May/June 1994

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Handwoven



Finger-Manipulated Weaves

A Special Theme Issue

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May/June 1994
Volume XV, Number 3



On the cover: *Heather Winslow uses the Theo Moorman Inlay technique to blend design and form in her garments. In this* ***Simply Elegant Blouse,*** *richly colored silk is accented with geometric motifs placed asymmetrically at the neckline. Weaving directions for the blouse are provided in the Instruction Supplement.*

The Instruction Supplement is located between pages 74 and 91.

Handwoven

FROM INTERWEAVE PRESS

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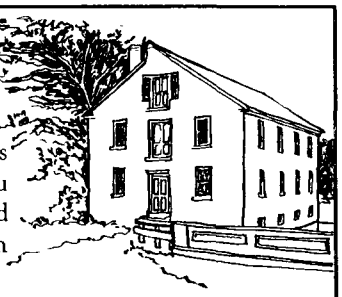
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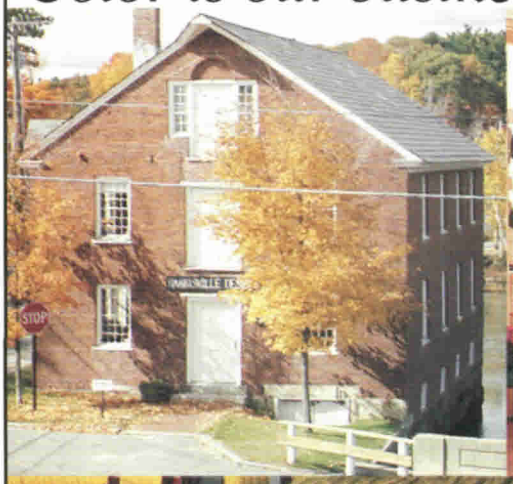
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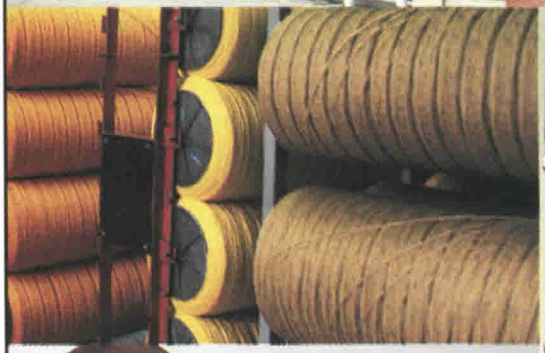
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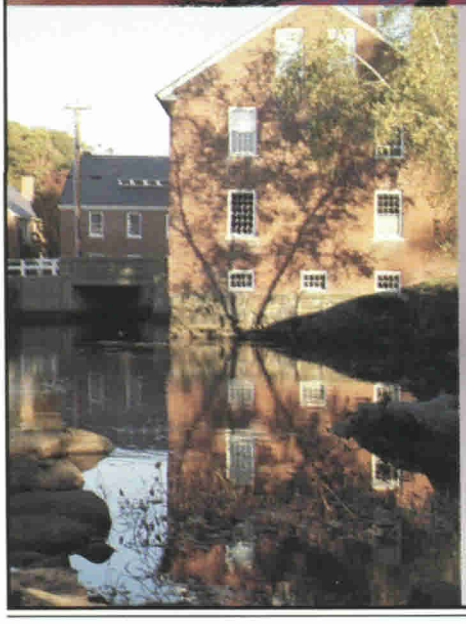
















Editor's Page

The soul of a weaving comes from the weaver, not from the loom. Virtually unchanged for hundreds of years, the loom as a tool was gradually refined to do automatically what weavers used to do by hand. Complex looms led to more cloth, no longer made by a succession of hands working thread by thread, but produced mechanically in such quantity that its ready availability is taken for granted.

What is lacking in the commercial fabric with which we clothe ourselves throughout our lifetime is soul. As we use our head and hands to create, soul expresses itself through our attention, compassion, and understanding of what we are doing.

For rediscovering the soul of weaving, finger-manipulated techniques win hands down over loom-controlled weaves. In finger-manipulated weaves, the loom stays in the background while the weaver creates. The loom performs its basic functions of holding the warp taut and creating a range of sheds for our choice and ordering. The ground cloth, often plain weave, makes a dependable base upon which the design can roam. While the loom maintains the structure of the ground, the weaver plays across the face of the cloth, bringing it to life with color and line and shape.

As looms for handweaving grow more complex, isn't it satisfying to get back to the soul of weaving, to get your fingers into the thick of it and mess with the threads?



JEAN SCORGIE, EDITOR

Stop and say hello. If you'll be coming to Convergence 94 in July, drop by the Interweave Press booth and say hello.

An invitation. This summer at Convergence 94, Interweave Press will again host a breakfast for anyone who has contributed a project or article to HANDWOVEN, *Design Collection,* or any other Interweave Press publication. If you'd like to attend, drop us a postcard and we'll send you an invitation.

Computer networking. Do you use a computer for threadings and drawdowns, operating your loom, or corresponding with other weavers? We'd like to hear about your experiences and advice to other weavers for a future issue. Our address on Internet is

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Naturally, you can write to us as well.

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Letters to the Editor

Convergence 94 Exhibit Date Change

If you plan to visit the Small Expressions and Tapestry Visions exhibits when you attend Convergence 94 in Minneapolis this summer, please note that both run from June 18 through July 21, not July 24 as previously announced. The exhibits will be displayed at the gallery of the Minneapolis College of Art and Design.

Correction

In "Looms for Kids" in the March/April 1994 issue of HANDWOVEN, we inadvertently left out two well-known manufacturers of small floor looms.

Norwood Looms manufactures a line of small folding jack looms in solid cherry. The *Workshop 22* is 22" wide and comes with four or eight shafts. The four-shaft loom has either a four-treadle direct tie-up or six standard treadles. The eight-shaft loom has ten treadles. The *Workshop 30* is 30" wide and has four shafts and six treadles. For information, write to Norwood Looms, Box 167, Fremont, MI 49412.

In addition to its *Friendly Loom Products*, **Harrisville Designs** also produces two small folding jack looms in kit form. *Model A* is 22" wide and *Model T* is 36" wide. Both widths are available with four or eight shafts. The four-shaft loom comes with either four or six treadles, and the eight-shaft loom comes with ten treadles. For information, write to Harrisville Designs, Center Village, Box 806, Harrisville, NH 03450.

Two-Color Overshot Squares

One of my music students bought my four-harness floor loom and is learning to weave. Intrigued by the article by Diantha States in the January/February 1994 issue on weaving overshot patterns with two colors, she asked me to show her how to do it. We selected a pattern and planned to try it out before comparing our results the following week. I got so carried away that before I knew it I had woven six pillows using several variations of the ideas in the article.

—Florence Batchelder,
West Swanzey, New Hampshire

I was interested in how Diantha States put together her coverlet woven in squares in the January/February 1994 issue. I have squares of overshot waiting to be assembled from a "Friendship Quilt" project that fifteen people in our guild wove.

—Elinor Polster,
Shaker Heights, Ohio

Diantha States replies:

The method I used to join the squares of overshot makes a coverlet with all the seams enclosed. I wove yardage of blue wool to cut into lengths for the border and joining strips. The amount of fabric needed depends on the number of squares used, their sizes, and the finished size of the coverlet. When cutting the strips, I added a 3/4" seam allowance on each edge. For the coverlet shown in the article, I cut the joining strips 4½" wide (to finish 3" wide) and border strips 5½" wide (to finish 4" wide). After cutting, I sewed along the raw edges with straight stitch to prevent raveling.

To assemble the coverlet, I laid out the squares in the desired order and connected them in vertical rows with a joining strip between each. Since there were five squares in each vertical row, I used four short joining strips per row. Each joining strip was 4½" by 16½" to fit my blocks which were 16½" square unfinished. When the vertical rows were completed, I sewed long joining strips between them, piecing them as necessary.

To sew the joining strips to the squares, I placed them right sides together and stitched with a 3/4" seam allowance on the joining strip and only 1/4" on the square. I pressed the seam allowance of the joining strip toward the overshot square, turned the raw edge under, and sewed it down by hand as for a flat-fell seam.

I sewed the long border strips around the sides the same way and finished the outer edges of the border with a rolled hem.

Knitted Edges that Match

I was interested in the tubular bind-off technique that Betty Linn Davenport described in "A Different Finish for Knitted Ribbing" in the January/February 1994 issue. I agree that it makes a most attractive knitted edge. Perhaps you would like to know that the same round edge can be achieved easily when casting on by the following method.

With a contrasting color of yarn, cast on by any method half the desired number of stitches plus 1. With the main color, purl one row, knit one row, purl one row, knit one row. On the next row, *purl 1, then reach down and knit the horizontal part of the first main-color loop that extends into the contrasting color; repeat from *, ending purl 1. Remove the cast-on row of contrasting color by picking out the stitches. This makes an uneven number of stitches in a k1, p1 ribbing. If you need an even number, pick up and knit one more stitch at the end of the row.

—Florence Rhodes,
Whitewater, Wisconsin

In Memoriam

Mary Elizabeth Laughlin of Salem, Oregon, passed away on January 24, 1994. After learning to weave in 1969, she became interested in complex weaving and wrote the book *More Than Four* in 1974. A charter member of the Handweavers Guild of America and past president of Complex Weavers, she also was an active member of many guilds across the country. Mary Elizabeth Laughlin touched the lives of many weavers, who will miss her.

Disaster Aid

On February 18, 1994, a fire destroyed the weaving studio of artist Victoria Cole in Wasilla, Alaska. Because she had no insurance coverage, the loss of her means of support has been a serious blow. Her friends have established a special account for donations so she can purchase a loom and work again. I am keeping an account of gifts that have been given to Vicki; if you would like to make a donation, please call me at (907) 892-8901.

—Denise Morrison,
Wasilla, Alaska

Seeking Weavers

I am moving to Wisconsin this summer. If there are any weavers or guilds near Waukesha or Milwaukee, it would make me feel easier about moving to know that I'll be near people who share my interests.

—Melissa Pioreck, 17 Forest Ave., Lake Grove, NY 11755

Weaving a Baby Shower

Depressed about being unable to weave when I was pregnant, I was delighted and heartened with the baby shower that members of the Black Sheep Handweavers Guild gave for me.

Everyone made two small paper-strip weavings that I could use on the birth announcements. Each person addressed an envelope to herself. When my daughter was born, I filled in the information and mailed the cards, sending each guest a card made by someone else. It was wonderful.

Participating in this thoughtful evening helped me overcome my weaving depression by requiring only my fingers to weave.

—Patricia Martin, Mountain View, California

An Interest in Norwegian Card Weaving

I am very interested in making contacts with Norwegian card weavers. I would like to join an information exchange for card weavers, or if none exists, I'd like to hear from other card weavers to see if we could start one. I'm looking for information on historical and contemporary Norwegian card weaving, tubular card weaving, and other band-weaving techniques used in Norway such as inkle weaving and finger weaving (perhaps called fletting). I'd also like to find information on textiles and costumes of Stavanger, Norway, and information about the work of the Norwegian weaver Frida Hansen. I am also very interested in purchasing *The Techniques of Tablet Weaving*, by Peter Collingwood.

Finally, I would like to give credit to the weavers of the fabric I used in the vest that was pictured in the March/April 1994 issue of HANDWOVEN. It was woven on a backstrap loom by Las Artesanas de San Juan, San Juan La Laguna, Guatemala. Fabric lengths are available from The Paraclete Society, 1132 SW 13th Ave., Portland, OR 97205.

—Linda Hendrickson, 140 SE 39th Ave., Portland, Oregon 97214-2002

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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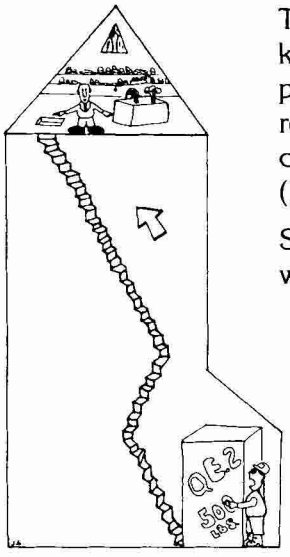
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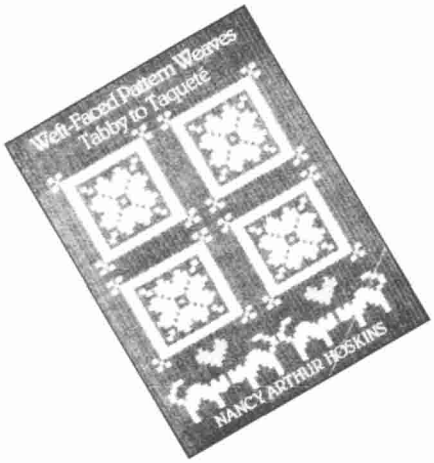
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by Nancy Arthur Hoskins

Skein Publications/University of Washington Press, PO Box 50096, Seattle, WA 98145, 1992. Softbound, 341 pages, 6 color photographs, many black-and-white photographs and diagrams, $43 postpaid. ISBN 0-295-97199-1.



Three hundred forty-one pages devoted exclusively to weft-faced pattern weaves! Fifty-three lessons, each a set of explicit instructions for a sampler, take you progressively through weft-faced theory and technique. The samplers proceed in logical steps from simplest structures to complex weaves, from four shafts (the first 23 lessons) to multishaft expansions, taqueté, and samitum. Taqueté, formally defined as a weft-faced compound tabby, is perhaps more widely recognized as a summer & winter threading woven weft-faced without tabby. Samitum is a weft-faced compound twill using tie-down or binding shafts in twill order. The last samples in the book deal with some modern-loom interpretations of museum textiles, a special treat for weavers interested in Coptic textiles or complex weaves.

This is not a sit-in-your-armchair-and-read book. It is a sit-at-your-loom-and-weave-along self-study guide. The lesson format is consistent, and recommended materials are similar for the whole series of samplers, so your progress should be smooth as you move from one lesson to the next.

Each lesson has many illustrations, including a black-and-white photograph which shows part of the relevant sampler, a standard draft, a polychrome draft, and a series of block diagrams for all the sections of the sampler. The illustration for each step is accompanied by commentary, hints, and specific suggestions (selvedge treatment, for instance), and occasional leads for further experimentation.

Read the introductory material carefully to familiarize yourself with Hoskins's drafting, notation, lesson format, and general procedures; she has invented some new conventions to speak explicitly about weft-faced weaves. Even if you have some experience in weft-faced weaving, Hoskins probably has some new ideas for you, such as combined threadings (three- and four-shaft twills) to create isolated figures, weft-faced overshot threadings, and weft-face turned 90 degrees.

This book is generally about designing loom-controlled selvedge-to-selvedge weft-faced patterns, and many of the samples will be one-sided with long floats on the back. Nevertheless, rug weavers will find much material to absorb and incorporate into their products, and Hoskins does suggest adaptations and note structures appropriate for rugs.

The book is brimming with weft-faced patterns. There are directions for cute little figures, abstract ones, smooth-faced intricate designs, and elegant reversible textures, but I think Hoskins hopes you will be drawn into a more intensive, progressive involvement as you learn systematically about weft-faced structures. She lays the challenge and the means before you.

—Donna Muller

Women's Work: Textile Art from the Bauhaus

by Sigrid Wortmann Weltge

Chronicle Books, 275 Fifth St., San Francisco, CA 94103, 1993. Hardbound, 208 pages, 80 color and many black-and-white photographs, $40. ISBN 0-8118-0466-6.

The educational theories of the Bauhaus, the color theory taught there by Johannes Itten, the paintings of Paul Klee and Wassily Kandinsky, and the architecture of Walter Gropius are well known and recorded in many books, but the theories and innovations of its Weaving Workshop, even the names of the weavers other than those who later emigrated to the United States, have not been well documented before the publication of this book. Sigrid Wortmann Weltge has done an outstanding job of researching the personalities, the interactions, the political climate in Germany between the World Wars, the educational theories, and the woven work of the women who comprised the Weaving Workshop.



It's remarkable, of course, that they were all women, and remarkable what they accomplished while struggling with little pay and inadequate interaction with the Bauhaus faculty. The color plates record the innovative, adventurous spirit of the early years of the Bauhaus Weaving Workshop in Weimar (1919–1925), when the students were encouraged to explore the materials with little direction or formal instruction in technique. They also illustrate the technical innovations and sophisticated design of the workshop's later years in Dessau (1925–1933), when designing for industrial production became the driving force. Bauhäusler (as they called themselves) were among the first to experiment with new materials such as Cellophane and early synthetics, and with such unusual materials as leather strips and metal shavings.

The weavers' individual stories are impressive. These were strong, intellec-

tual, creative women who made a difference in their world during a difficult time. That many of them subsequently died in concentration camps and a few made new lives in foreign countries makes them that much more admirable. The book's discussion of the influence of German politics on the buildings, theories, and hiring policies of the Bauhaus is eye-opening and more thorough than that of any other book I've read.

Because the book tries to follow political, social, and interpersonal history while telling the personal stories of dozens of people, it is sometimes hard to follow; because it goes into such detail, it is sometimes a bit dull. A chronology and a series of brief biographies in the appendix do help the reader to follow the discourse, and the book's great contribution to the scholarship on the Bauhaus more than makes up for these weak points.

—Barbara Liebler

Tubular Cardwoven Neckpieces

by Linda Hendrickson

Robin and Russ Handweavers, 533 North Adams St., McMinnville, OR 97128, 1994. Softbound, 40 pages, 6 color and numerous black-and-white photographs, $12.50. ISBN 56659-076-0.

Tubular Cardwoven Neckpieces is a step-by-step "how-to" booklet. Linda Hendrickson has taken one type of card



weaving, dark-and-light patterning, and adapted the technique to making neckpieces. Her designs use a variety of novelty, metallic, and smooth yarns combined in short, tubular card-woven sections with unwoven straight or twisted sections between. This book is an expansion of an article on the same subject that appeared in the September/October 1993 HANDWOVEN. Instructions, photographs, and sketches lead the weaver through each step from choice of yarns, threading, and weaving to finishing techniques and embellishment. Even beginners should be able to follow these directions.

Card weaving was one of the "byways in handweaving" which interested Mary Meigs Atwater enough that she included it in her early book on weaving techniques. Card weaving continues to intrigue weavers, not only because the technique is so ancient and widely distributed, but also because it is versatile yet simple and inexpensive. The only equipment needed is a set of sturdy cards

—continued on page 16

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a committee of the Handweavers Guild of America, Inc.

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with holes in the corners. Although the Iron Age Celts of Denmark had to hew their cards from wood, you can buy yours for about 15 cents each; a list of suppliers is provided. Twenty-four cards and a few yards of yarn are all you need to experiment with the method described in this book.

Novice card weavers are sometimes intimidated by card drafting diagrams, which are typically four rows of little boxes filled with color symbols and arrows pointing up and down or left and right. It can get confusing, and threading the individual cards can be a long, tedious process. Because all of Linda's designs are achieved by dark-and-light patterning, each of the cards carries the same color threads, and thus they may be stacked in a pack and threaded all at once. The warp is then rapidly made between end pegs with the prethreaded cards dropped on each round. Although Linda did not invent this speed warping method (it is found in all good references for card weaving), she does explain it well. Horizontal lines, checkerboards, diagonal lines, wavy lines, chevrons, and diamonds are easily created by rearranging the cards and varying the turning sequence while weaving. To achieve a tubular structure, Linda enters wefts from the same side and later pulls them tight.

Tubular Cardwoven Neckpieces would be a good introduction to the fascinations of card weaving. The author's enthusiasm, her quick warping procedure, and simple project approach make it a suitable beginner's book, but a veteran card weaver might also be interested in this adaptation of the ancient textile craft. The neckpieces might also make wonderful projects for stimulating creativity alone or in a study group. With the use of novelty and metallic yarns, beads and other ornamentation, the possibilities for inventiveness are vast. It is sometimes revitalizing to step outside the boundaries of one's usual creative frame and experiment in a totally new medium. This booklet has persuaded me to give this type of card weaving a try.

—Louise Bradley

Book Mentions

Designing with Pattern *by Jan Messent. Crochet Design, 17 Poulton Square, Morecambe LA4 5PZ, Great Britain, 1992. Softbound, 40 pages, $11.95. ISBN 1-874080-65-8.*

This book contains introductory information that Jan Messent wishes she had been able to find easily when she began her pattern design work. She provides a glossary of terms, discusses the organization of pattern, and outlines ways to create motifs and designs. Many of her ideas are best suited to surface decoration techniques, but weavers will find helpful information, too.

ABCDraft: A Manual for Drafting and Weaving Overshot, *revised edition, by Peter Mitchell. Chesebro-Mitchell Associates, 16 Kensington Ave., West Newton, MA 02165-1314, 1993. Spiralbound, $16.95 postpaid.*

Since its review in the March/April 1993 HANDWOVEN, the first edition of ***ABCDraft: A Manual for Drafting and Weaving*** has sold out. The revised edition incorporates updated information, a title revision, corrections, and a new cover.

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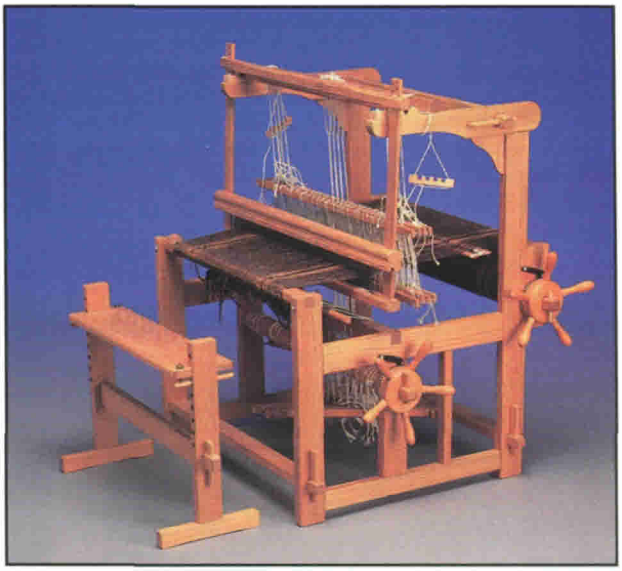


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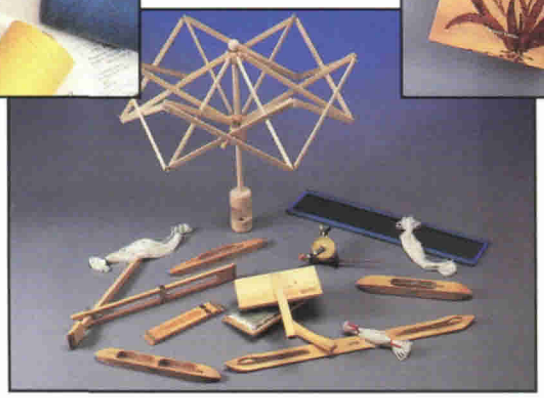


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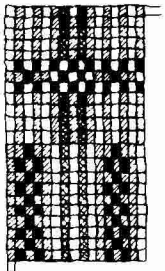


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Designed to Wear 1994: A Showcase of Wearable Art

Oregon School of Arts and Crafts' 13th Annual Fashion Show

Each year, the Oregon School of Arts and Crafts (OSAC) in Portland, Oregon, sponsors Designed to Wear, a nationally recognized juried fashion show featuring original wearable art. This event showcases one-of-a-kind garments that may take the form of art pieces, ensembles, evening wear, costumes, or fantasy pieces. In selecting pieces for the show, jurors look for originality, creative use of materials, skillful execution of techniques, wearability, and overall success of design.

This festive event is also an important fundraising activity for OSAC. The spring fashion show and party attract large audiences, and proceeds from ticket sales are used to strengthen the school's educational program. This year's show will take place on May 7 in the grand ballroom at the Oregon Convention Center in Portland.

To create their wearables, the artists use a variety of techniques that include but are not limited to weaving, appliqué, knitting, painting, and dyeing. This year's show features 86 garments from 47 artists. Although weavers constitute a small proportion of these participants, Peggy Gandy and Margaret Roach Wheeler represent the craft well.

Peggy Gandy's striking coats and jackets are woven in multishaft double weave. For the Merino wool and silk coat shown here, she used 16 shafts. Peggy and her husband, Doug Steinkamp, of Eagle Creek, Oregon, make limited-production women's clothing which they sell at the American Craft Council Show and at other major retail shows around the country.

Margaret Roach Wheeler, of Joplin, Missouri, draws on her Native American ancestry and extensive research for inspiration when creating contemporary garments. Her cotton and wool ensemble, Desert Memories, is a jumpsuit with a cowl hood woven in summer & winter, and a felted vest. Margaret's work has appeared in the November/December 1987 and the January/February 1992 issues of HANDWOVEN.

If you would like to be on the mailing list for next year's show, contact Designed to Wear, Oregon School of Arts and Crafts, 8245 SW Barnes Rd., Portland, OR 97225, (503) 297-5544. The entry deadline is in February 1995, and all recent, original wearable art is eligible. Garments for both men and women are encouraged, as are hats, scarves, ties, and handbags, but other accessories must be part of a total ensemble. The emphasis of your garment should be on wearable innovation: new looks and new techniques are encouraged.



Merino wool and silk coat by Peggy Gandy.

Desert Memories, *cotton and wool jumpsuit by Margaret Roach Wheeler.*



Study Anasazi Weaving Techniques at Taos Institute of Arts

Situated to the north of Santa Fe, Taos shares the scenic beauty and historic richness that draws artists and others to this area of northern New Mexico. For those interested in textiles, The Taos Institute of Arts provides an extra incentive to visit—an opportunity to study in this special environment.

In addition to programs on Navajo and Rio Grande weaving, tapestry techniques, and natural dyeing, the institute offers an unusual class for weavers who are interested in prehistoric Anasazi textiles. Anasazi is the term archeologists use to refer to the early people whose ruins and artifacts are found throughout the Four

—continued on page 23

If Your Selvedges Can Use Some Improvement . . .

by Margaret Gaynes

I'VE OBSERVED that beginning weavers fall into three groups. Those in the first group have so much fun making cloth, throwing the shuttle, and tromping the treadles that they don't notice their uneven selvedges. The weavers in the second group scrutinize each pass of the shuttle and agonize that their selvedges aren't perfect from the first pick. Then there are the weavers who have always had perfect selvedges, a very small group which unfortunately doesn't include me. Most of us could pick up some pointers on weaving better selvedges.

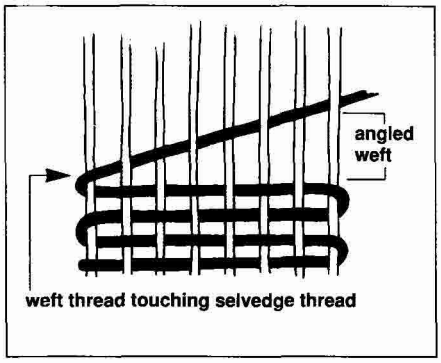


Illustration 1

Ideal Selvedges

Let's consider what makes good selvedges. The edges of your weaving should be parallel and even along their length. The weave interlacement should be neither too loose nor too tight, though it is natural for a few of the outermost ends to lie a bit closer than those in the middle of the cloth to strengthen the edge. This effect is called draw-in, and the amount should remain consistent and minimal along both selvedge edges. Selvedge yarns also should interlace frequently and not have long floats. When you use multiple shuttles, the edge should be as clean and tangle-free as possible.

Draw-in

Though it would seem that the length of a weft pick should match the width of the warp, beginning weavers soon find that each pick needs to be laid in on an angle to leave extra length in the shed. When the shed is closed, the weft yarn curves over and under the warp yarns, and the extra weft is neces-



Margaret Gaynes used three shuttles to make her lively checked ***Picnic Napkin.*** *To hold the colored weft yarns snugly next to the selvedge, she interlocked the white and colored yarns. Directions for the plain-weave napkins are provided in the Instruction Supplement.*

sary for the extra length or take-up these curves create. Although the take-up draws the extra length equally from both sides of the weft shot, extra weft is available on the side where your shuttle is but not on the other. The side with the weft shot coming from the previous row has no length to give, and so the selvedge pulls in to make up the difference.

Some draw-in is normal, but an excessive amount stresses the selvedge yarns. If your selvedges angle in sharply from the reed to the fell of the cloth, it is a sign that you need to allow more weft length for take-up.

You can increase the length of the weft yarn in each row by leaving it lying diagonally in the shed after throwing your shuttle. As you take the shuttle from the shed, leave the weft yarn on an angle instead of pulling it toward you. You will need to experiment to find the best angle for each project. I start with a 30° angle. Too little and the edges pull in; too much and the extra length forms a loop at the selvedge.

Selvedge Floats

Some weave structures, notably the twills, leave warp floats along one or both of the selvedges. If the weft catches an edge yarn only occasionally or not at all, try starting the shuttle from the other side. For example, if the twill treadling sequence begins with 1-2 and you throw the shuttle from the right for the first shot, try throwing it from the left instead. Often this simple change will enable the weft to catch the selvedges. A second solution is to cut off the end that is not catching. Your piece will be an end or two narrower, but your selvedges will improve. If you have more than one treadling sequence in your project, try all of them to make sure that the solution you choose works for each.

A third solution, the one I use most, is to use floating selvedges. A floating selvedge is an extra warp end on either side of the cloth threaded through the reed but not through the heddles. On each shot, the weft encircles the floating selvedge. If you anticipate the need for floating selvedges, you can include them when you make and beam the warp. When floating selvedges are needed in HANDWOVEN instructions, they are included in the total number of ends and are noted with a bullet at the beginning and end of the threading draft. I generally use floating selvedges with structures such as twill, basket weave, and overshot which have many two- and three-end floats.

If you decide you need floating selvedges after you start to weave, add them as you would repair ends. For each end, measure a yarn about one yard longer than the warp length. The extra length allows the weighted floating selvedge to hang over the back beam all the way to the end of the warp. One yard is about the distance from the heddles to the back beam of most looms, but if your loom is very deep, you may have to add more than a yard. Tie the ends to the front apron rod. Thread the new floating selvedges through the reed, but not through the heddles, and hang them over the back beam. I wind each one into a butterfly and place it in a plastic film canister weighted with several pennies. Snap on the cap and you're ready to weave.

Choose a smooth, strong yarn for your floating selvedges, preferably a two-ply. Though weak or slubby yarns can work in a mixed warp if they are supported by strong yarns, they will not be able to withstand the extra abrasion that floating selvedges receive.

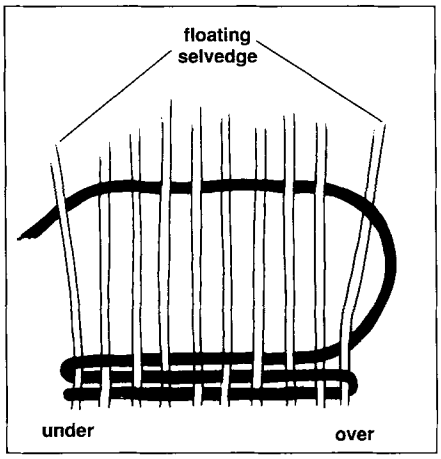


Illustration 2

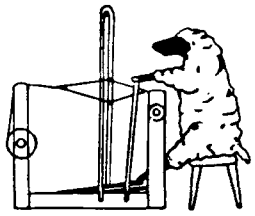
On a jack loom, floating selvedges ride above the other warp ends. Because they're not threaded through heddles, they don't move up and down with the shafts. When you open a shed, the floating selvedges are in the middle of the shed. If your cloth is to have neat edges, the weft must wrap the floating selvedges consistently. There are two ways to achieve this.

1. From either side, insert the shuttle in the shed *over* the floating selvedge and catch the shuttle *under* the floating selvedge on the other side.
2. From either side, insert the shuttle in the shed *under* the floating selvedge and catch the shuttle *over* the floating selvedge on the other side.

Either way works just fine; experiment to see which way is easier and more comfortable for you. It takes a little practice to get used to this motion, but soon it will become automatic. Try chanting "over, under, over, under" to yourself. The goal is consistency. Pick one method and stick with it to the end of that piece.

—continued on page 23

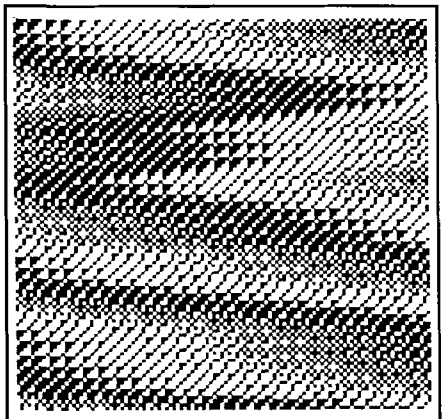
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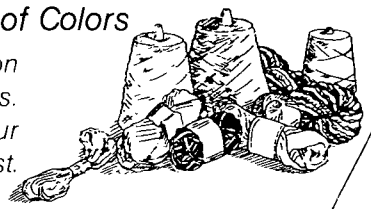
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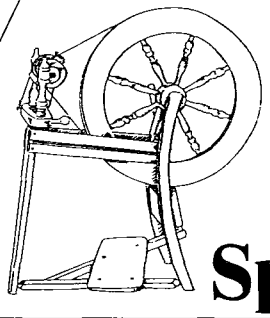
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Ashford Spinning Wheels

(continued from page 21)

A floating selvedge that was beamed with the rest of the warp may slacken during weaving. To tighten it, loop a string around the slack yarn below the back beam and attach a weight to the string.

Multiple Shuttles

When you weave with more than one shuttle, selvedges look better if you manipulate the shuttles consistently. For example, in weaving overshot, the tabby shuttle follows the pattern shuttle. When you put the tabby shuttle down, place it consistently either on the far side of the pattern shuttle (toward the reed) or on the near side (toward the breast beam). The consistent placement of the tabby shuttle ensures that the two yarns will interlock. Try both positions, see which one you prefer, and stick with it.

In a two-color basket-weave project (**Color and Weave Scarves** in the September/October 1989 HANDWOVEN), I used floating selvedges and started the two shuttles on opposite sides to emphasize one of the colors at each edge.

I used three shuttles for the **Picnic Napkin** project shown on page 21. I experimented with several techniques. Cutting the weft after each color sequence was tedious, and the many weft tails built up a lumpy edge. When I tried leaving weft loops at the selvedges, the blue ones were as long as 3/4". I therefore decided to interlock the wefts at each selvedge using the following technique.

- Start each colored-weft shuttle from the side opposite that of the previous color. I started with the blue shuttle on the left and the red shuttle on the right to match the color of the selvedge end. Because each color sequence is two shots long, the shuttle always ends up on its original side. If you weave one shot with each color, the shuttles reverse sides and the selvedge colors alternate.
- After a shot, place the shuttle toward the reed, on the far side of the other shuttles.
- Treadle for the first white pick so that the selvedge end is down on the side that the shuttle will enter. That is, lift shafts 2-4 when the shuttle is on the right and 1-3 when the shuttle is on the left. This assumes that you've threaded as the draft shows with the first end on the right on shaft 1 and the last end on the left on shaft 2.
- To hold the red or blue yarn snugly next to the selvedge, you must interlock the white and colored yarns. At the end of each shot of white yarn, catch the yarn attached to the red or blue shuttle.

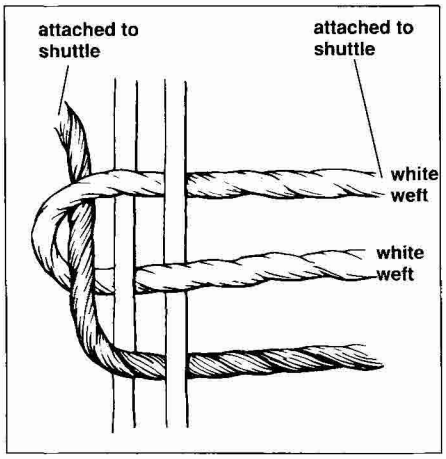


Illustration 3

Experiment with selvedge techniques. Decide which technique looks the best for a specific project and then use it consistently for that piece. Don't become obsessed with your selvedges, though. Relax and enjoy your weaving. ❖

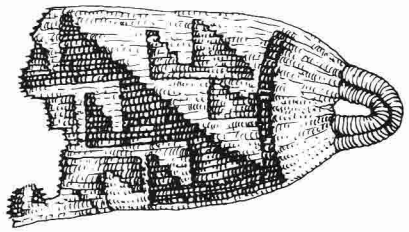
Margaret Gaynes has fun making cloth in Cupertino, California. In the September "Beginner's Corner," she will start a two-part series on profile drafts.

News & Events

(continued from page 19)

Corners area: northern New Mexico and Arizona and southern Utah and Colorado.

The summer course, taught by Martha Stanley, combines hands-on weaving, visits to museum dis-



plays, and a three-day field trip to Chaco Canyon, where class participants practice their weaving skills among ruins once inhabited by ancestors of contemporary pueblo-dwelling Native Americans. Martha has done extensive research to replicate both weave structures and textile artifacts. She will demonstraate how to use looping, braiding, twining, plain weave, and twill weave to reproduce artifacts such as bags, women's aprons, tumplines, and cloth. Martha is inspired by the ingenuity and skill reflected in the prehistoric materials, and she imparts enthusiasm and appreciation along with her knowledge.

For more information about the course, contact The Taos Institute of Arts, PO Box 2469, Taos, NM 87571. (505) 758-2793.

