

SEPTEMBER/OCTOBER 1996

# Handwoven

**Tartans**

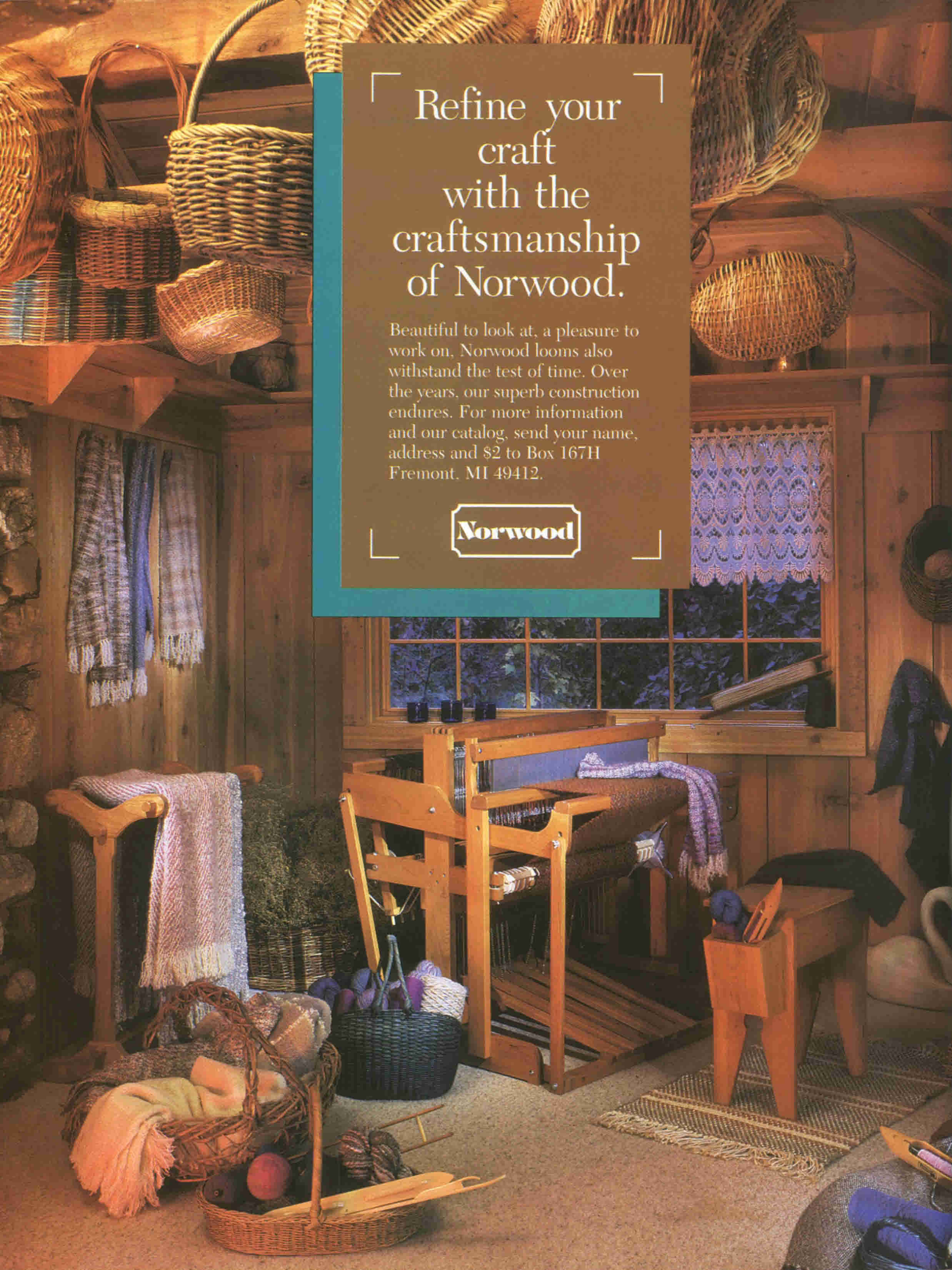
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# Handwoven

SEPTEMBER/OCTOBER 1996, VOLUME XVII, NUMBER 4

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ON THE COVER: Vicki Tardy used fine cotton to weave this MacBeth tartan as part of a tartan towel exchange. See pages 40-43 for weaving details.



# FROM THE EDITOR

Katie was a student in the first weaving class I ever taught. After a short sampler, she chose to weave a tartan fabric in 20/2 wool set at about thirty ends per inch. Armed with several hours of weaving experience, she diligently counted out the ends for each stripe as she made her warp. I remember that she tied her warp in several places, but what I don't remember is how the cross got lost.

"That's all right," I assured her "we'll thread without the cross." A daunting task lay before us—hundreds of little stretchy, snaggy, fuzzy yarns, each one yards long, to be herded through the loom in prescribed order. Doing her best, Katie sleyed the reed, counting the number of ends in each color stripe, borrowing a yarn here or there to eke out the count. She threaded the heddles, gingerly prying apart sticky places to pull enough warp through, and tied the warp at the back of the loom.

"I'll give you a hand," I offered, feeling guilty that I had let the cross disappear under my very nose. Not realizing that there were better ways, we tried to comb the yarns smooth. Against the teeth of the comb, each snarl pulled tight the yarn ahead while neighboring yarns wiggled through unscathed. Ahead of our combs grew a clearing of striped yarns lying neatly parallel though punctuated with random gaps where ends were missing.

Behind our combs, however the staging area was in chaos. Yarns cascaded and frothed, tumbled over one another, and snagged on the loom or us forming wadded mats. Here and there, a broken end protruded, like a hand waving above a crowd to beckon its mate.

Patiently, we combed first one section then another. When the cleared area reached the beam, we cranked on the quarter turn our efforts had grudgingly granted us. Hours later, the ends hung free of the floor. The final straightening left a ragged line of yarns, some stretched hopelessly longer than the rest. Scissored straight across, the haircut yielded a double handful of fuzzy yarn, worn out from its struggle, ready for the trash bin.

Trimmed and combed and ready to weave the loom took on an air of tidiness—except for the gaps where missing threads had been tormented beyond their endurance. More yarns were wound onto spools, weighted with washers and hung off the back of the loom like fishing lines off a dock.

I'm pleased to say that the warp wove pretty well, due more to the innate strength and resiliency of wool than to our inept though patient handling of it. With the ladders of missing warp ends filled in, the yardage looked remarkably even and smooth, give or take a few inches at each selvedge. For a beginning student and a new weaving teacher we counted it a success. I often wonder if Katie ever wove again.

*Jean*

◆ In the November issue, we'll feature creased, puckered, and pleated fabric with an article about Ann Richards, a British weaver who has been doing exciting work with overtwisted yarns. We'll also have a section on tapestry.

◆ The January issue will include embroidered, beaded, and appliquéd handwovens, especially wearables. For next spring, we're looking for articles and projects using linen for the home or as clothing. We'd like to see what you're doing with linen for the table, the window, and the wall, and how you're using it for clothing. As always, we like to keep in touch with you and what you're weaving.

## HANDWOVEN

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<b>Editor</b>	Jean Scorgie
<b>Managing Editor</b>	Suzanne DeAtley
<b>Editorial Assistant</b>	Nancy Disney
<b>Technical Editors</b>	Joan Torgow
<b>Assistant Technical Editors</b>	Selena Billington, Judy Steinkoenig
<b>Copy Editor</b>	Betsy Strauch
<b>Administrative Assistant</b>	Karen Evanson
<b>Production</b>	Marc McCoy Owens, Janice Paris, Shelly Leuer
<b>Photography</b>	Joe Coca
<b>Photo Styling</b>	Ann Swanson
<b>Illustration</b>	Susan Strawn
<b>Advertising</b>	Sharon Altergott, Vicki Yost, Deb Elliott
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## LETTERS TO THE EDITOR

### THE THOUSAND ISLANDS CRAFT SCHOOL AND TEXTILE MUSEUM (RE)VISITED

My March/April 1996 issue arrived, and as usual I couldn't wait to see what new ideas and articles were between the covers. What a pleasant surprise I found, namely, the article about the Thousand Islands Craft School and Textile Museum in Clayton, New York.

Last fall on our vacation to New York, I visited this truly remarkable textile museum nestled on the St. Lawrence River in northern New York. Curator Sonja Wahl and I had a very lovely visit. She is a warm and gracious lady dedicated to preserving our weaving heritage and sparking interest in new weavers with the variety of classes offered.

The Thousand Islands Craft School and Textile Museum, having recently acquired the house adjacent to the main

building, is in need of donations and support now more than ever. Funds are needed to continue preservation of weaving collections by purchasing acid-free paper and proper storage facilities, and, of course, there is much restoration to be done to the newly acquired building.

The legacy of the weavers before us is a priceless thread in our lives, and we should all do our best to support organizations like the Thousand Islands Craft School and Textile Museum. Thanks again, Sonja, for a wonderful visit and a look back at our weaving past.

—Joy Bergman, DeLeon Springs, Florida

### KUDOS

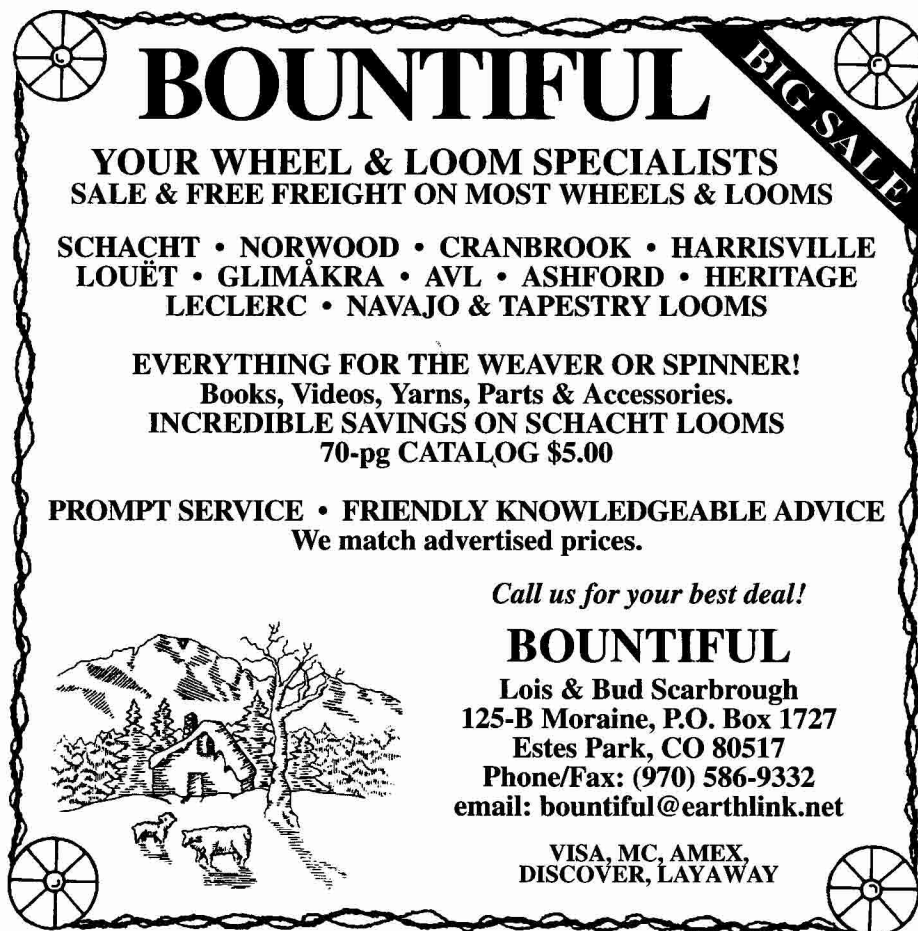
Thank you for your excellent March/April 1996 **HANDWOVEN**. It addresses so many projects that weavers can relate to as well as giving us some re-

laxing projects. It is hard to select one of your many subjects. Joanne Tallarovic and Kathee Houser give a most interesting as well as creative and useful project (we need more rag strip patterns). I also love the "Saddle Blanket" project by Deborah Chandler. Without detailing further, keep up your most informative magazine, the classified ads, and the editorials, as well as all the weaving hints.

—Dorothy Stowe, Galion, Ohio

### SADDLE BLANKET QUERY

I enjoyed Deborah Chandler's article on saddle blankets very much. I've woven many saddle blanket-type rugs with comparable materials and loom setup. Because this area in Virginia is such a "horsey" area, I've always thought that saddle blankets, particularly in the owner's stable colors, would have great marketing potential; however, I have



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hesitated to sell any because cleaning is such a problem. We have a wicked red dirt that not only soils but stains as well. In fact, I ventured to give one of my friends a saddle blanket for her horse, but when she washed the extremely-dirty-after-only-a-few-rides blanket in hot water in the machine, the blanket developed a huge number of large pills. Over the long term, I'm sure the saddle blanket wouldn't have lasted a year.

I'm curious to know how Deborah is planning to take care of her blanket. I know synthetics are anathema to most weavers, but don't any of the newer synthetic yarns have low abrasion and high wicking properties, along with the ability to be laundered?

—Meredith Bennett, Charlottesville, Virginia

—Readers, any advice about cleaning saddle blankets or suggestions for yarn?

#### WEAVING SILK AT SPITALFIELDS

Concerning your quotation in "Communiqué" in the January/February

1996 issue about the Huguenot handweavers of Spitalfields, England still has a legacy from them.

Until the outbreak of World War II, almost every English silk tie or silk "square" (scarf) was made from Spitalfields silk. Since much handwork was involved, there was not a great price penalty for a small production run, and many clubs and organizations were able to have a small run of club ties produced in this way. In addition, large runs of every imaginable school and regimental tie were produced by the Spitalfields weavers for retail by shops throughout the land. The few remaining weavers moved from Spitalfields to East Anglia about 1942, and these few persevered until finally folding around 1948.

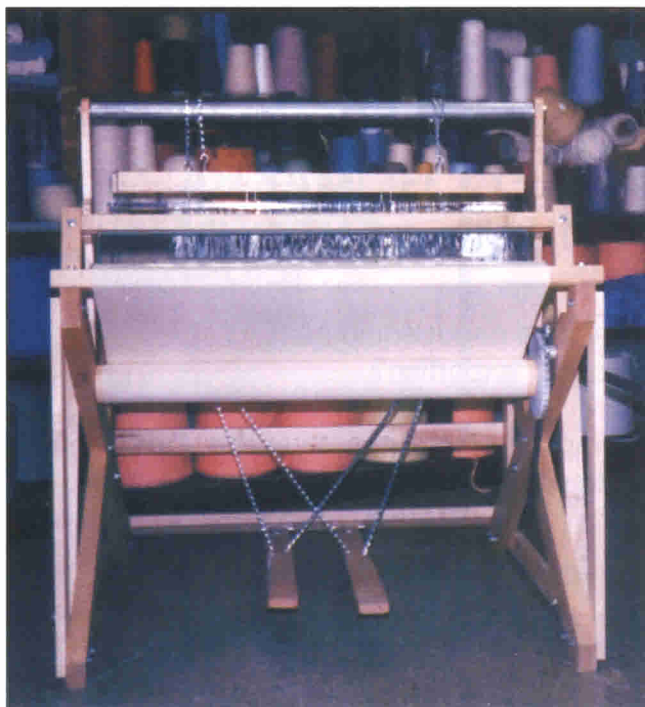
The silk weaving was usually 280–300 ends per inch, with a similar number of picks per inch. Warps were wound on enormous old wooden mills five yards in circumference. A warper would wind 30 ends at one time, making a pourrey (one-by-one) cross at the top,

and a portée (grouped) cross at the bottom. This method was taught by Dorothy Wilkinson at the London School of Weaving for over forty years between the end of her apprenticeship in Spitalfields and the closing of her school in Church Street, Kensington, in the late 1960s. She taught my wife and me on a 300-year-old warping mill which she had acquired from a Spitalfields firm.

Details of the warping process may be found in Luther Hooper's *Hand Loom Weaving* (Pitman, 1910, with numerous reprints) and also in *The Techniques of Weaving*, by John Tovey (Batsford). The tricky manipulation of the cross used in Spitalfields is eliminated by a pair of small heddles in the heck block mounted next to the mill. A newer development by Robert Leclerc involves a rigid heddle at the top of the mill for making the one-by-one cross.

Dorothy Wilkinson's usual advertisement for her school went like this: "Unless you can make a sound warp and

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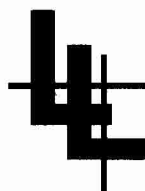
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—Colin Nicholson, Salt Spring Island,  
British Columbia, Canada

#### A GOOD READ

HANDWOVEN readers, especially those with youngsters, may very much enjoy *Kate of Still Waters*, the story of a girl on a modern-day sheep farm in Kentucky. Published by Macmillan and highly praised, it is now available from the author, Martha Bennett Stiles, 861 Hume Bedford Rd., Paris, KY 40361. The list price is \$14.95.

—Manuela Kaulitz, Louisville, Kentucky

#### WOOL PROJECT FOR BOSNIA

Many thousands of women and children were displaced by the war between Croatia and Serbia, and through trauma recovery mental health groups, many of the women have turned to their traditional knitting craft as a source of healing and survival. My friend Char-

lotte Cleveland has undertaken a Wool Project for Bosnian women. Charlotte and her friends collect yarns and send them to Bosnian refugee women so that they can knit warm garments for themselves and the children. The project has been very successful, but there is always a need for more yarn and for money to pay shipping costs. If you would like to donate yarns, you may send them to Hartford St. Church, 99 Hartford St., Natick, MA 01760. For information about the project, you may write to Charlotte at 7 Russell St., Cambridge, MA 02140.

—Frances Ackerly Cambridge, Massachusetts

P.S. Congratulations to the Interweave staff who put together a really wonderful *Cloth-ing* forum in Fort Collins. I was in Sharon Alderman's workshop, and it was wonderful.

#### WEAVING FRIENDS

Thanks for another terrific year of inspiration, to say nothing of the great advice. Even if I am unable to get to my

loom, I can enjoy the photography and the various columns. It is like meeting old friends. Keep up the good work. We need you!

—Pat Daggart, Kamloops,  
British Columbia, Canada

I thought I'd jot a line to say how much I enjoy HANDWOVEN. I love it! It's so easy to order books and magazines from you and to recommend them to others because I know they are good-quality publications, no matter what they might be about. Keep up the good work.

—Lyn Wetzig, Eight Mills Plains, Australia

#### TWINE VS. TWINE

As a member of Tapestry Weavers in New England (TWiNE), I was dismayed to discover in the March/April 1996 issue of HANDWOVEN that another group is using our acronym. I notice that the Tablet Weavers International News Exchange (TWINE) was founded in July 1994, whereas we Tapestry Weavers in New England have been using the

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We don't want to seem unduly possessive, and I'm sure they had no idea they were adopting an acronym that was already in use. As a partial remedy, Tapestry Weavers in New England will try to use the lower case "I" consistently.

—Janet Austin, Secretary  
Tapestry Weavers in New England

#### LACE PLAID CLARIFICATION

In the May/June issue of HANDWOVEN, some of Marjie Thompson's "Lace Plaids" in the photograph on page 43 were mislabeled. The two pieces inspired by Kezia Gray Drinkwater's fabric are shown in the lower left corner of the photograph. The huswif-inspired runners are the two white lace pieces in the middle of the photograph, and the plaid piece in the lower right corner. The instructions for each fabric are correctly labeled in the instruction section.

#### IN MEMORIAM

##### Marion Campbell, BEM

Marion Campbell, BEM (British Empire Medal), of Harris, Scotland, died at the age of eighty-six in January 1996. She began weaving when she left school at fourteen, and throughout her adult life, she represented the Harris Tweed Association at shows, trade fairs, and exhibitions. Marion Campbell's name became synonymous with Harris tweed as people around the world sought her out to watch her produce the cloth by hand, from vegetable dyeing the wool and spinning it to weaving the yarn on a large traditional loom. About ten years ago, she was awarded the British Empire Medal for her services to the industry. She was planning her work schedule for the year when she had a fatal stroke.

##### Mike Halsey

Author of *Foundations of Weaving* with Lore Youngmark, Mike Halsey died November 5, 1996. Mike was very involved in the world of weaving and spinning in Britain. He continued to write, teach, and edit a small magazine until recently, when declining health

prevented him from taking an active part in these pursuits.

##### Barbara Eckhardt

Barbara Eckhardt died at her home in New Bedford, Massachusetts, in May 1996. An associate professor of textile design and fiber arts at the University of Massachusetts, Dartmouth, she was an admired teacher and fiber artist. Barbara was a member of the American Craft Council, Surface Design Associa-

tion, Textile Society of America, and the Handweavers Guild of America. Her work has been featured in *American Craft*, *Fiberarts Magazine*, *Art New England*, *Weaver's Magazine*, and *The Boston Globe*.

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

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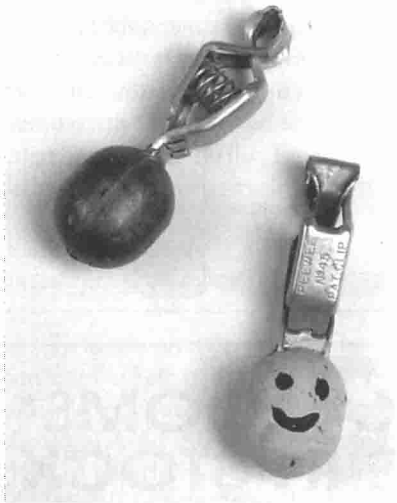
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# TRICKS OF THE TRADE

## CHEERY WARP WEIGHTS

I think I've found the greatest little warp weights in the world: depth finders. Here in Wisconsin, they're used by ice fishermen to determine the depth of water under the ice. A single depth finder is just the right weight for a lightweight warp thread; if I need a heavier weight, I use more than one. Their little jaws clip right onto the warp thread, but no matter how fine the material, they don't damage it. I've used them on silk and fine linen as well as on many sizes of cotton with no fraying.



Just for fun, I dip the round part of the weights in yellow paint and put smiling faces on them. Inevitably I have at least one, and usually more, hanging at the back of the loom. What a treat to be greeted by those smiling faces when I have to move the weights!

Depth finders can be found in most sporting goods stores, although they may be available only in the winter months.

*Dawn M. Kurth, Merrill, Wisconsin*

## DOUBLE-WIDTH DOUBLE WEAVE

When weaving a double-wide blanket, I insert a warp stick between the woven layers that is long enough to stick out at the open side of the warp. I slide the stick up as I weave, and if I encounter crossed threads between the two layers, I can correct them before I've woven too far.

*Gina Scoglio, New Bern, North Carolina*

## TEFLON FOR SMOOTH RIDING BOBBINS

To prevent my bobbins from binding or sticking in my shuttle when I weave with fine threads, I wrap both ends of the metal rod the bobbin rides on with a small amount of plumber's Teflon tape.

*David M. Kuchta,  
Northborough, Massachusetts*

## MULTICOLORED WEAVING WITH ONE SHUTTLE

The weaving program at Delta County Community Mental Health in Escanaba, Michigan, enables participants to produce rag rugs that are big sellers in local stores and art and craft sales. We've discovered a way for people with a range of mental and physical abilities and hand-

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*Charlotte Shroyer, Weaving Artist and Instructor*

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icaps to make more interesting rugs. By making a striped warp and then sewing together all the rag strips for one rug, a weaver can produce a multicolored rug using only one shuttle. We use arm lengths as a measuring unit (an arm length is the width of your arms stretched wide open). One rug might be made up of six lengths of blue jean, three lengths of white sheeting, two lengths of dark green, three lengths of white sheeting, repeated as needed and ending with six lengths of blue jean. All of the lengths are sewn together in order and rolled into a two- to three-pound ball which represents one rug. The trick is in filling the shuttles. Unroll about fourteen to eighteen arm lengths of rag strip from the ball, cut the amount off the ball on an angle, and tie the cut end to your shuttle. If you used the rag from the example above, fourteen arm lengths would be the end of the white sheeting, and that is what you attach to the shuttle. After winding the rag on to the shuttle, the blue jean will be on the outside and will make up the first part of the rug. Weave until the shuttle is empty, then fill the shuttle as before.

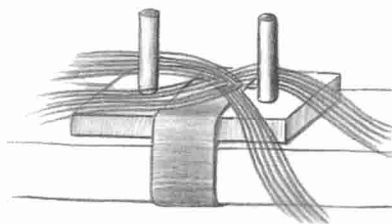
Repeat the winding and weaving until you run out of material; now the body of the rug is finished.

We've found this to be a very successful way to use color and to create plaids in our weaving without having to stop and cut with every color change. Each time we take a batch of rugs off the loom, it is a big event: every rug is different, and there are usually surprises. This method allows our participants to work more independently and to achieve satisfying results.

*Carol Kasmer Irving, Escanaba, Michigan*

#### A CROSS HOLDER

I recently learned to sley my reed by holding the cross in my hand, but I found it awkward when I wanted to tie onto the previous warp. I made a cross holder by



drilling two holes about 3" apart in a small wooden rectangle, then inserting dowels in the holes. I strap the holder on the breast beam with a strong cord or length of rag and away I go. I can pick off the top thread of the cross and use both hands for tying knots.

*Marion Marzolf Ann Arbor Michigan*

#### SECURING CLOTH FOR FINISHING FRINGE

I use my beater as an aid to tie knots in my fringe or to twist it. First, I release the clamp that holds the top of the beater bar in place, lift the bar up, and lay my woven piece across the reed so that the fringe hangs down the front. I make sure that the hem is straight, usually by lining up the pattern with the top of the reed; then I put the bar down and fasten it, thereby securing the cloth. Next, I fix the beater in an upright position, either by tying it to the first shaft or with a beater pin, so that as I pull on the fringe to tighten knots, the beater won't slide toward me.

*Anjela Sabrina Indica, Randleman, North Carolina*

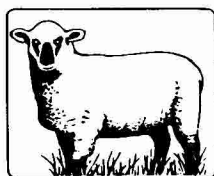
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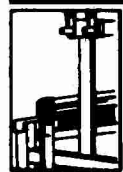
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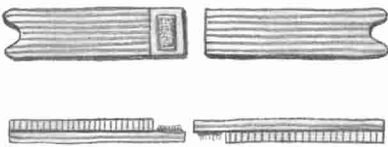
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## A SPECIAL SHUTTLE FOR EMBROIDERY FLOSS

When I wove with embroidery floss directly from the wrapped skein, pulling the yarn sometimes tangled it, so I devised a shuttle that I can insert into the skeins rather than take time to wind floss onto bobbins.

For each shuttle, cut a 1" x 8" piece of corrugated cardboard with the corrugations running lengthwise. Divide it into two 4" pieces. Next, cut a 1" x 6" piece of corrugated cardboard with the corrugations running crosswise and divide it into two 3" pieces. Shape one end of each of the four pieces so that it is indented like a stick shuttle, then glue the crosswise pieces onto the lengthwise pieces so that they are even at the shaped end. When the glue has dried, attach a piece of adhesive-backed pile Velcro to one of the extended tips and hook Velcro to the other so that the shuttle halves can be joined.



To fill the shuttle, remove the wrappers from a skein of floss, slip your fingers into the loops at the top and bottom of the skein, hold the skein open, and slip the two shuttle halves into position to hold the skein taut. Press the Velcro together: an instantly wound stick shuttle with smooth yarn feed!

Write the color number of the yarn on a label or bit of paper and tape it to the shuttle. Keep the numbered wrapper to identify leftover floss.

*Manuela Kaulitz, Louisville, Kentucky*

## LOOM CORD SUBSTITUTE

When the cord that connected the rod to the beam on my loom finally snapped, I experimented with several different types of cords before I found one that was strong enough to withstand the tension. Mini-blind cord is perfect: it's strong and is just slippery enough to be easy to tie on, yet stay tied under tension. The cord is available from window treatment shops. It comes in a range of sizes and it can be purchased off the spool in whatever length you need.

*Denise Perreault, Boulder Colorado*

## EASY SLEYING

Sleying a dark warp in a fine reed can be tiring, even for young eyes. Securing a 1" strip of white paper to the shuttle race behind the reed makes the spaces in the reed more visible.

*Mary M. Moe, Petaluma, California*

## TO LOCK ALTERNATING WEFTS

I found a helpful tip for locking alternating wefts at the selvages in *Rug Weaving for Everyone* by Tod and Del Deo. If shuttle A passes under the last

warp, put the weft of shuttle B under the yarn of shuttle A before weaving it. If it passes over the last warp, shuttle B's weft passes over A. This not only locks the weft, it makes a neater edge

*Elsa T. Cose, Lebanon, New Jersey*

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

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

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*Anne McClintock Corbière Fabric Designer*

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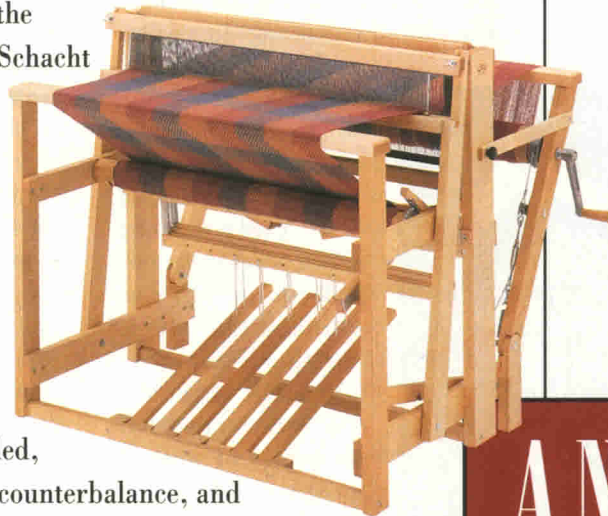
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Who would have thought that something as simple as a drop spindle could launch a business? But this is exactly what happened back in 1969, one warm Colorado day, when brothers Dan and Barry Schacht accepted a commission to make

some spindles for Greentree Ranch. After handcrafting a few hundred drop spindles, the inadvertent founders of Schacht Spindle Company, took up a challenge to make a loom. Soon they were building simple tapestry looms on which they taught a multitude of eager weavers-to-be. A table loom with convenient front levers was added,



followed by jack, counterbalance, and portable floor looms. All received acclaim for their fine workmanship and outstanding engineering.



Building on their strong tradition of excellence, Schacht now adds the Cranbrook Loom to its fine product line. Widely considered to be the finest countermarche loom ever designed, this Scandinavian-style loom features a fully-adjustable overhead beater, locking treadles, tubular steel breast and back beams, and is available in a variety of weaving widths. With this latest addition, Schacht Spindle Company has grown a little more. Who could have guessed that a spindle would start it all?

For a color catalog send \$2.50 to Schacht Spindle Co., Inc. 6101 Ben Place Boulder, CO 80301 1-800-228-2553

As Schacht's product line expanded, so did the business. Instead of peddling looms from the back of a seasoned Ford van, Schacht was shipping its numerous and highly respected products throughout the world from the loading dock of a 30,000 square-foot manufacturing plant. In only a few years, the company had become the leader in quality handweaving tools.



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### TEXTILE TECHNIQUES IN METAL FOR JEWELERS, TEXTILE ARTISTS AND SCULPTORS

by Arline M. Fisch

Lark Books, 50 College St. Asheville, NC 28801 (704) 253-0467 1996. Hardbound, 160 pages, 210 photographs, \$26.95 plus \$4.95 shipping and handling. ISBN 0-937274-93-3.

At last, a revised edition of Arline M. Fisch's, *Textile Techniques in Metal for Jewelers, Textile Artists and Sculptors* has been published! First published in 1975 and long out of print, it was coveted by metal/fiber enthusiasts, and photocopies passed through many hands. Now this updated edition is available at a reasonable price to all those who envied owners of the original. There are few other resources concerning the use of metal in fiber techniques: a chapter in *Jewelry Concepts and Technology*, by Oppi Untracht, and occasional articles in technical journals; when Fisch's *Textile Techniques in Metal* went out of print in 1985 there were so many requests for copies that a new edition was inevitable.

Arline Fisch began her exploration of fiber techniques in metal after finding herself on a freighter with time on her hands and a spool of wire supplied by the ship, and she continues to explore and expand her early curiosity. As a jeweler, professor of art at San Diego State University, and teacher of renown, she has traveled the world, imparting her knowledge to students of both metal and fiber arts while researching further historical examples of the use of fiber processes in metal. Her introduction includes many examples of garments and artifacts which combine the two technologies.

The section on metal technology alone is worth the price of the book. Fisch succinctly discusses equipment, terminology, and metal characteristics, and the

new edition includes the use of machine knitting with metal and a new chapter on knots and knotting.

There are chapters devoted to weaving, knitting, crochet, braiding, interlinking, and basketry. The chapter on weaving includes both on- and off-loom construction, discussion of loom-controlled and finger-manipulated weave structures, the use of eccentric warp and weft, shaped weaving, and card weaving. Fisch provides technical information concerning the use of metal in each process, and each chapter is richly illustrated with examples of work in progress and finished work.

