

# Handwoven

MAY/JUNE 1996

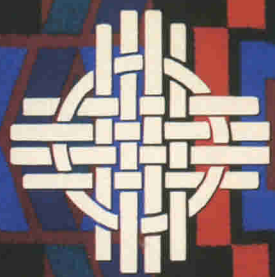
STRIPES **Into** PLAIDS

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# Handwoven

MAY/JUNE 1996, VOLUME XVII, NUMBER 3

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ON THE COVER: Handspun tussah silk undulates over the surface of Vicki Tardy's shimmering scarf, evoking images of the sea. See pages 48 and 94 for weaving details.



## FROM THE EDITOR

If you're like me, the pages of your weaving magazines are ruffled with sticky notes marking great ideas for future attention. Whenever I plan a weaving, I like to look at as many ideas as possible—plausible and implausible schemes, high ideas and down-to-earth functional works, multileveled, time-consuming mega-projects and quickies. Everything is fair game at the beginning.

Along the way, my idea of what I'll tackle turns on decidedly more practical considerations, such as the availability of yarn and colors. My hangup is the nitty-gritty business of finding just the right yarn. There are so many yarns so many possibilities that I'm overwhelmed by the thought of sifting through the likely candidates, to say nothing of the unlikely ones, to find the perfect yarn in just the right colors for this particular project.

A weaving friend solved this dilemma by falling in love with one special yarn, which she now uses almost exclusively. She knows it inside and out. After using this yarn for several years, she instinctively knows what structures and sets to use and how the colors work with each other. She developed this knowledge through many weavings, with attention each time to what worked and what didn't. Keeping the yarn constant throughout many projects has given fluency to her expression.

Several years ago, I heard someone recommend that the first step to becoming a weaver is to choose a yarn and stock your shelves with every color—an extravagant idea, I thought at the time. However I always have leftover yarn after a project, and adding more colors of the same yarn for the next project could build a palette while I become familiar with the nuances of the yarn.

I've made a start in that direction—actually, several starts. My shelves include various groups of leftover yarns, each one a bit more haphazard than the last. Like the sticky notes on my magazines, my shelves show interests in many different directions. This summer I'll choose the yarn I like best, I'll weave at least three projects in a row with it, and I'll surprise even myself with what I've learned.

*Jan*

- ♦ *Convergence 96. Be sure to stop at our Interweave Press booth and say hello while you're attending Convergence. We'd like to get to know you in person as well as on the phone and in your letters.*
- ♦ *If you've contributed a project or written an article for HANDWOVEN the Design Collections, or any other Interweave Press publication, we'd like to invite you to a breakfast during Convergence. Drop us a postcard, and we'll send you an invitation.*
- ♦ *In the September issue we'll be featuring tartans and easy-to-weave vests for fall. In November, look for creased, puckered, and pleated fabrics with an update on tapestry. For our January issue, we're looking for embellished fabrics for clothing, including embroidered, beaded, and appliquéd handwovens. Looking forward to next spring, we'd like to see what you're doing with linen, both for household textiles and wearables. We know that it'll be a long summer wait until the September issue reaches you, but we hope that you'll be busy weaving wonderful fabrics to share with family and friends—including us.*

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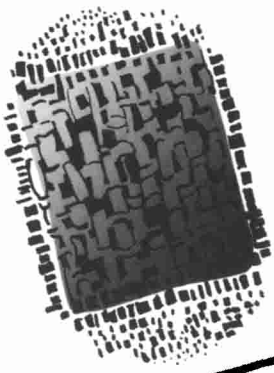
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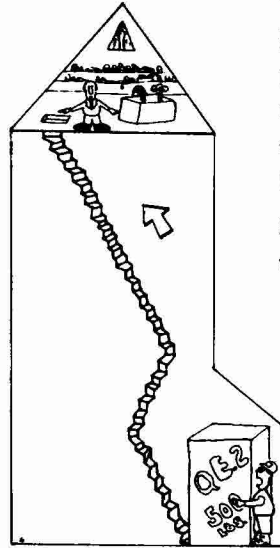
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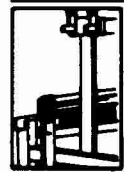


To see the yarns Henry keeps in the attic, please send \$20.00 and resale number for complete sample set. (It's well worth it.)

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# LETTERS TO THE EDITOR

## FARAWAY WEAVING

For fifteen years, I have been living and weaving in the Azores, nine beautiful islands with a rich weaving history which often has connections to the weaving in New England. Every warp that I put on the loom helps me evolve and learn something new, but it's still not enough to stop the feeling of isolation from the rest of the weaving world. Thanks to HANDWOVEN, that isolation is broken. Thank you for a wonderful magazine.

—Mary Anne Hudec, Azores, Portugal

## POPULAR DESIGN

While browsing through the November/December 1995 issue, I was surprised to see a photograph showing an exact copy of a rug that I designed, scaled, and stylized. After reading the accompanying article, "A Magic Carpet Ride with Paul Ramsey," I understood

my confusion, as Paul Ramsey and Carolyn Shaver purchased the original rug from me in the late 1980s.

This rug came about from my desire to harmonize three different cultures in one weaving. Areas of the piece exhibit classic Shasavahn striped patterns; others display patterns from a piece woven by the Navajos (possibly drawn by Lorenzo Hubbell or at least inspired by the classic Moki series he designed for the Navajo weavers). The Floating Element style that I adopted from the nomadic tribes throughout the Middle East is the third culture represented in this piece. Putting these aspects together and giving the rug my own dimensional quality and perspective are what I most enjoy doing.

—Richard M. Enzer designer colorist, and founder of Line of the Spirit Collection, Crestone, Colorado

Paul Ramsey says that he sold the original

Enzer rug to a client in Turkey who admired it greatly, and several years later purchased the rug shown in the photograph from another weaving workshop in Turkey. The odyssey of design inspiration is truly fascinating.

## OOPS!

I am writing because I caught an error in my article "Making a Warp with a Stationary Paddle." I had it right in the first place, but in my simulation of the process away from home in Florida, I asked for a correction. Mea culpa. Yesterday, I started to measure my first warp since arriving back home and realized the error.

On page 47, paragraph 2, under "Making Two Kinds of Crosses," the second sentence should read: "The left-hand peg replaces your index finger (not your thumb), and the right-hand peg replaces your thumb (not your index finger) "



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If your palm faces sideways as the text indicates, the index finger is automatically positioned toward the left peg, and the bout is untwisted. Should anyone try it, it will be pretty obvious.

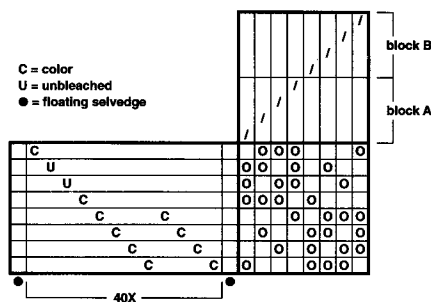
—Sallie Guy, Murray, Kentucky

### USE UP THOSE ODDS AND ENDS

In "Story Cloth" in the January/February 1996 issue is a photo of Nel Smulder's tea towels. I must make them. Is false damask the same as poor man's damask? I went to the library to look up the draft. Better yet, would you please print instructions for the towels?

—Helen Ambrow, Warren, Michigan

Several readers requested more information on Nel Smulder's tea towels. She made a 10-yard warp of odds and ends of 8/2 unmercerized cotton at 3200 yd/lb, using a warp color order of 10 ends of any color, 2 ends unbleached for a total of 482 ends, including a floating selvedge on each side. She set it at 20 ends per inch, 24" wide in the reed. She treadled each towel differently, playing with a variety of block lengths and color placements.



### SHARING AND LEARNING

I'm a member of the Kitsap Weavers and Spinners Guild, and I was getting phone calls from some of our members with questions on weaving, so I decided that it would be easy to have them at my house once a month for two hours. It has been fun, and we are moving along.

I'm lucky to have a husband to make weaving equipment, such as the raddle he made for my table loom. At one of the meetings, we each made a chain and used the raddle to dress the loom from the back. Though the group

was inexperienced, I had been doing it for some time. We'll pass the loom around so that each member can weave on it.

This month we decided to do double weave. Since only two in the group have a floor loom, the warp is going on my loom, and all six will come to my home to weave a baby blanket with the help of the double-width tips in the January/February 1989 issue of HANDWOVEN. We will weave an extra blanket and raffle it off and give the money to our guild. Then we are going to warp an inkle loom and work on the chevron bookmarks in the January/February 1996 issue. Keep up the good work, and I'll try to do the same.

—Alberta Hinz, Poulsbo, Washington

Your editors are eager to hear what's on your mind, about the magazine, about the state of weaving as a craft, and about how weaving fits into your life. Write "Letters," HANDWOVEN, Interweave Press 201 East Fourth Street, Loveland CO 80537-5655

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*Elaine Montgomery Glen Ellyn, Illinois*

## NO SELVEDGE FLOATS ON 2/2 TWILL

Sometimes when weaving balanced twill, a warp end on either edge floats. You can eliminate the need for a floating selvedge by planning ahead when threading. Thread from the front of the loom shafts 1, 2, 3, 4 from right to left, and use

one of the combinations of threading and treadling in the box below, starting at the side indicated.

*Anna Mae Kinkade,  
Mount Vernon, Washington*

## DOUBLE DENTED YARN SPACER

When threading my loom from front to back with two ends per dent, I'd been advised to tie a string horizontally across the reed to separate the two ends. I found the string cumbersome, and I often snagged it with my sley hook. To fix this, I drilled a 1/8" hole on each side of my beater behind the reed halfway up. Then I cut a 1/8" brazing rod, 1/8" shorter than the length of the inside of the beater plus the depth of the two holes that I drilled, and rounded the ends with a file. The rod



keeps the yarns nicely separated, the sley hook never catches on it, and when I'm done, I arch the rod to remove it for storage until the next double-dented slewing.

*Amy Schwartz Ahrends, Cherokee, Iowa*

## ANOTHER USE FOR FLOATING SELVEDGES

Wanting an easy way to incorporate a few seashells near the edge of mug rugs that I sell in gift shops at the shore, I lengthened the left-hand floating selvedge by a yard, threaded it in its own dent next to the web, and tucked the extra length

### Thread:

start with shaft 1, end with 2  
start with shaft 2, end with 1  
start with shaft 2, end with 3  
start with shaft 3, end with 2  
start with shaft 3, end with 4  
start with shaft 4, end with 3  
start with shaft 4, end with 1  
start with shaft 1, end with 4

### Treadle:

3-4, 1-4, 1-2, 2-3  
3-4, 1-4, 1-2, 2-3  
1-4, 1-2, 2-3, 3-4  
1-4, 1-2, 2-3, 3-4  
1-2, 2-3, 3-4, 1-4  
1-2, 2-3, 3-4, 1-4  
2-3, 3-4, 1-4, 1-2  
2-3, 3-4, 1-4, 1-2

### Direction:

L to R  
R to L  
L to R  
R to L  
L to R  
R to L  
L to R  
R to L

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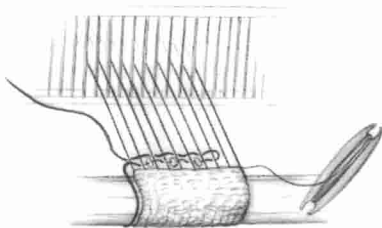


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into a weighted pill bottle over the back beam. When I was ready to place the shells, I uncapped the bottle, pulled the floating selvedge to the front of the loom, and threaded on a few sea shells. (A drop of Fray Check on the end of the yarn stiff-

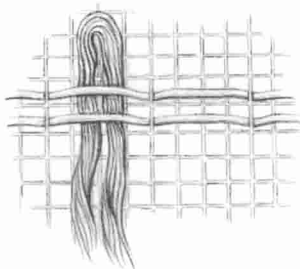


ens it so that I don't need to use a needle.) Then, I pulled the yarn strung with shells through the shed, partway across the mug rug, spacing the shells between warp ends. After extending the yarn further to secure it, I returned it to the left in the next shed, pulling it taut. Its mission accomplished, the shells secured, the yarn went merrily on its way being a floating selvedge until I needed it again for the next mug rug.

Grace Walters, Allentown, Pennsylvania

#### HOLDER FOR INLAY YARN

Since I frequently use embroidery floss for inlay, I wanted to organize my skeins so that I could see all the colors at a glance and cut a length quickly. Pondering the cost and limited convenience of floss organizers, I devised my own using several sheets of 7-count clear plastic canvas, elastic thread, and shirt buttons. Each 10½" x 13½" sheet accommodates two rows of seventeen skeins each. I threaded a pair of strands of elastic thread across



both the upper and lower halves of the sheets to hold each row of skeins at midpoint. The elastic passes over three grid lines and under one, forming individual

holders for each skein. I secured the elastic on the underside of the canvas by threading and knotting it through small, flat buttons. Before securing the end, I inserted a spool of thread in the last loop to provide enough slack to hold the skeins without strain. Now all my colors are readily visible, and I can pull thread from the skeins without removing them from their elastic loops.

Manuela Kaulitz, Louisville, Kentucky

#### IN ONE FELL SWOOP

After completing a length of yardage, I turned to my serger to stabilize the ends while trimming the loom waste. This is a way to stabilize, trim, and remove the heading at the same time.

Katherine Seaman, Petersburg, Virginia

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HW6

## BOOKS, ETC.

### SWEDISH RAG RUGS:

#### 35 NEW DESIGNS

edited by Lillemar Johansson,  
Pia Wedderien, and Marie Rolander

*Väv Magasinet, Förlags AB, Vävhästn, Glimåkra, Skogs Boktryckeri AB, Trelleborg, Sweden, 1995 Available from Unicorn Books and Crafts, 1338 Ross St. Petaluma, CA 94954, (800) 289-9276. Hardbound, 95 pages, numerous color photographs and black-and-white illustrations. ISBN 91-971316-1-X.*

What could be better than a book on rag rug weaving from Sweden, the source of so much of our North American weaving tradition? My first thought upon opening *Swedish Rag Rugs: 35 New Designs* from the editors of *Väv* (the Swedish counterpart to *HANDWOVEN*) was, Delicious! The impression strengthened as I delved further through the series of thirty-five rugs, each reflecting the clean elegance of Scandinavian design and each more inspiring than the last.

The projects are arranged more or less in order of difficulty, starting with tabby and ending with "tied triple weave" and the Moorman technique. Each project is accompanied by a beautifully reproduced photograph of the finished rug. Most also have close-ups showing the weave structure and/or such details as finishing techniques. The instructions are clear and easy to follow. Occasional odd turns of phrase, due, no doubt, to the translation, add charm rather than confusion. Good line drawings illustrate techniques and pattern diagrams, and a useful section at the end provides general information on finishes, rag-cutting techniques, dyeing, and so on. The European drafting convention (threading shown at the bottom rather than at the top) may puzzle some American readers, but application of a little weaverly logic should quickly resolve any confusion. No need to puzzle over the metric measurements either: the last page contains a table of English measure equivalents. The book also contains a fun little article, at-

tractively illustrated with color photos, describing a nineteenth-century Swedish "klapp" house—a communal laundry building—in the town of Kalmar that was restored by an amateur local history group and today is used for washing rag rugs.

*Swedish Rag Rugs* could be used as a primer by a beginning rug weaver because of the lovely simplicity of the early projects, but the more complicated structures ensure interest and inspiration for experienced rug weavers as well. Besides, it's just plain pretty.

J T Yamamoto



### CLOTHING PATTERNS WITH MINIMUM SEWING AND CUTTING by Sharon Price

*A portfolio of patterns available from Sharon Price, 16865 Lyons Valley Rd. Jamul, CA 91935 32 pages, black-and-white sketches, \$16.95*

Sharon Price, a California clothing weaver of many years' experience, has published a collection of a score of her favorite patterns. The format is interesting. A folder holds the individual patterns, each of which is printed on sturdy card stock. Thus, the weaver/sewer can conveniently remove a single pattern to a workbench.

These are "loom-shaped" patterns for weavers who hate to cut and sew or waste fabric; they consist of woven squares or rectangles which are used with little or no trimming, then folded and seamed. Several of the garments are square: the familiar bog jacket, ruana, sherpa coat, and tube blouse. Many, however, are more drapable styles utilizing dolman sleeves seemingly derived from Virginia West's Diagonal or "Angel Wing" blouse. Sharon cleverly combines the dolman sleeve with rectangles and squares to make jackets, blouses, and dresses similar

to those found in Virginia West's books. In fact, Sharon's striped shift pattern is used and credited to her in the West book *A Cut Above*.

Each pattern sheet contains a to-scale sketch of the finished fabric with solid cutting lines and dashed fold lines shown. Beside it is a sketch of the finished garment with very brief construction notes and a minimum of finishing instructions. I found that making a paper cutout of the pattern helped me better to understand the directions. A person who is unfamiliar with clothing construction is advised to make a cutout as well as to make a preliminary muslin to work out undiscussed construction details and determine fit. Although these are "one size fits all" garments, people of extreme dimensions will need to alter length and width of the starting cloth. There's no advice on weaving fabric appropriate to draped styles or how the patterns might be uniquely interpreted.

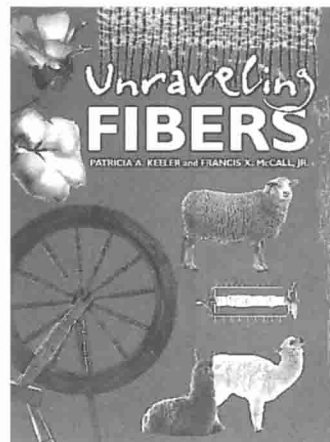
Although much of the material found here has been previously published, the collection could be a good tool for a teacher looking for easy-to-distribute patterns for a handwoven clothing class.

Louise Bradley

### UNRAVELING FIBERS

by Patricia A. Keeler and  
Francis X. McCall, Jr

*Atheneum Books for Young Readers, 1230 Avenue of the Americas, New York, NY 10020, 1995 Hardbound, 36 pages, extensive color photographs, \$16. ISBN 0-689-31777-8.*



Written for children eight to twelve years old, *Unraveling Fibers* is a wonderful introduction to fibers of all kinds. The book starts by defining fibers and describing in general terms how they are combed, spun, and woven or knitted into cloth. It ends with a few notes on world fiber production and some teasers about amazing fibers for the future that are being

developed now. The heart of book is its descriptions of more than a dozen fibers,

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both natural and synthetic. In just a few pages for each, an amazing broad amount of knowledge is offered: the fiber's history, how it's processed, its characteristics and what it's used for, and where it is grown (or made). The authors explain how linen, cotton, and jute are grown, harvested, and prepared for spinning. The characteristics and temperaments of sheep, llamas and alpacas, rabbits, and goats are portrayed, and shearing, plucking, and combing to harvest their fiber are described. Raising silkworms and preparing the thread from the cocoons are discussed in some depth. The processes for making the synthetic fibers rayon, polyester, and Kevlar are detailed.

The text is clear, complete and very readable, and the color photographs of fibers in every stage of processing are marvelous. We see sheep shearing, cotton ginning, and silkworm spinning. A favorite photo shows a boy spinning Angora rabbit hair straight from the bunny. Close-up drawings of many fibers are in-

cluded, as are photographs of finished goods made from them. Details such as an illustration of a wool sweater designed with knitted figures of sheep reflect a gentle sense of humor.

*Unraveling Fibers* is a fresh look at the fibers in our fabrics. Rewarding even for adults to browse through, it thoroughly engrossed my fifth grader.

Joan S. Torgow

### FELTMAKING: THE WHYS AND WHEREFORES

by Sheila Smith and Freda Walker

Dalefelt Publications, Thrisk, North Yorkshire YO7 4LN England 1995  
Softbound, 73 pages, 9 color photographs, numerous black-and-white photographs and illustrations, £9.95 plus shipping. ISBN 0-9527262-0-3.

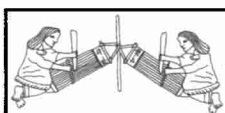
*Feltmaking: The Whys and Wherefores* does an excellent job of explaining the structure of wool fiber and the technical aspects of why and how wool felts. As an experienced feltmaker, I found myself thinking, This ex-

plains why my felt behaves the way it does. While acknowledging the unknown factor in feltmaking, the authors strongly encourage the feltmaker to make samples and keep careful records. A sample record sheet is included.

Directions are given for making both flat felt and three-dimensional felt. The descriptions of how to make felt are clear, and the tools used are easy to come by.

The methods themselves seem a little involved, but then, each feltmaker develops his or her own favorite ways of producing felt: there is no "right" way to do it.

The section on surface decoration describes techniques of fabric lamination for texture and silk paper for images and designs that I haven't seen elsewhere. Other information has been drawn from other books that are currently



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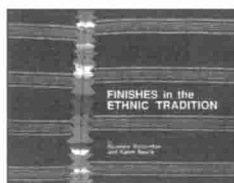
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on the market. For example, the directions for making hat patterns come from *Scandinavian-Style Feltmaking*, by Patricia Spark.

Charts and graphs on the felting characteristics of different (British) breeds of sheep are interesting, but while a few are commonly used in this country, many breeds that we use are not included. We would need to run our own tests and fill in the information for our own favorite breeds.

The book also includes a short history of sheep, a brief history of felt, a two-page section on dyeing silk (to be used in making the silk paper), but no information on dyeing wool. This is a nice little book that I would recommend to the feltmaker who is intrigued with the technical aspects of feltmaking.

Anne Sneary

#### BOOK MENTIONS

*Designer's Guide to Scandinavian Patterns.* Thomas Parsons. Chronicle Books, 275 Fifth St., San Francisco, CA 94103,

1993 *Softbound*, 128 pages, 125 illustrations, \$12.95 ISBN 0-8118-0495-X.

This guide surveys the designs and patterns of Denmark, Finland, Iceland, Norway, and Sweden from ancient times to the present. The illustrations range from simple but elegant geometric designs to filigreed brooches of Viking kings and elaborately embroidered birds and lions.

*Surface Design for Fabric, Revised Edition.* Richard M. Proctor and Jennifer F. Lew. University of Washington Press, P.O. Box 50096, Seattle, WA 98145-5096, (206) 543-4050, 1995 *Softbound*, 192 pages, \$27.95 ISBN 0-295-97446-X.

Revised and updated, this edition of *Surface Design for Fabric* provides an introduction to the field of hand-applied surface design. The first section of the book covers the surface-design fundamentals of color, design development, fibers, fabrics, and dyes and colorants. The second section includes techniques and examples for direct dyeing, liquid and bound resists, direct printing, stencil

printing, and embroidery, appliqué, and quilting. Abundant black and white photographs and illustrations are used throughout.

*Tapestries for the Courts of Federico II, Ercole, and Ferrante Gonzaga, 1522-63.* Clifford M. Brown and Guy Delmarcel. University of Washington Press, P.O. Box 50096, Seattle, WA 98145-5096, (206) 543-4050, 1996. *Hardbound*, 232 pages, 132 illustrations, \$50. ISBN 0-295-97513-X.

This impressive volume is "dedicated to giving further life to an extraordinary group of weavings"—the sixteenth century tapestries commissioned or purchased by the three sons of Francesco II Gonzaga and Isabella d'Este. A chronology provides an overview of the lives and art patronage of the three brothers, then the authors catalog and discuss seven surviving Gonzaga tapestry sets, providing an in-depth stylistic and iconographic analysis. All of the known Gonzaga tapestries are illustrated in the book.

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by Judy Heim

No Starch Press, 1903 Jameston Lane, Daly City, CA 94014-3466, 1995 Softbound, 460 pages, \$34.95 including software on two IBM-PC floppy disks. ISBN 1-886411-01-8. (800) 420-7240; fax: 415) 334-3166; CIS:74012,2506; nostarch@ix.netcom.com

If you've been hoping for a computer-literate friend to guide you through the intricacies of software programs, on-line services, and the Internet, you'll find one in Judy Heim. Not only does she understand textiles, fibers, and yarn, but she's a columnist for *PC World* magazine. Even if you've never touched a computer, you'll feel comfortable with Judy's down-to-earth discussions. Her experience in technical matters helps you to make informed choices concerning software, modems, and on-line services. She also includes

tips to help you keep your appetite within your budget and avoid wasting money on equipment and services that might limit or disappoint you.

Topics are posed as questions to help you zero in on the information you need, and the answers are anything but dull. The book was written to be entertaining as well as informative, and its organization makes it easy to locate specific topics. Roughly half of the book reviews software programs for sewing, quilting, embroidery, knitting, weaving, and spinning. The other half covers on-line services and the Internet in detail. Included with the book are two disks containing demos and shareware of popular DOS and Windows needlecraft software; Macintosh disks are also available.

This book probably contains anything you could possibly imagine wanting to know about computers and textiles

right now. If you get one book on textiles, fibers, yarn, and computers, get this one. And buy it now while the information that it contains is most current and can do you the most good.

Jennifer Kampfer

### SOFTWARE DIRECTORY FOR FIBRE ARTISTS

by Lois Larson

Lois Larson, Studio Word Processing, Ltd. 5010 50th Ave. Camrose, AB, Canada T4V 0S5 (403) 672-5887 fax (403) 672-9570, 1995. Softbound, 246 pages, \$28 U.S. or \$33 Canadian. ISBN 0-9695517-8-9

The *Software Directory for Fibre Artists* (an earlier version published in 1988 was called *Software for Weavers*) is a compilation of information about the software available for weavers, knitters, quilters, needleworkers, and those who sew clothing. Also included are a six-page list of

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weaving books, a list of other software that might be of interest to fiber artists (such as programs for drawing, selling crafts, and keeping track of inventory), a list called The Communication Connection that gives information about getting on-line, and a section that profiles a few weavers and quilters who are using computers in their work.

The directory was compiled in 1994, so some of the information is out of date, but each entry includes the software source and an address and phone number through which you can obtain the latest prices and added features. Each entry also includes the cost, system requirements, and printer compatibility. Most of the summaries include the maximum number of shafts, treadles, warp threads, and weft picks. There are no comparison charts and no recommendations except by the individuals featured in the profiles.

Most of the software information is for weavers and is classified according to the kind of computer on which the software runs. If you already have a computer, you can go directly to the relevant section to see what software is available.

This book belongs in every guild library. The lists of books and the artist profiles provide interesting reading. If you are in the market for software, a careful reading of this book will enable you to narrow your choices, but look to other books and magazines for reviews or comparisons of different programs or help in using software that you buy.

Bonnie Inouye

#### WEAVEIT, VERSION 1.1

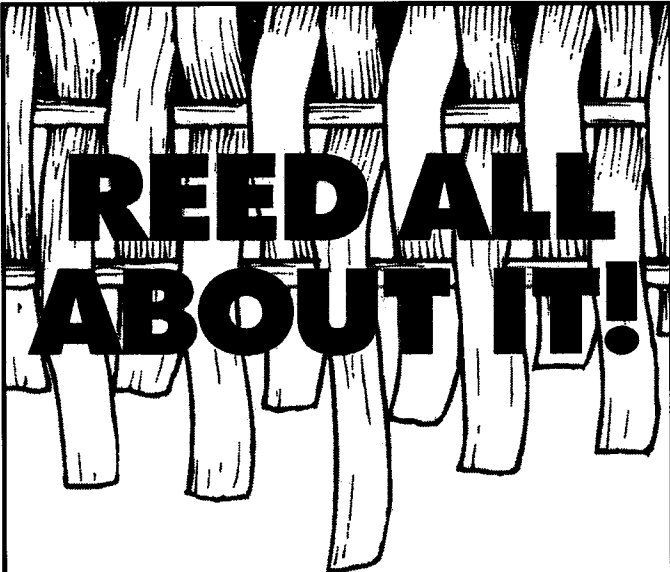
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Let's say you're ready to begin a new weaving project. Perhaps you need a few minutes to find that issue of *HANDWOVEN* that you've set aside and look again at the pictures and the instructions. Maybe the threading isn't quite what you wanted, but if you could just add a border. If you have a PC that runs Windows, WeaveIt, developed by Sally Breckenridge, makes it easy. Clear instructions appear on the screen next to your draft as long as you want them. To enter the threading, you click over the place that would need

to be colored in on graph paper; little numbers show the threads. Changes are simple, and the threads may be black or any color you choose. The program lets you add a border, and if you need to decide between two different borders, you may place the drafts on a "clipboard" and compare them. The procedure is just like drafting on paper, but it is easier to make changes and additions, and the printed drafts look so neat.

WeaveIt's project information page feels quite familiar but is much more helpful than the old paper form. You enter the size of yarn, the yards per pound, and the price per pound; answer the questions about sett, length, and width; estimate the rate of shrinkage; and WeaveIt tells you how many pounds of warp yarn to buy and how much it will cost. Enter the picks per inch, and it gives you the figures for weft yarn, too. It even factors in loom waste and floating selvages! If you want to compare a few different yarn choices, WeaveIt does the calculations quickly. The program also tells you—before you start threading—how many heddles are

—continued on page 22



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At \$95, WeaveIt is right in the middle of the software pack in both price and power. It feels just right for a project-oriented weaver and is a fine learning tool for an absolute beginner at weaving or computers. In fact, Breckenridge has tested WeaveIt on her mother, who is just such a beginner. For an advanced weaver,

WeaveIt lacks several options. It has limited (but expanding—Breckenridge is using WeaveIt with her Schacht Comby loom now) loom-interface options, no profile-draft/block substitution, and fewer design options than some (for example, it has repeats and mirror images but not rotations, as-drawn-in but not turned draft). Numbers that go into double digits appear as single digits (20 appears as 2). Breckenridge is a professional software engineer and an intermediate hobby weaver who uses four- and eight-shaft patterns. WeaveIt reflects this approach to weaving and shows a sensitivity to the needs of those just approaching the field.

WeaveIt, Version 1.1 is available for \$95 (\$15 for a demo disk) from Canyon Art Company, 1519 Oak Canyon Dr., San Jose, CA 95120. (408)323-8308.

Bonnie Inouye

**WINWEAVE, VERSION 1 0**

System requirements: IBM PC or compatible, Microsoft Windows 3.1 (it will also run under Windows 3.0 with slight modifications that are explained in the documentation)

WinWeave 1.0, the Windows ver-

sion of the DOS shareware program WEAVE, is a compact (342-K), easy-to-use drawdown program. Its strength lies in the speed and ease with which you can create a drawdown and then experiment with threading, treadling, tie-up, and color possibilities for as many as sixteen shafts and sixteen treadles. The palette for each pattern is limited to sixteen colors, but if you have a 256-color monitor and graphics card, you can create custom screen colors with considerable accuracy. You can save an entire drawdown or save favorite threadings, tie-ups, and treadlings separately for use with other patterns. Although WinWeave lacks the features of more expensive programs, it does an excellent job of quickly putting your ideas to the test and then onto paper when you're ready to take them to the loom.

On-line help is brief but adequate, especially if you're already familiar with the basics of pattern drafting. After you provide the ends and picks per inch, the size of the weaving, and loom waste, a built-in yarn calculator displays the number of yards of each yarn required to weave the pattern shown on the screen.

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WinWeave 1.0, developed by Brad Keister, is available free (for personal use) on the Internet from the following World Wide Web site: <http://www.contrib.andrew.cmu.edu/~keister/winweave.html>.

