of projects she would be doing herself and takes pride in watching her students grow. "The results of the weaving," she says, "are almost an added benefit. It's the fact that they're working, have good self-discipline, good work habits, good relationships with teachers and with each other. They accept direction and take pride in what they've accomplished, particularly when an outsider gives praise. If they weren't in a program as well constructed as this, many of them would display negative behavior traits that would be life-devastating for themselves and for those around them."

Valerie is intensely proud of the patience and persistence she sees in Melmark's population—traits she did not always find when teaching the general population. She tells of a man with thick, gnarled, crippled hands who came to the workshop and needed something to do. Valerie decided to show him how to ply the warp ends of a rug, which she set up with the help of big bulldog clips. As she started to show him the technique, she was called over to another part of the room.

"I missed getting back to him for 10 minutes," says Valerie, "and suddenly I heard him making loud, joyful noises, gesticulating with his hands up in the air. When I rushed over, he pointed to a knot he'd completed by himself. I asked him to repeat the process and it took him five full minutes to make a single knot. This example of perseverance was very moving."

Valerie says, "If you love to do something and have creativity and enthusiasm, you can find a way to help others learn, no matter how long it takes." ❖

Anne S. Cunningham is a Philadelphia-based free-lance writer and photographer who discovered the Melmark weaving program while interviewing gardeners who work in the Melmark Horticultural Therapy Program.

Hemming Ways

A well-constructed hem is the finishing touch for a beautiful handwoven garment.

by Louise Bradley

HEMMING HANDWOVEN garments can be a problem. Often our fabrics are loosely woven and bulky—factors which conspire to confound the happy hemmer. Frequently, a lovely garment is spoiled by an uneven, lumpy lower edge. When a hem is too obvious, it steals away the attention a handwoven creation deserves. The best hem is one that no one notices. An invisible hem may be an impossible dream, but the following suggestions may help you approach that goal.

Sometimes, a fringe or selvedge makes an attractive bottom finish, especially on ethnic garments such as ponchos and ruanas (see also the **Flame Coat,** pictured on page 49). But you may well be disappointed if you use a selvedge for a lower edge that you wish to be exactly parallel with the floor. Curves in the body will cause the lower edge to droop in some areas and lift in others. Though some adjustments for body bulges can be made at waistline or shoulder, for most conventional garments, a turned hem is the solution. If you follow the steps for a turned hem outlined below, you'll be rewarded with an attractive and nondistracting hemline.

1. Before hemming, hang the garment for a few days to stretch. This step is particularly important for slippery yarns such as rayon and for garments constructed from bias pieces.

2. Try on the garment wearing the shoes and undergarments you intend to wear with the finished garment. Have a friend (it's impossible to measure an even length on yourself) use a yardstick or hem marker (available at fabric stores) to mark the hem with pins an even distance from the floor every 3" to 4" around the lower edge.

3. Trim the hem. How much? More than you think. The weight of a wide hem allowance will pull on the hem stitches, making them glaringly visible. A very full skirt looks best with a minimal hem—just enough to turn up. The hem allowance on a narrower skirt should be trimmed 1½" to 2" long. Coats can accommodate as much as 3" in the hem. In general, the firmer the fabric, the longer the hem allowance. Experiment to find the length that works best with your handwoven.

4. Turn up the hem along the line your helper marked and baste close to the fold. If the skirt is flared, ease the fullness at the cut edge of the hem allowance with a machine-stitched gathering thread.

5. Press the hem in place. If pressing leaves a mark on the front of the fabric, slip a piece of paper or lightweight cardboard between the hem allowance and skirt.

6. Finish the cut edge of the hem allowance to prevent raveling by serging, overcasting, turning under, zigzagging, or covering with a commercial binding. Experiment to determine the method that's best for your fabric. In general, the simpler the finish, the better. I prefer a serged edge or zigzag on my garments. A commercial tape gives a nice finish to the inside of the garment but may cause the outside of the garment to pucker slightly.

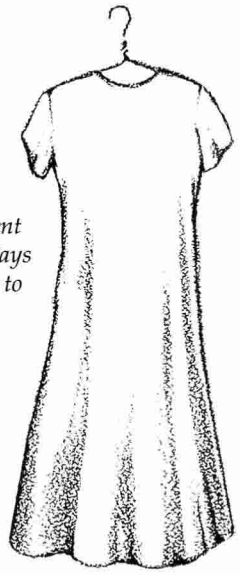
7. Interface the hem of a woolen coat or jacket. Interfacing adds firmness to a soft fabric, allowing the garment to retain a smooth hemline. Choose an interfacing appropriate for the weight of your fabric, and cut it to match the curve of the hem.

8. Stitch the hem in place. A narrow hem may look acceptable machine stitched (with a straight stitch or small zigzag), but most hems are best hand stitched. Of the many hand stitches possible, I prefer the catch stitch. Its cross-stitch form permits adequate give between the hem and the rest of the garment. Two rows of catch stitching—one deep inside the hem and the other along the cut edge—prevent the hem from sagging in loosely woven, bulky fabric.

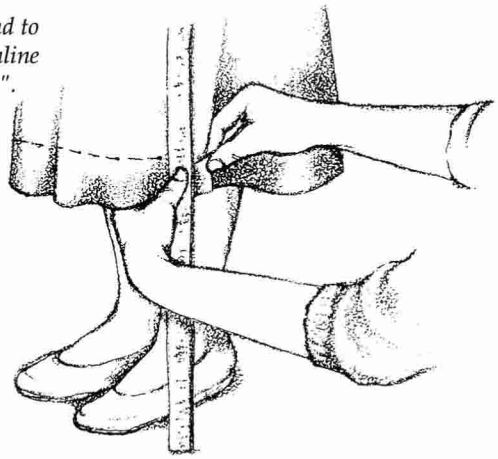
I follow these simple steps whenever I hem a garment. They should save you, too, from the horrors of handwoven hems. ❖

Louise Bradley lives in Boulder, Colorado, where she sews and wears handwoven clothing.

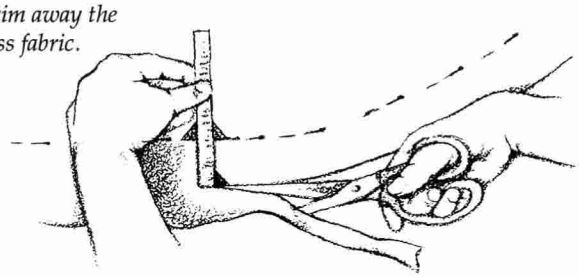
Give your handwoven garments a quality finish by following Louise Bradley's hemming tips.



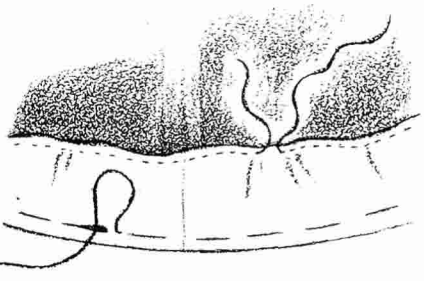
1. Let the garment hang for a few days before hemming to allow the garment to stretch.



2. Ask a friend to mark the hemline every 3" to 4".

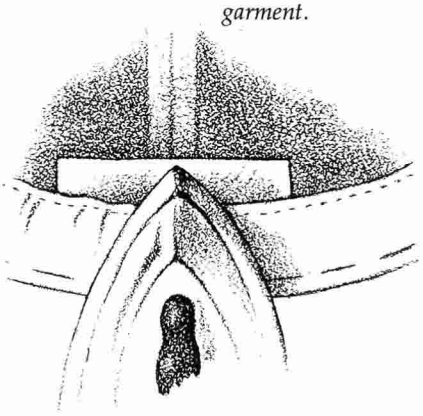


3. Trim away the excess fabric.

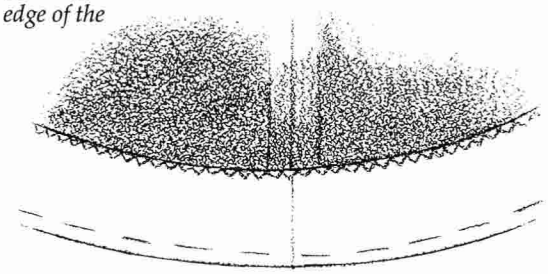


4. Turn under the hem in a smooth line. Baste along the fold and, if necessary, ease in fullness at the top with a gathering thread.

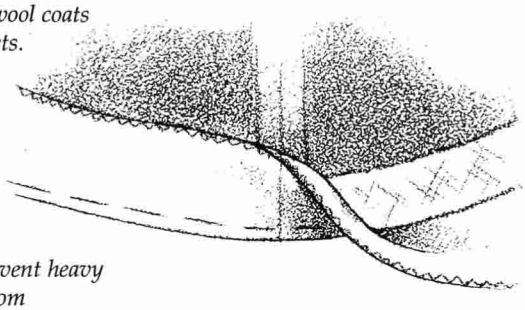
5. Press, slipping a piece of paper under the hem to prevent pressing marks on the garment.



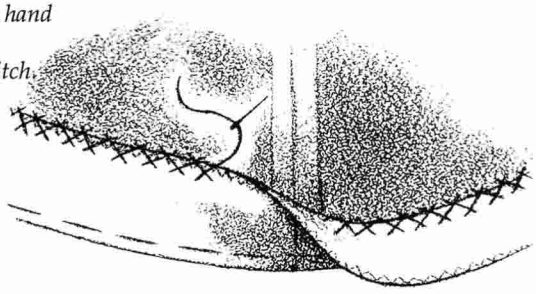
6. Zigzag or serge the raw edge of the hem.



7. Interface the hems of wool coats and jackets.



8. To prevent heavy fabrics from sagging, work a second row of catchstitch inside the hem. Hem by hand with a catchstitch.



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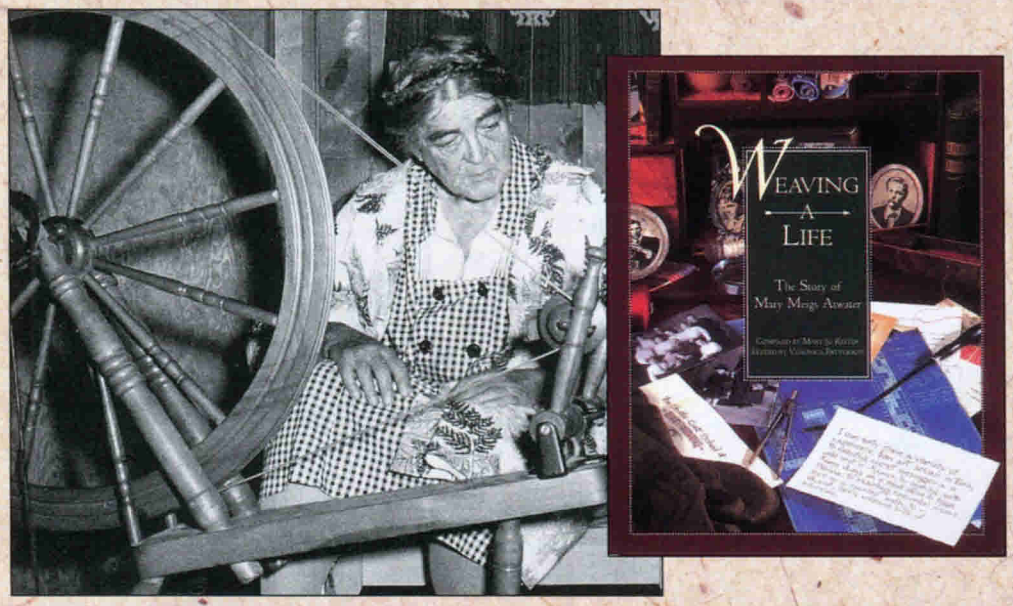

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Compiled by Mary Jo Reiter; edited by Veronica Patterson

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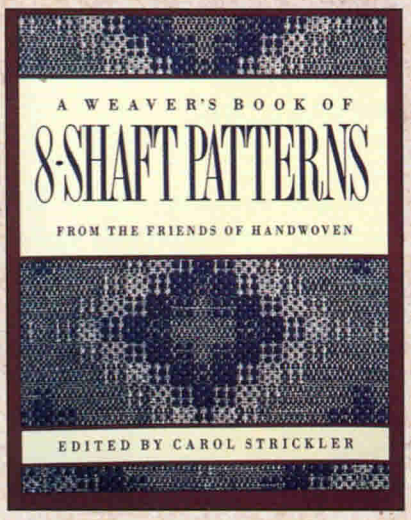
—Linda Ligon, publisher



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edited by Carol Strickler

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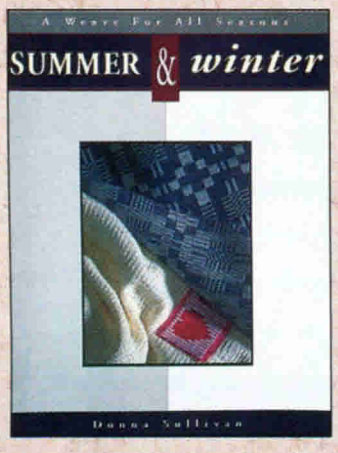

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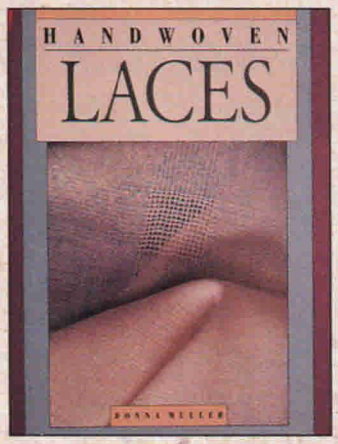

Handwoven Laces
Donna Muller

Reading through this little book is like spending days in a fantastic workshop; it'll expand your understanding of all weave structures through careful examination of laces. Donna Muller presents an unprecedented and comprehensive overview of these weaves. Beginning with the simplest interlacements, she shows how apparently unrelated structures can be developed with beautiful logic. The book includes more than 100 weaving drafts.

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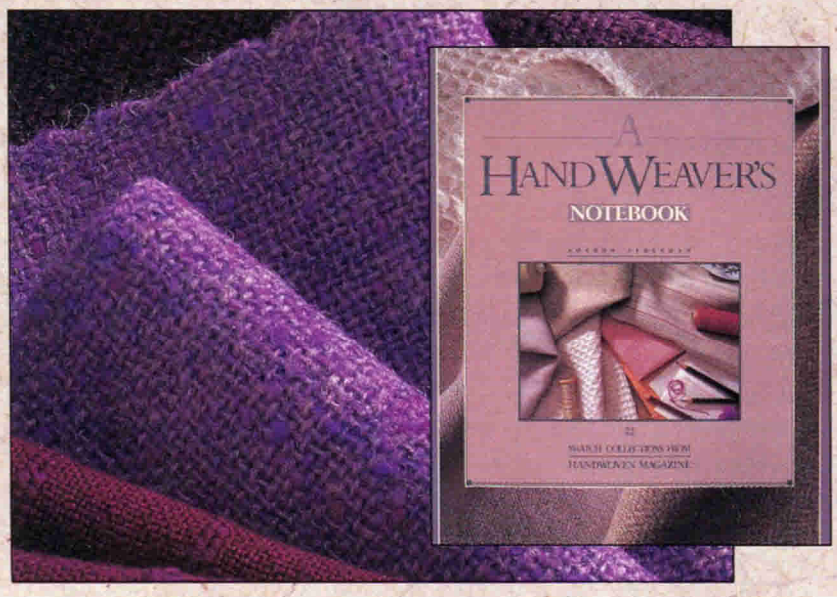

A Handweaver's Notebook
Sharon Alderman

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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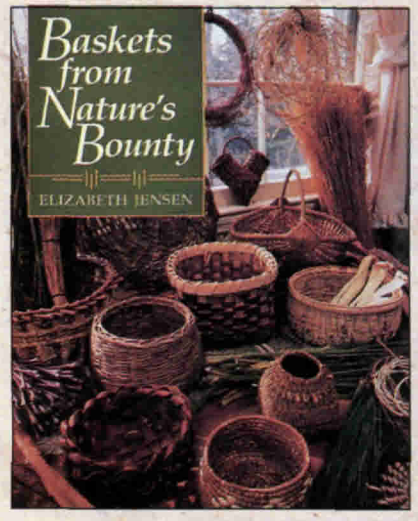

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Elizabeth Jensen

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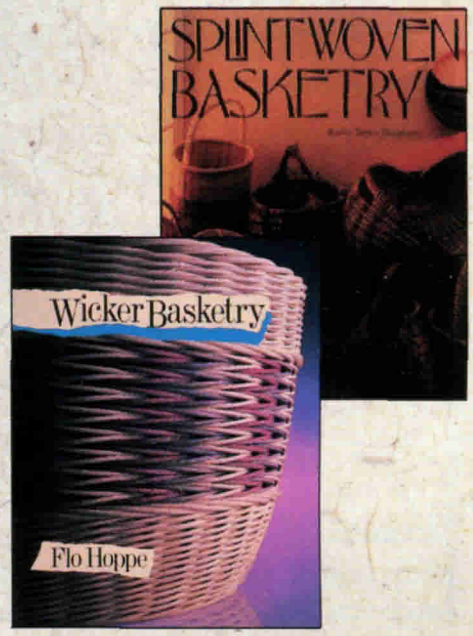

8, 12 . . .20:
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Kathryn Wertenberger

Some of us would rather not confess it, but four of the eight shafts on our looms tend to sit idle. So we asked master weaver Kathryn Wertenberger to help us out. She responded by writing an elegantly simple explanation of how multishaft weaves work and how to draft them. Her theory is supplemented with dozens of drafts and drawdowns from her extensive files.

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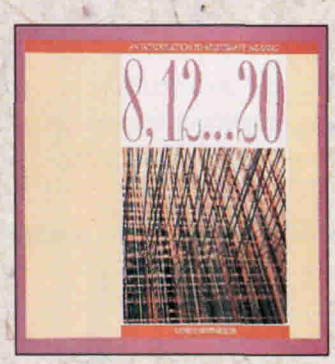

A Case for Baskets

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

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edited by Jane Patrick

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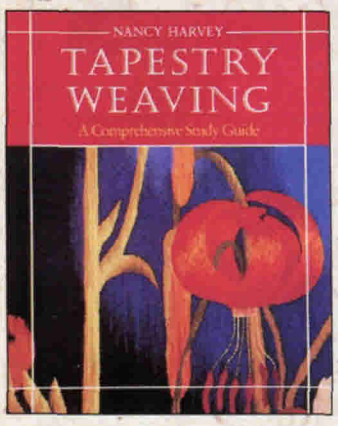

Tapestry Weaving: A Comprehensive Study Guide

Nancy Harvey

Here, Nancy Harvey has selected the best advice from her two earlier tapestry books, added extensive new material, and rolled it all into one. She'll walk you through two sample projects, and show you how to deal with the many decisions that come up in tapestry weaving—when to move wefts in the same or opposite directions, when to use different kinds of joins, how to select the right shed at any given time. She's added dozens of helpful tips and selected a gallery of contemporary tapestries for inspiration.

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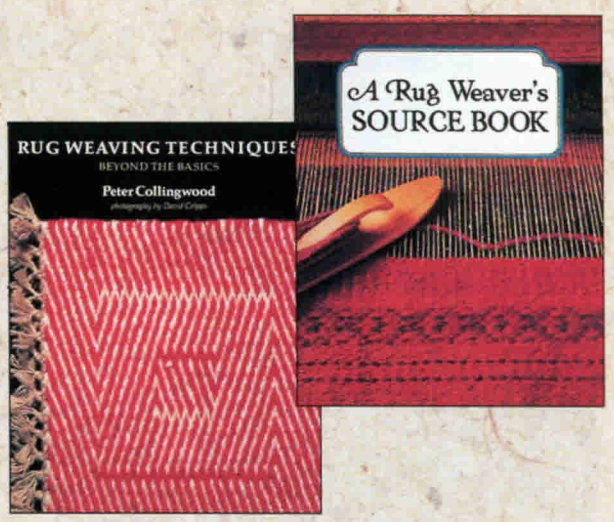

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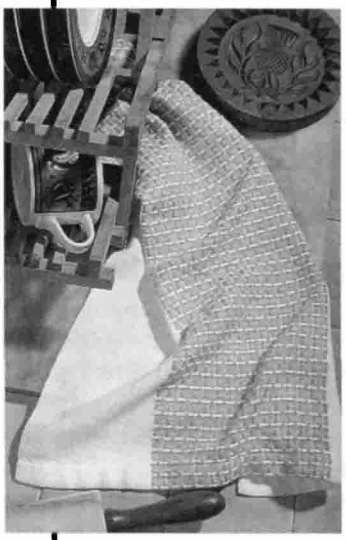

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Dyeing with Indigo

by Dorothy Miller

INDIGO, one of the oldest known dyes, has long been the dyer's choice for blue. Compared to other dyes such as woad, indigo gives more intense color using less plant matter. It is also colorfast, neither bleeding nor fading long after other dyes have lost their hues. The leaves of the plants yield indigo dyestuff through fermentation in which crushed leaves are soaked in water and lime. After the water is drawn off, the dye matter is left to dry before being made into cakes. The dried cake cannot be merely dissolved in water and used to dye fibers; it must yet undergo a process of reduction and subsequent oxidation before dyeing takes place. Reduction removes oxygen from the dye vat and converts the dyestuff to a form which can be deposited on the fiber. Oxidation occurs when the fibers are exposed to air, at which time they turn from yellowish green to blue.

Synthetic indigo does not need the long period of fermentation. Since I have grown and processed indigo for a long time, I prefer a natural dye vat; but now I live in an apartment and have to rely on a chemically reduced vat as I am sure my neighbors would object to the odor of a fermenting indigo dye vat. For my workshops, I use chemical reducing agents because without them it is impossible to show how to create a vat in one day.

The chemicals used in reducing a synthetic indigo dyebath are toxic, and in this era of environmental concerns, the effects of the use of these chemicals on the dyer and the environment are being questioned. As a result, retail stores have been reluctant to stock the supplies needed for a dyebath. With care and proper procedures, however, commonly available household ingredients can be used safely in an indigo vat.

Safety precautions when working with the dye vat

I emphasize safe use of chemical agents—using masks equipped with filters while mixing chemicals in the dye vat and using gloves while dyeing. Be sure to mark all containers and dye utensils to be used only for dyeing, and keep dyestuffs and chemicals away from children.

For ten years, I have been giving dye workshops using common household agents such as Rit Color Remover (sodium hydrosulfite) and lye or unadulterated washing soda. I stress that participants use care when opening the package and caution them not to inhale the fine powder. Those working with the dye vat must wear masks, preferably with filters. I ask the other participants to move away from the vat when the reducing agent is added.

The three principles of indigo vat dyeing

There are three factors to remember in making an indigo dye vat, whether natural or synthetic.

1. A highly alkaline vat is needed to dissolve indigo. Measure the pH with litmus test strips or a pH meter. The water should be raised to pH 11 so that when other ingredients are added, the pH will be reduced to pH 9 or 10. Though some dyers consider this level too hard on wool or silk, the fibers are left in the vat a very short time, and the dampened fibers lower the pH to a more tolerable alkalinity.

2. Oxygen must be taken out of the vat. This is called reducing the vat and is done with a reducing agent. In a natural indigo vat, bacteria feed on the vegetable matter and remove oxygen from the vat. In a synthetic indigo dye vat, a chemical agent is used instead.

3. The dye vat needs to be kept warm. In Japan, Mr. Kitajima, a master indigo dyer in Ibaraki prefecture, told me to keep the dye vat between 80° and 90°F. I keep my vats at 83°F whether they are natural or synthetic.

Successful dyeing in an indigo vat should result when these three principles are followed. When the dye vat is exhausted, not much of the chemical ingredients remains for disposal. Often, only dissolved indigo remains which can be reprocessed if left to dry.

Alkaline substances to raise pH

Useful agents to raise the alkalinity in a dyebath are unadulterated washing soda and lye. You may have to go to a chemical supply house to get washing soda without brighteners, but lye is used to make soap and may be purchased at any grocery store. Traditionally in western cultures and in the Far East, lye is obtained by soaking wood ash in water and draining the highly alkaline liquid into the dye vessel. However, purchased lye will give the same results with less mess. Although lye is very caustic, only a small amount is needed. Always add lye to water (not the reverse) and wear gloves to avoid burns.

Reducing agents

Chemical reducing agents commonly used in a synthetic indigo vat include zinc dust, sodium hydrosulfite, and thiourea dioxide. Zinc dust has been publicized as

being highly toxic. One must avoid inhaling the zinc dust since metals remain in the lungs. To avoid the toxicity of zinc dust, you can choose other reducing agents used around the world.

In Japan, indigo farmers use sodium hydrosulfite, and I have observed its use in Thailand and Bangladesh as well. Indigo dyers in these countries add sodium hydrosulfite to sluggish natural indigo vats in which the bacteria are not growing fast enough to take oxygen out of the water. If you inhale the fine powder of sodium hydrosulfite as I once did, it will take oxygen from your lungs and result in a violent coughing spell. But, since it is soluble in liquid, it will be eliminated from the body and not remain in the lungs. An advantage of using sodium hydrosulfite is that it can be purchased fresh in small quantities under the names Rit Color Remover or Tintex.

Thiourea dioxide, a biodegradable reducing agent, is available from wholesale and retail sources. The vat temperature needs to be 20° to 30° higher when using thiourea dioxide than sodium hydrosulfite.

A fast-acting dye vat

You will need:

- a 5-gallon ceramic crock or plastic container
- litmus paper, pH 7 to pH 14, or a pH meter
- 5 gallons water
- lye or washing soda
- 1 ounce synthetic indigo powder or natural indigo
- 2 tablespoons rubbing alcohol (a wetting agent)
- 2–5 2-ounce packages of color remover (sodium hydrosulfite) (or 1 ounce thiourea dioxide)

With litmus paper, test the pH of the water in the dye vat. Add lye to the vat in 1/2-teaspoon increments, testing continuously until pH 11 is reached. (If you are using washing soda, you will need a larger quantity, so add it in 1-tablespoon increments.)

If the indigo is in lumps, grind it to a fine powder before making it into a paste with rubbing alcohol. Add the indigo paste to the vat and stir well.

Wearing a mask with filter, carefully open the color remover package and sprinkle the contents on top of the vat. Stir the mixture and let it stand for three hours.

The surface of the vat now should be iridescent with a "bloom" of undissolved indigo on the surface. The indigo reacting with the chemicals should have turned the vat green below the surface, indicating that the indigo is in a reduced state. Push aside or remove the bloom with a spoon when dyeing, replacing it after dyeing to keep air out of the vat.

Dyeing yarn in an indigo vat

Before dyeing, dampen thoroughly cleaned skeins evenly and snap each skein between your outstretched hands to separate the strands and make them available to the dye. Loop one end of the skein over a stirring stick and lower it into the dye vat slowly without introducing air bubbles. After a quick turn of the skein in the green dyebath, pull it out and let the excess liquid and air bubbles slide down the side of the vat to avoid introducing oxygen into the bath unnecessarily. Loop the other end of the skein around a stirring stick and twist the skein between the two sticks. Almost magically, the fibers will turn blue as the dye oxidizes.

Yarns which have been dyed once and thoroughly aired so that each fiber has turned blue can be redyed as often as wanted until the desired color is obtained. Always dye one shade darker than you want as it will dry lighter. Redyeing quickly darkens the color of silk, cotton, and bast fibers, but wool needs several dippings to turn a deep blue. Don't bother rinsing or drying the skeins between dippings unless undissolved indigo from the bloom lies on the surface of the fibers. When the yarn is the color you want, let the skeins dry in the shade.

When dyeing cloth or garments, use a wide rather than deep vessel and carefully separate the folds of cloth so the dye can reach the entire surface. Folds of cloth must not touch each other. Lengths of cloth can be folded over rods set on top of the vat, and the cloth can be rolled over the rods into the vat.

Care of indigo-dyed cloth and fibers

Avoid exposing indigo textiles to sunlight unnecessarily. In Japan and Thailand, indigo-dyed fibers and cloth traditionally are kept in dark storage between uses. I have heard from Japanese master dyers that indigo deepened in color when cloth was kept in the dark after dyeing. I have found this to be true. Many of my dyed yarns and pieces of cloth which have been stored have not lost their color compared to those which have been in the light, and some seem to be richer than when they were dyed. I suspect that oxidation continues to take place long after the dyeing process.

Before storing, rinse indigo-dyed fibers or cloth until the water runs clear. If the fibers were washed before dyeing, it will not be necessary to wash them with soap or detergents after being in the indigo vat. When an indigo-dyed fabric needs to be washed, do not use a detergent containing whiteners. The high alkali content and the whitening agents create the same reduced condition as an indigo vat, which can strip the indigo from the fibers.

Maintaining an indigo dye vat

Keeping a vat going is like cooking. If you see indigo particles floating in the vat and the vat is turning blue, oxygen in the vat is returning the indigo to its original state, so add more alkali. If the surface of the

—continued on page 66

PROFILE:
Lydia Van Gelder

by Helen von Ammon

AS YOU'RE CRUISING along the highway, a license plate may catch your attention: *PLY S Z*. Its owner, Lydia Van Gelder, is California's best-kept secret, but to fiber folks from New York to Switzerland to Japan, she's a legend.

In the early 1930s, after seeing samples of weaving, Lydia realized that fiber was her field, not the drawing, painting, or pottery which she had studied at the California School of Fine Arts (now the San Francisco Art Institute). In 1939, her heavily textured wall hanging *Houses on a Street* was exhibited at the Treasure Island Exposition and Fair in San Francisco. More recently, she was thrice chosen to be one of ten artists to represent the United States in fiber exhibitions in Japan: in Kyoto in 1987, Tokyo in 1988, and Nagoya in 1989.

Lydia gives lectures and workshops on subjects covering weaving, dyeing, tatting, and lacemaking. Her writings include a book, *Ikat* (Watson-Guptill, 1980), a magazine article on ikat (*Threads*, #15, 1988), and the entry "Lacemaking & Tatting," which appears in the *Encyclopedia of Crafts* (Scribners, 1980).

Lydia bears her accomplishments with lighthearted modesty. Knowing she'll "never see 60 again," Lydia isn't distressed about growing old, but she does get frustrated when her ideas are hindered by duties and obligations. She's "busting" to get to the loom—an ikat idea with shifu (the Japanese art of spinning and weaving with paper) awaits her attention.

Lydia's home and studio of 28 years are an accretion of work, study, and travel. Along with many examples of her art, her living room contains four spinning wheels: a "Poly" wheel (which has a hook but no orifice) purchased from the maker, Phillip Poore, in Auckland, New Zealand, a cottage-type 1970 Anthony Cardarelle (Lydia's favorite), an offset antique wheel for spinning silk (which she carried by hand from Paris to California), and a handsomely decorated antique wheel from the Tyrol.

To fiber folks from New York to Switzerland to Japan, she's a legend.

An AVL 16-shaft dobby loom dominates Lydia's studio. Yellow reference slips peek from pages of hundreds of craft magazines; assorted spindles, baskets, carders, scales, knitting needles, and handspun yarns clutter the room. A realistic bunny puppet peers over a filing cabinet. The wall displays graphics, textures, and spatial constructions—strong influences on her work—and happy photographs of class parties showing Lydia sharing a belly laugh. Shuttles spill out of drawers, and two fat three-ring binders bulge with myriad natural dye experiments. Acacia, cineraria, horsetail, fern, and lily-of-the-valley leaves are a few of the sun-tested dye experiments with alum, chrome, tin, and other mordants, all neatly recorded with rosettes spun from wispily wan shades to vibrant violets.

For 22 years, Lydia Van Gelder has taught spinning and dyeing at Santa Rosa Junior College, about an hour-and-a-half's drive north of San Francisco. Beginners to accomplished 22-shaft weavers, fashionably dressed or barefoot, enter her classroom and become a close-knit group, but no one has more fun than Lydia. Students learn that not everything sheared from a sheep is worth spinning; fibers such as flax, silk, qiviut, llama, angora, and mohair are handled differently; yarns behave dissimilarly in woven and knitted projects. Lydia confesses to being an easy grader on written tests.

Lydia enjoys the tactile, sensuous touch of spinning fibers, and weaving gives her much pleasure. To give her wovens a sense of light and motion, she might take a month dyeing and preparing the yarn, and then weave it off in a week. She declares, "You just can't keep an idea for a large piece in your head. You *have* to do it. Once it's off the loom, I've gotten my good out of it. I would like to sell it, but unless it's a commission, it is rolled up and stored."

Lydia Van Gelder's studio is happily cluttered with tools and treasures from a lifetime of weaving. Photo by Mary Carroll.

Lydia reminisces on the family's early financial struggle and raising three sons. Her eyes puddle—without the support and affection of Homer, her husband of 55 years, she could not have followed her craft. Few weavers are internationally known and, presumably, make money at their art. All have put in long, hard apprenticeships and continue to study. Though it's prestigious to have pieces exhibited and purchased, Lydia knows that the price received may not cover the cost of materials, not to mention the cost of photographs, slide duplications, entrance fees, insured postage, and even bank charges for cashing a foreign check. To survive in the field of fiber arts, one must have technical knowledge, a feeling for color and design, and push. Lydia advises aspiring fiber artists to have some kind of bread-and-butter job that will support basic living needs.

When I remark that the garage was the only area of her house devoid of fiber, Lydia points to seven 35-gallon trash cans full of assorted cleaned and mothballed wools. That's 245 gallons of fibers. It should be enough to keep Lydia Van Gelder working happily into the next millennium. ❖

Helen von Ammon lives in San Francisco, California. She established the Lydia Van Gelder Fiber Art Award for students at Santa Rosa Junior College who demonstrate outstanding merit in spinning, weaving, or dyeing. Tax-deductible contributions may be sent to Santa Rosa Junior College, 1501 Mendocino Avenue, Santa Rosa, CA 95401.

GREAT TIES WE

Last year, we asked you to design ties with exciting, functional fabrics—and you did. You sent sophisticated ties for opening night galas, fun ties for casual get-togethers, arty ties for the fashion-forward look, and traditional ties with that special hand-woven touch. It was a difficult job, but we narrowed down the field to the following winners, whose ties we displayed in the Interweave Press booth at Convergence '92 in Washington, D.C. A big thank-you to all who entered—you're all winners.

The ties on these two pages from left to right are by the following handweavers.

Mary Jerz, Chicago, Illinois, used ikat technique to discarge black and dye lavender on the cotton warp of her twill variation tie.

Randi Kringstad-Lynch of Gabriola Island, British Columbia, Canada, dip-dyed the warp and wove an overshot name draft in cotton and rayon.