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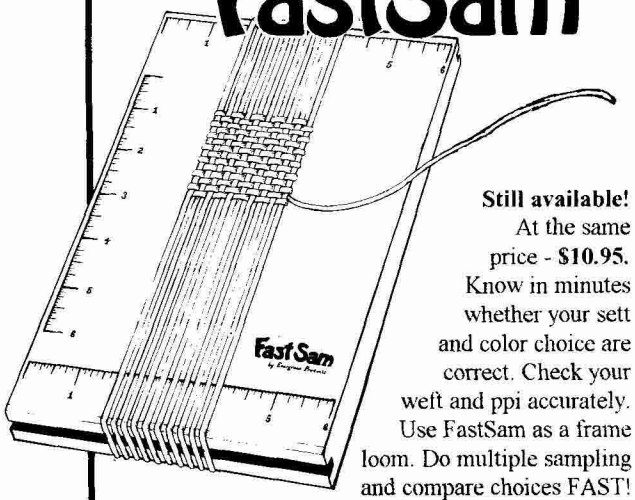
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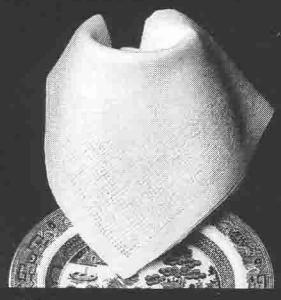
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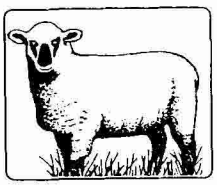
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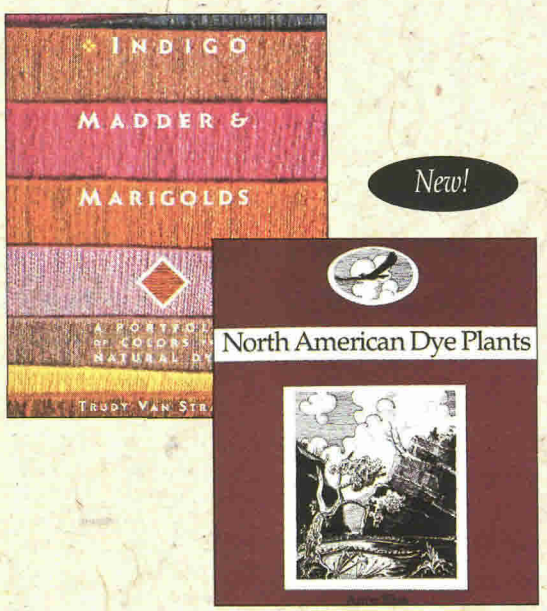
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Trudy Van Stralen

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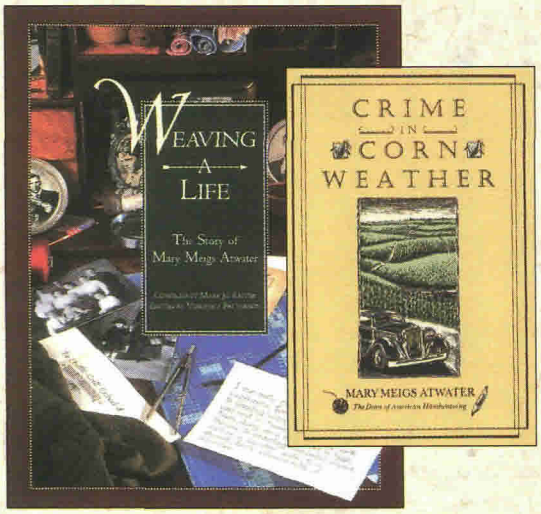
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Anne Bliss, illustrations by Robert Bliss

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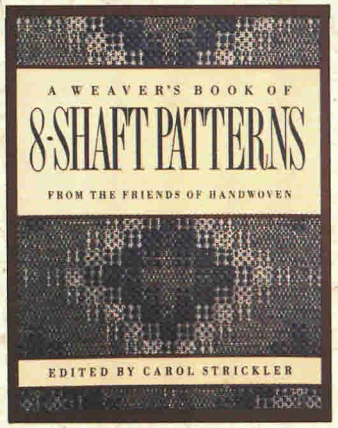
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The Story of Mary Meigs Atwater
Compiled by Mary Jo Reiter; edited by Veronica Patterson

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The Hand Weavers and Spinners Guild of New South Wales Newsletter

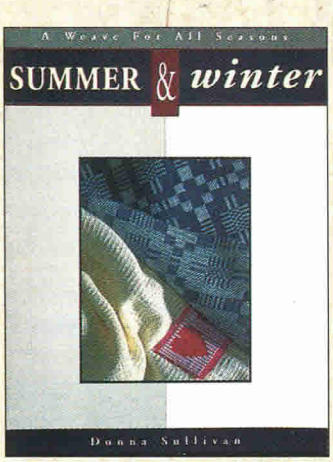
A Weaver's Book of 8-Shaft Patterns: From the Friends of Handwoven
edited by Carol Strickler

Whether you want to get a project off to a fast start or to experiment with confidence, let ***A Weaver's Book of 8-Shaft Patterns*** be your guide. Think of it as a recipe book containing nearly 1000 weaving patterns, each accompanied by a black-and-white photograph of the actual fabric, and each computer-checked for accuracy. A logical extension of Marguerite Davison's *Handweaver's Pattern Book*, this is an absolute must for your weaving library.

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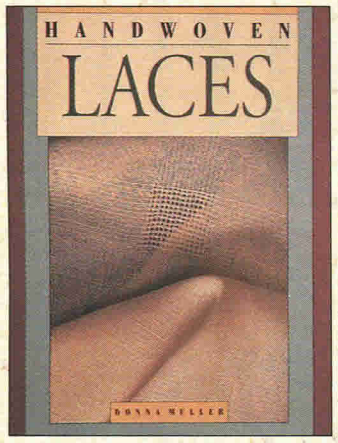


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Donna Sullivan

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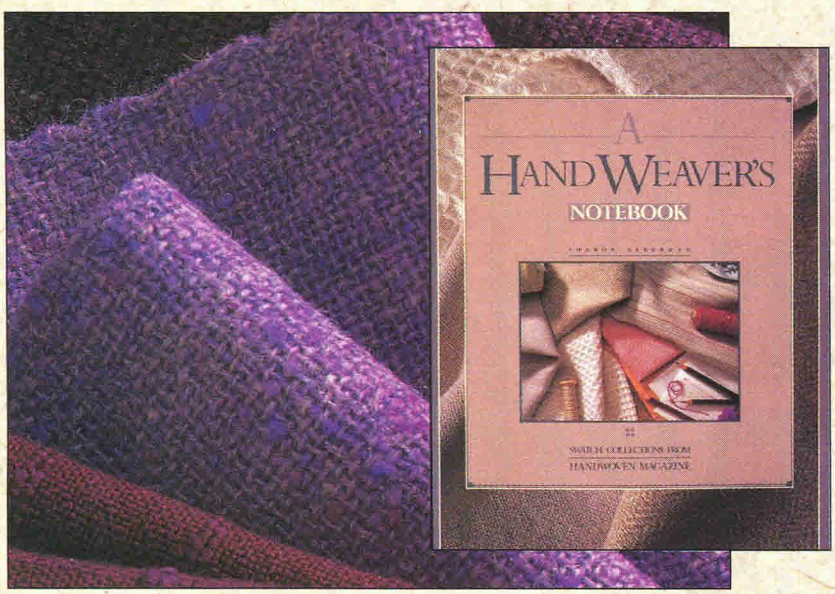


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Donna Muller

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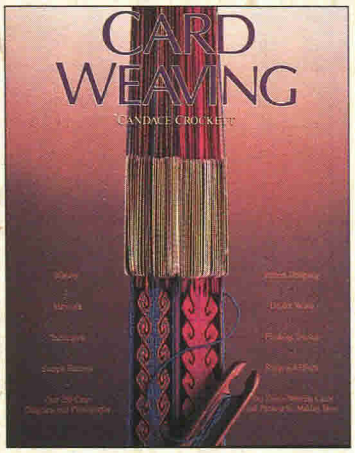
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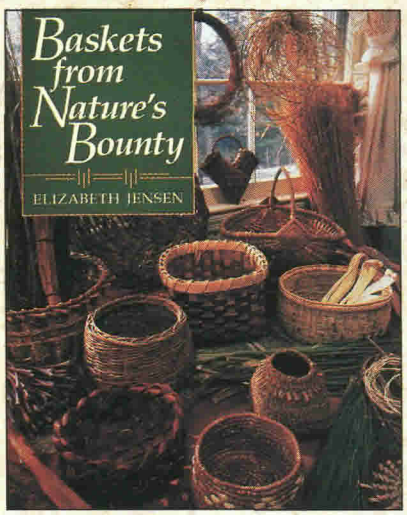
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Sharon Alderman

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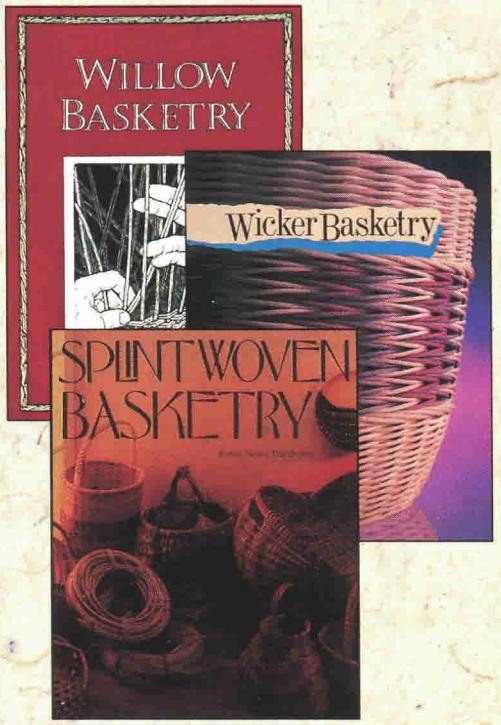
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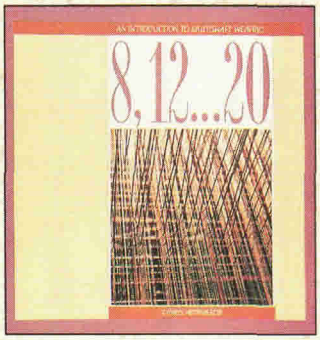
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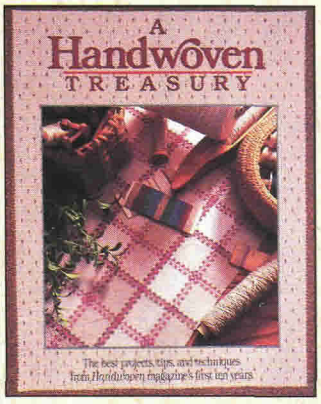
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edited by Jane Patrick

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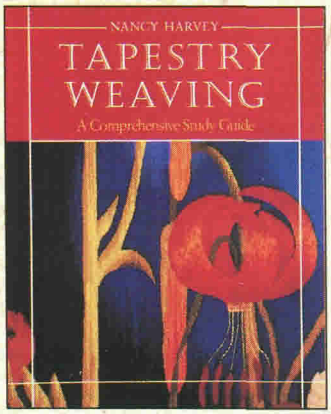
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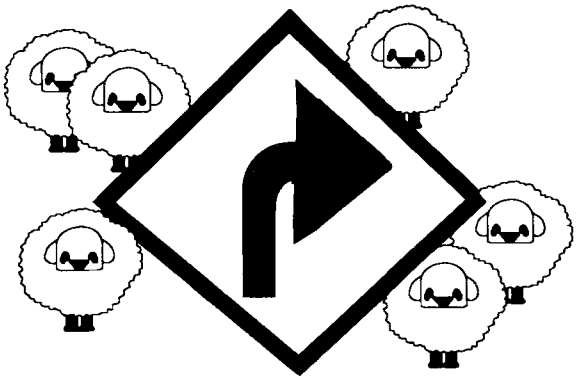
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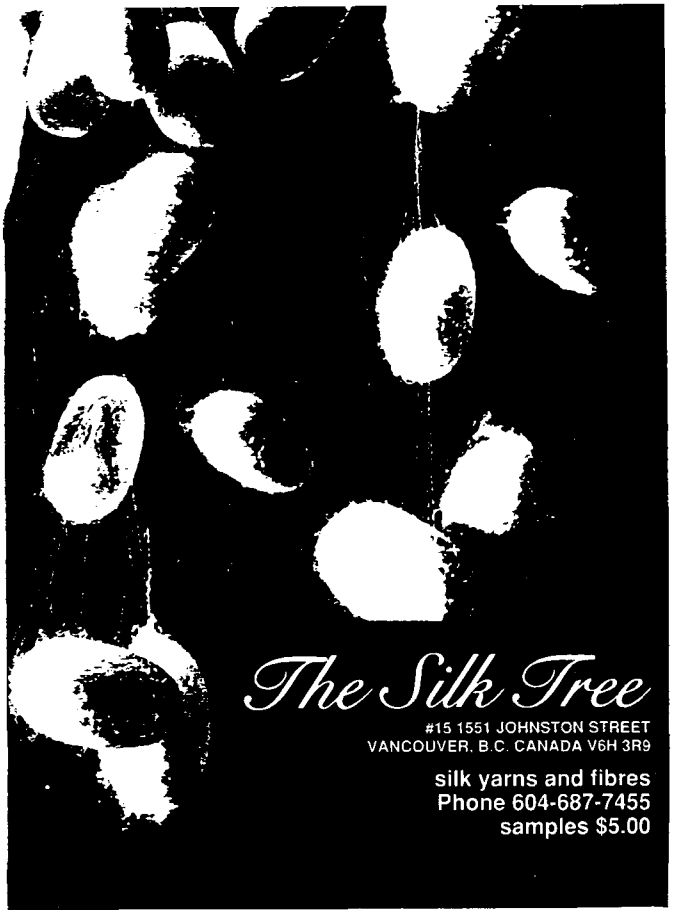
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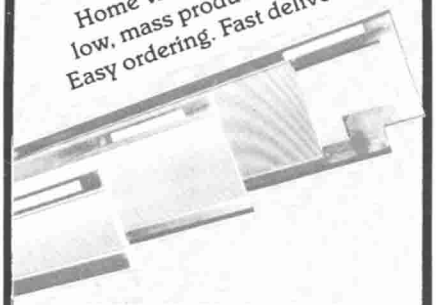
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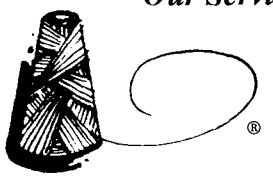
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Theo Moorman Inlay Technique

Since Theo Moorman introduced the inlay technique that bears her name, interest has continued to grow as weavers apply it to everything from wall hangings and garments to decorative pieces for the home. Its adaptability to a variety of fibers and yarns and the freedom of design it offers ensure that the technique will continue to be important to weavers for years to come. Here are a variety of projects to inspire you and to allow you to explore Theo Moorman technique for yourself.





Although plain weave is the most usual ground for Theo Moorman inlay, Louise Bradley used a two-block jeans twill for her cotton ***Tibetan Turquoise Vest.*** *By combining an assortment of cotton, linen, and rayon plain and novelty yarns for her inlay wefts, Louise echoed a treasured turquoise necklace. Instructions for this vest are provided in the Instruction Supplement.*



Serious about recycling, Sandra Swafford weaves her own wrappings for gift-giving to family and close friends. The recipient of this delicately designed ***Floral Gift Wrap*** *with its braided tie will surely cherish the packaging as much as the present. The cartoon for this Theo Moorman inlay project is shown on page 40, and full details are in the Instruction Supplement.*

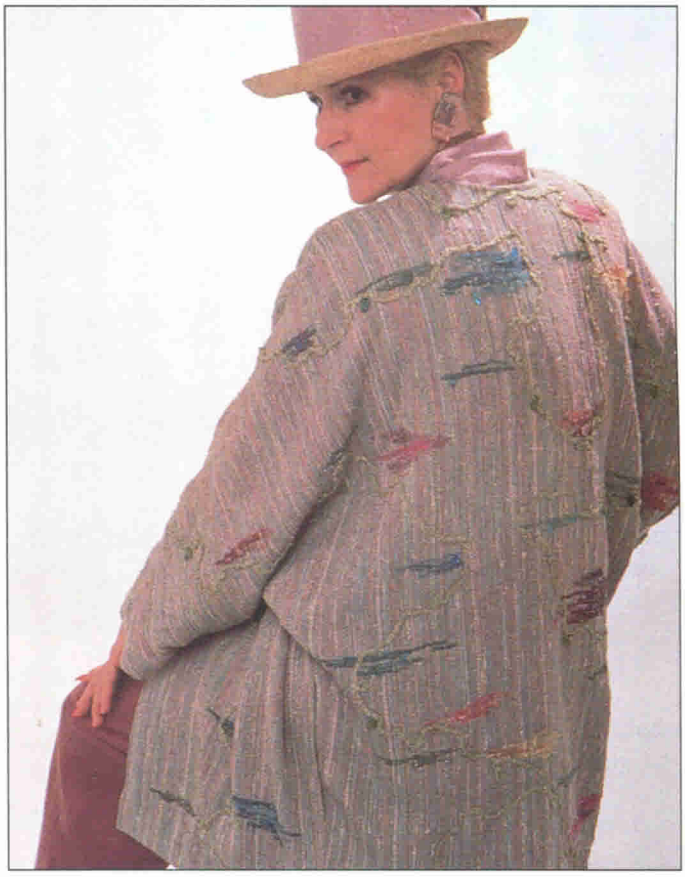




Kathleen Beebe of Grass Valley, California, uses Theo Moorman inlay to create a tapestrylike effect in her wall hangings by completely covering the ground. In **Mountain Sunset** *(22" by 28"), above left, Kathleen used a variety of fibers to achieve the effects of diffused sunlight and distance. For* **Tulips** *(17" by 23"), above right, she separated and recombined strands of embroidery floss to get the color blending she needed to produce a watercolor effect. No instructions given.*

When Heather Winslow of Sugar Grove, Illinois, plans designs for garments to be woven in Theo Moorman inlay, she considers their dramatic effect. The back of a garment is a choice area for a bold display, as in **Lily,** *at left. While more subdued, the rhythmic repetition of motifs on her coat,* **Floral Impressions,** *has a dynamic feeling. No instructions given.*







*In this **Simply Elegant Blouse,** Heather Winslow chose 20/2 turquoise silk for its drape and sheen, complemented by effective yet easy-to-weave designs in shades of rose. The squares and rectangles are inlaid using Theo Moorman technique and are held in place with tie-down ends of 60/4 silk dyed the same shade as the ground weft. See the Instruction Supplement for details.*

Theo Moorman Inlay for Creative Clothing

HEATHER WINSLOW

CLOTHING IS communication. Whatever we wear says something about us, preferably something positive. We like our garments to fit our personality and life-style and make a positive and unique statement about us. I like to enhance the sculptural aspect of the clothing I weave through an integrated design over the entire piece. Although this effect can be achieved easily with surface design techniques, it can be a challenge to weave. Theo Moorman inlay, a technique which allows the weaver to inlay a design as an isolated shape on the surface of a ground cloth, has been the cornerstone of my work to create one-of-a-kind clothing.

Fascinated with tapestry's potential for expressing an idea yet searching for a faster and less labor-intensive procedure, the English weaver Theo Moorman (1907–1990) developed a simple yet versatile technique for inlaying designs. The realization that I could use her technique to create garments with nonrepetitive design elements woven into the cloth wherever I chose offered a wealth of possibilities.

I was also attracted by the range of effects that are possible with Moorman inlay simply by varying the characteristics of the inlay yarn. For example, thick, softly spun yarn covers the ground cloth completely for a tapestrylike effect while a fine yarn creates a transparent image.

Color interactions can be used effectively, too. Combining different colors of several fine yarns to make one thick inlay yarn not only gives greater coverage, but also produces a richer and more interesting color. When two design areas of different colors overlap, the result is a third color and a three-dimensional effect. Negative spaces, small areas within the design not covered by inlay yarn, can add another dimension to designs. In these areas, the color of the ground fabric is affected by the surrounding inlay colors, making it appear slightly different from the ground color elsewhere. A combination of these options can be used to make a rich and powerful design. What a wide-open, wonderfully exciting challenge!

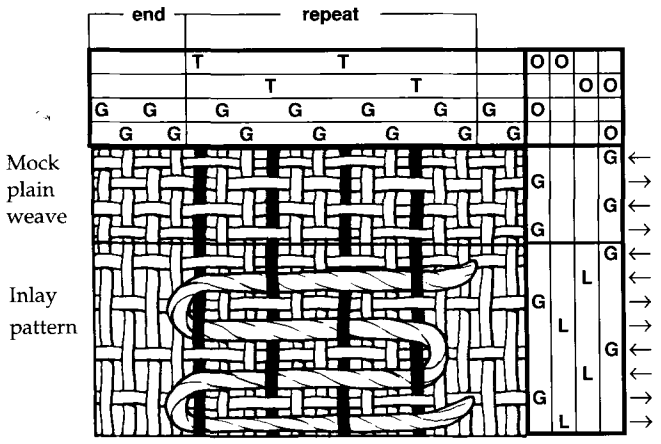


Illustration 1. Theo Moorman inlay has ground warp ends threaded on shafts 1 and 2. Tie-down warp ends are threaded on shafts 3 and 4. Treadling 1-3, 2-4 makes a mock plain-weave structure. The inlay wefts held down by the tie-down wefts lie on the face of the fabric.

G = ground warp and weft
T = tie-down warp
L = inlay weft
arrows indicate direction of weft

Moorman Inlay Technique

Although the Moorman inlay technique is a simple four-shaft weave structure, it requires two types of warp yarns and two types of weft yarns. Foundation or ground warp ends are set for balanced plain weave and are threaded on shafts 1 and 2. Tie-down warp ends that hold the inlaid design yarns in position are much finer than the ground warp ends and are threaded on shafts 3 and 4. (See illustration 1.)

The ground weft, similar in weight to the ground warp, travels from selvedge to selvedge, inter-

weaving both the ground and tie-down warps. Inlay wefts are held in place on the surface of the ground fabric by the tie-down warp ends.

Treadling 1-3 followed by 2-4 creates mock plain weave. It is not a true plain weave because the tie-down ends on shafts 3 and 4 weave along with the ground fabric as double ends. Because the tie-down yarns are usually very fine, however, they tend to disappear visually into a cloth which resembles plain-weave fabric.

To inlay a yarn, lift the tie-down shaft that was raised in the previous ground shed. The treadling sequence is

1–3 throw ground weft from selvedge to selvedge

3 inlay weft in desired area

2–4 throw ground weft from selvedge to selvedge

4 inlay weft in desired area

The inlaid weft slides down over the preceding ground weft and is held in place by the tie-down warp. Because the inlaid weft lies on top of the ground weft, the ground cloth is not distorted as it is in other methods of inlay.

I make the ground and tie-down warps separately. The two warps can be wound on the same warp beam if you do not have a double back beam. I tie the warp yarns in 1" groups on both the warp and cloth beams.

Setting up the treadles and weaving in a set sequence helps me keep track of my place. On my jack loom, I tie the right treadle to shafts 1 and 3 and the treadle immediately to its left to shaft 3. I tie the left treadle to shafts 2 and 4 and the one immediately to its right to shaft 4. To weave ground cloth, I step on the right treadle and throw the ground weft from right to left, then step on the left treadle and throw the shuttle from left to right.

For inlay weft, I use flat shuttles, knitting bobbins, or butterflies; boat shuttles put too much stress on the tie-down warp ends as the shuttle goes in and out of the shed. When I begin to weave with an inlay yarn, I insert it in the shed, open the preceding ground shed, and tuck the tail into the shed within the design area where it disappears into the ground under the inlay. If an inlay begins or ends with a point, I leave a tail 4" to 6" long hanging below the cloth and needle-weave it in after the cloth is woven. When I add more inlay yarn in a design area, rather than simply overlapping the ends within the inlay shed, I insert them into the preceding ground shed just as I did at the beginning of the inlay.

Anything can be inlaid in the design areas as long as the ground weft can make a balanced fabric.

Choosing Yarns and Sett

Choose your inlay yarns freely. Anything can be inlaid in the design areas as long as the ground weft can make a balanced fabric. The choice of a ground warp is determined by the weight and fiber content of the intended garment. Ground warps that can be set at 20 ends per inch or more produce fine, drapeable material appropriate for indoor wear; for outerwear you can use heavier yarns set at fewer ends per inch. The ground weft is usually a smooth yarn the same size as the ground warp, but it may differ in color or fiber.

The tie-down yarns are usually very fine, often half the diameter of the ground warp yarn. The fewest tension problems occur when the same fiber is used for both the ground and tie-down warps since they have similar stretch and recovery characteristics. The finer the tie-down yarns, the less conspicuous they will be in the inlaid area. They must be strong enough to withstand the stresses put on them during weaving but elastic enough to give and take as inlay yarns of varying sizes and textures weave under them. If they share the same color value as the inlaid yarns, the tie-down yarns tend to disappear visually. If the ground and inlaid areas contrast greatly in value, however, I decide whether I want the tie-down yarns to blend into the ground or into the design area, and I choose the value of the tie-downs to match that area. This is especially important if the tie-down yarns are fairly coarse.

When the ground warp and weft are of similar size and the tie-down yarns are very fine, the ground warp is usually set for balanced plain weave. My choice of inlay yarn often influences the size of the ground warp or weft, however, and the sett must be adjusted if there is a change in even one yarn. When using large or heavily textured inlay yarns, for example, I sometimes find that the inlay yarn covers better if the ground weft is heavier than the ground warp and if I use a more open sett.

A sett must make inlay floats of an acceptable length. The float length is determined by the number of tie-down ends per inch, making it easy to evaluate the suitability of any sett. For example, because an inlay pick is tied down by ends threaded on *either* shaft 3 *or* shaft 4, its float length is half the total number of tie-downs per inch. Therefore, at 12 tie-downs per inch (36 total ends per inch), the floats are 1/6" long. In general, floats for clothing should be 1/4" long or less. There is

no strict rule for sett, though, because the fiber content of the inlay and ground yarns influences how securely the inlay floats are held in place. Wool can take a wider sett and have longer floats than silk or rayon because wool fulls with washing and the floats are held more firmly to the surface of the fabric.

Using Moorman Inlay in a Garment

As soon as you begin experimenting with inlay, you will see design possibilities everywhere. It takes some planning, however, to successfully incorporate an inlaid image as an integral part of a garment. Be careful that you don't become so enamored of the possibilities that you try to use them all at once—the result may be a jumbled and disjointed image.

I make several sketches for a garment, varying the shape and placement of the designs until they complement the style and silhouette of the garment. For example, although long vertical lines tend to slenderize, especially if they are placed off center, heavy asymmetric designs create a gravitational pull visually as well as structurally. Because the inlay adds physical weight, plan its position so that the garment will be comfortable to wear. Previewing the design with sketches can help prevent placing a focal point in an unflattering spot.

The back of a garment makes a good display area for natural motifs, such as the flower in *Lily*. Using rhythm and repetition in an allover design, as I did in *Floral Impressions* (both shown on page 35), can also be effective. To help move the eye around, repeat shapes, color, or texture, but avoid placing design elements so that they appear to fall off the garment or end at seam lines. For your first attempt, I recommend starting with a simple design of rectangles and squares because they are the easiest shapes to inlay.

When you are satisfied with your sketch, make a muslin or sample garment and check its fit, comfort, length, and practicality. From paper, cut inlay images and pin them in position on the muslin. Evaluate the effect in front of a full-length mirror and experiment with the shape, size, and placement of these images. Remember the power of simplicity.

Next, weave a sample of your fabric. Evaluate the sett of the ground cloth and the float length, security, and coverage of the inlaid yarns. Consider the color relationships, design impact, structural stability, drape of the fabric, and whether it is appropriate for the garment. Measure and wash the sample so that you can calculate shrinkage and incorporate it into your warp calculations and inlay pattern.

Transfer the design from the muslin onto brown wrapping paper for a cartoon that will serve as your inlay weaving pattern. In drawing the cartoon, allow for shrinkage, seams, and joins. Draw straight reference lines across the cartoon every 6" or so; as you weave the design, keep these lines parallel to the fell line of the fabric. When you are ready to weave the inlaid area, tape a lease stick to the front of the beater below the warp; place the cartoon under the warp and slide it between the stick and the beater. Pin the beginning of the cartoon to the cloth you have already woven. With the beater at rest, the cartoon is held up under the warp so you can see where to inlay. When an image crosses a seam, omit the inlay from the seam allowances.

Enjoy the excitement and adventure of inlaying the images, but be careful to keep the ground picks per inch consistent in the inlay area. Believe me, it is easy to become so intrigued with the inlay yarns and shapes that you forget what is going on in the ground cloth.

After completing your fabric and taking it off the loom, secure the cut ends, measure it, correct weaving errors, and needle-weave the ends in under the inlays if necessary. Wash the fabric according to its fiber content, keeping in mind that the inlay floats are more subject to abrasion, snagging, and felting than is the ground cloth. Press the fabric on the wrong side while it is still slightly damp, being careful not to crush the inlaid yarns. Construct your garment, matching the inlaid images across seams. If you are making a jacket, a full lining gives a more polished look and hides any inlay ends that trail on the back of the cloth.

It's easy to become so intrigued with the inlay yarns . . . that you forget what is going on in the ground cloth.

Most of all, think in terms of making your garment unique. I have been experimenting since 1982 and have just begun to tap the potential of Moorman inlay technique for creating one-of-a-kind clothing. It's inspiring just knowing that there is so much more for me to explore and experience. ❖

Heather Winslow has recently completed a book, More on Moorman: Theo Moorman Inlay Adapted to Clothing.

Reference

Moorman, Theo. *Weaving as an Art Form: A Personal Statement.* West Chester, Pennsylvania: Schiffer Publishing, 1975.

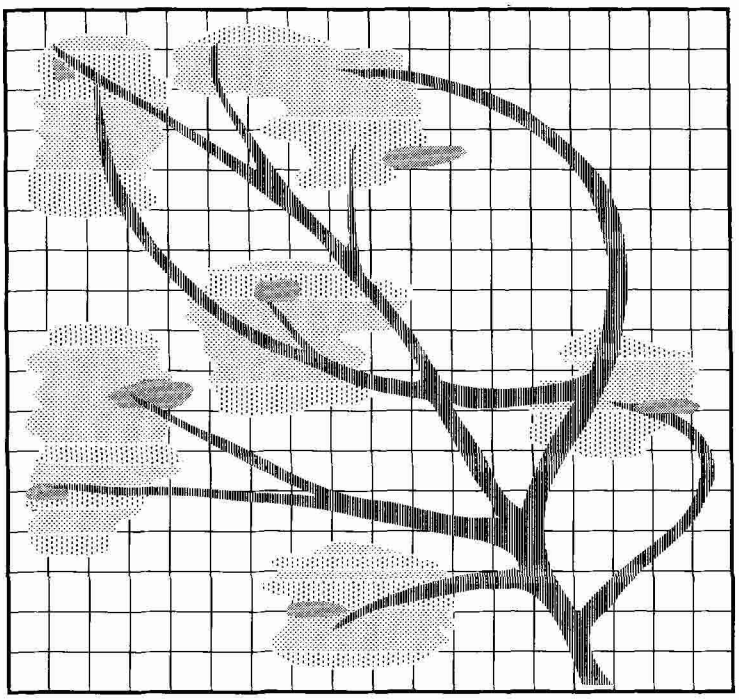
Weaving Inlay from a Cartoon

Theo Moorman inlay is worked from a full-sized cartoon placed beneath the warp on the loom. To use a cartoon, redraw it to full scale or photocopy it using the copier's zoom or enlarging feature.

Leave about 2" along the bottom edge to pin to the heading of the weaving and 4" to 6" along the top edge to keep it flat until you have finished the piece. Darken the lines to make them clearly visible through the warp.

Find a stick such as a lease stick, pick-up stick, or stick shuttle that is at least 2" longer than the width of the warp. Suspend each end of the stick from a string loop tied around the upper bar of the beater above the reed. Adjust the loops to hold the stick level with the shuttle race below the warp and reed. Place the cartoon beneath the warp and slide the top edge between the stick and the shuttle race. Pin the bottom edge to the heading of the weaving.

Cartoon for ***Floral Gift Wrap.*** *For complete details, see the Instruction Supplement.*





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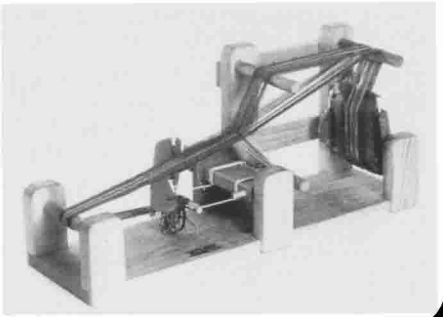


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The windowpane effect in Sharon Alderman's ***Squares-on-Squares Blouse*** *creates a perfect background for subtle accent squares inlaid using the Theo Moorman technique. The delicate, almost sheer fabric of her blouse is woven with 36/2 unmercerized Egyptian cotton, which contrasts with the heavier bleached white sample woven with 20/2 cotton. Alternate colorways are fun to plan. Instructions for both a four-shaft and an eight-shaft version of this blouse are given in the Instruction Supplement.*



Because the inlay yarn sits on the surface of the ground cloth, Theo Moorman inlay is the ideal technique to show off the multicolored ribbon that embellishes the ***Purple Haze Vest*** *designed by Judy Reynolds. The tabs cross-stitched in ribbon at the back and sides add a special touch. See the Instruction Supplement for details.*



Instead of separate tie-down ends as in Theo Moorman technique,
Barbara Wroten's ***Easy Inlay Evening Pouch*** *uses a pair of ends from the basket-weave background*
to tie down her inlay. This is the ideal project to use a single expensive ball of novelty yarn,
colorful space-dyed yarns, or bias-cut fabric strips.
Information on making this four-shaft bag is in the Instruction Supplement.



Monofilament nylon weaves a fabric that's nearly invisible.

Snowflakes appear to be frozen in midair on a triple-layered transparency woven with monofilament nylon. Bobbie Irwin used fishing line to create ***Winter Harvest;*** *she recommends winding enough on a stick shuttle to complete the background of an entire panel without weft joins. See the Instruction Supplement for details.*

TRANSPARENCIES

THAT REALLY ARE!

by Bobbie Irwin

I'VE ENJOYED weaving traditional linen transparencies for many years, and I especially like the effects of light on these open-weave fabrics. I've always thought they were misnamed, though; "translucencies" would be more accurate.

A few years ago, I decided to experiment with multilayered transparencies. Wouldn't it be wonderful to hang panels one behind the other so that a viewer could see through one to the next? I thought of the shoebox dioramas I used to make as a child and was excited by the possibilities. I envisioned a hanging with California poppies: close-up details of a few flowers in the front panel, more distant flowers in the second, and a hint of poppies—a golden field—in the third.

I couldn't get the effect I wanted with the 10/1 linen I had been using, so I tried finer linen. 16/1 linen frustrated me with broken warps, and while 35/2 linen was easier to weave, neither one worked well. What I needed was a stiff thread that was actually transparent, something like . . . fishing line.

After I came up with the solution, I was determined to make it work. Although I'm sure other weavers have worked with monofilament nylon, I didn't have any guidelines to follow, so I had to make my own. I soon discovered that fishing line is quite *different*, but not really much more *difficult*, to work with than conventional weaving yarns. Inlays seem to float on a nearly invisible background, giving me exactly the effect I sought.

Weaving with monofilament nylon requires some new techniques, yet even beginners can master it quickly. The results are certainly worth the effort. Good lighting at the loom is a must, and a dark background beneath the warp is helpful, as is good eyesight.

The Materials

As any angler can tell you, monofilament nylon comes on spools in many sizes and in several colors. The line is sold by test weight, a measure of how many pounds of (fish) tension it will withstand without breaking. The weight is generally an indication of diameter, with heavier weights corresponding to thicker line. Sizes aren't standard, however, so not all line of the same test will be the same diameter. Fishing line crimps readily and holds that crimp; it will stretch, but it won't recover its original length. Eventually, the line deteriorates in strong sunlight.

For weaving, I recommend 8-lb or 6-lb line warped at 12 ends per inch. Finer or heavier line tends to be harder to handle. Choose the least expensive line you can find, available at sporting goods, hardware, or variety stores for one to two dollars a spool. This type usually comes in clear or blue. Colored line will look much darker on the spool than in the finished weaving. The more expensive line comes in other colors, but because nylon takes dye readily, you can easily dye your own if you want color variety.

Preparing the Warp

Because fishing line is slippery, wiry, and doesn't want to behave, warping is the first and greatest challenge. My attempts to wind a warp with a cross on my warping board didn't work at all, and a warping mill wasn't any better. I've found that the best way to warp with fishing line is one strand at a time. This sounds tedious, but it's much faster than you might think.

Cut strands twice the length of the desired warp; each strand will serve as two warp threads. For ease in handling and to minimize distortion in the finished weaving, I recommend working with short warps of two yards or less. Use separate warps for multiple panels. I use my warping board to measure the threads, without a cross. Tape the cut strands to a surface so that they won't wander, and pull out one at a time from the tape.

Bring the back apron rod over the back beam toward the heddles. Working from the front of the loom and from the center of the warp outward, pass one strand through the reed, through a heddle, around the back apron rod, then carry it toward the front of the loom, through the next heddle and dent in the reed. The thread now forms two warp ends. Even up ends of this thread and tape them temporarily to the breast beam. Continue warping with the remaining strands.

After threading each inch, make sure that all the warp ends are even, and open a plain-weave shed to check the threading. Tie the group with a tight overhand knot near the cut ends, then retape each group to the breast beam. Make a double overhand knot if necessary, but don't use a slipknot. Fishing line doesn't stay knotted except when you are fishing and don't want it to, but it may help to moisten the line. When all the warp ends have been tied, even out the knots at the front of the loom. You can pull them while the strands are still taped down. Spread the warp ends evenly on the back apron rod, and then tape them down, too.

Don't try to tie the warp bundles directly onto the front apron rod. Instead, open a plain-weave shed and lash them on with a cord: tie a cord to the front apron rod, run it through a group of warps above the knot, around the rod, through the next bout, and so forth. Contrary to popular opinion, I find that with a jack loom, tying on warp ends with an open shed improves the tension for stiff threads such as monofilament and linen.

With practice, you will find that warping with monofilament goes fairly quickly: it takes me 10 minutes or less per inch. Because the line is stiff, you don't need a hook, and because of their wide setts, transparencies require relatively few warps. Although I haven't tried sectional warping with fishing line, I doubt that it would be significantly faster or easier than working with one strand at a time.

Weaving with Monofilament

First, estimate how much background weft you will need to complete a panel. Include the amount necessary for hems, consisting of at least an inch of firmly woven heading at the beginning and end. Because fishing line is finer than the linen you would use at a comparable sett, it will pack down more firmly when weaving headings, so you will need as many as 100 picks per inch. Figure the weft for the open-weave portion of the transparency using a balanced weave, with the same number of picks per inch as the sett (12 in all my examples). Fishing line is so slippery that you should not try to overlap ends when your shuttle runs out of weft; therefore, I recommend that you allow extra weft so you'll have enough to complete the entire panel. Use a stick shuttle for the weft: it holds more than a bobbin, fits more easily through a narrow shed than a boat shuttle, keeps the nylon from curling, and it can be used to measure the weft as you wind it.

Space the warps by weaving a heading of several rows of thick yarn or fabric strips, beating only after each two or three rows. Although I don't use a heading for other warps, I find it necessary when using fishing line.