This page gives two clickable sites where the software exists. One site is <ftp://ftp.coast.net/SimTel/win3/graphics/wnwv10.zip>. Note that SimTel is case-sensitive. The file is stored in the compressed .zip format. Once you've downloaded it, you'll need to decompress it before it's ready for installation.

Jane Fournier

### WEAVING ON THE NET: BEING ONE WEAVER'S ACCOUNT OF USING THE INTERNET

Living on a small island in northern Lake Michigan, my husband and I should be ideal Internet participants: keeping in touch electronically, exchanging information and opinions with distant others of like mind, and maintaining professional

expertise. But our very isolation is a major barrier to network use because all calls off the island are long-distance, and the nearest Internet access node is 100 miles away (the cheapest, ironically, is farther than that). This will change soon when our school sets up local access, but for now the prospect of monster telephone bills is a major deterrent to extended on-line sessions.

Another deterrent is the learning curve. Computers are "time sinks" everything always takes longer than expected—so we are reluctant to take the time to learn to negotiate conversation rooms and bulletin boards and databases when there are so many more interesting things to do. Truth to tell, what little we have explored seems pretty lightweight.

So, what use *do* we make of the Internet? We've been on America Online (AOL) for over a year now after trial subscriptions to all three major trucking companies on the information superhighway. We chose AOL over Prodigy and CompuServe because AOL offered free e-mail and better financial information, our two main uses. (More weavers seem to prefer

CompuServe, though, if the Complex Weavers directory is any indication.) Every evening at five o'clock, my husband gets his daily Dow-Jones fix. At the same time, we zap out any e-mail messages we've prepared during the day and check for incoming mail.

E-mail is wonderful. I found it especially helpful in communicating with a friend in Germany about our joint trip to the Danish Weaving School last summer. E-mail gave us overnight turnaround, critical for such details as arrival times and a last-minute request for a cone of blue chenille, without having to figure out what time it was "over there."

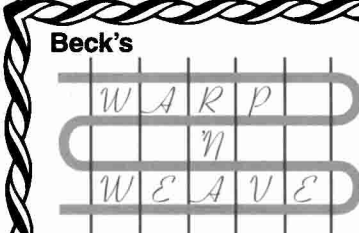
So, although often exasperated with sluggish response time and ever-changing menus, we persevere. We have a sneaking suspicion that there's probably a lot of good stuff out there but wish it were easier to get at. My friend in Germany has found a "weaving digest" that she recommends as meatier than most of the bulletin boards. Maybe one of these days I'll try it out.

Judie Yamamoto



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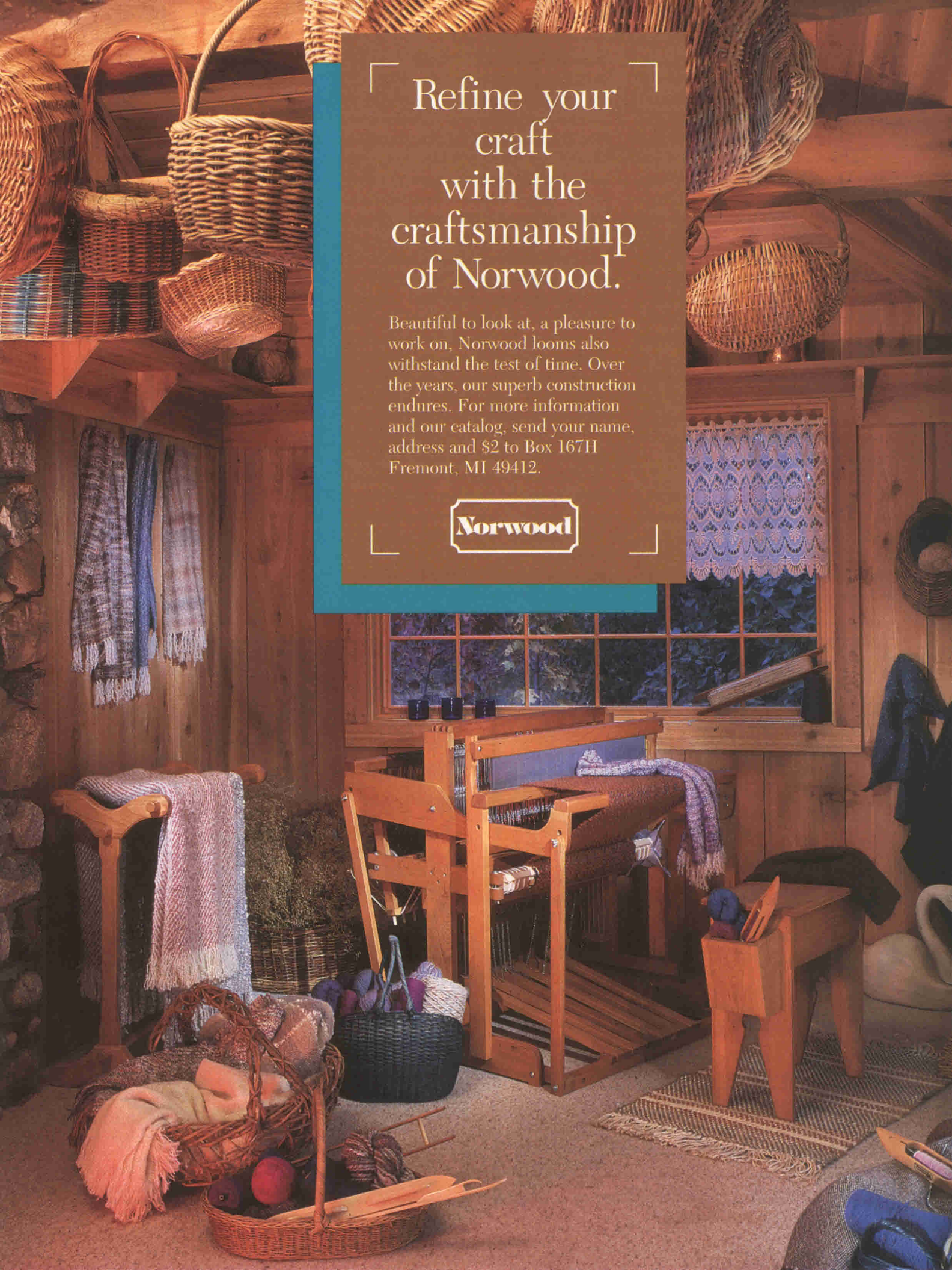
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# NEWS AND EVENTS

## MEMORY GARDEN TAPESTRY INSTALLED

Betty Vera's vibrant tapestry *Memory Garden* was recently installed in the Garden Cafe of The Kitano New York, a Manhattan Park Avenue hotel popular with Japanese executives. Reopened in the fall of 1995 after a major renovation, the expanded and completely redesigned quarters are enhanced by an extensive collection of artwork, including Betty's 90" x 60" cotton and linen wall hanging. For this commission, Betty used a painted warp, broken twill weaves, and discontinuous wefts to create her abstract image.



**Memory Garden, by Betty Vera. 90" x 60" cotton and linen tapestry, 1995. Photo by Chun Y Lai.**

may continue to use HGA's current mailing address: Handweavers Guild of America, Inc., 2402 University Ave., Ste. 702, St. Paul, MN 55441. (612) 646-0802; fax (612) 646-0806; e-mail to CompuServe 73744,202.

Sandra Bowles, managing editor of *Shuttle, Spindle & Dye*, will become executive director and editor-in-chief. Well-known throughout the fiber community, she has proven her professional management capabilities while working with the magazine, which she has brought into computerized publication.

## HGA CONSOLIDATES OFFICES

To provide more efficient and cost-effective services to its membership, the Handweavers Guild of America, Inc. (HGA) is consolidating the offices of its headquarters, now located in Minnesota,

and its magazine, *Shuttle, Spindle & Dye*. All membership functions, programs, advertising sales, and magazine production will be conducted through the Georgia office.

The new address will be announced at a later date. Until further notice, you

## KIMONO ART AT THE TEXTILE MUSEUM

A favorite form for handweavers, the kimono offers an accommodating shape and surface for creative expression. In fact, the kimono has been a recurring element in American art and popular culture for more than 100 years. The Textile Muse-



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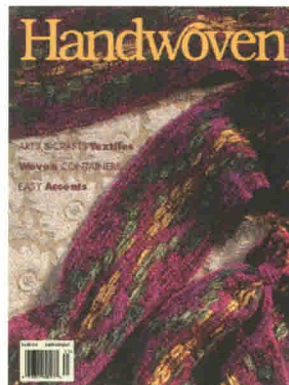
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um's exhibit *The Kimono Inspiration. Art and Art-to-Wear in America* explores the use and meaning of the kimono as an art form and symbol through one-of-a-kind pieces by contemporary American artists, antique Japanese garments, paintings, drawings, and archival photographs. The works of Tim Harding, Ana Lisa Hedstrom, John Marshall, and Randall Darwall are among those representing the art-to-wear kimono in the exhibition, which runs through August. The Textile Museum is located at 2320 S St. NW, Washington, DC 20008. (202) 667-0441; fax (202) 483-0994.

menting with the college's electronic jacquard looms and computer-aided-design (CAD) equipment and studying with the PCT&S faculty and students. The two-year project culminated in an exhibition of work completed by the participants. According to Bhakti Ziek, assistant professor of woven design at PCT&S, the purpose of the project and exhibit was to encourage increased communication between the worlds of fiber art and textile manufacturing. Bhakti believes that the creative means used by artists and designers can be the same and that it is only the end use that differs.



Detail from *Everything for the Garden*, by Laura Foster Nicholson. 100% cotton, jacquard-woven, 1995.

### BRIDGING WORLDS

Laura Foster Nicholson's piece *Everything for the Garden* is an example of work done by more than a dozen nationally renowned fiber artists at the Philadelphia College of Textiles and Science (PCT&S) during the project "Bridging Worlds: Technology + Art." These artists spent an intensive week using and experi-

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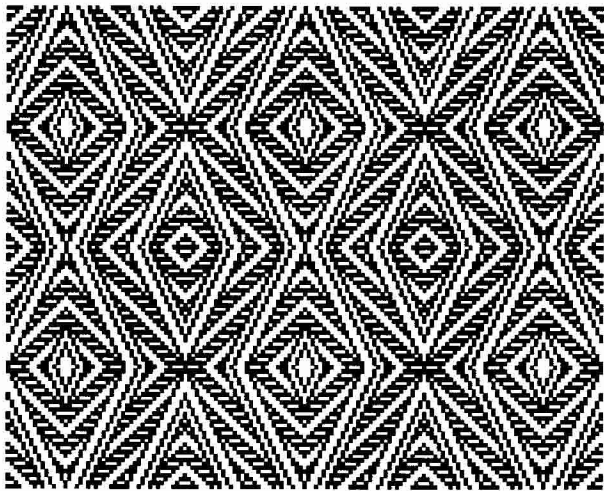
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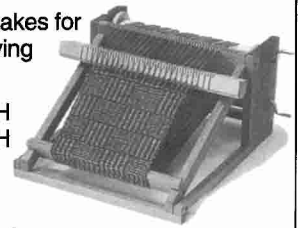
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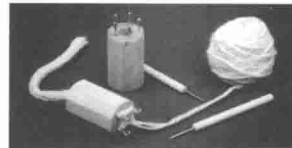


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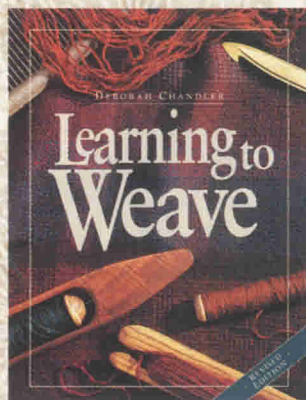
- JURYING for the contest will be done by Mary Rawcliffe Colton of Albuquerque.
- DATE for entering completed pieces is October 31, 1996. Notification of prizes will be completed by November 30, 1996.
- EACH piece entered must contain a minimum of 50% 4/2 cotton and have been created within the past two years. There is a \$15 fee for each of the three categories you may enter.
- FOR details and a full prospectus, send a self-addressed stamped envelope to WILLIE'S. By Mail, 1837 Indiana NE, Albuquerque, NM 87110, or pick one up while visiting my booth at CNCH Modesto, the Maryland Sheep and Wool Festival, or Convergence. **HAPPY WEAVING!**

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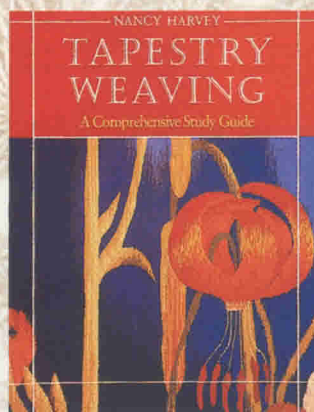
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## Learning to Warp

Deborah Chandler

If you already own the first edition of *Learning to Weave* (shown above) and would like to have the author's new materials on warping back-to-front without investing in a new book, you may purchase this excerpt by itself.

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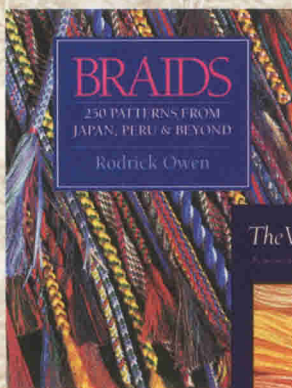
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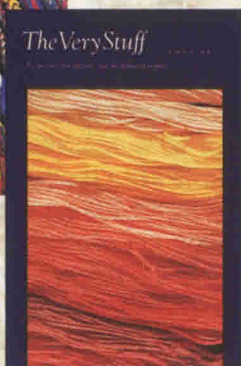
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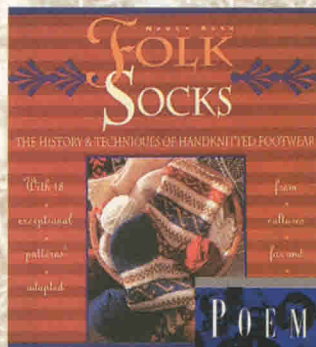
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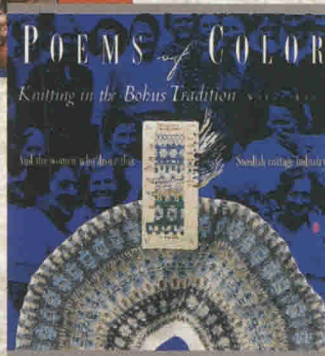
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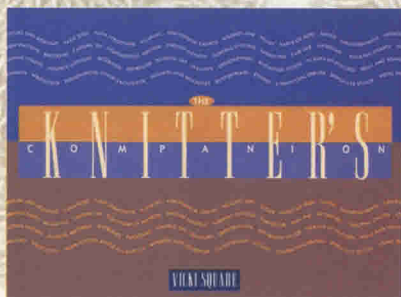
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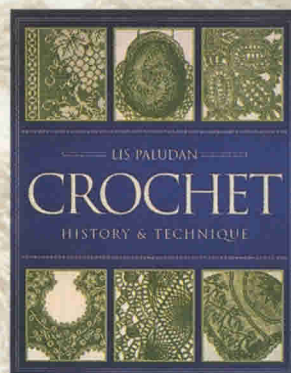
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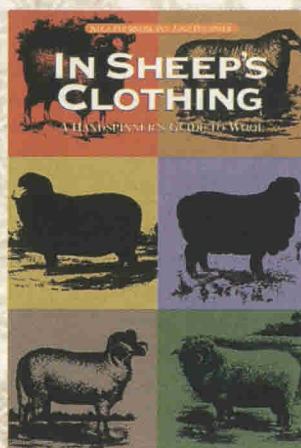


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# CALENDAR

## EXHIBITS, SHOWS & SALES

### ARIZONA

- **Through July.** Read Mullan Textiles, tapestry exhibit at The Heard Museum, Sandra Day O'Connor Gallery, 22 E. Monte Vista Rd., Phoenix, AZ 85004. (602) 252-8840.
- **Through September.** Classics and Dazzlers: Textiles from the Fred Harvey Company Collection, exhibit of Navajo, Hispanic, and Pueblo textiles at The Heard Museum, 22 E. Monte Vista Rd., Phoenix, AZ 85004. (602) 252-8840.

### CALIFORNIA

- **Aug. 20-25.** Monterey County Fair Wool Show, 2004 Fairgrounds Rd., Monterey, CA 93940. (408) 372-5863.

### COLORADO

- **May 3-5.** Spinfest '96, weekend retreat sponsored by the Colorado Network of Handspinners at Escuela, PO Box 2, Villa Grove, CO 81155. (719) 655-2343.
- **May 4-5.** Fiber Fiesta, benefit sale by Rocky Mountain Weavers' Guild at Belmar Village, Lakewood. Contact Rocky Mountain Weavers' Guild, PO Box 22687 Denver, CO 80220, or Valerie Cass, (303) 674-8478, ext. 617
- **June 6-9.** Estes Park Wool Market, workshops, seminars, animal exhibits, sale at Estes Park. Linda Hinze, Estes Park Wool Market, PO Box 1967 Estes Park, CO 80517 (970) 586-6104.
- **June 7-27** The Art of Textiles, show and sale by Mesa Fiber Arts Guild and San Juan Weavers' Guild at Western Colorado Center for the Arts, 1803 N. 7th, Grand Junction. Julia Hosea, (970) 243-1180, or Peggy Kramer, (970) 242-6233.

### DISTRICT OF COLUMBIA

- **Through June 2.** Women's Costume from Chimaltenango, Guatemala, exhibit of handwoven huipils at The Textile Museum, 2320 S St., NW, Washington, DC 20008. (202) 667-0441.
- **Through July 7** Lia Cook: Material Allusions, textile exhibit at the Renwick Gallery, National Museum of American Art, 8th and G Sts., NW, Washington, DC 20560. (202) 357-2700.
- **Through Sept. 1.** The Kimono Inspiration: Art and Art-to-Wear in America, exhibit at The Textile Museum, 2320 S St., NW, Washington, DC 20008. (202) 667-0441.

### IDAHO

- **May 18.** Snake River Fiber Fantasy at Bonneville County Fairgrounds, Idaho Falls. Sales, demonstrations. Amy Kaser, 2600 Salmon, Ammon, ID 83406. (208) 529-3549.

### INDIANA

- **Through May 26.** Patterned Elegance, exhibit of west Asian rugs at Indianapolis Museum of Art, 1200 W. 38th St., Indianapolis, IN 46208. (317) 923-1331; fax (317) 926-8931.
- **Through June 2.** Diane Itter: A Retrospective, exhibit of knotted miniatures at the Indiana University Art Museum, Bloomington.

### MARYLAND

- **May 17-June 20.** Exhibit of work by fourteen East Coast fiber artists at The Academy of the Arts, 106 South St., Easton, MD 21601. (410) 822-0455; fax (410) 822-5997

### MASSACHUSETTS

- **Through May 29.** Rags to Riches: Recycled Rags, rag rug exhibit at Northern Essex Community College, Haverhill. Contact Exhibits USA, 912

Baltimore Ave., Ste. 700, Kansas City, MO 64105. (816) 421-1388; fax (816) 421-3918.

- **May 18-19.** Sheep and Wool Weekend. Hancock Shaker Village, jct. Rts. 20 and 41, PO Box 898, Pittsfield, MA 01201. (413) 443-0188.

### MONTANA

- **June 7-20.** Sarah Swett: Tapestries, exhibit at The Weaver's Studio, Box 537 108 Main St., Twin Bridges, MT 59754. (406) 684-5744.

### NEW MEXICO

- **May 17-June 12.** Southwest Tapestry '96, group show by twenty New Mexico tapestry artists, at Weaving/Southwest Gallery, 216-B Pueblo Norte, Taos, NM 87571. (505) 758-0433.

### NEW YORK

- **Through July 31.** Ina Golub: The Work of the Weaver in Colors, textile exhibit at Yeshiva University Museum, 2520 Amsterdam Ave. at 185th St. New York, NY 10033. (212) 960-5390; fax (212) 960-5406.

### OREGON

- **June 6-30.** Exhibit of recent work by the Fibers Department in the Hoffman Gallery and Centrum at Oregon School of Arts and Crafts, 8245 SW Barnes Rd., Portland, OR 97225. (503) 297-5544; fax (503) 297-9651.
- **June 25-Aug. 4.** Sarah Swett: Idaho Mountain Tapestries, exhibit at Latimer Quilt and Textile Center, 2105 Wilson River Loop Rd., Tillamook, OR 97141. (503) 842-8622.
- **July 3-27** Small Expressions, juried exhibit of small-scale fiber work at Gango Gallery, Portland. Contact Esme Lee, 1129 Sunnymead Dr., Jacksonville, FL 32211. (904) 720-0496.

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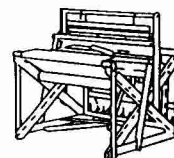
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- **July 17-21.** Numerous juried and nonjuried fiber exhibits in conjunction with Convergence 96 in Portland. Contact Patt Kennedy, Convergence 96, 2039 SW Sunset, Portland, OR 97201. (503) 246-3773.
- **Aug. 4-Sept. 1.** Felting exhibit by Chad Alice Hagen at Oregon School of Arts and Crafts, 8245 SW Barnes Rd., Portland, OR 97225. (503) 297-5544; fax (503) 297-9651.

#### PENNSYLVANIA

- **June 22-23.** Summer Festival at The Weaver, Box 80 Clarion St., Smicksburg, PA 16256. (814) 257-8891.

#### TENNESSEE

- **Through May 18.** Bags and Baggage: New Form/New Function, juried exhibit of literal and metaphorical bags; Resident Artist Exhibition, including fiber work. Exhibits at Arrowmont School of Arts and Crafts, 556 Parkway, PO Box 567 Gatlinburg, TN 37738. (423) 436-5860; fax (423) 436-4101.
- **Aug. 1-30.** American Tapestry Biennial I at Oak Ridge Art Center, Oak Ridge. Contact Kathy Spoering, 2306 Dogwood Ct., Grand Junction, CO 81506. (970) 242-9081.

#### TEXAS

- **June 9-Aug. 18.** Rags to Riches: Recycled Rags, rag rug exhibit at Victoria Regional Museum Association, Victoria. Contact Exhibits USA, 912 Baltimore Ave., Ste. 700, Kansas City, MO 64105. (816) 421-1388; fax (816) 421-3918.

#### VIRGINIA

- **June 29-30.** Virginia Angora Goat and Mohair Association show and sale at Rockingham County Fair Grounds, Rt. 11 (bet. I-81 exits 240 and 243), Harrisonburg. Contact Nancy Slye, Tralfamadore Farm, Rt. 2, Box 154, Broadway, VA 22815, phone/fax (540) 896-7639, or Carol O'Neale Culnan, Hemlock Hollow, 177 Cedar Hill Rd., Strasburg, VA 22657 (540) 465-3607

#### WISCONSIN

- **Through June 2.** The Tapestries of Helena Hermark at the Paine Art Center and Arboretum, 1410 Algoma Blvd., Oshkosh, WI 54901. (414) 235-6903; fax (414) 235-6303.
- **July 15-Aug. 2.** A Celebration of Creativity, 20th annual fiber and textile exhibit by White-water Spinners and Weavers Guild in the Crossman Gallery, University of Wisconsin, White-water. Contact Alice K. Iverson, N8823 Nelson Rd., East Troy, WI 53120.

#### ENGLAND

- **Oct. 5-27** Fibres 96, national exhibition of the Association of Guilds of Weavers, Spinners and Dyers at Stansted Park, Rowlands Castle, Hampshire. Contact Judy Hardman, Acre Cottage, King's Somborne, Stockbridge, Hampshire, England, SO20 6PT.

#### CONFERENCES

- **May 3-5.** Fiber in the Forest V, workshops in spinning, weaving, basketry, felting, paper. LSASE to PO Box 1673, Coos Bay, OR 97420.
- **May 15-19.** Stowe Basketry Festival in Stowe, VT. 35 workshops, plus preconference classes May 13-14. Registration deadline May 1. Contact Round Hearth at Stowe, 39 Edison Hill Rd., Stowe, VT 05672. (800) 344-1546 or (802) 253-7223.
- **June 17.** Conference on Historic Weaving Manuscripts, speakers on drafts and manuscripts

from the 17th through 19th centuries, at Thousand Islands Craft School and Textile Museum, 314 John St., Clayton, NY 13624. (315) 686-4123.

- **June 27-30.** Montana State Weaving Conference in the Capitol Building, Helena. Sharon Alderman, speaker. Exhibits, seminars, fashion show, workshops. Contact Joanne Hall, Elkhorn Mountains Weaving Studio, 50 Hall Ln., Clancy, MT 95634. (406) 442-0354; fax (406) 442-4892.
- **July 13-16.** Complex Weavers Seminar '96 at Marylhurst College near Portland, OR. SASE to Ladella Williams, CW Seminar '96 Chair, 4254 NE Flanders St., Portland, OR 97213-1636.
- **July 17-21.** Convergence 96, biennial conference of Handweavers Guild of America in Portland, OR. Workshops, seminars, sales, fashion shows, exhibits. Contact Convergence 96, PO Box 3378, Portland, OR 97208.
- **Sept. 6-8.** Our Textile Journey—Past, Present and Future, conference of Minnesota Federation of Weavers and Fiberartists at Ironworld Discovery Center, Chisholm, MN. Contact Mary Erickson, 15 Park Dr., Mt. Iron, MN 55768. (218) 735-8553.
- **Sept. 12-15.** High Country Fiber Art Retreat, spinning and weaving classes sponsored by White Mountain Spinners and Weavers Guild. SASE to PO Box 40, Taylor, AZ 85939. (520) 536-2796.
- **Sept. 18-22.** Sacred and Ceremonial Textiles, biennial symposium of Textile Society of America at The Art Institute of Chicago, Chicago, IL. Contact Rita J. Adrosko, Textiles, NMAH 4131, MRC 617 Smithsonian Institution, Washington, DC 20560.
- **Nov. 3-10.** SOAR, Spin-Off Autumn Retreat at

—continued on page 34

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# STORY CLOTH

## CREATIVE KRISTINA

My granddaughter Kristina has had her eye on my yarns and her toes on my big loom for many of her growing years. The challenge for me during each summer visit has been to find a weaving project to challenge her creativity without frustrating her desire to learn.

I started too early with inkle weaving; she found it much too difficult. She was better with a table loom, producing a mat which I still use. Other projects followed as she grew taller and able to reach the treadles on the floor loom.

Last summer, Kristina came to visit with the idea that she would weave a backpack for her dog so that he could carry water bottles. Using a suitcase as a stand-in for the dog, we fashioned a clever pouch arrangement to attach to a com-

mercial harness. The weft was bright orange fabric strips on a red warp set 12 to the inch. About 30" was woven so that pockets could be sewn in place by folding back each end to make a saddlelike structure.

When this project was completed, Kristina couldn't leave the beautiful red warp on the loom, so she designed another project: a spectacular sunflower. I was thrilled when she chose to do this project in the Theo Moorman technique, which has been my specialty for many years.

I am delighted to see weaving skills passing to the next generations. I am even more delighted that they are being used so creatively.

*Joyce Harter Northfield, Minnesota*



**Kristina Harter helps Morgan model the backpack she designed and wove for him.**

**Woven with fabric that decorated the pavilion at her son's wedding, Pat Knisley's *Celebration Rug* is a special memento. A sample of the fabric is shown with the rug.**



## CELEBRATION RUGS

My son, Dave Knisley, and Jan Jennecke were married in August 1994 in a lovely park on the shores of Lake Minnewaska, Minnesota. The pavilion where the ceremony took place was beautifully decorated with flowers, vines, and yards of a floral fabric draped on the railings. During the reception, my "weaving mind" kept focusing on that lovely fabric. Not wanting to embarrass my family, I waited until I saw the decorator-florist dismantling the decorations. Finding that there were no plans for the fabric, I told her that I wanted to use the fabric to make rag rugs for Dave and Jan. What could make a rug weaver happier than yards of fabric to play with?

I sent these "Celebration Rugs" to Dave and Jan as a Christmas gift last year. I also made them two pillows with the design of the fabric intact. The fabric traveled from Minnesota to Florida and then on to Tabernash, Colorado, where Dave and Jan live. There will be a special place for them in the new house they are building.

*Pat Knisley, Clearwater Florida*

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*Left:* Founder Walter Ashford,  
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and production manager Alan Paterson (left),  
at the factory in Ashburton, New Zealand.

## MORE CALENDAR

(continued from page 31)

Snowbird Resort, Snowbird, UT. For registration booklet, send \$.55 postage to SOAR, Interweave Press, 201 E. 4th St., Loveland, CO 80537-5655. (970) 669-7672; fax (970) 667-8317

### TO ENTER

- **Artwear '96**, juried fashion show and sale of original artwear Sept. 6 in Ft. Collins, CO. **Slide deadline June 14**. Prospectus: SASE to Artwear, Lincoln Center, 417 W. Magnolia, Ft. Collins, CO 80521. (970) 221-6735.
- **Blue Ridge Handweaving Show**, juried exhibit at Park Place, Asheville, NC. **Deadline Sept. 6**. Prospectus: SASE to Blue Ridge Handweaving Exhibition, PO Box 1484, Black Mountain, NC 28711.
- **Cape Capes**, juried exhibit of wearable art capes Nov. 15-Jan. 31, 1997 at Cahoon Museum of American Art, Cotuit, MA. **Slide deadline Aug. 1**. Contact The Cahoon Museum, 4676 Falmouth Rd., PO Box 1853, Cotuit, MA 02635. (508) 428-7581; fax (508) 420-3709.
- **A Celebration of Creativity**, fiber and textile exhibit July 15-Aug. 2 at Crossman Gallery, University of Wisconsin, Whitewater, WI. **Entry deadline June 10**. Contact Alice K. Iverson, N8823 Nelson Rd., East Troy, WI 53120.
- **Fabric of our Culture**, fabric art exhibit July 26-28 at Victoria, Texas. **Deadline June 1**.

SASE to Cultural Council of Victoria, PO Box 1758, Victoria, TX 77902. (512) 572-2787

- **It's About Time**, small-format tapestry exhibition in July. **Entry deadline in May**. SASE to Tapestry Forum, Shannock Looms, 10402 NW 11th St., Vancouver, WA 98685.
- **Nice Threads**, juried show of wearable art July 26-Sept. 6 in Rockford, IL. **Slide deadline May 24**. Prospectus: SASE to Gallery Ten, 514 E. State St., Rockford, IL 61104. (815) 963-1113.
- **Small-scale/small-format** tapestry slides, resumes and artists' statements requested for Convergence 96 lecture in July. Contact Kathe Todd-Hooker, 3023 Randi Ln. NE, Salem, OR 97305. (503) 585-3853; fax (503) 364-4717
- **Uncommon Threads '96**, juried runway fashion show, all fiber media, October, in St. Charles, IL. **Slide deadline June 1**. Prospectus: LSASE to Denise Kavanagh, The Fine Line Creative Arts Center, 6N158 Crane Rd., St. Charles, IL 60175. (708) 584-9443.
- **Vision/Revision**, juried fiber arts exhibition October-January 1997 in Loveland, CO. Open to residents of AZ, CO, ID, MT, NV, NM, UT, WY. **Application deadline June 1**. Prospectus: LSASE to Lynn Vershooor, Loveland Museum/Gallery, 5th and Lincoln, Loveland, CO 80537

### INSTRUCTION

#### ARIZONA

- **High Country Fiber Art Retreat**. Sept. 12-15. Classes in spinning and weaving in Greer, sponsored by White Mountain Spinners & Weavers Guild. Brochure: SASE to PO. Box 40, Taylor, AZ 85939. (520) 536-2796.

