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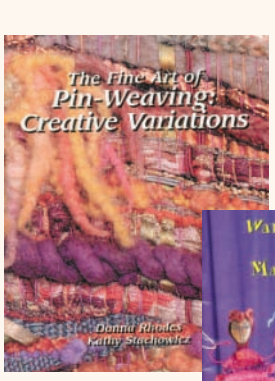
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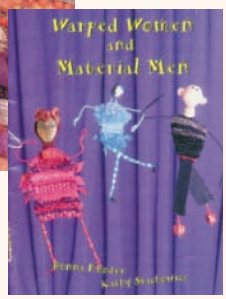
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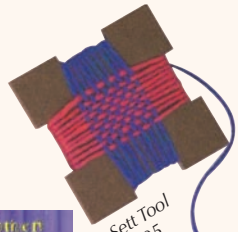
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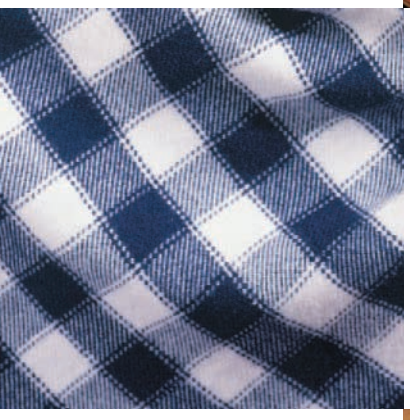
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FROM THE EDITOR



I owe my adventures in weaving to a love of the past. Coming of age in the sixties, I thought everything was better in other times and other places. A regular at flea markets in Berkeley, California, I treasured scraps of nineteenth-century coverlets and gloried in the rich colors of old nomadic rugs from Central Asia. In Mexico and Guatemala, I watched in fascination as backstrap weavers created full-spectrum flowers, people, and animals with little bits of thread.

I yearned for the simpler life I thought these textiles represented. I was convinced that anything you did without benefit of electricity or machinery was better. Tortillas should be patted out by hand, thread should be handspun, candles were better than light bulbs, you should walk instead of drive.

I'm older now.

I've discovered that simpler doesn't mean easier. In Guatemala, sitting by a Mayan weaver's side, I tried to learn to manipulate the few simple sticks of a backstrap loom. There are two types of learners: one who learns from words, one who learns from seeing something done. I'm the first type, which makes it especially tricky to learn from someone who speaks only Ixil. I was further handicapped by my American tendency to ask why questions. Why do I put green there? Why do I have to weave such a narrow piece? Why can't I use finer threads?

Neighbors and friends of my teacher gathered around me in anticipation the day I was ready to make my first shed. Because of another of my American tendencies (to do it my way), my warp was too wide and my threads were too fine and too close (and my arms were too weak!) to raise the heddle stick.

Midst much laughter, it took two strong Mayan women, their knees braced against my back, to lift my heddle stick for the only shed that was ever made with that warp.

Several warps later, I discovered the joy of going slowly, of appreciating all parts of the process, of watching a pattern grow pick by pick. The good news and the bad news is: There's more to weaving than throwing the shuttle.

Madelyn

We're really glad you like the idea of theme issues. If you have projects or ideas for articles to contribute, please send a photo or slide and a brief description to Madelyn van der Hoogt, PO Box 1228, Coupeville, WA 98239; or you can e-mail me at madelynv@interweave.com.

✦ The March/April issue, *Somewhere over the Rainbow*, will focus on color. Articles will cover color theory, some warp painting and dye techniques, how to make color substitutions for projects, how to use nature for color inspiration, and more.

✦ The May/June issue, *All Around the Block*, will feature block weaves. If you've always been confused by profile drafts, this issue will be your constant resource. We'll start at the beginning and give you the tools for creating your own designs.

✦ Then look for the September/October issue *Loom Music*, showing many innovative ways in which weaving is inspired by music. November/December will cover *Finishing*: how to transform that stiff sleazy fabric into a soft drapable wonder with every weaver's favorite tool: the washing machine. January/February 2001 will be *Mix and Match:* mixing treadlings from one structure with threadings from another, and mixing media: weaving with quilting, piecing, and surface design.

Note. Designer's Showcase, a special advertising section showing work for sale, will debut in the May/June issue. Call Sharon Altergott toll-free at (877) 613-4630.

HANDWOVEN
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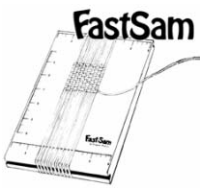


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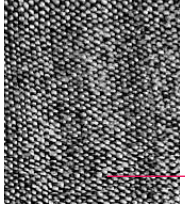
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Letters

READERS RESPOND TO NEW LOOK

Just wanted to let you all know that the November/December 1999 issue is wonderful. My students really enjoy being able to see the drafts and instructions with the picture. As one student said, "I can see right away if I will be able to weave this project instead of having to flip back and forth between the picture and instructions."

Thanks and keep up the fine work.

—*Lynnette Silberschlag, Tucson, Arizona*

Well, Madelyn, you certainly got off to a great start! The November/December 1999 issue is great. If anyone could peruse that issue and not be inspired to weave, then they're not weavers.

I was one of those responders who, when queried, said they liked HANDWOVEN just the way it was. That is, until I saw the improvements! As a subscriber for the last ten years, I appreciate the well-thought-out changes. I consider myself an advanced intermediate weaver and both "Project at-a-glance" and the "Project Guide" inform me immediately whether or not I want to tackle the project or go with something else that's fast and simple.

Thank you and congratulations!

—*Betsy Wells, East Liverpool, Ohio*

I hope you will continue to use the theme banner at the top of each issue's cover. It's so handy when I am thumbing through magazines in a holder. Also, if there were some way to insert the annual index so that it can be removed without disturbing the rest of the magazine, it would be wonderful. I like to put the index in a plastic sleeve for easy referral. I know, I can take it to a copy machine but that is not so handy in my case. Thanks for hearing me out.

—*June Person, Cashmere, Washington*

The placement of the index depends on the printing parameters of our magazine, one of the considerations being color pages. For us to put the index in the center would mean sacrificing eight pages of color and we know how much our readers like those full color pages.

I thought you might be interested in some feedback on the changes in HANDWOVEN—if you haven't been overwhelmed already!

I really like having the instructions with the photos of the projects. It's very handy, no flipping back and forth, and somehow it's easier to savor the magazine. I don't excitedly look at all the photos first but stop and check out the instructions. It's like eating ice cream with a small spoon—it makes it last longer! I like the photos of the authors and look forward to future articles on weaving "personalities" . . . maybe places

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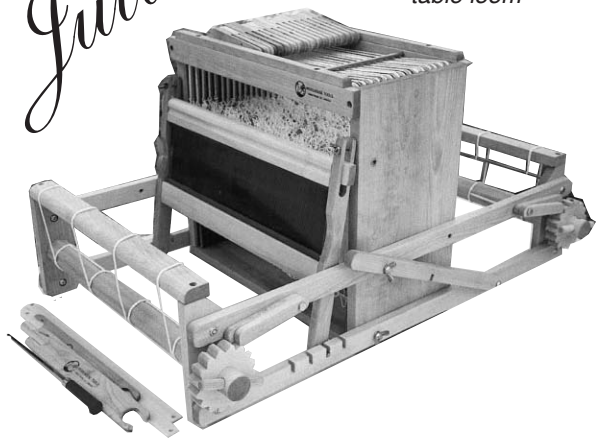
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too. I also like the idea of theme issues. Some of them sound fun and it might help me to remember which issue an article or pattern is in. I am really looking forward to the Designer's Showcase! I also hope we see some of Jean Scorgie's work in future issues. It is always lovely.

My one complaint is about the assignment of levels to projects. What is advanced to me (anything with a lot of sewing in it!) will not be so to others. Ribbons at 180 epi sounds advanced to me (not intermediate) but I am comfortable with a more complex structure. Often, we unnecessarily set limits for ourselves and these categorizations might encourage this. Maybe you could say what makes a project intermediate, etc?

Thanks for an ever-evolving contact with the also ever-evolving weaving world!

—Karen Wiley, Arroyo Grande, California

Congratulations on a great November/December 1999 issue! I have been a subscriber for eight years and enjoy most issues I receive. I appreciate the new format of having "Project at-a-glance" on the same page as the picture. This allows the reader to study the technical aspect of the project without flipping back and forth to study the instructions.

I especially enjoyed Anita Luvera Mayer's article on tapestry pillows. I have never tried tapestry because it appeared too time-consuming and I'm too impatient. However, I think I will attempt this project since it's on such a small scale. Now I just need that perfect sunrise and sunset for a photograph!

I would love some inspiration for weaving with a supplemental warp. Thanks for a great magazine—I can't wait for the next issue!

—June Franklin, Green Springs, Ohio

We're delighted that so many of you are happy with the changes and we have taken note of the constructive criticism. As always, we appreciate hearing from our readers. Thank you for taking the time to let us know what's on your mind.

CONGRATULATIONS, BUT I MISS THE ADVERTISERS' INDEX

Madelyn's "First!" issue came today, and it's beautiful! I especially like the "Project at-a-glance" boxes—nice to have them in color too! The photos of the weavers make the style friendlier and feel more complete than bylines. Also, I appreciate that you still have BIG photos—not the postage stamps that other magazines print. We're weavers and we want to see the weave structure so please continue to keep them big and close-up.

The only thing I miss is the index of advertisers. OK, ok, so I haven't used it for the last six months, but today I needed it! Thanks for a great job!

—Jan Blesi, Wayzata, Minnesota

We've always suspected that weavers really did use the Advertisers' Index, but when it was inadvertently omitted from the November/December issue our suspicions were confirmed. Thanks for the input. We'll see that it continues to appear in every issue.

Y1K ISSUE INSPIRES REFLECTION

When I read of the upcoming theme of Y1K, I reflected on my own recently discovered weaving roots. Eighteen years ago I spent a year in Finland where I was introduced to weaving. At the time I thought it was a hobby no one in the United States pursued. About ten years later I met a weaver who taught me otherwise and also introduced me to HANDWOVEN. Shortly after that my parents returned from a trip to Europe where they had bought me a scarf woven in a factory in Calw, Germany. This factory is part of a textile manufacturing business founded in the late 1500s by a group of families that continued to run the business for many generations. One of those founding families is my father's ancestor. Now, when I work at my loom, I often think of my weaving heritage and the many centuries the craft of weaving spans.

—Dawn Alexander, Ft. Collins, Colorado

25TH ANNIVERSARY

The Skagit Valley Weaver's Guild, based in the Mt. Vernon/Anacortes area of Washington state, celebrates their 25th anniversary in 2000.

Our guild has been re-energized by some simple changes in direction, which seem to be keeping our members enthusiastic about weaving. Inadequate funds forced us to look beyond the usual guild-sponsored programs for fresh ideas, so for a couple of years we had study groups built around themes. When the treasury was restored to a comfortable level we scheduled a large workshop—twenty-four participants with looms. The three-day workshop was supposed to involve warping the looms and trading looms for sampling. However the workshop leader's many hot tips and enthusiasm proved to be contagious! It quickly became apparent that we had more weaving than daylight hours, so we opted for lectures and demonstrations and put the looms aside to finish the weaving at home. Actually, we never swapped looms at all, which turned out to be a wonderful bonus because we had plenty of time to work on beat, squaring, and selvedges. By the time we did trade samples they were fine examples of the weave structure we were working with. We highly recommend the format of workshops with more lectures, ample demonstration, and plenty of time for interaction!

All our guild meetings for this year are keyed to our tea towel/stripes/color theme and will conclude with a tea towel exchange. Looking forward to 2000–2001, we plan to do a year on garment construction. We'll begin with a one-day workshop on planning basics in the fall followed by a three-day workshop on construction in the spring.

We have also split the program chair position into two areas of responsibilities: workshops and programs, with the two chairs working closely on all plans for a coordinated theme. But the best part is our members are WEAVING, sharing, volunteering, and voting "yes" to even more!

—June Schilbach, Bow, Washington

NOTHING STOPS THIS WEAVER

November 1st was my eighty-fourth birthday and I am looking forward with much faith by subscribing to HANDWOVEN for two years. Very few things survive without change and I like the changes in the November/December issue. I especially enjoyed Tracy Kaestner's article, "A Miracle Holiday Warp." I'll use her suggestions for napkins and table runners—not for this Christmas, but for next year.

Here is a suggestion for the twenty-

first century. I had made warps for my three looms but due to an injury I am now unable to warp my own looms. With the help of members of my guild, the Bobwhite Guild, my looms are now warped and I am weaving again. There are probably weavers all over the country who are unable to weave because they are no longer able to warp their looms. Find these people and give them the joy of weaving again.

—*Carva Beidler, Malakoff, Texas*

WELCOME NEW WEAVERS

HANDWOVEN is pleased to welcome students who have completed a beginning weaving course and are joining our weaving community. We also want to recognize the many shops and instructors who are participating in our New Weaver program. Congratulations!

Fiberworks, Conway, Arkansas. Instructor: Sandra Doak. Student: Renée Samuelson.

FORMA, Whitmore Lake, Michigan. Instructor: Kate Carras. Students: Sue Doyle, Susan Grant, Marlies Wandres.

The Mannings, East Berlin, Pennsylvania. Instructor: Thomas Knisely. Students: Tjitske deBoer, Cynthia Felix, Richard Fox, Susan Scott.

Possum Valley Farm Weaver Shop, Martin, Tennessee. Instructor: Jacqueline Moore. Student: Nadine Killion.

Santa Fe School of Weaving, Santa Fe, New Mexico. Instructor: Miriam Leth-Espensen. Students: Deborah Davis, Susan Meredith.

Shuttles, Spindles & Skeins, Boulder, Colorado. Instructor: Judy Steinkoenig. Students: Kari Henderson, Robyn Milne.

Weavers Workshop, Manchester, Connecticut. Instructor: Angie Rockett. Students: Nancy Bright, Chris Dunnack, Kerry Dunnack, June Grenier, Melissa Kain.

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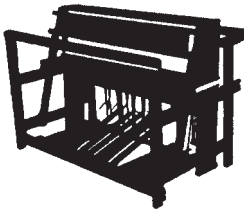
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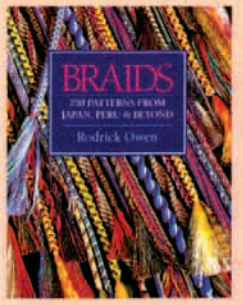
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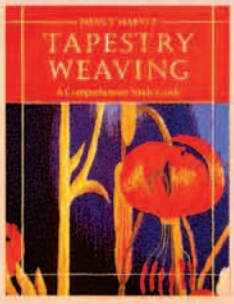
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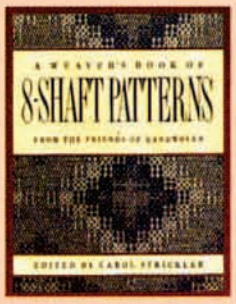
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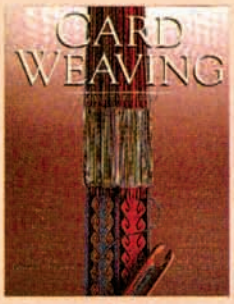
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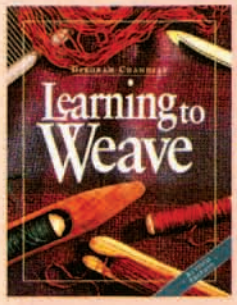
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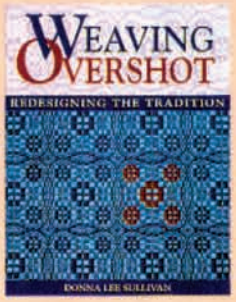
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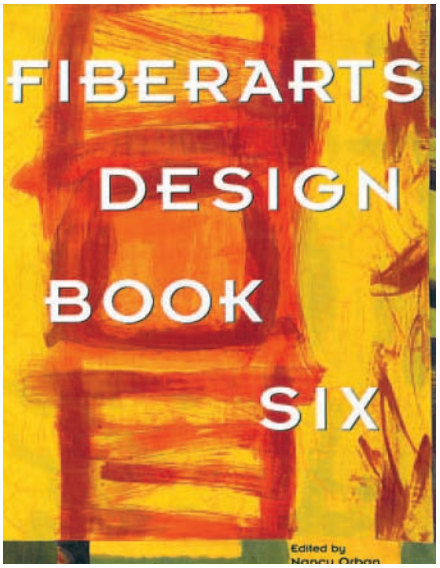
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FIBERARTS DESIGN BOOK SIX
Edited by Nancy Orban

Lark Books, 50 College St., Asheville, NC 28801, 1999. Hardbound, 244 pages, all photographs in color, artist's index. $35. ISBN 1-57990-126-3.

Think of the new *Fiberarts Design Book Six* as a source of inspiration, a reference book, an encyclopedia of contemporary fiber artists, a finger on the pulse of the fiber world, and a glimpse into turn-of-the-millennium fiber arts. It is all these things and more.

Along with the five preceeding *Fiberarts Design Books*, this edition shows that over the years the fiber arts have become more established, refined, and confident. However, there is still a sense of exploration and experimentation in a field where artists push the envelope—challenging the temptation to classify work as either art or craft. As editor Nancy Orban states in the introduction, it is getting harder to place categories on the work being created by today's fiber artists.

Culled from 5,550 entries, the book contains work from 550 artists representing thirty-six countries. Without making distinctions, Orban presents professional artists next to amateurs and manages a cohesive display of diversity. The book is warm, approachable, and inspiring. Readers can page through looking for familiar artists or spend time getting to know the work of artists they are meeting for the first time.

Weavers will be especially interested in the chapters on Wearables and Tapestry. Wearables showcases finely woven cloth in many manifestations, from subdued business outfits to outrageous—as in who-would-ever-wear-that!—inspirations. All these pieces document an attention to fine craftsmanship and a desire to explore the expressive quality of clothing. The chapter on tapestry demonstrates the ability of contemporary fiber artists to use the illustrative power of the loom. These artists capture their audience through techniques that allow them to make strong personal statements.

Whether looking for examples of embellished handmade paper or what a favorite artist is up to now, this is the sort of book that readers will want to keep at their fingertips.

—*Amy C. Clarke*

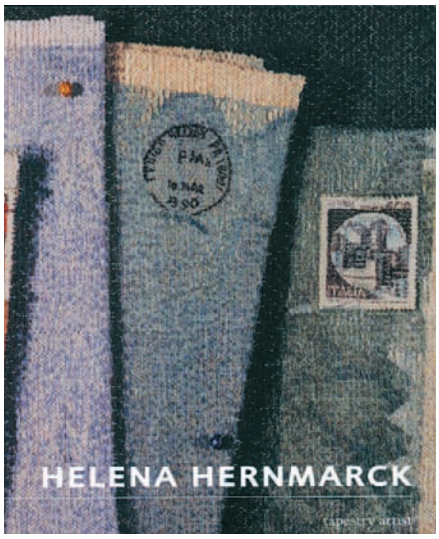
HELENA HERNMARCK: TAPESTRY ARTIST
Monica Boman and Patricia Malarcher

Byggförlaget Kultur, Stockholm, Sweden, 1999. Available from Unicorn Books and Crafts, 1338 Ross St., Petaluma, CA 94954. Hardbound, 128 pages, 56 color and 19 black and white photographs, biographical outline, bibliography, exhibition list, list of selected tapestries. $40. ISBN 91-7988-172-6.

Monumental murals of linen and wool transformed into luminous scenes of sailing ships, wintry woodlands, poppy fields, and enigmatic calligraphy are the signature images of Helena Hernmarck. This prolific artist has completed two hundred sixteen tapestries and continues to create new work.

The lavish color illustrations in *Helena Hernmarck: Tapestry Artist* are an excellent introduction to these memorable art fabrics. There are ten double-page, ten full-page, and thirty-six other color photos included with the text, as well as twenty black and whites. Detail photos depict Hernmarck's deft touch with the interlacement of warp and weft—her distinctive melange of many colors in low relief—while on-site photos capture the complimentary relationship between her textiles and their architectural settings.

Co-authored by two articulate experts, Monica Bomar, an art historian, and Patricia Malarcher, editor of *Surface Design Journal*, this text treats textile art with the respect usually reserved for painting, sculpture, and architecture. A brief introduction by Hans Henrik Brummer, Director of the Prince Eugen's Waldemarsudde, establishes Hernmarck's Swedish training, disciplined professionalism, and technical expertise. The first three chapters by Boman are devoted to a chronological review of Hernmarck's life and career. Malarcher completes the book with a chapter entitled Tapestry and Architecture. Through photographs, quotes, and insightful comments by the authors and others who have known Hernmarck, we are given a glimpse of the artist's strong, warm, and unassuming personality.



As the middle child of a learned but unconventional Swedish family, Hernmarck spent her early years in a medieval section of Stockholm. Introduced to postwar design trends by her uncle, an architect, she experienced an epiphany at sixteen after visiting a weaving studio. It was then she knew, "I want to be a weaver, a textile artist. This is how I'd like to live."

Readers follow Hernmarck through her youth in Sweden and England, the beginning of her career in Canada, and

her development as a professional artist in the United States. We meet her mentors, clients, and collaborators. We visit her homes and studios. We see her in vintage photos—weaving as a demure maid with braids and wearing Marimekko; standing as a woman of the sixties in leather hot pants next to her Little Richard tapestry; and later working with a gigantic cartoon in front of an enviable wall of custom spun and dyed wool.

Her education combined traditional Swedish training in art and craft with inspirational and innovative mid-century modernism. By graduation she had discovered her trademark weaving technique—free rosepath. Although the term tapestry is used to describe Hernmarck's wall hangings, the rosepath technique makes them structurally different from traditional tapestry. As the new millennium arrives she is still expressing her unique visual voice with this very personal technique, patiently coaxing huge visual poems from her webs. The optical mixing of countless, carefully controlled colors in each pick creates the illusion of what she describes as "super realism."

Using a full-sized photocopy cartoon and a small color maquette of the design, Hernmarck weaves, usually with assistants, on a four-shaft loom eleven feet wide. The technique is deceptively simple, but with Hernmarck's unerring eye for every nuance of color and form, the resulting tapestry is infinitely complex and magical. Each woven work is an invitation into a world of texture.

There is much that is instructive in this all-too-brief account of Hernmarck's life and work. It offers design inspiration through Hernmarck's interpretation of scenic vistas or commonplace objects like folded paper and torn tickets, and it's a testament to the importance of dedication and discipline to a successful weaving career.

This beautifully designed book, with its well-written text, is a fitting tribute to an influential weaver who states with humility, "How fortunate I am that the thing I felt I could do was also the only thing I wanted to do."

—*Nancy Arthur Hoskins*

COSTUME AND IDENTITY IN HIGHLAND ECUADOR
Edited by Ann Pollard Rowe

The Textile Museum, Washington, D.C., 1998. Softbound, 306 pages, color and black and white photographs, maps, glossary, bibliography, index. $50. ISBN 0-295-97742-6.

While the spectacular Andean weaving of Southern Peru and Bolivia has long attracted much-deserved attention, the textile traditions of the northern Andes of Ecuador have been mostly neglected and poorly understood. Anne Rowe and Lynn Meisch have changed that by skillfully orchestrating contributions from nearly a hundred collaborators, ranging from text by professional anthropologists to the enthusiastic field labor of Earth-watch volunteers. By the time the last of this planned three-volume set appears, Ecuador will have the best-documented textile tradition not only in the Andes, but perhaps in the world.

This first volume begins the series with a survey of textiles and costumes throughout Ecuador. The upcoming vol-

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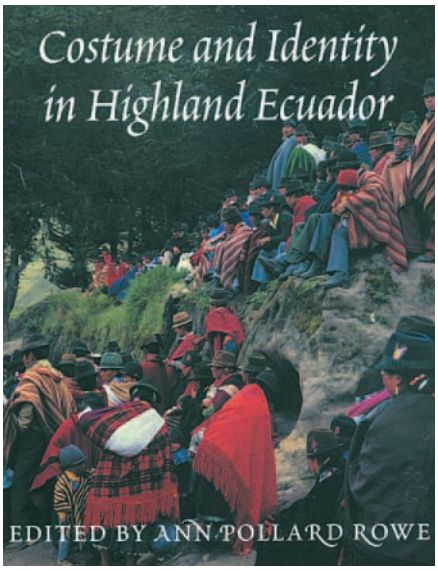
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umes will cover textile technology and history. Even as a stand-alone work, *Costume and Identity in Highland Ecuador* is important not only to those who focus on any field of Andean studies but also to those who care about the fate of indigenous textile traditions in a rapidly modernizing world.

Throughout the book, there are flashes of true brilliance. It would be beneficial to start by reading Rowe's short two-page conclusion at the end of the book because it clarifies the focus of this huge volume of data. Rebecca Tolen's article on Canton Cölta is one of the best statements I have seen of the complex social meaning of cloth. The inclusion of patterns from which garments are made is refreshing; although visually oriented people will wish the pictures were larger, the photography is excellent. Meisch's photographs not only show costumes well but reveal her abiding love of Ecuadorian people.

Despite the book's clear strengths and obvious importance, most people will find the actual reading very slow



going. The authors and editor obviously did their best, but with so many contributors the text is uneven and many times repetitious. I found myself constantly flipping between sections to make comparisons. In many ways the book reads like a guide to wildflowers that depends on text rather than photographs. Further development of occasional remarks such as "people identify by community rather than ethnic group" would have been helpful in understanding why textile areas develop the way they do. And the role of markets in shaping contemporary costume, a subtext in almost every area, is never fully discussed.

But these are personal quibbles with the edges of a project of great power, ambition, and accomplishment. Not only have the editors succeeded in collecting and analyzing a huge volume of material, they have also managed to navigate the rocky shoals of collaborative work which includes a large number of scholars with different interests, agendas, and strengths. The result is true synergy. In the decades ahead, the Ecuador project may well come to be seen as the most important work of authors whose contributions to the study of textiles is already truly remarkable.

—Ed Franquemont

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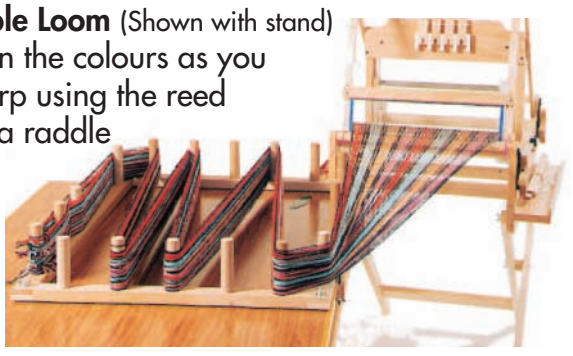
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PROJECT GUIDE

FOR COMPLETE INFORMATION, SEE INSTRUCTIONS FOR INDIVIDUAL PROJECTS

DESIGNER/ WEAVER	PROJECT	PAGE	WEAVE STRUCTURE	SHAFTS	LEVEL
Sharon Alderman	Wool shawl	66–68	Plain weave	4	Beginner
	Wool shawl	66–68	Plain weave and twill	8	Advanced beginner
Helen Jarvis	Coverlet	26–29	Doubleweave	8	Experienced
Tracy Kaestner	Linen towels	22–24	Spot Bronson	5	Beginner
Doramay Keasbey	Band	56–57	Peruvian float weave	4	Beginner
	Bookmarks	57–60	Peruvian float weave	4	Intermediate
	Placemats	60–61	Peruvian float weave	4	Intermediate
Diane Kelly	Silk scarf	52–55	Plain weave	4	Advanced beginner
	Silk scarf	52–55	Plain weave with inlay	8	Advanced beginner
	Silk scarf	52–55	Plain weave with supplementary weft	8	Intermediate
Jacquie Kelly	Cotton shirt	68–69	Twill	4	Advanced beginner
Karen Selk	Silk scarf	34–36	Plain weave with inlay	4	Beginner
Alice Schlein	Lampas sampler	62–64	Lampas	4	Intermediate
	Lampas sampler	62–64	Lampas	8	Experienced
Margaret Windeknecht	Miniature tapestry	46–48	Wedge weave	0	Advanced beginner
DeeDee Woodbury	Wool blanket	74–76	Twill	4	Beginner

READING DRAFTS

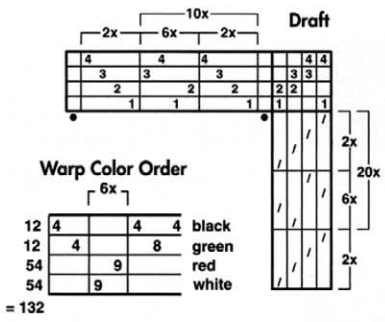
Read the **threading draft** from right to left, starting at the tie-up. **Floating selvedges** are noted by bullets below the threading.

Brackets in the draft show repeated sections. When more than one level of brackets is used, repeat the sections closest to the draft before repeating the larger section marked by the outer bracket.

Numbers in the **tie-up** indicate the shafts that are raised. For jack looms, tie up the shafts corresponding to the numbers. For counterbalance looms, tie up the shafts corresponding to blank squares. For countermarch looms, tie the lower lamms corresponding to numbers and the upper lamms corresponding to blank squares.

Read the **treadling sequence** from top to bottom starting with the first mark below the tie-up. If plain weave is used in the project, its treadling appears first, followed by the pattern treadling.

Colors of individual ends and picks appear as uppercase letters accompanied by a key near the draft. If there is a separate chart for **warp color order**, it is read from right to left just as the threading is read.



YARN SUPPLIERS FOR THIS ISSUE

Halcyon Yarn, 12 School St., Bath, ME 04530. (800) 341-0282.

Lunatic Fringe, 161 Avenue C, Apalachicola, FL 32320. (800) 483-8739.

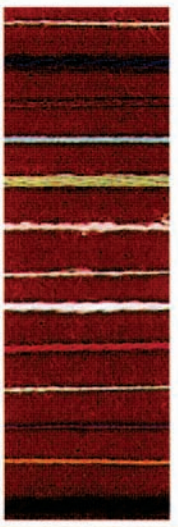
Treenway Silks, 725 Caledonia Ave., Victoria, BC, Canada V8T 1E4. (888) 383-SILK.

Webs, PO Box 147, Service Center Rd., Northampton, MA 01061. (413) 584-2225.

Vreseis (Fox Fibre cottons), PO Box 87, Wickenburg, AZ 85358. (520) 684-5022.

YARN CHART Use this chart to identify yarns and make creative substitutions.

	YDS/LB	M/KG
40/2 wetspun line linen	6,000	12,060
20/2 wool	5,600	11,256
60/4 55% silk/45% cotton	8,000	16,080
fine silk cord	3,100	6,231
silk floss (one of seven strands)		
20/2 silk noil	4,500	9,045
60/2 silk 15,000	15,000	30,150
8/2 silk 2,800	2,800	5,628
10/2 pearl cotton	4,200	8,442
20/2 pearl cotton	8,400	16,884
140/2 silk	35,000	70,350
18/2 cotton	7,560	15,195
8/3 wool	1,490	2,995



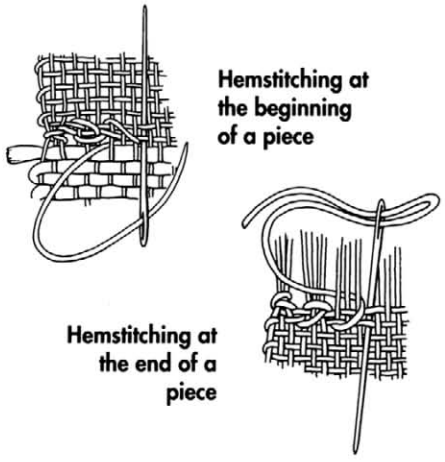
HEMSTITCHING

Hemstitching makes a neat, secure finish that prevents raveling. Use a blunt needle that slips between the threads rather than piercing them.

