

MARCH/APRIL 1997

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ON THE COVER: Freshness and delicacy are the hallmarks of Laurie Autio's HUCK LACE CLOTH woven on seven shafts. See page 85 for weaving instructions.



FROM THE EDITOR

With heat lightning slashing the night sky and doors and windows flung open to catch the breezes, I banged the beater of the loom repeatedly against a recalcitrant linen weft that sprang back despite my determined efforts. Yarn loops thrown off by the bobbin snarled inside the shuttle. Growing irritable with both my struggles and the impending storm, I feared that my first linen weaving was about to become my last. At that moment, accompanied by thunderclaps, enormous raindrops pelted from the sky and became sheets of water. Almost immediately, the linen weft began to behave—each row snugging up to the one before, selvages turning smoothly, and the weft calm in the shuttle.

I learned that evening that linen loves humidity—but I had more to learn about weaving with this willful fiber. I had heard that linen is difficult—sections of linen warp loosen inexplicably during weaving, fraying yarns prevent good selvages, warp ends snap if the loom is left under tension overnight, linen's springiness makes the weft hard to beat in, and so on.

As evidenced by my initial experience, many of these warnings have basis in fact, but understanding linen's physical nature and handling it with good weaving techniques avoid most problems. Flax fibers have low elasticity. Their inability to stretch and recover means that tensioning the warp on the warping board and especially on the warp beam demands meticulous care. Handling the shuttle with smooth and gentle motions prevents draw-in and broken yarns at the selvages.

Moist flax fibers swell and gain strength—thus the admonition to loosen the warp tension overnight so that a rainstorm won't snap taut warp ends. Moisture also helps linen weft behave as it leaves the shuttle and permits the weft to be beat in more firmly. Now, I mist the warp while I'm weaving and I grasp the weft with a damp sponge when I wind a bobbin. Tow linen yarn with short fibers benefits from an application of size to adhere loose fibers and strengthen the yarn for weaving. Throughout this issue, our authors and designers offer more valuable hints—so you won't have to wait for a rainy day to weave linen.

Jean

♦ Coming in the May issue—new ideas for weaving with rags. Projects from rugs to wearables to accessories will be included. We'll have numerous ideas to keep you weaving throughout the summer—projects that are quick to weave, small in size, and portable.

♦ Here at Interweave Press, we're planning to publish a book of knitting patterns by and for kids aged fifteen or younger. If you know someone who'd like to participate, send an SASE to Interweave Knits (Kids), 201 East Fourth St., Loveland, CO 80537.

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LETTERS TO THE EDITOR

CANDOR APPRECIATED

Many thanks for Linda Ligon's candor in "Ravelings" (January/February 1997) as she described the paradox of feeling whole and accepted within the diversity of a spinners' and weavers' guild. You will know that it struck a chord when I tell you I was in tears by the end of the first column! I truly appreciated the insights that Linda put into words, as they helped me better understand both my individual spinning work and my guild participation as experiences that center me, allow me to slow down, and help link me with earlier times and other cultures.

—Virginia S. King, Tolono, Illinois

LONELY IN THE HEARTLAND

I enjoy reading your magazine, although I'm not a very practiced weaver, but many of the articles intimidate me, and I get a headache trying to understand the drawdowns. My beginning

weaving teacher moved away several years ago, and I don't know of anyone else who weaves nearby. Wish me well.

—Susan K. Hruza, Blair, Nebraska

We'll try to do better than simply wishing, Susan. Since you're not very far from the Omaha/Council Bluffs area, contact the chambers of commerce and public libraries in those cities for information about community organizations and special-interest groups. Also check the Yellow Pages of your telephone book for the names of retail yarn and needlework shops, as their staff members usually know quite a bit about the local weaving community and may be able to put you in touch with others who share your interests.

Finally, start your own weaving group by distributing simple fliers throughout your community and the surrounding areas; perhaps your local newspaper will run a notice for you. Together, you and even a couple of other weavers can study together, share experiences and ideas, and have fun as well.

You will gain real personal growth in your weaving!

A SPLENDID PARTY!

Recent articles and letters about fulling fabric prompt me to write. The Saturday-night entertainment of a conference I attended in New Brunswick in the early 1980s was an Acadian "foulerie." The joie de vivre and the party were splendid. Here is the text of the information sheet given to each participant:

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"Years ago, neighbors would gather for the foulurie, a fulling frolic. Following the rhythm of songs and music, they handled the yardage that had previously been soaked in hot, soapy water. This process required several hours.

"This evening, we will mill the fabric around two tables. While our musicians give us the beat, we will pass the wet fabric around, beating it on the table.

"It appears that the Acadians were also familiar with another method. A long, narrow wooden trough, shaped like a boat, was used instead of a table. The trough was called a 'bac' or 'chaland' in some communities.

"The yardage was spread in the bac, which was then filled with hot, soapy water. Eight millers did the job while singing. With a 'foulon,' a long, heavy stick shaped about like a baseball bat, a miller stood at each end of the bac and pressed the fabric toward the center of it. Four more, facing each other at the center of the bac, used their foulons to press down the fabric that came bulging toward the center. The water and fabric

receded toward the extremities of the bac, and the millers there again pushed toward the center. The millers repeated the operation until the fabric had shrunk to the required size. Then it was rinsed and hung on a fence to dry.

"Since the bac was rather shallow, and the millers were usually a bit mischievous, you can guess why this was normally done outdoors or in a shed. It was not rare to see one or two millers thrown in the bac on top of the fabric.

"Fulling was a laborious job. Sometimes the host would offer the millers a little drink to build up their energy. When the job was completed, all were invited into the house for a big meal. This evening, we had our meal first. The bar is open for those who feel a need to build up their strength!"

—Tom Evans, Grandora,
Saskatchewan, Canada

Thanks, Tom, for this wonderful party idea. Does anyone know who wrote this story? The author deserves a big thank-you!

COMBATING WEAVER'S BLOCK

I was so pleased to read Anja Höyk-inpuro's article, "Weaver's Block," in the November/December 1996 issue. My weaving habits are identical to those she describes. For me, however, the challenge of weaving is in the planning. The weaving and finishing are the dull segments of the process. I confess to having piles of unhemmed weavings.

I've found that planning the next project and preparing it for the loom helps solve my "block." I need the excitement and adventure of the next project to draw me to the loom, and sometimes I plan two or three projects ahead. Now, if only I could find a solution to the finishing problem! But like Anja, when I weave the first pick, the spell is broken.

—Nancy Soloski, Dayton, Ohio

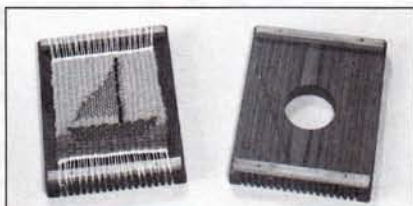
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Janet Austin, secretary of the Tapestry Weavers in New England (TWiNE), is correct in her recent letter to the edi-

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tor (September/October 1996). Our group was entirely unaware of TWiNE when we organized and chose a name.

To avoid any further confusion, our organization of tablet weavers, originally the Tablet Weavers International News Exchange (TWiNE) has selected a new name: Tablet Weavers' International Studies and Techniques (TWIST).

—Nancy Spies, Secretary, Tablet Weavers' International Studies and Techniques

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—Ian Bowers, Godalming, England

In the November/December 1996, issue, H. T. Gaddum is listed as a supplier of silk yarn. This firm does not ship to the United States, but we stock Gaddum silks and we do send abroad. Our yarns are many and varied and include white 140/2 and 100/2 and tussah 70/2. Any amount can be ordered. The price is £96.62/kg (2.2 lb.). As an example, 56 grams of silk (about 2 oz) would cost £5.24 (about \$8.25 U.S.) plus shipping.

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—Nancy Child, London, England

WELL WORTH THE TIME

I worked on a computer doing Inter-library Loan for a large library for several years, so I am not anti-computer or a technophobe, but I don't want computers in my private life. I have no interest in computerizing my two four-harness looms that have served me well for at least fifteen years. I see no benefit to

weaving faster and out-creating everyone else. Weaving is a labor of love, and the hours at my loom give me great pleasure. I would hope there are many other weavers like me who are relaxing and having fun and sharing their knowledge of weaving with the younger generation.

—Norma Young, Gouldsboro, Maine

IN MEMORIAM

Many Americans and Canadians have had the benefit of Edna Blackburn's teachings. Some may have enjoyed her farm in Caledon East or met her at work-

shops in the United States. Edna died on December 26, 1996. She was a founder of our annual Ontario Handspinning Seminar. She will be missed by many spinners and weavers.

—Gale Mosher, Nobleton, Ontario, Canada

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.

For a long time John Grace and his wife Carolyn, both Boston attorneys, dreamed of leaving the city behind for a simpler life on Swan Island, a small, solitary bit of land just off the coast of Maine. Weaving made it happen.

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STORY CLOTH

CABIN COMFORT

While visiting my brother and sister-in-law in Chisholm, Minnesota, I found Bemidji wool yarn in a local dime store and decided to make a throw for their cabin. The natural colors—brown, off-white, and brown-gray—work beautifully in the pattern I found on a swatch page of the newsletter of the Michigan League of Handweavers. It's a color-and-weave-effect eight-shaft straight twill using eight light ends and eight dark ends in both warp and weft. The balanced weave is set at 8 ends per inch. The woven size of the throw was 50" × 72"; after fulling in my washing machine, it measured 40" × 54". The ends are finished with a twisted fringe.

I like the Bemidji yarn because it's easy to work with and it fulls well. Also, it is not a particularly expensive wool yarn. My brother and sister-in-law appreciate having a throw made of "local" wool from their home state.

*Veronica M. Miks, M.D.,
Bloomfield Hills, Michigan*



Veronica Miks's brown and cream wool throw won HANDWOVEN's Weaving for the Home Award of Excellence at the 1995 Exhibition of Fiber Art sponsored by the Michigan Weavers' Guild.

THE LIVES OF TWO GRANDSONS

When my two grandsons, Austin and Collin, were little boys, I made each a wall hanging depicting the important elements of their lives. At the time, Austin was 5 and Collin was 3.

Both hangings are woven with the Dukagang technique with varied weft. Each hanging measures about 12" by 50" and has four panels.

The first panel of Austin's hanging depicts his various homes: "I've lived in five houses: a white house, a pink house, a green house, a gray house, and a brown house." In a magical view, each of the homes is shown at once, and in cozy proximity. Austin's kindergarten is the subject of the second panel: "My teacher is reading a story to my two friends and me." In the third panel, Austin's favorite baby blanket is commemorated by the image of a duck similar to that on the blanket, and Austin rides his father's rocking horse. The gray kitten grows up to be a cat, and the yellow puppy becomes a large dog. The last panel shows Austin's family on a fishing trip—in the rain.

In the top panel, Collin's hanging shows the family at the beach. Above them, a rainbow glows and sea gulls float, and Collin bends to scoop up a seashell. The second panel shows a day in the park, with Collin on the slide and brother Austin on the swing. In the third panel, Collin prepares to learn to hit a baseball, while his friends, both boys and girls, play in the background. In the last panel, the family visits a Christmas-tree farm, and Collin rides his new bicycle.

Depicting children's lives in enduring ways, using their own words and concepts, captures a moment of time that could be easily lost. In the future, I hope these wall hangings help my grandsons remember the carefree pleasure of their childhoods.

*Irene Anderson,
The Dallas, Oregon*

**Right, Collin's Life
by Irene Anderson.**



A WEAVER'S DAYDREAMS

The house where I grew up had the usual furniture, pictures, and decorative pieces, many with fascinating stories behind them. One piece, however, never quite seemed to fit our family: a cross-stitch sampler with a handful of words made of little Xs in reddish embroidery floss on a white background, hanging in a plain, brown frame at the bottom of the stairs.

Grandmother had made the sampler, I learned, and this was not surprising. She was a wonderfully creative person who made Christmas stockings with Santas and trees and our names, all in yarn so fine that the socks could have been worn. She made a 4' x 5' hooked rug with detailed scenes of events in her family's life—a vacation house, model trains, sailboat, fraternity pins—and updated it as her sons grew. A cross-stitch sampler certainly would be no problem for Grandmother.

What puzzled me about the sampler was that Grandmother's initials—FDD for Fanny Davis DeWolf—were in the corner of the sampler, but the poem in the center was about somebody else, and the name following the poem was not Grandmother's. And the poem didn't make a lot of sense:

No dower of gold
this maiden brought
But linens white
her hands had wrought
Anna Horton DeWolf

Some years later, I understood the story behind the needlepoint. Anna Horton DeWolf was my grandmother's grandmother, my great-great grandmother. For her marriage hope chest, Anna made sheets of handwoven linen. Many years later, her granddaughter, Fanny Davis DeWolf, found them in the attic. My grandmother was so impressed by the careful work and time invested in the sheets that she used one to make identical cross-stitch samplers for each of her children—a tribute to their great-grandmother.

Anna's linen is fine and white, done in plain tabby at about 60 ends per inch. I could weave a nearly identical piece, although I won't; making sheets must be an arduous task. I have woven linen at 30 ends per inch and silk at 40 ends per inch, although my pieces were only twenty

inches wide. Thinking of Anna and her granddaughter, I made a linen sampler, not for any need of a piece of linen, but because I was curious to see if I could do it. It is delicate and varied and something only a weaver would appreciate.

Perhaps some yet-unborn, creative granddaughter of mine will find one of my pieces in the attic and make a needlework sampler from it. And perhaps years later her granddaughter will sit down at a loom and weave something fine with the thought of her own grandmother. . . . Isn't

that a heady daydream for a weaver?

*Debbie Allen,
Edmond, Oklahoma*

Here at HANDWOVEN we are always interested in hearing about the inspirations, stories, and ideas behind the pieces that you weave. How does weaving fit into your life? How do you pass your skill and love of weaving on to others? Send your story, along with photos, to HANDWOVEN, Story Cloth, Interweave Press, 201 East Fourth Street, Loveland, CO 80537.

It's a long way from Anne McClintock Corbière's hometown of Corvallis, Oregon, to her adopted home of Chateaufort-Malabry, France just outside of Paris. But what a place for a weaver!

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- Anne McClintock Corbière, Fabric Designer

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"Best of all, through a combination of mail, fax, and an occasional (expensive!) phone call, the people at AVL help keep my loom going."



Anne weaves on a 24 harness, 60" AVL Technical Dobby Loom.

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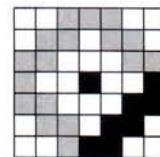
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NEWS AND EVENTS

HANDWEAVERS PRAISED FOR INNOVATION

Jill G. Collier of Bristol, Rhode Island, and Adriane Nicolaisen of Mendocino, California, both handweavers, have been selected as finalists for the 1997 NICHE Awards. Sponsored by NICHE Magazine, a trade publication for retailers of American craft, the Niche Awards recognize the outstanding creative achievements of U.S. and Canadian craft artists who produce work for craft galleries and retail stores. Entries are judged according to technical excellence and creativity, both in surface design and form; marketability of the work; and distinct quality of unique and original thought. Collier and Nicolaisen will be among other innovative artists displaying their work at the Philadelphia Buyers Market of American Craft February 14 through 17. Applications for the 1998 NICHE Awards are available from NICHE Magazine, 3000 Chestnut Ave., Ste. 304, Baltimore, MD 21211; (410) 889-3093. The entry deadline for applications is August 1, 1997.



Handwoven jacket entitled *Mendini* by Adriane Nicolaisen of Mendocino, California, a finalist for the 1997 NICHE Awards.

CELEBRATING FIFTY YEARS

The Hand Weavers and Spinners Guild of New South Wales, Australia, will celebrate its golden anniversary in 1997. Australia's oldest guild devoted to the crafts of handweaving, spinning, and associated activities will celebrate this milestone with a large exhibition entitled "Fibre to Fabric" in Sydney in July, a week of workshops called "Loomcraft97" in October, and a special publication. For more information, contact Denise Stevens at 1 Pangee St., NSW 2208, Australia; e-mail denises2@mail.kids.usyd.edu.au.

TEXTILE MUSEUM PLANS GRAND OPENING

When the American Textile History Museum in Lowell, Massachusetts, opens its doors to the public on April 27, visitors to the renovated historic mill factory will discover a colorful segment of U.S. history in "Textiles in America," the permanent collection, which tells the story of how textiles shaped the lives of people from colonial times to the present in a series of recreated settings. Major exhibits include an eighteenth-century fulling mill, complete with a working water wheel and a four-story warehouse facade; the interior of an eighteenth century Pennsylvania handweaver's log cabin; and a large factory's weaving room producing coverlets, tablecloths, and other textiles that are for sale in the museum store.

The museum is home to the world's most comprehensive collection of textiles, clothing, hand tools, machines, books, manuscripts, photographs, and other artifacts relating to American textile history. The facility comprises exhibition galleries, the Textile Conservation Center, Collections Department and Research Library, and the Webster Education Center.

Located adjacent to the Lowell National Historical Park, the museum is 35 miles northwest of Boston off Route 495. It is open Tuesday through Friday from 9 a.m. to 4 p.m.; Saturday and Sunday from 10 a.m. to 4 p.m. Admission is \$5 for adults; \$3 for children, seniors, and students; and free for children under five

and museum members. For more information, please call (508) 441-0400.



Machines like this vertical spinning jenny, on display at the American Textile History Museum, were produced around 1815 in an attempt to bring the productivity of factory machines into the family home. Only four spinning machines of this vintage are known to exist.

LARSEN, HERNMARCK, AND HARVEY HONORED

The American Craft Council honored sixteen outstanding artists at recent ceremonies in Seattle. Robert E. Libby, chairman of the ACC Board of Trustees, presented the 1996 Awards for Excellence and praised the honorees for their artistry, innovation, and dedicated service.

Among those honored were Jack Lenor Larsen, a textile and furnishings designer from New York City. A master craftsman and leading presence in design for more than forty years, Larsen pioneered the adaptation of the handwoven aesthetic to machine production, creating sumptuous fabrics of singular beauty. His textile and furnishings design company has production centers in thirty countries and showrooms in major cities around the world.

Helen Hernmarck, tapestry weaver of Ridgefield, Connecticut, and Virginia Harvey, a Seattle weaver and scholar, were inducted into the council's College of Fellows. Hernmarck has practiced the demanding art of tapestry for some thirty years and is well known for her graphic,

—continued on page 15

BOOKS, ETC.

THE NORWICH SHAWL

by Pamela Clabburn

HMSO Publications Centre, London, England; available from Unicorn Books and Crafts, Inc., 1338 Ross St., Petaluma, CA 94954-6502; for orders 1-800-289-9276; 1996. Softbound, 160 pp, color and black-and-white photos and illustrations. \$19.95 plus \$4.00 shipping. ISBN 0-11-701584-9.

Few apart from textile specialists have recognized the rich history of Norwich, where the once-powerful textile industry produced shawls famous for their design and technical execution. The city had long been home to textile mills and finishers when, in 1565, a group of immigrant weavers from the Low Countries was brought in to revitalize the industry after a period of severe economic difficulty.

The French- and Dutch-speaking weavers, known as The Strangers, infused the Norwich textile industry with new skills, new techniques, and new designs, including the New Draperies, worsted textiles with figured designs in mixed colors. Over the next two centuries, Norwich prospered with the demand for fine fabrics, patterned with flowers, checks, and shaded stripes, that became known as Norwich Stuffs.

Norwich fabrics were intended for a fashionable, middle-income clientele such as country gentry, provincial merchants, and wealthy yeomen. By the end of the seventeenth century, the city was known for its unique trade in silk-and-worsted blends, known as half-silks. Later, it introduced the Black Branch, fabrics in response to the extended and elaborate mourning periods of the time. The ability of Norwich textile businessmen to diversify and anticipate the whims of public demand was the heart of Norwich's success through wide swings in prosperity, changing fashions, and social revolution.

Six expert authors have contributed to this beautifully composed catalog.

Ursula Priestly has studied the Norwich textile industry since 1984. Pamela Clabburn, former curator of Strangers Hall Museum in Norwich and founder of the Textile Conservation Workshop at Bickling Hall, Norfolk, has written extensively about textiles and costumes. Penelope Alfrey, an instructor at Loughborough College of Art and Design, is currently researching the shawl as a symbol of femininity in eighteenth- and-nineteenth-

century French and English culture. Rachel Chaple, an accomplished handweaver living in Norwich, studies the area's textile history with an emphasis on equipment. Costume study and production are the domain of Helen Hoyte, chairman of the Costume and Textile Association for Norwich Museums. Judy Wentworth is a dealer in antiques who has researched and mounted several exhibitions of fine antique textiles.

Of particular interest is Alfrey's chapter on the social aspects of the shawls, which may be viewed as artistic creations, indicators of social standing, transient fashion statements, practical possessions, or components of family ceremony. Hoyte's discussion of the work and environment of the dyers and printers is one of the few presentations of the efforts of these highly skilled and specialized workers. Throughout, historic photographs and drawings accurately illustrate the text.

The second part of the book presents the shawl collection of the Strangers Hall Museum. Black-and-white photos of each shawl, along with colored plates of a few, show clearly the patterning that made Norwich shawls so desirable. Annotations give the particulars of each. A competent bibliography, a glossary, and appendix follow.

For anyone interested in shawls of

this period, this is a must-have book. For students of textile history and design, it provides valuable and focused insights. Presented in a sprightly and companionable style, it is a publication of enormous scholarship and intriguing anecdote, an especially significant accomplishment given the difficulties of salvaging a history that was so scantily recorded.

—Review by Mary Dieterich

AMERICAN STAR WORK COVERLETS

by Judith Gordon

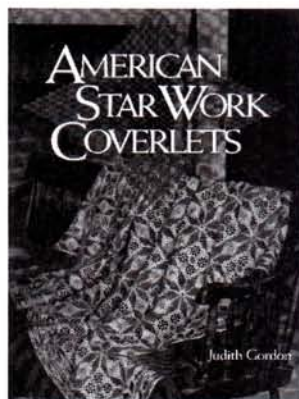
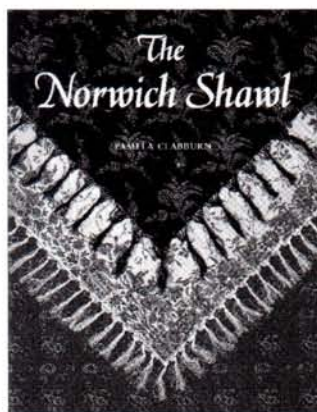
Published by Design Books and distributed by Lyons and Burford, Publishers, 31 West 21st St., New York, NY 10010; 1995. Hardbound, 152 pages, black-and-white photos and illustrations, \$29.95. ISBN 1-55821-382-1.

American Star Work Coverlets is a reference book, a weaver's workbook for reproducing star-and-diamond patterns, and a tribute to one woman's thorough research of a group of nineteenth-century craftsmen. The term Star Work designates a group of weaves with three main characteristics in common: blocks formed by pattern-weft shots, light areas formed by the light warp threads crossed by light tabby, and single ends of warp crossed by tabby and pattern-weft shots. The Star Work coverlets in this study were woven by skilled craftsmen of German descent who worked in Pennsylvania from about 1820 to the turn of the century.

Judith Gordon determined the drafts for the pattern motifs by careful analysis of actual coverlets. Her fascination with the star-and-diamond-patterned multiple-shaft coverlets has resulted in expert and detailed descriptions of the five weave structures that form the geometric

patterns. This is clearly a book for weavers with an interest in this weave structure who have substantial drafting and weaving experience.

In addition to analyzing Star Work coverlets, Gordon used the manuscripts of five eighteenth-century weavers to il-



lustrate weave structures and specific patterns and to determine the date and place of the work. She further discovered that Jacob Angstadt copied one draft tie-up upside down. She reversed the tie-up so that we can see how it should have been done.

This introduction is followed by pictures of an impressive number of coverlet patterns. Each pattern block is accompanied by detailed information, including color, fiber, size, draft, tabby drawdown, and comments. The information should enable an experienced weaver to reproduce the patterns exactly.

A short section on analyzing coverlets includes step-by-step instructions for counting threads and determining which shaft each thread should occupy. If you have wondered how to do this, here is the information you need. Gordon's glossary of weaving terms is the most understandable I've come across.

All books about woven coverlets

should be printed in color; alas, except for the lovely book jacket, this book is printed in black and white. Expensive though they may be, a few full-page color photographs of Star Work coverlets would have inspired us all. Textile lovers are visual people who need to see combinations of color in relationship to the pattern to fully appreciate these intricately designed and woven works of art.

American Star Work Coverlets epitomizes careful scholarship with precise attention to every aspect of this style of weaving. It is a wonderful contribution to the limited information previously known about star-and-diamond coverlets.

—Kathleen Curtis Wilson

BOOK NOTE

Knitting with Dog Hair by Kendall Crolius and Anne Montgomery (St. Martin's Griffin, 175 Fifth Ave., New York, NY 10010; 1994. ISBN 0-312-15290-6) is a beguiling guide to creating a shawl

from your Sheltie, a garment from your Great Dane, or an afghan from you Afghan. From gathering the raw material to caring for finished garments, every step of recycling Rover and purling with Puff is covered. The book details methods of preparing yarn with the hair of numerous breeds of dogs and cats, and it includes directions for sweaters, hats, mittens, and a scarf. If you want a hat from your hound but don't want to do everything yourself, custom carders and spinners are listed. Stop vacuuming, the authors urge, and start knitting!

BOOK SOURCE

In the January/February 1997 issue, we reviewed *Textile Terminology* by Ulla Cyrus-Zetterström with Xu Gnohua. The U.S. distributor for this book is Unicorn Books and Crafts, Inc., 1338 Ross St., Petaluma, CA 94954-6502; to order call 1-800-289-9276. ♦

(News & Events continued from page 13)

large-scale commissioned works produced in collaboration with architects and corporate clients.

Through her numerous scholarly publications about weaving and other fiber processes, Harvey has promoted better understanding of fabric structure throughout the handweaving community. Formerly curator of the textiles collection at the University of Washington, she is credited with developing the modern method of recording and storing documentary textiles.