Because monofilament nylon pulls in even less than linen, lay in the tabby weft with a very low angle or arc. The closely woven hems will pull in more than open areas, and an angled weft works better here than an arc. Pull the weft snugly against the selvedge to avoid leaving a loop. After you pull the shuttle through, *close* the shed and finish pulling the weft through. Change sheds, and beat on the open shed when weaving hems and open areas. Beating on a closed shed may work better for inlay areas. The row you just beat

This is not your ordinary Fish Story. *Bobbie Irwin likes visual puns, so she used fishing line and tubular double weave to create a fish bowl for the Small Expressions exhibit in 1990. No instructions given.*



may bounce back and form squiggles, but it will straighten out as soon as you beat in the next weft.

As you weave, place a terry-cloth towel between the transparency and the breast beam. The loops in the towel will fill in the open-weave areas and help prevent distortion. If your project is long enough to wrap around the cloth beam, use another towel there also, and cover the knots and cord with a cardboard tube that has been slit open from end to end. This also works well with linen transparencies and other open-weave fabrics.

I've used plain weave and 2/2 twill inlays successfully; longer floats may not be stable. You can use almost any inlay yarn that would work on a linen ground. If the inlay yarn is slippery, a plain-weave inlay is most secure. A dot of fabric glue will help hold inlay ends in place if needed.

After weaving the top hem, finish with several rows of heading to keep the nylon from raveling when it comes off the loom. Machine baste across each end of the monofilament hem with transparent thread, remove the heading, then fold under the ends and machine stitch securely. As an alternative, you could encase the raw edges with a clear plastic binding.

Weaving with monofilament has some inherent problems I haven't solved yet. It's difficult to see errors, but that can be an advantage, as other people won't see them either. Firmly woven headings detract from the ethereal effect of the open weave, yet they seem necessary to stabilize a piece. I've tried fusing the nylon with an iron or a bag sealer with disastrous results. Perhaps a clear plastic binding is the best solution.

Double Weave and More

After my first major project, *Winter Harvest*, it occurred to me that I could make double-weave transparencies because it would be possible to see through the top layer. *Fish Story*, pictured here, was my first truly three-dimensional transparency, and it came about because of the requirements of the show I wanted to enter.

I love visual puns, so I'd planned to weave an aquarium from fishing line. It would be relatively easy to weave a long rectangle and fold it into a box about 8" by 18", but the rules of the show limited me to a maximum dimension of 15", smaller than I wanted my aquarium to be. The solution was to weave a fishbowl.

Tubular double weave is not particularly difficult; keeping the weft snug at the turns makes them inconspicuous, and if a doubled warp occurs on one side, it is easily pulled out after the piece is off the loom. Shaping the bowl was a bit trickier. Experiments had shown me that it was almost impossible to gather firmly woven headings, so I wove narrow headings and hemmed them to the adjacent open-weave fabric, leaving an opening to insert clear plastic tubing.

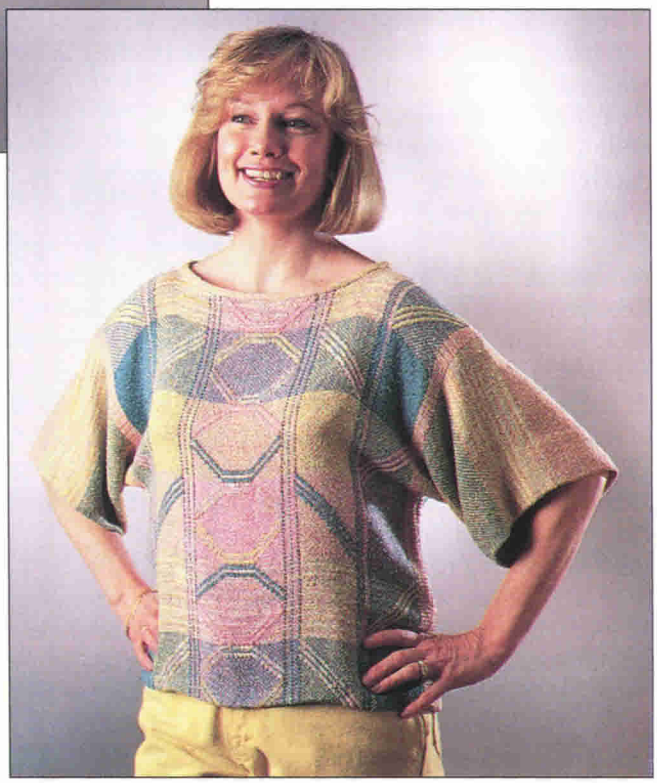
For the fish and plants inside, I wove separate panels on blue fishing line with shiny rayon embroidery floss for inlays. A textured fabric in pebble weave and a coiled snail made my bowl complete, and it was accepted for the HGA show Small Expressions in 1990.

What's next? I have more ideas than I have time to weave. I still haven't woven my California poppies, my aquarium, or a multipaneled scene from Utah's spectacular canyon country. *Winter Harvest* suggests a series to include the other seasons. If I get really ambitious, I might try a ship in a bottle, and I definitely plan to weave the emperor's new clothes! ❖

Participants in Bobbie Irwin's transparency workshops have the opportunity to weave with fishing line in addition to trying a multitude of inlay techniques on linen backgrounds.



After taking a workshop from Charlotte Funk, Leslie Alperin of Mayfield Heights, Ohio, became absorbed in applying twill inlay to clothing. Her dark top **Moonbeams,** *at left, uses intersecting lines of twill in shiny rayon ribbon on a muted background of cotton, rayon, and silk. Below, hexagons in a grid of plaid give her* **Desert Sunrise** *top in silk and rayon a look of tilework. No instructions given.*



EASY TWILL INLAY

WITH DESIGNS BY LESLIE ALPERIN

If you're looking for an inlay technique that is easy to understand and fun to do, look no further. Twill inlay is worked on a straight twill threading on a background of plain weave. Although the principles of twill inlay can be adapted to any number of shafts, you can understand the essentials by working on four shafts—and make wonderfully detailed pieces. Truly intricate works are possible, but even basic techniques can produce a piece that appears more complex than it really is.

Start with a solid-color warp. Use a tabby weft to weave the ground in the same size yarn as the warp; for inlay wefts, use yarns that are about twice the size of the tabby yarn. Wind the tabby weft on a shuttle and use butterflies for the inlays.

Set the warp for balanced plain weave and thread straight twill: 1, 2, 3, 4. For a basic twill inlay, tie up six treadles, two for tabby (1-3, 2-4) and four for the twill pairs (1-2, 2-3, 3-4, 4-1).

To make it easier to keep your place while weaving, follow these rules until you understand the technique, then start experimenting.

1. Throw the 1-3 tabby from left to right.

2. Throw the 2-4 tabby from right to left.

3. Follow the 1-3 tabby with an inlay on either 1-2 or 3-4.

4. Follow the 2-4 tabby with an inlay on either 2-3 or 4-1.

5. Throw the tabby and the inlays in the following row in the same direction.

6. Don't split twill pairs when inlaying the pattern.

You can choose whether or not to let the weft inlay turns show at the ends of rows as they travel to the next. You can also choose whether or not to weave the piece face side up. These two choices are interrelated and will determine how you work with your inlays. It is easier to leave the inlay butterflies on the surface of the fabric rather than pushing them through the warp before each tabby pick and retrieving them afterward. Weavers who prefer to hide these weft turns on the back of the fabric weave their pieces face down, using a mirror to check their progress on the underside of the web. However, if you enjoy seeing the inlay weft turns on the face, you then have the best of both worlds: butterflies easily accessible and your work face up so that you can see the emerging design.

However you choose to work your inlays, begin and end each inlay by leaving a tail. Needleweave these tails into the floats later, making sure that they don't show on the face.

The treadling to weave a twill slanting to the right is (arrows show direction of the weft in the shed):

Tabby 1-3 →
Inlay 1-2 →
Tabby 2-4 ←
Inlay 2-3 ←
Tabby 1-3 →
Inlay 3-4 →
Tabby 2-4 ←
Inlay 4-1 ←

Using butterflies, inlay the pattern weft under however many warp pairs you want, weaving under several pairs for a wide inlay or under a few for a narrow one.

You can vary the inlays in many ways besides width. For example, use a number of different inlays next to one another across the warp. They can be the same color or several different colors.

When you are comfortable making twill lines that slant to the right, it's time to try slanting the twill lines to the left. To move the twill line to the left, you could simply reverse the order of the inlay sheds: 4-1, 3-4, 2-3, 1-2. However, a slightly different order makes it possible to use two of the sheds for twills of either direction, so shift to a new starting point: 1-2, 4-1, 3-4, 2-3.



A detail from Leslie Alperin's **Somewhere North of the Border** *top shows a variety of twill inlay effects. Especially interesting is the creative use of color-and-weave effects in the background which set off the twill designs. No instructions given.*

—continued on page 52



Frameworks, *detail.*



A complex set of frames surround a curvilinear central motif in Charlotte Funk's twill-inlay piece. Woven on 12 shafts, Frameworks, *40″× 50″, uses several inlay sheds for each pick.*



Min-I-Mage, *a 16″ ×12″ piece woven on eight shafts, isolates the image of a waving flag surrounded by a frame.*

◆ WEAVING WITH TWILL INLAY ◆

BY CHARLOTTE FUNK

MORE THAN TWENTY years ago, I began to use twill tapestry and twill inlay techniques to create large-scale, single-image pieces. Although these techniques have served me well over the years, like most artists, my work edges into fresh territory, and I experiment with new techniques. I now combine techniques to create the effects I want, but twill inlay has gradually become a more prominent part of my work.

Twill inlay offers many options and great flexibility for creating exciting visual effects. Because I use either a straight-draw or point-twill threading as a basis for inlaying supplementary wefts in a tabby cloth, the tabby maintains the structure of the cloth while the inlay has free movement as a supplementary weft.

This freedom comes with a few technical challenges. Twill inlay requires concentration because it involves multiple treadlings to complete a single weft pick across the cloth. In *Frameworks*, shown opposite, for each weft pick in the frame sections, I inlaid each color using a uniform two-row repeat. To create the curves in the wavy lines, however, I varied the treadling sequence, repeating picks in a progression. A combined treadling sequence for a single weft pick in this piece then included an edge-to-edge tabby ground, the frame inlay, the first wavy line inlay, followed by a second wavy line inlay, and so on.

Remembering the tabby and the frame treadling sequences is easy, but to keep track of the complex order for the wavy lines, I write out the treadling and color sequence for about 2". If all proceeds well, I plot another 2" to 3". The notation is in the form of columns of treadle numbers, each column representing the line of one curve. Although I design the curves in advance, I maintain control while weaving by using this gradual plotting method. The sparing use of this visual activity makes sense not only for aesthetic reasons but also to preserve my sanity while weaving.

In *Min-I-Mage*, shown opposite, a small piece from an earlier series, I isolated the image of a flag or banner waving in the breeze within the frame treatment. I achieved the illusion of waving by reversing the twill sequence one fewer pick than when advancing.

Unlike the pieces which have a continuous treadling for the frame sections, this framework has horizontal lines at intervals. To ensure a straight line at the inner edges of the frames, I began the inlay on the same shed each time. To maintain alternating tabby sheds throughout the piece, the inlay picks share the same sheds as the tabbies, weaving after one tabby and before the next to allow the inlay yarns to lie close together. With practice, I was able to do both the frame-making and reverse-twill treadling easily without writing out the sequence.

To work with twill inlay, choose a warp that is fine and doesn't stretch much. For small pieces, I use a 5/2 pearl cotton set at 10 ends per inch and threaded in straight twill on 4, 6, or 8 shafts. Both the tabby weft and inlay yarns should be soft, full, and pliable. The inlay yarns must lie next to the tabby weft without distorting the cloth while still providing good coverage of the warp and tabby weft.

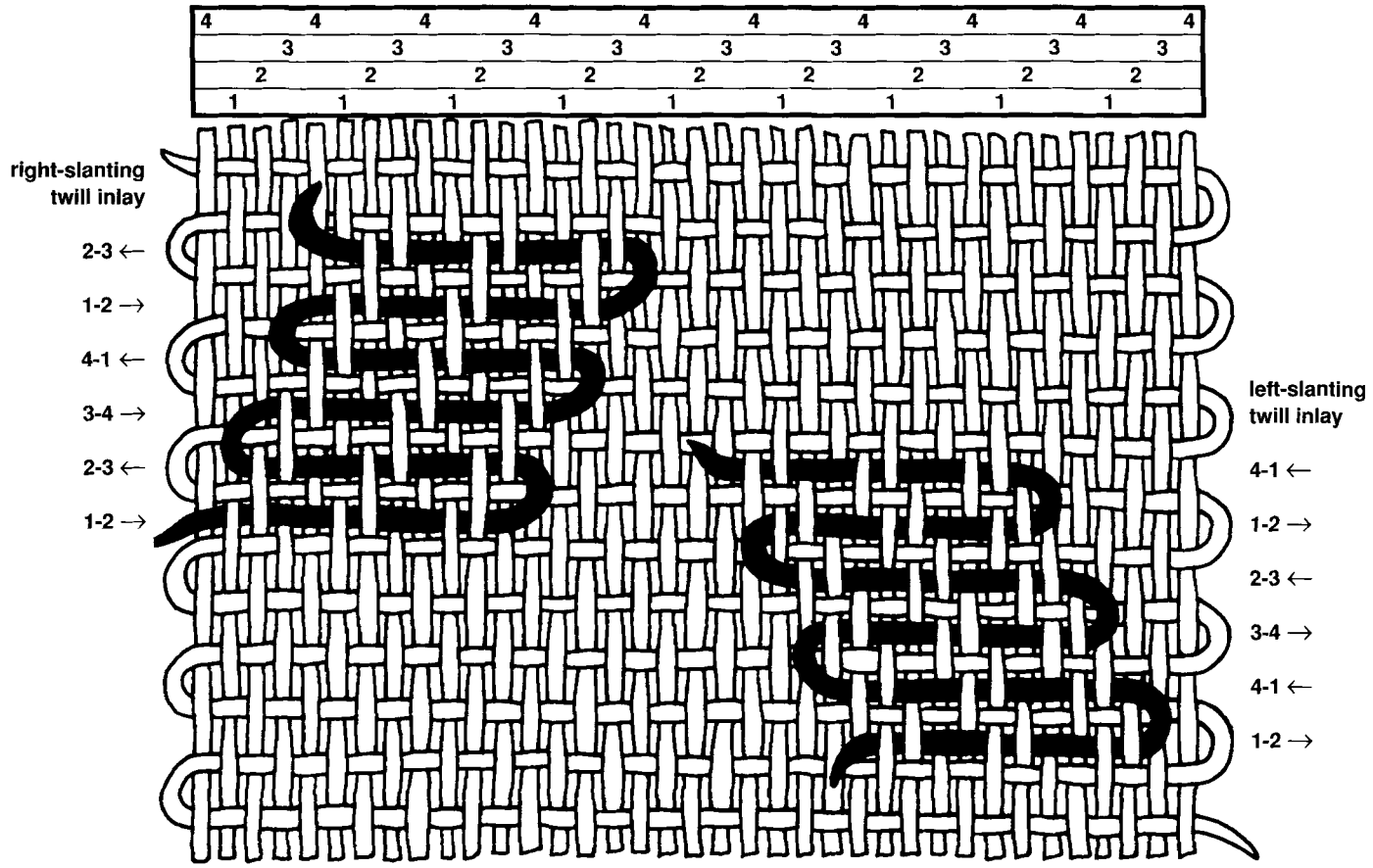
Each inlay area requires a separate butterfly or bobbin of the appropriate color. Although it is easier to work with the bobbins on the surface of the weaving, the inlay wefts show as they travel from one row to the next. To avoid this, I drop the bobbins below the surface but then must patiently sort out the tangles that result.

Depending on your yarn, you can repeat a twill inlay shed many times before you have too much buildup in the woven cloth. If the inlay area becomes too tightly packed, the beater cannot pack the weft without its appearing wavy. With a little finger-coaxing, you can even out a small amount of buildup in the inlay wefts, but it is unwise to assume that the cloth will accept too much of this treatment. Usually, the piece will not hang smoothly when the warp tension is removed.

If you'd like to pursue this technique, I suggest that you put on a warp, pull out some leftover yarns for weft, and give it a try. Your own interpretations will give you the most pleasure. I've introduced both twill tapestry and twill inlay to hundreds of interested weavers who have adapted it to their own needs and preferences, producing new and exciting images and technical variations. ❖

Charlotte Funk teaches design and weaving at Texas Tech University in Lubbock, Texas. This May, she will conduct a workshop at Fibercation II in Florida. She is most interested in receiving slides or photos showing the results of readers' experiences with twill inlay.

(continued from page 49)



Reading the twill-inlay treadling sequence from bottom to top, notice that the right and left twill sequences are different. This necessitates treadling twice for some inlay rows. Fabric is shown with inlay weft turns on the surface.

Notice that in this new order the first and third inlay row are identical to those in the right-slanting twill and are used for twill lines of either slant.

The treadling to weave a twill slanting to the left is:

Tabby 1-3 →
Inlay 1-2 →
Tabby 2-4 ←
Inlay 4-1 ←
Tabby 1-3 →
Inlay 3-4 →
Tabby 2-4 ←
Inlay 2-3 ←

Try reversing the inlay to produce zigzags. You can make crosses or Xs by treadling a right twill for one arm of the cross and a left twill for the other. Make diamonds by starting in the middle of an X and reversing when they're as wide as you like.

Repeating the same inlay shed on successive rows produces a vertical line, but be careful because the weft can build up in this area. Adding vertical lines enables you to try hexagons, octagons, and even parallelograms.

To make curves, you'll need to change the angle of the twill. Try moving through the inlay sequence, repeating the same inlay shed an increasing number of times to straighten the curve and changing to the next twill inlay shed to make it rounder.

Then try other twill sheds. Instead of lifting pairs of shafts, lift triple combinations: 1-2-3, 2-3-4, 3-4-1, 4-1-2. Weaving reverse side up will place three-thread floats on the surface instead of the back of the fabric.

Besides changing colors in the inlay, try stripes of color in the tabby weft. Alternate two colors in the tabby weft. Add weft-faced stripes between bands of inlay by treadling on opposites with two colors, such as 1-2 blue, 3-4 green repeated several times.

Leslie Alperin used each of these techniques in her four-shaft twill-inlay blouses. Each was woven with crosswise bands which were turned 90° when the garment was cut out. They were woven face down on the loom to leave the weft turns on the back of the fabric.

If you would like to explore multishaft twill inlay, you will have many more options to choose from. An eight-shaft twill has several sheds that can be used on a plain-weave ground. Twills can be built upon one shaft up and seven shafts down, two shafts up and six down, three shafts up and five down, four shafts up and four down. All the four-shaft twill combinations are available as well, giving you enough possibilities to keep you busy for years.

Twill inlay is a very accessible finger-manipulated technique. Whether you try only a few of the variations or explore its intricacies, you'll be well rewarded.

ENRICHING TAPESTRY IMAGERY WITH HAND-MANIPULATED BROCADE

ANN MATLOCK



Banana Leaves, *48" × 48", is an all-silk brocaded tapestry containing handspun and hand-dyed yarns by Ann Matlock.*



Before starting a tapestry, Ann Matlock often paints a series of watercolors such as this one for Banana Leaves.

THE WORLD OUTSIDE on this January day is winter white. Inside, my weaving studio is also white, but color is provided by drawings and watercolors of the flowers and plants I photographed one warm spring day in San Diego, California. Next to my loom sit baskets of hand-dyed silk yarns for the tapestry I am weaving from these studies. On such a cold day, it is a pleasure to work with so much green and pink, a memory of a warmer time.

Trained as a painter, I fell in love with weaving more than 25 years ago because it combined color and texture in a way that could result in functional cloth. I appreciated the way a weaving could participate directly and intimately in the life of the person for whom it was made, and most of the weavings I did were wearables or blankets.

When I first began to weave on a floor loom, in 1969, I explored color relationships through the use of complex weave structures. About ten years later, imagery from the watercolors I was painting crept into my weavings. At first, it appeared as areas of tapestry within larger areas of a loom-controlled weave, but gradually my work became more pictorial. It also became less functional. This was due neither to weaving techniques nor to a lack of interest in making utilitarian fabrics, rather, it was in response to my need to communicate more visually complex ideas and to record my observations about the world around me.

For some time, I continued to use techniques and yarns that work well in wearable fabrics, weaving them into pieces for the wall instead. I experimented with yarns to achieve special effects, and when I used a handspun two-ply ivory tussah as a highlight in tapestry areas, I wondered what it would be like to make a weaving using only handspun silk. Today I use mostly silk, although for larger work I combine it with wool and mohair. Spinning and dyeing the fibers permits a more personal exploration of color and texture than is possible with commercial yarns.

My goal is to combine imagery with structure in a way that preserves the integrity of both. An interlocking tapestry technique which exposes the warp allows all of the background yarns to be revealed. The areas of brocade are a more flexible and dimensional element, integrating foreground and background as they conceal and reveal the other yarns.

I usually set up an eight-shaft twill and treadle the background either as plain weave or as a warp-faced skip twill. A full pick of background weft may contain as many as a dozen wefts in interlocking tapestry. After a row of background, I add a series of brocade yarns, perhaps as many as four dozen. These inlay yarns may be inserted in plain-weave sheds for subtle effects, but they are more likely to be woven in sheds that lift two or four ends at a time for greater dimensionality. Occasionally, I create other textures through pick-up weaves or wrapping. The result is a woven structure with a subtly shaded background made by the interlocking wefts. In contrast, the bold, three-dimensional inlay, varied by weave structure and by the size and twist of the yarns, moves over the surface.

For me, a weaving begins with an idea that captures me. Through drawing, photography, and watercolor, I make visual notes with no goal in mind. Some paintings or drawings



A detail from Banana Leaves *shows the many brocade yarns woven across each row of the plain-weave ground to create subtle shading.*

convey my ideas but are not appropriate for weaving. When an idea does suggest itself for a tapestry, I redraw it to scale. The size of a weaving is important: ideas with a lot of detail need to be large, or woven with very fine yarns, or both.

I make several different versions of the design and pin the drawings around my studio to look at while I spin and make changes as needed. In the case of *Banana Leaves*, my most recent silk tapestry, I made a series of watercolors. The most abstract version gave rise to the final design for a weaving made four feet square to accommodate the detail. For the brocade wefts and some of the warps, I spun a two-ply tussah, a two-ply white bombyx, and most useful of all, a two-ply tussah/white bombyx mix. Each yarn was dyed differently and varied in luster. In addition to these handspun yarns, I used thinner, commercially spun silk, including a two-ply white, a two-ply tussah, and a two-ply tussah fleck.

I drew a "map" showing where color would be placed on the warp and noted how much of each type and color of weft would be needed. I then applied twelve different colors of Telana dye directly to the warp yarns and heat-set them. There were four different yarns, including one handspun, which I evenly distributed across the warp and arranged to create shading in the colors.

Because the warp shows in my pieces, I do not draw the design on the warps, nor do I use a full-scale cartoon, which might limit my freedom to make changes as I work. I prefer to use a scale drawing on 8½" × 11" vellum paper with a grid placed underneath. While weaving, I measure the progress of the design areas at least once every inch and mark my progress on the drawing. As I weave, I make decisions about color, weave structure, and emphasis in the design.

For *Banana Leaves*, I threaded the loom in straight twill on eight shafts with treadles for the background tied up for plain weave. I tied two brocade treadles to lift pairs of warp ends (1-2-5-6 against 3-4-7-8) and two more to lift four warp ends together (1-2-3-4 against 5-6-7-8). This set-up is the simplest, most direct, and also the most versatile one I use. In weaving the piece, I alternated one row of plain-weave background with a row or two of inlay. The brocade yarns varied from a thin singles to two-ply carded blends and heathers. The work went slowly—about 1½" to 2" in a ten- to twelve-hour weaving day.

After I take a tapestry off the loom, I needle-weave all warp and weft yarns back into the fabric before washing and blocking it. Finally, I sew the finished weaving onto a backing of washed cotton fabric and mount it on a stretcher frame covered with cotton flannel. When more complex framing is required, I take the piece to a professional.

It may take years for my ideas to be given a concrete form as weavings. It has taken more than twenty years of weaving for my work to evolve to this point. I hope for continuing change, reflecting new experimentation and understanding. ❖

Ann Matlock teaches in the School of Art at Ohio University and also maintains a studio in the Texas hill country west of Austin. She'll explore hand-manipulated brocade, as well as other weave structures, in her workshops at Haystack Mountain School of Crafts in August 1994, and Penland School of Crafts in 1995.

Pick-up Beiderwand

by Heidi Waber



In the eighteenth and nineteenth centuries, brightly patterned beiderwand fabrics were used as curtains for alcove beds in the former Danish province of Schleswig-Holstein in northwestern Germany. Photos on this page by Horst Waber.



A detail of an historic beiderwand piece from Germany shows the figure of a stag in linen on a ground of brown wool.



On the back of the fabric shown above, ridges formed by the supplementary-warp binding show clearly.

THE TERM beiderwand is associated with the richly patterned textiles woven in northern Germany and Denmark during the eighteenth and nineteenth centuries and used as curtains for alcove beds. Though a number of block weaves were used, most beiderwand designs were pictorial with motifs taken from still older silk and linen damask textiles. Some designs, such as compositions of plants and animals, birds, fruit, and flowers are thought to be of medieval German origin. Beiderwand textiles depicting biblical stories, such as Abraham's sacrifice or Jesus entering Jerusalem, often show Dutch baroque influence. In a smaller number of beiderwand textiles, Italian Renaissance motifs are evident, such as the tree of life, the unicorn, and the story of Pyramus and Thisbe from Greek mythology.

Traditionally, beiderwand was woven with bleached or half-bleached linen and brightly dyed wool. Designs woven with these coarser fibers had to be simpler than those found in the older silk or damask textiles from which the motifs were drawn. Though the textiles were woven by highly trained weavers on complex drawlooms, their strong contrast between the light linen pattern and the colorful wool background adds to their folk-art appearance and appeal.

As early as the fourteenth century, the word beiderwand was used to describe a cloth and the garments made from it that contained both linen and wool (literally, both fibers in one garment). In these old textiles, multicolored wool stripes covered a linen warp in plain weave or rep. The cloth was used for skirts with the stripes turned vertically. It is thought that about 1900, textile collectors adopted the old name to describe the newly appreciated bed curtains though they had little in common with the earlier textile beyond fiber content.

The Structure of Beiderwand

Beiderwand is classified as a lampas weave, a group of structures which combine two complete plain-weave layers in one fabric. One plain-weave layer functions as the foundation weave while the other is supplementary. The two layers are connected by the binding action of the supplementary warp, a feature which all lampas weaves have in common. The groups of foundation ends are crowded into vertical columns as the supplementary warp ends move above and below the foundation weave. Unlike most other lampas weaves, in beiderwand the foundation plain weave creates the design rather than the background.

Traditional beiderwand was woven with a warp proportion of four foundation ends to one supplementary end. The weft proportion of one foundation pick to one pick of the supplementary weft was used in series of two, giving the old beiderwand patterns a stepped outline.

For handweavers, pick-up beiderwand on four shafts offers a wide field of exploration and application. The technique is simple and fast to weave. A pick-up stick lifts groups of ends from the foundation warp to form the design in the much the same way that figure harnesses in drawlooms wove traditional European beiderwands.

To Weave Pick-up Beiderwand

Thread the loom with the foundation warp on shafts 3 and 4 and the

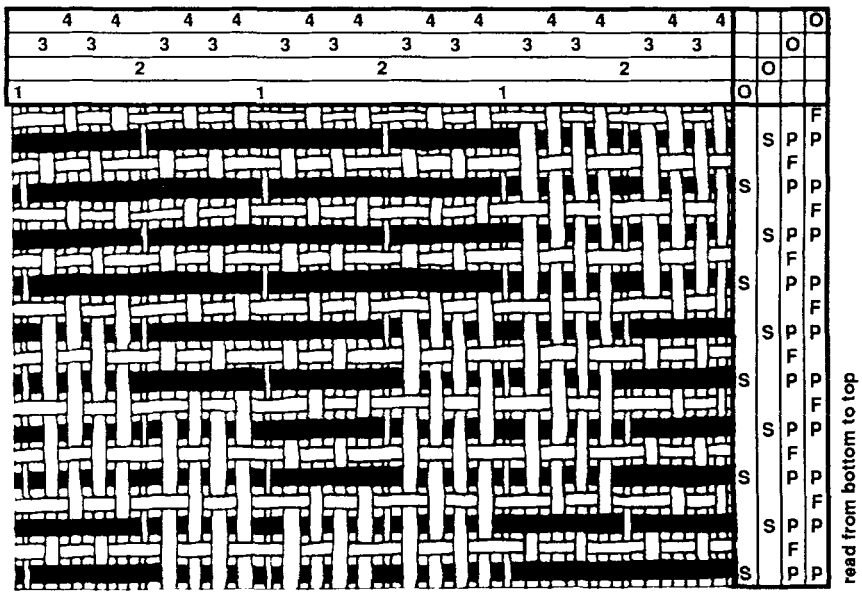
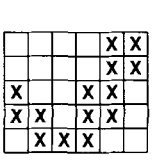
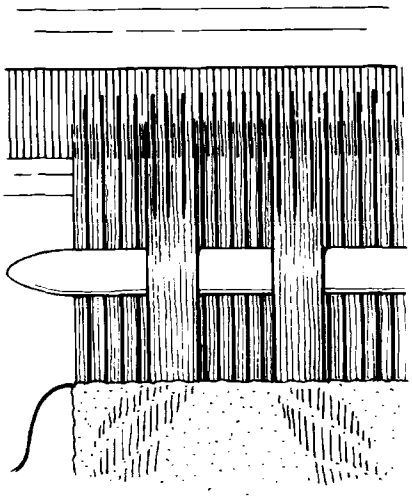
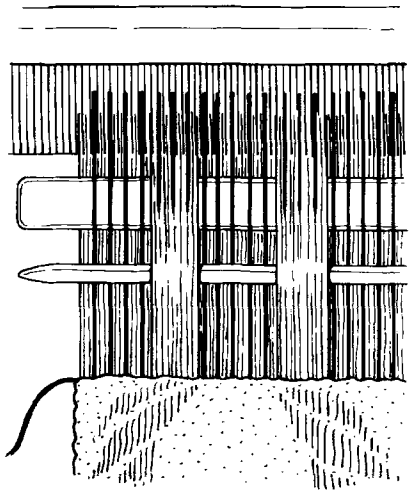


Illustration 1
Pick-up beiderwand is threaded with the foundation warp on shafts 3 and 4 and the supplementary warp on shafts 1 and 2. In the weft, a row of foundation weft (F) alternates with a row of supplementary weft (S). A pick-up shed on shafts 3 and 4 (P) is included with the latter row. Read treadling from bottom to top as you would weave.

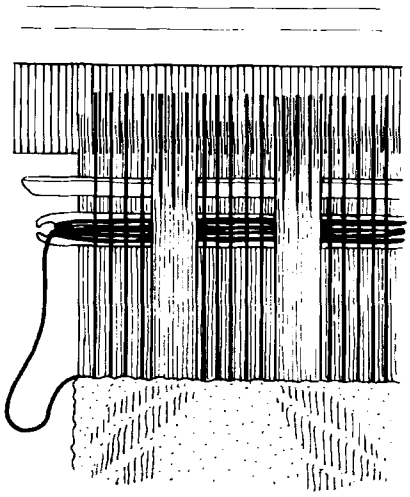




To make the pick-up, lift the foundation warp and pick up a four-end warp group for each unit. Lower these shafts, and lift shaft 1, half of the supplementary warp.



Turn the pick-up stick on edge and insert the weaving sword to make a new shed.



Remove the pick-up stick. Turn the weaving sword on edge and weave with the supplementary weft, passing the shuttle through the shed created by the weaving sword. Continue as described in the text.

supplementary warp on shafts 1 and 2. (Illustration 1) The traditional warp proportion is 4:1, four foundation ends to one supplementary end. Use a fine but strong yarn for the supplementary ends, such as a double strand of sewing thread.

To weave unpatterned cloth, alternate a pick of supplementary weft and a pick of foundation weft on a four-row repeat.

To weave the pattern, lift shafts 3 and 4, the foundation warp, and pick up a four-end warp group for each square marked on the graphed pattern. Lower these shafts, and lift shaft 1, one-half of the supplementary warp. Turn the pick-up stick on edge and insert the weaving sword to make a new shed. Remove the pick-up stick. Turn the weaving sword on edge and weave with the supplementary weft, passing the shuttle through the shed created by the weaving sword. Lower the shaft and remove the weaving sword.

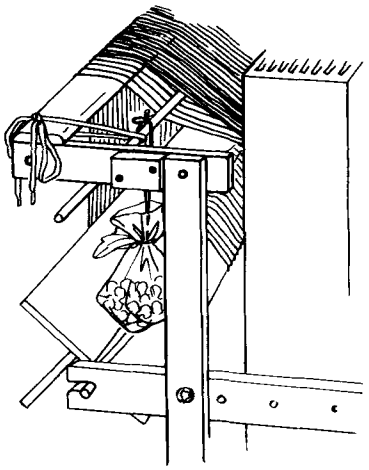
Lift shaft 3 and weave with foundation weft.

Lift shafts 3 and 4 to pick up the same groups as before. Lift shaft 2, turn the pick-up stick on edge, insert the weaving sword in the new shed, and remove the pick-up stick. Turn the sword on edge, and weave with the supplementary weft.

Lift shaft 4 and weave with foundation weft.

Repeat for each row of the graphed design.

When I designed the large stitches in the **Knit-and-Purl Top,** shown opposite, I took into consideration that the design areas should be narrow. Large, uninterrupted areas of pattern tend to sag because in areas where the foundation layer is on top, the two layers are separate and have different tensions. In contrast, large areas of ground are supported by the interlacement of the supplementary binding warp, which forms ridges on the back of the fabric.

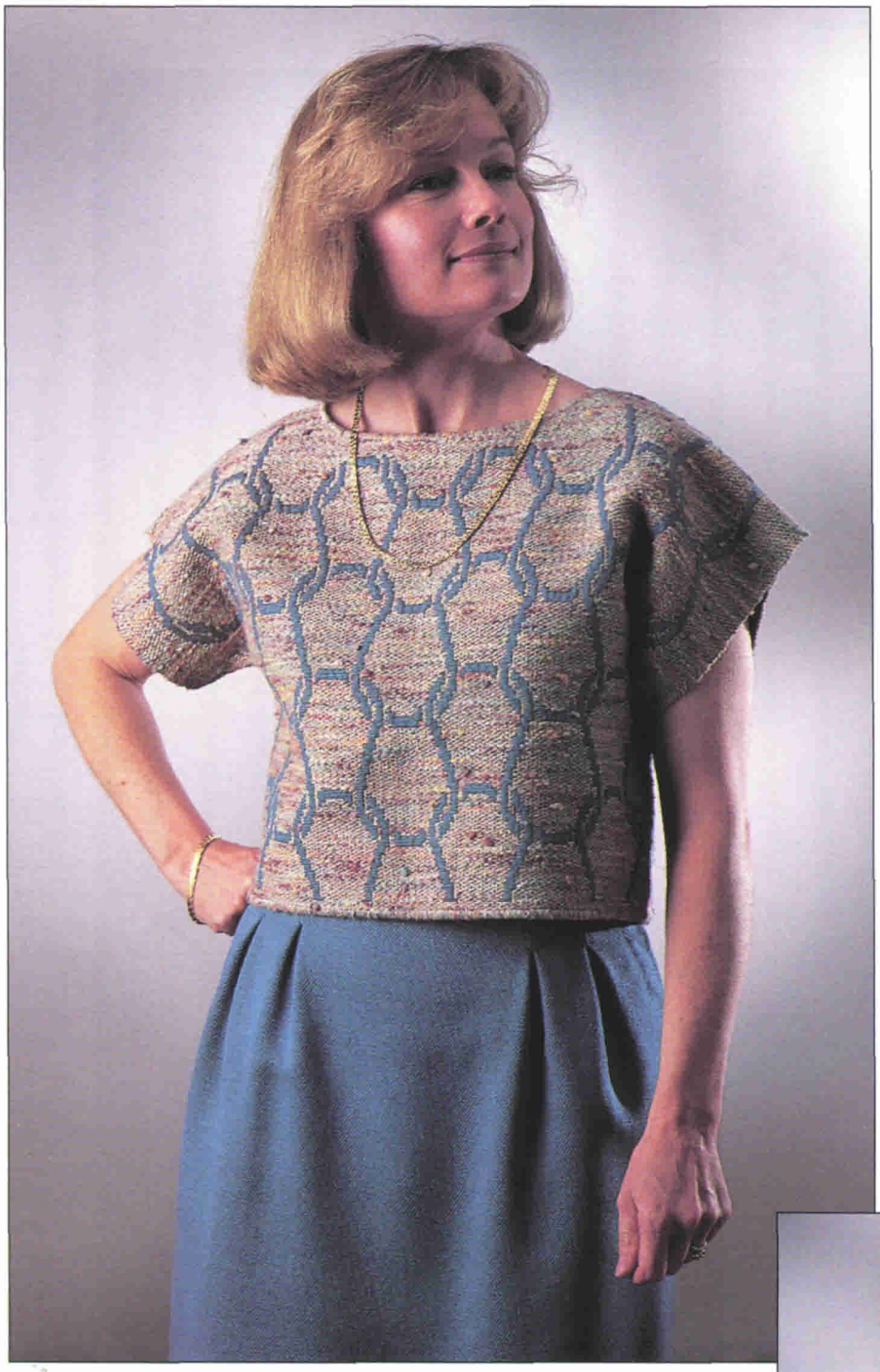


Add more tension to the supplementary warp by slipping a dowel over the widely-set ends and weighting it at each end with a small bag of rocks.

The sett for the foundation warp is slightly wider than for balanced plain weave, about the same as for weaving overshot. A supplementary-warp end of doubled cotton sewing thread is dented with every fourth end of the foundation warp. The sett indicates not only the width of the entire warp in the reed, but also the number of pick-up groups for the pattern. Choose a combination of warp and weft yarns that can be set and beat to square the units. You may find yourself sampling several combinations before you decide on the best one.

Understanding beiderwand weave, the simplest of the lampas structures, opens the door to experimentation with more complex weaves. It also shows that reviving an old weave can inspire today's handweavers to climb to new heights of expression. ❖

Heidi Waber earned the Certificate of Excellence in Weaving with a specialty in beiderwand studies from the Handweavers Guild of America in 1988. She works almost exclusively with lampas and damask pick-up weaves.



