November/December 1993

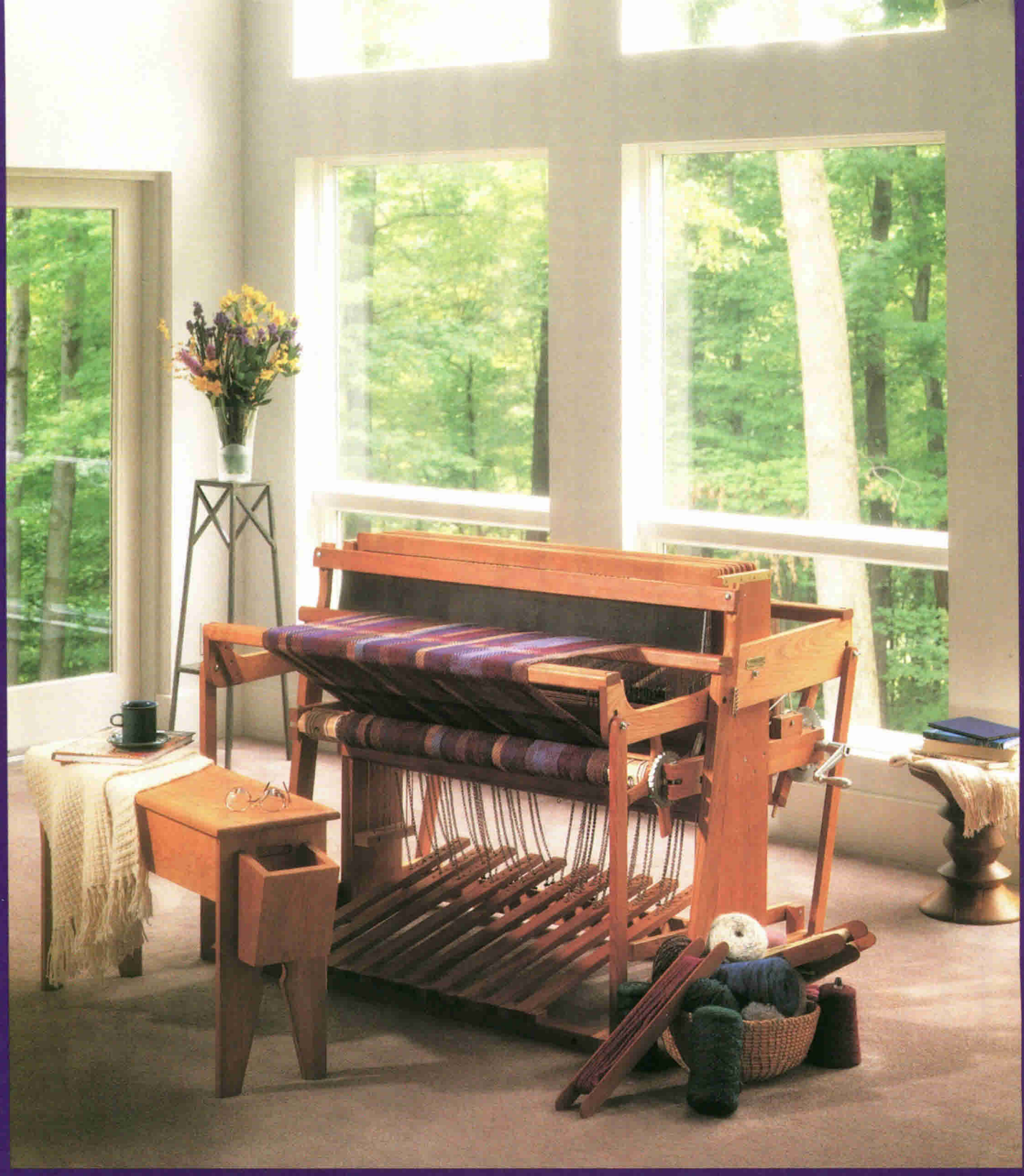
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November/December 1993
Volume XIV, Number 5

Handwoven

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On the cover: *Woven with bias-cut strips of coordinating fabric in a three-shaft point twill, Janice Jones's* ***Colorworks Krokbragd Rug*** *is a thick, sturdy rug that will stand up to years of traffic. Please turn to the Instruction Supplement for complete instructions.*

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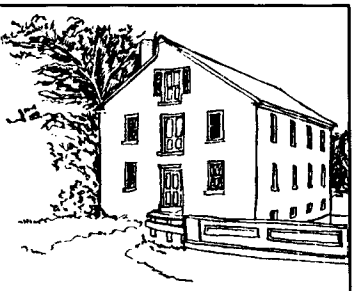
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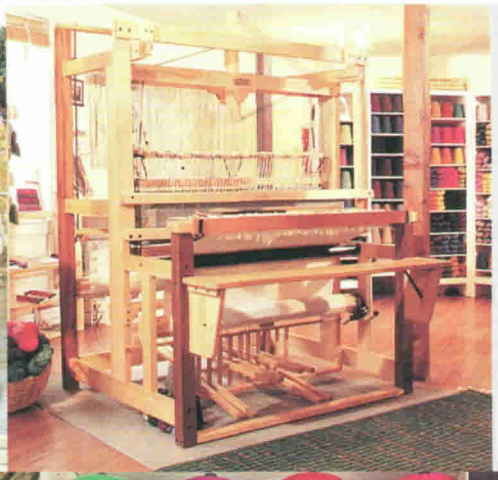
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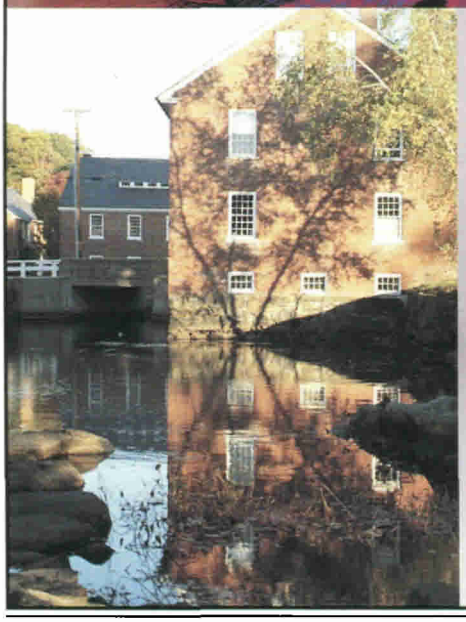
















Editor's Page

It has been 30 years since Peter Collingwood first came to the United States and 25 years since his book *The Techniques of Rug Weaving* was published. Both events changed weaving. Unlike thin, flimsy mats which pretended to be rugs, his were made with hefty linen warp, sometimes doubled for extra weight. Likewise, his sturdy weft was three or four strands of wool weighing half a pound or more per square foot of finished rug. Even more exemplary was his design style of stunning geometrics in light and dark naturals or richly dyed shades of wool.

At the 1972 Convergence in Detroit, Collingwood was a featured speaker. Shy and unassuming, he refused to stand at the front of the crowded lecture hall, choosing instead to speak from behind the slide projector toward the back of the room. In a quiet voice, he began, "I am a handweaver; I work on a loom."

You've got to appreciate the courage it took to stand up and say such a thing at that time. Weavers were fiber artists, fiber was sisal and jute, yarn was rope, the weaving shop carried hardware supplies, and lumberyards were where you bought loom parts. Winches hoisted warps over joists of barns for creating massive hangings which might weigh more than their makers. Many pieces were a fibrous tangle, heavy with fringes and tassels. The large scale gave the pieces a voluptuous texture. With elements so large, the floor loom had been abandoned as being too confining for contemporary, large-scale expression.

Into this arena walked Peter Collingwood. "I am a weaver," he said. "I work on a loom." The room exploded with applause, as much for his bravery as for his work.

In the talk that followed, he said, "Look back at the history and tradition of weaving, look around at the weaving continuing in cultures worldwide, and with that knowledge, look forward with your own work." He said, "Go deeply into one area. Immerse yourself and know a technique so thoroughly that you can express anything you want through it. Then you will be able to make a contribution, to say something."

Glimpses of Peter in Birkenstocks, overalls, and white T-shirt, with glasses on a cord around his neck, retiring to a separate room during a workshop to play the dulcimer for a participant whose unsettled home life left her unable to concentrate. A patient teacher, who, having answered distress calls of "Peter, Peter" throughout a workshop, quietly admits under his breath, " I'm about petered out." The tongue-in-cheek word-weaver who decorates his loom with newspaper headlines announcing "Disaster Looms," "Legal Hurdles Loom," and calls the motel where he is staying the Flaming-O rather than the more prosaic Flamingo Motel.

Collingwood's influence continues to touch us through his frequent workshop tours. He has touched every facet of how we work when we weave fabric on our handlooms, whether for rugs or garments or even kitchen towels. He has shown us through decades of commitment what one can do by understanding the depth and breadth of our craft—not just theoretical or philosophical, but practical, solid ways to take ordinary yarn and make something distinctive. We celebrate these 30 years and look forward to many more.

Jean

JEAN SCORGIE, EDITOR

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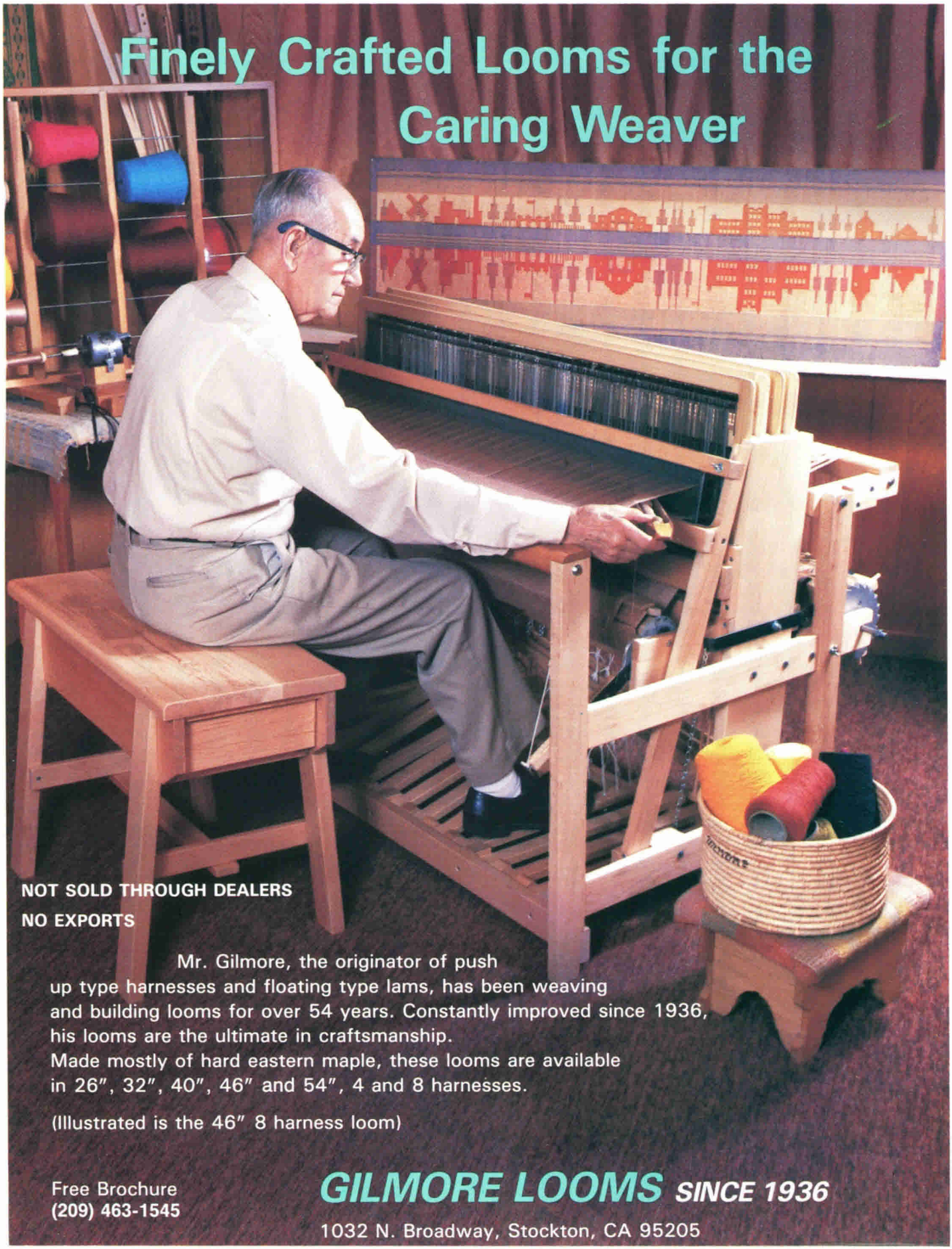
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Letters to the Editor

Weaving-to-Wear Contest

Thanks for another great issue—I found lots of ideas I want to try. Emmy Spencer's corded edging on pages 53 and 88 of the September/October 1993 issue could be just the right finish for a rag vest that's on the loom. Another plus is the article on *Halftone Twill* by Betty Lou Whaley. Her Snail Trail Blanket is beautiful, and it's just the inspiration the Tzouhalem Guild's friendly blankets group has been looking for. I don't know whether we'll manage to get four or five of them off one member's 60"-wide loom by the end of October, but if we do, they'll be a stunning display at our twentieth-anniversary show, "China Tea."

When I get a new HANDWOVEN, I usually flip first to the editor's page to see what you have in store for your readers—projects, contests, and deadlines. Please send me the information sheet for the Weaving-to-Wear Contest. This may be the push I need to develop a design I've toyed with for the past year. My doodles for a cardigan sweater and a mohair sweater jacket look very similar to some of your garment shapes. Perhaps it's time to do some serious sampling.

I'm also enjoying Interweave Press's new magazine PIECEWORK. You must be looking over my shoulder. I wove some linen runners and breadcloths last month and thought that two of them might work well as backgrounds for needlework. The article on *English Band Sampler* and the embroidered hand-towel project could not have been more timely. I think I'll try a bit on the sample warp to see if these reversible stitches are what I had in mind.

Alison Irwin, Duncan
British Columbia, Canada

You're an inspiration! Our new contest, Weaving-to-Wear, described on page 15, is getting lots of interest. We're looking forward to seeing exciting new designs from our readers, and we hope all of you are busy designing and weaving smashing garments.

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Spool-Knitting Machine

We've had lots of interest in Ruth Olson's *Rug with Spool-Knitted Weft* in the January/February 1993 issue of HANDWOVEN. The Magicord Machine, a red plastic spool-knitter with a hand crank, is available in yarn and craft stores for about $20. It uses knitting machine latchet hooks and is suitable for light- to medium-weight yarns. For more information, call Bond America, (800) U-MAKE-IT.

Attention, Kansas Weavers, Spinners, Basket Makers

The Kansas Alliance of Weavers and Spinners (KAWS) needs to verify members' addresses. If you wish to remain a member, please return your mailing immediately to Sharon Rooney, Box 67, Minneola, KS 67865, and include $1 to cover the cost of reconstructing the membership list.

Weavers of Moorman Technique

The Theo Moorman technique of using two sizes of warp yarns to achieve a design element on the surface of the fabric has been my weaving track for 18 years. I am writing a book on the technique applied to pictorial use, clothing, and rugs. I would like to correspond with other who weave and design using this technique. If you are interested in providing slides or quality prints that could be used for illustrations, please write me.

Joyce Harter, 513 Loomis Court, Northfield, MN 55057

Button Folklore

I'm researching the folklore of buttons and wonder if I might ask for odd facts about buttons. I'm interested in superstitions, legends, and stories about buttons as well as odd uses for buttons and craft or artwork using buttons.

Marya Juskenas, 407 E. Walnut, Centerville, IA 52544

Words, Words, Words

As a long-suffering spouse of a weaver, I do, on occasion, sneak a peek at my wife's copy of HANDWOVEN in a futile attempt to pierce the veil of mystery that hides the attraction of her loom. In this underhanded manner, I have read Linda Ligon's opus "A Word About Weaving" in the March/April 1993 issue. She has made a gallant effort to come to grips with the intricacies of the English language. As the vernacular would phrase it, "Lady, you don't know the half of it!"

Forget the vagaries of a definition of the word *loom*. Do you know that, semantically, you are not a *weaver* at all? In early usage of the English language, there often were two forms of a word—a stronger and a weaker form—also know as (please forgive me) male and female.

Thus, when a male made a pie, he was known as a baker. A woman making a like pie was called a bakester, or as we spell it today, a baxter. His male counterpart, seated at his loom, was a weaver; his wife, doing the same task, was known

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as a webster. Likewise such job descriptions as spinner/spinster, etc.

The masculine/feminine endings, such as *ess* in shepherd/shepherdess or actor/actress, didn't come into usage until the Normans brought in newfangled words of French origin.

And give up on trying to figure out what is meant by the word *loom*. It can be either a noun or a verb, it can apply to an optical phenomenon or the handle of an oar. If you don't get this *loom* business under control, you may even slop over into such words as *loomery* which is a breeding place for guillemots.

Just get yourself under control and decide if your publication is dedicated to weavers or webster, spinners or spinsters, whether you are pushing heddles or rowing a boat. Or breeding guillemots.

I hope that this clarifies the entire matter.

Bert S. Feldman,
Mongaup Valley, New York

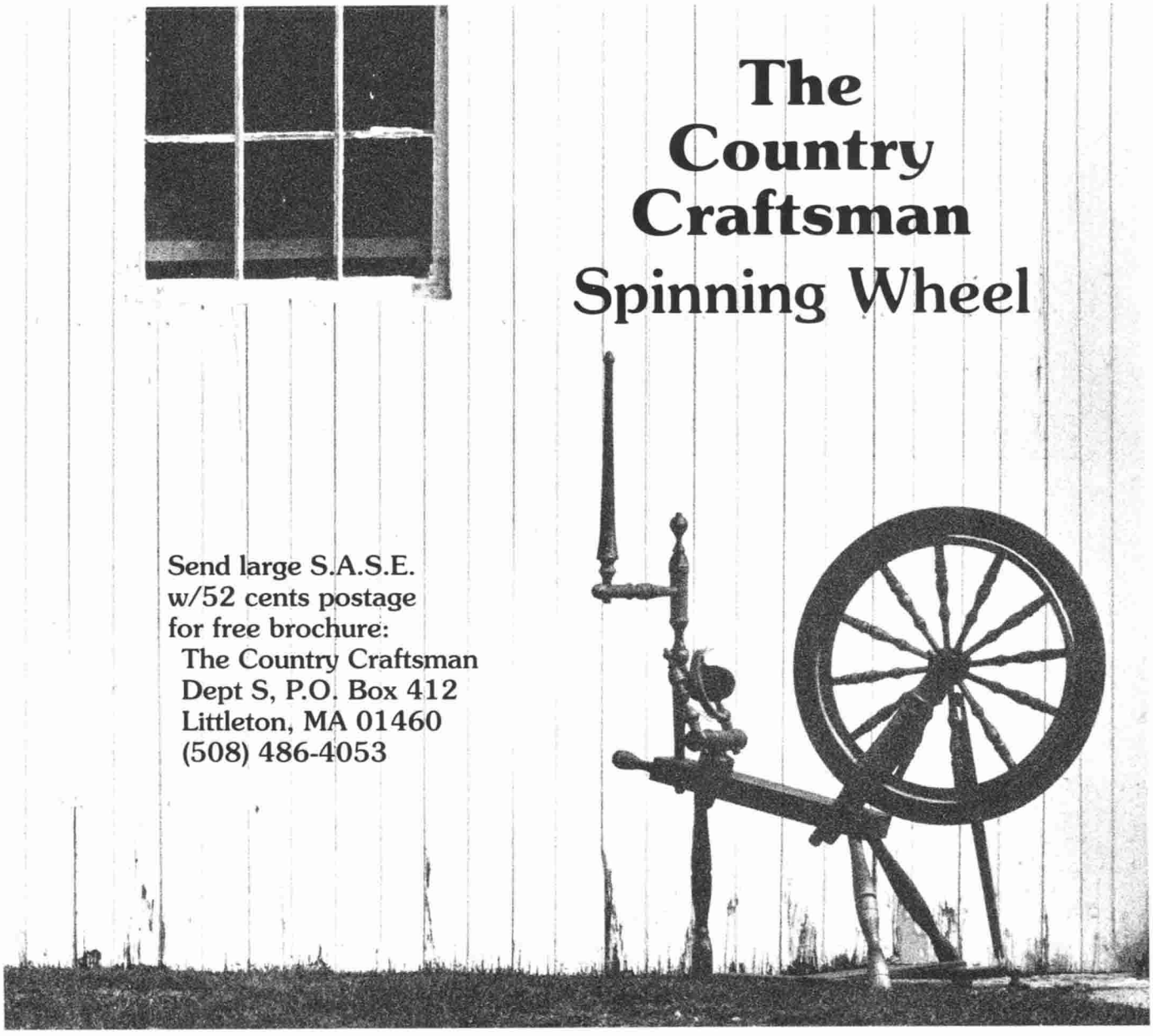
The assault continues. See COMMUNIQUÉ *for a new twist on one of our most important weaving words.—Ed.*

Weaving Teacher

I'm renewing my subscription to your magazine. Thanks for another year of inspiration and instruction. While I might call myself a self-taught weaver, that's not entirely true because HANDWOVEN has been my primary teacher. I'd be lost without it.

Kathy Carlson, Franklin, Indiana

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





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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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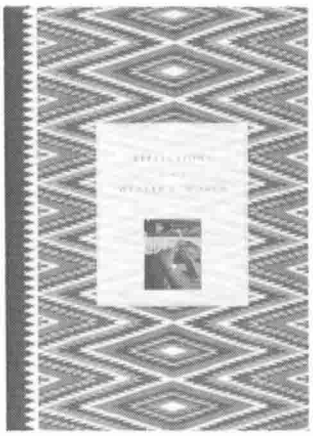
Reflections of the Weaver's World: The Gloria F. Ross Collection of Contemporary Navajo Weaving

by Ann Lane Hedlund

Denver Art Museum, 100 W. 14th Ave. Pkwy., Denver, CO 80204; distributed by the University of Washington Press, Box 50096, Seattle, WA 98145, 1992. Softbound, 112 pages, abundant color photographs, $29.95. ISBN 295-97231-9.

Ann Lane Hedlund, an anthropology professor at Arizona State University, Tempe, and specialist in Navajo textiles, wrote this informative, sensitive, and approachable book as a result of her nearly 15-year collaboration with the New York tapestry benefactor Gloria Ross in encouraging Navajo weaving.

In 1979, while Ann Hedlund was working for the Navajo Tribal Museum in Arizona, Gloria Ross approached her to locate several Navajo weavers who could weave a series of original tapestries based on the designs of the painter Kenneth Noland. That summer, the two Anglo women sought out a number of Navajo women, and several large tapestries were woven. Hedlund shared with Ross—and here in the book—a fine overview of both contemporary Navajo weaving and its weavers, rooted both in her anthropological studies of Navajo textiles and culture and in her own weaving.



In 1980, they began to purchase contemporary Navajo textiles, to be paid for by Ross and housed in the Gloria F. Ross Collection of Contemporary Navajo Weaving at the Denver Art Museum. Hedlund documented each purchased textile and interviewed its weaver: to date, 38 rugs from 32 women and one man. The textiles represent a rich diversity of traditional and innovative top-quality works.

The book serves as a catalog of an exhibit which was displayed in the Denver Art Museum in 1992 and will travel to several other cities in 1994, but it is much more. It is a window through which we can glimpse the lives of another group of weavers, weavers who are often hidden by their own desire for privacy and the outside world's attempt to stereotype them. In the interviews, one weaver will reveal her designing process; another discusses where weaving fits into the demands of everyday life. Rug prices and marketing frequently are mentioned.

There is much to ponder. One sees deep respect for tradition of both design

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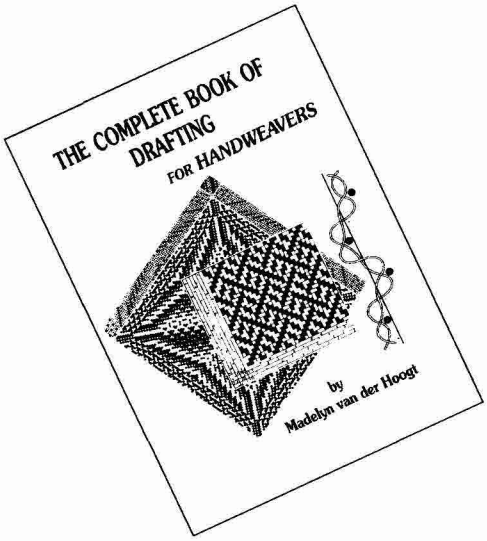
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and process. The weavers focus great concentration on the evolving design, sometimes without drawing any of it on paper. They generally interpret and modify whatever elements go into their cloth. We see examples of individuality and autonomy, sometimes quietly present, sometimes boldly, always with enough "common threads" that it is obviously Navajo work. Navajos have great respect for their work, push its possibilities continually, and render it with great skill and heart.

Hedlund's background as both weaver and anthropologist eminently qualifies her to write this book. Her descriptive introductions give important historical and cultural insights and overview and show her understanding and sensitivity to the cultural complexities facing the Navajos. The glossary gives good definitions of terms as well as page citations for rugs exemplifying them. The three-page bibliography offers abundant suggestions for further reading. Read at one sitting, the book has cohesion, flow, and is quite interesting, but it can be read a few pages at a time without losing its message.

—*Martha Stanley*



The Complete Book of Drafting for Handweavers

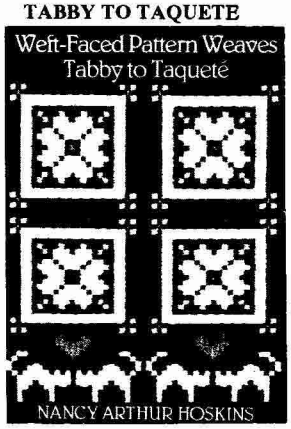
by Madelyn van der Hoogt

ShuttleCraft Books, PO Box 550, Coupeville, WA 98239, 1993. Spiralbound, 136 pages, abundant black-and-white photographs, drafts, and illustrations, $19.95. ISBN 0-916658-51-1.

Drafting is a necessary skill for handweavers that is not always welcomed as part of the design process. Take a new look at drafting and you may just become addicted to the fun of it! But how, when there are so many options? The best remedy for a tough situation is a tough handbook that can take you through the process, first showing you what is going on and then, when you understand the principle, letting you do it yourself. *The Complete Book of Drafting for Handweavers* is just such a book, the text augmented with extensive photos, drafts, cloth diagrams, and illustrations of all kinds. It speaks clearly to the beginning weaver as well as inspiring those more advanced.

Madelyn's "Family Tree of Weaves" groups all weave structures into three categories: simple weaves, weaves with compound sets of elements, and compound weaves. Part I covers basic weave structures and warp/weft drafting principles, including how to read and write drafts. Different drafting formats and symbols are discussed, and drawups/drawdowns/variations plus some color-and-weave effects are shown. I especially like the attention given to using and developing warp and weft cross sections.

Part II presents block theory and profile drafting with four- to eight-shaft overshot applications. It describes drafts

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"as drawn in" as well as asymmetricals, and will give you a handle on reading and writing unit weaves and nonunit weaves from charts which catalog block weaves, tie-up templates, and treadling keys.

Part III shows how to turn a profile draft into other weaving drafts—lace weaves, damask, tied-unit weaves, patterned double weave, stitched double cloth, lampas—each with a lesson on drafting and designing yourself (with answers in the back of the book). All illustrations are clear and easy to link up with text, the units marked on fabrics, and drafts.

Part IV includes chapters on turned drafts, blended drafts, network drafting, and fabric analysis. Work sheets include reproducible standard graph paper, piqué and huck design paper, double two-tie drawdown paper, and networks for 8, 12, and 16 shafts. Ruth Morrison and Margaret Heller are to be commended for their inspiring handwoven samples which highlight the text and drafts.

Madelyn van der Hoogt brings with her a solid understanding of structure, teaching experience, and writing skills fine-tuned to detail. Whether you are a beginner or complex weaver, you will want to add this book to your library of classic references. You will find yourself reaching again and again for this book, as a weaving reference and as a weaving buddy. It should take you over stumbling blocks and open doors to designing. Enjoy!

—*Sigrid Piroch*

Book Mention

All About Silk: A Fabric Dictionary & Swatch Book by Julie Parker. Rain City Publishing, 7501 43rd Ave., Seattle, WA 98115, 1992. Spiralbound, 91 pages, black-and-white drawings, 32 fabric swatches, $29.95 plus $3.75 postage and handling.

Sandwashed silks differ greatly; do you know how to judge their quality? Have you wondered about the meaning of *matelassé, habutai, momme, cloqué,* and *douppioni?* Have you ever felt silk brocade, batiste, or faille? Fascinating information about commercial silk fabrics accompanies the 32 swatches in this handy reference, and tips for sewing and care are included with each swatch. Written to help the home sewer judge fabric before buying, this book should also be useful to anyone weaving with or printing on silk. ❖

Handwoven's Weaving-to-Wear Contest

It's time for another **HANDWOVEN** contest! This time we're focusing on fabric designs for the simple clothing shapes illustrated below. We're looking for designs suitable for either men or women; designs with interesting use of color, texture, structure, and edge finishes.

Prizes

Each winning entry will receive a $25 cash prize and will be featured in a special *Design Collection* or in an upcoming issue of HANDWOVEN. From the winning entries, the Interweave Press editorial staff will assign designs to be woven and sewn into garments. These designs will be awarded an additional $100 cash prize.

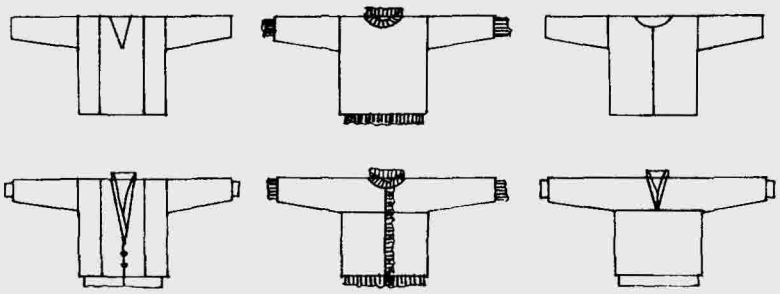
Judging

The Interweave Press editorial staff will judge the swatches based on design and utility.

Entering

- Send an SASE to the address below to request information on clothing shapes and a form for describing weaving and design details.
- Design handwoven fabric for one of the clothing shapes shown.
- Weave an 8" by 8" swatch from 2 to 8 shafts using readily available yarns (no mill-ends, please).
- Include separate samples of each fabric included in your design (such as treadling or weft variations, bindings, knitted trims, etc.)
- Write out weaving information with details on the yarns, sett, threading, and treadling, as well as placement of design elements on the garment.
- Label each swatch with your name, address, and daytime phone number.
- Include a $5 entry fee (for packaging, return postage, and handling) to cover up to 3 entries; plus an additional $1 for each entry beyond 3. Please send a check or money order; no cash, please.
- All entries must be received at our office no later than December 31, 1993. (Canadians, please allow at least two weeks mailing time. Also, be sure to mark for customs so neither of us gets charged duty.)
- Designers of swatches chosen to be woven and sewn into garments will be notified by February 1, 1994. The woven fabric must be received by April 1, 1994.
- Nonwinning entries will be returned by March 1, 1994; winners will be returned by July 15, 1994.

Request an entry form from: Weaving-to-Wear Contest, Interweave Press, Inc., 201 East Fourth St., Loveland, Colorado 80537.





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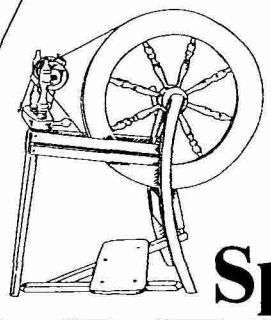
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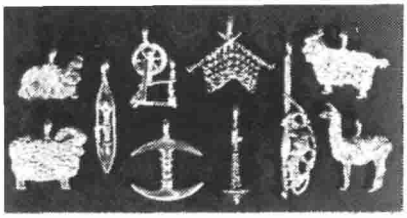
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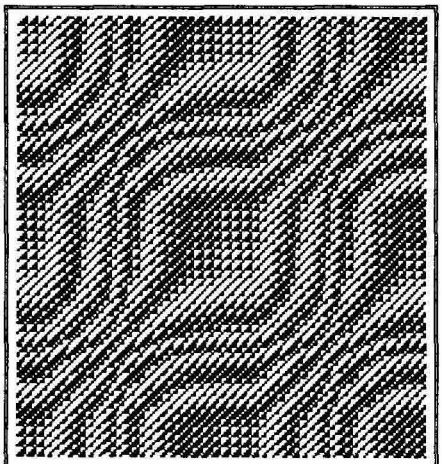
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Inklings

designed by Karla Taylor
Greeley, Colorado



Colorful inkle bands are the basis of Karla's Inklings. Beads, chains, and scraps of yarn give these creatures personality. Instructions below are for the Navajo Inkling (second from the left).

I call these dolls "Inklings" since they come from an inkle loom and inkling is defined as "a slight indication or suggestion." They were inspired by Carol Strickler's stuffed tetrahedrons in the September/October 1985 issue of HANDWOVEN. I took them a step further by adding faces and accessories to depict different ethnic dolls. Use your imagination with colors and inkle weave patterning to make dolls of your choice—you'll be captivated as their personalities emerge.

The bands for my Inklings are usually 1½" to 1⅝" wide. For each one, allow a warp length ten times the width, which allows for take-up and two seam allowances. A 1½"-wide band needs to have a finished length of 12½"; a 1⅝" band needs a 13½" length.

FABRIC DESCRIPTION: Warp-faced plain weave.

SIZE: Five or six dolls, each 2½" wide by 2½" tall. Finished fabric for each doll measured 1½" wide by 12½" long.

WARP & WEFT: Size 3/2 pearl cotton at 1260 yd/lb: 50 yd turquoise and 45 yd purple for warp, 125 yd aqua for warp and weft.

NOTIONS: Polyester fiberfill; scrap of fabric from pantyhose for faces; sewing thread; beads and beading needle; black embroidery floss or pearl cotton for braids.

E.P.I.: 36.

WIDTH IN REED: 1½".

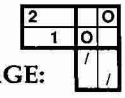
WARP COLOR ORDER:

		3X				3X		4X		4X		
aqua	5	1	2	3	2	1	8				3	= 29
turquoise			1	1				1	4	1	1	= 15
purple		1				1		1		1		= 14

TOTAL WARP ENDS: 58.

WARP LENGTH: 3 yd, including take-up, shrinkage, and 11" loom waste. (I warp the maximum length on my inkle loom—9½ feet—which also allows a sample for my records.) If woven on a table loom, add 1/2 yd.

DRAFT:



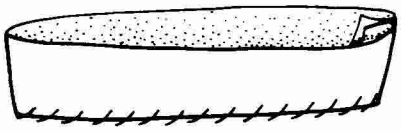
P.P.I.: 8.

TAKE-UP & SHRINKAGE: 7% in width and 15% in length.

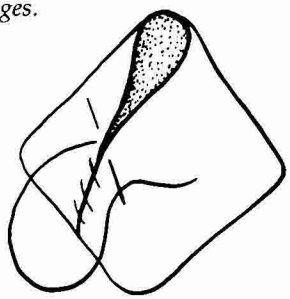
WEAVING: Using aqua weft, beat and adjust weft for 1½" finished width; beat each row tightly so the warp completely covers the weft.

ASSEMBLY: Measure 12½" for each doll, machine stitch across both ends, and cut apart. For each doll, sew the cut ends together with 1/4" seam allowance. Place this seam at one end and, using a tapestry needle threaded with aqua, whipstitch one long edge together, catching the weft turns. Turn right side out. Open the "canoe" you have formed and fold the open side in half at right angles to the previous fold (make the two ends of the canoe meet in the middle). Pinch up the new "ends" and, starting at one end, whip the edges together, stopping 1" from the other end and leaving a workable length of yarn hanging. Stuff fiberfill into this hole to fill out the doll.

For the face, stuff a small piece of pantyhose fabric with fiberfill, gathering up the fabric to form a head. Add beads or stitches for eyes and 2"-long braids. Hand sew the face in place and add a bead necklace and headband. With the yarn that was left hanging, close any remaining gap before knotting and pulling the end to the inside. ❖



After sewing the ends of the band together and turning right side out, whip together one set of edges.



Fold end to end and whip the other edges together, leaving a 1" opening at one end for the face.

Tricks of the Trade

Loom shoes

Because my treadles are close together, I get much better control by weaving barefoot, but in winter my feet get cold. Socks work up to a point but can slip on the wood. I found some handy shoes that are designed to be worn in a swimming pool. They slip on snugly and have terry-cloth uppers and a very pliable rubber sole.

Pam Howard, Canton, Georgia

Rug thrums

Over the years, I've accumulated lots of thrums and leftovers from my rug weaving. I used a coarse needlepoint canvas (5 squares to the inch) and worked multicolored squares in gros point. To compensate for distortion, I alternated blocks of 16 stitches in the reverse direction. For a foot-wiper rug at the kitchen door, I worked leftovers of cotton yarn in rya pile on the same size canvas.

Lillian Virgin, Los Altos, California



Reed storage

I think I have the perfect solution for storing all those reeds standing in tall baskets, hiding in boxes, and precariously leaning against walls. My 23 reeds for various and sundry looms used to take up floor space and were always falling over. As I was putting up new towel racks in the bathroom, I tried to think what to do with the old ones. I took them to the loom room and attached one 12" from the floor and the other directly above it 30" from the floor on a wall next to one of my looms. The reeds can fit up to four deep behind the racks.

Jan Crook, Rohnert Park, California

Measuring units

Since most looms weave about 20" from the fell to the disappearing point around the cloth beam, I decided to use 18" as my measuring unit. Every 18" I tie a thread at the selvedge. To mark yards, I tie knots—one knot for one yard, two knots for two yards—and leave the markers between yards unknotted. When I'm weaving long yardages, I mark the yards using a color key that follows the order of colors in the rainbow to avoid having to tie so many knots.

Bobbie Markley, Hedgesville, West Virginia

Magazine index

As soon as each new issue of HANDWOVEN arrives, I index-tab each page containing an idea or pattern I may want to refer to later with a Post-It note. I write a two- or three-word description at the top and any other information below. I store the issues in three-ring binders with plastic holders so it's easy to look for specific topics.

Mary Koster, Fremont, Michigan

Storing small samples

I weave belts and suspenders which I sell at fairs. I use clear plastic sheets designed for storing photographic slides to organize and save samples of my color combinations. In each pocket, I have a small woven sample with an end of warp and a slip of paper listing warp and weft colors. My customers can look through the samples easily, and I have a record of my work.

Lee Hanson Cart, South Paris, Maine

Organizing heddles

My heddles were in a worse mess than my wire clothes hangers, and in my classroom studio, students mixed all different heddles together. I solved the problem by cutting 26"-long mailing tubes in half with a saw, taping the cut end shut, and labeling them with heddle size and loom name. The plastic end caps are easy to open and close, and each tube holds hundreds of heddles.

Donna Lynde, Nevada, Missouri

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

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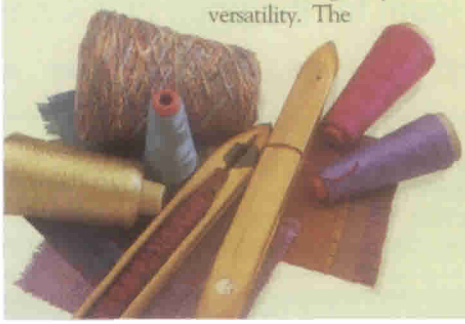
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YARNCALC: A BASIC Yarn Calculator

by David Merrill

ELEGANCE IS IN the eye of the beholder, and that goes for computerized yarn calculation as surely as for the weaving itself. If you have a spreadsheet or database program on your computer, you might be able to make it calculate yarn quantities for a weaving project. I suspect, though, that most weavers would rather just spend a few minutes with a calculator and then get on with weaving. Programming is an acquired taste, and not everyone wants to acquire it.

For me, it's just shy of an addiction, and I'm always casting about for situations in need of programs. I'm a novice weaver and an employee of Interweave Press, so it's no surprise that my gaze would fall upon yarn calculation.

The challenge I posed for myself was to create a simple yarn calculation program that anyone *with an IBM-compatible computer* could use. The operating software that comes with such computers has always included the BASIC programming language, so BASIC is the language I chose for YARNCALC.

What is YARNCALC good for?

In YARNCALC, you supply nine characteristics of a woven piece, and the program provides eight numbers describing the finished weaving and the yarn you'll need. Because it operates as a loop, you can go back as often as you like and experiment with different values for various characteristics. For example, if you have only a certain amount of one type of yarn, you can use YARNCALC to learn what's possible with that amount or how wide a stripe could be made with it in a larger weaving. If your project design is already strictly specified, you can head for the weaving shop after one time through the YARNCALC loop.

As you enter a value for each characteristic, YARNCALC updates the calculated results at the bottom of the screen. After each loop, YARNCALC asks, "Would you like to change anything?" If you answer **N** (no), the program will terminate, leaving your last calculation on the screen. If you answer **Y** (yes), YARNCALC takes you through the list of weaving characteristics again, and for each one you can enter a new value or just press **Enter** to retain the current value. If you make a mistake, or if you want to change a value after you enter it and see the calculated results, *you must go all the way through the loop and come back to that place* before you can correct it. Such are the pitfalls of simple programs.

IBM-compatible computer keyboards have a key for sending the screen image directly to the printer, and this offers a way to preserve your calculations for future reference. You can print the screen at any time without terminating YARNCALC.

Installing YARNCALC on your computer

You don't need any programming experience to use YARNCALC. The entire program is printed out on page 23; all you have to do is start the BASIC interpreter, type the YARNCALC program exactly as it appears, save it for future use, and then run it once to make sure it's working right. The instructions below will take you through that process step by step.

Finding and starting the BASIC interpreter

The first step is to locate and start the BASIC interpreter on your computer. On many older non-IBM computers, BASIC starts automatically when you turn on the computer with no disk in any drive. If that's the case, skip this section and move directly to "Entering, Saving, and Testing YARNCALC" below. However, on most newer MS-DOS (IBM-compatible) computers, you'll have to hunt for the BASIC interpreter file. Look for the word BASIC in the first part of the file name (for example, BASIC, GWBASIC, or QBASIC) and EXE or COM at the end.

To begin your search, exit from any program you may be using. This will put you at the DOS prompt, which should look like **A>** or **C:\>** or **D:\DBASE>**. From here, with a few simple commands, you can list and examine the names of the files in the directories on the disk until you find the BASIC interpreter.

It may be helpful to think of the primary, or root, directory as the trunk of a tree. The branches that emerge along the trunk are subdirectories. Each of these is a separate, named directory that contains files (the leaves on the branch) and subdirectories (smaller branches that emerge along *that* branch). You'll begin the search at the trunk (root directory) and work upward and outward along each branch.

Type **prompt pg** and **Enter** to

make the DOS prompt show you the current directory (the one you're in) at all times. Then type **cd ** (that's a backslash) and **Enter** to make the root directory current, and list its files and subdirectories by typing **dir /p** (forward slash this time) and **Enter**. If you don't see the BASIC file there, note the names of all the subdirectories; they're indicated by <DIR> in the third column of the list. For each one, type **cd**, a space, the name of the subdirectory, and **Enter**; then type **dir /p** to list the contents. To back up one level, to the parent directory of the current one, type **cd..** (that's two periods) and **Enter**. The full name of the current directory will always be displayed in the DOS prompt. The BASIC interpreter probably will be found within the first set of subdirectories off the root directory, so look there first.

