

January/February 1994

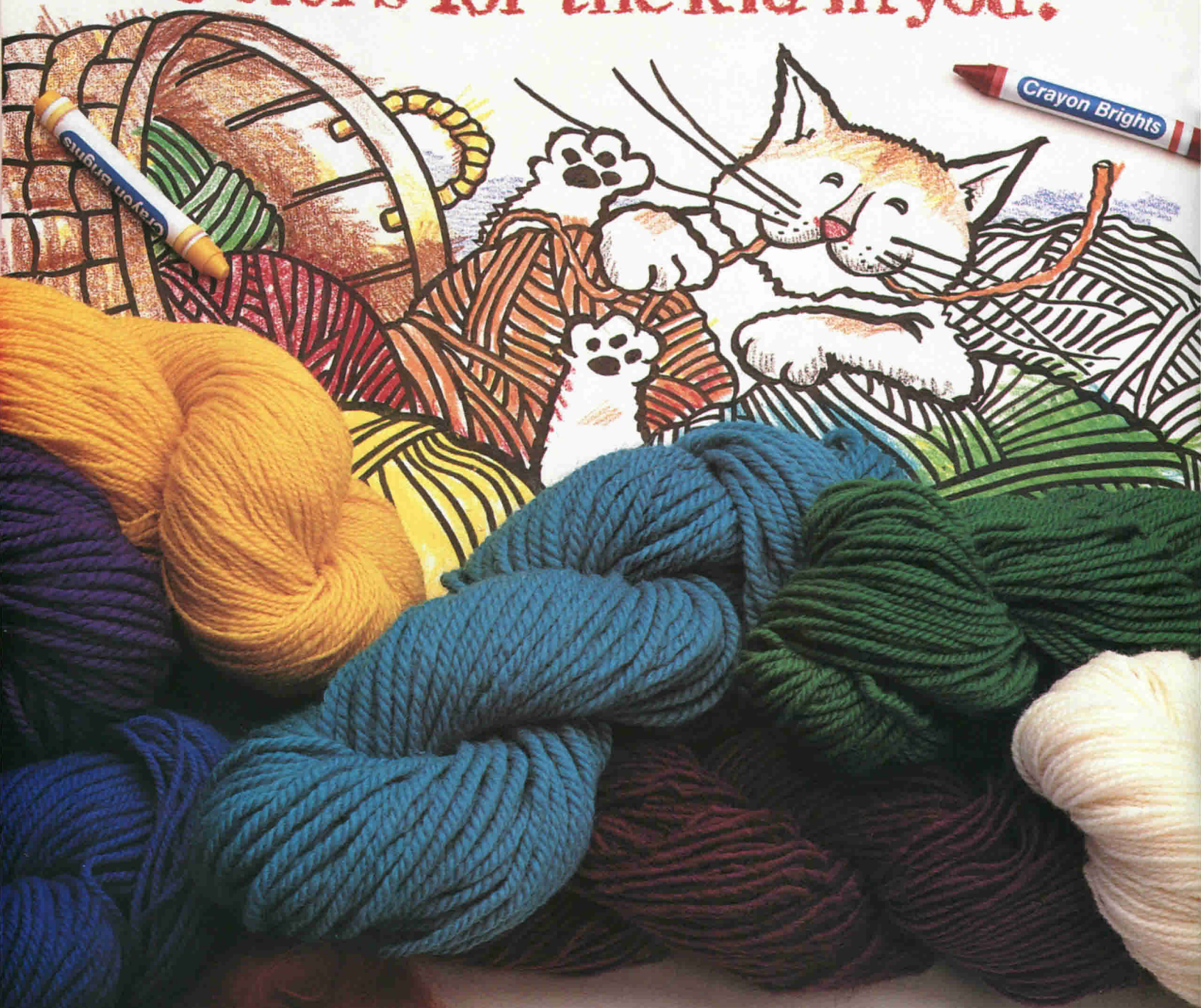
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On the cover:
Jean Hutchison designed A Son's Coverlet in muted shades of blue, mauve, green, and brown. Following tradition, Jean wove two panels and sewed them

together with an invisible center seam. Weaving directions for this four-shaft coverlet are provided in the Instruction Supplement.

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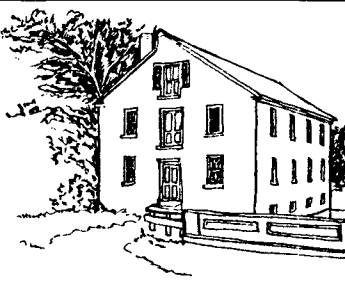
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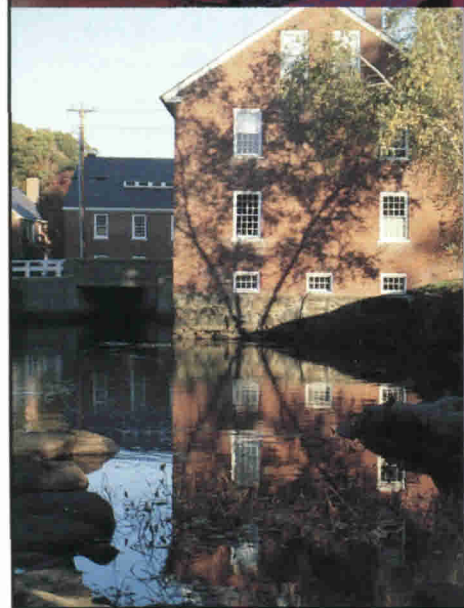
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Editor's Page

The old year has ended, and the new one begins full of promises and potential, with several good months of weaving ahead of us before spring. By midwinter, I usually am well into projects (or at least ideas for them), but sometimes I find myself between projects with my list of possibilities longer than the hours and weeks ahead. I feel unsettled, I want to weave but can't narrow my choice to one project. All of them seem possible, but none seems good. I'm in the doldrums.

When stagnation threatens to overwhelm any aspiration toward creativity, it's time to get moving. Here's some advice for myself (and for any of you who should find yourself in a similar postholiday slump).

First, clear the decks. Put away "should" projects, half-finished, sort-of-started projects. For instance, that yarn you bought ages ago but never got around to weaving: now it sits accusingly on the shelf and you feel guilty. Or that fabric you wove for a garment: it looks dreadful, and you wonder how you ever thought it would look good. What to do with these albatrosses? It is thankless to proceed further. Repeat after me: it is thankless to proceed. These were bad ideas. Give them up and go on to something else. And get rid of the evidence. Give it away or donate the yarn to a classroom, trusting that it will find its way to someone who needs it more than you do. At least, hide it in the back of the closet for reconsideration later.

Now for some creative ways to navigate beyond the doldrums and get back on course.

Weave a comfort project, something that is easy to make, that moves along without difficulty. Use it to get back in the flow, to lead on to something else and not be an end in itself.

Weave a fast project. What is the fastest project you can think up with materials readily at hand? Throw yourself into the work from start to finish, working at it in every spare moment. Show yourself that you can accomplish a project in spite of other commitments in your life.

Do something completely different, something out of your ordinary mode. If you always weave with bright, splashy hues, try muted, refined colors. If you have been weaving with smooth, nontextured threads, choose fluffy, fuzzy ones. No matter what you have been doing, a change to the opposite will change your perspective.

Rediscover your roots. If all else fails, think back to what got you excited when you first discovered weaving. What fascinated you? Have you wandered away from your interest in pursuit of passing fancies?

Most of all, resolve to have fun weaving. Design and weave something just for yourself, just because you want to, just for fun. And have fun doing it.



JEAN SCORGIE, EDITOR

Coming next time

In the next issue, look for projects for children as well as ideas for weaving with children. We'll show ways to make the most of narrow fabrics through creative piecing borrowed from quilters. We'll also have articles and projects with space-dyed yarns, both purchased and hand dyed.

Note: If you're having trouble making the December 31 deadline of our Weaving-to-Wear Contest, call us for an extension. We're eager to see what you're working on.

HANDWOVEN

January/February 1994
Volume XV Number 1

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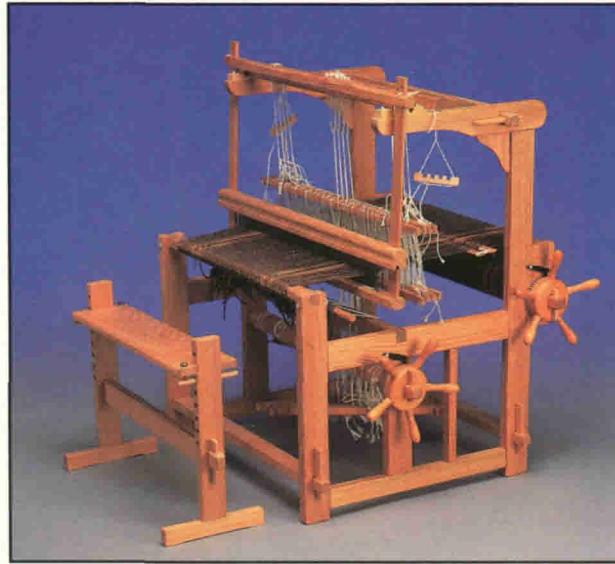
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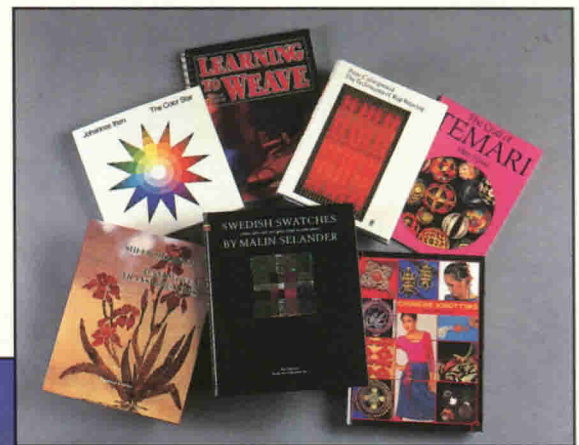


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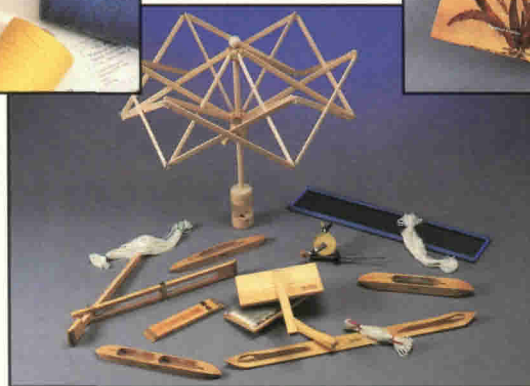
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A photograph of an elderly man with glasses, wearing a light-colored long-sleeved shirt and khaki pants, sitting on a wooden stool and operating a large wooden loom. The loom is set up in a workshop with various spools of thread and weaving tools visible in the background. The man is focused on his work, and the loom is a complex piece of machinery with many threads and bobbins. The background shows a wooden rack with spools of red, blue, and yellow thread, and a wall with a patterned curtain.

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(Illustrated is the 46" 8 harness loom)

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Letters to the Editor

Learning by Doing

When I read the article "Learning from HANDWOVEN" by Margaret Gaynes in the November/December 1993 issue, everything she said could have been written by me. Several years ago, I bought a loom. Library books got me started on weaving, but HANDWOVEN has helped me the most. I study each issue cover to cover, constantly learning and growing. I love everything about weaving, even warping. A full-time job has prevented me from spending as many hours at the loom as I would wish, but the time I spend weaving is the happiest time of my day

Betty Young,
Gouldsboro, Maine

German Spinners and Weavers

Anyone living in or planning to visit the Kaiserslautern area in Germany is invited to attend meetings of the newly formed Rhine Castle Spinners and Weavers Guild. We meet every second and fourth Tuesday of the month from 7 to 9 p.m. in the Vogelweh Recreation Center. For more information, call Leigh Anne Skowronski, president, at 06357-1421 or Stephanie Fesenger, vice-president, at 06371-18586.

French Handweavers and Spinners

Kergouez, an organization dedicated to handweavers and handspinners, has started in France with more than 40 amateur and professional members. Visitors are welcome at the center in Peillac where they may view an informational video in French or English. The organization has a newsletter, *Fanzine*, which contains information about coming events as well as technical information. For more information, contact Jacques Belliot, Secrétariat, 32, Avenue des Noës, 44 380-Pornichet, France.

Arkansas Fiber Artists

A new group called Ozark Gateway Fiber Artists welcomes people interested in any of the fiber arts. For more information, contact Marilyn Dickerson, 268

Jim Corbet Road, Beebe, AR 72012, (501) 882-2370, or LaVerne Probst, 6101 Sullivan Road, Little Rock, AR 72210, (501) 821-4864.

Readers Respond

I want to say thanks a million for publishing my letter in the September/October 1993 issue asking for help in finding a replacement for the back beam crank for my Purrington loom. I had many nice replies, and I am now in possession of the original crank. A lady in Oklahoma sent me the information I needed to track down the source. When Mr. Purrington, the original maker of the loom, retired, he sold the business to Mr. Norris. Both are now deceased, but Mrs. Norris still had one crank. Weavers are really special people.

—Julia H. Biss,
Saratoga Springs, New York

You cannot imagine my surprise when I read the letter from Elizabeth Tanski in the September/October 1993 issue looking for my publication *The Countermarch Loom: A System for Tie-Up*. Apparently my change in address has stopped any inquiries from reaching me. However, I can publish the book again if people are interested in the publication. I teach weaving and fibers at Old Dominion University in Norfolk, Virginia, and can be reached at the following address.

—Dianne deBeixedon, Old Dominion
University, Art Department, Visual Arts
Building, Norfolk, VA 23529

Readers Ask

The Pinellas Weavers Guild in Florida is looking for the book *Easy Weaving* by Donna Lightbody. If anyone has a copy that they would sell us, please write Martha W. Snow, Librarian, 745 Wilkie Street, Dunedin, FL 34698.

Mary E. Black Textile Conservation Project

When Mary Ellouise Black died in February 1988, handweavers all over the English-speaking world lost one of their most important teachers of the art and craft of weaving. First published in 1945, her main work, *The Key to Weaving*, has been reprinted 19 times. Its scope and clarity won it international and enduring acclaim.

The Atlantic Spinners and Handweavers in Halifax, Nova Scotia, maintained close contact with Mary Black and were proud of the lively interest she took in their programs and newsletter, as well as the personal encouragement she gave individual members in their endeavors. Upon her death, Mary left the association everything she had written and woven for her book, including 1353 textile items and 210 yarn samples, as well as other textile items.

In 1991, the association gave the Public Archives of Nova Scotia all the written material, but they were not interested in the woven artifacts. In further meetings, however, the value of this unique legacy became clear, and

an agreement was reached whereby the Public Archives would provide safe storage and accessibility while the association would assume the cost of conservation.

Under the supervision of trained textile conservationists, volunteers from the association and other interested textile groups will clean and remount the textiles on acid-free materials. The total cost of this project is estimated at \$5700. The association has received a grant of \$2000 from the Jean A. Chalmers Fund of the Canada Council, and a number of fund-raising projects are under way. If you would like to help with this project, your financial support would be deeply appreciated. Checks should be made payable to The Atlantic Spinners and Handweavers. Address correspondence to The Mary Black Textile Conservation Project, The Atlantic Spinners and Handweavers, c/o The Nova Scotia Museum of Natural History, 1747 Summer Street, Halifax, NS B3H 3A6, Canada.

Busy Weaver

I want to share one of my recent projects with you so you know how much your September/October 1993 issue got me going. I combined ideas from three articles to make little snowmen ornaments. I took the "Tiny Snowmen" by Alison Irwin a step further by felting layers of white fleece around small styrofoam balls. Instead of using a washing machine, as suggested in "Felted Ball Christmas Ornaments" by Anne Sneary I used a pan of hot soapy water and rolled the balls in the palms of my hands. They felted rather quickly. After letting them dry I assembled them according to the directions, adding a felt hat as suggested, but also stitching black seed beads for the eyes and mouth.

Since I've been doing a lot of card weaving, I was intrigued with Linda Hendrickson's "Tubular Card-Woven Necklaces." Using red and white tatting thread, I threaded 28 cards to make scarves for the snowmen. I played

around with pattern variations in card arrangement and turning sequence and woven them flat instead of tubular

I think these are pretty special ornaments, and plan on giving several away for gifts. Since my guild is doing a program on fiber ornaments next month, I am planning on sharing this idea with the group.

—Marty Hartford, Manhattan, Kansas

Ideas for Weaving

What a pleasure HANDWOVEN gives me. Yesterday morning, I wanted to get the loom set up so I could weave when I had time, but I had nothing special I wanted to make. I sat with my coffee, listening to public radio and looking through old issues, happily recalling projects I've made and thinking of exciting ideas for new ones. Now that I am "good enough" not to have to follow a pattern slavishly I combined ideas from several things I saw and my loom is now ready to weave. However, I got to the place I am by following your patterns carefully to learn

and understand this craft I love. Thank you for a quality production.

—Marilyn Bates, Sturgis, South Dakota

Sizing Up

I've been taking HANDWOVEN for the better part of a decade and love it. How about an issue dedicated to flattering handwoven fashions for the larger gals? Simply enlarging a pattern doesn't necessarily lead to a successful piece and can be disappointing after a lot of hard work. Remember, not all of us are size 12—nor are all our customers.

—Sharon Grist, Rabun Gap, Georgia

We're planning an article on jacket designs for the full figure next fall. —Ed.

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

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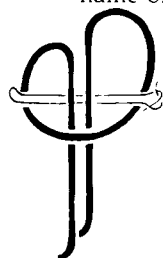
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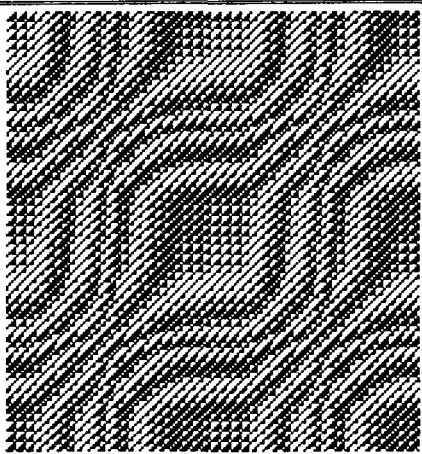
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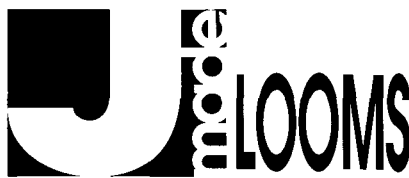
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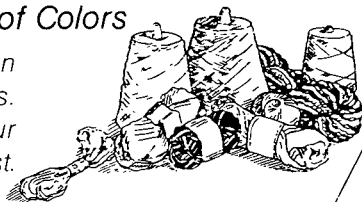
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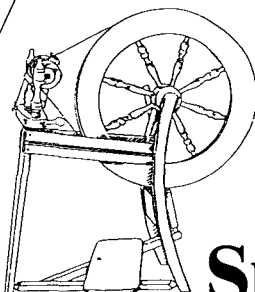
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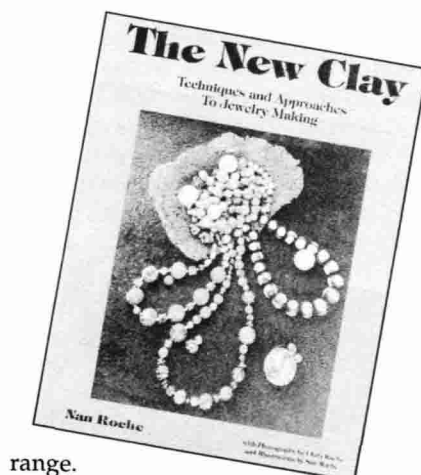
Books, Etc.

The New Clay

by Nan Roche

Flower Valley Press, 4806 Camelot St.,
Rockville, MD 20853, 1991. Hardbound,
160 pages, 107 color photographs, 67
diagrams, \$34.95. ISBN 0-9620543-2-1.

Why was Nan Roche so excited one evening in 1988 that she stayed up all night? Why have so many dishes remained unwashed, chores been left undone, bedtimes postponed in 1993? Why are four tray tables with strange and colorful objects shrouded in plastic wrap lined up behind my couch? Polymer clay has affected the lives of creative people like no material before it. Plastic polyvinyl chloride clays offer artists an extraordinary range of creative possibilities. When they first appeared on the market 35 years ago, they were used mainly by doll makers and miniaturists and were available in a very limited color



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That Nan Roche is still as excited about this remarkable material as she was the night of her first class with clay artist Kathleen Dustin is conveyed richly on every page of her definitive book, *The New Clay*. With all the wonder of Alice,

she leads the reader into a wonderland of color, form, and vision. Beginning with an introduction to the various brands of clay on the market, Roche clearly covers safety tools, and techniques with an enthusiasm that is irresistible. She also includes technical information from dozens of generous artists whose works appear beautifully photographed throughout the volume. In lesser hands, the medium could be presented as essentially technique driven. This most personable author leads us on a fascinating exploration of a medium that can mirror each artist's vision.

The author's sensitivity is evident throughout the book and is best demonstrated by her comments that

—your hand is your most complex and versatile tool,

—finding and making tools are part of your individual artistic expression, and

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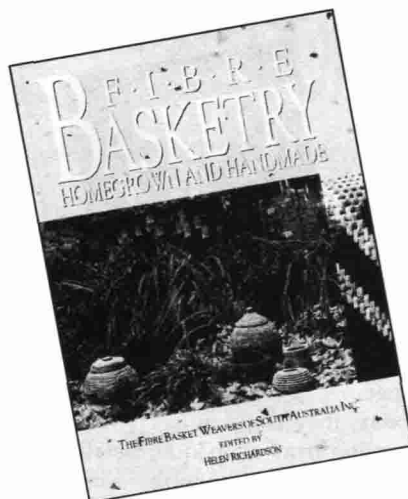
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with the material, and by holding no preconceived notions you can approach it freely playfully and nonjudgmentally

The chapter on color offers useful comments, particularly regarding the use of contrasting colors or values for pieces that will be reduced in scale. An enthusiastic tour guide, Roche shows us design processes ranging from the more familiar millefiori-type canes and loaves to diverse techniques such as Seminole patchwork or the Japanese metalworking process known as *mokume-gane*. Roche explores bead shapes, surface treatments, and sculptural applications. A chapter on the chemistry of polymer clay provides a thorough and easy-to-understand overview of the polymerization reactions necessary to cure and harden the clay. As a final word, the author disavows responsibility for any lost sleep resulting from playing with this fascinating new clay!

—Ellen Hess



Fibre Basketry: Homegrown and Handmade

by the Fibre Basket Weavers of South Australia, Inc., edited by Helen Richardson

Kangaroo Press, distributed by Seven Hills Book Distributors, 49 Central Ave., Cincinnati, OH 45202, 1992. Hardbound, 136 pages, 8 color plates, 195 black-and-white photographs, \$26.50. ISBN 0-86417-265-6.

At first look, *Fibre Basketry* didn't strike me as a book I would want to add to my collection. Flipping through the pages, I saw some very nice baskets, but I have other books of equally nice work. However, on giving the book a second, more careful glance, I found it full of useful information.

This book is a collaboration of the Fibre Basket Weavers of South Australia, a group founded in 1981 whose aim is "to revive and foster the art of basketcraft



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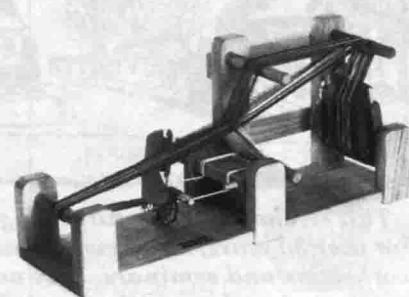
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with particular emphasis on local natural fibers found in South Australia, especially those grown in home gardens." The contributors, some of whom have been making baskets for years, others who are relatively new to the craft, have joined together to further their knowledge by experimentation and sharing.

The materials chapter lists several considerations for choosing, gathering, drying, and storage. Humor is often used to make a point, as in the section on drying and storage: "Dry basketry material in a dry shed is a mouse's idea of the Ritz." The real strength of the book, however, is in the description of materials used. This chapter, simply titled "Useful Plants," includes both native Australian plants and ones which have been introduced to the continent, listing them by common as well as scientific names. I appreciated the descriptions of some of the most common and useful plants, which

included a line drawing, detailed information on how to use the plant, and a photograph of a basket made from that material. Because many of the plants are common in the United States, I am looking at my garden with new eyes. The Australians use daffodil stems, red-hot-poker, English lavender, and other plants that I had never thought to incorporate into my own baskets—until now

The section on coiled basketry includes several traditional stitches and interesting finishing techniques and touches on other techniques, such as twining and plaiting. Instructions are given for coiled baskets, melon baskets, and even a twined hat.

I'm glad that I gave this book a second look—it deserves it. Its charm and useful information would be a nice addition to any basketmaker's library including my own.

—Maggie Putnam

Designing with Blocks

by Doramay Keasbey

Altavista Publications, 5031 Alta Vista Rd., Bethesda, MD 20814, 1993. Softbound, 128 pages, abundant black-and-white illustrations, drawdowns, and charts, \$15.95 plus \$2.50 shipping and handling ISBN 0-9611136-1-8.

The ten chapters of *Designing with Blocks* divide naturally into two major segments, first a general treatment of block design, then a presentation of weave structures appropriate for block designing. The first six chapters work block theory literally up, down, and sideways. The material is general and theoretical and therefore useful for designers creating rectilinear patterns in any medium. Weavers will have to hold their obsession in abeyance until Chapter 7 when the concept of block substitution is

—continued on page 19



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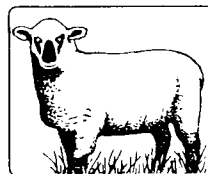
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World traveler, former police-woman, nature enthusiast, and ardent weaver, Margaret Wäblin's colorful life is reflected in the fabrics she weaves.

JANUARY 12 ✦ SIX INCHES OF NEW SNOW! THIS MORNING I skied around Brainard Lake in my newly finished vest. More snow this afternoon so I set up the Baby Wolf by the hearth and started a table runner for our next guild sale. What a cozy evening.

APRIL 9 ✦ The first really warm day so far. It's wonderful to have a break from our business. Lars went off to explore the forest. I was finally able to get back to my long warp for towels. Rolled the loom out on the deck—such a delight to weave outside.

JULY 15 ✦ A glorious morning. If Scotland had been like this I might never have left! Dave and Colette came up for breakfast.



Muesli and strawberries. I spread out the placemats and serviettes I wove last weekend. Four people—a real crowd in our wee cabin! I'm glad I could fold up the loom and tuck it away.



OCTOBER 25 ✦ Leaving for Lars' conference in Russia. On our return we'll stop in Sweden. Already excited about visiting the weavers there and gathering ideas to test on my Baby Wolf. Maybe it's time I upgraded to that 8 harness loom.

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by Margaret Gaynes

IN "Beginner's Corner" in the November/December 1993 issue of *HANDWOVEN*, I mentioned the wealth of information you could find in the Project Instructions. This time, I'll tell you how I plan my projects and arrive at the decisions spelled out in the instructions.

As I often do, I started the **Plaid Tweed Vest** (shown opposite) with an idea of the yarn I wanted to use—Harrisville Designs Shetland-Style Tweed yarns. With the two biggest decisions out of the way, type of project and yarn, I next went to a fabric shop to look for a pattern (though I'm good at modifying patterns, I can't seem to draft one from scratch). I wanted a basic vest pattern with few seams, no darts, no buttons (or buttonholes), and a recommended fabric that would equal the weight and drape of handwoven fabric. I planned to line the vest so that it would slip on easily

*Through sampling, Margaret Gaynes worked out a pleasing asymmetrical plaid in jewel tones of two-ply wool tweed for her **Plaid Tweed Vest**. The fully lined vest was cut from a commercial pattern. Instructions for this plain-weave vest are included in the Instruction Supplement. Yarns courtesy of Harrisville Designs.*

Decisions, Decisions, Decisions . . .

over a blouse or knitted turtleneck. My choice was Simplicity Pattern 8274, which came in a wide range of sizes, had a lining, and recommended using denim fabric.

Next, using Harrisville's sample cards, I experimented with color combinations, pulling strands off the card and twisting them together to see how they'd blend. When I'd chosen five colors, I put them aside and came back the next day to see if I still liked the effect—I did.

I also picked a sixth yarn for accent, a gray Two-Ply Tweed (twice as heavy as the Shetland-Style). The fabric I envisioned had equal-width stripes of the five yarns repeated across the warp and weft to form a plaid. After every third stripe came a single strand of the heavy yarn, making a grid on top of the plaid pattern. As you can see from the final fabric, that wasn't what I ended up with, but more about that later.

I chose plain weave because I wanted the colors, not the weave structure, to be the focal point of the fabric. In addition, plain weave produces a lightweight fabric that would be easy to tailor.

I determined the sett by wrapping the yarn around a ruler and counting 20 turns per inch for the Shetland-Style Tweed. Because I wanted a balanced plain-weave cloth with the weft the same weight as the warp, I divided 20 in half to allow room for the weft threads to interlace with the warp threads. My sett would be an easy-to-thread 10 ends per inch.

I wrapped a strip of cardboard with various combinations of the six yarns to find the color sequence I liked best. I call this "playing with

my yarn," and it's fun. I wanted the same number of ends per stripe in both the warp and weft. I also wanted an even number of shots per stripe so that all of the shuttles would end up on the same side of the loom and be easier to manage. I tried winding several different stripe widths and settled on six ends per stripe. In the process, I decided that the gray accent yarn blended in too much with the other colors and didn't give the grid effect I wanted, so I substituted a black Shetland-Style yarn.

The next step was to weave a sample to confirm my decisions. I always learn something from a sample; my final plan for a project rarely matches my original idea, and this project was no exception. I experimented with the color order and various widths for the black accent stripe. The sett I had chosen worked well and was balanced by 10 picks per inch.

I assumed that the yarn would require the same finishing treatment as other Harrisville yarns I had used before, but I wanted to check it. This yarn has spinning oil in it and is a little harsh and smelly before washing. Washing makes it bloom and soften, and allows the tweed specks to stand out. After soaking my fabric sample for 20 minutes in warm water with a mild detergent, I agitated it for four minutes on the gentle cycle of my washing machine and rinsed it by hand with water of the same temperature. I let it air dry and then steam pressed it. This method worked just fine.

Draping the sample over a chair across the room, I sat and studied it. I liked the color order and the way

the colors blended in the plaid, and I decided that I preferred a two-end black stripe to a wider one. After a while, I suspected that the black accent stripes were too bold and detracted from the rest of the fabric, so I cut the black threads and pulled them out. The fabric did look better—so much for my original mental image of the fabric. I'll save the idea, though, it may work with brighter colors.

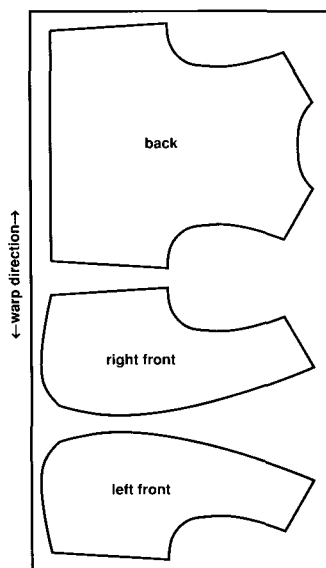
In preparation for designing the pattern layout, I measured the pattern pieces. Rounded up to the next inch, the back measured 26" long by 23" wide, and each side of the front was 24" long by 12" wide. After experimenting with possible layouts on graph paper, I chose the pattern layout #1, which oriented the lengthwise grain line shown on the pattern pieces with the weft rows of the fabric. This layout made it easy to match warp stripes at the side seams instead of worrying about mismatched weft stripes due to slight variations in my beat. If my loom had been narrower, I could have used layout #2 and pieced the back. This would have entailed adding a seam allowance to each side of the back and weaving a longer length of fabric to allow for matching the plaid at the back and side seams.

Following layout #1, I determined that the finished fabric needed to measure a minimum of 47" long by 26" wide. In addition, I wanted an extra inch on each selvage, an inch between pattern pieces, and an extra inch at the beginning and end of the yardage, bringing the finished piece to a length of 51" and a width of 28" To

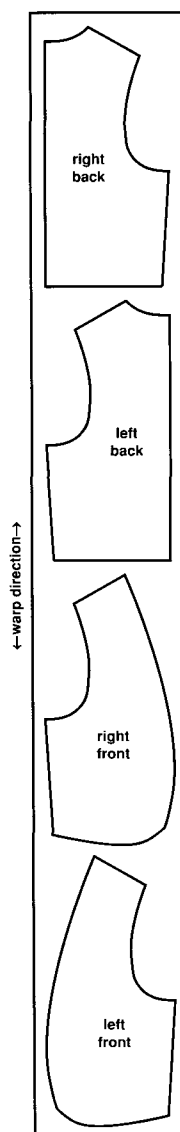
calculate amounts for shrinkage, take-up, and loom waste, I referred to my weaving notebook and found that a previous project woven with Harrisville yarns had about 15 percent shrinkage and take-up in both the warp and weft. Adding 15 percent increased the length to 60" and the width to 33". To the length, I added 27" for loom waste and rounded the 87" total up to 2½ yards.

Next, I determined yarn requirements. At 10 ends per inch, the 33" wide warp required 330 ends. I broke this down into 11 repeats of a color sequence using 6 ends each of five colors, or 66 ends of each color. Multiplying 66 ends by the 2½-yard warp length gave me 165 yards of each color. I figured that I needed 600 picks of weft yarn by multiplying 60" (the on-loom woven length) by 10 picks per inch. Dividing the yarn evenly among five colors, I found that each color needed 120 picks. To allow for weft take-up across the 33" weaving width, I rounded up the pick length to 35". I then calculated that I would need about 120 yards per weft color by multiplying 120 (the number of picks) by 35" (the pick length). To allow extra weft yarn for color changes, irregularities in the number of picks per inch, and possible longer total weaving length, I rounded up the total yarn needed for each color to 300 yards (165 + 120). Because the yarn is sold in 400-yard skeins, I knew that one skein per color would be plenty. If you're not sure about which sett you might use for a particular project, consider using a larger fudge factor when calculating yardage requirements so that you don't run out of yarn if you decide later to use a closer sett than originally planned.

