

MARCH/APRIL 1998

# Handwoven

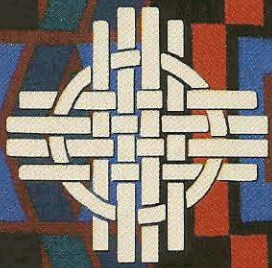
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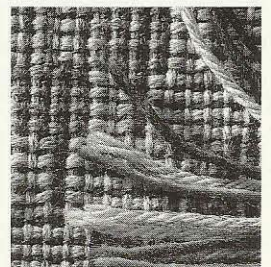
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# Handwoven

MARCH/APRIL 1998, VOLUME XIX, NUMBER 2

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ON THE COVER: Hand-painted wool yarns sparkle in a shadow-weave scarf designed by Alison Irwin. For more information about PAINTED DESERT SCARVES, see the article on page 34.



# FROM THE EDITOR

Spring is a time of transition. While some of us are still mired in winter's final assaults, others are enjoying daffodils and grape hyacinths blooming in our gardens. The shadow weave and twills of this issue are a transition from the name drafts and plain weave of recent issues to shadow weave and twill variations, and this issue's projects mix cool-weather scarves and afghans with warm-weather beach apparel and accessories.

This issue explores weave structures in transition, combining and overlapping parts of one structure with another. Patterns from overshot cycle through other structures, in each case taking on a characteristic texture and interlacement. The key to the pattern within the weave structure is the profile draft, a shorthand method of noting the order of the blocks and their width. Name draft patterns from overshot can be converted to shadow weave and eight-shaft no-tabby overshot. Threadings, such as point twills, are starting points for designing new patterns. Elements of a weave structure are used as building blocks to construct a new and different structure.

Alison Irwin began her shadow-weave designs with profiles derived from name drafts, other weave structures, and visual concepts. Christina Hammel started with a four-shaft overshot name draft that she converted to eight-shaft no-tabby overshot. Manuela Kaulitz explores G. H. Oelsner's interlocking twills.

Plant an idea, cultivate it with other ideas that you've explored, and soon your weaving garden will bloom with fresh flowers.

*Jean*

- ◆ According to our surveys, quite a few of our readers own multishaft looms. Although we've always included multishaft techniques and projects in *HANDWOVEN*, the May issue will offer a special section on "Eight Shafts and Beyond."
- ◆ The May issue will also feature tapestry weaving, with a peek at Tapestry 2000 and information on mounting small tapestries for hanging.
- ◆ In an upcoming issue, we're planning to present liturgical weaving, a popular subject that we haven't visited for several years. If you have woven pieces for church, synagogue, or religious celebration, send us a color print or slide along with a written description; we'll try to publish as many as possible.

**HANDWOVEN**  
March/April 1998  
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# LETTERS TO THE EDITOR

## LOWELL MUSEUMS

"The American Textile History Museum" (September/October 1997) listed several places worth visiting in Lowell, Massachusetts. Since we were going to the east coast in October, we put Lowell on the itinerary. We visited the Boott Cotton Mill Museum, New England Quilt Museum, and the American Textile History Museum and were thrilled. Each museum has outstanding displays, and we spent hours in each one. Thanks for the suggestion.

—Jewell Wedegaertner  
Camp Connell, California

## GOING TO THE DOGS

I just want to offer a word of warning concerning Linda Ligon's "Go, Dog, Go" (January/February 1998). About a year ago, I began turning my "dogs" (left-over warp that fails to inspire a new project) over to my five-year-old son, Kai,

and now we fight over who gets to weave each day. Unless you have more than one loom—beware! Thanks for a terrific magazine.

—Donna Laken, Belvidere, Illinois

## WELCOME RESPONSE

I would like to thank everyone who replied to the review of my book, *Small Looms In Action* (January/February 1998 issue). Orders have doubled, tripled, and quadrupled since that review appeared. It's so great to chat with weavers across the country. I do appreciate the calls and the orders. Thanks so much.

—Elizabeth Jensen, Bridgewater, Connecticut

## VISUAL PUN

Weavers who enjoy visual puns may enjoy serving a special form of French bread. After shaping a baguette, cut deep diagonal slashes along its entire length, alternating sides. Baked, it will resemble

a shaft of wheat. Pronounced "eppie," its name is the familiar "e.p.i." (ends per inch). It demands a handwoven bread cloth!

—Manuela Kaulitz, Louisville, Kentucky

## NAME DRAFT OPTIONS

After reading the November/December 1997 issue, I was inspired to add yet another option for expanding the many possibilities of name drafts. When assigning incidentals (the fill-in threads that are necessary when the code being used would place two adjacent ends on either odd or even shafts), there are actually *two shafts* (1 and 3, or 2 and 4) on which the inserted end can be threaded. Many names require three or more incidentals, and the choice of an alternative shaft for even one incidental can turn a total bore into a brilliant success. While generating patterns for more than 1,700

—continued on page 6

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## MORE LETTERS . . .

(continued from page 3)

registrants at Convergence 90, I found that with perseverance and testing alternative incidentals or even alternative codes, every name with a total of twelve to twenty-five letters led to an attractive result.

Exploring drafts based on personal names is a truly inexhaustible source of inspiration for overshot patterns that really have a personal touch.

—Gisela Evitt, Stanford, California

## ARCHIVING INDEXES

It would be nice to have the index for the previous year, printed annually in the January/February issue, placed in the center of the magazine. This would allow the index to be removed without tearing the pages and leaving loose, unattached pages elsewhere in the magazine. Removing the index and placing it in a three-ring binder has been of great assistance in locating specific informa-

tion collected from fifteen years of HANDWOVEN.

—Peggy Frierdich, Kaneohe, Hawaii

*The placement of the index depends on the printing parameters of our magazine. Here at HANDWOVEN, we photocopy each index and file them in a binder, which leaves the magazine intact.*

## A VICTORIOUS LOOM

After reading "Twentieth-Century Rug Looms for the Handweaver" (September/October 1997), I just had to write to you about my Union Loom, which belonged to my aunt. It has the original wooden nameplate marked "Union Victory Loom," as well as the instruction book that came with it. The book's paper is very fragile but intact; on the front, it says *Instruction Book for the Union Special Loom and the Union Victory Loom*. There is no copyright, but it does say established in 1897. When I got the loom in 1990, it had all its original parts. It weaves 36" and has two wide treadles.

I have replaced the canvas apron,

chains, and wire heddles. After much cleaning, I can still use the original reed. When I get the energy, maybe I will tackle the wire heddles because the flat steel heddles I'm currently using don't move freely on the older, thicker heddle rods.

I've tried weaving on newer copies of this loom, but none of them works as well as the original. When my mind is tired of keeping track of eight-shaft patterns, I just sit down and pound away on this old jewel.

I have never seen this model mentioned in any article, but I have come to the conclusion that its name celebrates our "victory" at the end of World War I. If this is true, then it would be one of the older models made. If you can find any more information about this model, please include it in the Union Loom history.

—Norma Goff, Pennsboro, West Virginia

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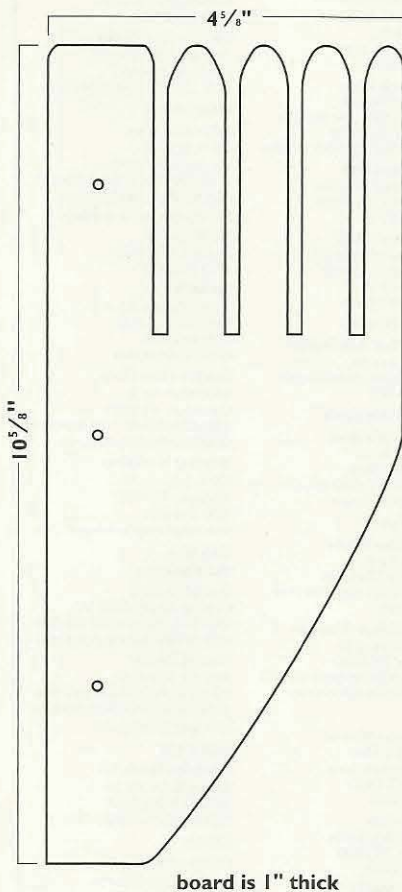
(along with victory gardens, V for victory, etc.) to engage people in the war effort. Indeed, these looms are a joy, for weaving and for carrying on the spirit of handweaving in America. For more information on old American-built looms, send \$1 and a SASE to Historic Looms of America, Theresa Trebon, 1062 Sterling Road, Sedro Woolley, WA 98284 or e-mail: trebon@cnw.com.

#### WHAT IS IT?

This object came from an old loom house at Conner Prairie Museum in Noblesville, Indiana. One was attached to each wall in the corner. I'm curious what they were used for.

—Pat Woodworth, Noblesville, Indiana

Readers, any idea?



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—Scott LaFlam, Elmhurst, Pennsylvania

#### HISTORICAL IMAGES

The article about Henni Jaensch-Zeymer in "People and Places" (January/February 1998) was most interesting, but

there is no visual information. I have noticed that when weavers from another era are presented, their work is almost never shown. With the easy availability of graphic images, even black-and-white representations would be quite nice.

—Sara von Tresckow  
Fond du Lac, Wisconsin

Whenever possible, we like to include visuals of historical items (see January/February 1998, pages 23 and 48) and are as disappointed as our readers when photos are not made available to us.

Born in Japan, educated in the United States at the Rhode Island School of Design, and further influenced in textile design by travel throughout Central America and India, Kaori Maki and her sister Chiaki have with world-wide acclaim put themselves in the forefront of the new multi-cultural weaving of the 21st century.

Kaori first worked on an AVL Compu-Dobby System while a student of design. After graduating in 1988, she continued to work on an AVL at the Jack Lenor Larsen Studio in New York City. In 1992, Kaori joined Chiaki, who had established Maki Textile Studio in Tokyo two years earlier. Using AVL looms, the sisters create hand-dyed home furnishing fabrics made from wild pure Indian Tasser Silk.

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— Kaori Maki, Textile Designer



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Chiaki weaves on a 24 harness, 40" AVL Technical Dobby Loom.

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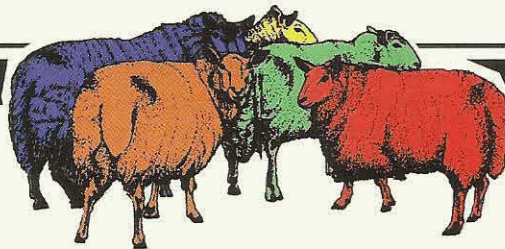
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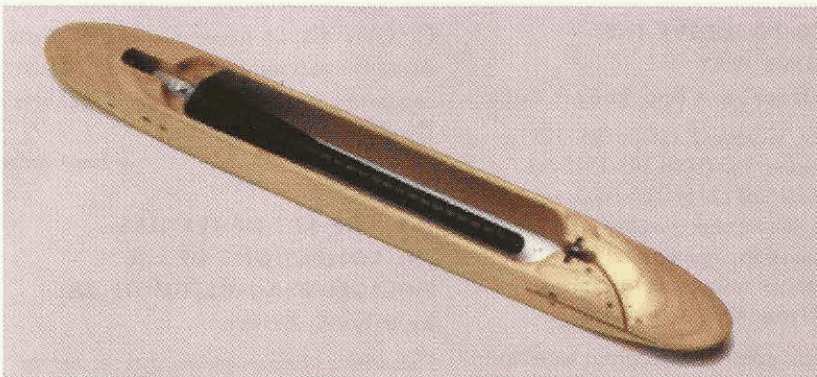
# The Schacht Gazette

News from the Ewes

March 1998



## Weavers do it in the shed--with their new Schacht End-Delivery Shuttle



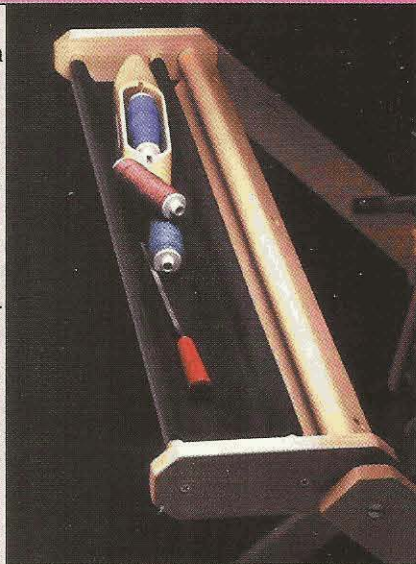
*Our End-Delivery Shuttle weighs just under six ounces, is comfortable to throw and catch, and is adjustable to a variety of yarns. Threading is a snap, just lay the yarn into the slot and weave. Suggested Retail: Shuttle -- \$58.00, Pirns -- \$12.50 /package of five.*

**W**e began shipping our End-Delivery Shuttles at the end of December, and we are already receiving rave reviews. Weavers are delighted with our shuttle's feel and weight (just under 6 ounces), how it handles and threads (really easily), and its adjustability to a variety of yarns. If you haven't seen or tried one yet, stop by your local shop or contact one of the dealers listed on the opposite page and check it out. You've got to try it to believe it.

## Spring Special

The Schacht Wolf looms are among the most popular looms in the country. And there's a reason. They have a sturdy X-frame construction, are portable, and have an easy-to-use brake release system and up to eight shafts. The Baby and Mighty Wolf looms are approachable and friendly. They offer a lot of loom at an affordable price. Now, for a limited time, when you order a maple 8-Shaft Baby Wolf or 8-Shaft Mighty Wolf loom, you'll receive a free Wolf Trap accessory tray (\$33.75/36.00 value). It's just another thing to love about your Wolf loom.

*Offer expires May 1, 1998.*



**For a full-color catalog, send \$3.00 to Schacht Spindle Co., Inc., 6101 Ben Place, Boulder, CO 80301. For the name of your closest dealer call 1-800-228-2553.**

**OUR BABY'S GROWING.** Our Baby Wolf loom has grown from 25" to 26"—without changing anything except the reed. If you already have a Baby Wolf, it will accommodate the new wider 26 1/2" reed.

**ORDER CHERRY 8'S NOW.** We have a limited number of 8-shaft cherry Baby Wolf and Mighty Wolf looms available for prompt shipment. They are both offered as a package with a Stroller and a Wolf Trap.

**ASK THE EXPERTS.** *Q. Can I put extra treadles on my 4-shaft loom?*  
Yes, ten treadles can be accommodated on all Schacht floor looms. You can even special order 12 treadles on the 46" Standard Floor loom. Extra treadles are especially handy when weaving block weaves or where a draft requires many tie-ups.

## BOOKS, ETC.

### MISSISSIPPIAN VILLAGE TEXTILES AT WICKLIFFE

by Penelope Ballard Drooker

University of Alabama Press, Box 870380,  
Tuscaloosa, AL 35487. 1992. Softbound, 291  
pages, black-and-white-photographs and draw-  
ings, glossary, bibliography, index. \$29.95.  
ISBN 0-8173-0592-0.

At the core of this publication is Penelope Drooker's research on the textile impressions on pottery shards found at Wickliffe in Kentucky, a prehistoric site dated A.D. 1000–1350. Her master's thesis and several articles have dealt with the same or related subjects.

Textiles were used in the construction of fairly heavy, shallow, round basins, probably employed to evaporate saline water to make salt and perhaps also to cook and serve food. Either specially constructed fabrics or rags lined the molds and cut into the ground before the clay was pressed in to form the basins. The cloth could have been used to lift the heavy pottery from the mold as well as to retard drying.

Although the cloths themselves have long since disappeared, they left three-dimensional impressions on pottery fragments. Drooker made modeling clay casts of the impressions on 1,374 shards to determine fabric structure, count, and density as well as yarn size and twist. She calculated a Textile Production Complexity Index to estimate the amount of time a prehistoric woman spent producing textiles: four hours per day for 300 days to make one coarse and one fine garment for herself, three mantles or blankets and two large storage bags.

*Mississippian Village Textiles* will be an important source for archaeologists working in the Southeast and as a companion to Kate Kent's *Prehistoric Textiles of the Southwest*. Drooker's bibliography is extensive and references are worked conveniently into the text. Technical details may be too numerous for the general reader, and the statistical analyses are of more use to the scientist, but fiber artists will find some real pearls of information about fabric structure, especially twining, and relationships between yarns and con-

structions. For example, Drooker explains what makes one textile soft and flexible, another hard and rigid.

Relating Wickliffe textiles to those—some actually extant—from other Mississippian sites gives us a picture of life in America before European incursions. It is to be hoped that more such information will come to light as anthropologists and archaeologists continue to work in the Southeast.

—Kax Wilson

### LEARNING TO WEAVE THE INTERACTIVE WAY

by Nora Dearborn and Robert Bush

PO Box 829, Waterford, CT 06385. 1997.  
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active glossary; installation and instruction  
booklet. \$60 plus shipping and handling.

While a computer program won't replace a live instructor, *Learning to Weave the Interactive Way* does a good job of blending the advantages of books with the instructive visuals of videos. Well-structured menus simplify and present weaving in an organized and approachable manner. The program begins with a photograph of Nora Dearborn and an audio presentation in which she explains how to use the features of the program. For example, in the chapter "Loom Anatomy," each part of a standard floor loom lights up as the pointer moves over it, highlighting the part's name in a list to the side. If you click on a highlighted area, the computer presents a separate screen that illustrates the part and defines its role in the weaving process. Instructional chapters are sprinkled with highlighted terms or phrases; with a click, a clearly written glossary appears, sometimes with the option of viewing a short video clip of the process described. A click of the "go back" button recalls the original screen.

Touted as the first of its kind, this CD-ROM program is easy to load and use, but when I tried running it on a slower, less powerful computer than recom-

mended, I found that voice-overs and many visuals were distorted and hard to discern. On a computer with the capacity to handle the program, however, the images are clear, and Nora's patient voice flows smoothly.

*System Requirements: Microsoft Windows 3.1, 3.11, or Windows 95; 486/66 Mhz processor or faster, or 75 Mhz or faster Pentium processor; 16 Mb RAM with 14 Mb free hard-disk space; 256 color display, with thousands or millions of colors preferred; 640 x 480 pixel screen resolution minimum (VGA); 4X or faster CD-ROM drive strongly recommended; SoundBlaster-compatible sound card and speakers; Windows-compatible mouse.*

—Amy Clarke

### THE FINE ART OF TEXTILES: THE COLLECTIONS OF THE PHILADELPHIA MUSEUM OF ART by Dilys E. Blum

Philadelphia Museum of Art, 26th St. and the  
Benjamin Franklin Pkwy., PO Box 7640,  
Philadelphia, PA 19101-7646. 1997. Soft-  
bound and hardbound, 208 pages, 174 color  
plates, glossary, bibliography. Softbound \$32,  
hardbound \$45. ISBN 0-876133-116-9.

This visually lush catalog of 400 representative pieces from a collection of more than 10,000 textiles in the collections of the Philadelphia Museum of Art only whets the appetite for more. Color plates make up the bulk of the catalog, but the limited amount of text is informative and concise. The collections' initial acquisitions came from the 1876 Centennial Exhibition held in Philadelphia, and were originally developed as study collections for schools and local textile industries. Most additions were purchased between 1876 and World War II, when the major focus of both collecting and exhibition turned to costumes. Today, the museum's textiles are acquired solely as works of decorative art.

The collections range from Chinese Han dynasty fragments dating from 206 B.C.—A.D. 221 to contemporary fiber art, with a costume collection of nearly equal size. This catalog documents the history of these collections and is organized by

geographic region, including India, China, Japan, Southeast Asia, and the Mediterranean and Middle East. The Europe and Americas section is further arranged by type of textile, such as woven, printed, and lace. Each collection is placed in the context of textile collecting and scholarship in the United States and Europe and how it was influenced by the museum's curators, advisors, and donors.

Each item is identified by country of origin, date, technique, size, comment, and source of acquisition. Although the book contains extensive photographs, more close-ups would have been welcome. This catalog is a source of inspiration for anyone interested in textiles and a great enticement for visiting the Philadelphia Art Museum's textile collection.

—Dawn Hamilton

**THE SEWING MACHINE GUIDE:  
TIPS ON CHOOSING, BUYING,  
AND REFURBISHING**  
by John Giordano

Taunton Press, 63 South Main St., PO Box 5506, Newtown, CT 06470. 1997. Softbound, 112 pages, 30 color photographs, 6 charts, sources, index. \$15.95. ISBN 1-56158-220-4.

Looms rule the weaving studio, but a sewing machine comes in handy for hemming, edging, joining woven pieces, and finishing garments, to name just a few possible tasks.

Many of today's sewing machines are controlled by computer chips and use software, hard drives, and keyboards. Conventional machines remain available, however, and fine used machines sometimes come on the market at bargain prices.

If sorting out these machines and their features seems daunting, let John Giordano help. An avid collector of

sewing machines and writer for *Threads* magazine, Giordano encourages you to evaluate your own sewing style and needs. Are you a perfectionist? The spontaneous, creative type? Or perhaps the workhorse who skips the frills to get the job done? Answers to these and other questions all influence your choice of machine. Respecting the investment that a sewing machine represents, Giordano sums up ways to find the most appropriate machine for you, tells you how to clean and maintain it, and gives tips and hints about getting the most from it. His discussion of shopping for a machine highlights considerations that might be overlooked until you get the machine home. For instance, can you lift and unpack it yourself? The best thing about this book, however, is the time it saves time choosing a sewing machine. That's time, most weavers would agree, more happily spent at the loom!

—Doree Pitkin

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# NEWS AND EVENTS

## AMERICAN CRAFT COUNCIL ANNUAL CRAFT SHOW

This spring, more than 250 of the nation's finest craftspersons will gather in Minnesota to exhibit their museum-quality pieces at the twelfth annual American Craft Council (ACC) Craft Show. Collectors and other show visitors will have the opportunity to talk with the artists, perhaps discuss the origins of a particular work, and gain an understanding and greater appreciation for the fiber art, contemporary and traditional wooden furniture, handblown and etched glass, ceramic vessels, precious and semiprecious gems and mixed-media jewelry, metal sculpture, and silver and pewter pieces available for purchase.

The show will be held April 17-19 at the Saint Paul Civic Center at RiverCentre in St. Paul. It is one of nine juried shows sponsored nationally by the New York-based ACC, a national education-

al nonprofit organization founded in 1943 by Aileen Osborn Webb. Other programs sponsored by the ACC include the Professional Membership Program and American Craft Publishing. Membership in the council is open to all. For more information on the ACC Craft Show, call the St. Paul Event Line at (612) 491-2099.

## HUMAN RIGHTS TO BE CELEBRATED IN QUILT COMPETITION

"Expressions of Freedom," a juried competition of quilts honoring the fiftieth anniversary of the Universal Declaration of Human Rights, is sponsored by the International Quilt Study Center at the University of Nebraska-Lincoln, the Robert and Ardis James Foundation, and *Quilter's Newsletter Magazine*. In 1999, the quilts will be exhibited at the Hillstad Textiles Gallery at the University of Nebraska-Lincoln and then travel throughout the United States.

In the aftermath of World War II, the United Nations formulated the declaration to address the issue of human rights violations. Entrants are urged to construct a quilt that reflects the ideals set forth in the declaration.

Prize money amounting to \$30,500, including a first prize of \$10,000, will be awarded. The deadline for entries is October 1, 1998. All winning quilts will become part of the permanent collection of the International Quilt Study Center at the University of Nebraska.

For a contest entry form, send a SASE to "Expressions of Freedom," International Quilt Study Center, University of Nebraska-Lincoln, Lincoln, NE 68583-0802, or retrieve a form from the center's Web site at <http://www.ianr.unl.edu/tcd/quilts/homepage.htm>. For further information about the center or its activities, call (402) 472-6342 or visit the Web site. ♦

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# FROM POT HOLDERS TO A WEDDING DRESS

BY KRISSA ELAINE PALMER

**W**hen I was six, my mother taught me to weave on a green metal pot holder loom, my first of many looms. I would weave the brightly colored strips carefully one by one but always had trouble getting the pot-holder off the loom. The loops pinged as they popped off and slipped back through the last few woven rows. Gently, my mother's nimble fingers would guide the strips into their appointed places. Then, to show that the pot holder was finished, she would have me fasten the hanging loop at the corner. Dangling it from my finger, I would hold it up for her approval, spinning it around to show its colors. I was always delighted with my creation and couldn't wait for its turn to help take a batch of cookies from the oven.

When I was seventeen, we visited a friend of my mother in Vermont, a weaver. While she and my mother reminisced about old times, I fondled her weavings, tracing the path of colors as they appeared and disappeared on the surface of the cloth. It seemed magical that all this was possible with color, texture, and pattern. Her floor looms beckoned, and I felt sure that I'd understand their whispered secrets.

I graduated from high school and was working in New York while deciding about college when my boyfriend asked me to visit him at Franconia College in New Hampshire. As I got off the bus after the eleven-hour ride, the view of the White Mountains at sunset took my breath away; I felt as if I had come

home, although I had never been there before. We wandered around the main building; the rooms seemed to go on forever, but he saved the best for last.

Up four flights of stairs and slightly out of breath, we turned the corner and came upon the weaving studio. Through the open doors I could see rows and rows of floor looms and table looms. Spinning wheels and fleece, dye pots, books, and yarn were everywhere. I wanted to stay forever. I convinced my parents that I wanted to attend Franconia College, and that it had nothing to do with my boyfriend's being there.

After two years, learning to dress looms and design patterns, my relationship had ended, and the college's future was in doubt. I returned to New York with my A.A. degree in hand and got a job at a weaving and batik school. One of the owners, a Finn named Tipi Halsey, told me about the state-run weaving schools in Finland that accept a limited number of foreign students. I wrote to all the schools that she recommended but scratched off my list the ones that replied to me in Finnish. All the schools responded with lists of other schools to contact, and two of these were mentioned consistently.

I chose Mikkelin Kotiteollisuus koulu, or Home Industrial School of Mikkeli, a small town north of Helsinki, and attended it for eight weeks in the fall of 1975. With my brother's help, I purchased my first floor loom in Finland and brought it

home along with a variety of tools and a small table loom.

A year later, on the floor loom, I wove the fabric for my wedding dress. I had returned to northern New Hampshire and was living with Michael, my fiancé. Along with my friend Carol, we dressed the loom with a linen warp. For several hours, we combed out the tangles and wound it on, laughing and joking, cursing and playing. I spent hours and hours at the loom weaving six yards of fabric for my dress. When I couldn't stand sitting and weaving all-white fabric a minute longer, the thought that I would have to get married in my birthday suit would spur me on. Actually, I found the rhythmic motion of the weaving soothing, a form of meditation.

The dress, sewn by a dressmaker friend, turned out beautifully. Several months after the wedding, I modeled it as the finale of a fashion show at a weavers' conference in Amherst, Massachusetts.

Since weaving my first pot holder, I have gone on to weave many things. Teaching my three sons to weave pot holders, I saw the magic in their eyes. My nimble fingers helped take the completed pot holder off the loom, the boys attached the hanging loop on the corner, and we waited for their pot holder's turn to help take the next batch of cookies from the oven. ♦

*KRISSA ELAINE PALMER lives in Charlotte, North Carolina, with her husband, three sons, and three dogs. She loves to weave, quilt, bake, and write poetry and essays.*

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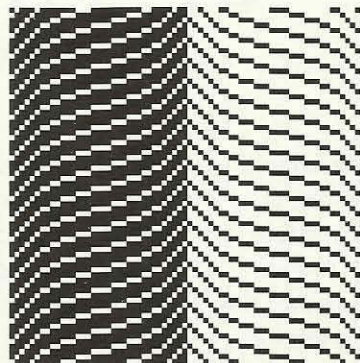


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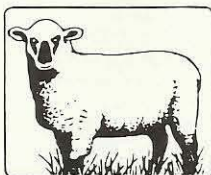
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# DRIVING FASHION: AUTOMOBILE FABRICS OF THE 1950S

BY ELLEN HESS

**A** 1950s magazine advertisement showing a progressive young couple in a tail-finned convertible with the top down driving toward their promising future symbolizes the enthusiasm that consumers felt for the profusion of material goods that became available following World War II. The automobile was the embodiment of the postwar period's emphasis on glamour and progress.