When you find the BASIC interpreter file, start the program by typing the file name (for example, GWBASIC.EXE) at the DOS prompt and pressing **Enter**. If you have no luck finding the file, use the method above to search through the software disks that came with your computer, or look in your computer manual. If this doesn't work, you may need to call a local computer store for assistance.

Entering, saving, and testing YARNCALC

As soon as the BASIC interpreter is up and running, type *exactly* what you see in the listing above. The numbers that run down the left margin mark the beginnings of the program lines, and they also must be typed as shown. To get you started aligning the words, on line 20 there are 22 spaces between " and YARN CALCULATIONS. After typing an entire program line, immediately check your typed line against that line in the listing before pressing **Enter**; even a small mistake can keep YARNCALC from running as it's intended to. Don't be alarmed if spacing changes around arithmetic symbols and punctuation when you press **Enter**; this will not change the operation of the program.

```
10 CLS:KEY OFF
20  PRINT "                        Y A R N   C A L C U L A T I O N S":PRINT
30  PRINT "                                                  Enter new values"
40  PRINT "                                                        "+CHR$(25)
50  PRINT "                      Warp ends per inch:      0.0"
60  PRINT "                             Width in reed:    0.0 "+CHR$(34)
70  PRINT "           Weftwise shrinkage & take-up:     10.0 %"
80  PRINT "                      Weft picks per inch:     0.0"
90  PRINT "             Finished length of one piece:    0.0 "+CHR$(34)
100 PRINT "  Total fringe or hem length per piece:      0.0 "+CHR$(34)
110 PRINT "                        Number of pieces:     1.0"
120 PRINT "           Warpwise shrinkage & take-up:     10.0 %"
130 PRINT "                                Loom waste:    27.0 "+CHR$(34)
140 PRINT "                                            ------------"
150 PRINT "              Total number of warp ends:     0"
160 PRINT "                           Finished width:    0.0  "+CHR$(34)
170 PRINT "                             Warp length:     0.75 yd"
180 PRINT "                      Total yarn for warp:    0.00 yd"
190 PRINT "                    5% warp safety factor:    0.00 yd"
200 PRINT "                      Total yarn for weft:    0.00 yd"
210 PRINT "                    5% weft safety factor:    0.00 yd"
220 PRINT " Total yarn (including safety factors):     0.00 yd"
230 DIM NUMS(9):NUMS(3)=10:NUMS(7)=1:NUMS(8)=10:NUMS(9)=27
1000 REM *** Main program loop ***
1010 FOR X=1 TO 9
1020 GOSUB 2000:GOSUB 3000:INPUT "",TEMP$
1030 IF TEMP$="" THEN 1060
1040 IF VAL(TEMP$)=0 AND (TEMP$<>"0" AND TEMP$<>"") THEN 1020
1050 NUMS(X)=VAL(TEMP$):GOSUB 3000
1060 NEXT X
1070 REM *** Compute last value, offer to repeat or quit ***
1080 GOSUB 2000
1090 LOCATE 24,22,1:PRINT "WOULD YOU LIKE TO CHANGE ANYTHING?  Y/N: ";
1100 YESNO$=INKEY$:IF YESNO$="" OR INSTR("YyNn",YESNO$)=0 THEN 1100
1110 LOCATE 24,22:PRINT STRING$(41,32);
1120 IF YESNO$="Y" OR YESNO$="y" THEN 1000 ELSE 3020
2000 REM *** Calculate and print values ***
2010 NUMWARPS=NUMS(1)*NUMS(2):FINWIDTH=NUMS(2)*(1-(NUMS(3)/100))
2020 HOWLONG=((((NUMS(5)+NUMS(6))*NUMS(7))*(1+(NUMS(8)/100)))+NUMS(9))/36
2030 WARPYDS=NUMWARPS*HOWLONG:WARPSAFE=WARPYDS*.05
2040 WEFTYDS=(((1.05*NUMS(2))*NUMS(4))*((NUMS(5)*NUMS(7))*(1+(NUMS(8)/100))))
/36:WEFTSAFE=WEFTYDS*.05
2050 TOTALYDS=WARPYDS+WARPSAFE+WEFTYDS+WEFTSAFE
2060 LOCATE 15,41:PRINT USING "#####";NUMWARPS
2070 LOCATE 16,41:PRINT USING "#####.#";FINWIDTH
2080 LOCATE 17,41:PRINT USING "#####.##";HOWLONG
2090 LOCATE 18,41:PRINT USING "#####.##";WARPYDS
2100 LOCATE 19,41:PRINT USING "#####.##";WARPSAFE
2110 LOCATE 20,41:PRINT USING "#####.##";WEFTYDS
2120 LOCATE 21,41:PRINT USING "#####.##";WEFTSAFE
2130 LOCATE 22,41:PRINT USING "#####.##";TOTALYDS:RETURN
3000 LOCATE 4+X,41:PRINT USING "#####.#";NUMS(X):LOCATE 4+X,54:PRINT
STRING$(7,32)
3010 LOCATE 4+X,54:RETURN
3020 LOCATE 1,1:END
```

When a program line exceeds the width of the screen, it automatically overflows onto a second (unnumbered) screen line, but it's still part of the same program line. Be sure to type each program line completely, and don't be concerned if it overflows differently from the listing shown. (In QBASIC.EXE, the screen will scroll so that each program line occupies only one screen line.) In lines 20 through 220, include all blank spaces exactly as shown so the decimal points will line up and numbers will be printed in the right places.

After you've entered the entire program, you'll need to save it. In QBASIC.EXE, press **Alt** to activate the menu, then type **F** to open the File menu and **S** to choose Save, and name the file **YARNCALC**. (The interpreter will add .BAS to the end of the file name.) If you're using a different BASIC interpreter, put the cursor on any blank screen line and type **SAVE "YARNCALC"** (be sure to include the quotation marks), then **Enter**.

Run YARNCALC right away to make sure you entered it correctly. In QBASIC.EXE, press **Shift-F5**; other-

wise, put the cursor on a blank screen line and press **F2**. The YARNCALC screen should immediately appear, and you can then enter either real or imaginary weaving characteristics and see what happens. As stated above, you may exit from YARNCALC whenever you complete the nine-step loop: just answer **N** (no) to the question "Would you like to change anything?"

If you encounter problems when you run YARNCALC for the first time, double-check the entire program against the listing on page 23. In QBASIC, you can scroll to the beginning of the program and view it on the screen, but with other interpreters, you're better off printing the whole program by typing **LLIST** on a blank screen line and pressing **Enter**.

After you've entered and saved YARNCALC, you can exit from BASIC. In QBASIC, press **Alt**, then **F**, then **X** to return to the DOS prompt; in any other BASIC interpreter, type **SYSTEM** on a blank screen line and press **Enter**. If the YARNCALC screen is still displayed, type **CLS** and **Enter** to clear it.

Running YARNCALC again

Whenever you want to use YARNCALC, return to the directory that contains the BASIC interpreter file and type the file's name. If it's QBASIC.EXE, follow it with a space, then **/RUN YARNCALC**; if it's another interpreter, follow it simply with **YARNCALC**. This will start the BASIC interpreter, load the program, and run it, all in one step. Alternatively, you can start the BASIC interpreter and then load and run YARNCALC. In QBASIC, press **Alt**, then **F**, then **O** (to open a file), and type **YARNCALC** in the file box to load the program, then press **Shift-F5**. In any other interpreter, type **LOAD "YARNCALC"** on a blank screen line, including the quotation marks and followed by **Enter**. Then press **F2** to run the program.

How YARNCALC works

The following description of the major sections of YARNCALC may be useful for readers with experience in BASIC who wish to alter or embellish the program, and also may help readers understand the yarn calculations performed in lines 2000–2050.

Lines 10–230 clear and draw the screen and prepare a memory area for storing the values you enter.

Lines 1000–1060 comprise a loop that accepts the values you enter. After each value is entered, the subroutine beginning on line 2000 updates the calculations, and the subroutine beginning on line 3000 reformats and rewrites what you entered and positions the cursor for the next entry.

Lines 1070–1120 update the calculations again after the last value is entered, then ask whether you wish to change anything, and process the answer.

Lines 2000–2050, the heart of YARNCALC, calculate and store the following values:

NUMWARPS, the number of warp ends. Multiply warp ends per inch [NUMS(1)] by width in reed [NUMS(2)].

FINWIDTH, the finished width in inches. Width in reed [NUMS(2)] reduced by the weftwise shrinkage and take-up [NUMS(3)].

HOWLONG, the warp length in yards. Add the finished length of one piece [NUMS(5)] and the total fringe or hem length per piece [NUMS(6)], then multiply by the number of pieces [NUMS(7)]. To convert to actual woven length, multiply by the warpwise shrinkage and take-up [NUMS(8)] plus 1. Add the loom waste [NUMS(9)], then divide by 36 to convert inches to yards.

WARPYDS, the total amount of warp yarn. Multiply the number of warp ends (NUMWARPS) by the warp length (HOWLONG).

WARPSAFE, the warp safety factor. This extra 5 percent helps ensure that you won't run out of warp yarn on the next-to-last turn around the warping board.

WEFTYDS, the total amount of weft yarn. Calculate weft per inch by multiplying width in reed [NUMS(2)] by 105 percent to account for the angle of the weft in the shed, then multiplying the result by picks per inch [NUMS(4)]. Calculate total woven length by multiplying finished length of one piece [NUMS(5)] by the number of pieces [NUMS(7)], then multiplying the result by the warpwise shrinkage and takeup [NUMS(8)] plus 1. Finally, calculate total weft by multiplying weft per inch by total woven length. Divide by 36 to convert inches to yards.

WEFTSAFE, the weft safety factor. This extra 5 percent protects against the dismaying possibility that you might run out of weft just before you finish a piece.

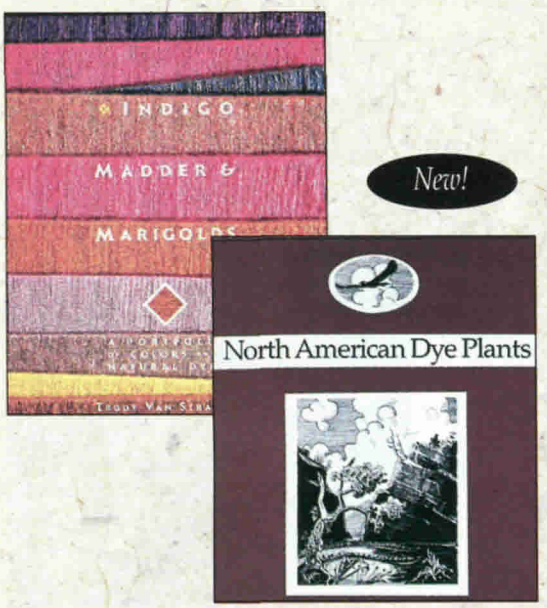
TOTALYDS, the total yarn required. The sum of the total amount of warp yarn (WARPYDS) and weft yarn (WEFTYDS) plus the warp and weft safety factors (WARPSAFE and WEFTSAFE).

Lines 2060–2130 print the calculated values.

Line 3020 moves the cursor to home position and terminates the program. ❖

David Merrill, managing editor of The Herb Companion, *tries in vain to keep the potting soil out of his weaving yarn. His current project is a vest, handwoven from silk he spun.*

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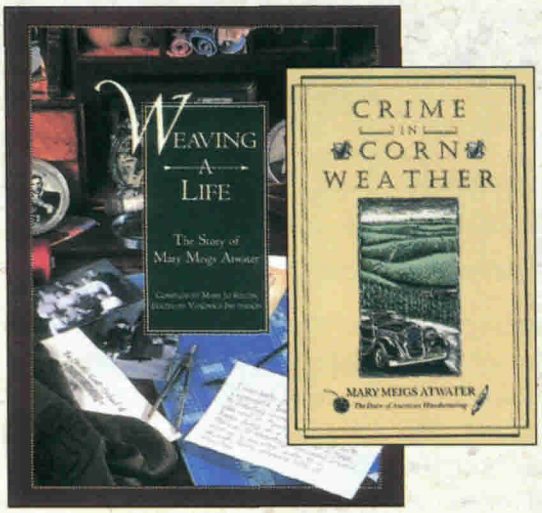
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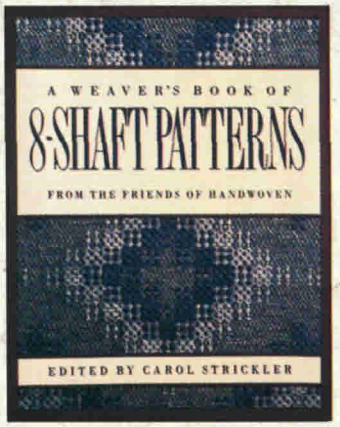
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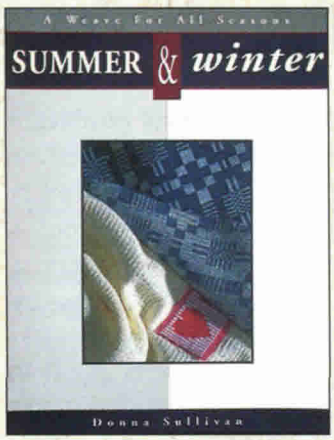
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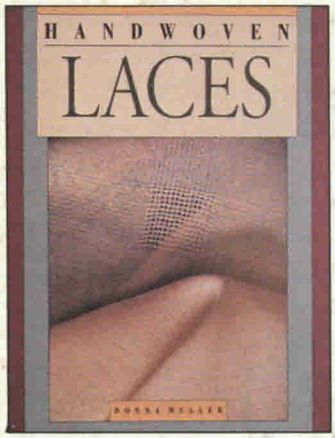


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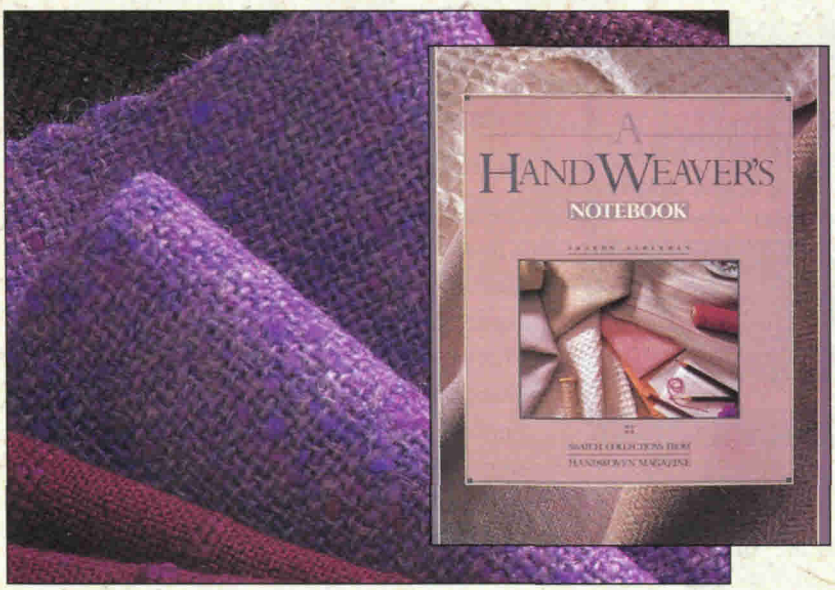


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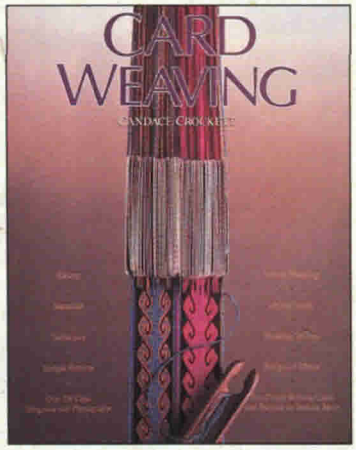
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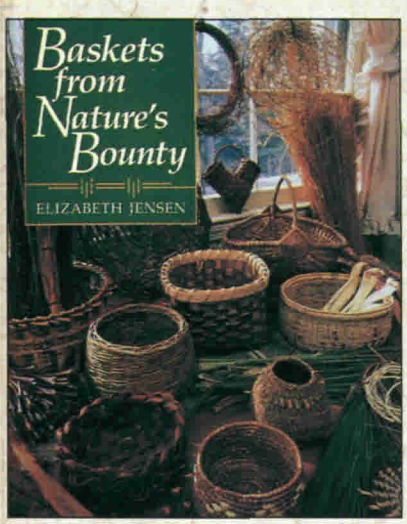
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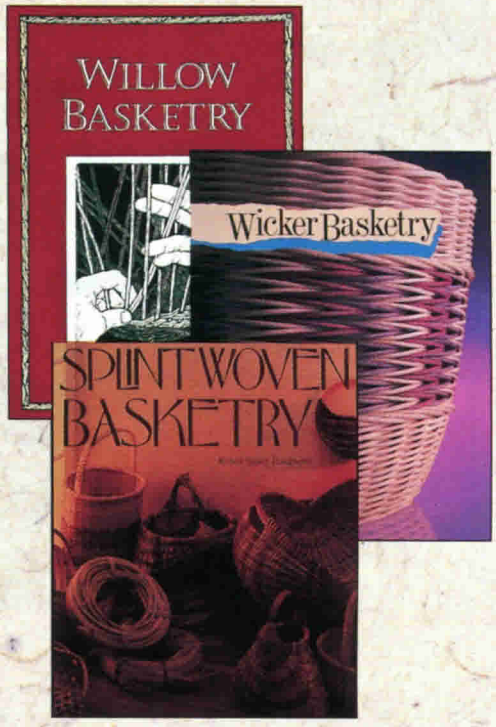
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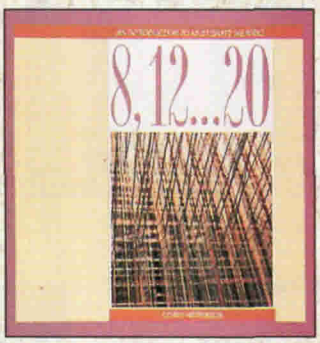
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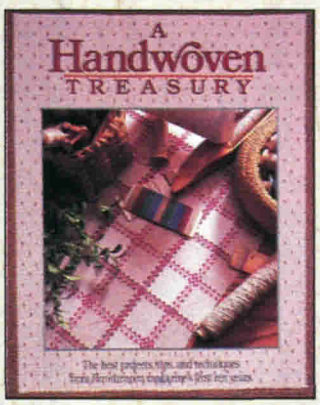
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edited by Jane Patrick

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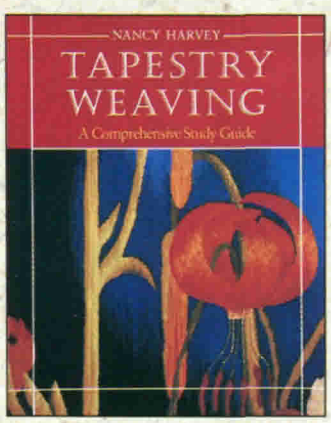
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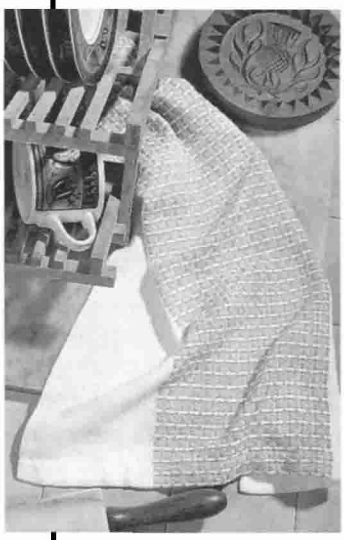
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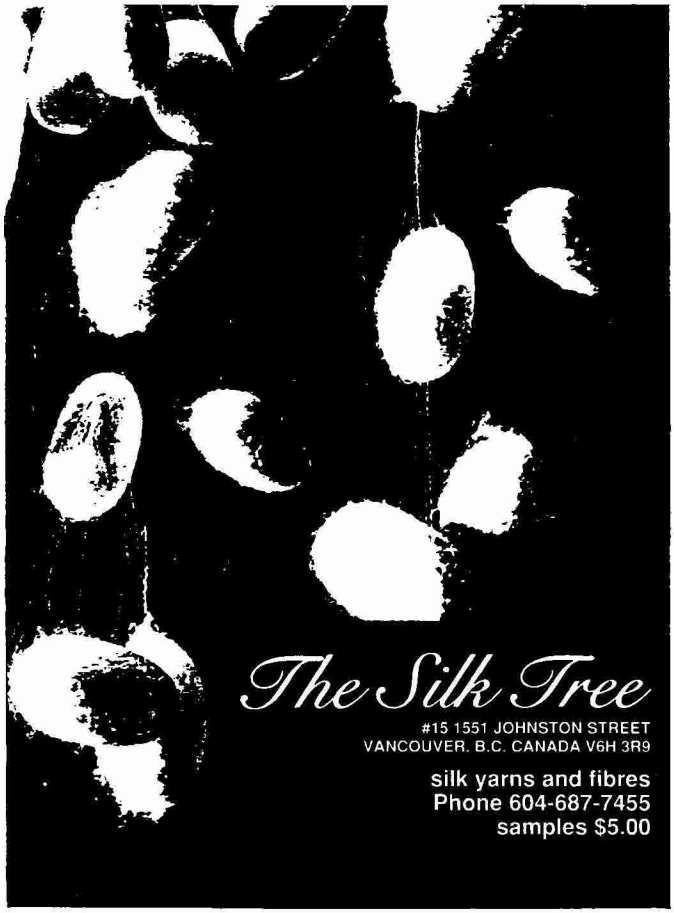
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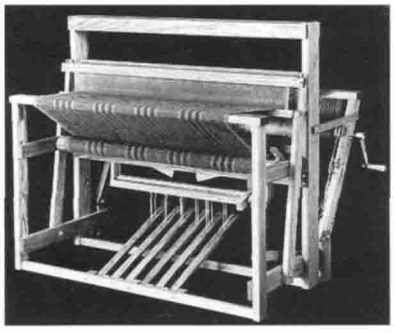
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For many of us, the most challenging part of a weaving project is finding the time to weave.

TIPS FOR Grab-Time Weaving

by Debbie Allen

THE 1940s AND '50s were marked by wonderful inventions designed to ease the housewife's drudgery and give her free time to sit back and enjoy life. Clothes washers automatically went through their paces; dryers left clotheslines empty; dishwashers not only washed dishes but provided a convenient hiding place for dirty plates between meals. Refrigerators defrosted themselves, television provided a new electronic babysitter, and the inventions kept on getting better—disposable diapers did away with loads of wash, and microwave ovens cut cooking times to minutes.

So where is the leisure time we were promised? Specifically, where is the time to sit down at the loom to weave? Obviously, employment takes much of our waking hours, as do family activities and volunteer work. Whatever the cause, leisure time is hard to find, and even the little time we do have can't all be spent weaving. However, it is possible to grab some time to weave even if it's only five or ten minutes a day.

Before deciding *when* you'll do your grab-time weaving, consider *where* you'd like to do it. Back rooms or bedrooms are quiet, out-of-the-way places where skeins of yarn can be tossed or piled and you can weave to music of your own choosing, but if you like to weave in the evening when family members are around, you may feel rather antisocial going off and leaving them. It may also be harder to grab five minutes to weave if your loom is at the far end of the house. On the other hand, many houses don't have space for a big loom in the living room or family room. One solution is to buy a small loom which you can take with you to where the people are. If your loom is accessible, you will be more likely to weave.

"It is possible to grab some time to weave even if it's only five or ten minutes a day."

Your grab-time project should be modest in size. This is not the time to make a rug for your 20-foot–long hallway, a king-sized blanket, or a set of eight placemats. Instead, make a small rug to go in front of the fireplace, a comfortable-sized throw, or a table runner. This piece may be on your loom for a while, and you don't want to get thoroughly tired of it before it's finished.

A four- or five-yard warp is long enough to provide much satisfactory weaving time. Yes, long warps save time and money (in terms of loom waste) but only if you are cranking out project after project. Grab-time weavers need to know that as soon as they finish a piece they can change warps and go on to something different. Much loom waste can be eliminated by tying a new warp onto the old one if the width and sett are compatible.

Choose the loosest sett with which you feel comfortable. I like to weave with finer yarns and somehow feel that I am cheating when I use a sett less than 12 ends per inch—the weave feels too coarse to me. If you are happy only when weaving at 40 ends per inch, stay with it, but realize that projects will take longer to finish.

Choose yarns and colors you love even if you must pay a little more for them. Grab-time weavers use little yarn, and the cost per day will be very low, so go ahead and splurge on that gorgeous cashmere or Merino or silk. Save those olive green and gold mill ends for another time.

Choose a weave pattern in which you can find your place at a glance. There isn't time in a five-minute weaving spell to wonder where you are, count rows, or guess wrong and have to spend the next two sessions undoing an error. A complex tartan or an eight-shaft twill pattern of white on white is better left until you can spend longer periods at the loom.

Leave yourself messages. The simplest "message" in tabby is always to throw left to right when your foot is on the left tabby treadle and right to left when it's on the right tabby treadle. That way, you always know which shed to open because that's the side the shuttle is on. (In some patterns, tabby shots get reversed and this method won't work, but they're in the minority.) Other possible messages are always to end at a group of four shots or at a change of color, leaving the shuttle with the new color closest to the reed. You can keep track of your place on a board for counted cross stitch equipped with magnetic rulers, or you can leave a sticky note with the next pattern row marked on it. Choose a method that enables you to start weaving as soon as you sit down.

And choose a pattern in which you can see progress. Slogging through foot after foot of identical yardage can be discouraging since you never seem to be accomplishing anything.

If you find an error, cut it out instead of unweaving it. Weaving time is too precious to spend on unweaving. Carefully cut the offending wefts near the selvedges and pull them out.

Goals are great, but deadlines can be deadly. Don't plan a piece that has to be done for a wedding or by Christmas; you may not get it done in time. Instead, plan it for a special person (even yourself!) to give yourself incentive.

If you have read this far and feel that maybe you could fit in a little grab-time weaving, then *do* it. Plan the project now, buy the yarn, and warp your loom. A loom warped with an exciting project is much more enticing than an empty frame with dangling threads left over from an ancient project.

If after reading these tips you find that reading a bedtime story or baking cookies or going to a movie with friends seems to take precedence over weaving—don't worry. Needs change; priorities change; interests change. If and when weaving becomes a top priority again, you will know how to make the most of every minute.❖

Debbie Allen has recently moved to Houston, Texas, where she continues to do economic forecasting with her father in Virginia via modem and computer.

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Learning from Handwo

IT HAS BEEN ten years since I learned how to weave on a floor loom (though long before that I had an illustrious career weaving looper potholders). Somehow, ten years seems like a milestone. I've never stuck with another craft this long. My knitting phase lasted through college, I toyed with crewel embroidery until I had a very nice flower picture for my wall, and I gave up on appliqué even before finishing a pillow top. When I found weaving, I realized that its variety appealed to me. I can make things to wear or to use in my home, and I never seem to run out of ideas.

I learned to weave by taking two or three classes at a local yarn shop before ordering my first floor loom. My weaving notebook shows that many of my first projects were inspired by projects in HANDWOVEN and the Design Collections. I started with a set of placemats based on Sharon Alderman's **Striped Cotton Placemats** in the March/April 1983 issue of HANDWOVEN. The next warp was dish towels based on the **Thick and Thirsty Towels** by Shirley Jones on the cover of *Design Collection 5*. I also made an ill-fated set of placemats based on Ardis Dobrovolny's **Rustic Linen Mats** in *Design Collection 2* (more about them later). I had lots of weaving questions (at 3 in the morning) and found my surrogate weaving teachers in the pages of HANDWOVEN.

Aside from the articles, which are full of good information, I learned some of my most important lessons from the Instruction Supplement. As a beginner, my first burning question was, what is a weaving yarn? In the Instruction Supplement, I learned about kinds of yarns, effective combinations of fibers and yarns, and suitable structures and setts. I also unraveled that mystery to new weavers—how to finish fabric.

The General Instructions taught me the meaning of terms such as "take-up" and "shrinkage." I found the section on how to read a draft useful, as each weaving publication seems to have its own notation. I also discovered how to take and interpret measurements to guide my progress.

The Yarn Chart in the General Instructions includes a photo of each of the yarns used in the projects. It's useful to see what is meant by a "cotton slub ratiné," for example. When substituting a yarn, I learned not just to hold the new yarn next to the picture but to compare the number of yards per pound as well as the amount of loft and degree of twist. After deciding on a yarn, I consulted the Product Information section, which lists yarn manufacturers, making it easy to request the yarn from a local yarn store.

Each set of instructions begins with Project Notes. These often include the designer's thoughts about the project and ideas for related projects. For example, in the May/June 1993 issue, Barbara Smith Eychaner (**Textured Placemats and Napkins**) suggests that the fabric she designed for a placemat can also be used for a thick bath towel. In the same issue, Judith Yamamoto relates that she designed the warp for her **Rainbow Jacket** with a close sett and used a finer yarn for the weft to preserve the pure hues of her stripe sequence. Good ideas! I find Sharon Alderman's instructions especially helpful. I read her "Swatch Collection" article and then turn to the Instruction Supplement to fill in the details.

If a source is listed for a draft, I like to look it up to see how the designer balanced, changed, or expanded the pattern. This information helps me to tackle draft changes on projects of my own.

Though it's possible to duplicate a project in HANDWOVEN for your own use, it's more fun and educational to go a step further and add your own ideas. I don't hesitate to change the color, size, yarn, pattern, even the project.

Color. Change the colors in a project to match your decor, skin tone, or preference. Don't reject a project idea because you don't like

ven

by Margaret Gaynes



The overall pattern of Atwater-Bronson lace in Margaret Gaynes's ***Lacy Silk Scarf*** *was inspired by a blouse featured in the May/June 1984* HANDWOVEN. *Instructions for this elegant and airy four-shaft scarf are provided in the Instruction Supplement.*

the color; make it yours by changing it. Even if you like the color, a small change may improve it. The best way to learn about color is to work with it.

Size. The dimensions of the placemats, scarves, garments, and other projects are the ones that work for the designer; they may not be right for you. For example, measure to make sure that the placemats are a good size for *your* dishes. Whenever you change the size, though, you'll have to change the number of pattern repeats. From the take-up and shrinkage information, calculate how many warp ends you'll need for the new size, then how many repeats are needed, adding or subtracting a few ends to make the number of repeats come out even.

Yarn. The yarn specified for a project may not be readily available to you, or you may have something on the shelf that would be suitable. If you change to a different yarn, check the sett and compare its shrinkage to the original. My not-too-successful linen placemats taught me a valuable lesson. When my local yarn store didn't have exactly the yarn called for in the instructions, I substituted a weft yarn that "looked about the same" and a warp yarn that "looked pretty close." However, because both yarns were finer that the ones specified in the original project, I should have adjusted the sett accordingly. I didn't, and the result was a set of placemats that were limp and not quite rectangular. I set them proudly on my dining room table when my parents were visiting, but I decided to stop using them when I noticed that my mother spent the entire meal trying to wiggle her placemat into a rectangle.

Pattern. For one of my early projects, I was inspired by the overshot table runner by Lin Eppinger on the cover of the September/October 1983 issue of HANDWOVEN, but I wanted to use a different pattern. I studied the instructions and the accompanying article on borders ("It's a Frame-up!" by Gene E. Valk) and then took the plunge. I did my first really big drawdown, modifying a pattern from Marguerite P. Davison's *A Handweaver's Pattern Book* to the proportions I

wanted.

Project. If you're inspired by the colors in a rug but don't weave rugs, consider using the colors in another project. If you like the weave structure in a towel, perhaps you can use it for a table runner. My **Lacy Silk Scarf** (pictured on page 33) was inspired by a blouse in the May/June 1984 issue. I liked the Atwater-Bronson lace weave structure that Betty Davenport used in the bodice. Since the yarn I used for my scarf is finer, I changed the sett and adjusted the number of repeats.

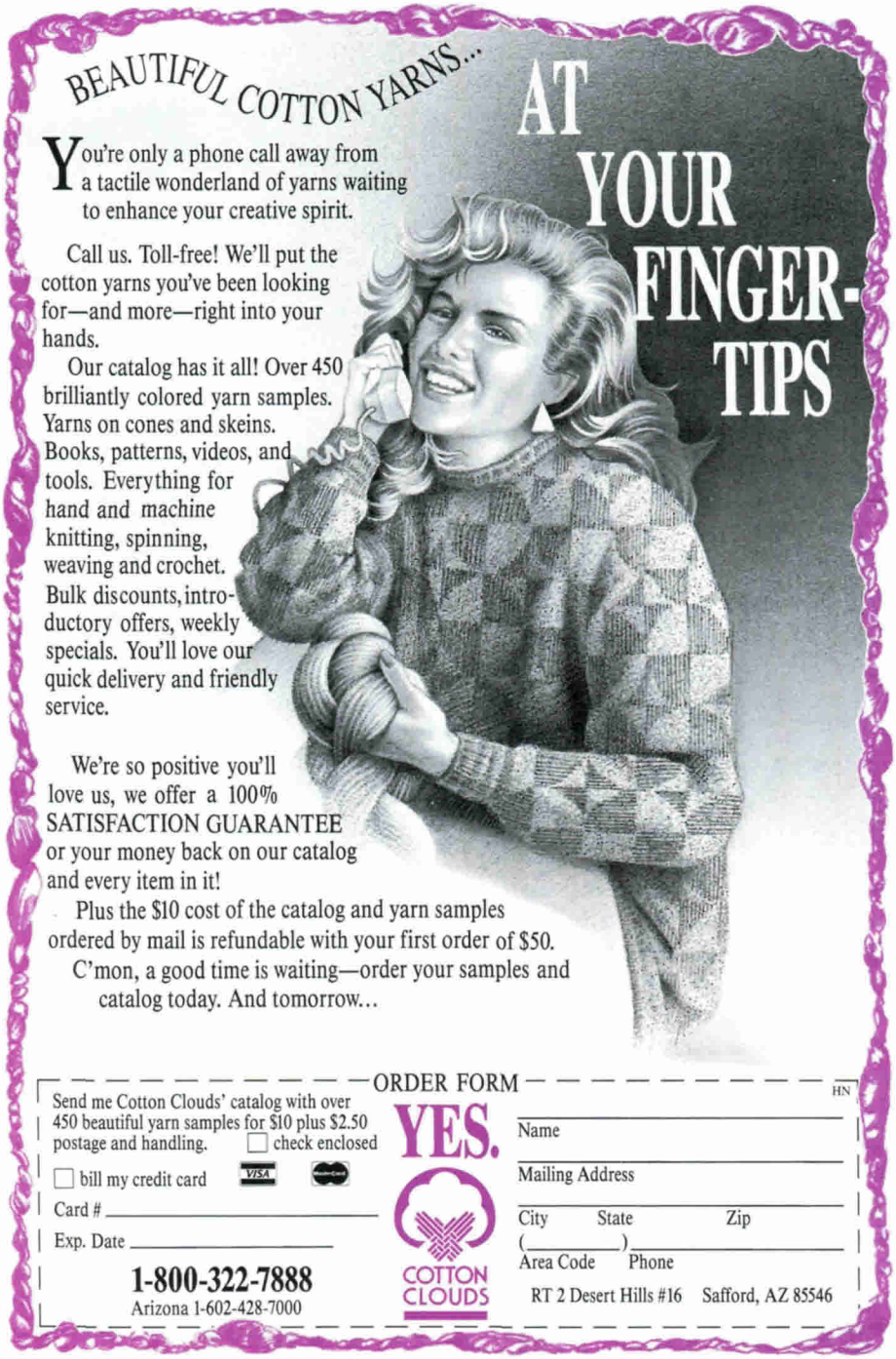
When a new issue arrives, one of the first sections I turn to is "Tricks of the Trade." I enjoy finding new ways to make my weaving easier and more efficient. One of my favorite tips comes from Donna Carlson of Columbia Falls, Montana (September/October 1982 issue). I wind a roll of single-faced corrugated cardboard on the beam with my warp, and as I weave, the cardboard unwinds onto the floor and sometimes works its way under the treadles. To avoid getting up periodically to adjust it, I learned from Donna to tie a large loop on each side of the warp beam around both the part of the roll on the loom and the rolled-up section. The cardboard stays off the floor and rolls itself up. Thanks, Donna!

About once a year, I sit down with my checkbook and a stack of self-addressed, stamped envelopes (SASEs) to send for samples and catalogs offered in the display and classified advertisements of HANDWOVEN. I'm a sucker for anything that requires only an SASE, but will send a few dollars for samples if they sound interesting. I find that it's a great way to learn about yarns and equipment.

As you've probably guessed, I save my magazines. An article that doesn't jump out at me when I first read it may be just what I need later. I'm always surprised when I look through old magazines—I see articles I never noticed before! I also use the indexes which appear every January for the previous year. When I'm planning to weave a jacket, I look at jackets in back issues for ideas for fibers and patterns. If I'm planning to try an unfamiliar weave structure, I check back issues for pointers on appropriate yarns and setts. Many guild libraries have a complete set of HANDWOVEN magazine, and back issues are also available from Interweave Press.

I hope that I've given you some ideas for how you can learn from and be inspired by HANDWOVEN and the Design Collections. If you like an idea used in a project, think about how you can adapt it to your needs. Develop the idea, whether it is a color combination or a weave structure. Taking it to the next step will help yourself grow as a weaver. ❖

Margaret Gaynes's placemats don't have to be wiggled into shape anymore. She weaves in Cupertino, California.





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a Room for Weaving

CAROLYN PHILLIPS

I've been a spinner for ten years and have many ties with weavers who have tried to persuade me to learn their craft. It seems only natural that I finally gave in. First, I took a class in weaving, and then I bought a loom. Although I had planned to buy a modest, 30"-wide collapsible loom, I ended up with a used 45"-wide floor model.

I soon learned that weavers have to deal with space differently from spinners. Spinning wheels can sit by the fireplace and look attractive. They can fill empty corners. They can be tucked almost anywhere. Not so looms! Looms demand their own space. Moreover, unspun fibers stuff nicely into drawers and closets, but commercial yarns on cones are bulky and awkward.

For several months, my wonderful monster occupied all of the space in my dining room. What began as a couple of cones of yarn grew into a precariously balanced pyramid. Guests were no longer encouraged, and visitors were greeted with apologies as seating space was threatened with extinction. I needed more room. I needed a LOOM ROOM!

I realized that my daughter, grown and gone these past three years, would not be returning to the nest after all and decided that it would be safe to claim her old bedroom as my own space. With some sadness but much enthusiasm, my husband and I removed the last vestiges of her childhood, gave away her bed, and carefully thought out what my needs would be.

Lighting, storage, and work space became my three major priorities.

LIGHTING

Weaving requires good illumination; however, glaring light tires the eyes and distorts color sense. My weaving instructor advised me to place my loom so that my back would face the large, east-facing window which captures the morning light, but because I work days and do most of my weaving at night, I can seldom take advantage of this light. I had to find an ample supply of artificial light for a room that hadn't been wired for overhead fixtures and hadn't space for recessed lighting. My solution was to attach a system of track lighting

☛ I collect antique white oak and willow baskets, and for a while I really enjoyed the colorful display of cones and skeins piled in my baskets—until I noticed dust and cat hairs (I have two cats) in the yarn. I still store yarn in baskets, but now the yarns are inside cotton pillowcases and flour sacks along with cedar blocks and moth-repellent herbal sachets. The effect is not nearly as attractive, but it is more practical.

—Lys Ann Shore, Washington, D.C.

☛ I have found that the big plastic clothes/blanket storage boxes are great for sorting out and storing skeins and small cones of yarn by color, fiber content, etc. I keep track of all of my yarn in a database on my computer.

—Ann Harrison, Peterborough, New Hampshire

☛ I have fluorescent shop lights hung over all of my work stations.

—Pam Howard, Canton, Georgia



Carolyn Phillips' efficient yarn and supply storage unit.

equipped with four light fixtures across the top of one wall. I directed three fixtures at various angles toward the white ceiling to reflect light evenly throughout the room. I focused the fourth, smaller with a special broad-beam full-spectrum bulb, directly on the loom's weaving area. The pale gray wallpaper in the room also helps to disperse the light and create a bright working space.

STORAGE

The only weaver's studio I've ever visited was in a converted garage. Wonderful built-in floor-to-ceiling paneled cabinets and drawers lined two of the four walls. Though I would have loved a similar setup, it would have exhausted my budget. I opted instead for two storage racks that I found at an office furniture store. Each is 72" high, 18" deep, and 48" wide, and has four adjustable shelves. Made with wrought iron filigree, they don't have the cold industrial look of most metal storage racks. I placed the racks against the back wall, one at each corner, put two five-drawer highboys between them, and set a 14'-long shelf extending across the tops of both racks to unify the assembly. This gives me lots of shelf space and ten storage drawers. Because we live in earthquake country, we secured the 14'-long top shelf to both the wall and the shelf units.

I've reserved one storage rack for my spinning supplies and growing collection of reference books, and the other for cones of yarn. Skeins of finished handspun are stored in the drawers, and unspun wool occupies the top shelf. I bought several sizes of plastic stacking boxes to keep my other supplies dust-free and easily accessible. To protect my cones of yarn from dust, I put them in clear plastic grocery bags.

I'm particularly proud of my warping board solution. In looking for a warping board, I observed that boards with large capacity are overly bulky but boards that are compact and portable don't hold much yardage. As a compromise, I purchased a beautiful plank of purpleheart wood into which my husband inserted dowels, transforming it into a warping board with a 6-yard-warp capacity. We mounted it on the wall (it can be easily removed if I need to take it to a workshop), and adapting the ancient Egyptian idea of using the wall itself as a warping board, we screwed additional pegs directly into the wall below the board. I can wind warps up to 15 yards long on this modular warping board.

WORK SPACE

I needed a large worktable sturdy enough to clamp my drum carders

☛ I store my yarn in large jug wine boxes that I got from a liquor store. My favorite boxes are the ones that come with dividers. I remove the dividers, fold the top flaps in, and then replace the dividers. I've piled a number of these boxes (laid on their sides) to the ceiling against one wall, glued them together with carpenters' wood glue, and finished the edges with gummed paper tape. The brown color of the cardboard makes a neutral background for the yarn colors. Each section holds one large cone or several skeins of yarn. The storage area looks attractive, and all of my yarns are visible.

—Barbara Ringwald, Glen Head, New York

☛ My worktable is an old door to which legs have been attached. Though not fancy, it provides lots of work space, including room for my portable loom and sewing machine.

—Janet Mills, Sun Lakes, Arizona

☛ After discovering that mice had shredded much of my lovely, soft rayon chenille (they are also partial to silk and cotton batting), I put my yarn in large, clear plastic storage boxes (sometimes called sweater boxes) that I purchased at a discount store. Cones of yarns that don't interest mice (wools and cottons) I store in clear plastic bags on open shelves. Yarn that comes in skeins or balls goes into plastic bins discarded from the bulk-foods section of a supermarket. These bins hold a lot of yarn or fiber, are see-through and stackable, and make the yarn smell like chocolate. They are also great for Legos, toy soldiers and animals, pasta, beans, rice, etc.