#### MAINE

- **Eagle Hill Research Station**. Sept. 8-14: natural plant and lichen dye class with Karen Diadick Casselman. Contact Joerg-Henner Lotze, Eagle Hill Research Station, PO Box 9, Steuben, ME 04680. (207) 546-2821; fax (207) 546-3042.
- **Haystack Mountain School of Crafts**. June 2-14: basketry, Pat Hickman; Substance of Cloth, Christine LoFaso. June 16-28: weaving, Sandra Brownlee. June 30-July 12: Fibers/Found Objects, Sheri Simons. July 14-Aug. 2: Fiber and Felt, Joan Livingstone. Haystack, PO Box 518, Deer Isle, ME 04627 (207) 348-2306.

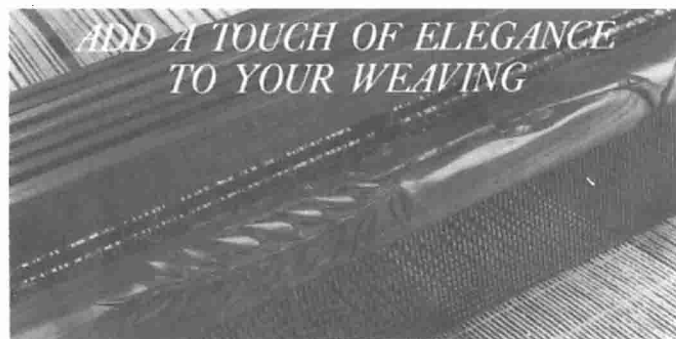
#### MINNESOTA

- **Split Rock Arts Program** summer workshops in St. Paul and Duluth. July 14-20: weaving, Helena Hermarck; basketry, Kari Lonning. July 21-27: weaving, Jan Janeiro. July 7-Aug. 10 (Duluth): 1-week workshops, varied topics and instructors. Split Rock Arts Program, University of Minnesota, 306 Westbrook Hall, 77 Pleasant St. SE, Minneapolis, MN 55455. (612) 624-6800; fax (612) 625-2568.

#### NORTH CAROLINA

- **Penland School of Crafts**. May 26-June 7: Spirit Patterned Rag Rugs, Ted Hallman. June 9-21: basketry, Billie Ruth Sudduth; tapestry, Archie

—continued on page 78



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# DAMASK SHUTTLES

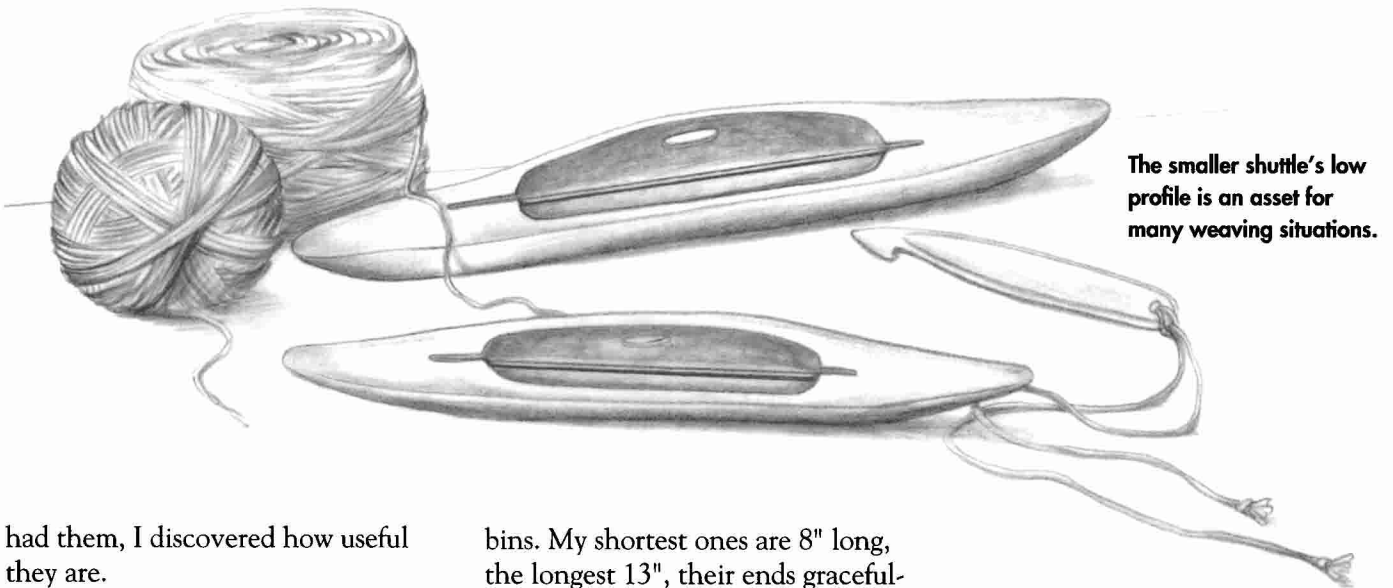
BY MANUELA KAULITZ

I've only once used my damask shuttles to weave damask, but the name of these little tools belies their versatility. Also known as low-profile shuttles, damask shuttles measure  $\frac{3}{4}$ " high rather than the  $1\frac{1}{4}$ " height of regular boat shuttles. Their slimness is a great advantage for whizzing through shallow sheds. I first bought damask shuttles for double-weave pick-up, but once I

rewarded with several more inches of cloth. On a recent project requiring frequent weft changes with nine colors, these small shuttles proved essential. Eight regular shuttles would not fit on my loom's castle, but a bevy of damask shuttles could be accommodated comfortably and conveniently.

Damask shuttles can be short or long, and can hold one or two bob-

quills, which look like drinking straws, instead of bobbins with flanged ends. To make them easy to remove from the shuttle, cut the quills about one inch shorter than the length of the spindle. Wind yarn onto a quill in a smooth oval, full at the center and tapering toward each end. Build up each end first to keep the yarn from loosening and sliding off; then fill in the



had them, I discovered how useful they are.

Damask shuttles are essential for weaving on a table loom, in which the short distance between front beam and heddles creates a small shed. Far easier to use than a stick shuttle, the low boat shuttle allows yarn to feed smoothly from a bobbin and thus is more likely to produce tidy selvages than are possible with stick shuttles.

Frugal (or panicky) weavers who want (or need) to weave as close as possible to the end of a warp can switch to a damask shuttle when the shed becomes too tight for their regular shuttle. They will be

rewarded with several more inches of cloth. On a recent project requiring frequent weft changes with nine colors, these small shuttles proved essential. Eight regular shuttles would not fit on my loom's castle, but a bevy of damask shuttles could be accommodated comfortably and conveniently. Although I have never felt fatigued when using heavier shuttles, I do notice the ease of weaving with lighter ones. The weight of heavy shuttles carries them smoothly across wide warps, but on narrow warps, a light shuttle passing back and forth almost from one hand to the other is a pleasure to use. Encourage young weavers by giving them a shuttle that fits a small hand.

Damask shuttles are too small to carry a practical amount of heavy yarn; they are intended to carry fine yarn. Damask shuttles hold paper

bins. My shortest ones are 8" long, the longest 13", their ends gracefully curved to fit the hand. middle by winding back and forth to form a smooth cocoon-like shape. Quills can hold many yards of fine thread.

Damask shuttles are indispensable for negotiating shallow sheds, narrow warps, and multishuttle patterns. In weaving, as in life, you often get ahead more easily when you keep a low profile. ♦

MANUELA KAULITZ weaves at her home in Louisville, Kentucky, where she specializes in the thoughtful use of techniques and tools, such as her invention, Draw Partner the noncomputerized drawdown device.

# DESIGNING STRIPES

BY SHARON ALDERMAN

DESIGNING HANDSOME STRIPES, ESPECIALLY WARP STRIPES, TAKES AN EYE FOR PROPORTION AND BALANCE. PAPER STRIPS AND COLOR WRAPPINGS ARE DESIGN TOOLS THAT SHARPEN YOUR EYE.

For thousands of years, handweavers have been weaving warp stripes, varying the color of the threads or the fiber or even, ingeniously, alternating the yarn twist between S and Z across the cloth. Weaving stripes is a time-honored method of making cloth more decorative and interesting, adding pattern or rhythm to a cloth with little technical difficulty. But making satisfactory stripes requires skill in designing.

## EVEN OR UNEVEN STRIPES

The first step in designing a stripe is deciding whether you want an even or uneven stripe. Most stripes have a definite repeat—a specific stripe order which is repeated across the cloth. An even stripe has a center of symmetry, a point at which the stripe sequence is reflected, within the stripe as well as at the

end of one repeat and the beginning of the next. Uneven stripes usually are repeated regularly across the fabric but have no symmetry within the repeat. Figure 1 shows an example of even and uneven stripes, with arrows pointing to the centers of symmetry in the even stripe. In general, even stripes look more formal, and uneven stripes seem more casual. Because they have a direction, uneven stripes can be challenging to use for garments. Usually, each garment piece is laid out with its top in the same direction. Because uneven stripes can be more interesting, the result is worth the effort.

## STRIPE SIZE AND REPEAT LENGTH

Choosing the stripe width and repeat length is the next step. A longer repeat and/or wider stripes suit a larger expanse of cloth, such as for drapery, upholstery for a sofa,

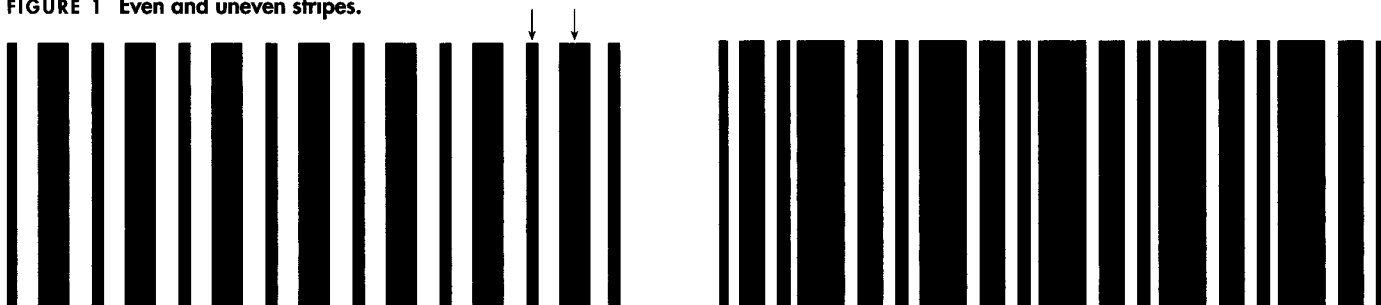
a sweeping cape, a tent, or an awning. Small areas of cloth, such as a dress for a little girl, upholstery for a foot stool or a small cushion, usually look best striped in shorter repeats with narrower stripes.

## PROPORTIONS OF STRIPES

Establishing the proportions within the stripe repeat is of paramount importance. I start by working in black and white. I may sketch with lead pencil on graph paper, filling a whole sheet while working toward a design. The grid on the paper provides a basic unit, making it unnecessary to stop and measure. Even easier to use are strips of paper (any kind will do) which may be used side by side or overlapped a bit to narrow the stripe. I use lightweight cardboard about the weight of cereal boxes and paste down the stripes with a glue stick.

It is important to present more than one repeat to see the end of the first repeat fit up against the beginning of the second. In an uneven

FIGURE 1 Even and uneven stripes.



Arrows point to the centers of symmetry, points at which the stripe sequence is reflected.

Usually repeated regularly across a fabric, uneven stripes have no symmetry within individual repeats.

stripe, a new focal point may be created by this juxtaposition. In an even stripe, a second center of symmetry occurs here, which may be stronger than the center within the repeat.

Designing consists chiefly of editing: I begin with an idea and change it little by little until I like what I see. Coming up with an idea can be a challenge, however. I often begin with the proportions described by the Fibonacci series, which begin 0, 1, 1, 2, 3, 5, 8, 13, 21, 34, with each new number being the sum of the two numbers preceding it. These numbers may refer to individual threads, pairs of threads, millimeters, inches, feet, or whatever unit you choose (see *A Fibonacci Challenge* in "Weavers' Circle" in the November/December 1995 issue). I select adjoining numbers, such as 3, 5, and 8 or 1, 2, 3, and 5 rather than widely separated ones like 1, 8, and 34.

The initial stripe sequence is simply a place to enter the game. I feel no compulsion to stay with these proportions if I can find something I like better. I continue making and hanging up examples until I am satisfied.

### STRIPES IN COLOR

Designing becomes more complicated as soon as color enters. Although the color of the cloth usually has been in my mind from the very beginning, I look only at the size, rhythm, and order of the stripes in black and white while I am working on proportion. Unless a stripe is



**Designing stripes in black and white before making color wrappings provides an opportunity to explore a variety of options.**

textural (for example, slubby cotton and pearl cotton), there must be at least two colors, a darker (in place of the black) and a lighter (in place of the white).

When a stripe has color, I move directly to a yarn wrapping. Because threads reflect light differently from any paper likeness, there is no substitute for using the yarn itself in a

color wrapping. I keep on hand a selection of 1"- to 2"-wide strips of lightweight cardboard or mat board. On the back of each, I put a strip of double-sided tape such as 3M's High Tack Transfer Adhesive, removing the nonstick covering as the winding progresses.

I wind stripes carefully and evenly and hang the result up for



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evaluation. If I am not satisfied, I keep the parts that I like best in the next version and alter the rest. Sometimes an idea evolves through several such windings.

When more than two colors appear in the stripe, I have to decide which ones will appear frequently and which will be accents. When I design cotton towels using many colors (a wonderful way to try daring color combinations without having to invest heavily in either time or materials), I reserve the brightest, most saturated colors for the narrowest stripes. On the other hand, a brilliantly colored stripe often calls for a neutral accent. Designing colored stripes reminds me of making soup: there is the main color/flavor (chicken, potato, or

beans, for example) and the accents (pepper, cayenne, an herb) which add zip without overpowering the overall effect.

Working with colored paper is especially helpful when more than two colors are involved. The stripes can be rearranged with great ease unlike those made with pencil, crayons, or opaque water-based paints. An X-acto knife and a metal straightedge cut the stripes more accurately than scissors.

When many attractive possibilities present themselves and I can't quite decide among them, I turn the stripe sideways, make a sample warp with what I expect to use as weft, and weave the stripe colors across it. I cut the resulting cloth into sections or fold it so that I can con-

sider one sequence at a time. When I have chosen a stripe sequence, I use the color sequence from the sample weft for the warp color order. The remaining parts of the design go into my sample collection; I may use them another time for another project.

All of this planning sounds like a lot of effort (and it is), but designing stripes is also great fun. So explore the possibilities, define what you want, refine your idea, and then go to the loom. It's very satisfying to weave the stripes that you've designed yourself. ♦

SHARON ALDERMAN *designs and weaves at her studio/home in Salt Lake City, Utah. She travels extensively to teach workshops.*

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CLASSIC  
STRIPES

In Colonial America, Holland cloth was a popular striped plain-weave fabric used for everything from infant clothing and shifts to chair covers, trunk linings, and window shades. Having seen the fabric used on a bed at Colonial Williamsburg, Barbara Smith Eychaner chose to weave her version for traditional pillowcases. *See page 95 for instructions for weaving the HOLLAND CLOTH PILLOWCASES.*

## STRIPES INTO PLAIDS



Margaret Hahn's reusable bag makes a unique gift or lunch sack. Assembled from a length of rep-weave cloth, it has a fabric-covered plastic insert to give the bottom shape and stiffness. Its warp-faced fabric has a dense sett, but the pattern may be turned to weave a weft-faced fabric set at 16 e.p.i. instead. *Directions for the LET'S DO LUNCH BAG are on page 93.*

# LACE PLAIDS

BY MARJIE THOMPSON

THE COLORED CHECKS AND PLAIDS OF COLONIAL FABRICS PROVIDE A BOUNTY OF BEAUTIFULLY PROPORTIONED DESIGNS FOR LACE BRONSON.

To date, my research on antique checks and plaids in towels, bolsters, bed tickings, and fragments of clothing fabrics from New England has yielded more than 250 different combinations of two-color patterns. The proportions of these plaids may be easily adapted to block designs in woven laces. My favorite lace weave for this work is lace Bronson (also called Atwater-Bronson lace).

Along with huckaback, M's and O's, and spot Bronson, lace Bronson was used extensively in Colonial handwovens to create absorbent floats in linen toweling as well as to impart texture and interest to an otherwise plain monochromatic textile. Unlike spot Bronson, whose units cannot be repeated without forming long floats, lace Bronson allows repeating units to form a block because each unit ends with a tie-down thread. The tie-down produces the characteristic "window-pane" that identifies lace Bronson.

The steps to design a woven lace from a plaid are simple. First, re-create the proportions of the plaid by counting and writing out the warp and weft color orders. Shown in the lower right corner of the photo opposite, a plaid fabric originally woven by Kezia Gray Drinkwater has a warp color order of 32 blue, 2 white, 2 blue, 32 white, 2 blue, 2 white.

The next considerations regard-

ing scale are interrelated. They include the number of ends in one repeat of the lace threading, yarn size, and the number of pattern repeats you'd like in the finished piece. Because lace Bronson has a 6-end repeat, exchanging the units one for one would result in a large pattern repeat. A full-sized repeat of our example has 72 units and 432 ends (at 6 ends per unit). To scale down the pattern, divide each number in the warp color order by a number that produces the size you want. Although many patterns require some fudging to scale down proportionally, each number in this plaid can be divided by 2 while retaining the exact proportions of the original piece. The half-scale version of our example has 36 units and 216 ends per repeat, and is used for the white runners in the middle of the photo opposite.

With size 10/2 cotton set at 24 ends per inch (e.p.i.), one repeat of the full-scale design measures 18"; of the half-scale, 9". Changing to size 20/2 cotton set at 32 e.p.i. makes one repeat of the full-scale design 13½", of the half-scale, 6¾". Reducing further to approximate the size of the original textile yields a sequence of 6, 1, 1, 6, 1, 1 design units, no longer proportional, but still interesting. You can see that you have many options, each resulting in a variation in the scale

of the lace-weave textile that you're designing.

Designing the treadling from the weft color order proceeds in the same manner as the threading. After you've designed the treadling pattern repeat, you can still choose in which block to place the lace texture. By switching the lace treadling from one block to the other, these patterns may be woven with either lace or plain weave predominating.

With their time-proven pleasing proportions, the designs of antique checks and plaids are surprisingly easy to mine for new designs for lace Bronson textiles. ♦

MARJIE THOMPSON is a weaver researcher and teacher who lives on the coast of Maine. Family members joke that the only place to get away from looms and yarn is on their sailboat.

**OPPOSITE:** Marjie Thompson designed lace Bronson runners based on the color proportions in antique textiles.

**TOP:** This tan series of runners is based on a napkin that has single-thread lines of color outlining tan squares, similar in style to some Shaker textiles. The lace Bronson design has been scaled down to approximate the size of the blocks on the napkin.

**MIDDLE AND LOWER RIGHT:** Two white runners were inspired by a plaid designed by Kezia Gray Drinkwater before her marriage in 1786.

**BOTTOM AND LOWER LEFT:** This design was adapted from a fragment of a huswif that Marjie saw in an antique shop. A huswif was a small rolled container that the Colonial housewife carried in her pocket.

STRIPES INTO PLAIDS



STRIPES INTO PLAIDS

# COMPLEMENTARY STRIPES AND PLAIDS



**Carolyn Rath's AMETHYST ENSEMBLE FABRICS work together for a totally handwoven outfit.**

**D**esigned with an eye toward balancing contrasts between light and dark, bright and subdued, striped and random plaid, this ensemble blends diversity in detail into a unified design.

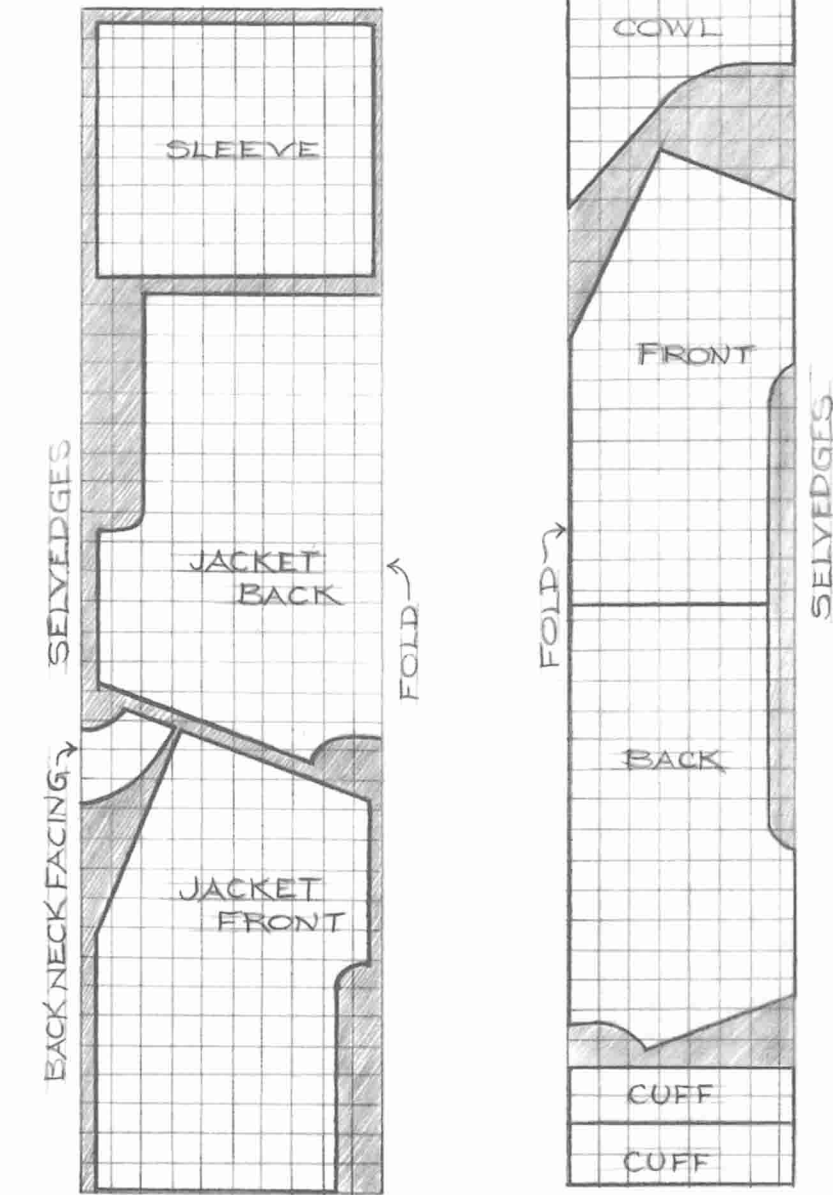
A strikingly beautiful skein of space-dyed silk was the starting point for Carolyn Rath's *Amethyst Ensemble Fabrics*. From it, she pulled two workable colors: red-violet, which appears as an 8/2 unmercerized cotton, and dark blue in a cotton flake for additional texture.

The plain-weave jacket uses all three yarns. The body is a plaid with matching warp and weft color orders. Woven on the same warp, the sleeves alternate weft colors to create a log-cabin effect.

The plain-weave skirt alternates dark and light in both warp and weft to create a color-and-weave-effect stripe. Switching the color order periodically creates color blocks which make the simple plain weave appear more complicated. Because the skirt fabric is used crosswise, the weft bands, which are edged with a weft float for textural interest, run vertically.

The lacy cotton shell fabric is an airy lace Bronson with grouped warp ends which is quick and easy to weave.

Directions for weaving all three fabrics are on pages 86–87 ♦



The simple jacket is placed on the fabric to allow a separate treadling pattern for the sleeves.

A cowl adds drape to the neckline of the blouse. The short sleeves are slightly extended by the addition of cuffs.

LEFT: Fabric details.

# INTERLOCKING DOUBLE WEAVE

BY MANUELA KAULITZ

TWO LAYERS OF CLOTH INTERWOVEN BY WARP ENDS THAT TRAVEL BACK AND FORTH BETWEEN THE LAYERS AT FREQUENT INTERVALS GIVE STURDY AND PRACTICAL MATS THE LOOK OF FINE FABRIC.

I like placemats to lie flat and smooth, and though I don't thump my dishes down, a little cushioning is welcome, too. Rep, rag, and other heavy weft weaves share these admirable qualities, but delicate china may be better complemented by placemats with finer yarns. Unfortunately, fine yarns produce drapable tablecloths, not practical mats. My search for a weave structure that combines a fine appearance with sturdiness led me to develop interlocking double weave.

Double weave is cherished for its rich design possibilities, both pick-up and loom-controlled. Its many variations can produce a host of intricately patterned double-thickness placemats, but I was seeking mats with a simpler design of stripes and plaid. My starting point was color-and-weave-effect double-woven overshot, the sturdiest version of double weave that I have found. In this weave structure, pairs of warp ends alternate constantly between upper and lower surfaces to produce a dense, firm fabric unlike that produced by the usual double weave, which consists of two separate layers alternately rising to the surface as the pattern demands. This structure could be said to be weaving's equivalent of double knit.

While color-and-weave-effect double-woven overshot creates pat-

tern by alternating light and dark ends between upper and lower layers, this simpler, denser version produces striped surfaces when the warp ends are paired by color. With the simpler color arrangement, the two treadling blocks necessary to its structure provide a range of design options. On a striped warp, it's possible to weave both layers with identical or contrasting stripes, identical or contrasting plaids, or stripes reversing to plaid.

Figure 1 shows that shaft 2 always weaves in the upper layer and shaft 1 always weaves in the lower layer. Meanwhile, shafts 3 and 4 alternate between the two layers to interlock them.

You have several color options for the stripes in the warp. For solid-

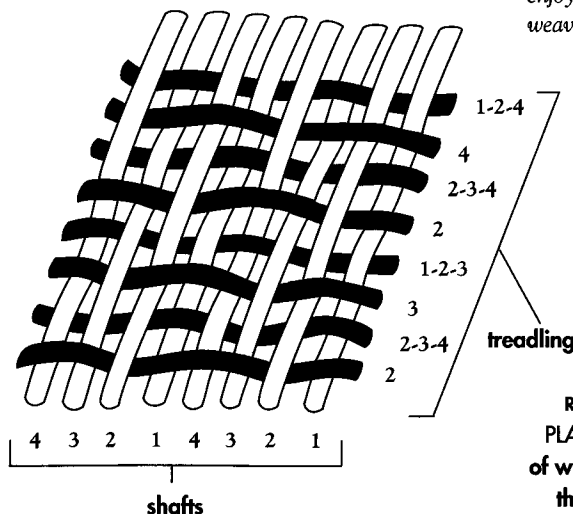


Figure 1

color stripes identical on both layers, design a warp color order in multiples of four ends per color, as I did for the *Blair Castle Plaid Mats and Napkins*. For a solid-color stripe on the upper layer and a pinstripe on the lower layer, thread shafts 2, 3, 4 in one color and shaft 1 in another color. You can form a dotted line on each layer by threading shaft 3 in one color and shaft 4 in another. Creative combinations of these options will keep you busy designing.

The treadling for interlocking double weave is an eight-pick repeat on six treadles. The picks alternate between upper and lower layers. If you want identical weft color on both layers, use a color order in multiples of two, but because none of the weft picks changes layers, you can use a completely different weft color order on each layer.

Take full advantage of the double-weave threading to weave separate layers for coordinating lighter-weight accessories, such as napkins. Treadle either the first or the last four picks, use two shuttles, and keep the wefts separate at each selvedge. ♦

MANUELA KAULITZ, Louisville, Kentucky, enjoys pursuing new twists on old or neglected weaves.

## FURTHER READING

Kaulitz, Manuela. "Overshot Patterns in Color-and-Weave-Effect Double Weave." *HANDWOVEN*, January/February 1994.

**RIGHT: Manuela Kaulitz's BLAIR CASTLE PLAID MATS AND NAPKINS use the colors of wild day lilies and phlox that grow along the roadside. Complete directions appear on page 90.**

STRIPES INTO PLAIDS



HANDSPUN, HANDWOVEN



Vicki Tardy's six-shaft STORMY SEA SCARF features a supplementary warp of handspun tussah silk which she spun from rainbow-dyed silk top. See page 93 for weaving details.

# SPINNING FOR BUSY WEAVERS

BY JANE FOURNIER

WHY, WHEN LIFE IS OFTEN TOO BUSY FOR WEAVING, WOULD A WEAVER CONTEMPLATE ADDING SPINNING TO AN ALREADY HECTIC SCHEDULE?

For many weavers who spin, the answer is that spinning uses time that they wouldn't be able to use for weaving anyway. Furthermore, handspun yarns create unique fabrics that can't be achieved with mill-spun yarns, fabrics so special that they increase the value of the time spent weaving.

Compared to floor looms, spinning equipment is much more portable. Rather than being isolated in the room where your loom resides, you can bring your spinning wheel to wherever the family is gathered. Spinning and conversation go very well together, as do spinning and watching the news or a movie on television. Take the wheel to a friend's house and enjoy spinning while you visit. Spinning on a well-maintained wheel is quiet, and you needn't keep track of complicated treadling sequences. For the ultimate in portability and convenience, try spinning on a hand spindle. Easily carried to meetings, sports events, and waiting rooms, hand spindles make up in increased opportunities for spinning what they lack in speed.

Whereas short periods of time at the loom seldom seem worthwhile because of the time needed to figure out where you left off in your treadling sequence and which shuttle you need to use next, spinning

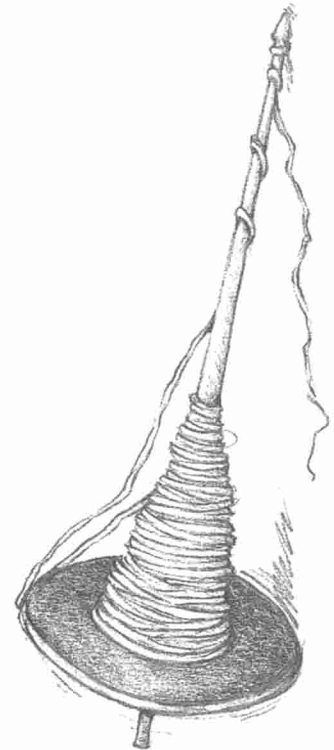
uses small chunks of time effectively. If you place your wheel somewhere in the living area of your house and leave the fiber you're spinning nearby, you can make progress in even a ten- or fifteen-minute breather from whatever else you're doing.

## SELECTING A PROJECT

Most loom weaving uses up yarn much faster than you can spin it. It can be discouraging to see the yarn that took weeks or months to spin disappear into the maw of your loom in just a few hours; however, combining handspun with commercial yarn makes the most of your hard-won yarn. Vicki Tardy's *Stormy Sea Scarf* shown at left demonstrates how a small amount of handspun yarn can be the focal point of an exceptional handwoven fabric.

You can spin a dramatic accent yarn from random-dyed fiber, such as the rainbow-dyed silk top that Vicki used, and combine it with plainer, less colorful mill-spun yarn. You can spin special-effect yarns such as loops, bouclés, or slubs, that will add texture and character. You can card together different shades and colors for tonal gradations.