"Driving Fashion," a recent exhibit curated by graduate students of the Fashion Institute of Technology in New York City, examined automobile fabrics in the social context of 1950s consumerism. It featured upholstery swatches, color cards, and advertising ephemera from the glory days of the American automobile industry.

Car designers suggested power, mobility, and speed with tail fins inspired by the styling of the Lockheed P-38 Lightning fighter plane. In 1950, Fords and Studebakers sported chrome grilles that suggested the housing of a jet engine. Home appliances and furnishings soon followed suit with aeronautical styling.

As the market for first-time car buyers became saturated, manufacturers lured customers with annual styling changes and new color schemes. Cars were touted as expressions of their owners' personalities and status.

Women were tempted with a "Motormates" coat matching the interior and exterior of the Ford Victoria which was presented to them upon purchase. Seat covers

that could be changed with the season were also meant to appeal to a woman's sense of style.

Synthetics replaced wool, cotton, and mohair fibers in upholstery fabrics. Rayon and acetate, patented in the early 1900s, and nylon, patented in 1938, were joined in the early 1950s by acrylic and lurex. These synthetics "combined fashionably rough texture with slidability—something that women want for automobile fabrics," proclaimed the Spring 1953 issue of *American Fabrics*. The new synthetics could be dyed in fade-resistant colors to complement similarly fade-resistant exterior colors. The metallic sparkle of lurex echoed the extravagant use of chrome detailing on 1950s car bodies. Weave-textured



Inspired by automobile upholstery fabrics from the 1950s, Ellen Hess designed these four swatches. See page 73 for weaving information.



1956

An advertisement for Pontiac touts the high fashion look.

tweeds and patterns inspired by abstract art replaced flat broadcloth in upholstery fabrics.

In the Spring 1954 issue of *American Fabrics*, an advertisement for Chatham automobile upholstery proclaimed, "Color Speaks Louder Than Words," and Howard Ketcham, the color editor, informed manufacturers, "Chrysler is going after the woman driver with bold use of color on interior fabrics."

Light and bright colors replaced the drab grays, browns, and olives of the war years. Cream, red, orange, and yellow interiors coordinated with the new, lighter exterior colors.

Two-toned exterior colors were inspired by clothing trends. Ketcham noted, "Proper application of two-toning can make the automobile appear lower, and the use of a light color beneath the belt line

and a darker color above can make the car appear both lower and longer. Forty percent of Chryslers [in 1954] are finished in two tones."

Buyers in New England and the eastern and southern states preferred medium green interiors, while those in the Midwest and Far West preferred light green. Light blue, black, and ivory were close seconds everywhere and beige was popular in the Midwest and Far West.

Even as automobile stylists studied women's clothing for clues on color, style lines, and fabrics, high-fashion designers such as Hubert de Givenchy and Jacques Fath were creating evening gowns inspired by luxury automobiles. *Vogue* and *Harper's Bazaar* used cars in their editorial spreads to promote fashion ideals of forward style, direction, power, and prestige. In 1955 and

1956, Dodge produced "La Femme," a car designed exclusively for women. Pink and white or two-toned lavender, La Femme had rose-patterned upholstery and matching rain gear and purse.

Today, we can look at these exuberant designs as a rich source of ideas for handwovens. Two-toned colorways are back in style, as evidenced by the woven and dyed ombres and textured variations of graded color changes in the 1997 fall clothing collections. Inspired by the fabrics in the exhibition, "Driving Fashion," I designed the swatches shown. ♦

ELLEN HESS of Cranford, New Jersey, has already woven car upholstery and has her eye on a little Karman Ghia, but what she'd really like is a 1934 Packard.

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## TRICKS OF THE TRADE

### WINDING ON ALONE

I am learning to weave with the help of several books, and I wind on the warp from back to front by myself. Most books suggest frequent trips to the front of the loom to keep the warp tight as it winds on the warp beam. I have found it helpful to glue a piece of toweling around a piece of 2 x 4 and place this on the back beam behind the raddle. By applying light pressure, I can tighten the warp without moving, and by applying more pressure to the towed wood, I can wind the warp while keeping the yarn tight.

—John P. Dundon, Gainesville, Florida

### STRONGER WARP

I make warp dressing for hairy or fragile linen by cooking a thin gruel of potato flour (available at health-food stores) and water. When it is clear, I shave a little soap into it as a preservative, stir until the soap is dissolved, and paint the dress-

ing on the exposed warp with a soft paintbrush. It is best to soak the finished fabric briefly in cool water and then wash out the gruel, but if a little is left in the cloth, it produces a slightly sized finish when the fabric is ironed. There is no odor unless the soap is scented, which can be pleasant. The mixture keeps in the refrigerator, souring about as quickly as milk.

—Margaret Sheppard, Houston, Texas

### LIGHTING THE WAY

Credit for this simple but ingenious lighting idea belongs to the original owner of my loom, Helen Harris. On the upright on either side of the loom is drilled a hole into which I can insert the base of a swing-arm lamp. This allows me to have a light source directly above my work area with the lighting equipment well out of my way. The flexibility of the lamp also enables me to easily direct the light where I need it the most. Whenever I find my-

self burning the midnight oil wanting to weave "just a little bit more" of a treasured new project, I am grateful to Helen and her wonderful idea.

—Oriana E. Galt  
Etobicoke, Ontario, Canada

### CORRECTIONS?

I always check the most recent issue of *HANDWOVEN* for any corrections relating to projects in a previous issue and make them immediately so that I will have the right information when I need it. Corrections, if any, are published near the beginning of the "Instruction Section."

—Marlene Frankel, Chicago, Illinois

### GET A GRIP

I am still trying to come to grips with my four-shaft floor loom, and it is being very patient while I learn. Recently, while sitting on the floor preparing a warp for

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beaming and wondering how to keep the threads organized while I went to the back of the loom to start winding, I began to pick up things that were lying on the floor around me. I used two warp sticks to "sandwich" my organized fibers and pinched them together using six bulldog (binder) clips. My warp was a singles wool, which had a tendency to corkscrew at every opportunity, but the weight of the sticks and clips provided enough tension to ease the problem. I doubt that I would have thought of using the clips and the warp sticks together had I not had all manner of things lying on the floor about me. So when people ask me, "Why do you need all that stuff?" I can justifiably answer, "I don't know yet."

—Janet Judge  
Stewartby, Bedford, United Kingdom

#### COMPUTERIZED INDEXES

I photocopy the yearly indexes and put them in a binder. As I search for a specific topic, I enter the listings for it in a computer spreadsheet. Then I can sort the listings by year, issue, or number of

shafts required for weaving. The spreadsheet also has a "Notes" column where I enter comments. The only trouble is, now that I am going through all the indexes, I keep seeing other topics that I would like to make a spreadsheet for, look up, read, weave. . . . Hmm, maybe this wasn't such a great idea after all.

—Jo-Anne Tabachek  
Winnipeg, Manitoba, Canada

#### LOOM STAYS PUT

To keep a large floor loom from "walking," remove the split rubber hand supports from an old pair of wooden crutches, open them, and place them under the loom's front legs. There is no need to do the back legs. I have slick vinyl flooring but with these pieces of rubber under my loom, it stays put.

—Norma Goff, Pennsboro, West Virginia

#### NO MORE OVER-FILLED BOBBINS

I have a tendency to overfill bobbins and end up fighting with the shuttle until enough weft has been used up to make it unwind smoothly. To prevent overwind-

ing, I made a square cardboard cutout the size of the opening on the boat shuttle. I slip the cutout over the bobbin while it is still on the winder to see how full it is. No more fighting with overwound shuttles at the loom!

—Marguerite Rappoport, Sarasota, Florida

#### TALLY COUNTER

I often lose count while I am winding a warp, so a friend (who does not weave) suggested that I use a hand tally counter. Every time I get to the top of the warping board, I click the counter. Every few minutes, I check to see how far along I am—no more counting.

—Diana Lee Boglarski  
North Woodmere, New York

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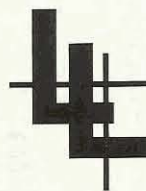
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# STORY CLOTH

## WEAVING KITS

While preparing to move to Europe for three years, I was faced with storing most of my weaving equipment. My rigid heddle loom was the only loom I would be taking to Germany, and I had only woven scarves on it, so I decided to create thirty-six scarf kits (one for each month I would be living in Europe).

I pulled out all my yarn and sorted it. Then I set to work creating warps, 2½ yards long and 6 to 8 inches wide. Each warp was measured, choke-tied, and tagged with fiber content (if I knew it), number of ends, and any other information I had about the fiber. Then the warp and weft yarn were put into a bag. Each bag represented a kit. I also made a bag of extra warp chains to use as substitutes or supplements in case a kit doesn't work out when I am warping the loom. I ended up with thirty-three kits and a partial box of leftovers, most of which turned out to be unsuitable for scarves.

Making up this many warps requires a lot of choke-ties and tags. I used the yarn from sample cards for the ties, and when the sample cards were empty I cut them up to use as tags. I also used skein labels as tags, writing additional information on the back. I used (or reused) clear plastic bags, so that I could see at a glance the color and style: gallon zipper bags for bulkier wool and mohair scarves, quart zipper bags for cotton and silk fashion scarves. Finished scarves can be stored in the same bags.

I see great potential for kits like this. For a summer vacation at the beach, make up a few kits, find a picnic table, and weave while the kids play. The kits are compact and easily stowed in an RV while you're exploring the country or packed in a suitcase for a weeklong business trip. And if you are moving, having a warp ready to put on the loom when you arrive can inspire you to get it set up without the hassle of having to set up the warping board, unpack yarns, and have everything else in place. Three days after our furniture arrived, I had put my loom

together, selected a kit, and started warping. It took me two months to get that first scarf completed, but just seeing the loom in the corner was comforting.

Had I had more experience with my rigid heddle, I would also have made kits for other projects, such as placemats. I am already thinking about combining a couple of scarf kits for a shawl. Using up the yarns I had on hand was a valuable experience. I have scarf kits in colors I don't normally work with, and I finally used up some of those "special" yarns I'd been hoarding (like the spools of crocheted silk from my great-aunt).

Visiting museums here and seeing textile work from centuries ago is a humbling experience. It is also inspiring! I will probably never weave a tapestry, but when I work on my humble scarves, I feel a connection to all those weavers in the past.

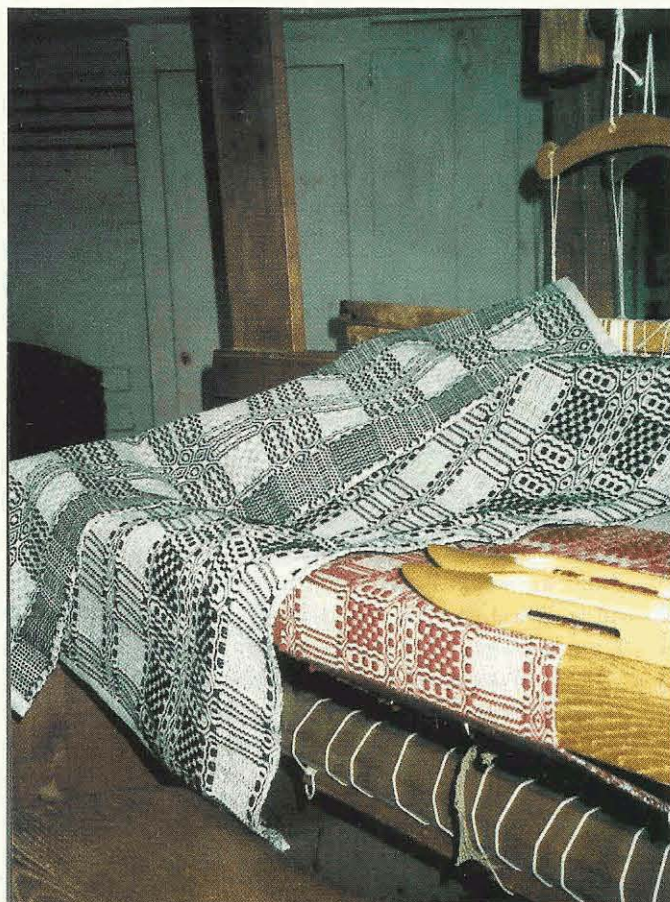
—Susan Hyzer, Essen, Germany

## LIVING HISTORY MUSEUM

Old Bethpage Village Restoration on Long Island in New York is a nineteenth century living history museum. For several years, two accomplished weavers, Hope Schweikert and Helen Bell, have been working with Restoration volunteers to reproduce historically accurate rag and Venetian carpets, curtains, tablecloths, and coverlets for the village homes. This past year we discovered a few handwritten drafts at the Long Island Studies Institute and created a coverlet from an old pattern draft called Ladies Delight. I am enclosing a photo of the weaving and the eighteenth-century loom on which it was woven.

—Gail Lucian, Old Bethpage, New York

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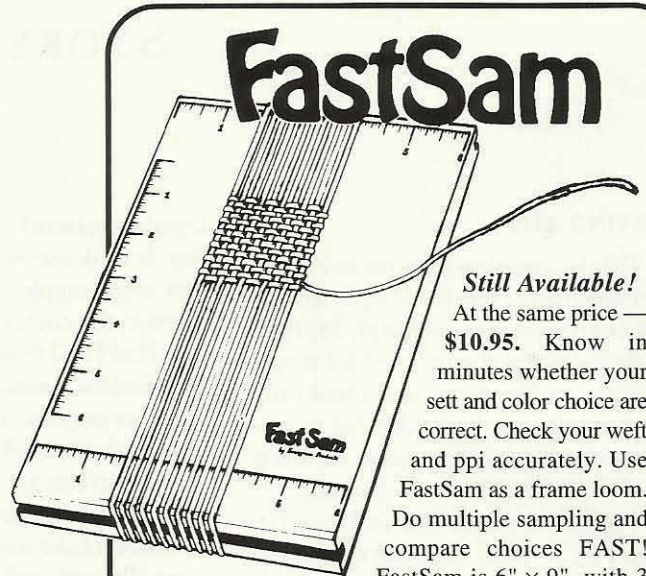
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# PATTERN CONTINUITY WITH SPACE-DYED WEFTS

BY MANUELA KAULITZ

Space-dyed yarn catches many a weaver's eye and imagination, promising a richly colored woven piece without particular effort. Its random color distribution has a beauty more beguiling than regular and structured bands. Unfortunately, the potential beauty of space-dyed woven pieces is often compromised by the inconsistency of its patterning throughout the fabric.

Space-dyed yarns have short lengths of several colors that repeat regularly. A space-dyed weft arranges itself in a fairly consistent pattern depending on the warp's width, but that consistency can expire when you change bobbins. The first bobbin may have produced an attractive striated design, but the next bobbin may produce a series of small color areas, and the third larger ones. Any one of these spontaneous designs would be pleasing by itself but the visual busyness of all three in one piece is jarring. Happily, a minor adjustment of the weft yarns can ensure consistent, harmonious patterning throughout the woven length.

A cone of space-dyed yarn, its colors repeating regularly, will produce consistent patterning *so long as the color sequence is maintained throughout the entire length of weft*. However, for all but the shortest pieces, this length must be cut and wound on several bobbins. To maintain the color sequence, the bobbins must be numbered and woven in sequence, and each bobbin's strand must begin where the previous bob-

bin ended. That's where the trouble starts.

Think of the end of yarn, the beginning of the cone, as *a*. The far end is *z*. The weaver secures *a* to a bobbin, winds it full, and cuts the yarn. Now *a* is on the inside of the bobbin. The cut end may be a *g* and will weave *g* to *a*. The next bobbin wound *h* to *n* will weave *n* to *h*, leapfrogging or backpedaling so that the original color continuum is lost.

The solution is simple: start at the end nearest *z* and weave each bobbin in reverse alphabetical sequence toward *a*. You must wind all the weft you will need onto bobbins before you begin weaving. Err on the side of winding more yarn than you need rather than risking running short. Number each bobbin as you fill it—use masking tape. Begin weaving with the last bobbin wound, then with the next to last, and so forth to the first. Now you will be weaving the weft as one uninterrupted length, *z* to *a*.

To maintain consistent patterning, make a tidy, economical join wherever the yarn runs out. Thin about 1/2" at each end to half its thickness and overlap the two strands. Make a longer join for thicker yarn.

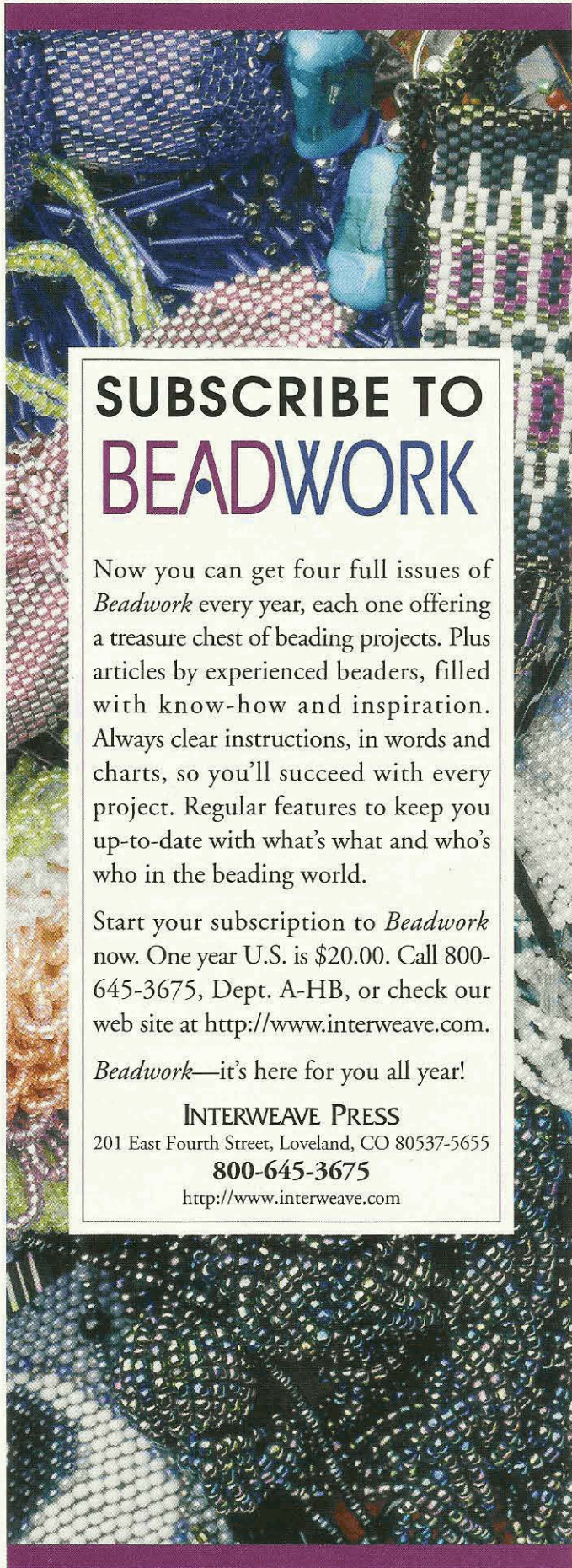
Weaving *z* to *a* is only possible where the weft begins as a continuous length, so buy space-dyed yarn in a cone large enough for your entire project. If you are dealing with an artisan dyer, ask if you can purchase the length of yarn you need as an uncut length.

If you don't have enough bobbins for your whole project, or if you aren't sure how much weft you will be using, you can get consistent patterning by weaving *a* to *z*, but you'll have to wind each bobbin, then rewind it. After the first winding, *a* is on the inside; rewind, it's on the outside as it was on the cone. To avoid confusion, wind and weave a bobbin, drop it into a boat shuttle (so it unwinds quickly), rewind onto another bobbin, and weave. Then prepare the next one. If you prefer to prepare several bobbins, number them and weave them in sequence, beginning with the first one wound.

Pattern consistency can also be achieved with bias-cut cloth strips cut from large prints and plaids for rag weaving. You won't need to cut all your weft before weaving and you won't need to rewind because you're winding it on *z* to *a* and have access to both ends when cutting. Whether you work right- or left-handed, the edge of fabric at which you start cutting is *a*, the far end is *z*. Cut enough connected strips to fill one bobbin or shuttle. Wind on starting with the last-cut end and begin weaving with *a*. Cut more strips, always starting from the same side.

To help your space-dyed weft reveal its greatest beauty, remember Mary Queen of Scots' motto, "In my end is my beginning," and you will end most happily. ♦

MANUELA KAULITZ, in daily life, prefers to keep first things first. She lives and weaves in Louisville, Kentucky.



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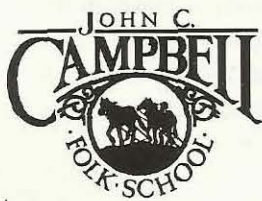
A four-inch-wide purple warp threaded to rosepath with five selvedge warp ends spaced three inches away from each side allowed

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Evelyn packaged sets of four mug rugs in handmade boxes and sold eighteen sets during December. Then she was ready to order more yarn for her blankets, confident of her color choices thanks to the experience she gained from weaving her mug rugs. ♦



**Yarn samples in 148 shades prompted Evelyn Tuller to weave mug rugs to test color interactions. The bonus was the selvedge fringe on each side that she keeps as a record for future designing.**



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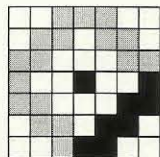
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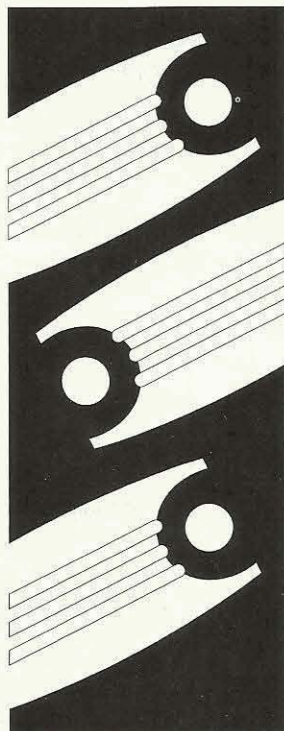
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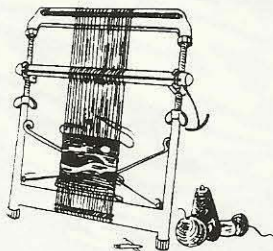
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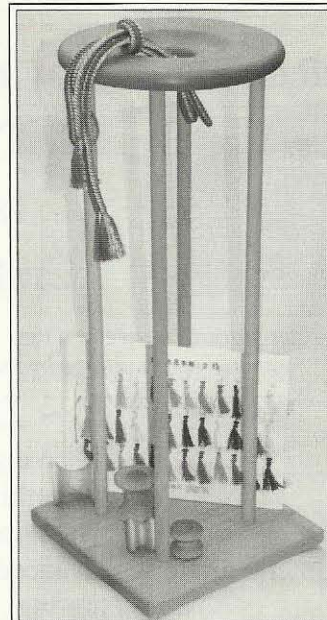
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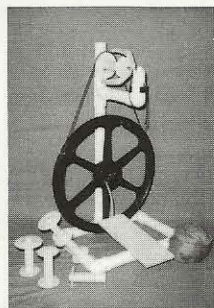
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# EXPLORING SHADOW WEAVE

BY ALISON IRWIN

When my local guild, the Tzouhalem Spinners and Weavers Guild, recently volunteered to provide a year's worth of samples for the newsletter of the Guild of Canadian Weavers, we chose shadow weave.

Working within a budget for each of the four issues, I designed the fabrics, and members of the guild wove enough fabric for 500 samples per issue. The samples explored the versatility of shadow weave with a variety of fibers, yarns, and colors. We hope that our work will inspire other weavers to choose this interesting weave for further exploration.

Shadow weave is a color-and-weave effect with alternating dark and light yarns in both warp and weft. Whereas log cabin, a simpler color-and-weave effect on two shafts, alternates darks and lights in plain weave, shadow weave produces four blocks on four shafts by using each pair of shafts twice: threaded dark/light for one block and light/dark for another. As in log cabin, horizontal lines of color form when a dark weft passes beneath raised dark warps; vertical lines form when the pick is light instead. The short floats at the edges of the blocks create a subtle texture contrast to the plain-weave areas.

Mary Meigs Atwater introduced shadow weave in 1942. Atwater developed her designs by placing a "shadow" warp end after each pattern end on the opposite shaft. For a pattern end on shaft 1, the shadow end is on shaft 3; for a pattern end

on shaft 2, the shadow end is on shaft 4; for a pattern end on shaft 3, the shadow end is on shaft 1; and for a pattern end on shaft 4, the shadow end is on shaft 2. Several years later, Marian Powell published an alternative arrangement that places the "shadow" thread on an adjacent shaft with a corresponding change in Atwater's standard 2/2 twill tie-up. The drafts shown in this article are in the Atwater system because the design pathway is easier to recognize in the final draft.

I began designing each sample with a profile threading, treadling, and drawdown which I translated into shadow weave. It's interesting to note the similarities between the resulting pattern and its profile draft. The shadow-weave threading is longer than the original, is more subtle in pattern, and has no long floats.