GUATEMALAN TEXTILES FEATURED

"Mayan Life: Source and Symbol," currently on display at the Heard Museum in Phoenix, Arizona, combines the museum's collection of Guatemalan textiles with the contemporary paintings of Tzutujil-Maya artist Nicolás Reanda, recognized for his depictions of Mayan life. Mary Dieterich, guest curator of the exhibition, believes that the paintings and the textiles are natural partners. "The paintings are so full of textiles and visual records of history, it seemed logical to combine the textiles we have that are representative of the area with the paintings." Reanda's forty-two paintings give

a glimpse of daily life in rural Guatemala and portray local activities and customs, including textile production and meaning. A self-taught artist, Reanda began as a boy to paint. His colorful, expressive paintings celebrate the deeply rooted respect of Mayan people for tradition, custom, and ceremony.

Three-dimensional dioramas display historic textiles closely related to those observed and recorded by Reanda. Dieterich explains, "So often we have displayed textiles folded or flat in cases, when in reality they are three-dimensional sculptural works. The scenes portray people at a market, two men meeting on a street, a weaver, and musicians playing instruments in a ceremonial context—activities that are expressed in the paintings that we bring to visual life." The exhibition will continue through September 1997. The Heard Museum is located at 22 East Monte Vista, Phoenix, AZ 85004-1480; phone (602) 252-8840.

REMEMBERING A WEAVER

Margaret Bergman, who came to this country in 1902 at the age of thirty from Jämtland, Sweden, was a world-renowned weaver, teacher, and inventor of the Bergman loom. John, her husband, and

their son, Arthur, built the looms that Margaret designed. For many years, the family owned the Yarn Barn on Big Valley Road in Poulsbo, Washington.

Documentation of Margaret's contributions began in 1991, more than forty years after her death in 1949. Arthur Bergman and Theresa Trebon of Historic Looms of America have collaborated in recording his mother's life work, her textiles, and her contributions to American handweaving history. Margaret's collection has been donated to the Nordic Heritage Museum in Seattle, and an extensive part of it was exhibited there in 1993. Several additional exhibits have followed.

As a tribute to Margaret Bergman, the Kitsap County Sweden Jubilee Committee in Washington is seeking donations toward a headstone to mark the graves of Margaret and John at the Breidablik Evergreen Cemetery in Poulsbo. The Swedish black granite stone will be engraved with an image of Mrs. Bergman at her loom as well as the usual information. You may send contributions to the Bergman Memorial Fund, c/o Yvonne Collins, 216 S. Lafayette, Bremerton, WA 98312. Please direct any questions and comments to the same address or call Yvonne at (360) 373-2082. ♦

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HANCOCK SHAKER VILLAGE

HANCOCK Shaker Village, the Shakers' "City of Peace" in the Berkshire Hills of western Massachusetts, was home to members of America's most successful communitarian society from 1790 to 1960. The village is today an outdoor history museum with twenty original, restored Shaker buildings and a historic working farm on 1,200 acres. From April through November, it is open daily, welcoming visitors to discover the unique way of life, accomplishments, and legacy of the communal religious society.

Hancock was the third of nineteen Shaker villages founded in New England, New York, Ohio, Kentucky, and Indiana in the late eighteenth and early nineteenth centuries. Each was a community of men, women, and children bound together by a shared commitment to common property, celibacy, equality, and separation of men and women, pacifism, and separation from the "world." The Shakers, so called for their ecstatic behavior at worship, sought godly perfection in themselves and through their work. Their legacy includes fine craftsmanship and functional simplicity in design; productive farming and horticultural methods that led to successful industries in garden seeds, medicinal herbs, and farm products; and a holistic approach to life.

Among the Shaker crafts that interpreters demonstrate to visitors is weaving linen fabric. In the past, Hancock Shaker Village purchased raw and processed flax for this purpose, but in the spring of 1996, a small field of flax was planted to

illustrate every aspect of linen production. The planting enables the museum to show the seasonality of the Shakers' work and the interconnectedness of Shaker farming, agriculture, and textile arts.

With flaxseed from a stand at Landis Valley Museum in Lancaster, Pennsylvania, a plot 20 by 60 feet was sown on May 10 after a winter cover crop of alfalfa or mustard that followed the harvest of oats. By mid-summer, the blue flowers looked like an ocean early in the morning, but by ten or eleven o'clock, the flowers closed and the field took on a distinctive bright green hue.

On August 20, when the lower leaves began to yellow, the flax was harvested. Costumed interpreters, along with eager museum visitors, pulled the flax easily, one handful at a time, and bound each handful

with one of the plants. The bundles were gathered and stood root-end down along a fence to dry. When the weather cooled, increasing the danger of mildew, they were loaded onto a horse-drawn cart and taken to the barn. In fall, when the seed heads had turned golden brown, the seeds were rippled and saved for the next planting. The bundles were laid on the floor of the Sisters' Weave Loft to continue to dry over winter.

This spring, the flax stalks will be retted, that is, soaked either in a water-filled animal trough or in a nearby stream for seven to ten days, depending on the air and the water temperature. After the flax is dry, interpreters will process it on the village's nineteenth-century flax brake, a wooden-bladed device for separating the flax fiber from the woody parts of the stalks. Then,

During the August harvest, a costumed interpreter at Hancock Village stacks newly pulled flax stalks in an ox-drawn cart for the trip to the barn.



they will scutch (beat) and hackle it. The fiber will then be ready for interpreters in the Sisters' Dairy and Weave Shop to spin and weave it.

Four interpreters weave on heavy, 175- to 200-year-old looms, which, according to interpreter/weaver Kathy Vincent, don't jump around like modern looms. Each loom, though, has its own perversity, some needing adjustment to maintain warp tension, others, to achieve a clear shed. One loom bears the notation HD 1834, referring to Henry DeWitt, a Shaker who built the loom at Mount Lebanon, a nearby Shaker community in New York state. Sister Sadie Neil used the loom in the 1930s to weave poplar cloth. Now used as a hand loom, its overhead fly-shuttle attachment and shuttle boxes have been lost. ♦

VISITING HANCOCK SHAKER VILLAGE

Hancock Shaker Village preserves the essence of the Shakers' spiritual life, religious practices, architecture and design, community life, farming practices, and trades and industries spanning three centuries. From late May through late October, the museum interprets Shaker textile arts daily. In the Sisters' Dairy and Weave Shop (circa 1795), staff members introduce spinning and weaving to visitors through the use of original and reproduction mid-nineteenth-century looms and spinning wheels. Interpreters spin wool and flax and weave a variety of textiles.

Demonstrations of wool processing, spinning, weaving, dyeing,

and felt making take place during Sheep and Wool Weekend in early May. Visitors may try spinning and weaving in the Hands-On History Discovery Room during the self-guided-tour season from late May to late October. At a five-day beginning weaving workshop in early March, participants learn to warp a loom and sample weave structures. Other workshops in spring and fall demonstrate the use of natural dyes such as butternut, black walnut, tansy, onion, madder, and indigo.

For more information, contact Hancock Shaker Village, PO Box 927, Pittsfield, MA 01202. (413) 443-0188; fax (413) 447-9357.

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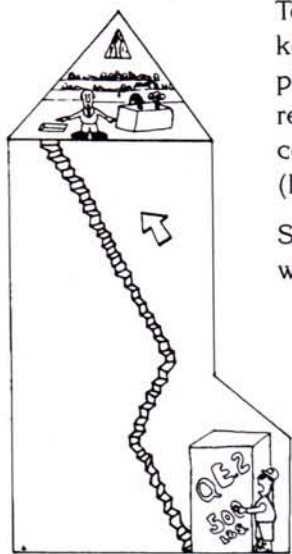
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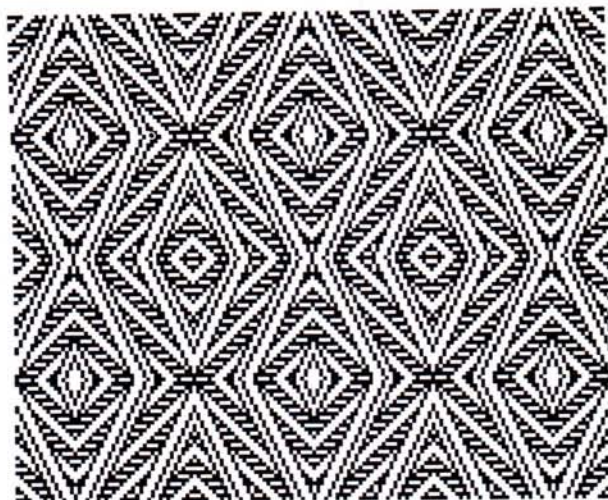


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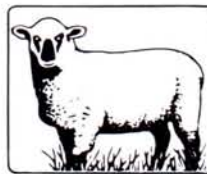
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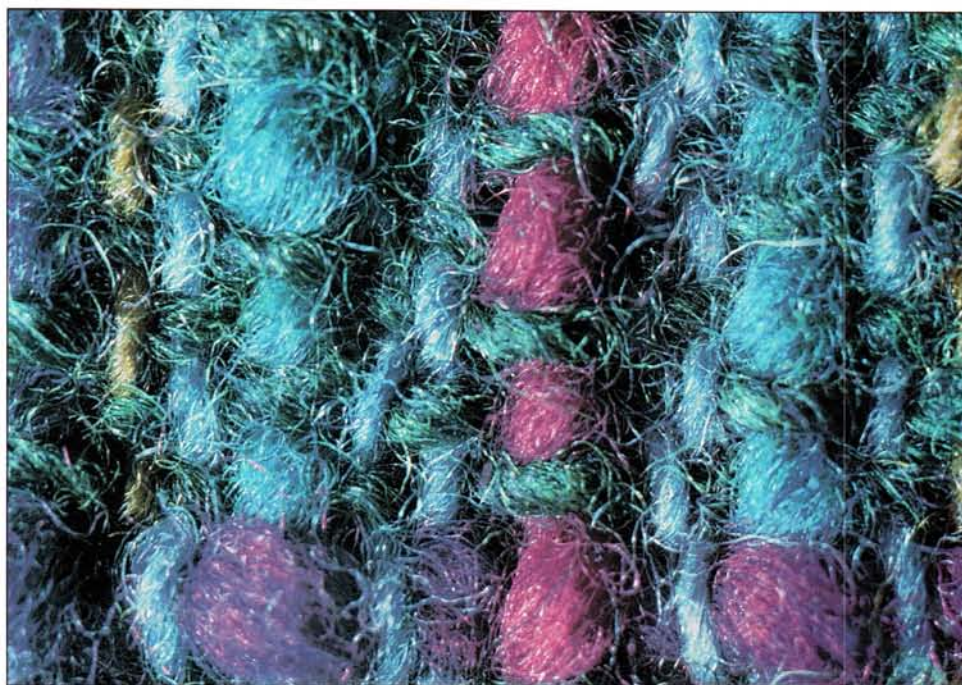
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TRICKS OF THE TRADE

CLEANING OLD HEDDLES

After purchasing a secondhand floor loom that hadn't been used in many years, I set about the task of cleaning it up. Most parts were easy to clean, but removing the rust from the flat metal heddles was a big problem. A fellow guild member recommended CLR (calcium, lime, rust remover) in the cleaning aisle of the supermarket.

To remove rust from the heddles, I placed them in a plastic container and poured in enough full-strength liquid to cover them. I checked them every hour to see if the rust could be wiped away; they were ready in three or four hours. (Do not leave them in the CLR overnight, or they will turn black!) After rinsing the heddles under clean water, I dried them with a terry towel, rubbing them firmly between my fingers. Finally, I sprayed Scotch Guard fabric protector on the heddles to protect them from further rust.

Lynda Friedel, Seabeck, Washington

MARKING REEDS FOR WARPING AND INLAY

To help me keep my place when I am warping and doing inlay, I use a craft-store paint pen to mark my reed in 1-inch increments. I mark the full height of the center reed and mark half the height of reeds at 5-inch increments (5 inches, 10 inches, and so on). The remaining 1-inch increments are given 1-inch marks.

To do the marking, I run the pen tip up the edge of the reed "tine." A cotton swab used promptly removes unwanted paint from adjacent tines. I've used both black and white paint; use whatever is most obvious. The paint is permanent, doesn't rub off on fabric, and can be removed with fingernail-polish remover.

Robin M. Smith, Spring, Texas

EASY THREADING

When changing the pattern on a countermarch loom, it is sometimes dif-

ficult to push the cords through the holes in the lamms. If you wrap the ends with masking tape so that they resemble the ends of shoelaces, they will be very easy to thread.

Connie Crystal, Bozeman, Montana

LABELING YARN

When I buy yarn in bulk, I wrap a sample around one of the cardboard bobbins that stitchers use for embroidery floss. I make notations regarding weight of the yarn, type of yarn, and how many ounces I bought, then store them in a floss box. They are handy to take to weaving shops to check color combinations.

M. C. Williams, Littleton, Colorado

If you've discovered a nifty idea, hint, or trick to make your weaving easier, we'd love to pass it along. For using your idea, we'll send you a handy little weaving tool. Send to "Tricks of the Trade," Interweave Press, 201 East Fourth Street, Loveland, CO 80537-5655.

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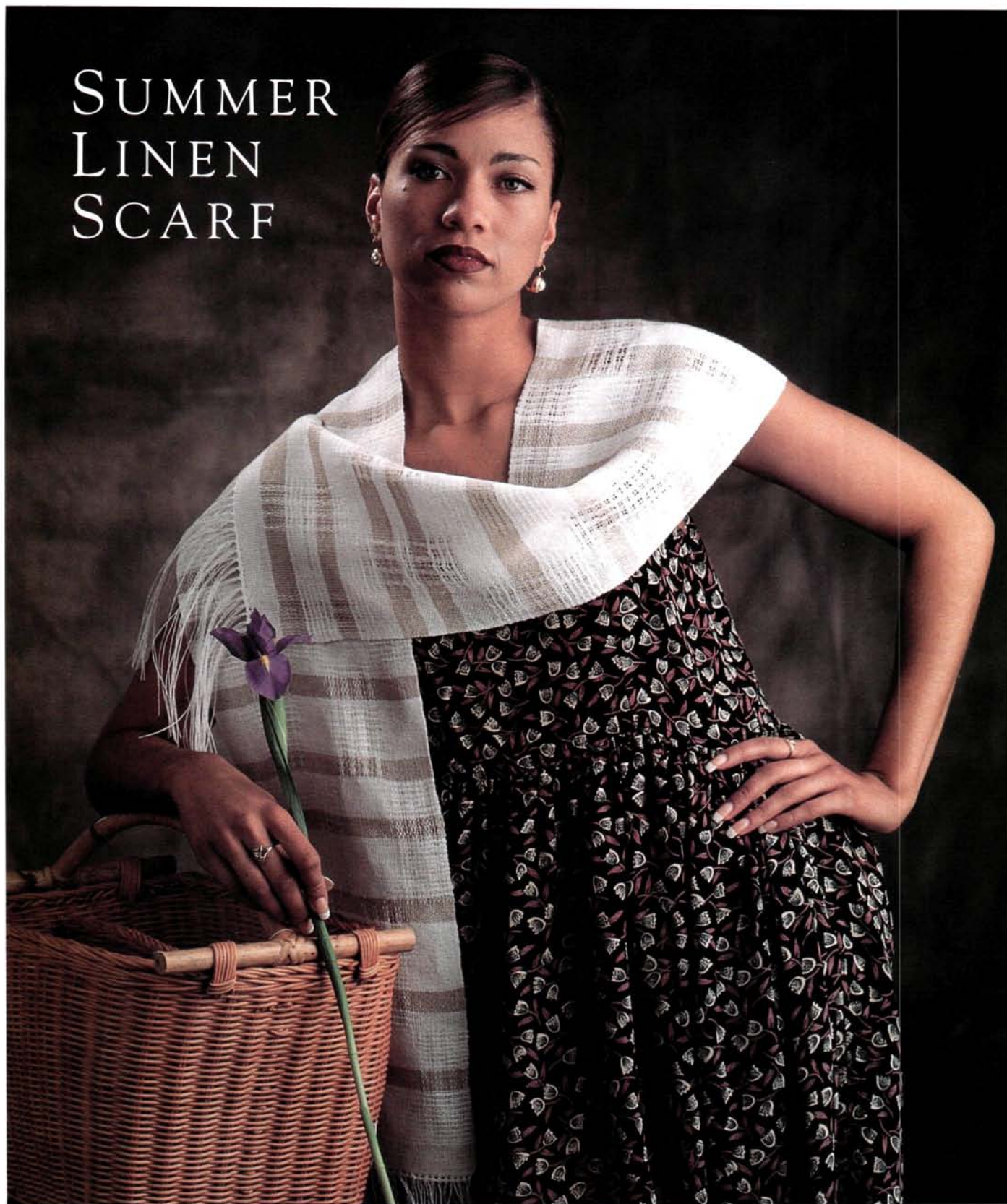
All heddles are 9" flat steel, non-rusting with large eyes of 9/16". Ratchet on the cloth beam is 3 1/2" and has 40 teeth. Ratchet on the warp beam is 7" and has 1" teeth.

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FROM FLAX TO LINEN

Although some 200 kinds of flax grow in the wild, flax grown for fiber is *Linum usitatissimum* (Latin for “the most useful flax”). This species has been cultivated for centuries, and the processes for converting its fibers into yarn are nearly as old.

THE FLAX PLANT

The textile fibers (called bast fibers) produced by the flax plant grow the entire length of the stem as part of the phloem tissue, which conducts sugars and other nutrients to all parts of the plant. Flax is one of several plants (hemp and ramie are two others) that produce bast fibers for textiles. In flax, the fibers are arranged in bundles of ten to

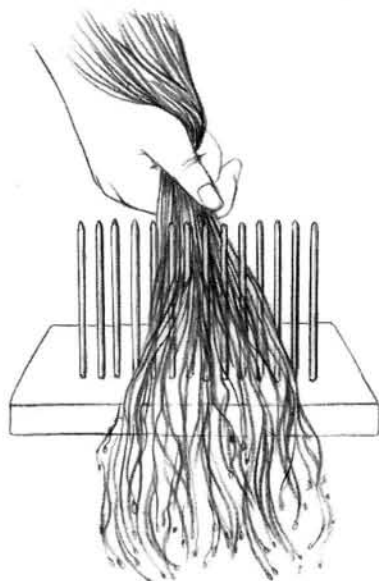
forty individual fibers around a woody core, held together in a band by pectinous substances and covered by an outer layer called the epidermis. Like other bast-producing plants, flax must undergo several processes to extract the fiber and prepare it for spinning.

When mature and ready for harvesting, flax plants are about 39 inches tall. Plants intended for fiber are never cut but always pulled from the ground to preserve the full length of the fiber. The pulled stems are laid on the ground or bundled and stacked to dry. If seeds are to be harvested, they are removed after drying by threshing (beating) or pressing the tips of the stems through a coarse metal comb (ripping) to remove the seed capsules.

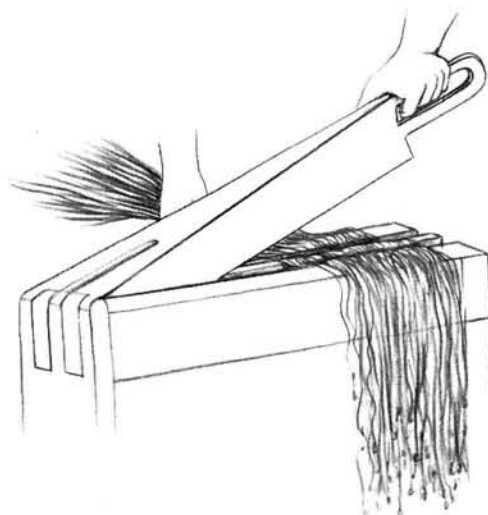
RETTING

Retting is the process of dissolving the pectins that bind the fiber bundles by the action of molds and bacteria. The process must be carefully monitored and stopped before the pectins that cement together the individual fibers of the bundles are dissolved. Flax is retted either by keeping the stems moist with dew and rain or by immersing them in water.

In dew retting, the harvested stems are laid out on grass in thin, uniform layers. Dew, rainfall, and occasional sprinkling when necessary keep the stems moist enough for molds to grow and dissolve the pectins binding the fiber bundles. The process usually takes two to four weeks, during which time the



Ripping removes the seedheads from the stalks.



Breaking crushes the inner woody core leaving the fibers intact.

stems will be turned one or more times. Dew-retted flax is usually brown-gray in color.

Alternatively, flax can be retted in standing or slowly running water. The bacterial decomposition that occurs during water retting produces an unpleasant odor, and the time needed for complete retting depends on the temperature of the water: it takes three to five days in a tank held at 86° to 95°F. Water-retted flax is pale gold in color.

After retting, the pectins should have been dissolved, leaving the entire flax stem largely intact. The stems are dried and then subjected to mechanical processes—breaking, scutching, and hackling—that separate the fibers from the woody stem material. These procedures were developed when flax was processed by hand. Although machines now replicate these processes, textile craftspersons still use the hand methods to prepare their own flax for spinning and weaving.

BREAKING

The dried flax stems are crushed, bent, or crimped to break up the inner woody core (also called

boon), leaving the long, flexible fibers intact. During the process, some of the boon separates and falls away from the fiber. The moisture content of the flax is important at this stage: too much moisture makes it difficult to break up the woody core effectively while too little increases the proportion of valuable fiber wasted.

SCUTCHING (OR SWINGLING)

After breaking, most of the boon still adheres to the fiber. Scutching gently scrapes away as much of the clinging boon as possible without damaging the fiber. Scutching by hand uses a blunt wooden blade to scrape the fibers as they hang against a wooden board. Scutching tow, consisting of boon and short flax fibers, falls to the ground. Depending on its quality, waste fiber is used for making paper or chipboard.

HACKLING

The bundles of fiber are then drawn over hackles, combs consisting of several rows of long metal tines that remove the last remaining

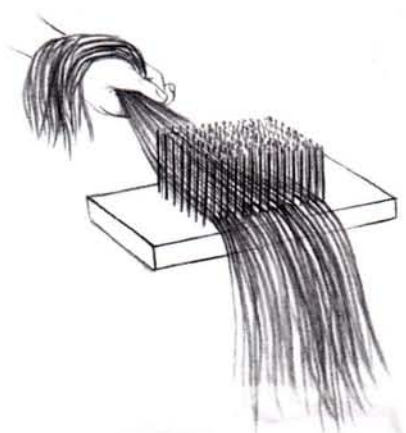
pieces of boon and align the long line fibers in preparation for spinning. The waste is mostly short lengths of flax called tow. This is spun separately into tow yarns, which are softer than line yarns but not as strong or lustrous.

PREPARATION FOR HANDSPINNING

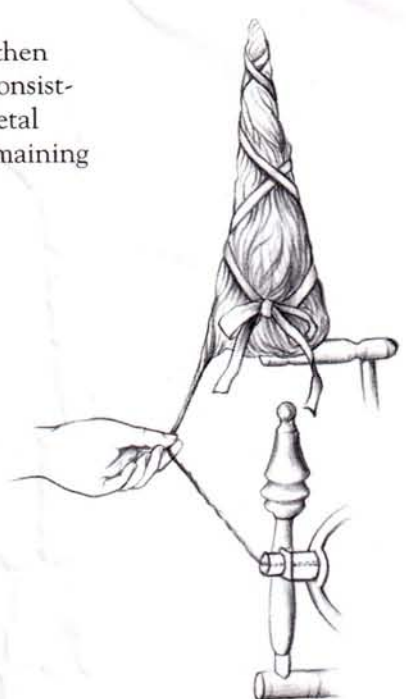
Finally, the hackled flax is arranged on a distaff for handspinning. The distaff allows the spinner to maintain order in the bundle of very long fibers and to stop and resume spinning with a minimum of disruption. ♦

FURTHER READING

Baines, Patricia. *Linen: Hand Spinning and Weaving*. London: Batsford, 1989.
 Heinrich, Linda. *The Magic of Linen: Flax Seed to Woven Cloth*. Victoria, British Columbia: Orca, 1992.
 Hochberg, Bette. *Fibre Facts*. Santa Cruz, California: Bette Hochberg, 1981.
The Weaver's Journal Fall 1982, 7(2): Issue 26.



Hackling removes remnants of the core and aligns the fibers ready for spinning.



Flax is arranged on a distaff to be spun.

DORA'S TABLECLOTH

BY SYLVIA J. MILLER

It's not a large cloth as tablecloths go. Barely 44 inches wide and just 56 inches long after hemming, it bears the initials M. W. in one corner. The cloth has a seam down the middle. The side edges and those along the seam are selvages, suggesting that two lengths were woven on a small loom. A few streaks running through the warp look as though some strands were not as fully bleached as the rest before they were spun and woven.

Over the years, the cloth has acquired a spot or two that may or may not come out with careful treatment. It is not something you would use on your holiday dinner table, but the love, the workmanship of the weaver, and the story behind this cloth make it special.

A good friend, Patti Felsenburg, who knew that I had taken up spinning and weaving, passed it on to me because she felt that I had a "feeling" for things handmade. Her note read:

Here is the tablecloth I promised. As I explained, it isn't anything fancy, but it is old. It belonged to Dora Schultz.

I became acquainted with Dora and her husband, Arthur, when I belonged to the Arvada [Colorado] Methodist Church in the 1960s. One year, our pastor asked for volunteers to pick up elderly members and bring them to the Candle Lighting service.

My husband and I decided that would be a nice experience all around, so we put our names on the list. We were given the

address of Mr. and Mrs. Schultz.

We called the Schultzes and made arrangements to take them to the service. Their home was out on Sheridan, perhaps about 60th. At one time, this area was way out in the country. Even in the 1960s, there were few houses.

It was dark when we started north on Sheridan. We drove back and forth, hunting for the house. Finally finding a driveway, we turned in to find a small house that looked as though it had been built by elves. No corner was quite square, the roof slanted at an odd angle, and the chimney was a bit unusual in shape.

We knocked on the door. It was answered by a very small woman with a cloud of fine, white hair caught back in a bun. One shoulder was higher than the other, and she had a bit of a hump; but her blue eyes danced with delight at having someone come to her door.

Her husband was a good 6 feet tall and very erect, but he had an air of vagueness in spite of his cheerful smile. We escorted the Schultzes out to the car, tucked them into the back seat, and drove off to the church.