The book has some omissions, such as the innovative contemporary use of metal in kumihimo (Japanese braiding), although Fisch includes other braid structures, and the use of metal with other materials such as fiber and feathers, although illustrations of combined pieces are included. The second omission is some cause for concern, as the oxidation of some metals can cause disintegration of surrounding fibers, as can be seen in historical pieces.

The contemporary gallery showcases artists from around the world who work in metal with fiber techniques. Although their work is outstanding, many prominent artists are not represented here, nor is a wealth of other groundbreaking, exciting work that would have been a strong addition to the section. In addition, the use of identical or similar photos in the how-to section and the gallery

section is redundant.

The appendix of charts is valuable, as is the thorough, updated supply list. Beginners will appreciate the list, since sources of metalworking supplies often seem elusive to the textile enthusiast. The bibliography is extensive, and the index is excellent. I hope that this new edition of *Textile Techniques in Metal* remains in print for a very long time.

Donna Kaplan

### TEXTILES: A CLASSIFICATION OF TECHNIQUES

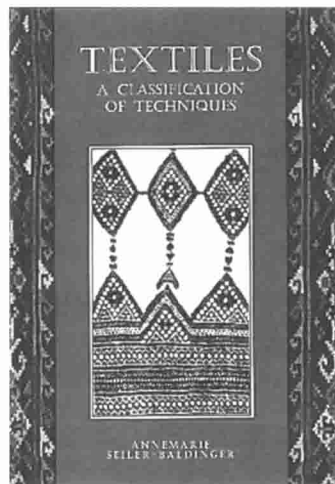
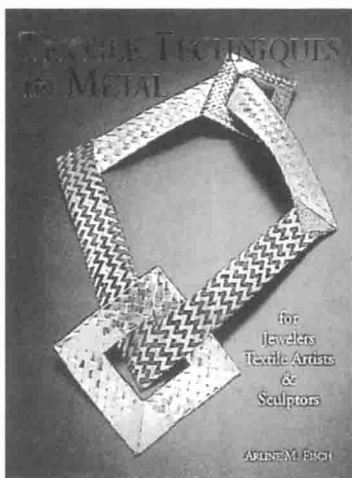
by Annemarie Seiler-Baldinger

Smithsonian Institution Press, PO Box 960, Herndon, VA 20172-0960, (800) 782-4612 1994. Hardbound, 256 pages, 33 color photographs and numerous black-and-white illustrations, \$49 plus \$3.25 shipping. ISBN 1-56098-509-7 (Originally published as "Systematik der Textilten Techniken," Basler Beiträge zur Ethnologie, Vol. 32 Museum für Völkerkunde, Basel, Switzerland, 1991.)

A quick glance at *Textiles: A Classification of Techniques* immediately invites comparison with Irene Emery's *The Primary Structure of Fabrics* readers acquainted with Emery's comprehensive work may wonder why another study is necessary. Aware of this issue, Seiler-

Baldinger explains in the foreword how her approach differs from Emery's: she classifies and describes textiles by their construction techniques rather than their structure. Comparison of the two books makes it clear that both approaches are equally valid; although there is some overlap, each covers areas of the textile world that the other does not.

Seiler-Baldinger begins with techniques of thread production and progresses to ways of combining threads. Single-element techniques include knotting, plaiting, and wrapping, as well as knitting and crocheting. After introducing the concept of a warp—a group of threads that act or





are manipulated together—she describes *sprang* and moves through weaving with tablets (cards) and backstrap, pit, treadle, and drawlooms. The section on weave structures, however, is so brief as to suggest a reluctance to step on Emery's toes. An extensive section on ornamentation includes grouped pile weaves, beading, fringes, ikat, appliqué, quilting, and other surface design techniques.

Each description includes a list of alternate names or terms used by other textile scholars (an extremely useful feature in our field, in which it seems as though every third writer makes up his or her own terminology) together with relevant bibliographic references. An appendix briefly describes structures in words and line drawings, includes possible ways of producing them, and lists traits for identifying them. The bibliography contains a great many international references—almost as many in English as in German, and including a smattering of French, Swedish, and other European languages as well.

Seiler-Baldinger's background in ethnology and anthropology is evident. The entire work has a serious, scholarly tone and has obviously been carefully researched. Indeed, it escapes pedantry primarily through its excellent and copious illustrations. Line drawings illustrate everything from fishnet knots to complex weave structures to schematic diagrams of looms, while clearly reproduced color photographs of a wide variety of ethnic textiles, garments, and looms add a lively note.

This book is an important basic reference for anyone interested in textile research. It contains a gold mine of information about basic and well-known fabric structures but also includes many obscure and lesser-known ethnic textiles and techniques. It belongs alongside Emery in guild libraries, research collections, and on the shelves of any weaver who likes to play the mental game of "What if these threads went that way?"

Judith T Yamamoto

**PEGGY OSTERKAMP'S NEW GUIDE TO WEAVING NUMBER 2: WARPING YOUR LOOM AND TYING ON NEW WARPS**

by Peggy Osterkamp

*Lease Sticks Press, 2 San Carlos Ave. Sausalito, CA 94965 1995 Spiralbound, 188 pages, numerous line drawings, \$29.95 plus \$2.17 California tax where applicable, plus \$3 shipping and handling. ISBN 0-9637793-1 1*

I admit it: I'm prejudiced. I've been warping from front to back for more than twenty-five years and it's worked for me, thank you very much. So I began my reading of *Warping Your Loom and Tying on New Warps* with a skeptical eye. Boy, was I surprised! While I'm not ready to convert totally to Peggy Osterkamp's system, I was mightily impressed with all her great weaving tips and insights and swayed by the logic of using her techniques.

This is the second book in a series that Osterkamp calls her *New Guide to Weaving*. A statement in her first book,

—continued on page 20

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# NEWS AND EVENTS

## WASHINGTON COMMISSION FOR THE HUMANITIES OFFERS "INQUIRING MIND" LECTURES

Sponsored by funds from the National Endowment for the Humanities, the Washington Commission for the Humanities offers free lectures on diverse topics to communities throughout the state through its "Inquiring Mind" lecture series. Potential lecturers apply to the commission for a two-year term, and eight are chosen. For the first time, weaving is among the choices. Theresa Trebon of Sedro-Woolley, Washington, was selected to provide two topics: "Weaving the Northwest: The Life and Craft of Margaret Bergman" and "The Shuttle Passes: A Creative Response to the Industrial Revolution." Each lecture places weaving and the weaver in a broad context that has appeal for weavers and the general public alike. For example, in her talk

on Margaret Bergman, Theresa documents changing roles of Washington women in the early twentieth century, while her second topic examines the role of weaving in the Arts and Crafts movement.

## SACRED AND CEREMONIAL TEXTILES

The Textile Society of America will hold its fifth biennial symposium September 19–21 in Chicago, hosted by the Art Institute of Chicago. The theme of the three-day event is "Sacred and Ceremonial Textiles." Participants will address the role textiles play in private as well as public ceremonies and will consider a broad range of textiles related to rituals practiced throughout the world and in all aspects of life.

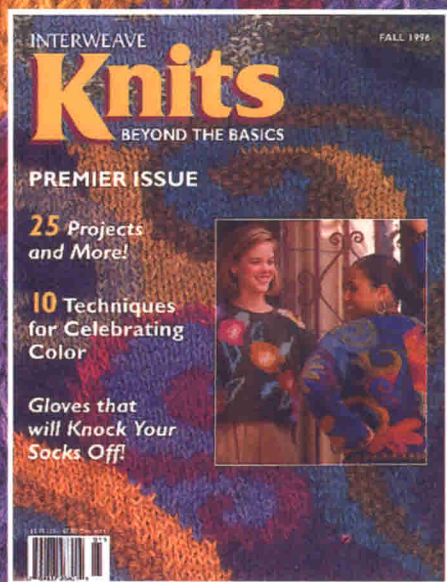
The Art Institute has one of the most distinguished collections of ecclesiastical

textiles in the United States. To coincide with the conference, the institute's textile department will feature a special exhibition entitled *Gloria in Excelsis Deo—Heralding a Vestment Collection*.

Contact Christa Thurman (312) 443-3696 or Rita Androsko (202) 357 1889 for additional information.

## VANESSA LYNN PRIZE COMPETITION

The American Craft Council has announced the 1996 Vanessa Lynn Prize Competition which seeks to stimulate and recognize exceptional critical writing on contemporary craft. It is named for Vanessa Lynn (1950–1992), a writer and critic who championed the crafts. The cash prize of \$3000 will be awarded for an outstanding essay on contemporary American craft, and the winning essay will be published in *American Craft*, the bi-



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monthly magazine of the American Craft Council.

Essays are limited to 3,000 words. The competition encourages writers to focus on emerging, talented artists creating unique, distinctive works. Theory, ideas, and craft history are central to this competition, but essays debating art versus craft or mere exhibition reviews are not the intent of the competition.

Submissions must be postmarked by the deadline, October 1, 1996, addressed to American Craft, 1996 Vanessa Lynn Prize, 72 Spring St., New York, NY 10012. For information on submission guidelines, contact the *American Craft* magazine at the address above, or call (212) 274-0630, fax (212) 274-0650.

**THE HIDDEN HEART:  
TAPESTRIES BY LYNNE CURRAN**

Through October 6, *The Hidden Heart: Tapestries by Lynne Curran*, showcases tapestries and drawings from both private and public collections, including work from Australia, New Zealand, and



*Mouse Al Limone, a tapestry by Lynne Curran, is on exhibit in Glasgow, Scotland, through October 6.*

the United States. It also includes some small medieval and Coptic tapestries from the Burrell Collection in Glasgow, Scotland.

As in the medieval tapestries which inspired her, Lynne uses symbols and layers of meaning to create delightful images which, although rooted in everyday objects, are transformed by imagination, sen-

sitivity, and wit, into a distinctive, deeply personal artistic expression.

For further information, contact Liz Arthur, The Burrell Collection, Pollock Country Part, Glasgow, G43 1AT. Telephone: 0141-649-7151; fax 0141-636-0086.

**HGA OPENS NEW OFFICE IN  
DULUTH, GA**

The Handweavers Guild of America has opened its newly consolidated office in Duluth, Georgia, combining the headquarters office, formerly located in St. Paul, Minnesota, with the Georgia publication office for *Shuttle Spindle and Dye-pot* magazine. All communication should be directed to Handweavers Guild of America, Inc., Two Executive Concourse, Ste. 201, 3327 Duluth Hwy, Duluth, GA 30136-3373. (770) 495-7702, fax (770) 495-7703, e-mail to CompuServe 73744,202 (Internet: 73744@Compuserve.com).

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## MORE BOOKS, ETC

—continued from page 15

*How to Wind a Warp and Use a Paddle*, applies to both volumes: "Whether you want to weave for pleasure or profit or both, the techniques you'll learn here will help you weave more high quality cloth in less time, smoothly and pleasurably, with confidence in the result." After all, why are we weaving? to battle with recalcitrant warps? to track down truant heddles? to endure a badly wound warp to the bitter end because you don't know how to fix it? No. No. No. Weaving should be fun, exciting, inspiring, aerobic and definitely should result in success.

Warping begins with the basics of



using a raddle. Remember, we are trying new techniques to tame the savage warp: a raddle is not just a coarse reed, it is a tool in your weaving arsenal. After carefully explaining how to use the raddle in warping, Osterkamp continues logically to discussing winding onto both a plain beam and a sectional beam. You don't need to convert your loom to use her techniques. You don't need to buy a different loom. With the assistance of this book, you can beam your warp easily, quickly, painlessly, and under an even tension.

The illustrations and the tips in the chapter on adjusting looms—jack, counterbalance, and countermarche—are the best I've seen. Osterkamp's discussion of the geometry of

the sheds is easy to understand. "The shed doesn't need to be much bigger than your shuttle; if it is, it takes too much time to open and puts more strain on the warp threads" and the weaver. Remember, we are after efficiency and fun. The information on countermarche looms is especially valuable, whether you already own one or are just thinking about buying one.

The part of weaving that I have the most difficulty with is tying on new warps. "Gad, my warp is 20 e.p.i. and is 50 inches wide and you expect me to tie 1,000 knots that are bound to come undone?" I have never tied on a new warp to an old one and I probably never will. My warps tend to be very short and short-lived. But if you are a production weaver who uses the same threading over and over or you hate slewing and threading and can make the fabric different from the previous warp by changing your treadling, why, it is a worthy technique, and Osterkamp's ten-page chapter on knots deserves a scout's merit badge.

Other techniques include using a

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warping drum and creating an automatic warp tension system. Each chapter is loaded with "what ifs," such as what to do with extra heddles, or what if two threads weave together where there should be only one?

The numerous illustrations are clear and the text is informative but not judgmental. Even though I've been weaving the same way for over twenty-five years, I found enough useful information in this book to want to add it to my library. I give it "two shuttles up."

Eric Redding

**BOOK MENTION**

**Tartan.** Hugh Cheape. National Museums of Scotland, Chambers St., Edinburgh, Scotland, 1995 Available from Arthur Schwartz, 234 Meads Mt. Rd., Woodstock, NY 12498, (914) 679-4024 Softbound, 96 pages, numerous color photos and illustrations, \$14.95 plus \$4 shipping and handling. ISBN 0-948636-70-X.

As curator of modern Scottish history at the National Museums of Scotland, Cheape has drawn on a wealth of material to richly illustrate his discussion of tartan as a symbol of group identity and kinship from medieval times to the present. In addition to an entertaining history, he provides good color photographs of 72 tartan swatches.

**The Kimono Inspiration: Art and Art-to-Wear in America.** Edited by Rebecca A. T. Stevens and Yoshiko Iwamoto Wada. The Textile Museum, Washington, DC Pomegranate Artbooks, Box 6099 Rohnert Park, CA 94927 (707) 586-5500, 1996. Softbound, 208 pages, 90 color photos, 63 black-and-white illustrations, \$34.95 ISBN 0-87-654-598-3

For more than one hundred years, the kimono has been a recurring motif in American art and popular culture. First featured by turn-of-the-century painters, the kimono was adopted by fashion designers and illustrators in the 1910s and

1920s who favored its elegant flowing lines, and since the 1960s it has been a focal point in the American art-to-wear movement, a merger of art with dress. In addition to providing excellent examples of the variety of art and dress that the kimono has inspired, the authors of articles in *The Kimono Inspiration* discuss how the garment has served as a symbol. Representing polar aspects of being female, submissive versus ardently feminist, and divergent aesthetic sensibilities, seductive and sensual versus refined tastes, this Japanese garment has been transformed from its ethnic origins as it has been incorporated into American culture. This is a companion book to the traveling exhibit by the same name, first held at the Textile Museum in Washington, DC.

Although only a few of the kimonos illustrated in the book are handwoven, weavers who focus on clothing or art-to-wear will enjoy learning more about the context of the kimono in American craft and fashion. ♦

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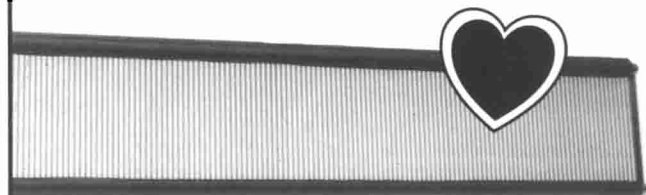
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# TRICOLOR CHENILLE SHAWL

Fancy novelty yarns designed for knitters are almost irresistible to us handweavers, but using them successfully demands restraint. With fancy yarns, a little goes a long way. In fact, that's the key to appreciating their uniqueness: using too much obscures their beauty.

Joan Houston of Nacogdoches, Texas, bought an attractive novelty yarn with a little bit of everything in it. Two strands wrapped softly around each other, one a thin brushed mohair with a black binder yarn and the other a shiny space-dyed rayon ribbon. With this yarn as a starting point, she accented rich, dark shades of rayon chenille for a handsome shawl.

Featured in *Under Wraps*, a juried fashion show sponsored by Interweave Press at its Clothing Forum last March, this shawl has the softly elegant drape and subtle sheen characteristic of chenille. Single ends of variegated ribbon novelty yarn along with a few ends of black chenille accent the transitions between the shawl's wide stripes. Drawn from several yarn sources to achieve just the right color balance, the chenille yarns are different sizes, but all work well at this sett. To unite the warp's varied colors and textures, Joan wove with 10/2 mercerized cotton. Each end of the shawl is finished with plied fringe.

**FABRIC DESCRIPTION:** Plain weave.

**FINISHED DIMENSIONS:** 24" wide by 78" long, plus 6½" fringe at each end.

**YARNS:** Warp—Viscose rayon chenille in three weights: 430 yd brown and 45

yd black at 1,300 yd/lb; 605 yd purple at 1,000 yd/lb; 430 yd green at 1,450 yd/lb. Ribbon novelty yarn of 54% viscose / 25% kid mohair / 21% polyamide at 1,585 yd/lb; 25 yd variegated greens and golds. Weft—Size 10/2 mercerized cotton at 4,100 yd/lb; 680 yd purple.

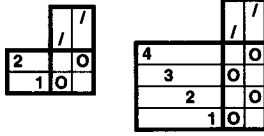
**YARN SOURCES & COLORS:** Silk City Fibers chenille at 1,300 yd/lb is

style 3310 in Tobacco (brown) and Black (black). Robin and Russ Handweavers chenille at 1,000 yd/lb is Plum (purple). Webs chenille at 1,450 yd/lb is Hunter Green (green). The ribbon/mohair novelty yarn is Plymouth's Milan Tricot in color #6 Orient. The 10/2 cotton is UKI color #100 Ruby Glint.

**A few ends of a fancy novelty yarn accent Joan Houston's TRICOLOR CHENILLE SHAWL.**



E.P.I.: 16.  
 WIDTH IN REED: 26"  
 TOTAL WARP ENDS: 416.  
 WARP LENGTH: 3½ yd, including take-up, shrinkage, and 27" loom waste. Part of the loom waste is used for fringe.  
 DRAFT:



P.P.I.: 10.  
 TAKE-UP & SHRINKAGE: 8% in width and 14% in length.  
 WEAVING: At the beginning, allow about 10", including tied ends, for fringe. Weave a few rows with scrap yarn and then weave the length of the warp, about 85". Finish with a few rows of scrap yarn and cut off close to the back knots to allow for fringe.  
 FINISHING: Leaving the scrap yarn

in to prevent raveling, hand wash and rinse the shawl in cool water. Spin out the excess water in the washing machine and hang to dry. Remove the scrap yarn and steam press. Make plied fringe by tightly twisting clockwise two groups of six ends each. Put the groups together, let them untwist counter-clockwise, and secure with an overhand knot 6" from the cloth. ♦

Warp Color Order

brown	100	3	2	1	1	1	1	1	1	3	2	1	1	1	cont'd →
black						1	1	1	1	1					
ribbon								1			1				
purple		1	1	1	2	3			1		1	1	2	3	132
green															1
cont'd →															
														= 117	
														= 12	
														= 6	
3	2	1	1			1	1	1		3	2	1	1	1	= 164
1	1	2	3			1			1	1	1	2	3	100	= 117

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# TARTAN ROSETTE

BY CAREY FLEINER

Use this little ribbon rosette to trim my tartan sash. It's quick to make for an award ribbon for a special event. Adding a few ends of metallic gives a festive highlight for rosettes and streamers decorating holiday trees or packages.

This version is in the colors of MacDonald of Glengarry tartan from Ann Sutton and Richard Carr's *Tartans, Their Art and History*. The rosette itself, however, is not true tartan because I beat the weft very hard to make a crisp fabric and the 2/2 twill weave is not balanced. The warp is a half repeat, and the black borders give the ribbon a finished look.

The rosette is about 5½" in diameter with a pair of 9" streamers. Before cutting, the fabric measured 2¼" wide by about 2 yd long. The yarn is 20/2 mercerized cotton at 8,400 yd/lb; I used 120 yd black, 325 yd blue, 105 yd red, 95 yd green, and 5 yd white. I hand-dyed yarn to get the shades that I wanted, but UKI colors #116 Black, #75 Cobalt Blue, #12 Red, #47 Sea Green, and White are similar to mine.

The 3"-wide warp of 104 ends was set at 36 ends per inch. For a single rosette and its streamers, follow the warp color order to make a 3 yd warp, which includes take-up, shrinkage, and 27" loom waste. For each additional rosette, allow 2 yd.

The weft color order is symmetrical, starting with 16 picks blue (pivot point), then 2 red, 4 blue, 6 red, 24 blue, 2 red, 24 black, 24 green, 6 red, 4 green, 2 red, 8 green, and 2 white (pivot point). Reverse the color order at each pivot point without doubling the number of pivot picks. Weave the length of the warp, beating very hard with about 40–44 picks per inch. Expect about 12% take-up in width and length.

To assemble the rosette and streamers, you will need matching sewing thread, a cardboard circle 1½" in diameter, and a little wool fleece or fiberfill for padding the button.

For the rosette, pleat the ribbon along one edge until you have a circle. Sew the pleats at the selvedge to hold them in place. Cut

away the excess ribbon, turn under and roll the cut edges, and join them with slipstitch.

Make the button for the center by cutting a circle of fabric the full width of the fabric centered on one of the pivot points. Run a line of gathers by hand around the edge. Place a bit of wool fleece or fiberfill on the cardboard circle for padding and place it fleece side down on the wrong side of the fabric circle. Gather the circle tightly and secure with a few stitches. Sew the button over the center of the rosette to hide the stitches.

Make the streamers from the remaining length of ribbon. At each end, fold the fabric lengthwise with right sides together and sew across the short end, using ¼" seam allowance. Turn right side out to make a point; press or tack to lie flat. Fold the ribbon in half crosswise at a slight angle and stitch the fold to the back of the rosette. ♦

CAREY FLEINER holds a Ph.D. in medieval history. She weaves tartan and spins wool for her custom-knitted kilt socks. She lives in Pamplin, Virginia.

## Warp Color Order:

black	8						8	= 16
blue	24	4	16	4	24			= 72
red		6	2	2	6			= 16

## Draft:

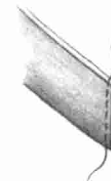
4			0	0
3			0	0
2		0	0	
1	0	0	0	



1 Pleat one edge of the ribbon to form the rosette.



2. For the center of the rosette, cover a lightly padded cardboard circle with a larger circle of ribbon gathered around the edge.



3. To finish the streamer tips, fold right sides together and stitch across the raw edges.



4. Turn the streamer tips right side out and fold to form points, tacking in place by hand.



Mr Woolly B. is quite smug about modeling the TARTAN ROSETTE. He flew to Colorado to be photographed in the chive garden of famed fashion photographer Joe Coca. Carey Fleiner purchased Mr. Woolly B. from Barbara Gentry at Stony Mountain Fibers in Charlottesville, Virginia, and Barbara wishes that his maker would get in touch with her for more orders.

# WARPING AND WEAVING WITH FINE YARNS

BY KATI REEDER MEEK

**W**eaving a length of tartan challenges your work habits, your efficiency, and consistency. This is a project that won't let you get away with casual practices. The wool yarn is fine and may break or wear away, and the length of fabric requires economical motions to maintain the rhythm necessary for a consistent beat. In spite of their challenges, fine fabrics are worth the trials they present. I love weaving with fine yarns and setts, and I'd like to share with you my best tips for successful tartan weaving.

## CALCULATIONS

The 31" width I needed to weave Lady McEwen's Tartan Skirt, shown on page 37, required nine pattern repeats of my scaled-down MacLean of Duart tartan. To conceal the selvedge joinings, I centered eight repeats and placed a half-repeat at each selvedge to position the piecing seam in a relatively dark stripe between narrow white overstrips.

Because my brain likes to play dyslexic tricks, I draw pictures of everything. Although computer software has made tartan design and scaling wonderfully fast, I don't have a color printer, so I still resort to colored pens, graph paper, and scissors. I've learned to do my calculations twice and then check my result by working backward. For instance, I write out two layouts of a single repeat with different centers

and add up the ends of each color. If I've written them correctly, the numbers will be identical on each layout. One of my layouts for the MacLean tartan centers on the black, the other on the green (the turning blocks at each end must be halved for counting because they are shared with the next repeat). Visual symmetry is a good check with a balanced pattern such as this one.

	repeat							
black	12	12	4	2	4	12	12	= 58
green	6		4	32	32	4		6 = 78
white			2				2	= 4

Still working with one repeat, I calculate the percentages of each color by dividing the number of ends per color by the total number of ends (140) and multiplying by 100:

black	$58/140 = 41\%$
green	$78/140 = 56\%$
white	$4/140 = 3\%$
	<u>100%</u>

If the numbers add up to 100, I'm on track.

To calculate the total yardage, I first calculate the warp yardage as though it were all one color: 1260 ends times 10 yards = 12,600 yards. Then I multiply by the percentages to find the yardage needed for each color:

$41\% \times 12,600 = 5,166$	yd black
$56\% \times 12,600 = 7,056$	yd green
$3\% \times 12,600 = 378$	yd white
	<u>12,600 yd</u>

Next I calculate the weft. Well, I don't really calculate it, I just dou-

ble the amount I need for warp, even though I know that the warp includes loom waste and the weft needn't. It's a safety cushion that I might need because cutting out incorrect weft shots can eat up lots of yarn.

## MAKING THE WARP

For long warps, a vertical warping mill saves time and motion. For my tartan, I built the 1,260-end warp two ends at a time on a vertical warping mill. A warping mill works beautifully for striped warps as long as you park the idle colors on the crosspieces, where they can ride around without tangling.

I like to make my warp in two sections because my loom has a center cord supporting the warp rod. For each section, I make four choke ties to hold the cross, one on each arm of the cross above and below the cross pegs. I also make a choke tie at each end peg, working the tie to the end of the loop before tightening it. Finally, I place choke ties at two-yard intervals along the length of the warp.

Instead of taking the warp off the pegs and chaining it, I slip one handle of a plastic grocery bag over my arm, pull the end peg to release the warp, and as the warp unwinds from the mill, feed the length hand over hand into the bag, leaving the choke-tied cross hanging out the top. I tie the bag handles loosely over the warp to keep it clean and tangle-free.

**BEAMING THE WARP**

After making the second section of the warp, I insert lease sticks through both crosses and carry both the sticks and plastic bags full of warp to the back of the loom, where I insert the rod into the end loops near the crosses.

Spacing the warp in a raddle comes next. Threads under tension stay where they're put. To make raddling easier, I put the warp under light tension, using the setup for beaming described next, but with about one pound for every hundred ends.

Athletic weights and gravity help me beam my warps evenly at the tautness with which I'll be weaving. Depending on the location of my loom, I've devised different setups. Among the best I've tried is a sturdy rod threaded through two screw eyes inserted in the ceiling above and behind the loom's back beam. Another way is to clamp a 6' length of 1 x 4 to each back leg of the loom with holes drilled near each top to hold the rod. Sometimes I've even used a sturdy drapery rod above a convenient window.

With any of these arrangements, the warp passes from the warp beam through the raddle, over the rod, and down to the floor. Near the floor, I tie a slipknot, insert one end of a large S-hook in the loop, and hang a 5- or 10-pound athletic weight off the other. (At the hardware store, I found square-cornered, 6"-long S-hooks intended for suspending things from rafters. Half of the hook is plastic coated, which protects the yarn. Water-filled milk jugs may be substituted for the weights.)

With the weights tensioning the warp, I untie all the visible

choke ties and spank or strike the warp smartly with a smooth stick, using the resulting vibration to loosen kinks and even out the tension on individual threads. The constant tension supplied by the weights makes it easy to work the lease sticks down the warp as I beam. Any jams at the cross usually clear themselves by strumming the warp yarns between the sticks and more spanking.

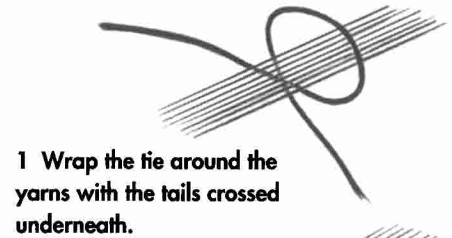
Cranking on a weighted warp requires muscle. As I beam the warp, the weights gradually rise up to the rod. At this point, I remove the S-hook, shake out the slipknot, make a new slipknot near the floor, and rehook the weight onto the warp. As the end of the warp approaches the rod, I extend it by tying a length of cord onto it to complete the beaming.

**SELVEDGES**

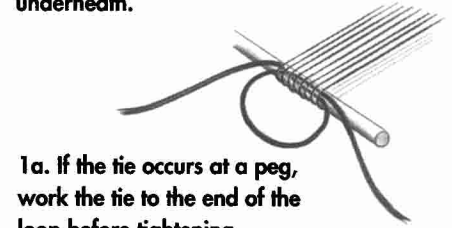
Tartan's straight draw is easy to thread. For shawls, kilts, and other uses in which the selvedges show, a nice touch is to thread a half inch or so at each selvedge in a herringbone. Another trick that I learned from Peter MacDonald, a famed tartan weaver with whom I spent time in Crieff, Scotland, is to skip a heddle just before the final thread of the selvedge. Thus, if your threading ends 1, 2, 3, 4, skip 4 and enter the last end on 1. At the other side, if the threading would be 2, 1, 4, 3, skip 3 and substitute 2. This technique eliminates the need for a floating selvedge to catch the weft at the edge.

Another trick that I use on selvedges is to add a fine silk yarn in a matching value to the final end, mounting it separately and weighting it with five to seven pennies in a film canister so that it can take up

**MAKING CHOKE TIES**



**1** Wrap the tie around the yarns with the tails crossed underneath.



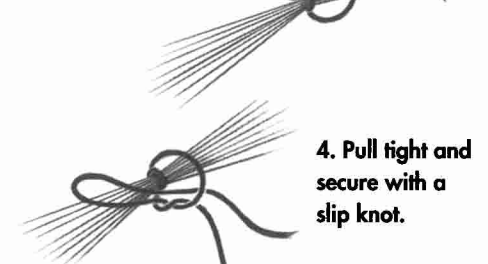
**1a.** If the tie occurs at a peg, work the tie to the end of the loop before tightening.



**2.** Pull the ends to choke the yarns tightly and prevent shifting.



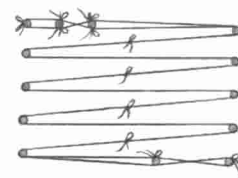
**3.** Bring the tails around each side to the top and tie an overhand knot.



**4.** Pull tight and secure with a slip knot.



**5.** To release, tug the short tail. Keep pulling to remove the tie in one movement.



**Make choke ties at all four legs of the cross, at each end of the warp, and at two-yard intervals along its length.**

at its own rate.

One more aid to good selvages and consistent beating that I value highly is replacing the brake on the back beam with a counterbalancing weight to maintain consistent tension on the warp (see "My Warps Lift Weights," November/December 1989).

**SHUTTLES**

I am a convert to end-delivery shuttles. Though elaborate tartan patterns can require six or more, I consider these shuttles good value, but I keep hoping that someone will devise an inexpensive, lightweight tensioning device so that they can be more affordable.

For my husband's great kilt and other herringbone-selvaged tar-

tans, I begin and end the yardage with matching bands of herringbone. Because the yardage for my skirt and vestee-cape would be cut and sewn, I omitted the herringbone selvedge and concentrated on "weaving to square" so that the stripes would align at the selvedge seams. During the first few inches of weaving, I experimented to find the weft angle and beat to achieve the necessary 45-degree twill angle. To maintain a consistent beat throughout this piece, I noted, "Bump, hold, change" on my record sheet.

When the width of the cloth stabilized, I cut an inch-wide strip from a paper grocery bag and pinned it across the web to record the placement of the prominent color stripes in the woven cloth. After marking the position of the white

overstripes and the narrow black bands with a felt-tip pen, I repinned this guide *lengthwise* along the selvedge, repinning it as the cloth advanced, to check my beat throughout the weaving. Alongside the guide, I pinned a tape measure to record my progress in yards.

**DEALING WITH ERRORS**

In spite of playing the right music (always Scottish dance music for tartan weaving), attention to handling the beater, and careful counting, there are times when the guide indicates that the beat is too hard or too soft or that there was a pattern error. Unweaving fine wool is tedious, sometimes breaking an end, often fuzzing up the warp. Instead of unweaving, therefore, I

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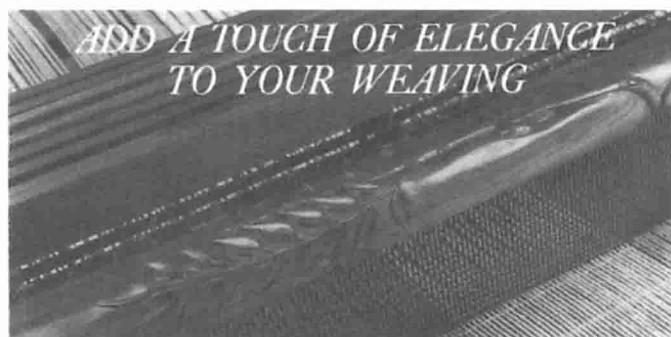
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steel myself, ignore thoughts of economy, and cut out the offending wefts.