—Shannon Stoney, Cookeville, Tennessee

☛ I've added a shelf over the sliding glass door to hold a collection of baskets containing seldom-used supplies.
—Donna Junkins, Grand Terrace, California

☛ When I moved from a large, old, two-bedroom house with huge living room and formal dining room to a one-bedroom apartment, I discovered that my spinning and weaving came first! My 12-shaft, 36"-wide Leclerc loom replaces my couch, my 4-shaft, 45"-wide Leclerc takes the place of my easy chair, my 4-shaft, 36"-wide Mighty Wolf replaces my coffee table, and my Ashford Traveller and Traditional spinning wheels substitute for end tables. Boxes and boxes of yarn covered with a white sheet that blends into the walls are barely noticeable. No senior citizen apartment was ever so well furnished!
—Gladys Devaurs, Sonora, Californa

☛ In my loom room, I have my favorite rocking chair and a large basket filled with yarn for a footstool. I plan my next project while I sit and relax.
—Pam Howard, Canton, Georgia

☛ I have a collection of miniature spinning wheels, looms, and other interesting items on shelves along one wall of my weaving room. I look at them as I weave and enjoy remembering the friends, conferences, and grandchildren they came from. I also have a bird feeder and wind chimes right outside the window. I love to watch the birds while I figure out a draft, and find the gentle sound of the chimes inspirational.
—Bernadine Goodrich, Phoenix, Arizona

☛ To discourage spiders in my loom room, I've placed my homegrown lavender and all kinds of potpourri in paper bags around my studio. The spiders stay away and the room smells terrific!
—Joy Gruetzmacher Sokero, Waterford, New York

onto. I looked for a simple, inexpensive wood table, but all I could find were ones made of pressed wood. The used utility tables I found were either made of metal or so dirty and oily that I would have hesitated to place my clean, new cloth on them.

At the office furniture store, I wandered into the back where used furniture was being refurbished for future sale. Stacked against the wall were counter tops that had been torn out of an old bank. The tops, 3' wide and varying in length, were well used but made from solid oak. The 5'-long piece I chose cost me only $15. My husband smoothed the rough cut ends, added four turned hardwood legs, and boxed them in to provide additional stability. We finished the sawed ends with an oak iron-on veneer. After being cleaned and finished with paste wax, the table meets all of my needs yet cost less than $100.

I had thought of permanently mounting my equipment on the worktable, but when the table was finished, I so enjoyed the freedom offered by the open space that I decided to keep the table cleared, bringing out only the tools needed for my current project.

With my three major concerns taken care of, I turned to several secondary considerations: color, sound system, and etceteras. These are features which, though not essential for spinning or weaving, make the room pleasant and fun to work in.

COLOR

Although I didn't know it when I chose not to replace the pale gray wallpaper that was already in the room, I have since learned that a background color of gray allows other colors to best reflect their true character. This explains why I have always found the cool neutrality of a cloudy morning—a silvered pearl—to provide the ideal mood for organizing colors. Against this neutral color, I added white French batiste curtains at the windows and used my favorite shades of pink and purple for accent. Purple pillowcases cover my drum carders, and a huge purple plastic tub for storing fleeces rests under my worktable. Cranberry Krylon spray paint has livened up an old table lamp and a whimsical wire frame rabbit that share the space on top of the highboys.

SOUND SYSTEM

I have to have music while I weave, but my little AM/FM radio just won't cut it. Because there are no available speaker outlets on the sound system in our living room, I am watching the ads for a relatively inexpensive radio, tape, and multi-disc compact disc player.

ETCETERAS

These include other useful and sentimental items: my barley-twist English writing desk, file cabinet, purple waste basket, bulletin board, assorted wall hangings, and clock. I bought a new secretary's chair primarily because I liked the gray-and-pale-pink color combination, but I've found that I love being able to roll it around and adjust my sitting height to the task at hand.

Now, I am wrestling with just what to call myself. For ten years I have been a spinner, a label I'm comfortable with. Though I have been weaving for less than a year, I now have both a loom and a "studio." Does that make me a weaver? "Spinner/weaver" is an awkward mouthful. Maybe I am a "fiber artisan," but I do not consider myself an artist! Perhaps my friends are correct in calling me a yarn-spinner! ❖

Carolyn Phillips enjoys her studio space in Arcadia, California. She wishes to thank her friend and weaving teacher, Joan Contraman, for inspiration and encouragement, her daughter, Shelley, who gave up her childhood room and spent her summer helping Carolyn organize her life, and her husband, Rick, for helping make her loom room a reality.

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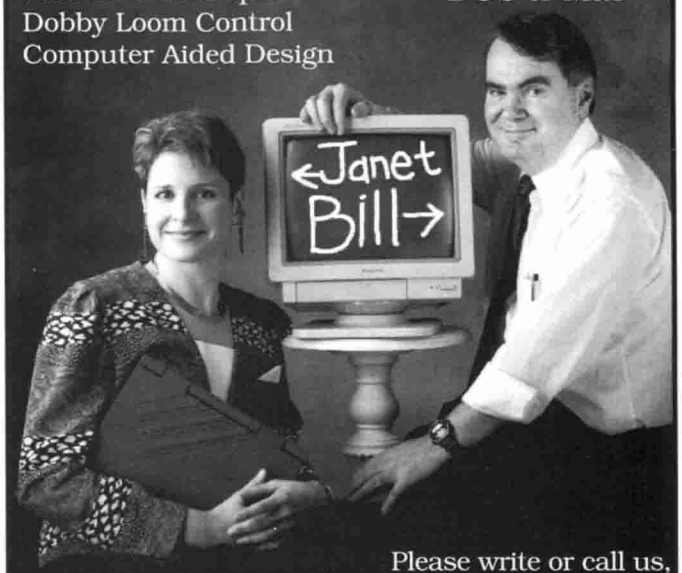
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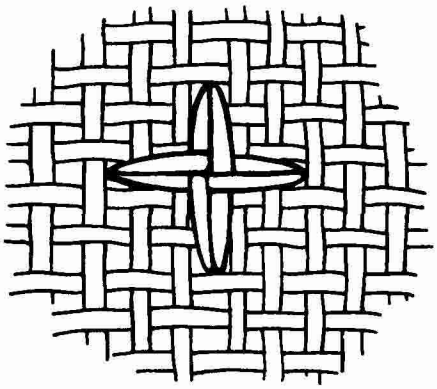
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Finnweave



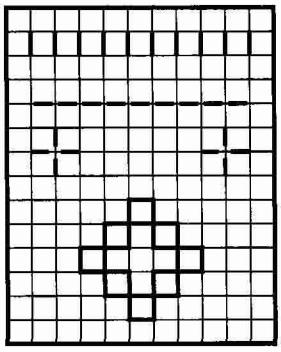
by Manuela Kaulitz

WHEN I FIRST planned a double-weave pick-up project, I wasn't sure which method to use, so I threaded a regular double-weave sampler and wove a star with vertical and horizontal lines and diagonals going right and left (see Summary of Double-Weave Pick-Up Technique, page 45). It was very pretty. Then I cut off my star, changed to the threading for Finnweave, and began the same design for comparison. With the first diagonals, I knew I'd found a better way.

Finnweave is a method of double-weave pick-up that smooths the jagged stairsteps of diagonal lines into the same width and cohesion as verticals and horizontals. This makes Finnweave preferable for designs incorporating diagonals and curves. Corners of motifs look rounder, and small motifs can be woven that are impossible to weave in regular double-weave pick-up. Unlike regular double-weave pick-up, this structure does not produce a reversible fabric. It crowds more yarn onto the upper layer, leaving gaps on the lower layer where yarns are missing, especially noticeable in narrow vertical or horizontal lines.

Finnweave is threaded 1, 2, 3, 4 with shafts 1 and 2 carrying the upper (background) layer while shafts 3 and 4 carry the lower (pattern) layer. In Finnweave, everything occurs in pairs—warps, picks, and treadling units.

Finnweave motifs can be graphed, but because of Finnweave's structure, the graph is different from that for regular double-weave pick-up, and it's interpreted differently. Instead of solid squares denoting the intersection of pattern warp and weft, dashes on the lines of the graph represent pairs of pattern



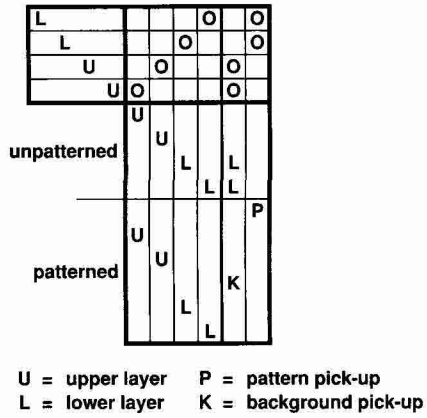
yarns on the surface—vertical for warp ends and horizontal for weft picks. You can combine vertical and horizontal dashes in any way you like: in outlined squares, which weave solid areas, or in rows, columns, and stairsteps, which weave linear designs. Any charted design can be woven in Finnweave by making a light photocopy and outlining the squares boldly. After experimenting with various combinations of verticals and horizontals, you will be able to anticipate how the graphed design will look when woven.

Smooth yarns are best for Finnweave, each layer of similar weight and stretch, set at the lower end of its plain-weave range, and squared with a firm beat. Finnweave can be sleyed in a coarse reed with two upper-layer and two lower-layer ends per dent or in a finer reed with two upper-layer ends in one dent and two lower-layer ends in the next. The upper layer should have one more pair of ends to cover the lower layer at the sides.

You will need two pick-up wires. Knitting needles size 1 will serve for many projects, or you can cut wires from clothes hangers. For wider pieces, I use thin steel rods from the hardware store.

You will need two shuttles, one for the upper-layer color and one for the lower. For table looms, stick or netting shuttles are adequate, but damask boat shuttles, which have a low profile, speed the work. A floor loom's shed will be large enough for regular boat shuttles, but watch for floats.

The four shafts are directly tied up, and two additional tie-ups provide pick-up sheds. Shafts 1, 2, 3, and 4 are always woven in order. A complete Finnweave sequence consists of weaving two picks of the upper layer and two picks of the lower layer. Either pair of picks can be patterned or unpatterned. If it is patterned, the two rows include a pick-up. If it is unpatterned, the regular treadling is used instead. Considering each pair of picks independent of the other makes many design details possible.



U = upper layer P = pattern pick-up
L = lower layer K = background pick-up

To weave the unpatterned sequence, lift shaft 1 followed by shaft 2 for the upper layer; lift shafts 1-2-3 followed by 1-2-4 for the lower

layer. The patterned sequence consists of *picking up verticals* from the lower layer and lifting shaft 1 followed by shaft 2 to weave the upper layer. The lower layer is woven by *picking down horizontals* from the upper layer and lifting shaft 3 followed by shaft 4. *Verticals* are vertical pattern lines on the graph; *horizontals* are horizontal pattern lines.

In detail, this is how the patterned sequence works (see Finnweave Pick-Up Technique, page 45): For verticals, raise the lower layer. Each lower-layer pair corresponds to a vertical line on the graph. With a wire, pick up the pairs needed for your design and allow the others to sink beneath the upper layer that forms the background. Close the shed. Push the wire against the reed to hold the verticals up out of the way while you treadle each of the upper-layer picks (the verticals themselves will be woven in the next step, together with the rest of the lower layer).

For horizontals, raise the upper layer. Each upper-layer pair is represented by a horizontal line on the graph. With the wire, enter the shed from the side and pick *down*





In her Finnweave ***Southwestern-Bedouin Vest,*** *Manuela Kaulitz wove North African rug motifs reminiscent of the patterns of our own Southwest in soft shades of sand and turquoise silk, colors as familiar to Tunis as Tucson. The vest is cut on the crosswise grain and lined with coordinating commercial fabric. Instructions for this four-shaft vest are included in the Instruction Supplement.*

pairs from the upper layer. In effect, you are picking *up* the background, but it is much easier to focus on the design and pick *down* the pattern. The wire will hold up the background while you weave the lower layer. Before weaving, the wire *must* be pushed against the reed so that the shuttle passes below both picked-up and raised ends.

Edges can be left as separate layers, but it is more usual to interlock them close to or at the edge. A line of interlocking can make a decorative border for finished pieces. When weaving yardage, you can prevent slippage of the layers and make a convenient stitching line by picking up one end on vertical pick-up rows along the intended seamlines. For an invisible join at the side edges, start the shuttles at opposite sides and interlock the yarns by passing the active shuttle under the yarn of the resting shuttle between its two shots. For a lightweight, single-thickness hem that binds both layers, treadle 1-3, 2-4.

To keep track of your progress, it is helpful to number the lines of the pattern graph, starting at the lower edge. Each number signifies one complete sequence. I write them right next to each row of verticals and, if another design should begin before an earlier one ends, I circle the line number to alert myself.

Tape your pattern to your loom's castle, if it has one. If not, laying your chart on the web will make it easy to consult, but lift it occasionally to check the design.

If you should make a mistake while weaving Finnweave, raise 1 and 2 to ease unweaving 4 and 3. Just cut the weft and pull it out. If you lose your place, count horizontals. Each pair of picks, whether background or pattern, is one horizontal line on the graph. ❖

Manuela Kaulitz works out the details of the many techniques that interest her in her studio in Louisville, Kentucky.





Kris Noble used a large-scale geometric double-weave pick-up design to give a weaverly look to her four-shaft ***Vest for a Handweaver.*** *A lightweight fusible web applied between the layers around the edges of the vest eliminates sagging in the large open areas and gives body to the edges. The exposed serging around the edges and the knit cord covering the seams provide a neat accent. Please see the Instruction Supplement for weaving details.*







A cascade of fall leaves worked in double-weave pick-up drapes over one shoulder and down the back of Barbara Knollenberg's ***Autumn Leaves Jacket.*** *One side of the fabric is striped with a blue-gray pick-up pattern; the other is blue-gray with a striped pattern. A metallic weft in the striped layer sets off the tawny colors. Complete instructions for this four-shaft reversible jacket are included in the Instruction Supplement.*

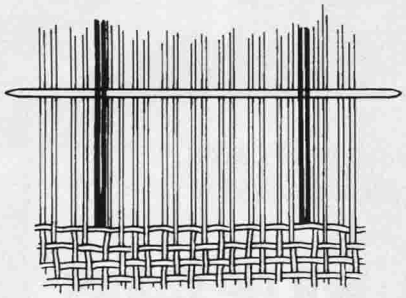


Alison Irwin modified the denting to give a slight jaggedness to the pick-up motifs in her four-shaft ***Sun and Stars Double-Weave Pouch.*** *This delicate little bag, measuring just 4 7/8" wide by 6 7/8" long, is woven from 10/2 mercerized cotton set at 40 e.p.i. (20 per layer). Please see the Instruction Supplement for details.*

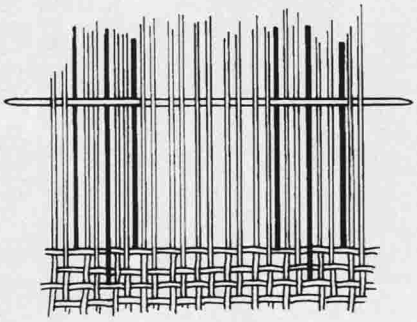
Finnweave Pick-Up Technique

In detail, here is Finnweave, shed by shed:

1. Lift shafts 3 and 4. Pick up a pair from the layer at the top of the shed for each vertical line on the graph. Close the shed. (If there are no verticals, skip to step 2 and weave two rows: 1 and 2.)

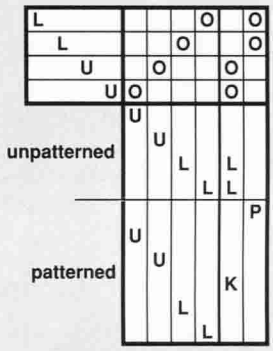


2. Push the wire against the reed. Lift shaft 1 and weave with the upper-layer yarn. Beat, close the shed. Push the wire against the reed. Lift shaft 2 and weave again with the upper-layer yarn. Beat, close the shed. Remove pick-up wire.



3. Lift shafts 1 and 2. Put the pick-up wire in the shed and pick down a pair from the layer that is on top of the shed for each horizontal line on the graph. Close the shed. (If there are no horizontals, skip to step 4 and weave two rows: 1-2-3 and 1-2-4.)

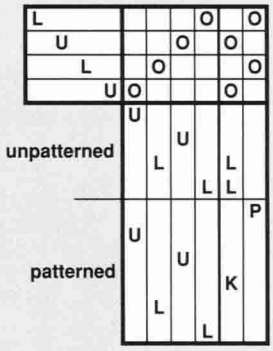
4. Push the wire against the reed. Lift shaft 3 and weave with the lower-layer yarn. Beat, close the shed. Push the wire against the reed. Lift shaft 4 and weave again with the lower-layer yarn. Beat, close the shed. Remove the pick-up wire.



U = upper layer P = pattern pick-up
L = lower layer K = background pick-up

Summary of Double-Weave Pick-Up Technique

1. The threading is 1, 2, 3, 4, with the pattern color on shafts 2 and 4; the background on shafts 1 and 3. The warp is sleyed twice as close as for plain weave.
2. Use two thin knitting needles or wires as pick-up sticks.
3. Keep the pick-up stick close to the reed and always insert the shuttle into the shed directly below it.
4. Beat all shots with the pick-up stick in place, except as described in the last step.
5. Lower the shafts from each step before starting the next.



U = upper layer P = pattern pick-up
L = lower layer K = background pick-up

Lift shafts	For each row of squares on the graph paper
2 & 4	Pick up a pair of pattern ends for each square in the row. Close the shed. Push stick against reed.
1	Weave shot of background color in shed formed by shaft 1 and the ends on the pick-up stick. Beat, close the shed. Push stick against reed.
3	Weave second shot of background color. Beat, close the shed. Push stick against reed.
1 & 3	Using the ends on the first pick-up stick as a guide, pick up the background ends. Remove the first pick-up stick, close the shed, push the second stick against the reed.
2	Weave a shot of pattern color. Beat, close the shed. Push stick against reed.
4	Weave second shot of pattern color. Beat, close the shed. Push stick against reed. This completes one repeat and one row of squares on the graph paper. If the next row of pattern is identical to this one, leave the pick-up stick in place to use as a guide for the next pick-up placement. Otherwise, remove it.

Variations: The weft picks can be woven singly rather than in pairs by changing the pick-up after each shot. The repeat sequence becomes: Pick up pattern, weave shaft 1, pick up background, weave shaft 2, pick up pattern, weave shaft 3, pick up background, weave shaft 4.

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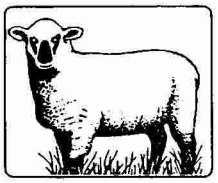
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Putting on the Glitz!



Leigh Anne Skowronski combined a 12/2 mercerized cotton warp with a metallic novelty yarn weft in an eight-shaft huck lace pattern to weave ***Gift Bags for Wine Bottles.*** *Complete instructions are given in the Instruction Supplement.*



Teresa Kennard's ***Angora Cocoon*** *makes a luxurious cover-up for formal holiday outings. The warp is a very soft lambswool blend; the weft, an angora blend. Teresa used a six-shaft irregular satin-weave structure to place the lofty angora on the surface of the cloth. Satin edge bands and lining, and a trim of rayon and satin cords braided with small faux pearls provide an elegant finish. Detailed instructions for this wrap, modeled by Interweave Press's accounts payable bookkeeper, Cheri Shomers, can be found in the Instruction Supplement.*



Sharon Alderman's dressy, sophisticated ***Shawl with Sparkle*** *is lightweight, drapeable, and warm. A few strands of metallic novelty yarn form a windowpane check on a fine, soft worsted wool ground. Eight-shaft huck lace diamonds fill some of the panes, giving the shawl an airy appearance. The ends of the shawl are twisted into fringes and knotted for a sleek finish. Please see the Instruction Supplement for complete instructions.*



Vilija Deutschman (shown here) used a metallic pattern weft to give sparkle to her ***Summer & Winter Dress with Polychrome Border.*** *The fabric is an eight-shaft summer & winter polychrome with a leaf motif bordering the skirt. Details for Vilija's lively fabric are provided in the Instruction Supplement.*

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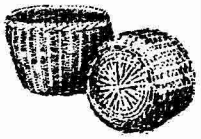
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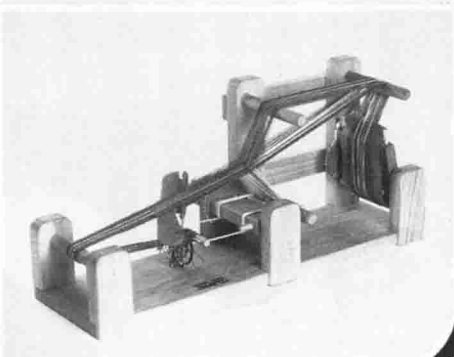


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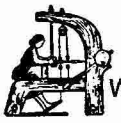
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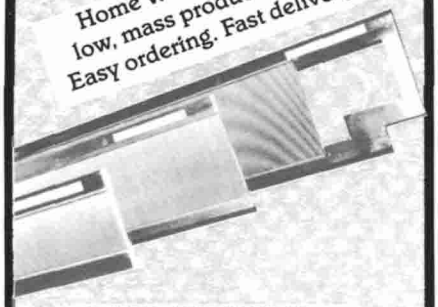
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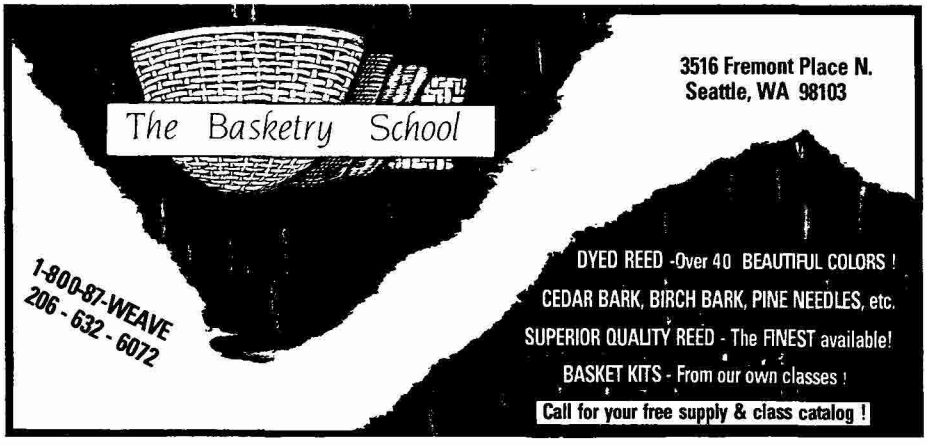
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Wonderful Rugs



Handwoven rugs make welcome accents to any decor from casual to formal. All of the rugs featured on the following pages are thick and sturdy and will withstand years of traffic.

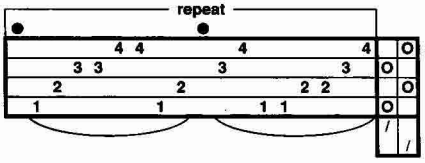
In her ***Colorworks Krokbragd Rug****, Janice Jones wove bias-cut cloth strips on a 8/4 cotton warp threaded in krokbragd, a three-shaft point twill especially well suited to rugs. Please turn to the Instruction Supplement for weaving details.*

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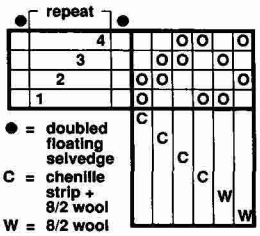
by Wendy E. Bateman



Chenille draft



Twice-woven rug draft





The rich shades of blues, reds, and purples in Wendy Bateman's ***Wyoming Rug*** *came from three large bags of used clothing purchased in Thermopolis, Wyoming. Wendy cut the clothing into strips, wove it into chenille, and then used the chenille as weft for the rug. No instructions given.*

MY HUSBAND and I are avid recyclers. Two years ago, we began weaving strips of recycled fabric into chenille to make into lusciously thick, twice-woven rugs. We are able to use a wide variety of cast-off clothing from wool coats and polyester-knit suits to cotton T-shirts and acrylic sweaters as well as party-dress remnants of silk, rayon, velvet, and metallics.

In the September/October 1992 issue of HANDWOVEN, Stephenie Gaustad provides a good overview of making chenille, in which bundles of yarn are woven across a widely spaced warp. The resulting fabric is cut warpwise in the spaces to make thick chenille. The loom is rethreaded for a rug, and the chenille is used as weft.

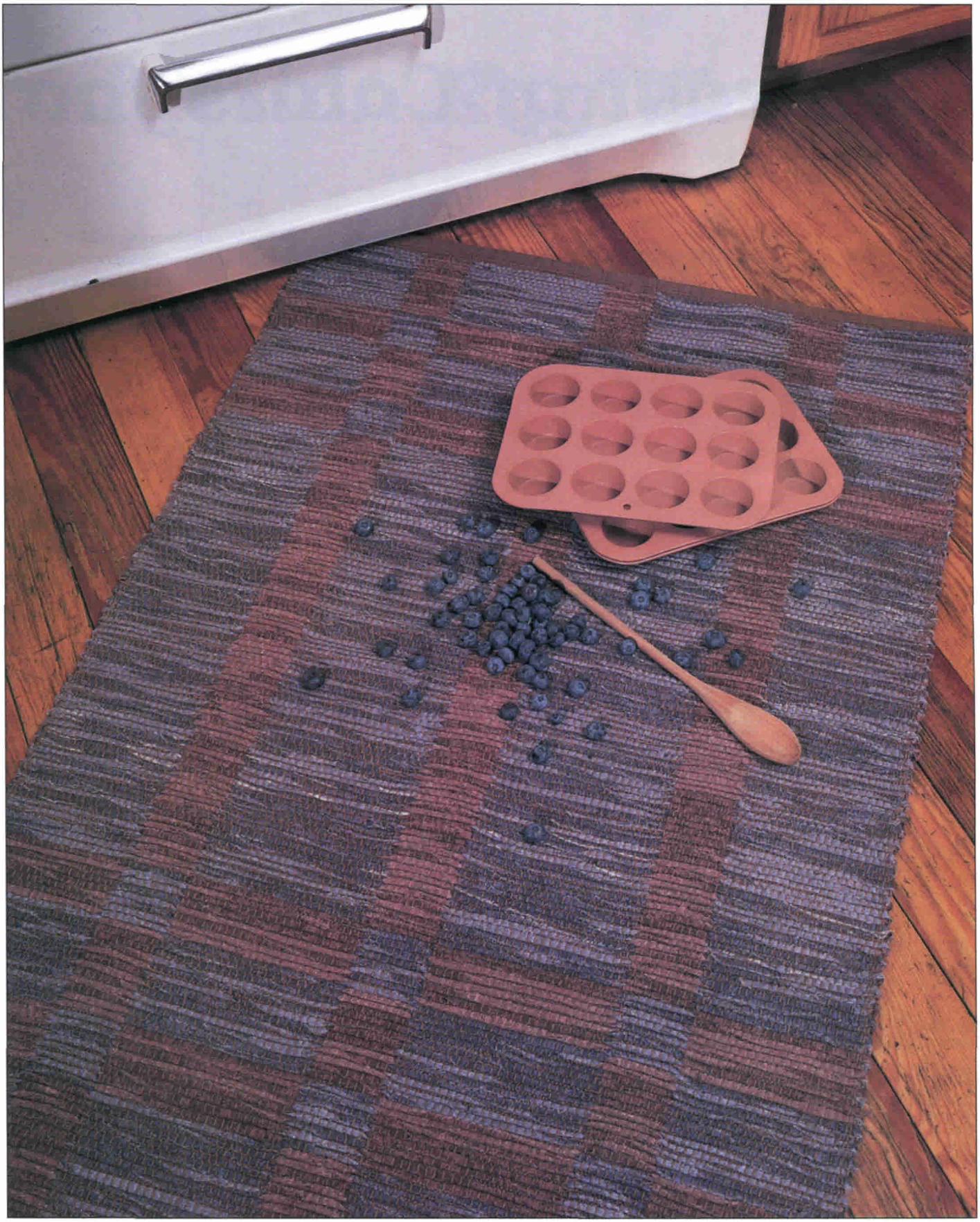
When working with clothing strips for chenille weft, vary the width of the strips according to thickness—cut heavy fabrics narrower and lightweight strips wider, or combine several lightweight strips to get the proper thickness. When rolled snugly, each strip should be about half the diameter of a pencil. Most cloth can be cut on the straight grain, but ravelly cloth should be cut on the bias.

Good warp choices for weaving the chenille are odds and ends of either linen or cotton yarns ranging in size from 8/2 to 20/2. Sley eight strands of warp yarn through one dent of a 10- or 12-dent reed (check with one group to make sure that the shed will open; if not, use an 8-dent reed). Leave empty dents for 3/4" to 1½", and then repeat. Wider spaces between warp groups make wider chenille strips and a thicker rug. Thread the heddles as shown above.

Lay the fabric strips in the shed by hand and beat firmly. At each side, leave a weft loop extending 1/2" to 3/4" beyond the selvedge. After weaving every 5" to 6", cut the chenille strips and edge loops with a pair of heavy, sharp shears. (Leave the first inch of the fabric uncut for easier handling off the loom.)

To weave my **Wyoming Rug,** I sleyed a heavy 6-ply cotton at 6 ends per inch and threaded it in straight twill (you could use 8/4 cotton at 8 ends per inch). I treadled four twill shots, laying in a strand of 8/2 wool first and beating before adding a strip of chenille. I followed the four twill shots by two shots of 8/2 wool in plain weave. To get a firm beat, I added extra weight to my beater bar and used a heavy rug fork after each row to make the chenille weft stand up. As a chenille strip ran out, I tied a new one to it, joining them anywhere except at the selvedges. ❖

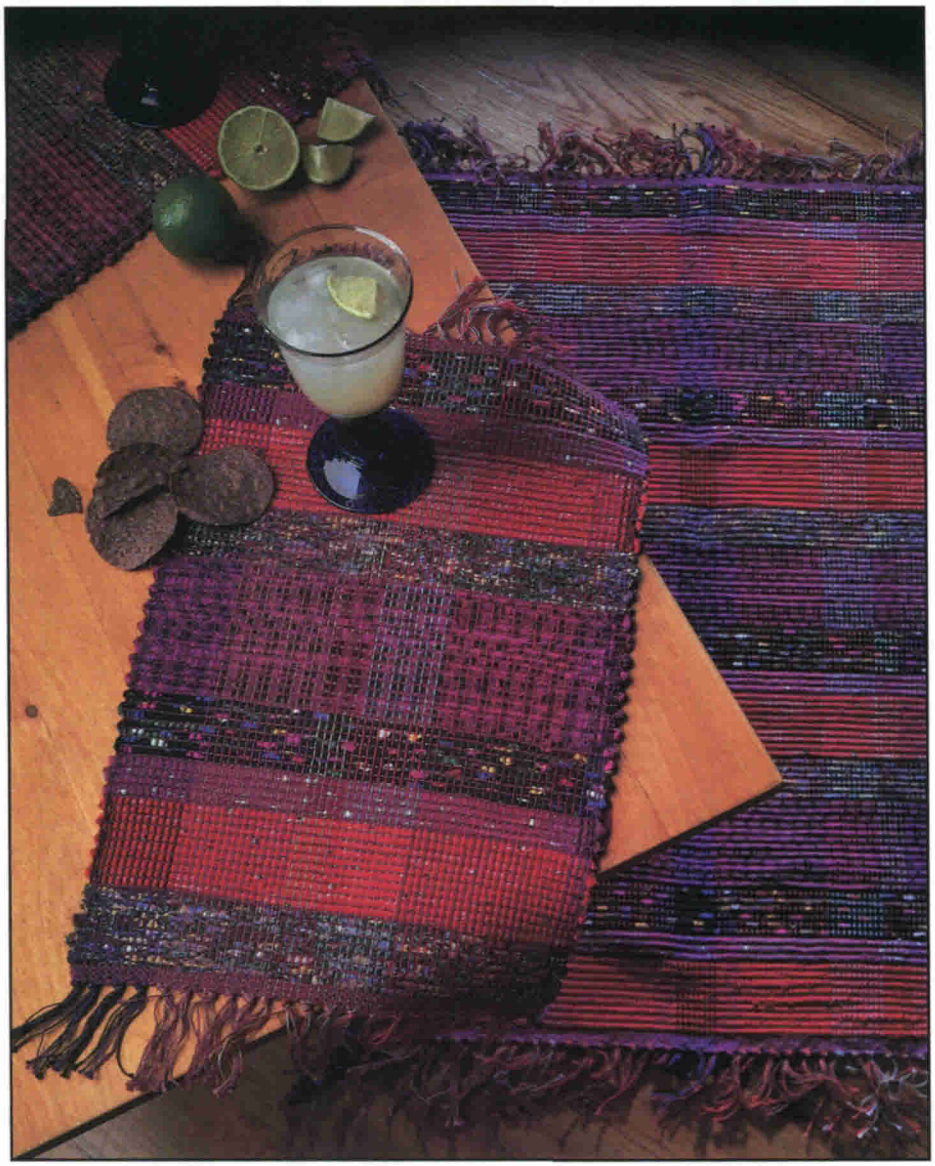
Wendy Bateman of Haliburton, Ontario, has been incorporating recycled materials into her weaving for 20 years and teaching for 12.



Inspired by the unusual combination of violet and rust cloth strips in her yarn basket, Kathy Bright designed this ***Cloth Strip Rug in Double Binding.*** *This Swedish two-block weave is well suited to both cloth strips and rugs. Instructions for this four-shaft rug are provided in the Instruction Supplement.*

A Feast of Colors for P

by Johanna Erickson



Colorful weft strips play against bright, bold warp colors in Johanna Erickson's log cabin ***Rags with a Latin Beat.*** *Johanna maximizes her weaving time by weaving coordinating rugs, runners, and place mats all on a single warp. Complete instructions are provided in the Instruction Supplement.*

IN MY rag weaving business, I make rugs, placemats, table runners, mug rugs, and rag tapestries for retail sales, and I also fill orders for custom work from interior designers and private clients. These days, I'm crazy about brazen, intense colors mixed together every which way in solid-color and printed fabrics. My favorite color is red: the boldest, warmest, most invigorating color. I like to mix red with other warm colors for a Latin feeling. My designs for **Rags with a Latin Beat** pictured here feature these festive, celebratory colors.

I like to tell students to choose colors with their eyes rather than their heads. Intellect and formulas are not the final answer, nor are preconceived ideas about what will sell or what will go with everything. If you use colors that you love, gorgeous, drop-dead beautiful colors, others will love them too. The first pieces that sell are always my favorites, and I hate to see them go.

If you are unsure of where to begin, go on an inspirational jaunt as I did recently. One dull, gray day, I went to a clothing store where I saw brilliant, singing colors arranged in rainbows in every fashion category: hats, jackets, T-shirts, jewelry, and jeans. They looked like exotic birds in a tropical jungle: joyful, exciting, energizing, and invigorating. The store manager called these bold colors "the Brights." They included flamingo, fuchsia, violet, grape, burnt orange, dark coral, tomato red, brick, parakeet, teal, copen blue, royal blue, kelly green, pea green, chartreuse, cadmium yellow, and gold. These delicious, intense colors were a

roduction Rag Weaving

visual feast. I knew that they would look as great mixed together in rag rugs as they did in ready-to-wear clothing.

Choosing Similar Colors

Rag weaving can look busy or visually jumpy when color combinations in the weft include extremely different values, with some colors very dark and others very light. The colors need common characteristics to hold them together visually. Though the Brights are not exactly the same value level, they are all at full intensity, undiluted with any grayness. They share the same volume, the same speed, the same brilliance, and therefore they work together in any combination.

Colors in the warp are a different matter. Here, contrasts in value are muted by the dominant influence of the colors in the fabric weft. In fact, in the log cabin pattern, very different values in the warp help the pattern to "read" more clearly. For a log cabin warp, I usually start with the colors of the rug's weft fabrics and add different values of these colors before enlivening the combination with at least one color "out in left field" for spice, richness, and just plain fun.

Whether you're assembling a collection of rag wefts recycled from clothing, sheets, and sewing leftovers or starting with new fabric strips, here is a general rule for color designing. Assuming a value scale from white to black with 10 to 12 steps, the more values you use, the fewer colors you should use. Conversely, the more colors you use, the fewer values you should use. A successful color scheme limits one or the other.

Patterning

My favorite pattern for rag weaving is log cabin, a block weave with a plaid appearance. For visual interest, the block sizes can be varied in both width and length, and several colors in the warp can produce an almost endless variety of color effects as they intereact with the colors of the rag weft. I also weave "hit and miss" and "crossbars" rugs and table pieces, but whatever pattern I weave, color is the most challenging and exciting aspect of the project. While production weaving can be repetitious, my love of color keeps me going. In my custom work, I'm challenged by using the colors my clients request, but on a 15-yard warp for retail sales, I have the opportunity to dream up a new colorway of my choosing.

Efficient Production

Custom orders of one or two rugs, a seamed room-size rug, or a rag tapestry can be produced with lots of attention given to pleasing the client. On the other hand, production weaving for retail sales demands efficiency because market pressures (such as the availability of cheap imports) limit the amount I can charge for my work.

For retail production, I usually make a 15-yard-long, 26"-wide warp and weave two 2′ × 6′ rugs followed by two 2′ × 3′ rugs. I then cut off the rugs, split the warp in half, retie onto the cloth beam, and weave two 12" × 3′ table runners and twelve 12" × 18" placemats side by side—all on the same warp, using the same colors for all 18 pieces. (Sometimes I make four 2′ × 3′ rugs and only one 2′ × 6′ floor runner.) This way, I can produce a body of work in a single colorway that requires only one warp and no rethreading (see the warp diagram in the Instruction Supplement).

To save time, I tie a new warp onto an old warp from the front as described by Cay Garret in *Warping All by Yourself* (available from Interweave Press). To get a tight warp with even tension throughout, I stand at the front of the loom and wrap about 12" of the warp width at a time around a stick or shuttle and pull hard, leaning back to use all of my weight. I work across the warp, pulling three times on each bout of warp ends. To maintain even tension as the warp is advanced, I wind on the warp with vinyl wallpaper between layers on the warp beam. Keeping the warp tight throughout the entire process is essential to produce both a consistent number of picks per inch and a firm rug that will stand up by itself when rolled in a tube.

The next time you warp your loom for rag weaving, consider putting on a long, colorful warp and weaving a series of coordinating projects in log cabin weave. You'll be intrigued by the exciting color combinations right up to the end of the warp. ❖

Johanna Erickson lives in Watertown, Massachusetts, with her two adopted children from Bogotá, Colombia. She teaches workshops throughout the United States on weaving with bright, lively colors.

SPLIT-SHED DESIGNING

Pictorial Rugs on Four Shafts

by Jane Evans

SPLIT-SHED DESIGNING occurred to me just before sleep one night, though undoubtedly other weavers before me have used this idea for their purposes. It involves splitting the usual shed into two narrow ones, an upper and a lower shed. Weft in the upper shed shows on the face of the rug while weft in the lower shed shows on the back. Two contrasting wefts, one in each shed, form the design by exchanging places, crossing from one shed to the other to show on the face or back of the rug. The warp ends forming the outside of the two sheds tie the weft at regular intervals to prevent long floats.

My favorite threading for this technique is tied-Beiderwand with six threads per unit (illustration 1). Shafts 1 and 2 carry the tie-down ends while pattern ends are on shafts 3 and 4. The pattern ends remain in the middle of the shed and determine whether the weft is toward the front or back of the rug (illustration 2). The double-faced structure has a thick, weft-dominant surface while a hidden tabby weft stabilizes the width and adds flexibility to the fabric.

To weave with a split shed, the tie ends on one shaft are lifted all the way up, the tie ends on the second shaft are all the way down, and the pattern warp ends on the remaining shafts are halfway between. On a jack loom, the split shed is formed by pressing two treadles at once, one halfway down and the other all the way down (illustration 3). Split-shed designing also works on countermarch looms by combining risers and sinkers with untied shafts which remain in the middle of the shed (illustration 4). A counterbalance loom can be tied one of two ways. Either an unbalanced tie-up is used with single shafts tied to treadles (illustration 5), or only shafts 1 and 2 are threaded, leaving the pattern warp ends (which would have been on shafts 3 and 4) unthreaded in the shafts so that sheds form above and below the stationary, unthreaded ends (illustration 6).

When the pattern warp ends become loose as the weaving progresses, place a sturdy stick beneath the lifted ends of shafts 3 and 4, moving it back through the warp to rest below the warp beam, where it can be weighted. If you have a double warp beam, place the tie-down ends on one beam and the pattern ends on the other when you thread the loom.

Follow the **Split-Shed Sampler** (shown opposite) to see how the technique works. With a jack loom threaded according to the draft, wind two double-sided ski shuttles or stick shuttles, one with light-colored weft and the other with dark. Wind a third shuttle for the tabby with the same yarn as the warp. Tie up the five treadles as shown, with the treadle which controls the pattern ends at the right side. (I leave an untied treadle as a spacer between the pattern treadle operated by my right foot and the other four treadles operated by my left foot.)

Begin with a heading of fine plain weave. Then treadle a split shed to weave a band of light color on top and dark beneath. Lift shaft 1 by pressing its treadle completely and lift shafts 3 and 4 to the middle of the shed by pressing their treadle partway. Pass the dark weft from selvedge to selvedge in the lower shed. Without moving your feet or changing the shed, pass the light-colored weft in the same direction, selvedge to selvedge in the upper shed. Lift both feet to close the split shed. Beat lightly.

Weave tabby by lifting shafts 1 and 3. Close the shed and beat well. To ensure neat edges, lay the shuttle with the light weft on the web and place the others at the side.

Form the other split shed by lifting shaft 2 completely and shafts

Illustration 1. Structural detail of split-shed designing.

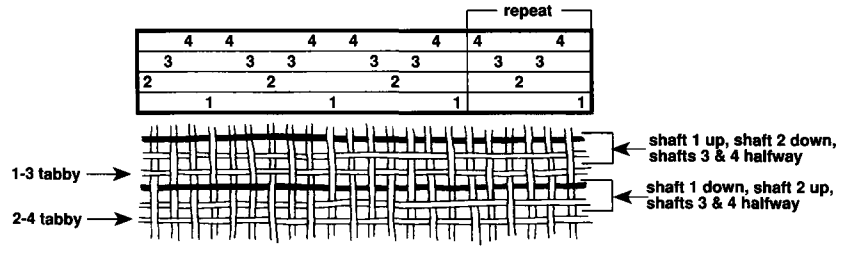
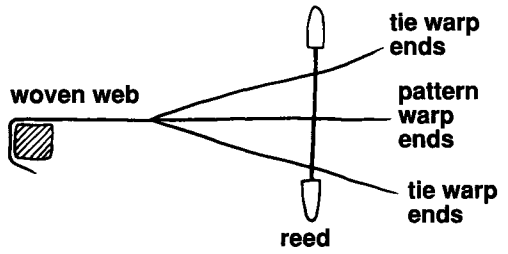
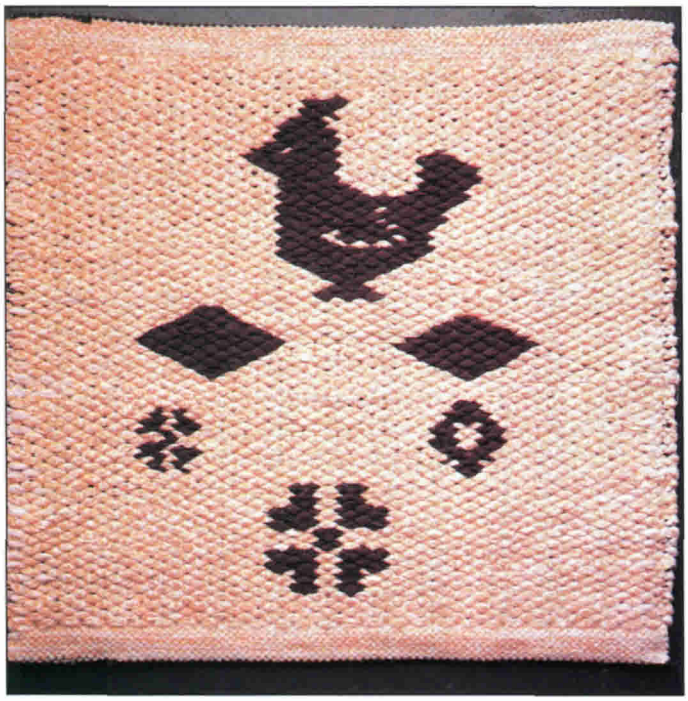


Illustration 2. Split shed.