Each warp end of the profile threading becomes a dark or pattern end; a light or shadow end is inserted between the dark ends. To write out the new draft, fill in just the dark ends (doubling those at the top of the twill line), leaving blank squares between each. Then fill in the light ends. The direction of the twill line is important—the light shadow thread must always be on

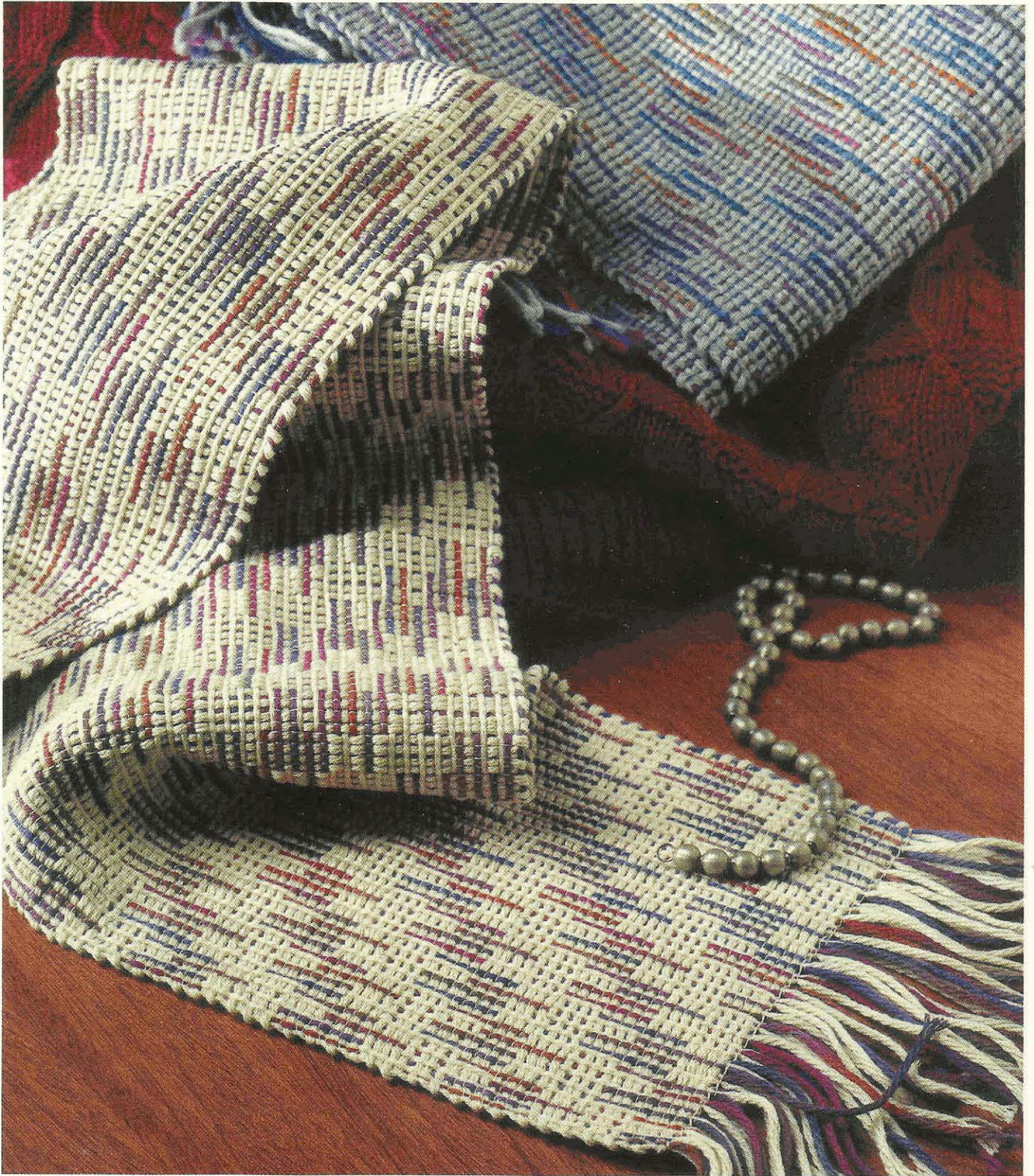
the uphill side of the dark pattern thread.

Shadow weave drafts may be designed from an idea, like the mountains in the Painted Desert draft, or from a threading, such as the point-twill profile for the Abalone Shell draft and the undulating-twill profile for the Falling Leaves draft. Overshot drafts offer a rich source of patterns that can be converted easily to shadow weave. The Pocket for a Beach Bag draft was developed from a name-draft overshot for the word "shadow." Miniature overshots and other small motifs are often effective because adding the shadow ends makes the draft more than twice as long and the motif significantly larger.

Much of the fun of designing shadow weave comes from choosing yarns and colors. The pattern and shadow yarns alternating in both warp and weft may be dark and light, heavy and thin, bright and dull, of different hues, or any combination of characteristics that allow the pattern to show. The greater the contrast in the combination, the more dramatic (or busy or dizzying) the effect. Using elements that differ in several respects, such as a heavy, dark, fuzzy yarn and a thin, light, smooth one, often produces an exciting fabric.

Both sides of the fabric are usable; in some drafts, one or another color may be emphasized on each face. To weave the fabric with the other face up, change from a rising-shed to a sinking-shed tie-up. Dif-

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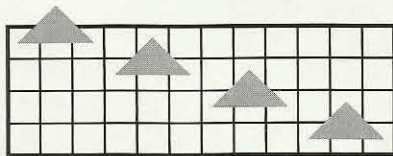


Working with a sketch of small triangles, or mountains, along a diagonal line, Alison Irwin designed this shadow weave in a variation of broken point twill. The peaks and valleys progress from one shaft to the next because one side of the point is longer than the other. *Directions for weaving PAINTED DESERT SCARVES in either wool or cotton appear on page 74.*

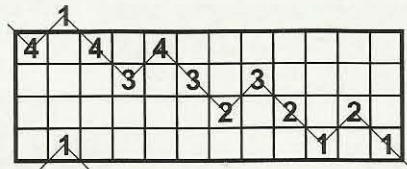
ferent effects are possible by changing the treadling order. Switching positions of the weft colors changes the appearance of the edges of the blocks from smooth to feathery, or vice versa.

**PAINTED DESERT DRAFT**

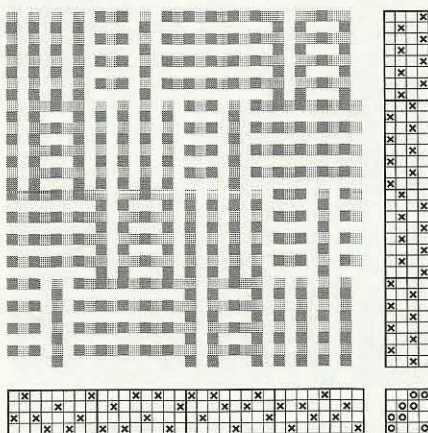
To produce the draft used to weave the **Painted Desert Scarves** shown on page 35, I started by sketching an asymmetric image, a



series of small triangles (or mountains), on a threading draft. Structurally, this is a variation on a point twill. The peaks and valleys progress from one shaft to the next because



one side of the point twill is longer than the other. This threading became the profile draft, and my shadow-weave layout requires thirty-two threads, twenty more than the origi-



The completed Painted Desert draft.

nal. Note that the order of the pattern and shadow ends depends upon the twill's direction.

Wanting the focus to be on the colors in the warp, I chose a thin shadow weft that disappears into the background of the fabric. Squinting slightly to blur the lines further, I see the fingers of color as saguaro cacti on the slopes of my original mountains.

**POCKETS FOR A BEACH BAG DRAFT**

The bold fabric, used for the **Pockets for a Beach Bag** shown on page 38, began as the word "shadow." I used the name-draft threading (see the November/December 1997 issue of *HANDWOVEN* for articles on name drafts) as the dark ends of the shadow-weave draft. The rag weft captures the playfulness of the season in both the color and feel of the fabric.

This fabric is great for a beach bag, but it could easily serve as upholstery on wicker furniture set off by throw pillows woven in solid shades or even as a simple vest worn over a colorful T-shirt.

**ABALONE SHELL GLASSES CASES DRAFT**

The draft used to weave the **Abalone Shell Glasses Cases** on page 39 takes a familiar point-twill threading and transforms it into the dark and light ends of shadow weave. The colors for this fabric come from the abalone's inner shell, whose washes of pearly pinks are layered with deeper shades of aqua and sea green—a natural pairing of the lights and darks of shadow weave. Mercerized cotton threads capture the shell's iridescence.

**FALLING LEAVES DRAFT**

The yarns for this swatch are lightweight wool woven very open so that the fulled cloth is light yet warm. The colors are plucked from the baskets of ripe fruit at the farmers' market. The leaf shadow weave may be used as an overall pattern, as in the **Falling Leaves Sweater** shown on page 37, or it may be restricted to a border band at the yoke or along the bottom of a sweater.

The design, a simple leaf, grew out of my play with undulating twill, an interesting weave to convert to shadow weave because its lines wax and wane as the focus shifts between warp and weft. If a cloth woven in undulating twill is to be used for a garment, the floats must be designed carefully—if they're too long, they can be easily snagged—but when undulating twill is drafted in the opposite pairs of shadow weave, the long floats become long lines of color in a stable fabric. ♦

ALISON IRWIN lives in Duncan, British Columbia, Canada, amid a growing collection of swatches. She coordinates the new Studio 4 Sample Exchange for the Guild of Canadian Weavers.

**FURTHER READING**

Barrett, Clotilde. *Shadow Weave and Corkscrew Weave*. Boulder, Colorado: Colorado Fiber Center, 1980.  
 Powell, Marian. *1000+ Patterns in 4, 6 and 8 Harness Shadow Weave*. McMinnville, Oregon: Robin & Russ Handweavers, 1976.  
 Windeknecht, Margaret B. *Color-and-Weave*. Rochester Hills, Michigan: T. G. Windeknecht, 1981.  
 ———. *Color-and-Weave II*. Rochester Hills, Michigan: T. G. Windeknecht, 1994.

S H A D O W   W E A V E



The leaf design for this shadow weave pattern grew out of Alison Irwin's play with undulating twill. Woven in wool and fulled, the fabric makes a lightweight but cozy sweater. *Directions for weaving, finishing, and sewing FALLING LEAVES SWEATER are on page 75.*

## SHADOW WEAVE

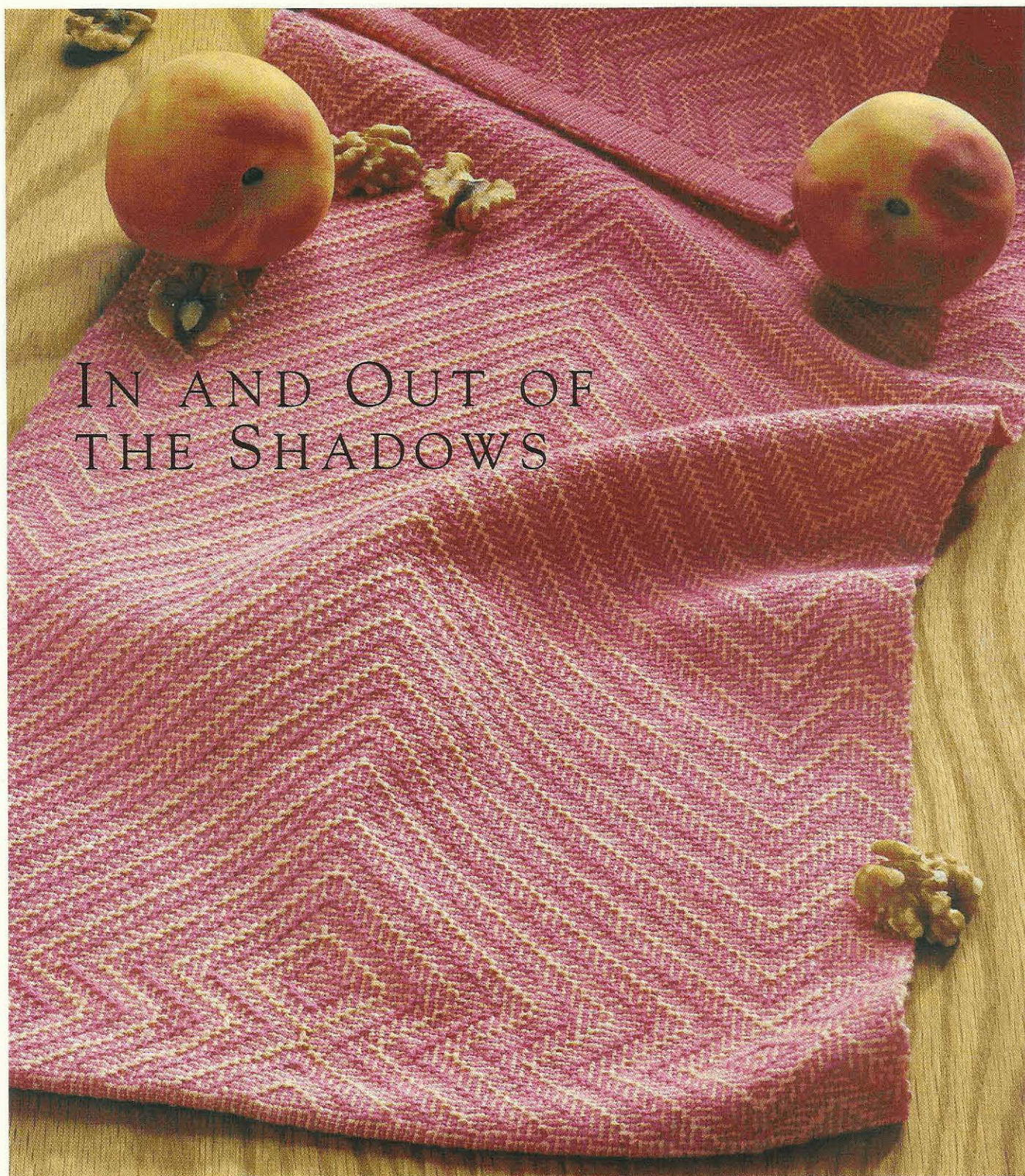


A brightly-colored cotton fabric weft in the shadow-weave fabric used as pockets of a beach bag captures the exuberance of summer. The diamond border, woven with yarn wefts, ornaments the top of each pocket. *Directions for weaving Alison Irwin's POCKETS FOR A BEACH BAG are on page 76.*

S H A D O W   W E A V E



An abalone shell with its washes of pearly pinks layered with deeper shades of aqua and sea green inspired the colors of this fabric, a natural pairing of lights and darks needed for shadow weave. For directions to weave and make ABALONE SHELL GLASSES CASES, designed by Alison Irwin, see page 78.



# IN AND OUT OF THE SHADOWS

The brilliant colors of Gerber daisies inspired this shadow-weave runner designed by Sharon Alderman. The contrast in value between the deep pink and pale orange is enough to show off the weave without being stark or jarring. *Directions for GERBER DAISIES RUNNER are on page 76.*

S H A D O W   W E A V E



Depending on whether it accompanies jeans or gabardine trousers, this jacket with its richly modulated colors in shadow weave and plain weave looks casual or business-like. For directions to weave SHADOW DANCER JACKET designed by Janice Jones, see page 79.





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# EIGHT-SHAFT NO-TABBY OVERSHOT

BY CHRISTINA HAMMEL

Weaving ideas have a continuous life, fading in and out of popularity over the years. Last year, I got excited about the eight-shaft no-tabby overshot introduced to me by my friend Jeanetta Jones, who has been weaving for more than forty years.

Originating with Margaret Newman in 1966, eight-shaft no-tabby overshot has only plain weave between pattern blocks: it is free of the half-tones of regular overshot. The omission of half-tones creates a simpler design. Unlike regular overshot which is woven with a pattern shuttle and a tabby shuttle, it weaves quickly when woven on opposites with one shuttle, and it produces a reversible fabric.

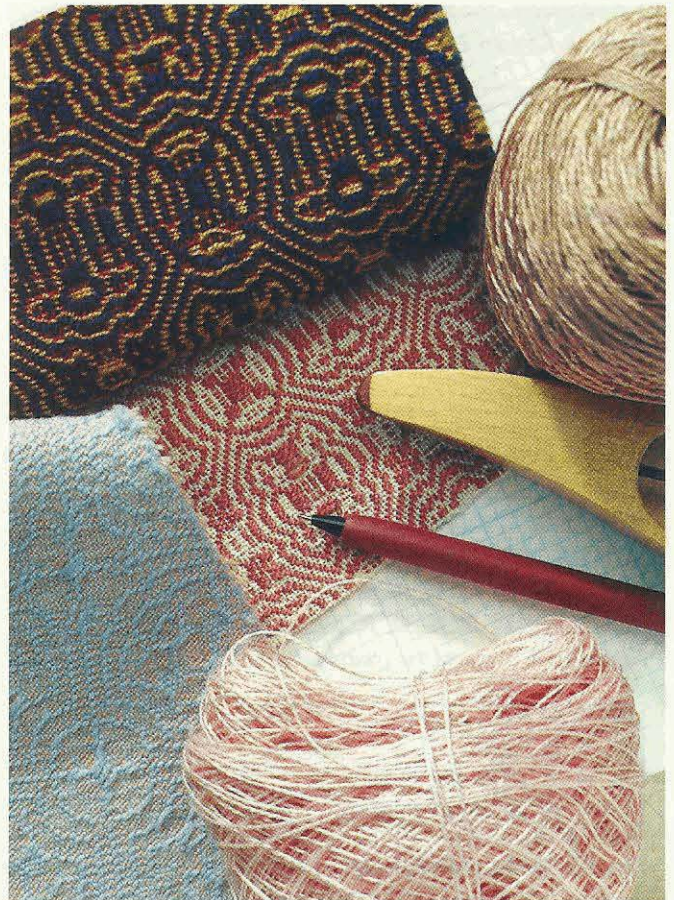
Almost any four-shaft overshot pattern can be the starting point. For my first try, I chose a four-shaft name draft that I'd recently used to weave a runner. You'll also need graph paper and colored pencils—using a different-colored pencil for each step will help you keep track. As in all weaving patterns, the treadling possibilities are unlimited and depend upon your creativity.

## DEVELOPING THE THREADING DRAFT

Write out one pattern repeat of the four-shaft overshot threading. Convert this threading to eight shafts by changing the shafts on which the pattern blocks are threaded as follows:  
Block A, threaded on shafts 1–2,

remains on shafts 1–2.  
Block B, threaded on shafts 2–3, changes to shafts 3–4.  
Block C, threaded on shafts 3–4, changes to shafts 5–6.  
Block D, threaded on shafts 4–1, changes to shafts 7–8.

As in regular overshot, the threading moves stepwise from block to block without skipping shafts: a threading of 1, 2, 3, 4, 3, 2 is fine, but 1, 2, 4, 3, 8, 7 is not. The new threading draft should be symmetrical, reading the same sequence forward as in reverse, just as overshot drafts are symmetrical. If you have difficulty working out a section, skip over it temporarily. When you compare halves of the threading for symmetry, you may be able to go back and fill in the area that caused trouble. Portions of my four- and



Starting with the four-shaft overshot name draft in the center, Christina Hammel translated it into bound weave on opposites, above, and eight-shaft no-tabby overshot, to the left.

eight-shaft threading drafts are shown in Figure 1.

**WORKING THE PATTERN BLOCKS INTO THE DRAWDOWN AND TIE-UP**

Mark off eight rows below the new threading draft and number them on the left-hand side. Consolidate each block and shade in its squares on an odd-numbered row: block A (shafts 1–2) goes on row 1, block B (shafts 3–4) on row 3, and so forth. Record the shaft combinations for these rows in the tie-up to the right, as shown in Figure 2.

	4	4	4	4	4		
		3		3			3
2	2	2					2
1	1		1		1		1

			8			8	8			8
			7	7		7	7			7
			6		6	6				6
			5			5				5
			4							4
2	2	2								2
1	1									1

Figure 1. Convert the original 4-shaft draft to 8 shafts.

7											7 8
5											5 6
3											3 4
1											1 2

Figure 2. Fill in each block on the lower of the two shafts.

7											7 8
5											5 6
3											3 4
1											1 2

Figure 3. Extend the blocks to overlap adjacent blocks by one square.

7											2 4 6 7 8
5											2 4 5 6 8
3											2 3 4 6 8
1											1 2 4 6 8

Figure 4. Fill in one of the plain-weave rows.

8											1 3 5
7											2 4 6 7 8
6											1 3 7
5											2 4 5 6 8
4											1 5 7
3											2 3 4 6 8
2											3 5 7
1											1 2 4 6 8

Figure 5. On the even-numbered rows, fill in the squares opposite the plain weave and opposite the block of the previous row.

**ADDING THE OVERLAPPING THREADS**

In regular overshot, adjacent blocks overlap with a shared end: the last end in one block is the first end of the next block. To achieve the block overlap with eight-shaft no-tabby overshot, it is necessary to add the overlapping ends.

Extend the shaded blocks by one square to the right or left or at both ends to overlap the blocks by one square (see Figure 3). I extend the left-hand side of blocks that are part of an ascending diagonal, the right-hand side of blocks that are

part of a descending diagonal, and both sides of turning-point blocks. If doing this makes some of the floats too long for the intended use of your cloth, reduce the number of times that block is repeated. For example, extending a square on both sides of the middle block of my pattern produced a nine-end float, but as it measures only 3/16" in the finished cloth, it did not present a problem. If it had, I could have reduced the number of times that it repeated.

**ADDING PLAIN WEAVE TO THE ODD-NUMBERED ROWS AND FILLING IN THE TIE-UP**

Fill in rows 1, 3, 5, and 7 with plain weave. Starting with row 1, shade in every other square in the blank areas—to minimize float length, do not start with the square that abuts the shaded area. Notice that the plain-weave areas in these odd-numbered rows align with each other to maintain overshot's plain-weave ground (see Figure 4). To complete the tie-up for the odd-numbered rows, work horizontally across the rows in the drawdown, following each shaded square up to the threading draft and recording the shaft number in the tie-up.

complementary treadle	Block D
pattern treadle	
complementary treadle	Block C
pattern treadle	
complementary treadle	Block B
pattern treadle	
complementary treadle	Block A
pattern treadle	

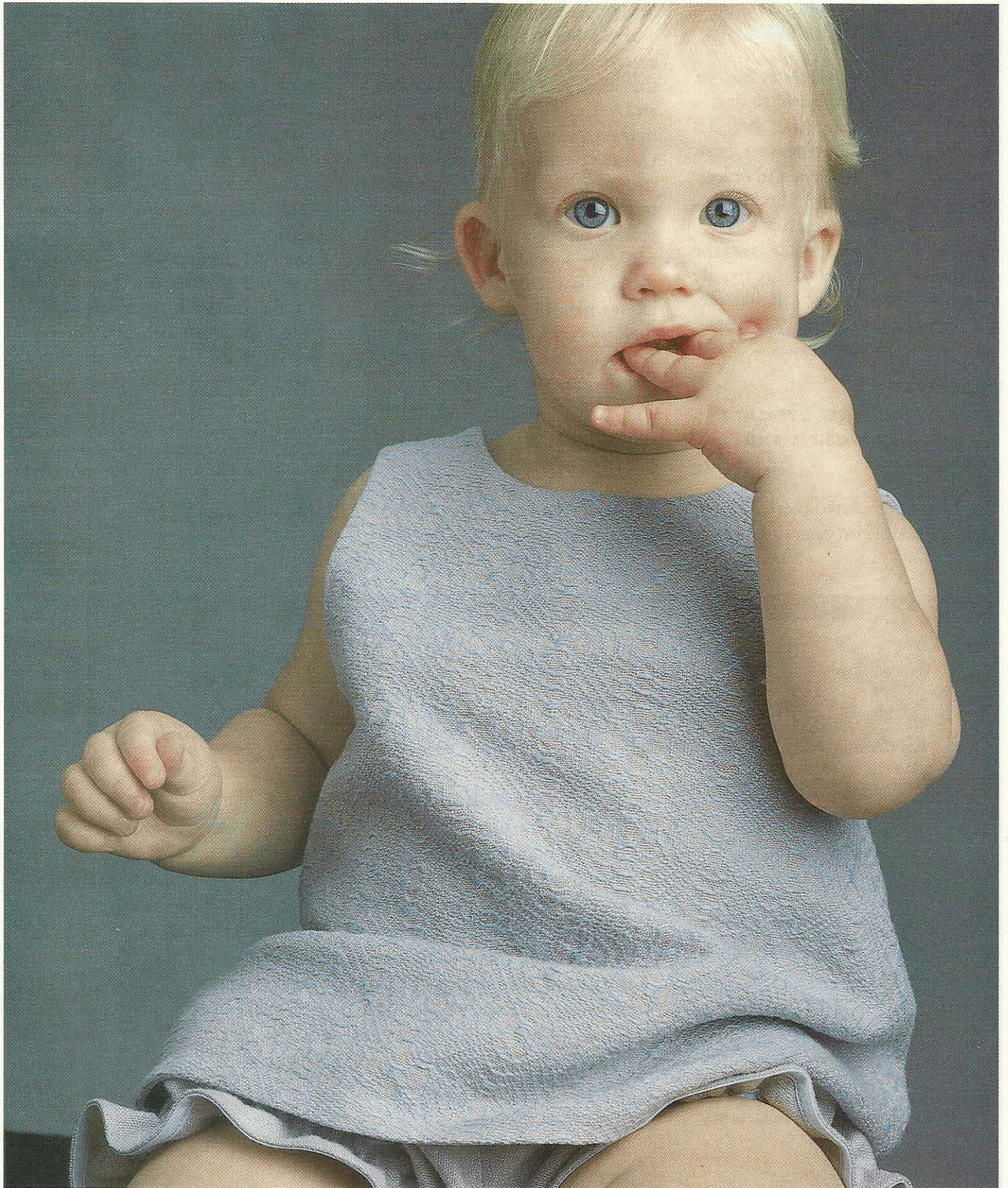
0	0	0	0	0	0
0	0	0	0	0	0
0	0	0	0	0	0
0	0	0	0	0	0
0	0	0	0	0	0
0	0	0	0	0	0

Figure 6. Turn the tie-up one-quarter turn counterclockwise.

**FILLING IN THE EVEN-NUMBERED ROWS AND COMPLETING THE TIE-UP**

Fill in the drawdown and tie-up for rows 2, 4, 6, and 8 to complement each preceding pattern row. For example, shade all the squares in row 2 of the drawdown that are blank in row 1, and list in row 2 of the tie-up all the shafts that are not listed in row 1. Check that the drawdown and tie-up agree in each row (see Figure 5).

DIAGONAL MOVES



Eight-shaft no-tabby overshot produces a one-shuttle overshot pattern without halftones. Treadled on opposites, like Christina Hamel's SAND CASTLE SUNSUIT, the fabric is reversible. See page 80 for complete weaving instructions.

**TURNING AND REARRANGING THE TIE-UP**

Turn the tie-up a quarter turn to the left (counterclockwise) so that shaft 1 is at the bottom and shaft 8 is at the top. In this arrangement, from right to left, the blocks are in order with block A at the right and block D at the left. Within each pair of treadles, the pattern treadle is on the right and the complementary treadle on the left (see Figure 6). If, like me, you prefer to have Block A on the left, flip the tie-up sideways.

**TREADLING THE NEW OVERSHOT PATTERN ON OPPOSITES AND AS DRAWN IN**

After I completed these steps, I wove a sample on opposites, fol-

lowing the threading sequence. To derive this treadling, I circled successive pairs of block ends in the threading draft (1 and 2, 3 and 4, 5 and 6, 7 and 8) and repeated them in the same order in the treadling. Use the treadles in pairs, pattern treadle first and then complementary treadle; the first pick produces pattern on the surface of the cloth while the second produces the same pattern on the back of the cloth. Even when the complementary shaft precedes the pattern shaft in the threading, use the pattern shaft first for pattern continuity.

left out a few repeats in the leaflike image and wheel motif and used a weft yarn twice the size of the warp yarn to square the patterns. Thinking that my sample pattern would make nice clothing fabric, I wove fabric for a child's top with coordinating bloomers in plain weave, shown on page 47. With only one shuttle, the fabric wove quickly. I have yet to experiment with other treadling possibilities or tie-ups, but I hope that my success with this project will inspire other weavers to try eight-shaft no-tabby overshot for themselves. ♦

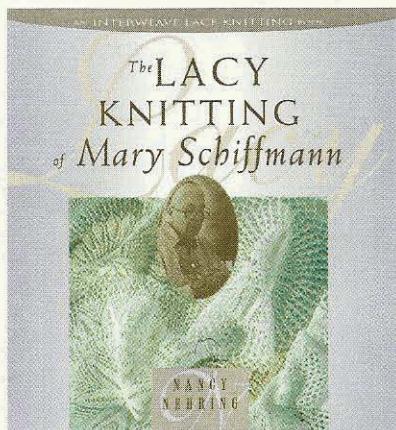
**THE POTENTIAL OF EIGHT-SHAFT NO-TABBY OVERSHOT**

Treadling variations are easy to create as you weave your sample. I

CHRISTINA HAMMEL of Southampton, Massachusetts, recently completed the weaving program at the Hill Institute in Florence, Massachusetts, and continues work on her Master Weaver certificate.