Be sure that you have good light when you cut. Choose a place where the edge of a light-colored stripe aligns with a blade of the reed. With one hand holding a razor blade or embroidery scissors exactly parallel to the warp, spread the warp ends gently with the other. Cut a few wefts at a time at the fell of the cloth. Then, near one selvedge, stroke toward the reed with a large, blunt tapestry needle to raise a loop of cut weft big enough to grasp, pull it up and out to free it from the warp. Repeat to pull out each weft until you've removed all the offending yarns. Check the pattern before starting to weave again and watch your beat carefully. Cutting through cloth on the loom is scary, but I seldom slice an end. This method is fast, and the satisfaction of error-free tartan is worth the yarn waste.

**PREVENTING ERRORS**

Most errors in pattern and beat happen either when I first sit down to weave or when I'm fatigued from weaving too long at a stretch. I approach each weaving session with concentration. I read my description of the beat on the record sheet and try to match it. I begin weaving slowly, paying attention to good body mechanics and efficient movements. Rhythm and speed follow automatically. To deal with fatigue, I set a kitchen timer for one hour. The timer accomplishes three things: I'm reminded to stay at the loom long enough to establish rhythmic weaving, I can easily record the number of inches I weave in an hour, and most important, when the timer rings, I spend a few minutes stretching and doing aero-

bic exercises before returning to the loom.

Weaving's repetitive motions can cause painful and expensive impairment. If we expect our bodies to help us exercise our passion of weaving, we've got to exercise our

bodies. The aerobic break every hour reduces brain and eye fatigue and thus weaving errors. This ten-yard warp took me 22 hours to design and set up and 20 hours of weaving time spread over seven days.

—continued on page 103

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# TARTANS

*An integral part of Scottish history, tartans have found their way throughout the world. Adopted by clans and families in the Highlands when . . .*



traditional land rights were defended zealously, tartans were a way of showing alliance or kinship with the local chief. Today, though the old role of kinship is no longer valid, the tartan is part of the definition of the Scottish clan, and the desire for identification with ancient lineage continues.

Tartan is woven in twill with a striped warp color order that is repeated in the weft. Each section of the design mirrors the section next to it. The resulting pattern, sometimes called a sett, is classified according to families or clans.

Myth surrounds the origin of the word tartan. Probably derived from the French *tiretaine*, meaning mixed fabric of linen and wool, sometimes called linsey-woolsey, and *tartarin*, cloth of Tartary, a rich material from China, the fabric itself evolved from much older checked textiles.

The words tartan and plaid may be confusing. Tartan is used to describe the color patterning of the fabric. Plaid describes the simple primitive garment originally made by sewing together two 27"-widths of handwoven tartan cloth, each 12 feet long, making a piece of about 5 feet by 12 feet to be used as a garment or blanket. In Gaelic, the word *plaidie* meant blanket. The Gaelic word commonly used to describe tartan is *breacan*, or speckled, and refers to the plaid which is gathered at the waist by a belt,

pinned on the shoulder by a brooch, and pleated around the hips.

In the seventeenth century, tartans came into their own. Highland men wore tartan short hose or stockings, a tartan jerkin, and a plaid kilted above the knee with its end over the shoulder: the plaid was much finer and lighter weight than the hose. Flat blue caps topped the ensemble. An account written at the end of the seventeenth century says that men's plaids were woven of fine wool in a variety of colors with "a great deal of ingenuity required in sorting the colours so as to be agreeable to the nicest fancy. Every isle differs from each other in their fancy of making plaids as to the stripes in breadth and colours."

#### WEAVING A TARTAN

Tartans are usually woven of wool, though any fiber can be used, as long as the same yarn is used for both warp and weft. The weave is 2/2 twill set to weave a balanced twill with the same number of picks as ends per inch. The same color order is used in both warp and weft; as each color is woven across its warp stripe, it forms a perfect square. To maintain the balanced weave, the diagonal line of the twill must be an unwavering 45 degrees. In her article, "Warping and Weaving with Fine Yarns," Kati Reeder Meek gives practical tips for producing a length of tartan.

#### READING THE COLOR ORDERS

The sett of a tartan refers to the order and proportion of colors, rather than the number of ends per inch. Usually, the same order is used for both warp and weft. The numbers are not necessarily the actual numbers of yarns used but show the lowest number possible to retain the proportion. The scale of the pattern is adapted to the size of the end use. For large textiles, such as kilts, use multiples of the numbers to achieve a large-scale repeat; for small pieces, such as ties, use the smallest possible sett or even a miniaturized sett made by decreasing the largest color groups.

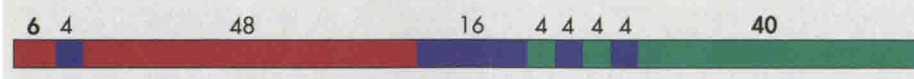
Each color order shows a half-repeat. The full repeat is made by mirror-imaging the half-repeat at the pivot point, the number in bold at each end of the sequence. The pivot point number is not doubled. For instance, **4** black, 2 yellow, 8 black, **16** red would repeat 4 black, 2 yellow, 8 black 16 red, 8 black, 2 yellow, 4 black, 2 yellow, 8 black, etc. ♦

#### FURTHER READING

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On the preceding page, fine silk yarn glows softly in Charlotte Allison's sash woven in Lindsay tartan. Charlotte used size 60/2 cultivated silk at 15,000 yd/lb

from Treenway Silks in cranberry red JY42, blue JY4, and green JY39. The sash, in the Lindsay sett, was woven at 60 ends and picks per inch.



# LADY MCEWEN'S TARTAN SKIRT

BY KATI REEDER MEEK

A CHANCE ENCOUNTER WITH AN OLD NEWSPAPER PHOTOGRAPH LED ME TO AN UNUSUALLY FLATTERING DESIGN FOR A SKIRT THAT LOOKS LIKE A KILT

With just two days left in this land of changing light and heather-covered hills, we swung down to Glasgow to take in a recital at the College of Piping. John, my piper husband, was peering at displays of old bagpipes when I spotted an old newspaper clipping from *The Scotsman*. In the photograph, five men in kilts posed with Lady McEwen. Her tartan skirt captivated me. It was cut on the bias with a fringe angled across the lower front. There were buttons down the side, yet the form was kiltlike with a smooth apron front and fullness in back.

Back home in Michigan, I was haunted by the fading image of Lady McEwen's skirt. Why hadn't I asked to photograph that clipping? John came to my rescue, writing to the college on my behalf. Director Seumas MacNeill graciously responded with a photocopy of the clipping. He had also discovered its date, September 1934, by contacting one of the gentlemen in the photo, General (then Captain) Frank Richardson.

With the clipping and some inexpensive commercial plaid cloth in hand, I draped a mock-up of the skirt on my dress form. Almost magically, it took shape. Trying it on, I found the bias cut very flattering and the skirt comfortable for walking. I planned to weave a tartan fabric and make just such a skirt for myself. Although bias-cut garments

require more fabric than those cut on the straight grain, my handwoven fabric with a loom width of 28"

would need only two inconspicuous seams to piece together the width I needed. To determine the warp length, I took apart the mock-up and laid out the pieces the width of my finished handwoven fabric. My ball-length kilt would require only five yards of fabric.



**Kati Reeder Meek models her tartan ensemble with a bias skirt inspired by one worn by Lady McEwen in the 1930s.**

I wanted my tartan skirt to echo the dark green MacLean of Duart tartan in my husband's great kilt, the eighteenth-century Highland attire arranged from two lengths of tartan sewn together to make a piece 1½ yd by 5 yd. Pleated, belted, and secured over the shoulder, the great kilt looks like the modern wee kilt worn with a plaid over the shoulder.

The earliest documented tartan of the Scottish Highlands, MacLean of Duart tartan was called "a cloth of white, black and green" in the sixteenth century. The first depiction of the design was in the *Vestiarium Scotium*, a controversial 1842 publication in which many "ancient clan tartans" quite remarkably appear for the first time. Whatever its true history, the standard sett is a handsome cloth, and John cuts a dashing figure in his great kilt.

For my small frame, I reduced the scale of the great kilt's 280-thread repeat by half, opened the sett from 48 e.p.i. to a more drapable 40 e.p.i., and because I don't find black becoming, substituted a very dark navy.

In addition to the skirt, I wanted to weave enough tartan to make a vestee-cape, a garment that marries a jacket front with a short cape. I added a couple more yards for a tartan shawl before calculating amounts for matching the pattern at the seams, shrinkage, take-up, and loom waste. Then I thought, "What the heck!" and made the warp as long as my stock of yarn allowed: ten yards.

I made the warp, threaded the loom, and wove the fabric (for my tips on weaving with fine yarns, see *Warping and Weaving with Fine Yarns* on page 28). With the tissue pattern and notes that I had made while working up the muslin of

Lady McEwen's skirt, I faced cutting into the real thing. Because the repeat size varies from tartan to tartan, the layout must be adjusted to fit the stripe pattern. (See page 101 for my pattern layouts.)

Lady McEwen's skirt wraps around with overlapping aprons in front. To match the pattern stripes

A man's Scottish kilt can be dressed up or down. Worn with a sweater and smooth leather sporran, it's the equivalent of blue jeans, comfortable for raking leaves or a hike through the hills. With a military doublet and service medals, it is military attire. But with a formal coatee, a tuck-fronted shirt, bow tie, silver and fur sporran, and white hose, it becomes proper formal attire. The more formal the occasion, the fancier the accessories. On formal occasions, John secures the upper end of the great kilt with a silver and amethyst brooch and wears a high-relief, cast bronze belt buckle, a yellow quartz cairngorm-topped skene dhu (little black knife in the sock-top), a silver kilt pin to weight the apron corner, and the red pipe major's sash under his vest.

Although the Scottish woman's attire pales beside the man's, for a formal occasion I wear a circular brooch of polished agate with silver thistles topped with faceted cairngorms, a gift from my aunt, whose mother brought the piece from Scotland to Canada at the turn of the century. The brooch secures the neck of a jabot-fronted blouse with ruffled sleeves, an adaptation of a lad's nineteenth-century ruffled shirt.

at the selvages which would be seamed together, I aligned the tissue pattern over the tartan with the center of the upper apron on a strong diagonal of the pattern. I pinned the tissue temporarily to prevent shifting while I traced the

position of the selvedge and main pattern stripes onto the tissue and marked the cutting lines from the tissue onto the tartan. Then I shifted the tissue to align the second section, matching the marked tartan pattern to the new selvedge, and again marked the cutting line on the cloth and the selvedge line and tartan pattern onto the tissue. The tissue was then shifted for the final section, again aligning the indicated tartan stripes with the cloth and marking the final cutting lines.

Throughout the process, the tissue remained in one piece. When I positioned the tissue for the last section, I wanted the center line of the under apron to fall on the same strong diagonal as the upper apron center line so that the tartan pattern would align at the side closing. Extra width was accommodated by adjusting the depth of the back pleats. I did no cutting until the complete skirt was laid out and double checked, all cutting lines were clearly marked, and notes pinned on to indicate the face of the cloth and edges to be joined.

In the finished skirt, ten soft pleats meet in an inverted pleat in the center back and are sewn to the middle third of the waistband (the left third of the band is sewn to the under apron, the right third, to the upper apron). Pockets are essential, so I concealed two on the under apron: one is accessible above the side buttons, the other through a slit buried in a pleat. The edge of the under apron is supported by interfacing its self-facing. To support the upper apron, I faced the top 10" with hair canvas covered with silk. To add fullness and weight to the diagonal fringed edge, I cut a matching 3"-wide strip of tartan, folded it in half, fringed the cut edges to the same depth, and at-



tached it underneath.

The skirt closes from hip to knee down the left side with four antique jet buttons supported by a bias strip of tartan catch-stitched to the under apron. On the upper apron, bound buttonholes placed on grain fit over the buttons. The waistband is interfaced, then faced with silk and closed with a bound buttonhole over a fifth jet button. I let the skirt hang on the dress form a few days before marking the hem to allow the bias to stretch. I trimmed the hem to 2¼" wide and used a Hong Kong finish.

To trim the collar and front edges of the vestee-cape and make frog closures, I twisted a three-ply cord on a rope machine. I made fringe to match the cape's curved edge and sandwiched it in the seam joining the cape and lining. ♦

KATI REEDER MEEK *does the Highland fling with her husband John in Alpena, Michigan.*

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#### ASSOCIATIONS

The Scottish Tartans Authority, Dept. STA, 51 Atholl Rd., Pitlochry, PH16 5BU, Scotland.

Tartan Educational and Cultural Association, Inc., the International Association of Tartan Studies, Box 138, Skippack, PA 19474.



John and Kati Reeder Meek in their Scottish finery.

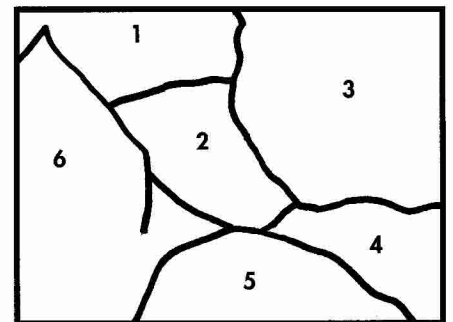


# TARTAN TOWEL EXCHANGE

BY VICKI TARDY

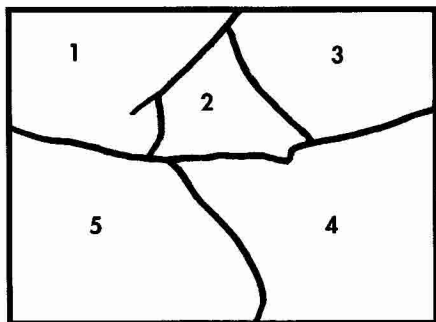
**A** group of friends from the Craft Guild of Iowa City have enjoyed weaving tartan towels and exchanging them among ourselves over the past several years. My collection now numbers sixteen traditional tartan towels, as well as three in which the colors have been altered. We set a few guidelines: the towels were to be woven in the traditional 2/2 twill using 16/2 unmercerized cotton set at 36 or 40 ends per inch to finish 18"–22" wide.

The original exchange included five people; we each chose a different tartan and wove five towels; four to trade and one to keep. It was so much fun and the patterns are so enchanting that we decided to have another exchange the following year, although one member had to drop out due to failing eyesight. So far, we have had three exchanges, and in between them, some of us have woven additional tartan towels, whereas others have experi-



In the photo above, the tartans are:  
 1 Napier  
 2 Lindsay  
 3 MacBeth  
 4 MacKenzie  
 5 Fraser of Lovat  
 6 MacCallum

TARTANS



In the photo above, the tartans are:  
 1 Anderson    2. MacKay  
 3. MacLean    4. Stewart Dress (Victoria)  
 5. Ancient Stewart

mented with changing the colors while retaining traditional proportions.

We shared our idea at meetings of the Iowa Federation of Handweavers and Spinners and the Gateway Weavers and Spinners in Clinton, Iowa, and both organizations subsequently carried out tartan towel exchanges. Their combined efforts were shown at the Midwest Weavers Conference in Cedar Falls, Iowa, in 1993.

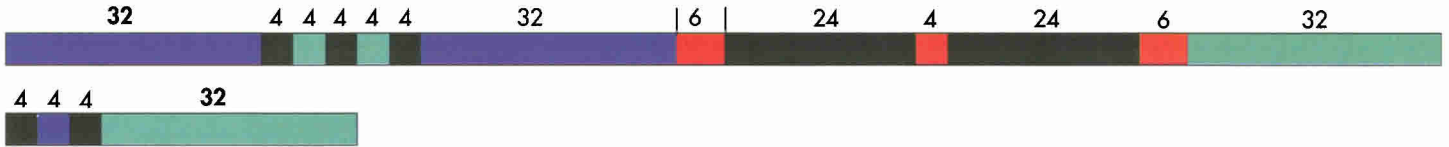
In our group, Pat Boutelle wove Ancient Stewart, Borthwick, Fraser of Lovat, MacGregor, and MacKenzie; Kathy Bright wove Lindsay and MacKay; Wilma Holcomb wove MacLaren; Mauricette Stwalley wove Kennedy and MacCallum; and Vicki Tardy wove Anderson, MacBeth, MacLean of Duart, Napier, and Stewart Dress (Victoria). The color orders for these tartans are on the following pages.

# TARTANS

## TARTAN COLOR ORDER

Each color order shows a half-repeat. The full repeat is made by mirror-imaging the half-repeat at the pivot point, the number in bold at each end of the sequence. The pivot point number is not doubled. For instance, 6 blue, 2 yellow, 16 black, 4 red would repeat 6 blue, 2 yellow, 16 black, 4 red, 16 black, 2 yellow, 6 blue, 2 yellow, 16 black, etc.

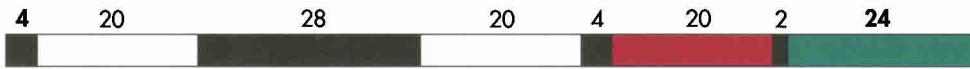
### Ancient Stewart



### Anderson



### Borthwick



### Fraser of Lovat



### Kennedy



### Lindsay



### MacBeth



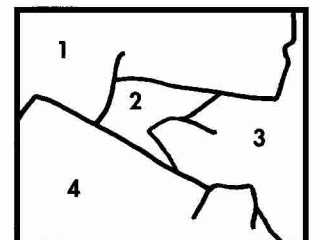
### MacCallum



### MacGregor



### MacKay



In the photo at the right, the tartans are:  
 1 MacGeorge    2 MacLaren  
 3 Kennedy      4 Borthwick

# TARTANS

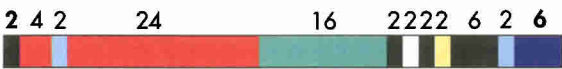
MacKenzie



MacLaren



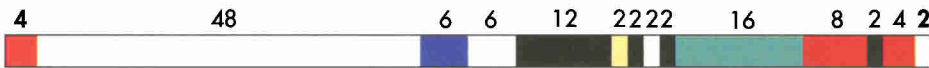
MacLean



Napier



Stewart Dress (Victoria)




# CHILL CHASERS

**LEFT:** Inspired by traditional tartans, Lynn Caldwell's CHENILLE PLAID THROW uses heavy rayon chenille in basket weave to create a luxuriously thick fabric. Entered in a competition sponsored by the Rosen Group, this piece made Lynn a finalist for the Niche Award, which recognizes outstanding creative achievements of American craft artists. *For weaving details, see page 95 of the Instruction Section.*

**RIGHT:** This 60"-wide CHENILLE BASKET-WEAVE BLANKET was woven double-width on a 36"-wide loom. Joan E. Norvelle braided the fringe and finished the selvages with whipstitching. *For directions and weaving tips, see page 100. Yarn courtesy of Crystal Palace.*

TARTANS





A stadium cushion that doubles as a carrying case for a stadium blanket makes a welcome gift for sports fans. Matilda MacGeorge wove her blanket double width on a 27"-wide loom; she reversed the colors on a separate warp for the cushion case. *Complete weaving and assembly information for her STADIUM SET appear on page 97.*



# WEAVING OVERSHOT

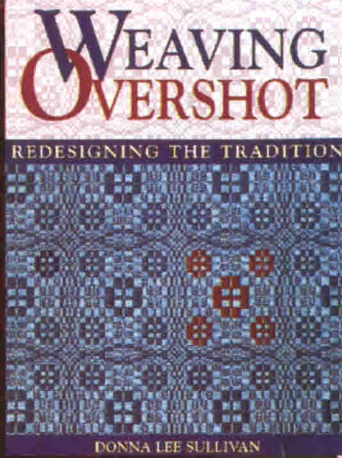
provides a substantial foundation for any weaver about this traditional weave structure, from the basics of threading blocks to design techniques. Included are in-depth discussions of design variations, including turned

overshot, overshot with more than four shafts, working with double layers, tied overshot, and reading historic drafts. WEAVING OVERSHOT will teach you how to design overshot patterns and provide instruction on reproducing historic patterns as well as creating contemporary variations. More than 100 drafts and photographs of samples illustrate the diverse pattern possibilities that can be woven with this traditional weave structure.

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# NORSE LICHEN DYES

BY KAREN DIADICK CASSELMAN

THE POPULARITY AND SCARCITY OF RED DYES IN THE EIGHTEENTH CENTURY GENERATED A LUCRATIVE INTERNATIONAL TRADE BETWEEN THE BRITISH ISLES AND NORWAY.

Scottish cudbear and Norwegian korkje are two popular eighteenth-century lichen dyes that are virtually identical. They were made using the same lichen ingredients—according to the encyclopedias and dye manuals of the day—and both were also said to yield the same range of colors: shades of red, magenta, purple, and violet.

Cudbear was patented in 1758 by the Gordon family, whose home was in Foddaletter, Banffshire, north of Edinburgh. How the dye got its name remains controversial, but it seems likely that Mrs. Gordon's family name of Cuthbert was the source, for it was she who prepared a

household dye based on lichens that her sons later exploited for its commercial potential. Several of the Gordon brothers (including Cuthbert, who was a chemist), formed partnerships in cudbear factories in Edinburgh and Glasgow.

From 1760 on, the Industrial Revolution increased the demand for indigenous red dyes, and although cudbear was later supplanted commercially by other dyes, it has survived to the present day as a uniquely Scottish craft dye. However, this is not at all the case with korkje, which today appears to be of little interest except to textile researchers like myself.

Like cudbear, korkje also began as a local product. The center of the korkje manufacturing industry during the Industrial Revolution was at Farsund, in southwest Norway. The Lista Peninsula, on which Farsund is located, lies about ninety miles by road southeast of Stavanger. The Lund family of Farsund enjoyed a monopoly on korkje, but unlike the Gordons, who were chronically short of money and who regularly petitioned Parliament for funds, the Lunds became rich. With the profits from korkje, they built the largest wooden house in Norway. According to Samuel Watnee, curator of the Lista Museum, the Lunds at one time sent a son to Scotland to learn ways to improve the dye process. Today, ferries still run regularly between Scotland and southwest Norway.

It was another puzzle in the story of cudbear and korkje, however, that instigated my research into Norse and Celtic lichen dyes. Although *Ochrolechia tartarea* is the only lichen mentioned in modern dye books in connection with cudbear and korkje, older books, such as J. P. Westring's dye manual, published in 1805, include dozens of other lichen species that are still common in the areas of Norway and Scotland where korkje and cudbear originated. Since the lichens in the two countries are very similar, I wondered why the many other species were mentioned only by eighteenth-century writers.

When I visited the Lista region, I was surprised to find the boulders



**During the late eighteenth century, ships left the harbor of Farsund, Norway, with cargoes of lichens for cudbear factories in Scotland.**

covered not with the white, mealy crust of *O. tartarea*, but with large, leathery lichens known as umbilicates. Among them were *Lasallia pustulata* and *Umbilicaria torrefacta*, umbilicates that are closely related to the North American orchil-type lichens I use to make a dye that I call “orsallia” (the name I devised for this replication of traditional orchil reflects one of its primary ingredients, *L. papulosa* [see *Craft of the Dyer*, second revised edition, page 169]).

In 1856, William Lauder Lindsay, a Scottish physician and lichenologist from Perth, wrote that cudbear was made from other lichens in addition to *O. tartarea*, asserting that overharvesting the lichen in the Highlands had led to the importation of umbilicate lichens from Norway. A closer look at Westring’s work revealed that korkje, too, was made from a number of lichens, of which *O. tartarea* was but one species. The others included *L. pustulata* and species of *Umbilicaria* (of which there are more than twelve in Norway and in Scotland).

During the Industrial Revolution, Britain erected strict trade barriers against the importation of foreign textile products. The Lunds were thus prohibited from exporting korkje to Britain as a finished dyestuff, but since the cudbear industry needed a steady supply of lichens to meet the growing demand for red and purple dyes, there was, according to Lindsay, a brisk trade in shipping lichens from Norway

*Lasallia pustulata* illustrated in J. P. Westring’s 1805 dye manual. Modern cudbear and korkje samples by Karen D. Casselman match his color samples. Photo by Ted Casselman.



**CRIMSON LICHEN DYES**

Orchil is made exclusively with species of *Rocella* in Mediterranean countries. Widely traded since medieval times, orchil was the most economically important red lichen dye.

Cudbear is made with Scottish lichens, including *Ochrolechia tartarea*, *Lasallia pustulata*, and several species of *Umbilicaria*, including *U. torrefacta*.

Korkje is made with Norwegian lichens, including *O. tartarea*, *L. pustulata*, and several species of *Umbilicaria*.

Orsallia is made with North American lichens, including *Actin-*

*ogyra muehlenbergii*, *L. papulosa*, and several species of *Umbilicaria*, mainly *U. mammulata* and *U. vellea*.

Ammonia-method (AM) vat dyes are prepared by fermenting lichens in a vat of water and ammonia. Cudbear, korkje, and orchil are aged or fermented in the ammonia solution for three weeks, but orsallia needs three months or longer to develop its full potential. Stale urine was the original source of ammonia, but after about 1790, it was replaced commercially with ammonia, which produces a more intense and faster dye.



Lichen dyes made with cudbear from Scotland, korkje from Norway, and orsallia from North America produce shades of pink, rose, crimson, magenta, purple, and violet. Photo by Ted Casselman.

across the North Sea to Scotland. It is interesting to speculate whether the Lunds made their fortune from marketing korkje as a finished product or rather from selling *L. pustulata* and *Umbilicaria* lichens to Scottish dye factories as ingredients to make cudbear.

While I was visiting the Vesterheim Norwegian-American Museum in Decorah, Iowa, to give a lecture on Norse lichen dyes, its textile curator, Laurann Gilbertson, suspected that some of the museum's textiles containing unidentified purples had been dyed with korkje. I compared them with five sets of wool samples that I had dyed and brought with me: (1) korkje made with *O tartarea* gathered in Norway; (2) korkje made with *O tartarea*, *L. pustulata*, and *U torrefacta* gathered in Norway; (3) orsallia made with *L. papulosa*, *Actinogyra muehlenbergii*, and *U mammulata* gathered in North America; (4) cudbear made with *O tartarea* gathered in Scotland; and

(5) cudbear made with *O tartarea*, *L. pustulata*, and *U torrefacta* gathered in Scotland. (Although samples 1 and 4 contain the same species of lichens and the dyes are made in the same way, they differ slightly in color; the same is true of samples 2 and 5.)

Though not scientifically conclusive, visual identification of dyestuffs helps curators classify the dyes on textiles in their collections. *O tartarea* (sample 1) when used alone as a dye produces a crimson that is similar to cochineal. The addition of *Lasallia* shifts the color to magenta and the addition of *Umbilicaria*, to rose: the differences are subtle but visible to the practiced eye. As I laid my dyed wool samples on top of a Norwegian coverlet, I saw that one of my rose wools (the orsallia) matched exactly. Samples 2 and 5 exactly matched colors in other textiles.

The Vesterheim coverlet, made by Anne Malene Lild of Hjørund-

fjord (#80.4.1), may be the first evidence we have that authentic korkje (supposedly made only from Norwegian *O tartarea*) was, like cudbear, a dye that came to include other lichens as well. The rose color indicates that these other lichens were probably umbilicates, like those I saw everywhere in southwest Norway. We will not know for certain until these fibers are tested by Textile Research Associates in York, England, the only lab in the world that specializes in detecting lichen pigments and identifying the species involved. ♦

KAREN DIADICK CASSELMAN is a textile and art education graduate of the Nova Scotia College of Art and Design. A research associate at the Nova Scotia Museum, she wrote *Craft of the Dyer* and is coeditor of the American edition of Eileen Bolton's *Lichens for Vegetable Dyeing*. Karen will give workshops at the Northern California Handweavers Conference next April and at the Conference on Norwegian Woven Textiles at the Vesterheim Norwegian-American Museum, Decorah, Iowa, in October 1997.

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# NORWEGIAN DOUBLE WEAVE ON A SINGLE WARP

BY NORMA SMAYDA

I LEARNED TO WEAVE IN NORWAY AND HAVE GROWN TO LOVE THE COUNTRY, ITS PEOPLE, AND ITS CRAFTS, PARTICULARLY THE TEXTILE ARTS.

My heritage is Norwegian. My paternal grandparents were born there, and I've lived in Norway for six years over a twenty-five year period.

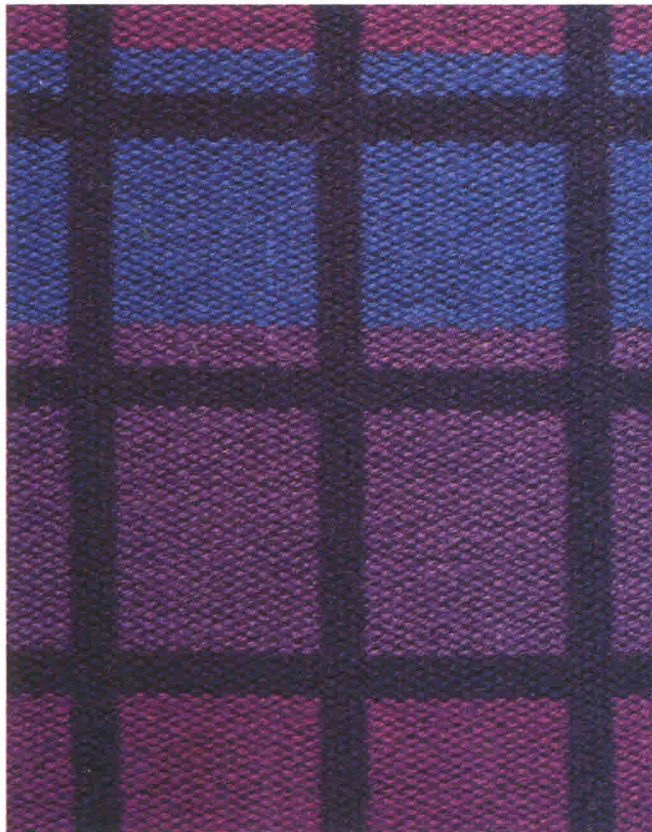
Several years ago at my favorite weaving shop near Oslo, I saw from a distance what looked like a

damask tablecloth—woven with four shafts. It was, in fact, a two-block summer & winter treadled with complementary wefts and no tabby which Norwegians call *dobbelt vev på enkelt renning* or double weave on a single warp. Their choice of linen in closely related

weft colors gives this weft-emphasis weave the effect of damask. I find it a very useful technique: it's simple to understand, the designing is straightforward, and the treadling couldn't be easier.

I wove the linen table runner, shown on page 53, for a Cross Country Weavers show of pieces inspired by our heritage. It has four blocks threaded in a pattern called Lisbon Star. In damask, it would have required twenty shafts; in twill blocks, sixteen; but here I needed just six shafts. The warp and weft are size 16/1 linen in two close shades of gold. The golds were threaded randomly in the warp, where their effect is subtle. In the weft, however, the two golds alternated pick by pick to create the pattern. The warp was set at 28 ends per inch, and the fabric has 56 picks per inch.

The complementary-weft treadling works equally well on four shafts, even though the design possibilities are more limited with only two blocks. The purple and navy mat, shown below, with two blocks on four shafts shows, crisp patterning in wool, a good choice for pillows and upholstery. It has a warp of size 22/2 cottolin set at 15 ends per



Threaded on four shafts, this two-block summer & winter makes a rectangular grid. For the draft, see page 102 in the Instruction Section.

Double weave on a single warp is a complementary-weft treadling for summer & winter. Two weft yarns alternate throughout, for instance, one dark and the other light, to show the pattern. Pairs of pattern shafts are tied on opposites. For each treadled block, the pair of opposites is treadled first with shaft 1 and then with shaft 2. Plain weave is used only for hems.