At the beginning of a piece Weave a heading of heavy waste yarn to space the warp evenly. If you're right handed, start the weft from the left selvedge, leaving a tail 3½ to 4 times the width of the web, and weave several rows. Thread the tail in a blunt needle, doubling the tail back on itself to shorten, if desired.

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

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



Hemstitching at the beginning of a piece

Hemstitching at the end of a piece

At the end of a piece If you are right handed, end with the weft at the left selvedge. Cut the weft, leaving a tail, and thread the needle as before.

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

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

PLIED FRINGE OR CORD

To ply a fringed edge Divide the number of strands for each fringe into two groups. Holding a group in each hand, twist each tightly clockwise until it kinks. Put both groups in one hand and secure the end of the bundle with an overhand knot. Release and allow the groups to twist around each other counterclockwise.

To ply a cord Measure a group of strands 1½ to 2 times the finished length, tie one end of the bundle in a knot, and secure to a doorknob. Divide the strands into two groups and twist each group tightly clockwise. Continue as for plied fringe.

CORRECTIONS AND CLARIFICATIONS

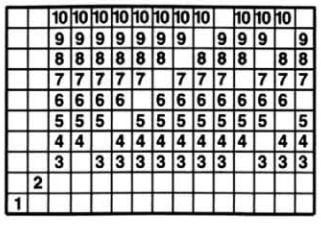
November/December 1999. "A Scarf for the New Millennium," page 28. The color Turquoise should be represented by the letter T.

"First Dinner Party," page 24. The finished size of each placemat is 18¼" × 12¼".

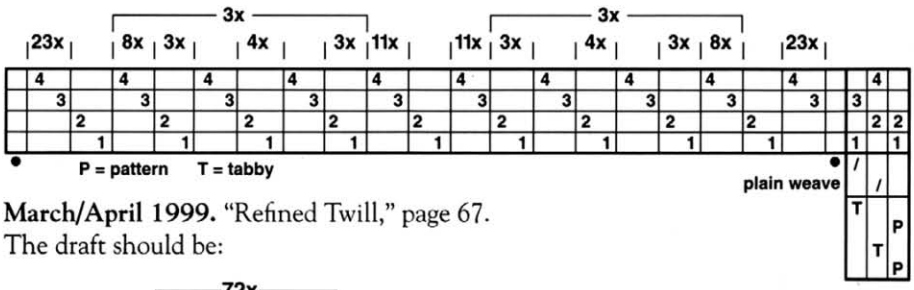
March/April 1999. "Overshot in Handspun Towels," page 68. This overshot draft is not mirror-image symmetrical.

"Fox Fibre Nightgown," page 75. Unbleached yarn for warp and weft should be 12/2 unmercerized cotton at 5,040 yd/lb: 4,090 yd (available from the Lunatic Fringe) for a soft, drapable fabric.

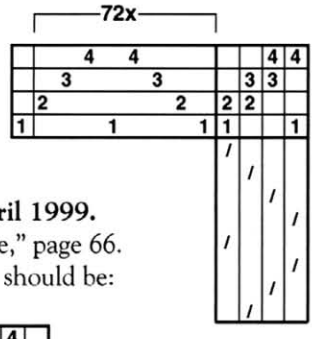
May/June 1998. "Snail's Trails and Cat's Tracks in Polychrome Summer & Winter," page 74. The tie-up should be:



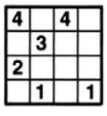
November/December 1998. "A Stole for All Seasons," page 70. The draft should be:



March/April 1999. "Refined Twill," page 67. The draft should be:



March/April 1999. "Huck Lace," page 66. The tie-up should be:



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

JUDIE EATOUGH

Reading Drafts in Historical Texts

All weavers—especially beginners—bemoan the many different drafting formats found in books on weaving. Historical texts can be even more confusing, showing drafts that are quite different from contemporary formats—some almost unrecognizable. Here are some tips to help you decipher drafts for weaving, no matter what their source. Examples in this article are taken from familiar weaving classics. Once you get used to working with some of these, you'll find texts from other places and times easier to use.

Atwater, Mary Meigs. *The Shuttle-Craft Book of American Hand-Weaving*. Coupeville, Washington: HTH Publishers and Shuttle-Craft Books, 1928, 1986.

Black, Mary E. *The Key to Weaving*. New York: Macmillan Publishing Company, 1945, 1980.

Cyrus-Zetterström, Ulla. *Manual of Swedish Handweaving*. Stockholm: LTs förlag, 1950, 1984.

Davison, Marguerite Porter. *A Handweaver's Pattern Book*. Swarthmore, Pennsylvania, 1944, 1985.

Worst, Edward F. *Weaving with Foot-Power Looms*. New York: Dover Publications, 1924, 1974.

(The dates shown are for the first copyright and for the later edition used in this article.)

Ask a group of weavers about their favorite weaving books and they are sure to mention some on this list. Many weavers learned to weave from these texts. While most are out of print (Davison is an exception, remaining in print from 1944 until today), some public libraries and most guild libraries have copies. If you don't belong to a guild, or your public library doesn't have these books, you can request them through interlibrary loan.

Judie Eatough loves weaving, computers, puzzles, drafts, and grandchildren. She weaves and teaches weaving in Salt Lake City, Utah.



The basic components of a draft

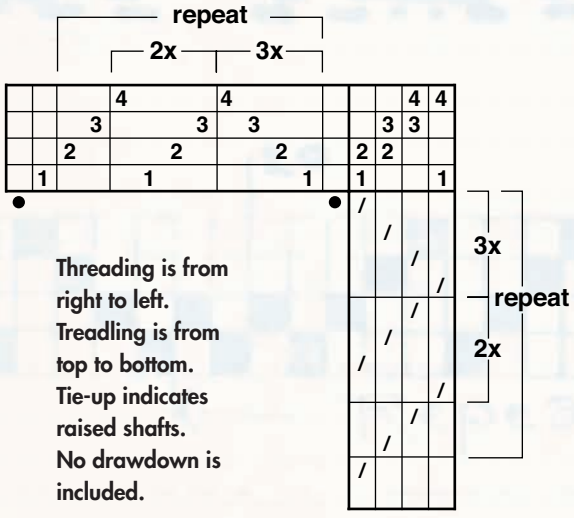
To glean all of the information available in this treasury of resources, you will need to become accustomed to different drafting methods. Most drafts for weaving, whatever the format, are composed of a threading order, a tie-up, and a treadling order. It is important to be able to identify all three.

Figure 1 shows a simple twill draft in the format used by HANDWOVEN. Notice that the threading is read from right to left, the treadling from top to bottom, and shaft numbers are written in the threading rows. The threading and treadling orders are reduced in size to save space by marking off sections that are repeated, instead of writing out the complete sequences. Numbers in the tie-up indicate the shafts that are raised.

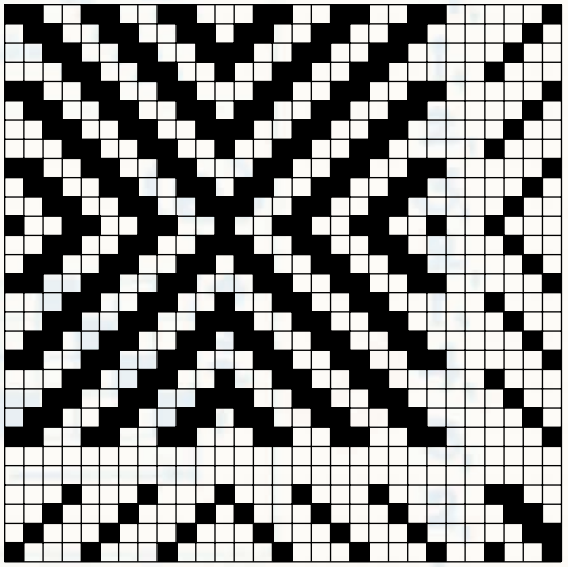
Threading and treadling directions

Figure 2 shows a draft from the *Manual of Swedish Handweaving*. The drafts in this book include a drawdown—a picture of the interlacement. Notice that

1. Draft format in HANDWOVEN



2. Draft format in *Manual of Swedish Handweaving*



Threading is from right to left. Treadling is from bottom to top. Tie-up indicates sinking shafts. The drawdown shows the weft (black squares).

the threading is at the bottom of the draft and the treadling is read from bottom to top.

No numbers are used in the draft: the shaft row is identified by its position. If you were to read the text in this book, you'd discover that shaft 1 names the row farthest away from the weaver—in other words, the row at the top of the threading draft. In standard American drafts, shaft 1 is almost always at the bottom of the threading draft, the position closest to the weaver.

Most other Scandinavian sources also number the shafts from back (top) to front (bottom) as Cyrus-Zetterström does. Since it does not matter which numbers you assign the shafts (no shaft knows what number it is!), American handweavers usually leave Scandinavian drafts as they appear, but renumber the shafts so that shaft 1 represents the shaft closest to the weaver. (For drafts like summer and winter and huck lace, which place many ends on shafts 1 and 2, American weavers usually reverse the draft completely so that ends that were on the last two shafts in the Scandinavian draft are on the first two shafts of our looms.)

Figures 3 and 4 show the same draft in two different formats used in Davison's *A Handweaver's Pattern Book*. Notice that the tie-up and treadling are placed on the left side of the draft in Figure 3 but on the right side of the draft in Figure 4. The arrows that mark the repeat, however, show that the threading can be read from either direction. Although the treadling is written from top to bottom in both, it also can be read from either direction. Note that no matter how most drafts are written, they can be read from right to left or from left to right, from top to bottom or from bottom to top.

When long threadings take more than one row on the page, however, they must be read so that the sections of the draft are joined correctly. For example, in Figure 5 the draft can be read starting at the top right (at Start), moving from right to left in the top row, and from right to left in the bottom row. The draft can also be read starting at the left of the bottom row, moving from left to right in that row, and from left to right in the top row.

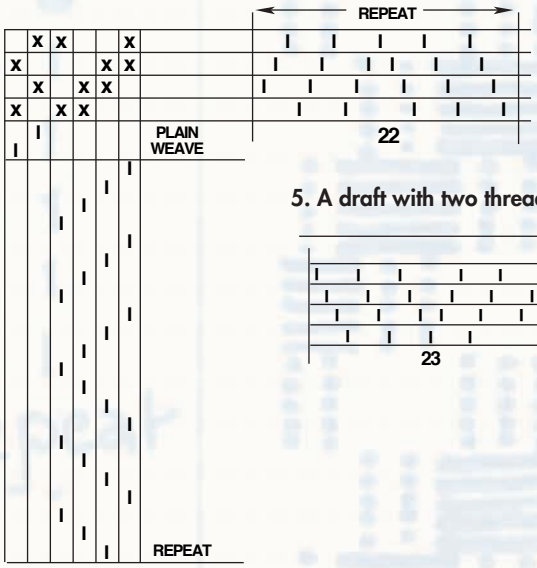
The important rule to follow is that all rows must be read in the same direction, starting either at the top right or at the bottom left. When a draft has multiple rows, imagine them all connected in one row. You can read from either side of that row. (You can also thread the loom starting at either side.) No matter what draft format is used, unless otherwise indicated, it is always safe to start reading at the tie-up and move through each row successively in the same direction.

Rising shed vs. sinking shed

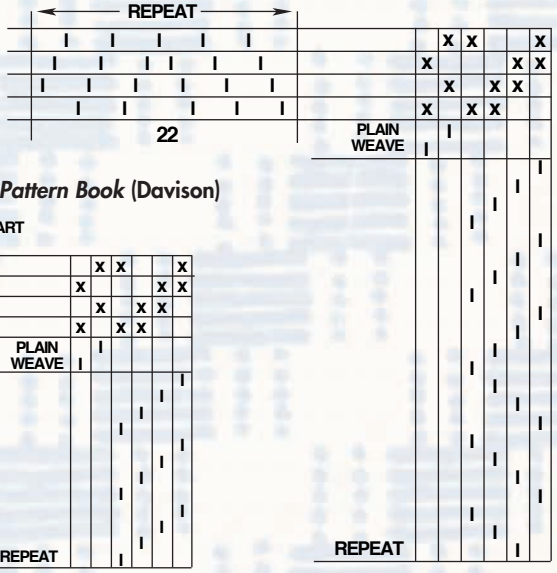
Rising-shed tie-ups indicate shafts that are raised (on jack looms, shafts tied to treadles go up; the remaining shafts do not move and are therefore down). Sinking-shed tie-ups indicate shafts that are lowered (on counterbalance looms, shafts tied to treadles go down; the remaining shafts go up). Tie-ups in Davison, Cyrus-Zetterström, and Worst indicate shafts that are lowered, tie-ups in HANDWOVEN indicate shafts that are raised. (Note that an "x" always means a shaft is lowered; an "o" always means a shaft is raised. Other marks, such as filled-in black squares, can mean shafts are either raised or lowered.) Atwater and Black give both sinking- and rising-shed tie-

In Davison's drafts: Threading is from right to left or left to right. Treadling is from top to bottom. Tie-up indicates sinking shafts.

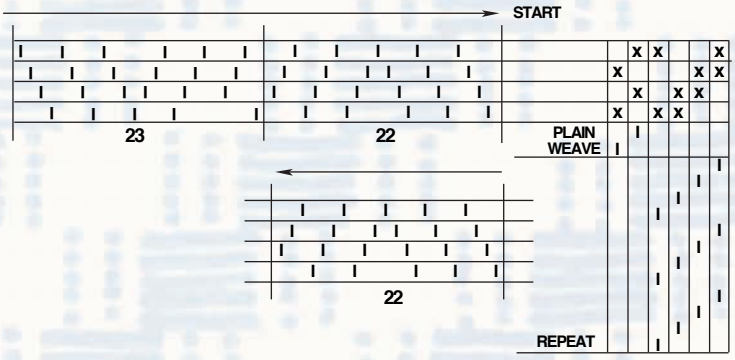
3. One draft format in *A Handweaver's Pattern Book* (Davison)



4. A second draft format in *A Handweaver's Pattern Book* (Davison)



5. A draft with two threading rows in *A Handweaver's Pattern Book* (Davison)



ups and indicate treadles by number; see Figures 9 and 10. For jack looms, convert sinking-shed tie-ups to rising-shed tie-ups by tying up the blank squares; see Figure 6. For counterbalance looms, tie up the blanks of a rising-shed tie-up. For countermarch looms, fill in the blanks in either tie-up for the opposing action.

Some treadling variations

The format for treadling sequences can vary. Most drafts show a mark in the column directly underneath the treadle to be used for that pick. Note that numbers appear in the treadling columns in Figures 7 and 8. The numbers in Worst's draft indicate weft order. For example, begin with pick 1 (using the treadle at the right), then pick 2 (next treadle to the left), then pick 3, etc. This method reduces the length of a treadling sequence by placing four marks in a single row. Davison also uses numbers to reduce treadling length. They indicate the number of times the pattern treadle is used in succession. Pattern treadles alternate with tabby treadles, indicated by the words "use tabby."

Some authors give treadling orders in the text rather than including them with the draft. For example, Atwater writes the treadling for the draft in Figure 9: "Use treadles 1, 2, 3, 4 repeated three times; 1, 2, 3, 2, 1; then 4, 3, 2, 1 repeated twice; end 4, 3, 2, and repeat."

Warp vs. weft drawdowns

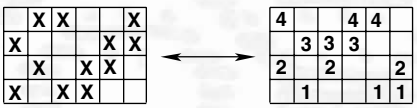
Most of these texts do not include drawdowns with the drafts, but instead show photos of the cloth or sketches of pattern blocks as accompanying illustrations. Drawdowns, when included, show either the weft or the warp. In Cyrus-Zetterström's drawdown in Figure 2, for example, filled-in black squares represent the weft. Tie-ups in the *Manual of Swedish Handweaving* are all sinking-shed tie-ups; they indicate the shafts that are lowered. Examine the first pick in Figure 2: Shafts 1 and 2 are lowered; the weft therefore passes over all ends on shafts 1 and 2. (Note that this drawdown is identical to the drawdown that would be produced if shafts 1 and 2 were raised and the warp were marked in the drawdown instead of the weft.)

Almost all of the drawdowns in *The Key to Weaving* are weft drawdowns; see Figure 10. They are easy to identify since the black marks are drawn to look like rows of weft. The treadle number to use for each row is indicated at the side of the drawdown. The first row uses treadle 1, which raises shafts 3 and 4; the weft passes over ends on shafts 1 and 2.

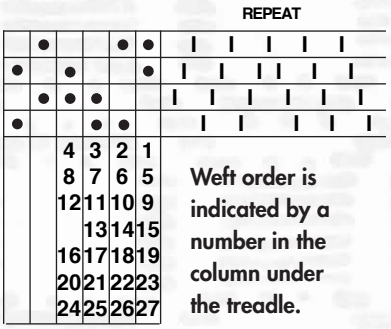
Once you discover that all drafts communicate the same information (the threading, the tie-up, and the treadling) you have the key to using many rich historical resources for creating beautiful cloth.

6. Tie-ups

To change a sinking-shed tie-up to a rising-shed tie-up, change the marked squares to blanks and fill in the blank squares.

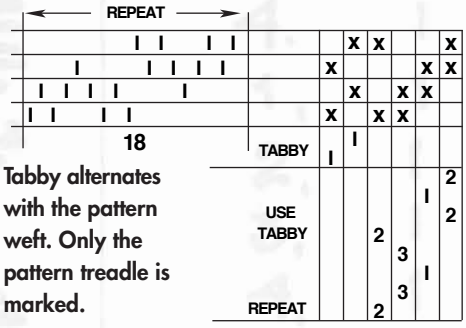


7. Draft format from *Weaving with Foot-Power Looms* (Worst)



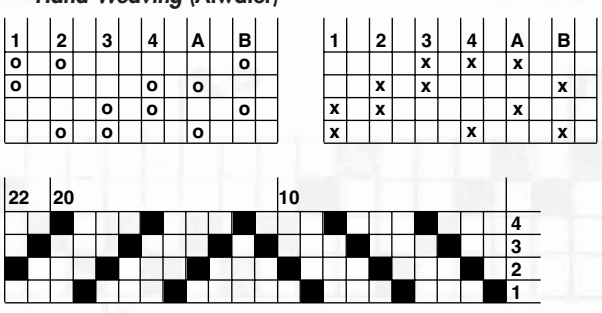
Weft order is indicated by a number in the column under the treadle.

8. Overshot draft from *A Handweaver's Pattern Book* (Davison)

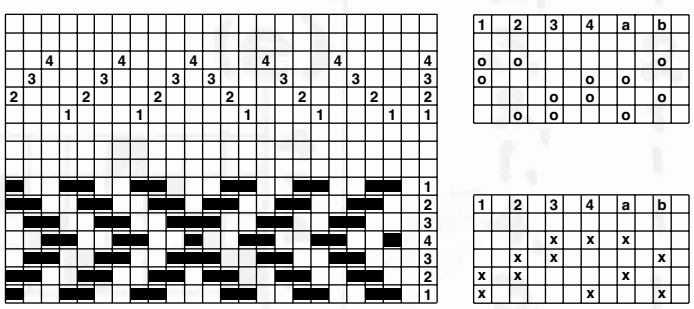


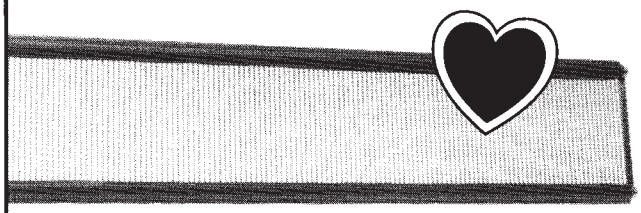
Tabby alternates with the pattern weft. Only the pattern treadle is marked.

9. Draft format from *Shuttle-Craft Book of American Hand-Weaving* (Atwater)



10. Draft format from *The Key to Weaving* (Black)





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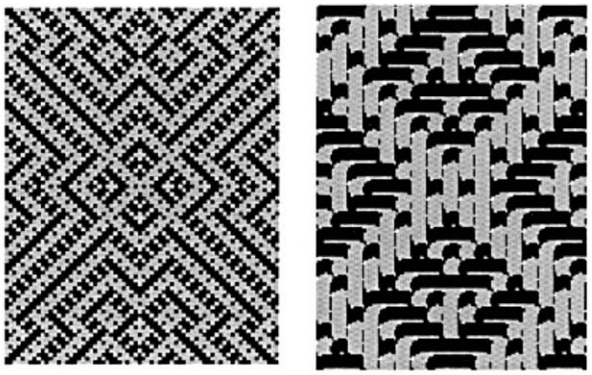
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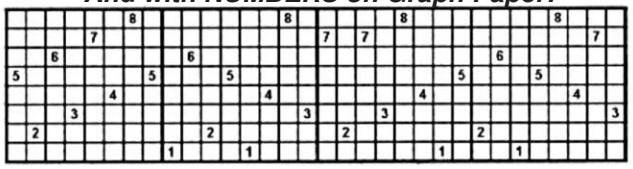
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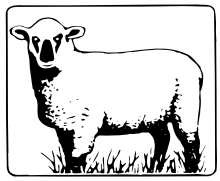
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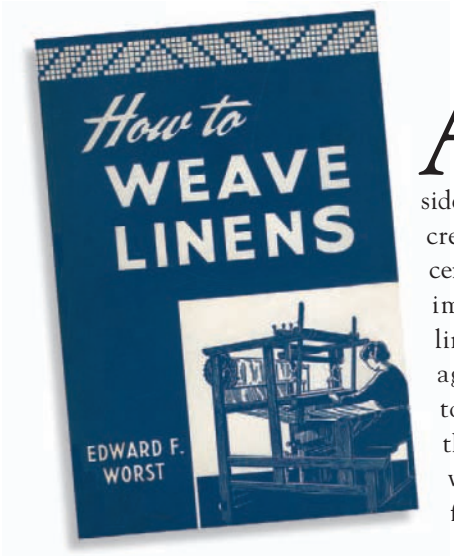


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FROM THE WORST BOOK

TRACY KAESTNER



As we face the beginning of a new century, it's intriguing to consider what fabrics weavers were creating at the last turn of the century. Household linens come immediately to mind. Fine linen was available 100 years ago and is still much used today. I like to think that at the next turn of the century weavers will still be weaving fine linen towels.

The draft

To mark the turn of this century, I decided to weave fingertip towels in linen using a draft that weavers might have used 100 years ago. A copy of Edward Worst's *How to Weave Linens*, published in 1926, includes a chapter called "Old Kentucky Drafts." A draft considered old in 1926 must indeed have been used in 1900—and earlier!

Using old drafts

Whenever you're using a draft from an old book or from a book in another language, it's wise to examine the drafting notations carefully. In many old sources the draft shows only the threading. Other information is given in the text. Once you've identified the three essential elements (threading, tie-up, and treadling), it is helpful to enter them in a computer weaving program and view the resulting drawdown to check your understanding. You can also prepare the drawdown by hand, an even better way to make sure you know how the interlacement works.

The draft for these towels, "Snow-Drops Pattern," is a version of spot Bronson that produces a checkerboard design: Squares of spots alternate with squares of plain weave. Figure 1, page 24, shows the original draft as it appears in Worst's book. The threading is read from left to right. The words "end here on last repeat" ensure that the design is balanced.

Notice that the shafts are numbered at the right of the threading from 1 at the back of the loom (top of the draft) to 5 at the front (bottom of the draft). By reversing the numbers and substituting the new numbers for the shafts that are tied to the treadles, the draft can be converted to our format.

Worst's tie-up and treadling directions are not included with the draft but are written in the text as shown with Figure 1. They are for sinking shafts, but the same fabric can be woven if the shafts indicated are raised. Weft spots are produced on the face and warp spots on the back if shafts are lowered, warp spots on the face and weft spots on the back if they are raised. To produce weft spots on the face with rising shafts, use tie-up b.

Weaving the towels

Wind a warp and thread the loom as indicated in Project at-a-glance and Figure 2, page 24.

Towel A: With the half-bleached linen weft, weave 2" plain weave, [3 ends blue, 2 ends half-bleached] 3x, 3 ends blue, ½" half-bleached. Weave pattern with half-bleached linen for approximately 16"; end with last 2x sequence to balance the design. Weave ¼" plain weave with half-bleached linen, [2 ends blue, 2 ends half-bleached] 2x, 2 ends blue, 2" half-bleached.

Towel B: With the half-bleached linen weft, weave 2" plain weave. Work a trellis hemstitching: Hemstitch the fell in groups of eight ends (two dents of the reed). Place a ¼" spacer in the next shed. Leaving a beginning tail equal to three times the width of the warp, weave ½" plain weave then hemstitch on the far edge of the spacer using the weft tail. Begin this hemstitching with a group of four ends, then continue with 8-end groups. Each group on this side of the spacer will be offset from the group on the other side for the trellis effect.

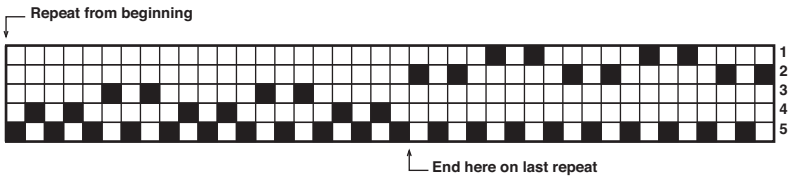
Weave pattern for approximately 16"; end with the last 4x sequence to balance the design. Weave 2" plain weave. Separate adjacent towels with two picks of a smooth contrasting yarn.

Finishing

Remove fabric from the loom; remove spacers and scrap yarn. Serge or zigzag raw edges and cut apart. Machine wash, delicate cycle, with mild detergent. Remove towels immediately to prevent wrinkles from becoming permanent. Hang to dry; iron with a hot iron while still slightly damp. Turn hems under ½" two times to meet hemstitching or stripes; sew hem by hand. Folded hem is about ¾" wide.


Shuttle-Craft Co
Lesson 4. Diagram
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1. Draft as it appears in Edward Worst's *How to Weave Linens*



Tie-up instructions from Worst
Tie 1, 5 to the first treadle
2, 5 to the second treadle
3, 5 to the third treadle
4, 5 to the fourth treadle
1, 2, 3, 4 to the fifth treadle

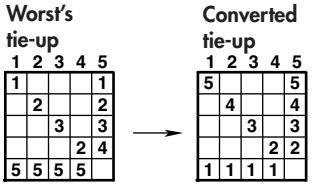
Treadling instructions from Worst

Towel A:

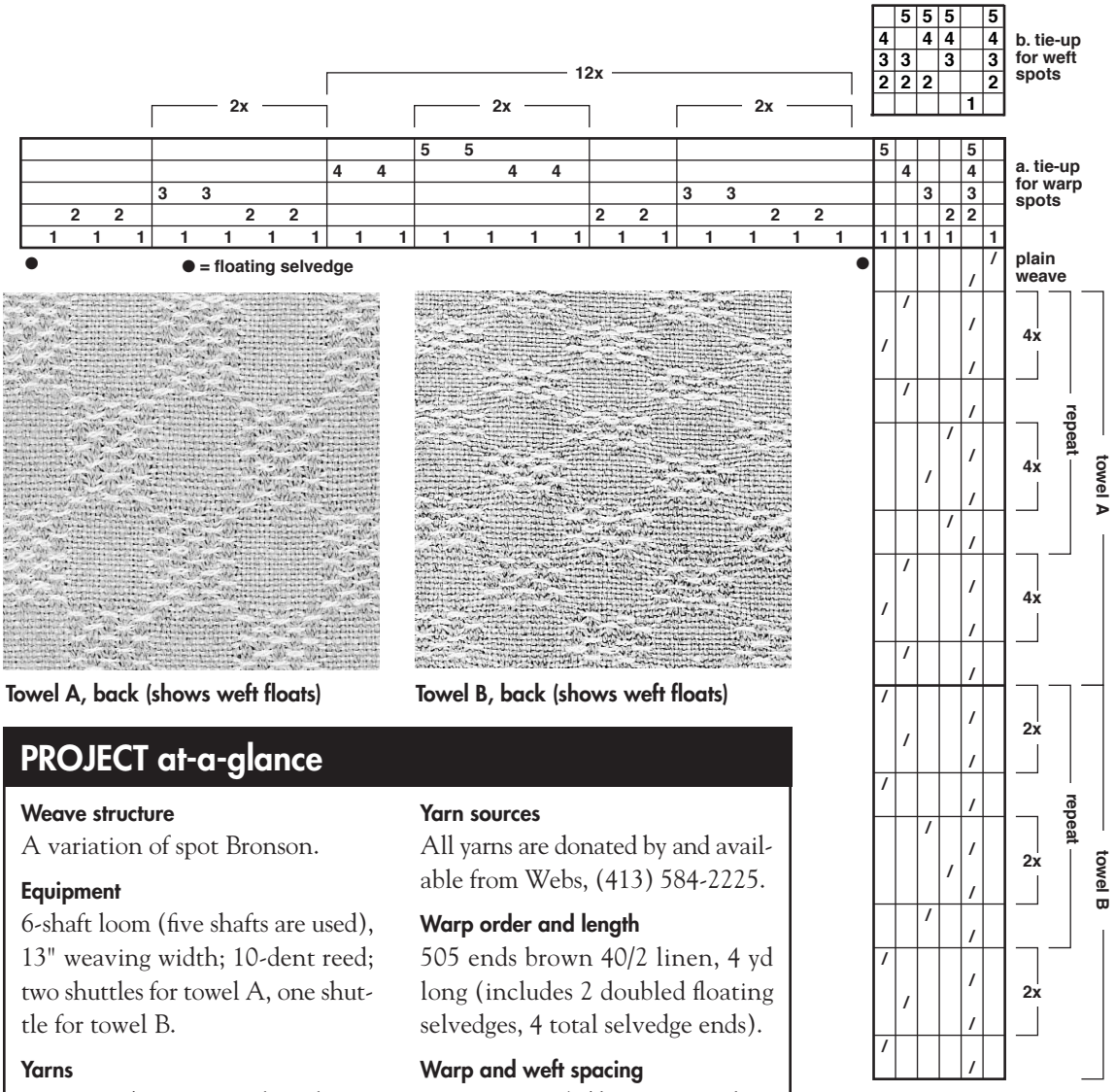
2 then 5 – 2 times	4 then 5 – 2 times
1 then 5 – 2 times	3 then 5 – 2 times
2 then 5 – 2 times	4 then 5 – 2 times
1 then 5 – 2 times	3 then 5 – 2 times
2 then 5 – 2 times	4 then 5 – 2 times

Towel B:

1 then 5 – 2 times	3 then 5 – 2 times
2 then 5 – 2 times	4 then 5 – 2 times
1 then 5 – 2 times	3 then 5 – 2 times
2 then 5 – 2 times	4 then 5 – 2 times
1 then 5 – 2 times	3 then 5 – 2 times



2. Converted draft from Edward Worst's *How to Weave Linens*



Note that this draft uses each treadle pair one time rather than two as in Worst's treadling. Use each pair two times for a more traditional look.