Heidi Waber used four-shaft pick-up beiderwand to weave her ***Knit-and-Purl Top.*** *Aqua foundation yarns form the pattern against a novelty-yarn supplementary weft. For complete directions, see the Instruction Supplement.*



Novelty yarn in a whip-stitch finishes the neck edge of the top. Inside the neck opening, the ridges formed by the supplementary warp show clearly.



The back view has a purl pattern which contrasts with the knit pattern on the front of the top.



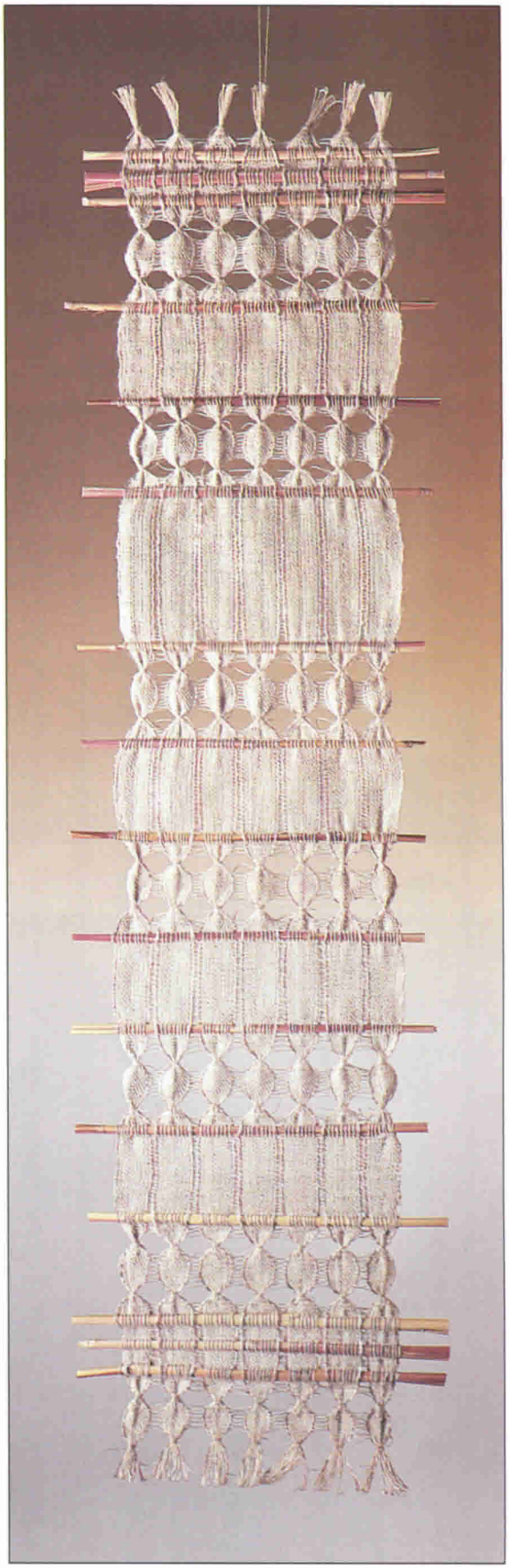
Inspired by filet crochet work, Suzanne De Atley used pick-up leno and plain weave to create her mercerized cotton ***Summer Rose Leno Mat.*** *Complete instructions are provided in the Instruction Supplement.*

Finger-Manipulated
LACE WEAVES

LIKE OTHER finger-manipulated techniques, pick-up leno and Brooks bouquet lace weaves let you create designs in your piece wherever you choose. Here, both techniques are used to define decorative areas that are filled with plain weave: oval medallions in the **Brooks Bouquet Window Hanging,** pictured at right, and a rose motif in the **Summer Rose Leno Mat,** at left.

While each of these techniques can be used to produce an open and airy quality in a woven piece, the effect is achieved in different ways. In the window hanging, the delicate gauziness of plain weave in an open sett is accented by larger openwork areas produced by rows of Brooks bouquets, in which sets of warp yarns are are gathered together in clusters. In the mat, the open background is formed by extensive areas of leno, in which pairs of threads are crossed and held in place by a weft shot.

Weaving the lacy medallions in the window hanging is straightforward, although you must take care to keep your plain weave balanced and open. In the lace mat, however, the plain weave interrupts rows of leno. You must build each plain-weave segment with three additional weft picks to match the height of the leno crosses in the row, and three additional weft picks on the return shot to fill in the space created when completing the leno row. Depending on how you beat these additional weft picks in, their lines can contribute to the texture of the plain-weave motif. ❖



Barbara Meier used 10/1 linen in her ***Brooks Bouquet Window Hanging.*** *Her Brooks bouquet motifs form lacy medallions which are outlined with a subtle novelty yarn. See the Instruction Supplement for details.*

Red chiles laid out to dry cover the rooftops of houses in the countryside near Thimpa, Bhutan.





Warp-faced silk fabric heavily embellished with supplementary-weft designs for a woman's garment is woven on a fixed-frame backstrap loom.



This brightly colored, twill-woven household textile called yattah *was woven in the Bumthang region of central Bhutan.*

Supplementary-Weft Techniques from Bhutan

by Betty Linn Davenport

RED-ROOFED, gaily painted houses line the road ahead. As our bus approaches, a family in colorful clothing pauses in their work to smile and wave to us. It is harvest season in this land of high, steep ridges and lush, deep valleys, and the red roofs are actually layers of bright red hot chiles drying in the sun. We are in the Kingdom of Bhutan, land of the Thunder Dragon, a small country tucked between the Himalayan mountains of Tibet and the plains of India. Long isolated from the outside world by the rugged topography, the population is a combination of descendants of ninth-century Tibetan immigrants, indigenous groups from the Himalayan foothills to the east, and recent Nepali settlers, whose separate traditions have blended to form a uniquely Bhutanese culture. We travelers are here to learn about one of their most valued traditions, weaving, and about their handwoven textiles.

Each style of clothing and the fabric from which it is made has a name. The man's garment is a Tibetan-style robe, or *gho*, (italicized terms are in Dzongkha, the national language of Bhutan) made of warp-faced cotton or spun raw silk fabric with supplementary-warp patterning. The vertically striped *gho* is secured with a card-woven, supplementary-patterned belt called *kera*. The excess length of the *gho* is bloused up over the belt and forms a pouch for carrying a lunch basket and other items.

The woman's garment is called *kira*. Its heavily embellished supplementary-weft designs may take the weaver as long as two years to complete. It is made from three lengths of handwoven cotton or silk fabric sewn together to make a cloth 60" × 100". The cloth is wrapped and folded around the body with stripes running horizontally. It is secured at the waist with a *kera* and at the shoulders with silver brooches called *koma*.

Both men and women wear scarves for special occasions. The color and the way the scarf is worn communicate subtle nuances of social and religious meaning. The man's ceremonial scarf, worn when visiting a monastery or attending a formal ceremony, is called *kamne*. It is a plain, handspun raw silk scarf about 4′ × 10′. The woman's scarf, *rhachu*, is about 18" × 6′ long. It is embellished with selvedge-to-selvedge supplementary-weft designs which reverse their patterning from face to back. A less ornate *rhachu* is used to carry a baby or cargo on her back.

Household textiles are handwoven, also. *Yattah* is a particularly versatile textile woven in the Bumthang region of central Bhutan. A length of this brightly decorated twill-woven cloth measures about 23" wide by 4 yards long. It is generally woven with alternating bands of supplementary-weft pattern and rainbow stripes, similar to the stripes separating bands of pattern in Tibetan textiles. *Yattah* cut into three strips and joined at the selvedges is called *charkab*, which translates as "rain cover." Cut into two pieces and joined, the cloth is called *denkhep*, a textile which serves many functions, such as lap robes and covers for benches or beds. Newer uses include car seat covers and fabric for outerwear jackets.

Yattah for *denkhep* is also woven with motifs in rows or enclosed in a diamond grid on a solid dark background bordered on all four sides with a meander design. These *denkhep* are placed on the floor to sit on, and smaller pieces are used as cushion covers. While the intricacy and richness of the patterning on these pieces are similar to Central Asian knotted carpets, the Bhutanese have never developed a rug-weaving tradition.

Traditionally, the Bhutanese used natural dyes to obtain the reds, blues, greens, and oranges for motifs on a natural dark brown wool background. They have discovered time-saving chemical dye powders,

and now they often add a little dye powder to their natural dyebath. The color choices that characterize *yattah* are dark and medium values of the main colors, with judicious use of orange and natural white for contrast. The background of the patterned band alternates in color value between light and dark to give a harmonious, rich depth to the cloth.

Most of the geometric motifs in the intricately patterned textile are based on the diamond, triangle, and X shapes, but there is much variety and improvisation. Many other motifs are Buddhist symbols and thus have deep religious significance. In the runner opposite, the stepped design in the first band is one of the eight auspicious signs of Buddhism; it is called *drami*, or endless knot, a symbol of love. In the center of the middle band, the design with five small diamonds is a double *dorji*. *Dorji*, a dumbell-shaped object used in religious ceremonies, means "diamond" or "thunderbolt" and represents purity and indestructibility. This design appears in the royal crest of Bhutan.

The Bhutanese use several supplementary-weft techniques to create the designs; three woven on a twill background are easily adapted to Western looms and ways of weaving. *Timah*, a weft-wrapping technique that we know as soumak, is found on both the twill-background fabric and the warp-faced fabrics for the woman's garment and belt, but the Bhutanese have developed their own way of using it. On the twill-woven fabrics, motifs with diagonal lines are made of a single line of *timah*. Vertical lines are made by crisscrossing the two pattern wefts under the warp every fourth row. Horizontal lines are 3/1 weft floats. On the warp-faced fabrics, the scale of *timah* designs is very small because of the finer yarns. Here the weavers work *timah* in either a single or a double row of weft wraps to create vertical, horizontal, and diagonal lines. The double row of *timah* looks like an embroidered chain stitch. The Bhutanese consider *timah* to be their most demanding and highly valued weaving technique.

Designs with stepped lines are woven on the warp-faced fabrics with a double row of *timah*, but similar lines found on *yattah* are created using a related technique for which we have no familiar counterpart. In this variation, the supplementary weft steps up, wraps around a warp, then jogs over, held down by one warp at the corner. Perhaps it is a way to adapt the stepped motif to the twill structure and still keep it in scale with the other designs.

Sammah is another technique that is used on both warp-faced and twill fabrics, but with different effects. With this discontinuous supplementary-weft-float patterning, float length varies on the warp-faced fabrics. On the wool twill fabric, however, *sammah* is woven as discontinuous 3/1-supplementary-weft floats in alternate alignment. The weft floats on the surface of the twill background, so no pattern yarn shows on the back except the ending weft tails.

> For the [Bhutanese] artist, the inspiration to create has come not only from the vibrantly colored Himalayan landscape but also from the religious heritage. In Mahayana Buddhism, . . . the contemplation of color is also seen as a spiritual exercise which brings one closer to enlightenment. Therefore, it is not surprising to find such an abundance of color in Bhutanese art. From the richly painted woodwork of the architecture to the intricate mandalas of the temple frescos, and most of all, in their clothing, the Bhutanese are able to incorporate every color in the rainbow in the most subtle, harmonious and natural of ways.
>
> Mark Bartholomew, *Thunder Dragon Textiles from Bhutan*

The loom used traditionally for all these types of fabric and decorative styles is the Asian fixed-frame backstrap loom called *thagshing*. The warp follows a triangular pathway as it passes around a 3-foot-high frame and out to the backstrap; the weaver uses her body to provide warp tension by pushing her feet against the frame. Extra string heddles are added for supplementary-warp patterning as they were in the past for weaving twill. In the 1950s, however, a rudimentary foot-treadle loom called *thrithag* was introduced from Tibet. It has two sets of two counterbalanced shafts and four foot treadles, and it is now used to weave *yattah*.

As I was weaving **Bhutanese Medley** shown opposite, I felt a sense of serenity from the rhythmic movements of wrapping the wefts around the warps and the feel of the wool yarn in my hands, yet, the bright, contrasting colors made me lighthearted as I watched the designs grow. Just as a fine weaving progresses slowly, the Bhutanese are slowly accepting only the ideas from the modern world that will improve their way of life without diminishing their rich and valued culture. I feel certain that weaving fine textiles will continue to be an important expression of Bhutanese values. ❖

When Betty Linn Davenport isn't weaving in Richland, Washington, she travels to remote, mountainous places to visit weavers. She conducts textile tours to Peru and Bolivia and recently participated in the textile tour to Bhutan.

Further Reading

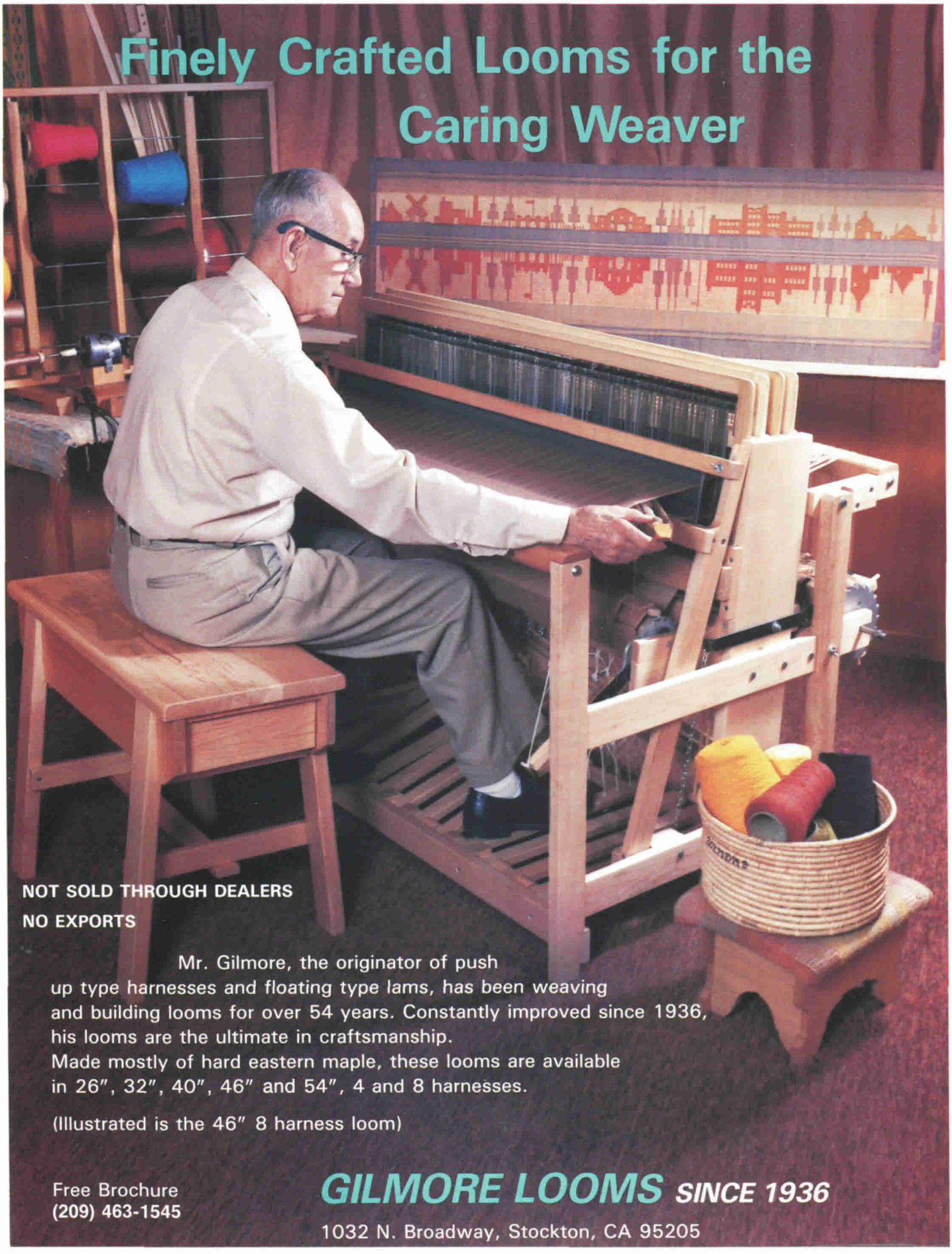
Bartholomew, Mark. *Thunder Dragon Textiles from Bhutan*. Kyoto, Japan: Shikosha Publishing, 1985.

Myers, Diana D. *Costume and Ceremonial Textiles of Bhutan*. Washington, DC: Textile Museum Journal 1987, 1988.



Intrigued by the finger-manipulated surface designs on textiles she found on a trip to Bhutan, Betty Davenport wove a four-shaft-twill runner and plain-weave bags on a rigid heddle loom with traditional inlay patterns. Complete directions for weaving ***Bhutanese Medley*** *can be found in the Instruction Supplement. Yarns courtesy of Brown Sheep Company and JaggerSpun.*

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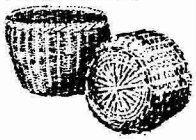
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White Rabbit Tea Towels *add just the right touch to Alice in Wonderland's tea party. Alison Irwin wove her delightful towels in mock satin damask on four shafts. Directions are provided in the Instruction Supplement.*

Alison's Adventures

by Alison Irwin

YOU NEEDN'T HAVE the imagination of Lewis Carroll to weave motifs like the curious creatures in *Alice in Wonderland*. If you can chart it, you can weave it. Or can you?

Read on for Alison Irwin's adventures with mock satin damask. She discovered that, like Alice, sometimes the route to get where you're going is not so straightforward.

"Oh dear! Oh dear! I shall be too late."

The White Rabbit's lament echoed my own predicament last fall. The Tzouhalem Spinners and Weavers Guild of Duncan, B.C., was celebrating its twentieth anniversary in early November with their "China Tea," a special show. In keeping with the theme, several members had made kitchen towels to wear as aprons during the show. Because I enjoy pick-up, my towels would have to have pictures on them: flowers to match our dinnerware, sheep to go with my mother's small flock, and a rabbit for my sister, who raises French Angoras.

But now it was mid-September! Determining what to put on the towels was easier than deciding what to put on the loom.

There was not a moment to be lost.

I needed something faster than my favorite double-weave pick-up if I wanted to finish the towels in time. A quick look through my notebook gave me what I wanted: mock satin damask. Here was a four-shaft pictorial weave with a simple threading of straight twill and a speedy, one-shuttle treadling for broken twill. Picked-up blocks of warp floats would show up nicely on a background of weft floats, and both sides of the fabric look good. Mock satin damask would be perfect for those special borders.

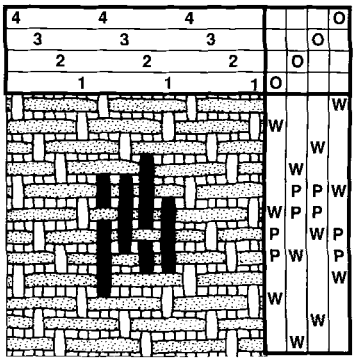
Or so I thought until I wove a sample.

"I should like to have it explained," said the Mock Turtle.

While trying out setts and wefts on the cottolin warp

Some configurations of mock satin damask break more cleanly than others. Using two pick-up rows for each repeat made a ragged square. When I used three pick-up rows, I achieved clean breaks on all four sides. The examples here show one pick-up square in the middle of the design.

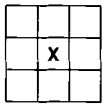
Illustration 1: ***Mock Satin Damask*** *(my original attempt).*



1. Pick up the 2-3 pair for each marked square in the row.
2. Lift shaft 4 and weave.
3. Lift shaft 1 and weave. Remove the pick-up stick.
4. Pick up the 4-1 pair on either side of the 2-3 pair lifted in step 1.
5. Lift shaft 3 and weave.
6. Lift shaft 2 and weave. Remove the pick-up stick.

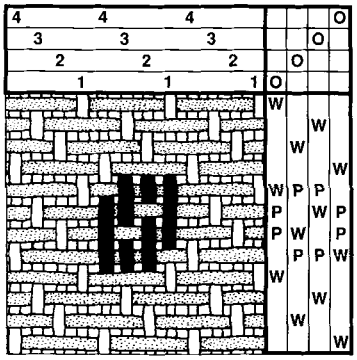
Repeat steps 1 to 6 for every row in the design.

design for both examples



W = weft shot **P = pick-up shed**

Illustration 2: ***Revised Mock Satin Damask.***



1. Pick up the 2-3 pair for each marked square in the row.
2. Lift shaft 1 and weave. Remove the pick-up stick.
3. Pick up the 1 and 4 on either side of the 2-3 pairs lifted in step 1.
4. Lift shaft 3 and weave.
5. Lift shaft 2 and weave. Remove the pick-up stick.
6. Repeat step 1.
7. Lift shaft 4 and weave. Remove the pick-up stick.

Repeat steps 1 to 7 for every row in the design.

that I planned to use, I was startled to see that the picture growing on the loom didn't match my drawing. The tidy squares on the graph paper had become ragged blocks in my weaving. Why had the crisp lines disappeared? Would the figured bands work if they were woven another way? I put down my shuttle and retired to the library.

The calendar there was opened to October.

She was now only ten inches high, and her face brightened up at the thought that she was now the right size.

I picked up my pencil again as I researched satin blocks. I read that designs are most effective when there are sharp breaks between the weft-float and warp-float satin units. When the breaks are not sharp, the edges of the pattern are indistinct because the yarns slip across the edge. Mock satin blocks are, of course, more limited, but the same principles might apply.

Unlike Alice, I couldn't shrink to inspect the wandering threads, but I could enlarge the interlacings on paper and make them the right size to see easily. An examination of the units reveals why the edges were ragged: both warp and weft floats from one block extended into the neighboring blocks (see Illustration 1). It's no wonder, then, that what I wove didn't reflect the drawing!

"Then it ought to be Number One," said Alice.

Elated with this discovery, I played with other pick-up pairings and tried out different treadlings. As Alice had exclaimed, the solution lay with the first warp end and the first weft pick. Notice in the revised threading and weaving sequence that the breaks between the weft- and warp-float areas are clean (see Illustration 2). Although weaving this way means that each unit requires three pick-up rows rather than two, I think the results are worth it.

My problem solved, I returned to the loom and wove madly. In the end, this was one White Rabbit who wasn't late, and the towels are perfect.

"Take some more tea."

"Why not?" said the March Hare.

Alison Irwin weaves late into the evening at home in Maple Bay near Duncan, British Columbia.

Words from Alice in Wonderland, *by Lewis Carroll. London: Diamond Books, 1954.*

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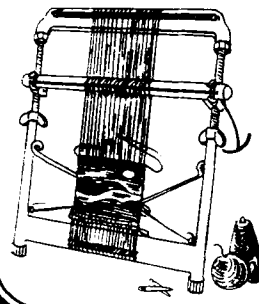
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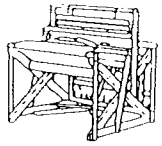
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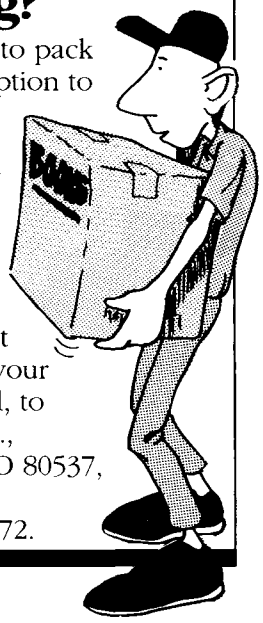
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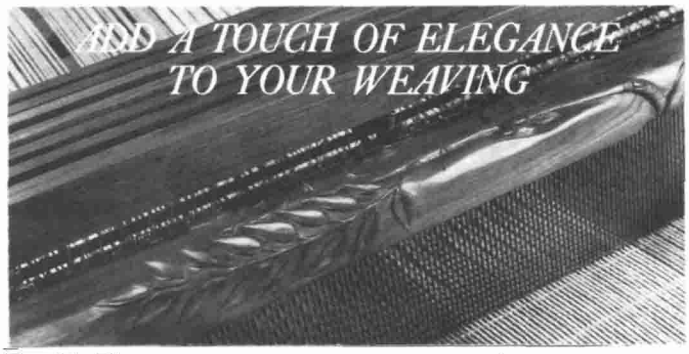
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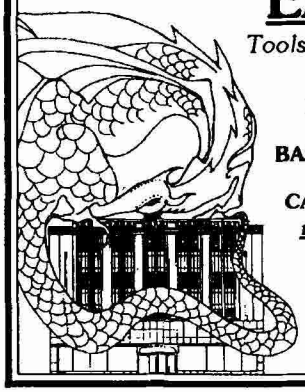
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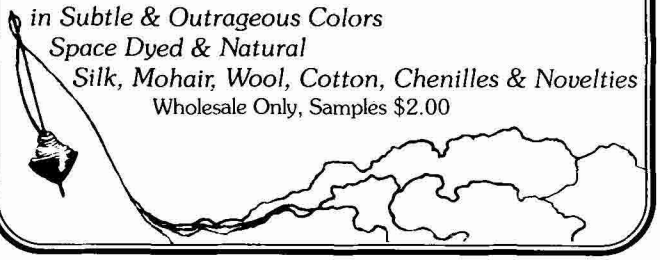
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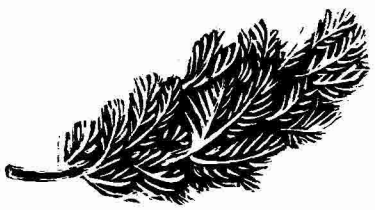
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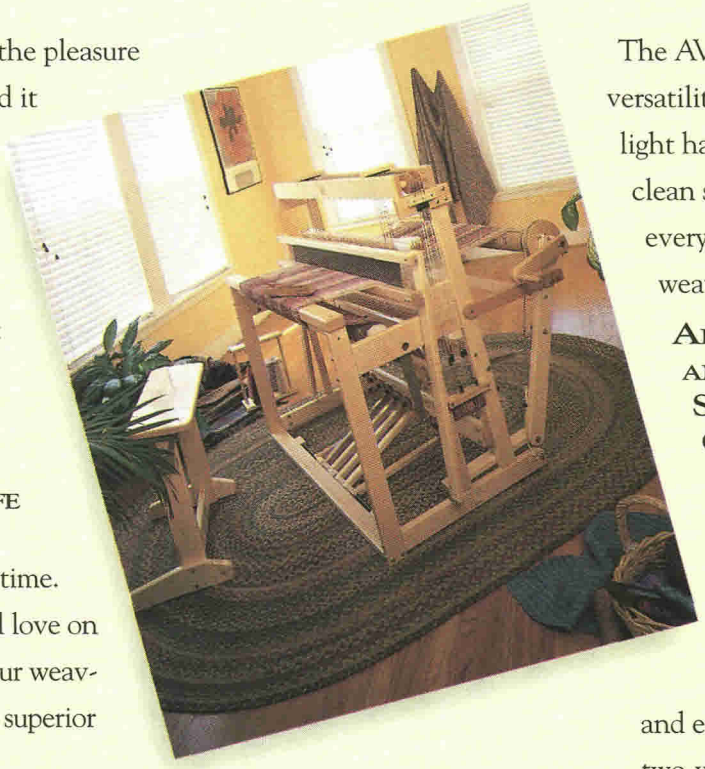
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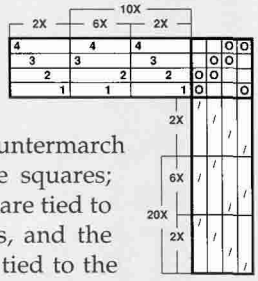
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May/June 1994

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Please read the instructions thoroughly before beginning a project.

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 counterbalance looms, tie the treadles according to the *blank* squares. Countermarch looms use all the squares; the upper lamms are tied to the blank squares, and the lower lamms are tied to the squares with circles.



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

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

***Berroco, Inc.,** PO Box 367, Uxbridge, MA 01569.

Bockens yarn is available from **Glimåkra Looms 'n Yarns.**

Brown Sheep Company, Rt. 1, Box 137, Mitchell, NE 69357.

Carolina Cotton is available from **Weaver's Way,** PO Box 70, Columbus, NC 28722.

DMC floss can be obtained from most retail fabric or needlecraft shops.

Frederick J. Fawcett, yarns are available from **Glimåkra Looms 'n Yarns.**

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Halcyon, 12 School St., Bath, ME 04530

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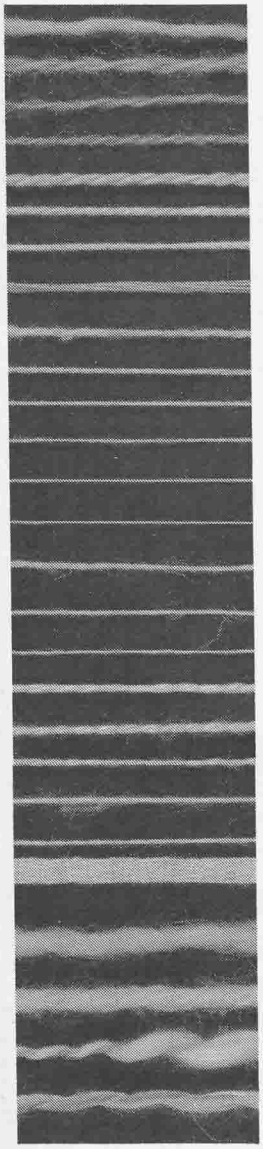
UKI yarns can be obtained from most retail weaving shops.

CORRECTIONS

Colorworks Krokbragd Rug, by Janice Jones, page 87, November/December 1993.

In the the treadling draft, at the bottom of the middle column, the three black picks should be repeated 8 times instead of the 3 times shown.

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.



Singles sportweight wool at 1400 yd/lb (2825 m/kg)

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

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

20/2 worsted wool at 5600 yd/lb (11,280 m/kg)

3/2 pearl cotton at 1260 yd/lb (2535 m/kg)

5/2 pearl cotton at 2100 yd/lb (4230 m/kg)

Crochet cotton at 2400 yd/lb (4830 m/kg)

6-strand embroidery floss at approximately 2500 yd/lb (5035 m/kg)

8/2 unmercerized cotton at 3360 yd/lb (6765 m/kg)

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

Nm 16/2 unmercerized cotton at 6350 yd/lb (12,800 m/kg)

20/2 mercerized cotton at 8400 yd/lb (16,915 m/kg)

40/3 cotton at 12,000 yd/lb (24,1955 m/kg)

Size 50 mercerized cotton sewing thread

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

10/1 linen at 3000 yd/lb (6040 m/kg)

22/1 linen at 6600 yd/lb (13,310 m/kg)

8/2 two-ply spun silk at 2800 yd/lb (5650 m/kg)

12/2 silk at 3250 yd/lb (6552 m/kg)

20/2 fine silk cord at 5000 yd/lb (10,070 m/kg)

Singles silk at 5250 yd/lb (10,500 m/kg)

30/2 fine silk cord at 7500 yd/lb (15,120 m/kg)

95% rayon/5% polyester 1/8" ribbon at 710 yd/lb (1430 m/kg)

Singles worsted weight 85% wool/15% mohair at 760 yd/lb (1530 m/kg)

4-ply acrylic knitting worsted at 848 yd/lb (1709 m/kg)

Cotton/linen/viscose novelty yarn at 980 yd/lb (1975 m/kg)

Singles 41%linen/28%viscose/27%acrylic/4% polyester novelty yarn at 1100 yd/lb (2200 m/kg)

Picnic Napkins

designed by Margaret Gaynes
Cupertino, California
page 21 ❹ ❷ RH

PROJECT NOTES: These lively checked napkins will add a cheerful accent to your table setting. For coordinating placemats, you could use heavier yarns in the same proportions of color.

FABRIC DESCRIPTION: Plain weave.

FINISHED DIMENSIONS: Six napkins, each 11½" wide by 11¾" long. Hems use an additional 1/2" at each end.

WARP & WEFT: Size 10/2 mercerized cotton at 4200 yd/lb: 1645 yd white. Size 8/2 unmercerized cotton at 3360 yd/lb: 185 yd blue and 275 yd red.

YARN SOURCES & COLORS: These yarns are from UKI in bleached white (no number), blue #50, and red #2.

NOTIONS: White sewing thread.

E.P.I.: 24.

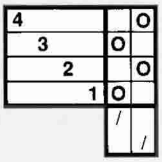
WIDTH IN REED: 13¾".

WARP COLOR ORDER:

	7X				
white	12	6	6	12	= 252
blue	2	2		2	= 30
red	2	2	2	2	= 44

TOTAL WARP ENDS: 326.

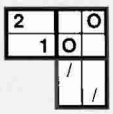
WARP LENGTH: 3½ yd, including take-up, shrinkage, and 27" loom waste.



DRAFT:

P.P.I.: 24.

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



WEAVING: Begin and end each napkin with 18 picks of white for the hems. Follow the warp color order for the body of each napkin, beating firmly. Interlock the white weft with the colored wefts following the tips given in the "Beginner's Corner" article. Separate each napkin with two picks of a contrasting colorfast thread. Leave these separators in until the fabric is washed and dried.

FINISHING: Machine stitch each end of the length of fabric. Machine wash on regular cycle in warm water with detergent. Tumble dry, removing the fabric from the dryer while slightly damp, and press. Staystitch the ends of each napkin, cut them apart, and remove the contrasting separator wefts. At each cut edge, turn under 1/4", bring the fold to the second colored stripe, and press. Stitch by hand.

Tibetan Turquoise Vest

designed by Louise Bradley
Boulder, Colorado
page 33 ❽

PROJECT NOTES: Theo Moorman inlay needn't be done only on a plain-weave background. Here, a two-block jeans twill uses six shafts while small, nearly invisible tie-down threads are carried on an additional pair of shafts.

A necklace of chunky Tibetan turquoise, a cherished purchase from a trek in Nepal, inspired the vest. It is also a memory piece for Carol Strickler, whose death two years ago saddened our weaving community. I used yarns inherited from her for the weft and the tie-down warps, but since this very fine cotton is no longer available, 20/2 mercerized cotton is substituted in the directions.

FABRIC DESCRIPTION: Theo Moorman inlay on two-block jeans twill.

SIZE: Women's size 10. Circumference at chest 40". Length from shoulder to front point 24½". Before cutting, the fabric measured 18½" wide by 104" long.

WARP: Size 8/2 unmercerized cotton at 3360 yd/lb: 2360 yd silver.

TIE-DOWN WARP & WEFT: Size 20/2 mercerized cotton at 8400 yd/lb: 3820 yd steel. This yarn is used doubled in the weft.

INLAY WEFT: An assortment of cotton, linen, and rayon plain and novelty yarns averaging 1700 yd/lb: 20 yd each. This vest uses one strand each of 10/2 mercerized cotton at 4200 yd/lb, rayon slub at 2100 yd/lb, cotton novelty ratiné at 1400 yd/lb, and four strands of rayon/cotton/linen blend at 1600 yd/lb in assorted green, blue-green, brown and green-brown colors. For the crocheted "chain" and tassels, size 3/2 pearl cotton: 30 yd black.

YARN SOURCES & COLORS: The cottons are UKI colors Silver #59 (silver), Birch #74 (steel), and Black #116 (black).

NOTIONS: Very Easy Very Vogue Pattern #8426 in Size 10 (shortened 1" at the waist), gray sewing thread, 1⅜ yd 45"-wide lining fabric, 1/2 yd interfacing, crochet hook size F.

E.P.I.: 24 for the ground and 4 for the tie-down. In a 12-dent reed, sley the ground 2 per dent and add the tie-down along with its neighbors to the right to make 3 per dent.

WIDTH IN REED: 22".

TOTAL WARP ENDS: 528 ground and 80 tie-down.

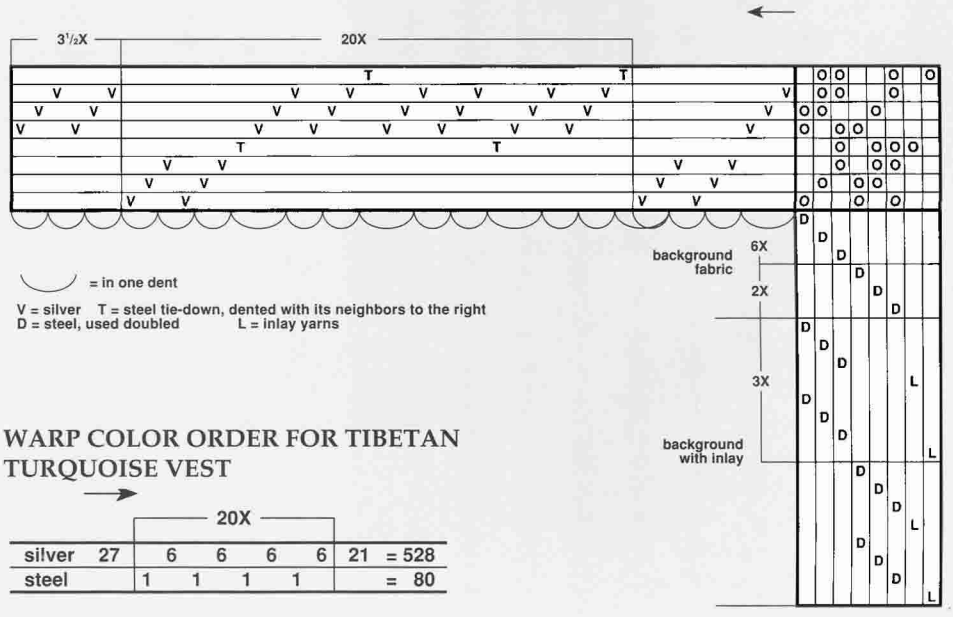
WARP LENGTH: 4¼ yd, including take-up, shrinkage, and 27" loom waste.

P.P.I.: 21.

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

DESIGNING THE CARTOON: Cut out and sew the vest in muslin to check the fit and to design the cartoon. Place the muslin vest on a dress form or a friend and drape a heavy yarn or chain around the neckline until it falls into two pleasing arcs. Draw these arcs, the "chain" of the necklace, on the muslin vest. Draw large, irregular turquoise stones, each about 1" to 1½" across, along these arcs. Take apart the muslin garment so you can use it as a cartoon for placing the

DRAFT FOR TIBETAN TURQUOISE VEST



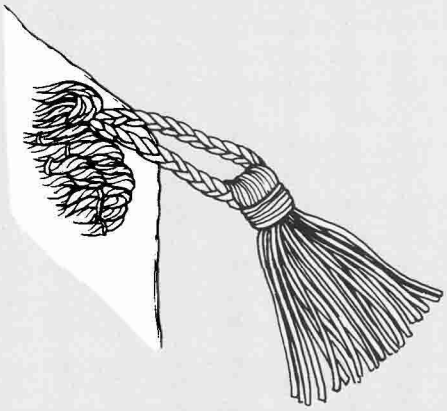
WARP COLOR ORDER FOR TIBETAN TURQUOISE VEST

		20X					
silver	27	6	6	6	6	21	= 528
steel		1	1	1	1		= 80

INSTRUCTION SUPPLEMENT

inlay areas. Stitch a strip of fabric between the vest's two front pieces to add stability to the muslin when using it as a cartoon; leave enough space between the pieces for seam allowances and a cutting line.