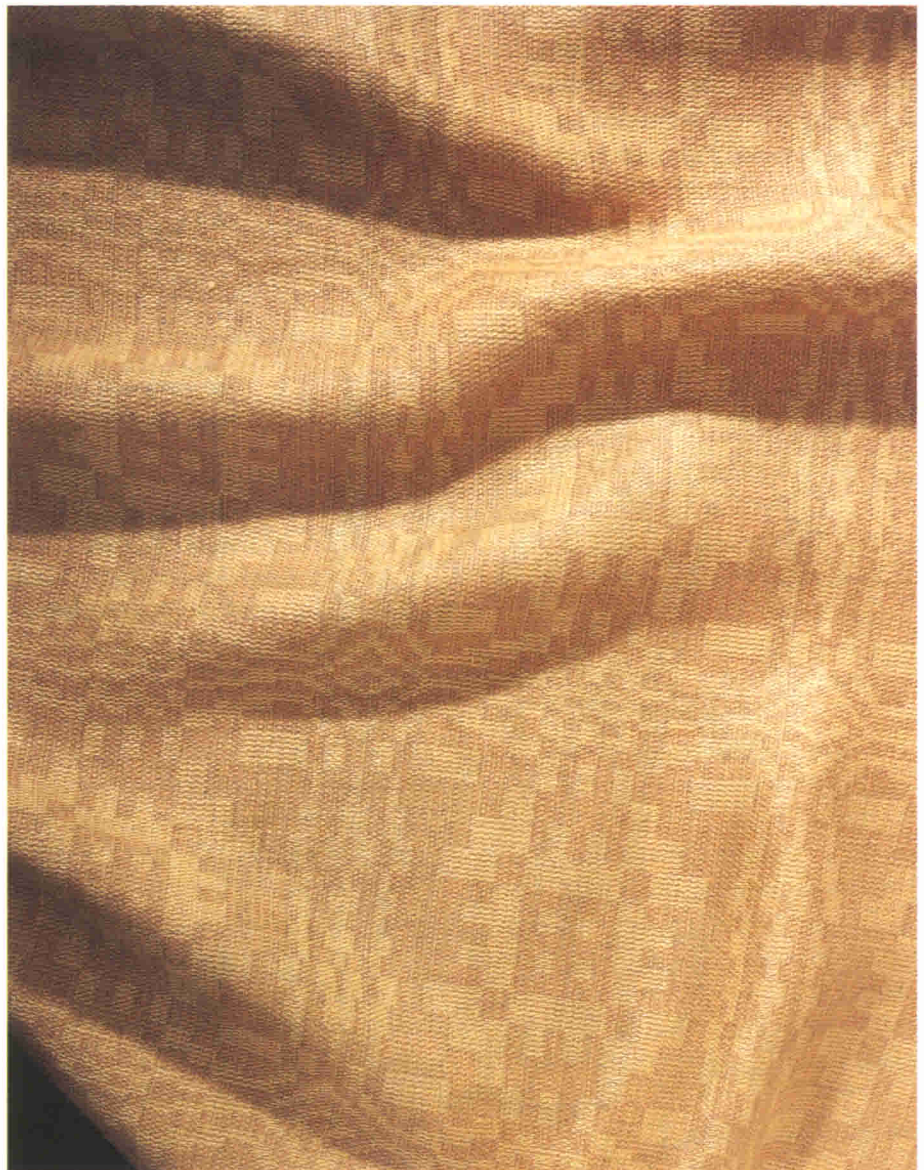
**When it's treadled with complementary wefts, LISBON STAR, a six-shaft summer & winter draft, looks like damask which requires many more shafts. The draft is on page 102 in the Instruction Section.**

inch and weft of two-ply wool at about 1600 yd/lb.

With a change in yarn size, heavier rug-weight textiles are possible. To accommodate heavier wefts, set the warp ends farther apart. I have woven bathmats using size 8/4 cotton carpet warp set at 12 ends per inch with cotton-rayon rug filler as weft. This structure works well for rag placemats with a size 8/2 unmercerized cotton warp set at 16 ends per inch and cotton rag strips cut 1/2" to 3/4" wide. For a wool rug, I sley size 8/5 linen rug warp at 6 ends per inch and use a singles rug wool from Scandinavia for weft. I recommend floating selvages for this weave structure.

Although the summer & winter textiles are reversible, color placement may make some designs look better on one side. This is not an important consideration for pillows, bags, or wall hangings, but should be a factor when designing for reversible placemats or rugs. ♦

*NORMA SMAYDA of Saunderstown, Rhode Island, established the Saunderstown Weaving School in 1974 with her husband, Andrew Staley. She offers lectures and workshops on Scandinavian weaves, Weaver Rose and his patterns, and other traditional weaves and weaving theory.*



# OLD LOOMS OF NORWAY

BY LILA NELSON

LONG AFTER IT HAD FALLEN INTO DISUSE ON THE CONTINENT, THE WARP-WEIGHTED LOOM PERSISTED ON THE FARMSTEADS OF NORWAY. TRANSITION TO THE HORIZONTAL FLOOR LOOM WAS VERY SLOW.

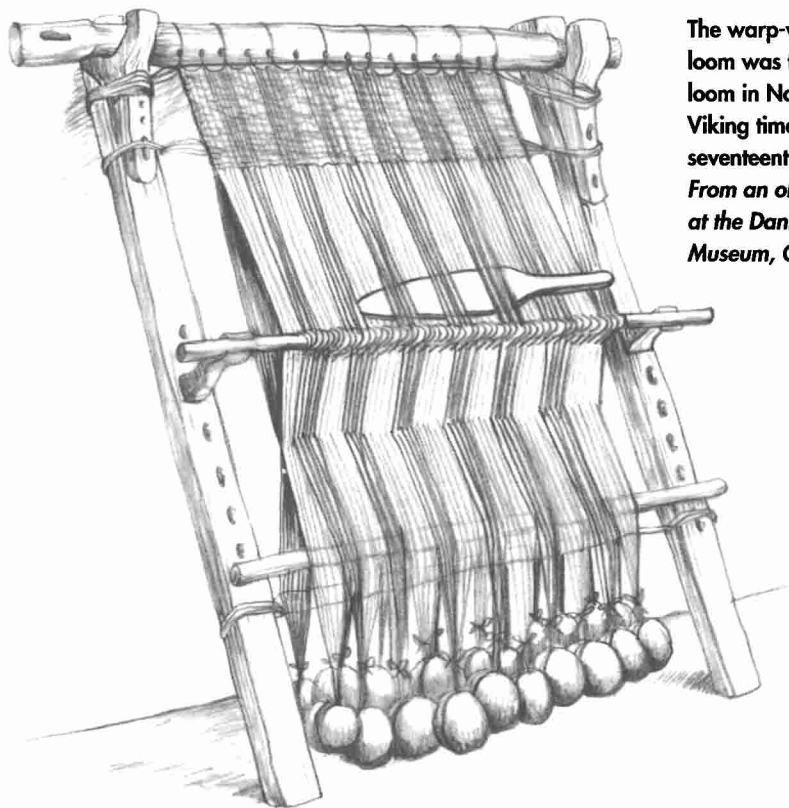
As early as the late ninth century, Viking graves in Norway contained evidence of weaving activity. The concept of Norway as a country also dates from that time because it was in the 870s that the Viking chieftain Harald Fairhair obliged other lords and chieftains to swear allegiance to him as the first sovereign over a united land.

An extensive network of trade routes already connected Norway with England and the Continent, linking up with land routes through Germany, Poland, and Russia to Baghdad, Byzantium, and China. Other routes passed along the west coast of Spain and across the Mediterranean to Italy, Greece, and Asia Minor.

## VERTICAL WARP-WEIGHTED LOOMS

From Viking times until the seventeenth century, the primary loom of rural Norway was a vertical loom which leaned against a wall, its warp running from a heading lashed to the top beam downward to weighted bundles. According to Marta Hoffmann in her scholarly book *The Warp-Weighted Loom*, it is the oldest loom in Europe, dating to the Neolithic period.

The loom's vertical supports, usually of pine, rested on a wall at a diagonal which provided depth for a shed toward its base. The warp was fastened to a heading cord or band which in turn was lashed to an upper beam through spaced holes. A lower beam made a shed between the warp ends falling straight down and those draped forward over the beam. For warp tension, groups of ends along the front and back were tied in bundles and weighted with rocks (often soapstone) or clay weights. Near the lower beam, the warp ends were spaced by a row of twining or chaining. A second shed was made by a continuous string of heddles looped around the free-hanging warp ends. Other sheds were picked with the fingers as needed. The weft was wound into a hank with one end wrapped tightly so that it could be fed into the shed. The cloth progressed downward from the top, each row beaten upward with a wooden sword-shaped batten as the weaver stood.



**The warp-weighted loom was the primary loom in Norway from Viking times until the seventeenth century. From an old drawing at the Danish National Museum, Copenhagen.**

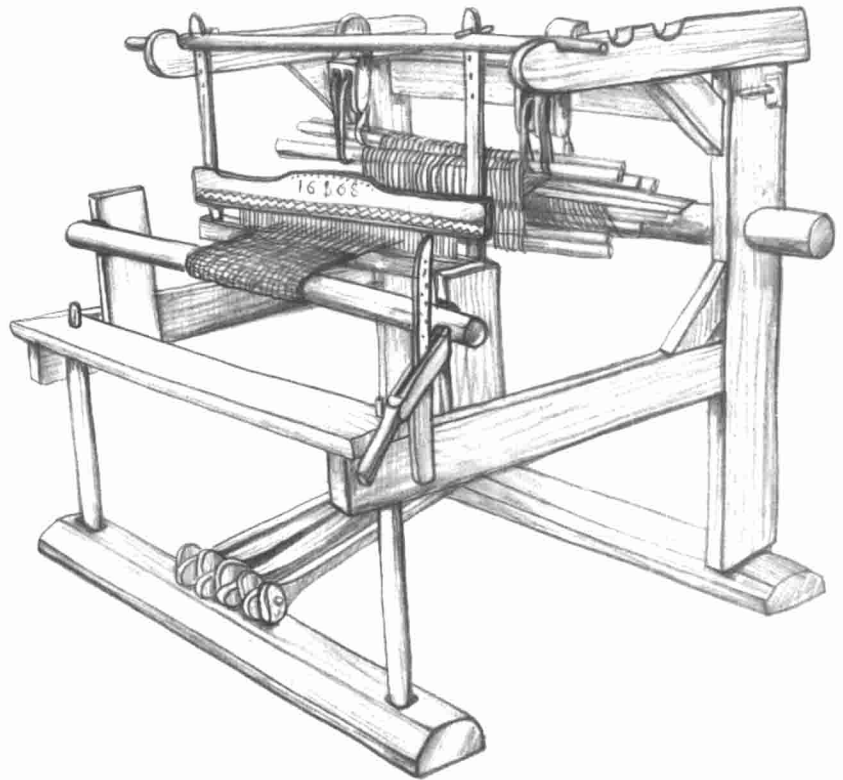


**THE TRANSITION TO HORIZONTAL FLOOR LOOMS**

Horizontal floor looms were in use on the Continent by the eleventh century, but they were accepted much more slowly in Norway, becoming common only by the eighteenth century. As late as the 1950s, Hoffmann documented a mother and daughter's ongoing use of the warp-weighted loom in the western coastal province of Hordaland as if no other had ever been invented. To this day in northern Norway, the warp-weighted loom is still used for weaving *grener*, Sami bedcovers of natural and black sheep wool.

One reason why the horizontal loom gained such grudging acceptance in Norway several hundred years after it was common on the Continent is that it did not fit easily into the traditional plan of rural Norwegian farmhouses. From the Middle Ages until the eighteenth century or later, Norwegian farmhouses had a multipurpose common room with an open hearth in the center for cooking and heating. Everything else hugged the walls. Small beds were built into corners; long benches and a table stood along one wall. Along another might be a floor-standing milk cupboard, perhaps another cupboard, and one or two smaller cupboards hung on the wall.

A warp-weighted loom leaning against the wall fit into this floor plan. It could remain in place (sometimes the supporting beams were nailed to the wall), or it could be dismantled easily. The horizontal loom must have been viewed as an awkward intrusion extending into what was traditionally open space. It could not be dismantled easily, and despite its size, was not wide



**The Setesdal loom, the earliest surviving horizontal loom in Norway, has the year 1668 inscribed on its beater.**

enough to make coverlets for even the narrow Norwegian beds. On larger farms, the space problem was solved by building a separate room or even a small weaving shed solely for the horizontal loom.

**THE HORIZONTAL FLOOR LOOMS**

The earliest documented horizontal floor loom in Norway dates from 1668 in the southern province of Setesdal. Since this is an area where change came slowly, similar looms were most likely already in use elsewhere in Norway, perhaps since the sixteenth century. The Setesdal loom had a single beam at the front which functioned as both cloth and breast beam. On some early looms of

this type, the beam had a slit which held the end of the woven cloth.

Norwegian looms, though made locally in districts or on individual farms, had many features in common. They were made from a variety of woods, but all had a heavy castle with pegged, wedged, or dovetailed joints to support the shafts and overhead beater. Except for the sides and the cross-braced beams which held the beater and shafts, most parts could be disassembled. The reed, made from reeds bound together and secured with pitch, rested in grooves in the heavy beater. At the top of the loom, wood or metal notches allowed the

—continued on page 81

# NORWEGIAN DANSKBROGD

BY LILA NELSON

SEVERAL EARLY AND LITTLE-KNOWN NORWEGIAN COVERLETS FROM THE PROVINCE OF VEST-AGDER IN SOUTHERN NORWAY INSPIRED ME TO WEAVE THESE TWO HANGINGS.

These two techniques, called *danskbrogd* in Norwegian, are based on pick-up, one on a two-shaft plain-weave background and the other on three-shaft point-twill bound weave known as *krokbragd*. The results are quite different, but both are fascinating—as long as you

enjoy hand-manipulated weaves and accept the time it takes to weave them.

The easier of the two techniques is woven on a plain-weave background with inlaid wefts floating underneath the fabric between appearances on the face. The inlay weft and one of the ground shots are complementary; the same shed is used alternately by the two wefts, each floating on the back in between appearances on the front. Although the structure is weft-faced, these long floats make it an impractical weave for rugs.

At a sett of 5 ends per inch (e.p.i.), I used doubled strands of size 8/4 cotton carpet warp, but single strands of size 12/9 cotton

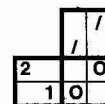
seine cord work well, too. Using two contrasting colors, one on each shaft, makes the pick-up easier to work. For weft, I used a single strand of firmly twisted Rauma åklegarn Spelsau wool at 870 yd/lb (1750 m/kg) or a double strand of Rauma prydvevgarn Spelsau wool at about 3000 yd/lb (6000 m/kg). Because the ground fabric is weft-faced, there are about 40 picks per inch, including the inlay picks. Keeping the warp under tight tension makes beating easier, although a hard beat is not necessary. Bubble the wefts to avoid pulling in at the selvages. Use bands of plain weave to separate major inlay motifs.

Like all bound weaves, the basic treadling (which makes the ground for these pick-up techniques) is maintained uninterrupted; the inlay is worked as its row comes in the sequence.

## DANSKBROGD ON A PLAIN WEAVE GROUND

Each pattern sequence consists of three shots: an inlay shot, a ground shot that complements the inlay, and a plain ground shot. To make distinct pattern blocks, repeat each pattern sequence three or more times.

On a plain-weave ground.



### Pattern Sequence 1

- 1 Lift shaft 2. With the pick-up stick *underneath* the open shed, pick *down* all the lower warps on which you want the pattern to show. Turning the stick on edge, you will have a shed for the pattern with long floats beneath the warp. Throw a shot of pattern weft. Remove the stick.



Danskbrogd on a plain-weave ground.



The inlay wefts form long floats on the back of the fabric.

2. With the same shed open, *enter* the shed with the pick-up stick and pick *up* from the lower layer the wefts covered by the previous shot of pattern weft. Turn the stick on edge and throw a shot of ground weft. Remove the stick.
3. Lift shaft 1 Weave a shot of ground weft (no pattern in this shed).
4. Repeat sequence as needed, and end by lifting shaft 2 and weaving a shot of ground weft in preparation for Pattern Sequence 2.

**Pattern Sequence 2**

It is the same as Pattern Sequence 1 but exchanges the shafts in each step (Steps 1, 2, and 4 use shaft 1; step 3 uses shaft 2).

**DANSKBROGD ON A THREE-SHAFT POINT TWILL (KROKBRAGD) GROUND**

This is a heavy bound-weave structure with added weight from the inlaid pattern shots. The structure is suitable for rugs but is not reversible due to the floats on the back.

**On a Krokbragd ground.**

	Repeat			
	3	0	0	
	2 2	0	0	
	1	1	0	0

For warp, I used single strands of 8/4 cotton carpet warp set at about 6 e.p.i.; the weft was the same as before; there were about 40 picks per inch, including the inlay picks.

Throughout the weaving, maintain the ground: weave sequence, lifting shafts 2 & 3, 1 & 3, 1 & 2 without interruption. Any of these sheds may be used for pick-up, depending on your design. Whenever a pick-up shed is worked, follow it with a complementary ground shot.

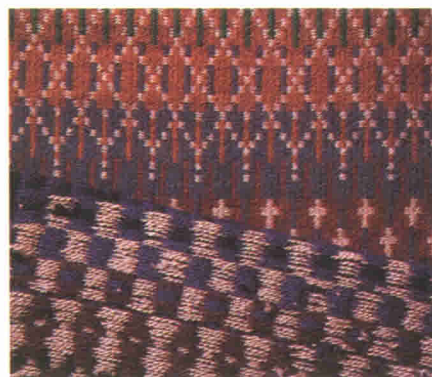
To make distinct pattern blocks, repeat each pattern sequence three or more times. Use the following sequences as a guide.

**Pattern Sequence 1**

1. Lift shafts 2 & 3. With the pick-up stick *underneath* the open shed, pick *down* all the lower warps on which you want the pattern to show. Turning the stick on edge, you will have a shed for the pattern with long floats beneath the warp. Throw a shot of pattern weft. Remove the stick.
2. With the same shed open, *enter* the shed with the pick-up stick and pick *up* from the lower layer the wefts covered by the previous shot of pattern weft. Turn the stick on edge and throw a shot of ground weft. Remove the stick.
3. Lift shafts 1 & 3. Throw a shot of ground weft.
4. Lift shafts 1 & 2. Throw a shot of ground weft.
5. Repeat sequence and end by lifting shafts 2 & 3 and weaving a shot of ground weft in preparation for Pattern Sequence 2.

**Pattern Sequence 2 and 3**

These are the same as Pattern Sequence 1, but rotate the shafts used in each step. Because the inlay



**Danskbrogd is a good way to increase the scale of Krokbragd designs.**

in Sequence 3 is followed very closely by the inlay in the following Sequence 1, separate these sequences by weaving three ground shots with no inlay.

Because of the patterning possibilities that the inlay offers, this technique is very rewarding. Coordinating the inlay patterning with color changes in the ground provides another realm to explore. ♦

LILA NELSON enjoys working with old Norwegian weave structures that have lost favor and been abandoned. She lives in Minneapolis, Minnesota.

**SOURCE**

Rauma Spelsau wool yarns are available from Tweeds 'n' Fleece, Locust Rd., Decorah, IA 52101 and Norsk Fjord Fiber, PO Box 271-H, Lexington, GA 30648.



**Danskbrogd on a three-shaft point-twill ground.**

# PROFILE: SHARON ALDERMAN

BY SHARON DALEBOUT

A sign on the wall of Sharon Alderman's studio in her home in Salt Lake City reads, "Beauty is not optional." That is evident in the wonderful space she has created for living and working. The front door wears curtains that she has woven. Her kitchen is bright and fresh, a perfect space for cooking or sharing a cup of tea with a friend. Her living room feels cozy with a wood-burning stove and a wall of bookshelves. She shares her home with Woody, her devoted cat, who adopted Sharon shortly after she moved in. Her studio houses three looms (two AVLs and a Macomber) and two computers. Several of her framed color studies adorn the walls.

When Sharon learned to weave, she never dreamed that weaving would become her livelihood. As a chemistry major at Harvey Mudd College in Claremont, California, she met a girl in the dorm who was an art major. Sharon loved the weaving that her friend was doing and vowed that someday she, too, would learn to weave. Ten years later, in 1969, in Boulder, Colorado, she took a weaving class from Kathryn Wertenberger, using an eight-inch Structo loom borrowed from the Rocky Mountain Weavers Guild. After ten hours of instruction, Sharon was on her own. She purchased Mary Black's *Key to Weaving* and began reading. She read everything available on weaving, color, and design.

The following year, she moved to Salt Lake City, and weaving

became her passion. In 1976, she was one of the first applicants for the Handweavers Guild of America's Certificate of Excellence with a study of textiles for apparel. Later that year, she began teaching locally, and since then, her teaching commitments have taken her throughout the United States and to Canada and the United Kingdom. She lectures, gives keynote addresses, juries, and leads workshops.

*This past January, Sharon was awarded the Utah Governor's Award in the Arts*

Sharon finds that one of the benefits of teaching is meeting some amazing, interesting, and vital people. She especially looks forward to teaching at conferences because it gives her an opportunity to visit with the good friends she has made all over the country.

Sharon is a gifted instructor; she presents information clearly and in depth. In recent years, she has been offering four-day workshops in her studio to as many as four students on combining color and weave structure effectively. Sharon has access to all her handwoven fabrics in the studio, and each participant has the opportunity to try out some of the ideas on a computer-driven AVL dobby loom. She tailors her instruction to fit each student's needs.

Sharon's writing and handwovens have appeared in several weaving magazines. She is the author of *A Handweaver's Notebook*, and wrote *Handwoven, Tailormade* with Kathryn Wertenberger.

Sometimes Sharon draws her inspiration from music or a poem or phrase, but most of her ideas come from the natural world. She takes a notebook and her color charts along on her travels. When she sees something that inspires her, she makes notes, sketches, and jots down color numbers in her notebook. When she returns to her studio, she matches the color numbers with yarn samples and develops ideas from her notes and sketches into designs.

Sharon weaves commissioned fabrics for apparel and upholstery, many of which are sixteen-shaft designs. Her art pieces are one-of-a-kind color studies woven with cotton sewing thread. The process of creation is what Sharon enjoys most about weaving, the puzzle of working out the right weave and finding the right colors for each application. She loves threading the loom; she feels that it is somewhat Zenlike. When Sharon is at home, she often puts a pot of soup on in the morning, starts work in her studio at 8:30 a.m., takes a break for lunch, and works until 5:30. Very often, she works into the evening.

Recently, she has been working with Jim Ahrens, who has become a good friend since he and his wife moved to Salt Lake City four years ago. Jim is an accomplished weaver in his own right. He and Sharon enjoy brainstorming and trying out modifications for her AVL loom, the original of which Jim designed (he's the "A" in AVL). He and Sharon are currently working on a design for a single-box fly shuttle.

In the early 1980s, Sharon took an intensive basic design course from the graduate school of architecture at the University of Utah, and in 1986, she made a commitment to be a full-time professional weaver. She rented a studio and living space from an artists' cooperative in downtown Salt Lake City, but when a troupe of tap dancers rented the studio next door three years later, she knew she had to make a change. She began searching for a house and studio space of her own, not an easy task for someone living on an artist's income, but she researched the purchase of a house with the same thoroughness and dedication that she does everything else.

She found a house in Salt Lake's historic central district, a common Victorian design built in 1886. It needed a great deal of work, and even then it was more than she could afford. She made an offer and it was accepted. Soon after she moved in, she began the repairs on her new home and studio space. Applying skills learned from her dad, she did much of the plumbing, plastering, sealing, and painting herself. She repaired brickwork and removed wallpaper and old carpets. She used the resources of the public library and talked to people who could give her good advice. For those jobs she could not do herself, she saved money to have them done, often making friends with the workers and learning more skills herself. Sharon has a keen interest in the history of her home, and has learned a lot about the house and the family who owned the home for many years from a friend who has lived across the street for most of her ninety years. In her spare time, she has turned the plot of trash that was her yard into a lovely garden.

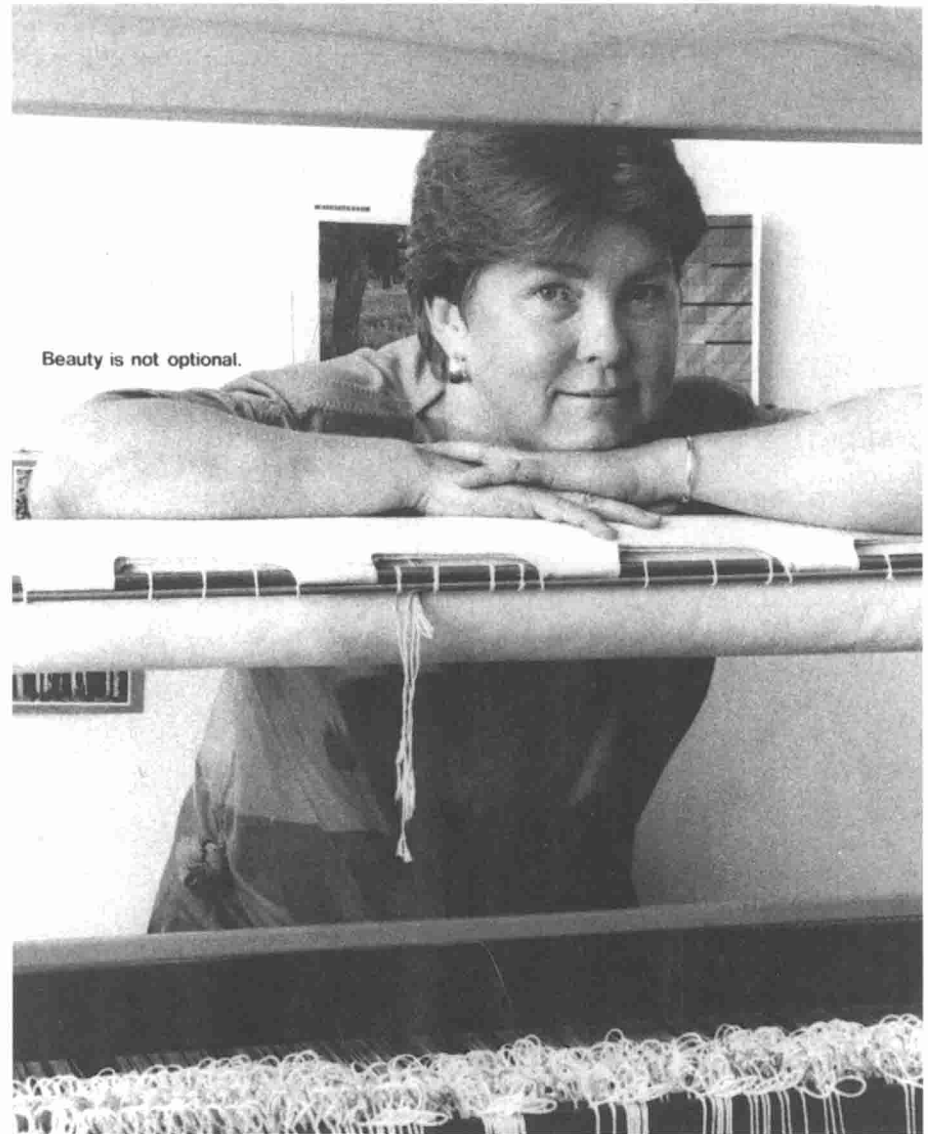
Sharon feels a strong obligation to "pass it on," a cosmic obligation to make a difference. She has a strong commitment to the art community in Utah and has served on numerous committees for arts organizations, including the Utah Arts Council. She sits on the board of the Salt Lake City Arts Council, a position she has held for almost eight years.

This past January, Sharon was awarded the Utah Governor's Award in the Arts, the first woman to be so

honored and only the second visual artist. Sharon was chosen in part because of the contribution she has made to the arts in the Salt Lake community. She serves as an ambassador for the arts in Utah, but if you spend some time with her, you will also gain an appreciation for Utah's bountiful natural beauty. ♦

SHARON DALEBOUT weaves, spins, knits, and quilts in Boulder, Colorado. She grew up in Salt Lake City and enjoys Sharon Alderman's perspective on the city of her childhood.

**BELOW: Sharon Alderman weaves commissioned fabrics for apparel and upholstery and teaches workshops at her studio in Salt Lake City.**



# TRADITIONAL TRAINING FOR GERMANY'S MASTER BASKET MAKERS

BY LINDA G. LUGENBILL

**S**chneider, Zasche, Popp, Schütz, Witzgall, Christ—these names are recognized in Germany for one common accomplishment—they are master basket makers. In the German trade system, earning the designation of “master” requires years of acquiring skills and knowledge. According to tradition, only masters may create work that they can call their own, employ others to work for them, and teach the trade.

In earlier times, basket making was passed down in families, with tradition and technique absorbed from childhood. For the past ninety years, the German Federal Basketry Trade School, *die Staatliche Berufsfachschule für Korbflechterei*, has offered instruction in the small town of Lichtenfels. It is one of three main basketry training facilities in

Europe, the others being in France and Poland. Nicknamed the Basket Town (*der Korbstadt*), Lichtenfels is located in upper Franconia in east-central Germany between the larger cities of Bamberg and Coburg.

The quiet countryside of rolling hills and fields and many of the neighboring villages were home to many basket-making families. Today, the region boasts several basket-making studios, a museum devoted to baskets, and the Basket Market (*der Korbmarkt*), an annual celebration of baskets and basket makers which is held the third weekend in September.

## THE BASKETRY TRADE SCHOOL

Located next to the police station on one of Lichtenfels's main

streets, the Basketry Trade School occupies an imposing four-story stone building. Behind it is a newer single-story building with a courtyard and a willow patch. The three-year program of vocational instruction equips the students with a sound foundation of technical skills, after which they are ready to apprentice with a master basket maker.

The school year runs on the same schedule as most other public schools in Germany—from early September to mid-July, including several holidays. The school day ordinarily lasts from 8 a.m. to 4 p.m. with a break for lunch. Like most workplaces in Germany, classes finish about 1 p.m. on Fridays to get a jump on the weekend.

Four individuals have dedicated themselves to giving future basket makers the tools necessary to carry on the trade. The success of this school is due to the skills and dedication of its master instructors or *Fachlehrer*, Wilfried Popp, Georg Werthmann, and Georg Oester, and its director, Alfred Schneider, each of whom has an influence on the craft. Unlike other basket makers who lack the security of full-time employment as instructors, they have freedom to pursue and develop their own direction in basket making. Two other members round out the staff. The invaluable Rosmarie Stangl handles the secretarial and administrative functions while the handyman, Werner Jung, is respon-

School director Alfred Schneider, a master basket maker, poses with three Lithuanian basket makers in traditional dress before the opening of the annual basket market. All photographs courtesy of Linda G. Lugenbill.



sible for everything from routine maintenance to creating the uniquely shaped wooden molds around which students weave certain baskets.

### THE STUDENTS

Although some students still come from basket-making families, many others are unfamiliar with basketry when they apply. Long ago, the seats were filled with young boys, but today most of the students are young women between the ages of seventeen and twenty. Some older enrollees are embarking on a second career while others have raised a family and are returning to learn new skills themselves.

The student body comprises three classes—the first-, second-, and third-year groups. During the time of Germany's recent reunification, enrollment declined from twelve to fifteen students per class to as few as five, but for the past two years, enrollment has risen to eighteen students in each first-year class. Tuition is free, but students must find their own accommodations and provide for their living expenses.

### THE CURRICULUM

Throughout the three years, the instructors lecture on material selection and processing, construction techniques, form, function, and design. There are presentations on the historical and cultural aspects of the basket craft, business issues, ethics, and marketing skills.

When a project is complete, the teacher critiques it and sends it to the director for review and grading. The finished baskets belong to the school, not the student. The school provides the materials, tools, instruction, and workplace while the

**A round basket with checkered motif of buff and white willow made in the second-year course.**



student applies newly learned skills to make the basket. The student may buy a piece, but only a master has the right to claim the basket as his own.

Students keep a notebook for each year showing their projects and lessons. Initially, they sketch their basket designs, but after receiving instruction in design and drafting, they make blueprints for their projects. Being able to plan a project on paper and to diagram the appropriate patterns and strokes are useful and necessary skills for a basket maker. At the end of the training, the three notebooks provide the apprentice with a reference book of the basket trade.

### THE FIRST YEAR CLASS

Working with basketry materials takes strength. One of the challenges of the first year is to develop

the stamina to spend full days preparing materials and making baskets. Students begin with small projects and fine materials, gradually working up to larger projects constructed with heavier materials. First-year projects are generally fine, focused, and intricate.

In Germany, willow is the premier basket-making material. The first-year students learn the basics of fine willow-skein work, a specialty and love of their instructor, Herr Popp. Using even pressure and controlled placement of both hands, students learn to divide 6- to 7-foot rods of white willow that has been stripped of its bark lengthwise into thirds, using a tool called a cleave. The pithy inner surface is gradually and evenly shaved away until the skein is the desired thickness and width. The first class project might be a simple bracelet with an overlaid or stitched pattern. The next



**ABOVE:** Two examples of fine willow-skein baskets with lids made in the first-year course.



**LEFT:** Wilfried Popp, master and first year class instructor at the German Federal Basketry Trade School, demonstrates the use of a machine that speeds up willow skein processing.

one might be a shallow, round bowl constructed with an intricate twill and finished with a rim sewn with fine willow skeins.

Before the Christmas holidays, techniques of chair caning are introduced. Many of the patterns are similar to those employed in the skein projects, and the caning material is similar to the willow skeins. Chair caning is a reliable source of income because woven furniture always needs repairing and recanining.

Toward the end of the first year, students move on to using round reed and lengths of natural rattan but continue to make round and oval baskets. Projects become larger and more elaborate in preparation for the work of the second year.

Throughout the year, the class learns increasingly intricate patterns, construction techniques, and processing methods. Working next to the master, each student learns to gauge the proportionate sizes of materials needed for each technique—information not found in a text or reference book. A new concept and project are introduced every seven to ten days. Each project starts with a lecture and demonstration by the master. Although everyone starts on the same project,

variations are encouraged as skills and interest develop.

### THE SECOND-YEAR CLASS

By this time, students have developed the strength to manipulate heavy materials for longer periods of time. The second-year class concentrates on squarework, a category of baskets with corners and edges and straight walls, and other forms woven with full willow rods. Baskets in this class are large, sturdy, and functional, and require a variety of reinforcing techniques. Techniques include variations on lids, handles, hinges, clasps, and fasteners. Students learn to select willow and how long to soak each size and variety until it becomes pliable.