Noëlle L. Merrill of Stockton Springs, Maine, wove with pearl cotton on an striped ikat warp.

Rob McNary, Albuquerque, New Mexico, used Prince Charles Edward sett for his tartan necktie.

AVING CONTEST

Janet S. Petty of Harrison, Arkansas, wove a tie of coral silk in shadow twill for her husband, who had said, **"I'll Only Wear It If It Looks Good."**

Susan Poague, Ames, Iowa, fashioned palm trees in Theo Moorman technique on a pale green cotton ground.

Manuela Kaulitz, Louisville, Kentucky, combined natural shades of fine silk in four-shaft diagonal blanket weave for her **Classic Striped Tie.**

Cheryl Klipp, Tigard, Oregon, designed an original draft with warp-faced stripes and color-and-weave effect for her blue cotton tie.

Mary Bentley of North Vancouver, British Columbia, Canada, wove summer & winter polychrome with hand-dyed hot pink, cobalt blue, and apple green silk on 14 shafts.

Louise S. Sierau of South Egremont, Massachusetts, wove her blue-striped **Festive Tie** in cotton and wool with overshot accents.

Maritta Carlström, Bålsta, Sweden, submitted an elegant eight-shaft damask variation in navy cotton and dark red tram silk for her **Ryckverk Tie.**

Marina O'Connor of East Greenwich, Rhode Island, used burgundy and navy wool for her **Tie from an Ancient Draft.**

Martha H. Hubbard of Glenmont, New York, used subtly blended colors of the rainbow in hand-dyed silk in an eight-shaft twill.

Kathleen Seibold, Portland, Oregon, used pale tones of tussah silk for textured bands of twill for her tie.

More winners appear on the following page.

On this page, from left to right, the following handweavers' ties are shown.

Jane Kenyon, Saskatoon, Saskatchewan, Canada, submitted a tram silk bow tie with hand-painted warp.

Louetta Heindl Kambic of Pittsburgh, Pennsylvania, wove black cotton and natural-color silk in an eight-shaft twill variation for her bow-tie entry.

Christina S. Nelson, Olympia, Washington, combined black, teal, and green for twill bands in fine worsted plain weave.

James Pochert, East Grand Rapids, Michigan, submitted a wool card-woven tie in Egyptian double-turn technique.

Vita V. Kakulis of Bayside, Wisconsin, designed a cotton bolo tie with a Latvian pick-up pattern.

Drafts for **Festive Tie, Ryckverk Tie, "I'll Only Wear it if it Looks Good" Tie, Classic Striped Tie,** and **Tie from an Ancient Draft** appear in the Instruction Supplement.

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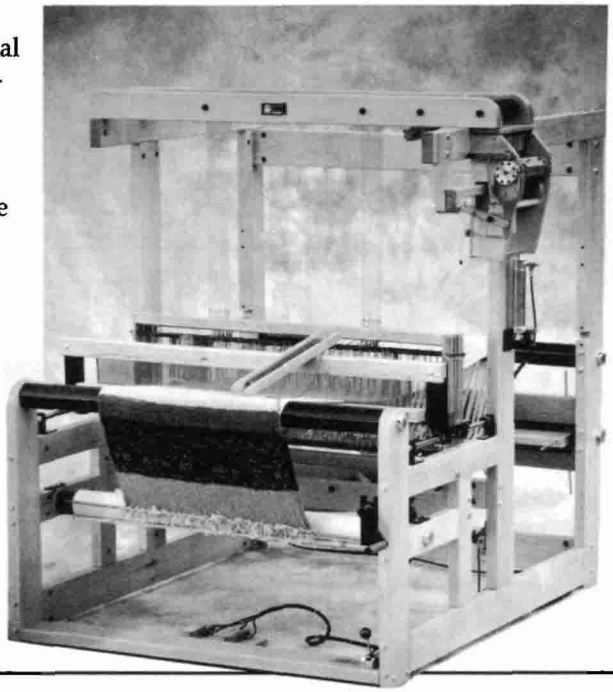

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Dear Tabby

Two readers replied to "Defeated by a Dummy" in the January/February 1992 issue with good suggestions for using dummy warps successfully. Claire Drenowatz of Wetmore, Texas, wrote:

I always keep a dummy warp on the loom I've set aside for the stoles I weave for a liturgical outfitter. The stoles are about six inches wide and set at 10–12 e.p.i.

I tie onto the dummy warp with a square knot. Tied tightly and correctly so that the knot forms a true figure-eight rather than slipping into a hitch, a square knot is flat and slips through both reed and heddle easily. Bulky yarns, however, make large knots which need coaxing through the heddles, one end at a time. The knots interfere with each other to some extent, but all it takes is a good stomp on the treadle to shake them loose, and I rarely need to reach around and separate a couple of knots which won't let go.

Like "Defeated," I don't use carpet warp for a dummy because it twists. After experimenting, I prefer a softly spun unmercerized cotton. It gets beat up after about 25 stoles and the ends get chewed from knotting and unknotting, but it doesn't take much time to make another dummy occasionally.

When I get close to the end of the warp, I carefully advance the warp in stages, stopping to weave when the knots are behind the heddles, then in front of the heddles. When I've finished weaving, I pull the knots through the reed so that they're ready to tie onto again.

The square knot again comes in handy when untying the old warp from the dummy. Instead of cutting the warp, just grab both ends of the same yarn and pull, straightening it out. You've created a hitch in the other yarn, and you can pull the straightened yarn out of the hitch. When you've disconnected an inch or so, tie the dummy ends together so they won't slip back through the reed.

I don't recommend a dummy for setts closer than 15 e.p.i. because the knots catch on each other. Also, fine yarns don't seem to hold knots as well as heavy yarns. Actually, I think dummy warps have gotten a bad press. Maybe it's the name—as far as I'm concerned, they're pretty darned smart.

And Sue McKenzie, Montreal, Quebec, adds:

I make a lot of mohair scarves using small amounts of high quality knitting yarns. I'm working with 12" to 15" wide warps at 6–8 e.p.i. Each scarf is different—a separate warp—so a dummy warp saves me both yarn and time.

I use an overhand knot to tie the new warp onto the dummy warp. While winding on, be careful that the knots are not hanging up in the reed or heddles. If the yarn makes a bulky knot, it's better to double- or triple-dent a wider reed. Pull the knots through the heddles gently.

Make the dummy warp long enough to leave a turn or two wrapped around the warp beam, because a short dummy warp allows the yarns to move around the tie-on rod and makes the tension uneven.

Hope these tips help—T.

Are you baffled, frustrated, don't know what to do? I'm here to help you with your weaving problems. Write "Dear Tabby," Interweave Press, 201 East Fourth street, Loveland, Colorado 80537.

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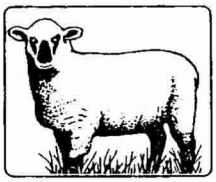

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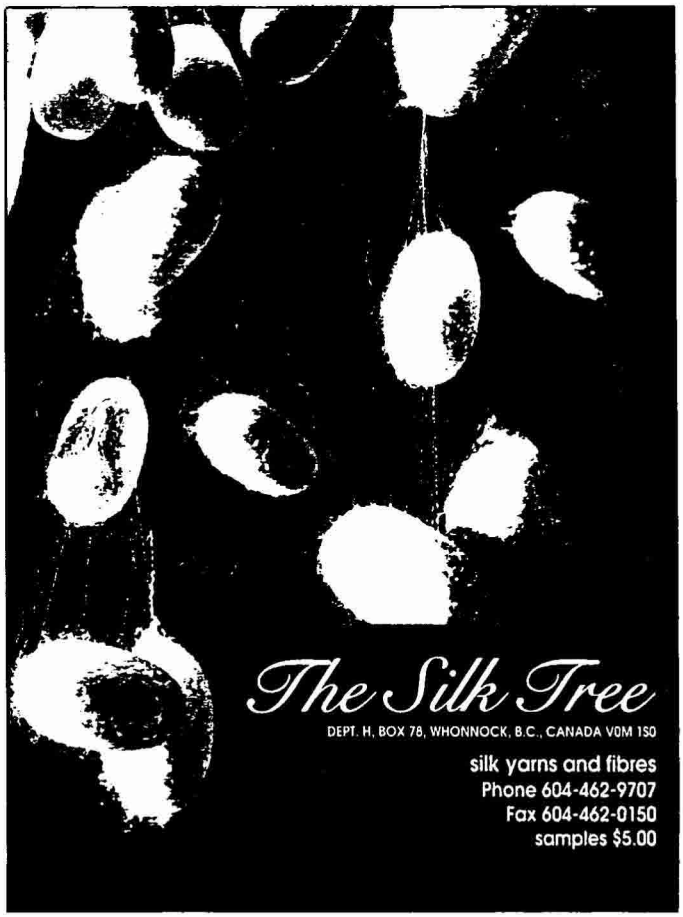

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Borders—Why and How

by Manuela Kaulitz

How to design and draft borders for block weaves

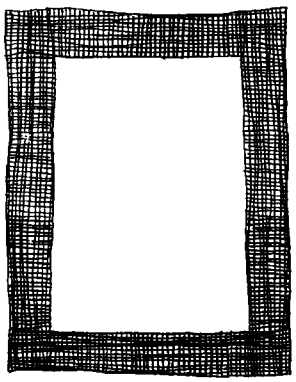
RECENTLY, A FRIEND showed me a weaving that she identified as a runner, and I thought how sad (but necessary) that she explain what it was. It had a lovely overall lace pattern that stretched selvedge to selvedge and fringe to fringe. Laid on a table, it resembled little more than yardage. If only the lace pattern had been outlined with a simple border, the piece could have been unmistakably a runner to exclaim over.

A border transforms a piece of cloth into a finished piece. A border defines the dimensions, emphasizes the character, and proclaims that the piece was custom-made for its particular purpose. It shows that a handwoven is special and is made with care, thought, and skill to create an individual, handcrafted object that's more than just a functional piece.

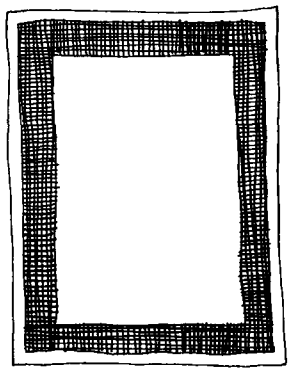
All designs are made up of contrasting elements: plain versus patterned, light versus dark, textured versus smooth, small versus large. Effectively arranged, these elements can be repeated in a weaving to create a complementary border.

On a garment, any straight edge—on a hood, collar, cuff, yoke, opening, or hem—is a candidate for a contrasting border. In each case, the width of the border should be in proportion to the rest of the design and complement the overall dimensions of the project. Practical requirements, such as the overhang of a coverlet or tablecloth, can be used as guides in determining border dimensions. For best results, draw the proposed project to scale and add your border idea in the same scale. If you plan to use a commercial pattern for a garment, tape strips of paper representing various border widths to the pattern piece to determine the optimum border placement and dimension.

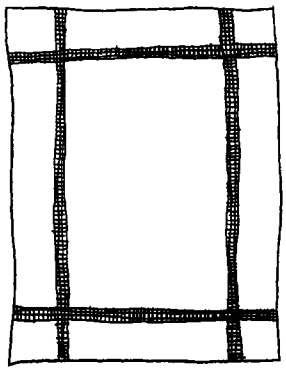
The simplest border is made with contrasting colors or textures of warp stripes and weft bands. More complex borders may be woven in contrasting weave structures. A plain-weave border is elegant surrounding a patterned center, and patterned borders add textural interest to plain-weave projects.



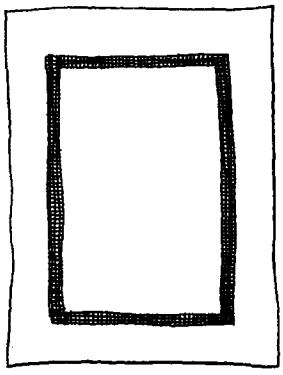
A border can trace the outer edge, . . .



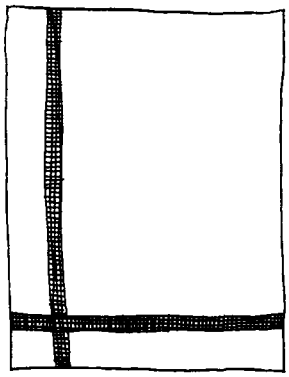
. . . or lie a short distance inside the perimeter.



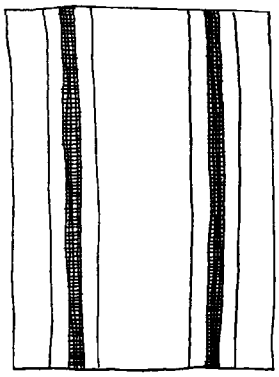
Weft border bands can cross warp border stripes . . .



. . . or meet them at the corners.

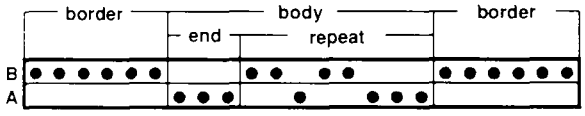


For an asymmetric look, the border can be placed along just two of the four edges.

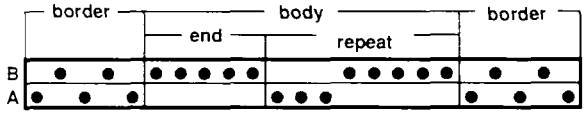


Narrow flanking borders can be used to soften the crisp contrast between the border and body.

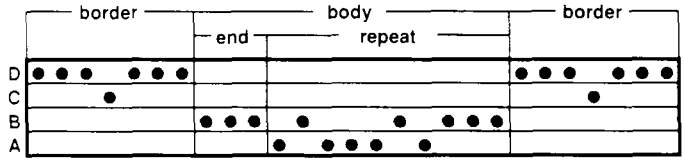
A profile draft is useful for planning borders for block patterns such as summer & winter, M's & O's, and lace.



The border can be a single, wide block . . .

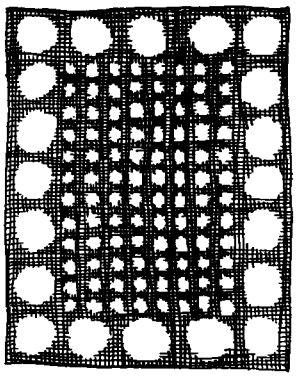


. . . or a series of alternating smaller blocks.

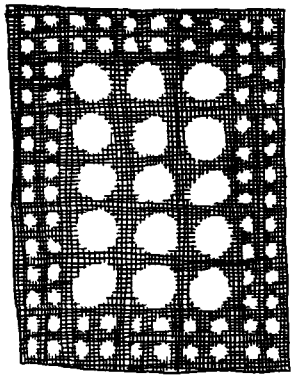


If extra blocks are available, they can be used for a border.

Larger designs (such as overshot) offer a variety of elements from which a border may be composed.



An isolated motif can be repeated, a large element can surround a field of small motifs, . . .



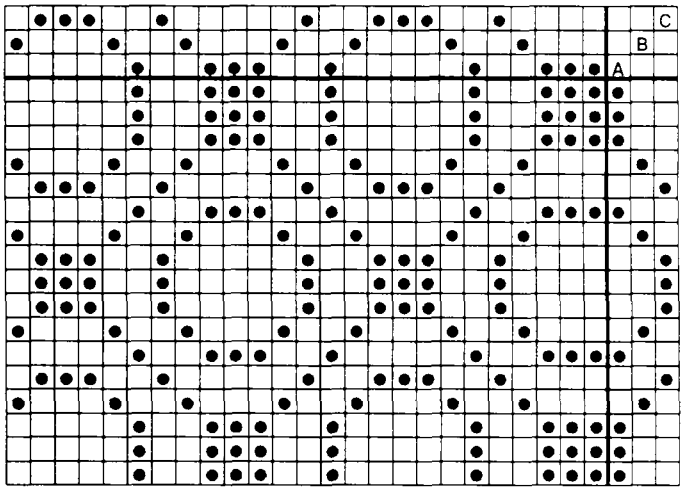
. . . or a band of small motifs can surround a large design.

Drafting the border

To draft a pleasing border, begin with a drawdown of the overall pattern you plan to use and identify the element(s) you want to use for the border. Because a vertical (warpwise) border is treadled simultaneously with the central design, you must establish its pattern in the threading. A horizontal (weftwise) border is created through treadling variations.

For example, suppose you want to use the Swedish lace design "Johann D . . .'s No. 32" on page 97 of Marguerite Davison's *A Handweaver's Pattern Book* for the body of a runner and add a border on all four sides. A profile drawdown of the lace design is shown here.

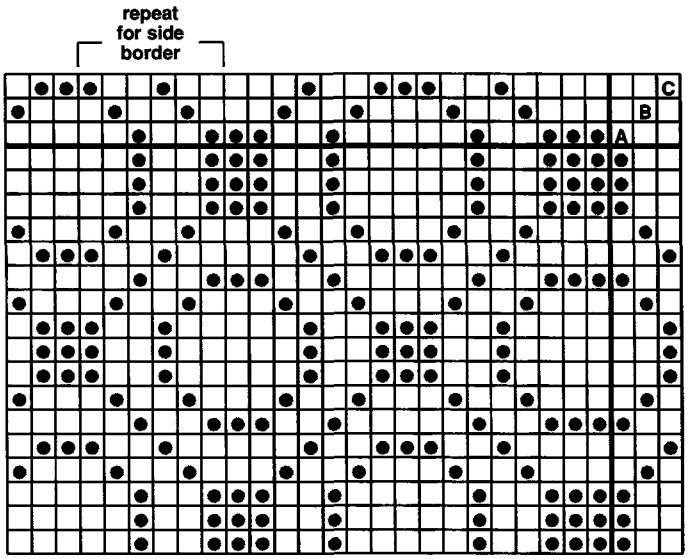
—continued on page 45



Borders at the end of a rug give definition and guide the eye toward the center of the rug where an important central band of design focuses the eye against a lively ribbed background. Rosemary Olmsted's ***Flying Carpet Rug*** *is woven with wool in three-shaft Krokbragd technique. Please see the Instruction Supplement for complete information.*

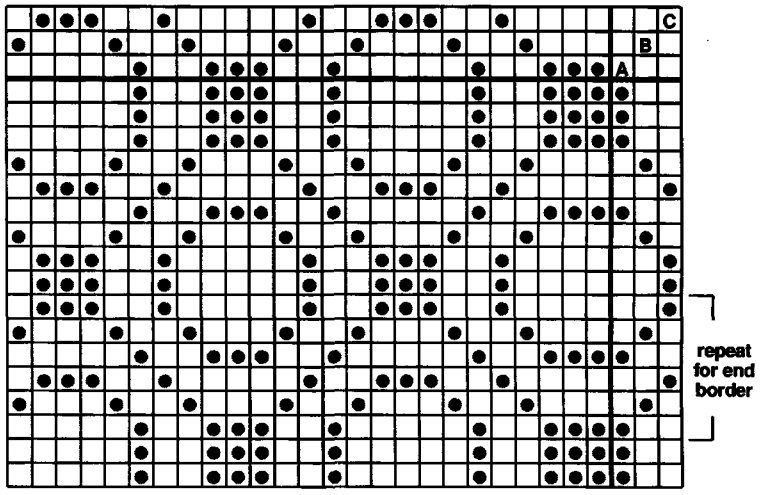
A border of rust-colored alpaca triangles along a selvedge becomes the focal point of this garment. Woven on a rigid heddle loom, this ***Top with Supplementary Warp Border*** *by Betty Linn Davenport combines soft merino wool in dark green with brightly-hued accents of a novelty mixer yarn. Complete directions appear in the Instruction Supplement.*

The first task is to identify the portion of the drawdown you want to use for the warpwise borders. One possibility is to use the six-block section threaded ABCABC.



Identify the portion of the drawdown you want to use for the warpwise borders.

A similar segment, spanning the six-block section CBACBA, could be chosen for the weftwise border. In symmetrical designs such as these, corners require no special planning; they resolve themselves, always tidily, often beautifully.

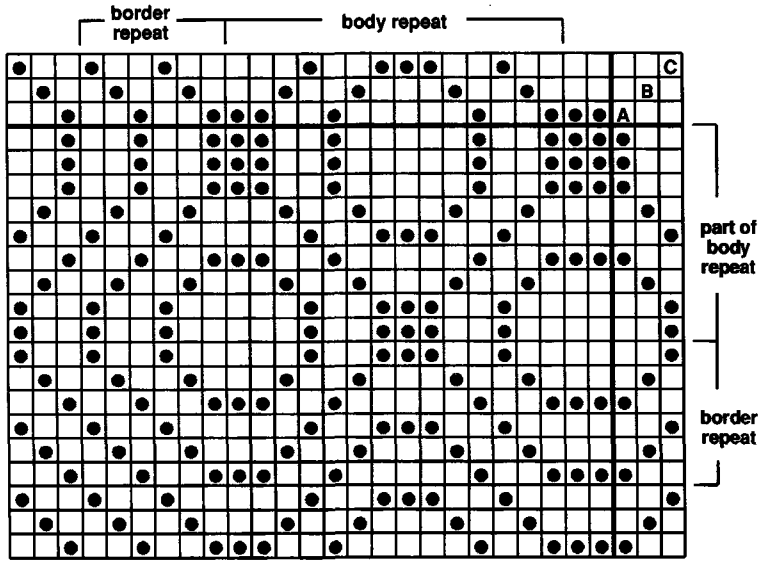


Then choose a similar segment of the weftwise border to match the threaded segment.

In the resulting drawdown, the body of the runner is a 14-block threading repeat and a 14-block treadling repeat. The repeat of ABC (forming the warpwise border) can be threaded two or three times for a narrow border or many times for a wide border. The CBA treadling (forming the weftwise border) also can be repeated as many times as you'd like.

You may not want every woven piece relentlessly edged, but a border enhances most pieces. With a little planning, your handwovens will be complete and speak for themselves, reducing your comments to contented purrs and thanks for compliments received. ❖

Manuela Kaulitz, inventor of Draw Partner, the non-computerized rapid drawdown device, has been weaving for six years in Louisville, Kentucky.



In the resulting drawdown, the borders make a seamless transition from the body of the piece.

Creating Borders

by Sharon Alderman

Designing a border is easy with twills.

LIFE IS FULL OF challenges, some easy and some difficult. Creating twill cloth with borders on all sides is one of the easy ones.

When the theme of this issue—borders—was announced, I volunteered to design and weave a tablecloth and matching napkins with borders on all sides. Choosing to use structure, rather than color, to create the borders, I was drawn to the handsome and varied possibilities twill provides. I planned an uncomplicated eight-shaft twill and ordered colors with strong value contrast to show off the warp and weft interlacements.

Unfortunately, both my first and second color choices were unavailable. My third choice of coral and silvery gray, shown here, doesn't have the strong value contrast I had initially envisioned, so I had to rethink the structure. Looking through Jane A. Evans's book *A Joy Forever: Latvian Weaving, Traditional and Modified Uses* (St. Paul, Minnesota: Dos Tejedoras, 1991), I was intrigued by a draft for a blanket "woven in the late 1800s."

Parts of the draft are too stark for my taste, but the soft, almost blurred effect in smaller sections of it started me thinking.

The soft colors I had to work with seemed to call for just such a softened appearance in the cloth. I sat down with pencil and graph paper and drew and drew, finally coming up with the design you see here. The pattern looks complex, but is possible with just eight shafts and only eight treadles. Hurrah!

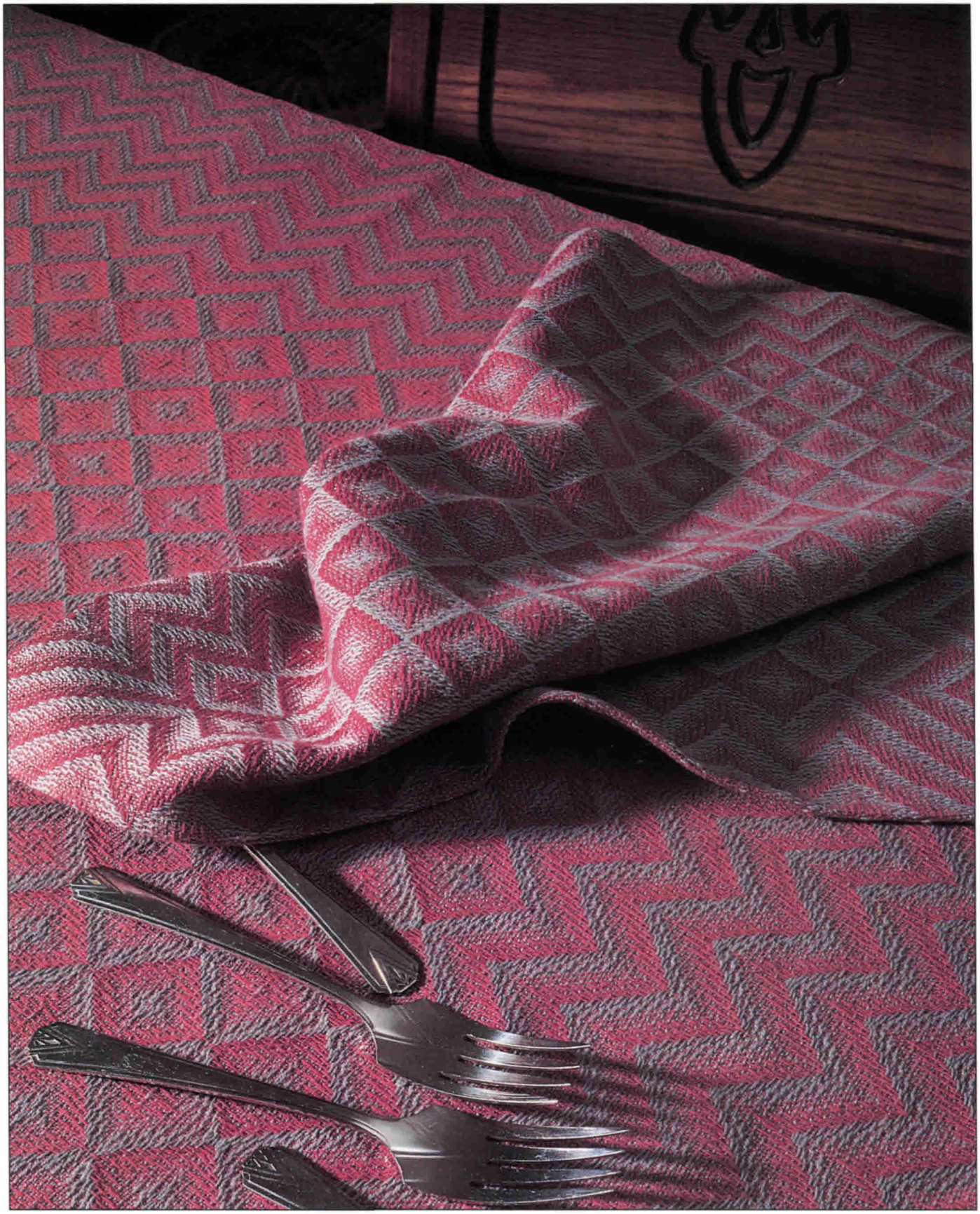
Creating borders with twills is simple: the twill is just threaded "uphill" a few times on one side, threaded in repeating points in the center section for the desired width, and then "downhill" on the other side as many times as it takes to balance the pattern.

A four-shaft structure similar to the eight-shaft draft used in the **Bordered Tablecloth and Napkins,** pictured opposite, can be constructed by interrupting the twill at intervals. The first three warp ends are threaded on shafts 1, 2, 3. Then the twill pattern is interrupted, as the next three warp ends are threaded on shafts 2, 3, 4, and so on. The floats are longer than a regular twill, but the image is softened and the pattern appears more complex than expected from just four shafts. This draft takes concentration both to thread and treadle correctly, however.

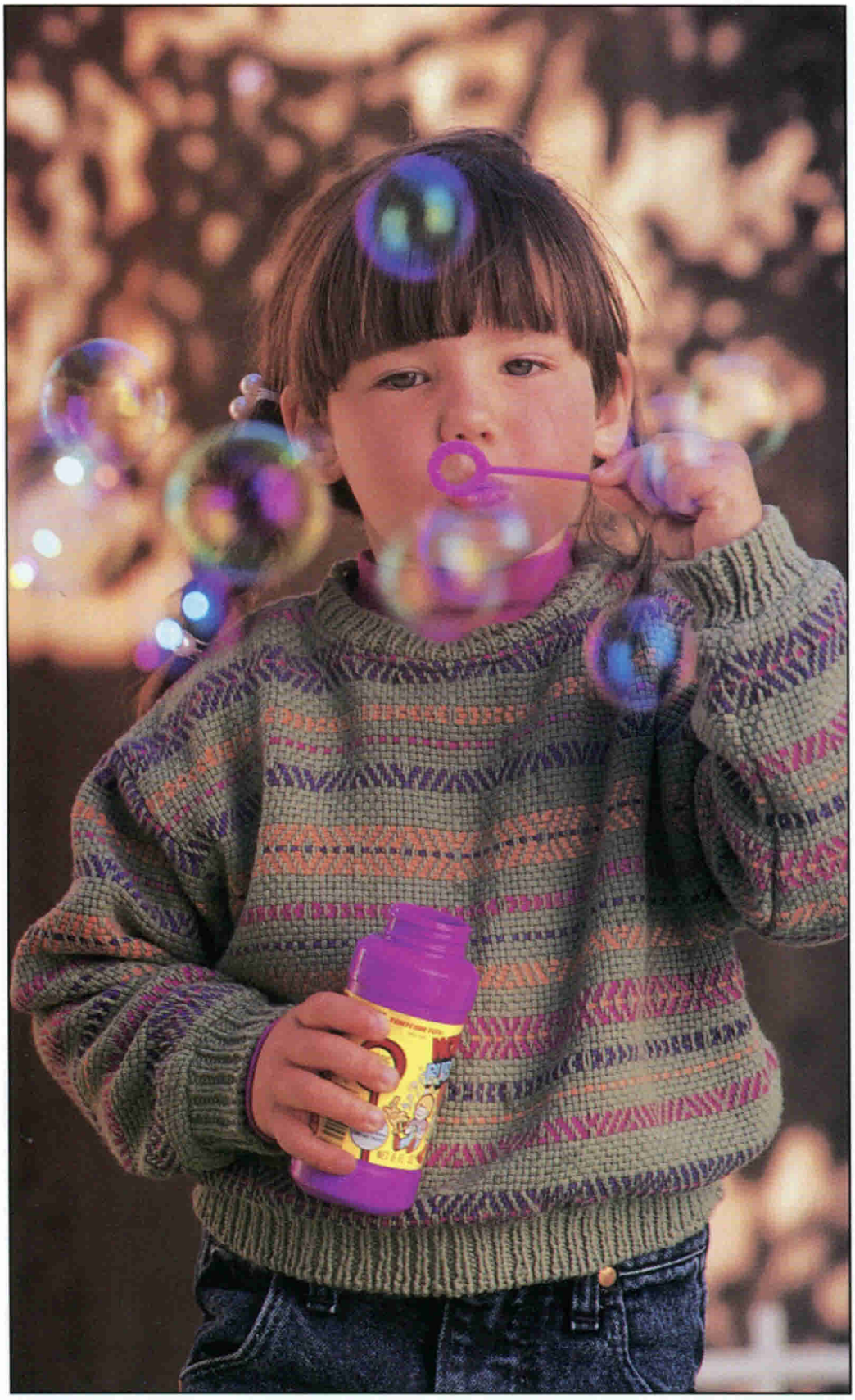
The main difficulty with treadling interrupted twill patterns is that if you walk the treadles as I do (that is, treadle left, right, left, right), you'll be obliged to use the same foot twice in succession from time to time, but even that motion can become rhythmic (though perhaps not as comfortable as walking the treadles). I arrange an eight-treadle tie-up so that the first treadle is on the right, the second on the left, third on the right, and so on. When the pattern calls for the fourth treadle to be followed by the second, then the same foot is used because the treadles are on the same side of the loom. Notice that the four-shaft version, because its sequence is built on three, will allow a walking motion, which will be easy to follow after you've learned the rhythm.

I hope you will experiment with bordered twills yourself. They only look difficult! ❖

Sharon Alderman, author of A Handweaver's Notebook, *lives in Salt Lake City, Utah, and teaches weaving workshops across the country.*



Sharon Alderman's ***Bordered Tablecloth and Napkins*** *features a deceptively easy twill border to great effect. Using a closer sett in the napkins gives them more body than the drapey tablecloth. Complete directions are found in the Instruction Supplement. Yarn courtesy of Glimåkra Looms 'n Yarns.*



Borders aren't confined to edges on this 4-shaft ***Chunky Cotton Child's Pullover*** *by Janice Jones. A variety of treadling variations in bright colors make borders into allover pattern against a background of basket weave. Knit bands add a functional finish to this sturdy pullover. For directions, please see the Instruction Supplement.*

Inlay with Theo Moorman technique turns a black coat into art-to-wear. Louise Bradley accented the selvedges of her wool coat with long and short inlay rows of space-dyed viscose/rayon. The selvedges make a finished edge at the bottom of the coat and each side of the yoke where they form the tops of the sleeves. The simply shaped coat is fully lined against cool weather. See complete directions for ***Flame-Bordered Coat in Moorman Technique*** *in the Instruction Supplement. Wool yarns courtesy of Brown Sheep Company.*

Two borders are better than one in this ***Overshot Bordered Runner*** *by Jean Scorgie. A plain weave border in a darker color outlines the figured inlay border of chenille and provides a line to follow when weaving the inlay. For directions, please see the Instruction Supplement. Yarns courtesy of Cotton Clouds.*

Designing a Border with Inlaid Overshot

by Jean Scorgie

THE SYMMETRICAL patterns of overshot threadings cover a fabric from edge to edge with repeating motifs. When, instead, you wish to use weftwise bands, the endless variety of overshot patterns provide a wealth of easy-to-weave border designs. Border designs in the warp direction, however, are another matter. Unlike the easy rhythm of treadling and throwing the shuttle for weftwise bands, they demand to be worked by hand using inlay technique.

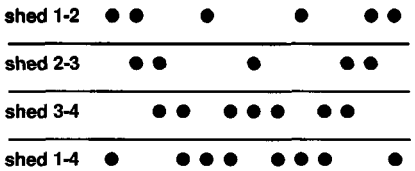
Inlay is worked over a background weave (usually plain weave) by working short rows of pattern weft back and forth on pattern sheds, entering and exiting the pattern shed at will to weave portions of the warp. For convenience, the pattern weft is often wound into a butterfly. One or more butterflies can be used, each weaving its own section of the pattern. To weave inlay on overshot threadings, open a pattern shed and enter the butterfly into the shed between raised warps wherever you'd like the pattern to start. Weave across as far as you'd like the pattern to go before popping the butterfly up through the raised warps and laying it down on the woven fabric. Follow each pattern row with a tabby shot which weaves plain weave selvedge to selvedge as usual, providing a plain-weave background for the inlaid pattern areas.