The weaving proceeded smoothly and quickly with each weft color on a separate boat shuttle. (If you don't have five shuttles, use as many as you have and switch bobbins as needed.) I put a tray next to me and set each shuttle on the tray when I finished with it. I put the one just used farthest away from me and



Layout #1



Layout #2

picked up the closest one to use next. I carried the weft up the right selvedge. Even if you have to change bobbins, there's no need to take time to weave in the ends if the yardage is going to be cut. I had plenty of warp and wove 66" of fabric.

After securing both ends of the fabric with machine stitching, I repeated the finishing process I used for the sample, except that after rinsing I spun the water out of the fabric in my washer. I hung the fabric over a padded shower rod to dry and then pressed it.

Using layout #1, I laid out the pattern pieces on my fabric. Because it was not a balanced plaid (I used the colors in progression rather than in a bisymmetric repeat), I placed the top of each piece at the same edge of the fabric.

Then it was time to cut. The fabric was stable and easy to work with (a good project if you are inexperienced with sewing handwoven fabric). After cutting out the pieces, I serged the raw edges, but a serpentine stitch (or multiple-stitch zigzag) would have worked as well.

I used a polyester lining fabric, but my iron was overheating, and I melted part of the lining. After I replaced both the melted fabric and my iron, the construction proceeded smoothly. In the future, I will care for the vest by having it dry cleaned.

I hope that all of the detail in these instructions will help you with your project planning. This project reminded me of two valuable lessons:

1 A sample is never a waste of time. Either everything will work as you planned and you'll be assured that your project will be successful, or as is usually the case, you will discover some way to improve your original plans.

2. Never touch polyester with a hot iron. ♦

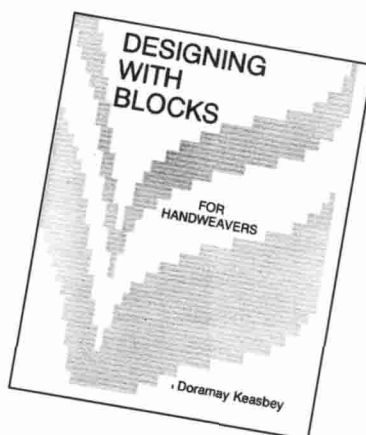
Though she has been weaving for a decade, Margaret Gaynes continues to learn new lessons with each project. Look for her column, "Beginner's Corner" in each issue of HANDWOVEN.

(continued from page 13)

introduced with examples in multishaft twill followed by a brief discussion of tied-weave threadings, with summer & winter as an example.

The next chapter launches into a rich series of specific weave systems, giving threadings and tie-ups for manipulating block combinations. Although a few four-shaft weaves are given, most examples are given in four-block form, with the number of shafts required varying with the weave system. (For example, four-block summer & winter and Bronson lace require 6 shafts; four-block Bergman and half-satin need 7 and four-block double weave, 16.) In each case, however, the underlying system can be intuited, so the weaver may translate to the number of shafts available. Twenty-nine versions of nearly 20 weave systems are included.

The first section is a study guide with exercises and suggestions for practice. Answers are provided at the back of the book. The second section is a useful reference manual. Keasbey credits Harriet



Tidball's *Handloom Weaves*, which is one of my most used (and recommended) references. I value and will use this section of Keasbey's book just as much—it's very handy to have the basic information on multishaft weave systems concisely packaged in one resource.

Because block combination suggests many many shed possibilities, it gobbles up treadles. Keasbey helpfully includes skeleton tie-ups and a discussion of loom characteristics germane to block weaving.

Her final chapter offers ideas for extending her already rich menu of basic systems in even more creative ways. Tables summarizing the weave system information, a glossary and an index also are provided.

This self-published book is a model for individuals with similar ambitions. The form is as fine and clear as the content. Figures are apt and in the right places.

This is a book for weavers who have multishaft capabilities and want to do original designing. It could also help four-shaft weavers move into multishaft designing. Keasbey deals generally with structure, and all illustrations are in draw-down or diagram form. There are no recipes or photographs. Interpretation into yarn and sett are left to the reader. Absolute novices, for whom the word "block" is a mystery should probably approach this book, as Keasbey suggests, in a study group or with a mentor available. When the block concept clicks into focus, the book can provide information and stimulation for endless original designing.

—Donna Muller

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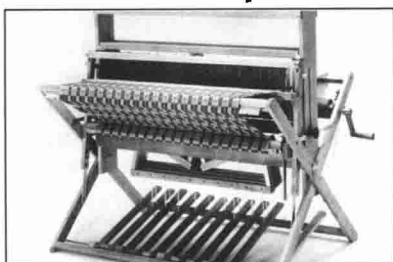
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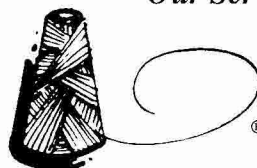
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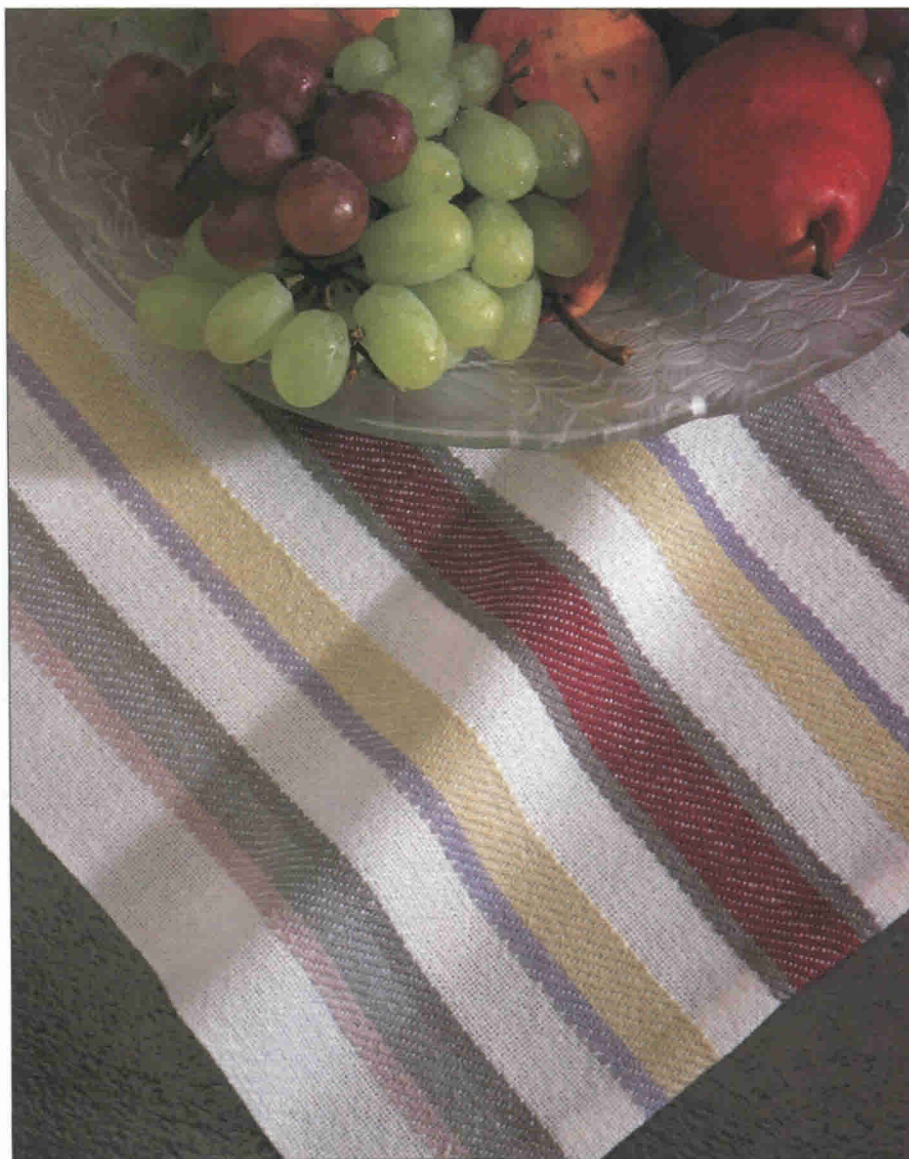
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A Winter Celebration

by Sharon Alderman



*The soft color combination in Sharon Alderman's **Winter Celebration Table Runner** was inspired by the subtle shades of a winter landscape. For emphasis, the color stripes are woven in a 2/2 twill against a plain-weave background. Weaving directions for this six-shaft runner are included in the Instruction Supplement. Yarn courtesy of Glimåkra.*

THIS IS THE deepest part of winter, a season characterized by cold, short days illuminated by wan light. Gone are the sun-blasted days of summer when even the brilliant colors of zinnia and cosmos appear washed out at mid-day. If summer is lush and abundant, she is also obvious. Winter is subtle.

On a dusty, lazy August afternoon, the idea of winter seems abstract, unreal, conversely, at this time of year it is difficult to remember the day's heat or the dusk's synchronized cricket chorus. We can, if we choose, dream of seasons past or instead focus on the current season and observe it keenly.

The morning after an overnight snowfall is silent and oddly bright. The light, even at winter's low level, is intensified, amplified by reflection off fresh, white surfaces. My first perception on looking out the window is that the world is white, with no color at all. A closer look reveals that all of the colors are there but that they are very muted.

The rose hips, a deep brownish red, stand out against the snow. Withered, freeze-dried rose leaves have faded from their various shades of green to dark browns and lighter grayed browns.

The gray-brown backs, black caps, and warm buff flanks of the chickadees at my feeders contrast

with snow and shadow. These feathered acrobats entertain me and my bird-watching cat as we watch them from my studio window. They provide motion and their breast feathers a touch of warm color in an otherwise still, chilly landscape.

The winter colors in bark surprise me. On one walk, I find deep, slightly bluish red osier dogwood twigs brilliant against the stark snow. Up a canyon, I see light greenish gray aspen bark. Farther on, yellow, golden yellow, and yellow-orange willow bark startles me. In other years, I have (with permission) cut bare twigs of these many-colored shrubs and put them into warm water in a glass vase set on a maple table topped with white tile. In time, they leafed out along with a basilion little aphidlike insects; this year I'll omit the water and feast on the colors without the wildlife.

The weeping birch at the corner of my house has unexpected tints of peach and gold in its white bark. In

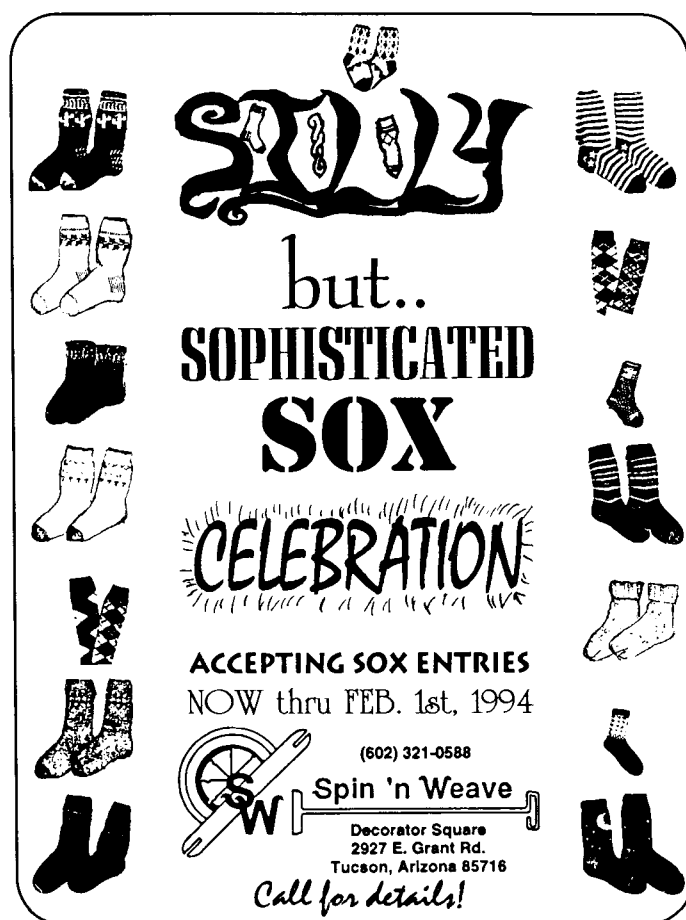
summer, the colors in the flower bed at the tree's foot distract me from close inspection—I had always thought of its bark as pure white. The color of cherry bark does not surprise me. Even in summer, its slightly metallic gray—the color of a brand-new nickel—contrasts beautifully with the tree's deep green leaves.

In any season, my favorite times for looking at the colors outside are early morning and very late afternoon. In summer, the light is gentler so that the colors can be seen at full intensity. In winter, the obliqueness of the early- and late-day light gives me additional color in shadows. At sundown, the same light that produces the alpenglow on snow-covered mountains washes pale cranberry shadows into the hollows at the foot of every shrub and in the curve of each drift. In the early morning, the shadows are pale, grayed violet, particularly where a few straw-colored stems or tufts of

grass poke out of the snow.

I find so many colors around me in the natural world in winter that in order to weave them into cloth I have to edit them. If I were to combine all of them into one winter-celebrating textile, their variety would make the fabric gaudy—and winter is elegant in her subtlety, never gaudy. For my **Winter Celebration Table Runner** (pictured opposite), I focused on red osier dogwood, aspen and cherry barks, tufts of dried grasses, pale violet-gray shadows, and white snow. Cottolin produces a sturdy, hearty cloth which will last for many seasons and celebrate winter each time I use it. ♦

Sharon Alderman finds color inspiration for her weavings outdoors near her home in Salt Lake City, Utah, and throughout the country while teaching weaving workshops. Her swatch collections of handwoven fabric samples appear in HANDWOVEN twice a year.



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Tricks of the Trade

Holding balls of yarn on a warping reel

When winding a many-color warp as for tartans on the warping reel, cutting the yarn at every change of color is a nuisance. I place my ball in a basket hanging from the center of the warping reel. These wire baskets come in three different sizes, all attached to one another. If one ends up at the bottom of the reel, reach in, place your ball in the bottom basket, pick up the next color and go on winding warp. No more knots.

Dorothy L. Mihailoff, Fairview, Alberta, Canada

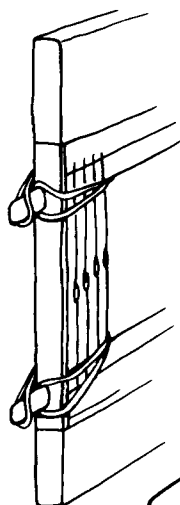
Lease sticks for a table loom

Weaving dollhouse rugs with my grandchildren led me to discover that a hairpin lace frame makes a handy set of lease sticks for a table loom. The frame has removable ends and can be easily managed by small hands. We have successfully completed dollhouse rugs, placemats, and mug rugs using the hairpin lace frame as a warping aid.

Ruth Weidle, Chipley, Florida

Rubber-band aid

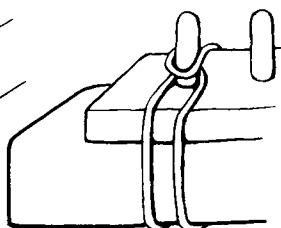
I keep several sizes of rubber bands on hand near my loom. The tiny ones are for marking the pegs on the warping board when I need to make several warp chains. The longer ones are good for holding unused heddles off to the sides of the shafts. Just slip the end of the band over the protruding end of the heddle bar, then around the heddles, and loop the other end over the heddle bar again.



You can also attach the raddle to the back beam by looping the band around the end of the raddle (or over one of the pegs), around the beam, and back around the raddle (or peg).

Karin Borden,

Andover Massachusetts



Color keeps place

Not long ago, I was weaving a draft which included two similar sequences of five shots each. To keep track of which sequence I was to weave next, I inserted pins with colored heads into the selvage. One color marked the end of one sequence, and a different color marked the end of the second sequence.

Edgar Gault, La Grange Park, Illinois

Steel board and magnets

I fasten a 6" x 9" piece of sheet steel to my loom with a clamp and stick my notes or whatever to it with a magnet. I have made several, some with wooden frames.

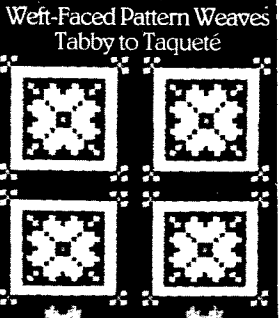
Ward Peterman, Binghamton, New York

Find it fast with labels

In sampling, I frequently change tie-ups to get a variety of treadlings. I mark each lamm with a square of masking tape labeled with its number. I also mark each shaft and each treadle. Double-checking is fast and easy.

Joan McCulloch, Campbellford, Ontario, Canada

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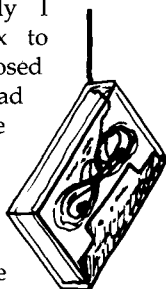
Preventing missteps

To make sure I don't step on the wrong treadles in a fabric with two or more treadling patterns, I untie the treadles I'm not using and tie them up again when I need them.

Rose S. Colett, Lake Oswego, Oregon

Cassette-tape weight

While weaving recently I used a cassette-tape box to weight a warp thread. I closed the box around the thread and let it hang down the back of my loom. When it was time to advance the warp, it was easy to open the box, add more length, and reclose it lower on the



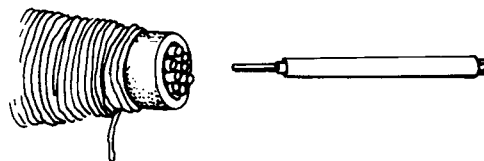
warp end. When more weight was needed, I simply snapped on additional boxes.

Janice Strakbein, Vail, Colorado

Building up the bobbin winder shaft

I like to wind off extra bobbins from a single spool so that I can use several ends at a time when warping. It is quicker to wind yarn onto a spool with a large diameter because it winds on faster than one with a small diameter. However, I only have a regular bobbin winder and the shaft is too slim to grip a spool with a large diameter. First, I build up the winder shaft with a very small straw of about 1/8" diameter, such as a coffee stirrer from a fast-food outlet, followed by a bigger straw which grips it perfectly

Then I pack the hole in the spool with straws of different sizes to fit and push



the winder shaft in among them. In this way I can wind onto a much larger spool than my winder would ordinarily grip, at a much faster speed.

Belinda M. Rose, Anchorage, Alaska

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

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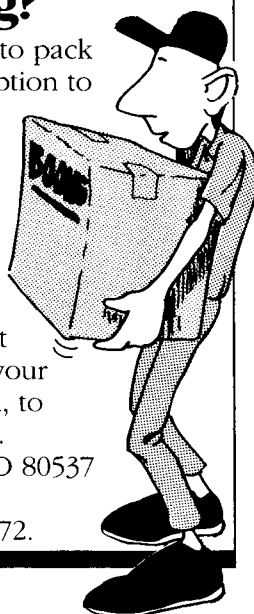
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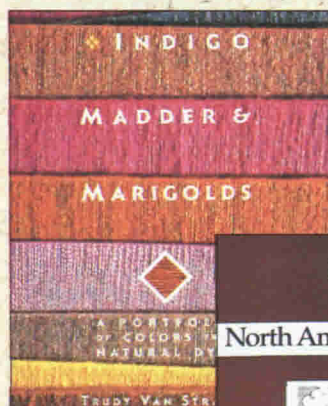
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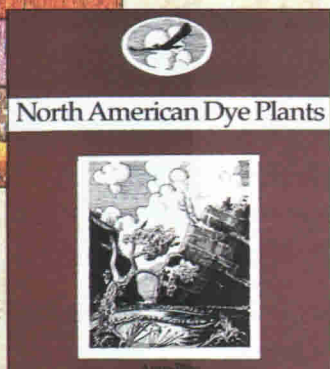
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Trudy Van Stralen

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8 1/2 x 11, clothbound, 128 pages, color photos throughout.

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Anne Bliss, illustrations by Robert Bliss

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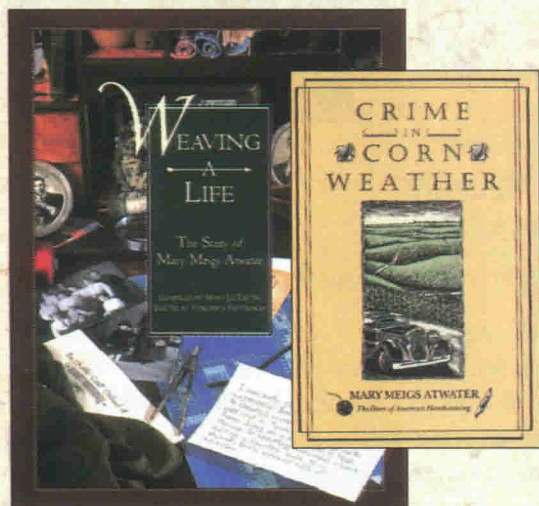
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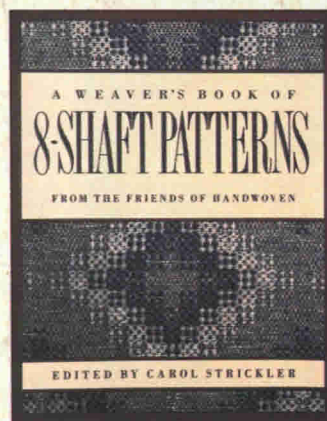
The Story of Mary Meigs Atwater

Compiled by Mary Jo Reiter; edited by
Veronica Patterson

From her years as an art student in Paris at the turn of the century to the day she became a "walking arsenal" to ferry guns across the Mexican border to the start of her handweaving business in Basin, Montana, Mary Atwater left provocative records of a woman's life in America. *Weaving a Life* combines biography, autobiography, and photographs to tell the striking story of this influential American handweaver.

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edited by Carol Strickler

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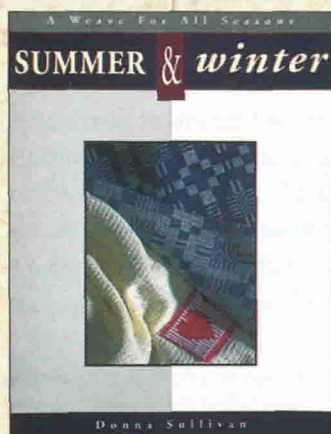
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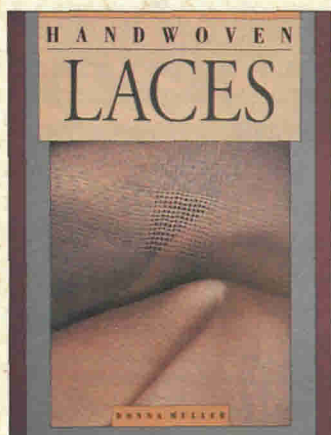


Summer & Winter *A Weave for All Seasons* Donna Sullivan

In *Summer & Winter: A Weave for All Seasons*, Donna Sullivan shares her expert knowledge of the customary uses of this unique structure, as well as a large number of new applications. If you're an intermediate to advanced weaver, or a beginner who's mastered the basics of weaving drafts, you'll find *Summer & Winter* exciting.

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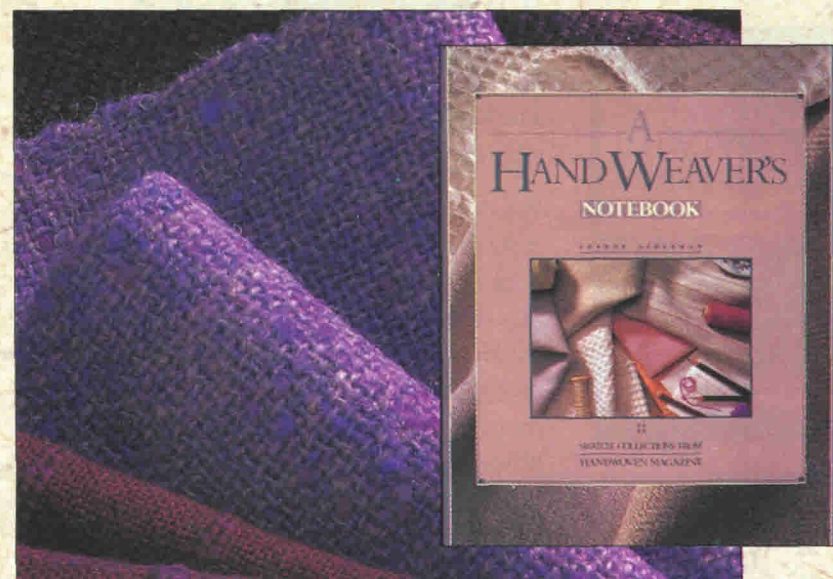


Handwoven Laces Donna Muller

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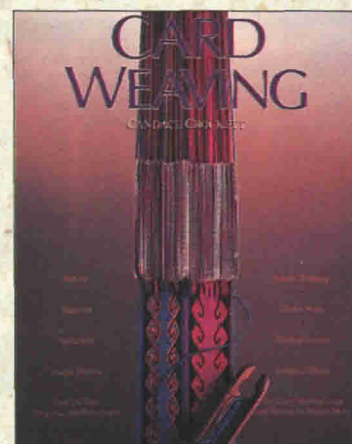
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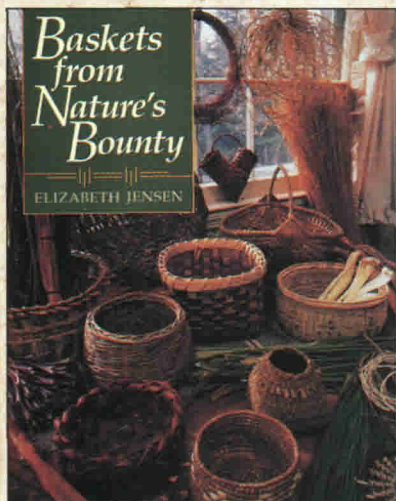
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Kathryn Wertenberger

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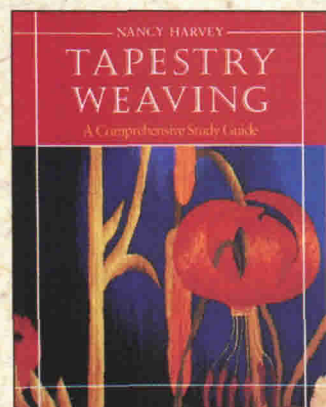
A Handwoven Treasury

edited by Jane Patrick

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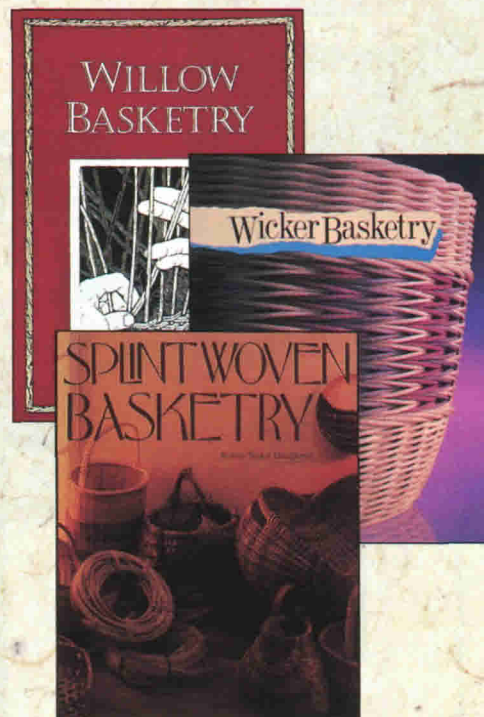
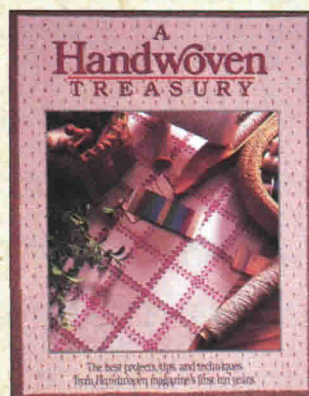
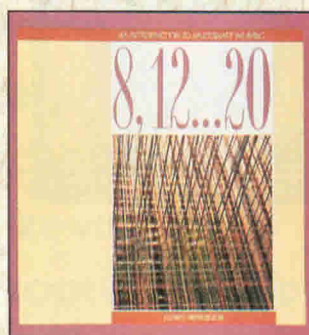
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Nancy Harvey

Here, Nancy Harvey has selected the best advice from her two earlier tapestry books, added extensive new material, and rolled it all into one. She'll walk you through two sample projects, and show you how to deal with the many decisions that come up in tapestry weaving—when to move wefts in the same or opposite directions, when to use different kinds of joins, how to select the right shed at any given time. She's added dozens of helpful tips and selected a gallery of contemporary tapestries for inspiration.

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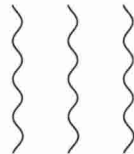
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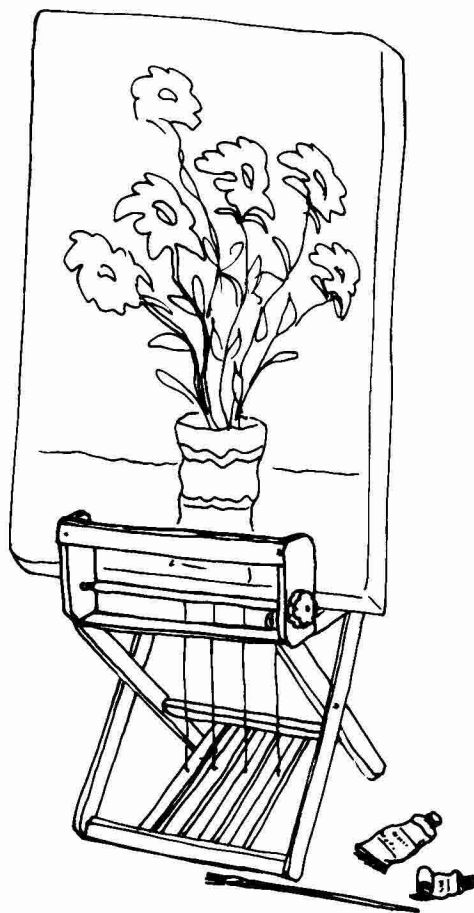
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12 Tips

A SPINNING WHEEL tucked in a corner of the living room is the crowning touch for “country” decor. People who do it say it adds charm, and I must admit that I find it attractive, too. There’s just one thing wrong with this homey picture: these people don’t spin. My friend Martha keeps a flax wheel in her dining room and a great wheel in front of the win-



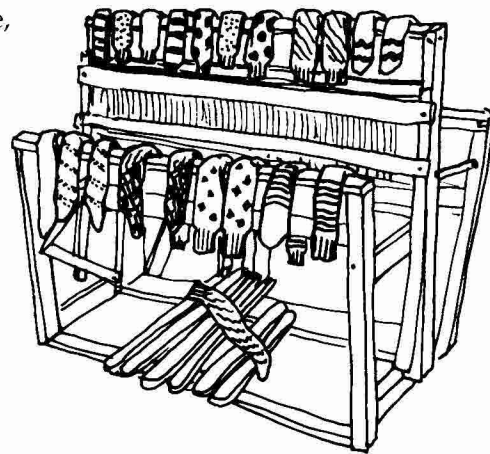
dow. The inevitable baskets of yarn are there—but not spun by Martha. As a spinner, I’m a little envious of her beautiful wheels polished to a gleam, but seeing them reminds me that it’s perfectly acceptable to display a wheel even when no spinning is being done.

A spinning wheel is decorative, even if unused. Walking by, we may smile, gently caress its wheel, and continue on our errand without a pang of guilt. Not so an empty loom. Passing the loom, we wince, avert our eyes, and think, “Got to get that warp on.” Though some looms occupy a studio with a door that can be closed, most looms, like mine, reside in rooms used for other aspects of daily life. Hence, my dilemma: when there’s no weaving in progress, what do I do with the loom? If only I could do something constructive with my loom between projects, perhaps I wouldn’t feel so guilty.

I’ve given this matter considerable thought and have come up with a dozen ways to solve this problem. You may think that these measures are unnecessary, that an unadorned loom is fine as a kind of large wooden sculpture. I agree that this functional form is lovely, but I feel that renaming it doesn’t address what to do with it. Knowing that your life is as busy as mine, I’d like to share these ideas with you.

1 If you have young children, toss an afghan or an old sheet over the loom for an instant camping tent, circus tent, or mysterious cave which will keep the kids occupied for hours. This may free up some time for weaving, but then there’s another problem.

2. The loom can be used as a jungle gym for a toddler. Have you ever seen a young child who could resist climbing onto your loom? This



is trouble when you’re in the middle of a project, but when it’s empty, the sturdy weaving machine is a perfect substitute for a space mountain.

3. Should you have started weaving placemats, use the one you’re working on as a place to put the plate of cookies you serve when you have friends to tea. But remember, if you should ever finish the set, one mat might show more wear than the

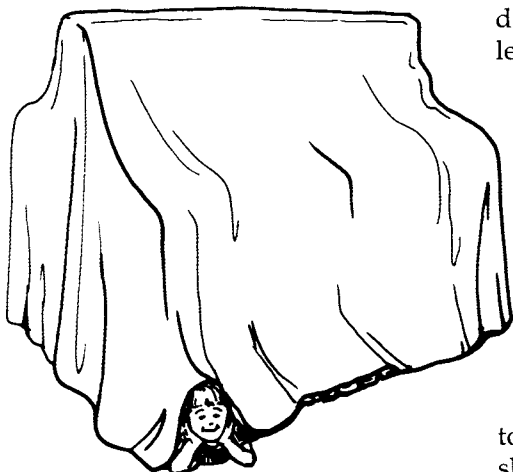
for What to Do with Your Loom When There's No Time to Weave

by Polly Maher Braham



others.