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# DOUBLE THE TWILLS ON HALF THE SHAFTS

BY MANUELA KAULITZ

$$6 + 4 = 5. 22 + 10 = 16.$$

These aren't errors—they are the delights of G. H. Oelsner's interlocking twills. Combine two twills as he did and you'll need fewer shafts than you'd need for just one of the twills. Impossible, you say? A six-shaft twill and a four-shaft twill woven together on only five shafts? A twenty-two-shaft twill and a ten-shaft twill together on sixteen shafts? Originally published in 1915, Oelsner's *A Handbook of Weaves* has long bridged the gap between multi-shaft weave structures used in textile mills and those used by handweavers.

Interlocking twills combine alternating ends of two twills to form lively all-over diagonals or latticework designs. Corkscrew twills maintain their separate twill lines by threading alternating ends in two colors. Building on these ideas, Oelsner syncopated his threading and gave his drafts a unique twist to produce wide and intricately patterned diagonals on startlingly few shafts.

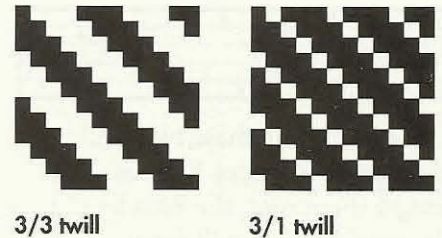
Oelsner interlocked two twills end by end. Because he used only alternating ends of each twill and drafted them at a 45-degree angle, each twill is woven on half its original number of shafts. Woven in three colors, both twill lines contrast with the weft in counterpoint. Bold diagonals form great chords of pattern graced by the finer weft accent. However, the rich patterning of interlocking twills comes at a

price. It is produced by shaft combinations often too numerous for the treadles of a floor loom; most interlocking twills require the flexibility of a table loom or a dobby loom.

Here, step by step, is how Oelsner interlocked a 3/1 twill with a 3/3 twill. In an interlocking twill, the twill fraction describes the movement of a warp thread over and under weft threads. Therefore, in the 3/3 twill, each warp end goes over three weft threads and under three weft threads, and in the 3/1 twill, each warp end passes over three weft threads and under one weft thread. See Figure 1.

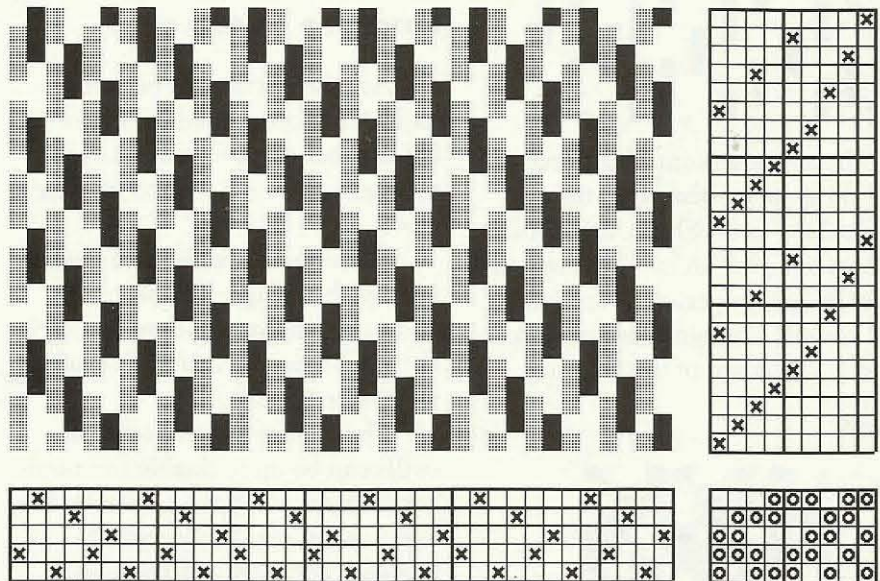
First, total the two numbers of each twill fraction to determine the number of shafts that each original twill requires. 3/3 twill requires six shafts; 3/1 requires four shafts. For

Figure 1



Oelsner's shaft-thrifty version, these shaft totals must be even numbers and, for maximum visual excitement, they should be unequal.

Alternating ends of each twill will be threaded as a straight draw on *half* its original number of shafts: 3/3 on three shafts, 3/1 on two shafts. To thread the 3/1 twill, use shafts 1 and 2. On graph paper, write 1 and 2 repeatedly, leaving a space after each number for ends of the other twill (see Figure 2).



Oelsner alternated ends of a 3/1 twill with a 3/3 twill to produce this five-shaft interlocking twill.

Figure 2

2		2		2		2		2		2	
	1		1		1		1		1		1

The 3/3 twill will be threaded on shafts 3, 4, and 5. Insert these numbers between the 1s and 2s (see Figure 3).

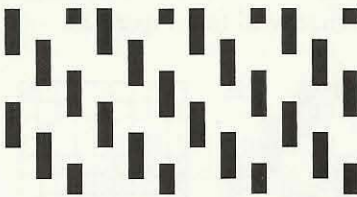
Figure 3

5		5		5		5		5		5	
	4		4		4		4		4		4
		3		3		3		3		3	
2		2		2		2		2		2	
	1		1		1		1		1		1

Alternating these two twills produces a repeat of 12 ends. The longer the repeat, the broader the diagonal bands it will form.

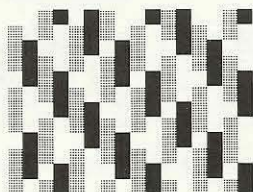
To save shafts, interlocking twill drafts much be pitched at a 45-degree angle, advancing one end per pick. Draw down one twill in alternate columns, following a 45-degree incline. Because these are spaced every *second* end, the twill in each column will be *two* picks higher than in the previous column (see Figure 4).

Figure 4



The starting point of the second twill is the key to the potential of interlocking twill. Shift the second twill up one pick and you've created a new design. Experiment to find your favorite combination by marking the drawdown of the second

Figure 5

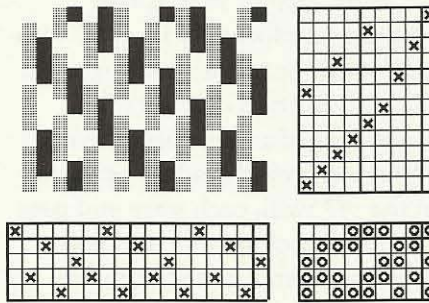


twill on tracing paper and moving it up or down until you like the results (see Figure 5).

TIE-UP AND TREADLING

To determine treadling, mark the picks in a repeat, isolate a group of ends that includes all the shafts, and write the shafts raised beside each pick. From this you can draft an efficient tie-up (see Figure 6).

Figure 6



Note that the threading allows tie-up variations. The three shafts on which 3/3 was threaded can also weave 2/4 or 1/5 twills or any other combination that totals 6. Tie-up variations provide a whole new area of design potential.

NOTES AND CALCULATIONS

Any two twills can be interlocked, but only a twill whose original number of shafts was an even number can be reduced to half the shafts.

Drafting diagonals at 45 degrees squares the design. The sett may flatten or heighten the woven angle, but the 45-degree draft uses shafts most economically.

The sum of the two original twills can be up to double the number of shafts you have available. On eight shafts, you can interlock twelve-shaft twills with four-shaft twills or ten-shaft twills with six-shaft twills.

The number of shafts can be divided into any twill fraction you want; just start the fraction above the line and finish below it. A 12-shaft twill can be as simple as 6/6 or as intricate as

Figure 7

2	1	3
3	2	1

The number of ends in the repeat is the least number that can be divided evenly by both of the *original* shaft totals. In the example, interlocking a six-shaft twill and a four-shaft twill produced a twelve-end repeat, 12 being the lowest number divisible evenly by both 6 and 4.

To interlock two twills on half the shafts, the number of shafts in both original twills must be even numbers. Some of these will halve as odd numbers and some as even. Odd numbers of shafts in the interlocked drafts have longer repeats. The longer the repeat, the wider the diagonal. In this example of two interlocks on eight shafts, the repeat on the odd numbers of shafts is 2 1/2 times as wide as that on an even number of shafts.

Figure 8

original number of shafts	12 & 4	10 & 6
interlocked number of shafts	6 & 2	5 & 3
number of ends in one repeat	12	30

For interlocking twills on an odd number of shafts, two twills of similar size will have a longer repeat than a many-shafted twill with a few-shafted twill. Here is an example of two interlocks on sixteen shafts:

Figure 9

original number of shafts	26 & 6	18 & 14
interlocked number of shafts	13 & 3	9 & 7
number of ends in one repeat	78	126

To calculate the repeat where one or both of the interlocking twills has an odd number of shafts, multiply the original numbers of shafts in one twill by half the original number of shafts in the other twill. For example, in the illustration just above,  $18 \times 7$  and  $14 \times 9$  both equal 126. To determine the length of the repeat where both interlocking twills have an even number of shafts, write out multiples for each and see where they first coincide.

**USE AND DESIGN**

Interlocking twills clamor to be woven as neckties, in which it is especially advantageous to be able to weave a diagonally patterned narrow width. You can weave a variety of ties on a single warp by changing the weft color and the twill fractions, or you can thread panels of dissimilar warp color combinations and weave several ties simultaneously—or do both, like a gamp. You might like to reverse treadling or thread point twills for wider pieces for the home or wardrobe.

Interlocking twill's strong diagonals harmonize most obviously with strong, clear colors, but neutrals or shimmering pastels can also be appealing.

Sampling will indicate the correct sett, which will usually be closer than for the original twills. A change in sett or relative sizes of warp and weft yarns will alter the angle of the twill, but this can be attractive.

With alternating warp colors, syncopated threading and 45-degree diagonals, weavers can enjoy the sparkling harmony of two twills interlocking on half the usual number of shafts. ♦

MANUELA KAULITZ of Louisville, Kentucky, syncopates her life with dual interests of research and design.

**FURTHER READING**

Oelsner, G. H. *A Handbook of Weaves*. 1915. Reprint, New York: Dover Publications, 1952.

# Handwoven

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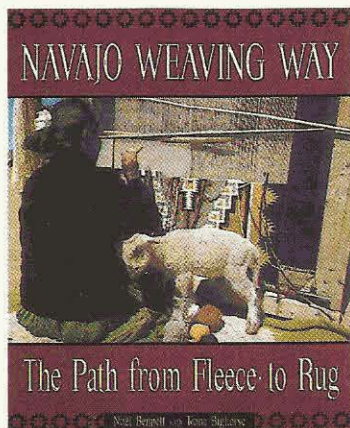
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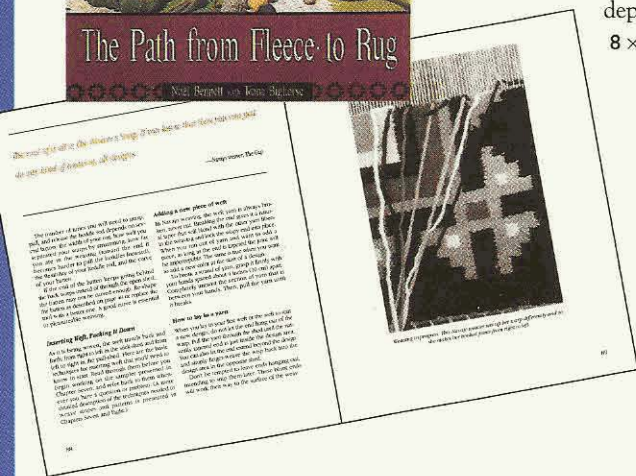


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The Path from Fleece to Rug

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8 × 10, paperbound, 160 pages, b&w photos and line drawings. #695—\$19.95

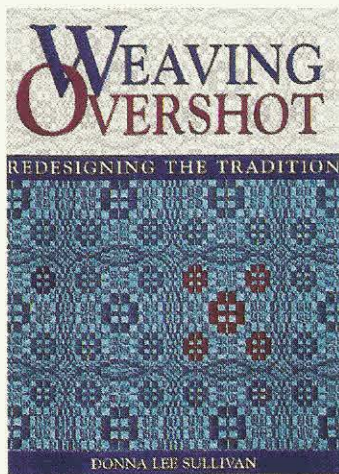


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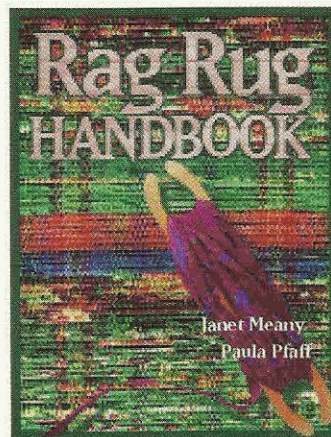
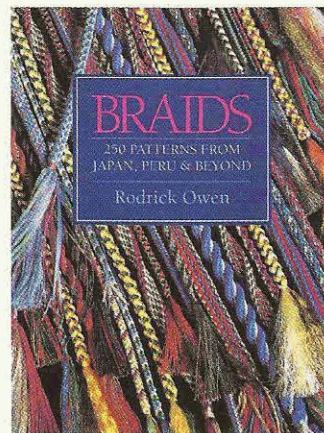


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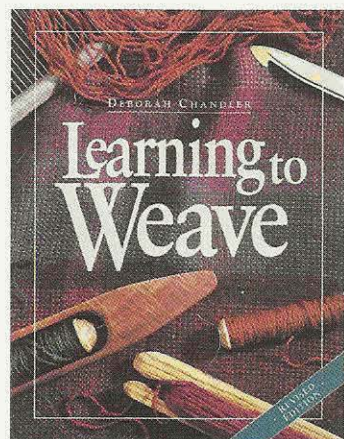
Janet Meany & Paula Pfaff

This bestseller has been updated and revised. With an expanded section on the history of rag rug looms, plus information on maintaining them, *Rag Rug Handbook* retains all the features that made it so popular to begin with, including basic information for beginning rag rug weavers, sound instruction in techniques, and drafts for 20

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Deborah Chandler

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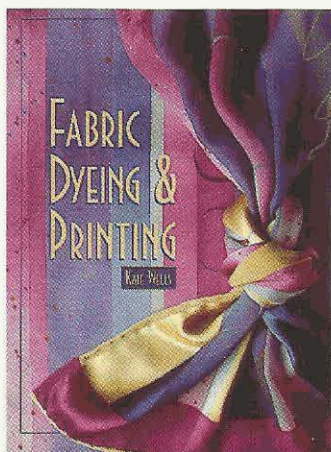
learn-as-you-go sample project; an approach to reading and designing sensible drafts; and the basics of the most useful and popular weave structures. Making abundant use of illustrations, this newly revised edition adds an important chapter on warping from back-to-front, updates resource lists, and provides a durable hard binding.

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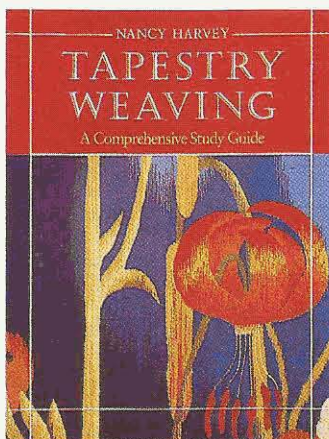


**Tapestry Weaving**  
A Comprehensive Study Guide

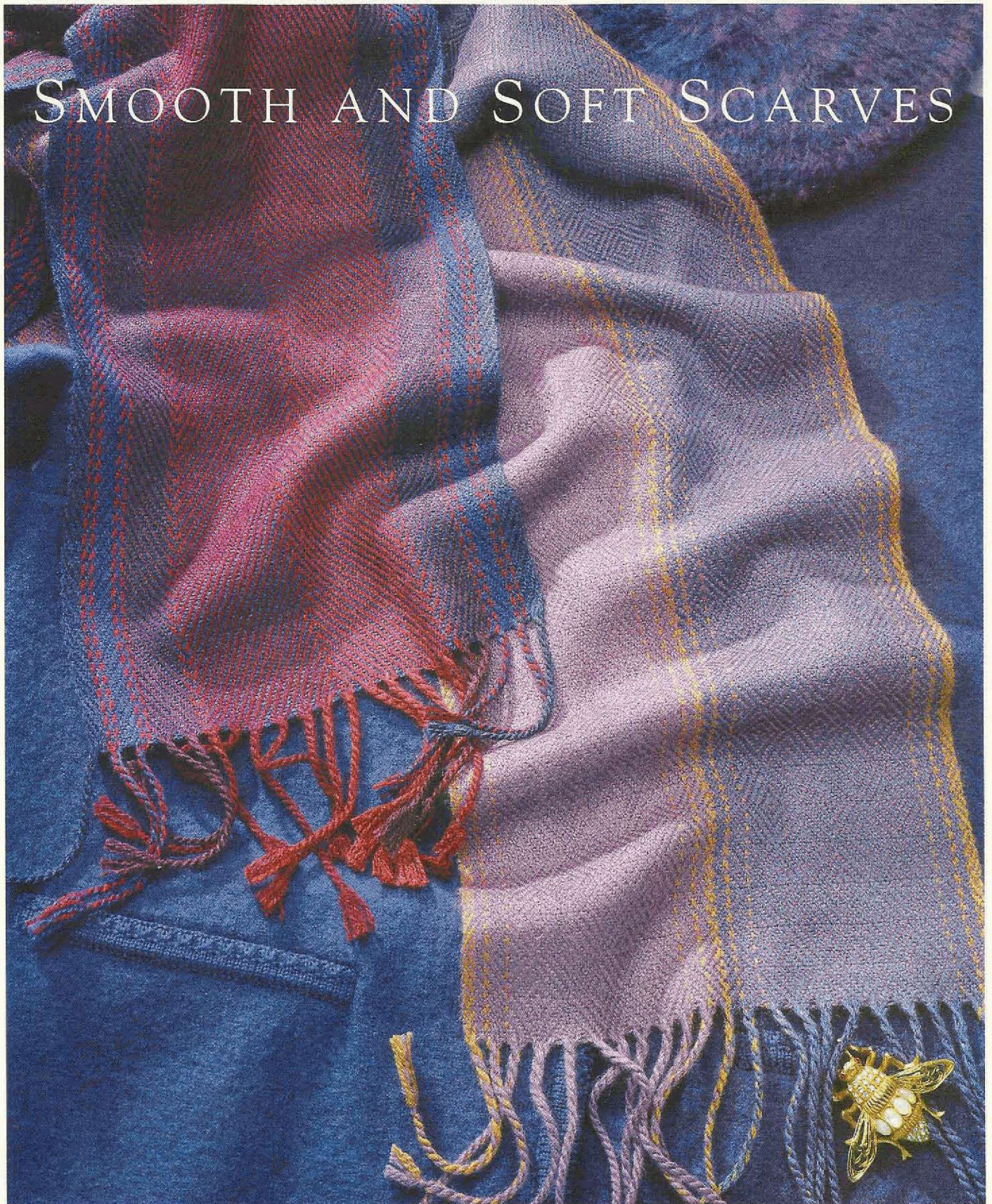
Nancy Harvey

This clearly illustrated self-study course offers hundreds of tips for solving all the special problems that arise during the execution of a successful tapestry. A series of projects with step-by-step notes provides a solid foundation for the beginner, and a gallery of contemporary work offers inspiration for all.

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WRAPPED UP IN TWILL



# SMOOTH AND SOFT SCARVES

Emmy Spencer places all the colors for her scarves in the warp, leaving her free to create point twills as she threads. *Directions for weaving her four-shaft TIP OF THE TWILL SCARVES appear on page 83.*

WRAPPED UP IN TWILL



Inspired by Monet's paintings of water lilies, Leslie Killeen planned these soft colors to move through an eight-shaft twill like reflections of color on wind-ruffled water. See complete weaving instructions on page 82 for WATER LILIES SCARF.

WRAPPED UP IN TWILL



A lively interplay of color and weave sparkles on Yvonne Stahl's DICED PLAID SCARF. Twill details show up in tiny checkerboard twills as well as in the bold overcheck where color bands cross each other. *Instructions for weaving this eight-shaft scarf are on page 84.*

WRAPPED UP IN TWILL



To fit the theme of her state weaving conference, "Homage to Erté," Lestra Hazel used hand-dyed silk for her six-shaft twill shawl. An elaborate fringe finishes the scarf in keeping with the period. *Weaving details for HOMAGE TO ERTÉ SHAWL are on page 85.*

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A black and white photograph showing several silk cocoons of various sizes and orientations, some appearing to be on a dark, possibly woven, surface. The lighting highlights the texture of the cocoons.

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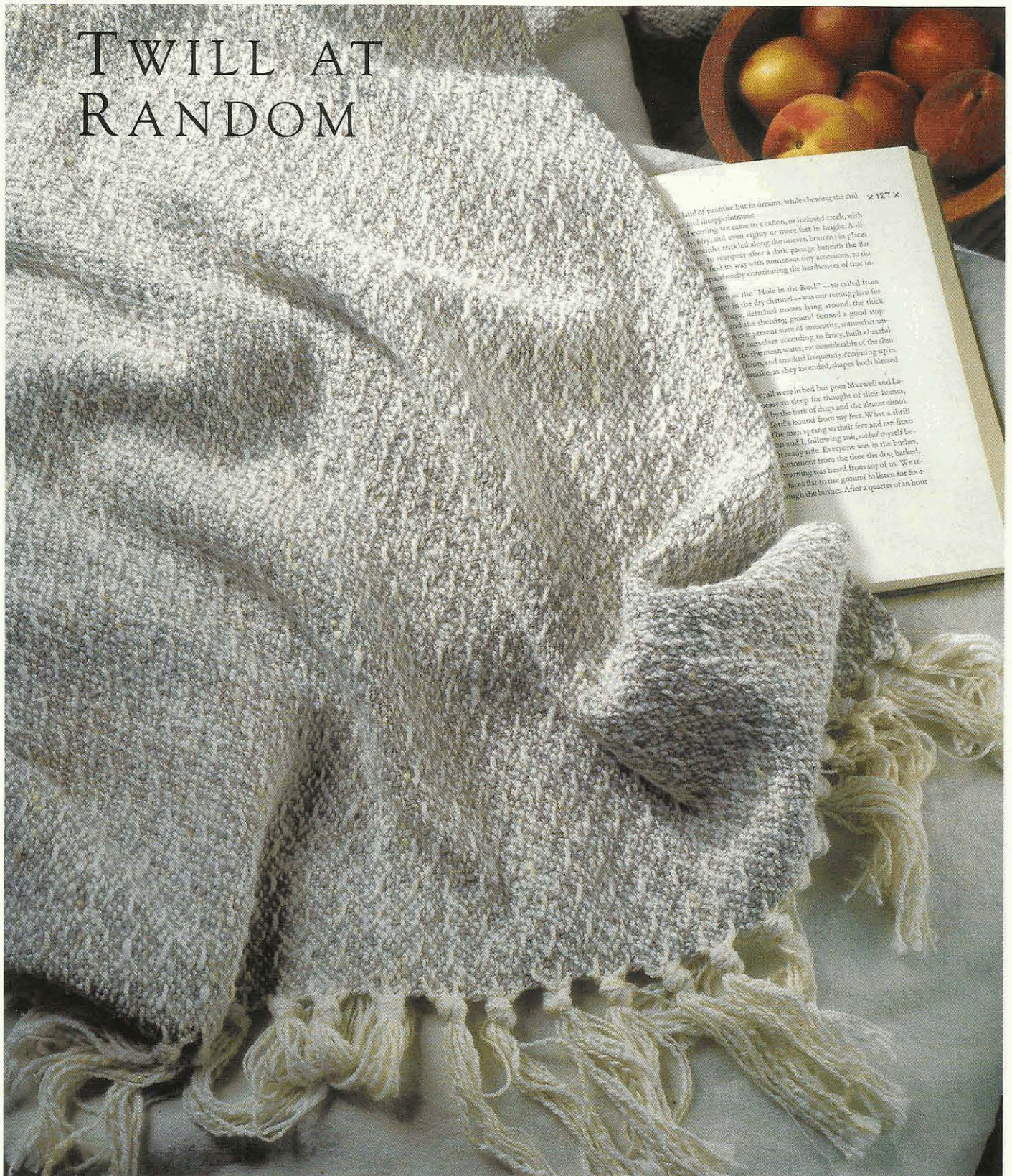
# SHUTTLES,

A line drawing of various weaving tools. It includes several shuttles of different shapes, bobbins, and skeins of yarn. The tools are arranged in a basket-like shape.

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## SPINDLES & SKEINS

# TWILL AT RANDOM



When Julie M. Nester made a mistake while tying up the treadles for a sample, she created a twill variation with a warp float on the face of the fabric, that shows off a space-dyed yarn. See page 82 for directions to weave WINTER WHEAT AFGHAN.

WRAPPED UP IN TWILL



Numerous rayons and cottons make up the color-blended warp for these placemats designed by Linda Toomre. A contrasting weft color treated in an eight-shaft twill creates the diagonal pattern for SEA AND SKY PLACEMATS. *Instructions are on page 81.*



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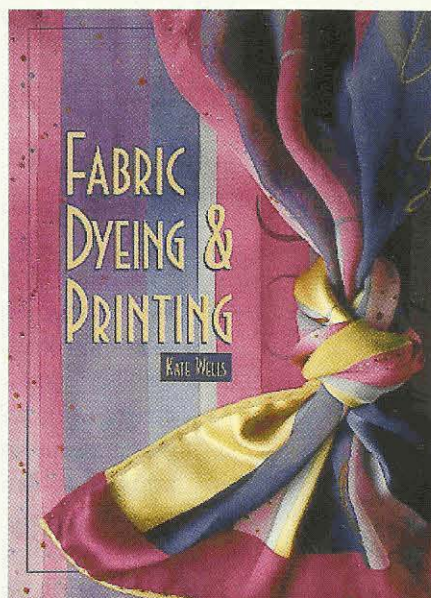
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# THE WEAVER'S NEW BODY

BY CLAUDIA A. CHASE AND PAM ALTOMARE

**W**hat is your most essential weaving tool? If you think about it for a moment, you'll realize that none of your looms, shuttles, warping boards, or reels is worth a sneeze without your capable body and clever mind to operate it. Yet many of us frequently work in pain, complaining of aches in our neck, arms, shoulders, back, and hips. And when the pain begins, creativity flies right out the window.

Staying pain-free and limber is essential to weaving enjoyment. With the special physical needs of weavers in mind, we have developed a short, effective yoga program that reduces physical tension and strain with stretches, gentle exercises, and breath awareness. Each movement can be practiced while you are sitting at the loom or standing. Taking periodic breaks from weaving for these movements and breath awareness will increase your ability to focus and concentrate for longer spans of time. Before beginning this exercise program, check with your doctor to be sure that these movements are appropriate and safe for you to do.

## BREATH AWARENESS

The goal of all yoga movements is to relax body and mind and promote breath awareness—the core of relaxation. When you concentrate on weaving, your breath tends to be shallow and short, building tension in your body.

To breathe correctly, place your hands on your abdomen and breathe in deeply and fully so that you can feel your breath push your abdomen forward. As you exhale fully, feel your abdomen draw closer to your spine.

Aligning your body in good posture opens the path that your breath follows. By sitting correctly, you open your breathing passages all the way to the lower part of the lungs which contain 80 percent of the lung's oxygen-exchange capillaries. Deep breathing allows more oxygen to enter every cell of your body and promotes relaxation as well.

## CORRECT POSTURE

Weavers usually sit at their looms in an alarming slump: shoulders falling forward, spine curved, and chest caved in. This posture guarantees shallow breathing as well as stiffness in the neck, shoulders, and back. Just as constantly dressing your loom with unevenly tensioned warps eventually damages your loom, tension in your muscles is stressful to your body.