Towel A, back (shows weft floats)

Towel B, back (shows weft floats)

PROJECT at-a-glance

Weave structure
A variation of spot Bronson.

Equipment
6-shaft loom (five shafts are used), 13" weaving width; 10-dent reed; two shuttles for towel A, one shuttle for towel B.

Yarns
Warp: 40/2 wetspun line linen (6,000 yd/lb), boiled brown, 2,020 yd (5½ oz).

Weft: 40/2 wetspun line linen (6,000 yd/lb), half-bleached, 1,200 yd (3½ oz). For towel A only: 40/2 wetspun line linen, blue, 30 yd (⅒ oz).

Yarn sources
All yarns are donated by and available from Webs, (413) 584-2225.

Warp order and length
505 ends brown 40/2 linen, 4 yd long (includes 2 doubled floating selvedges, 4 total selvedge ends).

Warp and weft spacing
Warp: 40 epi (4/dent in a 10-dent reed). Width in the reed 12½". Weft: 30 ppi.

Take-up and shrinkage
After washing, 10% in width and 6% in length. Finished towels (hemmed) are each approximately 11¼" × 16½".

Tracy Kaestner, of Katy, Texas, loves weaving towels. There are over 300 of Tracy's towels hanging next to kitchen sinks around the world.



The tie-ups in Figure 2 add a treadle to Worst's tie-up so that plain-weave hems can be woven.

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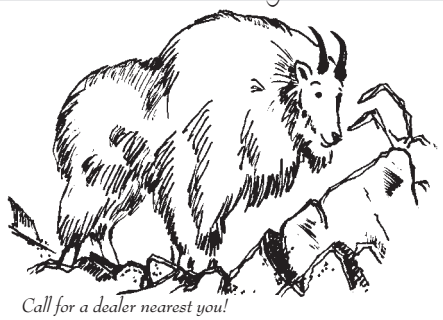
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OLD & NEW

an old coverlet pattern in a new way

HELEN N. JARVIS

This coverlet is the result of a group project to reproduce drafts found in a nineteenth-century weaving text containing the work of Michael Weaver. The coverlet will become the frontispiece for a publication (see page 28 for further information).

Design choices

I chose to convert one of Michael Weaver's 4-block profile drafts to the attractive structure with the awkward name "overshot-patterned doubleweave" for a coverlet. This weave has many advantages. With it, four blocks can be woven on eight shafts, while in the usual form of doubleweave, sixteen are required. A plenitude of stunning 4-block overshot patterns are readily available for converting to this weave, and the resulting fabric is sturdier than either overshot or the usual doubleweave: There are no floats to catch and wear as with overshot, and the layers exchange in a one-and-one fashion in the halftone areas (where the colors are mixed) for greater stability than independent layers can provide.

Knowing that some patterns and color combinations look better than others in this weave, I first wove samples using several different drafts from Michael Weaver's collection in a variety of colors.

I enlisted my weavers' study group to help me make some choices. We decided that patterns in which groups of solid color blocks covered large areas were the most attractive. In addition, all observed that with fine yarns the effect is better if woven with two colors (one light and one dark) rather than with three, particularly when the third color is a close complement of one of the others. The addition of the third color can produce a muddy appearance that detracts from the beauty of the pattern. The group's favorite pattern was draft #29, in which rows of nine stars alternate with rows of a checkerboard motif; see the photo, page 27.

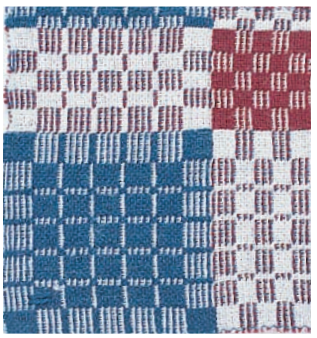
"On opposites" overshot threadings can also be converted to this doubleweave. Blocks are considered "opposite" when controlled by opposite shafts: A (1-2) is opposite to C (3-4), and B (2-3) is opposite to D (4-1). When two opposite blocks form a motif, they both produce solid colors (without halftones) on a background of halftones (see samples b and c). In the coverlet on page 27, small blocks threaded and treadled on opposites create the white frames around the stars and the table. Doubled ends occur in the plain weave of each layer where opposite blocks meet, but they are not a problem since at block edges they weave in opposite layers.

For most overshot drafts, a choice can be made to weave "star" or "rose" fashion. In star fashion, the blocks are woven in the same order as they are threaded: For the threading A, B, C, D, for example, Block A weaves pattern first, then B, then C, then D. In rose fashion, the order in

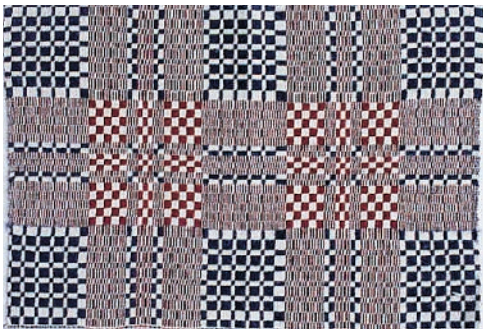
It is wise to test color and design choices by sampling before weaving a coverlet. Samples a, b, and d use three colors; sample c uses two. Samples a and b are woven star fashion; samples c and d rose fashion. Samples b and c are woven on opposites. Using doubleweave pick-up, Helen inscribes her coverlet (see below).



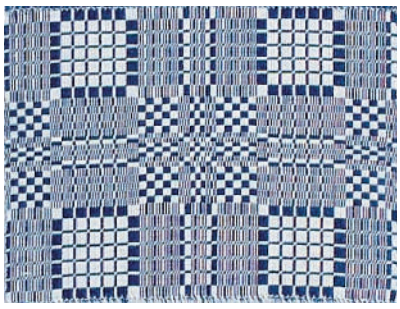
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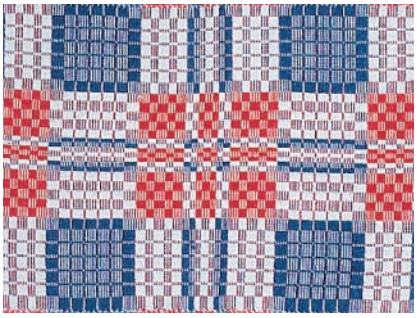
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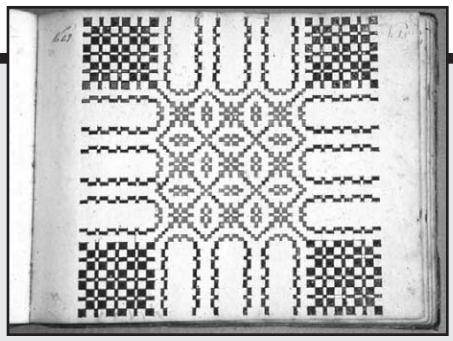
c



d







Some years ago a leatherbound book was uncovered in an old attic trunk, *Michael Weaver's Coverled Book* (with its odd spelling, halfway between coverlet and coverlid). Purchased in 1827, it originally consisted of blank pages that have been filled with ink drawings of block patterns for coverlets. One especially unusual aspect of this book is that the drawings are in color. Homemade paints were used: blue, red, black, orange, green, and yellow. On the last page of the book is written, "Michael Weaver, weaver." A family saying that refers to Michael's brother John is: "Weaver by name and a weaver by trade."

It is intriguing to wonder which structures were used to interpret the designs in this book. Doubleweave, diaper twills, and damask are likely possibilities. The book was probably used to allow potential customers to choose the designs they preferred.

A group of weavers led by Sigrid Piroch has been investigating the family origins of Michael Weaver. Over 200 members, of which Helen Jarvis is one, have joined in the effort; many have agreed to weave fabrics based on the fifty-one drafts in the book. A publication is planned, showing his drafts accompanied by photographs of contemporary interpretations.

To support the financing of this publication, the coverlet shown in this article is being auctioned beginning in January 2000. The auction will close after Convergence in July. A minimum bid is $800. Bids are accepted in writing only. Send name, address (e-mail and fax if available), and the amount of your bid to Sigrid Piroch, Harvey Rd., PO Box 308, Foxburg, PA 16036. The highest bidders will be contacted after August 1st for an opportunity to make a second bid, which will be final. Look for announcements in HANDWOVEN.



Helen Jarvis, of Webster, New York, loves coverlets as much as she's loved teaching other weavers how to make them. Her book, *Weaving a Traditional Coverlet,* does the teaching now.

which pairs of blocks are treadled is exchanged. If the pair to be exchanged is A and B, wherever A appears in the threading, B is treadled and vice versa. Any pair can be exchanged (A–B, C–D, B–C, A–D, A–C, B–D). If pairs A–B and C–D are exchanged, the rose fashion treadling for the threading A-B-C-D is B-A-D-C. Samples c and d are woven rose fashion; see page 26.

[It is not within the scope of this article to explain overshot theory or the drafting system for overshot-patterned doubleweave. See the sources listed in Further Reading for more information.]

The Michael Weaver coverlet

Wind a warp and prepare the loom following Project at-a-glance and Figures 1 and 2. Warp and weft amounts provide three panels 117" long each and one yard of sampling. You will need to do some sampling in order to establish a beat that will consistently square the designs so the panels will match.

Weaving the panels

First, weave the center panel following Figures 1 and 2. The blocks are woven in the same order in which they are threaded, i.e., star fashion. Following the block letters underneath the threading draft, weave four picks using the four corresponding treadles for each block. Follow the repeats in the same way you did for the threading. Note that there are pairs of transition warp ends in the threading that are not included in the treadling; weave only the bracketed sections.

Start and end the weaving of each panel with an extra 1" of Block C for the hem. When the hem is turned under, it will match the pattern on the underside, adding to the reversibility of the coverlet.

There are two options for weaving the two side panels. One is to drop off 90 ends on one side and 92 ends on the other and rethread (following the instructions in Figure 1). With this method the warp is centered in the loom. An alternative is to drop off the ends corresponding to the last row of the threading draft; then rethread only the 4 ends closest to the remaining warp 5-6-7-8, the C block that ends the threading. With this choice, the warp will be 4½" off center.

If you choose to rethread, before cutting off the center panel, insert lease sticks in the plain-weave sheds behind the heddles. If you don't have enough treadles and you don't want to retie for plain weave, use any pair of treadles that makes opposite sheds.

If you want to weave your initials in the coverlet, see the first Jarvis reference in Further Reading for instructions. Note that if a pattern has areas where blocks are threaded on opposites, as is true of this one, the inscription must be placed where blocks on opposites do not occur to avoid doubled ends in the pick-up.

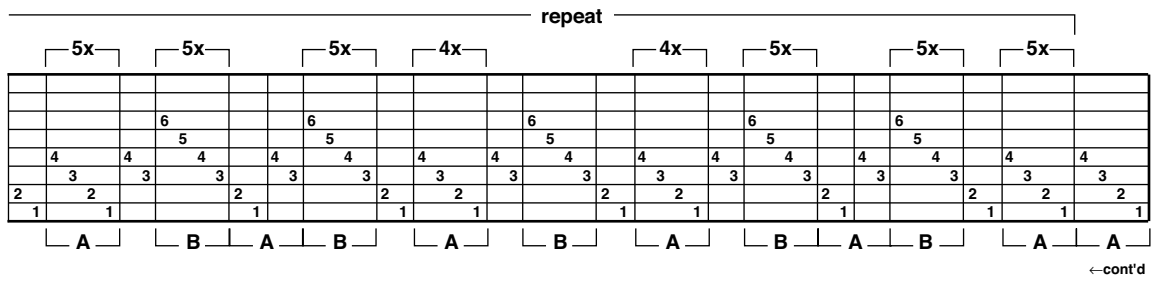
Weave blocks to square. Keep the layers at the selvedges open so that the seams can be sewn on both faces of the coverlet. To do this, always move the top-layer shuttle inside the bottom-layer shuttle to prevent the crossing of weft at the selvedges.

Finishing

Remove panels from the loom, butt edges together, and using one needle threaded with blue 20/2 and one with white, sew together by catching the weft loop on one panel with its counterpart on the other; carry threads horizontally or vertically only. Sew with blue thread from blue block to blue block, hiding the yarn between the layers when not stitching; work the white in the same way. Repeat for the other side of the coverlet.

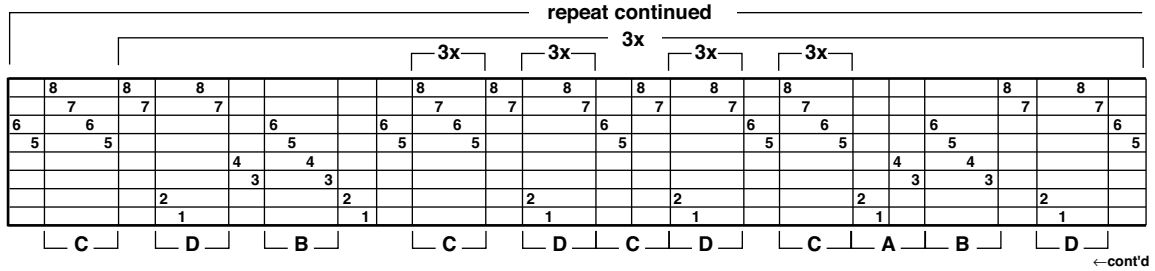
After seams and hems are completed, wash the coverlet by hand in warm water and rinse well (the bathtub is good for this), spin out in the washing machine if desired, lay flat or hang to dry, and steam press.

1. Draft for coverlet

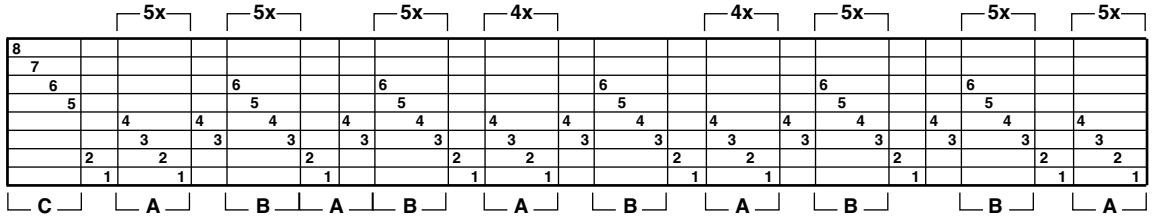


Thread blue on odd shafts, white on even shafts.

Start threading at top right. Thread Block A 1x (4 ends). Thread the repeat 3x (448 ends in each repeat). End with bottom row (182 ends).



For the two side panels: Thread Block A 1x (4 ends). Thread the repeat 3x (448 ends in each repeat). End with Block C 1x (4 ends).



To weave: Substitute one 4-pick treadling sequence from Figure 2 for each bracketed block in the threading (repeat as indicated).

Further reading

Jarvis, Helen. "Overshot/Double Weave for a Coverlet," *Weaver's*, issue 30, pp. 14–17. Gives theory for drafting and weaving and specific directions for weaving initials.

———.*Weaving a Traditional Coverlet*. Interweave Press, 1989. Gives complete overshot coverlet weaving directions.

Keasbey, Doramay. "Network Solutions," *Weaver's*, issue 25, p. 16. Gives thorough directions for converting overshot drafts to doubleweave.

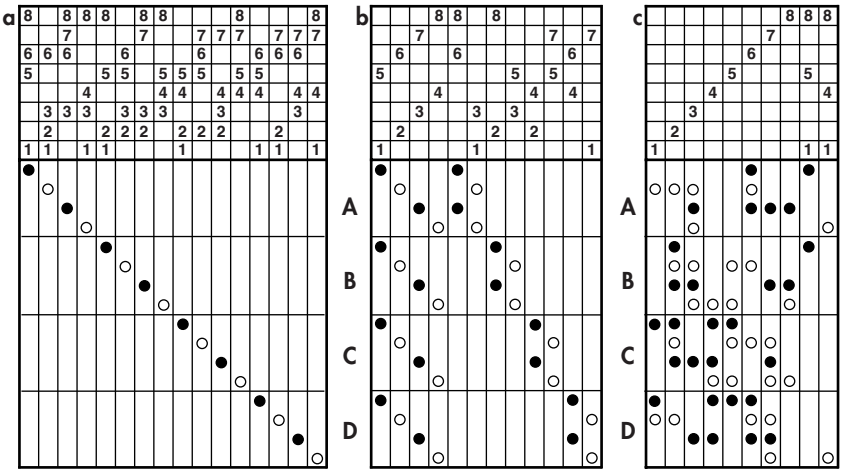
Strickler, Carol. "Overshot-inspired Double Weave," HANDWOVEN, May/June, 1992, pp. 58–60.

van der Hoogt, Madelyn. "Colonial Double Weave," *Weaver's*, issue 12, pp. 42–45.

———."Symmetrical Turning Blocks in Colonial Double Weave," *Weaver's*, issue 18, pp. 10–16.

———.*The Complete Book of Drafting*. Shuttle-Craft Books, 1993, pp. 98–99. All three sources give drafting theory for overshot-patterned doubleweave.

2. Tie-ups and treadling sequences for coverlet



With tie-ups b and c, depress all treadles indicated in each horizontal row. Tie-up 2c was devised by Doramay Keasbey.

PROJECT at-a-glance

Weave structure
Overshot-patterned doubleweave.

Equipment
8-shaft loom with 10, 12, or 20 treadles or dobby (10 treadle tie-up requires depressing several treadles with two feet), 40" weaving width; 10-dent reed; 2 shuttles.

Yarns
Warp: 20/2 wool (5,600 yd/lb, Maine Line, JaggerSpun), Snow (white) and Marine Blue, 8,800 yd (1 lb, 10 oz) each color.
Weft: 20/2 wool, Snow and Marine Blue, 7,900 yd (1 lb, 7 oz) each color.

Yarn sources
All yarns are from Halcyon Yarn.

Warp order and length
1,530 ends alternating blue and white (765 ends each color), 11½ yd long.

Warp and weft spacing
Warp: 40 epi (4/dent in a 10-dent reed). Width in the reed of the center panel: 38¼"; side panels: 33⅜". Weft: 40 ppi.

Take-up and shrinkage
After washing, 6% in width, 8% in length. Final dimensions (three panels are sewn together) are 98" × 108".

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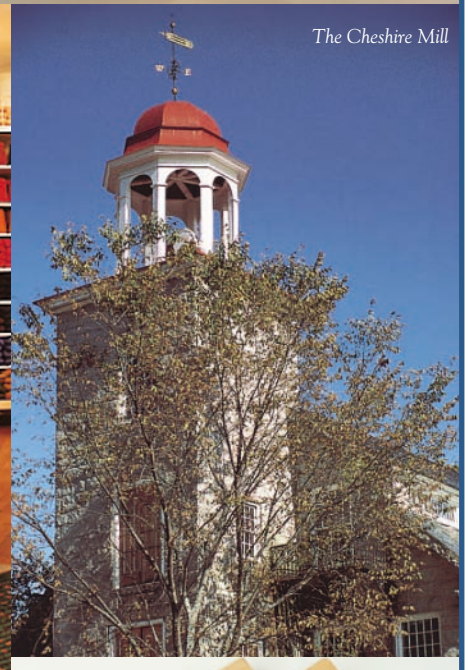


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Evening Sky over the MEKONG

KAREN SELK

The Evening Sky scarf is a tribue to my warm feelings of friendship for the weavers and people of Laos. It is inspired by the headscarves worn by the Tai Dam people (see photo at left). Tai Dam is one of the many ethnic groups living in northern Laos.

The Tai Dam woman in the photo is known far and wide for her skills as a weaver. Traveling to her village in hopes of meeting her, a friend and I introduced ourselves as weavers interested in her work. The ancient eyes lit up as she scurried inside—to make tea, we presumed. She returned dressed in her best handwoven clothes to show respect to fellow weavers. We smiled, felt her cloth—and felt warmed in our hearts.



A Tai Dam master weaver's headscarf with colorful bobbles inspired Karen's Evening Sky scarf in hand-dyed silk and cotton.



Weaving in Laos is done on very simple looms. Patterning and embellishments are hand-manipulated in fine silks and cottons.

Laos is a small, peaceful, landlocked country the size of Great Britain. Over 70 percent is covered by rugged mountainous terrain. Sixty different ethnic groups, settled in their own pockets, call Laos home. Today there are only 1,250 miles of roadway within the country, making travel between the groups and towns special occasions.

The five million inhabitants are genteel and rich with a sense of style in all aspects of life. From their behavior, it is not apparent that they are among the financially poorest people in Southeast Asia with an average income of $350 per year.

Material poverty is partly a consequence of the pacifist nature of this Buddhist, spirit-worshipping people. From 1694 until the end of the Vietnam war, the Laotians were ruled, sacked, trampled over, and bombed by other countries. They themselves were not part of the struggles; they just happened to be situated geographically between powerful warring factions until all invaders vanished at the end of the war. The daunting task of establishing an infrastructure of banking and postal systems, as well as everything else we take for granted, is progressing slowly.

You might think that there's no room in this dismal picture for beauty, love, and creativity—but nothing could be further from the truth.

An example of Laotian attitudes towards life and work was brought home to me at a recent textile conference in Laos where I was invited to speak. I asked about two aspects of their commercial behavior that are puzzling to North Americans: 1) Plain-weave pieces are priced higher than smaller, intricately patterned pieces. 2) The price per piece goes up when greater quantities are purchased. Exuberant discussion and agitated body movements followed. I impatiently awaited the translations.

Pieces, they replied, are weighed and priced by silk content. Time is not considered a factor of the cost. In their society, goods cost more than time. The answer to the second question is related to lifestyle. Weaving is an integral part of life, as is working in the fields, feeding the family, doing the laundry, and playing with the children. Large numbers of scarf or shawl orders, rather than being welcome as increased income, mean overtime hours without overtime pay. The stress of having fewer hours for other daily tasks and losing valued relaxation time with the family is much less appealing than making deadlines. We westerners have lost a lot in gaining what we have!







Karen Selk squeezes in weaving and silk fusion while running a business, teaching, writing, gardening, and researching in Asia. Karen lives in Victoria, British Columbia.

Evening Sky scarf

Hand-dyed warp and weft colors are muted and heathered due to a blend of protein and cellulose fibers.

Wind a warp as in Project at-a-glance and thread the loom 1-2-3-4 for plain weave.

Placing the inlay

Weave 1" plain weave for hem. End with shafts 2, 4. Make inlay butterflies with ½–1 yd of inlay weft.

Raise shaft 1. Lay a gold inlay weft thread under a pair of raised warp ends that is 2½" from the left selvedge, tail to the left, butterfly to the right. Tuck the tail back into the shed and to the back of the cloth.

In the same way, add each of the following inlay wefts: Skip one raised end and lay a red inlay thread under the next pair of raised ends; skip three ends and lay a gold thread under the next pair; skip one end and lay a turquoise thread under the next pair; skip one end and lay a gold thread under the next pair. Weave two picks plain weave (1, 3, then 2, 4).

Raise shaft 1. Move each inlay butterfly from right to left under the same pair of ends as in the first row. Weave two picks plain weave. Continue these steps until you have woven 3½"; end this section with inlay wefts exiting to the left.

Raise shaft 1. With the gold inlay thread of the stripe at the far right, weave through the shed to the right selvedge, tuck the end back into the shed and to the back of the cloth, and cut; weave two picks plain weave. Weave the other inlay weft threads as before. Next, move the gold thread at the left to the left selvedge; weave two picks plain weave. Weave other inlay wefts as before. Repeat process for the remaining inlay threads.

Add a gold and a red inlay thread on the left side and a blue thread on the right to make four ends in each side stripe. (Start and end all side-stripe inlay threads at the inside pair of warp ends, just inside the measured distance of 2½" from the selvedge, tucking short tails over the pair of ends and to the back of the cloth.)

Weave ½" plain weave. Weave six sets of horizontal side stripes (see color order chart). Separate inlay wefts with two picks plain weave. Separate stripes with ½" plain weave, except: Weave 1½" plain weave between stripes 3 and 4.

Weave body of scarf for about 48". Place selvedge-to-selvedge and side stripes of inlay every 2"–6" or as desired. Separate inlay wefts with four picks plain weave instead of two for a different effect; mix these spacings; vary the numbers of threads in the stripes. Weave the six side stripes and five vertical stripes at other end of scarf in reverse. Weave second scarf as the first or try variations.

Finishing

Cut the scarves apart and secure edges with machine zigzagging.

Wash by hand in lukewarm water with Orvus Paste, available at feed and tack shops, or an olive-oil soap such as Kiss My Face (grated to dissolve), available in natural food stores. To neutralize traces of alkali, add a small amount of pure white vinegar to the second-to-last rinse. Always use pure water for the final rinse. After washing, squeeze out (do not wring) the water. Roll in a towel to absorb excess water; lay flat to dry.

This fabric rarely needs more than a light ironing; iron on low setting (such as rayon/wool); high heat destroys silk.

The bobbles

Clean washers with soap and water to remove manufacturing residue. Use a buttonhole stitch to cover the smaller washers with six sections of inlay colors and the larger washers with blue.

Thread a needle with selected inlay weft color. Hold a 2" tail against the back of the washer with the left hand as you make nine stitches with the right. Hold the end tail of the first color and the beginning tail of the second color on the back of the washer as you take nine stitches of the second color, covering and securing the tails.

Continue with each color. Cut off all tails except for the first 2" tail. Tie the end tail of the last color to the first tail. These tails are used to attach the bobble to the scarf.

Space the four smaller bobbles along the center vertical stripes and the large ones at scarf corners. Thread tails in a needle one at a time and sew through the scarf at the hemline, from front to back. Tie the two ends together several times to secure. Turn the hem and stitch. Tail ends are hidden inside the hem of the scarf.

Color order for the six inlay side stripes; read from bottom to top.

left	right		
GRGR	RGRG	gold	G
GEGT	GBGT	beige	E
GRGR	RGRG	red	R
BGTG	RGRG	blue	B
GRGR	GEGT	lt green	G
GEGT	GRGR	turquoise	T

PROJECT at-a-glance

Weave structure
Plain weave with inlay.

Equipment
4-shaft loom, 7" weaving width; 12-dent reed; one shuttle.

Yarns
Warp: 60/4 55% silk/45% cotton (8,000 yd/lb), light violet, color 1, 1,232 yd (one skein).
Weft: 60/4 silk/cotton, violet, color 23, 1,170 yd. Inlay weft: fine silk cord (3,100 yd/lb), one mini-skein each in colors: gold 36, light green 41, beige 35, red 21, blue 955, turquoise 16.

Yarn sources
This scarf is available as a kit from Treenway Silks (or yarns can be purchased separately).

Notions and other materials
Four ¾" and eight ⅝" stainless steel washers, large-eyed needle.

Warp order and length
224 ends 5½ yd long for two scarves.

Warp and weft spacing
Warp: 32 epi (3-3-2 in a 12-dent reed). Width in the reed: 7". Weft: 32 ppi.

Take-up and shrinkage
After washing, 10%. Final size is 6¼" × 61¼".

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WEAVING IN THE YEAR 1000

NANCY ARTHUR HOSKINS

No bells, champagne, nor cries of Happy New Year greeted the first minute of January 1, 1000. No one even realized it was a momentous date. People at that time were using Julian, Coptic, Moslem, Hindu, Jewish, Egyptian, Mayan, Chinese, or other calendars—each with its own system of reckoning time.

Our Gregorian calendar was not adopted until 1582 and then by only a few European countries. Not until early in the twentieth century was it accepted universally. People lived their lives with an awareness of the phases of the moon and the seasons as the earth approached and withdrew from the sun, but they were oblivious to the advent of Y1K.



Chancay Peruvian brocade: brocading floats tied to a plain-weave ground cloth.

The shift from B.C. to A.D. is an arbitrary moment in time that scholars now acknowledge as off the mark for the birth of Christ. At that time, the eons of prehistory, concepts like light years, the hazards of a national debt and overpopulation, and the scope of Bill Gates's fortune were all beyond comprehension.

We, however, are compulsively connected to our calendars and bombarded with news about the approach of Y2K—cautioned to be careful or encouraged to celebrate the new millennium in some exotic way.

In spite of the fact that few were aware of the first millennium of the common era, it is intriguing to look back at that date to see what was being woven around the world. To do this, one must rely on literary allusions and visual clues from painting, sculpture, and architecture, and the rare loom-woven textiles that survive from that time period. Only certain conditions allowed fragile fabric to survive the ravages of time—primarily burial in hot or cold deserts or in boggy or icy graves. A few ancient cloths were preserved in sacred treasuries.

One thousand A.D. fell in the middle of the Dark Ages, a time once thought to be barbarous and bereft of the better things in life. A more enlightened look finds the medieval world a cultural bridge between the Roman Empire and the Renaissance. Learning was kept alive in the monasteries and churches, and life skills like weaving, spinning, and dyeing, in the guilds and cottages.

The medieval world

At the begining of the last millennium, France, Britain, and southern Italy were under Norman domination. The Holy Roman Empire was centered in Germany. ("Romanesque" is the term used to identify European art and architecture of the period.) These were the times of Otto I, II, and III, Leif Ericsson, and William the Conqueror.

Spain, northern Africa, Egypt, and the Near East were Moslem dominions. The Great Zimbabwe culture was dominant in southern Africa. China, Japan, and India were enjoying periods of cultural and artistic expansion.

In North America's southwest, the Anasazi culture thrived, in Mexico and Central America the Maya, and in Peru the Chancay.

The musical staff was designed, and Arabic numbers were introduced to the West. Omar Khayyam wrote the *Rubaiyat*, and Lady Murasaki of Japan wrote the world's first novel *The Tale of Genji*—a slow-moving story full of references to court costumes and custom. Richly patterned clothing is described in great detail.

This period saw the building of Westminster Abbey, the Cathedral of Pisa, Chichen Itzá, the Khajuraho temple, and the pueblos of the Anasazi.

Trade routes connected Northern Europe, Africa, the Middle East, and China. The most famous among them was the Silk Road (actually several routes), which connected China and Syria.

Looms and materials

The world population of A.D. 1000 is estimated at three hundred million. Most people wore clothing of handwoven fabric—of linen, wool, silk, cotton, alpaca, goat hair, or other yarns; all yarns were handspun and dyed with natural materials.

There is little evidence of what looms were like in A.D. 1000. Wood degrades or is reused. The few surviving textile examples provide some clues, as do a few ancient Egyptian wall paintings of looms, a couple of illustrations on Greek vases, and one faint Roman painting of an upright loom. No other documentation exists until about A.D. 1200.