### THE THIRD-YEAR CLASS

The final year deals with making furniture, including end tables, stools, rocking chairs, room dividers, lamp stands and shades, and sofas. Fluid, sculptural structures are created by applying heat and leverage to form flowing curves from the rigid materials. Acquiring the skill to make neat and secure joins is another aim of the third-year class.

The third-year classroom differs from the others in that it is filled with woodworking tools, both hand tools and machines. According to the school's director, the future of basket makers in Germany lies in furniture making and architectural weaving. Contemporary furniture incorporating weaving techniques is currently being designed and constructed in the area. Furniture workshops and small factories provide secure employment, steady hours, and acceptable pay to basket makers who choose to work there.

—continued on page 103





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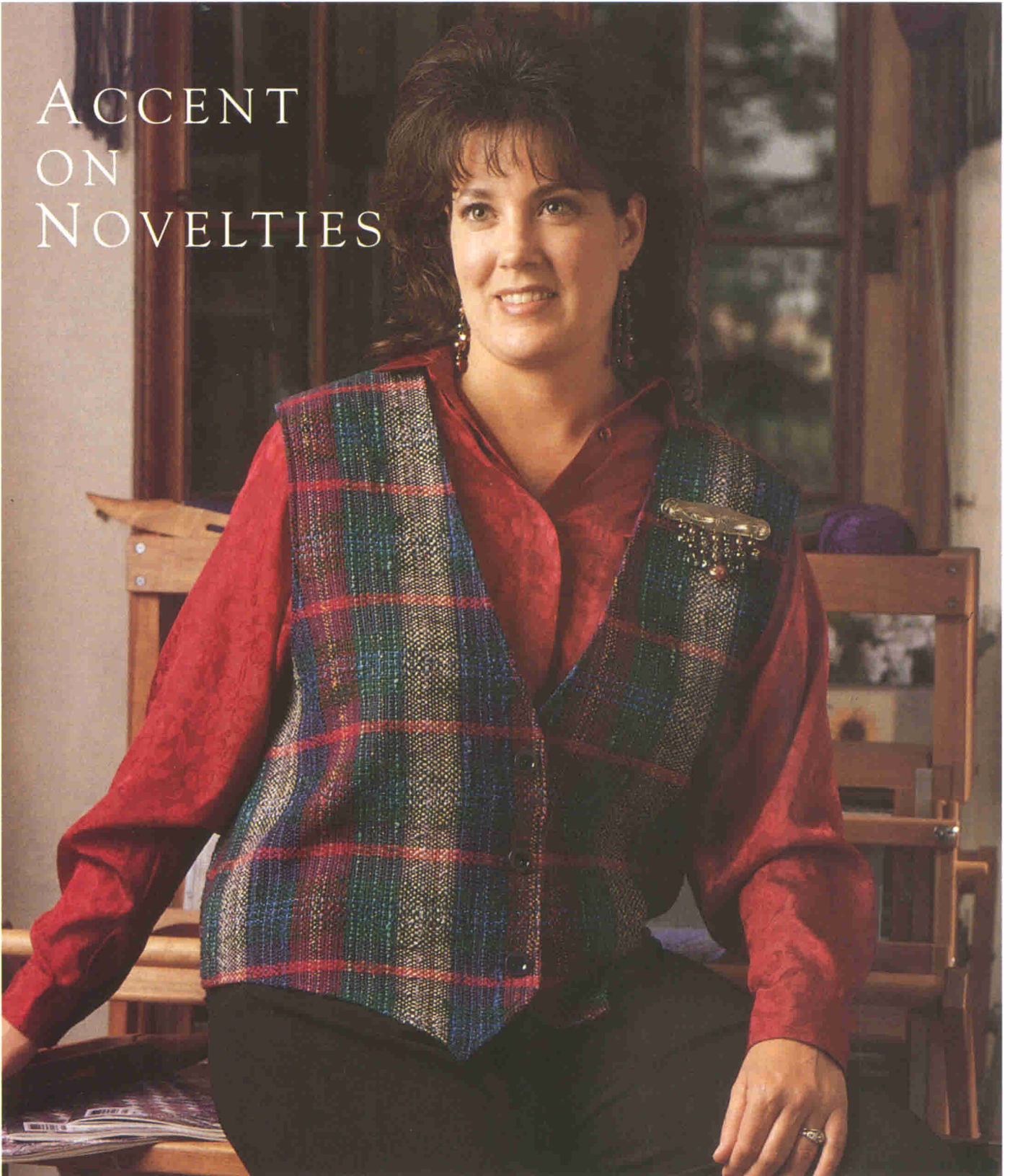
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ACCENT  
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Ribbons, metallics, and chenilles join cotton and rayon yarns in Cathy Hansen's plain-weave JEWEL TONES PLAID VEST Sewn by her sister, Carolyn Ross, from a commercial pattern, this vest shimmers with color For more information, see page 96.

## YARN MEDLEY VESTS



Getting mileage out of a warp is easy for Layna Bentley. It's hard to believe that this vest and the one on the following page were woven on the same warp. Layna uses a variety of wool and wool-blend yarns, including handspun, in both warp and weft. See *VEST VARIATIONS* on page 94. *Vests shown on pages 64–66 were photographed at Lambspin, Fort Collins, Colorado.*

YARN MEDLEY VESTS



Only 15" wide, a narrow warp is one of the advantages of weaving Layna Bentley's vests. Both this vest and the one on the preceding page were woven on the same warp using different wefts and finishing details. For weaving directions, see VEST VARIATIONS on page 94.

What Do You Remember About Learning To Weave?

*The Loom!  
When did over and under get so complicated?  
The feelings of accomplishment, the wonderful feeling of cloth!*

*Celebrate National*

Honor weavers and spinners  
*Spinning & Weaving Week*  
past and present. Share your

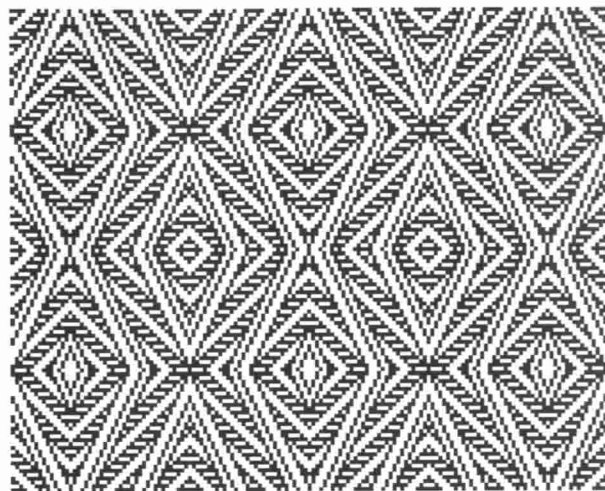
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memories and your experiences.

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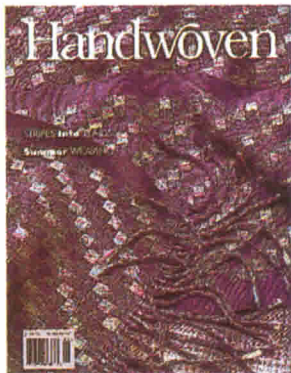
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# MAKE EVERY DAY SPECIAL



A stand of evergreens threaded as a supplementary warp accents the plaid background of this RUSTIC RUNNER WITH FIR TREES woven by Joan Torgow with yarn courtesy of Cotton Clouds. Nearby, Matilda MacGeorge's teddy bear ornaments are ready to hang on the tree. Instructions for the runner are on page 98; the COOKIE CUTTER BEAR is on page 100.



Holiday entertaining is special with Nancy D'Angelo's collapsible CHRISTMAS COOKIE BASKET. Sewn from two squares of fabric and stiffened with needlepoint canvas, the basket ties at each corner and lies flat for storage. The easy directions for making it are on page 95.

# STORY CLOTH

## TITANIC BLANKET REPLICA

On April 14, 1912, Leah Aks was traveling on the ocean liner *Titanic* with her ten-month-old son, Filly, when the ship struck an iceberg. As the ship sank, Filly became separated from his mother, and he was passed up from the lower decks dressed only in his nightshirt. To protect the infant from the bitterly cold weather, another passenger wrapped him in a deck robe, or blanket, as he was put in a lifeboat. Against considerable odds, Filly and his mother were reunited, and they kept the blanket as a souvenir of their ordeal. The blanket is now on display in the Mariner's Museum in Newport News, Virginia.

My husband, Jim, is a steamship enthusiast, and when he saw the deck robe on display, he asked me to weave him a copy. I agreed to make a small version, and we went to the museum several times to study it. I took a few photos, and from these I was able to work out the sett for the plaid. I had examined a section of the deck robe that lay next to the glass of the display case, so I knew I was after a twill with 16 ends per inch. The original blanket is woven in wool with the company's colors in a plaid pattern. I ordered some



A replica of a deck robe from the ocean liner *Titanic* rests, appropriately, on a deck chair from the *SS United States* in Debbie Rindfleisch's yard.

Bristol Wool yarns from Robin & Russ in colors close to what I think the original ones might have looked like before the seawater darkened and muted them.

The colors remind me of a 1920s men's smoking room, and they must still hold some appeal since my replica blanket won a second place ribbon in the loom-woven afghan category at the Virginia State Fair. Now, it graces our den, where it serves as a lap robe on chilly evenings. Surrounded by steamship artifacts, it looks right at home.

*Debbie Rindfleisch  
Newport News, Virginia*

## Shauna Reidhead weaves a length of the official Utah tartan at the Salt Lake Weaver's Store in Utah.



## UTAH TARTAN

Earlier this year, coinciding with Utah's centennial celebration, the Utah legislature approved an official tartan designed by Jan Crook. A modification of the Logan tartan, it honors the first white men into Utah, two trappers named Logan and Ogden.

The colors are predominantly red and green, with accent stripes of blue and white, but the tartan sometimes appears to have an orange stripe. The color shift is probably due to simultaneous contrast between the adjacent areas of red and green.



At the Salt Lake Weaver's Store, we have put on a ten-yard warp of Jagger-Spun Maine Line 2/20 set at 30 ends per inch. People may sign up to weave either a sample for a Centennial scrapbook or enough yardage for two vest fronts.

Ruth Ohlsen  
Salt Lake City, Utah

### STRAW REP RUNNER

Inspired by the fields of Kansas, where I was raised, as well as by Swedish weaving, I wanted to weave "naturally," so I asked my mother to send me some straw. Straw is very practical. To clean a woven piece, soak it in warm soapy water, rinse it, and hang it to dry. Straw is also strong: when used as weft in Swedish rugs, it often outlasts the cotton warp.

Cleaning the straw is messy work and a bit hard on the hands, but getting to the shiny golden inner layer is rewarding. It's easy to see why the Swedish call wheat peasant gold! For weaving, the straw should be wet. I soak it in the bathtub and then wrap it in a towel. I complete my weaving in one day so that the wet wheat doesn't remain wound on the front beam. When the piece is dry, I finish the fringe,

trim the straw edges, and wash it.

This runner is a rep weave set at 24 ends per inch, with straw for the thick pick and purple carpet warp for the thin



Lynn Heglar's rep runner woven with straw was a winner of HANDWOVEN's "Weaving for the Home" Award of Excellence at the Western Washington Fair in September, 1995. Photo by Pat Omar

pick. It did require quite a bit of straw, so I'll have to wait for the next harvest before I do any more! In the meantime, I plan to experiment with other natural materials, such as sweet grass and Johnson grass.

Lynn Heglar  
Seattle, Washington

### THE KALAMAZOO CALEDONIAN TARTAN

This tartan shawl was made during a demonstration for the Kalamazoo Scottish Festival. Six spinners produced the yarn using Kool-Aid-dyed fleece, and I designed the tartan in three colors: Lake Michigan Blue, Lake-Effect Snow White, and Bedding Plant Rose.

When the Kalamazoo Caledonians Scottish Cultural Club sponsored a contest for its official tartan, I entered the shawl, and my pattern won. We donated the shawl for the group's fund-raising raffle, where Daniel's parents, Karen and Klay Woodworth, won it.

Kati Reeder Meek  
Alpena, Michigan

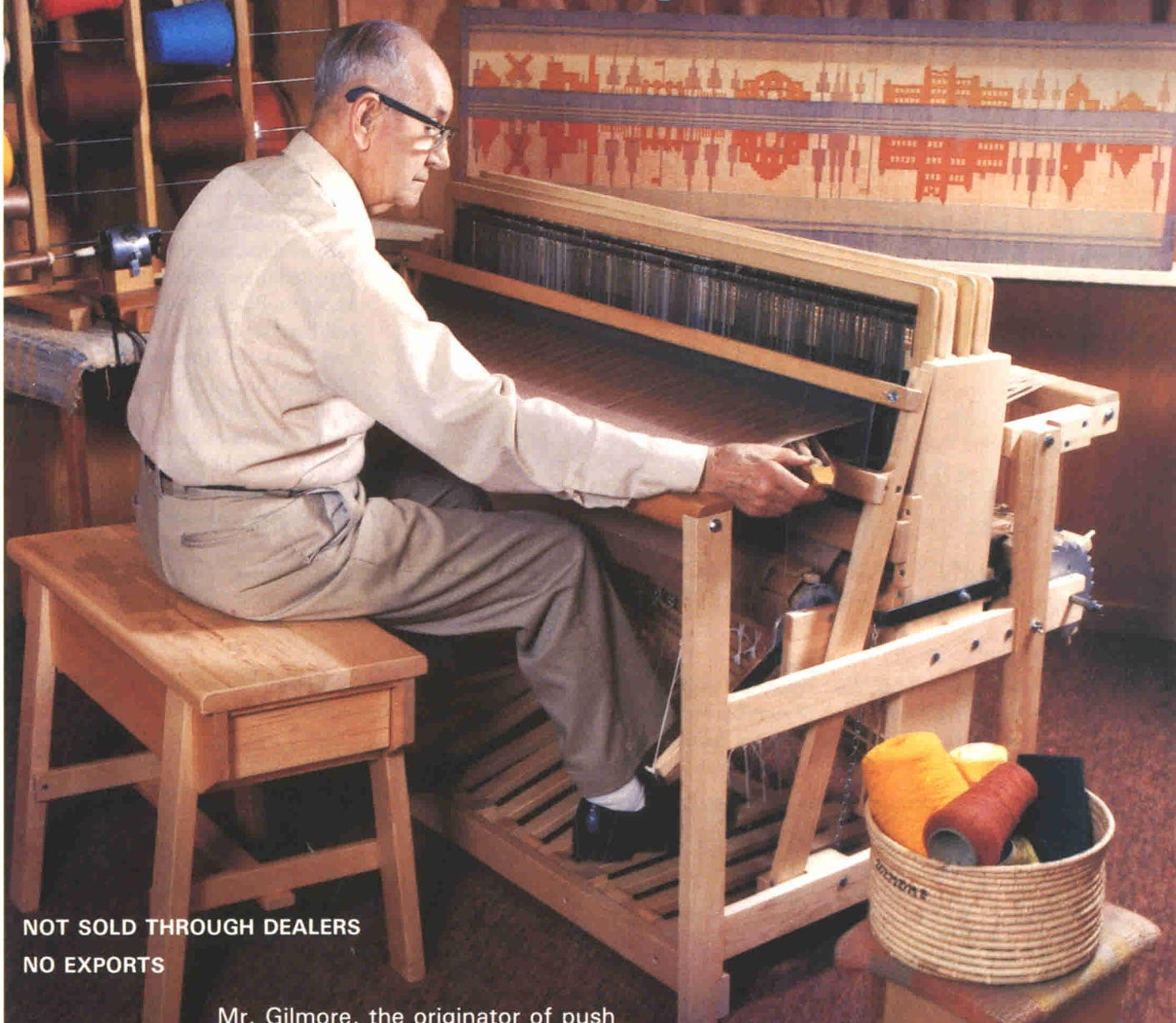
When Jeanine Martinsen of Orcas, Washington, and her husband acquired two Norwegian Fjord horses several years ago, she decided to weave saddle blankets for them. Her bound-weave design suits the model perfectly!



Wee bairn Daniel Woodworth is wrapped in a shawl woven in the official Kalamazoo Caledonian Tartan.



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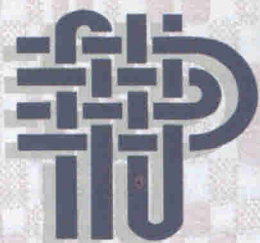
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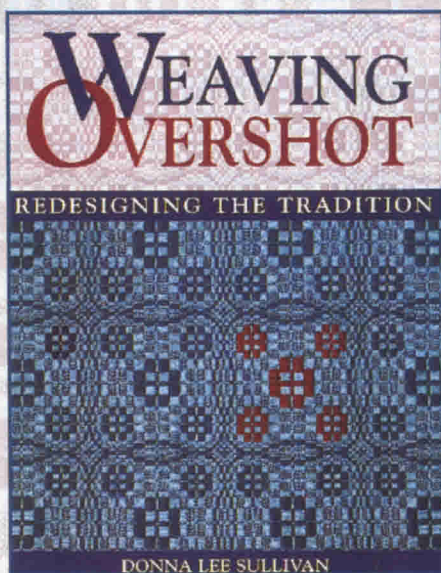
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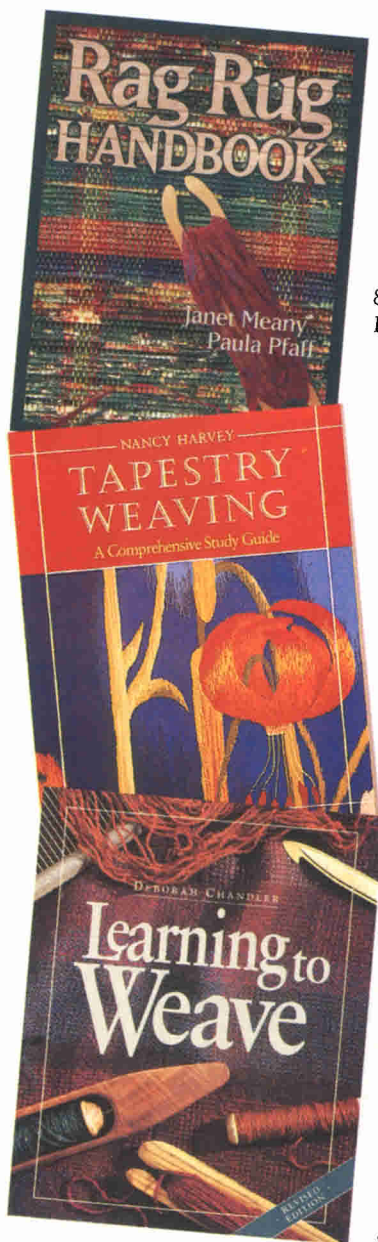
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*Jean*

Jean Scorgie, Editor

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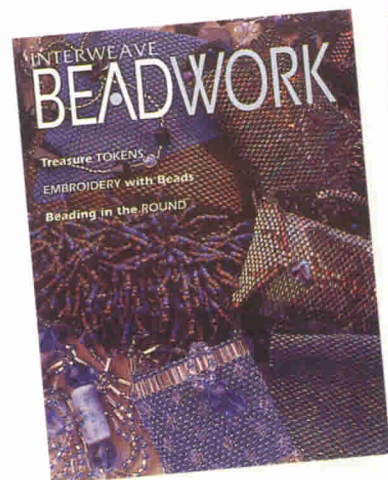
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Jean

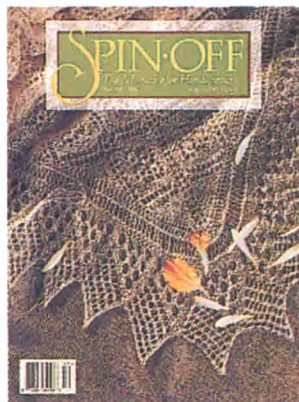
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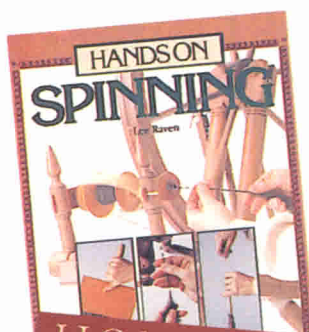


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*Dea Hale*

The Spin-Off Staff

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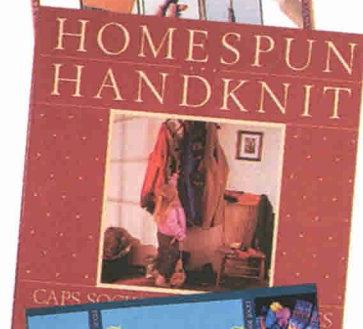


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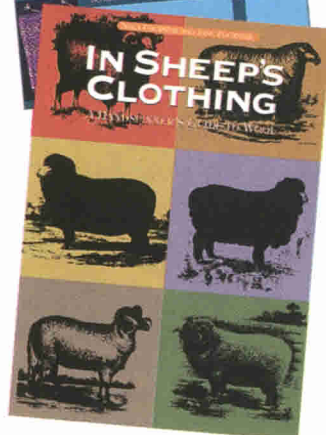
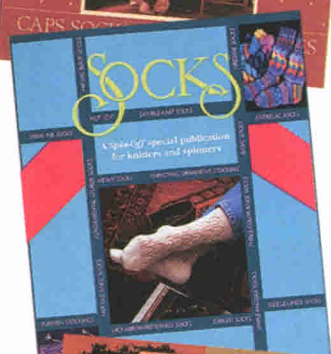
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Nola Fournier & Jane Fournier

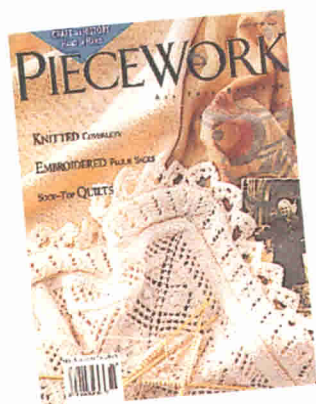
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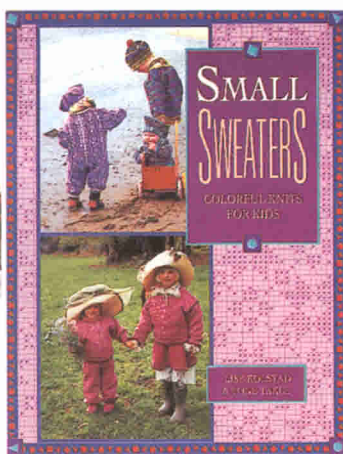
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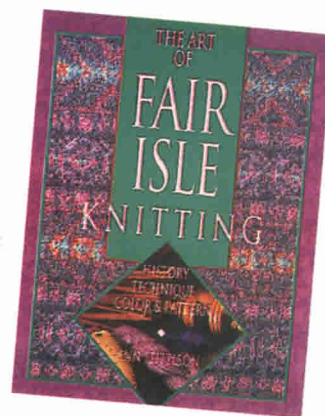
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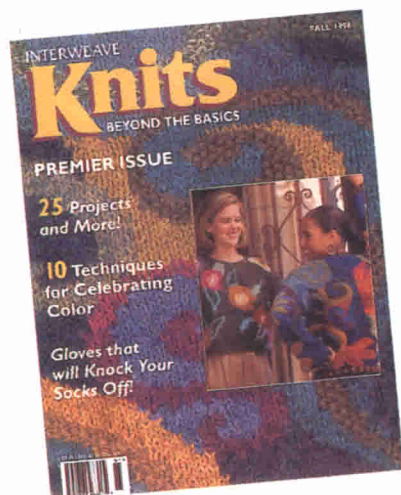
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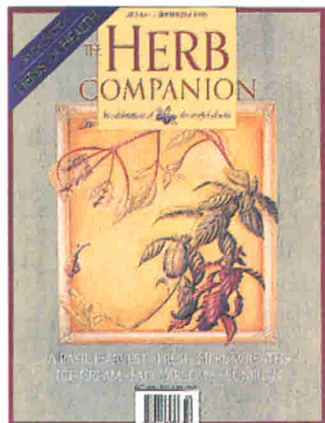
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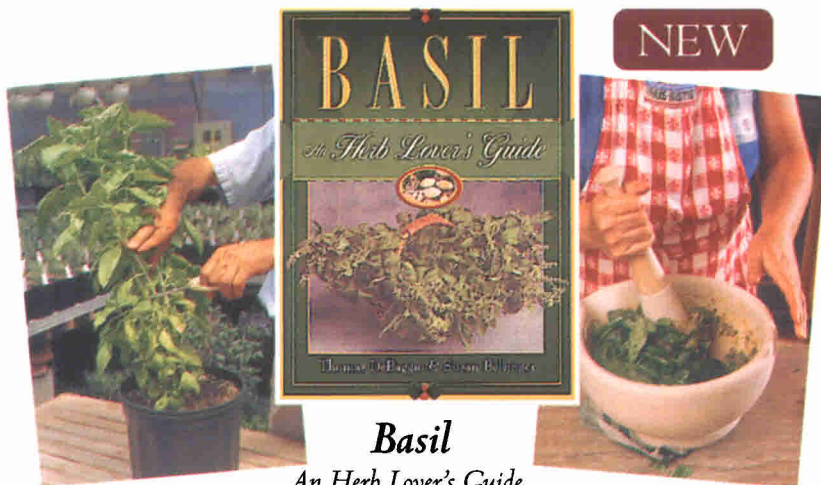
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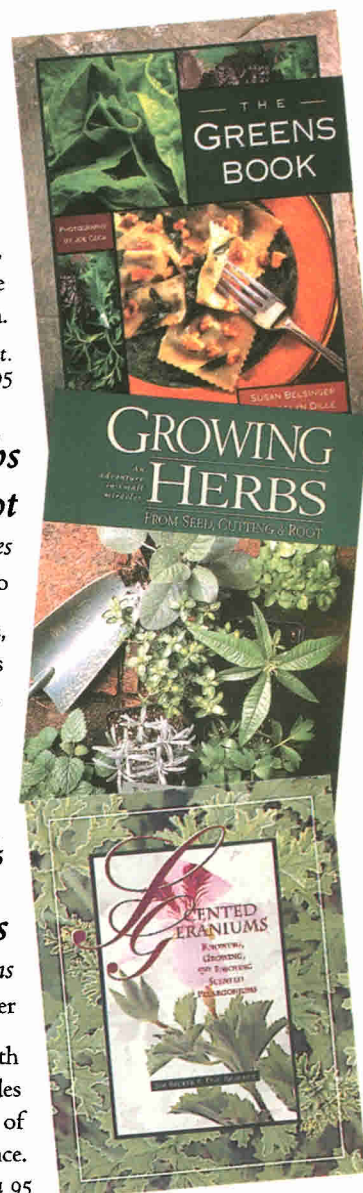
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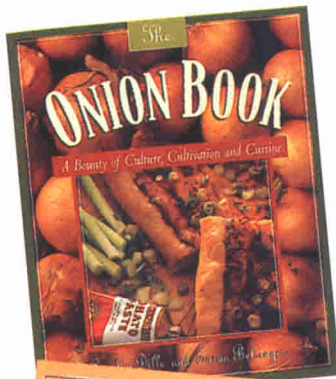
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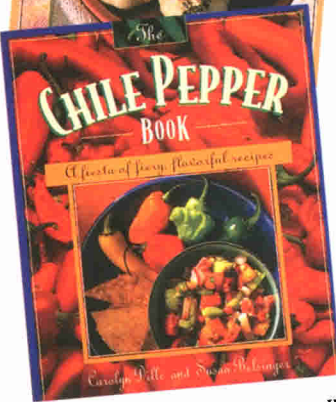
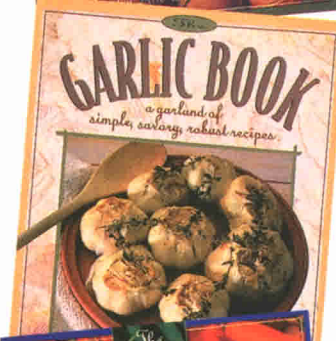
## The Garlic Book

*A Garland of Simple, Savory, Robust Recipes*

## The Chile Pepper Book

*A Fiesta of Fiery, Flavorful Recipes*

Carolyn Dille and Susan Belsinger



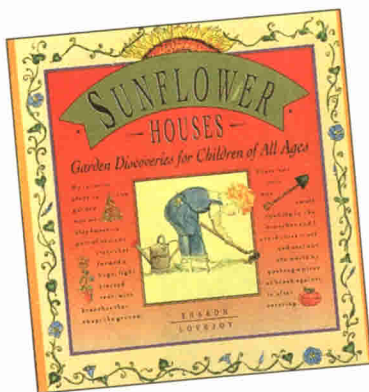
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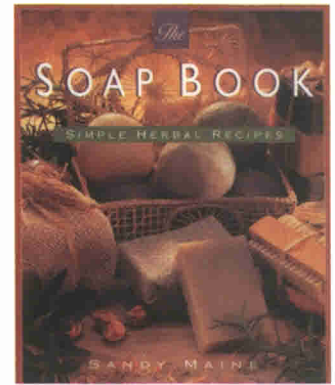
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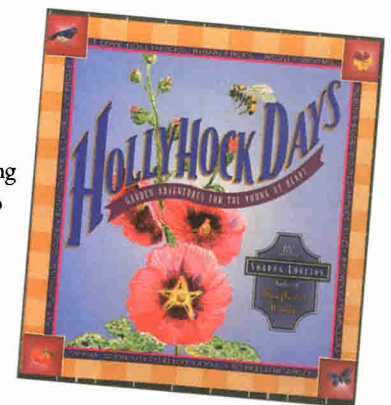
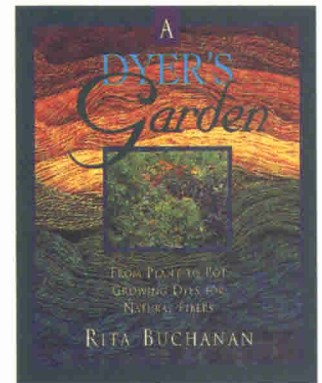
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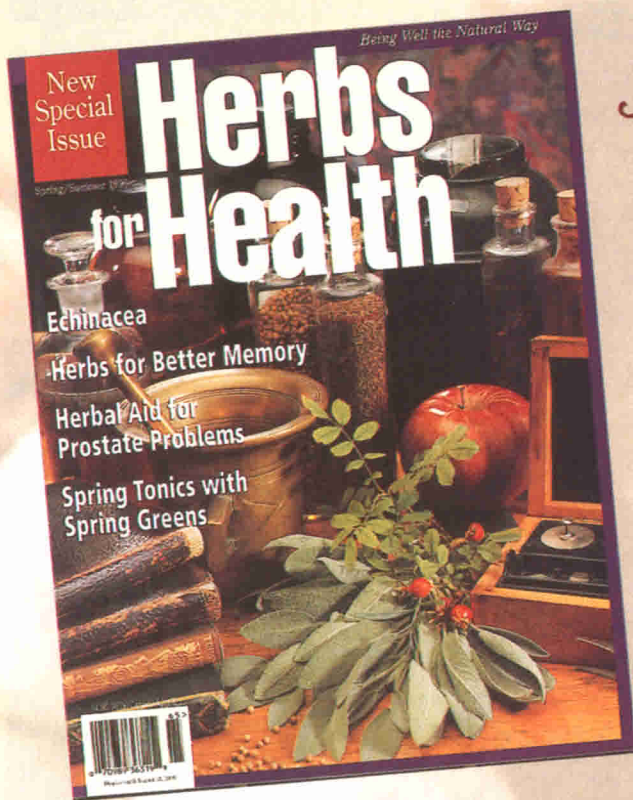
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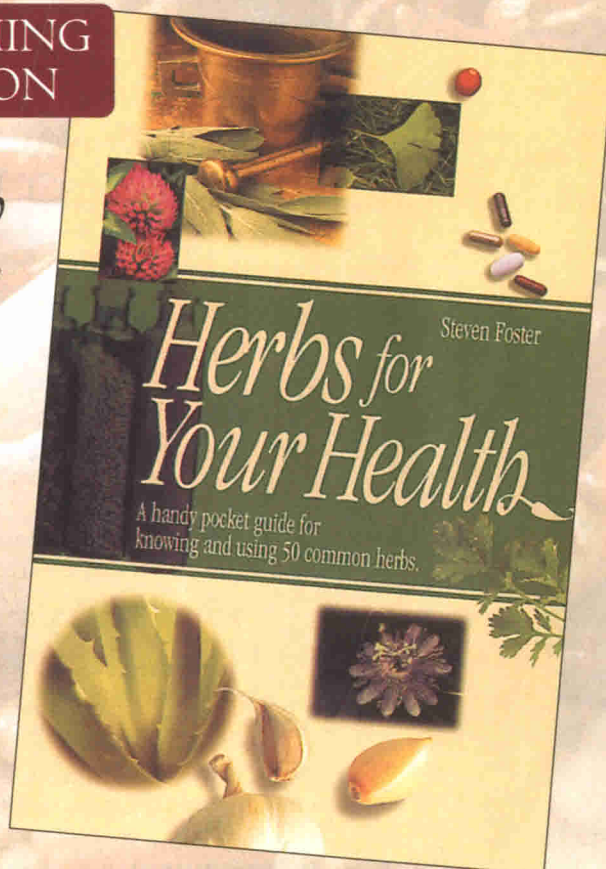
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## Old Looms of Norway

(continued from page 55)

overhead beater to be moved closer to or farther away from the front beam.