The first step in designing an inlaid border is choosing an overshot pattern. I usually start with the approximate size I'd like the inlaid border to be and multiply it by the sett I'd like to use. For instance, I look for overshot threadings with a repeat of 20 warp ends if I want a 2"-wide inlaid border with a warp sett of 10 ends per inch. Next, I spend a few minutes with graph paper and pencil making a drawdown of a couple of repeats to help me visualize how the repeat will look. From the drawdown, I isolate various parts of the repeat to see their effect. Often, I like a single unit of the repeat, but sometimes I like two repeats because they make a new pattern as they join. Sometimes, too, I split a repeat and use it from center to center rather than from edge to edge.

If you would like a small pattern to keep the number of warps per repeat to a minimum, try a miniature overshot threading. Bertha Gray Hayes and Josephine Estes designed many attractive small overshot patterns which weavers for many years have found useful. However, you don't have to depend on finding a ready-made draft you like because it's easy to design your own drafts. If you know how to design name drafts by substituting shaft numbers for letters of the alphabet, you can design many variations using names of family and friends. A computer drawdown program shows the drawdowns practically instantaneously.

After I've chosen the threading pattern, I plan the total number of warp ends, centering the threading exactly and working out to either selvedge to end on the same shaft for symmetrical placement of the borders. Here's a nifty trick to make it easy to find the edge of the repeat while you're weaving the inlaid pattern. Place a color stripe adjacent to one edge of the inlay area to show you exactly where the repeat begins on each shed. It's easy to weave an inlaid border one or two repeats wide because the pattern repeat will start at the edge of the color stripe and will be symmetrical at the other edge of the repeat.

Each pattern shed will be different, but the pattern of raised warps in each row will be symmetrical. For example, here are the patterns which the raised warps made on each of the pattern sheds in one repeat of the **Bordered Overshot Runner** pictured opposite:



Guided by the edge of the colored stripe, I found it easy to find the exact place to enter and exit the pattern weft butterfly in each shed.

Another detail which helps make two inlaid borders identical is to use the pattern weft butterflies in contrary motion: that is, on one row, the butterflies move toward each other and on the next row, away from each other. Working in this way makes the weft turns between rows mirror images of each other.

Try working an inlay the next time you're threaded to overshot. You'll find overshot taking on a whole new look. ❖

References

Estes, Josephine. *Miniature Patterns for Hand Weaving, Part I & Part II.* Napa, California: Dorothy Beck, 1958.

Hayes, Bertha Gray. *The Complete Book of Bertha Hayes' Patterns.* East Berlin, Pennsylvania: The Mannings, 1982.

Davison, Marguerite P. *A Handweaver's Pattern Book.* Swarthmore, Pennsylvania: Marguerite P. Davison, 1944.

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FABRICS FOR INTERIORS #19

by Constance LaLena

Rich Colors for a Bedroom

I'VE BEEN LOOKING AT a lot of wallpaper lately. When I moved into this turn-of-the-century house 18 years ago, I always thought I'd "do something" with the walls, and now the time has come. The plasterers have come and worked their magic on ancient plaster, and the newly smooth surface is awaiting the application of wonderful wallpapers.

And there *are* wonderful wallpapers in the most unlikely colors. It's been interesting to see the colors in home furnishings evolve over the past 20 or 30 years, from the "earth tones" of the sixties and seventies to the rose-blue-peach-mint pastels of the late seventies and eighties. Now deep, rich colors are taking over, without a trace of the muddy tones of 20 years ago.

In wallpapers, deep brick red, navy, forest green, and (gasp!) black appear as predominant background colors, while the design is far from timid, featuring large stylized florals or East Indian–inspired designs inclining toward paisley or bandanna prints. Many historical designs from the early nineteenth century or the Victorian era are available, and these use surprising combinations of rich colors. It seems that nearly every wallpaper pattern comes with a coordinating stripe for room decor which piles pattern on pattern.

This collection of interiors fabrics takes its inspiration from these bold wallpapers (not one in particular); it's designed to be used in a bedroom papered in just such a bold pattern. In spite of their opulence, the colors are still restful for a bedroom and a welcome relief from the usual frilliness. A man could feel at home here.

Pillowcase Fabric #1

In designing fabrics for a bed, one must keep in mind comfort, so I chose a fine, smooth cotton for the pillowcase fabric. A small-scale but bold stripe sets the tone for the other fabrics in this collection which use variations of the same stripe. The weft floats on the reverse side of the honeycomb border will not snag in the laundry if you plan a deep (4") hem which backs the border.

Plan to make the cases the same width as the pillows: standard 20" × 26", queen 20" × 30", and king 20" × 36". Eleven repeats of the threading pattern (704 ends) plus another 32 for seam allowances should be adequate for a standard pillowcase. For length, add an extra 4", plus hem, to the length of the pillow. The following lengths (on the loom) which allow for shrinkage and take-up, hems, and seam allowances are: standard 80", queen 90", and king 102". This fabric is fine enough that it doesn't ravel when cut, but you should zigzag or overcast the raw edges anyway for durability.

Cover for Duvet or Comforter #2

A very lightweight fabric should be used as a duvet cover so that it does not compress the down filling. Since the surface of the bed represents the largest unbroken surface in an average bedroom (other than the ceiling), it is important to choose a design which breaks up the surface in a pleasing way. I've used the same bold stripe as in the pillowcase fabric (at four times the scale), but have added accent threads in a heavier yarn. The tiny mustard accents bring light to what otherwise would be a very large dark area. The best way to plan a duvet cover is to measure the comforter and then add seam allowances plus shrinkage and take-up. Each full repeat of this stripe pattern is 8" on the loom for a finished measurement of 6¾".

Accent Fabric #3

This slightly heavier fabric can be used for pillow shams, draperies, a dust ruffle, or upholstery. The summer & winter threading provides a versatile way to weave accent borders. The swatch shows one variation which I found pleasing, but I encourage you to experiment on your own. There are endless variations!

Upholstery #4

The rich and lively surface of this fabric comes from the use of chenille in a traditional summer & winter pattern: it provides a welcome contrast to the stripes of the other three fabrics. It is a thick fabric which should wear well as upholstery or accent pillows, or it could even be used for a light rug or mat. Like all the other fabrics in this collection, it washes beautifully. ❖

When she's not designing handwoven fabrics for her historic home in Grand Junction, Colorado, Connie LaLena can be found behind the counter of her shop, Yarnworks.

Inspired by bold wall papers of the past century, Constance LaLena has chosen opulent colors and textures in easy-care cotton for a bedroom. Clockwise from the top: cover for duvet or comforter #2, accent fabric #3, upholstery #4, and pillowcase fabric #1. Please see the Instruction Supplement for weaving details. Yarns courtesy of Schoolhouse Yarns.

Consider the Borders

by Margaret Gaynes

A BORDER IS, to paraphrase my dictionary, an edge, a boundary, a plain or decorative margin. Every woven piece has some kind of border. Selvedges, fringe, and hems, as well as areas of decorative threading or treadling, can make attractive and functional borders, whether for a single length of fabric such as a table mat or several pieces sewn together such as a jacket.

Rectangular pieces such as rugs, towels, scarves, stoles, table runners, and placemats are made from a single uncut strip of handwoven fabric. Whatever its size, each of these pieces has four edges: a selvedge at each side and the unsecured yarns at each end.

Consider the selvedges from both design and structural viewpoints when planning your pattern draft. If you want the piece to be symmetrical from side to side, you'll need to balance the pattern so that the two sides match. This may require adding or removing warp threads on one or both sides of the draft. For a tidy and secure selvedge on a piece with a patterned weave structure, consider adding a few ends of plain weave or twill to avoid floats at the edge. A floating selvedge can also provide a firm edge.

The warp ends at the other two edges require some type of finishing. If a fringe is desired, the weft can be kept from sliding off the cut warp ends with hemstitching, twining, or knotting. The warp-end fringe can then be braided, twisted, looped, or left to hang free according to the intended function and look you want. As for length, remember that you can always trim a fringe that's too long, but it won't grow back.

A hem is a good alternative to fringe, especially on a piece that will be frequently laundered, such as a placemat. You can reduce the bulk of a hem by weaving it with a lighter-weight weft, perhaps sewing thread. The weft color in the hem can either blend or contrast with the piece (I made a successful set of placemats on a multicolored warp using a different color for the hems on each mat). If the hem is to be decorative as well as functional, consider weaving it in a structure that contrasts with the main pattern or repeats a segment of it.

A decorative border can emphasize any of the four edges, contrasting with the body of the piece in structure, color, or texture. Think of a scarf accented with a border at one or both ends. A napkin can be framed with a border around each side with a warp stripe or pattern motif repeated in the weft. Conversely, a narrow area of plain weave between the pattern in the body and a repeat of the same pattern along the edges makes an attractive border. Borders also can be created with decorative hemstitching, leno, or other hand-controlled techniques.

A border should be designed to be in pleasing proportion with the rest of the piece. I find it helpful to make a scale drawing or full-size mock-up on which I experiment with the proportions of the body, border, and hem or fringe areas of the piece. Elements of the Fibonacci series (proportions of 2:3, 3:5, 5:8, etc.) can be used as guidelines, but may need adjusting depending on the requirements of the pattern repeat and the dimensions of your fabric. Place your mock-up where the finished piece will be used—on the table, wall, or floor—and look at it from varying distances. Leave and come back to it several times—ideas for improvement may come to you.

A flat piece constructed from multiple strips, such as a tablecloth, coverlet, rug, or blanket, has selvedges and warp ends just like a single piece of fabric, but there are also boundaries between the joined strips to be considered. The seam or join can be accented with decorative stitching, piping, braid, or tape. When planning your weaving draft and warp design, consider how the strips will look when placed next to each other, experimenting until you find a pleasing resolution.

The outer edges of a garment lend themselves to border designs: the edges of sleeves, the hem of a jacket or skirt, the edge of a blouse collar, and the edges of a jacket opening. Think how the structure of the garment can be accented with a

Blocks of lace form the border at each end of this ***Lace Stripe Scarf*** *by Margaret Gaynes. The lace Bronson floats show the warp color on one side of the scarf and weft color on the other. Complete directions are in the Instruction Supplement.*

border design. A border can be woven into the fabric or added later in the form of inkle bands or bias trim. Contrasts between adjoining pieces of fabric can accent a seam, as in the use of a companion fabric for a yoke.

If your handwoven fabric is narrow, it may be necessary to piece (sew together) two or more strips for a jacket back or long sleeve. Although piecing can be unobtrusive, it can also highlight the seam or design. For example, if you must piece the sleeve on a striped jacket, consider orienting the stripes in the lower section perpendicular to those in the rest of the sleeve.

To plan the borders for a garment, there is no substitute for seeing how the scale and proportions look from all angles on a moving body. Make a trial garment out of muslin and mark your border ideas directly on it with a washable fabric marker pen (available at fabric stores). "Erase" your unsuccessful experiments with a squirt of water from a spray bottle. When planning the warp layout of the pattern pieces and their borders, be sure to allow for take-up and shrinkage.

The **Lace Stripe Scarf,** pictured here, incorporates several of the border ideas I have discussed. The warp-end fringes are hemstitched for security. The plain-weave border at each side repeats between the lace stripes. Plain weave also separates the striped body of the scarf from the border blocks at each end.

I hope I've given you a new way to think about borders and some new ideas to consider. Listed below are some of the many references that may help you in planning your borders. ❖

Margaret Gaynes has been weaving borders and all that goes between them for nine years. She lives in Cupertino, California.

Baizerman, Suzanne, and Karen Searle. *Finishes in the Ethnic Tradition.* St. Paul, Minnesota: Dos Tejedoras, 1981. Ideas for weft protectors, warp protectors, joins, and embellishments.

Davison, Marguerite P. *A Handweaver's Pattern Book.* Swarthmore, Pennsylvania: Marguerite P. Davison, 1944. In addition to the chapter "Squares with Borders," border ideas accompany some individual drafts.

Gaynes, Margaret. "Turning a Pattern into a Project," HANDWOVEN, November/December 1990, pages 44–46. Tips on balancing a threading draft and treadling.

West, Virginia. *Finishing Touches for the Handweaver.* Loveland, Colorado: Interweave Press, 1988. Simple and decorative hemstitching, decorative fringes, joins, and weaver-controlled lace.

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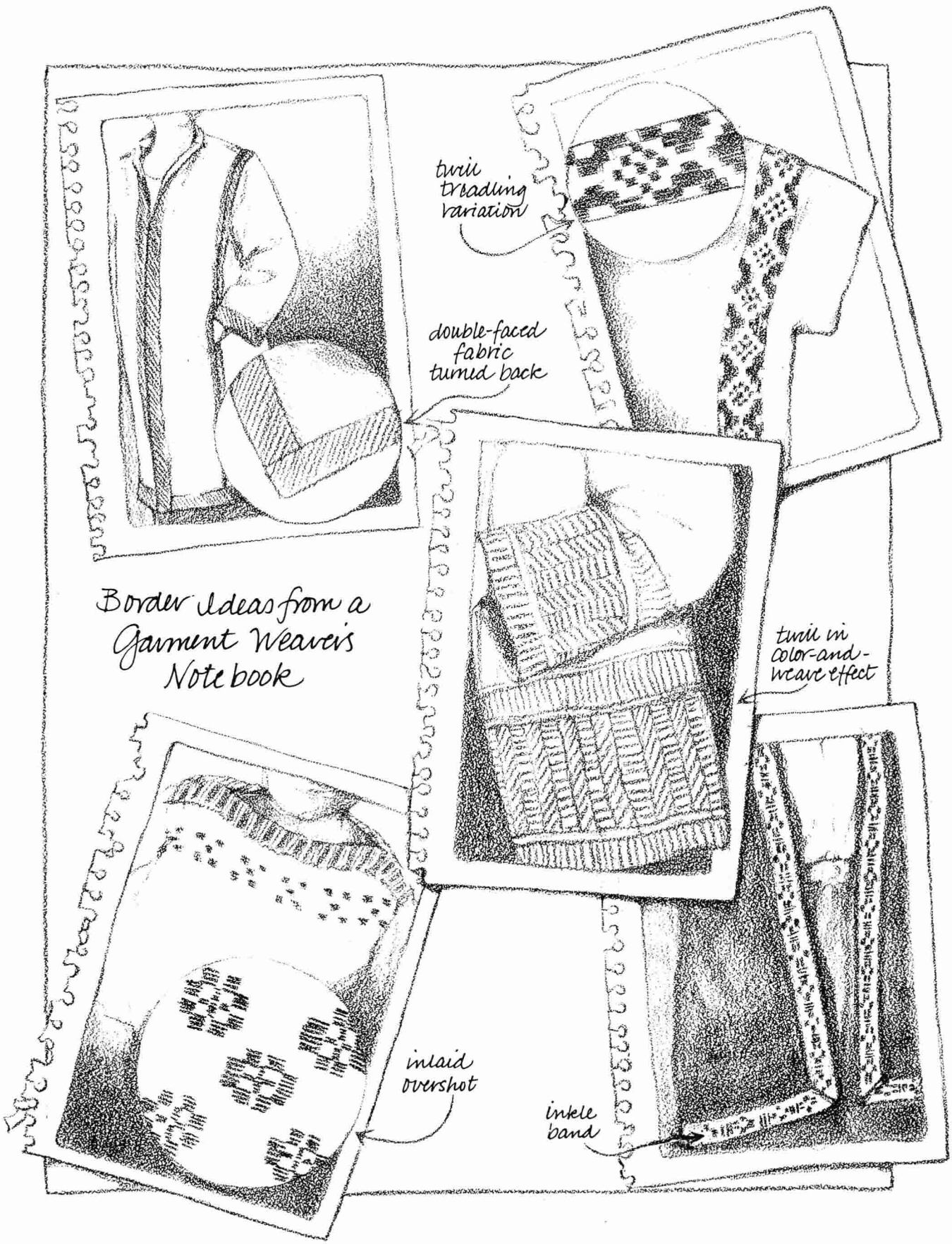
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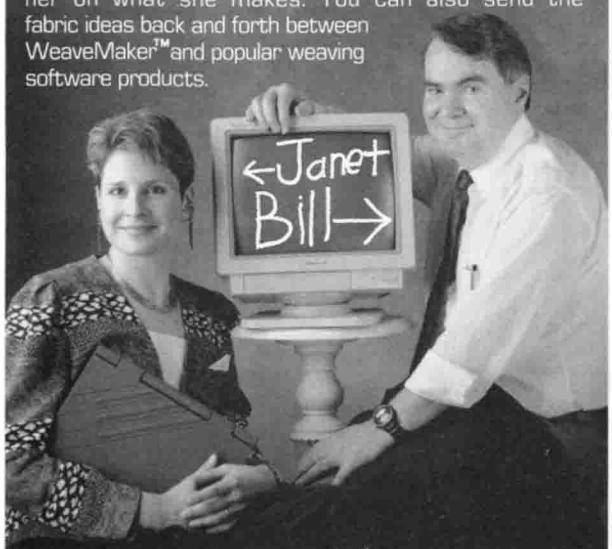

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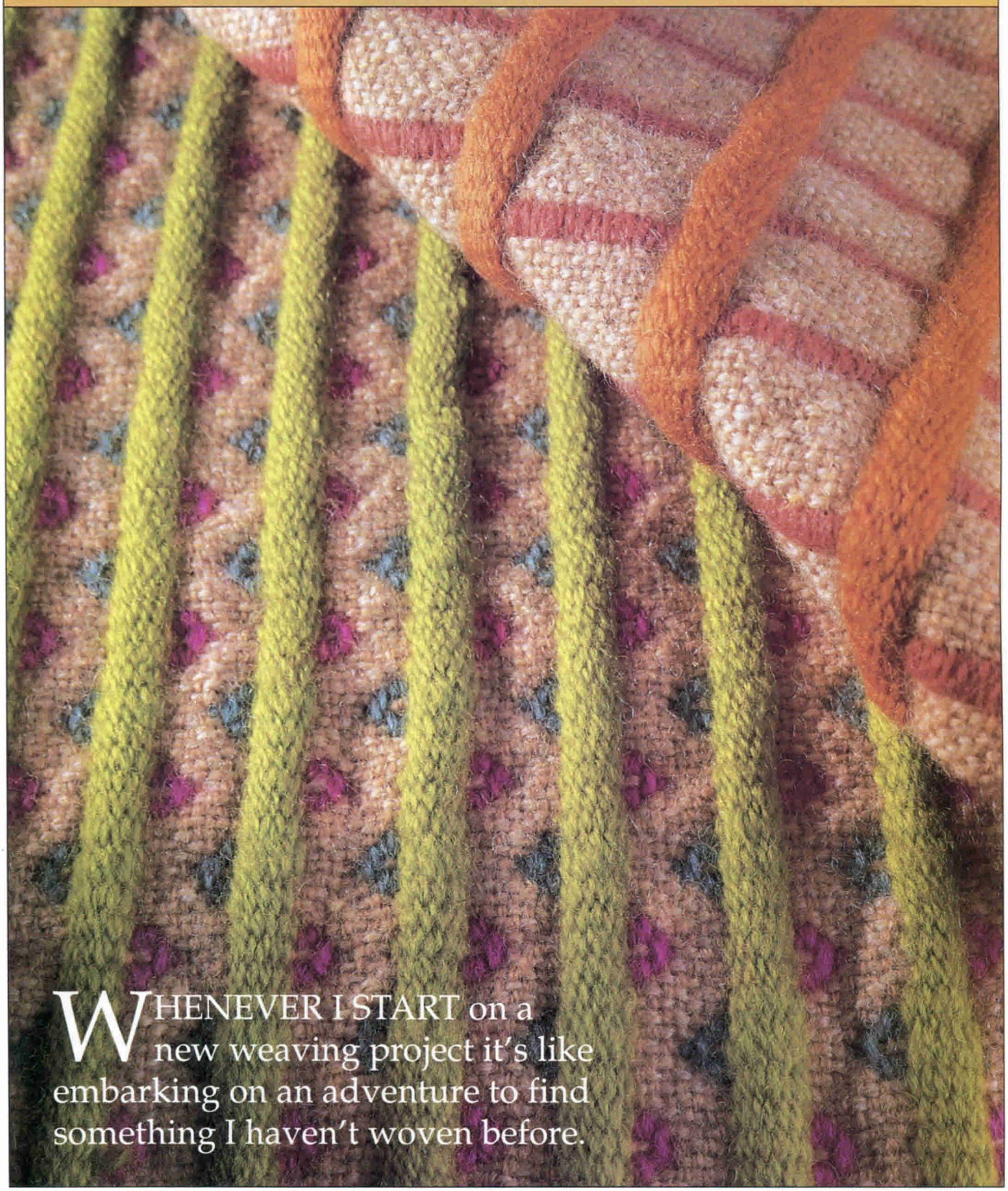
Experiments in Texture and Cord Weaves

by Nell Znamierowski



WHENEVER I START on a new weaving project it's like embarking on an adventure to find something I haven't woven before.

Experimentation on a divided draft led Nell Znamierowski to sample 2, left, named Square Polka Dot, and sample 1, right, named Daisy Chain. Weaving details are in the Instruction Supplement.

Preceding page: *Sample 4, left, repeats a triangular motif to frame a weft cord, while on sample 5, right, a vertical unstuffed cord combines with a horizontal stuffed cord for a double cord effect. Please see the Instruction Supplement for weaving directions.*

Every warp means experimentation and discovery. It means samples—an endless series of experiments (well, almost endless, depending on the length of the warp). One sample builds upon another so that an idea or feeling merely glimpsed in one sample becomes reality in the next one or the one after that. Usually I have an objective—an end use—but sometimes I also have a nonobjective aim—to find an interesting texture or pattern or structure or color idea or some combination of the above. That is how the designs pictured here came into being.

When I'm doing nonobjective experimentation, I usually put on a threading I want to work with and then see where I can go with it. For the navy warp (samples 1 and 2) I used a divided draft. I hadn't used one in a long time, and I was intrigued by the weave pattern for a figured rib that I had seen in figure 228 of G. H. Oelsner's *A Handbook of Weaves*. A divided threading draft consists of separate but integrated threading patterns that alternate between a front and a back group of shafts. Although a divided draft can be used for novelty weaves as it is here with the figured rib, it is more commonly used for weave structures calling for a double warp such as double cloth in which the face and back ends are threaded on separate groups of shafts. In a divided draft on eight shafts, for example, the front four might carry the face warp and the back four, the back warp, and the threading would alternate face, back, face, back, etc.

In using this divided threading draft, it was not my intention to duplicate Oelsner's pattern as I was more interested in pattern-as-texture than in a rib effect. After trying several different treadlings on one tie-up that gave texture effects, I concocted a treadling that resulted in the pattern shown in sample 1; it is the reverse or back side of the sample as I wove it. I call it Daisy

Chain because of its stylized floral appearance.

Still in quest of texture ideas, I next chose a textured yarn which seemed to say to me, "Try surface-interest weaves." Knowing that I could use the divided threading for this, I resleyed the warp and replaced the navy yarn on shaft 1 with a fluffy white novelty yarn (see threading draft 2 in the Instruction Supplement). With supplementary warps, the usual rule of thumb is to have the shafts closest to the weaver carry the ground warp while the back shafts carry the extra warp for texture or pattern. I did not follow this routine as I was experimenting with a threading meant for an altogether different weave.

To accommodate the thickness of the novelty yarn, I changed from a 12-dent reed to an 8-dent. The navy was sleyed 2, 1, 2, 1 with the white novelty always included with a single navy thread. I was after a large "polka dot" effect, but my dot ended up being more square than round (sample 2). These surface-interest weaves can be woven on four shafts by limiting the ground weave to tabby and the pattern in the supplementary warp to two shafts.

Both the Daisy Chain and the Square Polka Dot fabrics would be fine for apparel—especially for jackets or tops—and perhaps for pillows. Although navy and white might not be to everyone's taste, the Daisy Chain motif works best when there is high contrast between the pattern color and the background. In the Square Polka Dot, the fluffy novelty yarn could be in a color closely related to the background so that instead of being seen in stark contrast, it would tend to merge with the background for a subtle textured effect.

For the fabrics on the straw-colored warp, I used a point twill threading. I felt that it offered more possibilities in experimentation than a straight draw, yet I did not want an unusual threading since I intended to try cord weaves. Cord weaves are recognized by their vertical or horizontal ribs. The cords are made prominent by "stuffer" ends or picks composed usually of a soft, thick yarn or yarns which pad the cord to give it a rounded appearance and the fabric an added dimension.

Although stuffers are not usually

In sample 3, varying widths of horizontal or weft cords are woven in muted tones of related pastels. Please see the Instruction Supplement for weaving details.

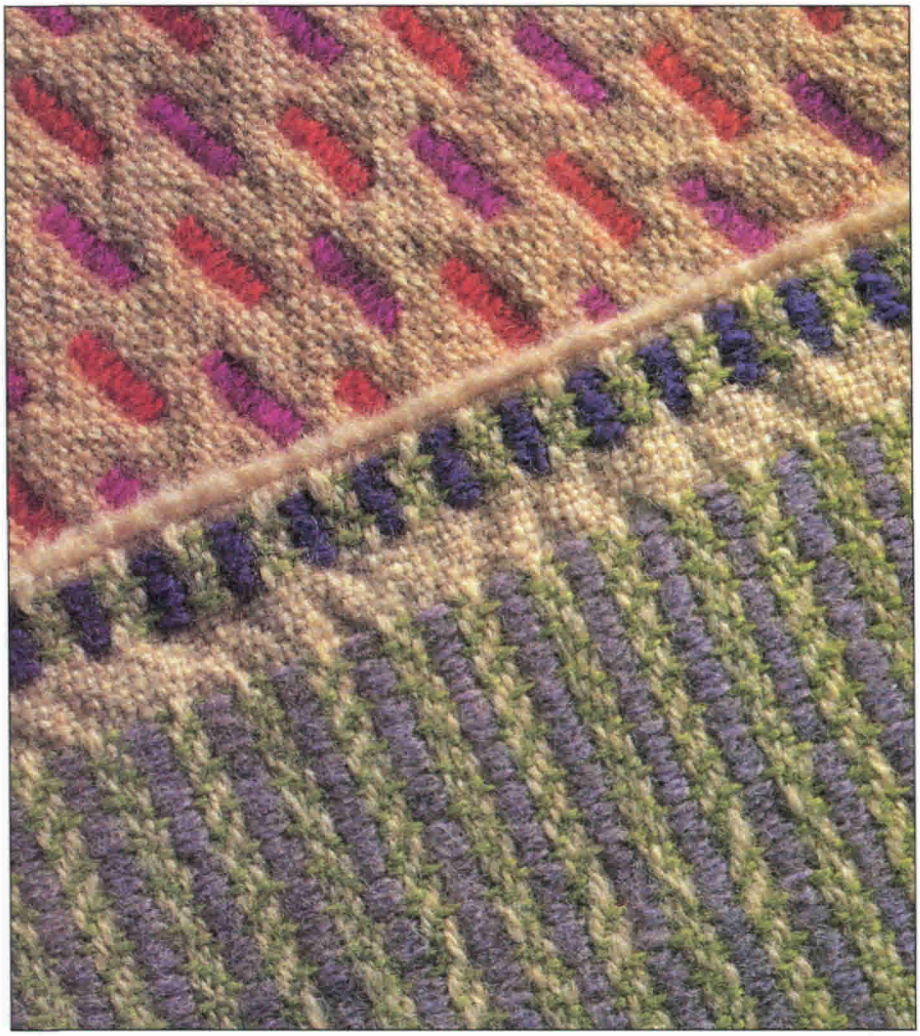
seen on the surface of the fabric, the weave structure ensures that they are held securely into the back of the fabric. In warp cords, the stuffer ends are part of the threading and are placed on separate shafts. As I find this restrictive for experimentation, I prefer to work with weft (horizontal) cords.

After weaving a few conventional pattern and texture effects on the straw-colored warp, I concentrated on the cord weaves. I wanted different sizes of cords, different colors, and different effects in general. I worked with varying widths of weft cords (see sample 3). I also changed both the colors of the cords and the color sequence. The color sequence I chose would work with any kind of color scheme—here it is a deep, somewhat muted pastel combination—but, so that one cord doesn't dominate the others, all the colors used should be related in depth and intensity.

For the cord shown in sample 4 (also shown on page 231 of *A Weaver's Book of 8-Shaft Patterns*), I wanted to interject a pattern motif along with the structure of the cord. I hoped the simple triangular motif I chose for the background would frame and highlight the cord. This idea led me to try a double cord effect, warp and weft combined, which is pictured in sample 5. Only the weft cord has stuffing. The unstuffed warp cord tends to recede into the background, not only forming a background motif for the horizontal cord but also giving the cloth visual depth.

In samples 6 and 7, my main concern was to get lively color effects into a rather dull-toned warp. Unstuffed vertical cords stop and start in sample 6, while in sample 7, vertical cords interrupt a herringbone pattern. The texture achieved through manipulating the structure of the cord weave was a bonus.

Because of the thickness and weight of the handwoven cord fabric, upholstery and pillows are the most appropriate end use. However, I am sure that some ingenious weaver will find other possibilities through experimentation with different designs and weights of yarn. ❖



Unstuffed vertical cords stop and start again on sample 6, top. Sample 7, bottom, features vertical cords interrupted with herringbone twill. Details are provided in the Instruction Supplement.

Nell Znamierowski is an assistant professor teaching at The Fashion Institute of Technology in New York City. She is also the color consultant for the yarns of Harrisville Designs.

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(continued from page 31)

vat has too much indigo bloom on the surface, a sprinkle of reducing agent will dissolve it. Stirring the vat daily, morning and evening, is desirable to keep the chemical action going, especially with a natural indigo vat. Keep the vat covered with a lid or plastic wrap to keep out oxygen, and maintain the temperature between 80° and 90°F.

I have received very few complaints and many thanks for teaching a way to make an indigo dyebath which is simple and easy to use. Although there are other methods using stock solutions and different chemicals, this method has proven to be reliable in all the years I have used it. ❖

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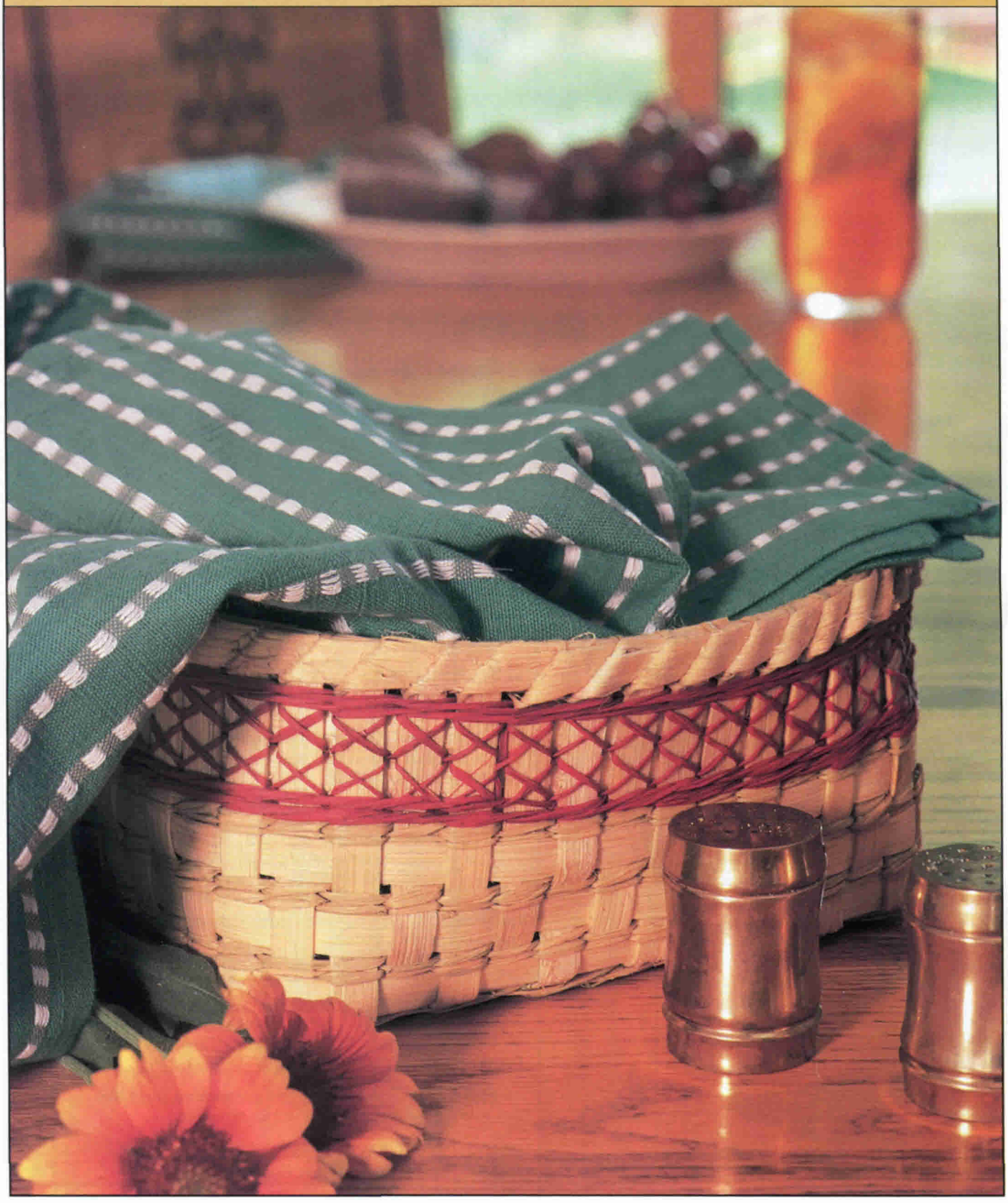


TOWARD THE END of the 1800s, the women of several Northwest Coast Indian tribes produced large numbers of decorative, finely woven "trinket baskets" for the burgeoning tourist trade. When the market disappeared in the 1930s, only a few weavers continued to make baskets. In the past ten years or so, however, there has been a resurgence of interest among the indigenous tribes and non-Indian basket weavers in relearning these nearlyforgotten skills.