WEAVING: Prepare the inlay yarns by mixing 3 or 4 strands of the inlay wefts to make several butterflies. Use a different combination for each butterfly so that no two turquoise stones will be identical. The inlay will be woven on top and the ends dropped to the wrong side of the fabric to be sewn in later.



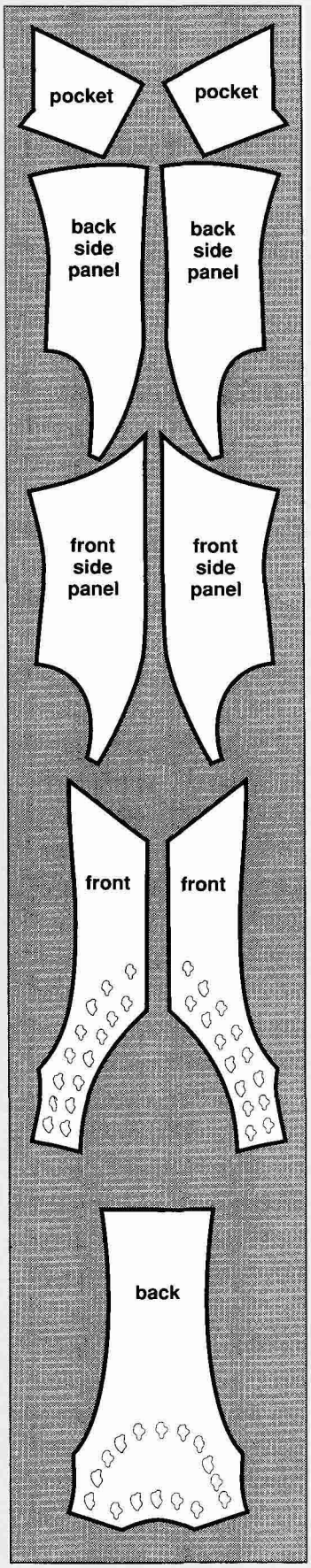
Make black tassels to attach to the crocheted chains at the front edges of the vest.

Crochet eight chains, each about 18" long, using two strands of the black 3/2 pearl cotton. These will be sewn in and out of the fabric as the weaving progresses, using a pair on each side of the back to weave down from the shoulder seams to join under the turquoise stones at the center back and two more pairs to weave the front pieces. Lay each chain on top of the web as you weave, following the arc on the muslin. Bring it under the web when you start an inlay area, and then back up on top at the end of the inlay. At the center front of the vest, leave several inches of the chain free on top to be looped and sewn in during assembly.

Start weaving the vest with a 3" heading of background weave; pin the muslin pattern piece for the back face up with the garment's shoulder toward you on top of the unwoven warps. The top (shoulder) of the piece should just cover the last weft you have woven. Roll the muslin pattern back toward you.

With the muslin in place, weave the inlay with the background weave. After every three background wefts, treadle an inlay shaft combination following the treadling shown and place inlay yarns

Pattern Layout



across the areas indicated by the cartoon. As you weave, unroll the muslin pattern so that the edge of the roll is always just on top of the last weft you have woven. Be careful not to distort the grain of the muslin as you roll the piece forward.

When you have finished the inlay area for the back, follow the background treadling for the rest of the length of the back pattern piece plus 6" as an allowance for shrinkage and pattern matching. Continue in the same fashion for the inlay on the two front pattern pieces. After completing the front inlay, weave the rest of the warp in background fabric for vest sides and pockets.

FINISHING: Machine stitch or serge the ends of fabric, then machine wash on gentle cycle. Line dry and steam press on the wrong side.

ASSEMBLY: Cut out pattern pieces, paying attention to the placement of the inlay areas and trying to match the block pattern of the jeans twill wherever possible. On the back of the fabric, secure the ends of the inlay yarns by hand with a stitch or two. At the center front, double back the ends of the crocheted chains to leave a 1" loop and thread the free end to the back of the fabric. Secure the cut end inside the garment with a few stitches. Interface the neck and upper front edges of the vest and construct the vest and lining according to the pattern instructions. Make a small tassel to hang from each loop as shown.

Floral Gift Wrap

designed by Sandra Swafford
Sacramento, California
page 34

PROJECT NOTES: I love techniques which allow me to get my hands into the warp and work with the threads. This Theo Moorman project gives the me the double pleasure of an engrossing project and the knowledge that the final wrappings make a recyclable project well matched to my environmental fanaticism. Eventually I hope to have a shelf full of my wrappings, each accented with its own braided tie, from which to select just the right one for each gift. But to make these truly recyclable I have a dilemma: how to ask for the return of the cloth without appearing half-hearted in the giving. Miss Manners, where are you when we need you?

FABRIC DESCRIPTION: Theo Moorman inlay.

FINISHED DIMENSIONS: 18" wide by 17" long. An additional 1/2" is used as the seam allowance in both the lengthwise and widthwise directions.

WARP & WEFT: Ground—Size 10/2 mercerized cotton at 4200 yd/lb: 950 yd off-white. **Tie-down warp**—Size 20/2 mercerized cotton at 8400 yd/lb: 370 yd off-white. **Inlay weft**—Six-strand cotton embroidery floss at 2500 yd/lb, separated into strands: 15 yd gray-brown, 30 yd medium pink, 15 yd pale pink, 5 yd pale yellow-green. The medium pink is also used for the braided tie. **Braided tie**—Size 3/2 pearl cotton at 1260 yd/lb: 10 yd pale pink. Size 5/2 pearl cotton at 2100 yd/lb: 20 yd pale pink.

YARN SOURCES & COLORS: The floss is DMC colors #642 (gray-brown), #3716 (medium pink), #818 (pale pink), #772 (pale yellow-green).

NOTIONS: 3/4 yd cotton/polyester broadcloth in medium pink, 2¼ yd 1/8"-diameter cording, pink sewing thread, 5 pink crystal beads.

E.P.I.: 24 ground, 12 tie-down.

WIDTH IN REED: 19½".

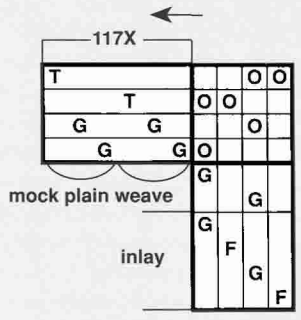
WARP COLOR ORDER:

	→ 234X	
10/2 cotton	2	= 468
20/2 cotton	1	= 234

TOTAL WARP ENDS: 702 (468 ground, 234 tie-down).

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

DRAFT:



G = 10/2 cotton, ground warp and weft
T = 20/2 cotton, tie-down
◡ = sley in one dent
F = embroidery floss, inlay weft

P.P.I.: 18 for plain weave.

TAKE-UP: 10% in width and length.

WEAVING: Redraw the cartoon shown on page 40 at full scale or, for a short cut, photocopy the cartoon using the copier's enlarging feature and repeating until the cartoon is the proper size. On the loom, there should be about 1" border around the inlay.

For the inlay-yarn butterflies, separate the embroidery floss into separate strands and use two strands of gray-brown for the branches, two strands of pale yellow-green for the leaf accents, two strands of medium pink for the darker areas of the flowers, and one strand each of medium pink and pale pink for the lighter areas of the flowers. Where the branches overlap another color, use both inlay wefts for a total of four strands of floss.

Weave 1" mock plain weave. Attach the cartoon and weave the inlay using the treadling sequence. End with 1" mock plain weave.

FINISHING: Machine stitch raw edges. Hand wash in warm water and mild detergent; lay flat to dry. Steam press lightly on the reverse side.

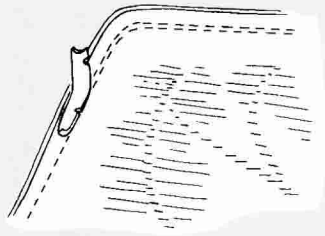
ASSEMBLY: For a lining, cut a piece of broadcloth the size of the handwoven fabric. From the remainder of the broadcloth, cut 1¼"-wide bias strips, stitching them together to make a length slightly longer than 2 yd (enough to go completely around the edge). To make the piping, fold the bias strip right side out around the cording and stitch close to the cording using a zipper foot. Sew the piping around the edge of the handwoven cloth as shown. Then lay the handwoven cloth on top of the lining with right sides together. Sew the pieces together following the stitching line of the piping and leaving a 3" opening on one side. Turn the fabrics right side out through the opening and stitch it closed by hand. Steam press.



To make piping, place cording in bias strip and stitch with a zipper foot.

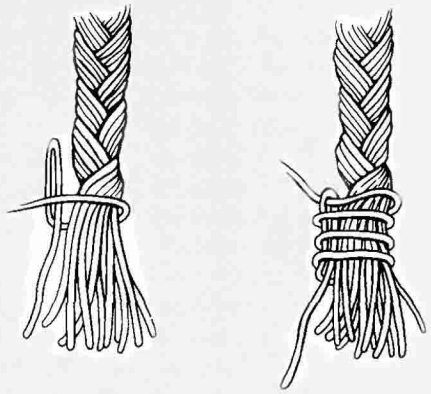


With the handwoven fabric fac e up, place the cording around the edge and stitch just inside the previous stitching.



With right sides together and the handwoven fabric uppermost, attach the lining by stitching through all layers following the previous stitching.

For the braid tie, use the warping board to measure a 6-yd length of 3 strands of 5/2 pearl cotton, 2 strands of medium pink floss, and 1 strand of 3/2 pearl cotton. Cut the length into 3 2-yd pieces. Allowing 3" at each end for fringe, braid the strands, adding a crystal bead occasionally for accent. To add a bead, thread it onto one of the strands where you want it and continue braiding. Secure each end of the braid by wrapping it.



To wrap the ends of the braid, lay a loop along the braid and wrap over it, bringing the end through the loop and pulling to draw the loop under the wrapped area.

Simply Elegant Blouse

designed by Heather Winslow
Sugar Grove, Illinois
page 36

PROJECT NOTES: Silk lends an elegant drape and surface quality to this simple blouse. An inlay design in several shades of rose frames the face and flows over the shoulder to repeat itself on the back. As an introduction to the versatile technique of Moorman inlay, I have chosen squares and rectangles, the easiest shapes to inlay. If the availability or expense of silk is a consideration, mercerized cotton yarns are a good substitute.

FABRIC DESCRIPTION: Theo Moorman inlay.

SIZE: Women's size medium. Circumference at chest 44". Length from shoulder 21". Sleeve length from center back

INSTRUCTION SUPPLEMENT

17½". Before cutting, the fabric measured 24" wide by 74" long.

GROUND WARP & WEFT: Size 20/2 silk at 5000 yd/lb: 3055 yd natural. This is dyed with Telana (previously called Lanoset) dyes in three shades of teal/turquoise (560 yd each) and purple (85 yd) for the warp, and a fourth shade of turquoise (1290 yd) for the ground weft.

TIE-DOWN WARP: Size 60/4 or 30/2 silk at 7500 yd/lb: 820 yd natural. This is dyed in the same turquoise as the ground weft.

INLAY WEFTS: Size 8/2 silk at 2800 yd/lb: 20 yd natural (7 yd dyed dark rust, 13 yd medium rust with madder and logwood). Size 12/2 silk at 3250 yd/lb: 35 yd natural, dyed coral/fuchsia. Size 20/2 silk at 5000 yd/lb: 40 yd natural, dyed mulberry, used double. Singles silk at 5250 yd/lb: 15 yd natural, dyed coral, used double.

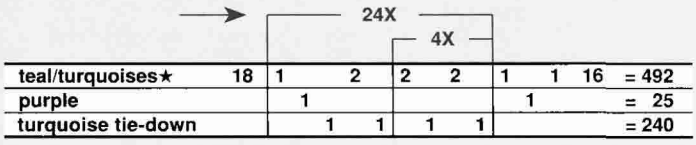
YARN SOURCES & COLORS: All the silks are from Treenway Crafts in natural which I dyed as above. However, Treenway carries dyed silks which are close to the colors I used: JY10, JY15, and JY19 (teal/turquoises) and JY2 (purple) for the ground warp; JY14 (turquoise) for the ground weft and tie-down warp; JY33 (dark rust), JY34 (medium rust), JY27 (coral/fuchsia), JY20 (mulberry), JY21 (coral).

To substitute mercerized cottons using UKI colors: for ground warp use 10/2 mercerized cotton at 4200 yd/lb in colors #60, #42, and #10 (teal/turquoises) and #23 (purple); tie-down warp is 20/2 mercerized cotton at 8400 yd/lb in color #2 (turquoise); ground weft is 10/2 mercerized cotton at 4200 yd/lb in color #2 (turquoise); and inlay wefts are 5/2 pearl cotton at 2100 yd/lb in #31 (dark rust), #77 (medium rust), #80 (coral/fuchsia), #24 (mulberry), #3 (coral). You might also consider DMC #5 pearl cotton or six-strand embroidery floss for the inlay yarns.

NOTIONS: Turquoise sewing thread, 12" by 14" piece of China silk fabric for the neck facing, fusible interfacing, small shank-type button, raglan/extended shoulder style shoulder pads (optional).

E.P.I.: 20 ground, 10 tie-down. (Use the same sett if you substitute mercerized cottons for the silks.) Sley two ground warps and one tie-down warp in each dent of a 10-dent reed, except for about 1" at each selvedge, which has only ground warps sleyed two per dent.

WIDTH IN REED: 26".



★teal/turquoises—3 shades of teal and turquoise in 20/2 silk: distribute all three evenly across the warp

WARP COLOR ORDER: above.

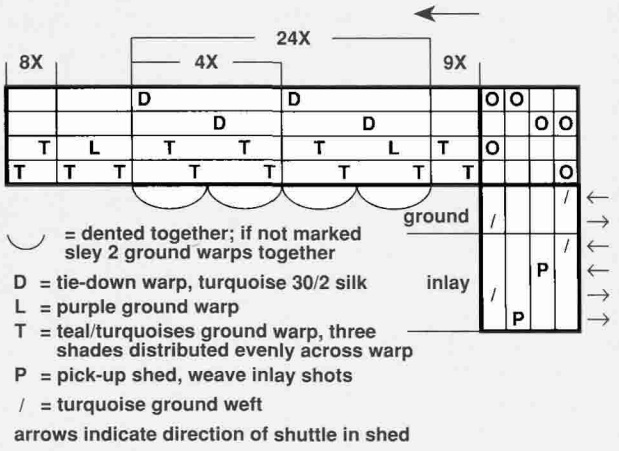
TOTAL WARP ENDS: 517 ground, 240 tie-down.

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

DRAFT: at right.

P.P.I.: 20.

TAKE-UP & SHRINKAGE: 7% in width and 5% in length. Allow about 10% shrinkage if you substitute mercerized cottons.



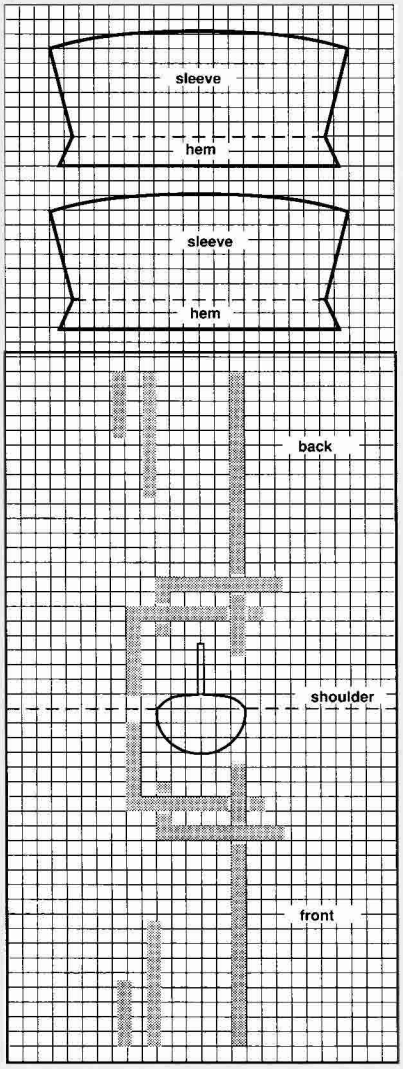
WEAVING: Mark the center of the warp. Prepare the inlay yarns by winding them onto bobbins, fish netting shuttles, or small flat shuttles. A hint to remember when you are using more than one inlay bobbin in a shed: when inlaying from right to left, always insert the left inlay color first; when inlaying from left to right, insert the right inlay color first. This will help keep the inlay yarns from becoming tangled around each other. Keep the ground beat at 20 p.p.i.

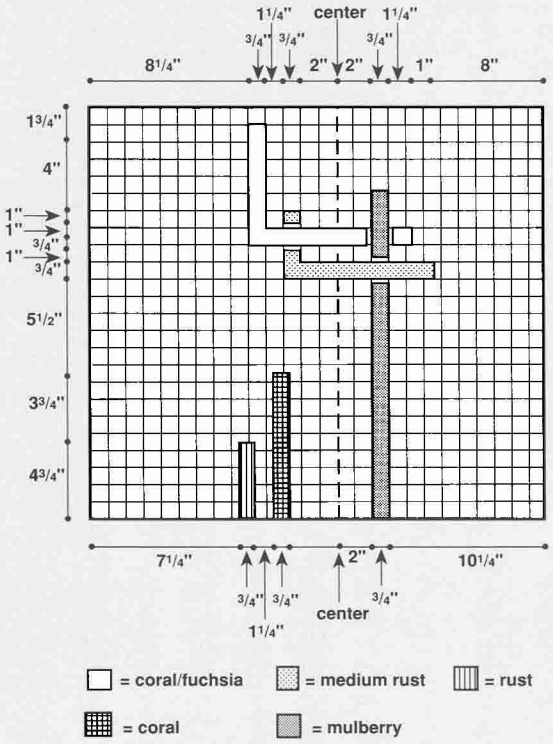
Weave 3" of ground fabric as a heading and for the hem, noting the shuttle direction in the treadling order. End after a ground shot on shafts 1-3 from right to left. Following the colors and placement shown in the cartoon, start the inlays under tie-down shaft 3. Leaving a 4" tail, insert each color from right to left under four raised tie-down warps to make the stripes 3/4" wide. Raise shafts 1-3 again, the shed which includes the tie-down shaft just used, and insert the inlay tails for 3/4" from right to left under each inlay. Drop the tail to the back of the cloth to be sewn in later. Beat. Then continue with the next ground shot on shafts 2-4 and follow the treadling order given in the draft. For the L-shaped areas, end the long horizontal portion with the inlay shuttle on the left in order to go directly into the vertical portion on the next inlay shed. At the end of each inlay color, insert a 4" tail of the inlay weft into ground shed which contains the tie-down shaft just used. Again drop the tail to the back of the cloth to be needle woven in later.

After the last inlay area for the front is complete, weave ground only for 1¾" for the shoulder seam allowances. Re-establish the coral/fuchsia inlay for the beginning of the back and reverse all inlays to mirror the front. If you wish to simplify the inlay on the back of the blouse, continue the coral/fuchsia inlay to the hem and add only the vertical columns in coral and dark rust. Once the inlay on the back is completed, weave the remainder of the warp using the ground treadling for the back hem and the sleeves.

FINISHING: Remove the fabric from the loom. Secure the ends with two rows of straight stitching or serging. Needle weave the ends of the inlay wefts on the back within the inlay area. Soak the cloth in warm water and Orvus Paste or other mild detergent for 45 minutes, squeeze gently, rinse, and air dry. Press on the wrong side while still damp using a pressing cloth and steam iron. If you have a Teflon-coated ironing board cover, place a pressing cloth under the fabric to prevent excess shine on the right side of the fabric from the reflected heat.

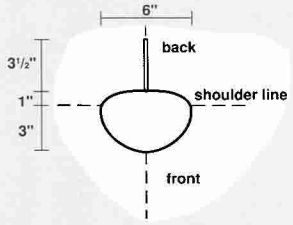
ASSEMBLY: Referring to the cutting diagram, cut apart the pieces and cut out the sleeves. Secure all cut edges with two rows of straight stitches or serging. Apply fusible interfacing (I used Easy





ABOVE: Inlay Pattern for the front of the blouse. Each inlay is 3/4" wide and uses a separate bobbin.

RIGHT: Neckline Diagram



LEFT: Cutting Diagram and Inlay Pattern

Knit in black) to reinforce the neck edge, extending it 1" beyond the cutting line. Pad the ironing board and use a pressing cloth. Be careful not to crush the inlay permanently around the neckline.

Sew the shoulder seams, matching the inlay column over the right shoulder: begin with a 3/4" seam allowance at the neck opening and angle down to a 1¾" seam allowance at the outside edge. Press the seam allowances open. Cut a 12" by 14" piece of facing fabric and finish the edges by turning under 1/4" twice and stitching.

With right sides together, place the facing fabric over the neck area of the blouse with the 12" width along shoulder line and matching the center of the facing fabric with the center front and back of the blouse. Make a full-size paper pattern of the neckline diagram and center it over the facing fabric. Mark the 3½" slit you will sew at the center back. Using the paper pattern as a guide, sew around the neck opening through the facing and blouse fabric beginning at the left center back neck. When you get to the bottom of the slit, ease out any puckering in the seam. Rotating the sewing machine by hand, sew across the bottom of the slit, two stitches forward, two back and two forward again. Finish sewing the second side of the slit to the top of the center back. Cut out the neck opening, leaving a 1/2" seam allowance. Cut down the center of the slit and, at 1/2" from the bottom, angle the cut into each bottom corner of the slit. Be careful not to cut your stitching line. Clip the neckline seam allowance every 1/4". Press the facing fabric toward the center of the neck opening over the seam allowance and edge stitch the facing to the seam allowance with a 1/8" seam. Press the facing to the inside. Topstitch in place, if desired. Make a crochet chain or a buttonhole-stitch loop on the top left edge of the slit and sew a small, shank-type button on the top right edge.

With right sides together, match the top center of the sleeve with the shoulder seam, and sew the sleeve to the body using a 5/8" seam allowance. Begin and end the seam 5/8" from the sleeve edges. Press the seam open. Sew side seams from the lower edge to the armhole, ending where the armhole seam began and ended. Repeat with the sleeve seam. Press all seams open. Turn up hems on sleeves and bottom of blouse (the bottom of the inlaid stripes should fall at the bottom of the blouse) and hand stitch in place. If shoulder pads are desired, use the raglan/extended shoulder style and insert them along the shoulder line under the facing. Tack loosely in place to the shoulder seam allowance.

Squares-on-Squares Blouse

designed by Sharon Alderman
Salt Lake City, Utah
page 41 ❽ ❹

PROJECT NOTES: This lightweight blouse is woven as a delicate plain weave, accented with embroidery-floss inlay at the neck and sleeves. Plain-weave warp ends and weft picks are doubled every inch to create subtle accent squares as well as to act as guides for the inlay. They define the length and width of each color area and simplify the weaving.

The pattern's square neckline complements the inlay squares, and I scaled the inlay to suit the pattern's dimensions. To make a smaller size blouse, simply thread the loom with the doubled warp ends at shorter intervals to make the design proportionately smaller for the new neckline opening.

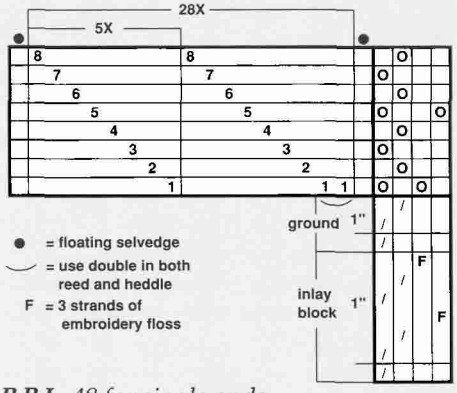
The 36/2 unmercerized Egyptian cotton yarn I used is not readily available; the instructions substitute a 40/3 mercerized cotton. For the four-shaft version, I recommend substituting a 20/2 mercerized cotton instead, because the very large number of heddles needed on each shaft would be cumbersome.

FABRIC DESCRIPTION: Plain weave with windowpane effect and inlay pattern.

SIZE: Women's size 14–16. Circumference at chest 47". Length from shoulder 26". Sleeve length from center back 22". Before cutting, the fabric measured 25" wide by 95" long.

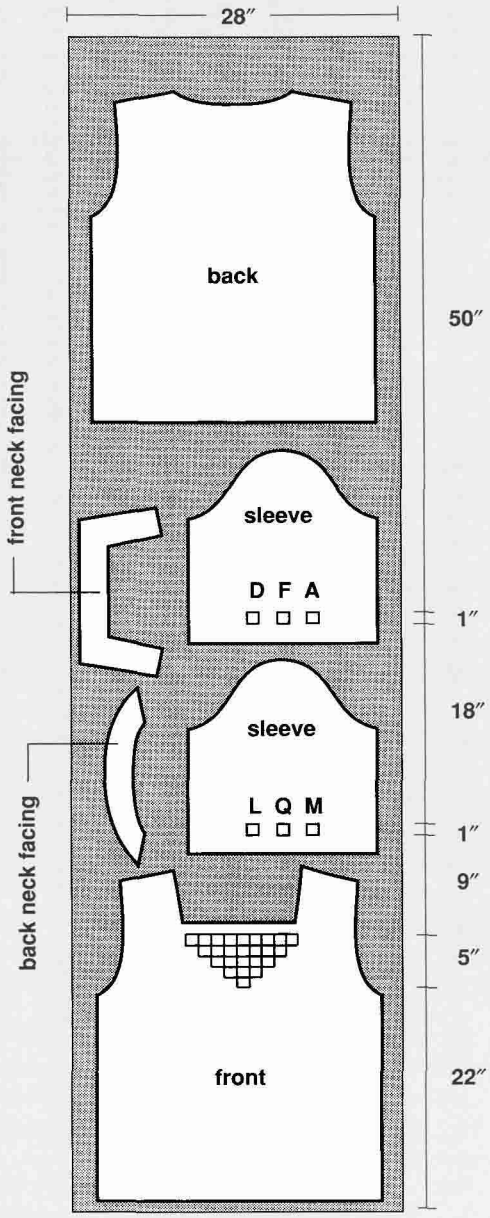
8-Shaft Version Using 40/3 Cotton

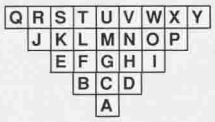
WARP & WEFT: Size 40/3 mercerized cotton at 12,000 yd/lb: 10,185 yd unbleached. Six-strand embroidery floss at 2500 yd/lb: one skein (about 9 yd) each of eleven colors, used three strands at a time.
YARN SOURCES & COLORS: The unbleached cotton is 40/3 Carolina Cotton from Weaver's Way. The floss is DMC embroidery floss: reds from light to dark are color numbers #3064, #3778, #3712, #3350, and #3721; #523 (lighter green); #520 (darker green); #372 (tan); #3790 (brown); #3740 (violet); #317 (gray).
NOTIONS: Butterick Pattern #5278, View B, Size 14–16; 3/8 yd fusible interfacing; off-white sewing thread.
E.P.I.: 48 for single ends.
WIDTH IN REED: 28".
TOTAL WARP ENDS: 1374.
WARP LENGTH: 4 yd, including take-up, shrinkage, and 27" loom waste.
DRAFT:



P.P.I.: 48 for single ends.
TAKE-UP & SHRINKAGE: 10% in width and length.
WEAVING: Before starting, mark a strip of cardboard with the spacing of the doubled warp ends (every inch for the 40/3 cotton, just under an inch for the four-shaft version using 20/2 cotton). Use this strip as a guide to determine where the picks will be doubled in the weft. Remember, these doubled picks will also mark the start and end of each inlay area. Also, use the floating selvedge to lock the second pick in place when doubled in the same shed. Or as an easy alternative, catch the weft with your little finger as you return the shuttle to the shed for the second shot in that shed, and hang onto the little loop you make over your finger until it is time to beat. A tiny loop (take-up takes care of most of it) will remain at the selvedges, but the selvedges will be cut away in the construction.

Weaving Diagram





A. 3740	F. 523	K. 3790	P. 317	U. 3712
B. 3790	G. 3712	L. 3721	Q. 520	V. 317
C. 372	H. 520	M. 3740	R. 3790	W. 3778
D. 3350	I. 3721	N. 3350	S. 3721	X. 523
E. 317	J. 3064	O. 372	T. 520	Y. 3740

D. 3350, L. 3721, F. 523, Q. 520, A. 3740, M. 3740 — sleeve inlay: see weaving diagram for location

Color Key for Inlay Motif

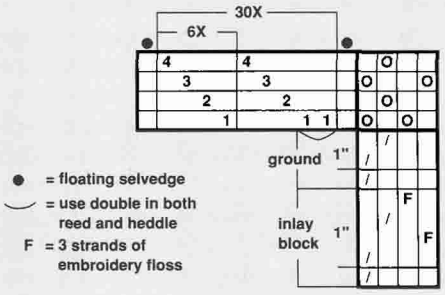
When weaving the inlay, separate three strands from the skein of floss and measure out 2½ yd for each square. Keep the floss on the back of the warp while weaving the plain-weave shots, then bring the floss to the top to lay in the color and return it to the back when done. At the end of each block, leave the remainder on the back to be sewn in after the weaving is complete.

Start by weaving 22" following the ground-weave treadling, then weave the triangle inlay starting with one square in the center as shown. Follow with 9" of ground, then the first sleeve inlay, 18" of ground, the second sleeve inlay, and weave the balance of the warp with the ground treadling. Notice that the sleeve inlays are not centered, but start in the eighth square from the right selvedge.
FINISHING: Hemstitch the ends of the warp and darn the ends of the inlay yarns invisibly into the back of the cloth. Machine wash in moderately hot water. (Before washing, I soaked the fabric in hot water and a small amount of Joy liquid detergent for four hours to see if the floss colors would bleed into the ground cloth; they did not. Therefore, this soaking step is not necessary unless a different brand of floss is substituted.) Iron the cloth while still damp, pressing from the back to keep from flattening the floss.
ASSEMBLY: Lay out pattern as shown, noting the inlay position. Follow Butterick's pattern instructions with the following exceptions. Create side vents by hemming back the seam allowance for the last 4" of the side seams and topstitch the hems all the way around the vents and bottom. Do not topstitch around the neck because that would interfere with the inlay. Instead, to keep the facing from rolling to the outside of the blouse, edge stitch the facing: press the trimmed seam allowance toward the facing and stitch near the seam on the right side of the facing.

4-Shaft Version Using 20/2 Cotton

WARP & WEFT: Size 20/2 mercerized cotton at 8400 yd/lb: 6515 yd unbleached. Six-strand embroidery floss at 2500 yd/lb: one skein (about 9 yd) each of the same eleven colors used in eight-shaft version, used three strands at a time.
NOTIONS: Butterick Pattern #5278, View B, Size 14–16; 3/8 yd fusible inter-

facing; off-white sewing thread.
E.P.I.: 30 for the single ends.
WIDTH IN REED: 28".
TOTAL WARP ENDS: 872.
WARP LENGTH: 4 yd, including take-up, shrinkage, and 27" loom waste.
DRAFT:



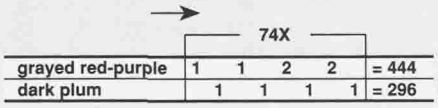
P.P.I.: 30 for the single ends.
TAKE-UP & SHRINKAGE: 10% in width and length.
WEAVING: Follow instructions given for the 8-shaft version, noting that the 4-shaft treadling alternates each pick of inlay with only one ground shot (rather than the two ground shots used for the finer yarn). This is shown in the 4-shaft draft.
FINISHING & ASSEMBLY: Same as for 8-shaft version.

Purple Haze Vest

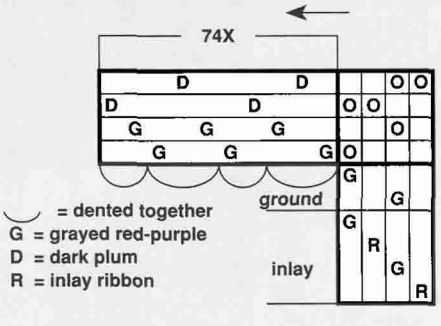
designed by Judy Reynolds
Boulder, Colorado
page 42

PROJECT NOTES: Multicolored ribbon cascades from the shoulders of this purple vest woven in Theo Moorman technique. The pattern pieces are placed crosswise on the fabric with the shoulder seams at the right side. After sampling to determine a good sett and treadling for these yarns, I wove a length of fabric following the cartoon I had drawn showing the placement of the ribbon inlay picks entering the shed from the selvedge on the right side. Unfortunately, I hadn't allowed enough shrinkage and take-up, and each section of my finished fabric was a little short (I've remedied this problem in the directions below). My oversight turned out to be a blessing in disguise, however, because the tabs embroidered with cross stitch which I sewed at the center back and over each side seam to make the vest the right size became the focal point for the vest.

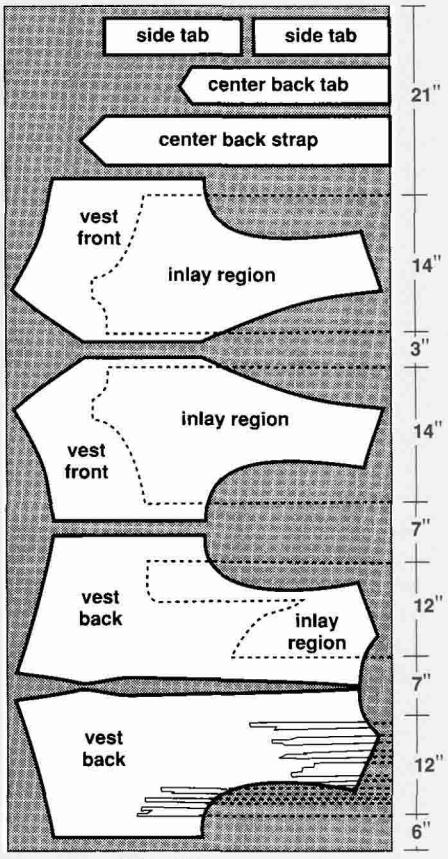
FABRIC DESCRIPTION: Theo Moorman inlay.
SIZE: Women's medium, size 12–14. Circumference at chest 43". Length from shoulder to front points 24½". Before cutting, the fabric measured 28" wide by 69" long.
WARP & WEFT: Ground warp and weft—Two-ply wool at 1800 yd/lb: 2245 yd grayed red-purple. **Tie-down warp**—20/2 worsted wool at 5600 yd/lb: 1090 yd dark plum. **Inlay weft**—95% rayon/5% polyester woven ribbon at 710 yd/lb: 225 yd multicolor brick/rose/teal/brown including 5 yd for embroidery.
YARN SOURCES & COLORS: The ground warp and weft is Harrisville Designs Shetland in Purple Haze (grayed red-purple). The tie-down warp is JaggerSpun 2/20 Maine Line in Elderberry (dark plum). The inlay weft is Berroco Glacé ribbon in color #2090 (multicolor).
NOTIONS: Butterick pattern #5187, 1¼ yd 45"-wide lining fabric, purple sewing thread, 1⅛"-diameter button.
E.P.I.: 15 for ground warp, sleyed 2, 1, 2, 1 in a 10-dent reed; 10 for tie-down warp, sleyed one per dent in addition to the ground warp.
WIDTH IN REED: 29¾".
WARP COLOR ORDER:



TOTAL WARP ENDS: 444 ground warp, 296 tie-down.
WARP LENGTH: 3½ yd, including take-up, shrinkage, and 27" loom waste.
DRAFT:



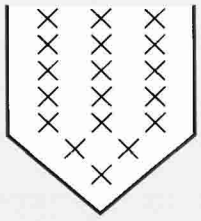
P.P.I.: 8 for ground weft.
TAKE-UP & SHRINKAGE: 5% in width and 28% in length.
WEAVING: Make cartoons of the inlay regions using the pattern pieces and the inlay placement as a guide. Note that the Butterick pattern pieces do not include allowances for shrinkage and take-up, so use the dimensions given here for woven lengths. Each inlay band starts and ends at the right selvedge, varies from 4 to 10 picks high, and ends at different tie-down warp ends on the left for a zigzag effect. Weave two ground picks between each inlay band. The ground weave done between pattern pieces is an allowance for cutting and seam allowances and to have a plain border for sewing on the cross-stitched straps and tabs.



Inlay Placement and Pattern Layout

Weave 6" of ground weave for the heading and the first border and seam allowance, 12" inlay treadling (right vest back inlay), 7" of ground weave, then 12" inlay treadling (left vest back), another 7" of ground weave, 14" inlay treadling (left vest front), 3" ground weave, and 14" inlay treadling (right vest front). Weave the remainder of the warp using the ground treadling for the final border, straps, and tabs.
FINISHING: Machine stitch or serge the cut edges of the fabric. Machine wash in lukewarm water with gentle agitation. Lay flat to dry. Steam press on the back while still damp, taking care not to scorch the ribbon.

ASSEMBLY: Lay the pattern pieces on the fabric as shown in the cutting diagram, locating the inlay and ground regions and lining up the pattern's grainline arrows with the weft. Cut out the pattern pieces and stitch 1/4" from the cut edge to control fraying. Follow the pattern directions for assembly with these changes: omit the interfacing, buttonhole, and belt.



Cross-stitch embroidery on center back tab. Each X is embroidered over 6 ends and 3 picks.

Before lining the vest, embroider and sew on the tabs. The embroidery at the center back has 3 rows of cross stitch ending in a point as shown. Before working the embroidery, fold under the edges of the center back tab for a finished width of 2" and length of 13½" to the point. With the square ends of the strips together, center the tab on the center back strap and topstitch close to the edges. Fold under the edges of the strap for a finished width of 2¾" and length of 20". Center the strap over the center back seam of the vest and topstitch close to the edges. Make two side tabs with a single row of cross stitch and fold under the edges for a finished width of 1⅛" and length of 8". Center each over a side seam and topstitch in place. After lining the vest, sew the button at one front edge and make a crochet loop on the opposite edge, tucking the ends into the seam.