4. On one rainy day or another, many of us have probably used our loom as a laundry-drying rack. If you haven't, try it. You'll be amazed



at how many pairs of socks it'll hold.

5. The loom is a superb spot to hang herbs for drying. Plenty of air will circulate around them, and they can be left undisturbed.

6. The loom has always been a cat's favorite hideout. While a dressed loom means disaster, an undressed loom allows you to relax while kitty curls up for her nap.

7. A bookshelf! You'll be surprised how many weaving magazines you can pile on the loom until you find those quiet hours for reading.

8. With the simple addition of a board across the front, the loom becomes an excellent typing table.

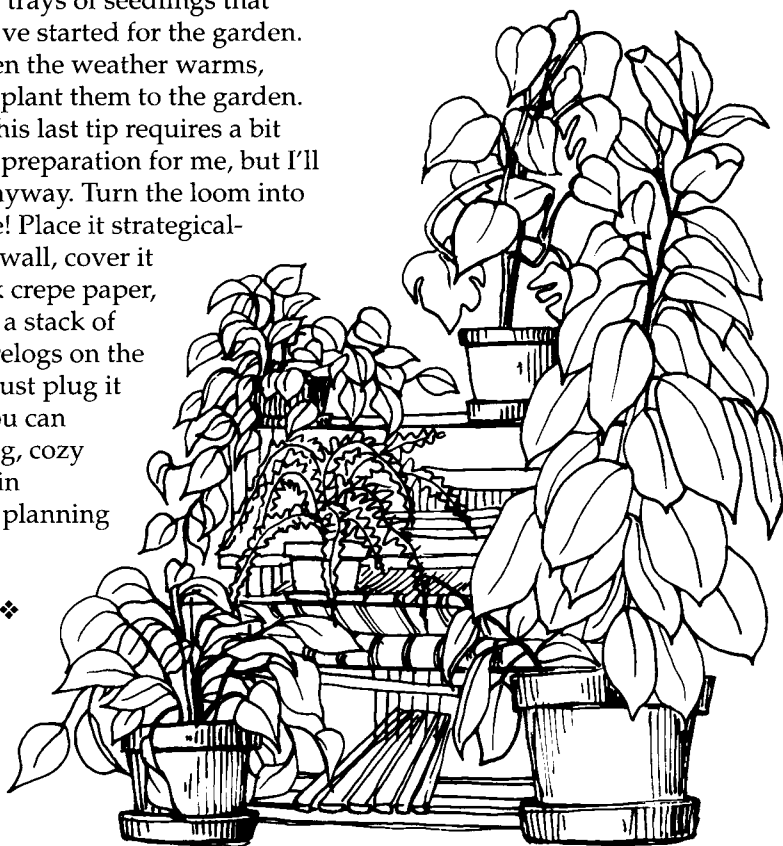
The light is good, and the height is right if you sit on your weaving bench.

9. For those who don't type, the loom can be used as an easel to prop a painting in progress or perhaps display one completed in an earlier, less hectic time.

10. The loom also serves well as a plant stand. It can be covered so completely by full, thick greenery that its original use is totally camouflaged.

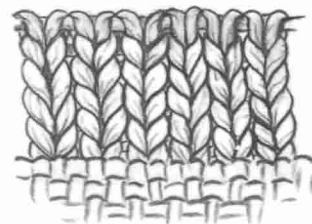
11. In spring, the loom can hold trays of seedlings that you've started for the garden. When the weather warms, transplant them to the garden.

12. This last tip requires a bit too much preparation for me, but I'll share it anyway. Turn the loom into a fireplace! Place it strategically on one wall, cover it with brick crepe paper, and place a stack of electric firelogs on the treadles. Just plug it in, and you can spend long, cozy evenings in front of it planning your next weaving project. ❖



Polly Maher Braham tries to keep her loom adorned throughout the year in Vero Beach, Florida.

A Different Finish for Knitted Ribbing



Tubular bind-off technique makes an elegant edge.

by Betty Linn Davenport

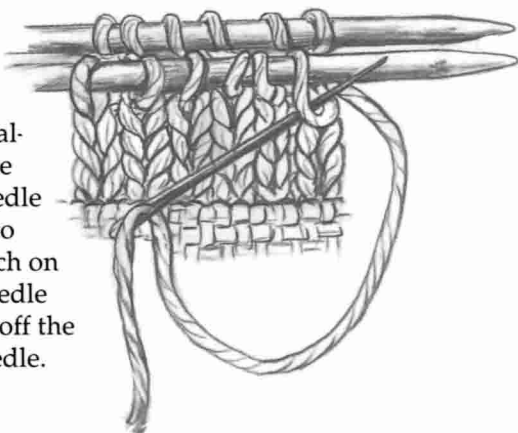
For cozy warmth, comfort, and ease of movement, there's nothing like a sweater. Whether it's handwoven or knitted, much of the comfort of a sweater comes from finishing its edges in body-hugging ribbing. For a lovely rolled edge to a knit 1, purl 1 ribbing, try this tubular bind-off technique I used on the **Bronson Lace Sweater** shown on page 40. If you've ever grafted the shoulder stitches of sweaters, you'll find that this bind-off is worked in a similar way.

Start the bind-off with two rounds. Round 1 With yarn in back, knit 1, with yarn in front, slip the purl

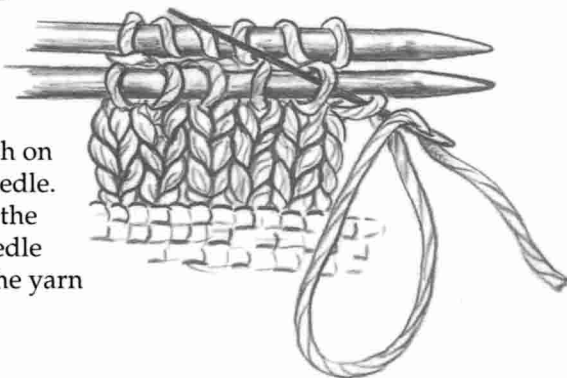
stitch. Repeat to the end. Round 2: With yarn in back, slip the knit stitch as if to purl, with yarn in front, purl 1. Repeat to the end.

Working on a group of stitches at a time, slip the knit stitches onto one double-pointed knitting needle and the purl stitches onto another to divide the stitches into two layers which will be grafted together. Then, slip a short cord through the first stitch on each needle as a guide for joining the first and last stitches of the round. Cut the yarn four times the length of the ribbing and thread it into a tapestry needle. You are now ready to graft the stitches as shown below.

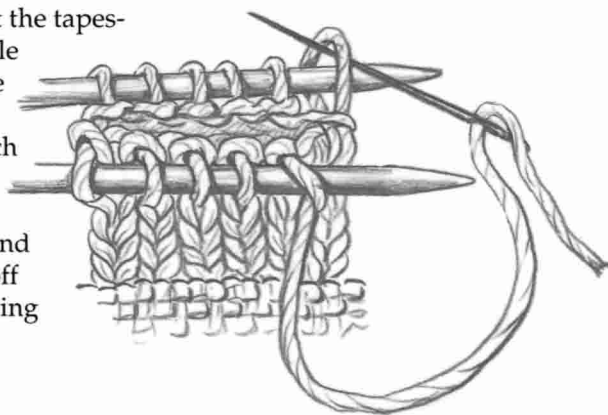
1. Holding the two knitting needles parallel, insert the tapestry needle knitwise into the first stitch on the front needle and slide it off the knitting needle.



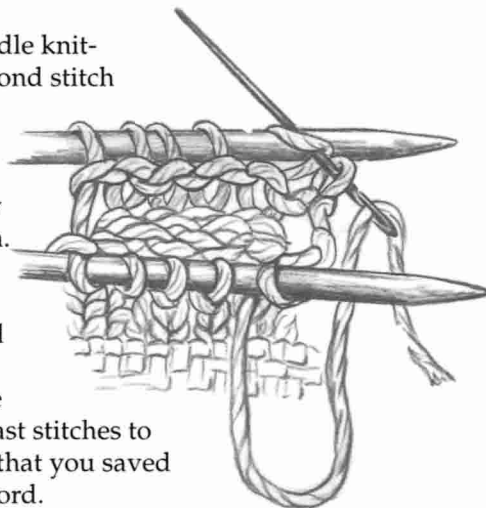
2. Insert the tapestry needle purlwise into the second stitch on the front needle. Leave it on the knitting needle and draw the yarn through.

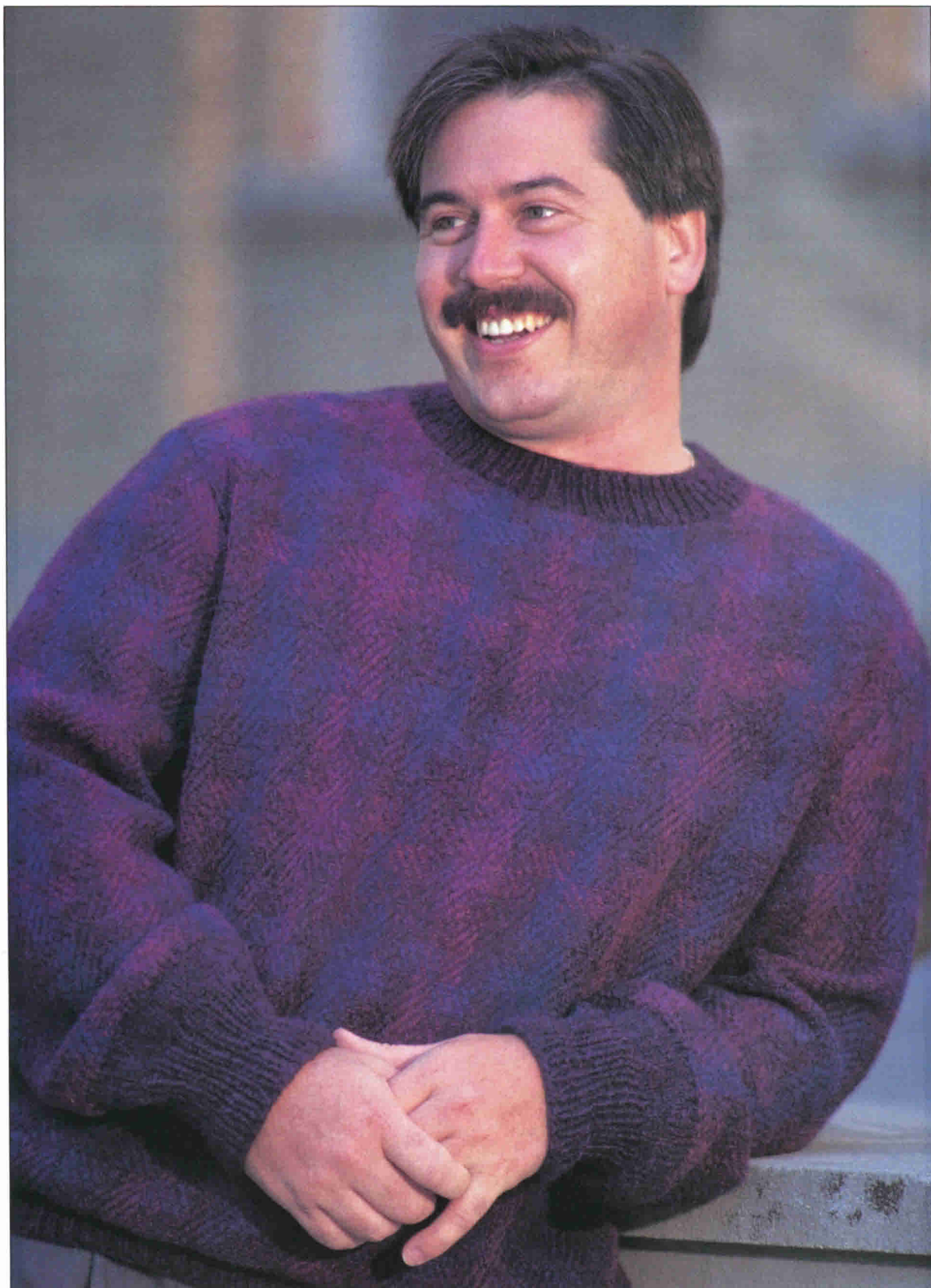


3. Insert the tapestry needle purlwise into the first stitch on the back needle and slide it off the knitting needle.



4. Insert the needle knitwise into the second stitch on the back needle. Leave it on the knitting needle and draw the yarn through. Repeat steps 1 through 4 until you have grafted all the stitches. At the end of the round, join the last stitches to the first stitches that you saved on the holding cord.





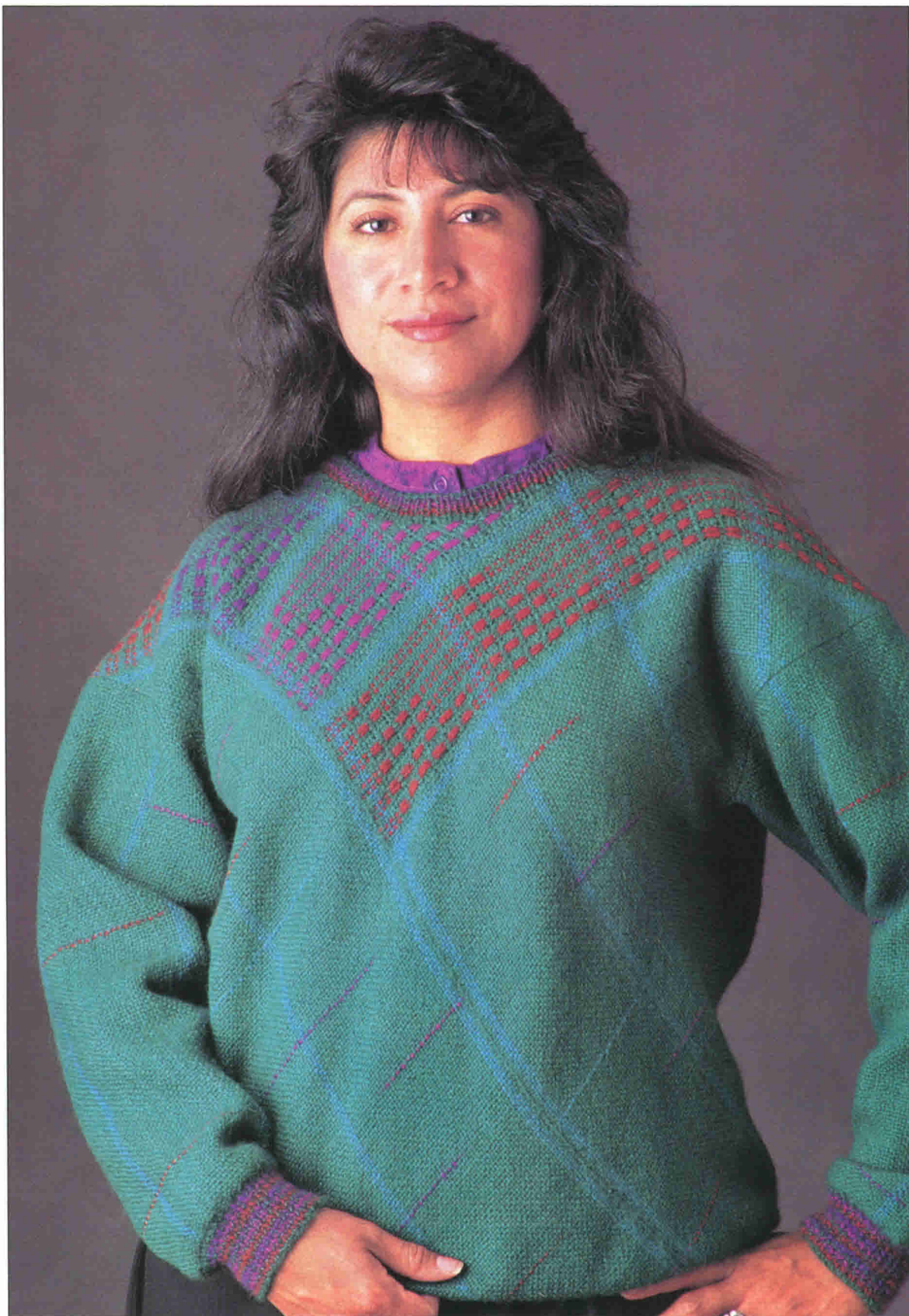
Although Cory Brigham used only three shades of two-ply violet wool in her **Two-Block Twill Sweater**, the different combinations of warp and weft crossings in the eight-shaft weave structure give the illusion of more colors. Cory used a commercial sweatshirt pattern for the garment pieces and finished the neck, cuffs, and waistline with knitted ribbing. Directions for this man's sweater modeled here by Interweave Press's computer systems analyst, Ed Van Norman, are included in the Instruction Supplement.



Liz Pulos's **Chief's Blanket Sweater** was inspired by the bold designs and simple colors in early Navajo textiles. Liz wove her striking rendition of the traditional pattern in an eight-shaft summer & winter structure. The sweater shown here on Interweave Press's accounts payable bookkeeper Cheri Shomers, is finished with knitted ribbing and handmade buttons. Please turn to the Instruction Supplement for weaving details.



The body of Cory Brigham's **Snowstorm Sweater** was woven in a four-shaft 2/2 twill with a heavily textured wool/nylon bouclé weft on a smooth worsted wool warp. The fabric was turned sideways so that the nubby lines run vertically, giving the garment a slimming emphasis. Cory used a bulky-weight knitting wool to knit the V-shaped yoke and ribbings for cuffs and waistline. Complete directions are provided in the Instruction Supplement.



Betty Linn Davenport wove her **Bronson Lace Sweater** on a narrow rigid heddle loom. Bronson lace color blocks define the yoke area while the rest of the sweater is plain weave inlaid with random bits of accent colors. The knitted ribbing around the neck and sleeves is finished with a tubular bind-off technique, and the waist is finished with elastic for a blouson look. Please turn to the Instruction Supplement for directions. Yarns courtesy of On the Inca Trail.

Bronson Lace

for Rigid Heddle Looms

by Betty Linn Davenport

O THER THAN plain weave, Bronson lace is the easiest and most versatile fabric structure that can be woven on a rigid heddle loom. Chances are good that Bronson lace projects you see in *HANDWOVEN* which were woven on a shaft loom can also be woven on a rigid heddle loom if the sett is not too close. How can this be? A unique feature of Bronson lace is that alternate warp ends are all on the same shaft. This is the first clue in identifying weave structures that can be woven on the rigid heddle loom. Another clue is that weft floats travel over odd numbers of threads. Try this on your rigid heddle loom. With the heddle in the down shed position, push down one of the slot threads. You will see that when you pass your weft yarn through the shed, it will skip over three warp ends. Push down two slot threads, and your weft will skip over five warp ends. Repeat these floats in a regular sequence, and you have Bronson lace (illustration 1).

A weave such as Bronson lace can be woven on a rigid heddle loom because of the characteristics of the hole-and-slot heddle. While alternate warp ends are threaded

through the holes of the heddle, the other warps float freely in the slots. Because these slot warps are not controlled by the heddle, they can be moved from their normal position to allow the weft to skip over and create a float. To do this easily, a pick-up stick is inserted behind the heddle into the slot-thread layer, pushing down slot threads as needed for the pattern. The easy part is that the stick can stay in place, pushed to the back behind the

heddle, and does not interfere with the heddle while it is used for plain weave. The stick can be brought forward to make weft floats whenever they are called for in the directions. In other words, you can make three separate sheds—as you could if you had three shafts on a shaft loom. The pick-up stick works like another heddle or shaft added to the loom (illustration 2).

There's no need to stop at three sheds or shafts. The design in the

Illustration 2. Bronson Lace on a Rigid Heddle Loom

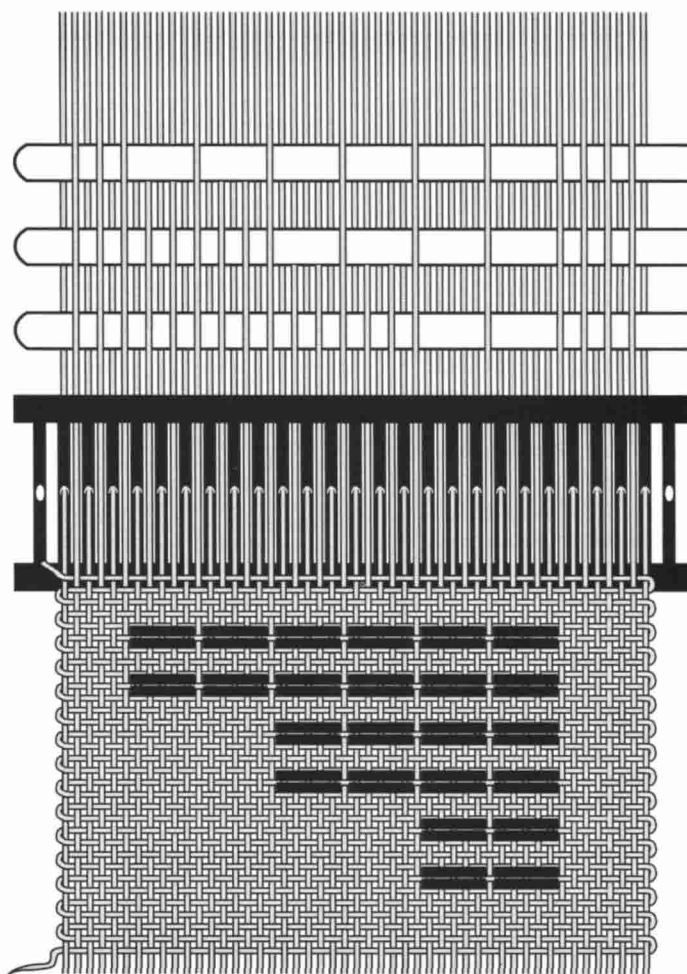


Illustration 1 Bronson Lace with Weft Floats

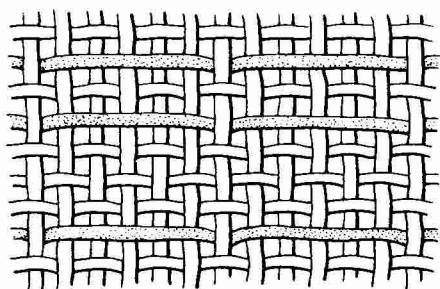
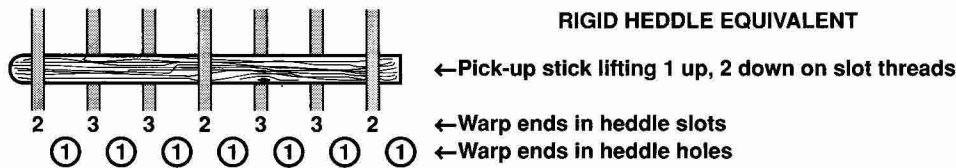


Illustration 3. Rigid Heddle Threading for Bronson Lace



RIGID HEDDLE EQUIVALENT

DRAFT FOR BRONSON LACE

plain	1 lace repeat	1 lace repeat							
2	3 3	3 3							
1	1 1 1 1	1 1 1 1							
Plain Weave			Shaft 1 lifted	/					
			Shafts 2 & 3 lifted	/					
Weft-Float			Shaft 1 lifted	/					
Bronson Lace Repeat			Shaft 2 lifted	/					
			Shaft 1 lifted	/					
			Shaft 2 lifted	/					
			Shaft 1 lifted	/					
			Shafts 2 & 3 lifted	/					
Warp-Float			Shaft 1 lifted	/					
Bronson Lace Repeat			Shafts 2 & 3 lifted	/					
			Shafts 1 & 2 lifted	/					
			Shafts 2 & 3 lifted	/					
			Shafts 1 & 2 lifted	/					
			Shafts 2 & 3 lifted	/					

= ends on shafts 2 & 3 are threaded through the slots

= ends on shaft 1 are threaded through the holes

= heddle in up-shed position (hole ends up)

= heddle in down-shed position (slot ends up)

= heddle in up-shed position (hole ends up)

= pick-up stick turned on edge lifting ends on shaft 2 only

= heddle in up-shed position (hole ends up)

= pick-up stick turned on edge lifting ends on shaft 2 only

= heddle in up-shed position (hole ends up)

= heddle in down-shed position (slot ends up)

= heddle in up-shed position (hole ends up)

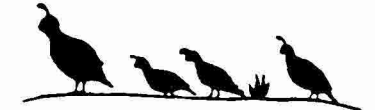
= heddle in down-shed position (slot ends up)

= heddle in up-shed position with stick forward behind heddle

= heddle in down-shed position (slot ends up)

= heddle in up-shed position with stick forward behind heddle

= heddle in down-shed position (slot ends up)



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Bronson Lace Sweater (pictured on page 40) has a three-block design requiring five shafts. To create the additional sheds, I used three pick-up sticks. Because the pattern blocks overlap, the three sticks slide past one another. All of the sticks stay in place behind the heddle and the appropriate one is moved forward when needed (illustration 2).

How can you translate the information for a shaft-loom project to information you can use for your rigid heddle? Many of you who weave only on a rigid heddle loom have never needed to know how to read a shaft-loom draft and are puzzled by its hieroglyphics. Here is a short course on reading a Bronson lace draft and translating it to rigid heddle weaving (illustration 3).

The draft is made up of three parts. On the left, the first section is the threading. Each number represents a warp end and the shaft on which it is threaded. Because this draft has every other warp threaded

on the same shaft, it is a good candidate for adaptation to the rigid heddle loom. Visualize the ends on shaft 1 threaded through the holes of the rigid heddle. Of the remaining ends, a pick-up stick picks up every third slot thread so that ends on shaft 2 can be raised separately from ends on shaft 3. In rigid heddle instructions, I write this: Pick up slot threads only: 1 up, 2 down, repeated across, end 1 up. Illustration 3 shows the Bronson threading as it would be in a rigid heddle.

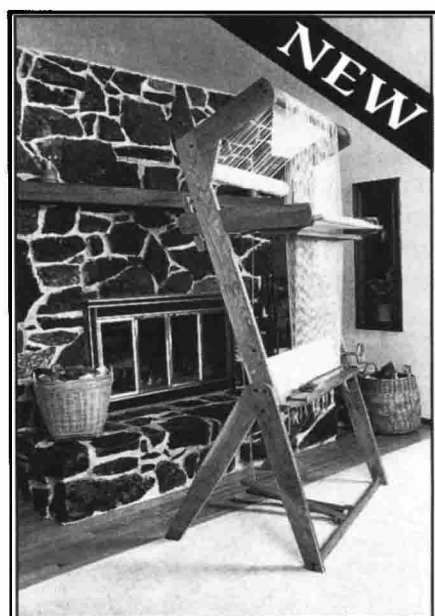
The second part of the draft, the matrix of circles in the right-hand corner, is the tie-up indicating which shafts are connected to which treadles. The center column shows that shafts 2 and 3 are attached to a single treadle.

Extending down the right side of the draft is the third part, the treadling order, or the order in which the shafts are raised. Because rigid heddle looms do not have treadles, think of these instructions as the

heddle positions. The first mark is in the same column as the tie-up's circle for shaft 1, telling you to lift shaft 1. The second mark is in the column with circles on the lines for shafts 2 and 3, telling you to lift these two shafts. Farther down is a mark in the right-hand column indicating that shaft 2 is lifted alone. From this we can derive the weaving directions for a rigid heddle loom: these are written to the right of the draft. (I've included warp-float Bronson as well as weft-float Bronson to show you all the sheds.)

Does this seem complicated? A little hands-on experimenting with the pick-up stick and comparing the draft and photo of the weaving will help clarify it. Give it a try! ❖

Betty Linn Davenport, author of Hands On Rigid Heddle Weaving (available from Interweave Press), finds no end to the exciting projects she can weave on a rigid heddle loom. She lives in Richland, Washington.



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Polymer Clay Buttons

FOR HANDWOVEN FABRICS

by Ellen Hess

POLYMER CLAYS are brilliantly colored, moldable plastics that can be hardened in an ordinary home oven. Originally used by miniaturists to create tiny replicas of household objects for dollhouses, polymer clays are now being used to make beads, buttons, mosaics, sculpture, jewelry, vessels, and other decorative objects.

The clay can be marbled, color-blended, rolled into snakes or coils, appliquéd with clay or anything that can withstand the baking temperature, imprinted with stamps, or rolled in metallic powder or glitter. To make sets of buttons, the clay is first shaped into loaves that are then sliced to produce several buttons of the same pattern.

Clay. Polymer clays are made of PVC or polyvinyl chloride (like plastic plumbing pipes), with a plasticizer added to make it pliable. They are available in a wide range of colors in opaque, metallic, pearlized, fluorescent, glow-in-the-dark,

glitter, or translucent fabrications. Although each manufacturer produces a different array of fabrications and colors, clays from different manufacturers may be combined freely to achieve the effects you desire.

When buying clay, choose clay that feels somewhat soft through the wrapper. Clay that has been sitting on the shelf or in an overheated room too long will be brittle and unworkable. The following are some of the most popular brands:

Sculpey III. Very soft and pliable, Sculpey III is the easiest clay to form and may be worked directly from the package. The standard colors are very opaque and flat; metallics, pearlized colors, and fluorescent brights are also available. Sculpey III smears when sliced, but this tendency can be minimized by wrapping the clay tightly in plastic wrap and leaving it in the freezer overnight. I used Sculpey III for the buttons shown opposite and suggest it to beginners for their first clay pieces.

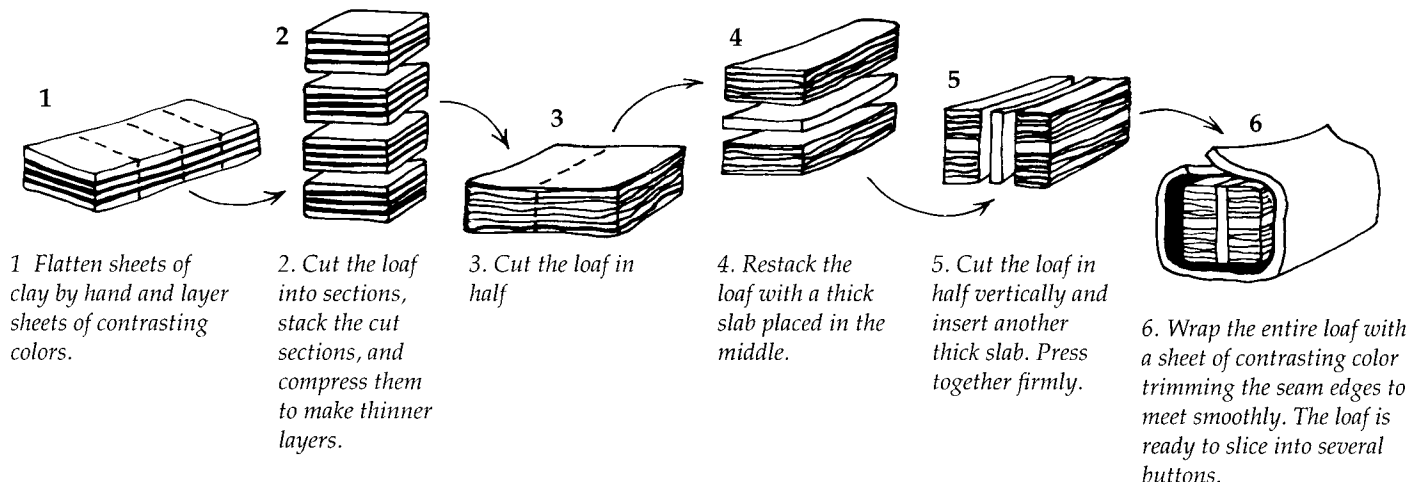
Cernit. This moderately soft clay can be used straight from the package. When baked, it has a lovely waxy but very hard finish that can be machine washed safely. Cernit comes in many contemporary fashion colors and glitters.

Fimo. The stiffest of the clays, Fimo must be conditioned before it can be formed into buttons, but its colors keep their integrity when sliced. In addition to a beautiful range of colors that harden to a semitranslucent finish, this brand offers the only truly transparent clay.

Storage. Wrap works in progress and open packages of clay in clear plastic wrap or waxed paper to keep the clay from drying out and prevent dust and lint from settling on the surface. Don't store unwrapped clay in a plastic box as the plasticizer could dissolve the box, and don't leave clay on a paper or wood surface that could be marred by a ring of plasticizer.

Working Surface. Use a nonreac-

Colorful buttons of polymer clay can be sliced from a loaf layered with contrasting colors.



tive material for a working surface, such as Masonite, white bristol board or Formica. I use white Formica shelving.

Preparing the Clay. Although both Sculpey and Cernit clays are ready to form straight from the package, Fimo requires a gentle but firm squeezing and kneading to make it pliable enough to form. Test it by rolling a fat snake and bending it in half. If the clay breaks, it needs more conditioning.

Forming the Clay. Start by rolling each color into snakes. Coil the snakes to form spiral buttons or twist two snakes of different colors together to form a peppermint stick. Blend colors by twisting snakes of different colors together, rolling and squashing and kneading the clay to marble it or completely blend it into a new color.

For a round bead, roll the clay between your palms to form a ball. Pierce the ball with a thin wire, bamboo skewer, or fine knitting needle. Several beads at a time can be suspended for baking by resting the ends of the wire on the rim of an aluminum pie plate.

For a round button, flatten a ball. Decorate it with other clay pieces, snips of threads, or tiny bits of cloth pressed into the surface. Glitters, metallic foils, and metallic powders also can be pressed into the surface (wear a mask or ventilator when working with fine powders). After baking, nonclay appliqués should be brushed with a matte or satin glaze made by the manufacturer.