To sit correctly and comfortably at your loom, begin with your arms at your sides. Slowly lift your shoulders in the direction of your ears, allowing your spine to stretch up. Roll your shoulders back and let them sink naturally into place. This removes the slump from your back and aligns your seated body. Imagine a silk thread pulling gently on the crown of your head and a straight line running from your ears through your shoulders to your hips, and you will be aligned like your warp yarns but not nearly as taut.

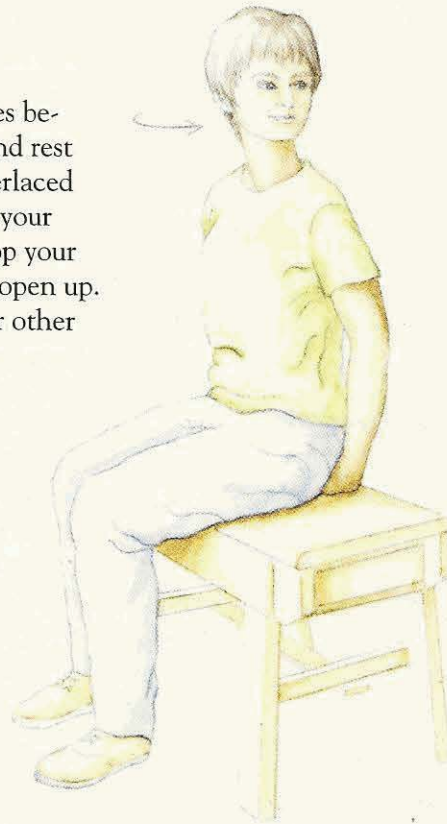
All the relaxation movements described below, whether you are sitting or standing, begin with this posture: breastbone lifted, shoulders rolled back, head balanced so that ears are aligned with shoulders.

**NECK SMILES**

We call this stretch for the neck and shoulders Neck Smiles because of the path the chin describes. Sit in your new posture and rest your hands behind your back just below your waist, fingers interlaced and palms down. Lift your breastbone, inhale deeply, and turn your head toward one shoulder, looking behind you. Exhale and drop your chin gently to your chest—you will feel the back of your neck open up.

To the count of ten, inhale and sweep your chin up to your other shoulder to look behind you again. Exhale and drop your chin gently to your chest until you feel the back of your neck opening up.

Do this movement slowly—a turn to one side should take ten seconds or longer. Turn to each side five times and follow with three complete breaths with eyes closed. This gentle two-minute exercise relaxes your neck, shoulders, and facial muscles.

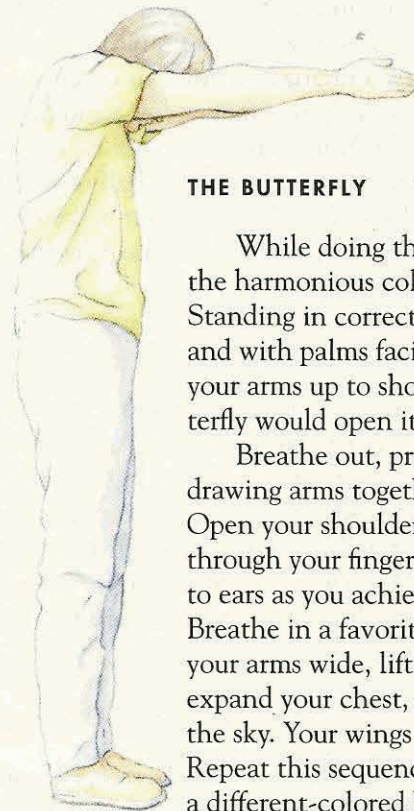
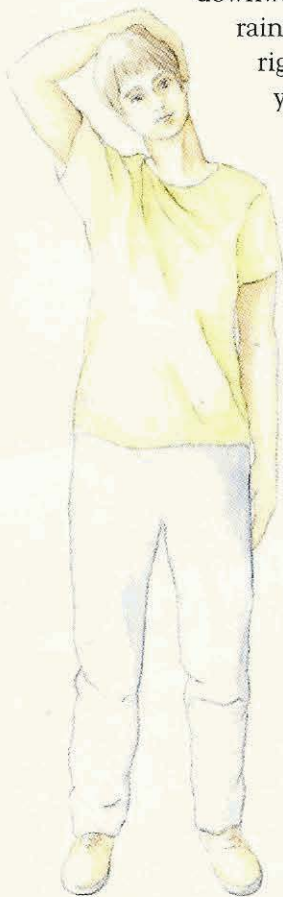


**THE RAINBOW**

For the Rainbow stretch, stand in correct posture with your feet hip-width apart, pelvis gently tucked, and hands at your sides with fingertips stretching downward. Imagine the colors of the rainbow, and breathe them in, right down into the soles of your feet. As you breathe out, stretch your neck to the side, your right ear approaching your right shoulder.

Breathe in, continuing to stretch down through your arm, fingertips, and foot, and sweep your right arm up and over your head, placing your right palm over the left ear. Exhale while gently pressing your head toward your right shoulder and stretching your left fingertips toward your feet.

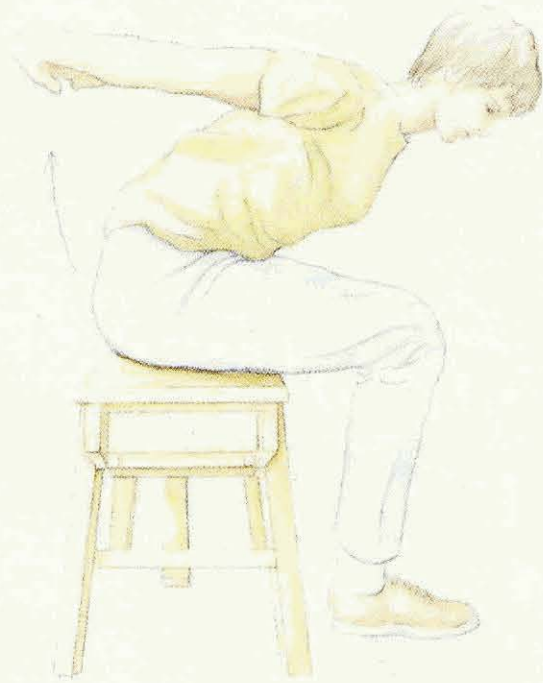
Enjoy the stretch in the left side of your neck. To release, gently remove your hand from your head, bring your arm down to your side, and your head back to center position. Repeat the sequence on the other side.



**THE BUTTERFLY**

While doing this exercise, visualize the harmonious colors of a butterfly. Standing in correct posture, breathe in, and with palms facing forward, stretch your arms up to shoulder level, as a butterfly would open its wings.

Breathe out, pressing chin to chest, drawing arms together until palms meet. Open your shoulder blades and stretch through your fingertips, touching biceps to ears as you achieve maximum stretch. Breathe in a favorite color as you open your arms wide, lift your breastbone to expand your chest, and tilt your chin to the sky. Your wings are now open wide. Repeat this sequence five times, using a different-colored breath for each.



**THE AHHHHH! STRETCH**

This sitting back-stretch releases the agonizing pain that starts at the top of the shoulders and spikes up our neck when we've been at the loom too long. If we had to pick one stretch to get us through long hours at the loom, this would be it.

Sit on the side of your bench in correct posture with your feet planted firmly on the ground hip-width apart.

Clasp your hands together behind you, letting them rest on your bench. Inhale deeply, and as you exhale, fall forward from the waist, vertebra by vertebra, beginning at the bottom of your spine until your torso rests on your thighs and your neck hangs from your shoulders weighted by your head. Exhale and lift yourself slowly upright. Keeping your hands clasped, draw them back down to the bench. Release your hands and bring them around to rest on your thighs, returning to correct posture. Take three full breaths and notice that the tension has completely vanished from your body, compelling you to sigh, "Ahhhhh!"

**THE TWISTED SKEIN**

Begin our last stretch, a spinal twist we call the Twisted Skein, by sitting at the edge of your weaving bench in correct posture. While inhaling, press firmly into your feet, place your left hand on your right thigh, and with your right hand, grasp the edge of the bench behind your back. Imagine yourself as a twisted skein of the finest yarn with your head, neck, and torso moving as a unit. Turn your body to the right, eyes looking over your right shoulder, left hand drawing your right thigh toward left side. You are twisting your body, neck, and head in the opposite direction from the lower half of your body, thereby stretching your back. Exhale, relax your body, and return to correct posture. Take one full breath before repeating this stretch in the opposite direction.



Before returning to weaving, take a moment to gently lift and roll your shoulders from front to back to front. As you begin weaving again, assume your new posture and see how long you can stay in it. You will find that the more you practice these stretches and breathing exercises, the easier it will be to sit correctly while weaving and the longer you will be able to weave without pain. And when you do feel tension, you will know how to release it so you can resume your favorite activity—weaving. ♦

*CLAUDIA A. CHASE is the co-owner of Mirrix Tapestry Studio Looms and has been weaving tapestries for ten years.*

*PAM ALTOMARE has a B.F.A. in textile arts and is a Phoenix Rising yoga therapist. She teaches workshops in yoga and expressive arts at her Gentle Balance Studio.*

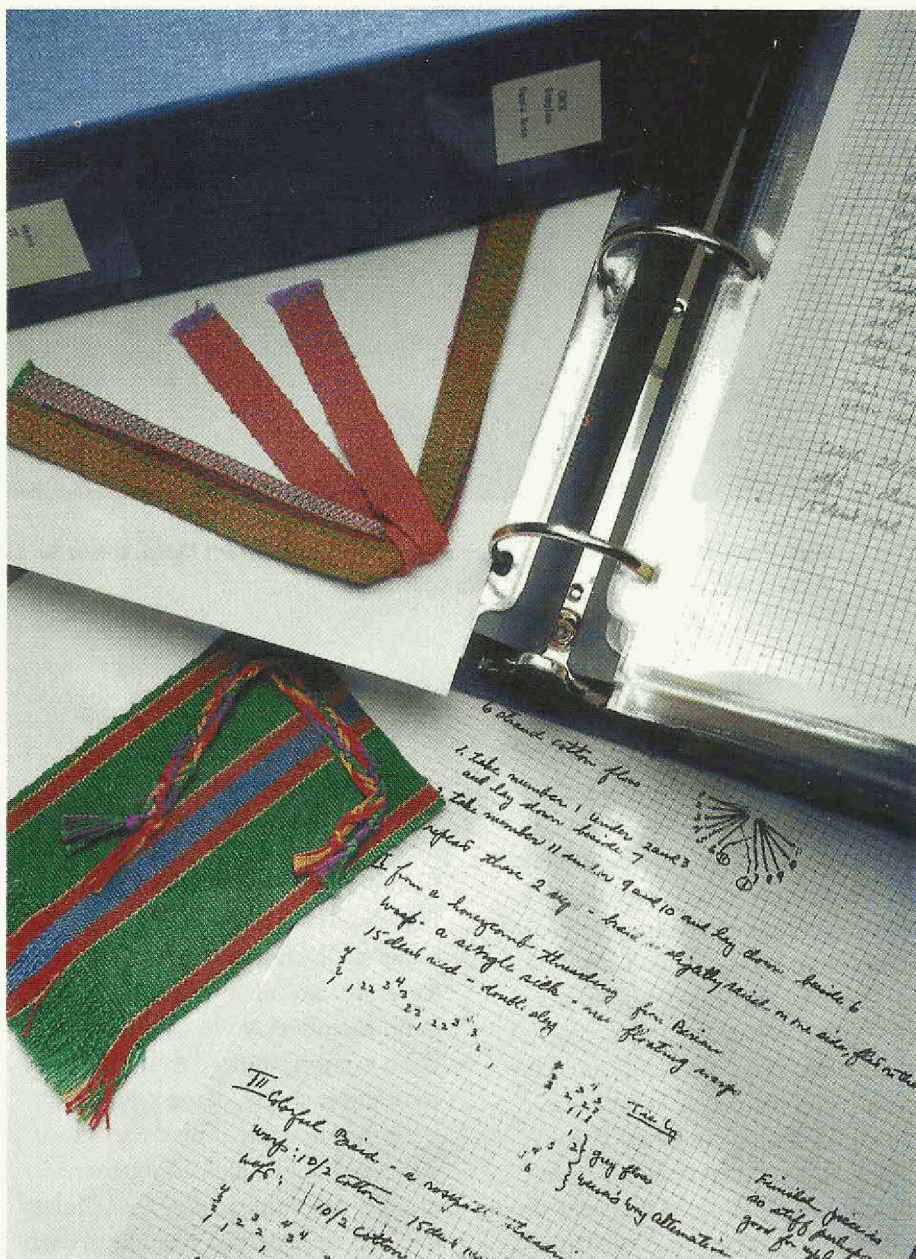
# THE TEXTILE COLLECTION OF THE AMERICAN RIVER COLLEGE LIBRARY

BY KATHY MURPHY

Two women, both dedicated to the craft of weaving and the education of weavers, have helped to create a unique and valuable resource available throughout the United States and Canada. Since establishing the American River College Library Textile Collection in 1976, Bettie Roth has seen it become a major textile library. The Special Sample Service, begun by Helen Pope in 1979, has added another dimension to the collection.

Bettie Roth, librarian of the Sacramento Weaver's and Spinner's Guild, had grown tired of carting books back and forth to guild meetings. She envisioned a library where textile artists could obtain both instruction and inspiration, but no such facility existed on the west coast. She and other members of the guild chose the American River College in Sacramento to house the library, which now contains the Sacramento Weavers and Spinners Guild's collection of books, magazines, and pamphlets. Textile artists have also donated books and samples. A huge collection of samples from the textile designer Dorothy Liebes includes many that are one-of-a-kind.

The Sacramento Weavers and Spinners Guild donates funds annually for the acquisition of new books with occasional help from the Fiber Guild of Sacramento. The Conference of Northern California



Notebooks containing swatches from the Special Sample Service may be checked out from the American River College Library.



**Bettie Roth, librarian of the Sacramento Weaver's and Spinner's Guild, shows the bibliography of the holdings of the American River College Library Textile Collection.**

Handweavers has provided financial support for the publication of a more-than-400-page bibliography of the library's holdings. Its books cover all aspects of textile arts from appliqué, embroidery, needlework, knitting, crochet, dyeing, and surface design to weaving. Samples, periodicals, oral histories, media kits, video cassettes, and pamphlet files also may be checked out. The library committee of volunteers, currently including Chris Bauer, Bettie Roth, Chris Schulz, Nancy Simpson, and Rosemary Stine, determine and receive acquisitions and ready them for circulation. The textile collection is housed in a separate room of the library.

#### THE SPECIAL SAMPLE SERVICE

The Special Sample Service began as a call for table decorations for a luncheon at the 1979 annual Conference of Northern California Handweavers (CNCH). Helen Pope asked well-known textile designers for drafts and ideas, and she and guild members wove the samples. Each swatch, limited to no more than eight shafts, came complete with instructions. The decorations were such a hit, and disappeared so quickly from the tables, that Helen decided to continue the sample service on a more organized basis. She asked weavers from Northern California to weave samples, write out

the instructions, and supply a number of copies to be displayed and sold for a nominal amount at each year's CNCH. Besides making several copies of each swatch, the weavers include drafts, instructions, suggestions for using the finished textile, and information on the materials used.

The sample service, one of the most popular attractions of the CNCH conference, was equally popular at Convergence 90 in San Jose, California. Although Helen has officially retired as head of the committee, she keeps an amused eye on the entire procedure, from gathering the samples to greeting attendees at the conference.

Helen Pope began the Special Sample Service in 1979 by asking weavers from Northern California to weave samples.  
Photo by Ragnhild Langlet.



Helen Pope's "drips" have been among the most popular samples for sale at the annual meetings of the Conference of Northern California Handweavers.



Every year, her successor, Peggy Osterkamp, and a group of helpers jury and price the forty to fifty samples that have been donated. These range from loom-woven pieces utilizing from two to twenty-four shafts, to pieces made with off-loom techniques such as braiding, card weaving, and knitting. Some are handspun and/or hand-dyed. One copy of each sample is matted and displayed at the conference. On Sunday morning, the last day of the conference, the remaining samples are sold. The competition to purchase the samples is fierce. Amid a lot of good-natured jostling and joking and some grim determination to get the most sought-after samples, the line begins forming an hour before the sale starts, with contributors going to the head of the line. When the rope is dropped and the booth opens, however, it's all business, and most pieces are sold out within the first hour.

The most popular samples every year are Helen's own, which combine plain weave, unusual yarns, and creative ways of folding and fringe to create what she

calls "drips." Other sought-after prizes have included Lydia Van Gelder's ikat shifu (hand-dyed Japanese paper weaving) and Lillian Whipple's exquisite sixteen-shaft miniature cats, irises, and insects.

After the conference, the display copy of each sample and its instructions are placed in a notebook that is deposited in the American River College Library Textile Collection. Requests for the newest Special Sample Service collection

begin arriving even before the book has been assembled. A waiting list ensures that every request is filled in turn. The Special Sample notebooks may lack the excitement of vying to buy samples, but they reveal why the sale is such a popular event. ♦

KATHY MURPHY of San Francisco, California, has had great fun volunteering for the Special Sample Service jurying samples, setting up the display, helping at the sale, and even weaving a few samples.

To borrow library materials, write to The American River College Library Textile Committee, 4700 College Oak Dr., Sacramento, CA 95841. You may purchase a 1993 bibliography of the library's holdings for \$15. You may visit during regular library hours when no class is scheduled in the room. For further information on visiting, call the library's main circulation desk (916) 484-8455.



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# CALCULATING THE SETT

BY SHARON ALDERMAN

Over and over, I find weavers uncertain how close to space the warp yarns when working out a new cloth. This fundamental decision must be made early in the design process because no weaving can take place until the warp is made and installed on the loom.

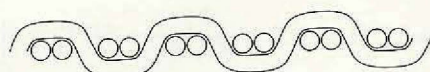
## SIZE AND STRUCTURE BOTH MATTER

Although the size of the warp yarn is important in determining the sett, it's also necessary to take into account weave structure. Any method for figuring sett that does not consider both yarn size and structure will not be reliable in all cases.

For a balanced weave with warp and weft the same size and ends per inch equaling picks per inch, note the difference in spacing required for the two basic weave structures shown in cross section below.



Plain Weave



2/2 Twill

Both diagrams show eight warp ends, but plain weave has space for the weft to pass after each end while twill has a space after each pair of ends. Two warp ends without a weft passing between them move toward each other in the cloth—the only thing that keeps them apart is a weft passing between them.

Whereas four warp ends of plain weave require eight spaces (four for the warp ends and four for the wefts to pass between them), four ends of 2/2 twill require just six spaces (four for the warp ends and two for the wefts to pass between pairs of warps). Using the plain-weave sett for twill would make a sleazy cloth or the weft would pack in to make a weft-faced fabric.

## ESTIMATING A SETT

To estimate the sett for a particular yarn, measure the yarn's diameter *when it is relaxed* and count the number of times that it passes from one face of the cloth to the other in one repeat of the structure. The following formula (an abbreviated way of writing a long sentence) takes all these considerations into account:

$$S = \frac{R \times T}{R + I}$$

In this formula,

S is the sett,

R is the number of ends in one repeat of the structure,

T is the number of times that the yarn can be wrapped in one inch (an indirect measurement of yarn diameter), and

I is the number of times the weft passes from one face of the cloth to the other in one repeat.

To find I, draw a cross-section diagram of the structure for one repeat plus the first end in the next repeat. I is the number of times the weft crosses, or *intersects*, the plane of the cloth. It will always be an

even number because the weft starts each repeat on the same side of the cloth.

## DETERMINING T

To find T, yarn wrapped around a ruler must lie neatly side by side without intervening spaces or overlaps. Elastic yarns, such as many worsted wools, must be wound with a minimum tension so that you are measuring the diameter of the yarn in a relaxed state. After all, you are determining the sett for the cloth when it is relaxed, off the loom, and finished.

For a mixed warp, wrap the ruler using individual yarns in the proportion in which they will appear in the cloth. For the most accurate measurement, wind more than one inch and divide by the number of inches you have wound to yield an average diameter for the yarns.

## SETTS FOR CLOTH WITH UNEQUAL ENDS AND PICKS PER INCH

The sett for a warp-faced cloth, such as a rep weave, theoretically should equal T, but in practice, T plus 5 to 10 percent works better to conceal the weft entirely. The smoother and more slippery the warp, the closer the sett you need.

For a weft-faced cloth, use T minus 10 to 20 percent to create larger spaces between the warp ends, which allow the weft to pack in well. Hairy or sticky yarns require even more room because the texture uses up some of the space.

**OTHER SPECIAL CIRCUMSTANCES**

To ensure good drape, I decrease S by 5 to 10 percent of the value that I calculate using the formula. If I am using a slippery yarn, however, I increase S by 10 to 20 percent, depending on how slippery it is. Thus, if I am planning a scarf of very slippery silk, I might decrease S by 5 percent for drape but increase it by 20 percent for slipperiness, resulting in a net increase of 15 percent for a fabric in which the warp does not slide along the weft or vice versa. For an especially firm fabric, such as upholstery, I increase S by 15 to 20 percent and beat hard to achieve a balanced structure.

**TESTING YOUR ESTIMATED SETT**

It is imperative that you test the estimate you have calculated by actually weaving the yarns. Perhaps you didn't wrap for T carefully or inaccurately assessed the tooth or slipperiness of the yarn. As you gain experience, however, you will arrive at the desired sett more quickly. By taking notes on what you do and how successful your calculations turn out to be, you will soon learn from your experience. ♦

*When SHARON ALDERMAN is not weaving, she leads workshops in the United States, Canada, the United Kingdom, and in her studio in Salt Lake City, Utah.*

Here are some examples of commonly used structures and their calculation. Notice that the number used to multiply the number of wraps in one inch grows larger as float length increases; a denser sett prevents a cloth with long floats from becoming sleazy.

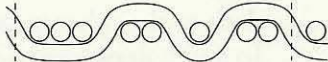
plain weave  I=2 R=2  $S = \frac{2T}{2+2} = 1/2 T$

1/2 twill  I=2 R=3  $S = \frac{3T}{3+2} = 3/5 T$

2/2 twill  I=2 R=4  $S = \frac{4T}{4+2} = 2/3 T$

1/3 twill  I=2 R=4  $S = \frac{4T}{4+2} = 2/3 T$

5-shaft satin  I=2 R=5  $S = \frac{5T}{5+2} = 5/7 T$

$\frac{3}{2} \frac{1}{2}$  twill  I=4 R=8  $S = \frac{8T}{8+4} = 2/3 T$

## PROJECT INDEX

FOR COMPLETE INFORMATION, SEE INSTRUCTIONS FOR INDIVIDUAL PROJECTS

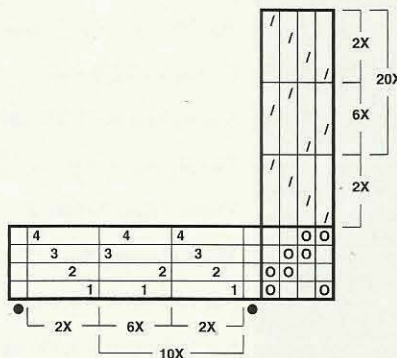
DESIGNER/ WEAVER	PROJECT NAME	PAGE #	WEAVE STRUCTURE	SHAFTS	WIDTH IN REED	E.P.I.	NOTES
Sharon Alderman	Gerber Daisies Runner	40/76	Shadow weave	8	12½"	20	
Christina Hammel	Sand Castle Sunsuit	47/80	Overshot	8	22¼"	36	<i>average sewing</i>
Lestra Hazel	Homage to Erté Shawl	57/85	Twill variation	6	20"	40	
Ellen Hess	Automobile Upholstery	16/73					
	Windowpane Swatch		Novelty weave	4	—	18	
	Two-Tone Twigs Swatch		Twill variation	16	—	30	
	Honeycomb Swatch with Lurex			4	—	30	
	Honeycomb Swatch with Chenille			4	—	30	
Alison Irwin	Painted Desert Scarves	35/74	Shadow weave	4	7"	12	
	Falling Leaves Sweater	37/75	Shadow weave	4	34"	10	<i>average sewing</i>
	Pockets for a Beach Bag	38/76	Shadow weave	4	—	15	
	Abalone Shell Glasses Cases	39/78	Shadow weave	4	8¼"	24	<i>easy sewing</i>
Janice Jones	Shadow Dancer Jacket	41/79	Plain weave and twill	8	40"	14	<i>average sewing</i>
Leslie Killeen	Water Lilies Scarf	55/82	Twill variation	8	16"	20	
Julie M. Nester	Winter Wheat Afghan	59/82	Twill variation	8	45"	10	
Emmy Spencer	Tip of the Twill Scarves	54/83	Point twill	4, 4	9¼", 9½"	24, 24	
Yvonne Stahl	Diced Plaid Scarf	56/84	Block twill	8	9"	20	
Linda Toomre	Sea and Sky Placemats	60/81	Twill variation	8	15"	12	

### WEAVING GUIDE

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

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

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



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

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 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.

### 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 pierces them.

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

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

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

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

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

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

### Plied Fringe or Cord

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

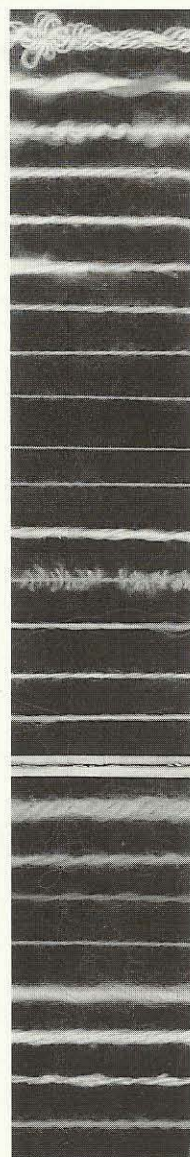
To ply a fringed edge, decide on the

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

To ply a cord, measure a group of strands  $1\frac{1}{2}$ –2 times the finished length, tie one end of the bundle in a knot, and

### YARN CHART

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



- Loopy textured cotton at 700 yd/lb (1,410 m/kg)
- Cotton flake at 1,045 yd/lb (2,105 m/kg)
- Textured cotton novelty at 1,150 yd/lb (2,320 m/kg)
- Three-ply unmercerized cotton at 1,300 yd/lb (2,620 m/kg)
- Size 8/4 unmercerized cotton at 1,680 yd/lb (3,285 m/kg)
- Cotton flake at 1,500 yd/lb (3,025 m/kg)
- Size 8/2 unmercerized cotton at 3,360 yd/lb (6,775 m/kg)
- Size 10/2 mercerized cotton at 4,200 yd/lb (8,470 m/kg)
- Size 20/2 mercerized cotton at 8,400 yd/lb (16,935 m/kg)
- Cotton sewing thread
- Size 40/3 silk at 11,200 yd/lb (22,580 m/kg)
- Two-ply viscose rayon at 1,260 yd/lb (2,540 m/kg)
- Viscose rayon chenille at 1,450 yd/lb (2,925 m/kg)
- Three-ply rayon floss at 2,325 yd/lb (4,685 m/kg)
- Size 10/2 rayon at 4,200 yd/lb (8,470 m/kg)
- Size 14/2 rayon at 5,880 yd/lb (11,850 m/kg)
- Flat ribbon lurex at 15,000–20,000 yd/lb (30,000–40,000 m/kg)
- Four-ply wool at 1,000 yd/lb (2,015 m/kg)
- Two-ply Shetland-style wool at 1,800 yd/lb (3,630 m/kg)
- Size 18/2 worsted wool at 5,040 yd/lb (10,160 m/kg)
- Size 20/2 worsted wool at 5,400 yd/lb (10,890 m/kg)
- Singles 70% mohair/30% wool at 800 yd/lb (1,615 m/kg)
- Multi-ply 80% Pima cotton/20% Merino wool at 975 yd/lb (1,965 m/kg)
- Two-ply 49% viscose/34% cotton/20% linen flake at 1,650 yd/lb (3,325 m/kg)
- Size 18/2 50% wool/50% silk at 5,040 yd/lb (10,150 m/kg)



**HONEYCOMB SWATCH WITH LUREX** ④

**PROJECT NOTES:** Honeycomb's tight weave structure makes a long-wearing upholstery fabric. The sparkle of lurex gives this fabric a 1950s look.