Above: front of rug. Right: detail of back of rug.

Geometric and pictorial designs can be woven in Jane Evans's split-shed technique. Motifs worked in full units have sharp edges; those worked in half units have feathered edges. Use both to make the shape and kinds of edges you want. Weaving directions for the sampler are provided in the Instruction Supplement.

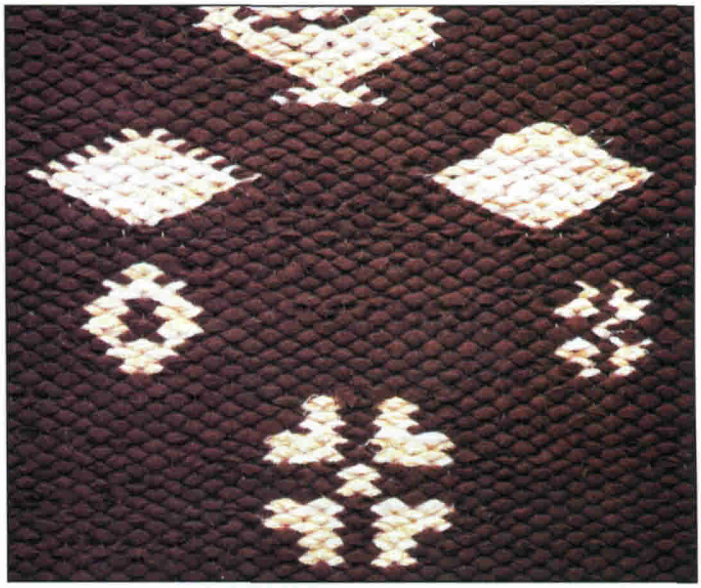


Illustration 3.

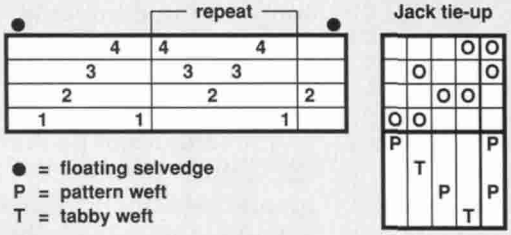


Illustration 4.

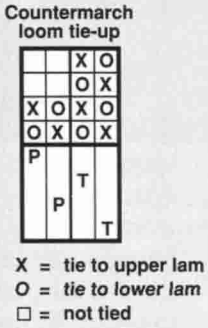


Illustration 5.

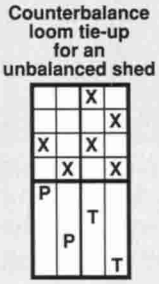


Illustration 6. Counterbalance loom draft and tie-up for unthreaded ends.

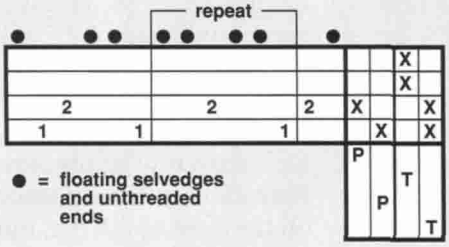
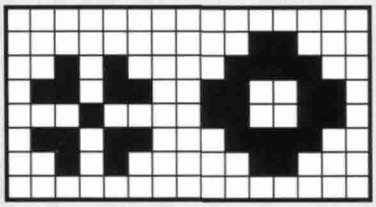


Illustration 7.





Designing with half units, Jane achieved gentle curved lines and dots in her ***River Edge Rug.*** *No instructions given.*

3 and 4 partway. Put the dark weft in the lower shed and the light weft in the upper shed. To avoid color changes at the edges, use the floating selvedge with the upper shed's shuttle only. Close the split shed and beat.

Lift shafts 2 and 4 and weave tabby, close the shed, and beat. Repeat this entire sequence several times to weave a band the desired depth.

Now comes the fun of designing. To weave the first motif in illustration 7, count each graphed square as one whole threading unit, from an end on shaft 1 to the next end on shaft 1. Form the split shed with shaft 1 up. Notice the gaps in the layer of pattern ends in the middle of the shed. Locate the gaps corresponding to the raised ends of shaft 1; these are the places where the weft yarns can exchange places. Insert the dark weft in the lower shed to the point where the motif is to begin. At the gap where an end on shaft 1 is up, move the shuttle into the upper shed. Carry the shuttle past two pairs of pattern ends and a lowered end, then move it back down into the lower shed at a gap where an end on shaft 1 is up. Continue under two pairs of ends and one lowered end. Bring the shuttle up at the gap to go over two pairs of ends and one lowered end, then dip into the lower shed to go to the selvedge. You can assist the path of the shuttles with your fingers and vary the relative heights of the upper and lower sheds with the right-hand treadle.

On the same split shed, weave the light-colored weft, beginning in the upper shed and traveling across the web in exactly the opposite upper/lower shed order from that of the dark weft.

Weave the second split shed with the ends of shaft 2 raised, bisecting the graphed squares of your design. Pass the shuttles from upper to lower sheds only at gaps corresponding to *lowered* ends on shaft 2.

To square each unit, weave two repeats or more according to your beat and the size of the weft yarn. Beating compresses several rows already woven, and you may want to increase the number of repeats needed after you see the effect of several inches of weaving.

For more subtle designing, try using half units. Since six ends equal one whole threading unit from an end on shaft 1 to the next end on shaft 1, three ends equal one-half the unit from an end on shaft 1 to an end on shaft 2. With half units, you can make very gradual changes horizontally in your design or add small dots as in the **River Edge Rug** (shown opposite). Each pair of warp ends in the middle of the split shed is one half unit. The gaps made by *both* shafts 1 and 2 are now where the weft yarns can change places.

The second and third motifs on the sampler are made by counting graphed squares of illustration 7 as half units instead of whole units. Notice that the left motif is a repeat of the first motif but now in half units is less clear-cut.

Next on the sampler are two diamonds side by side. Each begins with a whole unit between two raised ends on shaft 1. Both diamonds widen by increasing a half unit on each side for five rows. The diamond on the right reverses after the fifth row. The diamond on the left repeats the fifth row's half units for a sixth row before reversing. Both diamonds have smooth edges on the front of the rug, but the one with a single pivot row has feath-

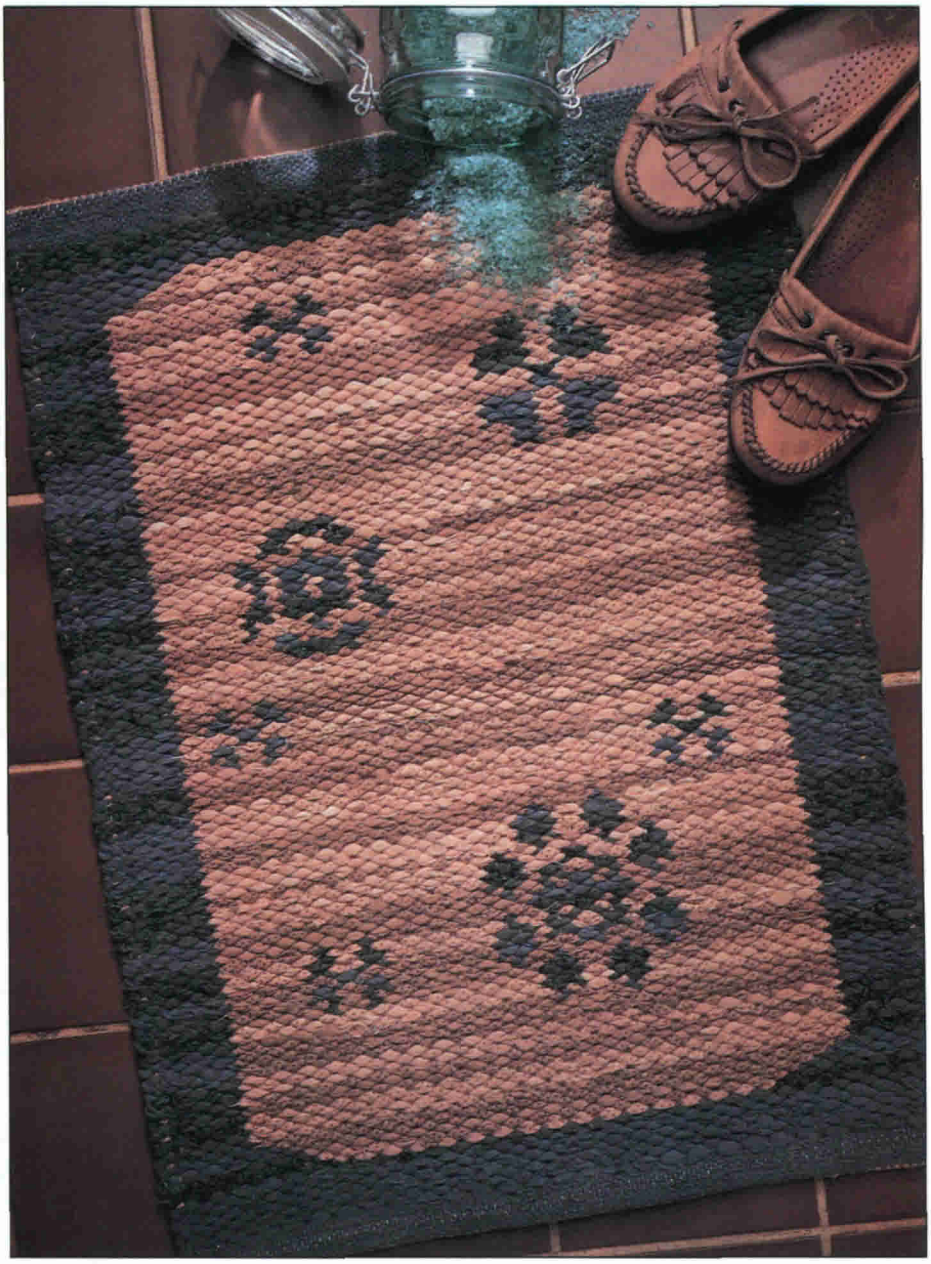
ered edges on the back. When designing reversible rugs, keep in mind this possibility of weaving either smooth or feathered edges.

Finally, the sampler shows the kind of design that this method encourages, a pictorial image. A design template (I used a quail) cut from paper 4" to 5" high guides the placement of weft colors. Use both whole and half units to make the shape and the kinds of edges you want. Finish the sampler the way it began, but don't cut off yet; proceed to the **Forest Flowers Rug** in the Instruction Supplement.

A few points are worth mentioning. The **Forest Flowers Rug** (shown at right) has graphed motifs only to help you gain control of the technique. To use only graphed and symmetrical designs limits creativity in this technique because every row and every half unit is an independent design unit. Throughout the rug, maintain a regular order for the colored wefts. When you feel comfortable with the technique, you may wish to try using three colored wefts per row of weaving, one color showing on the face while the other two are on the back.

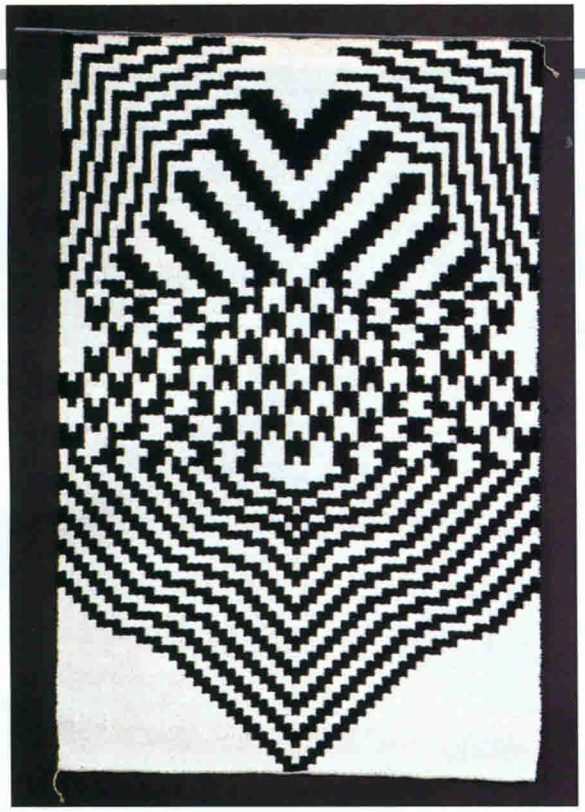
On a large rug with pictorial designs, a cartoon drawn on cloth is very helpful. Pin the cartoon to the underside of the fell of the rug. Tie a lease stick to the front of the beater below the reed and warp ends. Thread the cartoon between the stick and the beater, letting the extra length of the cartoon hang until needed. Repin at the fell as the weaving progresses.

By the way, when you're weaving the sampler, your four-shaft loom is performing as if it had 118 shafts for half units. ❖

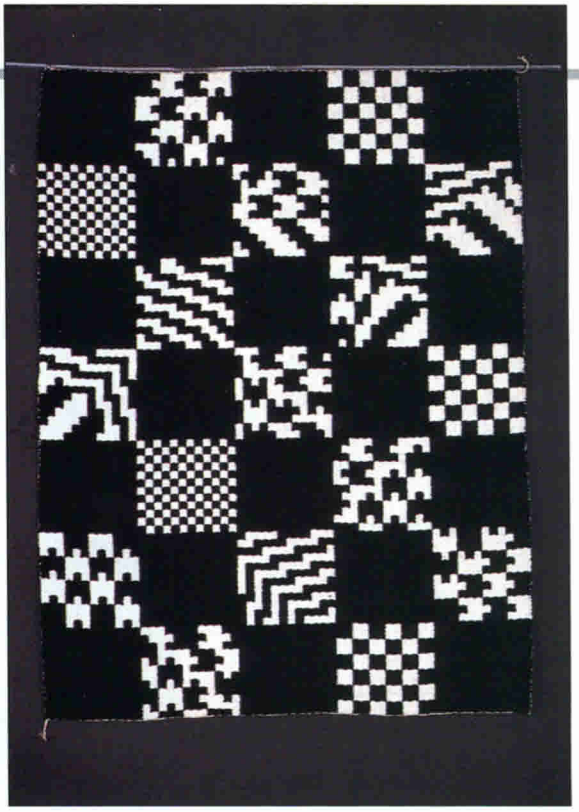


The border and motifs in Jane Evans's ***Forest Flowers Rug*** *were woven in a split-shed technique on a four-shaft tied-Beiderwand threading. The warp is 12/6 cotton, and the weft is 5/8"-wide strips of cotton flannel fabric. The weftwise color bands result from the subtle color and print changes in the weft fabric. Weaving directions are provided in the Instruction Supplement.*

Jane Evans lives on 80 acres with her husband and teen-age puppy in Grandora, Saskatchewan. Her book, A Joy Forever, Latvian Weaving—Traditional and Modified Uses, *published by Dos Tejedoras, has been well received around the world for both its extensive information and its warm spirit.*



Above: Skin of the Jabberwock *(5′ × 7′).*

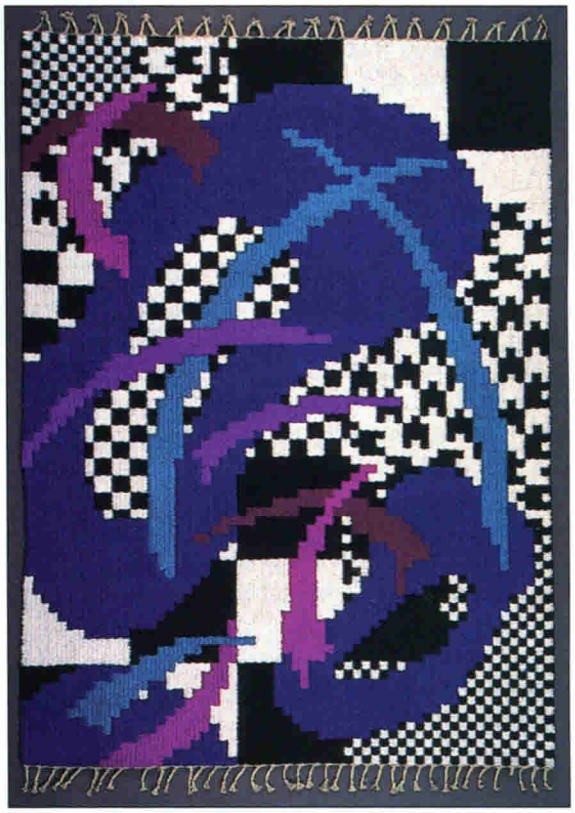


Above: Pieced of an Image *(5′ × 6′).*

Below: Under Control *(5′ × 7′).*



Below: Break Out *(5′ × 7′).*



Bold geometric shapes are the hallmark of Bryn Pinchin's work. Her early rugs (top) were woven in two colors, frequently black and white. More recently, Bryn has added splashes of brilliant colors to the familiar geometric backgrounds.

PROFILE:

Bryn Pinchin

BOBBIE IRWIN

BOLD AND GRAPHIC, witty and playful, full of visual surprises—Bryn Pinchin's distinctive rugs express this Alberta weaver's sense of humor as well as her fascination with pattern and optical illusion. Bryn has devised a way of creating sharp-edged designs by modifying Peter Collingwood's shaft-switching technique, a technique that allows pattern warp ends threaded on one shaft to behave as if they were threaded on different shafts, freeing the pattern blocks from the restrictions imposed by the threading. (A detailed description of Bryn's methods is included in *A Rug Weaver's Source Book*, available from Interweave Press.)

Bryn's introduction to weaving came during the "back-to-the-earth era" of the early 1970s, after she had learned to spin on an antique wheel. "I needed a use for the lumpy yarn I was making," Bryn recalls. "I was isolated, with a young baby; we lived 35 miles from town. I realized I wasn't using my brain. My husband bought me a four-shaft loom, and it saved me. It made me use my head, gave me a focus and a frame for my intelligence."

Like many other weavers, Bryn learned from books by Marguerite Davison and Mary Black. When the family moved to Fullerton, California, Bryn was tutored by Marion Brockman, a contemporary of Harriet Tidball. "Marion was an extraordinary teacher who stressed structure and technique rather than merely playing at the loom," says Bryn. Upon her return to Alberta, Bryn realized that few if any weavers there approached weaving from its structural basis. She opened her own studio and started teaching while creating elegant, one-of-a-kind clothing fabrics for special clients.

Bryn began to focus on rugs during the mid-1980s, while she taught art and weaving as well as history and philosophy of English at the Alberta College of Art in Calgary. "In an art school, a teacher is expected to exhibit. Shaft switching was an easy way to start and a good technique to build on." Bryn's teaching influenced her in other ways, too. "I've learned a lot by osmosis," she says. "An art college is a brave environment, and my association with the students has forced me to be less conservative. Working with them has pushed me to try new things."

Although she has investigated the use of a computer for designing, Bryn prefers using a pencil and graph paper to plan a rug, arranging and rearranging cut-out blocks of paper. Many of her rugs include her signature checkerboard patterns: "Sharp-edged blocks have always fascinated me, and I love the bold contrast in black-and-white patterns. Most of us are not afraid to use bold patterns on our walls; we should have the courage to use them on our floors as well." The optical illusions she creates are reminiscent of M. C. Escher's, although Bryn says the effect is coincidental. These beautiful and highly functional rugs, usually 5 feet wide by 7 feet long, are woven with 10/6 linen warp set at 4 working ends per inch with a weft of five-ply rug wool. Depending on the complexity of the design, it can take up to an hour to weave an inch.

Bryn wove most of her early rugs in two colors (frequently black and white), using two-block summer & winter weave with shaft switching. Because of the bold contrast, both sides of the rugs evoke quite different moods. She describes this earlier work as tight and constricted.

Now, Bryn's work is more colorful, often splashing brilliant colors upon the familiar black-and-white geometric backgrounds. Using weft brocade (hand-manipulated inlay) along with shaft switching, she introduces freeform shapes that "blow the rigid grid apart." She tries "to introduce a force or energy to subvert the grid. It's a bit like guerrilla warfare." The lively contrast in design and color is powerfully effective. Describing the evolution of her work, she says, "It's not so much that I've changed: it's just that I keep moving."

For the past year, Bryn has taken a break from weaving while she works to complete her doctorate in semantics at the University of Calgary. Even her current studies provide inspiration for weaving. "I'm studying the conflicting forces of language—aspects that promote uniformity and continuity and forces that are always at work to subvert language and break its structure. My newer rug designs do much the same thing." ❖

Bobbie Irwin of Price, Utah, is a contributing editor to HANDWOVEN.

Double Warp Overlay for Rugs

by Joyce Harter

MANY RUG designs are geometric or based on a grid system dictated by the loom, but I like to weave rugs with bold surface designs. In my liturgical design work, I discovered long ago that the most satisfying part of weaving for me is the freedom to create a commanding surface design.

A few years ago, Barbara Hand presented her approach to pictorial rug design at our weavers' guild meeting. Her double warp overlay technique, which I now use, combines Peter Collingwood's three-shaft twill draft with an overlay warp in Theo Moorman technique. The rug draft provides a sturdy, double-faced fabric treadled on opposites while an overlay of fine warp yarns threaded on a separate set of shafts allows the addition of inlaid designs on the front of the rug in the Moorman manner.

Designing a Cartoon

The front of the rug has great potential for design. Keep in mind that a good rug design will work from all angles. It should invite people to walk on it, not around it.

In this technique, four pairs of heavy and fine warp ends per inch allow simple shapes and bold diagonals. I work out my designs on a small scale first, making a graphed design at a scale of one inch to one foot. Although many weavers like to scale up the graphed design at the loom, I prefer to carry a full-sized cartoon on the surface as I weave. I draw a full-scale cartoon on paper and transfer it to featherweight nonwoven interfacing fabric cut 1" wider than the warp width. I draw the fabric cartoon with colored markers similar to the yarn tones; it functions as a map while I weave because the design shows through the thin fabric.

The back as well as the front of the rug needs to be designed. A pleasing arrangement of bands in colors related to the front is a good solution because the back weft sometimes is visible on the front. To show the bands on the cartoon, I draw bold lines across the cartoon in a different color marker.

I baste the cartoon to the fabric every 5" to 10" because using pins would allow it to slip and distort the design. The rolled-up cartoon yet to be used rests on the already-woven section while the used cartoon winds onto the beam with the woven fabric.

Standard Rug Widths

Warp width	24"	27"	36"	42"
Number of threading units	32	36	48	56
Total number of ends	96 + 6	108 + 6	144 + 6	168 + 6
Suggested length	38"–40"	42"–45"	58"–60"	68"–70"

Threading

Shafts 1, 2, and 3 carry a heavy warp of 8/5 linen or 12/12 cotton while shafts 4, 5, and 6 carry a fine overlay warp of 8/2 linen or 12/6 cotton. Each threading unit consists of three heavy and three fine warp ends, except at the selvedges where additional heavy ends add weight (see draft in Instruction Supplement). These multiple selvedge ends are treated as single working ends in the heddles and the reed. A floating selvedge is not necessary when the edges are threaded as shown.

At 8 ends per inch, each threading unit is 3/4" wide. To calculate the number of units you will have, multiply the rug width you would like by 4 and divide the result by 3. Add an extra three heavy ends on each selvedge. A chart showing standard rug widths is shown below.

To allow for the differing take-up of the heavy and fine warps, two warp beams are a distinct advantage for weaving rugs wider than 27"; narrower rugs can be made with a single warp beam. Make two separate warp chains with two pairs of lease sticks even if you are using only one warp beam. Spread and tie on the heavy warp first, then spread and tie on the fine warp, and finally, roll them on together.

Getting Ready to Weave

I have found the following tie-up to be the most practical way to keep my place while weaving. Starting at the left, tie shafts 1, 3, 4, 6 to the first treadle; shafts 1, 4 to the second



*In her **Blue Pathways Rug,** Joyce Harter combined Peter Collingwood's three-shaft twill draft with an overlay warp worked in Theo Moorman technique. The front of the rug has a curvilinear design inlaid in several shades of blue and natural. The back (small photo) alternates wide and narrow bands in the same colors. Instructions for this six-shaft rug are included in the Instruction Supplement.*



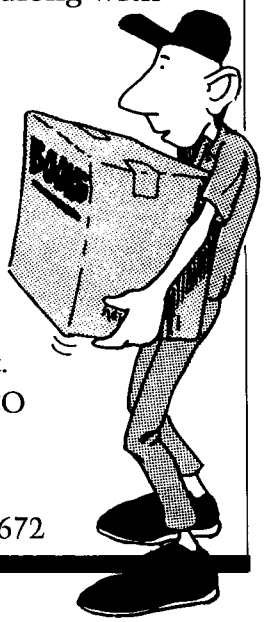
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treadle; and shaft 4 to the third treadle. Leave the fourth treadle untied; tie shaft 6 to the fifth treadle; leave the sixth treadle untied; tie shaft 5 to the seventh treadle; tie shafts 2, 5 to the eighth treadle; and shafts 2, 3, 5, 6 to the ninth treadle.

The inlay sheds are treadled by lifting shaft 4 or shaft 5. In addition, shaft 6 can be used to provide smoother curves and diagonals. Although variations on the Moorman technique might be possible by using the sixth shaft, I reserve it for beginning and ending inlay design areas where it gives me finer control over points and curves. In large color areas, using the sixth shaft is not necessary; when it is used across a large pattern area, it disrupts the pattern of intersections created by treadling shafts 4 and 5.

Weaving Sequence

	Sequence 1 *Lift Shafts*	Sequence 2 *Lift Shafts*
Pattern: Inlay	5	4
Ground: Front	2–5	1–4
Ground: Back	2–3–5–6	1–3–4–6

Weaving

Ski shuttles work well for the ground weft yarns, and netting shuttles are ideal for laying in the pattern or design area yarns because they apply less pressure on the finer warp yarns than when the inlay yarn is wound into butterflies. I use netting shuttles in 5", 7", and 10" lengths.

To assist in finishing the warp ends, weave at least a 4"- to 6"-wide heading in plain weave using scrap yarn before and after the rug. In preparation for a woven edge finish, begin and end the rug with four to six tightly woven rows in a lightweight wool to complement colors in the rug. If you prefer twisted fringe instead, weave a few more rows.

The sequence for weaving is as follows:

1. Weave sequence 1, throwing the shuttles from right to left in the order shown. Arc or bubble the ground wefts. Because the inlay yarns lie on the surface, they do not need as much arc.
2. Beat all three rows at once.
3. Weave sequence 2, throwing the shuttles from left to right.
4. Beat all three rows at once.

Repeat. Notice that you always start your shuttles on the side where your feet are working.

Finishing

Blocking and steaming straightens the rug and smooths the surface for a flat finish. For finishing, I have a piece of all-weather plywood cut a little larger than the rugs I weave and ruled with a 1" grid. A plastic sheet placed over the grid allows me to follow the markings as I staple the rug to the board, stretching tight areas and allowing loose areas to bulge upward. Next, I steam the rug thoroughly using a very hot, dry iron on a soaking wet terry cloth towel I've placed on the rug. After letting the rug dry thoroughly on the board, I remove it, turn it over, and block and steam the other side. ❖

Further Reading

Hand, Barbara. "Rug Weaving: One Weaver's Approach." *The Weaver's Journal*, Spring 1983.

Ligon, Linda C., ed. *A Rug Weaver's Source Book*. Loveland, Colorado: Interweave Press, 1984.

Moorman, Theo. *Weaving as an Art Form*. New York: Van Nostrand Reinhold, 1975.

Joyce Harter lives in Northfield, Minnesota, where she produced a slide/tape show, Weavings: Contemporary Tapestry Technique, *illustrating the Theo Moorman technique.*



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TEA BAG BASKET

ROBIN TAYLOR DAUGHERTY



Robin Daugherty's ***Tea Bag Basket*** *neatly displays an assortment of tea bags. Step-by-step instructions for this small, sturdy basket are given on the following pages.*

IF YOU'RE LIKE ME, you have several varieties of tea on hand, each one in a different-sized box. Offering a cup of tea to a friend involved a jumble of boxes until I hit upon the idea of making a tidy little basket just the right size for an assortment of individual tea bags.

Designing such a basket posed several interesting problems. It had to be the right scale, almost dainty but strong and durable. The shape was obvious: the same width as a tea bag and long enough to hold a generous selection. The basket had to be decorative but not loud, and the materials had to be readily available.

After making several experimental baskets, I decided to use #1 round reed. I remembered a clever way of weaving a rectangular base that I found in a Japanese book called *Ondori Rattan Work.* In this technique, the stakes are created as the base is woven.

The decorative Diamond Weave design on the sides of the basket comes from Flo Hoppe's *Wicker Basketry* (available from Interweave Press). Of the many variations of this weave presented, the one I used here struck me as the most pleasing for a small-scale basket.

For the nondecorative weave on the sides, I chose Japanese Weave because it covers well, doesn't look heavy, and is worked with a single weaver. The latter makes it easier to control the shape. It takes just three to four hours to weave this useful little basket. Keep one for yourself and fill another with aromatic teas for a friend!

MATERIALS

- A piece of board at least 5" × 7" × 1/2"
- 4 large finish nails at least 3½" long
- Fingernail polish (to coat finish nails, not fingernails!)
- One pound of #1 round reed, most of it natural, but four to six pieces of it dyed (will make several baskets)
- 3 pieces of 1/4" flat reed about 30" long each

TOOLS

- Hammer
- Staple gun or 6 small wire staples
- Ruler
- Permanent marker
- Sharp pointed kitchen or flower shears
- Awl
- Rubber band or clothespins (optional)
- Needlenose pliers (optional)

PREPARATION

1. Wash and dry the nails and then coat them with nail polish to prevent them from making black marks on the inside corners of your basket.

2. Mark a grid on the board—5 lines in the horizontal direction and 12 lines in the vertical direction, all lines 5/8" apart. These lines will help you see where you are as you weave (photo 1).

3. Dunk the pound of #1 round reed in warm water for a few seconds. Cut all but the end tie and allow the reed to unroll gently. Ask someone to hold the tied end or secure it to something so that you can pull out the reeds one at a time. Coil the longest reeds individually and put them aside in a pile. Next, coil the medium-length reeds. The shortest reeds will be used for stakes.

4. Cut 24 pieces of the shortest round reed into 36" lengths for the stakes. You will use these in pairs. Resoak the stakes and five of the long weavers, as well as two long dyed weavers and the 1/4" flat reed in the warm water for five minutes. Remove all of the reed from the water and place it in a plastic bag to mellow. It can remain in the bag as long as 24 hours, but if you must stop weaving for longer than that, allow all the reed to dry out and rewet it when you are ready to continue. Do *not* oversoak reed or the basket will become mushy and fray easily. Keep the reed damp while you are weaving, either by dunking it in water repeatedly or by squirting it frequently with a spray bottle.

Note: The following instructions are for right-handed weavers. If you are left-handed, you may be more comfortable working from right to left.

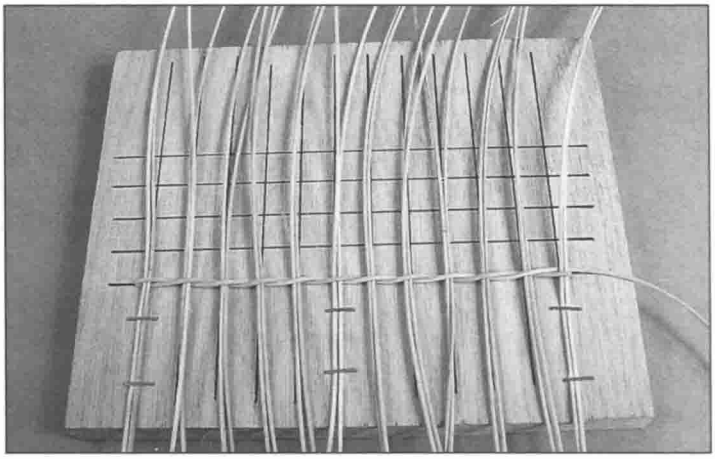
FINISHING

After your basket has dried, *carefully* singe off any whiskers with kitchen matches (have water nearby) and brush on a *very* light coat of mineral oil (baby oil) inside and out to increase the basket's strength and flexibility and give it a more finished appearance.

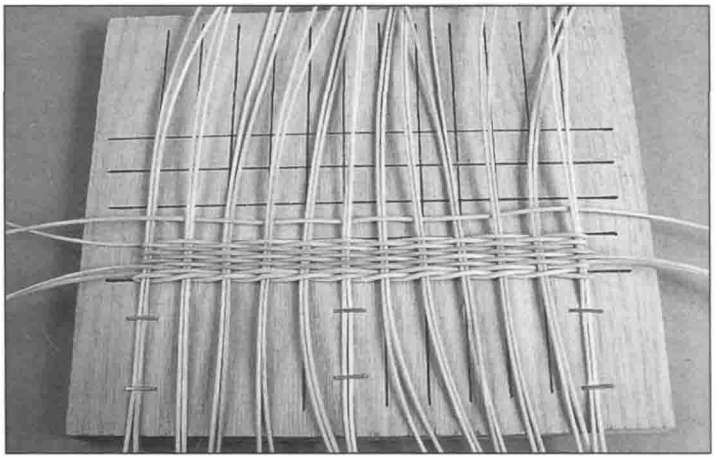
Robin Taylor Daugherty, of Boulder, Colorado, wove her first basket as a Brownie Girl Scout. She now teaches basketmaking of all types locally and at regional and national conventions.

THE BASE

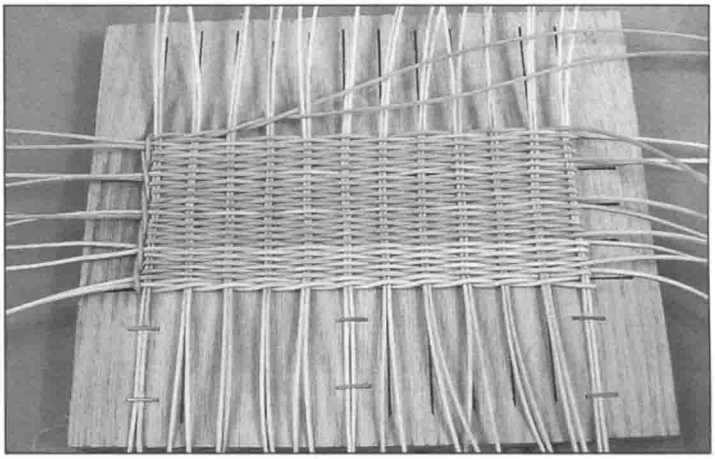
1. Center a pair of stakes on the board at the first, sixth, and twelfth vertical grid lines. Attach each pair to the lower half of the board with two staples. Fold a long weaver in two 12" from one end and place the bend around the left-hand pair of stakes at the bottom horizontal line. Twine along the line, adding a pair of stakes after every twist. Align each pair of stakes with a vertical line until 12 pairs have been worked in. Center each pair of stakes on the grid. Cut off the end of the short weaver (the folded-over part of the long weaver) even with the edge of the right-hand pair of stakes.



2. Weave the remaining long weaver over one pair, under one pair, back to the beginning point on the left. Extend this weaver out to the left of the grid to form an end stake and cut it off 17" beyond the grid. Place the end of another weaver even with the 17" end of the old one and weave (over one pair, under one pair) from the left margin to the right margin. You now have two end stakes on the left end. Cut the weaver 17" beyond the right side of the grid to make another end stake. With a new long weaver, leave a second 17" end stake to the right and weave to the left margin. You now have two stakes on the right end. Turn the weaver around the last pair of vertical stakes and weave back to the right, turn, weave, etc., until you have three turns on each margin and your weaver is again at the left margin. Repeat the process for making end stakes and weave four turnarounds. Again, repeat the process for end stakes and weave four turnarounds. Now, repeat the process for end stakes and weave three turnarounds. Finally, repeat the process for end stakes. Cut off the weaver at the left margin. You should now have five pairs of 17" stakes on both the right and left margins.

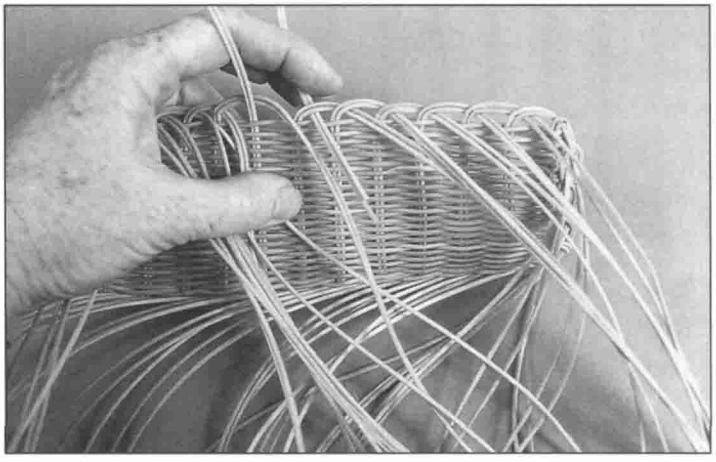


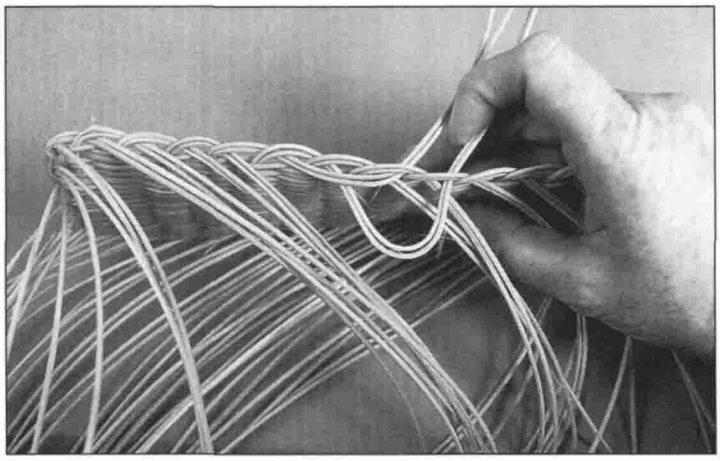
3. Bend a 4' weaver in half and place it around the bottom left set of end stakes. Twine from left to right on the three untwined edges of the base. End the twining by cutting off one of the weavers three stakes short of the lower right corner. Continue twining the remaining weaver to the corner, around the last pair of stakes, and back to meet the one that was cut off. Cut the remaining weaver so that its end rests behind the third stake from the corner along with the end of the weaver previously cut off. Pry out the staples carefully, using the tip of your awl or needlenose pliers.



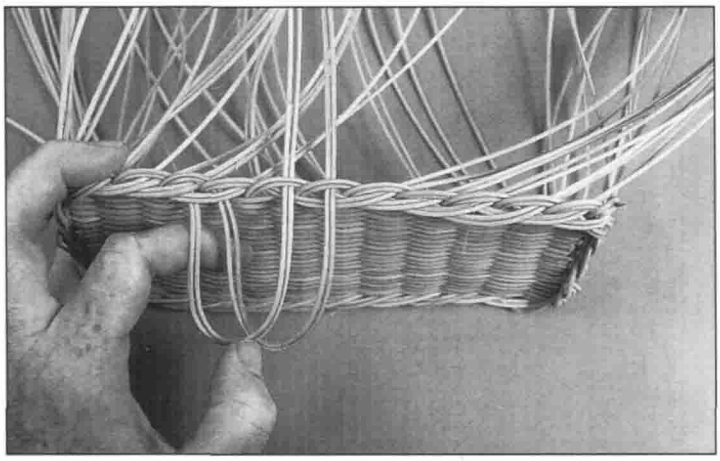
THE FOOT

4. Beginning in the middle of a long side and working to the right, bend each pair of stakes behind the pair to its right and back to the front. This photo shows the very last pair being placed.

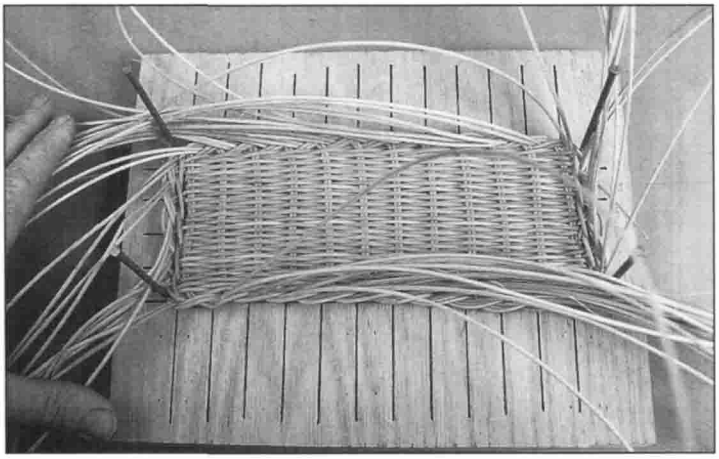




5. Beginning again on a long side, take each pair of stakes, one at a time, to the right in front of two pairs and through the loop to the other side.

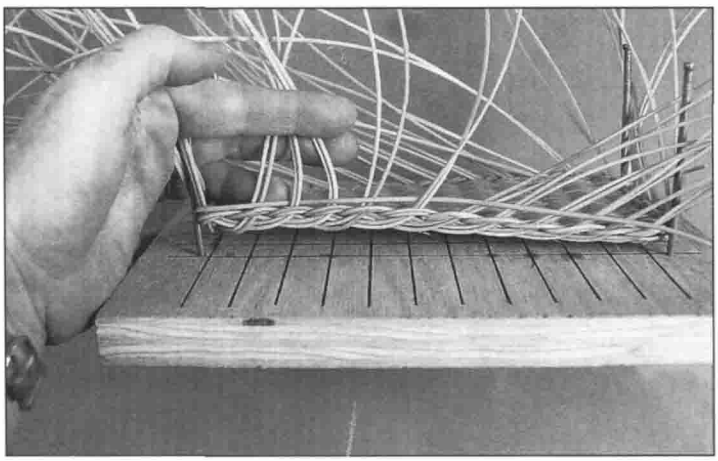


6. Finish the last two stake pairs.



7. Place the base squarely on the board and hammer in the four nails close against the corners of the base and leaning outward very slightly. Note: Be careful not to hammer the nails through the board into your table.