Norwegian looms usually had a built-in bench. Foot treadles were attached either at the front or back. Warp beams varied in diameter. Perhaps because it often functioned as both back beam and warp beam, its height could be adjusted by fitting a metal bar into one of several wooden teeth. The brake holding the warp beam was often a length of wooden dowel which fit into holes around one end of the beam and was wedged against or tied to the front support of the loom. The cloth-beam brake had wooden pegs for turning by hand and a ratchet and pawl of wrought iron. The shafts were wooden slats that held hand-tied string heddles. The shafts were attached to horses and pulleys above and treadles below for a counterbalance action. What often distinguishes Norwegian looms are touches revealing a concern for the aesthetic qualities of these utilitarian objects, a characteristic found in all tools which Norwegians have fashioned.

### LOOM ADAPTATIONS

Some counterbalance looms were designed to produce a kind of complex overshot pattern called *skillbragd*. These coverlets have a linen or cotton warp with a tabby weft of linen and a pattern weft of wool. Counterbalance shafts with ordinary, small-eyed heddles are threaded in tabby or straight twill and pushed toward the back of the loom. Close to the front, four more shafts with long-eyed heddles are mounted and attached to the trea-

dles with wide rubber bands in a direct tie-up. Four warp ends at a time from the rear shafts are grouped and threaded a second time through the front shafts. Between the tabby or twill background rows, colorful wool pattern wefts make a variety of diamond and zigzag designs. These traditional blanket patterns are popular for christening gifts, and each province has its own overshot patterns.

In the 1830s, the Ekenmark family, who taught courses in Sweden and neighboring areas of Norway, adapted damask looms for home use. The tradition of damask weaving is still strong in Trondelag province, and weavers from the area have traveled to the United States to encourage its revival.

### MORE RECENT NORWEGIAN LOOMS

To my knowledge, no one has researched horizontal looms in Norway to the extent that Marta Hoffmann has studied the warp-weighted loom. We can get a general idea of their nature by looking at looms brought to this country or made here by Norwegian immigrants, but even many examples in the Vesterheim Norwegian-American Museum in Decorah, Iowa, lack verifiable history. Family information is often scant or nonexistent. What seems to have happened is that, in America, Norwegian immigrants found less time and even less need to weave. By the mid-nineteenth century, the railroad was bringing commercially woven textiles to the Midwest, where most of the Norwegians were settling. Gradually, looms became rag rug machines, if they were used at all, and this is the function that the family recalls.

The dearth of information about the horizontal loom in Nor-

way points up the importance of research by scholars such as Janet Meany, publisher of *The Weavers Friend, A Publication for Rag Rug Weavers*, and Theresa Trebon, founder of the organization Historic Looms of America. They are performing an invaluable service by documenting the histories of the many small loom companies that sprang up in the nineteenth and early twentieth centuries in this country. Their work is important and particularly timely because original catalogs, records, and publications as well as people can still be found to authenticate these histories. The history of the tools of our craft provides a framework for appreciating the skill, ingenuity, and proficiency of the craftspeople who used them. ♦

LILA NELSON, Minneapolis, Minnesota, has retired from twenty-seven years as registrar and curator of textiles at the Vesterheim Norwegian-American Museum in Decorah, Iowa. *Appreciating the importance of Norwegian efforts to document their old handwoven textiles, she is working on a registry of Norwegian textiles in this country.*

### FURTHER READING

Hoffmann, Marta. *The Warp-Weighted Loom*. McMinnville, Oregon: Robin and Russ Handweavers, 1984.

Stewart, Janice. *The Folk Arts of Norway*. New York: Dover, 1972.

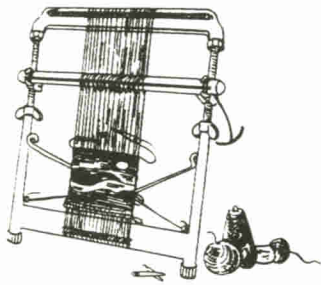
Undset, Sigrid. *Kristin Lavransdatter* Vol. I, *The Bridal Wreath*. 1923. Reprint, New York: Random House, 1987. Descriptions of fourteenth-century Norwegian farmsteads and houses.

*The Weavers Friend* is published twice a year by Janet Meany, 5672 North Shore Dr., Duluth, MN 55804. A one-year subscription is \$8.

Historic Looms of America (formerly The Newcomb Loom Society), c/o Theresa Trebon, 1062 Sterling Road, Sedro Woolley, WA 98284. Send SASE and \$1 for information.

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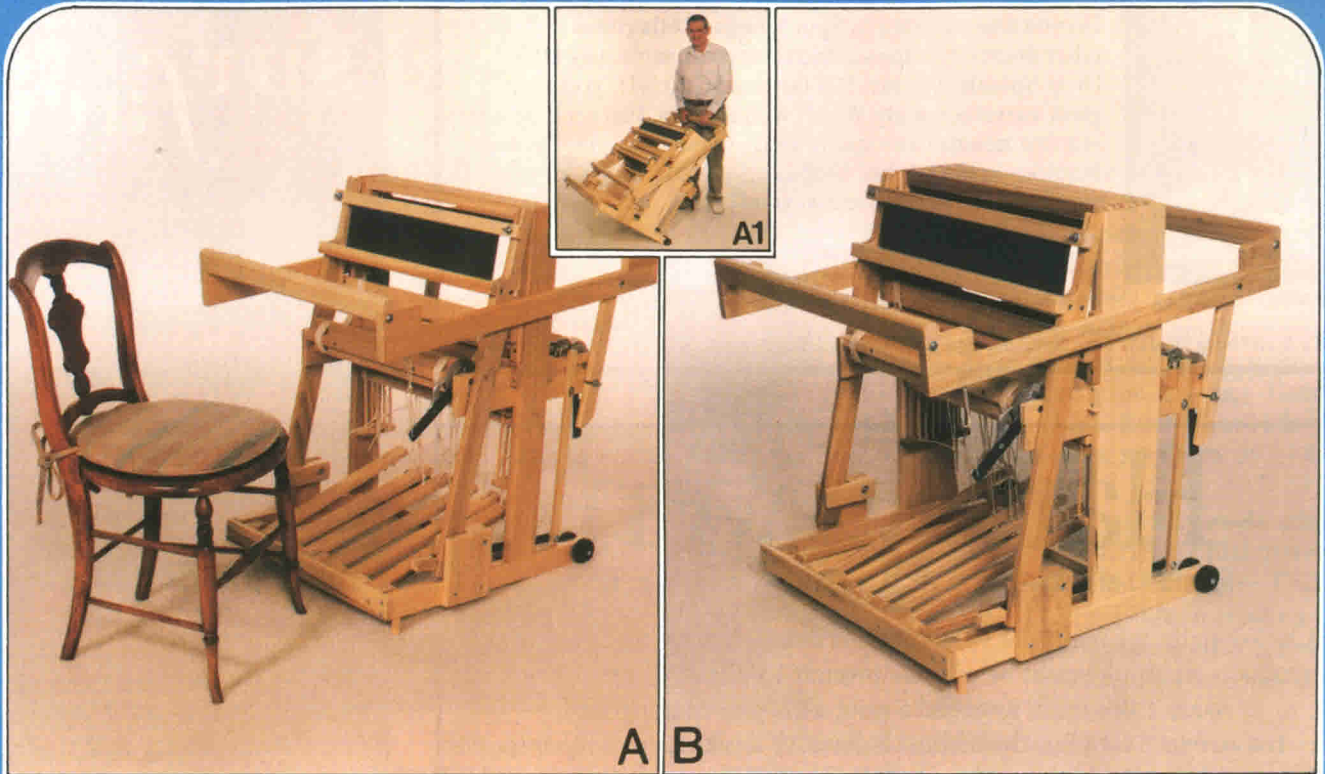
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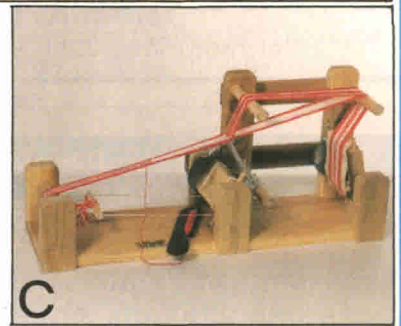
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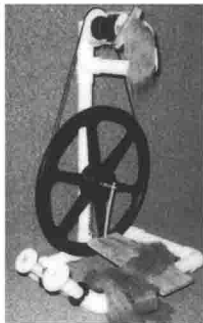

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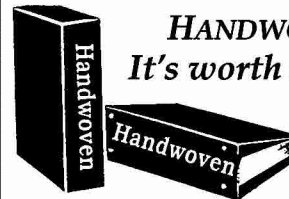
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by Sharon Altergott

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tributor: **Crystal Palace Yarns**, 3006 San Pablo Ave., Berkeley, CA 94702. (510) 548-9988; fax (510) 548-3453; e-mail [cpy@straw.com](mailto:cpy@straw.com)

**Cotton Clouds' Fall/Winter '96 Cotton Communique** newsletter is brimming with fourteen new yarns, hundreds of new colors and kits for the novice and experienced weaver alike. For more information contact Cotton Clouds, Rt. 2 Desert Hills #16, Safford, AZ 85546. 9602) 428-7000.

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# CALENDAR

## EXHIBITS, SHOWS & SALES

### ARIZONA

- **Through September.** Classics and Dazzlers: Textiles from the Fred Harvey Company Collection, exhibit of Navajo, Hispanic and Pueblo textiles. The Heard Museum, Sandra Day O'Connor Gallery, 22 E. Monte Vista Rd., Phoenix, AZ 85004. (602) 252-8840; fax (602) 252-9757
- **Sept. 12-15.** Second Annual High Country Fiber Art Retreat in the Mountains of Greer, AZ, sponsored by the White Mountain Spinners and Weavers Guild. SASE to PO Box 40, Taylor, AZ 85939. Barbara, (520) 536-2796.

### CALIFORNIA

- **Aug. 31-Sept. 2:** Festival of the Arts in downtown San Jose. **Sept. 15:** Founder's Day craft fair in Willow Glen, Lincoln Ave., San Jose.
- **Nov. 29-Dec. 22:** A Winter Tapestry, craft sales at Kensington Art Centre, Campbell. Tapestry In Talent, 1181 N. 4th St., Ste. C, San Jose, CA 95112. (408) 293-9728; fax (408) 294-3479.
- **Oct. 19-20.** Fall Colors Fashion, Fiber, Fabric and Fun at the Marin Center Exhibit Hall, San Rafael. Exhibits, fashion shows, seminars, demonstrations, vendors. Basha Quilici, Quilici/Fay Productions, 85 Liberty Ship Way, Ste. 104, Sausalito, CA 94965. (415) 331-5324; fax (415) 289-1702.
- **Nov. 3.** Southern California Handweavers' Guild show and sale at Torrance Civic Complex, Recreation Center, 3341 Torrance Blvd., Torrance. Exhibits, demonstrations, sales. Sue, (805) 766-0119.

### COLORADO

- **Sept. 6.** Artwear '96, juried fashion show and sale

at the Lincoln Center, 417 W. Magnolia, Ft. Collins, CO 80521. (970) 221-6735.

- **Oct. 5-Jan. 5, 1997.** Vision/Revision, juried regional fiber arts exhibition at the Loveland Museum in Loveland. Opening reception Oct. 5. Lynn Verschoor, Loveland Museum/Gallery, 5th and Lincoln, Loveland, CO 80537 (970) 962-2483.
- **Nov. 1-9.** Handwoven Holiday, sponsored by the Handweavers Guild of Pueblo, at the Vail Hotel, 217 S. Grand, Pueblo, CO 81004. Joanne Caldwell, (719) 561-2540.

### DISTRICT OF COLUMBIA

- **Through Jan. 5, 1997** Diane Itter: A Retrospective, exhibit of textile miniatures at The Textile Museum, 2320 S St., NW, Washington, DC 20008. (202) 667-0441; fax (202) 483-0994.

### FLORIDA

- **Sept. 1-Oct. 24.** Rags to Riches: Recycled Rags, rag rug exhibit at Historic Spanish Point, Osprey. Exhibits USA, 912 Baltimore Ave., Ste. 700, Kansas City, MO 64105. (816) 421-1388; fax (816) 421-3918.
- **May 20-23, 1997.** Fibercation '97, Annual Florida Tropical Weavers Guild Conference held near Eustis, FL. Ann Revels, 1520 Bahama St., Titusville, FL 32780. (407)269-6730.

### ILLINOIS

- **Through Sept. 6.** Nice Threads, juried show of wearable art at Gallery Ten, 514 E. State St., Rockford, IL 61104. (815) 963-1113.
- **October.** Uncommon Threads '96, juried runway fashion show in St. Charles. Denise Kavanagh, The Fine Line Creative Arts Center, 6N158 Crane Rd., St. Charles, IL 60175. (708) 584-9443.
- **Oct. 26.** Weaving and Diversities, Weavers' Guild

South show and sale at Mattson Holiday Inn. Betty Kirk, 321 Rosehill Dr., Lemont, IL 60439-4322. (708) 257-6505.

- **Oct. 1-Nov. 17** American Tapestry Biennial I, tapestry exhibit at Southern Illinois University Museum, Carbondale. Kathy Spoering, 2306 Dogwood Ct., Grand Junction, CO 81506. (970) 242-9081.

### INDIANA

- **Oct. 19-20.** Interwoven Expressions, annual show by Duneland Weavers' Guild of Northwest Indiana. Sales, exhibits, demonstrations at Marc T. Nielsen Interiors, 734 N. Old Suman Rd., Valparaiso. Sally Reithel, 5058 Roosevelt Pl., Gary, IN 46408. (219) 887-0562.

### LOUISIANA

- **Oct. 11-13.** Weave-In New Orleans, workshops, vendors, exhibits at the New Orleans Centre Mall, 1400 Poydras St., 3rd floor meeting room, New Orleans. New Orleans Weavers Guild, Brenda Harms, 105 W. Claiborne Square, Chalmette, LA 70042. (504) 271-0507; fax (504) 279-0485.

### MASSACHUSETTS

- **Sept. 26-Oct. 31.** Art to Wear, juried clothing show at Cambridge Artists Cooperative, 59A Church St., Cambridge, MA 02138. (617) 868-4434.
- **Oct. 6-25.** Nauset Weavers Annual Exhibit at Chatham Creative Arts Center, 154 Crowell Rd., Chatham. Peg Burlin, Box 332, N. Chatham, MA 02650. (508) 945-0856.
- **Nov. 1-2.** Exhibit and sale by Weavers' Guild of Boston at the Josiah Smith Barn, Boston Post Rd., Weston Center, Weston. Denise Hixon, (508) 435-5429.
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#### MICHIGAN

- **Sept. 28–29.** Sheep and Wool Festival, exhibits, demonstrations, workshops, children's events at Mt. Bruce Station, 6440 Bordman Rd., Romeo, MI 48065. Yvonne Uhljanuk, (810) 798-2660 or 798-2568.
- **Nov. 22–23.** Sale and show by Weavers and Fiber Artists of Kalamazoo at Kalamazoo Valley Community College, 6167 W. O Ave., Kalamazoo. Weavers Guild, PO Box 2795, Kalamazoo, MI 49003. (616) 673-5204.

#### MINNESOTA

- **Sept. 28–29.** Fiber/Metal Arts, juried show and sale sponsored by Minnesota Crafts Council at Fine Arts Center, Minnesota State Fairgrounds, St. Paul. Minnesota Crafts Council, Hennepin Center for the Arts, 528 Hennepin Ave., Ste. 216, Minneapolis, MN 55403. (612) 333-7789.

#### MISSOURI

- **Nov. 8–10.** The Weavers' Guild of St. Louis 14th Annual Sale at the Des Peres City Hall, Des Peres, MO. Jane Olson Glidden, (314) 343-5643.

#### MONTANA

- **Through Oct. 27.** ANA 25, juried art exhibition at Holter Museum of Art, 12 E. Lawrence, Helena, MT 59601. (406) 442-6400.

#### NEW JERSEY

- **Sept. 28–29.** Harvest Sheep and Wool Festival at Salem County Fair Grounds. Judging workshops Sept. 26 and 27. Edie Van Valkenburg, 87 Eastlake Rd., Pilesgrove, NJ 08098. (609) 769-1526.
- **Nov. 1–3.** Focus on Fiber, show and sale by South Jersey Guild of Spinners and Handweavers at Barclay Farmstead, Cherry Hill. Displays,

demonstrations, sales. Barclay Farmstead, (609) 795-6225, or Dana Zeck, (609) 296-5518.

#### NEW MEXICO

- **Sept 13–Oct 16.** Light and Shadow: Contemporary Tapestry. Annual Fall Arts Group Sale by 20 of New Mexico's finest tapestry artists. Weaving Southwest, 216-B Pueblo Norte, Taos, NM 87571. (505) 758-0433.
- **Sept. 28–29.** Wool Festival at Taos at Kit Carson Park, Taos. Exhibits, demonstrations, sales, children's classes. Wool Festival, PO Box 2754, Taos, NM 87571, or Mountain and Valley Wool Association, PO Box 23, Alamosa, CO 81101.
- **Nov. 7–10.** Southwest Arts Festival, juried sale at New Mexico State Fairgrounds Exhibit Hall, Albuquerque, NM. Southwest Arts Festival, 525 San Pedro NE, Ste. 107 Albuquerque, NM 87108. (505) 262-2448; fax (505) 266-6437

#### NEW YORK

- **Sept. 14–15, 21–22:** Autumn Crafts Festival at Lincoln Center for the Performing Arts, New York. Sara Cogswell Wells, American Concern for Artistry and Craftsmanship, PO Box 650, Montclair, NJ 07042. (201) 746-0091; fax (201) 509-7739.
- **Sept. 21–22.** Fingerlakes Fiber Arts and Crafts Festival in Hemlock. Animals, demonstrations, competitions. Pat Gesler, (716) 367-2276.
- **Nov. 2–3.** Crafts Festival '96, juried craft sale at the Turnbull Gallery of the Schenectady Museum, Nott Terrace Hts., Schenectady, NY 12308. (518) 382-7890.
- **Nov. 23–24.** Hudson-Mohawk Weavers' Guild Show and Sale at Pruyn House, 207 Old Niskayuna Rd., Newtonville, NY 12019. Lori K. Carter-Secreti, (518) 399-3125.

#### NORTH CAROLINA

- **Through Sept. 29.** The Best of Tennessee Crafts, juried exhibit including fiber at Folk Art Center, Asheville. Tennessee Association of Craft Artists, PO Box 120066, Nashville, TN 37212.

(615) 665-0502.

- **Oct. 6–20.** Blue Ridge Handweaving Show at Pack Place, Asheville. PO Box 1484, Black Mountain, NC 28711, or Ruth Sullivan, (704) 685-0035.

#### NORTH DAKOTA

- **Sept. 28–29.** North Country Fiber Fair at North Dakota Winter Show Building, Valley City. Fiber and animal exhibits and sales, classes, youth activities. NCFE, PO Box 343, Valley City, ND 58072. (701) 845-2544.

#### OREGON

- **Through Sept. 1.** Felting exhibit by Chad Alice Hagen at Oregon School of Arts and Crafts, 8245 SW Barnes Rd., Portland, OR 97225. (503) 297-5544; fax (503) 297-9651.
- **Oct. 4–6.** Textile Festival '96, sponsored by Oregon Wheel and Loom Society and the Salem Handweavers' Guild, at Mission Mill Museum, Dye House, 1313 Mill St. S.E., Salem, OR 97301.

#### PENNSYLVANIA

- **Oct. 5–6.** Fall Festival at The Weaver, Box 80 Clarion St., Smicksburg, PA 16256. (814) 257-8891.
- **Nov. 21–24.** Handweavers of Bucks County 1996 Annual Show and Sale in Washington Crossing Historic Park. Handweavers of Bucks County, PO Box 353, Washington Crossing, PA 18977 (215) 862-5965.

#### RHODE ISLAND

- **Oct. 5–Dec. 1.** Woven Visions '96, juried exhibit of weaving by Rhode Island artists at the Newport Art Museum, Newport. Jan Doyle, 46 Firelane #1, Jerry Brown Farm Rd., Wakefield, RI 02879. (401) 789-1798.

#### SOUTH CAROLINA

- **Dec. 15–Jan. 15, 1997** Rags to Riches: Recycled Rags, rag rug exhibit at Marion County Museum, Marion. Exhibits USA, 912 Baltimore

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#### TEXAS

- **Sept. 15–Oct. 25.** Materials: Hard and Soft, juried exhibit at Meadows Gallery, Center for the Visual Arts, Denton. Greater Denton Arts Council, 207 S. Bell, Denton, TX 76201. (817) 382-2787

#### UTAH

- **Sept. 14.** Utah/Regional Fiber Exchange Gathering at the Civic Auditorium, 19 S. Main St., Helper. Exhibits, sales, sharing sessions. LSASE to Castle Country Fiber Guild, c/o Bobbie Irwin, 1245 W. Gordon Creek Rd., Price, UT 84501. (801) 637-8476.

#### VIRGINIA

- **Oct. 5–20.** Focus on Fibers and Clay '96, juried exhibit at Springwater Fiber Workshop, 820 N. Fairfax St., Alexandria, VA 22314. (703) 549-3634.
- **Nov. 2–Apr. 30, 1997.** Wheels, Reels, Warp and Weft, exhibit of weaving and spinning. Opening day features Norman Kennedy, speaker, and boutique by Waterford Weavers. Both exhibits at The Loudoun Museum, 16 Loudoun St. SW, Leesburg, VA 22075. (703) 777-7427

#### CANADA

- **Nov. 1–3.** The Ottawa Valley Weavers' and Spinners' Guild Annual Sale and Exhibition at Glebe Community Centre, 690 Lyon St., Ottawa, ON, Canada.
- **Nov. 2.** The Edmonton Weavers Guild Sale at the Guild Home, 10440–108 Ave. Edmonton, AB, Canada T5H 3Z9.

#### ENGLAND

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

#### CONFERENCES

- **Sept. 6–8.** Our Textile Journey—Past, Present and Future, conference of Minnesota Federation of Weavers and Fiberartists at Ironworld Discovery Center, Chisholm, MN. Mary Erickson, 15 Park Dr., Mt. Iron, MN 55768. (218) 735-8553.
- **Sept. 12–15.** High Country Fiber Art Retreat, spinning and weaving classes in Greer, AZ, sponsored by White Mountain Spinners and Weavers Guild. SASE to PO Box 40, Taylor, AZ 85939. (520) 536-2796.
- **Sept. 18–22.** Sacred and Ceremonial Textiles, biennial symposium of Textile Society of America at The Art Institute of Chicago, Chicago, IL. Rita J. Adrosko, Textiles, NMAH 4131, MRC 617 Smithsonian Institution, Washington, DC 20560.
- **Sept. 20–22.** Headwaters Spinning Rendezvous, annual retreat at Ruttgers Birchmont Lodge, Bemidji. Linda Simonson, RR 2, Box 194, Cass Lake, MN 56633.
- **Oct. 4–6.** Wisconsin Spin-In/Sievers Gathering at Regency Suites Hotel and Conference Center, Green Bay, WI. Workshops, vendors; speakers include Linda Ligon and Chad Alice Hagen. Ann Young, PO Box 106, Washington Island, WI 54246. (414) 847-2264; fax (414) 847-2676.
- **Nov. 1–3.** Northeast Handspinners' Association Gathering at the Sheraton Hotel, Burlington, VT. LSASE to Gathering, c/o S. Wiltshire, 400 Beech St., Bennington, VT 05201. Fax (518) 783-1666; e-mail wiltshir@sover.net
- **Nov. 5–11.** Altered Surfaces, Fiber Arts Festival in Bisbee, AZ. Lectures, workshops, demonstrations, vendors, fashion show, exhibits; Anita Mayer, speaker. Brigid Loftus, Fiber Artisans' Co-op, PO Box 714, Bisbee, AZ 85603. (520) 432-1524 or 432-5028.
- **May 30–June 1, 1997** Weaving a Life Texas Style: The Contemporary Handweavers of Texas Biannual Conference at Bryan College

Station, Texas. Gika Rector, 8 East Wedgewood Glen, The Woodlands, TX 77381. (713) 364-8910.

- **June 23–29, 1997** Mid-Atlantic Fiber Association Conference at Bucknell University, Lewisburg, PA. Frances MacIndoe, 705 Millwood Dr., Fallston, MD 21047 (410) 877-3816.
- **June 23–29, 1997** Straits and Strands, Association of Northwest Weavers' Guilds conference in Victoria, BC, Canada. Carole Davidson, 1946 Hawes Rd. Victoria, BC, Canada V8S 2Z6.
- **June 23–29, 1997** Mid-Atlantic Fiber Association Conference at Bucknell University, Lewisburg, PA. Frances MacIndoe, 705 Millwood Dr., Fallston, MD 21047 (410) 877-3816.
- **June 24–29, 1997** California Handweavers Conference 1997 at the Burbank Hilton. Contact Edeltraut G. Theissen, 5724 Tenneyson Dr., Agoura Hills, CA 91301-4408. (818) 991-0302.
- **July 7–13, 1997** Midwest Weavers Conference in Canton, OH. Lynne Carnes, PO Box 214, Dellroy, OH 44620. (330) 735-2923; e-mail 74041.2513@compuserve.com
- **Aug. 9–12, 1997.** Intermountain Weavers Conference at Colorado State University, Ft. Collins, CO. Janet Holland, 1174 Two Moons Cir., Ivins, UT 84738.

#### TO ENTER

- **Blue Ridge Handweaving Show**, exhibit Oct. 6–30 at Pack Place, Asheville, NC. Loomwoven work completed within the last 2 years. Application deadline Sept. 6. Prospectus: SASE to Blue Ridge Handweaving Exhibition, PO Box 1484, Black Mountain, NC 28711. Ruth Sullivan, (704) 685-0035.
- **Focus on Fibers and Clay '96**, juried exhibit including all fiber media Oct. 5–20 in Alexandria, VA. Entries must be hand-delivered Oct. 2–3. Brochure: SASE to Cindy Lowther, Springwater Fiber Workshop, 820 N. Fairfax St., Alexandria, VA 22314. (703) 549-3634.

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- **Fibrations '97**, Frederick Fiber Network juried fiber show October–November 1997 at Delaplaine Visual Arts Center, Frederick, MD. All fiber media including wearables. **Slide deadline July 1, 1997** Prospectus: SASE to Gretchen Jolles, 9233 Bessie Clemson Rd., Union Bridge, MD 21791. (301) 898-7385.
- **Midwest Weavers Conference fashion show**, juried show July 11, 1997 in Canton, OH. **Entry deadline Mar. 1, 1997**. SASE to Stefanie Bauer, 10726 Johnsford Rd., SW, Beach City, OH 44608.
- **Midwest Weavers Conference members' exhibit**, juried exhibit May 19–July 13, 1997 at Canton Museum of Art, Canton, OH. **Entry deadline Feb. 10, 1997** SASE to Kathy Flecher, Canton Museum of Art, 1001 Market Ave. N., Canton, OH 44702.
- **Western Fiber Exchange**, connecting fiber donors, spinners, and finishers (including weavers), Jan. 15–Apr. 15, 1997 Open to residents and members of guilds in AZ, CA, CO, ID, MT, NM, NV, OR, UT, WA, WY. **Registration postmark deadline Nov. 1**. Information and registration forms: LSASE to Castle Country Fiber Guild, c/o Bobbie Irwin, 1245 W. Gordon Creek Rd., Price, UT 84501. (801) 637-8476.
- **Woven Visions '96**, juried exhibit, any medium with warp and weft, Oct. 5–Dec. 1 at Newport Art Museum, Newport, RI. Open to RI artists. **Entry deadline not stated**. Jan Doyle, 46 Firelane #1, Jerry Brown Farm Rd., Wakefield, RI 02879. (401) 789-1798.

## INSTRUCTION

### ARIZONA

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

## CONNECTICUT

- **Guilford Handcraft Center**. Sept. 10: Weave a Scarf with Lucienne Ciofman. Sept. 28–29: Rag Rug Weaving, Joanna Erickson. Guilford Handcraft Center, PO Box 589, 411 Church St., Guilford, CT 06437 (203) 453-5947; fax (203) 453-6237

## MAINE

- **Eagle Hill Research Station**. Sept. 8–14: natural plant and lichen dye class with Karen Didick Casselman. Joerg-Henner Lotze, Eagle Hill Research Station, PO Box 9, Steuben, ME 04680. (207) 546-2821; fax (207) 546-3042; email EAGLHILL@MAINE.MAINE.EDU

## NORTH CAROLINA

- **College of Textiles**. Oct. 22–25: Weaving Fundamentals. Nov. 5–7: Basic Textiles. College of Textiles, North Carolina State University, Box 7401, Raleigh, NC 27695. (919) 515-8183; fax (919) 515-7614.

## PENNSYLVANIA

- **The Deemer House School of Fine Arts and Weaving**. Sept. 5–6: drafting, Madelyn van der Hoogt. Sept. 7–8: pique, Madelyn van der Hoogt. Sept. 13: Swatch Collection, Sharon Alderman. Sept. 14–15: color theory, Sharon Alderman. Sept. 20–22: Ten Terrific Tops, Virginia West. Sept. 25–29: beginning weaving, Kathy Schwietz. Oct. 11–13: knitting, Anita Mayer. Oct. 21–25: beginning weaving, Kathy Schwietz. Nov. 1–3: warp painting, Deb Meteney. Nov. 11–15: beginning weaving, Kathy Schwietz. The Weaver, Box 80 Clarion St., Smicksburg, PA 16256. (814) 257-8150.

## VIRGINIA

- **Springwater Fiber Workshop**. Sept 14 -21: Class on Lesser Known Weaves. Oct. 4–5: Lecture–Slide show and Workshop on Dyed Warp (not painted) by Bonnie Inouye. Springwater Fiber Workshop, 820 N. Fairfax St., Alexandria, VA 22314. (703) 549-3634.

## WISCONSIN

- **Sievers School of Fiber Arts**. Sept. 1–6: Summer & Winter Weave. Sept. 13–15: Surface Design Resist Techniques. Sept. 15–20: Nantucket Basketry; Beginning Weaving. Sept. 20–22: Twill Weave Basketry. Sept. 22–27 Oct. 6–11: Beginning Weaving (separate classes). Oct. 13–18: Weaving in Miniature. Sievers School, Jackson Harbor Rd., Washington Island, WI 54246. (414) 847-2264.

## TRAVEL

- **India**. Nov. 16–Dec. 4. Craft/folklife tour including visits to weavers, papermakers. Booking deadline Oct. 1. Tom Muir Wilson, Craft World Tours, 6776 Warboys Rd., Byron, NY 14422. (716) 548-2667; fax (716) 548-2821.
- **Morocco**. Oct. 29–Nov. 14. Craft/folklife tour including visits to carpet weavers, dyers, basket makers. Booking deadline Sept. 14. Contact Tom Muir Wilson, Craft World Tours, 6776 Warboys Rd., Byron, NY 14422. (716) 548-2667; fax (716) 548-2821.
- **Thailand and Laos**. Jan. 11–31, 1997 Craft/folklife tour including visits to weavers, dyers. Booking deadline Nov. 22. Tom Muir Wilson, Craft World Tours, 6776 Warboys Rd., Byron, NY 14422. (716) 548-2667; fax (716) 548-2821.

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

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EDITED BY BOBBIE IRWIN  
DRAWINGS BY NANCY ROBINSON

## TARTAN ETIQUETTE

Excepting the "district," "Caledonia," and "Jacobite" tartans, no one should wear a tartan to which he is not by name or descent entitled. To do so is foolish and ill-mannered, invites scorn, and is contrary to the whole principle of the Clan System. Nor does one "select" tartans from this or that "line" of ancestors. You "belong" to the clan of which you bear the surname or a sept name. You have no real right to wear your mother's tartan *unless* you have taken her name. You cannot belong to several clans at once. Adherents of non-clan names are, as followers, sometimes allowed to wear the tartan (usually hunting sett if any) and to become associate-members of a clan society.

*The Scottish Clans and Their Tartans*, 1891; 42nd edition, 1972

## FABRIC TRENDS

Soft, lightweight woven textiles were featured in spring 1996 fashions. While softness and drapability were important, there was also interest in crispy sheers. Tighter weaves such as twills and basket weaves appeared in various fibers. Some recent fashion fabrics have fea-

tured combinations of shiny and dull surfaces. Classic fabrics such as seersucker, terry cloth, and madras have again become popular, along with retro-inspired patterns of checks, stripes, and dots.

*Directions*, McCall Pattern Co., Spring 1996



## UNGRATEFUL?

A good woman had just made a web of linsey-woolsey, and, prompted by her good nature, had manufactured from it a snug mantle and hood for her little Brownie. Not content with laying the gift in one of his favourite spots, she indiscreetly called to tell him it was there. This was too direct, and Brownie quitted the place.