Easy Inlay Evening Pouch

designed by Barbara Wroten
Jacksonville, Florida
page 43

PROJECT NOTES: Novelty yarns, space-dyed yarns, bias-cut fabric strips—these are just some of many choices I have used for the inlay on these easy-to-weave bags. The pearl cotton basket-weave fabric provides a solid base for the inlay pattern. After weaving, I embellish the bags with beads and antique buttons and make a twisted cord handle from pearl cotton.

For the inlay, choose yarn heavy enough to cover the ground fabric without distorting the edges of the pattern area. This is the right project to use that one expensive ball of novelty yarn. Moreover, don't be afraid to mix and match bands of different novelties within the pattern area as I've done here. Some of the inlays I have used include 3 strands cotton novelty Twirly from Henry's Attic, 3 strands Space-Dyed Twirly from Fiesta Yarns, knitting tape from Contessa that I knotted for texture, chenilles, polyester fabric strips, ribbons, and other novelties. To do more bags on one warp, for each additional bag, increase the warp length by 1/2 yd, add 210 yd of 3/2 cotton for weft, 85 yd of 3/2 cotton for the handle, and 5 yd of novelty yarn.

FABRIC DESCRIPTION: Inlay on a basket-weave ground.

FINISHED DIMENSIONS: Three bags, each 7½" wide by 8½" deep. Before assembly, the fabric measured 9" wide by 18½" long.

WARP & WEFT: Size 3/2 pearl cotton at 1260 yd/lb: 835 yd plus an additional 255 yd for the handles.

INLAY WEFT: Medium to heavy weight novelty yarn or bias-cut fabric strips 1/2"–5/8" wide: about 15 yd. If several strands of lightweight yarn are used, you'll need 5 yd of each.

NOTIONS: 9" by 19" piece of polyester or silk lining fabric, 9" by 19" piece of polyester fleece for interlining, matching sewing thread, Stitch Witchery fusible web, embellishments such as beads and buttons, crochet hook size 3, stick shuttle about the width of the warp.

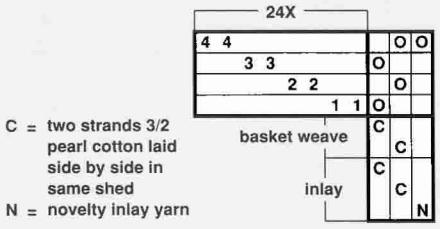
E.P.I.: 20.

WIDTH IN REED: 9½".

TOTAL WARP ENDS: 192.

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

DRAFT:



P.P.I.: 20.

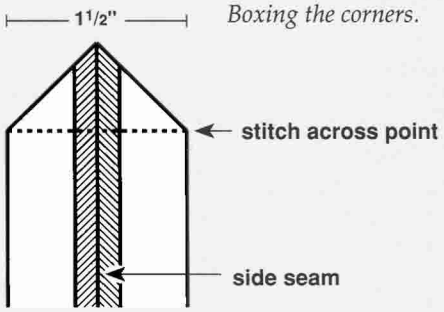
TAKE-UP: 6% in width and length.

WEAVING: Wind two strands of 3/2 cotton very evenly on the stick shuttle, so that they will lie next to each other in the shed when you weave. If you choose to weave with a single strand, which doubles your weaving time, add a floating selvedge on one side to catch the weft when it returns in the same shed.

Weave 2" basket weave. For the pattern-weave area, begin and end each inlay shot at the fifth group of eight warp ends from the selvedge to leave a 1½"-wide border at each edge. Work the inlay face up with all turns on the underneath by dropping the shuttle through to the back at the end of each inlay row and retrieving it at the beginning of the next inlay. Continue the inlay weave for 6", then weave 10½" in basket weave to finish. If you are weaving more than one bag on the same warp, weave a shot of contrasting weft between bags.

FINISHING: Machine stitch the ends of the bag. With the bag face down on the ironing board, steam press to set the weave using a press cloth. A fabric protective spray could be applied at this time. I choose not to do any additional finishing before construction and recommend caring for the finished bag by dry cleaning.

ASSEMBLY: With right sides together, fold the bag in half at the bottom; sew side seams with 3/8" seam allowance. Press the seams open and box the corners as shown below. Turn down the facing about 1" and secure with fusible web. Turn the pouch right side out.



Boxing the corners.

To make the handle, I used the Incredible Rope Machine by Schacht Spindle Company. Using 3/2 pearl cotton, wind 11 strands on each of the 3 hooks of the rope machine, each 2½ yd long. If you are twisting the cord by hand or with a power drill, separate the strands into three groups and twist each group clockwise, then twist the three groups around each other counterclockwise. The finished cord is 60" long. Knot each end and

leave a 2" tassel. Alternatively, the ends of the cord can be sewn into the bottom of the bag by inserting it through a small opening left at the bottom of each unboxed side seam.

Pin the cord to the sides of the bag and adjust the length in proportion to the wearer. Save any length you cut off for embellishment. Sew the cord to the side seams with pearl cotton or slightly smaller cotton such as 12/2; line up the knots with the bottom of the bag so that the tassels hang below. Embellish the bag with buttons or beads. Cut lining and fleece the same size as the bag. Place the fleece on the lining and sew the side seams and corners in the same way as for the bag. Insert the lining in the bag, fold under the top of the lining, and hand-stitch in place 1/2" below the top of the bag. For a finishing touch, crochet a chain using 3/2 pearl cotton and stitch it around the top of the lining. For an additional touch, sew seed beads along the chain. Finally, for a closure, cover a large snap and sew it inside at the top of the lining.

Winter Harvest Transparency

designed by Bobbie Irwin
Price, Utah
page 44

PROJECT NOTES: Photographs of actual snowflakes from the book *Snow Crystals,* by W. A. Bentley and W. J. Humphreys (Dover, 1962) provided the inspiration for this weaving. I weave transparencies "wrong side up," with motifs reversed; these have already been reversed for you, although they would work fine either way.

Before weaving, prepare a cartoon for each panel. With a dark marker, draw the panel outlines (18" × 32"); then, with a pencil, mark a 2" grid on each panel. Enlarge and transfer the snowflakes as shown, matching grid lines. Shade either the snowflakes or the background around them (including the "windows" within the flakes) so that you can tell more easily where to place the inlays.

FABRIC DESCRIPTION: 2/2 inlay on opposites ("Finnish" inlay) on a plain-weave ground.

FINISHED DIMENSIONS: Three panels, each 17½" wide by 32" long. The panels are hung in series, 4½" apart.

WARP & WEFT: 8-lb-test clear monofilament nylon fishing line (yardage varies with the brand): 975 yards each for warp and ground weft. **Inlay Weft**—Four-ply acrylic knitting worsted at 848 yd/lb: 130 yd bleached white.

NOTIONS: Transparent sewing thread; 5/16"-diameter clear acrylic rod cut into six 17"-long pieces and two 10½"-long pieces.

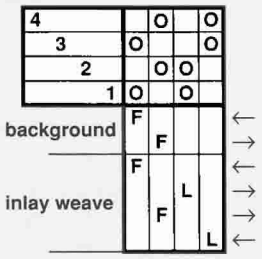
E.P.I.: 12.

WIDTH IN REED: 18".

TOTAL WARP ENDS: 216 for each panel.

WARP LENGTH: Each panel is woven on a 1½ yd warp. Cut a 3-yd length for each pair of warp ends (see article).

DRAFT:



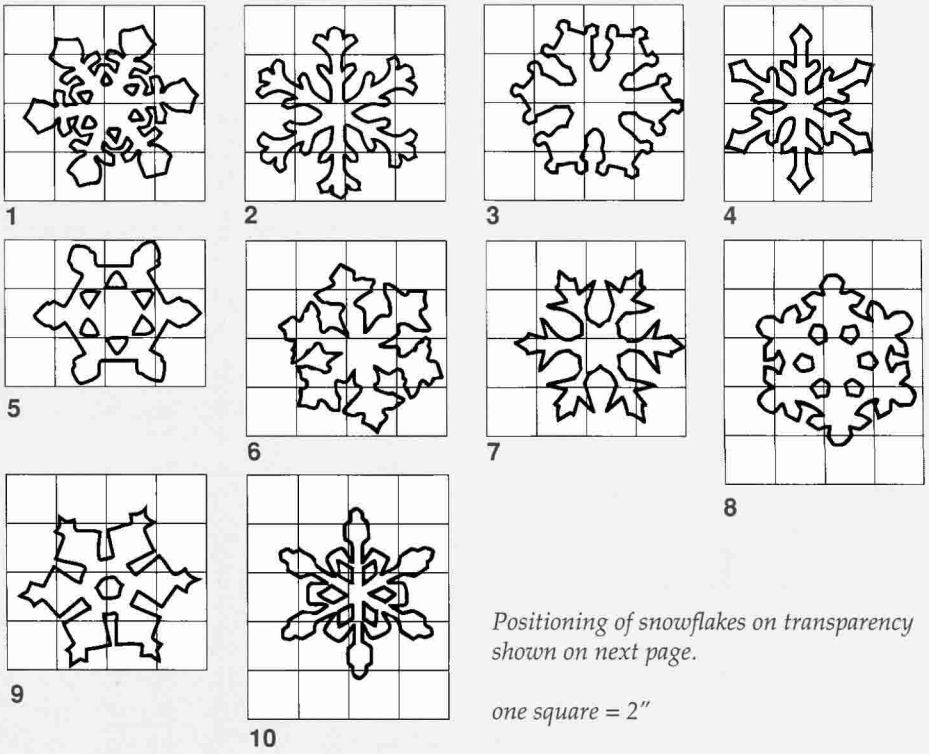
F = fishline background
L = inlay white 4-ply
arrows show direction of shuttle in shed

P.P.I: 12 for plain-weave ground.

TAKE-UP: 3% in width and 2% in length. The panels were not washed.

WEAVING: Follow the general instructions in the article for warping and weaving. Place a terry-cloth towel between the transparency and the breast beam to minimize distortion. For each panel, wind 324 yards of monofilament nylon onto a stick shuttle. After spreading the warp with waste yarn or fabric strips, weave a 1¾" plain-weave heading with the monofilament, beating firmly to pack it closely.

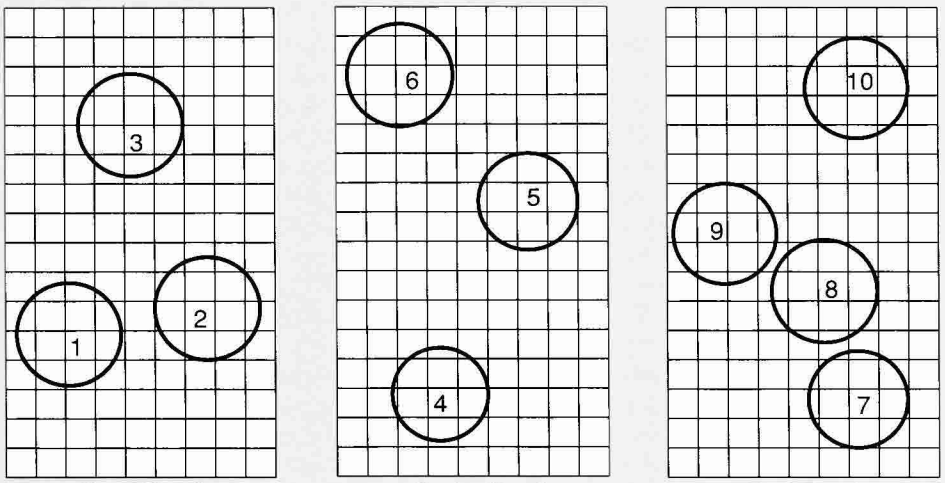
Pin the cartoon to the nylon heading, beneath the warp. When weaving open areas, beat gently to maintain a balanced weave. Each pattern area across the width will need a separate weft; wind the inlay yarn into butterflies or onto flat plastic grocery-bag tags. The butterflies remain on the surface, and turns are made on the surface. Inlay rows alternate with plain weave (which weaves from selvedge to selvedge), and inlays travel in the same direction as the *next* plain weave. Beat gently only after plain-weave rows.



Positioning of snowflakes on transparency shown on next page.

one square = 2"

Position the snowflake motifs as shown, making the gridlines on each. One square = 2"



Front Panel *Center Panel* *Back Panel*

Overlap inlay ends and weave in tails as you go, if possible; otherwise, leave tails at least 3" long and weave them in with a blunt needle as you work. In narrow pattern areas, you may have to zigzag tails in for several rows to secure them.

Finish each panel with a 1¾" nylon heading, and weave several rows with waste yarn.

FINISHING: Cut off the panel without removing the waste yarn, machine-stitch across each end with transparent thread, and trim the warp close to the stitching. Fold under each raw edge 1/4", machine-stitch again, and hem the heading to itself by hand to form a casing for a 17"-long acrylic rod.

ASSEMBLY: The three panels are mounted from two pieces of acrylic rod each 10½" long. On each rod, cut a narrow groove across the top at the center and again 4½" to the front and 4½" to the back. Tie a monofilament loop at each end of the rod at the top of each panel, and hang the loops from the grooved rods. Finally, suspend the grooved rods from the ceiling or other support with monofilament. For a more permanent mounting, drill small holes through the 10½"-long rods instead of cutting grooves, and run the monofilament loops through the holes before tying off the ends.

Knit-and-Purl Top

designed by Heidi Waber, Vancouver, Washington *page 59* ❹

PROJECT NOTES: If you are a knitter, you'll notice that this top was designed with a sense of humor: the pattern on the front is made up of knit stitches while the back has purl stitches. The weaving technique is beiderwand, which incorporates two complete plain weaves in one fabric: the foundation which creates the pattern and the supplementary background. The pick-up version used here needs only 4 shafts yet offers extensive design possibilities.

For a coordinating skirt, I wove a cross twill (see the draft) using a doubled 20/2 mercerized cotton in aqua. I set the warp at 36 e.p.i. and wove with 10/2 mercerized cotton at 12 p.p.i.

FABRIC DESCRIPTION: Beiderwand pick-up.

SIZE: Women's size 8. Circumference at chest 38". Length from shoulder 17½". Sleeve length from center back 12". Before cutting, the fabric measured 24" wide by 40" long.

FOUNDATION WARP & WEFT: Size 10/2 mercerized cotton at 4200 yd/lb: 2480 yd aqua. **Weft for headings**—Size 20/2 mercerized cotton at 8400 yd/lb: 35 yd aqua.

SUPPLEMENTARY WARP & WEFT: Cotton sewing thread: 960 yd beige for warp, used doubled. Linen/cotton/rayon novelty yarn at 980 yd/lb: 610 yd beige with space-dyed flecks in grape, aqua, and gold for weft.

YARN SOURCES & COLORS: The mercerized cottons are Halcyon color #133 (aqua). The novelty is Tahki's Nodolino: this may no longer be available; choose a beige linen and rayon yarn plied with a space-dyed cotton slub as a substitute.

NOTIONS: Seams Great tricot-knit seam finish, aqua sewing thread, pick-up stick and weaving sword.

E.P.I.: 30 for the foundation warp, 15 working ends (2 strands each) for the supplementary warp. In a 15-dent reed, sley the foundation warp two ends per dent and the supplementary warp one working end in every other dent.

WIDTH IN REED: 26¾".

WARP COLOR ORDER:

→		100X			
beige	1	1	1	2	= 203*
aqua		4	4	4	= 804

***each beige working end is made up of 2 strands of sewing thread**

TOTAL WARP ENDS: 804 foundation ends and 203 supplementary working ends (2 strands each).

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

DRAFT: (on next page). One repeat of pick-up treadling completes one × on motif. Both Ps in one repeat refer to the same group of picked-up ends.

P.P.I.: 15 for each weft.

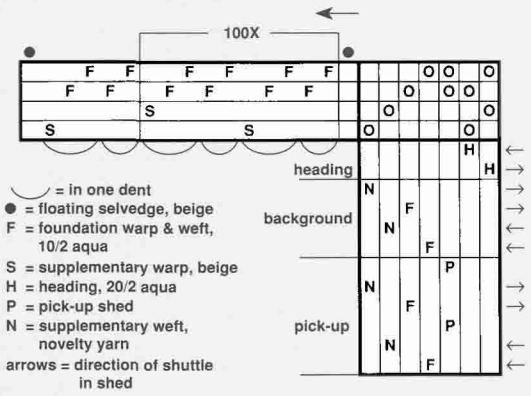
TAKE-UP & SHRINKAGE: 11% in width and 15% in length.

WARPING THE LOOM: You will need a separate warp tensioner for the supplementary warp. Use either a second warp beam or insert a 32" or longer wooden dowel beneath the foundation warp and on top top of the supplementary warp, and slide it toward the warp beam at the back of the loom, and tie it to the uprights. Hang a plastic bag holding twelve ounces of small rocks from each end of the dowel. Weight the floating selvedges separately with two ounces of fishing lead each.

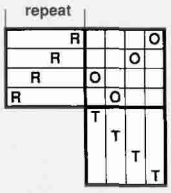
WEAVING: Each cross on the graphed motif represents one threading unit (consisting of one supplementary and four foundation warp ends) and one repeat of the pick-up treadling.

The stitch motif is centered on the warp. Rather than weaving the motifs across the entire width, I stopped picking them up about 1" inside the edges of the pattern pieces to leave a plain border.

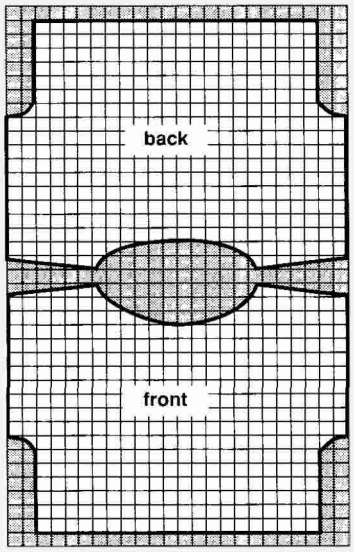
DRAFTS FOR KNIT-AND-PURL TOP



Draft for coordinating cloth—cross twill



Pattern Layout
one square = 1"



The body of the top is four motifs wide. When you reach the sleeve area (the third row of motifs), add half a motif at each side to widen the design. Shape the motifs at the top to end 1" below the neckline and 1½" below the shoulder line.

Following the treadling and shuttle directions shown, begin with a 1" heading using 20/2 cotton; hemstitch. Follow the background treadling with 10/2 cotton for 2" until the pattern begins. Remember to start each shuttle from the side shown in the treadling draft.

To begin the pick-up treadling, lift the foundation warp (shafts 3 & 4) and pick up a group of 4 ends for each × in the graphed design. Lift half the supplementary warp (shaft 1). With the pick-up stick in place and turned on edge, insert the weaving sword to make a new shed. Remove the pick-up stick and turn the sword on edge. Weave a shot of the supplementary weft (novelty yarn) alongside the weaving sword; remove the weaving sword. Lift shaft 3 and weave one shot of the foundation weft (10/2 cotton). Pick up the same groups again (shafts 3 & 4), lift the other half of the supplementary warp (shaft 2), and insert the weaving sword to make a new shed. Remove the pick-up stick and turn the sword on edge. Weave a shot of supplementary weft (novelty yarn) alongside the weaving sword; remove the weaving sword. Lift shaft 4 and weave one shot of the foundation weft (10/2 cotton). This completes one row of crosses on the motif.

Weave from the bottom to the top of the front pattern piece. Weave an additional 5" in background weave for the plain area at both the front and back shoulders and to separate the front from the back. Switch to the "purl" cartoon, lay out the motifs as before, this time starting at the top of the back with the two extra half motifs on the sides and the shaped neckline. Weave down from the top to the bottom which is, again, four motifs wide. Weave 2" in background weave, and end with the second 1" heading (using the 20/2 cotton) and hemstitch.

It is not difficult to weave good selvedges in beiderwand if the shuttle with the supplementary weft is always kept next to the fell of the weaving. The thicker weft will then cover the previous pick of the finer foundation weft. I also like to start the pick-up sequence with the supplementary weft. The following pick with its denser interlacement will then hold the bulkier weft in place.

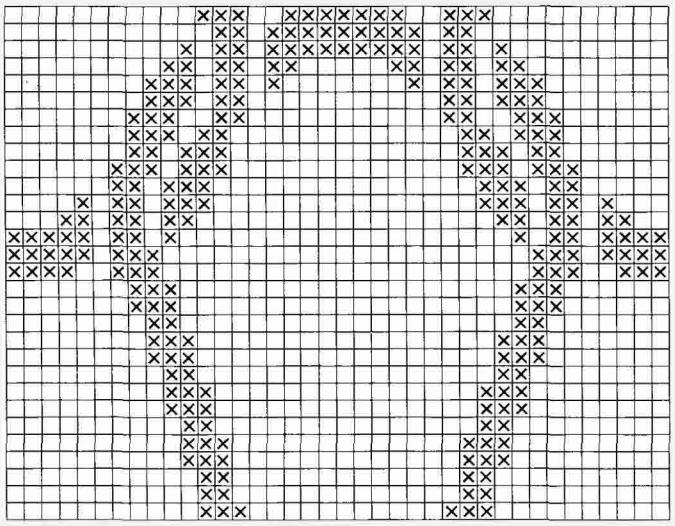
FINISHING: Cut the fabric from loom. Soak in hot water for several minutes. Roll the fabric in terry-cloth towels to absorb extra water; lay flat to air dry. Lightly press from the back with a steam iron.

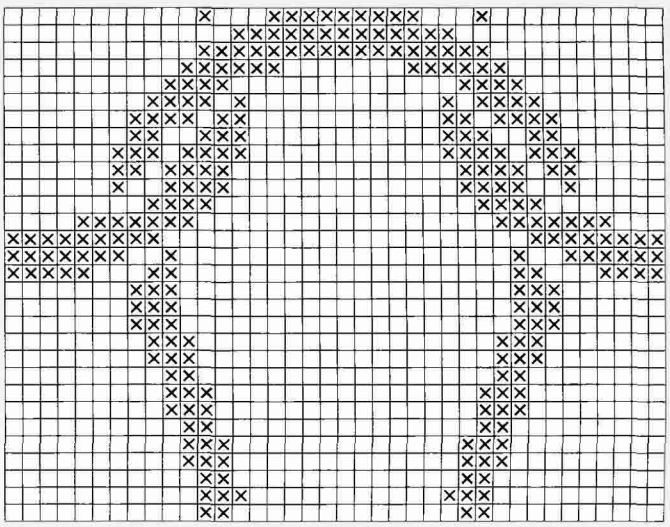
ASSEMBLY: Mark cutting lines for the front and back pattern pieces, then zigzag and cut along the zigzags. With right sides together and using a length of Seams Great, sew around all the seams. Hand stitch Seams Great to enclose all cut edges. Finish the neckline and the bottom edge by whip-stitching with the novelty yarn as shown in the photo.

Knit stitch motif

☐ = 5 ends and 4 picks X = one 4-end foundation unit

Purl stitch motif





INSTRUCTION SUPPLEMENT

Summer Rose Leno Mat

designed by Suzanne De Atley
Boulder, Colorado
page 60 ❹ ❷

PROJECT NOTES: Leno is usually used as an accent on a plain-weave ground, but I wanted a lacier effect for my mat. I used leno for the background with small areas of plain weave for a floral design inspired by a filet crochet pattern that reminded me of the beautiful roses in my mother-in-law's garden.

I recommend practicing the leno technique before you begin to weave the mat. Be sure to keep your beat even because you will want all of the blocks in the design to be the same size in the finished piece.

FABRIC DESCRIPTION: Pick-up leno with plain weave.

FINISHED DIMENSIONS: 13¼" wide by 16" long. Hems use an additional 1" at each end.

WARP & WEFT: Size 10/2 mercerized cotton at 4200 yd/lb: 700 yd yellow. Cotton sewing thread: 10 yd yellow for heading.

YARN SOURCES & COLORS: The mercerized cotton is UKI in Champagne #46 (yellow).

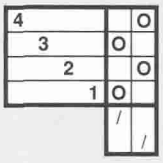
NOTIONS: Small stick shuttle, 16"-long pick-up stick, small metal dog comb, yellow sewing thread.

E.P.I.: 24.

WIDTH IN REED: 14¼".

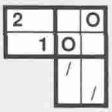
TOTAL WARP ENDS: 342.

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



DRAFT:

P.P.I.: 20 in plain-weave areas, 7 in leno areas.



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

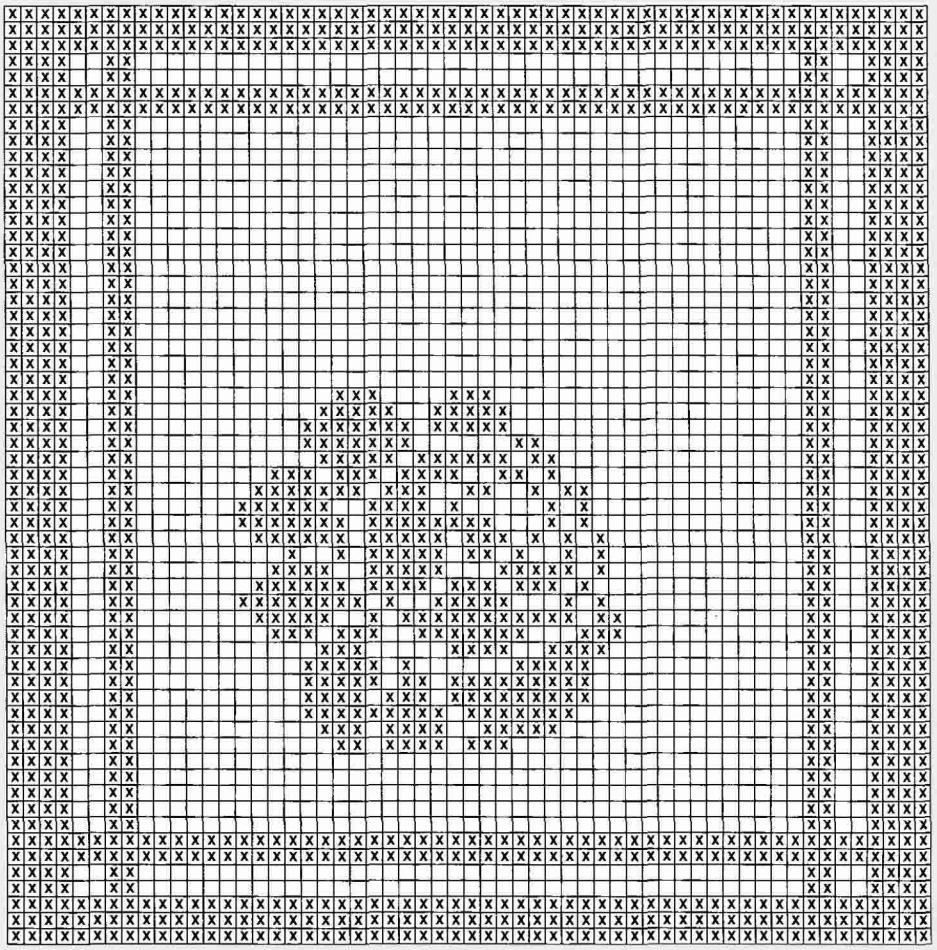
TO WEAVE LENO: In leno, pairs of warp ends are crossed and held with a weft pick through the middle. Plain-weave threading is used, and one treadling repeat consists of two weft shots: one to hold the crosses and another to separate one row of crosses from the next.

The crosses are worked with a pick-up stick on a new, open shed. Begin on the right side of the piece, treadling to raise the last end at the right edge. With a moderate tension on the warp, pull the ends on the upper layer of the shed slightly to the left. Then, pick up the first end on the lower layer with the pick-up stick and release the first end on the upper layer to slide under the tip of the pick-up stick. This makes one cross; pull the pick-up stick toward the fell of the cloth and you should be able to see the cross. Continue like this across the row, holding the crossed pairs on the pick-up stick. To check that you have not missed any crosses or crossed the wrong threads, pull the pick-up stick toward the cloth and look for the crosses between the stick and the cloth.

Close the shed, turn the pick-up stick on edge, and pass the shuttle through the opening next to the stick from right to left, leaving some slack to avoid draw-in at the edges. Remove the pick-up stick and beat.

Change to the next shed. Throw the shuttle from left to right to complete the sequence and uncross the ends for the next row. Change sheds and beat firmly. You are ready to pick up the next row of leno.

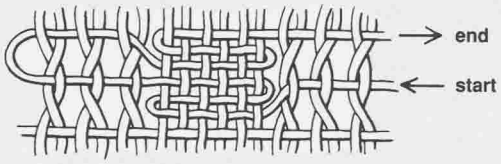
WORKING THE PLAIN-WEAVE SQUARES WITH LENO: To weave areas of plain weave within the leno design, work through the row in sections.



X = plain weave on 6 ends (3 per shed) = 3 twists (6 ends)

Each square = 6 ends

To weave leno crosses, open a new shed and pull the ends on the upper shed to the left. Pick up one end on the lower shed and release the first end you are pulling which slides beneath the pick-up stick to make the first cross. Weave 3 rows for the plain-weave sections to equal the height of the first twist.



Make a series of crosses according to the design, turn the pick-up stick on edge, pass the weft through that section, and remove the pick-up stick. For the plain-weave section, open the shed and pass the shuttle through without making any crosses, change sheds, weave back to the beginning of the plain-weave section, change sheds again, and weave to the end of the section. These three picks of plain weave equal the height of the first pick of leno. Leave some slack in the weft to avoid drawing in. Use a small metal dog comb or other tool to beat the first and second picks gently into place. After the third weft pick, use the beater before moving on to the next leno section. On the return pass from left to right, weave three more plain-weave picks in each plain-weave segment to match the height of the second leno pass. Beat as before, then continue across the row to complete the remaining leno and plain-weave segments.

WEAVING: Begin the mat with 6 picks of sewing thread which will be turned under when you sew the hem. Switch to the mercerized cotton weft for the hem and weave 18 picks of plain weave and a row of pick-up leno. Then, follow the weaving diagram and the directions in the project notes to weave the pattern.

In the diagram, each square is a unit of 6 warp ends. A light square represents 3 leno crosss (6 ends) and 2 picks. A dark square represents 6 ends of plain weave (3 on each layer of the shed) and 6 picks. When you have completed the pattern in the weaving diagram, weave a row of pick-up leno, then 18 picks of plain weave. Change to the sewing thread and weave 6 picks.

FINISHING: Staystitch each end of the fabric and hand wash with detergent, using warm water for both wash and rinse. Tumble dry the fabric on low heat. Steam press. Make hems by folding the cotton sewing thread section under and pressing in place, then folding the cloth under along the middle weft of the single leno row. Stitch in place.

Brooks Bouquet Window Hanging

designed by Barbara Meier
Boulder, Colorado
page 61 ❹ ❷

PROJECT NOTES: The delicate, gauzy quality of this hanging accented with lacy medallions and grassy stems makes it a wonderful weaving for a long window. The lace sections, created with a variation of the finger-manipulated technique known as Brooks Bouquet, are outlined by a heavier warp yarn and an empty dent between each bundle. Linen is the perfect fiber for this kind of project: its stiffness minimizes slippage of the yarns and gives body and clarity to the piece. I found that misting the warp with water while I was weaving strengthened it.

FABRIC DESCRIPTION: Plain weave with Brooks Bouquet variation.

FINISHED DIMENSIONS: The fabric is 7" wide by 32" long, plus 1" fringe at each end. The stems extend about 1" beyond the selvedges.

WARP: Size 10/1 linen at 3000 yd/lb: 195 yd natural. Singles linen/viscose/acrylic novelty yarn at 1100 yd/lb: 30 yd natural.

WEFT: Size 22/1 linen at 6600 yd/lb: 130 yd natural. Several dried stems of grasses such as cattails, iris, or curly dock.

YARN SOURCES & COLORS: The 10/1 linen is Square Sale 10/1 linen from Frederick J. Fawcett, the 22/1 linen is from Heirloom Linens. The novelty yarn is Berroco's Monet.

E.P.I.: 17. Sley a 10-dent reed as shown in the draft.

WIDTH IN REED: 7½".

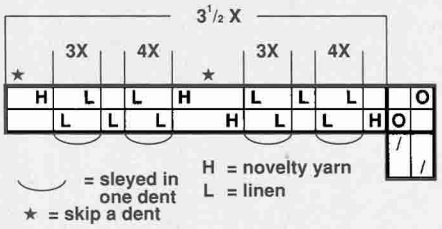
WARP COLOR ORDER:

	7X	
novelty yarn	1 1	= 14
10/1 linen	15	= 105

TOTAL WARP ENDS: 119.

WARP LENGTH: 1¾ yd, including take-up and 27" loom waste.

DRAFT:

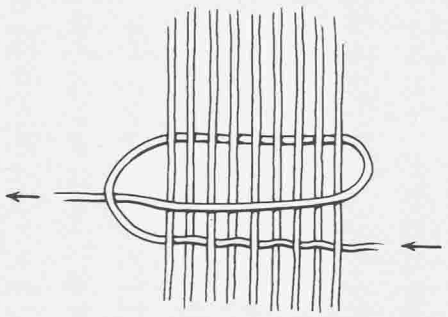


P.P.I.: 17 in plain-weave areas.

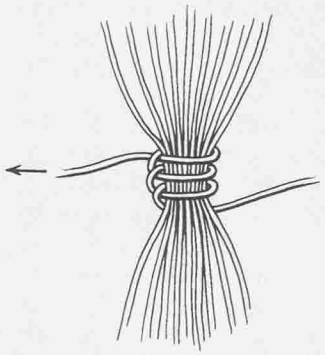
TAKE-UP: 8% in width and 5% in length.

WEAVING: All weaving is plain weave, using a gentle beat and great care not to pull in at the selvedges. Between grass stems, weave 1/2" to 2".

Grass Stems—Open the shed and insert a stem in place of the weft yarn. Change the shed. Using the weft yarn, make two half-hitches around the stick at the selvedge where the shuttle is about to enter, weave a shot, and make two half knots at the other edge. Change the shed and continue weaving normally.



1. To tie the bouquets, make the first half hitch after weaving through the shed. Pull tight to gather the warp ends.



2. Make 2 more half hitches and pull tight to secure the bouquet.

Brooks Bouquet variation—After weaving a grass stem, weave 4 to 6 rows before starting the lace ending at the right side. Then, open the shed and insert the shuttle through the first group of warp ends beginning and ending with a novelty end. Close the shed, hold a loop of weft where the weft exited the shed, and bring the shuttle down below the web back to where it originally entered the shed. Carry the shuttle over this group of ends and through the loop being held. This makes a *half hitch*. Tighten the knot by pulling on the shuttle and the yarn entering the bouquet at the same time. With the shed closed, make two more half hitches to tie the bouquet three times. Continue with the next group of warp ends until all seven bouquets in the

INSTRUCTION SUPPLEMENT

row are tied. Leave a little slack in the weft between the bouquets to avoid draw-in.

The uneven spacing which occurs where the 10/1 linen is sleyed singly in the middle of each bouquet shows in the weaving. (I tried other sleyings in order to eliminate the gap, but ended up with crowding or broken warp ends.) To get rid of the gap, respace the threads with a tapestry needle after each row of knots.

FINISHING: Leave a 1" fringe at each end. Knot an 8" piece of 10/2 linen around the center top bouquet and use it as a loop from which to hang the weaving.

Bhutanese Medley

designed by Betty Linn Davenport
Richland, Washington
page 65 ❹ RH

PROJECT NOTES: For these pieces, I chose yarns and colors as close as possible to those used for the *yattahs,* decorative inlay fabrics of Bhutan. Yarns currently available do not match some of the colors (look on your yarn shelf for avocado green and burnt orange yarns from several years ago).

While traditionally done on a twill background, the runner is easy to interpret on a rigid heddle loom using a plain-weave ground. Use the same number of ends and warp length as for the shaft loom. Since you will need to substitute a 12-dent reed for the 15-dent, the scale of the designs and of the finished piece will be larger, about 18" by 32" plus fringe. The zippered bags are woven on the rigid heddle loom with plain-weave ground.

The pattern layout on page 89 shows the placement of the inlay motifs on the runner. Notice the outlined graph on the stepped-design motif in the lower left corner. Each square of this graph represents four ends and four picks. For a sense of scale, compare this motif to the detailed illustration on page 90 which shows how to work the stepped design. The detailed illustrations show not only how to work each pattern motif but also how to space them at the beginning of each band.

Bhutanese Runner ❹

FABRIC DESCRIPTION: 2/2 twill with supplementary weft floats and wrapping.

FINISHED DIMENSIONS: 14½" wide by 24½" long, plus 3/4" fringe at each end.

WARP: Size 18/2 worsted wool at 5040 yd/lb: 415 yd burgundy.

WEFT: Singles sportweight wool at 1400 yd/lb: 230 yd black, 50 yd dark red, 45 yd light gray-green, 60 yd dark blue-green, 35 yd bright red, 40 yd blue, and 25 yd off-white (each color used doubled). Singles worsted-weight 85% wool/15% mohair at 760 yd/lb: 15 yd orange.

YARN SOURCES & COLORS: The warp is Superfine Merino 2/18 from JaggerSpun in Ruby (burgundy). The weft yarns are from Brown Sheep Company: the singles sportweight is Top of the Lamb Single-Ply Sports Weight in #210 Onyx (black), #200 Russet (dark red), #370 Seaglass (light gray-green), #331 Mallard (dark blue-green), #420 Red Baron (bright red), #319 Summer Sky Blue (blue), #100 Natural (off-white); the singles worsted, chosen for the color, is Lamb's Pride Worsted Weight in #M95 Poppies (orange).

E.P.I.: 15.

WIDTH IN REED: 15".

TOTAL WARP ENDS: 225.

WARP LENGTH: 1¾ yd, including take-up, shrinkage, and 27" loom waste.

P.P.I.: 20 twill stripes, 16 in inlay areas.

TAKE-UP: 4% in width and 15% in length.

WEAVING: For the background, use a double strand of the singles sportweight yarn and a single strand of the worsted-weight yarn. In the patterned bands, use a double strand of black for the background.