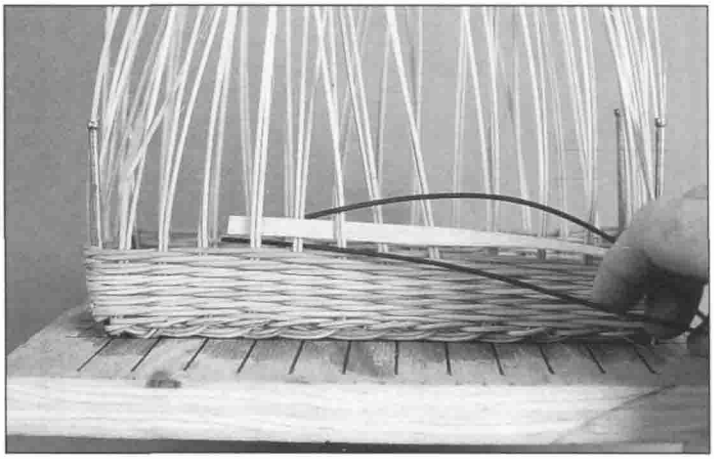
THE SIDES: JAPANESE WEAVE



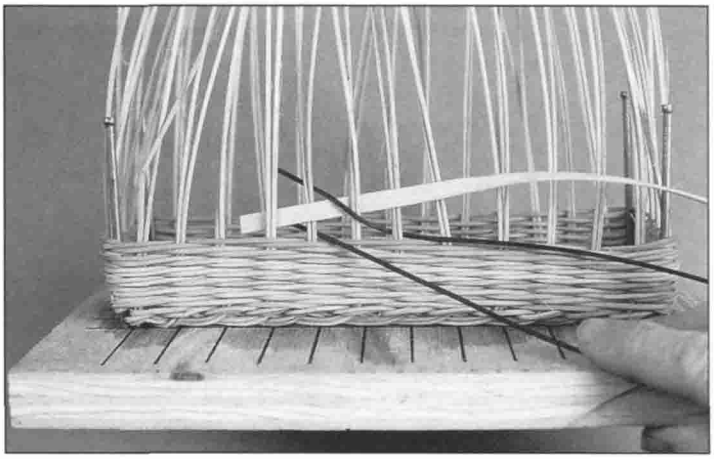
8. Insert the end of a new long weaver along the inside left end of the basket to the left of the left-hand pair of stakes on a long side. Begin weaving Japanese Weave (over two pairs, under one pair) around the basket. Take the weaver around the outside of the nails, using them as a mold to shape the corners. Pull the weaver snug but not so tight that it bends the nails. Pull up gently on each pair of stakes as you weave around them; they will stand up well after a few rows. (For more control, you may hold the long, floppy ends of the stakes together with a rubber band or clothespins, but you will have to pull the weaver through.) When a weaver runs out, cut the end off at a slant so that it rests behind a pair of stakes. Cut the end of a new weaver to a slant and place it behind the same pair of stakes, butting the end of the old weaver. Weave 20 complete rounds. Cut off the weaver and run the end down the inside beside a stake.

THE SIDES: DIAMOND WEAVE

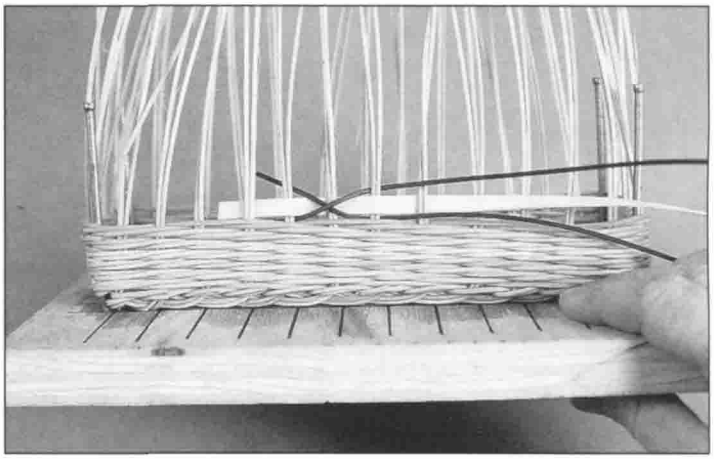
9. Begin by weaving a piece of flat reed under-over-under on a long side. Insert two pieces of dyed #1 round reed (DR), one above and one below the flat reed, so that they emerge to the right of the pair of stakes the flat reed went over.



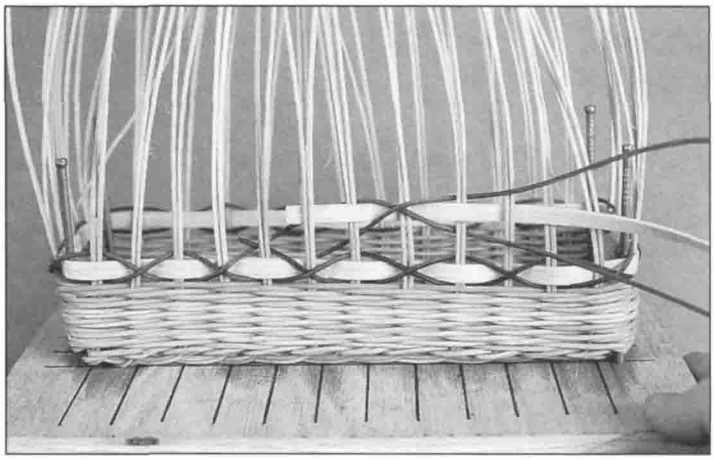
10. Move the top piece of DR diagonally down to the right in front of the next pair of stakes and behind the following pair. To do so, you'll have to pull the flat reed toward you. When you put it back, weave it behind the next set of stakes.



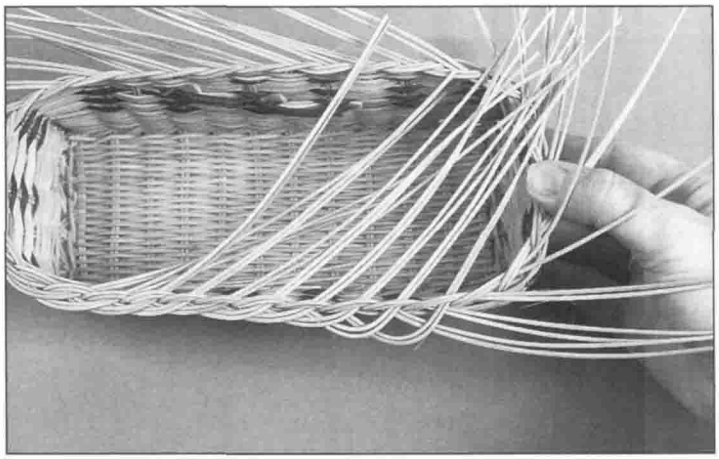
11. Now, pick up the original bottom piece of DR and move it diagonally up to the right, in front of the next pair of stakes and behind the following pair. In this weave, the flat reed weaves over one, under one, and the DR makes an X in front of the stakes that the flat reed passed behind and weaves behind the stakes that the flat reed passed in front of.



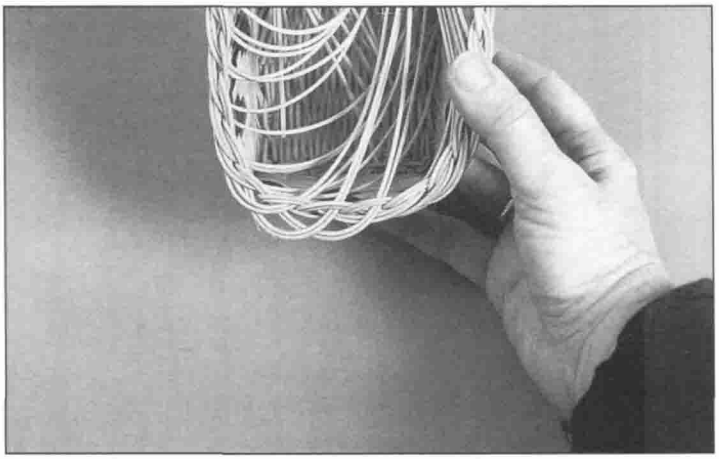
12. Continue around the basket until you reach the beginning. Overlap the flat reed for two stakes and cut it off. The round reed continues on up to the next round. In doing so, each piece passes behind three pairs of stakes before it reemerges, leaving floats on the inside of your basket. Weave three complete rounds of Diamond Weave. Cut off the DR so that the ends rest behind a pair of stakes. Begin (as in step 8) an undyed long weaver and weave six rows of Japanese Weave. End the weaver by tucking the end down beside a stake.



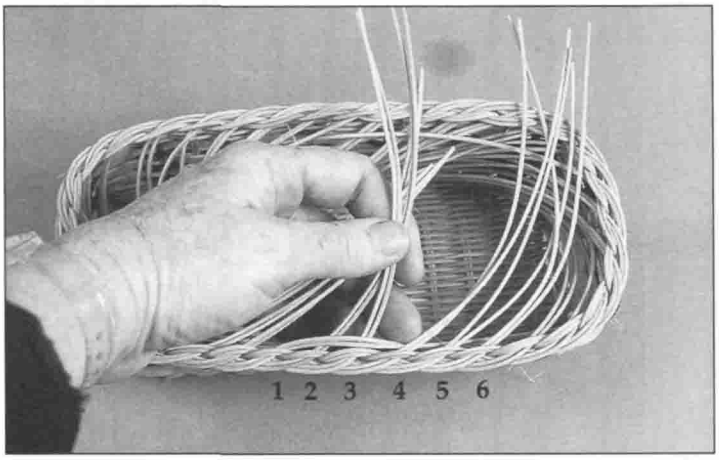
THE RIM



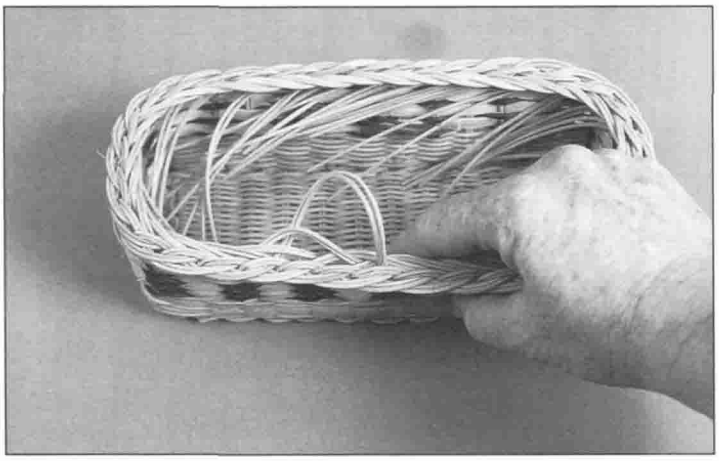
13. Repeat step 4, moving each pair of stakes behind the pair to its right and back out. Then repeat step 5, moving each pair to the right in front of two pairs and through the loop to the inside. Take care not to pull so tightly that the rim is distorted as you work around the corners.



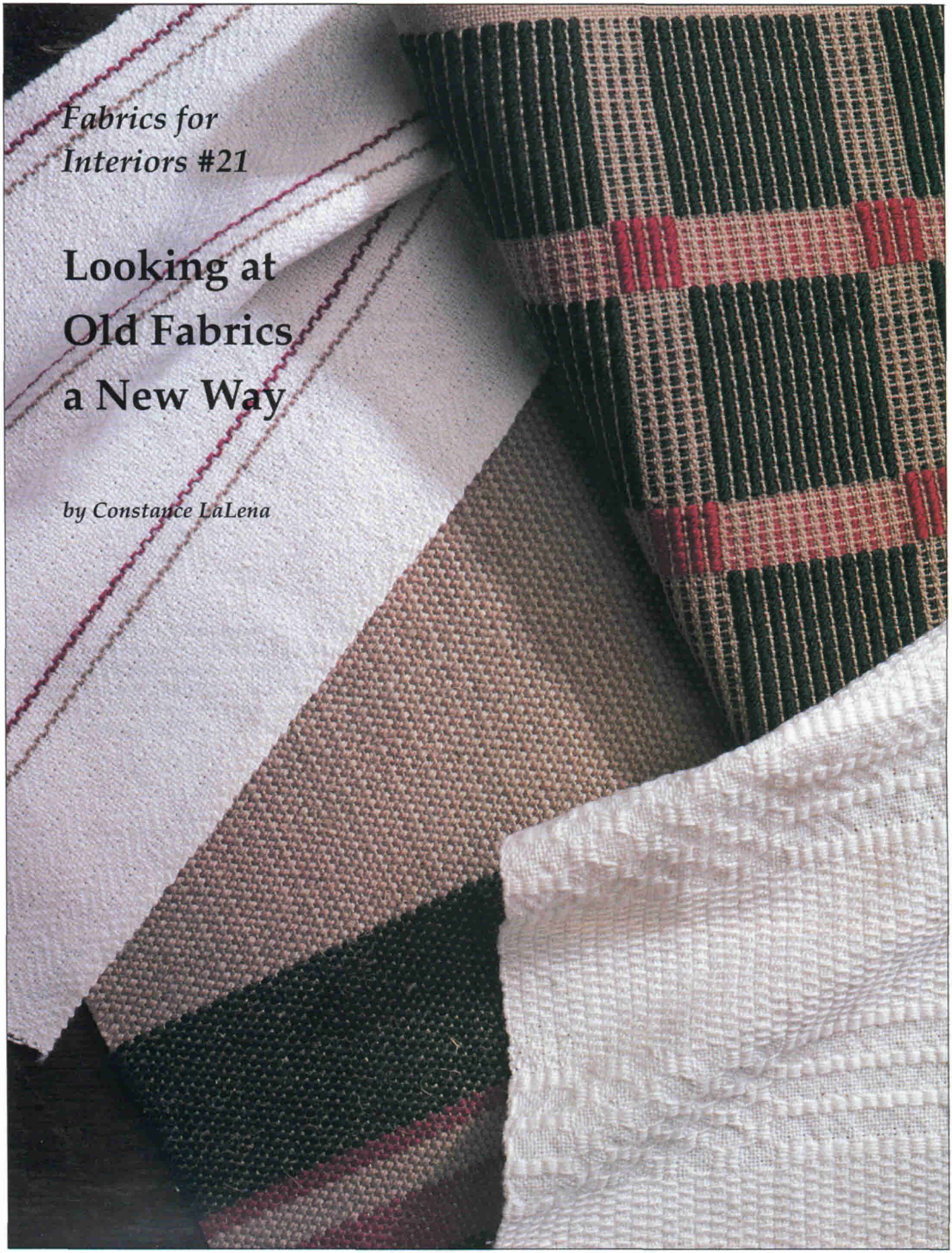
14. When step 13 is finished, all of the stakes will be inside the basket.



15. Move stake pair 1 over pairs 2 and 3 to the right and finally down between pairs 3 and 4. Notice how my hand is holding pairs 2 and 3. Now, I will pick up pair 4 to the right and weave pair 2 over 3 and 4 and down between 4 and 5, etc.



16. Pull the ends snug, one at a time, squaring up and shaping the basket as you go. Cut off the long ends carefully, leaving enough to rest against a stake on the inside and a bit beyond.



Fabrics for Interiors #21

Looking at Old Fabrics a New Way

by Constance LaLena

TODAY, we think of towels as discrete articles and purchase or weave them as our needs require. Visit the household goods department of any large store and you'll see a huge quantity of bath towels in a staggering variety of styles and colors. Towels for the kitchen, too, are found in nearly every possible combination of pattern and color. This was not always the case.

Scarcely a generation ago, "toweling" could be found in any dry goods store, to be purchased by the yard and later cut and hemmed in sizes and quantities to fit household needs. Young women stockpiled quantities of household linens, including toweling, in their hope chests in preparation for the day when they would marry and establish their own homes. Even after a household was established, domestic textiles continued to accumulate ahead of need. The tradition of collecting dowry linens has existed for centuries, and in some places (especially in the Scandinavian countries) a special room in the home was set aside for textile storage.

Toweling was used for much more than simple drying of dishes and cutlery, though these were certainly important uses. In the days before window screens, food was covered by pieces cut from toweling to keep out insects and dust. Simple storage bags and covers sewn of toweling protected household goods from winter soot and ash and summer fly specks. Chandeliers, for example, routinely donned a toweling bag for the summer.

Carpeting, too, was more often woven in lengths to be later cut and pieced to size than as the individual rugs we now use for room accents. Single-width lengths were laid alongside a bed or tacked down as hall or stairway runners. By sewing several lengths together side by side, an entire room could be carpeted. These lengths of carpeting were also sewn into travel bags (carpet bags). (Wouldn't it be wonderful to have a whole set of luggage crafted from handwoven carpeting?) Though this early carpeting was much lighter in weight than the densely tufted carpeting we use today, it was sturdy, and numerous examples have survived from past centuries.

Weaving yardage has merit today. You'll find that it takes less time to weave yards of stuff to be cut later than it does to weave several pieces to exact predetermined lengths. Consider weaving yardage of these useful domestic fabrics and setting them aside for later use—how satisfying to have on hand a roll or two of toweling or carpeting to cut and hem as needed for impromptu projects or quick gifts! The traditional width for toweling is 18" to 24" and for carpeting, 30" to 36". You may not wish to replicate the straw or loose wool padding traditionally used under this carpeting, but be sure to use a good pad to cushion it from wear.

Fabric #1: Cotton toweling in M's & O's. The inspiration for this fabric comes from the millions of yards of similar fabrics woven for households in centuries past. This weave structure is reversible and is perfect for drying towels because the floats enhance the absorbent qualities of the fabric. It is also decorative enough to serve as beautiful table linens, curtains, and covers. Seaming lengths of it would make a simple summer bedspread.

Fabric #2: Cotton toweling in a reverse skip twill. This fabric, too, is reversible. The surface of this twill is enriched by using unbleached cotton in the warp and bleached white in the weft. Color accents stripe the warp at regular intervals where the twill skips. This would be a wonderful fabric for a kitchen roller towel.

Fabric #3: Summer & winter carpeting. The traditional summer & winter weave structure yields a carpeting that looks very much like the "common carpeting" of the late eighteenth century. Although this is not the structure that was actually used, it is a good substitute because the carpeting can be reversed (though it will be different on each side) to distribute wear. The tan cotton warp and tabby weft will show soil slowly, and the rich antique colors of garnet and deep green rya wool are enjoying a revival in popularity.

Fabric #4: Plain-weave, warp-faced carpeting. This very simple wool warp carpeting is made interesting by the use of a two-shaft color effect to break up large areas of solid color. Carpeting of this type was woven in a range of setts from slightly to totally warp-faced. This example is only slightly warp-faced; if you wish your carpeting to show less of the weft, you could increase the sett to 40 ends per inch (e.p.i.), but you'll need to increase the number of ends in each color proportionally to maintain the 4" border and pattern repeats. The use of tow linen in the weft ensures durability as well as minimal weftwise take-up and shrinkage. ❖

Constance LaLena's ***Fabrics for Interiors #21*** *features household fabrics woven as yardage. Clockwise from upper left: fabric #2: cotton toweling in a reverse skip twill; fabric #3, summer & winter carpeting; fabric #1: cotton toweling in M's & O's; fabric #4: plain-weave, warp-faced carpeting. Weaving directions are provided in the Instruction Supplement.*

Constance LaLena, owner of YarnWorks in Grand Junction, Colorado, is a regular contributor to HANDWOVEN.

INSTRUCTION SUPPLEMENT

General Instructions
Volume XIV, Number 5
November/December 1993

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Sun and Stars Double-Weave Pouch 44/82
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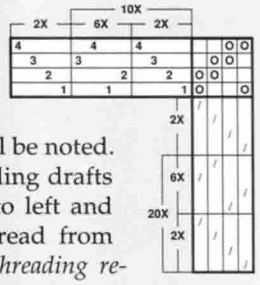
Please read the instructions thoroughly before beginning a project.

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.

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.

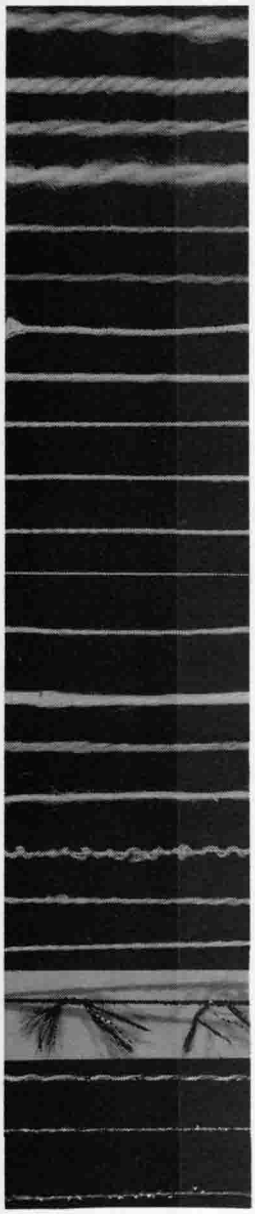
MEASUREMENTS: All measurements shown in the weave plans and discussed in the directions are taken *under tension on the loom* unless otherwise noted. Each measurement includes take-up and shrinkage so that when the piece is finished, the final size will be correct. Normal warp tension is tight enough 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. Sometimes double brackets are used to show a small repeat within a larger one. *Tie-ups* are shown for rising-shed or jack looms. The small circle in the tie-up indicates that the shaft referred to *rises* when the treadle is pressed. To convert the tie-up for sinking-shed or counterbalanced looms, tie the treadles according to the *blank* squares. Countermarch looms use all the squares; the upper lamms are tied to the blank squares and the lower lamms are tied to the squares with circles.

PRODUCT INFORMATION. Your

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 (112 pages punched to fit a standard three-ring binder), available from Interweave Press for $7.50 plus $3 postage.



Two-ply wool at 900 yd/lb (1810 m/kg)

Nm 7/3 wool at 1090 yd/lb (2200 m/kg)

Two-ply wool at 1800 yd/lb (3625 m/kg)

2/9 50% Merino/50% angora at 2232 yd/lb (4500 m/kg)

2/16 Merino/lambswool at 4480 yd/lb (9020 m/kg)

18/2 wool worsted at 5040 yd/lb (10,150 m/kg)

12/6 cotton rug warp at 1400 yd/lb (2820 m/kg)

8/4 cotton "carpet warp" at 1680 yd/lb (3380 m/kg)

10/2 mercerized cotton at 4200 yd/lb (8455 m/kg)

Ne 12/2 unmercerized cotton at 4715 yd/lb (9500 m/kg)

12/2 cotton at 5040 yd/lb (10,150 m/kg)

Size 50/3 mercerized cotton sewing thread

Nel 22/2 cottolin (50% cotton/50% linen) at 3170 yd/lb (6400 m/kg)

Nm 8/5 linen rug warp at 465 yd/lb (940 m/kg)

Nm 8/2 linen at 1200 yd/lb (2410 m/kg)

Size 4/1 tow linen at 1500 yd/lb (3020 m/kg)

Silk bouclé at 4500 yd/lb (9060 m/kg)

Two-ply bourette silk at 4650 yd/lb (9350 m/kg)

Two-ply silk at 6680 yd/lb (13,460 m/kg)

Metallic eyelash novelty at 2000 yd/lb (4030 m/kg)

Polyester/metallic novelty at 3450 yd/lb (6940 m/kg)

Metallic novelty at 4960 yd/lb (10,000 m/kg)

Metallic with double binder (30% lurex/70% acetate) at 9600 yd/lb (19,350 m/kg)

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 *.

Barry David Fabrics, 155 6th St., Chelsea, MA 02150

Bockens, available from **Glimåkra Looms 'n Yarns,** 1338 Ross, Petaluma, CA 94954

Borgs, Glimåkra Looms 'n Yarns, 1338 Ross, Petaluma, CA 94954

***Crystal Palace Yarns,** 3006 San Pablo Ave., Berkeley, CA 94702

Edgemont Yarn Service, Inc., PO Box 205, Washington, KY 41096

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

Helmi Vuorelma Oy may be obtained from **Eaton Yarns,** PO Box 665, Tarrytown, NY 10591, or **Schoolhouse Yarns,** PO Box 1152, Worland, WY 82401

Leesburg Looms and Supply, 201 N. Cherry St., Van Wert, OH 45891

Mettler sewing thread is available at retail fabric stores.

Nancy's Notions, PO Box 683, Beaver Dam, WI 53916

Robin and Russ Handweavers, 533 N. Adams St., McMinnville, OR 97128

***Silk City Fibers,** 155 Oxford St., Paterson, NJ 07522

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

UKI yarns can be obtained from most retail weaving shops.

V.I.P. Fabrics are available from most retail fabric and quilting supply shops.

Webs, PO Box 147, Northampton, MA 01061

YLI Corporation, PO Box 109, Provo, UT 86403

CORRECTIONS

Three of the photos on page 80 of the September/October 1993 HANDWOVEN are mislabeled. The mat labeled *"Cory Brigham's* **Contemporary Christmas Mat"** should be labeled *"Patti Chipman's* **Rep Weave Christmas Mat,"** the mat labeled *"Patti Chipman's* **Rep Weave Christmas Mat"** should be labeled *Nancy Reile's* **Christmas Placemat,"** and the mat labeled *"Nancy Reile's* **Christmas Placemat"** should be labeled *"Cory Brigham's* **Contemporary Christmas Mat."**

Blue Jay Blanket, page 94, September/October 1993. *The sixth treadle should be shaft 2, not shaft 1.*

Lacy Silk Scarf

designed by Margaret Gaynes, Cupertino, California *page 33*

PROJECT NOTES: The draft for this scarf is based on Betty Davenport's "Country Silk Top" on page 59 in the May/June 1984 issue of HANDWOVEN.

FABRIC DESCRIPTION: Atwater-Bronson lace.

FINISHED DIMENSIONS: 7" wide by 57" long, plus 3" fringe at each end.

WARP: Silk bouclé at 4500 yd/lb: 460 yd blue-violet.

WEFT: Two-ply silk at 6680 yd/lb: 275 yd blue-violet.

YARN SOURCES & COLORS: Both yarns are from The Silk Tree. The warp is yarn #48, and the weft is yarn #73. Both are color #34 (blue-violet).

E.P.I.: 18.

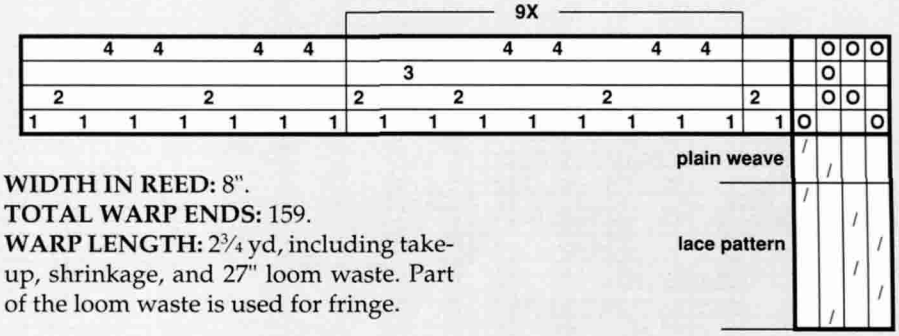
DRAFT: below.

P.P.I.: 20.

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

WEAVING: At each end of the scarf, allow at least 3" unwoven for fringe. Hemstitch each end of the scarf on the loom. Weave six picks of plain weave, then weave the lace pattern for 62". Finish with six picks of plain weave.

FINISHING: Hand wash gently in lukewarm water with mild soap. Lay flat to dry. Press with a cool iron if needed. Trim the fringes to 3".



WIDTH IN REED: 8".

TOTAL WARP ENDS: 159.

WARP LENGTH: 2¾ yd, including take-up, shrinkage, and 27" loom waste. Part of the loom waste is used for fringe.

Southwestern-Bedouin Vest

designed by Manuela Kaulitz, Louisville, Kentucky *page 41*

PROJECT NOTES: I take great pleasure in those areas where cultures do not blend, but overlap. These North African rug motifs are reminiscent of the patterns of our own southwest, and I enjoyed weaving them in sand and turquoise, colors as familiar to Tunis as Tucson. Follow the instructions in the Finnweave article on page 40 for working the designs.

FABRIC DESCRIPTION: Finnweave.

SIZE: Women's size small. Circumference at chest 36". Length from shoulder 18½". Before cutting, the fabric measured 21" wide by 44" long.

WARP & WEFT: Two-ply bourette silk at 4650 yd/lb: 1465 yd sand, 1460 yd turquoise.

YARN SOURCES & COLORS: This is The Silk Tree's #34 2-ply bourette hand-dyed in color #11 (sand) and #42 (turquoise).

NOTIONS: Sand-colored thread, 2/3 yd of 45"-wide lining fabric in sand color, 3/8 yd medium-weight interfacing.

E.P.I.: 32 (16 per layer).

WIDTH IN REED: 24".

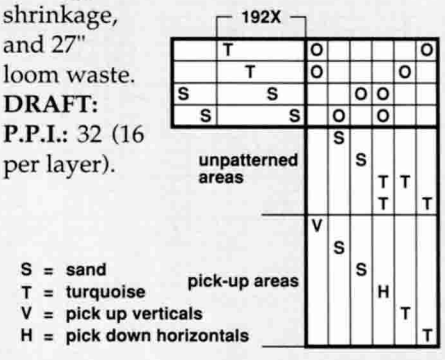
WARP COLOR ORDER: 2 sand, 2 turquoise repeated 192 times, end 2 sand.

TOTAL WARP ENDS: 770 (386 sand, 384 turquoise).

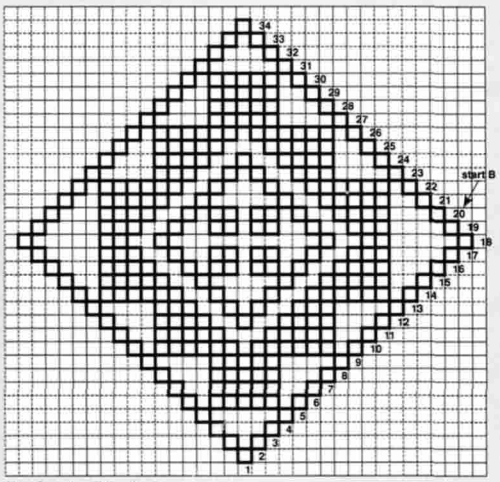
WARP LENGTH: 2¼ yd, including take-up, shrinkage, and 27" loom waste.

DRAFT:

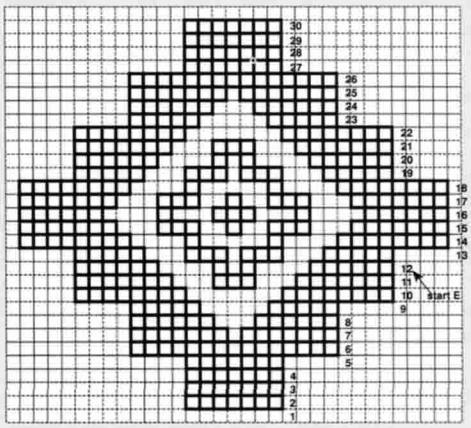
P.P.I.: 32 (16 per layer).



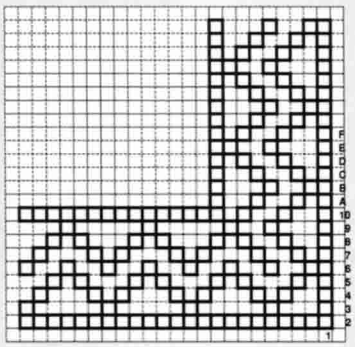
INSTRUCTION SUPPLEMENT



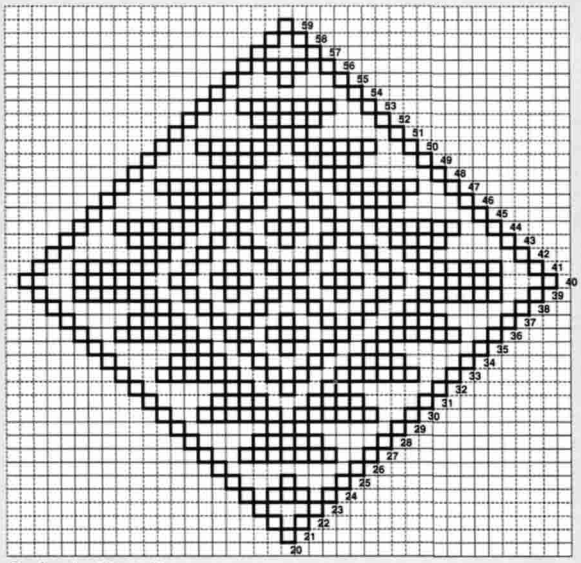
Bedouin Vest A



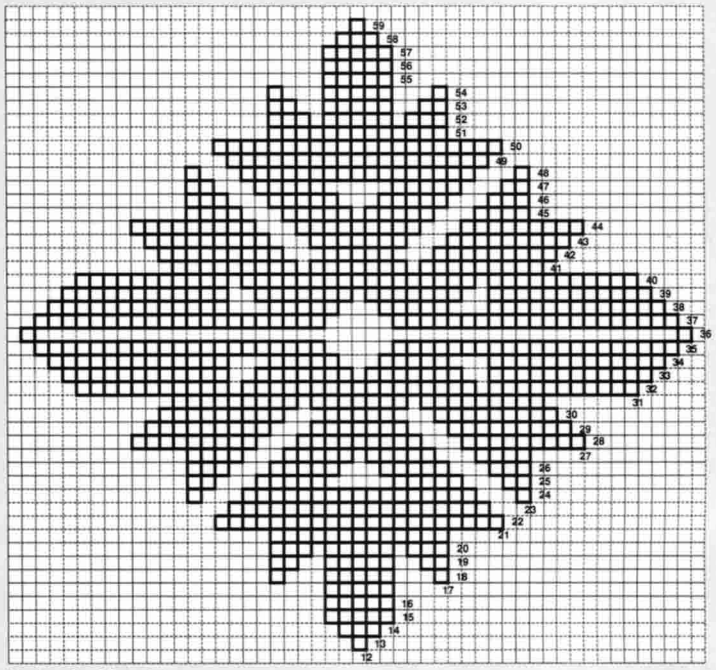
Bedouin Vest D



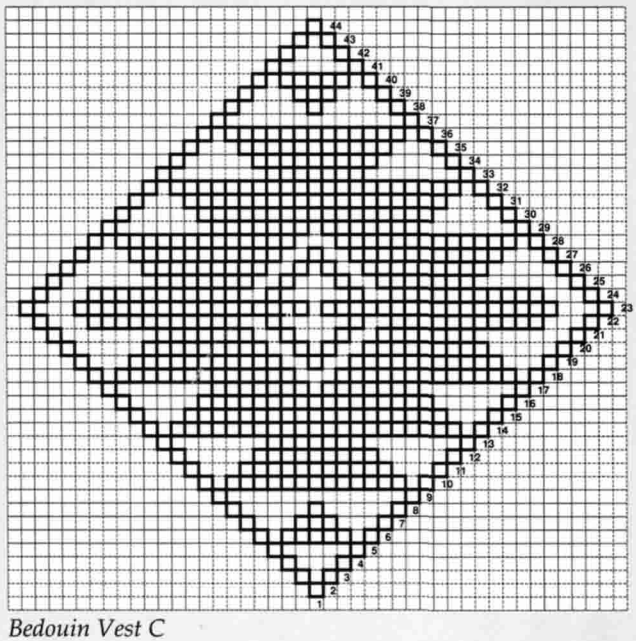
Bedouin Vest border



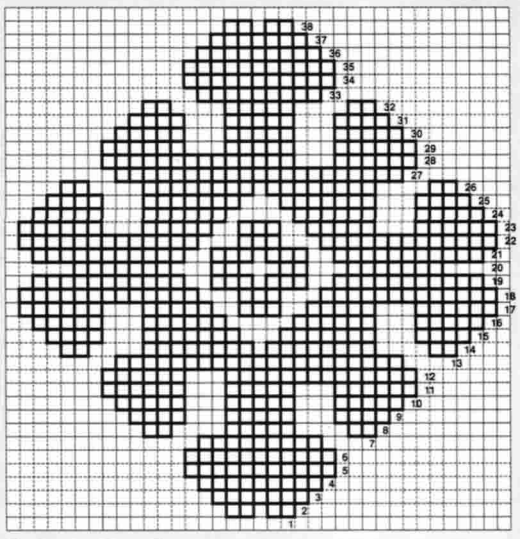
Bedouin Vest B



Bedouin Vest E



Bedouin Vest C



Bedouin Vest F

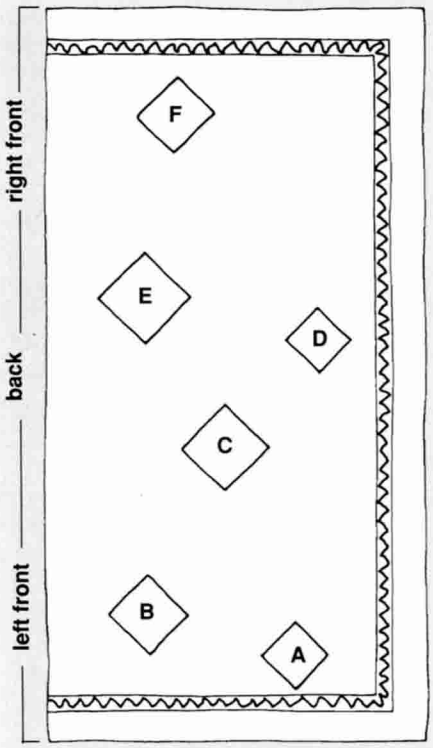
TAKE-UP & SHRINKAGE: 12% in width and 7% in length.

WEAVING: The vest fabric is woven crosswise on the loom, starting from the left front and continuing across the back to the right front. Weave 2" unpatterned before starting the border design 2" from the right selvedge. Continue the border vertically at the right side and place the motifs as shown in the table, with the starting point of each motif measured in the reed from the left selvedge or upper edge of the horizontal border. Keep separate track of the border repeat.

MOTIF PLACEMENT: Place bottom point of each motif as shown, measuring width at the reed.

	From left selvedge	From top of border
Motif A	16½"	½"
Motif B	6¾"	2¾"
Motif C	11½"	13¼"
Motif D	17½"	21"
Motif E	7¼"	22½"
Motif F	8½"	35"

FINISHING: Zigzag the ends. Machine wash in warm water and mild dishwashing liquid (I used Ivory) on a short, gentle cycle. Rinse twice with warm water removing the cloth from the machine while the water runs in. Air dry. Steam press with a press cloth.



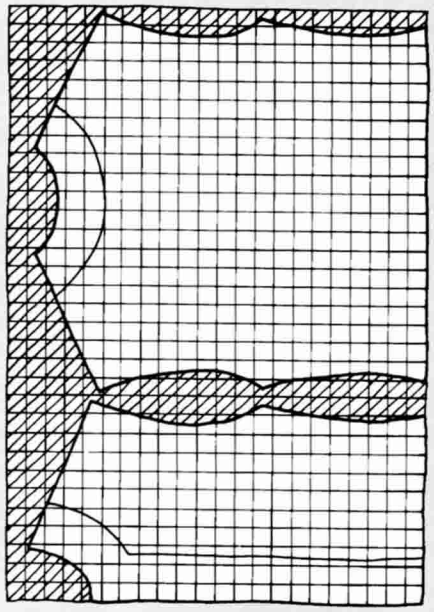
Warp Layout: Place motifs and border as shown here, in the table, and in the instructions.

ASSEMBLY: Trace the pattern pieces onto tissue paper; make both a left and right front. Lay out all three pieces with the outer edge of the border about 1" from the cutting line. Pin, cut, and with the paper still pinned to the fabric but folded back at the edge, zigzag all raw edges to hold the layers together.

Cut interfacing and machine baste the interfacing to the wrong side of the vest 1/2" from the edge; trim close to the stitching line. Sew the shoulder seams. Cut out the lining and sew the shoulder seams. Press seams open; use steam and a damp press cloth throughout.

With right sides facing, sew the lining and vest together around armholes, at the lower edge, and along the front and neckline. Leave side seams open. Either understitch (sew the lining to the seam allowances close to the seamline) or topstitch the completed vest after pressing. Trim corners, but not too near stitching. Clip neckline curves; zigzag raw edges.

To turn the vest right side out, pull each front through its shoulder and out through the same side opening of the back. Neaten corners. Sew vest side seams and a short length of adjoining lining seam. Press edges and press side seams open. Sew lining side seams by hand.



Vest Pattern: Cut interfacing to the lines shown. 1 square = 1".

Vest for a Handweaver

designed by Kris Noble
Vancouver, British Columbia
page 42

PROJECT NOTES: This vest is quick to weave with its large-scale geometric pick-up design. A lightweight fusible web applied between the layers around the edges of the vest eliminates sagging in the large, open areas and gives body to the edges. The exposed serging around the edges and the knit cord to cover the seams provide a neat accent. Directions that do not require a serger are also included.

The pick-up progresses geometrically from its starting point, making it relatively easy to work from a drawing. However, if you would feel more comfortable working from a graph, draw it out using one square for two ends and two picks in the upper layer. While this scale will look slightly distorted on paper, it should look like the finished design on the loom (that is, an A/B square should look square on the loom with 20 ends and 18 picks).

FABRIC DESCRIPTION: Doubleweave pick-up.

SIZE: Women's size medium. Circumference at chest 38". Length from shoulder 19". Before cutting, the fabric measured 24" wide by 48" long.

WARP & WEFT: Two-ply wool at 1800 yd/lb: 850 yd rose and 850 yd blue for warp; 505 yd lavender and 490 yd blue-green for weft. A few yards of lavender are included for knit trim and serging accent.

YARN SOURCES & COLORS: All yarns are Harrisville Designs Shetland Style in Aster (rose), Cornflower (blue), Periwinkle (lavender), and Aqua (blue-green).

NOTIONS: Two pick-up sticks, 2 yd of 16" wide Fine Fuse (a fusible interfacing available from Nancy's Notions), lavender thread, a pair of size 5 knitting needles.

E.P.I.: 24 (12 per layer), sleyed 4 per dent in 6-dent reed.

WIDTH IN REED: 27".

TOTAL WARP ENDS: 648 (324 per layer).

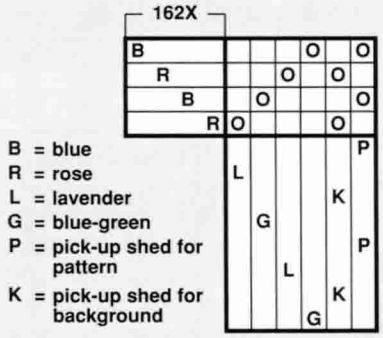
WARP LENGTH: 2½ yd, including take-up, shrinkage, and 27" loom waste.

DRAFT: on next page.

P.P.I.: 21 (10½ per layer).

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

WEAVING: The design resembles



weave intersections with A blocks representing verticals and B blocks representing horizontals. All A blocks are 20 ends wide and are separated from each other by 8 ends. A's are separated from B's by two ends or two picks. B blocks are 18 picks high and are separated from each other by 8 picks. See illustration for design placement. Weave the design as shown, under heavy tension. Weave the pattern for the back, followed by the front pattern. Front and back should each be 28" long on the loom.

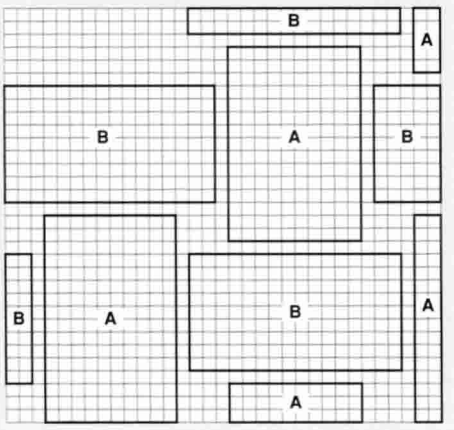
To get started, start at the lower edge of the back. Counting from the left edge, skip 64 ends, pick up 20 ends for the first vertical, skip 8 ends, pick up 20 ends for the second vertical, skip the rest of the ends (212). Weave these verticals for 6" . On the next row, counting from the left, pick up the verticals as before, skip 8 ends, pick up 20 ends, skip 8 ends, pick up 20 ends, skip the rest of the ends (156). Work 18 picks. On the next row, end the second and fourth verticals and weave 2 picks. On the next row, start the horizontal by picking up 62 ends, skip 2 ends, pick up 20 ends (the first vertical), skip 2 ends, pick up 32, skip 2 ends, pick up 20 ends (the third vertical), skip 2 ends, pick up the rest of the ends (182). Work 18 rows. On the next row, end the horizontal while continuing the first and third vertical. Continue in the same manner through the rest of the pattern as shown.