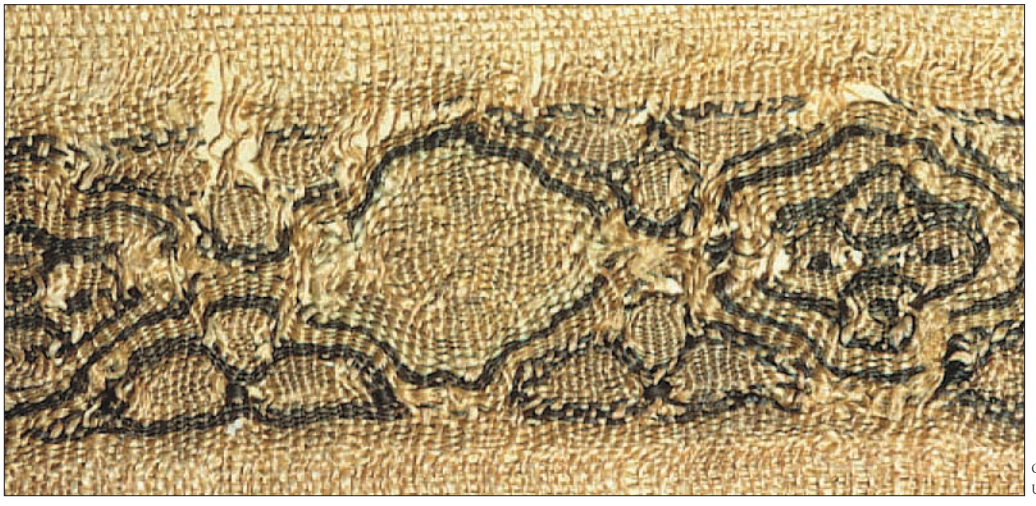
The consensus of textile historians is that foot-treadled, multishaft looms were in use in the Near East and Egypt as early as the third or fourth century A.D. By A.D. 1000, drawloom technology had traveled the Silk Road. Rigid heddles, tablets, pit looms, and warp-weighted looms were in use in Italy, England, Egypt, and Scandinavia.[1] New World weavers used ground-staked and backstrap looms (contact with Europe was five centuries away).

The weave structures

By Y1K there were balanced, warp-faced, and weft-faced plain weaves; plain-weave cloth with supplementary patterning, brocading and looping wefts; tapestry; twills; compound



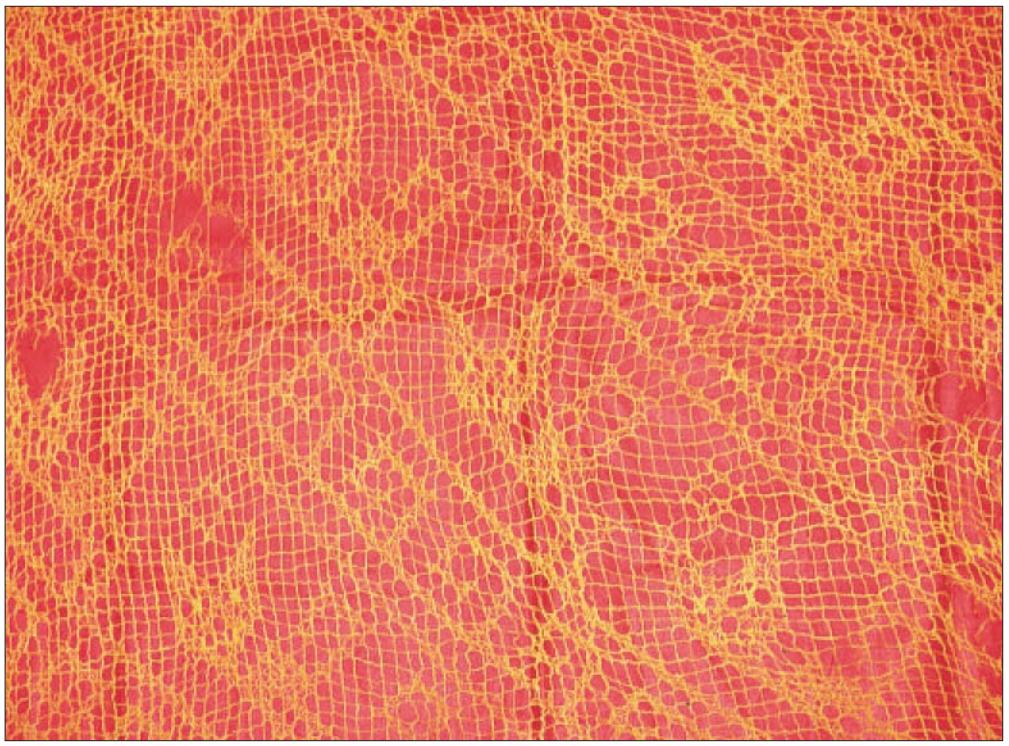
THE METROPOLITAN MUSEUM OF ART, FLETCHER FUND, 1987 (1987.275.), © 1996



Egypto-Islamic fragment: linen plain weave embellished with a tapestry band in silk (at left).

Silk tapestry from Central Asia: Dragons amid Flowers (above).

GIFT OF TIMOTHY HOPKINS TO STANFORD UNIVERSITY MUSEUM OF ART (146756)





Chancay Peruvian cats in an open lace technique (above). The private collection of Jeremiah Fogelson.

Chancay Peruvian tapestry fragment (page 41). The collection of Jeremiah Fogelson.

Chancay Peruvian tapestry figure with some spaced warp and weft areas (at left). The private collection of Nancy Hoskins.

Egypto-Islamic woolen tapestry cuff band (below). The collection of Nancy Hoskins.



tabby and twill weaves (taqueté and samitum); tablet weaving; and other fabrics of felt, sprang, knitting, netting, and braiding.

European textiles

While thousands of pre-Y1K fabrics have been found in Egypt, only a small number have survived in northern climes. However, manuscript illustrations, mosaics, paintings, and sculptures of the medieval period reveal that at least the rich had regal, ornately patterned robes. Wool and linen industries flourished in England, France, Flanders, and Germany. Cotton became popular in Spain and Sicily. Venetian traders peddled Oriental textiles of silk.[2]

Elegant fabric from China traveled the Silk Road. Surviving examples have been found in archeological sites along the caravan route—tapestries, sophisticated twills, taqueté, samitum, and embroidered cloths. The samitums were especially elaborate by this time with colorful, complex compositions that shared Persian, Byzantine, Islamic, and Chinese motifs.

A northerly trade route connected Russia with Birka, Sweden. Silks, worsted wools, linens, and fancy fabrics embellished with gold and silver have been found at Birka. Commerce went south through the Rhine Valley to Venice from this same site.

It is a commonly held belief among Aubusson weavers that tapestry traditions and techniques traveled to Spain with the Moors and then to France, but there is no direct proof. An eleventh-century tapestry from St. Gereon's Church in Cologne, Germany, imitates the style of drawloom silks of the period, which suggests a trade relationship with China or the Middle East.

The best preserved and most prestigious textile of the eleventh century The Bayeux Tapestry (see pages 78–80).

Egyptian textiles

Examples of Egyptian textiles have survived from the earliest dynasties to modern times thanks to burial customs and the dry climate. There are fragments, whole cloths, and even bolts of linen from the Pharaonic period.

From the Coptic period (late third to the seventh century A.D.), as many as one hundred-fifty thousand pieces have been uncovered: Tunics, shawls, hangings, pillow covers, and other domestic textiles survive. A generous supply of textiles from the subsequent Islamic period can be found in museum textiles collections today.

The weave structures and styles of the Coptic period were used for centuries following the Islamic conquest of Egypt in A.D. 641, but without the previous technical and pictorial skill. The imagery was gradually altered by religious strictures against representational figures. Instead, graceful calligraphy and geometric patterns predominated. Openweave linens with narrow bands of tapestry in silk or wool, such as in the fragment on page 39, are a common type of textile found in Islamic Egypt.



The Americas

Far removed from contact with Europe and Asia, the Anasazi of the American Southwest wove tabby, twill, brocade, openwork, and tapestry in cotton yarns. The Peruvians, with simple ground-staked and backstrap looms, worked magic with cotton and alpaca.

The innovative techniques, the clever combinations, the cochineal colors, and the bold designs of Peruvian textiles are most remarkable. Plain weaves are patterned with brocading, painting, tie-dyeing, piecing, and embroidery. Ephemeral creatures are caught in wispy lace-weave nets (see photo, page 40). Peruvian weavers used doubleweaves, scaffold weaves, needlelace, quipus (cords used for accounting), and braids of confounding complexity.

That moment in time—Y1K—though considered the midst of the Dark Ages, is an illuminating period in the history of textiles.

[1]Hoffman, Marta. *The Warp-Weighted Loom*. Robin and Russ Handweavers, McMinnville, Oregon, 1964.

[2]Hochberg, Bette. *Events in Textile History*. Santa Cruz, California, 1980.

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Nancy Hoskins of Eugene, Oregon, is a weaver and teacher. She has researched and analyzed Coptic and other historical textiles in museums all over the world.



As weavers, we are heirs to a long and honorable tradition. Whether to clothe the family or provide goods for trade, weaving has played a crucial role in the expression of personal and cultural identity. If you've read Elizabeth Barber's *Women's Work: The First 20,000 Years*, you'll realize that a thousand years is not so long ago as far as weaving is concerned. In many parts of the world, a day in the life of a weaver was much the same then as it is today. Cloth imbued with spiritual symbols is still being woven on backstrap looms; mantles remain important carriers of tradition for Native Americans; and some of the finest woven silk continues to come from Asian weavers using similar simple looms to those employed 1,000 years ago.

Although our map highlights only a few areas of weaving activity in A.D. 1000, threads were being interlaced in one form or another all over the world. In India, Africa, Southeast Asia, Northern China, the British Isles, just to name a few localities, weavers were at their looms throwing shuttles, beating in wefts, and envisioning the next piece of cloth they would weave. A thousand years later, we are still at our looms, still imagining the next, most beautiful, cloth of all.

It's not hard to guess what the weaver in A.D. 3000 will be thinking about.

THE WESTERN HEMISPERE IN A.D. 1000



Southwest United States

In Snaketown, along the Gila River, the summer sun was hot as a young woman left her household to work in the cotton fields. The warm weather called for a simple yucca string apron suspended from a twined waistband. Tomorrow she would take her backstrap loom to the shady ramada, joining friends and family to laugh and visit as they weave. She loved the variety of decorative cloth she created on this simple loom. A twill with indigo-dyed wefts that emphasized the twill diagonals or a plain-weave fabric in stripes and plaids would make a lovely loin cloth or even a kilt for her husband to wear.

On the horizontal loom that both she and her husband used, she was weaving a special mantle, which her sister would tie-dye and paint. She wanted to have it ready for the ceremony in the plaza on market day. Her husband would look handsome in his sleeveless shirt of weft-wrapped openwork lace and his gauze loin cloth.

Even hot days turn to cold nights, and warm blankets were sure to be needed for the coming winter. Once her mantle was finished, her husband would begin weaving blankets on the horizontal loom. Although plain-woven cotton blankets would be very functional for most of their needs, she and her husband would take twined fur or feather robes if they planned to travel to the higher plateaus.

—Lynn S. Teague



Guatemala

The weaver Nik'te' has just finished a very special huipil. The striped cloth is made of natural green, brown, and white cottons, with intricate brocaded figures in cochineal red. Outlines of the earth mother are embroidered in a yarn colored blue by a rare clay brought from far away. The huipil has been woven and embroidered, folded and blessed. It has been placed in a bundle, with jade earflares and a shell diadem. On the first day of the new year, many such bundles will be unwrapped at the temple to adorn the gods of the city in gratitude for the year that has passed and as nourishment for the year to come.

During the long hours at her backstrap loom, Nik'te' has already thought about the next cloth she will weave. First she must visit the shaman, who will review his almanacs to ensure that the auguries are favorable for her task.

It is the day 2 Ets'nab 6 Wo (10.8.12.4.18 in the Mayan long count; January 1, 1000 in the western calendar). The shaman turns the pages of his book to find an almanac for warping and weaving. He casts beans and reads the lines of hieroglyphics. Today is not bad, the shaman says, but not good either. It is an ordinary day. A balanced day. Two days hence, however, on the day 4 Ahaw, all the fortunes are right for warping and weaving. The weaving goddess IxChel is firmly in command on this day. She will keep the underworld gods away from the warp board, the batten, and the heddle. That is the day you should begin.

And so it goes.

—Carolyn Jones



Eastern North America

On a hot, summer afternoon, a woman stood working near the confluence of what we now call the Mississippi and Ohio Rivers. Her project—a finely twined mantle—was one she had planned for many months. She had gathered plant stems, set them to decompose in a backwater pool down in the floodplain, and beaten them to further separate the fibers before spinning them into yarn many hundreds of meters long. Two plies twisted together were used for the warp and weft of the mantle.

The weaving began with stringing a cord between two poles set almost as far apart as the span of her arms, then doubling the hundreds of warp yarns and hanging them over the cord so that their free ends moved back and forth in the breeze. The top of the mantle took shape with several close rows of twining. At either end of these first twining rows, she braided the wefts together into long ties, which would secure the mantle over her left shoulder when it finally was ready to wear. Now she was fashioning a more open structure, with twining rows perhaps four yarn diameters apart. The twining twists in each new row enclosed two warp yarns at a time, one each from two adjacent twists in the row above, so that the warp threads made tiny triangular patterns within the fabric. If she could find time to work like this every day during the next two passages of the moon, she could wear the mantle to the Corn Ceremony.

—Penelope B. Drooker

Peru

A respected Huari elder was preparing for the ceremony. He planned to wear his finest tunic. To make the tunic fabric, several weavers worked simultaneously on frames that held a short wide warp. The tunic was constructed of four selvedge panels seamed under the arms and down the front. Iit was worn with the warp direction horizontal. Weft-wise bands of pattern that ran up the tunic and over the shoulder were highly stylized and represented religious deities. These tapestry bands were incredibly densely woven, reaching weft counts of several hundred two-ply alpaca yarns to the inch.

He topped his outfit with a distinctive four-corner hat made of knotted pile and embellished with the same mythical beasts and figures that graced his shirt.

He did not know that the four-corner hats would disappear with the end of the Middle Horizon empires, nor that the meaning of their stylized designs would be lost. But the loom and the layout of the tapestry tunic would survive to provide the model for the state uniforms of the Inca Empire. The uncommon tapestry skills of the Incas would survive even the European invasion only to be preempted by Christian priests for several hundred years, providing ecclesiastical treasures for the Spanish Colonial Empire.

—Ed Franquemont



Scandinavia

Helga is out picking nettles for a new chemise. She has kilted up her long woolen jumper with the tablet-woven belt she made last year so the hem doesn't get muddy as she leans down to pull up the plants. By grabbing the nettles at the bottom she won't get stung. Then, into the millpond they go to ret. In a couple of weeks she can dry them for winter. When it's cold and dark all day, there will be time for such indoor tasks as hackling and combing out the silky fibers, spinning them into miles of thread, and weaving them into cloth.

The wool shorn last month will need to be processed then, too. Before it's too late, she really ought to collect a basketful of those broom flowers. If she dyed some of the wool yellow and some green, she'd have more colors to use for her woolens.

—Elizabeth Barber

Ukraine

Galina is putting on her very best clothes, for today is midsummer, a day sacred to the spirits. If she were to spin or weave or do any work at all today, the spirit maidens would strike her down with some terrible illness. Instead, it's time to dance in their honor. First on goes the white linen chemise. Next she pulls up its four-foot-long sleeves to the wrists and clasps over them the sacred metal tube-bracelets that her mother once wore.

For today only, for the sacred dance, she is permitted to undo her long braid and comb her hair out loose, holding it back from her eyes with some fresh flowers twisted into a cord. Now she ties on the woolen back apron, black with thin white stripes in both directions. How she had labored over that apron, the one that would declare her to be an adult: spinning the fibers, weaving the fabric, and then embroidering it in red with ancient designs for fertility so that everyone would see her as the most skilled and desirable girl in the village!

—Elizabeth Barber

France

A three-shed twill? Jehanne turns the strange bit of woolen cloth over and over in her hands. How can the sheds be divided into three? Everyone knows you have to balance the weights as you hang them on your warp-weighted loom, half on each side. You can divide each half in half again, but that gives four, not three. Maybe it was woven on that strange loom that the monks in the monastery were babbling about, where the warp is horizontal instead of vertical and you get to sit while you weave instead of walking to and fro. That *would* be nice! But surely you couldn't make a cloth wide enough for a blanket or tunic while sitting? Your arms wouldn't be long enough to reach both sides of the cloth! What will they think of next! Weaving with your feet? Or— what was that crazy story?—fluffing your wool instead of combing it out straight before spinning it?

—Elizabeth Barber



China

Yu Hsiang enters the walled garden of her husband's family home in Suzhou. Her yards-wide pleated skirt is of pale green silk gauze dyed in tulip juice so that it emits a faint, exotic fragrance when she moves. This is covered with a knee-length wrapped overskirt of pale yellow, printed with tiny blue flowers on green stems. Her blouse is of fine unlined silk with a twill-damask pattern of stylized diamond-shaped blossoms in light and dark pink. Around her waist is a broad twill-damask sash with an allover design of chrysanthemums in tan on beige. Her overdress is a heavy rose-colored satin damask patterned with flowing waves, over-painted with nosegays of blue and red blossoms. A tracing of gold-wrapped threads sparkles in the trim woven in "Song Brocade," a technique for which Suzhou is renowned. Around her shoulders floats a diaphanous scarf, embroidered with alternating cranes, clouds, and peach blossoms.

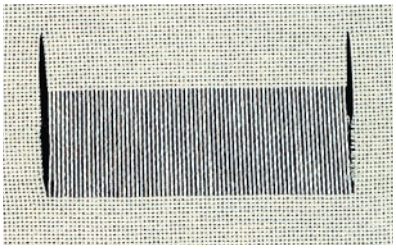
Yu Hsiang looks down with pride at her lovely, tiny feet, not minding the pain endured over years of binding. Nothing could be more beautiful than her embroidered red silk shoes barely four inches long, she thinks as she hobbles out into the garden.

— Penelope B. Drooker

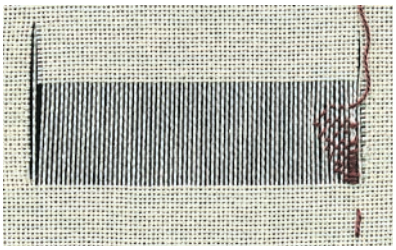
THE EASTERN HEMISPHERE IN A.D. 1000

Wedge weave in MINIATURE

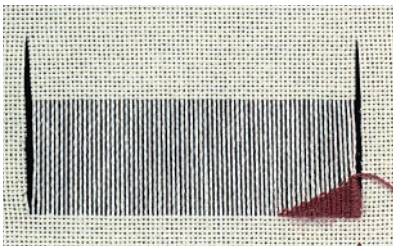
MARGARET WINDEKNECHT



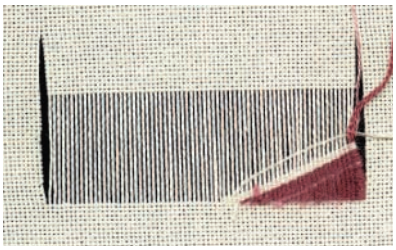
a. The warp is prepared by cutting through the weft threads and removing ½" of weft.



b. Weft threads are shown without compression; picks increase by one warp thread in each pick.



c. As the weaving progresses, the wedge is beaten in place with the fingers.



d. Many colors can be added to the wedge. The wefts are not cut, but remain in place to be used again.



e. A wooden embroidery hoop holds the threads under tension.

The Navajo are credited with developing wedge weave. The technique was used during the relatively brief "eye-dazzler" period in the late 1880s. Navajo wedge weave usually shows a lightning type of design and is known for its characteristic scalloped edges.

This article is an introduction to a very unique adaptation of this old weave. I call the technique drawn-thread tapestry because it is similar to drawn-thread embroidery and can be used with any tapestry technique. It is done with cotton or linen fabric on an embroidery hoop using cotton, silk, or wool floss wefts threaded in a tapestry needle. These miniature wedge-weave tapestries can be presented as framed artwork, dollhouse-scale handwovens, or small bits of jewelry.

The process

The technique was developed as my solution to a wish to weave with fine thread without having to bend over the loom. It can be done sitting in an easy chair with feet up. The hoop, propped against a pillow, is like a very small upright tapestry loom. The embroidery fabric presents a fine-thread warp under uniform tension—without the hassle of warping a loom! The hoop helps maintain even tension as it is adjusted throughout the weaving process.

Preparation

Cut a piece of embroidery fabric large enough to leave an adequate edge for gripping by the hoop. Machine zigzag the outside edges of the fabric. Decide which is the warp direction (an arbitrary choice). Also decide on the width of your finished weaving. Run a bead of FrayCheck just outside the edge of the planned weaving area.

You can machine zigzag warpwise along this edge, but the advantage of FrayCheck is that, if you change your mind about the width, it is not permanent. (If you know you want to produce a deep wedge, however, use the zigzag stitch, which is stronger than FrayCheck, outside the planned width, for extra protection on both sides.)

Cut only the weft. Cut each weft thread at the edges of the weaving area and use a needle to pull out the thread. Remove about one half inch of weft (exposing the warp) before you start to weave. Drawing out threads a half inch at a time helps prevent the weft from pulling in at the edges. As you progress, continue to cut vertically (just inside the FrayCheck line) about one inch at a time and draw out horizontally about one-half inch at a time, see Photo a (the bead of FrayCheck does not show).

Beginning the first wedge

Begin weaving plain weave, using the needle to create the shed. You will be working on the back side. The hoop and the extra fabric around its edges protect the right side of the tapestry. (A stand is not practical since you would have to turn the hoop constantly.)

ADAPTING AN OLD NAVAJO TECHNIQUE

Thread a needle with a strand of floss about 18" to 24" long. The wedge develops gradually, starting with two outside threads and increasing one thread at a time until the wedge reaches the desired height. Photo b shows the process without the compression that actually takes place so that you can see the one-by-one increase in the warp threads. In practice, the weft is beaten into place after each pick. Photo c shows these picks (and more) compressed, as they would be in the weaving.

In normal weaving, fibers cross at right angles. In wedge weave, they are forced to intersect at angles other than 90 degrees. As they try for a comfortable path, the selvedges bend to create the characteristic zigzag edges of wedge weave.

Beat in the weft with your thumbnail on the front of the weaving, against the side of your index finger held behind the weaving. If you use fingernail against fingernail, you will increase the risk of breaking the warp threads.

Photo d shows the introduction of a second color. Though there are exceptions to this rule, with wedge weave there are usually an odd number of picks of each color. Begin wefts at the bottom and end them at the top of the wedge. This allows you to pick up a color where it was left at the top of the last wedge, weave it for a given odd number of picks, and then leave it available for using again when the wedge next changes directions. Wefts ending at the selvedge, as in Photo d, are carried up the outside, and the active weft is wrapped around them to hide them. These practices minimize the number of cut ends there would otherwise be on the back of the piece.

As you weave, continue to increase the number of ends in the wedge until the weaving reaches the desired height for the wedge in that direction. Then count the number of warp threads the weft crosses to make this height. Use this number as a guide to maintain a consistent height for subsequent wefts. Otherwise you may have a wedge that builds or shrinks—acceptable only when intended!

Adding beads

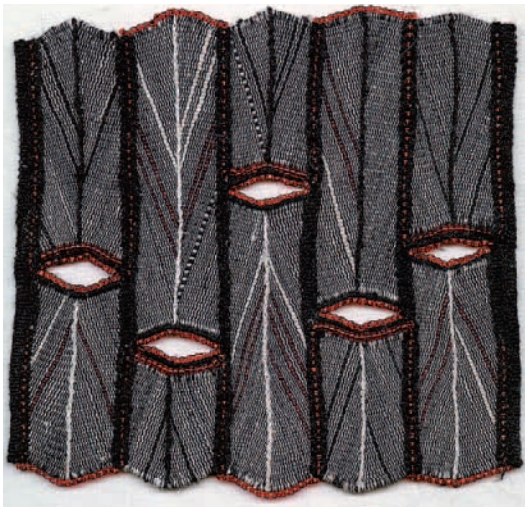
Photo f, page 48, shows the addition of beads woven into the wedge. The technique is like bead-loom weaving using two needles. The thread in the first needle holds the beads, which are pressed up through the warp from behind. The thread in the second needle goes over each warp thread and through each bead in succession.

Decreasing at the other side

The first half of the first wedge is shown completed in Photo g, page 48. The weaving started on the right. The height has been kept consistent by counting. When the weft reaches the selvedge on the left, decrease one warp thread with each pick just as you increased in the beginning. This is easy to do if you are weaving with only one color, but you must pay careful attention to the decrease when changing colors.



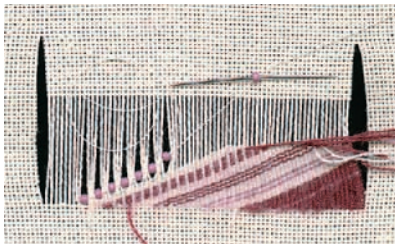
Ellen, 7⅛" x 7⅝". A photograph of Margaret's mother taken in 1920 is printed on fabric by heat transfer and framed with wedge weave.



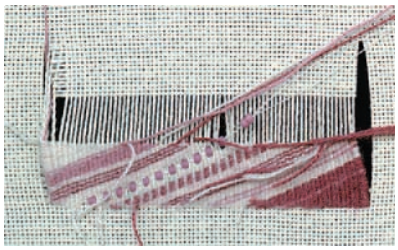
Syncopation, 5¼" x 5½"



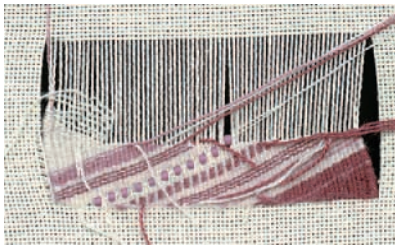
Melody, 4⅞" x 4"



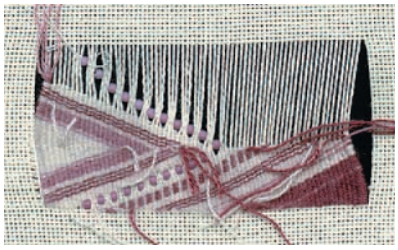
f. A row of beading is added.



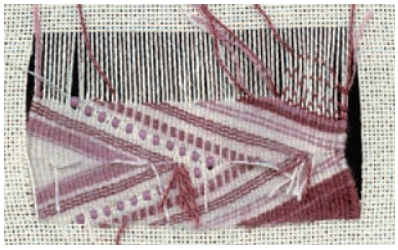
g. The first half of the wedge is completed.



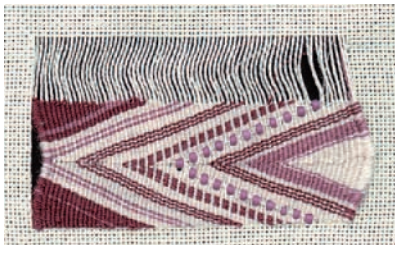
h. The second half starts at the left.



i. A second row of beading is added.



j. One full wedge is almost completed.



k. On the right side, no weft tails show.

Changing directions

The wedge now moves in the opposite direction; see Photo h. Leftover weft threads are angled to the right. Insert a long needle into the fabric on the hoop and lash the weft threads to the needle to store until needed.

Weave as for the first half, working from the left. Use an odd number of picks in each color as before to leave yarn tails at the top. Use stored wefts when available. Photo i shows a second row of beading.

Photo j shows the working (back) side with the second half of the wedge almost complete; the wedge decreases by one warp thread at a time at the right edge. Photo k shows the full wedge on the face of the fabric. Note that the point of the wedge (on the right) extends over the edge of the embroidery fabric. The tension of the warp held by the hoop prevents the wedge from moving into its full zigzag shape. When the weaving is cut from the fabric and the warp relaxed, the full wedge will form.

Other considerations

As the warp is freed from the embroidery fabric, it can become too loose. When this happens, lace the sides of the already woven section to the edge of the embroidery fabric. To lace, secure a thread 1" in from the edge of the embroidery fabric beside each wedge point. Run the thread from the cloth to the point of the wedge; weave over and under, then back over and under two warp threads in the point, then back to the cloth; and secure.

To replace a broken warp thread, use a thread from a cut side of the original embroidery cloth. Anchor one end on top of the weaving with a T-pin in the spot where you need the repair and the other on the embroidery cloth above the weaving. Leave the broken warp thread in place where it is in the tapestry web; draw out the broken end from the embroidery cloth. Begin weaving with the new thread—the repair will not show from the front side.

As you come close to the end of your piece you may find that you did not plan enough fabric. If you have too little fabric to use with a bigger hoop to increase the size of the weaving area, you can add an inch or two to the fabric by stitching wide bias binding (opened) around the edges. Secure this edge to a bigger-sized hoop.

PROJECT at-a-glance

Weave structure
Plain weave (wedge-weave tapestry).

Equipment
An 8"–10" wooden embroidery hoop, two long blunt needles (#24), pointed scissors, magnifying glass that hangs around the neck, beading needle (optional).

Yarns
Yarns: silk floss (Auvera Soie), matte cotton such as Danish flower thread or a domestic flower thread, or DMC floss.

Yarn sources
Materials are available from shops carrying needlework supplies. Silk and embroidery fabric is from The Fancyworks, 15 Mile Rd., Sterling Heights, MI 48310. #28 cotton embroidery fabric is available from Jo-Anne Fabrics.

Notions and other materials
28 count cotton/polyester embroidery fabric (Jobelan), 1 sq ft; glass seed beads (optional); white glue and FrayCheck.

Finishing

Weave a few rows of plain weave selvedge to selvedge and, before cutting the piece from the hoop, lightly touch these rows with white glue; immediately blot glue with a paper towel. The glue will not show if it is dried immediately. (Avoid applying glue to the floss.) Trim ends on the back to ¼". If they are near enough to the edge to show, control them with a bit of white glue. Remove remaining weft threads above and below the tapestry.

Any rug finish can be used with the "fringe," but given the scale, twining is a good choice (see Virginia West, *Finishing Touches for the Handweaver*, Interweave Press, 1988, pages 35–36). I like to begin my tapestry pieces in the middle and finish both ends with twining. Apply glue to the finish, not to the floss.



Margaret Windeknecht has been weaving as long as she can remember. She loves weaving on looms, but is enamored of doing wedge weave on her lap.