The trinket baskets were usually woven from cedar or cherry bark, cedar or spruce roots, bear grass, sweet grass, wild rye, and raffia. The weavers had a wonderful variety of traditional techniques to draw on and, as a result, there are few identical baskets. One of the most common techniques was wrapped twining, which is especially strong and therefore used in baskets designed for carrying heavy loads. Interestingly, this technique was also employed to create delicate, decorated baskets of great beauty.

No one knows exactly when some weaver began experimenting with the wrapped twining technique, discovering that by wrapping back over each twine, a pleasing design of X's could be created. In my excursions through the back rooms of Northwest museums, I have found two dozen or so examples of cross-wrapped twining. Each is different in shape and design. Some are completely decorated with X's, others have only two or three rows. None of the baskets is large; several are small handbags with handles.

These "cross-stitched" baskets inspired the napkin basket shown here. It employs a combination of techniques: the base is a 2/2 twill, the sides are a combination of weaving and twining known as "between weave", and the rim is folded and lashed. It is made of reed and raffia, both of which are widely available from weaving and craft stores and by mail order.

Materials

Reed. You will need one pound of 3/8" flat reed. It is sold by the coil (about 1 lb), from which you should be able to make two baskets. For each basket, cut the reed as follows:

* 27 pieces 20" long, for stakes.

* 6 pieces at least 32" long, for weavers and a rim piece.

* 4 pieces 10" long, for corner stakes.

Raffia. Raffia is sold by the twist or one-pound package, either of which is enough for several baskets. It is available both in natural and fire-retardant finishes. You will need both natural and dyed raffia.

Kitchen shears or sturdy scissors.

Awl or knitting needle.

Weaving needle.

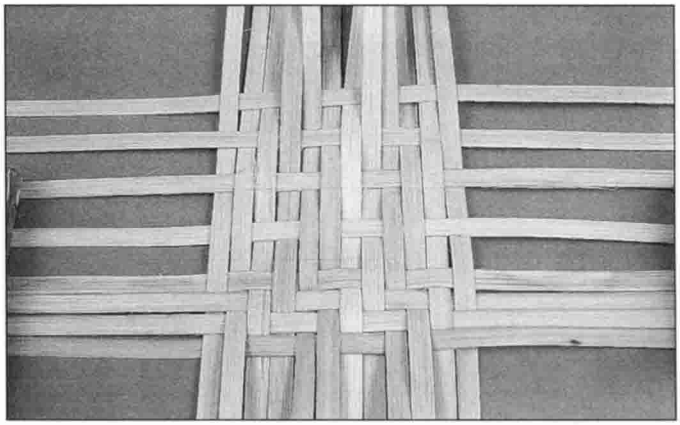
Clothespins.

Note: Reed must be soaked before using to make it pliable. Very warm water is the fastest and seems to make the reed more pliable, but cold water will do. Soak the reed for 5 to 15 minutes or until it is flexible. Then remove it from the water and place it in a plastic bag until you need it (as long as one day); oversoaking will cause the reed to split and fray. If you need to stop for more than a day, allow the reed to dry out and resoak it when you're ready to resume weaving.

Before using, soak natural raffia for a few minutes in warm water. Dyed raffia usually does not need soaking, but the dye may rub off onto the damp basket unless the raffia has been properly rinsed. Wash commercially dyed raffia in hot water and dish detergent until the water runs clear.

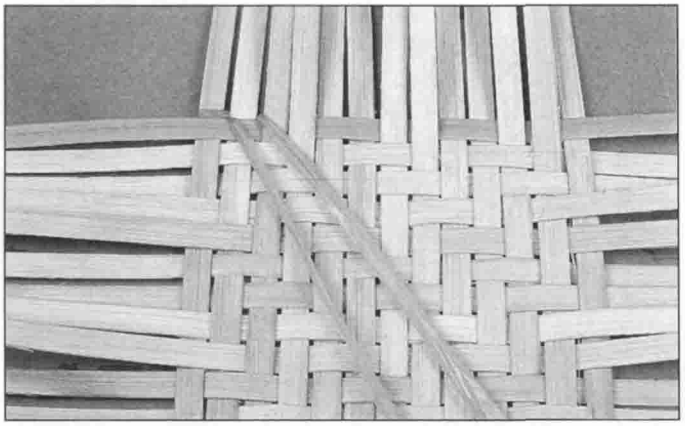
Robin Taylor Daugherty is author of Splint Woven Basketry, *available from Interweave Press. She lives in Boulder, Colorado, where she weaves, writes, gardens, and collects baskets. She teaches basketry workshops around the country.*

Weaving



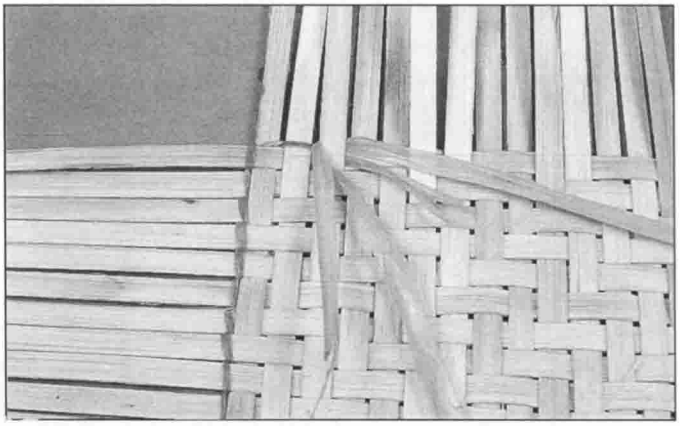
1. Weaving the base. Weave with the smooth side of the reed facing down. Place 13 20"-long pieces of reed parallel to each other on the table and anchor all 13 pieces at one end with a brick or other heavy object. Weave the 14 remaining 20"-long pieces perpendicular to the first pieces in an over-2-under-2 twill weave. (The pattern is a four-row repeat. A completed sequence can be seen in the bottom right corner of the photo). Weave from right to left: Row 1: Begin by weaving over 2 stakes, *under 2, over 2, repeat from *. Row 2: Begin by weaving over 1 stake, *weave under 2, over 2, repeat from *. Row 3: Begin by weaving under 2 stakes, *weave over 2, under 2, repeat from *. Row 4: Begin by weaving under 1 stake, *weave over 2, under 2, repeat from*.

Watch the base as you weave to ensure that the weaving is centered with all the ends approximately the same length. As you snug up the weaving, leave a slight gap (no more than 1/16") between the pieces of reed so that there are small *square* holes at each intersection.

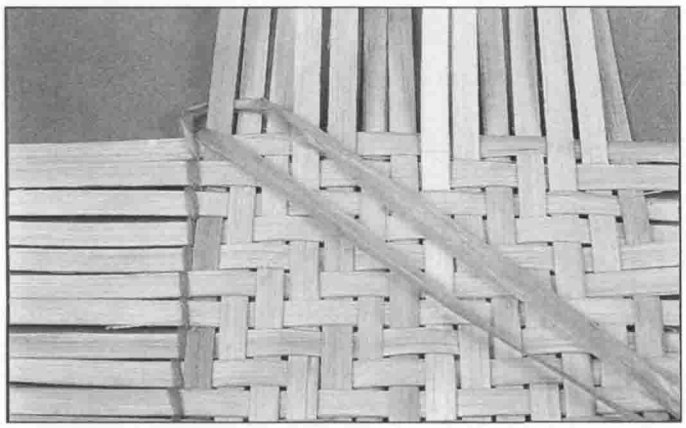


2. Twining the base. After you have woven the base, check that it is centered, evenly packed, and about 6" × 6½". A little larger than that is all right.

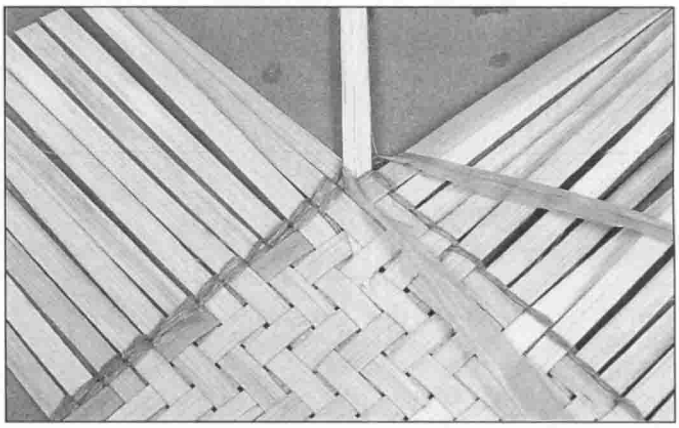
Place the middle of a long piece of damp natural-colored raffia around the upper left-hand stake, as shown.



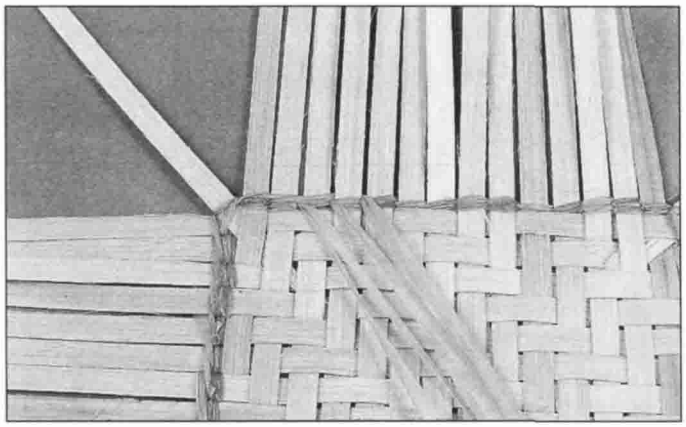
4. Adding more raffia. When the raffia ends are 8" to 10" long, it is time to add a new length. If the ends are very thin, you'll want to add it sooner. To add a new piece, have the short end on the right, lay the new piece beside the old, tuck the new end behind the stake to the left, and lay it alongside the old raffia. Continue twining with the doubled ends until they are well anchored and then cut the short ends off.



3. Twining. (Note: these instructions are for twining right handed. If you are left-handed, you may prefer to work right to left. If so, simply reverse the following instructions.) Pick up the left-hand end of raffia and move it over the right-hand end, behind the neighboring stake to the right and then back to the front (it is now the right-hand end). Continue twining in this manner, taking the left end over the right, behind the next stake and back to the front, until the round is completed.

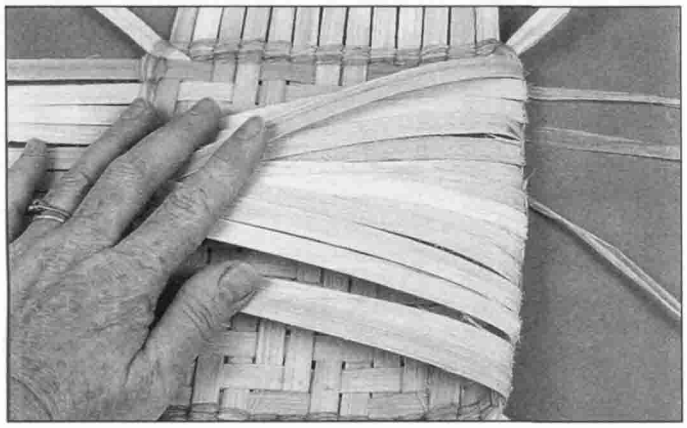


5. Adding corner stakes. Cut a gentle 2" taper on one end of each of the four 10" pieces. Work one of the pieces into the weaving at each corner by burying it for a couple of inches at a diagonal. Continue twining one more complete row, treating the corner pieces as separate stakes.

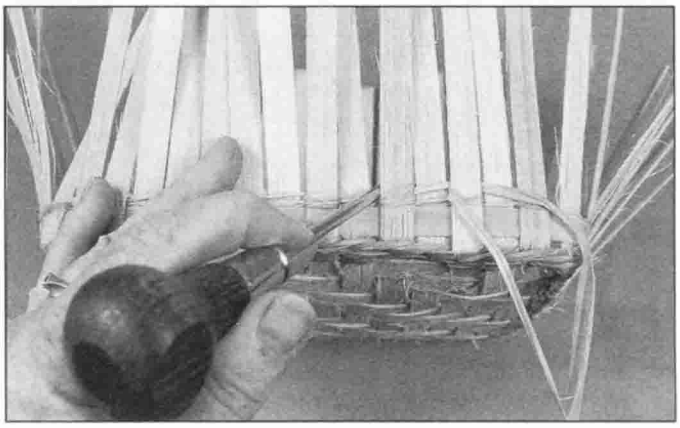


6. Triple twining. When you have completed two rounds of twining, add a third piece of raffia to the right of the other two. Pick up the left-hand piece of raffia and move it to the right in front of two stakes, behind the third and back to the front. Continue for two complete rounds, adding new raffia as needed.

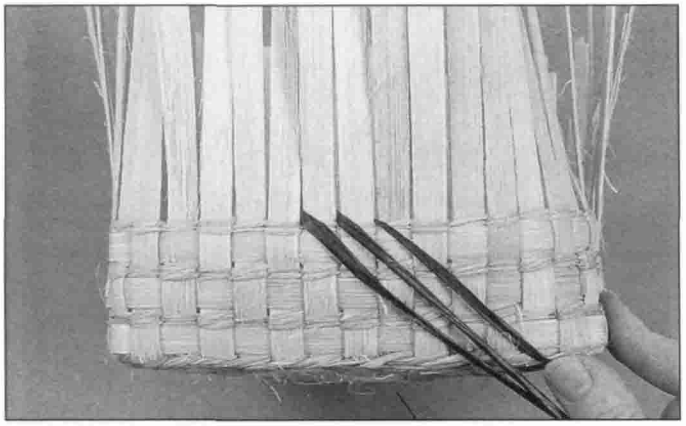
8. Between weave. Combine two of the raffia ends so that you are back to two twiners. Cross the raffia ends over each other so that one is inside and one is outside the basket. Weave a piece of reed, with the smooth side out, over 1, under 1 so that the end extends three stakes to the left of the raffia. Move the outside piece of raffia behind the next stake to the right and back to the front. Continue to twine, weaving the piece of reed over 1, under 1 ahead of the twining. Use the clothespins to hold things in place temporarily.



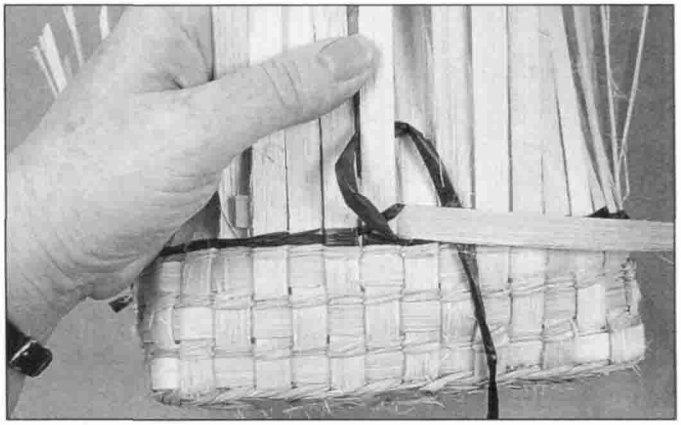
7. Upstake. Be certain the base is damp by soaking it for a minute or two. Turn it over so that the smooth side is up and use an awl or knitting needle to pack the twining down firmly against the base. Now gently bend the stakes upward and slightly inward, all around the basket.



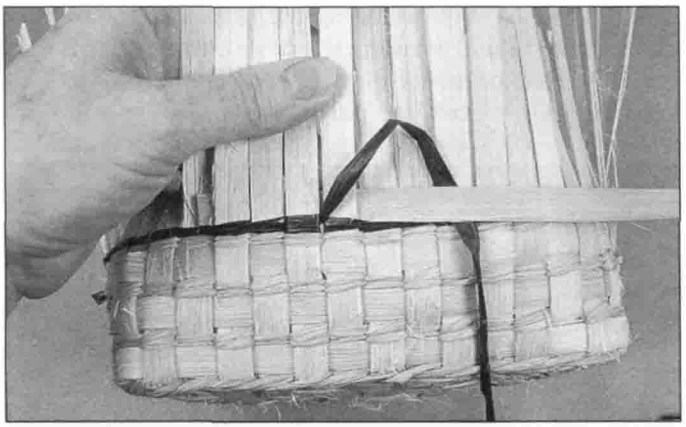
9. Corners. At the corners, pull the stakes up vertically and twine snugly. This first round of twining is all-important to the final shape of your basket. When there are four stakes left, cut off the piece of reed so that the two ends overlap for a distance of three stakes. Continue twining for a total of two or three rounds. Use an awl to pack down the weaving and twining. Repeat steps 8 and 9 two more times for a total of three rounds of between weave. End the natural-colored raffia (see step 14).



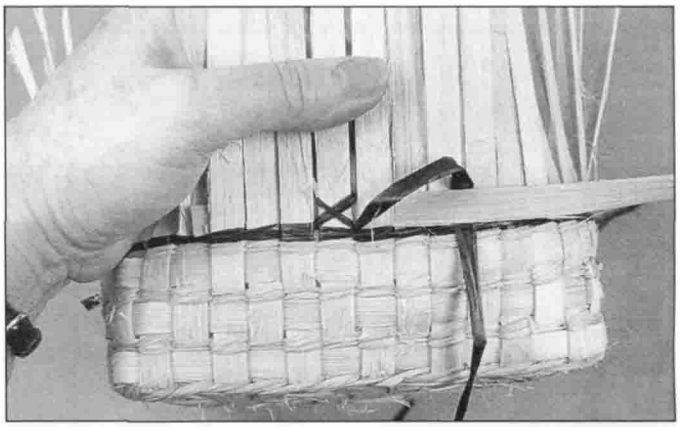
10. Colored raffia. Begin three pieces of colored raffia and triple-twine as in step 6 for one or two rounds. Bury two of the ends (see step 14).



12. Wrap diagonally toward the upper left, then diagonally down behind stake and weaver toward the lower right, and finally back to the outside.

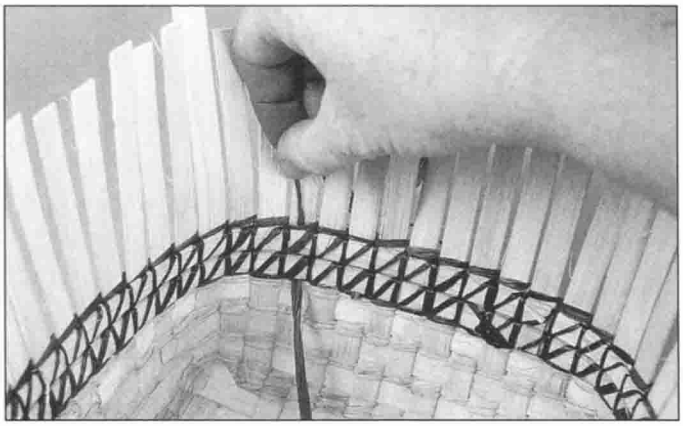


11. Cross-Wrapped Twining. Tuck the end of a weaver into the next space to the right of where the remaining raffia tail emerges. Leave the end of the weaver overlapping three stakes to the left. Wrap the raffia diagonally on the outside, from bottom left to upper right, behind the weaver and down to lower right and back to the outside. If you want a fine-lined X, as in the photo, twist the raffia as you work. This takes a little more time, but gives a more even overall appearance.

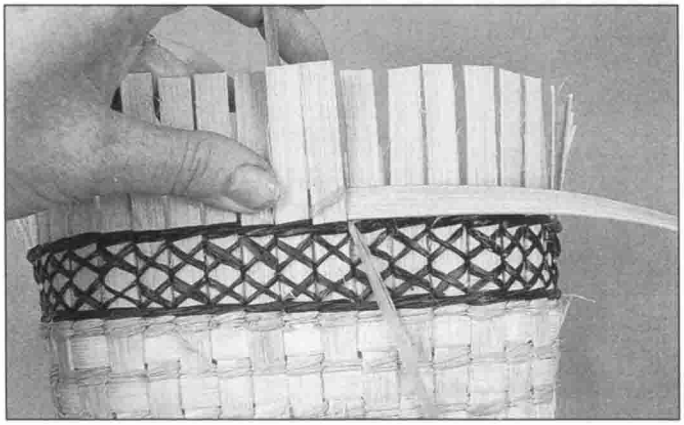


13. Bring forward the next stake to the right and repeat steps 11 and 12.

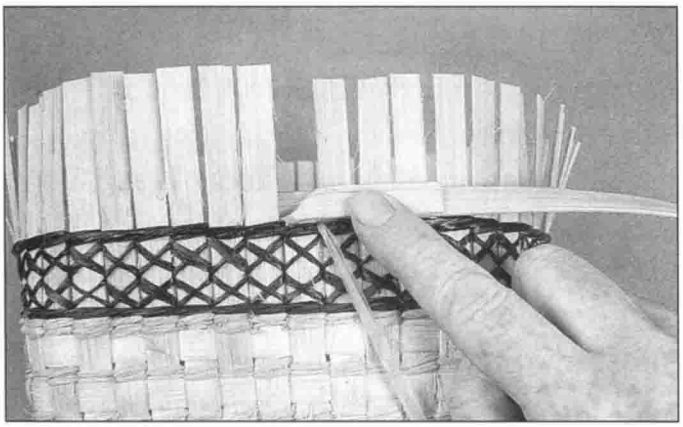
In all, work two rounds of cross-wrapped twining. Add two more lengths of colored raffia and work one or two rounds of triple twining (step 6).



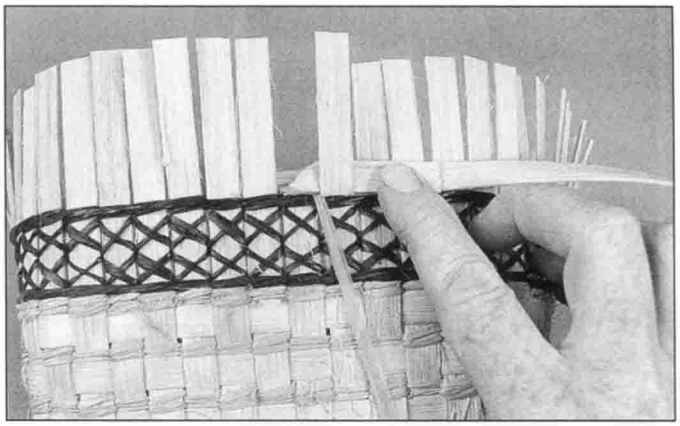
14. Burying raffia ends. Thread the ends through a large-eyed weaving needle and slide the needle down a stake behind two rows of weaving. Pull the raffia down snug and cut it off.



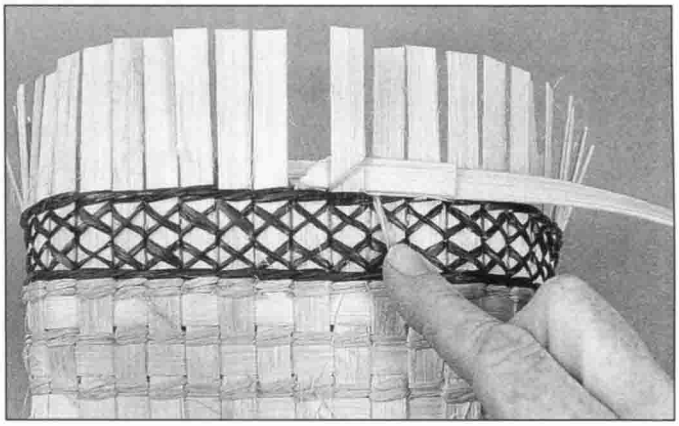
15. The rim. Trim the ends of the stakes to 2". Place a piece of natural-colored raffia between two stakes, leaving 6" hanging inside the basket. Using the last weaver (rim piece), repeat step 11.



16. Bend the wrapped stake diagonally to the right so that it lies just above the last row of weaving. Pinch the fold to crease it.



17. Bring the next stake to the right forward, so that it is in front of the rim piece and the folded stake.



18. Wrap the raffia diagonally to the upper right, behind the rim piece and back down to the outside. Repeat steps 16, 17, and 18 until three stakes remain. Cut off the rim piece so that it overlaps for three stakes. Bring the remaining stakes to the outside of the rim piece. Thread the raffia end on the weaving needle and continue with the same stitch. The beginning piece of raffia was left loose in step 15 so that you can work each folded stake in under the beginning of the rim. An awl or medium slot screwdriver can help ease the way. Pull the raffia up snug, tie a square knot, and stitch the ends away as in step 14.

Clip or singe off any "whiskers" with kitchen matches and allow the basket to dry. If the base bulges, dry it upside down with a weight (such as a rock or a can of food) on it. To finish your basket, paint a *very* light coat of mineral oil inside and outside. Allow the basket to sit for several days and then wipe it with an old towel.

Tracy Leigh Hazzard, first place.

The American Handweavers Competition

by Marilyn Murphy

THE WINNERS OF the third biennial American Handweavers Competition were announced in Chicago on June 8. Sponsored by Carnegie Fabrics in cooperation with the American Crafts Council and open to all weavers who are U.S. residents, the competition's purpose is to strengthen ties between American handweavers and the United States textile industry.

This year's competition received 436 entries from 30 states. The prizewinners included Tracy Leigh Hazzard, first place ($3000); Paige T. Berrien, second place ($2000); Owen Sea Luckey, third place ($1500); Elizabeth Tapper, fourth place ($1000); and Lisa Olson, fifth place ($750). The merit award winners were Lynn Brown, Christine Chanteloup, Elizabeth Davies, Jessica Frye, Laura Johnson, Andrew Oates, Tal Saarony, Arlene Wilson, Heidi Wolfe, and Bhakti Ziek. Honorable mention awards went to William Baccini, Liz Collins, Shirley Held, Siuin Kelly, Andrew Oates, Sungmee Park (two awards), Dena Pierce, Lori Sampson, and Jean Vollrath. The 25 winning fabrics were displayed for two weeks at the Merchandise Mart before being shown at Convergence in Washington, D.C., and at Designers Saturday in New York City in October.

Owen Sea Luckey, third place.

The Winners

Tracy Leigh Hazzard, who graduated from the Rhode Island School of Design in May 1992 with a major in textile design, wove her first-place entry with worsted wool and hand-dyed rayon on a jacquard loom built in the early 1900s. Seeking to create a fabric with a highly reflective surface, she based her design on the geometry of an office space, reworking it by cutting it apart and piecing it back together in another configuration. Encouraged at RISD to enter the competition, Tracy prepared herself by reviewing entries from previous years, current trends in the marketplace, and other examples of woven contract fabric.

Paige Berrien's highly textural, 16-shaft computerized dobby fabric in cotton and rayon placed second. Its small-scale, overall block pattern has a strong vertical feeling with a strong gold accent thread. Paige worked with two warp beams at 36 e.p.i. to increase the dimensional quality of the block design. Also a RISD graduate, Paige arrived at this design while creating fabric for men's ties.

Owen Sea Luckey, who graduated from RISD in 1991, is a freelance weaver and knitter. Inspired by drawings she made at a garbage recycling plant, she designed this third-place jacquard fabric using a worsted wool warp and a cotton and silk weft.

Combining burgundy with green and gold in subtle shading, Elizabeth Tapper's fourth-place fabric came from her exploration of computer-assisted design on a 24-shaft computerized dobby.

Fifth-place winner Lisa Olson is an assistant designer for Stillwater Mills in New York City. She wove a 16-shaft honeycomb pattern on a computerized dobby loom with two colors of mercerized cotton sewing thread.

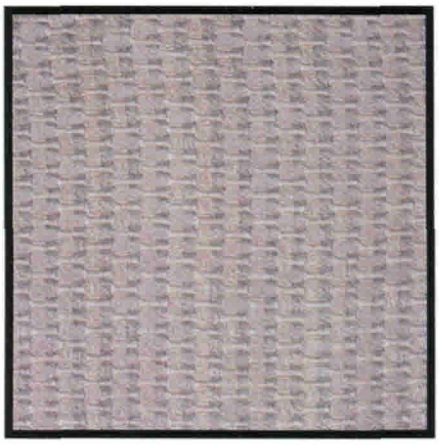
Access to a computerized multishaft loom is not a prerequisite to winning this competition, however. Many of the award-winning fabrics were woven on simple four- and eight-shaft looms. Shirley Held from Ames, Iowa, won an honorable mention for her double-weave fabric. Working at 90 e.p.i. (45 e.p.i. per layer) with sewing thread on a four-shaft loom, Shirley alternated a two-block pattern and multistranded warp and weft colors to achieve color and tone variation.

Andrew Oates, a weaver with Nantucket Looms in Providence, Rhode Island, won both a merit award and an honorable mention with fabrics woven on a four-shaft loom. The merit award fabric shown here is a very elegant white-on-white crackle weave with a linen warp set at 30 e.p.i. and woven with a linen tabby and silk pattern weft.

At the conclusion of each year's competition, Carnegie selects one entry, not necessarily one of the winners, to place in production at a domestic mill. The design from 1990's fourth-place winner, Murielle Morch, is in production now. The designer of a selected design receives $500 plus a royalty of 3 percent of the net wholesale price. Carnegie hopes by 1994 to be able to produce an entire line of winning fabrics.

Paige T. Berrien, second place.

Lisa Olson, fifth place.



Shirley Held, honorable mention.

The Jurors

Jurors of this year's entries were Lois Moran, editor of *American Craft* magazine, and four interior designers selected by Carnegie Fabrics: A. Richard Bunn of ASD Inc., Atlanta, Georgia; Craig Norman of Zimmer, Gunsul & Frasca, Portland, Oregon; George Romanella of AFD Contract Furniture in New York City; and Ken Wachowiak of Ellerbe Becket, Inc., Minneapolis, Minnesota.

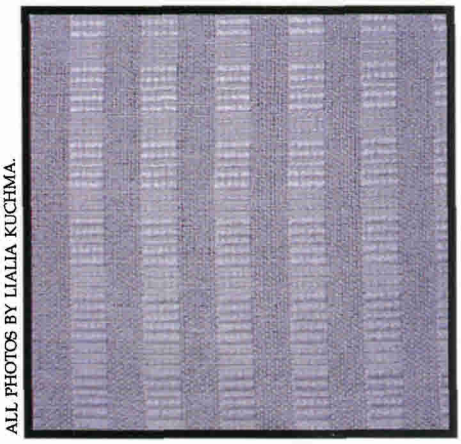
In judging, Lois Moran focused on hand craftsmanship. She feels that competitors need a better grasp of the current market, yet their designs must be fresh, not derivative. Richard Bunn also saw a need for further education on the part of competitors as he judged the design and fabric in light of its specified use. Many of the large-scale, multicolored weaves were extremely appealing visually, but were appropriate only for a very specialized fabric. Richard pointed out that different parts of the country have different needs, and he felt that the balance of the jurors was excellent in that respect. Although jurors felt that a design's color placement and balance were important, they tried to look beyond the color of the fabric, knowing that a design would be produced in several colorways.

That two of the prizewinners wove their fabrics on a jacquard loom does not imply juror bias toward this kind of loom. Though the industry has been using primarily jacquard fabrics for contract use, Richard Bunn feels that the market really needs simple, crisp fabrics with nice clean lines in two colors. A simple four-shaft weave structure is the obvious choice!

The next American Handweavers Competition is scheduled for 1994. If you would like to be on a list to receive entry information, contact Cynthia Brown, Marketing Manager, Carnegie Fabrics, 110 North Centre Ave., Rockville Centre, NY 11570. (516) 678-6770. ❖

Marilyn Murphy divides her time between the Weaving Workshop, her full-sevice retail store, and the Textile Art Center, a not-for-profit center for classes and exhibitions which she founded in 1986.

Andrew Oates, merit award.



ALL PHOTOS BY LIALIA KUCHMA.

Contract textiles are used as upholstery on furniture for seating in commercial interiors, such as offices, hotels, schools, auditoriums, and health care facilities. According to Cynthia Brown, marketing manager for Carnegie Fabrics, there are several requirements to keep in mind as you design contract textiles:

Durability—Fabrics for contract use must be durable and tightly constructed. Even though residential fabrics have no such requirement, contract textiles must pass an abrasion test. However, if you are designing for industry, your samples are not expected to be as durable as those industry produces.

Scale—In general, contract textiles have smaller repeats than residential fabrics. A small scale makes them more appropriate for a variety of uses, whether in an executive office, for task seating used throughout a company, or in a cafeteria or reception area. Generally, designs most suitable for today's furniture do not exceed pattern repeats of 4 to 5 inches. However, this should be considered a guide and not a restriction: bolder patterns have their place, such as on a sofa in an important reception area.

Fiber Content—Contract textiles use a variety of fibers including wool, cotton, silk, rayon, and polyester. The fabric's end use will influence the choice of yarn. A yarn or combination of yarns which produces strength, good hand, and beautiful color and design is the goal. Yarns which result in lower costs to the purchaser are often used, and extremely durable yarns which can be cleaned at high temperatures can be marketed advantageously.

Complexity—Weave structures from all types of looms are used, from four-shaft weaves to dobby and jacquard.

Color—In contract design, color is very important. Within a design's color range, there must be a mixture of new colors, traditional colors, and neutrals. Different industries and areas of the country use different colors. For this aspect of designing, it's best to consult with an interior designer or look at swatches of currently available fabric.

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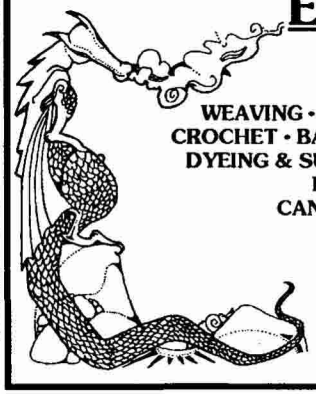

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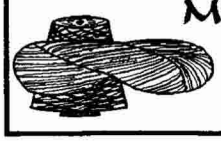

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INSTRUCTION SUPPLEMENT

General Instructions

Volume XIII, Number 5
November/December 1992

Index to Instructions

Please read the instructions thoroughly before beginning a project.

WARP & WEFT: The size, fiber, and type of each yarn are listed along with the yardage per pound. If a specific brand has been used, it is listed with color names and numbers. Amounts needed are calculated in yards, making yarn substitutions easier.

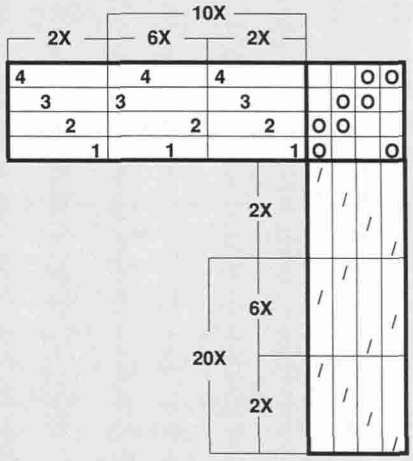
REED SUBSTITUTIONS: Maintaining the number of ends per inch is very important to obtain the same weight and hand of the project shown. Most fabrics are sleyed one or two ends per dent, but sometimes a particular dent reed is used for a certain effect or to accommodate large or textured yarns.