**YARN:** Warp—Size 20/2 worsted wool at 5,400 yd/lb: burgundy. Weft—Size 20/2 mercerized cotton at 8,400 yd/lb: salmon and dusty rose. Lurex at 15,000–20,000 yd/lb: silver.

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

**P.P.I.:** 66.

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

**WEAVING:** Beat to allow a little of the warp color to show in the cells.

**HONEYCOMB SWATCH WITH CHENILLE** ④

**PROJECT NOTES:** Another version of the honeycomb above outlines the cells with textured chenille.

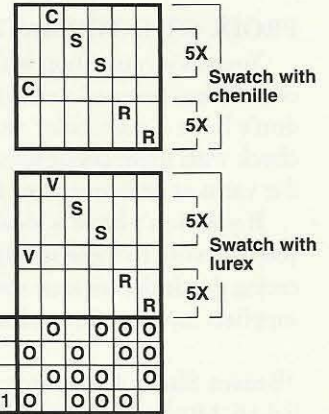
**YARN:** Warp—Same as swatch above. Weft—Size 20/2 mercerized cotton at 8,400 yd/lb: salmon and dusty rose. Viscose rayon chenille at 1,450 yd/lb: royal blue.

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

**P.P.I.:** 54.

R = dusty rose S = salmon V = silver C = chenille

4	4		4	4	4		4	4				
3	3		3	3	3		3	3				
	2	2				2	2			2	2	
	1	1			1	1			1	1	1	



**PAINTED DESERT SCARVES**  
 designed by Alison Irwin  
 Duncan, British Columbia, Canada  
 page 35 ④

**PROJECT NOTES:** I worked with a sketch of small triangles, or mountains, along a diagonal line. Structurally, this is a variation of a broken point twill. The peaks and valleys progress from one shaft to the next because one side of the point is longer than the other.

Choose either the wool or cotton version: information for the cotton version appears in brackets.

**FABRIC DESCRIPTION:** Shadow weave derived from a broken point twill.  
**FINISHED DIMENSIONS:** 7" (6<sup>3</sup>/<sub>4</sub>" wide by 48" long, plus 3" fringe at each end.

**YARNS:** Warp & Weft—Singles 70% mohair/30% wool at 800 yd/lb: 100 yd

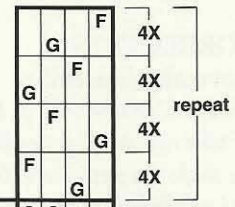
space-dyed purple, magenta, turquoise, rust for warp. Four-ply wool at 1,000 yd/lb: 175 yd light blue-gray for warp and weft. Size 18/2 worsted wool at 5,040 yd/lb: 75 yd blue-gray for weft. (Multi-ply 80% Pima cotton/20% Merino wool at 975 yd/lb: 100 yd space-dyed purple, magenta, rust for warp; and 185 yd ivory for warp and weft. Sewing thread: 85 yd ivory for weft.)

**YARN SOURCES & COLORS:** The space-dyed wool is Brown Sheep Company's Handpaint Originals in HP-60 Tropical Water. The four-ply wool is Cascade 220 in color #8401 (light blue-gray) from Cascade. The 18/2 is Superfine Merino from JaggerSpun in Williamsburg Blue. (The space-dyed cotton blend is Brown Sheep's Kaleidoscope in Anaheim and their Cotton Fleece in #150 Antique Lace (ivory).)

**E.P.I.:** 12.  
**WIDTH IN REED:** 7".  
**WARP COLOR ORDER:** One end of space-dyed and one end of blue-gray (ivory) alternated.  
**TOTAL WARP ENDS:** 84.  
**WARP LENGTH:** 2<sup>1</sup>/<sub>4</sub> yd, including take-up and 27" loom waste. Part of the loom waste is used for fringe.  
**P.P.I.:** 14 (16).  
**TAKE-UP:** None in width and 10% in length (4% in width and 10% in length).  
**WEAVING:** Allow 4" for fringe and weave 1" before stopping to hemstitch the beginning edge with the finer weft. Weave the body of the scarf, and end with hemstitching. Allow 4" for fringe when cutting off.  
**FINISHING:** Steam press lightly. Trim fringe to 3". Dry clean to preserve the yarn twist in the fringes.

G = ground color (light blue-gray or ivory)  
 S = spaced dyed  
 F = fine yarn  
 ● = floating selvages

	G	G	G	G	S	S	S	S				
	S	G	G	G	S	S	S					
	S	S	S	S	G	G	G	G				
●	G	G	S	S	S	S	G	G				



## FALLING LEAVES SWEATER

designed by Alison Irwin

Duncan, British Columbia, Canada

page 37

④

**PROJECT NOTES:** The simple leaf design for this shadow weave pattern grew out of playing with undulating twill. Woven in wool and fulled, it's perfect for a lightweight but cozy sweater. Undulating twill is an interesting weave to work with because its lines wax and wane as the focus shifts between warp and weft. An undulating twill woven for a garment often has easily snagged floats, but this limitation disappears when the undulating twill is drafted in the opposite pairs of shadow weave. Those long thread floats become long lines of color in a stable fabric.

**FABRIC DESCRIPTION:** Shadow weave derived from an undulating twill.

**SIZE:** Women's size medium. Circumference at chest 48". Length from shoulder 27". Sleeve length from center back 31½". Before cutting, the fabric measured 26" by 118".

**YARN:** Warp & Weft—Two-ply Shetland-style wool at 1,800 yd/lb: 805 yd each black and dark red for the warp, 705 yd each eggplant and rust for the weft. 35 yd black and 10 yd eggplant for the edging.

**YARN SOURCES & COLORS:** This is Harrisville Design's Shetland Style in Black (black), Garnet (dark red), Aubergine (eggplant), and Russet (rust).

**NOTIONS:** Matching sewing thread, size F crochet hook.

**E.P.I.:** 10.

**WIDTH IN REED:** 34".

**WARP COLOR ORDER:** Black and dark red, alternating.

**TOTAL WARP ENDS:** 340.

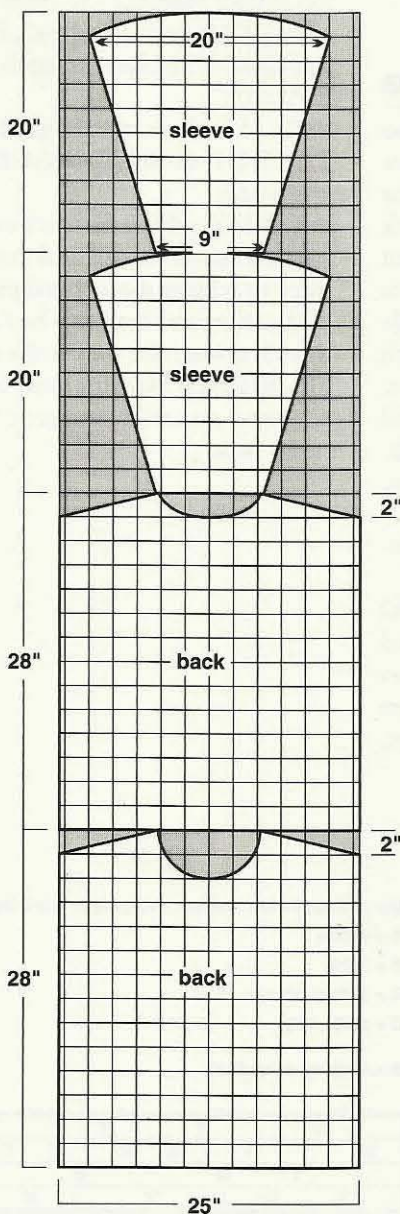
**WARP LENGTH:** 4½ yd, including take-up, shrinkage, and 27" loom waste.

**P.P.I.:** 10.

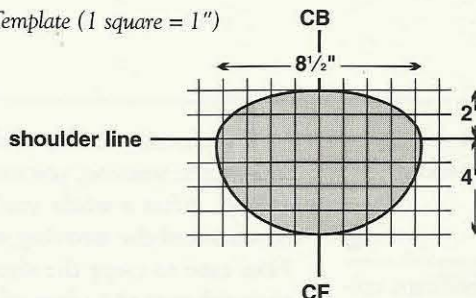
**TAKE-UP & SHRINKAGE:** 24% in both length and width.

**WEAVING:** Beat lightly to maintain a balanced sett. The cloth looks like coarse

Cutting Diagram (1 square = 2")



Neckline Template (1 square = 1")



K = black D = dark red E = eggplant U = rust

K	K	D	D	D	D	K	K		
K	D	K	K	K	D	D	K	K	D
D	D	D	K	K	K	K	D	D	D
D	K	K	D	D	K	D	D	D	K

11X

mesh on the loom, and the pattern is difficult to see. Follow the treading sequence carefully, marking your place frequently. **FINISHING:** Wash vigorously by hand in sudsy hand-hot water. Rinse first in cold water and then in hot. Run through a short spin cycle on the washing machine to extract water. Tumble dry on gentle cycle until slightly damp; hang over a towel bar to dry. Steam both sides using a steam iron held just above the surface to avoid flattening the texture.

**ASSEMBLY:** Cut out following cutting diagram. Secure all cut edges with overlock or zigzag stitching. Using ½" seams, sew shoulder seams; press open. Center the sleeve cap of each sleeve on the shoulder seams of the body and stitch, beginning and ending ½" from the side edges of the sleeves; press open. Sew side seams from underarm to lower edge; press open. Sew sleeve seams from underarm to wrist edge; press open.

The neck, wrist, and lower edges are finished with Bosnian crochet edging. Using the crochet hook and working loosely with black yarn, work a row of chain stitches through the fabric (not over the edge) ¼" to ⅜" from the edge. For the second round, work a single crochet through the back loop of each chain stitch (these stitches will lie on top of the seam allowance). Work a third round the same way but with eggplant yarn. Work two more rounds with black yarn and fasten off all yarn ends.

E	U	E	U
U	U	E	U
U	U	E	U
U	U	E	U
U	U	E	U
U	U	E	U
U	U	E	U
U	U	E	U
U	U	E	U
U	U	E	U
U	U	E	U
U	U	E	U

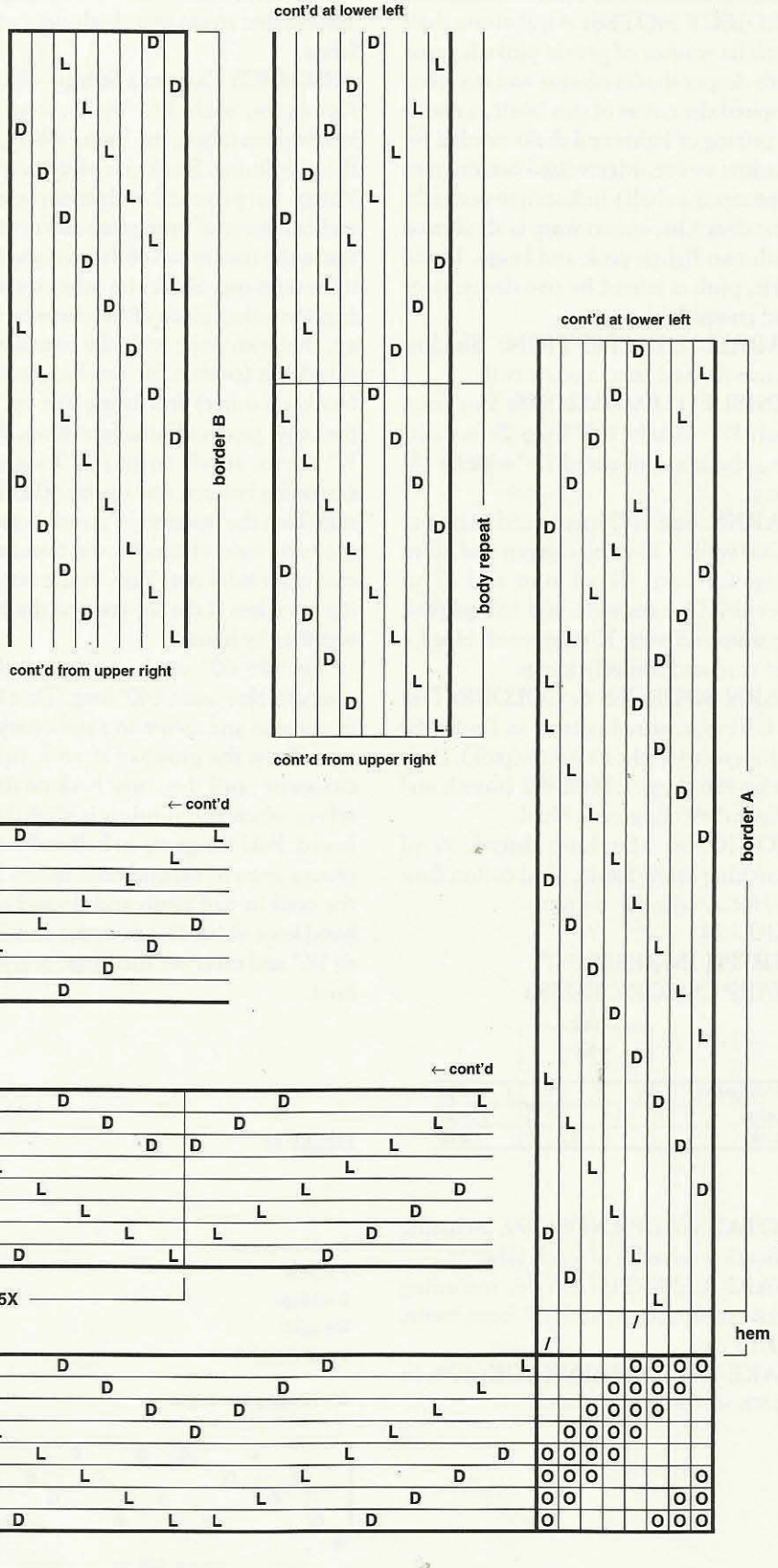


**WARP LENGTH:** 2¼ yd, including take-up, shrinkage, and 27" loom waste.  
**P.P.I.:** 25.

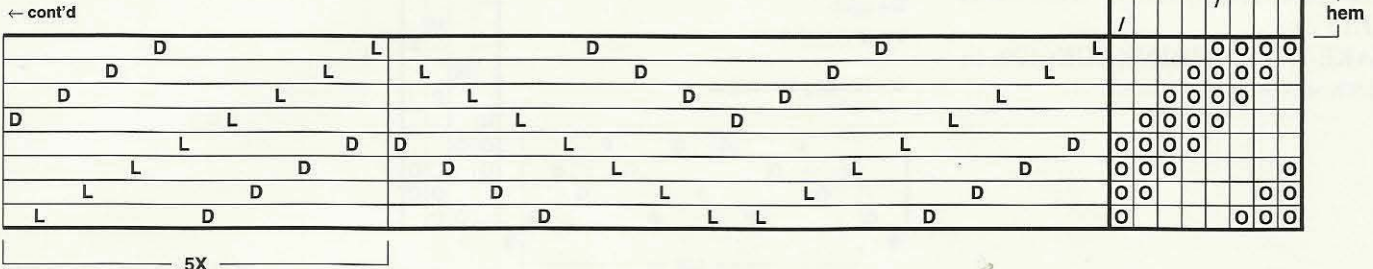
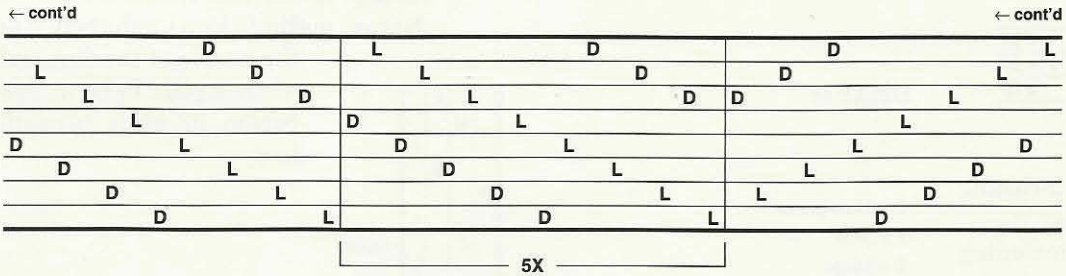
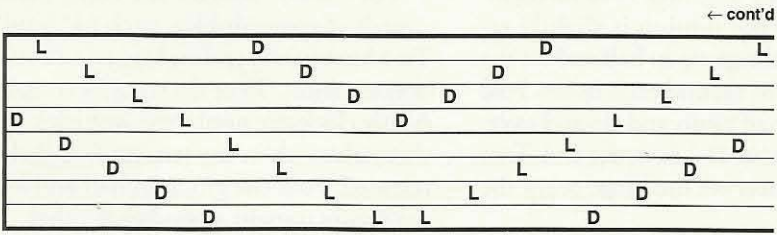
**TAKE-UP & SHRINKAGE:** 19% in width and 12% in length.

**WEAVING:** With sewing thread, weave 1" using the hem treading order. Follow the treading order for border A. Weave 44" in the body pattern, finishing at the end of a repeat. Follow the treading order for border B. End with 1" of sewing thread, following the hem treading order.

**FINISHING:** Stitch both ends of the fabric. Machine wash in hot water and mild detergent; tumble dry until damp. Press the fabric until it is dry. At each end, turn under the hem fabric twice to make a narrow hem. Stitch the hems by hand.



D = dark pink  
 L = pale orange



**ABALONE SHELL GLASSES CASES**  
 designed by Alison Irwin  
 Duncan, British Columbia, Canada

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**PROJECT NOTES:** An abalone shell with its washes of pearly pinks layered with deeper shades of aqua and sea green inspired the colors of this fabric, a natural pairing of lights and darks needed for shadow weave. Mercerized cotton yarn captures the shell's iridescence perfectly. The dark blue-green warp is shadowed with two lights: pink and beige. In the weft, pink is joined by two darks: mint and greenish blue.

**FABRIC DESCRIPTION:** Shadow weave derived from a point twill.

**FINISHED DIMENSIONS:** Two cases, each 3 1/4" wide by 6 1/2" long. Before cutting, the fabric measured 7 1/2" wide by 18" long.

**YARNS:** Size 10/2 mercerized cotton at 4,200 yd/lb: 130 yd blue-green and 40 yd beige for warp, 42 yd mint and 17 yd greenish blue for weft, and 150 yd pink for warp and weft. 30 yd greenish blue for the cord and corded edgings.

**YARN SOURCES & COLORS:** This is UKI mercerized cotton in Duck #60 (blue-green), Light Pink #14 (pink), Deep Beige #96 (beige), Mint #92 (mint), and Mineral #95 (greenish blue).

**NOTIONS:** Matching thread, 1/4 yd matching lining fabric, 1/2 yd cotton flannel for interlining, button.

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

**WIDTH IN REED:** 8 1/4".

**WARP COLOR ORDER:**

	14X				
	5X				
blue-green	1	1	1	1	= 99
beige	1	1		1	= 30
pink			1		= 70

**TOTAL WARP ENDS:** 199, including a floating selvedge on each side.

**WARP LENGTH:** 1 1/4 yd, including take-up, shrinkage, and 27" loom waste.  
**P.P.I.:** 24.

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

**WEAVING:** The treadling is as drawn in. Use the two rows of greenish blue to keep your place in the treadling.

**FINISHING:** Machine wash on gentle cycle in hot water and mild detergent. Tumble dry; steam press both sides of the fabric.

**ASSEMBLY: Case on a String—**Cut two rectangles, each 3 1/2" by 7", from the handwoven fabric, the lining fabric, and the interlining. Stack one piece of interlining, one piece of handwoven face up, and one piece of lining face down; stitch across the narrow top of the case and turn right sides out. Stack the other interlining, the other piece of handwoven face up, the sewn stack with the handwoven side down (so that the two handwovens face each other) and lining side up, and the other piece of lining face down. With 1/4" seams, stitch down one long side, across the bottom, and up the other long side. Trim the seams to 1/8", reach between the two pieces of handwoven to turn the case right sides out. Turn in the remaining raw edges at the top and sew the edges together by hand.

For the 60" cord, cut 6 strands of greenish-blue, each 140" long. Tie a knot in one end and secure to a stationary object. Twist the group of strands tightly clockwise until they twist back on themselves when the tension is slightly released. Fold the group in half and let the groups untwist around each other. Fold the cord in half again and tie and overhand knot about 1 1/2" from the end. Trim to 1 1/4" and ravel out the fringe below the knot.

Placing the knot at the middle of the bottom of the case, pin the cord along each side of the case and stitch in place by hand.

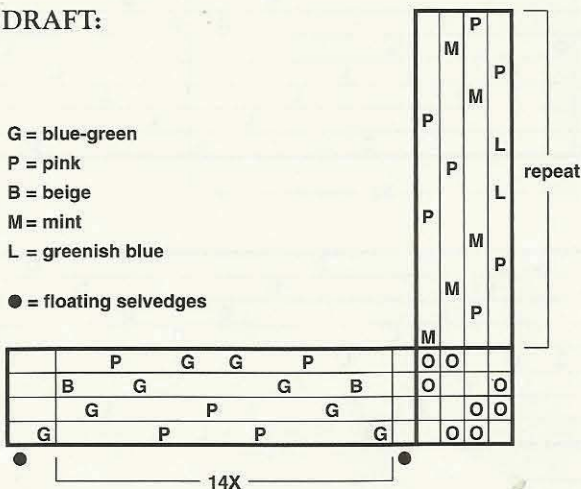
**Buttoned Case—**Cut one rectangle, 3 1/2" by 7", from the handwoven fabric, the lining fabric, and the interlining. Cut another rectangle, 3 1/2" by 10", from each fabric. Stack the smaller pieces of interlining, handwoven face up, and lining face down; stitch across the narrow top of the case and turn right sides out. Stack the longer pieces of interlining and handwoven face up, then the sewn stack with the lining side up and handwoven side up (so that the two handwoven pieces face each other), and the longer piece of lining face down, matching the edges at the lower end of the case. Turn up 5/8" of the longer piece of lining at the lower edge of the case to provide an opening for turning the case after stitching. With 1/4" seams, stitch around all sides, rounding the corners and leaving the lower folded edge of the lining free of the stitching. Trim the seams to 1/8", reach between the two pieces of lining to turn the case lining side out (stitch down the folded edge of the lining, if you like); then reach between the two pieces of handwoven to turn the case right side out.

For the 28" cord for the edge, cut 6 strands of greenish-blue, each 64" long. Tie a knot in one end and secure to a stationary object. Twist the group of strands tightly clockwise until they twist back on themselves when the tension is slightly released. Fold the group in half and let the groups untwist around each other.

Starting and ending at one corner of the flap, pin the cord around the edge of the case, making a loop for the button at the middle of the flap, and stitch in place by hand. Sew button in place beneath loop.

**DRAFT:**

- G = blue-green
- P = pink
- B = beige
- M = mint
- L = greenish blue
- = floating selvedges









**WINTER WHEAT AFGHAN**  
 designed by Julie M. Nester  
 Minneapolis, Minnesota

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**PROJECT NOTES:** This afghan is woven in an 8-shaft twill which I modified accidentally. When weaving a sample, I made a mistake while tying up the treadles that resulted in a warp float on the face of the fabric. The "error" provided an opportunity to feature a special yarn, so when I warped the loom for the afghan, I made sure to thread the lovely Berber tweed yarn on the first shaft where the float could show it off. Warping the loom from front to back enabled me to design in the reed, slewing warp ends chosen randomly from individual warp chains.

**FABRIC DESCRIPTION:** Twill variation.

**FINISHED DIMENSIONS:** 38¼" wide by 73" long, plus 4" fringe at each end.

**YARN:** **Warp**—Space-dyed cotton flake at 1,045 yd/lb: 830 yd unbleached with spots of sage, peach, pale yellow, and toast. Three-ply unmercerized cotton at 1,300 yd/lb: 355 yd unbleached. Textured cotton novelty at 1,150 yd/lb: 175 yards natural. Size 8/4 unmercerized cotton at 1,680 yd/lb: 115 yd natural. Loopy textured cotton at 700 yd/lb: 85 yd unbleached. **Weft**—Cotton flake at 1,500 yd/lb: 2,400 yd taupe used doubled.

**YARN SOURCES & COLORS:** The space-dyed cotton flake is Paton's Berber Cotton B03 in #3001 Natural Tweed. The three-ply unmercerized cotton is Alpine Petite and the textured cotton novelty is Monte Cristo II, both from Henry's Attic in natural. The 8/4 unmercerized cotton is Cotton Clouds' Cotton 8. The loopy textured cotton is Classic Elite's Sand in #6416 Natural. The cotton flake weft is Snowflake #781.1 (taupe) from Cotton Clouds.

**E.P.I.:** 10.

**WIDTH IN REED:** 45".

**WARP COLOR ORDER:** Wind the warp yarns according to the table below. Wind a separate warp chain for each yarn shown below. In readiness to warp the loom from front to back, tie each of the warp chains to the front beam of the loom. Sley an end of the space-dyed cotton flake in every 8th dent so that it will always fall on shaft 1 when threading,

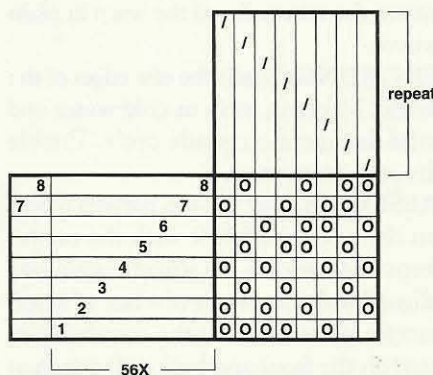
then sley the remaining space-dyed cotton flake ends randomly across the width of the warp. One at a time, sley each of the other chains, distributing them randomly but evenly across the width of the warp.

Yarn	Ends
Space-dyed cotton flake	239
Three-ply unmercerized cotton	104
Textured cotton novelty	50
8/4 unmercerized cotton	33
Loopy textured cotton	24

**TOTAL WARP ENDS:** 450.

**WARP LENGTH:** 3¼ yd, including take-up, shrinkage, and 27" loom waste. Part of the loom waste is used for fringe.

**DRAFT:**



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

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

**WEAVING:** Allow 7" unwoven warp at each end for fringe. Using 2 strands of weft wound together on a single bobbin, weave 81" with hemstitching at each end.

**FINISHING:** At both ends, tie the fringe with overhand knots in groups of 12 ends close to the hemstitching. Trim the fringe to about 5" and gently knot each group of 12 ends at the cut end. Machine wash on gentle cycle in warm water with mild detergent. Tumble dry on low heat until the afghan is damp. Remove the knots from the ends of the fringe and dry the afghan flat. Comb the fringe straight and trim to 4".

**WATER LILIES SCARF**  
 designed by Leslie Killeen  
 Durham, North Carolina

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**PROJECT NOTES:** This scarf was inspired by Monet's "Water Lilies I". I enjoy interpreting a painting in weaving, letting the painting provide the inspiration rather than trying to reproduce it. A scarf is a convenient format for this work because I enjoy wearing my weavings.