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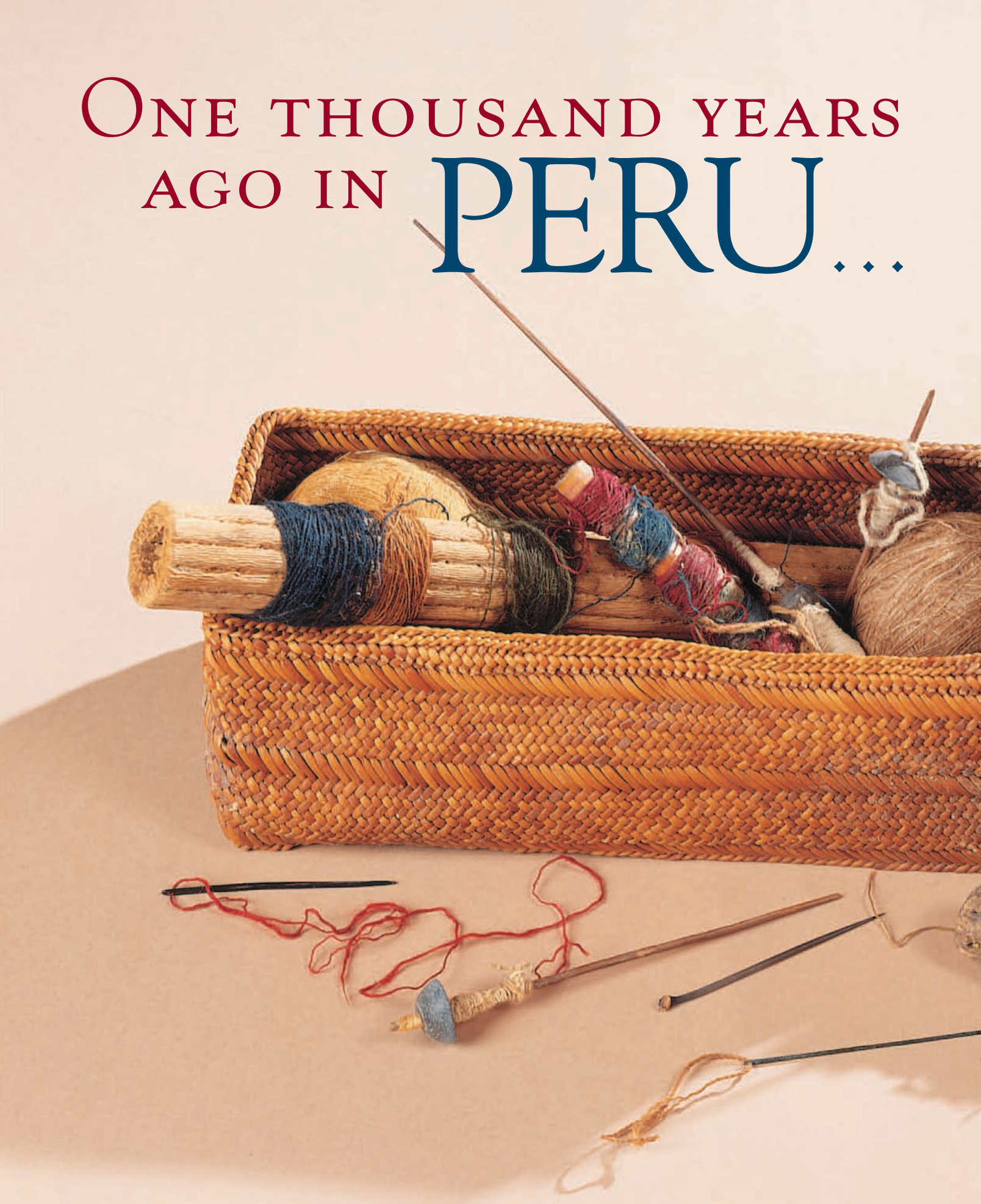
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This basket, woven of cactus leaves, contains needles of cactus thorns, spindles with ceramic whorls, and yarns of naturally colored and hand-dyed cotton and alpaca. Peruvian dyers used many plants and minerals, among them indigo, cochineal, cinnebar, tannin, hematite, and azurite. Alum and iron oxide were the common mordants. The basket is from David Bernstein Fine Arts (specializing in pre-Columbian art), 737 Park Ave., New York, NY 10021; (212) 794-0389.

ECHOES OF PERU

DIANE KELLY

These scarves pay tribute to the weavers of ancient Peru. Their fabrics are a forceful reminder that wonderful cloth and complex designs can be woven with the simplest tools.

Planning the design

Hand-dyed brown silk noil imitates the subtle natural colors and slightly worn look of the samples in Linda's study collection; see page 57. (Commercial colors can be substituted; see Project at-a-glance, page 55). Scarf A shows an open field with warp-faced stripes. Scarf B is patterned with inlay, scarf C with a supplementary weft. Shiny spun silk is used for the warp-faced stripes and the pattern wefts to provide strong color and texture contrast with the silk noil.

Preparing to weave

If you have never worked with fine threads, start with silk! The 60/2 silk used for the tie-down ends for the inlay and supplementary wefts is very strong and can take the stress of pick-up without breakage. Special care is required during warping, however, since these fine ends are inclined to tangle with the heavier and rougher silk noil ends. For best results, beam before threading—without lease sticks—using a reed as the raddle.

Wind each warp yarn separately (see color orders in Figures 3–5, page 55): 114 ends silk noil, 114 ends 60/2 (omit if weaving scarf A on four shafts), and 42 ends 8/2 silk (in a separate chain for each stripe).

Centering for 7½", sley each 6-end light-brown and medium-brown stripe of silk noil 2-1-2-1 in a 12-dent reed as follows: Sley 12 dents, skip 7 dents, sley 52 dents, skip 7 dents, sley 12 dents. Sley the 60/2 ends in the same dents as the silk noil, but sley 1-2-1-2 (three total ends in each dent, two silk noil and one 60/2 alternating with one silk noil and two 60/2; omit 60/2 for 4-shaft draft). Then sley 8/2 silk ends 3/dent in the seven dents reserved for each of the two warp-faced stripes, following the color order in Figures 3–5.

Place the reed in the beater, move the heddles to the sides of the shafts to make room for the warp, and beam the warp under firm, even tension.

Threading

Place the reed behind the heddles and secure in a position that allows warp threads to be removed from the dents one at a time to thread. If it is difficult to find a convenient position for threading from the reed, an alternative is to lay strips of masking tape across the ends of the warp just behind the reed to keep the threads in order, remove the reed, and thread by taking ends individually from the strips.

Thread following Figure 3 or 4. Note that the 60/2 ends weave with the inlay weft in scarf B and act as tie-down ends for the supplementary weft in scarf C. Since they are not necessary for the plain weave in scarf A, they can be omitted from the 4-shaft draft.

Weaving

Hemstitch each end of each scarf on the loom. Allow 7" for fringe. Cut off each scarf when completed to equalize warp tension. (Warp used for tying on acts as 7" fringe at first end of each scarf.)

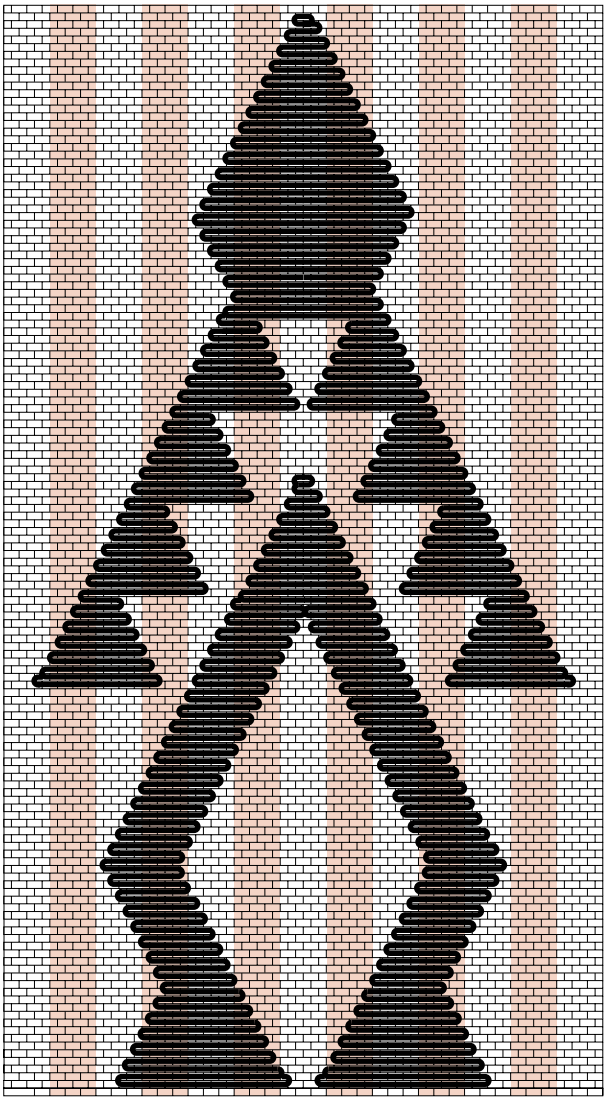
For scarf A, weave 68" following the treadling in Figure 3 or 4 using 20/2 black silk noil as weft.

Scarf B is woven in a variation of Theo Moorman inlay. Follow the treadling in Figure 3 and the graph in Figure 1, page 54. For the inlay weft, make two butterflies of 8/2 silk. To begin the inlay, raise shafts 1, 3, 5 (see inlay sequence in Figure 3) and weave with medium-brown 20/2 silk noil ground weft. Raise shaft 3 and insert inlay wefts (leaving short tails hanging out) following the first design row in Figure 1. Raise shafts 2, 4, 5 and weave with medium-brown silk noil. Raise shaft 4 and bring the tails of 8/2 silk into the shed to enclose them and place inlay wefts in the same shed following the second design row (hiding the tails).

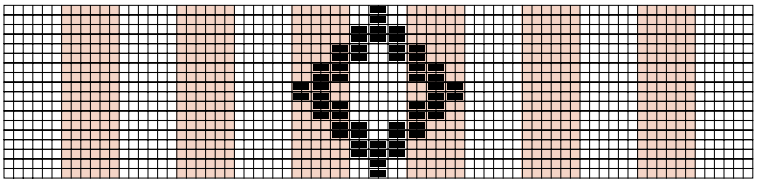
Continue, following the inlay sequence in Figure 3, alternating silk noil and inlay wefts. Add new butterflies as needed, overlapping tails in the inlay sheds. Leave last tails at the end of inlay design to weave back in with a needle off-loom. Weave the inlay design in reverse at the opposite end of scarf.

For scarf C, add 2 floating selvedges of 20/2 medium brown silk noil (pin these ends to the picks separating the scarves and hang them weighted from the back beam). Note that in the background areas of scarf C, one pick of 60/2 silk ground weft



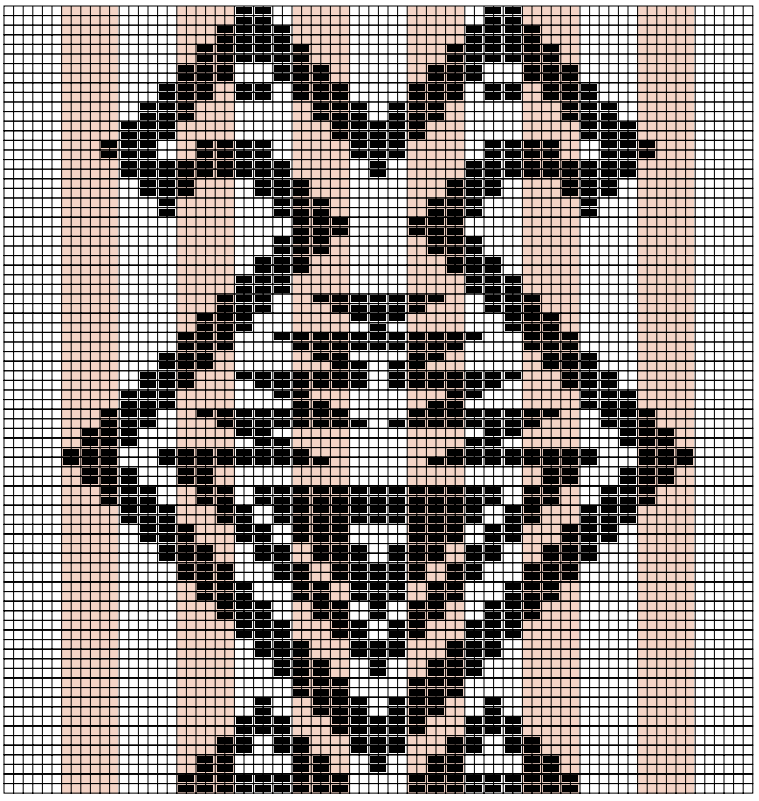


1. Design graph for inlay



diamond design

bird design



2. Design graph for supplementary weft pick-up



Diane Kelly divides her time in Cooksville, Maryland, between weaving, spinning, and caring for her fiber supply—a flock of Blue-Faced and Border Leicester sheep and a herd of Angora goats.

alternates with one pick of 8/2 silk pattern weft. In the pattern areas, two picks of 60/2 silk alternate with one pick of 8/2 silk. Follow the treadling in Figure 3 and the graph in Figure 2. In Figure 2, each square of the graph represents one silk noil end and each row represents two picks 60/2 silk and one pick 8/2 silk. The design is woven face down; the pattern weft shows in the background areas as you weave.

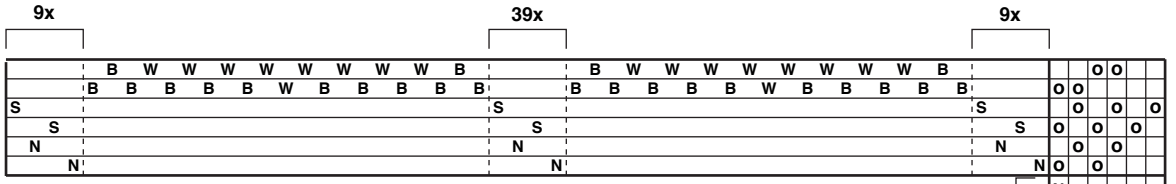
To insert the pattern weft using pick-up, for the first 3-pick sequence (see the pick-up section of Figure 3): Raise shafts 1, 2 and pick up on the knitting needle a silk noil end for each square covered by a black mark in the first row of the design graph (notice that the 6-end noil warp stripes are marked in Figure 2 to make the pick-up easy to count; notice also that the design moves in pairs of noil ends). Release the shafts and slide the knitting needle back to the reed. Raise shafts 4, 5 and weave with 8/2 silk. (Insert a flat stick into the shed and turn on edge to provide a clear space for the shuttle if necessary.) Remove knitting needle and the stick (if used). Raise shafts 4, 5 and weave with 60/2 silk. Raise shafts 1, 2, 3, 5 and weave with 60/2 silk. Continue, using the next 3-pick sequence in Figure 3 for the next row in Figure 2; each row represents one 3-pick sequence.

For the scarf, weave as follows: 2" background, 5½" pick-up bird design, [7" background followed by 1¼" pick-up diamond design] 6x, 7" background, 5½" pick-up bird design reversed, 2" background.

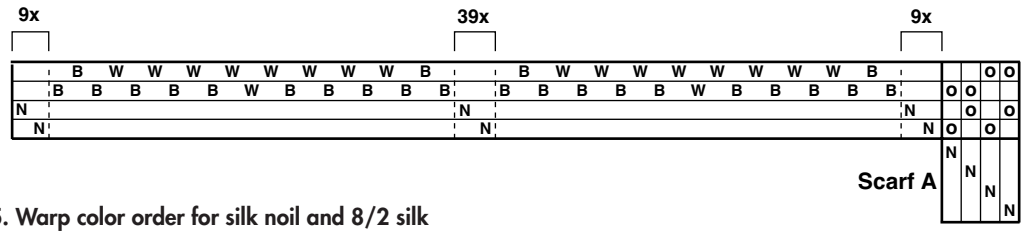
Finishing

Work a twisted fringe for each scarf. Use all ends in each noil stripe for thick fringes; divide into halves for more (but thinner) fringes. Machine wash, lukewarm water, gentle cycle, with mild soap such as Ivory Liquid or Orvus Paste. Lay flat to dry. Iron on silk setting.

3. 6-shaft draft for scarves A, B, and C



4. 4-shaft draft for scarf A



5. Warp color order for silk noil and 8/2 silk

	3x	3x	6x	3x	3x	
48	6		6			6
66	6 6		6 6			6 6
24	3	1 1 3		3 1	1 3	
18		1 3 1		1 3	1	

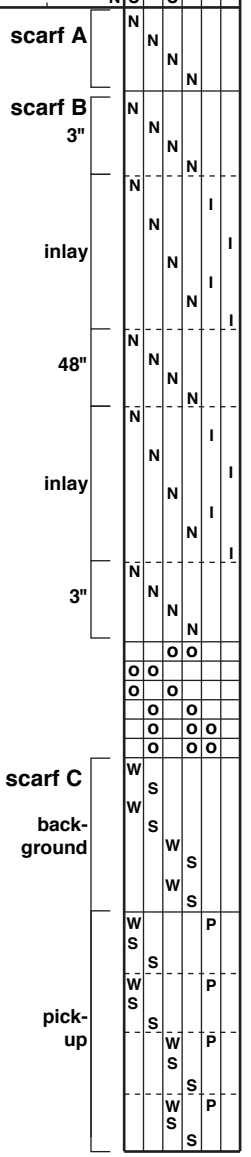
D = medium brown silk noil
L = light brown silk noil
B = black 8/2 silk
W = white 8/2 silk

6a. Heddle count for 6-shaft draft

	= 270
shaft 6	20
shaft 5	22
shaft 4	57
shaft 3	57
shaft 2	57
shaft 1	57

6b. Heddle count for 4-shaft draft

	= 156
shaft 4	20
shaft 3	22
shaft 2	57
shaft 1	57



PROJECT at-a-glance

Weave structure

Scarf A is plain weave with warp-faced stripes. Pattern is added to scarf B with an inlay weft and to scarf C with a supplementary weft using pick-up techniques.

Equipment

6-shaft loom for all three scarves or 4-shaft loom for scarf A, 8" weaving width; 12-dent reed; one shuttle for scarves A and B, two shuttles for scarf C.

Yarns

Warp: 20/2 silk noil (4,500 yd/lb), light brown (color JY 34), 590 yd (2½ oz); medium brown (color JY 33), 410 yd (2 oz). 60/2 spun silk (15,000 yd/lb), natural, 1,000 yd (1 oz). 8/2 silk (2,800 yd/lb), black, 200 yd (1½ oz); natural, 150 yd (1 oz). (Omit 60/2 silk for 4-shaft version of scarf A.)

Weft for scarf A: 20/2 silk noil, black, 350 yd (1½ oz). Ground weft for scarf B: 20/2 silk noil, medium brown (color JY 33), 350 yd (1½ oz); inlay weft: 8/2 silk, natural, about 10 yd. Ground weft for scarf C: 60/2 silk, natural, 360 yd (½ oz); pattern weft: 8/2 silk, natural, 240 yd (1½ oz).

Notions and other materials

Crewel or embroidery needle for hemstitching and weaving in inlay ends. For scarf C: knitting needle or pick-up stick at least 8" long; a flat stick at least 8" × 1"–2" to clear the shed (optional).

Yarn sources

All yarns are available from Treenway Silks.

Warp order and length

For 6-shaft draft, 270 total ends 8 yd long: 114 ends 20/2 silk noil, 114 ends 60/2 silk, 24 ends black 8/2 silk, 18 ends white 8/2 silk. Add 2 ends silk noil as floating selvedges for scarf C. For 4-shaft scarf A, same as for 6-shaft draft but omit 60/2 silk.

Warp and weft spacing

Warp: 36 epi (3/dent in a 12-dent reed); for 4-shaft scarf A, 18 epi for silk noil (2-1 in a 12-dent reed), 36 epi for 8/2 silk stripes. Width in the reed: 7½". Weft for scarves A and B, 22 ppi; for C, 42 ppi.

Take-up and shrinkage

After washing, 13% in width, 9% in length. Finished measurements for scarves A and B are 6½" × 62" each, and for scarf C 6½" × 64".

Further Reading

D'Harcourt, Raoul. *Textiles of Ancient Peru and Their Techniques*. Seattle: University of Washington Press, 1974.

de Ruiter, Erica. *Tejido Huave and Beyond*. Nijmegen, The Netherlands: Erica de Ruiter, 1999.

Moorman, Theo. *Weaving as an Art Form*. New York: van Nostrand Reinhold, 1975.



INSPIRED BY PERU

DORAMAY KEASBEY

Can inspiration be contained in a box? Imagine the exhilaration of discovering the handwoven gems in Linda Ligon's study collection (page 57), each representing a different type of patterning. Altogether the pieces barely cover the top of a loom bench. What a record of technical skill, artistic talent, culture, and history is represented within their dimensions!

The fabrics are all obviously old and well worn. Exactly how old is a matter for conjecture. The fact that the extremely dry climate of the desert regions preserves fabric perfectly gives one hope that they could actually be ancient, possibly dating from a time before the arrival of Europeans or even predating the Incas.

The predominantly earth-tone colors are mellowed by age. It is tempting to guess that the brown and tan cottons are naturally colored since we know natural cotton colors have been developed and nurtured for centuries in Peru.

Though the most complex designs far exceed the capacity of most contemporary handweavers' looms, with patience and a pick-up stick we can translate some of these ancient styles into fabrics for the new millennium.

A decorative band

The Peruvian sample that inspired this decorative band shows narrow tan and cream stripes with a border along one edge (left center of collection pieces, page 57). Weaving one border stripe separately as a band offers the possibility of applying it to any fabric.

Wind a warp and prepare the loom following Figures 1 and 2 and Project at-a-glance. If you choose other colors, use a dark color for the weft and the edge warp threads, a relatively brighter color for the inner narrow stripe, and alternating light and dark colors for the center stripe.

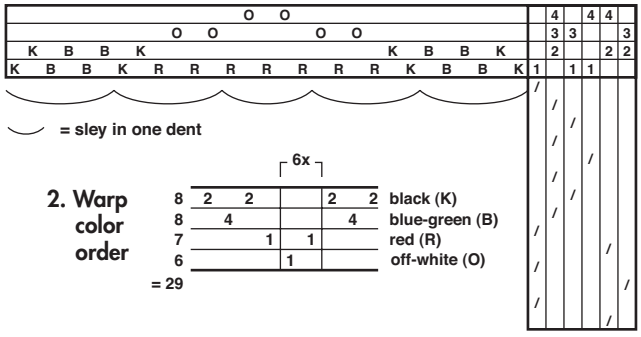
Weave under moderate tension. Keep the weft snug at the selvedges. Use a stick shuttle or a bobbin, and keep the weft source in one hand while beating to control the weft tension.

To finish the band, wash by hand in hot water and mild detergent. Rinse thoroughly, and hang to dry. Apply to coordinated handwoven fabric to create a unique decorative finish.

Doramay Keasbey weaves for the joy of exploration in Bethesda, Maryland. A love of nature, history, and travel influences her work.



1. Draft for band



2. Warp color order

PROJECT at-a-glance

Weave structure
Plain weave with warp and weft floats.

Equipment
4-shaft loom with six treadles, 1" weaving width; 12-dent reed; one small stick shuttle or boat-shuttle bobbin.

Yarns
Warp: 10/2 cotton (4,200 yd/lb), off-white 24 yd, black 32 yd, red 28 yd, blue-green 32 yd.
Weft: 10/2 cotton (4,200 yd/lb), black, about 80 yd.

Yarn sources
10/2 cotton is available from most suppliers.

Warp order and length
29 ends 4 yd long following color order in Figure 2.

Warp and weft spacing
72 epi (6/dent in a 12-dent reed, 6-6-5-6-6). Width in the reed: 7/16". Weft: 18 ppi.

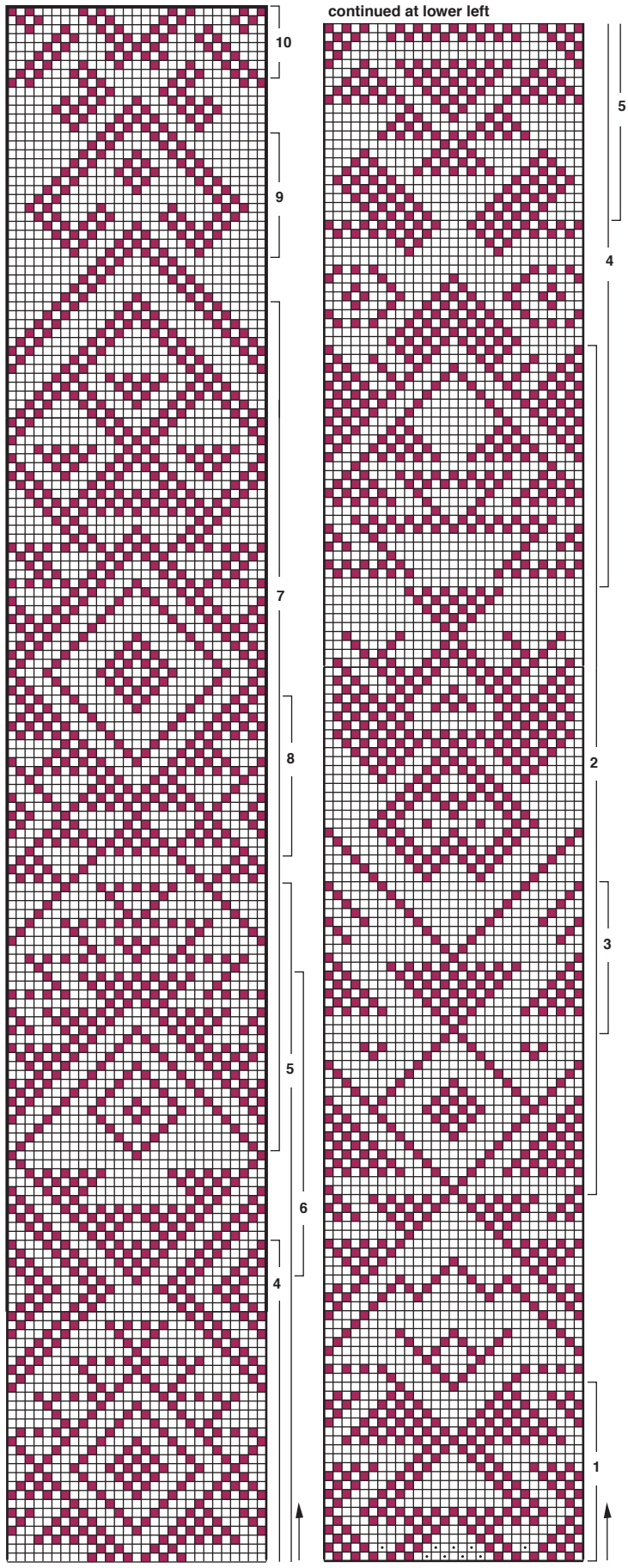
Take-up and shrinkage
0% in width, 2½% in length. Finished size is 7/16" × 3⅛ yd.

The decorative band is at upper right; for bookmark instructions, see page 58.



The textiles in Linda Ligon's study collection fit in a tiny box. Mere fragments, they serve as inspiring examples of stripe arrangements, unique weave structures, and delightful patterns. Diane Kelly's scarves (see pages 52–55) feature variations of some of these designs in two techniques. Doramay Keasbey explores two different weave structures. One is plain weave patterned by warp floats (see fragment at left center), which she adapts to weave a decorative band (above right). The other is an unusual pattern weave (two fragments at top center) which Doramay unravels to weave bookmarks on four shafts with pick-up (above, left), and placemats on fourteen shafts (page 61).

3. Bookmark design graphs



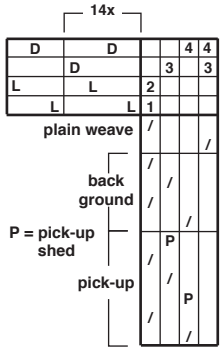
The bookmarks

With an easy pick-up method and a 4-shaft loom, you can weave patterned bands to mark special pages in your favorite books. Dark and light colors alternate in the warp; the weft is the same as, or similar in value to, the light warp.

Weaving the designs with pick-up

Wind a warp and prepare the loom as in Project at-a-glance, page 60, and Figure 4. Begin and end each bookmark with three picks of plain weave and hemstitch, leaving 2" unwoven for fringe between bookmarks. About 96 pattern rows produce an 8" bookmark. Weave background following Figure 4. Begin the pick-up using the design graph in Figure 3, starting at the bottom right. Odd rows alternate with even rows; the first row is an odd row.

4. Draft



Notice that for each row of the graph, only alternate squares represent ends that can be picked up. To help identify the ends to pick up, place a small dot in alternate unfilled squares; see the first two rows of Figure 3. Count only the filled squares (pick these up) and the dots (pass over these)—disregard the other squares. After several rows, you'll find it easy to recognize which ends to pick up relative to the preceding rows. For easy reading, enlarge the graph by photocopying at 150% or more.

Pick-up sequence for an odd row

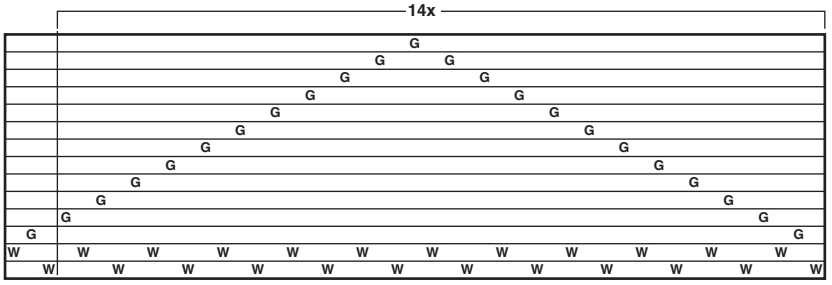
- Raise shaft 3. You should see 14 dark warp ends raised. Insert the pick-up stick in the shed under the first 5 raised ends at one side. Pass the stick over the 4 center ends and under the last 5 raised ends (5 filled squares, 4 dots, 5 filled squares). Lower shaft 3, turn the stick on edge, and transfer the pick-up behind the reed by placing a knitting needle in the small shed behind the reed. Withdraw the pick-up stick.
- Raise shafts 1-2 and weave.
- Raise shaft 4 and weave. Remove the knitting needle.

Pick-up sequence for an even row

- Raise shaft 4. You should see 15 dark warp ends raised. Following the second row, counting only raised ends, pass the pick-up stick under the first 3 ends, over 1, under 2, over 3, under 2, over 1, under 3. Turn the stick on edge, transfer the pick-up behind the reed, and withdraw the pick-up stick.
- Raise shafts 1-2 and weave.
- Raise shaft 3 and weave. Remove the knitting needle.

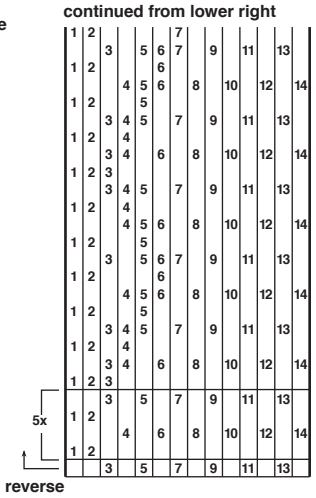
Continue, using this process for each odd/even pair of rows. The woven designs will be elongated since the chart shows only the pattern picks. Bracketed sections identify the patterns for ten bookmarks, but you can select other portions or weave the entire sequence as a continuous belt. Repeat bracketed sections for desired length or choose any pairs of rows (odd/even) to repeat—or create your own designs!