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

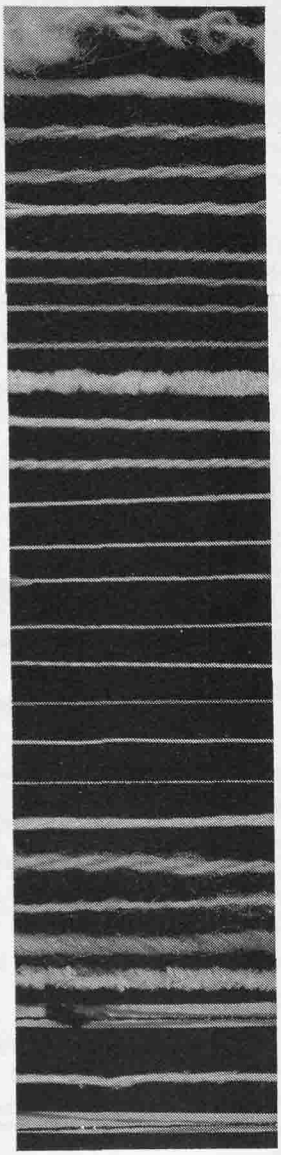
Our warp length measurements include finished length, percentage of take-up and shrinkage, and a standardized loom waste of 27". Your own loom waste may be different, according to the requirements of your loom and warping technique. To figure loom waste, measure unwoven warp at the beginning and end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

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

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



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.



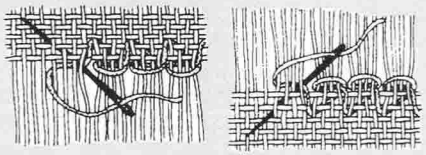
Wool loop novelty at 250 yd/lb (500 m/kg)
Single-ply sport weight wool at 1200 yd/lb (2420 m/kg)
2-ply Shetland-style wool at 2000 yd/lb 4030 (m/kg)
8/2 wool worsted at 2240 yd/lb (4510 m/kg)
Three-ply fingering wool at 2800 yd/lb (5630 m/kg)
12/2 wool worsted at 3200 yd/lb (6440 m/kg)
18/2 wool worsted at 5040 yd/lb (10,150 m/kg)
20/2 wool worsted at 5600yd/lb (11,280 m/kg)
24/2 worsted merino wool at 6720 yd/lb (13,540 m/kg)
Nm 1.8 cotton chenille at 890 yd/lb (1790 m/kg)
Ne 8/3 unmercerized cotton at 1980 yd/lb (4000 m/kg)
5/2 mercerized cotton at 2100 yd/lb (4230 m/kg)
Ne 12/2 unmercerized cotton at 4700 yd/lb (9500 m/kg)
Nm 16/2 unmercerized cotton at 6340 yd/lb (12,740 m/kg)
Ne 20/2 unmercerized cotton at 7400 yd/lb (15,000 m/kg)
20/2 mercerized cotton at 8400 yd/lb (16,920 m/kg)
2/30 silk at 7250 yd/lb (14,570 m/kg)
Three-ply silk at 9600 yd/lb (19,300 m/kg)
Tram silk at 9950 yd/lb (20,000 m/kg)
Two-ply silk at 19,000 yd/lb (3820 m/kg)
Nm 8/5 linen rug warp at 475 yd/lb (950 m/kg)
Sport-weight alpaca at 1200 yd/lb (2410 m/kg)
Mohair/wool brushed yarn at 1170 yd/lb (2350 m/kg)
Singles wool/goat hair rug yarn at 500 yd/lb (1000 m/kg)
Viscose chenille at 1300 yd/lb (2620 m/kg)
Fine viscose/acrylic novelty with colored tufts at 5400 yd/lb (10,850 m/kg)
Six-strand viscose/silk noil at 2100 yd/lb (4230 m/kg)
Variegated metallic novelty at about 15,000 yd/lb (30,210 m/kg)

times double brackets are used to show a small repeat within a larger one. *Tie-ups* are shown for rising-shed or jack looms. The small circle in the tie-up indicates that the shaft referred to *rises* when the treadle is pressed. To convert the tie-up for sinking-shed or counterbalanced looms, tie the treadles according to the *blank* squares. Countermarch looms use all the squares; the upper lamms are tied to the blank squares and the lower lamms are tied to the squares with circles.

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

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

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



Hemstitching

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

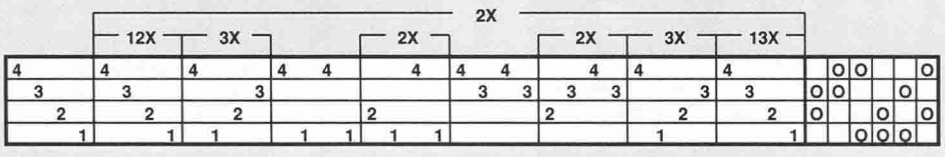
PRODUCT INFORMATION. Your local yarn shop will carry many of the yarns featured in this issue. If they don't have a particular yarn in stock, check with them about substituting similar yarns or ordering yarns for you.

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 *.

Aurora Silk/Cheryl Kolander, 5806 N. Vancouver Ave., Portland, OR 97217.
Borgs, Glimåkra Looms 'n Yarns, 1338 Ross, Petaluma, CA 94954.
Brown Sheep Company, Rt. 1, Mitchell, NE 69357.
Cotton Clouds, Rt. 2, Desert Hills #16, Safford, AZ 85546.
Eaton Yarns, PO Box 665, Tarrytown, NY 10591.
Halcyon Yarn, 12 School St., Bath, ME 04530.
***Harrisville Designs,** Harrisville, NH 03450.
***Henry's Attic,** 5 Mercury Ave., Monroe, NY 10950.
JaggerSpun, Water St., PO Box 188, Springvale, ME 04083.
***Lane Borgosesia,** RD 2, Fields Lane, North Salem, NY 10560.
On the Inca Trail, PO Box 9406, Fort Worth, TX 76147.
Schoolhouse Yarns, 25495 SE Hoffmeister Rd., Boring, OR 97009.
***Silk City Fibers,** 155 Oxford St., Paterson, NJ 07522.
Webs, PO Box 349, 18 Kellogg Ave., Amherst, MA 01004.
The Wool Gallery, 1555 Fir South, Salem, OR 97302.

CORRECTIONS

Cat Tracks Pin, January/February 1992 HANDWOVEN, pages 56 & 94:
The threading and tie-up should be:



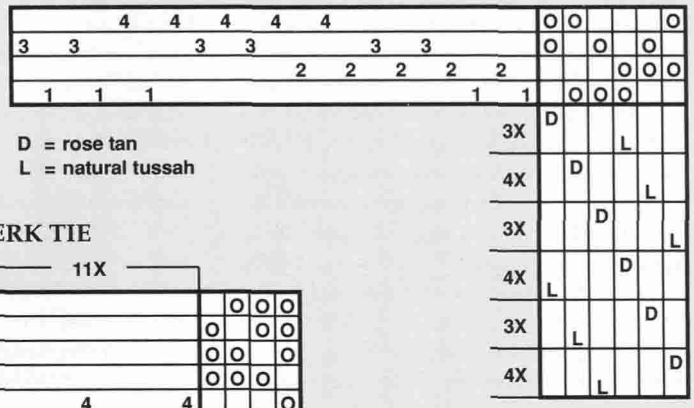
Chariot Wheels Placemats and Runner, May/June 1992 HANDWOVEN, page 90: *The threading for Block B should read:*

Classic Striped Tie

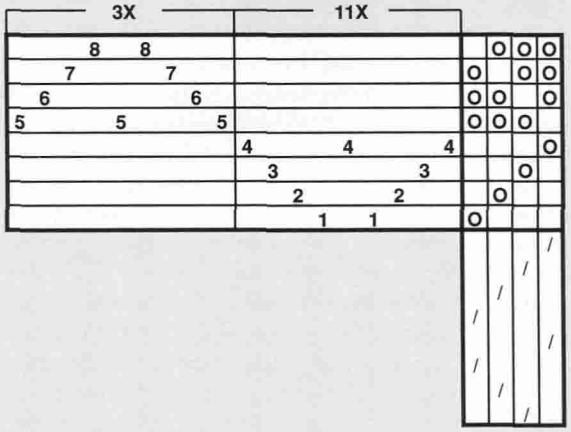
designed by Manuela Kaulitz and sewn by Inge Kaulitz, Louisville, Kentucky
page 34 ❹

PROJECT NOTES: The diagonal weave structure allows the tie to be cut on the straight grain from a narrow fabric. The weaving proceeds quickly even though two shuttles are used. I used Harriet Tidball's blanket weave from *The Handloom Weaves*.
FABRIC DESCRIPTION: Twill variation.
WARP: Two-ply silk at 19,000 yd/lb: natural.
WEFT: Three-ply silk at 9600 yd/lb: natural tussah and rose tan.
YARN SOURCES & COLORS: These yarns are from Aurora Silk. The warp is Item 174; the weft is Item 175.
E.P.I.: 36.
P.P.I.: 64.
TAKE-UP & SHRINKAGE: 9% in width and 11% in length.
WEAVING: Beat evenly to keep diagonal lines straight.
FINISHING: Soak in lukewarm water with Orvus Paste. Rinse in lukewarm water until clear, adding vinegar to the next to last rinse. Press with a damp press cloth. Cut tie on the lengthwise grain.

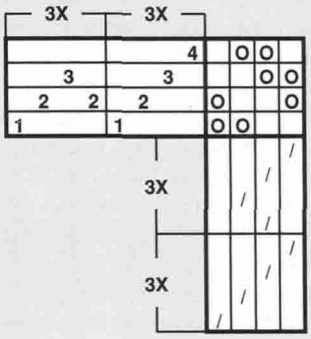
DRAFT FOR CLASSIC STRIPED TIE



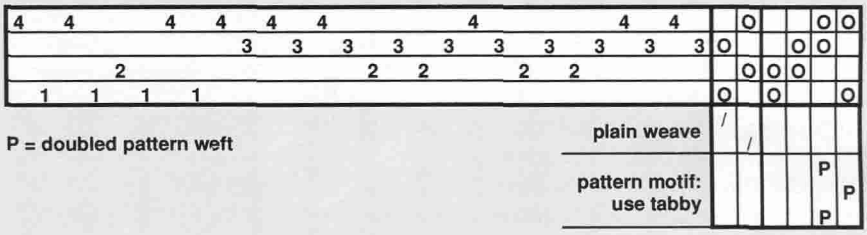
DRAFT FOR RYCKVERK TIE



TIE FROM AN ANCIENT DRAFT



DRAFT FOR TIE WITH A FESTIVE TOUCH



Ryckverk Tie

designed by Maritta Carlström Bålsta, Sweden
page 35 ❽

PROJECT NOTES: For a very special tie with a fine hand, this bias-cut tie contrasts narrow warp-faced stripes against a ground of navy weft-faced stripes.
FABRIC DESCRIPTION: Warp- and weft-faced twill variation.
WARP: Size 20/2 mercerized cotton at 8400 yd/lb: dark red.
WEFT: Tram silk at 9950 yd/lb: navy.
E.P.I.: 45, sleyed 3 per dent in a 15-dent reed.
P.P.I.: 45.
TAKE-UP & SHRINKAGE: 5% in width and 10% in length.
WEAVING: Beat carefully to keep the twill lines straight.
FINISHING: Hand wash and steam press. Cut tie on the bias grain.

Tie from an Ancient Draft

designed by Marina O'Connor East Greenwich, Rhode Island
page 35 ❹

PROJECT NOTES: This pattern has quite a history, allegedly dating from Biblical times in ancient Palestine. It was discovered by Dorothy Hulse while she was researching her weaving for the movie *The Robe*. I got this draft from Margaret Moore who had modified it a bit for the New England Weavers' Seminar's SWAPS sample exchange.
FABRIC DESCRIPTION: Twill variation.
WARP & WEFT: Size 2/24 wool worsted at 6720 yd/lb: navy for warp; burgundy for weft.
YARN SOURCES & COLORS: These yarns are from Webs.
E.P.I.: 30.
P.P.I.: 34.
TAKE-UP & SHRINKAGE: 5% in width and length.
WEAVING: Establishing a good rhythm helps make an even beat for this soft fabric.
FINISHING: Hand wash in warm water with liquid detergent and then use the spin cycle of the washing machine. Using a damp press cloth, press while damp, lay flat to dry, and press again. Cut tie on the lengthwise grain.

Tie with a Festive Touch

designed by Louise S. Sierau South Egremont, Massachusetts
page 35 ❹

PROJECT NOTES: I am a production handweaver and have just added these ties to my collection. They are mostly

plain weave with a gold thread and a few pattern rows for accent. Many overshot drafts could be used: I chose Snowballs from Marguerite P. Davison's *A Handweaver's Pattern Book.* I had the fabric professionally preshrunk and sewn by an excellent dressmaker—my daughter.

FABRIC DESCRIPTION: Plain weave with accent pattern rows.

WARP & WEFT: Size 20/2 mercerized cotton at 8400 yd/lb: royal blue for warp. Size 20/2 wool worsted at 5600 yd/lb: light, medium, and dark turquoise; 3 shades of royal blue; and navy blue for weft. Metallic novelty at about 15,000 yd/lb: gold for weft accent.

YARN SOURCES & COLORS: These yarns are from Webs.

E.P.I.: 24.

DRAFT: (on previous page).

P.P.I.: 25.

TAKE-UP & SHRINKAGE: 12% in width and 5% in length.

WEAVING: Let the fabric grow on the loom, designing widths of blue stripes as you weave. The gold novelty is a single-row accent between some of the stripes, and the pattern shots are used near the edge of a stripe.

FINISHING: Have a dry cleaner steam press the fabric to preshrink it. Cut tie on the bias grain.

"I'll Only Wear It If It Looks Good" Tie

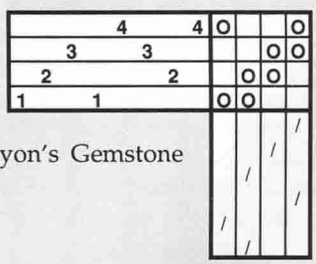
designed by Janet S. Petty
Harrison, Arkansas
page 34 ❹

PROJECT NOTES: When I mentioned weaving a tie for my conservative husband, his reply became the name of the tie—"I'll only wear it if it looks good!". It was worth all the headaches when my husband remarked "Wow, it's beautiful," on seeing the first few inches woven. I used Shadow Twill from Marguerite P. Davison's *A Handweaver's Pattern Book.*

FABRIC DESCRIPTION: Twill variation.

WARP & WEFT: Size 2/30 spun silk at 7250 yd/lb: coral.

DRAFT:



YARN SOURCES & COLORS: This is Halcyon's Gemstone Silk.

E.P.I.: 32.

P.P.I.: 32.

TAKE-UP & SHRINKAGE: 8% in width and 2% in length.

WEAVING: Beat evenly.

FINISHING: Hand wash in warm water and Orvus Paste. Add vinegar to the rinse, rinsing several times until the color stops bleeding. Press, using a press cloth. Cut tie on the lengthwise grain.

Flying Carpet Rug

designed by Rosemary Olmsted
Plattsburgh, New York
page 43 ❸

PROJECT NOTES: I designed and wove this rug in the middle of winter as an escape vehicle to faraway places—preferably tropical. I had to consult the spirit of a Wright brother about the remote possibility of my archaic vehicle's capability of taking me traveling, if not in actuality, at least in the form of a carpet; therefore I call the rug "Tell Me Orville, Will It Fly?"

The technique I chose is three-shaft Krokbragd, a weave that is structurally very sound and excellent for pedestrian traffic (though perhaps not aerodynamically correct). Krokbragd has a finely woven surface with longer floats and a simpler pattern on the reverse side. The treadling remains constant—the design is produced by introducing different colors in the weft.

FABRIC DESCRIPTION: Krokbragd.

FINISHED DIMENSIONS: 31" wide by 64" long.

WARP: Size 8/5 linen rug warp at 475 yd/lb: 550 yd natural.

WEFT: Singles wool/goat hair rug yarn at 500 yd/lb, used double: 840 yd each brighter red and duller red wound together for the background, 1430 yd maroon, 140 yd each navy and green, 70 yd violet, plus 20 yd each turquoise and gold.

YARN SOURCES & COLORS: These yarns are from Berga, available from The Wool Gallery. The weft is Hargarn, brighter red #2047, duller red #2037, maroon #2312, navy #3013, green #4554, violet #2526, turquoise #3557, gold #1055.

E.P.I.: 5, sleyed 1, 0 in a 10-dent reed. Sley the floating selvedge and first 3 ends on each side at 10 e.p.i.

WIDTH IN REED: 33½".

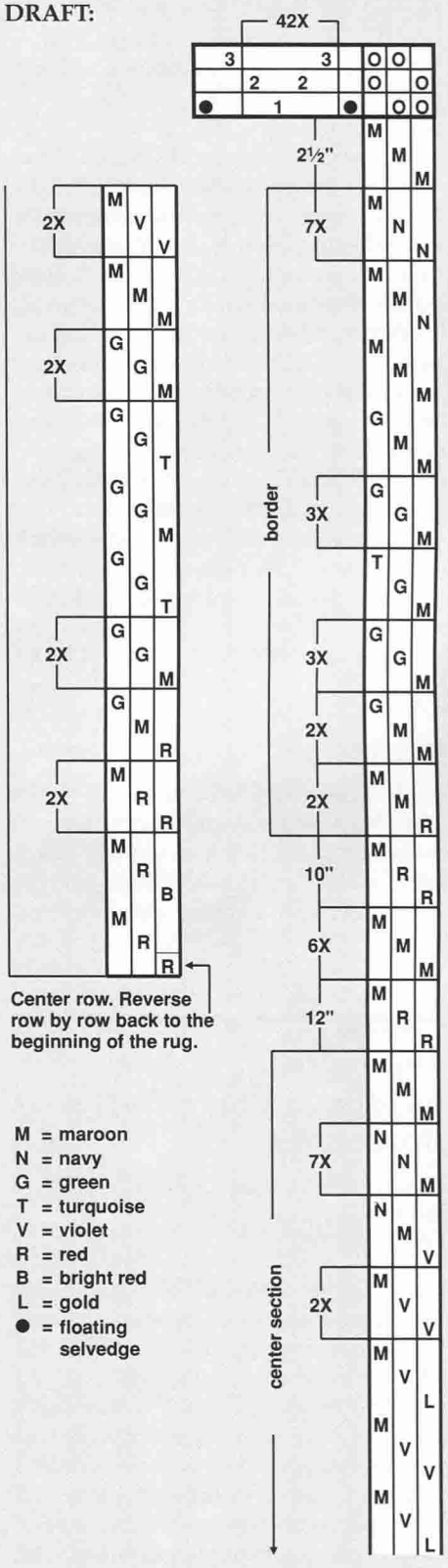
TOTAL WARP ENDS: 171, including a floating selvedge on each side.

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

P.P.I.: 24 doubled shots.

TAKE-UP & SHRINKAGE: 7% in width and 0% in length.

DRAFT:



WEAVING: Weave several rows of waste yarn to establish width and provide a firm base to beat against.

Here are some hints I find useful. Since the weft is doubled on the shuttle, use two closely related shades for a subtle color effect. Use a stretcher close to the fell for consistent edges. In solid color areas, use two shuttles for consistent edges—if you

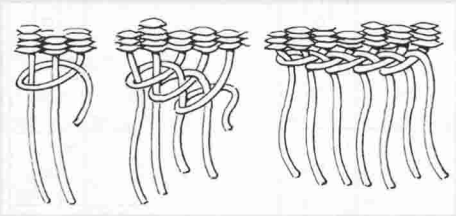
INSTRUCTION SUPPLEMENT

use only one shuttle, the edge will be thinner.

When weaving, let alternate weft colors drop behind (place shuttles on the bench) bringing the current weft over the top of the previously used shuttles. When changing colors for more than a few picks, cut off the old weft and weave back in the same shed for a few inches. Work all weft tails back into the rug with a needle held parallel to the warps.

Weave rug following treadling sequence (which is simplified slightly from the actual rug shown). End with several rows of waste yarn to hold last rows firmly.

FINISHING: Tie a row or two of Philippine edge or Damascus edge as a weft protector, removing waste yarn as you



work. Braid or twist fringes, or work warp ends back into the rug. (This rug was twined and knotted, with the warp ends left loose—an insufficient finish if the rug will be used for other than imaginary traffic.)

Top with Supplementary Warp Border

designed by Betty Linn Davenport
Richland, Washington
page 44 ❼ *RH*

PROJECT NOTES: The idea for the use of a border in this top came from a fleeting look at the costume of a Russian ice skater who was competing in the Winter Olympics. Only a small amount of yardage is needed for the supplementary warp border. Any two-ply wool with about 1200–1400 yd/lb can be used, such as Victorian 2-ply Copper #110 from Halcyon Yarn. This border would also be stunning with Victorian 2-ply Magenta #118 or Purple #120, or choose your favorite colors for the plain weave and border. The supplementary warp ends are chained and hung separately over the back of the loom with a weight. I used a 4-oz tube of yarn for the weight and safety-pinned a cord looped through the tube to a choke tie on the warp.

On the cloth beam, the supplementary warp border will build up to a greater thickness than the plain weave fabric. To compensate for the difference in thickness and keep the tension even across the warp, I inserted a layer of heavy brown paper under the plain weave fabric as it was rolled onto the cloth beam, placing it next to but not under the supplementary border.

FABRIC DESCRIPTION: Plain weave with supplementary warp border.

SIZE: Woman's large. Circumference at chest and lower edge 47". Length from shoulder 22". Sleeve length from center back 16½". Finished fabric measured 15¼" wide by 105" long.

WARP & WEFT: Size 2/12 merino wool at 3200 yd/lb: 1445 yd (1455 yd for shaft-loom weavers) dark green for warp and weft, 135 yd (145 yd for shaft-loom weavers) dark brown for warp. Fine viscose/acrylic novelty yarn with colored tufts at 5400 yd/lb: 130 yd (135 yd for shaft-loom weavers) black with multi-color tufts for warp. Sport-weight alpaca at 1200 yd/lb: 45 yd rust for supplementary warp.

YARN SOURCES & COLORS: The merino yarns are from Halcyon Yarn in dark green #33 and dark brown #6. The novelty yarn is Divé Mixer #3 from Lane Borgosesia. The alpaca is Alpaca Classica from On the Inca Trail in Red Ochre.

NOTIONS: One package Stitch and Stretch 2¼"-wide elastic pleating tape; matching green sewing thread; raglan-style shoulder pads (optional).

E.P.I.: 12 (except for supplementary warp area which is 24).

WIDTH IN REED: 17¾".

TOTAL WARP ENDS: 212 plus 10 supplementary warps.

WARP LENGTH: 3¾ yd, including take-up, shrinkage, and 18" loom waste. Shaft loom weavers should add ¼ yd.

RIGID HEDDLE THREADING: Wind the plain weave warp onto the loom and tie onto the front beam before adding the supplementary warp to the left side on top of the plain weave warp. Start in the second slot in from the left selvedge and pull one end loop through each of the next 5 slots to the right. There will be 3 plain weave warp ends on the left selvedge. Bring the loops from the back to the front and tie them to the front beam. The rest of the supplementary warp chain hangs over the back of the loom and is weighted. In the plain weave area, I gave the fabric a livlier look by threading in slightly random order from the Warp Color Order, switching brown and green ends one or two places.

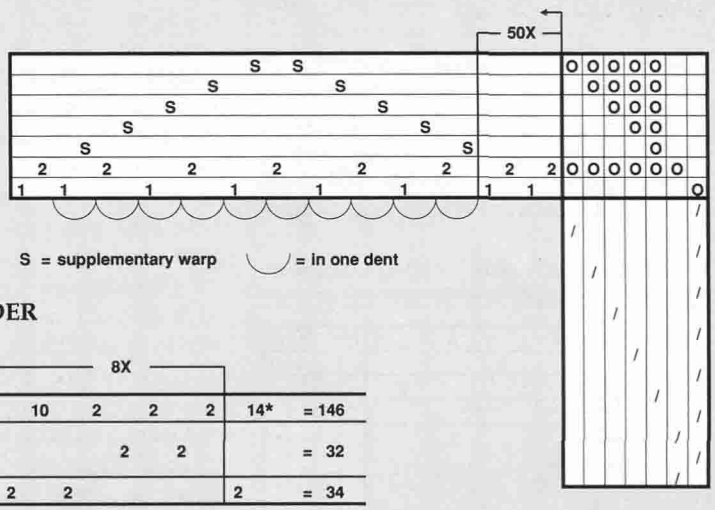
P.P.I.: 12.

TAKE-UP & SHRINKAGE: 14% in width and 10% in length.

WEAVING: Follow the threading order in the draft; in the plain weave area, thread the colors in slightly random order. The plain weave fabric is an open sett and takes a light touch to maintain an even beat at 12 p.p.i. One repeat of the supplementary warp pattern measures 1 3/16", three repeats measure 3½".

RIGID HEDDLE WEAVING: Instead of using pick-up sticks to make the float pattern, I cut five 1" × 6" strips from cardstock (thinner and lighter weight than cardboard). Place heddle in the down shed position. Lift up and separate the supplementary warp from the plain weave warp. Insert a cardstock strip under the center two supplementary warp ends and label the strip #1. Insert a second strip

DRAFT



WARP COLOR ORDER

		8X					
dark green	4	10	2	2	2	14*	= 146
novelty slub/dark green stranded together				2	2		= 32
dark brown		2	2			2	= 34

*sley and thread supplementary warp along with these warps.

under the center four supplementary warp ends and label it #2, a third strip under the center six warp ends, a fourth strip under the center eight warp ends, and a fifth strip under all the supplementary warp ends. The five strips stack up on top of each other. Since the supplementary warp ends which pass through the same slot tend to cross, check that they are in correct order so that the diagonal lines will be definite.

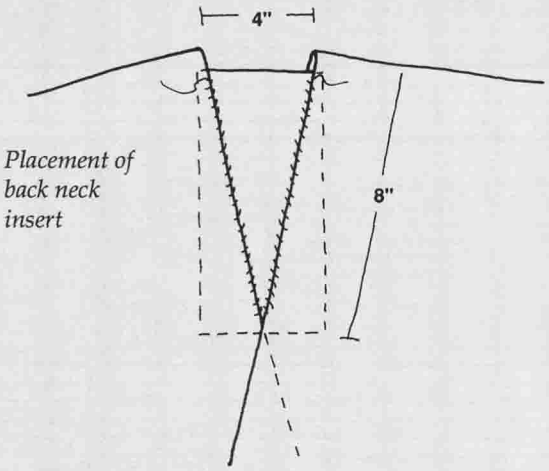
The weaving sequence is:
1. Down shed.
2. Up shed with strip #1 forward behind the heddle.
3. Down shed.
4. Up shed with strip #2 forward behind the heddle (each strip slides under the previous one).
5. Down shed.
6. Up shed with strip #3 forward behind the heddle.
7. Down shed.
8. Up shed with strip #4 forward behind the heddle.
9. Down shed.
10. Up shed with strip #5 forward behind the heddle.
11. Down shed.
12. Up shed (push all 5 strips back to the back beam).
13. Down shed.
14. Up shed.

Repeat.

FINISHING: Machine stitch the ends. Hand wash in cool water and detergent. Extract excess water by rolling the fabric in a towel or using the spin cycle of the washer. Smooth out on a flat surface to dry. Steam press.

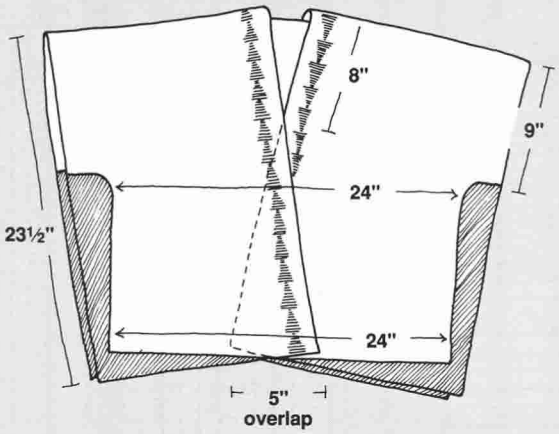
ASSEMBLY: Cut two 47" lengths (you will also need a 10" length for the neck insert in the back) and finish the cut edges. Fold each piece in half crosswise and mark the shoulder line. (Fuller-busted figures may need 1" or more length in the front.) Mark the depth of the neckline on the border edges 8" down from the shoulder fold on both back and front. Mark the depth of the armhole on the plain edges 9" down from the shoulder fold. Join the border edges at the 8" mark on the back and overlap the lower edges 5" to create a shoulder slope. By hand, slip stitch the overlap closed along both selvedge edges.

Cut a 6" by 10" piece for the back neck insert. Finish one of the narrow edges by turning under a 1" hem for the top of the back neckline. With the back bodice right side up, center the insert under the open



Placement of back neck insert

Construction diagram



V-space with the hemmed edge ½" below the shoulder line. The shoulder marks at the selvedges should be 4" apart and the top of the insert should measure 3½". Hand stitch the border selvedge edges to the insert. Trim off the excess insert fabric leaving a 1" seam allowance. Finish the raw edges of the seam allowance and hand stitch in place.

Match the front border edges at the 8" mark, overlap the lower edge 5", and secure the overlap with hand stitching. Fold the top in half at the shoulder line, right sides together. Match the armhole marks, sew the side seams as illustrated, trim excess fabric, and finish edges.

Try the top on. Tie a cord or length of elastic around your waist and adjust the top for desired blousing. Mark the waistline along the cord with chalk or basting thread. Remove the top and pin the top edge of the elastic pleating tape along the marked waistline. Stitch on all the blue lines of the pleating tape except the bottom one. Mark 1" below the bottom of the elastic; trim excess fabric and finish the edge. Tuck the edge underneath the elastic band and stitch on the final blue line to secure the hem. Draw up the elastic cords to fit. Insert shoulder pads if desired.

Bordered Tablecloth and Napkins

designed by Sharon Alderman
Salt Lake City, Utah
page 47

PROJECT NOTES: The colors in this set are soft ones. I wanted to use a structure which would enhance the softness of the colors by blending them in places while allowing each to show nearly unbroken in other areas. This interrupted twill threading and treadling does the job. I chose cotton for its easy laundering. This 16/2 cotton is unmercerized but has a good twist ensuring strength in the warp. I had no trouble with broken ends. I set the tablecloth at 32 e.p.i. to make it soft and drapable. I wanted the napkins to be crisper and to have a slightly smaller pattern; setting the cloth at 36 e.p.i. accomplished both goals.

FABRIC DESCRIPTION: Interrupted twill.

Tablecloth ❽ ❹

FINISHED DIMENSIONS: 40" wide by 68" long, including a ½" hem on each end.

WARP & WEFT: Size 16/2 unmercerized cotton at 6340 yd/lb: 4750 yd coral for the warp and 3690 yd gray for the weft. Cotton sewing thread: 50 yd gray for hem weft.

YARN SOURCES & COLORS: This is Borgs 16/2 unmercerized cotton available from Glimåkra Looms 'n Yarns in colors coral #261 and gray #263.

NOTIONS: Matching gray cotton sewing thread.

E.P.I.: 32.

WIDTH IN REED: 47".

TOTAL WARP ENDS: 1501 for 8-shaft; 1505 for 4-shaft.

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

DRAFT:

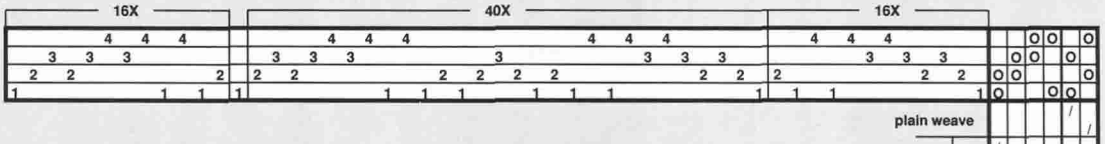
P.P.I.: 32.

TAKE-UP & SHRINKAGE: 14% in width and 10% in length.

WEAVING: Both threading and weaving this pattern requires concentration. In time, a sense of the rhythm of the threading and treadling develop, but I still stopped and double checked each section in the threading and kept a close watch on the pattern as the weaving progressed.

Begin and end with ½" woven with sewing thread in the nearest treadling to plain weave—lifting shafts 1, 3, 5, 7 against 2, 4, 6, 8. Then follow the treadling order for the body of the cloth.