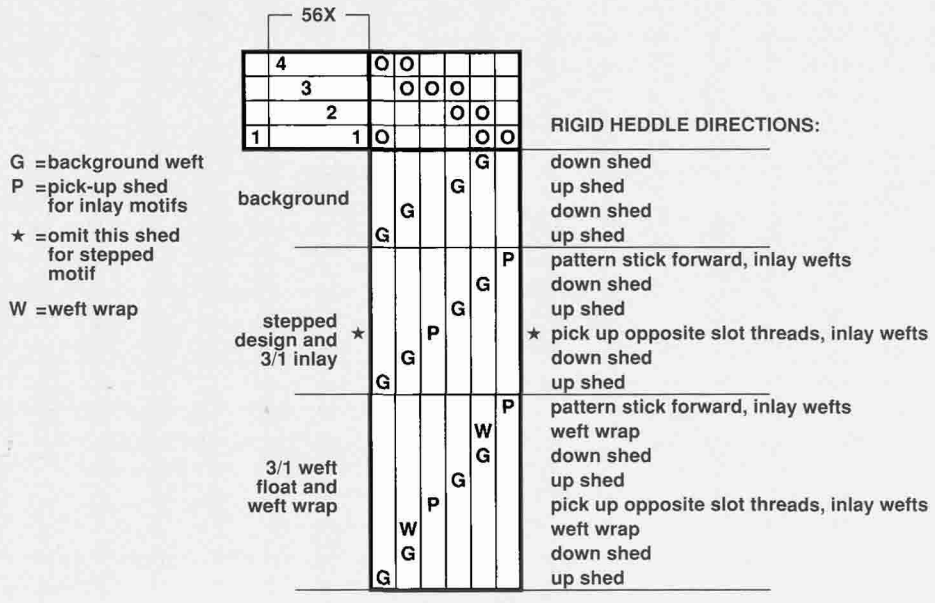
Start weaving with four rows of black. Weave a band of rainbow stripes consisting of four rows of each color in this order: light gray-green, dark blue-green, dark red, bright red, off-white, blue, black, dark blue-green, light gray-green, orange, dark red, blue, black, and dark blue-green. Weave the first pattern band as shown, a band of rainbow stripes in reverse order, the center pattern band as shown, a band of rainbow stripes, repeat the first pattern band, a band of rainbow stripes in reverse order, and end with four rows of black.

SUPPLEMENTARY-WEFT PATTERN: As before, use a double strand of the sportweight yarn and a single strand of the worsted-weight yarn. Cut an 18" length of pattern yarn for the larger motifs, 12" for the next size down, and 6" for the smallest. When laying in the pattern yarn, pull it snug around the turns.

Color Order in the First Band—Stepped design: The color order from outside to center of the first motif is blue, white, dark red, bright red; the second motif is orange, light gray-green, bright red, dark red. Alternate these two color orders across the row. Repeat on the second row. 3/1 inlay triangles: bright red and dark red alternate across the row.

Color Order in the Center Band—Vertical motifs: orange. Petals in 3/1 inlay: Progress upward from dark blue-green, light gray-green, bright red, dark red, to dark blue-green in the center, then

DRAFT FOR BHUTANESE RUNNER



reverse the order. Diamond in wrapped weft: from outside use dark red, bright red, blue *dorji* pattern, off-white center.

Here is how to weave the individual patterns.

Stepped Design—Lift shaft 1, center the pattern weft under the appropriate warp ends indicated on the graph. The two tails progress upward as shown, one stepping up and to the right, the other up and to the left. Weave four rows of background weft between each step. The second color starts on the next row, as the outside line jogs out.

3/1 Inlay *(Sammah)*—For the 3/1 inlay designs, the pattern sheds alternate between shaft 1 raised and shaft 3 raised, tying the inlay weft down in a brickwork fashion. Weave two rows of background weft after each row of 3/1 inlay. To start, center the inlay yarn under the appropriate number of warp ends lifted by shaft 1 as indicated on the graph. For the next pattern shed, lift shaft 3 and bring the tails up into the shed, crossing each other as shown. Continue alternating between shafts 1 and 3. When the design is finished, poke the tails to the back.

Wrapped Weft *(Timah)*—This pattern weft wraps around two warp ends as shown, then progresses over and around the next two warp ends, moving diagonally upward. Weave two rows of background between each weft wrap row. To start, center the inlay yarn under the two warp ends raised by shafts 1 and 2, locating them as specified on the graph. In the next row, which forms the bottom point, each yarn crosses over its starting warp ends, wraps around the next two warps on each side which are raised by shafts 3 and 4. One tail progresses to the right and the other to the left. At the top point of the diamond, both tails wrap around the final two warp ends. Poke the tails to the back when finished.

Vertical line—Center the pattern weft under warp ends raised by shafts 1 and 2 as shown. Weave four rows of plain weave. Raise shafts 1 and 2, bring the tails up and cross them under the same warp ends as before. When the line changes from vertical to diagonal, the tails each cross over the center warp ends and wrap around the next two warp ends to each side, the same as when starting the bottom point of a diamond.

FINISHING: Hemstitch the ends using the warp yarn. Cut the piece from the loom, leaving 3/4" fringe at each end. Steam press on the reverse side.

Bhutanese-Inspired Zippered Bags RH

FABRIC DESCRIPTION: Plain weave with supplementary-weft floats and wrapping.

FINISHED DIMENSIONS: Two bags, each 7" wide by 5" high. Before assembly, the fabric measured 9¾" wide by 16" long.

WARP: Size 18/2 worsted wool at 5040 yd/lb: 130 yd burgundy.

WEFT: Singles sportweight wool at 1400 yd/lb: 30 yd each black and dark blue-green, 10 yd each dark red and light gray-green, 5 yd each bright red, and off-white, each color used doubled. Singles worsted-weight 85% wool/15% mohair at 760 yd/lb: 5 yd orange.

YARN SOURCES & COLORS: Same as for shaft loom.

NOTIONS: Two pick-up sticks, matching sewing thread, two 7" zippers, 1/4 yd lining material.

E.P.I.: 12.

WIDTH IN REED: 10".

TOTAL WARP ENDS: 120.

WARP LENGTH: 1 yd, including take-up, shrinkage, and 18" loom waste.

DRAFT: Plain weave, one slot, one eye.

P.P.I.: 15.

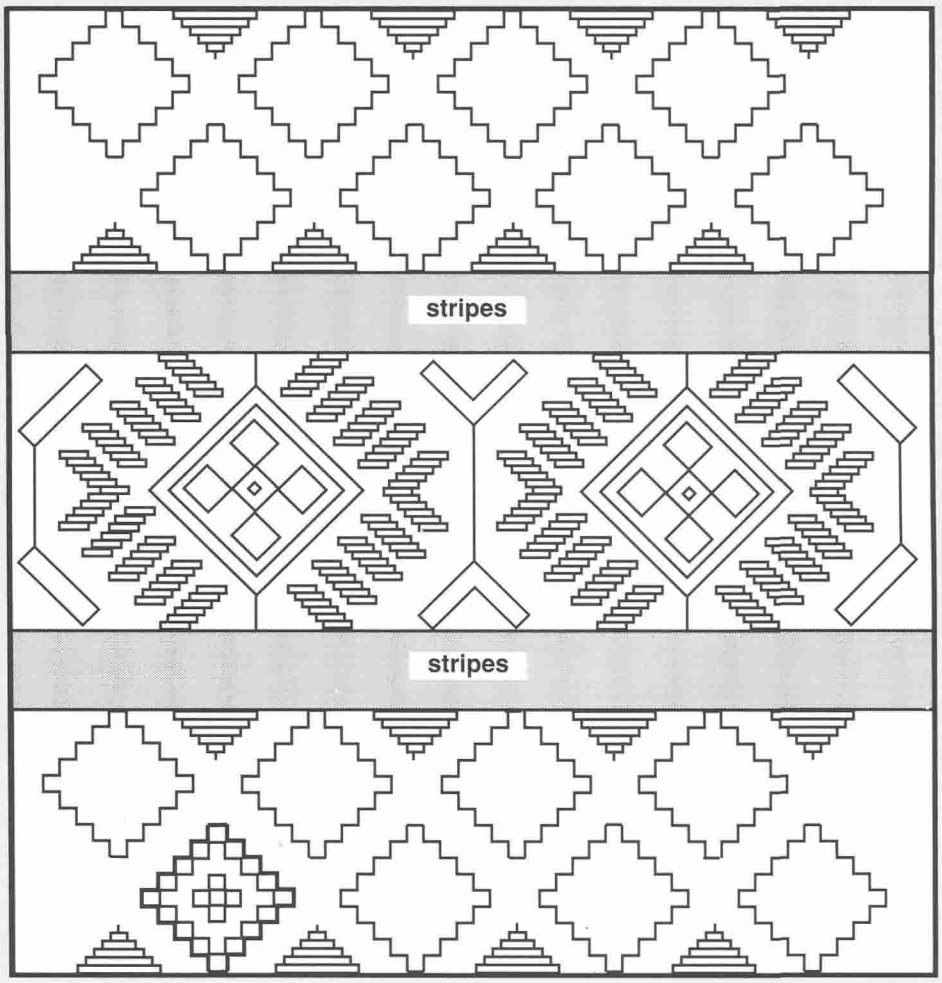
TAKE-UP: 3% in width and 15% in length.

WEAVING: Prepare the yarn and use doubled as described for the shaft loom. Each bag has both motifs shown in the photograph. The motifs are woven next to each other and folded during assembly so one motif is on each side of the bag.

Color Order in the First Bag—The background weft is black. Pattern stripes: 10 rows dark red, 3 rows each of bright red, light gray-green, dark blue-green, black, dark red, and dark blue-green, reversed at other border. Stepped design: The color order from outside to center of the motif is orange, light gray-green, bright red, dark red. 3/1 inlay triangles: dark blue-green. Diamond in wrapped weft: from outside use light gray-green, dark red, orange *dorji* pattern.

Color Order in the Second Bag—The background weft is dark blue-green. Pat-

Pattern Layout



INSTRUCTION SUPPLEMENT

tern stripes: 10 row black, 3 rows each dark red, bright red, light gray-green, dark blue-green, black, and dark red, reversed at other border. Stepped design: The color order from outside to center of the motif is white, bright red, dark red, light gray-green. 3/1 inlay triangles: light gray-green. Diamond in wrapped weft: from outside use dark red, bright red, white *dorji* pattern.

Place the heddle in the down shed position. In the area behind the heddle, picking only on the slot thread layer, pick 1 up, 1 down all the way across. To open a pattern shed, leave the heddle in neutral position, bring the pick-up stick forward behind the heddle and turn it on edge. The pattern stick stays in place throughout the weaving, simply pushing it to the back beam when it is not required. This shed is equivalent to raising shaft 1.

Stepped Technique—Open the pattern stick shed, insert pattern weft under the appropriate two warp ends according to the graph. Weave four rows of background plain weave. Open pattern stick shed, bring the pattern weft up vertically around the same warp and under the next warp. One tail will progress up and to the right, the other up and to the left. Weave four rows plain weave.

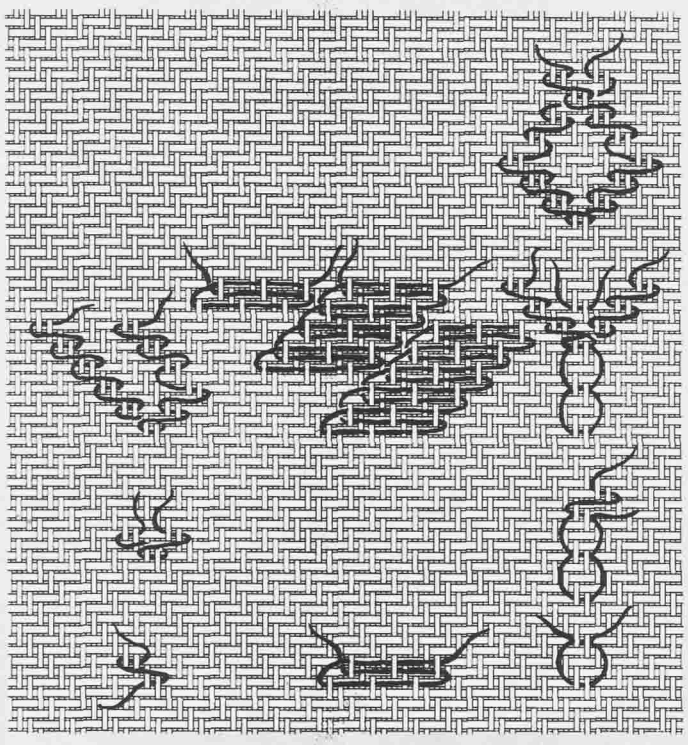
3/1 Inlay *(Sammah)*—Remember that the pattern stick shed is equivalent to raising shaft 1. To make the next pattern shed, equivalent to raising shaft 3, place the heddle in the down shed position. Pick up the opposite slot threads from those going over the pattern stick. These warps will be in the center of the floats made previously with the pattern stick shed. Since only a few warps are involved with each inlay pattern, pick them up in front of the heddle with a second pick-up stick.

Wrapped Weft *(Timah)*—To start the wrapped weft motifs in the correct location as shown in the graph, open the pattern stick shed. Insert the pattern wefts under the raised warp and the one to its left. Weave two rows of plain weave. To make successive wraps, leave the heddle in neutral position so all the warp ends are on the same level. The pattern weft will wrap around the next two warp ends, one tail progressing to the right, the other to the left as described above.

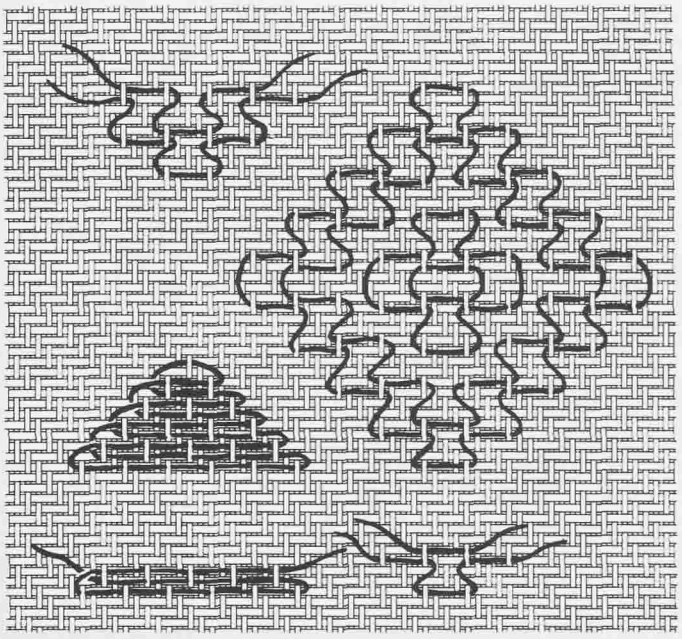
Vertical Line—Open the pattern stick shed. Insert the pattern wefts under the raised warp and the one to its left. Continue as above for the shaft loom.

FINISHING: Cut apart the two bags and machine stitch raw edges. Steam press on the reverse side.

ASSEMBLY: Topstitch the zipper to the selvedges of the woven fabric. Fold the bag inside out and stitch the side seams. Cut the lining the size of the woven fabric, and stitch the side seams. Place the lining in the bag, fold under the top edge of the lining, and sew it by hand to the zipper tape. Double four 8" strands of yarn and loop through the hole on the zipper pull. Twist each group of four strands clockwise, then twist the groups counterclockwise around each other, and secure with an overhand knot.



From left to right, Wrapped Weft (Timah), 3/1 Inlay (Sammah), and Vertical Line (Timah) plus Diamond (dorji) are shown in steps at the bottom of the diagram. The relative positions of the motifs are the same as on the fabric.



3/1 Inlay (Sammah), left, and Stepped Design, right. Start each inlay as shown at the bottom of the diagram. The relative positions of the motifs are the same as on the fabric.

White Rabbit Tea Towels

designed by Alison Irwin
Duncan, British Columbia
page 68 ❹

PROJECT NOTES: These towels add just the right touch to Alice in Wonderland's tea party. Mock damask offers picked-up blocks of warp floats which show up nicely on a background of weft floats. It's easier to weave than double-weave pick-up and makes a reversible fabric. Through a change in treadling, the body of the towel is a textured wafflelike cloth. For your own borders, draw upon ideas from cross-stitch and needlepoint patterns since each square translates easily into a four-end unit in damask. This rabbit comes from "A Prairie Christmas," a needlepoint publication from The Prairie Schooner.

FABRIC DESCRIPTION: Texture weave with mock damask pick-up.

FINISHED DIMENSIONS: *Two towels,* each 16½" wide by 26" long. Hems use an additional 2" at each end.

WARP & WEFT: Nel 22/2 cottolin (60% cotton/40% linen) at 3200 yd/lb: 1750 yd white, 390 yd unbleached.

YARN SOURCES & COLORS: This is Bockens cottolin.

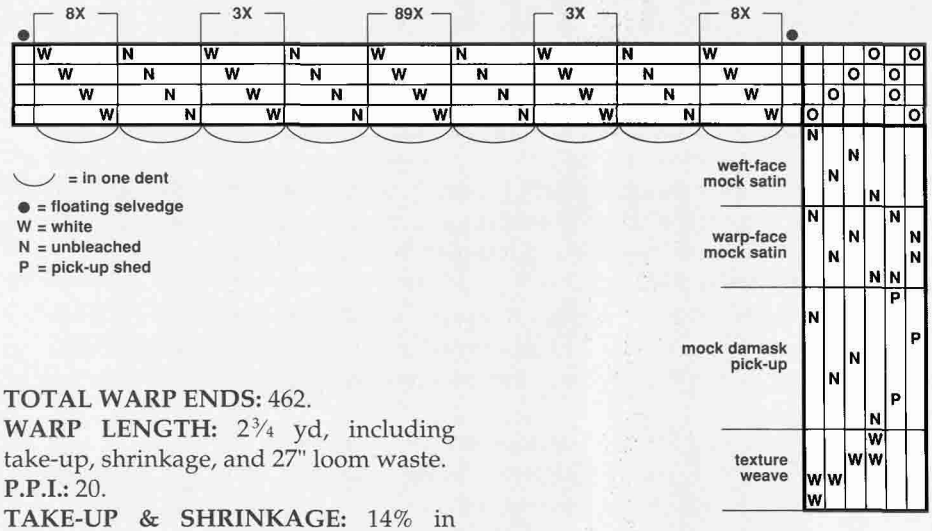
NOTIONS: White sewing thread, pick-up stick.

E.P.I.: 24, sleyed four per dent in a 6-dent reed.

WIDTH IN REED: 19¼".

WARP COLOR ORDER:

white	33	12	356	12	33	= 446
unbleached		4	4	4	4	= 16



TOTAL WARP ENDS: 462.

WARP LENGTH: 2¾ yd, including take-up, shrinkage, and 27" loom waste.

P.P.I.: 20.

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

WEAVING: I use hemstitching at each end of the towel. When I work hemstitching, I weave two shots, 1–2 and 3–4, and hemstitch in groups of four ends. Start the towel with a 3" border of weft-face mock satin. Follow with 1 repeat of warp-face mock satin and 2 repeats of weft-face mock satin which bring you to the first row of the pick-up pattern.

Pick-up Pattern—In the pick-up sections, each square in the cartoon represents four ends and four shots. Use the denting of the warp threads as a guide. First pick up the ends threaded on the 2,3 shafts for each marked square on the cartoon, lift shaft 1 and weave. The weft goes under both the ends on shaft 1 and the picked-up ends on shafts 2 and 3. Remove the pick-up stick and pick up the 1,4 ends on either side of the 2,3 pairs picked up in the last step. For each square, all four ends to be picked up are in the same dent. Weave shaft 3, then shaft 2, and remove the pick-up stick. Pick up the same 2,3 ends as in the first step, weave shaft 4 and remove the pick-up stick.

After working the pick-up pattern, weave 2 repeats of weft-face satin, 1 repeat of warp-face satin, and 3 repeats of weft-face satin. Switch to the white yarn and weave 20" using the texture treadling. Return to the unbleached yarn and weave 3 repeats of weft-face satin, 1 repeat of warp-face satin, and end with 3" of weft-face satin. Weave a pick of contrasting yarn between towels.

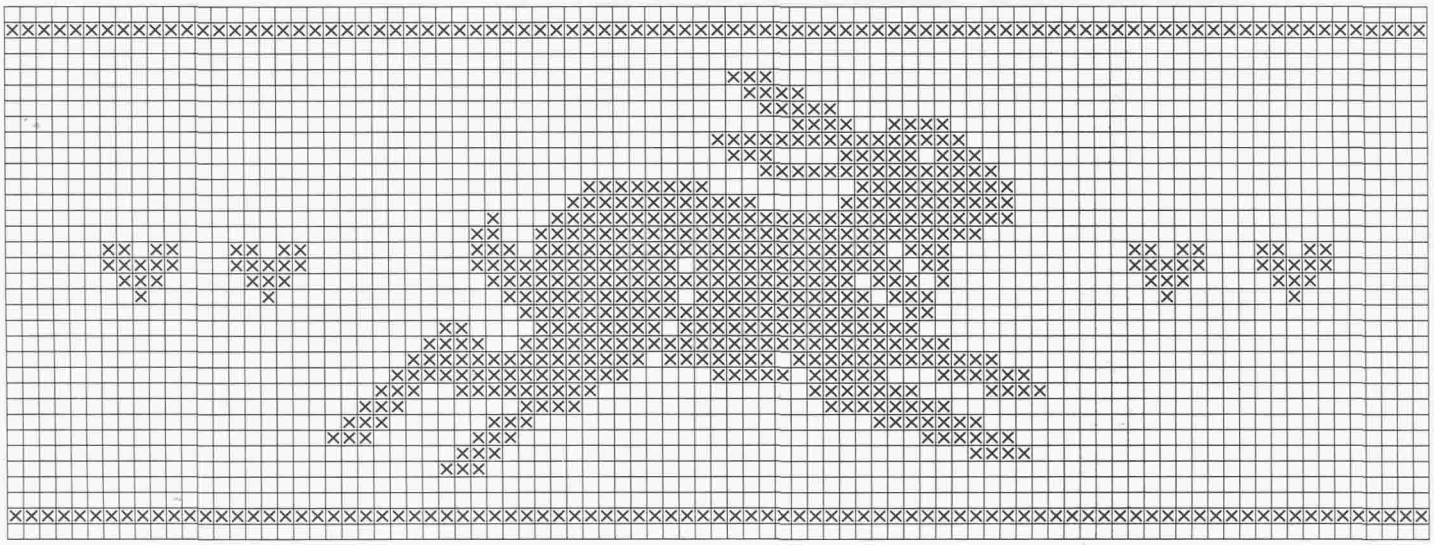
FINISHING: Machine wash in warm water. Tumble dry and steam press.

ASSEMBLY: Cut apart the towels. At each end, fold under about 1" and then 1" again, lining up the hem with the narrow stripe. Press flat and hand stitch.

Pick-up Design

X = pick-up units

☐ = 4 ends and 4 picks





PITHY ANSWERS

Linda Ligon

The Wordweaver was puzzled. This small, intricate scrap of cloth she held—who wove it? How was it made? It looked ancient, mysterious. What was the import of the brooding avian figure that stared from its skillfully patterned surface? She had to know.

Gazing thoughtfully at the curious fragment, she framed her questions. Then she sent them out across the land to other weavers of words and threads, 35,000 strong, knowing that in their collective knowledge and wisdom the answers would be found.

She didn't have long to wait. Swift messengers, some wearing the traditional gray-blue of Those Who Are Not Deterred by Rain, Sleet, or Snow (except when it's really really cold) and some wearing the nut-brown raiment of Those Who Have a Nice Day, came bearing sealed replies.

The answers came from the mighty oceans to the east and west, and from the central fertile plains. They came from young seekers in the mighty halls of knowledge and from wise elders who searched their memories and stores of old written documents for clues to the mystery of the cloth. And they revealed . . .

Wait. Stop. Too silly. Four months ago in this column (January-February 1994), I shared a photo of a small piece of pre-Columbian weaving from the northern coast of Peru. It came to me as part of a study collection, a set of fabric samples that display the astonishing range of weave structures devised by weavers of that region between about the tenth and fourteenth centuries. A great deal is known about the cultures that produced these fabrics because of the well-preserved textiles and other relics that have been found in their extensive burial sites. At the same time, a great deal is not known because they were preliterate and most of their cultural artifacts were destroyed by the Spanish. As a result, much can be said with relative certainty, and much can be intelligently speculated without fear of contradiction.

The responses, some of which I'll share here, were highly educational and great fun to read, but what really struck me was this: We have a weaving community today that, if brought together in one place, would fill a small city. Thanks to print technology, weaving guilds, Andrew Carnegie, and (yes) the postal system, its members are deeply knowledgeable about the weaving techniques and traditions of the whole world. Thanks to modern medicine, good diet, and a generally easy life, many of its members have been weaving for many times the number of years that an early Peruvian weaver would have had to ply her craft. Thanks to an abundance of well-made equipment and beautifully prepared fibers and yarns from around the globe, its members have virtually no constraints on what they can attempt, what they can master. How extraordinary! Just look at what came in my mail.

The structure

Several readers not only made astute analyses of the weaving based on the photo, but sent along samples they had woven in years past using the same technique. Margaret Jackson of Ferndale, Michigan, a self-professed senior citizen with more than 40 years' weaving experience, pointed out that Mary Atwater described this weave in *Byways of Handweaving*. She says,

> Your piece of material is not inkle weaving, because of its width, but I believe it was probably done on a backstrap loom. . . . It could be done on a rigid heddle loom as well. The open threads would be in the pattern yarn, while the background threads would go through the holes. Likewise, a two-harness loom could be used, with background threads on one harness and pattern threads on the other. Of course, the pattern would have to be manipulated with a pick-up stick. I am enclosing a bookmark done in a similar manner, except your fragment seems to be designed in thread pairs instead of singles.

Jeanette Pruiss of Terrace Park, Ohio, likewise cited Atwater, noting that a chapter called "A Group of Similar Warp-Faced Weaves" includes examples drawn from Peru, Bolivia, and Estonia. One of the Peruvian examples shows a bird motif (probably a pelican) similar to the one in my fragment.

Another sample of a piece using the same weave structure came from Alberta Parkinson of Cleveland Heights, Ohio:

> It reminded me instantly of a belt woven by Huichol Indians in Nayarit, Mexico, which I had reproduced from a photo in an article by Tony Landreau in *Handweaver and Craftsman* (Winter 1956–57) . . . The clue that caught my attention, besides the paired weft floats, was the three-thread tan groups crossed over by the tan wefts to look like sheaves of grain. . . . I discovered this afternoon in *Warp-Patterned Weaves of the Andes* (The Textile Museum, 1977), Ann Pollard Rowe calls this weave "alternating warp float weave, the floats aligned in alternate pairs."
>
> Since this cloth was probably not a very large piece, I think it was woven by a young woman—she needed good eyesight to be able to weave complex pick-up patterns. . . . Both men and women were spinners. If the weaver was married, her husband may have helped with the spinning. The weaver certainly did some of the spinning. . . .

Alberta concludes with this rather astonishing assertion: "Women weavers were sent as tribute to the Inca, and they lived in the Temple of the Sun until they were sacrificed by strangling. It may have been a prestigious occupation, but it did not lend itself to a long life." I've heard versions of this for years, and it turned up in other readers' ruminations as well. Do any of you know where it comes from, and whether there is concrete evidence for the idea of weavers' being cloistered and then sacrificed by the ruling class?

The fabric

Lisa Knighton of the University of Georgia in Athens, Georgia, called on her research into the history of Andean textiles to shed light on their nature and value.

> I think part of the motif is a pelican head and beak; the eye is shown also. This particular motif was popular along the central coast of Peru. . . . The weaver was most likely a woman. Specially selected women did the weaving for the royalty of each settlement. . . . The fiber was present all along the coast of Peru. Cotton loves sandy soil! The wool—if that is what the darker fiber is, and I am assuming the warp-faced pattern/motif is of wool—would have been traded to the coastal inhabitants by the highlanders of the Andes in exchange for seashells and cotton. . . .
>
> Was weaving a prestigious occupation? This I can't answer, but I do know that when the Spanish conquistadors invaded the Inca empire in 1532 the Incas burned their *colcas*, or warehouses, containing textiles and left the silver and gold behind! Textiles were a highly prized art form, and there were many storage buildings that contained only woven fabric.
>
> How did this cloth get to Loveland, Colorado? Professional grave robbers, *huaqueros*, most likely. . . .

The culture

Kathryn Keegan of Birchrunville, Pennsylvania, offered some interesting comments on how a weaving such as this fit into its cultural context.

> The tight, geometric, stylized design is typical of pre-Incan textiles. Most extant Peruvian textiles were part of mummy bundles excavated from burial chambers found along the arid coastal regions of Peru. Since pre-Incan history is documented only by archaeological finds mostly limited to sacred architecture and burial chambers containing pottery and textiles, the life of these peoples is open to speculation. And so I speculate. . . .
>
> Weavers, potters, and stonemasons crafted the cultural history of Peru using a similar iconography that is repeated through the pre-Incan centuries. The artistic presentations vary through the various periods, but the symbology remains consistent. These artisans were responsible for visually conveying the myths and traditions of a nonliterate society. Their highly stylized symbols acted as a hieroglyph for tribal belief systems.
>
> The weavers of these magnificent textiles were artists of eminent stature. In a society where weaving was an essential occupation, only the most skilled weavers would be employed in the making of garments and textiles for dignitaries honored with elaborate burials. History documents that during the later Incan period, young village virgins around the age of eight were chosen for their beauty and family origin and cloistered in a temple where they were schooled in the ways of ritual and taught spinning and weaving. They became the weavers of the royal garments. Was this the practice during earlier times?
>
> In crafts, we speak of "letting the material speak through the hands of the artist" as an artistic goal. This is what these ancient weavers accomplished. With simple backstrap looms, no complicated drafts nor computer-generated designs, they manipulated the finely spun fibers into works of art, inventing techniques that we have since named double weave, supplemental warp or weft, discontinuous weave, pick-up, leno, inlay etc., etc. In some ways, it seems more important to understand what they have done than to analyze how they did it. Their most important message is to weave—with heart and soul—allowing the material to speak the message.
>
> Each time I observe these textiles, I am reminded of the powerful effect they had on me that first time. As a weaver, I look to these weavers as my ancient mentors. The inventiveness of the weavers' techniques, the effective use of a simple color palette, the tightly controlled hieroglyphic design, the freedom of spirit to express the contents of the soul—these are the gifts of the early Peruvian weaver/artists who continue to speak to us through these fiber remnants.

And finally, Mary Frost of Sebastopol, California, let her imagination soar:

> Azurie was most tired today. She had been up since dawn. Today was one of her sacred weaving days. Much meditation time had been spent in preparing the fibers for her most honorable first piece. Azurie had grown up watching her elders create many pieces of cloth.
>
> She remembered the many different ways the elders used their time for weaving. Sometimes they would all gather together to weave and enjoy each others' company and feast together. Other times, they would set aside sacred weaving days as Azurie had today, to be quiet and meditate while their fingers moved so quickly.
>
> Azurie was always amazed how the weavers' designs just appeared as the cloth grew. She asked her grandfather one day how he knew where to place the fibers, and he said, "One day, Azurie, you will wake from a dream and Shazar, the weaving God, will have touched you with your first cloth to be made. Your heart will just know."
>
> Not all the people of Azurie's village received the gift to make cloth. She hoped what Grandfather said was true. One day, not long after her conversation with Grandfather, Azurie awoke feeling excited and yet serene. She knew she had been visited by Shazar. That day, it began.
>
> She went from chore to chore as if in a trance. When she had finished, she took her baby to her honorable mother and said she needed time to herself. Her mother and father and grandparents knew she had received the gift, and they wept together while they watched Azurie walking towards the fields to begin to gather what she'd been shown in her dream.
>
> Soon Azurie felt comfortable having her baby with her while she prepared everything, and in time all was ready to begin weaving. Azurie's dream came to life before her eyes, and she was grateful to be blessed with such a precious gift.
>
> By tomorrow, Azurie will be ready to share her weaving with the village, but first she will sleep with it under head, that she might dream again. . . .

Linda Ligon, publisher of HANDWOVEN, *would like to thank all the readers who responded to her call for information. Her only disappointment was that nobody answered the question "Did these weavers tell weaver jokes?" She was hoping for a punch line to the obvious: "Knock-knock." "Who's there?" "Inca." "Inca who?" Oh, well.*

Calendar

EXHIBITS, SHOWS & SALES

Arizona. Through October. 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. May 27–June 26. Juried exhibition of handwoven, handspun, and hand-dyed work by Mountain Spinners and Weavers Guild, PO Box 1820, Prescott, AZ 86301.

California. May 28–August 6. Metamorphosis: Recycling in High Fashion and Riches from Rags: Recycling in Japanese Rural Weaving, exhibits at The Craft and Folk Art Museum, Landmark Building A, Fort Mason, San Francisco, CA 94123. (415) 775-0990.

California. June 4–5. Antelope Valley Quilt Association quilt show, auction, and sale at Challenger Memorial Hall, Antelope Valley Fairgrounds, 144 E. Avenue I, Lancaster. Contact AVQA, PO Box 4107, Lancaster, CA 93534, or call Dory Williams, (805) 270-1429.

California. Aug. 16–21. Monterey County Fair Wool Show, exhibits, demonstrations, competitions, fleece auction at the fairgrounds, 2004 Fairgrounds Rd., Monterey, CA 93940. (408) 372-5863; fax (408) 372-8248.

Colorado. May 5–13. Greeley Art Mart, juried exhibition and sale at Bank One, 7th St. and 9th Ave., Greeley. Call Kris Bensler, (303) 352-3995, or Ted Runge, (303) 225-2489.

Colorado. May 6–28. Northern Colorado Weavers Guild, juried exhibition at ONEWEST Art Center, 201 S. College, Fort Collins, CO 80524. (303) 482-2787.

Colorado. June 9–12. Estes Park Wool Market, animal shows, exhibits, contests, sales, workshops, demonstrations. Estes Park Fairgrounds, PO Box 1967, Estes Park, CO 80517. (303) 586-6104.

Colorado. June 18. Columbine Arts Festival in the city park, Fort Collins. Contact Columbine Arts, 1001-A E. Harmony Rd., Unit 126, Fort Collins, CO 80525. (303) 669-3146.

Colorado. July 19. Lake City Arts and Crafts Festival in the city park, Lake City. Contact Carolyn Hull, PO Box 876, Lake City, CO 81235. (303) 944-2706.

Connecticut. July 14 -16. Guilford Handcrafts Exposition on the historic town green, Guilford. Contact Barbara Kleutsch, (203) 453-5947.

District of Columbia. Through Sept. 4: From Kuba to Kars: Flat-Woven Textiles from the Caucasus. May 27–Oct. 16: A Stitch Through Time: The Journey of an Islamic Embroidery Technique to Europe and the New World, exhibits at The Textile Museum, 2320 S St. NW, Washington, DC 20008. (202) 667-0441.

District of Columbia. Through June 27. Marriage in Form: Kay Sekimachi and Bob Stocksdale, at the Renwick Gallery of the National Museum of Art, The Smithsonian, Washington, DC.

Illinois. Through June 19. Visiones del Pueblo, exhibit of Latin American folk art at the Field Museum of Natural History, Chicago.

Indiana. Through Aug. 28: Resist It: Ikat Textiles. Through October: Contemporary Textiles. Exhibits at Indianapolis Museum of Art, 1200 W. 38th St., Indianapolis, IN 46208. (317) 923-1331; fax (317) 926-8931.

Massachusetts. July 15–17. 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. Sept. 1–Oct. 2. 8th Biennial Fiber Show of Michigan League of Handweavers at Saginaw Art Museum, Saginaw. Contact Martha Town, 7211 Tamarack Rd., Pittsford, MI 49271.

Minnesota. June 18–July 21. Small Expressions 94, juried show of small-scale (15" × 15" maximum) fiber art at Minneapolis College of Art and Design, Minneapolis. Contact Handweavers Guild of America, 2402 University Ave. W., Suite 702, St. Paul, MN 55114. (612) 646-0802; fax (612) 646-0806.

Minnesota. June 18–July 21. Tapestry Visions, juried exhibit of contemporary flat-woven tapestry in conjunction with Convergence 94 in Minneapolis. SASE to Jean Smelker, Convergence 94, 2402 University Ave. W., St. Paul, MN 55114. (612) 722-8344.

Minnesota. June 25–26. Minnesota Crafts Festival at the College of St. Catherine, Cleveland and Randolph Aves., St. Paul. Contact Minnesota Crafts Council, Hennepin Center for the Arts, 528 Hennepin Ave., #308, Minneapolis, MN 55403.

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

Minnesota. July. Re-Visions, juried exhibit of contemporary rag rugs in conjucntion with convergence 94 in Minneapolis. SASE to Peggy Baldwin, Convergence 94, 2402 University Ave. W., St. Paul, MN 55114. (612) 644-3594.

Minnesota. July. 20/20 Visions, juried runway fashion show in conjunction with Convergence 94. SASE to Peggy Meyer, Convergence 94, 2402 University Ave. W., St. Paul, MN 55114. (612) 644-3594.

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

New Mexico. Through May 15. Los Colores de México III: Sarapes from the Los Colores Collection dating 1800–1940, at the Los Colores Museum, Corrales, NM 87048. (505) 898-5077.

New Mexico. May 14–June 16: Southwest Tapestry '94, exhibit by 20 New Mexico tapestry artists. Aug. 6–25: Fantasy in 3-D, tapestry exhibit by Steve Chavez. Both exhibits at Weaving/Southwest, 216-B Pueblo Norte, Taos, NM 87571. (505) 758-0433.

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

North Carolina. July 29–31. Today's Culture/Tomorrow's Legacy: Beacon Handweaving Exhibit in Asheville during Bele Chere Festival. Contact Weaver's Web, 92 Charlotte St., Asheville, NC 28801.

North Dakota. Sept. 10–11. North Country Fiber Fair at North Dakota Winter Show Building in Valley City. Exhibits, sales, demonstrations, classes. Contact Kim Owen, PO Box 343, Valley City, ND 58072. (701) 845-2544.

Ohio. May 18–July 24. Focus: Fiber '94, exhibition of the Textile Art Alliance at Cleveland Museum of Art, 11150 East Blvd., Cleveland, OH 44106. Call Ruta Marino, (216) 991-1847.

Oregon. Through May 10: From Place to Place: Nomadic Textiles from Southern Russia, Turkey, Iran and Iraq. May 14: Sheep to Shawl Festival. June 3–Sept. 30: Navajo Textiles exhibit. Sept. 9–10: After a Fashion textile festival. Mission Mill Museum, 1313 Mill St. SE, Salem, OR 97301. (503) 585-7012; fax (503) 581-4540.