Handspun is easiest to use as pattern weft. The long floats and decorative sequence of pattern rows



show off handspun's texture and color. A few pattern rows woven at intervals on a plain-weave background can make a little handspun go a long way. Try using small amounts of handspun at first, but if you have a greater quantity, remember that if you use it in the weft, you won't see your precious handspun going to waste in thrums. Because weft yarn usually doesn't have to be as robust as warp yarn, you have more room to be creative without worrying about whether the yarn will hold up to the abrasion of the heddles and reed.

Vicki's smooth singles yarn made a good supplementary warp because it has subtle color blending and silky sheen rather than a bumpy texture. Whatever weave structure you choose, be sure that it keeps the handspun yarns on the surface of the fabric where they'll be seen.

Handspun yarn can also figure prominently as a trim for handwoven fabric. Braids, lace edgings and motifs, knitted or crocheted trims, and tapestry insets or jewelry can all capitalize on small quantities of eye-catching handspun.

#### GETTING STARTED

You could just start spinning and let the yarn suggest a use as you're creating it, but there's no guarantee that the yarn would actually be useful for anything you'd like to make. Instead, start by considering what you'd like to make. How large a piece of fabric will you weave? What other yarns (if any) will you use with your handspun? Where will you place the handspun

in the weave structure that you have in mind? With these pieces of information, you can estimate the length of handspun yarn you'll need to spin just as if you were planning a project with mill-spun yarn.

Take the time to spin a few sample yarns to help you refine your yarn design ideas and estimate the fiber requirements with greater accuracy. Spin five to ten yards of the yarn you have in mind, finish it, evaluate it, and spin another sample, incorporating changes that you think will improve the yarn. When you've made a yarn that will do the job you want, use a McMorran yarn balance to determine the approximate number of yards per pound of the sample yarn. Use this figure to convert the yardage you estimated earlier to the weight of yarn you need. The formula is:

$$\begin{aligned} \text{number of yards needed} \div \\ \text{number of yards per pound} = \\ \text{weight of yarn needed in pounds} \end{aligned}$$

Most spinning fibers are sold by weight. The amount of fiber you'll need to spin to achieve the weight of yarn you require depends on the cleanliness and preparation of the fiber. Many commercially prepared fibers have been thoroughly washed and carded or combed so that you can spin with little preparation and almost no waste. Nevertheless, you should buy at least 10 percent more fiber than the weight of yarn you need to cover further sampling, unexpected weight loss from washing, or other unforeseen mishaps or miscalculations. For other fibers not as clean or well prepared, estimate how much waste there is likely to be

and buy accordingly. A rule of thumb for greasy fleece wool is to allow 50 percent more fleece than the weight of yarn you need. For wool that has been prepared but not washed, allow 20 to 30 percent more than the weight of yarn you need.

It is sometimes difficult to keep your spinning consistent over a long period of time and in different locations and different lighting. I suggest wrapping a small card such as a business card with six to eight wraps of the singles yarn right off the bobbin. Each time you sit down to spin and occasionally as you're spinning, hold the card underneath the yarn just before it goes through the orifice of the wheel or before winding the yarn onto the spindle shaft to check that it has the same diameter and amount of twist as the yarn on the card. Before you know it, you'll have a bobbin of handspun ready for weaving an extraordinary handwoven fabric. ♦

JANE FOURNIER'S *new book*, *In Sheep's Clothing*, coauthored with her mother Nola, who lives in New Zealand, covers fiber characteristics and spinning considerations for 100 breeds of sheep. Jane is craft editor of *PIECEWORK* magazine.

#### FURTHER READING

- Hochberg, Bette. *Handspindles*. Rev. ed. Santa Cruz, California: Bette and Bernard Hochberg, 1980.
- . *Handspinner's Handbook*. Santa Cruz, California: Bette Hochberg, 1976.
- Raven, Lee. *Hands on Spinning*. Loveland, Colorado: Interweave Press, 1987.
- Varney, Diane. *Spinning Designer Yarns*. Loveland, Colorado: Interweave Press, 1987.

# IT'S THE PRINCIPLE OF THE THING

BY ANJA HÖYKINPURO

Ever since I took a beginning spinning class some years ago, I've tried to resist the urge to fill my home with baskets of handspun yarn. Because I have a hereditary weakness for fibers, I had to take some drastic measures to curb my fiber addiction and avoid the path taken by my mother and grandmother. I'm still using up the yarns my grandmother left when she died, and my mother is well on her way to owning the most yarn ever amassed by one person. Although she filled all her closets years ago, she still makes her twice-yearly pilgrimages to a yarn factory outlet store.

I've set some strict rules for myself, such as "Don't buy yarn if you don't have a project in mind" and "Start one project at a time and finish the one you're working on before starting a new one." Of course, I bend my own rules. It's okay to buy yarn for the sake of owning it if it's a *great bargain* (or a great yarn, for that matter). Really *big* projects don't have to be finished before I can start a *quickie* project. I now have about a dozen unfinished quickie projects stashed away with three really big (and unfinished) projects.

My rule for spinning my own yarn was a simple "Don't do it"—until I couldn't resist it anymore. A few hours of practice one weekend, and I thought I was cured. My hands hurt, my head hurt, and I had no desire to

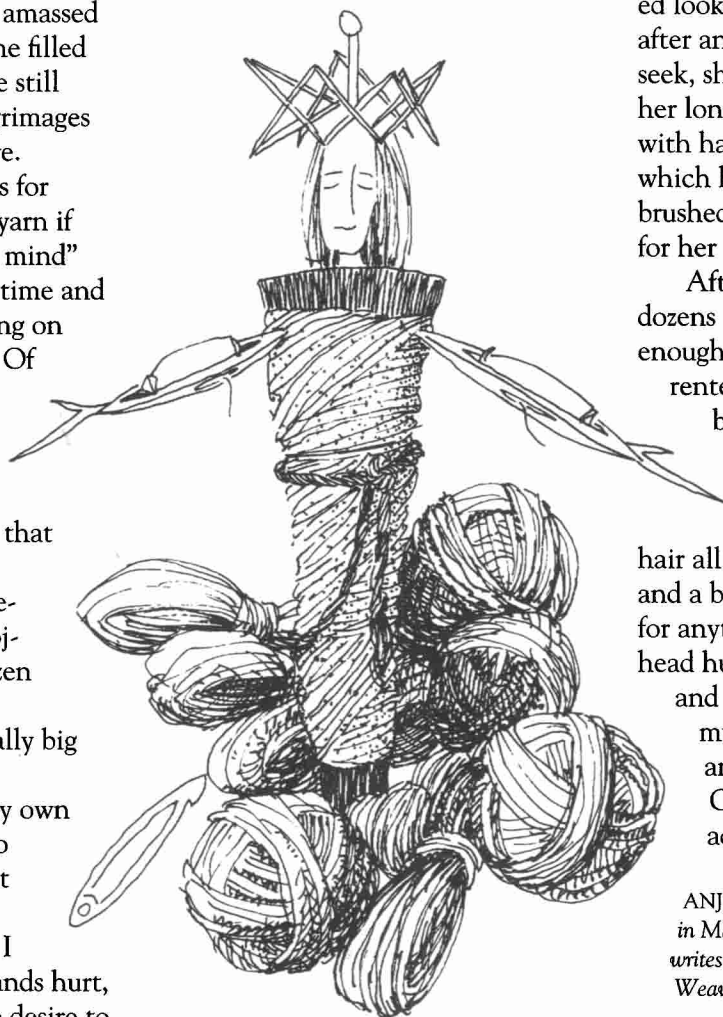
create any more lumpy, kinky beginner's yarn. Years passed, and I felt confident in my ability to resist the powerful urge embedded in my DNA, until one day I picked up an innocent-looking booklet on how to spin dog hair and I was hooked. My feverish mind came up with dozens of reasons for why it was okay to spin with dog hair. Here was a renewable resource at my fingertips; instead of shedding all over the floor

and furniture, my shaggy black mutt would contribute to some wonderful *thing* that I'd make out of the yarn I spun, a fabulous and unique yarn that I couldn't buy at a yarn shop.

But first, I had to catch the dog. Having long, soft, flowing hair and an attraction to mud and weeds, she is not fond of our brushing sessions. Unlike the dog in the booklet, she doesn't bring the brush to me and lie down at my feet with a contented look on her face. Nevertheless, after an intense session of hide-and-seek, she surrendered, and I wrestled her long enough to fill a small bag with hair while my other dog, which has short hair but loves to be brushed, kept pawing me, begging for her turn.

After numerous sessions and dozens of Milk-Bones later, I had enough hair saved up to proceed. I rented a spinning wheel and bought wool to practice on and some to mix in with the dog hair. Twenty-odd dollars later, I had dog hair all over the floor and furniture and a ball of yarn too small to use for anything. My hands hurt, my head hurt, and the yarn was lumpy and kinky, but I'm so proud of myself for showing restraint and sticking to my principles. Call me a recovered fiber addict. ♦

ANJA HÖYKINPURO spins and weaves in Maplewood, Minnesota where she also writes for her guild's newsletter *Minnesota Weaver*



# UNDER WRAPS

The finale of Interweave's Cloth•ing Forum, held in Fort Collins, Colorado, March 11–17 was a juried fashion show of original, luxurious wraps: shawls, ruanas, capes, ponchos, and other forms created with a bare minimum of assembly. Focusing on timeless styles that showcase exceptional cloth, the show was a perfect complement to the week of intensive sessions on weaving exciting fabrics, color and surface design, and clothing construction and detailing.

Three award-winners are featured here. Look for additional *Under Wraps* winners in future issues of HANDWOVEN.

Best of Show: *Celestial Journey*, silk shawl, Jane Kenyon, Bowen Island, BC, Canada. *Twill Strip Weaving*, twill gamp ruana, Liz Spear, Waynesville, North Carolina. *With Norman's Blessing*, waulked-wool cape, Teresa Kennard, Las Vegas, Nevada.

Color and Design: *Diamonds*, Katherine Sylvan, Issaquah, Washington. *Color Points Shawls*, Bonnie Luckey, David City, Nebraska.

Form to Function : *Silk-and-Wool Shawls*, Yvonne Stahl, Denver, Colorado. *Tricolored Chenille Shawl*, Joan Houston, Nacogdoches, Texas.



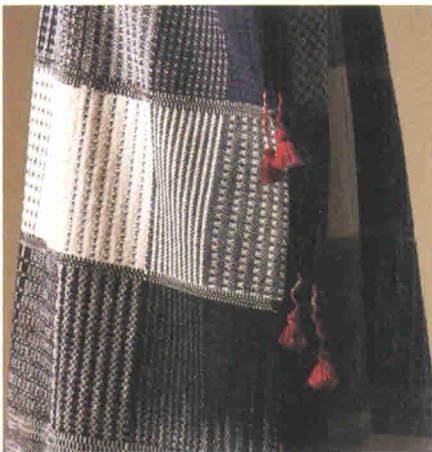
**Katherine Sylvan**  
Issaquah, Washington

A full-time artist and teacher, Katherine took top honors for the Most Creative Use of Color and Design in her ruana entitled *Diamonds*, ABOVE. Katherine works with a palette of more than 10,000 color formulas to create unusual combinations, value shifts, and color blendings. This plain-weave wool-and-mohair wrap uses twill inlay to form the design.

## GALLERY

Liz Spear  
Waynesville, North Carolina

*Twill Strip Weaving*, RIGHT, took one of the three Best of Show awards. Liz describes the ruana as an eight-shaft twill gamp woven on two warps and loosely based on West African strip weaving. She dyed the warp and included wrapped tie cords on the sides and front of the finished garment.  
BELOW: fabric details.

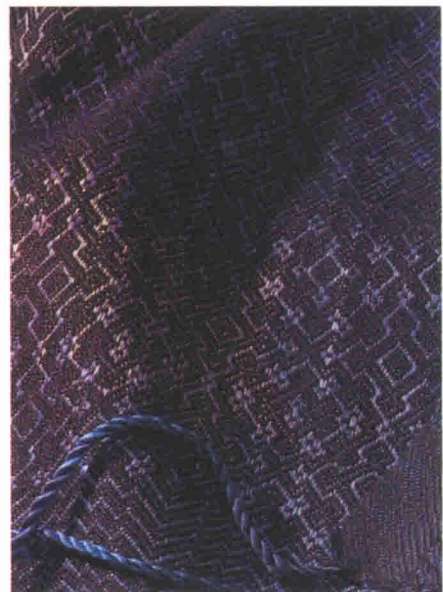


## GALLERY

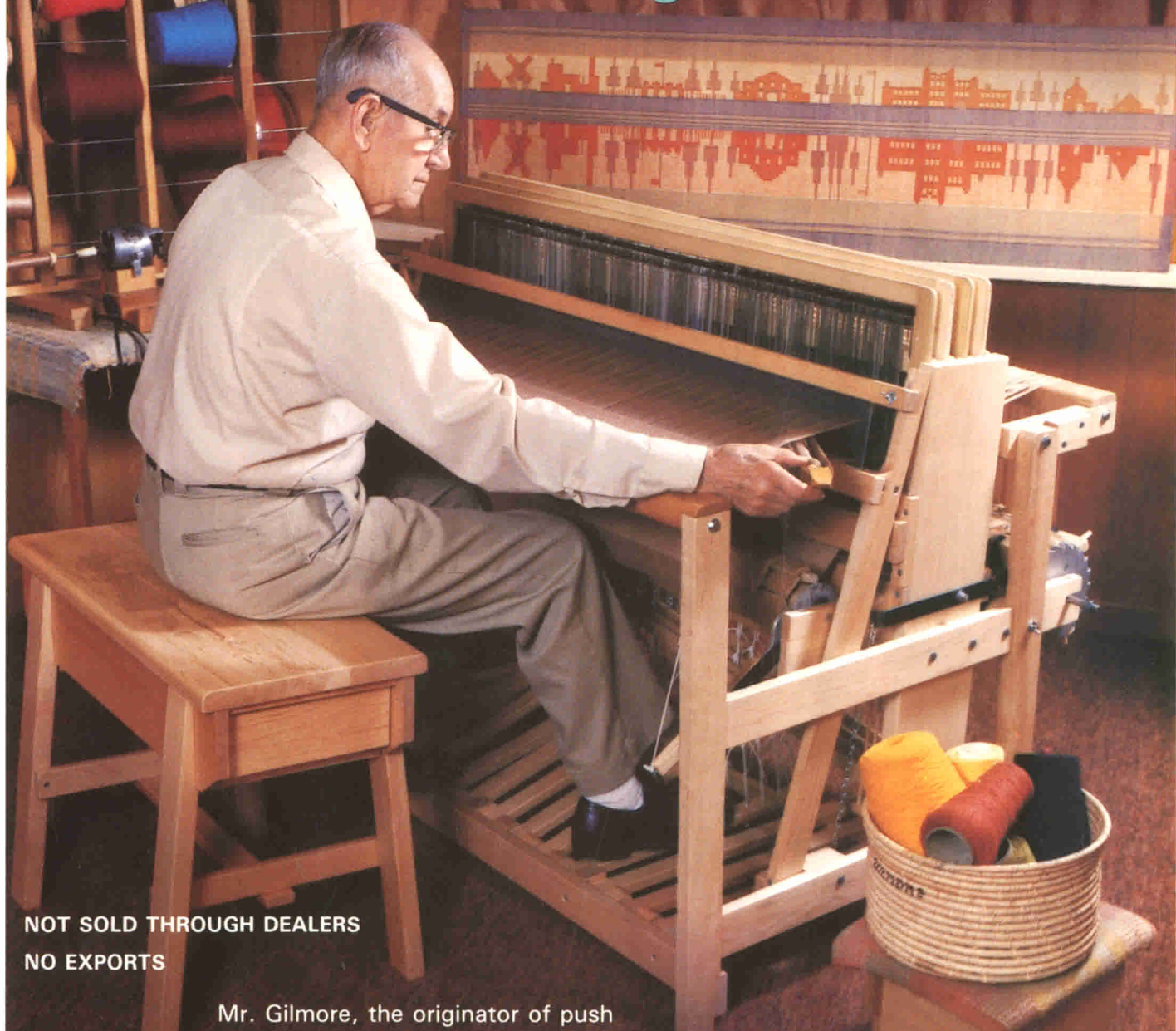


Jane Kenyon  
Bowen Island, British Columbia, Canada

Jane won a Best of Show award for her silk shawl, *Celestial Journey*. Woven in an eight-shaft fancy-twill pattern shown in the detail below, the shawl is further enhanced by the painted warp, dyed weft, and discharged surface design. Beaded fringe complements the exquisite design. Jane finds weaving shawls appealing because they are unconstructed, culturally universal, and they serve a dual role of being protective and alluring. BELOW: fabric details.



# Finely Crafted Looms for the Caring Weaver



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(Illustrated is the 46" 8 harness loom)

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# FRESH IDEAS FOR SUMMER



Designed as a gift for a summer wedding anniversary, Helen Irwin's eight-shaft FOURTH OF JULY NAPKINS feature white huck-lace blocks in alternate squares framed with red and blue. After taking them off the loom, she hemmed all four sides with ladder hemstitching using both red and blue yarns. In the four-shaft version, lace blocks appear in every square. See page 90 for further details.

## S U M M E R   W E A V I N G



Size 5/2 pearl cotton, a medium-weight cotton yarn, makes an incredibly thick cloth when woven in seven-shaft waffle weave. These WAFFLE WEAVE TABLE MATS, woven by Joan Togow, have deep, spongy cells to absorb moisture from iced beverages or cushion hot serving dishes. Appearing flat on the loom, the cells spring into shape when the cloth is washed. Weaving information is on page 92. Yarns courtesy of Cotton Clouds.

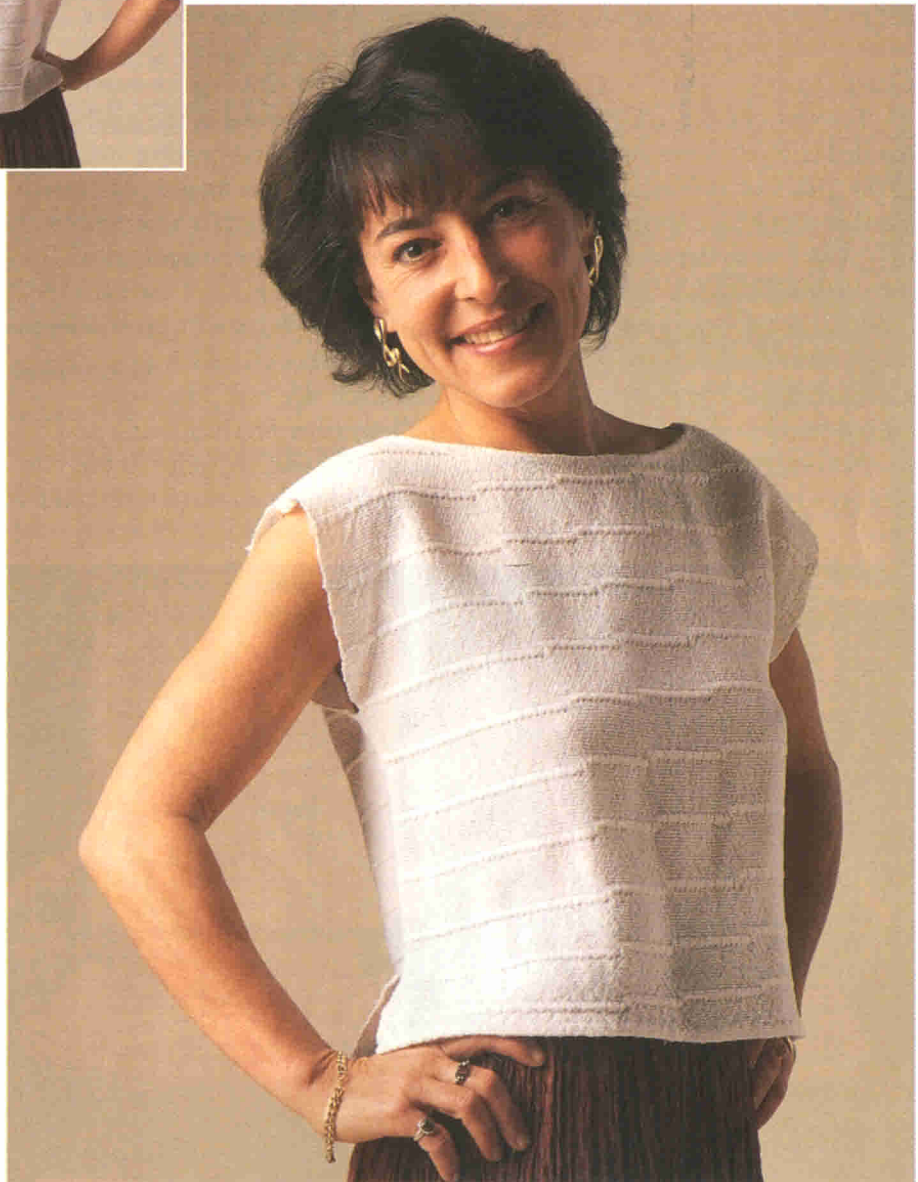
Here's a purse big enough to hold everything you own, and it yawns widely so that everything is accessible. In addition to shoulder straps and a small inside pocket, Dee Jones's HOLD-ALL PURSE has a long zipper closure and magnetic fasteners to bring the two ends together. The four-shaft summer-&-winter fabric is pliable enough to fold on the side panels, but since it allow pens and pins to poke through, Dee lined the bag. *For complete directions, see page 87*



## S U M M E R   W E A V I N G



Denise Perreault enjoys the subtle surprise that a low-backed blouse creates, particularly when the front has a demure neckline. A small woven-in band of fabric across the lower part of the V-shaped opening keeps the back from slipping off the shoulders. The plain-weave fabric is embellished on the loom with lines of hemstitching that step up as they move across the fabric. With nearly all the shaping done on the loom, the blouse requires no cutting and only minimal sewing. For more details about Denise's TOP WITH DECORATIVE HEMSTITCHING, see page 89.



# A LOOM FOR THE BACKYARD

BY ARNOLD LOCHNER

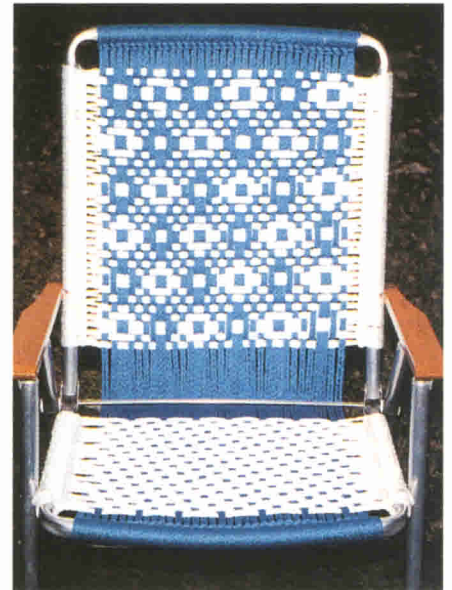
**W**hat loom can be used indoors or out, stored in the garage or on the porch or even left out in the rain, is light enough to be carried one in each hand, can be folded quickly and thrown into the trunk of the car, and comes with armrests and sometimes rockers? Each year, I warp, weave on, and sell about two hundred of these looms—er, lawn chairs. Some are new; others are older models supplied by my customers.

For yarn, I use multistrand braided polypropylene, which comes in 50-, 100-, or 1000-yd lengths on a roll or spool, in a skein, or stuffed in a plastic tube, depending on the supplier. Used also for indoor-outdoor carpeting, polypropylene doesn't fade in the sun or get hot. The yarn doesn't sag when you sit on it or mildew if it gets wet.

No beaters or shafts are necessary on a lawn-chair loom. The

warp is wound continuously (but not too tightly) from the upper back rail down behind the rod at the back of the seat and forward to the rail at the front of the seat. I like to weave patterns, one on the back and perhaps another on the seat. Contrasting warp and weft make the pattern stand out. Some of my favorite patterns are diamonds and crosses, autumn leaves, basket weave, windmills, and granny squares. Five-shaft satin weave looks nice, as do several of the twills.

Weaving and beating are done entirely with the fingers. After each shot, the weft yarn is attached to the permanent selvages (also known as side rails). I use two size 7 crochet hooks, one for each side, to form a row of chain stitch just inside each side rail. The weft is pulled rather firmly. Joining new lengths of warp or weft is merely a matter of melting the new and old



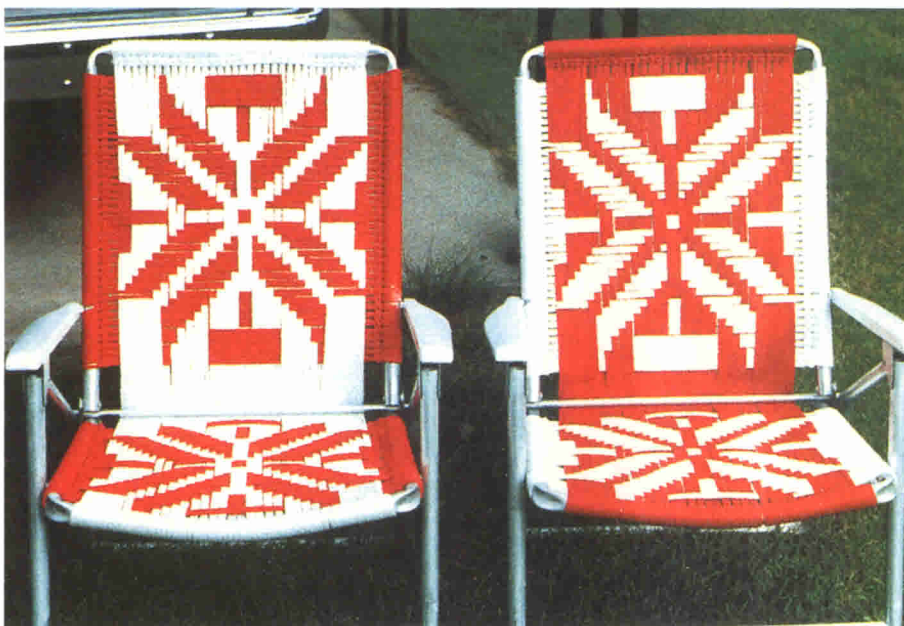
**Warp- and weft-faced diamonds alternate on the back of one of Arnold's lawn-chair looms. The seat is worked in five-shaft satin.**

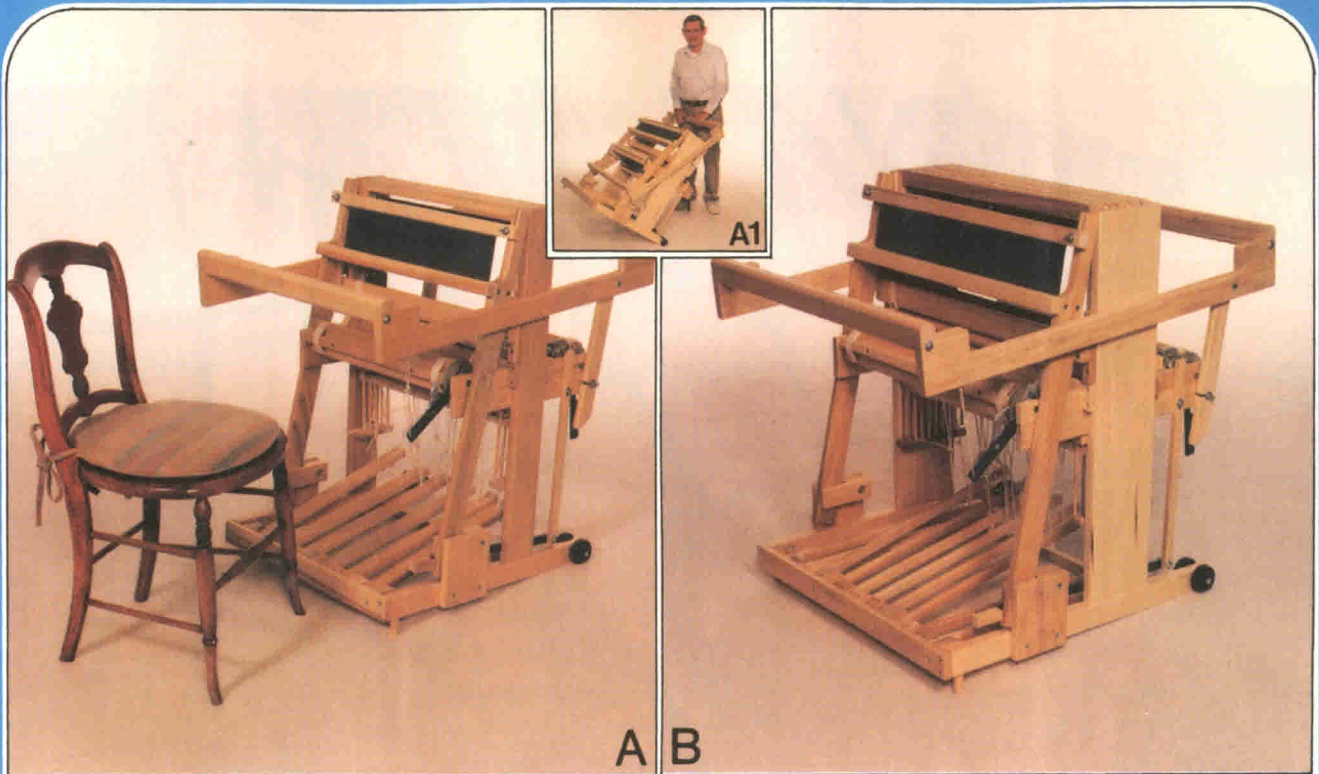
ends slightly with a propane soldering torch, holding them together until they fuse, and continuing to weave.

I'd have to say that handloom weaving and finger weaving have a common basis; only the looms are different. Both are most enjoyable and keep this old engineer very interested and quite busy in his retirement. ♦

ARNOLD LOCHNER, Troy, Ohio, is currently working on a loom to weave a round rug. He builds and repairs loom, sells new ones, gives lessons, and weaves many cotton and wool rugs.

**Exchanging warp and weft colors makes a pair of chairs more interesting. Arnold used a Scandinavian star for these bold designs.**

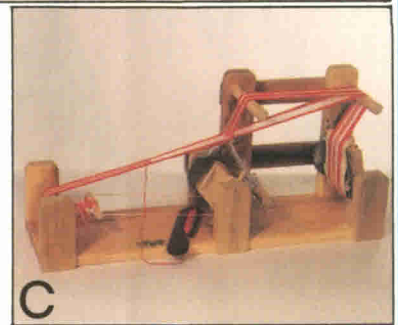




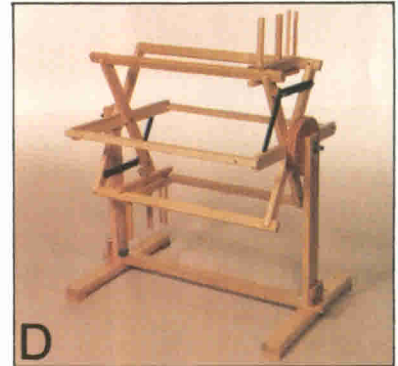
## **GILMORE PORTABLE LOOMS**

These looms are made of hardwood  
 (A) 18" weaving width 4 Harness or (B) 23"  
 weaving width 8 Harness light weight is collapsible,  
 has wheels and is regular chair height.  
 (A1) Loom collapsed, just tilt it back and roll away.  
 (C) Inkle Loom has cloth beam and warp beam good  
 tension easy to adjust.  
 (D) Warping Reel is 30" wide, 2 yards around, has a  
 brake and folds for easy storage.  
 (E) Bench, seat slanted 13" x 30" and 23" high with  
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**C**



**D**



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## S U M M E R W E A V I N G



Tiny purses, just big enough to hold a penny or two, provide a delightful way to explore small images and textures. From favorite flowers or a muscular milkmaid going to town to a statuesque duck or a kitty dreaming of catnip, the variety of tapestry designs possible on a minimum of warp ends is amazing. Better still are Elizabeth Jensen's finishing details which include elastic loops fitted over buttons, hidden snaps, tabs and keepers, and plied cords snugly threaded through beads for an adjustable length when worn.