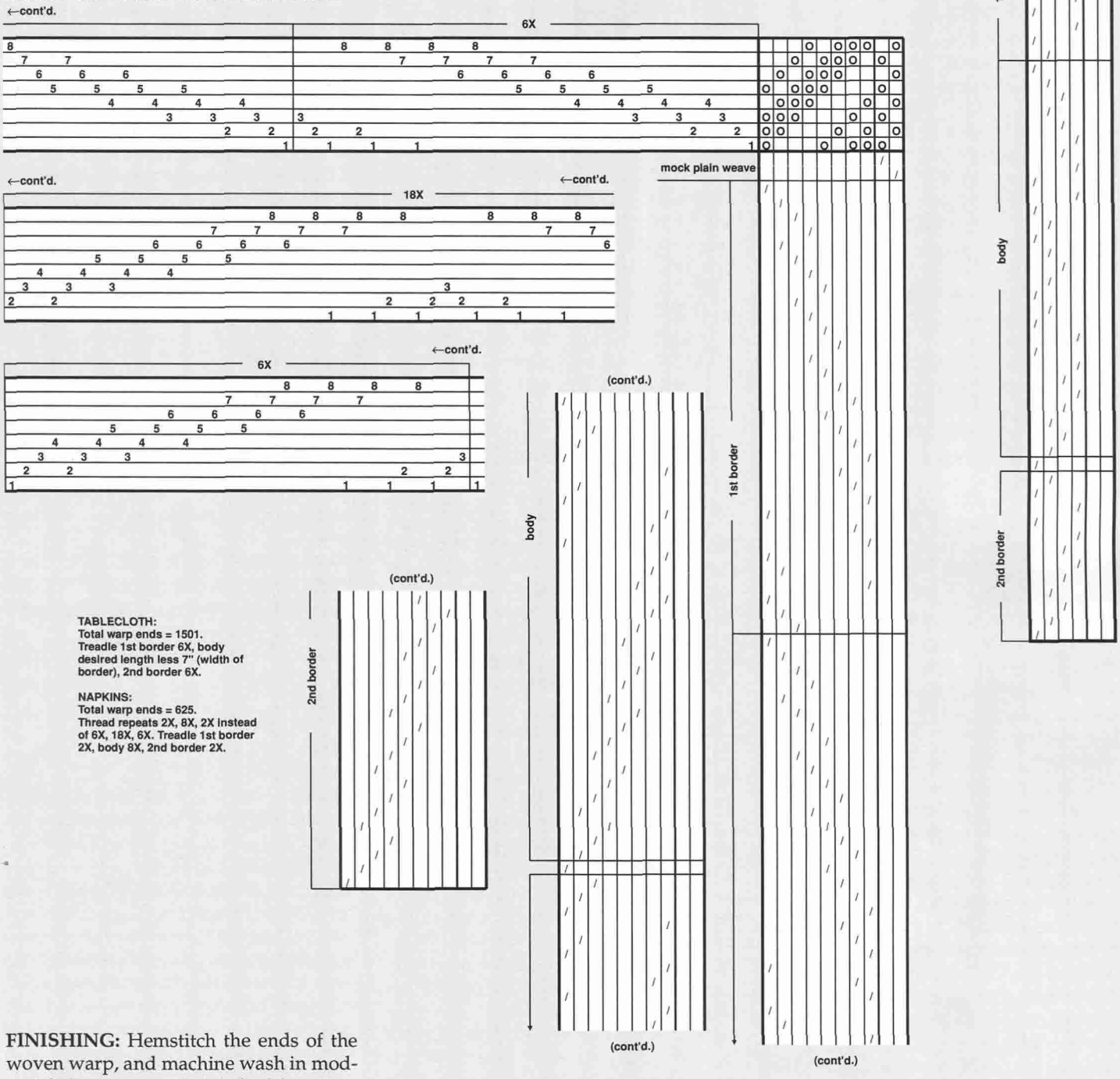
DRAFT FOR 4-SHAFT TABLECLOTH



TABLECLOTH:
Total warp ends = 1505.
Thread as shown. Treadle 1st border 16X, body desired length less 7" (width of border), 2nd border 16X.

NAPKINS:
Total warp ends = 629.
Thread repeats 4X, 19X, 4X instead of 16X, 40X, 16X.
Treadle 1st border 4X, body 19X, 2nd border 4X.

DRAFT FOR 8-SHAFT TABLECLOTH



TABLECLOTH:
Total warp ends = 1501.
Treadle 1st border 6X, body desired length less 7" (width of border), 2nd border 6X.

NAPKINS:
Total warp ends = 625.
Thread repeats 2X, 8X, 2X instead of 6X, 18X, 6X. Treadle 1st border 2X, body 8X, 2nd border 2X.

FINISHING: Hemstitch the ends of the woven warp, and machine wash in moderately hot water to shrink the fabric. Iron the cloth dry before hemming.

ASSEMBLY: Serge the raw edges. Turn under the hem so none of the sewing thread area shows and slip stitch in place by hand.

Napkins

FINISHED DIMENSIONS: Six napkins—each 14½" square, including a ½" hem on each end.
WARP & WEFT: Size 16/2 unmercerized cotton at 6340 yd/lb: 2650 yd coral for the warp and 2075 yd gray for the weft. Cotton sewing thread: 120 yd gray for hem weft.
YARN SOURCES & COLORS: This is Borgs 16/2 unmercerized cotton available from Glimåkra Looms 'n Yarns in colors coral #261 and gray #263.
NOTIONS: Matching gray cotton sewing thread.
E.P.I.: 36.
WIDTH IN REED: 17⅜".
TOTAL WARP ENDS: 625 for 8-shaft; 629 for 4-shaft.
WARP LENGTH: 4 yd, including take-up, shrinkage, and 27" loom waste.
DRAFT: See draft for Tablecloth.
P.P.I.: 36.
TAKE-UP & SHRINKAGE: 16% in width and 10% in length.
WEAVING: Same as the Tablecloth.
FINISHING: Same as the Tablecloth.
ASSEMBLY: Same as the Tablecloth, except machine stitch the hems for durability.

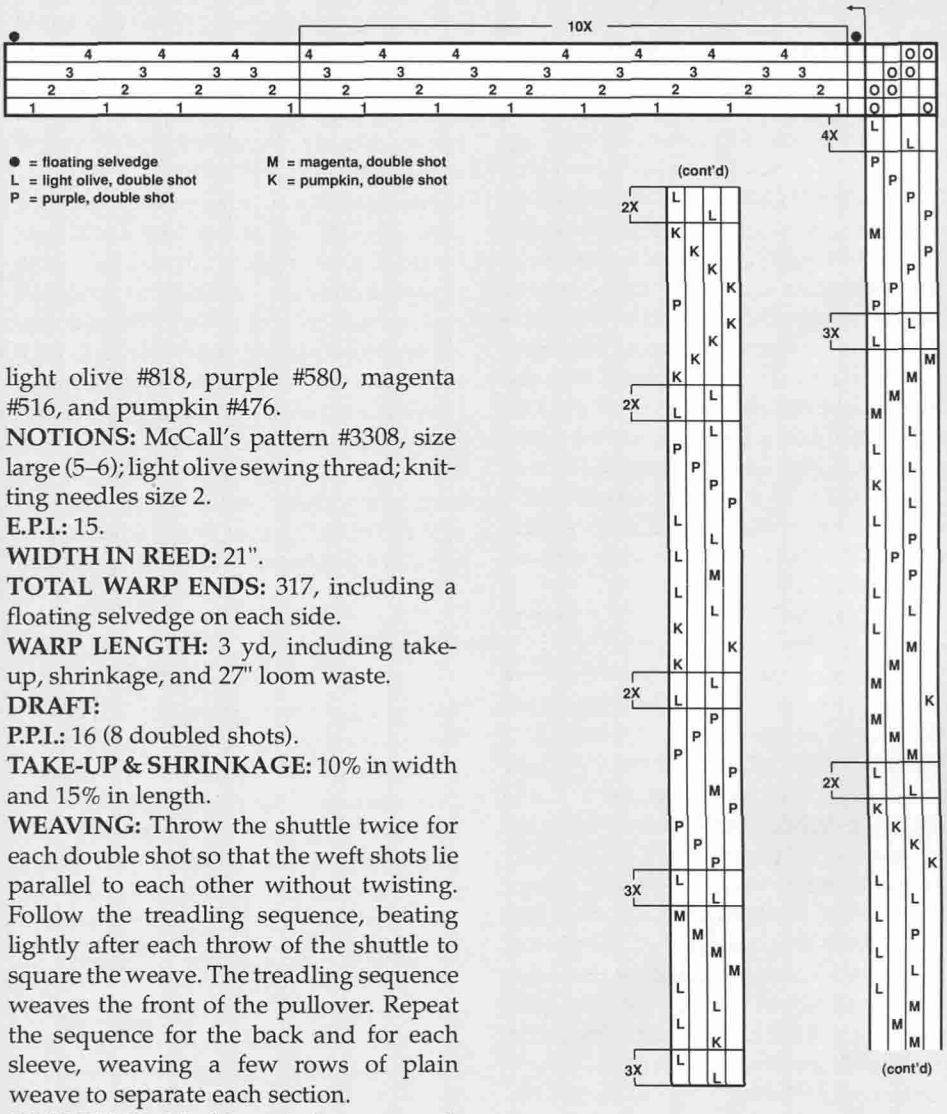
Chunky Cotton Child's Pullover

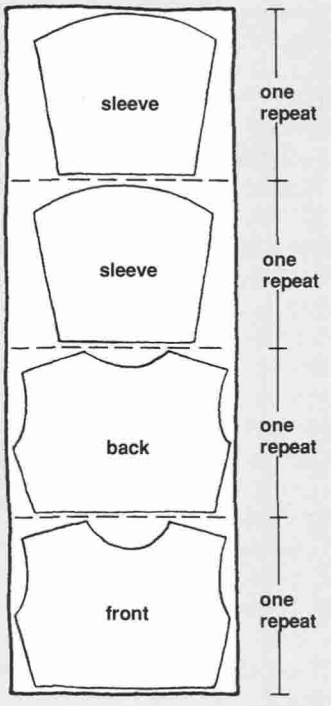
designed by Janice Jones
Bradford, Maine
page 48

PROJECT NOTES: Here's a soft cotton pullover with a colorful stripe pattern to invite a weaver's sense of play. I chose to show the twill patterns against a background of basket weave for a pleasingly chunky look. The ribbing which finishes the edges can be knit by hand or by machine. For carefree maintenance, machine wash and dry.
FABRIC DESCRIPTION: Twill and basket weave.
SIZE: Child's size large (5–6). Circumference at chest 30". Length from shoulder 15". Sleeve length from center back 20".
WARP & WEFT: Size 8/3 unmercerized soft-plied cotton at 1980 yd/lb: 1580 yd light olive for warp and knitted ribbing; 140 yd purple, 110 yd magenta, and 100 yd pumpkin for weft.
YARN SOURCES & COLORS: This is Helmi Vuorelma's Pilvi, available from Schoolhouse Yarns and Eaton Yarns in light olive #818, purple #580, magenta #516, and pumpkin #476.
NOTIONS: McCall's pattern #3308, size large (5–6); light olive sewing thread; knitting needles size 2.
E.P.I.: 15.
WIDTH IN REED: 21".
TOTAL WARP ENDS: 317, including a floating selvedge on each side.
WARP LENGTH: 3 yd, including take-up, shrinkage, and 27" loom waste.
DRAFT:
P.P.I.: 16 (8 doubled shots).
TAKE-UP & SHRINKAGE: 10% in width and 15% in length.
WEAVING: Throw the shuttle twice for each double shot so that the weft shots lie parallel to each other without twisting. Follow the treadling sequence, beating lightly after each throw of the shuttle to square the weave. The treadling sequence weaves the front of the pullover. Repeat the sequence for the back and for each sleeve, weaving a few rows of plain weave to separate each section.
FINISHING: Machine stitch across each end of the fabric and between each section. Machine wash and dry on gentle cycles. Press with a warm iron.
ASSEMBLY: Using two strands of light olive, hand knit the ribbing at a gauge of 6 stitches and 10 rows per inch as follows. For each cuff, cast on 20 stitches; K1, P1 each row for 20 rows; cast off in K1, P1. For the neckband, cast on 92 stitches; K1, P1 for 12 rows; cast off in K1, P1. For the bottom band, cast on 150 stitches; K1, P1 for 22 rows; cast off in K1, P1.

Cut the sweater sections of woven fabric apart. Outline the pattern pieces on the fabric with chalk, machine stitch on the chalk line, and then cut out each piece. Follow the pattern instructions, using hand-knit ribbing in place of folded purchased ribbing. After stitching the ribbing to the pullover, trim the seam allowance of the pullover and cover it with the seam allowance of the ribbing, stitching the edge of the ribbing to the pullover by hand or machine.

DRAFT FOR CHUNKY COTTON CHILD'S PULLOVER





Cutting Diagram

INSTRUCTION SUPPLEMENT

Flame-Bordered Coat in Moorman Technique

designed by Louise Bradley
Boulder, Colorado
page 49

PROJECT NOTES: This black wool coat is embellished at shoulder, collar, and hem with space-dyed novelty yarns. A Theo Moorman threading on one side of the warp allows the decorative yarns to be inlaid in an irregular fashion without distorting the background fabric. Both the inlay yarns and the extra warp ends in those areas add a thickness to the fabric which is useful as extra insulation over the shoulders of a winter coat. The 12"-wide Moorman border also gives added weight to the bottom of the garment, eliminating the need for a hem.

FABRIC DESCRIPTION: Plain weave with edge stripe of Moorman inlay.

SIZE: Women's small/medium. Circumference at chest 42". Length from shoulder 45". Sleeve length from center back 31". Shoulder width 16". Finished fabric before cutting measured 33" × 5 yd.

WARP & WEFT: Main Fabric—Single-ply sport-weight wool at 1200 yd/lb: 5200 yd black. **Inlay Warp**—3-ply fingering-weight wool at 2800 yd/lb: 320 yd black. **Inlay Weft**—6-strand Viscose/silk blend at 2100 yd/lb: 360 yd space-dyed shades of rose and brown, used doubled.

YARN SOURCES & COLORS: The main fabric yarn is Brown Sheep Company's Top of the Lamb #2 in Onyx #210, and the inlay warp is their Nature Spun fingering-weight in Pepper #601. The inlay weft is Variegated Contessa in LaTraviata #38 from Silk City Fibers.

NOTIONS: Black sewing thread; 2 yd black twill tape; 1 yd mid-weight interfacing (I used a woven fusible); one 1½" black button; ½ yd black wool gabardine for pockets and shoulder interlining; 4½ yd 45"-wide lining fabric; optional raglan shoulder pads.

E.P.I.: 10 for the plain weave main fabric. See Draft for denting of the inlay area.

WIDTH IN REED: 40".

WARP COLOR ORDER: (on next page).

TOTAL WARP ENDS: 446 (400 main-fabric warp, 46 inlay warp).

WARP LENGTH: 6½ yd, including take-up, shrinkage, and 27" loom waste.

DRAFT: (on next page).

P.P.I.: 10 for the main fabric, 4½ for the inlay weft.

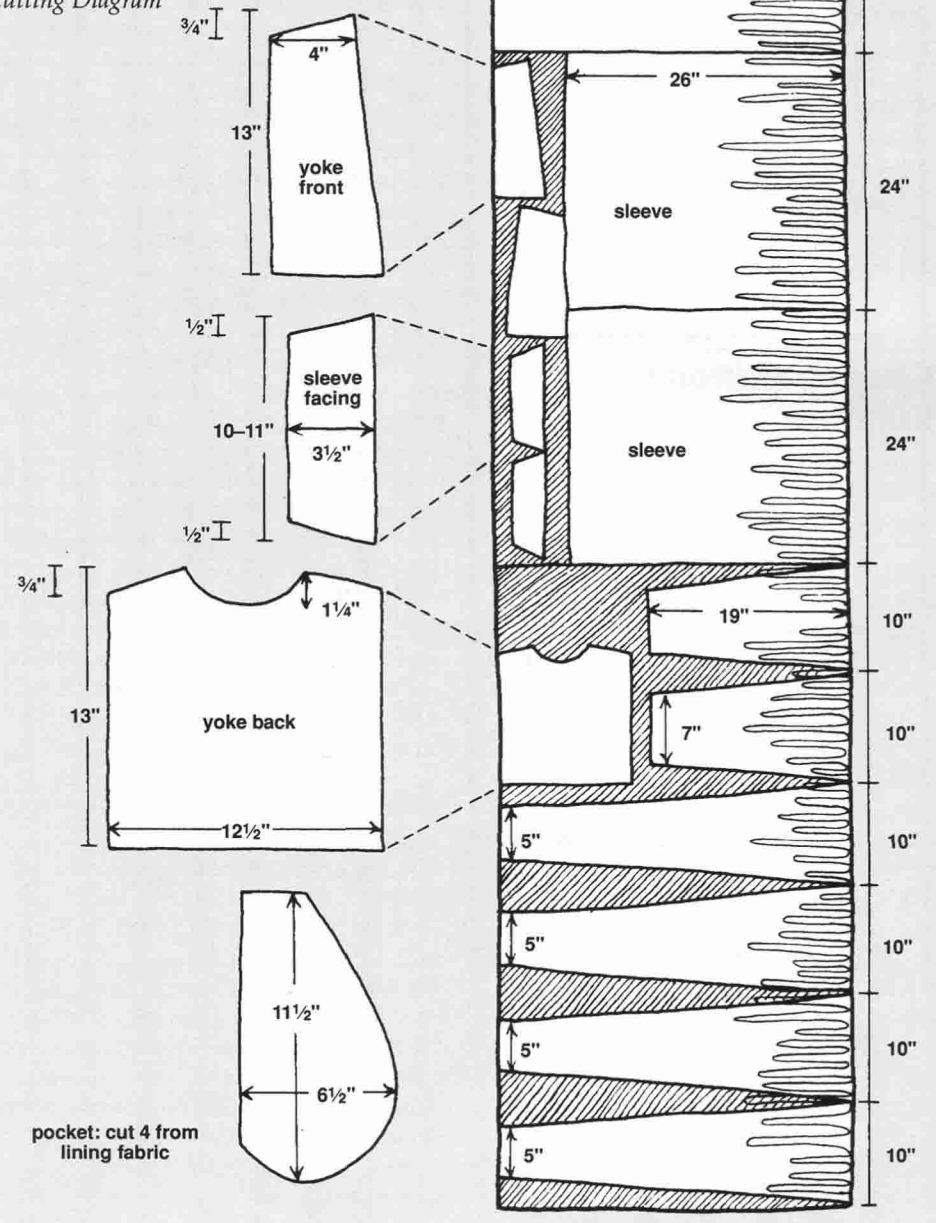
TAKE-UP & SHRINKAGE: 16% in width and length.

WEAVING: Weave 18" plain weave for the front bands. Then weave the rest of the warp with an irregular, flame-like inlaid border on the right-hand edge of the fabric, varying the length of the flames randomly from 1" to 12". Take pains with the border selvedge because it will be visible at the shoulders and hem.

FINISHING: Secure the ends of the fabric with several rows of machine stitching or by serging. Machine wash and rinse with care and constant attention to avoid excess shrinkage and fulling. Fill the machine before placing the fabric in it. Agitate only a few seconds at a time, stopping to measure the width of the fabric frequently, because the finished width will determine the length of the coat. Line dry until barely damp, steam press.

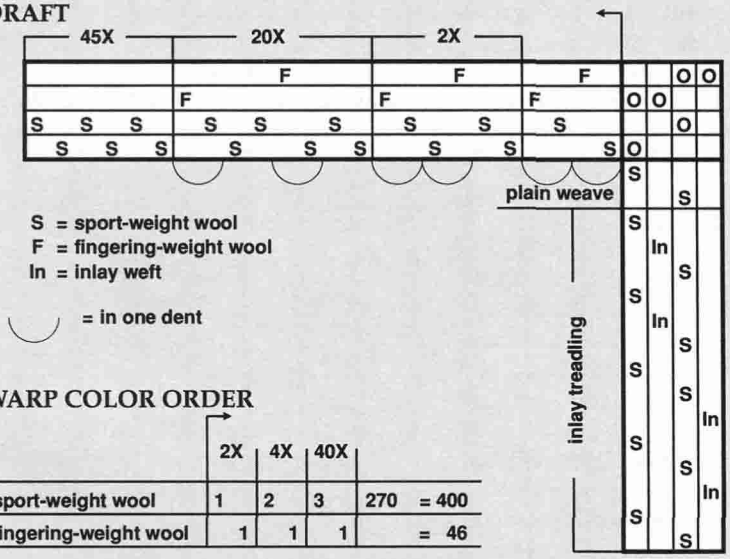
ASSEMBLY: Cut coat fabric according to the Cutting Diagram. For extra warmth

Cutting Diagram



FLAME-BORDERED COAT:

DRAFT



WARP COLOR ORDER

	2X	4X	40X	
sport-weight wool	1	2	3	270 = 400
fingering-weight wool	1	1	1	= 46

on cold winter days, cut a shoulder interlining from the wool gabardine. Cut this like the yoke pieces except shorten it to fall only 4" below the shoulder seams and widen it to extend 4" beyond the edge of the yoke out over the shoulders. Cut four pocket pieces from the gabardine.

From the lining fabric, cut a full lining to match the main coat pieces, except 2" shorter. Also, make the back yoke 2" wider than the yoke of the main fabric. No collar, front band, sleeve facings, or pocket pieces are needed for the lining.

Interface the front and back yoke pieces, the collar pieces, and the front band or collar extension pieces. Sew the pocket pieces to the fronts and front gores 8" below the top with a ⅜" seam. All main seams are ¾" wide. Steam press after each step.

Join all remaining skirt pieces. Seam yoke fronts and back together at the shoulders. Sew the sleeve pieces to the yoke with an overlap seam so the selvedges of the decorative border are visible. Machine baste twill tape to the inside of this seam and out 7" onto the sleeve pieces to reinforce the underarm area.

Pin and sew the skirt to the yokes, extending the skirt 4½" onto the sleeves. Fold the excess fabric of the skirt into wide, center-facing, unpressed pleats at or close to where the yoke piece joins the sleeve to achieve the look you desire.

Sew the sleeve seams, tapering toward the wrist by gradually increasing the seam allowance to 3" and sewing through the twill tape at the underarms. At the wrist, make three tucks, 3" long and wide enough to narrow the sleeve to your wrist dimensions. Face the bottom of the sleeve with a piece of the handwoven fabric cut to the same dimensions.

Join the collar and front band pieces leaving a gap in the right front seam for a buttonhole just below the yoke seam. With right sides together, sew collar and band pieces to coat front and neckline. Turn collar and band in half lengthwise, and "stitch in the ditch" to secure.

Place shoulder pads in the garment, if you wish. Sew together the lining pieces and hand stitch the lining in place, making a small pleat at the center back with the extra yoke fabric. Hand hem and tack the lining to the coat seam allowances near the bottom of the garment. Sew on button to match buttonhole placement.

Fabrics for Interiors #19

designed by Constance LaLena
Grand Junction Colorado
page 53

Fabric #1: Pillowcase Fabric ❹

PROJECT NOTES: This fine cotton makes a smooth fabric for resting your head. The striped warp of brown and dark red is woven with black. Denting the reed at four ends per dent makes subtle black lines within each stripe which will gradually disappear with continued washing. The honeycomb border has long floats on the reverse side—weave the honeycomb near the end of the pillowcase where the floats will be covered by the hem. See the article for planning the width and length of the pillowcase.

FABRIC DESCRIPTION: Plain weave with honeycomb border.

WARP & WEFT: Ne 20/2 unmercerized cotton at 7400 yd/lb: brown and dark red for warp; black for weft. Cotton chenille at 885 yd/lb: brown, dark red, black for border weft.

YARN SOURCES & COLORS: These are Helmi Vuorelma yarns available from Schoolhouse Yarns and Eaton Yarns. The 20/2 is Pouta in color numbers brown #335, dark red #466, black #97. The chenille color numbers are brown #392, dark red #490, black #97.

E.P.I.: 32. In an 8-dent reed, sley 4 per dent, except for the last two dents on each edge which are sleyed 2 per dent to allow the weft to pack evenly.

WARP COLOR ORDER:

		repeat			
dark red 20/2		4	12	16	16
brown 20/2	16	16	12	4	

DRAFT: (on next page).

P.P.I.: 32.

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

WEAVING: Weave in plain weave placing chenille honeycomb border as desired. Be sure to maintain an even beat—every streak shows with this black weft.

FINISHING: Machine wash for 10 minutes in warm water with mild pure soap. Rinse well. Tumble dry until damp. Press on the wrong side with a hot dry iron until dry.

Fabric #2: Cover for Duvet or Comforter ❷ ❹

PROJECT NOTES: This fabric is light enough not to compress the down in a comforter or duvet. Texture is added to the warp with a heavier thread, and the dark color is relieved with a mustard gold accent. Denting the reed at four ends per dent makes subtle black lines within each stripe which will gradually disappear with continued washing.

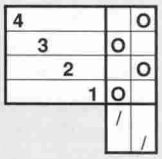
FABRIC DESCRIPTION: Plain weave with heavy warp accent threads.

WARP & WEFT: Ne 20/2 unmercerized cotton at 7400 yd/lb: brown and dark red for warp; black for weft. Ne 8/3 unmercerized cotton at 1980 yd/lb: brown, dark red, and gold for warp.

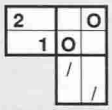
YARN SOURCES & COLORS: These are Helmi Vuorelma yarns available from Schoolhouse Yarns and Eaton Yarns. The 20/2 is Pouta in color numbers brown #335, dark red #466, black #97. The 8/3 is Pilvi in color numbers brown #392, dark

INSTRUCTION SUPPLEMENT

red #490, gold #195.
E.P.I.: 32. In an 8-dent reed, sley 4 per dent, except sley the 8/3 at 2 per dent and sley the last two dents on each edge 2 per dent to allow the weft to pack evenly.
WARP COLOR ORDER: below.
DRAFT:



P.P.I.: 32.
TAKE-UP & SHRINKAGE: 12% in width and length.
WEAVING: Use 20/2 black for weft; beat evenly.



FINISHING: Machine wash for 10 minutes in warm water with mild pure soap. Rinse well. Tumble dry until damp. Press on the wrong side with a hot dry iron until dry.

Fabric #3: Accent Fabric ❹

PROJECT NOTES: This versatile fabric can be used for pillow shams, draperies, dust ruffles, or upholstery. The summer & winter in chenille adds blocks of texture to the border.
FABRIC DESCRIPTION: Plain weave with polychrome summer & winter border.
WARP & WEFT: Ne 12/2 unmercerized cotton at 4700 yd/lb: brown and dark red for warp; black for weft. Cotton chenille at 890 yd/lb: brown, red, black for weft.
YARN SOURCES & COLORS: These are Helmi Vuorelma yarns available from Schoolhouse Yarns and Eaton Yarns. The 12/2 is Tuuli in color numbers brown #335, dark red #466, black #97. The chenille color numbers are brown #392, red #490, and black #97.
E.P.I.: 20.
WARP COLOR ORDER:

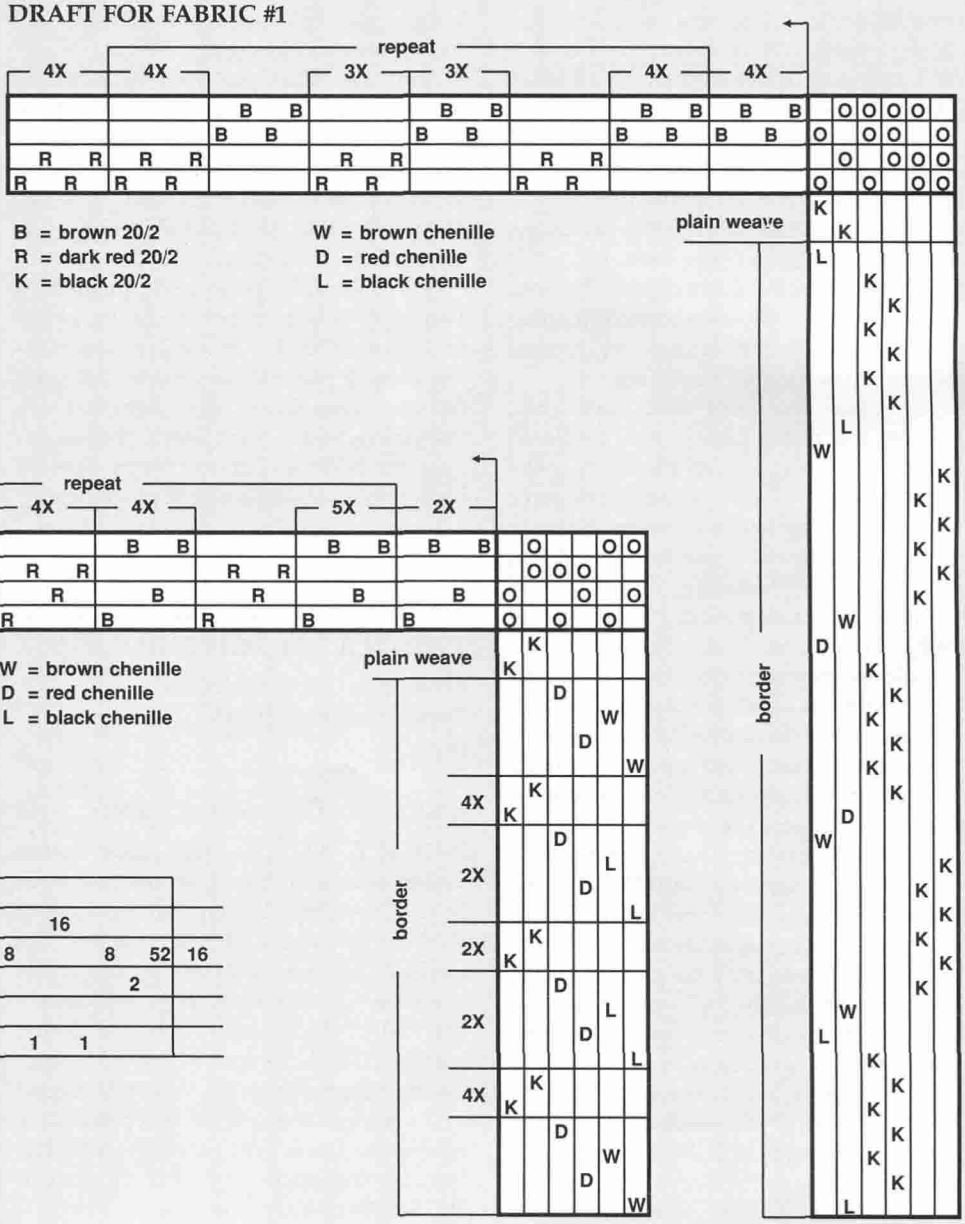
		repeat			
dark red 12/2		4	16	20	8
brown 12/2	8	20	16	4	

DRAFT: below.
P.P.I.: 20.
TAKE-UP & SHRINKAGE: 15% in width and length.
WEAVING: Maintain an even beat. For the polychrome summer & winter border, alternate two colors of chenille as shown (do not use tabby between these rows).
FINISHING: Machine wash for 10 minutes in warm water with mild pure soap. Rinse well. Tumble dry until damp. Press on the wrong side with a hot dry iron until dry.

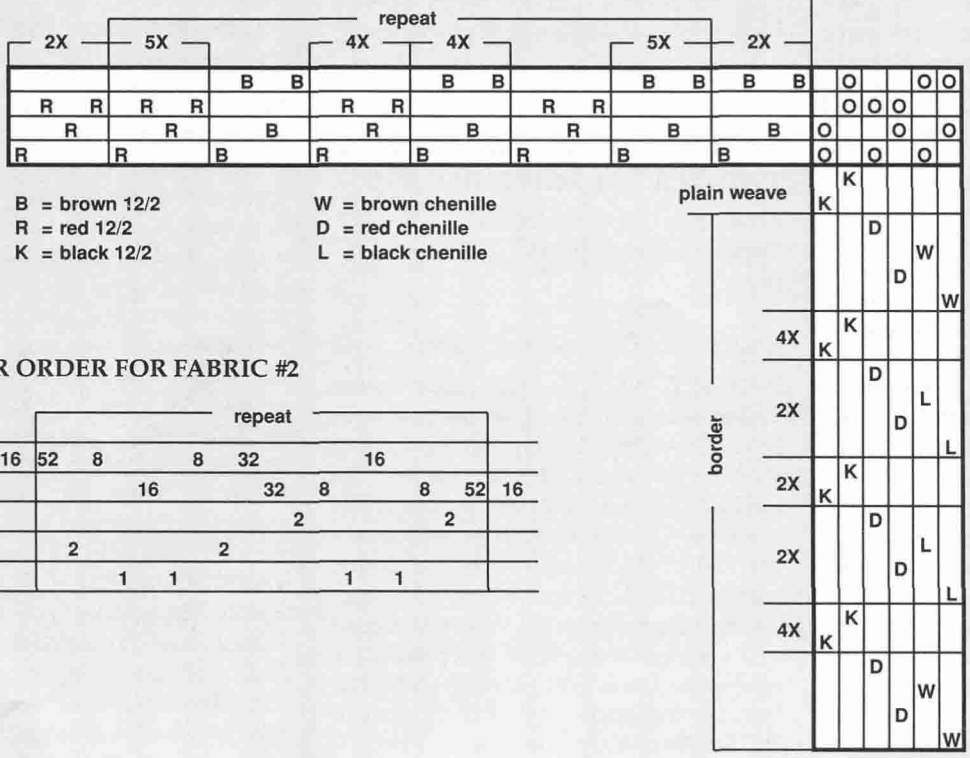
Fabric #4: Upholstery ❹

PROJECT NOTES: Traditional summer & winter blocks provide a welcome contrast to the stripes of the other fabrics. This thick fabric is just right for upholstery or pillows, or even a light rug or mat.
FABRIC DESCRIPTION: Summer & winter.
WARP & WEFT: Ne 12/2 unmercerized cotton at 4700 yd/lb: brown and dark red for warp; black for tabby weft. Cotton chenille at 890 yd/lb: brown, red, black

DRAFT FOR FABRIC #1



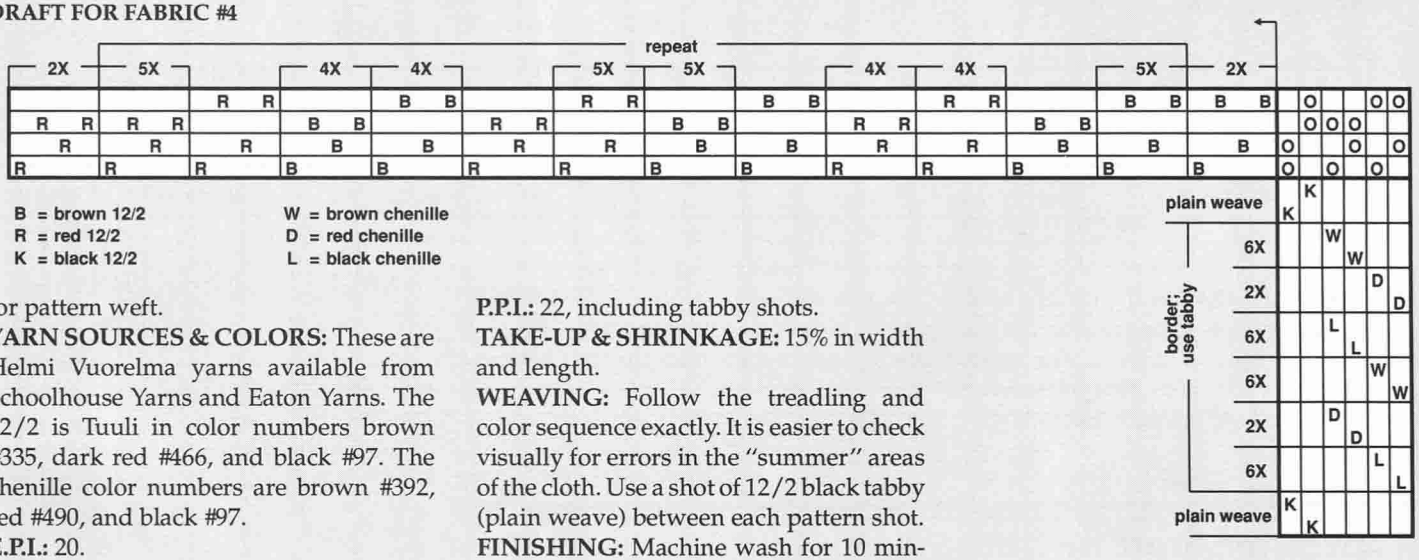
DRAFT FOR FABRIC #3



WARP COLOR ORDER FOR FABRIC #2

		repeat															
dark red 20/2	16	52		8			8	32			16						
brown 20/2					16				32	8				8	52	16	
dark red 8/3									2					2			
brown 8/3			2				2										
gold 8/3				1	1					1	1						

DRAFT FOR FABRIC #4



for pattern weft.