To complement striped and plaid handwoven fabrics, slabs of clays can be layered into loaves and sliced into identical buttons. Flattening the clay with your fingers forms thick and slightly uneven slabs. For smoother, more even layers, roll out slabs with a straight-sided glass or bottle or use a pasta machine dedicated to rolling out thin, precise clay slabs. I use the widest setting on my pasta machine to roll out conditioned clay, then cut each slab into uniform strips about 1" x 3". Layer the strips using a rolling motion to avoid trapped air bubbles. When the



Polymer clay buttons are a creative solution to the challenge of finding buttons as special as your handwoven fabric. Ellen Hess designed buttons for a variety of her own fabrics as well as two by Yvonne Stahl, the third and fourth. Clockwise from the upper left corner orange squares sit on black-and-white marbling to mimic an eight-shaft color-and-weave effect, festive stripes edged with a black border were inspired by a cotton plaid with warp- and weft-faced satin stripes, tiny balls of blue and green clay decorate buttons to coordinate with a fabric using a novelty yarn decorated with pompons, a quilt pattern edged with teal accents a warp-patterned rosepath fabric, and geometric blocks edged with navy stand out on a cotton fabric striped with bright colors and rows of black-and-white twist yarn.

loaf is layered as thick as you want, you may frame it by wrapping it with a larger solid-colored slab.

The best tool for slicing clay loaves is a thin blade available at hardware stores intended to be used in a scraper for removing old wall-paper. It's about 3½" to 4" wide and ¾" high. Because the blade is very sharp, I painted the dull edge of mine with red nail polish so that I don't accidentally pick up the cutting edge. Before slicing a loaf, compress it gently and evenly on all sides to ensure complete joining of the layers. Slice down through the loaf with even pressure. A good

button thickness is 1/8" to 3/16". Make holes about 1/8" apart with a toothpick or a pin, angling them in a slight V-shape to make a stronger button.

Variations. To make a checkerboard loaf, alternate an even number of 1/8"-thick dark and light layers. Slice down through the striped slabs and turn every other slice upside down as you restack them into a checkerboard.

To make patchwork buttons, fashion a *millefiori cane* (a term borrowed from glass forming) by extruding square snakes with a clay

—continued on page 45



Leslie Alperin combined a striped warp with a four-shaft point-twill threading to create a fabric with lots of visual interest. Her **Circles and Stripes Sweater**, modeled here by Spin-Off magazine's Assistant editor Dale Pettigrew, has a simple rectangular cut except for the curve of the neckline and the taper of the sleeves, and the edges are finished with knitted ribbing. Details are provided in the Instruction Supplement.

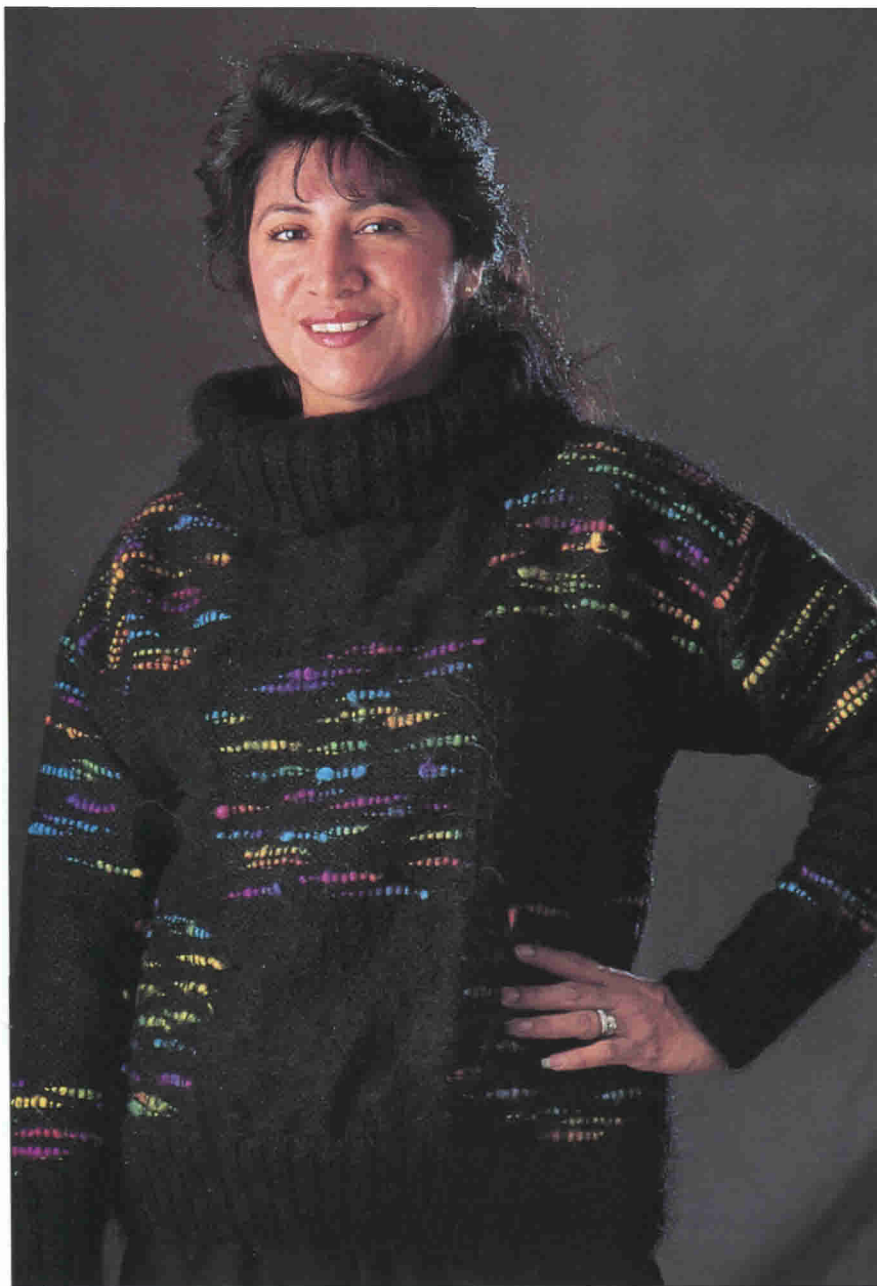


A fear of cutting handwoven fabric prompted Mary Ann R. Boddum to design her **Dolman Sweater and Matching Scarf**, a one-piece garment with a seamless neck opening and coordinating scarf. The waist edge is a selvedge as is the neck opening, which was woven with two shuttles to form a slit. The plain-weave fabric has a warp of brushed wool/mohair novelty yarn and a soft, brushed mohair-blend weft yarn. The sweater waistline and wrist edges are finished with knitted ribbing; the scarf edges are finished with knotted fringe. Please see the Instruction Supplement for directions.

SPINNING YOUR OWN

Slub Yarn

by Rita Buchanan



Deborah Austin used a warp of soft black wool set at 8 e.p.i. and a weft of black mohair and multicolored novelty slub mohair in a clasped-weft technique to create bright, colorful blocks in her **Checkerboard Sweater**. Using a 24"-wide rigid heddle loom, Deborah shaped the pieces as she wove. To finish the neck, cuff and lower edges of the sweater she added knitted ribbings of black mohair. See the Instruction Supplement for details.

DEBORAH AUSTIN used a commercial millspun slub yarn to create the vivid dashes of color in her **Checkerboard Sweater**, shown at left. This thin black wool and mohair yarn is punctuated with bright-colored slubs, each one 2 or 3 inches long and as thick as a pencil. The slubs are spaced about 3 feet apart.

If you're a spinner, you can make your own slub yarn, choosing your own colors and fibers. One easy method is to spin a two-ply yarn. One ply is simply a smooth, thin yarn. The other ply contains the slubs. For this project, you might want to spin and ply more of the smooth, thin yarn to use as matching weft for the plain black squares.

Pure wool or a wool blended with mohair is ideal for thin parts of the yarn. You might use naturally black wool or dye it black. The form of preparation (batts, sliver, etc.) doesn't matter, but the quality does. The fiber you use should be absolutely free of noils, snarls, or lumps. It must be so easy to draft that you can spin without fussing over it. You'll need about 4 ounces of fiber to make enough novelty yarn for this sweater, 8 ounces if you want to spin weft for the plain squares, too.

For the colored slubs, you'll need just 1 or 2 ounces of wool or a wool/silk blend. You can use bits of dyed roving or batts, or tufts of fleece dyed in different colors. Have fun choosing colors and use as few or as many as you like.

The secret to making neat, discrete slubs that don't pull apart is careful preparation of the colored

fiber. Working with one color at a time, hand-card a small quantity of fiber. Card until you have separated and straightened the fiber, then lift off the carded batt and lay it on a table. The batt should form a thin rectangle. Lay a thin, straight knitting needle or dowel on top of the fringe of fiber ends along one side of the batt. Press down firmly and roll it across to the other side of the batt, winding the fiber tightly around the knitting needle as you go. Continue rolling across the table, still pressing down, to smooth and compress the fibers. Then gently slide the roll of fibers off the end of the knitting needle. The roll should be about as thick as a pencil. If it is thicker, try using less fiber when you card the next batt.

One ounce of fiber will make about 40 of these thin rolls. Divide each roll into six or eight pieces. Pinch and pull as though you were pulling off sections of a Tootsie Roll.

Each piece will make one slub. The slubs should be thick in the middle and taper to a few loose fibers at each end. Arrange these pieces on a tray or table in a planned or random color sequence, whichever you choose. Now you're ready to spin.

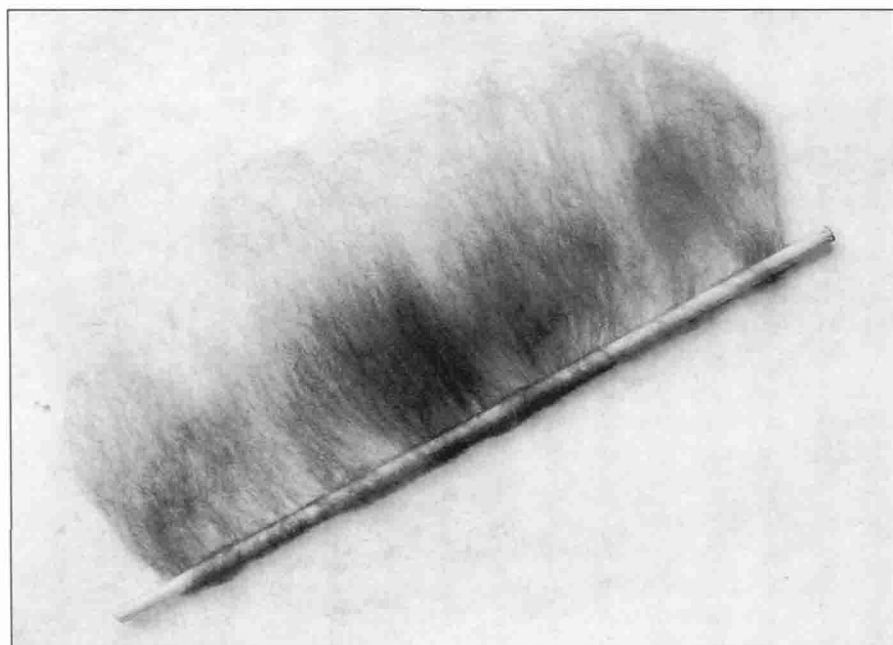
Divide the dark fiber into two equal parts, one-half for each ply. I recommend that you spin the plain ply first for practice. Try to spin it as thin as paper-clip wire, with plenty of twist. I recommend drafting with a back-and-forth movement. One hand holds the fiber, drafting away from the orifice, and the other hand follows closely behind, guiding in the twist. Both hands start out close to the orifice, move back to your side, then forth to the orifice again, swinging back and forth like a golfer at the tee.

When you finish the plain ply, change bobbins to begin the slubby ply. Put your colored pieces on a nearby table or chair. You'll be

picking them up with your forward hand (the hand that guides in the twist), so put the pieces where you can quickly pick up one at a time with that hand. Start spinning, trying to resume the same rhythm as before. Between slubs, this yarn should be the same thickness and twist as the other ply.

Inserting a slub happens fast. With your forward hand, pick up a slub and catch the loose fibers at one end into the drafting zone of the yarn. Quickly slide back over the slub, using both hands to catch in the loose fibers at the other end, and continue spinning. You don't have to break off the main fiber supply and make joins at both ends of the slub, but you do have to be sure that the slub is securely attached. If it's loose, the yarn may pull apart or get stuck in the orifice or on a hook.

I encourage you to practice using the rhythmic back-and-forth movement to help you position the slubs



Lay the carded batt—a thin layer of fibers—on a table. Starting at one edge, roll a thin knitting needle or dowel across the batt while pushing down firmly to cause the fibers to wrap firmly around it. Keep rolling until the batt is smooth and compact. Then slide it off one end of the dowel.



While plying, hold one strand in each hand. When you get to a slub, quickly move the plain strand out to the side so that it will wrap around, not jump over the slub. Between slubs, hold the two strands side by side.

at regular intervals. Try chanting, "Draft back, wind on, draft back, wind on, draft back, put in a slub, wind on." Repeat this over and over. This kind of spinning takes concentration. If you daydream, you won't put in enough slubs and you'll end up with long plain sections in your yarn.

A few tricks will help you ply this yarn. First, wind both singles into skeins. Bring some water in a teakettle to a boil. While the steam is rushing out, slowly pass each skein through the steam, just a few inches above the spout (don't burn your fingers). Steaming yarn evens out the twist, removes kinks, and makes it easier to handle. Lay the steamed skeins on a towel to cool and dry.

If your lazy kate is cantankerous

and tends to grab at your yarn, put it away now. Don't give it a chance to interrupt your plying. For this kind of yarn, it's safest and easiest to work from nice round balls, wound by hand. Use scrap yarn to make two cores about the size of tennis balls (or use two tennis balls), then wind on the steamed yarn. Which hand holds the fiber as you spin? Put the ball of slubby yarn in a large mixing bowl on that side of your chair. Put the ball of plain yarn in a bowl on the other side. Sit down and make sure that both balls unwind freely, without catching on your chair or clothing.

Remember to twist the other way now, and start plying. The part between slubs is easy. Just hold the strands side by side and guide in

the twist. Each time you get to a slub, though, quickly pull the plain strand out to a 90° angle and direct it so that it wraps several times around the slub. This is tricky—the yarn wants to just jump over the slub. Treadle slowly, remain calm, and be sure to maintain that 90° angle. Wrapping the slubs is worthwhile because it improves the yarn's durability and appearance. When you're finished plying, wind the yarn into a skein, steam it again, and admire it until you're ready to weave. ♦

Rita Buchanan, author of A Weaver's Garden (Interweave Press), is an avid spinner, dyer, weaver and gardener. She lives in Winsted, Connecticut.

POLYMER CLAY BUTTONS *(continued from page 45)*

gun or cookie press and bundling them together before compressing and slicing.

Any loaf or cane can be compressed and stretched lengthwise to elongate and reduce the scale of the pattern. The attenuated loaf can be wrapped with another color or recombined to create a more complex design. A layered loaf can be sliced down the center and a contrasting color slab inserted before pressing it back together. Repeatedly slicing and inserting contrasting slabs creates complex bisymmetric effects and plaids.

Baking. I bake my buttons in recycled disposable square aluminum baking pans with a piece of bristol board or cardboard placed in the bottom so that the buttons don't pick up a shine from the aluminum. I bake the buttons in an oven preheated to 240°F for 45 minutes to an hour, a longer time and a lower temperature than recommended by the manufacturer, which safeguards against burning or discoloration of the lighter shades. It is important to

avoid high oven temperatures because the clay emits toxic fumes if burned. At 240°F, the clay could bake overnight and still not burn. I do not recommend using a toaster oven because the clay is too close to the heating elements and the oven surges to a higher temperature as it tries to maintain the temperature you have set.

As it comes out of the oven, the clay will feel slightly rubbery but after it has cooled, it should be hard. If you can't press a fingernail into the baked clay, it is hard enough. If you can, bake the clay for another 1 to 1½ hours. You can also add new clay to a baked piece and bake it again.

Alternative Methods. Though I have machine washed garments without removing the polymer clay buttons, you may prefer to remove the buttons for washing or for using on another garment. After slicing buttons from a loaf, you can press them onto purchased buttons for added strength. I prefer to use buttons that have a shank in the

back because they are easy to attach to garments with a safety pin or crimped wire. Another option is to buy metal forms for making your own covered buttons and press the clay button onto the front. Press the sides of the clay button around the edges of the button or form to secure it well. Bake these buttons as you would solid clay buttons.

You need only buy a small quantity of clay to get started, but it won't be long before your supply of clay colors and your collection of works in progress begins to take over your work space. My solution to this predicament is to stack my plastic-covered trays of button and bead pieces on my temporarily neglected loom!

And while your buttons are baking, you may wish to consult *The New Clay*, by Nan Roche, an excellent resource that gives a comprehensive look at the many directions artists are taking this new medium. ♦

Ellen Hess, a member of the Polymer Clay Guild, lives in Cranford, New Jersey, where she designs fabrics for fun and industry and stays up late making polymer clay buttons.

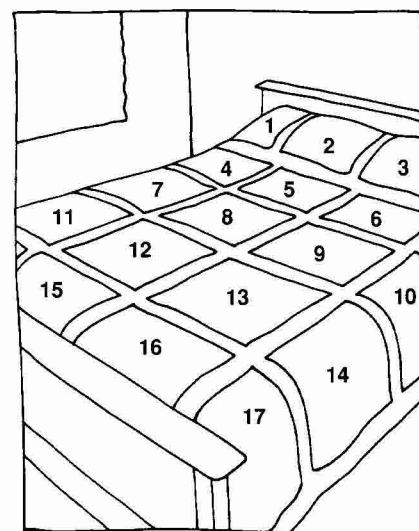


A black background makes the pattern colors in Wendy Sundquist's Twenty-five Snowballs Coverlet appear rich and vibrant. The warp is 20/2 unmercerized cotton, the tabby weft 18/2 worsted wool, and the pattern weft 18/2 wool/silk blend. Instructions are provided in the Instruction Supplement. Yarn courtesy of JaggerSpun and Schoolhouse Yarns.

Overshot Patterns Woven in Two Colors

by *Diantha States*

Weaving with red and blue pattern weft is striking on Diantha States's Sampler Coverlet in Two Colors. The traditional overshot patterns are woven with 10/2 mercerized cotton warp and tabby weft in natural with two-ply wool pattern weft in blue and red. No instructions given.



Key for sampler coverlet squares

1. Work Complete
2. Wandering Vine
3. Queen's Delight
4. Lily of the West
5. Double Chariot Wheels
6. Queen's Victory
7. Sunrise
8. Ladies Delight
9. Governor's Garden
10. Lee's Surrender
11. Federal Knot
12. Lover's Knot
13. Star of Bethlehem
14. Virginia Patch
15. Four-Leaf Clover
16. Double Orange Peel
17. Johann Speck's Design

USING TWO COLORS for the pattern weft on a traditional overshot pattern makes a strikingly rich color effect, but how do you decide where to place each color? Intrigued by this puzzle, I devised an easy method to place two colors symmetrically throughout the pattern. The **Sampler Coverlet in Two Colors** shown opposite illustrates the use of my method on several overshot patterns.

Traditional overshot patterns are usually balanced by reversing the threading around a center point, making the left side a mirror image of the right. Treadling as drawn in then makes the lower half of the pattern a mirror image of the upper half. My goal in weaving with two colors was to balance the *colors* as well as the pattern.

Although the prospect of determining a balanced color arrangement for each pattern in a sampler coverlet may seem to be a complicated and time-consuming task, it's easy if you follow these four steps.

First, using a drawdown, photograph, or woven sample, look at the overall pattern you want to weave and note the motifs and their placement. Most overshot patterns are a combination of two or more motifs such as star, rose, wheel, or table.

Second, pick one pattern motif and designate a color for it. Ignore the other motifs for the moment. For instance, in the Lover's Knot pattern (shown at right), I chose blue for the large star figure in the center of the wheel motif.

Third, determine which shafts are lifted to weave the pattern blocks of the chosen motif. In the Lover's Knot example, the large star is woven with two pattern blocks: one by raising shafts 1 and 2, the other by raising shafts 2 and 3. Throughout the entire piece, these blocks will be woven in blue. The two remaining blocks, one woven by raising shafts 1 and 4, the other

by raising shafts 3 and 4, will be assigned the second color, in this case, red.

Fourth, weave the fabric in typical overshot manner with a tabby weft following each pattern weft, using the colors on the pattern blocks as designated.

After you've assigned the colors to the blocks, the weaving is quick and straightforward, and the colors automatically balance within the pattern. In the Lover's Knot pattern, notice that the smaller star motifs at the corners of the wheel are red and all four outer edges of the wheel motif are blue.

Surprisingly, by assigning one color, both colors weave symmetrically.

Comparing the color arrangements on the patterns shown opposite, you can see how different they are, yet each balances the two colors. Though it is less effective on small allover patterns that lack distinct pattern areas, this method for two-color weaving works for most large overshot patterns. It's a wonderful way to enliven traditional overshot patterns with a bit more color. ❖

In 1975, Diantha States built a counterbalance loom and taught herself to weave. She now weaves mostly overshot patterns with an emphasis on functional fabrics for the home. Diantha lives in Flagstaff, Arizona.



To design the symmetrical placement of two colors of pattern weft in a traditional overshot draft, such as Lover's Knot shown above, choose one pattern motif, such as the large star in the center of the wheel figure. Then, assign a color to the two blocks forming the motif (shafts 1 & 2 and shafts 2 & 3) and use it wherever these blocks occur throughout the treadling.



The simple diamond design in Donna Lee Sullivan's Fiesta Runner is woven in eight-block overshot. Bright bands of contrasting weft yarn add lively accents to this eight-shaft cotton runner. Complete weaving directions are included in the Instruction Supplement.

Overshot with Eight Pattern Blocks

by Donna Lee Sullivan

OVERSOT IS the only pattern weave with as many pattern blocks as shafts. Though overshot is traditionally woven with four blocks on four shafts, the principles and methods can be extended to create eight pattern blocks on eight shafts. The eight-shaft sampler (shown on page 57) shows some of this potential. Unlike four-shaft overshot, this cloth is not limited to one background block and one pattern block

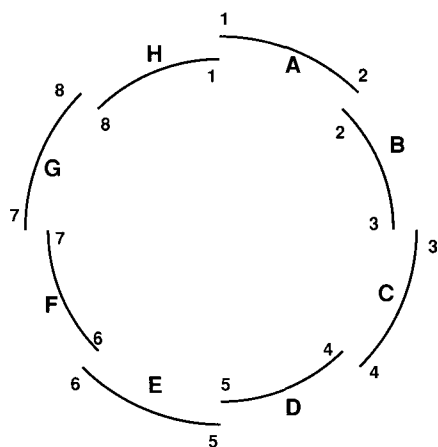
separated by an intervening halftone block. Using eight shafts offers the opportunity to vary the proportion of pattern, halftone, and background blocks through changes in the tie-up.

The draft in figure 1 presents a typical eight-shaft, eight-block overshot threading with blocks threaded in twill order. Many similarities with four-shaft overshot are evident. The odd-even threading order still applies. Threading blocks,

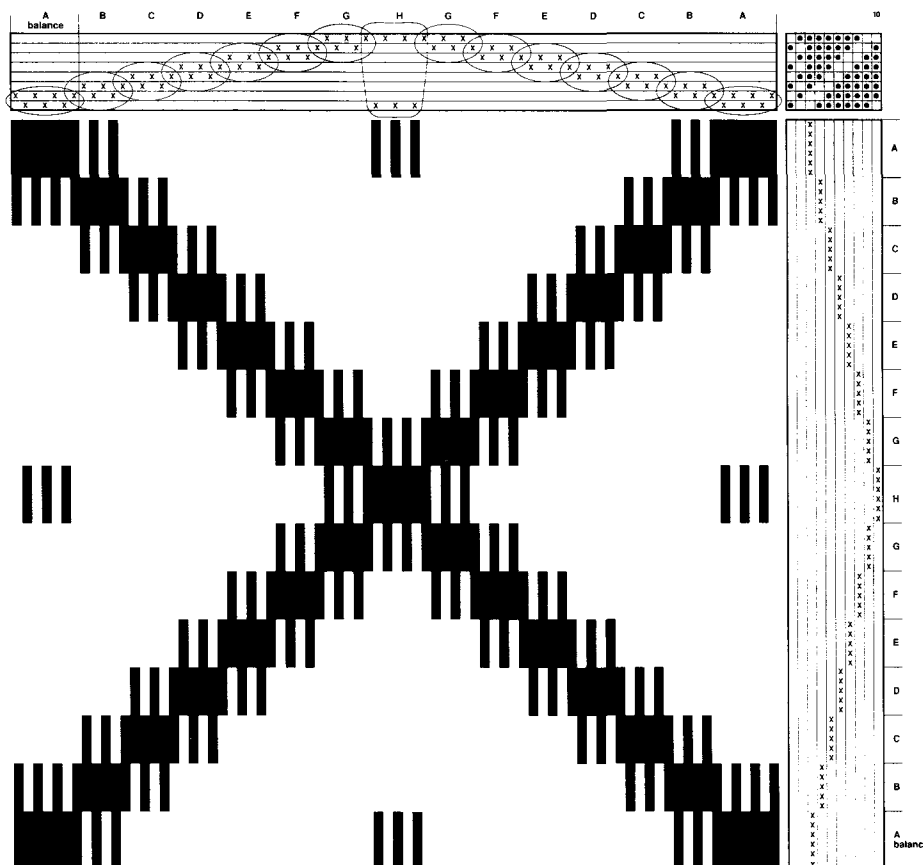
circled and labeled above the threading, still share their shafts with adjacent blocks, as summarized in the wheel (figure 2), which shows the pairs of shafts assigned to threading blocks.

Threading blocks progress in either direction through adjacent blocks. Any threading block can function as a turning point, and any number of turning points can occur in a draft. This simple diamond draft turns on blocks A and H, each

1 An eight-shaft overshot with blocks threaded in point order produces diamonds when woven as drawn in. Overlapping threading blocks are circled and labeled. Tabby weft picks, though not shown, are woven with odd-numbered ends on treadle 1 against even-numbered ends on treadle 2. The pattern picks, which are shown, alternate with the tabby picks.



2. Arranging the shafts in a wheel shows the relationship of the eight threading blocks and the shared end between adjacent blocks.



of which is one thread longer than the blocks between them. As always, blocks can be threaded any width, although the longer the block, the longer the pattern weft float will be.

As with four-shaft overshot, the tabby sheds alternate odd and even shafts between pattern picks. Here, treadles 1 and 2 weave the odd and even tabby (the treadling and draw-down show only the pattern picks) while treadles 3 through 10 weave the pattern. A pattern float occurs when both shafts of a pattern block are left down; when they are both lifted, the plain-weave background shows, and the float occurs on the reverse of the fabric. When one shaft of a pattern block is down and the other is up, the block produces overshot's characteristic halftone effect. In common with other supplementary-weft pattern weaves, wherever pattern appears on the

surface, background appears on the reverse, and vice versa.

When blocks are used in progression, background blocks never abut pattern blocks; at least one block of halftone always intervenes. Because blocks share shafts, a block affects its neighbors. When both shafts of a block are left down for pattern, both adjoining blocks automatically have alternate ends left down—the ones on the shaft shared with the pattern block.

The draft in figure 1 weaves the first swatch of the sampler as drawn in, one pattern block at a time, with one fewer pick than warp end per block because of the shared ends. Halftone blocks, one on either side of the pattern block, tie the weft to the cloth, but here the differences begin. Four-shaft overshot is 25 percent pattern, 25 percent background, and 50 percent halftone. Here, with five blocks remaining to

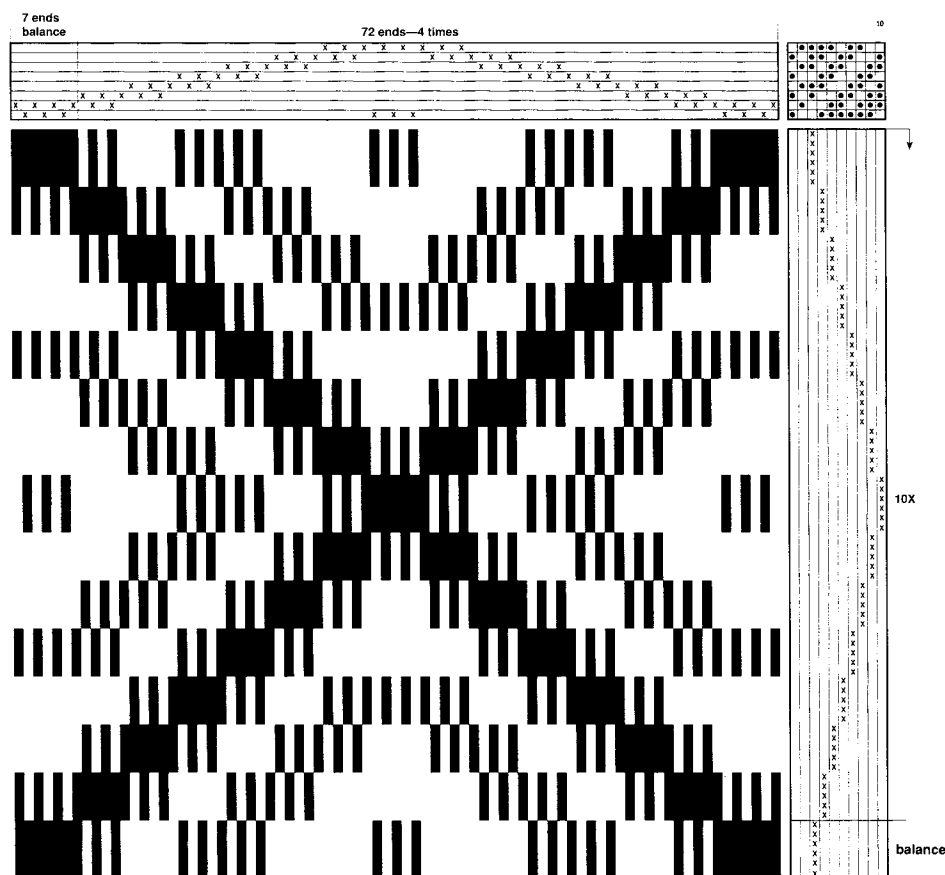
produce background, the simple diamond design shows boldly against a background that makes up 62 percent of the cloth. The long floats of the pattern weft on the reverse side corresponding to the background blocks on the surface may be undesirable, however, and probably preclude this draft's function as a two-sided cloth.

Shown with the sampler are four alternative tie-ups which produce dramatically different effects due to shifting the number of halftone and background blocks. Tie-up 2, in contrast to the one shown in figure 1, weaves pattern on two adjacent blocks and secures the pattern weft firmly to the cloth in the six intervening halftone blocks; no background blocks show on the face side. The floats of the pattern blocks are too long in some places to be functional, but this problem could be remedied by using finer warp threads and a closer sett. The reverse side is very stable as it has no floats, only background and halftone.

The diamond produced with tie-up 3 weaves securely on both sides of the fabric because the pattern weft floats over a single block at a time as in the first sample. Unlike the first example, however, only one block is woven as background, and six halftone blocks fasten the pattern weft firmly to the cloth with no long floats on either side. If preferred, the reverse side can be woven as the face side by switching shafts that are lifted and shafts that remain down in the tie-up.

Tie-up 4 produces diamonds with more contrast. As two adjacent blocks weave pattern, two other adjacent blocks weave background, and four blocks weave halftone. The few long floats here could benefit from finer threads and a closer sett.

3. Draft for the runner combining tie-up 5 with the threading and woven-as-drawn-in treadling from figure 1



Tie-up 5 shows a good compromise between design contrast and pattern-weft stability. The face side shows pattern on one block; background usually appears on two blocks and halftone on the remaining five. The **Fiesta Runner** (shown on page 54) was woven with this tie-up.

As in four-shaft overshot, the sett of an eight-shaft, eight-block overshot usually is balanced, with the number of ends per inch equal to the number of picks per inch in the tabby. The pattern weft is usually twice as thick as the warp and tabby weft yarns. For a bolder pattern, however, the runner uses a 10/2 cotton warp with a finer tabby weft of 20/2 cotton so that a thicker pattern weft (3/2 cotton instead of the expected 5/2) can be crowded between the tabby picks to produce a balanced cloth.

Color is an important consideration in eight-shaft, eight-block overshot. Because alternate warp ends show over the pattern weft in halftone blocks, a pattern-weft color that contrasts strongly with the ground cloth in hue, value, or intensity blends poorly. This matters when much of the design is woven as halftone. On the other hand, a design with few halftone blocks provides an opportunity to use a contrasting pattern weft effectively. Because halftone predominates in the runner, I used pattern weft similar in color to that of the background except for bold accent stripes.

The examples here share a common threading and treadling. Even more design options are possible if different treadling orders are combined with different tie-ups or if the threading is more complex. Eight-shaft, eight-block overshot is a territory that awaits further exploration. ♦

Donna Lee Sullivan, author of Summer and Winter (available from Interweave Press), lives in Fayette, Missouri.

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0	0	0	0	0	0	0	0	0	0

5

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3

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2

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1



The effect of the basic diamond pattern is altered dramatically by varying the tie-ups five ways. The first tie-up shows predominantly background with single float blocks edged with halftone, but the reverse side shows very long floats. The second tie-up is mainly halftone with floats on the face and background on the reverse side of the pattern blocks. In the third tie-up, both float and background pattern blocks outline areas of halftone. The fourth tie-up shows double float blocks along with background and halftone blocks. The fifth tie-up intermingles floats, background, and halftones on both sides of the cloth.

Eliza's Coverlet

by Nancy Hillenburg

ELIZA SMOOTHED the folds and straightened the fringe of her soft madder red, dark green, and indigo blue coverlet. The compasslike pattern, like a giant guiding star, reminded her of the long journey ahead while the bunches of four roses took her back to her mother's flower garden in Carndugan, Ireland, where Eliza was born on December 25, 1836. The weaver had woven the popular slogan "Peace and Plenty" into one corner and the year 1848 into two corners (the year that it was woven and the year that Eliza met James, her future husband).