After the service, which they visibly enjoyed, we took them to the drugstore downtown and treated them to ice cream sundaes. It was a big event for them—a bit like showing children a fairyland. We drove around for a while to show them the Christmas lights decorating

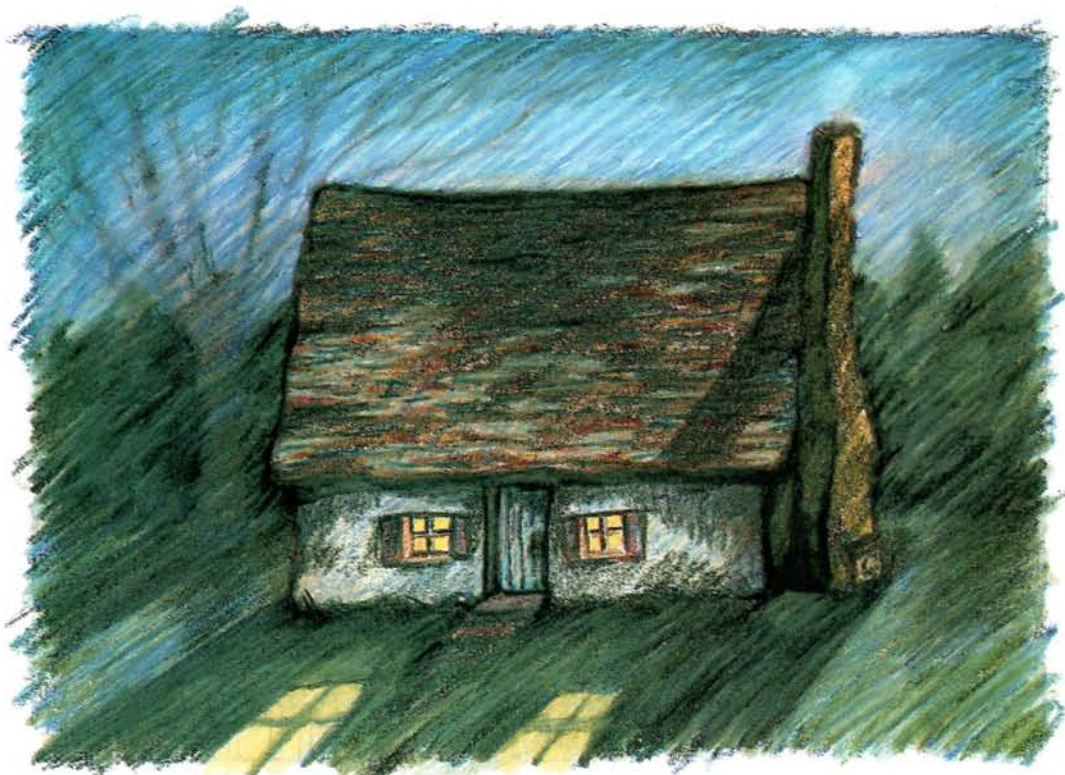
the houses. It was some of the most fun I've ever had.

The families became fast friends, and Patti dropped by whenever she could, taking a small treat each time she went. She took both Mr. and Mrs. Schultz to the store or on other errands and shopped for them herself at other times. Mrs. Schultz always fixed Patti a cup of instant coffee and put out a little tin of evaporated milk before settling back to chat.

As time passed, the Felsenburgs took the Schultzes to church now and then. One year, they also brought a group from the church to the Schultzes' house to give Mr. Schultz the only birthday party he ever had.

In time, Mrs. Schultz began to tell Patti her story. She was born Dora Winter in a rural area in the northern part of Germany. Her parents had a farm where, among other things, they raised flax. This was used at home, but it may have also been a cash crop. Her mother, Maria, not only grew the flax but retted, hackled, combed, and spun the fiber and wove the cloth.

As a child, Dora had contracted polio, which left her with one shoulder higher than the other and a hump on her back. In her early teens, Dora decided to emigrate to America and live with an elderly uncle already here. Before she left Germany, her mother gave her this tablecloth. Maria used an interesting weaving pattern, not one I recognize. You can be sure I'll not take it apart to check the threading.



Drawing by Jean Campbell

Life with her uncle was not a totally happy affair. Dora did not expect to find a husband, for she did not believe that anyone would be interested in marrying a cripple. She decided that she needed to make a life for herself.

When she had saved enough from her work as household help, Dora homesteaded in Nebraska. Land was still available in the early 1900s if one chose to file a claim, build, and live on the land for five years or longer. It was not usual for a single woman to attempt this alone, and it must have taken a great deal of courage, even for one not as handicapped as Dora.

Arthur had been a handsome and clever young man, but during the First World War, while using strong chemicals for cleaning locomotive parts doing war work for the railroad, he sustained brain damage.

He had family and property in Colorado. Neither his family nor he expected that he would ever marry either. He was gentle, quiet, cheerful, and content, just “not too bright.”

Somehow Dora and Arthur met—Patti did not say where or just when—and they did marry. They built the house on Sheridan themselves, long before the days of building codes and inspections.

They grew a truck garden; you and I would probably call it a farm. For many years, they drove a horse and cart to market regularly to sell what they produced. From this they earned their living.

Patti’s letter continued:

Finally Arthur died, and we grieved together. They had never had children, and all Dora’s relatives had long since died. She

lived a few more years, always wanting to go to be with Arthur, and finally it was her turn. Mrs. Schultz lived to be ninety years old and died in 1970.

I miss her very much and remember her with pleasure. I appreciated the gift of the tablecloth for its giver and what it meant to make it. I figure the tablecloth must be about a hundred years old.

So much for its life history and some of what I remember about its owner. Enjoy it, use it, whatever seems best to you.

Thank you, Patti. I will. ♦

SYLVIA J. MILLER has been spinning and weaving since 1972, when she got her first flax wheel. She lives in Homeland, California, where she raises dye plants and herbs, has a small orchard, and looks forward to having sheep.



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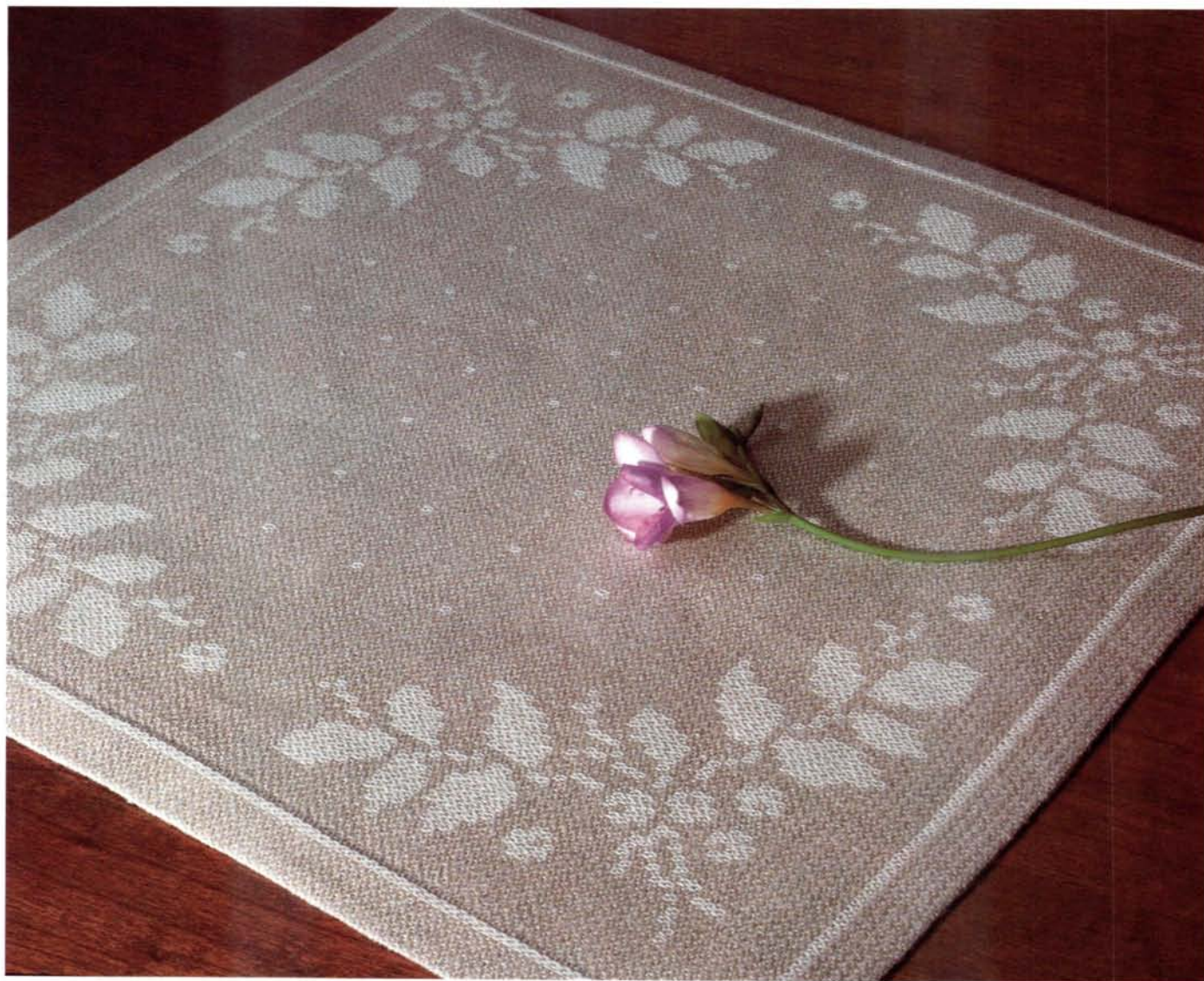


A New Loom from Schacht



TIME - HONORED LINEN

CLASSIC LINENS



Alison Irwin says that her garden blooms on the loom with pick-up weaves. She threaded the mock damask for her BERRIES AND BRANCHES TABLE MAT in a four-shaft twill and worked the pick-up motifs with music wire. *Alison's weaving tips, as well as complete instructions and cartoon, appear on page 76.*

AT RIGHT: Frances Timbers wove her DAMASK DINNER NAPKINS with very fine linen. Before weaving, she painted the warp and dyed the weft with fiber-reactive dyes. *Instructions for weaving these eight-shaft napkins in block twill are on page 84.*

TIME-HONORED LINEN



WEAVING ON AN OLD BARN LOOM

MY FIRST EXPERIENCE WEAVING LINEN WAS DURING A WEEKEND WORKSHOP ON SHAKER TEXTILES AT THE MARSHFIELD SCHOOL OF WEAVING IN PLAINFIELD, VERMONT.

We wove several linen patterns, including M's & O's, huckaback, and tabby. I wasn't all that taken with the feel of weaving the linen on the loom—compared to cotton or wool, it has minimal elasticity, but after I'd washed and ironed the fabric, I was hooked. I think it's

Debra Paulson acquired her barn loom from a roaming antiques peddler.



genetic. My Swedish grandmother loved linen, especially ironing it, and my mother is the same way. Now, I've expanded on the theme: I like to weave it *and* iron it.

Soon after the Shaker workshop, I returned to Marshfield for a linen study weekend. For eight hours a day, I wove linen. I got pretty tired, but I didn't get sick of it, and that intensive work brought me much closer to understanding the quirks of linen. I also became more comfortable weaving on an antique loom—all the looms at Marshfield were antiques—which was a good thing because the loom I had at home is also an antique.

I had acquired my loom, in pieces, from a roaming antiques peddler who showed up one day with a bunch of wooden beams in the back of his truck. He said it was "a loom, maybe two," but I wasn't so sure. I asked him to help me set them up, so we did, on the lawn. We ended up with two fairly complete looms and a warping board that held 60 yards. I bought everything. Later, I sold one of the looms to a weaver friend.

I kept the other loom and the warping board for myself. I set them up in an upstairs room, and I looked at the loom a lot. Not weaving yet, mind you. It was still missing some key pieces, and I was still in awe of it.

It was built, as nearly as I could tell, in the late eighteenth or early nineteenth century. It was made of oak in the manner of a fine post-and-beam house, with mortise-and-tenon joints and hand-forged hardware. And think of this—given the age of the loom, the oak was probably virgin timber. The overhead beater bar was worn smooth and concave with the use of generations of hands. I didn't want to be the one to break it. Silly me.

I went to Marshfield to learn more and discovered that I had a workhorse made to weave household textiles without breaking down, and to be easily fixed, by me, if it did. All this came to me in a flash while I was weaving at Marshfield and the rope connecting a shaft to the treadle broke. I sat on my bench and called out to Kate Smith, my teacher, "Kate, the loom broke!" Kate came over, calmly crawled under the loom, and retied the rope. Boy, did I feel stupid, but I was no longer afraid of looms. If a rope broke, you retied it. If you needed more heddle strings, you tied more on the jig you made from finishing nails and a piece of pine board. If a rope stretched with use, you shortened it. What a feeling of confidence! Some of you must be thinking that I had just fallen off the tomato cart, but in fact, I had

BY DEBRA PAULSON

had very little real weaving experience until then.

When I was small, I taught myself to weave on a little two-shaft loom. I cranked out scarf after scarf, each about 6 inches wide and 3 feet long. I warped the loom by laying out all the yarn I thought I needed on the shag carpeting in the family room, then threading it through the heddles and cranking it on. I insisted that all my relatives wear their scarves, and if they demurred, I would describe the agonies I had gone through to weave them. Needless to say, my parents did not encourage this hobby by upgrading my loom.

When I got back from my first trip to Marshfield, I looked over my loom with new eyes. It had been converted to a two-shaft rag rug loom with no lamms. I made four lamms and two more treadles. Then I tied 200 string heddles and strung them on tobacco laths to make two more shafts. I bought some metal pulleys at a marine hardware store and suspended the four shafts from them. Then I tied each shaft to a lamm and each lamm to a treadle. I now had a working four-shaft loom! And except for changing the metal pulleys for old wooden ones and fixing a few broken ropes, I have woven yards and yards of fabric on it with no problems at all.

After my linen study weekend at Marshfield, I tried weaving linen on my loom. I started with a 3-yard warp, 12 inches wide, of unbleached 20/1 linen. I had no problems with that first warp but was lucky that this first cone of linen, which I'd



Simple weave structures in fine linen singles make towels that are contemporary classics. Counterclockwise from lower left, Debra Paulson's half-bleached towels in huck with huck lace border, shaker twill with embroidered initials and date, and M's & O's towels contrast with her striped indigo and half-bleached towel. At the top, Beverly Stafford designed her plaid twill towel with colorful linens leftover from other projects. No instructions given; see Marguerite Davison's *A Handweaver's Pattern Book* for a variety of similar drafts.

bought at Marshfield, for some reason did not need sizing.

During this first attempt, I also discovered the value of the antique reeds that had come with my loom, the kind made with real reed. Because the sett was right, I chose one of them to use with my first linen warp. I was delighted to find that the reed “gave” as I beat the weft into the web and that this resilience prevented frayed selvages. Subsequently, I have learned to double the selvedge threads, and I sometimes rub beeswax on them, too, but I always use an antique reed when I’m weaving linen. I usually don’t use a temple with linen because sometimes it has ripped the web.

Since that first warp, I have woven lots and lots of linen, most of it with a singles warp and weft. After that first cone of sized linen was used up, I had to start sizing my warp. My first attempt was a nightmare. I try to do things the way they were done in the era in which my loom was built, and I had read somewhere that “in colonial times,” weavers sometimes sized warp chains before threading them onto the loom. Well, if they did, they must have had a trick I don’t know about. I chained a warp striped with indigo-dyed and unbleached 20/1 linen, then slathered diluted wallpaper paste all over it and left it for a bit. When I came back to it, the chain looked like one of those welded chain-link posts that people sometimes use to hold up their mailboxes. I was devastated. I misted the entire thing with water so that it would bend a little, then tearfully pried off one thread at a time and started threading my loom. I finally got that warp threaded and wound on, but it took about fifty times as long as usual, and I swore never to do that again.

Now, I size the warp after it is on the loom. I use wallpaper paste diluted to the consistency of thin cream and sponge it on the warp from the back of the heddles to the back beam. Then I rub it in with a stiff brush, always moving in one direction (not back and forth). When it is nearly dry, I open the shed to prevent the threads from sticking together. While I’m weaving, I mist the warp every ten minutes or so. Linen is stronger when it is damp, and it also has a bit of elasticity then, too.

*I finish my linen cloth by washing it
and then placing it in the freezer.*

*When it’s frozen solid,
I take it out and iron it with a
hot iron until dry. This treatment
softens the linen wonderfully.*

To weave a tight linen cloth is to beat it hard. I read in Patricia Baines’s book *Linen Hand Spinning and Weaving* (Batsford, 1989) that the best loom for weaving linen is a massive old four-poster or cantilever loom, and that’s what I’ve got. It withstands the hard beating, and also because of the great distance from the front to the back of the loom, there’s less stress on the warp ends than there would be on a more modern handloom.

My favorite way of beating linen is to throw a shot, beat on the open shed, change to the next shed, and beat again. Although it’s more

time consuming to beat each shot twice, this method gives me the tightest weave. I also keep the warp tension extremely tight—almost as tight as I can get it.

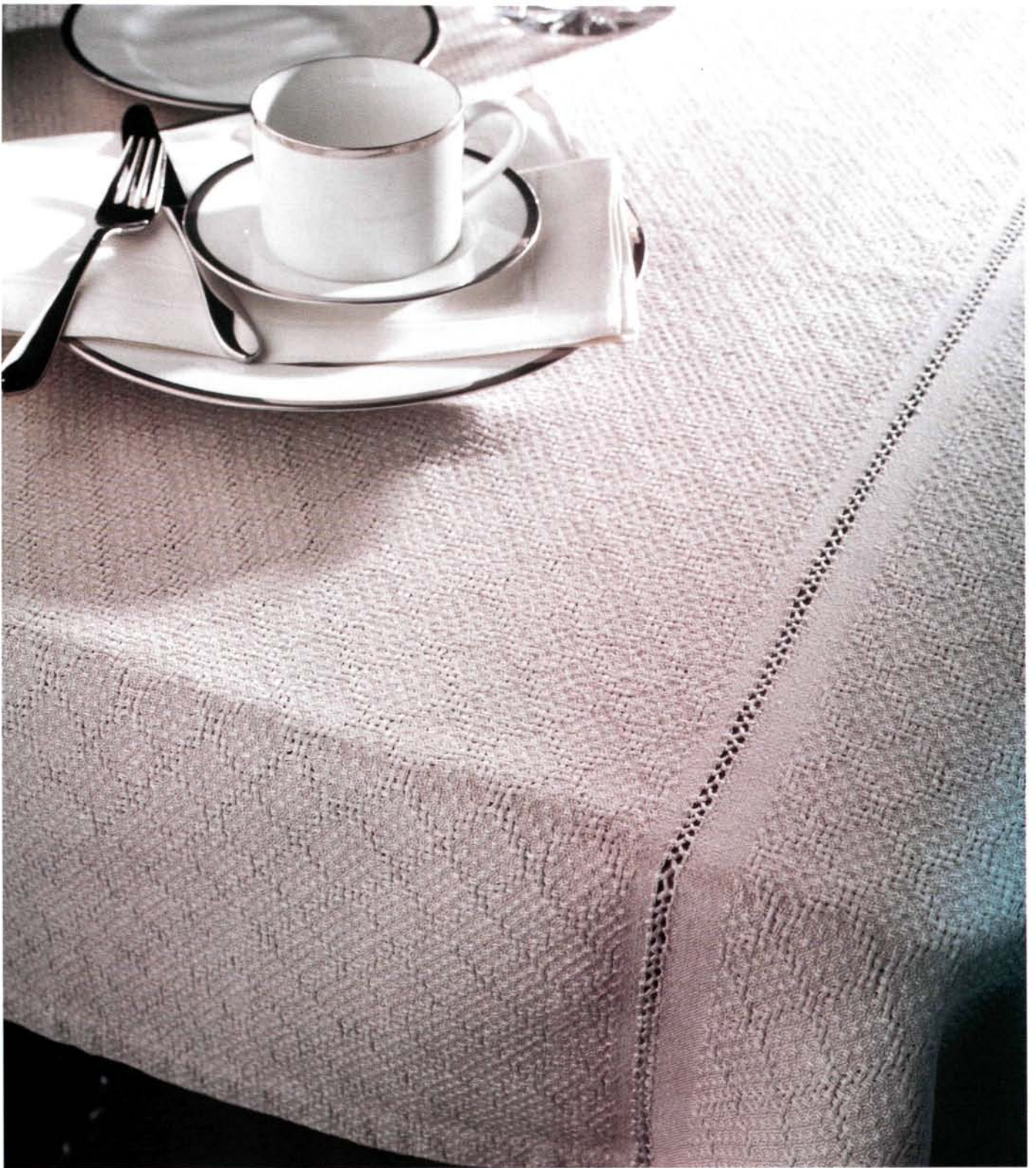
I usually use 20/1 linen for both warp and weft, threaded at 32 ends per inch. I use a sixteen-dent antique reed, double sleyed. I try to weave a balanced cloth at 32 picks per inch but usually can’t beat in that much. Without a temple, the edges pull in about 1/2 inch on each side, and finishing shrinks the fabric another 1/2 inch per side, so I thread my warp about 2 inches wider than I want the finished piece to be.

When I cut the cloth from the loom, it looks and feels like stiff paper. I hand-wash it with pH-neutral soap in very hot water with lots of agitation and wring it out, or I put it through the regular cycle of the washing machine. Then I put it in the freezer. When it’s frozen solid, I take it out, let it thaw for a few minutes, and iron it with a hot iron until dry. This treatment softens the linen wonderfully. Using singles in both warp and weft gives a shine to the pattern areas in huck or M’s & O’s that I don’t think would occur with a two-ply.

All in all, weaving with linen has given me a great deal of satisfaction. It’s not only the satisfaction that comes from weaving a challenging material, but also the satisfaction of knowing that at some time in the history of the loom I weave on, this material, and probably even this pattern, has been woven before. I am one of many weavers on this loom. It feels good to belong. ♦

DEBRA PAULSON of Chester, Connecticut, weaves reproductions of eighteenth- and nineteenth-century linens with half-bleached linen, adding color through yarns hand-dyed with natural indigo.

DESIGNING HUCK LACE



Joanne E. Downs took two summers to weave the three panels for her 8-shaft HUCK TABLECLOTH while juggling other aspects of her busy family life. The only mishap occurred when one-year-old Madeleine got into the loom during warping and “fluffed up” all the loose ends as she’d seen her mother do. Joanne chose dark linen so that she could enjoy the cloth without worrying about spills and stains. *For the weaving instructions, see page 75.*

DESIGNING HUCK LACE



Designing huck lace on seven shafts gave Laurie Autio rounded motifs reminiscent of traditional overshot designs. Her threading forms circles, ovals, and various flower shapes in lace with plain weave and spots defining their edges. See page 85 for directions to weave HUCK LACE CLOTH.

DESIGNING HUCK LACE



Huck lace stripes ornamented with a heavier thread outline huck lace openwork in Win Shaw's PLAID HUCK RUNNER. Subtle variations in color placement heighten the intrigue of this piece. See page 83 for complete weaving details.

MAKING HUCK LACE WORK FOR YOU

BY SHARON ALDERMAN

SHORTLY AFTER WEAVING MY FIRST WARP, I HAD A FEELING THAT THE STRICT RECTILINEAR GRID OF WEFT CROSSING WARP WOULD SOON FEEL CONFINING. I LONGED FOR A WAY TO WEAVE CURVES OR TO SHIFT THE THREADS IN THE CLOTH TO DEFEAT THE OMNI-PRESENT GRID—WHICH LED ME TO LACE WEAVES.

I began with Swedish lace and Bronson lace, both of which seem to have a right and wrong side because they have warp floats on one face and weft floats on the other. When I found huck lace, with floats alternating in both the warp and weft directions to make a cloth without an obvious right or wrong side, I was delighted.

DETERMINING THE DRAFT

When I started weaving huck lace on a four-shaft loom, I was satisfied with the designs I could find

in print. When I was ready to create my own designs, however, I encountered a problem—huck lace uses several different draft conventions, even in standard texts. Figure 1 shows two drafts in Marguerite Davison's *A Handweaver's Pattern Book* and one from Mary Atwater's *Shuttlecraft Book of American Handweaving*.

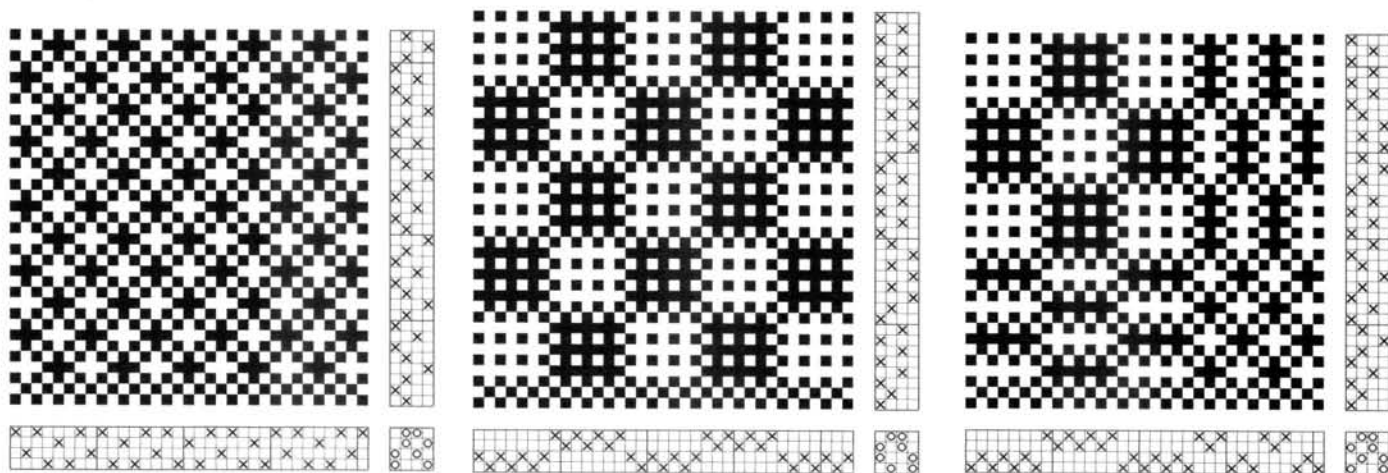
Because of these different threading conventions, it's not obvious how to extend this structure beyond four shafts. I decided to take a different approach and look at the interlacement. When all is said and

done, it's the interlacement that matters.