YARN SOURCES & COLORS: These are Helmi Vuorelma yarns available from Schoolhouse Yarns and Eaton Yarns. The 12/2 is Tuuli in color numbers brown #335, dark red #466, and black #97. The chenille color numbers are brown #392, red #490, and black #97.

E.P.I.: 20.

WARP COLOR ORDER:

		repeat			
brown 12/2	8	24	24	32	
dark red 12/2		32	24	24	8

P.P.I.: 22, including tabby shots.

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

WEAVING: Follow the treadling and color sequence exactly. It is easier to check visually for errors in the "summer" areas of the cloth. Use a shot of 12/2 black tabby (plain weave) between each pattern shot.

FINISHING: Machine wash for 10 minutes in warm water with mild pure soap. Rinse well. Tumble dry until damp. Press on the wrong side with a hot dry iron until dry.

INSTRUCTION SUPPLEMENT

Overshot Bordered Runner

designed by Jean Scorgie, and woven with help of Daniel Scorgie, Fort Collins, Colorado

page 50

PROJECT NOTES: Soft shades of peach and toast pearl cotton form the background for this runner with its easy inlaid border woven with the help of my nephew, Daniel. The threading is an overshot draft called "No Name One" from Margaret Sheppard's monograph *Patterns—MSS (Miniatures)*. While tabby rows of peach are woven the full width of the piece, butterflies of chenille are used to inlay overshot pattern rows around the edge of the central area. The inlay is easy and rhythmic, guided by the edge of the toast-colored border. On each end, a hem as deep as the toast border makes the runner reversible.

FABRIC DESCRIPTION: Plain weave with inlaid overshot.

FINISHED DIMENSIONS: 11¾" wide by 21" long including a 1" hem at each end.

WARP & WEFT: Size 5/2 mercerized cotton at 2100 yd/lb: 485 yd peach and 135 yd toast for warp and weft. Viscose rayon chenille at 1300 yd/lb: 50 yd toast for inlay weft.

YARN SOURCES & COLORS: These yarns are from Cotton Clouds. The cotton is Softspun Perle 5/2 in Pale Bisque #63 and Indian Gold #108. The chenille is Gypsy Chenille Solid in Peach Blossom #71.

NOTIONS: Toast sewing thread.

E.P.I.: 15.

WIDTH IN REED: 13½".

WARP COLOR ORDER:

toast 5/2	18	18	= 36
peach 5/2		169	= 169

TOTAL WARP ENDS: 205.

WARP LENGTH: 1¾ yd, including take-up, shrinkage, 27" loom waste, and a 5" sample before beginning the runner.

DRAFT: (on next page).

P.P.I.: 14 in plain weave area, 28 in inlaid area.

TAKE-UP & SHRINKAGE: 14% width and 12% in length.

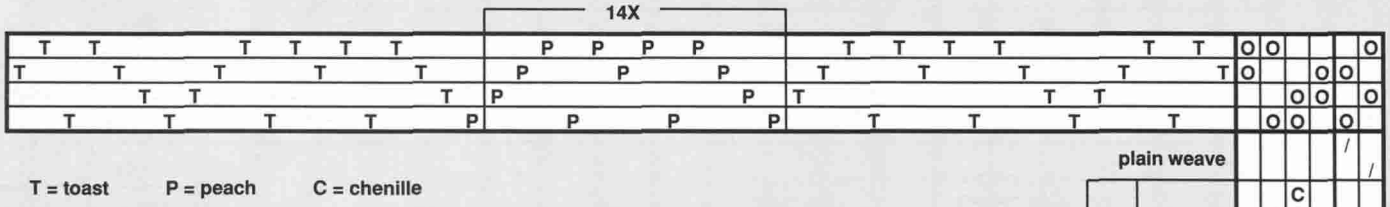
WEAVING: Begin and end the runner with 2½" plain weave with toast weft for hem and end border. To keep track of the plain weave and tabby rows, note from which direction you throw the shuttle for the 1-3 shed and throw it from that side consistently throughout the piece.

After weaving the toast hem and border, change to peach weft for the tabby rows and toast chenille wound in a butterfly for the inlay weft. To inlay the end border, treadle the first pattern row and weave the chenille under only the peach warps, entering and exiting the chenille butterfly into the shed between the toast border and the peach central area. Lay the butterfly down on the weaving while weaving the first tabby shot with peach. Continue weaving a pattern row with chenille over the peach area and weaving the tabby from selvedge to selvedge to the end of the border treadling.

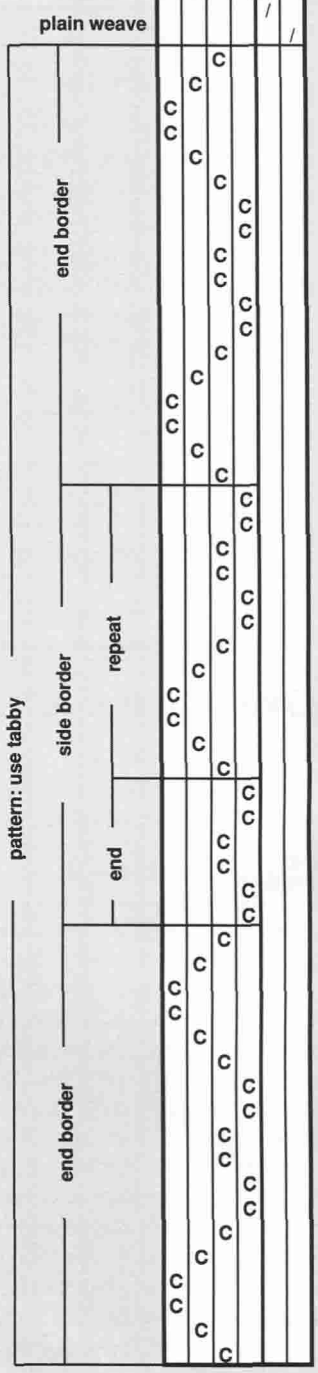
On the next pattern row, begin the side borders by weaving the chenille butterfly under two repeats at the edge of the peach central area. You can find the repeats easily by looking at the symmetrical pattern of raised warp ends in the upper part of the shed. On a 2-3 row, the raised warp ends will be 2 warp ends up, space, 1 up, space, 2 up, space, 2 up, space, 1 up, space, 2 up. After weaving the chenille under the raised warp ends at one side, wind a second chenille butterfly and weave under two repeats at the other side, starting the butterfly from the edge and moving toward the center. Follow with a row of tabby. Continue with the next pattern row, weaving each butterfly outward from the center. Follow with a row of tabby.

Weave the side borders in this manner for about 21", finishing the last repeat with the end rows to keep the pattern continuous. Then, end one butterfly and use the other to weave the end inlay border. Finally, end both the chenille and the peach wefts, and weave the end plain weave border with toast to match the other end of the runner.

DRAFT FOR OVERSHOT BORDERED RUNNER



T = toast P = peach C = chenille

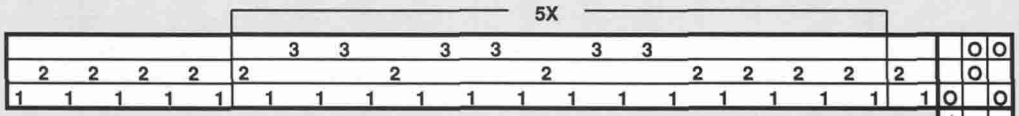


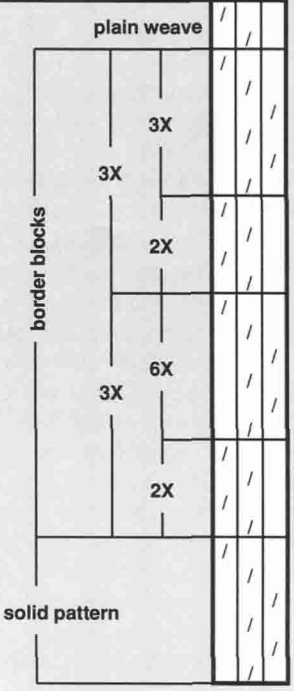
FINISHING: At each end, press the hem so the width of the end border matches the side border. On the reverse side, turn under the raw edge at the first pattern row and hem by hand. Hand wash in warm water and mild detergent. Line dry and steam press while slightly damp, brushing up the chenille after the iron flattens it.

Lace Stripe Scarf

designed by Margaret Gaynes, Cupertino, California *page 55* ❸

PROJECT NOTES: Because this scarf contains only one block of lace Bronson, it uses three shafts. The corresponding three treadles make the weave progress easily. Warp floats of purple appear on the top of the fabric while weft floats of magenta are on the reverse.
FABRIC DESCRIPTION: Lace Bronson.
FINISHED DIMENSIONS: 6¼" wide by 56" long, plus 2" fringe at each end.
WARP & WEFT: Size 2/18 merino wool at 5040 yd/lb: 410 yd purple for the warp and 275 yd magenta for the weft.
DRAFT:





YARN SOURCES & COLORS: This is JaggerSpun Superfine Merino in Deep Purple and Chanel.
E.P.I.: 18.
WIDTH IN REED: 7¾".
TOTAL WARP ENDS: 141.
WARP LENGTH: 2¾ yd, including take-up, shrinkage, and 27" loom waste.
P.P.I.: 18.
TAKE-UP & SHRINKAGE: 20% in width and 11% in length.
WEAVING: Allow about 5" for fringe at each end. Hemstitch each end to secure the fringe. With magenta, weave 8 shots of plain weave. Then follow treadling sequence for the border blocks. Continue in solid pattern with no plain weave until the scarf measures 51", before weaving the border blocks to match the other end of the scarf.

Experiments in Texture and Cord Weaves

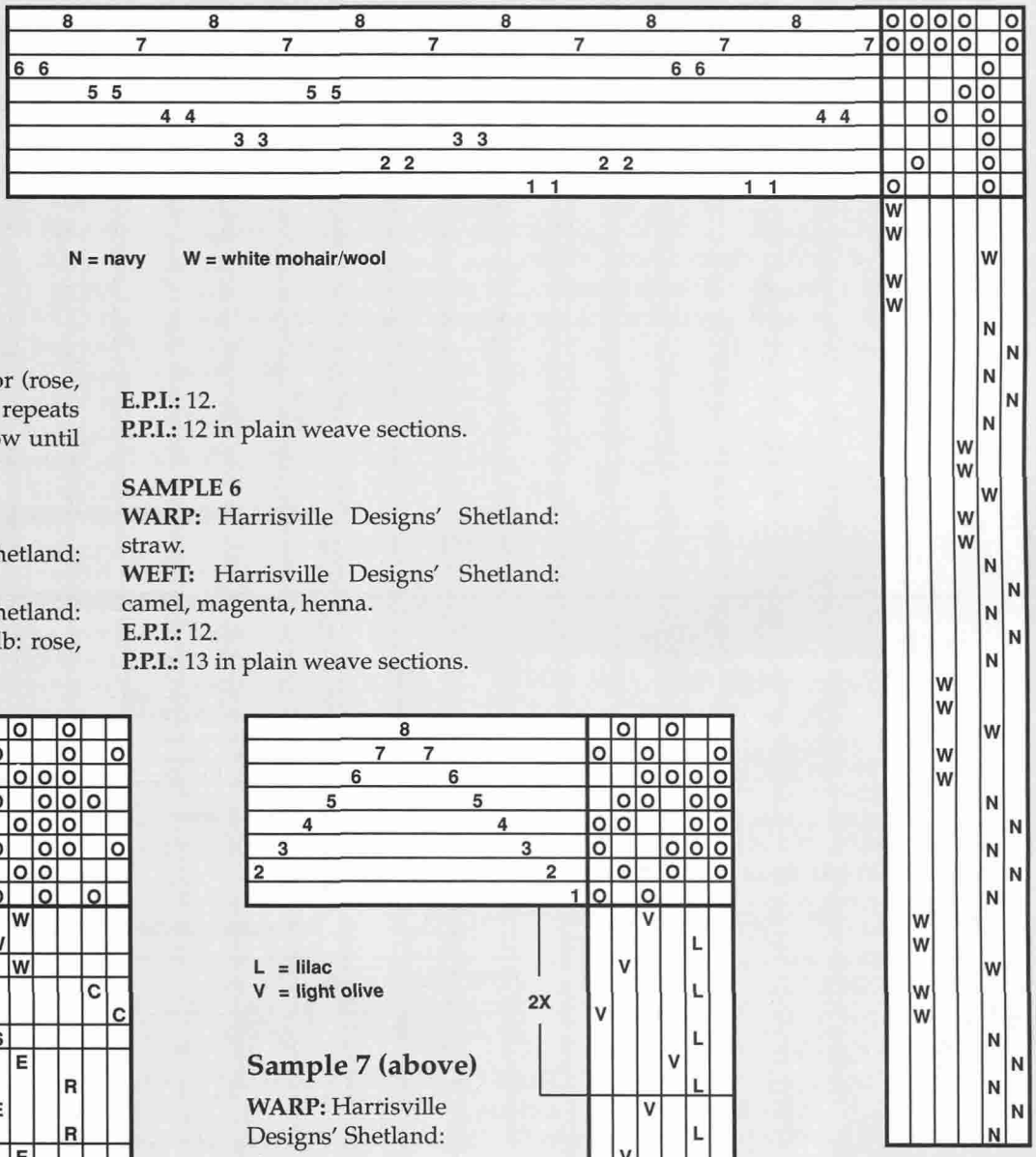
designed by Nell Znamierowski

The following drafts are for fabrics shown on pages 59–62.

Sample 1: Daisy Chain (below)

WARP: Harrisville Designs' Shetland at 2000 yd/lb: navy.
WEFT: Harrisville Designs' Shetland: navy; mohair/wool blend, white.

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



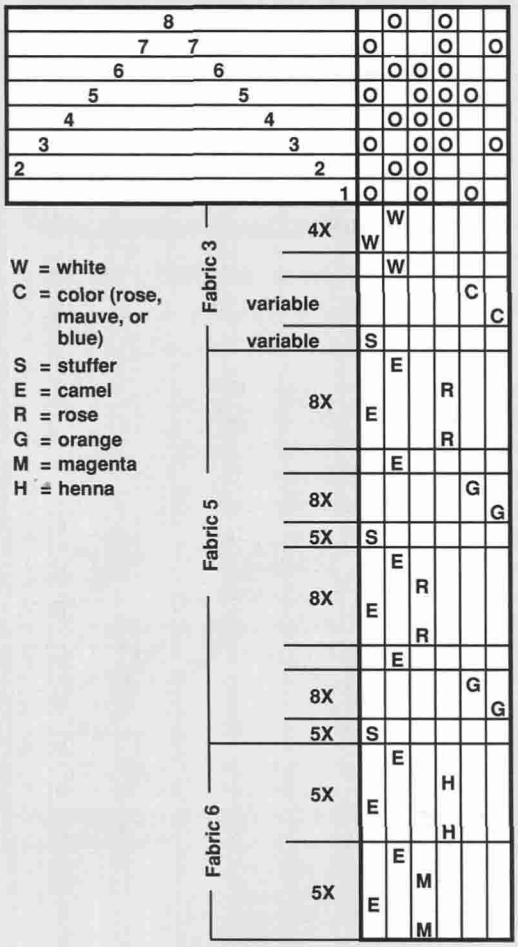
Samples 3, 5, and 6 (below, left)

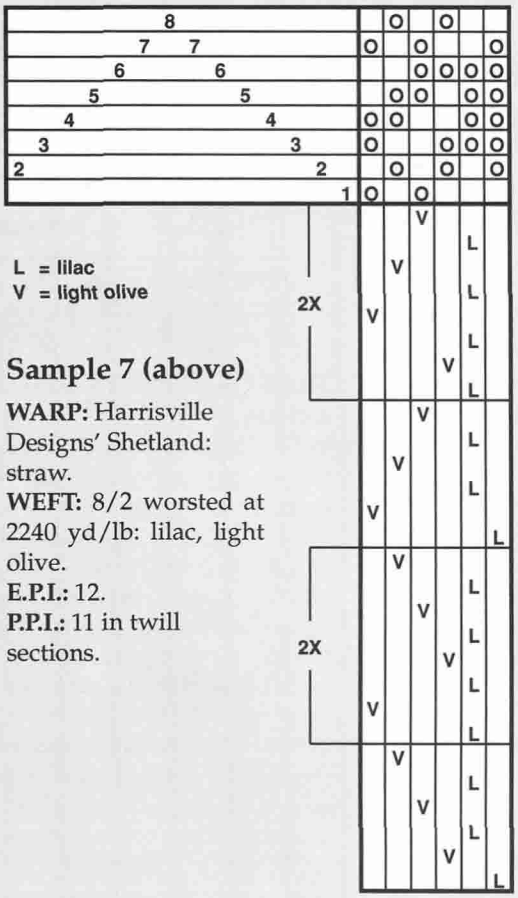
SAMPLE 3
WARP: Harrisville Designs' Shetland: straw.
WEFT: Harrisville Designs' Shetland: white; 8/2 worsted at 2240 yd/lb: mauve, rose.
E.P.I.: 12.
P.P.I.: 14 in plain weave sections.
The size of the tucks vary in color (rose, mauve, or blue) and number of repeats (4X to 20X). Repeat the stuffer row until the tuck is filled.

SAMPLE 5
WARP: Harrisville Designs' Shetland: straw.
WEFT: Harrisville Designs' Shetland: camel; 8/2 worsted at 2240 yd/lb: rose, orange.

E.P.I.: 12.
P.P.I.: 12 in plain weave sections.

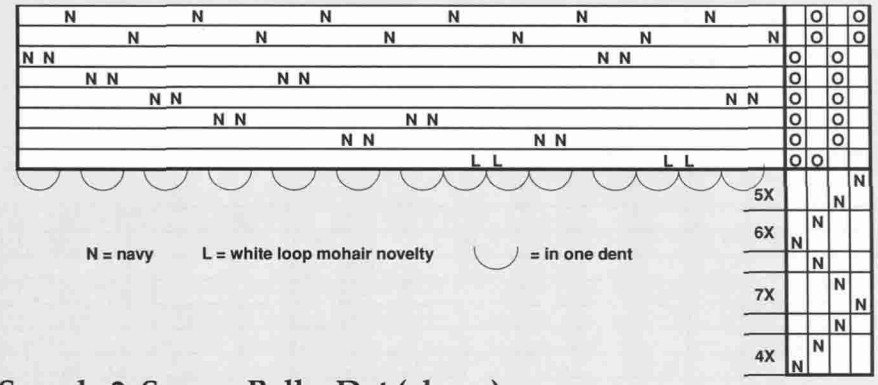
SAMPLE 6
WARP: Harrisville Designs' Shetland: straw.
WEFT: Harrisville Designs' Shetland: camel, magenta, henna.
E.P.I.: 12.
P.P.I.: 13 in plain weave sections.





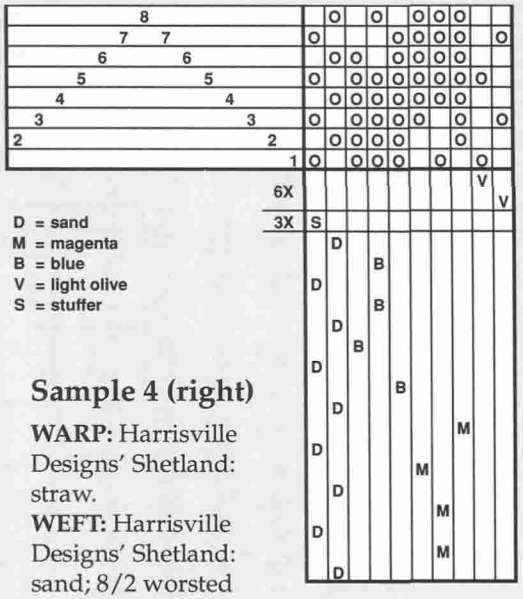
Sample 7 (above)

WARP: Harrisville Designs' Shetland: straw.
WEFT: 8/2 worsted at 2240 yd/lb: lilac, light olive.
E.P.I.: 12.
P.P.I.: 11 in twill sections.



Sample 2: Square Polka Dot (above)

WARP: Harrisville Designs' Shetland at 2000 yd/lb: navy; Q.E.2 loop mohair novelty at 250 yd/lb from Henry's Attic: white.
WEFT: Harrisville Designs' Shetland: navy.
E.P.I.: 12. In an 8-dent reed, sley the navy 2,1 and sley the loop mohair with the ground as shown in the draft.
P.P.I.: 11.



Sample 4 (right)

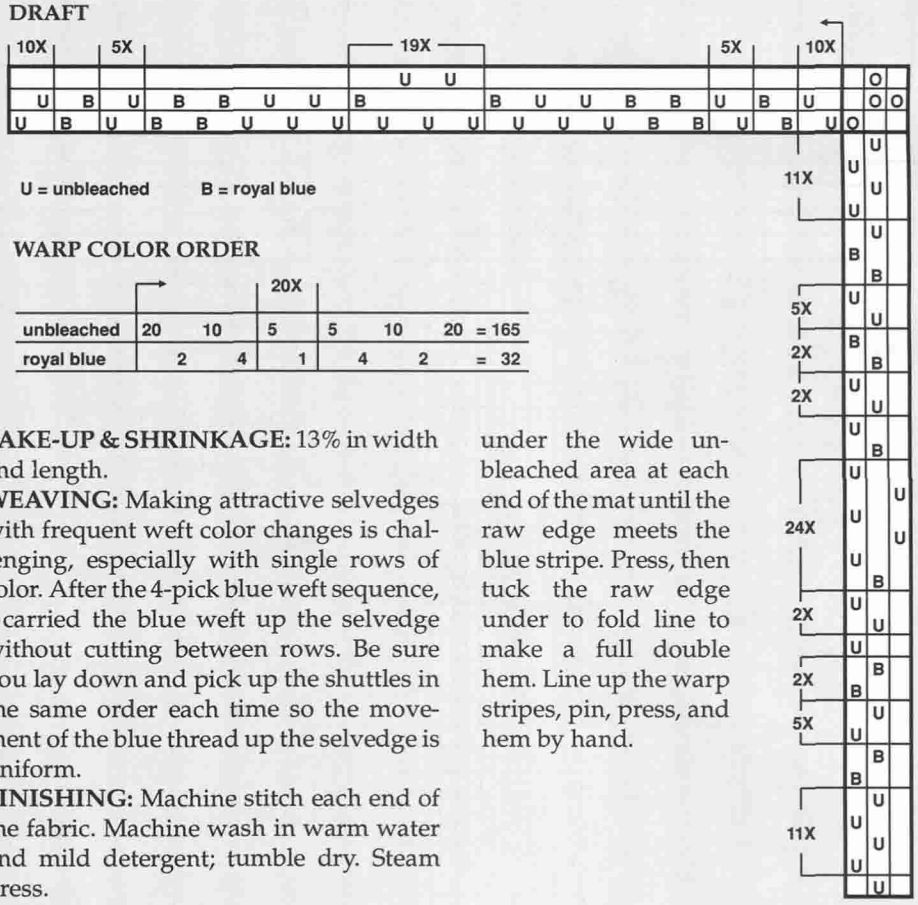
WARP: Harrisville Designs' Shetland: straw.
WEFT: Harrisville Designs' Shetland: sand; 8/2 worsted at 2240 yd/lb: magenta, blue, light olive.
E.P.I.: 12.
P.P.I.: 12 in plain weave sections.

Textured Mat with Lace Bronson

designed by Donna Muller
Flagstaff, Arizona
page 65

PROJECT NOTES: Look what three shafts and two colors can do! The lace Bronson texture at the center of this mat has its trademark little windows threaded in blue for emphasis. Plain weave borders with blue stripes make smooth, stable edges to contrast with the texture in the center. If you can find unmercerized cotton to substitute for pearl cotton weft as I did, you will add a subtle texture contrast which accentuates the weft ridges.
FABRIC DESCRIPTION: Lace Bronson.
FINISHED DIMENSIONS: Six mats, each 11¼" wide by 15 ½" long including a ¾" hem at each end.
WARP & WEFT: Size 5/2 pearl cotton at 2100 yd/lb: 1460 yd unbleached and 250 yd royal blue.
NOTIONS: Off-white sewing thread.
E.P.I.: 15 (sley the last two ends on each side in one dent).
WIDTH IN REED: 13".
TOTAL WARP ENDS: 197.
WARP LENGTH: 4¼ yd, including take-up, shrinkage, and 27" loom waste.
P.P.I.: 13.

DRAFT



WARP COLOR ORDER

			20X			
unbleached	20	10	5	5	10	20 = 165
royal blue		2	4	1	4	2 = 32

TAKE-UP & SHRINKAGE: 13% in width and length.
WEAVING: Making attractive selvedges with frequent weft color changes is challenging, especially with single rows of color. After the 4-pick blue weft sequence, I carried the blue weft up the selvedge without cutting between rows. Be sure you lay down and pick up the shuttles in the same order each time so the movement of the blue thread up the selvedge is uniform.
FINISHING: Machine stitch each end of the fabric. Machine wash in warm water and mild detergent; tumble dry. Steam press.
ASSEMBLY: Cut mats apart. With the warp float side as the reverse side, turn under the wide unbleached area at each end of the mat until the raw edge meets the blue stripe. Press, then tuck the raw edge under to fold line to make a full double hem. Line up the warp stripes, pin, press, and hem by hand.

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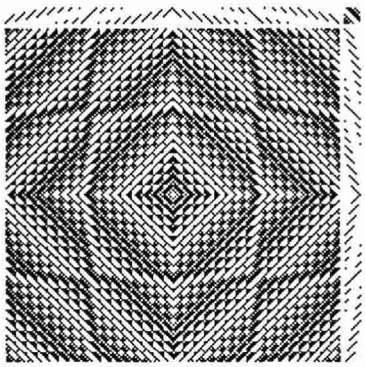

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Calendar

EXHIBITS, SHOWS & SALES

❑ **Arizona.** Feb. 20–May 9, 1993. Contemporary Navajo Weaving: The Gloria F. Ross Collection at the Heard Museum, Phoenix. Contact Denver Art Museum, 100 W. 14th Ave. Pkwy., Denver, CO 80204.

❑ **California.** Nov. 1. Southern California Handweavers' Guild annual sale and fashion show at Veterans Auditorium, Overland Ave. and Culver Blvd., Culver City. Information: (213) 935-4413 or Sue Campbell, (805) 948-7178.

❑ **California.** Nov. 11–15. Exhibition of original stitchery by the late Martha Mood at La Mirada, 720 Via Mirada, Monterey, CA 93940. (408) 372-3689.

❑ **California.** Nov. 14. Fashion show and sale by Sacramento Center for the Textile Arts at Sierra 2, 2791 24th St., Sacramento. Call Jan Marqua, (916) 383-7346.

❑ **Connecticut.** Nov. 7–Dec. 24. Holiday Festival of Crafts, juried show including fiber in Guilford. Contact Guilford Handcrafts, Inc., PO Box 589, Guilford, CT 06437. (203) 453-5947.

❑ **Connecticut.** Nov. 20–Dec. 24. Holiday Craft Sale & Exhibition in Brookfield and Norwalk. Contact Brookfield Craft Center, PO Box 122, Brookfield, CT 06804. (203) 775-4526.

❑ **District of Columbia.** Through Dec. 31: Thai Textiles. Through Feb. 15, 1993: Bukhara: Traditional Weavings from Pre-Soviet Central Asia and A Kurdish Reed Screen. The Textile Museum, 2320 S St., NW, Washington, DC 20008. (202) 232-7223.

❑ **District of Columbia.** Through Jan. 10, 1993. American Crafts: The Nation's Collection, exhibit including fiber work by Anni Albers, Lia Cook, Sheila Hicks, Ed Rossbach, Cynthia Schira, Lenore Tawney, and many others. Renwick Gallery, Pennsylvania Ave. at 17th St., NW, Washington, DC 20560.

❑ **Florida.** Dec. 13–Jan. 24, 1993. International Tapestry Network Exhibit II at Philharmonic Center for the Arts, 5833 Pelican Bay Blvd., Naples, FL 33963. Contact Christine Laffer, ITNET, 1933 O'Toole Ave. #A-102, San Jose, CA 95131. (408) 922-7240.

❑ **Georgia.** Through Nov. 13: 5th National Fiber Arts Exhibition at Creative Arts Guild, 520 W. Waugh St., PO Box 1485, Dalton, GA 30722-1485. (706) 278-0168.

❑ **Illinois.** Nov. 7–8. Show and sale by North Shore Weavers' Guild at Women's Club of Wilmette, 930 Greenleaf Ave., Wilmette. Contact Norma Bellin, (708) 491-9551.

❑ **Indiana.** Nov. 3–29. Emphasis on Texture, wearable art by Miriam Taylor at Alliance Museum Shop, Indianapolis Museum of Art, 1200 W. 38th St., Indianapolis, IN 46208. (317) 923-1331, ext. 122.

❑ **Indiana.** Nov. 27–28. Winter Art & Craft Fair at Seasons Lodge Conference Center, State Rd. #46 East, Nashville. Contact Brown County Craft Guild, PO Box 179, Nashville, IN 47448, or call Kathleen Sullivan, (812) 988-2596.

❑ **Kansas.** Nov. 21–22. The Creative Hand, juried show and sale by The Weaver's Guild and Fiber Guild of Greater Kansas City at Old Shawnee Town Hall, 11600 Johnson Dr., Shawnee. Contact Marci Blank, 8505 W. 80th Terrace, Overland Park, KS 66204. (913) 381-8431.

❑ **Kansas.** Jan. 16–Feb. 28, 1993. Kansas Fiber Directions '93, juried fiber show at Wichita Center for the Arts, 9112 E. Central, Wichita. Contact Kathy Losee, 2424 Governeour, Wichita, KS 67226. (316) 683-8514.

❑ **Michigan.** Nov. 20–21. Fibers & Beyond, sale by Jackson Handweavers Guild at Ella Sharp Museum, 3225 4th St., Jackson. Contact Mary Smith, 1010 Cook Rd., Litchfield, MI 49252. (517) 542-2533.

❑ **Michigan.** Nov. 20–21. Weavers Guild of Kalamazoo sale and exhibit at Kalamazoo Valley Community College, 6767 W. O Ave., Kalamazoo. (616) 342-4102.

❑ **Minnesota.** Through Jan. 9, 1993. Image and Text, exhibit at Textile Arts International, 400 First Ave. North, Suite 340, Minneapolis, MN 55401. (612) 338-6776.

❑ **Missouri.** Nov. 13–15. Weavers' Guild of St. Louis 10th annual sale at Des Peres City Hall, Manchester at Ballas Rd., Des Peres. Contact Valerie Puntney, 508 Springdale Dr., Belleville, IL 62223. (618) 235-0531.

❑ **Missouri.** Jan. 25–Feb. 19, 1993. Greater Midwest International VIII, juried show including fiber. Contact Billi R.S. Rothove, Central Missouri State University Art Center Gallery, Warrensburg, MO 64093. (816) 543-4498.

❑ **New Jersey.** Nov. 13–15. Focus on Fiber, 15th annual show and sale by South Jersey Guild of Spinners and Handweavers at Barclay Farmstead, Cherry Hill. Call Mille D'Addario, (609) 662-0984.

❑ **New York.** Through Nov. 8. More Than One: Contemporary Studio Production exhibit includes fiber work by Randall Darwall, Mary Jackson, Tim Harding, Marliss Borenz Jensen. At the American Craft Museum, 40 W. 53rd St., New York, NY 10019. (212) 956-3535.

❑ **New York.** Nov. 20–22. Artists for Interiors, group show including fiber by Lucretia Davie. Contact Artists for Interiors, 6 Tuxford Rd., Pittsford, NY 14534.

❑ **Pennsylvania.** Through Jan. 3, 1993. Exhibit of American woven coverlets at the Allentown Art Museum, 5th and Court Sts., PO Box 388, Allentown, PA 18105. (215) 432-4333.

❑ **Pennsylvania.** Nov. 20–22. Fiber Expressions '92, Handweavers Guild of Bucks County 15th annual show and sale in the Memorial Bldg., Washington Crossing Historic Park, Rte. 32, Washington Crossing. Reception Nov. 19, 7–9 p.m. Contact Linda Harkness, (609) 448-0764, or Wanda Moore, (609) 883-1366.

❑ **Rhode Island.** Dec. 4–Jan. 11, 1993. Weaver Rose Then and Now, woven interpretations by Wednesday Weavers at Newport Art Museum, 76 Bellevue Ave., Newport, RI 02840. (401) 848-8200.

❑ **Texas.** Nov. 7. Fall Festival of the Arts at Hill Country Arts Foundation, PO Box 176, Ingram, TX 78025. (512) 367-5121.

❑ **Texas.** Nov. 21–22. Kid 'n Ewe Fiber Fair at Mills County Civic Center, Goldthwaite. Style show, sales, exhibits, demonstrations, goat-to-coat contest, auction. Contact Henny Adams, Rt. 2, Box 76, Hamilton, TX 76531. (817) 471-5635.

❑ **Washington.** Nov. 1–29. Fiber Spectrum 1992, juried fiber show sponsored by Tacoma Weavers Guild at Washington State Historical Museum, Tacoma. Contact Roberta Lowes, 11922 A St., Tacoma, WA 98444. (206) 531-3257.

❑ **Washington.** Nov. 20–22. Best of the Northwest, arts and crafts show at SODO EXPO, SODO Center, Seattle. Write PO Box 9937, Seattle, WA 98109. (206) 781-1903.

❑ **Wisconsin.** Oct. 30–Nov. 29: Rags and Riches, annual exhibit by Wisconsin Handweavers at Charles Allis Art Museum, Milwaukee. Sale Oct. 30–Nov. 1, fashion show Nov. 1. Contact Krystal Hartman, 4520 W. Fillmore, Milwaukee, WI 53219. (414) 327-2141.

❑ **Canada, Alberta.** Nov. 7. Annual sale and exhibit by Edmonton Weavers Guild at Bonnie Doon Community Centre, 9240 93rd. St., Edmonton.

CONFERENCES

❑ **Mar. 10–14, 1993.** Earth Spirit 1993, biennial conference of Association of Southern California Handweavers at Riverside Convention Center in Riverside. Contact Jo Anderson, 26335 Potomac Dr., Sun City, CA 92586. (714) 672-4435.