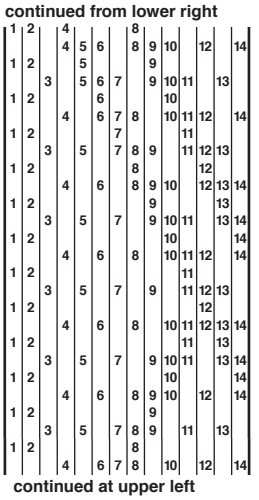

PERU.
JOHNSON'S
NEW
GENERAL
CYCLOPÆDIA
AND COPPER PLATE
ATLAS OF THE WORLD
CHAMBERS'S
ENCYCLOPÆDIA



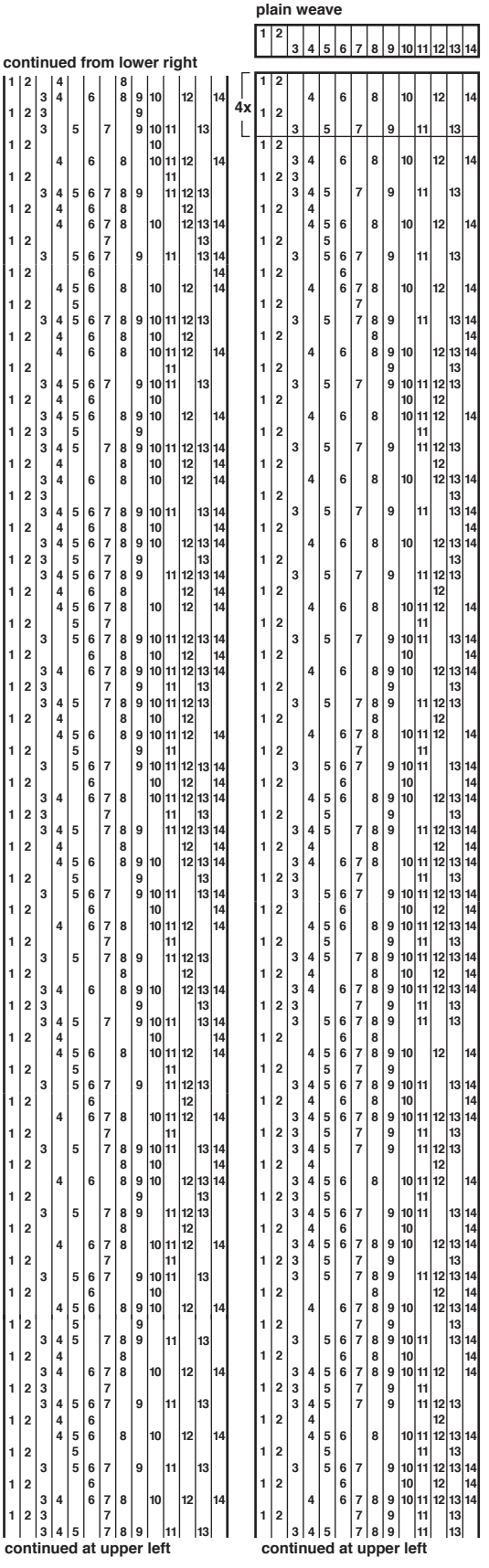
W = white
G = gray

For easier reading when using the lift plan for dobby bars or a table loom, photocopy at 125% or more.





5. Threading draft and lift plan for placemats



PROJECT at-a-glance

Bookmarks

Weave structure
Plain weave patterned with warp and weft floats.

Equipment
4-shaft loom, 2" weaving width; 12-dent reed; one shuttle; pick-up stick; fine knitting needle.

Yarns
Warp: 10/2 cotton (4,200 yd/lb), light, 75 yd (⅓ oz); dark, 75 yd (⅓ oz).
Weft: 10/2 cotton (4,200 yd/lb) light, 130 yd (½ oz).

Warp order and length
59 ends (30 light, 29 dark), 2½ yd long for 5 bookmarks.

Warp and weft spacing
Warp: 48 epi (4/dent in a 12-dent reed). Width in the reed 1¼". Weft: approximately 24 ppi.

Take-up and shrinkage
About 20% in width, 5% in length. Sizes vary.

Placemats

Weave structure
Plain weave patterned with warp and weft floats.

Equipment
14-shaft dobby or table loom, 13" weaving width; 12-dent reed; one shuttle.

Yarns
Warp: 10/2 cotton (4,200 yd/lb), white, 1,240 yd (5 oz); gray, 1,236 yd (5 oz).
Weft: 10/2 cotton (4,200 yd/lb), off-white, 900 yd (3 oz).

Warp order and length
619 total ends (310 white, 309 gray), 4 yd long for 4 mats.

Warp and weft spacing
Warp: 48 epi. Width in the reed 13". Weft: 24 ppi.

Take-up and shrinkage
After washing approximately 7% in width and 12% in length. Finished size of each mat is 12" × 20½".



Placemats

The bookmark designs, which require pick-up on four shafts, can be woven loom-controlled on more. The draft for these placemats requires thirteen shafts if all of the light-colored ends are threaded on shaft 1. Distributing them on shafts 1 and 2 aids smoother shed formation and avoids crowding heddles on shaft 1.

Wind a warp and prepare the loom following the threading draft in Figure 5 and Project at-a-glance.

Weave the placemats following the lift plan in Figure 5. Hemstitch the beginning and end of each mat and leave 2" unwoven between mats. Remove the finished fabric from the loom and cut the placemats apart, leaving 1" fringe at each end. Machine wash the mats in warm water, hang to dry, and steam press while still damp. You can use the mats with either the dark or the light side facing up.

ALICE SCHLEIN

Lampas Unraveled

Lampas, originally woven on drawlooms in ancient Persia and China, can also be woven on simple four- and eight-shaft looms. These simpler versions do not yield the complexity of pattern and structure of the historical fabrics, but they serve as a fine introduction to this fascinating weave and may tempt the modern weaver into further explorations.

Alice Schlein, guru of network drafters, designs and weaves in Greenville, South Carolina. This article is her first in a series on networking lampas.



What is lampas?

Like all forms of doubleweave, lampas is comprised of two weaves, each with its own set of warp and weft. One of the weaves is called the main (or primary) weave, the other the secondary weave.

Warp ends from the two weaves can alternate in a ratio of anywhere from 1:1 to 4:1 and beyond. A ratio of 2:1 (two primary ends to one secondary end) is common. The two wefts generally alternate in a 1:1 rotation; see Figure 1. (Some sources refer to the primary weave as the ground weave and the secondary weave as the pattern weave, but these names are misleading since either weave can produce pattern or background.)

Both weaves can be either plain weave, twill, satin, or other interlacement. They do not have to be the same weave: one can be twill, one satin, etc.

If the secondary warp and weft threads are removed from the cloth, the primary warp and weft remain in a stable interlacement. The secondary cloth is not a balanced weave but is weft-predominant and could not stand alone as a stable cloth.

Other characteristics

The primary warp and weft are usually a mid-size yarn, the secondary warp a fine yarn, and the secondary weft a heavy yarn.

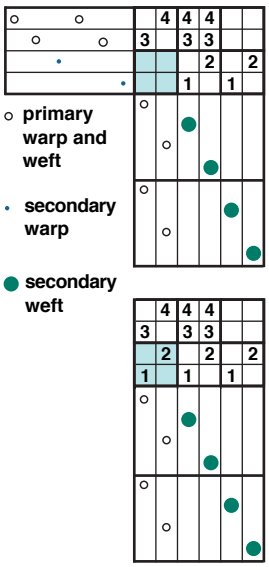
Although interesting effects appear on the reverse of the cloth, most weavers agree that lampas has a right and a wrong side (compare the photos on page 63).

Plain/plain lampas

The secondary weave is usually drafted on the shafts closest to the weaver, the primary weave on the remaining shafts. The simplest form of lampas, in which both structures are plain weave, can be woven on four shafts; see Figure 1. The only patterning possible is horizontal stripes of primary cloth on top vs secondary cloth on top. The draft in Figure 1 produces samples a and b, page 63.

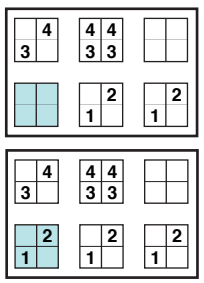
Of course, the more shafts available, the more complex the patterning can be. Figures 2 and 3 show two blocks on six shafts. Sections of primary cloth on top vs

1. 4-shaft draft for lampas:

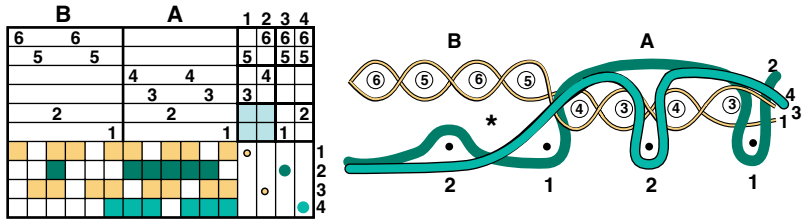


If the seconday warp (shafts 1-2) is not raised when the primary weft weaves (see ▢ in tie-ups and * in cross sections), independent layers are formed where the primary weave is on top.

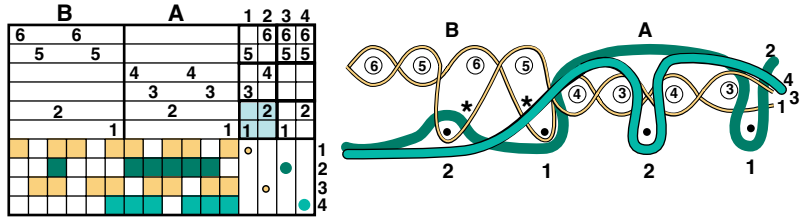
If the secondary warp is raised, the layers are fully integrrated.



2. Two blocks of plain/plain lampas: independent layers



3. Two blocks of plain/plain lampas: integrated layers



secondary cloth on top can alternate both vertically and horizontally. On an 8-shaft loom, if both weaves are plain weave, three blocks can be produced (see samples c–f). Even more complex designs can be woven on eight shafts using network drafting (see samples g-l).

Block patterning in lampas can be achieved on a regular floor loom. Network drafting, with its characteristic curves, requires either a table loom or a dobby loom; the great number of lifts exceeds the treadle capacity of most floor looms.

Independent vs integrated layers

Examine Figures 1–3 and the photos of the samples. In areas where the primary cloth is on top, the layers can either be truly independent of each other or integrated. The choice is made in the tie-up.

The tie-up is easiest to understand if viewed in sections. The upper left section controls the structure of the primary cloth (plain weave in these examples). The lower right sections control the structure of the secondary cloth (again plain weave). The upper right sections determine which cloth is on top: if the primary warp is raised (numbers appear in the squares), the primary cloth is on top. Blank squares mean the primary warp threads are down; therefore the secondary cloth is on top.

The lower left section of the tie-up determines whether independent layers are formed where the primary cloth is on top or whether the two layers are integrated in these areas. Blank squares indicate independent layers; filled squares indicate the two layers are joined. Notice how the primary weft in Figure 3 interlaces with the secondary warp as well as with its own warp to join the cloths. In areas where the secondary cloth is on top (see Block A), the layers are always joined.

Lampas samplers



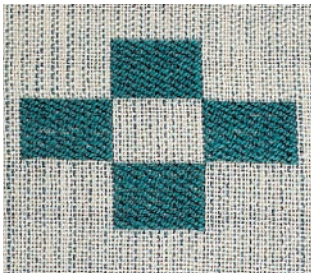
a. Four shafts, horizontal stripes
- Independent layers



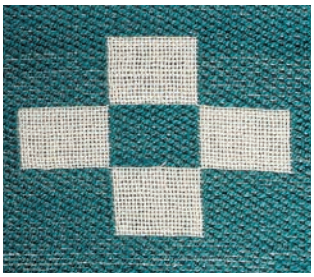
b. Four shafts, horizontal stripes
- Integrated layers



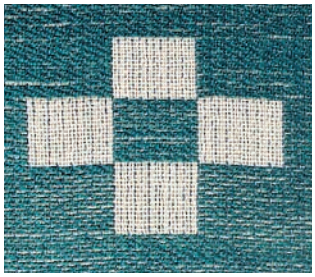
c. Eight shafts, three blocks
- Independent layers
- Primary cloth background
- Secondary cloth pattern



d. Eight shafts, three blocks
- Integrated layers
- Primary cloth background
- Secondary cloth pattern



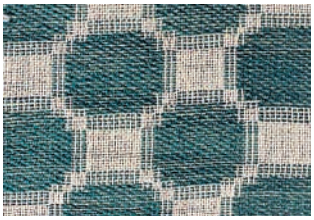
e. Eight shafts, three blocks
- Independent layers
- Secondary cloth background
- Primary cloth pattern



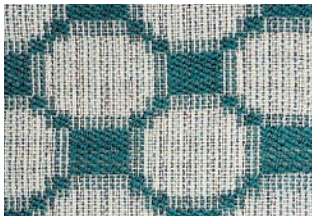
f. Eight shafts, three blocks
- Integrated layers
- Secondary cloth background
- Primary cloth pattern



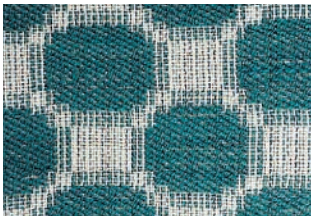
g. Eight shafts, networked circles
- Independent layers
- Secondary cloth background
- Primary cloth pattern



h. Eight shafts, networked circles
- Independent layers
- Primary cloth background
- Secondary cloth pattern



i. Eight shafts, networked circles
- Integrated layers
- Secondary cloth background
- Primary cloth pattern



j. Eight shafts, networked circles
- integrated layers
- primary cloth background
- secondary cloth pattern

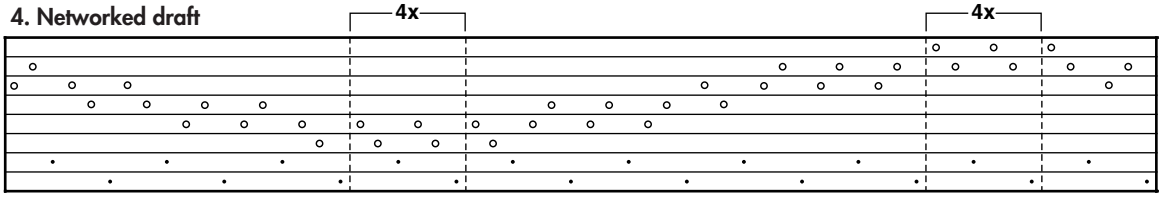


k. Eight shafts, networked waves
- independent layers



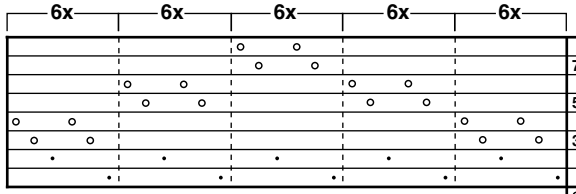
l. Eight shafts, networked waves
- integrated layers

4. Networked draft

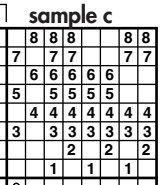


Thread 2x; the second time is not a complete repeat.

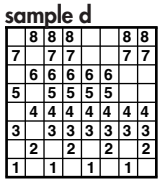
5. Draft for three blocks of plain/plain lampas



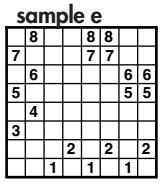
sample c



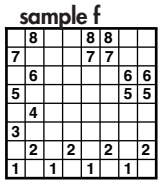
sample d

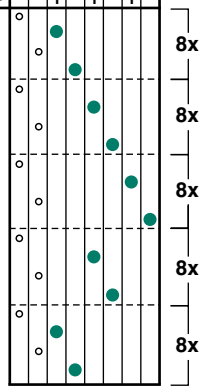


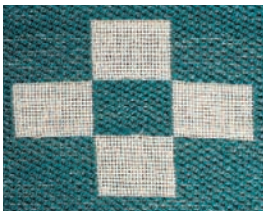
sample e

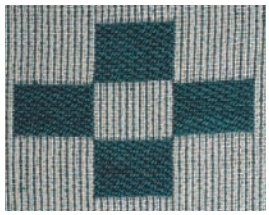


sample f



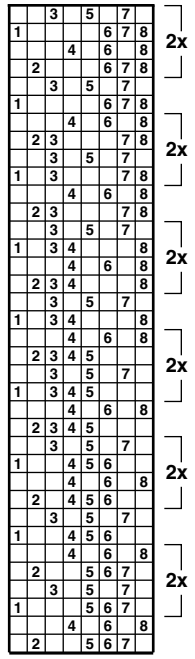






Photos show face and back of sample e

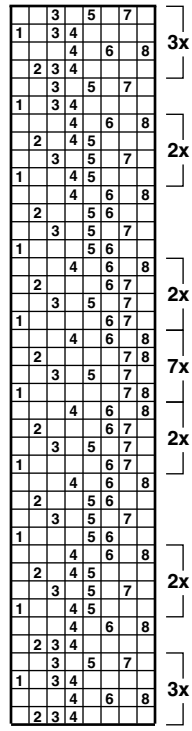
peg plan for waves, sample k



Use these peg plans to produce independent layers. To join the layers, add shaft 1 to the treadles lifting 3, 5, 7 and add shaft 2 to the treadles lifting 4, 6, 8.

To weave 4-shaft samples, use the draft in Figure1, page 62.

peg plan for circles, sample h



PROJECT at-a-glance

Weave structure

Lampas in which the primary structure and the secondary structure are both plain weave.

Equipment

4-shaft loom (samples a–b), any 8-shaft loom (samples c–f), 8-shaft table or dobby loom (samples h–l); 12-dent reed; two shuttles.

Yarns

Primary warp and weft: 20/2 pearl cotton (8,400 yd/lb), yellow, 400 yd (½ oz).

Secondary warp: 140/2 silk (35,000 yd/lb), or substitute silk or cotton sewing thread, blue, 120 yd.

Secondary weft: 2-ply silk (#6 fine silk cord, 4,650 yd/lb) or 20/2 spun silk (5,000 yd/lb), 300 yd (1 oz).

Yarn sources

20/2 cotton and sewing thread are available from most suppliers. 140/2 silk is from the Lunatic Fringe, 20/2 silk from Treenway Silks, and #6 fine silk cord from The Silk Tree.

Warp order and length

180 total ends (120 ends 20/2 cotton, 60 ends 60/2 silk) 2 yd long.

Warp and weft spacing

Primary warp (20/2 cotton): 24 epi. Secondary warp (140/2 silk): 12 epi; 36 total epi; 3/dent (2 cotton, 1 silk) in a 12-dent reed. Width in the reed: 5".

Primary weft (20/2): 24 epi. Secondary weft (2-ply silk): 24 ppi; 48 total ppi.

Take-up and shrinkage

10% in width and length.

Independent vs integrated

How does one determine whether to weave independent layers or integrated cloth?

Independent layers give the cloth greater contrast and crisper pattern definition. However, the cloth is less stable in these areas—the secondary cloth on the back has a tendency to be sleazy. Integrated layers are more stable, but offer less visual clarity and contrast. When you're weaving independent layers, design only small areas where the primary weave is on top.

Even with four or eight shafts, you will be able to weave lampas. Use this Y1K structure and your Y2K tools for a Y-not experience!

Further reading

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Cyrus-Zetterström, Ulla. *Manual of Swedish Handweaving*. Stockholm: LTs forlag, 1950.

Geiger, Agnes. *A History of Textile Art*. London: Sotheby Parke Bernet Publications, 1979.

Kelly, Jacquie. "Lampas," *Prairie Wool Companion*, Issue 15, pp. 46–47.

Schlein, Alice. *Network Drafting: An Introduction*. Greenville, South Carolina: Bridgewater Press, 1994.

Sullivan, Donna. "Lampas for 8," *Prairie Wool Companion*, Issue 34, pp. 34–40.

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A SHAWL *from* M

SHARON ALDERMAN

In *The Mummies of Ürümchi*[1] Elizabeth Barber describes the artifacts and clothing of a people who lived 3,000 years ago in western China. These Caucasian people were accomplished spinners, weavers, and dyers who used wool for the garments buried with them. Barber describes the land in which the burial sites were discovered:

"In color and terrain as well as vast extent, it reminds an American of the high red deserts of Utah and Arizona and of the Great Basin . . . with its rocky crags protruding above a deep, choking porridge of sandy-looking fill."

No words could have drawn me in more surely. I live on the eastern edge of the Great Basin in Utah. The land where these phenomenally well-preserved mummies were found—like the Great Basin—is salty and arid, qualities that Barber credits with preserving the textiles and their bright colors.

The colors are shocking in their intensity. Comparable textiles from bog burial sites in Denmark are all brown, some lighter, some darker, but none show anything like the glowing colors in the color plates of *The Mummies*. I was particularly charmed by a photograph of a cobalt blue shawl with cherry red stripes (at top left, page 67). The text does not describe the width, length, or other particulars of the shawl, but reports that the red stripes are slim and the long edges are brown and hemmed neatly with a long running stitch in white yarn. The detail of one end of the the shawl shows red and blue wefts alternating to make a ribbed edge above the fringes. This shawl from 1000 B.C. is the inspiration for the project shawl on page 67.

The project shawl

In the project shawl, the red stripes are woven in a 6-shaft double-faced twill in which the red warp predominates on both sides, providing strong contrast to the adjacent blue plain-weave areas; see Figure 1, page 68.

At each end, picks of red and blue alternate as in the original. In the original, the alternating colors weave a half-basket structure (over two, under two) to achieve the ribbed effect. To weave this half basket with the navy ends in the project shawl (without using pick-up), this section would require four shafts, bringing the total shaft number to ten if six shafts are used for the twill stripes. The project draft therefore produces a border of plain weave with the navy warp and 3/3 half basket with the red.

On four shafts (which omit the six shafts used for the twill stripes), the weave structure of the original shawl can be reproduced exactly. Both the blue areas and the red stripes are plain weave; the ribbing of half-basket weave is woven at each end with the draft in Figure 2, page 68.

The project shawl is small, soft, and lightweight; it can be used either as a light wrap or as a luxuriantly large scarf or muffler. Although it is more firmly woven than the original, it probably won't last 3,000 years! When I wear it, I think of a weaver who lived very long ago in a place very far away that is a lot like where I live now.

Weaving the shawl

Note that the draft in Figure 1 threads wider stripes at the selvedges so that after weaving and washing they will be the same width as the stripes in the body.

Wind a warp and prepare the loom for either a 4-shaft or 8-shaft shawl following Figures 1-4 and Project at-a-glance, page 68.

Weave following the treadling in Figure 1 or 2. Alternate red and blue for 1" at the ends only. Weave with navy for about 70". Allow 7" for fringe. Maintain an even beat, especially essential for a light cloth.

The warp can be a bit sticky, so make sure each shed is completely clear before throwing the shuttle.

Finishing

Remove the shawl from the loom and check for flaws, correct them, and prepare twisted fringes. Divide the blue areas of fringe into six sections and the red stripes into two sections each. Wash the shawl gently by hand in very warm water using a mild detergent such as Dawn liquid; rinse well, blot in a towel, and press until dry.

[1]Elizabeth Wayland Barber. *The Mummies of Ürümchi*, W. W. Norton & Company, New York, 1999.

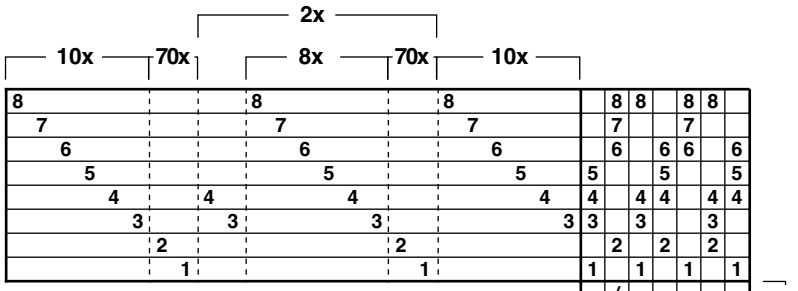
Sharon Alderman, when not weaving or teaching, works as repairwoman for her 114 year-old house, hoping that she will look as good when she is 100+.



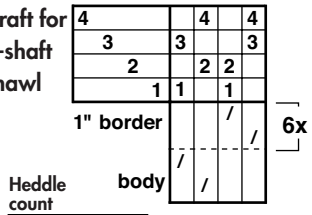
INUS 1K *or* 1000 B.C.



1. Draft for 8-shaft shawl (continued from pages 66–67)

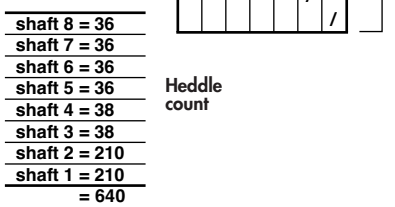


2. Draft for 4-shaft shawl



Heddle count

shaft 4 = 127
shaft 3 = 127
shaft 2 = 127
shaft 1 = 127
= 508



Heddle count

shaft 8 = 36
shaft 7 = 36
shaft 6 = 36
shaft 5 = 36
shaft 4 = 38
shaft 3 = 38
shaft 2 = 210
shaft 1 = 210
= 640

3. Warp color order for 8-shaft shawl

220	60	50	50	60	raspberry
420	140	140	140		navy
= 640					

4. Warp color order for 4-shaft shawl

88	24	20	20	24	raspberry
420	140	140	140		navy
= 508					

PROJECT at-a-glance

Weave structure

Plain weave and double-faced 2/1 twill for body of 8-shaft shawl, plain weave and 3/3 half-basket for borders. Plain weave for body of 4-shaft shawl; 2/2 half basket for borders.

Equipment

8-shaft or 4-shaft loom, 22" weaving width; 12-dent reed; two shuttles.

Yarns

Warp: 20/2 worsted wool (5,600 yd/lb, Maine Line, JaggerSpun), raspberry, 440 yd (1½ oz) for 8-shaft shawl, 176 yd (⅗ oz) for 4-shaft shawl; navy, 840 yd (2½ oz) for both shawls.

Weft: 20/2 worsted wool, raspberry, 10 yd; navy, 650 yd (2 oz).

Yarn sources

Yarns are from Halcyon Yarn.

Warp order and length

640 total ends (220 raspberry, 420 navy) 2 yd long for 8-shaft shawl following color order in Figure 3. 508 total ends (88 raspberry, 420 navy) 2 yd long for 4-shaft shawl following color order in Figure 4.

Warp and weft spacing

Navy warp for both drafts: 24 epi (2/dent in a 12-dent reed). Raspberry warp for 8-shaft draft: 60 epi (5/dent in a 12dent reed). Raspberry warp for 4-shaft draft: 24 epi (2/dent in a 12-dent reed). Width in the reed: 21⅛". Weft: 22 ppi.

Take-up and shrinkage

After washing, 6.5% in width, 8.1% in length. Final dimensions are 19¾" × 65" not including fringes; fringes are about 5" long.

A SHIRT *from*

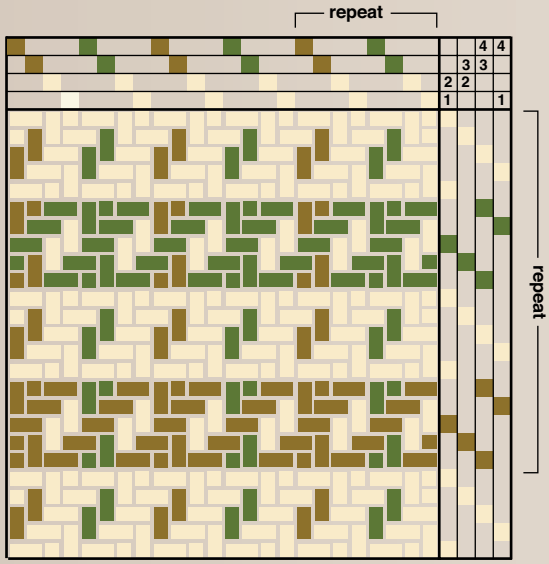
The cotton fabric for this shirt is based on a small fragment of Hohokam weaving from Los Guanacos (in the Phoenix basin), A.D. 900–1100. A drawing of the fabric appearing in Kate Peck Kent's *Prehistoric Textiles of the Southwest* inspired me to reproduce it in naturally colored cottons. The original fabric is brown and white and much coarser than this shirt fabric, about 15 ends and picks per inch.

The weave structure is a rather sophisticated color-and-weave twill. "Color-and-weave" might sound like it only means color in weaving, but it is used to refer to a very specific effect. In color-and-weave, a regular alternation of dark and light colors in both warp and weft creates a visual pattern that is very different from the interlacement.

In this fabric the alternation of light and dark in the warp is 2 and 2. In the weft, it is 5 and 5. Although the threading is a straight twill, notice that the treadling skips a treadle after every five picks. The skips coincide with the changes in weft colors to create strong breaks in the stripes. Alternate stripes show the same designs but in opposite colors. One thousand years ago, the weavers of fabric like this used only frame looms with three hand operated heddle sticks and one shed stick. How did they ever come up with such a clever idea?

This fabric is woven in naturally colored cotton yarn. Warp and weave following Project-at-a-glance. Wash and rinse in hot water; soak overnight in ammonia (one tablespoon per quart) to bring out colors.

1. Color-and-weave draft for shirt fabric



the AMERICAS CIRCA Y1K

JACQUIE KELLY



Jacquie Kelly, of Sierra Vista, Arizona, has been weaving for more than thirty years. She especially enjoys finding new uses for old weaves.



PROJECT at-a-glance

Weave structure
2/2 twill with color-and-weave effects.

Equipment
4-shaft loom, 40" weaving width; 10-dent reed; three shuttles.

Yarns
Warp: 18/2 naturally colored cotton (Fox Fibre, 7,560 yd/lb), 100% White, 2,352 yd (5 oz); 100% Green, 1,176 yd (2½ oz); 100% Coyote, 1,176 yd (2½ oz).
Weft: same as warp, 100% White, 2,000 yd (4¼ oz); 100% Green, 1,000 yd (2⅛ oz); 100% Coyote, 1,000 yd (2⅛ oz).

Yarn sources
Yarns are available from Vreseis Limited, (520) 684-5022.

Notions and other materials
Short-sleeved shirt pattern, matching thread, three buttons, small amount of ammonia for intensifying colors.

Warp order and length
1,176 total ends (588 White, 294 Green, 294 Coyote) 4 yd long: 2W, 2G, 2W, 2C; repeat.

Warp and weft spacing
Warp: 30 epi (3/dent in a 10/dent reed). Width in the reed: 39⅛". Weft: 27 ppi.

Take-up and shrinkage
After washing, 10% in width and length.

SHARON MARCUS WITH DEIDRE PEARCE WEILAND



Finding the Contemporary in the Historic



Diedre's replication of a Chancay fragment is a slit tapestry with hand-dyed alpaca yarns.

After twenty years of teaching and weaving, I am still curious about those initial, almost instinctual impulses people have when they think about embarking on a new project. It's not quite as simple as the perennial chicken or the egg question—do you think first of technique or design—but it's close.

Like all people who work in crafts media, weavers must conquer a great deal of technical information about materials, looms, drafting, process, and so on. Sometimes this need for acquiring technical skills becomes the entire focus of the work, closing off opportunities for rich creative development from other sources.

If you discover this happening to you and want to make a change, how do you go about it? What kinds of strategies can you invent or devise to approach your studio endeavors in a new way?