Slowly, Eliza closed the lid of her hope chest, which held her best linens from Ireland, her coverlet, her brown silk wedding dress, and her Bible with "Eliza Smith" embossed in gold letters on the front. Inside the Bible, she had neatly recorded in brown ink, "A Christmas gift from a friend in New York, 1852," and on the next page, the date of her marriage to James: August 18, 1855.

Eliza watched James, with his serious blue eyes and jet black hair, as he put this last trunk into the covered wagon that would take them from their farm in Northumberland County, Pennsylvania, to a new farm in Rock Island County, Illinois. The large wagon already held Eliza's dishes, skillets, kettles, butter churn, food including sugar, salt, flour, yeast, beans, vinegar, and bacon, as well as their clothes and James's tools and farm implements. They were leaving their farm to join Eliza's two brothers and James's older brother, David, and his wife, who had already reached Tippecanoe, Indiana. James's other brother, Thomas Henry, had died suddenly two years before in Millerstown, Pennsylvania, leaving his wife,

Rebecca, and infant daughter, Nannie Jane. Since Rebecca had remarried, James no longer had family responsibilities to keep him in Pennsylvania.

But Illinois was not to be their land of "Peace and Plenty." In 1861, Eliza, wearing a brass bracelet given to her by James in honor of little

in the daytime until he crossed the line." James's last instructions to Eliza were to take the children and whatever possessions she could manage, "burn the fields, turn loose the stock," and go "north" where he would join her.

Eliza and the children caught one of the last trains crossing the border and fled to Rock Island, Illinois, where Eliza opened a boarding house for workers at the Camden cotton mill on the Rock River. James escaped from the Confederate Army and joined the 81st Regiment of the Illinois Infantry of the Union Army in August 1862. He wrote to Eliza and the children from an army camp in Vicksburg, Mississippi, telling them of the great hardships of war. Discharged in Louisiana in August 1865, he returned to his family, sick and permanently disabled. He worked as a guard at the U.S. Arsenal in Rock Island, Illinois, until his death in 1886. Eliza had died on December 12 of the previous year, leaving her husband, two children, three young grandchildren, and, among other treasures, a brass bracelet engraved "Jas. to E.," a brown silk wedding dress, a Bible embossed "Eliza Smith," a letter from Vicksburg dated 1862, and a coverlet dated 1848 in two corners with the words "Peace and Plenty." ♦



Eliza Smith

PHOTO COURTESY OF NANCY HILLENBURG

Sarah Elizabeth's birth, June 10, 1859, once more packed her household goods and treasures to journey to a new home in Shelby County, Tennessee. Here, the following year, while their second child, Thomas Henry, was still an infant, James was forced to join the Confederate Army.

In a letter to the U. S. Government in 1914 requesting a Civil War pension to support her aging mother, Sarah, Eliza's granddaughter Mae wrote, "[James] was living in the south when the war broke out and was drafted in the rebel army. Rather than serve them, he fled in the night, traveled by night, and hid

Nancy Hillenburg lives in Anaheim, California, where she is a weaver teacher and historian specializing in the study of Early American coverlets as well as Shaker textiles. Beginning at age sixteen when she received a small "treasure box" passed down from her great-great-grandmother Eliza Smith, Nancy began gathering facts about and artifacts from Eliza's life and documented the coverlet and its history in story form.



*Jean Hutchison used a warp and tabby weft of 20/2 mercerized cotton and pattern weft of 2/12 Merino wool to weave A Son's Coverlet.
This four-shaft coverlet design is woven in two bordered panels which are sewn together with an invisible seam.
Please see the Instruction Supplement for weaving details.*

An Easier Overshot Notation System

by Manuela Kaulitz

AH, OVERSHOT. Such pretty patterns! Such daunting drafts! It's a pity that the appeal of these versatile designs is dampened by alarm at the prospect of correctly threading complex repeats with hundreds of ends. Overshot patterns too often seem like roses hedged by the bristling thorns of threading confusion. The many weird and wonderful aids that exist to keep track of one's place in the draft are a testament to overshot's beauty and weavers' determination to capture it in cloth. For me, those roses became thornless when I came across the block-by-block system of notation.

Notation systems vary by time and place, as well as in purpose. The familiar end-by-end system is necessary to do a drawdown, and its swoops and dips give some idea of the pattern's ripple and flow. For actual threading, however, sitting at the loom with threads, hook, and

heddles and hoping for the best, you're better off with block-by-block notation.

To rewrite an end-by-end draft as a block-by-block draft, look at the ends as grouped pairs. Overshot blocks are formed by the pairs 1-2, 2-3, 3-4, and 4-1, which may be arranged with either end leading. A pair may be threaded once or repeated a number of times. (In designing patterns, overshot's overlapping blocks can be viewed as having an odd number of ends but not now; for block-by-block notation, always look at pairs.)

Using four lines of graph paper, let each horizontal line of squares represent one shaft, and each vertical column of four squares represent one block. Instead of noting each end, mark two numbers for each block, a "1" and the total number of ends in that block. The "1" is written in a column's first, second, third, or fourth square, depending on the shaft of that block's first end. The

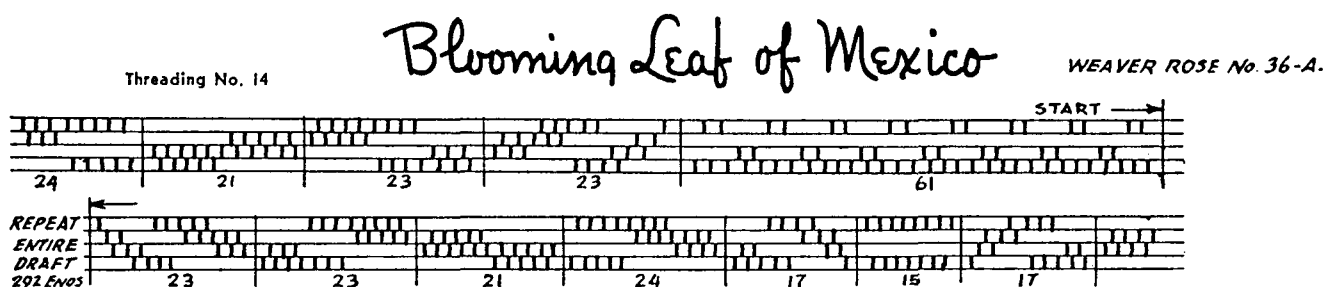
total number of ends will always be an even number, and it will be written in the same column, in the square corresponding to the second shaft of that pair. For example,

3	3	3	3			
2	2	2	2	becomes	8	
					1	

Isn't that soothing? Instead of a flurry of undifferentiated marks or a remorseless succession of rising and falling numerals, the draft is divided into manageable segments. For each block, you know the number of heddles and threads to count out, and you can proceed calmly through the draft in blessed uneventfulness. Grouping blocks or identifying them with letters will help you keep track as you thread, or you can just tick off completed blocks.

Below is the 292-end draft for Blooming Leaf of Mexico from Marguerite Davison's *A Handweaver's Pattern Book*.

Threading draft for the overshot pattern, Blooming Leaf of Mexico, as shown in Marguerite Davison's A Handweaver's Pattern Book.



2		4	6		6	10		8	8		4	4		16	2		6	10		8	8		4	6		6	4	4	4	4	4	4	
1	1		1	1		1	1		1	1		1	1		1	1		1	1		1	1		1	1		1						
	2	4		4	8		10	12		6	6		2	2	4	6	4	8		10	12		6	6		2	4		4	4	4	4	4
	1	1		1	1		1	1		1	1		1	1		1	1		1	1		1	1		1	1	1	1	1	1	1	1	

Above is the same draft reduced to 52 blocks in block-by-block notation.

Seeing this for the first time, you might worry that you will thread the second block 1-4, confusing the number of ends to thread with the numbers of the shafts, but this will not happen because you glance at the draft and tell yourself, "Four on 1-2."

Notice that because the first end was threaded on an odd shaft, all other blocks of paired ends will start on odd shafts. This can be a check on the rewritten draft. Adding up all the even numbers should equal

the total number of ends. The column totals are also useful in computing the number of heddles needed for each shaft.

To aid her readers, Davison divided her draft into segments, and many of these contain an odd number of ends. When rewriting drafts in block-by-block fashion, ignore these dividing lines. For example, the line separating the first 61 ends from the next 23 ends divides the last of three 1-4 pairs; in the block-by-block draft they form one six-end block. If marking the blocks on the draft makes you feel more confi-

dent, it is worth the moment that it takes. Otherwise, just mark your place in the draft with your thumb-nail as you scoot along. Always start at the right side of the draft whether you're writing or threading.

Counting first and threading later tames the savage draft. With block-by-block notation, overshoot is no longer a challenge to be tackled but a pleasure confidently begun. ♦

In her determination to civilize the daunting draft, Manuela Kaulitz invented Draw Partner the noncomputerized drawdown device for end-by-end notation.

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Overshot Patterns

by Manuela Kaulitz

OVERSHOT FABRICS with long floats often must lead a sheltered life, yet the same patterns woven as double weave have two plain-weave surfaces which can function practically anywhere. Garments, upholstery, even coverlets without floats are less vulnerable to snagging and pulling. Without floats, the scale of overshot designs woven as double weave can be enlarged to dramatic dimensions. Wouldn't it be striking to weave a set of pillows, each in a single bold motif?

In color-and-weave-effect double weave, the original overshot draft is threaded on dark ends. Each dark end is followed by a light end threaded on the opposite shaft. This four-shaft version of double weave produces overshot's three distinct values: dark, medium, and light. The dark in the weft-float pattern areas of overshot becomes a solid dark area of plain weave, the medium of overshot's halftone areas is three-quarters dark (dark weft over light and dark warp), and the light of overshot's plain-weave background is half dark, half light (dark

Figure 1

[illegible]

Figure 2.

[illegible]

weft over light warp). These value differences are strong enough for design details to be distinct; however, small designs, such as the overshot novelties in Marguerite Davison's *A Handweaver's Pattern Book*, will weave as solid dark pattern on a shaded ground because they contain many adjacent two-end blocks in succession. Blocks must contain at least four ends for the three values to appear.

Threading

It is easy to convert an overshot draft to a color-and-weave-effect double-weave draft. You will need two pens, one a lighter color than the other. With the darker color, copy the original overshot threading onto graph paper, skipping a space after each end as shown in figure 1. After each end, write its opposite in the blank space with the lighter color as shown in figure 2:

After 1, write 3.

After 2, write 4.

After 3, write 1

After 4, write 2.

Writing out the draft gives you an

exact map to follow, but you may feel confident enough to thread directly from the original draft, placing the light threads on the corresponding opposite shaft as you go.

The complete threading will be set twice as close and have twice as many ends as the original draft, and the ends will be divided equally among the four shafts. Although this even distribution makes it easy to calculate the number of heddles on each shaft, it's difficult to identify the threaded blocks at a glance. To keep your place while you thread the heddles, divide the draft into sections and tie each group of ends in a slipknot as you thread them. If you get lost, lift shaft 1 and match the groups of threads to the draft.

Treading

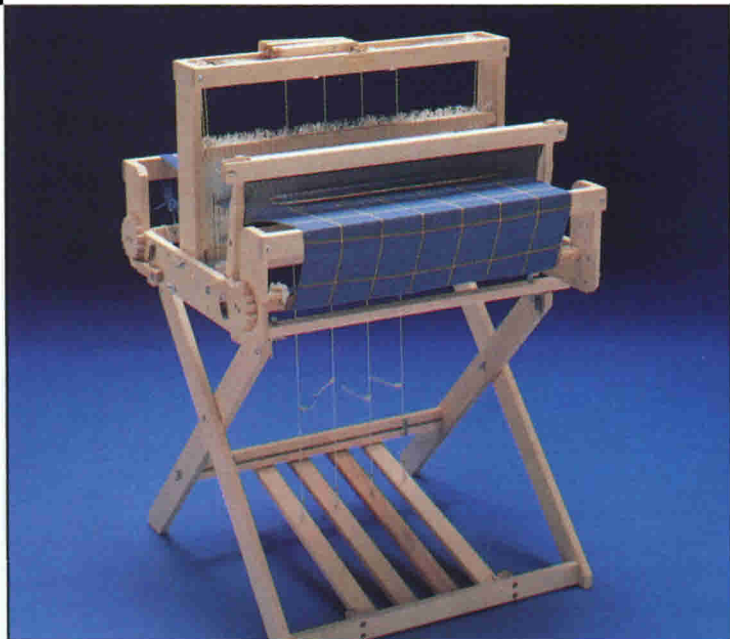
The simplest treadling is as drawn in. Using the original overshot draft, weave a dark pick and a light pick for each end shown. For the dark pick, lift the shaft shown

—continued on page 65

*With an interplay
of light and dark
patterning,
overshot designs can be
woven as double weave
on only four shafts.*



Manuela Kaulitz used four-shaft color-and-weave double weave to achieve a delicate interpretation of traditional overshot in her Kentucky-Kyoto Vest. The vest reverses from dramatic black on one side to cheerful red on the other. The seams are covered with matching handwoven tape, and all edges are wrapped with bias tape woven from the same yarn in tubular double weave and cut in a spiral. Details are provided in the Instruction Supplement. Yarn courtesy of Halcyon Yarn.



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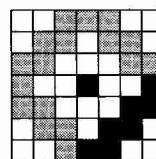
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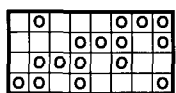
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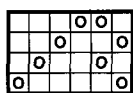
Overshot Patterns

(continued from page 62)

on the draft. For the light pick, lift three shafts: the one you just used plus the opposite tabby pair. Thus, if the first end is on shaft 1, lift shaft 1 and weave a dark pick. Then, lift shafts 1, 2, and 4 and weave a light pick. The dark pick will show on the side facing you, and the light pick will show on the reverse side.



Eight treadles.

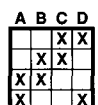


Six treadles.

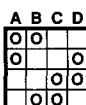
If your loom has eight treadles, you can tie up a treadle for each of the eight combinations. If not, it's easy to use both feet to combine the individual shaft with its opposite tabby.

The treadling described above weaves a reversible fabric with a dark face and a shadowy light version beneath. A nonreversible

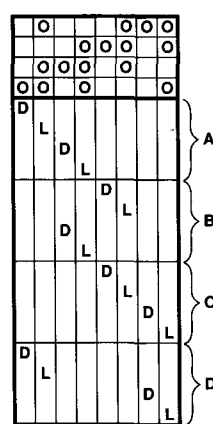
fabric can be woven with one shuttle, either dark or light. To design treadling variations, start with the pairing of shafts which form blocks in the original tie-up. Shafts 1 and 2 form block A, shafts 2 and 3 form block B, shafts 3 and 4 form block C, and shafts 4 and 1 form block D. In color-and-weave-effect double weave, a four-pick sequence is used for each original pattern pick. One-



sinking shed



rising shed



color-&-weave-effect double weave

half of each sequence begins with an odd shaft, the other half with an even shaft. To keep the odd-even sequence for a plain-weave surface, blocks are treadled 1-2, 3-2, 3-4, and 1-4. Rather than rewrite the treadling pick by pick for each treadling variation, I label the blocks in the original tie-up as shown at left and substitute the four-pick sequence for each block as I follow the original treadling sequence.

By preserving its charm in a sturdier structure, color-and-weave-effect double weave gives overshot both a new look and a vast range of new uses. Even on four shafts, weavers can make patterned double weave. ♦

Manuela Kaulitz enjoys pushing weave structures to their limits at her studio in Louisville, Kentucky.

For Further Reading

Barrett, Clotilde. "Four Block Double Weave on Four Shafts." *The Weaver's Journal*, Summer 1983.

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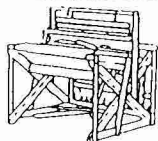
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Soft and Fuzzy

Three Projects
to Stay the Winter Cold



Carla Moore wove her **Holly Berry Scarves** with a worsted-spun wool/mohair-blend singles yarn threaded in plain weave at 8 e.p.i. The fringe is braided in the plaid scarf and plied in the striped scarf. Both scarves were professionally brushed with a teasel machine to bring up the warm, fuzzy nap. Instructions for both scarves are provided in the Instruction Supplement. Yarn courtesy of Brown Sheep.



*Inspired by Siberian fur hats, traditional knitted-fleece mittens from Maine, and boxes of clean fleece, Marina O'Connor wove her **Fleece-Edged Hat** to keep her ears warm while walking her dog in the cold New England winter. The hat is woven in a four-shaft rosepath pattern with three rows of fleece added in rya knots. Please see the Instruction Supplement for weaving details.*

Felted Baby Booties

designed by Roxie Rochat

Roxie Rochat of Goleta, California, designed these charming **Felted Baby Booties** with knitted cuffs. The felted part of the booties is formed around a smooth rock or a potato carved to the desired size. After hardening, the felt is cut to make bunny ears and the rock is removed. The ribbed cuffs are handspun angora and mohair.

FABRIC DESCRIPTION: Felt and knitting.

SIZE: 6 months.

FLEECE: One ounce merino or other soft wool. (Some wools don't felt well, so make a small sample to see if the wool you've chosen is suitable for felting.) Bits of mohair fleece dyed pink, yellow lavender, and green.

YARN: One ounce white angora plied with pastel-dyed mohair for cuffs.

TOOLS & SUPPLIES: A rounded rock about 4" long, 2¼" wide, and 1¼" high (or you can use Ginny Norris's trick of carving a potato the desired size); nylon knee stocking; size 0 or 1 knitting needles; two pairs 10mm wiggle eyes.

FELTING: Card about 1/3 ounce wool for each bootie. Wrap the carded wool around the bootie form in alternating lengthwise and crosswise layers. Make sure the form is evenly covered or the bootie will have holes and/or thick places. Include bits of dyed mohair in the final layer.

To keep the wool in place initially put the wrapped form into the toe of a nylon knee stocking, wrapping the end of the stocking around it. (If you don't have an old nylon handy wrap the form in a piece of lightweight cotton or polyester.) Wet the wrapped form in comfortably hot water. Then add dishwashing detergent or whatever kind of felting soap you like to use. Rub the form gently with



*Using just an ounce of soft fleece, an ounce of handspun angora yarn plied with pastel-dyed mohair and a well-rounded rock, Roxie Rochat made **Felted Baby Booties** that look like colorful little bunnies.*

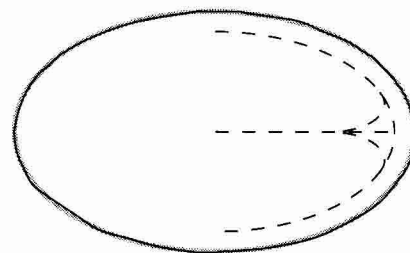
your hands. At first it will be soft and squishy, but you'll soon feel it get firmer. Check the nylon covering after a minute of rubbing because the wool will quickly felt to the nylon and can be hard to remove if you rub it too long. As soon as the wool seems to be holding together, take it out of the nylon.

Harden the felt by rubbing with increasing pressure until the wool feels firm and solid. Then rub a little longer. If you have a washboard, wrap the bootie in the nylon or cloth and rub it on the washboard ridges. After the felt has been hardened, take a sharply pointed pair of scissors and make a U-shaped cut on the top of the bootie at the heel end. Then cut down the center of the U to make the two ears, trimming the tops if necessary. Leaving the bootie on the form, carefully rub along the cut edges to felt them a little. Remove the form and felt the edges some more because cut edges are not stable and can stretch out if they are not well finished. You can shrink the bootie more in length or width after removing it from the form, but be very careful.

Rinse, adding a dash of vinegar to the first rinse to help cut the soap. After rinsing out all the soap, roll the bootie in a towel or spin out the excess moisture in the washing machine. Reshape carefully exaggerating the rolling of the ears. Let dry.

CUFFS: Knit ribbed (k 1, p 1) cuffs to match. Mine are between 3½" and 4½" long and 5" to 7" around when stretched. I use about 1/3 ounce of fine yarn for each cuff with 36 to 48 stitches on size 0 or 1 needles.

ASSEMBLY: Use four safety pins to pin the cuffs to the booties so that you don't get stuck while sewing them. Since knots don't seem to hold securely in felt, fold the sewing thread in half and thread the loop through the needle, pulling it longer than the cut ends. Take a stitch and then slip the needle back through the loop before you draw the thread tight. Place the cuff well down inside the booties, and stitch from the inside. Sew wiggle eyes in place.



The bunnies' ears are formed by making a U-shaped cut at the heel end and then cutting down the middle.

1993 Handwoven Index

Volume XIV, #1-5

compiled by Bobbie Irwin

KEY TO WEAVE STRUCTURES:

Bskw	Basket weave
Cord	Corduroy
Dbw	Double Weave
In	Inlay
Ov	Overshot
Pw	Plain weave
S&W	Summer & winter
Tw	Twill
WaF	Warp-faced
WF	Weft-faced

LOOMS USED:

—H	Number of harnesses or shafts
IK	Inkle
RH	Rigid heddle

ISSUE KEY:

I	= January/February
II	= March/April
III	= May/June
IV	= September/October
V	= November/December

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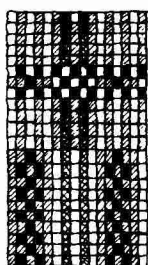
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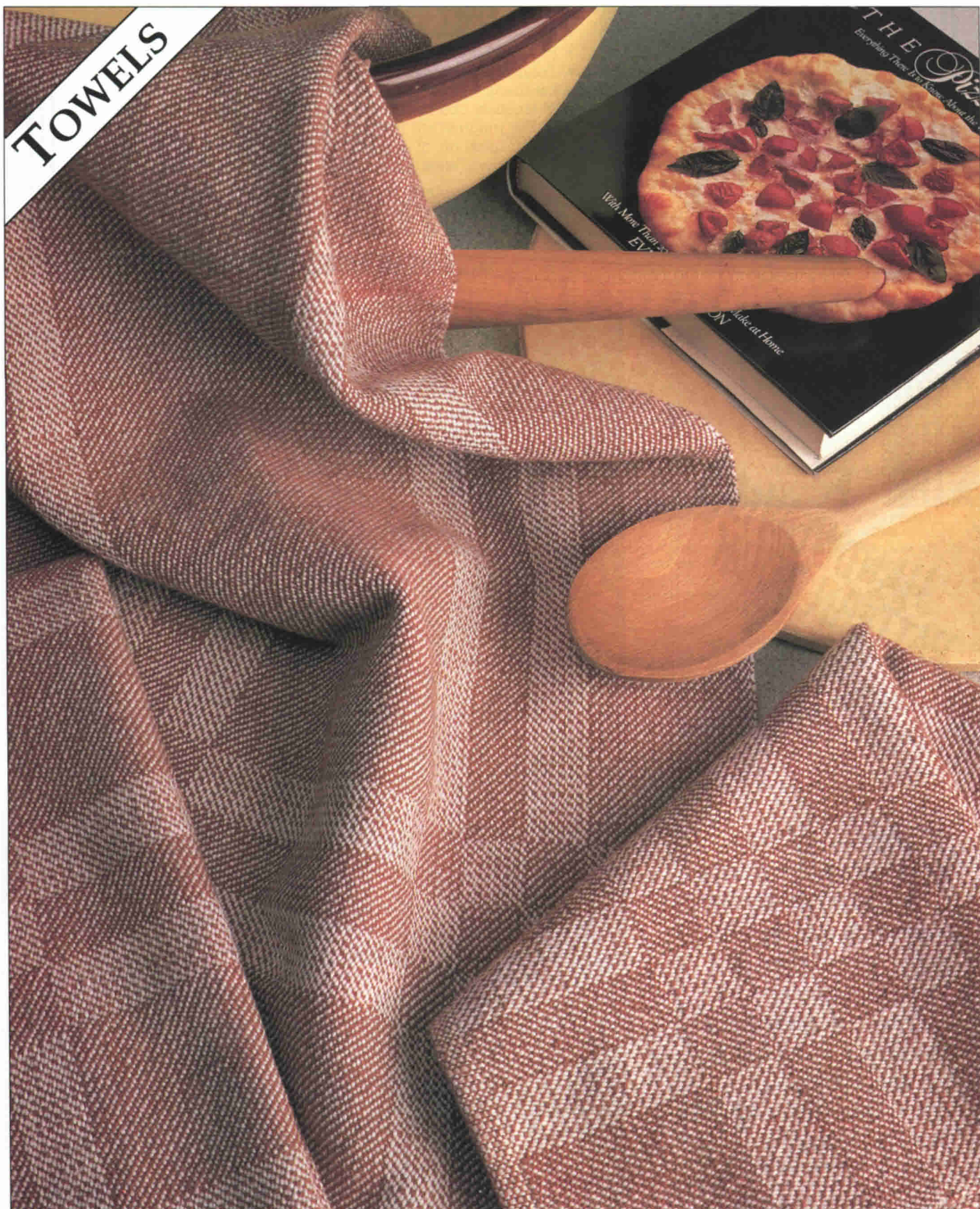
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Twill lines run in opposite directions in Gloria Martin's two-block **Three-End Twill Block Towels**. Woven on four shafts with 8/2 unmercerized cotton set at 20 e.p.i., these thirsty towels are both soft and absorbent. Please see the Instruction Supplement for weaving details.

TOWELS



Using crackle-weave structure, Kathy Bright varied the colors, blocks, and treadling sequences in her set of **Country Rustic Towels**. Though they look more complex, these towels were all woven on the same four-shaft threading using, from left to right, treadlings 3, 2, and 1. The ends were finished with a turned hem. Directions are provided in the Instruction Supplement.



A twill color-and-weave-effect border design edges the windowpane background in Jean Scorgie's four-shaft **Winter Lichen Towels**. Mimicking the colors of gray-green lichen against a tree trunk wet with melting snow, these towels are woven in soft shades of green, gray, and white 8/2 unmercerized cotton. Please turn to the Instruction Supplement for details.

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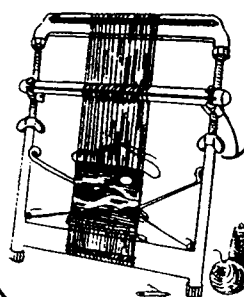
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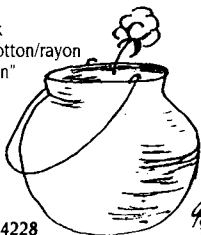
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General Instructions

Volume XV, Number 1

January/February 1994

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Please read the instructions thoroughly before beginning a project.

WARP & WEFT: The size, fiber, and type of each yarn are listed along with the yardage per pound. If a specific brand has been used, it is listed with color names and numbers. Amounts needed are calculated in yards, making yarn substitutions easier.

WARP LENGTH: The length of the warp needed for a project is figured by adding the finished length of the project, an allowance for take-up and shrinkage, and loom waste. Take-up is the amount lost due to the interlacement of the yarns in the weave structure. Shrinkage is the amount lost due to the finishing process. Loom waste is the amount needed to tie the warp on and allow the reed and heddles of a particular loom to function to the end of the weaving.

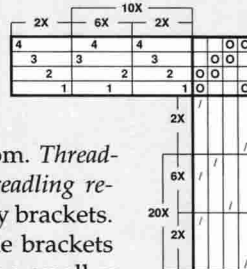
Our warp length measurements include finished length, percentage of take-up and shrinkage, and a standardized loom waste of 27". Your own loom waste may be different, according to the requirements of your loom and warping technique. To figure loom waste, measure unwoven warp at the beginning and end of several of your projects. Be sure to allow for knot tying and trimming of ends.

MEASUREMENTS: All measurements shown in the weave plans and discussed

in the directions are taken *under tension on the loom* unless otherwise noted. Each measurement includes take-up and shrinkage so that when the piece is finished, the final size will be correct. Normal warp tension is tight enough to get a clear shed. Exceptions, such as weft-faced rugs and tapestries, which require more tension, will be noted.

DRAFTS:

Threading drafts read from right to left and treadling drafts read from top to bottom. *Threading repeats* and *treadling repeats* are shown by brackets. Sometimes double brackets are used to show a small repeat within a larger one. *Tie-ups* are shown for rising-shed or jack looms. The small circle in the tie-up indicates that the shaft referred to *rises* when the treadle is pressed. To convert the tie-up for sinking-shed or counterbalanced looms, tie the treadles according to the *blank squares*. Countermarch looms use all the



squares; the upper lamms are tied to the blank squares and the lower lamms are tied to the squares with circles.

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

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

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

Brown Sheep Company, Rt. 1, Mitchell, Nebraska 69357

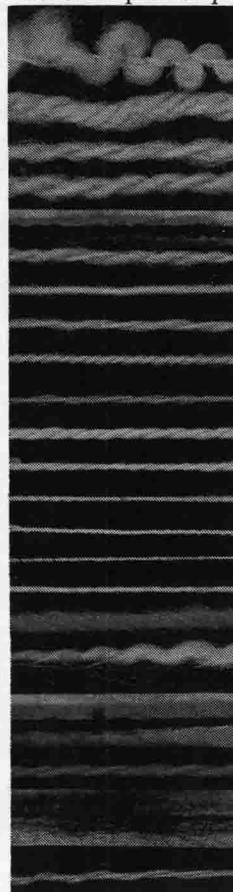
Chanteleine Yarns are available from **Crystal Palace Yarns**, 3006 San Pablo Ave., Berkeley CA 94702.

Esslinger Wolle is available from **Skacel**, 224 SW 12th St., Renton, WA 98055.

Filatura Di Crosa Yarns are available from **Stacy Charles**, 119 Green St., Brooklyn, NY 11222.

Halcyon Yarn, 12 School St., Bath, ME 04530

YARN CHART To help identify yarns and make creative substitutions in your weaving, use this yarn chart along with *Yarn, a Resource Guide for Handweavers* by Celia Quinn (112 pages punched to fit a standard three-ring binder), available from Interweave Press for \$7.50 plus \$3 postage.



Wool thick-and-thin bouclé at 200 yd/lb (400 m/kg)

Bulky-weight knitting wool at 840 yd/lb (1690 m/kg)

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

Two-ply wool at 1000 yd/lb (2015 m/kg)

Three-ply wool at 1240 yd/lb (2500 m/kg)

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

12/3 worsted wool at 2160 yd/lb (4350 m/kg)

8/2 worsted wool at 2240 yd/lb (4500 m/kg)

12/2 worsted wool at 3200 yd/lb (6440 m/kg)

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

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

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

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

Ne 20/2 unmercerized cotton at 7450 yd/lb (15,000 m/kg)

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

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

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

Brushed wool mohair novelty at 900 yd/lb (1810 m/kg)

Sportweight alpaca at 1170 yd/lb (2355 m/kg)

Brushed acrylic/wool/mohair at 1500 yd/lb (3020 m/kg)

73% kid mohair/17% wool/10% nylon brushed blend at 1880 yd/lb (3790 m/kg)

18/2 50% wool/50% silk at 5040 yd/lb (10,150 m/kg)

WIDTH IN REED: 14¼".
TOTAL WARP ENDS: 296.
WARP LENGTH: 2¾ yd, including take-up, shrinkage, and 27" loom waste.
P.P.I.: 18.
TAKE-UP & SHRINKAGE: 21% in width and 15% in length.

WEAVING: Begin and end the runner with 1" hem in plain weave using sewing thread. Weave the body of the piece with white cottolin for 61½". To minimize the number of shafts lifted, the fabric is woven face down.

This fabric is a joy to weave. Only one shuttle is used and there was no breakage. I have found when weaving a cloth with plain weave at the edges that the selvages are better if the shuttle passes *over* the first end and *under* the last one.
FINISHING: Hemstitch the fabric on the loom or machine stitch it after it has been cut from the loom and correct any flaws. Machine wash in hot water on a regular cycle and iron the cloth dry.
ASSEMBLY: Turn the hem twice so that the machine-stitched edge is hidden; slipstitch the hem in place. Press.

Two-Block Twill Sweater

designed by Cory Brigham
Kalamazoo, Michigan
page 37

PROJECT NOTES: A two-block twill offers a complex-looking, yet simple to weave, pattern. There are only three colors used, but even more shades of the rich purples appear as a result of the different combinations of warp and weft cross each other. This cloth was inspired by Sharon Alderman's "Out of a Flower Garden" yardage in the November/December 1988 issue of *HANDWOVEN*. In selecting a sweatshirt pattern with a slightly shaped sleeve cap, compare the yardage requirements with the finished measurements in the instructions and adjust your yarn quantities and warp length if needed.
FABRIC DESCRIPTION: Two-block twill.
SIZE: Men's size extra-large. Circumference at chest 56" Length from shoulder

WARP COLOR ORDER FOR WINTER CELEBRATION TABLE RUNNER

white	30	20	20	20	20	30 = 140
silver gray	8					8 = 16
greenish gray	14					14 = 28
medium gray	8	8	8	8	8	40 = 32
lavender		8			8	16 = 16
dull yellow		20		20		40 = 40
deep red			24			24 = 24

DRAFT FOR WINTER CELEBRATION TABLE RUNNER

←cont'd.

10X	2X	6X	2X	10X	5X	2X	10X	2X	3X	2X	7X								
M		R		M		Y		L		M		G		S				O	
	M		R		M		Y		L		M		G		S				O
		M		R		M		Y		L		M		G		S			O
W					W				W							W	W	W	O
W					W				W							W	W	W	O

W = white
S = silver gray
G = greenish gray
M = medium gray
L = lavender
Y = dull yellow
R = deep red

←cont'd.

	7X	2X		2X	2X	10X	2X	5X											
			S		G		M		L		Y								
				S		G		M		L		Y							
			S		G		G		M		L		Y						
W	W	W							W										
W	W	W							W										

DRAFT FOR TWO-BLOCK TWILL SWEATER

←

	2X	2X	2X	2X	2X	2X	2X	2X	7X										
B				V		R			V		O		O	O	O	O	O	O	O
B				V		R			V		O		O	O	O	O	O	O	O
B				V		R			V		O		O	O	O	O	O	O	O
B		V				R		V			O	O	O	O	O	O	O	O	O
B	V					R		V			O	O	O	O	O	O	O	O	O
B	V					R		V			O	O	O	O	O	O	O	O	O
B	V					R		V			O	O	O	O	O	O	O	O	O
B	V					R		V			O	O	O	O	O	O	O	O	O

End here on 7th repeat.