# PENNY PURSES AND MEDICINE BAGS

BY ELIZABETH JENSEN

GEOMETRIC AND ORGANIC DESIGNS DECORATE THESE PIECES. USEFUL FOR AN EMERGENCY COIN, A KEY, MEDICATION, OR SIMPLY WORN AS AN ATTRACTIVE ACCESSORY, THESE PURSES CAN BE USED BY EVERYONE.

Ranging from 1" to 3" or larger, they can be worn around the neck for quick and easy access or worn as a pin. A larger purse, about 6" wide, can be zippered to hold coins and tucked inside a larger purse. A small piece is best and most comfortably woven on a small loom. Exploring the possibilities of weaving on simple small looms holds a special delight and challenge for me. I've been weaving bags on small looms for several years and enjoy their portability and convenience. Easily made, small looms are wonderful for enticing others to try our craft—make a few, set them up, and give them away.

## CARDBOARD SLOT LOOM

A slot loom can be used to weave a purse which is practically finished when it comes off the loom. Made from a piece of cardboard as wide as you want the purse to be and twice as long, the loom has slots at each end for a continuously wound warp, and it's folded in half and taped across the slots to keep everything secure while you're weaving. It's a neat little loom and worth taking seriously.

The slot loom can be warped with either an even or an odd num-

ber of warp ends. It's easier to warp with an even number, but then the weft needs to skip an end on each round to keep weaving over and under: if this is your first experience with this loom, or if you're setting one up for a child, I suggest using an odd number. Warping with an odd number takes only a minute longer, and inserting the weft goes smoothly around and around. Try both ways—some designs work better one way than the other.

The cardboard back of an 8½" × 11" writing tablet will make two looms for weaving purses 5½" wide. Cut the cardboard in half crosswise to make two pieces, each 8½" × 5½". To warp with an even number of warp ends, draw a line ¼" from each 5½" end of the loom. Along each line, mark ¼" intervals, starting and ending ⅛" from each edge, for a total of 22 slots. Next, measure and mark halfway between the lines that you drew and score the fold line with a heavy needle or a compass point. To cut the slots with precision, pierce the base of each slot with a pushpin or a heavy, sharp needle. The tiny hole acts as a stop for your scissors and makes a round hole for the warp yarn.

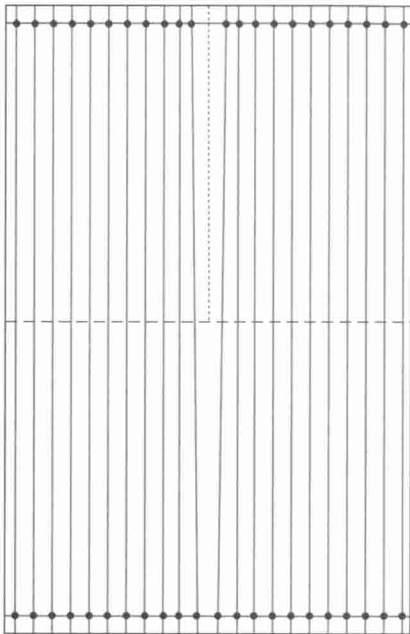
To warp an odd number of ends, draw a line ¼" from each 5½" end

of the loom. Along one of these lines, mark ¼" intervals, starting and ending ⅛" from each edge, for a total of 22 slots. Along the other line, mark ¼" intervals starting and ending ⅛" from each edge as before, but make only 9 slots on each side. Between them in the middle of the row, mark 5 slots instead of 4. They will be ⅓" apart instead of ¼", but the closer spacing won't show after weaving, and you'll be able to weave around the cardboard without having to skip a warp end.

Next, measure and mark halfway between the lines that you drew, and score the fold line with a heavy needle or a compass point. Working from each end toward the middle of the loom, draw lines connecting the slots. When you reach the middle, you will see that the middle slot has no mate; draw a dotted line from the slot straight down to the scored fold line. The lines drawn at the adjusted spacing will be slightly off perpendicular, but it won't show in the weaving. Pierce the base of each slot with a pushpin or heavy, sharp needle and pierce a hole at the fold line for the yarn in the middle slot. Cut all the slots.

## WARPING AND WEAVING

I warp these little slot looms with size 8/4 cotton carpet warp. I start and end with about 10" for later finishing, which I wrap in a small coil, tie tightly with fine wool, and tape securely to the unmarked



**To make a slot loom with an odd number of warp ends, squeeze in the final end in the middle of one end. The variation in spacing won't be noticeable in the finished piece.**

side of the loom. With the loom flat and the slots at the upper and lower edges, I start to warp in the upper left-hand corner, taking the yarn down the front of the loom to the first slot at the lower left. The yarn goes through the slot to the back and comes out to the front in the neighboring slot, 1/4" away. The second warp end travels up the front of the loom and goes through the second slot to the back, comes out the next slot to the front, and continues in this way across the loom (if you're warping an odd number, skip the middle slot and its dotted line). All of the warp ends will be on the marked side of the loom. Maintain good tension on the warp ends, but keep the loom flat so that when the loom is folded, it curves a bit and places the warp under even more tension. Leave 10" of yarn for finishing, tying and taping it to the

unmarked side of the loom, as at the beginning.

If you're warping with an odd number, thread a separate length of warp yarn up through the hole that you pierced on the scored line to the marked side of the loom and down through the slot made for the added end. Bring both ends to the unmarked side of the loom and secure them with tape (don't tie them because you'd have to remove the knot later).

Fold the loom in half along the scored line with the slotted edges aligned. Tape the two slotted edges together, running one edge of the tape along the pierced marks at the base of the slots, folding the tape over the top of the loom and down the back to the pierced marks. Also, tape the sides of the loom to reinforce the narrow edges.

**TO WEAVE**

Thread a tapestry needle with about two yards of yarn. Start weaving at the center bottom at the added end of a loom warped with an odd number of warp ends. If the loom has an even number of ends, also start at the center bottom because in using the two needles necessary in one of the techniques, you can see what happens in the middle more easily than at the edge. Also, it's easier to work the two weft ends back in at the center than in a corner.

Allow the first rounds of weft to pull in at each side and slip off the bottom edge of the cardboard to prevent "cat ears" on the corners.

Weave several rows, turning the loom when you reach an edge, continuing on the new side, and then beating in the weft with a fork or a dog comb.

If you have an even number of warp ends, you'll need to skip an end at the beginning of each round to weave on a new shed. This results in a spiraling diagonal line around the purse made by each skip as it steps over one end on each round, overlapping the skip on the float of the row below.

A technique for weaving with an even number of ends which eliminates the need for the diagonal skip at the beginning of each round is to use two needles, always keeping the first needle ahead of the other one. Thread both needles with the same color for a solid-colored fabric, or thread them with different colors for vertical stripes. For a checkerboard, twist the two wefts at the beginning of every third or fourth round to reverse the color sequence. Other techniques such as knotting and soumak can also be used.

Weave with a firm beat, packing in as many rows as possible. Weave whatever design you choose on one or both sides of the bag. When you've woven up to the slots, end on the same warp end as you started. Slip the loops off the slots, and if the top edge is loose, weave in a few more rows. This can be difficult after the warp is off the slots, so pack in more rows than you think you will need before slipping it off. Secure all loose ends. On looms warped with an odd number

of ends, weave the upper tail of the added warp end halfway down the channel of an adjacent warp end, weave the lower tail halfway up, and tie the ends together.

**THE PIN LOOM**

Pin looms allow a woven piece to have shaped edges rather than the straight edges of a rectangle. I like to use rigid insulating or packing foam sandwiched between pieces of corrugated cardboard. Homosote or an acoustic ceiling tile can also be used. You can also layer corrugated cardboard to the desired thickness, alternating the direction of the corrugations with each layer for added strength. Top the loom with your design drawn on a sheet of 4- to 5-squares-to-the-inch graph paper to help you align the pins. A strip of tape around the edges holds all the layers in place. Make looms in several sizes to have on hand—they can be used over again.

Along the top of your design, place a pin on each vertical line of the graph paper, and at the bottom, place the pins between the vertical lines. Angle the pins into the loom so that they point toward the middle of the shape. Graph paper with 4 squares to the inch results in 8 ends per inch; paper with 5 squares to the inch makes 10 ends per inch.

For warp, I use cotton carpet warp, sometimes rubbing it with beeswax to strengthen it. Leaving several inches of warp yarn to be pinned to the back of the loom, I start warping at one side and

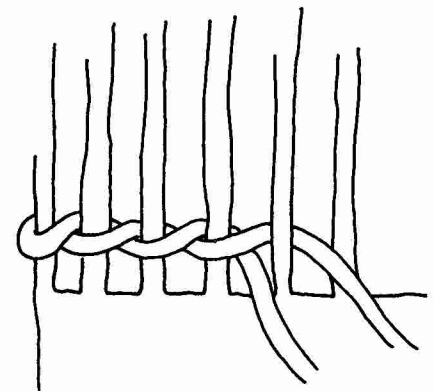


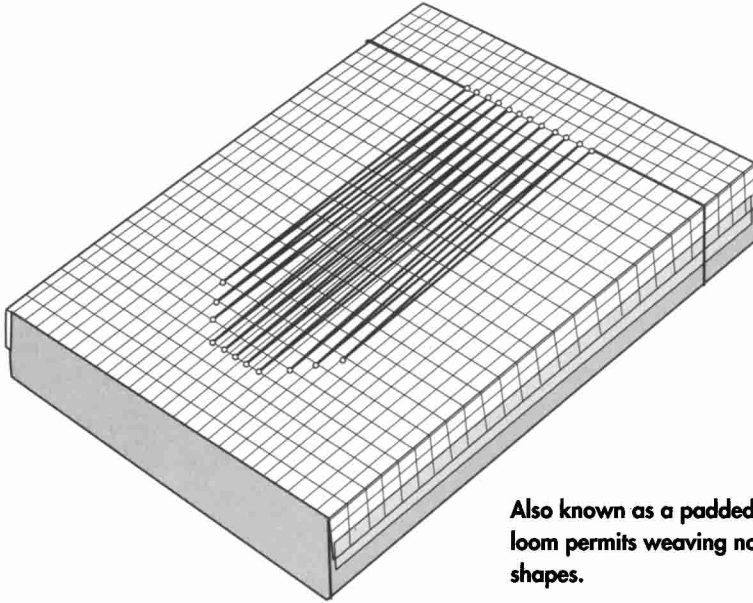
Cardboard slot looms may be made a variety of sizes. After warping the front of the loom, it is folded in half and the slotted edges are taped together. The weft rounds encircle the loom to weave back and front without side seams.

**A row or two of twining may be worked along the edges of small purses to strengthen and decorate the edges.**

progress across to the other, leaving another long tail. For more information about pin weaving, see the articles listed below in Further Reading.

Some of the purses shown in the photographs were woven on a shed loom (or any loom on which warp ends are cut and tied to





Also known as a padded loom, a pin loom permits weaving nonrectangular shapes.

beams). Two rows of twining added to the beginning and end of the weaving strengthen and decorate the edges. If you'd like a tab, needle-weave one on the middle warp ends after twining but before cutting the purse from the loom. Then knot the twining wefts and work them down into the fabric, and work each warp end down over a row of twining and into the weave as well.

**CLOSURES**

Because the purses are so small, it is a good idea to attach a closure before stitching the sides of the purse. I like weaving a small tab and adding an elastic loop that fits over a button sewn to the front of the bag. The tab can be incorporated into the edge of a pin-loom-woven purse. For the straight edge of a slot-loom-woven purse, I weave the tab onto the finished purse by pinning the purse to a padded loom and adding warp in the shape of the tab, usually 2 to 4 ends wide. Make the tab short enough so that it doesn't

cover the design on the front of the purse. Threaded with the elastic, the needle is brought through the warp channels down the length of the tab and back with the help of a needle-nose pliers. Both tails of the elastic are then knotted at the base of the tab and woven into the fabric. If the color of the elastic is not suitable, wrap it with embroidery floss to match the purse. To help your fingers pull the loop on and off the button easily, attach a few lengths of twisted floss to the loop using lark's-head knots, and add some beads at the bottom for extra weight and decoration.

Another closure is a small snap—the kind you'd sew on clothing. Sew one part of the snap to the underside of the tab or purse flap. To strengthen the other half against the body of the purse, place a small button inside the purse and sew through snap, purse, and button. I use a strand of carpet warp and knot it against the button on the inside of the purse.

The third closure that I like is a tab and a keeper. For this one, you'll

need to make a longer and narrower tab, about 3/4" long. Weave the keeper separately on two lengths of carpet warp pinned to a pin loom. Weave it in a figure eight and make it a little longer than the space to which it will be sewn so that the tab has room to slide underneath. Pull the ends of the carpet warp through to the inside of the bag, making sure that the two ends emerge from different warp channels, knot them, and weave the ends back in. Beads strung on a strong thread also make an attractive keeper.

A plied cord completes the necklace. I like to twine three or four strands of yarn up each side of the purse and then ply them into cords. To make the length of the necklace adjustable, I slide the cords in opposite directions through a bead which sits at the back of the neck, and finish the end of each cord with an overhand knot. A tubular or oval bead looks best; it must hold both cords snugly.

I have so much fun designing little bags that I encourage you to get in on the fun, too. Use my designs for inspiration or strike out on your own. ♦

ELIZABETH JENSEN *Bridgewater Connecticut, is available for workshops and presentations to guilds and other groups. She is the author of Baskets from Nature's Bounty, published by Interweave Press, 1991 Her e-mail address is EJensen970@aol.com.*

**Further Reading**

- Fronk, Lois. "A Beaded Butterfly Necklace." *HANDWOVEN*, May/June 1995.
- Sutton, Nancy. "Miss T in a Heart—A Tapestry Cat." *HANDWOVEN*, March/April 1994.

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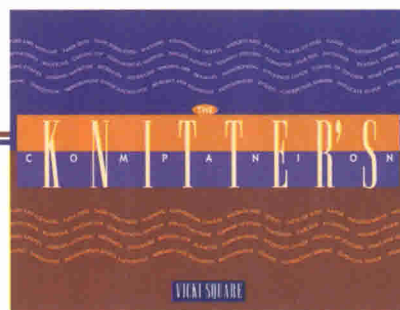
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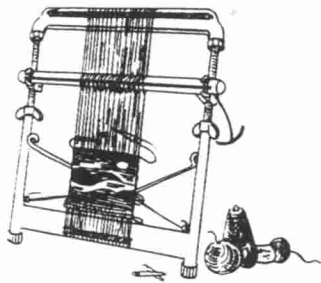
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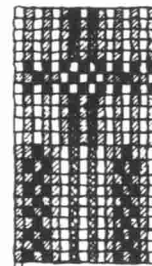
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# ELIZA LUCAS PINCKNEY AND THE FORTUNES OF COLONIAL INDIGO

BY CAROLE DAGG

Most weavers and dyers know that indigo was often used to dye the weft yarns of early American coverlets, but fewer know that for thirty years one of the major sources of indigo was neither India nor Japan, but the southern colonies of what would become the United States. The “mere girl” who helped develop indigo into one of the most important manufactured exports of the colonies was Eliza Lucas Pinckney. She was a modest celebrity in her time—President Washington even volunteered to be one of her pallbearers when she died in 1793—but in spite of her accomplishments and hundreds of surviving letters describing her life in the colonies, most history books today don’t even mention her name.

Her father, a colonel in the British army, never guessed that he would never see Eliza again when he left her—at sixteen—to run the family holdings in the Carolinas, but just a year after he moved his family from Antigua, in the West Indies, to the Carolina land that he inherited from his father, Britain declared war against Spain. Colonel Lucas returned to Antigua to organize troops for the British army, and since his wife was an invalid and Eliza was the eldest child, he left her to manage the three plantations until he returned.

Eliza and her family had a simple house only 10 feet above Wappoo Creek, just high enough to

stand above the water when the rains came and high enough to catch a few breezes in the damp heat of summer. The house stood in a clearing above the marsh among moss-draped, twisted oaks. Eliza read Virgil’s pastoral poetry to find descriptions of Mediterranean gardens but her interest in what might

*Indigo proved more really beneficial to Carolina than the mines of Mexico or Peru were to Spain. . . . The source of this vast wealth, the foundation of fortunes . . . was the result of an experiment by a mere girl. . . .*

—Edward McCrady, *History of South Carolina under the Royal Government, 1899*

grow in the subtropics was more than academic. Eliza had to find crops that would pay off the mortgages on the three plantations, support her two younger brothers still in school in England and her invalid mother and younger sister living with her at Wappoo, and help provision her father’s troops.

With the thousands of parakeets, pelicans, snowy egrets, cormorants, geese and ducks, and other birds clamoring in the trees and

marshes along the Wappoo, it is not surprising that Eliza Lucas’s days started at five o’clock. As Eliza wrote to a friend, her days were filled with “more fatigue of other sorts than you can imagine.” Besides her agricultural experiments, she kept records for the plantations, tutored her sister, taught the younger slaves to read, and kept up her own studies.

In his letters, her father discouraged Eliza from wasting time on fancy embroidery and encouraged her to continue her botanical experiments. Fortunately, Eliza’s interests coincided with her father’s, and she wrote that she “liked the vegetable world extremely.”

Britain had originally encouraged colonization in the Carolinas because it wanted its own source of tropical crops such as olive oil, dates, figs, and indigo. When Eliza arrived in the Carolinas, however, planters had begun exporting rice. Rice had a ready market, but it took up a lot of room on a ship with little profit per pound. It also took a lot of ships to move it from the colonies to the British Isles, and when those ships had to run the gauntlet of pirates and enemy ships, the danger of loss was high.

Eliza considered a number of alternatives. The ideal crop would grow on higher ground (where rice couldn’t grow), could be tended during the off-season for rice (so that the same servants or slaves

could be utilized), and would fetch a high price per pound (so that one shipload could make more profit). Eliza experimented with growing ginger, figs, and cotton, and planted oaks for future generations of shipbuilders, but she placed her highest hopes on indigo (*Indigofera* sp.), a plant of the pea family native to southeast Asia.

Indigo couldn't be grown in Europe, so from prehistoric times until the sixteenth century, when explorers opened trade with Asia, European dyers had used woad (*Isatis tinctoria*), a plant of the mustard family, to produce blue dye. European woad growers had a strong lobby, which had kept indigo out of Europe for hundreds of years. As late as 1598, woad growers forced dyers in France to swear that they would use no foreign-grown indigo. In Nuremberg, Germany, dyers who used the "devil pigment" indigo were sentenced to death.

By the next century, the woad industry was dying out, and France, Britain, and Spain were competing for sources of indigo in the New World. Competition was heated because a shipload of processed indigo was worth a ton of gold.

Spanish explorers of the New World saw Indians in Central America using indigo to paint their bodies, tint pottery, and dye textiles. So, looking for indigo-growing territory as well as gold and converts to Catholicism, Spain established holdings in Central America and north to Florida.

By 1650, France held several islands in the tropical Caribbean as well as the land north and west of the British colonies in North America. Growing conditions were good for indigo in the Caribbean, and soon France was importing indigo from its own colonies.

Britain also held islands in the West Indies, but by 1735 plantations there had produced little indigo, despite a high demand for it: Britain's textile mills were importing half a million pounds of indigo a year to dye British uniforms and dress coats, and they were still paying high prices for it to colonies of France and Spain—countries with which Britain was at war. British dyers needed a source of indigo in a friendly colony.



**Indigo**

**From *A Weaver's Garden* by Rita Buchanan, Interweave Press, 1987**

Eliza Lucas wanted the Carolinas to be that source, but first she had to discover what varieties of indigo would grow best in the American colonies. One variety grew wild, but it produced a dye so weak that a whole hay wagon full of plants would produce only enough indigo to dye a handful of wool yarn. Her father sent her whatever seeds he could get—at some risk,

because smuggling indigo seeds from the French indigo-producing islands near Antigua was at times a capital offense.

Eliza was not the first person to experiment with indigo in the colonies. Other planters from the Carolinas to New York had tried to produce it, but even under the best conditions, indigo was hard to grow and even harder to process. These planters knew that they could turn a profit from rice, pitch, and turpentine, and so they gave up on indigo. But among the trees, in cleared areas with sandy soil, Eliza continued her experiments with the seeds that her father sent.

Eliza discovered that a lot can go wrong between planting seeds in spring and shipping indigo dye in the fall. She lost crops to worms, to late frost on sprouting plants, and to early frost on plants nearly ready for harvest. When the dye maker from the French West Indies finally had plants to process, he botched the job. He might have had trouble adjusting processing times and formulas to the climate in the Carolinas, but some people thought that he ruined the indigo on purpose and kept the correct formulas to himself to keep Eliza from competing with the French colonies.

In 1744, the Spanish threatened to invade the Carolinas from their base in Florida, and Eliza's father wanted to bring Eliza, her sister, Polly, and their mother back to comparative safety in Antigua. Although Eliza looked forward to seeing her father again, she didn't want to leave the indigo project that she had worked on for five years. She had healthy indigo plants in the fields, waiting dye vats, and a more trustworthy dye maker. In another few months, she would know if she could produce indigo that could

compete with indigo from the French West Indies. With the rest of her family leaving, however, Eliza would not be allowed to stay on by herself.

A family friend, Charles Pinckney, offered Eliza a way to stay in South Carolina—by accepting his proposal of marriage. They married on May 27, 1744, just four months after his first wife, Elizabeth, died. Pinckney did not marry Eliza for her money, for she had none. Her father had intended to give Wappoo to her as her dowry, but the property went to the creditors instead. Eliza still had something to offer Charles as her dowry—a field of indigo that could be harvested before the land was sold. That indigo would eventually mean fortunes for themselves and their neighbors. When the six pounds of dye processed from Eliza's dowry was sent to England, it met British dyers' standards, and so the Pinckneys let the rest of the crop go to seed to share with neighboring planters.

Within two years, South Carolina had exported 135,000 pounds of processed dye to England. When the British Parliament approved a sixpence-a-pound bounty on indigo grown in the Carolinas, planters quickly increased production to more than a million pounds a year. Indigo became one of the first successful manufactured exports of the North American colonies and was one of their major exports for nearly thirty years. Indigo had made many planters wealthy, but in 1774, delegates to the First Continental Congress signed an embargo against Britain, which meant colonists would not buy anything from or sell anything to Britain.

The embargo would increase business for colonial craftsmen because other colonists would have to

*Receipt Book of Harriott Pinckney Horry  
(Eliza Lucas Pinckney's daughter),  
1770*

For Dying Blue

Take 24 Galls. rain water free from grease or dirt and put into it 4 lb. copras and 4 lb. stone lime.

Take 2 lb. Indigo, grind it as fine as possible

(adding rain Water to it till you have a quart 3 pints of the Indigo and Water)

it must be quite an impalpable powder.

Then put it in a barrel with the other ingredients and churn it

up 3 times a day

till you see a foam on the top of a changable colour

and the dye of a dark green streak'd with black

then let it stand 2 days to settle.

Boil the yarn so as to be thoroughly Wet,\*

wring it very hard

dip it in the dye about half the depth of the (barrel)

turning it over the hands three or four times

observing never to let it go to the bottom among the grounds

wring it and hang it up till you go over the yarn

2 or 3 times a day.

When the yarn quits turning green it will dye no more

set it with Vitriol and Water made sour enough to drink

then rince it thro' one or two Waters—

When the dye grow too weak you may put in 1/2 each of the

above quantities of Indigo, Stone lime and copras

and a bit of allum the size of an Egg but this quantity will dye near 200

hanks before it becomes too weak to use.

\*Mrs. Holmes says should be 1/2 lb. Allum in this Water

buy locally made furniture and other goods instead of importing things from Britain; however, an embargo spelled financial ruin for southern rice and indigo planters, who produced the colonies' major exports to Britain. In compromise, rice was exempted from the embargo, but indigo was not. Indigo fortunes were one of the sacrifices to liberty.

Even if the colonies had not lost their biggest customer in the Revolutionary War, two other events during the next eighty-five years would have destroyed the indigo industry. In 1793, the year in which Eliza Pinckney died, Eli Whitney built a working model of a cotton gin, which did the work of fifty people in separating cotton seeds from the cotton fibers, which were then spun into thread. Since cotton could now be processed economically, it began to replace indigo as a major crop in the South. And by the 1860s, chemists in England and Germany had begun to synthesize dyes from coal tar.

If you visit Charleston, you can stand where Eliza might have stood along the Wappoo, and if you stand with the houses behind you out of sight, and if you squint until the subdivision across the creek blurs out of focus, you may be able to imagine both the loneliness and the enthusiasm for possibilities that Eliza felt. But it's easier to feel close to Eliza by reading her letters, which have outlasted the fortunes in indigo. ♦

CAROLE DAGG, *Everett, Washington, is a librarian with a passion for textiles and textile history.*

CONCEPT TO CLOTH



# CUTTING A DRAFT TO FIT YOUR LOOM

BY VICKI TARDY

**D**on't lament when a summer & winter pattern you'd like to weave requires more shafts than your loom has. Try redesigning—you may find that you can retain its essence.

I had admired the Paper Dolls pattern by Alberta Edwards in *Design Collection 5 Dishtowels*, but after seeing that it required ten shafts, I had not given it further thought. Then my friend Pat Boutelle wove several towels in this pattern on her ten-shaft loom, and when she offered them for sale, I bought one. Her color choice of pink and blue made me want to weave this pattern for baby blankets.

Threaded to summer & winter, I knew that my eight-shaft loom could weave only six blocks whereas the dishtowels required eight. Thinking back about the variety of figures I'd seen woven in bound weave on six-shaft rosepath, I wondered whether I could weave the paper dolls on six blocks of summer & winter.

Sitting down with pencil and graph paper, I discovered that I

could weave not only paper dolls, but any number of other pictorial designs without loss of detail. In the case of the paper dolls, the spaces between the figures became smaller and the arms a bit shorter, but the figures could be woven exactly as they appeared on the dishtowels. As I played with the design, I added a

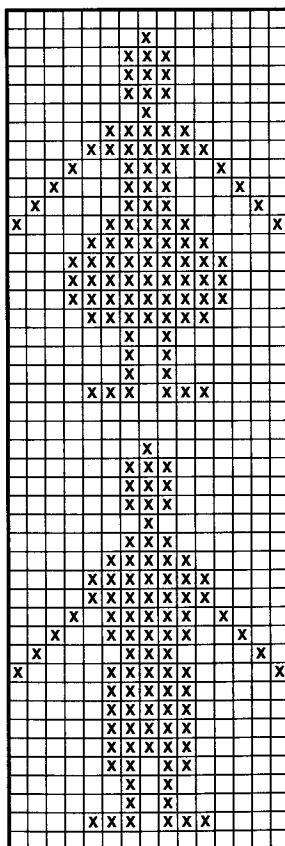
few of my own touches: hair for the girls, longer pants for the boys, and smaller feet for both girls and boys.

While designing, working with a profile draft rather than a thread-by-thread draft is faster and makes it easier to see the pattern development. Figure 1 shows Alberta's original design along with my eight-shaft version.

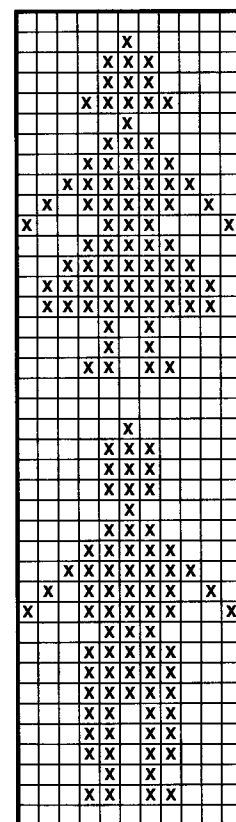
For the profile draft, work on graph paper with four squares to the inch and let one square represent one four-end block. Write the block designations in the order in which they appear in the profile draft in one row and design the figures in the columns beneath. In my figures, Block F is the center of the figure,

FIGURE 1 The redesigned version on six blocks allows the pattern to be woven in summer & winter on an eight-shaft loom.

10-shaft, 8-block original  
A B C D E F G H G F E D C B A



My 8-shaft, 6-block version  
A B C D E F E D C B A



**LEFT: Rows of boys and girls and hearts dance across Vicki Tardy's baby blanket which she adapted to fit her eight-shaft loom. For complete directions to weave her PAPER DOLLS AND HEARTS BABY BLANKET, see page 92.**

and Block A is the "space" between figures (or in the case of the paper dolls, the joined hands). Blocks B, C, D, and E form the mirror-image sides of the figure: what happens on one side happens symmetrically on the other side as well.

Figuring out the tie-up and treadling is a little more work. In each row of the graphed pattern, first identify the block or blocks that weave pattern. Then, add up the number of different block combinations needed. If, as often happens with summer & winter, the total number of combinations exceeds the number of treadles available, devise a skeleton tie-up with partial combinations on several treadles which are pressed two, three, or even four at a time to achieve all the sheds.

In figuring the pattern combina-

tions for a jack loom, lift the background shafts (all the areas in which you don't want the pattern to appear) to allow the pattern yarn to cover the warp ends that stay down and pass under the warp ends that are lifted. For example, for the pattern to appear only on Block F which is shaft 8, you would lift all of the other pattern shafts (3-4-5-6-7).


In addition to the block combinations, the tie-up must include plain weave for the tabby background. In summer & winter, plain weave is woven by lifting shafts 1-2 (the tie-down shafts) for one shed and all other shafts (3-4-5-6-7-8: the pattern shafts) for the other. There are seven different treadling methods for summer & winter, each one giving a different appearance to the pattern and background textures. The paper dolls use the duka-

gang method with a single tie-down end on shaft 1, so shaft 1 must be tied to each pattern treadle.

One block of the treadling sequence consists of four shots: tabby lifting shafts 1-2, the pattern-block combination plus the shaft-1 tie-down, tabby lifting shafts 3-4-5-6-7-8, the same pattern-block combination plus the shaft-1 tie-down.

Taken step by step, designing and weaving figures in summer & winter is not terribly difficult. The important thing is to take the first step and then another, and before you know it, you will be designing paper dolls, hearts, flowers, trees, houses. ♦

VICKI TARDY Iowa City, Iowa, gives seminars and workshops on summer & winter and other weaving topics for guilds and conferences.