FINISHING: Machine stitch each end of the warp. Repair skips, checking to be certain that the layers interchange only where wanted. Steam press firmly using a press cloth. Machine wash in warm water and mild detergent on gentle cycle for 2½ minutes. Press again while damp, and lay flat to dry.

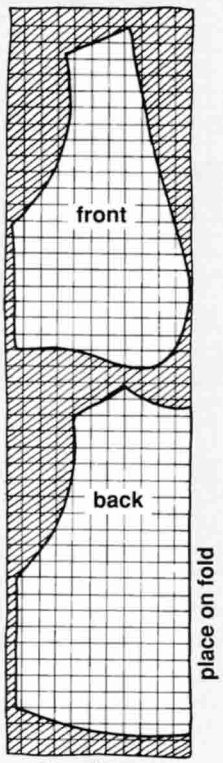
ASSEMBLY: Trim off selvedges and machine stitching. Cut fusible interfacing into pieces that approximate the background (rose-colored) areas where the two layers do not interchange. Slide the fusible between the layers. Cover with a press cloth and steam press for ten seconds on the right side, then ten seconds on the wrong side. Cut out vest pieces, positioning the center fronts and center back at the center of the warp and matching one of the blue-green bands at the right side seam. (If you will be using a serger, do not add seam allowances.) Insert additional 1/4"-wide strips of fusible interfacing at the edges wherever you have cut through a blue-green area. Press ten seconds each on both right and wrong sides to fuse both layers all along the cut edges.

Serger—With right sides together, serge shoulders using a four-thread, flat-lock seam. To make a knit cord to cover the seams on the right side, hand wash several yards of the lavender yarn and use it with a #5 needle as follows: cast on about 40 stitches (enough to cover both shoulder seams), and immediately bind off. Press the cord, cut it in half, and slip-stitch it over the shoulder seams on right side.

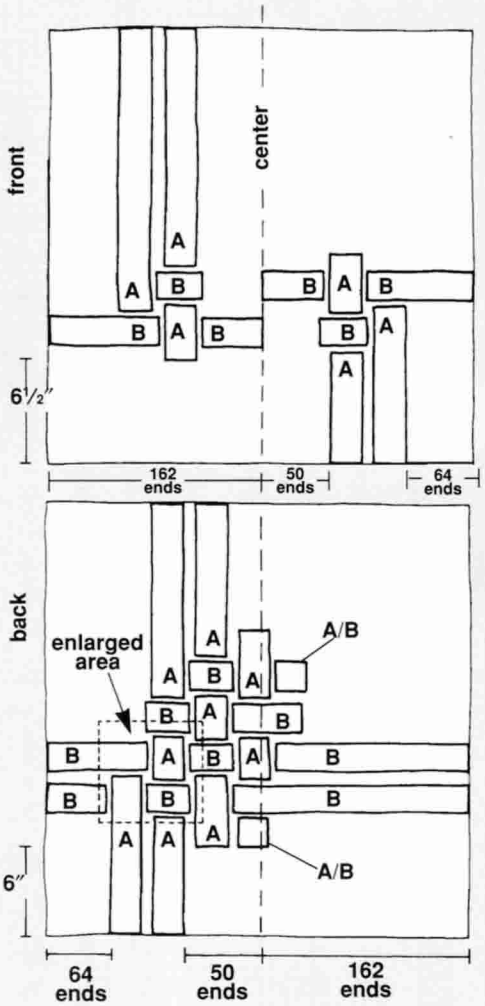
Serge around the armholes over two strands of lavender yarn that you have threaded through the elastic/ribbon slot at the front of the serger's presser foot. Flat-lock the right side seam, matching the blue-green stripes. Serging over two strands of yarn and beginning at the left side seam which is still open, work around the left front, neck, right front, and around the back, ending at the left side seam. Flat-lock the left side seam,



Enlargement from weaving diagram at far right. One square = 2 ends in one layer only.



Vest Pattern
1 square = 1"



*Weaving Diagram. Start weaving at the bottom of the back. Ends are counted in one layer only. **A blocks** are 20 ends wide and are separated by 8 ends. **B blocks** are 18 picks high and are separated by 8 picks. **A & B blocks** are separated by 2 ends and 2 picks.*

stitching the serger tails into the seam. Make two additional knit cords, each the length of the side seams (about 40 stitches each). Slipstitch the cords over the seams.

Sewing machine—If you are using a sewing machine instead of a serger, add a 5/8" seam allowance to the shoulder and side seam areas of the pattern. With right sides together, sew shoulders and side seams. For each seam, trim one seam allowance to 3/8", zigzag the other, fold it flat over the trimmed edge, and straight stitch it down. Zigzag around the remaining raw edges and finish with a buttonhole stitch using washed lavender yarn.

Autumn Leaves Jacket

designed by Barbara Knollenberg
Boulder, Colorado
page 43

PROJECT NOTES: A cascade of fall leaves worked in double-weave pick-up drapes over one shoulder and down the back of this cottolin jacket. The fabric is woven with the blue gray side up and the striped layer beneath. A metallic weft in the striped layer sets off the tawny colors in the stripes. Because the leaf design is so large, it is shown reduced. On a photocopier, enlarge it 400% before transferring it to graph paper.

FABRIC DESCRIPTION: Double-weave pick-up.

FINISHED DIMENSIONS: Women's size small. Circumference at chest 40". Length from shoulder 29". Sleeve length from center back 31½" before turning a cuff. Before cutting, the fabric measured 33" wide by 78" long.

WARP & WEFT: Nel 22/2 cottolin (50% cotton/50% linen) at 3170 yd/lb: 165 yd each sage and dark brown; 275 yd each green gold, wheat, gold, rose, brick, mauve, brown, and mahogany for warp; 4430 yd blue gray for warp and weft. Metallic at 4960 yd/lb: 1920 yd copper for weft.

YARN SOURCES & COLORS: The cottolin is Borgs Bomullin Nel 22/2 in colors #310 (sage), #271 (green gold), #226 (wheat), #315 (gold), #251 (rose), #270 (brick), #259 (mauve), #314 (brown), #321 (mahogany), #224 (dark brown), and #281 (blue gray). The metallic is Candlelight yarn from YLI Corporation in Copper.

NOTIONS: Brown sewing thread, 5 yd brown cotton single-fold bias tape, 4 brown suede triangles to reinforce side slits, 6⅜" shank-type buttons.

E.P.I.: 40 (20 per layer).

WIDTH IN REED: 37".

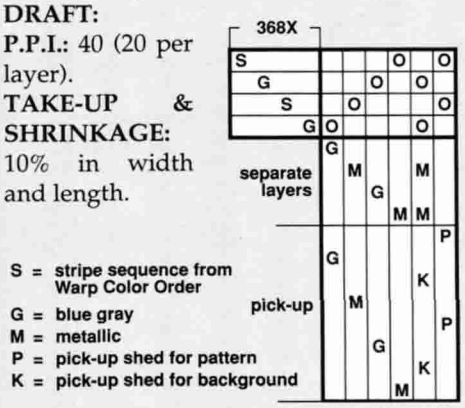
TOTAL WARP ENDS: 1472 (736 per layer).

WARP LENGTH: 3¼ yd, including take-up, shrinkage, and 27" loom waste.

DRAFT:

P.P.I.: 40 (20 per layer).

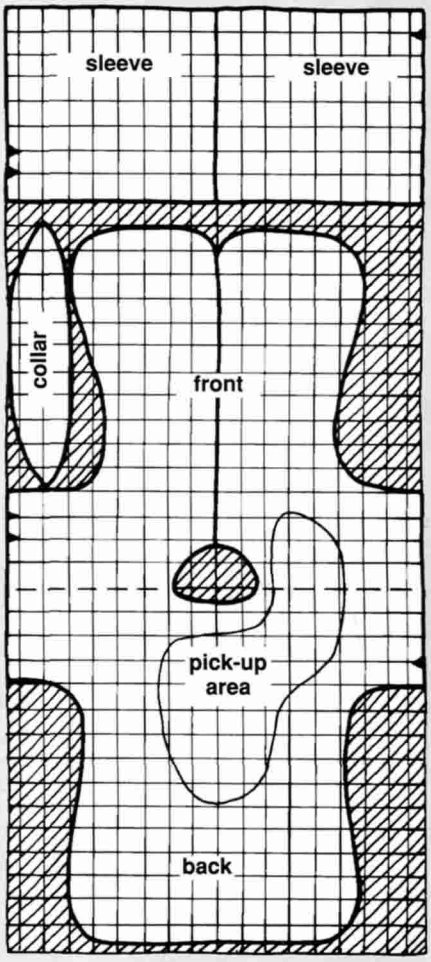
TAKE-UP & SHRINKAGE: 10% in width and length.



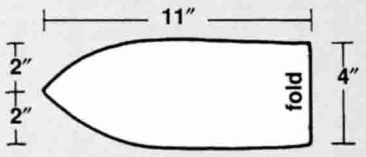
WEAVING: Using two shuttles, blue gray for the upper layer and metallic for the lower layer, weave 12" before starting the double-weave pick-up. Follow the graphed design using double-weave pick-up. At the end of the pick-up design, weave the remaining fabric like the beginning.

FINISHING: Machine stitch each end of the fabric. Hand wash in warm water and mild detergent. Hang or lay flat to dry. Steam press lightly.

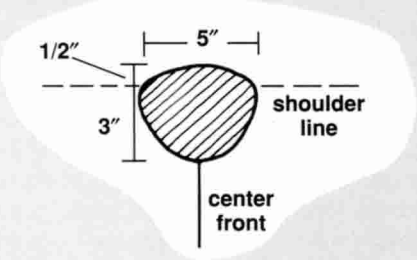
ASSEMBLY: Cut the jacket following the cutting diagram. Though the jacket is reversible, choose the plain or striped side to be the outside. Separate the layers of the collar and sandwich the neckline of the body between the layers of the collar,



Cutting Diagram
1 square = 2″



Collar Pattern

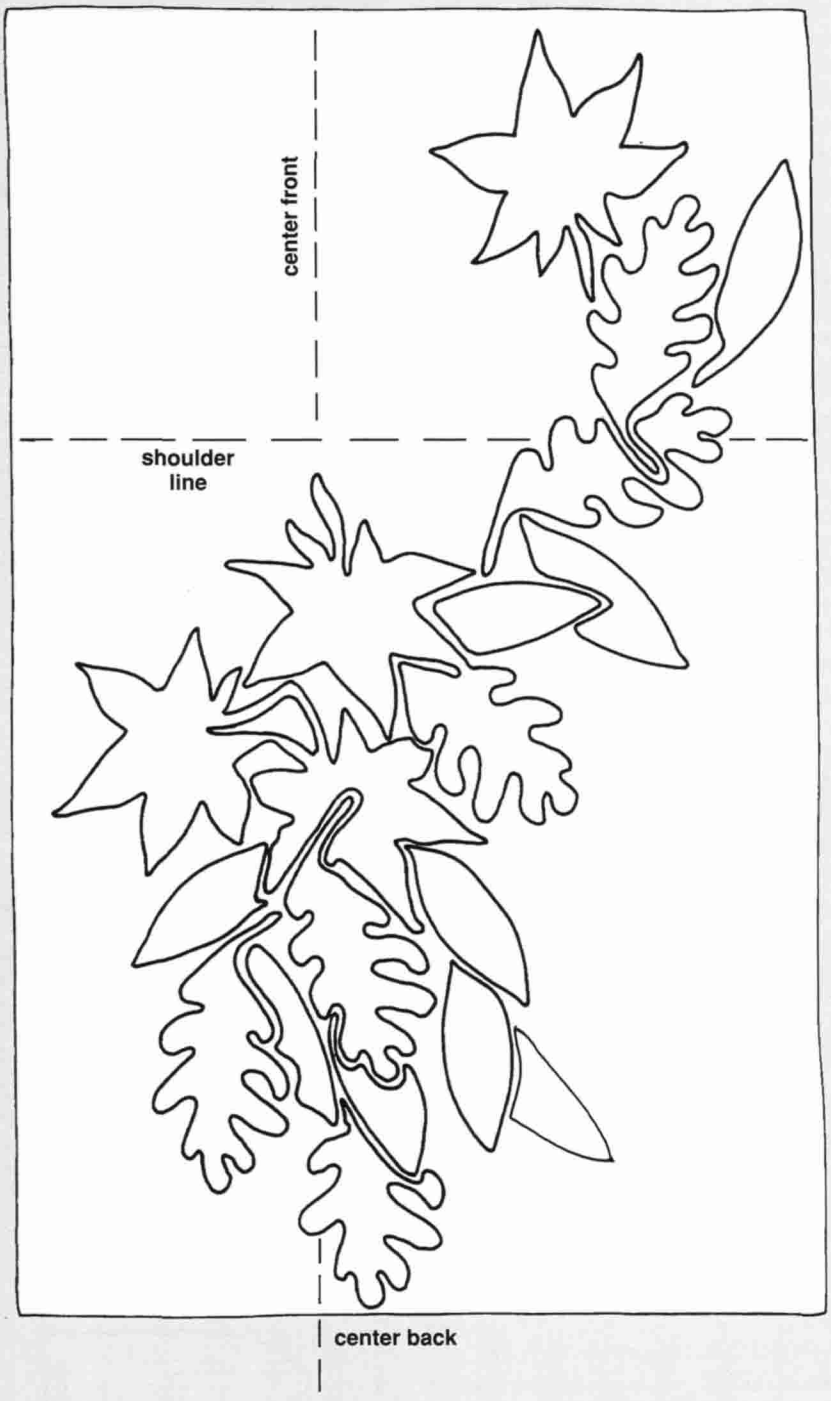


Neckline Pattern

WARP COLOR ORDER FOR AUTUMN LEAVES JACKET: The warp alternates one end per layer. One layer is blue-gray and the other layer is striped as shown below.

	2X		
sage	16	16	= 48
green gold	16	16	= 80
wheat	16	16	= 80
gold	16	16	= 80
rose	16	16	= 80
brick	16	16	= 80
mauve	16	16	= 80
brown	16	16	= 80
mahogany	16	16	= 80
dark brown	16		16 = 48

INSTRUCTION SUPPLEMENT



Pick-up Design. Enlarge 400% and trace onto 8 square per inch graph paper. Use one square per pick-up pair in double weave pick-up.

matching the colors. Sew through all layers. Trim and grade the neckline seam allowance; press the collar layers away from the body. Baste the edges of the collar together.

Position the sleeves to continue the stripe sequence from the body to the wrists. Separate the plain and striped layers of the sleeves and sew the sleeves to the body by sandwiching the body between the separated layers. Press the sleeve layers toward the wrist and topstitch. Open out the folds of the bias tape and pin it, right sides together, around the front edge, stopping at the top of the slit at the side seam; stitch along the fold closest to the edge. Wrap the bias tape around the edge, bringing the other fold to the stitching line, and sew in place by hand. Sew another length of bias tape around the lower edge of the back in the same manner.

With right sides together, sew the side seams with a 3/4"-wide seam allowance. Press the seam allowances to one side, trim the under layers, and wrap the untrimmed seam allowance around them for a flat fell seam. Stitch along the fold by hand or machine. Stitch a suede triangle at the top of the side slit on both sides for reinforcement.

Sew bias tape binding around the edges of the sleeves. Sew buttons evenly spaced to one side of the front edge, and make matching thread loops on the opposite edge where the binding is sewn to the jacket.

Sun and Stars Double-Weave Pouch

designed by Alison Irwin
Duncan, British Columbia
page 44

PROJECT NOTES: This bag was designed with the seaside in mind—the blues of the ocean and sky, a sprinkling of sand, a little sun and stars (or starfish). It's perfect for holding baubles and trinkets and other small items.

Double-weave pick-up has many variations. In my version, I modified the denting to have a dark warp on either side of the two light ones to give a slight jaggedness to the edges which makes the stars look like little Jack-be-nimbles leaping over the candlestick flames.

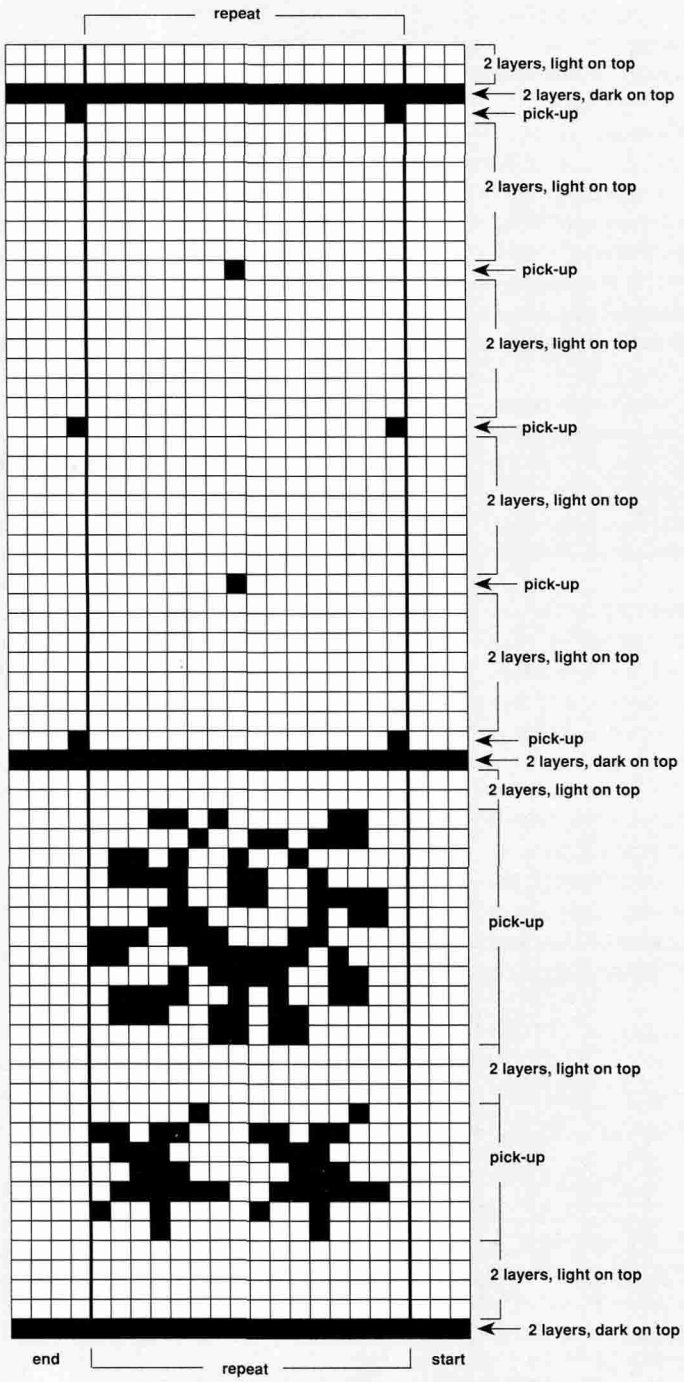
FABRIC DESCRIPTION: Double-weave pick-up.

FINISHED DIMENSIONS: The pouch is 4⅞" wide by 6⅞" long; the cord extends 18½" above top of bag. Before assembly, the fabric measured 4¾" wide by 15¾" long.

WARP & WEFT: Size 10/2 mercerized cotton at 4200 yd/lb: 90 yd blue-green for warp, 145 yd dark blue for warp and cord, 220 yd champagne for warp and weft, 105 yd royal blue for weft and cord. A few yards of 50/3 mercerized cotton sewing threads in gold and blue-violet are used in the hem weft.

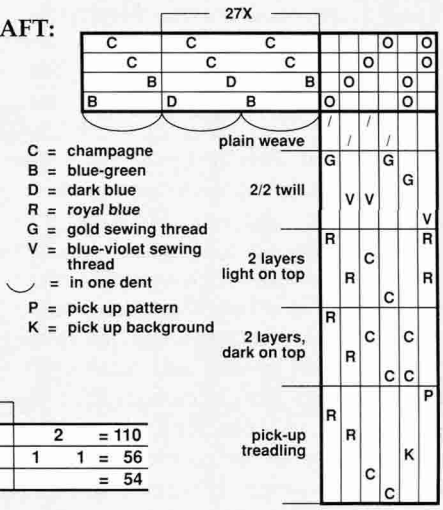
YARN SOURCES & COLORS: The mercerized cotton yarns are UKI color numbers Champagne #46 (champagne), Peacock #103 (blue-green), Soldier Blue #21 (dark blue), and Royal #16 (royal blue). The threads are Mettler Silk-like Cotton colors in #767 (gold) and #833

PATTERN GRAPH FOR SUN & STARS DOUBLE-WEAVE POUCH



Work from bottom to top and then reverse.
One square equals 4 warp ends and 4 weft picks.

DRAFT:



WARP COLOR ORDER:

	27X				
champagne	2	2	2	= 110	
blue-green	1 1		1 1	= 56	
dark blue	1 1			= 54	

(blue-violet).

NOTIONS: One pick-up stick, about 7" long.

E.P.I.: 40 (20 per layer), sleyed 4 per dent (1 dark, 2 light, 1 dark) in a 10-dent reed.

WIDTH IN REED: 5½".

TOTAL WARP ENDS: 220.

WARP LENGTH: 1½ yd, including take-up, shrinkage, and 27" loom waste. For each additional bag on the same warp, add 1/2 yd.

P.P.I.: 40 (20 each layer).

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

WEAVING: Start with two shots of plain weave in gold sewing thread and hemstitch the edge. Then weave eleven repeats of the 2/2 twill treadling using gold and blue-violet sewing thread. For the double-weave portion of the bag, follow the pattern graph from bottom to top in which each square represents four warp ends and four picks (one treadling repeat). Once you reach the top of the graph (bottom of the pouch), work your way back down the design for the second half of the bag. Weave eleven repeats of 2/2 twill. Finish with two shots of plain weave in blue-violet thread and hemstitch.

FINISHING: Cut the fabric from the loom and correct any weaving errors. Hand wash in warm water with mild dishwashing liquid (I used Sunlight). Rinse well in clear water of the same temperature. Pat the wet fabric flat between two towels to remove excess moisture; air dry. Iron while damp.

ASSEMBLY: Fold the fabric in half at the bottom of the pouch with the light-colored side out. Butt the light-colored selvedges and stitch each side seam with a length of the champagne yarn. Turn the pouch with the blue side out and stitch each side seam with a length of royal blue yarn, except for the short space between the two lines at the bottom of the bag which will form a channel for the cord. At the top of the bag, fold the twill band to the outside. Turn under the raw edge to cover the line and make a 5/8"-wide band. Stitch in place.

For cord, cut twelve strands each of dark blue and royal blue, 160" long. Fold the strands in half into two groups of 24 strands. Tightly twist each group in a clockwise direction and let them twist around each other in the opposite direction. Wrap each end with thread to hold the twist. Thread the cord through the channel at the bottom of the bag, overlap the ends of the cord by 4", and lash securely at each end. Gently pull this doubled section into the channel. Stitch the cord to the sides of the bag. Press lightly.

Gift Bags for Wine Bottles

designed by Leigh Anne Skowronski
Sembach Air Base, Germany
page 47 ❽

PROJECT NOTES: It is a custom in Germany, when going to someone's house for dinner or a party, to take either flowers or a bottle of wine for the hosts. This gift bag was a hit with friends who received a gift of wine at Christmas parties. Other interpretations could be a bag woven in soft pastels and filled with a bottle of juice (or champagne) for new parents, one in white with silver or gold metallic accents for newlyweds, or for those with a sense of humor, a black one for an "over the hill" birthday party.

FABRIC DESCRIPTION: Huck lace and plain weave. The pattern is a variation of pattern #650 from Carol Strickler's *A Weaver's Book of Eight-Shaft Patterns.*

FINISHED DIMENSIONS: Six bags, each 12½" in circumference by 12" tall. Before cutting, the fabric for each bag measured 13" wide by 15½" long.

WARP: Size 12/2 mercerized cotton at 5040 yd/lb: 1410 yd red.

WEFT: Polyester/metallic novelty yarn at 3450 yd/lb: 1175 yd metallic red.

YARN SOURCES & COLORS: These yarns are available from Webs. The warp is Durene cotton in Spectator Red #3007; the weft is Red Glitz.

NOTIONS: Red sewing thread, 6 yd of 1/4"-wide red ribbon.

E.P.I.: 24.

WIDTH IN REED: 15¾".

TOTAL WARP ENDS: 375.

WARP LENGTH: 3¾ yd, including take-up, shrinkage, and 27" loom waste.

P.P.I.: 24 in pattern area, 20 in plain weave.

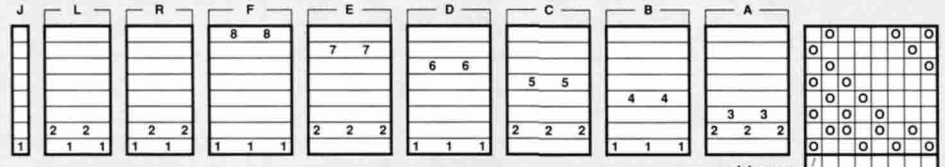
TAKE-UP & SHRINKAGE: 18% in width and 10% in length.

WEAVING: The bag is woven reverse side up to lift fewer shafts for each shed. Weave 4" plain weave, then 12" of the pattern repeat shown in the profile draft, and end with 1½" of plain weave. Insert a contrasting yarn between bags for a cutting guide.

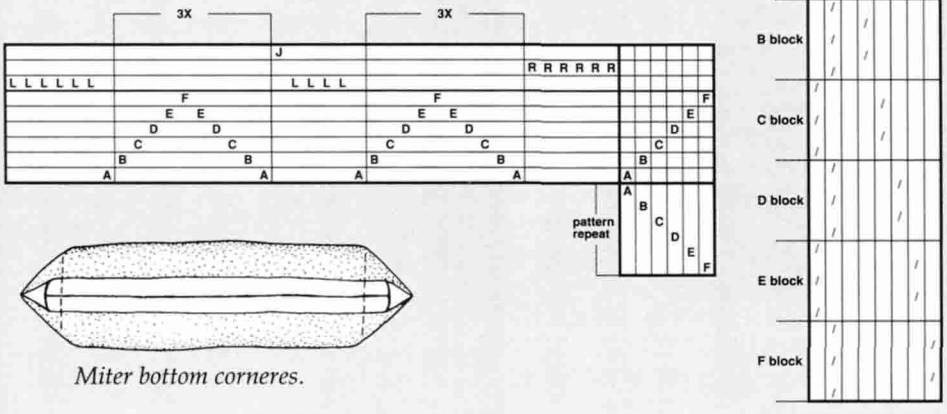
FINISHING: Machine stitch raw edges. Machine wash with mild detergent in warm water on gentle cycle. Lay flat to dry. If needed, press lightly on low temperature while still damp. Cut bags apart at the contrasting picks, and machine stitch raw edges.

ASSEMBLY: Turn under 1/4" at the top (wide plain weave band) and stitch. With right sides together, fold the bag along the center stripe of plain weave and machine stitch down the open sides and across the bottom of the bag. Miter the bottom corners as shown in the illustration. Turn the top edge to the inside forming a 1¾" hem and stitch. Cut a 36" length of ribbon and thread through the lace holes of the top row of pattern, starting and ending at either side of the plain weave stripe on the side of the bag.

DRAFT FOR WINE GIFT BAG



PROFILE DRAFT FOR WINE GIFT BAG



Miter bottom corneres.

Angora Cocoon

designed by Teresa Kennard
Las Vegas, Nevada
page 48 ❻

PROJECT NOTES: This cocoon makes a luscious cover-up to wear for concerts and the theater. The warp is a very soft lambswool blend. The weave structure is an irregular satin which places the angora/wool weft on the surface. The weft used in the cocoon is no longer available; the instructions substitute a slightly heavier yarn which I have used in subsequent versions.

FABRIC DESCRIPTION: Six-shaft irregular satin.

SIZE: Women's size small. Length from center back 32". Sleeve length from center back 30". Before cutting, the fabric measured 29" wide by 140" long.

WARP: Size 2/16 Merino/lambswool at 4480 yd/lb: 4645 yd white.

WEFT: Size 2/9 50% Merino/50% angora at 2232 yd/lb: 3010 yd white.

YARN SOURCES & COLORS: Both yarns are from Silk City Fibers.

NOTIONS: Burda Pattern #4923, View A, size 10; heavy satin for edge bands, china silk for lining, shoulder pads, interfacing, and white thread as specified in the pattern. The pearl trim uses 3½ yd rayon gimp cord, 3½ yd satin cord, and a 7 yd strand of small faux pearls.

E.P.I.: 24.

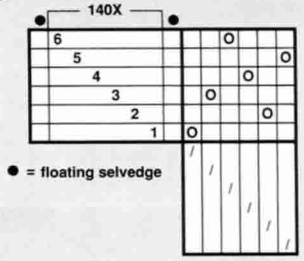
WIDTH IN REED: 35¼".

TOTAL WARP ENDS: 842, including a floating selvedge on each side.

WARP LENGTH: 5¼ yd, including take-up, shrinkage, and 27" loom waste.

DRAFT:

P.P.I.: 18.



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

WEAVING: Follow the treadling, lightly beating the weft into place.

FINISHING: Machine stitch each end of the length of fabric. Soak in warm water for about one hour. Wash on delicate cycle with a mild soap or detergent such as Ivory dishwashing liquid (remove the fabric from the washing machine each time the tub is filling). Rinse in warm water twice. Air fluff in the dryer about

20 minutes to remove loose fiber. Roll the fabric with towels on a 4"-diameter tube with air holes in it. Smooth out wrinkles and allow to dry.

ASSEMBLY: This fabric ravels very little, so staystitching is not needed. Follow the pattern for cutting and assembly instructions, adding a lining of china silk cut from the same pieces as the outside of the cocoon. Before stitching the band facing in place, sew the pearl trim by hand at the sleeve bands and from one side seam to the other around the front bands (I left it off the back of the cocoon so I wouldn't sit on it).

To make the pearl trim, use one strand each of the rayon gimp cord and the satin cord and two strands of the small faux pearls to make a four-strand round braid. Tie the ends of the four strands together and position the strands with the pearls next to each other. Working from each side alternately, bring the edge strand under two strands and back over one strand.

To fluff up the angora, place it in a plastic garment bag (the kind you get from the dry cleaners). The static electricity generated by the bag makes the angora fluff.

Shawl with Sparkle

designed by Sharon Alderman
Salt Lake City, Utah
page 49 ❽

PROJECT NOTES: I wanted to design and weave a dressy, sophisticated shawl, one that would be lightweight and drapeable but warm. This shawl is woven of fine, soft worsted wool. It is plain weave with huck lace diamonds in some of the rectangles formed by the metallic yarn. The ends of the shawl are twisted into fringes and knotted for a sleek finish.

Nearly any metallic thread may be used in this project. Novelty yarns, especially metallics, go in and out of production fairly quickly. The important feature of the yarn I chose is its black core yarn and the glittery threads dangling from it. Be sure that the metallic you choose is not scratchy, and that it can be washed and steam pressed.

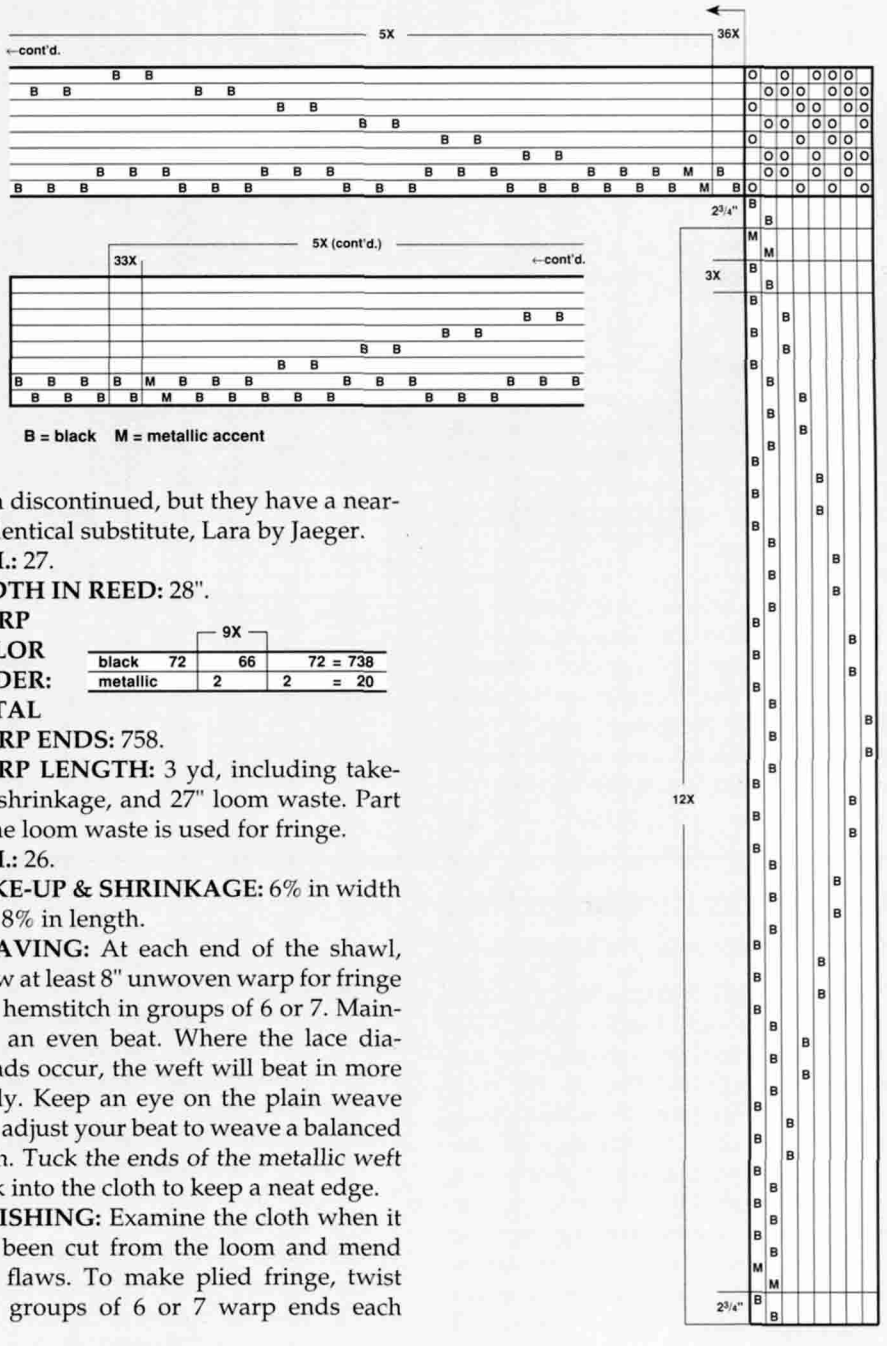
Weaving with a very dark warp always presents some challenges. Use a strong light when threading and weaving. Shine the light obliquely across the cloth as you weave to spot and correct irregularities and errors.

FABRIC DESCRIPTION: Plain weave with huck lace diamonds.

FINISHED DIMENSIONS: 26½" wide by 66" long, plus 7" fringe at each end.

WARP & WEFT: 18/2 worsted wool at 5040 yd/lb: 3805 yd black. Metallic novelty yarn at 2000 yd/lb: 105 yd metallic eyelash on a black base yarn.

YARN SOURCES & COLORS: The wool is 18/2 worsted in black from Robin and Russ Handweavers. The novelty from Webs which was used here has been discontinued, but they have a nearly identical substitute, Lara by Jaeger.



E.P.I.: 27.

WIDTH IN REED: 28".

WARP COLOR ORDER:

		9X		
black	72	66	72	= 738
metallic	2	2	=	20

TOTAL WARP ENDS: 758.

WARP LENGTH: 3 yd, including take-up, shrinkage, and 27" loom waste. Part of the loom waste is used for fringe.

P.P.I.: 26.

TAKE-UP & SHRINKAGE: 6% in width and 8% in length.

WEAVING: At each end of the shawl, allow at least 8" unwoven warp for fringe and hemstitch in groups of 6 or 7. Maintain an even beat. Where the lace diamonds occur, the weft will beat in more easily. Keep an eye on the plain weave and adjust your beat to weave a balanced cloth. Tuck the ends of the metallic weft back into the cloth to keep a neat edge.

FINISHING: Examine the cloth when it has been cut from the loom and mend any flaws. To make plied fringe, twist two groups of 6 or 7 warp ends each tightly in a clockwise direction. Put the groups together, let them untwist counterclockwise around each other, and knot 6" from the fell of the cloth. To work out any tendency to track, soak the shawl in warm water (about 100°F) and mild soap without moving it until the water is cold. Drain the cold water and, using warm water again, squeeze the suds through the shawl. Rinse twice in warm water. Blot in a towel and steam press on both sides until dry to the touch.

Summer & Winter Dress with Polychrome Border

designed by Vilija Deutschman
Clayton, California
page 50 ❽

PROJECT NOTES: A metallic pattern weft makes this dress sparkle under party lights. The fabric is summer & winter polychrome with a leaf motif bordering the skirt. Details are given for the fabric only. Calculate the width and length of fabric you need for your pattern, make a pattern layout, and follow the treadling sequence for the pattern area. The treadling sequence weaves upward from the hemline.

FABRIC DESCRIPTION: Summer & winter polychrome.

WARP & WEFT: Size 18/2 wool worsted at 5040 yd/lb: black for warp and tabby weft. Metallic with double binder, 30% lurex/70% acetate, at 9600 yd/lb: silver, blue.

YARN SOURCES & COLORS: The metallic is Sparkle Plenty by Crystal Palace Yarns.

E.P.I.: 20.

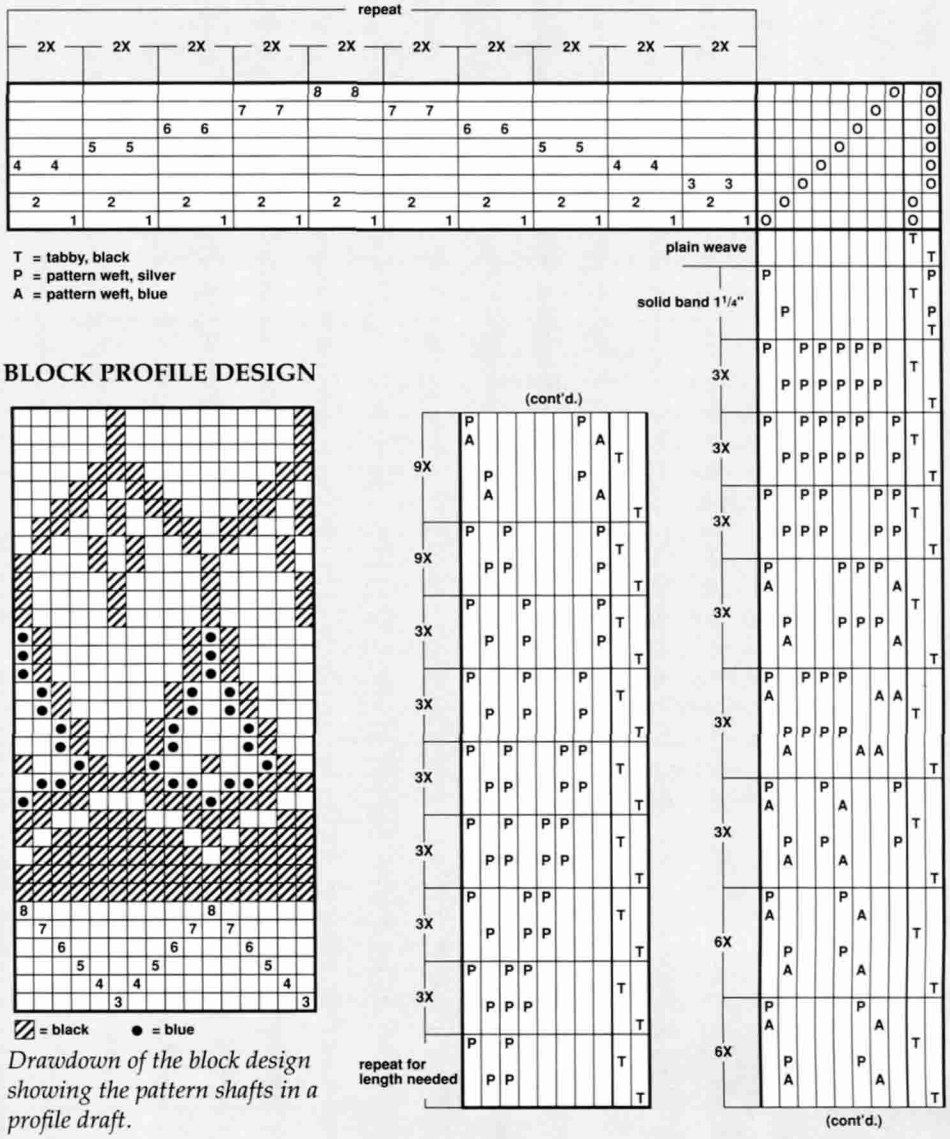
P.P.I.: 36 (18 pattern, 18 tabby) with one pattern weft. In polychrome (two-color) repeats, a tabby follows each *pair* of pattern picks for 54 (36 pattern, 18 tabby) picks.

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

WEAVING: A skeleton tie-up is shown because there are too many treadles for most looms. Lift the shafts shown for each row, pressing two or more treadles at a time. The treadling weaves the fabric face down from the hem upward.

FINISHING: Hand wash in mild detergent. Air dry and steam press lightly.

DRAFT FOR SUMMER & WINTER DRESS



BLOCK PROFILE DESIGN

Drawdown of the block design showing the pattern shafts in a profile draft.

Colorworks Krokbragd Rug

designed by Janice Jones, Bradford, Maine
page 53 ❸ ❹

PROJECT NOTES: Entranced by a series of prints from V.I.P. Fabrics called "Colorworks," I considered buying several just to look at (some of us do that with fabrics as well as yarn). These fabrics are printed and then overdyed with the same color, a process which produces a print color very close in value to the ground. There is an interesting depth to the color when woven—not as flat as solid color strips nor as lively as multicolor prints. Instead of just looking at them, I combined these wonderful fabrics with two favorite techniques of mine—bias-cut cloth strips and krokbragd, a three-shaft point twill especially well-suited to rugs.

FABRIC DESCRIPTION: Krokbragd.

FINISHED DIMENSIONS: 21" wide by 36" long. Headings use an additional 1/2" at each end.

WARP: Size 8/4 cotton carpet warp at 1680 yd/lb: 550 yd black, used double.

WEFT: 44"-wide cotton print fabric: 6½ yd black, 1 yd olive, 1/2 yd gold, 1 yd red, 1¼ yd purple, 1 yd turquoise cut in 3/4"-wide bias strips.

YARN SOURCES & COLORS: Weft is cut from "Colorworks" printed cottons from V.I.P. Fabrics in Black, Olive, Gold, Medium Red, Purple, and Turquoise. Any subtly-colored set of fabrics may be substituted.

NOTIONS: Long blunt needle for weaving warp ends back into rug.

E.P.I.: 5 working ends (two strands per

working end).

WIDTH IN REED: 25 3/4".

TOTAL WARP ENDS: 131 working ends (two strands per working end), including a doubled working end at each side.

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

DRAFT: Both the traditional threading and the 4-shaft version weave the same structure. Both drafts show working ends (1 working end equals 2 strands). Double the first and last working end in the reed and heddles (2 working ends = 4 strands).

P.P.I.: 14.

TAKE-UP & SHRINKAGE: 19% in width and 9% in length.