Working from a drawdown of five-end huck lace, I read the fabric to learn its interlacement (Figure 2). The first, third, and fifth warp ends all weave plain weave throughout the cloth. Because they move above or below the weft in unison, they can all be threaded on the same shaft. Similarly, the sixth, eighth, and tenth warp ends also move simultaneously. They also weave plain weave, but on the opposite shed from the first, third, and fifth ends.

Placing the first set of plain-weave ends on shaft 1 and the second set on shaft 2, the simplest solution, puts the largest number of ends on the shafts nearest the front of the loom, which makes them easier to thread (if you thread from back to front) and easier to lift (because they're closer to the front of

Figure 1. Huck lace drafts use different draft conventions. Joseph France's Huck-a-back draft (left) is from Davison's *A Handweaver's Pattern Book*, page 81, as is Large Huck-a-back (center), page 80. An Atwater draft (right) from *Shuttlecraft Book of American Handweaving*, page 202, contrasts sizes of units.



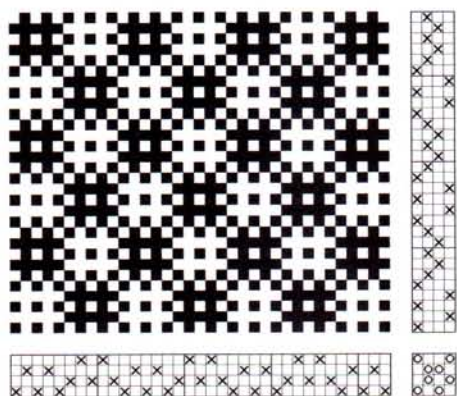
the treadle). The remaining ends (second, fourth, seventh, and ninth) are the ones that make lace by staying up for five picks or down for five picks. These threads are carried on shaft 3 and higher, which may be thought of as pattern shafts.

In contrast to Figure 2, which is woven in all-over lace, Figure 3 is woven so that the lace moves diagonally across the cloth, but notice that the plain-weave ends are present in the same places as in Figure 2. Figure 3 also shows the pattern-shaft assignments. Just remember that *all threads carried on a given shaft rise and fall at the same time across the cloth*. Therefore, in the first five-end unit, the pattern threads are carried on shaft 3 and in the second unit on shaft 4, as they were in Figure 2. The third five-end unit is different from the ones that have gone before it, so its pattern threads are assigned to shaft 5. The rest of the threading is filled in the same way.

A SIMPLE WAY TO CREATE A DESIGN

Now that you understand that the assignment of shafts is 1, 3, 1, 3, 1, 2, 4, 2, 4, 2, etc. (for the five-end

Figure 2. In 5-end huck, the first, third, and fifth ends weave plain weave. The sixth, eighth, and tenth ends weave plain weave on the opposite shed.

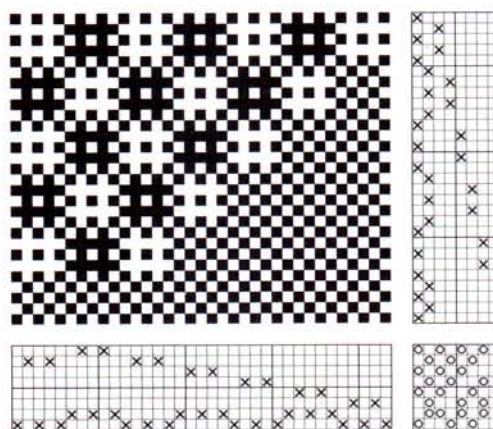


version), we can see that Figure 3 provides almost too much information. In Figure 4, each five-end unit is simplified to either a pair of horizontal lines representing weft floats or a pair of vertical lines representing warp floats. The numbers above the grid tell which pattern shafts are used. This representation has the advantage of taking up less space while still providing information about where the floats are, whether they are warp or weft floats, and on which shafts they are threaded.

When I am working out designs using huck lace, I begin with drawings like Figure 4. If a design requires more shafts than my loom has, I simplify it. Figure 5 shows one possibility using eight shafts. The odd shafts use shaft 1 as a tie-down, and the even shafts use shaft 2.

The number of ends in one unit of huck lace may vary, as shown in Atwater's draft in Figure 1, which edges a seven-end huck lace with a three-end huck border. I use three-end huck for an opaque cloth or for a dainty design or for cross-stitch cloth when I use threads heavier than 20/2 cotton. Five-end huck with 20/2 cotton lets a lot of light through for wonderful curtains.

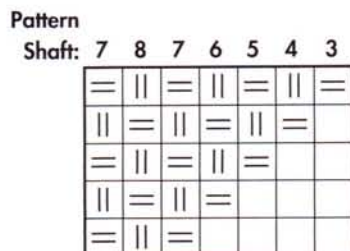
Figure 3. Multishaft huck lace follows a similar pattern to 4-shaft huck.



TIPS FOR WEAVING HUCK LACE

1. Use a plain-weave sett. If I have a choice between two setts, I use the closer one to offset the openness of the lace and provide a firmer plain weave, which makes better cloth.
2. Use one color. Stripes in warp or weft tend to divert attention from the structure, and strong value contrast between the warp and the weft tends to make the cloth look salt-and-peppery and diminishes the effectiveness of the lace. I have, however, used one color for warp and a second for weft to good effect when the colors were similar in hue and value.
3. Thread plain-weave selvages on the first two shafts. Plain-weave borders are handsome and add stability to the cloth.
4. All-over lace fabrics—with no areas of plain weave—have tight selvages that require separate beaming because of their greater take-up.
5. Use plain threads to highlight the lace. Pearl cotton, line linen, and worsted wool all produce lovely huck lace cloth.

Figure 4. A shortcut to designing multishaft huck lace is to mark the warp or weft floats for each unit. Write pattern shafts above the columns.



—	3	4	5	6	7	8	7	6	5	4	3	+
6				=				=				5,7
5,7			=		=		=		=			4,6
4,6,8		=		=		=		=		=		5,7
5,7			=		=		=		=			4,6,8
6,8				=		=		=				5,7
7					=		=					6,8
8						=						3,7
3	=										=	4,8
4		=								=		3,5
3,5	=		=						=		=	4,6
4,6		=		=				=		=		3,5,7
3,5,7	=		=		=		=		=		=	4,6
4,6		=		=				=				5,7
5			=						=			4,6

Figure 5. To determine the treading, add pattern shafts for warp floats and subtract pattern shafts for weft floats from the plain-weave shed.

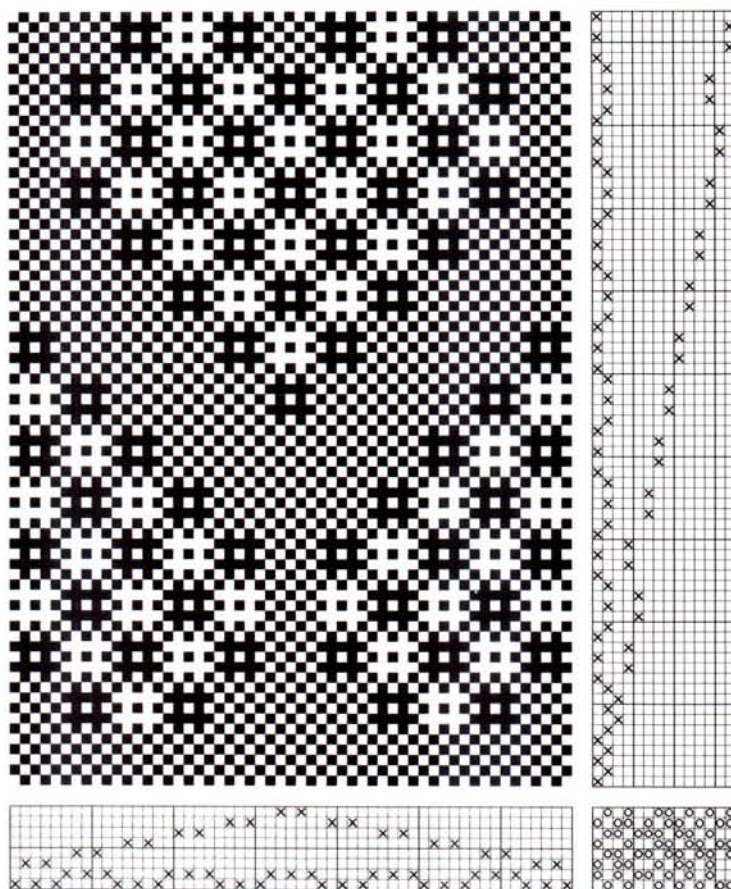


Figure 6. The draft and drawdown for these heart motifs show the relationship between threading and treading.

Seven-end huck forms lace with a large cluster of threads, but its seven-end/seven-pick float is too long to be practical except for very fine threads set at 30 or more ends per inch.

HOW TO DETERMINE THE TREADING

After you've established the threadings, it's time to figure out which sheds to use in which order. Figure 3 shows a five-end huck with plain weave. The treading indicates the shafts to be lifted. Notice that the rows that weave plain weave across the cloth consist of shaft 1 with the even pattern shafts and shaft 2 with the odd shafts. This pairing is the basis of all that follows and can be thought of as the "back-

bone" of the cloth.

The lace is made by adding or removing lifted shafts from the plain-weave sheds. The shot that starts the lace (sixth from the bottom) is made by lifting shafts 2, 3, 5, 8, which is equivalent to shafts 2, 3, 5, 7, +8, -7. Shaft 8 is added because a warp float appears there; shaft 7 is removed to create a weft float (the weft passes over any thread that is not lifted). The treading sequence repeats every five picks—just like the threading—so this altered shed is used twice. In the next five picks, there are warp floats on shaft 5 and weft floats on shafts 6 and 8 (shafts 1, 4, 5, or shafts 1, 4, 6, 8, +5, -6, -8).

To simplify this step further, think first about additions and list in

one column shafts to be added (+); then consider omissions and make another column for shafts to be removed (-). Compare Figure 5 with the treading in Figure 6. Breaking drafting into steps in this manner reduces the possibility of error.

If your design takes more sheds than the treadles of your floor loom can accommodate, consider the unlimited sheds available on a table loom or a loom equipped with a dobby mechanism. Anything you can dream up for eight shafts is possible on an eight-shaft table loom or on an eight-shaft dobby loom. ♦

SHARON ALDERMAN traveled to Hawaii in January to give a workshop, a welcome respite from the winter cold of her hometown, Salt Lake City, Utah.

DESIGNING HUCK LACE



Motifs in huck lace are fun to design when you understand the weave structure. Clockwise from lower left are zigzag, hearts, and flowers, cloths that Sharon Alderman designed on one threading. For instructions, see *SMALL CLOTHS FOR A LAMP TABLE* on page 73.

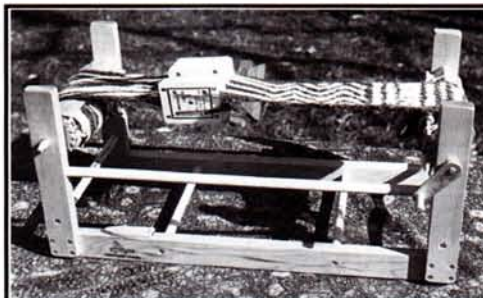
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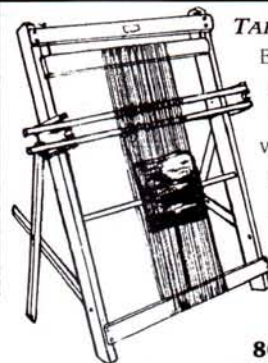
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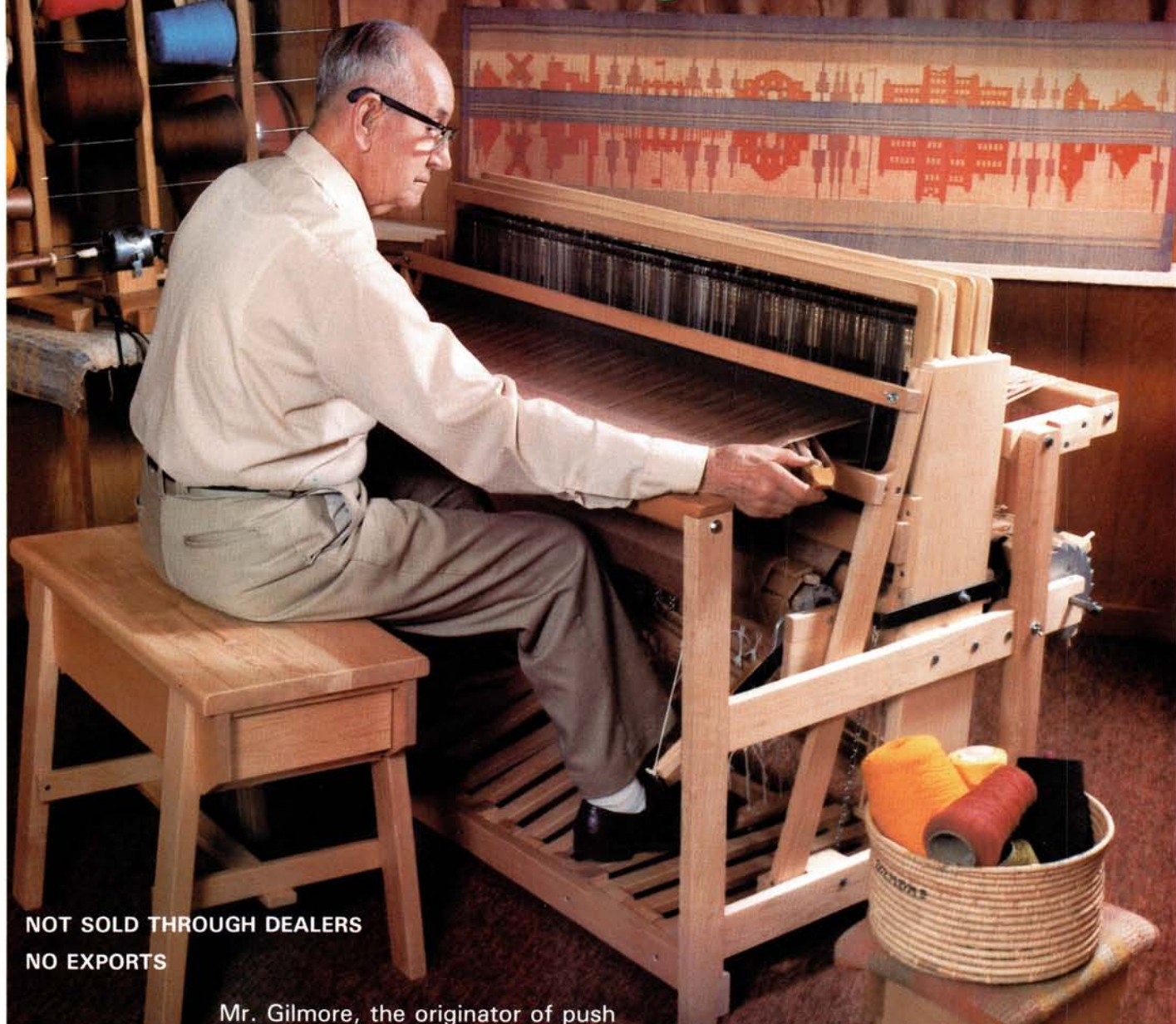
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Garlic and herbs may stay fresh longer in a linen bag that controls moisture and excludes light. Linda Heinrich crossed unbleached linen in the warp with a weft of bleached linen to increase the contrast of the warp- and weft-dominant twill blocks. *For complete directions for GARLIC BAG, see page 75.*

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L I N E N T O W E A R A N D U S E



Red threads cross in the tiny windows of lace Bronson on Laurie Autio's RED PLAID TIE. Threaded on three shafts, the warp measured just over 3 inches wide. See page 82 for weaving and sewing instructions.

THE MEASURE OF LINEN YARNS

LINEN YARNS ARE AVAILABLE IN A VARIETY OF STYLES AND SIZES, BUT BECAUSE THERE IS LITTLE VARIATION IN THE WAY THE PREPARED FIBER BEHAVES, THEY TEND TO BE CONSISTENT WITHIN EACH TYPE.

Line linen is spun from only the longest and strongest flax fibers. It is smooth, consistent, lustrous, and durable. Tow linen yarns are spun from the shorter flax fibers that are a by-product of scutching and hackling—processes that remove the woody parts from and prepare line flax fiber for spinning. Tow linen is fuzzier than line, sometimes contains slubs, and has considerably less luster.

Both line and tow yarns may be wet-spun or dry-spun. In wet spinning, warm water moistens the fibers as they are drawn and twisted, smoothing the surface of the yarn to enhance luster and consistency. Most of the line linen yarns available to handweavers are wet-spun. Dry-spun yarns are usually fluffier and less consistent than wet-spun, and when used for towels, their softer, more absorbent surface is an advantage over the luster of wet spinning.

The size of linen yarns is based on the traditional measure of the lea, which is 300 yards of yarn. For linen singles, a number 1 lea yarn measures 300 yards (1 lea) per pound. A number 10 yarn, usually called 10/1, measures 3,000 (10 × 300) yards per pound; a 16/1 yarn measures 4,800 (16 × 300) yards per pound, and so forth. The higher the size number, the finer the yarn. The size of plied yarns is also usually given as a fraction. The numerator

indicates the size of the singles yarn as a lea number and the denominator indicates the number of strands of that size that are plied together. A 10/2 yarn consists of two strands of number 10 yarn plied together. It will measure about 1,500 yards per pound (3,000 divided by 2 plies).

Singles and plied yarns of about the same number of yards per pound will weave cloths with different characteristics. Linen singles yarns tend to spread out and fill the spaces between threads, creating a lustrous, flexible fabric, often with some textural interest because of slight inconsistencies in the yarn. Plied yarns are rounder and stiffer and do not fill out as well as singles. They make a fabric that is very durable, smooth, and regular but with less sheen and drape. Many weavers find that a plied warp and singles weft make a fabric that combine the good points of each yarn. It's not necessary to use a plied yarn in the warp for strength; good-quality wet-spun line singles are fully able to meet the demands placed on a warp when handled with care.

Linen's natural color is either straw if it has been water-retted or a darker gray-brown if it has been dew-retted. Natural-colored yarns are boiled and bleached to make white and dyed yarns. The mills can control the degree of bleaching to produce a range of colors from cream to off-white to almost pure

white. Most sizes and styles of linen yarns are available in natural and bleached shades, but because the number of mills spinning and dyeing linen yarns has been declining over the past few years, you'll find that a comprehensive range of dyed colors is now available in only a few standard sizes of yarn. Keep in mind, particularly when working with very fine yarns, that the bleaching and dyeing processes weaken linen yarns slightly.

SUGGESTED PLAIN-WEAVE SETTS FOR LINEN YARNS

Yarn	Sett (ends per inch)
70/2	42
33/1	36
20/1	32–36
40/2	30–34
33/2	26–28
16/1	26–30
12/1	24–26
20/2	22–26
10/1	20–24
16/2	18–20
14/2	15–20
10/2	15
8/2	12

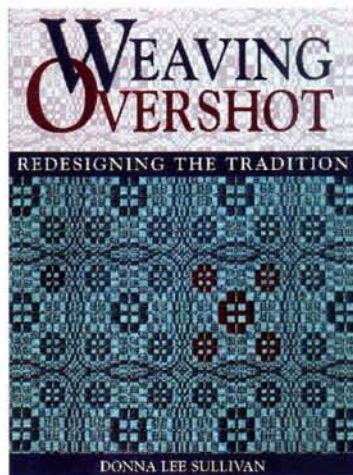
FURTHER READING

- Heinrich, Linda. *The Magic of Linen: Flax Seed to Woven Cloth*. Victoria, British Columbia: Orca, 1992.
- Tidball, Harriet. *The Weaver's Book*. New York: Collier, 1979.
- The Weaver's Journal* Fall 1982, 7(2): Issue 26.

L I N E N T O W E A R A N D U S E



Delicate shades of peach and rust form an asymmetric plaid around blocks of lace Bronson in Catherine Leary's PEACH BLOSSOM TABLE MATS. *Directions for these four-shaft mats appear on page 79.*



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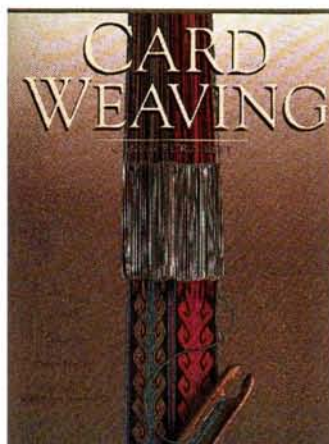
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Donna Sullivan

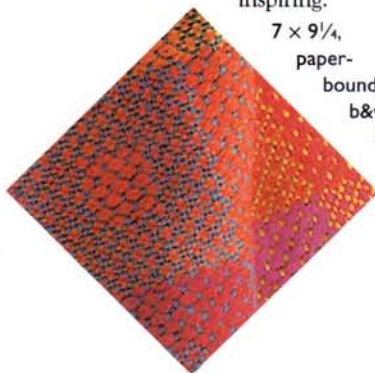
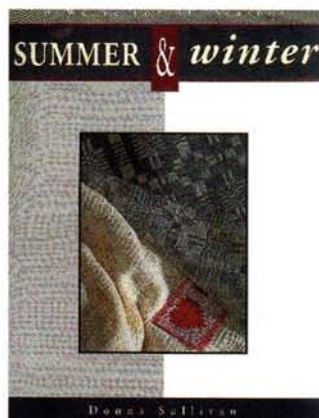
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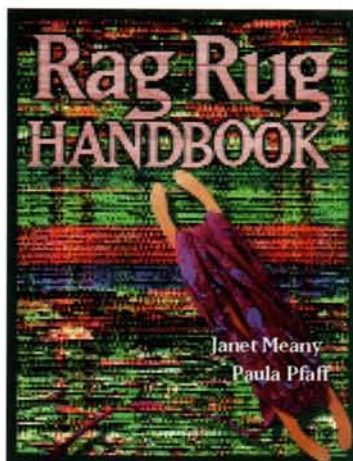


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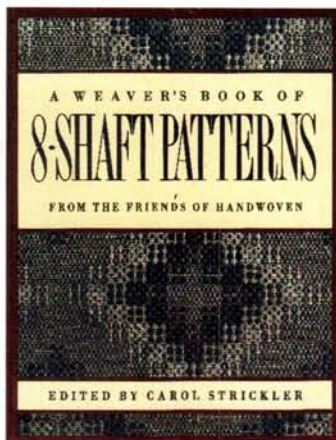
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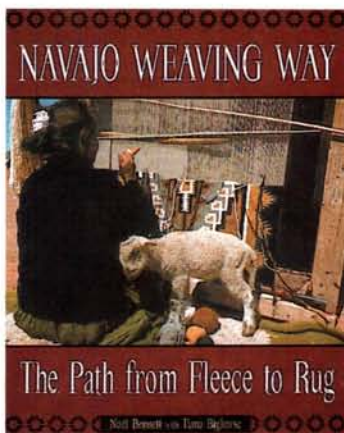
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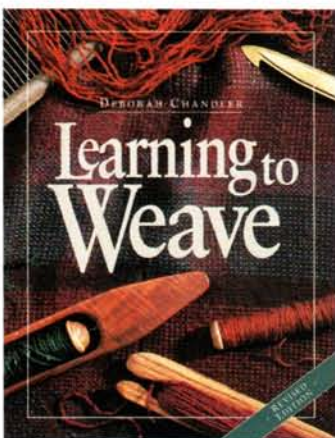
Noël Bennett with Tiana Bighorse



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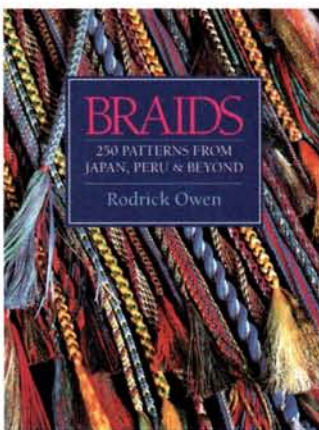
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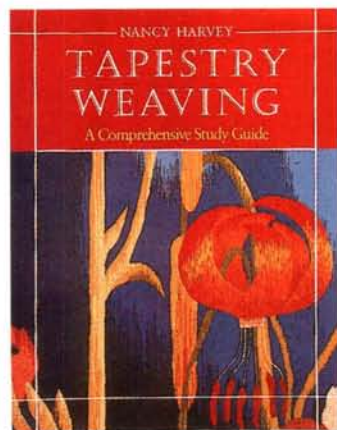
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Louetta Heindl Kambic designed an earthy linen fabric in harmony with the simple design of Japanese garments. Then, to contrast the matte linen of the body, she wove the white linen collar on a lustrous silk warp. *Complete instructions for weaving and sewing the JAPANESE VEST appear on page 78.*



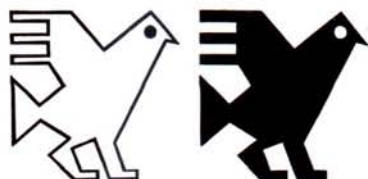
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EMBROIDERY ON LINEN



A visit with relatives in San Martino du Lupari, Italy, inspired Linda Heinrich to weave this set of plain-weave towels from 20/1 linen set at 30 ends per inch; she embroidered the words in half cross stitch and trimmed the hem with French knots, as illustrated on page 58. *No instructions given.*

To include even small embroidered details is to elevate a woven cloth from the ordinary. There are many ways to make a cloth distinctive. Embroider a towel with words or a saying, cross-stitch a hem with your initials and date, thread a ribbon through a huck float, or edge a cloth with tatted or crocheted lace. If a hem is needed, use hemstitching as it was originally intended.

Cotton embroidery floss is fine for embroidering linens as long as the cloth has been well finished. Linen fresh from the loom can withstand vigorous manipulation and great temperature extremes that may damage embroidery floss. Weaving a balanced plain-weave cloth as Charlotte Allison did makes a beautiful background for counted cross stitch.

Linda Heinrich uses a half cross stitch for embroidery; the multiple strands of embroidery floss spread to cover the surface beneath the stitch. Tiny French knots spaced at intervals along the fold soften the edge of the hem.