V = violet
R = red-violet
B = blue-violet

2X									V	V	V	V							
2X									V	V	V	V							
2X									R	R	R	R							
2X									R	R	R	R							
2X									V	V	V	V							
2X									V	V	V	V							
2X									B	B	B	B							
2X									B	B	B	B							
2X									B	B	B	B							

30". Sleeve length from center back 35½"
Before cutting, the fabric measured 31" wide by 3½ yd long.
WARP & WEFT: Two-ply wool at 1800 yd/lb: 1785 yd violet, 895 yd red-violet, 815 yd blue-violet.
KNITTED RIBBING YARN: Two-ply wool at 900 yd/lb: 500 yd violet.
YARN SOURCES & COLORS: The warp and weft is Harrisville Designs Shetland Style in Blackberry (violet), Garnet (red-violet), and Aubergine (blue-violet). The knitting yarn is Harrisville Designs Two-Ply in Blackberry (violet two-ply).
NOTIONS: Commercial sweatshirt pattern, Seams Great seam binding, circular knitting needles size 5 (29"-length for waistband and 16"-length for neck ribbing), double-pointed knitting needles size 5 (for cuffs).
E.P.I.: 12.

tabby and the tie-down shafts. The right foot treadles the pattern shaft(s) concurrently with the tie-down shafts. Note that one of the tabby shafts doubles as a pattern shaft and that one block of the pattern uses only the tie-down shafts.

To keep track of which tie-down shaft to treadle, I used the same trick as for remembering which tabby to treadle: if the pattern yarn is on the left side, use the left tie-down; when it's on the right, use the right tie-down. While weaving, use a template to make sure each motif is woven the same size. This is especially important for the horizontal black and white bands, which must line up when the sweater is assembled.

FINISHING: Serge or machine stitch each end of the fabric. Machine wash in cold water using delicate cycle and mild detergent. Lay flat to dry. Press lightly using a damp cloth.

ASSEMBLY: Lay out and cut the pattern pieces making sure that they are all in the same horizontal alignment with respect to the diamond motif and that the horizontal bands match along the shoulder/sleeve seam. This may be done by cutting out one piece and using it to cut out the subsequent pieces. There will be excess fabric between pieces. Align the pattern edge at the center back with the selvage, and align the lower part of the center front 1" from the selvage to match the stripes vertically over the shoulder.

Secure all cut edges by serging or machine stitching. Pin the pieces together carefully before sewing to match the patterns perfectly at the seam lines. With right sides together, stitch the center back seam in the middle of the narrow white vertical stripe. Using 5/8"-wide seam allowances from now on, stitch the back to the fronts along the shoulder/sleeve seams. Sew the underarm seams, leaving a 6" pocket opening starting about 4" from the bottom of the sweater. Press all the seams open, including the pocket opening. With the pocket sections folded in the same direction as the seam allowances, topstitch 1/4" from the edge around the pocket opening. Fold the pocket edges together toward the front of the sweater, stitch around the edge, and serge or zigzag the pocket edges together.

KNITTING: To prepare yarn for knitting, hand wash it first and use it doubled. Knit a sample to check your gauge

and adjust the needle size if necessary: in k 1, p 1 ribbing, there should be 6 stitches and 8 rows per inch. Pick up stitches by pushing a crochet hook through both fabric layers from the right side near the folded edge and pulling up a loop of yarn.

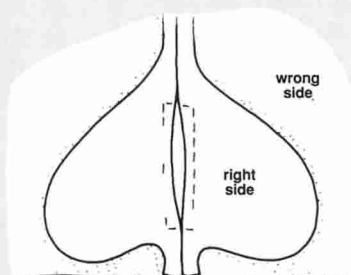
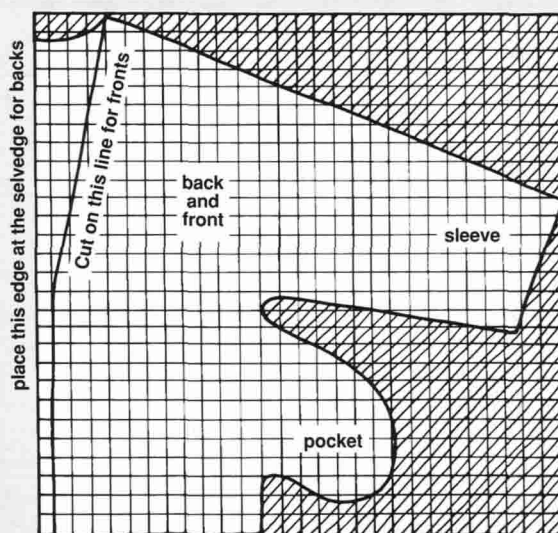
At each wrist, using a doubled strand of black, pick up 44 stitches and distribute on three double-pointed needles. Work three rounds in k 1, p 1 ribbing. Continuing in ribbing, work the next round in white followed by 16 rounds in black or until ribbing measures 2 1/2". Bind off loosely.

For a band at the bottom with about a 35" circumference, pick up 171 stitches (sts) on the circular needle using black. Working back and forth in k 1, p 1 ribbing, work 2 rows black, 2 rows white. Row 5: Work 2 sts white, (5 sts red, 4 sts white) 18 times, and end 5 sts red, 2 sts white. Row 6: Work 2 sts black, (5 sts red,

4 sts black) 18 times, and end 5 sts red, 2 sts black. Work 4 rows black. Repeat row 6. Repeat row 5. Work 2 rows white, 2 rows black. Ribbing should measure 2" Bind off loosely.

For the front and neckline edge, pick up 170 sts along the left front from bottom edge to the center back on the circular needle (This is one-half of the entire edge). Working back and forth in ribbing, work 2 rows black, 1 row white, 13 rows black or until band measures 1 3/4". Bind off loosely. Try on the sweater and mark the placement for the five buttons on the right front. Using the left side for reference, pick up and knit from the bottom edge to the center back, but make buttonholes in center row of knitting. Join the bands at the center back. Sew buttons to the left front, placing a small, clear button inside the ribbing beneath each button for strength.

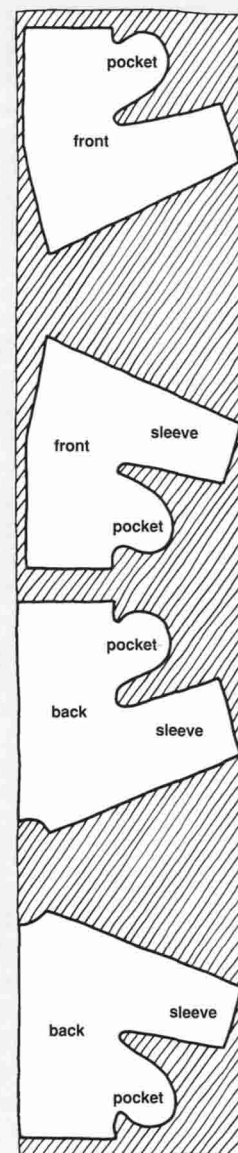
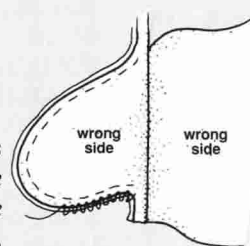
Pattern for sweater 1 square = 1"



1 (above). With the pocket opened out, topstitch 1/4" from the edge around the opening.

2 (right). Fold pocket edges together toward the front of the sweater. Stitch around the edge and serge or zigzag.

RIGHT: Pattern Layout. Align pattern horizontally and vertically on all pieces.



Snowstorm Sweater

designed by Cory Brigham
Kalamazoo, Michigan
page 39

4

PROJECT NOTES: Inspiration for this favorite bulky sweater came from my weaving teacher, Brenda Merger, who does so much with combining knitting and weaving. It is a soft, warm garment to wear in the snowstorm that its appearance mimics.

The body of the sweater was woven with a heavily textured wool/nylon bouclé weft on a smooth worsted wool warp. The fabric was turned sideways and cut so that the nubby lines run vertically, giving the garment a slimming emphasis. This construction had another bonus—the selvages at the waist provide a very stable edge onto which to crochet and knit waistband ribbing. After cutting a V-neckline, use a bulky-weight knitting wool to knit a funnel neck into the opening. Use the same yarn to knit sleeves and waistband and to join the side seams.

FABRIC DESCRIPTION: 2/2 twill with knitted sleeves and bands.

SIZE: Large. Circumference at chest 47" (which allows for 7" of drape required by the bulky fabric). Length from shoulder 24", including 3" ribbing. Sleeve length from center back 32", including 2" ribbing.

WARP & WEFT: Size 12/3 worsted wool at 2160 yd/lb: 800 yd off-white for warp. Wool thick-and-thin bouclé at 200 yd/lb: 200 yd off-white for weft.

EDGING & KNITTING: Bulky-weight knitting wool at 840 yd/lb: 500 yd off-white.

YARN SOURCES & COLORS: This warp is Maypole Nehalem from Oregon Worsted in Cream White #40. The weft is FY-3 (96% wool/4%nylon) from Ironstone Warehouse in color A, Natural. The edging and knitting wool is Unger's Skol in off-white.

NOTIONS: Off-white sewing thread, crochet hook size G, 16" circular knitting needles in sizes 9 and 10½.

E.P.I.: 12.

WIDTH IN REED: 25"

TOTAL WARP ENDS: 300.

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

P.P.I.: 5.

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

DRAFT:

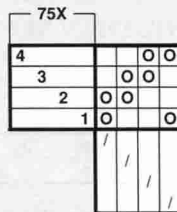
WEAVING: Using the wool bouclé weft, weave the yardage in straight twill for the entire length. Use a very light beat so that the weft is not packed in.

FINISHING: Machine staystitch the ends of the fabric. Machine wash on gentle cycle in warm water with mild detergent. Rinse gently and dry flat.

ASSEMBLY: Cut the front and back apart across the middle of the fabric length as shown in the Cutting Diagram. Zigzag the cut edges and then crochet over the zigzag with the bulky knitting wool. With right sides together and before cutting the neckline, stitch across the shoulders with a narrow seam allowance. Open out flat and press seam open. Make a full-sized neckline pattern from the detail given and place it on the shoulder seam as the measurements indicate. Zigzag around the pattern, then remove it and cut away the fabric inside the stitching. For extra strength, zigzag the edge a second time before crocheting over the edge.

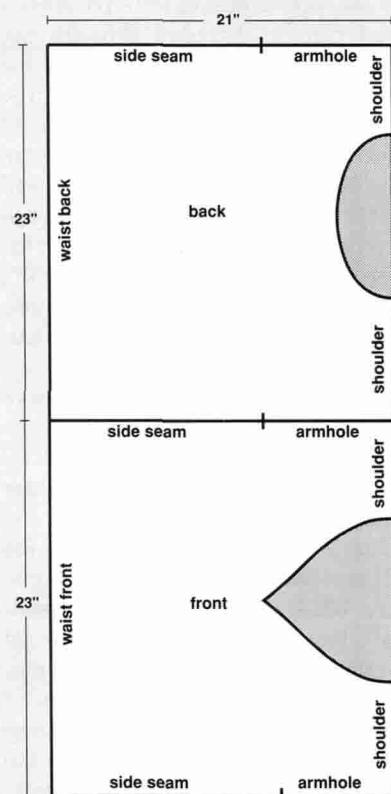
To knit the collar, use the size 9 circular knitting needle to pick up 135 stitches as follows: Beginning at the point of the V-neck, pick up stitches by going into the back of the crochet stitches and placing the picked-up loops on the needle. Make one stitch at the center of the V by picking up the horizontal thread between two center stitches and knitting into the back of it. When the stitches are picked up, work a p 1, k 1 ribbing, decreasing one stitch on each side of the V-neck center stitch until 86 stitches remain. Continue the ribbing for another 2" without decreasing. Bind off. Fold under the final two inches and tack in place to form a funnel neck.

The sleeves are flat-knitted separately and sewn to the body, then seamed. For each sleeve, cast on 30 stitches on size 9 needles. Work p 1, k 1 ribbing for desired cuff length. Switch to size 10½ needles (or appropriate needle size to give gauge of 4 stitches per inch) and increase 30 stitches evenly spaced in the first stockinette row. Knit across and purl back evenly until piece measures 19" (or desired length). End on the wrong side and bind off. Center the bound-off (shoulder) end of the sleeve on the shoulder seam of the body edge, right sides out, overlapping the sleeve over the cut edge of the

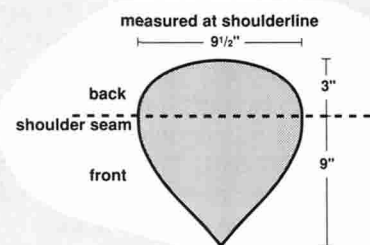


fabric slightly. Stitch together so that the bound-off stitches form a decorative ridge at the join. When both sleeves have been attached, fold the garment front to back at the shoulder line. Sew the sleeve seams. For the side seams, use a length of the yarn to weave the crocheted edges together with the tops of the stitches forming a double decorative ridge on the outside. (Working the side seams this way eliminates a bulky seam and adds an interesting effect that harmonizes with the rest of the finishing.)

For the waistband ribbing, crochet around the lower edge (selvages) of the sweater. Using a size 9 circular needle, pick up 185 stitches in the crocheted edge, evenly spaced around the circumference. Knit in stockinette stitch for two rounds, then decrease evenly to 130 stitches. Knit in stockinette for another 1½", then work p 1, k 1 ribbing to desired length. Bind off.



Cutting Diagram



Neckline Detail

Bronson Lace Sweater

designed by Betty Linn Davenport
Richland, Washington
page 40

© RH

PROJECT NOTES: Folding the narrow fabric for this sweater on the bias makes a sweater that drapes as softly as a knit and a pattern that leaves no wasted cloth. Needle weaving the selvages of the diagonal seams reduces bulk and makes a less noticeable join than machine stitching.

Bronson lace color blocks appear in the yoke area while the rest of the sweater is plain weave inlaid with random bits of accent colors for weft color movement to offset the warp stripes without having to match stripes. The knitted ribbing around the neck and sleeves is bound off with an invisible tubular technique which makes a nice rounded edge. If the ribbing stretches out due to the slipperiness of the alpaca, elastic cord can be threaded through the tubular edge. At the lower edge of the sweater, elastic in a casing gathers the hem for a blouson look. If you want to make a sweater in a different size, here are the finished fabric widths you will need: for a 48" circumference, use finished fabric 17" wide; for 45", use 16"; for 42", use 15"; for 39", use 14"; and for 37", use 13". Remember to add widthwise take-up and shrinkage when you calculate width in the reed.

FABRIC DESCRIPTION: Plain weave with Bronson lace pattern.

SIZE: Women's size large. Circumference at chest 47". Length from shoulder 22". Sleeve length from center back 31" including 2" ribbing. Before cutting, the fabric measured 17" wide by 120" long.

WARP, WEFT, & KNITTING: Sport-weight alpaca at 1170 yd/lb: 1500 yd green, 90 yd teal, 35 yd red, 30 yd magenta, 30 yd purple.

YARN SOURCES & COLORS: These yarns are Alpaca Clasica from On the Inca Trail. The warp and weft are Emerald Forest #219 (green) and Teal Lake #216 (teal). Also used in the weft and ribbing are High Sierra #213 (red), Twilight Magenta #207 (magenta), and Plum Dusk #206 (purple).

NOTIONS: Tapestry needle, green sewing thread, four double-pointed knitting needles size #1, 1½ yd 7/8"-wide elastic. For rigid heddle weaving, you will also need three pick-up sticks.

E.P.I.: 10.

WIDTH IN REED: 18¼"
WARP COLOR ORDER:

		4X	
→			
green	2	41	2 = 168
teal	3	3	= 15

TOTAL WARP ENDS: 183.

WARP LENGTH: 4 yd, including take-up, shrinkage, and 18" loom waste for rigid heddle. Shaft-loom weavers should add 1¼ yd.

RIGID HEDDLE THREADING: Thread the heddle for plain weave. For the warp stripes to appear in the correct place, begin the first warp on the right side in a hole. The three teal warps will then appear in a hole, a slot, and a hole.

P.P.I.: 10.

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

WEAVING: It is very important to achieve a balanced weave as the Bronson lace area must be square. Use a light touch when pressing the weft in place. Frequently check the number of picks per inch with a ruler, especially in the Bronson lace area.

RIGID HEDDLE DIRECTIONS: To insert the pick-up sticks for the pattern weave, place the heddle in the down shed position which places the slot threads in the upper layer. Counting only the upper layer of warps in the slots, pick up the slot warps in the sequence described below. When a pattern stick shed is called for, move it forward behind the heddle and turn it on edge. Each pattern stick remains in place throughout the weaving—just move it toward the back beam when weaving up shed or down shed.

Pattern Stick A: Begin with 4 up, then *(2 down, 1 up) 5 times, 2 down, 5 up, repeat from *, (end with 4 up on left selvage).

Pattern Stick B: Begin with 4 up, then *(2 down, 1 up) 3 times, 2 down, 11 up, repeat from *, (end with 10 up on left selvage).

Pattern Stick C: Begin with 4 up, then *2 down, 1 up, 2 down, 17 up, repeat from *, (end with 16 up on left selvage).

The pick-up sticks should slide over each other.

Weaving Sequence: Weave 3/4" green, 3 rows teal, 2 rows green, then start pattern sequence below using green except when noted:

1. Up shed.
2. Pattern stick C, use red accent.
3. Up shed.

4. Pattern stick C, use red accent.

5. Up shed.

6. Down shed.

7.–12. Repeat 1–6.

13.–24. Repeat 1–12 using stick B.

25.–36. Repeat 1–12 using stick A.

37.–42. Weave 1 green, 3 teal, 2 green.

Repeat from step 1 three more times, using purple accent for the first repeat, magenta for the second, and red for the third. Weave the rest of the warp in plain weave with green, inlaying accents randomly as described below.

SHAFT-LOOM DIRECTIONS: Using green, weave 3/4" plain weave for the seam allowance, then follow the treadling sequence for the Bronson lace repeats, using red for the accent color in the first repeat, purple in the second repeat, magenta in the third repeat, and red for the fourth repeat.

Weave the remainder of the warp in plain weave with green, laying in short lengths of the accent colors at random after every 2"–3" of weaving. Occasionally I left the laid-in yarn extending from the selvage and needle wove the end in across the seam line into the other panel after joining the seam. The finished length on the loom should be about 124".
FINISHING: Machine stitch the ends. Hand wash in warm water and gentle liquid detergent. Remove excess water in spin cycle of washer or by rolling in a towel and squeezing. Smooth out on flat surface and let dry until slightly damp. Steam press.

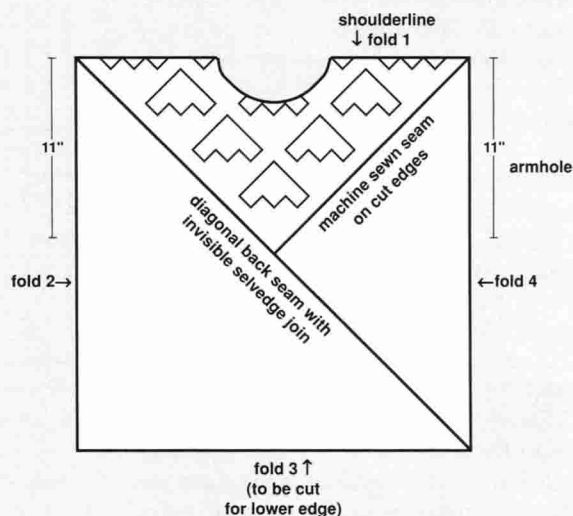
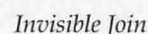
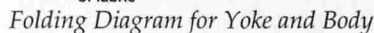
ASSEMBLY: Alpaca fibers are very slick and will pull out unless securely stitched. As you cut the fabric during assembly, secure with one row of straight stitching 1/2" from the edge and finish the edges with serging or zigzag.

Before cutting, mark and fold a scale-model paper strip to see how the design works. First, with right sides together, fold the Bronson lace yoke area on the diagonal. Make the next fold as shown in the illustration, pin the selvages together, and with green yarn, needle weave an invisible join for half of the diagonal seam on the back. Make the next fold, pin and needle weave the selvage edges together to form the diagonal seam line in front. Fold again and join the selvages to complete the diagonal seam on the back.

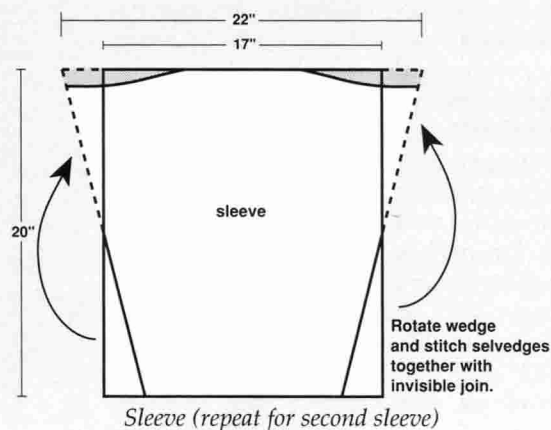
Cut off and lay aside the excess fabric (which will be used for the sleeves), leaving 1½" overlap on the back for seam allowances. Matching the warp stripes,

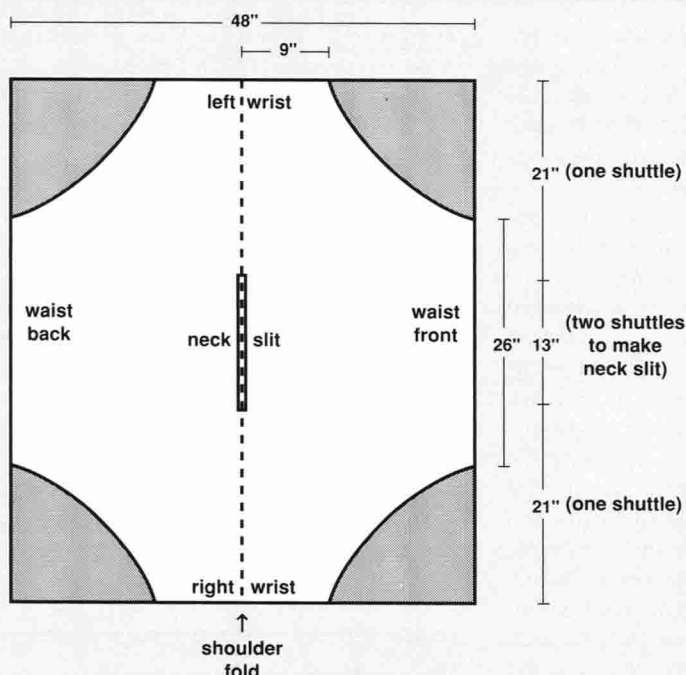
G = green T = teal A = accent color (for each of the four repeats, use a different accent color in this order: red, purple, magenta, red).

Finish each ribbing with a tubular bind-off in green as described on page 36. After completing the ribbing, fold back the seam allowance and stitch it lightly by hand to the fabric.



Back of Sweater with Folds and Seams





Warp Plan and Cutting Diagram
(measurements of unfinished fabric)

woven as a slit using two shuttles. Only the wrist edges and underarm/side seams require cutting and stitching. I wove the straight, fringed scarf on a second, narrower warp using the same yarns. I enjoyed this project very much; doing it gave me the confidence to move on to more complicated garments in the future.

FABRIC DESCRIPTION: Plain weave.

SIZE: **Sweater**—Women's medium. Circumference above waist 45". Length from shoulder 24½", including 3½" ribbing. Sleeve length from center back 25", including 3½" ribbing. **Scarf**—8" wide by 52" long plus 7" fringe on each end.

WARP: Brushed wool/mohair novelty yarn at 900 yd/lb: 1580 yd blue/gray/pink ombré (including 290 yd for the scarf). Add a few hundred yards to this total if you plan to use this yarn in the knitted ribbings.

WEFT: Brushed acrylic/wool/mohair at 1500 yd/lb: 700 yd light blue-gray (including 120 yd for scarf). Add a few hundred yards to this total if you plan to use this yarn in the knitted ribbings.

YARN SOURCES & COLORS: The warp is Unger's Andorra (39% wool/23% mohair/34% acrylic/4% nylon) in Dusty Rose. The weft is Chanteleine's Tiana (80% acrylic/10% wool/10% mohair) in Lagon 29/508.

NOTIONS: Blue-gray sewing thread, silk bias binding (optional, for binding underarm seam allowances).

E.P.I.: 10.

WIDTH IN REED:

Sweater—48"

Scarf—9"

TOTAL WARP

ENDS: **Sweater**—484 (including a doubled selvedge on each side). **Scarf**—94 (including a doubled selvedge on each side).

WARP LENGTH:

Sweater—2½ yd, which includes take-up, shrinkage, and 27" loom waste.

Scarf—2¾ yd, which includes take-up, shrinkage, and 27" loom waste. Part of the loom waste is used for fringe.

DRAFT:

P.P.I.:

6½ to 7

4			O
3			O
2			O
1			O

2			O
1			O

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

WEAVING: **Sweater**—

Using the plain brushed yarn as weft and beating lightly, weave plain weave full width for 21" then use two shuttles to weave the two halves of the width separately with a slit in the center. When the slit is 13" long, resume weaving full width with one shuttle for another 21" **Scarf**—Leaving 8" unwoven at each end for fringes, weave plain weave for at least 58"

FINISHING: On the scarf, knot groups of warp ends for fringe, adding in lengths of the weft yarn if desired. Assemble the garment according to the instructions below before finishing both the sweater and the scarf together as follows. Machine wash on gentle cycle in cold water using a mild detergent (such as Ivory Liquid). Rinse and squeeze by hand to remove excess moisture. Dry flat, hand blocking fabric to shape. Trim the scarf fringe to 7" If you would like more nap than that raised by the washing, brush the fabric gently with a stiff brush while it is still damp.

ASSEMBLY: **Sweater**—Machine stitch each end of the fabric. With the wrong side out, fold the fabric in half selvedge to selvedge along the shoulder line. Staystitch, cut, and stitch the underarm/side seams, using two rows of stitches for stability. Bind the seam allowances with

silk bias, if desired, or serge the raw edges. Reinforce the ends of the neck slit with hand stitching to prevent distortion of the fabric at the shoulders.

Using the same yarns that were used in the weaving, make a k2, p2 ribbing to fit the waist edge of the garment. Sew the ribbing to the selvedge by hand or machine. Repeat for the wrists, attaching the ribbing to the staystitched or serged sleeve edges. Drape the scarf around the neckline and tie loosely

Checkerboard Sweater

designed by Deborah Austin
Vancouver British Columbia
page 48

RH 2 4

PROJECT NOTES: Weaving is my hobby and even during high stress times, I have to have a project on the loom. This sweater is symmetrically designed and simple to construct. I divided the warp width into three blocks and alternated the colors in a checkerboard fashion. The body of the sweater is rectangular, and the sleeves are tapered on the loom to eliminate bulk in the seams. A knitted cowl collar and ribbings complete the sweater look.

FABRIC DESCRIPTION: Claspéd weft plain weave.

SIZE: Women's size medium. Circumference at chest 45" Length from shoulder 24", including a 3½" ribbing at the lower edge. Sleeve length from center back 31", including a 5" ribbing at the wrist. Before cutting, the fabric measured 23" wide by 78" long.

WARP: Three-ply wool at 1240 yd/lb: 910 yd black, including 200 yd for knitted ribbing.

WEFT: 73% kid mohair/17% wool/10% nylon brushed blend at 1880 yd/lb: 720 yd black, including 200 yd for knitted ribbing. Mohair/wool novelty slub at 1880 yd/lb: 520 yd black with rainbow multicolor slubs.

YARN SOURCES & COLORS: The warp is Claudia by Esslinger Wolle. The weft yarns are by Filatura Di Crosa; the black is Kid Neu and the slub yarn is Hula.

NOTIONS: Knitting needles size 6 through 10 for the ribbing on the wrists and lower edge.

E.P.I.: 8.

WIDTH IN REED: 24"

TOTAL WARP ENDS: 192.

WARP LENGTH: 3¼ yd, including take-up, shrinkage, and 18" loom waste. Shaft-loom weavers should add 1/4 yd.

DRAFT:

P.P.I.: 8.

TAKE-UP & SHRINK-AGE: 15% in width and 10% in length.

WEAVING: Begin and end each piece with 3 to 4 rows of black, hemstitch the edge, and leave 4" unwoven between pieces. Try to minimize draw-in since the sweater will use the entire width of the cloth. Divide the width of the warp into three sections (A, B, and C from left to right) and mark the division points on the rigid heddle or reed. You will need two stick shuttles, one with a single strand of black weft and the other with a single strand of multicolor slub yarn. In addition, you will need two balls of black weft and two balls of multicolor slub yarn.

Start with multicolor slub in the side sections (A and C) by placing one ball of multicolor weft on the floor on either side

of the loom and using the black shuttle for the center section (B). Begin the sweater with about four full-width rows of black weft using the black shuttle, ending at the left side. Hemstitch the edge before proceeding.

With the shed still open, wrap the black shuttle around a strand of the left-hand ball of multicolor slub and pass the shuttle back through the shed to the right edge, pulling the clasped intersection with the multicolor slub only as far as the right-hand edge of section A. (The black shuttle weaves only the center section—it goes to the selvedge edge to pick up the doubled strand of multicolor and pull it back to the edge where the sections join.) Beat, but don't change the shed. With the shed still open, wrap the black shuttle around a strand of the right-hand ball of multicolor slub and pass the shuttle back through the shed, bringing it out at the left-hand edge of section B and pulling the clasped intersection with the multicolor slub to the left-hand edge of section C. There should be a double weft of multicolor slub in sections A and C and a

double (triple on this first row) weft of black in section B. Beat and change the shed. Put the black shuttle into the shed at the left-hand edge of section B where it exited, and pass it to the left-hand selvedge, clasp the weft as before and continue. After weaving 8" in this fashion, exchange the black balls for the multicolor slub balls and the multicolor slub shuttle for the black shuttle and repeat the process for the next 8" block. Weave three blocks for the front for a length of 24" and repeat for the back. Begin and end each piece with 3 to 4 rows of black, hemstitch the edge, and leave 4" unwoven between pieces.

For each sleeve, weave 2½ blocks for a length of 20", and at the same time, taper the sides from an underarm width of 20" to 11" wide at the wrist by weaving short rows. **FINISHING:** Cut apart the pieces and knot all the fringes for further stability. Hand wash in lukewarm water and mild soap or detergent. Lay flat to dry.

ASSEMBLY: Trim all the

fringes to 1" Using black warp yarn in a tapestry needle, sew the shoulder seams leaving an 11" neck opening. Center the top of each sleeve at the shoulder seam and sew in the sleeves. Sew the underarm and side seams.

With size 6 knitting needles using a strand of the warp yarn together with a strand of the black weft yarn, make a sample of k 2, p 2 ribbing to determine the number of stitches needed for each wrist (I used 44) and the lower edge of the front and back (I used 112 for each). Make each wrist ribbing 5" deep and the lower edge ribbings 3½" deep. For the cowl collar, using size 6 needles, I cast on 116 stitches. After each inch of ribbing, I changed to the next larger needle size to make the 6"-deep cowl looser and more drapeable.

Twenty-five Snowballs Coverlet

designed by Wendy Sundquist
Mineral Point, Wisconsin
page 51

4

PROJECT NOTES: This throw is adapted from a wonderful coverlet pattern found in *Of Coverlets*, published in 1983 by Tunstede Press, Nashville, Tennessee. The many color photos and more than a thousand traditional coverlet patterns shown in this book provide me with inspiration for designing my own color combinations. I enjoy using black as the ground color for these overshot patterns because it makes the pattern colors seem richer and more vibrant.

Here are some hints. Since you'll be threading the warp at four ends per dent, wind four warp ends at once to save time. To keep track while threading the heddles, place each part of the pattern on 4-squares-to-the-inch graph paper, tape it to the castle of your loom, and use a clothespin to keep your place in the threading.

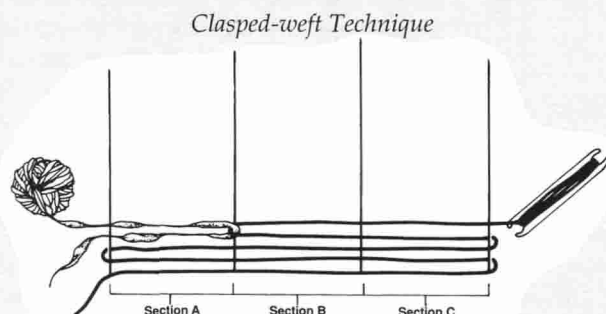
FABRIC DESCRIPTION: Overshot.

FINISHED DIMENSIONS: 43" wide by 76" long, plus 6" fringe at each end.

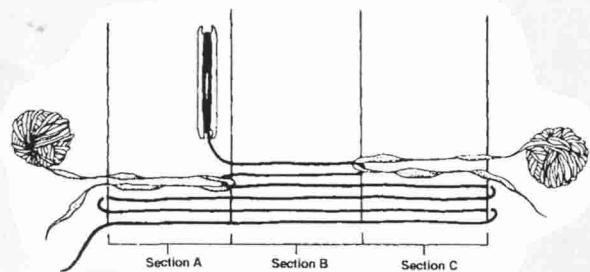
WARP: Size 20/2 unmercerized cotton at 7945 yd/lb: 5960 yd black.

WEFT: **Tabby**—Size 18/2 worsted wool at 5040 yd/lb: 2140 yd black. **Pattern**—Size 18/2 50% wool / 50% silk at 5040 yd/lb: 1095 yd dark green, 460 yd dark blue, 350 yd wine, 235 yd plum.

YARN SOURCES & COLORS: The cotton is Helmi Vuorelma's Pouta in #097 (black) wound on cones rather than



1. To weave with black in section B and multicolor in sections A and C, weave the black shuttle to the left-hand selvedge, wrap it around the strand of yarn from the multicolor ball on the left-hand side. Pass the shuttle back through the shed to the right-hand selvedge, pulling the clasped intersection as far as the edge of section A.