Using historic textiles as a starting point

As an example of a possible way of working, I would like to share two assignments from my Textile History class at the Oregon College of Art and Craft. These assignments have produced some of the most intriguing work of any classes I have taught over the years, perhaps because so many different kinds of information are gathered as part of the design research phase.

A persistent challenge weavers face when looking at ethnographic or historic textiles is how to develop something original that uses the source textile as a point of departure only. There is a tendency to appropriate imagery or technique directly, without any internal processing or intermediate transformation. These assignments are designed to assist students in reaching the transformative level.

Assignment one

A textile object is selected for studio and library research.

Studio research involves firsthand observation and analysis of an ethnographic or historic textile and replication of a particular aspect of the piece. This exercise provides students with valuable information about how something was made, which really cannot be obtained in any other way.

Replication does not mean reproducing the entire source textile, but might mean focusing on a particular motif, specific materials, overall format, function, and so on. Over the years, the range of projects undertaken has been astonishing: a Victorian beaded bracelet, San Blas mola cloth, an Ainu farmer's jacket, a Native American porcupine-quill embroidered case, an Ethiopian prayer book, African Kuba raffia weaving and embroidery, and complex examples of Peruvian braids among many others.

The purpose of library research is to discover background information about not only how but why the textile was made. Many times the research does not reveal useful technical facts, but instead provides insights into symbolism, context, and culture, which become important resources from which to pull ideas for the final project.

Assignment two

Students produce an original piece which is related in some way to the research from the first assignment. I leave this pretty wide open to free the intuitive and imaginative side of their brains.

As the first part of this assignment, they write a paper outlining plans for the final project and its relationship to the first assignment. The paper provides useful documentation and helps students under-

stand the design process by which original work evolves from traditional sources.

Replication of an historic piece

The process can be illustrated by the work of a particular student, Deidre Pearce Weiland. She began by studying a Central Andes Chancay tapestry fragment (not shown) dating from A.D. 1100–1850.

Her research revealed that the weaving had probably been part of a belt or the decorative border of a cotton plainweave garment. The colors in the piece are gold, three shades of brown, pink-tan, and scarlet.

For her replication, she first dyed the yarns. To obtain the gold background color she discharged intrinsic color from light tan alpaca yarn and overdyed it with acid dyes. The patterning in her discontinuous-weft tapestry shows color changes through single interlocking. Single warp ends are also wrapped to create additional delineation of foreground from background in the form of slits; see photo.

Original work

For her final project Deidre chose to make a pair of suspenders which incorporate aspects of the first piece as well as add original content and technique.

In her research, Deidre discovered that an important concept in ancient Central Andean cultures was the dualism of opposites. In weaving terms this was often expressed through the use of doubleweave. The use of light and dark and pattern reversals also reflects this interest.

Deidre's piece utilizes the historical components of doubleweave, reversing patterning, and opposite values of light and dark. She also incorporates a contemporary image important to her, the *caduceus*, a symbolic staff topped by two wings and entwined with two snakes that is used as a symbol of the medical profession.

Her materials are hand-dyed silk and cotton in magenta and blue, colors used by the Peruvians from about 300–200 B.C. These colors are also appropriate for Deidre's contemporary imagery: Red is considered to represent life force, energy, war, masculinity, and activity. Blue refers more to intellect, peace, contemplation, coolness, and infinity.





Deidre's original work, using Peruvian textiles and culture as a starting point, is a pair of suspenders woven in doubleweave pick-up. She uses hand-dyed cotton and silk yarns and incorporates modern imagery. Photos by Sharon Marcus.

The motifs in the suspenders are produced with doubleweave pick-up. In the threading, light magenta and light blue alternate with dark magenta and dark blue. Silk, dyed in the same colors, is used as weft in some parts of the weaving. Each band of the pair of suspenders is one and one-half inches wide and thirty-two inches long. The bands are woven side-by-side, one band showing the reverse pattern of the other. Pieces of leather are stitched to the strips to complete the construction.

The resulting work is a wonderful synthesis and transformation of many aspects of not only Deidre's technical research, but also of what she discovered about cultural context and the role it can play in contemporary work. If you are interested in looking at historic textiles as a means of inspiration, I highly recommend a process similar to what I have outlined here—it works!

Sharon Marcus got hooked on weaving the day she walked into a weaving shop in the 1960s. She loves teaching, making art, and taking long excursions with her husband and their two Newfoundland dogs.



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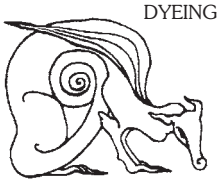
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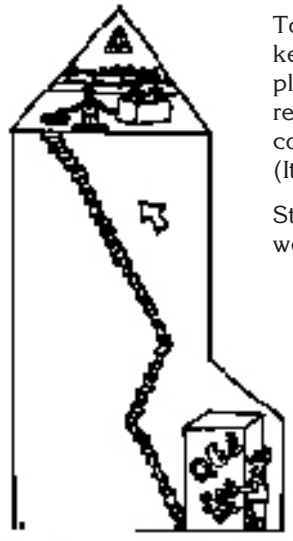
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An Heirloom Blanket *from the nineteenth century*

DEEDEE WOODBURY

Weaving for my children allows me to provide them with something useful and beautiful and lasting. It also connects me with the past—mothers have woven for their families for centuries.



Norman Kennedy sings Gaelic songs at a waulking for DeeDee's blanket. The blanket is pounded on the table and passed around a circle of friends.

I especially feel this connection when I weave something inspired by an early example or taken from an old draft. The blanket for my son is woven in 2/2 twill, a common structure for woolen blankets in Colonial America and the Maritime Provinces. Although the yarns for this blanket are not hand-dyed, an unbleached white and an indigo blue are in keeping with early American weaving. The checked pattern is from an old blanket in Dorothy Burnham's *Keep Me Warm One Night*, page 121. The blanket pictured is from Quebec and was woven during the early 1800s.

Waulking the wool

Years ago I took a weaving course at the Marshfield School of Weaving in Vermont. Teacher Norman Kennedy taught two weeks of intensive turn-of the-century production weaving techniques. My love for heirloom-quality weaving came from that experience.

Seventeen years later Norman came to Houston to give a workshop just as I finished the length of wool intended for my son's blanket. Norman agreed to lead a waulking for my fabric. Waulking is a method that has been used for centuries to full or felt wool cloth. Wool fabrics are often stiff and the weave slightly open when they are removed from the loom. To achieve the appropriate soft thickness for a blanket, they must be fulled.

The traditional Scottish Highland way of waulking is with the hands on a flat surface. A waulking can also be done with the feet, and the blanket can be placed in a tub. Waulking is a dying art; Norman reports that there has been no waulking in Scotland for more than thirty years!

To prepare for the waulking, the yardage is first stitched together end-to-end to form a large circle of fabric. Two long tables or planks are placed side by side to make a large surface for the waulking. The surface must be smooth so that the cloth won't snag.

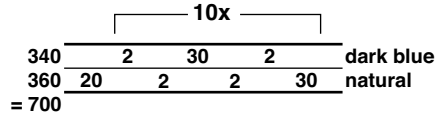
A waulking needs many hands to make the process fun and quick. Refreshments are necessary—a waulking is like a party!

The cloth is measured (to record shrinkage) and thoroughly wet in warm soapy water.

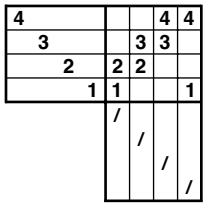
The wet cloth is passed in a circle. Norman says the work must proceed "sun-wise" for good luck. Working against the sun is considered to be bad luck for the person wearing or using the cloth. The waulking is done to the rhythm of a Gaelic work song—some are centuries old. Work songs are labor saving devices. If you are working with a group of people who don't know each other very well, singing together will unite the group and help the work go quickly and efficiently.



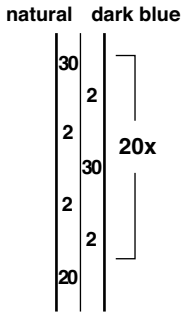
1. Warp color order



2. Draft for blanket



3. Weft color order



PROJECT at-a-glance

Weave structure
2/2 twill.

Equipment
4-shaft loom, 47" weaving width; 15-dent reed, two shuttles.

Yarns
Warp: 8/3 wool (1,490 yd/lb, Maine Line, JaggerSpun), dark blue, 3,060 yd (2 lb, 1 oz); natural, 3,240 yd (2 lb, 2 oz).
Weft: 8/3 wool, dark blue, 2,750 yd (1 lb, 14 oz); natural, 2,900 yd (2 lb).

Yarn sources
All yarns are from Halcyon.

Warp order and length
700 total ends, 340 dark blue, 360 natural, 9 yd long following color order in Figure 1.

Warp and weft spacing
Warp: 15 epi (1/dent in a 15-dent reed). Width in the reed: 46⅔". Weft: 17 ppi.

Take-up and shrinkage
20% in both width and length. Final dimensions are 74" (two panels sewn together) × 84".



DeeDee Woodbury loves weaving with time-honored materials and drafts. She lives in Houston, Texas, where she weaves custom fabrics for clients nationwide.

The blanket is grasped in both hands, pounded on the table firmly to the rhythm of the song, and then passed to the person beside you. At the end of the first song, Norman checks to see how much the cloth is shrinking and fulling.

Another song begins; Norman sings the verse and the waulkers sing the chorus. There is nothing quite like the sound of the thumping of the cloth going round and round accompanied by the voices of the singers. Two more vigorous songs bring the wool to perfection. Because the fulling happens before your eyes in a waulking instead of being hidden in a washing machine, it is possible to stop at the exact degree desired.

After waulking

The stitching that joins the ends of the cloth is then removed and the fabric is rinsed, wrung out and smoothed flat. Next, the cloth is wrapped snugly and smoothly on a plank of wood. Norman spins the bolt sun-wise three times while blessing the blanket in Gaelic. The person who sleeps under this blanket will have good fortune.

The bolt of cloth is then placed on end in a tub to dry overnight. It is unwound the following day and rewound on the plank from the opposite end to be placed in the tub for another night to finish drying. It is then unwound and cut in half, and the panels are stitched together.

I love the history wrapped in my son's blanket and I expect it to be part of his dowry. I hope "she" likes it too! Many memories are woven in with its weft. My son lost his first tooth and had many skinned knees and tears as well as lots of giggles during the weaving of his new old-fashioned blanket.

Weaving the blanket

To weave the blanket in two panels, wind a warp of 700 ends and prepare the loom following Figures 1 and 2 and Project at-a-glance. The 20-end section in natural is at the edge that will become the center seam. Two 20-end sections are joined to make 40 ends, more than in the other warp color stripes of 30 ends each since draw-in tends to decrease the width at the selvedge. In planning a blanket, it is always wise to sample to determine the right number of ends to compensate for draw-in. Always finish the sample as you intend to finish the final piece.

Weave the blanket using the weft color order in Figure 3 and the treadling in Figure 2. If you have threaded the loom from right to left (viewed from the front of the loom) start the shuttle from the left. If you have threaded the loom from left to right, start the shuttle from the right. This shuttle order will ensure that selvedge ends are enclosed by the weft without requiring a floating selvedge.

Finishing

Finish the blanket by waulking or, if Norman and fourteen friends are not available, use your washing machine. Secure ends with hemstitching or machine zigzagging and machine wash, warm water, agitating for 3–5 minutes or longer to desired degree of fulling. It is important to check how much fulling has taken place at least every minute. Hang over a rod to dry.

Cut panels apart and, butting edges, stitch together by hand with natural 8/3 using a figure-eight or baseball stitch. Trim raw edges and hem or bind with a blanket stitch or commercial satin blanket trim.

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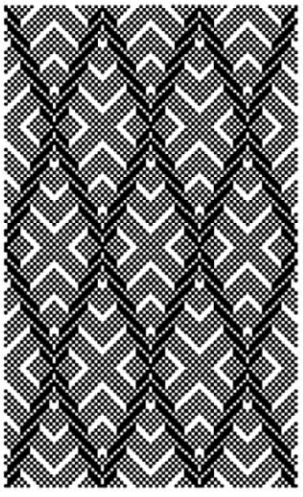
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The BAYEUX TAPESTRY

an eleventh-century epic embroidery

NANCY ARTHUR HOSKINS

The epic embroidery known as the Bayeux Tapestry depicts the dramatic story of the A.D. 1066 conquest of England by William, Duke of Normandy. It is a monumental work of textile art that sweeps the spectator back into the medieval world of armored knights and battles, religious relics and oaths, castles and crowns, cavalry and dragon-prowed ships.

The tapestry components

The scale and scope of the embroidery is both intimate and immense. It is twenty inches high and two hundred thirty feet long. The fabric frieze technically is not a tapestry; it is an embroidery on plain-weave linen. But because of its magnitude and imagery, one scholar writes, "to call it anything else [but tapestry] would be a piece of unpardonable pedantry."[1]

The linen foundation fabric is in eight sections stitched together with several repairs. There are fifty scenes, six hundred twenty-three figures, seven hundred sixty-two animals, thirty-seven buildings, forty-one ships, forty-nine trees, and two thousand letters.

Upper and lower borders are decorated with Aesop's fables, genre scenes, constellations, and nude figures. A larger center panel flows from scene to scene with all of the action occurring in abbreviated stage-like settings. Curving trees act like curtains to change from one event to another. A Latin text above the pantomiming figures provides clues to the action much like the text balloons in a twentieth-century comic strip. Indeed, the tapestry may seem like a cartoon to us, but it was a serious and wondrous sight to the illiterate eleventh-century viewer.



William and his men ride to battle to slay Harold and capture the throne of England.

The stitchery

Scholars suggest that light outlines were painted on the linen to guide the stitching. Stitches in woolen yarn deftly draw the figures, architecture, and decorative elements. Stem stitches are used to outline shapes, to form patterns, and to fill in curvilinear shapes (see Figures 1 and 2, page 80).

A stitch named for the tapestry—the Bayeux stitch—is used throughout the piece to fill in costumed figures, horses, ships, trees, and architecture (see Figure 3, page 80). Color changes emphasize fabric folds and costume elements. A muted palette of blue, blue-green, blue-black, sage green, olive green, red-orange, terra-cotta red, and dull yellow unifies the panorama.

The story

The story in the tapestry begins with the aged, enthroned English King Edward, who sends Harold, an English nobleman, to reassure his nephew Duke William that he will inherit the English crown. Harold lands in Normandy, is captured by a Norman count, released to William, and then joins William in a local battle.





Harold goes to Bosham (above left). A messenger brings William news of Harold's treachery (above right).

William presents Harold with arms and Harold swears fealty to William. Upon Harold's return to England, King Edward dies. Harold is offered and accepts the crown.

An ominous comet appears in the sky and a messenger sails to Normandy to report Harold's treachery to William. Next we see the great fleet being built and the ships laden with provisions. The ships set sail for England with warriors and horses aboard. The Normans establish their camp, feast, pray, and go to war.

The Battle of Hastings concludes the tapestry with Harold slain and the Normans victorious. Scholars agree that the tapestry once contained a final scene showing William crowned and enthroned.

The significance of the tapestry

The Bayeux Tapestry is an important historical document. The only other record of the most significant historical event of the eleventh century written at the time was an account by William's chaplain.

The textile is unusual in the medieval period because it is a secular rather than sacred work of art. Bishop Odo, the half-brother of William, probably commissioned the embroidery to be created between 1067 and 1082. Since he aspired to be the next Pope, it was in his best interest to support William's claim to the throne.

Origins of the form and design

The Normans of France were the descendants of tenth-century Norse invaders. The narrative format of the Bayeux Tapestry may have followed a northern textile tradition, as evidenced by another embroidery called the Oseberg Tapestry, which was found in a Viking burial ship. The Vikings carved narrative battle scenes with warriors, horses, and ships on pictured stones.

Bishop Odo had traveled to Italy and it has also been suggested that he might have been influenced by the continuous story of conquest depicted on the columns of Trajan and Marcus Aurelius.

Religious manuscripts of the period were painted on scrolls. Songs or poems of heroic deeds—Scandinavian sagas or French *chansons de geste*—were a popular oral tradition closely related to the way the story of the conquest is told in the pictorial stitchery. Inspiration could have come from any of these sources.

The consistency of design shows the sure hand of one artist. The style closely resembles drawn and painted manuscript illustrations of the Romanesque period from both sides of the English Channel—a style known as Anglo-Norman. There are numerous surviving drawn and painted manuscript

scenes that resemble those in the Bayeux Tapestry. It is thought that the ladies of the court of William's wife, Queen Matilda, may have done the stitching.

The tapestry is available for viewing

The tapestry belonged in 1476 to the Cathedral of Bayeux and was hung in the nave during special religious celebrations. It has survived being used to cover a wagon, being rolled from one storage drum to another for display, the danger of being sliced up into sections, and numerous wars.

The embroidery is now housed in a museum in Bayeux, France: Centre Guillaume le Conquérant. A film and a dramatic *son et lumiere* (sound and light) show precede the viewing of the textile. The show is staged in a darkened room full of sails and ships. Slides are flashed onto the sails, while music with a definite Nordic flair is coordinated with a narrated saga of the Viking conquest and colonization of Normandy. Visitors pass by an educational display of copies of scenes from the embroidery before entering the final gallery. The Bayeux Tapestry is displayed in a large, softly lit room, installed in a glass-enclosed case. It seems larger than expected and incredibly long.

The tapestry as a living record

The invading armies of D-Day, arriving at the same beach from which William set sail, are recorded on film. The Bayeux Tapestry is our documentation of an invasion nine centuries earlier. A twelfth-century poet, Master Wace, writes:

> All things to nothingness descend
> Grow old and die and meet their end
> Man dies, iron rusts, wood goes decayed
> Towers fall, walls crumble, roses fade
> Nor long shall any name resound
> Beyond the grave, unless't be found
> In some clerk's book. It is the pen
> Gives immortality to men.

William the Conqueror's name does resound beyond the grave, but in the case of this grand narrative needlework I suggest:

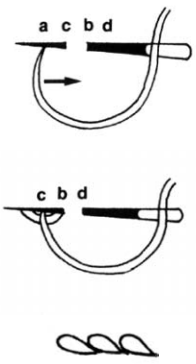
> It is the needle, not the pen
> Gives immortality to men.

[1]Eric Maclagan. *The Bayeux Tapestry*. King Penguin Books, London and New York, 1945.



1. Drawing of William the Conqueror showing outlining with stem stitch, filling with Bayeux stitch.

2. The stem stitch. This stitch is used to outline shapes in the Bayeux Tapestry. It follows curvilinear lines very gracefully; see Figure 1. The needle should always come out above or always below the stitching thread in a row of stitches in order to sew a uniform outline.



Come out at a. Go in at b and out at c.

Go in at d and back out at b.

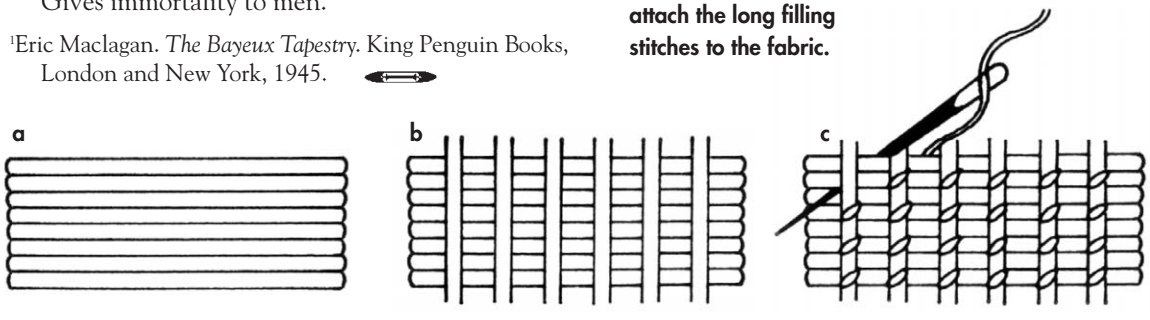
Continue across the row.

3. The Bayeux stitch. This stitch is used to fill in shapes throughout the tapestry. It is a three-step stitch using an embroidery technique called couching.

a. Long stitches are carried from one edge of the shape to another.

b. A second set of stitches—at right angles to the first set—are laid across the shape. These are spaced at regular intervals; see the filling stitches in Figure 1.

c. Small couching stitches attach the long filling stitches to the fabric.



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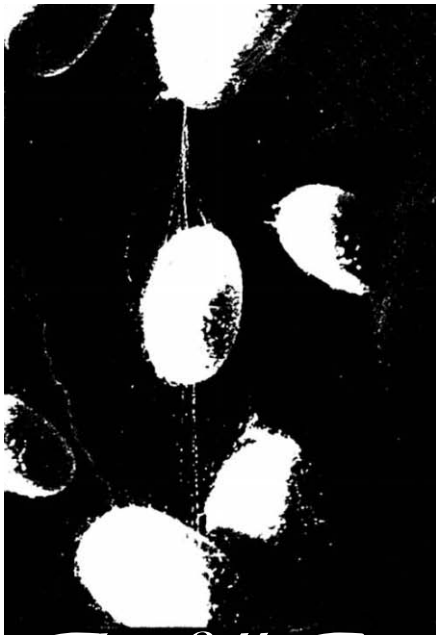
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Volume XX, #1–5 compiled by Bobbie Irwin

KEY TO WEAVE STRUCTURES

Bskw	Basket weave
Dbw	Double weave
In	Inlay
Ov	Overshot
Pw	Plain weave
S&W	Summer & winter
Tw	Twill

LOOMS USED

__H	Number of harnesses or shafts
IK	Inkle
RH	Rigid heddle

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I	=	January/February
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IV	=	September/October
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Note: I:1–2 = continuous text
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DIRECT IMPORT
SWEDISH YARNS
featuring
BOCKENS
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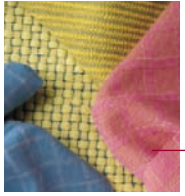
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Calendar

EXHIBITS, SHOWS, AND SALES

CALIFORNIA

- **Through February 27.** Land of the Winged Horsemen: Art in Poland, 1572–1764, travelling exhibit including textiles, at the San Diego Museum of Art, San Diego. Contact Sheryl Kreischer, Art Services International, 700 N. Fairfax St., Ste. 220, Alexandria, VA 22314. (703) 548-4554; fax (703) 548-3305.
- **January 14–16.** Fiber Arts 2000, exhibit and sale at Sutter Creek Auditorium, Sutter Creek, CA 95685. Contact Sutter Creek Business and Professional Assoc., PO Box 1234, Sutter Creek, CA 95685. (800) 400-0305, or GQI Marketing, (209) 267-1911.

COLORADO

- **Through February 6.** Men of the Cloth, exhibit by contemporary male fiber artists at Loveland Museum/Gallery, 5th and Lincoln, Loveland, CO 80537. (970) 962-2410; fax (970) 962-2910.

DISTRICT OF COLUMBIA

- **Through January 2.** Who Makes Textiles? **Through January 23.** Peter Collingwood: Master Weaver. **February 18–July 30.** Flowers of Silk and Gold: Four Centuries of Ottoman Embroidery. Exhibits at The Textile Museum, 2320 S St., NW, Washington, DC 20008. (202) 667-0441; www.textilemuseum.org.

FLORIDA

- **February 26–April 5.** Empire of the Sultans, Ottoman Art from the Khalili Collection, exhibit including textiles at The Society of the Four Arts, Palm Beach. Contact Art Services International, 700 N. Fairfax St., Ste. 220, Alexandria, VA 22314. (703) 548-4554; fax (703) 548-3305.

IDAHO

- **May 19–24.** Snake River Fiber Fair in Idaho Falls. Classes with Judith Mackenzie, exhibits, demonstrations, vendors. Contact Kate Robertson, 1372 W. 81 North, Idaho Falls, ID 83402. (208) 525-8089; katespin@srv.net.

ILLINOIS

- **January 15–April 2.** Outsider and Folk Art: The Chicago Collections, exhibit of 20th century folk art at the Terra Museum of American Art, 664 N. Michigan Ave., Chicago, IL 60611. (312) 664-3939; fax (312) 664-2052.

INDIANA

- **Through January 9.** Fiber exhibit by Nick Cave in the Art League Gallery. **Through January 23.** Constructions and Sculptural Fiber in the Warner Gallery. South Bend Regional Museum of Art, 120 S. St. Joseph St., South Bend, IN 46601. (219) 235-9102; fax (219) 235-5782.

KENTUCKY

- **March 10–April 16.** Basket Treasures of Kentucky, exhibit at Lexington Central Library Gallery, 140 E. Main St., Lexington. Fiber Focus Kentucky 2000, 624 Dardanelles Dr., Lexington, KY 40503. (606) 278-2233; covertrp@worldnet.att.net.
- **March 15–May 10.** Fiber Art: Present and Future, Metrolex Gallery, National City Bank Bldg., 301 E. Main St., Lexington. Fiber Focus Kentucky 2000, 624 Dardanelles Dr., Lexington, KY 40503. (606) 278-2233; covertrp@worldnet.att.net.
- **April 1.** Spinning and weaving demonstrations at Lexington Art League, Loudoun House, Castlewood Dr., Lexington. Fiber Focus Kentucky 2000, 624 Dardanelles Dr., Lexington, KY 40503. (606) 278-2233; covertrp@worldnet.att.net.
- **April 1–29.** The Glenn Family Historic Coverlet Collection, exhibit at The Living Arts and Science Center, 362 Martin Luther King Blvd., Lexington. Fiber Focus Kentucky 2000, 624 Dardanelles Dr., Lexington, KY 40503. (606) 278-2233; covertrp@worldnet.att.net.
- **April 8.** Basketmaking demonstrations at The Living Arts and Science Center, 362 N. Martin Luther King Blvd., Lexington. Fiber Focus Kentucky 2000, 624 Dardanelles Dr., Lexington, KY 40503. (606) 278-2233; covertrp@worldnet. att.net.
- **May 25–June 30.** American Tapestry Biennial III, exhibit at Northern Kentucky University Gallery. Contact Kathy Spoering, 1050 Gunnison, Grand Junction, CO 81501. (970) 242-9081; taph2o@iti2.net.

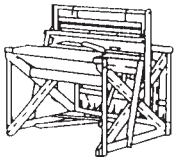
MINNESOTA

- **Through January 9.** Fiber Into Fantasy, fantastical garments by Zandra Rhodes and Robert Hillestad, at the Goldstein Gallery, 1985 Buford Ave., St. Paul. Contact Weavers Guild of Minnesota, 2402 University Ave., St. Paul, MN 55114. (651) 644-3594; weaversguild@juno.com.
- **January 3–23.** A Common Thread 2000—Mini-Millenium, Textiles in Miniature, exhibit. **January 25–February 27.** Spotlight Show. Both events at the Hopkins Center for the Arts. Contact Textile Center of Minnesota, (651) 917-7270. For information about Spotlight Show, call Mary Jo, (612) 933-5413.

NEBRASKA

- **Through January.** Fanciful Flowers: Botany and the American Quilt, exhibition at the Cooper Gallery, University of Nebraska State Museum, Morrill Hall, 645 N. 14th St., Lincoln. Contact Carolyn Ducey, (402) 472-6301; cducey@unl.edu.

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- **April 7–9.** Fiber Arts Festival 2000 at Adams County Fairgrounds, 947 S. Baltimore, Hastings, NE 68901. Exhibits, sales, demonstrations, vendors. Call (402) 463-0808.

OKLAHOMA

- **March 25–June 18.** Land of the Winged Horsemen: Art in Poland, 1572–1764, travelling exhibit including textiles, at the Philbrook Museum of Art, Tulsa. Contact Sheryl Kreischer, Art Services International, 700 N. Fairfax St., Ste. 220, Alexandria, VA 22314. (703) 548-4554; fax (703) 548-3305.

PENNSYLVANIA

- **March 5–25.** In Beauty May I Walk, exhibit by Philadelphia Guild of Handweavers at Community Arts Center, 414 Plush Mill Rd., Wallingford, PA 19086. Contact Georgeann Blaha, CanHilStu@aol.com.

RHODE ISLAND

- **April 7–July 7.** Harness Loom Weaving in Rhode Island: Yesterday, Today, and Tomorrow, exhibit by the Weavers' Guild of Rhode Island at Slater Mill Gallery, Blackstone Valley Visitor Center, Pawtucket. Call Karin Conopask, Slater Mill Historic Site, (401) 725-8638; fax (401) 722-3040.

TEXAS

- **Through January 15.** Bounteous Brocades, tapestries by Laura Foster Nicholson in the Ursuline Hallway Gallery. **Through February 19.** Ursuline Sales Gallery Holiday Event. **April 22–23.** Fiesta Arts Fair. Southwest School of Art and Craft, 300 Augusta, San Antonio, TX 78205. (210) 224-1848; fax (210) 224-9337.
- **January 21–22.** Roc Day Celebration by The Sam Houston Weavers' & Spinners' Guild at the Sam Houston Memorial Museum in Huntsville. Workshops, contests, fashion show, tour, sales. Contact Tamara Chasteen. (409) 294-9606; woollady@hotmail.com.
- **January 29–March 10.** Materials: Hard and Soft, multimedia juried exhibit at Meadows Gallery, Center for the Visual Arts, Denton. Greater Denton Arts Council, 207 S. Bell Ave., Denton, TX 76201.(940) 382-2787; fax (940) 566-1486; dentonarts.com.

UTAH

- **June 24–25.** Back of the Wasatch Fiber Festival at Summit County Fairgrounds in Coalville. Classes with Norman Kennedy and Nancy Bush, fleece to shawl competition, demonstrations, wearable art show. Contact Heidi Smith. (435) 649-3856; 3smiths@xmission.com; www.fly1.com/ heidi/FiberFest/htm.

VIRGINIA

- **Through January 9.** Holiday Joy, gift show at the Potomac Craftsmen Gallery, Studio 18, The Torpedo Factory, 105 N. Union St., Alexandria, VA 22314. (703) 548-0935.
- **February 24–27.** Williamsburg Festival Week includes The Mid-Atlantic Quilt Festival at the Williamsburg Marriott Hotel, The Mid-Atlantic Wearable Art Festival at the Williamsburg Lodge, The Vintage Fashion and Accessories Show at the Patrick Henry Inn, and the Mid-Atlantic Fiber Arts Fair at the Fort Magruder Inn, all in the Willamsburg area. Exhibits, sales, demonstrations, classes, tours, lectures, fashion show. Contact David M. & Peter J. Mancuso, Inc., PO Box 667, New Hope, PA 18938. (215) 862-5828; fax (215) 862-9753.

WASHINGTON

- **March 9–12.** Rags 2000, juried wearable art show and sale in Tacoma. Contact Ann Gosch, Rags 2000, c/o YWCA Rags Guild, 2522 N. Proctor, #423, Tacoma, WA 98406. (253) 272-4181, ext. 352.

THE NETHERLANDS

- **March 15–20.** Textile Festival in the Broerenkerk, Zwolle. Includes Bye Bye, international exhibition marking the millennium, which travels through Holland afterwards. Contact Stichting Beeldende Amateurkunst, PO Box 13103, 3107 LC Utrecht, The Netherlands. +31 (0)30 234 22 11; fax +31 (0)30 234 23 82; sba@sba-kunst.nl; www.sbakunst.nl.