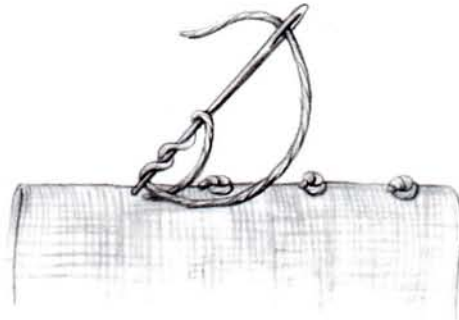
The simple directions and lovely embroidery motifs in *Linen Stitches*, by Ginnie Thompson, were a valuable source of inspiration for Linda Heinrich's embellished projects. Thérèse de Dillmont's *Encyclopedia of Needlework* contains a wealth of information on linen openwork and embroidery as well as instructions for hardanger (the Norwegian cut-thread technique), decorative hems, and tatted, crocheted, and bobbin lace. The *Anchor Manual of Needlework* describes a variety of techniques illustrated with photographs of pieces incorporating them. Whatever your reference for embellishment, handwoven linen is the perfect foundation. ♦

FURTHER READING

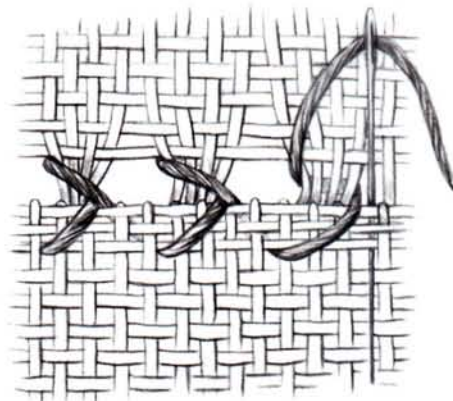
- Anchor Manual of Needlework*. Loveland, Colorado: Interweave Press, 1990. First published 1958.
- de Dillmont, Thérèse. *The Complete Encyclopedia of Needlework*. 2nd ed. Philadelphia: Running Press, 1978. A classic of the 1890s.
- Thompson, Ginnie. *Linen Stitches*. 1987 Designs by Gloria & Pat, Inc., PO Box 2318, Sumter, SC 29151. \$17.95 ppd.



Half cross stitch with the needle taking a long diagonal stitch through the fabric covers well.



French knots spaced along the fold of a hem soften its straight edge.



To work true hemstitch, withdraw a weft yarn and bring the fold of the hem to meet the open space. With the needle, take a stitch around a group of warp ends and then take a stitch down through the fold of the hem.

DECORATED LINEN



Joanne E. Downs keeps track of the treadlings on her huck lace sampler with cross-stitched numbers and words of encouragement. On the right is her twill Shaker towel with initials and date. At the bottom is the sample on which Linda Heinrich worked out her letters in half cross stitch.

DECORATED LINEN



Counted-cross-stitch embroideries on handwoven linen, by Charlotte Allison, Long Branch, Texas, are finished with frames made by her husband from Texas long leaf pine, a timber source that is no longer available after overharvesting in the 1800s, and black walnut. *No instructions given.*

DECORATED LINEN



A repository for fine linens, special letters, or albums, this linen envelope is as special as the treasures it is meant to hold. Linda Heinrich threaded ribbons through the floats of four-shaft huck and embroidered flower buds in half cross stitch. *Instructions for making the PINK ENVELOPE appear on page 81.*



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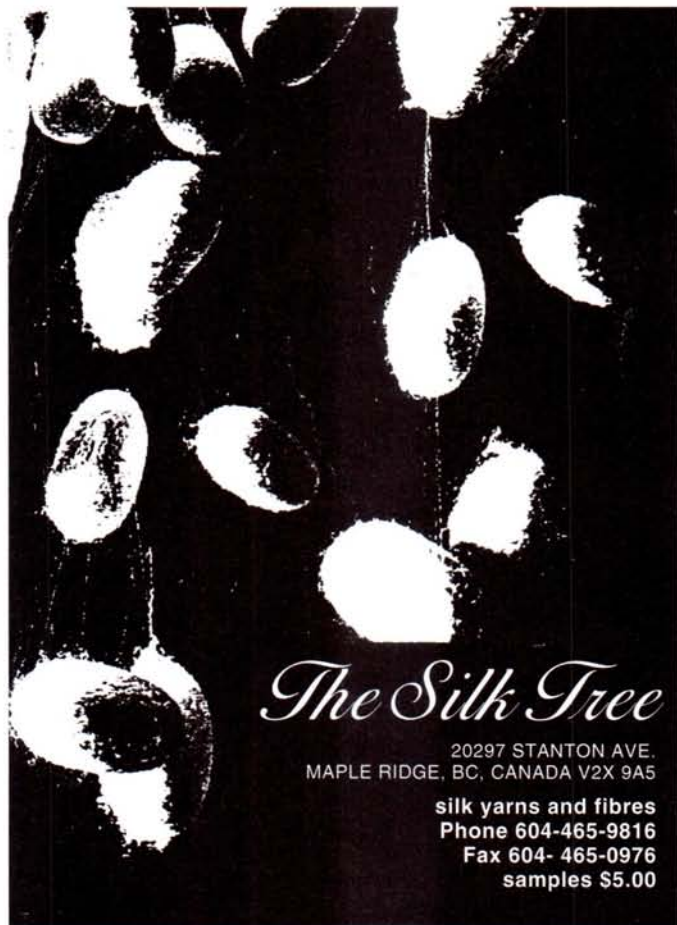
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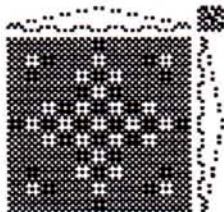
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OREGON FLAX AND LINEN

BY NANCY HOSKINS

IN 1967, I PURCHASED A LOVELY LINEN GUEST TOWEL WITH A BORDER OF PASTEL FLOWERS IN THE SENIOR CITIZENS GIFT SHOP IN EUGENE, OREGON. THE TAG READ "IN A GARDEN . . . BY RUTH B. WHEELER, HANDWOVEN FROM OREGON LINEN. THE WILLAMETTE VALLEY IN OREGON IS THE ONLY AREA IN THE UNITED STATES WHICH RAISES FIBER FLAX. HERE THE SOIL AND CLIMATE PRODUCE A FLAX WHICH IS SAID TO BE SUPERIOR TO THE BEST FROM IRELAND AND BELGIUM."

I was impressed with the luster and quality of the fabric and astonished to learn that Oregon produced linen. I contacted Ruth, and she invited me to her studio. An active member of the Eugene Weavers Guild, Ruth had been weaving since 1946, and linen was her favorite fiber.

Ruth recounted how fields of blue flowering flax once flourished in the fertile Willamette Valley while local factories processed the flax and produced linen yarns. In the early 1960s, when Ruth realized that the flax industry was doomed, she purchased all the Oregon linen yarn that she could afford. With the last of her supply, she wove three lengths of beautiful natural linen for me, which I treasure. Thus began my quest for information about Oregon linen and my inspiration to become a weaver.

NATIVE AND INTRODUCED

In 1805, while traveling in what is now Oregon, Meriwether Lewis reported in his journal, "I have observed . . . flax growing in the river

bottoms." A few days later, he found mature flaxseed, which he gathered and preserved. Others in his party mentioned finding and saving flaxseed in Montana, which was then part of the vast Oregon Territory. When Lewis and Clark traveled down the Columbia River, they noticed Native Americans fishing with flax-fiber twine.

Native Americans in Oregon also used flax fiber in basket weaving and for coastal salmon nets. The Wasco, Klickitat, Warm Springs, Cayuse, Umatilla, and other tribes made crudely processed flax into bags.

Pioneer journals and recollections tell how flaxseed was carried along the Oregon Trail to the Willamette Valley. Sarah Damon Owen wrote in the spring of 1844, "This is fine weather for planting. I must get out my flax seed."

Good Friday was a traditional day for planting flax to ensure that it would prosper. Upon harvesting it, she wrote, "I never saw such fine flax before, though I have been accustomed to flax culture all my life." She gathered about a quart of

seed and had enough fiber floss to pad two quilts and "a hank of the finest fiber ever seen."

The first commercial venture took place in 1865 when the Pioneer Oil Company processed locally grown flax for linseed oil, using tow fibers to make upholstery fabrics and turning the waste matter into oil cakes for cattle feed.

A small fiber-flax plant produced a sample of Oregon linen that won a prize at the Centennial Exposition of 1876 for its "extraordinary length, superior gloss and silky finish." This prompted a company to build a flax-spinning mill in Albany in 1877 to manufacture salmon net, twine, and shoelaces; a similar mill was constructed in Scio in 1890.

Juliet Montague Lord, a descendant of a colonial flax-farming family from Boston and the wife of Oregon's governor William Lord, became known as the "Flax Mother of Oregon" for her advocacy of the industry from the 1890s until her death in 1924. She toured the flax fields and mills of Flanders in Belgium to ferret out the secrets of successful linen production. Thanks to her efforts, an example of Oregon flax won a prize at the Chicago World's Fair in 1893. She then organized a group of wealthy Oregon women dedicated to the promotion of the flax industry known as The Oregon Women's Flax Fiber Association. The enthusiastic group incorporated and sold stock to aid farmers willing to grow the crop. Several factories were built around the turn of the century; and in 1915, Oregon State Penitentiary inmates were being paid pennies a day to process flax. The prison was involved in the business from that time until 1955.

Oregon's flax and linen production peaked during World War II as

an "essential war product" with 18,000 acres of flax and fourteen processing plants. There were annual flax festivals, displays at the state fair, and many products—yarns, fabric for upholstery and draperies, braided rugs, fishnet, and shoelaces. No part of the flax plant was wasted, with seeds and shives (woody splinters of the stalks) used for oil, replanting, fuel, fiberboard, and cattle feed.

Jesse E. Harmond, a senior engineer with the U.S. Department of Agriculture, was sent to Oregon in 1945 to assist the farmers and factories involved in the flax industry. He designed machinery to expedite the processing of flax and cut labor costs, and he formed a small company called Custom Weavers to make linen fabric and fabric-covered products. Joan Patterson, a graduate of Cranbrook Academy of Arts and professor of textiles at Oregon State College in Corvallis, wove innovative linen fabrics and displayed them for decorators in New York City. Yarns from the Salem Linen Mills were advertised in *Handweaver and Craftsman*. Textiles and furnishings designer Jack Lenor Larsen recalls, "I used Oregon linen as a student and young weaver, and even in our first production handweaves and hand-woven blinds."

Even with inexpensive prison labor, the cultivation and harvesting of flax were rarely profitable. Production costs were too high, and frequent fires in the combustible fiber storage barns ravaged many early efforts. World War I, the Russian Revolution of 1917, the depression of the 1930s, and World War II all affected the ebb and flow of the flax industry. Federal legislation allowing states to ban prison-made goods and price supports that were

granted and then revoked caused consternation among the farmers and mill owners. Always, local companies were pitted against the expertise of the producers in Ireland and Belgium in the world marketplace.

In spite of all efforts, the industry could not survive the removal of government price subsidies nor the advent of new and flashier synthetic fibers. The last plant—considered by linen merchant Frederick Fawcett to be "the most modern of its kind"—has been idle for forty years, a ghost plant still filled with dusty machinery and bundles of old flax.

Nevertheless, the lure of a flax and linen industry for Oregon has not died. An attempt is being made to revive the industry, and the Oregon Flax Association has been organized to promote the product. Oregon State University's Alternative Crop Development in Crop and Soil Science has sponsored some flax fields near Corvallis that I have observed from seeding through field retting. Seeds of 'Ariane,' 'Viking,' and 'Cascade' (the last, a cultivar developed at Oregon State College in 1946) were sown in April when the ground was moist but wet and frosty nights unlikely. By the first week of June, the slender green stems were 2 to 3 feet tall and blossoming with dainty blue-violet five-petaled flowers. By mid-July, the plants had turned yellow and the seed heads were mature. The fields of golden stalks were harvested with a 1960s-vintage flax-pulling machine that lays them on the ground where they were left for dew retting.

Over the years, I have collected a few cones of Oregon linen yarn, some with their labels intact. Jesse Harmond has entrusted me with archival papers, publications, pho-

tographs, yarns, and fabric samples recording the story of Oregon flax and linen until an appropriate museum can be found for the collection. If you have information or objects to share, please let me know so that this history can be preserved. ♦

NANCY HOSKINS has been researching textiles for more than twenty years and writing about them for more than fifteen. She lives in Eugene, Oregon.

FURTHER READING

- Heinrich, Linda. *The Magic of Linen: From Flaxseed to Fabric*. Victoria, British Columbia: Orca, 1992.
- Kirkwood, Charlotte Matheny. "First Flax in Oregon." *Oregon Voter* January 1, 1916, 283.
- "Linen, The Enduring Thread of History." *Fiberarts*, March/April 1987, 14 (2): 42-43.
- Maxwell, Ben. "Jim Johnson Brought Flax Seed to the Valley in 1844." Newspaper clipping, n. d. (circa 1952).
- Tobin, Louise Agnes. "A History and Analysis of the Oregon Linen Industry," master's thesis, Oregon State University, 1960.
- Wrenn, Sara. "Flax and the Women of Oregon." *The (Portland) Oregonian* Nov. 17, 1946.
- Wyatt, Steve M. "Flax and Linen: An Uncertain Oregon Industry." *Oregon Historical Quarterly*. 1994, 150-175.

Note: *The Oregon Flax Association*, PO Box 14704, Portland, Oregon 97214, is a nonprofit organization supporting Oregon-grown, -processed, or -manufactured linen textile, paper, board, linseed, and oil products.

F I E L D S O F F L A X



A group of towels woven by Ruth Wheeler in the 1960s of Oregon linen are classics that inspire linen weavers of today. The beige towel is PLAIDED TWILL TOWEL, the pink and turquoise towels are LACE BRONSON TOWELS, and the bordered towels are FLORAL TOWELS. Nancy Hoskins has updated the drafts and setts in light of currently available yarns. For complete instructions, see pages 79 and 80.

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HANDWOVEN is for you, the dedicated weaver. Five times a year this magazine provides a wealth of beautifully photographed woven projects, complete with step-by-step instructions, in-depth articles, and lots of reviews, tips, and product information.

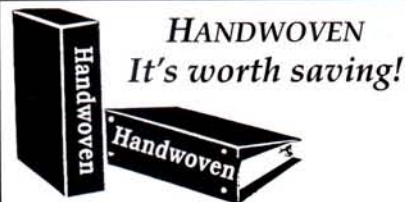
This is the kind of coverage that keeps weavers inspired and their looms busy. In the past year **HANDWOVEN** has included fulled fabrics, small bands, country weaving, garment weaving, plain weave, western weaving, stripes and plaids, spinning for weavers, tartans, Nordic traditions, overtwist, tapestry, overshot, and more.

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FLAX GROWING IN COLORADO

BY DICK FISHER

BECAUSE MY WIFE, MARTY, IS AN ENTHUSIASTIC SPINNER AND WEAVER, AND HAS A HOARD OF FLEECE FROM SHEEP WE'VE RAISED, WE WANTED TO TRY GROWING FLAX.

Four years ago, Marty and I began to experiment with crops which would grow at our high-desert ranch, 7,200 feet above sea level in northwestern Colorado, where summer days are hot and sunny and nights are cool or cold. The temperature drops below freezing at least several times during the June-to-August growing season. What with moderate winds and ever-present wildlife, farming is always a challenge here.

We have tried several cultivars of *Linum usitatissimum*, including 'Ariane' and 'Viking,' but we have had the most consistent results with 'Ariane.' Seeds obtained from the Landis Valley Museum in Lancaster, Pennsylvania, have produced good crops that have been little affected by summer frosts or predators.

We broadcast the seeds at the end of May in 6-by-20-foot raised beds and gently rake the soil over them. We hand-weed the seedlings once or twice until the dense flax growth takes over, making further weeding unnecessary. Flax won't stand prolonged dry spells, so we water the beds once a week as needed throughout the season. Our records for the past four years show a consistent growth pattern: the plants are about 12 inches tall by July 4 and between 24 and 30 inches tall by August 1, when they begin to

bloom. The delicate blue flowers resemble those of the wild flax which grows nearby.

The plants are ready to harvest in early September when the lowest leaves begin to turn yellow-brown. By this time, most of the stalks are 36 to 38 inches tall. There is always some variation in the height, and we do not harvest the short stalks which typically grow at the edges of the beds. We harvest the plants by hand, pulling up the stalks in bunches and gently tapping off the dirt from the roots. We lay the stalks flat or tie them in bunches to dry in the barn.

We have not tried to ret the stalks in the fall because of our cold weather. Instead, we overwinter them in the barn and ret them the following July, using old metal feed troughs. We soak the stalks for a week or two, changing the water once and checking them periodically to judge when processing is complete but not overdone. This point has been difficult to ascertain. The retting (actually, rotting) stalks can be very smelly, but luckily, we have the great outdoors and no close neighbors.

The flax seems to tolerate our high, dry climate and seems unattractive to the deer, which are willing to eat most everything else we plant. However, seed production has

been limited because they don't mature consistently, and the diameter of the processed fiber seems coarser than we would like. We are not sure whether these factors are related to the variety we plant or the cold climate.

This summer, we plan to add 'Cascade' to the list of cultivars we've tried. ♦

DICK FISHER and his wife, Marty, live on Ram's Horn Ranch near the Yampa River in Hayden, Colorado, twenty-five miles west of Steamboat Springs.

SOURCES OF FLAXSEED

Abundant Life Seed Foundation, PO Box 772, Port Townsend, WA 98368. (360) 385-5660. 'Cascade' available in small quantities.

The Fiber Hut, 2614 Fourth St. NW, Calgary, AB, Canada T2M 3A1. 'Ariane' available seasonally.

Landis Valley Museum Heirloom Seed Project, 2451 Kissel Hill Rd., Lancaster, PA 17610. (717) 569-0401. 'Ariane.'

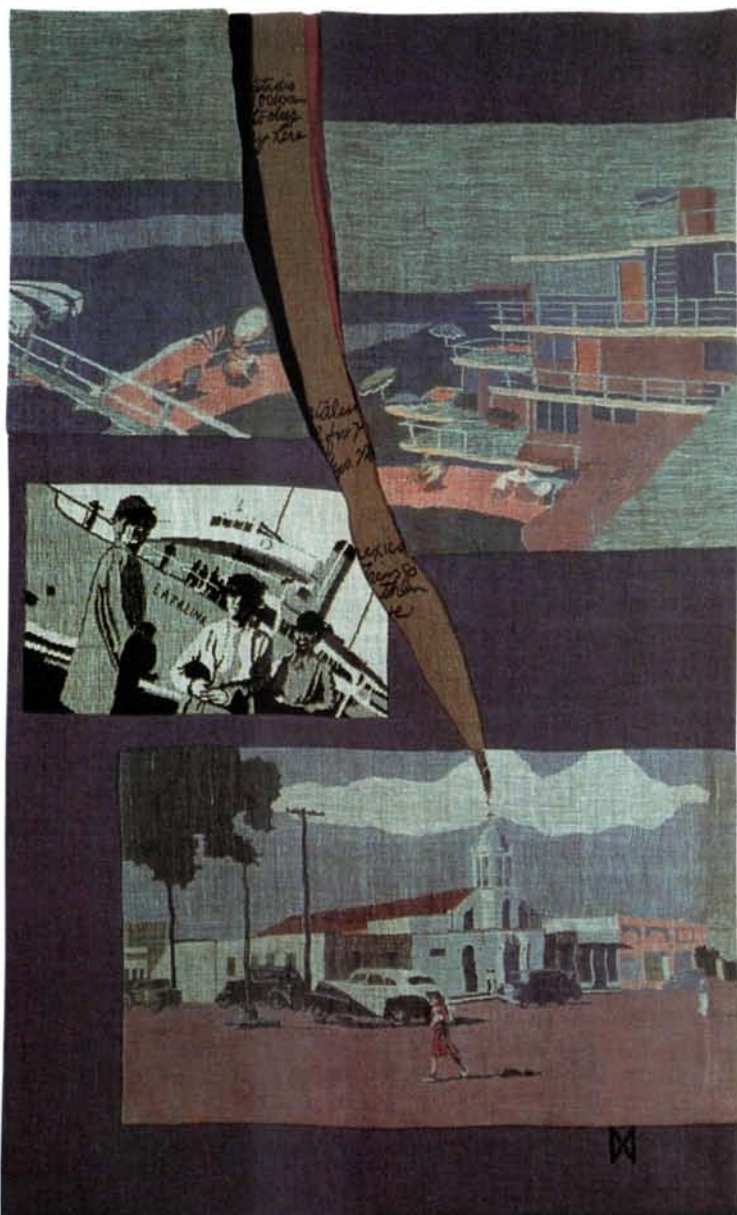
Louët dealerships, located throughout the United States and Canada, can supply 'Ariane' upon request.

Richters, Goodwood, ON, Canada L0C 1A0. (905) 640-6677. 'Regina.'



Dick Fisher's flax in blossom.

IMAGES IN LINEN



MARIE WESTERMAN, NORTHFIELD, MINNESOTA

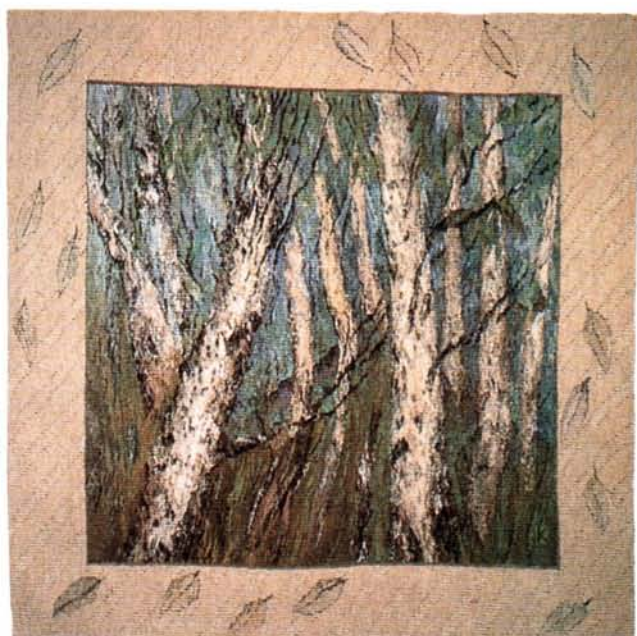
Sometimes I weave fabric; sometimes I weave a metaphor. Sorting and combining images, I tear bits of visual information from their own context and place them into mine. As the creator of a woven universe, I may tear my society's fabric; I may tie up loose ends or let them unravel.

Weaving itself is the most satisfying aspect of my work. Row by row, the weaving becomes simultaneously the picture and the canvas. It may also seem a precious investment of time and skill, but if neglected it can come apart. Tension exists at the raw woven edge—which always wants to unravel.

***Fault Line*, linen, multilayer weave, 36" × 60", 1993.**



Birch Grove, linen, 36" × 36".
 Photograph by Barbara Cohen.



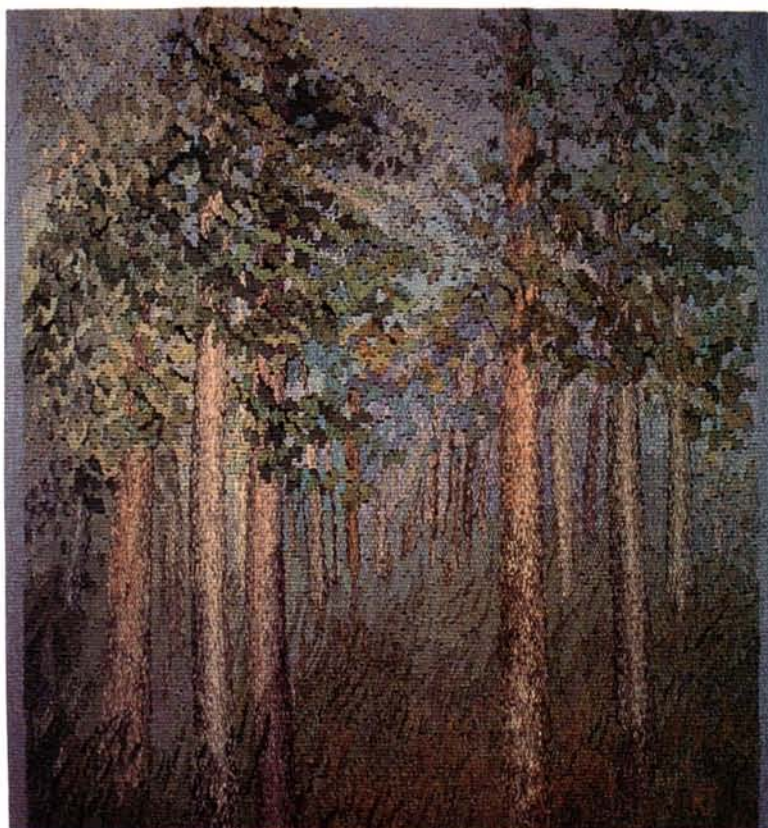
Spring Rhapsody, linen, 40" × 40".

**KAIJA RAUTIAINEN, BURNABY,
 BRITISH COLUMBIA**

Linen is the fiber of my grandmothers; through my Scandinavian heritage, I am informed by a deep knowledge of linen that has been passed on by generations of weavers. By weaving with linen, I create my own sense of belonging within that tradition.

I am drawn to pictorial weaving as my process of making art. In my work, I want thread, texture, pattern, color, and the weaving process to be as evident as the image itself. Light across the surface of linen celebrates both the images and its relationship to the cloth. I use both the traditional tapestry technique and double weave.

By the Lake, linen, 38" × 36".
 Photograph by Barbara Cohen.