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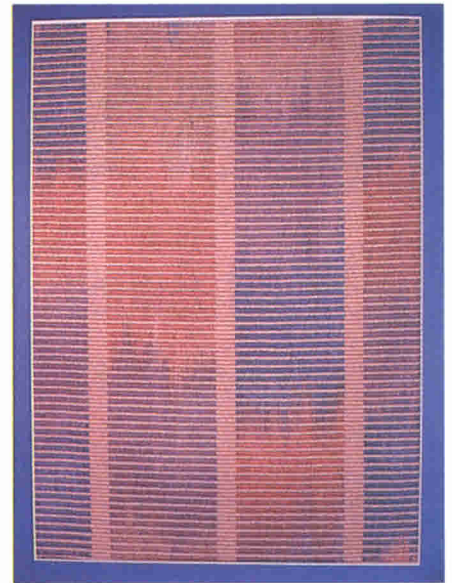
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# WEAVING FOR THE HOME AWARD OF EXCELLENCE

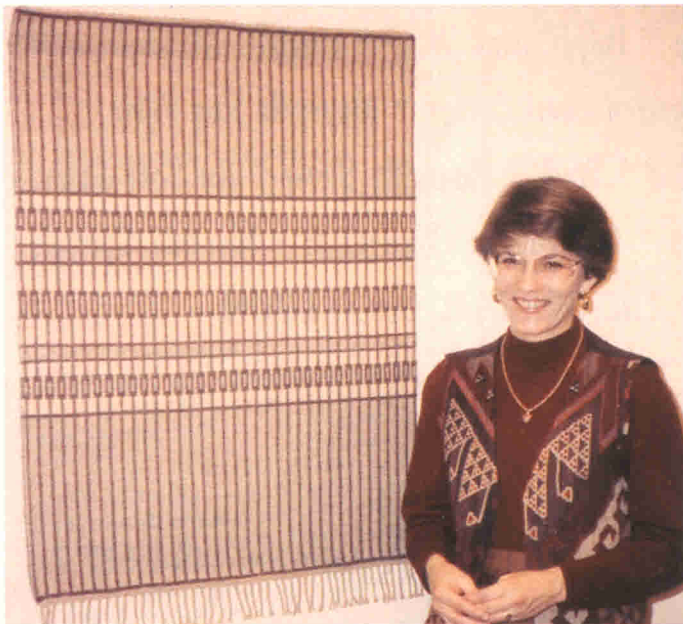
**B**ecause awards for fiber are predominantly geared toward art weaving, whether it be wall hangings, sculptural forms, or art-to-wear, exceptional handwoven functional items for the home often go unrewarded. At Interweave Press, we felt that there should be an opportunity to recognize and encourage fine craftsmanship, design, and creativity in this neglected area of handweaving, so we created HANDWOVEN's Weaving for the Home Award of Excellence. Presented for the first time in 1988, the award is available

through organizations that sponsor handweaving shows.

To be eligible for the award, the *primary purpose* of the piece must be *functional*. The work must be handwoven; although it may include embellishments in other needle or thread techniques, they should be secondary elements. Items which qualify for the award include pieces such as table linens, pillows, throws, curtains, towels, floor rugs, upholstery, curtains, and blankets. Wall hangings and non-functional decorative pieces are not eligible.



**UPHOLSTERY FABRIC.** Robin Sill, Grass Valley, California, designed this fabric for a chair cushion. Matted for an exhibit on interiors, the fabric is 13" wide; Robin has lengths of 17" and 36" for her cushions. The warp-faced rib weave in 5/2 and 3/2 pearl cotton is set at 40 ends per inch and coordinates with a rep-weave rug woven on the same warp.



**DREAM SQUARES.** Deborah McClintock of Greenville, Delaware, wove this rug in Krokbragd technique. It is a gray/light/dark study, focusing more on linear balance than on color changes typically used in Krokbragd. She used wool on a linen warp and finished the rug with a full Damascus edge and a half Maori edge secured by a flat braid.

## GALLERY

In awarding a prize, the juror looks for exceptional sensitivity to basic design principles and use of materials that are suited to the function of the piece. The woven item must exhibit a mastery of craft: the overall design should have optimum sett and beat, and a perfect hand for its intended purpose.

If your organization is sponsoring a handweaving show that will be judged by an independent juror and will be open to the general public, you may request an award packet from our awards coordinator. For further details, please contact Nancy Disney, Interweave Press, 201 East Fourth St., Loveland, CO 80537-5655. (970) 669-7672.



**CLEAN OUT THAT DRAWER.** Inspired by Peter Collingwood's work, Ruth Pevin of Claremont, California, wove this 34" x 48" double corduroy rug. She used 12-ply mop cotton for the warp and natural and white weft yarns of many weights, textures, and compositions.

**THE WARMTH OF THE FAMILY FIRESIDE.** Susan Hainsworth, Centerville, Utah, chose a Swedish snowflake pattern for her 36"-square cloth in rust and coral colors. The 8-shaft twill is woven in 16/2 unmercerized cotton.



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## MORE CALENDAR

(continued from page 34)

Brennan and Susan Martin Maffei. June 23–July 5: Imagery with Dyed Warps, Barbara Eckhardt. July 21–Aug. 6: Transforming Handwoven Structures, Janet Taylor and Gregg Johnson. Aug. 11–23: Mix It Up, Madelyn van der Hoogt. Aug. 25–31: Beginning Functional Weaving, Liz Spear. Penland School of Crafts, Penland, NC 28765. (704) 765-2359; fax (704) 765-7389.

### OREGON

- **Fiber in the Forest V.** May 3–5, workshops in spinning, weaving, basketry, felt, paper. LSASE to PO Box 1673, Coos Bay, OR 97420.
- **Oregon School of Arts and Crafts.** June 24–28: Feltmaking and the Third Dimension, Lynda Lowe. Aug. 5–9: Shibori, Ana Lisa Hedstrom. Oregon School of Arts and Crafts, 8245 SW Barnes Rd., Portland, OR 97225. (503) 297 5544; fax (503) 297-9651.

### PENNSYLVANIA

- **The Deemer House School of Fine Arts and Weaving.** May 17–19: rug weaving, Martha Stanley. May 23: Balancing Business and Art Weaving, Peg McDade. May 24–26: upholstery weaving, Peg McDade. June 7–9: rag weaving for clothing, Lucille Crighton. June 17–21, also July 17–21, Aug. 7–11: beginning weaving, Kathy Schwietz. June 26–28: blockweave, Jason Collingwood. July 1–3, Aug. 16–18: David Brackett. July 26–28: Navajo rug weaving, Frances Potter. The Weaver, Box 80 Clarion St., Smicksburg, PA 16256. (814) 257-8150.

### TENNESSEE

- **Arrowmont School of Arts and Crafts.** June 10–14: Warp Dyeing with Pigments, Barbara Eckhardt. June 17–21: Imagery in Weaving, Fuyuko Matsubara. June 24–July 5: Paper, Cloth and Indigo Blue, Mary Hark. July 8–12: Flat and

3-D Felting and Fiber-Moulding, Ewa Kuniczak. July 29–Aug. 2: silk painting, Akemi Nakano Cohn; Transformation of Cloth, Layne Goldsmith; Basketry, Lissa Hunter. Aug. 5–9: Building a Surface on Cloth, Marna Brauner; Indigo Dyeing/Rice Paste Resist, Joan Lintault; Sculptural Basketry, Mark Newport. Arrowmont School of Arts and Crafts, PO Box 567 556 Parkway, Gatlinburg, TN 37738. (423) 436-5860; fax (423) 436-4101.

- **Tennessee Technological University, Appalachian Center for Crafts.** May 18–June 8: painted warps, Catherine Stobie. June 10–14: New Ways in Overshot Weaving, Christine Zoller. June 17–21: Native American Backstrap Weaving, Carol Ventura. Appalachian Center for Crafts, 1560 Craft Center Dr., Smithville, TN 37166. (615) 597-6801.

### WASHINGTON

- **Coupeville Arts Center.** June 5–9: tapestry, Yael Lurie and Jean Pierre Larouchette. July 26–29: rug weaving, Jason Collingwood. Additional fiber workshops also scheduled at Coupeville Arts Center, Box 171H, Coupeville, WA 98239. (360) 678-3396; fax (360) 678-7420.

### WISCONSIN

- **Sievers School of Fiber Arts.** May 12–17: twills, Judie Yamamoto. May 19–24: weaving for your home, Jean Hutchison; Navajo weaving, Frances Potter. May 26–31: boundweave rug techniques, Lynn Schuster. June 2–7: beginning weaving, Jean Hutchison. June 9–14: Chiolla jacket, Judie Yamamoto. June 16–21: warp painting and weaving, Heather Winslow. June 30–Jul. 5: beginning weaving, Lynn Schuster. July 7–12: tapestry weaving, Victor Jacoby. July 12–14: color, value, and design, Victor Jacoby. July 14–19: Wearable Art, Janet Checker. July 21–26: weave, cut and sew, Mary Sue Fenner. Aug. 25–30: color in rag rug weaving, Chad Alice Hagen. Sept. 1–6: summer & winter


weave, Jean Hutchison. Sievers School of Fiber Arts, Iris Rd., Washington Island, WI 54246. (414) 847-2264.

### TRAVEL

- **Alaska/Yukon.** June. Tour highlighting native crafts and culture. Mary Fletcher, Kim's World Travel, 222 Milwaukee, Ste. 211, Denver, CO 80206. (303) 751-2770; fax (303) 399-6468.
- **Ecuador.** July 10–26. Textile and craft tour. Booking deadline June 1. Tom Wilson, Craft World Tours, 677 Warboys Rd., Byron, NY 14422. (716) 548-2667
- **New Zealand.** May 6–22. Interweave Journey, including Woolcrafts Festival. LSASE to Interweave Press, 201 E. 4th St., Loveland, CO 80537-5655. (970) 669-7672; fax (970) 667-8317
- **New Zealand.** May 8–22. Woolcraft Festival tour with Marilyn Miller. Contact Folkways Institute, 14600 SE Aldridge Rd., Portland, OR 97236. (800) 225-4666 or (503) 658-6600.
- **Peru.** June. Weaver's trek with Betty Davenport, 1922 Mahan, Richland, WA 99352. (509) 946-4409.
- **Romania and Hungary.** Aug. 12–Sept. 3. Village life and crafts from Transylvania to the Great Hungarian Plain. Booking deadline July 1. Tom Wilson, Craft World Tours, 6776 Warboys Rd., Byron, NY 14422. (716) 548-2667

Please send your event information at least 10 weeks prior to the month of publication to "Handwoven Calendar" 201 East Fourth Street, Loveland, CO 80537-5655 Listings are made as space is available. While we try to include as many events as possible, we cannot guarantee that your listing will be included.

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## UNRAVELINGS

# OH, WHAT A TANGLED WEB WE WEAVED

BY LINDA LIGON

*What did I do on Sunday  
afternoon? I weaved.  
Where did I get that  
funky scarf?  
I weaved it myself*

It's hard to recover from being an English teacher. I was one for a while about twenty-five years ago, and I still become livid over such nonsense as "it's" as a possessive. As in "A place for everything and everything in its place". Having everything in its place is not the issue, as you would quickly perceive if you saw my desk, my yarn shelves, or my sock drawer (where I recently found my nametag from last year's Northern California Weavers' Conference and a few of my twenty-one-year-old son's baby teeth). It's just that old-teacher pickiness; it's hard to shed.

Ill-formed possessives, disagreement between nouns and pronouns, writing "like" when you mean "as"—odious! Yet there's one contrarian usage that I am devoted to. I prefer to say that I *weaved* instead of I *wove*. What did I do on Sunday afternoon? I weaved. Where did I get that funky scarf? I weaved it myself. It's an embarrassing eccentricity, yet I can't quite give it up.

Maybe it has to do with the poverty of past tenses in the English language: I wove, I have or had woven. That's about all you get. Compare that with some of the American Indian languages that have six, nine, fourteen or more ways of expressing degrees of pastness—earlier today, yesterday, a fortnight ago, so long ago no one can quite remember when, in the days of the ancestors, and so on. How rich and precise! You can

choose to be absolutely done with something, or select some degree of ongoing connection. Even if I haven't picked up a shuttle in a month, I like to think that I am continually a weaver (even if a lax one), and "weaved," as opposed to "wove," somehow implies that continuity. Furthermore, "wove" sounds mournful.

So imagine how pleased I was to read syndicated columnist James Kilpatrick address this very subject in the Sunday paper a few weeks ago. A reader had queried whether it was better to say that a rugmaker weaved a rug or wove a rug? Kilpatrick's judicious reply didn't quite answer my need, but it went a long way. "The court," he said, "will declare that it all depends. It is a matter of sound, cadence, and context. The writer's ear must choose between a long 'o' or a long 'e', between one syllable or two, and the writer must make judgment calls. The court," he continued, "believes a speeding driver weaved his way through traffic, but the overture wove a spell."

Given that latitude, I'll take weaved every time. And furthermore, when my husband asks me what I did all evening, you can be sure I'll tell him I spinned, not spun.

♦

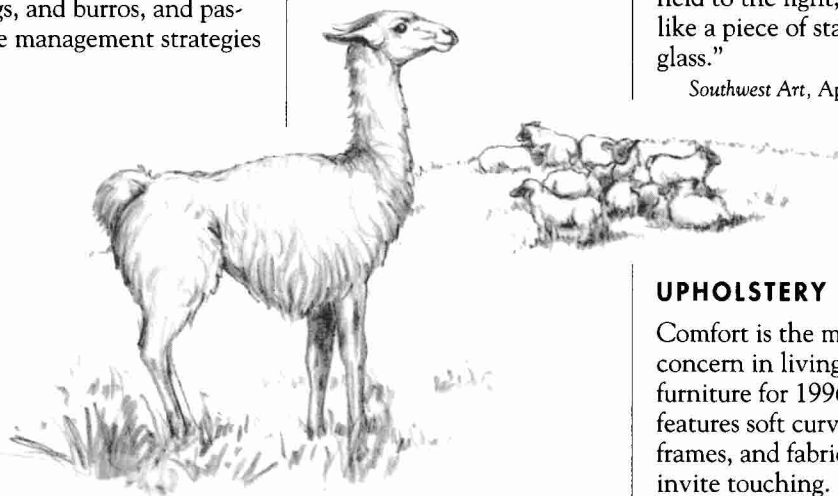
LINDA LIGON is publisher of *Handwoven*. She has weaved for more than twenty years. Her grammatical fancies do not reflect on the editorial style of this magazine.

# THE HANDWOVEN COMMUNIQUE

EDITED BY BOBBIE IRWIN

## PREDATOR FRIENDLY

Conservationists are applauding the new Predator Friendly, Inc., a nonprofit organization which approaches wool production from a novel angle. Predator Friendly wool comes from sheep that are raised by ranchers and farmers who do not kill native predators on their land—including coyotes, mountain lions, bears, eagles, and wolves. Instead, woolgrowers reduce the risks of sheep losses by using guard animals such as llamas, dogs, and burros, and pasture management strategies



purchase through the organization, and Cindy Owings, a Montana weaver and designer, markets Predator Friendly coats and hats. For further information, contact Predator Friendly Partnership, 13000 Springhill Rd., Belgrade, MT 59714. (406) 388-4945. The coalition seeks new markets for an increasing volume of products, as well as the participation of additional wool producers.

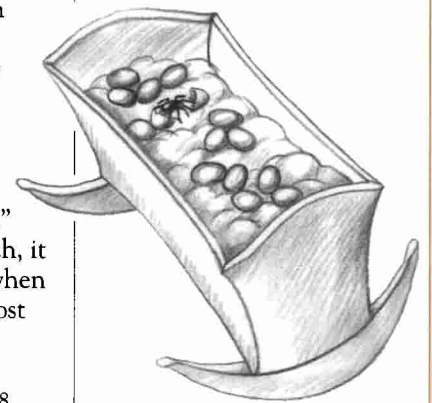
highest quality weaving, technically and aesthetically, ever done is being done today," she stresses. Bobb cites a Two Grey Hills tapestry which won Best of Class and Best of Show at the 1987 Santa Fe Indian Market as an example.

"It was roughly 5 by 8 feet and took two sisters over four years to complete. It sold immediately for the record sum of \$60,000." With 104 wefts per inch, it appeared translucent when held to the light, "almost like a piece of stained glass."

*Southwest Art*, April 1988

## SPIDER SILK

Most spiders have one to three pairs of spinnerets which can produce different kinds of silk. A female, for example, might employ two types in making a co-



coon to protect her eggs: fine and soft for the inner layer; coarser for the outside. The same spider may also build a web to capture prey, which may require yet other kinds of silk.

Michael Hansell, "Second-hand Silk," *Natural History*, May 1993

## UPHOLSTERY

Comfort is the main concern in living-room furniture for 1996, which features soft curves, big frames, and fabrics that invite touching. Sofas are casual, yet well tailored, with tighter-fitting upholstery than a few years ago.

Popular upholstery fabrics include *cretonne*, a strong cotton or linen cloth, usually in a floral print; and *moquette*, a hard-wearing, velvety pile fabric of wool, cotton, rayon, or a synthetic fabric.

adapted from Liz Seymour, "Shopping for Sofas," *TWENTYONE*, January/February 1996

## RAYON

Rayon is a man-made cellulose fiber produced from regenerated cotton and wood. These fibers are reduced with caustic soda to a honeylike (viscose) solution that is then forced through tiny holes (spinnerets) to produce rayon yarn. The resulting yarn has an affinity for dyes, a high tensile strength, and a sheen so brilliant that a dulling agent is often added to control luster.

*Cotton Clouds* catalog, 1988

to minimize confrontations between their flocks and predators. Certified woolgrowers earn a premium price for their wool, helping to assure their livelihood while protecting the essential role of predators in the natural ecological system.

Predator Friendly blankets, woven by the historic Baron Woolen Mills of Utah, are available for

## NOIL

Silk noil yarn is made from the innermost part of the silk cocoon which is shredded, combed, and spun.

*Vogue Pattern Magazine*, January/February 1979

## NAVAJO EXPERTISE

Sande Bobb of Cristof's Gallery, Santa Fe, New Mexico, features contemporary [Navajo] weavers exclusively. "Some of the

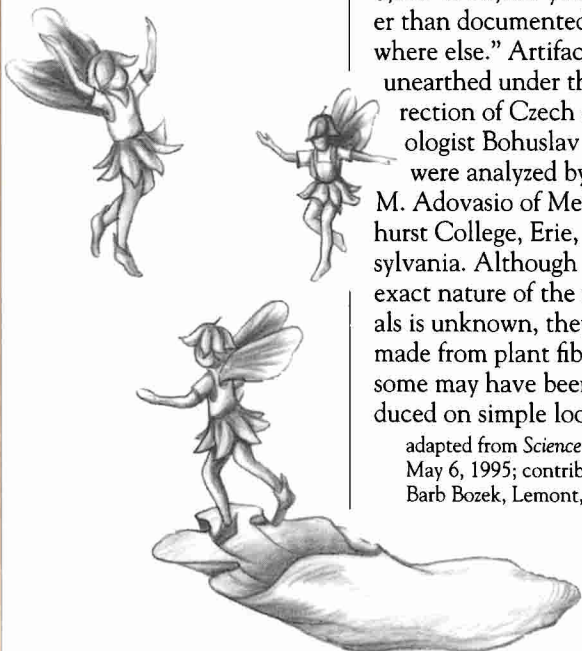
## COTTON

The word *cotton* comes from the Arabic word *qutun* or *kutun*, a term used to describe any fine textile. Skilled craftspeople of India were the first to produce fine quality cotton fabric, positioning India as the world's leading maker and exporter of cotton fabric from about 1500 B.C. until the end of the fifteenth century A.D. India was known best for Dacca muslin, usually given as gifts for kings. Dacca fabric was often called "Webs of Woven Wind", a piece a yard wide and 4.56 yards long weighed one ounce. The threads, handspun on support spindles, were 250 miles to the pound.

Joan Ruane, *Cotton Newsletter*, March 1995

## A REASON TO WEAVE?

In England there's a tale of two lazy fellows from Hoghton, "where all industrious people were weavers." These two didn't work and spent their nights poaching. One night they



heard frantic voices from their sacks and fled in terror, leaving their bags full of fairies. The next morning the fairies were gone, and the sacks were neatly folded. That was the end of their poaching career! It's said "their conversion into industrious weavers aroused suspicion in the village."

adapted from Katharine Briggs, *British Folktales*, 1977

## OLDEST FABRICS?

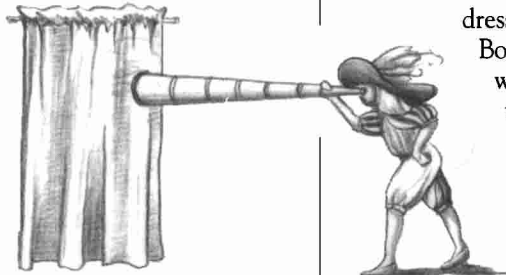
Archeologists say that impressions in clay from the Czech Republic are evidence of the oldest known woven materials, dating back almost 27,000 years. The sophisticated twining methods apparent in the impressions attest that weaving had reached an advanced state much earlier than most researchers have assumed.

According to Olga Soffer, University of Illinois at Urbana-Champaign, "These specimens provide positive evidence for the production of textiles or basketry in at least one part of Europe a minimum of 7,000 to 10,000 years earlier than documented anywhere else." Artifacts unearthed under the direction of Czech archeologist Bohuslav Klima were analyzed by James M. Adovasio of Mercyhurst College, Erie, Pennsylvania. Although the exact nature of the materials is unknown, they were made from plant fibers, and some may have been produced on simple looms.

adapted from *Science News*, May 6, 1995; contributed by Barb Bozek, Lemont, Illinois

## INVENTOR'S INSPIRATION

Antoine van Leeuwenhoek, who invented the microscope, ran a dry-



goods store and originally used magnifying lenses to examine cloth while working as a draper's apprentice.

contributed by Manuela Kaulitz, Louisville, Kentucky

## TRENDS FOR INTERIORS

Unbleached cotton, fabrics with stone-washed finishes, and fabrics in natural colors from vegetable pigment dyes are showing up in curtains, towels, and bedding. On the other hand, the look of the 1950s is back, with its electric colors: steely gray, aqua, turquoise, frosty pink, electric blue, fire-engine red, and taxicab yellow.

Also, according to the editors of *Country Business* magazine, Americana is again fashionable in handcrafted pieces that speak of hearth and home, especially in patriotic colors.

condensed from Gary Krino, *Orange County Register*, in *The Salt Lake Tribune*, Jan. 14, 1996

## JACQUARD WONDERS

A new and excellent work, *The Art of Weaving*, by C. G. Gilroy, presents a somewhat complicated French

loom, or as it is termed, a Jacquard machine. The machine is capable of working an unlimited variety of figures and colors, as would appear from the fact that the night dress of Pope Boniface, which was woven in one of these machines, contained 276 different colors, so arranged and blended as

to display the likeness of 276 heretics, each suffering under some species of torture different from any of the others. Thirty different colors, requiring as many different shuttles, were employed in the manufacture of the coronation dress of Queen Victoria.

*Scientific American*, February 1846; reprinted in the February 1996 issue; contributed by Helen Jarvis, Webster, New York

## NOT JUST A TREE

*Cypress*, also spelled *cyprys* or *sipers*, was a transparent material of silk or linen, similar to crepe, used primarily in the sixteenth century for mourning clothes and hatbands.

Geoffrey Warren, *Fashion Accessories Since 1500*, 1987

## OBSERVATION

It is a scientifically proven fact that the will of a five-year-old is roughly twenty-seven times stronger than any natural or synthetic fiber.

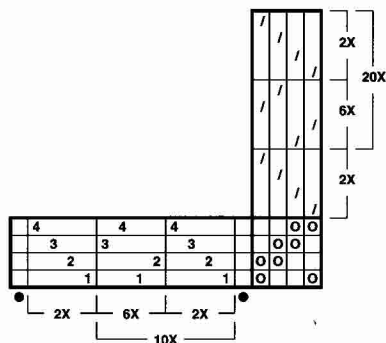
Carrie St. Michel, *Los Angeles Times* (quoted in *The Salt Lake Tribune*, September 17 1995)

**PROJECT INDEX**  
FOR COMPLETE INFORMATION, SEE INSTRUCTIONS FOR INDIVIDUAL PROJECTS

DESIGNER/ WEAVER	PROJECT NAME	PAGE #	WEAVE STRUCTURE	SHAFTS	WIDTH IN REED	E.P.I.	NOTES
Barbara Smith Eychaner	Holland Cloth Pillowcases	40/95	plain weave	4	24"	40, 30	<i>band on separate warp; easy sewing</i>
Margaret Hahn	Let's Do Lunch Bag	41/93	warp-faced rep weave	8, 6	10"	60	<i>average sewing</i>
Marjie Thompson	LACE PLAIDS Kezia Pattern in Blue and White	43/86	plain weave	4, 2	—	24	
	Kezia Pattern in Lace	43/85	lace Bronson	4		32	
	Huswif Pattern in Blue and White	43/86	plain weave	4, 2	—	16	
	Huswif Pattern in Lace	43/85	lace Bronson	4		32	
	Shaker-Inspired Pattern in Blue and Tan	43/86	plain weave	4, 2	—	16	
	Shaker-Inspired Pattern in Lace	43/85	lace Bronson	4		32	
Carolyn F. Rath	AMETHYST ENSEMBLE FABRICS Jacket Fabric	45/86	plain weave	4, 2		12	
	Skirt Fabric	45/87	log cabin with weft floats	4		16	
	Shell Fabric	45/87	lace Bronson with grouped warp ends	4		12	
Manuela Kaulitz	Blair Castle Plaid Mats and Napkins	47/91	interlocking double weave and double- layer plain weave	4	16"	32	<i>hemming</i>
Vicki Tardy	Stormy Sea Scarf	48/94	plain weave with supple- mentary warp	6	9½"	48	<i>plied fringe</i>
	Paper Dolls and Hearts Baby Blanket	73/92	summer & winter	8	41¼"	24	<i>hemming</i>
Helen Irwin	Fourth-of-July Napkins	56/90	plain weave with huck lace blocks	6, 4	21"	30	<i>hand hem- ming; 4-shaft version has lace in each block</i>
Joan Torgow	Waffle Weave Table Mats	57/92	waffle weave	7	20¾"	20	<i>easy sewing</i>
Denise Perreault	Top with Decorative Hemstitching	59/89	plain weave with stepped hemstitching	4, 2	20¾"	15	<i>average sewing</i>
Dee Jones	Hold-All Purse	58/87	summer & winter and plain weave	4	12"	16	<i>average sewing</i>

## WEAVING GUIDE

Read the **threading draft** from right to left, starting at the tie-up. When you sit at your loom, your threading should match the draft; the threading at the left edge of the draft should match the threading at the left edge of your loom. A **floating selvedge** is noted by a bullet below the draft at either side.



The **brackets** in the draft show repeated sections. When there is more than one level of brackets, repeat the sections closest to the draft first before repeating the larger section contained in the outer bracket.

The **tie-up** is written with circles to indicate shafts which are lifted on each trea-

Drafts too small for comfortable reading? Take your issue of *HANDWOVEN* to a copy shop and ask for help to enlarge the pages the amount you'd like. Enlarging at 125% onto 11" by 17" paper leaves enough room at the top or bottom for your own notes. If you want the draft really big, one page carefully placed on the copier and enlarged 150% just fits on 11" by 17" paper.

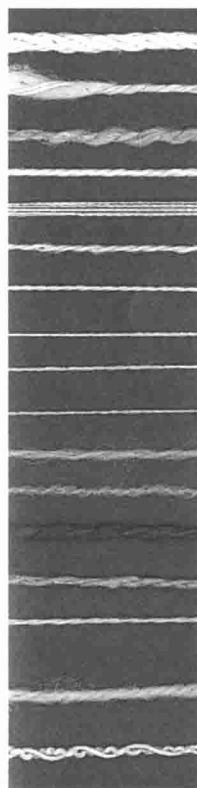
dle. For jack or rising-shed looms, tie up the treadles to the shafts marked with circles. For counterbalanced or sinking-shed looms, tie up the treadles to the unmarked shafts. For countermarch looms, tie the lower lamms to the shafts marked with circles and tie the upper lamms to the unmarked shafts.

The **treading sequence** also starts at the tie-up; it reads upward in the same way that picks are entered on the loom. If plain weave is used in the project, its treading appears first, followed by the pattern treading. Interpret the brackets the same way as in the threading.

**Colors** of individual ends and picks appear as upper case letters accompanied by

## YARN CHART

To help identify yarns and make creative substitutions in your weaving, use this yarn chart.



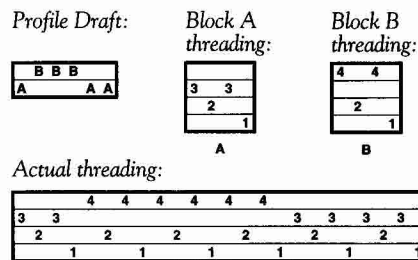
- Mercerized cotton at 630 yd/lb (1,270 m/kg)
- Mercerized cotton flake at 1,400 yd/lb (2,820 m/kg)
- Size 4/2 burnt cotton at 1,680 yd/lb (3,380 m/kg)
- Size 5/2 pearl cotton at 2,100 yd/lb (4,230 m/kg)
- Six-strand cotton embroidery floss at 2,500 yd/lb (5,040 m/kg)
- Size 8/2 unmercerized and mercerized cotton at 3,200 yd/lb (6,450 m/kg)
- Size 10/2 mercerized cotton at 4,200 yd/lb (8,470 m/kg)
- Size 16/2 unmercerized cotton at 6,400 yd/lb (12,880 m/kg)
- Size 16/2 unmercerized cotton at 6,720 yd/lb (13,520 m/kg)
- Size 20/2 unmercerized and mercerized cotton at 8,400 yd/lb (16,935 m/kg)
- Size 8/2 worsted wool at 2,240 yd/lb (4,510 m/kg)
- 20/2 worsted wool at 5,600 yd/lb (11,270 m/kg)
- Two-ply handspun silk at 22 wraps/inch and 6 twists/inch
- Two-ply tussah silk at 2,100 yd/lb (4,225 m/kg)
- Size 20/2 silk at 5,040 yd/lb (10,140 m/kg)
- Fine acrylic at 3,400 yd/lb (6,840 m/kg)
- Rayon-blend novelty at 900 yd/lb (1,810 m/kg)

a key near the draft. If there is a separate chart for **Warp Color Order**, read it from right to left so it matches your threading diagram.

**Use Tabby.** Some treading sequences use two wefts: a pattern weft and a tabby weft. The treading sequence for the pattern weft is shown, and the sequence for the tabby weft is understood to mean the two sheds of plain weave alternated. Regardless of the number of shafts used in a weave structure, one plain-weave shed lifts all odd-numbered warp ends and the other lifts all even-numbered warp ends. When interspersed with pattern sheds, these two plain-weave sheds are called tabby.

The two treading sequences proceed pick by pick—a pattern shot, a tabby shot, the next pattern shot, the other tabby shot, etc. Usually, you may start the treading sequence with either plain-weave shed except for some weave structures, such as summer & winter, in which specific plain-weave sheds affect the pattern. These instances are written out.

**Profile Draft.** Used for block drafts, a profile draft shortens the end-by-end threading draft to an outline by showing the order of the blocks of the design and the number of units or repeats in each block. The profile draft is accompanied by each unit's threading and treading



(sometimes called threading and treading keys). To thread the loom, substitute the corresponding threading unit for each unit in the profile draft. To treadle, substitute the corresponding treading units as indicated in the treading sequence.