**FABRIC DESCRIPTION:** Twill variation.

**FINISHED DIMENSIONS:** 14" wide by 72" long, plus 3" fringe at each end.

**YARN:** **Warp & Weft**—Size 18/2 50% wool/50% silk at 5,040 yd/lb: 115 yd blue-green, 260 yd light blue, 150 yd each violet, lilac, and pink, 160 yd white, 15 yd yellow for warp; 985 yd soft green for warp and weft.

**YARN SOURCES & COLORS:** This is JaggerSpun Zephyr (50% wool/50% silk) in Teal (blue-green), Ice Blue (light blue), Violet (violet), Lilac (lilac), Lady Slipper (pink), White, Daffodil (yellow), and Sage (soft green).

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

**WIDTH IN REED:** 16".

**WARP COLOR ORDER:** The warp is made with 3 color groups. Within each group of 2, 3, or 5 strands of different colors, the order of the colors can vary, but never place 2 ends of the same color next to each other.

**TOTAL WARP ENDS:** 322, including a floating selvedge on each side.

**WARP LENGTH:** 3¼ yd, including take-up, shrinkage, and 27" loom waste. Part of the loom waste is used for fringe.

**P.P.I.:** 22.

**TAKE-UP & SHRINKAGE:** 13% in width and 10% in length.

**WEAVING:** Use the soft green weft. Begin with 10 picks plain weave to hold the fringe during finishing. Leave 3½" unwoven warp for fringe, weave 2 picks plain weave followed by 2 repeats of the twill treadling. Hemstitch the 2-pick plain-weave rows. Weave a total of 80" twill, and end with 2 picks plain weave, hemstitching, 3½" fringe, and 10 picks plain weave.

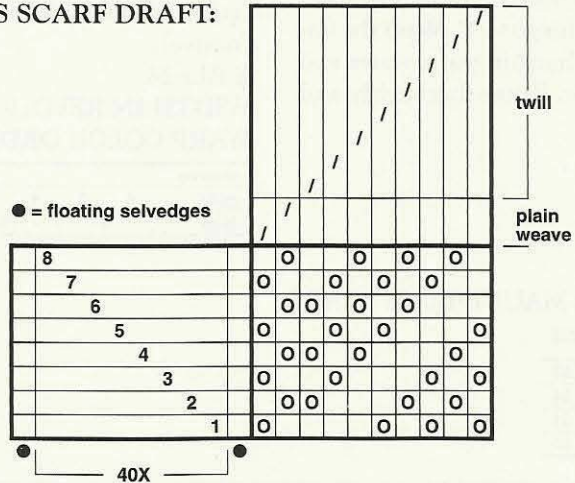
**WATER LILIES SCARF WARP COLOR ORDER:**

soft green	1 end									1 end	= 2
green group	3X	3X	6X	4X	8X	5X	3X	1X			= 33 groups of 3 ends = 99
pink group	18X				13X	8X	3X	1X			= 43 groups of 5 ends = 215
yellow group		1X	1X	1X							= 3 groups of 2 ends = 6

green group = 1 strand each blue-green, soft green, and light blue  
 pink group = 1 strand each violet, lilac, pink, light blue, and white  
 yellow group = 1 strand each of yellow and white

**FINISHING:** Soak the scarf in hot soapy water without agitation until the water returns to room temperature. Rinse thoroughly in warm water, adding a teaspoon of vinegar to the last rinse. Roll the wet scarf in a towel. Place the scarf in the dryer for 5 minutes, alternating 30-second intervals of tumble drying on high with 30-second intervals of rest. Hang to finish drying. Steam press and cut off the 10-pick plain-weave bands at each end of the scarf.

**WATER LILIES SCARF DRAFT:**



**TIP OF THE TWILL SCARVES**  
 designed by Emmy Spencer  
 Boulder, Colorado

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**PROJECT NOTES:** Since all the color is in the warp, I thread these scarves with great freedom. Rather than make a draft in advance, I simply create the twill as I thread the warp, turning the direction of the twill wherever I want depending on

the color arrangement I'm using.  
**FABRIC DESCRIPTION:** Point twill.

**RED-BLUE SCARF**

**FINISHED DIMENSIONS:** 8 1/4" wide by 60" long, plus 4" fringe at each end.  
**YARN:** Warp & Weft—Size 18/2 50%wool/50% silk at 5,040 yd/lb: 70 yd

dark blue, 85 yd red, 130 yd red-purple, 155 yd brick red, and 160 yd dark red for the warp; 520 yd blue for the warp and weft.

**YARN SOURCES & COLORS:** This is Zephyr from JaggerSpun in Indigo (dark blue), Real Red (red), Mahogany (red-purple), Cinnabar (brick red), Ruby (dark red), and Admiral (blue).

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

**WIDTH IN REED:** 9 1/4".

**TOTAL WARP ENDS:** 222.

**WARP LENGTH:** 2 3/4 yd, including take-up, shrinkage, and 27" loom waste. Part of the loom waste is used for fringe.

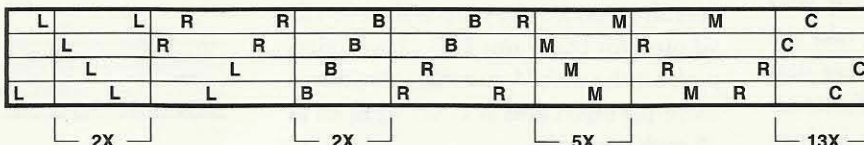
**P.P.I.:** 24.

**WARP COLOR ORDER FOR RED-BLUE SCARF:**

dark blue	10	2										2	10	= 24
red	2	2	2	2	2	2	2	2	2	2	2	2	2	= 28
blue			8	2								2	8	= 20
red-purple				20	2			2	20					= 44
brick red					52									= 52
dark red						2	52							= 54

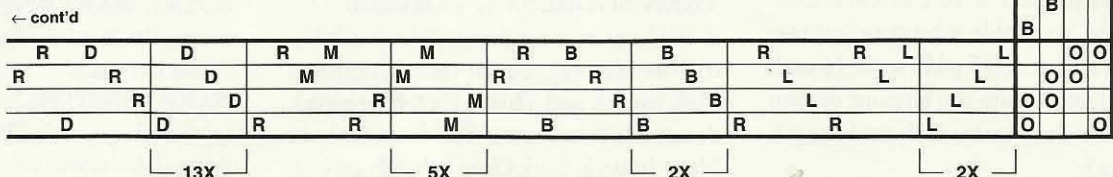
**DRAFT FOR RED-BLUE SCARF:**

L = dark blue  
 B = blue  
 C = brick red  
 R = red  
 M = red-purple  
 D = dark red



**Heddle count = 222**

shaft 4	59
shaft 3	55
shaft 2	52
shaft 1	56



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

**WEAVING:** Allow 8" unwoven warp at each end for fringe. Following the treadling order, weave 68".

**FINISHING:** Make plied fringe by twisting clockwise 2 separate groups of 3 ends. Put the groups together, let them untwist counterclockwise, and secure them with an overhand knot 3½" from the cloth. Trim the plied fringe to 4". Wash the finished scarf by hand in warm water and mild detergent. Rinse thoroughly and hang to dry.

**MAUVE-BLUE SCARF**

④

**FINISHED DIMENSIONS:** 8½" wide by 60" long, plus 4" fringe at each end.

**YARN:** Warp & Weft—Size 18/2 50% wool/50% silk at 5,040 yd/lb: 85 yd gold, and 290 yd blue for the warp; 765 yd mauve for the warp and weft.

**YARN SOURCES & COLORS:** This is Zephyr from JaggerSpun in Curry (gold), Blueberry (blue), and Elderberry (mauve).

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

**WIDTH IN REED:** 9½".

**WARP COLOR ORDER:**

mauve											4	7	78	7	4	= 100
gold	6	2	1	1	2	4	2	1	1	2	6					= 28
blue											4	7	78	7	4	= 100

**TOTAL WARP ENDS:** 228.

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

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

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

**WEAVING:** Allow 8" unwoven warp at each end for fringe. Following the treadling order, weave 68".

**FINISHING:** Finish as for the Red-Blue Scarf.

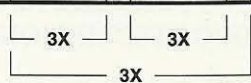
**DRAFT FOR MAUVE-BLUE SCARF:**

Heddle count = 228

shaft 4	53
shaft 3	54
shaft 2	61
shaft 1	60

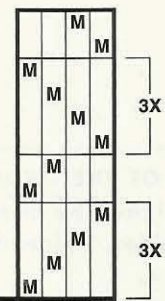
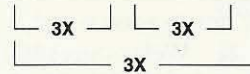
G = gold  
M = mauve  
B = blue

G	G	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B
G	B	G	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B
G	B	G	B	G	B	G	B	B	B	B	B	B	B	B	B	B	B	B	G
G	G	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	G



← cont'd

G	M	G	M	M	M	M	M	M	M	G	M	G	O	O
G	G	M	M	M	M	M	M	M	M	G	M	G	O	O
B	G	M	M	M	G	M	M	M	M	M	M	G	O	O
B	M	G	M	M	M	M	M	M	M	M	M	G	O	O



**DICED PLAID SCARF**  
designed by Yvonne Stahl  
Denver, Colorado

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⑧

**PROJECT NOTES:** The checks in this scarf require an even beat. Shortly after beginning to weave the checks, take the tension off the fabric to make sure that the blocks are square when the fabric relaxes. I wove an extra pick per inch to square the pattern. If 10/2 rayon is difficult to find, a suitable substitute is three-ply rayon floss at 2,325 yd/lb set at 16 ends per inch (recalculate the amount of yarn needed for the scarf width and length you'd like).

**FABRIC DESCRIPTION:** Checkerboard block twill.

**FINISHED DIMENSIONS:** 7½" wide by 70" long, plus 6½" fringe at each end.

**YARN:** Warp & Weft—Size 10/2 rayon at 4,200 yd/lb: 490 yd navy and 225 yd grayish green for the warp and weft; 155 yd pink for the warp; 100 yd lavender-pink for the weft. A suitable substitute is three-ply rayon floss at 2,325 yd/lb set at 16 ends per inch.

**YARN SOURCES & COLORS:** This is 10/2 rayon from Scotts Woolen Mills in Navy (navy), Green (grayish green), Pink (pink), and Thistle (lavender-pink). A suitable substitute is Susi from Webs in Navy (navy), Dark Gray (grayish green),

Dusty Rose (pink), and Light Dusty Rose (lavender-pink).

**E.P.I.:** 20, sleyed 2 per dent in a 10-dent reed.

**WIDTH IN REED:** 9".

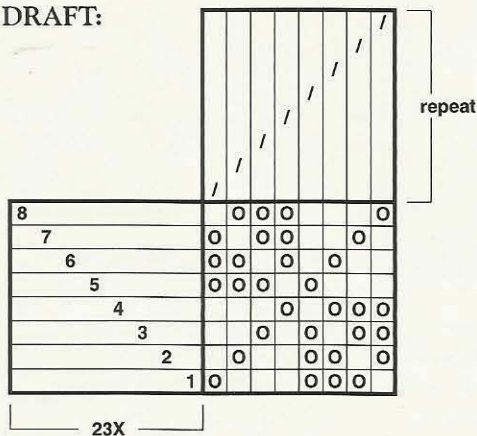
**WARP COLOR ORDER:**

	5X			
navy	8	8	8	8 = 96
pink	8			8 = 48
grayish green	8			= 40

**TOTAL WARP ENDS:** 184, including sleying the last two dents on each side at 3 ends per dent.

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

**DRAFT:**



**HOMAGE TO ERTÉ SHAWL**  
 designed by Lestra Hazel  
 Kalamazoo, Michigan

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**PROJECT NOTES:** Homage to Erté was our guild's theme for an exhibit at the state weaving conference. My shawl is woven in silk that was dyed to fit the exhibit color scheme. In keeping with the period theme, I wove the elaborate fringe separately, knotted it, and sewed it on, but the directions below include the fringe as an integral part of the shawl.

**FABRIC DESCRIPTION:** Twill variation.

**FINISHED DIMENSIONS:** 18" wide by 82" long, plus 7½" knotted fringe at each end.

**YARN: Warp & Weft**—Size 40/3 silk at 11,200 yd/lb: 2,970 yd dark navy for the warp and weft, and 2,030 yd medium blue for the weft.

**YARN SOURCES & COLORS:** This is 40/3 silk from Robin and Russ in white. It was hand-dyed dark navy and medium blue.

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

**WIDTH IN REED:** 20".

**TOTAL WARP ENDS:** 802, including a floating selvedge on each side.

**WARP LENGTH:** 3½ yd, including take-up, shrinkage, and 27" loom waste. Part of the loom waste is used for fringe.

**P.P.I.:** 21.

**TAKE-UP & SHRINKAGE:** 17% in width and 15% in length.

**WEAVING:** Allow 9" unwoven warp at each end for fringe. Weave one repeat with each weft color in the following order: navy, lavender-pink, navy, grayish green, repeated 43 times; and end with navy, lavender-pink, navy. As you weave, carry the navy weft along the selvedge when it is not in use, catching it once at the selvedge at the middle of the treadling sequence of the alternating color

block. Cut and tuck in the ends of the lavender-pink and grayish green wefts at the beginning and end of each 8-pick block.

**FINISHING:** Make plied fringe at each end by tightly twisting clockwise 2 groups of 4 ends, with all the ends in each group of one color. Put the groups together, let them untwist counter-clockwise, and secure them with an overhand knot 6" from the cloth. Trim the fringe to 6½". Handwash in warm water with mild detergent. Hang to dry.

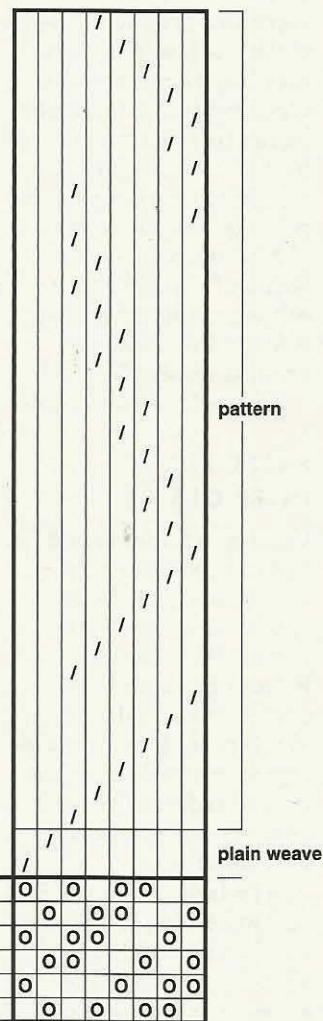
**P.P.I.:** 36.

**TAKE-UP & SHRINKAGE:** 10% in width and length. (Shrinkage may be greater than 10% with commercially dyed yarns.)

**WEAVING:** Allow 10" unwoven warp at each end for fringe. Using the dark navy weft, weave ½" plain weave. Using the medium blue weft, weave the pattern for 81". Finish with ½" plain weave, using the dark navy weft.

**FINISHING:** Hand wash in lukewarm water and mild detergent. Rinse thoroughly and dry flat. Tie the fringe with overhand knots close to the fabric. Use 12 ends for the first 2 groups on each side and 13 ends for each remaining group. There should be a total of 62 knots in the row.

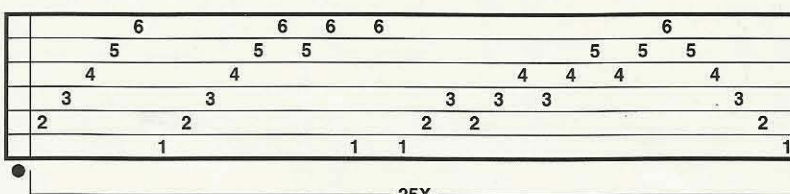
Divide each knotted group of ends into two groups of 5 and 6 ends, and make a second row of knots ¼" from the first, combining ends from adjacent knots of the first row. Continue dividing and knotting the fringe until there are 5 rows of knots, each ¼" apart. Take care to divide the groups consistently across the rows so that there are always 13 ends in the knotted groups. Knot and divide the two edge groups every other row to keep the sides of the fringe straight. Trim the fringe to 4½" beyond the final row of knots.



Heddle count = 800

● = floating selvedge

shaft 6	125
shaft 5	150
shaft 4	150
shaft 3	150
shaft 2	125
shaft 1	100



# THE HANDWOVEN COMMUNIQUE

EDITED BY BOBBIE IRWIN

DRAWINGS BY NANCY ROBINSON

## NATURAL POLYESTER?

Biochemists working for Argacetus in Middleton, Wisconsin, "extracted from common laboratory bacteria a gene that makes a polyester substance. The bacteria DNA was then put onto the surface of extremely small gold beads. These were fired into the stem parts of cotton seedlings. The resulting plants produced seeds that contained the bacteria DNA. The fiber from the plants contained polyester. Tests of the fibers showed that they had a heat retention capacity about 8.6 percent higher than normal cotton fiber. . . . [The] lab is now working to put even more polyester into the cotton plant to increase heat retention." The desired result is a natural fiber that won't wrinkle and is as warm as wool.

*Globe and Mail*, Nov. 12, 1986

## PAPER FOR INTERIORS

Cardboard furniture and woven paper-fiber rugs have joined a plethora of synthetics as new market entries. Woven-paper upholstery fabric and wall coverings are in the works. While paper home furnishings seem timely when the buzz is biodegradable and environmentally friendly, they aren't new.

The heyday of paper rugs was during World War II, when sisal and similar fibers from the South Pacific were in short supply.

American rug makers substituted paper fiber in inexpensive rugs. Cardboard furniture goes back to at least 1969.

Joel Stearns, who sells about 30 designs under the trade name New City Furniture, says, "Some chairs will last 20 or 30 years." A similar claim is made for rugs woven of twisted paper fiber. "You will get tired of these rugs before they wear out," says Hiram M. Samel, president of Merida Meridian.

Stearns has been known to demonstrate the strength of his furniture by jumping on it. Some of the tables and chairs have a polyurethane finish so they may



be wiped with a damp cloth. Stains can be sanded out with a piece of rough sandpaper or removed with a pencil eraser.

Larsen Carpet of Union, New Jersey, introduced two all-paper basketweave rugs and one paper and cotton twill design. In 1996, a 7-by-10-foot paper rug was priced at about \$1,500.

Barbara Mayer, *The Associated Press*, in *The Salt Lake Tribune*, Aug. 16, 1996

## IN EVERY HOUSE

"The Bulgarians believe that every house has its own *Stopan*, a household god descended from an ancestor who was distinguished by his valour and bravery. He guards his family . . . making the sheep multiply and yield an abundance of wool and milk."

Louis Herbert Gray, ed., *The Mythology of All Races*, 1918, Vol. 3, *Slavic Mythology*, p. 246; contributed by Sigrid Piroch, Foxburg, Pennsylvania

## ANCIENT ARMOR

Warriors from the era of Genghis Khan wore arrow-blunting body armor that was made from leather and spider silk.

Rick Weiss, *The Washington Post*, in *The Salt Lake Tribune*, Aug. 28, 1997

## BENEFIT SALE

To keep its medical clinic open, a community on the Navajo Reservation planned last fall to auction off the facility's insurance policy—the second-largest Navajo rug in the world.

Measuring 26 by 28 feet and weighing 600 pounds, the rug is a kaleidoscopic display of geometric patterns. It was woven by a dozen Navajo women to keep the clinic in Chinle, Arizona, operating should funding ever dry up. The project took ten months to complete, during 1983 and 1984.

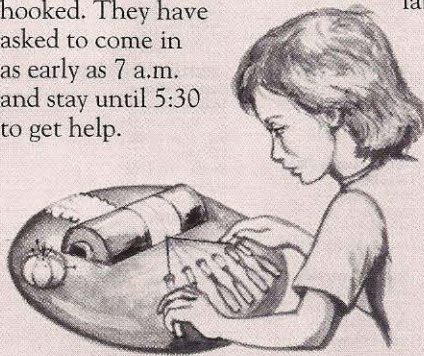
Recent cuts in federal funding, coupled with a dip in private contributions, prompted plans to sell the rug to raise \$1.8 million, enough to keep the clinic self-sufficient for several years. It takes about \$300,000 a year to operate the clinic, which sees about 90 patients a week. The next closest medical facilities are 25 and 50 miles away.

The idea to weave the rug for possible sale came in 1983 from Charlie Billie, the community's delegate on the Tribal Council. His inspiration was a rug measuring 38 by 26 feet, the largest Navajo rug in the world, which is used for special ceremonies. Before the auction, Sally Nakai, one of the weavers who worked on the smaller rug, said, "It's kind of sad to see it go, but the people know what it's for. The clinic is in trouble and needs the money. I hope whoever decides to buy it will appreciate it. A lot of our stories and culture are woven into the rug. It's our history."

Deenise Becenti, *The Salt Lake Tribune*, Oct. 8, 1997 (condensed)

## WEAVING LACE

Gifted students at East Midvale Elementary School in Utah are learning the art of bobbin lace from their teacher, Nancy Larsen. Initially, Larsen thought six or seven students would be interested. There were 76 who wanted to participate, and 25 have been allowed into the program. After the first few lessons, students were hooked. They have asked to come in as early as 7 a.m. and stay until 5:30 to get help.



Larsen says that the weaving has been a successful motivational tool. A few students were accepted on the condition that they improve their grades or behavior. It worked. The craft has been an ego booster for many students. Some have given lace demonstrations at parks and craft festivals.

"I never thought my daughters would be able to do this," said Juan Henao, who brought his family to Utah from Colombia about two years ago. "It helps them learn English, and they have made friends."

Katherine Kapos, *The Salt Lake Tribune*, Sept. 8, 1997

## ORGANIC COTTON

Yvon Chouinard, world-renowned mountain climber and proprietor of *Patagonia* outdoor clothing, has announced that his product line will use only

organic cotton. He says that conventional cotton farmers depend too heavily on chemicals that "toxify" soil, air, and ground water. *Patagonia's Fall 1997* mail-order catalog emphasizes the pro-organic message with a photograph of a huge open-pit copper mine. Its caption reads: "Pretty colors don't always have pretty roots. Copper is a common ingredient in fabric dyes."

Adapted from *The Salt Lake Tribune*, Oct. 12, 1997

## QUIGLEY

*Quigley* is a supplementary-weft unit weave with four tie-down ends and a plain-weave ground cloth. The ratio of tie-down ends to pattern ends is 1:1; there are at least eight threads in a unit, and one pattern shaft is required for each new block. The tie-down ends alternate with the pattern ends in the threading and are threaded and interlace with the pattern weft in straight or point order.

Madelyn van der Hoogt, *Dictionary of Weaves*, on *The Weaving List* (Internet, vol. 97, #2908, May 19, 1997)

## OLD MASTERS

The machine eclipsed the handloom just long enough for the old master weavers to disappear, leaving only scattered records behind them. Happily, the books for commercial looms in their early days looked to these same old masters for their information, and the earliest books for the machines are of great value to modern students. However

much ingenuity and freedom of thought and its expression are encouraged; there can be nothing which is a substitute for a knowledge of the Art as these old master craftsmen practiced it.

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

## FIBER STRENGTH

Wrapping buildings in Kevlar tape may help protect them from earthquakes, according to Charles Dolan, professor at the University of Wyoming. "This is a super-strong material made of thousands of small fibers tightly wrapped together," says Dolan. "In our tests, we have demonstrated that using epoxy to wrap walls with small amounts of this material can result in a three- or fourfold increase in the strength of brick or unreinforced masonry walls, making them more resistant to collapsing under blast and earthquake pressures. A building that would cost as much as \$200,000 to rebuild could

be retrofitted with Kevlar for as little as \$7,000," Dolan says, making the space-age fiber more practical and much less expensive than using carbon-fiber tape, another effective method.

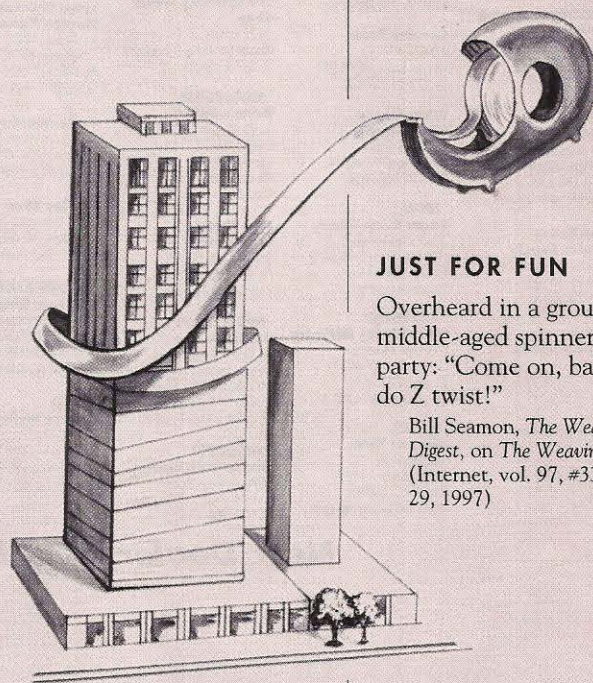
University of Wyoming *Alum-News*, September 1997

## RUG TRENDS

For the commercial market, handmade rugs are usually made of wool, cotton, or silk in China, India, Pakistan, or Nepal. Considered works of art, they often portray centuries-old designs passed down, along with weaving techniques, through generations. A 9- by 12-foot rug may take four weavers up to a year to complete. A skilled weaver can tie 10,000 knots a day.

The current rage is rugs made from natural fibers such as sisal and jute, and manufacturers are now making wool rugs that look like they're made with sisal.

Century 21 *House & Home*, Sept./Oct. 1997, p. 46



## JUST FOR FUN

Overheard in a group of middle-aged spinners at a party: "Come on, baby, let's do Z twist!"

Bill Seamon, *The Weaving Digest*, on *The Weaving List* (Internet, vol. 97, #3393, July 29, 1997)

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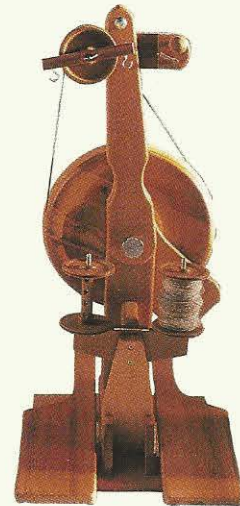
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# CALENDAR

## EXHIBITS, SHOWS, AND SALES

### ARIZONA

- **March 28.** Celebration 1998! The Arizona Desert Weavers and Spinners Guild celebrates its fiftieth birthday with food, exhibits, and featured guest speaker Linda Ligon. To be held at the YWCA Leadership and Conference Center in Phoenix, Arizona. For registration, contact Doris Damm, 4012 E. Hidden View Dr., Phoenix, AZ 85044, or e-mail Trish Boone at arby@starlink.com.
- **Through April 26.** Woven by the Grandmothers. Forty-four wearing blankets woven between 1825 and 1880 from the collection of the National Museum of the American Indian, Smithsonian Institute. The Heard Museum, 22 E. Monte Vista Rd., Phoenix, AZ 85004-1480. For more information, contact Juliet Martin, (602) 251-0232.