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❑ **Mar. 25–27, 1993.** Missouri Fiber Artists' Conference at Cottey College, Nevada, MO. Write Rebecca Allen, 609 Cherokee, Branson, MO 65616.

❑ **Apr. 16–18, 1993.** Mountains of Fibers, annual Southeast Fiber Forum hosted by Clinch Valley Handweavers Guild at Arrowmont School of Arts and Crafts, Gatlinburg, TN. Workshops, seminars, fashion show, exhibits, sales. Brochure: Fay Adams, 9252 Ferry Pike, Oak Ridge, TN 37830. (615) 927-2212.

❑ **Apr. 16–18, 1993.** Weave Me a River, 39th Annual Conference of Northern California Handweavers at Sacramento Community Convention Center, 13th & J Sts., Sacramento. Contact Registrar CNCH 93, 20 Fairview Cir., Chico, CA 95928.

❑ **Apr. 30–May 2, 1993.** Fiber Fiesta, biennial conference of Contemporary Handweavers of Texas in San Antonio. Fashion show, exhibits, seminars by Sharon Alderman, Madelyn van der Hoogt, and others. Contact Joy Morgan, PO Box 160734, San Antonio, TX 78208-2934. (512) 492-9163.

❑ **June 3–6, 1993.** Let Your Imagination Soar, Midwest Weavers Conference in Cedar Falls, IA. Randall Darwall, speaker. Contact Virginia Cleaver or Karen Kitchen, 111 Main St., Cedar Falls, IA 50613.

❑ **July 11–17, 1993.** Fiber Fanfare 1993, biennial conference of Association of Northwest Weavers' Guilds in Seattle, WA. Contact the Association at PO Box 1153, Woodinville, WA 98072.

❑ **July 16–18, 1993.** Fibreworks Fair at the Australian Woolshed, Ferney Hills, Brisbane, Queensland, Australia. Contact The Queensland Spinners Weavers & Dyers Group, PO Box 362, Toowong, QLD 4066, Australia.

❑ **July 29–Aug. 1, 1993.** Expanding Horizons: Craft as Art, Intermountain Weavers Conference in Las Vegas, NV. Workshops, seminars, fashion show, national juried exhibition. Ramona Sakiestewa, keynote. Send SASE to Sandy Gillies, 42 N. 300 E., Cedar City, UT 84720. (801) 586-5289 (evenings).

❑ **Sept. 30–Oct. 3, 1993.** The Hand and the Spirit, Garment Weavers' Retreat at New Harmony, IN. Send SASE to Anita Luvera Mayer, 1389 Islewood Dr., Anacortes, WA 98221. (206) 293-3838.

TO ENTER

❑ **Chattahoochee Handweavers Guild** juried exhibit of fiber art, spring 1993, at Chateau Elan, Braselton, GA. Residents of AL, MS, GA, LA, FL, SC, NC, VA, TN, KY, WV, DC. Send SASE to CHG, PO Box 52954, Atlanta, GA 30355.

❑ **Fabulous Frippery Fashion Show,** July 15–17, 1993, in conjunction with Fiber Fanfare 1993 in Seattle, WA. Open to residents of AK, ID, MT, OR, WA, YK, BC, AB, SK; slide and swatch deadline Mar. 1993. Prospectus: SASE to Fiber Fanfare Fashion Show, Fina Gelfand, 2810 W. Crockett, Seattle, WA 98199. (206) 285-0890.

❑ **Fiber Celebrated '93,** July 1993, in conjunction with Intermountain Weavers Conference in Las Vegas, NV. Juried; slides due Mar. 1, 1993. Prospectus: send address and a first-class stamp to Teresa Kennard, 5816 Reiter Ave., Las Vegas, NV 89108.

❑ **Home Textiles Shows,** professional shows Apr. 17–20 and Oct. 2–4, 1993, in New York City and May 2–5, 1993, in San Francisco. Contact George Little Management, Inc., 2 Park Ave., Suite 1100, New York, NY 10016-5748. (212) 686-6070.

❑ **Paper/Fiber XVI,** April 1993, juried show using paper and/or fiber as the primary expressive medium, in Iowa City, IA. U.S. artists; slide deadline Jan. 19, 1993. Send LSASE to Paper/Fiber XVI, The Arts Center, 129 E. Washington, Iowa City, IA 52240.

❑ **Pattern: New Form, New Function,** Feb. 26–May 15, 1993, juried open-media show in Gatlinburg, TN. U.S. artists; entry deadline Jan. 4, 1993. Prospectus: Arrowmont School, PO Box 567, Gatlinburg, TN 37738. (615) 436-5860.

❑ **Year of the Craft,** Mar. 7–Apr. 25, 1993, clay and fiber exhibition in Ames, IA. Continental U.S. artists over 18 years old; entry deadline Jan. 2, 1993. Send LSASE to Year of the Craft Exhibition, Octagon Center for the Arts, 427 Douglas Ave., Ames, IA 50010. (515) 232-5331.

INSTRUCTION

❑ **Nov. 1–7, Dec. 6–12:** Inkle Weaving. Nov. 1–7: Tapestry. Nov. 8–14; Jan. 17–23, 1993: Pine Needle Basketry. Nov. 15–21: Southwest Tapestry Rugs. Dec. 13–19: Twill Baskets. Jan. 24–30, 1993: Frame Loom Weaving. Feb. 7–13, 1993: Ribbed Basketry. Allison's Wells School of Arts & Crafts, PO Box 950, Canton, MS 39046. (601) 859-5826 or (800) 489-2787.

❑ **Nov. 1–16:** Te Maori Arts and Cultures, travel program/workshop taught by Tue Aue at Bay of Islands, New Zealand. Nov. 21–30; Feb. 14–24, 1993: Huichol Art and Cultures with Mariano Valadez, at Santiago Ixcuintly, Nayarit, Mexico. Contact Tom Fresh, Indigenous Arts and Cultures, PO Box 752, Idyllwild, CA 92549-0752. (714) 659-5665.

❑ **Nov. 7–8.** Designing workshop with Sharon Alderman at City Art Center, 3000 Pershing Blvd., Fair Park, Oklahoma City, OK 73107. (405) 948-6400.

❑ **Nov. 13.** Hmong-American Dress and Community, lecture by Annette Lynch at Pillsbury Auditorium, Minneapolis Institute of Arts, 2400 3rd. Ave. S., Minneapolis, MN 55404. (612) 870-3047.

❑ **Nov. 21–22.** Advanced Beginner's Weaving with Bob Edwards. Harrisville Designs Weaving Center, Harrisville, NH 03450. (603) 827-3996.

❑ **Nov. 21–22.** Winter Ritzy Rags with Betty Beard at Harmonie Weaving Institute, PO Box 277, New Harmony, IN 47631. (812) 682-3578.

❑ **Jan. 4–12, 1993.** Fibers of Mexico, weaving workshop in Oaxaca, Mexico, with Lydia Lavin de Messguer. Horizons, 374 Old Montague Rd., Amherst, MA 01002. (413) 549-4841.

❑ **Jan. 16–18, 1993.** Workshop with Karen Selk in Wichita, KS. Contact Wichita Center for the Arts, 9112 E. Central, Wichita, KS 67206.

❑ **June 1993.** 14-day intensive course for weaving instructors with Rachael Emmons at Fletcher Farm Craft School, Ludlow, VT. Send SASE to Ervin Henecke, RD 2, Box 33, Crown Point, NY 12928.

TRAVEL

❑ **Chile,** Dec. 1–15. Andean folk art tour with experienced, bilingual guide. Sharon's Travels South, PO Box 4626, Baltimore, MD 21212. (410) 433-8022.

❑ **Indonesia,** April 1993. **New Zealand** Woolcrafts Festival, May 4–20, 1993. **China/Tibet,** May 1993. **Australia,** Fall 1994. All tours have textile emphasis. Contact Mary Fletcher, PO Box 61228, Denver, CO 80206. (303) 751-2770.

❑ **Thailand,** Nov. 4–19. Textile study tour featuring Thai weavings of south China and northeast Thailand, led by Patricia Cheesman Naenna, sponsored by The Textile Museum. Contact Abercrombie & Kent, 1520 Kensington Rd., Oak Brook, IL 60521. (800) 323-7308, ext. 366.

*Calendar events of special interest to weavers are printed free of charge as a service to our readers. Please send your event information at least 10 weeks prior to the month of publication to "*HANDWOVEN *Calendar", 201 East Fourth Street, Loveland, CO 80537. Listings are made as space is available. While we try to include as many events as possible, we cannot guarantee that your listing will be included.*

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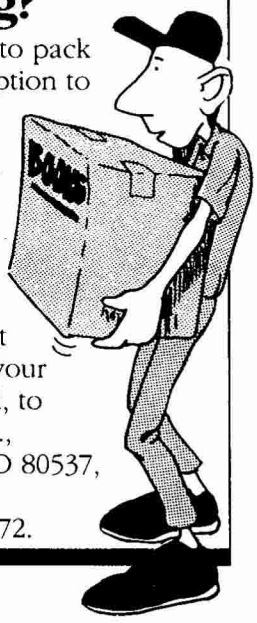


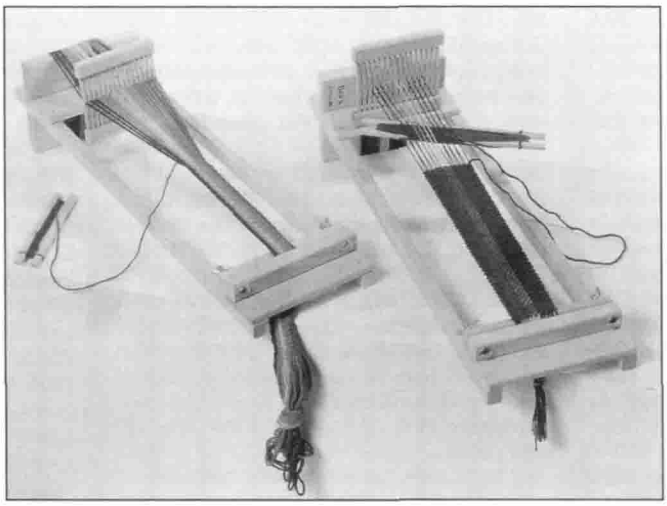
Product News

by Sharon Altergott

ShuttleWorks' owner Neil Woodbury announces the release of the *WEAVE for Windows, Version 1.1*, drawdown program. This user-friendly program requires an IBM-compatible computer, VGA graphics, and Microsoft Windows. It supports long repeats, 4 to 16 shafts, numerous colors, colored warp and weft threads, color printouts, mouse operation, different magnification levels, and cut and paste between other Windows applications. It includes a project planner to estimate project costs. A demo is available by mail for $3 or through Compuserve (GO CRAFTS). The program itself sells for $55. Contact ShuttleWorks at 318 Barrow Downs Way, Houston, TX 77034. (713) 481-3549.

Buffalo fiber yarn from **Tatonka Weavers** is derived from animals raised in Colorado, Montana, or Wyoming. It is available in only one color, buffalo brown, which varies from medium to dark shades, but can be overdyed. Four-ounce skeins are $55, and samples are $2. Contact Tatonka Weavers, 1490 Lafayette St. #205, Denver, CO 80218. (303) 832-8714.

Beka of St. Paul, Minnesota, announces the Child's Weaving Loom, a portable rigid heddle loom of solid hard maple that combines the flexibility of backstrap looms with the portability of a wood-frame loom. A great beginner's or sampler loom, it accomodates projects up to 4" wide by 10' long. The loom is shipped fully assembled and warped, a shuttle wound with weft yarn, and instructions for weaving the project. Available through Beka's retailers or through the company at (800) 999-BEKA, this loom sells for $25 plus shipping.



CHILD'S WEAVING LOOM BY BEKA.

Custom Colors is now offering yarns in their popular cotton blends that previously were only available in fiber form. The yarns, blends of cotton/silk, cotton/ramie, cotton/rayon, and cotton/linen, come in sizes suitable for weaving, machine knitting, and hand knitting, either undyed or multicolored. A full line of spinning fibers is also available. Samples of yarns are $4, fibers $5. Dealer inquiries are welcome. For more information, contact owner Kay Fielding at 4743 Balsam St., Las Vegas, NV 89108. Phone or fax (702) 645-4227, order line only 800-347-4228.

Harrisville Designs has added a new product to its family of *Friendly Looms*. The *Easy Weaver*, a rigid heddle loom with a weaving width of 7½", is constructed of solid hardwood and features a warp beam, cloth beam brake, and a built-in carrying handling. It's perfect for traveling, school projects, even bedridden children or adults. Experienced weavers can use it for samples and color experiments. It comes warped with 2½ yards of either 100% cotton or 100% virgin wool and includes corresponding weft yarn for a first project, two shuttles, and an instruction booklet. Additional warps are available. The Easy Weaver sells for $69.95. For the name of your nearest dealer, contact Harrisville Designs, PO Box 806, Harrisville, NH 03450. (603) 827-3333. ❖

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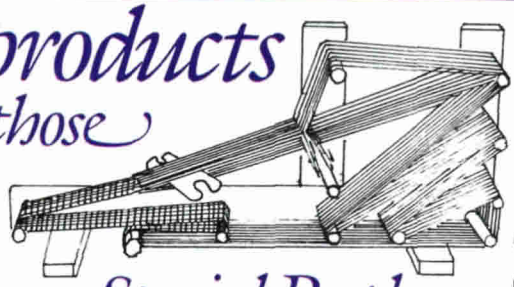

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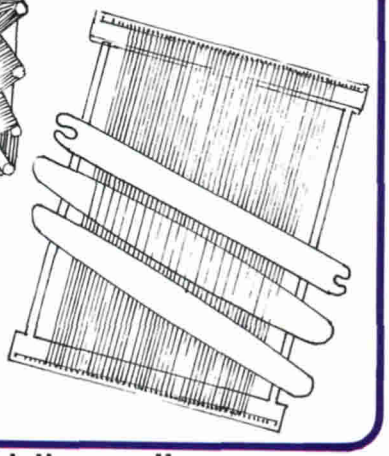

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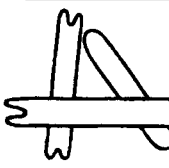

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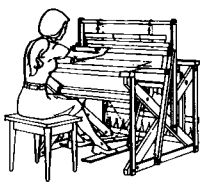

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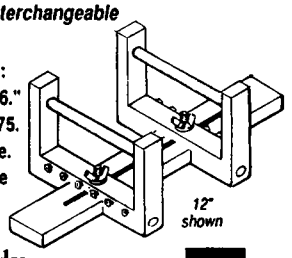

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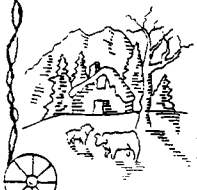

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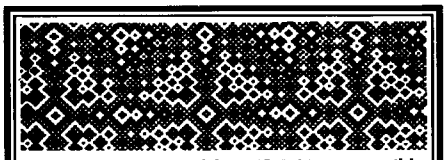

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THE HANDWOVEN COMMUNIQUÉ

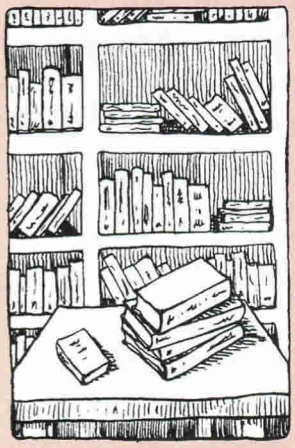
November/December 1992 edited by Bobbie Irwin

Selvedge Tip

If your selvedge threads keep breaking on the same side, check the alignment of your warp. Warp which has been tied onto the front apron rod at an angle may be subjected to more abrasion on one side, and the beater will tend to fray the yarn.

Help Wanted

A devastating flood in Montpelier, Vermont, during the winter of 1992 caused considerable property damage, including the church building where the Vermont Weavers Guild housed its extensive library. Guild members have worked to salvage as many books as possible, but the loss was extensive.



Weavers and guilds who have duplicate books to donate or who know of weavers' estates being dispersed, are urged to contact Meg Clayton, RR 1, Box 212, West Barnet, VT 05821 (802-633-4151) or Harriet Mitiguy, 28 Covington Lane, Shelburne, VT 05482 (802-985-8777). The weavers of Vermont appreciate your consideration and generosity.

Serape Story

One of the difficulties encountered in researching and dating the Mexican serape is that so little firsthand information is available about the provenance of individual pieces. The story of each serape is hidden in the weave, and seldom does a piece yield much information about its past.

A new addition to the collections at Los Colores Museum in Corrales, New Mexico, is an exciting exception. This serape was collected in 1847 as a battle trophy during the Spanish-American War in Mexico. Letters from the collector to his wife in Indiana reveal the date of collection and the name of the original owner.

The serape is woven in two panels entirely of handspun wool with only two shades of indigo used as coloration. The geometry of the unusual central medallion shows a remarkable similarity to pre-Columbian tunics of South America. These factors place the serape in southern Mexico, between 1820 and 1840.

The new owner's pride in having acquired the piece is evident in the letters, and in later writings he indicates that he collected other weavings as well. The collector's estimated value of $50 was, in 1847, a high price for a weaving.

—*el Zarape*, Winter 1992

The Jacquard Project

"Melding the technologies of machine to the inspiration of man." This stated purpose of Müller-Zell, a German textile mill on the forefront of modern technology, was also the philosophy behind an international experiment in textile design.

For ten days in August 1991, five renowned weavers had the factory's staff and its most advanced computerized equipment at their disposal to create spectacular fabrics. Americans Patricia Kinsella (now living in Italy), Lia Cook, Sheila O'Hara, and Cynthia Schira, and German weaver Hans Herpich brought their distinctive styles and philosophies to The Jacquard Project. Assisted by Norwegian computer-design expert Vibeke Vestby, the five submitted warp specifications and preliminary designs in advance, then manipulated the patterns (and in some cases, made significant design changes) as the weaving progressed. Following its opening in Europe, an exhibit of the textiles has been displayed in the United States.

The weavers were intrigued with the speed and ease of the computerized designing and weaving processes, and noted the potential of the equipment for creating one-of-a-kind artwork at reasonable prices. The Jacquard Project proved that art, often considered incompatible with industry, can play an important role in the manufacture of textiles.

Navajo Ingenuity

"The Navajo weavers have learned to become extremely inventive in finding dyes for their wools," says Tom Wheeler, a fourth-generation trader of Navajo rugs and crafts in northern New Mexico. Weavers today often use coffee grounds to make soft beige colors and the manganese from inside burned-out flashlight batteries for sky blues.

Although rug colors have changed to reflect market trends, patterns have changed little in the generation Wheeler's family has operated the Hogback Trading Post west of Farmington, New Mexico. Rug prices also remain fairly stable, ranging from excellent-quality rugs with very fine weaves selling for more than $15,000 to lower-quality examples with heavy, loose weaves that retail for about $100.

Rugs also vary in price depending on the quality of the wool. Rugs made by the Navajos before 1920 are not necessarily collectors' items or highly valued. "In the early 1900s, the quality of wool was very poor," Wheeler says. "The weavers could not make quality rugs out of poor-quality wool."

—Carol Olten,
The San Diego Union

Marathon

The Weaving Studio in Iowa City, Iowa, celebrated February 29, 1992, with a Leap Year Loomatic Lock-In. Starting at 4 p.m. on February 28, participants who spent the

night had a choice of weaving (all looms in the store had been warped for specific projects), dyeing, spinning, or making photo transfers, paper beads, or felted mittens. Spinning and weaving videos were available.

Although a few weavers brought sleeping bags for some shut-eye, most kept busy all night (remember "slumber" parties?). Participants celebrated with breakfast the following morning and received certificates commemorating their survival.

Sheep Colors

Most spinners are familiar with the term *moorit,* a warm brown color particularly sought after in fleece. Other color terms, derived from the Scandinavian and originally applied to Shetland wool, are less familiar. Brown shades progressively lighter than moorit are *shaelf* and *mogit. Mooskit* is medium gray-brown, *eesit* is pale gray-brown, and *sholmit* is gray.

There are also names for different color patterns in the sheep: *catmoogit,* black underparts; *burrit,* lighter underparts; *mirkfaced,* with brown spots on the face.

—Mabel Ross,
The Encyclopedia of Hand Spinning

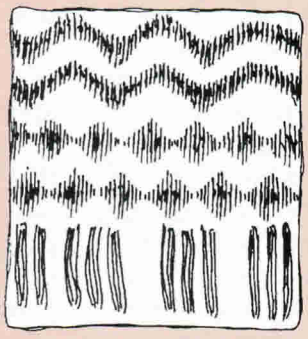
Maya Designs

The geometric designs found in contemporary Maya weaving are far more than pleasing patterns. They are often designs revealed in a weaver's dreams, symbols which unite the past with the present, records of mythical history, and signals that may convey meaning about the weaver's community or status. Here are some symbols to look for:

Diamonds: earth and sky as one.

Zigzag or snake patterns: the fertile earth.

Three vertical lines: the foundation of the world, the community and history.



Representational figures: these include real and mythical creatures, plants, and patron saints. Well-known images are toads (the "musicians of the rain"), scorpions, vultures, and flowering cornfields.

—The Paraclete Society catalog

Toda Puthkuli

The Toda people of the Nilgiri mountains in southwestern India are pastoral herders whose economy and religion center around their longhorned buffalo. Although they number less than 1500, they have maintained a culture dramatically distinct from that of the Indian majority.

Toda embroidered textiles constitute their predominant art form and traditionally play a central role in both religion and business. These pieces are characterized by geometric embroidery patterns in black (or dark blue) and red thread on white *khadi* (handspun) cotton, with red and black warp-faced stripes.

The Toda purchase the cloth in the bazaar from Chetti weavers of the lowlands, and women then construct a *puthkuli* by matching the colored bands and folding the cloth to create a garment of double thickness. They stitch the edges loosely to form a pocket, then use counted thread techniques to embroider geometric patterns. They pull the threads to form loops, creating a rather blurred look on the outer surface.

The exchange of garments such as the *puthkuli,* the outer wrap worn by both men and women, is a frequent requirement for business or social contracts. Marriages are sealed with gifts of *puthkuli,* and the finest garments are often saved for funerals. The clothing is draped differently on men and women, and drape also indicates social position and intent.

—Mary Ann Fitzgerald,
Helen Louise Allen Textile Collection Newsletter

Native American Weavers

Southeast Utah is home to many native American rug and basket weavers, and it is near the heartlands of Pueblo, Navajo, Ute, Paiute, and Apache Indian craft traditions. These modern weavers are the keepers of skills that have been passed along from generation to generation for thousands of years. Archaeologists have found an unbroken tradition of basketweaving in the southwest going back nearly 10,000 years, and textile weaving goes back at least 2000 years.

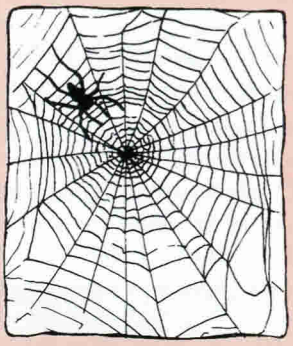
By the time the Anasazi people were settling into their farming villages, they had become sophisticated artisans in a variety of weaving methods. In addition to twining, wicker, coiling, and twilling basketry, they made exquisite handwoven cloth bags, sandals, and straps. These artifacts inspired early archaeologists to refer to these people as the "basketmakers." Later Pueblo people carried on these skills, which continue to the present day.

Edge of the Cedars State Park,
Blanding, Utah

Head Start

When a Navajo girl is born, a spider web is rubbed on the baby's hands and arms so that she will be a fine and tireless weaver.

—Cotton Clouds catalog,
Spring 1992



Fashion Trends

Masculine tailoring is in for women's wear this winter, and the 1940s look is especially popular. Pinstripes in wool flannel will team with lace for a masculine silhouette with feminine edges. Long skirts and long jackets are especially popular among designers.

Gray in all shades makes a strong showing, with brown, navy, and black also popular. Fashion houses in Milan showed few light shades. Emerging colors are moss green, burnt sienna, and mauve. An emerging style trend is the "dandy" influence: interpretations of the 1830s-gentleman look for women.

Wool Flash,
from the Wool Bureau Inc.

Weaving Rules

by Linda Ligon

I AM THE right-brain mother of a left-brain family. I'm not sure how it happened, but it's probably related to the fact that all the kids *look* like their father, too. Thomas is a physicist-engineer-computer programmer, my elder son an economist, my daughter a mathematician. It's early to say about our younger son, but he did start keeping a ladybug census of our back yard at the age of four. These people jump up from the dinner table every few minutes to consult the encyclopedia, they have passionate rows about theorems, they place bets with elaborate odds on almost every statement that is uttered in our household.

Me, I rarely cook with a recipe, seldom end up taking off my loom exactly what I thought I was putting on it, and have at least as much faith in what I dream at night as in what I read in the newspaper. So it was with some surprise that I recently found myself formulating a law, an immutable Law of Weaving. I call it Ligon's Law. It is as follows:

> "The odds that a sleying error will appear in the middle of a warp are directly proportional to the width and sett of the warp."*

In other words, if your warp is 40 inches wide and 20 ends per inch, you can be pretty certain that you will find a sleying error *exactly* in the middle of it. This error will have maximum visibility if you don't fix it, and involve maximum time and bother if you do. If, on the other hand, your warp is only 6 inches wide and 8 ends per inch, the sleying error will probably be right next to the edge where you can fix it in a jiffy. A precondition of this law, of course, is the law that "Any given warp will have at least one error."

Always, always having an error in the middle of my big wide warps used to make me feel like a crummy weaver. Discovering the above laws, and thus knowing that my mistakes are as inevitable as gravity, has been a comfort. So I've been taking a new look at some of those old laws from high school physics and chemistry to see if they might have similar application. Interestingly, they do.

Take, for instance, Newton's Second Law, "An object at rest will remain at rest unless an outside force acts upon it." This is why I sit on the couch working crossword puzzles every evening after dinner instead of weaving, which would be more fun and more productive. For me, "outside force" = "deadline", and I have one of those only every few weeks. (Or as Eudora Welty once wrote, "She would of been a good woman if someone had stood with a gun to her head every day of her life.")

Newton's Third Law is more subtle than his Second, but also more profound: "Every action has an equal and opposite reaction." In other words, everything you try to do will go wrong. I think Mr. Peters has claimed this law for his own, but Newton was there first. This is a depressing law, and when it comes to mind I try to cancel its negative karma by thinking also of Archimedes' Principle, or at least the cheerful part of it where he leaps out of the tub shouting "Voilà!". Or "Violà!", as we once spelled it in big letters in a book we published, which is proof in itself of Newton's Third. [ed. note: How did Archimedes learn French?]

Einstein's Theory of Relativity is way beyond me, but I get an inkling from his famous $E = mc^2$, or Energy = mass × speed of light^2, as to why I often don't have much of the E part of it, and why going on a diet won't help. This also relates to sitting on the couch every night, proving how intertwined the laws of nature are.

Then there's Avogadro's Number, 6.023×10^{23}, a number of great utility (which is maybe why scientists use it to talk about gas). Think of all the questions for which it can approximate an answer: "How many cones of yarn do you own that you plan to surely use someday?" "How many great ideas for projects have you not gotten around to yet?" Think how much smarter you would sound if you said "Avogadro's Number," instead of "Oh, lots and lots," or "About five billion jillion," or "Gobs."

Finally, one of the most intriguing concepts to come out of modern physics is Heisenberg's Uncertainty Principle, which states, "We can know *either* where a subatomic particle is at a certain moment, or where it is going, but we cannot know both." Mr. Heisenberg is too modest. Change *either* to *neither*, and his Principle applies not only to subatomic particles, which nobody can see anyway, but also to teenage sons, sewing scissors, rolls of scotch tape, money, magazine articles that one intended to save, reading glasses, and almost the entire contents of one's weaving room.

Those of us who lean more toward the artistic and intuitive would do well to try to understand and use the gifts that science makes available to us. Our lives would be richer and more insightful, our intellects better balanced. I just know they would. ❖

*There is a corollary to this: "The odds that a weaver will get up to take a break exactly in the middle of a warp are also directly proportional to the width and sett of the warp." Go figure.

Linda Ligon is publisher of HANDWOVEN *magazine and several other things.*

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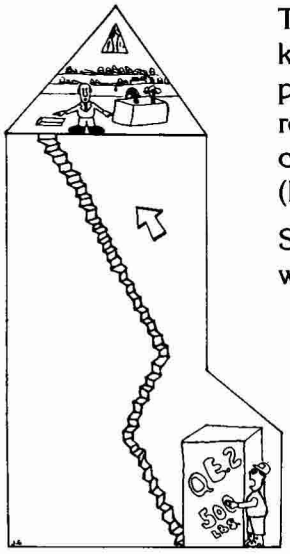

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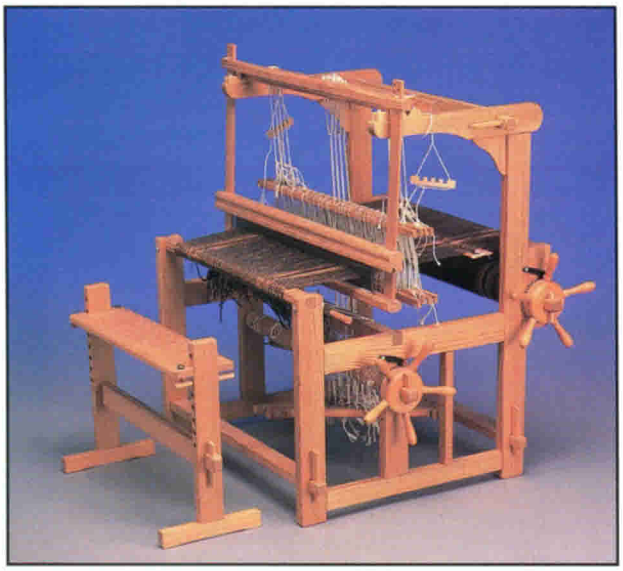

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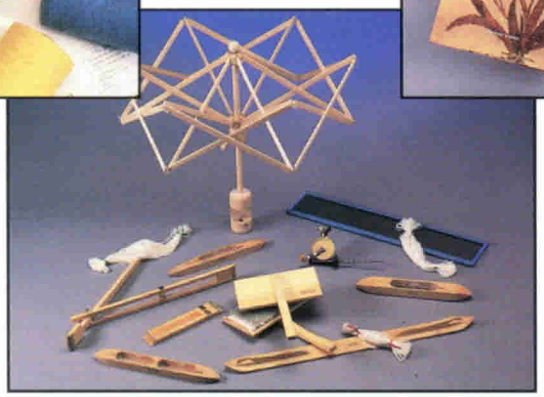

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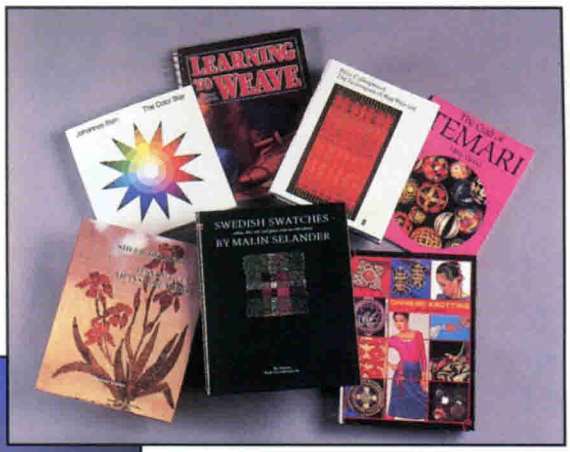

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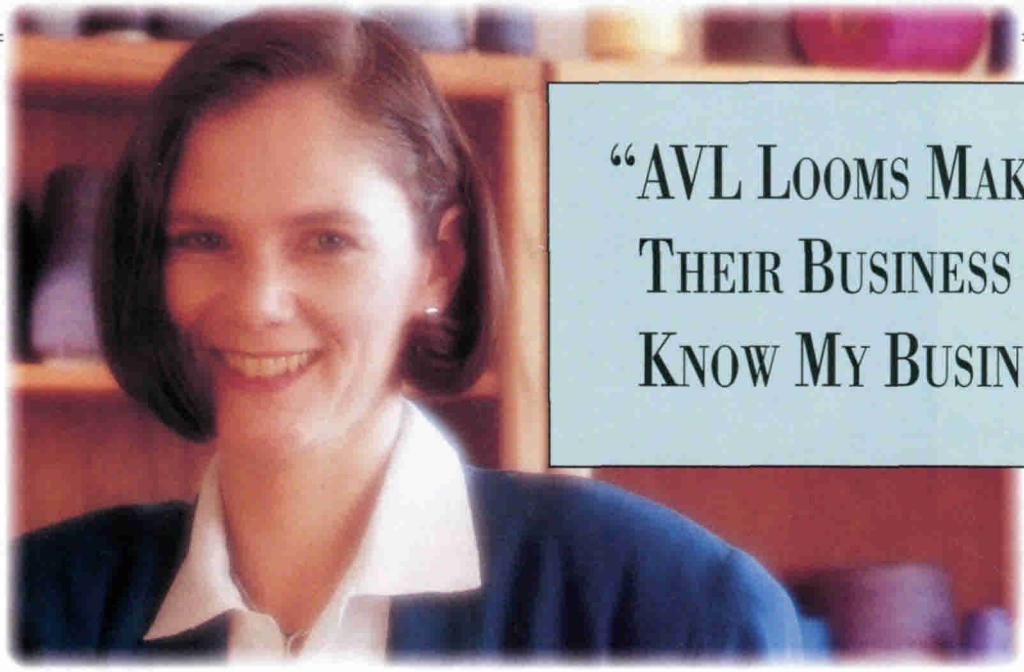

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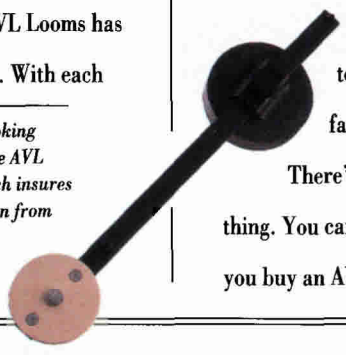

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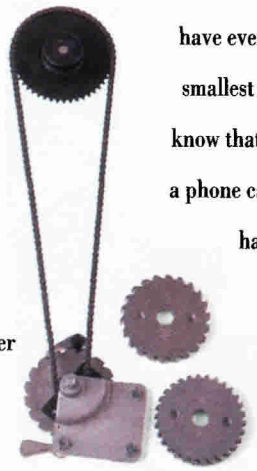

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