## HEMSTITCHING

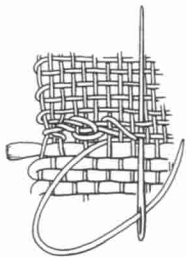
Hemstitching makes a neat, secure finish which prevents the raw edges of a fabric from raveling. Although hemstitching can be worked after the cloth has been cut from the loom, it is easier to work on the loom while the warp is under

tension. All you'll need is a blunt needle that slips between the threads rather than piercing them.

**At the End of a Piece.** For a right-hander, end with the weft at the left selvedge. Cut the weft, leaving a tail  $3\frac{1}{2}$  to 4 times the width of the web. Thread the tail in a blunt needle, shortening it by doubling the tail back on itself, if desired.

Step one—With the needle pointing toward the left, take a stitch under the first three ends at the left selvedge. Pull to cluster the ends and create a space next to them. Holding tension on the clustered group with your left hand, flip the loop of thread *toward the reed*.

Step two—With the needle pointing *toward* you, take a stitch under the first two rows in the space beyond the cluster. Again, pull the thread and, holding the cluster under a little tension with your left hand, flip the loop *toward the reed*. Repeat on the next group of ends.



Hemstitching at the beginning of a piece.



Hemstitching at the end of a piece.

peat on the next group of ends.

**At the Beginning of a Piece.** Weave a heading of heavy waste yarn to space the warp evenly. If you're a right-hander, start the cloth's weft from the left selvedge, leaving a tail  $3\frac{1}{2}$  to 4 times the width of the web, and weave several rows before stopping to work the hemstitching. Thread the tail in a blunt needle, doubling the tail back on itself to shorten, if desired.

Step one—With the needle pointing toward the left, take a stitch under the first three ends at the left selvedge. Pull to cluster the ends and create a space next to it. Holding tension on the clustered group with your left hand, flip the loop of thread *away from the reed*.

Step two—With the needle pointing *away from* you, take a stitch under the first two rows in the space beyond the cluster. Again, pull the thread and, holding the cluster under a little tension with your

left hand, flip it *away from the reed*. Repeat on the next group of ends.

### HEMSTITCHING OFF THE LOOM

After a fabric is off the loom, hemstitching may be worked along a raw edge which has a fringe an inch or longer or within the body of the fabric before raveling weft to create a fringe. It is easier to work within the fabric because the web holds the ends in place.

Orient the fabric or edge with the fringe (or future fringe) pointing away from you, clamped between your first and second fingers held straight to provide tension. Then follow the method for ending a piece with hemstitching.

### PLIED FRINGE OR CORD

Plying by twisting one group of strands around another is often used to strengthen fringe and give a bold look to the edge of a scarf or runner. Several long strands may be plied to make a cord for finishing the edges of a pillow or garment.

To ply a fringed edge, decide on the number of strands to be included and divide them into two groups. Holding a group in each hand, twist each group tightly clockwise until it kinks. Put both groups in one hand and secure the end of the bundle with an overhand knot. Release the bundle to allow the groups to twist around each other counterclockwise. You may prefer to twist and ply at the same time, interrupting the twisting to exchange the groups from one hand to the other counterclockwise to produce a tightly twisted bundle.

To ply a cord, measure a group of strands  $1\frac{1}{2}$ –2 times the finished length, tie one end of the bundle in a knot, and secure it to a doorknob. Divide the strands into two groups and twist each group tightly clockwise. Continue as for plied fringe.

### 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 \*

**C.L. Blomqvist AB**, S-510 20 Fritsla, Sweden.

\***Classic Elite Yarns**, 12 Perkins St., Lowell, MA 01854, (508) 453-2837 or (800) 343-0308.

**Cotton Clouds**, 5176 S. 14th Ave., Saford, AZ 85546-9252, (602) 428-5885 or (800) 322-7888.

**Garnhuset i Kinna**, Enebobacken 6, 511 58 Kinna, Sweden.

\***Ironstone Warehouse**, PO Box 365, 2 S. Main St., Uxbridge, MA 01569, (508) 278-5838 or (800) 343-4914.

**JaggerSpun**, Water St., Springvale, ME 04083, (207) 324-4455 or (800) 225-8023.

**Treenway Crafts**, 725 Caledonia Ave., Victoria, BC, Canada V8T 1E4, (604) 383-1661.

**Treetops Colour Harmonies**, 203 E. Burgess, Mt Vernon, OH 43050, (614) 393-3461.

\***UKI** yarns can be obtained from most retail weaving shops.

**Weaver's Way**, PO Box 70, Columbus, NC 28722, (704) 894-8568 or (800) 348-3483.

**Webs**, Service Center, PO Box 147, Northampton, MA 01061-0147, (413) 584-2225 or (413) 584-1603

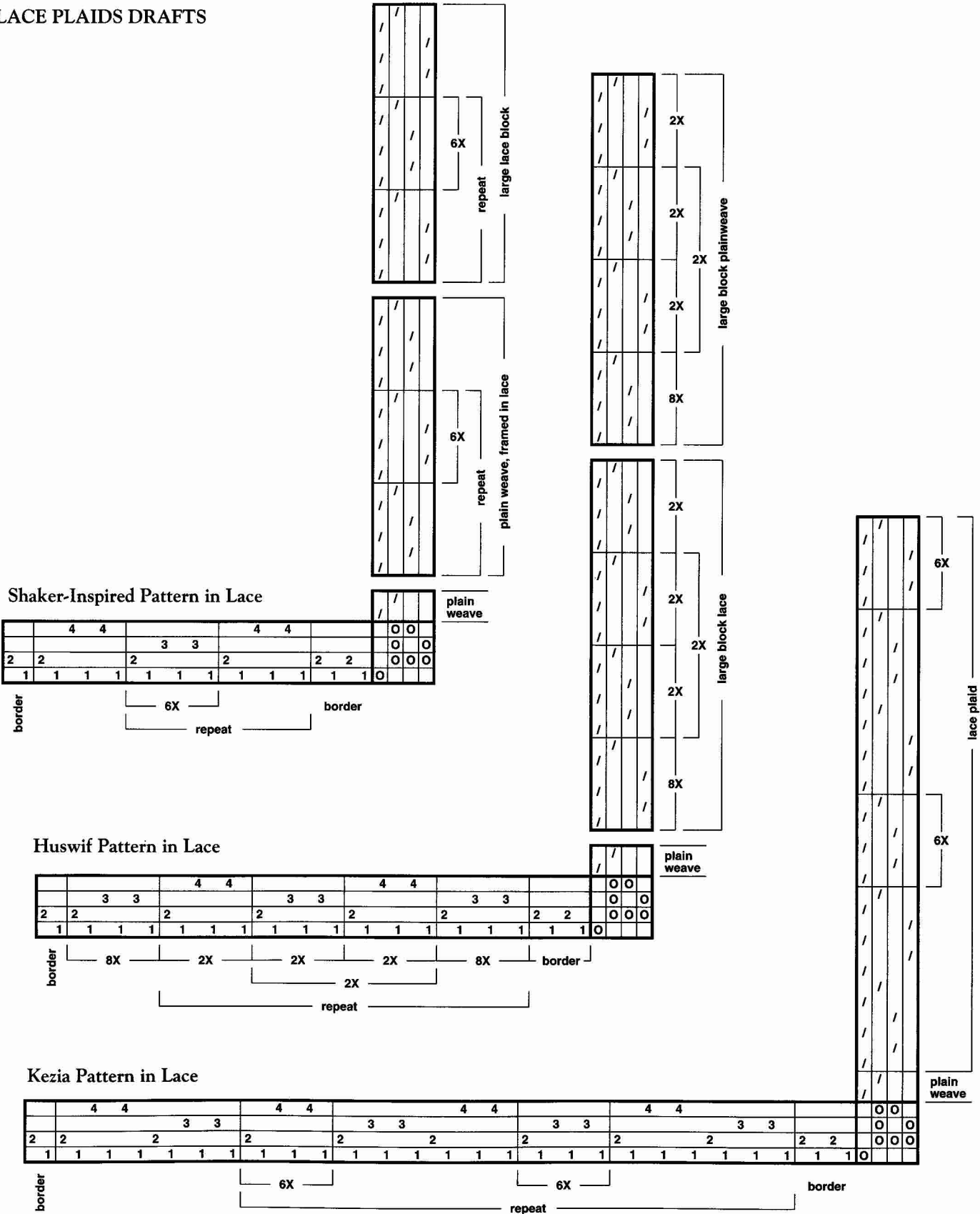
### CORRECTION

March/April 1996, "Beaded Vest," p. 82  
The key was omitted:

- = floating selvedge
- K = dark blue tabby
- D = indigo
- R = raspberry
- G = grayed green

The proportions of the lace blocks are scaled to give the approximate size of the traditional plaids which inspired them. Information is given to reproduce both the plaids and the lace versions. Weave all fabrics maintaining a balanced beat. The fabrics are finished by machine washing and drying, then steam pressing.

LACE PLAIDS DRAFTS

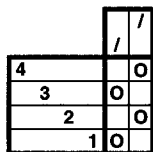


**SHAKER INSPIRED PATTERN  
IN BLUE AND TAN**

**PROJECT NOTES:** This fabric is based on a Shaker-style napkin with tan squares framed by a single blue line on each side.  
**FABRIC DESCRIPTION:** Plain weave.  
**YARNS: Warp & Weft**—Size 8/2 unmercerized cotton at 3,200 yd/lb: dark blue and tan.  
**E.P.I.:** 16.  
**WARP COLOR ORDER:**

blue	4	= 4/repeat
white	16	= 16/repeat

**DRAFT:**  
**P.P.I.:** 16.  
**TAKE-UP & SHRINKAGE:** 15% in width and length.

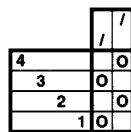


**HUSWIF PATTERN  
IN BLUE AND WHITE**

**PROJECT NOTES:** A huswif was a small rolled container that the colonial housewife carried in her pocket. I adapted this design from a fragment I saw in an antique shop.  
**FABRIC DESCRIPTION:** Plain weave.  
**YARNS: Warp & Weft**—Size 8/2 unmercerized cotton at 3,200 yd/lb: dark blue and white.  
**E.P.I.:** 16.  
**WARP COLOR ORDER:**

blue	16	4	4	= 24/repeat
white	4	4	4	= 12/repeat

**DRAFT:**  
**P.P.I.:** 16.  
**TAKE-UP & SHRINKAGE:** 15% in width and length.

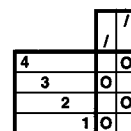


**KEZIA PATTERN IN  
BLUE AND WHITE**

**PROJECT NOTES:** Kezia Gray Drinkwater wove the original linen version of this fabric before her marriage in 1786.  
**FABRIC DESCRIPTION:** Plain weave.  
**YARNS: Warp & Weft**—Size 10/2 mercerized cotton at 3,200 yd/lb: dark blue and white.  
**E.P.I.:** 24.  
**WARP COLOR ORDER:**

blue	2	32	2	= 36/repeat
white	2	2	32	= 36/repeat

**DRAFT:**  
**P.P.I.:** 24.  
**TAKE-UP & SHRINKAGE:** 10% in width and length.



**SHAKER INSPIRED PATTERN  
IN LACE**

**FABRIC DESCRIPTION:** Lace Bronson.  
**YARNS: Warp & Weft**—Size 20/2 mercerized cotton at 8,400 yd/lb in natural.  
**E.P.I.:** 32.  
**P.P.I.:** 32.  
**TAKE-UP & SHRINKAGE:** 12% in width and length.

**HUSWIF PATTERN IN LACE**

**FABRIC DESCRIPTION:** Lace Bronson.  
**YARNS: Warp & Weft**—Size 20/2 mercerized cotton at 8,400 yd/lb in white.  
**E.P.I.:** 32.  
**P.P.I.:** 32.  
**TAKE-UP & SHRINKAGE:** 12% in width and length.

**KEZIA PATTERN IN LACE**

**FABRIC DESCRIPTION:** Lace Bronson.  
**YARNS: Warp & Weft**—Size 20/2 mercerized cotton at 8,400 yd/lb in white.  
**E.P.I.:** 32.  
**P.P.I.:** 32.  
**TAKE-UP & SHRINKAGE:** 12% in width and length.

**AMETHYST ENSEMBLE FABRICS**  
 designed by Carolyn F. Rath  
 Cincinnati, Ohio

page 45

**PROJECT NOTES:** Space-dyed silk blends with two shades and textures of cotton in the plaid jacket with striped sleeves and the complementary skirt and lacy shell are made from the cottons. In the plain-weave plaid of the jacket body, the weft color order matches the warp stripes. The sleeves are woven on the same warp with alternating weft colors to create a log-cabin effect. For the skirt fabric, alternating dark and light warp ends and weft picks create the log cabin color-and-weave effect. Switching the color order periodically creates color blocks which make the simple plain weave appear more complicated. The skirt fabric is used crosswise with the weft bands running vertically. The shell fabric is an airy lace structure which is quick and easy to weave.

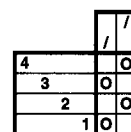
**JACKET FABRIC**

④ ②

**FABRIC DESCRIPTION:** Plain weave.  
**YARNS: Warp & Weft**—Two-ply tussah silk at 2,100 yd/lb, space-dyed in blue and red-violets. Size 8/2 unmercerized cotton at 3,200 yd/lb in red-violet. Mercerized cotton flake at 1400 yd/lb in dark blue.  
**YARN SOURCES & COLORS:** The 8/2 cotton is UKI #30 Magenta (red-violet). The cotton flake is Ironstone Yarns MFC 263 Navy (dark blue).  
**E.P.I.:** 12.  
**JACKET WARP COLOR ORDER:** Double the last 2 warp ends on each side in the reed and heddle.

**JACKET DRAFT:**

**P.P.I.:** 12–14.  
**TAKE-UP & SHRINKAGE:** 14% in width and length.  
**WEAVING:** For the jacket body, follow the warp color order to weave a squared, symmetrical plaid using a gentle beat. To weave the sleeves, alternate one pick of red-violet with one pick of dark blue for the length desired.  
**FINISHING:** Hand wash with gentle detergent; hang to dry. Steam press.



	7X	7X	3X	2X	2X	3X
--	----	----	----	----	----	----

red-violet	1	8	1	1	1	1	1	1	1	= 38/repeat
dark blue	1	1		1	1	1	1			= 24/repeat
space-dyed			1	6	7	2	7	6	1	= 46/repeat

## SKIRT FABRIC

**FABRIC DESCRIPTION:** Log cabin with weft float.

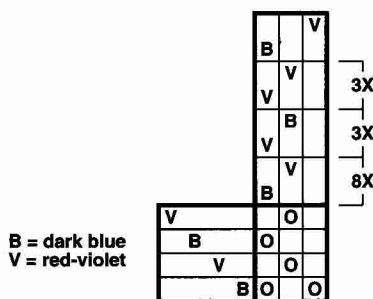
**YARNS: Warp & Weft**—Size 8/2 unmercerized cotton at 3,200 yd/lb in red-violet. Mercerized cotton flake at 1400 yd/lb in dark blue.

**YARN SOURCES & COLORS:** The 8/2 cotton is UKI #30 Magenta (red-violet). The cotton flake is Ironstone Yarns MFC 263 Navy (dark blue).

**E.P.I.:** 16.

**WARP COLOR ORDER:** Double the last 2 warp ends on each side in the reed and heddle. Alternate one end of each color across the warp.

**SKIRT DRAFT:**



**P.P.I.:** 16.

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

**WEAVING:** Following the treadling sequence, weave the length of the warp.

**FINISHING:** Same as for jacket fabric.

## HOLD-ALL PURSE

designed by Dee Jones  
Nevada City, California

page 58

**PROJECT NOTES:** In addition to shoulder straps and a small inside pocket, this versatile purse has a long zipper closure and magnetic fasteners to bring the two ends together. The body is interfaced and the bag is lined. Woven in summer & winter, each pattern piece uses tabby yarn of a different color and a different treadling. The straps are woven on the same warp in plain weave.

By understanding the relationship between the pattern pieces, you can alter the depth and angle of the sides or create bags of different sizes (see cutting diagram, p. 88). The long edge of the side panel equals the length of the top piece. The length of the body equals the total length

## SHELL FABRIC

**FABRIC DESCRIPTION:** Lace Bronson with grouped warp ends.

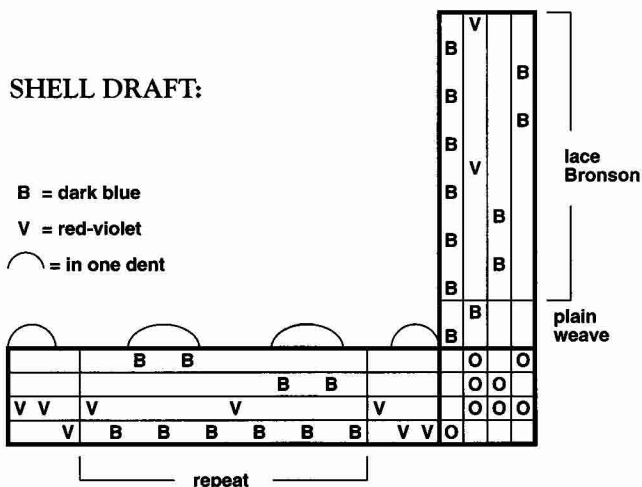
**YARNS: Warp & Weft**—Size 8/2 unmercerized cotton at 3,200 yd/lb in red-violet. Mercerized cotton flake at 1400 yd/lb in dark blue.

**YARN SOURCES & COLORS:** The 8/2 cotton is UKI #30 Magenta (red-violet). The cotton flake is Ironstone Yarns MFC 263 Navy (dark blue).

**E.P.I.:** 12, sleyed 1, 1, 1, 3 in an 8-dent reed. Double the last 2 warp ends on each side in the reed and heddle.

## SHELL DRAFT:

B = dark blue  
V = red-violet  
⌒ = in one dent



## SHELL WARP COLOR ORDER:

repeat		
dark blue	5	
red-violet	3	1 3

**P.P.I.:** 12.

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

**WEAVING:** After weaving a few picks of plain weave as a heading, follow the lace treadling sequence maintaining an even, gentle beat.

**FINISHING:** Machine wash in warm water on gentle cycle, tumble dry on low heat.

of the three lower edges of each side panel. The short edge of the body equals the width of the top piece. If you weave a bag on a wider warp, you can lay the straps out next to the side pieces to minimize waste and speed up weaving, but you will probably need to weave the side pieces in plain weave to be sure that the fabric is also sturdy enough for the straps.

**FABRIC DESCRIPTION:** Summer & winter and plain weave.

**FINISHED DIMENSIONS:** 11" high by 16½" wide by 6" deep, plus 31" straps. Before cutting, the purse fabric measured 10" wide by 80" long and the strap portion of the fabric measured 10½" wide by 32" long.

**YARNS: Warp & Tabby Weft**—Size 5/2 pearl cotton at 2,100 yd/lb: 660 yd black, 135 yd turquoise, 145 yd purple. Size 4/2 burnt cotton at 1,680 yd/lb: 155 yd natural. Rayon-blend novelty at 900 yd/lb:

255 yd brown. Pattern weft—Mercerized cotton at 630 yd/lb: 265 yd black.

**YARN SOURCES & COLORS:** The pearl cotton is UKI colors Black #116 (black), Light Turk #2 (turquoise), and Purple #27 (purple). The 4/2 burnt cotton is from Webs. The novelty is Galaxy from Scott's Woolen Mill in Color #6 (brown). The mercerized cotton is Rockland Egyptian Cotton from Classic Elite in Black.

**NOTIONS:** Matching sewing thread, 2 magnetic fasteners, 16" zipper, 2/3 yd lining fabric, 1 yd heavyweight fusible interfacing.

**E.P.I.:** 16.

**WIDTH IN REED:** 12"

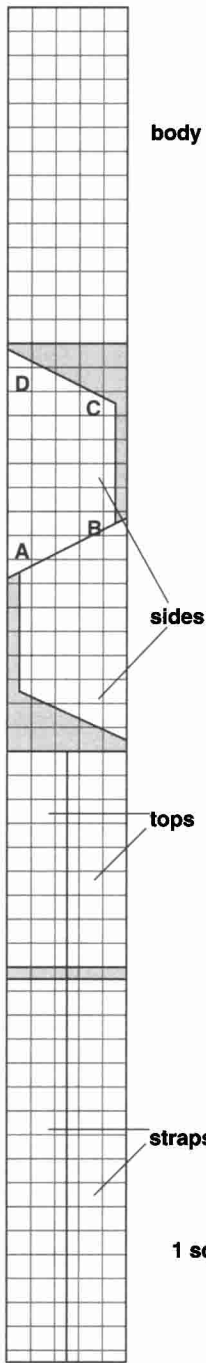
**WARP COLOR ORDER:** on next page.

**TOTAL WARP ENDS:** 192.

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

**DRAFT:** on next page.

Hold-All Purse Cutting Diagram



**P.P.I.:** 16 for summer & winter (8 pattern, 8 tabby), 12 for plain weave.

**TAKE-UP & SHRINKAGE:** 17% in width and length in summer & winter areas, 13% in width and length in plain-weave areas.

**WEAVING:** Follow the treadlings and yarn colors given to weave 31" for the body, 34" inches for the sides, and 20" for the top pieces. At each end of each treadling section, weave 1/2" plain weave for seam allowances and to separate pieces, using the tabby weft of the adjacent section. Finish with 35" plain weave using black pearl cotton for the straps.

**FINISHING:** Machine wash on gentle cycle. Hang to dry and press while still slightly damp.

**ASSEMBLY:** Sew with 1/2" seam allowances throughout. Cut out the pattern pieces and serge or staystitch the raw edges. Cut lining pieces to match the body and sides and another piece 7" x 11" for a pocket front. Cut a piece of interfacing and fuse it to the pocket piece. With right sides together, fold the pock-

et in half and sew the 2 sides. Turn right side out, fold in the bottom edges, and press. Center the pocket front on the body lining 3" from one end, and stitch in place.

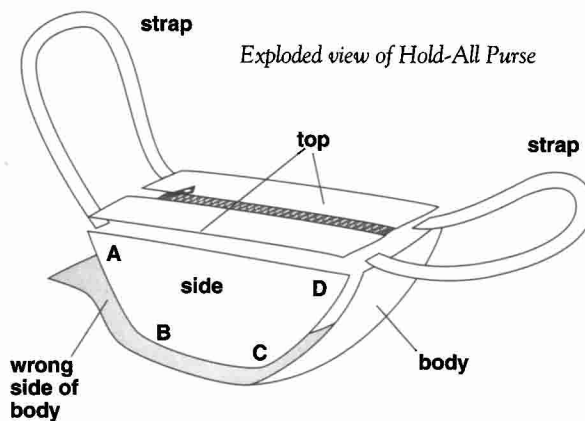
With right sides together, pin A-B-C-D of a side lining to the long side of the body lining, rounding the B and C corners a little. Repeat for the other side. Serge or zigzag the raw edges to provide a little extra support for the finished bag. Cut out and fuse interfacing to the body piece. Stitch the body to the sides in the same way as the lining. Cut 2"-wide strips of interfacing for the straps, center them along the warpwise stripes, and fuse. Fold the serged side of the strap 1/2" past the center, fold the selvage over it, and machine stitch through all the layers. Topstitch a matching seam on the other edge of the strap. With right sides together, pin one strap to each end of the body, positioning each end of the strap 1/2" from the side/body seam. Stitch in place.

Butting the selvages of the top pieces, sew one to each side of the zipper. Open

**HOLD-ALL PURSE WARP COLOR ORDER:**

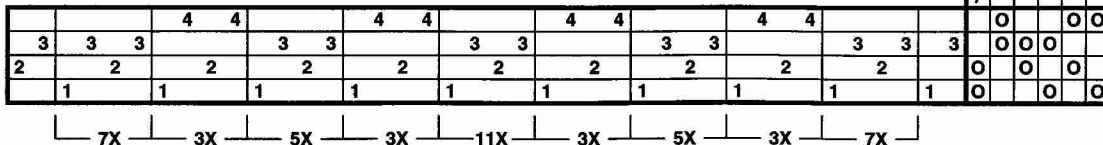
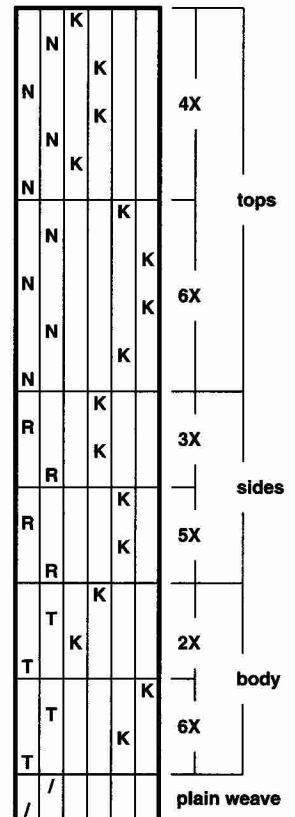
black	30	44	30	= 104
turquoise	2	2	2	= 8
natural	8	8	8	= 32
purple	2	2	2	= 8
brown	20	20		= 40

1 square = 1"



**HOLD-ALL PURSE DRAFT:**

T = turquoise tabby weft  
R = purple tabby weft  
N = brown tabby weft  
K = black pattern weft



the zipper a few inches (failure to do so will make it nearly impossible to turn the bag right side out later). With the zipper opening at the same end as the pocket and right sides together, sew the top ends to the body ends and the top sides to the body sides. Sew carefully over the straps and zipper ends to prevent breaking the needle. Because you opened the zipper part way, you can now turn the purse right side out. Attach magnetic fasteners just below each strap.

## TOP WITH DECORATIVE HEMSTITCHING

designed by Denise Perreault  
Boulder, Colorado

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4 2

**PROJECT NOTES:** To keep the deep-cut back from gaping and the blouse from slipping off my shoulders, I wove a band of fabric across the lower part of the V opening. I embellished the plain-weave fabric on the loom with lines of hemstitching that step up as they move across the fabric. With nearly all the shaping done on the loom, the blouse requires no cutting and only minimal sewing. Low-backed blouses often require going without a bra, so it's important that this fabric isn't too sheer!

**FABRIC DESCRIPTION:** Plain weave with stepped hemstitching.

**SIZE:** Women's size petite. Circumference at chest 34" Length from shoulder 17½" Before assembly, the fabric measured 17½" wide by 36" long.

**YARNS:** Warp & Weft—Size 5/2 pearl cotton at 2,100 yd/lb: 1075 yd white.

**NOTIONS:** White sewing thread, sheer tricot seam binding, tapestry needle.

**E.P.I.:** 15.

**WIDTH IN REED:** 20¾"

**TOTAL WARP ENDS:** 313, including a doubled end at each selvedge.

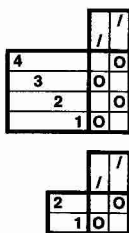
**WARP LENGTH:** 2 yd, including take-up, shrinkage, and 27" loom waste.

**DRAFT:**

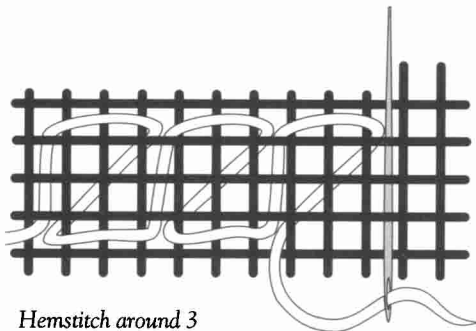
**P.P.I.:** 15.

**TAKE-UP &**

**SHRINKAGE:** 16% in width and 20% in length.



**WEAVING:** Use a light beat throughout. Beginning with the lower edge of the blouse back, hemstitch to secure the raw edge and weave until you need to advance the warp. To work the stepped hemstitch design, thread a tapestry needle with a 72" length of yarn. Hemstitch on the woven fabric, beginning an inch or so from the lower edge at the left selvedge and making each stitch around 3 warp ends and 3 weft picks. Decide how wide you want the first of the 5 steps to be and step up by moving the hemstitching up to the next 3 rows. Continue stepping after each segment until you've completed 5 steps and reached the right selvedge. Skip 3 weft shots and begin the next hemstitched row at the left selvedge, 15 picks above the first hemstitched step. When you have hemstitched as many steps as you can, advance the warp to weave more.



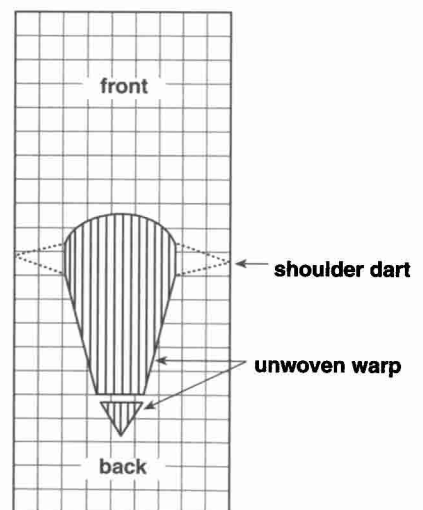
Hemstitch around 3 warp ends and 3 weft ends at a time.

After 8½" of weaving and hemstitching, begin the back neckline (continuing the stepped hemstitching each time you advance the warp, even while shaping the neckline). Mark the center warp end by tying a piece of contrasting thread around it. Weaving with 2 shuttles which start from opposite selvages, skip the center warp end for 5 weft picks. Drop 2 ends on each side of the center and continue with 5 more weft shots. Continue dropping 2 ends on each side of the neckline after each 5 shots until the V is 2½" high; then use a single shuttle to weave 15 picks across the entire width to form the anchoring band. Drop the same warp ends as before as well as 6 additional ends on each side to continue the V on the same angle; use both shuttles and weave 5 shots, then drop 2 more ends on each

side, repeating until the neckline measures 9" wide. Continue weaving 10–12 rows at that width to leave a seam allowance at the shoulders for shaping the shoulder slope with darts. Form the 2½" deep front neckline by picking up ends on each side with every shot to make a shallow curve. Finish the blouse front using a single shuttle for 19" and continuing the hemstitched steps. Hemstitch the edge.

**FINISHING:** Machine stitch the raw edges of the neckline and keyhole close to the edge, and trim away the unwoven warp ends. Cover and sew the raw edges with sheer tricot seam binding. Hand wash the fabric in warm water. Tumble dry on low heat. Press both sides of the fabric to flatten the hemstitched pattern. **ASSEMBLY:** Turn the neckline and keyhole edges to the inside, press with a warm iron, and machine or hand stitch in place. With right sides together, sew ½" side seams, leaving 7"-long openings for the armholes and 2¾"-long side slits at the lower edge. Mark and sew a dart at each shoulder, taking an inch or so of the neckline into the dart and tapering to nothing at the armhole edge. Press and tack down the dart on the inside. At the lower edge, turn under the hemstitching and stitch by hand or machine.

**Assembly Diagram.** Fold shoulder darts to shape shoulder slope and adjust front and back length.



**FOURTH-OF-JULY NAPKINS**

designed by Helen Irwin

Sun City, Arizona

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**PROJECT NOTES:** After I removed these napkins from the loom, I hemmed them on all four sides with ladder hemstitching using both red and blue yarns. If you weave the 4-shaft version, you will weave a lace block in each of the framed squares by treadling only block A.