WEAVING: Do not wash the fabric before cutting or weaving. The sizing in it helps to keep the fabric stable through all of the handling. Cut the fabric on the bias (45 degree angle) in 3/4"-wide strips. Machine stitch the strips together keeping the print side up.

Begin and end the rug with 13 picks in plain weave using a single strand of carpet warp. Follow the treadling sequence for the body of the mat. Insert each fabric strip in the shed print side up, close the shed, and beat. Use a temple to keep the mat from drawing in. Weave 40" of cloth-strip treadling.

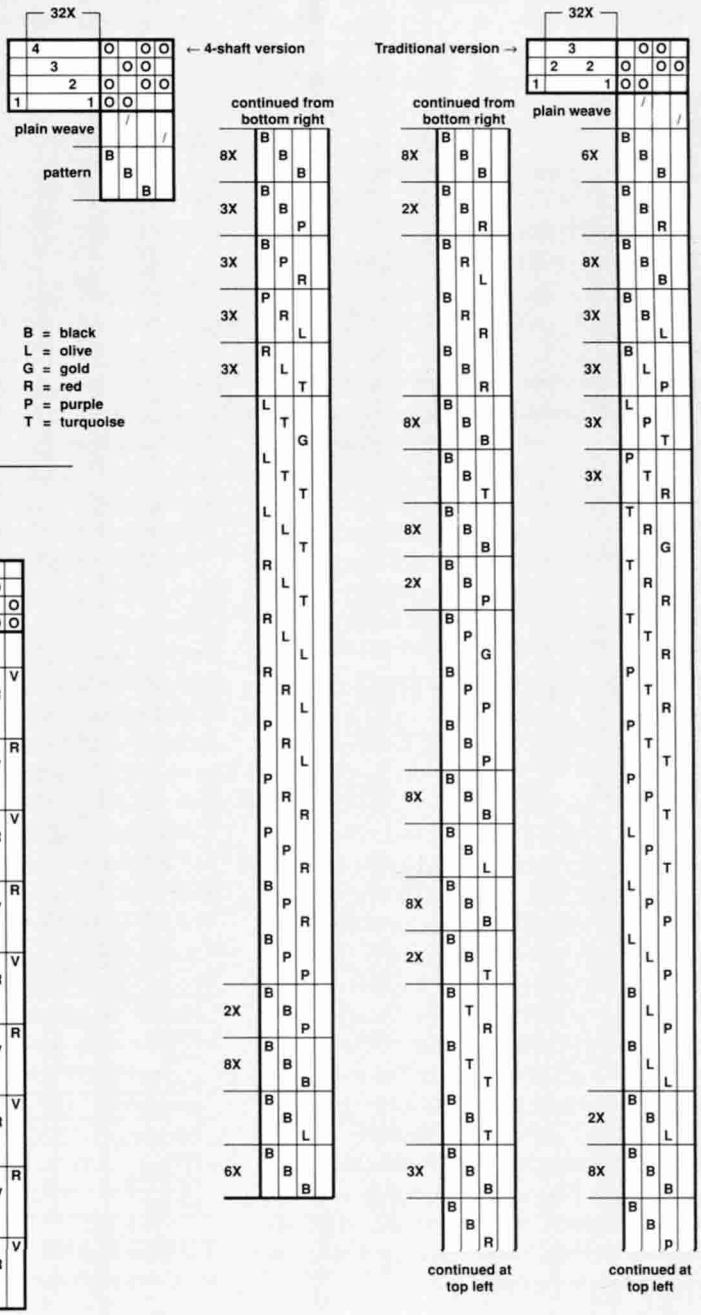
FINISHING: Cut the rug from the loom, leaving about 5" of warp at each end. With the back of the mat facing up, use a long weaving needle to darn the warp ends into the fabric as well as any weft tails that may be left. Machine wash in warm water on a short cycle. Air dry. Stretch the rug weftwise while drying to help flatten it.

Cloth Strip Rug in Double Binding

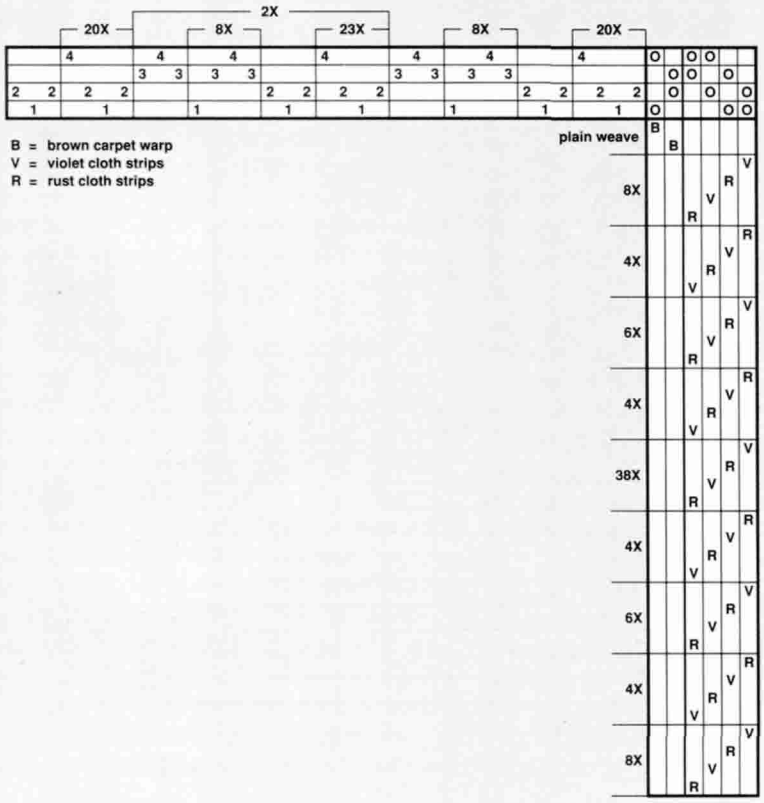
designed by Kathy Bright
Iowa City, Iowa
page 55

PROJECT NOTES: The unusual combination of violet and rust cloth strips in my yarn basket sparked this color scheme. Double binding is the translation for a Swedish two-block weave well suited to both cloth strips and rugs. The treadling is easy, and the flat, heavy fabric it produces is reversible. Warping is also straightforward; the only subtlety

DRAFTS FOR COLORWORKS KROKBRAGD RUG



DRAFT FOR CLOTH STRIP RUG IN DOUBLE BINDING



INSTRUCTION SUPPLEMENT

occurs at block changes where the last warp end of the repeat is omitted for a crisp transition.

FABRIC DESCRIPTION: Four-end block weave.

FINISHED DIMENSIONS: 28" wide by 44" long. Hems use an additional 2" at each end.

WARP: Size 8/4 cotton carpet warp at 1680 yd/lb: 1340 yd brown for warp and hem weft. Cotton cloth strips cut 1/2" wide on the straight grain: 155 yd each rust and violet (for each color you need 2 yds of 45"-wide fabric).

YARN SOURCES & COLORS: The warp is from Edgemont Yarn Services in Red Brown #7. The weft is from Leesburg Looms and Supply.

NOTIONS: Brown sewing thread.

E.P.I.: 16.

WIDTH IN REED: 28⅞".

TOTAL WARP ENDS: 461.

WARP LENGTH: 2½ yd, including take-up, shrinkage, and 27" loom waste.

DRAFT: on previous page.

P.P.I.: 7 (7 picks of each color = 2").

TAKE-UP & SHRINKAGE: 3% in width and 20% in length.

WEAVING: Using a double strand of brown carpet warp, weave 3" plain weave for a hem at each end of the rug. Using two shuttles, weave the body of the rug following the treadling sequence.

FINISHING: Machine stitch each end. For a hem, fold under 1" and bring the fold to the first cloth-strip row; machine stitch. Machine wash in cool water; line dry.

Rags With a Latin Beat

designed by Johanna Erickson
Watertown, Massachusetts
page 56 ❷ ❹

PROJECT NOTES: Log cabin is a great way to show off these energetic Latin American colors. This color-and-weave pattern is created with blocks of alternating colors in the warp woven with alternating weights of yarn in the weft. Shots of heavy rag weft show one warp color and hide the other while a fine weft weaves the alternate rows. Two shots of the fine weft bring the hidden warp color to the surface for the next block.

To get extra mileage from this color interaction, plan a weft module with an uneven number of bands so that the hidden warp colors will be on top when the sequence is repeated.

Here is a rough, though generous, rule for planning the amount of fabric needed. Floor pieces use fabric strips cut 2" wide, and a finished square foot of weaving requires about one yard of 45"-wide fabric. Table pieces use fabric strips cut 1" wide, so 1/2 yard of 45-wide fabric yields a finished square foot. To plan your own design, figure the total amount of fabric needed and determine the percentage used by each color. Round up yardages to the next half yard to allow for waste and variations in weaving and cutting.

FABRIC DESCRIPTION: Log cabin plain weave.

FINISHED DIMENSIONS: Eighteen pieces, including two floor runners 24" wide by 72" long; two floor rugs 24" wide by 36" long; two table runners 12" wide by 36" long; and twelve placemats 12" wide by 18" long. Allow for fringe at the ends of each piece, floor pieces have a 3" fringe and table pieces have a 2½" fringe.

WARP & WEFT: Size 8/4 cotton carpet warp at 1680 yd/lb: 540 yd black, 540 yd purple, 505 yd rose, 305 yd dark red, 170 yd tan, 340 yd pink, 910 yd light red, 575 yd brown for warp; 2000 yd mauve for warp and weft. **Fabric Weft**—45"-wide fabric: 10 yd black polka dot, 6 yd fuchsia star print, 17 yd light red print, 10 yd black/blue/green print, 10 yd fuchsia tattersall. Cut the fabrics on the crosswise grain 2" wide for the floor pieces and 1" wide for the table pieces.

YARN SOURCES & COLORS: The carpet warp yarns are Maysville Carpet Warp at 1600 yd/lb from Edgemont Yarn Service in Black #2 (black), Purple #25 (purple), Dusty Rose #19 (rose), Red #22 (light red), Linen #46 (tan), Old Rose #20 (pink), Kentucky Cardinal #23 (dark red), Red Brown #7 (brown), and Dubonnet (mauve). The fabric is from Barry David Fabrics.

E.P.I.: 10.

WIDTH IN REED: 26.

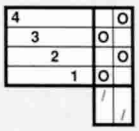
WARP COLOR ORDER:

	12X	15X	5X	10X	17X	4X	8X	4X	17X	10X	5X	15X	12X	
black	/						/						/	= 32
purple		/						/					/	= 32
rose			/									/		= 30
mauve				/		/		/				/		= 38
dark red			/			/		/			/			= 18
tan				/							/			= 10
pink					/					/				= 20
light red					/	/			/		/			= 54
brown						/			/					= 34

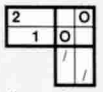
TOTAL WARP ENDS: 268, including 4 ends on each side doubled in the reed.

WARP LENGTH: 15 yd, including take-up, shrinkage, and 27" loom waste. Part of the loom waste is used for fringe.

DRAFT:

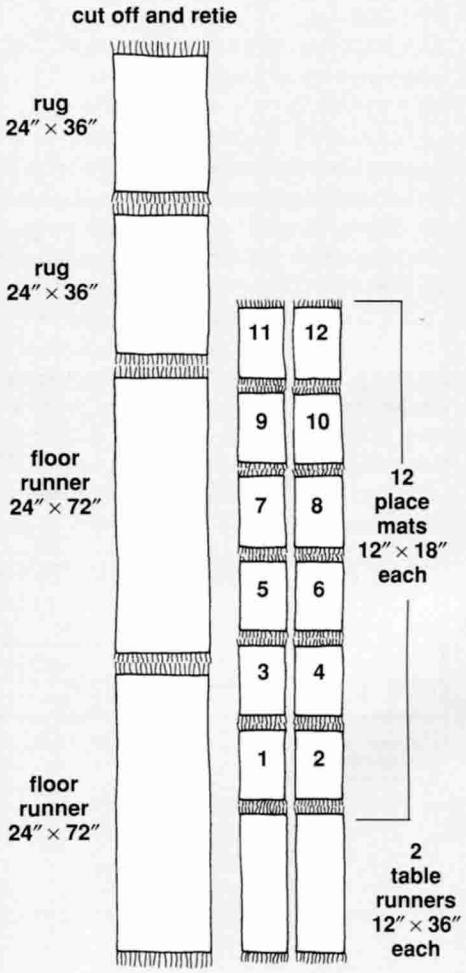


P.P.I.: Floor pieces—8 (4 fabric, 4 yarn). **Table pieces**—9 (4½ fabric, 4½ yarn).



TAKE-UP & SHRINKAGE: 9% in width and 15% in length.

WEAVING: To weave the fabric strips, fold them once in the shed to show the right side of the fabric. Place them on a big angle to avoid draw-in. Alternate one pick of fabric with one pick of mauve car-



Warp Diagram

pet warp, except at the color changes where two picks of carpet warp offset the warp colors to bring the hidden color to the surface. Whenever both fabric and yarn shuttles are at the same selvedge, interlock them to keep the edge warp ends covered. When changing fabric colors, cut long, thin tapers, 2" or more, so that they won't work out of the fabric later. Always put the tails of fabric and yarn around the selvedge end and back in the same shed. Begin the next color on the opposite side so bulk does not build up along one edge.

The Weft Fabric Color Order weaves a 12" module: 2" black polka dot fabric, 1" fuchsia star print, 3" light red print, 2" black/blue/green print, 4" fuchsia tattersall. While pieces may end in the middle of a module, finish the color band you're on before ending the piece.

The weaving order of items is two floor runners, two rugs; then cut off and resley the middle warp ends for selvedges. Continue with two table runners side by side, and six pairs of placemats side by side. Weave each piece 15% longer than the desired finished length.

For the floor pieces, use a temple or stretcher and place the weft on a generous angle for straight edges. Weight the selvedges at the back of the loom below the warp beam. It also helps to add 10–20 pounds of weight to the beater and to brace the loom so it won't walk. Start with a 5"-deep heading using scrap yarn, old rags, or plastic bags. Begin and end each floor piece with six picks of mauve carpet warp used triple on the shuttle. Weave two floor runners, each about 82" long, and two rugs, each about 42" long. Between each piece, weave at least 8" with scrap yarn to permit knotting and give a 3" fringe. At the end of the floor pieces, weave about 5" of scrap yarn and cut the warp.

For the table pieces side by side, find the middle four warp ends and resley them in the adjacent dents to leave four empty dents. Each side of the warp requires its own set of shuttles; be sure to maintain the slit in the center of the warp. Start with a 5" deep heading using scrap yarn. Begin and end each table piece with six picks of mauve carpet warp used double on the shuttle. Weave two table runners side by side about 42" long and six pairs of placemats side by side, each about 20" long. Between pieces, weave 7" with scrap yarn for knotting and to give a 2½" fringe. At the end of the last piece, weave about 5" of scrap yarn and cut the warp.

FINISHING: Cut apart the pieces in the middle of the scrap yarn headings. Using six ends per knot, tie the fringe at each end in overhand knots. To make knotting easier, weight each piece on a table and knot from each edge toward the center, adding in extra ends at the center knots. Trim the fringe to 3" for the floor pieces and 2½" for the table pieces. Hand wash in cool water and air dry to save the fringe. Steam press, pulling the pieces to straighten the color bands if they have developed a curve near each selvedge. The curve is due to draw-in, especially on the table pieces which are woven without a temple or stretcher. When moving or storing a rug, roll it up like a shade; folding lengthwise disturbs the pattern in the warp.

Forest Flowers Rug

designed by Jane Evans
Grandora, Saskatchewan
page 59

PROJECT NOTES: Split-shed designing is used for the motifs and border of this rug. Before starting the rug, weave the sampler shown in the article to learn the technique and gain control; the warp length includes both projects. The cloth strip weft has subtle color and print changes throughout its length. It is pieced in random lengths to increase visual interest. If you have a double back beam, beam the tie warp and the pattern warp separately. If you have a single back beam, place a weighted stick under the pattern warp ends as they loosen.

FABRIC DESCRIPTION: Tied-Beiderwand woven double-faced with a hidden tabby.

FINISHED DIMENSIONS: Sampler—18" wide by 17" long after hemming (20" unhemmed). **Rug**—18" wide by 25" long after hemming (28" unhemmed).

WARP & WEFT: Size 12/6 cotton rug warp at 1400 yd/lb: 760 yd unbleached for warp and tabby weft. **Sampler weft**—5/8"-wide strips of cotton flannel fabric: 85 yd each orange print and dark brown. **Rug weft**—5/8"-wide strips of cotton flannel fabric: 60 yd each of two shades of brown and two shades of green.

YARN SOURCES & COLORS: The warp is Bockens 12/6 cotton rug warp.

NOTIONS: Fray Check, brown sewing thread.

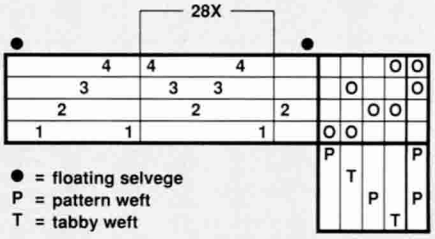
E.P.I.: 8.

WIDTH IN REED: 21½".

TOTAL WARP ENDS: 176 (60 tie warp ends, 114 pattern warp ends, and a floating selvedge on each side). Make separate warps and sley 1 per dent in an 8-dent reed, except the last 4 ends which are doubled in the reed and the floating selvedge which is alone in a dent.

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

DRAFT: See article on page 59 for countermarch and counterbalance loom drafts.



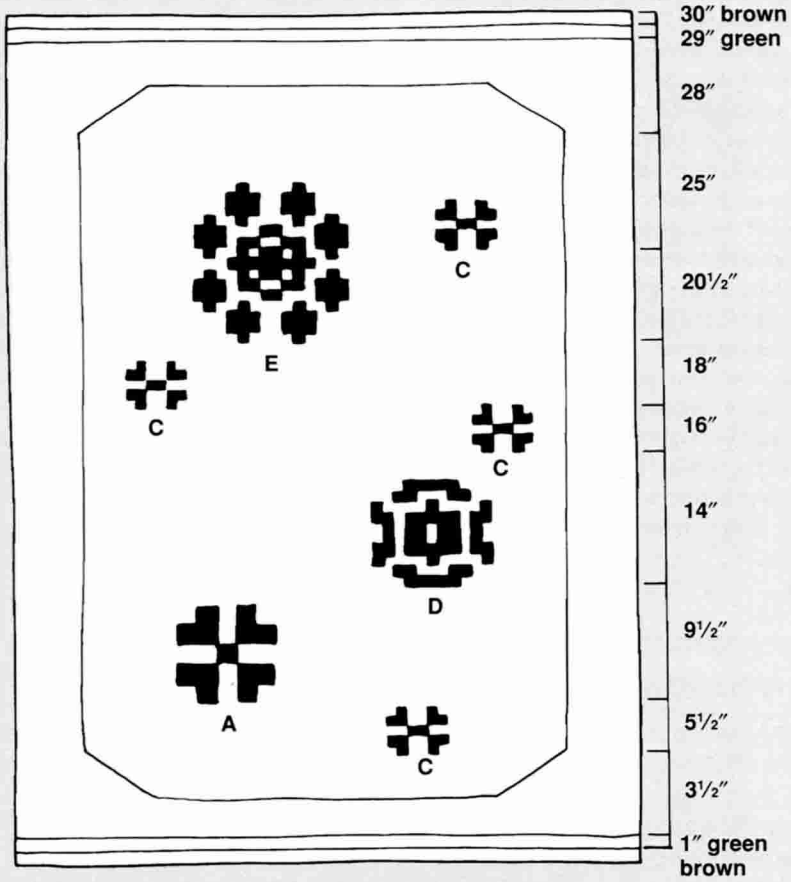
Use two treadles together when shown, raising shafts 3 and 4 halfway to create a split shed.

P.P.I.: 18 (12 pattern and 6 tabby). A half unit is 3 picks (2 pattern and 1 tabby).

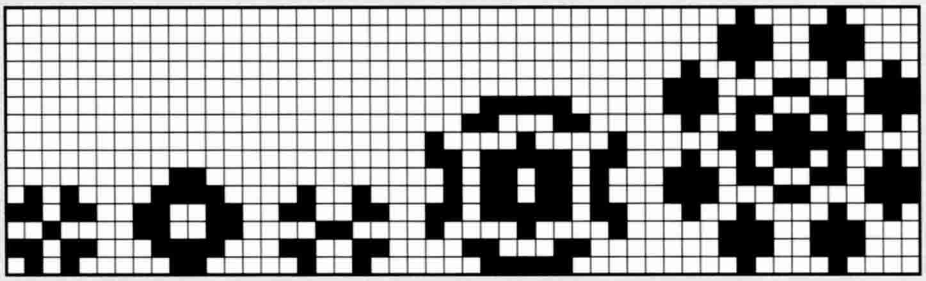
TAKE-UP & SHRINKAGE: 16% in width and 20–30% in length.

WEAVING: Sampler—Start with a plain weave hem of 1/2" of 12/6 cotton followed with 1" dark brown and then 1" orange print, both cut very narrow. Follow the instructions in the accompanying article for weaving and place the graphed motifs as shown in the illustration. When the sampler is completed, weave 1" orange print, 1" dark brown, and 1/2" of 12/6 cotton.

Rug—Start with a plain weave hem of 1/2" of 12/6 cotton followed with 1" tan print and then 1" green print, both cut very narrow. Following the instructions in the accompanying article for weaving both whole and half units, weave the border with eight rows of green on top and tan beneath. With shaft 1 up, begin the corner angles 12 half units from the edges, then taper toward the edges for 6 rows. The side border is 6 half units wide. Place the graphed motifs as shown in the weaving diagram. Motif A is in whole units, the others in half units. The measurements shown are from the lower edge of the green hem to the bottom of the motif under tension on the loom. Each motif is woven individually except the two at the top which are woven simultaneously. Start the top corner angles with shaft 1 up; weave the top border.



Motif Layout: Weave from bottom to top, measuring motif placement from beginning edge.



End the rug with a plain weave hem of 1" green print, 1" tan print, and 1/2" of 12/6 cotton.

FINISHING: Use Fray Check across the edge of each hem. Cut the rug and sampler from the loom. Machine stitch across each hem. In the washing machine, soak with hot, soapy water for several minutes. Agitate one to two minutes, spin, rinse without agitation, spin again. Lay weaving flat to dry, shaping to square. Cut weavings apart between hems. Turn under the 12/6 cotton and bring the fold to the first split-shed row on the side of the matching color. Sew by hand securely.

Blue Pathways Rug

designed by Joyce Harter
Northfield, Minnesota
page 65

6

PROJECT NOTES: Double warp overlay combines a ground weave of three-shaft twill with an overlay of three-shaft twill in finer yarn. The overlay warp is used for inlay in the Theo Moorman manner. The front of the rug has a curvilinear design inlaid in several shades of blue and natural. The back alternates wide and narrow bands in the same colors. Wind the ground warp and the overlay warp on separate warp beams or place a heavily weighted stick under the overlay warp ends as they become loose. You may like to use a stretcher or temple to help maintain the width of the rug. Use ski shuttles for the ground wefts and netting shuttles for the inlay weft. (The instructions substitute Lichen for the discontinued color Birch used in the rug.)

FABRIC DESCRIPTION: Double warp overlay technique.

FINISHED DIMENSIONS: 35" wide by 70" long.

WARP: Nm 8/5 linen rug warp at 465 yd/lb: 540 yd natural for ground warp. Nm 8/2 linen rug warp at 1200 yd/lb: 520 yd natural for overlay warp.

WEFT: Two-ply wool at 900 yd/lb: 2660 dark blue, 1255 yd medium blue, 445 yd light natural, 1960 yd pale natural, 1830 yd white.

YARN SOURCES & COLORS: The weft is Harrisville Designs 2-ply in Cobalt (dark blue), Azure (medium blue), Lichen (light natural), Oatmeal (pale natural), and White (white).

NOTIONS: 2¼ yd of featherweight nonwoven interfacing; indelible markers in colors to match; five netting shuttles in 7"- and 10"-lengths.

E.P.I.: 8, sleyed 2, 0 in an 8-dent reed.

WIDTH IN REED: 40".

TOTAL WARP ENDS: 326 (171 of 8/5 linen; 165 of 8/2 linen).

WARP LENGTH: 3 yd, including take-up, shrinkage, and 27" loom waste. Part of the loom waste is used for edge finish.

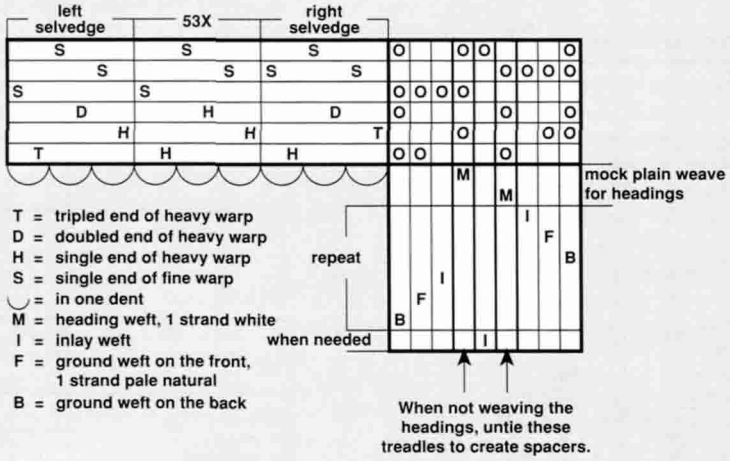
DRAFT: on next page.

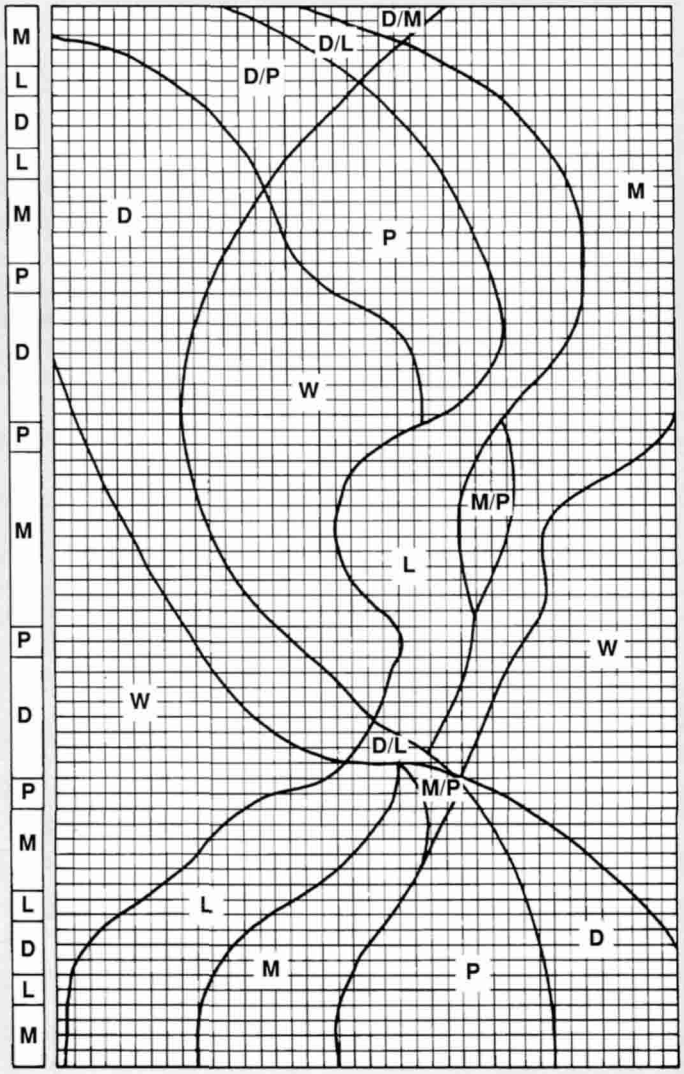
P.P.I.: 45–48 working picks (15–16 3-pick sequences).

TAKE-UP & SHRINKAGE: 12% in width and 3% in length.

WEAVING: Make a full-sized cartoon and trace it on featherweight nonwoven interfacing, including an indication of the bands of color on the back of the rug and a heavy, ruled line to mark the beginning edge of the rug. Before starting the rug, weave at least a 4"- to 6"-wide heading in mock plain weave in scrap yarn to beat against. Begin and end rug with four to six rows of mock plain weave using a single strand of white.

With long stitches, baste the cartoon to the heading on the front of the weaving, aligning the marked rule at the edge of the mock plain weave. Fold and roll the cartoon yet to be used on top of the heading. Wind a shuttle for the front ground weave with 1 strand of pale na-





Scale Cartoon for Rug

1 square = 1"

Inlay and Ground Weft Color Combinations:

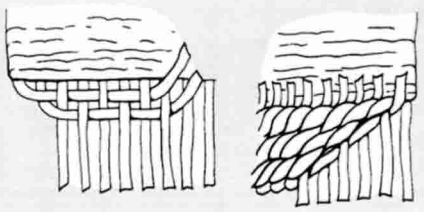
W = 2 strands white

P = 1 strand pale natural, 1 strand white

L = 1 strand light natural, 1 strand white

D = 2 strands dark blue

M = 1 strand medium blue, 1 strand dark blue



Woven edge

tural. Wind four shuttles for the back ground weave bands: one with two strands of dark blue (D), the second with one strand of medium blue and one strand of dark blue (M), the third with one strand of light natural and one strand of white (L), and the fourth with one strand of pale natural and one strand of white (P). For the inlay wefts, wind netting shuttles with the same yarn combinations as the back ground weave and another netting shuttle with two strands of white for the white inlay areas.

Follow the treadling sequence, throwing the first three shots (inlay, front ground, back ground) from the right-hand side, and beating after the third shot. Arc or bubble the ground wefts generously and the inlay weft less so. Throw the second three shots (inlay, front ground, back ground) from the left-hand side, and beat after the third shot. Continue in this manner, following the cartoon. In areas where two inlays overlap, weave both shuttles in the same inlay shed. The wefts should cover the warp completely with the inlay wefts hiding the ground shots. The surface of the rug should be smooth and even.

FINISHING: Work a woven edge as shown at each end of the rug. With a blunt needle, work the warp ends back into the rug for 3" and cut off the excess length. Block the rug by stapling it to a large piece of plywood marked with a 1" grid and covered with plastic. Stretch the tight areas to size and allow the loose areas to bulge upward. Steam the rug thoroughly using a very hot, dry iron on a soaking wet terrycloth towel placed over the rug. Let the rug dry thoroughly on the board, remove it, turn it over, and block and steam the other side.

Fabrics for Interiors #21

designed by Constance LaLena
Grand Junction, Colorado
page 75

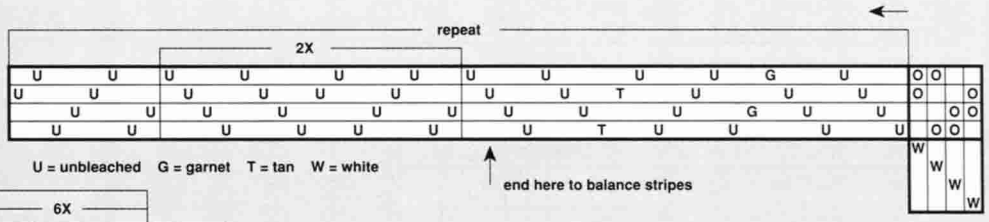
Fabric #1: M's & O's Toweling

PROJECT NOTES: This unbleached cotton toweling gets a boost in absorbency from the textured weave structure. The decorative M's & O's patterning would also be good for table linens, curtains, and bedspreads.

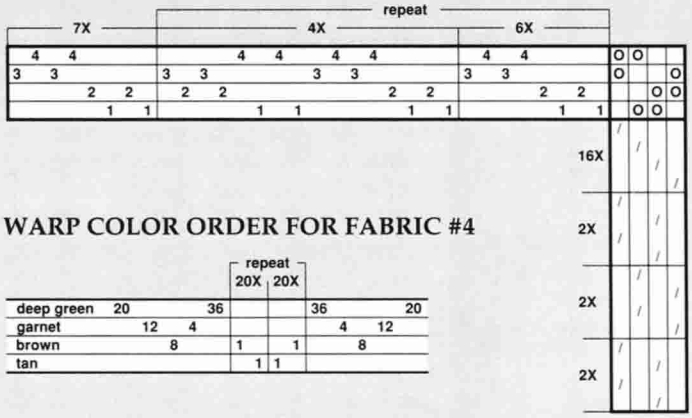
FABRIC DESCRIPTION: M's & O's.

WARP & WEFT: Ne 12/2 cotton at 4715

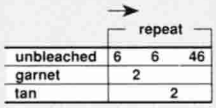
DRAFT FOR FABRIC #2



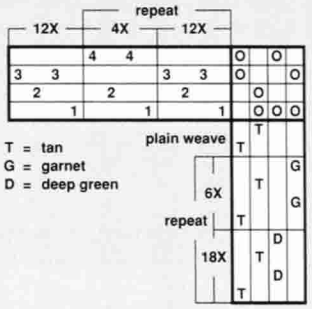
DRAFT FOR FABRIC #1



WARP COLOR ORDER FOR FABRIC #2



DRAFT FOR FABRIC #3



WARP COLOR ORDER FOR FABRIC #4

yd/lb: unbleached.

YARN SOURCES & COLORS: This yarn is Helmi Vuorelma Oy's Tuuli, color #004 (unbleached).

E.P.I.: 24.

P.P.I.: 24 in plain weave areas.

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

WEAVING: Follow treadling draft.

FINISHING: Machine wash in warm water with mild, pure soap, and tumble dry. Steam press lightly for a crisp finish, if desired.

Fabric #2: Twill Toweling ❹

PROJECT NOTES: Color accents in pairs mark points where the twill line reverses in this simple reversible toweling. To balance the pattern, end with the sixth unbleached warp end after the tan stripe.

FABRIC DESCRIPTION: Reverse skip twill.

WARP & WEFT: Size 12/2 cotton at 4715 yd/lb: white, unbleached, tan, and garnet.

YARN SOURCES & COLORS: This yarn is Helmi Vuorelma Oy's Tuuli, color #002 (white), #004 (unbleached), #302 (tan), #466 (garnet).

E.P.I.: 24.

P.P.I.: 24.

TAKE-UP & SHRINKAGE: 19% in width and 18% in length.

WEAVING: Take care to maintain a very even beat, not too tight. To have perfect edges without needing floating selvedges, start the treadling sequence by throwing the shuttle from left to right and check to make sure that the threading ends on shaft 1 or 3.

FINISHING: Machine wash in warm water with mild, pure soap, and tumble dry. Steam press lightly for a crisp finish, if desired.

Fabric #3: Summer & Winter Carpeting ❹

PROJECT NOTES: This reversible carpeting is more colorful on one side than the other. The tan cotton warp and tabby weft are slow to show soil, and the garnet and deep green wool pattern weft add warmth and color.

FABRIC DESCRIPTION: Summer & winter.

WARP & TABBY WEFT: Size 12/2 cotton at 4715 yd/lb: tan.

PATTERN WEFT: Nm 7/3 wool at 1090 yd/lb: deep green, garnet.

YARN SOURCES & COLORS: These yarns are from Helmi Vuorelma Oy. The cotton is Tuuli, color #302 (tan). The pattern weft is Ryijylanka, colors #568 (deep green) and #577 (garnet).

E.P.I.: 24.

P.P.I.: 36 (18 tabby, 18 pattern).

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

WEAVING: Twist the tabby and pattern threads around each other at the selvedges or use floating selvedges. Make and use a template to ensure that the blocks are same size.

FINISHING: Dampen both sides of the fabric with mist from a spray bottle. Roll the fabric and let sit to distribute moisture before laying flat to dry. Steam press lightly.

ASSEMBLY: Strips of carpeting may be seamed together with the warp yarn.

Fabric #4: Plain-Weave Carpeting ❹ ❷

PROJECT NOTES: Warp stripes break up large areas of solid color in lengths of this wool carpeting. The weft yarn is unbleached tow linen which peeks through the dominant warp yarns.

FABRIC DESCRIPTION: Warp-dominant plain weave.

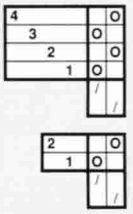
WARP: Nm 7/3 wool at 1090 yd/lb: deep green, garnet, brown, tan.

WEFT: #4 tow linen at 1500 yd/lb: unbleached.

YARN SOURCES & COLORS: These yarns are from Helmi Vuorelma Oy. The wool is Ryijylanka in colors #568 (deep green), #577 (garnet), #593 (brown) and #490 (tan). The linen is Rohdinlanka in color #300 (unbleached).

E.P.I.: 20.

DRAFT:



P.P.I.: 12.

TAKE-UP & SHRINKAGE: 2% in width and 10% length.

WEAVING: Because the tow linen does not stretch or give, be sure to weave the edges evenly.

FINISHING: Dampen both sides of the fabric with mist from a spray bottle. Roll the fabric and let sit to distribute moisture before laying flat to dry. Steam press lightly.

ASSEMBLY: Strips of carpeting may be seamed together using the weft yarn to catch a weft loop on each edge alternately.

Calendar

EXHIBITS, SHOWS & SALES

Arizona. Nov. 7, 1993–Jan. 2, 1994. Holidays at Riordan House, exhibit of antique and new period textiles at Riordan Mansion State Park, 1300 S. Riordan Ranch St., Flagstaff. Contact Joan Scott, 298 N. Cayuga, Flagstaff, AZ 86001. (602) 525-1239.

Arizona. Nov. 19, 1993–Oct. 1994. Patterns and Sources of Navajo Weaving, an exhibit of Navajo textiles at the Arizona Historical Society, 949 E. 2nd. St., Tucson, AZ 85719. (602) 628-5775.

Arizona. Jan. 4–Feb. 5, 1994. Vahki Exhibition, national juried multimedia craft exhibit at Galeria Mesa, PO Box 1466, Mesa, AZ 85211. (602) 644-2242.

California. Through December. A Show of Hands, juried show of Mendocino County crafts at Grace Hudson Museum, 431 S. Main St., Ukiah, CA 95482. (707) 462-3370.

California. Through Jan. 2, 1994. Marriage in Form: Kay Sekimachi and Bob Stocksdale, a 30-year retrospective in fiber and wood at the Palo Alto Cultural Center, 1313 Newell Rd., Palo Alto, CA 94303. (415) 329-2366.

California. Nov. 7. Annual sale and handwoven fashion show by Southern California Handweavers' Guild at Torrance Civic Complex Recreation Center, Madrona Ave. at Torrance Blvd., Torrance. Contact Sue Campbell, 823 W. Ave. J-12, Lancaster, CA 93534. (805) 948-7178.

California. Nov. 12–14. Annual show and sale by Tamalpais Weaver's Guild in the Livermore Room, Marin Art and Garden Center, Sir Francis Drake Blvd., Ross. Call Laurel Love, (415) 479-9010.

California. Nov. 13. Fashion show and gift/wearable art sale at Sacramento Center for the Textile Arts, Sierra 2, 2791 24th St., Sacramento. (916) 967-9523.

California. Nov. 20. Annual show and sale by Designing Weavers Guild at The Ruskin Club, 800 S. Plymouth, Los Angeles. Contact Trudie Roberts, 3035 Sunnynook Dr., Los Angeles, CA 90039. (213) 666-5664.

California. Nov. 26–28, Dec. 3–5. Dixon Christmas Faire, handcrafted gift sale at Dixon Fairgrounds, PO Box 459, Dixon, CA 95620. (916) 678-5529, fax 678-4765.

California. Jan. 15–19, 1994. San Francisco International Gift Fair at the Moscone Center, San Francisco. George Little Management, 10 Bank St., White Plains, NY 10606. (914) 421-3200.

Connecticut. Nov. 6–Dec. 24. Holiday Festival of Crafts, juried multimedia exhibit and sale in the Mill Gallery and Shop Gallery at Guilford Handcrafts, 411 Church St., PO Box 589, Guilford, CT 06437. (203) 453-5947.

Connecticut. Nov. 20–Dec. 24. Holiday Craft Exhibition and Sale, juried gallery show and sale of fine crafts at Brookfield Craft Center, PO Box 122, Brookfield, CT 06804. (203) 775-4526.

Connecticut. Nov. 26–28. Handweavers' Guild of Connecticut show and sale at Westport Arts Center, 17 Morning Dr., Westport. Contact Mary Elva C. Erf, 127 Carriage Dr., Glastonbury, CT 06033. (203) 633-4244.

District of Columbia. Through Feb. 27, 1994. Beyond the Tanabata Bridge: A Textile Journey in Japan. The Textile Museum, 2320 S St., NW, Washington, DC 20008. (202) 667-0441.

District of Columbia. Apr. 14–17, 1994. 12th annual Smithsonian Craft Show at the Andrew W. Mellon Auditorium, 1301 Constitution Ave., NW. Send mailing label to Smithsonian Women's Committee, Arts and Industries Bldg., Room 1465, Smithsonian Institution, Washington, DC 20560. (202) 357-4000.

Illinois. Nov. 5–7. From Heart to Hand, 39th annual show and sale of the Illinois North Shore Weavers Guild at the Woman's Club of Wilmette, 930 Greenleaf Ave., Wilmette. Call Cee Cee Menaker, (708) 251-3533, or Annette Stock, (708) 437-9350.

Illinois. Nov. 13. If the Art Fits, Wear It, fash-

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ion show of artwear in Chicago. Textile Arts Center, 916 W. Diversey Pkwy., Chicago, IL 60614.

Indiana. Through Jan. 9, 1994: Lace exhibit. Through Oct. 1994: Contemporary Textiles. Indianapolis Museum of Art, 1200 W. 38th St., Indianapolis, IN 46208. (317) 923-1331.

Indiana. Nov. 26–27. Winter Art and Craft Fair at Seasons Lodge Conference Center, State Road #46, Nashville. Call Kathleen Sullivan, (812) 988-2596, or Frank Wood, (812) 988-0129.

Kansas. Through Dec. 31. Threads of Life: Mayan Clothing from Guatemala. Exhibit at Kauffman Museum, Bethel College, 27th St. at Main, North Newton, KS 67117. (316) 283-1612.

Kansas. Nov. 20–21. Annual 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 Susan Dalton, 6041 Main, Kansas City, MO 64113. (816) 361-3295.

Kentucky. Nov. 5–27. Exhibit by Weavers' Guild of Greater Cincinnati at Carnegie Art Center, Covington. Contact Judy Dominic, (513) 367-0710.

Massachusetts. Nov. 5–6. Weavers' Guild of Boston 25th Annual Exhibit and Sale at Josiah Smith Barn, Boston Post Road, Weston Center, Weston. Contact Pat Warner, 3 Benton St., Wellesley, MA 02181. (617) 235-3069.

Massachusetts. Dec. 11, 1993–Feb. 6, 1994. Contemporary Tapestry from New England, juried exhibit at DeCordova Museum, 51 Sandy Pond Rd., Lincoln, MA 01773. (617) 259-8355.

Massachusetts. July 15–17, 1994. Buyers Market of American Crafts at Bayside Expo Center, Boston. The Rosen Group, Suite 300 Mill Centre, 3000 Chestnut Ave., Baltimore, MD 21211. (410) 889-2933.

Michigan. Nov. 19–20. Exhibit and sale by Weavers Guild of Kalamazoo at Kalamazoo Valley Community College, 6767 W. O Ave., Kalamazoo. Call (616) 375-1375.