Katharine Briggs, *British Folktales*, 1977

## NORTHWEST TRADITIONS

Women were the blanket weavers in all Northwest Coast cultures. In the Nootka culture, the activity of weaving held an important position. The women lived in a separate area of the communal longhouses where the weaving equipment was also kept. Once a young woman had passed puberty, she was expected to devote much of her time and energy to weaving the many different types of textiles needed by her relatives.

Paula Gustafson, *Salish Weaving*, 1980

## BASIC BLACK

Black, the darkest neutral, is associated with some of the most glamorous home furnishings. All around the house, black is creating a strong presence in a sea of

light colors and a rising tide of brights. In fashion as well as home decor, black is increasingly popular. Phil Prince, vice president of Fieldcrest Cannon Inc., describes it as "a bold statement after seasons of timidity in which light-colored neutrals have been stressed."

Bed and bath linens pairing black with white or black with floral patterns were among the best sellers at a recent domestic market. Home furnishings

combining black and brown "are especially flexible and adaptable," according to Benjamin Moore designer Leslie Harrington, "since they can update a room done mainly in black or one done mainly in brown."

condensed from Barbara Mayer, AP Special Features, in *The Salt Lake Tribune*, Feb. 10, 1996

## PRIORITIES

[During the Middle Ages,] there was never a big town that did not have as its two most important buildings the cathedral and the cloth-house. And almost as much labor and taste was expended on one as on the other. Cloth-making and religion seem to have been the two great interests of the people.

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

## ARRAS

Arras, a town in northern France famous for its tapestries, gives its name to an open-weave, coarse linen cloth embroidered with simple patterns and used for curtains, table linens, and cushion covers. At one time, the term *arras* also applied to worsted wool fabrics woven in the same area.

Martin Hardingham, *The Fabric Catalog*, 1978

## SAVED BY SILK

Silk is remarkable for its resistance to rupture by bullets. In 1887, George E. Goodfellow, a Tombstone, Arizona, surgeon and expert in gunshot wounds, described three instances of Chinese silk handkerchiefs' impeding the progress of bullets through the bodies of the wearers.

adapted from a letter by Joel M. Harp in *Science*, Feb. 2, 1996; contributed by Judie Yamamoto, Washington Island, Wisconsin

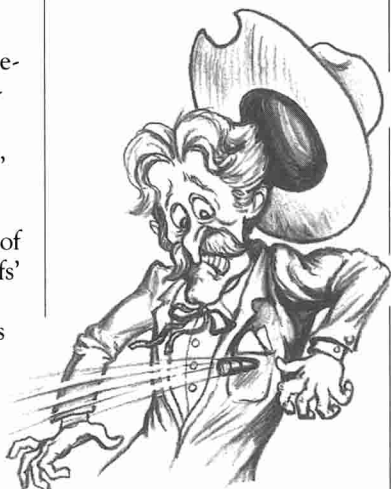
## SAGE ADVICE?

Jeanetta L. Jones was joking when she included the following advice in her article "Why Not Try Embroidery Weaves?" (*Handweaver & Craftsman*, Spring 1966), but some weavers might be happy to take her at her word: "Start on your idea early in the day. There is absolutely no sense in spending time doing dishes or making beds when an idea has presented itself and the urge to experiment is mounting."

Later in the article, she offered more serious suggestions to "leave you in a much happier and healthier state of mind, able to weave without tranquilizers, and with a more orderly home and better fed families."

## WEAVING MICROCHIPS

Renowned weaver Logan Fry closed his law office as soon as he learned to weave and quickly found his work accepted in prestigious exhibits. Fascinated with patterns derived from engineering design, Fry



now interprets elaborate microchip patterns in double weave. His technology-based designs have been featured in juried exhibits, in publications, and on the Internet itself. Fry describes the creative process:

If you're good at something, things happen that you can't explain—nature just takes over. Even when I have a design planned, it's not just about transferring something from paper to the loom. Something always happens that is unintentional and beautiful. The real inspiration is working around, and with, these unplanned patterns.

adapted from Brett Katz Haynes, "Wondrous Weave," *CWRU* February 1996 (Case Western Reserve University); contributed by Sigrid Piroch, Meadville, Pennsylvania

## COMPLEXITY

Our word "complex" is derived from the Latin word *complectere*, "to braid together" and thus to comprise (a multitude of objects).

## OPINION

I have heard of a double-woven coverlet that was cut into carpet rags. A woman who would destroy a family coverlet to make a rag-carpet would be capable of using her grandmother's tombstone for a biscuit block or a door-step.

Eliza Calvert Hall, *The Book of Handwoven Coverlets*, 1912; revised edition published in 1988

## IT'S IN THE GENES

Researchers are putting finishing touches on engineered insects that may be ready for maiden flights in 1997, including cotton-munching moths that scientists have endowed with "suicide genes." Entomologists Thomas Miller and John Peloquin have been inserting a lethal gene into a caterpillar called the pink bollworm. These caterpillars live in cotton bolls, causing millions of dollars in damage every year.

The Riverside, California, researchers have inserted into laboratory-reared bollworms a deadly

gene that only becomes active in those insects' offspring. The suicide gene kills the caterpillars before they can do any damage or reproduce. The cost is much less than current "sterile male" programs and avoids the use of insecticides.

condensed from Rick Weiss, *The Washington Post*, in *The Salt Lake Tribune*, Jan. 4, 1996

## MAORI CRAFT

Before the introduction of blankets by the Europeans, the clothing of the New Zealanders consisted almost exclusively of garments manufactured from the fibres of the *Phormium tenax*, or native flax. The making of these mats rests entirely with the women, who construct, within their dwellings, a framework composed of upright sticks, before which they will sit for hours, busily employed in sorting and arranging the threads, and passing the time in social gossip.

G. F. Angas, *Savage Life and Scenes in Australia and New Zealand*, 1847; quoted in H. Ling Roth, *The Maori Mantle*, 1923; reprinted 1979



## PROJECT INDEX

FOR COMPLETE INFORMATION, SEE INSTRUCTIONS FOR INDIVIDUAL PROJECTS

DESIGNER/ WEAVER	PROJECT NAME	PAGE #	WEAVE STRUCTURE	SHAFTS	WIDTH IN REED	E.P.I.	NOTES
Joan Houston	Tricolor Chenille Shawl	23, 24	plain weave	4, 2	26"	16	
Carey Fleiner	Tartan Rosette	26, 27	2/2 twill	4	3"	36	<i>average sewing</i>
Craft Guild of Iowa City, Weavers Group	Tartan Towels	40, 43	2/2 twill	4	18–22"	36–40	
Lynn Caldwell	Chenille Plaid Throw	44/95	2/2 twill	4	60"	10	
Joan E. Norvelle	Chenille Basket-Weave Blanket	45/100	basket weave double-width double weave	4	35½"	20	
Matilda MacGeorge	<b>STADIUM SET</b>						
	Blanket	46/97	2/2 twill double-width double weave	8	26½"	20	
	Cushion/Carrying Case	46/97	2/2 twill	4	18½"	10	<i>average sewing</i>
	Cookie Cutter Bear Ornaments	68/100	(plain weave)		—	—	<i>easy sewing</i>
Layna Bentley	Vest Variations	65, 66/94	plain weave	4, 2	15"	8	<i>easy sewing, knitted and crocheted trim</i>
Cathy Hansen and Carolyn Ross	Jewel Tones Plaid Vest	64/96	plain weave	4, 2	46"	8	<i>average sewing</i>
Joan Torgow	Rustic Runner with Fir Trees	68/98	supplementary warp motifs on a plain-weave background	8	13"	16	
Nancy D'Angelo	Christmas Cookie Basket	69/95	2/2 twill	4	19¼"	15	<i>average sewing</i>

### WEAVING GUIDE

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

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

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

the unmarked shafts.

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

**Colors** of individual ends and picks appear as upper case letters accompanied by a key near the draft. If there is a separate chart for **Warp Color Order**, read it from right to left so it matches your threading diagram.

**Profile Draft.** Used for block drafts, a profile draft shortens the end-by-end threading to an outline by showing the order of the blocks of the design and the number of units or repeats in each block. The profile draft is accompanied by each unit's threading and treadling (sometimes called threading and treadling keys). To thread the loom, substitute the corresponding threading unit for each unit in

the profile draft. To treadle, substitute the corresponding treadling units as indicated in the treadling sequence.

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

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

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

### PRODUCT INFORMATION

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

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

**\*Brown Sheep Company**, 100662 Cty Rd 16, Mitchell, NE 69357, 1-800-826-9136.

**Chasing Rainbows Dyeworks**, Nancy Finn, 2220 Hilltop Dr, Willits, CA 95490, (707) 459-5680.

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

**Cotton Clouds**, 5176 S. 14th Ave, Saford, AZ 85546-9252, (602)428-5885 or 1-800-322-7888.

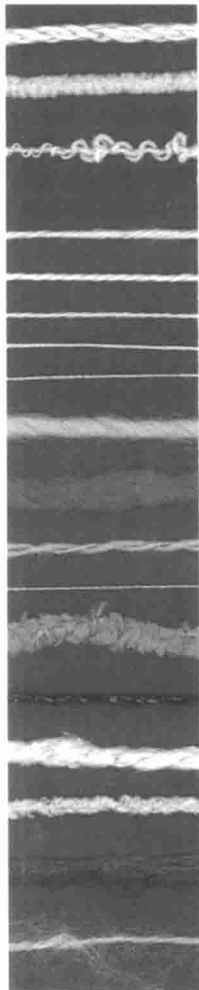
**\*Crystal Palace Yarns**, 3006 San Pablo Ave., Berkeley CA 94702, (510)548-9988.

**Fiberworks**, Arlene Graham, 3102 Maginn Dr., Beavercreek, OH 45434, (937) 426-5522.

**\*Harrisville Designs**, Center Village, PO Box 806, Harrisville, NH 03450, (603)827-3333 OR 1-800-338-9415.

### YARN CHART

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



Mercerized cotton cable at 830 yd/lb (1,670 m/kg)

Cotton chenille at 890 yd/lb (1,780 m/kg)

Cotton slub novelty at 1,000 yd/lb (2,015 m/kg)

Size 8/4 cotton carpet warp at 1,600 yd/lb (3,225 m/kg)

Size 5/2 pearl cotton at 2,100 yd/lb (4,230 m/kg)

Size 10/2 mercerized cotton at 4,200 yd/lb (8,470 m/kg)

Size 16/2 unmercerized cotton at 6,340 yd/lb (12,780 m/kg)

Size 20/2 mercerized cotton at 8,400 yd/lb (16,935 m/kg)

Single wool at 500 yd/lb (1,005 m/kg)

Single-ply worsted wool at 760 yd/lb (1,525 m/kg)

Two-ply wool at 1,800 yd/lb (3,625 m/kg)

Size 60/2 cultivated silk at 15,000 yd/lb (30,175 m/kg)

Viscose rayon chenille at 500 yd/lb (1,005 m/kg)

Metallic novelty at about 900 yd/lb (1,810 m/kg)

Two-ply 65% silk/35% wool at 960 yd/lb (1,930 m/kg)

Viscose rayon chenille at 1,300 yd/lb (2,620 m/kg)

Knit ribbon of viscose/mohair/polyamide at 1,575 yd/lb (3,175 m/kg)

Brushed mohair at 1,000 yd/lb (2,015 m/kg)

**Robin and Russ Handweavers**, 533 N Adams St., McMinnville, OR 97128, (503)472-5760.

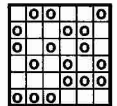
**\*Silk City Fibers**, 155 Oxford St., Paterson, NJ 07522.

**Tahki**, 11 Graphic Place, Moonachie, NJ 07074.

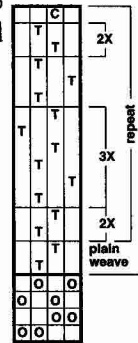
UKI yarns can be obtained from most retail weaving shops. **Webs**, Service Center, PO Box 147, Northampton, MA 01061-0147, (413)584-2225.

### CORRECTIONS

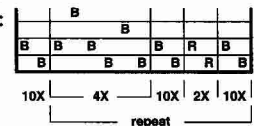
May/June 1996, "Fourth of July Napkins," p. 90. The 6-shaft tie-up should be:



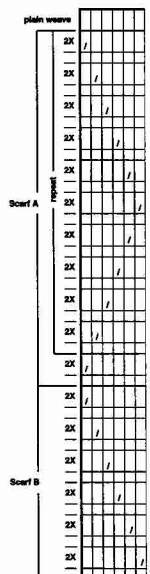
The 4-shaft tie-up and treadling should be:



March/April 1995, "Collection of Dots, Fabric 7," p. 99. The draft should show a 4X repeat:



March/April 1992, "Silk Scarves in Huck Lace," p. 82. The treadling should be:



## VEST VARIATIONS

designed by Layna Bentley  
Omaha, Nebraska

pages 65 66

④ ②

**PROJECT NOTES:** Although their wefts and garment details differ, both these vests are woven on the same warp. Shaped from two rectangular panels joined at the center back, each vest requires cutting only for the neckline. Side seams join selvages, and knitted or crocheted bands trim the edges.

These plain-weave garments weave quickly and show off handspun and variegated yarns. In the warp, random slewing creates surprises among the close colors and contrasting textures. The warp length is enough for two long vests; if you make a long and a short vest, as shown here, the extra yardage can be distributed between them or used for pockets, purse, or hat.

To plan your own warp, select about six yarns in wool and wool blended with silk or mohair, ranging from handspun singles to lacy mohair to two-ply worsteds, all in the range of 750–1000 yd/lb. From this set of yarns, choose one for weft and another for the trim.

**FABRIC DESCRIPTION:** Plain weave.

**SIZE:** Long Vest—Women's size large. Circumference at chest 48" Length from shoulder 32" Before cutting, the fabric measured 12" wide by 132" long. Short Vest—Women's size medium. Circumference at chest 46" Length from shoulder 27" Before cutting, the fabric measured 11½" wide by 88" long.

**YARNS:** Warp—Wool and wool blends (see Yarn Sources and Colors) averaging about 850 yd/lb: 1105 yd total. Weft: Long Vest—Two-ply 65% silk/35% wool at 960 yd/lb: 565 yd black with flecks of color. Short Vest—Variegated handspun two-ply Merino wool at about 500 yd/lb: 500 yd variegated with long sections of black/blue-green/purples. Crocheted Trim on Long Vest—Worsted singles at 760 yd/lb: about 50 yd black and 10 yd each purple and blue-green. Knitted and Crocheted Trim on Short Vest—Brushed mohair at 1015 yd/lb: about 120 yd black.

**YARN SOURCES & COLORS:** For warp, I used Brown Sheep's Top of the Lamb Worsted Weight (singles worsted wool at 780 yd/lb) in #331 Mallard, Brown Sheep's Lamb's Pride Worsted

Weight (singles 85% wool/15% mohair at 760 yd/lb) in M-05 Onyx, Tahki's Chelsea Silk (two-ply 65% silk/35% wool at 960 yd/lb) in #175 purple, Tahki's Victoria (two-ply 85% Merino wool/35% mohair at 800 yd/lb) in #6005 purple, Hayfield Changes (brushed 80% mohair/10% acrylic/10% nylon at 1000 yd/lb) space-dyed purple to navy, Chasing Rainbows Dyeworks' Handspun Wool (singles thick-and-thin wool at 500 yd/lb) space-dyed greens and browns. The weft for the long vest is Tahki's Chelsea Silk in #176 black; for the short vest, Fiberworks' variegated handspun two-ply Merino wool in color Fiesta.

**NOTIONS:** Matching black thread, shoulder pads, crochet hook size US 3, circular knitting needle size 6, one 2" button, five 7/8" buttons, six 3/4" clear buttons.

**E.P.I.:** 8.

**WIDTH IN REED:** 15"

**WARP COLOR ORDER:** Sley the yarns randomly across the warp.

**TOTAL WARP ENDS:** 120.

**WARP LENGTH:** 8¾ yd, including take-up, shrinkage, and 27" loom waste.

**DRAFT:**

**P.P.I.:** 8.

**TAKE-UP & SHRINKAGE:** Long Vest—20% in width and 15% in length.

Short Vest—24% in width and 15% in length.

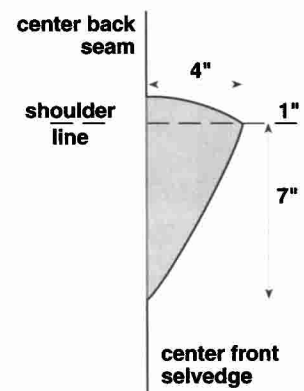
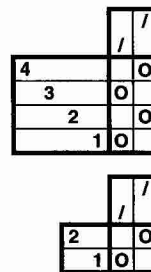
**WEAVING:** For the long vest, weave 4 to 4¼ yd using the black silk/wool yarn, then weave off the rest of the warp, about 3 yd, for the short vest using the variegated handspun Merino.

**FINISHING:** Zigzag the raw ends. In the washing machine, soak in cool water with Eucalan No-Rinse Wool Wash for 30 minutes. Agitate for 3 minutes, spin to remove moisture, hang to dry without rinsing (if you use a mild liquid detergent instead, rinse before spinning to remove moisture).

**ASSEMBLY:** Zigzag the raw edges after each cut. Join pieces either by machine using a 1/4" seam allowance or by whipstitching with yarn threaded in a tapestry needle. Sew hems by hand with sewing thread.

Long Vest—Cut two 66" lengths of fabric. Join the back seam to 1" below the

shoulder; join each side seam leaving 13" open for an armhole. Fold under hems at armholes and hand stitch. To form the neckline, cut slightly curved wedges, as shown, after stabilizing the line with a row of straight stitch. Fold under a 1" hem around the vest's lower edge and stitch (it is not necessary to fold under the raw edge before hemming). **Crocheted Trim**—With black yarn and size 3 crochet hook, single crochet along one front edge, around the neckline, and down the other front edge, as follows. With right side facing, single crochet (sc) placing stitches 2 or 3 warp ends into the fabric at 2- or 3-shot intervals. Make an equal number of stitches on each side of the front and neckline. Row 2—Chain 2, turn, and sc to the end of the row, placing 2 stitches in each corner stitch. Rows 3, 4, 5, 6—Cut purple, blue-green, and black yarn into random 3-, 4-, and 6-foot lengths. Starting with a length of black and choosing the next color at random, chain 2 and sc to end of piece, remembering to place 2 stitches in each corner stitch. At the end of row 5, leave a 2" buttonhole opening at the top right of the front by skipping stitches and chaining a stitch for each skipped stitch. Rows 7 and 8—Join black yarn, chain 2, turn, and sc to end of row. Fasten off. Weave in all ends along a matching color line. Attach the large button to the top of the left front trim, sewing through to a 3/4" clear button on the inside to secure. Attach shoulder pads.



Neckline Pattern

Short Vest—Cut two 44" lengths of fabric. Assemble as for the long vest, except leave 12" openings for the armholes and don't hem the lower edge. **Knitted Ribbing**—At lower edge, with size 3 crochet hook and black mohair, sc around,



placing stitches 2–3 picks into the fabric at intervals of 2–3 warp ends: 184 stitches. Starting at the left-hand edge, pick up and place on a size 6 knitting needle one stitch from the top loop of each crochet stitch. Row 1—k15, p1, k1, to last 15 stitches, then k15, evenly decreasing 19 stitches along the row. Row 2—p15, k1, p1, k1, to last 15 stitches, then p15. Repeat these 2 rows for 6" Bind off loosely in pattern.

**Crocheted Trim**—At front edge and neckline, with size 3 crochet hook and black mohair, sc around as before. Rows 1 and 2—Chain 2, turn, sc to end of row. Row 3—Mark five 7/8" buttonholes on right side of vest front, placing one 1/2" from the top, another 1/2" from the lower edge, and evenly spacing the remaining 3. Chain 2, turn, sc to the first marker, chain the length of the buttonhole, skip an equal number of stitches on the garment, then resume sc. Continue to the end of the row, completing the 5 buttonholes. Row 4—Chain 2, turn, sc to continue edging. When you come to the buttonhole chain stitches, work them as usual, making sure to insert the hook under both loops of the chain for each stitch. Row 5: Chain 2, turn, sc to end of row, and fasten off the yarn. Attach 5 buttons along the left front trim, sewing each to a 3/4" clear button on the inside of the trim to secure. Sew in shoulder pads.

**CHRISTMAS COOKIE BASKET**  
 designed by Nancy D'Angelo  
 Center Moriches, New York

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**PROJECT NOTES:** Needlepoint canvas sandwiched between layers of twill fabric stiffens the sides and bottom of this basket. The basket lies flat for easy storage—just fasten the corner ties and you're ready to serve your holiday treats. As the basket is emptied, the plaid on the inside shows; the outside is striped. The ties may be braided from thrums, as shown, or use purchased ribbon instead.

**FABRIC DESCRIPTION:** 2/2 twill.

**FINISHED DIMENSIONS:** 10" square at the base by 2 1/2" high. Before cutting, the fabric measured 17" wide by 34" long.

**YARNS: Warp & Weft**—Size 5/2 pearl cotton at 2,100 yd/lb: 440 yd red, 230 yd

**WARP & WEFT COLOR ORDER:**

red	60	21	21	61	= 163
light green	34	16		34	= 84
white	16	4	4	16	= 40

light green, 280 yd white.

**YARN SOURCES & COLORS:** These are UKI colors Red #12 (red), Grass Green #54 (light green), White (white).

**NOTIONS:** Matching sewing thread; plastic needlepoint canvas (1 piece 9" square, 4 pieces 9 1/2" by 2 1/4"); 2 3/4 yd 1/4"-wide ribbon (optional).

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

**WIDTH IN REED:** 19 1/4"

**TOTAL WARP ENDS:** 287

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

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

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

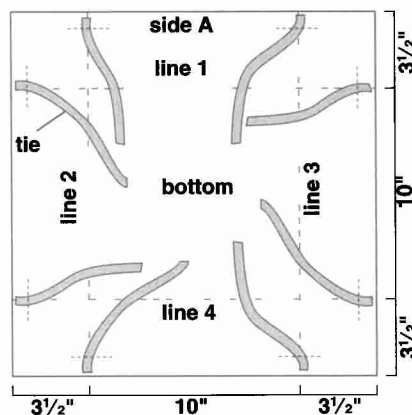
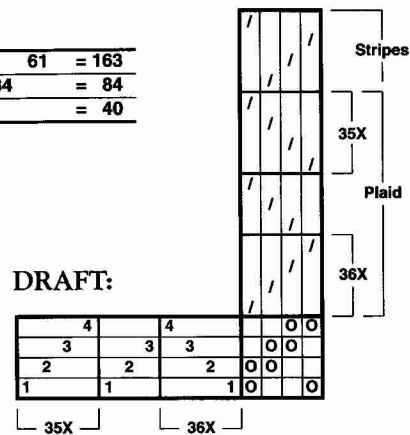
**WEAVING:** Beat carefully to square the plaid. For the inside of the basket, use the plaid treadling and follow the warp color order, noting that the twill reverses in the middle of the second green band in the center of the basket bottom. Continue for the outside of the basket, using white weft and the stripe treadling to weave the same length again, about 18"

**FINISHING:** Machine zigzag each end of the fabric. Hand wash and lay flat to dry. Press.

**ASSEMBLY:** Cut the fabric in half between the plaid and striped sections and zigzag the raw edges. On the right side of the plaid fabric, mark stitching lines along the outer edges of the wide green stripes, centering the green square on the basket bottom.

For ties, use white thrums to make 8 three-strand braids, each 12" long (or cut purchased ribbon into eight 12" lengths). On the right side of the plaid fabric, pin one end of a tie at each point shown with the length extending into the middle of the fabric, and tack by hand or machine within the 1/2" seam allowance. Lay the striped fabric on top with right sides together and sew the two squares together around three sides, leaving the fourth side open. Turn right side out and press. The ties will hang free from the seams.

Trim any rough or sharp edges from the pieces of plastic needlepoint canvas. Stitch Lines 2 and 3, ending 1" from the open edge. Slide one rectangular piece



On the right side of the plaid fabric, mark stitching lines at the edges of the wide green stripes, and pin one end of a tie at each side stitching line.

into the basket at side A, trimming it to fit if necessary. Stitch Line 1 across the entire width of the fabric. Slide two rectangular pieces and the square piece into their pockets, trimming to fit. Stitch Line 4 and place the last plastic piece into the open pocket. At the open edge, fold in a 1/2" seam allowance on each layer, pin, and stitch by hand. To form the basket, place plaid side up and fasten each corner with a bow knot.

**CHENILLE PLAID THROW**  
 designed by Lynn Caldwell  
 Batavia, Illinois

page 44

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**PROJECT NOTES:** Inspired by traditional tartans, this updated plaid uses heavy rayon chenille in both warp and weft to create the luxuriously thick fabric. Already-rich colors are enhanced by using two similar red tones in the warp and a gold hand-dyed to attain the per-

fect shade. The gold was achieved by dyeing white chenille with Procion color #67 Marigold, available from Dharma Trading. A similar, less bright commercially available yellow is given as an alternative below.

If some chenille wiggles up in little loops on the surface of the fabric, it is easy to remedy. Grab a handful of fabric on either side of the loop (warpwise for a warp loop, weftwise for a weft loop) and as far apart as you can reach. Pull firmly to allow the yarn to drop back into the weave structure.

**FABRIC DESCRIPTION:** 2/2 twill.

**FINISHED DIMENSIONS:** 55" wide by 73" long, plus 7" fringe at each end.

**YARNS: Warp & Weft**—Viscose rayon chenille at 500 yd/lb: 595 yd deep red, 280 yd dark red, 415 yd black, 925 yd green, 780 yd navy, and 130 yd gold. The dark red is used in the warp only.

**YARN SOURCES & COLORS:** This is Silk City Fibers style 3321 Chenille 500 in #234 Garnet (deep red), #524 Black Cherry (dark red), #360 Onyx (black), #129 Emeraux (green), and #499 Midnight (navy). White yarn is dyed gold, or for a similar substitute, use 3 strands style 3311 Chenille Deluxe in #125 Golden Bleach (yellow) and triple the quantity. **E.P.I.:** 10.

**WIDTH IN REED:** 60"

**TOTAL WARP ENDS:** 600.

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

**DRAFT:**

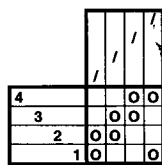
**P.P.I.:** 7–8.

**TAKE-UP &**

**SHRINKAGE:** 8% in width and length.

**WEAVING:** Allow

about 8" unwoven at each end for fringe. Follow the weft color order of 24 picks deep red, 4 black, 24 green, 4 black, 12 navy, 4 gold, 12 navy, and 4 black. Com-



plete 6 repeats, then weave 24 picks deep red, 4 black, and 24 green to end.

**FINISHING:** Using groups of ten warp ends, tie fringe in overhand knots as close as possible to the fell. Trim ends. This piece should be dry cleaned only.

### JEWEL TONES PLAID VEST

designed by Cathy Hansen,  
Yakima, Washington  
and Carolyn Ross,  
Alamogordo, New Mexico

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4 2

**PROJECT NOTES:** A simple lined vest with three buttons down the front, this is a great project for using up all those leftovers from other projects. Don't worry if the shades of yarn within each color group don't match perfectly. It gives depth to the finished fabric and emphasizes the variety of yarn textures used.

To design your fabric, consider the following guidelines for combining your own yarns. Choose about eight yarns each of similar values for blue, red-violet and green stripes; the eight yarns in the tan stripe will be of slightly lighter value. Using primarily cottons and rayons, select a variety of textures from the very smooth to bouclés, ribbons, chenilles, and softballs; add a couple of strands of metallics or brighter variegated yarns as an accent. (Cathy even plied three commercial yarns—a softball cotton, a fine rayon and a very thin metallic yarn—to create just the right novelty effect she wanted.) Yarn sizes range from about 600 yd/lb to a chenille at 1,300 yd/lb, but most are between 900 and 1,100 yd/lb. There's no need to have the same number of warp ends of each yarn. Choose one yarn from each of the dark stripes to use as weft; these should be close to 1,000 yd/lb, and the red-violet should be one of the

brighter reds used. Add a royal blue metallic for the fourth weft color.

Cathy designed and wove the fabric, and collaborated with her sister, Carolyn Ross, to do the garment construction. Choose your own lined vest pattern, and before starting, confirm that the fabric yardage given here is appropriate for your pattern layout and size. By choosing a pattern with a center back seam, you can easily redesign the fabric for rigid heddle weaving.

**FABRIC DESCRIPTION:** Plain weave.

**SIZE:** Before cutting, the fabric measured 38" wide by 52" long. This should be sufficient for women's size large, with the circumference at chest 47" and length from shoulder to front point 25½"

**YARNS: Warp & Weft**—Primarily cotton and rayon yarns averaging 1,000 yd/lb: 280 yd blues (ranging from royal to navy), 280 yd red-violets (mauve to burgundy), 280 yd greens (kelly to forest), and 235 yd tans (beige to taupe) for the warp. For the weft, 555 yd navy, 80 yd dark red, 395 yd dark green, and 120 yd royal blue metallic. See comments in Project Notes for choosing yarns.

**NOTIONS:** Pattern for lined vest, navy sewing thread, fusible knit interfacing such as SewSheer for the vest front, silk or Bemberg rayon commercial lining fabric, buttons.

**E.P.I.:** 8.

**WIDTH IN REED:** 46"

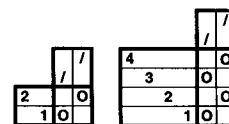
**WARP COLOR ORDER:** The exact color order or number of different yarns within each stripe is not critical, though adjacent warp ends should not be the same yarn.

**TOTAL WARP ENDS:** 368.

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

**DRAFT:**

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



### WARP COLOR ORDER for CHENILLE PLAID THROW:

	2X					2X						
*reds	22				30					30		23 = 165
black		5		5		5		5		5		= 80
green			30			30			30			= 180
navy				15		15				15		= 150
gold					5			5				= 25

\*sley the dark red and deep red randomly in each group of reds

**TAKE-UP & SHRINKAGE:** 20% in width and length.

**WEAVING:** Weave 14 shots navy, 4 shots dark red, 14 shots navy, 8 shots dark green, (2 shots blue metallic, 2 shots dark green) 2 times, 2 shots blue metallic, and 8 shots dark green. Repeat for the length of the warp, about 62" Since the selvages will either be cut away or hidden in the seams during assembly, run the yarn along the selvedge during color changes rather than finishing the tails.

**FINISHING:** Secure the raw edges with a row of wide zigzag stitches. Hand wash or machine wash on gentle cycle with little agitation. Block and dry flat.

**ASSEMBLY:** Lay out the pattern pieces on the fabric, being careful to match plaids. Cut out pieces, and cut out front pattern pieces from the fusible knit interfacing. Fuse interfacing to the wrong side of the fronts. Serge around all edges. Assemble the vest following the pattern instructions. When making buttonholes, use a zigzag setting as wide as possible and sew twice around each buttonhole. The finished piece should be dry cleaned only.

at 1,800 yd/lb: 2,275 yd red, 400 yd black.

**YARN SOURCES & COLORS:** This is Harrisville Designs Shetland Style wool in Red and Black.

**E.P.I.:** 20 (10 per layer).

**WIDTH IN REED:** 26½"

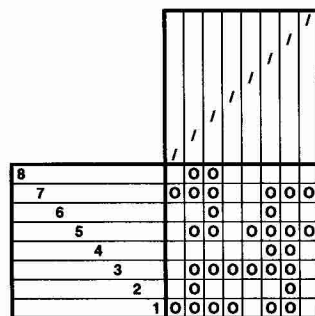
**WARP COLOR ORDER:**

	fold	6X	edges	
red	64	64	=	448
black	6	12	=	78

**TOTAL WARP ENDS:** 526.

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

**DRAFT:**



fold edges

**P.P.I.:** 20 (10 per layer).

**TAKE-UP & SHRINKAGE:** 18% in width and length.

**WEAVING:** Leave 6–8" unwoven for fringe at the beginning of the warp. Begin weaving from the red selvedge; the black selvedge will be the fold. Following the treadling and keeping a balanced weave, weave 64 picks red (32 on each layer) followed by 12 picks black (6 on each layer) for the length of the warp, ending with 64 picks red for balance. The piece will be about 67" long on the loom under moderate tension.

To eliminate draw-in at the fold, pick up a little weft loop at each shot. When the fabric is removed from the loom, stretch it on the bias before washing.

**FINISHING:** Make plied fringe by twisting 2 groups of about 8 ends each tightly in a clockwise direction. Put the groups together, let them untwist counterclockwise, and secure with an overhand knot 3½" from the fabric. Machine wash on gentle cycle in warm water for 4 minutes. Do not wring or spin. Remove the fabric from the tub, drain the water, refill the tub and rinse at the same temperature. Repeat until the water is clear. Add fabric softener to the final rinse, and spin out

excess water in the machine for a few minutes. Hang dry, then steam press.