Oregon. May 7: Designed to Wear 1994, juried fashion show and sale of one-of-a-kind wearable art at Oregon Convention Center, Portland. Oct. 6–30: Works in paper by seven American Indians from Oregon at the Centrum. Oregon School of Arts and Crafts, 8245 SW Barnes Rd., Portland, OR 97225. (503) 297-5544; fax (503) 297-9651.

Pennsylvania. June 19. Forest Spin-In at Sawmill Center for the Arts, Cooksburg. Exhibits, sales, demonstrations. Contact Maggie Fry, R.D. #3, Box 182A, Conneautville, PA 16406. (814) 587-2784.

South Dakota. June 5–Sept. 4. Cofradia—Mayan Ceremonial Clothing from Guatemala, lecture (June 5) and exhibit at Siouxland Heritage Museums, 200 W. 6th St., Sioux Falls, SD 57102. (605) 335-4210.

Texas. Through May 7. Exhibit of visiting artists' works including fiber art at Emily Edwards Gallery, Southwest Craft Center, 300 Augusta, San Antonio, TX 78205. (210) 224-1848.

Virginia. June 18–19. Oatlands Celtic Festival, craft festival and sales at Oatlands Plantation, Leesburg. Contact Barnaby Productions, 24367 Evergreen Mills Rd., Aldie, VA 22001. (703) 327-4818.

Virginia. Aug. 20–21. August Court Days, craft sales and demonstrations in Leesburg. Contact Loudoun Restoration and Preservation Society, PO Box 351, Leesburg, VA 22075. (703) 338-3642.

Washington. May 6. Opening of Fibreworks '94, regional juried textile art exhibit at 236 Taylor St., Port Townsend. Information: PO Box 344, Port Townsend, WA 98368.

Washington. May 14. Northwest Fiber Fest, at Skagit County Fairgrounds, Mount Vernon.

Wool show, animal sale, workshops.
Wisconsin. June 11–12. The Wooll Gathering at Fond du Lac County fairgrounds, Fond du Lac. Exhibits, sales, workshops, demonstrations. Call Mary Karthauser, (414) 377-9370.
Wisconsin. July 16–17. Outdoor Arts Festival, juried sale at John Michael Kohler Arts Center, 608 New York Ave., PO Box 489, Sheboygan, WI 53082. (414) 458-6144.
Canada, Alberta. May 13–15. Threads along the Peace, juried show by Handweavers, Spinners and Dyers of Alberta at Fairview College, Fairview. Contact Helle Vande Guchte, 1400 2–101 A Ave., Edmonton, AB T5N 0L2, or Gerda Anthony, Box 232, Fairview, AB T0H 1L0, Canada.
England. June 18–26. Exhibition by The York and District Guild of Weavers, Spinners and Dyers at Burton Agnes Hall, Driffield, East Yorkshire, YO25 0ND. (0262) 490324.

CONFERENCES

May 13–20. 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; fax (302) 697-7758.
June 2–5. Northwest Regional Spinners Association conference at Central Washington University, Ellensburg, WA. Workshops in spinning, dyeing, felting, bobbin lace. Contact Beverly Kaufman, 9914 226th Pl. SW, Edmonds, WA 98020.
June 11–12. Annual conference of Association des Tisserands du Québec/Quebec Weavers' Association in Dorval, PQ. Lectures and workshops. Contact Denise Favreau, 16 Laprairie, Gatineau, PQ, Canada. (819) 243-0040.
June 17–19. Ontario Handspinning Seminar '94 at Loyalist College, Belleville, ON. Contact Esther Grav, R.R. #4, Elmwood Dr., Belleville, ON K8N 4Z4, Canada.
June 21–25. Mid-Atlantic Fiber Association, summer conference and preconference workshops at Bucknell University, Lewisburg, PA. Contact Frances Mac Indoe, 705 Millwood Dr., Fallston, MD. 21047.
June 24–26. Ars Textrina, 12th annual conference on textiles at Central Washington University, Ellensburg, WA. Contact Dr. Carolyn Thomas, Dept. of Home Economics, 327 Michaelsen, Central Washington University, Ellensburg, WA 98926. (509) 963-2067; fax (509) 963-2787.
July 7–10. 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.
July 23. Mountain Weavers Guild Spin-In at Senior Citizens' Center, 675 Grandview Dr., Twin Peaks, CA. Call Shirley Tinkler, PO Box 10573, San Bernardino, CA 92423. (909) 794-5630.
Aug. 18–21. Pacific Fibre Retreat in Kokee State Park, Kauai, HI. Classes in basketry and papermaking with natural materials. Contact Kokee Natural History Museum, PO Box 100, Kekaha, Kauai, HI 96752. (808) 335-9975; fax (808) 335-6131.
Aug. 25–28. Biennial conference of Montana Association of Weavers and Spinners at Kalispell, MT. Seminars, workshops, fashion show, exhibits; Judith Mackinzie, speaker. LSASE to Donna Carlson, 190 Sullivan Crossroad, Columbia Falls, MT 59912.
Sept. 17. 10th Anniversary Gathering of Sutton Valley Weavers Guild in Quebec. Contact Doreen Page, 132 Holmes Rd., R.R. 4, Sutton, PQ J0E 2K0, Canada. (514) 538-3846.
Sept. 22–24. 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, 405 Hilgard Ave., Los Angeles, CA 90024.
Sept. 27–30. 1994 Bobbin Show/AAMA Convention, for the apparel and sewn products industry, at Georgia World Congress Center, Atlanta, GA. Contact Sandra Perry, Blenheim Trade Shows, PO Box 1986, Columbia, SC 29202. (800) 845-8820; fax (803) 799-1461.
July 13–16, 1995. Frontiers of Fibre, conference of the Association of Northwest Weavers' Guilds in Prince George, BC. Preconference workshops, July 10–12. Contact Jean Curry, 2848 McKenney Cres., Prince George, BC V2K 3X9, Canada. (604) 962-8819; fax (604) 964-6404.
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

A Celebration of Creativity, fiber and textile exhibit sponsored by Whitewater Spinners and Weavers Guild, July 18–Aug. 5, in the Crossman Gallery, University of Wisconsin-Whitewater. Entry deadline June 14. Entry forms: Alice K. Iverson, 131 Nelson Rd., East Troy, WI 53120.
Crafts Festival '94, juried sale, Nov. 5–6, at Turnbull Gallery, The Schenectady Museum, Schenectady, NY. Entry deadline June 30. The Schenectady Museum, Nott Terrace Heights, Schenectady, NY 12308. Call Martha Hubbard, (518) 463-6496.

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Fabric of Our Culture, juried exhibit of quilts, wearable art, weaving, hooked rugs, crochet, tatting, stitchery, knitting, and needlepoint at Victoria Community Center, Victoria, TX, Sept. 9–11. Entry deadline July 15. LSASE to Cultural Council of Victoria, PO Box 1758, Victoria, TX 77902. (512) 572-2787.

Fiber '94, annual national contemporary fiber art exhibit, Aug. 26–Oct. 8, at the Textile Arts Centre, Chicago. Slide deadline June 18. SASE: TAC, Fiber '94, 916 W. Diversey, Chicago, IL 60614.

Fiber-Fashion-Form, juried wearable art show, opening June 1, at Wayne State University, Community Arts Building. Slide deadline June 1. SASE to Barbara Altwerger, Curator, Wayne State University, Community Arts Building, 495 W. Ferry Mall, Detroit, MI 48202. (313) 553-7677; fax (313) 626-1552.

Fiber/Metal '94, juried show and sale, Oct. 1–2, at Fine Arts Center, Minnesota State Fairgrounds, St. Paul. Postmark deadline for slides June 1. Entry form: SASE to Fiber/Metal '94, Minnesota Crafts Council, Hennepin Center for the Arts, 528 Hennepin Ave., Suite 308, Minneapolis, MN 55403. (612) 333-7789.

Fiberarts Design Book 5, original designs considered for fall 1995 publication. No fee, 3 entries allowed, completed since Sept. 1991. Postmark deadline for slides May 2. Entry form: LSASE to Fiberarts DB5, 50 College St., Asheville, NC 28801. (704) 253-0467; fax (704) 253-7952.

Fibreworks '94, juried textile art exhibit starting May 6 in Port Townsend, WA. Open to residents of Kitsap, Mason, Clallam, Jefferson, and Island counties (WA). Prospectus: PO Box 344, Port Townsend, WA 98368.

If the Art Fits, Wear It, 1994, annual fashion show of one-of-a-kind artwear, Nov. 5, 1994, at the Textile Arts Centre. Slide deadline Sept. 19. SASE to Textile Arts Centre Fashion Show, 916 W. Diversey Pkwy., Chicago, IL 60614.

Marywood College Art Department research slide library seeks slides of current fiber and other fine craft work for research collection, possible artist residencies, and exhibition possibilities. Newly expanded MFA program with a concentration in fibers. Contact Lynn Berkowitz, Visual Arts Center, Marywood College, 2300 Adams Ave., Scranton, PA 18509. (717) 348-6278.

Materials: Hard & Soft, exhibition at the Meadows Gallery, Denton, TX, Sept. 18–Oct. 28. Slide deadline June 15. Prospectus and entry form: SASE to Greater Denton Arts Council, 207 S. Bell, Denton, TX 76201.

Monterey County Fair Wool Show, wool judging and fleece auction, Aug. 7 and 21, in Monterey, CA. Fleece entries open to California residents only. Monterey County Fair, 2004 Fairgrounds Rd., Monterey, CA 93940. (408) 372-5863; fax (408) 372-8248.

Northwest Regional Spinners Association juried show in conjunction with conference at Central Washington State University, Ellensburg, WA, June 2–5. Contact Marie Gettmann, Rt. 1, Box 34, Ritzville, WA 99169.

Patterns, Patterns, Patterns, juried exhibition at the Vermont State Craft Center at Frog Hollow, Sept. 9–Oct. 17. Entry deadline July 1. SASE to Frog Hollow, 1 Mill St., Middlebury, VT 05753. (802) 388-3177.

TACA Fall Crafts Fair, national juried show for all crafts held outdoors at Centennial Park, Nashville, Sept. 30–Oct. 2. Application deadline July 20. Prospectus: Alice Merritt, Director, TACA Fall Crafts Fair, PO Box 120066, Nashville, TN 27212. (615) 665-0502.

Today's Culture/Tomorrow's Legacy, juried exhibit of handweaving in Asheville, NC, July 29–31. Application deadline June 24. Prospectus: SASE to Weaver's Web, 92 Charlotte St., Asheville, NC 28801.

Uncommon Threads, juried runway fashion show for all fiber media, Oct. 16, in St. Charles, IL. Slides due June 1. Prospectus: LSASE to Denise Kavanagh, The Fine Line Creative Arts Center, 6N158 Crane Rd., St. Charles, IL 60175. (708) 584-9443.

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INSTRUCTION

Through November. The 1994 Short Course of the North Carolina State University College of Textiles includes 2- to 5-day classes of interest to the textile and apparel industries. Contact North Carolina State University College of Textiles, Box 8301, Raleigh, NC 27695. (919) 515-3149.

May 2–6, June 6–10, June 20–24, July 25–29, Aug. 22–26, Sept. 19–23, Oct. 17–21: Beginning weaving, Kathy Schwietz. **May 7, July 30, Oct. 22:** Fimo clay, Wendy Stahlman. **May 16–18:** Creative clothing from simple shapes, lecture and workshop, Anita Mayer. **June 11–13:** Dye discharge, Ginny Volle. **June 14:** Papermaking, Ginny Volle. **July 22–24:** Tapestry, Nancy Harvey. **Aug. 5:** Navajo weaving demonstration, Frances Potter. **Aug. 6–8:** Navajo rug weaving, Frances Potter. **Sept. 2–5:** Shibori, Karren Brito. Housing and gift certificates available. The Weaver, Box 80, Smicksburg, PA 16256. (814) 257-8891 or (814) 257-8150.

May 6–8: Multimedia Weaving with Consuelo Jimenez Underwood, weaving with nontraditional materials on a floor loom. **June 13–17:** Weaving with Raffia with Jan Janeiro. **July 9–13:** Mystical Symbols/Ritual Objects, fiber workshop with Walter Notingham. **July 25–29:** New Twist on Shibori with Yoshiko Iwamoto Wada. Oregon School of Arts and Crafts, 8245 SW Barnes Rd., Portland, OR 97225. (503) 297-5544; fax (503) 297-9651.

May 7: Bobbin Lace. **May 21:** Rectangular Flat Reed Basket. Workshops at The Guilford Handcraft Center, PO Box 589, 411 Church St., Guilford, CT 06437. (203) 453-5947.

May 7–8. Contemporary Silk Painting. Ivy Imports, 12213 Distribution Way, Beltsville, MD 20705. (301) 595-0550.

May 15–20: Basic Weaving with Jean Hutchinson. **May 22–27:** Boundweave Rugs with Lynn Schuster. **June 26–July 1:** Tapestry with Victor Jacoby and Overshot Coverlets with Jean Hutchinson. **July 29–31:** Spinning Novelty Yarns with Franie Philps. **Aug. 14-19:** Handwoven Sweaters with Heather Winslow. Sievers School of Fiber Arts, Jackson Harbor Rd., Washington Island, WA 54246. (414) 847-2264.

May 20–21: Papermaking with Barbara Allen. **June 10–12:** Weaving Chenille Scarves with Ellen Hess. **June 25–26:** Rag Rugs with Johanna Erickson. Workshops at Brookfield Craft Center, PO Box 122, Brookfield, CT 06804. (203) 775-4526.

May 22–July 30. Fiber workshops on basketry, surface decoration, weaving, papermaking, beading. Appalachian Center for Crafts, Tennessee Technological University, Box 430, Rt. 3, Smithville, TN 27166. (615) 597-6801/6802 or (615) 372-3051/3052.

May 25–June 7, June 22–July 5, Sept. 14–27, Sept. 28–Oct. 11. Greek weaving workshops on Milos Island, Greece, taught by Katerina Kalamitsi, Arkadiou 4, 15231 Halandri, Athens, Greece. Phone 01-64 76 463; fax 01-64 75 936.

May 30–June 10: Textile Painting and Printing with Piper Shepard. **June 13–24:** Geometric Weft Ikat with Elizabeth Billings, Fabric Surface Design with Lenore Davis. **June 27–July 8:** Beginning Weaving with Janet Taylor, Surface Design Master Class with Joy Boutrup and Jason Pollen. **July 11–22:** Contemporary Tapestry with Bojana Leznicki, Shibori with Joan Morris. **July 25–Aug. 10:** Weaving: Painted and Supplemental Warps with David Brackett, Fiber and Found Materials with Marianne McCann. **Aug. 15–26:** Integrated Fabric and Clothing Design with Kathryn Gremley and Tim Veness, Designs from Ethnic Sources with Kerris Wolsky. **Aug. 29–Sept. 2:** Drafting for Fiber Artists with Madelyn van der Hoogt, Improvisational Beadwork with Joyce Scott.

Penland School of Crafts, Penland, NC 28765. (704) 765-2359; fax (704) 765-7389.

June 2–5. Workshops in spinning, dyeing, bobbin lace, felting at conference of Northwest Regional Spinners Association at Central Washington University, Ellensburg, WA. Contact Beverly Kaufman, 9914 226th Pl. SW, Edmonds, WA 98020.

June 4–5: Feltmaking workshops with Beth Beede. **July 23–26:** Tapestry Weaving Fiber Jewelry with Beads workshops with Helen Banes. **July 29–31:** Fimo workshops with Tory Hughes. The Fiber Studio, PO Box 637, Henniker, NH 03242. (603) 428-7830.

June 5–11: Bolivian Pick-up Weaving with Cyndy Scott-Crawford. **June 12–18:** Color Studies in Weaving with Philis Alvic. **June 19–25:** Beyond the Basics with Tommye McClureScanlin. **July 3–8:** Japanese Ikat Weaving with Beth Johnson. **July 10–23:** Tapestry Weaving with Elizabeth Smathers and Edwina Bringle. **July 31–Aug. 6:** Weaving on the Right Side of the Brain with Jan Russell. **Aug. 7–12:** Rag Rug Variations with Johanna Erickson. **Aug. 14–20:** Design Elements—Stripes with Rickie Wesbrooks. **Aug. 21–27:** Weaving Rag Rugs with Nanette Davidson. **Aug. 28–Sept. 3:** Lace Weaves—Traditional Lace with a Modern Touch with Elaine Bradley. John C. Campbell Folk School, Rt. 1, Box 14A, Brasstown, NC 28902. (800) 365-5724.

June 9–10: Workshops in spinning, weaving, knitting, dyeing, and felting at Estes Park Wool Market, Estes Park Fairgrounds, PO Box 1967, Estes Park, CO 80517. (303) 586-6104.

June 10–12. Michigan League of Handweavers summer workshops at Aquinas College, Grand Rapids. Workshops with Alderman, Bodine, Grim, Inouye, Marcus, Marshall, and Windeknecht. Send $2 for information to Nancy Peck, 618 N. Rosevere Ave., Dearborn, MI 48128, or call Jayne Schafer, (616) 452-4327.

June 17, Aug. 27: Spinning with Cynthia Slatcoff. **June 20–24:** Weaving with David B. Brackett. Additional workshops also scheduled. Send two 29-cent stamps to Cook Forest Sawmill Center for the Arts, PO Box 180, Cooksburg, PA 16217. (814) 927-6655.

June 19–25. Tapestry class with Liz Pulos on Savage Island, Lake Champlain. Shelburne Craft School, PO Box 52, Harbor Rd., Shelburne, VT 05482. (802) 985-3648.

July 11–15. Raven's Tail twining and plaiting workshop with Cheryl Samuel at Damascus Pioneer Craft School, 14711 SE Anderson Rd., Clackamas, OR 97015. (503) 658-2704.

July 11–15: CAD in Fabric Design (surface design); **July 25–29:** Motif and Repeat Development in Commercial Fabric Design with Joel Gaglio. Colorado State University, Dept. of Design, Merchandising and Consumer Sciences, 314 Gifford Bldg., Fort Collins, CO 80523. Merry Jo Dallas, (303) 491-5626.

Sept. 24–Oct. 8. Fibers Retreat in Greece, workshop in Aegean tapestry crochet and nomadic design in a Greek fishing village. SASE to Gail Jacobson, 0245 SW Nebraska St., Portland, OR 97201. (503) 246-5225, or call Karen Haber, (800) 937-8087.

Year-round one- and two-week classes in tapestry weaving with Robert Loewe are offered at the Great Divide Weaving School, Box 9018, Divide, CO 80814. (719) 687-3249.

TRAVEL

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

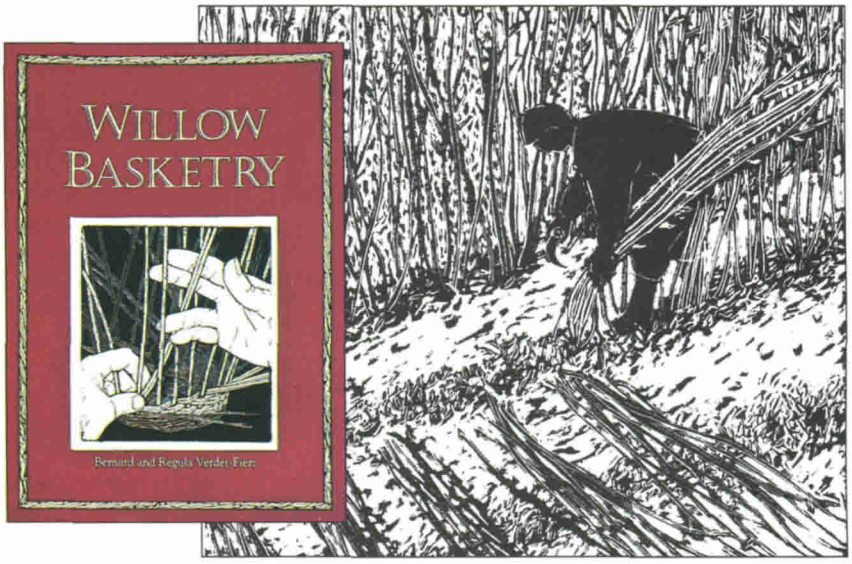
Bali-Indonesia, Aug. 7–21; **Guatemala,** June 21–July 4. Tours with an emphasis on arts and crafts. Gordon Frost, PO Box 721, Point Reyes Station, CA 94956. (415) 663-1919.

Ecuador, Sept, 23–Oct. 4. Gwen Blakley Kinsler leads a tour focusing on textiles, handcrafts, villages and markets. Contact Prof. Tom Wilson, Craft World Tours, 6776 Warboys Rd., Byron, NY 14422. (716) 548-2667.

Japan, Oct. 18–Nov. 1. Textile tour sponsored by The Textile Museum. Contact Ishimoto Tours, 210 Powell St., Suite 305, San Francisco, CA 94108. (415) 781-4350.

Peru, June 14–July 7; **Bolivia,** July 1995. Weaving, hiking, and cultural tour. Safe travel to Cuzco via La Paz. Contact Betty Davenport, Weavers Trek, 1922 Mahan, Richland, WA 99352. (509) 946-4409

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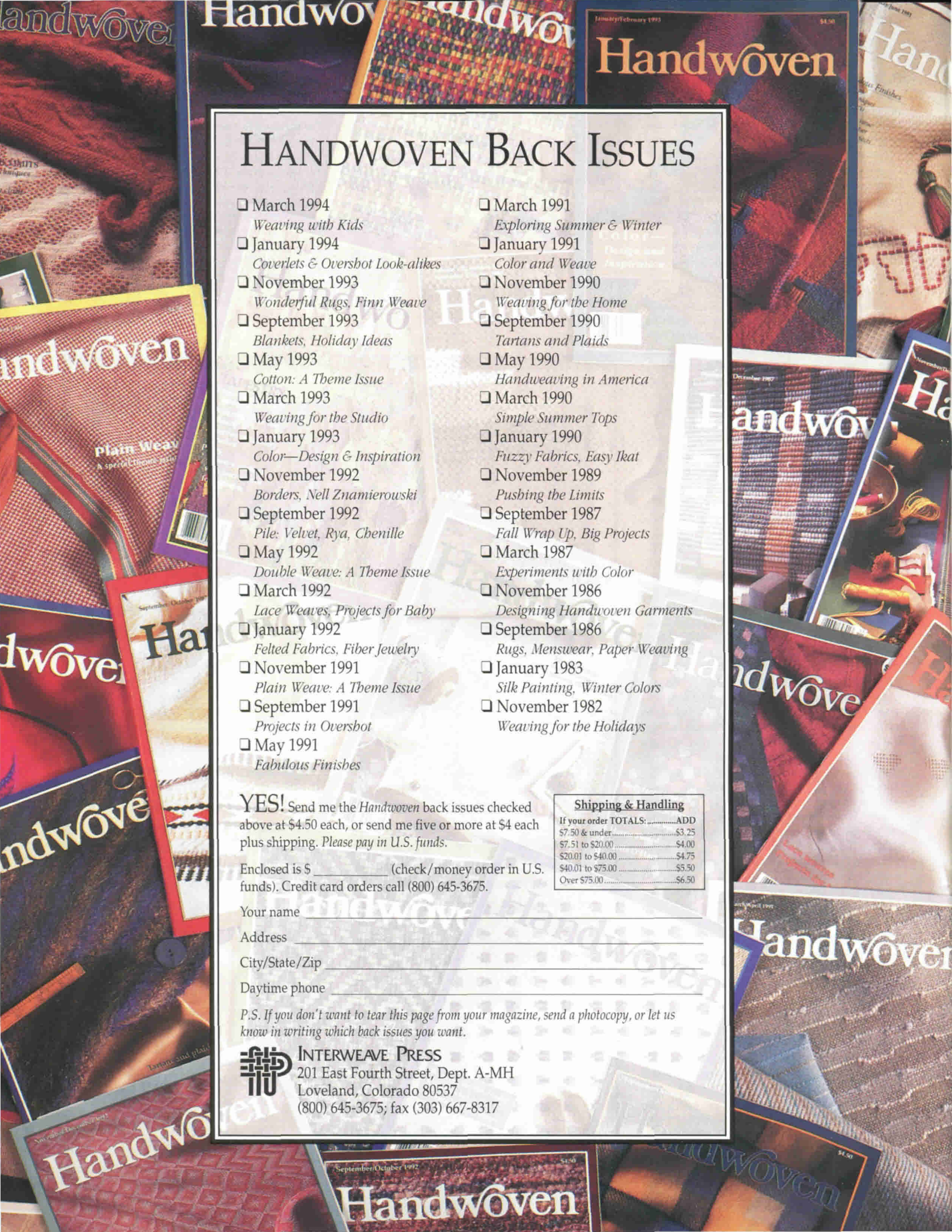
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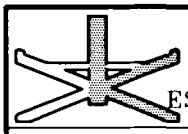
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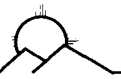
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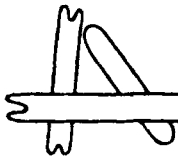


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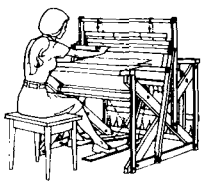


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Product News *by Sharon Altergott*

Vreseis Limited recently announced a new line of naturally colored organically grown cotton handweaving yarns spun from FoxFibre. The yarns come in white and nine blends of white with various percentages of the FoxFibre colors *Coyote, Buffalo, and Green*. 10/2 and 18/2 sizes permit design flexibility for shadow weave, thick and thin, and different weights of yardage. Inquiries from production weavers and shops are welcome. Vreseis offers discounts to guilds and study groups. To request yarn samples, send $2 to Vreseis Limited, PO Box 3892-H, Santa Susana, CA 93093-3892.

The Lunatic Fringe has expanded its line of 40/2 (kanadley) mercerized cotton yarn at 16,800 yards per pound. Previously available in natural, bleach white, black and the *Tubular Spectrum* colors, it now also comes in the *Tropical Flower* shades of *Passion Flower, Florida Peach, Memphis Blue, Very Violet, Carolina Blue, Lido Turquoise,* and *Cordovan Brown*. These yarns are perfect for a fine-thread project. For more information, contact owners Dave and Michele Belson, 161 Avenue C, Apalachicola, FL 32320. (904) 653-8747.

A new mail-order source for weavers is **Stargoddess Creations,** of Ramona, California. The owner, Patricia Sindewald, features hand-dyed yarns; wool, mohair, silk, cotton, linen, rayon and blended yarns; name-brand yarns; and weaving and knitting accessories. Send $5 for a catalog with samples to 16704 Daza Dr., Ramona, CA 92065. (619) 788-5404.

Have your name, logo, or instructions silk-screened onto raw silk or 100% cotton *Identity Labels* available from **Gabriele's, Inc.** Only nontoxic water-based inks and dyes are used and the labels are machine washable, dry cleanable; permanent, nonfading and nonstiffening. For further information, price list, and a sample, send $3 to Gabriele's Inc., Box 880-91E, Blaine, WA 98231.

Rio Grande Weaver's Supply offers equipment for artisans in the Southwest tradition. Manufacturers of the Rio Grande® loom and the Rio Grande® wheel, they also feature backstrap and Navajo looms. Rio Grande also specializes in hand-dyed rug, tapestry, and apparel yarns. For a catalog, send $1 to Rio Grande Weaver's Supply, 216-B Pueblo Norte, Taos, NM 87571. (800) 765-1272 or (505) 758-0433.

Hummingbird Fibers' owners Nancy and Bob Caro offer sneezeless and itch-free yarns for weavers and knitters. Selections include cotton, rayon, and synthetic yarns. Send $6 for samples (refundable with order) to 1227 Valerian Ct. #1, Sunnyvale, CA 94086. (408) 736-0900.

The *Natural Dyeing Kit* from **Harrisville Designs** is an easy and safe way to rediscover this ancient craft while creating a beautiful rainbow of colored yarns. The kit contains complete instructions along with interesting information about each dye substance: osage orange, logwood bark, madder root, and tiny cochineal insects to produce a rich array of greens, reds, purples, and golds. Yarn is included in the kit along with complete instructions. Send $3 for Harrisville's *Friendly Loom* product catalog (includes yarn samples) to Box 806, Harrisville, NH 03450. (800) 338-9415. ❖



THE HANDWOVEN

COMMUNIQUÉ

May/June 1994 edited by Bobbie Irwin

Cinderella Story

Ashey Pelt is the heroine in an interesting British version of the Cinderella story, complete with unpleasant stepmother and stepsisters. She loses a *silk* slipper at the ball, marries the prince, and lives happily ever after. In place of a fairy godmother, however, Ashey's benefactor is a black ewe who not only outfits her for the party but also tells the handsome prince where to find her afterwards. "Well," says the story's narrator, "in them auld days a ewe might be your mother. It is a very lucky thing to have a black ewe."

Katharine Briggs, *British Folktales,* 1977

Textile Textiles

In virtually all cultures through the ages, textiles have been valuable objects. As such, they often become subject matter for textile artists who create "self-referential" work—textiles that in their imagery or construction refer to themselves, to other textiles, or to an aspect of textile making. Examples of this phenomenon include fifteenth-century Inca tunics patterned with miniature tunics.



A special display at The Textile Museum in Washington, D.C., examines this theme as portrayed by the work of five contemporary fiber artists: Tom Lundberg, Katherine Westphal, Lia Cook, Diane Itter, and Anne Wilson. *Conversations: Textiles About Textiles* will continue on exhibit at the Museum through September 4.

The Textile Museum

Summer Forecast

Fashion trends for Spring and Summer 1994 are "light and soft," and emphasize relaxed individualism. Angular shapes and hard edges are replaced by long fluttering shapes, fluid lines, and weightless layering.

Adding a burst of energy to a soft, sophisticated color palette, yellow is the most fashion-forward color of the season. Its warm influence produces key color accents in golden spice shades and ecological greens with a yellow cast. Blues provide a cool, calm balance, and reds contribute passion. Almond is the most popular neutral.

You will find "Natural Twist" colors, including almond, bisque, sand, and wheat, in linen, shantung, and cotton. Vegetable-dye darks and spicy shades will appear in rustic linens, ikats, and batiks. While a pastel palette will be favored for dressy linens and cottons, casual and active wear will appear in bright shades.

Simplicity Pattern Company

Printed Cottons

After much experimenting, England imported India's raw cotton and wove her own cloth and learned how to print gay designs thereon. Then her production became so great that weavers of silk and wool raised hands of objection to the Government, protesting against the ruining of their business. The plea was regarded as reasonable, and a heavy tax was put on domestic printed cottons.

But even that could not stop the progress though we hear of indignant weavers tearing printed frocks from the shoulders of ladies who ventured into factory districts wearing the proscribed fabric, and of officers of the law even seizing the India hangings of David Garrick's bed.

Helen Churchill Candee, *Weaves and Draperies: Classic and Modern,* 1930; contributed by Manuela Kaulitz, Louisville, Kentucky

Production Weaver

In the collection of the New York State Historical Association in Cooperstown is the account book kept by James Alexander, a weaver in Little Britain, Orange County, New York. Alexander was born of Scottish parents in Belfast, Ireland, and came to New York when he was twenty-eight. Between 1816 and 1824, he produced great numbers of



complicated types of double-weave carpets and coverlets. His account book lists orders for 247 coverlets with the names to be woven into the corners.

Carleton L. Safford and Robert Bishop, *America's Quilts and Coverlets,* 1980



Wool Sponges

As part of a global strategy to reduce Australia's 3.9-million-bale stockpile, scientists at the International Wool Secretariat's Development Center have been searching for ways to get more Merino wool into nonapparel products such as car seat covers, blankets, mattresses, industrial wipes, and high-quality paper. Wool can absorb 40 times its weight in oil, making the fiber ideal for mopping up oil spills. Booms filled with Woolspill knops (small clusters of wool fibers rolled into a ball) were used to protect sensitive wildlife regions following the deliberate Iraqi oil spills during the Gulf War. Woolspill has outperformed all competitive products and has the advantage of being biodegradable.

Harmony News, Treetops Colour Harmonies, July 1993

Dorze Weavers

The Dorze people of Ethiopia are the country's finest weavers, adapting their ancient tribal craft to the ways of twentieth-century commerce. The men are the weavers; Dorze boys live with the loom from their earliest years.

Until the turn of the century, the Dorze were primarily farmers, although they had a weaving tradition. Then their land was merged into the Ethiopian Empire. As imperial troops made travel safe, many Dorze forsook their fields to concentrate on weaving and trade. Now, for the most part, they hire men of neighboring tribes to work their lands, employing themselves more profitably at their looms.

Dorze entrepreneurs have set up a textile factory in Addis Ababa, 300 miles from their homeland, where they wholesale their cloth to merchants. The system has served the Dorze weavers well, for they have become the major producers of the *shamma,* the fine white cotton cloth used to make the Ethiopian national dress. Others weave at home and sell their cloth through a cooperative.

Judith Olmstead, *National Geographic,* January 1973

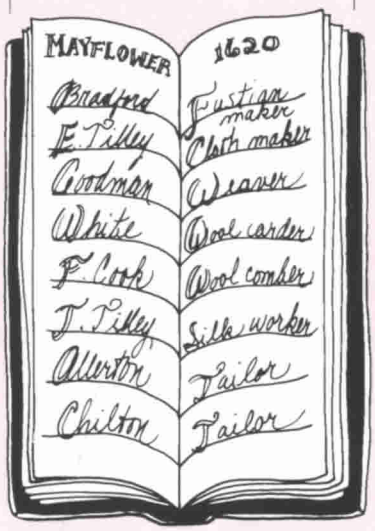
Nootkan Taboo

Among the Nuu-chah-nulth ("Nootka") people of coastal British Columbia, numerous activities were forbidden during pregnancy. All work involving weaving, including the making of mats and baskets, was prohibited, lest the child's umbilical cord become "snarled up."

Philip Drucker, *The Northern and Central Nootkan Tribes,* 1951

Pilgrims

Textile skills were well represented among the original pilgrims of Plymouth Colony, who sailed on the Mayflower in 1620. The colony's leader, William Bradford, was a maker of fustian (a strong cotton/linen fabric). Edward Tilley was also listed as a cloth maker, and John Goodman wove linen. William White was a wool carder, Francis Cook was a wool comber,



and John Tilley worked with silk. Two tailors, Isaac Allerton and James Chilton, were also part of the group.

African Myth

The Songhay of the upper Niger believe in a spirit called Musa who is a great traveller. Having learnt everything that there was on earth by his travels, he taught humans to weave. He saw the wild tortoise weaving and he told people how to weave strands of cotton together.

Geoffrey Pallinder, *African Mythology,* 1982

Special Weaving Project

Pamela Bolds of Salt Lake City, Utah, is a dedicated special education teacher who has reached out to children whom others prefer to avoid or ignore. For eight years, Pamela worked with children scarred by abuse, neglect, addiction, and violence whose trauma is reflected in their own behavior disorders. Recently, she has helped children with moderate to severe intellectual handicaps, some of whom are also physically disabled.

With the assistance of generous donations from businesses, guilds, and individuals across the country, Pamela has used weaving to teach these special children self-respect, pride, and the joy of creating beauty. Some of her students have become adept at multishaft weaving and have won prizes at art shows in competition with nonhandicapped students. They are in demand to demonstrate and teach their skills to other students.

Pamela Bolds hopes to continue this Special Weaving Project with the help of more donations of equipment, yarn, and tools. Her students also sell their handspun yarn "critters"—sheep, llamas, and buffalo—to support the project. Contact her in care of Taylorsville High School, 5225 S. Redwood Rd., Salt Lake City, UT 84123. School phone: (801) 263-6153.

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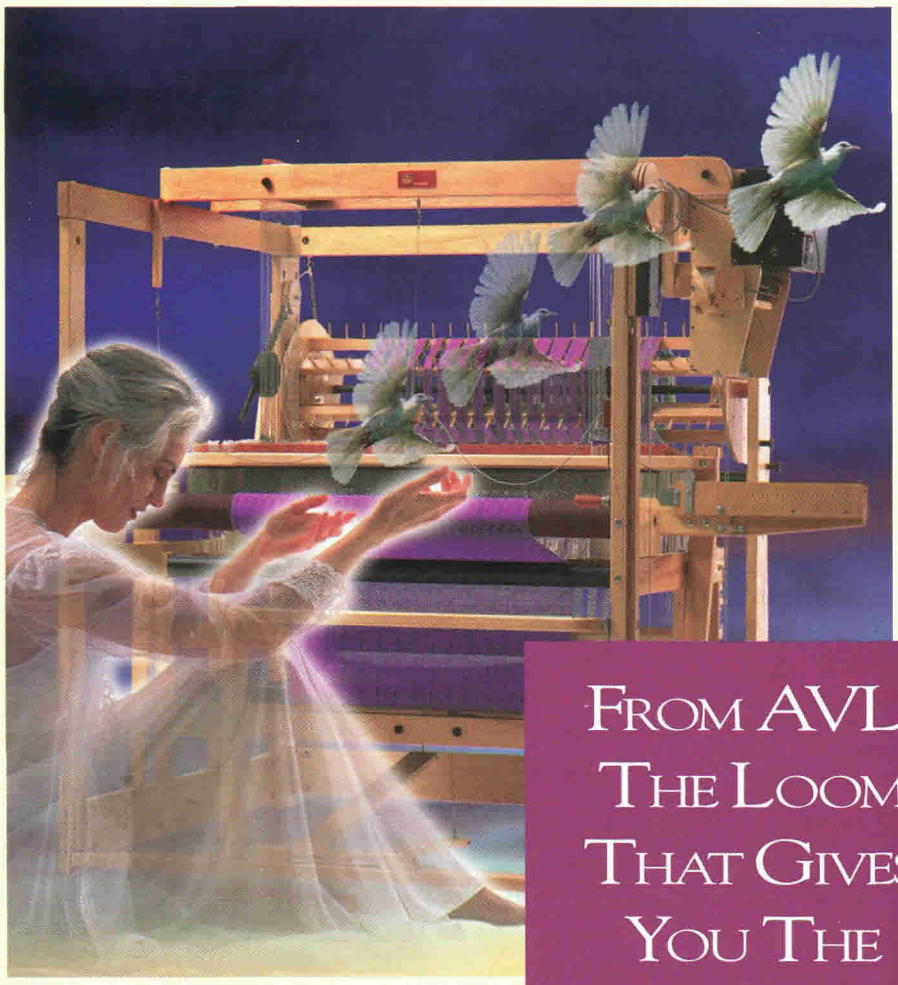
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