2. Wrap the black shuttle around a strand of yarn from the multicolor ball on the right-hand side. With the shed still open, pass the shuttle back through the shed and bring it out at the left-hand edge of section B. Pull the clasped intersection to the edge of section C. Beat, change the shed and repeat both steps.

bright green. 20 yd turquoise.

YARN SOURCES & COLORS:

These are UKI colors: Red #12 (red), Indies Orange #114 (red-orange), Magenta #102 (red-purple), Kelly Green #97 (bright green), Deep Turk #42 (turquoise).

NOTIONS: Red sewing thread to match warp.

E.P.I.: 20.

WIDTH IN REED: 15".

TOTAL WARP ENDS: 297, including a floating selvedge at each edge.

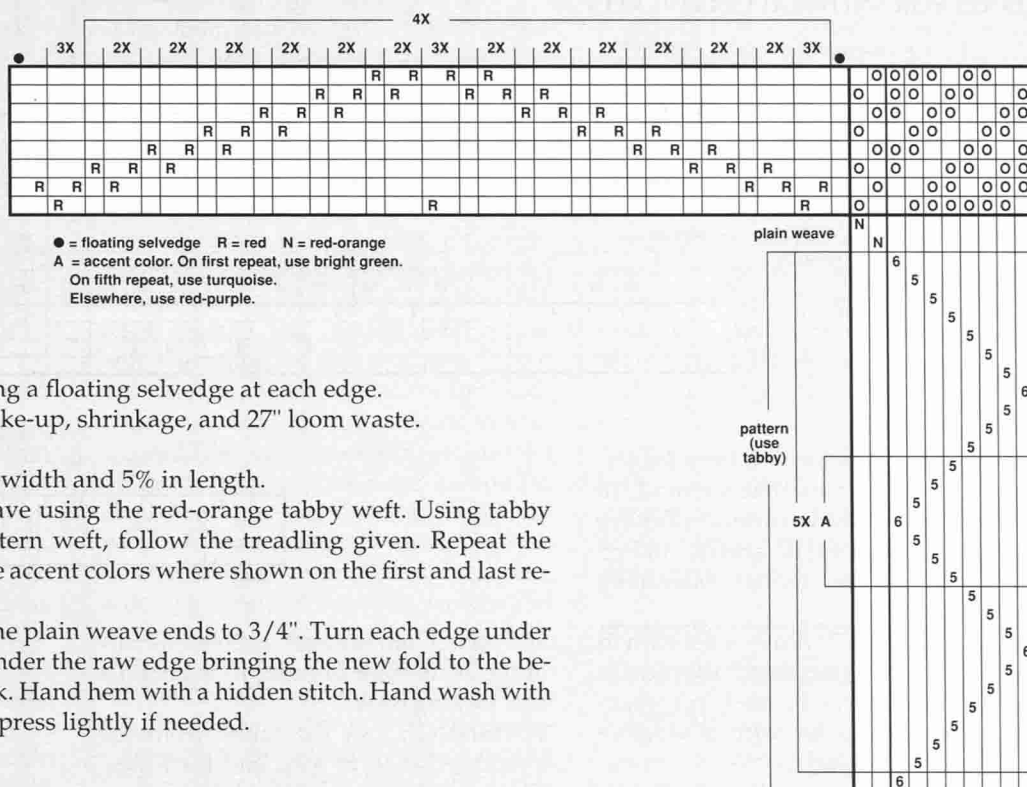
WARP LENGTH: 2 yd, including take-up, shrinkage, and 27" loom waste.

P.P.I.: 20 each, tabby and pattern.

TAKE-UP & SHRINKAGE: 12% in width and 5% in length.

WEAVING: Start with 1" plain weave using the red-orange tabby weft. Using tabby throughout and the red-purple pattern weft, follow the treadling given. Repeat the treadling pattern five times using the accent colors where shown on the first and last repeat. End with 1" plain weave.

FINISHING: Cut from loom, trim the plain weave ends to 3/4". Turn each edge under at the last row of the pattern; fold under the raw edge bringing the new fold to the beginning of the second treadling block. Hand hem with a hidden stitch. Hand wash with a gentle detergent, tumble dry, and press lightly if needed.



A Son's Coverlet

designed by Jean Hutchison, South Milwaukee and Washington Island, Wisconsin
page 59

PROJECT NOTES: When my son asked me to weave him a coverlet, I couldn't refuse such an honor. We agreed on pattern no. 309 from *Keep Me Warm One Night* by Harold B. and Dorothy K. Burnham. This coverlet is woven in two panels: one panel is flipped and then the two are sewn together with a center seam.

FABRIC DESCRIPTION: Overshot.

FINISHED DIMENSIONS: 78" wide by 106" long. Hems use an additional 1" at each end. It is assembled from two panels, each 39½" wide by 108" long.

WARP & TABBY WEFT: Size 20/2 pearl cotton at 8400 yd/lb; 20,985 yd flaxen.

PATTERN WEFT: Size 12/2 worsted wool at 3200 yd/lb; 4060 yd blue, 1795 yd mauve, 1070 yd green, 950 yd brown.

YARN SOURCES & COLORS: These are from Halcyon Yarn. The pearl cotton is Item 85, #108 flaxen. The pattern weft is Featherlight Merino, Item 156, #1 (blue), #22 (mauve), #33 (green), #6 (brown).

NOTIONS: Cotton sewing thread.

E.P.I.: 33, sleyed 3, 3, 3, 2 in a 12-dent reed.

WIDTH IN REED: 44¼".

TOTAL WARP ENDS: 1454, including a

floating selvedge at each end.

WARP LENGTH: 8½ yd, including take-up, shrinkage, and 27" loom waste.

DRAFT: (see page 95).

P.P.I.: 25 pattern and 25 tabby

TAKE-UP & SHRINKAGE: 10% in width and 15% in length.

WEAVING: Use a temple to eliminate excessive draw-in. Begin the pattern with your shuttle on the seam side, ensuring that most of your color changes occur on that side and are hidden in the seam (see assembly illustration). Carry yarns up by looping along the seam side. These will be trimmed off before sewing the seam. A hint to help keep track of colors is that when shafts 3 and 4 are raised, you will usually be using blue yarn, 1 and 4 mauve, 1 and 2 brown, and 2 and 3 green. The exceptions are the twill borders and center of the table. Measure frequently or use a template to make sure you are maintaining an even beat so that the two panels match. Each repeat of wheel and table should be about 11¼". Each panel should measure about 120"

Start by weaving 1" of plain weave with the pearl cotton. Then start the pattern following the treadling instructions. After the twill border, repeat the wheel and table ten times, end with an eleventh wheel and the final twill border. End the first panel with 1" of plain weave. Weave

the second panel the same as the first.

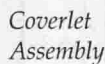
ASSEMBLY: Remove from loom and cut panels apart. Zigzag raw edges. Trim loops on seam side. Flip one panel (see illustration). Easing fabric to match pattern, machine sew the panels together with a very small seam allowance—ideally 4-5 warp ends on each panel. Turn under the plain weave twice to create a 1/2" hem and hand stitch in place. Full the coverlet in an automatic washer using warm water and Ivory Snow, gently agitating for about 3-4 minutes. Rinse and spin dry. Lay flat to dry. Pat seam to ease buckling.

Kentucky-Kyoto Vest

designed by Manuela Kaulitz
Louisville, Kentucky
page 65

PROJECT NOTES: Using color-and-weave-effect double weave with overshot patterns creates a more delicate interpretation than traditional overshot gives. With a pattern subtlety inspired by Japanese weavings, this vest is dramatic on the black side and reverses to a cheerful red. Butting the edges of the pattern pieces and covering them with matching handwoven tapes keeps the seams supple and reversible. The vest is completed

INSTRUCTION SUPPLEMENT



When I washed this fabric in my new machine, the worsted yarn tracked uncharacteristically and shrank more than I was used to with this yarn. I attributed this to a higher temperature than my old machine had used. I now soak all fabric in warm water before fulling and regulate the temperature by hand.

THREADING DRAFT FOR DOUBLEWEAVE VEST

← continued

3X										6X									
7X										2X									
B	B	B	B	R	B	B	R	B	B	B	B	R	B	B	R	B	B	R	
B	B	B	R		B	B	B	R	B	B	B	R	B	B	R	B	B	R	
R	R	R			B	R	B		R	R	R		B	R	R	B	R	R	
R	R	R	B		R	R	R	B	R	R	R	B	R	R	R	B	R	B	

● = floating selvages
—use black at
beginning, red at
end.

B = black
R = red

← continued

										2X		3X		2X		3X		2X		3X		2X			
B	R	R	R	B	R	R	R	R	R	R	R	B	B	B	R	B	R	R	R	R	R	R	R	R	R
	B	R		B	R	R		B	R	R	R		R	B	R		B	R		R		B	R	R	R
R		B	B	B	R	B	B	B	B	R		R	R	R		R	R	R		B		B	R	R	R
	R		B	B	R	B	B	R	B	B	B	B	B	R	B	R	R	B	B	B	R	R	R	R	R

← continued

← continued

[illegible]

FABRIC DESCRIPTION: Double-woven plain weave with overshot patterning. The tapes used at the seams are plain weave, and the bias strip is a spiral cut from a tubular double-weave fabric.

SIZE: Women's size small. Circumference at chest 37". Length from shoulder 17". Before cutting, the fabric measured 18½" wide by 43" long, the bias strip was about 4½" wide by 50" long, and the red and black tapes were 5/8" wide by 29" long.

WARP & WEFT: Size 12/2 worsted wool at 3200 yd/lb: 2160 yd black, 1715 yd red.

YARN SOURCES & COLORS: This is Halcyon's Featherlight Merino, Item 156: #5 (black) and #37 (red).

NOTIONS: Black and red sewing thread.

E.P.I.: 32 (16 per layer), threaded four per dent in an 8-dent reed.

WIDTH IN REED: 23½".

WARP COLOR ORDER: Alternate one end each black and red.

RED	red	4	6	4	= 14
TAPE	black	2	2		= 4

BLACK TAPE	red	2	2	= 4
	black	4	6	4 = 14

Bias Strip Draft

4				O
3			O	O
2			O	
1	O	O		O
	/			
		/		
			/	
				/

Tape Draft

2		O
1	O	
	/	
		/

TOTAL WARP ENDS: 752, including a floating selvedge on each side.

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

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

TAKE-UP & SHRINKAGE: 21% in width and length.

WEAVING: Because the pattern pieces will be laid out crosswise, you will first weave the left front, then the back, and finally the right front. Weave the main pattern four times, the border twice, the main pattern twenty-nine times, the flower once, the main pattern twenty-nine times, the border twice, and the main pattern five times.

For the red tape, make a $1\frac{3}{4}$ yd warp of 18 ends following the Warp Color Order for Red Tape. Sley three ends per dent in an eight-dent reed for a width of $3/4"$. Weave with red at 24 p.p.i. for the length of the warp. Repeat for the black tape using the Warp Color Order for Black Tape and black weft.

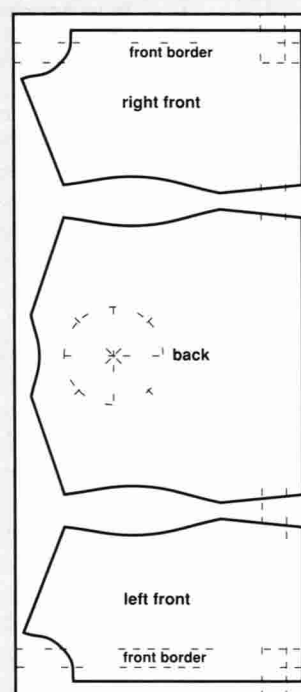
The bias strip will be cut from a length of tubular double weave. For the tube, make a 2¼ yd warp of 111 black ends, sleyed 4 per dent in an 8-dent reed for a width of 3½". Weave with black at 32 p.p.i. (16 per layer).

Pattern Layout. Center the flower motif in the upper back and match the warp stripes at the side seams. Place the fronts so that there are three little pattern rectangles between the edge and the front border

TIE-UP & TREADLING FOR DOUBLEWEAVE VEST

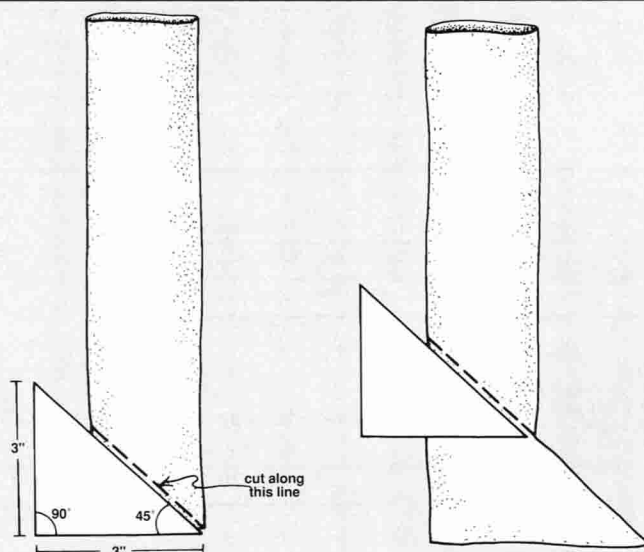
			O	O	O	C
		O	O		O	
	O	O		O		C
		O			O	O
ock A	B					F
	R					
ock B		B		R		
	B					
	R					
ock C			B			
				R		
				B		
					R	
ock D					B	F
				B		
				R		

		Treading Blocks			
		A	B	C	D
main				4	
					1
border		1			4
			1		1
			1		
		1			1
flower			2		4
		2			
				4	4
				4	1
				4	4
		4			
		4			
		1			
		4			
				1	
		1			
			1		1
	4				
	4				
	1				
	4				
			4	4	
			4	1	
			4	4	
	2				
		2			



Making a bias stripe from a tube

1 (left). Make a cardboard template by cutting 93" square on the diagonal. Place the template on the double-weave tube and cut along the edge through upper layer only. 2 (right). Turn the tube over, move the template up, and continue the cut.



FINISHING: Zigzag edges. Overlap the ends of the vest fabric and hand baste together. Put bias strip and tapes in mesh laundry bag. Soak in warm water together with vest fabric and let it cool. Machine wash in warm water with Ivory Liquid on gentle cycle. Remove from washer while warm rinse water runs in. Air dry. Steam press vest and tapes with press cloth.

ASSEMBLY: Remove basting and lay out pattern as shown, being sure to center the flower at the top center of the back and to line up the fronts with three little pattern rectangles between the pattern border and the front edge. Match the bottom border across the three pieces. Cut out the pieces and zigzag raw edges.

To make the taped seams, first sew the red tapes to the fronts along the side and shoulder seams as follows. Lap half the red tape's width over the red side of the fabric at the seam, so that the raw edge reaches the tape's center. Machine stitch with red thread near the edge of the tape. Now attach the fronts to the back by butting the raw edges under the tape and sewing down the other edge of the tape to the back panel. Attach the side seams first, then the shoulder. I found that placing the shoulder on a sleeve board made pinning easy. With black thread, hand stitch a length of black tape over each seam on the black side, covering the red stitching.

To cut the bias strip, place a paper template on the tube as a guide (see illustration), cut the upper layer of the tube on a 45° angle. Flip the tube over, move the template along the cut edge and continue the angled cut for the entire length. Steam press the bias strip with a press

cloth. The strip should be about 4 1/4" wide: cut the strip in half lengthwise to form two 2 1/8"-wide strips. Bind the armholes and outer edge with these bias strips. Without stretching it, pin the bias strip to the red side and machine stitch a scant 1/2" seam using red thread. Trim the tips of the vest corners to 1/2". Turn the binding to the black side, tuck the seam allowance under and sew by hand to cover the red stitching.

Holly Berry Scarves

designed by Carla Moore
Overland Park, Kansas
page 69

4 2 RH

PROJECT NOTES: This dense singles yarn yields a short nap for a cozy winter scarf. A worsted-spun yarn is not the usual choice for brushing because it does not easily offer its fibers to the teasels. However, a narrow piece woven with this worsted-spun mohair-blend yarn can be successfully brushed and the mohair in the yarn gives a high luster in the nap.

FABRIC DESCRIPTION: Plain weave.

FINISHED DIMENSIONS: **Plaid scarf**—6" wide by 56" long, plus 5" fringe at each end. **Striped scarf**—6" wide by 66 1/2" long, plus 6" fringe at each end.

WARP & WEFT: Singles 85% worsted wool/15% mohair at 760 yd/lb: 100 yd navy, 185 yd dark olive, 130 yd red, 130 yd light olive, 180 yd charcoal.

YARN SOURCES & COLORS: This is Lamb's Pride—Worsted from Brown Sheep Company in Blue Flannel M82 (navy), Loden Leaf M67 (dark olive), Raspberry M83 (red), Old Sage M69

(light olive), Dark Charcoal M06 (charcoal).

E.P.I.: 8.

WIDTH IN REED: 7 3/4"

WARP COLOR ORDER: Navy ends will be doubled in heddle and reed.

dark olive	9		8		9	= 26
navy	2	2	2	2	2	= 12
red		8			8	= 16
light olive			8	8		= 16

TOTAL WARP ENDS: 70. The navy ends and the last end on each side are doubled in the reed and heddle, making 62 working ends.

WARP LENGTH: 5 1/4 yd, including take-up, shrinkage, and 27" loom waste. Part of the loom waste is used for fringe.

WEFT COLOR ORDER: Each pair of navy ends is laid in to the same shed as one doubled pick.

	10X									
navy	2	2	2	2	2	2	2	2	2	2
dark olive		8			8					8
red			8				8			
light olive				8		8				

P.P.I.: 10.

TAKE-UP & SHRINKAGE: 23% in width and 12% in length.

WEAVING: Start with the plaid scarf. Leave enough yarn unwoven at the beginning of your weaving to allow 7" for fringe. Weave the plaid scarf, following the Weft Color Order shown. The navy picks are woven doubled, as two shots in a single shed. To weave them, wind the shuttle with one strand of navy and make two passes through the shed, catching the selvedge ends. Cut and feather both ends of the weft strand, and overlap in the middle of the second pass. To minimize build-up, overlap at a different place each time. Leave 16" (7" for plaid fringe, 9" for striped) between the two scarves.

Start weaving the striped scarf with 5" charcoal. Follow with a plaid accent of three picks red and five picks charcoal repeated a total of four times, and ending with a fifth stripe of three picks red. Weave the remainder of the warp, about 62", in charcoal. Whenever possible at each color change, feather and move the placement of the overlap as in the plaid scarf.

Singles yarns can't be roughly handled, so weave carefully because it is difficult to take out mistakes.

FINISHING: **Plaid scarf**—Cut fringe to 7" at each end. Tightly braid with three ends, using double ends as one except for

the last braid, where you must separate and use the double end as singles. Tie an overhand knot, leaving a 1" tail. **Striped scarf**—Cut fringe ends to 9" Ply the fringe, twisting two pairs of ends each clockwise, and then twisting them back around each other counterclockwise. Use the doubled ends on the outside as one end. Twist tightly Knot, leaving a 1" tail. Machine wash in gentle cycle and hang from fringe ends to dry These scarves were professionally brushed by Ihana Brushing Service, 6400 West 99th Street, Overland Park, Kansas. After the brushing, steam press and trim the fringe of each scarf.

Fleece-Edged Hat

*designed by Marina O'Connor
East Greenwich, Rhode Island
page 70*

PROJECT NOTES: Long walks in the cold and snow with my cairn terrier Finnegan prompted the need for a hat to keep my ears warm. Inspired by Siberian fur hats, traditional knitted-fleece mittens from Maine, and boxes of clean fleece, I created this unbelievably warm interpretation. Since these hats are easy to weave, I make several on a single warp, each using different weft colors such as deep rose, lavender, or taupe, with an accent of natural.

FABRIC DESCRIPTION: Rosepath and rva knots.

FINISHED DIMENSIONS: Hat has a 22" circumference and measures 8" from base to crown with brim folded up. Before assembly, the fabric measured 23½" wide by 11" high.

WARP & WEFT: Two-ply wool at 1000 yd/lb: 405 yd navy for warp (for each additional hat on the same warp, add 130 yd); 85 yd green, 15 yd natural for weft. Romney fleece with a staple length of 5" or more: 1–2 ounces for rya knots. (Add equivalent weft for each additional hat.)

YARN SOURCES & COLORS: This yarn is Savoy from Webs in Navy, Emerald, and Scoured Natural.

NOTIONS: Navy sewing thread.

E.P.I.: 12.

WIDTH IN REED: 25½"

TOTAL WARP ENDS: 306, including a floating selvage at each side.

WARP LENGTH: 1¼ yd, including take-up, shrinkage, and 27" loom waste. For

DRAFTS FOR HOLLY BERRY SCARVES

Four-shaft Threading

← cont'd.

L	D	D	L	L	R	R	NN	D	DD	C
L	D	D	L	L	NN	R	R	D	D	O
L	D	D	NN	L	L	R	R	D	D	C
L	NN	D	D	L	L	R	R	D	D	O

← cont'd.

D	D	R	R	NN	L
DD	D	NN	R	R	L
D	D	R	R	L	
D	D	R	R	L	

 = in one dent
 D = dark olive
 N = navy
 R = red
 L = light olive

Two-shaft and Rigid Heddle Threading

Diagram illustrating a sequence of operations (D, R, N, L) with associated costs (3X, 4X) and a final cost (O).

each additional hat on the same warp,
add 15"

P.P.I.: 12 in pattern, 9 in plain weave.

TAKE-UP & SHRINKAGE: 8% in width and 12% in length.

WEAVING: Use green weft, except as noted in the pattern treadling. Starting at the brim, weave 1½" plain weave. Make a row of rya knots using 4 warp ends per knot and skipping 4 ends between knots. The ends of the knots will be on the underside of the fabric so that they will be on the right side when the brim is turned up. Make each knot by laying a lock of fleece under 4 warp ends. Pass the ends of the lock up, over, and back down between the middle ends of the group. Work two more rows of knots separating each row with 5 picks of plain weave. Stagger the placement of knots to use the skipped warps for the knots in the next row. Then weave 1½" plain weave, the pattern treadling repeat, and 1½" plain weave for a total of 13". If additional hats follow, separate each with a few picks of contrasting color.

FINISHING: Machine stitch each end of each hat and cut apart. Soak the fabric in very warm, soapy water for 15 minutes (I use Ivory Liquid). Squeeze out gently taking care not to mat the fleece. Rinse twice in water of the same temperature, adding a bit of fabric softener to the second rinse. Use the washing machine to spin out moisture. Shake the fabric and lay it on a towel to dry.

ASSEMBLY: At the brim edge, turn under a 1/2" hem and zigzag over the raw edge, being careful not to catch the fleece. With right sides together and matching the bands of pattern, sew the side seam close to the selvages (the

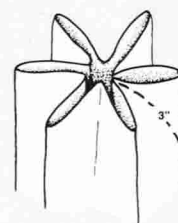
DRAFT:

Figure 6

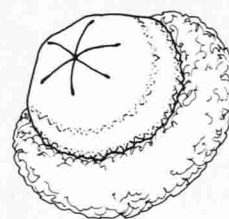
Diagram illustrating the arrangement of the 38X (38 pins) connector. The diagram shows a top view of the connector with pin numbers 4, 3, 2, 1, 1, 2, 3, 4 arranged around a central area. A bracket labeled "38X" spans the width of the connector.

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

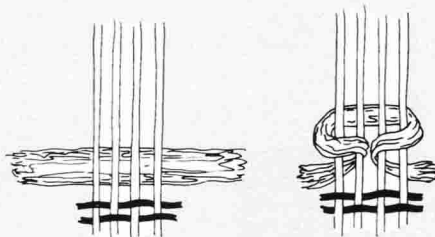
● = floating
selvedge
G = green
N = natural



Shape the crown by making 6 pleats and stitching them as shown.

[illegible]

To shape the crown, make six pleats, 1½" deep, around the top, adjusting and pinning until they are evenly spaced around the hat; baste. Stitch each pleat, starting at the fold ¾" from the top and making a gentle curve up to the very center of the crown so that there will be a six-point "star" of seams at the top. Tack down the points on the inside. If the pleats don't quite meet but leave a little hole in the center, draw the edges together with a few stitches by hand. Turn the



hat right side out and turn up the fleece brim. Fluff the locks with your fingers, a metal dog comb, brush, or wool flicker. Hold each rya knot tightly while brushing so you don't pull out the fibers. With sharp scissors, clip and shape the fleece, gently tugging and stroking the locks to get rid of short or poorly attached fibers. As the hat is worn, the locks will mat somewhat and hold together. The hat may be washed gently as needed, but it's better not to do it very often.

Three-End Twill Block Towels

designed by Gloria Martin, Milwaukee, Wisconsin

page 78

4

PROJECT NOTES: Twill block weaves usually require eight shafts—four for the warp-face block and another four for the weft-face block. Reducing the twill to three shafts requires six shafts for two blocks, but still prevents four-shaft loom weavers from enjoying the damask look of twill blocks.

For some time I've been interested in three-end twills threaded on four shafts, such as the Twill Blocks No. 2 on page 31 of *A Handweaver's Pattern Book* by Marguerite Davison. I've developed several variations of this structure including one with twill lines running in the same direction on both blocks that can be expanded to multiple-shaft weaving.

These dish towels use another variation in which the twill lines run in opposite directions.

FABRIC DESCRIPTION: Three-end, two-block twill variation.

FINISHED DIMENSIONS: Three towels, each 15¼" wide by 33" long, including a 1¼" hem on each end.

WARP & WEFT: Size 8/2 unmercerized cotton at 3360 yd/lb: 1610 yd white for warp, 1700 yd brown for weft.

NOTIONS: White sewing thread.

E.P.I.: 20.

WIDTH IN REED: 18"

TOTAL WARP ENDS: 359 white, including a floating selvedge on each side.

WARP LENGTH: 4¼ yd, including take-

up, shrinkage, and 27" loom waste.

P.P.I.: 27–28. Because of the construction of the weave, 4 wefts are needed to balance 3 warp ends.

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

WEAVING: There is no true plain weave in this threading. Begin and end each towel with the pseudo-tabby called "hem" in the treadling.

Checked Towel—With brown, weave 1" hem, (3" block A, 1" block B, 1" block A, 1" block B) five times, then end 3" block A, 1" hem.

Ladder Towel—With brown, weave 1" hem, 3" block A, (1" block B, 1" block A) thirteen times, then end 1" block B, 3" block A, 1" hem.

Bordered Towel—With brown, weave 1" hem, 3" block A, 1" block B, 1" block A, 1" block B, 21" block A for the middle of the towel, then reverse the border blocks back to the beginning.

FINISHING: Machine stitch between towels and cut apart. Turn under 1/4" twice and machine stitch hem at each end. Machine wash in warm water and tumble dry.

DRAFT FOR THREE-END TWILL BLOCK TOWELS

The diagram shows a 1000 bp DNA fragment with the following restriction sites: 19X, 6X, 6X, 6X, 39X, 6X, 6X, 6X, 19X. The fragment is flanked by floating selfedges (●). The fragment is digested with XbaI and BamHI, and the resulting fragments are separated on a gel. The gel shows four lanes: a DNA ladder (1000 bp), a lane with 'hem' (hemizygous), and two lanes labeled 'Block A' and 'Block B'. The 'hem' lane shows bands at 1000 bp and 190 bp. 'Block A' shows bands at 1000 bp and 190 bp. 'Block B' shows bands at 1000 bp and 190 bp.

Fragment Size (bp)	Ladder	hem	Block A	Block B
1000	+	+	+	+
190	+	+	+	+

Country Rustic Towels

designed by Kathy Bright, Iowa City, Iowa

page 79

1

PROJECT NOTES: Crackle weave gives endless possibilities for block combinations, color choices, and treadling sequences. Crackle threading is a block or unit weave. Like overshot, it has four blocks on four shafts, but unlike overshot, an additional warp end, called an

"incidental," is used between blocks to give better definition.

FABRIC DESCRIPTION: Crackle weave.

FINISHED DIMENSIONS: Three towels, each 19" wide by 26½" long. Hems use an additional 2" per towel.

WARP & WEFT: Size 8/2 unmercerized

cotton at 3360 yd/lb: 770 yd purple, 790 yd rust, 440 yd blue, 1145 yd gray.

YARN SOURCES & COLORS: These are UKI color numbers Purple #40 (purple), Light Brown #18 (rust), Deep Royal #51 (blue), and Grey #1 (gray).

NOTIONS: Rust sewing thread.

WARP COLOR ORDER FOR COUNTRY RUSTIC TOWELS

blue	12	33	33	13	=	91
rust	17	17	17	17	=	102
purple	17	17	17	17	=	102
gray	25	9	25		=	59

PROFILE DRAFT FOR COUNTRY RUSTIC TOWELS

Schematic representation of the DNA sequence of the 2X gene. The diagram shows a double-stranded DNA molecule with a central region labeled '2X' above it. The top strand (coding strand) has the sequence: S - D D D D D D - D D - D D D D - S. The bottom strand (template strand) has the sequence: A A - B B B B - C C C C - B B B B - A A A A A A A A - B B B B - C C C C - B B B B - A A. Asterisks (*) mark the restriction sites for EcoRI (GAATTC) and XbaI (XbaI).

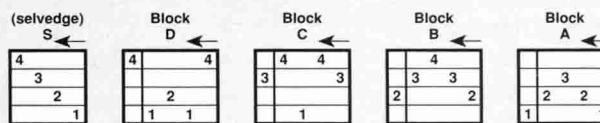
E.P.I.: 16.
WIDTH IN REED: 22".
TOTAL WARP ENDS: 354.
WARP LENGTH: 3¾ yd, including take up, shrinkage, and 27" loom waste.
P.P.I.: 26 (13 pattern, 13 tabby).
TAKE-UP & SHRINKAGE: 14% in width and 15% in length.
WEAVING: Using gray for tabby, weave each of the towels following the treadling sequences. On the loom, each towel measures about 33". Separate each towel with two shots of contrasting weft.
FINISHING: Machine stitch each end. Machine wash in warm water and tumble dry.
ASSEMBLY: Cut towels apart. At each end, turn under 1/2" twice and machine stitch the hem and along the selvages at each end of the hem.

Winter Lichen Towels

*designed by Jean Scorgie
Fort Collins, Colorado
page 80*

PROJECT NOTES: Gray-green lichen against a tree trunk wet with melting snow was the image that inspired the coloration of these towels. A twill color-and-weave-effect border design edges the windowpane background. The frequent color changes in the weft are easily handled by cutting the sage green weft only at the wide charcoal border bands and overlapping the ends of the double

DRAFT FOR COUNTRY RUSTIC TOWELS



★ = "Incidental" warp end.
Use only at block change,
as noted in draft.

S = selvedge
A = Block A
B = Block B
C = Block C
D = Block D

G = gray
P = purple
R = rust
B = blue

				O	O	O	O	
				O	O	O	O	
				O			O	C
				G	O	O	O	
		plain weave		G				
			40X		P			
			10X					P
	Towel #1 (use tabby)	8X	6X		P			P
			10X					P
			20X					
			20X		P			
			10X					F
			10X					R
	Towel #2 (use tabby)	5X	10X		R			R
			10X					R
			10X		R			
			10X					F
			10X		R			F
			10X					F
			10X					R
			28X					B
			16X					
			16X		P			
			20X			G		
			16X					P
			16X					F
			30X		B			R
	Towel #3 (use tabby)		16X					
			10X		P			
			34X					C
			10X		R			
			16X					
			16X		P			
			30X			B		
			16X					P
			20X		P			
			16X					R
			28X					

picks of the windowpane at a different place each time.

FABRIC DESCRIPTION: Color-and-weave-effect 2/2 twill.

FINISHED DIMENSIONS: Four towels, each 14¾" wide by 24½" long. Each hem uses an additional 1/2"

WARP & WEFT: Size 8/2 unmercerized cotton at 3360 yd/lb: 2140 yd sage green, 295 yd charcoal, 265 yd white.

YARN SOURCES & COLORS: These are UKI color numbers Mill Green #6 (sage green), Charcoal #2 (charcoal), and Bleached White (white).

NOTIONS: Sage green sewing thread.

E.P.I.: 20.

WIDTH IN REED: 17"

WARP COLOR ORDER:

TOTAL WARP ENDS: 338.

		-7X			4X				-7X			
sage green	24	2	2	18	18	18	18	2	2	24	=	260
charcoal	8		8		2		8		8		=	40
white		2		2		2		2			=	38

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

DRAFT:

P.P.I.: 20.

TAKE-UP &

SHRINKAGE: 13%
in width and length

WEAVING: Weaving nicely finished selvages in a color-and-weave effect twill takes some planning. To weave good edges without floats, start the sage green weft from whichever side weaves without leaving a float at either selvedge, probably the right side. Keep this weft yarn going continuously except for cut-

ting it off for each wide band of charcoal. Weave the double shots of white in the border starting the shuttle from the opposite side and interlocking the wefts at each side. Weave the double shots of charcoal or white windowpanes by leaving a tail of varying lengths on the first shot and overlapping the ends at different places on the second shot.

Here is the weft sequence for each towel. Begin with 40 shots of sage green. Continue with the border of 10 shots charcoal, (2 shots sage green, 2 shots white) 7 times, 2 shots sage green, and 10 shots charcoal. The windowpane is (20 shots sage green, 2 shots white, 20 shots sage green, 2 shots charcoal) 8 times, then end with 20 shots sage green, 2 shots white, and 20 shots sage green. Repeat the border and end with 40 shots of sage green. Weave 2 shots of charcoal as a cutting marker between towels.

FINISHING: Sew across each end of the finished length of fabric. Machine wash in warm water and mild detergent. Tumble dry and steam press lightly if desired. Cut the towels apart at the cutting markers. For each hem, turn under 1/4" twice, and stitch by machine.