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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
Sharon Alderman	Small Cloths for a Lamp Table	45/73	Huck lace	8	15¼"	32	
Laurie Autio	Huck Lace Cloth	40/85	Huck lace	7	25"	36	
	Red Plaid Tie	49/82	Lace Bronson	3	3¼"	30	<i>easy sewing</i>
Joanne E. Downs	Huck Tablecloth	39/75	Huck lace	8	36¾", 11¾"	36	<i>hand sewing</i>
Linda Heinrich	Garlic Bag	47/75	Block twill	8	7"	30	<i>easy sewing</i>
	Pink Envelope	61/81	Huck with plain-weave bands	4	15"	30	<i>average sewing, embroidery</i>
Nancy Hoskins	Plaited Twill Towels	65/80	Plaited twill	10, 8	16"	30	
	Floral Towels	65/79	Plain weave with point twill woven in overshot	8, 4	13⅞"	20	
	Lace Bronson Towels	65/80	Lace Bronson	4	15½"	20	
Alison Irwin	Berries and Branches Table Mat	34/76	Mock damask	4	22"	27	<i>pick-up</i>
Louetta Heindl Kambic	Japanese Vest	55/78	Plain weave and block twill	8	16", 5¼"	12, 24	<i>average sewing</i>
Catherine Leary	Peach Blossom Table Mats	51/79	Lace Bronson	4	12¾"	32	
Joan Robinson	Summer Linen Scarf	27/84	Lace Bronson	4	8"	16	
Win Shaw	Plaid Huck Runner	41/83	Huck	6	15"	30	
Frances Timbers	Damask Dinner Napkins	35/84	Block twill	8	20½"	50	

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 **float-ing 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.

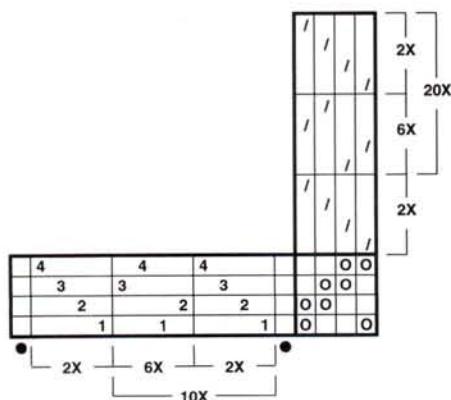
The **tie-up** is written with circles to indicate shafts which are lifted on each treadle. For jack or rising-shed looms, tie up the treadles to the shafts marked with circles. For counterbalanced or sinking-shed looms, tie up the treadles to the unmarked shafts. For countermarch looms, tie the lower lamms to the shafts marked

with circles and tie the upper lamms to the unmarked shafts.

The **treadling 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 treadling appears first, followed by the pattern treadling. Interpret the brackets the same way as in the threading.

Colors of individual ends and picks appear as upper case letters accompanied by 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 treadling sequences use two wefts: a pattern weft and a tabby weft. The treadling 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



Drafts too small for comfortable reading? Take your issue of **HANDWOVEN** to a copy shop and 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.

other lifts all even-numbered warp ends. When interspersed with pattern sheds, these two plain-weave sheds are called tabby.

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

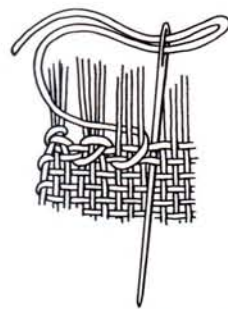
Hemstitching

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



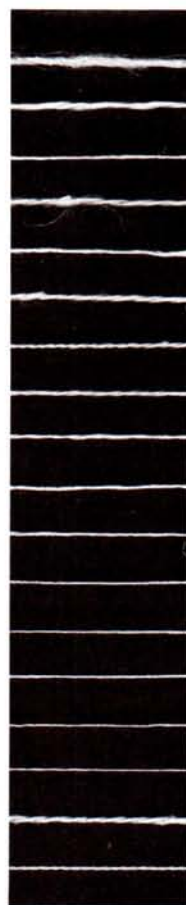
Hemstitching at the end of a piece.

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.

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.

YARN CHART

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



Size 4/1 tow linen at 1,200 (2,420 m/kg)
Size 10/2 line linen at 1,500 (3,025 m/kg)
Size 7/1 linen at 2,100 (4,235 m/kg)
Size 14/2 linen at 2,100 (4,235 m/kg)
Size 8/1 line linen at 2,400 (4,840 m/kg)
Size 16/2 line linen at 2,400 (4,840 m/kg)
Size 20/2 line linen at 3,000 (6,050 m/kg)
Size 30/3 line linen at 3,000 (6,050 m/kg)
Size 30/2 line linen at 4,500 (9,070 m/kg)
Size 12/1 line linen at 4,800 (9,680 m/kg)
Size 16/1 line linen at 4,800 (9,680 m/kg)
Size 35/2 line linen at 5,250 (10,585 m/kg)
Size 20/1 line linen at 6,000 (12,095 m/kg)
Size 40/2 line linen at 6,000 (12,095 m/kg)
Size 33/1 line linen at 9,900 (19,960 m/kg)
Size 70/2 line linen at 10,500 (21,170 m/kg)
Size 8/2 unmercerized cotton at 3,200 (6,450 m/kg)
Size 2-ply silk cord at 650 (1,310 m/kg)



Hemstitching at the beginning of a piece.

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.

HUCK TABLECLOTH

designed by Joanne E. Downs
Bellport, New York

page 39

8

PROJECT NOTES: I was smitten with fine linen as a result of a workshop I had with Mary Elva Erf. The idea of weaving a fine linen tablecloth took hold and was germinating when Virginia West came to our guild and taught a workshop on household linens. I have a 40"-wide loom and would have to piece some lengths together in order to get the width I needed—Virginia suggested joining the panels with fagoting. One of the samples in Virginia's hand-outs was an 8-shaft huck lace which I used for my tablecloth. **FABRIC DESCRIPTION:** Huck lace. **FINISHED DIMENSIONS:** 50" wide by 90" long. At each end, the hem adds 2". Before assembling, the center panel measured 30½" wide by 94" long, and

each side panel measured 9½" wide by 94" long.

YARN: Warp & Weft—Size 40/2 line linen at 6,000 yd/lb: 13,800 yd unbleached.

YARN SOURCES & COLORS: This is Boiled Brown from Webs.

E.P.I.: 36.

WIDTH IN REED: Center Panel—36¾". Side Panels—11¾".

TOTAL WARP ENDS: Center Panel—1323. Side Panels—423.

WARP LENGTH: Center Panel—4 yd, including take-up, shrinkage, and 27" loom waste. Side Panels—7¼ yd, including take-up, shrinkage, and 27" loom waste.

P.P.I.: 30.

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

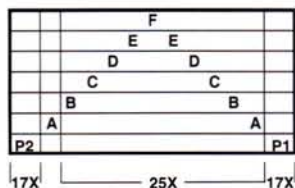
WEAVING: Start and end each panel

with 2¾" plain weave. For the body of the panel, follow the treading draft, measuring carefully so that the panels match in length.

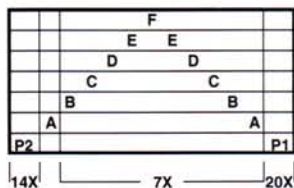
FINISHING: Machine wash on regular cycle with mild detergent. Air dry until damp; iron with a hot iron.

ASSEMBLY: Join the panels with fagoting using 4 strands of the weaving thread and spacing the stitches ¼" apart. (See photograph.) At each end, turn under 1" twice and hem by hand.

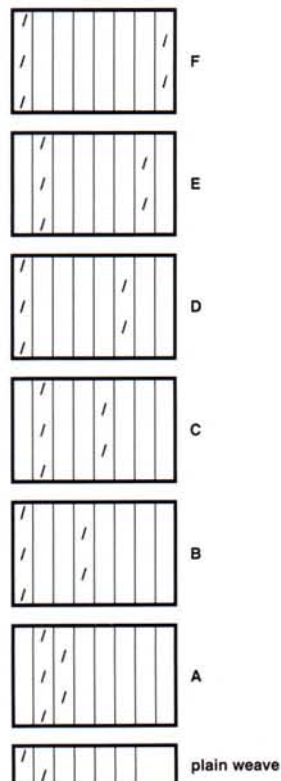
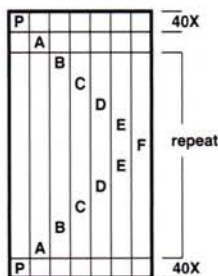
PROFILE THREADING FOR CENTER PANEL:



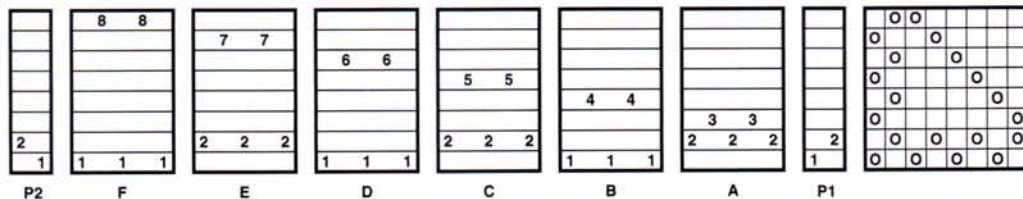
PROFILE THREADING FOR SIDE PANEL:



PROFILE TREADLING FOR CENTER & SIDE PANELS:



THREADING & TREADLING UNITS:



GARLIC BAG

designed by Linda Heinrich
Kelowna, British Columbia

page 47

8

PROJECT NOTES: Keep garlic and herbs fresh longer in this linen drawstring bag which controls moisture and excludes light. The subtle stripes of the fabric are formed by alternating blocks of warp- and weft-dominant twill of white and natural linen. The instructions weave fabric for

three bags—enough for yourself and to give as gifts.

FABRIC DESCRIPTION: Block Twill.

FINISHED DIMENSIONS: Three bags, each 5¾" wide by 8¼" long. Before assembly, the fabric measured 6¼" wide by 57" long.

YARNS: Warp & Weft—Size 30/2 line linen at 4,500 yd/lb: 615 yd unbleached for the warp, 410 yd half-bleached for the weft.

YARN SOURCES & COLORS: The

warp and weft are from Webs in Natural and Boiled Cream.

NOTIONS: Matching sewing thread, large tapestry or wool needle, 3/8"-1/2" beads.

E.P.I.: 30.

WIDTH IN REED: 7".

TOTAL WARP ENDS: 212.

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

DRAFT: on page 76.

P.P.I.: 30.

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

WEAVING: Using full repeats of each treadling sequence, weave 3" of warp-dominant background, 15" of weft-dominant stripes, and 3" of warp-dominant background. To mark the cutting line, weave 2 picks with a contrasting yarn before beginning the next bag.

As an alternative to solid weft-dominant stripes, weave weft-dominant squares as follows: Weave 4 repeats of the weft-dominant stripe alternately with 4 repeats of the warp-dominant background for 15", finishing with the weft-dominant square.

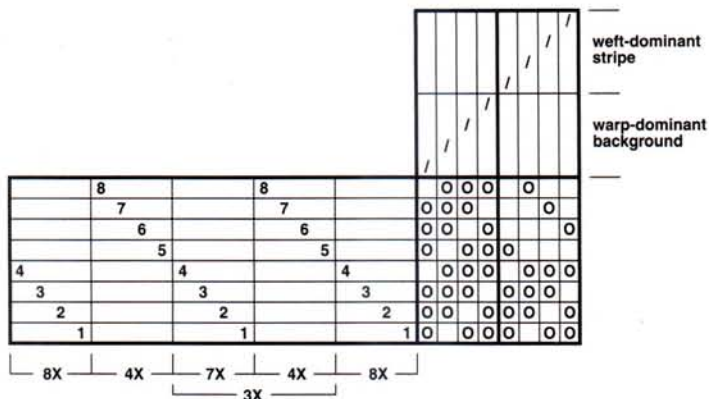
FINISHING: Machine zigzag the linen fabric at both ends and on both sides of the contrasting yarn dividing the bags. Do not separate the bags. Soak the fabric in a warm to hot, mild detergent solution for about 1 hour. Rinse thoroughly in warm water. Wash again in mild detergent solution and agitate vigorously. Rinse again and squeeze out the excess water. Roll the fabric in a thick terry towel and leave for several hours. Press the damp

fabric with a moderately hot iron until it is dry.

ASSEMBLY:

Cut apart the three bags. For each bag, turn the raw edges under 3/8" at each end of the bag. With right sides together, fold the rectangle in half widthwise, making sure that the stripes match at the top. Baste, then stitch the sides together with a 1/4" seam, leaving a 3/8" opening for the tie above the top of the stripes on one side.

With the bag still inside out, bring the top down to meet the top of the stripes. Baste the hem in place, then stitch the hem all the way around close to the folded edge next to the stripes. Stitch again 3/8" above the first round of stitching. Turn the bag right side out and press.



Cut 12 lengths of natural linen each 18" long. Tie the strands together at one end and using groups of 4 lengths, make a simple 3-strand braid. With a large tapestry needle, insert the tie in the channel between the two rows of stitching at the top of the bag. String the beads on the braid and tie overhand knots to anchor them in place. Trim the braid and make an overhand knot 1" from each end, unraveling to the knot.

BERRIES AND BRANCHES

TABLE MAT

designed by Alison Irwin
Duncan, British Columbia

page 34

4

PROJECT NOTES: In our family, it is my husband who has the green thumb. While much of our hillside yard in Maple Bay is naturally wild, he's the one who tends the planters on the deck and the plot by the patio. My garden grows indoors—on the loom! Inspired by the colors, shapes, and seasons outside, I weave both real and imagined blooms with pick-up weaves.

FABRIC DESCRIPTION: Mock damask.

FINISHED DIMENSIONS: 17 5/8" square. Before hemming, the fabric measured 20 3/4" square.

YARNS: Warp—Size 30/3 line linen at 3,000 yd/lb; 950 yd unbleached gray. Weft—Size 16/1 linen at 4,800 yd/lb; 400 yd bleached.

YARN SOURCES & COLORS: This is Normandy linen from Henry's Attic. The warp is Natural Gray and the weft is Bleached White.

NOTIONS: Pick-up stick (I use a length

of fine music or piano wire), shed stick (as wide as the shuttle is deep), matching sewing thread, tapestry needle.

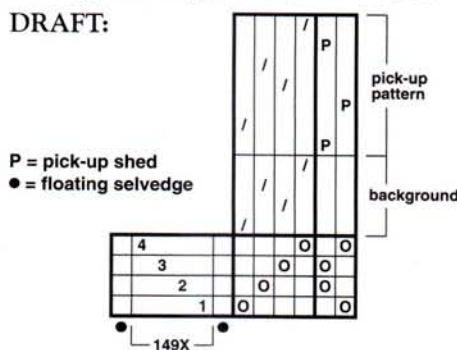
E.P.I.: 27, sleyed 4 per dent in a 6 3/4-dent reed. (This unusual size reed originally had 8 dents per centimeter (about 20 per inch). It lay unused until I modified it by pulling out two of the metal dividers and leaving the third along its entire length. Because this pick-up is easier to do when each 4-end block is threaded in one dent and a sample woven at 30 e.p.i. would not weave square, this new reed at 27 e.p.i. is perfect.)

WIDTH IN REED: 22".

TOTAL WARP ENDS: 598, including a floating selvedge on each side.

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

DRAFT:



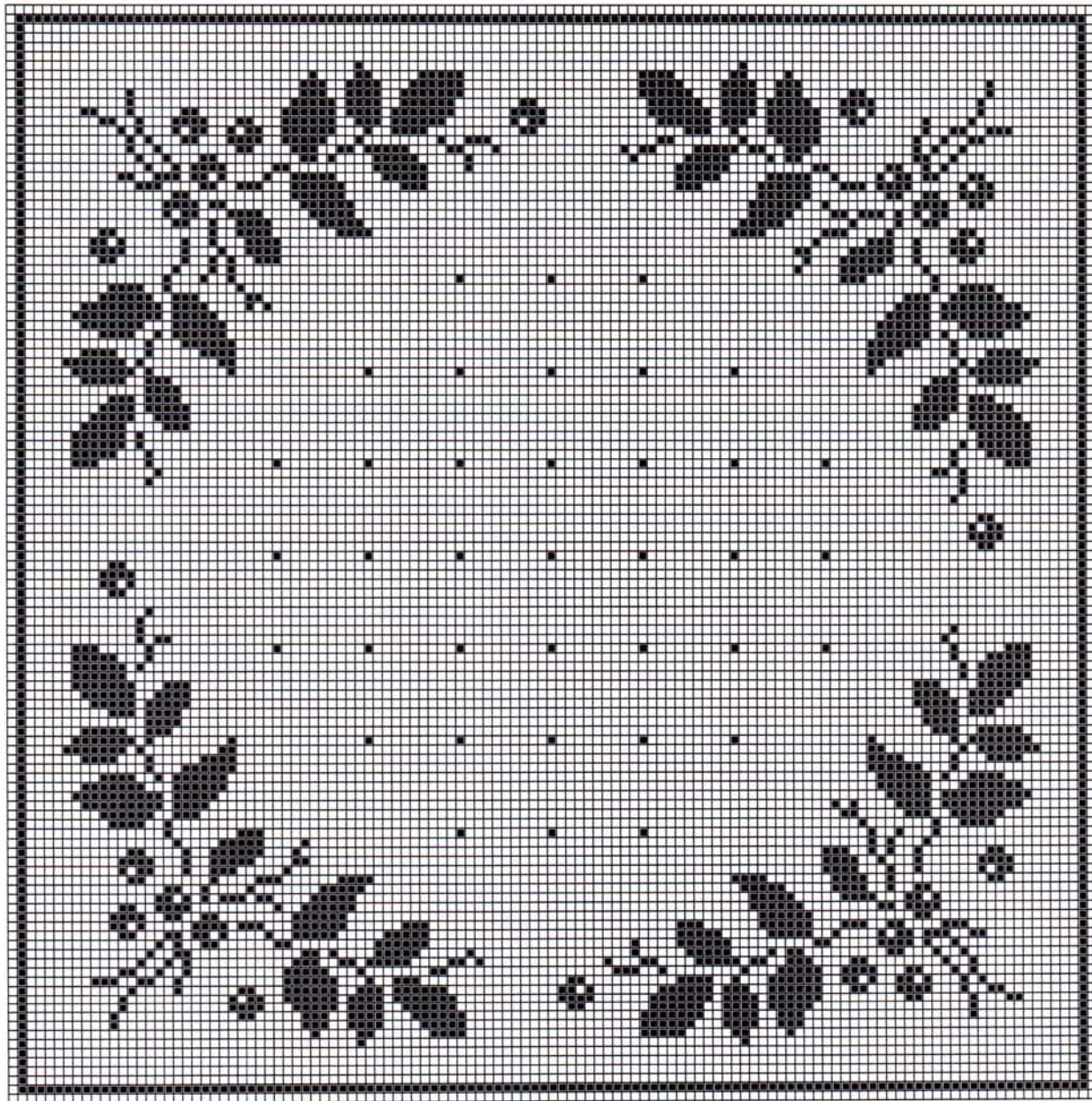
P.P.I.: 27.

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

WEAVING: Begin and end the mat by weaving 2 rows plain weave with the heavier 30/3 linen for hemstitching. Change to the finer 16/1 linen for the body of the mat, weave 64 rows (16 repeats) for the hem and border before following the pattern chart centered widthwise on the web. Each column on the chart represents 4 warp ends and each row represents 4 weft shots. End the mat in the same manner as it began.

Pick-up Pattern—In the pick-up section, use the denting of the warp ends as a guide. For each row of the pick-up pattern, lift shafts 2-3 and pick up a pair of ends for each dark square shown. Release the shafts and slide the pick-up stick back to the reed. Lift shaft 1 to weave, first inserting the shed stick into the shed and turning it on edge against the reed to provide a clear space for the shuttle. Remove both shed stick and pick-up stick. Beat. Lift shafts 1-4 and pick up those ends on either side of the 2-3 pairs just picked up. Release the shafts and slide the pick-up stick to the reed. Lift shaft 3, insert the shed stick, and weave. Remove only the

Chart for
Berries and
Branches
Table Mat.
Each column
represents 4
warp ends and
each row
represents 4
shots.



shed stick and beat. Again slide the pick-up stick to the reed. Lift shaft 2, insert the shed stick, and weave. Remove both shed stick and pick-up stick and beat.

Lift shafts 2–3 and pick up the same pairs as in the first row. Release the shafts and slide the pick-up stick to the reed. Lift shaft 4, insert the shed stick, and weave. Remove both shed stick and pick-up stick and beat.

Repeat this entire sequence for every pick-up row on the chart. Take care to keep an even beat throughout.

To more easily identify the 4-end units for pick-up, I run a strand of dark sewing thread in the 2–3 shed of the first pick-up row and leave it in place until I've woven all 4 shots. Then I pull it out and

run it in the shed of the first row of the next sequence.

For accurate measurements to check my beat and keep the mat exactly balanced, I made my own ruler for 27 p.p.i. on the computer. Using CorelDraw!, I set the grid to 27 and snapped my lines to it. For a further refinement, I shaded the ruler in blocks of 4 to match the 4-row units.

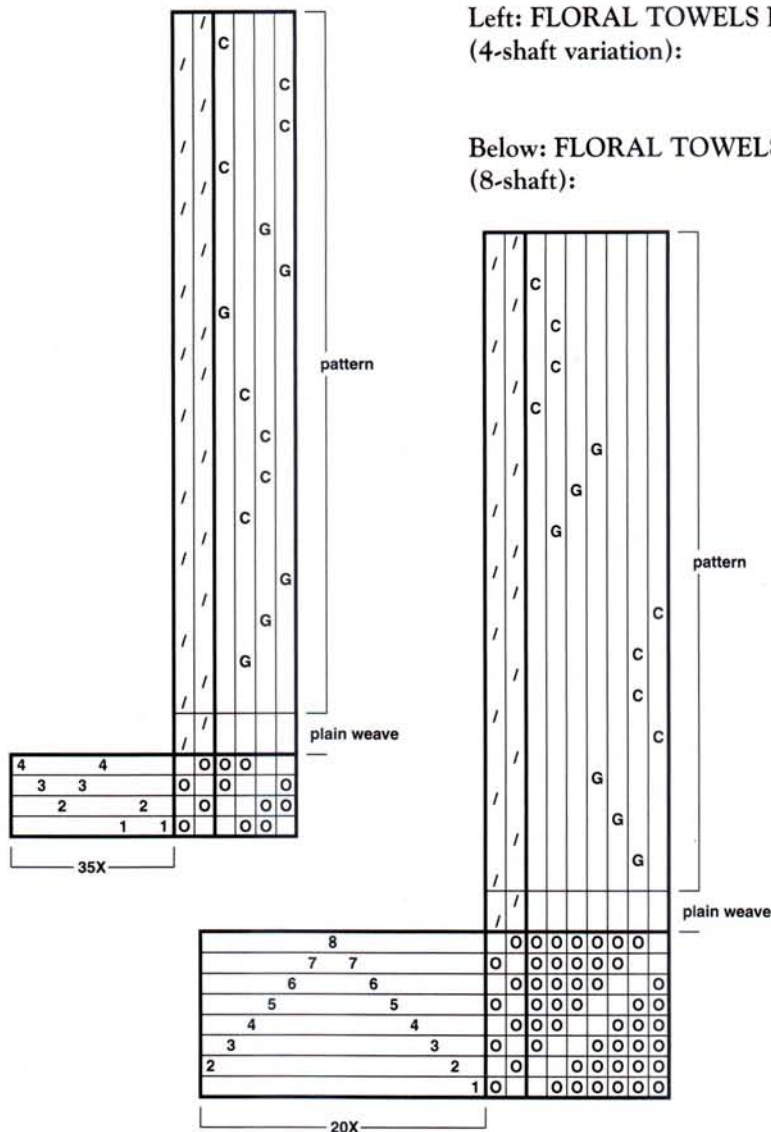
FINISHING: Hand wash in hand-hot, sudsy water. Rinse in two changes of clear water at the same temperature. Spread out the cloth on a towel and pat out some of the moisture. Take the wet fabric to the ironing board and place a pressing cloth over it; iron until dry. Repeat the washing, rinsing, and ironing. As you press,

check the measurements of the thin border line. From side to side and end to end, the measurements should match.

ASSEMBLY: Decide which face of the cloth you prefer—I used the reverse side so that the leaf design in bleached white is weft-dominant. Along each edge, fold under twice to bring the fold to the edge of the thin border line (hand basting along each fold line helps keep them straight and aids in mitering the corners). At each corner, with the hem unfolded, turn under a triangle, refold the hem, and determine how much to trim to allow the corner to lie flat. Hem edges and corners by hand; when ironing the hem, use a press cloth to prevent a shine.

**Left: FLORAL TOWELS DRAFT
(4-shaft variation):**

**Below: FLORAL TOWELS DRAFT
(8-shaft):**



and repeat entire sequence for each remaining towel.

FINISHING: With the tapestry needle, work the tails of the pattern yarns into the back of the towel. Machine stitch each end of the woven length. Wash by hand in warm water with mild detergent. Smooth out the dripping towel on a hard, flat surface like a kitchen counter or washing machine. If dried this way, very little pressing is required. Press while still damp with or without steam.

ASSEMBLY: Cut apart the towels. For each hem, turn under 1/2" and bring the fold to the upper edge of the floral border. Hem by hand with sewing thread.

LACE BRONSON TOWELS 4

PROJECT NOTES: Two blocks of lace Bronson alternate for easy-to-weave fingertip towels. White is a versatile color for the warp which lets you use almost

any color in the weft.

FABRIC DESCRIPTION: Lace Bronson.

FINISHED DIMENSIONS: Four towels, each 14" wide by 20" long. At each end, the hem uses an additional 2".

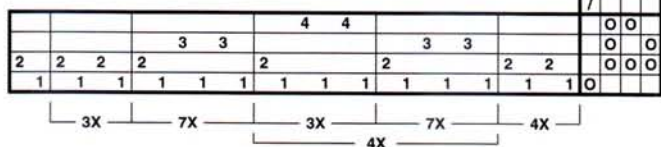
YARNS: **Warp**—Size 16/2 line linen at 2,400 yd/lb; 1,230 yd half-bleached. **Weft**—Size 16/2 or 8/1 line linen at 2,400 yd/lb; 870 yd light turquoise or pink (about 220 yd per towel).

YARN SOURCES & COLORS: These are Klippans yarns, available from Unicorn Books & Crafts.

NOTIONS: Matching sewing thread.

E.P.I.: 20.

DRAFT FOR LACE BRONSON TOWELS:



WIDTH IN REED: 15 1/2".

TOTAL WARP ENDS: 312.