### CALIFORNIA

- **April 25.** Llamas Private Treaty Sale and Bazaar with Fiberfest. Featuring llama and alpaca sales, vendors, food, music, packing, and wool demonstrations. Gold County Fairgrounds, Auburn, CA. For more information, contact Kriss at (530) 273-2998 or Shannon at (530) 273-2568.
- **May 1-14.** The San Diego Creative Weavers Guild Non-Juried Spring Show at the Spanish Village-Gallery 21 in Balboa Park. For more information, contact Beverly Kent, (619) 485-6104 or voice mail, (619) 595-3870.
- **May 23.** California Wool and Fiber Festival at the Mendocino County Fairgrounds, Boonville, California. Vendor and guild/group booths, demonstrations, workshops, fiber animal shows, sales, and exhibits, children's activities. For more information, call Laura Baynham, (707) 895-3249 or Sue Grant, (707) 964-7824.

### COLORADO

- **March 6-April 18.** Fiber Celebration '98, sponsored by Northern Colorado Weavers Guild. A juried exhibit including spinning, weaving, dyeing, basketry, textile sculpture, felting, quilting,

papermaking, knitting, crocheting, and embroidery. The Art Center of Estes Park, 517 Big Thompson Ave., Estes Park, CO 80517.

- **June 6-7.** Alpaca Breeders of the Rockies Third Annual Rocky Mountain Alpaca Roundup, held in conjunction with the Estes Park Wool Market at the Estes Park Fairgrounds. Farm booths with animals and their breeders, educational seminars, demonstrations, fleece judging, and ALSA-sanctioned halter and agility show. Free admission. For more information, call (970) 648-3630.

### KENTUCKY

- **March 27-29.** Shear Pride Llama Sale, an ALSA-sanctioned llama and alpaca show. Private treaty sales, herdsire showcase, wool fashion show, wool demonstrations, vendors, educational presentations, and farm promotions at the Red Mile and Tattersall's Sales Pavilion, Lexington. For more information, contact the Shear Pride Llama Sale, PO Box 98, Waddy, KN 40076, or call David Gaines or Keith Adams at (502) 633-2972, Kathy or Dave Taylor at (502) 477-2901, or Marlene Turner at (606) 223-5808.

### MARYLAND

- **April 3-5.** Sugarloaf's Crafts Festival. Features over 500 craft designers and fine artists, demonstrations, entertainment, and food. Montgomery County Fairgrounds, Gaithersburg, MD. For more information, call (800) 210-9900.
- **Through April 25.** Fiber Futures: A View from the End of Our Millennium, an exhibit of the Potomac Craftsmen Guild and Potomac Craftsmen Gallery. Strathmore Hall Arts Center, Bethesda, MD. (301) 530-0540. For more information, contact the Potomac Craftsmen Guild, Prue Hill, 2539 Rambling Rd., Vienna, VA 22181. (703)938-4117.

### MASSACHUSETTS

- **Ongoing.** Heirlooms, a collection of coverlets, pillows, tablecloths, napkins, kitchen towels, placemats, table runners, and shawls for sale in the Museum Store. The American Textile History Museum, 491 Dutton St., Lowell, MA

01854-4221. (508) 441-0400; fax (508) 441-1412.

- **May 16-17.** The New England Alpaca Owners and Breeders Association presents the 1998 New England Alpaca Fest at the Topsfield Fairgrounds. (508) 473-8372.

### MICHIGAN

- **April 18.** Spinaround 1998. Features workshops, demonstrations, competitions, prizes, and vendor booths. Macomb Community College, Warren, MI. Sponsored by the Michigan Handspinners Guild, 19231 Cass Ave., Clinton Township, MI 48038. For more information, contact Ken Allen, 33567 Michele, Livonia, MI 48150.

### MISSOURI

- **June 19-21.** Liberty Gathering: A Primitive Happening. Featuring quilt, stitchery, and hooked rug exhibits and workshops, folk art and antique sales, walking tours of Special Needlework exhibits, and a farmer's market. For more information, send a SASE to Liberty Gatherings, Old Mill Stitchery, Attn: Mary, 131 S. Water, Liberty, MO 64068. (816) 792-3670.

### MONTANA

- **June 6-7.** 9th Annual Big Sky Fiber Arts Festival. Featuring spinning, knitting, felting, and knitting workshops and demonstrations, animal shows, commercial sales, and entertainment. Ravalli County Fairgrounds, Hamilton, MT. For more information, contact Diana at (406) 961-3058, or Deb at (406) 642-6424.

### NEVADA

- **June 27.** Carson-Sierra Spinners and Weavers Annual Jamboree featuring fiber-arts demonstrations, hands-on activities for adults and children. Nevada State Library and Archives, Carson City, Nevada. Doris Woloszyn, (916) 993-4296 or e-mail fiberist@aol.com.

### NEW JERSEY

- **June 13-14 and 20-21.** 22nd Annual American Crafts Festival at the Lincoln Center for the Performing Arts. Featuring craft sales, entertainment, craft demonstrations, and food. American Concern for Artistry and Craftsmanship, PO Box

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#### NEW YORK

- **Ongoing.** The Paracas textiles exhibit has been renovated and reinstalled. It includes Andean mantles dating from 100 B.C. to A.D. 200. Brooklyn Museum of Art, 200 Eastern Pkwy., Brooklyn, NY 11238-6052. (718) 638-5000, ext. 330.
- **March 3–May 17.** When Silk was Gold: Central Asian and Chinese Textiles at the Metropolitan Museum, 1000 Fifth Ave., 10028-0198. (212) 570-3951.
- **April 25–26.** The Sixth Annual Sheep and Fiber Farm Tour. Ten farms participating with demonstrations including sheep shearing, spinning, weaving, and dyeing. For a brochure, contact Kay Wagner, Ash Grove Rd., Cambridge, NY 12816. (518) 677-3079; or Mary Pratt, e-mail m.pratt@gccd.org.

#### OHIO

- **May 23–24.** Great Lakes Fiber Show at the Wayne County Fairgrounds, Wooster, Ohio. Fiber and fiber-related market, workshops, and demonstrations. Held in conjunction with the Great Lakes Sheep and Wool Show and Sale. Contact Linda Reichert, 2474 N. Firestone Rd., Wooster, OH 44691-9219. (330) 264-9665; e-mail don47lind@aol.com.
- **May 30–July 3.** Small Works Invitational, an exhibition of small quilts by invited faculty of the Quilt/Surface Design Symposium 1998. The Gallery at Studio B, 140 W. Main St., Lancaster, OH 43130. For more information, contact Patti Bell at (614) 653-8424.

#### OKLAHOMA

- **March 7–April 12.** Fiberworks '98: 20th Annual Fiber Art Show presented by the Handweavers League of Oklahoma, juried by Robin Taylor Daugherty. Kirkpatrick Center, 2100 N.E. 52nd St., Oklahoma City, OK 73111. (405) 948-7332.

#### OREGON

- **Through May 10.** Treasures on the Trail: Handwoven American Coverlets, an exhibition of early

nineteenth-century pioneer coverlets. High Desert Museum, 59800 S. Highway 97, Bend, OR 97702-7963. For more information, contact Jack Cooper, (541) 382-4754.

#### PENNSYLVANIA

- **Through March 15.** Visual Rituals, an exhibition of fiber art by Ted Hallman. Allentown Art Museum, Fifth and Court Streets, Allentown, PA 18105-0388. (610) 432-4333; fax (610) 434-7409.

#### SOUTH DAKOTA

- **March 14–April 18.** Exhibit of the Marghab Linen Collection at the Marghab Gallery, South Dakota Art Museum. April 18. Marghab Linen Auction. More than 12,000 embroidered linens from the personal collection of the late Mrs. Vera Way Marghab will be sold to raise money for the South Dakota Art Museum's endowment fund. Volstorff Ballroom at the South Dakota State University Student Union. For more information, contact South Dakota Art Museum, Box 2250, Brookings, SD 57007. (605) 688-5423.

#### TENNESSEE

- **March 8–29.** By These Hands, an exhibit by the Handweaver's Guild of Nashville at Cheekwood Botanical Gardens and Museum of Art, 1200 Forest Park Dr., Nashville, Tennessee. For more information, call Jeanne Alvis, (615) 833-1201.
- **Through April 11.** Surface: New Form/New Function National Juried exhibition, sponsored by Arrowmont School of Arts and Crafts. For more information, send a SASE to Billi R. S. Rothove, Arrowmont School of Arts and Crafts, PO Box 567, Gatlinburg, TN 37738. (423) 436-5860; fax (423) 430-4101.

#### WASHINGTON

- **March 6–April 19.** Muse of the Millennium—Emerging Trends in Fiber Arts, an exhibit at the Nordic Heritage Museum, 3014 NW 67th St., Seattle, WA 98117. (206) 789-5708.

#### WISCONSIN

- **April 18.** Spindrifters' One-day Wool Sale. Raw

and processed wool, handspun and millspun yarns, knitting kits, and handspindles. Country View School, Verona, Wisconsin. For more information, contact Carol Watkins, 1152 Hwy. H, Mt. Horeb, WI 53572. (608) 437-5086.

#### CONFERENCES

##### CALIFORNIA

- **June 4–7.** Threads from Our Golden Heritage, conference of Northern California Handweavers at the Nevada County Fairgrounds in Grass Valley. For more information, contact CNCH 98, Registrar, PO Box 2782, Sparks, NV 89432-2732. (702) 358-8998.

##### FLORIDA

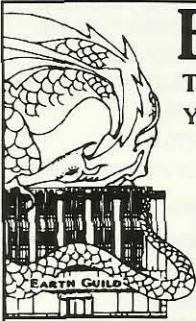
- **March 26–29.** 1998 Florida Tropical Weavers Guild Conference featuring workshops in weaving, spinning, and basketry. For more information, contact Karen Woods, 17606 Lake Key Dr., Odessa, FL 33556. (813) 920-7373.

##### GEORGIA

- **July 23–26.** Rhythms and Hues, Convergence 98, the biennial conference of the Handweavers Guild of America. For more information, contact Convergence 98, PO Box 566533, Atlanta, GA 31156. Website [www.weavespindye.org](http://www.weavespindye.org).
- **July 26–29.** Complex Weavers Seminar 98 at Agnes Scott College, Decatur, Georgia. Keynote speaker, Cynthia Schira. Seminars on complex looms, ethnic textiles, structure, and design. Study groups, fashion show. For a brochure, write to Betty Carlson, PO Box 918, Bryson City, NC 28713. E-mail bcarl@dnet.net.

##### IOWA

- **May 2.** Iowa Federation of Handweavers and Spinners meeting, featuring guest speakers, international market place, hands-on workshops, and an introduction to WARP (Weave a Real Peace). Heartland Senior Services, 205 S. Walnut, Ames, IA 50010-6725. For more information, contact Marilyn Andersen, (515) 388-5501; e-mail hpanders@aol.com.



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#### KANSAS

- **April 25–26. Preserving our Fiber Traditions,** Kansas Alliance of Weavers and Spinners 1998 Conference on the grounds of the Kansas Museum of History. For more information, contact Shirley Linn, 7541 S.E. 61st, Tecumseh, KS 66542. E-mail slinn@cjnetworks.com.

#### MISSOURI

- **May 15–17. St. Louis-Gateway to Choices,** Missouri Fiber Artists Conference. Contact Dale Goad, 123 Grandview Dr., Fenton, MO 63026-4443. (314) 343-5041; e-mail DAOGHOUSE@aol.com.

#### MONTANA

- **June 24–30. It's Magic,** presented by the Montana Association of Weavers and Spinners in Billings, Montana. Guest speakers Jason Collingwood and Rita Buchanan. For more information, contact Sandy Gillitzer, MAWS 1998, 2113 Patricia Ln., Billings, MT 59102. (406) 656-4165; e-mail sandyg@ctasvcs.com.

#### OHIO

- **June 13–26. The Ninth Annual Quilt/Surface Design Symposium 1998** featuring over twenty-five classes in quiltmaking design, color usage,

wearables, embellishing, shibori, fabric painting and design, screen printing, machine and hand applique, photo imagery, studio planning, and machine quilting. On the campus of the Pontifical College Josephinum. Send a large SASE with two first-class stamps to Linda Fowler, 464 Vermont Pl., Columbus, OH 43201. (614) 297-1587.

#### OREGON

- **May 1–3. Fiber in the Forest VI** featuring workshops in spinning, handweaving, basketry, felting, and more. Send a large SASE to Marlena Nielson, 2841 Melqua Rd., Roseburg, OR 97470. (541) 673-3621.

#### TO ENTER

#### FLORIDA

- **5th Annual ArtWorks.** May 15–17. Features indoor juried exhibition and sale of fine crafts, basketry, quilts, fine wearables, photography, sculpture, drawings, graphic design, and paintings. Application deadline **January 21.** ArtWorks, PO Box 41564, Jacksonville, FL 32203. (904) 308-7007; fax (904) 308-7996.

#### GEORGIA

- **Convergence 98, Atlanta, Georgia.** July 23–26. Informal Fashion Shows: Cotton Combo, Finishing Touches, It's a Wrap. Juried Fashion Show: Celebrate! Rhythms and Hues. Send a SASE to Margaret Johnson, Convergence 98, 2328 Overton Rd., Augusta, GA 30904.
- **Encore!** Non-juried small format tapestry exhibit, in conjunction with Convergence 98, Atlanta, Georgia, July 23–26. Send a SASE to Tapestry Weavers South, c/o Norsk Fjord Fiber, PO Box 271, Lexington, GA 30648.
- **American Tapestry Biennial II,** sponsored by ATA, in conjunction with Convergence 98, Atlanta, Georgia, July 23–26. Send a SASE to Asa Blake, 1771 Timberland Rd. NE, Atlanta, GA 30345.

#### ILLINOIS

- **Crossed Connections,** a juried exhibition and sale. May 10–June 10. **Photo/slide deadline February 20.** Send a large SASE to Tammy Deck, TLD Design Center and Gallery, 26 E. Quincy St., Westmont, IL 60559. (630) 963-9573.

#### INDIANA

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**MASSACHUSETTS**

- **Art to Wear: Eighth Annual Clothing Show.** A show of limited edition clothing and wearable art accessories. September 25-31. Jury deadline **May 1**. Send a SASE to Cambridge Artists Coopera-

tive, Attn: Clothing Show, 59A Church St., Cambridge, MA 02138. (617) 868-4434; fax (617) 868-5966.

**NEW HAMPSHIRE**

- **Tapestry Contest** for owners of Mirrix Tapestry Looms. June 21. **Photograph deadline June 21**. Mirrix, 1097 Bible Hill Rd., Franconstown, NH 03043. Call (603) 547-6278 for details.

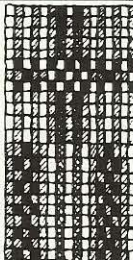
**OHIO**

- **Fabric '98 Juried Exhibition** to encourage the production of unusual fabrics designed specifically for quilters. June 13-26. Entry deadline **May 15**. Send a large SASE with two first class stamps to Fabric '98, 10545 Snyder Church Rd., Baltimore, OH 43105.

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artists, all media. Slide deadline **February 15**. Send a SASE to Target Gallery, Torpedo Factory Art Center, 105 N. Union St., Alexandria, VA 22314. (703) 549-6877; fax (703) 683-5786.

#### WISCONSIN

- **July 20–August 7**. A Celebration of Creativity, the 22nd Annual Fiber and Textile Exhibit, sponsored by the Whitewater Spinners and Weavers Guilds. Entry deadline **June 8**. For information and entry forms, contact Alice K. Iverson, N8823 Nelson Rd., East Troy, WI 53120.

#### INSTRUCTION

#### CONNECTICUT

- **Beaded Watchbands and Space-Dyed Yarns** with Ellen Hess. April 18, 19. **Nantucket Trays** with

John McGuire June 13–14. Brookfield Craft Center, 286 Whisconier Rd., Brookfield, CT 06804. (203) 775-4526; fax (203) 740-7815.

#### ILLINOIS

- **Weaving I, Weaving II, Apparel Draping Design for Handwovens**. Classes begin April 13 at T.L.D. Design Center & Gallery, 26 E. Quincy St., Westmont, IL 60559. (630) 963-9573.

#### MASSACHUSETTS

- **Single Session Workshops** offered through the Weaver's Guild of Boston. March 11. Fabric Analysis by Leslie Voiers. Rag Rug Workshop by Claudia Mills. April 8. Tension: Good for Your Warp But Not Good for Your Body by Susan L. Plouffe. For more information, contact Deb Brunstrom at (508) 263-0628. The Weaver's Guild of Boston, PO Box 366, Andover, MA 01810.

#### MINNESOTA

- **Week-long workshops** in fabric dyeing, felt-making, fabric design, beadworking, and more. July 12–August 15. Registration opens March 30. Contact Split Rock Arts Program, University of Minnesota, 314 Nolte Center, 315 Pillsbury Dr. SE, Minneapolis, MN 55455. (612) 624-6800; fax (612) 624-5891; e-mail [srp@mail.cee.umn.edu](mailto:srp@mail.cee.umn.edu).

#### NEW HAMPSHIRE

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June 12–15. **Overshot Weaving** with Anne Travis. June 19–22. **Spinning from the Beginning** with Nelda Davis. June 26–30. **Peters Valley Craft Center**, 19 Kuhn Rd., Layton, NJ 07851. (201) 948-5200; fax (201) 948-0011.

#### WISCONSIN

- **Beginning Two-Harness Weaving and Four-Harness Weaving** taught by Christine Thompson. March–April. **Advanced Techniques with Rigid Heddle Looms**. May 17. **The Weaving Workshop**, 920 E. Johnson St., Madison, WI 53703. (608) 255-1066.

#### TRAVEL

- **Bolivia**. July 1–23. **Bolivia Weavers Walk**. Explore Bolivian villages, textiles, and culture. For more information, contact Betty Davenport, 1922

Mahan Ave., Richland, WA 99356. (509) 946-4409; e-mail davenport@owt.com.

- **Bolivia**. August 4–20. **Traditional life of the Bolivian highlands**. Booking deadline June 20. For more information, contact Tom Wilson, Craft World Tours, 6776 Warboys Rd., Byron, NY 14422. (716) 548-2666.
- **Iceland**. May 1998. **Wool Camp** in an isolated mountain setting featuring hands-on experience in carding, high-whorl spindle spinning, horse-hair, Icelandic sweater knitting, lace knitting, and weaving on warp-weighted looms. For more information, contact Louise Heite, PO Box 53, Camden, DE 19934. (800) 777-9665; e-mail lheite@eldhorn.is.
- **Romania and Hungary**. August 31–September 22. **Village life and crafts from Transylvania to the Great Hungarian Plain**. Booking deadline July 17. For more information, contact Tom Wil-

son, Craft World Tours, 6776 Warboys Rd., Byron, NY 14422. (716) 548-2666.

- **Scandinavia**. June 15–30. **Knitting journey with Interweave Press**. Explore the knitting traditions of Denmark, Norway, and Sweden through museums, private collections, contemporary studios, and hands-on workshops. For details send a large SASE to Interweave Press, Scandinavian Journey, 201 E. 4th St., Loveland, CO 80537-5655.

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# PRODUCT NEWS

by Sharon Altergott

Harrisville Designs announces its **Show Your Stuff at Convergence 98 Contest** for Harrisville customers, professional handweavers, and amateurs alike. Any textiles made within the past three years that are visually and predominantly (at least 75%) made of Harrisville Designs yarns are eligible. Entries may be woven, knitted, crocheted, felted, coiled, handspun, etc., and may be anything from garments and furnishings to soft sculpture. Two photos or slides of each entry are due at Harrisville by **May 1**. Semifinalists will be asked to send their items in for the final judging between May 15 and June 1. Attendees at Convergence 98 in Atlanta July 23–26 will vote for their choice of *best of show*. The winner will be announced at Convergence and will receive a cash prize of \$500. First- and second-place runners-up will be awarded \$250 and \$100, respectively. For more details, contact Harrisville Designs, PO Box 806, Harrisville, NH 03450. (603) 827-3333; fax (603) 827-3335.

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Norsk Fjord Fiber's owner, Noel Thurner, has expanded her selection of Nordic tapestry yarns and supplies. Twelve new colors have been added to the palette of 100% Spelsau yarns from *Norsk Kunstvevgarn*. In addition, 112 colors of the 50% Spelsau Vevgarn now come in two weights—220 yd/4-oz skein (175 m/100 g) or 372 yd/4-oz skein (300 m/100 g). A new singles in 100% Spelsau is available in natural white at both 3,480 yd/lb (7,000 m/kg) and 2,230 yd/lb (4,500 m/kg). Linen, wool, and cotton warps are available in several weights. Send \$2 for a catalog or \$7 for a complete set of yarn sample cards to Norsk Fjord Fiber, PO Box 271, Lexington, GA 30648, or call (706) 743-5120 for more information.

For 1998, Louet has introduced a new heavy-duty countermarche loom, the *Delta*, in 44" and 52" weaving widths. The *Delta* replaces the *Hollandia* while retaining *Hollandia*'s floating breast beam and parallel countermarche system. The *Delta* loom comes with eight shafts but may be expanded to twelve shafts now or later. Accessories include benches, second warp beams, sectional warp beams, and flying shuttle mechanisms. The loom comes partially assembled. Two other models, the *David* and *Spring*, are now available completely assembled at no additional charge. For more information, visit your local Louet dealer or write to Louet Sales, Inc., PO Box 267, Ogdensburg, NY 13669; e-mail: [louet@cybertap.com](mailto:louet@cybertap.com); Web site: <http://www.cybertap.com/louet/>.

Susan and Jim Bateman of **Yarn Barn** in Lawrence, Kansas, have recently purchased the master tapes for **Victorian Video Productions'** series of instructional craft videos. Yarn Barn, in business since 1971, has an extensive inventory of supplies for weaving, spinning, knitting, dyeing, crocheting, and more. Victorian

Videos topics include all types of weaving, spinning, beading, knitting, dyeing, tating, and lace making. For a catalog of all 175 video titles, call (800) 848-0284 or write to 930 Massachusetts, Lawrence, KS 66044.

**AVL Looms** has recently introduced a new loom, the **AVL Studio Dobby Loom**, for use in universities and design studios. It provides the punch of the **AVL Compu-Dobby II** system in an extremely compact and economical package. Teachers, designers, sample weavers, anyone with limited space but high expectations should delight in this loom.

Available with 16 or 24 shafts, the loom measures 30" by 44" (76 cm by 112 cm) and is 48" (122 cm) tall. Weaving width is a full 20" (50 cm), perfect for sampling and teaching weaving. Considering the loom's compact size, several could be accommodated in a classroom or design studio; a single loom would fit easily in the corner of a small apartment. AVL has worked to control costs without compromising quality in this new loom design. The 24-shaft Studio Dobby Loom including AVL Compu-Dobby sells for \$5,995. For more information, contact AVL at 601 Orange St., Chico, CA 95928. Phone (916) 893-4915; fax (916) 893-1372.

**Silver Needles, Inc.**, offers a new electric cone yarn winder for handweavers. Designed to wind yarn evenly on a standard paper cone, it features an adjustable tension and offers motor-driven speedy, convenient, trouble-free performance. The automatic shutoff uses a knot finder to avoid knots, tangles, and catches. Write to Ruth Bankord, distributor, Silver Needles, Inc., S. 7173 County Hwy. A., Lake Mills, WI 53551 or call (920) 648-8088 for more information on this handy new product. ♦

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TO PLACE A CLASSIFIED AD for the next issue, send your ad along with payment **twelve weeks** prior to the month of publication. **Only \$1.50 per word (\$30 minimum) or \$80/column inch (press-ready).** Payment must accompany ad. Visa, MC, AMEX, Discover accepted with account number and expiration date. Send to **Interweave Press, HANDWOVEN Classified Ads**, 201 East Fourth Street, Loveland, CO 80537-5655, or fax (970) 667-8317.

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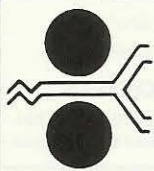
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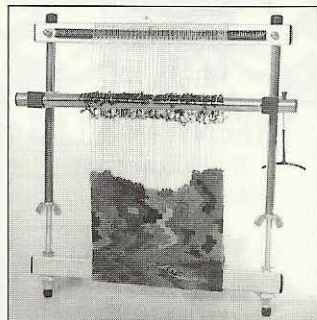
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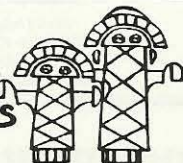
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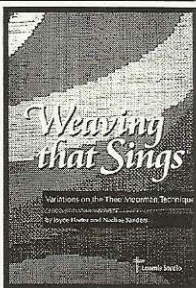
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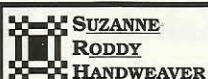
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I am currently in the midst of the most mundane piece of weaving I've ever undertaken. Many, many yards of plain brown cotton, threaded to a three-shaft twill, woven off straight with a lighter brown weft. Many yards!

Even though it's noncreative and repetitious beyond belief, it's one of the most engaging projects I've ever tackled. I love thinking about it, working on it—even threading the heddles, normally the most hateful part of the process for me, was a kick. In this case, the task yields to the intent. I'm weaving cloth for a pair of funny pants for my baby brother.

"Baby" in this case means a fifty-plus-year-old, substantially built former career Marine with a full beard. "Funny" means eighteenth-century-style pantaloons for his new job as an apprentice blacksmith at an historical village in Beaufort, North Carolina. "Many yards" means allowing plenty of room not just for him, but for error, since he's planning to sew the pants himself on a vintage sewing machine (he's never made a garment in his life).

See why I'm getting such a charge out of this boring project? Every step of the way, I'm imagining him and his brown jeans twill: hunching over his old Singer treadle, donning his new duds to go

hammer an anvil (or whatever it is that blacksmiths do), fending off admirers of his fine funny pants. This brother and I have a long history of my dressing him in funny clothes (see photo), so old memories are part of the charm, too.

Now that I think about it, my best weaving memories are at least as much about the people I was weaving for as about the work itself. Twin afghans for a son and his girlfriend far away at school; jacket yardage for a new daughter-in-law, a fine seamstress; towels and placemats and scarves for various friends and relatives. None of these projects was notable in itself, but weaving them was inextricable with thinking about the recipient in warm and happy ways as the work progressed.

I've never woven anything really challenging or original as a gift, but I see that kind of work come through our offices often—exquisite wedding dresses, christening gowns, fiftieth-anniversary banquet cloths, even shrouds. How rich such weaving experiences must be! Not just for the heirloom-quality end product, but for the happy, memory-filled process.

We know from readership surveys that a huge percentage of you weave primarily to give your work away. What a good thing. ♦

LINDA LIGON is founder and editorial director of HANDWOVEN.



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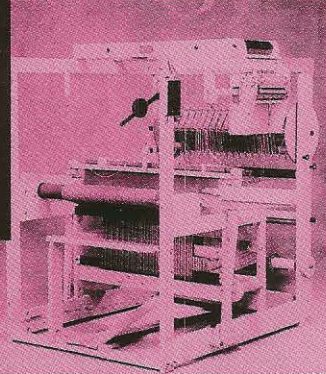
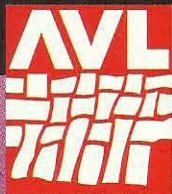
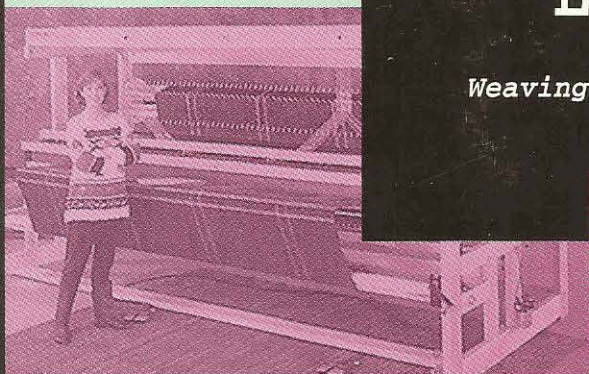
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