HANDWOVEN BACK ISSUES

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Calendar

EXHIBITS, SHOWS & SALES

Arizona. Through October. Patterns and Sources of Navajo Weaving, an exhibit of Navajo textiles at the Arizona Historical Society 949 E. 2nd. St., Tucson, AZ 85719. (602) 628-5775.

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

California. Jan. 15-19. San Francisco Interna-

tional Gift Fair at the Moscone Center, San Francisco. George Little Management, 10 Bank St., White Plains, NY 10606. (914) 421-3200.

California. Feb. 12-13. These Creative Hands, open house and demonstrations by Sacramento Weavers and Spinners Guild at Shepard Garden and Arts Center, 3330 McKinley Blvd., Sacramento. (916) 888-7503.

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

(202) 483-0994.

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

Florida. Jan. 24-Mar. 20. Visiones del Pueblo, exhibit of Latin American folk art at The Art Museum at Florida International University Miami.

Illinois. Apr. 23-June 19. Visiones del Pueblo, exhibit of Latin American folk art at the Field Museum of Natural History Chicago.

Indiana. Jan. 22. Skein to Scarf Exhibit at Johnson County Museum of History 135 N. Main St., Franklin. Contact SWIFT, 7353 N. Range Rd., LaPorte, IN 46350, or call Susan Graham, (317) 423-2906.

Indiana. Mar. 9-13. Textile exhibits at Reitz Home Museum, Evansville, part of 500 Mile Fiber Arts Exhibit in conjunction with the national convention of The Knitting Guild of America in Gatlinburg, TN. Exhibit brochure: SASE to 500 Mile Exhibit, PO Box 1606, Knoxville, TN 37901.

Kentucky. Mar. 9-13. Handwoven items at Churchill Weavers, Berea, part of 500 Mile Fiber Arts Exhibit in conjunction with the national convention of The Knitting Guild of America in Gatlinburg, TN. Exhibit brochure: SASE to 500 Mile Exhibit, PO Box 1606, Knoxville, TN 37901.

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

Missouri. Jan. 24-Feb. 18. Greater Midwest International IX, multimedia juried show at Central Missouri State University Art Center Gallery, Warrensburg, MO 64093. (816) 543-4498.

New York. Through Jan. 15. Linen exhibit, ancient to contemporary at The Museum at Fashion Institute of Technology 7th Ave. at 27th St., New York, NY 10001. (212) 760-7760.

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

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

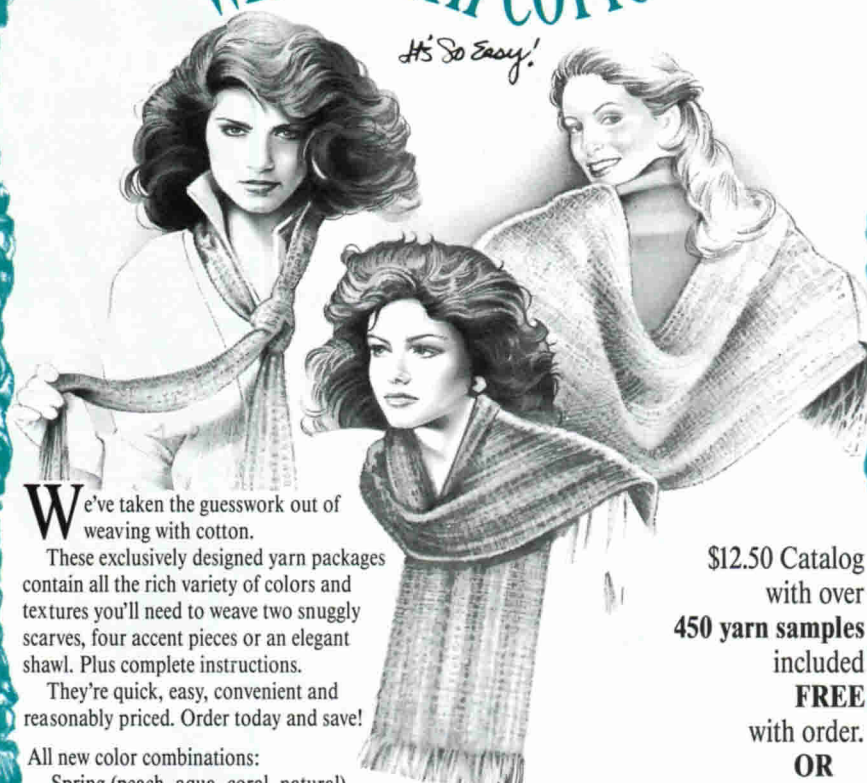
New York. Apr. 16-19 and Oct. 1-4. The New York Home Textiles Show at the Jacob K. Javits Convention Center, New York. George Little Management, 10 Bank St., White Plains, NY 10606. (914) 421-3200.

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

North Carolina. Mar. 9-13. A Common Thread at the Museum of Anthropology of Wake Forest University Winston-Salem; Behind the Seams: The Science in Fashion, at Dis-

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covery Place Nature Museum, Reedy Creek Park, Charlotte; Handicraft exhibit at the Museum of North Carolina Handicrafts, Waynesville. Exhibits are part of 500 Mile Fiber Arts Exhibit in conjunction with the national convention of The Knitting Guild of America in Gatlinburg, TN. Exhibit brochure: SASE to 500 Mile Exhibit, PO Box 1606, Knoxville, TN 37901.

Oklahoma. Mar. 12, 14. Fiberworks '94, juried show sponsored by Handweavers League of Oklahoma. Contact Fiberworks Exhibit Coordinator, Kirkpatrick Center, 2100 NE 52nd St., Oklahoma City OK 73111. (405) 948-7332.

Oregon. Apr. 1-30. Fiber at the End of the Century juried exhibit of constructed fiber media at Corvallis Arts Center, Corvallis. LSASE to Marianna Mace, 510 NW 7th, Corvallis, OR 97330. (503) 758-5320.

Pennsylvania. Through Jan. 16. Finishing Touches: Costume Accessories from the Collection, exhibit at Allentown Art Museum, 5th and Court Sts., PO Box 388, Allentown, PA 18105. (215) 432-4333; fax (215) 434-7409.

Pennsylvania. Feb. 7-14. World Craft Week in Philadelphia, a variety of special exhibits hosted by area galleries, museums, and craft retailers. The Rosen Group, Suite 300 Mill Centre, 3000 Chestnut Ave., Baltimore, MD 21211. (410) 889-2933.

Pennsylvania. Feb. 13-Mar. 17. Annual exhibit by Philadelphia Guild of Hand Weavers at Community Arts Center, 414 Plush Mill Rd., Wallingford. Contact the guild at 3705 Main St. (Manayunk), Philadelphia, PA 19127 (215) 487-9690, or call Esther Gosser, (215) 647-8977.

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

South Carolina. Mar. 9-13. Exhibit of quilts, coverings, and clothing at The Spartanburg County Historical Association, Spartanburg. Exhibit is part of 500 Mile Fiber Arts Exhibit in conjunction with the national convention of The Knitting Guild of America in Gatlinburg, TN. Exhibit brochure: SASE to 500 Mile Exhibit, PO Box 1606, Knoxville, TN 37901.

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

Tennessee. Mar. 9-13. Exhibit of 19th-century textiles at Woodruff-Fontaine House, Memphis; Victorian costumes at Belle Meade Plantation, Nashville; craft exhibit and sale at Gallery '91/Cumberland Artists Association, Crossville; antique woven textiles by Dicie Flecher at Rugby Commissary at Historic Rugby; exhibit of handwoven fiber and needle arts at Kingsport Renaissance Center, Kingsport; antique fiber upholstery at Historic Jonesboro; needlework exhibit at Rose Center and Council for the Arts, Morristown; opera costume at The Frank H. McClung Museum, Knoxville; faculty exhibit at Arrowmont School of Arts and Crafts, Gatlinburg. Exhibits are part of 500 Mile Fiber Arts Exhibit in con-

junction with the national convention of The Knitting Guild of America in Gatlinburg, TN. Exhibit brochure: SASE to 500 Mile Exhibit, PO Box 1606, Knoxville, TN 37901.

Virginia. Mar. 5-6. Spring Festival of Crafts at Great Neck Community Recreation Center, Virginia Beach. Contact Virginia Dept. of Parks and Recreation, 2521 Shorehaven Dr., Virginia Beach, VA 23454. (804) 496-6766.

Virginia. Mar. 9-13. Exhibit of clothing, flags, and quilts at Bedford City-County Museum, Bedford; historical display at Roanoke Valley History Museum; living history exhibits at Museum of American Frontier Culture, Staunton. Exhibits are part of 500 Mile Fiber Arts Exhibit in conjunction with the national convention of The Knitting Guild of America in Gatlinburg, TN. Exhibit brochure: SASE to 500 Mile Exhibit, PO Box 1606, Knoxville, TN 37901.

West Virginia. Mar. 9-13. Exhibit of original pieces made for famous people at Cabin Creek Quilts, Malden, part of 500 Mile Fiber Arts Exhibit in conjunction with the national convention of The Knitting Guild of America in Gatlinburg, TN. Exhibit brochure: SASE to 500 Mile Exhibit, PO Box 1606, Knoxville, TN 37901.

England. June 18-26. Exhibition by The York and District Guild of Weavers, Spinners and Dyers at Burton Agnes Hall, Driffeld, East Yorkshire, YO25 0ND. (0262) 490324.

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

INSTRUCTION

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

Jan. 15-16: Traditional Construction Techniques for Ganseys with Beth Brown-Reinsel.

Mar. 26-28: Marbling with Deb Meteny. **Apr. 21:** Piqué with Donna Sullivan. **Apr. 22-24:** Pushing the Plain out of Plain Weave with Donna Sullivan. **May 2-6, June 6-10, June 20-24, July 25-29, Aug. 22-26:** Beginning Weaving, workshops with Kathy Schwietz. **May 16-18:** Creative Clothing from Simple Shapes, lecture and workshop with Anita Luvera Mayer. **June 11-13:** Dye Discharge with Ginny Dewey Volle. **June 14:** Papermaking with Ginny Dewey Volle. **July 22-24:** Tapestry—A Solid Foundation with Nancy Harvey.

Aug. 5: Navajo Weaving Demonstration by Frances Potter. **Aug. 6-8:** Navajo Rug Weaving with Frances Potter. **Sept. 2-5:** Introduction to Modern Shibori with Karren Brito. **Sept. 24:** How to Knit Mittens (or Socks) with Dorothy Grubbs. **Sept. 25:** Knit Hats with Dorothy Grubbs. **Oct. 7:** Supplementary Warp Patterning with Donna Sullivan. **Oct. 8-10:** Color Interaction for Handweavers with

Donna Sullivan. Housing and gift certificates available. The Weaver/Deemer House School, Box 80, Smicksburg, PA 16256. (814) 257-8150.

Jan. 16-22: Tartans of the Scottish Highlands. **Jan. 23-29:** Tweeds and District Checks of the Scottish Lowlands. Both workshops with Norman Kennedy at John C. Campbell Folk School, Rt. 1, Box 14A, Brasstown, NC 28902. Catalog: (800) 365-5724.

Jan. 17. Loom Weaving with Barbara Allen, weekly class at Brookfield Craft Center, PO Box 122, Brookfield, CT 06804. (203) 775-4526.

Jan. 29-30: Fundamentals of Color, lecture and workshop by Wilanna Bristow. **Mar. 11:** Color Interaction, lecture by Sue Beevers. **Mar. 12-13:** Stripes, lecture and workshop by Sue Beevers. **Mar. 17-20:** Leap Frog Printing, workshop with Shigeko Spear and lecture on personal works. **Apr. 9-10:** Lecture and workshop on Navajo weaving with Charlotte Shroyer. **Apr. 30-May 1:** Ribbon Flowers, lecture and workshop with Candace Kling. Southwest Craft Center, 300 Augusta, San Antonio, TX 78205. (210) 224-1848; fax (210) 224-9337.

Feb. 4-6. Controlled Dyeing with Fiber Reactive Dye with Betsy Blumenthal, sponsored by Gulf Coast Weavers Guild in Pensacola, Florida. Contact Sally Koose, 3280 Fresno Ave., Pensacola, FL 32526. (904) 453-9069.

Feb. 7-11. Fiber Focus week, overview of career and artistic opportunities with special events and workshops at Savannah College of Art and Design, PO Box 3146, Savannah, GA 31402. (912) 238-2487.

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

Apr. 2-3: Traditional silk painting. **Mar. 5-6, May 7-8:** Contemporary silk painting. Ivy Imports, 12213 Distribution Way Beltsville, MD 20705. (301) 595-0550.

TRAVEL

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

Central Asia, May. Silk Road tour sponsored by The Textile Museum. Contact Experience Abroad, 6014 Namakagen Rd., Bethesda, MD 20816. (301) 229-2899.

Germany, June 11-25. Study tour sponsored by The Costume Society of America. Reservation deadline Mar. 5. Contact Argosy Travel Service, 140-A Middle Neck Rd., Great Neck, NY 11021.

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

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

CONFERENCES

Jan. 22. Annual meeting of Spinners and Weavers of Indiana Fibers and Textiles at Johnson County Museum of History 135 N. Main St., Franklin. Exhibits, Spin-and-Share. SASE to SWIFT, 7353 N. Range Rd., LaPorte, IN 46350, or call Susan Graham, (317) 423-2906.

Jan. 26-30. Spin-In sponsored by Choctawhatchee Bay Spinners Guild at the Holiday Inn, Destin, Florida. Contact CBSG, 664 Brookhaven Way Niceville, FL 32578.

Mar. 9-13. National Convention of The Knitting Guild of America in Gatlinburg, TN. Contact TKGA, PO Box 1606, Knoxville, TN 37901. (800) 274-3064.

Apr. 15-16. Weaving Worlds Together, the Kansas Alliance of Weavers and Spinners Conference at Kansas State University Ginny Volle, keynote and postconference workshop (Apr 17-18). SASE to Marsha Jensen, 10057 Blue River Hills Rd., Manhattan, KS 66502.

Apr. 15-17 40th annual Conference of Northern California Handweavers at the Marin Center, San Rafael, California. Seminars, workshops, fashion show exhibits, reception for Lydia Van Gelder and Helen Pope. Contact Registrar, PO Box 6477 Napa, CA 94581, or call Barbara Stafford, (707) 224-3229.

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

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

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

May 13-20. Week-long wool camp in Seydisfjord, Iceland. Knitting, card weaving, horsehair processing, spinning, tours of sheep farm, craft centers, and mills. Contact Ned Heite, of Louise Heite, Importer, PO Box 53, Camden, DE 19934. (800) 777-9665; fax (302) 697-7758.

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

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

Nov. 4-6. Northeast Handspinners Association Gathering at Jiminy Peak Conference Center, Hancock, MA. SASE with 52 cents postage to Carole Adams, 94 Bay Rd., Belcher-town, MA 01007

July 13-16, 1995. Frontiers of Fibre, conference of the Association of Northwest Weavers' Guilds in Prince George, BC Preconference workshops July 10-12. Contact Jean Curry 2848 McKenney Cres., Prince George, BC V2K 3X9, Canada. (604) 962-8819; fax (604) 964-6404.

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

TO ENTER

Central Pennsylvania Festival of the Arts, multimedia juried sale and exhibition at State College, July 14-17 Slide deadline Feb. 26. Application: SASE to Katherine Talcott, PO Box 1023, State College, PA 16804. (814) 237-3682; fax (814) 237-0708.

Christmas Tree Raffle and auction sponsored by the Society of Craft Designers, Jan. 16, at Bally's Hotel, Las Vegas, Nevada. Handmade ornaments donated by SCD members; tickets available from members or by contacting SCD, 6175 Barfield Rd., Suite 220, Atlanta, GA 30328. (404) 252-2454.

Designed to Wear 1994, juried fashion show and sale of one-of-a-kind wearable art at Oregon Convention Center, Portland, May 7 Slide deadline Feb. 18. Entry form: Oregon School of Arts and Crafts, 8245 SW Barnes Rd., Portland, OR 97225. (503) 297-5544; fax 297-9651.

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

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

Fiberworks '94, juried fiber show sponsored by Handweavers' League of Oklahoma, Mar. 12, 14. Originally designed fiber handwork completed within past two years; open to 1993 and current Oklahoma residents. Contact Fiberworks Exhibit Coordinator, Kirkpatrick Center, 2100 NE 52nd St., Oklahoma City OK 73111. (405) 948-7332.

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

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

Great Hudson River Revival, juried crafts sale, June 18-19, at Westchester Community College, Valhalla, NY Slide deadline Feb. 1. Application: SASE to Jan Kibrick, 39 Creek Locks Rd., Rosendale, NY 12472.

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

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

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

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

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

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

Small Expressions '94, juried show of small-scale (15" X 15" maximum) fiber art at Minneapolis College of Art and Design, Minneapolis, MN, June-July. U.S. slide postmark deadline Mar 1, international entry deadline Feb. 15. Application: SASE to Jill Odegaard, Handweavers Guild of America, 2402 University Ave. W., Suite 702, St. Paul, MN 55114. (612) 646-0802; fax (612) 646-0806.

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

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

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

Product News

by Sharon Altergott

Lambspun of Colorado now offers sample cards of fibers with selections of 100% alpaca, silk/Merino, cashmere/silk/Merino, kid mohair/silk/Merino, and cashmere/Merino blends; 100% superfine kid mohair; and 100% silk. Lambspun also features a *Bulky Club* with six mailings per year of various fibers. To join, send \$5 to 140 W Oak St., Ft. Collins, CO 80524. For a sample card, send a long SASE to the same address or call (303) 484-1998, 10 AM-5 PM, Monday through Saturday, for more information.

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

The *Natural Dyeing Kit* from **Harrisville Designs** an easy and safe way to rediscover this ancient craft while creat-

ing a beautiful rainbow of colored yarns. The kit contains complete instructions along with interesting information about each dye substance: osage orange, log-wood bark, madder root, and tiny cochineal insects to produce a rich array of greens, reds, purples, and golds. Yarn and complete instructions are included in the kit. Send \$3 for Harrisville's *Friendly Loom* product catalog (includes yarn samples) to Box 806, Harrisville, NH 03450. (800) 338-9415.

Createx Colors offers liquid fiber-reactive dyes for weavers and dyers which work on all natural and protein fibers and offer superior brilliance and light-fastness on wool, mohair, silks, cottons, and linens. The dyes are nontoxic and biodegradable. For information, dealer inquiries, and catalog contact Createx Colors, 14 Airport Rd., E. Granby CT 06026. (203) 653-5505; fax (203) 653-0643.

Anthony Klissus is the new owner of **Northwest Looms**. In addition to the Pi-

oneer, an open heddle/reed loom, he also offers four and eight harness traditional looms, shuttles and accessories, bead and inkle looms. Contact him for further information at PO Box 1854, Ridgecrest, CA 93555. (619) 375-3179.

Norsk Fjord Fiber announces the *Hagen Tapestry Loom* from Norway an affordable loom that features true portability, adjustable tension, and a shedding device. Send \$2 for a catalog or \$5 for spelsau tapestry yarn samples to PO Box 271, Lexington, GA 30648. (706) 743-5120.

Folkwear introduces six new patterns: *Poiet Cocoon Coat* #503, *Afternoon Dress, Paris 1920*, #540, *Swing Suit*, #255, *At The Hop*, #256, *Japanese Hakama*, #151, and *Nursery Days*, #304. To order patterns or for more information, write to Folkwear, The Taunton Press, PO Box 5506, Newtown, CT 06470-5506. (800) 283-7252.

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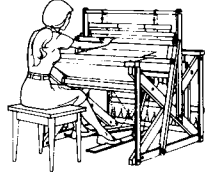
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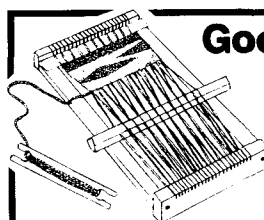
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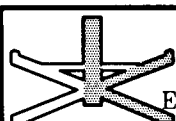
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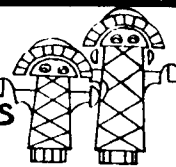
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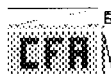
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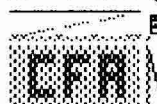
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THE HANDWOVEN COMMUNIQUE

January/February 1994

edited by Bobbie Irwin

The Fabric of Life

My life is like a piece of fabric. I and all the people that make up my life are the warp; we run along parallel lines, and our actions, ideas, feelings make up the weft joining us into the fabric of a lifetime.

If you look closely at my thread, you will find that my thread is a two-ply yarn. [My husband] and I form the plied yarn. We are both separate yarns intertwined yet distinct. Together we create a unique yarn. We do not lose the distinctness of the individual threads but have joined in such a way to incorporate them into a new thread. We run together throughout the piece.

Paula Vester, Peachtree Spinner's Guild (Georgia)

Working Women

A nineteenth-century photograph recently added to the archives of the Museum of American Textile History in North Andover, Massachusetts, shows about 80 men, women, and children, believed to be the entire work force of a woolen mill. The shuttles held by a number of women are large, suggesting that the group worked in a carpet mill.

Weaving was the highest-paid position for women in the textile mills at the period, and thus the shuttle is a symbol of achievement. The predominance of women in the photo illustrates that the number of women working in the mills often equaled or exceeded the number of men.

Colorful Fabric

Ceremonial costumes worn by married women are normally the most



intricate weavings of the [Mayan] community, but young girls weave the brightest colors and most eye-dazzling designs. A serious weaver hopes to attract a husband with her craft. The men of Tenejapa [a city in Chiapas, Mexico], who wear elaborately brocaded costumes, will not marry a girl who cannot weave.

Walter F. Morris, Jr.,
Living Maya

Chinese Myth

As a young girl was grooming her family's horse, she wished out loud that it would bring her father home from the war, saying she would marry it

if it did. The horse did bring her father home, to the family's rejoicing. Afterwards, the girl avoided the horse and admitted her promise to her father.

The father could not allow the horse to marry his daughter, and eventually he shot the horse, skinned it, and laid the hide in the sun. As the girl ran out happily, a whirlwind wrapped the skin around the girl and carried her off.

The father followed the whirlwind into the wilderness for days, watching it get smaller until it came to rest in a mulberry tree. On searching the tree, he found a small worm and realized that this was all that was left of his daughter. Sadly, he took the worm home and fed it every day with mulberry leaves. In time he noticed that the worm made a fine, strong thread, and when it produced more worms, he found that he and his wife could weave the fine thread into a most wonderful cloth, which they called silk. In later centuries the silk makers worshipped the silkworm maiden who had presented this gift to men.

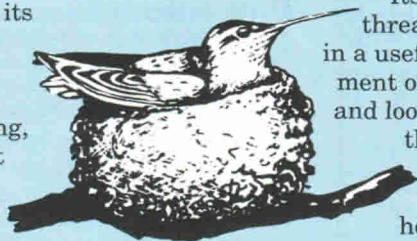
condensed from Tao Tao Liu
Sanders, Dragons, Gods & Spirits from Chinese Mythology

Persian Velvet

The Safavid period in Iran (1501–1722) was a golden age for the textile arts. The classical Persian carpet evolved to its fully

Silky Nests

Many birds, including nearly all hummingbirds, use silk for its strength and adhesiveness in nest building, obtaining it from both caterpillars and spiders. The sheet webs of certain relatively immobile spiders (as contrasted with the familiar orb webs of garden spiders) are particularly useful to birds because of the greater amount of silk they contain and their



stickier quality.

This silk works according to the Velcro principle.

Its fine threads come in a useful assortment of tangles and loops, which the birds can use to catch hold of leaf edges and other nest materials and link them together. And like Velcro, this kind of silk can be repeatedly adjusted during nest building without losing its effectiveness.

Michael Hansell,
"Secondhand Silk,"
Natural History, May 1993

developed form, and woven silks and velvets reached the highest technical and aesthetic standards of all time.

Little is known about the history of velvet weaving in Iran, but the earliest documented examples are from the sixteenth century. The process of velvet weaving was extremely labor-intensive, requiring a highly skilled labor force and extravagant amounts of silk. The structural complexity and artistic achievement of Safavid velvets reflect both the great artistic patronage and the thriving silk industry of the age.

Among the most important survivors of the Safavid trade to Europe are a group of extraordinary velvet panels today in the collection of Rosenborg Palace, Copenhagen. Recent research suggests that they were a gift of Shah Safi to Duke Friedrich III of Schleswig-Holstein in 1639. These panels are included in an exhibit of Safavid textile arts at The Textile Museum, Washington, D.C., until May 1, 1994.

Island Legend

According to a legend of the Banks Islands of the South Pacific, the first man was molded in clay, and the first woman woven in basketwork.

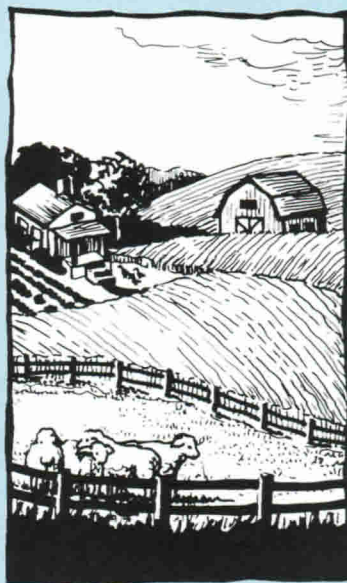
Larousse Encyclopedia of Mythology

Edible Art

Shortly before his death in 1992, the internationally known composer John Cage presented a visual art project comprising three portfolios of hand-

Homesteading

Sayward had a big wheel for wool and a little wheel for flax, and Will Beagle had set her up a loom by the wall. She had a small bunch of ewes toward wool, geese toward down, cows toward milk and leather, and a patch in flax. Now that was a pretty thing in bloom with the whole field blue as heaven. But it was a



"tejus" crop. You had to plow it, drag it, sow it, weed and pull it. And that was only the start, for then it took spreading, bundling, stocking, flailing, sweating, rotting, braking, swingling and hatcheling, one after the other.

Conrad Richter, *The Fields*, contributed by Inge Kaulitz, Louisville, Kentucky

made papers, which he called drawings.

The first suite, *Edible Drawings* (1989), was based on Cage's macrobiotic diet. Hijiki seaweed, bitter melon, ginger root, and other edible plants were divided into structural and decorative categories. The composition of each sheet was determined by using the *I Ching*, the Chinese book of changes. The ingredients were then combined with water and collected on a screen, in the traditional paper-making process.

Wild Edible Drawings (1990) was produced from wild plants gathered in North Carolina. The plants for the third suite, *Medicine Drawings* (1991-1992) were obtained from an herbalist's store in New York's Chinatown.

American Craft Museum

Carbon Fiber

Carbon had long been known to exist as a solid in two very different forms: soft, black graphite and ultrahard, transparent diamond. A different form of carbon molecule was synthesized by scientists in 1991. Called *nanotubes*, these molecules are aligned into tiny cylinders that may be the strongest fibers known. They promise a new class of strong, ultralight fibers that could be used to reinforce all kinds of materials, perhaps outperforming graphite fibers used in golf clubs, bicycle frames, and aircraft fuselages. They could also be used as

microelectronic components or capillary devices.
Boyce Rensberger,
The Washington Post

What's in a Name?

Do you remember the "charm string" little girls used to have, each button holding in its crystal depth a reminder of the one who gave it and circumstances under which it was given? As I collected the names of coverlet patterns it seemed to me I was a child again and the list of names my "charm string." Over and over I tell these names as a devotee tells the beads of her rosary; some are windows through which I look into the lives of my mountain sisters, and some are tiny caskets holding "infinite riches in a little room," a flash of humor, a gleam of teardrops, a flight of fancy, a poet's imagery, a woman's longing, a page of history.

Eliza Calvert Hall,
The Book of Handwoven Coverlets

Sheep Shot

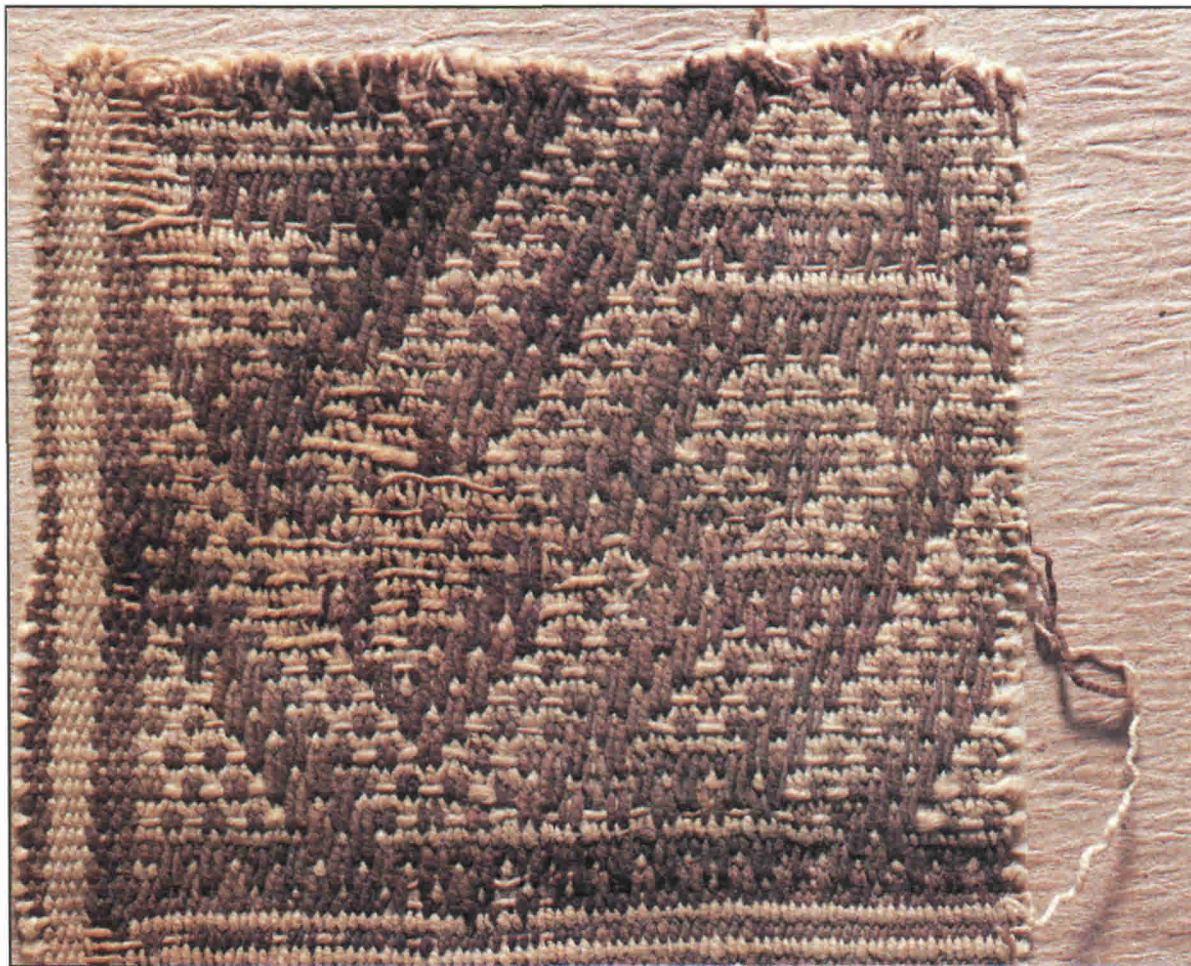
What does a sheep put on its feet in winter?



MUTTONS!

"A Common Thread,"
Seven Hill
Handweavers
(Florida)

PITHY QUESTIONS by Linda Ligon



This is a quiz, but I don't know the answers. The piece of cloth shown here came into my possession some months ago. You are seeing it about half again larger than life size. What I know about it is this: It was woven in what is now Peru more than 500 years ago. The culture in which it was woven had no wheels (except on ceremonial toys), no metal tools or weapons. There is another pattern block below what you see, and a selvage. The cloth is cotton.

Q. How would a contemporary weaver make this piece of cloth? Or would he or she not make it?

Q. If we were to weave it on a shaft loom today, how many would it take? (Shafts, that is.)

Q. What would we call this weave structure today?

Q. What did the weaver call it then?

Q. Who made this cloth?

Q. Was the weaver a man or a woman? Old or young? Married or not? How about the spinner?

Q. Or was the

weaver also the spinner?

Q. Where did the fiber come from?

Q. Was it cultivated or gathered wild?

Q. How was it prepared?

Q. Why did the spinner bother to ply the weft?

Q. Are the colors natural or is one of them dyed?

Q. Why has some of the dark pattern weft worn away while the light warp and weft are intact?

Q. How long did it take the weaver to make, say, half a yard of this fabric?

Q. For what purpose

was it made?

Q. Why is the pattern set in a plain-weave frame?

Q. Was it fun, or was it a chore to make?

Q. Does the pattern mean something?

Q. Did the weaver have a child? Who kept the child occupied while the weaver wove?

Q. Was this cloth regarded as pretty, or handsome, or just plain cloth?

Q. Who invented this weave structure?

Q. Did the weaver plan the pattern out ahead, perhaps mark it down somehow?

Q. Did everybody, or

at least every family, weave or was all weaving done by specialists?

Q. Was weaving a prestigious occupation?

Q. How many pieces of cloth did a family typically have?

Q. What portion of someone's time did it take to make it?

Q. How did this cloth get to Loveland, Colorado?

Q. Is that okay?

Q. Should I put it away in tissue, frame it, patch my jeans with it, bury it, or donate it to a museum?

Q. How much is it worth?

Q. How much was it worth to the person who made it?

Q. Did the weaver have friends or colleagues or relatives who wove the same kind of cloth?

Q. Did they tell each other weaving jokes or any kind of jokes?

Q. What were the punch lines?

Linda Ligon is publisher of HANDWOVEN. She has woven a lot of stuff, some of it pretty nice, but never anything as interesting as this old piece (except, maybe, a piece of card-weaving in 1971). She would be happy to read your answers to any or all of the above questions.



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