UNITED KINGDOM

- **Mid-March–April 30.** New Directions—The Art of the Feltmaker, international exhibit in Kendal, the Lake District. Contact Gill Farlam, IFA, Jubilee House, The Street, Rickinghall, Diss, Norfolk IP22 1EG, UK. mlbungalow@mcmail.com.

CONFERENCES

ARIZONA

- **March 23–26.** Fibers Through Time—In Pursuit of Excellence, state conference at Central Arizona College, Coolidge. Contact Lynn Silberschlag, 6481 Avenida de Posada, Tucson, AZ 85718. (520) 299-1418; ruslyn@aol.com; www.primenet.com/~thenest/2000.

FLORIDA

- **March 23–26.** Florida Tropical Weavers Guild Conference in Eustis. Contact Janice Beckenbach, 390 NW 21st Dr., Gainesville, FL 32605. (352) 376-0554.

OHIO

- **June 22–25.** Convergence 2000, biennial conference of Handweavers Guild of America in Cincinnati. Contact Convergence 2000, 4870 Gray Rd., Cincinnati, OH 45232. hgaconvergence@compuserve.com; www.weavespindye.org.

ENGLAND

- **April 14–16.** Oxford 2000 Past and Future, biennial conference of the Association of Guilds of Weavers, Spinners and Dyers at Westminster College, Oxford. Booking deadline January 31. For information, send two international reply coupons to Patricia Baines, 80 The Cloisters, Pegasus Grange, Whitehouse Rd., Oxford OX1 4QQ, England. Phone 01865 728900.
- **April 27–29.** International Feltmakers Association conference at Ambleside. Contact Gill Farlam, IFA, Jubilee House, The Street, Rickinghall, Diss, Norfolk IP22 1EG, UK. mlbungalow@mcmail.com.

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NEW ZEALAND

- **April 8–11.** Creative Fibre Festival 2000, Canterbury at St. Andrew's College, Christchurch. Exhibits, sales, classes, demonstrations. Contact Joan Taylor, PO Box 2074, Christchurch, New Zealand. (03) 385-8938; jj-taylor@clear.net.nz.

TO ENTER

ARIZONA

- **Environment 2000.** National juried exhibition of art that comments on today's environment. **Entry deadline January 11;** exhibited April 18–May 27. **Arizona Art Educators.** Juried exhibition of works by Arizona art educators, June 6–July 8. **Entry deadline February 15.** Exhibits sponsored by Galeria Mesa, PO Box 1466, Mesa, AZ 85211. (602) 644-2056; fax (602) 644-2901; robert_schultz@ci.mesa.az.us; www.mesaarts.com.

COLORADO

- **Fiber Celebration 2000,** sponsored by the Northern Colorado Weavers Guild. Postmark slide **deadline is March 1, 2000.** For prospectus, send LASE to Helen Hart, 7132 Cordova Dr., Cheyenne, WY 82009. (307) 632-6114; HelzHart@aol.com.

CONNECTICUT

- **Expo 2000,** 43rd annual juried sale July 13–15 on Guildford Green, Guilford, sponsored by Guilford Handcraft Center. **Application deadline February 22.** Contact EXPO Coordinator, PO Box 589, Guilford, CT 06437. (203) 453-5947; fax (203) 453-6237.

IDAHO

- **Spin a New Yarn,** annual fiber arts show in conjunction with the Snake River Fiber Fair, May 19–21, in Idaho Falls. **Entry deadline April 15.** Contact Kate Robertson, 1372 W. 81 North, Idaho Falls, ID 83406. (208) 525-8089; katespin@srv.net.

ILLINOIS

- **Crossed Connections,** juried exhibition and sale opening May 14. **Photo deadline February 29.** For prospectus, send LSASE to T.L.D. Design Center Gallery, 26 E. Quincy St., Westmont, IL 60559. (630) 963-9573; www.TLDDESIGNS. com.

MICHIGAN

- **The Blue Show,** Great Lakes regional juried fiber competition exhibited at the University of Michigan Slusser Gallery, June 16–July 30. **Entry deadline March 10.** Prospectus: Marje Mink, 424 Little Lake Dr. #34, Ann Arbor, MI 48103. swk_mink@online.emich.edu.

MINNESOTA

- **Residency Fellowships** for emerging MN artists, July. Contact The Anderson Center, PO Box 406, Red Wing, MN 55066. (651) 388-2009; acis@pressenter.com.

NEW YORK

- **American Crafts Festival,** juried sale June 10–11 and 17–18 at Lincoln Center for the Performing Arts, New York City. **Craft as Art Festival,** juried sale October 6–8 at Nassau County Museum of Art, Roslyn Harbor. **Application deadline for each show January 4.** Send SASE (55 cents postage) to Raya Zafrina, American Concern for Artistry and Craftsmanship, PO Box 650, Montclair, NJ 07042. (973) 746-0091; fax (973) 509-7739.

NORTH CAROLINA

- **Blue Ridge Handweaving Show** October 5–31 at John M. Crawford Gallery, Asheville. Entry deadline not stated. Prospectus: Betty Carlson, PO Box 837, Enka, NC 28728. (828) 670-7809; bettycarlson@earthlink.net.

OHIO

- **Convergence 2000 exhibits** in Cincinnati, June 22–25. Juried exhibits: dyeing, yardage, fashion, Small Expressions, liturgical, weaving, spinning, basketry. Nonjuried exhibits: fashion, small tapestry, passementeries, collaborations, fantasy- and myth-inspired. **Application deadlines vary from January 1 to April 15.** Send SASE for single prospectus or $5 for all to Convergence 2000, Call for Entries, 4870 Gray Rd., Cincinnati, OH 45232. hgaconvergence@compuserve.com; www. weavespindye.org.

OREGON

- **Teaching proposals** for the Association of Northwest Weavers Guilds Conference June 18–26, 2001, in Eugene. Send workshop and seminar proposals to Terri Zensen, 15103 NE 27th Ave., Vancouver, WA 98686. tzens1@aol.com.

TEXAS

- **Sheep to Shawl competition,** April 15, during the Sam Houston Folk Life Festival at the Sam Houston Memorial Museum, Huntsville. Some compensation available for travel and lodging. Contact Tamara Chasteen. (409) 294-9606; woollady@hotmail.com.

WASHINGTON

- **Contemporary West Coast Tapestry 2000.** Regional show of flat-woven tapestry, October–December, at the Washington State Convention and Trade Center, Seattle. Open to residents of WA, OR, CA, BC, AK. **Slide deadline May 1.** For prospectus, send LSASE to TAPS, 703 Foote St. NW, Olympia, WA 98502. Call Mary Lane. (360) 754-1105; lanemary@netscape.net.

AUSTRALIA

- **Perfection in Wool,** international contest showcasing wool, in Euroa, Victoria, October. Contact Cathy Bezak, worldwidewool@hotmail.com.

INSTRUCTION

ILLINOIS

- **T.L.D. Design Center Gallery** offers workshops in double weave, warp painting, paddle warping, spinning, feltmaking, textile printing and painting, and garment design for handwovens. Winter schedule begins January 18. Contact Tammy, T.L.D. Design Center Gallery, 26 E. Quincy St., Westmont, IL 60559. (630) 963-9573. www.TLDDESIGNS.com.

—continued on page 94

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The Handwoven Communiqué

EDITED BY BOBBIE IRWIN

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END OF AN ERA

The Quicksand Craft Center in Knott County, Kentucky, where master weavers produced drapes, bedspreads and rugs since the early 1960s, has closed down, and the looms have been sold. Charles Wesley of Berea, one of its board members, told the *Lexington Herald-Leader*, "We had contracts, but we just didn't have the weavers. All of our weavers were getting old, and we hung on as long as we could."



Commenting on the Center's demise, columnist David Hawpe said, "There is a price tag on our heritage. If customers were willing to pay a decent wage for this kind of tedious, meticulous work, more artisans might stick with it." Patricia Thrash, a longtime contributor and guardian of historical traditions, lamented, "What will happen to our revered history and culture when so many of our grassroots strongholds of eastern Kentucky heritage are shut down, and the dedicated, self-sacrificing people that work so hard to keep them alive are stopped?"

Condensed from David Hawpe, *Louisville Courier-Journal*, April 29, 1998; contributed by Manuela Kaulitz, Louisville, Kentucky

MORE SHODDY THAN SHODDY

Shoddy is made by disintegrating unmilled fabrics, so the fibres are not much damaged in the process; the best quality [comes] from knitted fabrics. The original staple length of the fibre is hardly affected.

Mungo is made by disintegrating milled fabrics, so they have to be torn apart more vigorously, resulting in very short broken fibres. These short staple fibres may have to be combined with a little real wool to make them spinnable.

Peter Collingwood, on *The Weaving List* (Internet), Vol. 99, #2021, April 16, 1999

Y2K COLORS

Hues expected to dominate products, services and campaigns aimed at consumers in 2000 include Wild Berry, a pure, bright red that speaks of Asian influences, Catholic cardinals' robes and power ties; Aero Blue, which conveys a timeless, spiritual quality, like a sky approaching dusk; Spaqua, similar to the edge color of a thick sheet of glass, or green-shaded water; and Aluminum Foil, a good color to represent a cold, urban feeling.

Color Marketing Group, in *USA Weekend*, March 12–14, 1999

BASKETS RECOVERED

Three hand-woven Indian baskets stolen from the Nevada Historical Society more than 20 years ago and valued at nearly $1 million have been returned. The event capped a twisted tale of thievery, dealing and negotiating, most of which remains a mystery and may never be known.

The baskets were made by Washoe Tribe member Dat So La Lee, who is believed to have lived from about 1850 to 1925. She made the baskets for a Carson City businessman, who sold them. Dat So La Lee made about 120 baskets in her lifetime, and her work became renown [sic] for its intricate style and distinctive weave.

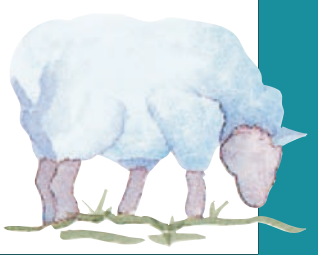
In 1997, the three missing baskets were purchased by a Tucson art dealer, who brought them to the attention of the FBI after an expert on Washoe tribal art identified them as the stolen Dat So La Lee baskets. They have been returned to the Nevada Historical Society.

Condensed from Sandra Chereb, in *The Denver Post*, February 27, 1999

NO DRAFT FOR WEAVERS

When Rome's distant warfare required lengthy tours of duty, the army switched from part-time to career soldiers. Certain professions were preferred, including blacksmiths and hunters. Those considered not suitable included weavers and tavernkeepers.

"Roman War Machine," The History Channel, May 23, 1999; contributed by Manuela Kaulitz, Louisville, Kentucky





BELIEVE IT OR NOT

A farmer claimed to have produced the world's first flock of blue sheep without using any dye. Nancy Follett, who owns a sheep farm at Sleaford Bay on South Australia's Eyre Peninsula, said she has bred 100 sheep with fleece ranging from light blue to navy. "Some people have accused me of dyeing the sheep," the news agency quoted Follett as saying. "That's absolutely not true. I'm not up to chasing sheep around and dipping them into dye."

Associated Press, in *The Press Democrat*, Santa Rosa, California, April 21, 1999; contributed by Betty Lou Whaley



PASHMINA

At recent Paris haute couture openings, pashmina shawls were draped over the shoulders of some of the wealthiest, most fashion-driven women in the world. Unlike illegal-to-sell shatoosh, to which it is often compared, pashmina comes from an unendangered goat that lives in the mountains of Mongolia, China and Ladakh, India. The dehaired cashmere taken from the pashmina goats is made into whisper-weight scarves that give warmth without weight.

Marylou Luther, "Clotheslines," in *The Denver Post*, March 18, 1999

QUIPUS

Quipu, the Inca word for knot, refers to the most remarkable artifact of the preindustrial world, a data storage and retrieval device made entirely of fiber. The quipu itself is a textile that is not a fabric and can't cover, contain, or bind anything in any way. Quipus generally consist of pendant cords hanging by lark's head knots from a larger main cord. There may be secondary cords hanging from the first pendants, summary cords tied in an opposite direction on the main cord, index cords attached to the end of the main cord, and other add-ons. The cords are spun in different directions and with many different plies. Knots tied on the pendant cords often represent numbers in a base-ten positional system, which has led scholars to think of quipus as accounting devices.

Yet we know from historical records that quipus also contained histories, chronicles and other more complex non-numerical information.

Now that the computer revolution has taught the western world that information can be effectively recorded and processed by nonlinguistic means, scholars are casting a new eye on the quipus.

Ed Franquemont, *The Weaving List* (Internet), Vol. 99, #1869, March 13, 1999

CARDING CREDIT

About 1808 . . . John Parmenter . . . set up his carding machine in a building behind the gristmill. The local farmers would bring in their wool to be carded into rolls for spinning. . . . There was also a fulling mill for cleaning the wool. Bartering was the main form of exchange in the early 1800s as shown in a ledger kept by Parmenter. A few of the entries between 1808 and 1826 . . . illustrate the rate of credit for carding work.

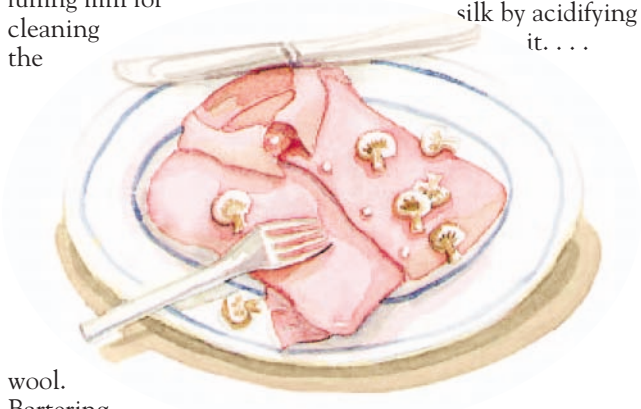
1809 1 gallon of cider @ $1.00
1810 5 days work on the dam @ $3.33
1818 2 yards cotton cloth @ $0.92
1822 4 lbs. butter @ $0.50

Paul Bigelow, *Wrights and Privileges: The Mills and Shops of Pelham, Massachusetts, from 1740 to 1937*, Haley's, Athol, Maine, 1993; contributed by Laurie Autio, Pelham, Massachusetts

EDIBLE CLOTHING?

Scientists would love to know how to mass-produce [spider silk]. But unlike the silk from [silkworm cocoons], spider silk will never be harvested directly from the animals. "They're cannibals," explains Fritz Vollrath, an evolutionary zoologist at the University of Aarhus in Denmark. "You can't keep thousands of them in a little room."

The alternative is artificial production—if researchers could figure out how spiders produce silk. Recently Vollrath discovered . . . that the spiders' method is . . . similar to the process used to manufacture industrial fibers such as nylon: spiders harden their silk by acidifying it. . . .



Vollrath's discovery might help chemists produce spider silk on an industrial scale. Biologists have already cloned several of the genes that code for spider-silk proteins and may soon be able to induce bacteria implanted with such genes to produce raw liquid silk. Spider silk is easily recycled. "When you're done with your shirt, you could eat it," he says, "just as the spider eats its own web."

Discover, October 1998; contributed by Sigrid Piroch, Foxburg, Pennsylvania

Calendar

(continued from page 91)

NEW YORK

- **Basketry in Japan and How It Relates to You,** lecture February 26 at the meeting of New York Guild of Handweavers, Room 206A, The School of Visual Arts, 214 E. 21st St., New York City. Call Kay Bea O'Donnell. (516) 741-6169.

OKLAHOMA

- **Cotton Dyeing the Natural Way,** April 8–9, with Michele Wipplinger, at City Arts Center, Oklahoma City. Contact Sheryl Griffin, 2913 N. Harvard Ave., Oklahoma City, OK 73127. (405) 917-5233.

OREGON

- **Warp Painting,** February 19–20, with Betty Vera. **Beginning Surface Design,** and **Surface and Structure,** January 17–May 6, with Lisa O'Brien. **Doubleweaves,** January 17–May 6, with Sharon Marcus. **Beginning Silk-painting,** March 8–April 19, with Christina Bergmann. **Contemporary Batik,** January 24–February 28, with Gail Cochran. **Indigo Batik,** March 6–April 17, with Gail Cochran. **Woven Structures: Scarves,** January 26–March 1, with Rosalie Neilson. **Woven Structures: Table Runners,** March 8–April 19, with Rosalie Neilson. **Intermediate Weaving: Eight Shaft Structures,** January 24–April 3, with Rosalie Neilson. Oregon College of Art and Craft, 8245 SW Barnes Rd., Portland, OR 97225. (503) 297-5544 or (800) 390-0632; www. ocac.edu.

VERMONT

- **Linen Spot Weaves,** January 10–14. **Singles Linen,** February 7–11. **Summer Blanket/Winter Sheet,** March 13–17. **Bird's Eye Blanket,** April 10–14. Classes with Kate Smith. **Beginning Weaving,** January 17–21, February 21–25, March 6–10. **Beginning Spinning,** January 8–9, February 12–13, March 18–19. **Warping Refresher,** February 5. Classes with Jessica Jane Dean. **Southwest Tapestry Weaving,** January 24–28, February 14–18, March 20–24, with Brook Hemenway. Eaton Hill Textile Works, 334 Jake Martin Rd., Marshfield, VT 05658. (802) 426-3733.

WASHINGTON

- **Coupeville Arts Center** on Whidbey Island offers year-round workshops in fiber arts. Coupeville Arts Center, Box 171, Coupeville, WA 98239. (360) 678-3396; fax (360) 678-7420; cac@whidbey.net.

WISCONSIN

- **Weaving and Spinning,** ongoing week-long and weekend classes in Waupaca. Contact Jane E. Haasch, Lambs Quarters, N428 East Rd., Waupaca, WI 54981. (715) 258-5664; janeeh@gglbbs.com.

GUATEMALA

- **Backstrap Weaving,** October–May, with indigenous weavers. **Papermaking with Japanese Fibers,** January 21–30, with Mary Hark. **Backstrap Weaving, Natural Dye Techniques, and Spinning Sampler,** March 3–12. Workshops in Antigua, sponsored by Art Workshops in Guatemala, 4758 Lyndale Ave. S., Minneapolis, MN 55409. (612) 825-0747; fax (612) 825-6637; info@artguat.org; www.artguat.org/.

SOUTH AFRICA

- **Fibre Breakaway,** September 24–29, five-day course sponsored by Johannesburg Weavers and Spinners Guild. Contact Mary Binet, PO Box 7189, Krugersdorp North, 1741 South Africa. 2711-956-6543; knox@gnet.co.za.

TRAVEL

- **Bolivia.** May 27–June 10. Craft tour including textiles. Booking deadline April 7. Craft World Tours, 6776 Warboys Rd., Byron, NY 14422. (716) 548-2667; fax (716) 548-2821.
- **Britain and Ireland.** March 25–April 8. Crochet tour, sponsored by The Crochet Guild of America. Contact Offinger Management Co., PO Box 3388, Zanesville, OH 43702. (888) 633-4643, ext. 3140; (740) 452-4541; fax (740) 452-2552; omcsales@offinger.com.
- **Guatemala.** February 4–13. Textile, Weaver's and Craft Tour with Karen Searle, sponsored by Art Workshops in Guatemala, 4758 Lyndale Ave. S., Minneapolis, MN 55409. (612) 825-0747; fax (612) 825-6637; info@artguat.org; www.artguat. org/.
- **Morocco.** March 11–23. Tribal market tour of the Sahara, including textiles and beads. Contact Diana Altman, Specialty World Travel, (800) 242-2346; info@specialtyworldtravel.com; www. specialtyworldtravel.com.
- **Turkey.** March 16–20. An exploration of the textile traditions of western Turkey with Anita Luvera Mayer. Send SASE to Anita Luvera Mayer, 13562 Islewood Dr., Anacortes, WA 98221. (360) 293-3838.
- **Turkey.** April 29–May 19. Craft tour including textiles. Booking deadline March 11. Craft World Tours, 6776 Warboys Rd., Byron, NY 14422. (716) 548-2667; fax (716) 548-2821.
- **Turkey.** June 4–21. Textile tour, sponsored by The Textile Museum. Contact Roberta Austin, Terra Cognita Travel, 7920 Norfolk Ave., Bethesda, MD 20814. (301) 907-0071; fax (301) 907-2434; intrgold@dc.infi.net.
- **United Kingdom.** Custom itineraries and guided tours featuring professional textile workshops; optional spinning and textile classes. Contact Sue Macniven, 34 College Rise, Maidenhead, Berks, England SL6 6BP. (01628) 412548.

Please send your event information at least twelve weeks prior to the month of publication to "HANDWOVEN Calendar," 201 E. Fourth St., 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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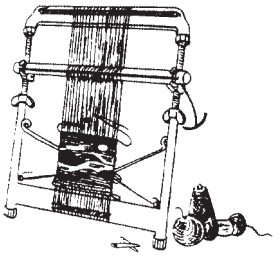
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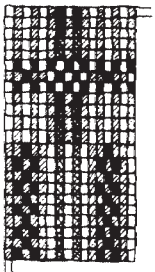
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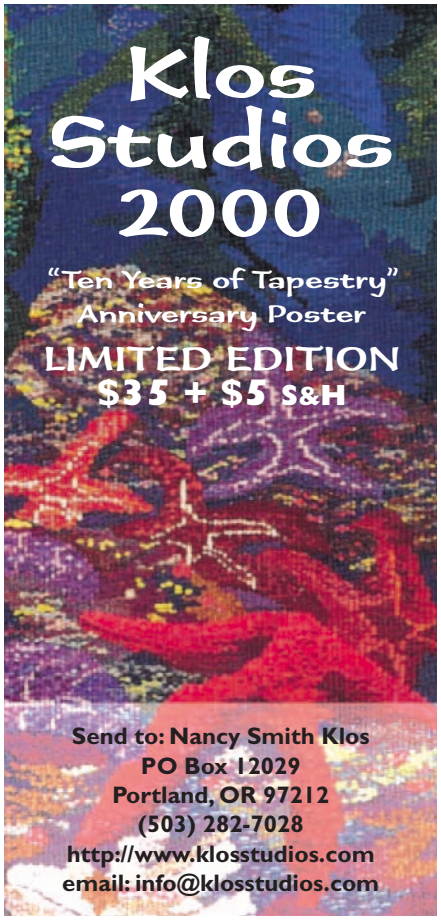
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Product News

by Sharon Altergott

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Weaver's Craft, a bimonthly publication for beginning and intermediate weavers, makes its debut with the new year. A yearly subscription (six issues) is $29 postpaid. Send check, Visa or Mastercard number to **Plain Tabby Press,** 4945 Hogan Dr., Fort Collins, CO 80525-3709, or call Jean Scorgie at (970) 223-8591 for more information.

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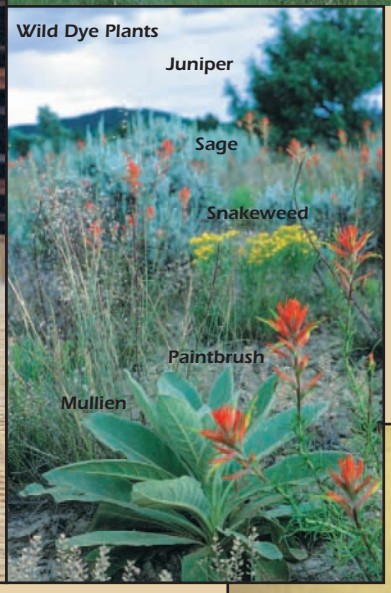
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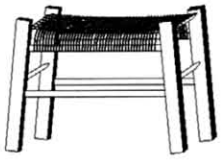
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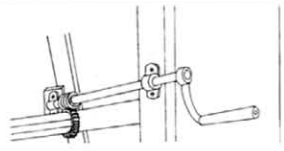
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ALICE SCHLEIN

A weaver's dog



PHOTO BY BRUCE SCHLEIN

My children had always wanted a dog. Animal care was not a responsibility I sought, but when Willy was seven and Erik five, my sons convinced Bruce and me that they were old enough to be dog owners.

"Cocker spaniel mother, unknown father, cute puppies, all shots, dewormed, $7 each to good home," read the newspaper ad. We visited the seller's home. The five puppies certainly were cute as they tumbled about on the grass. One of the black ones came over to sniff at Willy's sneakers—this was the dog for us. We named him Mercury in honor of the messenger of the gods in Greek mythology.

"We think the father was a small dog who got in under the fence," said the seller. After Mercury had grown to 35 pounds and looked just like a Labrador (a little foreshortened in the face), we concluded privately that the father was a *big* dog who got in *over* the fence.

I laid down the rules: Mercury is restricted to the laundry room until he is housebroken. He is not allowed in the bedrooms, period. The first night Mercury howled pitifully for his mother. Willy, a tender-hearted third grader, couldn't bear the crying. He dragged his sleeping bag into the laundry room and for an entire week slept on the floor beside the washing machine, nestled close to the sleeping dog.

With that mysterious shifting of loyalties that occurs in families, Mercury's care eventually became Erik's job. And before long, Mercury was sleeping on Erik's bed. Not beside it, but on it. When I cautiously opened Erik's door on winter mornings to wake him for school, the mingled aroma of boy and dog was pungent.

Mercury's housebreaking went smoothly, but he had an unhappy tendency to regress when strangers visited. I'll never forget a weavers' guild covered-dish supper the December of the Big Snow (it snows in South Carolina only every three or four years). Nobody who was here is likely to forget it, either. The weavers walked to the front door through mud and slush, left their shoes outside the door, and entered the carpeted living room in stocking feet. Mercury, overexcited, dropped his little surprise near the door, and one by one my guests innocently stepped in it as they carried their covered dishes through the living room, the dining room, and into the kitchen. Messenger of the gods, indeed!

When I broke my ankle and couldn't negotiate the long flight of stairs down to my basement studio, I spent depressing months resting on the family room sofa, reading paperback mysteries and back issues of *Handweaver & Craftsman*. Mercury took on the project of keeping me company. He lay beside the sofa every day, and when I hobbled from one room to another on crutches, he patiently followed me. I now understand the term "to dog one's steps."

Eventually the cast came off and I returned to weaving. In another of those shifts of loyalty, it now appeared that Mercury had become *my* dog—he followed me downstairs each morning and dozed beneath the loom as I wove.

In my part of South Carolina, an area rich in textile history, one occasionally hears the pejorative term "linthead" applied indiscriminately to workers in the textile mills. I often thought of that word when I saw my Mercury covered with lint under my loom.

My sons went away to college. An aging Mercury developed arthritis. But still he followed me up and down the stairs. His progress became more painful, and I pleaded with him to stay under the loom, that I'd be right back. He followed me nevertheless. I came to appreciate another phrase: "dogged determination."

There is a cruel joke that freedom begins when the children leave home and the dog dies. There is some truth in that! In the twelve years since Mercury died I have never had to come home early from anything in order to walk a dog. I have never had to hire a dog sitter so that Bruce and I could attend a weavers' conference together. And I have never had to vacate home and studio for a whole day in order to take a dog for a dip at the vet's and fumigate the house against fleas.

And yet . . . I look at that big space under my loom, and I think of all those cute Labrador puppies in the Orvis catalog. Maybe it's time for another weaver's dog!



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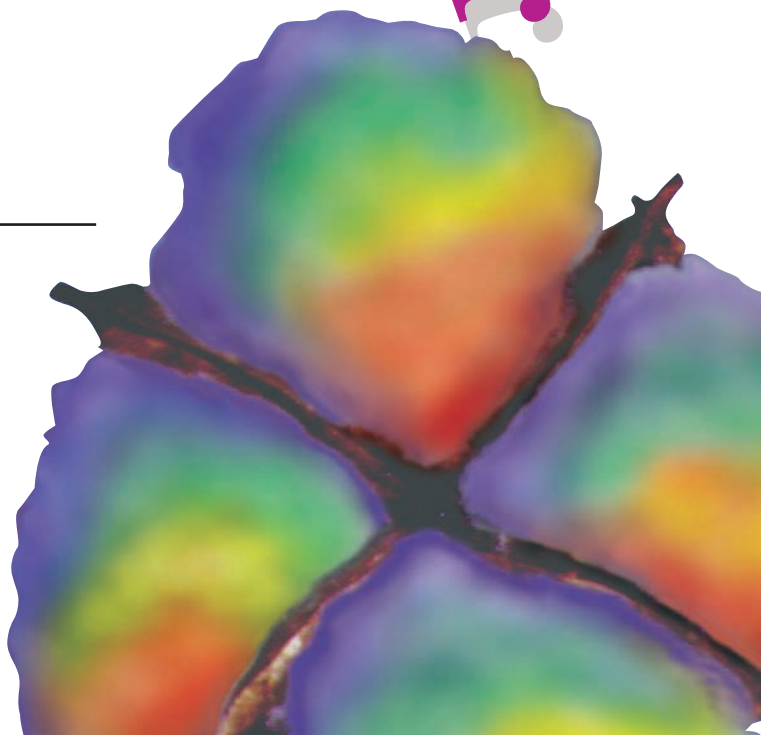
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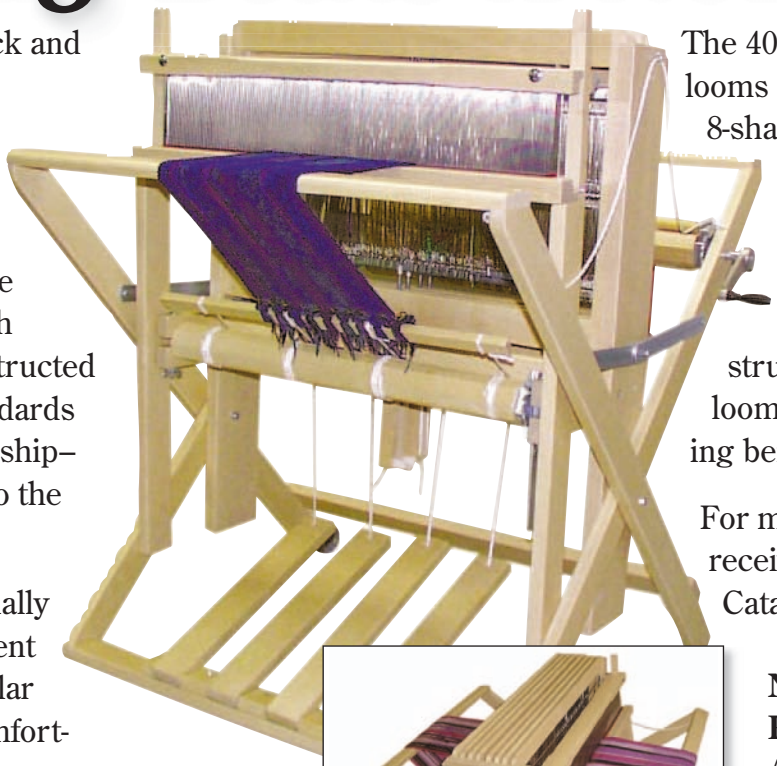
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