WARP LENGTH: 3 3/4 yd, including take-up, shrinkage, and 27" loom waste.

DRAFT: below.

P.P.I.: 20.

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

WEAVING: For each towel, weave 2 1/2" plain weave for the hem, 4 repeats of lace A, 3 repeats of lace B, 3 repeats of lace A, 13" plain weave, 3 repeats of lace A, 3 repeats of lace B, 4 repeats of lace A, 2 1/2" plain weave for the hem. Weave 2 picks of contrasting color to separate the towels and repeat entire sequence for each remaining towel.

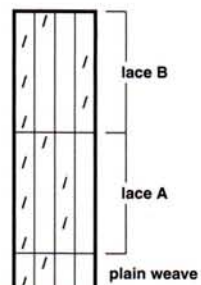
FINISHING: Machine stitch each end of the woven length. Wash by hand in warm water with mild detergent. Smooth out the dripping towel on a hard, flat surface like a kitchen counter or washing machine. If dried this way, very little pressing is required. Press while still damp with or without steam.

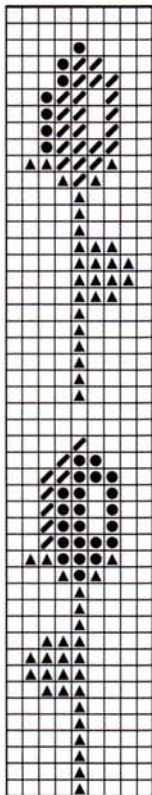
ASSEMBLY: Cut apart the towels. For each hem, turn under 1/4" and bring the fold to the first pattern row. Hem by hand with sewing thread.

PLAITED TWILL TOWELS 8

PROJECT NOTES: Warp- and weft-faced diamonds alternate in this hand towel woven with natural singles linen. Each end is finished with a plain-weave hem. The 8-shaft variation is quite faithful to the 10-shaft original, shown, except that the diamonds are smaller.

FABRIC DESCRIPTION: Plaited twill. **FINISHED DIMENSIONS:** Four towels, each 14 3/8" wide by 20" long. At each end, the hem uses an additional 1 1/2".





the sides with 1/4" seams, leaving the seam open 1/4" from the top of the pouch. Turn the envelope right side out. Fold up 9" on the lining and stitch the sides leaving 1/4" open at the top of the pouch. Do not turn the lining right side out. Place the lining on a flat surface with the front of the pouch facing up and the flap extended. Place the huck envelope on top with front of the pouch facing up and the edges of the flap matching those of the lining. Stitch the envelope and lining together around the flap with

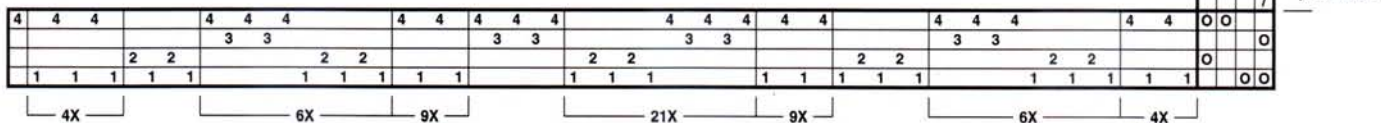
- = rose
- ▣ = medium peach
- ▲ = pale green

Embroidery motif: Ginnie Thompson's Linen Stitches, Designs by Gloria & Pat, 1987.

a 1/4" seam. Turn the flap right side out, tucking the lining inside the envelope. Turn the raw edges of the envelope and lining toward each other to the inside so that the lining is slightly shorter than the envelope; slip stitch the opening closed.

From both the peach and pink ribbons, cut 2 pieces 8" long and 2 pieces 45" long. Thread the shorter pieces of ribbon through the second row of weft floats on either side of the plain-weave bands on the front of the pouch of the envelope.

Secure the ribbon by turning 1/2" of ribbon over then under the top float and stitching it in place. Thread the longer pieces of ribbon from the front of the pouch, overlapping the shorter pieces by two sets of weft floats, around the bottom of the pouch to the edge of the envelope flap. Pull the ribbon through until the free ends are equal in length. Use the free ends of the ribbons to tie the envelope closed.



RED PLAID TIE

designed by Laurie Autio
Pelham, Massachusetts

page 49

PROJECT NOTES: I made this tie as a Christmas gift for my husband, Wesley, based on a place mat designed by Donna Muller in the November/December 1992 issue of *HANDWOVEN*. The unseen part of the tie is in plain weave, but for fun, I added occasional red rows to make a window-pane check.

FABRIC DESCRIPTION: Lace Bronson.

FINISHED DIMENSIONS: 2 1/4" wide (at its widest) by 57" long. Before cutting, the fabric measured 3" wide by 58" long.

YARNS: Warp & Weft—Size 30/2 line linen at 4,500 yd/lb: 400 yd unbleached. Size 35/2 line linen at 5,250 yd/lb: 85 yd red (Size 40/2 line linen at 6,000 yd/lb can be substituted).

YARN SOURCES & COLORS: The unbleached is Boiled Brown from Webs, which also carries 40/2 linen.

NOTIONS: Matching sewing thread, 1/4 yd taupe silk noil for lining.

E.P.I.: 30.

WIDTH IN REED: 3 1/4".

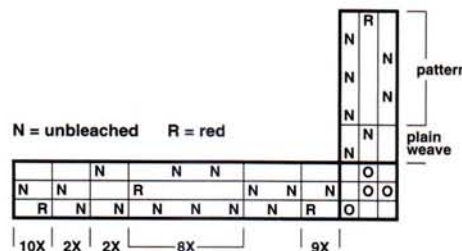
WARP COLOR ORDER:

	10X		8X		9X		
unbleached	1	8	5	3	1	=	70
red	1		1		1	=	27

TOTAL WARP ENDS: 97.

WARP LENGTH: 2 3/4 yd, including take-up, shrinkage, and 27" loom waste.

DRAFT:



P.P.I.: 30.

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

WEAVING: Starting at the lower edge

of the front end of the tie, weave 1 1/2" plain weave with a few red rows for accent. Follow the pattern treadling for 26". Weave the remainder of the warp in plain weave, weaving occasional red rows for interest.

FINISHING: Hand wash in warm water and mild detergent, rinse in cool water, and press while wet with a iron set on linen and using a press cloth. The red had a tendency to run, but did not stain the unbleached linen.

ASSEMBLY: Cut a matching lining from silk noil, piecing at the back neck. With right sides together, mark the stitching line on the lining with tailor's chalk, as follows. The width at the lower edge of the front of the tie is 2 1/4" and tapers to 1 3/4" wide at the upper edge of the pattern treadling. The underneath end of the tie is 1" wide for most of its length until it tapers near the pattern treadling. Sew each side of the tie, trim the seams to 1/4", turn right side out, press. At each end, turn in 1/2" and hem together by hand.

HUCK LACE CLOTH

designed by Laurie Autio
Pelham, Massachusetts

page 40

7

PROJECT NOTES: I designed this threading to form circles, ovals, and various flower shapes in lace with plain weave and spots defining their edges. Not long before I designed this warp, I spent many months studying Angstadt's work, the Snively patterns, and traditional overshot designs. The profile and tie-ups are very similar to old twill drafts. I tried variations of this design in 6, 7, and 9 shafts, but found that 7 shafts gave the rounded look that I wanted. A very nice treadling variation for this piece is to treadle it as drawn in.

FABRIC DESCRIPTION: Huck lace.
FINISHED DIMENSIONS: 22³/₈" wide by 27" long. At each end, the hem uses an additional 2¹/₄" at each end.

YARNS: Warp & Weft— Size 40/2 line linen at 6,000 yd/lb; 2,470 yd bleached.

YARN SOURCES & COLORS: This is Half-Bleached from Webs.

NOTIONS: White sewing thread.

E.P.I.: 36.

WIDTH IN REED: 25".

TOTAL WARP ENDS: 897.

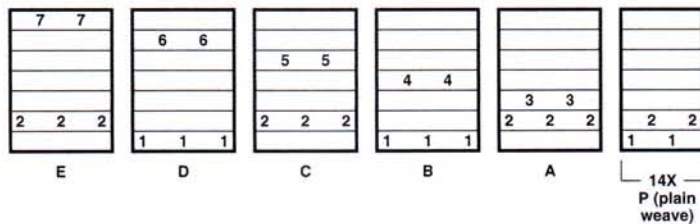
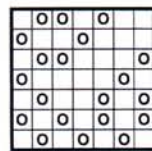
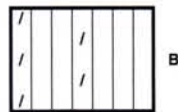
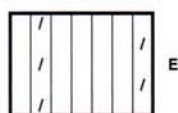
WARP LENGTH: 1³/₄ yd, including take-up, shrinkage, and 27" loom waste.

P.P.I.: 34.

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

WEAVING: Begin with 3¹/₂" plain weave, then follow treadling sequence, and end with 3¹/₂" plain weave.

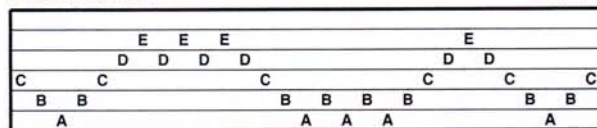
THREADING & TREADLING UNITS, TIE-UP:



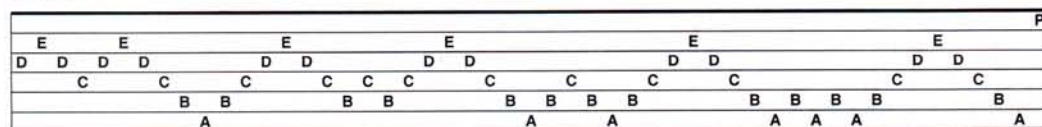
PROFILE DRAFT:

↓ reverse from here

← cont'd

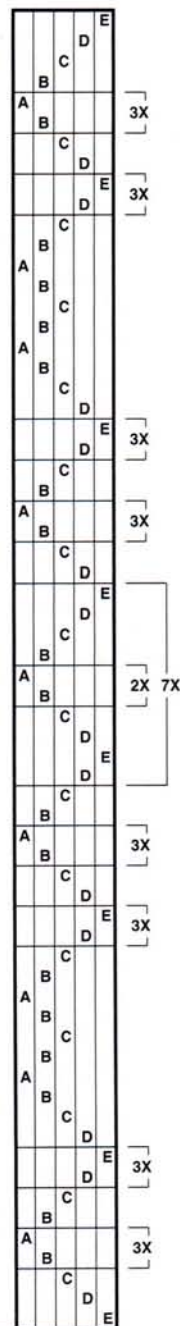


← cont'd



FINISHING: Hand wash in warm water and mild detergent. Place in a pot with water to cover and boil for 10 minutes, remove cloth and dunk it in ice water, then return it to the pot and boil for another 5 minutes before rinsing in ice water. Roll cloth in a towel to absorb moisture; iron while damp. Repeat to soften further.

ASSEMBLY: At each end, turn under 1" and bring fold to meet the first pattern row; hem by hand.



THE HANDWOVEN COMMUNIQUE

EDITED BY BOBBIE IRWIN
DRAWINGS BY NANCY ROBINSON

GET THEE TO A LOOMERY?

In an English dialect, a *loomery* is a breeding place for seabirds. In this case, the word is derived from *loom*, meaning *loon*; the origin is Scandinavian.

Webster's New International Dictionary



OLD TREASURES

The records of old weavers hold untold treasures of beautiful threadings which may have as much a place in modern settings as the silk screen or block prints so popular at present.

There is no rule which says what material should be used in weaving them. The Colonial weavers used the colors and materials at hand. Certain famous modern weavers are finding that they may be developed in silks and synthetic materials, and modern color combinations find here an almost untouched field of expression.

Marguerite Porter Davison, *A Handweaver's Pattern Book*, 1944

ITALIAN TEXTILES

In regions where formerly there flourished a most original textile industry, the peasants willingly change the antique covers, even if in a perfect state of preservation, for modern

ones produced by machinery. They find the work of their ancestors ugly; they too wish to have fine covers like those used in town.

It is therefore absolutely useless to cause the old looms to resume their work and to hope for the revival of ancient peasant art. The women may weave servile copies of ancient treasures . . . but they will never again create anything in the ancient spirit. Their tradition is broken—their taste corrupted. . . .

Albert Sautier, *Italian Peasant Rugs*, 1923

DOWN + MOISTURE

Pliny, writing of the Chinese, says, "They have . . . in many places dusky woods [of mulberry trees] from which, working the fleecy product of the trees with frequent sprinklings of water, they comb off a very delicate and fine substance, a mixture of down and moisture, and, sprinkling the thread of it, they make silk. . . ."

Richard Glazier, *Historic Textile Fabrics*, 1923; contributed by Nancy Spies, Panama City, Florida

GOLDEN FLEECE

My grandmother seemed to remember an enormous sheep threaded with gold. When the sheep was later shown to her, she was told

it was a gift from the famous Comte de Lowendahl, that the marshal had brought it at the count's behest; moreover, that it had cost two or three thousand francs, of which the gold thread itself was worth five or six hundred. A strange form of extravagance this indirect giving to women and children some sum or other, paid for at three or four times its value, to demonstrate that one had money to waste on pleasing them.

George Sand (1804–1876), *Story of My Life*; contributed by Denise Perreault, Boulder, Colorado

BRITISH RUGS

In Great Britain, the making of rugs is peculiarly the heritage of the Celto-Scandinavian districts. From Wales on the west coast and Yorkshire on the east coast, we find rug-making to be a part of the regular routine of many cottage homes, and in northern England and Scotland, an almost passionate interest is shown in any new developments in carpets and mats.

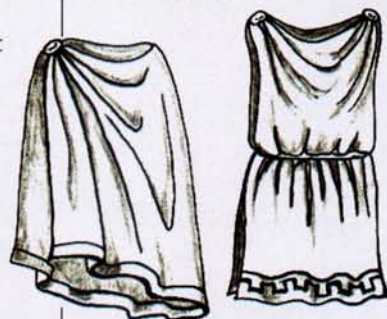
Ann Macbeth, *The Country Woman's Rug Book*, 1929

MASADA TEXTILES

Thousands of textile fragments are currently undergoing conservation and analysis. . . . Most of the fragments date from the First Jewish Revolt against Rome (A.D. 66–73) and were probably worn by the

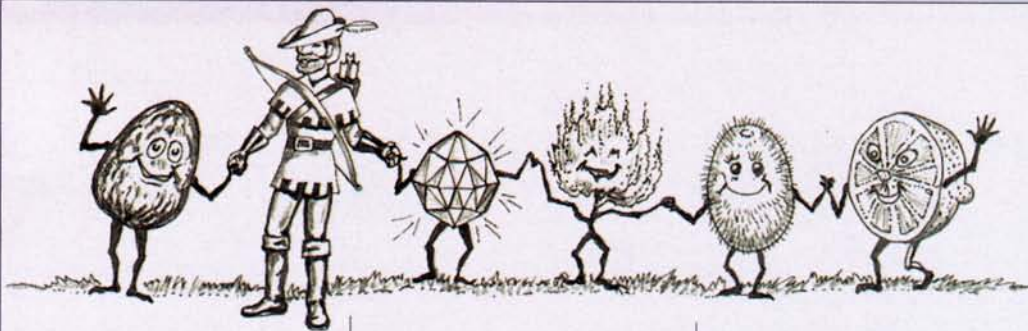
Jews who fled to Masada [Israel] after the Roman sack of Jerusalem in A.D. 70, or by the Romans who laid siege to them at Masada. . . .

Men and women apparently dressed in the Greek style, with a rectangular mantle draped over a sleeveless tunic made from sewing two sheets together. Spindle whorls and loom weights discovered at the site suggest that some of the textiles were created there. Some fragments had decorative bands; many were dyed with plant dyes. The fragments of wool, linen, and goat hair display a variety of weaving techniques. Fragments showing a sophisticated weaving technique are thought to be the Celtic



and Germanic European garments of the Roman soldiers. Researchers have begun a computer database of the fragments, which include rare pieces of woven wool dyed royal purple.

"Unclothing Masada's Past," in *Biblical Archaeology Review*, March/April 1996; contributed by Selena Billington, Boulder, Colorado



GREEN REVIVAL

Green, after a 15-year aversion precipitated by "avocado" excess, is respectable once again. Green serves as a great example of how a color can get rehabilitated. As "avocado," it was Public Enemy No. 1. But it was reformed through "hunter green" in the mid-1980s and went brighter into "emerald" when decorators were stressing "jewel" colors. Now it's being touted in yellow-toned shades of "sage" and "kiwi." In fact, it feels secure enough to burst out, occasionally, as lime green.

"What you'll see is a color like green re-emerge, after an absence of a few years, but it'll be used in different color combinations," said Renee Hytry of Formica Corp. in Cincinnati, Ohio. "Today's greens are appearing with purples like 'eggplant,' not just the 'harvest gold' and copper-tones of the 1960s."

Rebecca Smith, Knight-Ridder News Service, in *The Salt Lake Tribune*, Sept. 22, 1996

WET WEFT

The woof of muslins and thin cotton goods is generally woven into the cloth in a wet state. This tends to lay the ends of the fibres of the cotton smooth and parallel, and its effect is similar to that of dressing the warp.

Flannels for fulled cloth should be made as stout as

possible by the weaver; at least they should put in of filling one quarter more than warp. It requires less fulling than when otherwise done. Should your cloth be wove thick, with threads brought firm and close to one another, the cloth when worn threadbare will appear nearly as smooth and handsome as in the first wear of it.

If you will have a good piece of flannel, wet your bobbins or quills in weak soap suds, and be sure to have your filling thoroughly wet.

John Duncan, *Essays on the Art of Weaving*, 1808

LAMB TABOOS

The consumption of lamb was surrounded by spiritual significance for many peoples of the Fertile Crescent. . . . The Egyptians valued the milk and wool so highly that taboos developed prohibiting regular consumption of the meat.

Naomi Goodman, Robert Marcus, and Susan Woolhandler, *The Good Book Cookbook*, 1986; contributed by Manuela Kaulitz, Louisville, Kentucky

SHEEP ROADS

The bleating of sheep mixed with clapping cow bells and the calls of leather-vested shepherds Sunday afternoon [Oct. 27, 1996], but the scene was no idle pasture. Two thousand sheep scampered through the busy thoroughfares and plazas of downtown Madrid [Spain], delighting urban onlookers. Shepherds led the woolly animals in a demonstration aimed at preserving traditional livestock paths crisscrossing the country.

A coalition of farms and ecology groups hopes to maintain nearly 56,000 miles of livestock pathways, many

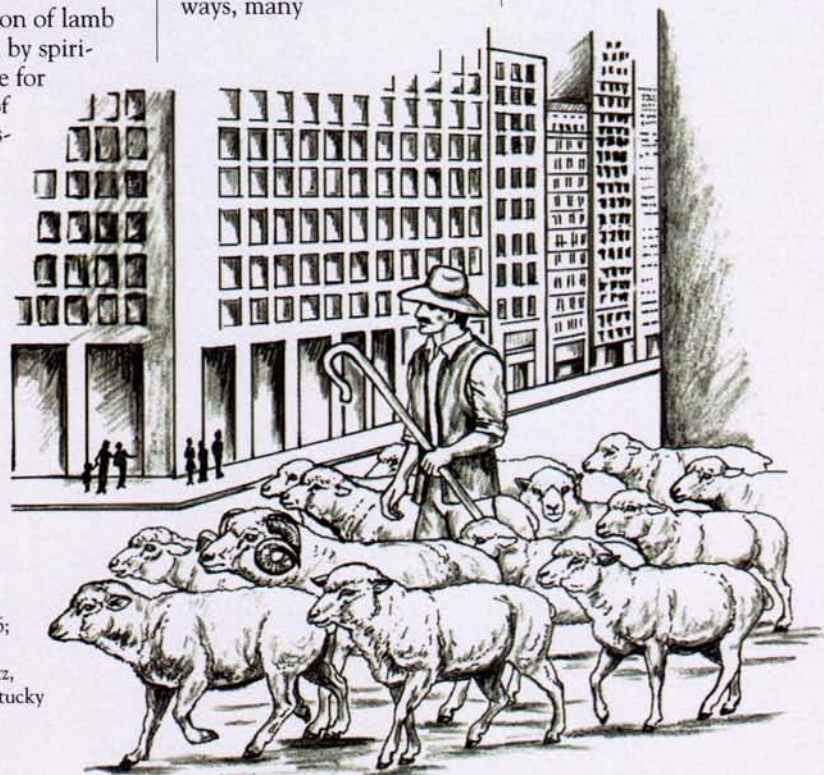
dating back to the Middle Ages. Keeping the routes open, says Hilario Villalvilla of the ecologist group Aedenat, helps curb urban and rural development, which in turn safeguards about a million acres of public land, protects wildlife and water resources, and preserves rural traditions.

The Associated Press, in *The Salt Lake Tribune*, Oct. 28, 1996

OLD NAMES

Burdies was a woolen fabric from Norwich, not to be confused with *burdies*, a plain-wave, coarse linen fabric from Kirriemuir, Scotland. *Lyre* was a woolen cloth of good quality; *borsky*, a worsted fabric; and *doily*, another woolen fabric.

Martin Hardingham, *The Fabric Catalog*, 1978



CALENDAR

EXHIBITS, SHOWS AND SALES

ALABAMA

- **March 2–27.** The Huntsville Fiber Guild Annual Juried Exhibit. Burrit Museum and Park, Huntsville, AL. Lisa Albea, (205) 461-7758.

ARIZONA

- **March 8.** One of a Kind Fashions, luncheon, fashion show, and boutique, sponsored by Tucson Handweavers and Spinners Guild at Tucson Hilton East, 7600 E. Broadway, Tucson, AZ. Reservation deadline March 1. Norma Wheaton, 8751 Shenandoah Pl., Tucson, AZ 85710. (520) 296-4766.

CALIFORNIA

- **Through June 28.** Pacific Textile Arts Foundation Fiber Raffle, raising funds for the nonprofit organization's new building. Pacific Textile Arts, PO Box 2599, Fort Bragg, CA 95437. (707) 964-5279. E-mail woll@mcn.org
- **March 26–April 20.** The Continuous Thread, a visual celebration of the history of three generations working in the woven art form. Artists' reception March 27. Art Gallery, College of Marin, Kentfield, CA 94904. (415) 485-9480.
- **March 24–May 8.** Media As Content/Process As Form: Contemporary Expression in Textiles, woven pieces and baskets. Riverside Arts Foundation, 3900 Main St., Riverside, CA 92501. (909) 680-1354.

COLORADO

- **Through March 19.** Crossing Borders: Contemporary Australian Textiles. The Center for the Visual Arts, Metropolitan State College of Denver, 1701 Wazee St., Denver, CO 80202. (303) 294-5207; fax (303) 294-5209.
- **March–April.** American Tapestry Biennial I, a tapestry exhibit at Foothills Gallery in Golden. Kathy Sporing, 2306 Dogwood Ct., Grand Junction, CO 81506. (970) 242-9081.

CONNECTICUT

- **April 1–19.** Tea Towels to Tapestries, a juried show and sale presented by the Handweavers' Guild of Connecticut in Old Lyme. Donna Bellantone, 9 Fontaine Ct., Taftville, CT 06380. (860) 887-8775.

DELAWARE

- **Through April 30.** Fibers '97: Survey of Contemporary Mid-Atlantic Fiber Artists. Exhibitions will be held at thirteen locations throughout the city of Wilmington. Gina Bosworth, (302) 654-0577; fax (302) 425-3058.

DISTRICT OF COLUMBIA

- **March 28–August 31.** Avant Garde by the Yard: Cutting Edge Textile Design 1880–1930. The Textile Museum, 2320 S St., NW, Washington DC 20008. (202) 667-0441.

IDAHO

- **May 17.** Snake River Fiber Fantasy. Sales, demonstrations, workshops, sheep-to-shawl. Bonneville County Fairgrounds. Kate Robertson,

1372 W. 81 N., Idaho Falls, ID 83402. (208) 525-8089.

INDIANA

- **April 12.** Fourth Annual Fleece Fair, with spinning fibers, supplies, and animals. Putnam County Fairgrounds, Greencastle, IN 46135. (317) 653-4649 or (812) 829-4501.
- **March 1–April 30.** Not Just Rags rug exhibit and sale. SASE to Cottage Weavers, 612 Main St., New Harmony, IN 47631. Nancy Riecken, (812) 682-3578 or (812) 682-3114.

MASSACHUSETTS

- **April 27.** Grand Opening of American Textile History Museum, featuring Textiles in America, a permanent exhibit, as well as the Museum Store and Gazebo Cafe. 491 Dutton St., Lowell, MA 01854-4221. (508) 441-0400.
- **May 10–11.** Sheep and Wool Weekend at Hancock Shaker Village. Sheep shearing, demonstrations of spinning, weaving, dyeing, felt making, and other textile work. Sally Morse Majewski, PO Box 927, Pittsfield, MA 01202. (413) 443-0188; fax (413) 447-9357.

NEW HAMPSHIRE

- **March 9–April 20.** Weaving—A History 1947–1997. An exhibit of work from Sharon Arts Center's current and former faculty and students, as well as regional weavers, at the Sharon Arts Center, four miles south of Rte. 101A on Rte. 123, Peterborough, NH (603) 924-7256.

NEW JERSEY

- **May 19–June 18.** Artistry from the Loom: New Jersey Historical Coverlets. An exhibition of New Jersey woven jacquard coverlets, 1830–1850, from museum and private collections. Nabisco Gallery, 100 DeForest Ave., East Hanover, NJ 07936. (201) 503-4425.
- **Through March 2.** Threads: Fiber Art in the '90s, showing works of the 1990s from thirty-four textile artists from the United States, Japan, Australia, the United Kingdom, and Korea at the Palmer Gallery, 68 Elm St., Summit, NJ 07901. Amy Martin, (908) 273-9121.

NEW MEXICO

- **May 22–24.** Fiber Art Fiesta, sponsored by seven fiber guilds, featuring exhibits, demonstrations, vendors, and fashion show at New Mexico State Fairgrounds. SASE (55 cents postage) to Fiber Art Fiesta, 1250 Montgomery NE, #119-002, Albuquerque, NM 87111.