**FABRIC DESCRIPTION:** Plain weave with huck lace blocks.

**FINISHED DIMENSIONS:** 8 napkins, each 17½" square. An additional ½" on each edge is used for the hem.

**YARNS:** Warp & Weft—Size 20/2 mer-

cerized cotton at 8400 yd/lb: 6,600 yd white. Six-strand cotton embroidery floss at 2,500 yd/lb: 150 yd each red and blue. The embroidery floss is also used for the ladder hemstitching.

**E.P.I.:** 30, sleyed 2 per dent in a 15-dent reed.

**WIDTH IN REED:** 21"

**WARP COLOR ORDER:**

	8X				
white	40	31	31	31	40 = 607
red	1		1		= 9
blue		1		1	= 9

**TOTAL WARP ENDS:** 625.

**WARP LENGTH:** 5½ yd, including take-up, shrinkage, and 27" loom waste.

**P.P.I.:** 30.

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

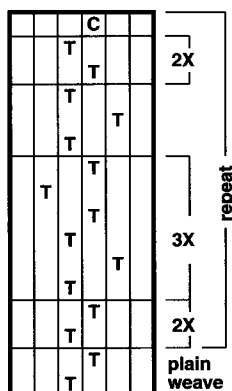
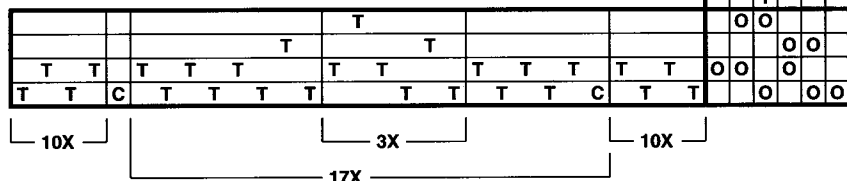
**WEAVING:** The colored weft shots are laid in the shed with about 1/2" extending at each selvedge. Don't worry about tucking in the ends: they will be clipped off before hemming. Weave with an even beat to maintain a balanced weave.

Using the white weft, start with 31 shots of plain weave. In the next plain-weave shed, place a single shot of blue embroidery thread as a spacer. It will be removed after weaving for the hemstitching.

Alternate the Block A and Block B treadlings 8 times and end with another Block A. With white, weave 31 shots of plain weave, weave a single shot of red embroidery thread, and end with 31 shots of plain weave. Separate the napkins with 2 shots of contrasting yarn.

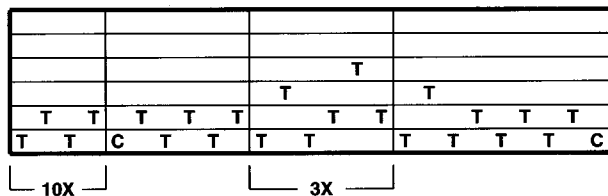
**4-SHAFT DRAFT:**

T = white C = red or blue as shown in the Warp Color Order



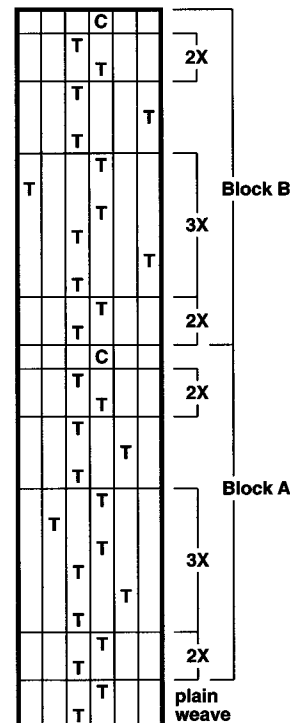
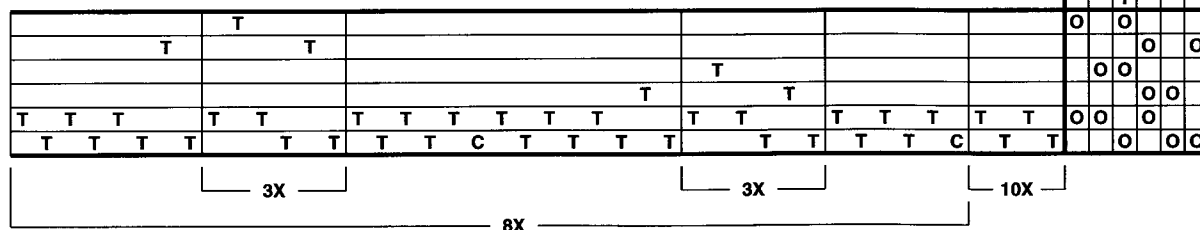
**6-SHAFT DRAFT:**

← cont'd.

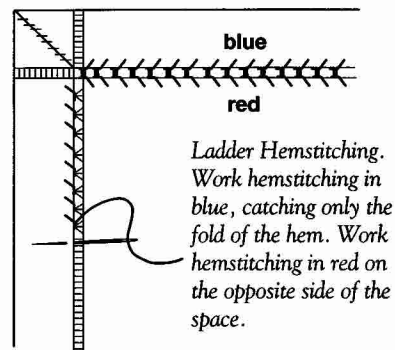
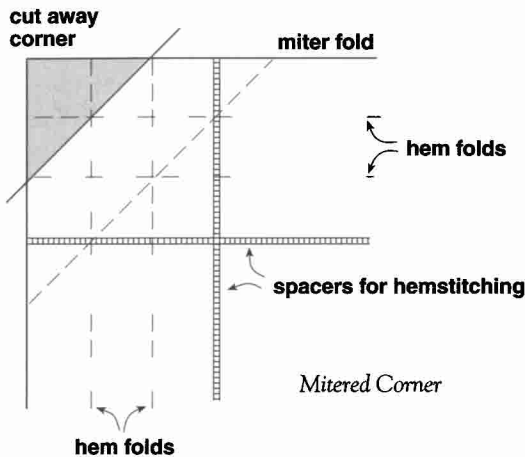


**KEY**  
T = white  
C = red or blue as shown in the Warp Color Order

← cont'd.



**FINISHING:** Staystitch to secure raw edges. Press, cut apart the napkins, and remove the warp and weft spacer yarns. Clip off the tails of colored weft, fold under each edge twice to meet the space left for hemstitching, and press. Unfold each corner and miter as shown. Using 1 strand of blue embroidery floss, hemstitch the hems in groups of three, catching the fold as shown. Using red, work hemstitch along the inside edge of the space to complete the ladder hemstitch. Machine wash in warm water on gentle cycle and tumble dry on low heat



**BLAIR CASTLE PLAID MATS AND NAPKINS**

designed by Manuela Kaulitz  
Louisville, Kentucky

page 47

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**PROJECT NOTES:** Plaid on one side and striped on the other, my interlocking double weave placemats are sturdy without being bulky. I wove the coordinating napkins two at a time on the same warp as unconnected double weave layers. The Blair Castle plaid is my simplifierful version of the Murray of Atholl tartan.

**FABRIC DESCRIPTION:** Interlocking double weave for the placemats; double-layer plain weave for the napkins.

**FINISHED DIMENSIONS:** Four placemats, each 13½" wide by 17½" long; four napkins, each 13" wide by 13" long. Hems use an additional 1" at each end on placemats and napkins.

**YARNS: Warp & Weft**—Size 8/2 unmercerized cotton at 3,200 yd/lb: 2,440 yd green, 330 yd orange, and 1,520 yd lavender.

**YARN SOURCES & COLORS:** These are UKI colors Green No. 2 #9 (green), Orange #43 (orange), and Special Purple #39 (lavender).

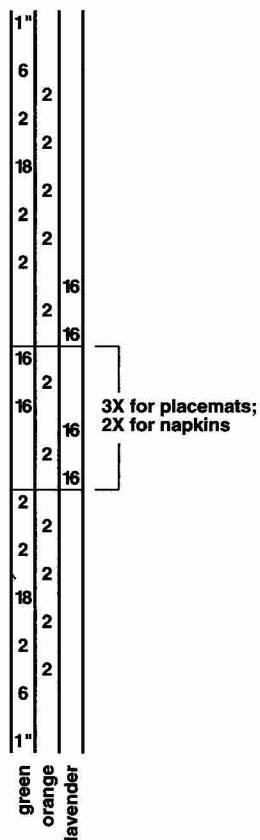
**NOTIONS:** Green sewing thread and lavender sewing thread.

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

**WIDTH IN REED:** 16"

**WARP COLOR ORDER:**

**WEFT COLOR ORDER:** Read from bottom up.



**TOTAL WARP ENDS:** 508.

**WARP**

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

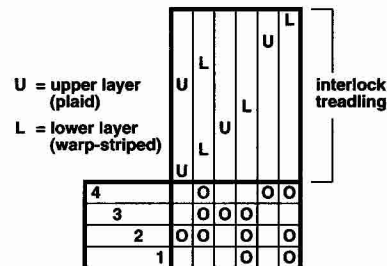
**P.P.I.:** 32 (16 per layer).

**TAKE-UP & SHRINKAGE:** 15% in width for the placemats, 18% in width for the napkins and 20% in length for both.

**WEAVING:** For all pieces, the upper layer is plaid, the lower layer is warpwise stripes woven using a single color weft. To prevent build-up

at the weft color changes, I started new strands at alternate sides and laid only half the tails back into the shed; I cut the other tails at the selvedge after washing the length. Weave the plaid to square.

**DRAFT:**



**Placemats**—Use green throughout for the lower layer, alternating with the weft colors of the upper layer as shown in the treading and in the weft color order. When the upper layer is green, use the same shuttle for both layers, except at the hems.

The hem at the beginning of each mat is woven by treading the last 4 picks for 1"; the hem at the end is woven by treading the first 4 picks for 1". Use separate shuttles of green for each layer and do not interlock the wefts at the selvedges. For the body of the mats, treadle the 8-pick repeat throughout following the weft color order. The treading repeat will not always coincide with the color changes.

**Napkins**—Use lavender weft for the lower layer; follow the weft color order for the upper layer. Use separate shuttles throughout and do not interlock the wefts at the selvedges. Use the last 4 picks as the treading repeat for first pair of napkins and hems, and the first 4 picks for the second pair. With this warp color order, both pairs of napkins are alike but changing the treading between sets links the two layers so that they wind smoothly onto the cloth beam.

**FINISHING:** Zigzag or hemstitch raw

	2X											
green	20	4	36	4	4	32	32	4	4	36	4	20 = 264
orange	4	4	4	4	4	4	4	4	4	4	4	= 52
lavender	32	32	32	32								= 192

edges. To prevent tracking, soak in warm water until saturated. Machine wash in warm water with dishwashing liquid on the permanent press cycle; machine rinse in cold water. Tumble dry on delicate cycle.

**ASSEMBLY:** Cut pieces apart at the treadling changes between hems. **Place-mats**—For each hem, trim away the hem allowance for the striped side. Fold the hem of the plaid side twice so that it covers the raw edge of the striped side. Match stripes and machine stitch with green thread. Steam press lightly. **Napkins**—Fold over raw edges twice, matching stripes. Machine or hand stitch using green thread for the plaid napkins and lavender for the striped. Steam press lightly.

### WAFFLE WEAVE TABLE MATS

woven by Joan Torgow  
Louisville, Colorado

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**PROJECT NOTES:** Size 5/2 pearl cotton, a medium-weight cotton yarn, makes an incredibly thick, spongy cloth when woven in 7-shaft waffle weave. Appearing flat on the loom, the cells spring into shape when the cloth is washed.

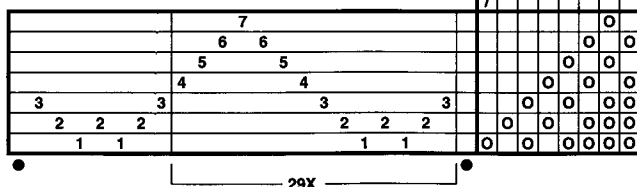
**FABRIC DESCRIPTION:** Waffle weave.

**FINISHED DIMENSIONS:** 3 mats, each 13½" wide by 11½" long, and 6 coasters, each 6" in diameter, including ½" fringe on all sides. Before cutting, the fabric measured 13½" wide by 53" long. **YARNS:** Warp & Weft—Size 5/2 pearl cotton at 2,100 yd/lb: 610 yd red, 540 yd olive, 375 yd taupe, and 630 yd blue.

### WAFFLE WEAVE WARP COLOR ORDER:

red	22	21	35	21	22	= 121
olive	21	28		28	21	= 98
taupe	14	21	21	14		= 70
blue	28	35	35	28		= 126

### WAFFLE WEAVE DRAFT:



**YARN SOURCES & COLORS:** This is Cotton Clouds Softspun 5/2 in Deep Red #157 (red), Oregon #168 (olive), Hemp #042 (taupe), and Neptune #162 (blue).

**NOTIONS:** Red sewing thread.

**E.P.I.:** 20.

**WIDTH IN REED:** 20¾"

**TOTAL WARP ENDS:** 415, including a floating selvedge at each side.

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

**P.P.I.:** 18.

**TAKE-UP & SHRINKAGE:** 35% in width and length.

**WEAVING:** Maintaining a steady beat, weave the length of the warp, about 69", following the weft color order of 2 repeats red, 3 repeats green, 2 repeats taupe, 1 repeat red, and 3 repeats blue. Each waffle cell will appear slightly elongated warp-wise while under moderate tension on the loom. To minimize build up at color changes, start new weft colors at the opposite selvedge from the previous color, and fold the new tail into the second shot in the treadling repeat.

**FINISHING:** Machine wash in warm water on regular cycle. Tumble dry until nearly dry; gently shake out the fabric and lay flat to dry completely.

**ASSEMBLY:** To keep fabric from shifting while you sew, cover it with a paper template on which you've marked the stitching lines. For each mat, cut a rectangle 13½" by 11½", rule a stitching line ½" from each edge, and round each corner by tracing around a cup or bowl. For each coaster, trace a stitching line around a 5" bowl and cut the paper ½" larger all around. Pin each template in several places to the waffle weave fabric.

With the paper side up, stitch twice around the stitching line through both paper and fabric, trim the excess cloth beyond the edge of the paper, and pull away the paper. Cut a narrow strip from each selvedge to release the weft threads; ravel threads up to the stitching line. Tease out interwoven threads and trim the fringe evenly.

### PAPER DOLLS AND HEARTS

#### BABY BLANKET

designed by Vicki Tardy  
Iowa City, Iowa

page 73

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**PROJECT NOTES:** Inspired by Alberta Edwards's ten-shaft dishtowel in *HANDWOVEN's Design Collection #5*, this eight-shaft modification adds rows of hearts between each row of paper doll figures. If you want to weave more than one blanket on the same warp, add 45" to the warp length for each additional blanket and adjust the yarn quantities accordingly.

**FABRIC DESCRIPTION:** Six-block summer & winter.

**FINISHED DIMENSIONS:** 37½" wide by 36" long. Hems use an additional ¾" at each end.

**YARNS:** Warp & Tabby Weft—Size 16/2 unmercerized cotton at 6,400 yd/lb: 3,030 yd natural. Pattern Weft—Size 8/2 worsted wool at 2,240 yd/lb: 185 yd medium blue, 140 yd pink, 140 yd light blue, 170 yd red-violet, and 125 dark blue.

**YARN SOURCES & COLORS:** The 16/2 cotton is from Weaver's Way in Natural. The wool is JaggerSpun's Maine Line 2/8 Worsted in French Blue (medium blue), Rose (pink), Powder Blue (light blue), Mulberry (red-violet), and Williamsburg Blue (dark blue).

**NOTIONS:** Off-white sewing thread.

**E.P.I.:** 24.

**WIDTH IN REED:** 41¼"

**TOTAL WARP ENDS:** 990, including a floating selvedge on each side.

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

**P.P.I.:** 34 (17 each pattern and tabby).

**TAKE-UP & SHRINKAGE:** 9% in width and 13% in length.

**WEAVING:** For the hem, weave ½" plain weave and one repeat of the treadling for lines. Then weave a divider band of one repeat each of the lines, hearts, and



**STORMY SEA SCARF**  
 designed by Vicki Tardy  
 Iowa City, Iowa

page 48

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**PROJECT NOTES:** Sharon Alderman's idea of using special yarns as supplementary warp floats provides the perfect showcase for my handspun Sea Lavender yarn. Spun from tussah silk top purchased at a Midwest Weavers Conference several years ago, this variegated yarn is coupled with a lovely commercially available 20/2 silk to make a luxurious scarf.

**FABRIC DESCRIPTION:** Plain weave with supplementary warp blocks.

**FINISHED DIMENSIONS:** 9" wide by 71½" long, plus 5" fringe at each end.

**YARNS: Ground Warp & Weft**—Size 20/2 silk at 5,040 yd/lb; 1,500 yd navy. **Supplementary Warp**—Two-ply handspun silk at 22 wraps/inch and 6 twists/inch: 380 yd green / blue / purple variegated.

**YARN SOURCES & COLORS:** The 20/2 silk is from Joseph Galler in Navy (navy). The fiber for the handspun silk is tussah silk top from Treetops Colour Harmonies in Sea Lavender (green / blue / purple variegated).

**E.P.I.:** 32 for the ground warp and 16 for the supplementary warp (for a total of 48) sleyed 2 and 3 per dent respectively in a 16-dent reed (you can use an 8-dent reed, but it won't beat in as firmly). To simplify warping, wind 2 strands of navy together on the warping board, adding a strand of green/blue/purple handspun for the supplementary warp section. Warping from the front of the loom, these 2- and 3-end units can be threaded through the reed and then separated into individual strands for threading through the heddles.

**WIDTH IN REED:** 9½"

**WARP COLOR ORDER:**

	120X		
navy	32	2	32 = 304
green/blue/purple	1		= 120

**TOTAL WARP ENDS:** 424 (304 ground warp, 120 supplementary warp).

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

**P.P.I.:** 24.

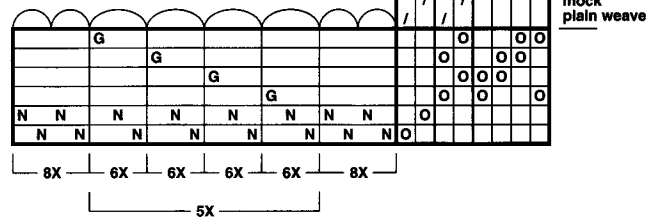
**TAKE-UP & SHRINKAGE:** 6% in width and length.

**WEAVING:** Leaving about 7" unwoven at each end for fringe, begin and end with 4 shots of mock plain weave and hemstitching. Weave the length of the warp, about 75", following the pattern treadling. Maintain a fairly tight tension throughout the weaving to keep the shed clear.

**FINISHING:** Make plied fringe by tightly twisting clockwise 2 groups of about 4 ends each. Put the groups together, let them untwist counterclockwise, and secure with an overhand knot 4½" from

**STORMY SEA DRAFT:**

G = green/blue/purple  
 N = navy  
 ( ) = in one dent



the cloth. Trim to 5" long. Hand wash in warm water with dishwashing liquid, adding a small amount of white vinegar to the rinse water. Lay flat to dry, then steam press on silk setting.

**LET'S DO LUNCH BAG**  
 designed by Margaret Hahn  
 Winfield, British Columbia

page 41

6 6

**PROJECT NOTES:** To avoid sticking sheds while weaving this densely-set fabric, I recommend using at least six shafts. As an alternative, you may turn the pattern, setting the warp at 16 e.p.i. and weaving 60 p.p.i. for a weft-faced fabric. The turned version saves time and minimizes loom waste but it requires several shuttles or bobbins for the weft colors.

A fabric-covered plastic insert gives the bottom of this bag shape and stiffness. **FABRIC DESCRIPTION:** Warp-faced rep weave.

**FINISHED DIMENSIONS:** Two bags, each 8½" high by 8" wide by 2" deep. Before cutting, the fabric measured 10" wide by 52" long.

**YARNS: Warp & Weft**—Fine acrylic at 3,400 yd/lb: 490 yd beige, 625 yd violet, 145 yd brown, 280 yd deep red and 95 yd green for the warp.

An additional 275 yd of one of the dark colors is used for the weft. The violet yardage includes an allowance for the drawstrings.

**YARN SOURCES & COLORS:** This is Orlec, purchased in Canada. Size 10/2 mercerized cotton at

4,200 yd/lb or a weft of 20/2 worsted wool at 5,600 yd/lb on a cotton warp would be good substitutes.

**NOTIONS:** Matching sewing thread; 2 pieces of plastic mesh such as plastic needlepoint canvas to stiffen the bottom of the bag, each 2" x 8"; Fray Check.

**E.P.I.:** 60, sleyed 5 per dent in a 12-dent reed.

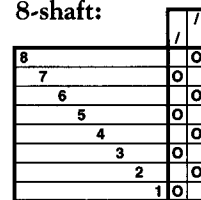
**WIDTH IN REED:** 10"

**TOTAL WARP ENDS:** 604.

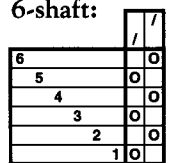
**WARP LENGTH:** 2½ yd, including take-up, shrinkage, and 27" loom waste.

**DRAFTS:**

**8-shaft:**



**6-shaft:**



**P.P.I.:** 16.

**TAKE-UP:** None in width and 10% in length.

**WEAVING:** Weave 24" for each bag

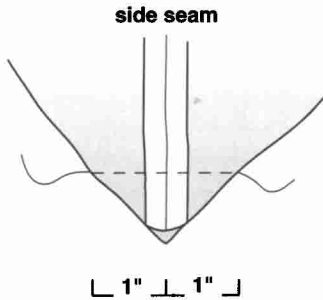
**WARP COLOR ORDER:**

	8X										2X		4X		8X		cont'd.→
beige	8	14	2	2	1	26											
violet		2	22	3	3	24			2	10				1			
brown			4					2	2								
deep red				4	8	1		2	2	2					8	1	
green												6	1				

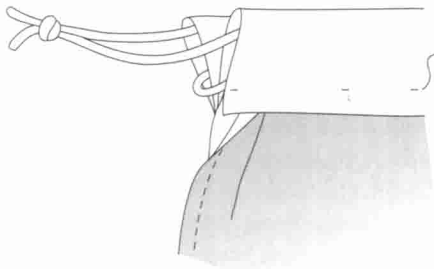
— 2X cont'd —  
 7X                      4X

			8	1	14	2	2											
			16	2			2	22	3	3	16							
	6	1						4										
	2	1									4							
	4		2	2														

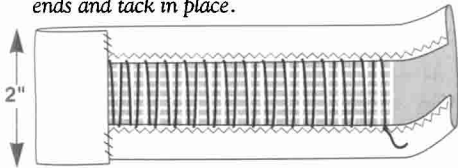
**Bottom Corners.** Form the bottom of the bag by stitching across each corner from one pressed fold to the other



**Drawstring Channels.** Fold top edges toward wrong sides; stitch in place. Thread cords through both channels from opposite directions, tying free ends at each side.



**Stiffener for Bag Bottom.** Cover plastic stiffener with fabric and secure by lacing from edge to edge of the fabric with a strand of yarn. Fold up ends and tack in place.



body and 3½" for each stiffener cover, measuring pieces under moderate tension. Separate each section with a contrasting pick. Beat firmly.

**FINISHING & ASSEMBLY:** Machine stitch the raw ends and on either side of the contrasting picks. Cut apart. Fold the bag body in half weftwise with right sides together. Using a narrow seam allowance, machine stitch the side seams along the selvages from the bottom fold to 1½" from the cut edges. Press the seams open and press a fold line across the bottom 1" on each side of the center. At the bottom of each side seam, fold a point between the newly pressed lines and machine stitch. Tack the point of each triangle to the bottom of the bag.

To make the drawstring channels, fold back 1" at each side seam allowance and fold down ¾" at the top; machine stitch ½" from the upper edge through all layers. Turn the bag right side out. Ply two cords using ten 30" strands of violet yarn

for each, by twisting two groups of five strands clockwise, putting the groups together, and letting them untwist around each other counterclockwise. Starting from opposite side seams, thread two drawstrings through the channels and tie each pair of ends with an overhand knot.

Trim the plastic stiffener to fit the bottom of the bag. Zigzag around the edges of the cover fabric. Center the stiffener on the fabric and stitch by hand back and forth along the long edges using a strand of yarn. Fold the selvages over the ends, tack in place with sewing thread, and add a dot of Fray Check to secure. Insert into the bottom of the bag with the fabric side up.

### HOLLAND CLOTH PILLOWCASES designed by Barbara Smith Eychaner Charleston, West Virginia

page 40

**PROJECT NOTES:** I used two warps, one for the body of the pillowcase and the other for the solid-colored band. After extensive sampling, I chose a sett of 40 e.p.i. because it made the stripe stand out. If you don't have 954 heddles, however, or if you find so much threading to be daunting, you can weave a suitable fabric with setts of either 30 e.p.i. or 35 e.p.i. Just thread fewer repeats of the warp color order to maintain the fabric width in the reed. The band is set at 30 e.p.i. Although these fabrics are plain weave, I recommend using four shafts because of the number of heddles required.

**FABRIC DESCRIPTION:** Plain weave.  
**FINISHED DIMENSIONS:** Two pillowcases, each 20¼" wide by 28½" long. Before cutting, the pillowcase fabric measured 20¾" wide by 100" long and the band fabric was 8¾" wide by 84" long.

**YARNS: Pillowcase Warp**—Size 16/2 unmercerized cotton at 6,720 yd/lb: 2,680 yd natural, 965 yd dark aqua, and 645 yd light aqua. **Pillowcase Weft**—Size 20/2 unmercerized cotton at 8,400 yd/lb: 2,235 yd unbleached. **Band Warp & Weft**—Size 16/2 unmercerized cotton at 6,720 yd/lb: 2,020 yd dark aqua.

**YARN SOURCES & COLORS:** The yarns are from Garnhuset i Kinna. The 16/2 cotton is Natural (natural), color #1676 (dark aqua), and color #1675 (light aqua). The 20/2 cotton is Natural (unbleached). You may substitute Kulört

Bomulsgarn from C.L. Blomqvist.

**NOTIONS:** Matching sewing thread.

**E.P.I.** 40.

**WIDTH IN REED:** 24"

**WARP COLOR ORDER:** \*Includes ends used to double 4 ends at each selvedge in reed and heddles.

	36X						
natural	12*	8		8		12*	= 600
dark aqua	2	1	2	1	2		= 218
light aqua			2	2			= 144

**TOTAL WARP ENDS:** 962, including doubling the last 4 ends on each side in the reed and heddles.

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

**DRAFT:**

**P.P.I.:** 25.

**TAKE-UP &**

**SHRINKAGE:** 13% in width and 16% in length.

**WEAVING:** Using the unbleached weft, weave the length of the warp, about 122" To make the band fabric, wind 308 ends of dark aqua to make a 3¾-yd long warp. Sley at 30 e.p.i., doubling the last 4 warp ends at each side in reed and heddle for a 10" width in the reed. Allowance for take-up and shrinkage is 15% in width and 17% in length. Weave the length of the warp, about 105", maintaining 25 p.p.i.

**FINISHING:** Zigzag raw edges to secure. Machine wash in warm water; tumble dry. Steam press.

**ASSEMBLY:** For each pillowcase, cut a 50" length of the stripe fabric and zigzag the raw edges to secure. With right sides together, fold the fabric in half crosswise so that the folded piece is 25" long. Stitch one side together using a ¼" seam allowance, press open. Cut a 42" length of the band fabric and secure the raw edges. Open the pillowcase fabric so that the cut edge is at its full width. With right sides together, place the band fabric along the cut edge of the pillowcase fabric so that one selvedge of the band matches the cut edge of the stripe. Stitch the two pieces together with a ½" seam allowance and press both seam allowances toward the band. With right sides together, stitch the second side of the pillowcase including both striped body and band; press the seam open. Fold the band fabric so that the selvedge covers the seam allowances and hem by hand or machine. Turn the pillowcase right side out; press.

		/	/
4			0
	3		0
		2	0
			1 0

# PRODUCT NEWS

by Sharon Altergott

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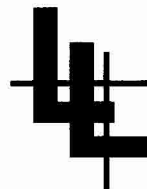
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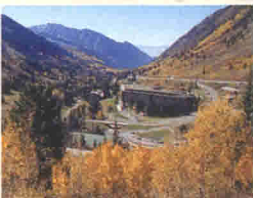
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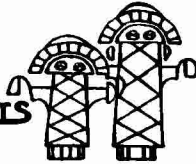
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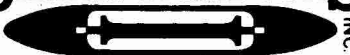
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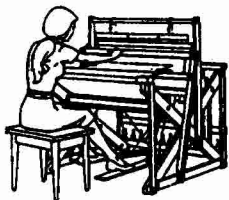
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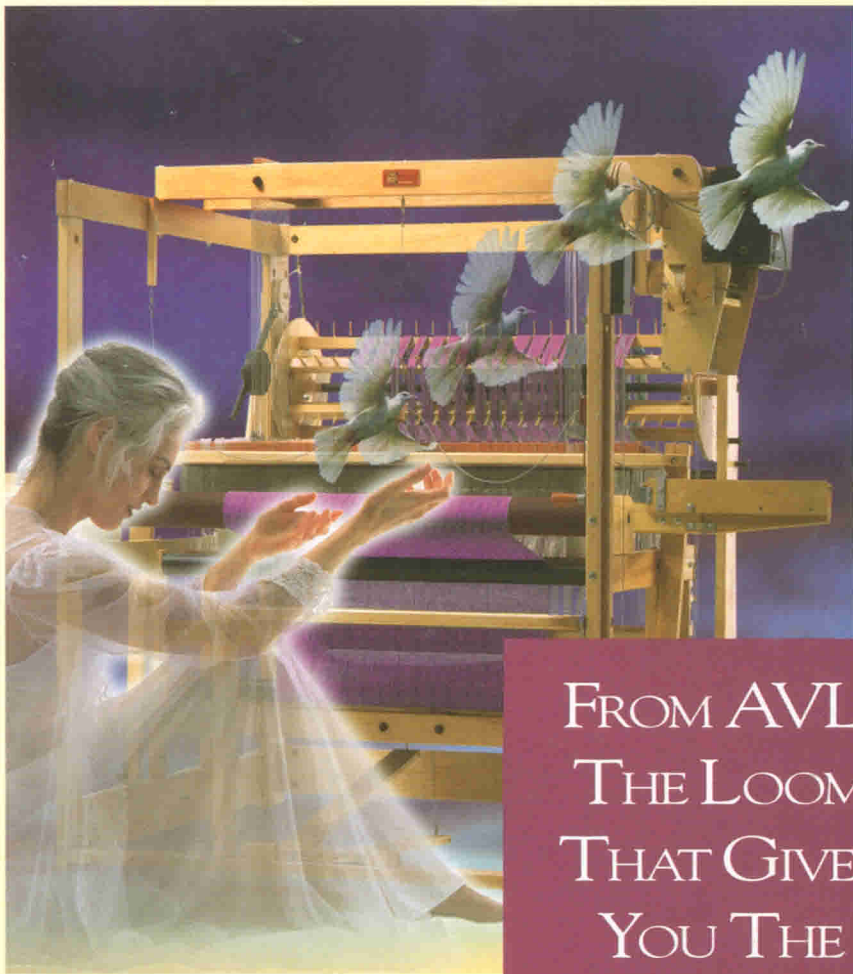
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