## CUSHION/CARRYING CASE ④

**FABRIC DESCRIPTION:** The cushion cover is 2/2 twill. The handles are plain weave.

**FINISHED DIMENSIONS:** 14" high by 17" wide by 1½" deep, with 15½" long handles. Before sewing, the fabric for the cushion front measured 15" wide by 18" long, and the handles measured about 1¼" wide by 33" long.

**YARNS: Warp & Weft—**Two-ply wool at 1,800 yd/lb: 55 yd red, 395 yd black. The black includes yarn for the handles' weft. For the handles, the warp is size 8/4 cotton carpet warp at 1,600 yd/lb: 15 yd red, 45 yd black.

**YARN SOURCES & COLORS:** The wool is Harrisville Designs Shetland Style wool in Red and Black.

**NOTIONS:** Black sewing thread, 22" black zipper, ¾ yd soft synthetic leather, ¾ yd welting cord (to be covered), 1/2 yd black fusible interfacing, Fray Check.

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

**WIDTH IN REED:** 18½"

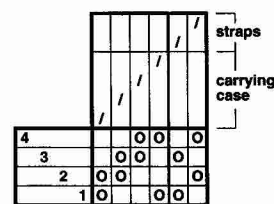
**WARP COLOR ORDER:**

		4X	
red	6	=	24
black	32	=	160

**TOTAL WARP ENDS:** 184.

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

**DRAFT:**



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

**TAKE-UP & SHRINKAGE:** 18% in width and length.

**WEAVING:** Following the treadling and maintaining a balanced beat, weave 32 shots black and 6 shots red, 5 times. End with an additional 32 shots black, for a total length of about 22"–25"

For the handles, make a 1¾-yd warp of 8/4 cotton with 12 ends black, 6 ends red, 12 ends black, and sley it as plain weave at 25 e.p.i. Using black wool as

## STADIUM SET

designed by Matilda MacGeorge  
Schuylerville, New York

page 46

**PROJECT NOTES:** For the best seat in the stands, use this stadium cushion which doubles as a carrying case for a matching stadium blanket. The twill blanket with plied fringe at each end is woven double width to fit on a narrow loom. The front of the cushion is woven on a separate warp with the colors reversed from the blanket. Its back and side strips are synthetic leather, and the case is assembled as a box cushion. It is finished with matching handles woven on a separate warp and a long zipper. For a detailed description of the double-wide double-weave technique, see page 42 of the May/June 1992 issue of HANDWOVEN.

## BLANKET ⑧

**FABRIC DESCRIPTION:** 2/2 twill double-width double weave.

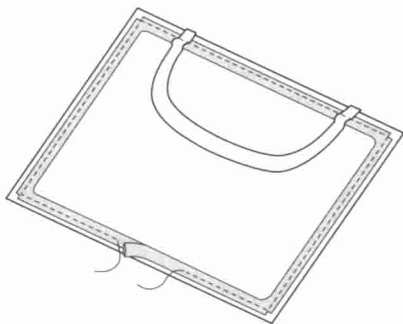
**FINISHED DIMENSIONS:** 43" wide by 60" long, plus 4" fringe at each end.

**YARNS: Warp & Weft—**Two-ply wool

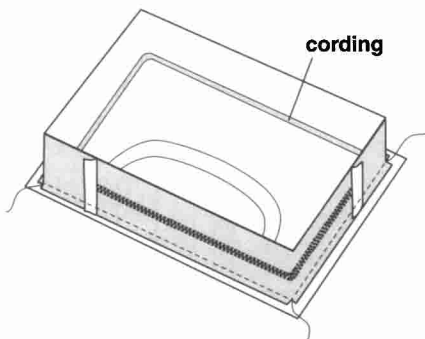
weft, weave plain weave for about 36" at 15 p.p.i. Cut from loom and staystitch the raw edges. Washing is not necessary.

**FINISHING:** Staystitch the raw edges of the cushion fabric. Wash, dry, and press like the blanket.

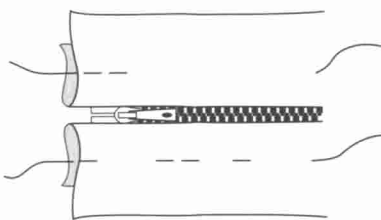
**ASSEMBLY:** Trim the cushion fabric to 15" by 18" for the front, and cut matching pieces of fusible interfacing for the front and synthetic leather for the back. To prevent raveling, run a bead of Fray Check around the fabric about 1/4" from the cut edges. In addition, cut 5 strips leather; 2 strips to cover the cording, each 1" by 64" (join shorter pieces if necessary), 1 side strip 2 1/2" by 44", and 2 zipper side strips, each 1 1/2" by 24". Cut the handles



Place wrapped cord on right side of fabric; clip corners. Place handle on top of cord and use a zipper foot to stitch through all layers next to cording.



With right sides facing in, pin side strip around edge of top. Sew ends of strip together and trim excess. Clip corners, then stitch through all layers next to cording.



Turn under 1/2" along the length of each zipper side strip. Place the folds along the center of the zipper and stitch through all layers on each side.

to about 16 1/2" in length and staystitch the ends.

Use 1/2" seam allowances throughout. Fuse the interfacing to the wrong side of the front. Cut the cord into two 64" lengths. Cover each cord with a leather strip and machine stitch close to the cord using a zipper foot. Place one length of covered cord around the edge of the right side of the front and the other around the right side of the back, clipping the corners and placing a strap on top of the cording and fabric, as shown. Using a zipper foot, machine stitch through all layers next to the cord. On each zipper side strip, turn under 1/2" along one long edge, place the folds along the center of the zipper and stitch through all layers, as shown. Sew one end of the zippered side strip to the remaining side strip. With the zipper starting at one of the handles, pin the side strip around the edge of the front. Sew the ends of the strips together, cutting off the excess. Clip the corners of the side strip and stitch around the front next to the cording, as shown. Leaving zipper open a little, sew the back to the strip in the same manner. Open the zipper and turn the cover right side out.

## RUSTIC RUNNER WITH FIR TREES woven by Joan Torgow Louisville, Colorado

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8

**PROJECT NOTES:** A supplementary-warp design of evergreens on a plaid background accents this seasonal runner in rustic shades. The supplementary warp for each tree is weighted and hung off the back of the loom. The long supplementary-warp floats beneath the fabric are cut away after weaving. The runner is hemmed on four sides.

**FABRIC DESCRIPTION:** Supplementary warp motifs on a plain-weave background.

**FINISHED DIMENSIONS:** 10 1/4" wide by 27" long. Hems use an additional 1 3/4" at each end and 1/2" along each side.

**YARNS:** Warp & Weft—Size 5/2 pearl cotton at 2,100 yd/lb: 360 yd taupe, 310 yd red, 90 yd green.

**YARN SOURCES & COLORS:** This is Cotton Clouds Softspun 5/2 in Hemp #042 (taupe), Deep Red #157 (red), and

Renaissance Green #032 (green).

**NOTIONS:** Taupe sewing thread.

**E.P.I.:** 16 in background areas, 48 in supplementary warp areas.

**WIDTH IN REED:** 13"

**WARP COLOR ORDER:** at right.

**TOTAL WARP ENDS:** 250 (208 background, 42 supplementary warp).

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

**DRAFT:** at right.

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

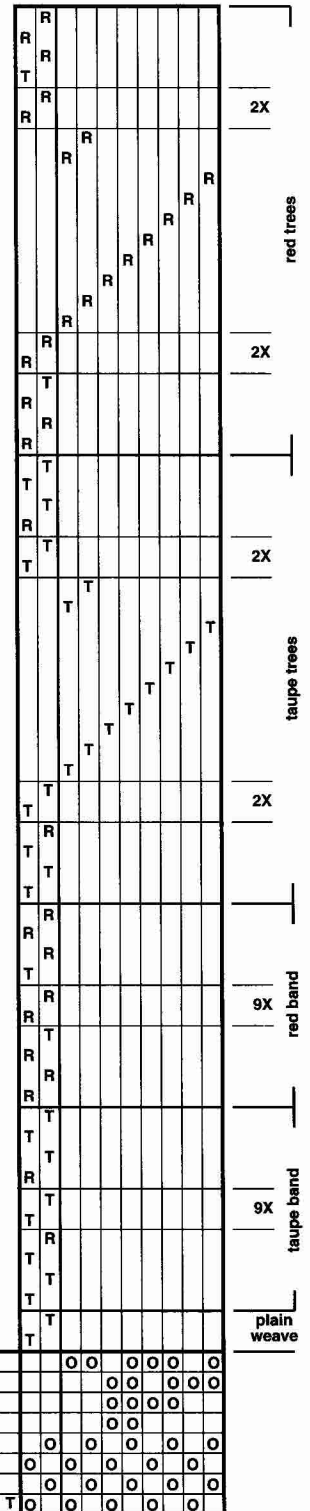
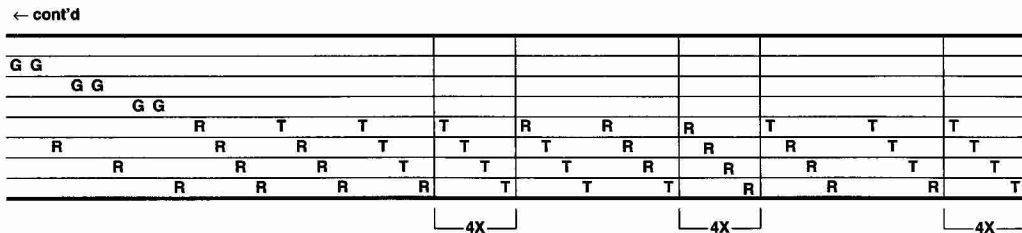
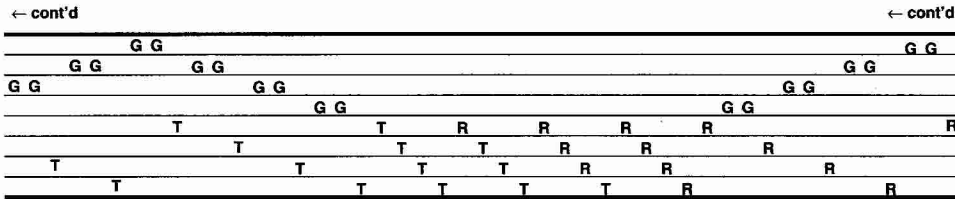
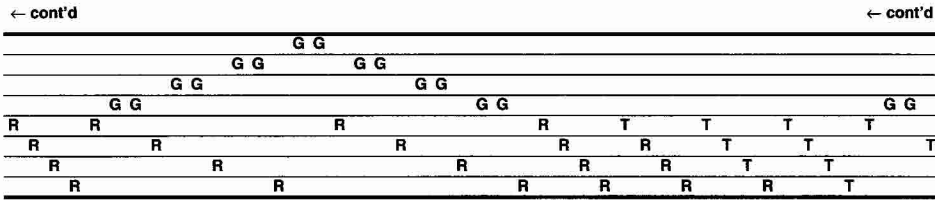
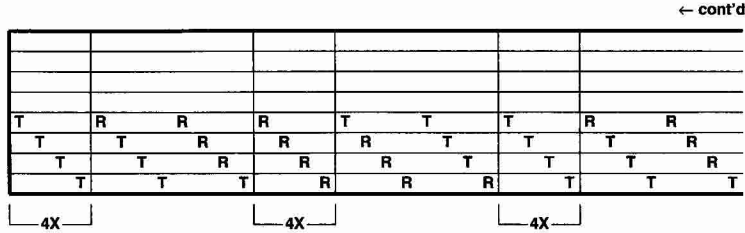
**TAKE-UP & SHRINKAGE:** 15% in width and length.

**WEAVING:** Because the selvages will be turned under as hems, just run the weft along the selvages at color changes. Weave 3/4" taupe plain weave to begin the first hem. Following the treadling draft, weave taupe band, red band, taupe trees, red trees, taupe trees, then alternate red and taupe bands to the center of the runner (16"–17" from the beginning). Add an extra pick to the middle of the center band and reverse the treadling to the end of the runner (the extra pick keeps the floats of the trees on the correct sheds).

**FINISHING:** Machine stitch raw edges to secure. Trim loose supplementary-warp ends to 1 1/2" from the ends of the motif groups; don't cut between individual motifs.

Hand wash in warm water and mild detergent, lay flat to dry until barely damp. Press face down on a terry-cloth towel to prevent flattening the motifs. At each side, fold under the selvages 1/2" and hand stitch in place. At each end, fold under the taupe plain weave, fold again at the middle of the first taupe band, and hem by hand. Care for the runner by machine washing and tumble drying.

DRAFT FOR RUSTIC RUNNER WITH FIR TREES



INSTRUCTION SECTION

WARP COLOR ORDER FOR RUSTIC RUNNER WITH FIR TREES

	3X													
taupe	16	3	1	1	3	16	3	1	1	3	16	3	16	= 112
red	1		3	16	3	1	1	3	16	3	1	3	16	= 96
green			14*				14*						= 42	

\*Add green supplementary warp in center 3 stripes where noted on draft

**CHENILLE BASKET WEAVE BLANKET**  
 designed by Joan E Norvelle  
 Longmont, Colorado

page 45

4

**PROJECT NOTES:** This project is a very special present for two wonderful men who took care of my uncle in his final years of life. Looking for something both useful and handsome, I designed this sumptuously heavy, soft chenille blanket which is finished with braided fringe and a whipstitched trim along the selvages. Woven double width in basket-weave double weave, the yarn is sleyed two ends per dent and then threaded through separate heddles for the doubled ends in the warp. Don't try to sley adjacent warp ends through the same heddle because this yarn is too thick. I wound two strands on the bobbin to weave both weft picks of the basket structure at once.

This chenille is very soft and will break under too much tension. Allow the beater to move freely instead of keeping it upright while winding on the warp; if the beater is locked in position, tangled warp ends will break. While winding the warp on the back beam, keep the shed open by holding up shafts 1 and 3. Help separate the two layers by running your hand in the shed just behind the reed. Also, comb each layer separately to ensure that the warp for the bottom layer is as evenly tensioned as that for the top. Because the yarn is very thick and tends to stick to itself, change sheds with the beater forward while weaving. This will help open the new shed when you push the beater back. Beat firmly, but with a gentle action.

**FABRIC DESCRIPTION:** Basket weave double-width double weave.

**FINISHED DIMENSIONS:** 60" wide by 82" long, plus 6½" fringe at each end.

**YARNS:** Warp & Weft—Cotton chenille at 890 yd/lb, used doubled in the weft only: 1,210 yd black, 590 yd burgundy, 855 yd greenish gray, 855 yd purple, and 1,160 yd khaki.

**YARN SOURCES & COLORS:** This is Crystal Palace Yarns Cotton Chenille in color #9598 (black), #9121 (burgundy), #3417 (greenish gray), #2801 (purple), and #3409 (khaki).

**NOTIONS:** Large tapestry needle.

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

**WIDTH IN REED:** 35½"

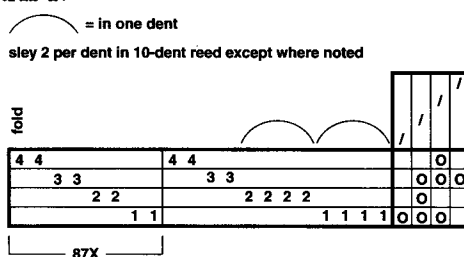
**WARP COLOR ORDER:** For strength, run a strong thread, such as a worsted weight wool, along with the last 2 or 3 pairs of warp ends at the fold edge, which is at the left sides of the draft and warp color order diagram.

		144	48	= 192
black				
burgundy			96	= 96
greenish gray	2			= 140
purple		2		= 140
khaki	140			= 140

**TOTAL WARP ENDS:** 708.

**WARP LENGTH:** 3¾ yd, including take-up, shrinkage, and 27" loom waste. Part of the loom waste is used for fringe.

**DRAFT:**



**P.P.I.:** 10 working picks (2 strands each; 5 working picks per layer).

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

**WEAVING:** Allow 12" unwoven at the beginning of the blanket for fringe. Start the treadling sequence at the black selvage, travel the top layer to the fold, the bottom layer to the selvage, back across the bottom to the fold, and finish each 4-shot sequence weaving from the fold to the black selvage on the top layer. Use a doubled strand of chenille for weft throughout, maintain a balanced weave, and follow this color order: 24 shots (6 treadling repeats) black, 48 shots burgundy, 72 shots black, 140 shots each purple, khaki, greenish gray, and khaki, 72 shots black, 48 shots burgundy, and 24 shots black.

When switching bobbins, avoid laying 2 doubled picks in the shed together by starting 1 new strand before the second old strand ends.

**FINISHING:** If there is too much draw-in at the fold, pull out 4 warp ends (2 adjacent pairs) in the warp-dense section, and gently spread out the adjoining ends. Remove the reinforcing threads. Whipstitch along the length of the selvages using 4 strands of black, each about 4½

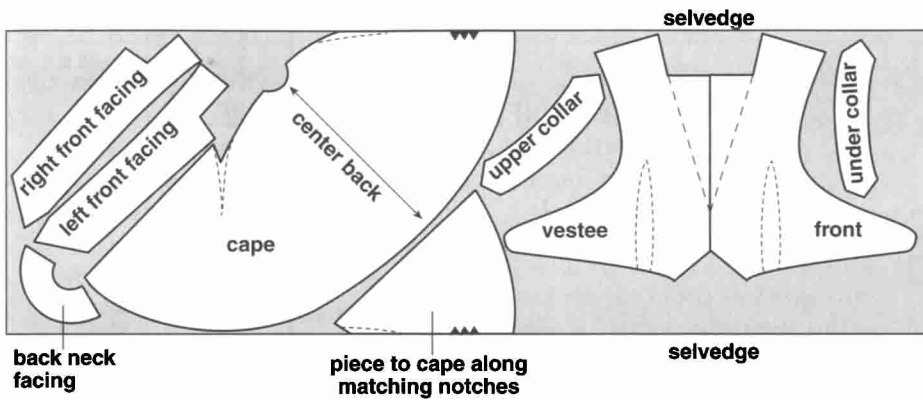
yd long. To make fringe at each end, use 2 warp ends for each strand (including the ends used for whipstitching) and make 3-strand braids about 4" long. Secure each with an overhand knot, leaving about 2½" as a tassel on the end. Hand wash in luke-warm water with a little dishwashing detergent in a bathtub, or dry clean. Some color may bleed into the water while washing, but I had no color transfer within the blanket. Hang to dry over a shower rod; a double thickness of towels under the blanket will prevent creasing. Steam lightly through a damp cloth.

**COOKIE CUTTER BEAR ORNAMENTS**

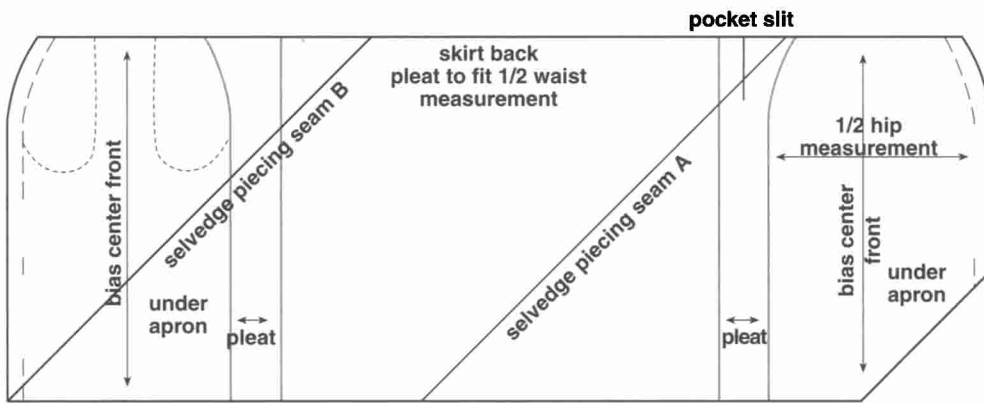
designed by Matilda MacGeorge  
 Schuylerville, New York

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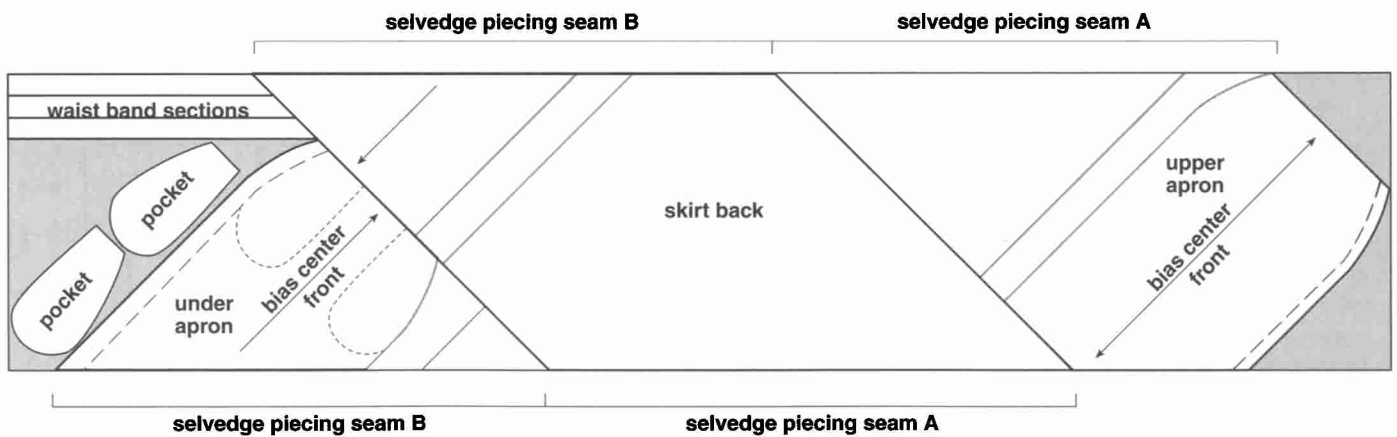
**PROJECT NOTES:** Although Matilda wove a plain-weave fabric for these cute ornaments, you can make them using your own leftover scraps of handwoven fabric. To make one bear, choose a cookie cutter to use as a template and draw two forms on your fabric; when you cut the pieces, add a bit to accommodate seam allowances. With right sides of the pieces together, stitch the seam around the form, leaving an opening at the head. Turn the bear right side out, stuff him with quilt batting or wool, then finish the seam. Embellish the face as you wish, and sew on a loop for a hanger.



Adapted from a jacket pattern, the vestee-cape has a jacket front with extensions that fasten at the back waist. The bias cape is sewn to the shoulder, back neck, and partway down the front armholes.



Skirt Pattern Tissue. After joining the selvedges to make a bias length of cloth, measure and mark the aprons and use the fabric remaining between them for pleats.

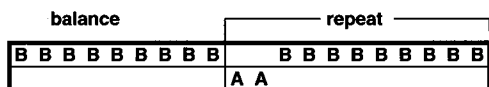


Tartan fabric before cutting. The skirt is cut on the bias. See article for tips on matching the pattern along seam lines.

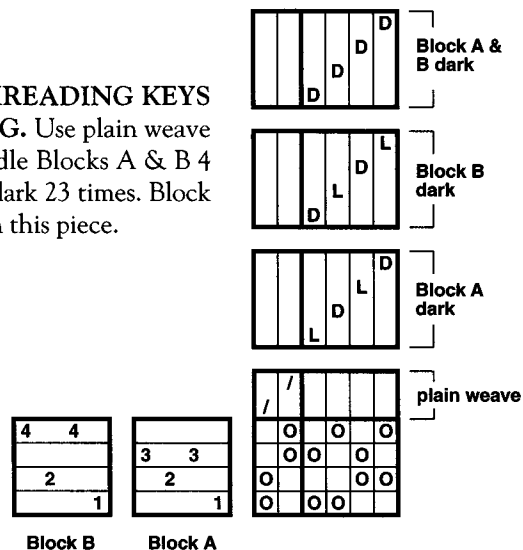
See the article on pages 52–53 for additional details

**TWO-BLOCK PROFILE DRAFT:**

For each letter, thread one repeat of the corresponding threading key.

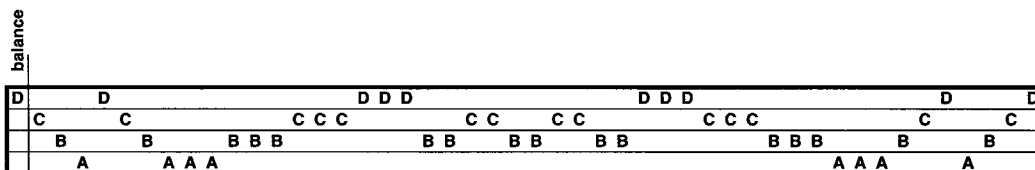


**TWO-BLOCK THREADING KEYS AND TREADLING.** Use plain weave for hems only. Treadle Blocks A & B 4 times and Block A dark 23 times. Block B dark is not used in this piece.



See the article on pages 52–53 for additional weaving information.

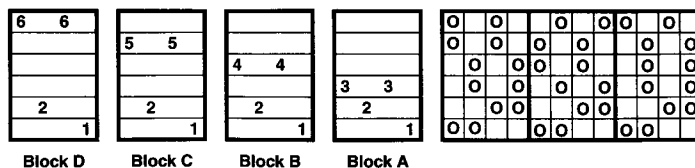
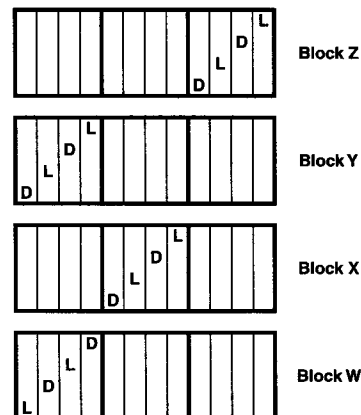
**PROFILE DRAFT:** For each letter, thread one repeat of the corresponding threading key.



**THREADING AND TREADLING KEYS:**

Block W weaves threading blocks C & D dark.  
 Block X weaves threading blocks A & D dark.  
 Block Y weaves threading blocks A & B dark.  
 Block Z weaves threading blocks A, B, & C dark.  
 Other tieups produce different motifs.

**Treadling sequence:** W, X, Y, Z, 2W, 2X, 2Y, 2Z, 6W, 6Z, 6Y, 6X, 4Z, 4Y, 4Z, and reverse without repeating the last block. Borders at each end are woven by treadling a portion of this sequence.





## Warping and Weaving with Fine Yarns (continued from page 31)

### FINISHING THE YARDAGE

Reaching the end of a long tartan warp is a major accomplishment, but when I unroll it from the cloth beam, I'm full of trepidation—what if there's a pattern error? But that possibility has to be faced, so I unroll the cloth, spread it out, scan it, fold it in half crosswise—and open a bottle of champagne to celebrate. My vigilance has paid off, and I have yards and yards of glorious multicolored tartan to play with! After the revel, my cloth and I rest overnight.

The following morning under good light, I drape the yardage over the ironing board to check both sides of the cloth with eyes and hands for any knots, bumps, or breaks, which I repair with a tapestry needle under a magnifying glass. Then I fill the washing machine with lukewarm water and a teaspoon of Synthrapol SP, a scouring agent that helps prevent excess dye from bleeding onto other yarns. I layer the cloth in loose folds and immerse it. After a five-minute soak without agitation, I spin it gently to extract the water (a hard spin some-

times sets permanent creases). I rinse three times (adding white vinegar to the second rinse), removing the cloth after each rinse to let water of the same temperature refill the tub. Throughout the finishing, I do not let the cloth agitate—the washer is just a convenient tub.

To dry wool tartan slowly without wrinkles, I roll it on a length of 4" cardboard tubing from a roll of carpet. Along its length, I've stapled one edge of a piece of muslin. I spread a sheet on the floor and accordion-fold the damp tartan onto it. Rolling most of the muslin around the tube so that one end of the handwoven overlaps the last 6", I now ask for another pair of hands to hold the other end of the tartan while I roll. Gripping the selvages just in front of the roll, I stretch the cloth crosswise. Then gripping the roll, I pull back against my assistant's tension and roll a few inches tightly onto the tube. Then I stretch the cloth from selvedge to selvedge again, pull, and roll up a little more. With each quarter turn of the tube, I stroke the cloth roll from the center outward, keeping the cross-stripes of the cloth square

on the tube. Stretching, pulling, and stroking the damp wool builds a hard, smooth roll of cloth. A few brass or stainless steel pins secure the edge. Propped on the roll end, it begins to dry.

I check the cloth a couple of times a day and when the outside layers feel dry, I find my assistant and reroll the cloth starting with the dry end. It may take three or four rerollings and several days for the cloth to dry, but it comes off the roll pressed and ready to cut and sew or wear. ♦

### FURTHER READING

Meek, M. Kati. "My Warp Lifts Weights." *HANDWOVEN*, November/December 1989.

———. "Weaving Tartan." *HANDWOVEN*, September/October 1990.

Osterkamp, Peggy. *Peggy Osterkamp's New Guide to Weaving Number 2, Warping Your Loom and Tying on New Warps*. Sausalito, California: Lease Sticks Press, 1995.

A similar technique for weighting and winding on the warp was published by Jacquie and Bob Kelly in the Complex Weavers "Loom Mechanics" study group newsletter in September and December 1995.

## Traditional Training for Germany's Master Basket Makers (continued from page 62)

### APPRENTICESHIP

Arranged by the student according to personal interests and strengths, the apprenticeship may be in a large factory or workshop, in which the aspiring basket maker works on only one phase of a basket project until either he masters it or someone newer comes along. Sometimes, an apprentice may work with a master whose small workshop makes just a few types of baskets.

While some apprenticeships pay a meager wage or stipend, others only provide opportunities for working long and hard while an apprentice continues to learn.

Regardless of the setting, even master basket makers often have a tough time making ends meet. After completing a three-year apprenticeship, an individual who wants to be a master serves a period as a journeyman before eventually returning to the trade school to take the master's

examination and to execute several specific basket projects for evaluation. The process of acquiring skills and expertise in the field of basket-making is continuous. The masters of the trade serve as models and set the standards even today. ♦

LINDA G. LUGENBILL, *Colorado Springs, Colorado*, is a basket maker instructor and lecturer. She resided in Germany for seven years and shares her appreciation of the traditions and foundations of the craft with her American students.

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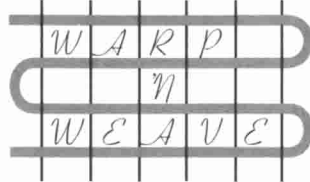
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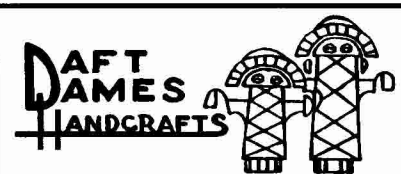
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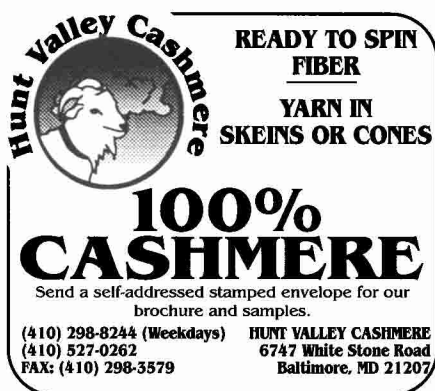


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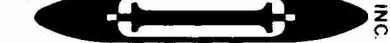


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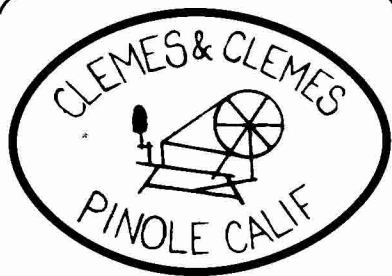
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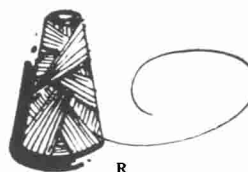


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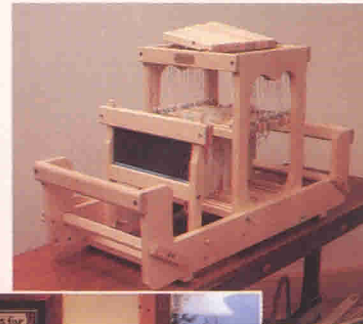
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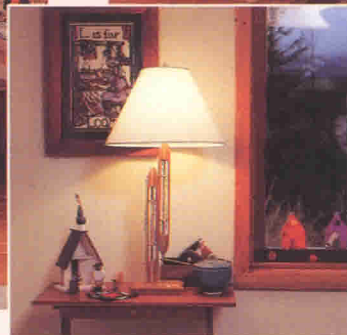
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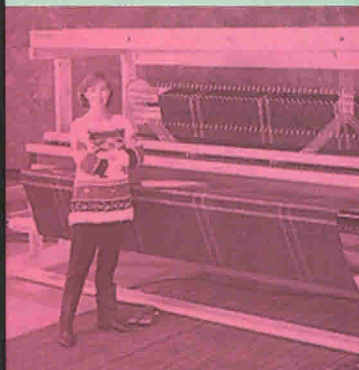
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