OHIO

- **July 5–September 7.** Focus: Fiber '97, an exhibition sponsored by the Textile Art Alliance. Cleveland Museum of Art, 11150 E. Blvd., Cleveland, OH 44106. Valerie Sugar, (216) 595-0743.
- **June 25–29.** Fiberfest '97 Forum and Festival. Intensive workshops covering all aspects of the fiber industry, vendors, displays, fiber art competitions, workshops, food, and entertainment. Lakeland Community College and Lake Farm-

park, Kirtland, OH. Fiberfest '97, PO Box 508, Novelty, OH 44702. (216) 256-3828.

VERMONT

- **May 10–June 29.** Celebrating the Weaver's Legacy 1997, the Vermont Weaver's Guild's biennial juried exhibit. TR Wood Gallery and Art Center, Vermont College, Montpelier, VT. Katherine Clark, (802) 426-3300.

VIRGINIA

- **March 4–April 6.** Collaborations, featuring works by two or more artists working together. April 8–May 4. Spring Garden, using nature's renewal as the theme for the exhibit. Potomac Craftsmen Gallery, Studio 18, 105 N. Union St., Alexandria, VA 22314. (703) 548-0935.
- **March 5–April 27.** Rags to Riches: Recycled Rags, a rag rug exhibit at the Danville Museum of Fine Art, Danville, VA. Exhibits USA, 912 Baltimore Ave., Ste. 700, Kansas City, MO 64105. (816) 421-1388; fax (816) 421-3918.
- **Through April 30.** Wheels, Reels, Warp and Weft, an exhibit of weaving and spinning at the Loudon Museum, 16 Loudon St. SW, Leesburg, VA 22075. (703) 777-7427.

WISCONSIN

- **May 17.** Fiber Thing: A Wool Market Day. Featuring door prizes, vendor booths, wool sales, farm displays, fiber artists. Beginning class in weaving for ages as young as six. SASE to Kitty Brady, W2298 Beech Rd., Bonduel, WI 54107.
- **July 14–August 1.** A Celebration of Creativity—21st Annual Fiber and Textile Exhibit, sponsored by the Whitewater Spinners and Weavers Guild. Crossman Gallery on the University of Wisconsin-Whitewater campus. Entry deadline is June 9. Alice K. Iverson, N8823 Nelson Rd., East Troy, WI 53120.

AUSTRALIA

- **July 17–20.** Fibre to Fabric, an exhibition celebrating the fiftieth anniversary of the Hand Weavers & Spinners Guild NSW, held in association with the Australian Women's Weekly Needlework Craft & Art Fair. Sydney Convention Centre, Darling Harbour. Denise Stevens, PO Box 578, Burwood NSW 2134, Sydney, Australia. (612) 9745 1603; fax (612) 9845 3082.

ENGLAND

- **May 3–5.** Four Seasons of Suffolk, a wall-hanging exhibition by the Lavenham Guild of Weavers, Spinners, and Dyers. Demonstrations, items for sale. The Guildhall, Hadleigh, Suffolk. Alison B. Swann, Porthwen, Church Rd., Wrabness, Manningtree, Essex CO11 2TQ, England. 011 44 1255 886333.

CONFERENCES

ALABAMA

- **April 3–6.** Southern Alternatives, the 1997 Southeast Fiber Forum, with regionally and nationally known fiber artists to inspire and instruct;

workshops, seminars, demonstrations, and other activities. Jonnie Venglik, 2531 Rocky Ridge Rd., Ste. 101, Birmingham, AL 35242. (205) 822-5855.

CALIFORNIA

- **June 24-29. Southern California Handweavers Conference** in Burbank, CA. Gayle Pinkston, 3337 Manorgate Pl., Simi Valley, CA 93065. (805) 522-6030. E-mail pinkston@robles.callutheran.edu
- **April 25-27. CNCH '97-Weave me a Fantasy, Spin Me a Tale**, the Conference of Northern California Handweavers at the Dunfey Hotel, San Mateo, CA. CNCH '97, Attn: Registrar, PO Box 3005, Livermore, CA 94551-3005. E-mail scgardner@aol.com

COLORADO

- **August 9-12. Intermountain Weavers Conference** at Colorado State University, Fort Collins, CO. Lynette Silberschlag, 6481 Avenida de Posada, Tucson, AZ 85718. (520) 299-1418. E-mail ruslyn@aol.com

FLORIDA

- **March 20-23. Fibercation '97**, the annual conference of the Florida Tropical Weavers Guild, including exhibits, vendors, juried fiber show, and workshops. Ann Revels, 1520 Bahama St., Titusville, FL 32780.

INDIANA

- **April 12. 4th Annual Fleece Fair**, with demonstrations, workshops, petting zoo, dog trials, weavable-fur-bearing animals, and more. Held at Putnam County Fairgrounds, Greencastle, IN. Barb, (317) 653-4649.

MICHIGAN

- **June 13-15. Tomorrow's Heirlooms**, the Michigan League of Handweavers conference at Alma College, Grass Lake, MI. Postconference workshops June 16-18. Registration deadline April 15. Send \$2 to Karen Strunk, 7000 Smith Rd., Grass Lake, MI 49240. E-mail warlock50@aol.com

MISSOURI

- **May 16-18. Fiber Art and Fashion**, the 20th Annual Missouri Fiber Artists' State Conference at Drury College Campus. D.K. Taliaferro, 3354 Independence, Springfield, MO 65804.

NEW YORK

- **July 18-20. Rainbows Over Niagara**, the Eastern Great Lakes Fiber conference at Lewiston, NY. Pattie Lamb, 9627 Cobblestone Dr., Clarence, NY 14031. (716) 759-0628.

OHIO

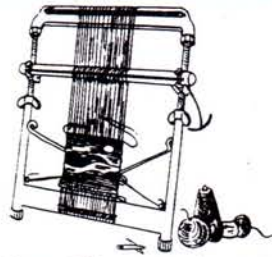
- **July 7-13. Fiber Touchdown! Midwest Weavers Conference**. Fifteen pre-conference workshops offered, fashion shows, commercial vendors, and exhibits at the Hilton Hotel, Canton, OH. Send name, address, and a check for \$2 payable to MWC '97 to Lynne Carnes, PO Box 214, Dellroy, OH 44620-0214.

PENNSYLVANIA

- **June 23-29. Mid-Atlantic Fiber Association Conference** at Bucknell University, Lewisburg, PA. Frances McIndoe, 705 Millwood Dr., Fallston, MD 21047. (410) 877-3816.

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RHODE ISLAND

- **July 25–27. New England Weavers Seminar** at Bryant College, Smithfield, RI. Marie Litterer, 34 Pearl St., Camden, ME 04843. (207) 236-6477.

TEXAS

- **May 30–June 1. Weaving a Life Texas Style**, the biennial conference of Contemporary Handweavers of Texas, College Station, TX. Workshops, seminars. LSASE to Gika Rector, 8 E. Wedgewood Glen, The Woodlands, TX 77381. (713) 364-8910.

AUSTRALIA

- **September 28–October 3. Loomcraft '97**, part of the fiftieth anniversary celebrations of the Hand Weavers & Spinners Guild NSW, Sidney, Australia. A week of workshops and fun. PO Box 578, Burwood NSW 2134, Sidney, Australia.

CANADA

- **May 2–4. Harmony in Nature**, the Handweavers, Spinners, and Dyers of Alberta's 1997 conference and preconference workshops in Edmonton, AB. Audrey Roloff, 4115 44th St., Stony Plain, AB, Canada T7Z 1T6. (403) 963-5366.
- **June 26–29. Straits and Strands**, the Association of Northwest Weavers' Guilds conference, Victoria, BC. Kathy Fimrite, 1910 Barrett Dr., Sidney, BC Canada V8L 1A3. (250) 655-3918; fax (250) 655-3218. E-mail dfimrite@vanisile.net; web page <http://www.finearts.uvic.ca/~ssss>
- **October 15–22. Fibres East '97 Conference**, featuring seminars, displays, workshops, fashion show, etc. Gaelic College of Arts and Crafts at St. Anns, Cape Breton Island, NS. Alicia Marr, Chair Fibres East '97, 8a Chadwick St., Dartmouth, NS, Canada B2Y 2M3. (902) 469-8126.
- **May 8–11. Thread Benders '97**. Conference of Ontario Handweavers and Spinners at the Holiday Inn, Burlington, ON. Preconference workshops begin May 5. Registration deadline April 28. Thread Benders '97 Registrar, 20 Airedale Ct., Georgetown, ON, Canada L7G 1G2. (905) 877-3532. E-mail 74273.504@compuserve.com
- **June 6–8. L'Association des Tisserands du Québec/Quebec Weavers' Association** is holding its annual conference in Lachine, PQ. Contests, exhibits, lectures, and a visit to the Centre des Metiers D'Art en Construction Textile de Montréal to see their new jacquard loom. Denise Favreau, (819) 243-0040.

TO ENTER

COLORADO

- **Fiber Celebration '97**, sponsored by the Northern Colorado Weavers Guild in Fort Collins, CO. July 18–August 23. **May 15 entry deadline**. Open nationally; up to three entries per artist. SASE to Kathy Abner, 1424 Del Sol Dr., Loveland, CO 80537.

GEORGIA

- **Convergence '98, Atlanta, GA.** July 23–26. Informal Fashion Shows: Cotton Combo, Finishing Touches, It's a Wrap. Juried Fashion Show: Celebrate! Rhythms and Hues. SASE to Mar-

garet Johnson, Convergence '98, 2328 Overton Rd., Augusta, GA 30904.

- **Reflections: Contemporary Fiber Images**, a regional juried fiber exhibit. Open to residents of AL, MS, GA, LA, FL, SC, NC, VA, TN, KY, WV, and DC. **Slide deadline March 28.** LSASE to Judie Dysart, 1021 Old Tn. Rd. NE, Pine Log, GA 30171.

ILLINOIS

- **Uncommon Threads '97**, a juried runway fashion show open to all fiber media. October 19. **June 1 entry deadline.** LSASE to Denise Kavanagh, The Fine Line Creative Arts Center, 6N158 Crane Rd., St. Charles, IL 60175. (630) 584-9443.

INDIANA

- **Cottage Weavers.** Fiber artisans interested in exhibiting and selling their work are invited to contact Nancy Riecken, Cottage Weavers, PO Box 73, 612 Main St., New Harmony, IN 47631. (812) 682-3578.

MASSACHUSETTS

- **Art to Wear: Seventh Annual Clothing Show**, a juried exhibit. September 26–October 31. **June 2 jury deadline.** SASE to Cambridge Artists Cooperative, 59A Church St., Cambridge, MA 02138. (617) 868-4434; fax (617) 868-5966.

MISSOURI

- **Fiber Focus**, a juried regional exhibit for artists eighteen years or older residing in AR, IA, IL, KS, KY, MO, NE, OK, TN. September 19–October 24. **May 31 slide postmark deadline.** LSASE to Fiber Focus, Art St. Louis, 917 Locust St., #300, St. Louis, MO 63101. (314) 241-4810; fax (314) 241-6933.

OHIO

- **Midwest Weavers Conference** juried exhibit at the Canton Museum of Art. May 25–July 13. **March 10 entry deadline.** SASE to Kathy Fleher, Canton Museum of Art, 1001 Market Ave. N., Canton, OH 44702.
- **Midwest Weavers Conference** juried fashion show, Canton, OH. July 11. **April 28 entry deadline.** SASE to Stefanie Bauer, 10726 Johnsford Rd. SW, Beach City, OH 44608.
- **Fabric '97**, Columbus, OH, July 11. A competition designed to encourage the production of unusual fabrics designed specifically for quilters. **May 15 entry deadline.** SASE (55 cents postage) to Fabric '97, 10545 Snyder Church Rd., Baltimore, OH 43105.

OKLAHOMA

- **Fiberworks '97**, a juried fiber exhibition in Oklahoma City, July 11, invites Oklahoma fiber artists to submit works in weaving, needlework, basketry, quilting, soft sculpture, felt, and other works primarily constructed of fiber. **March 3 entry deadline.** Dorothy Dinsmoor, 2613 Windmill Rd., Edmond, OK 73013. (405) 348-4666.

RHODE ISLAND

- **Textile Techniques: Structure, Innovation, Inspiration**, the twenty-second New England weavers' seminar at Bryant College, Smithfield, RI. July 25–27. Margaret J. Moore, (401) 364-3342.

TENNESSEE

- **Arrowmont School of Arts and Crafts** has an **April 30 deadline** for application for residencies. PO Box 567, Gatlinburg, TN 37738. (423) 436-5860; fax (423) 430-4101.

WASHINGTON

- **Tapestry artists from Washington state** are invited to participate in a juried tapestry exhibition at the Washington State Trade and Convention Center, 800 Convention Pl., Seattle, WA 98101. October 3–December 30. **May 1 entry deadline.** TAPS, 703 N. Foote St., Olympia, WA 98502. (360) 754-1105.
- **Muse of the Millennium—Emerging Trends in Fiber Arts**, an exhibit at the Nordic Heritage Museum, Seattle, WA. March 5–April 19, 1998. **November 14 entry deadline.** SASE to Fine Gelfand, 2810 W. Crockett, Seattle, WA 98199.

CANADA

- **Christine and Friends**, a juried tapestry exhibit in memory of Christine Neil at the University of Victoria, McPherson Library Gallery, Maltwood Art Museum, Victoria, BC. June 16–19. Work influenced by Christine Neil created 1994 or later. Yolanda Olivotto, 1790 Broadmead Ave., Victoria, BC, Canada V8P 2W1. (604) 721-4302. E-mail yobob@octonet.com

INSTRUCTION

ALABAMA

- **Jason Collingwood Rug Weaving Workshop—Block Weave** at the University of South Alabama, Baldwin County Classroom Complex, Fairhope, AL. June 13–16. Jan Evans, (334) 666-4542; Caroline Bates-Hoffman, (334) 928-4077.

CALIFORNIA

- **Mendocino Art Center**, a variety of fiber arts classes will be offered March 1–30, including Bead Bazaar; Beginning 4-Harness Double Weave; Dye, Paint, Fabric; Beginning Weaving; Shibori; and Beginning Cardweaving. For complete schedule and information call (800) 653-3328.

COLORADO

- **Warp Painting on Silk with Natural Dyes:** Workshop by the Pikes Peak Weavers Guild, April 18–20, Colorado Springs, CO. (719) 574-2671.

CONNECTICUT

- **Brookfield Craft Center.** Weaving with Ribbons, April 19–20. Intermediate Hooking, May 31. Dyeing Wool, June 15. PO Box 122, Rte. 25, Brookfield, CT 06804. (203) 775-4526; fax (203) 740-7815.

ILLINOIS

- **T.L.D. Design Center and Gallery.** Beginning April 13. Spring session of creative art classes (weaving, dyeing, feltmaking). 26 E. Quincy St., Brookfield Craft Center 60559. (630) 963-9573.

MAINE

- **Purple lichen dye workshop** with Karen Diadick Casselman. August 31–September 6. Write Director, Eagle Hill Field Research Station, PO Box

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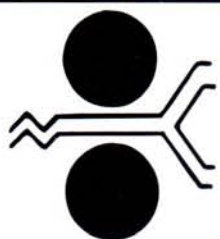
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MASSACHUSETTS

- **Navajo and Hopi Blankets lecture/luncheon and Behind the Scenes.** March–May. Native American Textiles lecture/luncheon and Behind the Scenes. For dates and times call the Peabody Museum, Cambridge, MA (617) 495-2269.
- **Hancock Shaker Village,** Pittsfield, MA. March 3–7. A five-day beginning weaving workshop cosponsored by the Berkshire Community College. Registration: (413) 499-4660; information: (413) 443-0188 or [HTTP://www.hancockshakervillage.org](http://www.hancockshakervillage.org)

MINNESOTA

- **Split Rock Arts Program.** Week-long summer workshops in fabric art, beadworking, quilt making, and other crafts, July 13–August 16. Held on the University of Minnesota's Duluth campus. Vivien Oja, 306 Westbrook Hall, 77 Pleasant St. SE, Minneapolis, MN 55455. (612) 624-6800; fax (612) 625-2568.
- **Minneapolis Institute of Arts.** March 20. Museum curators explain the parameters of their collecting decisions regarding textiles. 2400 Third Ave. S., Minneapolis, MN 55404. (612) 870-3047.
- **Weaver's Guild of Minnesota.** July 14–15. Spin-

ning Worsted and Woolen Yarn. A workshop for beginning to intermediate spinners. July 17–19. Master Spinning Workshop. For intermediate to advanced spinners. 2402 University Ave. W, St. Paul, MN 55114. (612) 644-3594.

NEW MEXICO

- **Taos Institute of Arts.** March 10–14. Contemporary Southwestern Tapestry Techniques, a workshop with Rebecca Bluestone. Judith Krull, Box 5280 NDCBU, Taos, NM 87571. (505) 758-2798.

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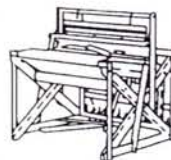
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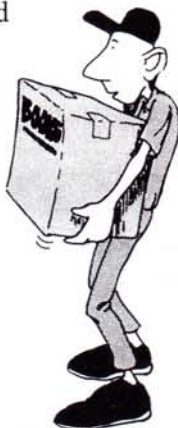


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- **College of Textiles at North Carolina State University.** March 18–21. Weaving Fundamentals, a short course designed to enhance your knowledge and expertise in woven fabrics. Bethany D.R. Campbell, Box 7401, Raleigh, NC 27695-7401. (919) 515-7614; fax (919) 515-8169.

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- **Central Asia.** May 7–31. Textile tour, sponsored by The Textile Museum. Experience Abroad, 6014 Namakagan Rd., Bethesda, MD 20816. (301) 229-2899.
- **Jordan and Syria.** October 19–November 4. Textile tour, sponsored by The Textile Museum. Jennie Shamey, Ash-Shaami Tours, 3310 27th St. NW, Washington, DC 20008. (202) 362-4530.
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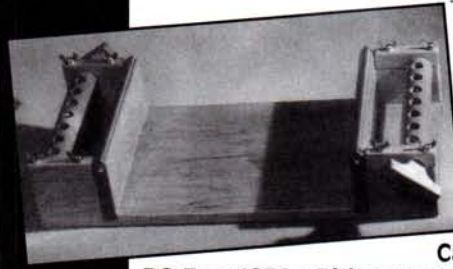
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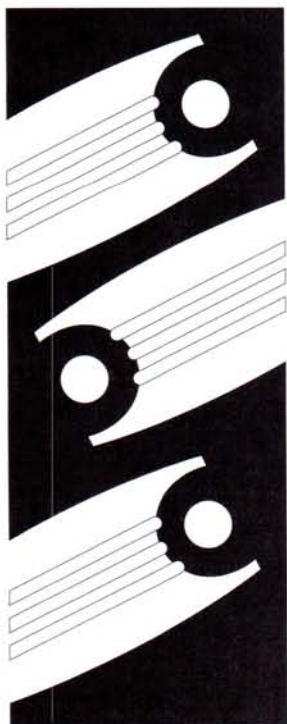
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YARN CONFESSIONS

BY LINDA LIGON

While we were away visiting our son and daughter-in-law last spring, our basement flooded, and I didn't discover the soggy, unfortunate fact for almost a week. In terms of bother, it meant picking up every single thing and moving it so the carpet could be ripped out. In terms of loss, it meant throwing out all the paperback novels on the bottom shelf of the bookcase (their bottom edges were stuck together and turning green) and all the grade-school papers that had accumulated between 1971 and 1986 that nobody would ever look at again anyhow. Also some bottom-shelf yarn, but not much. It could have been a *lot* worse.

When finally, with moldy heaps removed and new carpet in place, I set about reorganizing everything—first and foremost of which were my yarn shelves—I was faced with the opportunity to create a new order, and the quandary of deciding what it should be.

Here's how the yarn was before: All naturals grouped together (whites, grays, browns, blacks) regardless of fiber, unless they were linen. All dyed colors grouped by color family regardless of fiber (unless they were linen, or very shiny, or very skinny, or very precious). All embroidery floss in one basket, regardless of color (because it was very skinny). All linen together, regardless of color (because it was very skinny and because it was linen). In other words, my own system, if you could call it that. But clearly, it could be improved on, and this was the opportune time.

How about a continuum from prettiest yarn to the ugliest? With the ugly on the bottom shelf so it would get the kabosh next time the basement flooded. Or how about yarn I'm likely to need or want to use versus yarn that will never, ever have any use whatsoever (sort of like those old grade-school papers)? Or maybe by imaginary project. Some of my yarn was actually bought with a purpose in mind, but

The real question that emerged was, Why do I have all this yarn?



most of it would require some creative shuffling to be woven into something presentable and come out even. Or I could arrange it chronologically, with all the 1970s putrid green and gold on one side,

segueing to the 1990s wines and purples on the other. Would organizing it this way increase the odds of its getting used? Not likely. The real question that emerged was, Why do I have all this yarn?

The fact is, I'm a hoarder. *Having* the yarn is something of an end in itself. When I feel the urge to weave, I survey my hoard and, more often than not, go out and buy more. More than sixty percent of the readers of this magazine have confessed, when scientifically surveyed, to the same habit. Why is this? I'm reminded of an elderly neighbor from many years ago who had been through the Great Depression and had taken it hard. She had a basement filled with shelves and freezers of food. Store-bought canned food, homemade canned food, month-old bread, grocery store bargains of every description. Here's how extreme she was: she would buy big bags of cornmeal on sale. When they got weevily (which they inevitably did), she would cook up huge disgusting batches of weevily cornbread and feed it to her chickens (secret chickens which she shouldn't legally have had in town).

I have yarn that's the equivalent of that weevily cornmeal. I've actually contemplated weaving it up into whatever and giving it away to strangers. Why didn't I just pitch it when I was cleaning the basement? You tell me. ♦

LINDA LIGON is editorial director of *HANDWOVEN*. She invites reader input on the problem of yarn management and containment for sharing in a future issue.

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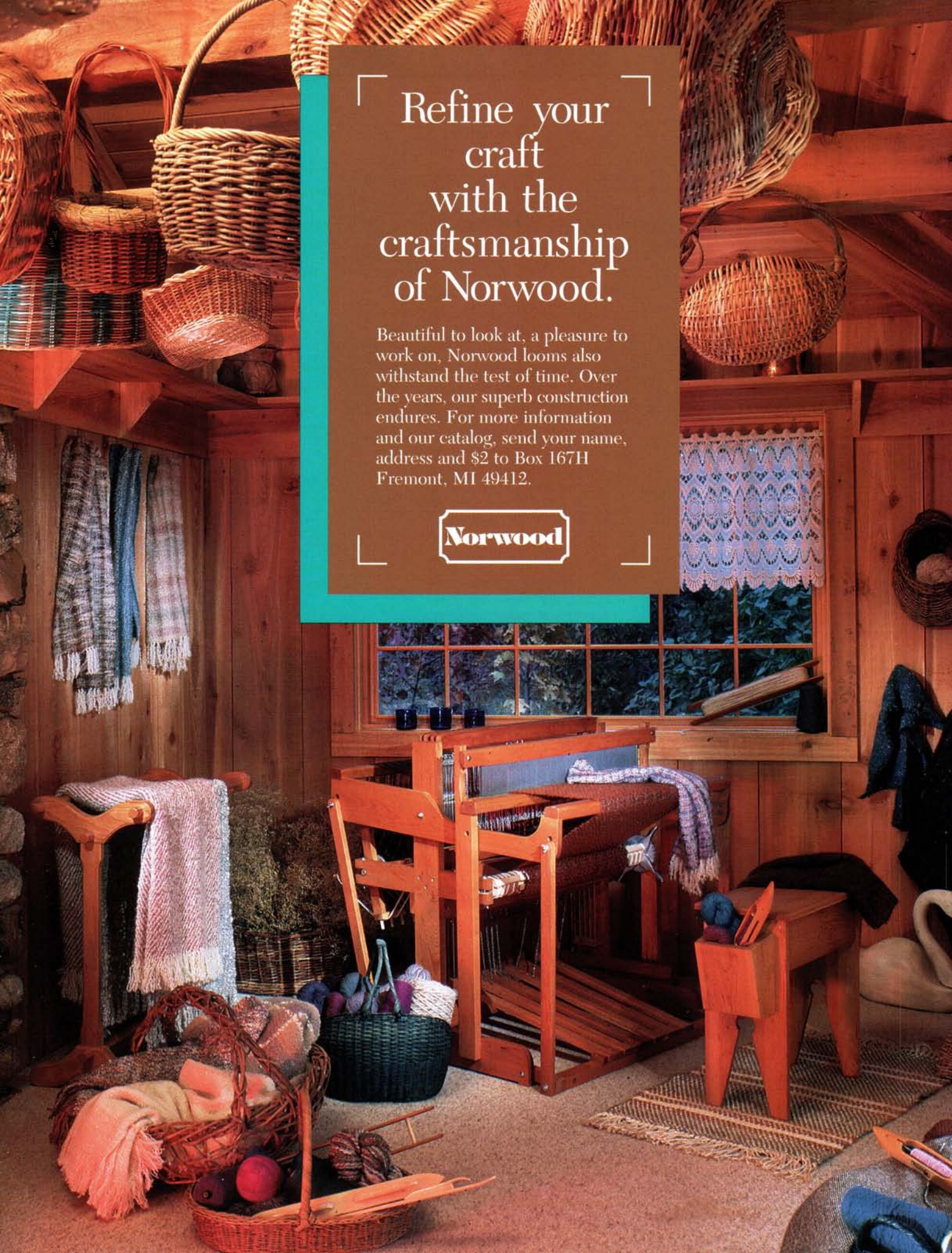
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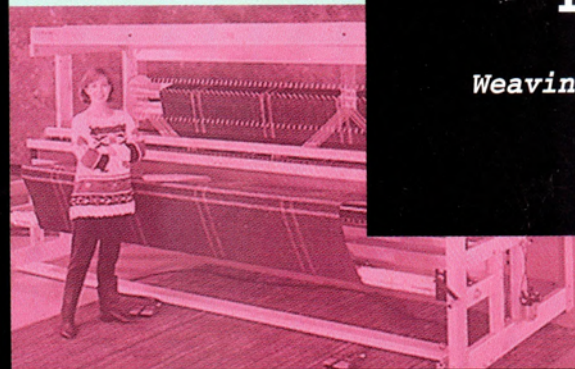
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