Minnesota. Nov. 13. Celebrate Crafts, juried members' show of Minnesota Crafts Council. Contact Minnesota Crafts Council, 528 Hennepin Ave., Suite 308, Minneapolis, MN 55403. (612) 333-7789.

Missouri. Nov. 4–30: Exhibit of Hmong needlework. Jan. 24–Feb. 18, 1994: Greater Midwest International IX, multimedia juried show at Central Missouri State University Art Center Gallery, Warrensburg, MO 64093. (816) 543-4498.

Missouri. Nov. 12–14. Weavers' Guild of St. Louis annual sale of handwovens, fiber arts, and accessories. Des Peres City Hall, Manchester at Ballas Rd., just off Rte. 270, Des Peres. Call (314) 421-1844 or contact Jane Olson Glidden, 908 San Sebastian Dr., Fenton, MO 63026. (314) 343-5643.

New Hampshire. Nov. 27. Holiday Gift Extravaganza, sale of handcrafted gifts at The Museum at Lower Shaker Village, Rte. 4A, Enfield, NH 03748. (603) 632-4346.

New Jersey. Nov. 5–7. Focus on Fiber, annual show and sale of South Jersey Guild of Spinners and Handweavers at Barclay Farmstead, Cherry Hill. Call Carol Clark, (609) 461-1353.

New York. Through Feb. 27, 1994. The Ideal Home: 1900–1920, exhibit including textiles at The American Craft Museum, 40 W. 53rd St., New York, NY 10019. (212) 956-3535, fax 459-0926.

New York. Nov. 2–Jan. 15, 1994. Linen, an exhibition at The Galleries at the Fashion Institute of Technology, 227 W. 27th St. at 7th Ave., New York. (212) 685-0424, fax (212) 725-0483.

New York. Dec. 8–26, International Art and Craft Competition, worldwide juried multimedia exhibit at Art 54 Gallery, SoHo, New York. Artfolio, Dept. of Crafts, 500 Summer St., Suite 206, Stamford, CT 06901. (800) 359-9531.

New York. Jan. 22–26, 1994. Handmade in the U.S.A., gift show at the Passenger Ship Terminal, Pier 90, New York. George Little Management, 10 Bank St., White Plains, NY 10606. (914) 421-3200.

New York. Jan. 23–27, 1994. New York International Gift Fair at the Jacob K. Javits Convention Center, New York. George Little Management, 10 Bank St., White Plains, NY 10606. (914) 421-3200.

New York. Apr. 16–19, 1994. The New York Home Textiles Show at the Jacob K. Javits Convention Center, New York. George Little Management, 10 Bank St., White Plains, NY 10606. (914) 421-3200.

New York. May 15–17, 1994. Surtex, trade show at the Jacob K. Javits Convention Center, New York. George Little Management, 10 Bank St., White Plains, NY 10606. (914) 421-3200.

New York. Oct. 1–4, 1994. The New York Home Textiles Show at the Jacob K. Javits Convention Center, New York. George Little Management, 10 Bank St., White Plains, NY 10606. (914) 421-3200.

Pennsylvania. Nov. 19–21. Fiber Expressions '93, annual show and sale by Handweavers of Bucks County at Memorial Bldg., Washington Crossing Historic Park. Call Nickie Stevenson, (609) 265-7811.

Pennsylvania. Feb. 11–14, 1994. Buyers Market of American Crafts at Pennsylvania Convention Center, Philadelphia. The Rosen Group, Suite 300 Mill Centre, 3000 Chestnut Ave., Baltimore, MD 21211. (410) 889-2933.

Rhode Island. Through Nov. 28. Woven Visions, multimedia juried exhibit at Newport Art Museum, Newport. Sponsored by The Weavers' Guild of Rhode Island, Box 1582, Charlestown, RI 02813. Call Katie Schelleng, (401) 782-4546.

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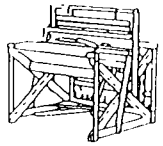
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Rhode Island. Through Mar. 1994. A variety of festivals, living history demonstrations, exhibits, and annual art sale at the Slater Mill Historic Site, Roosevelt Ave., PO Box 727, Pawtucket, RI 02862. Call (401) 725-8638 for calendar.

Tennessee. Through Dec. 11. Spotlight '93: Southeast Crafts, multimedia exhibit at Arrowmont School, 556 Parkway, PO Box 567, Gatlinburg, TN 37738. (615) 436-5860.

Tennessee. Nov. 5–7. Appalachian Craft Jubilee and Regional History Weekend at Great Smoky Mountains Institute at Tremont, Rt. 1, Box 700, Townsend, TN 37882. (615) 448-6709.

Washington. Nov. 19–21. Best of the Northwest, multimedia arts and crafts sale at Seattle Center Exhibition Hall, Seattle. Contact Susan Snover, 6818 54th Ave. NE, Seattle, WA 98115. (206) 524-9058.

Wisconsin. Through Nov. 7. Wearables, exhibit of unique wearable artwork at Artspace, John Michael Kohler Arts Center, 608 New York Ave., PO Box 489, Sheboygan, WI 53082. (414) 458-6144.

Wisconsin. Nov. 5–Dec. 5. Rags to Riches, annual exhibit by Wisconsin Handweavers at Charles Allis Art Museum, Milwaukee. Call Susan Leopold, (414) 264-4590.

Canada, Alberta. Nov. 6. Edmonton Weavers' Guild sale of handspun and handwoven articles and gifts at Pleasantview Community League, 10860 57th Ave., Edmonton. Contact Joan, (403) 436-3506.

Canada, Ontario. Nov. 12–14. Annual exhibition and sale by Ottawa Valley Weavers and Spinners Guild at Glebe Community Centre, 690 Lyon St., Ottawa. Contact Joanne Penicud, 1179 St. Jerome Cres., Orleans, ON K1C 2A7. (613) 824-2997.

England. Nov. 1–Dec. 1. Rug exhibit by Jason Collingwood at Oxford Gallery, 23 High St., Oxford OX1 4AH. (0865) 242731.

Guatemala. March 3–5, 1994. Folklore '94, trade show of the Guatemalan handicrafts industry in Quetzaltenango. Contact Guatemala Trade Office, 300 Sevilla Ave., Suite 210, Coral Gables, FL 33134. (305) 443-0343, fax (305) 443-0699.

CONFERENCES

Mar. 23–25, 1994. Bobbin Contexpo, Apparel Show of the Americas at Miami Beach Convention Center, Miami Beach, FL. Sandra Perry, Bobbin Blenheim Inc., PO Box 1986, Columbia, SC 29202. (800) 845-8820.

Apr. 15–16, 1994. Weaving Worlds Together, the Kansas Alliance of Weavers and Spinners Conference, KAWS '94, on the campus of Kansas State University. Keynote speaker and postconference workshop leader Ginny Volle. SASE to Marsha Jensen, 10057 Blue River Hills Rd., Manhattan, KS 66502.

Apr. 15–17, 1994. Southeast Fiber Forum in Savannah, GA. Workshops and commercial exhibits. Contact Sue Helmken, Box 30634, Savannah, GA 31410. (912) 897-7922.

Apr. 16, 1994. Spinaround 94, workshops, demonstrations, vendors, contests at Eastern Michigan University, Ypsilanti, MI. Rita Buchanan, speaker. Write to Spinaround 94, 3012 Sutton Rd., Lapeer, MI 48446.

Apr. 29–May 1, 1994. Fiber in the Forest IV, retreat with fiber classes and activities. LSASE to Fiber in the Forest, PO Box 1673, Coos Bay, OR 97420.

May 15, 1994. Week-long wool camp in Seydisfjord, Iceland. Knitting; card weaving; horsehair processing; spinning; tours of sheep farm, craft centers, and mills. Contact Ned Heite, of Louise Heite, Importer, PO Box 53, Camden, DE 19934. (800) 777-9665.

July 7–10, 1994. Convergence 94, biennial conference of Handweavers Guild of America in Minneapolis, MN. Contact Connie Magoffin, Convergence 94, 2402 University Ave. W., St. Paul, MN 55114. (612) 941-0609 or (612) 644-3594.

Sept. 22–24, 1994. Contact, Crossover, Continuity, 4th biennial symposium of Textile Society of America at Fowler Museum of Cultural History, UCLA, Los Angeles, CA. Contact Patricia Anawalt or Louise Mackie, Fowler Museum of Cultural History, 405 Hilgard Ave., Los Angeles, CA 90024.

July 13–16, 1995. Frontiers of Fibre, conference of the Association of Northwest Weavers' Guilds in Prince George, BC. Preconference workshops July 10–12.

July 19–24, 1995. Traditions, 20th biennial conference of the Association of Southern California Handweavers at San Diego State University. Traditions, PO Box 1784, Solana Beach, CA 92075. Patty Miller, (619) 755-5143.

TO ENTER

Contact, Crossover, Continuity, call for papers to be presented at the symposium of the Textile Society of America Sept. 22–24, 1994, in Los Angeles, CA. Must be related to textiles subjected to external influence which exist subsequently in an altered form. Abstract deadline Dec. 1. Contact Patricia Anawalt or Louise W. Mackie, Fowler Museum of Cultural History, 405 Hilgard Ave., Los Angeles, CA 90024.

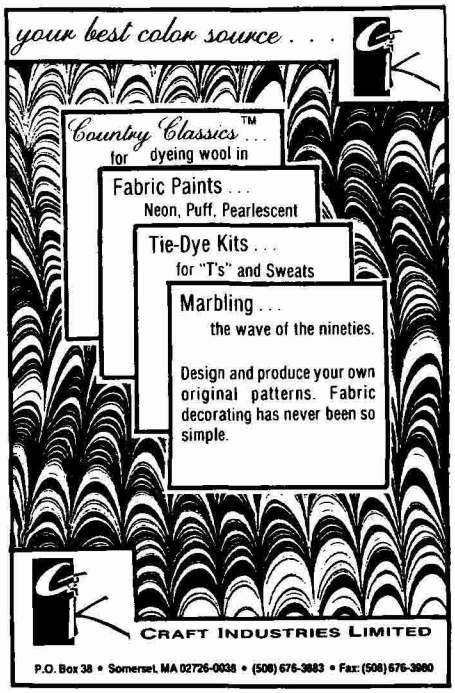
Susan B. Ernst American Textile Award, $1000 prize for previously unpublished research paper on American textiles. Deadline Mar. 1, 1994. Museum of American Folk Art, 61 W. 62nd St., New York, NY 10023. (212) 977-7170, fax 977-8134.

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home decor and fashion Sept. 10–11, 1994, at St. Paul Civic Center, MN. Entry deadline Feb. 15, 1994. Prospectus: Pear Tree Productions, 214 Oak Grove, Suite 108, Minneapolis, MN 55403. (612) 790-6617.

Festival of the Arts, juried art show Apr. 17, 1994, in Stevens Point, WI. Application deadline Jan. 7, 1994. Festival of the Arts, PO Box 872, Stevens Point, WI 54481.

Fiber at the End of the Century, juried exhibit of constructed fiber media Apr. 1–30, 1994, at Corvallis Arts Center, Corvallis, OR. U.S. artists; entry deadline Dec. 20. Prospectus: LSASE to Marianna Mace, 510 NW 7th, Corvallis, OR 97330. (503) 758-5320.

Fiesta Arts Fair, juried art and craft sale Apr. 16–17, 1994, in San Antonio, TX. Application deadline Jan. 24, 1994. Southwest Craft Center, 300 Augusta, San Antonio, TX 78205. (210) 224-1848, fax 224-9337.

Frontiers of Fibre, biennial conference of the Association of Northwest Weavers' Guilds July 10–16 in Prince George, BC, seeks applications from workshop and seminar instructors. Deadline Mar. 15, 1994. Contact Noreen Rustad, 2635 Lyndridge Pl., Prince George, BC V2N 4H5, Canada. (604) 964-0762, fax (604) 964-6404.

Interior Inspirations, juried exhibit of items for the home, all media, May 1994 in St. Charles, IL. Slide deadline Nov. 5. Prospectus: LSASE to Sharon Lee, The Fine Line Creative Arts Center, 6N158 Crane Rd., St. Charles, IL 60175. (708) 584-9443.

Myths: New Form, New Function, open-media exhibition Feb. 25–May 14, 1994, in Gatlinburg, TN. Entry deadline Jan. 3, 1994. Prospectus: Arrowmont School, PO Box 567, Gatlinburg, TN 37738. (615) 436-5860.

Northern Lights, juried exhibit of fiber art July 1994 in conjunction with Convergence 94 in Minneapolis, MN. Slide deadline Feb. 1, 1994. Prospectus: SASE to Peggy Baldwin, Convergence 94, 2402 University Ave. W., St. Paul, MN 55114. (612) 644-3594.

Paper/Fiber XVII, juried show April 1994 in Iowa City, IA. U.S. artists; slide deadline Jan. 19, 1994. LSASE to The Arts Center, 129 E. Washington, Iowa City, IA 52240.

Reflections on Faith, juried exhibit of liturgical fiber art July 6–24, 1994, in conjunction with Convergence 94 in Minneapolis, MN. Slide deadline Feb. 1, 1994. Prospectus: SASE to Joyce Harter, Convergence 94, 2402 University Ave. W., St. Paul, MN 55114. (612) 644-3594.

Re-Visions, juried exhibit of contemporary rag rugs July 1994 in conjunction with Convergence 94 in Minneapolis, MN. Slide deadline Feb. 1, 1994. Prospectus: SASE to Peggy Baldwin, Convergence 94, 2402 University Ave. W., St. Paul, MN 55114. (612) 644-3594.

Tapestry Visions, juried exhibit of contemporary flat-woven tapestry June–July 1994 in Minneapolis, MN, in conjunction with Convergence 94. Slide deadline Feb. 1, 1994. Prospectus: SASE to Jean Smelker, Convergence 94, 2402 University Ave. W., St. Paul, MN 55114. (612) 722-8344.

20/20 Visions, juried runway fashion show July 1994 in Minneapolis, MN, in conjunction with Convergence 94. Slide deadline Feb. 1, 1994. Prospectus: SASE to Peggy Meyer, Convergence 94, 2402 University Ave. W., St. Paul, MN 55114. (612) 644-3594.

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INSTRUCTION

Oct. 9–11: Shibori and Other Japanese and African Dye Techniques with Jodi Waltier; Hats and Bags, feltmaking with Beth Beede. **Nov. 5–6:** Felting/Geodes and Bags; Handmade Paper as an Art Form; Softbound Books. Horizons, 374 Old Montague Rd., Amherst, MA 01002. (413) 549-4841.

Nov. 1–5: Rag Weaving with Bessann Triplett. **Nov. 8–12:** Weaving for Interiors with Norma Smayda. Brochure: Harrisville Designs, PO Box 806, Harrisville, NH 03450. (603) 827-3996.

Nov. 3–5: Traditional French Silk Painting with Diane Tuckman. **Nov. 6–7:** Contemporary Silk Painting with Diane Tuckman. **Nov. 8–12, Nov. 22–26:** Beginning Weaving with Kathy Schwietz (classes offered monthly).

Nov. 13: Fimo Clay Workshop with Wendy Stahlman. The Deemer House, Box 80, Smicksburg, PA 16256. (814) 257-8150.

Nov. 5–6: Art Educators' Workshop and Retreat. **Jan. 3–11, 1994:** Horizons in Mexico, including basketry and paper. Horizons, 374 Old Montague Rd., Amherst, MA 01002. (413) 549-4841.

Nov. 5–7, Fimo Beadmaking with Susan Nutter. Contact Lynn Creamer, Carnegie Hall, 105 Church St., Lewisburg, WV 24901. (304) 645-7917.

Nov. 6: Shaker Cheese Bottom Basket. **Nov. 7:** Pincushion Basket. Workshops at The Museum at Lower Shaker Village, Rte. 4A, Enfield, NH 03748. (603) 632-4346.

Nov. 6–7. Basic Design for Textiles with Monica Monaghan-Milstein. Oregon School of Arts & Crafts, 8245 SW Barnes Rd., Portland, OR 97225. (503) 297-5544, fax 297-9651.

Nov. 6–7, Color and Design Challenges, Sigrid Piroch. Southwest Craft Center, 300 Augusta, San Antonio, TX 78205. (210) 224-1848.

Nov. 6–7: Handpainted silk (gutta resist) with Suzanne Taheny. **Nov. 13–14:** Tassels with Nancy Welch. **Nov. 20–21:** Weaving with Lou Grantham. Mendocino Art Center, PO Box 765, Mendocino, CA 95460. (707) 937-5818 or (800) 653-3328.

Nov. 6–8: Multi-Colored Ethnic Sweaters. **Nov. 12–14:** The Traditional Handspun Knitting Yarn, workshops with Priscilla Gibson-Roberts. The Wool Works, 1812 N. Farwell Ave., Milwaukee, WI 53202. (414) 278-8838.

Nov. 6–Dec. 11: Finnvav weaving with Eileen Wadsworth. **Nov. 6–27:** Weaving for children. The InterArt Center, 167 Spring St., New York, NY 10012. (212) 431-7500, fax (212) 334-1979.

Nov. 20–21, 1993; Apr. 2–3, 1994: Traditional silk painting. **Dec. 4–5, 1993; Mar. 5–6, May 7–8, 1994:** Contemporary silk painting. Ivy Imports, 12213 Distribution Way, Beltsville, MD 20705. (301) 595-0550.

Nov. 28–Dec. 4: Tapestry Wall Hanging with Micala Sidore. **Dec. 5–11:** Block Weaves with Betty Hancock-Smith. **Jan. 16–22, 1994:** Tartans of the Scottish Highlands with Norman Kennedy. **Jan 23–29, 1994:** Tweeds and District Checks of the Scottish Lowlands with Norman Kennedy. John C. Campbell Folk School, Rt. 1, Box 14A, Brasstown, NC 28902. Catalog: (800) 365-5724.

Dec. 4, Navajo Rugs, lecture presented by New York Guild of Handweavers at School of Visual Arts, 214 E. 21st St., New York, NY. Call Norma Baum, (212) 989-5057.

Dec. 4, Dec. 11. Children's workshops, textile-related crafts for children ages 7–12 at the Museum of American Textile History, 800 Massachusetts Ave., North Andover, MA 01845. (508) 686-0191.

Jan. 3–11, 1994. Baskets and Paper Arts: A Unique Oaxcan Tradition with Lydia Lavin de Messeguer in Oaxaca, Mexico. Contact Horizons, 374 Old Montague Rd., Amherst, MA 01002. (413) 549-4841.

Mar. 14–May 6, 1994. Composing with Cloth, surface design with Carmen Grier at Penland School of Crafts, Penland, NC 28765. (704) 765-2359.

TRAVEL

Australia, fall 1994. Textile tour. Contact Mary Fletcher, PO Box 61228, Denver, CO 80206. (303) 751-2770.

India, Dec. 31, 1993–Jan. 17, 1994. Crafts of India Tour, textile emphasis. Holly Brackmann, Mendocino College, 1000 Hensley Creek Rd., Ukiah, CA 95482. (707) 462-5734.

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.

Product News

by Sharon Altergott

For holiday gift giving, **The Lunatic Fringe** features a shuttle pendant handmade in either 14K gold ($125) or sterling silver ($35). For more information, write to 161 Ave. C., Apalachicola, FL 32320 or call (904) 653-8747.

Glorious Shuttles are again available from **Bluster Bay Woodworks** in Sitka, Alaska. Owners Terry Lavallee and Kristie Sherrodd offer 30 different shuttles in a choice of 14 woods and will custom-make shuttles designed to your specifications. They are now recycling their domestic and imported hardwood scraps, along with those of other woodworkers, into attractive barrettes that retail for $15 each. A catalog with color photographs and ordering information is $2.50 from Bluster Bay Woodworks, PO Box 1970, Sitka, AK 99835. Wholesale inquiries regarding both shuttles and barrettes are welcome.

Bruce and Ann Niemi, new owners of **Kessenich Loom Company,** offer furniture-quality, handcrafted red oak weaving looms and accessories. Table looms with either four or eight harnesses have a 10" to 25" weaving width and are designed so that the castle folds into the frame, even when warped, for easy portability. The beater has three positions, allowing maximum use of weaving space. An optional buck stand serves as a free-standing table. Jack-type floor looms, with four or eight harnesses, come in weaving widths of 30" to 46" and can be supplied with either a plain or a sectional beam with an optional supplementary beam. The floor loom when folded fits through a standard doorway. Harness frames can be removed for ease in adding heddles, and a pin-and-chain system allows for quick tie-up. Floor looms can also be built for hand operation by those with limited use of their legs and for wheelchair accessiblity. Send $1 to PO Box 156, Allegan, MI 49010-0156, to request a brochure or call (616) 673-5204 for more information.

The Easy Weaver Book of Project Ideas, published by **Harrisville Designs,** and intended for children ages 10 and older, contains instructions for weaving scarves, coasters, placemats, table runners, ponchos, blankets, pillows, and jackets. Yarn recommendations, warping and weaving directions, and finishing suggestions are included. Look for this book at your local weaving shop or call Harrisville at (800) 338-9415 for ordering information.

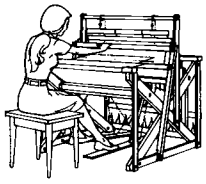
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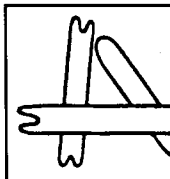
AUSTRALIA & ECUADOR, SOUTH AMERICA are Textile Holiday Tours offered in Fall, 1994 with optional add-on trips. For details, contact **Mary Fletcher,** PO Box 61228, Denver, CO 80206. (303) 751-2770.

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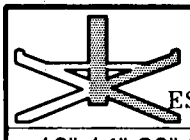
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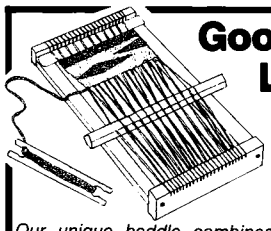
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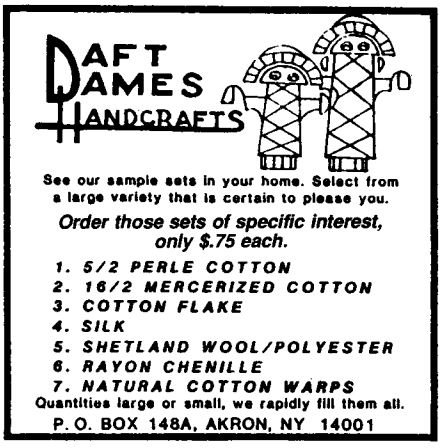
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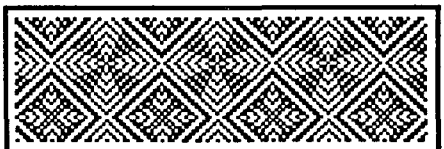
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November/December 1993 **edited by Bobbie Irwin**

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Bernie Schampel,
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The American Tapestry Alliance

Founded in 1982, the American Tapestry Alliance provides a network of tapestry weavers and designers in the United States. Members have access to files of sample contracts, gallery lists, and suppliers. A speakers' directory lists members who lecture and teach, and a slide archive shows the work of members. For information, contact the American Tapestry Alliance, 128 Monticello Rd., Oak Ridge, TN 37830. (615) 483-0772.

Dry Cleaning

Because of the scarcity of water, Navajos sometimes dry-cleaned wool by sprinkling fleece, shorn side up, with white clay or toasted pulverized gypsum. After it was thoroughly sunned, they shook it until the dirt fell out.

Nonobah G. Bryan, *Navajo Native Dyes: Their Preparation and Use,* 1940, 1978

Eulogy

An inscription on an ancient Roman sepulcher reads: "Here lies Amymone, wife of Marcus, most good and most beautiful, wool spinner, dutiful, modest, careful, chaste, stay-at-home."

contributed by
Manuela Kaulitz,
Louisville, Kentucky



Warped

There's a new magazine out called *Warp,* but don't rush to your newsstand expecting to find another periodical on weaving. Introduced last April, *Warp* targets young males, aged 14 to 24, who enjoy alternative music ("rap, hip-hop, grunge, punk, reggae and metal") along with board sports (surfing, skate-boarding and snow-boarding).

A Threat to Weavers?

The U.S. market for nonwoven fabrics is forecast to grow by nearly 8% per year up to 1995, according to the Economist Intelligence Unit. The U.S. nonwovens industry supplies about half the world demand, and output is now 650,000 tons annually. Nonwovens is one of the few sectors in North Americn textiles to show steady growth and have an export surplus.

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Art Hazards News,
Center for Safety in the Arts

Word Games

Spinnen, the German word for spinning, has the colloquial meaning "crazy." If you think someone is nuts, you call him or her a spinner. The German word for sheep (*das Schaf*) also means "simpleton."

Oldest Cloth

In a village near the headwaters of the Tigris River, descendants of hunter-gatherers were among the world's first farmers. By adapting basket-making technology, they began weaving crude fabrics to produce the earliest examples of cloth known.

Archaeologists digging at a site in southern Turkey, today called Cayonu, have found a fragment of white cloth wrapped around the handle of a tool made from antler. The fabric, semi-fossilized from contact with calcium in the antler, measured about 1½ by 3 inches. Probably linen, it seems to have been woven by twining two weft threads around single warp threads.

Dr. Robert Braidwood, codirector of the excavations, announced that the cloth has been radiocarbon dated at 7000 B.C. Although clay impressions of textiles of about the same age have been uncovered before in the region, no other cloth produced earlier than 6000 to 6500 B.C. has been found in the world.

Weaving fibers into cloth is one of the most important innovations associated with the beginnings of agriculture and the subsequent rise of human civilization in the Middle East. "This is one of the crafts that could develop once people had a year-round food supply and began to settle down," Braidwood explained.

Cloth would soon become an essential part of society, as clothing and as adornment expressing self-awareness and communicating variations in social rank. For good reason, poets and anthropologists alike have employed cloth as a metaphor for society, something woven of many threads.

John Noble Wilford,
The New York Times

Japanese Myth

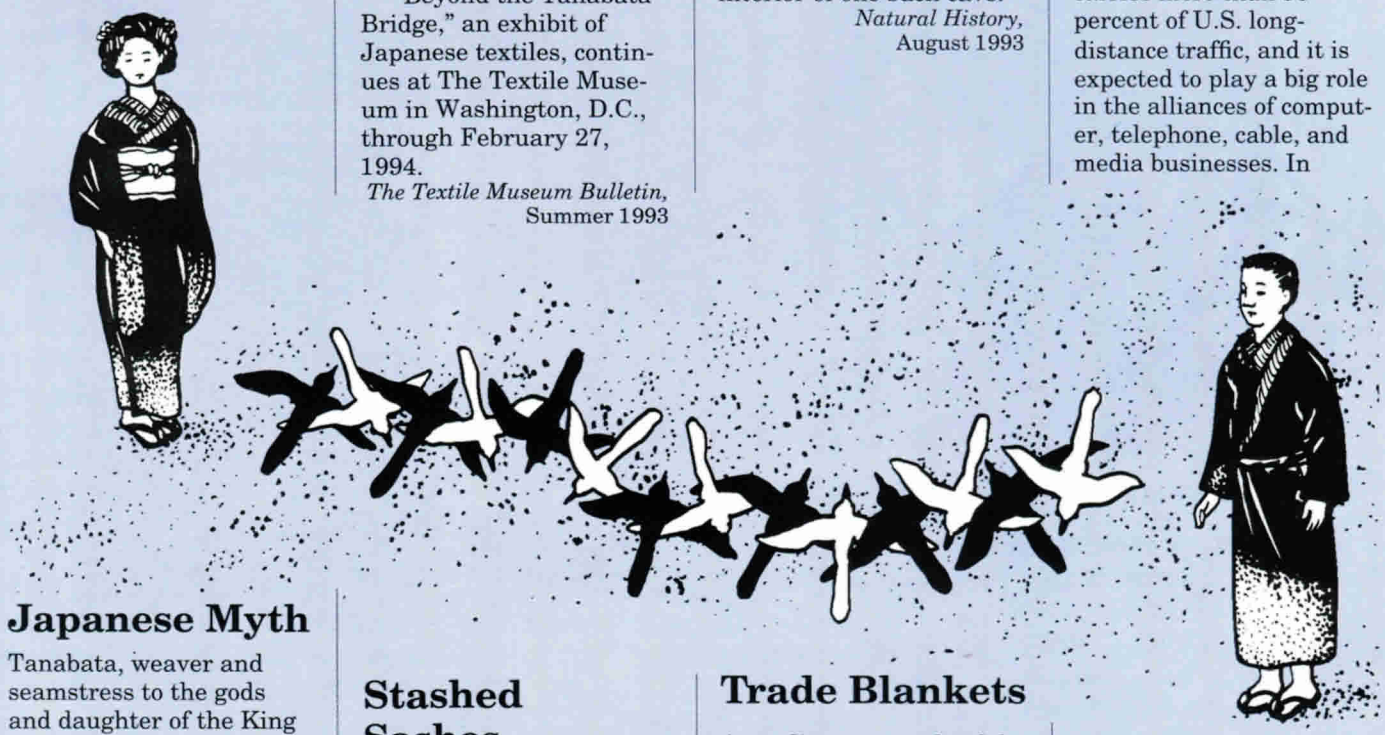
Tanabata, weaver and seamstress to the gods and daughter of the King of Heaven, married the Celestial Herdsman, and they were very much in love. Their self-absorption led the lovers to neglect their duties, and Tanabata's father, infuriated, separated them with the Milky Way.

In time, the King relented and allowed them to meet, but only on one day a year, the seventh day of the seventh month. When the appointed day arrived, however, the lovers found it impossible to cross the Milky Way. The magpies of heaven, seeing their plight, wove their wings into a bridge across which Tanabata could safely go to her husband.

Interest among young women in developing skill at weaving and securing an adoring husband grew until the celebration of the celestial lovers' meeting became one of the recognized seasonal festivals. Today, it remains one of the most enthusiastically enjoyed of the many festivals in Japan.

"Beyond the Tanabata Bridge," an exhibit of Japanese textiles, continues at The Textile Museum in Washington, D.C., through February 27, 1994.

The Textile Museum Bulletin,
Summer 1993



Stashed Sashes

Some of the finest examples of early Anasazi weaving were found in Obelisk Cave, Arizona. Six sashes, now at the Mesa Verde Museum, were found tied together in a bundle and are as beautiful and soft as the time they were made perhaps 1500 years ago. The brown and white sashes were carefully braided from over a mile of finely spun dog hair.

J. Richard Ambler,
The Anasazi, 1977

Ice Caves

Beneath the hot black basalt beds of the badlands near Acoma pueblo, New Mexico, natural cavities are oases of coolness. The temperature in these ice caves hovers near freezing throughout the summer, maintaining ice that is 2000 years old, in some cases. A prehistoric woven mat, probably used to cushion and insulate the knees of an ancient ice gatherer, is still captured in the frozen interior of one such cave.

Natural History,
August 1993

Trade Blankets

According to records of the Hudson's Bay Company, the earliest reference to blankets used for commercial trade is from 1682. The first specific mention of the famous Hudson's Bay blanket was made in 1740. A staple trade item soon after they were introduced, the heavy, wool Hudson Bay blankets were woven in England, initially in the factory owned by the Empson family of Witney.

Robert W. Kapoun,
Language of the Robe, 1992

Fiber Optics

In 1970, a team at Corning Glass Works produced the first optical fiber to be successfully used in commercial telecommunications. Formerly, most telephone calls were carried through thick bands of copper wire, each having the capacity to handle a couple of dozen conversations. Now, hair-thin strands of glass fiber carry tens of thousands of messages via light waves.

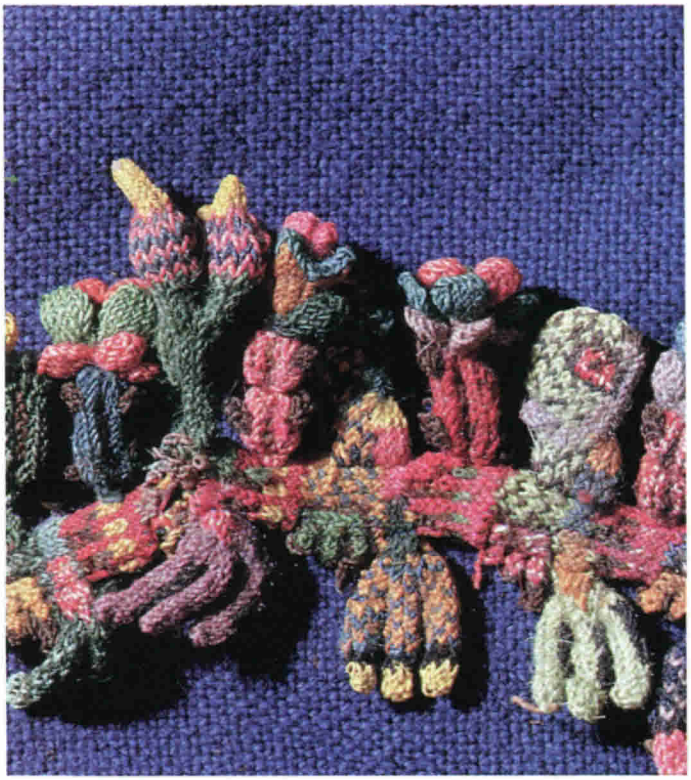
Optical fiber currently carries more than 90 percent of U.S. long-distance traffic, and it is expected to play a big role in the alliances of computer, telephone, cable, and media businesses. In addition to the vastly increased capacity, optical fiber produces a much clearer sound and is less susceptible to interference from bad weather than conventional copper wire.

"Fiber almost immnediately blew out all the existing technology," said Bob Morrow, a spokesman for BellSouth Corporation, a major user of optical fiber. "It is one of those technologies that succeeded beyond anyone's expectations."

Associated Press

A LITTLE PLAIN WEAVE

Linda Ligon



These sprightly and mysterious needleknitted figures from ancient Peru (200 B.C.–A.D. 300) are discussed in the September/October issue of PIECEWORK magazine. You'll learn all you need to know right here about the sedate blue fabric in the background.

BY A LOT of people's standards, everything I've ever woven has been pretty plain. I've never used more than eight shafts, never done triple cloth, never done a network weave. I've read about split sheds and long-eyed heddles and have gotten the drift, but I've never been inclined to spend my weaving time that way. As simple as my weaving pleasures are, though, I never expected to get such a kick out of whipping up the piece of solid-colored plain weave cloth shown above.

The piece itself isn't much to look at, as you can see. In fact, you'll surely have to look twice even to find it in the background behind those astonishing pre-Columbian needleknitted figures. In contrast to those treasures, my humble fabric didn't take even half a day to produce, start to finish. It's made of two-ply cotton set at 18 e.p.i, woven to square, washed so that it tracked just a little, dyed dark blue. It's the kind of weaving I used to see when I first got into the craft and wonder why on earth anyone would bother.

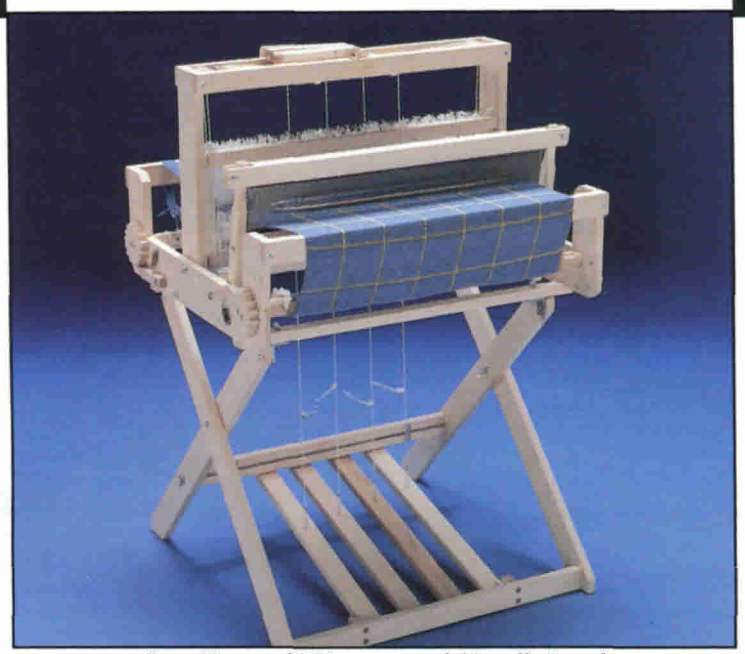
In this case, I bothered because I needed a piece of cloth just like that for this photograph, a background that would just *be* there. But it needed to be there in just the right way. I didn't want it to draw attention to itself, didn't really want anyone to see it at all, yet it needed to contribute a quiet liveliness to the picture. It needed to be, I thought, a piece of cotton cloth with just a little texture to it, with barely visible weave structure, a particular shade of indigo blue. I tried to buy such a fabric at the store, and it wasn't to be had. Their blues were a little too green, or the setts were too close, or the surfaces too crisp or shiny, or the nubs (if any) too phony-looking. Good thing I had a loom.

The best weavers I know have always cited the opportunity for control as one of the greatest attractions of the craft. Weaving allows you to create a fabric with pretty much the fiber, weight, texture, hand, pattern, and color that you want. I've always associated this with being very original and creative—with making the most flattering and comfortable fabric for a coat, or the most sturdy and striking upholstery for a chair, or the cleverest placemats that quote the pattern on one's heirloom china, or the most stunning yardage with improbable color accents or structural surprises.

I'd never fully appreciated the fact that the power of being a weaver also lies in being able to weave cloth that is above all understated and anonymous. Yet those are choices, too. And turning out this particularly minimal piece of fabric gave me a sense of satisfaction all out of proportion with the results.

Nobody will dig my blue cloth up 2000 years from now and put it on a magazine cover, study it, marvel at my ingenuity. Weaving it was truly no more remarkable than baking a good loaf of bread. If I hadn't told you, you'd never have known it was handwoven, would you? That's okay. ❖

Linda Ligon is publisher of HANDWOVEN and PIECEWORK magazines.



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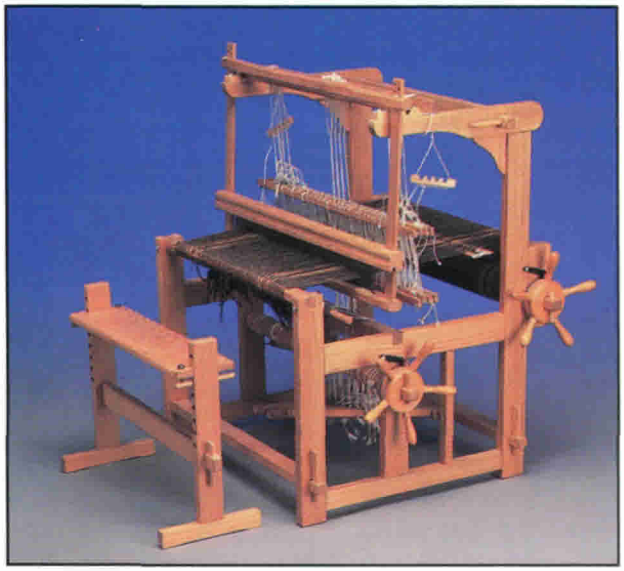
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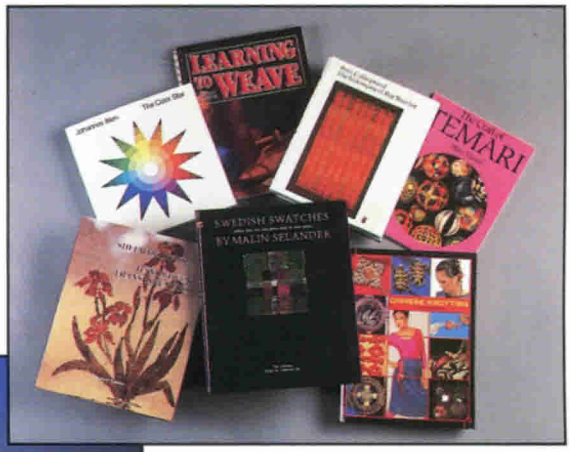


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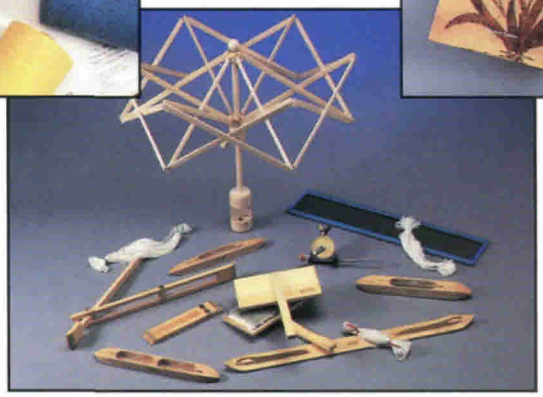
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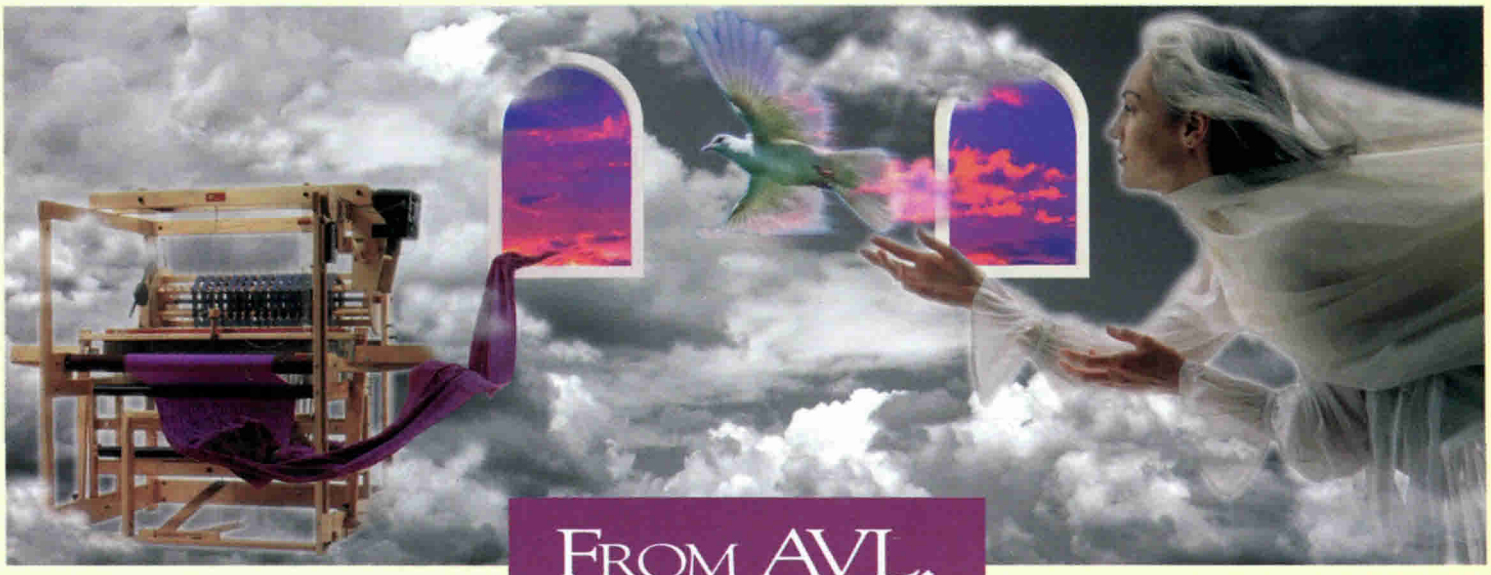
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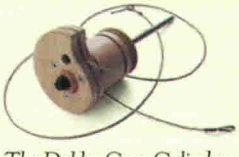
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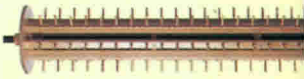
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